

Giulia Spreafico

The poetic and the material space.
I try to analyze spatial limits, both imposed or asked for, and the paths that lead human beings towards actions that constantly move between insanity and awareness: I describe inhospitable places and the lives of men who try to inhabit them. I believe it is the same necessity that produces the artistic act.

The Materiality of photography.

Both film and paper, it is the place where action takes place and only then becomes image. A place where technical intention (human) and accident live side by side. Found images as well as contemporary images are naturally immaterial, they become the surfaces that support my sign, the trace of my inhabiting images.

Being brave, going back into the darkness, taking all the time you need, getting lost in time that is not needed, touching.

Giulia Spreafico, born in Lecco, Italia, 1990, works in Milan.

Co-founder of t-space, an artist-run space based in Milan, brought forward by a group of young artists and curators. t-space tries to put together the artistic research and a photography studio (www.t-space.it).

2016 MFA in Photography at the Academy of Fine Arts of Brera, Milan

2013 BFA in Painting and Visual Arts at the Carrara Academy of Fine Arts, Bergamo

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Solo exhibithions

2016 Carta Bianca, t-space, Milano

2015 Mulhouse 015, XI edition of the Biennale de la jeune création contemporaine, Mulhouse, France. Artist representing the Carrara Academy of Fine Arts

Group exhibitions

2017 Braeraklasse #2, Brera Academy of Fine Arts, Milano

2016 City of Treviglio Prize, finalist in Under 35 section, Cultural Civic Centre, Treviglio, Italy

2016 Combat Prize, finalist in Photography section, G. Fattori Museum, Livorno, Italy

2016 Fotografia Europea, OFF circuit, Reggio Emilia, Italy

2015 Francesco Fabbri for contemporary fine arts prize, finalist in Contemporary Photography's section, Villa Brandolini, Treviso, Italy

2015 Salon Primo 2015, Young Artists of Brera Academy, Milano

2015 Braeraklasse, Ex Church of San Carpofofo, Milano

2014 Menotrenta Prize, Maimer Foundation, Milano, winner of the third prize

2012 Academy Awards, Viafarini, Milano

2012 Settimanale #6, Viamorinisedici gallery, Bergamo

2011 VII edizione di ArtImpresa, Bergamo

Residencies

2015 From here, San Pantaleo, Olbia, Italy, curated by From Academy, visiting professors Francesco Pedrini e Linda Fregni Nagler

2013 Manufatto in Situ 7, Foligno, Italy, curated by Viaindustriae, visiting professor What, How & for Whom (Zagabria, Croatia)

Press

2017 Carta Bianca by Elena D'Angelo, Anfione e Zeto rivista di architettura e arti n27, Il Poligrafo, Padova 2017, pp. 263-270

2016 ATP DIARY artist run spaces: Giulia Spreafico, interview <http://atpdiary.com/artist-run-spaces-t-space-spreafico/>

2016 Cerchio Magazine, Giulia Spreafico al t-space by Andrea Lacarpia <https://cerchiomagazine.wordpress.com/2016/04/27/giulia-spreafico-al-t-space-recensione-di-andrea-lacarpia/>

2016 Carta Bianca by Giulia Floris <http://insideart.eu/2016/04/28/carta-bianca/>

2016 Città di Treviglio Prize, catalogue of the exhibition

2016 Premio Combat prize, catalogue of the exhibition

2016 Carta Bianca, catalogue of the exhibition

2015 Mulhouse 015, catalogue of the exhibition

2015 Premio Francesco Fabbri per le arti contemporanee, catalogue of the exhibition

2015 Salon Primo 2015, catalogue of the exhibition

2014 Premio Menotrenta, catalogue of the exhibition

From The Best Authorities

2017

Shaping Kong, 2017, gelatin silver prints, series of 6x9 contact sheets, 30x24 cm || 2017, c-print, 125x156 cm

The words of Kong, 2017, color instant film || black and white inkjet prints

He might have seen an Inselberg, 2017, c-print

From The Best Authorities tries to explore the mysterious Kong Mountains, existed between 1798 and 1888. They were a huge chain, a parallel line going along the equator, splitting the African continent from Guinea to Niger. What is intriguing about Kong Mountains is that they never existed except in the imaginations of explorers, mapmakers and merchants.

The power of being visual images gives maps a unique role in defining knowledge. Satellites today, just like cartographers in the past, are invested with such an authority that makes every interpretation accepted and validated.

The work is about the men who created the Mountains of Kong, the words they used and tries to imagine what they would look like today.

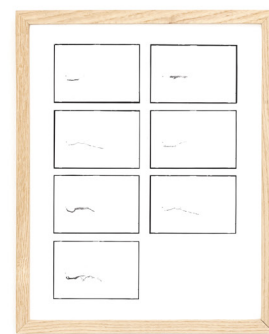
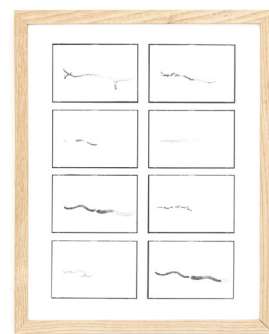
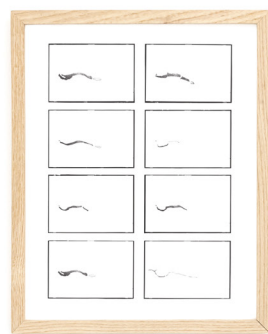
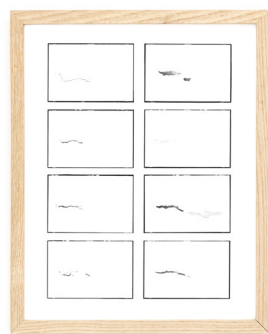
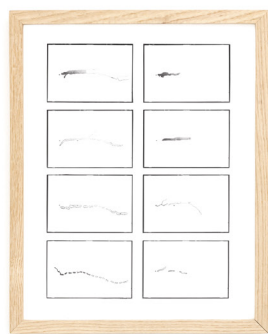
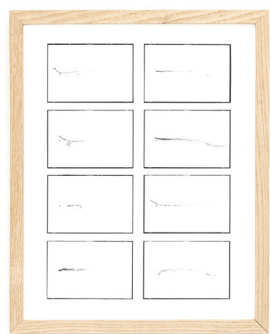
From The Best Authorities, Shaping Kong

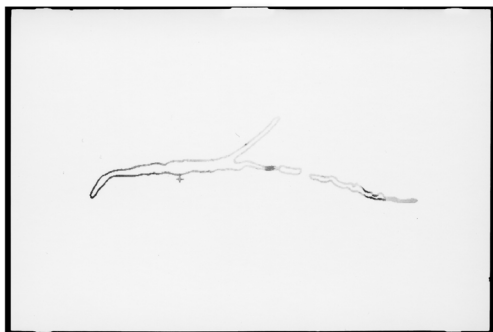
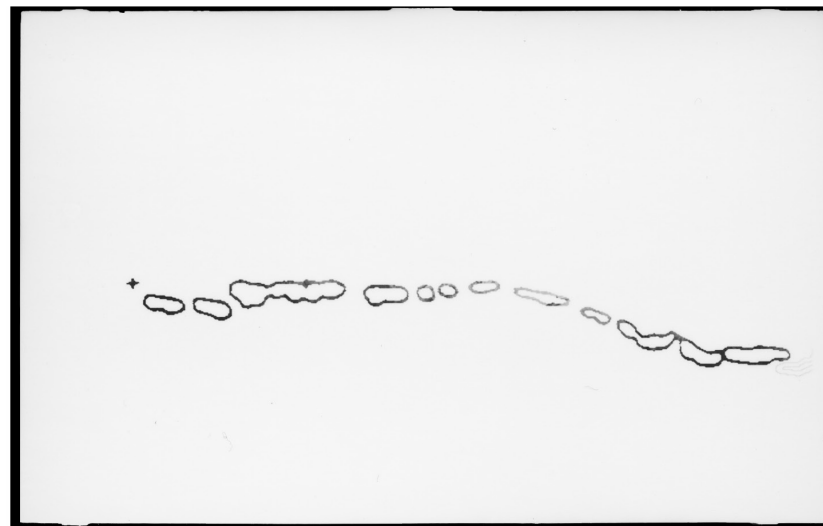
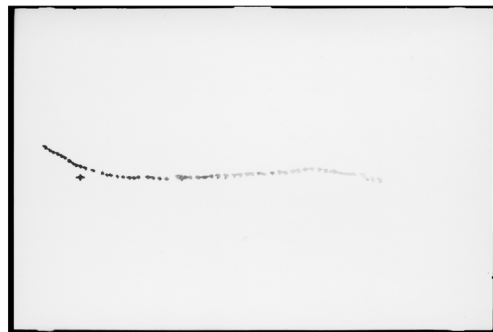
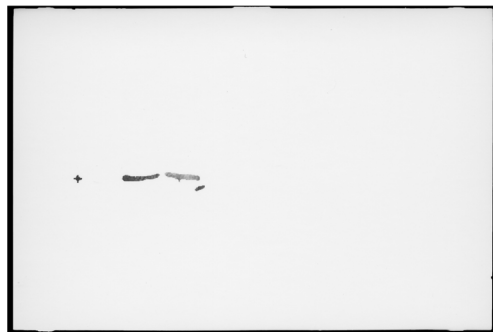
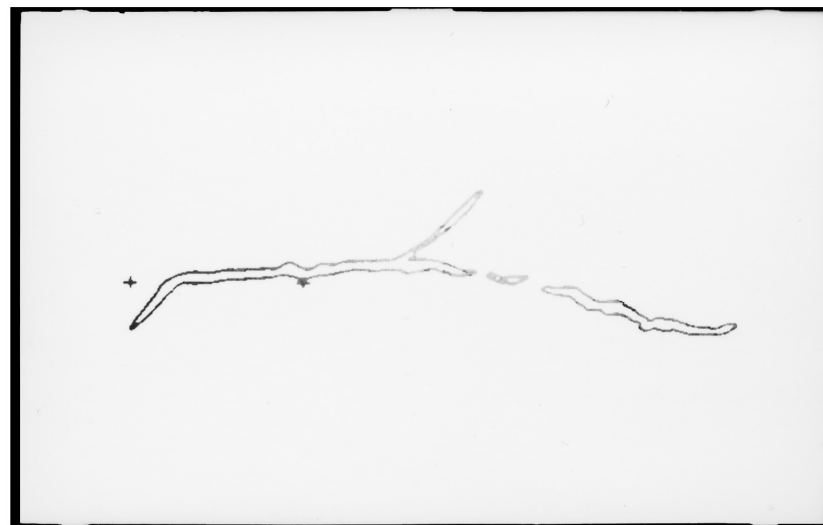
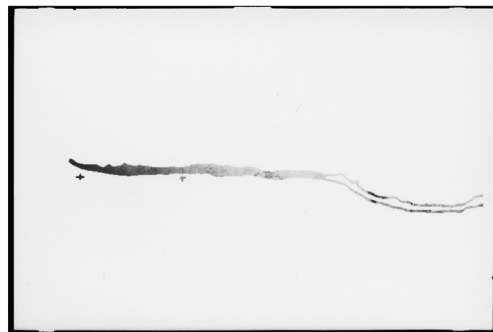
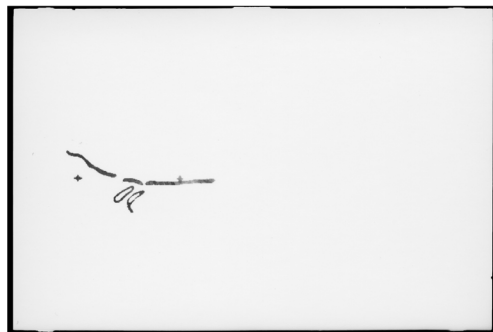
2017, 6 gelatin silver prints, 30x24 cm

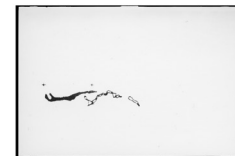
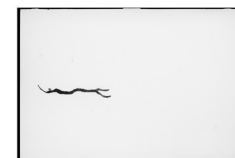
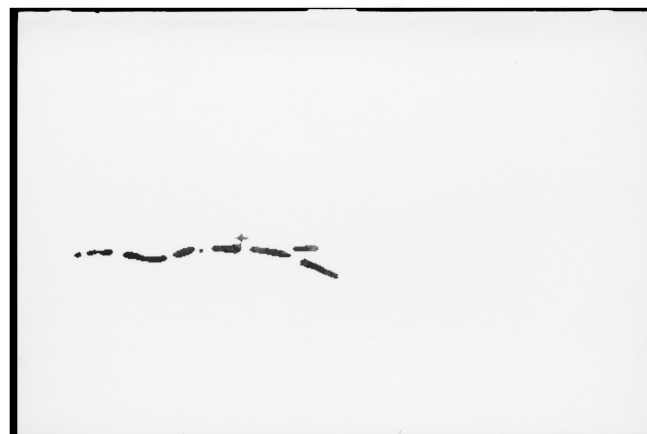
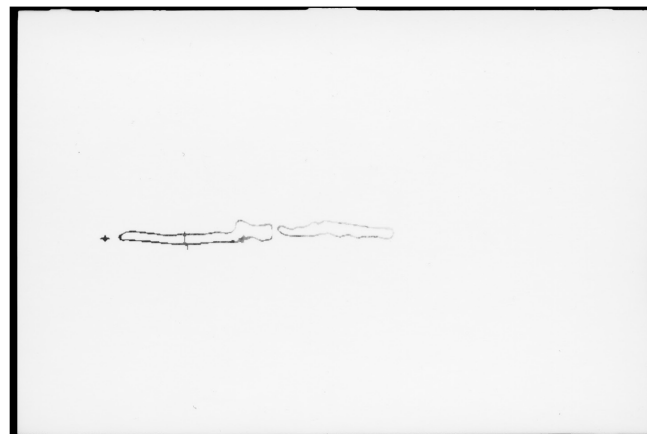
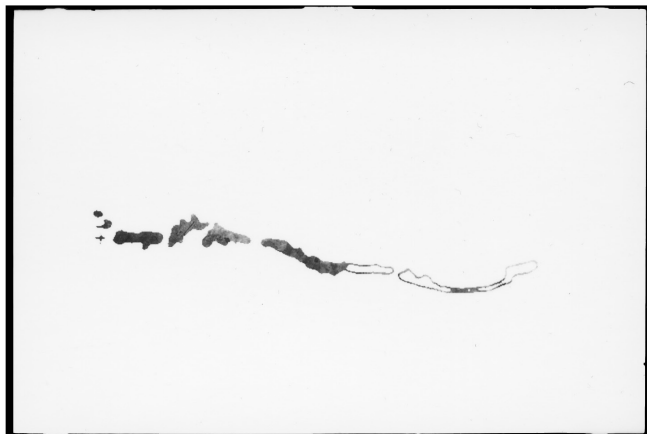
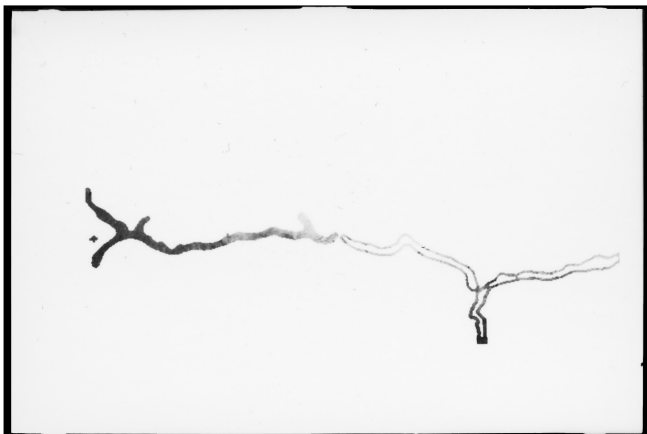
2017, c-print, 125x156 cm

The first steps of the project consist on a series of 6 black and white gelatin silver prints and a c-print. The images are the results of a graphic processing of Kong Mountains, in the 47 variations that appeared in maps between 1798 and 1888.

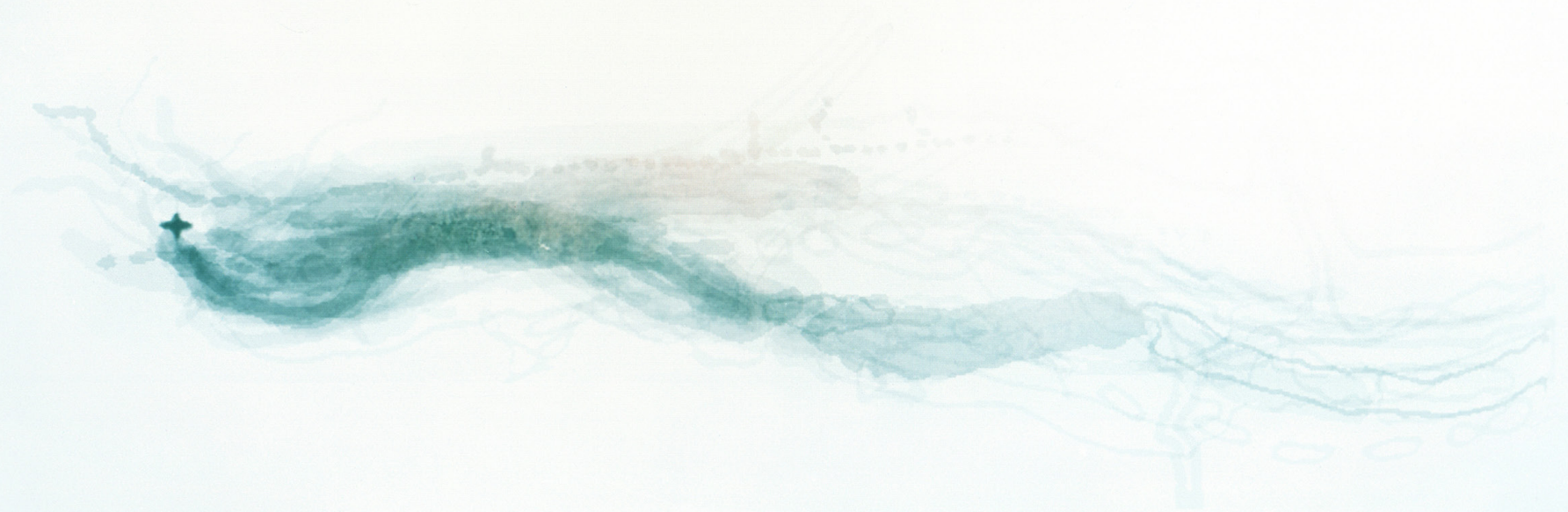
What are Kong Mountains? Which could be the contemporary answer to the nothingness that cartographers tried to face? I take the silhouettes of the Kong Mountains, drawn by nineteenth's century cartographers, and put them back in Google Maps, matching their original position. As a result I create contemporary Mountains of Kong, composed using satellite pictures, empowered by today's cartographical authority which has disproved and replaced the traditional one.











From The Best Authorities, The words of Kong

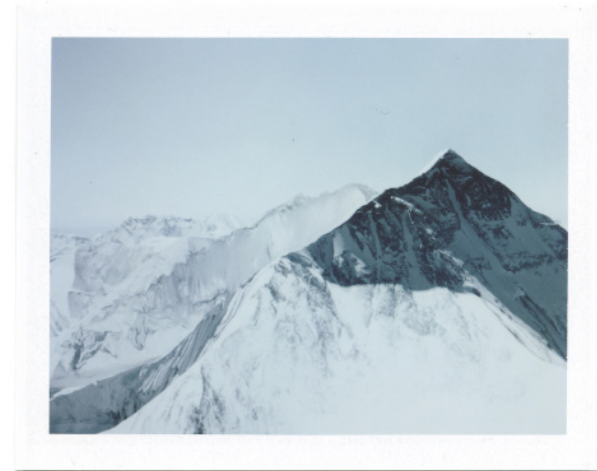
2017, color instant film and black and white inkjet prints

The Kong Mountains survived for nearly a century thanks to the words and the detailed stories of the explorers. Scientific descriptions alternated with moments of pure poetry, in an incredible zeal which tells us about mountains rich of gold, so high to seem impossible to overcome, deserted but crossed by rivers, covered by snow and colored of an incredible blue. The instant films becomes the witnesses of a completely reconstruct reality. They prove, ask for faith, just because of the immediacy which is the nature of this medium.



Towards the south-east appears some very distant mountains [...] situated in a large and powerful kingdom called Kong.

M. Park 1789



A succession of hills, among which are mountains of stupendous high.

J. Rennel 1789

It is full of exceedingly high mountains, which renders commercial communications almost impracticable.

Macqueen

Further to the westward they are so high and steep that no man can ascend to their summits.

J. Dupuis 1820



They are supposed to extent across continent.

Pinkerton

A belt of mountains, which extends from west to east, occupies the parallels between ten and eleven degrees of north latitude, and between the second and 10th degrees of west longitude.

J. Rennel 1789



The mountains abound of rivers and rapid torrents

J. Dupuis 1820



It's widely believed that the Kong Mountains were covered with snow.

J. Dupuis 1820

The west versant of the Kong Mountains supplies the gold of Senegambia...the dykes and veins of quartz.

Burton



They have incredible blue picks.

J. Rennell 1789
Skertchly
Besson



From the main road approach
and my vehicle (middle) I
looked in a high mountain
range near Argy.
R. Ross 1953



The country from Ardenholme to here
is all of snow-bank high mountains,
which I think are mostly
unexplored about 1953/54.
R. Ross 1953



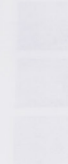
They are in high and steep that
is not too good to climb
now.
J. G. Ross 1953



The like part of the mountains
of Argy.
J. G. Ross 1953
J. R. Ross 1953
R. Ross 1953



It is very likely that this
high mountain was visited
with Ross.
J. G. Ross 1953



The west coast of the high mountains
against the peak of Ardenholme.
R. Ross 1953



The west coast of the high mountains
against the peak of Ardenholme.
R. Ross 1953

From The Best Authorities, He might have seen an Inselberg

2017, c-print 35x50 cm

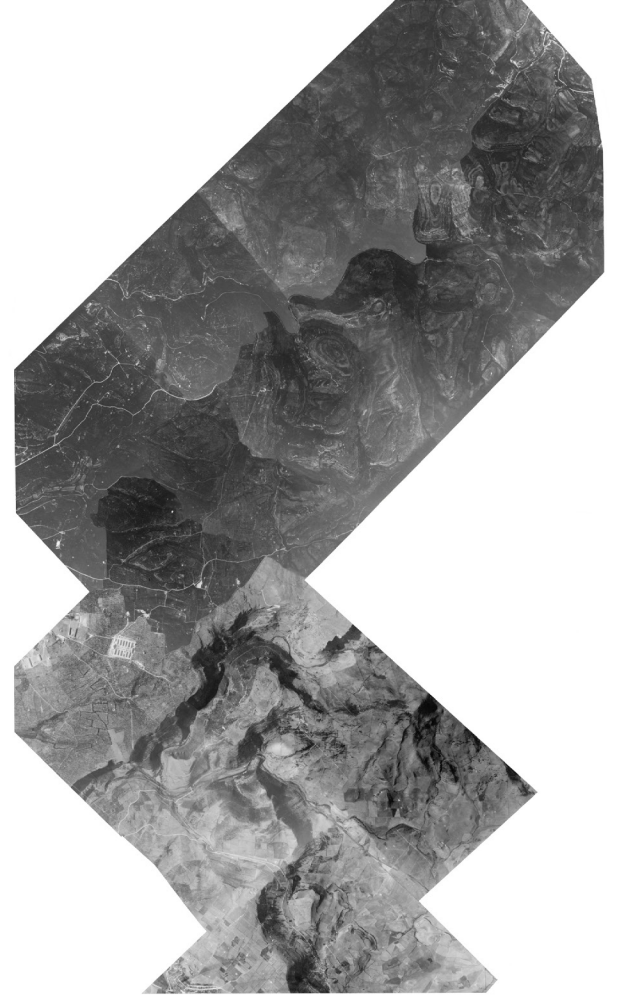
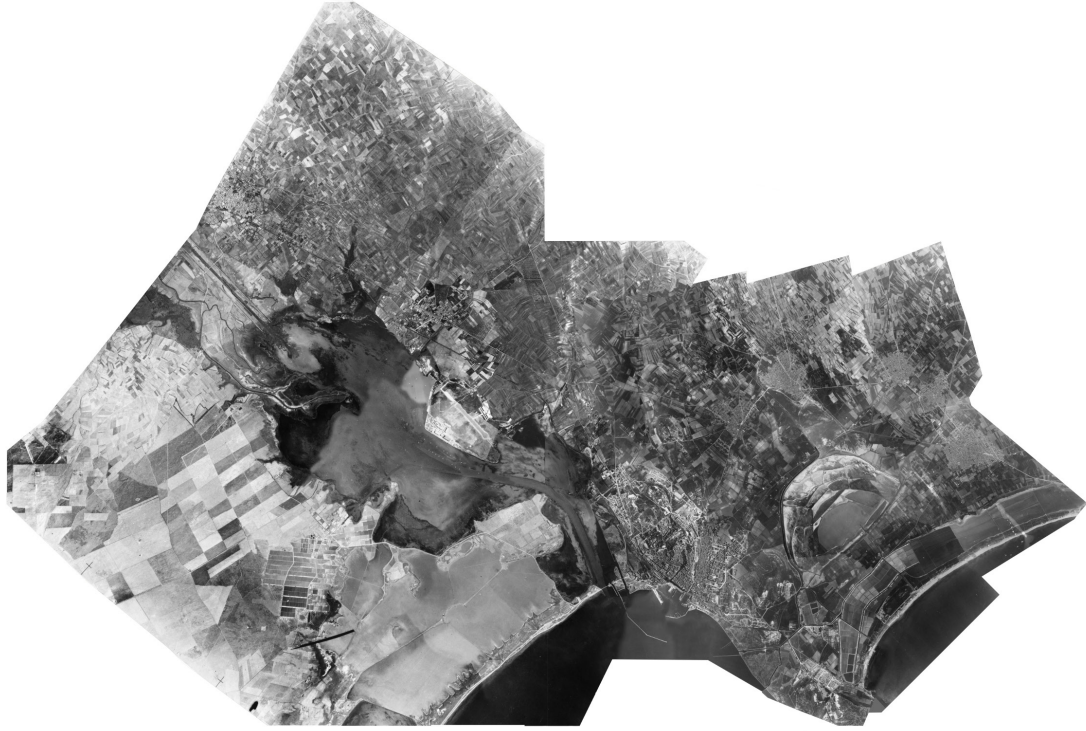
This is what our contemporary Best Authority tells us about the Mountains of Kong.
This is what we can see now and makes us say that Mungo Park had rather seen an
Inselberg.

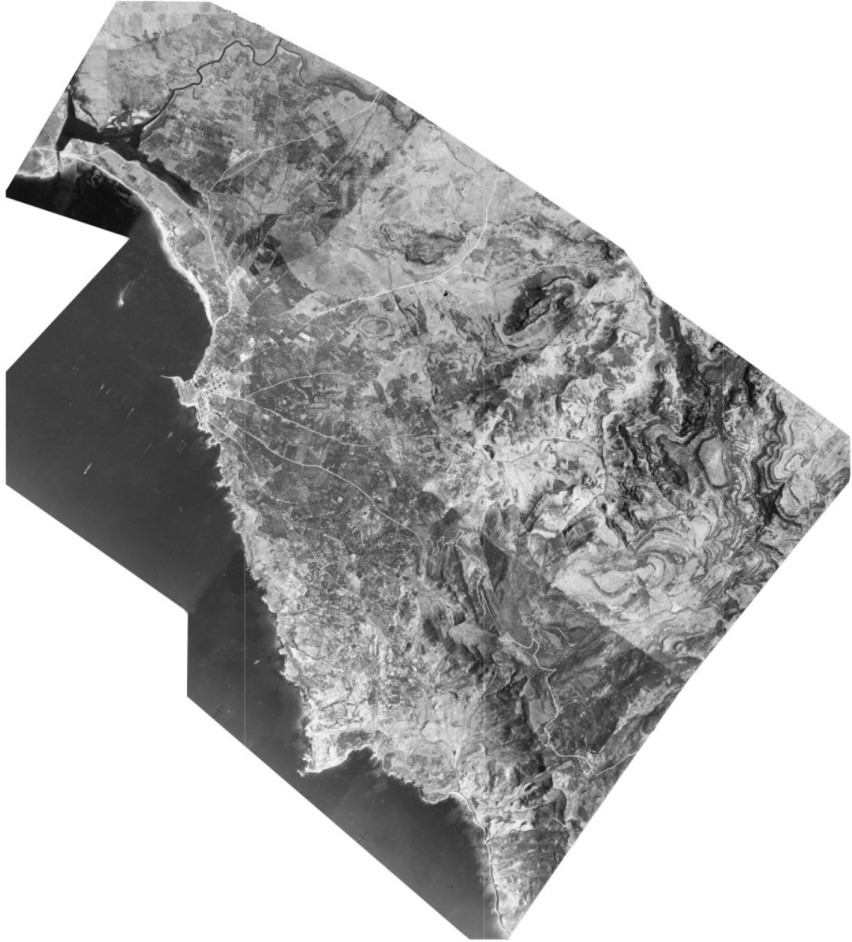


Chiudende

2016, 6 gelatin silver prints, 127×158 cm

Chiudende (from Latin "which has to be closed"), 2016, arises from a Sardinian folk song written in 1820 against a decree that proclaimed the private ownership. The idea of imposing territorial limits deeply changed the way the inhabitants used to feel the space around them. As a consequence they began to build random borders, made of dry stone walls. The song talks about the excitement that came from the closing of the fields, insofar as "if the sky had been on earth they would have closed it too". The orthophotographs, taken a hundred years after that decree, are the very first attempt to photographically map Sardinia, to close the earth from the sky. I re-photograph and print in the darkroom these sections of the island, which appear irregular and fragmentary: they take us to the contemporary obsession of satellite mapping, which has its roots in early nineteenth-century need of control.









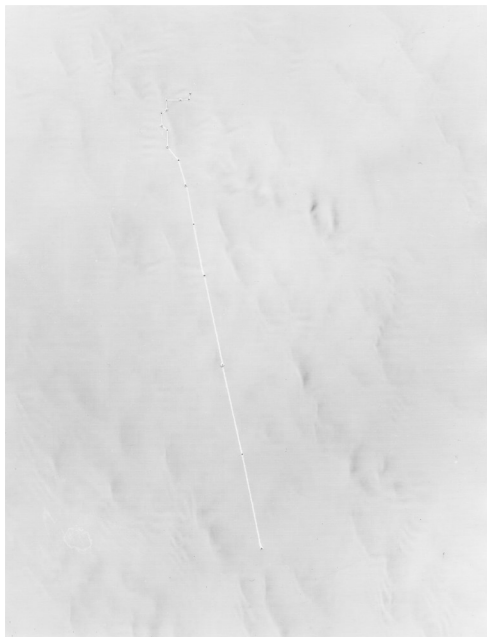
Retraced (P.O.I.)

2016, 7 gelatin silver prints, 30×24 cm

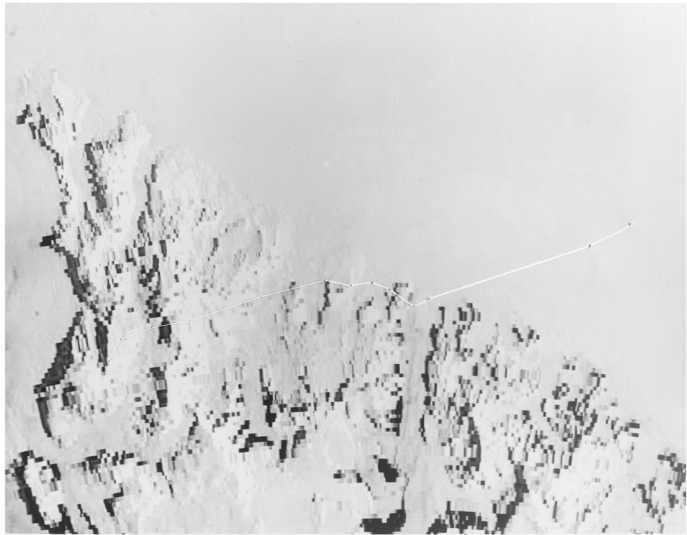
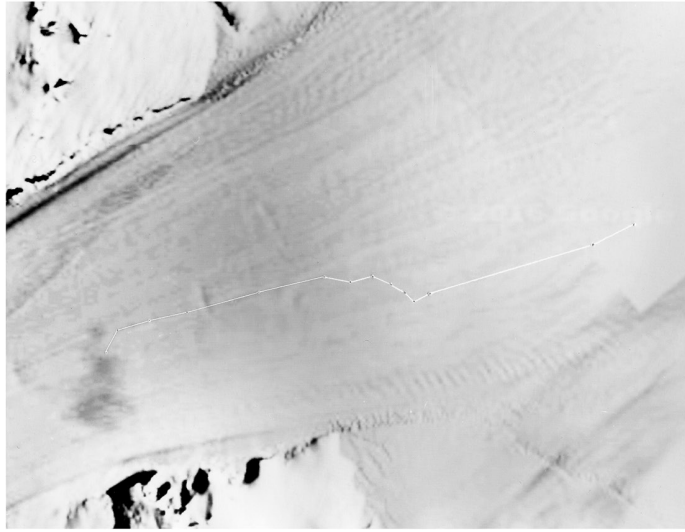
Retraced (South Pole)

2016, 6 gelatin silver prints, 30×24 cm

Retraced, is a project divided into two series, dedicated to the great Antarctic trips of the past ten years: the first goes towards the southern Pole of Inaccessibility, reached by the N2i Team in 2007; the other is the one faced by Ben Saunders and Tarka L'Herpiniere in 2014, following the track towards the geographic South Pole that was first walked by R. F. Scott in 1912. Retraced is the attempt of crossing a white space, inaccessible and unresolved, retracing the steps of contemporary men who decided to walk and not to use advanced vehicles. The act of sewing is to take part in these trips of the mind, crossing the satellite image of the spots crossed by the explorers with threads. When taking a picture of the images produced by the satellites I find their limits, the mistakes and the incapacity of reaching the places where this men's bodies have been in a satisfying manner.





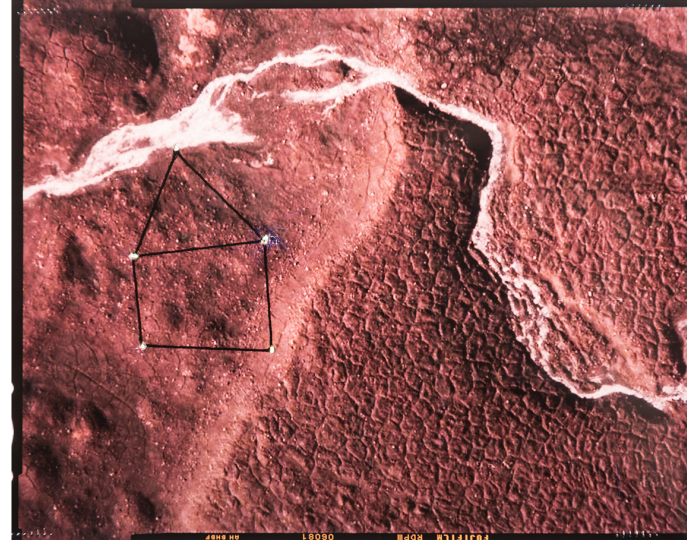
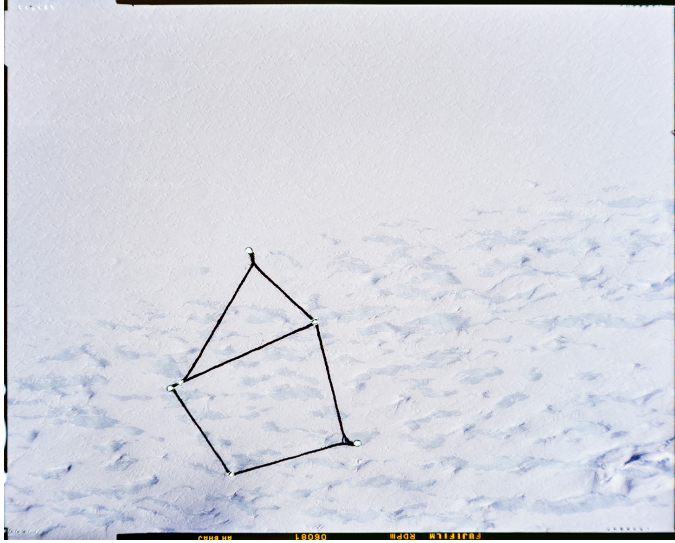


In temporary darkness

2015, color transparency 4x5", lightbox

What does it mean to inhabit an impossible and invisible space?
A faraway place, only reachable through the satellites, like the very centre of Antarctica, becomes closer and material through the colour transparent.
To inhabit such a place means to create a connection, to leave behind the sign of your touch. It means to sew the simplest image of a house, in the dark, before being able to see.





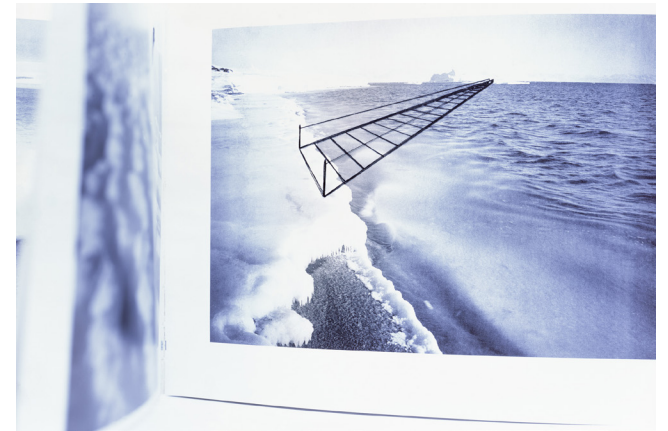
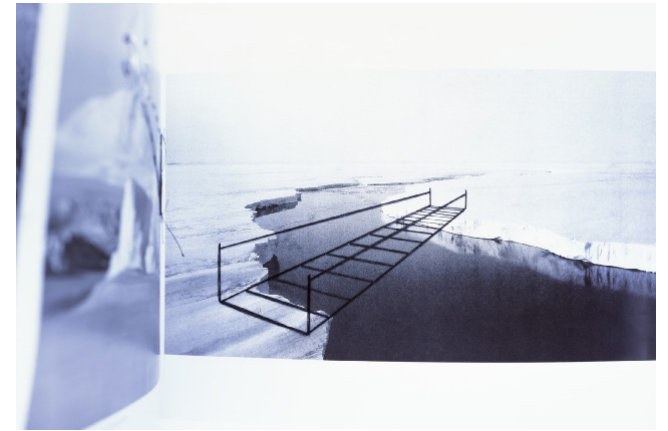
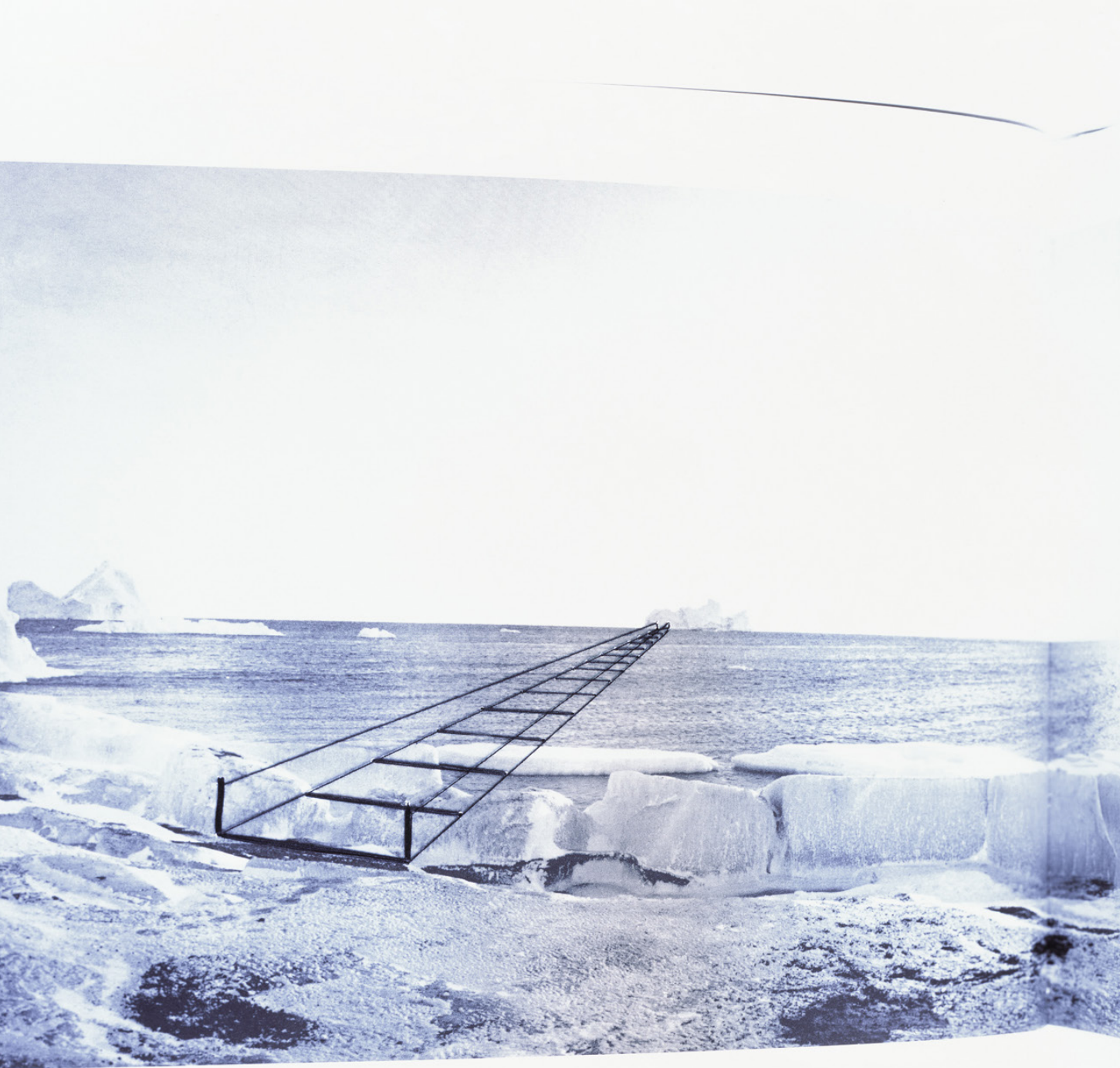


A silent spot

2014, inkjet prints

Antarctica is a silent and inhospitable place which, to this day, attracts man as it challenges him, escaping any attempt of control. The real aim of the first explorers at the very beginning of the Twentieth Century is the conquest of the centre of the most southern part of the world: a mathematical spot, which is the result of precise calculations and measurements. The will of reaching that place, which is more mental than physical, is an artistic action in itself. In this work the first pictures taken in Antarctica become the place where I put my sign, threads that can take us somewhere else.







come "un piccolo curioso riparo". Un balletto muto, agghiacciante. Arrivati a toccare l'obiettivo o il bersaglio, sia i norvegesi sia i britannici si perdono nel cercare di stabilire l'esatto punto di convergenza dei meridiani. Ma, si diceva, la conquista del polo non è la conquista di un punto geografico riconoscibile – una vetta, una sorgente, i ruderi di un'antica città sepolta. Il panorama è indistinguibile – un immenso altopiano imbiancato – e soltanto attente misurazioni possono determinare il punto d'arrivo. Norvegesi e britannici lo mancano di pochissimo ancorché entrambe le spedizioni a buon diritto possano affermare d'averlo raggiunto. Ma nessuno, ribadisco, nessuno dei dieci uomini che lo hanno raggiunto, *sa con precisione dove si trovi* quel luogo che andavano cercando da mesi. In quel loro vagabondare disorientato forse lo hanno calpestato, forse lo hanno attraversato, forse lo hanno lambito. Ma l'obiettivo della marcia sfugge inevitabilmente alla loro indagine. Perché, e questo pare evidente, raggiungere il limite significa precipitare in un infinito crepaccio, sia che si tratti di un limite geografico o di un limite esistenziale o artistico. Al polo gli esploratori hanno sperimentato la giustezza dell'antica

Carta bianca

catalogue of the exhibition, 29,7x21 cm, indigo print

exhibition at t-space, Milan, curated by Elena D'Angelo





The map of I can

2015, color transparency 4x5"

Maurice Marleau-Ponty called the surface that our eyes are capable of reaching the map of "I can". Everything we see is a potential path, it challenges us to walk, it invites us to move.
(Elena D'Angelo, from Carta Bianca – Giulia Spreafico, catalogue of the exhibition)

