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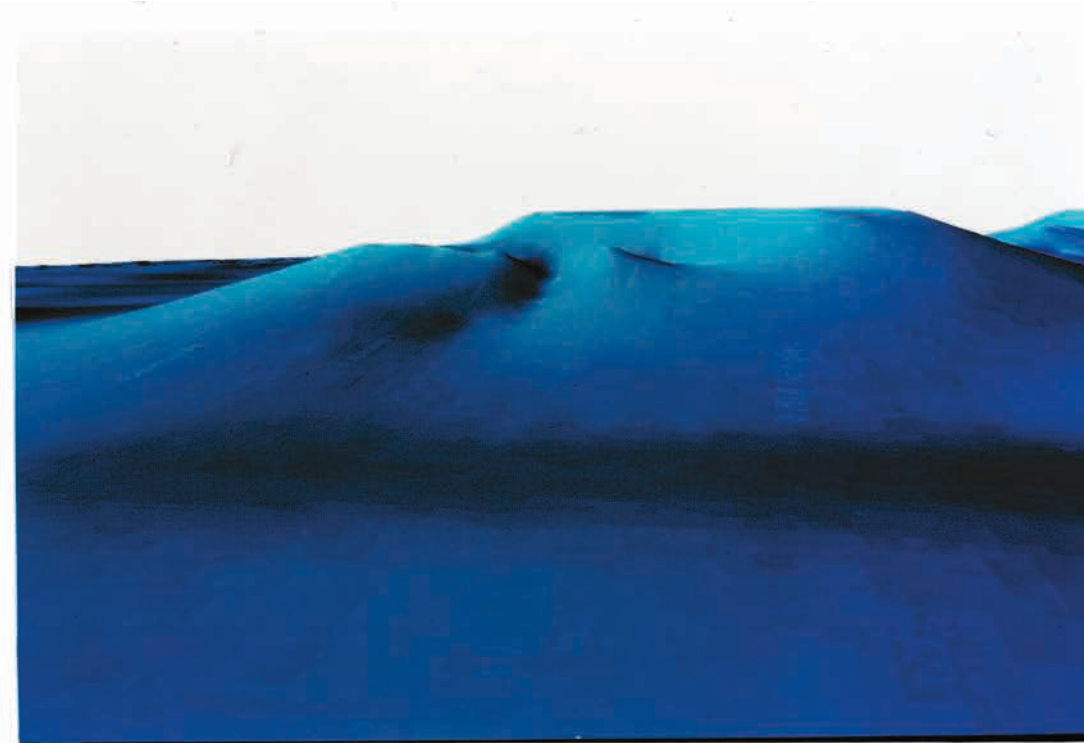
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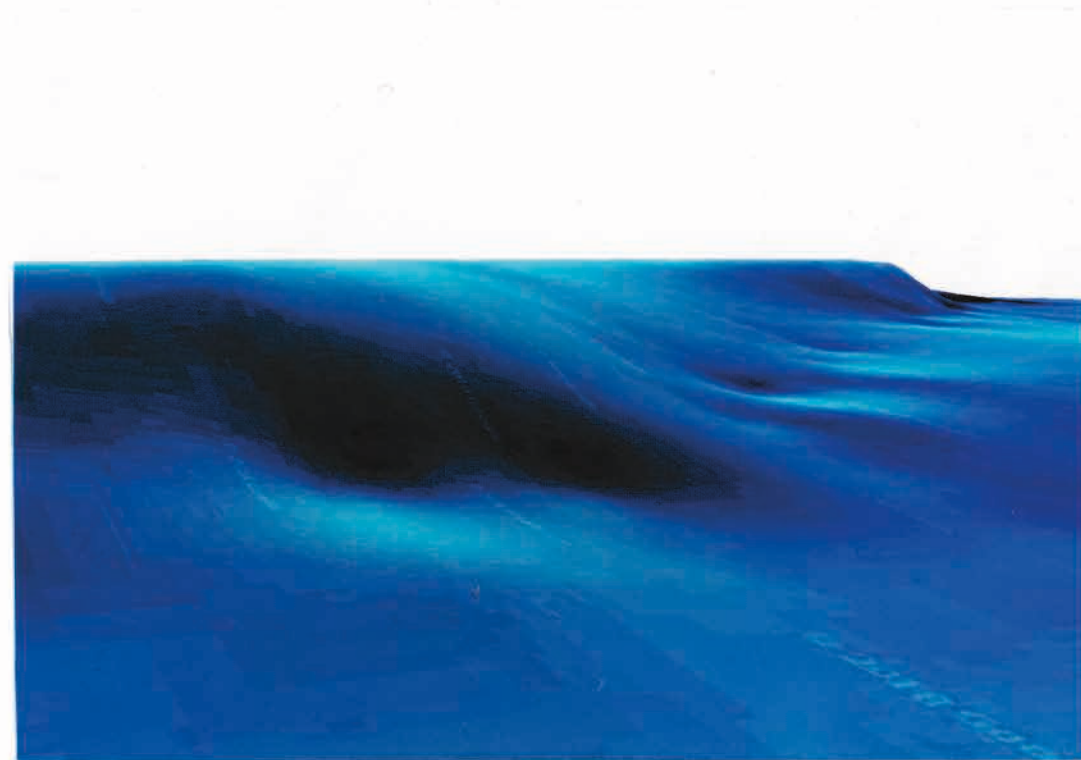
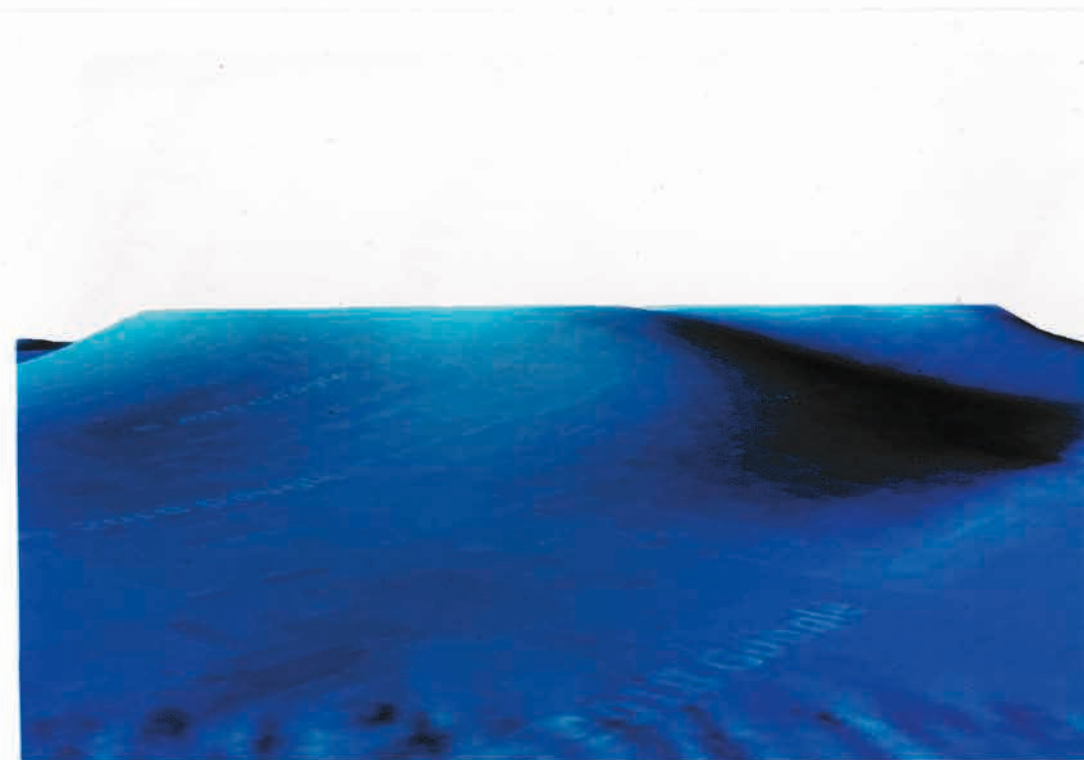
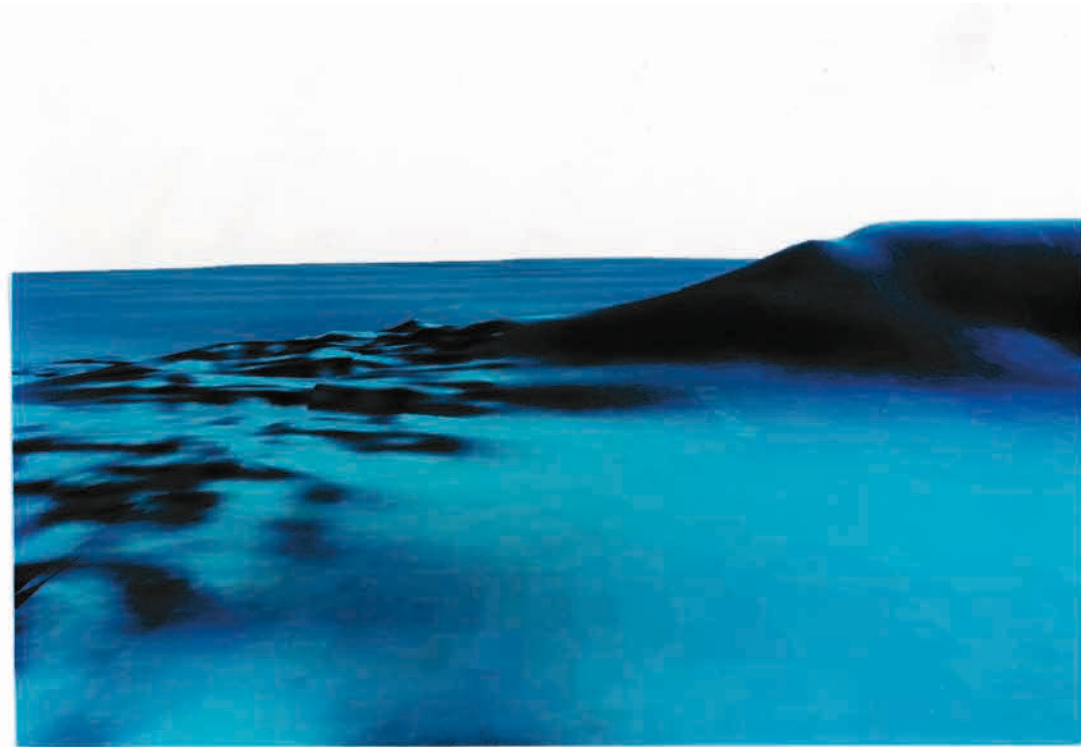
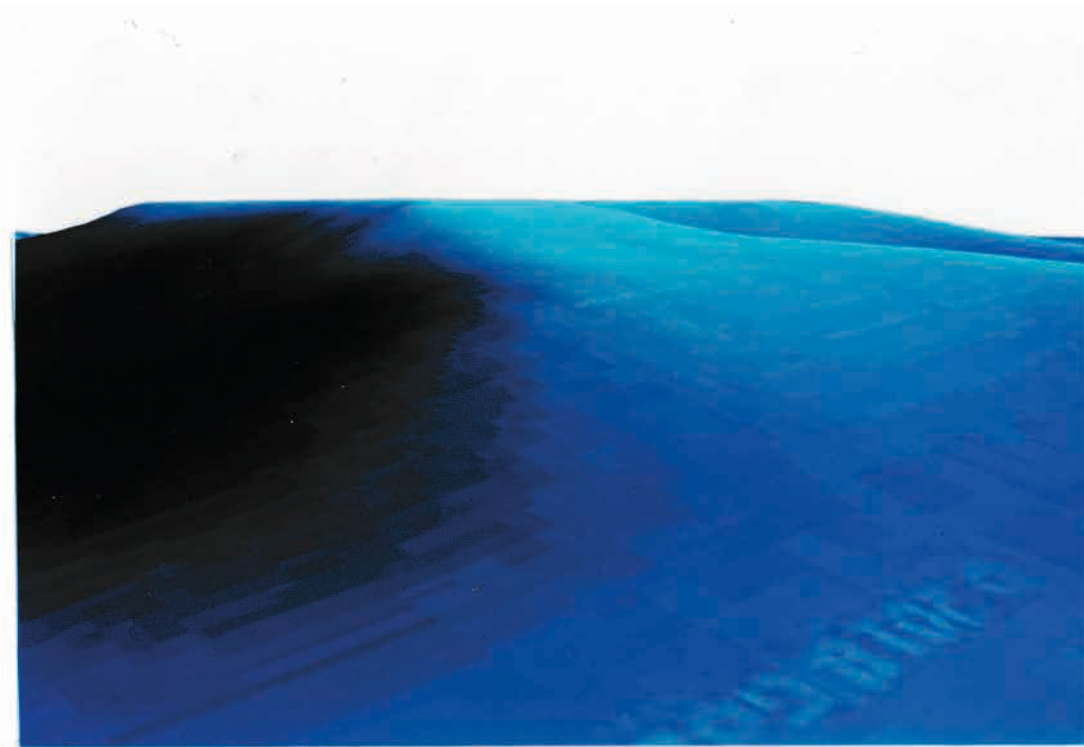
# Floating Islands

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2019, series of 21 c-prints

Floating Islands is about the Republic of Kiribati, which is going to disappear in few decades due to the global warming. Little spots in the Pacific Ocean, placed in a point over the International Date Line and between the two hemispheres, they rise only one or two metres above the sea level. Nearly unreachable and in the middle of nowhere, the Kiribati Islands are the perfect destination to be experienced through Google Earth. In Floating Island the 21 inhabited islands of Kiribati are depicted from the vision of a western traveller using a western tool: they are like peaceful mountains made of water, a rendered ocean made of numbers, pixels, measurements and colours.







# Perpetual Spring

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2018 - ongoing

series of c-prints variable dimensions and composition

Perpetual Spring is a voyage potentially without an end, made by wandering random through Google Earth and taking photos of my computer screen with an analog folding camera.

Google Earth is the tool of contemporary wandering: while Google Maps has been made in order to make us move and find places, Google Earth has been created to make us get lost. Even though our experience in Google Earth seems limitless, this getting lost is something that happens within the borders of a World that has been created by the so called Computer Vision. This world is entirely made up after a hypermediated process of selection, post production and combination of billions of images, obtained by airplanes and satellites over and over again. The Computer Processing chooses images, takes all the bad weather conditions signs away and gives to the user a ready to use Eden where he-she can always find Springtime everywhere at the same moment.

Perpetual Spring is an attempt to let the software bring me in random places all over the world, using the "I'm feeling lucky" tool.







# From The Best Authorities

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2017

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

**The words of Kong**, 2017, 8 color instant film || inkjet prints, 24x30 cm

**He might have seen an Inselberg**, 2017, c-print, 66x100 cm

**I do believe**, 2019, real-time UHD video installation

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, map makers 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

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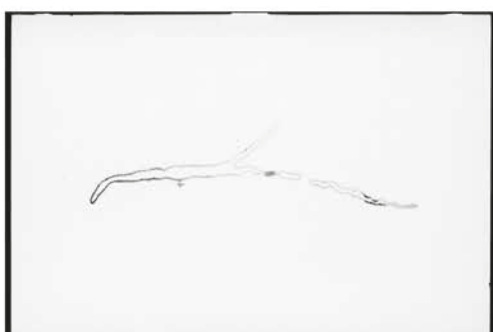
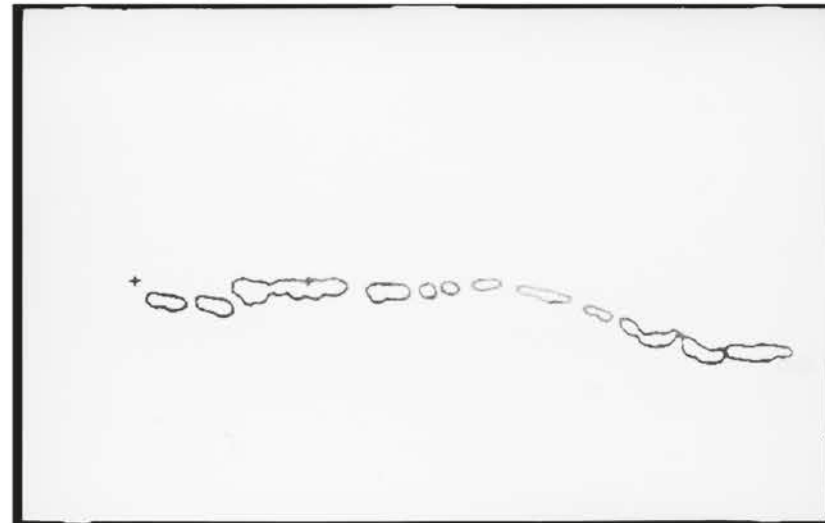
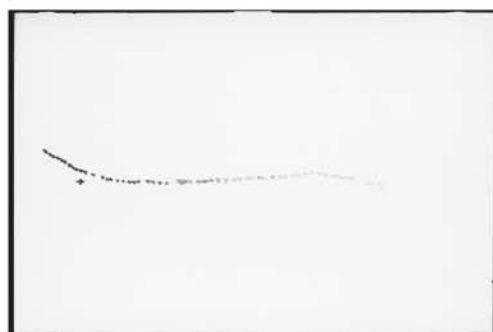
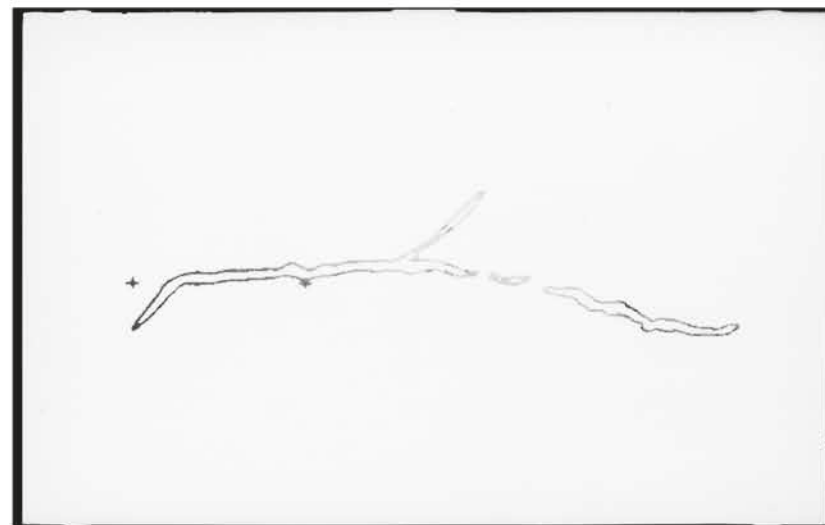
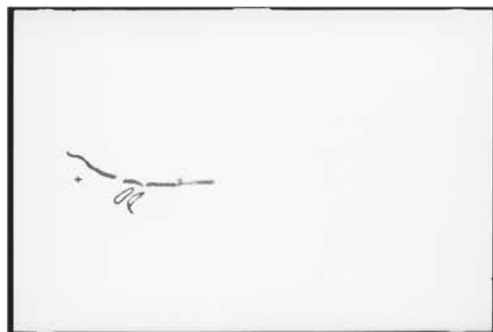
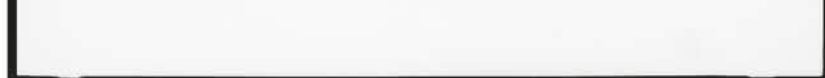
2017, 6 gelatin silver prints, 30x24 cm

2017, c-print, 125x156 cm

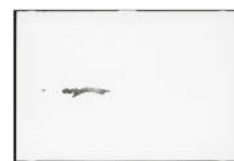
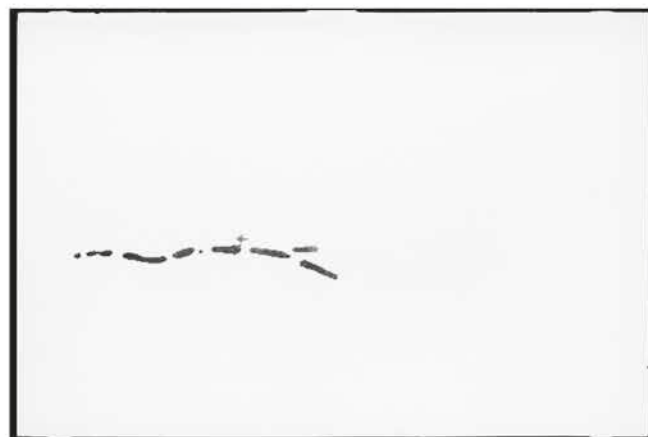
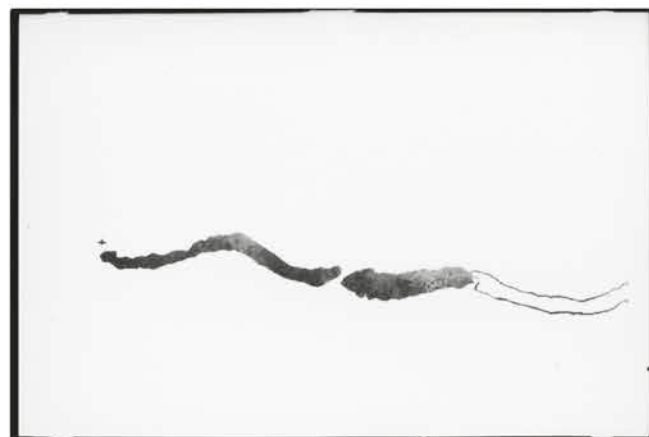
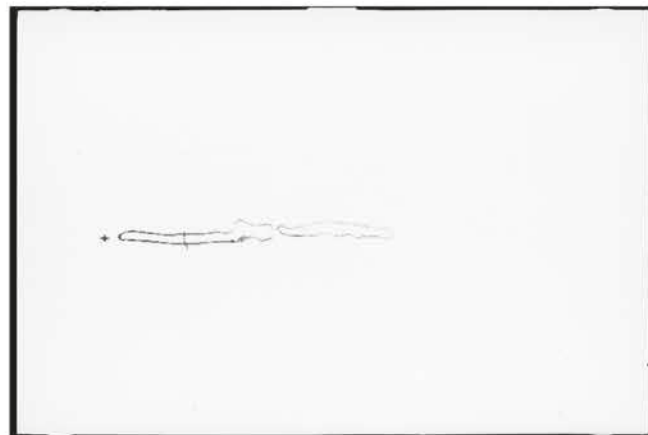
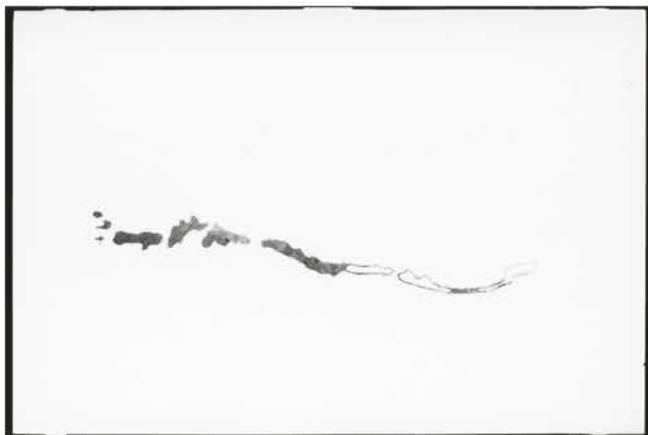
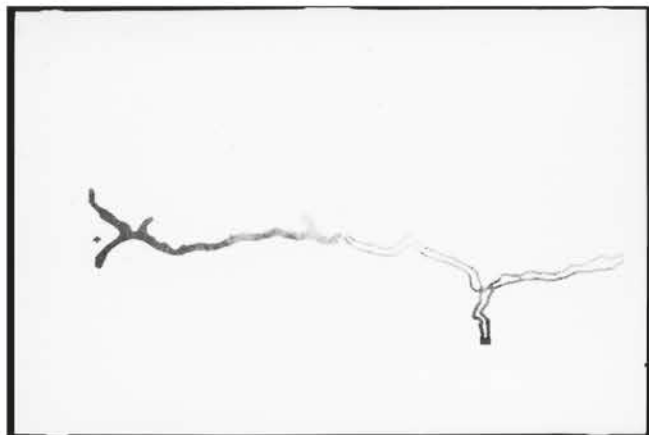
The first steps of the project consist on a series of 6 black and white gelatin silver prints and a c-print. The images are the results of a graphic processing of Kong Mountains, in the 47 variations that appeared in maps between 1798 and 1888.

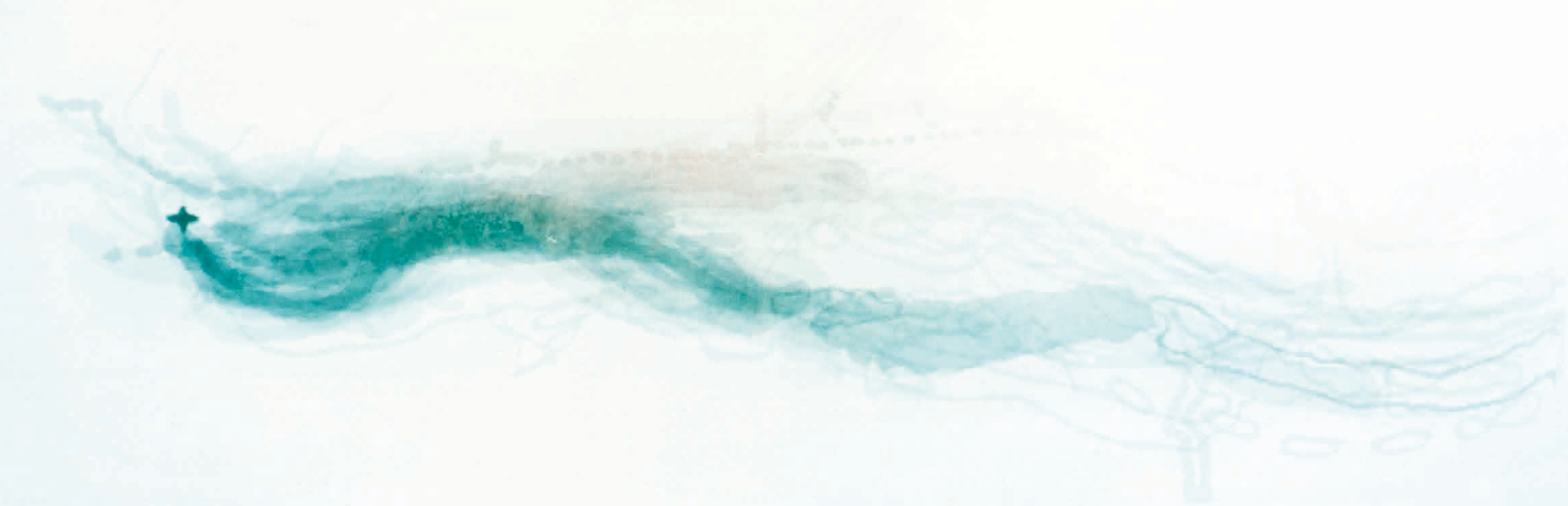
What are Kong Mountains? Which could be the contemporary answer to the nothingness that cartographers tried to face? I take the silhouettes of the Kong Mountains, drawn by nineteenth's century cartographers, and put them back in Google Maps, matching their original position. As a result I create contemporary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











# From The Best Authorities,

## The words of Kong

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2017, color instant film and black and white inkjet prints

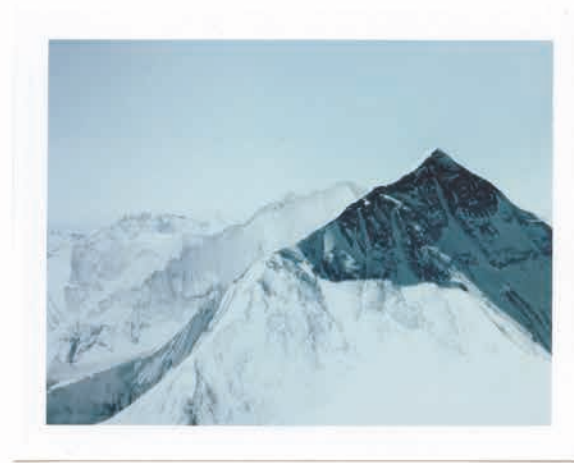
The Kong Mountains survived for nearly a century thanks to the words and the detailed stories of the explorers. Scientific descriptions alternated with moments of pure poetry, in an incredible zeal which tells us about mountains rich of gold, so high to seem impossible to overcome, deserted but crossed 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 mountains [...] situated in a large and pow 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



They have incredible blue peaks.

J. Rennell 1789  
Skertchly  
Besson



# From The Best Authorities, He might have seen an Inselberg

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2018, c-print 66×100 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.







# From The Best Authorities, I do believe

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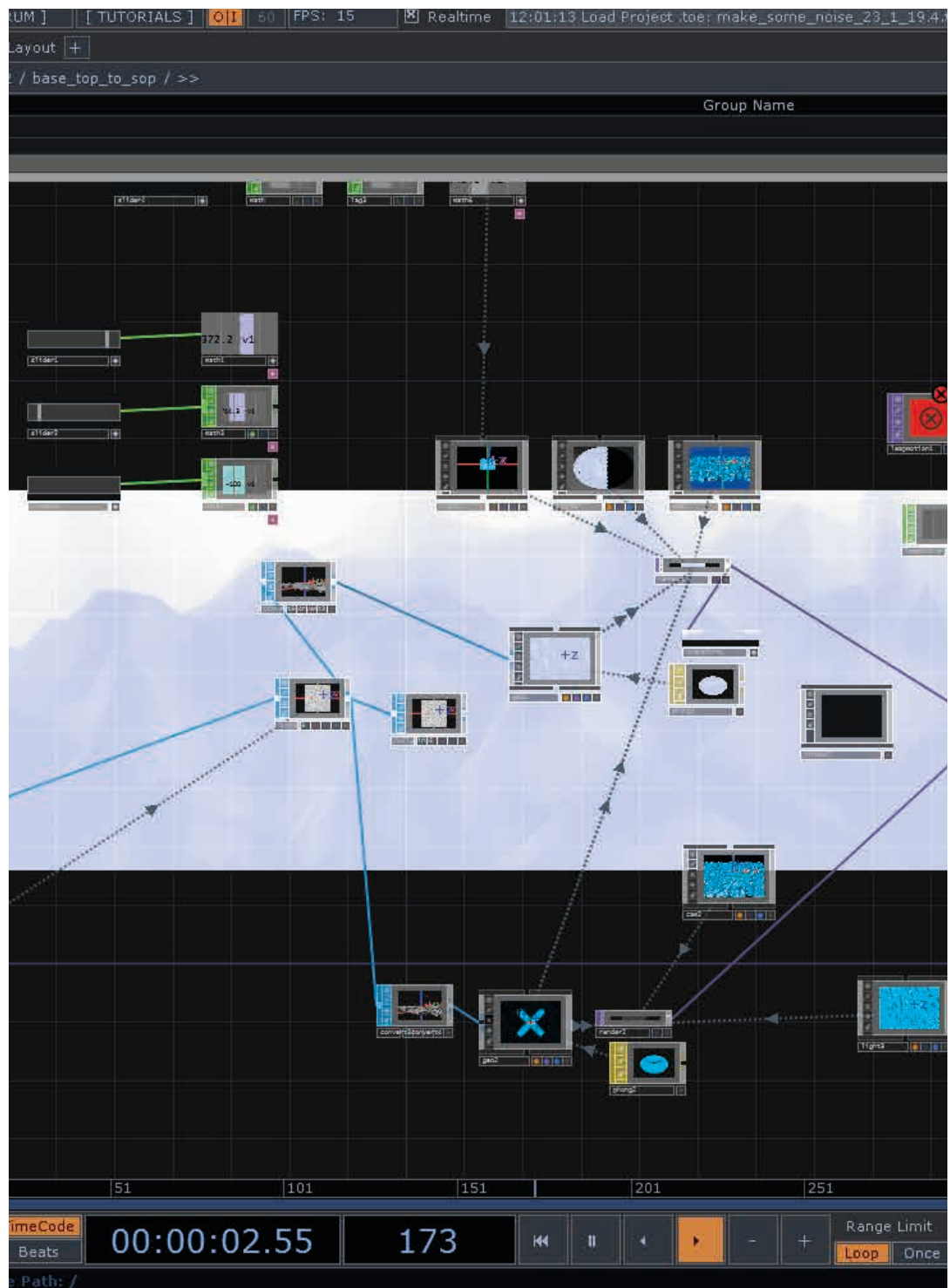
2019, real-time UHD video installation  
with the collaboration of Alex Cayuela Marco Ginex and Paolo Romano

I do believe, 2019, is the last chapter of this research. It draws attention to the power of words as something that supports a visual creation and makes it believable and trustworthy.

I do believe is based on the data taken from the Google browser that concern to the words that compose Kong Mountains. Google Trends is the tool that allows the user to look up what people all around the world ask to Google: through the research of a keyword it is possible to find out how many times it has been looked for, how often and which other words are related to it.

I do believe creates a visual image in real time, which modifies itself over and over again as people look up the Kong Mountains. A software processes the data and generates a huge chain of mountains that transform all the time.



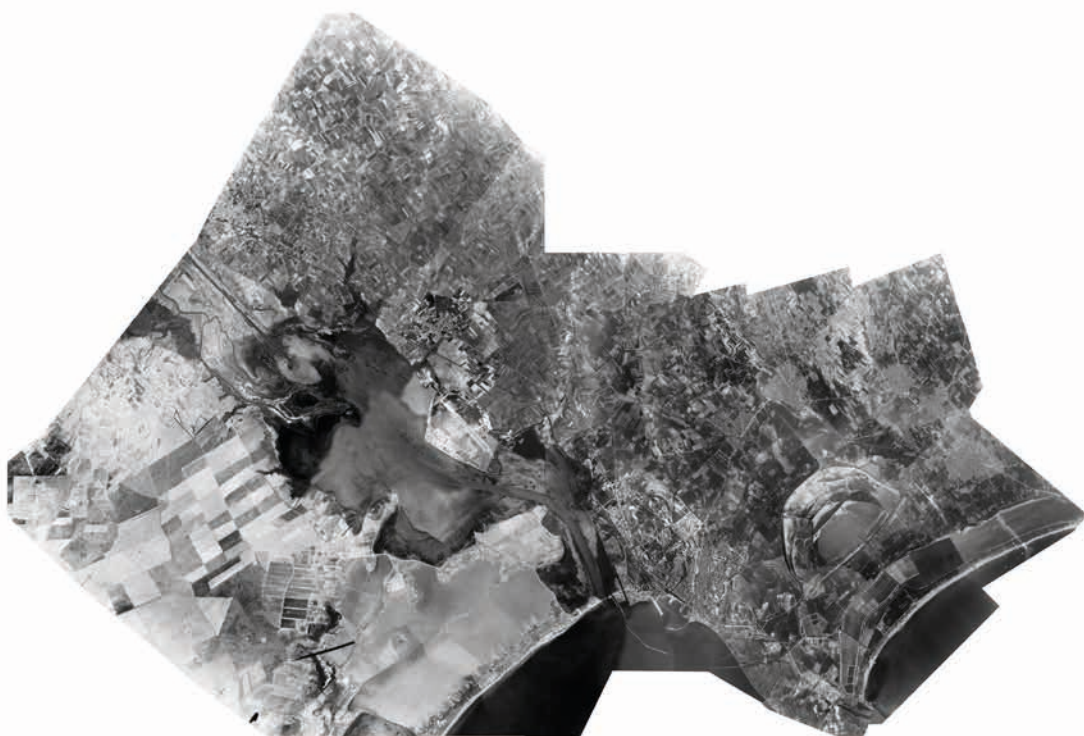


# Chiudende

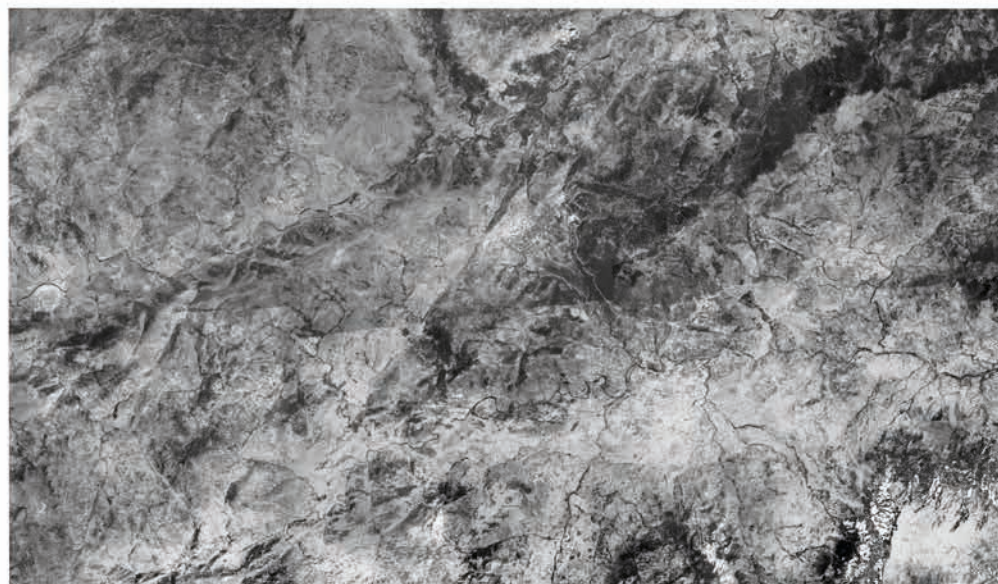
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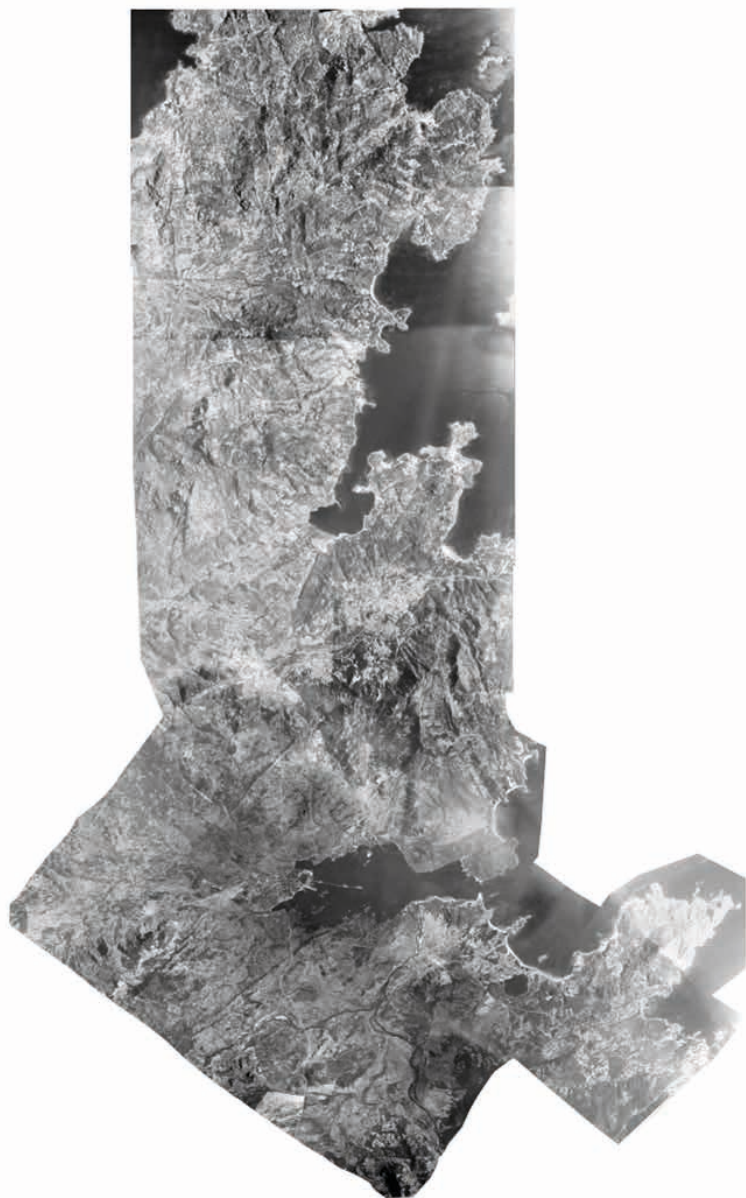
2016, 6 gelatin silver prints, 127×158 cm

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.

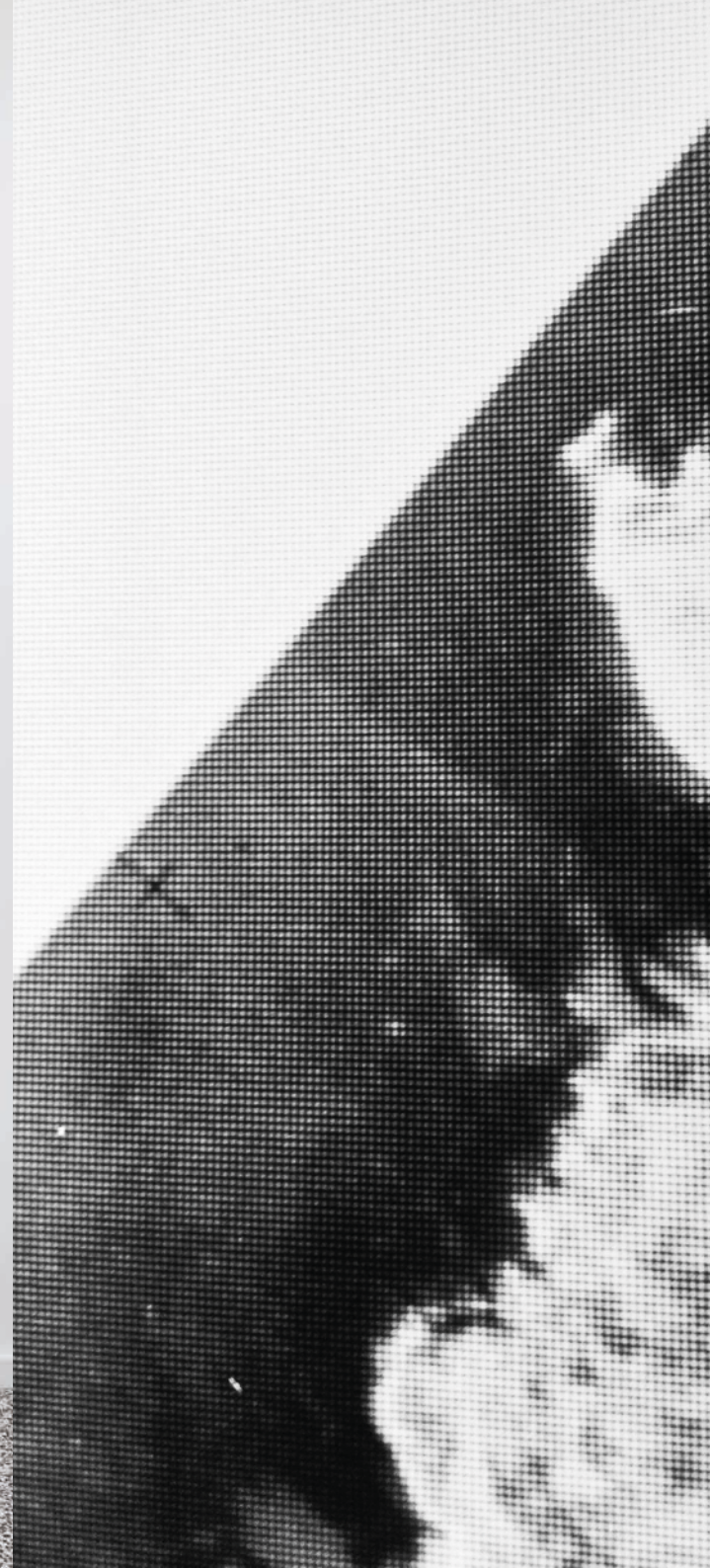












## Retraced (P.O.I.)

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2016, 7 gelatin silver prints, 30×24 cm

## Retraced (South Pole)

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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.







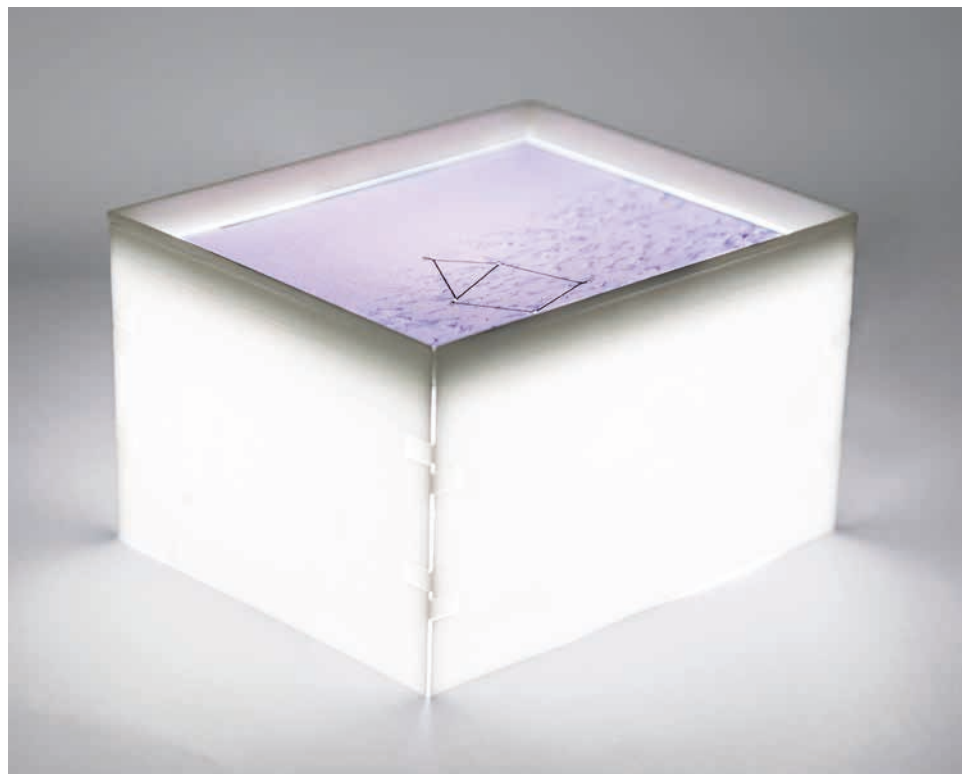


# In temporary darkness

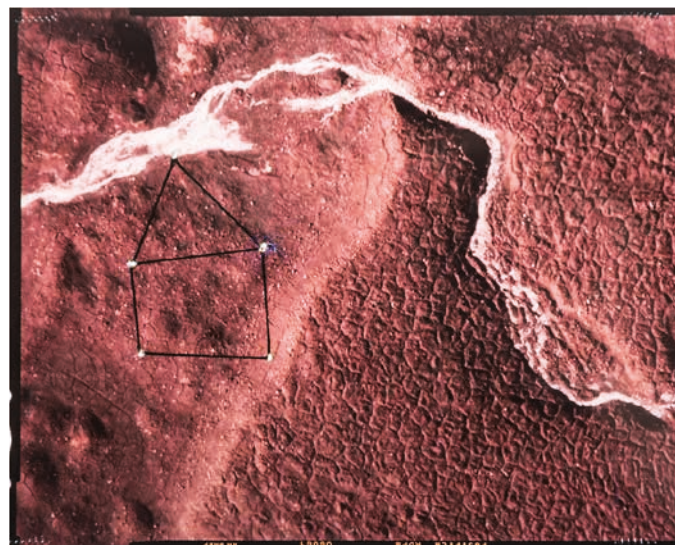
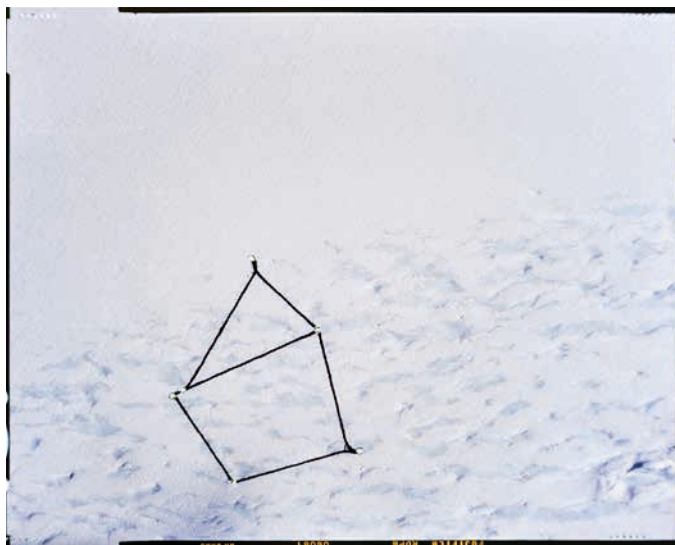
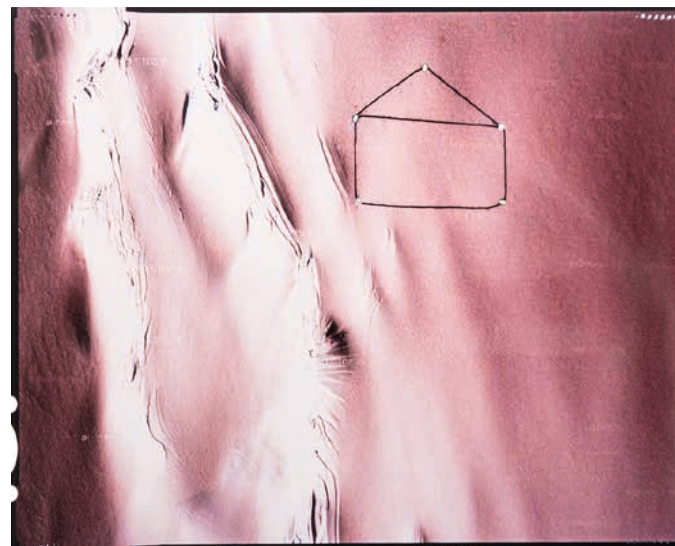
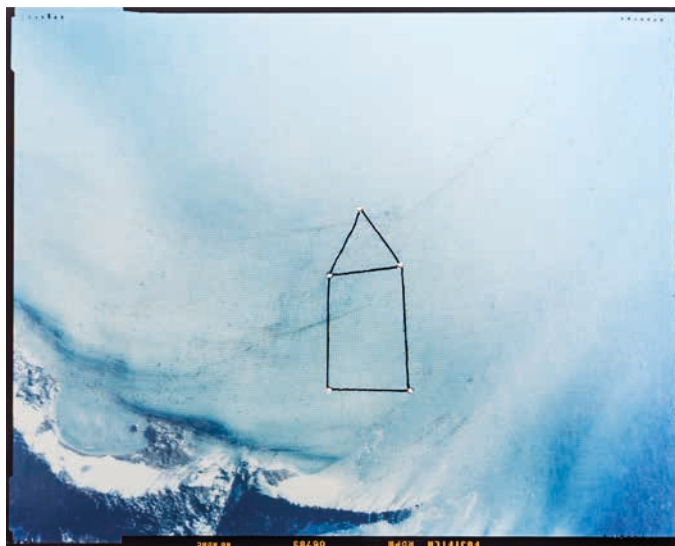
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2015, color transparency 4x5", lightbox

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

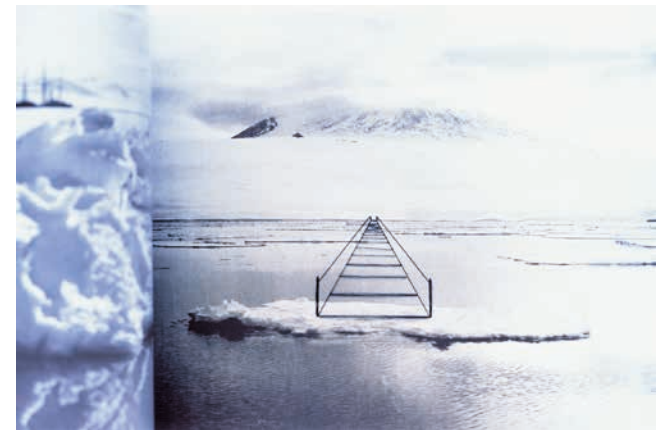
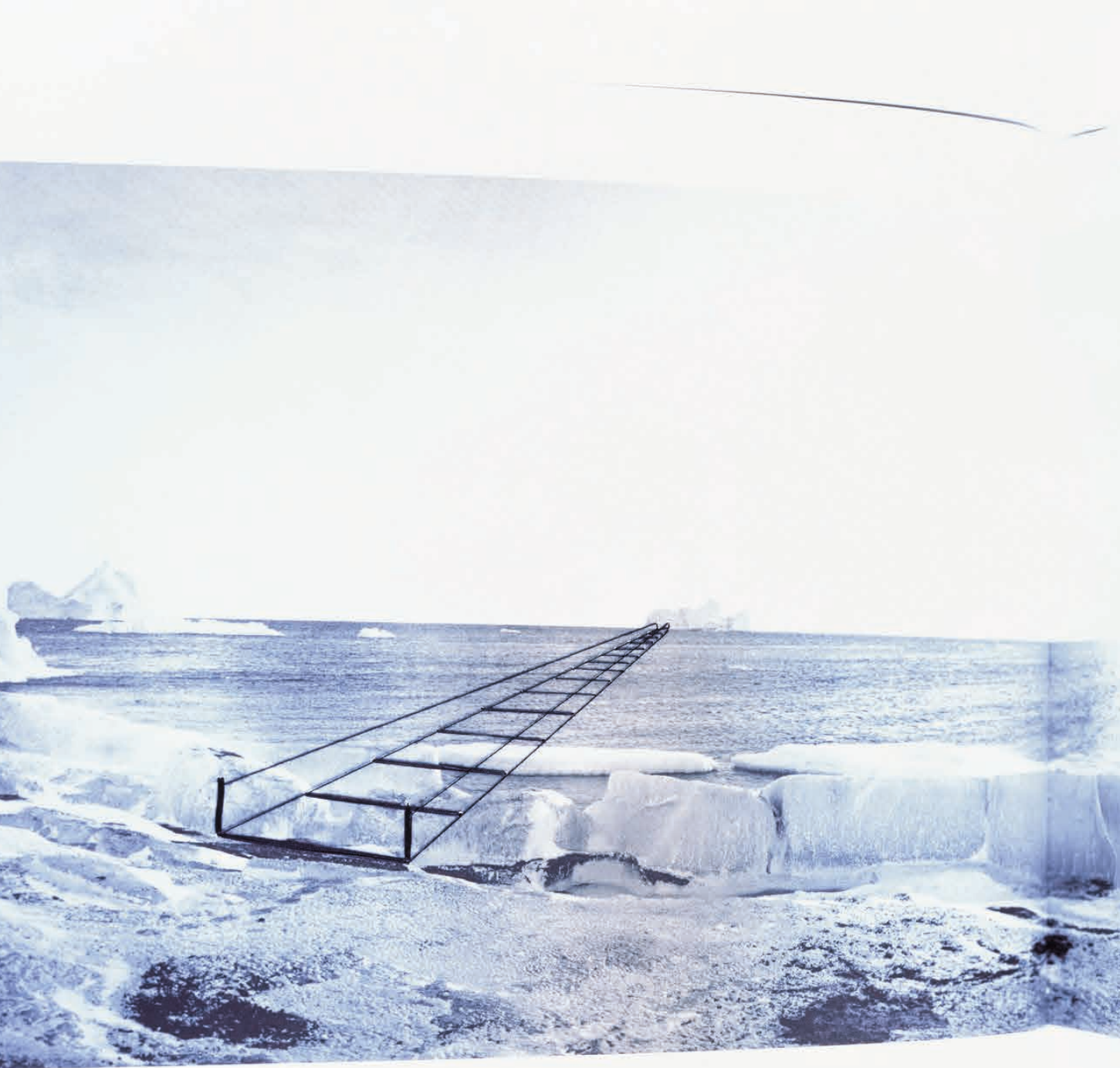
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2014, inkjet prints

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

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

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





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

2016 Co-founder of t-space, an artist-run space based in Milan. t-space tries to put together the artistic research and a photography studio ([www.t-space.it](http://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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## Exhibitions

2019 From the best authorities, Giulia Spreafico solo show, Spazio Giacomq, Bergamo, Italy

2018 I'm Google, Satellite Exhibition Hong Kong International Photo Festival, Hong Kong

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

2016 Carta Bianca, solo exhibition, t-space, 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 Mulhouse 015, XI edition of the Biennale de la jeune création contemporaine, Mulhouse, France. Artist representing the Carrara Academy of Fine Arts

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 Carpofo, Milano

2014 Menotrenta Prize, Maireri 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