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From The Best Authorities

2017 - 2019

Shaping Kong, 2017, gelatin silver prints, series of 6x9 contact sheets, 30x24 cm ||

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, 66×100 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,

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.

The mountains abound of rivers and rapid torrents.

J. Dupuis 1820
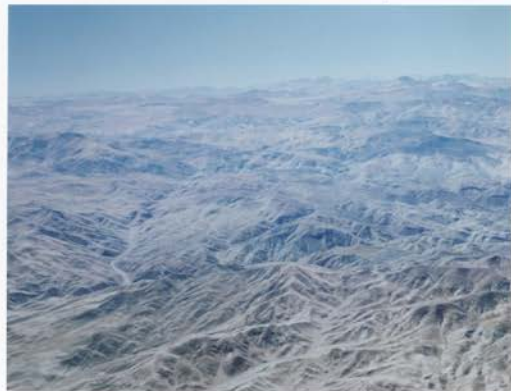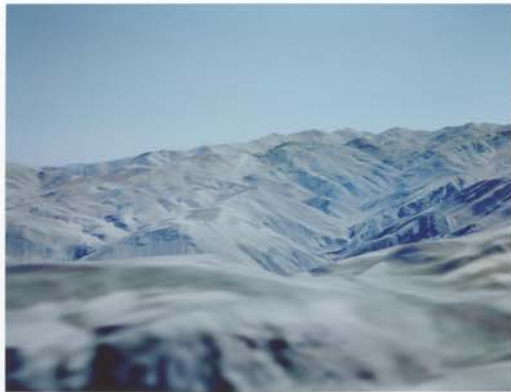
They have incredible blue peaks.

J. Rennell 1789
Skertchly
Besson

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

From The Best Authorities,

He might have seen an Inselberg

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,

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 nineteen'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.
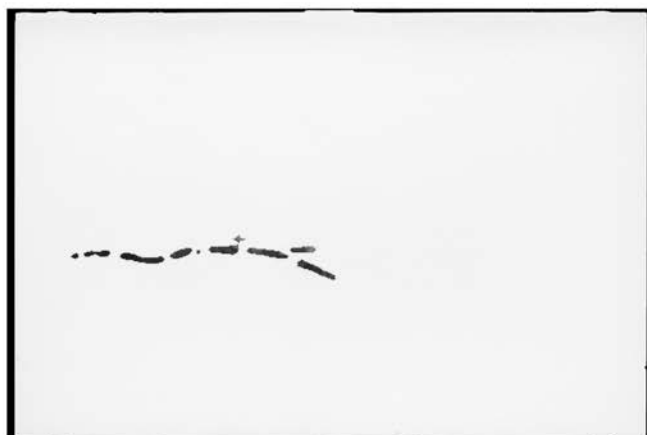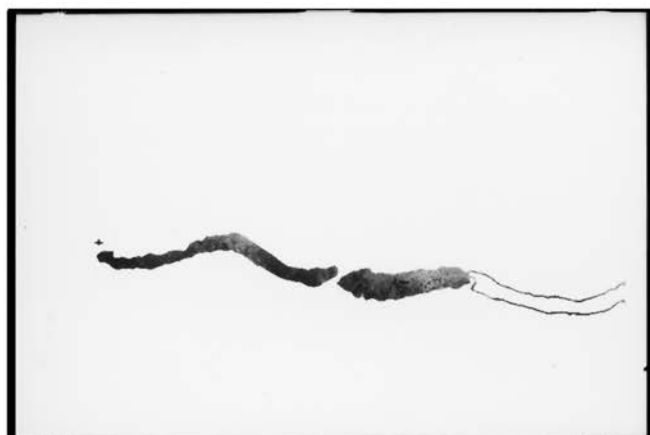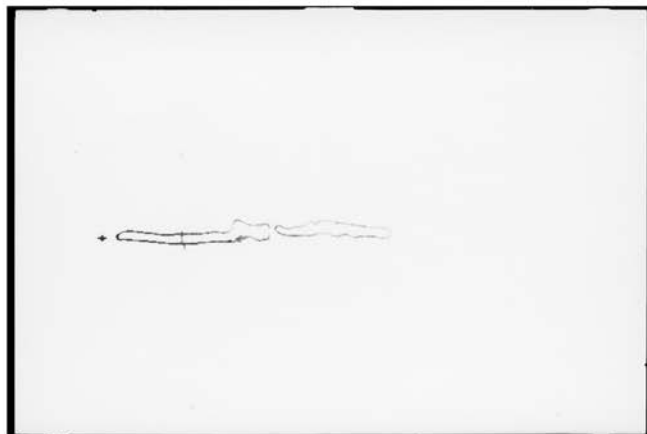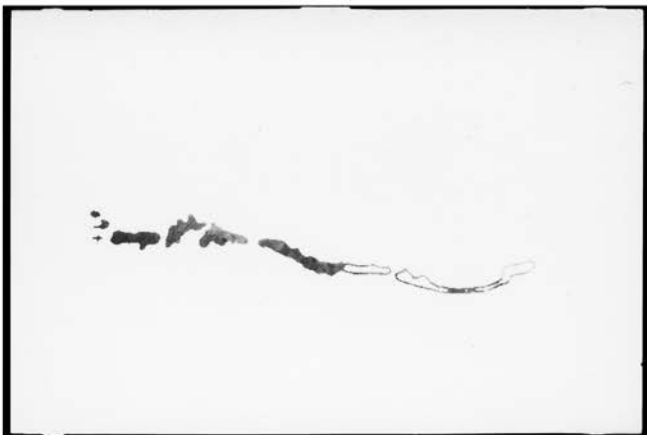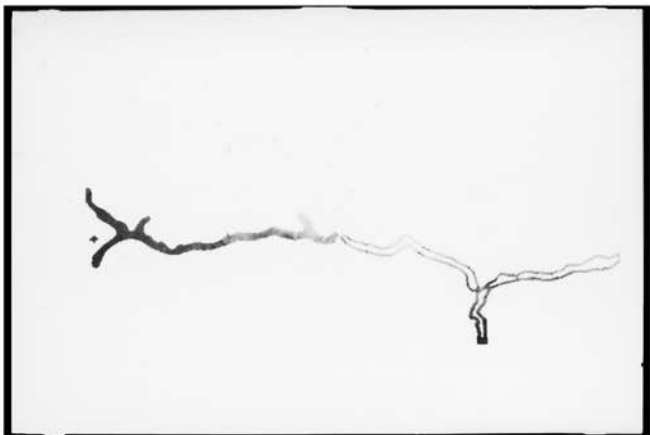
From The Best Authorities,

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.
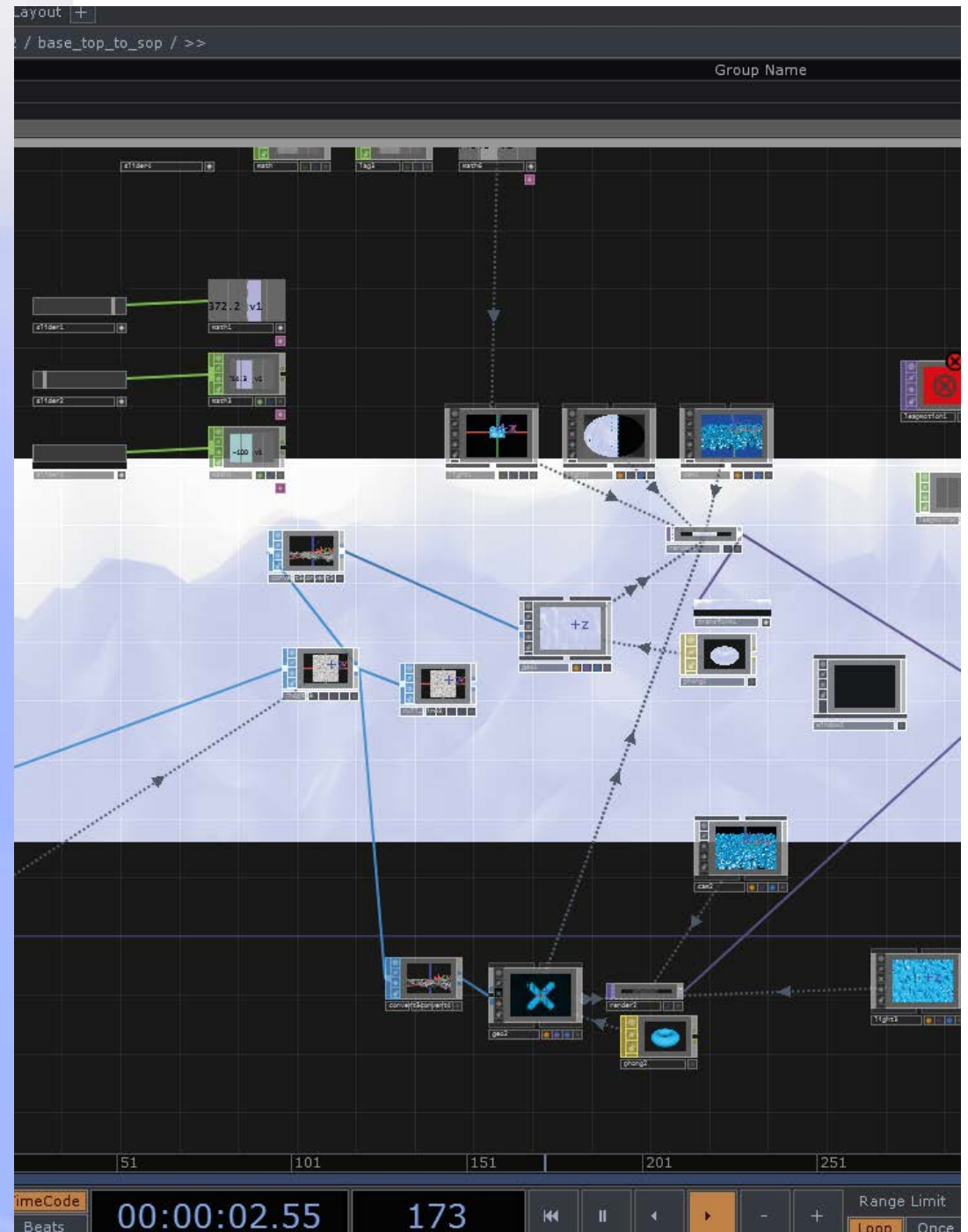
Dammi indicazioni precise

2019, real time video installation

Giulia Spreafico e Alex Cayuela

Il progetto rielabora, attraverso un software di progettazione multimediale, le coordinate della dinamica molecolare del Retinale, piccola molecola che è alla base della visione; ogni volta che un fotone raggiunge un retinale, questo cambia forma e innesca tutta una serie di reazioni che portano il segnale al cervello. I dati della dinamica molecolare del Retinale, che si muove dalla forma CIS a TRANS, sono inseriti in un software di grafica 3D, dando vita ad un mare notturno che si muove sul movimento della molecola. Una webcam posizionata in mostra, rileva il passaggio degli spettatori e muove il paesaggio.
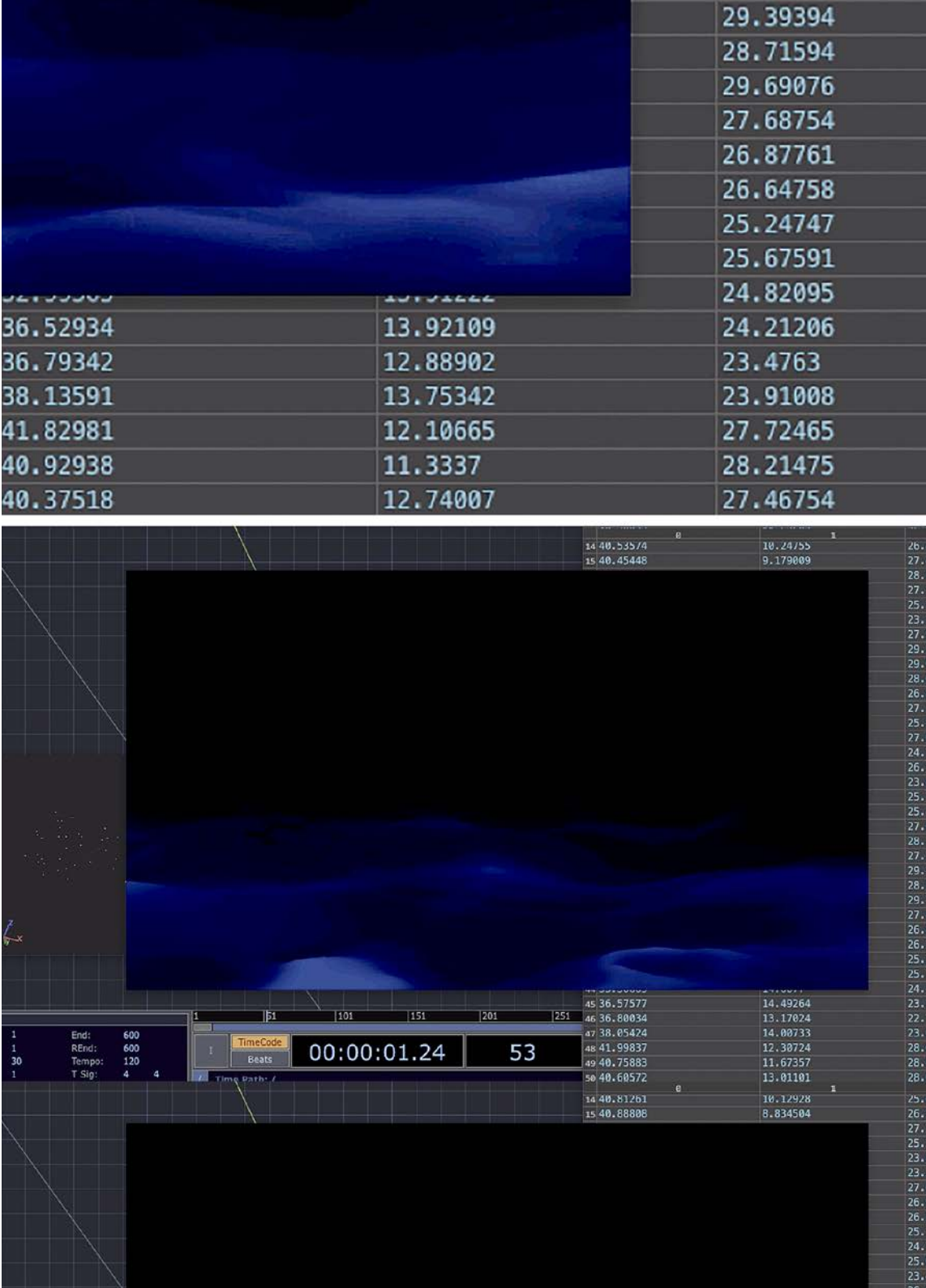
Floating Islands

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.
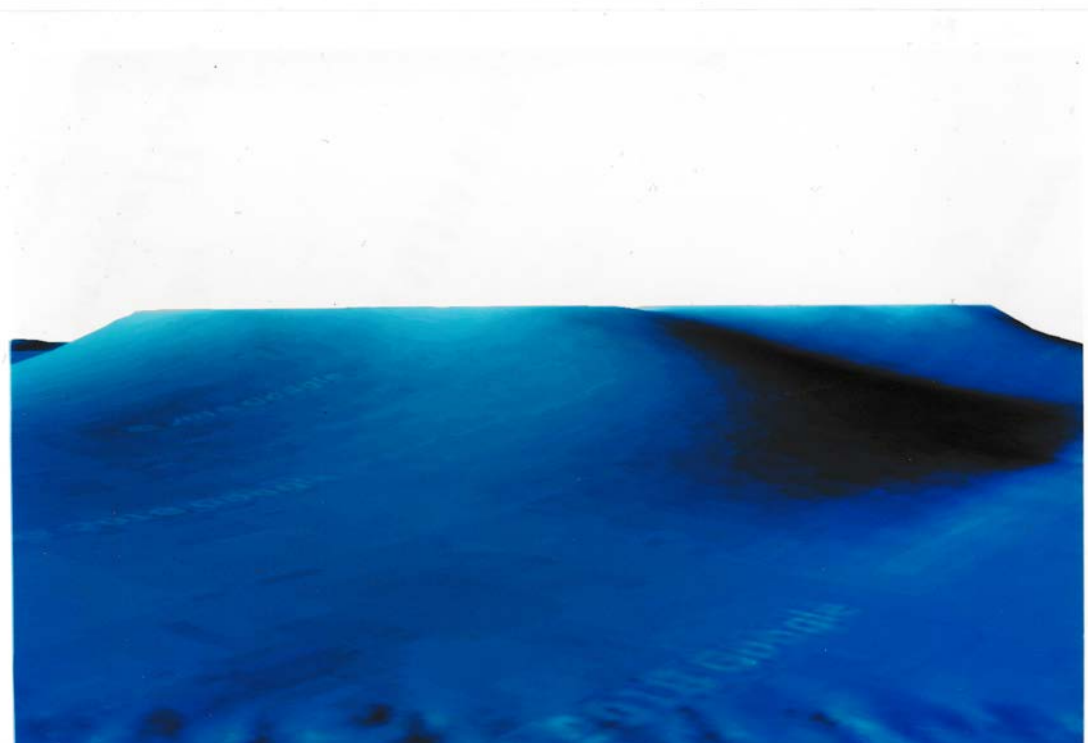
Perpetual Spring

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.

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.
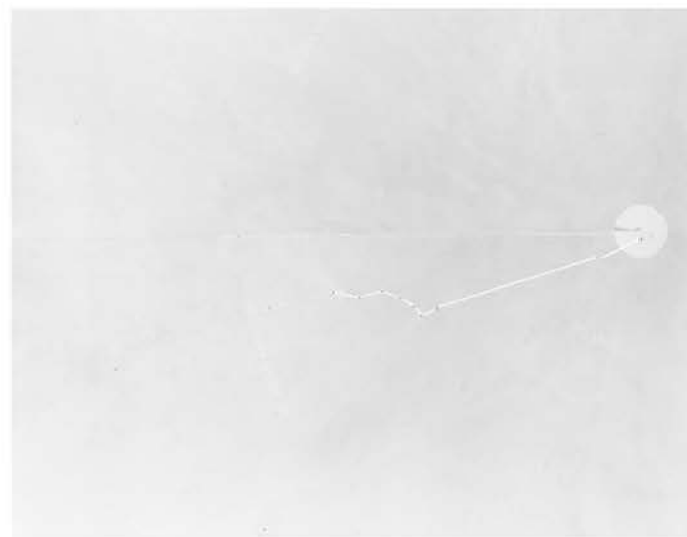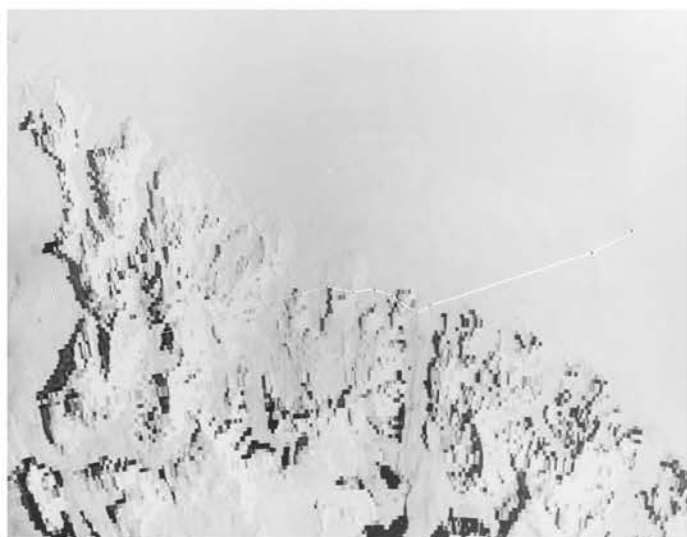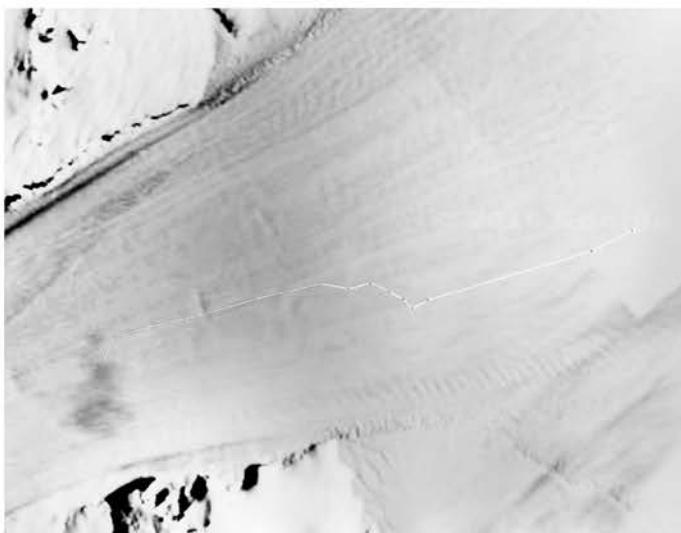
In temporary darkness

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2015, color trasparency 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.
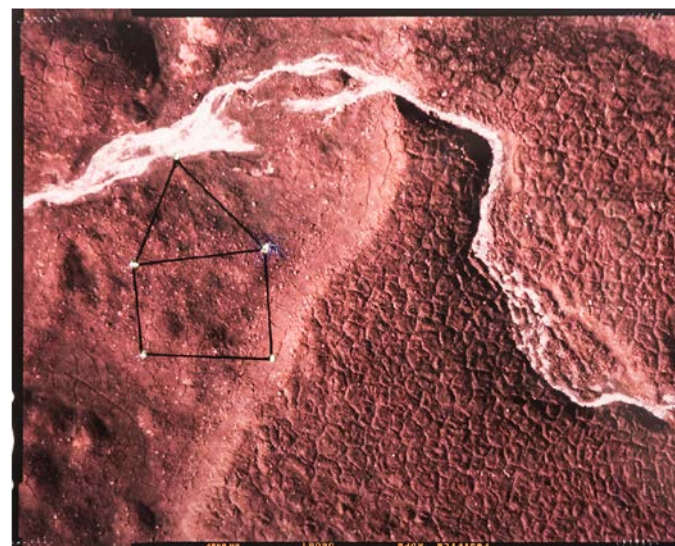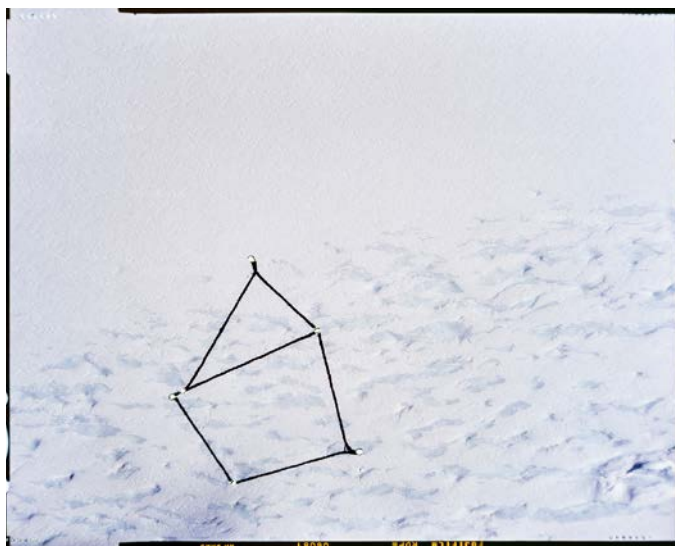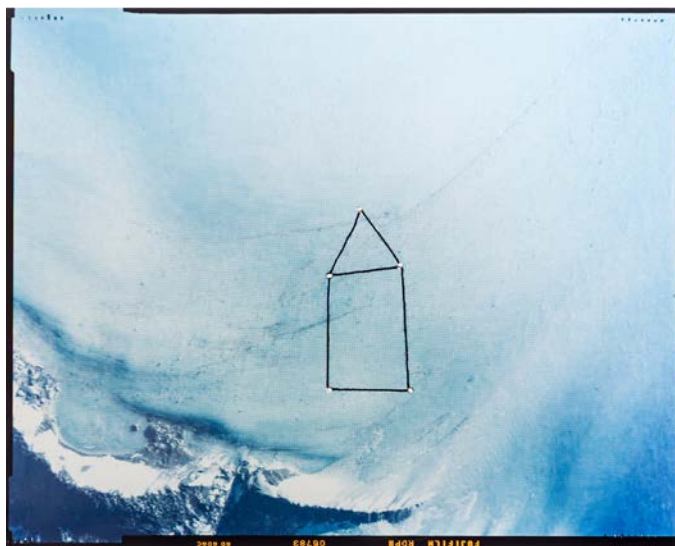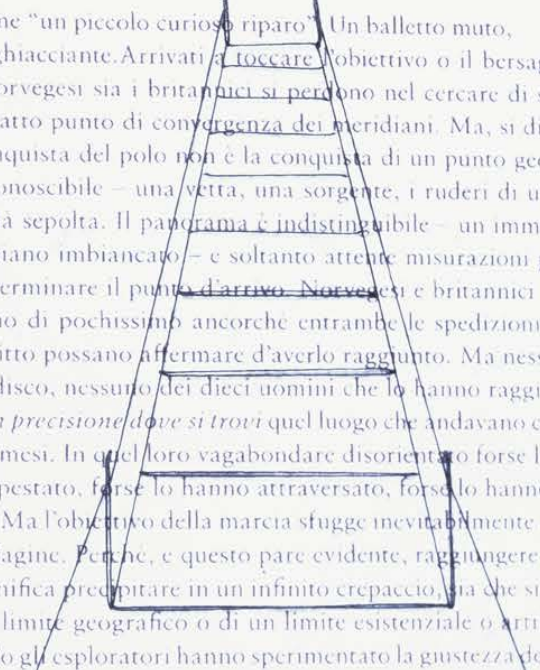
A silent spot

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

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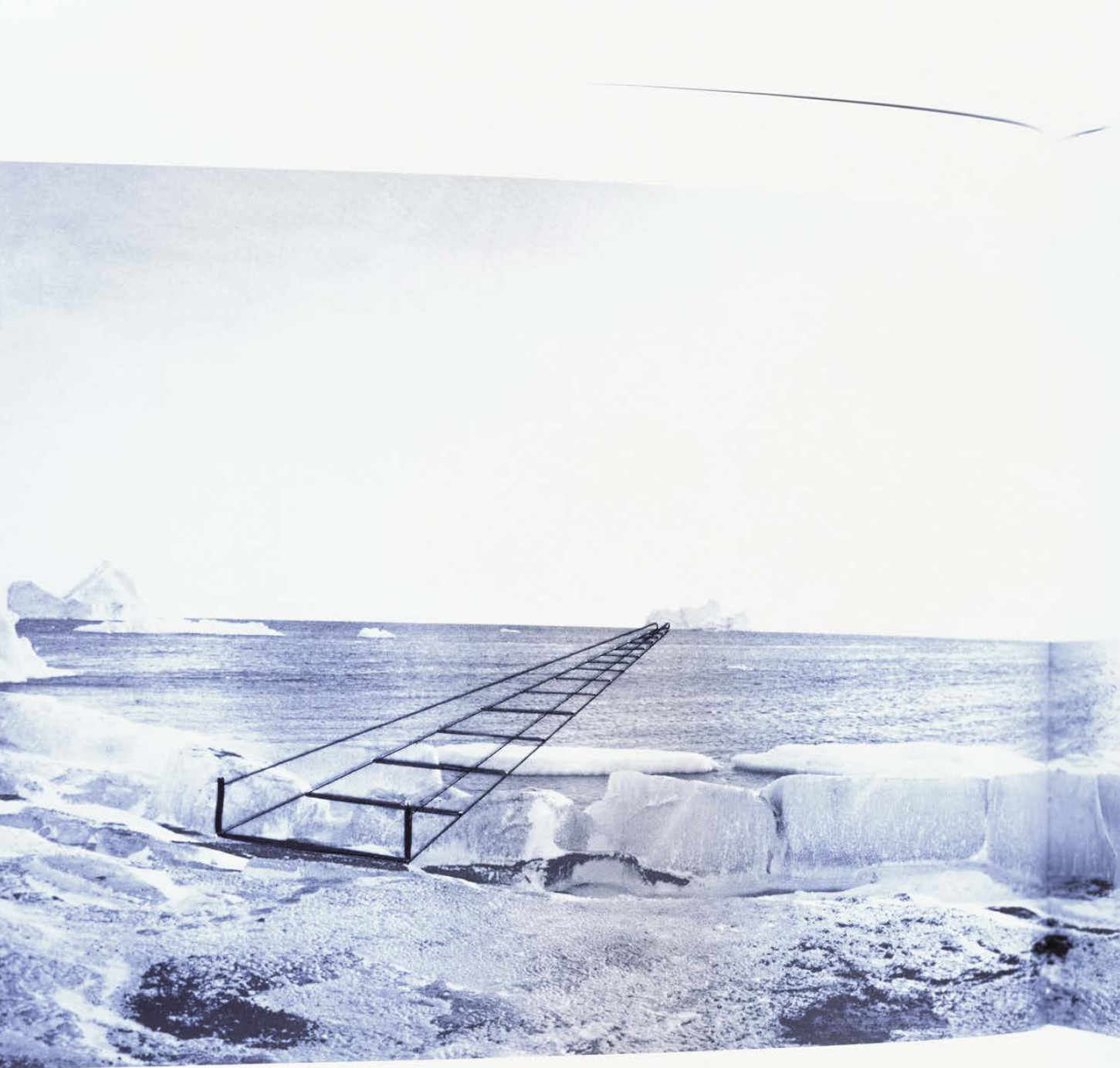
catalogue of the exhibition, 29,7x21 cm, indigo print

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

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Giulia Spreafico, 1990 Lecco (Italy), works in Milan.

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 for Art (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 exhibitions
2019 From the best authorities, Giulia Spreafico solo show, Spazio Giacomq, Bergamo, Italy
2016 Carta Bianca, t-space, Milano
2015 Mulhouse 015, XI edition of the Biennale de la jeune création contemporaine, Mulhouse (FR)

Group exhibitions
2019 Raccontare l'invisibile, in collaboration with CNR Milano, Spazio Giacomq, Bergamo
2018 I'm Google, Satellite Exhibition Hong Kong International Photo Festival, Hong Kong
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 Carpoforo, Milano
2014 Menotrenta Prize, Maimeri Foundation, Milano, winner of the third prize
2012 Fuori dalla gabbia di Faraday, Viafarini, Milano
2012 Settimanale #6, Viamorinisedici gallery, 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, Anfione e Zeto rivista di Architettura e Arti n.27, 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 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