Trivero (BI)
Mappa delle opere e delle aree Wi-Fi
Map of the artworks and Wi-Fi areas
Un progetto d'arte contemporanea a cura di Andrea Zegna e Barbara Casavecchia

Promosso dalla Fondazione Zegna, il progetto All'Aperto, nasce con l'intento di rendere più fruibile l'accesso all'arte contemporanea e ai suoi valori. Dal 2008 sviluppa nell'area attorno al paese di Trivero (BI) una serie di opere permanenti realizzate “su misura” da autori di calibro internazionale, che si rivolgono alla collettività. Ognuna nasce da un attento sopralluogo dell'artista e si sviluppa in relazione al contesto individuato per la sua collocazione. L'obiettivo è dischiudere nuovi sguardi su luoghi familiari a tutti gli abitanti, suggerendo modi inediti di esplorare e vivere questo territorio. Tutte le opere sono posizionate, letteralmente, all'aria aperta e visitabili liberamente.

A contemporary art project curated by Andrea Zegna and Barbara Casavecchia

The All'Aperto (Outdoors) project, sponsored by Fondazione Zegna, was established with the aim of broadening access to contemporary art and the values on which it is based. Since 2008, it has supported the realization of a series of site-specific permanent artworks, created in the area of Trivero (Biella, Italy) by internationally renowned artists, which are directly aimed at the local community. All works are preceded by a phase of field surveys and developed in accordance to their setting. All'Aperto aims at disclosing new ways of looking at places that are very familiar to the local people, and thus to suggest new ways of exploring and living this territory. All works are located, literally, outdoors and can be freely visited at any time.
FONDAZIONE ZEGNA

Nasce nel 2000 per volontà della quarta generazione Zegna con l'obiettivo di migliorare la qualità di vita di comunità e individui in diverse parti del mondo. Una missione le cui origini derivano dallo spirito del fondatore del gruppo, Ermenegildo, per il quale etica, imprenditorialità ed estetica convivono collegati. Negli anni '30, attraverso la riforestazione dell'area montana intorno all'omonimo Lanificio e la creazione di strutture socio-assistenziali, realizzò uno dei primi esempi industriali italiani di mecenatismo ambientale e sociale. Le iniziative di Fondazione Zegna si concretizzano in un'azione filantropica internazionale rivolta a quattro ambiti d'intervento: salvaguardia e valorizzazione del patrimonio ambientale e culturale; sostegno per lo sviluppo sostenibile delle comunità locali, in Italia e nel mondo; supporto alla ricerca medica e scientifica; promozione di iniziative di educazione, istruzione e formazione dei giovani.
La Fondazione ha sede a Trivero dove si trovano anche Casa Zegna, archivio storico e polo di aggregazione culturale, e Oasi Zegna, "laboratorio all'aria aperta" che copre un'area di 100 km² e valorizza la relazione tra uomo, cultura di montagna e natura.

FONDAZIONE ZEGNA

Fondazione Zegna was established by the fourth generation of the Zegna family in 2000, to improve the quality of life of communities and individuals around the world - a mission rooted in the beliefs of the company's founder, Ermenegildo, for whom ethics, business and aesthetics were intrinsically interwoven. In the 1930's he created one of the earliest Italian examples of environmental and social patronage, through the reforestation of the mountain area surrounding his eponymous wool mill and the establishment of welfare facilities. The Foundation plans and coordinates international humanitarian initiatives in four areas of activity: conservation and amelioration of environmental and cultural resources; fostering of sustainable development in local communities, in Italy and abroad; support for medical and scientific research; education and training for young people. Fondazione Zegna is based in Trivero, where Casa Zegna, an industrial historical archive and cultural center, and Oasi Zegna, an “open-air laboratory” covering over 100 km² and focusing on the mutual relationships between people, mountain culture and nature, are also situated.
The first work of All'Aperto, unveiled in June 2008, is Daniel Buren's permanent installation *The Coloured Weathervanes, Work in Situ, Trivero*, 2007. From spring to fall, it frames the perimeter of the panoramic terraces of the Zegna wool mill with a rainbow of 135 flags, fluctuating between green and blue in a sequence of seven shades, perceived as a unique, all-over colour by the naked eye. This 'full dressing' records all changes in the weather and indicates the direction of the wind – “as soon as it starts to blow” says the artist “the rooftop of this factory comes to life, now.” *The Coloured Weathervanes* transform a place that is very familiar to the local people. “As you get into town, you see it well before you realise that it is a work of art. Beforehand, you simply saw this huge industrial building towering over the roofs. Now the terraces resemble the battlements of a castle.”

Buren, a master of Conceptual Art, operates 'in situ' since the 1960s. That is to say, he creates works for a specific place and a specific public: works that are unique and cannot be replicated or relocated without being destroyed. He always makes use of the same ‘visual tool’ (as the artist defines it), which has become his symbol: a set of alternating white-and-coloured vertical stripes, 8.7 cm wide. Buren often prints it on fabrics, standards and flags, as happens in Trivero, thus creating works that are free to move, change their appearance and play with their surroundings. To live, in short, in the open.

Daniel Buren was born in Boulogne-Billancourt in 1938. He lives and works in Paris.
Alberto Garutti ha mappato le frazioni di Trivero attraverso un congegno inedito: i loro cani. A scegliere Eva, Pulce, Sbadiglio, Lampo, Ferro, Sissi e Otto, Luna… sono stati gli alunni di una classe della scuola primaria, su invito dell’artista, entrato così in contatto con i ragazzi, i loro famigliari e i possessori degli animali, coinvolti nella realizzazione del progetto. Il risultato è un’opera pubblica che può essere utilizzata (e “adottata”) da tutti: una serie di panchine in cemento sulle quali siedono i ritratti dal vero dei cani, collocate in vari luoghi cittadini, come il Centro Zegna, il municipio, il giardino delle scuole di Ronco, la piazza della chiesa Matrice di Gioia, i campi sportivi del Palazzetto dello Sport a Ponzone (v. mappa). La lunga didascalia dell’opera, riportata su ciascuna panchina, ne chiarisce gli intenti: Il cane qui ritratto appartiene a una delle famiglie di Trivero. Quest’opera è dedicata a loro e alle persone che sedendosi qui ne parleranno. 

“Mi piace pensare che il mio lavoro rispecchi questo paese, da cui nasce. E desidero che i cittadini se ne sentano protagonisti”, dice Garutti. “Ho cercato di costruire un dispositivo in grado di modificare in modo sottile il paesaggio di Trivero, che in fondo è il racconto stratificato della convivenza tra uomo e natura. Spero e immagino che i proprietari dei cani si parlino tra loro; spero che i racconti della gente si diffondano lentamente e in modo spontaneo nel territorio, costruendo un nuovo paesaggio”.

Alberto Garutti is dedicated to the people who will talk about it as they sit here, 2009

Alberto Garutti was born in Galbiate (LC) in 1948. 
He lives and works in Milan.
**The Telepathists** is a ‘usable sculpture’, dislocated across Trivero in two different ways. The first one is invisible: a widespread free WiFi network, accessible from different spots of the municipal area (see map). The second one has a more traditional monumental side to it, when *The Telepathists* take on the shape of tutelary deities ‘guarding’ the zones covered by the signal. Creating a short circuit between past and future, archaic and high-tech materials, Arienti transformed some large local river rocks into roughly hewed and painted heads. He installed them so that they would camouflage in the landscape. “I wanted to use natural shapes I found here, ‘dressing them up’ as sculptures, in order to give body to something that is quite naïve, something that anyone could do. Like kids make snow men, I’ve made stone men” explains Arienti. He also adds: “I chose an ironic title, such as *The Telepathists*, to evoke the supposed ability of transmitting thoughts – something I personally don’t believe possible, but that generates endless fantasies. As if a contemporary technology such as the Internet fulfilled a dream as old as humanity: that of instantaneous long-distance communication.”

Involving the students from the local secondary schools proved important also for Arienti. The artist invited them to draw the imaginary faces of *The Telepathists* together with him, first on paper and then on the ground, during a collective open air action. He then transposed their drawings on the stones.

*Stefano Arienti was born in Asola (Mantua) in 1961.
He lives and works in Milan.*
The protagonist of the 2012 edition was the Swiss artist Roman Signer, who produced here his first permanent public project in Italy. Horloge (Clock) is a four metre high “time-sculpture”, as the artist defines it. Akin to an oversized railway station clock, Horloge has an enamelled dial but no hands; every quarter of an hour, the time is marked by a long puff of high-pressure steam, each time different and ephemeral, like the fleeting moments of our lives. With irony and light-heartedness, Signer thus invites the viewers to engage in a periodic existential reflection. “Only human time seems to run on a regular basis,” says the artist, “while nature, energy and things follow a different flux, where perpetual change is the rule.”

Horloge is located in via Roma, in front of Zegna's wool mill main entrance, because the artist devised it during a walk on top of the factory’s terraces, dominated by the presence of a high brick chimney and ongoing emissions of vapour. With his ‘trail of smoke’ Signer establishes a connection between work time and free time, and also between Trivero and the landscape of his homeland, the Canton of St. Gallen, where the hills are studded with the old chimneys of the local lace factories. With its clockwork puffs, Horloge wants to surprise the public, as if it was a surreal apparition, but also to simply and quietly mingle with the town pace.

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Roman Signer was born in Appenzell (CH) in 1938.
He lives and works at St. Gallen (CH).
Kisses Sweeter Than Wine (a quote from Solomon’s Song of Songs in the Bible) is a new public ‘garden of delights’. “I chose a title that would evoke an image, as well as a feeling and an atmosphere: the joy of being together, in a simple way devoid of rhetoric,” the artist says. Located on the terraces of the Centro Zegna, the garden occupies a previously neglected bocce court between the public swimming pool and gym. The site was suggested by the local associations (Ass. Delfino, Ass. Naz. Alpini (Trivero), Comitato Festeggiamenti Prativero, Corale Aurora Montis, Soc. Ginnastica LaMarmora) involved by Maloberti in the preparation of the work and its inaugural performance. Kisses Sweeter Than Wine comprises several elements: a 32 metre long wall writing, made of concrete, spelling out the work’s title; a set of tables designed by the artist; a colourful light-bulb garland, tracing the perimeter of a stage; a half moon neon sign, mounted onto the old lightning rod “to wish the town a peaceful night.” At the heart of the project stands the garden, growing in time, with its many varieties of all-white fragrant roses: Honoré de Balzac, Gardenia, Honor, Iceberg, Koala, Madame Alfred Carrière, Metropolitan, Road Runner, Royal Copenhagen, Snow Ballet, White Meilland, Winchester Cathedral. Maloberti collaborated with Marco Nieri, expert in bioenergetics, in order to create a pleasant but also healthy environment, including plants positively affecting the human organism.

Marcello Maloberti was born in Cologno (Lodi) in 1966. He lives and works in Milan.
Two Way Mirror / Hedge Arabesque is one of Graham’s characteristic freestanding outdoor pavilions, here dissected by a high hedge in yew. Conceived as places for people to meet, have fun, engage in conversations or meditate, they are works open to everybody. The two-way mirror has a unique optical property: one side is transparent, the other reflects light, like a mirror. By assembling the plates so as to multiply the angles of refraction and overlapping of images, the artist captivates the visitors with a kaleidoscopic game of mirrors. Movements across space, conditions of light and the surrounding landscape constantly change our vision. “My work is always about how viewers see themselves,” says Graham.

The arabesque is the decorative style typical of Islamic art, consisting of floral and vegetal motifs woven seamlessly. Graham’s investigations have always focused on the mutual relations between environment, art, architecture and audience. His first pavilions from the early Eighties were a result of the artist’s interest in landscape architecture, gazebos and belvederes. In his essay “Garden as Theater as Museum” (1988), Graham interprets Renaissance gardens as the first museums of Western history.

Hence the choice to locate Two Way Mirror / Hedge Arabesque in the Valley of Rhododendrons of the Oasi Zegna, renowned for its spectacular spring bloom. Created in the Sixties by the great Florentine landscape architect Pietro Porcinai, this area has been recently restructured by Paolo Pejrone, another master of Italian garden architecture.

Dan Graham was born in Urbana, Illinois, USA, in 1942. He lives and works in New York.
Il titolo di quest’opera corrisponde all’estensione del Comune di Trivero, che Moro ha mappato con l’attenzione puntuale di un cartografo, per poi trasformarlo in scultura. L’intervento è diviso in due parti. All’ingresso del paese, nella rotonda di Piazza della Repubblica, l’artista ha realizzato un info-point pentagonale, che evoca un’edicola d’altri tempi, poiché serve a diffondere notizie: tramite i suoi display digitali, informa i cittadini sul clima e sulle iniziative promosse dal Comune e nell’Oasi Zegna. Al suo interno, accoglie uno sportello pubblico, gestito dai volontari della Pro Loco. Sulle pareti in vetro della struttura spiccano alcune immagini ingigantite di animali, tratte della guida faunistica dell’Oasi (illustrata da Daniela Costa). Dopo il crepuscolo, quando le luci all’interno dell’edicola si accendono, queste figure la trasformano in una grande lanterna magica, coronata da un luminoso globo giallo. Un globo gemello si accende di fronte all’ufficio Pro Loco, al Centro Zegna, negli orari di apertura al pubblico. L’artista ha riallestito la sede in collaborazione con i membri dell’associazione, collocandovi una grande mappa sonora, che riproduce i rilievi altimetrici del territorio di Trivero. Azionandone i pulsanti, delle luci LED identificano la posizione delle opere di ALL’APERTO, mentre la voce di Liliana Moro – come nei vecchi “audiofoni” a gettone – conduce alla loro scoperta. Moro interpreta il lavoro degli artisti che l’hanno preceduta con tono “professionale”, ma con delicatezza e immaginazione, regalandone una lettura inedita ai visitatori.

Liliana Moro è nata a Milano nel 1961. Vive e lavora a Milano.

The title corresponds to the extension of the municipality of Trivero, mapped by artist with the careful attention of a cartographer, in order to turn it into sculpture. The work is divided into two parts. At the town entrance, in the roundabout of Piazza della Repubblica, the artist installed a pentagonal info-point, which calls to mind the newsstands of the past, because it was expressly created to spread news. With its digital displays, it provides information about the weather and the events scheduled by the City Council and the Oasi Zegna. Inside, it hosts a help desk, run by the volunteers of the Pro Loco association. On the glass walls, stand out a series of blown-up images of animals, appropriated by the artist from the Oasi’s wildlife guide (illustrated by Daniela Costa). When they are backlit, after dark, these colourful figures transform the pavilion into a giant magic lantern, crowned with a bright yellow globe. A twin globe lights up on the façade of the nearby Pro Loco tourist office, at Centro Zegna, whenever it is open to the public. The artist has refurbished its premises in collaboration with the members of the association, to host her “talking” map, modelled after the altimetric diagram of the territory of Trivero. By pressing a button, a set of small lights identifies the position of the artworks of ALL’APERTO, while the voice of Liliana Moro - mimicking the old coin-operated “audiophones” – brings to their discovery. Moro interprets the work of the artists who preceded her with the ‘professional’ tone of an announcer, but also very personally way, with sensitivity and imagination, thus bringing a fresh look to the projects.

Liliana Moro was born in Milan in 1961. She lives and works in Milan.