



SCULPTURE INTERNATIONAL ROTTERDAM
INVITES PAOLA PIVI

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GRRR
JAMMING
SQUEAK

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Paola Pivi is an Italian artist who has achieved worldwide recognition. As early as her first exhibitions, she conquered the international scene thanks to the creation of high-impact works, astonishing in their simplicity. Born in Milan in 1971, Paola Pivi was interested in science, and studied nuclear engineering before turning to art and attending the Accademia di Brera in Milan. Her work has been shown widely throughout Europe, the U.S. and Asia. She received the Golden Lion at the 1999 Venice Biennial for the best national pavilion and showed again at the Venice Biennial 2003, at Manifesta in 2004 and at the Berlin Biennial in 2008.

Artist Paola Pivi's work is playful, irreverent and sometimes perplexing. Poetically working with the beauty of the everyday in a range of media, from performance and installation, to photography, sculpture, and drawing, Pivi uses her subtle wit to question attitudes and cultural mores. She challenges her audience to observe and think more freely; unpredictable and astonishing, she plays a cheerful game with life.

Often the situation and location of each project is central to the concept, as Pivi creates provocative, absurd and fantastic juxtapositions, creating the extraordinary from the ordinary. The resulting images are enigmatic, patently absurd and humorous. When displayed in public spaces, her images surprise and amuse viewers, lifting them.

The titles of her projects also have a cheerful yet estranging effect: *My religion is kindness, thank you. See you in the future*, *If you like it, thank you. If you don't like it, I am sorry. Enjoy anyway*, *Interesting*.

A recurring theme in Paola Pivi's work is her interest in animals. Paola: "I didn't use to have any particular affinity for animals, but when I was living on the island of Alicudi in Sicily, a tiny island with a population of sixty-two and no cars (because there is no flat land), there were two ostriches there. They were so incongruous. Yet, the fact that they were there held such significance. I ended up taking a photograph of them in a small boat. This approach began to multiply in my work, and now I've done several pieces with animals—alligators, polar bears, musk oxen, leopards, just to mention a few. This all happened to my surprise. They're the best characters—prima donnas without vanity."

In 2003 in the narrow streets of Venice the public was faced with a huge picture of a donkey sailing through the canals of Venice. "Untitled (donkey)" is one of a series of whimsical images by the artist in which animals show up at unexpected places and in peculiar situations such as zebras on a snowy mountainside and ostriches in the ocean; the straightforward opulence of incredibly small sofas imbued with elegant perfumes; a leopard in a museum surrounded by hundreds of cups of cappuccino and an alligator in a huge pile of whipped cream. Another example of the sense of estrangement Pivi creates is 'Interesting' (2006), for which she placed a collection of white animals, including horses, cows, llamas, owls, doves, guinea pigs, goats, lambs, dogs and more, to roam freely in a gallery for the duration of the exhibition, as the visitors walked amongst them. When it comes to objects, she also turns the world upside down. An overturned lorry lying sideways on the road like a prehistoric animal. A helicopter lying upside down like a huge insect, struggling with its feet in the air. Pivi creates installations Herculean in their dimensions, challenging the viewer's perception and experience, often leading them to question their sense of reality.

For the Coolsingel, Pivi will take all of this one step further by challenging the public to enter the amazing world of animals and to participate and create with them.

Paola Pivi, Untitled (donkey), 2003





THE ROTTERDAM PROJECT: GRRR JAMMING SQUEAK

'THE STUDIO IS A LUXURY THAT WE MAKE AVAILABLE FOR FREE FOR A PRACTICE THAT IS VERY FAR FROM "PRODUCTIVITY" PERFECTION" COMPETITION" AND SO ON. It is A NICE WELCOMING PLACE. IT IS FOR PEOPLE OF ALL AGES, ALL LEVELS, AND FREE. PEOPLE WILL HAVE TO LET GO, BE TOGETHER, ENJOY THEIR TIME AND PLAY WITH ANIMALS. HAVE YOU NEVER WANTED TO BE ABLE TO PLAY ELECTRIC BASS? YOU WILL BE ABLE TO GO THERE AND PLAY AND RECORD.'

Pivi is changing the rules of the game. She is making something which is exclusive and private, free for everyone, and public. She challenges everybody to co-exist with animals and other human beings too. This will lead to some unexpected encounters!

March 2010 Grrr Jamming Squeak will open its doors for all. For half a year (and perhaps even longer) everybody can be part of this work of art. It is a gift to the Coolsingel and the city of Rotterdam. In the heart of the city, straight across from the city hall, Paola Pivi will create her studio. In the entrance of a building that used to be a bank, she will set up a fully operational, state of

the art recording studio, free for all. A series of huge emblematic and enigmatic portraits of animals on the glass façades reveals that this is not an ordinary studio: here animal sounds will be played constantly. You will be able to hear seals barking, whales chanting, lions roaring, and birds singing all the time. Paola Pivi will invite the people of Rotterdam and passers-by to come in, lounge in the fascinating environment, listen to the animal sounds and create and play music along with the animal sounds. Grrr Jamming Squeak is a music recording studio. The location is manned by a friendly host and a sound engineer and contains lots of different musical instruments. Visitors will be invited to pick an instrument and play along with an animal sound they can select themselves from an extensive collection. The studio offers the opportunity to come jam with the animals and other visitors. The results will be professionally recorded and given to the musicians. A weekly radio show and a dedicated website with an active weblog will act as a platform to present the recordings and events occurring at the studio. At the end of the project, a CD containing the best selections from the project will be produced and distributed. SIR will organise extensive publicity for the project.

Image provided courtesy of Stratozoo Productions



SUPPLEMENTAL PROGRAMME

Grrr Jamming Squeak will organise several free concerts inviting artists from the world of pop, jazz, world, and classical music to play along with the animals. Other events will also be held such as a presentation by an animal specialist, a class on improvisation in music, or a gathering party for some special celebration. The studio is available for special projects for schools, friends, bands or companies. Always for free.

VISITORS TO THE STUDIO CAN...

- choose an animal sound from a database containing 50 different sounds
- pick any instrument and play along with the animal sounds
- sit in the lounge and listen (either to the animal sounds played through the speakers or the music played by other users along with the animal sounds)

- play (or jam) with other people already playing (with the animal sounds)
- record professionally what is played
- mix and master the music afterwards with the sound engineer
- take away the recorded music on a CD or as a digital file
- book the place during specific “private hours” to play and record without the interference of other users (also free of charge)
- use the studio with a group of people, for example a music class, a school class, an art class, a group of friends, a group of senior citizens, a charity group or any other existing group of people
- listen to free concerts. Twice a month Grrr Jamming Squeak will organise a concert in the late evening. A guest musician or band will play along the animal sounds. All the doors and curtains will be open, speakers will be placed outside for the outdoor audience to enjoy. It will be a free concert on the Coolsingel.

DELIVERABLES

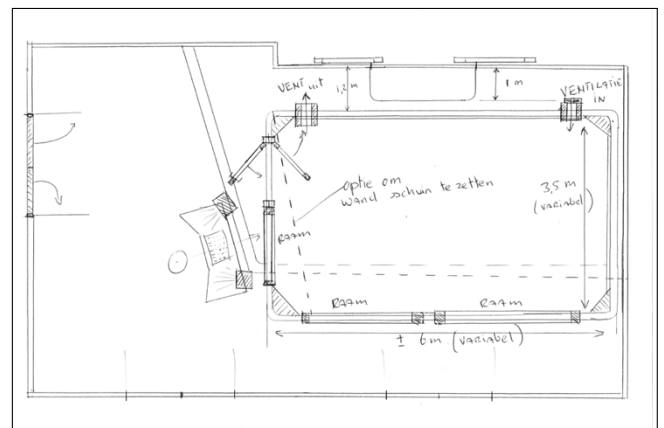
The deliverables of the project Grrr Jamming Squeak are:

- the studio itself, with a glass facade of 114 m²
- posters and flyers hung up and distributed in Rotterdam
- publicity: articles in newspapers, books and magazines as is customary with Paola Pivi's art
- a radio show once a week to play the best music of the week
- at the end of the year, a compilation CD will be produced with the best music
- a dedicated website with an active weblog (explanations, advertisement, scheduling of groups and “private time”, communications, concert schedules)
- open to all (4 days a week)
- special projects (1 day a week) music schools, demos, etc
- at least 6 large public concerts
- at least 6 other events: lectures, workshops, movies, classes, etc.

For more information on the budget and planning of the project see the attached files.



Paola Pivi, rendering of the studio (2009)



Paola Pivi, sketch of the studio (2009)

NEW PUBLIC WORKS

TEMPORARY, SEMI-PERMANENT AND PERMANENT – FOR ROTTERDAM'S COOLSELINGEL IN 2008 – 2010

Grrr Jamming Squeak by Paola Pivi is part of the long-term plan for the Coolsingel by Sculpture International Rotterdam.

The Coolsingel is Rotterdam's central boulevard, blueprint of its sometimes hidden history, artery in the urban infrastructure. The four-lane avenue is the heart of the city's administration (the City Hall and police headquarters) and its economy (the World Trade Centre). It is crossed by a subterranean shopping street, surrounded by skyscrapers and beset by a proliferation of commercial architecture and urban design.

The Coolsingel is characterised by an eclectic collection of architectural styles, remnants from various periods, which constitute a symbol for the many mistakes – and corrections to them – in the city's urban-planning history. What sets the Coolsingel apart from boulevards such as the Champs Elysées or Unter den Linden, is its unintentional ugliness: an ugliness which is paraded in all shamelessness. Definitely not an urban showpiece, the Coolsingel has been formed by a series of 'shocks': from the 1940-bombardment to football riots and political marches.

The Coolsingel is always unpredictable and, with a major new urban design in sight, is preparing for an unpredictable future. Sculpture International Rotterdam is inviting an international group of artists to make their mark on the Coolsingel's unknown future in 2009 and 2010. Central to this project is the Coolsingel's specific identity – above all the symbol of the city's his-



Ugo Rondinone, *Big Mind Sky* (2007)



Alfredo Jaar, *The Ashes of Pasolini*, Cinema Coolsingel 47 (2009)

tory of destruction. With its history and fragmented spatiality, the Coolsingel is a clear example of Rotterdam's transformation since the nineteenth century: it is the site where Rotterdam's memory is stored. Its very fragmentation itself is a monument to historical change.

After its redesign the city's central boulevard will very likely have again a new face. The avenue's memory will be wiped clean and around 2010 will be presented as a tabula rasa. Still its future appearance is unknown, for example whether or not the Coolsingel will be made traffic-free is yet to be decided. This metamorphosis can be seen however as one of the city's constants; in the past Rotterdam has erased its own past in a variety of ways in order to make a fresh start. Rotterdam is renowned for its experimental and almost anarchic employment of modern architecture. Often unjustly attributed to the results of the bombardments in the Second World War, these developments above all are the result of the municipal council's radical demolition of nearly all the monumental – often only slightly damaged – buildings in the city centre.

Against the backdrop of these historical and future developments, Sculpture International Rotterdam is commissioning artists to develop a work that anticipates these transformations. From 2008 – 2010, in parallel to the urban re-development of the Coolsingel, new commissioned art projects, related to the issue



David Lamelas, *Time* (1970), performance 2009



Rory Pilgrim *A ee el u?* (2008)

All pictures of the SIR projects are by photographer Jannes Linders

of this 'announced' amnesia, will be realised and presented in the public and semi-public realm of the Coolsingel.

Its unique character will be at the basis of the art works – sculptures, installation, performance, film or otherwise – addressing the political, mythical, fictional or science-fictional of the described situation. The projects will be developed in the public realm and will be installed on temporary or semi-permanent basis. It is not excluded that some of the commissioned works will be placed permanently after 2010.

The Coolsingel is approximately 1000 metres in length, changing in character every 50 metres. In its expanse and variety, the Coolsingel is like a story that unfolds block per block. The site for the envisioned works is not limited to the street-axis itself, but provides as well the possibility of working on the buildings' facades or rooftops, and incidentally in semi-public spaces such as hotel-lobbies, shops or other public halls.

PROJECTS

19 – 27 September 2009 – Sculpture International Rotterdam presents four performances around the Coolsingel. With Alfredo Jaar, Rory Pilgrim, Roman Ondák and David Lamelas.

Cinema in public space (October, November, December 2009): Alfredo Jaar, *The Ashes of Pasolini*, 2009.

Esra Ersen, Pia Ronicke, Gerard Byrne, Heidrum Holzfeld and others;

Paola Pivi's Free Animals Concert – Grrr Jamming Squeak 2010;

Yohei Taneda (art director *Kill Bill*, Tarantino): January, February, March, April, May 2010;

Joep van Lieshout: a huge monument will be placed in the middle of the Coolsingel February 2010;

Cosima Von Bonin: installation at Índler's Playground;

And many other projects will be developed during the coming months and years.



SCULPTURE INTERNATIONAL ROTTERDAM

Sculpture International Rotterdam (SIR) is an advisory body of the Municipal Executive. SIR manages and develops the international artworks for Rotterdam's metropolitan locations and assists the City of Rotterdam to achieve its international and cultural ambitions. Sculpture International Rotterdam (SIR) focuses its programme on developing new, international works of art for the City of Rotterdam in parallel with a number of large-scale restructuring projects. In advance of the restructuring of Coolsingel by the Urban Construction and Housing Department, SIR developed a long-term plan for Coolsingel. Using temporary and semi-permanent art projects with international allure, SIR focuses on the history, the current state and the unpredictable future of Coolsingel. Within this framework, SIR is examining a new generation of artworks for this central area of Rotterdam.

Sculpture International Rotterdam (SIR) manages and develops Rotterdam's international collection of public sculptures on behalf of the Municipality of Rotterdam. Sculpture International Rotterdam (SIR) was set up in 1999 to focus attention on the city's impressive collection of public sculptures and to ensure their long-term preservation. In addition to protecting this exceptional artistic heritage, SIR undertakes the development of new international art works and projects for the city. Sculpture International Rotterdam operates in metropolitan locations with an international allure or potential, spread across the entire city. Sculpture International Rotterdam contributes to Rotterdam's international culture and ambitions through high-profile works of art.

In its first five years SIR developed the cultural axis along the Westersingel as part of Rotterdam Cultural Capital. This axis runs from the Central Station (Wall Relief, Henry Moore), along the Westersingel (with sculpture terrace including Rodin) and continues along the Zeedijk (Coop Himmelb(l)au) to the Kop van Zuid where the sculpture Lost Luggage by Jeff Wall can be found.

Over the next few years our focus is on another area: the complex and intriguing public domain around the Coolsingel, from the Hofplein to the Erasmus Bridge.

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