



**Fondazione
Adolfo Pini**

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**FONDAZIONE ADOLFO PINI PRESENTS *SUMMERISNOTOVER*
AN EXHIBITION BY ŠEJLA KAMERIĆ
Curated by Erzen Shkolli**

November 27th, 2018 – March 8th, 2019

Fondazione Adolfo Pini – 2 Corso Garibaldi, Milan

Press Preview: Monday, November 26th at 11 a.m.

Opening: Monday, November 26th at 6.30 p.m.

Milan, November 2018 – From **November 27th, 2018 to March 8th, 2019**, **Fondazione Adolfo Pini** will present the site-specific project *SUMMERISNOTOVER* by **Šejla Kamberić**, curated by **Erzen Shkolli**. The artist's works will accompany the public through the discovery of the Foundation's **new exhibition spaces** at 2 Corso Garibaldi: a new hall and new rooms in the elegant late Nineteenth century building.

Born in Sarajevo, **Šejla Kamberić** grew up during the war and survived a three-and-a-half years long period of city siege and bombing. This biographical fact has influenced her whole practice of art. Lately, she has received widespread acclaim for her social commitment and the moving intimacy of her work, based on **her own experiences, memories and dreams**.

With *SUMMERISNOTOVER* the artist has developed a project that is tailored to the exhibition spaces at **Fondazione Pini**. The body of works comments on our **perception of the news**, pointing at the changed role of **photography** as well as the issue of today's **usage of (war) images** and their distribution. In this sense, while historically wars and revolutions have often started in spring and summer, during these seasons we now make a heightened use of social media to illustrate our projected lives. By distorting the alleged authenticity of the photograph, while using the exact same techniques of social media to reach a widespread audience, *SUMMERISNOTOVER* overcomes the traditional belief that



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photography exists in separate and controlled categories. Thus, the artist creates **one giant image stream** to remind the viewer that *summer is not over: war is not over*.

Within the wide range of our contradictory civilisation and its cultural mechanisms, **Šejla Kamerić** almost obstinately focuses on telling details of significant pictures. The amoeboid features of these fragments represent events that dissolve in an ever-growing stream of information noise and that can work as indicators of social calamity.

Among the exhibited works, the video animation “*Sunset*” is based on what is believed to be the only colour photograph showing the **Warsaw Ghetto** in flames during the 1943 uprising. This photo was made by *Karol Grabski*, who was hiding in Warsaw at that time. In *Sunset*, the moment captured in the single image is extended. The smoke rises to the sky, the sun fades away, the moment is stretched and it becomes eternity. “*Position Absolute*” is a collection of stone spheres created by the artist in 2015. Every stone has been engraved with grid coordinates of mass grave sites. It references the mystic stone spheres that can be found in countries such as Costa Rica, Honduras, Belize, Mexico, Bosnia and Herzegovina.

After presenting the first four site-specific projects – *The Missing Link* by **Michele Gabriele**, *Materia prima* by **Lucia Leuci**, *Memory as Resistance* by **Nasan Tur** and *Labyrinth* by **Jimmie Durham**, with this new exhibition Fondazione Adolfo Pini continues its journey into contemporary art, under the guidance of **Adrian Paci**.

Šejla Kamerić



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*(b. 1976, Sarajevo). She has received widespread acclaim for her poignant intimacy and social commentary. The weight of her themes stand in powerful contrast to her particular aesthetic and choice of delicate materials. Her work was shown in numerous solo exhibitions including at ARTER Space for Art, Istanbul, The National Gallery of Kosovo, Pristina in 2015; CAC Contemporary Art Centre, Vilnius; Museum of contemporary art Belgrade; Kunsthaus Graz, Graz; Sharjah Art foundation - Sharjah Art Museum; Museum of Modern art Ljubljana in 2012 and MACBA, Barcelona; Manchester International Festival MFI; Museum of Contemporary Art, Zagreb in 2011. Kamerić also participated in the exhibitions The Restless Earth Nicola Trussardi Foundation and La Triennale di Milano, 2017; Hannah Ryggen Triennale, Trondheim, 2016. In 2015, her highly ambitious project *Ab uno disce omnes*, commissioned by Wellcome Collection, was shown in London as part of the exhibition *Forensics: The anatomy of crime*. Her work has been on view at The Tokyo Metropolitan Museum of Photography, 2013; Gwangju Biennale, 2012; Baltic Biennial of Contemporary Art, Szczecinie, 2009; *Tales of Time and Space 1st Folkestone Triennial*, 2008; *15th Biennale of Sydney*, 2006. Her first short film *What do I Know* premiered in the Corto Cortissimo section of the Venice International Film Festival in 2007 and has been screened in more than 40 international film festivals. Her latest film *Thursday* premiered in the official section at the International Rotterdam Film Festival in 2015.*

Erzen Shkololli

*(b. 1976, Pejë, Kosovo) is a curator and artist working between Kosovo and Albania. He has been the Director of the National Gallery of Arts in Tirana since January 2018, and curated together with Kathrin Rhomberg and Joanna Mytkowska the first retrospective exhibition of Albanian artist Edi Hila at the Gallery. Prior to his current position, Shkololli was the Director of "Un e Du Kosovën", a private Foundation in Kosovo that supports projects which aim to encourage social development through culture and technology. In 2017, he was appointed adviser for Albanian art to the Artistic Director of the international exhibition of contemporary art Documenta 14. From 2011 until 2014, Shkololli directed the National Gallery of Kosovo with a new approach by creating a program that built connections with artists and cultural institutions across the region and Europe. His institutional work was fundamental to establishing Kosovo's artistic presence in the art World-He was the commissioner of the Pavilion of the Republic of Kosovo in the 55th Venice Biennial. His work as an artist has been shown in solo and group exhibitions and biennials including *Interrupted Histories* at the Museum of Modern Art in Ljubljana, 2006; *In the Gorges of the Balkans* at Kunsthalle Fridericianum, Kassel 2003; *New Video, New Europe, The Kitchen* in New York, 2006, the Folkestone Biennial, 2009, DAAD Gallery, Berlin, 2010 and many more. His work has also appeared in significant European museums like the Van Abbemuseum and Stedelijk Museum in the Netherlands and Tate Modern, London. Erzen Shkololli was a 2008/09 guest of the Berlin Artist programme of the DAAD.*



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Founded in 1991 thanks to Adolfo Pini (1920-1986) and named after him, the Foundation is based in Milan in the elegant, late Nineteenth Century building situated in 2 Corso Garibaldi. Besides Adolfo Pini, scientist and lecturer in physiology, here lived and worked Renzo Bongiovanni Radice (1899-1970), painter and Adolfo's maternal uncle and key figure in his cultural education and in feeding his interest for the arts. Adolfo Pini wanted the Foundation to be dedicated to his uncle's memory and to aim at promoting and giving value to his artworks through studies and exhibitions, as well as supporting young artists with scholarships, education opportunities and other initiatives. The Foundation is also committed to the promotion of Adolfo Pini's person, who was, besides his scientific endeavours, a writer, a poet, a composer and an art enthusiast, thus being a great example of the perfect synthesis between scientific and humanistic culture. Among the initiatives held by the Foundation are "StorieMilanesi", curated by Rosanna Pavoni, @Pini – Casa dei Saperi, curated by Valeria Cantoni and a cycle of projects dedicated to contemporary art, curated by Adrian Paci.

Šejla Kamerić

SUMMERISNOTOVER

Curated by Erzen Shkololli

From November 27th, 2018 to March 8th, 2019

Hours: Monday to Friday, 10 a.m. – 1 p.m. | 3 p.m. – 5 p.m.

Information

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