

stefano cagol

public art

<http://www.stefanocagol.com>



Stefano Cagol, *BOUVET ISLAND*, 2013, installation, hand folded aluminum, 5 x 2,50 x 1,5 m. Venaria Reale, Giardini della Reggia, Gran Parterre, Turin

Contradictions, oxymorons. The installation takes its title and form from an island that symbolically represents the opposites.

It is a Norwegian island, however, located in the Antarctic ocean, at the antipodes. Very dark volcanic rock covered with snow-white ice, unapproachable, but rich in wildlife, is one of the most remote islands on the planet, but has been involved in a nuclear experiment among the most mysterious, the Vela case, never claimed.





Stefano Cagol, *NOVUS ATLAS*, 2012

Permanent public art installation, stainless steel, LED, 300 x 900 x 40 cm, ancient map by Martino Martini, 50 x 70 cm,

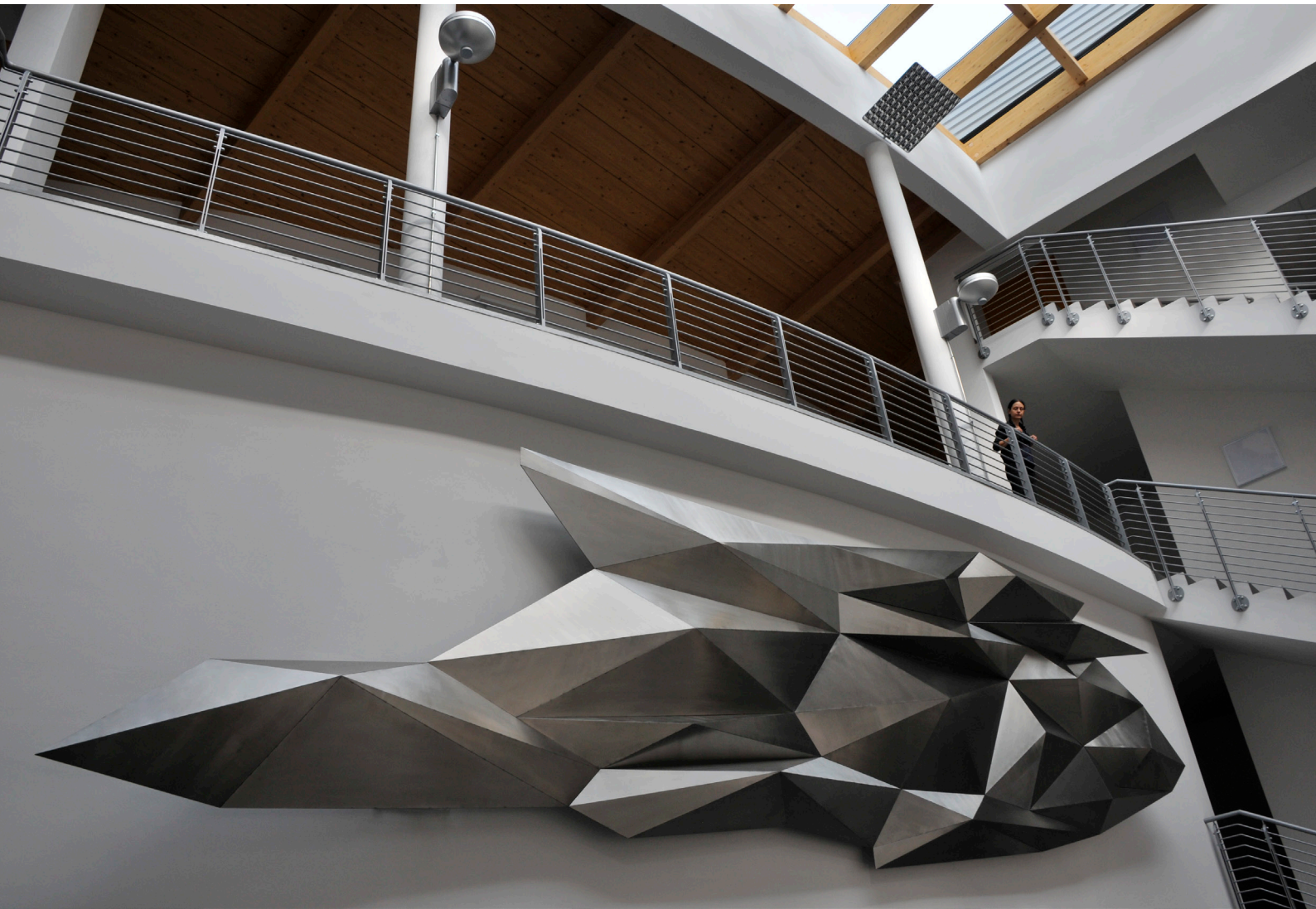
Educational complex Martino Martini, Mezzolombardo, Trento, Italy

The project won a 2% national competition.

A symbolic new atlas, in which past and future, East and West, man and nature, known and unknown come together to overcome the boundaries.

The installation is inspired by an impressive work of the past: the first complete map of China, the *Novus Atlas Sinensis* of 1655 by the Jesuit Martino Martini, to whom the education complex is dedicated. By elaborating the external borders and the division into 15 regions of the map / symbol, it creates a sculptural landscape that forms a diptych with the same original map printed in Amsterdam by Johannes Blaeu in 1600, part of the installation.

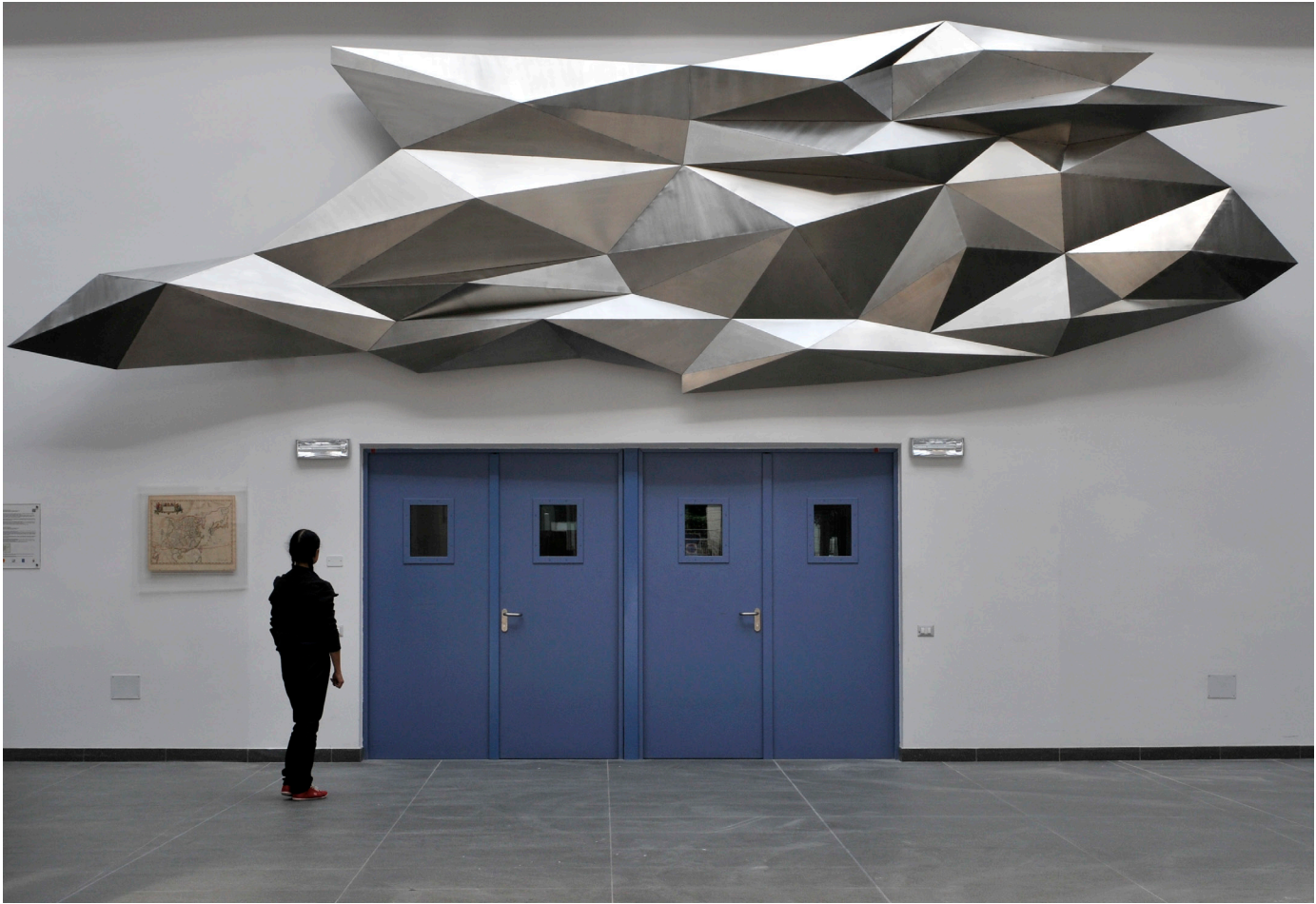












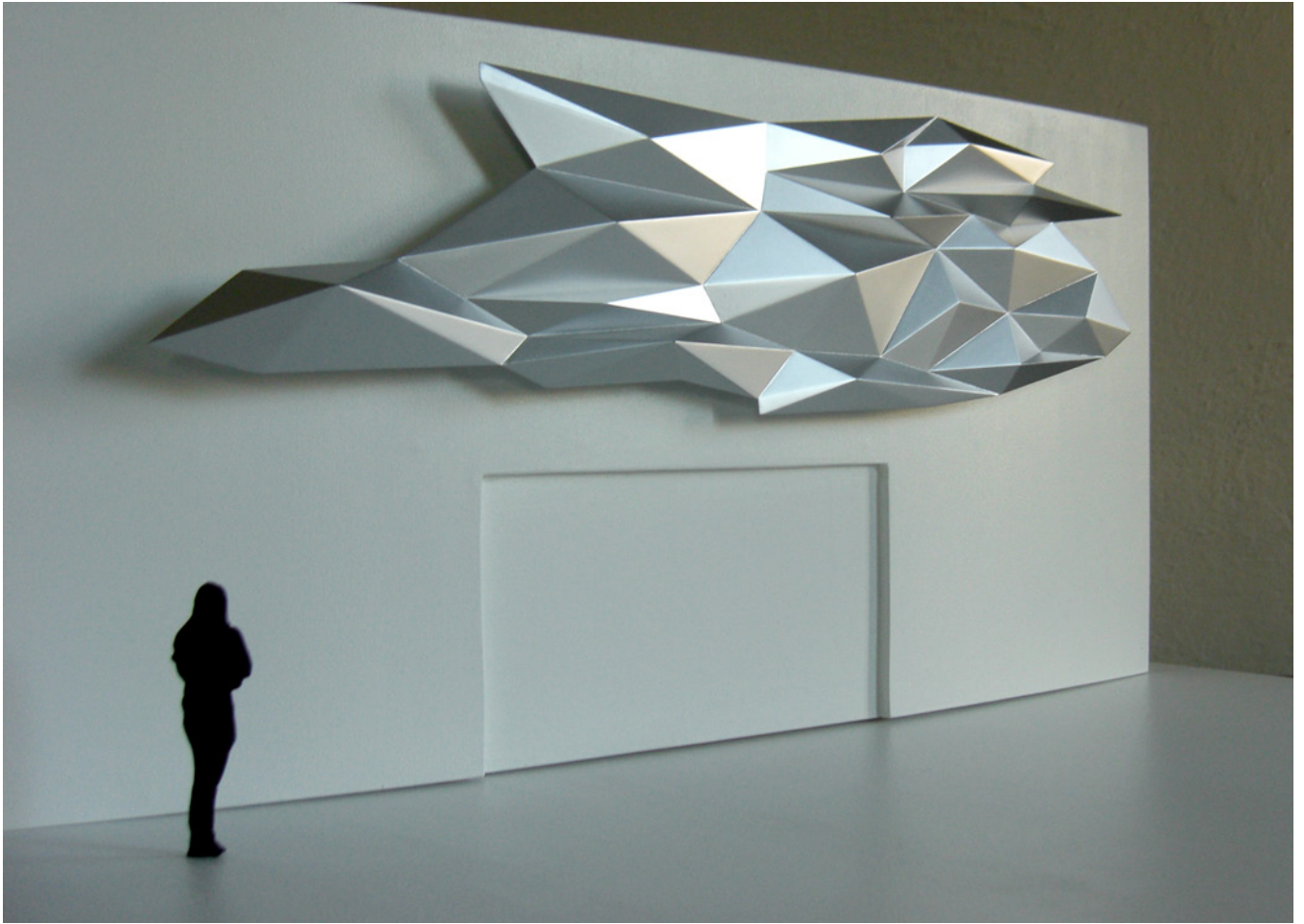
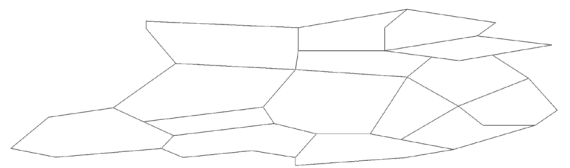
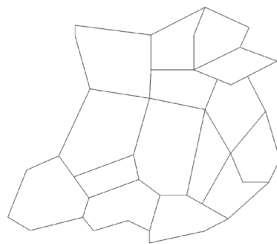
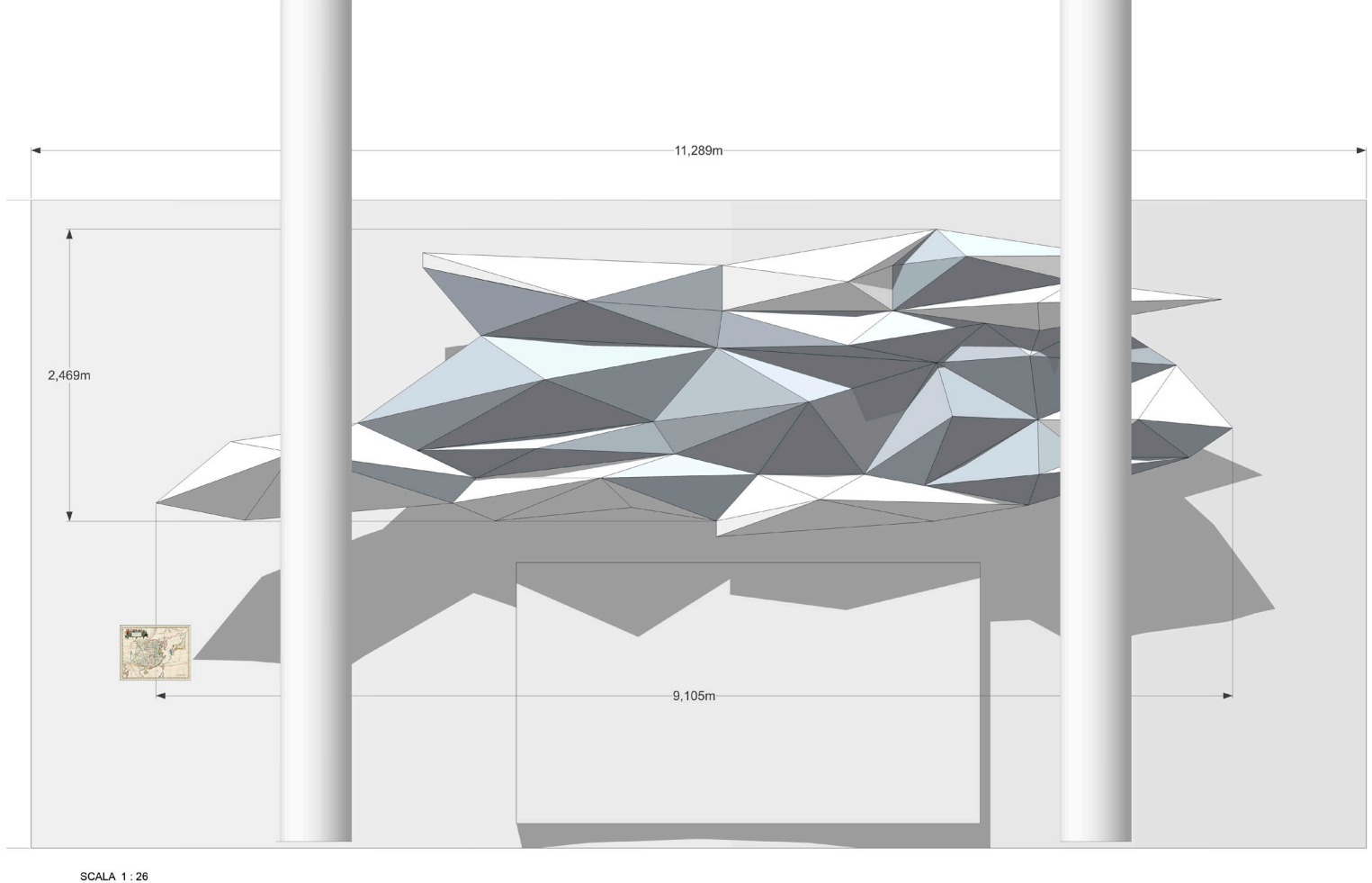


Image of the mock-up



Rendering and the creative process of evolution/translation from the ancient map to the actual sculpture





Stefano Cagol, *C*, 2012, permanent installation, steel, Plexiglas, RGB LED, light controller, rotating motor, 200 x 170 cm  
Via Ventura 15, Jenny Collection, Milan, Italy

A legend tells that Maurizio Cattelan would like to realize an installation for this loft, but it never happened. Now a capital letter enlightens the headquarters of contemporary art in Italy reflecting on the authority and the authoritativeness of art system.











Stefano Cagol, *A Love Affair (dialogue of light)*, 2012, site-specific installation, 8 RGB LED par lamps, light controller, Morse code rhythm of blinking, PVC courtains  
Torre della Cappella (Torre Mozza), Piazza delle Erbe, Verona, Italy  
Realized by Galleria dello Scudo for *Start Up-Giardandoci intorno*

From the windows of a Medieval tower in the core of the city of Verona, yellow and red flashes blink alternately translating the main dialogue between Romeo & Juliet into a Morse code of light. The secret of love, the wide public of the piazza, the austerity of the tower trigger a multiplicity of layers.









Stefano Cagol, *COMUNICARE SENZA COMUNICARE*, 2012  
Site-specific installation, banner, print on PVC, 14 m x 60 cm  
Faculty of Literature and Philosophy, Trento, Italy  
Realized for *Piccolo Festival dell'Arte*

As part of a festival about art and communication, the banner uses an Italian *diafora* as figure of speech based on an opposite repetition that means "to communicate without communicating". This oxymoron opens the reflection of the wide public to different ideas: i.e. the fact that nowadays fast and mass communication is often empty of contents and of empathy, the point that media don't say the truth, or – on the other side – the fact that you don't need words to express yourself...





Stefano Cagol, *Politics. Religion (Fluentaphasia. Schizophasia)*, 2009  
Installation, 2 roadsigs, 25 x 100 cm each, 2 poles, 230 cm each

Stefano Cagol, *Freier Vogel*, 2008  
Performance and site-specific installation, banner, print on PVC, 9 x 1.5 m  
Faculty of Literature and Philosophy, Trento, Italy  
Realized for *Piccolo Festival dell'Arte*







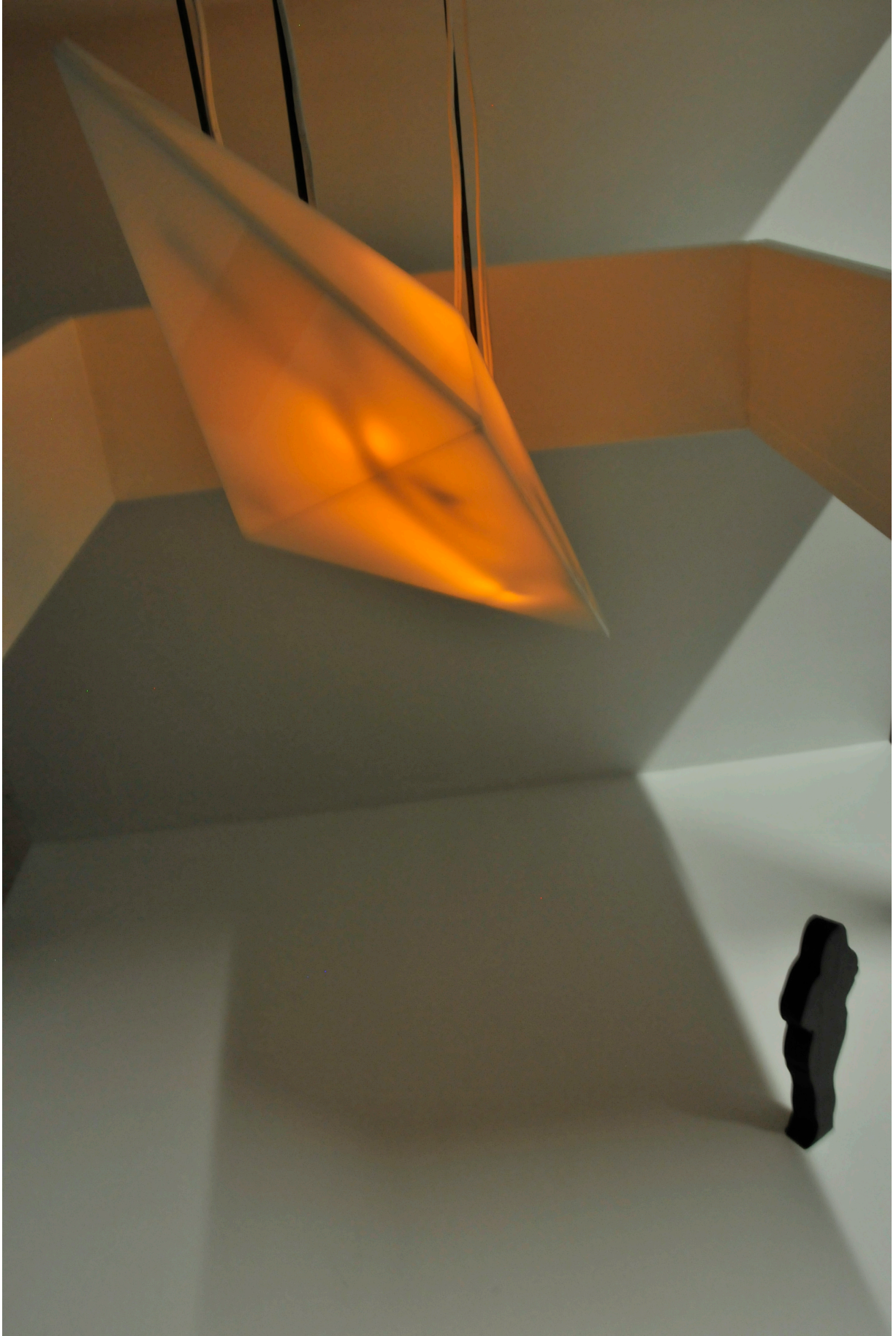
Stefano Cagol, *MEMORIA CURA PERMANERE BENEFICIO VERO*, 2012

Permanent installation, white glass, steel, titanium, LED, 150 x 400 x 50 cm, images of the mock up

Public Library, Cles, Italy

The light sculpture is an irregular polyhedron with 5 faces changing iridescent. It has its own ideal point of departure in the Tabula Clesiana, a Roman edict of 46 AD found by the place and concentrated on the rights of identity and belonging. The work resumed in the title and in the form the 5 words MEMORIA CURA PERMANERE BENEFICIO VERO (memory, care, remain, benefit, true) engraved on the Tabula, unchanged from the ancient Latin to current Italian.









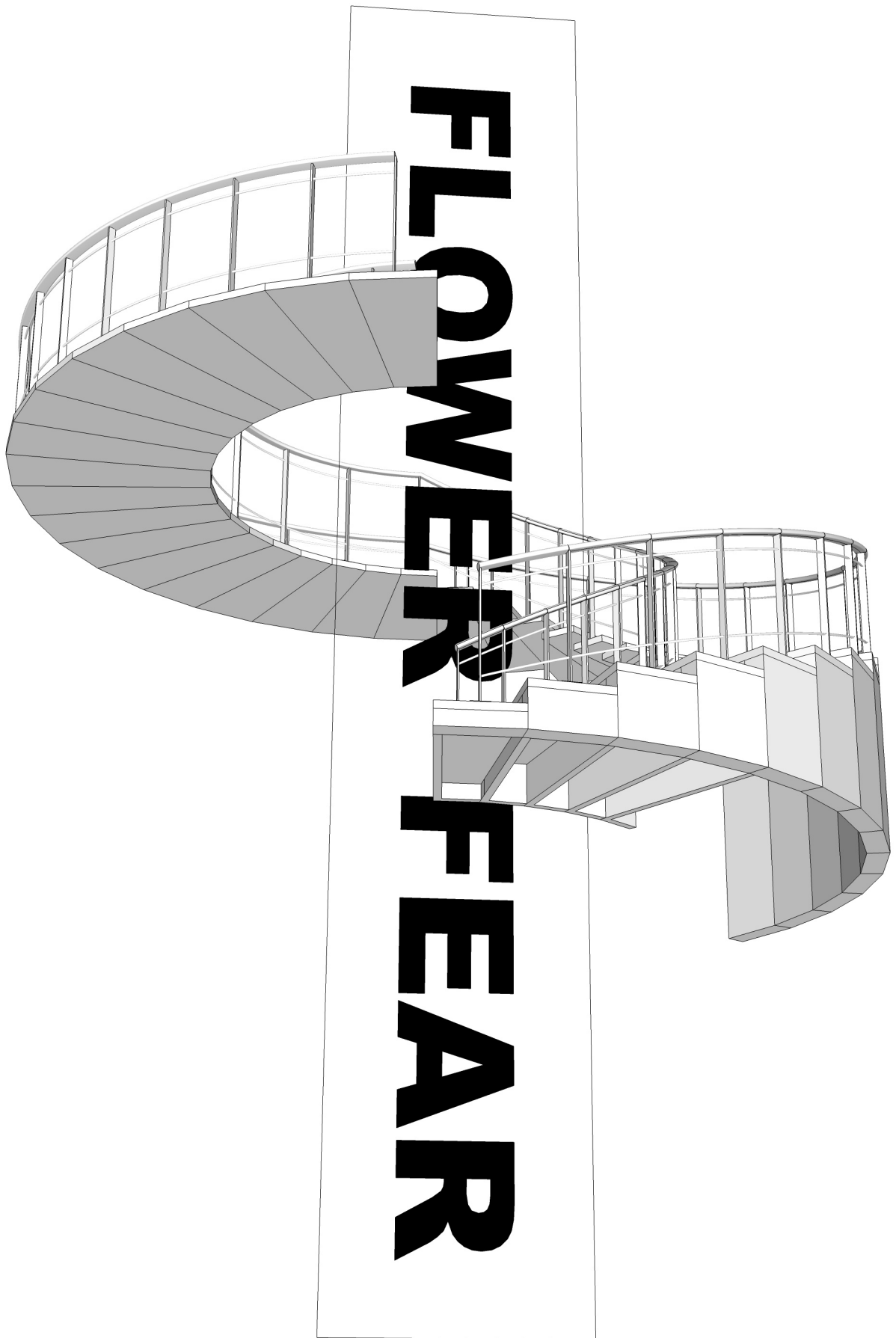
Stefano Cagol, *FLOWER FEAR – SLEEP TERROR*, 2012  
Site-specific installation, PVC banner, 9 x 1 m  
Laznia Centre for Contemporary Art, Gdansk, Poland

This installation connects all the floors of the centre in a reflection on personal fears and collective fears starting from two symbolical bias. Visitors are involved in experiencing the ascending/descending spiral as a metaphor of actual chronic behaviors and reactions influenced by the media, public opinion, politics, economy, and prejudices.









The sketch





Stefano Cagol, *EVOKE*  
*PROVOKE (the border)*, 2012  
 Site-specific installation, video  
 projection, HD video, 4 min.  
 looped, 18 beamers, 400 m2  
 Museion - Museum of Modern  
 and Contemporary Art,  
 Bolzano, Italy  
 Realized for Museion Media  
 Facade

A circle of fire amidst snow.  
 The action takes place inside  
 the Arctic Circle, at a specific  
 time of day, when the light  
 dwindles to an hour of dusk  
 before making way for total  
 darkness. Attempting to melt  
 the snow and ice, a flame  
 is created from a can of  
 hairspray, recalling the actions  
 of urban gangs. It is a display  
 of power, an attempt to reduce  
 the "frontier of opposition".

The video was part of the  
 CONCILIO solo project at the  
 54th Venice Biennale, and has  
 been reworked for the specific  
 situation.





Stefano Cagol, *11 settembre*, 2011

Public art installation, selection of events occurred on September 11 throughout time and space, 27 labels, 20 x 60 cm each

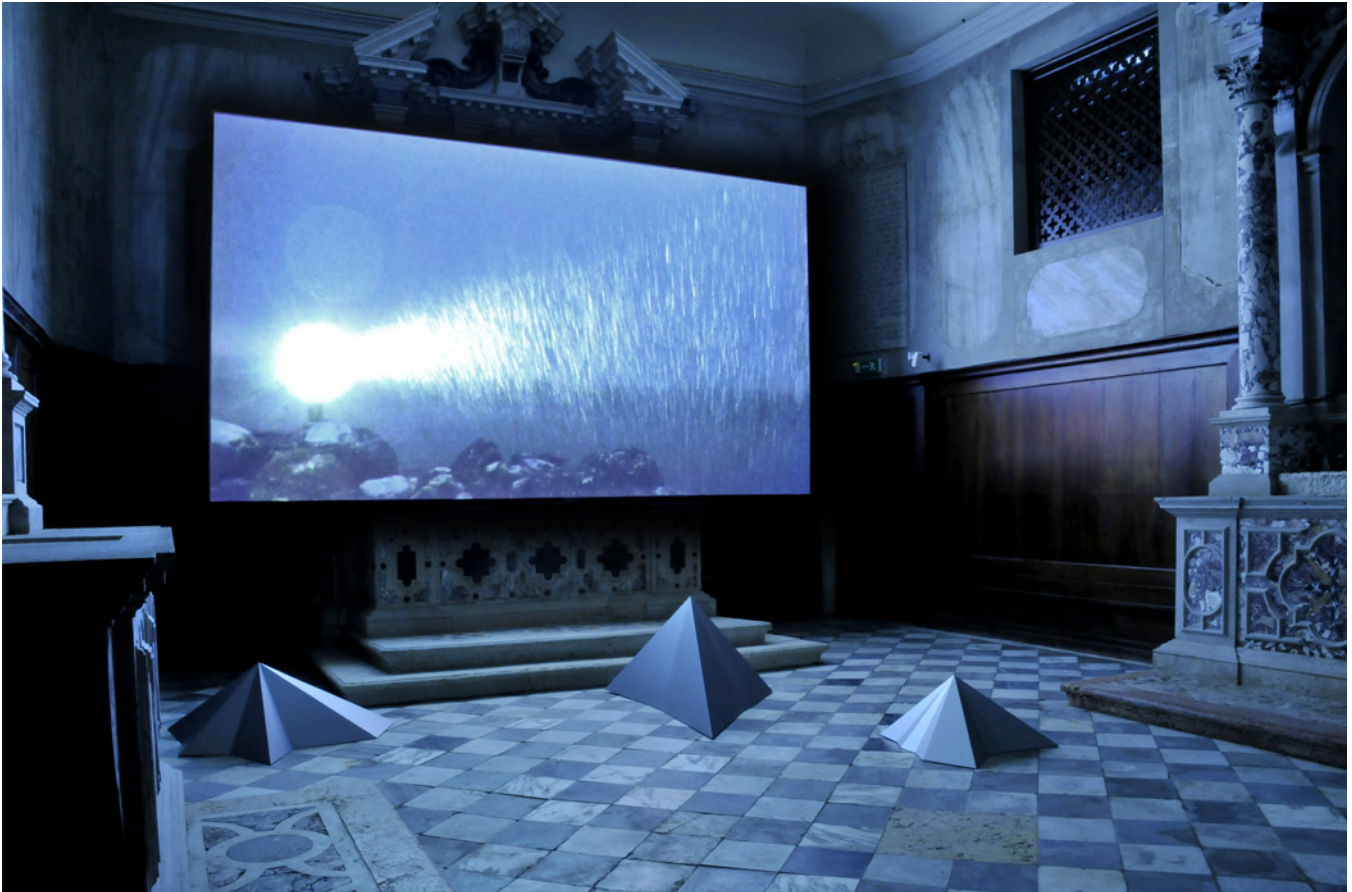
PAM, Ename, Oudenaarde, Belgium

Realized for *Ename: Sediment*

<http://www.11settembre.org>

As a new step of the 11 settembre project, the installation sticks giant post-its on the bow window listing a series of events occurred on nine eleven throughout time and space. Starting point of the ongoing project is the fact that the artist was born on September 11. In Ename the project adds new meanings more because the museum has been opened on that day.

Previous steps of the project have been realized at Mart Museum of Modern and Contemporary Art of Trento and Rovereto, at Kunstraum Innsbruck, at ZKM in Karlsruhe.



Stefano Cagol, *CONCILIO*, 2011

Installation, video projection, 270 x 480 cm, 20 min. looped, sculptures, steel, x 100 x 70 cm, 105 x 105 x 45 cm, 85 x 70 x 40 cm

San Gallo Church, Venice Italy

Realized as Collateral Event at 54. International Art Exhibition - la Biennale di Venezia

<http://www.concilio-biennalevenezia.org>

The historical landmark of the Council of Trent recalled from the title and from the origin of the artist (born in Trento) is just the starting point of a reflection on borders, physical and mental borders.

In the desolate twilight of the area above the Arctic Circle, the artist has done an expedition in total solitude, taking with him just some means of signaling, danger, flares, headlights he used for attempts of communication and crossing beyond boundaries. Flaming an aerosol can of hairspray (like urban gangs use to do as act of identification and of demonstration of power) he tried vainly to dissolve ice. Symbol of immutability is also the sculptural landscape in front of the projection: three steel crystals, three pyramids (three hills is also the origin of the Roman name of Trento).





Stefano Cagol, *STORM*, 2011

Public art installation, neon, Plexiglas, 14 x 70 x 8 cm

San Gallo Church, Venice Italy

Realized as Collateral Event at 54. International Art Exhibition - la Biennale di Venezia

<http://www.concilio-biennalevenezia.org>

As part of the CONCILIO project at the 54th Venice Biennale, this neon installation was a landmark lighting 24/7. Out of the San Gallo Church, the storm signal was in contrast with the atmosphere of immutability of the landscape presented inside the venue.

Symbolically the storm is also connected with the idea of the historical CONCILIO: the Council of Trent that divided to keep together.





Stefano Cagol, *TRIDENTUM*, 2011

Permanent site-specific installation, steel, 16 tons, 4 x 16 x 10 m

A22 Trento-sud gate, Trento, Italy

The project won a competition by invitation.

The monumental installation won the competition by invitation for a permanent artwork to enhance the new A22 gate of Trento. It is entitled TRIDENTUM: this is the Roman name of the town that ideally sums up the three hills—the three teeth—which identify the city surrounded by mountains. It is a new monument to the city and its territory, a monument whose origins go back over more than two thousand years.

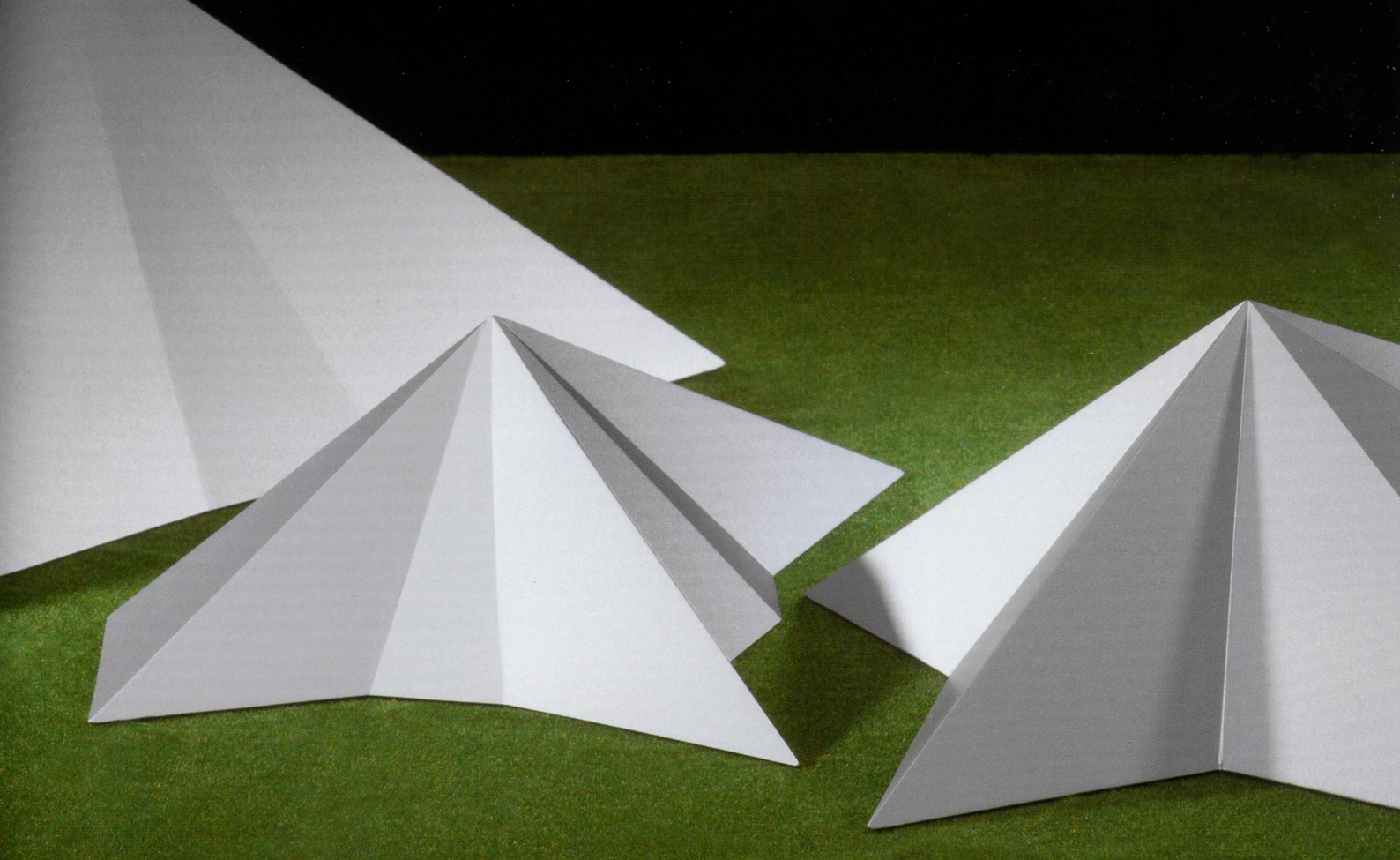




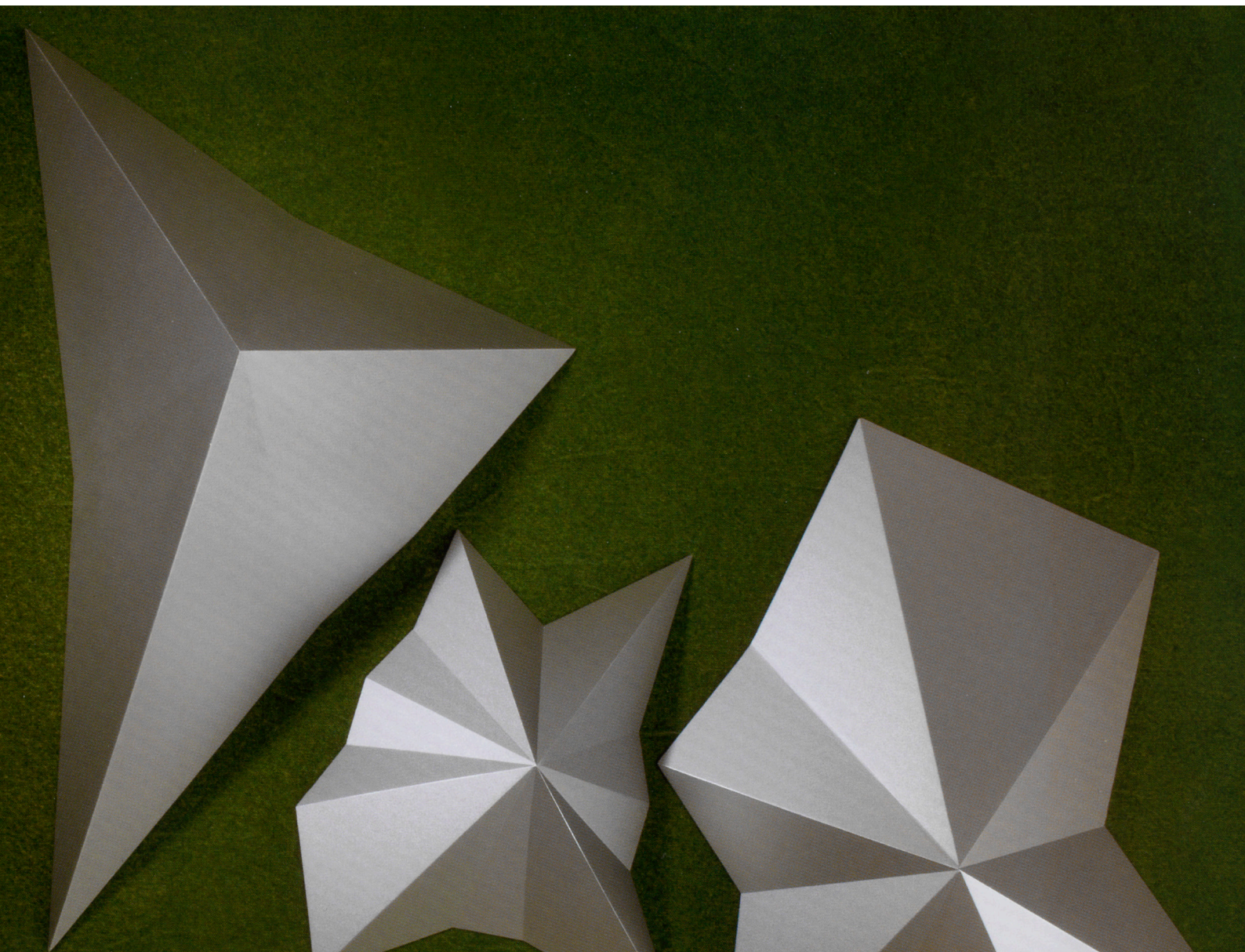




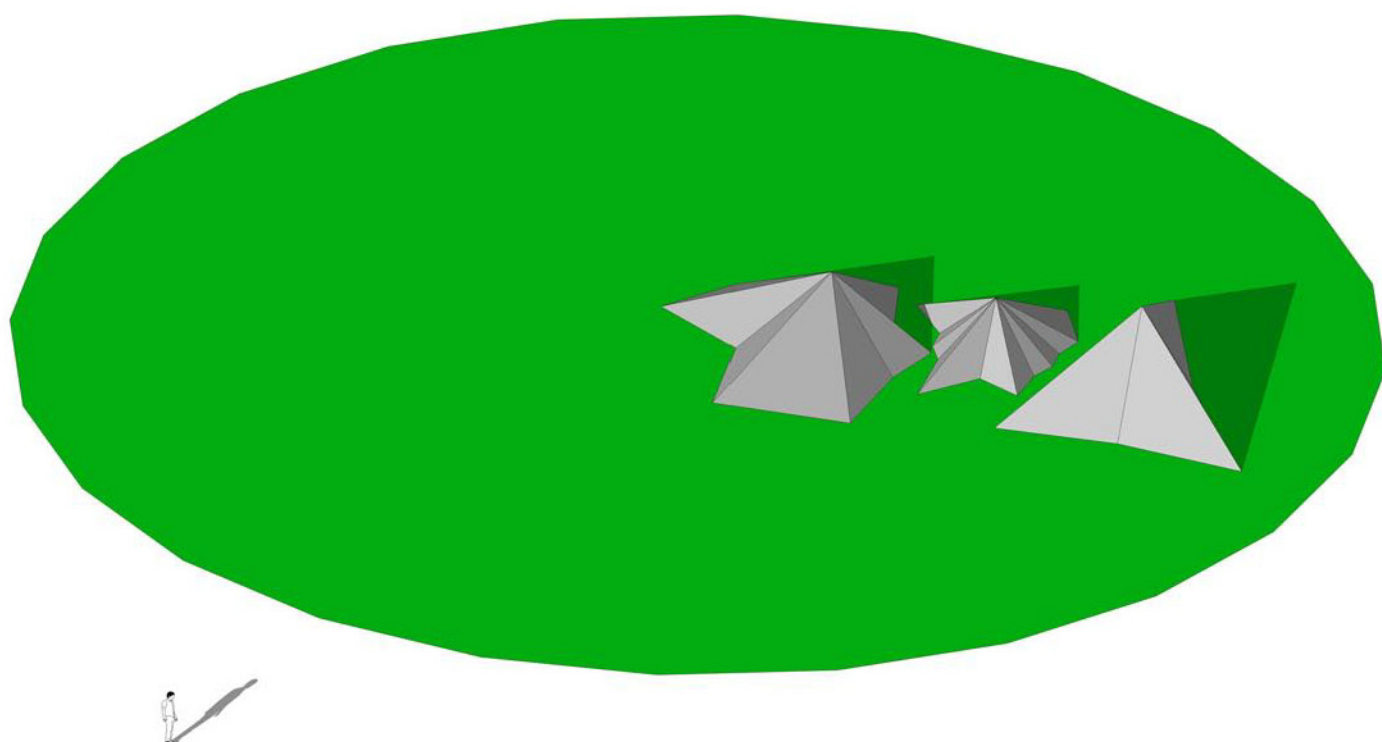
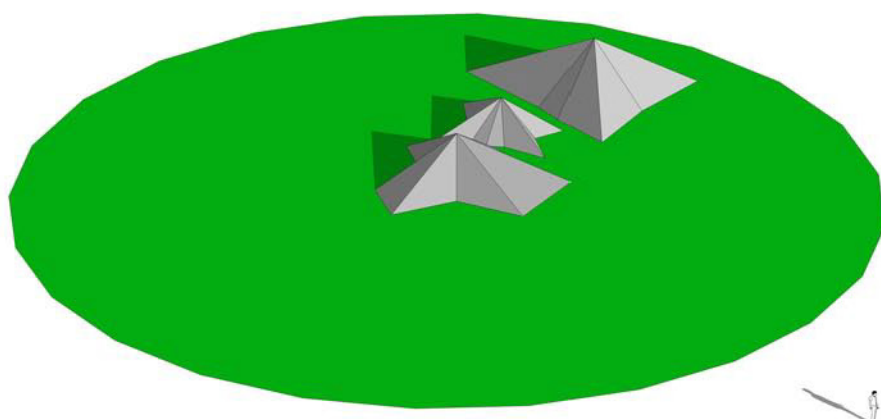




Images of the mock up











Stefano Cagol, *Evoke Provoke (the border)*, 2011

Site-specific installation, 16 flags, sewn fabric, 16 words, in Norwegian, Saami, Russian, No 6: 200 x 300 cm, No 10: 120 x 180 cm,

Different places, Kirkenes, Norway

Realized for the *Barents Spektakel*

Courtesy of Pikene på Broen

White flags marked with words in the three languages spoken in the area—Norwegian, Saami and Russian—were raised on the many official flagpoles that dot the town of Kirkenes in Norway, bordering Russia: opposite the town hall, the harbor, the police station, the mine which is the main industry of the place, and the Russian memorial which commemorates the liberation in World War II. Verbs refer to 'actions on the border,' such as cross, control, unite ...



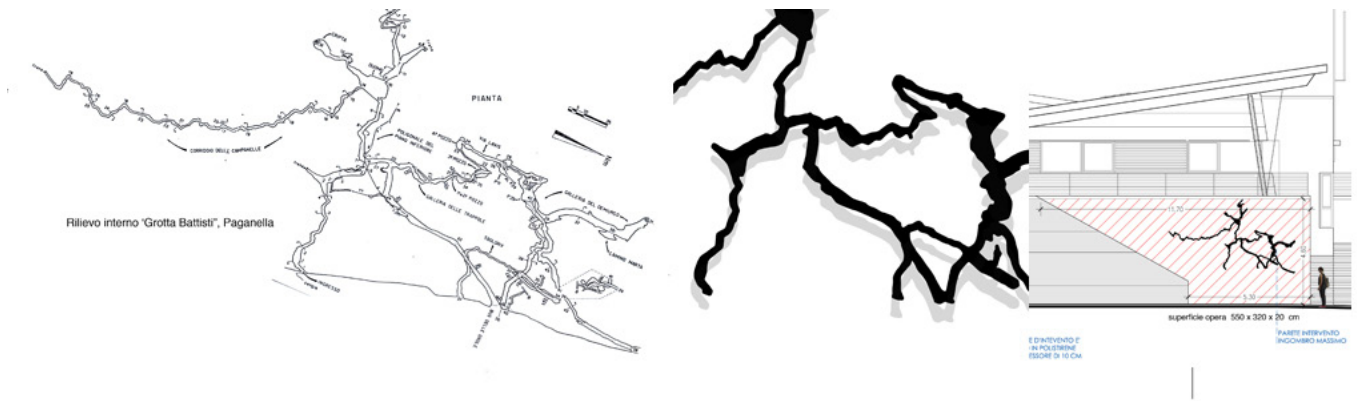


Stefano Cagol, *The Cow Lola*, 2010

Site-specific installation, 6 hides, cow, calf, antelope, Belgian goat, French goat, shaving, acrylic paint, environmental dimensions  
Cognitive Science Faculty, Rovereto

A single name identifies animals that are very different from each other: Lola. It is the classic name by which, in Italy—as in other nations—cows are called, according to the Western custom of naming pets. This name—here given indiscriminately to wild animals—refers to a scenario of cancelled out species, of a flattened variety, an inexorably standardized nature.





Stefano Cagol, *Le radici del cielo. The roots of the sky*, 2011  
 Permanent site-specific installation, high-density polyurethane resin,  
 polymethylmethacrylate opaline, LED, 550 x 320 x 10 cm, simulation  
 Firemen building, Fai della Paganella, Italy

The light installation, that evokes both Palaeolithic and urban graffiti, models and reveals the branched tunnels designed by the most extensive caves in Trentino: inside a mountain in the Dolomites, the Paganella mountain. Thus refers to the ideal depth of understanding, respect and protection of nature put in place by the firemen.





Stefano Cagol, *Scintillio e Cenere. Sparkling and Ash*. 2010

Traveling and standing action, collective sparkling monument, environmental dimensions, flag, sewn fabric, 4 x 6 m, flagpole, 12 m

Castello Aragonese, Taranto, Italy

Realized with the support of Intramoenia Extra Art

In Taranto, a city polluted by one of the largest steelworks in Europe, the artist asked residents to donate symbolically 'sparkling objects against ash,' bright things to counter the ashes of pollution. He collected the objects during traveling and standing actions throughout the various neighborhoods of the city and with these disparate items he made a sparkling collective monument, marked by a white flag waving the word 'Cenere' (Ash).









Stefano Cagol, *Potere di ricordare. Power of Recall*, 2010

Public art installation, LED display, 30 x 700 x 10 cm, running message, red dots, Italian language

Palazzo degli Uffici, Piazza dei Signori, Vicenza, Italy

Realized with the support of Fondazione Vignato per l'Arte

<http://www.poterediricordare.com>

The list showed on a LED display in the main square of Vicenza contains the names of people connected in some way with the city, commonly identified with the name of the Renaissance architect Palladio. The list presents the names selected by the artist through an initial web research, and the names proposed by residents of Vicenza, who responded by e-mail to an announcement placed in a local newspaper—*Il Giornale di Vicenza*.



A photograph of a red LED sign mounted on a stone wall. The sign displays the name "Amy Adams" in a pixelated, red font. The scene is captured during a snowfall, with numerous white snowflakes visible in the air and on the sign. The sign is attached to a light-colored stone wall, and a dark red door is partially visible in the background.







Stefano Cagol, *Spazio di Sintesi*, 2009

Permanent site-specific installation, neon tubes, 3 shades of white, 7 x 5 x 6 m  
Castello, Livo, Italy

In a restored castle, seat of the municipality and the associations of a mountain village, three neon lines suspended at different heights in the large central area reproduce the shape of the three contours of that unique promontory—called Mezalòn—where the entire municipality, made up of different villages, is located. The outside is brought inside in a perfect correspondence between historical unity, geographical unity and cultural unity.













The creative process from the isohypses of the hill of the village coposed my multiple units, to the shapes of the light sculpture





Stefano Cagol, *Politics. Religion (Fluentaphasia. Schizophasia)*, 2009  
Installation, 2 roadsigs, 25 x 100 cm each, 2 poles, 200 cm each, light box on duratrans, 100 x 150 cm

Both terms of the title refers to communication disorders, that look appliable also to mass communication system. Anyhow they are diametrically opposed one to the other.

The former describes a person able to build a speech, but unable to express meaningful contents through it. While the latter identifies the ability to connect contents in the right way, but the disability to structure them in correct sentences.





Stefano Cagol, *W*, 2009

Installation, neon, Plexiglas, aluminium, 3 blinking sectors, 240 x 45 cm

Palazzo Re Enzo, Bologna, Italy

Realized for *Here and Now-Art First*

A blinking 'W' in the centre of the writing refers to the Italian symbol that translates the exclamation 'Viva!', while on the sides the two English words 'raw' and 'war' are formed. The palindrome word is recalled forty years after Bruce Nauman's neon sign *Raw/War*. Despite the passage of time and in spite of victories and defeats (Nauman was in the middle of the Vietnam War), the conflict shows as inseparable part of our lives.





Stefano Cagol, *W*, 2009

Installation, neon, Plexiglas, aluminium, 3 blinking sectors, 240 x 240 x 200 cm

Museum van Hedendaagse Kunst Antwerpen (MuHKA), Antwerp, Belgium

Realized by Error One for *Into the Light*





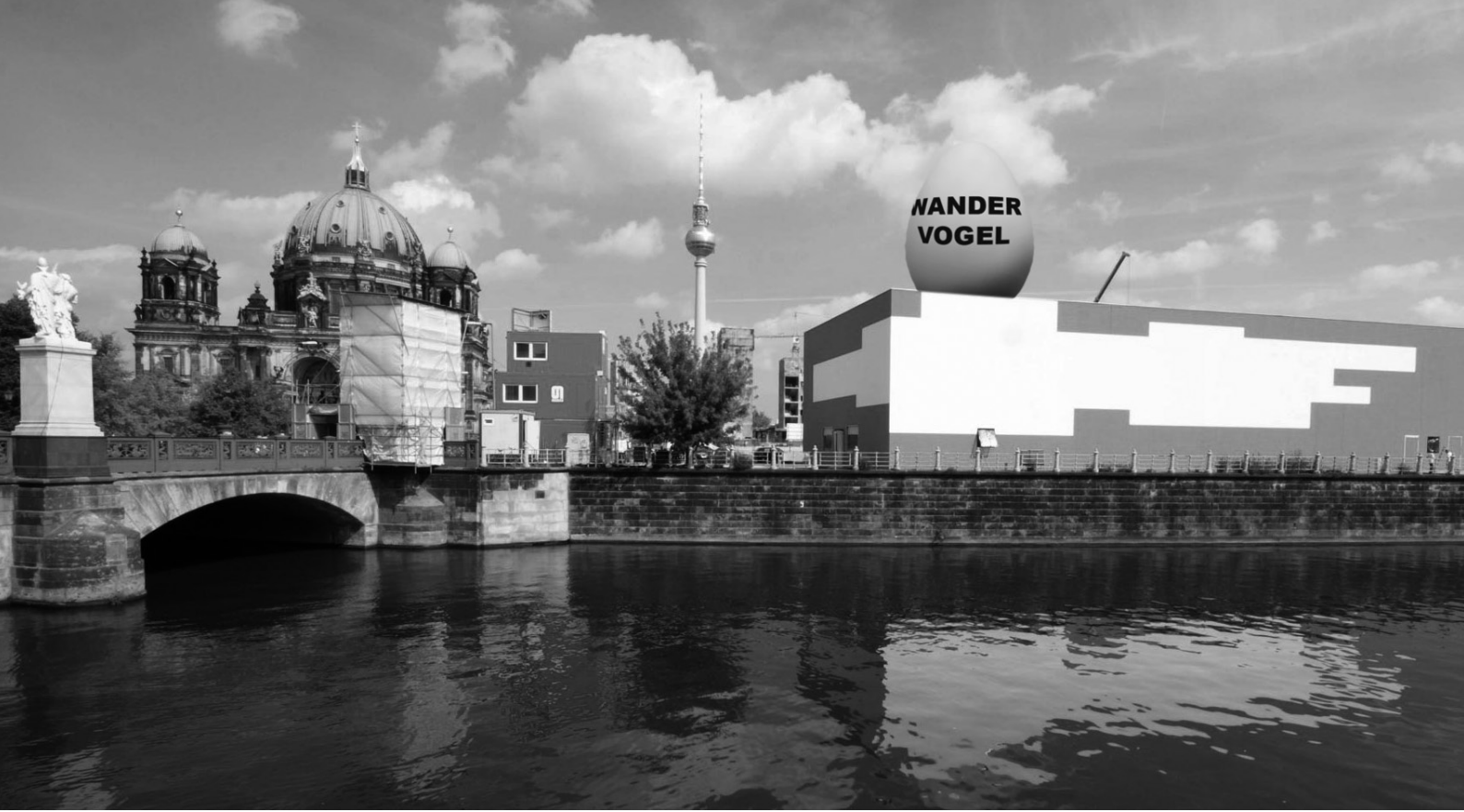
Stefano Cagol, *Confido Diffido. Trust Distrust*, 2009

Site-specific installation, 2 horn speakers, PA amplifier, CD player, halogen projector, light controller, timer, terms in Morse code and in Italian, Flemish, French, German, Spanish, Arabic, Greek, Polish

The Ever Mass Land by Nadine, Brussels, Belgium

A propaganda mechanism repeated two opposite words: trust and mistrust. They were transmitted on the road by light and sound signals, encoded in Morse code and translated into some of the many languages spoken in the strongly multiethnic Schaerbeek district in Brussels. It was the national holiday of Belgium, a state internally divided by disagreement between Flemish and Walloons.





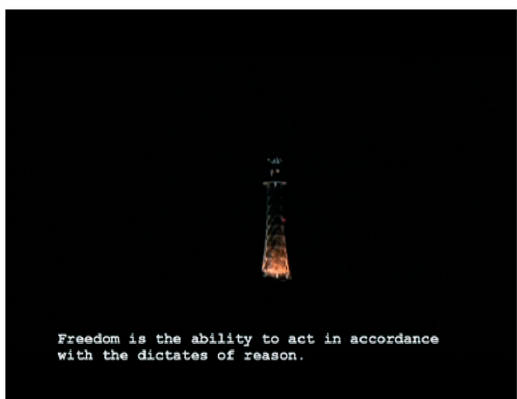
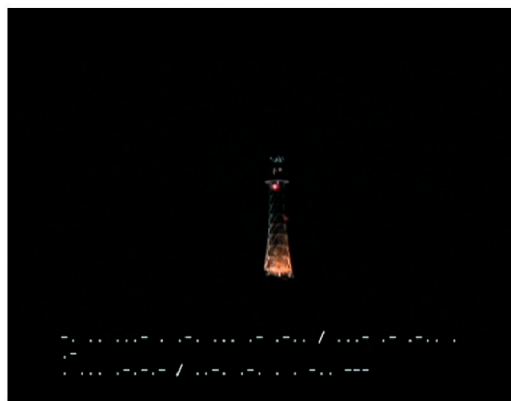
Stefano Cagol, *Wandervogel*, 2009

Site-specific installation, fabric, blower, 20 x 11 m, simulation

Project proposal for Temporäre Kunsthalle, Berlin

A giant egg appears as a drop-ship in the green of an urban garden in Berlin cityscape. The writing WANDERVOGEL meaning migratory bird identifies the alien egg emblazoning ironically its white surface. But at the same time the German term evokes also the name of the first embryo of Nazi movement as nature lover youth group, triggering a wide socio-political reflection.





Stefano Cagol, *Un-secret Signals*, 2008

Public art installation, Morse code message of sound, 3 minutes 3 times a day, Morse code message of light, 3 minutes once a day, 2 horn speakers, halogen projector, 1000 W, metal panel, CD player, PA amplifier, light controller, timer

Petrín Tower, Prague, Czech Republic

Realized for Tina B. The Prague Contemporary Art Festival

On the anniversary of the Prague Spring, Morse code messages of light and sound were spread out all over the city. They translated phrases with definitions of individual and collective liberties, highlighting the incompatibility between the two values. Visible and audible from the center of Prague for a few minutes, a few times a day, they triggered a reflection on permanence, universality and the contradictory nature of convictions.





Stefano Cagol, *Light Dissolution (of the borders)*. *Dissoluzione di Luce. Aufloesung im Licht*, 2008

Public art installation, beacon, 7000 W, north-south movement of 120 degrees, 3 passages per minute

Collina di Sardagna, Trento, Italy

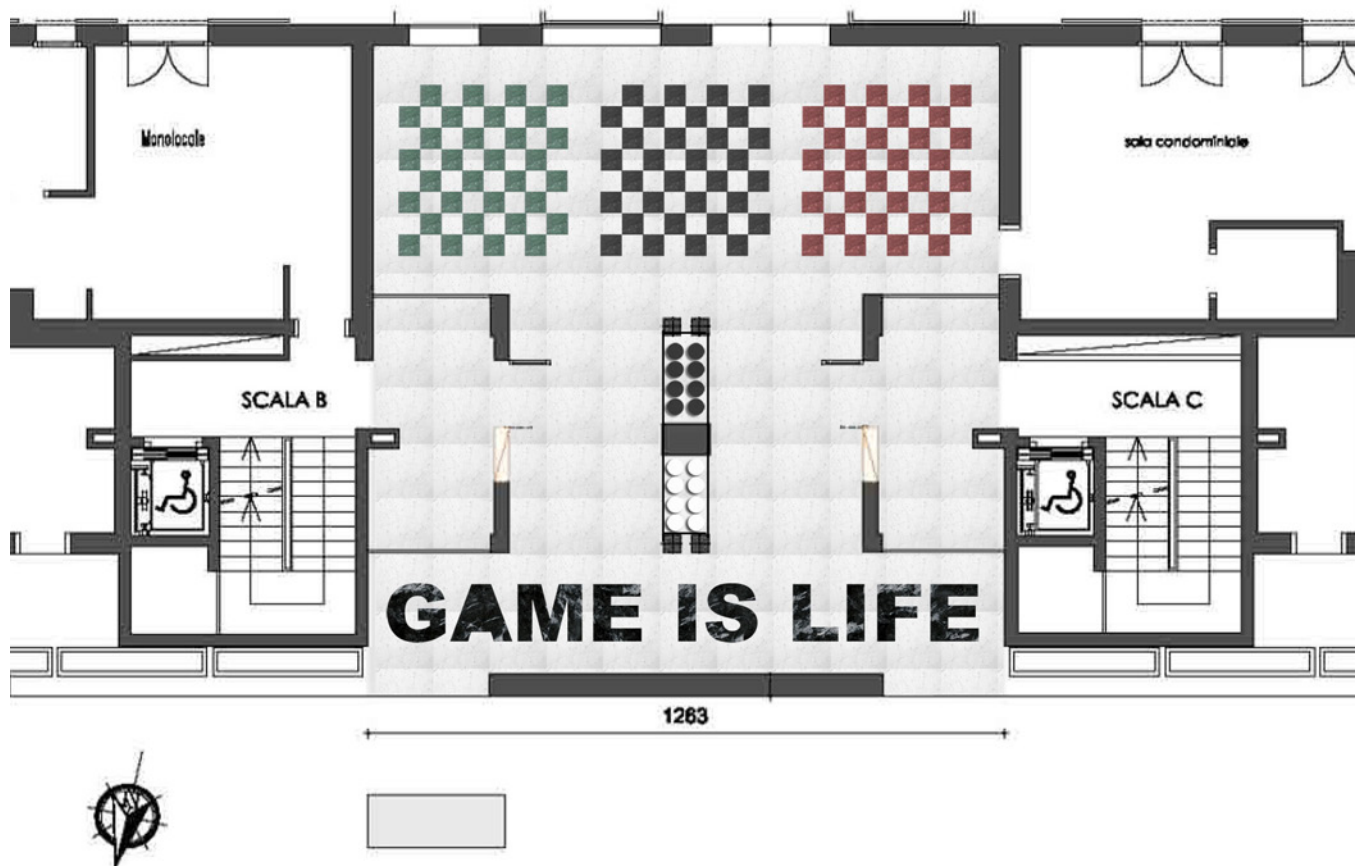
Realized with the support of Provincia autonoma di Trento as Parallel Event to Manifesta 7

The image of the installation won the Terna Contemporary Art Prize

A powerful beacon was placed on the border between Trentino and South Tyrol, a border that does not correspond to the national one and that separates two different cultures, German-speaking and Italian. Moving horizontally from North to South above the city of Trento during the opening week of Manifesta 7, the line of light underlined and, at the same time, canceled out the cultural, political and mental border.

The light box with the photograph of the installation *Light Dissolution (of the borders)*. *Dissoluzione di Luce. Aufloesung im Licht* won the Terna Prize 02 for Contemporary Art.





Stefano Cagol, *GAME IS LIFE*, 2008

Permanent site-specific installation, 3 chess boards, colored marble, 3 x 3 m each, giant chess pieces, 70 cm each, writing on the board, marble inlay, 1.5 x 12 m, simulation

SA5, Via Marx, Bologna, Italy

Realized by Cooperativa Murri, Bologna

The project won the Murri Public Art Prize

In the entrance hall of a residential building, residents are greeted by the slogan 'GAME IS LIFE' in red block letters. Three chess boards and giant chess pieces placed behind glass showcases, are an invitation to put the slogan into practice, to trigger an unprecedented interaction between the residents, recalling the idea of playing games together in the streets of the past, and encouraging an awareness of time passing.

The project of the installation won the Murri Public Art prize, Bologna Art First 2008.





Stefano Cagol, *Time Influence. Chess Flu*, 2007

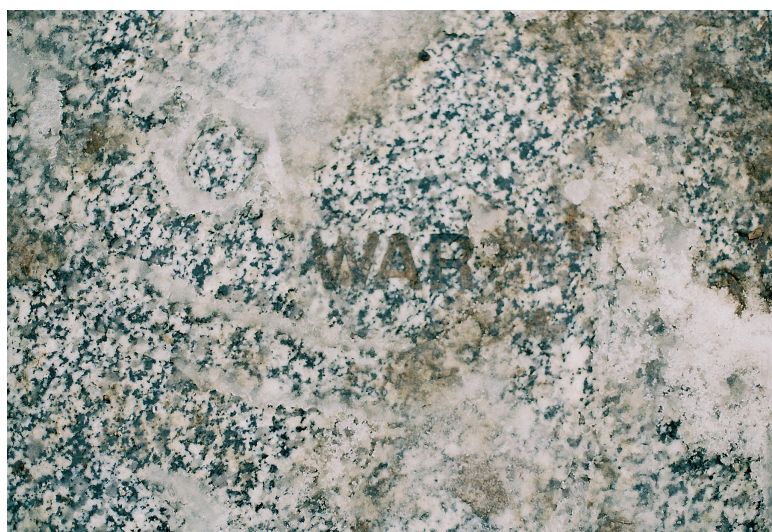
Site-specific permanent installation, 8 x 8 m, chess board, light and dark granite tiles, engraved and painted writings, in German and in Italian, giant pawn, PVC, 70 cm each.

Parco Mignone, Bolzano, Italy

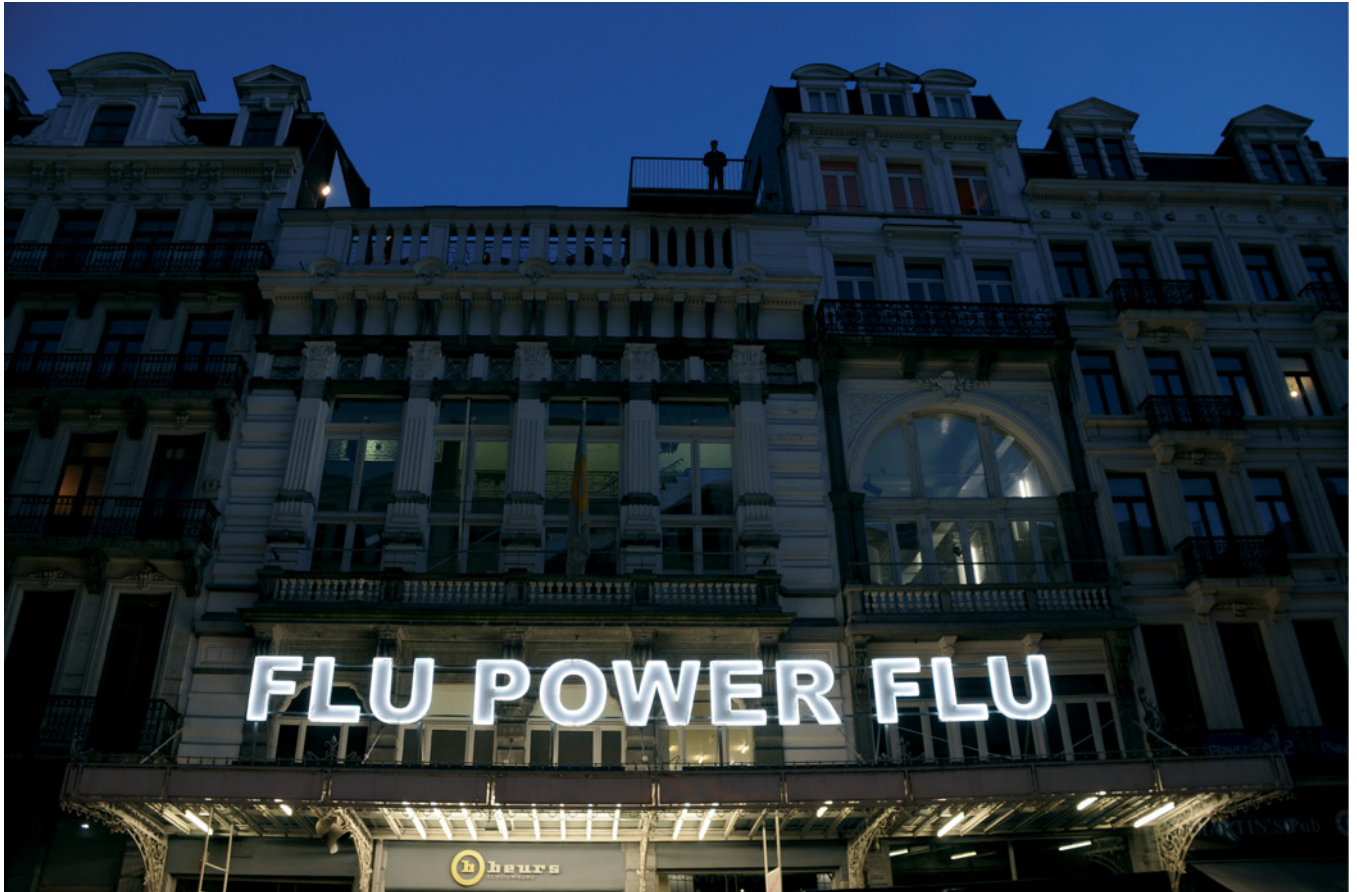
Realized with the support of Josef Dalle Nogare for *Time Code*

In a park in a working class district of Bolzano, a chess board triggers a confrontation between the two languages spoken in the German-speaking city, Italianized under fascism. Terms related to the concept of the passage of time are engraved in Italian and German on the board, where visitors of the park—from the youngest to the eldest—love to play with the giant pawn entrusted to the local chess club or move around freely.









Stefano Cagol, *FLU POWER FLU*, 2007-2012

Five-years-long installation, neon tubes, 3 blinking phases of 5 seconds each,  
Plexiglas, aluminum structure, 1.5 x 12.5 m

Beursschouwburg kunstencentrum, Brussels, Belgium

A large neon sign slowly alternates combinations of the words FLU POWER FLU, FLU FLU and POWER. The slogans start with nonsense to trigger a reflection on the ideas of authority and influence/influenza. They do this by blinking from the façade of a Flemish cultural center.









Stefano Cagol, *White Flags*, 2005

Site-specific installation, three white flags, 100 x 70 cm

Forte Strino, Passo del Tonale, Italy

Realized with the support of Comitato Forte Strino for *Stefano Cagol: Atomicwerk*

<http://www.white-flags.com>

The three national flags—Italian, European and Austrian—which flew outside a fortress of the Austro-Hungarian Empire in the First World War on a mountain pass, were replaced with three white flags, erasing the idea of single nations represented by these symbols.





Stefano Cagol, *Babylon Garden*, 2005

Wire mesh, red, green and yellow rope lights, blinking blue rope light, 8 feline, handmade white ceramic, handmade red ceramic

Villa Tonda, Ansedonia, Italy

Realized for *Pensieri sul relativismo*

A cage, bright and flashing like a glimpse of a city, has swallowed and closed within the irregular metal tangle a porcelain cat, while others are placed outside as forward observers.





Stefano Cagol, *Goldfish on the Bridge*, 2001  
Public art installation, PVC sheet, 10 x 15 m,  
PANI projection, 10 slides  
Ponte Druso, Bolzano, Italy  
Realized with the support of the Municipality  
of Bolzano for *Ponti d'artista*

A goldfish as a symbol of prosperity and luck. This ancient symbol of Eastern origin was chosen as an alternative to usual Christmas lights. Not small, but huge, not in the water, but on a bridge, not seen through the glass of a crystal bowl, but very close up. Hieratic like a sacred icon that has transcended the centuries.

