

BENNI BOSETTO REBECCA

«I have always understood my work as a tool for creating alternative realities —expanded, dense, and shared dimensions— capable of overturning life itself.»

Benni Bosetto

BENNI BOSETTO
REBECCA

curated by
Fiammetta Griccioli

Pirelli HangarBicocca
12.02 – 19.07.2026

Performance *Tango (II version)*, 2026

Throughout the duration of the exhibition, the performance takes place once a week for approximately two hours. The schedule is updated weekly and can be consulted on our website or at the info point.

Public Program

March 13: Gothic Cinema Night.

April 18: Program of performances by Benni Bosetto in the exhibition space.

June 4: Readings and activations in the show. All events will be attended by the artist.

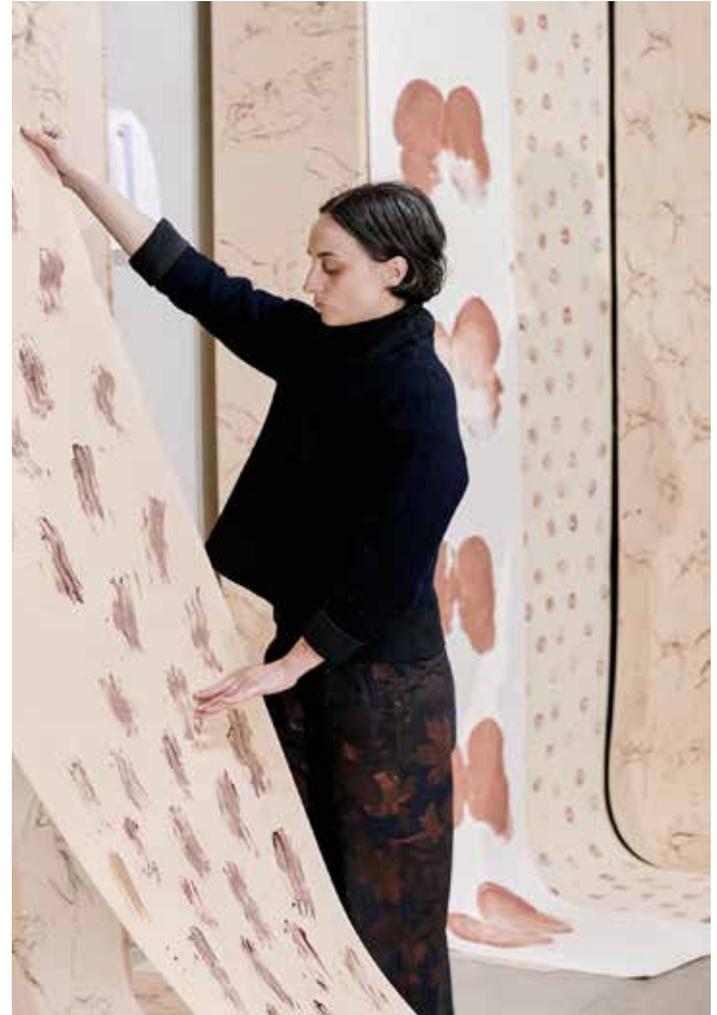
Museum Mediation

Museum mediators are present in the exhibition spaces to answer questions from the public, provide information and contextual elements that can deepen the fruition of the artworks.

Catalog

Published in spring 2026, the volume dedicated to the exhibition is available at the Pirelli HangarBicocca bookshop and online.

Some works include representations of sexuality and the body. We invite you to take this into consideration before visiting the exhibition.



Benni Bosetto installing *Le cellule*, 2026,
Pirelli HangarBicocca, Milan
Photo Francesco Margaroli

The Artist

Benni Bosetto (b. 1987, Merate; lives and works in Milan) is one of the most original voices of her generation in the Italian contemporary art scene, distinguished by her imaginative poetics and exploration of the concept of identity. Her practice encompasses drawing, sculpture, installation, and performance, which she uses to freely mix visual and cultural references from the past and present, creating multifaceted narratives in which different times and places seem to overlap. Bosetto's sources of inspiration range from literature and anthropology to popular culture and cinema, extending to psychoanalysis and art history, which she employs to give shape to personal and collective memories. Her works are inspired by everyday experiences, little rituals and habitual gestures repeated to the point of becoming meaningless. The artist is also interested in states of semi-consciousness, such as those experienced during meditation and sleep, which inform her exploration of alternative visions of reality. Having approached the art world through ballet—a practice she began in childhood which taught her a deep awareness of the body and its discipline—Bosetto has always been fascinated by performance and the creation of installations that evoke a theatrical dimension.

An active means of relating to the world, the body lies at the heart of the artist's work. Desire, sexuality, presence, and vulnerability emerge as fields of enquiry through which Bosetto enacts what she defines as a “form of resistance” to the more rational and performative aspects encouraged by contemporary society. In her works, the body changes shape. It is fragmented and scrutinized through drawing, as in the case of intertwined anatomical details that blend with each other; shaped and assembled in sculpture, or analyzed in its relational dimension through choreographic movements of performances. The human form is often hybridized with animal, plant, and mineral parts, giving rise to surreal creatures.

Drawing is a fundamental starting point for the artist: layering pencil or graphite lines traced with an instinctive hand, she uses this medium to imagine and develop the more complex forms that later became the basis of her installations and immersive environments. Devoting a meditative attention to drawing, she considers



Florida, 2016, performance and installation view,
Tile Project Space, Milan, 2016
Photo Floriana Giacinti

it an exercise that opens the mind to contemplation: «It is the most direct medium, the oldest artistic language, which has always helped humans to distance themselves from reality, protect themselves and try to understand what cannot be fully grasped.» Her compositions are densely packed with elements and meticulously executed, nurtured by multiple references that span different periods in art history: from the ornamental and decorative style of the late Gothic period (14th–15th centuries) to Renaissance anatomical representations (15th–16th centuries). Alongside the technique of drawing, Bosetto often uses materials associated with the domestic sphere and traditionally linked to femininity, like curtains and lace, or waste or humble materials, such as bread. Her work can be compared to that of other Italian artists who preceded her, including Carol Rama (1918–2015) and Marisa Merz (1926–2019), who introduced manual skills to contemporary art, along with the use of everyday materials and patient gestures, often linked to the notion of care. Some of her works can also be linked to the influence of



Stultifera, 2022, performance and installation view,
Pinacoteca Nazionale di Bologna, 2022
Photo Valentina Cafarotti

sculptor Fausto Melotti (1901–1986) and his development of a concept of sculpture that evokes dreamlike images using the simplicity of filiform elements.

Benni Bosetto studied at Brera Academy of Fine Arts in Milan, from which she graduated with a bachelor's degree in Painting in 2009, followed by a master's degree in Sculpture. Her training included a period of study abroad at the Universität der Künste in Berlin, where she later worked as an assistant in the studio of Cypriot artist Haris Epaminonda. Since the beginning of her career, Bosetto has created spaces imbued with a suspended atmosphere, in which the exhibition area itself becomes a surface to be remodelled and covered with a “new skin.” This approach was already evident in her first solo exhibition, “Florida,” presented in 2016 at the independent Tile Project Space in Milan. The space was completely covered with white paper with hand-drawn black lines,

like the illustrated backdrop of a landscape. «Drawing must engage with physical space in order to expand into the third dimension. The aim of this phase is to contrast imagination and reality, creating a suspended experience for the viewer,» the artist explains. The absence of color in the installation invites calm and listening, and frames two female figures in swimsuits who pause during their performances, immersed in the “here” and “now.”

Starting from this attention and presence in space, the artist explores human behavior in rituals, understood as practices capable of forging connections and generate meanings, while simultaneously serving as a way to investigate alternative forms of knowledge. Bosetto is particularly interested in objects used during rituals, which establish a connection between those who officiate the ritual and the entities that are invoked within it. Sculpture is thus charged with meaning and guides the experience of those who encounter it. This approach emerges, for example, in one of her early sculptures, *Le streghe* (2018), presented at the Fonderia Artistica Battaglia in Milan in 2018. It consisted of three bronze scepters, which were “activated” during the inauguration by means of a collective poetry reading, evoking forms of transmission of a shared female heritage.

Bosetto's practice draws not only on the languages of visual art, but also on cinema, literature, and poetry, in a *crossing of languages* that creates a field of exploration of her own creative process and the resonances with broader cultural contexts. An emblematic example is *Stultifera* (2022), in which painting, sculpture, dance, music, the recited word, and writing coexist in a single work that during the show could be experienced both as a “theatrical” space within the exhibition area and as a performance. *Stultifera* draws on two sources: the poem *The Ship of Fools* (1494) by Sebastian Brant (1457–1521) and its famous late-medieval pictorial interpretation by the Dutch artist Hieronymus Bosch (c. 1450–1516), renowned for his visionary imagery. Presented by MAMbo – Museo d'Arte Moderna at the Pinacoteca Nazionale in Bologna in 2022, this work marks a turning point in the artist's practice, in which materials, actions, and sources of inspiration are condensed into a unified form.



Le cellule, 2026, detail of the installation,
Pirelli HangarBicocca, Milan, 2026
Photo Francesco Margaroli

Throughout her career, Bosetto has created worlds that encourage an openness to change and unexpected connections. Whether it is a drawing, a space or a collective ritual, each work becomes an area of transition for accessing new perspectives. The artist's vision, poised between imagination and vulnerability, immerses the viewer in a universe made up of references and familiar figures that multiply like in a game of mirrors.

The Exhibition

“Rebecca” is Bosetto’s first major institutional solo exhibition. For the project, the artist transforms the Shed at Pirelli HangarBicocca into an environment that evokes domestic space, where rooms, walls, and surfaces seem to come to life. The title refers to the Gothic novel of the same name by Daphne du Maurier (1907–1989), in which the young protagonist goes to live in a grand house and experiences the oppressive presence of its previous occupant, Rebecca. The house and its rooms still seem imbued with her memory, echoed in movements, objects, and surfaces. As Bosetto explains, «Rebecca, in an abstract form, becomes everything, is found in everything and in every gesture. She takes on different forms, identities, and features: she is metamorphic.»

Visitors are welcomed into a dreamlike landscape, where drawings, sculptures, and objects prompt reflections on the body, on feeling exposed to the eyes of others, on care and rest as symbolic acts of insubordination, as intimate as they are political. It is an imaginary place in constant flux, where the productive linear temporality of everyday life is suspended. The walls are completely covered by the work *Le cellule* (2026), immediately introducing the centrality of drawing in Bosetto’s practice and the hypnotic effect created by layering and decorative complexity. The artist conceives “Rebecca” in architectural terms as if it were an extension of a female body, dividing the space into three main areas arranged longitudinally and entitled “la guancia” [The cheek], “la pancia” [The belly], and “il cuore” [The heart], which house new works and existing pieces presented in a new arrangement.

The first area, on the right upon entering, is entitled “la guancia” and features veiled walls, seating for visitors, and a series of sculptures that intertwine personal memories and images. Visitors then enter the second and central room, “la pancia”, which contains ten works and is structured like thresholds or doors opened onto poetic places devoted to care. Finally, the last area, “il cuore”, is a performance space that at certain moments of the exhibition transforms into a *milonga*, inviting visitors to experience a particular atmosphere characterized by rhythm, movement, and relational exchange.

1. *La bocca*, 2022

Positioned at the entrance to the exhibition space, *La bocca* introduces visitors to the artist's visionary world. The work consists of a large piece of iridescent silver fabric whose surface recalls the shiny, scaly skin of an oversized fish. This creature, whose large eye calmly and watchfully observes those who cross the threshold, is a sort of guardian that accompanies visitors as they enter "Rebecca." The installation was originally conceived for the installation and performance piece *Stultifera* (2022), presented by MAMbo – Museo d'Arte Moderna at the Pinacoteca Nazionale in Bologna.

2. *Le cellule*, 2026

Created especially for the exhibition, *Le cellule* is an expansive installation that completely covers the walls of the Shed. The title refers to the cell, the smallest unit of organic tissue, a concept that the artist expands into space, transforming surfaces into a sort of skin, a membrane that marks a boundary and at the same time a place of contact. Hundreds of vertical strips of paper hand-painted by the artist overlap to create the atmosphere of a richly detailed and embellished domestic interior. The space feels familiar and accessible, a welcoming environment.

The strips of paper feature numerous drawings and collages. They include the impression of Bosetto's body, recognizable through its gestural marks and the contact traces left on the surfaces: kisses, nipples and other anatomical parts. The body also emerges in its erotic dimension, through representations that are sometimes explicit and sometimes merely suggested. Alongside these presences, vegetal motifs appear, including aphrodisiac plants (such as clary sage and pomegranate), linked to fertility and seductive power; resilient and invasive species (like wild peas and passionflower), capable of insinuating themselves and persisting; and sedative or toxic plants (such as nutmeg and poppy) that open pathways to oblivion and dreams. The letter "R" also appears repeatedly, referencing Rebecca, the character in the novel after which the exhibition is named. Bosetto describes drawing as a time of total presence, in which



Le cellule, 2026 (detail)
Photo Francesco Margaroli

body and perception intertwine: «A radicalism that resides in the everyday nature of the act. An erotic and at the same time spiritual fusion.» The main subject of Bosetto's collages is jewelry, represented through images that she has cut out and collected over the years as part of her study on ornamentation and decorative objects as tools for transforming spaces.

LA GUANCIA

Upon entering the space and heading right, visitors encounter a section of the exhibition conceived as a place for daydreaming, where childhood memories intertwine with instinctive, physical desires. The anatomical part after which “la guancia” is named, meaning the cheek, is intended as a sensitive surface, a place of touch and blushing. It is the area of the body that rests on a pillow, which welcomes its contact and retains its warmth. This section of the exhibition is divided into four environmental installations: *Confessionale animale*, *La guancia*, *Corridoio organico*, and *Gli occhi*.

3. *Confessionale animale*, 2026

Made from fabric and paper, *Confessionale animale* evokes a suspended space marked by a sequence of thresholds. Its structure recalls that of a corridor in a house, where one of the artist’s childhood memories took place, when Bosetto would kiss the door-frame at the entrance to her room in a repeated playful gesture, as if the contact embodied a secret childlike form of affection. Two lace inserts appear on the surface of a veiled wall, described by the artist as spaces of intimacy and reminiscent of the perforated grid of a church confessional, a place where voices are lowered and become whispers.

Next to this wall are little heart-shaped stools—deliberately small in size—designed to perfectly accommodate dogs and cats. In her work, Bosetto often refers to animals as sentient beings with which to establish a relationship based on glances and perceptions.

4. *La guancia*, 2026

The installation, that gives its name to the entire environment, is focused on the concept of daydreaming. Here, imagination becomes a collective exercise, where visitors can explore their desires and vulnerabilities and experiment with new ways of relating. As Bosetto



“It is because my love is an ocean but my path is a river shaped by land that will heal us if we let it” (*La Maddalena, una diva*), 2021

explains, «Daydreaming is a privilege that allows us to live in an unjust world with greater awareness. It means radically reinventing emotional ties and domestic space, which can be transformed from a normative place into one of liberation. We need to reclaim fiction and imagination and train our minds to dream.»

The installation includes places to sit or lie down where visitors can pause, immersed in a dreamlike landscape created by the artist by assembling various sculptures she realized



"Slippery Orchid," exhibition view,
Emanuela Campoli, Milan, 2023
Photo Andrea Rossetti

previously. Among these works is *"Arca di pietre preziose in visceri di oro vago (Madonna Linsky)"* (2021), made of bronze, iron, ceramic, and pomegranate branches on which some fruits are suspended, evoking elements drawn from the alter-piece *Madonna and Child Enthroned* (1472), known as the Linsky Madonna, by the painter Carlo Crivelli (1435–1495). The titles of the other sculptures are derived from free associations that emerged during moments of day-to-day distraction, often starting from notes collected in the most varied contexts, from news reports to poems.

5. *Corridoio organico*, 2026

This work is named after a form of pulsating sexual vitality known as "orgone," a term coined by Austrian psychiatrist and psychoanalyst Wilhelm Reich (1897–1957). He was one of the most controversial and original figures of 20th-century thought who combined the terms "orgasm" and "organism" to indicate a primal drive. In the 1940s Reich designed physical devices ("orgone accumulators") to collect and concentrate what he considered to be a fundamental universal life force present in all living beings and in the atmosphere. Bosetto conceived the installation as a place to explore this force, capable of passing through the body and connecting it with its surroundings. A narrow passageway, resembling a tunnel lined with fabric curtains, leads to the orgone accumulator entitled *"I just know that something good is going to happen"* 1 (2023), a work whose structure echoes Reich's prototype accumulator.

Nearby are two other sculptures of similar shape, in which Bosetto has placed small works by other artists: *Topo a dondolo su cubo di Rubik* (2022) by Cuoghi Corsello and the photograph *Mesh* (2022) by Riccardo Banfi. The presence of these contributions suggests an energy that is not only individual, but is generated in relationships, cooperation, and a mutual exchange of care.

6. *Gli occhi*, 2026

On the other side of the *Corridoio organico* are two rolled-up lace curtains from whose edges protrude oversized pairs of ceramic court shoes painted black. The suggestion of female figures hidden within them recalls the childhood game of hiding behind curtains, while the excessive size of the feet anthropomorphizes the furnishing, giving it a humanized appearance. For Bosetto, *Gli occhi* are the "guardians" of the home.

"La guancia" also includes additional sculptural elements, indicated on the exhibition map.

LA PANCIA

The central environment of the exhibition presents visitors with a landscape that the artist has entitled “la pancia” [The belly], referring to the organ that receives and metabolizes, a cavity of metamorphosis and transformation associated with primary vital functions. This space houses the series **Le porte**, nine thresholds created especially for the exhibition. Scattered across the floor, they take the form of containers, housing characters and settings imagined by Bosetto as well as earlier works now rearranged in a new configuration.

Each door provides access to a microcosm that invites visitors to project themselves into another dimension: “contained worlds” reminiscent of the boxes created by surrealist artist Joseph Cornell (1903–1972) who, commencing in the 1940s, composed his poetic and enchanted collages inside small display cases, as well as Fausto Melotti’s “miniature theaters,” created from the 1930s onwards. After losing their original function, the doors become places where poetic language can emerge and be preserved. The artist explains, «the horizontal door loses its conventional function; it does not separate spaces but rather generates confusion, acting as an interface for care and coexistence. The doors are not designed to divide or provide security, but to accommodate. Each one, in fact, houses objects, traces, collected materials—becoming a container, an organism, an archive. They act as narrative micro-environments.»

For the general atmosphere of the central room Bosetto drew her inspiration from the Gothic thriller *Secret Beyond the Door* (1947) by famous director Fritz Lang (1890–1976), capturing its unsettling sensation of a house made up of a multitude of doors.

10. *I miei oggetti sognano, le finestre sono affamate*, 2023

This work is located at the entrance of the central room. It is a fabric threshold shaped like a keyhole. ***I miei oggetti sognano, le finestre sono affamate*** forms a little passageway that evokes the imagery of a cell, a cave or a secluded, protected space. In order to pass through it, visitors practically have to shrink themselves. The work belongs to a series of pieces conceived by Bosetto to be traversed by cats. A symbol of seduction and ambiguity, at the same time domestic and wild, the feline remains a subtle reference, blurring the boundaries between innocence and desire.

11. *Porta pisello*, 2026

The interior is inspired by the fairy tale *The Princess and the Pea* (1835) by Danish writer Hans Christian Andersen (1805–1875) but reverses the perspective: the princess is either absent or crushed under the mattresses, while the little seed becomes the protagonist, a symbol of vitality and transformation. This reference to popular tradition is intertwined with one of the artist’s childhood memories: the act of shelling peas for the soup together with her family, a slow and shared task. The blue velvet, on the other hand, is a tribute to Joseph Cornell’s work *Hölderlin Object* (1944–46), a box whose content is concealed by a sky-blue velvet wrapping.

12. *Porta del gatto e della follia di L. C.*, 2026

This door recreates the personal world of L. C., a real-life painter who never achieved fame and spent her final years in solitude in her family home, entering a state of psychological fragility. Bosetto learned about her home from a friend who seeks out sinister objects and abandoned houses. The cat is a personal fantasy of the artist, who imagined it as a protective companion for L. C. Bosetto explains, «this work is dedicated to the uniqueness of a silent peripheral existence. To the madness, paranoia, hallucinations, loneliness, and unrecognized works of this woman, and to her cat.»



Gli Imbambolati, 2018, detail
of the installation, ADA, Rome, 2018
Photo Roberto Apa

13. *Porta della spogliarellista*, 2026

Inside this door, visitors encounter organic presences that are not derived from the human body, but from other life forms. The ceramic sculptures depict soft, elongated elements, similar to slithering creatures, still in the process of formation. Originally created for the installation entitled *Anima* (2020), these works are conceived as possible forms of past or future incarnations, which Bosetto describes as «hybrid essences, without a fixed identity, still waiting to decide what to become. Displaying an open body that welcomes what comes before, after, and alongside.»

The title of the work is inspired by one of the most renowned books by biologist Lynn Margulis (1938–2011) in which, through the metaphor of the “striptease,” the author explores biological evolution by linking human sexuality to primordial forms of life.

14. *Porta mollusco*, 2026

The original idea for *Porta mollusco* comes from the work *The Poetics of Space* (1957), in which French philosopher Gaston Bachelard (1884–1962) reflects on the concept of the “shell,” understood as a protective place for the animal that inhabits it. The inside of this threshold-container is lined with soft fur featuring numerous pouches similar to those of kangaroos. Mollusc shells shaped like little hearts emerge from these cavities. The use of fur also recalls its unsettling application by the artist Meret Oppenheim (1913–1985), a member of the Surrealist movement during the first half of the 20th century, whose famous work *Le Déjeuner en fourrure* (1936) alluded to the disturbing experience of drinking out of a cup entirely covered in fur.

15. *Porta degli imbambolati*, 2026

Inside this work is the entire sculptural group of the *Gli imbambolati* (2018) installation, presented for the first time at the ADA gallery in Rome. It consists of a collection of white-painted ceramic bas-reliefs depicting body parts and caricatured faces, piled up and crushed against each other. The imagery is inspired by the chorus of clouds in the play *The Clouds* (423 BC) by Greek playwright Aristophanes—female figures veiled in white with prominent noses, described by Socrates as the goddesses of “idle persons.”

16. *Porta pomi d'oro*, 2026

The focus of this door is the tomato, which the artist has chosen as a symbol of a group of her favorite references. On the one hand, Bosetto links the work to Natasha Rao’s poem *In My Next Life Let Me Be a Tomato* (2021), in which the tomato becomes an emblem of desire, vitality, and continuity of the natural cycle. On the other, the fruit also appears as an ambivalent element in cinema: in Stacy Title’s (1964–2021) *Last Supper* (1995), where tomatoes sprout from buried bodies, and John De Bello’s surreal *Attack of the Killer Tomatoes* (1978), where they turn into mutant creatures.

A plaque on the surface bears the number 7, a reference to the forbidden room in the film *Secret Beyond the Door* (1947) by Fritz Lang: an enclosed space charged with mystery and repressed memories.

17. *Porta mollica – La contrabbandiera*, 2026

Like other works by Bosetto, *Porta mollica – La contrabbandiera* is based on the artist's personal recollections, in particular a childhood memory linked to something she used to do with her mother: modelling little *Myosotis* flowers, commonly known as "forget-me-nots," out of the soft part of a bread roll or loaf. Using this technique to create an entire work becomes a way for the artist to elevate what is a marginal practice in comparison to the precious materials used in the great masterpieces of art history. In keeping with a feminine tradition that has often dignified humble materials, Italian artist Maria Lai (1919–2013) also used bread in her sculptures to shape numerous small figures, thus transforming an everyday item into a way of passing on memories and stories.

18. *Porta sussurri*, 2026

Inside this door is a group of papier-mâché sculptures depicting insects, arranged as though whispering to each other. The iconographic reference is to the *Annunciation* (c. 1430) by Fra Angelico (c. 1395–1455) in which the angel's words are traced like fine golden threads. However, in this case the dialogue is between insects that are placed at the center of the scene, giving them a kind of dignity and importance. The structure of the door is inspired by one of the doorways in the house featured in the film *The Haunting* (1963) by American director Robert Wise (1914–2005), where the doors seem to have a life of their own, as if they were channels through which the house communicates with its inhabitants.

19. *Porta pannocchia*, 2026

The outside of this door is covered in notes and chewing gum, remnants of the traces left by visitors on the façade of Juliet's house in Verona, a place of pilgrimage for romantic love. Inside, lying on a surface covered with a soft sheet, is a small bronze sculpture depicting a corn cob. The simplicity of this object makes it resemble a still life, recalling the vegetables that frequently appear in the paintings of Carlo Crivelli, to whom Bosetto already paid homage in other sculptural works. The artist explains: «This door is intentionally suspended between iconographic and cinematic references, with the aim of keeping the viewer in a psychologically unresolved and uncertain state.»



TANGO!, 2024, performance,
Castello di Rivoli Museo d'Arte
Contemporanea, Rivoli-Turin, 2024
Photo Luca Vianello and Silvia Mangosio

IL CUORE

The last room of the exhibition is a space where emotions emerge as collective pulsations. Here, the encounter becomes a sensory experience: bodies come together, harmonize, and find a common rhythm. The artist sets up a *milonga*—a dance hall, an event, and a social gathering where dancers meet to tango—transforming the room into a setting for relating to others, in which dance is understood as a practice of mutual listening and presence. At specific moments* the space comes to life through the performance *Tango (II version)*, and when it is not taking place, visitors are left with the legacy of the actions: a lived-in environment, full of elements, traces, and objects that have passed through it.

At the entrance to the *milonga*, the artist installs a salon-style display that draws on the imagery typical of dance halls. The drawings, which offer a visual rendering of orgonic energy as described in the installation *Corridoio orgonico*, establish a connection with the environments “la guancia” and “la pancia.”

20. *Tango (II version)*, 2026

Through *Tango (II version)* Bosetto recreates a ballroom similar to those found in dance halls: chairs for waiting and resting, tables to lean on, a small stage, a central area for socializing, along with a series of decorations and soft lighting that create a sensual atmosphere. First presented in the form of a performance in 2024 at the Castello di Rivoli Museum of Contemporary Art, Rivoli-Turin, *Tango (II version)* is a reflection on falling in love as a process of intoxication and on the physicality of feelings, playing with clichés and archetypes associated with love. With this work, the artist uses codified choreography in her art for the first time, choosing tango also due to its history of cultural hybridization and cross-pollination in the working-class neighborhoods of Buenos Aires and Montevideo, where it arose from the encounter between local African communities and European immigrants in the late 19th and early 20th centuries. This dance, with its repetitive movements and contact gestures, becomes a language of relationship and shared ritual, a form of thought that passes through the body. The performance is executed by amateur performers, engaged by the artist at specific times during the exhibition calendar. Bosetto has also made a series of masks depicting animals, birds, insects, molluscs, and little terrestrial landscapes. When worn by the dancers, they give life to a representation that imagines love as an expanded relationship which is not limited to humans.

*Throughout the duration of the exhibition, the performance *Tango (II version)* takes place once a week for approximately two hours. The schedule is updated weekly and can be consulted on our website or at the info point.

Selected Exhibitions

Numerous institutions and independent spaces have presented Benni Bosetto's exhibitions, such as Museo della Marineria Washington Patrignani, Pesaro, Spazio Lima, Milan (2024); Villa di Geggiano, Siena, MAMbo – Museo d'Arte Moderna di Bologna (2022); Almanac Inn, Turin (2020); Kunstraum, London (2019); Fonderia Battaglia, Milan (2018); Convento de los Dominicos, Ibiza, Spain (2017); Tile Project Space, Milan (2016). Her work and performances have been exhibited in many group shows held in important institutions, such as Madre – Museo d'Arte Contemporanea Donnaregina, Naples, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin (2024); MAXXI L'Aquila – Museo Nazionale delle Arti del XXI secolo, L'Aquila (2023); GAMeC – Galleria d'Arte Moderna e Contemporanea, Bergamo (2022); Mart – Museo d'arte moderna e contemporanea di Trento e Rovereto, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome (2021); Quadriennale d'arte, Rome, Fondazione Sandretto Re Rebaudengo, Palazzo Re Rebaudengo, Guarene (2020); Villa Medici, Rome (2019); OGR-Officine Grandi Riparazioni, Turin, MAMbo – Museo d'Arte Moderna di Bologna, Fondazione Baruchello, Rome (2018); Future-Dome, Milan (2017).

This publication accompanies the exhibition "Rebecca" by Benni Bosetto

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Collection of Birte Kleemann
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Ringraziamenti
Federico Antonini, Massimo Berardini, Federica Bianchi, Adriano Borrelli, Alice Brugnerotto, Enrica Cabianca, Emanuela Campoli, Alice Capelli, Giulia Civardi, Nicole Colombo, Alessandro Conti, Andrea Crapanzano, Martino De Vincenti, Roberto Di Pasquale, Gloria Di Stefano, Milovan Farronato, Gaia Favari, Massimiliano Goitom, Hong Sang Hee, Maria Vittoria Maccarone, Sophia Magrini Bozzo, Chus Martínez, Davide Melacarne, Caterina Molteni, Noa Presti Frigerio, Valentina Rignano, Emma Rinaldi, Alessandra Ruzza, Ivan Seppilli, Evelyn Simons, Angela Sironi, Annarosa Spina, Maria Grazia Quarta, Patrick Vaghi, Marianna Vecellio, Pietro Vitali

Special thanks to the collaborators of the artist, in particular to Rosa Romei who supported her in the preparation of the exhibition project and to Federica Balconi, Alessia Fregonese, Eva Vallania.

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Tango (II version), 2026
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Editing and translation
Malerba Editorial & Partners, Milan

Graphic Design
Leonardo Sonnoli, Irene Bacchi
with Laura Scopazzo
- Studio Sonnoli -

For all images,
if not otherwise stated:
Courtesy the artist and
Emanuela Campoli, Paris / Milan

Printed:
February 2026

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& Operations

Erminia De Angelis

Head of Production

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Installation

Matteo De Vittor

Installation

Cesare Rossi

Security and Facility

Renato Bianconi

Manager Assistant

Alessandra Abbate

Registrar

Dario Leone

**Our mission is to make art
open and accessible to everyone.**

Pirelli HangarBicocca is a non-profit foundation dedicated to producing and promoting contemporary art. It was conceived and is supported by Pirelli. Established in 2004, Pirelli HangarBicocca has become a benchmark institution for the international art community, local public and region. It is a museum that is free of charge, accessible and open, and a place for experimentation, research and dissemination, where art is a point of reflection on the most topical themes of contemporary culture and society. It caters to a broad and diverse public with a program of major solo exhibitions by both Italian and international artists, a multi-disciplinary program of accompanying events and in-depth discussions, theoretical and informational publications, and educational courses. A team of museum facilitators is on hand at all times to help the public connect with the art. Vicente Todolí has been the foundation's artistic director since 2012.

Situated in a former industrial building, once a locomotive manufacturing facility, Pirelli HangarBicocca occupies 15,000 square meters, making it one of the largest single-level exhibition spaces in Europe. This vast area comprises the Shed and Navate spaces, which are used for temporary exhibitions, and the permanent display of Anselm Kiefer's *The Seven Heavenly Palaces 2004-2015*. This monumental installation with seven reinforced concrete towers has become one of the most iconic works in Milan. The building also houses a number of services for the public: a spacious entrance with reception area, facilities for educational activities, space for conferences and meetings, Bookshop and bistro with a charming outdoor area.

Technical Sponsors



Upcoming Exhibition Program

Shed

AKI SASAMOTO

17.09.2026 – 17.01.2027

CARLOS BUNGA

02 – 07.2027

HICHAM BERRADA

09.2027 – 01.2028

Navate

RIRKRIT TIRAVANIJA

26.03 – 26.07.2026

LUCIANO FABRO

08.10.2026 – 21.02.2027

JANET CARDIFF

& GEORGE BURES MILLER

04 – 07.2027

CECILIA VICUÑA

10.2027 – 02.2028

Pirelli HangarBicocca

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Free admission

#ArtToThePeople

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Find out more about all our

exhibition guides on

pirellihangarbicocca.org

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