

Pirelli HangarBicocca



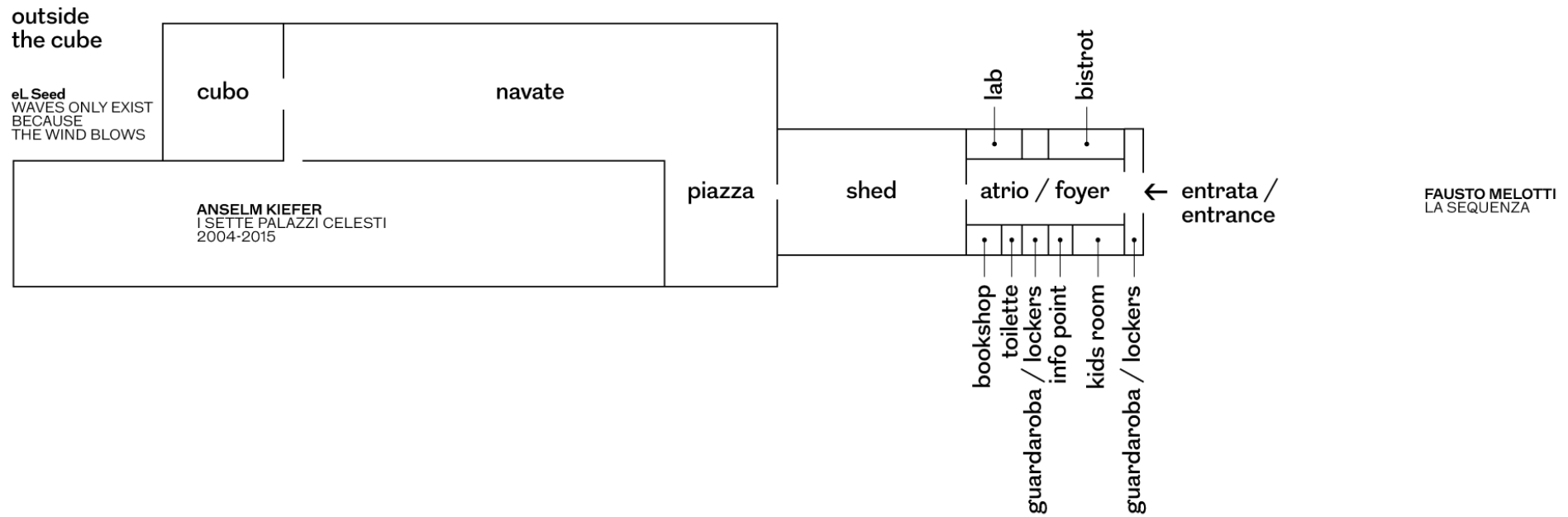
Pirelli HangarBicocca

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Con una superficie di **15.000 metri quadrati**, Pirelli HangarBicocca si conferma essere uno dei centri dedicati all'arte contemporanea più grandi d'Europa.

Alcune aree sono dedicate ai servizi al pubblico: dall'ampio **atrio** con parete multimediale personalizzabile con loghi/immagini, alla **Kids Room** ed al **Lab** attrezzato con regia e postazioni internet.

I servizi menzionati si posizionano da cornice agli spazi espositivi veri e propri (Shed, Piazze, Navate e Cubo). Nello specifico, gli spazi dedicabili a eventi privati sono quelli dell'installazione permanente di Anselm Kiefer *I Sette Palazzi Celesti 2004-2015*, e quello esterno che ospita il progetto **Outside the Cube** dedicato a interventi di arte pubblica.



Pirelli HangarBicocca

Anselm Kiefer

I Sette Palazzi Celesti 2004-2015

I Sette Palazzi Celesti 2004-2015

L'installazione **site-specific** è stata realizzata per Pirelli HangarBicocca in occasione della sua prima apertura nel 2004. Le **sette torri**, del peso di 90 tonnellate ciascuna, hanno altezze variabili **tra i 14 e i 18 metri**. Sono realizzate in cemento armato utilizzando come elementi costruttivi moduli angolari ottenuti dai container utilizzati per il trasporto delle merci.

Dimensioni: 3.000 m²

Capienza: 1.200 pax

Cosa comprende:

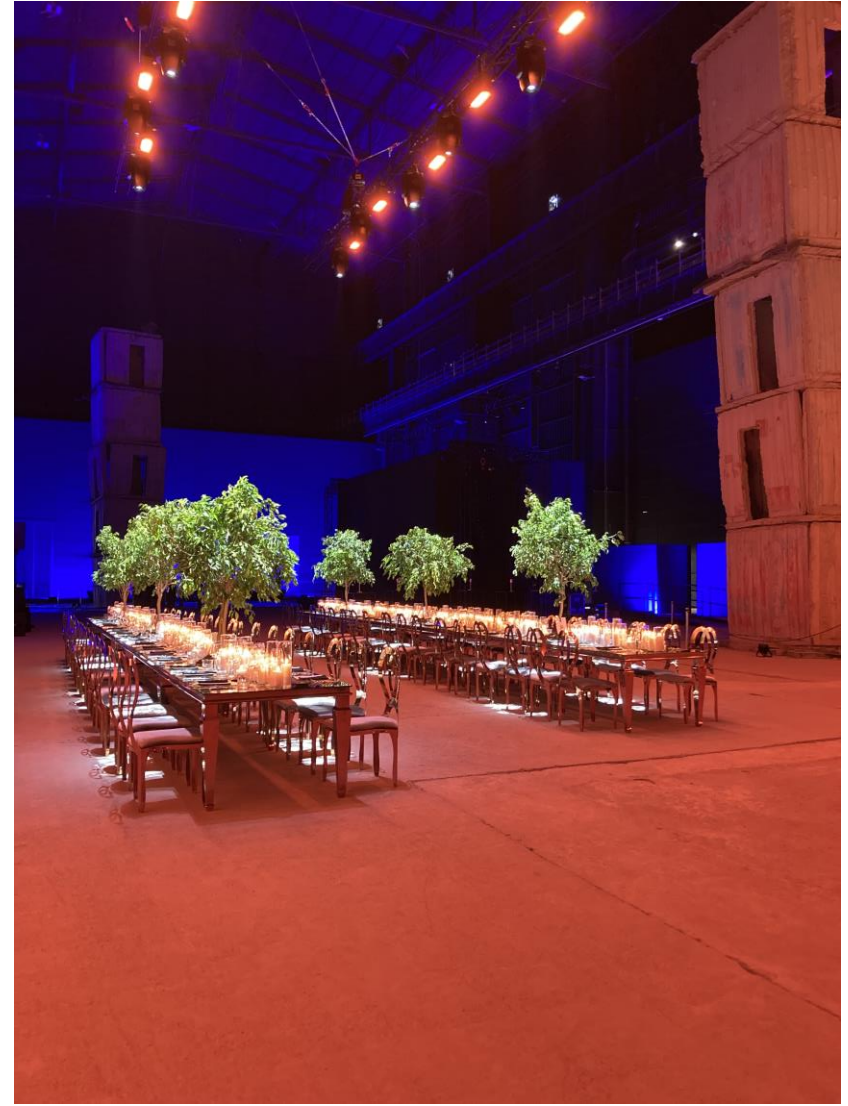
- Impianto riscaldamento periodo invernale
- Servizio di guardiania e pulizie 120 ore cad
- Disallestimento entro le ore 8.00 del giorno successivo all'evento

Servizi extra:

- Consulenza tecnica supervisore
- Giorni extra per allestimento/disallestimento
- Da fine ottobre a febbraio: costi relativi al consumo di carburante per il riscaldamento da consuntivare a fine evento
- Ore extra per servizi guardiania e pulizie



Ideale per: eventi corporate, eventi con clienti e stakeholder, conferenze, workshop, presentazioni prodotti, concerti, aperitivi, cene in piedi, gala dinner, cene con intrattenimento, team building, sfilate, eventi in streaming



Pirelli HangarBicocca

Outside the Cube

eL Seed

Waves Only Exist Because the Wind Blows

Outside the Cube

L'area **all'esterno** dell'edificio del Cubo di Pirelli HangarBicocca, che misura più di 1.000 mq, viene messa a disposizione per interventi site-specific commissionati ad artisti internazionali.

Ideale per: concerti, party, revealing, presentazioni prodotti, aperitivi, cene in piedi, team building, concerti, sfilate





Pirelli HangarBicocca

Atrio/Foyer

Atrio/Foyer

Grande spazio di accoglienza, è il luogo di snodo tra le diverse attività. Qui trovano posto: l'Info Point e l'info wall, una grande parete multimediale lunga 9 metri. I contenuti sono personalizzabili in base alle esigenze informative e di comunicazione del momento.

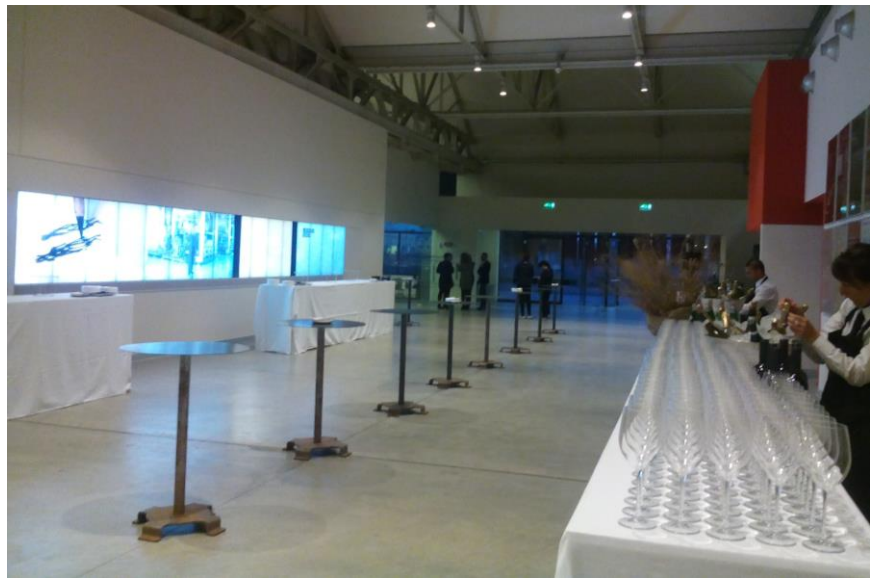
Dimensioni: 380 m²

Capienza: 250 pax

Servizi Extra:

- Giorni extra per allestimento/disallestimento
- Servizio guardiania e pulizie
- Guardaroba





Pirelli HangarBicocca

Lab

Lab

Spazio multidisciplinare attrezzata con **regia audio/video**. Può essere allestita con sedie per il pubblico e per i relatori, ha uno schermo 400x225cm, un proiettore 1280x800 pixel, unità di gestione e amplificazione, impianto microfonico e WiFi.

Dimensioni: 108 m²

Capienza: 70 pax

Cosa comprende:

- Allestimento sedie per il pubblico ed i relatori
- Unità di gestione ed amplificazione, impianto microfonico e WiFi

Servizi extra:

- Giorni extra per allestimento/disallestimento
- Servizio di pulizia pre e post evento

Ideale per: conferenze, workshop, teambuilding, proiezioni, riunioni one to-one, eventi in streaming





Come raggiungerci

Mezzi pubblici

Da Sesto Marelli (Fermata M1 Linea Rossa)

Prendere il pullman Linea 51 (direzione H. Maggiore), scendere alla fermata

Via Chiese 2 – Pirelli HangarBicocca.

Oppure prendere il pullman Linea 87 (direzione Stazione Centrale), scendere alla fermata Via Chiese. Da Ponale (Fermata M5 Linea Lilla) prendere il pullman Linea 51 (direzione Cimiano M2). Scendere alla fermata Via Chiese 2 – Pirelli HangarBicocca.

Da Stazione Centrale (Fermata M2 Linea Verde/M3 Linea Gialla)

Prendere il pullman Linea 87 (direzione Sesto Marelli M1). Scendere alla fermata Via Chiese 2 – Pirelli HangarBicocca.

Oppure prendere il pullman Linea 728 (direzione Cinisello B. – Bicocca Università). Scendere alla fermata Viale Sarca – Via Chiese.

Treni

Da Stazione Greco Pirelli

Prendere il pullman Linea 87 (direzione Sesto Marelli M1). Scendere alla fermata Via Chiese 2 – Pirelli HangarBicocca.

Da Stazione Milano Garibaldi

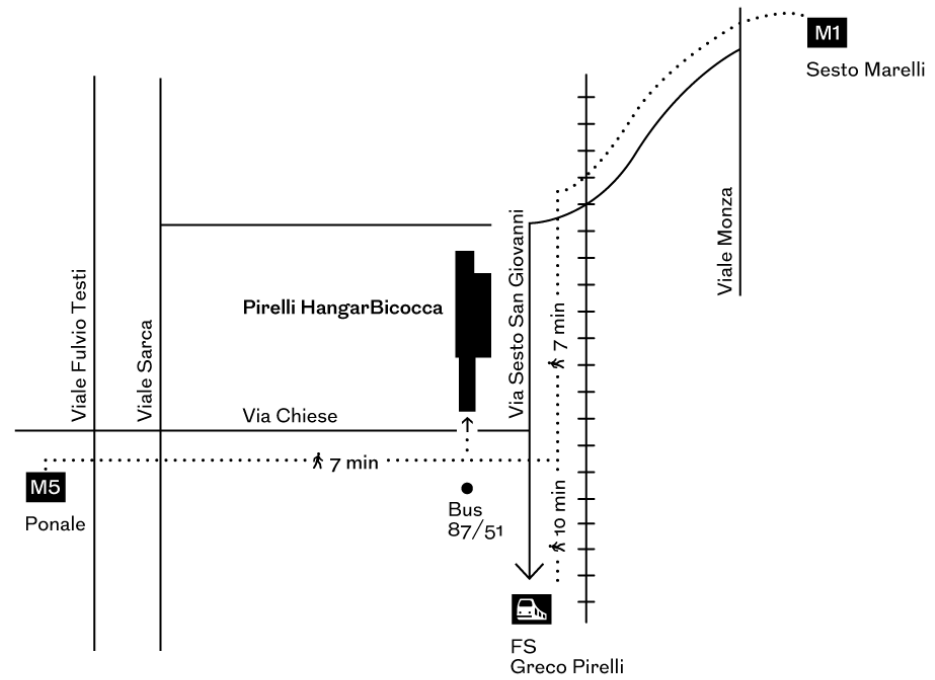
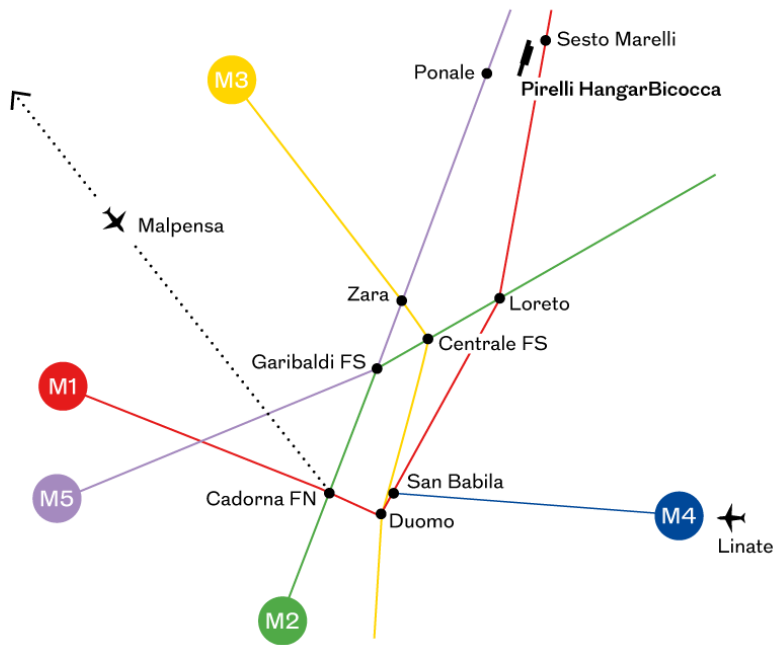
Prendere la MM5 Linea Lilla e scendere alla fermata Via Chiese 2 – Pirelli HangarBicocca.

Automobile

Da A4 Torino – Venezia Uscire a Milano

Viale Zara, direzione centro, proseguire per Viale Sarca.

Come raggiungerci



Press

«[...] the vast postindustrial spaces of Pirelli HangarBicocca are «so immense and so potentially overwhelming»» Jessica Morgan

The New York Times, 26.09.2024

«As a sculptor, he said [...] «the entire building is about space»» Nari Ward

The New York Times, 26.09.2024



The New York Times

INTERNATIONAL EDITION | THURSDAY, SEPTEMBER 26, 2024

A vast home for contemporary art

Prada — established in 1993 by the fashion designer Miuccia Prada — opened up a space in a former distillery on Milan's southern rim. The Fondazione Prada appears to enjoy greater name recognition among the international public and foreign visitors.

"Prada has the weight of the market behind it, and the name that is immediately internationally recognized," said Morgan, who said she visited both spaces when in Milan. "Inevitably, there's going to be much more of a kind of curiosity, and from a touristic perspective, more of a pickup."

Pirelli HangarBicocca, which last year drew 135,000 visitors, operates on an annual budget of about \$5.5 million and puts on four exhibitions a year. In October 2023, an exhibition of works by the American artist Nari Ward is set to occupy the main space.

Though Pirelli HangarBicocca has no collection of its own, it is the permanent home of a massive site-specific installation by the German artist Anselm Kiefer. The installation, "The Seven Heavenly Palaces" (2004-2015), consists of seven reinforced-concrete towers as much as 65 feet high that look rickety and about to collapse.

The towers are now complemented by five giant Kiefer canvases representing apocalyptic scenes.

It was Marco Turchetti Provera, then the chief executive of Pirelli and now the company's executive vice chairman, who had the idea to create Pirelli HangarBicocca.

A visit to Tate Modern in the early 2000s left him awed by the sheer scale of the former power station. On his return to Milan, he set his sights on the disused factory compound next to the Pirelli headquarters and decided to turn it into a contemporary-art hub.

In 2012, eight years after the space was established, he invited Todoli to take it over. Todoli demanded that the art venue be made available to the public free of charge.

"I said, 'Listen, you shouldn't make money with art. It's an act of generosity toward society. You make money with tires,'" Todoli recalled in a phone interview. He also asked that Kiefer's towers,

which were "dominating everything" and hovering like "Big Brother" over every other exhibition in the space, be closed off and kept separate from the rest.

Todoli's vision from the start has been for each of the exhibition spaces not to have internal partitions or dividing walls. He believes that each artist should be able to occupy the space with their artworks and installations alone — and with no help from scenography, fancy sets or enclosures.

Not all artists are up to the task, or right for the space. So before approaching them, Todoli said, he and his fellow curators carry out "rehearsals" on site, putting on pretend exhibitions using boxes, crates, steel cables, rope and rope to get a sense of how the artist's work will look in the space. The artist is invited "only when we are convinced that there will be a symbiotic relationship between the art and the space, where both will be transformed," he said.

What's it like showing at HangarBicocca? The Jamaican-born American sculptor Nari Ward, who had an exhibition there earlier this year, recalled being daunted on his first visit, because there was a show of Bruce Nauman, "one of my art heroes," and because Pirelli HangarBicocca was intimidating "in terms of the artists they have shown."

Ward painted out that in an art world that has become dominated by painting, HangarBicocca was a refreshing platform.

As a sculptor, he said, "one unspoken material in space: it's about the experience of moving around something," and "this entire building is about space."

He also liked the fact that solo exhibitions put new works in conversation with early works, allowing him to "see back into my making practice, and actually think about materials that I thought I'd walked away from."

"The team know what they're doing," he said. "They know what's going to work and what isn't."

Todoli wholeheartedly agreed, adding: "My motto is always: If the artist is happy with the result, we are happy."

20 years of art
Pirelli HangarBicocca, far left, a former factory complex in Milan, has been showing contemporary art for 20 years. It was created by Tate Modern in London, which is a former power station. The Seven Heavenly Palaces (2004-2015), left, a permanent installation by the German artist Anselm Kiefer, consists of seven reinforced-concrete towers as much as 65 feet high that look rickety and about to collapse.

A former factory in Milan has housed expansive shows for 20 years

By FARAH NAYEJI

A half-hour drive from central Milan and its high-fashion boutiques in a vast compound where locomotives and farm machinery were once manufactured, and which today is dedicated to a single activity: the display of contemporary art.

Pirelli HangarBicocca has been up and running for 20 years: It was established in September 2004 as a nonprofit contemporary-art foundation by the Italian tire maker Pirelli, which supplies tires for Formula 1.

It was inspired by Tate Modern, the power station turned museum in London, and at first glance, the two spaces have much in common: the postindustrial architecture, the soaring ceilings, the vast exhibition spaces. And not coincidentally, a longtime director of Tate

Modern, Vicente Todolí, was hired in 2012 to run the Milan foundation's artistic program.

Yet Pirelli HangarBicocca is no Tate copycat. Instead of using its largest exhibition space to display a single commissioned artwork (as Tate does), it stages site-specific career surveys of artists, preferably living ones.

Over the years, the massive Navate space has hosted the room-sized "renovements" of the Argentine-Italian painter and sculptor Lucio Fontana, the massive installations of the performance artist Juan Jonas, the suspended neon sculptures of the Welsh-born Cerith Wyn Evans, and the dramatic film works of the British artist Steve McQueen.

From Oct. 10 to Feb. 2, HangarBicocca will be overtaken by an artist whose works mesh perfectly with the space: the Swiss sculptor Jean Tinguely, who died in 1991, but left a legacy of spinning metallic megamachines, more than 30 of which will swarm the Navate, recalling the days when it was a locomotive factory.

By common reckoning, the foundation has helped put contemporary art on the map in Milan, where cultural institutions were previously focused mainly on Italy's rich past and art heritage.

Pirelli HangarBicocca "has become, through the excellence of the program, a really important space," said Jessica Morgan, director of the Dia Art Foundation in New York. Previously a curator at Tate, Morgan organized several site-specific commissions inside Tate Modern's vast Turbine Hall, including towering slides by the German artist Carsten Höller that visitors swooped down in large numbers. Höller later exhibited at Pirelli HangarBicocca, turning the space into a giant fairground.

Morgan noted that, like the Turbine Hall, the vast postindustrial spaces of HangarBicocca are "so immense and so potentially overwhelming" that it is "a real risk for an artist" to take them on — a risk that the institution's curators have managed carefully, through their choice of artists and works.

In 2015, another ambitious contemporary-art foundation, the Fondazione

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