

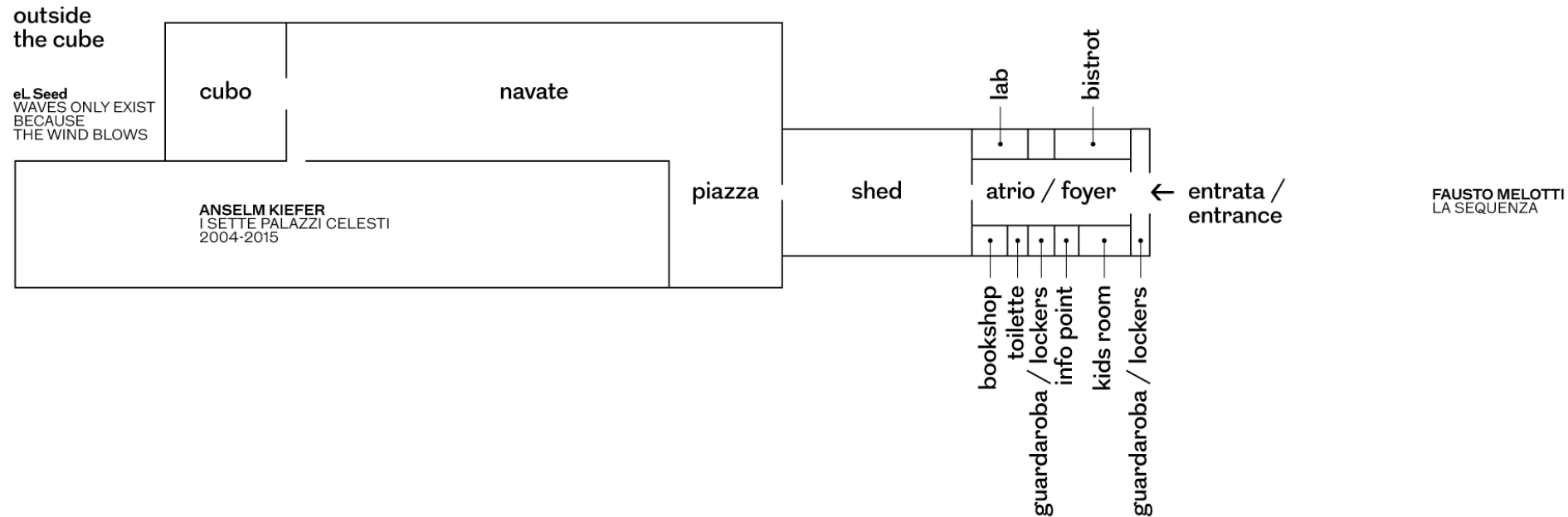
Pirelli HangarBicocca



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With its **15.000 square meters** surface, Pirelli HangarBicocca is one of the biggest contemporary art centers in Europe. Some of the areas are dedicated to the public services: from the wide **foyer** with its multimedia customizable Info Wall, to the **Kids Room** and the **Lab** with its video direction and Internet stations. The services mentioned are positioned as a frame to the exhibition spaces (Shed, Piazza, Naves and Cube). Specifically, the spaces that can be dedicated to private events are those of Anselm Kiefer's permanent installation *The Seven Heavenly Places 2004-2015*, and the external space that hosts the **Outside the Cube** project dedicated to public art interventions.



Pirelli HangarBicocca

Anselm Kiefer

The Seven Heavenly Palaces 2004-2015

The Seven Heavenly Palaces 2004-2015

This **site-specific installation** was made for Pirelli HangarBicocca when it first opened in 2004.

The **seven towers**, which weigh 90 tons each, vary in height **between 13 and 19 meters**. They are made of reinforced concrete, using the corner units from good containers, as construction modules.

Size: 3.000 sqm

Capacity: 1.200 people

What's included:

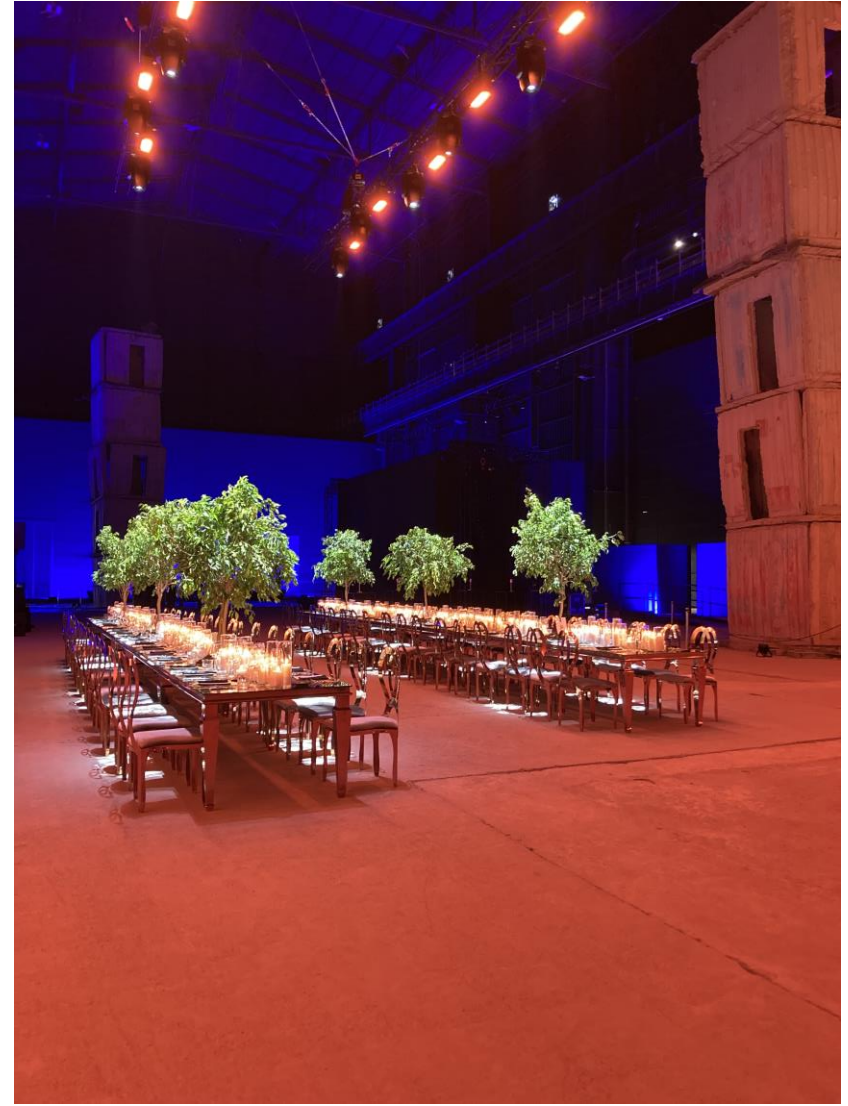
- Heating system for the winter period
- Security and cleaning service - 120 hours each
- Dismantling by 8.00 a.m. on the day following the event

Extra services:

- Technical supervisory consultancy
- Extra days for set up/dismantling
- From end October to March: costs related to fuel consumption for heating to be reported at the end of the event
- Extra hours for security and cleaning services



Perfect for: corporate events, events with clients and stakeholders, conferences, workshops, product presentations, concerts, cocktails, standing dinners, gala dinners, dinners with entertainment, team building, fashion shows, streaming events



Pirelli HangarBicocca

Outside the Cube

eL Seed

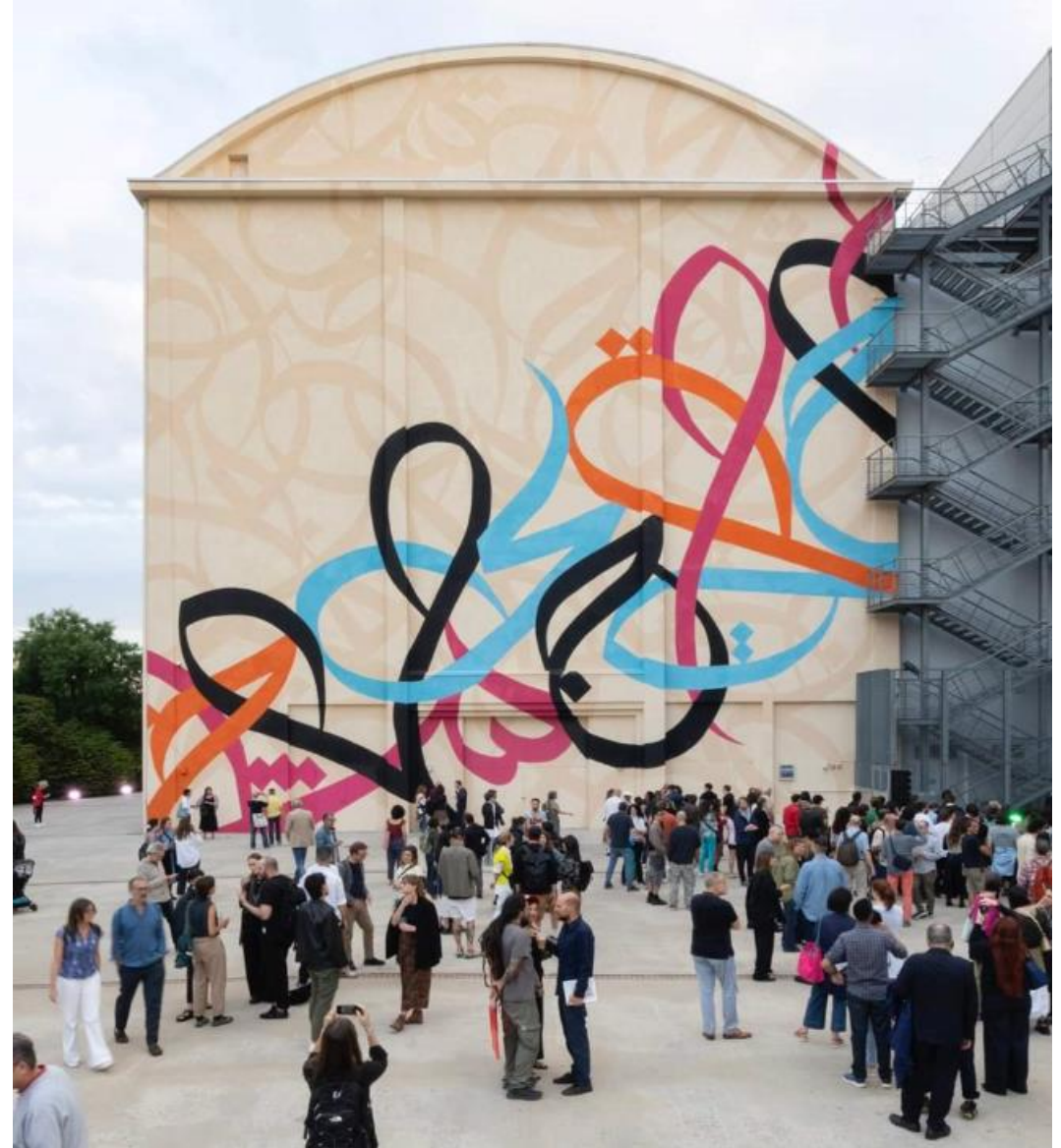
Waves Only Exist Because the Wind Blows

Outside the Cube

The large area **outside** Pirelli HangarBicocca's Cubo building, which covers more than 1.000 sqm, will be made available for site-specific works, commissioned to international artists.

Perfect for: concerts, parties, previews, product presentations, cocktails, standing dinners, team building, fashion shows





Pirelli HangarBicocca

Lobby/Foyer

Lobby/Foyer

This large reception area acts as a hub for many activities.

It contains: **an Info Point and an Info Wall**, a large 9-metre-long multimedia wall, that provides visitors with all the information they need concerning current exhibitions and events.

The content shown on the Info Wall can be adapted to the needs for information and communication at any given time.

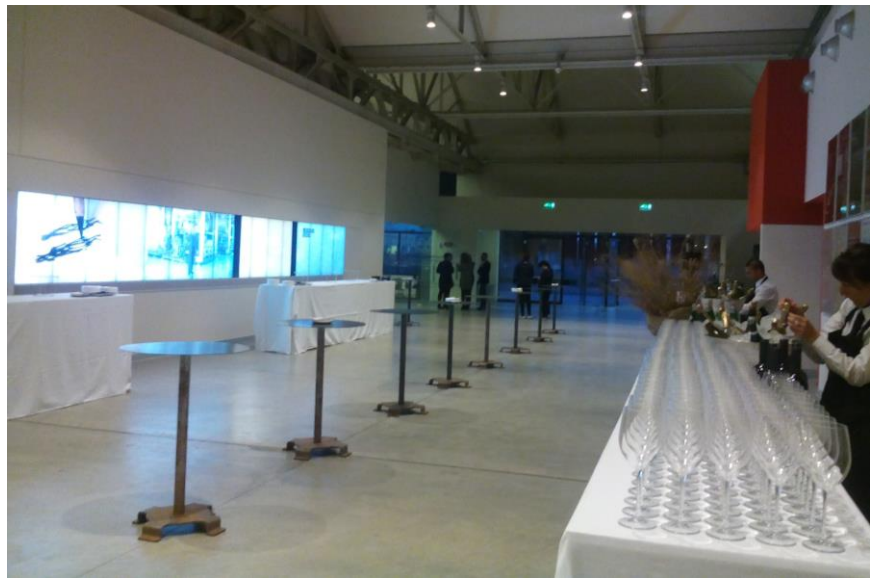
Size: 380 sqm

Capacity: 250 people

Extra Services:

- Extra days for set up/dismantling
- Security and cleaning service
- Cloakroom/clothes closet:





Pirelli HangarBicocca

Lab

Lab

A room for small conferences, equipped with **directing audio / video**.

The room can be set up with chairs for the audience and for the speakers, has a screen 400x225 cm, a projector 1280x800 pixels, management unit and amplifier, microphone and WiFi.

Size: 108 sqm

Capacity: 70 people

What's included:

- Seating setting up for the audience and the speakers
- Management unit, amplifier, microphone and WiFi

Extra services:

- Extra days for set up/dismantling
- Cleaning service before and after the event

Perfect for: conferences, workshops, teambuilding, projections, one to-one meetings, streaming events





Directions

Public transport

From Sesto Marelli (M1 Red Line stop)

Take the bus Line 51 (H. Maggiore direction), get off at the stop Via Chiese 2 – Pirelli HangarBicocca.

Or take the bus Line 87 (Central Station direction), get off at the stop Via Chiese.

From Ponale (M5 Lilac Line stop) take the bus Line 51 (M2 Cimiano direction).

Get off at the stop Via Chiese 2 – Pirelli HangarBicocca.

From Central Station (M2 Green Line/M3 Yellow Line stop)

Take the bus Line 87 (M1 Sesto Marelli direction).

Get off at the stop Via Chiese 2 – Pirelli HangarBicocca.

Or take the bus Line 728 (Cinisello B. – Bicocca Università direction).

Get off at the stop Viale Sarca – Via Chiese.

Trains

From Greco Pirelli Station

Take the bus Line 87 (M1 Sesto Marelli direction). Get off at the stop Via Chiese 2 – Pirelli HangarBicocca.

From Milano Garibaldi Station

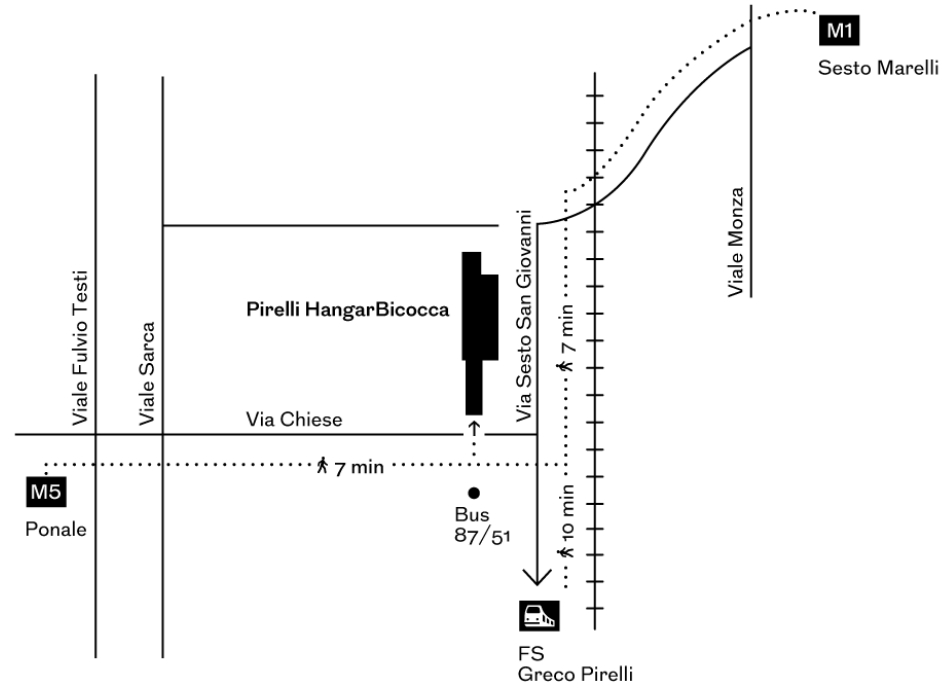
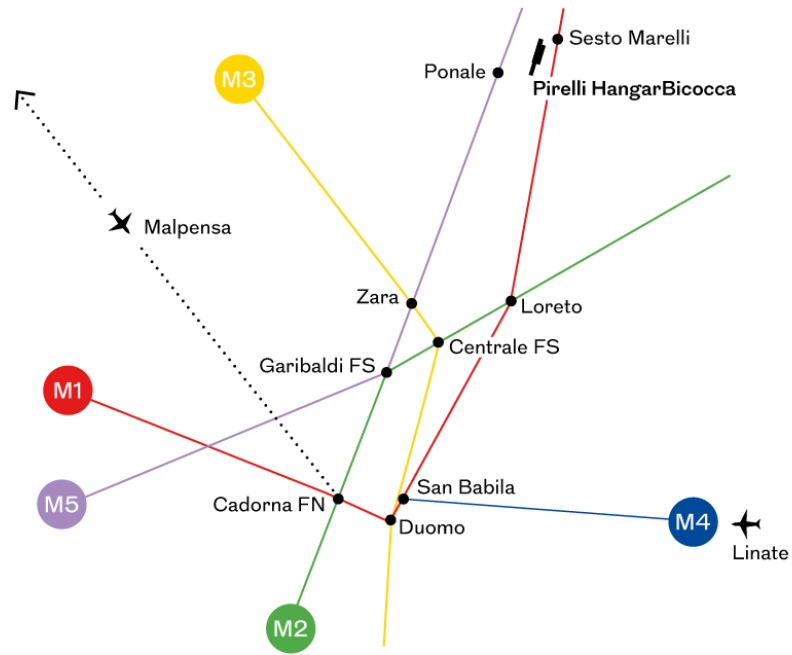
Take the MM5 Lilac Line and get off at the stop Via Chiese 2 – Pirelli HangarBicocca.

Car

From A4 Torino – Venezia take the exit Milano

Viale Zara, downtown direction, continue along Viale Sarca.

How to get here



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 Nan Goldin 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 Todoli, 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 "renvenances" 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 Certh 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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