

On Wednesday, February 25, on the occasion of the gallery's 25th anniversary, Artopia is pleased to present a special project entitled *Something selected*, first of a series of events that will punctuate the calendar of 2026. A cycle of encounters that highlight the gallery's connections—often unexpected and always source of novelty—to the places, artists, and people that animate its creative universe. In an interweaving of past and present, Artopia thus reaffirms its vocation for experimentation, its research into emerging languages, and its connection to the space that has always defined its identity.

# Something selected

*Life, love that, for no reason, loses its mind.*

Jean Claude Izzo, "A Sun for the Dying"

*In a rhizomatic journey,*

various devices linked to the written word occupy the space, creating an open narrative layered over time. These "gateways" offer multiple interpretations of a complex universe, revealing the mechanisms of a gallery that operates as an organic system: a driving force where each component maintains its autonomy while being part of a complex mechanism.

*These devices*

interact with a series of artworks, selected without following strictly philological and curatorial criteria—hence the title "*Something selected*"—which include sculptures, videos, and photographs, accompanying visitors on an unusual journey of discovery.

*Opening 25.02, 11am-9pm*

*25.05-12.03.2026*

Elena Mazzi

Niamh O'Malley

Eva L'Hoest

Maja Bajevic

Paola Di Bello

Cristian Chironi

Giacomo Segantini

Davide Sgarbaro

Zapruder filmmakersgroup

Maja Bajević (Sarajevo, 1967), is an artist who takes a critical and witty approach to art in order to pinpoint dualities in human behaviour, in particular those involving power. The power of history is opposed to the power of choice and interpretation; collective memory to collective amnesia, objective accounts to subjective storytelling and imagination - as a construction in progress, fluid and unstable (the presence of scaffolding in her work is not fortuitous), whose shifts and derivations react to contradictory stimuli. Her work is about opening questions rather than giving answers, where every answered question opens a new territory with new brackets that give place to the unforeseen or the yet unspoken, in an never-ending continuum. Bajević's work, ranges from video, installation, performance and sound to text, crafts, drawing, printmaking, machinery and photography.

Selected solo exhibitions include: Moderna Galerija, Ljubljana, Slovenia (2025), Centre Culturel Jean Cocteau, Les Lilas, France (2022), Migros Museum für Gegenwartskunst, Zurich (2017), The James Gallery, New York (2012), DAAD Galerie, Berlin (2012) and Museo Nacional de Arte Reina Sofia, Madrid (2011). Selected group exhibition include: "Bounding Histories. Whispering Tales", Art Encounters Biennial, Timișoara, Romania (2025); "We never Sleep", Schirn Kunsthalle, Frankfurt (2020); "Divided We Stand", Busan Biennale (2018), Haus der Kunst, Munich (2016); 56th Venice Biennial (2015) "Documenta 12", Kassel, (2007). In 2017 Bajević was shortlisted for the Prix Marcel Duchamp.

Cristian Chironi (Nuoro, 1974) lives and works in Bologna and in buildings designed by Le Corbusier around the world. A graduate of the Academy of Fine Arts in Bologna, Chironi is a multidisciplinary artist who adopts different languages in the realisation of his projects, bringing them into dialogue with each other and hybridising the use of performance with that of photography, video and design. He has created site-specific works of a performative and installation nature, always seeking interaction with the context, both in the collective sense and in terms of relationships with people, as well as in the environmental dimension and the surrounding context. His research aims to explore and relate a plurality of concepts: reality and fiction, memory and contemporaneity, figure and image, two-dimensional and three-dimensional, conflict and integration. His works are held in prestigious public and private collections, and he has exhibited his research in solo exhibitions at national and international

museums and foundations such as MAUTO - National Automobile Museum, Turin (2024); MAN - Art Museum of the Province of Nuoro (2024, 2015); Magazzino Italian Art, New York (2022); Casa Victoria Ocampo for Bienal-sur - Bienal Internacional de Arte Contemporáneo de América del Sur Buenos Aires (2019), 16th Quadriennale d'Arte, Palazzo delle Esposizioni, Rome (2016) and many others. Thanks to his collaboration with Fondation Le Corbusier, he is working on the project "My house is a Le Corbusier" (2015 - ongoing), which involves him living in houses designed by the great Swiss architect through a series of performances and exhibitions spread out over time.

Paola Di Bello (Napoli, 1961), lives and works in Milan. Artist, photographer and video maker, she trained in the studio of her father Bruno, one of the Italian artists who in the 70s started to make a radical use of photography. She is Lecturer in Photography since 2006 and currently she is Head of the Department of New Technology at the Brera Academy of Fine Arts. Her research is committed to exploring the socio-political problems of the contemporary city. She shows the potential for change in reality through a practice that brings together the global dimension and local life. By entering into situations of everyday life, often characterised by profound human unease, her work determines a shift in the point of view. Her work is focused on the very act of photographing, understood as the eye's grasping power in relation to the context. The resulting overturning of vision creates a disorientation that unhinges our preconceptions and views of things. Her artistic research well represents the trajectories that European photography has taken in the last thirty years. Over the years she has carried out photographic campaigns on the margins of urban centres, from the favelas of South America to Roma communities, travelling to Italy, New York, Baghdad and Japan. Recurring subjects are urban transformations, abandoned objects, micro-situations of illegality, re-appropriation of urban spaces, multi-ethnic communities and people on the margins of society. Her work has been exhibited on Daegu Photo Biennial, South Korea 2014; the X Lyon Biennial 2009 and at the 50th Biennale Internazionale d'Arte di Venezia 2003.

Eva L'Hoest (Liège, 1991) lives and works in Bruxelles. Her work aims to investigate how all types of mental images, especially memories and reminiscence, can re-appear in technological form. She is very interested in exploring memory and its "infinitesimal" reality. Piece by piece, the artist appropriates digital technology to interpret, distort, saturate, or alter the blurred images of memory. She has recently exhibited at the Sydney Biennale, Australia; at the WIELS, Brussels, Belgium; at the Frac Grand Large, Dunkirk, France; at the Riga Contemporary Art Biennale, Latvia; at the Malmö Museum, Sweden; at the Lyon Biennale, curated by the Palais de Tokyo, France; at the Triennale di Okayama Art Summit 2019, curated by Pierre Huyghe, Japan; in 2018, his videos were screened at Les Rencontres Internationales Paris-Berlin, Visite Film Festival, Vidéographie 21 and in the form of live performances at the International Film Festival Rotterdam, Holland. Her films were also screened at the Centre Pompidou Kanal, Bruxelles; Louvre Auditorium in Paris; the Carreaux du Temple in Paris; the Haus der Kulturen der Welt in Berlin; the Muhka and Het Bos in Antwerp.

Elena Mazzi (Reggio Emilia, 1984), studied at the University of Siena and the IUAV in Venice, after which she trained at the Royal Institute of Art (Konsthögskolan) in Stockholm. Starting from the examination of specific territories, in her works, she reinterprets the cultural and natural heritage of places, interweaving stories, facts and fantasies handed down by local communities, in order to suggest possible resolutions to the man-nature-culture conflict. Her somewhat anthropological working method favours a holistic approach aimed at repairing the rifts that occur in society. She begins the work with observation and proceeds by combining various areas of knowledge. Her works have been exhibited in solo and group exhibitions, including: Lulea Biennale, PAV - Parco Arte Vivente in Turin, der TANK in Basel, BIENALSUR, MADRE in Naples, ar/ge kunst in Bozen, Sodertalje Konsthall in Stockholm, Whitechapel Gallery in London, BOZAR in Brussels, Museo del Novecento in Florence, MAGA in Gallarate, GAMEc in Bergamo, MAMbo in Bologna, AlbumArte in Rome, Sonje Art Center in Seoul, Palazzo Fortuny in Venice, the Golinelli Foundation in Bologna, 16th Quadriennale in Rome, GAM in Turin, the 14th Istanbul Biennial, the 17th BJCEM Mediterranean Biennial, COP17 in Durban, the Italian Cultural Institute in New York, Brussels, Stockholm, Johannesburg

and Cape Town, and the Bevilacqua La Masa Foundation in Venice. She is the winner of Cantica21 promoted by the Foreign Ministry and the Ministry of Culture, of the 7th and 12th edition of the Italian Council sponsored by the Ministry of Culture. Elena Mazzi is presently undergoing a practice based PHD at Villa Arson in Nice.

Niamh O'Malley (Co Mayo, 1975) lives and works in Dublin. "Working with the moving image, mark making and sculptural materials such as glass and wood, O'Malley's work attempts to contain and reflect the weight and wonder of the world in its becoming. It is the act of trying, in the face of predictable failure, that gives way to conviction and a sense of hope within the artist's work. Full of reflection, both literal and metaphorical, filled with absence and framed by negative space, O'Malley's work asserts something unstoppable about the human spirit, something that neither distance nor death can extinguish", writes Kate Strain on the occasion of the artist's solo exhibition at Grazer Kunstverein in 2018. In recent years O'Malley has also exhibited in dedicated projects: in 2019 at the Royal Hibernian Academy, Dublin (IE) and Lismore Castle Arts, Lismore (IE); in 2015 at Bluecoat, Liverpool (GB); in 2013 at Project Arts Centre, Dublin (IE); in 2012 at Ha Gamle Prestegard, Neerby (NO); in 2010 at Centre Culturel Montehermoso, Vitoria-Gasteiz (ES); and in 2010 at Centre Culturel Irlandais, Paris (FR). In 2003 she received a doctorate of practical research from the University of Ulster, Belfast (IE). Residency awards include: Funen Art Academy (DK), 2014; HIP, Helsinki & IMMA, Dublin (IE), 2008; Fire Station Artists Studios, Dublin (IE), 2005-8; International Studio Program Residency at PS1, MoMA (NYC), 2003/04; and Northern Irish Fellowship at British School, Rome (IT), 2000. In 2022 she represented Ireland at the 59th Venice Biennale.

Giacomo Segantin (Abano Terme, 1995) lives and works between Milano and Colli Euganei. He studied at the Academy of Fine Arts in Verona and attended the two-year course in Visual Arts and Curatorial Studies at NABA, Milan. His practice tends to deconstruct stereotypes related to landscape and territorial identity, proposing a vision of a complex reality, in constant movement. He has taken part in several residencies and research projects including Mustarinda, Hyrynsalmi, Finland (2023); Uncivilized Paradigms, promoted by BJCEM, curated by

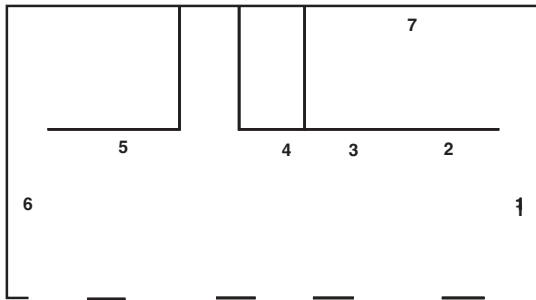
Alessandro Castiglioni and Simone Frangi; *progettoborca*, Borca di Cadore, Dolomiti Contemporanee (2020), Fondazione Bevilacqua La Masa, Venice (2019). His work has been included in several exhibition projects such as *We are the flood*, curated by Stefano Cagol, Spazio Archeologico Sotterraneo, Trento (2022); *Cantica21*, production award supported by MAECI and MiC, Canada (2021); *To see, to know, to play*, curated by Eleonora Reffo, Villa Borromeo, Fontaniva (2020); *51zero*, International Moving Image and Contemporary Art Festival, Rochester/Canterbury, UK (2019). In 2024 his work becomes part of the collection of the MuSe Museo delle Scienze in Trento thanks to the PAC (Contemporary Art Plan, 2023 edition).

Davide Sgamaro (Padova, 1989) is based in Turin. He studied visual and performing arts at the Iuav university of Venezia. Sgamaro's practice investigates collective atmospheres of contingency, addressing existential concerns tied to the individual's condition within contemporary precarity. Working across a range of media including installation, photography, performance, and sculpture he constructs caustic and layered narratives that respond to present-day disparities. His works draw on generational imagery and adopt an irreverent tone to activate mechanisms of survival and evoke a sense of class revenge. At the core of his research are themes of anxiety, instability, and the sociocultural pressures surrounding ambition and success. Through narrative paradoxes and ephemeral bodily traces, his works inhabit spaces shaped by sacrifice, social mobility and meritocracy. The body, often central to his approach, becomes a site for provocative gestures that resist and transform space and materials.

Sgamaro frequently employs participatory practices such as games, public programs, and audience interactions and creates site-specific installations inspired by twilight scenarios suspended between desire and disillusionment. He's one of the founders and supporters of AWI - Art Workers Italia.

ZAPRUDERfilmmakersgroup is an Italian collective founded in 2000 and based in Roncofreddo, Emilia-Romagna. Led by David Zamagni and Nadia Ranocchi (producers, authors and directors), Zapruder relies upon a stable working team formed by co-founder Monaldo Moretti (director of photography) and trusted sound-makers and sound-engineers. The group experiments in the film field on

the border between figurative, performing and cinematographic arts, headed towards an immersive and polycentric experience. Through a process that never stops questioning language and medium, underlying their practice, they conceived several devices and ways of fruition, as in the case of 'Chamber Cinema': video-installation projects and multimedia works where cinema and object merge, in reference to the technique of stereoscopic film -or the illusion of three dimensions- as well as to expanded cinema. Exploration in 3D introduces the element of 'time sculpture', in which the vision delivers itself as an enigma, involving the viewer. Since 2012 they develop installations, environments, video sculptures, filmic happenings and set-performances that incorporate spectatorship into the idea of a living image. The films and works of the group have been presented in international festivals and art centers (including Mostra del Cinema di Venezia, Berlinale, Rotterdam film Festival, Festival del Cinema di Roma, Milano Film Festival, Oberhausen Kurzfilmtage, Biennale de l'image en mouvement Ginevra, Steirischer Herbst Graz, Centre Pompidou Paris, Live Arts Week Bologna, Transmediale Berlin, Netmage Bologna, Santarcangelo Festival, Art Fall Ferrara, PAC Milan) with prestigious awards. Zapruder collaborated with Italian theatre companies such as Fanny & Alexander, Romeo Castellucci/Societas Raffaello Sanzio and Motus.



GROUND FLOOR

- 1. Paola Di Bello**  
Rear Window (Milano), 2003  
Lambda print on aluminum  
80x120cm
- 2. Giacomo Segantin**  
Senza titolo (rilievi di Prun), 2024  
Frottage, pencil on paper  
60x48cm each
- 3. Niamh O'Malley**  
Shelf (brown), 2020  
Coloured glass, oil on glass, beech  
33,5x30x5,5cm

**4. ZAPRUDER filmmakersgroup**  
Miss Eracle and the Apple, 2023  
Photographic print  
60x50cm

**5. ZAPRUDER filmmakersgroup**  
Miss Eracle and the Apple, 2023  
Photographic print  
60x50cm

**6. Eva L'Hoest**  
One hundred staring sheep, 2024  
Fine art print  
137x113cm

**7. Maja Bajevic**  
Green, green grass of home, 2002  
Video  
17' 43"

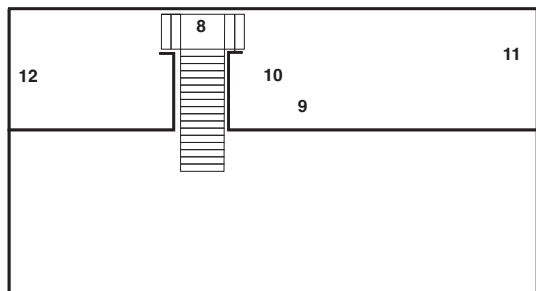
**8. Cristian Chironi**  
Folder (Destain), 2013  
Folded pages, pins, plexiglass, polyplat  
22x29x6,5cm

**9. Davide Sgambaro**  
Una cosa divertente che non farò mai più #6, 2018  
Brass, woolen cloth  
Variable dimensions

**10. Davide Sgambaro**  
Una cosa divertente che non farò mai più #7, 2018  
Brass, woolen cloth  
Variable dimensions

**11. Elena Mazzi**  
Polar Silk Road map series #2, 2025  
Mixed media intervention on fine art paper  
75x55,5cm

**12. Eva L'Hoest**  
Firebird #2 (Still from video "Firebird"), 2025  
a project with the Belgian Philharmonic Orchestra & NIRAS  
Print on photographic paper  
82x37cm



FIRST FLOOR

**Artopia** is a contemporary art gallery that presents emerging and mid-career Italian and international artists through a programme of site-specific exhibitions. Embracing multidisciplinary practices, the gallery expresses a sensitivity to the interrelations between geographical, cultural, and emotional ecosystems. In dialogue with the architecture of its Milanese space, Artopia's curatorial programme and artistic collaborations move fluidly between the urban context and decentralized territories, embracing the Apulian landscape through Nucre': a residency and exhibition project that animates the summer season. Here, invited artists are encouraged to engage with the local cultural and anthropological heritage, fostering encounters that extend beyond the gallery walls.