

**Arnaldo  
Pomodoro  
Sculpture  
Prize**

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Fondazione Arnaldo Pomodoro

5<sup>th</sup> edition

**Arnaldo  
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Prize**

**ALEKSANDRA DOMANOVIĆ  
IS THE WINNER OF THE 5<sup>th</sup>  
ARNALDO POMODORO SCULPTURE PRIZE**

*Milano, Saturday 6 April.* The **Fondazione Arnaldo Pomodoro** announces the winner of the 5<sup>th</sup> edition of the *Arnaldo Pomodoro Sculpture Prize*: Serbian artist **Aleksandra Domanović**.

Following individual reflections and at the end of a process of mutual comparison, which concluded with a Symposium on contemporary sculpture during miart 2019, the members of the Selection Committee award the *Arnaldo Pomodoro Sculpture Prize (5th edition)* to **Aleksandra Domanović** (Novi Sad, 1981, lives and works in Berlin) whose path is characterized, according to the Committee's judgment, for *“the balanced and at the same time unpredictable connection between sculptural practice and exploration of the potential inherent in all other artistic means, as well as for the ability to restore new possibilities to the more traditional experiences of sculpture through the search for solutions that combine and reshape – both materially and in an intellectual dimension – artistic forms, social and scientific methods and themes, soliciting both personal sensitivity and the collective memory”*.

The Selection Committee of the 5<sup>th</sup> edition of the *Arnaldo Pomodoro Sculpture Prize* is chaired by **Arnaldo Pomodoro** and composed by **Diana Campbell Betancourt** (Artistic Director of Samdani Art Foundation and Chief Curator of Dhaka Art Summit, Bangladesh), **Anita Feldman** (Deputy Director for Curatorial Affairs and Education, San Diego Museum of Art, San Diego, CA, USA), **Martino Gamper** (Designer, London, UK), **Lisa Le Feuvre** (Executive Director, Holt-

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Smithson Foundation, Santa Fe, NM, USA), **Anna Maria Montaldo** (Director of the Modern and Contemporary Art District of the City of Milano, Italia), **Lorenzo Respi** (Head of Production of the FMAV - Fondazione Modena Arti Visive and member of the Scientific Board of Fondazione Arnaldo Pomodoro) e **Andrea Viliani** (Director of MADRE-Museo d'Arte Contemporanea of Napoli and member of the Scientific Board of Fondazione Arnaldo Pomodoro).

In addition to awarding a cash prize (€ 10.000,00), the Foundation dedicates a personal exhibition to **Aleksandra Domanović**. Taking advantage of the support of the Modern and Contemporary Art District of the City of Milano, which shared the aims of the *Prize*, the exhibition will be hosted in the autumn of 2019 in the spaces of GAM - Galleria d'Arte Moderna in Milan.

**THE ARNALDO POMODORO SCULPTURE PRIZE**

The establishment of a *Prize* for young people who intend to perfect and extend the experimental aspects of a new work on expressive or intellectual language is one of the aims of the Fondazione Arnaldo Pomodoro. For this reason, after the editions in 2006 (winner: Claire Morgan), 2008 (winner: Laura Renna), 2014 (winner: Loris Cecchini) and 2016 (winner: Antonella Zazzera), the Foundation renewed its commitment to the organization of the ***Arnaldo Pomodoro Sculpture Prize***.

The purpose of the *Prize* is to identify, in the context of international artistic research, an emerging sculptor, aged between 25 and 45, whose individual research expresses ***a reflection on the idea itself and on the practice of sculpture***, offering a significant contribution to the current development of sculpture, in relationship between past, present and future, and free from the pressures of fashions and the oscillations of taste.

In this perspective, the awarding of the *Prize* is not bound to the use of specific materials or techniques, rather it promotes and favors the free experimentation of

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sculptural practice and the exploration of its fundamental concepts, considered a novel, original, theoretical and concrete reflection on relationships between the disciplines of art, design, architecture, design and urban planning.

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**Arnaldo  
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Prize****ARNALDO POMODORO'S STATEMENT**

Ever since I started thinking about the creation of the Fondazione Arnaldo Pomodoro, I have considered as a fundamental commitment also the establishment of a *Prize* for young artists, often uncomfortable facing with the complexity of the logic of the market, and penalized by the difficulty of finding adequate spaces and times for reflection and exposition, in which to present their on going. I am well aware - for having experienced them firsthand, and for having shared with many of them - of the obstacles these young people have to overcome, and I also know how much encouragement and support from the institutions can constitute an important stimulus, beyond that a concrete support. Add to this, my personal curiosity: the desire to be in close contact with contemporary creation and to understand its motivations and perspectives.

For these reasons I wanted the creation of a *Prize* to be included in the statute of the Foundation that bears my name. One of its aims is indeed "the establishment of a prize for young people who intend to perfect and extend the experimental aspects of a new work on expressive or intellectual language".

Today the *Prize* reaches its 5<sup>th</sup> edition, and continues - as at the beginning - to be a living experience, open to the renewal of its own conceptual foundations and to review its formula, in function of the new research methods that, over time, are proposed to the attention of the Foundation.

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In my opinion, one of the most important features of the *Prize* seems to be its international dimension, constitutive of the project itself and indispensable in a historical moment in which it is increasingly fundamental to open one's horizons of confrontation with a broad and relaxed cultural breath.

Equally, I believe that the support of the Municipality of Milan to this initiative is an encouraging sign for those who, despite the many problems that afflict the world of culture and art, should never tire of renewing their commitment to dialogue with the young, so that art and culture can really be born from a shared project, can really be a living experience and, therefore, deeply regenerating, for everyone.

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**Arnaldo  
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Prize****THE WINNER****ALEKSANDRA DOMANOVIĆ**

Born in 1981 in Novi Sad (former Yugoslavia, now Serbia), Aleksandra Domanović currently lives and works in Berlin. She studied at the University of Applied Arts in Wien and at the University of Ljubljana, in Slovenia. Domanović co-founded the *vwork.com* website with Oliver Laric, Christoph Priglinger and Georg Schnitzer, an experimental online platform for artistic research, active between 2006 and 2012. This project was the beginning of her artistic research and it was developed in her current study of sculpture and technology.

The artist faces the history of sculpture with a farsighted sensitivity and often in her work Domanović refers to the former Yugoslavia, her birthplace. The example of Yugoslavia becomes a useful tool for the artist to understand the current European situation.

Guided by research, Domanović's work often explores the pioneering discoveries of women scientists, be they geneticists or programmers, and the representation of women in science and science fiction.

Domanović instills the classic sculptural history in her interest in genome modification technologies, in particular the experiments currently underway at the University of California Davis, focused in producing hornless cattle. The figures of the *Votives* series, for example, are produced using a 3D printer, combining symbols of classical civilization and contemporary sport with genetic engineering experiments. The hands of these *Votives* refer directly to the "hand of Belgrade", one of the first robotic hands created with a sense of touch. Invented in 1963 by Serbian scientist Rajko Tomović at the University of Belgrade, this prosthesis was intended to help veterans who had lost limbs during the Second World War. It was designed with a very simple automatic control mechanism: as soon as the fingers come into contact with an object, they close automatically. This hand was re-imagined by Domanović in a considerable number of works. The hand also appears in her 2013 film *From you to me*.

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Prize****SELECTION COMMITTEE****Diana CAMPBELL BETANCOURT**

*Artistic Director of Samdani Art Foundation and Chief Curator of Dhaka Art Summit (Bangladesh)*

Since 2013 she has been the Chief Curator of the Dhaka Art Summit, an international platform dedicated to research on art and architecture in South Asia, and the Artistic Director of the Samdani Art Foundation, which supports contemporary Bengali artists and architects. For the latter, she is curating the development of the collection in view of the opening of the Srihatta-Samdani Art Center and Sculpture Park, scheduled for the end of 2018. Since 2016 she has been the Artistic Director of the Bellas Artes Projects, non-profit foundation that finances artist residencies and exhibitions between Manila and Bataan (Philippines). She currently chairs the Board of Directors of the Mumbai Art Room, a foundation that promotes emerging artists and curators in India, and she offers consultancy for exhibitions at the Museum of Contemporary Art in Chicago (IL, USA), the FRONT Triennial in Cleveland (OH, USA), the Queensland Art Gallery and the Gallery of Modern Art in Brisbane (Australia). After graduating from the University of Princeton, she completed her education with periods of study at the Henry Moore Institute, the Fukuoka Asian Art Museum and the FRAC Champagne-Ardenne. She writes for «Frieze», «Art in America» and «Mousse».

**Anita FELDMAN**

*Deputy Director for Curatorial Affairs and Education, San Diego Museum of Art, San Diego, CA (USA)*

Member of the San Diego Museum of Art staff since 2014, in addition to overseeing the reorganization of the museum's collection galleries, she has been one of the promoters of two important initiatives to enhance museum heritage: *Art of the*

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*Open Air* (2016), a permanent exhibition of museum sculptures in the Plaza de Panama, and *Visible Vaults* (2016), an interactive space that allows over 300 works normally kept in storage to be on view. Previously she was Head of Collections and Exhibitions at the Henry Moore Foundation (Leeds, UK), managing a collection of over 15,000 works, as well as Henry Moore's home, studio and sculpture park, curating exhibitions on the English sculptor all over the world and in collaboration with important European, American and Asian institutions. She was a member of the Senior management team, the Grants Committee, the Authentication Committee, and managed the Foundation's Trading Company for the Henry Moore Foundation. After studying at the University of California in Los Angeles, during which time she collaborated with the Los Angeles County Museum, she wrote her thesis on Richard Serra at the Courtauld Institute of Art in London. Her publications on Moore and Rodin are particularly relevant.

**Martino GAMPER*****Designer, London (UK)***

After an apprenticeship as a carpenter in Merano, he studied sculpture and product design under the guidance of Michelangelo Pistoletto at the Universität für Angewandte Kunst and the Akademie der Bildenden Künste in Vienna, moving to Milan in 1996 to work freelance for important international design studios. In 1998 he moved to London for a master's degree at the Royal College of Arts, which he obtained in 2000 under the direction of Ron Arad. Thus began his creative production, developing and making a wide variety of objects, from limited editions to semi-industrial productions and site-specific installations. His works have been exhibited in various exhibition spaces and museums, including: the Pollok House in Glasgow (2017), the Sir John Soane Museum in London (2016), the MIMOCA in Marugame (Japan, 2015), the Serpentine Sackler Gallery in London (2014), the Palais de Tokyo in Paris (2013), the Victoria and Albert Museum in London (2012), the Kunsthall Charlottenborg in Copenhagen (2011). In 2011 he obtained the *Moroso Award for Contemporary Art* and in 2008 the *Brit Insurance Designs of the Year, Furniture Award* with the project *100 Chairs in 100 Days*.

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Prize****Lisa LE FEUVRE*****Executive Director, Holt-Smithson Foundation, Santa Fe, NM (USA)***

Curator and writer, since the end of 2017 she has directed the Holt-Smithson Foundation, dedicated to the promotion of the creative legacy of the artists Nancy Holt (1938-2014) and Robert Smithson (1938-1973). Between 2010 and 2017 she directed the Sculpture Studies Department at the Henry Moore Institute, part of the Henry Moore Foundation (Leeds, UK), focusing in particular on education and research programs, curating exhibitions (including those of Jiro Takamatsu, Gego and Katrina Palmer) and publications (including the magazine «Essays on Sculpture»). Previously she was co-curator, with Tom Morton, of the quinquennial exhibition *British Art Show 7. In the Days of the Comet* (2009-2010), professor of the Curatorial Program of the Goldsmiths College of London (2004-2010), curator of the contemporary art program at the National Maritime Museum (2005-2009), and until 2004 Course Director of the post-graduate programme in Arts Policy and Management at Birkbeck College (University of London). Member of the *Turner Prize 2018* Selection Committee, she is also a non-executive Director for Book Works editor and member of the Advisory Committee of the *Artist's Lives* project, part of the *National Life Stories* research program of the British Library in London.

**Anna Maria MONTALDO*****Director of the Modern and Contemporary Art District of the City of Milano***

Since 2017 she has directed the Modern and Contemporary Art District of the City of Milan, including three civic museums: Museo del Novecento, GAM - Gallery of Modern Art, and MUDEC - Museo delle Culture. From 1988 to 2017 she directed the Civic Museums of Cagliari, collaborating with museums on an international level, including the State Hermitage Museum in St. Petersburg, and managing projects such as the acquisition, restoration and musealization of the Ingrao Collection and the acquisition of the Ingrao Library, as well as the scientific project and preparation of all civic city museums. For the Municipality of Cagliari she also

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became the internal Artistic Director and Coordinator for the "Cagliari European Capital of Culture 2019 - candidate city" project and in 2015 she was the internal Artistic Director and Coordinator for the "Cagliari Italian Capital of Culture 2015" project. Since 2006 she has been President of A.N.M.L.I. (National Association for Local Institutional Museums), committed to the enhancement and recognition of Italian civic museums, in collaboration with ICOM and other museum associations. She has edited numerous publications, among the latest: "Maria Lai, ricucire il mondo", Silvana Editoriale, 2015 and "Margherita Sarfatti", Electa, 2018.

**Lorenzo RESPI*****Head of Production of the FMAV - Fondazione Modena Arti Visive***

Art historian and curator, since 2015 he has taught at the University of Milan. He is a founding member and president of the company *All Around Art s.r.l. - Services for Art & Publishing*, active since 2013 in the fields of exhibition design, archiving and specialized art publishing. Between 2013 and 2014 he was a member of the Scientific Committee of the *International Park for Art* at the Idroscalo in Milan. From 2008 to 2012 he collaborated with the Emilio Isgrò Archive, while from 2004 to 2012 he was Conservator of the Collection and Curator of the temporary exhibitions at the Arnaldo Pomodoro Foundation Museum. He writes for «Arte» and «Il Giornale dell'Arte», he has published with Skira, Allemandi, Silvana Editoriale, Gangemi Editore, Cairo Editore, Editalia, Maggioli, Hachette Fascicoli, Musée Granet, SALe and MUSMA.

Since 2017 he has been a member of the Scientific Committee of the Arnaldo Pomodoro Foundation.

**Andrea VILIANI*****Director of MADRE-Museo d'Arte Contemporanea of Napoli***

Critic and curator, from 2103 he has directed MADRE, where he supervises the on-going project of establishing the museum collection (*Per\_formare una collezione*), programs for the public (*Per\_formare il museo*), curating and organizing

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exhibitions. In 2010–2012 he was one of the six curatorial *Agents / Core-Group* for *DOCUMENTA (13)*, co-curating in particular the section of Kabul and Bamiyan (Afghanistan) with Carolyn Christov-Bakargiev and Aman Mojadidi. From 2009 to 2012 he was Director of the Fondazione Civic-Center for Research on Contemporary Art in Trento, from 2005 to 2009 he was Curator at the MAMbo-Museum of Modern Art in Bologna, and from 2000 to 2005 he was Assistant Curator at the Castello di Rivoli-Museo d'arte contemporanea. In 2005 he received the *Lorenzo Bonaldi Prize for Art-Enterprise*, supported by GAMEC-Gallery of Modern and Contemporary Art of Bergamo, and in 2006 he was among the sixty *players* of the *Biennale de Lyon*. He has written essays for several Italian and foreign museums, and collaborates with the journals «Flash Art», «Mousse», «Kaleidoscope» and «Frog».

Since 2017 he has been a member of the Scientific Committee of the Arnaldo Pomodoro Foundation.

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