



# PRO VE NANCE

VOLUME II  
**Millecento**

Millecento

VOLUME II

PRO  
VE  
NANCE









# Provenance

*prov · e · nance*

a record

of ownership of a work

of **ART** or an *antique*,

used as a guide to authenticity or quality.





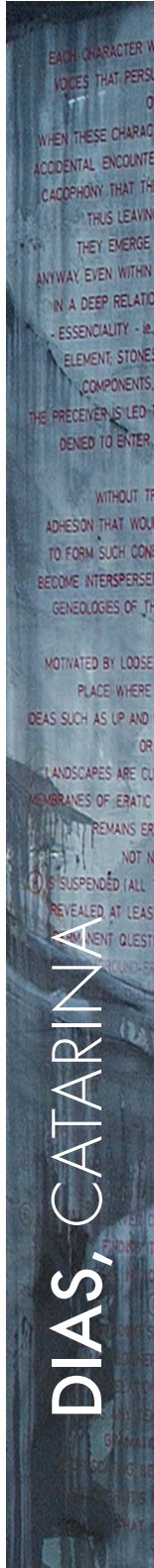
# — ARTISTS

1



BADESSI, LAURENT ELIE

3



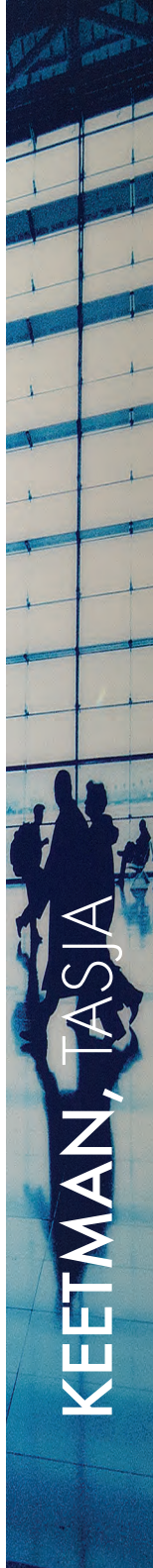
DIAS, CATARINA

5



GIACONI, MAURO

6



KEETMAN, TASJA

7



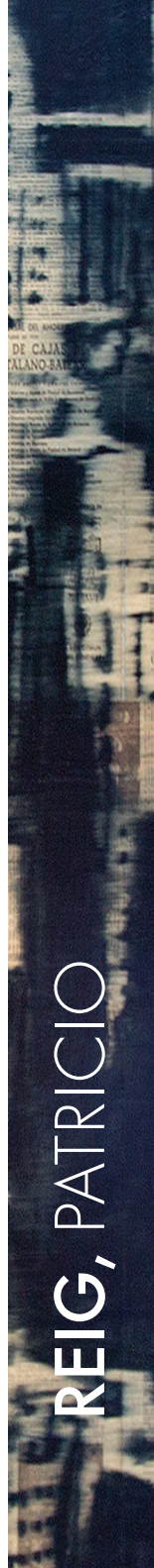
ORTIZ, AITOR

9



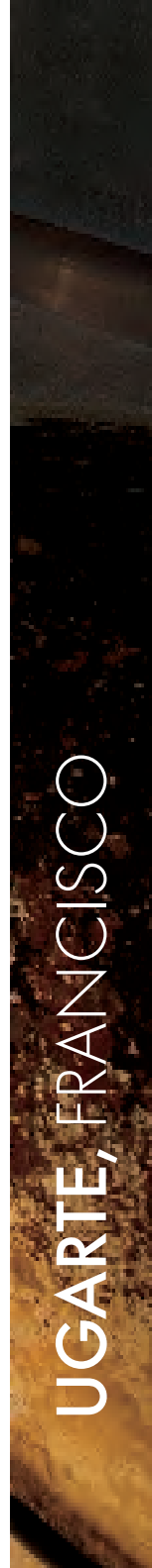
PIERRI, TIZIANA

10



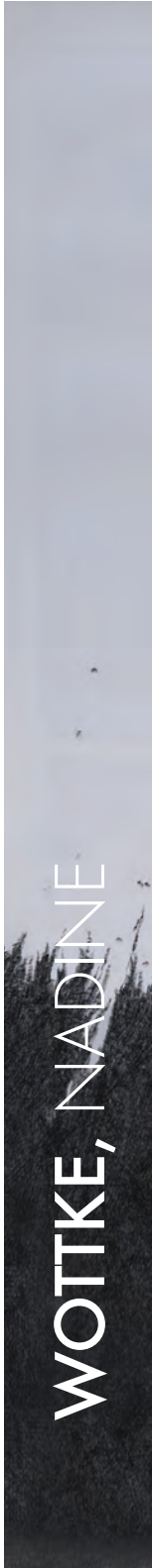
REIG, PATRICIO

14



UGARTE, FRANCISCO

16



WOTTKE, NADINE











**BADESSI, LAURENT ELIE**  
France / b.1964

—  
**1**

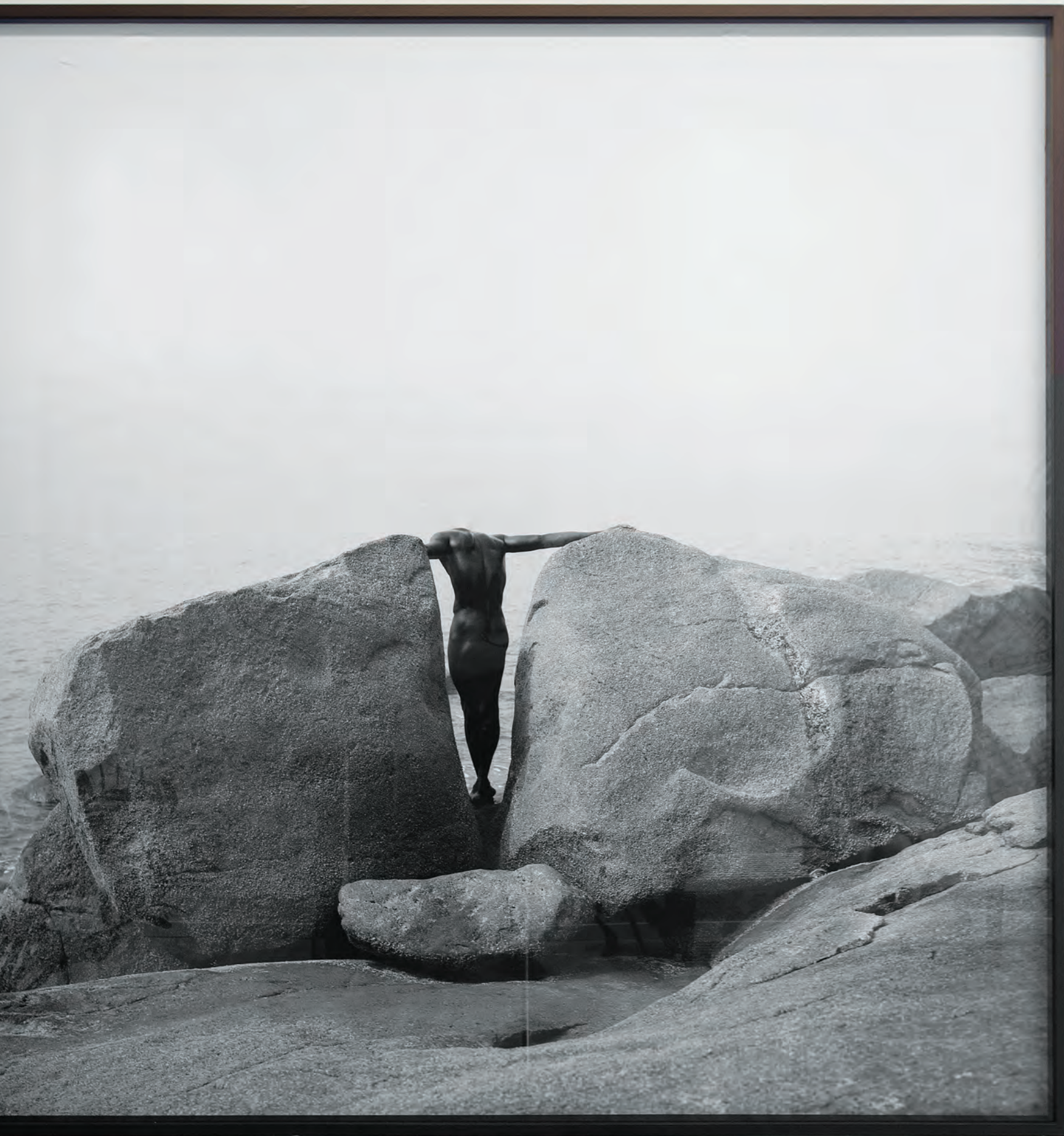
**DIMENSIONS**  
72" x 72"

**TITLE**  
*Diva and Rocks, Africa*

**MEDIA**  
C-Print

**1998** //







**BADESSI, LAURENT ELIE**  
France / b.1964

—  
**2**

**DIMENSIONS**  
72" x 72"

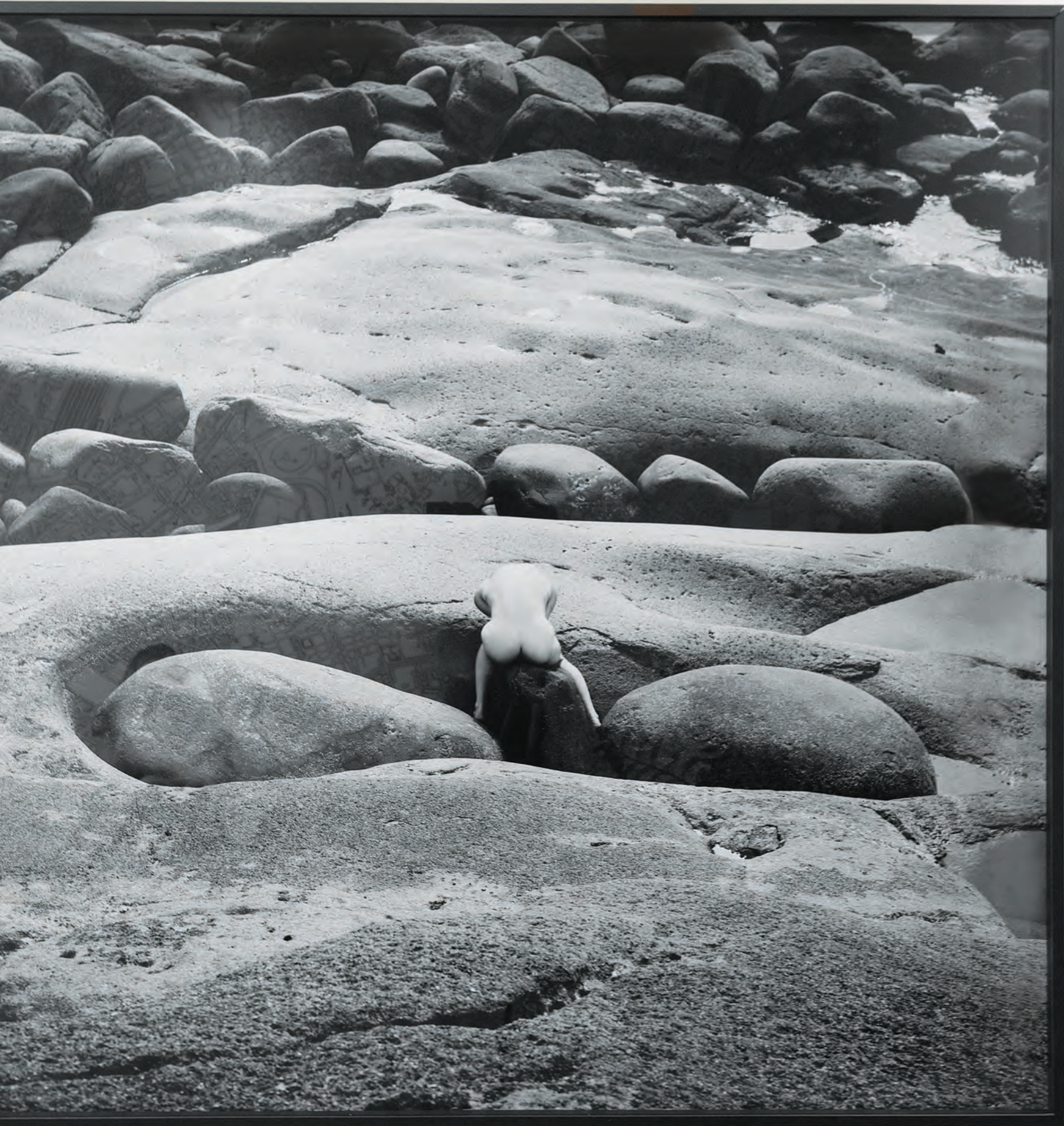
**TITLE**  
*Body on Soft Landscape*

**MEDIA**  
C-Print

**1998** //









**DIAS, CATARINA**  
England / b.1979

3 —

**DIMENSIONS**  
94" x 55"

**TITLE**  
*Untitled*

**MEDIA**  
Oil, Indian Ink, gouache  
on paper

**2014 //**



EACH CHARACTER WHEN IT SPEAKS OR THINKS HAS MULTIPLE  
VOICES THAT PURSUE THE FOLLOWING DIALOGUE UNTIL THEY  
OVERLAP EACH OTHER

WHEN THESE CHARACTERS INTERACT WITH EACH OTHER, ONLY BY  
ACCIDENTAL ENCOUNTERS, THEIR WORDS OVERLAP CAUSING SUCH A  
CACOPHONY THAT THEY BECOME FIXED IN THEIR OWN DIALOGUE  
THUS LEAVING TO INTERACT WITH EACH OTHER.

THEY EMERGE AS CLOSED AMBULATORY CIRCUITS.  
ANYWAY, EVEN WITHIN THIS CONDITION THEY DO NOT STOP BEING  
IN A DEEP RELATION/TRANSE TO WHAT SURROUNDS THEM  
- ESSENCIALITY - i.e. OUTSIDE APPEARANCE, BUT WITHIN EACH  
ELEMENT; STONES, LEAVES, SNOW, BECOME EXISTENCIAL  
COMPONENTS, WHILE NEUTRAL AT THE SAME TIME.

THE PRECEIVER IS LED TO THESE STATES BUT IS DENIED TO ENTER,  
DENIED TO ENTER IN THE SAME STRATOSPHERE OF THESE  
CHARACTERS.

WITHOUT TRYING TO FIND ANY PERCEPTUAL  
ADHESION THAT WOULD EXPLORE AREAS OPEN BY THEMSELVES.  
TO FORM SUCH CONECTIVITIES THESE CHANGES OF MOVEMENT  
BECOME INTERSPERSED WITH WHAT SEEM TO BE POEMS, THAT ARE  
GENEOLOGIES OF THOUGHTS CONNECTED TO SUCH A THING AS  
TRANS-MEMORY.

MOTIVATED BY LOOSE CHOIRS THROUGH SPACE, OR RATHER, A  
PLACE WHERE COORDINATES ARE NOT ACCURATE.  
IDEAS SUCH AS UP AND DOWN, FRONT, AND REVERSE ARE APPARENT  
OR MERELY OCCASIONAL.

LANDSCAPES ARE CURTAINS OF FILAMENTS THAT GIVE RISE TO  
MEMBRANES OF ERATIC MOVEMENTS, MOREOVER EACH CHARACTER  
REMAINS ERRATIC FROM BEGINNING TO END.

NOT NECESSARILY IN THIS ORDER.

④ IS SUSPENDED (ALL TECHNICAL CONSIDERATIONS WILL NOT BE  
REVEALED, AT LEAST FOR THE TIME BEING) IN A KIND OF  
PERMANENT QUESTIONING, MAKING NOT ABLE TO REACH THE  
GROUND (GROUND-FRAME) ① LOOKS FOR ISOLATION WITHOUT  
REALIZING THAT IS BEING TRACKED BY A MULTITUDE  
(REFLECTIVE SHADOWS)

② BEATS DRUMS (TYPICAL HUNTING COSTUME).

③ MOVES ABOUT THE MEANS BY WHICH SOMETHING CAN BE  
QUESTIONED.

⑤ HATES AND DISTRUSTS FOR EACH OTHER.

⑥ MOVES IN A SOCIETY AND SWINGS BETWEEN

⑦ WITH A DEPENDENT HGM FOR BALANCE.

⑧ IS A SERVER OF INFANTIL DETAILS TO ITSELF.

⑨ FINDING ITS RESPONSE AND MAINTENANCE BETWEEN

⑩ NOTIONS OF INSIDE AND OUTSIDE.

⑪ DOES NOTHING.

⑫ BEING A DESTROYING STRENGTH, A DESTRUCTIVE FORCE WHILE

⑬ BEING A GENERATOR OF THAT SAME FORCE.

⑭ RELATIONS OF CONNECTIVITY IN A CYBERNETIC

⑮ ANY TEMPORAL INTERACTIONS ARE IMBED IN

⑯ GRAMMATICAL RELATIONS OF MEMORY.

⑰ OF SCATING BEING NEVITABLY REFLECTS DANGER

⑱ WHICH IT'S FROM THIS CATALYSING STRENGTH

⑲ WHAT ALL ACTION IS POSSIBLE

⑳ TO BE CONTINUED



**DIAS, CATARINA**  
England / b.1979

4 —

**DIMENSIONS**  
75" x 55"


**TITLE**  
*Untitled*

**MEDIA**  
Oil on paper

**2014 //**





An abstract painting with a textured, layered appearance. The top half features broad, horizontal strokes of vibrant blue and teal. Below this, a large area of soft, blended pink and rose gold tones dominates the center. Dark, expressive black brushstrokes, resembling ink or charcoal, are layered over the pink area, creating a sense of depth and movement. Some of these black strokes form vertical, branch-like shapes, while others are more horizontal and gestural. The overall effect is one of organic complexity and emotional intensity.

THE EXACT DIMENSIONS OF THIS PRESENT  
ARE APPARENTLY LOST.  
BUT STILL THERE SEEMS TO BE  
A SECRET COHERENCE IN ITS MANNER.  
AN ECHO GROWS CLOSER  
AND CLOSER  
FORMING NEBULOUS CIRCLES  
OF DUST  
INDISTINGUISHABLE EXPLOSIONS  
MAKE UP THIS RETURNING SUN  
TO BURN  
AND TO ERASE  
ALL THAT WAS DONE.  
HIDDEN INTERVENTIONS SUPERSEDE  
THIS DECOMPOSING BODY  
INTERTWINING MEMORIES  
EMPHASISING A CLUSTERED FATIGUE  
QUESTIONS FLOAT LIKE GHOSTS  
CHANTING UNPERCEIVABLE WORDS  
WORDS YET TO COME.  
BESIDE ME A CRUSHED SKULL  
SUCH ANATOMICAL EVIDENCE OR ESSENCE  
A WHIRL OF DETAILS  
ONLY THEN TO DISCOVER THAT IT IS MY OWN.  
NEVERTHELESS  
WATER OVERFLOWS MY EYES  
REFLECTING MILLIONS OF  
THRESHOLDS OF LIGHT  
REFLECTIONS OF A FUTURE LIFE  
EVERYTHING UNFOLDS  
EVERYTHING RISES  
EVERYTHING SINKS  
A SHILLING CONTINUOUS BUZZ  
ANNOUNCES THE END OF TRANSMISSION  
THE WEIGHT OF THIS BODY AGAINST THE BLACK ROCKS  
THAT NOW SHARE THE COLOUR  
FIXATING THE SKY  
BIRDS AND THEIR SUSPENDED BODIES  
SOMEHOW ACTIVATE  
MANIFESTATION OF SOMETHING MORE PROFOUND  
BUT YET LOST.  
SLOWLY  
ALL SPATIAL LOCATIONS ARE TRANSCENDED  
AND THEIR DISGUISES  
ACTUALISING  
THE NEARABLE RETURN











**GIACONI, MAURO**  
Argentina / b.1977

—  
**5**

**DIMENSIONS**  
86" x 130" , Diptych

**TITLE**  
*Acampar*

**MEDIA**  
Graffiti and eraser on paper

**2012 //**









**KEETMAN, TASJA**  
Germany / b.1970

—  
6

**DIMENSIONS**  
68" x 136"

**TITLE**  
*Las Vegas Airport*

**MEDIA**  
Photograph on plexi









ORTIZ, AITOR  
Spain / b.1971

7 —

DIMENSIONS  
60" x 150"

TITLE  
*Destructuras*

MEDIA  
Photograph

1995 //

















ORTIZ, AITOR  
Spain / b.1971

∞ —

DIMENSIONS  
150" x 60"

TITLE  
*Untitled 065*

MEDIA  
Photograph

2000-01 //







PIERRI, TIZIANA  
Argentina / b.1979

9 —

DIMENSIONS  
75" x 67"

TITLE  
*Sin Título*

MEDIA  
Oil on canvas

2014 //













Nothing seems to be more essential to the so-called Italian genius than to harmonize beauty and functionality. This is what we have brought to the design of Millecento, our first high-rise building in the world.



**Paolo Pininfarina**, Chairman Pininfarina, SpA



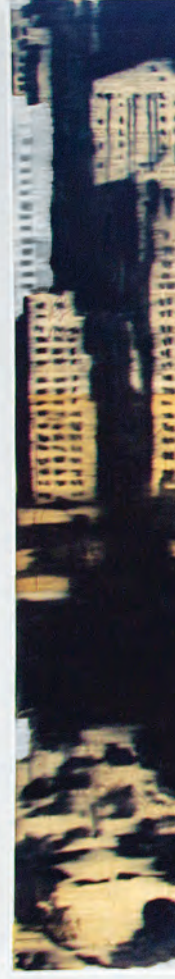
**REIG, PATRICIO**  
Argentina / b.1959

—  
10

**DIMENSIONS**  
47" x 47" each

**TITLE**  
*Bon jour N.Y*

**MEDIA**  
Oil and paper on canvas









**REIG, PATRICIO**  
Argentina / b.1959

11

**DIMENSIONS**

22" x 36"  
19" x 24"  
35" x 24"  
23" x 28"

**TITLE**

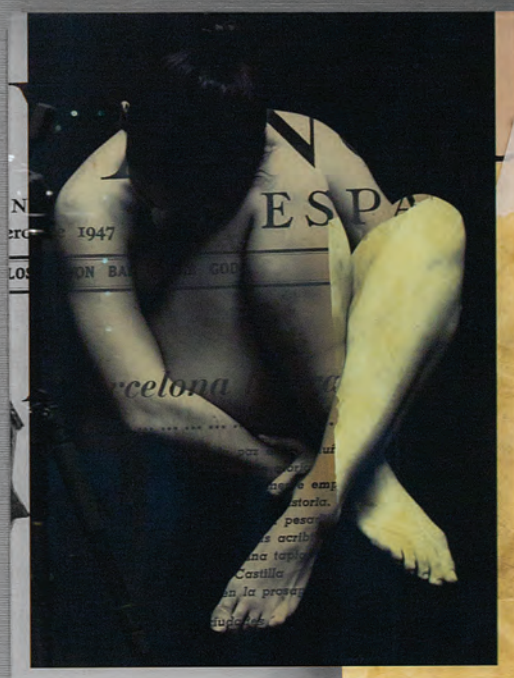
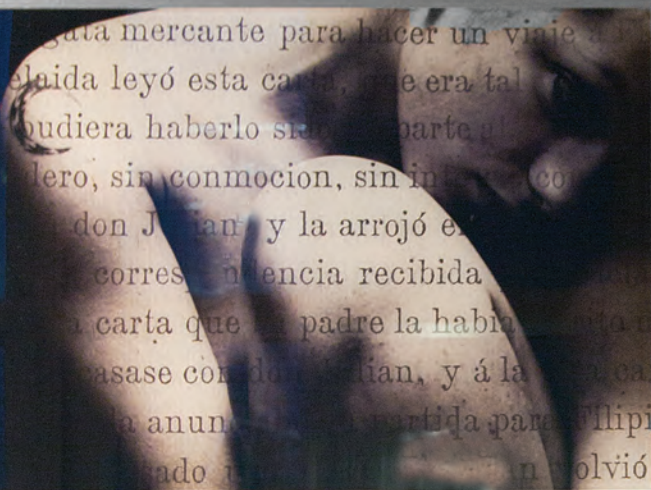
*De la Serie Nude (#4)*  
*De la Serie Nude (#6)*  
*De la Serie Nude (#8)*  
*De la Serie Nude (#12)*

**MEDIA**

Photograph

2005 //















**REIG, PATRICIO**  
Argentina / b.1959

—  
**12**

**DIMENSIONS**  
47" x 59"

**TITLE**  
*From the Series Imagen Latente*

**MEDIA**  
Zero Image Pinhole Camera  
print on Dibond

**2012 //**









**REIG, PATRICIO**  
Argentina / b.1959

—  
13

**DIMENSIONS**  
39" x 76"

**TITLE**  
*From the Series Edén*

**MEDIA**  
Zero Image Pinhole Camera  
print on Dibond

2012 //

















UGARTE, FRANCISCO  
Mexico / b.1973

14

DIMENSIONS  
47" x 47", 15 panels

TITLE  
*No man is an island*

MEDIA  
Graffiti on paper

2012 //









UGARTE, FRANCISCO  
Mexico / b.1973

—  
15

DIMENSIONS  
Variable

TITLE  
*Tinacos*

MEDIA  
Concrete lips

2012 //









**WOTTKE, NADINE**  
Germany / b. 1978

**DIMENSIONS**  
89" x 53"

**TITLE**  
*Boomerang blues*

**MEDIA**  
Ink on Paper

**2012 //**

—  
**16**





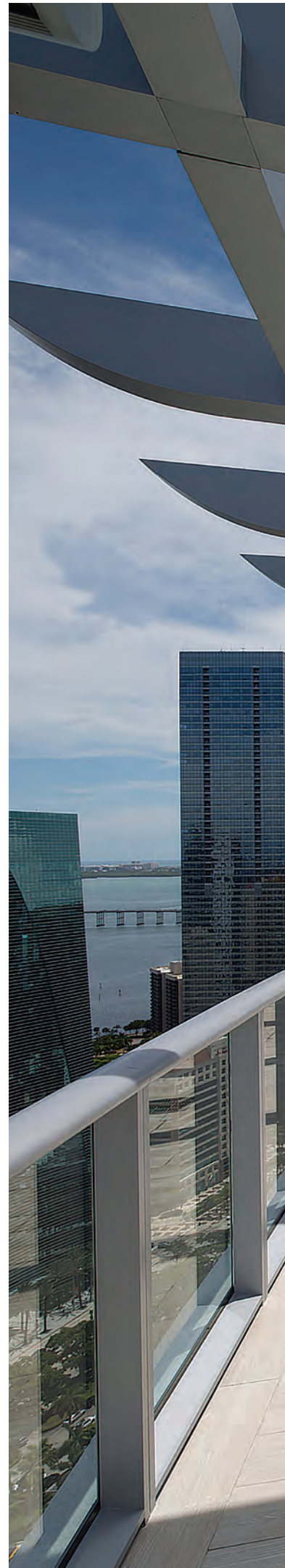


//

Our passion for incorporating art has become a hallmark of the Related Group. Each and every work is carefully selected to seamlessly integrate art, architecture and design.

//

**Jorge M. Pérez,** CEO Related Group









|

# ARTISTS' PROFILES







My photographs are rarely spontaneous. Everything in them has a reason for being there.



French-born, New York based artist Laurent Elie Badessi comes from a family of three generations of photographers which explains his passion for the medium as his primary means of artistic expression.

His sculptural design compositions are always the result of an exhaustive research, contemplation and preparatory sketching process. Badessi is particularly intrigued by the human body and the anthropological, religious or psychological connotations

revolving around nudity. Shot in a natural setting, *Body in Soft Landscape* and *Diva and Rocks* portray the beauty and perfection of the humankind in particular connection with other forms of natural creation.

Without any digital postproduction methods, the beautiful black and white images turn into highly attractive visual compositions. According to Badessi, "the body becomes curve, line, texture," and the images deliver "harmony through contrast of fragile and sharp,

tender and tough, black and white, masculine and feminine."

Badessi's photographs have been exhibited in major cities throughout the world and are included in important private and public collections. He has received several prestigious awards, including a grant from the French Department of Cultural Affairs for his show, *Métamorphoses*, in Paris.



# DIAS, CATARINA



My work does not depart from an intellectual assertion.



Lisbon-based artist Catarina Dias explores the idea of experience, intuition and communication. Her drawings create a connection with the viewer through the incorporation of movie script fragments, musical references and other imagery. Her text-based drawings have a phantasmagoric

and transformative quality. They are void of any visual imagery yet they successfully alter a viewer's perception of the abstract by linking their personal experiences, memories or associations to the written words.

Dias was born in London and graduated from the Byam Shaw School of Art, University of The Arts, with a Master in Fine Art in 2003. Her work has been included in solo and group exhibitions both in Portugal and England.





I'm not interested in placing myself as a part of any particular tradition; I don't think I am, at least not consciously.



Mauro Giaconi's black and white abstract drawings are an exploration of typically opposing materials, namely graphite and rubber eraser. Rather than act as counterparts, the combination of these elements complement each other to generate an incredibly dynamic and

energetic composition, where the abstraction reigns and the figuration threatens.

Born in Argentina, the artist graduated from the National School of Fine Arts Prilidiano Pueyrredón in 2001. Giaconi has been awarded First Prize at

Phillips for Young Talents; he won honorable mention at the Salón Nacional de Dibujo; and was selected for the first and second prize at ArteBA-Petrobras awards. The artist currently lives and works in Mexico City and his work has been exhibited internationally.





Keetman's dynamic photographic style and exuberant personal energy have made her a sought after photographer in New York City's avant-garde performance arena.



Photographer Tasja Keetman is recognized for the fierce visual force, gifted technical agility and vigorous physical energy with which she shapes images and forms of people and things.

Keetman was raised to shape her world through a camera's viewfinder by her father, Herr Jan Keetman, one of Germany's most recognized editorial and advertising photographers. As a young adult, she spent much of her time in the darkroom of her

uncle, Peter Keetman, the eminent German art photographer, whose images can be found in museums and notable collections worldwide.

Tasja Keetman was born and raised in Munich, and currently lives and works in New York City. Her projects have been published and exhibited in Europe and the United States, including the Martin E. Segal Center at The City University of New York; Ernst Hilger Gallery

at the Contemporary Art Fair in Palm Beach; the International Graphic Art Biennial in Split; the Boerse Muenchen in Munich; the Boerse Central in Stuttgart; and Gigantic Art Space in New York; among others. Her series *Longitude* was recently published by Felix Schoeller and awarded the prestigious Kodak Prize. Her work is included in private and public collections, including the renowned Fotomuseum in Munich and National Collection Washington D.C.





I do not attempt to document the architecture, but to suggest other experiences from it.



By exploring the plasticity of architectural elements, Aitor Ortiz simultaneously references the futuristic style of the renowned Italian artist Giovanni B. Piranesi and pays tribute to the abstract movement from the twentieth century. *Destructuras* series proposes an analysis and deconstruction of the structure of

a building, uncovering its spaces, forms, textures and other formal values. Instead of a description, the austere representation of these inhabited spaces is a manifesto of the structural rigor of modern tradition.

Aitor Ortiz lives and works in Bilbao, Spain. His work has been

exhibited and throughout Europe, Asia and the United States. His work is in the permanent collections of institutions such as the Museo Nacional Centro de Arte Reina Sofia and Museo Guggenheim, Bilbao, among many others.



# PIERRI, TIZIANA



Her canvases explore the edges of the language of painting with remarkable confidence.



Tiziana Pierri mixes diverse modes of visual representation, including fluid gestural paint strokes, almost naive-like figurative elements, and fragments of printed paper, notes and collages, which hang as if the pictorial surface was a space to document the artist's train of thought. Her work is a point of interception where different traditions coexist. Blending artistic styles, the artist pays tribute to

abstraction and figuration creating a dialogue between colored geometric forms and the presence of figures and objects taken from the everyday life.

Pierri lives and works in Buenos Aires where she has exhibited consistently since 2006. She is considered part of a young generation of Argentinian artists who, although rooted in the

traditions of Argentinian art, are refreshing the artistic panorama with a fresh approach to the relationship between geometric abstraction and expressionism.



# REIG, PATRICIO



His photographs are a reflection of state rather than a simple representation of reality.



Patricio Reig's work centers on the concept of existence, time, space and memory. Using the mid-19th century method of "camera obscura", the artist interprets both nature as well as the essential aspects of the human condition. As art critic Heike Dempster has pointed out, the artist's depiction of Eden is a dialogue about existence as the flowers, ponds, leaves and plants represent the cycle of life, from birth to death.

The passing of time is inexorable and life changes continuously leaving us nothing but memories of our own existence. Using multiple images to compose each piece, the artist captures the uniqueness of a temporary moment which invites us to join the thoughtful contemplation of human existence.

Patricio Reig was born in Argentina and studied architecture at the University Piloto of Colombia, graduating in 1984. After achieving his final qualifications in architecture Reig moved to Barcelona where he has lived and worked since 1984. His work has been included in numerous solo and group exhibitions in Spain, Latin America and the United States.



# UGARTE, FRANCISCO



Perception, abstraction, intuition, light, time, change, place, the material and the universal, are some of the recurring themes of my work.



Francisco Ugarte's work is generated from a deep focus on the environment, and our response to it. Using a variety of media ranging from site-specific interventions and videos to installations and drawings, the artist focuses his attention on the essence of things and how they vary when objects are removed from their original function. In his work, reality is inseparable from perception: how we perceive ourselves and how others perceive us. This seems to be

the question behind *No man is an island*, a composition of 15 panels installed in the lobby of Millecento. Depicting himself as an empty white panel, the artist invited relatives and friend to create an abstract representation of his persona, which resulted in a suggestive and diverse constellation of abstract portraits.

Francisco Ugarte lives and works in Guadalajara, Mexico. He graduated from the *Instituto Tecnológico y de Estudios*

*Superiores de Occidente*, Guadalajara and has been showing art internationally since 1997. Recent notable solo shows include *Poliforum Siqueros intervention* (2012), *Casa Luis Barragán* intervention (2010), and *Auto* at Museo El Eco, Mexico City (2009). His work is represented in numerous international corporate and private collections, including the Jumex Collection, Mexico City and the Orange County Museum of Art in California.





## Existential vulnerability and hopes are mirrored in Nadine Wottke's work



The work of German artist Nadine Wottke explores the ideas of juxtaposition and duality. Better known by her provocative small porcelain figurines depicting sexually explicit positions, the artist also work other mediums maintaining the same design quality. Despite the negative connotations associated to flies

- usually seem as allegories of death and dirt -, in Boomerang Blues the artist succeeds in portraying a beautiful and pristine black and white composition.

The idea of putrefaction and vulnerability is visually contrasted in the apparently immaculate image whose details are only

perceived from a closer view. Nadine Wottke lives and works in Erfurt, Germany. She graduated from the Bauhaus-Universität, Weimar Germany. Her artwork is mainly presented in Germany and has been exhibited in the Kunsthalle Erfurt and the Neues Museum Weimar.

**Art Direction and Production:** Bush | Renz  
**Photography:** Robin Hill

All images copyrights lie with the respective artists

All Rights Reserved 2016

No part of this book may be reprinted or reproduced in any form without written permission from the publisher.



