

Barbara Casavecchia interviews Antonio Dalle Nogare



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"I'm an instinctive decision maker, I do what I feel": the drives and motivations of Antonio Dalle Nogare, property developer based in Bozen, are clear. Lately, however, he took the unusual decision to impose a c on his art collection—ADN Collection—by turning it into a periodic residence for young artists. This sumi Brioschi curated the first such residence by the painter Landon Metz, who lived and worked on site for alm prior to the opening of his exhibition in September. This speaks to the uniqueness of the situation; there's to literally live in the collection. Artworks and artists are welcomed to an impressive building of 2400 squa

was designed by local architects Walter Angonese and Andrea Marastoni, and nestles alluringly amid the in the countryside surrounding the city of Bozen, in Northern Italy. It is both a home and an exhibition space, open mainly by appointment and open in conjunction with the openings at Bozen's Museion, of which Dalle No Board of Friends.



Why start a residency program? It's rather atypical for an art collector in Italy, where residencies are u promoted by public institutions—and collectors prefer to ascribe everything to the private sphere.

"I started collecting thirty years ago. I began with Eighteenth Century art, and then moved towards conter by little, one step at a time, soon developing a passion for Minimal and Conceptual art from the '60s and need to get more *into* the work of artists, to break into their intimate sphere, in order to enter a dimension be reached by the mere purchase of a work."

The part of the job that is not for sale... How did you get to know Landon?

"After we first briefly met in Turin, I flew to New York to sit down with him. I was so positively surprised by spontaneity. He took me out for dinner and I had the best burger of my life. We talked at length, in that or then I finally invited him to Bozen. His technique struck me from the very first moment, and I wanted to see one of his works from scratch: from the phone call made to order a roll of canvas to the application of color

the residency I observed him for a month. He stretches out the color horizontally on the ground, on the wall, or on a surface that he chooses as support, then he uses special sponges to let the color penetrate into the large painted shapes. Hence, the color fades almost imperceptibly towards the outside of each shape. It's hard to describe the effect, but trust me: it was magnetic. Landon titled his residence "Plose", from the brand of the mineral water he drinks every day (we often ate together, with my whole family) and that he used to dilute the color (since it is very soft limestone and perfect to dissolve the pigments). However, there are no strict rules concerning the residency; artists are not required to realize the artworks that will be on display on site."

What did you learn this time with Landon?

"That he is very passionate and that he has a great talent. He's a great guy, but as a fisherman... well, there is still room for improvement! We spent a lovely day fishing with my children, all fully immersed in the water of the river. I've also learned that a residency program is a challenging, especially if one really wants to have all the time to know each other."



And the city of Bozen, how did it react? Curiosity or disinterest? There were many visitors?

“For now, it was mainly art school students. And aficionados—from the FAI [Fondo per l’Ambiente Italiano National Trust], the Peggy Guggenheim Collection in Venice, the Lenbachhaus in Munich... I always had to share my passion for art, to use it as a means to interact with people.”

How many residencies are you planning to do every year?

“By December we will define the program and the calendar for the forthcoming years, even if the intention is very flexible. I was thinking of a couple of residencies a year, with openings in June and September— again with the openings at Museion; although, we’ve already broken that rhythm because on January 30th we will have an installation by Dawn Kasper, a young artist from Los Angeles, who participated in the Whitney Biennial in 2015. Her works along the lines of her very personal territory, shifting between painting, performance and music. For the Peggy Guggenheim Collection, she will realize a site-specific installation of a previous work: “& the sun & or THE SHAPE OF TIME”. I believe that we will continue mixing up residency with special projects like this one in order to keep the space dynamic.”

How do you choose the artists?

“Together with the curators. From time to time, I’d like to select a different one, to decide how to structure the residency, its duration, the installation of the exhibition. I’m interested in young artists, those that are still in the beginning of their practice: I think it’s fantastic to see what’s happening there in real time. Nonetheless, I would also like to work with older artists; in particular those that disappeared from the art-radar for a few years, but no less interesting. I believe the discovery of some of these artists is fundamental.”

Therefore, I presume that accessibility, in terms of costs, is a key factor for you—am I right?

“Of course, it counts at least as much as my curiosity.”



Barbara Casavecchia is a writer and independent curator based in Milan, where she teaches at the art academy. Contributing editor at *frieze*, she writes for *Art Review*, *Art Agenda*, *Mousse*, *D/La Repubblica*, *Spike*. With Zegna, she curates the public art project *All'Aperto* (Fondazione Zegna, Trivero, IT). In 2014, together with Giusti, she curated *Maria Lai: Ricucire il mondo*, at Museo MAN, Nuoro.

Cover image: "Plose", installation shot with Antonio Dalle Nogare. Photo by Jürgen Eheim Fotostudio

Photos from top: Antonio Dalle Nogare, Photo by Jürgen Eheim Fotostudio; Eva Brioschi, Landon Metz, Antonio Dalle Nogare. Credits ADN Collection; ADN Collection building, Photo by Jürgen Eheim Fotostudio

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