

HOLLYWOOD
by Maurizio Cattelan
A special project for the Venice Biennial, 2001
In collaboration with the city of Palermo and AMIA – Azienda Speciale
Palermo/Sicily June 8, 2001

California is landing in Sicily.

A new Hollywood is growing among palm trees, olive plantations and rubbish on the hills of Palermo.

HOLLYWOOD: 170 metres, nine giant letters, 23 metres high. A replica of the original sign in Hollywood.

A Cyclopean venture, which takes the American dream to the heart of Sicily, in Palermo. **HOLLYWOOD** is the latest project by Maurizio Cattelan.

Right above the rubbish tip of the city of Palermo, **HOLLYWOOD**'s profile stretches along the hill of Bellolampo: a collective hallucination and at the same time an immersion into the hardest reality of Italian culture. Homage and parody, Maurizio Cattelan's **HOLLYWOOD** is the cross-fade of the world of movies and real life. A gaze on the mirage of celebrity.

"Hollywood by Maurizio Cattelan is both an act of courage and a fugue – a touching work of art", commented Harald Szeemann, director of the Venice Biennial. "Recreating the myth of Hollywood in Sicily displaces multiple meanings, through the use of few, gigantic letters".

For the first time in its history, the Venice Biennial supports a parallel event, to be realised outside the boundaries of the city. Conceived as a satellite project, **HOLLYWOOD** is a massive intervention that transforms Sicily and the city of Palermo into a set for a real time film, mixing art, communication and urban legends.

"It's like spraying stardust over the Sicilian landscape. It's a cut and paste dream" says Maurizio Cattelan. "Images are just projections of desire. I tried to overlap two opposite realities, Sicily and Hollywood: I wanted to shade their boundaries. Sure it is a parody, but it is a tribute, too, a homage. It is a work about the borders of our beliefs. It is like freezing the moment in which truth turns into hallucination. There is something sweet, wicked, fascinating in Hollywood: it is a sign that immediately speaks about obsessions, failures and ambitions. It is a magnet attracting desire."

In less than ten years, Maurizio Cattelan emerged as one of the most original figures of international contemporary art. Four times invited to the Venice Biennial, Cattelan showed his work in the most renowned venues all over the world, from the Museum of Modern Art in New York to the Centre Pompidou in Paris, over the Kunsthalle Basel, the Walker Art Center in Minneapolis, the Tate in London and Castello di Rivoli, Turin.

His sculpture "La Nona Ora", a representation of Pope John Paul II as hit by a meteorite, has become an icon of contemporary art. Already reproduced in hundreds of magazines and publications, it is the centrepiece of the next contemporary art auction at Christie's, New York.

HOLLYWOOD, the installation by Maurizio Cattelan above the rubbish tip on Bellolampo hill in Palermo, was made possible thanks to the intervention and the support by the company AMIA – Special business for waste recycling management.

PRIVATE VIEW IN PALERMO - THE AVANTGARDE FLIES FIRST CLASS

HOLLYWOOD inaugurates on Friday, the 8th of June in Palermo.

Started in April, the construction of HOLLYWOOD will be completed before the 6th of June and will be presented to the press for the Venice Biennial.

The Turin based Foundation Sandretto Re Rebaudengo, one of Italy's most active institutions promoting contemporary art, organised a special flight to take collectors, gallerists and journalists from Venice to Palermo.

The trip offers the unique opportunity to visit HOLLYWOOD together with a select audience, guided by the director of the Venice Biennial, Harald Szeemann.

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THE CATALOGUE

Accompanying the project HOLLYWOOD, Maurizio Cattelan publishes "HOLLYWOOD: Dreams that Money can Buy": 320 pages that bring together pictures and tales from the world of cinema. Somewhere in between an artist's book and a roller-coaster ride on the peaks of the American dream, "HOLLYWOOD: Dreams that Money can Buy" is a mirror – sometimes faithful, sometimes distorted – of our obsession with images.

The catalogue is produced with the contribution of the Foundation Sandretto Re Rebaudengo.

MAURIZIO CATTELAN

Born in 1960 in Padua, Maurizio Cattelan started his career as an artist at the end of the eighties in Italy. Since 1993 he lives and works in New York.

He showed his work in the major museums in Europe and the United States, such as the Museum of Modern Art in New York, the Centre Pompidou in Paris, the Kunsthalle Basel, the Migros Museum in Zürich, Le Consortium in Dijon, the Vienna Secession and Castello di

Rivoli in Turin. Further he participated in the most important international contemporary art events, as for example the Venice Biennial, the Kwangju Biennial in 1995, Sculpture Projects in Münster and the Santa Fe Biennial in 1997, Manifesta 2 in 1998, the Istanbul and the Melbourne Biennials in 1999, Expo Hannover and the controversial exhibition “Apocalypse” at the Royal Academy in London last year.

This year for the fourth time in the Venice Biennial, Maurizio Cattelan emerged as one of the key figures of the international contemporary art scene. When in 1993 he first featured in the most important showcase of international contemporary art, Cattelan rented his space to an advertising agency, thus turning his participation into a comment on the borders between art and mass communication. In 1997 Maurizio Cattelan exhibited in the Italian Pavillion of the Biennial together with Enzo Cucchi and Ettore Spalletti, invited by Germano Celant to respectively represent the future, the present and the past of Italian art. In 1999 he was invited by Harald Szeemann in the section “Aperto”, where he presented a living sculpture, a fakir buried underground – religious icon in a sacred atmosphere, but also a hard critique of the mechanisms in contemporary art that often aim at turning any event into something spectacular.

One of the artists short-listed for the prestigious Hugo Boss/Guggenheim Prize in 2000, Maurizio Cattelan uses art as a strategy to subvert the roles imposed by institutions and by the banality of everyday life. For his solo show at the Massimo De Carlo Gallery in Milan, Cattelan crucified his gallerist, sticking him to the wall with metres and metres of scotch tape. As his Project Room at the Museum of Modern Art in New York, he transformed the museum into a sort of Disneyland branch: an actor engaged by Cattelan and dressed up with a huge mask with the features of Picasso, was welcoming tourists and visitors of the museum. Mixing irony and tragedy, advertising and art, Maurizio Cattelan sets off situations in which the limits and the boundaries of contemporary art are questioned.

With HOLLYWOOD the stakes are even higher: Cattelan engages a whole city into a social sculpture, which turns the citizens of Palermo into actors and extras of a surrealist film. A new geography of the imaginary.

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