

Debora Hirsch Firmamento (Bars) 2019 Acrylic and ink on canvas 34.6 x 51.1 in.

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DEBORA HIRSCH



Debora Hirsch (b. 1967, São Paulo) is a Milan-based Brazilian artist. Synchronously beautiful and jarring, Hirsch's multimedia conceptual practice is deeply concerned with power structures and interconnected networks. As Hirsch meticulously constructs each work, she continually investigates and calls into question themes of contemporary anthropology, perceived relationships, unnoticed realities, the prevalence of media and technology, and the colonization of the Americas. Her multimedia oeuvre often takes from the artist's own archive – composed mainly of historical source material, art, architecture, and digital ephemera – to explore these ideas through harmonious yet complex constructions and emphasizing a "metaphysical conception of art."

Debora Hirsch holds an MSc in Industrial Engineering from the University of São Paulo, and an MBA from Bocconi University in Milan. Since 2005, she has cultivated a strong presence in Italy and has made a name for herself in international art circles, exhibiting in numerous solo and group shows. Hirsch's work can also be found in a number of public collections in Europe and South America, such as the MOCAK Museum Of Contemporary Art in Krakow, Poland; MuBe Museu Brasileiro da Escultura e Ecologia, Brazil; Casa Testori, Italy; Fondation Francès, France; Benetton, Italy; Arte Mondadori, Italy; Ernesto Esposito Collection, Italy; AGI Verona Collection, Italy; GAMEC Verona, Italy; Monte dei Paschi Bank Collection, Italy; MoRE Museum; Museo Premio Suzzara, Italy; VR Vittorio Rappa, Italy Collection; Fondazione Rivoli2, Milano; Hutchinson Modern & Contemporary, NY; and BoCs Museum, Italy

Her work has been featured in Flash Art, Mousse Magazine, Vogue, AD Architectural Digest, Hyperallergic, Art Forum, Domus, Marie Claire, Arte Mondadori, InsideArt, Sole24Ore, Exibart, Artribune, Espoarte, Glamour, Corriere Della Sera, L'Espresso, Panorama, La Repubblica, Rolling Stone, Folha de São Paulo, Whitehot Magazine, and Talking Art.

FIRMAMENTO (2018-PRESENT)

Themes of power and control continue in Debora Hirsch's most expansive series to date, *Firmamento* (2018-present). The title refers to a biblical conception of the Earth's creation: on the Second Day, God is said to have created a dome (the "firmament") over the Earth to divide the primal sea into upper and lower portions. God lifted the water above the firmament to create the ocean of heaven.

Below the firmament, God created the oceans and the land humans inhabit. Hirsch's explicit reference is not necessarily religious, but rather aims to uncover a cosmological, holistic understanding of the forces and codified networks that bind society to the Earth, and vice versa.

Comprised of paintings and videos, the ongoing *Firmamento* ties together several themes in Hirsch's practice via intricate configurations of her amassed archive. The painting *Firmamento (Tree)* for instance, makes reference to Hirsch's scrutiny of the dominance of the digital sphere in contemporary culture and its relationship to the colonization of the Americas, in particular in relation to Brazil. In a colossal configuration that evades the constraints of scale, dark baroque-like forms swirl animatedly, almost like microorganisms.

They are, however, inextricably intertwined with a form that sweeps across the painting and refers to Brazilian rivers, used by explorers for exploitation, and territorial control. In Hirsch's mind, the Internet is an extension of this primary colonization; it is a mode of control that we have all been subject to, an abstracted space where oppressive power continues to exert its force.

Firmamento is, in a sense, a meditation on the simultaneous harmony and complexity of human life. It is an ongoing project.



Debora Hirsch *Firmamento (Tree)* 2018 Acrylic and ink on canvas 43 1/4 x 72 7/8 in.



Debora Hirsch *Firmamento (Hall of Antiques)* 2018 Acrylic and ink on canvas 33.8 x 70.8 in.



Debora Hirsch *Firmamento (Mountains)* 2018 Acrylic and ink on canvas 33 7/8 x 51 1/8 in.



Debora Hirsch *Firmamento (Nucleus)* 2018 Acrylic and ink on canvas 33 7/8 x 51 1/8 in.





Debora Hirsch *Firmamento (Clouds)* 2019 Acrylic and oil pencil on canvas 34 x 34 in. Debora Hirsch *Firmamento (Albert Eckhout)* 2019 Acrylic and oil pencil on canvas 34 x 34 in.





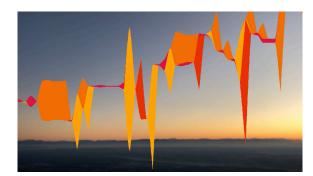
Debora Hirsch *Firmamento (Calabash)* 2020 Acrylic and oil on canvas 34 x 34 in. Debora Hirsch *Firmamento (Mandioca)* 2020 Acrylic and oil on canvas 34 x 34 in.

FIRMAMENTO: VIDEOS

The lyrically unfolding yet heavily charged imagery of the *Firmamento* videos similarly work to uncover cross-temporal information from the colonial past and present, with heavy references to internet culture.

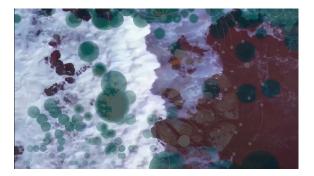
For *Binary Fresco* (2020), Hirsch's project operates on contrasting ideas and seeming interrelationships; she juxtaposes images from ancient times and the natural world with digital imaging and binary codes. Over the geometric patterns and images that move throughout the video, Hirsch layers sound that emphasizes invasiveness, harkening to the pervasive influence of the virtual.

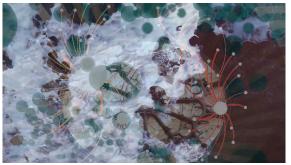














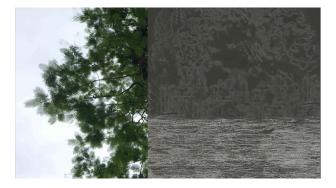




Page 18 Debora Hirsch (*video stills*) *Binary Fresco* 2020 Digital video and animation Duration 3' 49"







Debora Hirsch (video stills) Firmamento 2019 Digital video and animation Duration 6'

THE ICONOGRAPHY OF SILENCE (2019)



The Iconography of Silence (2019) is one of Debora Hirsch's more direct references to the insidiousness of control in interpersonal dynamics of abuse and unbalanced power. This series exists as a result of Hirsch's contribution as a volunteer in Italy and in Brazil with two organizations supporting women survivors of domestic violence.

Representative of the series, *The Iconography of Silence (IPV - Sentences)* is composed of a framed mirror which has red text appearing from beneath its surface, displaying phrases that have been used during moments of verbal dominance. The aggresive phrases, which are sourced directly from the internet, as well as from women Hirsch has worked with and friends, come into focus throughout the duration of the sequence. These phrases slowly blurr and layer on top of each other to create a red background. As the viewer looks into the mirrored screen, they see themselves reflected in the fraught human dynamic that plays out – as either victim, perpetrator, or bystander.

Debora Hirsch *The Iconography of Silence (IPV - Sentences)* 2019 Mirror and ipad in laquered wooden frame

15 1/8 x 12 3/8 in.

DONOTCLICKTHRU (2016)

In the series *Donotclickthru* (2016), Debora Hirsch utilizes humor, irony, and the codified language of clickbait to create works that comment on the type of communication facilitated by the internet in the present moment. Hirsch explores how technology allows for interactivity and symmetric conversation. However, it also asks users to pay a price: lack of privacy, overexposure, and externally controlled predictability.

Originally presented via an interactive website, <u>donotclickthru.com</u>, the works on paper featured in the exhibition straddle a space between the analog and the digital. Much like actual clickbait, they enticingly make reference to potential knowledge through seemingly random images. Rather than potentially exploiting the internet user, these drawings leave the viewer in a humorously contemplative state.



Debora Hirsch donotclickthru (Top 10 Influential People who Never Lived) 2016 Ink on Japanese tracing paper 3 1/8 x 3 1/2 in.

























Debora Hirsch *donotclickthru* 2016 Ink on Japanese tracing paper 3 1/8 x 3 1/2 in.

Page 24, top row:

donotclickthru (They Know Everything About You. Even This)

donotclickthru (They Got Inside A Capsule. You'll Not Guess Where They Stepped out)

Middle row:

donotclickthru (10 Paragraphs About Lists You Need in Your Life Right Now)

donotclickthru (Ready-Made Information To Fill The Void Of Contemplative Wisdom)

Bottom row:

donotclickthru (This Addiction Is The Most Difficult To Overcome. It Is Not Coke)

donotclickthru (Should We Worry About Our Cat's Acne?)

Page 25, top to bottom:

donotclickthru (10 Amazing Places Where There is Power and Therefore Resistance)

donotclickthru (How To Have an Opinion Without Watching A Fiction That Supports It)

dontoclickthru (19 Situations In Which What Should Be A Blessing Becomes A Curse)

SELECTED EXHIBITIONS AND PROJECTS

NOT IN MY BACKYARD (HERE LIES HENRIETTA LACKS)

A collaborative project between Hirsch and Italian artist Iaia Filiberti, *Not in My Back-yard (Here Lies Henrietta Lacks)* adressed systematic racism in science and medicine through the story of Henrietta Lacks, an African-American woman whose cancer cells were obtained without her consent, and went on to be used for life saving medical research. Lacks and her family were never formally credited nor compensated for the use of her biological material.

The installation displays scientific papers that repress the provenance of Lacks' cells. The central portrait and accompanying text is taken from the headstone epitaph dedicated to Lacks in 2010 after lying in a previously unidentified grave since her death in 1951.

Not in My Backyard (Here Lies Henrietta Lacks) comments on multiple issues regarding race, the ethics of human experimentation, and the immoral yet legal benefits and profits to medicine and science from the use of Lacks' cells.

Debora Hirsch in collaboration with Iaia Filiberti *Not In My Backyard (Here Lies Henrietta Lacks)* Lambda print, frame, plexiglas box, portrait, scientific papers 2016

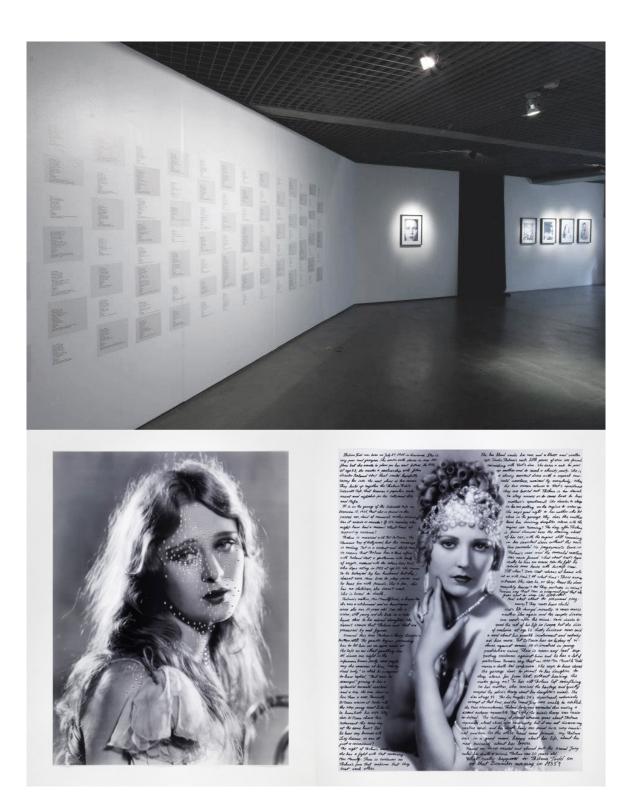
Page 27, Top:

Installation view *Medicine in Art* MOKA Museum of Contemporary art, Krakow 2016

Bottom: Installation view Bound Up Together: On the 100th Anniversary of the 19th Amendment Smack Mellon, New York 2020







Framed is the result of an extensive research project taken upon by Hirsch and collaborator laia Filiberti when they come across a trove of old-Hollywood actress headshots. Together, they reconstructed the seemingly forgotten lives of 100 actresses stemming from these photographs. *Framed* presents Hirsch and Filiberti's discoveries, and formally introduces these women whose journey's reveal lives that came across vulnerabilities, discrimination, and lack of respect, all while chasing the American dream.

Debora Hirsch in collaboration with Iaia Filiberti Framed Mixed media installation 2013

Page 28 Installation view Framed Ida E Volta, MuBE Museu Brasileiro da Escultura e Ecologia, São Paulo 2014

FRAMED

LA CITTA' IDEALE

Commissioned by the city of Mirandola after a devastating earthquake which caused damage to many historical landmarks, Hirsch designed the panels of a kiosk located at the Piazza del Duomo, just outside of the town hall. The eight panels depict the interior of the Teatro Nuovo, which was damaged in the earthquake. Hirsch also depicts members of the Pico family, who were part of the nobility during the 16th century, seated in the theater boxes. This illustrious family and historical city landmark become a part of the city architecture, staring out into the actions of daily life.



Debora Hirsch *La Citta' Ideale* C-print panels 2020

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Installation view *La Citta' Ideale* Piazza del Duomo, Mirandola 2020



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Dagli anni '80 in poi: il mondo dell'arte contemporanea in Italia Text: Giulio Ciavoliello Editor: artshow edizioni-juliet editrice, Italy

Enciclopedia dell'Arte Zanichelli Editor: Zanichelli, Italy

CV

DEBORA HIRSCH

Born 1967, São Paulo, Brazil Lives and works between Milan, Italy and New York		
EDUCATION		
MSc, Industrial Engineering, University of São Paulo, São Paulo, Brazil MBA, Bocconi University, Milan, Italy		
RESII 2019	DENCIES AND AWARDS Artist-in-residence at BoCs curated by Giacinto di Pietrantonio, Cosenza Artist-in-residence at AnnexB, New York Nominee, Grants and Commissions Program, Cisneros Fontanals Art Foundation (CIFO)	
2018 2013		
SOLO EXHIBITIONS		
2021 2019 2017 2016 2014 2013 2012 2009	Firmamento, Hutchinson Modern & Contemporary, New York, USA Scivias, Galerie Lisi Hämmerle, Bregenz, Austria Firmamento, MARS Milan Artist Run Space, Milan, Italy Andata e Ritorno, Palazzo Della Ragione, Verona, Italy Donotclickthru, Galleria Pack, Milan, Italy Ida e Volta, MuBE Museu Brasileiro da Escultura e Ecologia, São Paulo, Brazil Framed, Bernice Steinbaum Project Room, Miami, USA Limite, MuBE Museu Brasileiro da Escultura e Ecologia, São Paulo, Brazil BR 101, Fondazione A. Olivetti, Rome, Italy	
GROUP EXHIBITIONS		
2020	Bound up Together, Smack Mellon, New York, USA La Cittá Ideale (public art), Mirandola, Italy CURRENTS: An Overwhelming Response, A.I.R. Gallery, New York, USA L'Arte non si ferma, Fondazione Luca e Katia Tomassini, Orvieto, Italy WOMAHR, Palazzo Gil Fondazione Molise Cultura, Campobasso and Palazzo de' Mayo, Chieti,Italy	
2019	Libere Tutte, Casa Testori, Novate Milanese, Italy Contemporanei/Contemporanée, Polo Santa Marta, AGI Verona Collection, Verona, Italy Eco Shifters, Fondazione La Fabbrica Del Cioccolato, Torre, Switzerland Eco Shifters, Carriage Trade, New York, USA Chants d'amour, Galerie Dix9, Paris, France	

Featured artist, II Crepaccio by Caroline Corbetta, Milan, Italy Somewhere Under a Vast Solid Dome, Galerie Dix9, Paris, France All Year Round, Palazzo Collacchioni, Capalbio, Italy Belvedere, Teatro dei Fauni, Locarno, Switzerland Video Formes, Festival International D'Arte Numériques, Clermont-Ferrand, France

- 2018 Welcome to the Anthropocene!, riss(e), Varese, Italy Fugitive Designs, RU Residency Unlimited, New York, USA BelVedere, MIART @MARS, Milan, Italy Panorama Punjab, Qila Mubarak, Patiala, India
- 2017 Dreams & drama. Law as literature, nGbK, Berlin, Germany Arte contro la corruzione, Casa Testori, Novate Milanese, Italy Il volto che cambia, MIDeC, Laveno, Italy Drawings from Lightning, Madeinbritaly, London, UK
- 2016 Fateful Space, WhiteBox, New York, USA Poland

Before Nightfall, Anthology Film Archives, New York, USA 2015 Imago Mundi, Fondazione Sandretto Re Rebaudengo, Turin, Italy E II Topo, Rob Pruitt's Flea Market, AplusA, Venice, Italy Gender in Art, MOCAK Museum of Contemporary Art in Krakow, Krakow,

- Poland
 - Saronno, Italy Italy
- 2014 Framed, Galleria d'Arte Moderna Palazzo Forti, Verona, Italy Poland
- Italy
- 2012 MAP project, EX3, Firenze, Italy
- 2011 Quelli che restano, Spazio Oberdan, Milan, Italy MAP project, MAGA Museum, Gallarate, Italy Invisibilia, GAMC Palazzo Forti, Verona, Italy
- ConfinInfranti, GAMC Palazzo Forti, Verona, Italy

Panorama Punjab in association with WBX Out of the Box, New York, USA WunderMoRE, MAXXI National Museum of the 21st Century Arts, Rome, Italy Art in Art, MOCAK Museum of Contemporary Art in Krakow, Krakow, Poland Cortesie per gli ospiti, Palazzo Collicola Arti Visive, Spoleto, Italy Medicine in Art, MOCAK Museum of Contemporary Art in Krakow, Krakow,

YIMBY - Yes in My Back Yard, Galleria II Chiostro Arte Contemporanea,

World Academy, Project for EXPO 2015, Piazza Citta' di Lombardia, Milan,

Crime in Art, MOCAK Museum of Contemporary Art in Krakow, Krakow,

2013 Biennale Adriatica Roncaglia XXXII, Passato prossimo, San Felice sul Panaro,

2010 Framed book and video, Fondazione Sandretto Re Rebaudengo, Turin, Italy Framed, 100 round trips to Hollywood, Spazio Oberdan, Milan, Italy

2009 Nuovi pittori della realtà, PAC Padiglione d'Arte Contemporanea, Milan, Italy XV Quadriennale di Roma, Palazzo delle Esposizione, Rome, Italy Videoart Yearbook, Care of, Milano, Italy AMACI, Telecom Italia Future Lab, Genova, Italy	
2008 Nuovi pittori della realta, PAC Padiglione d'Arte Contemporanea, Milan, Italy	Co
BR 101, Fondazione A. Olivetti, Rome, Italy	Debora
2006 FILE II Electronic Language International Festival, Espaço Telemar, Rio de Janeiro	detail, Firmamente
and Centro Cultural FIESP, Sao Paulo, Brasil	20
Videos d'artistes dans les collections, Galerie de l'Artotheque, Lyon, France	Acrilyc o
L'infinito dentro lo sguardo: sentieri interrotti, GAMC Palazzo Forti, Verona, Italy	38.8 x
2005 L'Arte In Testa, MACI Museo Arte Contemporanea Isernia, Isernia, Italy	
Orizzonti Aperti, GAMC Palazzo Forti, Verona, Italy	© Hutchinson Modern
Anteprima XIV Quadriennale d'Arte, Palazzo della Promotrice delle Belle Arti,	
Torino, Italy	
La Creazione Ansiosa, GAMC Palazzo Forti, Verona, Italy CITTàZIONI: Public art in Milano, Rizzoli, Milan, Italy	Artworks © D
PUBLIC COLLECTIONS	Texts © Hutchinson M
MOCAK Museum Of Contemporary Art in Krakow, Poland	
MuBe Museu Brasileiro da Escultura e Ecologia, Brazil	
Casa Testori, Italy	
Fondation Francès, France	
Fondation Benetton, Italy	Special thanks to Debora Hirsch, Da
Arte Mondadori, Italy	Andrea Zambrano for their collabora
AGI Verona Collection, Italy	proj
GAMEC Verona, Italy Manta dai Dasahi Dashi Callastian, Italu	
Monte dei Paschi Bank Collection, Italy MoRE Museum	
Museo Premio Suzzara, Italy	
Fondazione Rivoli2, Milano	
BoCs Museum, Italy	Η U T C H I N S C
	& CONTEI

Cover ora Hirsch ento (Hall of Antiques) 2018 of Canvas 3 x 70.8 in.

ern & Contemporary, 2020

Debora Hirsch

Modern & Contemporary

Damasia Lacroze, Martina Lentino, and poration and assistance in realizing this project.

ON MODERN EMPORARY

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