



SEEDS

SEMI DI CULTURA, CURA E COMUNITÀ

Fondazione Sozzani presents the second event of **Seeds**, a four-day journey of care, culture, awareness and taste. **Seeds** is an invitation to slow down time, to observe, listen and cultivate change. It is a two-day program dedicated to **nature** growing, **ideas** germinating, and **communities** coming together. Fondazione Sozzani's vegetable and herb garden was created as a space for the relationship between design, culture and nature. It is a garden to listen to, alive with **meetings, exhibitions, workshops, publications** and **flavors**.

with
Clinica Botanica green design studio
Coloribo creative studio
Corraini Edizioni art and design publishing house
Emanuele Coccia author and philosopher
FAO Food and Agriculture Organization of the United Nations
Matteo Ward author and activist
Pasticceria Cucchi historic Milanese pastry shop
Reading Room space for contemporary magazines

on view
Totems of Silence, The Breath of the Earth, Studio and **Falling on Earth** by Kris Ruhs

during the four-day event, it will be possible to

- participate in Bice Perrini's Coloribo workshop
- adopt plants and follow the laboratories of Clinica Botanica
- taste a plant-inspired menu created by Pasticceria Cucchi
- browse through art and design books published by Corraini Edizioni and discover international magazines selected by Reading Room
- learn more about how to reduce food waste thanks to FAO guidance
- discover the real impact of our wardrobe on the planet through the journey to three continents of the docu-series Junk
- visit the exhibitions and experience the total work of art by Kris Ruhs, who often confronts nature and its generative force

It's possible to book the free admission for the entire day and, separately due to limited seating, the access to workshops and meetings by scanning the qr code:



FONDAZIONE SOZZANI
via Bovisasca 87 – 20157 Milan

FONDAZIONE SOZZANI
via Bovisasca 87 – 20157 Milano, Italia
m. +39 338 7458427
galleria@fondazioneozzani.org
fondazioneozzani.org
[@fondazioneozzani](https://www.instagram.com/fondazioneozzani)



Thursday 17, Friday 19, Saturday 20 and Sunday 21 September
from 11Am to 8PM

KRIS RUHS

FALLING ON EARTH

STUDIO

THE BREATH OF THE EARTH

Born in 1952 in New York to parents of German origin, Kris Ruhs spent his childhood in Queens. After studying at the School of Visual Arts, he spent his early creative years in the burgeoning New York art scene of the 70s and 80s. During this period, he was particularly drawn to the works of Richard Artschwager, which explored the boundaries between sculpture and furniture. His first exhibitions were at Richard Green and Tower Gallery in New York. While working with paper and ink, Kris Ruhs begins his first series of sculptures from pieces of plank wood he picks up on the street around his studio on South Broadway.

His works are made from materials that have been cut, scraped, carved, painted and burned to give a new surface and form, while retaining the charge of their previous uses. If Pollock's dripping and the iron work of Paul Evans from the New Hope School proved to be evocative, Kris Ruhs' very quickly established a similar originality of relationship to form and materials.

For him, all surfaces become a "canvas" and all materials "paint". His use of repetitive processes enables him to play with optics that transform the perception of the object and its materiality.

His early "boxes" from the 1980s are emblematic of the artist's relationship with materials. Kris Ruhs' strong ability to bring out the expressive potential of structure, materials and color enables him to free himself from the boundaries between genres and dimensions.

In the course of his many exhibitions and installations, he explores the processes of creation and their expression, so that his work can be integrated into a number of aesthetic questions that Kris Ruhs chooses to confront. Materials and light can move, but they can also remain motionless. Color and form are subject to experiments that range from the most rigorous to the most whimsical.

Each work is thus more an experience of perception than an object. Whether abstract or figurative makes no difference. The intensity of perception seems pushed to the extreme. The directness of this dialogue between artist and material leads Ruhs to adapt any technique to his imaginative process. As the decades went by, his work evolved, and he began to favor more neutral supports such as large, flat surfaces that evoke painting.

The artist's ability to take account of all media, to be a draughtsman as well as a painter or designer, makes him an artist of the total work of art. In the end, all Kris Ruhs' works, whatever their size, possess the intensity of an installation. Whether it's his daily sketches that punctuate time and years, or his large-scale environments, they produce their own spatiality.

Fabrice Hergott, direttore del Musée d'Art Moderne de la Ville de Paris

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KRIS RUHS

TOTEMS OF SILENCE

Kris Ruhs' practice grows out of a profound and long held respect for his materials. Taken from the hidden histories of detritus; discards of weathered wood planks, rusted iron rods, broken beams, twisted wire - once new, now used and abandoned pieces are given voices that hint of the old, as they bear up to present the new.

Ruhs listens to these forgotten things. He works with what the world leaves behind. Where others see waste or abandonment, he finds latent possibility and breathes new life into objects on the verge of collapse.

By elevating cast-off materials in this way, Ruhs brings forward the elemental continuity of all materials. Each assemblage becomes a marker of time, a witness that both resists and the accepts change.

In Totems of Silence, fragments are transformed into vertical presences that visually pierce this natural cycle. Ruhs's work mirrors this philosophical wisdom in real time. What has been used, abandoned, or worn down is not an ending, but the beginning of another story. His assemblages reflect the ecology of all living structures, affirming that transformation is the natural destiny of all matter.

This verticality of strength, fragility, and resilience speak a material language. Having once served other ends, they now stand together with a new function. Rising as gentle guardians of forgotten matter, giving form to memory, they now resonate with new energy.

The materials of each *totem* in Ruhs' hands is an act of listening into their silences, of standing before their materially marginalized presence that refuses to be erased.

Standing among them, one feels like a participant in a quiet ritual of attention. One is sharing space with objects engaged in a similar process. We all listen to the ebb and flow of life, and although not spoken, remind us that silence, too, has a voice.

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JUNK

ARMADI PIENI

A trip in three continents to unveil the true impact of clothing overproduction on the planet

a co-production **Will Media** and **Sky Italia**
with **Matteo Ward**
directed by **Olmo Parenti** e **Matteo Keffer**

A docu-series of six episodes now available on the YouTube channel of Sky Italia, on demand on Sky and on NOW

During the **Milan Green Week** and on the occasion of **Seeds, seeds of care, culture and community**, Fondazione Sozzani presents **Junk**, a docu-series of six episodes which inspire a reflection on the excessive production and consumption of clothing. The episodes are available on the YouTube channel of **Sky Italia**, on demand on **Sky** and on **NOW**. Co-produced by Will Media and Sky, Junk sheds a new light on the contemporary impact of the textile industry, through the stories and images of the people and ecosystems which are most affected. Host and co-author is **Matteo Ward**, entrepreneur and activist, who curated the scientific research of the series, written and directed by **Olmo Parenti** and **Matteo Keffer** of A Thing By.

Every episode is shot in a different country, focusing every time on a different issue caused by the overproduction and overconsumption of clothes: in **Chile** and **Ghana** the series reveals the problem of textile waste. In **Indonesia** viewers have the chance to discover how the production of artificial fibers is killing biodiversity at a huge cost for the entire world. In **Bangladesh** then, viewers have the chance to learn what has changed in the country's textile industry ten years after the collapse of **Rana Plaza**, which killed over 1100 garment workers in 2013. In **India** instead Junk narrates the true story of cotton production, a fiber stressed and exhausted by human greed. And finally, in **Italy**, the series shows that the problems caused by the industry are often closer to us than we think, focusing on the problems caused by textile chemical treatments in the country. Junk's objective is to raise **awareness** and inspire people to take action, as each one of us has a role to play.

Will is an online community of individuals and businesses who are aware of their impact on the future. Every day, we create top-notch original content with one mission in mind: build a more sustainable, fair, data-driven world with a new economic engine. Since 2020, we've become the go-to source for digital information for a community of over 2 million people. We tell our community about the changes that surround us through a wide variety of formats, distributed across our eight platforms, live events, and special projects. And guess what? We keep it simple, straightforward, and never boring.

Sky Italia is a media & entertainment company founded in 2003. It is part of the Sky Group, one of the leading entertainment groups in Europe, which is controlled by Comcast Corporation, an international media & technology company. Sky has changed the viewing habits of millions of Italians and is a byword for innovation. The latest is Sky Glass, a next-generation smart TV that integrates Sky content, free-to-air channels and streaming services in a single interface. The range of products and services is completed with Sky Q, which combines Sky content and that of the main apps; and NOW, the OTT offer that gives access to Sky content. In addition, Sky offers the Sky Wifi ultra-broadband service, the fastest fixed network in Italy according to Ookla®. In addition to sports, news, entertainment, cinema and culture content, Sky is also the producer of some of Italy's most successful original TV series and its production commitment continues to increase. With the channels TV8, Cielo and Sky TG24, Sky is also present on free-to-air digital terrestrial television. The company promotes responsible business, environmental protection and the fight against digital inequality. With the Sky Zero campaign, it is committed to becoming net zero carbon by 2030.

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