

# ANDREA GALIAZZO

## PORTFOLIO

My work is based on personal observations and experiences, yet the development in time and space depends on chance or circumstances.

The starting point is usually an already existing situation, place, image, object, if not the lack of it. By collecting, dislocating or repeating the subject in time and space I aim to explore critical situations and events that affect the status of the thing but at the same time open up new possibilities for it to be used, interpreted and actively transmitted.

Research-based projects, appropriations and interventions in public spaces are often presented by means of installations that deal with the blurred distinction between fact and fiction, document and comment, representation and fabrication, and question fundamental notions in art history such as originality, authenticity and authorship.

## BEELINE

PHOTOGRAPHIC DOCUMENTATION OF A PERFORMANCE AND BOOKLET DISTRIBUTION

B/W AND COLOUR INKJET PRINTS, FRAMED

50 X 40 CM EACH

ED. OF 3

PRINTED BOOKLET, STAPLED

A5, 16 PAGES, ITA ENG FRA

OPEN EDITION

2009

Some years ago I used to travel between Belgium and Italy to see Amandine. At that time I engraved a pavè in front of her door with the distance and the direction defining this distance. Soon the work have been vandalised by unknowns, after which the pavement have been fixed by city employees. By accepting these accidents in the creative process my intent was to investigate the material conditions of the context for which the work was created. Material conditions that can question assumptions and motivations of the work itself, therefore nourishing it further.

A text, freely available at the exhibition space, refers about the creative process.



Beeline, installation view at LLS 387, ruimte voor actuele kunst, vzw, Antwerp, 2011.



Vivevo in Italia, Amandine a Bruxelles. Nel marciapiede sotto casa sua incisi un pavé indicando la distanza che ci separava e la rotta da seguire per potermi eventualmente raggiungere.

Trattandosi di un intervento su suolo pubblico avrei dovuto richiedere un'autorizzazione alle autorità locali. Impossibile ottenerla. Lo realizzai comunque in un punto dove i pavé erano già smossi, alcuni mancanti del tutto.

L'indicazione rimase per qualche mese. Un giorno Amandine si accorse che al suo posto era stata provvisoriamente messa un'altra pietra. Ritrovò il pavé inciso poco distante, capovolto, e lo riprese con sé in modo che potessi risistemarlo nella propria sede appena fossi tornato a trovarla.

Qualche tempo dopo mi trasferii da lei. Non avevo ancora ricollocato il lavoro quando mi accorsi che alcuni uomini fluorescenti stavano riparando il marciapiede.

Dopo una prima reazione di irritazione cominciai a riconsiderare le motivazioni che stavano alla base del mio intervento. Beeline non voleva essere un atto vandalico. Tuttavia, questo incidente creava una frattura fra l'opera intesa come intenzione o progetto e le condizioni

effettive dell'ambiente stesso per il quale era stata creata, delegittimandola.

Intervenire nuovamente non aveva più senso. Preferivo considerare questo evento con le sue conseguenze piuttosto che perseverare in un progetto ideale separato da esse; confrontare il mio agire con quello che succede intorno, rimettermi in gioco. In fin dei conti la distanza non era più una preoccupazione...

Rimanevo in possesso del pavé inciso. Sia che considerassi l'intervento artistico nell'ambito pubblico o l'intervento del pubblico nel fare artistico, questa pietra era diventata pesante ed ingombrante. Non più indicazione, non più marciapiede, era segnata dal mio gesto di appropriazione, impacciata nelle vestigia dell'opera. Aveva bisogno di essere liberata.

Non molto lontano vi era un'altro cantiere stradale con mucchi di pietre raggruppate in attesa di essere posate nuovamente. Gettai il pavé in uno di questi mucchi con l'intento di restituirgli un senso senza cercare di imporlo.

A lavori ultimati della pietra in questione non sembrava rimanerne traccia.

*Above: excerpt from the booklet (italian version).*

*Left: Beeline (detail), 2009.*

At the time I was living in Italy and Amandine in Brussels. I carved one of the setts placed in the pavement outside of her house, with the distance that was separating us and the route for her to follow in order to get to me.

Being an intervention on a public ground I was meant to ask for permission from the local authorities, which I knew would have been impossible to get. I did it anyway, in a spot where the stones were already disrupted, some missing.

The instruction survived for a few months. One day Amandine noticed that in its place was another sett. She found the carved stone left upside down a few steps away; she picked it up for me to put it back as soon as I returned to her.

Not long afterwards, I moved in with her. Before I could even put the stone back in its place, some fluorescent men were already repairing the pavement.

After an initial reaction as of nuisance, I had to reconsider the reasons that first moved me towards such an intervention. Beeline was not the action of a vandal.

Nevertheless the event allowed a gap between the work itself as intention or project, and the specific conditions for which it had been

created.

Intervening a second time didn't make any sense. I chose to accept the event and its consequences rather than persist in a detached and idealised project; I wanted my practice to face the changes in the surrounding environment, and for myself to face new challenges. Eventually, the distance between Amandine and I was not so relevant anymore...

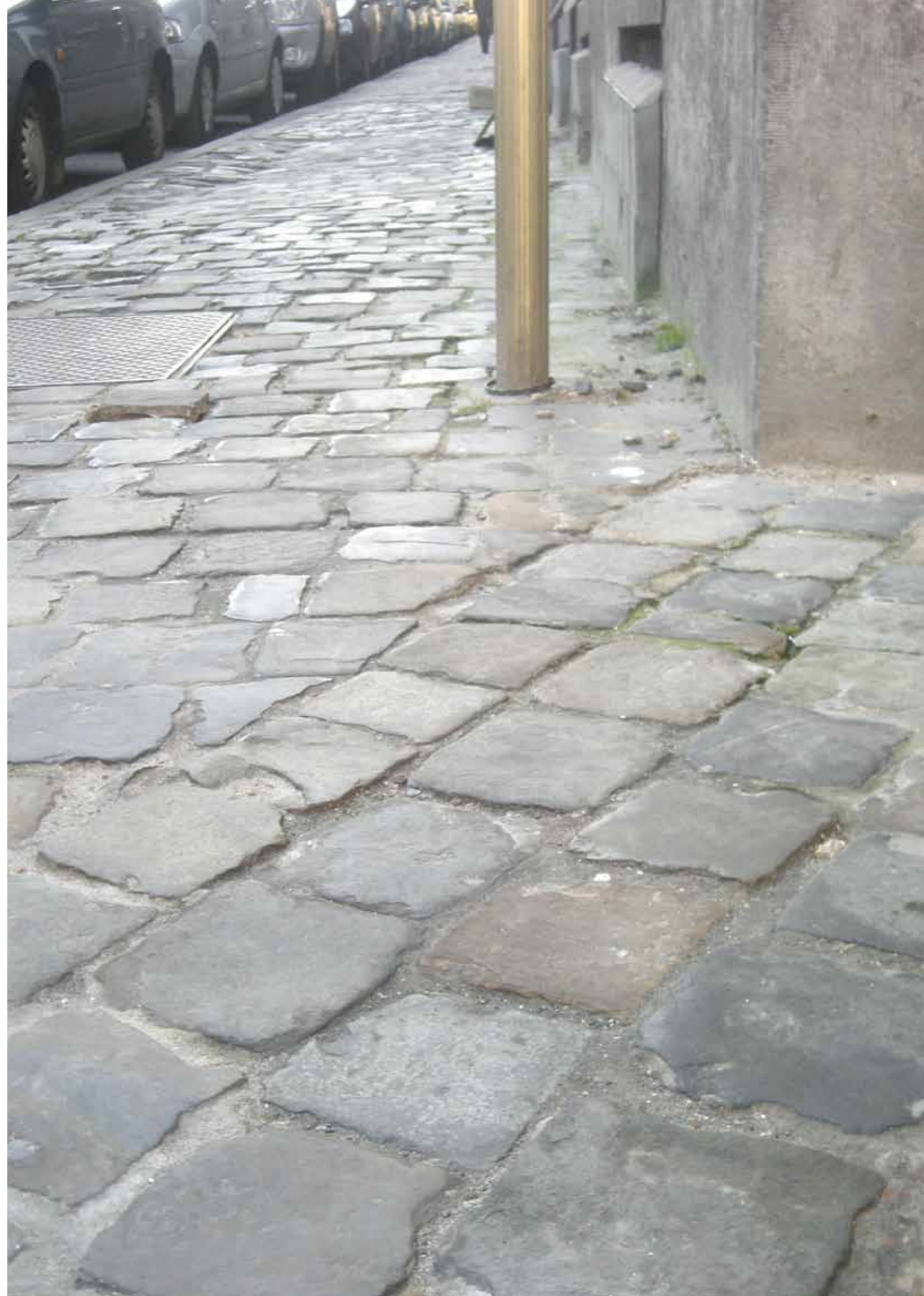
I was left with a stone in my possession. Whether I considered the work of art as intervention in a public space, or the public's intervention in a work of art, the sett started to burden. Not an instruction anymore, not even pavement anymore. It was carrying the mark of the appropriation I performed, furthermore it was restrained by the label 'work of art', loaded with added meanings. It needed to be freed.

Not far away from the house there was another road works site, where more stones were piled up waiting to be laid down. I threw my sett away on top of one of these piles, with the intention of giving meaning back to it, but without imposing it.

When the works were over, there was no trace left of my stone.

*Above: excerpt from the booklet (english version).*

*Right: Beeline (detail), 2009.*



## MISSING STONE RELOCATION

VIDEO DOCUMENTATION OF AN ACTION, VENICE

SINGLE-CHANNEL VIDEO ON MONITOR

26' 48"

2011

The action consists in the relocation of the stone previously removed from a garden in Venice to make the sculpture *Missing* in 2008.

Ordinary part of a building, the stone was used as an improvised fat plants pot. I've taken the stone upon which I've engraved the word «missing» and exhibited it in a museum in Rome. Then the work have been stored for three years. The intent of this action is to put the sculpture back into the world as if almost nothing happened.



*Right: Missing Stone Relocation, two stills from video, 2011.*

*Following pages: Missing Stone Relocation, installation view at Annie Gentils Gallery, Antwerp, 2012.*





*Missing, installation view at MAXXI Museum, Rome, 2008.*



*Missing, as in Giudecca, Venice, before 2008 and after 2011.*

# REPLACING PESSOA

PHOTOGRAPHIC DOCUMENTATION OF A PERFORMANCE AND BOOKLET DISTRIBUTION

INK-JET PRINT, FRAMED

50 X 70 CM

ED. OF 3

PRINTED BOOKLET, STAPLED, FREELY DISTRIBUTED

A6, 8 PAGES, ENG

OPEN EDITION

2012

**The action consists in spending a whole day on an empty pedestal to replace a bronze portrait of Fernando Pessoa, previously toppled by a branch during a storm.**

**Acting like a monument, I was sitting on the pedestal and observing the surroundings.**

**To fulfill a function by means of inactivity aims at mirroring the paradoxical situation of the artists, assumed to produce objects without any practical aim. Copies of a self-published booklet edition are distributed in the exhibition space.**



Replacing Pessoa, *Pessoa Square, Brussels, 2011.*





Replacing Pessoa (*documentation*), the toppled sculpture, Pessoa Square, Brussels, 2011.



Replacing Pessoa (*documentation*), the reinstalled sculpture, Pessoa Square, Brussels, 2012.

# ANONYMOUS SHORTCUT

INTERVENTION IN CITADELPARK, GHENT

DIGITAL PRINT ON PVC FOAM BOARD, POLE  
PLATE 35 X 70 CM, POLE 240 CM  
2014

In the park all the avenues are named after prominent people related to the city. There is a specific spot where most people take a shortcut across the lawn rather than following the path designed by the architect. Over time, a new trail has appeared but this shortcut didn't have a name yet.

By installing a street plate, I've named the shortcut to Anonymous (Those who made this trail by walking), transforming the latter in a Land Art work. By imitating the official street plates, my intent was to preserve the integration of such a spontaneous use of the space within the existing context, avoiding it to be immediately recognizable as art, a label that can become a burden, affecting its acceptance by the general audience.



*Above: Anonymous Shortcut, installation view in Citadelpark, Ghent, 2014.*

*Bottom: Anonymous Shortcut, Citadelpark, Ghent, 2014.*

## HOMAGE TO SYB HELLINGA

PORTRAIT OF THE FOUNDER OF KUNSTHUIS SYB, BEETSTERZWAAG, THE NETHERLANDS

MARKERS AND PASTELS ON PAPER, PRE-EXISTING FRAME

29,7 x 21 CM

2013

During a residency at Kunsthuis Syb, I've copied the framed photographic portrait of its founder Syb Hellinga, an artist whose last will was to transform his house in a space for artists. I've left my drawing in that frame, keeping the original picture just behind it.



*Above: framed photographic portrait of Syb Hellinga at Kunsthuis Syb, Beetsterzwaag.  
Bottom: Homage to Syb Hellinga, markers and pastels on paper, pre-existing frame, Beetsterzwaag, 2013.*

# STILL LIFES

SERIES OF 24 PHOTOGRAPHS OF OBJECTS RECOVERED DURING A WALK

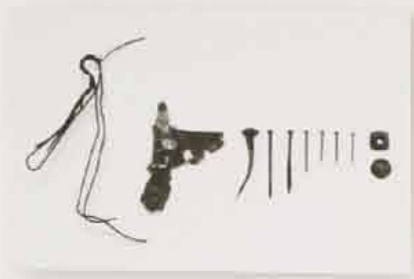
C-PRINT ON DBOND  
36 X 48 CM EACH  
2012

I was spending two weeks in Venice to realize a commissioned portrait of the city in twenty-four pictures, when an extraordinary 'acqua alta' submerged parts of the city. I therefore decided to have a walk tracing the city's blurring perimeter and to collect objects that, previously claimed by the water, had now reappeared on land. I've divided these objects into different groups, composing still-lives on a white background. The last day of my stay I've properly trashed all the objects.



*Bottom and right: Still Lives (details), 2012.  
Following pages: Still Lives, installation view at De Brakke Grond, Amsterdam, 2013.*





## DRAWINGS BY THE ARTIST AS A CHILD

INSTALLATION WITH 150 CHILD DRAWINGS CRONOLOGICALLY DISPOSED

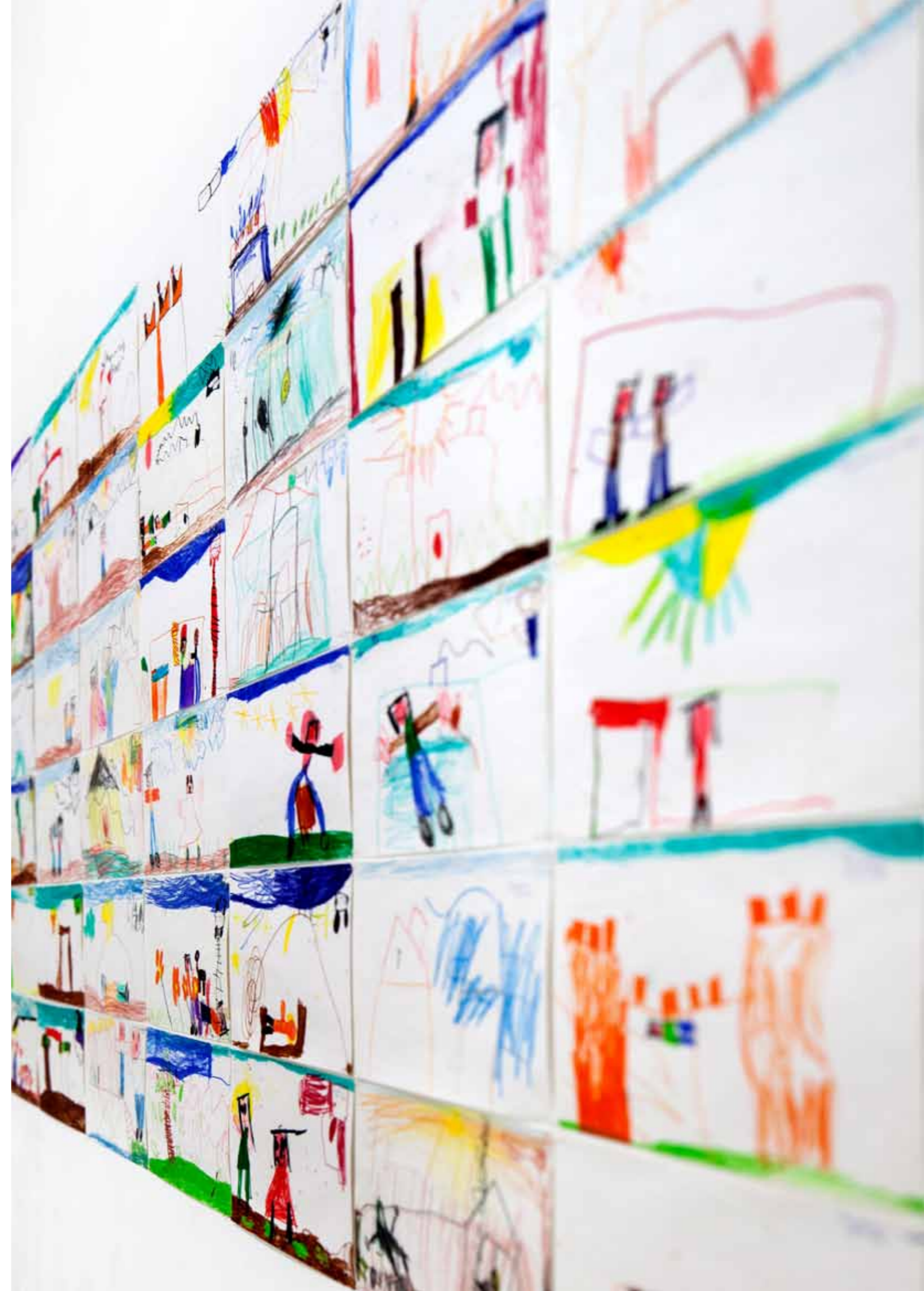
PASTELS, CRAYONS AND FELT-TIP PENS ON PAPER

21,5 x 33 CM EACH

2011

My first teacher used to write the date on all the drawings realized in the classroom. Years later I've found them and I got surprised by this methodic work of sistematic conservation, whose result is somehow trivial and universal but also very specific and personal.

The retrospective installation composed by my first 150 drawings cronologically disposed actually shows the first artist production.



*Right: Drawings by the Artist as a Child (detail), 2011.*

*Following pages: Drawings by the Artist as a Child, installation view at LLS 387, ruimte voor actuele kunst, vzw, Antwerp, 2011.*



## DRAWINGS BY THE ARTIST AS A CHILD AS A MAN AS SOMEBODY ELSE

INSTALLATION OF A DRAWING STUDIO

DRAWINGS ON PAPER, PREDATED SHEETS, PASTELS, CRAYONS AND FELT-TIP MARKERS,  
CERTIFICATES, SCANNER

VARIABLE DIMENTIONS

2014

I've realized hand-made copies of all the 150 drawings composing my previous installation *Drawings by the Artist as a Child*.

The recent copies constitute the basis for a third version to be realized by the public. To this purpose a drawing studio has been set up in the exhibition space. Participants were allowed to keep the drawing produced along with its certificate.



*Right and following pages: Drawings by the Artist as a Child as a Man as Somebody Else, installation views at HISK, Ghent, 2014.*





# LES PEINTRES

INSTALLATION WITH REPRODUCTIONS OF A LOST PAINTING AND BOOKLETS

COLLECTED IMAGES

MIXED MEDIAS

VARIABLE DIMENTIONS

2013 - ONGOING

DIGITALLY PRINTED BOOKLET, STAPLED

28 X 21 CM, 16 PAGES, ENG

OPEN EDITION

2014

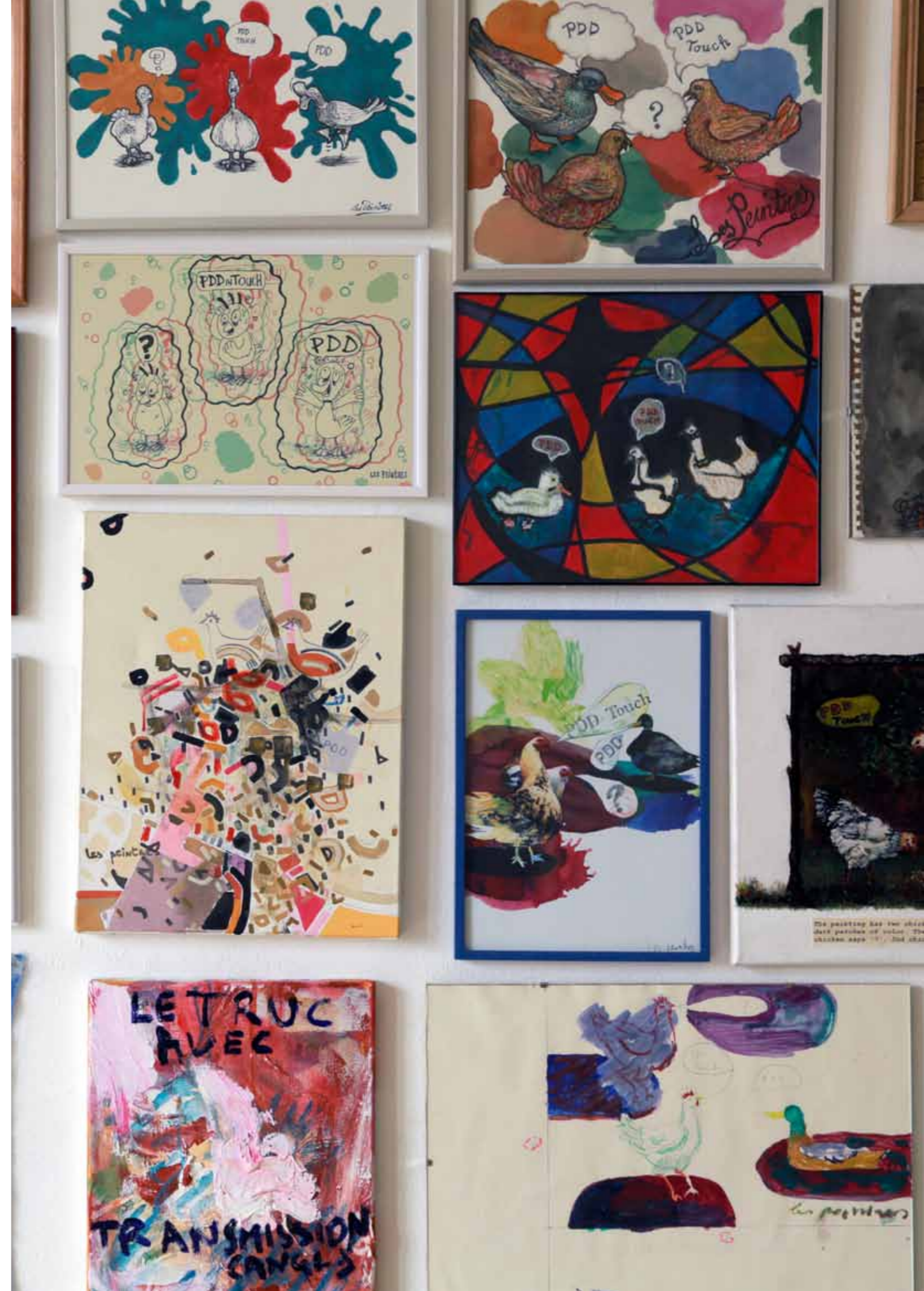
Dr. Les Sachs official website is blocked by Google. He has been convicted of defamation in the U.S. in a legal proceeding which he claims was fraudulent. Since 2004 he has taken refuge in Europe where he tries to make his story public.

Intrigued by such precariousness in relation to the question of memory, I decided to write him a letter. After a few weeks' correspondence I showed him some of my art projects.

He wrote me back reporting the story of a painting he had found at a tram stop, including its description. At that time the picture was still in his apartment.

Since then, I have asked image-creators - other visual artists, designers, illustrators, street painters, comic authors and so forth - to create a version of the painting on the basis of that description.

In a subsequent letter, he told me he took the painting to the lost property office.



Right: Les Peintres (detail), 2013-2014.  
Following pages: Les Peintres, installation view in the artist studio, Ghent, 2014.



# IT'S EASIER TO FOOL THE PEOPLE THAN TO CONVINCE THE PEOPLE THEY HAVE BEEN FOOLED

FILM FOR THE WEB

SINGLE CHANNEL VIDEO ON YOUTUBE, STICKERS

92' 40"

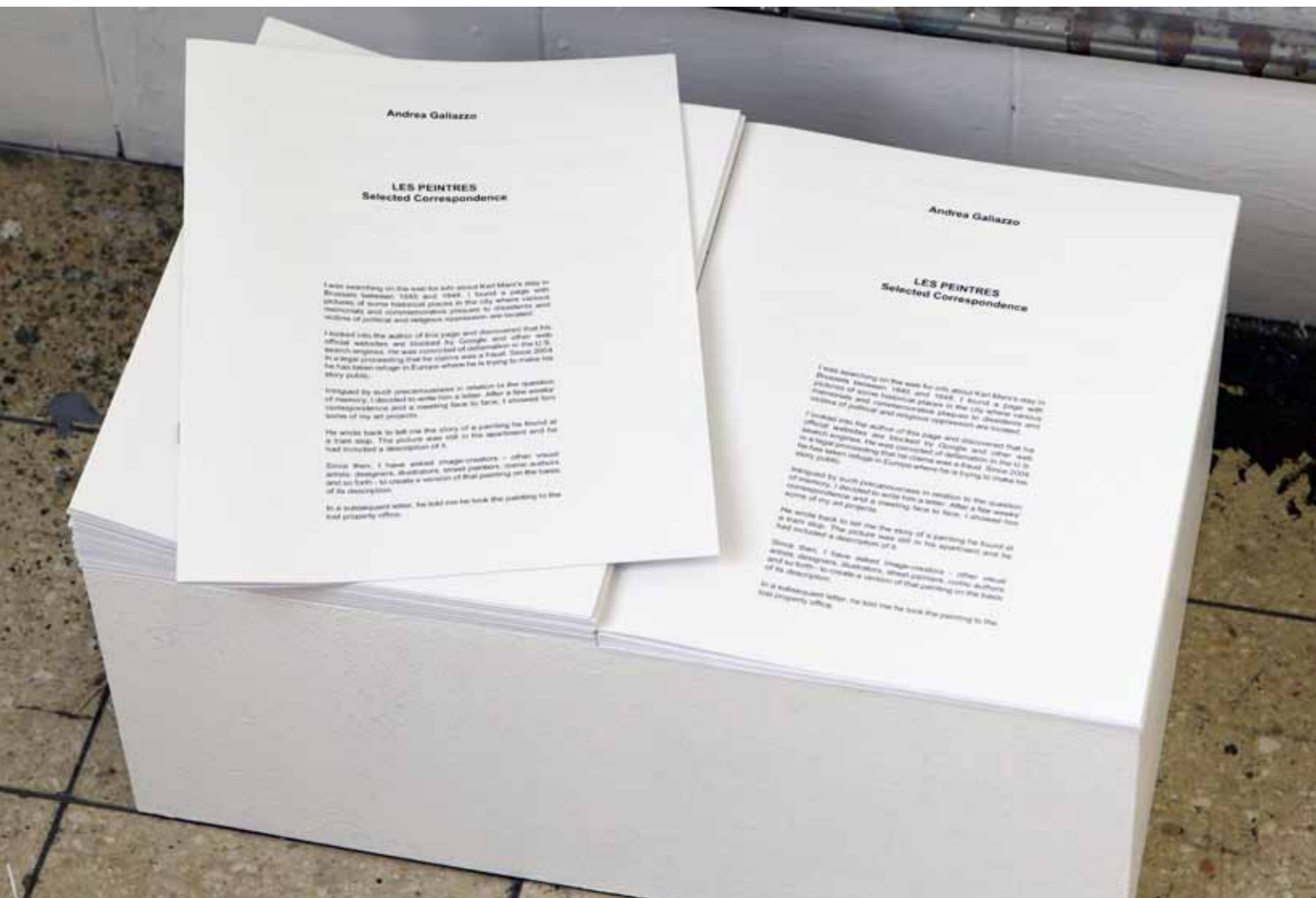
2013 - 2014

The film is based on the audio track recorded at the café Le Chat-Pitre in Brussels on March 2013 when I first met Les Sachs, an American writer and journalist banned from Google since 2007.

His words were then transcribed by a software and typed into the Google search engine in order to select the first image that came up at each sentence.

The title comes from an internet *meme*, a quotation often misattributed to Mark Twain.

It's Easier to Fool the People than to Convince the People They Have Been Fooled, *stickers*, 2013-2014.



Les Peintres, *booklets*, 2013-2014.



# IN BROAD DAYLIGHT

MASHUP WITH CLIPS FROM INTERNET AND TELEVISION NEWS

SINGLE-CHANNEL VIDEO ON FLAT SCREEN, LOOP

11' 55"

2014

The video presents a series of announcements concerning art thefts selected from my personal archive of clips from internet and television news.

When the theft of an artwork is covered by the media, the image of the stolen item burst on television and internet, increasing its popularity but also its economic and symbolic value.

An artwork stolen «in broad daylight» reveals its fetish status in the very moment it is repeated by the media; its proliferation as spectacle negates and acknowledges at the same time its absence, hence reconfirming its power.

*Right: In Broad Daylight, two stills from video, 2014.*

*Bottom: In Broad Daylight, installation view in the artist studio, Ghent, 2014.*



# IN BROAD DAYLIGHT

INSTALLATION WITH REPRODUCTIONS OF STOLEN ARTWORKS AND DOCUMENTATION

SILKSCREEN PRINTS ON CANVAS  
VARIOUS DIMENTIONS  
TO BE REALIZED

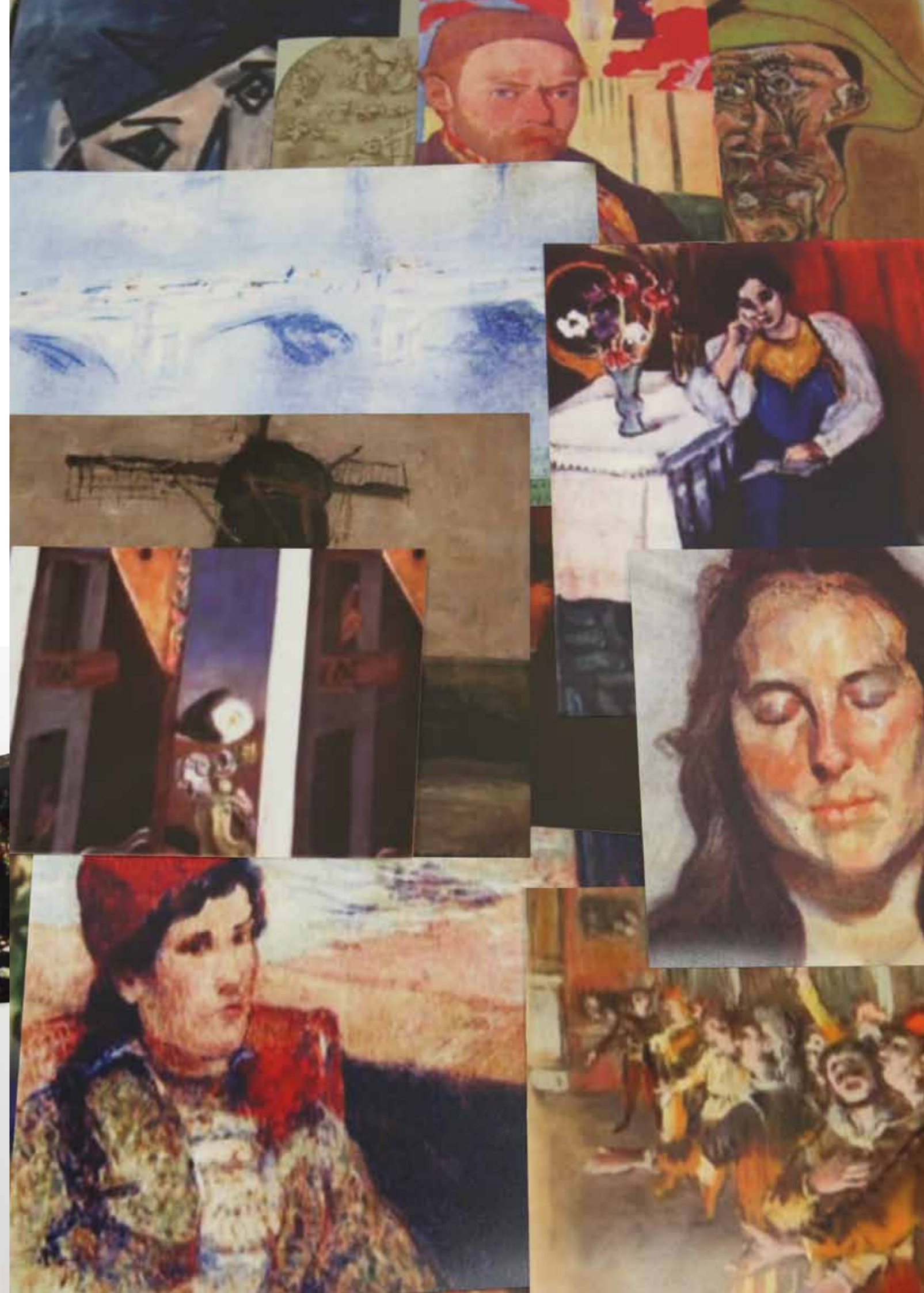
I'm selecting - from my archive of clips from internet and television news about art thefts - those artworks that have not yet been recovered.

The images obtained from video stills are blown up to the size of the original artworks and will be used as a basis to realize a series of silkscreen prints. An exemplair will be donated to the various museums and galleries that were victims of the thefts.

The realization of an installation presenting the prints and documenting my attempt to donate them is foreseen.

A lecture/performance on this topic will take place at the end of the process.

*Right and bottom: In Broad Daylight, several tryouts in the artist studio, Ghent, 2014.*



**PHOTOMONTAGE AVAILABLE FOR FREE  
FROM NASA WEBSITES DIGITALLY MODI-  
FIED BY ADDING A PLANET TO THE SOLAR  
SYSTEM PRINTED FRAMED SENT NEVER AR-  
RIVED AT THE EXHIBITION NEVER RETUR-  
NED TO THE SENDER (COPY OF)**

VARIOUS OBJECTS PRESENTED IN A VITRINE

FRAMED COLOR PRINT

37,5 X 33 X 4 CM

ED. OF 3

TWELVE POSTCARDS HELD BY A PRINTED CARDBOARD

14 X 10 EACH POSTCARD

ED. OF 20

2009

**A work of art that never arrived at the exhibition for which it had been speci-  
fically realised.**

**Fortunately the parcel didn't return to the sender either.**

**I've never tried to get it back.**

**I've let the original stray, and produced its copy.**



Photomontage Available for Free from NASA Websites Digitally Modified by Adding a Planet to the Solar System Printed Framed Sent Never Arrived at the Exhibition Never Returned to the Sender (Copy of) *(detail), 2009.*



Photomontage Available for Free from NASA Websites Digitally Modified by Adding a Planet to the Solar System Printed Framed Sent Never Arrived at the Exhibition Never Returned to the Sender (Copy of), installation view at LLS 387, ruimte voor actuele kunst, vzw, Antwerp, 2011.





Above: Photomontage Available for Free from NASA Websites Digitally Modified by Adding a Planet to the Solar System Printed Framed Sent Never Arrived at the Exhibition Never Returned to the Sender (Copy of), 12 postcards in a cardboard wrap, ed. of the artist, Brussels, 2009.  
 Right: dispatch note and shipment traceability documentation.

▼ Expéditeur / Afzender:

Nom / Naam: ANDREA GALIARDI  
 Société / Vennootschap:  
 Adresse / Adres: 50 rue des Gobelins  
 11050 IXELLES / BRUXELLES  
 Tél. / Tel.: 068 853 8886  
 Email: andrea.galiardi@opmail.com

▼ Destinataire / Geadresseerde:

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 Société / Vennootschap: GJM STUDIO  
 Adresse / Adres: via Apuana/3  
 Code Postal / Postcode: 54033 Localité / Lokaliteit: CARRARA (MS)  
 Pays / Land: ITALY  
 Tél. / Tel.:  
 Email: nansal@gmail.com

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13/10/2009	17:04	Parcel information registered electronically	
21/08/2009	08:33	E62/Incomplete consignment	LEG
20/08/2009	08:34	E62/Incomplete consignment	LEG
19/08/2009	13:22	B12/Addressee not at address indicated/office closed	LEG
19/08/2009	08:54	Parcel in the delivery phase	LEG
18/08/2009	13:10	B12/Addressee not at address indicated/office closed	LEG
18/08/2009	10:56	Parcel in the delivery phase	LEG
17/08/2009	09:19	E62/Incomplete consignment	LEG
11/08/2009	09:13	E62/Incomplete consignment	LEG
10/08/2009	14:53	E62/Incomplete consignment	LEG
07/08/2009	08:02	E62/Incomplete consignment	LEG
06/08/2009	07:56	Delivery impossible due to incorrect address ? parcel returned to sender	LEG
06/08/2009	07:56	Delivery impossible due to incorrect address ? parcel returned to sender	LEG
05/08/2009	08:05	E62/Incomplete consignment	LEG
04/08/2009	08:11	E62/Incomplete consignment	LEG
03/08/2009	08:19	E62/Incomplete consignment	LEG
31/07/2009	07:39	E62/Incomplete consignment	LEG
30/07/2009	08:59	E62/Incomplete consignment	LEG
29/07/2009	15:24	Delivery impossible due to incorrect address ? parcel returned to sender	LEG
29/07/2009	11:42	Parcel in the delivery phase	LEG
29/07/2009	10:10	Place where your parcel is situated	LEG
29/07/2009	09:48	Place where your parcel is situated	LEG
29/07/2009	07:47	Place where your parcel is situated	FLR
29/07/2009	04:21	Place where your parcel is situated	BGY
28/07/2009	21:55	Place where your parcel is situated	BRU
28/07/2009	21:15	Parcel information registered manually	LCI
28/07/2009	10:34	Parcel information registered manually	IXELLESFLAGEY

## MISADDRESSED PIECE

INSTALLATION WITH LITHOGRAPHIC PRINTS AND FICTIONAL LETTER DISTRIBUTION

TEN LITHOGRAPH PRINTS, FRAMED  
34,6 x 30,2 CM EACH  
ED. OF 3  
PRINTED TEXT, FREELY DISTRIBUTED  
A4, ENG  
OPEN EDITION  
2013

A series of transfer lithographic prints depicting NASA's first rocket launches. Ten different images were sent to Emmett «Doc» Brown - fictional character with a fictional address featured in the movie «Bach to the Future» - without any means of return. It is imagined that they remain in a postal limbo, forever on a journey of discovery. Once used to promote the space race and the technological progress, today those photographs merely document the obsolescence of that very idea. Trapped between past and future, they now sit in in a new poetic dimension. Copies of a fictional letter to Emmett «Doc» Brown are distributed in the exhibition space.



*Rights: Misaddressed Piece, installation in the artist studio (detail), Ghent, 2013.*

*Following pages: Misaddressed Piece (detail), fictional letter, dispatch note and shipment traceability documentation.*



**Emmett "Doc" Brown**  
1640 Riverside Drive  
Hill Valley, CA 91103  
U.S.A.

Dear Doc,

Have you noticed that you can download for free, photographs of the first rockets launched from the NASA website? Don't you think this condition of gratuitousness, immateriality, and ubiquity affect them and decisively inform the evaluation of their status?

Originally, they were meant to document results obtained by NASA, later on they were used to promote national prestige. For the contemporary viewer, these images convey an idea of progress based on technological achievements, revealing their obsolescence while at the same time the persistence of this idea.

But, it seems to me the context of the internet nullifies this critical potential. Published alongside a brief technical caption, these images are reduced to a diversion suitable for the internet user.

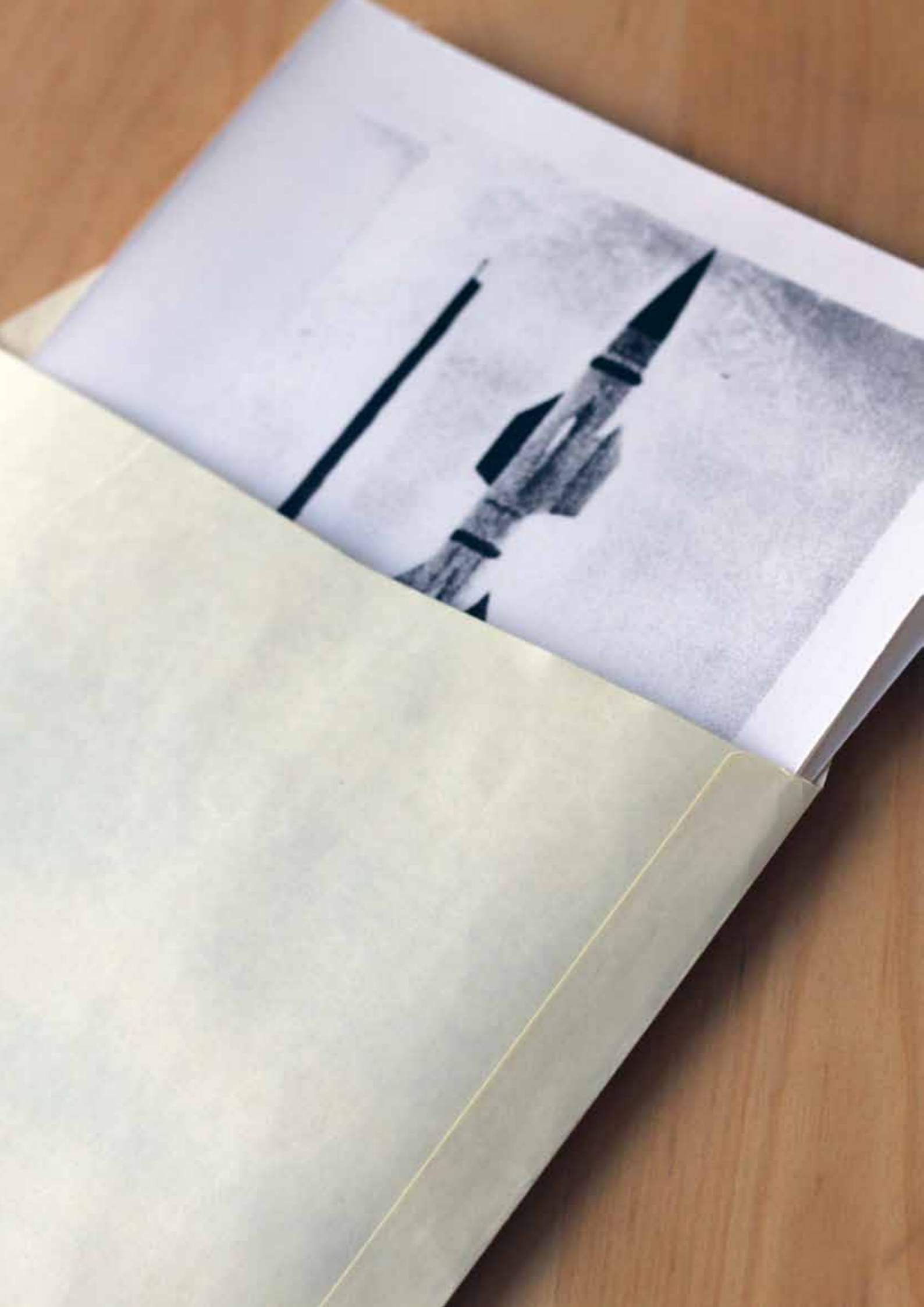
I thought it would be appropriate to confer a material consistency to these images, and to assign them to a proper location.

The ten lithographic prints I've sent to you will probably never reach their destination.

After having travelled the postal system, they will end up in a storage along with other abandoned objects - a sort of secular limbo - waiting for the end of time.

Sincerely yours

Andrea



Account ID: \_\_\_\_\_  
 Naam/Nom: **ANDREA GALIAZZO**  
 Bedrijf/Société: \_\_\_\_\_  
 Adres/Adresse: **7 RUE DE L'ECLIPSE**  
**1000 BRUXELLES**  
 Tel./TEL: **0488558857** Email: **galiazzoandrea@libera.it**

Naam/Nom: **EMMETT BROWN**  
 Bedrijf/Société: \_\_\_\_\_  
 Adres/Adresse: **1090 RIVERSIDE DRIVE**  
**HILL VALLEY, CA 91803**  
 Land/Pays: **U.S.A.**  
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Soort zending (10) / Catégorie de l'envoi (10)			<b>Totaal / Total</b>	<b>Kg (4)</b>	<b>€ (6)</b>	<b>Portkosten / Frais de port: € (9)</b>
<input type="checkbox"/> Geschenk / Cadeau <input type="checkbox"/> Andere / Autre <input type="checkbox"/> Voor uitvoer te valideren documenten / Documents à valider avant exportation			<input type="checkbox"/> Commercieel staal / Echantillon commercial <input type="checkbox"/> Terugzending van goederen / Retour marchandise		Vergunning (11) / Licence (11): Certificaat (12) / Certificat (12): Factuur (13) / Facture (13):	

Ik verklaar dat de gegeven inlichtingen in deze douane-verklaring (CN 23) correct zijn en dat deze zending geen enkel gevaarlijk of bij wet of door de postale of douane-reglementering verboden voorwerp bevat. / Je certifie que les renseignements donnés dans la présente déclaration en douane (CN 23) sont exacts et que cet envoi ne contient aucun objet dangereux ou interdit par la législation ou la réglementation postale ou douanière.

Ik heb kennis genomen van en aanvaard de Algemene Voorwaarden inzake de dienstverlening van bpost. / J'ai pris connaissance et accepte les conditions générales en matière d'offre et service de bpost.

24/01/2014  
 Datum en handtekening van afzender (14)  
 Date et signature de l'expéditeur (14)

Nummer van de zending / N° de l'envoi  
**EE 814789381 BE**

bpost **BPACK WORLD EXPRESS** **EMS**

bpost, naamloze vennootschap van publiek recht / société anonyme de droit public | Muntcentrum, 1000 Brussel / Centre Monnaie, 1000 Bruxelles  
 BTW / TVA BE 0224.596.464 RPR Brussel / RPR Bruxelles | IBAN BE94 0000 0000 1434 | BIC BPOSTBEB1  
 TEG | 2500000023612

Date	Time	Status	Location
07/03/2014	00:44	Your item has been sorted	Charleroi X Parcel Sorter
07/03/2014	00:36	Your item has been sorted	Charleroi X Parcel Sorter
06/03/2014	06:52	Item not collected by addressee - item returned to sender	PP LIBR MAES
19/02/2014	09:22	Awaiting Pickup By Customer	PP LIBR MAES
18/02/2014	14:19	Item presented - addressee absent - message left	BRUXELLES VILLE MAIL
18/02/2014	08:49	Item in distribution phase	BRUXELLES VILLE MAIL
17/02/2014	21:38	Your item has been sorted	Antwerpen X Parcel Sorter
13/02/2014	18:46	Departure from office of exchange	BEBRUA Belgium
06/02/2014	06:06	Handed over to customs	ELA UNITED STATES
05/02/2014	19:01	Handed over to customs	ELA UNITED STATES
05/02/2014	06:06	Handed over to customs	ELA UNITED STATES
04/02/2014	18:47	Handed over to customs	ELA UNITED STATES
04/02/2014	06:08	Handed over to customs	ELA UNITED STATES
03/02/2014	19:20	Handed over to customs	ELA UNITED STATES
03/02/2014	06:15	Handed over to customs	ELA UNITED STATES
31/01/2014	19:23	Handed over to customs	ELA UNITED STATES
31/01/2014	06:08	Handed over to customs	ELA UNITED STATES
30/01/2014	19:33	Handed over to customs	ELA UNITED STATES
30/01/2014	06:08	Handed over to customs	ELA UNITED STATES
29/01/2014	19:26	Handed over to customs	ELA UNITED STATES
29/01/2014	06:09	Handed over to customs	ELA UNITED STATES
28/01/2014	19:36	Handed over to customs	ELA UNITED STATES
28/01/2014	17:59	Item in delivery phase	ELA UNITED STATES
28/01/2014	12:57	Delivery impossible due to erroneous address - item returned to sender	ELA UNITED STATES
28/01/2014	10:16	Item in delivery phase	ELA UNITED STATES
28/01/2014	07:32	Handed over to customs	LAX
28/01/2014	07:32	Handed over to customs	LAX
28/01/2014	07:23	On the way for distribution	LAX
28/01/2014	04:20	Departure from office of exchange	CVG UNITED STATES
28/01/2014	03:05	On the way for distribution	CVG UNITED STATES
26/01/2014	14:34	On the way for distribution	LEJ GERMANY
25/01/2014	14:23	Item delivered by bpost	BRU BELGIUM
25/01/2014	11:40	Item information registered manually	LCI
24/01/2014	22:38	Your item has been sorted	Antwerpen X Parcel Sorter
24/01/2014	16:54	Item accepted in network	IXELLES FLAGÉY

AFZENDER / EXPÉDITEUR

# LOST SCULPTURE

POSTER DISTRIBUTION

OFFSET PRINT  
42 X 60 CM,  
250 EXEMPLARS  
2011

This work refers to an accident occurred during the opening of an exhibition in Mons, Belgium. An helium-inflated sculpture by artist Amandine Farsy took flight and got lost. I created this poster to be distributed for free. A way for that work to keep on circulating even if materially lost.



Lost Sculpture, installation view at LLS 387, ruimte voor actuele kunst, vzw, Antwerp, 2011.



Lost Sculpture as presented by Amandine Farsy at Cultuurcentrum De Bond, Brugge, 2011.

## HAVE YOU SEEN MY BIKE?

PRESENTATION INSTALLATION WITH BIKE CHAIN, POSTER AND POLICE FILE

B/W SILKSCREEN PRINTS

70 x 50 CM

ED. OF 25 FLY-POSTED + 10 ON SALE TO BUY A REPLACEMENT BIKE

2013 - 2014

My bike was stolen in Brussels. Rather than resigning myself to its loss, I set about trying to secure its return. Consequently I went on to produce an edition of silkscreen prints that were fly-posted throughout the city. The sale of an additional edition of 10 prints will provide for the purchase of a replacement bicycle.

# HAVE YOU SEEN MY BIKE?



Silver gray foldable bicycle  
1,50 m long (unfolded), about 10 kg  
JT branded

*Right: Have You Seen my Bike?, silkscreen print, 2013.  
Following pages: Misaddressed Piece, installation view in the artist studio, Ghent, 2014.*

## PLEASE CALL +32 488 578864



# HAVE YOU SEEN MY BIKE?



Silver gray foldable bicycle  
1,50 m long (unfolded), about 10 kg  
JT branded

## PLEASE CALL +32 488 578864





**Andrea Galiazzo**  
**Lives and works in Brussels, Belgium.**  
**+32 488 578864**  
**+39 347 9451982**  
**[andreagaliazzo@gmail.com](mailto:andreagaliazzo@gmail.com)**

*A poster as fly-posted in Maastricht, The Netherlands, 2014.*