

ANA HILLAR

TEMPESTA

TEMPESTA GALLERY

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# ANA HILLAR

Graduated from Fine Arts Academy, Santa Fe, Argentina, 1997.

Graduated in Archaeological ceramic restoration from Faenza Arts Institute. Italy, 2001. Ana Hillar was first revealed to the international ceramic critics as the winner of the Premio Faenza in the 52nd edition of the International Competition of Ceramic Art in 2001 with the installation entitled "Sombra del Viento". In 2003 she had her personal exhibition "Humano" at the Museo Internazionale delle Ceramiche in Faenza. Several personal and collective exhibitions in Italy and abroad. Lives and works in Faenza, Italy.

## STATEMENT

The work reveals an intention to listen to the origins, the most essential and primitive human nature, and therefore the most instinctive and wild.

There is an interest in observing and investigating the vital signs that link man to other living beings, that similarity that intimately unites the human being with the natural world which it's broken in so many forms of life today, denying listening to the primordial.

A questioning look at man, the natural environment, his own inhabited and habitable space.

The environment as a condition for harbouring life, the intention of imagining a light and transparent, elastic and mutable habitat. A geography of its own without defined limits.

There are clear references to listening to the internal life formed by organs, cells and membranes, as well as to the energy they produce and release, and an analogy with the energy of other vital, geological and mineral forms.

The research starts from the earth as primordial matter, we are made of earth, recognising in it the capacity to transmit the message of the work itself. The choice of a natural material that shapes a large part of the earth's crust is not random, but transports us to its ancient geological origins. Working with soils from different geographies means establishing contact with local tradition by tracing the memory of the place through the material culture.



## GALLERY EXHIBITIONS

### **Tummo**

Tummo in Tibetan means inner fire and is a breathing technique practiced by Buddhists for over a thousand years that allows them to survive in extreme conditions.

In our increasingly technological society, we often forget to listen to our bodies as organism-containers, perfect engines where the strength and energy of our being reside. Attention is placed only on the external, on the surface, on the image, neglecting and often blocking the most vital, instinctive, and powerful part that is in each of us, the one that deeply connects us to nature. Ana Hillar presents a body of material works and installations in stoneware designed specifically for the Milanese gallery Tempesta, continuing her exploration and analysis between body and nature.

The exhibition will feature site-specific installations *Breath*, made with earthenware branches, stoneware, smoke, and gold, and the suspended work *Habitat*, made of stoneware branches. The exhibition is completed by a series of stoneware sculptures that give the show its name, Tummo.

Tummo identifies a state of introspection, discovery, and listening without prejudice or fear, looking inside oneself and feeling the vital and powerful energy that flows, the perfect functionality of our organs, the continuous transformation. It also represents the willingness to dialogue with nature, an openness to listening, to the contemplation of existence.

Every time we inhale, a small revolution happens within us, overwhelming cells, blood flow, brain activity, the nervous system, all triggered thousands of times throughout our lives by a natural and unconscious act like breathing.

In this project, the starting point is the earth, the primary element, home, and place of birth of life, which allows Ana Hillar to approach listening to nature as a whole, drawing an analogy between humans and the vital forms of our planet. The environment, the forces that move the flows of rivers, the vigor that a seed releases, the latent energy in a volcano, the photosynthesis of plants, are all comparable to the functioning of the human organism as a whole. These are just examples of adaptation to extreme conditions to which humans and the planet are often subjected due to urbanization, demonstrating a strong and spontaneous capacity for resistance, and in nature, even for rebirth.

“Taking material from the earth, using ancient techniques such as wood firing, knowing how to guide the fire to witness the necessary transformation is fundamental in my research, approaching the roots of an ancestral culture that belongs to us. Not delegating the process to the automation of technology, to the convenience of a computerized kiln, watching over the fire for about 10 hours, controlling the color inside the kiln, waiting for the time of wonder. Direct dialogue with the material implies a slow and long process, which could be compared to the cycles of agriculture, the collection of material, the preparation, the slow and progressive development of the form, drying, and finally firing. Like a mantra, it marks time slowly and repetitively. First, there is only a void, the perception of emptiness, listening. Building around the void with the rhythmic cadence of the body’s pulses, a constant repetition of the gesture, like the breath of 12,000 liters of air that flow through us every day. Tummo is the expression of the heartbeat that tirelessly resists, endures, and repeats, inevitably incessant.”

Ana Hillar



Ana Hillar, Tummo, 2022  
installation view  
Tempesta Gallery





Ana Hillar, Tummo, 2022  
installation view  
Tempesta Gallery





Ana Hillar, Tummo, 2022  
Invisible expansion and Habitat nero  
Tempesta Gallery





Ana Hillar, Tummo, 2022  
installation view  
Tempesta Gallery





Ana Hillar, Tummo, 2022  
Red Breath and Deep Breath  
Tempesta Gallery





Ana Hillar, Tummo, 2022  
installation view  
Tempesta Gallery



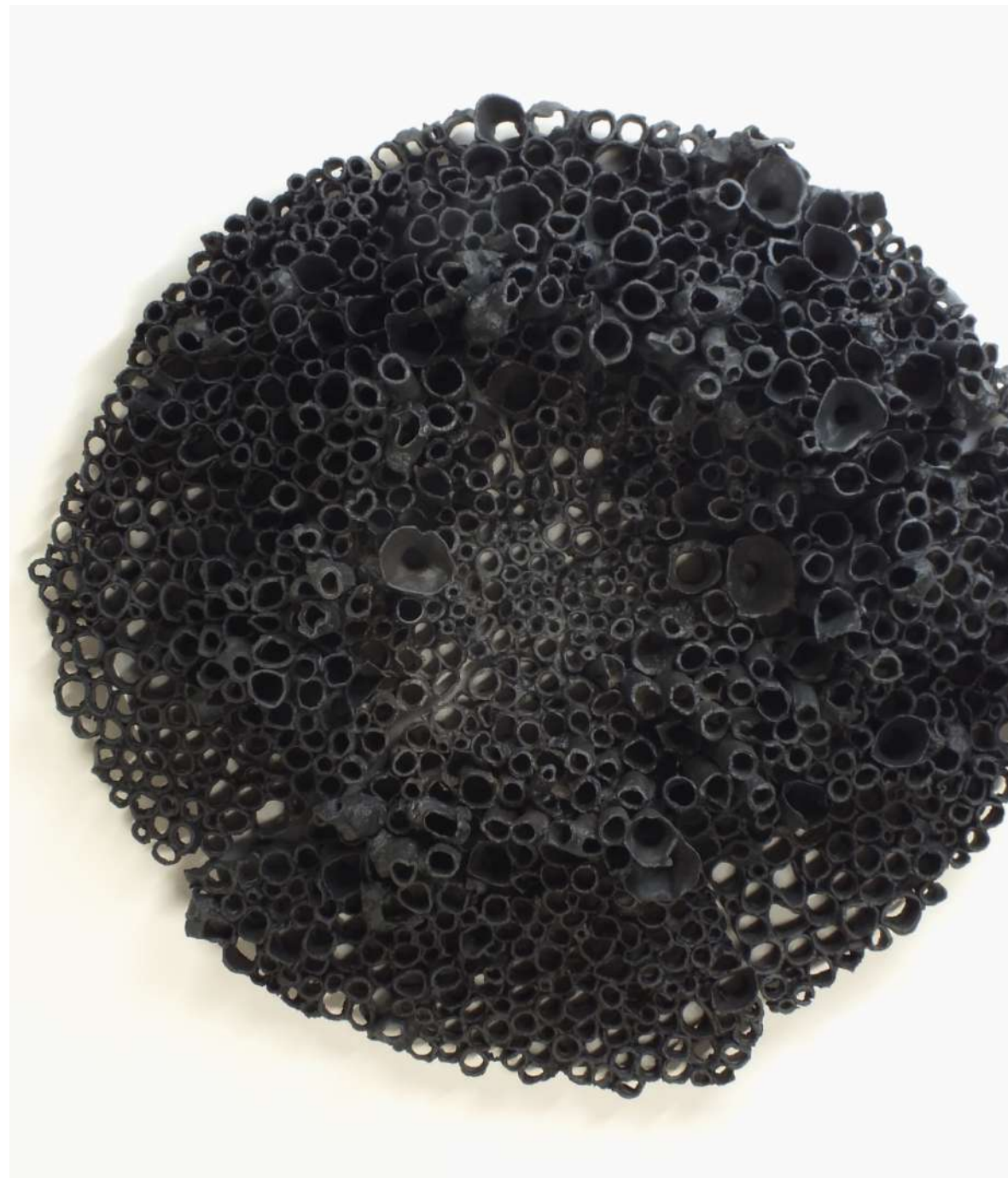


## AVAILABLE WORKS

Innerfire II, 2024

Dimension: 40 x 32 x h43 cm Unique piece modeled freehand in engobed stoneware, wood fired at 1,200°



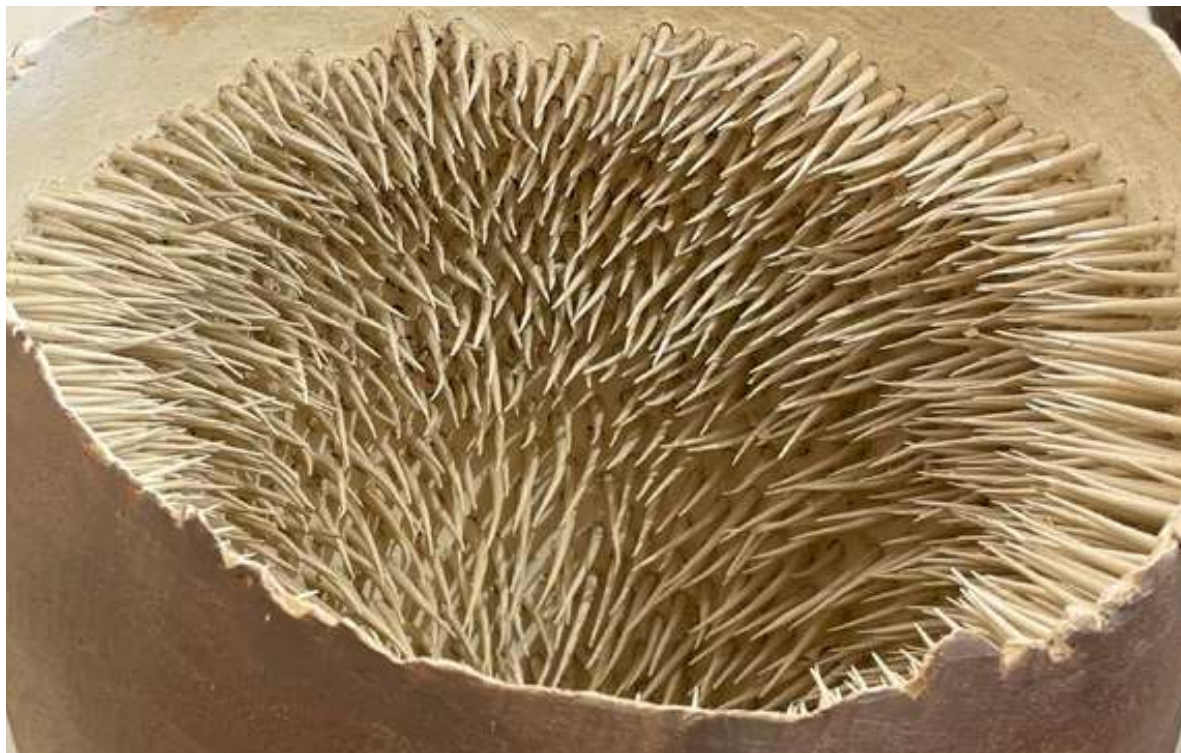


#### AVAILABLE WORKS

Nuove Terre 2024

Dimension: ø50 x h13 cm Ceramic, set of glued modules,  
1,200° stoneware





#### AVAILABLE WORKS

Tummo VI, 2022

Dimension: ø40 x 56 cm

Unique piece modeled freehand in engobed stoneware, wood fired at 1,200°.





#### AVAILABLE WORKS

Alveoli 2022

Dimension: 49 x 27 x 16 cm Ceramic, set of glued modules,  
1,200° stoneware



#### AVAILABLE WORKS

Alveolo 2022

Dimension: 39 x 32 x h16 cm Ceramic, set of glued modules,  
1,200° stoneware







#### AVAILABLE WORKS

Invisible expansion I, 2022

Dimension: ø27 x h10 cm

Unique piece modeled freehand in engobed stoneware, wood fired at 1,200°.



#### AVAILABLE WORKS

Tummo V, 2022

Dimension: ø35 x 40 cm

Unique piece modeled freehand in engobed stoneware, wood fired at 1,200°.



2021 Ancoluto, curated by Giorgia Pirrone, Galleria Lara & Rino Costa, Valenza

2020 BACC Gallery, Scuderie Aldobrandini per l'Arte. Frascati Rome.

2019 Benyamini Contemporary Ceramics Center, Tel Aviv, Israel.

Faenza Contemporanea curated by Oscar Dominguez, Regione Emilia Romagna, Bologna.

The inner color, curated by Matteo Zauli, Galleria Facto, Montelupo Fiorentino (FI)

2018 European Ceramic, Art Avenue Art Gallery Taoxichuan, Jingdezhen, China.

2017 Blanco Dentro, solo exhibition curated by Artealmondo, Palazzo del Monte di Pietà, Forlì (FC).

ExtraMurum, solo exhibition. Arte Contemporanea tra le mura di cinque città venete, curated by M. Polloniato and F. Scremin. Ezzelini Castle, Bassano del Grappa. Catalog edited by Lampi Creativi.

Collect MADEINBRITANY Gallery, curated by Viola Emaldi for London.

Gyeonggi International Ceramic Biennale Korea, exhibition curated by Irene Biolchini. Icheon, Korea.

2015/2016 CERAMIX international exhibition on 20th century ceramic sculpture. Bonnefantenmuseum Maastricht, Netherlands, / Paris, France: La Maison Rouge and Sèvres Cité de la Céramique .

59th International Competition of Contemporary Ceramic Art, International Museum of Ceramics in Faenza (RA) Italy.

2015 Gmunden – Keramikmuseum Westerwald /Höhr-Grenzhausen / Germany.

Journey through Ceramics, curated by Vittorio Sgarbi. Vietri sul Mare.

Nuda Terra, curator Antonello Rubini, Gallery Bruno Lisi, Roma.

2014 Ana Hillar/Marco De Luca- Artifex, curated by Marisa Zattini.

Galleria Comunale d'Arte, Faenza (RA) Italy. Catalog edited by Il Vicolo Sezione Arte -Cesena.

Dejà Vu- Buenos Aires, curator Francesco Bonano. Gallery Macelleria D'Arte/ Museumsnatch, St. Gallen, Switzerland.

2011 Prize Chamber of Deputies for the 150th Anniversary of the Unification of Italy. Edited by Renata C. Mazzantini, Electa Catalogue. Montecitorio Palace, Rome, Italy. Sotheby's Auction.

Private and Public Collections:

International Museum of Ceramics, Faenza (RA) Italy.

Territory Sector Museum: Contemporary Art. Palazzo Comunale di Via Zanelli, Faenza (RA) Italy.

Nove, Museo Civico della Ceramica (VI) Italy.

Ceramic Art Avenue Art Gallery Taoxichuan, Jingdezhen, China.

Italian Institute of Culture – Tel Aviv, Israel.

Provincial Museum of Fine Arts Rosa Galisteo de Rodriguez. Santa Fe, Argentina.

Palace de Glass, Buenos Aires, Argentina.

National Museum of Art, Cairo, Egypt.

City Museum of Nasice, Croatia.

City Museum of Gmunden, Austria.

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