

Inches, Feet, Verse, Metre
Ludovica Carbotta and Sara Enrico

June 16th- 29th 2018

Marsèlleria

525 West 23rd Street, Chelsea, NY 10011

www.marselleria.org

June 16th 2018

Opening 6 - 9 pm

with a text by **Rosario Güiraldes** and **Sarah Rifky**

June 23rd 2018

12 - 9 pm

Films, audios and texts by **Andrea Alis Respino, Belle Bassin, Ludovica Carbotta and Francesca Colussi, Danilo Correale, Teresa Cos, Sara Enrico, Carolina Fusilier, Adelita Husni Bey, Vytautas Jurevicius, Luisa Kasalicky and Siegfried Zaworka, Olli Keränen, Maria Lalou, Jason Loeb, Falk Messerschmidt, Joseph Montgomery, Bridget Moser, Rasmus Nilausen, Luigi Presicce, Leonor Serrano Rivas, Francesco Simeti, Iiu Susiraja, Byron Westbrook**

June 29th 2018

Closing event 6 - 9 pm

Opening time: from Wednesday to Saturday 1-7 pm or by appointment
(ludovicacarbotta@gmail.com; sa.enrico@gmail.com).

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June 12th 2018

ISCP, International Studio & Curatorial Program

1040 Metropolitan Avenue, Brooklyn, NY 11211

www.iscp-nyc.org

6.30 - 8 pm

Artist at Work: Ludovica Carbotta and Sara Enrico

Ludovica Carbotta will introduce her ongoing project *Monowe*, an imaginary city for one person only. Since 2016, the project has evolved into a multitude of complementary forms, including architectural fragments, the publication of historical documents on the origins of the city and the public manifestation of its only inhabitant. For *Artists at Work*, she will present the project's episode *Monowe (an interview)* where the only inhabitant of the city appears, and questions her own existence in this fictional context. The reading will feature script contributions by Carlo Fossati, Gian Antonio Gilli, Orizzontale and Matteo Alis Respino.

Sara Enrico will give a live reading on her ongoing project *à terre, en l'air*, which is based on the rhetoric of dance and is an attempt to work with surfaces, shapes and archetypal gestures in a humorous and rhythmic way. For this presentation, she will collaborate with Turin-based artist Andrea Alis Respino and Brooklyn-based artist and musician Byron Westbrook who have contributed a short story, *Children's Games (Possible drafts for a tribute to Bruegel)*, and abstract sonic textures animated in space, respectively.

Marsèlleria

permanent exhibition

New York Prize 2018

with the support of the Italian Ministry of Foreign Affairs and International Cooperation (MAECI), the Italian Ministry of Cultural Heritage and Activities and Tourism (MIBACT), the Italian Cultural Institute in New York and the Italian Academy for Advanced Studies - Columbia University.

Inches, Feet, Verse, Metre is an exhibition, a public program and a party but, most important, it is the conclusion of the New York Prize residency as a gathering of people and experiences that Ludovica Carbotta and Sara Enrico have encountered while in New York.

Falsetto (Ludovica Carbotta) and *à terre, en l'air* (Sara Enrico), the projects they will present for the exhibition, underline the closeness of their practices as well as the differences, emerged from their dialogues during the residency at ISCP, International Studio & Curatorial Program, in Brooklyn.

The architectural space of Marsèlleria will be understood as a panorama where the narrative and fictional approach of Carbotta's practice will bounce towards the more abstract and rhythmical Enrico's gaze. This horizontal landscape will extend furthermore inviting two writers/curators for an open dialogue and hosting and including images, words and sounds of other artists. Ludovica and Sara asked their peers to present a selection of their works, shaping a playlist that condenses common interests. In each of these contributions the passage between different languages describes and evokes landscapes where a detail becomes the whole, fictitious stories help to visualize things that do not exist in physical reality, or things we are yet to see or experience, and ambiguous characters perform odd and intimate relationships with their proximal environment.

Falsetto, Carbotta's on-going project is driven by her interest on the notion of human isolation in relationship with the environment of contemporary cities. It is informed by two main references, one is the observation of the prospect of urban environment that is becoming sentient as the contemporary reality's effect and the other is linked to the cinema and literary world of deserted urban environment, especially those depicted in post-apocalyptic narratives. The series of sculptures *Falsetto* becomes a fictitious collection of models of archetypal architectures, something we can refer as "the last architectures" that replicate themselves in order to not disappear.

Enrico's project, *à terre, en l'air*, focuses on an action between these two basic elements with archetypal gestures and movements. In the language of dance, the term *à terre* indicates steps performed on the ground, while *en l'air* indicates steps performed detaching yourself from the floor. Her sculptures suggest memories of bodies through the surface, the posture and their juxtaposition in space, in an attempt to imitate a certain human behaviour. She considers the work as a playful and curious exercise for the gaze, obtained by the alchemical possibilities given by the combination of processes and materials used. Our perception follows the "haptic" quality, a notion used by Gilles Deleuze and Félix Guattari, describing a kind of viscosity that differentiates itself from optics because it is mediated by touch, a viscosity that entails a reorganization of the sensory, sensible sphere.

Enrico's and Carbotta's practices share a similar attitude on the use and the choice of materials deriving from painting and sculptural processes; moreover, both their works reflect, even if in different ways, on how design relates to the body.

In Enrico's practice the design explores the potentialities of a surface in relation with its own body and context, often taking inspiration from tailoring and textile vocabulary. The physical presence of these works, using together canvas, oil colors, concrete, fabric or digital print, is reflected in the tactile perception of their abstract forms that evoke a certain anthropomorphism.

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In Carbotta's research the design is the one of the architecture and how this can shape the individual body; by combining installations, texts and performances, she is researching on fictional site specificity, a form of site-oriented practice that considers imaginary places or embodies real places with fictional context.

Ludovica Carbotta (Torino, 1982) lives and works in New York (US). She graduated at Goldsmiths University MFA, in London (2015). Her work has been exhibited in numerous institutions including: Kunstlerhaus Museum (Graz), MAXXI Museum (Rome), Fondazione Sandretto Re Rebaudengo (Turin), Hangar Bicocca (Milan), Dublin Contemporary (Dublin), Matadero (Madrid), Swiss Institute (Rome), Les Instants Chavirés (Paris). Recent solo exhibitions: *Falsetto*, Marta Cervera Gallery, Madrid (2017), *ON Public - Monowe*, Bologna (2016), *A motorway is a very strong wind*, Care Of, Milan (2014); *Vitrine 270° - Without Walls*, Galleria Arte Moderna, Turin (2013); *Greater Torino*, Sandretto Re Rebaudengo Foundation, Turin (2011).

She is the co-founder of *Progetto Diogene*, an International Residency Program in the public space (Turin - www.progettodiogene.eu) and *The Institute of Things to Come*, a research centre on futurological scenarios (www.theinstituteofthingstocome.com). She was awarded the Ariane de Rothschild Prize, Milan (2011), the Premio Gallarate (2016), International Fellowship Gasworks, London (2016), and the Special Mention at Premio ITALIA, MAXXI Museum, Rome (2016). In 2017 she is fellow researcher at Jan Van Eyck Academie, in Maastricht, in 2018 recipient of New York Prize, ISCP/Columbia University; and resident at NTU CCA, Singapore.

Sara Enrico (1979, IT) is currently working in New York, US. She studied Fine Art in Torino, where usually lives, and in Firenze got the training on restoration of ancient paintings and frescos. She completed the education at Advanced Course in Visual Arts at Fondazione Ratti in Como with Matt Mullican, in 2013. Her work has been presented in institutions, galleries and independent spaces, including: Galleria Doris Ghetta, Ortisei (BZ), 2018; *Artissima*, Torino 2017; PAV Parco Arte Vivente, Torino, 2017; *TILE* project space, Milano, 2017; Parco Archeologico di Ostia Antica (Roma), 2017; Galleria Tiziana di Caro, Napoli 2017; Fonderia Artistica Battaglia, Milano, 2016; *MACTE* Termoli, 2016; *MAG*, Riva del Garda, 2015; *Les Instants Chavirés*, Montreuil- Parigi, 2014; Fondazione Sandretto Re Rebaudengo, Torino, 2014; Galleria d'arte moderna e contemporanea, Torino, 2013; *Peep Hole*, Milano, 2013.

In 2018 recipient of New York Prize and in residence at International Studio & Curatorial Program in New York; in 2017 awarded the Menabrea Art Prize. In the same year she is visiting professor for the Polito Design Workshop at Politecnico in Torino. Sara Enrico is co-founder of Laboratorio del Dubbio (www.laboratoriodeldubbio.it), cross-disciplinary project conceived in seven chapters, a collaborative platform for artists, researchers and writers (2016). She is been member of Progetto Diogene (www.progettodiogene.eu), an international residency program, talks, workshops (2008-2012).

<http://www.marselleria.org/>

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