

MIART - Rita Urso, stand B03, present

Elizabeth McAlpine
Marianne Vierø
Carla Guaita

Opening giovedì 31 March – from 10am until 21pm
1st - 3rd April 2022
Fiera Milano City, Viale Scarampo, Gate 5, Booth 5, Milan

The project curated by Artopia Gallery for Miart 2022 includes a selection of works by **Elizabeth McAlpine** (London, 1973), **Marianne Vierø** (Copenhagen, 1979), and **Carlo Guaita** (Palermo, 1954).

It intends to offer a non-traditional interpretation of the works exhibited by is focusing on a multi-vocal dialogue rather than a wide-ranging discourse around a specific theme. The aim is to create a multilayered exhibition that highlights the intersection between the works.

What is interesting is not so much the closeness between the artists (the generational, geographical, and poetic distances are clear). The fil rouge is the generative procedures and coexistence of ideas inscribed in the individual works. The booth is presented as a space of transit: the circularity of the path goes beyond the stylistic differences. It captures the visitor's gaze by tracing any affinities hidden between the folds of the different poetics. The material relationship each artist cultivates with the chosen support is solid. The stratification and intersection of themes such as historical references, the monochrome drafting over other images, intermediality overlap, generate abstract pieces.

Elizabeth McAlpine can be considered one of the artists who in the last decade has investigated the relationship between temporality and film-photographic images. McAlpine has often resorted to film as an expressive medium itself: she has distinguished herself within the film panorama for her attention to the given material, to the medium of the film as such. Her stratigraphic conception of time is very often made of overlaps rather than a flow, of depth rather than duration. That is why many of her works have been proposed both within film festivals (in Canada, Scotland, Norway, etc.) and within prestigious galleries and museums focused on the subject. Her work is and has been exhibited at the Metropolitan Museum of Art in New York (2013), at the Perth Institute of Contemporary Art in Australia (2012 and 2013) at the Tate Modern in London, and the Museum of the Moving Image in New York (2008), at Art Basel (2006, 2010) and the Walker art center in Minneapolis (2016) and Galleria Nazionale (2016).

Ends (2015) is the title of the series of photos exhibited in the stand: in this work, she uses the terminal flaps of 35 mm film, as known as the parts most subjected to accidents and human maneuvers (dust, abrasions, etc...). McAlpine cuts them and superimposes them creating a single photographic negative. The result is an abstract image lit on the sides by the lightning colors of the sound bands. There are multiple references to artistic movements of the 20th century, such as post-pictorial abstraction, the Dada and Fluxus movements.

In *The Map of Exactitude* (2012) and *Structure for support* (2015), Elizabeth investigates the theme of haptic perception moved by a testimonial urgency. *The Map of Exactitude* takes its inspiration from *On Exactitude in Science* (1946), a short story by Jorge Luis Borges. In the "white series", McAlpine reproduces in scale (1:1) the architecture of the studio of London-based artist, appropriating their space. From a plaster mold of the vaulted ceiling, she creates unusual cameras that emulate the operation of darkrooms. Then, she places cutout pieces of photographic paper inside the camera: the result is unique photographic prints with an irregular shape. *Structure for support* is related to the tracking of human movements. Echoing the surrealist avant-garde movement, she uses the frottage technique to make the invisible visible by witnessing human

movement. The sheet of paper that results from the rubbing with graphite on the stone flooring is treated with photosensitive substances and exposed to light. McAlpine performs an intersemiotic translation, transforming the 2D matrix into a large 3D sculpture: an emblem of the tactile relationship with the world. McAlpine is free from the material constraints that the different media imply: she is always creating works on the edge between photography, drawing, and sculpture.

Marianne Vierø has resided at the Rijksakademie van Beeldende Kunsten in Amsterdam, the Triangle Arts Association in NYC and the Künstlerhaus Bethanien in Berlin. Among her recent solo exhibitions, it is worth mentioning "Coat Concave" at die Raum, Berlin (2017); "Glyph" at 427, Riga (2015); "Great Tran-sformantion" (2014), and "Dunk" (2017) at Ellen de Bruijne Projects, Amsterdam. Followed by participation at LISTE Basel (2017) and finally "Figure Bold" (2019) at Artopiagallery, Milan. She has participated in group exhibitions at Future Gallery, Berlin; De Vleeshal, Middelburg; the Philadelphia Museum of Art; 1857 Kunstall, Oslo.

Vierø's monochrome abstractions, entitled *Documentation of Imagined Sculpture (...)*, are inspired by the book *Devenir de Fontana* (1961), a monograph edited by Ezio Gribaudo, in which one of Lucio Fontana's sculptures is documented overprinted in gold on the background of a black and white photograph. In the same way, the artist places each lithographed monochrome, printed in stone, on black and white snapshots. The overall image is similar to the representation of a sculpture captured on a light background.

The use of metonymic processes, such as cancellation, folding, tracing, and overlapping, are common both in the work of McAlpine and Vierø and are heavily present in productions of Carlo Guaita.

Carlo Guaita has taken part in numerous exhibitions in galleries and public institutions such as Fondazione Aldo Furlan, Pordenone (2016), XVI Quadriennale di Roma, Palazzo delle Esposizioni, Rome (2016), Casa Masaccio, San Giovanni Valdarno (2015), MART, Rovereto (2014), Manifattura Tabacchi, Florence (2001), Museo Pecci, Prato (1994). In 1988 he partook in the Venice Biennale ("Aperto 88") and in 1998 in the collective "Due o tre cose che so di loro", PAC, Milan.

Guaita focuses his artistic and philosophical reflection on the landscape as a place of knowledge, while constantly questioning the cultural and visual roots of modernity. The gaps that generate from the womb of the twentieth-century modernist crisis are omnipresent in the works exhibited in the stand such as the *Prosopopee* series. Here he drafts black monochromes on images taken from the Enlightenment's encyclopedia. The black monochrome constitutes an overwriting that questions the representative logic by establishing a space of extra-representative waiting. In his works, such as *Untitled (press)* (2021) and *Untitled (aluminum)* (2021), Guaita places the support horizontally and lets the black ink spread on it: the color acts as a glue between the different layers and it imposes itself prevailing on the artist's hand. His research moves from the original, conceived as becoming rather than as a starting point. Similarly, in his artistic practice he operates according to an additive process. The non-immediate legibility of the works derives from the need to problematize the image. Abstract for Guaita is first and foremost the sky, to which he constantly looks. Inexplicable and shrouded in darkness is man's relationship with the world.

