

ISOLATION INTERVIEWS

DOMENICO DE CHIRICO





ISSUE 10

Continuing the Isolation Interviews: a new series of weekly artist and curator profiles highlighting current concerns, accompanied by a selection of available works.

We know that these are precarious and uncertain times for everyone and with so many people staying at home, self-isolating or social distancing, we want to be able to continue sharing some of our favourite art and artists with you. The Isolation Interviews are a weekly series of conversations with artists and curators that will explore how these new circumstances are affecting their practices, projects and productivity. We'll hear how they are finding solutions - and even opportunities - and what their plans and hopes are for the future.

Brooke Benington is committed to supporting and creating opportunities for artists. We believe that this is needed now more than ever. Most artists are self-employed, often supplementing their income by working as technicians, fabricators, assistants, teachers and a whole host of other jobs. Now, many have very suddenly lost a vital source of income. With this in mind, we are accompanying each Isolation Interview with a curated selection of work by that artist, available for purchase.

Thank you for your continued support. Stay safe and look after one another.

Lily & George
Directors, Brooke Benington

LEFT

Nika Neelova: Glyphs, Noire
Gallery, Turin, Italy



ABOVE
Joël Andrianomearisoa:
Tomorrow, tomorrow. Those
are words. You love flowers.
How about tomorrow?, Sabrina
Amrani, Madrid, Spain

RIGHT
NEW VIEWINGS', Galerie
Barbara Thumm, Berlin,
Germany

You are currently in Milan where a lockdown has been in place since the start of March. How is the artistic community in the city coping? Are there signs of people finding creative ways to be productive, make and share their art?

This is a historic moment of transition and extreme dislocation, of boredom and of concerns. It's a very serious time that no one will ever forget. Speaking metaphorically, this is a test which requires, in the near future and not just today, considerable efforts and several months, or perhaps years, of work: we have to come from a position of strength, it's a matter of patience, of self-respect and a combined effort from surrounding world. Furthermore, it will certainly require new planning that is somehow already taking place. Talking about myself, I want to understand more than just colours I can see and precisely for this reason I've decided to re-read

Benedetto Croce's thoughts together with questionable newspapers, comments and opinions from politicians and opinion-makers from all over the world. I've also begun watching more TV - as I almost never do that.

Despite the actions I mentioned above, people are certainly finding alternative creative ways to be productive, make and share their art, and I presume this is clearly happening everywhere and not only in Milan, by using all means in our power.

You are the first curator we have spoken to in this series. Could you tell us a bit about your curatorial practice, how you usually operate and how if at all you are adapting to the current situation?

Trying things differently from a realistic and flexible perspective, in this grave moment I'm mainly working on long-term projects, both online collaborations and exhibitions, critical texts and artist statements. I'd prefer not to describe them in detail because obviously they're all upcoming and yet to be announced, but they will be visible soon (but who knows



ABOVE
Igor Hosnedl: Emerald Syrup
From The Orchard Of Promises,
Fait Gallery, Brno, The Czech
Republic

when). Others still pending. But we're in a weird world where everything is different nowadays, and sadly it doesn't taste the same. But I hope for the best, like the rest of us.

You are known as something of a "talent spotter" with an eye for finding emerging artists and curating, in some cases, their first solo or international exhibitions. Is there a particular characteristic or approach that you think draws you to an artist? Do you think that it is more instinctual or intellectual?

In terms of characteristics, I'd say openness, aesthetics, impartiality and magic, among other and defined identity and consciousness in terms of approach.



Furthermore, I firmly believe that the beingness of man is made up of intellect, instinct and will - all of which are closely related.

Are there any artists that you are particularly excited by right now? Either that you have worked with or hope/plan to work with in the future?

Yes, the answer is absolutely yes! I have selected six artists who are of particular interest to me at the moment to accompany this interview: Anders Holen, Édouard Nardon, Harrison Pearce, Marina Weffort, Philipp Röcker & Sinae Yoo.

Out of necessity, over the past couple of months, we have finally seen the art world embrace online platforms as a way of sharing and consuming art - if not necessarily purchasing it - with a proliferation of online viewing rooms and other invites launching. How do you feel about this and do you think it will continue once the lockdown is lifted?



In the light of the current needs, it's necessary to maintain the principles of autonomy and self-management - in addition to the fact that anything is possible with technology nowadays, so that's why I think that is just another form of keeping things constantly alive and I suppose it will continue once the lockdown is lifted.



The art world has become increasingly international over the last ten years, you regularly curate shows not only in Italy but across Europe. It seems likely that international travel might be one of the last restrictions to be lifted once the coronavirus is (hopefully) brought under control, art fairs, in particular, seem unlikely for a while. Do you think that we may see a resurgence of local arts communities and independent galleries? Do you think this would be beneficial or detrimental to the wider art world?

Honestly speaking, I don't know how to make predictions at this stage of the current situation or maybe just don't want to. I do strongly believe that we all need to focus on today to re-shape the future.

LEFT
SO INDOLENT SO SNEAKY,
Noire Gallery, Turin, Italy

BELOW LEFT
Igor Hosnedl: Emerald Syrup
From The Orchard Of Promises,
Fait Gallery, Brno, The Czech
Republic

BELOW
VIVACE, Balcony
Contemporary Art Gallery,
Lisbon, Portugal

DOMENICO DE CHIRICO

Domenico de Chirico is an independent curator from Italy. Born in Bari in 1983, he lives and works in Milan. From 2011 until 2015 he was a professor in “Visual Culture” and “Trend Research” at Milan’s European Institute of Design (IED). He collaborates with a number of international artists, galleries, institutions, art fairs, art prizes, and magazines worldwide. He has been artistic director at DAMA Fair, Turin (2016-2019). He was also a visiting tutor at Goldsmiths, University of London (2018) and a member of the Network Event for Young Curators, LISTE - Art Fair Basel, Basel (2018). Upcoming projects and researches: Swab Barcelona Contemporary Art Fair, Barcelona (committee member); Roma Arte in Nuvola: Fiera internazionale d’arte contemporanea, Rome, Italy (advisor); Lecture at the Academy of Applied Arts, Prague; Lecture at The Accademia di Belle Arti di Urbino, Italy; Guest curator at Swiss Institute, Rome (visiting curator). Upcoming exhibitions in various venues and cities, among which: Prague, Tbilisi, Turin, Milan, Venice, Florence, Antwerp, Valencia, Porto, Rome, Como, Caserta, Bucharest, Timișoara, Berlin, and so forth.

ANDERS HOLEN

Anders Holen (b.1986) lives and works in Oslo, Norway. He graduated from the Oslo National Academy of Arts in 2010 and works in the field of sculpture and installation. His work has been shown in institutions such as Astrup Fearnley Museet, 2019; Peder Balke Museet, 2018; Kristiansand Kunsthall, 2017; Giorgio Galotti, Turin, 2017; Vigeland Museet under the 9th Sculpture Biennale, 2017; Entree Bergen, 2016; Contemporary Art Centre Vilnius, 2016; Kunsthall Oslo, 2015; Helper Project New York, 2014; Bureau New York, 2013.

ÉDOUARD NARDON

Édouard Nardon (b.1978, France) lives and works in New York City. His body of work, composed of paintings and site-specific sculptures, explores notions of material symbolism and memory. Édouard Nardon has participated in solo and group exhibitions internationally, including Lily Robert, Paris; Magic 175, New York; Suprainfinit Gallery, Bucharest; The Address, Brescia.

HARRISON PEARCE

Harrison Pearce is a London based artist who works in sculpture and installation. He studied Fine Art at Winchester School of Art (2007) and City & Guilds of London Art School (2016) as well Philosophy at University of London (2014). His installations often include kinetic works and sound compositions that combine psychological drama with industrial materials, often including apparatus from factory automation, theatre and prosthetics. Pearce has collaborated with composers such as Nico Muhly and his work has been shown at galleries and institutions nationally and internationally and has been acquired for private and public collections.

MARINA WEFFORT

Marina Weffort (b.1978) is a Brazilian artist who lives and works in São Paulo. Her mostly sculptural practice often deals with concepts of tension, weight, lightness, and the passage of time. She graduated in

Drawing and Sculpture at FAAP-SP (2000). Solo shows include: SIM Galeria, São Paulo, Brazil (2019); Cavalo, Rio de Janeiro, Brazil (2017); Galeria Marilia Razuk, São Paulo, Brazil (2016, 2014 and 2010) and Centro Cultural São Paulo, Brazil (2009). Group exhibitions include: *14th International Biennial of Curitiba*, Museu Oscar Niemeyer, Curitiba, Brazil (2019); *Women’s Strategies*, Farol Santander, Porto Alegre, Brazil; *10/40*, Kubik Gallery, Porto, Portugal (2019); *Lacunas Preenchidas*, curated by Gabriela Davies, Galeria Aymoré, Rio de Janeiro, Brazil (2019); *A Invenção do Dia Claro*, Galeria Cavalo, Rio de Janeiro (2018); *Avesso Viés*, curated by Paulo Miyada, SIM Galeria, São Paulo (2018); *In Memoria* curated by Fernanda Lopes, Caixa Cultural, Rio de Janeiro (2017); *Do silence: vers Leonilson* curated by Ricardo Resende, Galeria Marilia Razuk, São Paulo, Brazil (2017); *Em Espera* curated by Douglas de Freitas, Murillo La Greca Museum, Recife (2016); *Geometria Afetiva*, SESC Bom Retiro, São Paulo, Brazil (2016).

PHILIPP RÖCKER

Philipp Röcker (b.1984 in Aalen, Germany) lives and works in Düsseldorf and St. Vincent de Tyrosse, France. He studied BA Graphic Design at HM, Munich, Germany (2006-2010); Art studies at HGB, Leipzig, Germany (2010-2012) and Sculpture studies MA at Kunstakademie Düsseldorf, Germany (2012-2016). Solo exhibitions include: *BILDER DER HAND, DIE DIE SPUREN EINTRÄGT*, V8, karlsruhe (2018); *Abdruck einer Leidenschaft*, Goldberg Galerie, Munich (2018). Group shows include: *Suspension*, Wiener Art Foundation, Vienna (2019); *Man Kann Ohne Mantel Gehen*, Sittart Galerie, Düsseldorf (2017); *Start17*, Goldberg Galerie, Munich (2017); *Salon Ghol*, Gallery Noah Klink, Berlin (2017); *Da Instinktiv die Frontalansicht Dominiert*, Kunst im Hafen e.V, Düsseldorf (2017); *De Statua*, KIT, Düsseldorf (2016); *EDITION 24- grölle pass:projects raum2*, Wuppertal *STEINE UND LICHT*, Kunstraum Praxis, Kempen (2016); *Die Grosse*, Museum Kunstpalast, Düsseldorf 2016); *To Learn to Look at*, Kunstakademie, Düsseldorf (2016). Prizes include: Award/Die Grosse, Kunstausstellung, Düsseldorf (2019); Sculpture Award - Michaelshoven, Cologne (2018); Lepsien Art Foundation-emerging artists, Düsseldorf (2016).

SINAE YOO

Sinae Yoo studied BA Fine Art at Sejong University, Seoul, Korea (2004-2008) and MA Contemporary Arts Practice at Bern University of Applied Sciences, Bern, Switzerland (2012-2015). Solo exhibitions include: *Petrichor*, WESS, Seoul, Korea (2020); *Petrichor*, Antichambre, Bern, Switzerland (2019); *Petrichor*, The Gallery Apart, Rome, Italy (2019); *Petrichor*, Center for Contemporary Art FUTURA, Prague, Czech Rep (2019); *Guilt Trip*, QUARK, Geneva, Switzerland (2017); *Guilt Trip*, Neumeister Bar Am Gallery, Berlin, Germany (2017); *Guilt Trip*, Sic!Raum für Kunst, Luzern, Switzerland (2017); *Shadow rift*, The Gallery Apart, Rome, Italy (2016); *What A Silencer Sounds Like*, Kunsthau Langenthal, Switzerland (2016). Group exhibitions include: *SHE DEVIL XI*, Studio Stefania Miscetti, Rome, Italy (2019); *Cantonale Bern Jura*, Kunsthalle Bern, Switzerland (2018); Video screening, Spazio Pulp, Vienna, Austria (2018); *No Space Between*, Artspace Boan1942, Seoul, Korea (2018); *Swiss Art Award*, Messe Basel Halle 3, Basel, Switzerland (2018); *A wandering camera-body*, East End Film Festival (with AQNB), London, UK (2018). Prizes include: Commissioned by Shenzhen City for the Shenzhen Pingshan International Sculpture Exhibition (2020); Internatinal exchange grants from the national art council(ARKO), Korea (2019); Scholarship for cultural promotion (Kanton Bern, Stadt Bern, National Art Council Switzerland) (2019); Shortlisted for the Swiss Art Award (2018); Selected as WAHLVERWANDTSCHAFTEN an fünf Kulturschaffende by Erbprozent Kultur (2018). Upcoming projects include the commission from Shenzhen Pingshan International Sculpture Exhibition and the solo exhibition at Phoinix in Bratislava.



ANDERS HOLEN
Mergency Frieze (Micropterus coosae - Haliaeetus albicilla / Doom Loop), 2019
 Silver birch, porcelain, hand-painted glass, pencil drawing, steel brackets
 150 x 150 x 10 cm
 60 x 60 x 4 in.



ANDERS HOLEN
Mergency Frieze (Acridomorpha - Felis catus), 2019
 Porcelain, bronze, steel bracket
 35 x 25 x 15 cm
 13 3/4 x 10 x 6 in.



HARRISON PEARCE
Bambi, 2019
 Silicone, aluminium, polycarbonate, Jesmonite, pneumatic automation system
 200 x 100 x 70 cm
 78 3/4 x 40 x 27 1/2 in.



HARRISON PEARCE
Respite, 2019
 Silicone, aluminium, polycarbonate, nylon, pneumatic automation system
 60 x 40 x 40 cm
 23 3/4 x 15 3/4 x 15 3/4 in.
 Edition of 5



ÉDOUARD NARDON
SOLVIO PERFECTA (CAUDA PAVONIS), 2020
 Gesso, acrylic, pigments, oil, canvas
 215 x 165 cm
 84 3/4 x 65 in.



ÉDOUARD NARDON
SOLVIO PERFECTA (CITRINAS), 2020
 Gesso, acrylic, pigments, oil, canvas
 215 x 165 cm
 84 3/4 x 65 in.



MARINA WEFFORT
Untitled (Tecidos series), 2020
 Fabric and pins
 73 x 81 x 3 cm
 28 3/4 x 32 x 1 1/4 in.



MARINA WEFFORT
Untitled (Tecidos series), 2020
 Fabric and pins
 44 x 30 x 3 cm
 17 1/2 x 12 x 1 1/4 in.



PHILIPP RÖCKER
Form of the present, 2018
 Fired clay, terra sigillata
 86 x 82 x 50 cm
 34 x 32 1/4 x 19 3/4 in.



PHILIPP RÖCKER
The hand is becoming clay that shades the light embracing the night 5, 2020
 Stoneware
 38 x 37 x 33 cm
 15 x 14 1/2 x 13 in.



SINAE YOO
Untitled #1, 2019
 Acrylic and watercolour on paper
 39 x 24 cm framed
 15 1/2 x 9 1/2 in.



SINAE YOO
Untitled #2, 2019
 Acrylic and watercolour on paper
 39 x 23.5 cm framed
 15 1/2 x 9 1/4 in.

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