

# ISOLATION INTERVIEWS

BB5000





## ISSUE 14

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



**You are the first artists' group we have interviewed for this series, could you please begin by introducing yourselves and explaining the dynamics of the group? What was it that brought you together?**

BB5000 was born in Milan, June 2015: it consists of Giada Carnevale, Arcangelo Costanzo, Francesco Saverio Costanzo, Filippo de Marchi, Giovanni Riggio. We are five artists who decided to base our work on group dynamics. BB5000 is the name that bands us together. The academic context, the urban landscape, friendship, destiny or even a lucky star are what brought us together. These are some of the magnetic forces, both of attraction and repulsion, that we have nourished and looked after. From the beginning our relationship was collaborative, we started taking care of and supporting each other's personal growth the best we could. As time went by the idea of working together as a group become increasingly clear.

Our personal and emotional proximity generated a motion/spin that we call "Circular Identity". This motion contains personal streams belonging to each of us, they mix-up and re-aggregate producing a curved path touching all the points

of a circumference. The circumference is us, both as authors and operators of BB5000. Due to the magnetism and the dialogue between us, the spinning movement increases its speed, losing track of the course every idea followed by entering our work phases. All of our work develops inside this movement. Our working process is based on conversation and cooperation, the dynamic is the 100% constant. We found out that in this way the work remains forever genuine and true to itself.

**You are based in Milan an area that was badly affected by the COVID-19 pandemic. Have you been able to work at all, together or apart, and have the restrictions forced you to adapt or think differently about your practice?**

The beginning of this year was quite peculiar. To see our city suddenly turn off is something that has surely touched our souls and got us thinking. We all live in different houses and once the lockdown kicked in we found ourselves obliged to be separated for two whole months.

Our group has always proved strong

flexibility. Our working and projecting method is eclectic and exploratory in itself, it is set up in order to acclimate to ever-changing situations. In fact, along these years we have happened to work remotely many times.

That's why our practical and thinking processes were not compromised by the situation, they are strong enough to resist these kinds of instabilities. To us, hypothetical alterations and oscillations of our work are always linked to BB5000's inner ones.

So, in this isolation period luckily we still felt the need to go on working and thus take advantage of this moment in order to refine our work (working method). In the last months our personal activities



have slowed down, and actually that has provided us with time and concentration to work on BB5000's future projects.

**You are a multidisciplinary group and as I understand it, you work on a project by project basis. Your aesthetic, approach and material use often shifting dramatically between those projects. Could you tell us a little bit about this approach and would you say that there is a core interest that links or drives these projects?**

As said before, the teamwork creates a fast motion in which ideas follow one another and their circle of life regenerates itself very frequently. This never-ending motion of images and discussions lead to a very active projecting and to fast and diagonal development of our interest



done. In the perspective of continuous development of the work, future steps (not yet completed) can sometimes shine a light on connections between what we have done in the past.

In Milan in the early 20th Century, the Futurists made bold intellectual and visually striking work inspired by the rapid growth and evolution of society alongside the industrial modernisation that was happening at the time. They were not so much holding a mirror up to culture and industry as they were embracing and exaggerating some of its tendencies. The push and pull between creativity and mass consumerism, homogenisation of taste and opinion. It feels to me as if there is a comparison to be made with your approach and areas of interest or investigation. Would you agree?



We do not think there are comparison elements with the Futurists, at least not regarding our work. For sure there are some environmental, social and cultural similarities: being in Milan did influence a certain approach to the shape, due to our city's energy, lifestream, and inspirations from building, museums and collections.

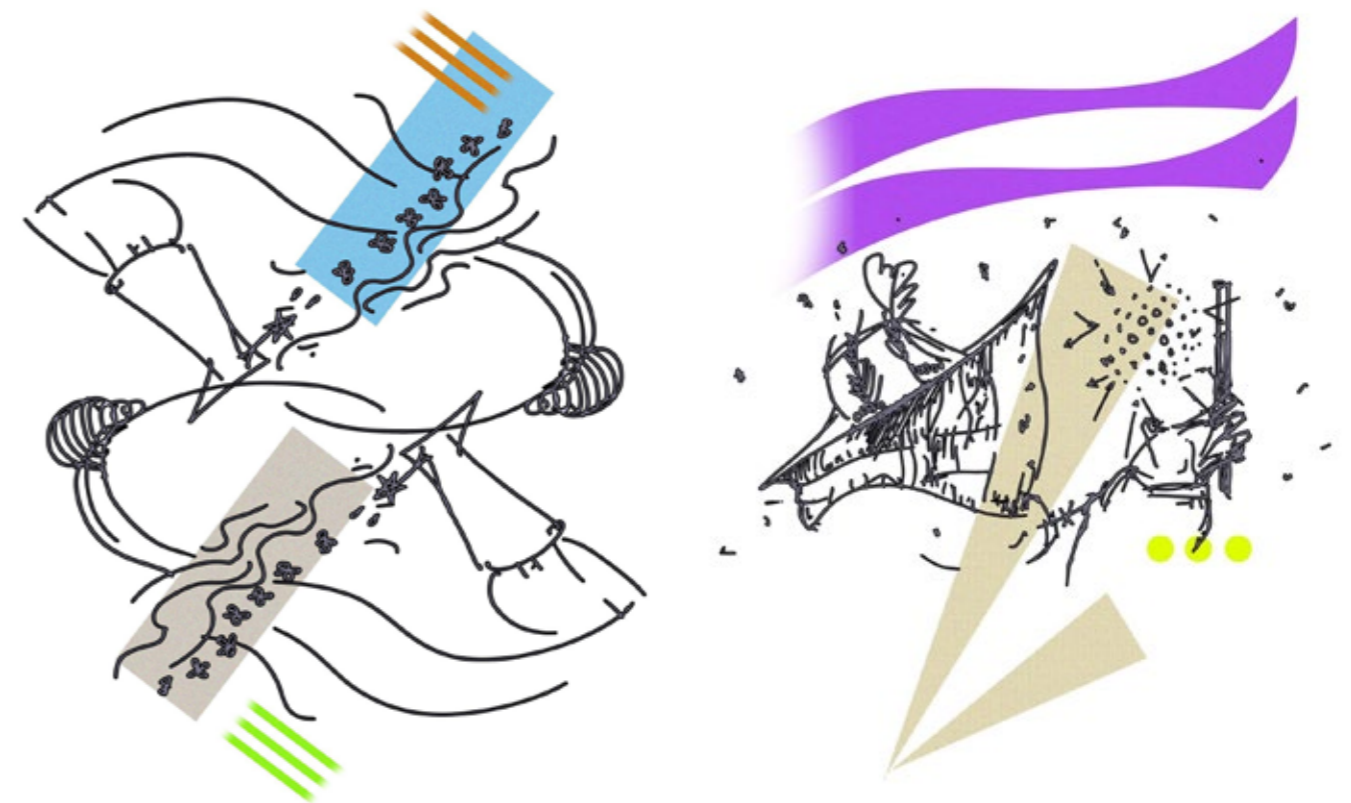
Probably our shape sensibility is influenced by a commercial ideal as well. Regarding the shapes we produce, we feel the urge to include all the spectrum of resistance forces, even the radical approach of a new way beyond consumeristic cosmetology.

(ideas), they mutate and generate other systems and branches. We tend to have a wide and faceted vision about the evolution of our own work: in the exponential growth, shapes and elements can be considered as belonging to the same matrices while addressing divergent trajectories.

During the compression phase coincident with the construction of the show, we are interested in bringing out only some parts of this process. We don't share all the steps of our research or to systematically reproduce nuances, instead, we look for those different shapes and materials that impress us the most every time.

We aspire to the autonomy of the work, where the work itself calls the specific shapes, materials and procedure it needs. Superstructures of the operation method are not necessary, we rather tend to consider it valuable in its simplicity.

Moving forward in our practice, we are broadening our gaze on what we have

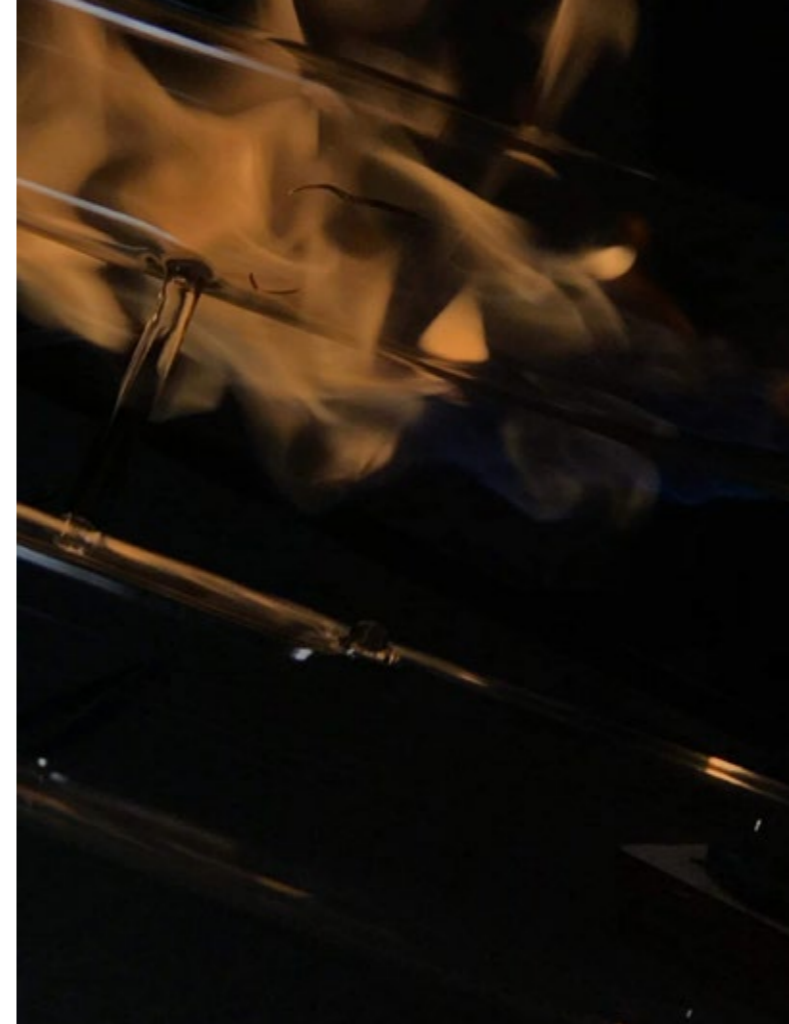




Still, usually, we prefer not to accept and limit ourselves to this kind of thoughts; we aim to set free from a comparative and determinist approach as much as possible. We aim to experience and realise our plasticity the way we feel like, little by little gaining autonomy. BB5000 proposes and encourages the freedom of the shape from its context, whether it is commercial, industrial, historical or cultural.

Trends and artistic movements must not strictly be a social contract. We prefer to experience the past and the surrounding present as a symbol and environmental heritage, though free from historical analysis or ideological and commercial injection.

Frequently Italian art has a conflictual, ever-changing and playful relation with its traditions. There was a precise moment when we accepted to be influenced, no matter what our artistic taste was. We let ourselves go with the flow of all available and present information, we chose to choose as commonly done by the good citizens: landscape architects, bartenders,



closeness as an ordinary element, so we hardly may consider a new aggregation phenomenon as something new or uncommon.

All along, our experience as a group has always been natural to consider and experience BB5000 as a sort of an isolated platform, often intentionally separated from the facts of our personal lives. Although our work is based on the idea of cooperation, that has to be considered a closed and introspective one, not open to the external: we do not have the same aggregative approach with who or what surround us.

This new period of crisis has lead primarily to consequences as forced separation, transformation and rethinking of any social process. Surely it has affected us as persons and professionals, still, we regard it as a part of the dramatic contemporary world we live in but which we consider emancipated from.

urban sculptors and so on. We decided to follow a stream which was present prior to us (and prior to everybody).

And for sure, as arriving for the first time to Milan central railway station, some of us still remember a huge "Campari" advertising poster, just like many more that has followed so far.

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Much has been said recently about how the global pandemic has brought local and global communities closer together at a time when we have been physically distant. As a group of artists, cooperation and collaboration must be inherent. Do you have a perspective on how this newfound spirit of concord could and should continue as we look to the future?

That is something which is difficult to perceive and elaborate for us. We relate to the feeling of physical and intellectual





## BB5000

BB5000 is an artists group formed in 2015, based in Milan. It consists of Giada Carnevale, Arcangelo Costanzo, Francesco Saverio Costanzo, Filippo De Marchi, Giovanni Riggio.

Exhibitions include: Devon, Grand Palais, Bern (2019); Campari, curated by Domenico de Chirico, Horizont Galéria, Budapest (2018); Smoke Inside, Aldea, Bergen (2018); Mount Analogue, Platform Stockholm, Stockholm (2017); Broken Air, Hotel Art Pavilion, Brooklyn (2017); I Scream, You Scream, We All Scream For Ice Cream, curated by Clelia Colantonio, Fondazione Baruchello, Rome (2017); Dangerous Together, Prairie, Chicago (2017); Salamandrina (solo show), Galerie Tobias Naehring, Leipzig (2017); Higher State Of Consciousness, Studio E1, Paris (2016); CORAZÓN, BB5000 studio, Milan (2016); Body Holes, curated by New Scenario, Berlin Biennale 9th/ Fear of content, Berlin (2016); ON-SCREEN AND OFF, curated by Domenico de Chirico, Bid Project Space, Milan (2016); HyperRuin, Davide Gallo Gallery, Milan (2015).



Yuna, 2015  
Turned olive wood, extensions  
50 x 30 x 30 cm  
19 3/4 x 12 x 12 in.



Untitled, 2017  
Wood, wooden teinture  
145 x 45 x 6 cm  
57 x 17 3/4 x 2 1/2 in.



Campari, 2018  
Borosilicate glass sculpture  
31 x 25 x 29.5 cm  
12 1/4 x 10 x 11 3/4 in.



The very purpose of a knight is to fight on behalf of a lady, 2017  
Wood, synthetic clay, acrylic paint  
180 x 120 cm  
71 x 47 1/4 in.



Biscroma, 2018  
Borosilicate glass sculpture, 2pcs  
9.5 x 50 cm  
3 3/4 x 19 3/4 in.



Untitled, 2018  
Wood, synthetic clay, acrylic paint  
90 x 60 cm  
34 1/2 x 23 3/4 in.

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