

SARA ENRICO

*

STATEMENT
SELECTED WORKS

CV + BIBLIOGRAPHY > <http://saraenrico.weebly.com/cvbiblio.html>

My research moves from considering the canvas beyond its function as a support for painting. From its physical features, I used it as material, tool, mold to realize works, sometimes very different among one to another. By a closer gaze it is made up of a dense plot of yarns, this tight relation between the object and the plot for me expresses the unity of form and weaving that the material reality of things is characterized by.

The surfaces of my works contain indications that require a close proxemic, through which perceiving in them the action of making, or feeling a potential yet to be accomplished. Each one is thus an altered sediment, of materials and time, and contains the signs of the dispersion present in the processes of selection and conservation, staying between an idea of custody and loss.

In completing the work, I look for these "raw elements" that may undermine the linearity of a process and, as result, disrupting the reception. It is a visuality compromised by a kind of "low definition", an idea of the visual -and of the action- that doesn't want to hide the inert part of the language, its echo material, such as a background noise.

From this view, I create hybrids, objects in between the categories, such as prints from improper scans of raw materials, weaving generated by processes revisited, molds that do not give rise to any replication, samples of production ever begun, sculptures made by painting materials. In some cases I have activated collaborations with industrial companies, with textile industries in particular, including myself as an improper element within a structured production system.

The works are thus results of different kind of experiences. They tell about a past that connotes themselves as materials, tools and goods at the same time, in a direction of continuous expansion and research of the possibilities inherent in the visionary rethinking of language of painting through the reality of the objects that surround us and whom we are dealing with.

60. Premio Termoli - “In cantiere”, MACTE, Termoli 2016
Riccardo Baruzzi, Sara Enrico, Gabriella Ciancimino, Antonio Fiorentino, Elena Mazzi, Santo Tolone
curated by Anna Daneri

RGB (skin), 2015
inkjet print on poliyester, foam
20x180x20 cm each





RGB (skin) is a work that reflects on mediation between supports and surfaces, body and skin. These works are digital prints on synthetic and waterproof fabric - the same one used for banners. Prints are born from scanning a raw fragment of canvas, a scrap with folds and imperfections that make it useless as a support. It has been handled by the artist on the scanner's surface, meanwhile the light was moving, in a sort of choreography obtaining an overwrite of the canvas' texture. Subsequently Enrico extracted patterns and few colors through a digital process. These emerged from an interaction between canvas' white color and scanner's light. The final formalization in large, soft and usable cylinders materialize this process in an object of design with its immediacy.

Laboratorio del Dubbio (Laboratory of Doubt), Torino 2016
LDD01
Sara Enrico+Nicola Ratti
(opening)

Sara Enrico - Undisclosed recipients, 2015-2016, UV print on nylon, iron, magnets,
variable dimensions
Nicola Ratti – Extended studio play, current

SE. Driving a nail, pressing a brake pedal, shaking your head, handwriting. Reading the titles of the tracks on your new album – Elbow, Wrist, Neck, Ankle – I imagined these movements, which could be little slices of a thousand different stories. One of them, for instance?

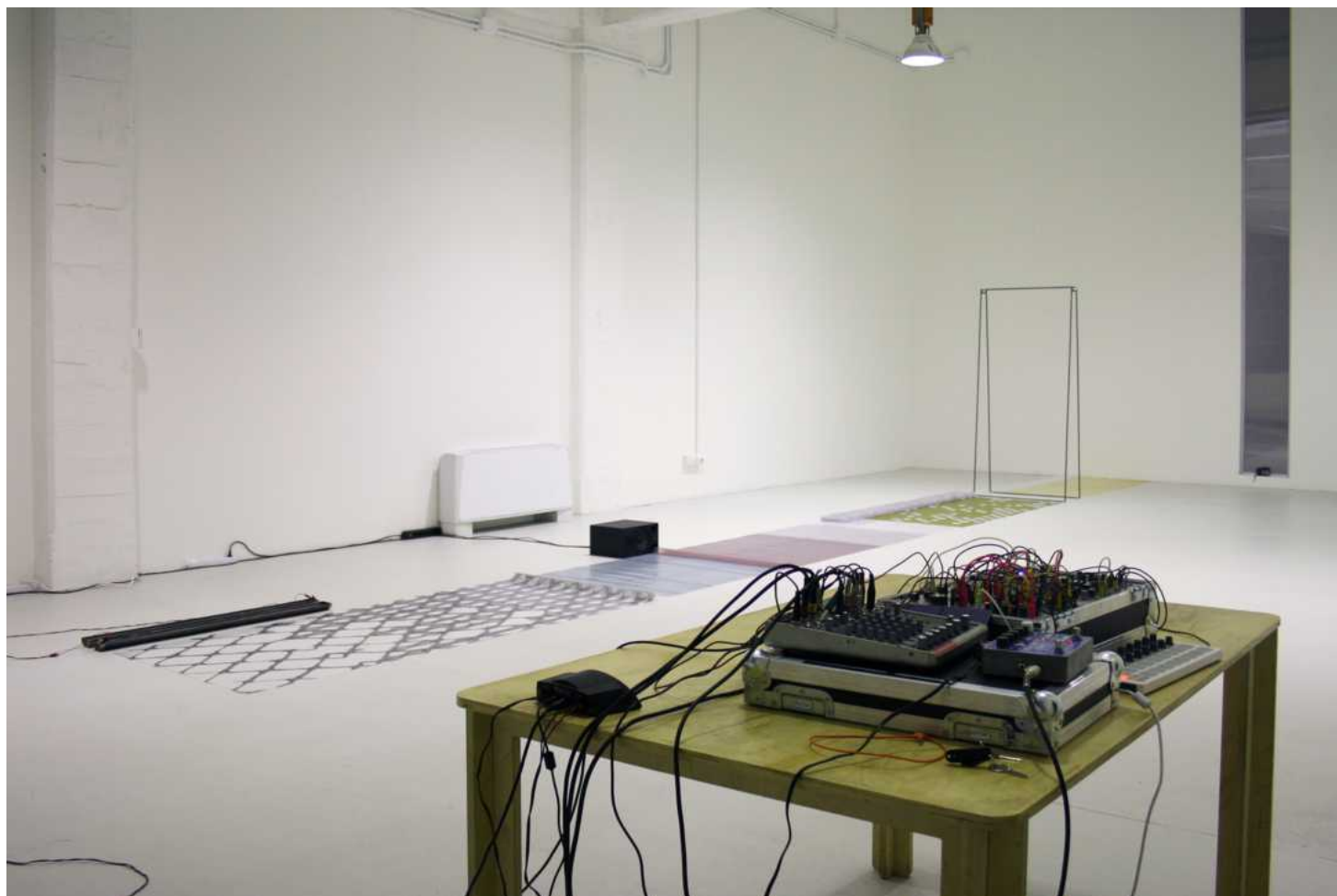
NR. One thing first. You're talking about my cassette *Wounded Boys*, while the new album is called *Pressure Loss*. The cassette was like a warm-up for the release of the record (slated for 26 February...). But I can pick up on your suggestion. Usually I add the titles to the tracks and the record a posteriori, trying to construct a coherent imaginary that is not necessarily connected or inherent to the album. In this case, I started to imagine violent situations where the victims were young people, against an emotional backdrop. The story could follow two paths, then, one based on the words, the other on evolution in terms of distance and spaces crossed by the individual sounds, their birth and their possible transformations, all the way to their final metamorphosis from digital and electronic signals to particles that collide with each other exactly like waves, crossing the air until they reach your ear. Does a possible drawing of this exist?

NR. Looking at your works I think about adherence, the surface as plane of contact between different material states, and therefore its possible of showing moments of passage from one state – liquid, for example – to another – solid, for example. Then I think the tires of a car passing over wet asphalt, and the instant when the water takes on particular forms and thicknesses. Does it scare you to lose control?

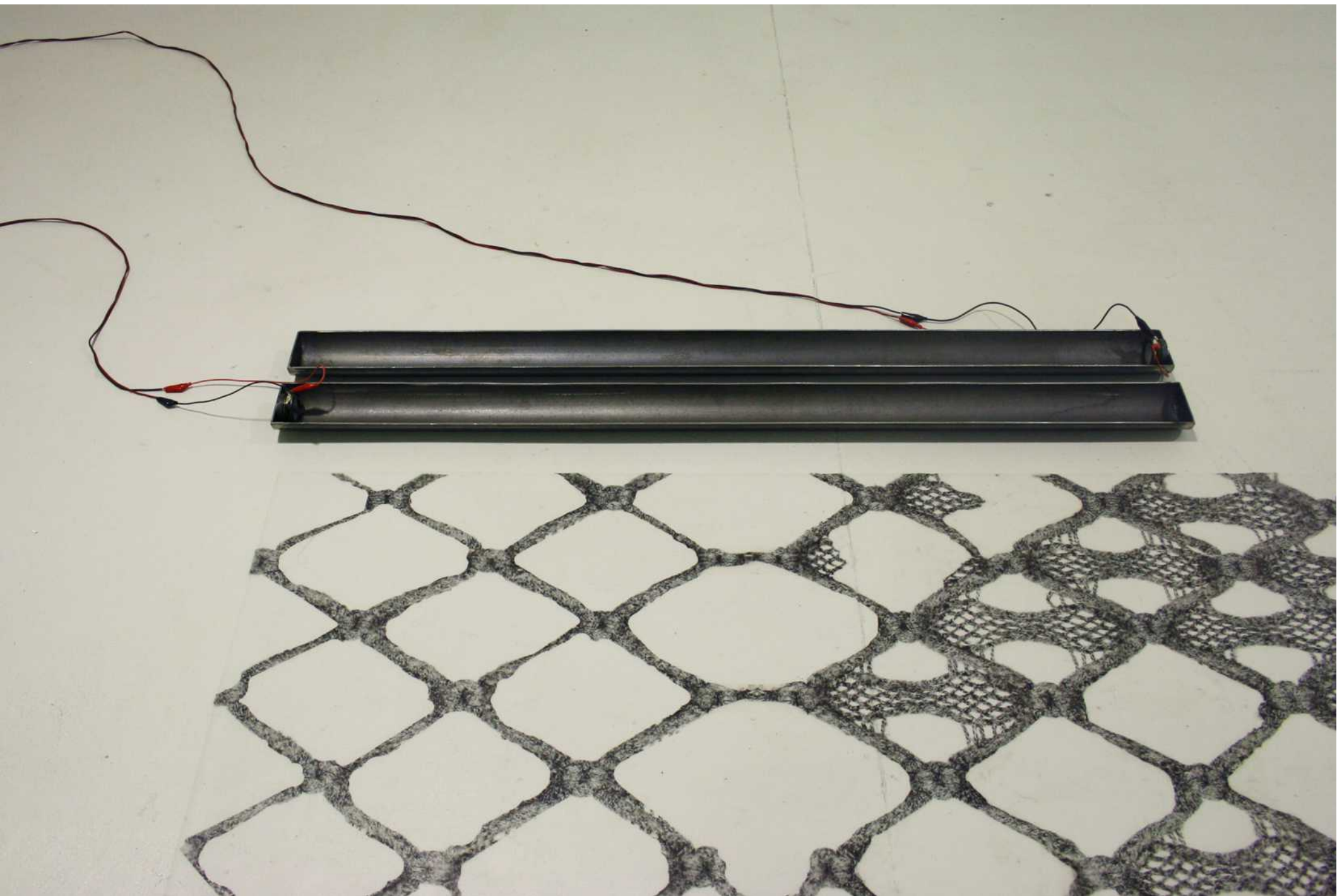
SE. Adherence, plane, contact, surface. You've made an astute selection of terms. They remind me of the language of geometric drawing, and at the same time they are connected to the sense of touch. I have read that women have particularly effective peripheral vision. It's a characteristic of the retina that permits seeing in black and white or with limited light, and allows you to perceive the presence, movement or color of objects outside your direct field of vision. From one side to the other, above and below them, without turning their heads, women can see up close with precision, at about 45 degrees with respect to the face, and some women arrive at almost 180 degrees. Did you say something about control?

Sara Enrico, Nicola Ratti











Undisclosed recipients deals with the idea of sample, since time, I collected fabrics from different nature and features. I computerized some of them, also very small, in order to reproduce in bidimension their wefts. By a UV prints on nylon, the wefts become, in a way, three-dimensional thanks to the transparency of the support and to the chance to see the back. They are transfigured enlargements, we can focus on them in details, but in the same time they assume different levels of ambiguity. I followed these ambiguities in my actions, in what I consider a primitive digital craft, tent to the raw dimension of the language. Undisclosed recipients are moulds to be preserved and studied; there's an idea of something to be conserved and another in which every process in that sense presumes a loss.

LDD 01

Sara Enrico+Nicola Ratti+Vincenzo Latronico
(finissage)

Sara Enrico – inkjet print (still from “Casanova” by Federico Fellini); video in loop on laptop; overhead projector,
scotch, foam, plastic, iron net, polyester fabric
Nicola Ratti – Untitled (2016), audio in loop, speakers
Vincenzo Latronico – collage of texts from Oliver Sacks, Don Barthelme, David Foster Wallace

An extract from the interview by Alessandra Frantenovich on Nota Y Reflexiones, issue n. 8, April 2016

(...) Nicola and I have spent together some days in the space. We've talked about surfaces, idea we're working around it, two-dimensional and three- dimensional reproductions, between materiality and immateriality and starting from visual or auditory source, and on an object locally meaningful (definition taken from the scenic design for cinema).

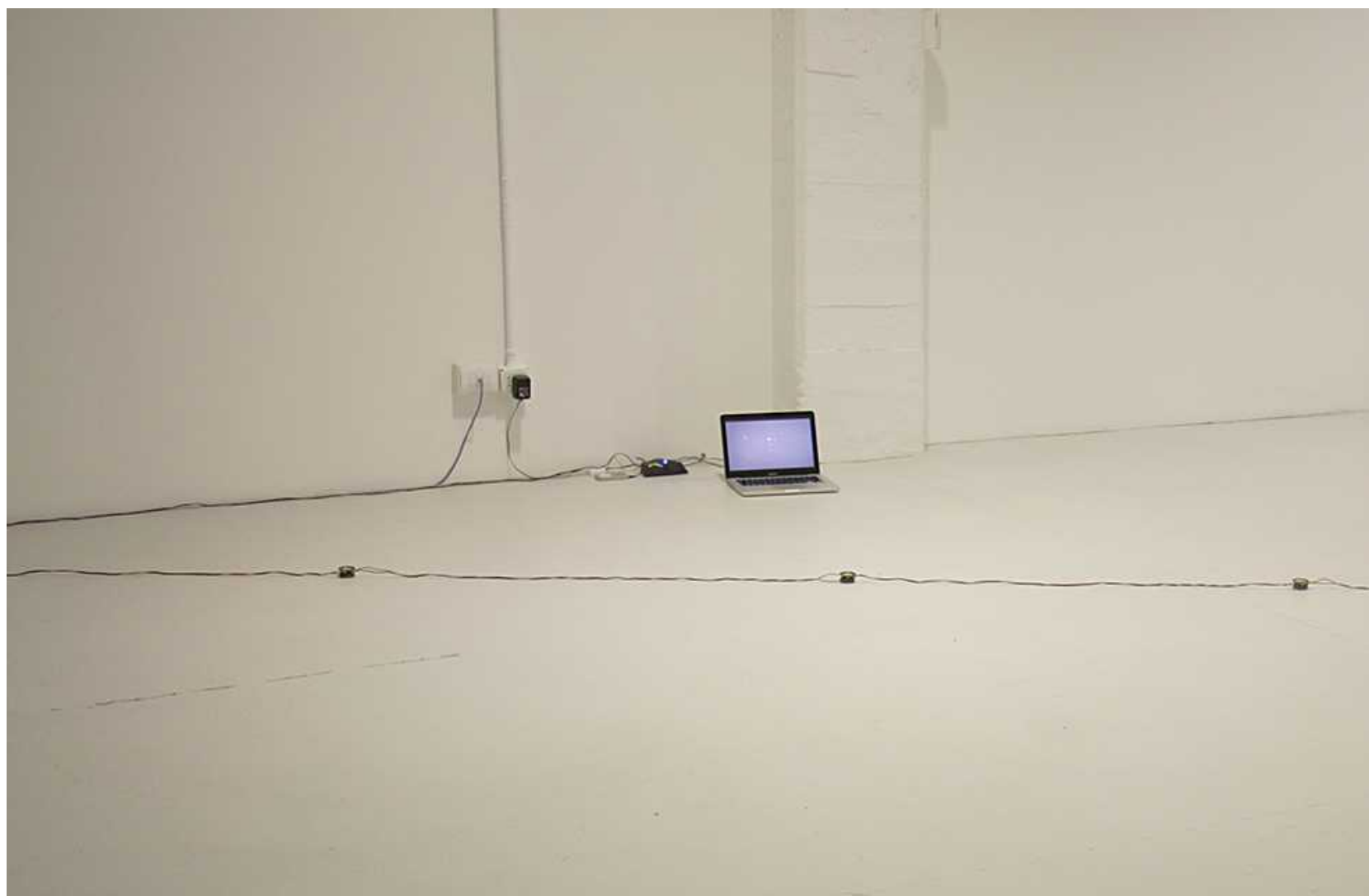
The finissage has involved directly Vincenzo as well, with a textual collage from a story by Donald Barthleme and then his critical essay. It's been a subtractive process, we have brought out the “excess”, removed from the space, what was no more a thought, but rather a note, an extra.

Some elements have find place as in a scenic plot and they would have suggest some of our dialogues.

Undisclosed recipients, the work I presented for the opening, let the place to other things: a digital print, a overhead projector, found objects, a laptop. I worked with projections and videos, moving these objects in order to achieve images the most distant from their origines and close to something ambiguous, ephemeral. In a way I'd focus on a pragmatic approach I use for creating images and on a deconstruction of the dynamic I follow among thought, gesture and object.

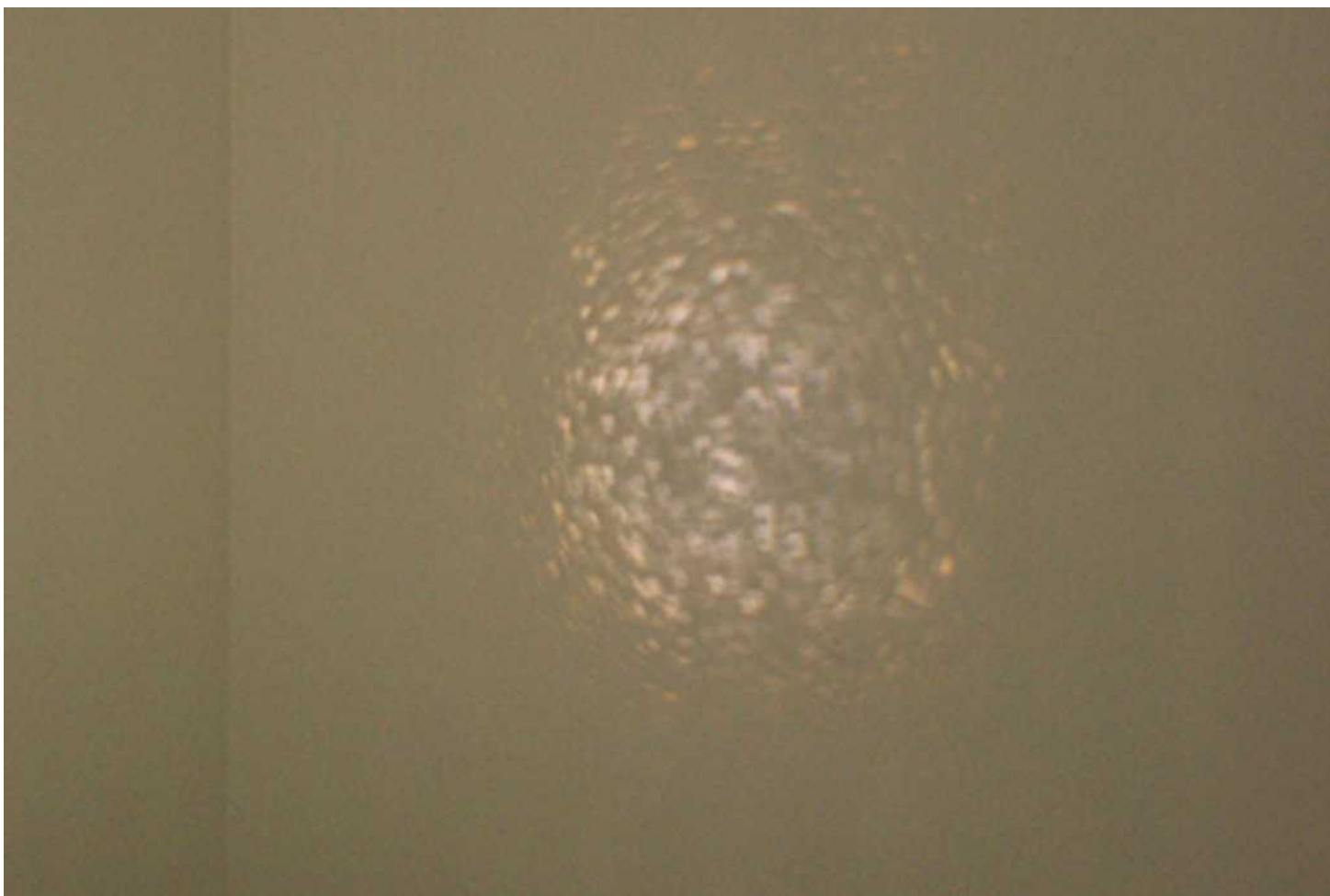












Materia, sedi varie, Novi Ligure 2015
Andrea Botto, Sara Enrico, Giancarlo Norese, Elisa Strinna, Luca Vitone
curated by Massimo Palazzi

Undisclosed recipients, 2015
UV print on nylon, iron, magnets
variable dimensions

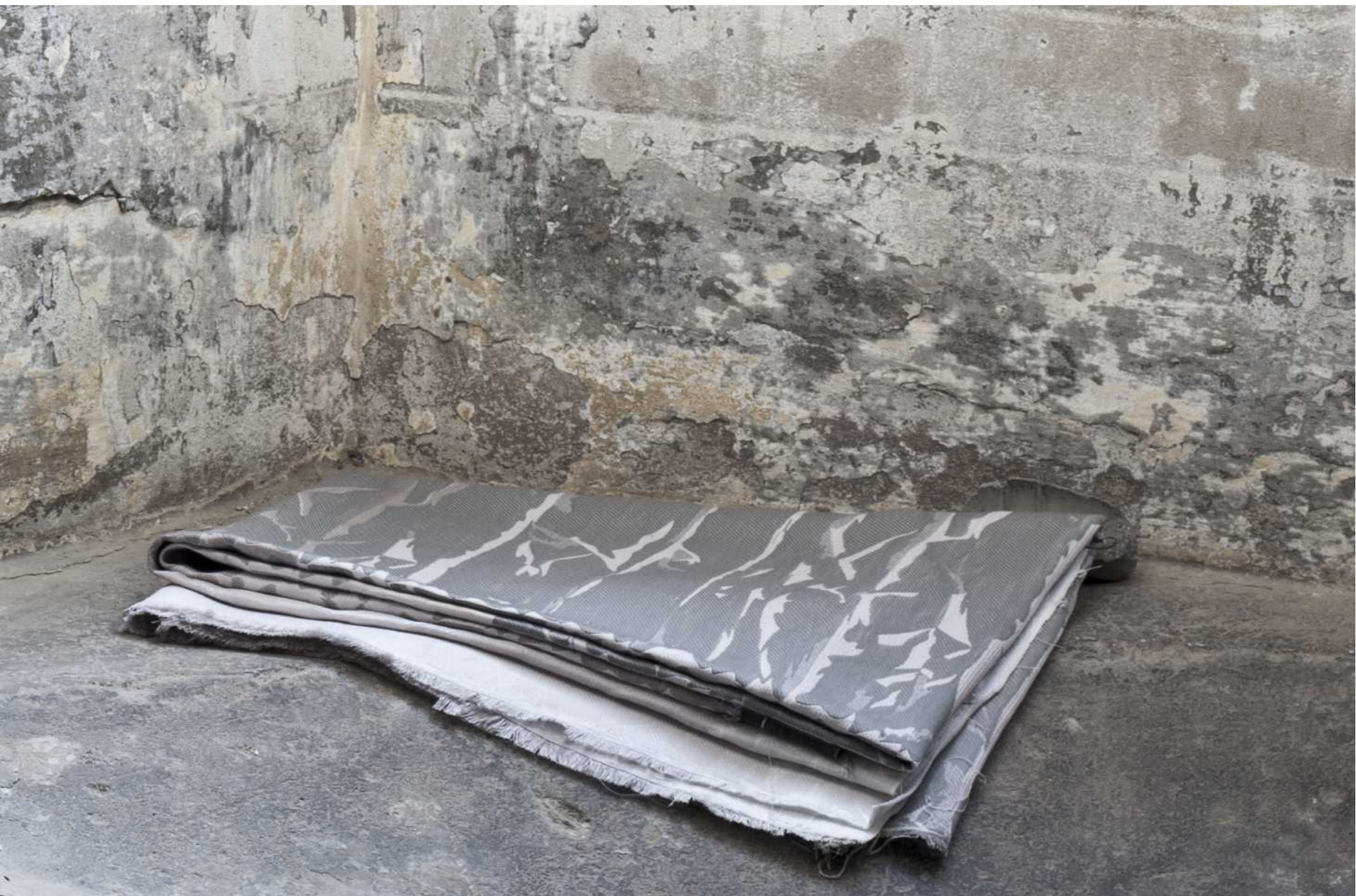
Untitled, 2015
polyester spun woven jacquard, concrete
52x35x3 cm (140x250 cm woven fabric)
in collaboration with FIDIVI Tessitura Vergnano (Poirino, To)

Untitled (cascame), 2012-13
canvas roll, stretch film
44x35x42 cm
in collaboration with CO.PRO.TEX (Biella)













Often the canvas, traditionally screen and support of the pictorial vision, becomes for you the matter for making three-dimensional objects that live in relation to their location in the exhibition space. In an "Untitled" of 2014, for example, the fabric is cut, stiff and glued to shape kind of box, in other cases is the weight of the canvas which, suspended and draped a little as the felts of Robert Morris, acquires an ambiguous plastic consistency. The action of rolling, an archetypal gesture of the formativity from a colombino ceramics to the involuntary sculptures photographed by Brassai, combines itself with its object, the canvas, bringing it to the banality of the material set aside at the wall of the studio. Why the obsession of this passage from the surface to form, from visible to tangible?

I'm fascinated by those surfaces which have a narrative potential and somehow are the precipitate of an experience. I could say they are "plots". I often used the canvas, with its cold surface, monotone, for building elementary shapes. These become articulated in time but since at the beginning they defined a minimum of the evocative quality I'm interested on. The work is often an abstraction of an object through which I want to give a tactile and visual memory training processes and manipulations. I would like to feel, in this way, the body of the things, the appearance of the haptic gaze, that kind of visuality that stands out from the optic thanks to the touch. The eye digs, selects and shuffles, and reclaims, redefining it, of a physical dimension in a sort of archeology of the gaze, of a memory if.

(...)

What was the influence of the signs of aging that animate the spaces of Palazzo della Dogana on the realization of you setting up for MATERIA?

One of the first things I noticed in the palace was the rich layering of signs on the surfaces of the environments. The omissions and the alterations make me think the space as a large sculpture that records the passages of time, the crossing of the people. This perception of the space is very close to the feeling that I try to give to my objects. I thought to show three objects, each of them are characterized by a dialectic tension that develops between two polarities that I feel very strong: the affinity with the layered nature of the place and, in opposite, an idea of suspension, precariousness of the configuration and placement of themselves. "Undisclosed recipients" is the work that the viewer encounters coming inside the palace, in the entrance hall, some tube-shaped on the ground are opened and the contents are kind of sheets, rolled out and stretched. The fabric is nylon used in the construction sites and the prints are the scans of technical fabrics, oversized. Going up the stairs there are two other small works. I can describe "Untitled (cascame)" like a processed sculpture. I gave to a little factory that works with wasted textiles a standard roll of canvas, never used,

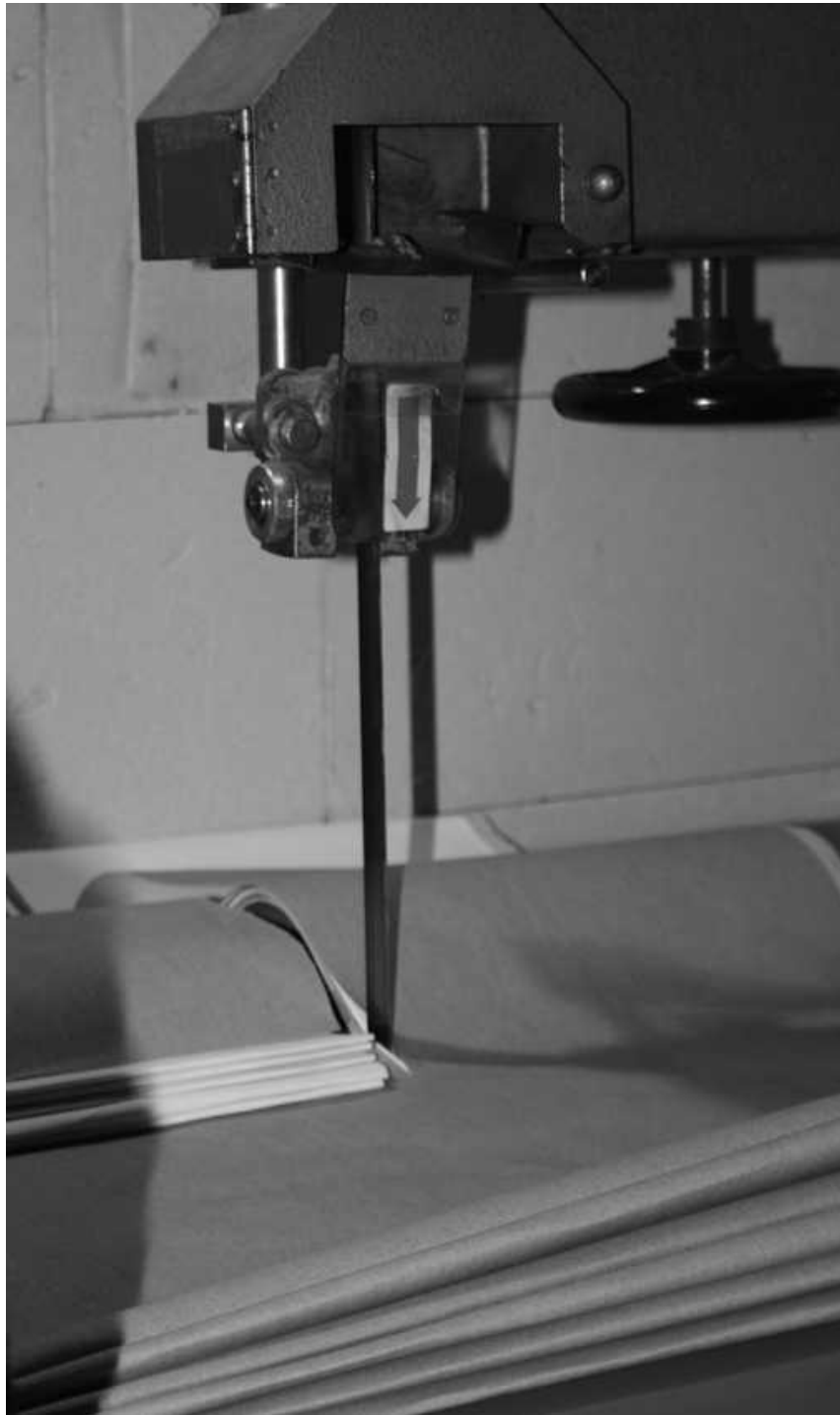
asking to proceed with the treatment usually followed for unloading the scraps. The folded fabric instead, kept as a shrine in the hole of a very particular window frame, is a polyester yarn that collects tests of weaving using the jacquard technique. I realized it in collaboration with a textile designer starting from a scanned image of a piece of canvas, previously folded and manipulated during the movement of the scanner light in order to record the three-dimensional variations.

(...)



Steps of process for Untitled (cascame)

November 2012
CO.PRO.TEX, Biella



Susy Culinski & friends, Fanta Spazio, Milano 2015

a project by Beatrice Marchi

with the contributes of Kostana Banovic, Elisa Barrera, Dafne Boggeri, Benni Bosetto, Rossana Buremi, Ludovica Carbotta, Lia Cecchin, Sara Enrico, Cleo Fariselli, Laleh Firoozi, Gina Fischli, Anna Franceschini, Kira Freije, Gaia Fugazza, Chiara Fumai, Gery Georgieva, Helena Hladilova, Daniella Isamit Morales, Dori Karbon, Deborah Ligorio, Lucia Leuci, Alice Mandelli, Beatrice Marchi, Anna Mostosi, Saki Nagatani, Ingrid Pucci, Lisa Rampilli, Margherita Raso, Alice Ronchi, Megan Rooney, Agnes Scherer, Elodie Seguin, Giovanna Silva, Cally Spooner, Alice Tomaselli, Serena Vestrucci, Alison Yip, Alexandra Zuckerman.

ink on papers
29,7x21,9 cm





Club of matineeé idolz, CO2 Gallery, Torino 2014

curated by Davide Giannella

Alfredo Aceto, David Adamo, Alejandro Almanza Pereda, Francesco Arena, Luca Bertolo,
Enrico Boccioletti, Chiara Camoni, Mikkel Carl, Enzo Cucchi, Davide Daninos, Luca De
Leva, R   di Martino, Sara Enrico, Cecile B.Evans, Cleo Fariselli, Flavio Favelli, Ettore
Favini, Timothy Foxon, Giorgio Galotti, Martino Gamper, Davide Giannella, Lorenzo Micheli
Gigotti, Elias Hansen, Helena Hladilov  , Invernomo, Ilja Karilampi, Olivier Kosta-
Thefaine, Thomas Kratz, Andrea Kvas, Andrea Nacciarriti, Nucleo, Aude Pariset, Fabio Marco
Pirovino, Gianni Politi, Primitive Art, Gianluigi Ricuperati, Andrea Romano, Andr   Romao, Alice
Ronchi, Augustus Ruth, Andrea Sala, Namsal Siedlecki, David Stjernholm, Achraf Touloub, Palm Wine

RGB (skin), 2012-15
digital print on polyester, foam
20x180x20 cm



Vitrine-270°, GAM Torino 2013
curated by Stefano Collicelli Cagol

RGB (skin), 2012-13
digital print on Voiron fabric, iron, magnets
50x350x150 cm

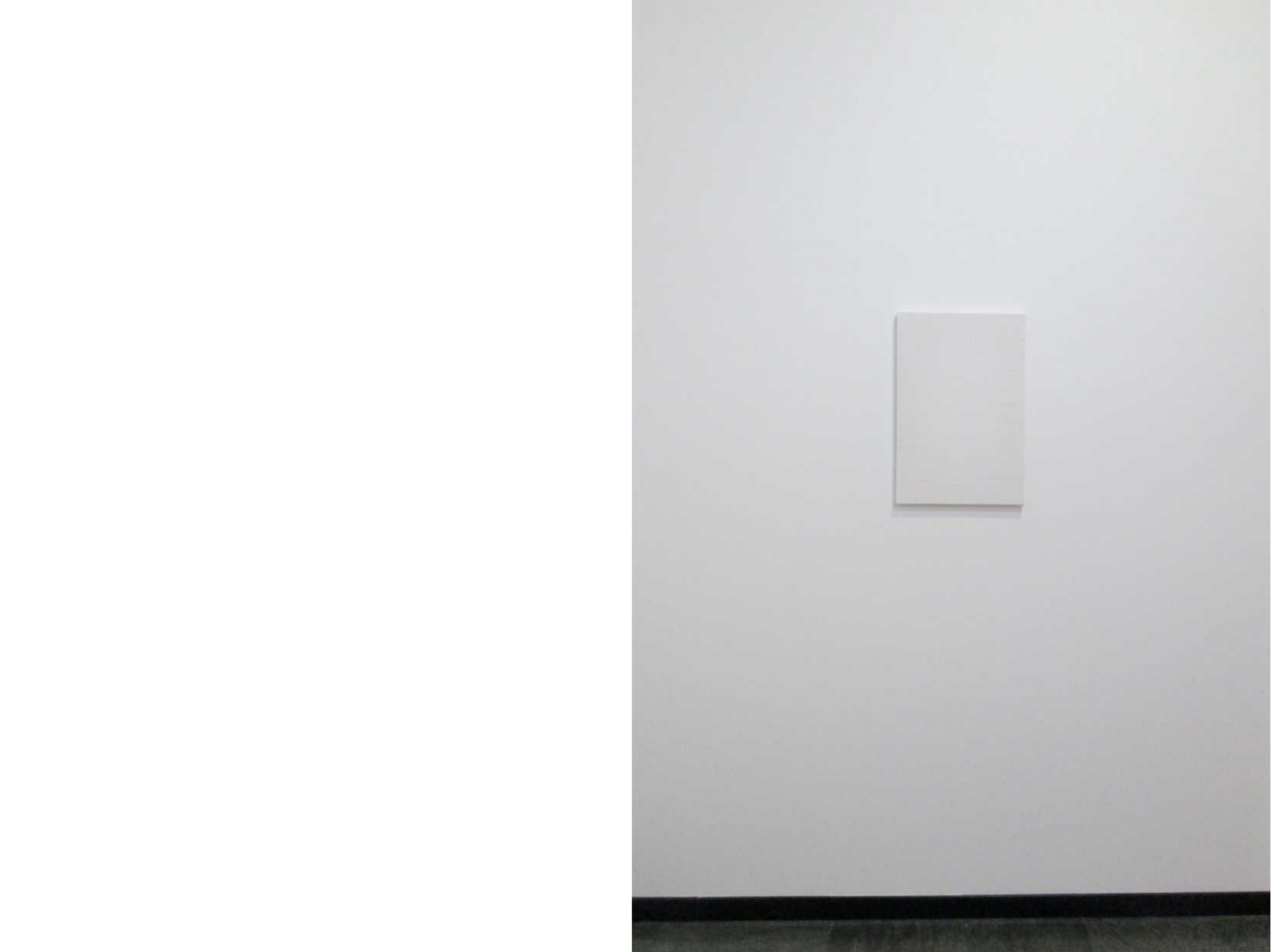
in collaboration and with the support of Miroglio Textile s.r.l. (Castagnole delle Lanze, At)

Untitled (Jacquard), 2013
polyester spun woven jacquard, wooden frame
55x37x2 cm

in collaboration with FIDIVI Tessitura Vergnano (Poirino, To)





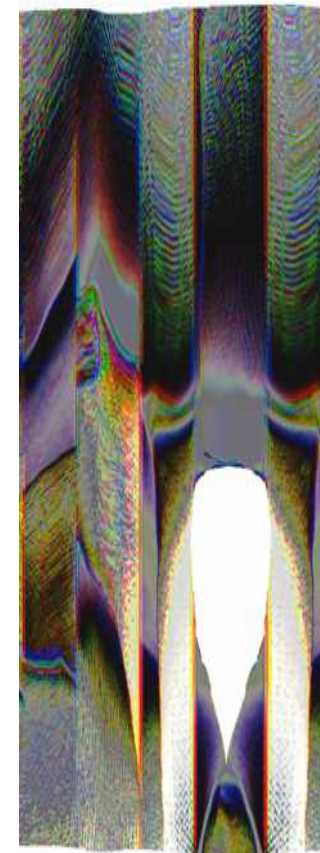
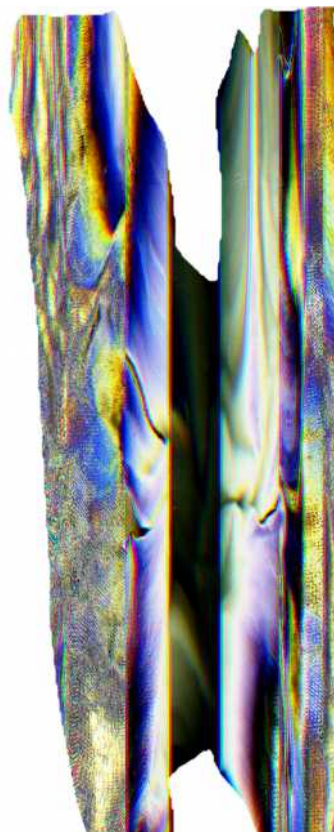




Text by Stefano Collicelli Cagol, an extract from the catalogue of the show VITRINE-270°, GAM Torino, March 2013

(...)

RGB (skin) and Untitled (Jacquard) are both born from scanning clippings of canvas. In the first case the fluorescent patterns achieved through digital re-elaboration of the canvas' scans and taking advantage of the interaction between the light and the whiteness of the surface, play with the idea of imprint and of specularly. The obtained chromatic colour fields are then transposed onto artificial fibre canvases displayed at Vitrine. Recalling paper model silhouettes, these printed patterns suggest the connection between the pictorial surface and the idea of second skin, of upholstery, and of attire. For untitled (Jacquard) the same canvas used for RGB (skin) has been laid on the scanner to obtain a digital image then translated to a fabric generated through an industrious process using a Jacquard loom. Enrico obtained a precious fabric thanks to the collaboration with a technician specialized in the use of this particular loom. The machine, invented by Frenchman Joseph-Marie Jacquard at the dawning of the Industrial Revolution, is usually considered to be the predecessor of the calculator and of modern computers. It was in fact the first machine to use a pierced card able to guide the movements of the loom to obtain the weaving of a complex pattern. This distant kinship enforces the relation between painting, craftsmanship, textile production, and new technologies suggested by the artist in her latest works. The Jacquard fabric is born through the complex interaction between warp and weft, essentials in the creation of textile.

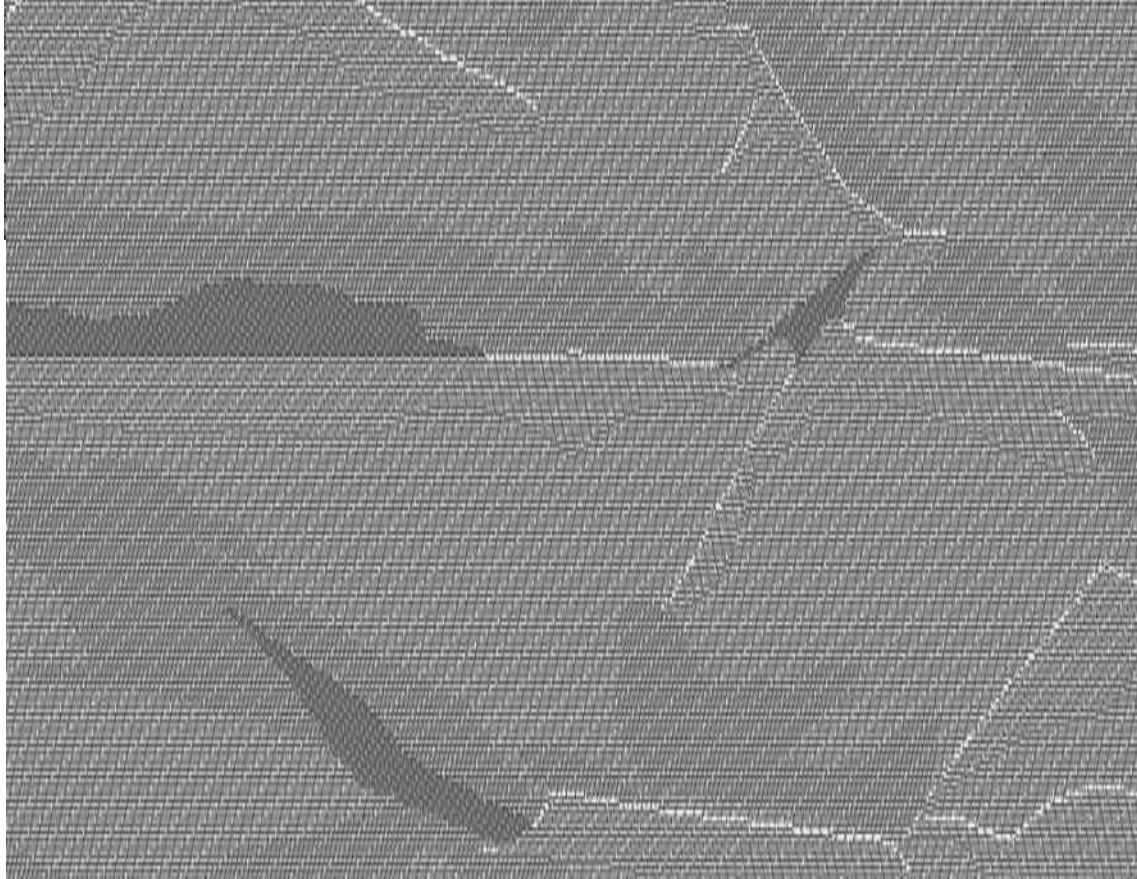
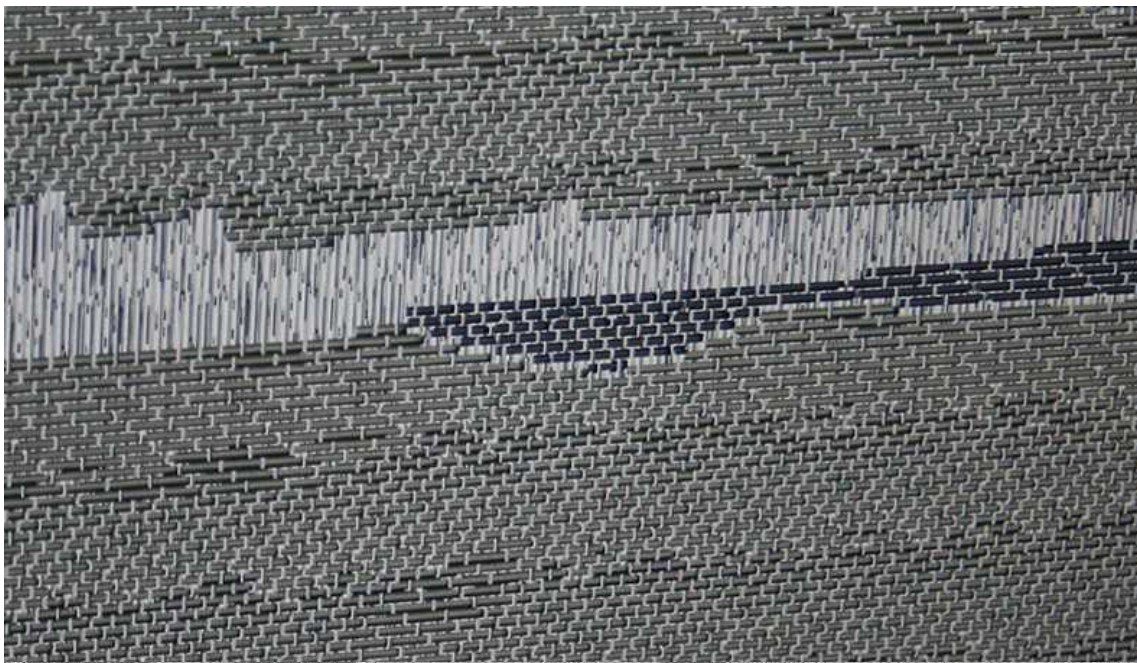


**from the archive RGB (skin), 2012-2015*
digital textures for printing on Voiron fabric
350x140 cm



Step of process for Untitled (Jacquard)

Sept. 2012- Jan. 2013
FIDIVI Vergnano, Poirino (TO)





Cactus, 2014
canvas, concrete
10x210x10 cm

Cut out, 2014-2015
resins, polyurethane, pigments, iron
variable dimensions

(in studio)





Ghost Tracks, Project Room, Fondazione 107, Torino 2015
curated by Emanuele Catellani Contemporary

Untitled, 2015
canvas, oil color
variable dimensions







The title, *Ghost tracks*, is referred to the features of the Project Room of the Foundation 107 itself: a space inside another space, as in a game of Chinese boxes. There are large windows overlooking both the outside both on the interior architecture. The room is cut lengthwise in half, creating a large panorama and a double level of observation.

Ghost tracks is a term paradoxical, oxymoronic, tells about a track, thus is invisible. I worked in the sense of the double, the laterality and subtraction, I removed the light and let the space receives light only from the outside and the perception of my work may be influenced decisively, without seeking a condition of brightness and controlled stable.

The work *Untitled* belong to a series that continues from 2011. They are objects made using canvas and oil paint, following their behaviors as simple building materials.

Supernova, Museo dell'Alto Garda, Riva del Garda 2015

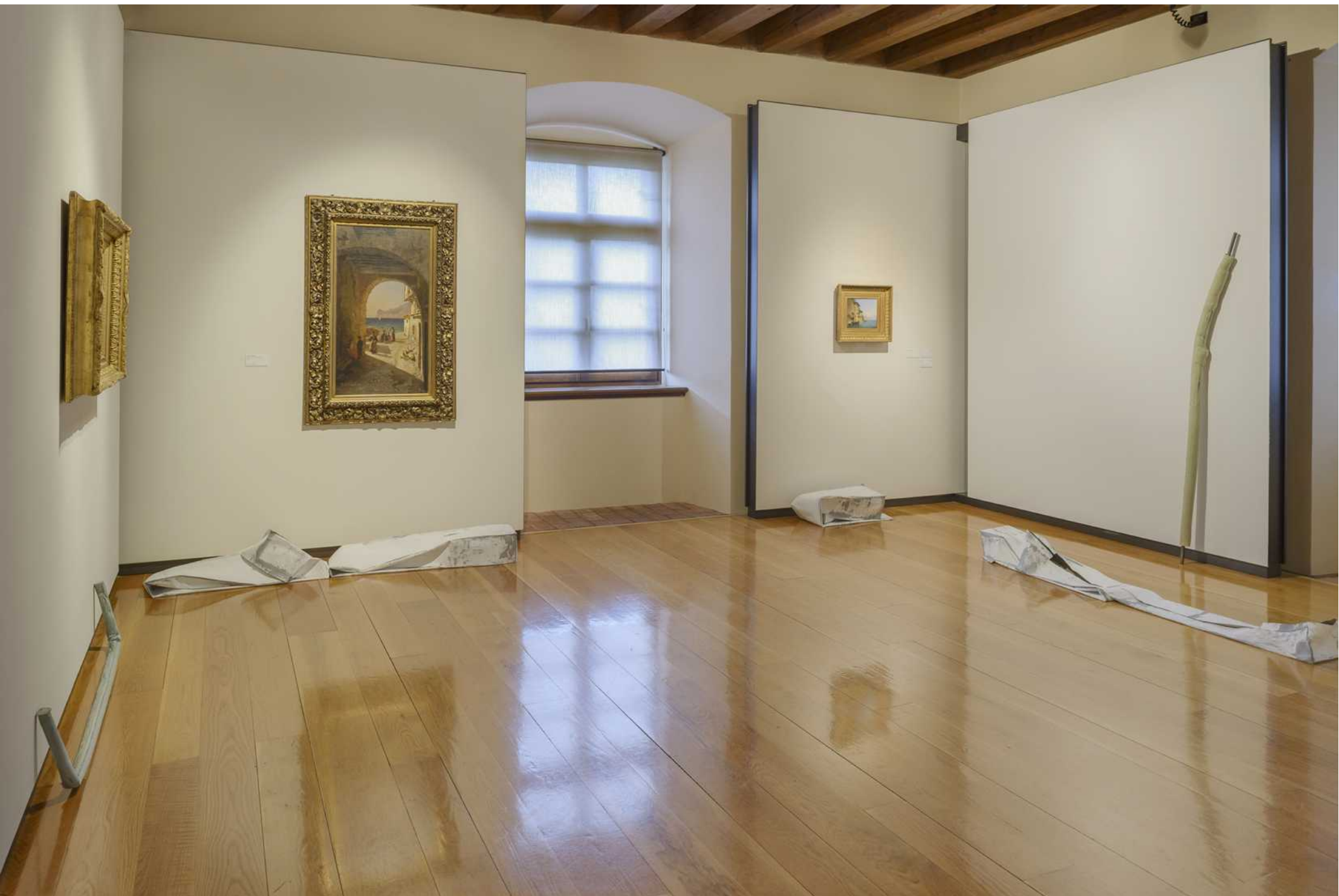
in collaboration with Der Blitz and MART-Rovereto

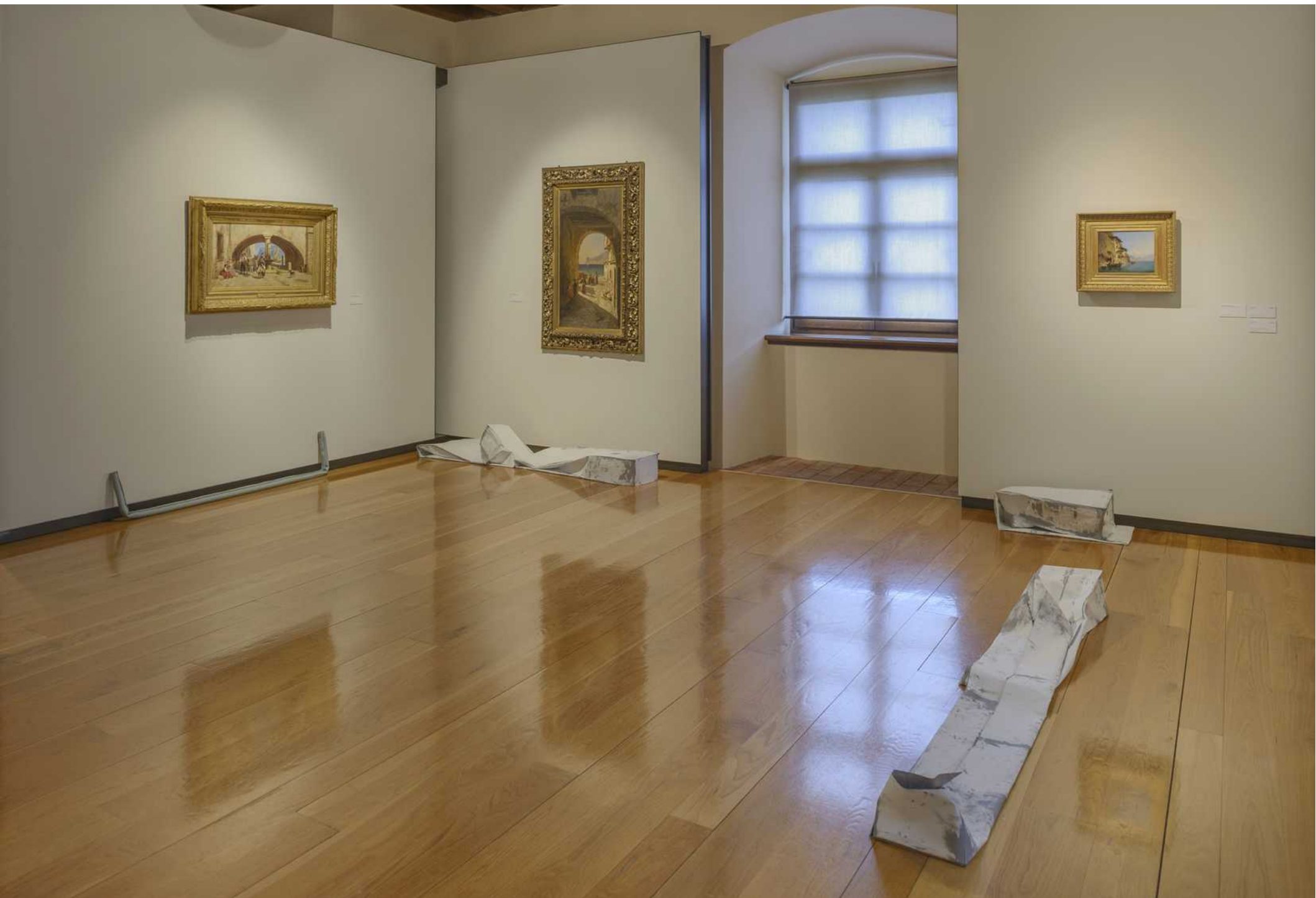
Stefano Calligaro, Sara Enrico, Gabriele Garavaglia, Jacopo Mazzonelli, Luigi Ontani, Bernd
Ribbeck, Ry Rocklen, Andrea Salvino, Rolando Tessadri, ZAPRUDERfilmmakersgroup.

Curated by Denis Isaia and Federico Mazzonelli

Cut out, 2015
resins, foam, pigments, iron
180x10x12; 170x10x27 cm

Untitled, 2015
canvas and oil color
variable dimensions







No music was playing, Les Instant Chavirés, Montreuil-Parigi 2014
Ludovica Carbotta, Sara Enrico, Rie Nakajima, André Romão, Capucine Vandebrouck, Byron Westbrook
curated by Daniele Balit

Twins, 2014
oil on canvas and on wall
120x250x40 cm







GREATER TORINO, Fondazione Sandretto Re Rebaudengo, Torino 2014
curated by Giorgia Bertolino and Maria Teresa Roberto

Cactus, 2014
canvas and concrete
10x210x10 cm

Twins, 2014
oil on canvas and on wall
120x250x40 cm

RGB #22, #25, 2012
inkjet print on Fine Art paper mounted on MDF
100x70x2 cm

Stripes#3, 2013-14
canvas, oil color
5x156x4 cm

Pillows, 2011-2014
plaster, fragments of oil colors
13x21x14 cm / variable dimensions





















Twins is an intervention created by Sara Enrico directly on one of the large walls of the hall that hosts the Greater Torino exhibition. The title contains a general hint at the nature of the work but, as is often the case also in other works, it does not go beyond suggesting an analogy, thus leaving room for an interpretive mechanism that moves between words and vision. As in the *Bubbles*, *Pillows* and *Cactus*, here too the title encircles the work with an assonance. It introduces an acoustic element, a sound, sometimes an onomatopoeia, which can echo some of the processes used by the artist. The word twins produces a thin noise, as of a falling drop. What falls here is the canvas, dragging paint with it. The noise is duller and more composite. It is the noise of a “fallen drapery”(1).

(...)

Sara Enrico worked on her *Twins* in the exhibiting space, before it opened to the public. On the canvas that was lying on the floor she applied oil painting with a brush, in vertical stripes - a single color, a steel blue reminiscent of industrial hues, and the cyan of printing. The artist adjusts the density of oil, letting it flow or accumulate. As soon as she is finished, she lifts the first Twin and impresses it on the wall. She makes it adhere to the wall and begins the next step in her work, in which she has to paint blindly, using touch more than sight. The canvas becomes a membrane, through which the hands can feel the underlying matter and its porous quality, test it through friction, follow its varying thickness, second its fluidity. These actions are instances of a rich tactile lexicon – press, relax, stretch out, run your hand, rub. The size of the canvas does not exceed the width of the arms, or the measure of the body, following one of the key rules that Sara Enrico adopts in her practice.

(...)

It is like the act of peeling off: you peel something off the wall, off the canvas; you peel off paint, leaving a print behind you, a ghost full of traces. Once it has been subjected to this sequence of operations, painting changes its state, suspended in an irresolvable duality between recto and verso, front and back, “plate” and “print”, verticality and horizontality, and finally ends up being, at the same time, painting, reproduction and sculpture. Even fabric.

(...)

The artist directs her attention to marginal areas, as she will do even more radically in *Cactus*, casting concrete in the empty central space of rolled canvas, thus giving a body and a weight to a hidden, unexpected volume that generally goes unnoticed. The title renders the “thorny” side of the procedure: the abrupt tearing of the canvas from the concrete, the balance of the sloping bars against the wall. The expanded, sculptural painting of the *Bubbles* reappears, thickened and mixed, at the acute angles of the *Stripes* (2013). Enclosed between the two folded hems of a narrow portion of canvas, color reveals its mnemonic potential. In its thick substance, the unfolding action impresses the traces of a sequence of tensions.

Obtained with a detoured, yet literal use of the properties of oil color, the painting patterns of Sara Enrico retain a tactile or, more precisely, haptic quality, to use a word-notion that is closely associated with Gilles Deleuze and Félix Guattari(2): they have the kind of viscosity that differentiates itself from optics in that it is mediated by touch – a viscosity that entails a reorganization of the sensory, sensible sphere. The textures of *Twins* train the eye for touch. This idea was already there in the *Pillows*, which are the product of the “desire to do a three dimensional transcription of the eye’s movement over a surface, the painting surface”(3). Ongoing since 2011, the *Pillows* are plaster casts obtained with a mother mold consisting in a painted canvas, which has been turned into an irregular container, marked by folds that give it a structure. The canvas comes from the

artist’s studio – a workspace that is also an archive, a true landscape where previous works, tools and supplies are deposited, and combine in ways that provide new figures to the artist’s desire to make things. The sculptural volumes of the *Pillows* are “a paradoxical form of archaeology of the look”(4)– coagulated forms, fossils which record the mechanism of a vision that is everything but linear and organized. When detached from the mold, just like in the ensuing *Twins* series, painting leaves parts of its skin on the surface, minimal signs that need to be viewed at close proximities, which is favored by their vertical installation on the wall, within the eye’s field of view.

(...)

The “focus on a fragmented and casual reception of the work as a consequence of its visualization on a monitor”(5) is at the center of *Screensaver* (2013), one hundred images created by applying pigments directly on a scanner, and subsequently played in a loop. Here the artist’s relationship with digital art significantly develops in the dimension of depth, which is explored through repeated overlapping and thinning down of layers that stir the flatness of the surface. The same happens with the ‘stratigraphies’ of the early *RGB*, resulting from the manipulation (almost a choreography) of a blank canvas placed on the lit, moving bed of a scanner. A similar process is applied in the ensuing series of *RGB (skin)* and in one of the *Untitled (Jacquard)*, a monochrome in which the folds of the digitalized canvas resurface like patterns in a textile produced with the mechanism of what is historically known as the first punched card loom. The transitive nature of Sara Enrico’s research finds a practical expression in process and performance, which is always detectable, although never displayed. This transitive property, when extended to the act of reception, allows to recognize, in the informal, material quality of the painting surfaces, a vision blurred by the effects of low definition, to capture, among the folds of the sculptural forms, the essential meaning of the words ‘compressed’ and ‘compressing’- and finally, to reconsider the place of the work inside the exhibition space.

KEMONIA, L'a project space, Palermo 2015

Skinny, 2015
canvas, oil color
variable dimensions

Cut out, 2015
foam, pigments
180x10x12; 170x10x27 cm

Untitled (giallo di cadmio- terra verde), 2012-13
bronze, foam
50x20x30 cm











STEREO, GUM studio, Torino 2013

Screensaver, 2012-2013
100 scans tranferred in a screensaver format
**free circulation of the work*

Verde veronese, 2013
bulb lamp 60 watt
site-specific, GUM studio, Torino





