

LE VITE

Via Privata Don Bartolomeo Grazioli 45, IT 20161 Milan

Opening hours: Thursday-Saturday 3 - 6 pm or by appointment recommended

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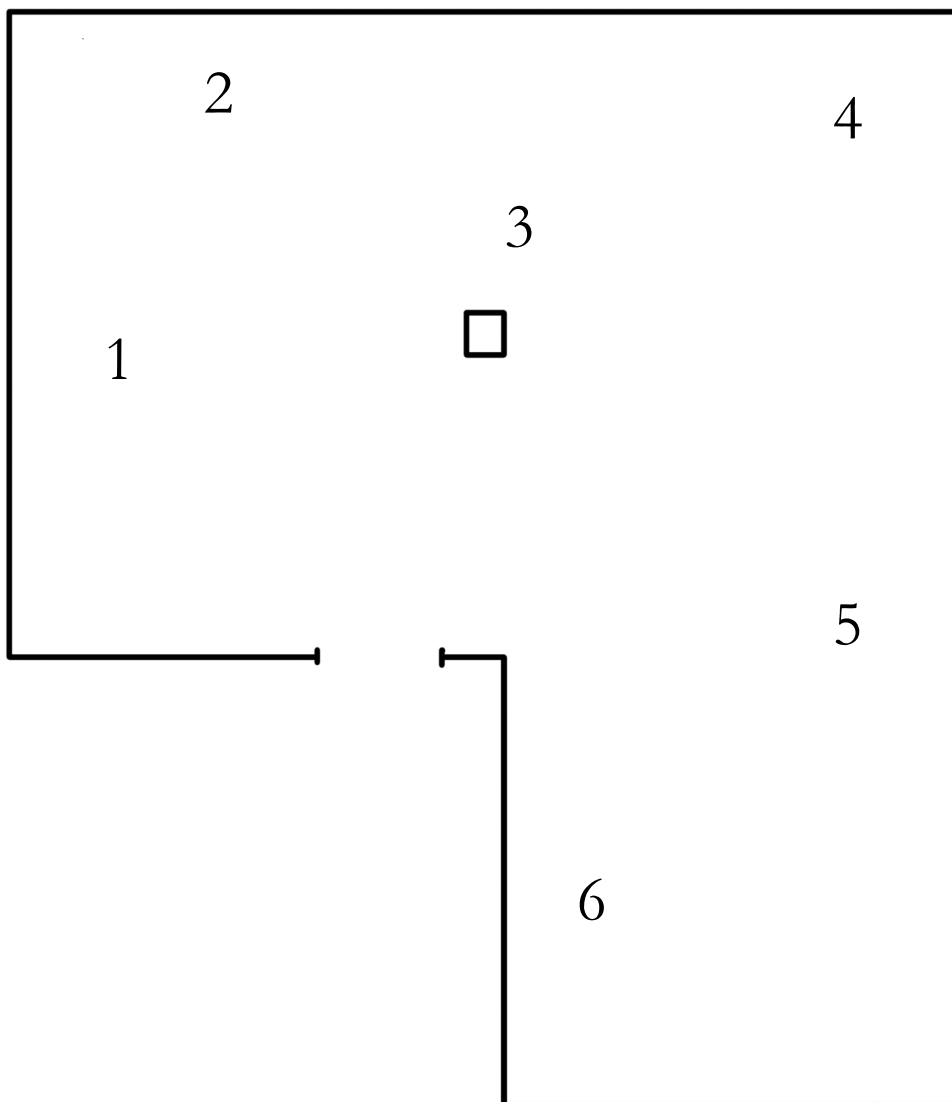
Life Is A Moment In Space

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In this moment in space, an elaboration of thought is possible through the encounter with a group of sculptures standing on the floor of an open, empty room. Their construction both in material and theoretical terms, depend on the employment of existing forms that were found in urban and rural environments and were collected in their discarded state during everyday activities. The reinterpretation of functional objects becomes in each composition a tool of language questioning the conventional status of elements in reality - to reach a wider understanding about their nature which could not be perceived in their original context. In these combinations of different material, their specific physical qualities become principles within an exercise, guiding a coincidental sense of compatibility between their shapes. These modest and yet intense structural modifications applied to existing forms reevaluate the recognizable features in their appearance inciting an estranged perception of a familiar object. The process of estrangement employed as an aesthetic tool, prolongs the attention to form and activates a shift in perspective in relation to the habitual actions and thoughts that are usually associated to objects securing a practical understanding of reality. Then, it would be reasonable to suggest that in order to grasp new and unfamiliar qualities in daily life and in our interactions with the world, it is necessary to question and rearrange what is already believed to be known.

To deconstruct the automatism of living is in itself a component in perceiving the obscure nature in objects, beings and events, considering them as manifestations of form both in reality and within representations of reality. To seek change from conventional language is determinant in presenting a point of view that challenges the cultural identity one has learned, including the preconceptions and the ideas of value related to what can be seen and made use of in a person's surroundings. To implement such an atypical awareness within the evaluation of oneself and the external environment is a methodological tool that reveals abstract relations of thought that are unnoticed within the repeated patterns of behaviour that functionality depends on. Effectively, this means that the representations of living that cause an impact on the senses, expose the roughness and strangeness hidden in the familiarity of routine activity, requiring a formal language that contrasts the need for practicality. For these reasons, practical forms of communication are unable to alter the perception of elements in the surrounding environment, while poetic compositions deviate from an informative aim to complicate the identification of things and offer parallel meanings. Poetic descriptions of objects and experiences intend to rather rearrange the functional use of imagery, through a language that remembers and conveys relatable aspects of existence differently than others have previously. A shared principle is found between the lyrical structure of a riddle and the process of estrangement which consists in the capability of disrupting the automatic perception of objects to see them through an extended range of characteristics transferring a narrative depiction to their common role and their existence.

In popular imagination and in various genres of storytelling, a figure who lives on the margins of society and considers themselves estranged to the dominant culture, can offer a unique, critical impression of conventional social practices by viewing them through a radical distance in perspective. Historical recollections shared by indigenous peoples, descendants of colonized nations, as well as the view of the masses whose time and energy are exploited in the interest for profit, have contributed to exposing contradictory beliefs in Western society. In political theory, the conditions of social alienation have been identified in recent centuries as a consequence of classist economic systems whose effects on human psychology have mutated over the course of civilization but have however become more invasive under the influence of capitalism. Considering these effects on the relationship between self and other, it seems that alienation accurately represents the emotional state which the majority of beings living on the planet are submitted to, despite varying levels of comfort that may convince otherwise. To consciously validate an emarginated position within an aesthetic gesture implies the ethical choice of affirming the communicative potential in the idea of being alienated or estranged, considering it as an emancipatory role rather than as a submissive one. In their diverse range of abilities and experiences, animals are certainly the ideal communicators of an ingenuous and pure understanding of reality which in their case is achieved through a natural instinct. Only the engagement with art can compare to the authentic feeling that is distinctive to their point of view and even so, its conception entails a laborious effort and demonstrates its own limitations of knowledge. Perhaps, if we humans can be good-hearted enough to learn from their adaptability we can try to overcome our illusion of separation with the external environment and attract moments of understanding in the rhythm of daily life in which stereotypical tools of identification lose their relevance, giving a deeper sense of usefulness to objects, other beings and entire ecosystems. The compositional character in these sculptures attest to similar encounters in space that intensified the awareness of underlying qualities found in different forms of material.



- 1 *Una triste avventura*, 2020
Mixed media on bird feeder, plastic crate, iron grills, cans, rear bike rack, plastic toy
16 x 35 x 60 cm
- 2 *Untitled*, 2021
Iron grills, plastic lid, plastic spool, iron chair frame, steel threaded rods, bolts, iron flange
110 x 61 x 37 cm
- 3 *Untitled*, 2020
Mixed media on brick, iron chair frame, plastic drainage grate, plastic tube, wood
112 x 82 x 37 cm
- 4 *I'll tell you a story that nobody knows*, 2020
Mixed media on bricks, glass bottles, iron pipe, plastic pipe, aluminium lampshade, wood, iron magazine rack
156 x 51 x 29,5 cm
- 5 *Limmat Bräu in the fridge*, 2021
Mixed media on cardboard box, plastic pipes, plastic crates, glass, iron, window frame, wooden pallet, plastic rake, cement, brick
117 x 45,5 x 42,5 cm
- 6 *Luoghi sotto l'ombra e sotto il sole*, 2021
Mixed media on aluminium pool chair, canvas, mosquito net, iron rake, wood
92 x 55 x 185 cm