

Sara Enrico Sophie Hirsch

WAVING BACK



Waving Back

„Unsere skulpturalen Objekte beinhalten in sich verborgene Körper, und machen deren Empfindsamkeiten sichtbar.“ (Sara Enrico und Sophie Hirsch, NY, 2018)

Sara Enrico (Turin) und Sophie Hirsch (Wien) verbringen beide eine Künstlerresidenz in New York, Sara Enrico am ISCP, International Studio and Curatorial Program als Gewinnerin des Premio New York, welcher einen Studienaufenthalt für herausragende Positionen junger zeitgenössischer Kunst aus Italien vorsieht, gefördert vom Italienischen Außenministerium und Internationalen Kooperationen mit der Unterstützung vom Istituto Italiano di Cultura New York und von der Italian Academy bei der Columbia University; Sophie Hirsch lebt seit 5 Jahren als freischaffende Künstlerin in New York, wo sie das Artist Fellowship der New York Foundation for the Arts (NYFA) bekommen hat, ein Stipendium für im Staate New York lebende Künstler, mit dem Ziel, deren künstlerische Vision und Sprache zu fördern. Nach Einladung zu dieser gemeinsamen Ausstellung haben sich die beiden Künstlerinnen nun auch erstmals in New York persönlich kennengelernt, und sind in einen spannenden Dialog miteinander getreten.

Gemeinsam ist den beiden künstlerischen Positionen, dass sie sich im Sinne einer abstrahierenden Recherche mit Körpern in ihrer räumlichen Ausdehnung, ihrer Statik, ihrer Dynamik und ihrer Oberflächen beschäftigen. Ausgehend von der Prämisse des Körpers als architektonischer Struktur, untersuchen die beiden Künstlerinnen, welche Faktoren einen Körper transformieren und stabilisieren, und wie im Gegensatz dazu Dynamik und Bewegung entsteht. Was geschieht, wenn Körper aus dem Gleichgewicht geraten? Dann kommen Kompensationsstrategien zum Zuge, ausgleichende Bewegungen, welche die ursprüngliche Form des Körpers verändern. Der Körper als weiche und dynamische Einheit in Verbindung mit der Idee der prekären Pose ist zentraler Gegenstand der Auseinandersetzung dieser beiden Künstlerinnen.

Sara Enrico geht dabei in ihrer Recherche von der Untersuchung der Oberflächen und der Materialien als narrativer und alchemistischer Einheiten aus, indem sie Stoffe, Leinwände und weiche Materialien wie Schaumstoff zu abstrakten Körperteilen formt. Diese abstrakten Formen untersuchen und durch ihre Positionierung im Raum deren Statik,

räumliche Ausdehnung sowie inhaltliche Bedeutung auch die „haptische“ Dimension unseres Schauens. In dieser Ausstellung präsentiert sie Arbeiten aus den Serien „RGB (skin)“ (2015-17), „Untitled“ (2015) und „Stretch Squeeze Still“ (2018), eine neue Arbeit, die die Künstlerin eigens für dieses Ausstellungsprojekt realisiert hat. Durch das Verwenden von Textilien als Ausgangsmaterialien vermitteln die Skulpturen in ihren instabilen Posen eine Idee von animierter Körperlichkeit. Bei „RGB (skin)“ spielt die Verwendung des Scanners und die digitale Gestaltung der Oberflächen eine grundlegende Rolle. Bei „Untitled“ formt Sara Enrico anthropomorphe Objekte aus mit Ölfarbe behandelter Malerleinwand, welche sich durch eine elementare, reduzierte Formensprache kennzeichnen. Durch die Dynamiken des Eigengewichts dieser Körper entstehen ambivalente plastische Erscheinungen, welche durch ihre kontrastierenden Bedeutungsebenen ein erzählerisches Potential entfalten.

Sophie Hirsch beschäftigt sich gerade in ihren letzten Arbeiten vorwiegend mit Struktur und Balance, wie vor allem in ihrer Arbeit „Eccentric Contraction“ (2017) deutlich wird. Die Skulptur erinnert an ein Trainingsgerät, und evoziert Themen wie Spannung und Gleichgewicht. Durch die Kombination von Materialien mit teils kontrastierenden Eigenschaften, werden gegensätzliche Prinzipien wie das Harte und das Weiche, das Transparente und das Opake, das Schwere und das Leichte, das Flexible und das Resistente, miteinander in einen dynamischen Austausch gebracht. Eigens für die Ausstellung entsteht das Werk „Proposal“ (2018), eine ausladende skulpturale Arbeit aus großen Silikonteilen, welche Flächen und Hohlräume bilden. Diese werden mit Stoff kombiniert und auf einem Aluminiumgerüst montiert, welches mit Gipsblöcken ausbalanciert wird. Eine Arbeit, deren energetische Ausstrahlung sich aus der Kombination von unterschiedlichen Kräften speist, welche wiederum ein völlig neues, sensibles Gleichgewicht erschaffen. Durch unübliche und sehr experimentelle Materialkompositionen und Formen verweist Sophie Hirsch auf die widersprüchliche Natur unseres Körpers als sehr verletzliches und gleichzeitig extrem starkes Konstrukt.

Die energetisch hoch aufgeladenen, kraftvollen Formen und Kompositionen von Sara Enrico und Sophie Hirsch sind abstrakte Darstellungen von Erfahrungen, welche wir als körperliche Wesen in einer räumlichen Umgebung sammeln.

Sabine Gamper

Waving Back

“Le nostre sculture racchiudono in sé un corpo, e ne mostrano la sensibilità” (Sara Enrico e Sophie Hirsch, New York, 2018)

Sia Sara Enrico (Torino) che Sophie Hirsch (Vienna) sono attualmente ospiti di una residenza artistica a New York: Sara Enrico presso l'ISCP, International Studio and Curatorial Program, in quanto vincitrice del Premio New York promosso dal Ministero degli Affari Esteri e della Cooperazione Internazionale, con il supporto dell'Istituto Italiano di Cultura New York e dell'Italian Academy presso la Columbia University; e Sophie Hirsch su invito dell'Artist Fellowship Program della New York Foundation for Arts (NYFA), una residenza della durata triennale dello Stato di New York, che ha lo scopo di promuovere la visione artistica ed il linguaggio degli artisti viventi selezionati. Dopo l'invito a questa doppia personale, le due artiste si sono incontrate per la prima volta a New York, dando inizio ad uno scambio emozionante.

Entrambe le posizioni artistiche hanno in comune l'interesse per una ricerca trasversale sul corpo nei riguardi della sua estensione spaziale, della statica, della dinamica e della superficie. Partendo dalle premesse del corpo visto come struttura architettonica e del corpo come misura ed entità singolare, le artiste vanno alla ricerca di quali fattori lo trasformino, lo stabilizzino, e al contrario lo sollecitino. Cosa succede quando un corpo perde il proprio equilibrio? In questo momento entrano in azione strategie di compensazione, movimenti riparatori che vanno ad alterarne la forma originaria. Oggetto primario del confronto fra le due artiste, il corpo è visto come un'entità giocosa, flessibile e in relazione ad un'idea di posizione precaria.

La ricerca di Sara Enrico prende le mosse dall'analisi delle potenzialità insite nelle superfici e nei materiali come unità narrative, alchemiche, modellando tessuti, tele e volumi flessibili come la gommapiuma. Queste forme astratte investigano la dimensione 'aptica' dello sguardo ed il significato contenutistico con la loro collocazione nello spazio espositivo. L'artista presenta in mostra dei lavori appartenenti alle serie “RGB (skin)” (2015-17) e “Untitled” (2015), oltre ad un lavoro nuovo, “Stretch Squeeze Still” (2018), che ha realizzato in occasione di questo progetto

espositivo. Partendo dall'impiego di un materiale come il tessuto, le sculture trasmettono per mezzo della propria instabile posizione un'idea di viva presenza corporea. In "RGB (skin)", l'utilizzo dello scanner e la lavorazione digitale della superficie giocano un ruolo fondamentale nei processi usati dall'artista.

Nell'opera "Untitled", Sara Enrico costruisce, usando tela e colore ad olio, degli oggetti caratterizzati da un linguaggio formale elementare. Da questo approccio alla corporeità, in quanto relazione tra forze che si esprimono nelle posture che questi lavori assumono, nascono delle manifestazioni plastiche ambivalenti, che dispiegano un forte potenziale narrativo grazie a sfumature di significato contrastanti.

Proprio nei suoi lavori più recenti Sophie Hirsch si occupa di tematiche quali quelle della struttura e dell'equilibrio - fatto particolarmente evidente nel suo lavoro „Eccentric Contraction“ del 2017. La scultura ricorda un'attrezzatura da palestra ed evoca concetti come la tensione e l'equilibrio. Per mezzo della combinazione di materiali con caratteristiche parzialmente contrastanti, si confrontano in uno scambio dinamico principi opposti come la durezza e la morbidezza, la trasparenza e l'opacità, il peso e la leggerezza, la flessibilità e la resistenza. Appositamente per questa mostra è stato realizzato il lavoro "Proposal" (2018), un'opera scultorea aggettante composta di grossi elementi in silicone, che formano superfici e cavità. Questi vengono combinati con del tessuto e montati su un'armatura in alluminio, controbilanciata da blocchi in cemento. Un lavoro questo, la cui valenza energetica è alimentata da una combinazione di forze differenti, volte a ripristinare un equilibrio completamente rinnovato ed altrettanto delicato. Per mezzo di una composizione materica inusitata ed innovativa, Sophie Hirsch rimanda alla natura contraddittoria del nostro corpo, visto come un costrutto molto delicato e allo stesso tempo estremamente resistente.

Le forme e le composizioni cariche di energia e forza espressiva di Sara Enrico e Sophie Hirsch sono rappresentazioni astratte di esperienze che collezioniamo come entità corporee in un contesto spaziale.

Sabine Gamper

Waving Back

‘Our sculptures encapsulate a body and they show its sensitivity’ (Sara Enrico and Sophie Hirsch, New York, 2018)

Sara Enrico (Turin) and Sophie Hirsch (Vienna) are currently guests on artists’ residencies in New York. Sara Enrico is completing a study period at the ISCP, International Studio and Curatorial Program after being awarded as winner of the New York Award fellowship for outstanding contemporary Italian artists promoted by the Istituto Italiano di Cultura New York and from Italian Academy at Columbia University. Sophie Hirsch lives in New York, and received the Artist Fellowship of the New York Foundation for Arts (NYFA), awarded by New York State to promote the artistic vision and language of selected living artists. After being invited to stage this two-women exhibition, the two artists met for the first time in New York and began an exciting exchange of ideas.

The two artists share an interest for studying the human body transversally in relation to its spatial extension, its statics, its dynamics and its surface. Starting from the premises of the body seen as an architectural structure and as a singular measure and entity, both artists look for the factors that transform it stabilise it and, contrariwise, strain it. What happens when a body loses its balance? In that instant, compensation strategies, reparatory movements are set off which alter its original form. The prime subject of the conversation between the two artists, the body seen as a playful, flexible, dynamic entity in relation to an idea of precariousness.

Sara Enrico’s work, based on analysis of the potentialities of surfaces and materials as alchemical narrative units, involves the shaping of fabrics, canvases and flexible materials such as foam rubber. Through positioning within the exhibition space, the resulting abstract forms investigate the ‘haptic’ dimension of the viewer’s gaze and the meaning of content. Here she presents works from the ‘RGB (skin)’ series (2015-17) and ‘Untitled’ (2015), as well as ‘Stretch Squeeze Still’ (2018), created for the exhibition. Thanks to the use of fabric, the sculptures convey an idea of living corporeal presence through their own instability.

In 'RGB (skin)', the use of a scanner and the digital processing of the surface play a fundamental role in the artist's approach.

In 'Untitled', she uses a painter's canvas and oil paint to construct objects characterized by an elementary formal language. This approach to corporeality – the relationship between forces that express themselves in the postures the works assume – gives life to ambivalent plastic manifestations, which open up strong narrative potential thanks to their contrasting nuances of meaning.

Precisely in her most recent works, Sophie Hirsch has addressed subjects such as structure and balance. This is most evident in her 'Eccentric Contraction' (2017), a sculpture reminiscent of a piece of gym equipment that evokes concepts such as tension and equilibrium. Through a combination of materials with partly contrasting characteristics, opposing principles such as hardness and softness, transparency and opacity, flexibility and resistance meet in a dynamic exchange. 'Proposal' (2018), produced specially for this exhibition, is a projecting sculpture composed of large silicone elements that form surfaces and cavities. These are combined with fabric, mounted on an aluminium framework and counterpoised by blocks of cement. The work's energy is fuelled by a combination of different forces, designed to restore a balance that is totally new and just as delicate. By composing materials in an unorthodox, innovative way, Sophie Hirsch conjures up the contradictory nature of our body, seen as a very delicate but, at once, extremely resistant construct.

Packed with energy and expressive power, the forms and compositions of Sara Enrico and Sophie Hirsch are abstract representations of experiences that we collect as corporeal entities in a spatial context.

Sabine Gamper





Installation view, *Waving Back*, Sara Enrico & Sophie Hirsch
first floor, Galleria Doris Ghetta





Installation view, *Waving Back*, Sara Enrico & Sophie Hirsch
first floor, Galleria Doris Ghetta



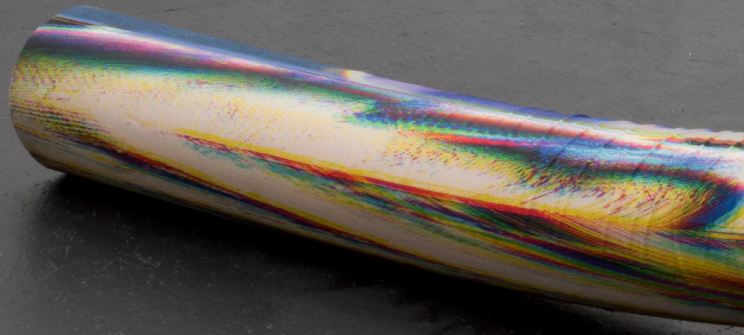


Installation view, *Waving Back*, Sara Enrico & Sophie Hirsch
first floor, Galleria Doris Ghetta



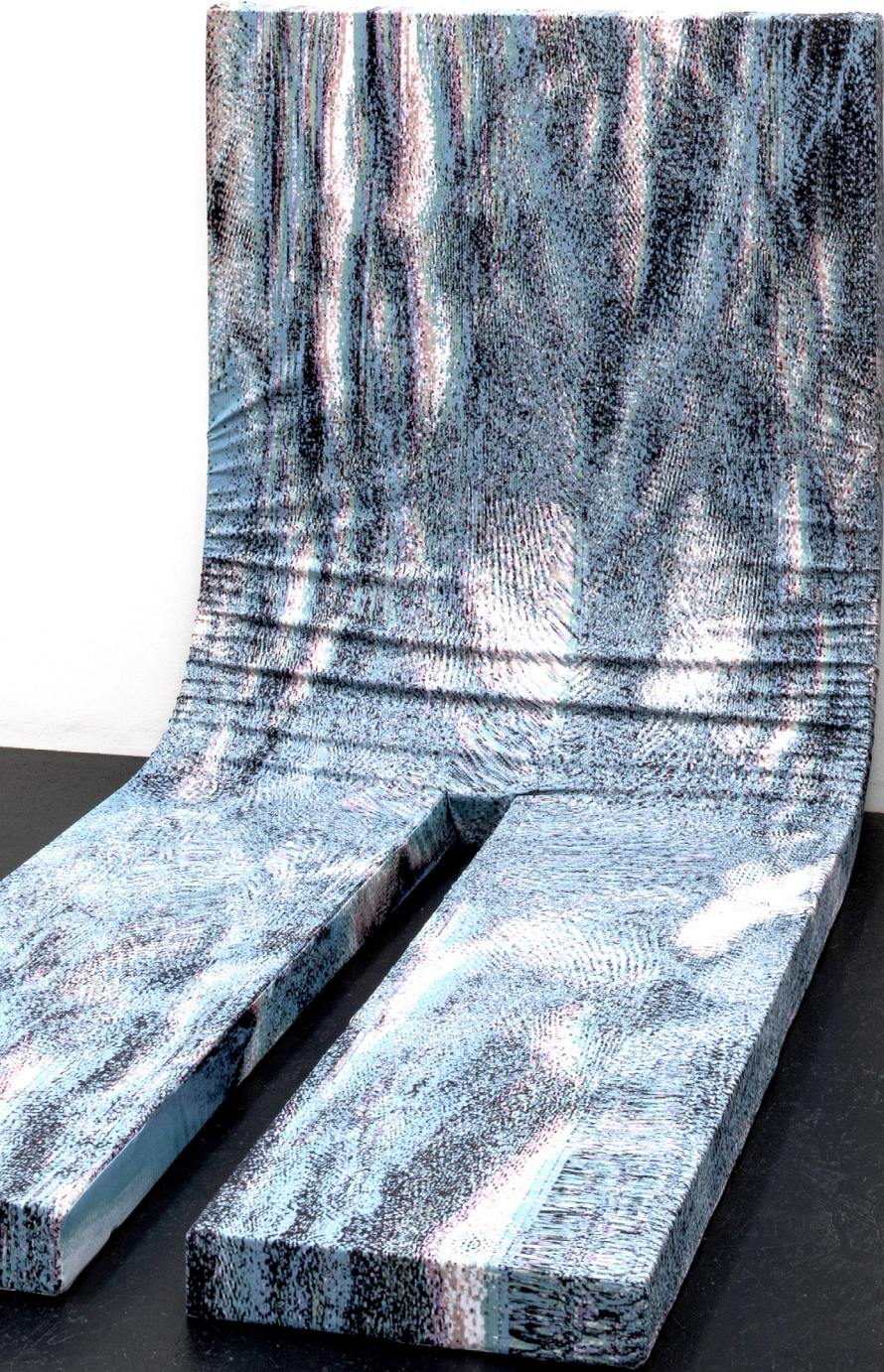






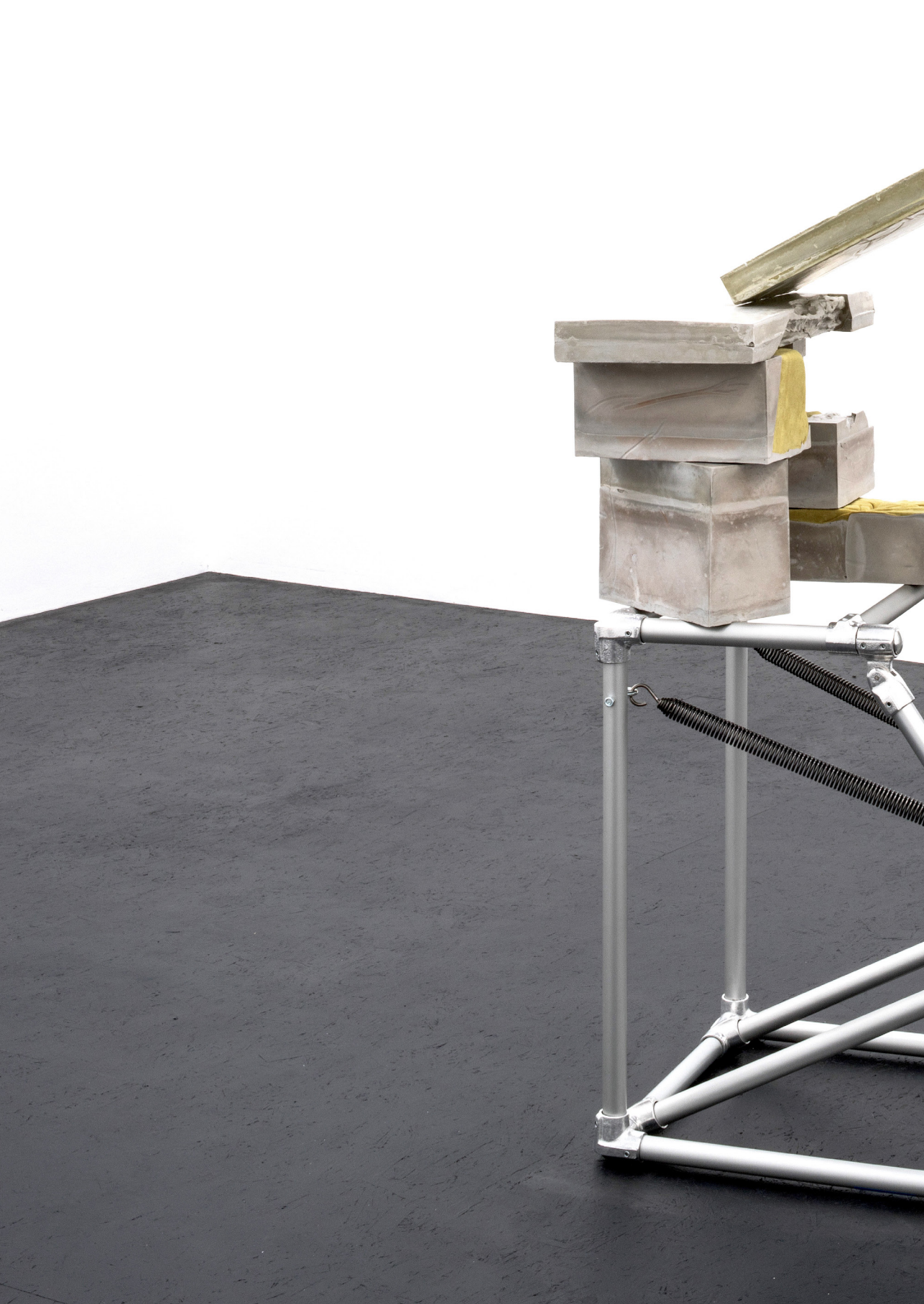




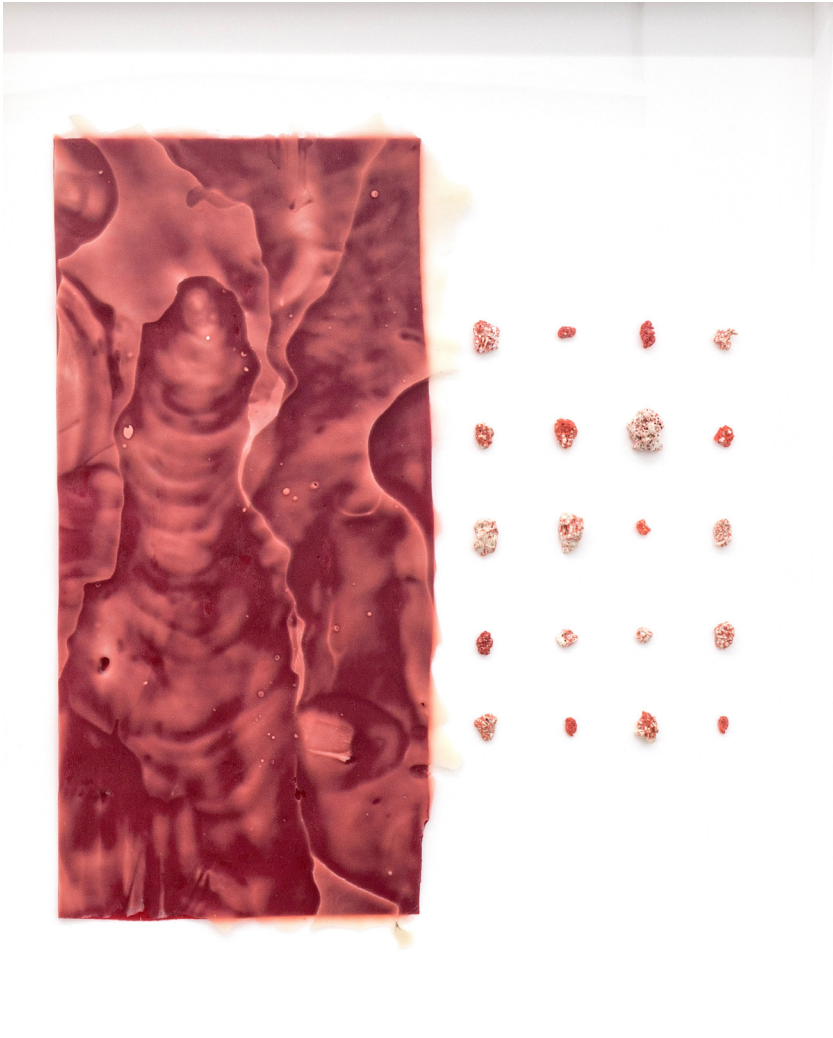




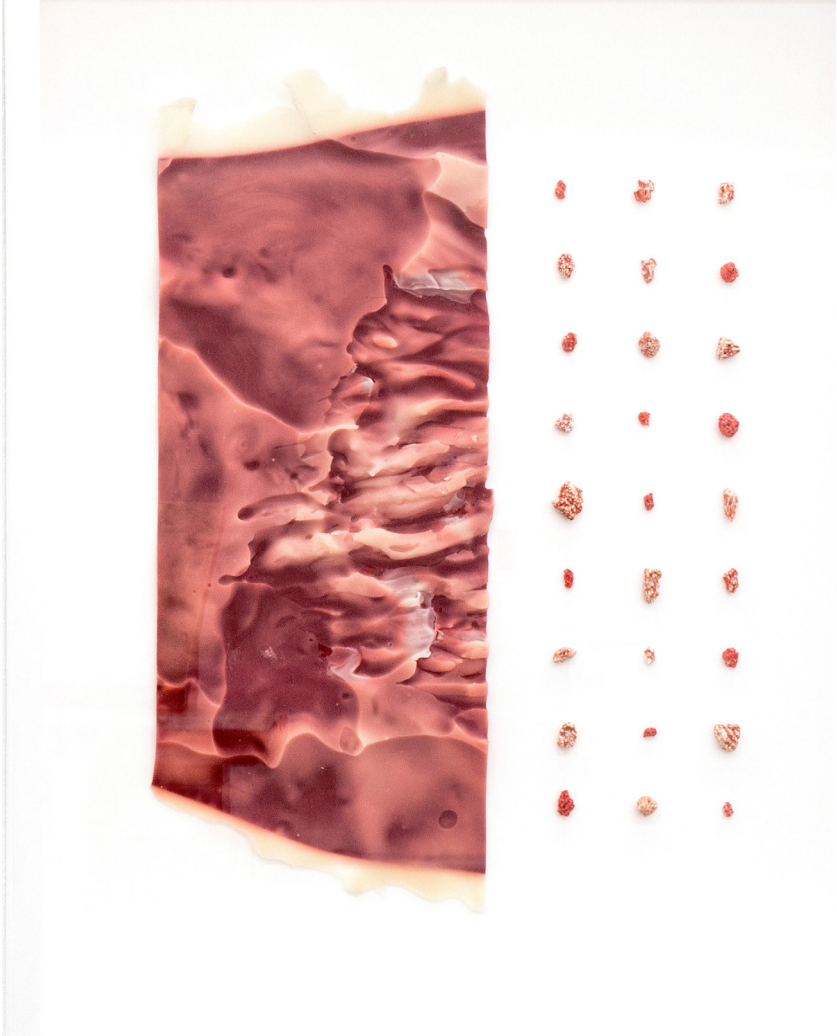


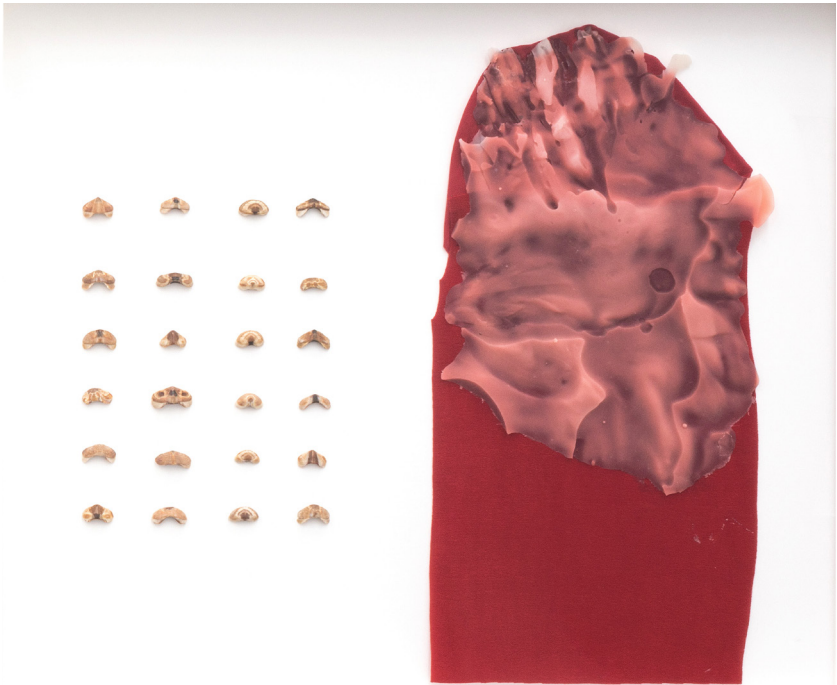
















Vernissage, *Waving Back*, Sophie Hirsch, Sara Enrico, Sabine Gamper and Doris Ghetta
Galleria Doris Ghetta

CV

Sara Enrico

1979 born in Biella, Italy

1999-2003 Decoration, Academy of Fine Arts, Torino, Italy

2001 Specialization Course in Restoration of ancient paintings and frescos,
Istituto Spinelli, Firenze

2013 XIX Advanced Course in Visual Arts – visiting professor Matt Mullican
Fondazione Ratti, Como, Italy

lives and works in Torino, Italy

Solo Exhibitions

2018 Waving Back with Sophie Hirsch, Galleria Doris Ghetta, Ortisei, Italy

2017 À terre, en l'air, Tile Project Space, Milano, Italy

2016 Mirroring, Open Studio, Fonderia Artistica Battaglia, Milano, Italy

Ldd01 | Sara Enrico + Nicola Ratti, Laboratorio del Dubbio, Torino, Italy

2015 Ghost tracks, Project Room, Fondazione 107, Torino, Italy

Sala d'aspetto with Adrian Williams, Studio Medico, Milano, Italy

Kemonia, L'A Project Space, Palermo, Italy

2014 Greater Torino with Hilario Isola, Fondazione Sandretto Re Rebaudengo,
Torino, Italy

2013 Vitrine 270°, GAM, Galleria d'Arte Moderna e Contemporanea, Torino, Italy

Stereo, with Andrea De Stefani, GUM Studio, Torino, Italy

2012 Open Atelier, VIR-Viafarini in Residence, Milano, Italy

2010 Less Concreteness with Fabrizio Prevedello, MARS, Milano, Italy

Group Exhibitions

- 2017 Sofia Caesar, Sara Enrico, Andrea Magnani, new permanent installations,
PAV Parco Arte Vivente, Torino, Italy
An Entertainment in Conversation and Verse, Galleria Tiziana Di Caro,
Napoli, Italy
IX. Biennale Internazionale Arte in memoria, Sara Enrico, Horst Hoheisel,
Ariel Schlesinger e Luca Vitone, Sinagoga di Ostia Antica, Italy
Bronze is now, Open Studios Archive, Fonderia Artistica Battaglia,
Milano, Italy
- 2016 Trigger Parties, Marsèlleria, Milano, Italy
Come! a project conceived by Sabine Delafon, The Ghost Gallery at Jill
an Ben-Irving, Paris, France
Teatrum Botanicum, Parco d'Arte Vivente, Torino, Italy
60. Premio Termoli, In cantiere, MACTE, Termoli, Italy
- 2015 Susy Culinski and Friends, Fanta Spazio, Milano, Italy
Materia, Novi Ligure, Italy
Supernova, Der Blitz, Mart Rovereto e MAG, Riva del Garda, Italy
Adventure time is over, Almanac Inn, Torino, Italy
Club of matinee idolz, Co2, Torino, Italy
- 2014 No music was playing, Les Instants Chavirés, Montreuil, Paris, France
Un rumore bianco. Frequenze e visioni dalla penisola, Assab One,
Milano, Italy
Pitture imperfette, Galleria Fuori Campo, Siena, Italy
T, Monza, Italy
- 2013 One Thousand Four Hundred and Sixty, Peep-Hole, Milano, Italy
Versus XIX, Velan Center for Contemporary Art, Torino, Italy
Corso Aperto, Villa Grumello, Fondazione Ratti, Como, Italy
Alle radici della democrazia, Palazzo Lascaris, Torino, Italy
Le figlie di Eva, FaMa Gallery, Verona, Italy
- 2012 Killing floor I, e/static, Torino, Italy
Painting detours /open studio, Nogaredo al Torre, Udine, Italy
- 2011 Per te solo il cuore dimentica ogni suo affanno, GAMUD, Udine, Italy
Officine dell'arte, Viafarini, Milano, Italy
Grisaille, Margini Arte Contemporanea, Massa, Italy
Ancora un altro esempio della porosità di certi confini, Galleria
Alessandro De March, Milano, Italy
3 mm al giorno, Cripta 747, Torino, Italy
Festa Mobile, Bologna, Italy
- 2010 Fort/Da, CARS Artists Run Space, Omegna, Italy

CV

Sophie Hirsch

1986 born in Vienna, Austria

2004–2006 School of the Art Institute of Chicago, emphasis in Photography and Sculpture

2006–2011 University of Applied Arts, Vienna, Sculpture and Multimedia
lives and works in Brooklyn, New York

Exhibitions

2018 Waving Back with Sara Enrico, Galleria Doris Ghetta, Ortisei, Italy

2017 Structural Integration, 83 Pitt Street, New York (solo)

Dynamic Opposition, Larrie, New York (solo)

2016 Postures, Duty Free, Brooklyn, New York (solo)

2015 Autokorrekt, Signal, Brooklyn, New York (solo)

2014 Signal at the New Art Show, Brooklyn, New York

The Last Brucennial, New York

2012 Arte Noah, Parkfair, Vienna, Austria

Kijang Kijangan, Sewon Art Space, Yogyakarta, Indonesia (solo)

Heut schau ich mir schöne Bilder an damit ich besser schlafen kann,

Projektraum Viktor Bucher, Vienna, Austria (solo)

Räumung, Artspace Palais Kabelwerk, Vienna, Austria

2011 Wünschen erwünscht, Handeln verlangt, with Corina Vetsch, Kunsthalle

Wien Project Space Karlsplatz, Vienna, Austria

Sophie Hirsch, 20 Projects, London, United Kingdom

Nur die Guten kommen in den Garten, Galerie beim Engel, Luxemburg

Diploma Exhibition, University of Applied Arts, Vienna, Austria

2010 The Old Man and the Sea, Documentation Center for contemporary Art,

Linz, Austria

Shifting West, Studio Art Gallery, Capalino University, Vancouver,

Canada

2009 Sophie Hirsch, Samuel Schaab, Tina van Duyne, Project Space das Weisse

Haus, Vienna, Austria

2008 Oh, Please do come in! Vienna, Austria (solo)

Beletage, Hektor, Vienna, Austria

Ursula Blicke Video Lounge, Kunsthalle Wien, Vienna, Austria

2007 Burn Baby, Burn, Kunstverein Ettlingen, Germany

2004 Transfer, Prisma Gallery, Bolzano, Italy

List of works

- p. 20 - 21
Sophie Hirsch
Proposal, 2018
silicone, fabric, plaster, aluminium
240 x 150 x 131 cm
- p. 23
Sara Enrico
untitled, 2015 (5 elements, variable dimensions)
oil colour, canvas
210 x 30 x 40 cm
- p. 24 - 25
Sara Enrico
RGB (skin), 2015
sublimation printing on polyester, foam
20 x 180 x 20 cm
- p. 26 - 27
Sara Enrico
RGB (skin), 2017
sublimation printing on polyester, foam
117 x 105 x 207 cm
- p. 28 - 29
Sara Enrico
Stretch Squeeze Still, 2018
pigment print on cotton twill, magnets
150 x 300 x 3 cm
- p. 30 - 31
Sophie Hirsch
Eccentric Contraction, 2017
concrete, fabric, pigment, aluminium, elastic spring
84 x 145 x 59 cm
- p. 33
Sophie Hirsch
Muscle Test 4, 2016
silicone, fabric, shells
75 x 60.5 x 7 cm
- p. 35
Sophie Hirsch
Muscle Test 1, 2016
silicone, fabric, shells
67.5 x 58.5 x 7 cm
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Sophie Hirsch
Muscle Test 3, 2016
silicone, fabric, shells
75 x 60.5 x 7 cm
- p. 39
Sophie Hirsch
Muscle Test 2, 2016
silicone, fabric, shells
58.5 x 67.5 x 7 cm

Sara Enrico
Sophie Hirsch

WAVING BACK

curated by Sabine Gamper

17.03. – 15.05.2018

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