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Press release

NINA CARINI Aperçues

A path in six stages into Nina Carini's work, five installations and an exceptional catalogue to explore the relationship between real and immaterial in the spaces of the *Basilica di San Celso* in Milan.

Curated by Angela Madesani e Rischa Paterlini

7th March – 15th April 2023
Basilica di San Celso, Corso Italia 37, Milan

Monday, 6th March 2023

PRESS PREVIEW 11.00 – 13.00 For accreditation: carlotta@paolamanfredi.com

INAUGURATIO 18.30 – 20.00

I define 'aperçue' when what appears to me leaves, before disappearing, something like the wake of a question, a memory or a desire. [...]. To see, then: see right before the disappearance of the being to see, the being just seen, glimpsed, already lost. But already loved, bearer of questions, and so a sort of call.ⁱ

Georges Didi-Huberman

From Tuesday, 7th March 2023 *Aperçues*, Nina Carini's solo show curated by Angela Madesani and Rischa Paterlini, opens to the public and comes to life in the spaces of the *Basilica di San Celso* in Milan. The exhibition project has been realized under the patronage of Regione Lombardia and Municipio 1 | Comune di Milano.

The exhibition is named after the French word *aperçues*, (visions, views) that the artist meets for the first time in the pages of Georges Didi-Huberman's homonymous volume (2018). According to the interpretation of the author, *aperçue* is the glimpse of an image that appears and leaves behind the trail of a question, a memory, a sensation, just before disappearing. The set-up, designed by Nina Carini, draws inspiration from the idea of a vision perceived just before vanishing, building an itinerary inside the Basilica di San Celso through **five installations**, conceived to generate interstices, passages, openings to timeless realities.

Angela Madesani explains: "Time, the vulnerability of existence and of phenomena are at the centre of the artist's research: the "forever" in contrast with the precariousness of everything are a key to understanding her work, intentionally built by Carini for her first solo show in the Lombard city. An eloquent dialogue is developed here between matter and language, between theory and poetry".



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The exhibition project conveys all expressive media that characterize Nina Carini's rich artistic production, starting from sound. The first work to welcome the visitor from the external spaces of the Basilica is the sound installation ***Le cose in pericolo (A,B,C,D,E...)*** (*Things in danger*), realized with texts from Simona Menicocci's *Glossopeatrae* and in collaborations with the children from the institutes Armando Diaz and Antonio Scarpa in Milan.

The exhibition continues with ***Venere Bugiarda 3023***, an installation conceived for the occasion and placed in dialogue with the architectural spaces that welcome it.

Risha Paterlini explains: *"Nina Carini's research is in a continuous process of development and today it's particularly rooted in performance art and sculpture. It is right under the sign of experimentation with a material like stone that in 2020 Nina Carini, invited by the collector Enzo Nembrini, realizes her first site specific sculpture: **Venere Bugiarda** (Venus liar). An installation in which two stars talk to each other and that, for the exhibition, is rethought by asking the viewer to reflect upon the theme of beauty, even by discovering its suffering in wearing off soon. Nina Carini's works are always created and thought to be experienced by the observer in harmony with the place and the materials that characterize the surrounding spaces. The Basilica di San Celso is no exception: a sacred place built before the year 1000 by the will of the archbishop of Milan Landolfo II, and entrusted to the Benedictine monks, and whose transformations over the centuries have represented the history of the city of Milan"*.

In a continuous exchange between materiality and spirituality, the itinerary returns a vertical gap in proximity of the altar, which hosts the work realized during the residency at the *Fonderia Battaglia*, ***Mani come rami che toccano il cielo*** (*hands like branches touching the sky*), to extend to the work ***Senza Voce*** (*without a voice*), that observes the viewer's passage from its position inside the confessional.

The exhibition is accompanied by a **book conceived as a real artist project** curated by **Angela Madesani** and **Rischa Paterlini**, and enriched with a text by the philosopher **Davide Dal Sasso**. The volume, published by **Allemandi Editore**, retraces Nina Carini's research through texts and pictures, with a special focus on *Aperçues*.

The selection of works that compose *Aperçues* traces a path in Nina Carini's articulate production, joining **an important work from Enzo Nembrini's collection** and **works conceived for the occasion**. Suspended between a horizontal approach and a vertical and tridimensional tension, the works on show interpret the harmonic dialogue between reality and mystery, macrocosm and microcosm, visible and invisible.

Davide Dal Sasso says: *"Movement in apparent immobility fuels Nina Carini's research: the possibility that, in their concreteness, her works still express a continuous oscillation between constancy and mutability"*.

The realization of *Aperçues* is supported by **Ecoedile Srl**, **OT** and **Collezione Enzo Nembrini** with the collaboration of **Allemandi Editore** and **NM Contemporary**, **Principality of Monaco** and the technical sponsorship by **ArtDefender Insurance**.



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INFORMATION FOR THE PUBLIC

Nina Carini
Aperçues
Curated by **Angela Madesani and Rischa Paterlini**
7th March - 15th April 2023

Basilica di San Celso
Corso Italia 37, Milan
Open from Tuesday to Sunday, from 11.00 to 19:00
Closed on Monday
Free admission

Supported by



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Nina Carini
Palermo, 1984

Trained at the Academy of Fine Arts of Verona and Milan and at the École nationale supérieure des beaux-arts de Lyon, the artist has taken her first steps in painting to quickly overcome the specificity of single languages and to reinvent the sense and the aim of the medium that she has used from time to time. Each of her works is preceded by a long preparation time, dedicated to the knowledge of the



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phenomena she's examining. Her forms are not fixed in time, closed in on themselves, but they actually go beyond their own limits. A modus operandi that has been decisive to make art by using means alternative to the traditional ones, and to continue experimenting especially with sound, installation and video.

Some of the recent exhibitions in which she has exposed her works include: *Per Sempre e toujours* (Spazio Collezione Nembrini, Bergamo, 2022) *Meteorite in giardino 13* (Fondazione Merz, Torino 2021), *Le déjeuner sur l'herbe* (NM Contemporary, Eze-Bord-de-Mer 2021), *For 24h CALL ME POET! Let's meet on the horizon* (Casa Testori and Casa degli Artisti, Milan 2020), *Are my eyes distracting my hearing?* (NM Contemporary, Munich 2019). She was a finalist during the *VIII Premio Fondazione VAF* with her work *Confine* (2017), currently in collection at MART Museum of modern and contemporary art in Trento and Rovereto.

*i je dis <aperçue> quand ce qui m'apparaît laisse, avant de disparaître, quelque chose comme la traîne d'une question, d'une mémoire ou d'un désir. (...) Apercevoir, donc: voir juste avant que ne disparaisse l'être à voir, l'être à peine vu, entrevu, déjà perdu. Mais déjà aimé, ou porteur de questionnement, c'est-à-dire d'une sorte d'appel. (Georges Didi Huberman, *Aperçues*, Parigi, Les Éditions de Minuit, 2018)*