

MAYBE IN MAY

Gioia Di Girolamo, Elena El Asmar, Marie Jacotey,

Rada Kozelj, Alix Marie, Michela Martello

Curated by Elisabetta Mero and Valentina Rignano

13th May – 13th June 2021

Basilica di San Celso, Milan

On display the works of six artists who, using the textile medium, offer new visions on the identity of women and the value of collaboration.

In collaboration with the Sanctuary of Santa Maria dei Miracoli presso San Celso, Galleria Bianconi - Milan, Galleria Giovanni Bonelli - Milan, Ncontemporary - Milan | London, Ballon Rouge Collective - Brussels

VIRTUAL TALK with the artists

9th June 2021 - 12.00 pm

with the participation of Mizuki Takahashi, Executive Director and Chief Curator, CHAT (Center for Heritage, Arts and Textile), Hong Kong, Martha Kowalewska-Piwowarczyk, Chief curator, Central Museum of Textiles in Łódź, Poland, Alessandra Tempesti, curator, Lottozero , Prato

The cultural association LAQ - lartquotidien presents MAYBE IN MAY from 13 May to 13 June 2021 in the space of the Basilica of San Celso, a group exhibition with works by the artists Gioia Di Girolamo, Michela Martello, Alix Marie, Rada Kozelj, Marie Jacotey, Elena El Asmar.

The exhibition, curated by Elisabetta Mero and Valentina Rignano, is the first of a series of cultural activities designed by LAQ for the Basilica of San Celso in collaboration with local and international institutions and galleries.

The title of the exhibition underlines the psychological and factual difficulty in carrying out an exhibition project in uncertain times, where planning and programming seem like impossible actions. Each of the six artists involved offers a personal approach towards new possibilities that open up in this historical period, such as the discovery of forms of psychophysical liberation and emancipation through collaboration between human beings in a global interweaving of interactions.

The focus of the exhibition is on the role of women and textiles in the search for these new meanings.

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The practices of all six artists focus on issues related to the identity of women, the connection with their own body and the relationship with psychological, social and cultural stereotypes that drive gender to become a mere construct that performs reality. Fabric appears to be today, in continuity with the feminist reflections of the 1970s, the privileged mean for investigating social issues. For its intrinsic qualities, it is a "talking" material that synthesizes in the visual arts, and not only in Fiber art, the purport of

creating connections and can also be employed to look at the body in its social and political aspect.

In dialogue with international movements, increasingly interested in political and social research of the concept of care, also carried out through the medium of art, LAQ wants to concretely investigate forms of collaboration and convey possible new systems of support between individuals in such a particular historical moment.

All the works on display are made with the use of textile, a material that has finally reached an intrinsic dignity on a par with more traditional materials such as marble. The interest, therefore, is not only to explore the technical aspects of fiber, but to investigate the breadth of possible meanings that it can convey through its organic qualities.

GIOIA DI GIROLAMO with the work "Impalpable", made with cotton, padding, fleece, and nitro spray (2016) offers us a three-dimensional sensory experience, impossible to grasp through virtual reality. It is a work that reminds us of the importance of living a real-life made of social contact. In "Stretches" (2019), photographs printed on lycra, ALIX MARIE focuses her attention on body issues and obsessions that can limit the life of a woman, stressed by social myths and stereotyped beauty.

RADA KOZELJ through her "Jingles" (2020), short melodies with improvised lyrics, manifests an uncontainable need for physical expression. The inspiration was born during the first lockdown when she performed the first productions in an intimate and domestic context. The three "Jingles" on display are shot in nature, on the edge of the woods not far from her home. The hats and dresses she created and assembled have a connotating role in this private performance. MICHELA MARTELLO in "The Absolute body" (2020), painted Green Tara, the goddess of compassion of the Tibetan Buddhist tradition, on vintage food bags. It is a female representation to which we can turn to in times of need for any request for help and care. MARIE JACOTEY in her recent works "Papillon de la noche" and "You pinned me down" (digital prints printed on fabric), explores today's female narrative by representing women's faces and details of flowers showing the energies of rebirth and the rediscovery of emotions through an ironic autobiographical imagery characterised by a punk aesthetic. Finally, ELENA EL ASMAR presents "Reverie" (2016), a representation of a glass vase on Jacquard tapestry that becomes the archetype of Moorish architecture, which stands out against a Renaissance landscape. Both textiles and glass are elements linked to her search for identity and the rediscovery of her Lebanese origins.

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13.05.2021- 13.06.2021
Basilica di San Celso, Corso Italia 39, Milan

COLLATERAL EVENTS

Webinar "CARING", 9th June 2021 at 12.00 pm

In partnership with

- CHAT Mill6, Hong Kong
- Central Museum of Textiles in Łódź, Poland
- Lottozero, Prato

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ARTISTS' SHORT BIOGRAPHIES

Gioia Di Girolamo (Pescara, 1984) lives and works between Pescara and Los Angeles. She is one of the founders of the ULTRASTUDIO space (Pescara-Los Angeles). Recent solo shows include: The Mating Season of Frenzy Breeze. Prologue, Galleria Bianconi (Milan, Italy), MIND BODY, PetCokeGallery (Detroit, USA), Through the Last Unicorn, 55SP Gallery (San Paulo, Brasil), Artist Puddle Project on the occasion of HoldResidency (Tokyo, Japan), ASMR at Dimora Artica (Milan, Italy), Matter / Non Matter at the MAH Museum Angra Do Heroismo (Terceira, Portugal) and What if I stopped dreaming? a Like a Little Disaster. Support point (Polignano a Mare, Italy). Her works have been exhibited at TAL Gallery (Cascais, Portugal), PPRMOTION (Paris), Cité des Arts (Paris, France), The Format Gallery (Milan), Michetti Museum (Francavilla al Mare, Italy). In 2017 she took part

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in the artist residency Re_Act Contemporary Art Laboratory in Terceira, Azores Islands (Portugal).

Elena El Asmar (Florence, 1978) lives and works in Milan. She works with different media and techniques: sculpture, painting, paper and tapestry. El Asmar's Lebanese origins are central in her practice and she is interested in the memory of objects that characterize domestic life in Lebanon and that can help her remember visions that have contaminated her childhood. In her annual travels between Italy and her Jbeil family, the exchanges of furniture, cups, utensils, and spice aromas have become the way to keep alive her belonging to these important roots. El Asmar is one of the founders of Madeinfilandia, COSMO space (Like Every Simple Ortagonal Movement, or Like Every Simple Orthogonal Movement). Among her recent solo exhibitions: Dalla Sabbia, glass works at BUILDINGBOX-Building Gallery (Milan), curated by Building in collaboration with Jean Blanchaert, La Conservazione della Libertà, with Loredana Longo at Fondazione Berengo, Palazzo Cavalli-Franchetti (Venice), curated by Pietro Gaglianò, Come cenni di mare sulla spiaggia, Riss (e) – Zentrum (Varese, Italy), double solo show with Sophie Ko, I scatter, throw, divide, sprinkle, Galleria Bianconi (Milan, Italy). Among the group shows: Don't Ask Me Where I'm From, Imago Mundi Foundation, Prisons Galleries (Treviso, Italy) | Aga Khan Museum (Toronto, Canada), On Flower Power, The Role of the Vase in Arts, Crafts and Design, National Gallery of Contemporary and Moderna Art (Rome), curated by Martí Guixé and Inga Knolke, La Vita Materiale. Otto stanze, otto storie, Fondazione Palazzo Magnani, Palazzo da Mosto (Reggio Emilia) curated by Marina Dacci, FORT / DA resonances and intermittences of photography, Casa Masaccio and Palazzo Panciatichi - MK Search Art (San Giovanni Valdarno/Arezzo, Italy), curated by Saretto Cincinelli and Cristiana Collu.

Marie Jacotey (Paris, 1988) lives and works in Marseille. She graduated from the Royal College of Art in London (2013) after graduating from the École Nationale Supérieure des Arts Décoratifs in Paris (2011). Jacotey's work draws inspiration from meeting people, the expression of emotions in their many and varied interactions and the contexts and details in which these engagements take place. Her works, although insistently manual in their realization (painted on plaster and sheets of dust, pencil drawings, soft pastel on Japanese paper, sewing and fabric), make use of perspectives that draw reference to the world of cinema, of slow-motion and photography. Recent solo shows include: Blue Fear, Hannah Barry Gallery (London, UK) You pinned me down like a butterfly on the wall, Ballon Rouge Collective (New York, USA) It Was a Night, The Naughton Gallery (Belfast, UK) Wild love me, NADA 2018 with Ballon Rouge Collective and Hannah Barry Gallery (Miami, USA) Goodbye Darkness, Ballon Rouge Collective (Paris, France) Sometimes it happens, Humberto Poblete-Bustamante studio (London, UK), Morning Defeats, Hannah Barry Gallery (London, UK), Everything I used to love about us is dead, Hannah Barry Gallery (London, UK), Dolly, Hannah Barry Gallery (London, UK).

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Rada Kozelj (Lecco, 1988), lives and works in Lake Como. In 2013 she graduated in painting at the Academy of Fine Arts of Brera, in Milan. During her internship year at the Archive Books publishing house in Berlin, she develops the Adamant writing and artist book project. For her compositions she prefers languages that require mastery of one's individual sign (painting, writing, singing), as a magical-divinatory instrument that allows, through individual experience, the verification of one's own existence. Solo exhibitions include: My words resist against me, Dimora Artica (Milan, Italy) When the blue egg hatches, Molten Space, on line exhibition, I volubili orpelli del dio Pamplemousse, Windowww (Milan, Italy) Com_adamante del pleasure radicale, La casa di O (Milan, Italy). Among the recent group shows: Greedy, Greedy, Greedy I am !, Lateralroma (Rome, Italy) SHOCK! THE ECSTASY OF SINTO, JACQUELINE AND MARA by Merzbau, Lungo Stura Lazio (Torino, Italy) FUORI, La Quadriennale di Roma, Palazzo delle Esposizioni (Rome, Italy) On the Spot II, former psychiatric hospital of Santa Chiara (Macerata, Italy).

Alix Marie (Paris, 1989) lives and works between London and France. She studied at Central Saint Martins College in London and completed her studies with a Masters in Photography from the Royal College of Art, London. Marie is a multidisciplinary artist who creates a dialogue between photography, sculpture and installations.

In 2011 she won the Portfolio Review Award and was selected for the 11th edition of Foam Talents and her first monograph "Bleu" was published by Morel Books. In 2019 she was awarded the Vic Odden Award by the Royal Photographic Society and nominated for the European Month Of Photography Arendt Award 2019. Solo and group exhibitions include: No Fly Zone # 3 at Ncontemporary (Milan, Italy), Photoworks festival: Propositions for Alternative Narratives (Brighton, UK), Athens Photo Festival, Benaki Museum (Athens, Greece), Sucer La Nuit at the Musée des Beaux Arts Le Locle (Le Locle,

Switzerland), Shredded at Roman Road (London, UK), Peer to Peer at the SCOP museum in Shanghai (Shanghai, China).

Michela Martello (Grosseto, 1965) lives and works in New York. She studied illustration at the IED, European Institute of Design, and since 1993 she has focused her attention on painting. She collaborates with Pen & Brush (New York) an association that for 123 years has been involved in supporting the work of women in visual and literary arts in America. Among her recent exhibitions: Weight of Happiness, Tibet House Museum (NY, USA), Transcending Tibet, Trace Fondation (NY, USA), Domesticity Revisited, Pen & Brush (NY, USA), Time Zone, MAAM (Rome, Italy), Overlap-Life tapestries, A.I.R. gallery (Brooklyn, USA), Super SHE, Galleria Giovanni Bonelli (Milan, Italy). Public art projects: The Wave Walk (La Mer, France), WoodenWallsProject (Asbury park New Jersey, USA), Solo-Future is Goddess, Pen & Brush (NY, USA), Dimensions L'Altro Altrove, MACRO Museum (Rome, Italy), Art Point, Museum Of Modern Art Tainan (Taiwan). Michela was recently selected by Jerry Saltz for the n.146 of New American Painting.

LAQ-lartquotidien

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LAQ-artquotidien is a cultural association based in Milan that since 2018 has been promoting artists and projects that focus on the development of critical awareness and investigate how art can stimulate the development of a more advanced personal and collective awareness.

LAQ-artquotidien bases its mission on three key principles: attention to heritage, connection to the evolution of contemporaneity and social commitment.

Elisabetta Mero, the founder of LAQ, is an independent curator and art consultant. She currently deals with the coordination and organization of events at the Basilica of San Celso and with the management of a private collection. She graduated in Art History from the University of Milan. She collaborated with the Credito Valtellinese Group Foundation, the Stelline Foundation, the Musée Tomi Ungerer in Strasbourg, IIC in Strasbourg, the Moshe Tabibnia Gallery, Project B Contemporary Art. Among the exhibitions and publications: Textile art masterpieces. Tapestries and embroideries of the Zaleski Collection (Moshe Tabibnia 2015), Deriva. Francesca Mussi & John Mirabel, Sincro. Mauro Brovelli, Marilisa Cosello and Francesca Mussi (Trento Art Festival, 2021). Mero collaborated with Angela Madesani in the realization of Claritudo. Maria Lai, Elisabeth Scherffig, Satoshi Hirose, Antonio Trotta, Jacopo Mazzonelli.

Valentina Rignano has been collaborating with LAQ since September 2020 and is an independent curator and writer. She is currently the studio manager of artist Lorenzo Vitturi and works on projects between Italy and London. She studied Arts, Culture, and Heritage Administration in Milan, obtained a master's degree in Contemporary Art Theory at Goldsmiths University in London and a specialization in Critical Theory of Society at Bicocca University of Milan. She worked at Campoli Presti gallery in London where she contributed to the organization of exhibitions in the London and Paris spaces, as well as in museums and international institutions. She curated exhibitions in Milan and London, co-founded a research collective on gender studies and collaborated on a project on participatory and accessible art at Goldsmiths University.