

GALLERIA  
ALBERTA  
PANE

# Be Water, My Friend

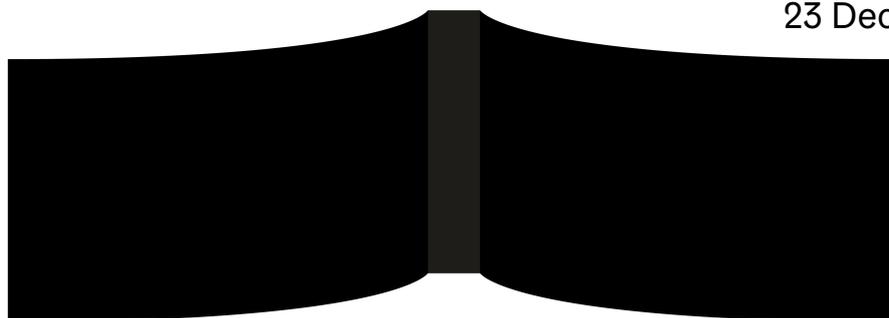
Curated by Chiara Vecchiarelli

EVA L'HOEST  
JOJO GRONOSTAY  
ENRIQUE RAMÍREZ

DAVID HORVITZ  
NICOLA PECORARO  
LUCIANA LAMOTHE

8 October

23 December 2022



OPENING: Saturday, 8 OCTOBER, from 3pm to 8pm

RSVP to [martina@albertapane.com](mailto:martina@albertapane.com) or calling 0039 041 5648481

Alberta Pane gallery is pleased to present the exhibition *Be Water, My Friend* in its Venetian space. Curated by Chiara Vecchiarelli, the group show features the work of six international artists, Luciana Lamothe, David Horvitz, Jojo Gronostay, Eva L'Hoest, Nicola Pecoraro and Enrique Ramírez, who relate with one another via the operative tension that inhabits the chosen artworks.

The sensible life of wooden fibers bending in the work of **Luciana Lamothe** becomes perceptible for us as we too bend in an attempt to read a plan yet undetermined, concealing nothing but a potential.

Looking like water droplets, glass phials reminding of Duchamp's *Air de Paris* were sent across the ocean by **David Horvitz**. They reached Venice where they brought air from Los Angeles (*Air de L.A.*), in which black particles stay in suspension, like an *inframince* inhabiting the space in between a forest and the wildfire that released them into the air.

In the film *Pareidolia* by **Eva L'Hoest**, the nocturnal gaze of a camera expands and contracts through a moving threshold, stretched between water and the mineral, inorganic landscape of a desert island made up of lava reef and pink granite. Figures appear looking like images that are none, and a sense is contingently created that nothing precedes.

An ambiguity in their material and weight characterizes **Nicola Pecoraro's** sculptures, whose substance resembles an unknown, outer space metal, melted as it fell, fallen as it melted from a distant space, a planet or its reverse, in which all matter is denser, unnamed.

A visual and semantic ambivalence informs the poetic and political cosmicity of *La Gravedad* by **Enrique Ramírez**, in which entities float like thrown bodies and wandering ideas, which advance and recede like the images of lithographs *Blanchiment*, created as they are effaced in a dance between the image, the stone, the water and the sand.

**Jojo Gronostay**'s sculptures (*Kreaturen. V Forest*) made out of perfume bottles, inhabit the gaps of such a cosmos as they fill, like shifters or in-between creatures — like a fluctuation in meaning between a representation of the other and a form just yet invented.

All are relational tensions, formless like water until it understands, and becomes, the very form of the relationship it tends to.

**Dates & Opening Hours**

08.10.2022 - 23.12.2022

Tuesday - Saturday, 10.30am - 6.30pm

**For further information**

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## Artists

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**Jojo Gronostay** (GER, 1987) - He is a German artist with Ghanaian roots. In his practice, he deals with questions of identity and representation, platforms, recycling and the in-between. His work explores the political and economic structures between Europe and Africa and with platforms such as DWMC (*Dead White Men's Clothes*) he also created a structure for himself to intervene in these cycles. Thereby examining concepts such as economy or value, as well as the exchange of people and goods between the two continents.



Jojo Gronostay, *Kreaturen, Forest V*, 2022, perfume bottles, variable dimensions. Courtesy of the artist and Galerie Hubert Winter, Vienna.

**David Horvitz** (USA, 1982) - Witty and poetic, the work of David Horvitz meddles with systems of language, time and networks. Eschewing categorization, his work traverses the forms of photographs, artist books, performances, the Internet, mail art, sound, and natural environments. He examines questions of distance between places, people and time and he deploys art as both objects of contemplation and as viral tools to affect change on a personal scale. He makes fictions that insert themselves surreptitiously into the real.



David Horvitz, *Air de LA*, 2020, glass, fire ashes, originally produced in 100 exemplars, 11 x 6 cm.  
Edition of 20 plus 5 AP.  
Courtesy of the artist & ChertLüdde, Berlin.

**Luciana Lamothe** (ARG, 1975) - The artist works with sculpture, drawing, installation, photography and video. Her installations challenge viewers to establish a dialogue between their bodies, the exhibition space and the materiality of the artworks. Her sculptures, with a brutalist and minimalist aesthetic, contrasting with fine, sinuous forms, are composed of mostly vertical structures. They often trigger instability and vertigo, as a metaphor for the fragility of certain established social structures.



Luciana Lamothe, *Tendríamos que haber desaparecido*, 2022, still from HD video, 00:00:53.

**Eva L'Hoest** (BEL, 1991) explores how all types of mental images, in particular memory and reminiscence, are able to reappear in a technological form. She is interested in exploring memory and its infinitesimal and strange lingering reality. Piece by piece, the artist appropriates contemporary technology to reveal both their nature as prosthesis for capturing the world and their potential as an artistic medium.



Eva L'Hoest, *Pareidolia*, 2014, still from HD single-channel video, 1440/1920p, 00:10:32. Courtesy of the artist.

**Nicola Pecoraro** (ITA, 1978) works in different mediums, often investigating material processes, and the way objects can be perceived according to the information they contain. His works often consist of processing residues, samples, or random creations that arose during the elaboration practice; he has often defined them as waste products of a process.



Nicola Pecoraro, *Untitled*, 2017, sculpture, recycled plastic, bamboo, variable dimensions. Courtesy of the artist.

**Enrique Ramírez** (CHL, 1979) - The artist's work combines video, photography, installations and poetic narratives. He often uses image and sound to construct a profusion of intrigues and to occupy the equilibrium between the poetic and the political. His imaginary worlds are attached to one obsessional element—his thinking starts with the sea, a space for memory in perpetual movement, a space for narrative projections where the fate of Chile intersects with grand narratives of voyage, conquest and migratory flows. His liquid images speak of the sparkle of a truth in permanent flight, the backwash of history, always repeating and never the same.



Enrique Ramírez, *Blanchiment 2*, 2019, lithography on vellum paper, 65.5 x 50.5 cm. Edition of 7 plus 2 AP. Courtesy of the artist and Michel Rein, Paris/Brussels.