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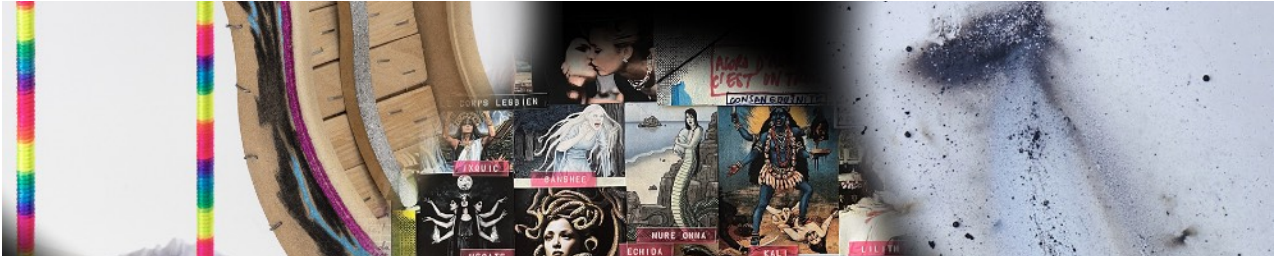
HOT AND BOTHERED

Nightmares in a bed full of pillows

GUENDALINA CERRUTI (IT, 1992)
MARIELLE CHABAL (FR, 1988)
DAVIDE SGAMBARO (IT, 1989)

24 May

20 July 2024



OPENING : Saturday, May 25th, from 5pm to 8pm

Alberta Pane Gallery is delighted to present the group show *Hot and bothered (Nightmares in a bed full of pillows)*, featuring the work of three international artists: Guendalina Cerruti, Marielle Chabal, and Davide Sgamaro. Gathered together for the first time in a group exhibition, the works of Cerruti, Chabal, and Sgamaro focus on the young generation's existential concerns. Through various media the artists investigate similar issues, trying to unveil doubts and anxieties linked to an uncertain future. With their practices they attempt to propose new solutions to contemporary society's disillusionments, while using an absurd and sarcastic approach.

Guendalina Cerruti is an Italian artist living in London who presents a vivid, innocent, and everyday universe that explores and resists a defined image of culture and society shaped by algorithms, consumption, and aspirational lifestyles. In the exhibition, she presents new productions and recent works, including *Life Is a Rollercoaster*, translating a figure of speech into a physical object made of wood and metal scraps. Using phone camera roll and Instagram photos, the sculpture urges us to reflect on the pursuit of an ideal amidst the mirages and distortions pervasive in the digital sphere of social networks.

Marielle Chabal is a French artist, researcher, and director who creates speculative fiction, created in various forms to suit the project, which she also calls "thought experiments". Her works, driven by collective energy, are devices for understanding the political realities that overwhelm us. They also make us reflect on the commons, eco-responsibility, and a necessary reassessment of the social and political role of art. The scrapbooking-style mood boards and patchwork she presents in the exhibition are the starting point for the *QUEENS* project, a film that will depict the indelible imprint of patriarchy on our relationship to the feminist-queer world.

Davide Sgamaro's work conveys the *malaise* and disillusionment of his generation through a variety of media. In *Me as Bruce Wayne, Peter Parker, Bruce Wayne, Peter Parker, etc.*, the artist presents himself as an anti-hero in a GIF. In *Off the Hook!* the artist presents a skydancer trapped in a transparent Plexiglass box to denounce the individualism, precariousness, and loneliness we all face. His deliberately cynical works aim to reveal the mechanisms of the capitalist society based on leisure, profit, and competition.

The exhibition is accompanied by a text by Camille Bardin.

Dates & Opening hours

24.05.2024 - 20.07.2024
Tuesday - Saturday, 11am - 7pm

For further information

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Les couleurs acidulées des oeuvres que réunit cette exposition fardent les maux que les artistes tentent de panser. Marielle Chabal, Davide Sgambaro et Guendalina Cerruti, toustes né-es entre la fin des années 1980 et le début des années 1990, sondent les injonctions et contraintes avec lesquelles iels ont grandi. Sous leur apparente légèreté, leurs oeuvres portent au jour le malaise d'une génération qui tente de se débarrasser des injonctions avec lesquelles elle a grandi.

Les habitué-es de la galerie reconnaîtront peut-être les skydancers de Davide Sgambaro. Cette oeuvre, montrée il y a quelques années à la galerie, embrasse aujourd'hui une forme nouvelle. Hier, ces corps malhabiles se débattaient encore dans l'espace. Ils sont désormais à bout de souffle, entreposés dans des boîtes en Plexiglas. Réduits à leur seule monochromie, ils esquissent désespérément le même sourire forcé.

Plus loin, une respiration saccadée : *Humpty Dumpty* a le souffle coupé. L'oeuvre imite en fait une technique de gestion de l'angoisse. En soufflant dans un sac, l'oxygène qui rentre et qui sort de nos corps est régulée et l'anxiété ainsi limitée. Cette oeuvre éponyme de la célèbre comptine anglaise fait montre des résidus que les traumatismes sèment en nous. À côté, d'énigmatiques corps contraints peinent à se maintenir dans un cadre. Bientôt, ces astres à taille humaine seront toutes déchues.

Voisins de toutes ces gueules cassées, les deux chiens prisonniers de leur corps de plastique de Guendalina Cerruti expriment le même mal-être existentiel. Le contraste entre la joliesse de leur visage et l'étrangeté de leur corps artificiel crée un sentiment de malaise. À la fois vecteurs d'empathie et de gêne, *Milt and Eddie* nous obligent à remettre en question les rapports qu'on entretient avec ces espèces compagnes qu'on contraint à la cohabitation.

Guendalina Cerruti nous propose deux autres face à face. Le premier avec un autoportrait projeté sur les formes d'un mannequin qui nous confronte à notre incapacité à faire fi de nos désirs consuméristes. Le second avec cette jeune fille croisée dans le métro londonien qui amorce une introspection plus intime. Sous ce dernier, Guendalina Cerruti rassemble des feuilles sur lesquelles elle a griffonné des exercices qui accompagnent son travail psychanalytique. Elle esquisse ainsi une question nouvelle : comment grandit-on quand on est un-e enfant non conforme ?

Chez Marielle Chabal aussi il est question d'introspection, de corps contraints et de mise en boîte. Habituee à déployer des fictions avec des collectifs qu'elle compose, l'artiste propose ici une réflexion loin de l'affabulation. Pour *Hot and Bothered*, l'artiste a réuni plusieurs de ses amies pour une expérience de pensée en non-mixité choisie. Ensemble, elles se sont remémorées la manière dont leur corps d'adolescente tentait de se déployer en dépit des carcans et des stéréotypes de genre.

Ces souvenirs, Marielle Chabal les réunit dans de grandes cartes mentales. Habituellement, ces dernières sont des outils de travail et de recherches pour l'artiste. Ici, elles sont des indices de ces conversations fleuves durant lesquelles ses amies et elle ont égrainé références pop et souvenirs de punchlines entendues au lycée. On y devine aussi les prescriptions latentes auxquelles on les a contraintes : il est question du poids idéal qu'elles devaient faire, de la manière dont on voulait qu'elles relationnent avec leurs camarades masculins et de la façon dont il fallait qu'elles épilent leur corps à peine pubères. Les traces de ces réminiscences collectives composent un matrimoine commun à leur génération et esquissent finalement les concepts qui leur ont permis de se politiser pour enfin grandir en dehors de ces normes.

Hot and Bothered rassemble autant de corps ineptes, cassés ou déviants et nous oblige à nous demander quels discours ont été tenus à cette génération, quels imaginaires ont-ils façonnés et quels individus cela a créé ?

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GUENDALINA CERRUTI

Born in 1992 in Milan.
Lives and works between London and Milan.

Guendalina Cerruti (b. 1992, Milan, Italy) graduated with an MFA from the Royal College of Art, London (2015-2017) and a BFA from NABA – Nuova Accademia di Belle Arti, Milan (2011-2014).

Challenging dominant conceptions of artistic value, Cerruti's works embody a playful, DIY aesthetic, transforming the act of decoration from a gesture of superfluity to an expression of resilience. Referencing youth and adolescence, Cerruti's sculptures and paintings channel a drive toward emancipation and self-expression in order to subvert contemporary tendencies toward cultural and intellectual conformity. Exploring the relationship between youth and popular culture, she examines the complex interplay between alienation and belonging.

Cerruti has exhibited internationally with recent solo presentations including *Ohh... Youth!*, V.O Curations, London (2022); *People Watching*, New Low, Los Angeles (2022); *Wasted Dreams*, Public Gallery, London (2021) and *Love You Bye*, Studiolo, Milan (2018). Group exhibitions include *With Urgency*, Ilenia, London (2024); *Civil Twilight*, Ginny On Frederick, London (2022); *September Issues*, Peres Project, Milan (2022); *Primary Domain*, Ordet, Milan (2021); *Playful Agressions*, Greengrassi, London (2019); or *That's IT*, MAMBO, Museum of Modern Art, Bologne (2018).

In 2020, she was awarded the Ducato Prize.

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Guendalina Cerruti, *Life is a Rollercoaster*, 2023, wood, multi-coloured plastic beads, wire steel mesh, glitters, glue, soft pastels, rainbow cord, photo transfer on canvas, fabric, 73 x 20 x 55 cm.

MARIELLE CHABAL

Born in 1988 in France.
Lives and works in Paris.

Marielle Chabal devotes her work as an artist, researcher, and director to the construction of speculative fiction, more or less “science-fiction”, to question viewers about the world around them. With her regular or variable collaborators, the form of speculative fiction enables her to detect, from bricks of possibility, the fears aroused by the evolution of our societies. Her work takes the form of performative mood boards, symposiums, talk groups, films, and installations, always in formal alignment with the essence of the project. The obsessive nature of the collaborative form at the heart of her practice is reflected in her projects, as is the desire to come together to twist the world and realities through the prism of thinking about a shared future. Her works, driven by a collective and “elastic” energy, are devices for re-apprehending and influencing the realities that overwhelm us and fictionalizing the real, in line with her vision of a re-evaluation of the social and political role of art.

After studying at Hypokhâgne-Khâgne and Sciences-Po, she attended the Villa Arson in Nice and obtained a Master's degree at the Royal College of Arts in London. She has taken part in numerous residency programs in England (Bluecoat Art Center, Schwartz Gallery), Norway (NKD, Sandness, Fordypningsrommet, AiR-Bergen), Palestine (El Atlal), Montenegro (FKK Resort), India (KYTA) and France (la BOX, la Synagogue de Delme, la Cité Internationale des arts or la Fondation Fiminco). In 2016, she attended François Piron's post-graduate program in Lyon. She received the Audi Talent Awards in 2019 and joined the Research Program at the Jan Van Eyck Academy in Maastricht.

Her work has been exhibited internationally in solo and group shows and screenings, including at the Palais de Tokyo (alt+R, *Alternative réalité*, 2019), the Centre Pompidou (*Al Qamar*, 2023), the Jan Van Eyck Academie (*Free From Desire. A lie for massive gentrification*), in Maastricht, at 40Mcube (*As Free As Ones Could Claim, chronicling an emancipation, a crash and a collateral gentrification along the curves of the Judean Desert*, 2018) and at the Grand Café (*Power Up*, 2024), in Nantes and St-Nazaire, as part of the Nova XX biennial program, at the Lyon Biennial, at DeApple and the Boijmans in Amsterdam and Rotterdam, at Les Tanneries art center (*We Are*, 2023) at the Fiminco foundation (*Urban Odysseys*, 2023), at the Ocat Institute in Beijing (*True Paradise*, 2021), or at the NARS Foundation in New York, the Kunstwerk Carlshütte in Büdelsdorf, the Electric Blue Gallery in London and the Initial Gallery in Vancouver.



Marielle Chabal, *QUEENS Project, Moodboard #1*, 2024. Girls magazines, August 1997 and September 1998, Jeune & Jolie, July 1999 and May 2003, Vogue, June 2010, notebooks, April 2020 and May/June 2022, cuttings from screen-printed posters from the OPP-OPS Program, La Redoute catalogs, spring-summer 2002, Pétromasculinité by Cara New Dagget, printed papers, ink and gel markers, colored hot glue, Attac militant leaflets distributed by the Rosies d'Amiens, Lash "barbie pink" glitter, Jennifer vinyl plastic, Nars "My fuschia life" nail varnish, Hema beige, pale pink and lavender sewing thread, Richard coffee stain, assembly of organic zinc beans and Loscher club Maté, tipp-ex mini band, Colorado Schmincke extra-soft pink dry pastel, Bourgeois coup de foudre pink blush, Hema pink, orange, black, transparent, light and dark blue labeled plastic ribbon, dyed natural ayous, recycled grey cardboard, 128.5 x 90 cm.

DAVIDE SGAMBARO

Born in 1989 in Padua, Italy.
Lives and works in Turin, Italy.

Davide Sgamaro lives and works in Turin. He studied visual and performing arts at the IUAV University in Venice.

Sgamaro's research explores existential issues related to the condition of generational precariousness. Using different media, from installation to photography, from sculpture to audio, he gives life to caustic narratives as a response to contemporary disparities. Delving through generational imagination and adopting an irreverent attitude, the artist is interested in the activation of survival mechanisms as a way to imagine possible survival solutions. His research is in fact linked to generational problems, with an eye to contemporary hysterias and obsessions caused by the search for fame. His works are presented through the use of narrative paradoxes triggered by traces of ephemeral corporeality. The body is the intermediary of the provocative, ironic gesture, that, together with the posthumous trace, resists the catatonic state and modifies space and matter. The importance of physical interaction is therefore a key to understanding the installations that often weave with site-specific and participatory practices.

Solo exhibitions include: *Nope!*, Galerie Alberta Pane, Paris (2022); *Too much and not the mood*, LOCALEDUE, Bologna (2022); *Feeling Fractional*, 9 FrenchPlace, London (2022); *Kiss, kick, kiss*, Italian Instituto of Culture, Cologne (2021); *Paesaggi eterni*, SpazioSiena, Siena (2019); *White and black stripes and a red nose*, Almanac Inn, Turin (2019).

He has participated in national and international residencies and exhibitions such as Fondazione Bevilacqua La Masa, Venice (2015); Fondazione Spinola Banna per l'Arte, Poirino (2015); GAM, Turin (2018); Q-Rated Quadriennale di Roma and Castello di Rivoli, Turin (2018); Fondazione Monte dei Paschi di Siena (2019); Cantica 21, Ministry of Cultural Heritage, Ministry of Foreign Affairs, Rome (2020-2021); SUPERBLAST II, NAM Manifattura Tabacchi, Florence (2022); Nuovo Forno del Pane, MAMbo Museum Bologna (2023); Klemm's Gallery, Berlin (2023); Civic Museums of Spoleto (2023), La Quadriennale di Roma (2024). He is a grantee of the Pollock-Krasner Foundation award, New York (2023-2024).

His work is in the permanent collections of the MAMbo Museum, Bologna; Fondazione CRT Arte collection: GAM Turin and Castello di Rivoli.

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Davide Sgambaro, *Off the Hook!*, 2023, red skydancer, plexiglass, 80 x 50 x 5 cm, edition 1/1 + 1AP.