

PLAYGROUND

LEONARDO PELLICANÒ, EMMA BĂDULESCU, ALICE PEACH, MARCO RIGONI, ALESSANDRA VINCENZI

CURATED BY LEONARDO PELLICANÒ AND YULIYA SAY

Playground is a space which pursues its own dynamics, cut away from the urban fabric. It is a space meant for chasing fears and desires, climbing upwards and then sliding down slopes. When one is truly playing, laughing without restraint, playing with shadows and wielding light, unknown external forces are likely to come into play and take part in the game. The doors of our perception slide open for new forces to come in, making us vulnerable to their influence, to their gifts and prophecies.

The prophecy contains all that we are neglecting. How wrong we are to attribute these qualities only to children. Perhaps within each one of us resides a child, who can re-emerge at any moment, with a new weapon to wield.

This *Playground* was organized by Leonardo Pellicanò and Yuliya Say with artists Leonardo Pellicanò, Emma Bădulescu, Alice Peach, Alessandra Vincenzi and Marco Rigoni. It is a group exhibition aimed at weaving connections between different artistic practices to create a space for interaction. *Playground* reunites practices that share common intentions, from which different scenarios unfold.

The title *Playground*, alludes to a childlike playfulness that is “corrupted” by mature thoughts, worries and anxieties caused by the interaction with a world that is ever more technical and alienating. Hence, *Playground* can serve as an imaginative arena, equipped with forces that live in opposition to technological concerns. Forces that reside in the inward exploration of one’s imagination and ancestral and historical memory, which dreams about itself through symbols and surfaces.

Leonardo Pellicanò (Rome, 1994) works mainly with painting, through which he explores complex dimensions of thought and feeling. In Pellicanò’s work, the reminiscence of a perceptive gaze blends with the vividness of the stroke, while the pictorial structures allow for unpredictable situations and unexpected presences. His language of apparitions preserves an adherence

and sensitivity to the raw surface and its motifs, whether they are made of jute or wood. Paintings such as these act as a reminder of the potential of human imagination.

They invite us to look at the world through a feeling that is at the same time tactile, lustful, exciting, and mysterious and comes from within our soul and naked eye.

His work has been showcased in various galleries and institutions such as Centre d’Art Contemporain Genève, Geneva; Sentiment, Zurich; 13 Vitrine, Lausanne; Harkawik Gallery, LA; MANA Contemporary, New Jersey; Café Des Glaces, Tonnerre.

Emma Bădulescu, also known as Gwen (Pitești, Romania, 2001) is a visual artist based in Bucharest. She is interested in all that relates to brutality, gloominess, power, violence, religions, pleasures, death and magic; and she is concerned with how the actions of a harmful character can be turned into an absurd scene. As a student of the painting department at the National University of Arts, she experiments with different mediums, from painting to installation and from ceramics to soft sculpture (textiles), using a bloody language that focuses on the human need for isolation and transformation. In 2022, she had her first solo show at Galeria Posibila, Bucharest titled “Floating through an endless dream”.

Alice Peach (Bari, 1996) is an English-Italian artist based in Milan.

Inspired by architectural scale modelling, instruction manuals, educational materials, and Polly-pockets, Peach works across drawing and sculpture to convey a “romanticised” version of everyday life. Craft, meant as both manual labour and deception, is her means to operate on the constitutional elements of her surroundings. By planning and building objects, she questions the contrast between functionality and frivolousness, reason and folly, fact and fiction. Alice’s works have been exhibited at Gebäude 501, Berlin; co_atto, Milan; Studio Hanniball, Berlin; Haka-gebouw, Rotterdam; Stedelijk Museum, Amsterdam.

Marco Rigoni (Treviso, 1993) lives and works in Berlin. He obtained a Bachelor of Visual Arts at IUAV in Venice and a Master of Fine Arts at ECAL in Lausanne. His work focuses on redesigning furniture and objects that carry a narrative that is suspended in an indefinite time.

Through studying the history of design, architecture, and fashion, he explores the human need for solitude. By exaggerating and fetishising the obsession with objects and forms, he creates a new private world. His work has been exhibited at Sgomento, Zurich; Grand Palais, Bern; Café des Glaces, Tonnerre; Forde, Geneva; Galerie Crevecoeur, Paris; Magasins Généraux, Paris; Galerie PCP, Paris; 13 Vitrine, Lausanne; NEST, Zurich; Doc!, Paris; The Shed, Treviso.

Alessandra Vincenzi (Desenzano del Garda, 1995) utilizes a language coming from costume design and historical reproduction, giving life to an evocative world composed of essential materials.

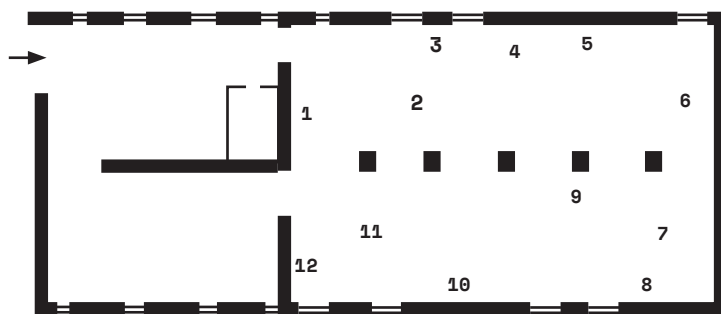
Precious and iridescent textiles alternate with raw cloths, often worked on and tinted with natural treatments.

The world arising from them is temporally displaced, in between an imaginary world and a forgotten past. With references drawing from costume designer Danilo Donati, to the manipulation of metals of Lisa Sotilis, to images coming from the world of fairy tales and medieval folklore.

Alessandra researches alchemical interferences between body and sensible reality.

Sentiment is an interdisciplinary exhibition space founded in 2020 in Zurich. It aims to promote and showcase contemporary artists from Switzerland and abroad while also supporting radical and ground-breaking approaches in the local and international cultural landscape.

- 1 Emma Bădulescu, *Laocoon under Tintin's table*, 2022, ink on paper, 21 x 29 cm
- 2 Marco Rigoni, *Sea of Losers/Sleeping sickness*, 2023, tinted wood and textile, dimension variable
- 3 Emma Bădulescu, *Snow white killed by cupid*, 2023, pencil on paper, 21 x 29 cm
- 4 Leonardo Pellicanò, *Warmest chance*, 2023, oil on wood, 24 x 31 cm
- 5 Alessandra Vincenzi, *lo grande*, 2023, raw cotton starched, 175 x 100 cm
- 6 Leonardo Pellicanò, *One thousand lies*, 2023, oil on wood, wrought iron frame, 25 x 19 cm
- 7 Marco Rigoni, *Untitled (Intensify//Concentrate)*, 2022, painted and tinted wood, 145 x 45 x 30 cm
- 8 Alice Peach, *Soon you'll be out in the lovely fresh air (and you'll get your oxygen)*, 2022, coloured pencils, graphite, white wax crayon and collage, in hand-made obeche and mahogany wood frame, 31,7 x 44 cm (including frame)
- 9 Emma Bădulescu, *Only love*, 2023, ink on paper, 21 x 29 cm
- 10 Leonardo Pellicanò, *Leave no trace*, 2020, acrylic, brass and copper powder on jute, 150 x 190 cm
- 11 Alessandra Vincenzi, *Tu piccolo*, 2023, cotton gauze starched, unbleached cotton gauze, 190 x 110 cm
- 12 Leonardo Pellicanò, *Gathering III*, 2023, oil, acrylic and rough pigment on jute, 140 x 160 cm



Barriera is a non-profit association for contemporary art founded in Turin in 2007 by a group of art collectors. Through a series of initiatives, exhibitions and events, this art space creates opportunities for dialogue between artists, curators and collectors and engenders contaminations with other cultural environments. Barriera promotes curatorial strategies that encourage young artists to continue and widen their research while orienting it, through a sharing process, towards a production fed by the site specificities.

Barriera is curated by Sergey Kantsedal and Yuliya Say.

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