

CAMP DESIGN
GALLERY
PRESENTS

SUR FACE

A GROUP SHOW WITH
[ELISSA LACOSTE] [GIADA MONTOMOLI] [SHAHAR LIVNE] [STEFANIA RUGGIERIO]



14-02-2020 * 27-03-2020

OPENING 13 February * 6.30pm-9.30pm

EN

"People are nowhere near so fluid, being both material and opaque"

Donna Haraway - A Cyborg Manifesto, 1985

Camp presents SUR FACE, a collective exhibition that is happy to occupy the gallery surface by investigating the relationship between object and interlocutor that is created in this subtle dimension of which we still do not know the boundaries in its depth. Yet, it tells us everything, or almost everything, of what we have before us.

The surface is understood here as an involucre, a physical and metaphysical packaging that informs us and attracts or rejects us, but is also understood as an area: what it occupies in the physical space and in our mind.

Elissa Lacoste, Giada Montomoli, Shahar Livne and Stefania Ruggiero speak through their hybridization works, of traces and layers that overlap creating an archaeology of touch as well as extrusion and elimination as an ornamental act.

The four designers and artists, since they come from different cultures and backgrounds, give a personal perspective of what is body and not body, how to tell a contemporary story with traditional elements from Amerindian culture, how to consider death and time passing by with impressed material instants, like a serie of speculative fabulations that push the thought to appear on hidden dimensions, far from productivistic rationalism.

Through material research and manipulation, live elements are created, unique works that speak of contemporary creation and its processes, virtues and contradictions.

IT

"Le persone non sono affatto fluide, essendo materiali e opache"

Donna Haraway - A Cyborg Manifesto, 1985

Camp presenta SUR FACE, una mostra collettiva che è ben felice di occupare la superficie della galleria indagando la relazione tra oggetto e interlocutore che si viene a creare in questa sottile dimensione di cui ancora non conosciamo bene i confini nella sua profondità. Eppure, ci racconta tutto, o quasi, di ciò che abbiamo davanti.

La superficie viene qui intesa come involucro, un packaging fisico e metafisico che ci informa e ci attrae o respinge, ma viene anche intesa come area: quanto occupa nello spazio fisico e nella nostra mente.

Elissa Lacoste, Giada Montomoli, Shahar Livne e Stefania Ruggiero parlano attraverso le loro opere di ibridazione, di tracce e strati che si sovrappongono creando un'archeologia del tatto così come l'estrusione e l'eliminazione come atto ornamentale.

Le quattro designer e artiste, con diverse provenienze e culture, danno una prospettiva personale su cosa sia un corpo o un non corpo, su come raccontare una storia contemporanea con elementi tradizionali della cultura amerinda, o ancora su come valutare la morte e lo scorrere del tempo imprimendo attimi materici, come una serie di favole speculative che spingono il pensiero ad affacciarsi su dimensioni nascoste, lontane dal razionalismo produttivistico. Attraverso la ricerca materica e la manipolazione si vengono così a creare elementi vivi, opere uniche che parlano della creazione contemporanea e dei suoi processi, virtù e contraddizioni.

FR

"Les gens n'ont jamais été si fluides, à la fois matériels et opaques"

Donna Haraway - Un manifeste du Cyborg, 1985

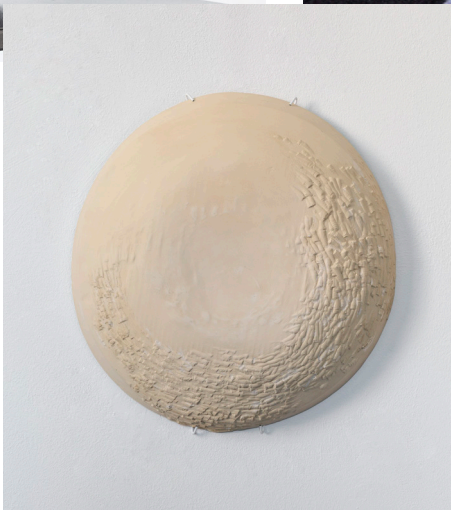
Camp présente SUR FACE, une exposition collective qui est heureuse d'occuper la surface de la galerie en enquêtant sur la relation entre l'objet et l'interlocuteur qui se crée dans cette dimension subtile dont nous ne connaissons pas encore les limites dans sa profondeur. Pourtant, il nous dit tout, ou presque tout, de ce que nous avons devant nous.

La surface est ici comprise comme un wrapper, un emballage physique et métaphysique qui nous informe et nous attire ou nous rejette, mais aussi comme un espace: ce qu'elle occupe dans l'espace physique et dans notre esprit.

Elissa Lacoste, Giada Montomoli, Shahar Livne et Stefania Ruggiero parlent à travers leurs travaux d'hybridation, de pistes et de couches qui se chevauchent en créant une archéologie du toucher ainsi que de l'extrusion et de l'élimination comme acte ornemental.

Les quatre designers et artistes, d'horizons et de cultures différents, donnent un point de vue personnel sur ce qu'est un corps ou un non-corps, sur la façon de raconter une histoire contemporaine avec des éléments traditionnels de la culture amérindienne, ou encore comment évaluer la mort et le passage du temps en imprimant des moments matériels, comme une série de narrations spéculatives qui poussent la pensée à apparaître sur des dimensions cachées, loin du rationalisme productiviste.

Par la recherche et la manipulation des matériaux, ainsi sont créés des éléments vivants, des œuvres uniques qui parlent de la création contemporaine et de ses processus, vertus et contradictions.



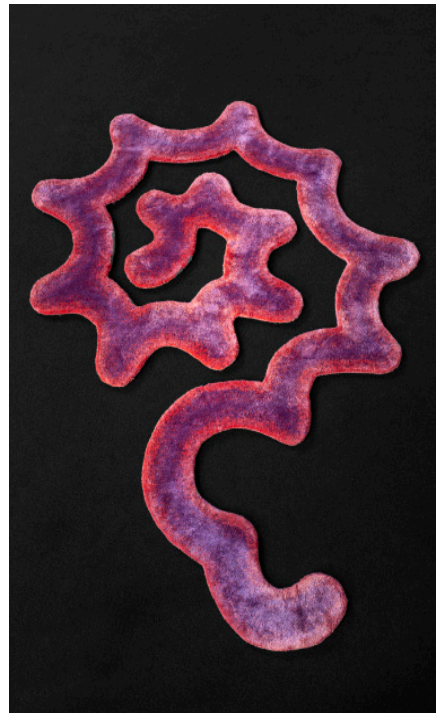
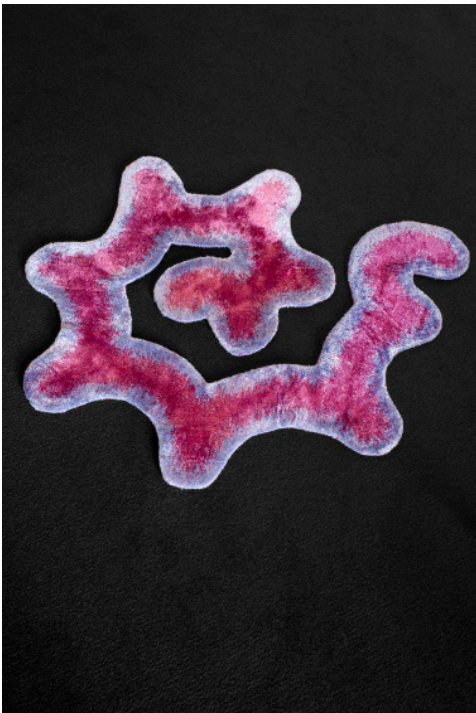
Stefania Ruggiero

Stefania Ruggiero lives and works in Milano. Graduated in Product Design at Politecnico di Milano, she started as a carpet designer and afterward she worked at Paola Navone and Marcel Wanders studio. Currently, she collaborates with companies as Londonart, HEMA and Casalis. She has exhibited in group and solo shows including Nir Altman Gallery and Fabbrica del Vapore. Stefania acts between art and design bringing poetry and experimentation within her projects.

Dolphin Carpets

100% viscose hand tufting rugs made in India.

These rugs have the shape of a decorative element which, instead of being drawn on the surface, becomes the structure.



Giada Montomoli

Giada Montomoli in art Yeya, born in 1986, is a multifaceted visual artist half Colombian and Italian. Degree in interior design and experience in graphic design, she works in her Yeya & Font studio in Milan, in addition to her art projects on display in some national and international galleries, works on visual projects of different nature for companies and privates, the preferred material is the fabric, it creates with a spontaneous and direct approach, inspired by what she sees, symbolism and sexuality. Among her best-known projects, the Something blue porcelain collection (Jingdezhen China), on show in Shanghai and Beijing.

Arpilleras serie

During the dictatorship of Pinochet, Chilean women found themselves creating fabrics that recounted their daily life, the war and above all the period of terror in which the country was submerged.

Approaching this art form was a spontaneous process for the artist, thanks also to her South American origins and the passion for the arts generically (incorrectly) called Feminine.

The messages in these patchworks are personal, they speak of female power, sex, millennial generation, social media and what is loud in our society nowadays.

The basic fabric is in jeans, a more street style choice than the original Chilean jute, linen, cotton, the pieces are all scraps sewn by the artist.

Pubblico Privato for the MACRO serie

The first work of the MACRO serie is created using scissors as a brush and overlapping fabrics of various sizes in order to create a unique wall hanging.

This exposed macro is divided on one side called Public and a Private side. Every side was designed in a different way with the aim of communicating two different profiles: Pubblico is balanced, harmonious, graphic and approved while Privato is honest, imperfect, pierced, torn and capricious.



Elissa Lacoste

Elissa Lacoste is a french designer and artist. She studied at the School of Art and Design of Saint-Etienne and graduated in 2018 from Design Academy Eindhoven. She lives and works in Montréal, Canada since 2019.

Hands-on and instinctive, Elissa Lacoste's work ensues from her quest for the wild, the inexplicable and the sensorial in the contemporary. Her sculptural pieces are lingering between real and surreal, unconventionally textured and vibrant while maintaining a hint of functionality. She evokes an otherness in her work to reflect upon our relationship to our physical environment, be it anthropogenic or natural.

Prosper & Prosper, 2019

Steel, wood, soft polyurethane foam, silicone, talc, bronze and copper powder.

Prosper & Prosper stand to serve as seatings, two soft forms, functional and comfortable yet inducing a sense of discomfort. Indeed, the morbid aesthetic of the fleshy objects disrupts the distinction between living and non-living, reflecting upon our domination of the material and animal world.

Exploring the tension between attraction and revulsion, domination and submission, the work is conceived as two symmetrical bodies, consisting of steel armatures and a padded silicone envelope, which metallic skin complexion might evolve beyond control from warm copper and golden bronze to cold blue and green through irreversible oxydation.



Shahar Livne

Israeli born, *1989, is an award winning conceptual material designer located in Eindhoven, The Netherlands. Her lifelong fascinations in nature, biology, science, and philosophy developed into intuitive material experimentation way of work during her bachelor studies at the Design Academy Eindhoven.

Shahar's body of work focuses on conceptual material research in a multi-leveled methodology, bringing to life narratives through objects and installations centered around materials as carriers of narratives. Some of her projects deal with obscure materials such as blood, man-made fossils, crystallization and more. Her projects starting points are often stories about places, cultures, and relation with resources in the past, present, and the future.

Currently, she works on researching further and presenting internationally her graduation project from the Design Academy Eindhoven "METAMORPHISM", investigating speculative material occurrences in nature and creating new research projects as an autonomous designer, educator and as a collaborator with different companies and institutes.

Memento Mori
2016 - ongoing
Stoneware, pigment

"A Memento Mori ('remember that you must die') is a symbolic reminder of the inevitability of life and death. Ceramic casting in traditional plaster moulds, creates erosion in the plaster. The acid in the clay slowly breaks down the plaster, weakening the mould and deteriorating it, thus making the dialogue between the two materials their "Swan song".

A ceramic collection of 4 twin shapes, sculptural and functional, inspired by the parallel line between the process of ceramic casting and growth and decay of organic beings. Through experimenting with different ways of creating "erosion" or "wilting" processes in plaster moulds through hand manipulation, the final object is a collaboration between the physical and the mind and acts as a "photograph" of a moment in time of the process.

The starting point of the process is a ceramic archetype shape, in this case a shallow bowl, gradually, the material is taken off from the mould in a three-dimensional matter, changing the shape until the mould can't "take it" anymore and breaks. Each shape can be cast but as the mould develops, the former shape will never be reproduced again. While working with the mould, a dialogue between the material and the creator begins, a handmade "conversation" between material and human, documented through representational shapes



Camp Design Gallery

"Camp taste is, above all, a mode of enjoyment, of appreciation - not judgment. Camp is generous." Susan Sontag

Camp Design Gallery, Milan, specializes in collectible contemporary design that aims to investigate material culture, renewing the concept of production beyond the canonical limits of art and design.

Founded in 2015, the gallery work is based on research, experimentation, and contamination of contemporary codes that result in unique design projects born from the collaboration of international designers and artists.

Camp engages in scouting and guidance for new talent, through a continuous mix of renovation, study and research and an annual program of exhibitions, trade shows and events.

A new space for design, a place that generates opportunities and synergies to create a constructive cultural network, critical and dynamic, opening up to curatorial projects and partnerships with cultural institutions and art foundations.

For more information write to: info@campdesigngallery.com

To download HR images:

<https://drive.google.com/drive/folders/1v7335rSYzJGmCZ2BXDsn8Rdg1Owu6G7U?usp=sharing>

Photos by : PAOLO MOTTADELLI

Camp Design Gallery

Via Giovanni Segantini 71
20143, Milan, Italy
t: +39 02 39813995
www.campdesigngallery.com