

Pressrelease

GILLIAN BRETT

DUE PER DUE – GILLIAN BRETT – ALBERTO GARUTTI
curated by Chiara Nuzzi and Giacinto Di Pietrantonio

Opening 13 March 2019 from 6 p.m to 9 p.m
14 March – 7 April 2019

Monday- Friday: 10 a.m – 1 p.m / 2 p.m – 6.30 p.m
Saturday by appointment only

C+N Canepaneri gallery is proud to present DUE PER DUE, first appointment of a curatorial project in which two artists are presented by two different curators: Gillian Brett by Chiara Nuzzi and Alberto Garutti by Giacinto Di Pietrantonio.

The practice of Gillian Brett, French artist presented by the gallery with her first Italian solo show, is dedicated to analyse the delicate and complex **relationship between the human being and technology**, reflecting specifically on the ways and the processes by which it inevitably shapes and influences the surrounding world.

The exhibition presents to the public a selection of thematically and formally connected key works in the artist's research which aim to deepen further the technological characters of globalisation and its effects among the contemporary life.

Considering such issues, Brett's installations are often unusual, absurd and poetic representations of **technological and mechanical devices extrapolated from their context**. Her works, often ironically imbued by a DIY aesthetic (Do It Yourself), appear to the spectator both as ruins of a future that has yet to come and as scars of an unfinished history.

The artists' works, mainly realized by **waste elements derived from technological and electronic devices**, tell us how, although its apparently immaterial nature, **the digital and technological disaster** remains firmly bonded to the material reality. Through the artistic process of gathering and alteration of such debris, we immediately think about the toxic cities of the recycling system such as Guiyu in China, where motherboards are dismantled and hard disks poison the groundwater, or Agbogbloshie in Accra, Ghana, the widest electronic dump of Africa where European and American scraps end up.

Following to such a similar dismantling process but with opposite aims, Brett uses materials that she constantly manipulates: at the heart of her practice in fact always lays an **authorial intervention** by which, from time to time, she breaks, rips, scratches, welds and alters the composition elements until they are often reduced to a mere matter deprived of its previous utility. Thanks to this strategy, the artist not only intervenes on the **technological production process and its finalities**, but also cleverly **reverses the observation perspective** by turning, for example, a computer's screen into a pure and simple object perceived for its aesthetical features rather than for its informative qualities.

The sculptures and installations by Gillian Brett come in succession and intertwine one another along a wide and articulated path within the gallery space. While inviting the spectators to almost nostalgically observe the lost dreams, the broken promises and the weaknesses of a technology addicted society, at the same time such a route unveils the personal universe of the artist, where the events of our modernity unfold in front of the public within an atmosphere of ironic disenchantment.

Gillian Brett (Paris, 1990) lives and works in Marseille. She studied at the famous French art Academy Villa Arson in Nice and she later gained her post-graduate diploma at Goldsmith College in London. In March 2016 she won the renowned Prix Dauphine for contemporary art in France. Within the installation ***In Mars we Trust #2, 2018*** some lights evoking far galaxies are fixed within the wall. A broken logo appears, decorated as well by small funfairs lights advertising a colonization campaign already failed. Suggesting the American motto "In God We Trust", Brett addresses the contemporary faith in technology and, at the same time, she ironically reflects on the new tendency, popular among the few richest people of the planet, to organize space trips in the spirit of a new exclusive tourism made possible by the ever more developed contemporary technological progress.

In her practice, Brett's reflection on technology is intertwined with a recent meditation about science and contemporary nutrition. In the series ***Smart food: better for you and the planet, 2018*** Brett analyses the current ambiguity between the desire of a healthy and energetic food and the modern conception of the human body, conceived almost as a mere device to be fuelled in the name of productivity which has completely lost the pleasure to eat in advantage of a fake efficiency.

Made out of resin and electronic elements, a kebab of real dimensions and some sausages displayed on LCD screens – trays compose the installation ***Smart food: better for you and the planet #kebab*** and ***#sausages***. Inside them, the word ***Soylent*** appears as a reference to the company that, in recent years, was the first to put in commerce for a wider public the powder's food additive conceived to save time avoiding the preparation of the traditional meals. The company name is ironically inspired to the sci-fi movie *Soylent Green* (1973), where a totally overpopulated society feeds itself, without knowing, with food made of humans' corpses.

The artist reflects thus on the new food's typologies by analysing the so called *smart food* - a way to eat which was once used by athletes who assumed calories and vitamins through chemically originated products only - and puts it in confrontation with a new form of *fast food* today accessible to all, in which technology and science are combined together with the purpose to increase human performance within the global production system.

The components used for ***Smart food: better for you and the planet, 2018*** comes in turn from the debris resulted from a previous work, ***Witnesses, 2016***, also part of the exhibition in the gallery. The unusual rocks that compose it refer to another present work, ***Untitled, 2015-2018***, which is realised by some disused but still functioning LCD screens that the artist started to collect while studying in London and later manually altered.

If the screens are still able to show images and keep their production and functioning invisible, the sculptures in ***Witnesses*** reverse the process and show what is hidden, revealing the elements inside the screens (printed circuits, polarising films, liquid crystals etc.) and their raw origins (precious metals and chemical industry production line). The work is thus both a tangible proof and a demonstration of the reality hidden behind one of the technological industry's most recent products. With her intervention, which allows us to see similar devices devoid of their functions, the artist is asking us to question the overwhelming role that machines have assumed in contemporary society.

Chiara Nuzzi