

**PRESS RELEASE**

***A World Without End***

Dual Solo Show

**Gillian Brett & Hannah Rowan**

Curated by

**Sara Dolfi Agostini**

**12.03.2024 – 12.05.2024**

Opening Reception

**March 12<sup>th</sup>, 6 PM**

C+N Gallery CANEPANERI

**Via Caffaro 22R – 16124 Genoa**

**C+N Gallery CANEPANERI** Genoa is delighted to present *A World Without End*, dual solo show by **Gillian Brett & Hannah Rowan**, curated by **Sara Dolfi Agostini**.

In the preface of *The Cyborg Manifesto* (1985), the influential American academic **Donna J. Haraway** envisioned a world without gender, without beginning and without end – free from the ideological dictates of Western capitalist thought and entrusted to a new hybrid entity, a synthesis of human and machine. Forty years later, a symbiotic and emancipated relationship with technology seems impossible in light of the authoritarian and expansionist tendencies that interconnect the physical and digital worlds. In the dual solo exhibition by Brett and Rowan *a world without end* imagined by Haraway takes on hallucinatory traits, featuring fragmented, replicating bodies, sensory short circuits, and material transformations.

Their practices, in some ways complementary, offer a similar physical involvement between the artist's body and the materials, producing in the viewer a pervasive sense of vulnerability. In this way, they suggest counterpoints, or breaks in the compact vision that intertwines technological progress and societal evolution, meeting conceptually not only in the processes and formalization of the work, yet also in the initial theoretical impulse. Indeed, their artistic thought equally incorporates a reflection on the fluids that permeate and define reality, from living bodies to technology. The artists subject these fluids to alchemical processes of fusion and crystallization, echoing the different stages of transformation of the surrounding environment, both natural and anthropogenic in origin. As noted by Esther Leslie in the seminal text "Liquid Crystals: The Science and Art of a Fluid Form" (2016), fluids are the liquid crystals of screens appropriated by Brett and the neutron stars replicated on their surface; the water, glass, and volcanic magma of Rowan; the aluminum alloys and molten metals in the casts of simulated bodies in artistic form by both. After all, fluid is the primordial soup.

**Sara Dolfi Agostini** is an Italian American art critic and curator, journalist, and lecturer. She has curated exhibitions offline and online, public art commissions, performances and digital residency programs, all while expanding a focus on visual culture, digital arts, new ecologies and the politics of representation. Her collaborations include international institutions such as the biennale Manifesta 7, as assistant coordinator and editor (2008); the XIV International Sculpture Biennale of Carrara, as assistant of the artistic director (2010); and Triennale Milan, as member of the advisory board on photography (2017-2021). She has been responsible of institutional exhibition and public programs as co-curator of ArtLine Milano, Italy (2013-2016) and curator of the contemporary art centre Blitz Valletta, Malta (2018-2023). From 2021 she is the curator of the Fondazione Paul Thorel, Naples, Italy. Since 2008, she has been a guest contributor for newspapers and magazines such as Il Sole 24 ORE, Flash Art magazine, Klat Magazine, Rivista Studio and Art Basel. In addition, she has been adjunct faculty member for Masters programs at NABA (2009-2013) and Il Sole 24 ORE School (2010-2017), both in Milan, IAAD in Turin (2017), and Fondazione Modena Arti Visive in Modena (2016-2021). In 2024 she is the co-curator of the Malta Pavilion at the 60th International Art Exhibition – La Biennale di Venezia.

The practice of **Gillian Brett** (b. 1990, Paris, FR) is dedicated to analysing 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 artists' works, mainly realized by waste elements derived from technological and electronic devices, tell us how, despite its apparently immaterial nature, the digital and technological disaster remains firmly bonded to the material reality.

She holds a master's degree in Fine Arts at Villa Arson (Nice, France) and a postgraduate diploma in Fine Art from Goldsmiths college, University of London (UK). She has exhibited internationally at: KW, Berlin; Munch museum, Oslo; Fondation Van Gogh, Arles; Das weisse Haus, Vienna; and many other institutions. International recognition includes: Artissima's Xiaomi Hypercharge Award (IT), Prix Dauphine pour l'Art Contemporain (FR) and Prix Révélation Emerige x Villa Noailles (FR).

**Hannah Rowan** is a British multidisciplinary artist based in Brighton, UK. Her work explores the slippery complexities of water that draws together a liquid relationship between the human body and geological and ecological systems. She works across sculpture, installation, performance, video and sound to explore the uncertain form of materials. Hannah studied MA Sculpture at the Royal College of Art (2018) and BA Fine Art at Central Saint Martins (2012), both in London. Hannah's work has been exhibited internationally in solo exhibitions: *Tides in the Body*, C+N Gallery CANEPANERI, Milan, Italy (2023); *Chrysalis*, Sebastien Bertrand, Geneva, Switzerland (2021); *Triple Point*, Belo Campo, Lisbon, Portugal (2020); *Prima Materia*, Assembly Point (2019) and *Bodies of Water: Age of Fluidity*, White Crypt, both London, UK (2018). Her practice and research in the High Arctic has been supported by Arts Council England.