Work and Leisure

Anna Franceschini, Paul Kopkau, Kaarel Kurismaa, Diane Severin Nguyen, Anita Steckel, Iris Touliatou, Marina Xenofontos

Curated by Liv Cuniberti and Jeppe Ugelvig

1 April – 15 May 2022

Sala Impasti Viale Monza 91 20127 Milano

open by appointment liv@cuniberti.co.uk

Work and Leisure pauses on the specificity of the site being a defunct panettone factory - a celebratory sweet bread originating from the Northern Italian region of Lombardy - as a catalyst to ruminate on animistic commodities as they appear in and as artwork, often disrupting assumed hierarchical values and life of things. In a capitalist economy that encourages efficiency and the optimisation of production, these artworks temporarily seek to complicate the mechanisms instilled in modern technological apparatuses, either by underlining their repetitive industrious gestures (their work) or by allowing them to divert into play or futility (their leisure). Here, animation becomes an uncanny by-product of capitalism, a flicker of life activated by industry, sometimes aimlessly, to infinity. This dialectic encapsulates our strange relationship to labouring machines and objects, on which we project not only life itself, but an array of emotions, desires, and fears. In Work and Leisure, animistic commodities are seen (we think) to subjectively negotiate their assigned role by either relishing in or abandoning mechanically standardised movement. As a poetic whole, the exhibition unfolds as a cinematographic drama, played out without screens or even human beings but between objects—thus suggesting an entanglement of things, movement, and subjectivity.

The exhibition is generously supported by Mauro Mattei Art Trust and Edoardo Monti. Additional thanks to the Perić Collection, Hannah Hoffman, Hot Wheels Athens, Temnikova & Kasela, and Pasticceria Giovanni Cova.

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- 1 How It's Made (Comment c'est fait): Bread Discovery Channel documentary television series 2001-ongoing
- 2 Cella di Pontatura
- 3 Marina Xenofontos

 Adolescent brain Semantic processing, 2022

 Mdf carved on CNC, Monobloc chair

 87 x 75 x 74 cm
- 4 Paul Kopkau

 Post-Labor, 2021

 aqua-resin, nickel plated hardware, enamel paint

 12 x 10 x 30 cm
- 5 Anita Steckel

left: Untitled, n.d. graphite, Xerox print, wallpaper 38.1 x 50.8 cm

center: Untitled, n.d. graphite, Xerox print, wallpaper 38.1 x 50.8 cm

right: Untitled, n.d. graphite, Xerox print, wallpaper 50.8 x 38.1 cm

6 Anna Franceschini
Night Out, 2022
Synthetic wigs, motorised iron structure dimensions variable

7 Diane Severin Nguyen

left:
Holding Her Own, 2020
LightJet C-print, steel frame
38.10 x 25.40 cm
Courtesy the Perić Collection

right:
In Her Time, 2019
Lamba print, steel frame
60.96 x 40.64 cm
Courtesy the Perić Collection

- 8 left: Planetaria center: Raffinatrice right: Bilancia
- 9 Kaarel Kurismaa

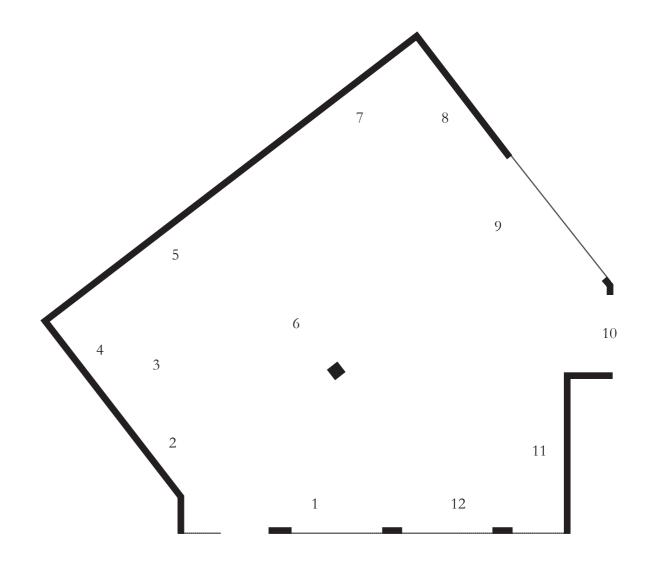
 Intermezzo, 1997

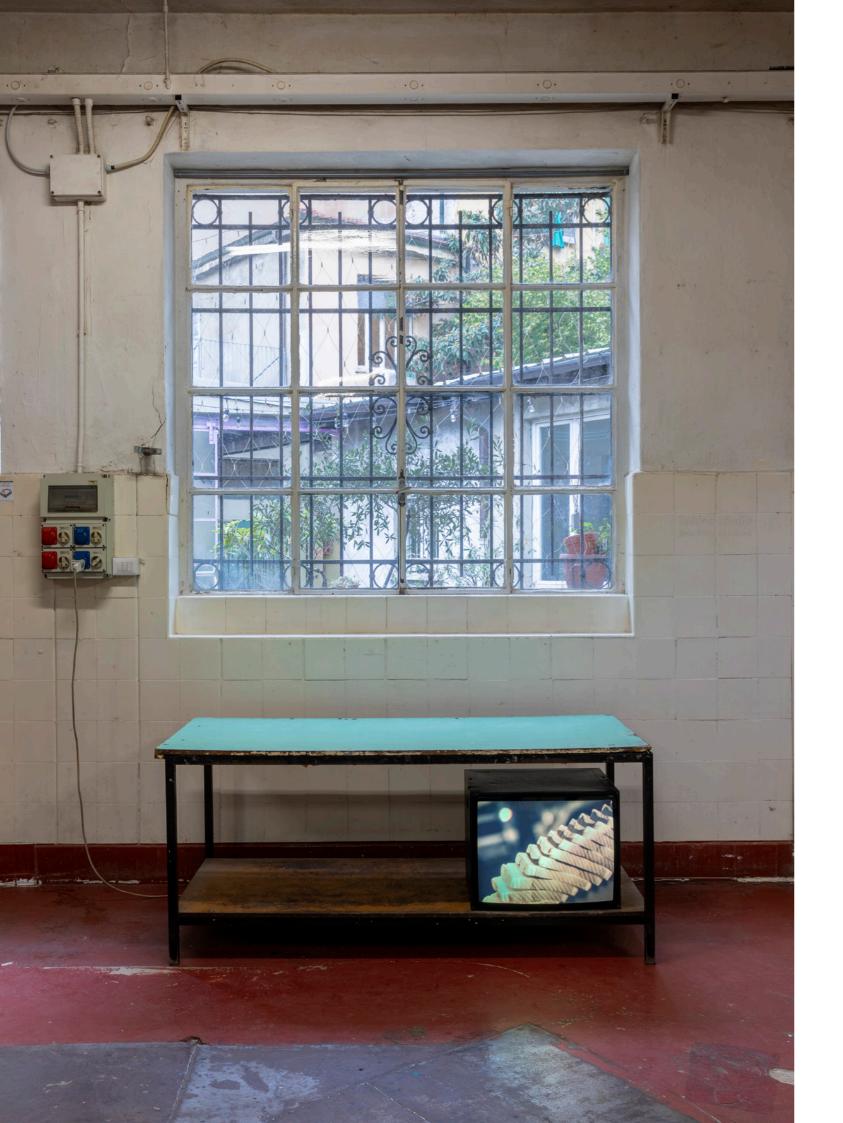
 metal, cymbals, plastic, electronics
 dimensions variable
- 10 Graffettatrice
- 11 Iris Touliatou

 UNTITLED (Still not over you), 2022

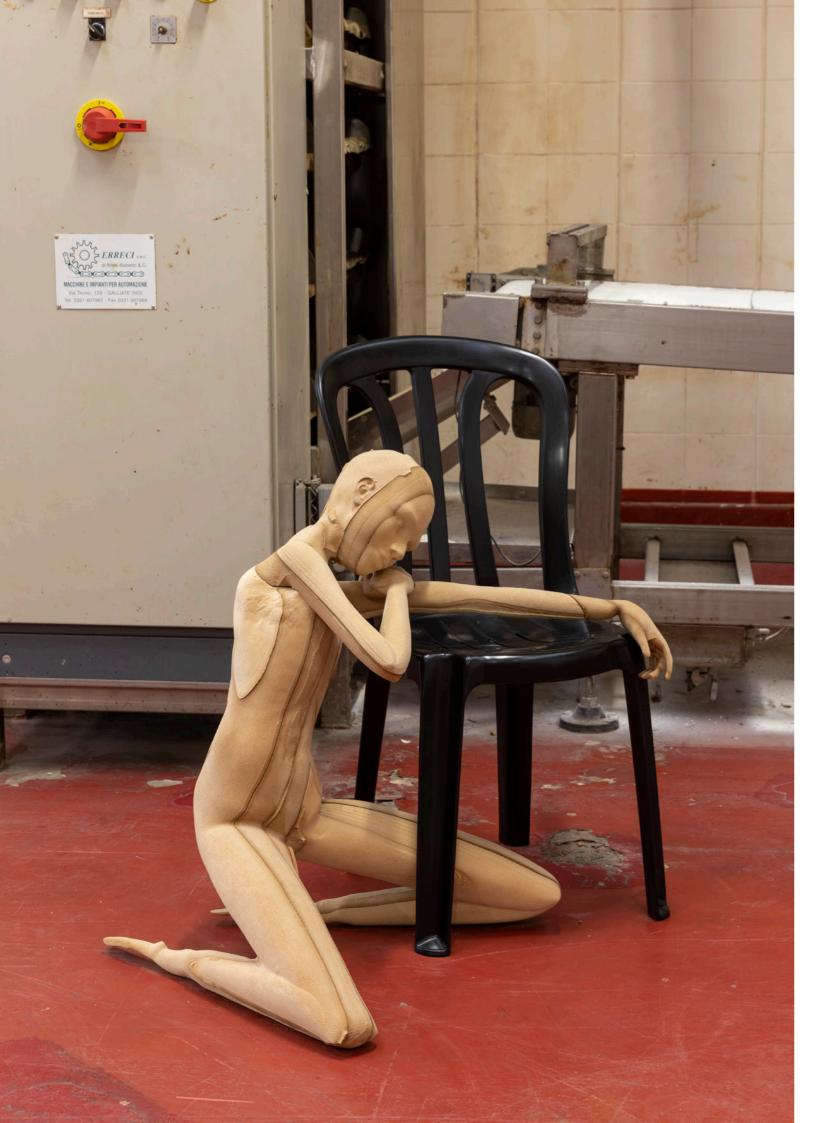
 Ceiling light fixtures acquired from defunct work spaces in Athens, fluorescent bulbs, electric circuit, wires, outlet

 346 cm x 346 cm x 6 cm
- 12 Spezzatrice







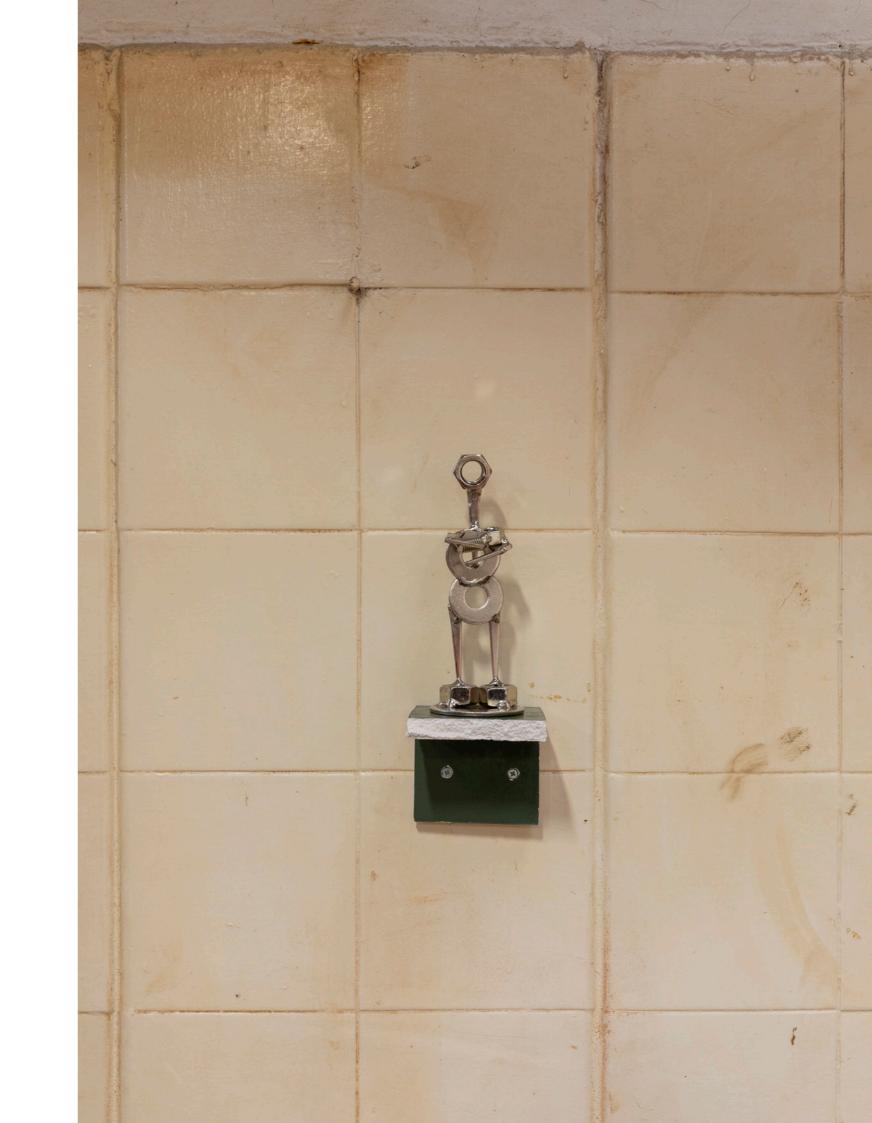


3 Marina Xenofontos

Adolescent brain Semantic processing, 2022

Mdf carved on CNC, Monobloc chair
87 x 75 x 74 cm









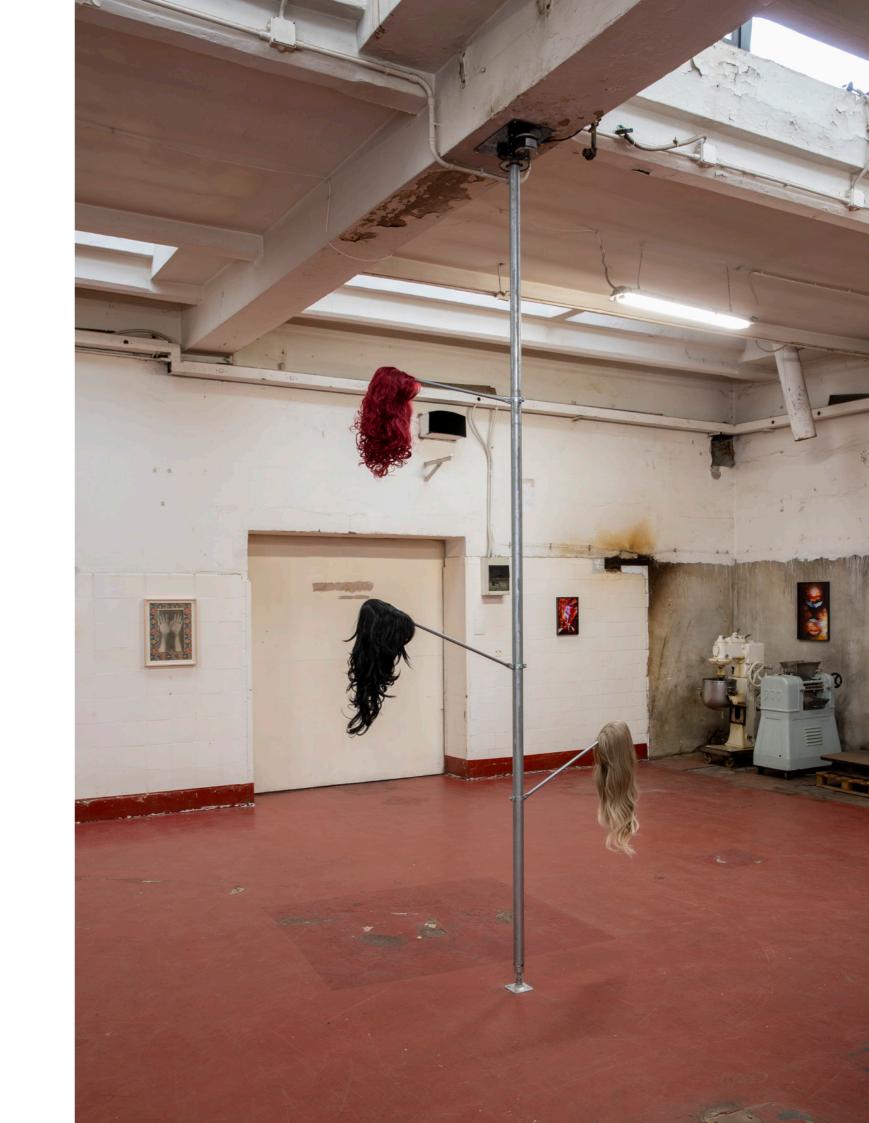


5 Anita Steckel

Untitled, n.d. graphite, Xerox print, wallpaper 50.8 x 38.1 cm

next page left: Untitled, n.d. graphite, Xerox print, wallpaper 38.1 x 50.8 cm next page right: Untitled, n.d. graphite, Xerox print, wallpaper 38.1 x 50.8 cm











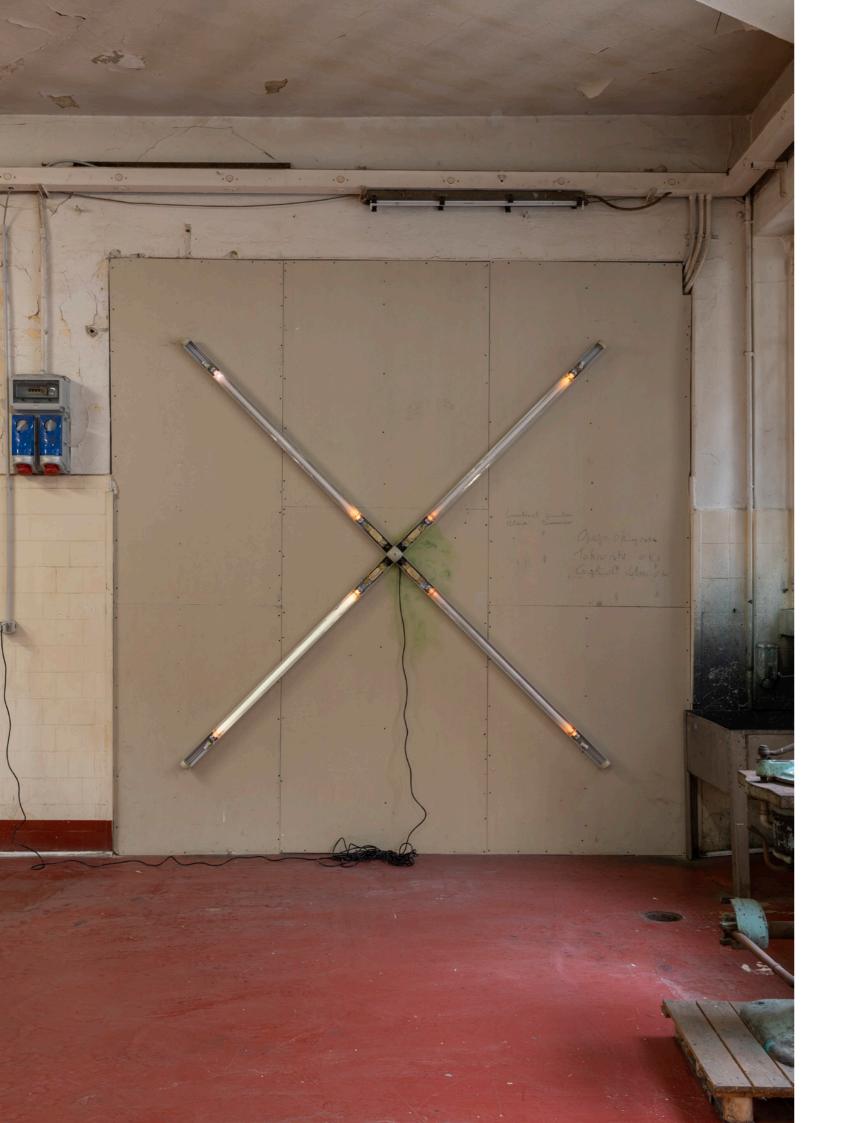












11 Iris Touliatou UNTITLED (Still not over you), 2022 Ceiling light fixtures acquired from defunct work spaces in Athens, fluorescent bulbs, electric circuit, wires, outlet 346 cm x 346 cm x 6 cm

