

**le vite**  
Via Cenisio 47, IT-20154, Milan  
[mail@levite.it](mailto:mail@levite.it)

Isabella Costabile  
*Tesori e inconvenienze*  
5 April - 4 May 2024

Older things usually entail a sense of detail and durability in their construction that is very identifiable in comparison to the generic qualities that are expected in most new things, from furniture to household devices to clothing. Even if it may seem like something insignificant, interaction with used objects can open passages within generations of memory. However, preserving many unnecessary household items can be inconvenient due to the space and energy needed to organize them and so the automatic thing to do for most people is to let go of them after a period of time and fulfill their desire for newer things which seem more suitable. Considering the material possibilities that are available to someone means to think about the amount of choices in a person's life and become more aware of the aspects of living that vary because of circumstance.

According to consumeristic habits, the ability to accumulate and display things is highly associated with the expression of individuality. Most tendencies towards materialistic self-expression encourage an interest in things that show a sense of rarity which justifies their right to be evaluated, looked at and cared for over the years. The main indicators of an object's importance are the materials it was made with, how many are available, how much time has passed since it was made, what its current conditions are and above all who used it. The most unpredictable kinds of value seem to be historical and sentimental because objects are dependent on the passing of time in order to be considered worthy of interest. Keeping an object for a certain amount of years contradicts standardized views of consumerism which support the idea that things can be disposed of after a short time. The materiality of an object or of a construction usually provides information about class systems and traditions in certain societies, but whether a material is precious or not, the information it carries remains just as useful. Anything that is conserved for a lifetime or more can become a resource of knowledge, eventually bearing newer qualities than it did originally. With time an object's perception changes and they become part of poetic encyclopedias.

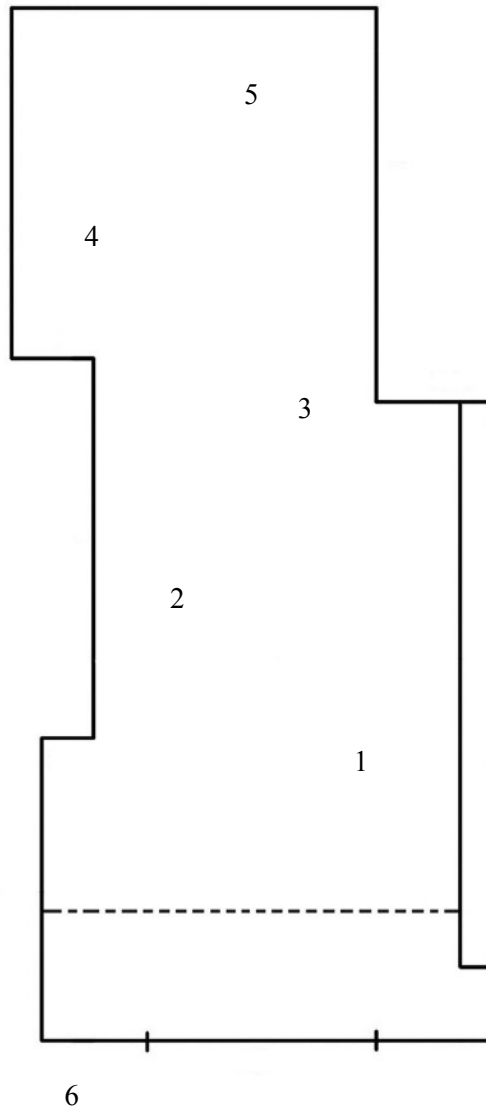
As a sense of abandonment grows, whether two months or fifty years have passed since it was last used, a feeling of detachment towards the object's activity can be accentuated through metaphorical thinking. Distance from the routine purposes it fulfilled can transform objects into archetypes of events and characteristics associated with living things. The idea of sculpture itself is particularly connected to questions regarding materiality, time and cultural perspective. Sculpture addresses these types of awareness while fully embracing a relationship with space, adding other layers of meaning that can either elevate or contradict dominant ideals. Using found objects in sculpture is an attempt to respond to these concerns through processes that exemplify and expose the limitations of stereotypical social narratives. This type of practice searches for ways to escape the boundaries of materialism while living in a reality in which waste accumulates regularly in large capacities.

We can also sense changes in dominant ideals in the recent history of art, as the engagement in environmentally and socially conscious productive activity gains more significance in our daily lives. In the first half of the 1900's, artists in western societies began to formulate the possibility of making art from waste products and objects in their surroundings by defying standard values given to materials. In later decades, other artists in these contexts have combined biographical and social narratives with their arrangements of objects to reenact experiences through associations to vernacular materials. As patterns of ideas unfold against this background, it is also important to note the other approaches to transforming ordinary things that have been carried out at the intersection between life, art and metaphysics. Collected objects and industrial materials were also present in forms of expression during rituals in Afro-Caribbean spiritual practices. In this framework, it is relevant to mention the structures of objects, beads and textiles made by practitioners of Haitian Vodou<sup>1</sup>, who are also known to leave offerings of food and beverage in bottles, cups and other containers on altars devoted to the ancestors and to divine archetypes.

Lessons taken from these sources give a broader idea of the experiences related to collecting materials and the ways we as people interpret our connections to them, whether they be sentimental or existential. Looking back at what has already been done by others with attention to the sociological aspects of these human behaviors, helps not only to recognize the relationships we display towards material possessions but how we portray our presence in the world. There are some who choose to elaborate shared aspects of living into particular equations of thought to document and move in rhythm with the waking moments and the passing seasons. To develop an alternative to something that exists with its own story, shows a need to enter the space you find yourself in and attempt to mould it in small ways. Any other process or form of language can have this effect depending on their intentions, but objects are able to have a specific impact on the senses because they reflect our personal and cultural standards of living, as well as the ideas behind them which are always changing along with the cycles in every civilization.

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<sup>1</sup> The word *vodou* comes from the term *vodun* in the Fon language mainly spoken in the Republic of Benin which was once known as Dahomey. Many syncretic spiritual practices in Northern and Southern America like Haitian Vodou in the Caribbean are related to Western and Central African spiritual systems. These shared components represent an extension of philosophical roots throughout regions of the world where African descendants have adapted to new customs and languages while continuing to manifest their own forms of ancestral knowledge in everyday life. For more details on the cultural origins of Haitian Vodou see, *Divine Horsemen: The Living Gods of Haiti*, Maya Deren, McPherson & Company, 2004, p.60-61; *African Vodun: Art, Psychology and Power*, Suzanne Preston Blier, University of Chicago Press, p.37; p.50-53



1. *Seminatore*, 2024

Can, iron pipes, steel flexible hoses, iron stand, lightbulb, iron plate, iron bars, galvanized iron flower vase  
102 x 52 x 46 cm

2. *Riddim of the South*, 2023

Mixed media on plastic funnel, wooden furniture parts, cloth lampshade, straw basket, wooden bowl, plastic scooter, wooden blocks, plastic pipes, aluminum fan, christmas decoration, bracelets, rope, beads, iron pipe holder  
82 x 166 x 46 cm

3. *Family Tree*, 2024

Mixed media on iron mixer, bathroom shelves, steel teacups, plastic mug, steel sugar dispenser, aluminum coffee pot, aluminum cup, glass ashtray, iron and ceramic lab stand, clamp  
120 x 44 x 44 cm

4. *Untitled (scolapiatti e portacandela)* 2023-24

Iron grills, iron home appliance panels, wooden furniture parts, iron wheels, ceramic mug, keychain, ceramic plate, steel tubes, bracelet, candle, clothes pin  
130 x 58 x 60 cm

5. *Snakes in the Compost*, 2024

Wooden ironing table, iron grills, wooden block, iron baskets, iron pipe, iron pole, aluminum signs  
142 x 110 x 38 cm

6. *Meeting point inna di yaad*, 2023

Iron lid, iron pipes, iron dustpan, iron sprinkler stand, iron acrow prop  
129 x 43 x 47 cm