

# SAN CARLO

C R E M O N A

MONICA BONVICINI  
"AND ROSE"

5 October - 14 December, 2024  
Church of San Carlo, Cremona  
Open by appointment

San Carlo Cremona is pleased to announce Monica Bonvicini, "And Rose", a new exhibition of 2024 to be held in the 17th-century deconsecrated church of San Carlo in Via Bissolati 33, Cremona. Monica Bonvicini's solo show will be on view from October the 5th to December the 14th 2024.

Monica Bonvicini's site-specific installation in a deconsecrated church adds another step to the artist's practice centered on the interaction between artwork, viewer and architecture. With imposing sculptures from the series "Chainswings" dominating the nave, Bonvicini continues her incisive exploration of the dynamics of power inherent in architectural spaces, bringing her investigation to new levels of complexity and resonance.

These performative sculptures, which oscillate between play and submission, are made with galvanized steel chains and embody a provocative synthesis of industrial aesthetics and sub-cultural allusions, challenging the expectations associated with both contemporary art and sacred spaces.

The installation is critically inserted in the current debate about the role of art in public spaces and the participatory nature of artistic experience. By inviting visitors to physical interaction, Bonvicini subverts the traditional dynamic of passive contemplation, transforming the audience into an active co-creator of the work.

The choice of a deconsecrated church as an exhibition space amplifies the importance of the work, creating a tense dialogue between sacred and profane, institutional and subversive. This gesture not only highlights Bonvicini's ability to respond eloquently to architectural spaces, but also raises crucial questions about the re-appropriation of public spaces and the fluidity of the boundaries between art, architecture and social criticism.

"And Rose" immerses itself in the central points of Bonvicini's practice: feminism, sexuality, power and institutional criticism. However, in this context, these themes acquire new nuances, inviting a reflection on the persistence of power structures even in apparently desacralized spaces.

Monica Bonvicini (Venice, 1965) is one of the most important artists of her generation; she lives and works in Berlin. Bonvicini studied art at the Universität des Künste in Berlin and at the California Institute of the Arts in Los Angeles. She has been teaching Performing Arts and Sculpture from 2003 to 2017 at the Academy of Fine Arts in Vienna. Since 2017 she holds a position for sculpture at the Universität der Künste in Berlin. Her works have been presented in several major biennials, including Venice; and in many important museums internationally, including the MAXXI in Rome, the Nationalgalerie in Berlin, Castello di Rivoli in Turin, the Nation Gallery of Denmark in Copenhagen, the Art Institute of Chicago, MoMA PS1 in New York, the Kunstmuseum Basel, Palais de Tokyo in Paris and others.

A special thanks to Studio Monica Bonvicini and [galleria raffaella cortese](#)

SAN CARLO is in collaboration with [A P A L A Z Z O G A L L E R Y](#)

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