

PRESS RELEASE no. 01

## **CONTEMPORARY ART: Catania, Barbara Cammarata's shamanic and (fanta)scientific journey kicks off at Fondazione Brodbeck**

*Catania, Jan. 25, 2025* - **From Jan. 25 to June 8, 2025**, the **Brodbeck Foundation in Catania** presents the exhibition **BARBARA CAMMARATA. An Interspecies Journey** curated by **Cesare Biasini Selvaggi and Patrizia Monterosso**, an exhibition project specially conceived and realized for the exhibition spaces at 93 Via Gramignani.

**Barbara Cammarata** (Caltanissetta, 1977) is a visual artist and professor at the Academy of Fine Arts in Catania. She has been developing her artistic research for over a decade through different mediums, often pictorial, creating accesses to incredible, intrapsychic and ultra-mundane worlds, critical places and thresholds, inhabited by characteristic living beings with a human body and animal heads.

Based on an act of worlding, of creating a world that is as shamanic as it is (fanta)scientific, the exhibition's path winds through two monumental pavilions of the Etna Foundation and includes **more than 60 paintings, 6 textile sculptures and some environmental installations executed by Barbara Cammarata between 2018 and 2025.**

### **In Barbara's own words:**

«Our habitat, and the planet are in crisis. Our species is about to undergo huge changes. We are peripheral beings in an osmotic relationship with everyone else. We need to observe with new eyes to discover that we do not occupy any privileged position»

The **exhibition** aims to accompany the viewer on an extraordinary journey through a world in which the politically recognized and fully operational metaphor of an interspecies social pact binds humans to the animal, plant and technological kingdoms; "where the "similar" and the "different" are co-present in a symbiotic dimension of vitality and growth; where sharing implies an ethical, moral, philosophical and even religious transformation capable of generating a new order", as curators **Cesare Biasini Selvaggi and Patrizia Monterosso** state.

### **Pavilion I**

(Oils on linen and paper, Textile Installation)

### **Mental cabin**

The first pavilion of the Brodbeck Foundation features the reconstruction of **Barbara Cammarata's "mental cabin"**, starting with her circular vision of existence, of Buddhist matrix, up to her studies on Sicilian colour and light developed since 2012, when she returned to Catania after training in England.

Barbara Cammarata's studies on colour was a slow process, punctuated by long observations of light. The light in Sicily is warm, almost yellow, whereas everything appears sharper in English light, and verges on blue.

The sphere is the geometric figure of absolute interiority (**Alles ist Blatt, 2018**). It's a universal symbol of perfection and totality which contains points that, like the chaotic

elements of the cosmos, compose and complete it. Each person is metaphorically a point, a microcosm that, by relating to the others, forms a larger one that perfectly follows the entropy of the universe.

We are all closely connected with everyone and everything, it is like living within a continuous flow in which everyone and everything is constantly mixed, without ever losing its identity. Barbara Cammarata's artistic research represents an urgent wish for mutual respect and providential alliance for living beings who are witnesses of contemporaneity.

### **Installations to reconfigure the feminine and motherhood**

There is considerable reconfiguration of the feminine and motherhood, of her being a mother and her being a daughter, in Barbara Cammarata's installations. She uses part of her trousseau (as in the case of the bed of pins entitled **Feel What I Feel**) to explore the politics and practices of the body in reference to her collective culture of origin, to which her identity is inextricably linked. From the political dimension of sexuality to the recognition of domestic familiarity, where desires, tensions, conflicts, anguish, pleasures, and alternations converge, the artist continues to practice a real "mending" (after all, birth involves a laceration-dilation, the cutting of a thread represented by the umbilical cord), often using needles, or real fabrics and clothes.

### **Pavilion II**

(Oils on linen and Textile Sculptures)

Here the exhibition aims to accompany the viewer on an extraordinary journey through a world in which the politically recognized and fully operational metaphor of an interspecies social pact binds humans to the animal, plant and technological kingdoms; "where the "similar" and the "different" are co-present in a symbiotic dimension of vitality and growth; where sharing implies an ethical, moral, philosophical and even religious transformation capable of generating a new order".

**In this pavilion, the curatorial project confronts the public with a rather unusual monumental setup designed by the ANALOGIQUE architectural firm and built by Paolo Fontana.**

A transparent fictitious gallery, a truly isolated, self-sufficient biosphere, obtained from a minimalist structure drawn in the air by thin metal frames, houses the pictorial portraits of half-human and half-animal beings, immersed in lush vegetation. The absence of traditional walls means that works and audiences are always on stage, as on the set of *Dogville*, the ninth feature film by Danish director Lars von Trier.

The result is the stimulation of an extreme and bi-directional voyeurism, both of these hybrid creatures on the viewer and of the latter on them. Because it is seeing that establishes the place of each person in the surrounding world.

### **textile works**

the exhibition in the second pavilion also includes 6 textile sculptures entitled **Microorganism (2025)**.

«I use my daughter Frida's clothes to generate sculptures, new possible forms of life. I have kept them and I will continue to keep them forever. I believe that this is the only work that will continue to evolve and can never be considered complete. This plastic research represents the result of a circumstance of strong emotional impact. When I heard about my pregnancy, the artistic environment in England – where I was studying – was not very supportive. One comment in particular stuck with me: "She'll be your handicap". Today I smile thinking back to that sentence; but back then it had a painful impact on me.

I transformed everything internally, Frida became my strength. Her clothes transformed into sculptures, shaped but intact as one could do with clay, represent what we could call inner metamorphosis and the invitation to look with different eyes» Barbara Cammarata

**The exhibition will have a pop-up extension on the second floor of Fondazione Oelle-Mediterraneo Antico's fON Art Gallery at the Four Points by Sheraton Catania Hotel.**

#### **The artist**

Barbara Cammarata (Caltanissetta, 1977) is a visual artist who lives and works in Catania. She has been a tenured lecturer of Painting at the Academy of Fine Arts in Catania since 2024. She graduated in Social Sciences in 2003 at the University of Palermo, studied at Brighton City College and the University of Brighton, where she obtained a Master's in Fine Arts in 2009. In 2021 she obtained a Master's degree from the Academy of Fine Arts in Catania.

She makes use of a transdisciplinary method and painting as her main medium in her artistic research, also expressed through textile works and technological installations. She collaborates with architects, designers and visual artists in various urban regeneration and social innovation projects.

Her works have been exhibited nationally and abroad in museums, foundations, galleries and events, including: Fondazione Oelle-Mediterraneo Antico (Catania), Fondazione Sant'Elia (Palermo), Gallerie Zoom (Sète), Museo Civico di Noto (Noto), Collica & Partners (Catania), Fondazione Brodbeck (Catania), Palazzo Ciampoli (Taormina), Manifesta 13 (Marseille), Manifesta 12 (Palermo), 57. International Art Exhibition-Venice Biennale, London MET, University of Ulster, BASE Salone del Mobile (Milan), Museo Riso (Palermo), Donà dalle Rose Foundation (Venice), Dimora OZ (Palermo), XV Architecture Exhibition-La Biennale di Venezia, Farm Cultural Park (Favara).

Her works are present in the collections of the Brodbeck Foundation (Catania), Fondazione Donà dalle Rose (Venezia), Farm Cultural Park (Favara).

#### **The Brodbeck Foundation**

The Brodbeck Foundation is a nonprofit institution for the production and dissemination of contemporary art, established by Paolo Brodbeck in Catania on November 30, 2007. It is located in the heart of the historic San Cristoforo district of the Etnean capital, on an area of about 6 thousand square meters, within a post-industrial complex used in the 19th century for the production of licorice and the processing of dried fruit. A citadel-pole of reference for contemporary art, since its first years of activity the Foundation has realized, under the artistic direction of Gianluca Collica, exhibitions and residency programs to recognized national and international figures, established and emerging artists, including: Christian Andersson, Seb Koberstädt, Michael Beutler, Urs Lüthi, Filippo La Vaccara, /barbaragarrieri/group, Nazim Hikmet, Richard Dikba, Mohamed El Baz, Vassilis Patmios Karouk, Domenico Mangano, Sebastiano Mortellaro, Diego Perrone, Luca Vitone, Diango Hernández, Esther Kläs, Viola Yesiltac, Christoph Meier, Ute Müller, Nicola Pecoraro, Maria D. Rapicavoli.

An extensive network of collaborations with artists, curators, Italian and international cultural institutions, and an articulated programming, allow it to dialogue with a plural audience. Since 2014 it has been a member of the Contemporary Art Foundations Committee.

#### **INFORMATION**

Exhibition: BARBARA CAMMARATA. An Interspecies Journey

Curators: Cesare Biasini Selvaggi and Patrizia Monterosso

Exhibition design: ANALOGIQUE

Location: Brodbeck Foundation, 93 Gramignani Street, Catania, Italy

Period: January 25-June 8, 2025

Winter opening to the public: Friday, Saturday and Sunday, 4:30 to 8 p.m. (last admission 7:30 p.m.)

Free admission

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