

Lucia Bricco

Portfolio 2017



Il mio lavoro si dedica alla ricerca di una domanda. Domandarsi è un'azione capace di aprire degli spazi. Perchè ogni domanda, prima di diventare risposta, crea un percorso.

[...]La ricerca di domande è una religione. Aver fede nello spazio mette nella posizione dello “stare in allerta”, attenti ad ogni segnale.

Questa devozione all’apertura mi dà il coraggio dell’essere qui.

Io sono qui.

Il ruolo che questo *solo* occupa nel mezzo della frase è lo stesso che può avere l’arte, che si rivela attenta alle domande che la circondano, l’arte che non vuole dare un parere, identificandosi nell’uno o nell’altro punto, ma che abita lo spazio tra le cose, lasciandosi attraversare, all’interno di una discussione illimitata.

E’ l’incontro tra una parola e la bocca che l’ha detta.

[...]

Ci sono dei gesti che sanno trasportare dei modi di vedere.

Imparo dal corpo per capire le cose.

Lui è il veicolo.

In alcuni momenti mi ha detto che sono così rigide, negli scambi che riempiono lo spazio. In altri che sono così tanto morbide...a volte era nello stesso momento.

Ricordo delle sere in cui mia madre mi puliva il corpo infilando una mano tra la mia pelle e una struttura metallica che, avvitata alla testa e lunga tutto il busto, sostituiva quello che di rigido non era più affidabile in me. Cosa stavo ricevendo? In che modo? Cosa era rigido e cosa morbido?

La cura era più rigida delle viti, il mio pudore liquido.

La conduttività dello spazio non si alterna tra modi di essere. Frena e accelera scambi contemporaneamente, resiste ed intanto agevola passaggi. Non ha un’indole. Esiste e basta.

In un corpo il rigido e il morbido coesistono. Interpretiamo male gli opposti noi. Due persone che si amano lo sanno. E non lo sanno perchè sono diverse tra loro, lo sanno perchè conoscono l’amore.

Il corpo è uguale, è un *tra* come somma.

E cambia. Sa leggere.

La conduttività, come il corpo, come l’amore, non può che passare da noi. Ecco tutto quello che so.

Testo tratto da

Lucia Bricco, *Dal mezzo. Indagine sulla visione, studio delle possibilità dell’abitare uno scambio*, Roma, 2015

My work is looking for a question. Asking is an action able to opening spaces. Because every question creates a path before it gets resolved.

[...] Searching for questions is a religion. By faith in space it places in the “stand out” position, alert to every signal.

This devotion to openness gives me the courage to be here.

Io sono qui.

(“I am here”)

qui.

The role that “sono” is occupying in the middle of the sentence is the same thing that art can bring, which is interesting to the questions surrounding it. Art that does not want to give an opinion or give a message, but living space between things and letting go through an unlimited discussion.

It's the meeting between a word and the mouth that said it.

[...]

There are some gestures that can carry ways of seeing.

I learn from the body to understand things.

It is the tool.

I remember some moments when my mother cleansed my body squeezing a hand between my skin and a metallic structure. It was screwed to the bone of my head and thought the whole chest. The cage replaced what was rigid and harder in my body. What was I receiving? How? What was rigid and what was soft?

The care was tighter than the screws, my pudding fluid.

The conductivity of space does not alternate between modes of being. It brakes and accelerates exchanges simultaneously, resists and facilitates passages at the same time. It has no temperament. It exists - that's it.

Within the body, rigid and soft coexists. We badly interpret the opposite things of ourselves. Two lovers do know about it. They don't know the conductivity because they are different from each other, they know it because they know love.

The body is the same, it's a sum.

And it changes. It can read.

Conductivity, like the body, like love, can only pass by us.

That's all I know.

Text taken from

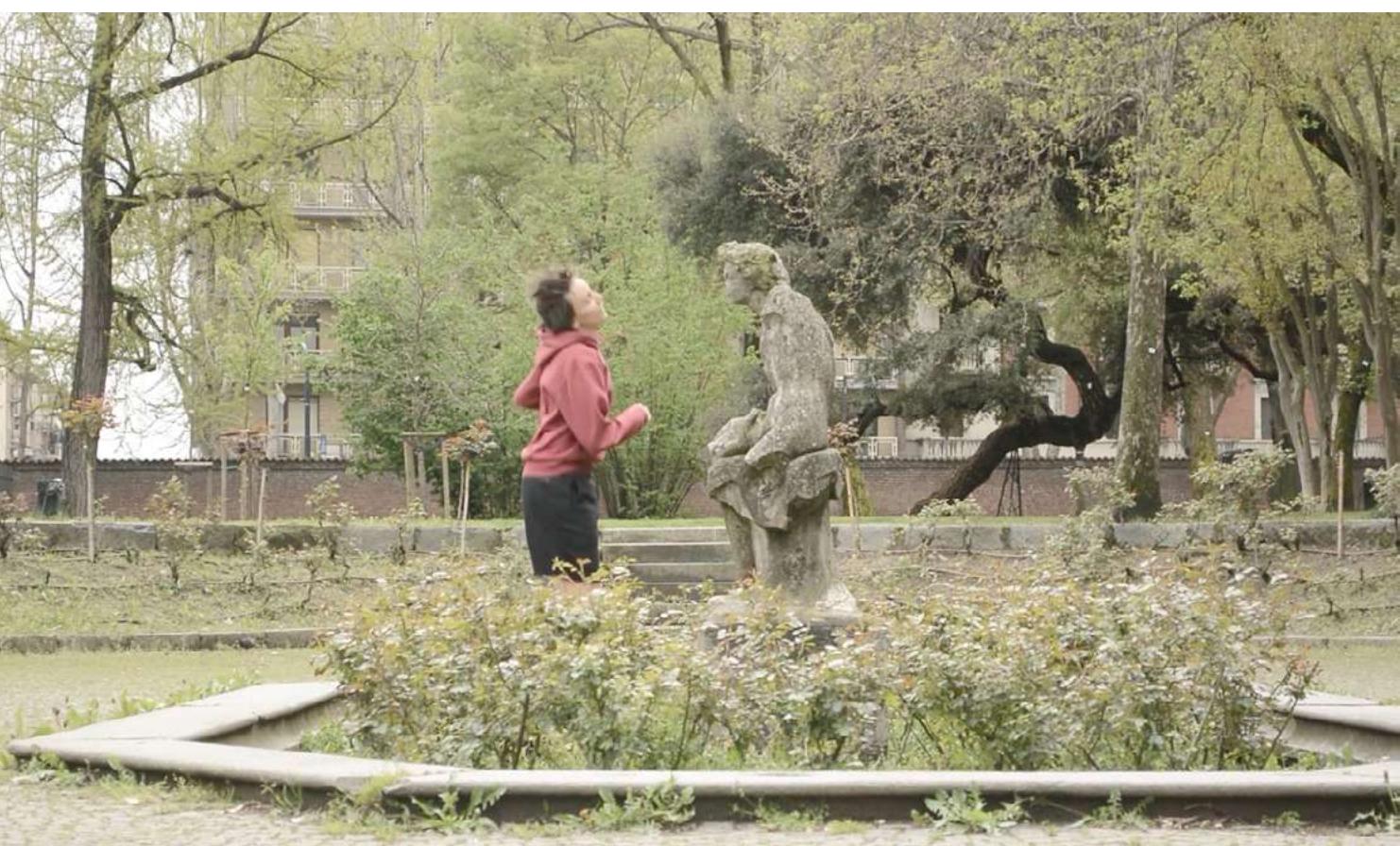
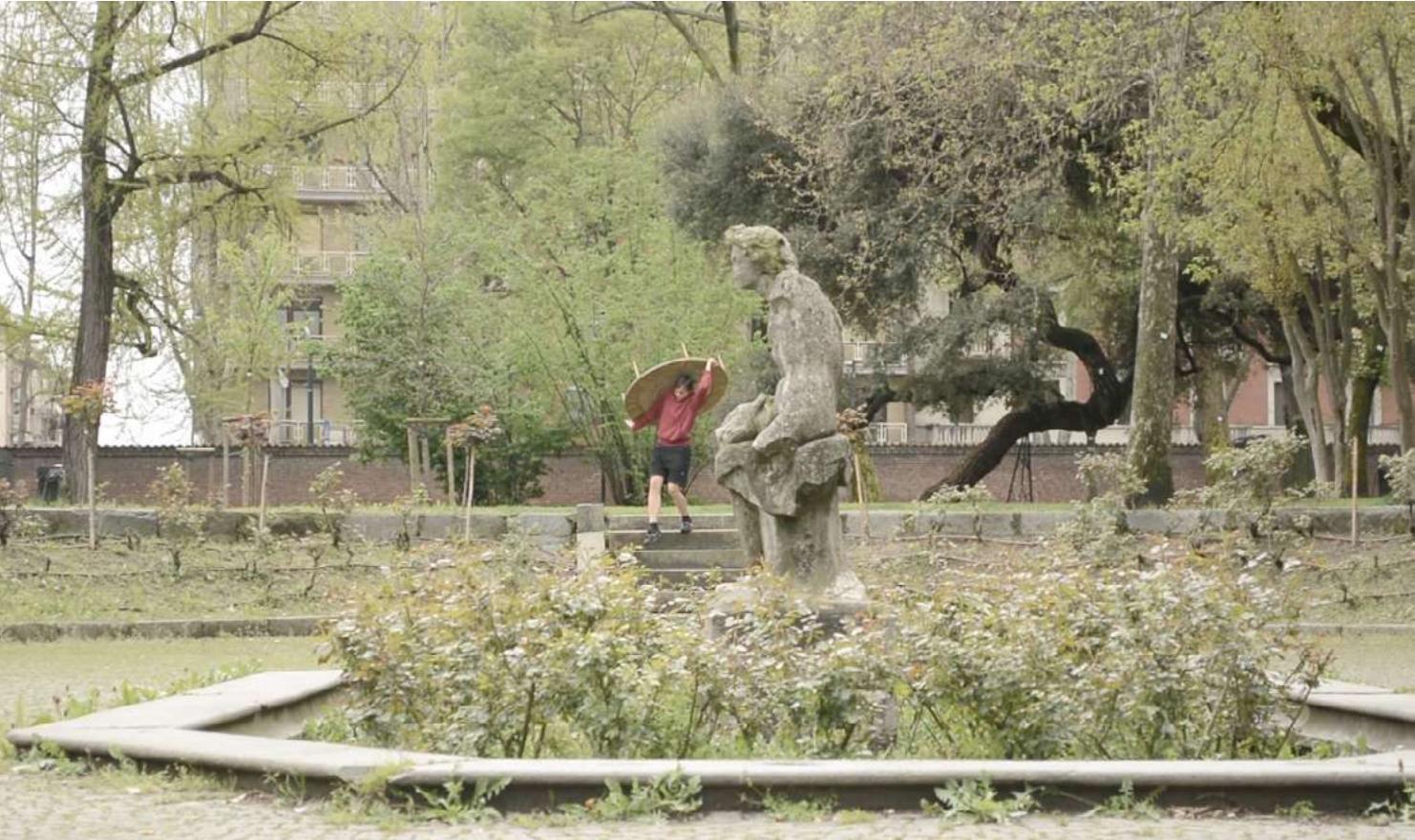
Lucia Bricco, *In Between, investigation on the vision. Study of the possibility of living an exchange*, Rome, 2015

Biografy

Lucia Bricco was born in Turin in 1988, where she graduated at the Accademia Albertina in 2012. She studies at the Academia Complutense de Madrid in the 2012/2013, where she combines the artistic study with experimentations in the electromechanical subject. Since 2013 she studied at the Accademy of Fine Arts in Rome with Donatella Landi, Myriam Laplante and Cecilia Casorati. She graduated in 2015 with a degree thesis *In Between, investigation on the vision. Study of the possibility of living an exchange*. Her work is focused on the relation between body and space, in particular on the possibilities to activate differents exchanges between those two elements.

In 2014 she works for performative projects that take place in both Rebibbia and Regina Coeli prisons in Rome and participated to many workshops such as *Laboratorio Teatro Danza* led by Damiano Ottavio Bigi, a dancer of the Pina Bausch *Tanztheater Wuppertal* dance company since 2006. In 2015 she takes part in *Uscita d'emergenza*, collecting exhibition curated by Whart at MACRO Testaccio museum in Rome and *Siderare '15* curated by *Fondazione VOLUME!*. For some performative projects she uses medias as telephone and radio and in 2015 she collaborated with *RAM Radio Arte Mobile* in Rome. Between November 2015 and January 2016 she worked in Paris in the residency at the *Cité internationale des Arts*.

Since 2016 she increases her work with performance and drawing, in 2017 she partecipated at *The extrem moment as lasting value*, performance workshop led by Helge Meyer in Köln (DE), and *Forming inattention: becoming lost*, workshop by Sandra Johnston in Museumsbahnsteig, Oberhausen (DE), both organized by PAErsche. She works mainly with performance, drawing, video and sounds.



Motivation letter

Video, 2017
4'34", sound, color, 16:9

I took a trampoline and I jumped in front of the statue.



Esca Bait

2016

Performance, 4 hours
Il Ponte Gallery, Florence - IT

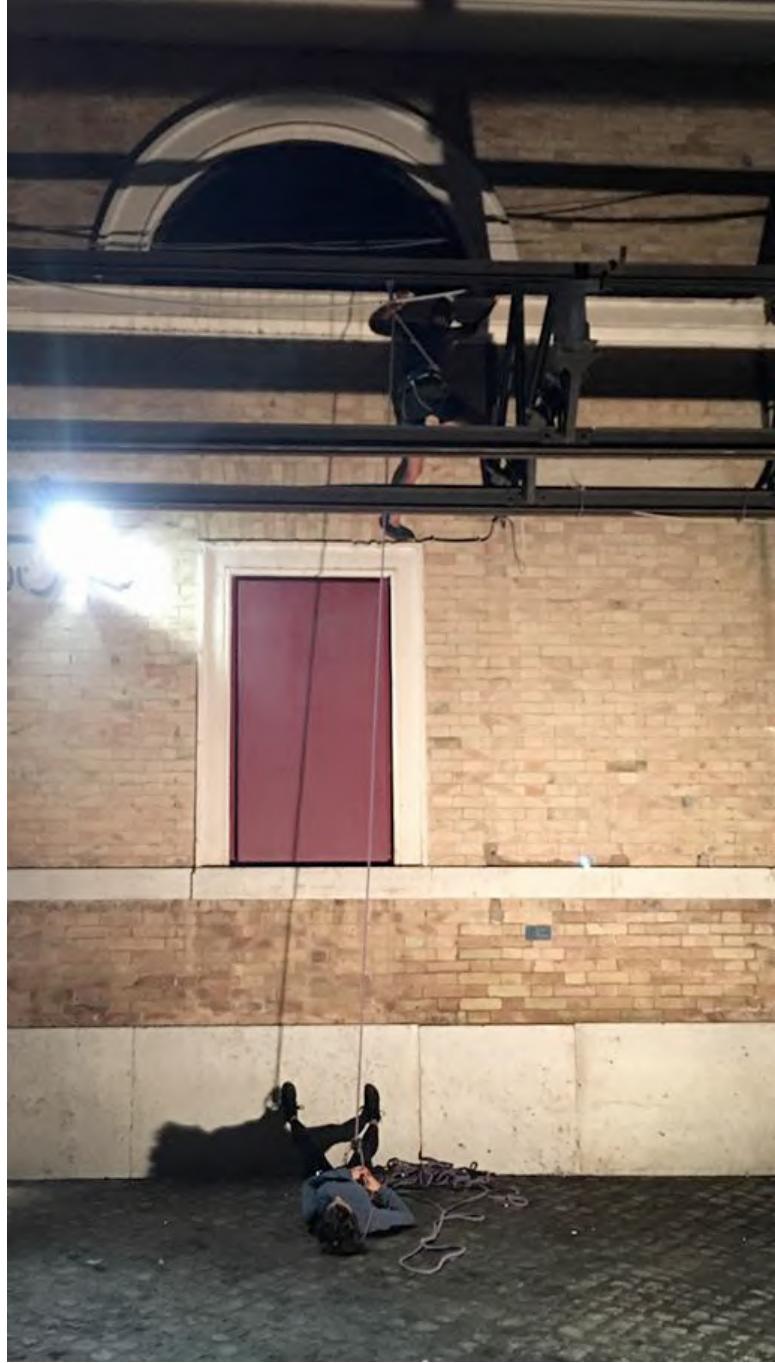
video link: <https://vimeo.com/199029003>



The artist stayed during 4 hours stopped next to other artworks during an exhibition inside a gallery.
She was wearing a crochet balaclava.

“Vedere significa entrare in un universo di esseri che *si mostrano*, ed essi non si mostrerebbero se non potessero essere nascosti gli uni dietro gli altri, o dietro a me. In altri termini: guardare un oggetto significa venire ad abitarlo, e da qui cogliere tutte le cose secondo la faccia che gli rivolgono.”

Maurice Merleau-Ponty, *Fenomenologia della percezione*, 1965



Il silenzio è l'ascolto di quello che manca **Silence is listening to what is missing**

Performance with Federica Peyrolo, 2015
20 minutes *Siderare'15*, Fondazione VOLUME!, Rome, 2015
25 minutes, *Rome meet Glasgow*, MACRO Testaccio, Rome, 2016

video link: <http://vimeo.com/207265477>

The strain is not in the action itself but in reaching out for what is missing.



Studio training

Video
2016

19'44", sound, color, 16:9
Cité Internationale des Arts, Paris - FR
Fuori Uso 2016, Pescara - IT

The artist's body is making a training using the furnitures inside the studio.
The video was shoot in the studio of *Incontri Internazionali* in the *Cité Internationale des Arts* in Paris.



Moby Dick

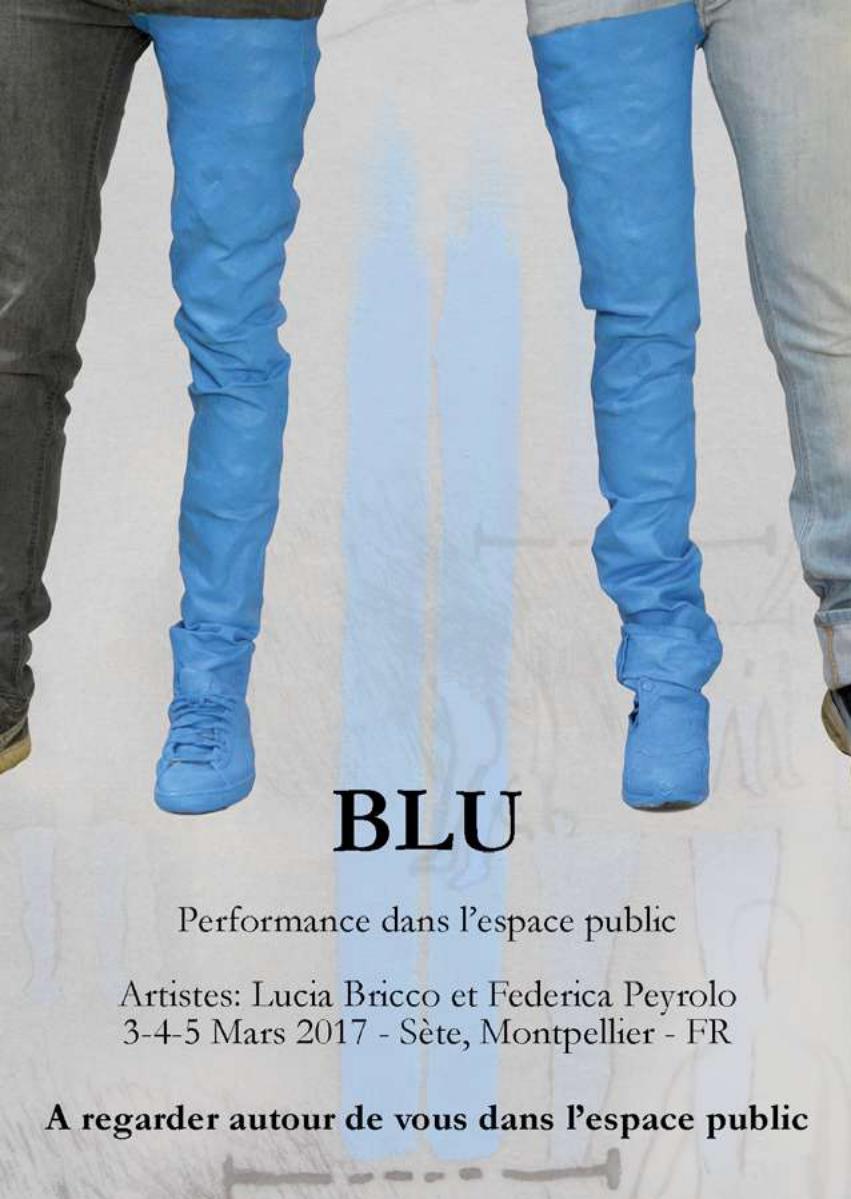
Lucia Bricco and Matteo Rovesciato
2016

Performance, 10 hours
with Luca Atzori, Turin - IT
in collaboration with *Amaci*

A couple of fake twins have been a whole day in a flat, imaging it as a big whale and they as whale's organs.

The twins wore two shappire blue tresses.

Sometimes during the day, a singing teacher comes in the flat and taught them to use their voice in a polyphonic way.



BLU

Performance dans l'espace public

Artistes: Lucia Bricco et Federica Peyrolo
3-4-5 Mars 2017 - Sète, Montpellier - FR

A regarder autour de vous dans l'espace public



Blu

Lucia Bricco and Federica Peyrolo
2016
Performance, 36 hours (3 days)
Sète (Montpellier) - FR

La "baleine" que nous cherchons est en vrai quelque chose de mythique que, au même temps, nous fascine et nous effraye. Nous avons envie de voir cette ampleur. Nous la désirons au point de lui donner vie comme œuvre, comme regard, et de le porter sur nous comme une image.



Caduto sarei giù sanz'esser urto

Lucia Bricco and Federica Peyrolo
2016

Performance, 20 minutes
Resilienza, Ripattoni - IT

video link: <https://vimeo.com/190586618>

Two bodies become single weight of a human pendulum in which the fall is transformed in marking of time. The action plans a perpendicular oscillation to the street in the city. The performance it's a praise of the never-ending instability as an inevitable measurement of itself towards the world. This oscillation will define the rhythm of the performers words saying the poem.

[...]

*ma misi me per l'alto mare aperto
sol con un legno e con quella compagna
picciola da la qual non fui diserto.*

Dante Alighieri, *La divina commedia*, Inferno - Canto XXVI (v.v. 100-102)



Crisis

Performance

2016

first performance: 6 minutes / second performance: 24 minutes / third performance: 10 minutes

Resilienza, Ripattoni - IT

video link: <https://www.youtube.com/watch?v=dklSY6nsJuk>

The performance “Crisis” define itself as a triptych where each image is independent but all together are moved by a slow and subtle motion. Each action contains a little uncertainty that is the beginning of a new and unknown direction.

Body and sound work together.



Radio

Performance ,25 minutes
2015
N/Home, Rome - IT
in collaboration with RAM Radio Arte Mobile

video link: <http://vimeo.com/130802640>

Along with 12 other artists we organised a series of exhibitions in a house, working on the concept of cohabitation. During the opening I was in a radio station in Rome (RAM RadioArteMobile) and through some webcam I had the possibility to watch the guests visiting the exhibition. Helped by a professional sport-speaker we made the running commentary of the happening, following dinamics and movements. In the house the radio was on and slowly the guests realized to being watched.



Frammenti di un discorso luminoso

Fragments d'un discours lumineux

Myriam Laplante and Lucia Bricco

Performance, 10 minutes

2015

Naked ligth, Teatro Tor di Nona, Rome - IT

video link: <https://www.youtube.com/watch?v=RPGbHaJBf9o>

Negotiations sparks, lightings, fireflies, that only stay together fill voids, absences, failures, expectations.



Titolo da trovare

Title to find

Video
2015

1'4", sound, b/w, 16:9
3+2, Interno 14, Rome - IT

In the video I move my body through two spaces. Once is constituted by a zoom of the other one. I'm making a speech about the presence of the image. Inside each space, during the same speech, my voice has a different tone, mechanic outside and nearby inside. On the video surface float my difficulties. I move constant between two kinds of vision, which can not be combined. I can only cross the border, alternatively passing through different views.



**Io non occupo niente. E' lo spazio che si occupa di me.
I don't occupy anything. It's the space that takes care of me.**

Video, 2015
24'24", sound, color, 16:9
Uscita d'emergenza, MACRO Testaccio, Rome - IT

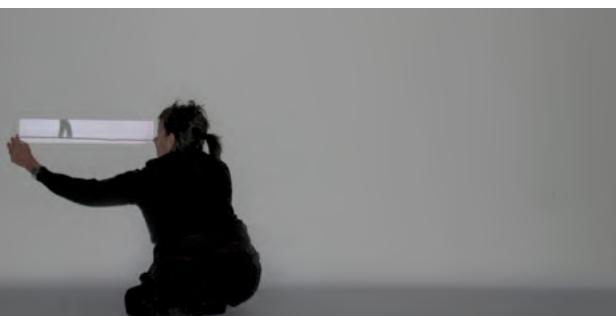
A body appears and disappears, moving in a space that apparently doesn't contain any structure. It crawls, clings and takes the shape of the surrounding space, modeling it and defining it.



Ionizzazione Ionization

Performance
2013

15 minutes Accademy of Fine Arts, Rome, 2015
25 minutes *ArtVerona*, Verona, 2015



“But in an artistic creation the personality does not assert itself, it serves another, higher and communal idea. The artist is always the servant, and is perpetually trying to pay for the gift that has been given to him as if by a miracle.”

Andrej Tarkowskij, *Scolpire il tempo*, 1984



Rincorsa subito

Run-up at once

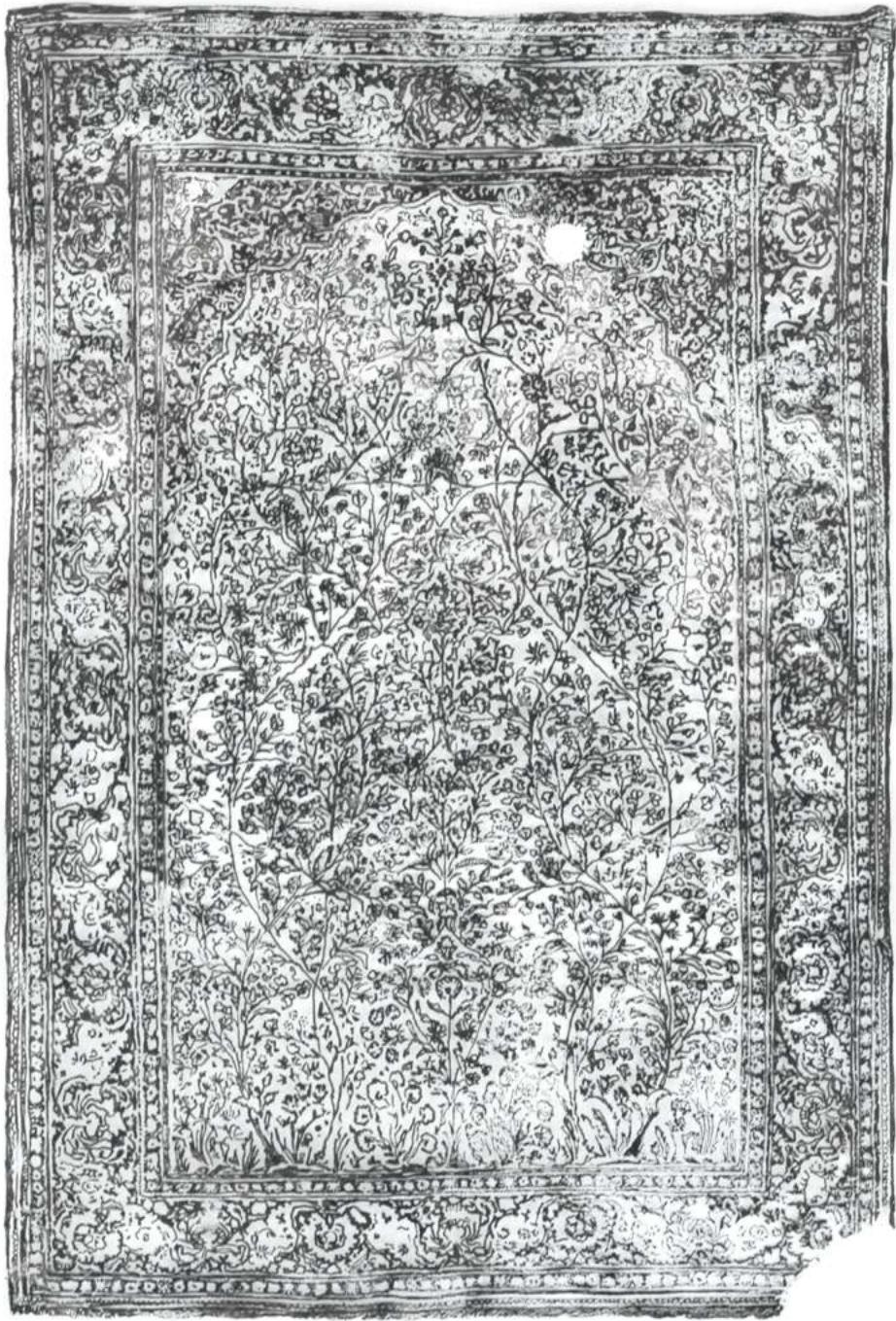
2016

107 x 71 cm

Indian ink on tracing paper

La scrittura è precisamente questo compromesso tra un atto di libertà e un ricordo, è quella libertà piena di ricordi che non è libertà se non nell'attimo della scelta, ma già non più nella sua durata.”

Roland Barthes, *Il grado zero della scrittura*, 1953



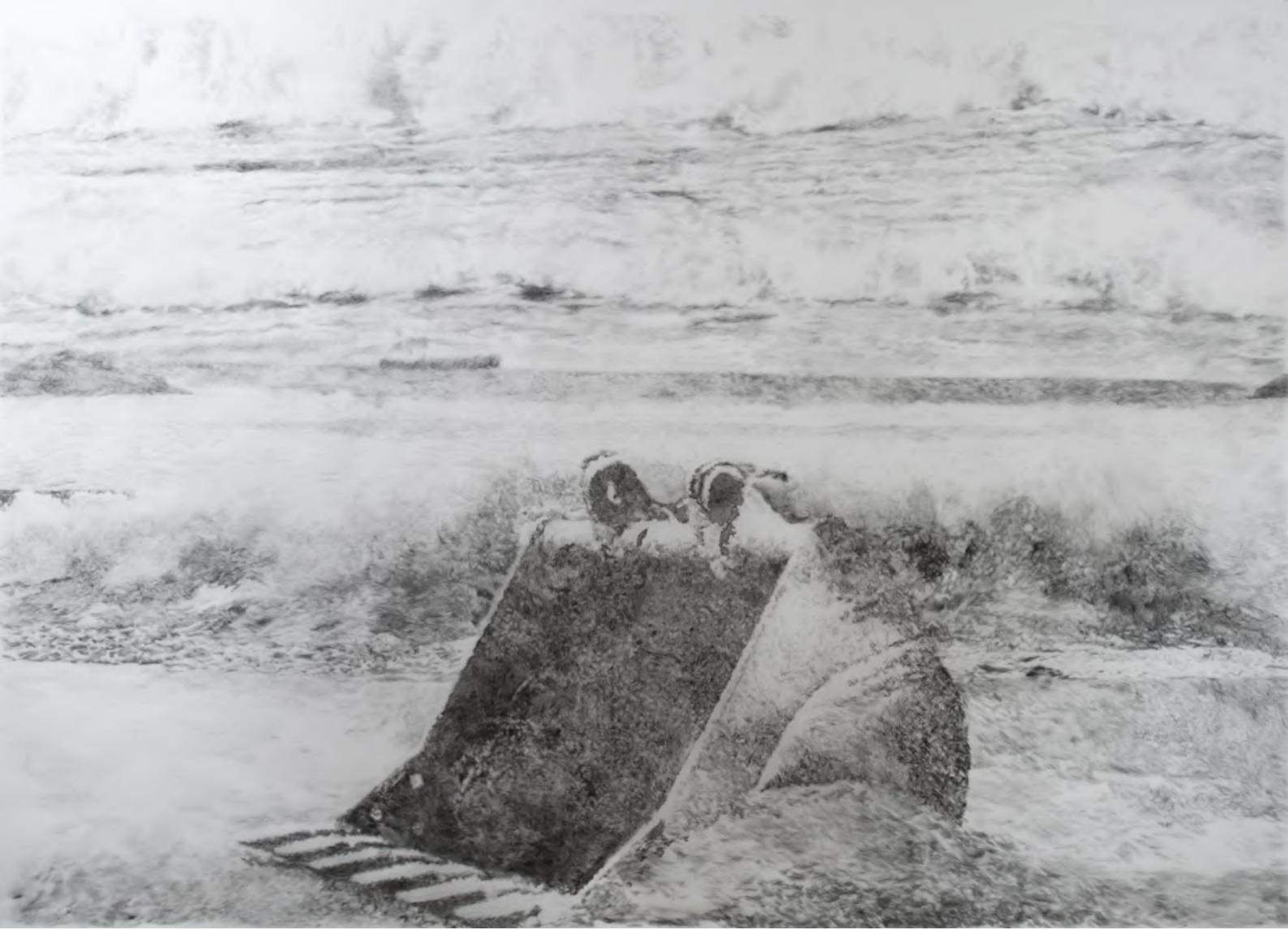
Geografia di un vuoto II

Void's geography II

2016

21 x 15,5 cm

Indian ink on plastic bag



Cosa, secondo Lei, si deve fare per prevenire la guerra?

How should war be prevented?

2017

210 x 150 cm

Ink on tracing paper

Ongoing project



CV

Exhibitions

2017 - *Day of Public Actions for Freedom and Democracy*

Lucia Bricco and Matteo Rovesciato, Turin

Project facilitated by Bbeyond in conjunction with performance artists worldwide on the 22nd September 2017

- *BLU*

Lucia Bricco and Federica Peyrolo
with the collaboration of Lise Chevalier
Performance dans l'espace public, Sète (FR)

2016 - *A<ReTE*, Galleria Il Ponte, Firenze

Curated by Fabrizio Corneli

- *Rome meet Glasgow*, performance *Il silenzio è l'ascolto di quello che manca*
with Federica Peyrolo

curated by Francesca Lilli and Chiara Caramazza

Museo MACRO Testaccio, Rome

- Performance *Moby Dick*, in collaboration with AMACI

Lucia Bricco and Matteo Rovesciato, with Luca Atzori, Turin - Italy

- *Same difference - Equinox to equinox*

performance with Myriam Laplante, Federica Peyrolo, Tommaso Rinaldi

- *Premio Suzzara 49° edizione*, NoPlace.Space

- *Resilienza*, Ripattoni

Curated by Adina Pugliese e Francesca Lilli

- *Fuori Uso*, Pescara

Curated by Giacinto Di Pietrantonio e Simone Ciglia

- *Cité Internationale des Arts de Paris*, open studio and performance

2015 - *Artverona 2015*, Performing Santacaterina and Artverona/i6 spazi indipendenti Italia, progetto di La Società dello Spettacolo e ViaIndustriae, Verona

- *Siderare 2015*, Forte Portuense, Roma

Fondazione Volume!

- *Silenzio per favore*, 10 video d'artista attraversano l'Abruzzo

Curated by Adina Pugliese, Fondazione Aria

- *Fisad 2015*, Festival Internazionale delle Scuole d'Arte e Design, Torino

- *Naked Lights*, performance "Frammenti di un discorso luminoso" con Myriam Laplante.

Teatro Tordinona, Roma

curated by Gianni Piacentini e Ludovica Palmieri

- *N/Home*, performance "Radio", in collaborazione con RAM Radio Arte Mobile, Roma

curated by Lucia Bricco e Laura Angelucci, with Francesca Lilli e Chiara Caramazza

- *3+2*, Interno 14, Roma

curated by Donatella Landi

- *Multiple Visions. One City*. Roma

curated by IED Roma

- *Uscita d'emergenza*, mostra degli studenti dell'Accademia di Belle arti di Roma, MACROTestaccio, Roma

curated by Whart Team

2014 - *Mύθοι_ Myths. Students/Artists/Teachers. A process of exchange*, Fondazione Pastificio Cerere, Roma

curated by Maria Rosa Sossai e Miroslaw Balka

- *TheOthers*, Premio Rock The Academy, Ex Carcere Le Nuove, Torino

- curated by Olga Gambari
- *Premio Combat Prize 2014*, Museo di storia naturale, Livorno
 - 2013 - *Festival del verde e del paesaggio*, Auditorium Parco della Musica, Roma
curated by Campus Ciriaco
 - 2012 - *The scientist*, 6° festival internazionale di VideoArte, Ferrara
curated by Associazione culturale "Ferrara Video&Arte"
 - *Pecados capitales*, Círculo del Arte de Toledo (ES)
curated by Fernando Barredo de Valenzuela
 - 2011 - *12° Biennale di Istanbul IKSIV*, Küçükçamlıca Acibadem, Kadikoy.
 - 2010 - *Vista e Suono 2010*, eventi di arte tra storia e luoghi, Cherasco(CN)
curated by di Iginio De Luca e Manuela Genesio
 - *Progetto Between*, iniziativa promossa dall'Accademia di Belle Arti di Torino

Prizes

- Premio Abbado 2015*, 1° prize – videoinstallation
Premio Rock The Academy 2014, TheOthers, Turin - IT
Combat Prize 2014 – selected for sculpture/installations, Livorno - IT

Residencies

- Novembre 2015/Gennaio 2016 - *Cité Internationale des Arts de Paris*
23/24/25 Luglio 2016 - *Resilienza*, Ripattoni(TE)
19-20 Novembre 2016 - *A<ReTE*, residency/workshop con Alfredo Pirri, Donnini - Florence
8-9 Dicembre 2016 - *A<ReTE*, residency/workshop con Fabrizio Corneli, Galleria Il Ponte - Florence

Workshops

- 2017 - *Forming inattention: becoming lost*, workshop by Sandra Johnston, Interval Extended-A, PAErsche Museumsbahnsteig, Oberhausen, Germany
2017 - *The extrem moment as lasting value*, workshop with Helge Meyer, Köln, Germany
PAErsche lab week 2017
2015 - *Sumava Experiment*, 24-31 october 2015, Kvilda, Czech Republic
2015 - *Zonarte project*, led by the artist Cesare Pietroiusti, Fondazione Merz, Torino.
2014 - *Mύθοι_ Myths. Students/Artists/Teachers. A process of exchange*, curated by Maria Rosa Sossai, with Miroslaw Balka and the students of the Academy of Fine Arts of Warsaw, Fondazione Pastificio Cerere, Roma.
2014 - Artistic contribution for the theatrical laboratory for the prisoners of Rebibbia and Regina Coeli jails, Roma
2014 - Laboratorio Teatro Danza at Nuovo Cinema Palazzo, Roma. Workshop led by Damiano Ottavio Bigi, dancer of the Pina Bausch Tanztheater Wuppertal dance company since 2006.
2013 - Laboratorio *Blitz* at Nuovo Cinema Palazzo, Roma, led by Antonio Caporilli.
2012 - ALG-A, comunidad de arte y acción libre, Vigo, (ES). Summer Residency
2012 - Electromechanical Workshop applied to Art. Vicedecanato Extensión Universitaria UCM, Madrid

INFO

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