

02.12-10.02

2024



# Giulia Cenci

# être rares



Press kit



CAP • ↓ Espace Léon Blum, rue de la Rochette, Saint-Fons  
Ouvert du mardi au vendredi 12h-18h et samedi 14h-18h  
Entrée libre • [lecap-saintfons.com](http://lecap-saintfons.com)  

  
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# Press release



Giulia Cenci, *bolgia - mangiatoia*, 2021-2022. Metal, acrylic resin, fibreglass, quartz paint, 200x440x90cm. Exhibition view, 559th International Art Exhibition La Biennale di Venezia, 2022. Photo Roberto Marossi. Courtesy La Biennale di Venezia and Giulia Cenci.

## Giulia Cenci *être rares*

### Exhibition

02.12.2023 —  
10.02.2024

### Press preview

→ Friday December  
1st from 2p.m.  
to 5p.m.  
welcome and press  
visit in the presence  
of the artist

### Artist conference

→ Friday December  
1st, 6p.m.  
At the Italian Cultural  
Institute from Lyon,  
18 rue François  
Dauphin,  
69002 Lyon  
[By reservation](#)

### Opening

→ Saturday  
December 2, at 4p.m.  
opening of  
the exhibition,  
meeting with the  
artist and festive  
aperitif

To *être rares*, Giulia Cenci bends and modifies the architecture of the art center to create a dialogue between her large-scale installation, which occupies the CAP's central space, and her new productions or anthropomorphically detailed forms from the new *figureheads* series.

Pieces of machinery or industrial parts, salvaged objects: the artist alters, assembles and reassembles these everyday relics, mementos of a superproduction society. The result is forms and installations in tension or in permanent mutation.

Resin, molds, cast iron, graphite or marble powder are among the materials and processes used by the artist to complete this transformation.

*être rares* is Giulia Cenci's first solo exhibition at an art center in France.

**Curating:** Alessandra Prandin



The project was carried out in collaboration with the Italian Cultural Institute of Lyon.

## SpazioA

Giulia Cenci is represented by SpazioA, Pistoia (Italy).

# The exhibition

*être rares* is Giulia Cenci's first solo show in an art center in France.

The exhibition features a large-scale installation, *progresso scorsoio*, a selection of sculptures from her recent work *figureheads*, and a sculpture from the *dry salvage*'s series, shown last spring in Amsterdam.

The notion of work, the leftovers of a society based on hyperproduction as well as its consequences on our environment and the abolition of any hierarchy between species and spheres, are the common threads running through her work. To the pair "production" and "destruction", the artist opposes a logic of recovery, of giving new life to what remains, to fragments, to objects that have lost their value or function. In her creative process, Giulia Cenci also defends an independence of "making", of producing her works with complete autonomy and freedom. Her family's home, a former agricultural farm in the Tuscan countryside, has become the artist's headquarters, where she produces all her pieces. A sort of self-managed community where she is surrounded by her collaborators and those who drop by.

The artist grafts, assembles, melts, and recovers objects from her immediate environment, rewriting the rules of the game. Whether fragments of machinery from an industrial and agricultural past or casts of faces or animals, the artist grafts, extends, and completes them, creating unexpected relationships. Everything in his sculptures is interconnected and interdependent.

Defying any opposition between nature and culture or between the natural and the artificial, Giulia Cenci creates a new habitat (a new ecosystem) for her sculptures; it's a new population that inhabits (or haunts?) the space, defying all hierarchies of time (present - past), provenance (animal, human, vegetal), function (a tool or a fragment) and value (a piece of marble or a tire).

One might think of a universe of forms frozen under layers of resin or in the stiffness of metal, but there is a form of constant transformation in her work. Although her work is often associated with a scenario of the aftermath - science-fiction or the post-apocalyptic - Giulia Cenci's sculptures and installations are an attempt to translate the impermanence of our times, amplifiers of our experience of the present.

The exhibition space is inhabited by *progresso scorsoio*, a large-scale installation made of parts of old agricultural machinery like plows, blades, or grids : these are the remnants of an industrial society indifferent to the extreme exploitation of the land. The sculpture is an enfilade of metal parts, a parade of tools reminiscent of the battles in Piero de la Francesca's frescoes, where legs, weapons, and animals are entangled in a belligerent flow.

The work's title is taken from an epigram by Zanzotto - a famous Italian poet and voice of contemporary chaos and landscape transformation - but it also refers to the hangman's knot (*nodo scorsoio* in Italian) and the notion of progress (*progresso*). It also suggests the action of progressively tightening. This inexorable movement, with no possibility of turning back, directs the viewer into the exhibition space. We find ourselves before a strange creature that stretches out its arms to welcome us - or imprison us - both cage and embrace.

The embrace motif also recurs in the *figureheads* series featured in the exhibition. Figureheads were traditionally ornaments that decorated the bow of a ship,

representing a godlike figure or an animal; they were good omen for long expeditions, or to scare the enemy. If the figureheads are relics of the past, the artist draws inspiration from them to expand his repertoire of *être rares*.

The sculptures are hung to the wall, but never in a dominant position; the steel filaments that interconnect the fragments give lightness to the sculptural material. This could be read as a metaphor for the fragility and vulnerability that Giulia Cenci's works both embody and defy.

Cenci's works are howling figures of our present; the result of the artist's gesture, which resembles more a cry or a survival strategy. But like the poet Zanzotto, *which non si rassegna, scava ancora e scrive* (does not resign himself, digs again again and writes), so does Giulia Cenci who assembles, constructs, and reconstructs and reunites...



# Biography

## **Giulia Cenci**

**Born in Cortona, Italy, 1988**

**Lives and works between Amsterdam and Tuscany**

Our relationship with productivity and work, but also the promises and failures of human activity - and its indelible traces on the environment - are the common threads running through Giulia Cenci's work.

Assembling, molding, casting and grafting are all processes that characterize her sculptural practice. The artist works with fragments, pieces of industrial parts, agricultural machinery or obsolete objects, to which she gives a new form and identity. Hybridization, transformation and interdependence are the binding elements of her installations, which are often specially designed for the spaces in which they are exhibited.

Giulia Cenci's work also speaks of vulnerability and fragility, which her works both embody and challenge.



Graduate of the Bologna Academy of Fine Arts, she completed a Master's degree at the St. Joost School of Fine Art and Design in Den Bosch-Breda, the Netherlands (2013-2015). Between 2015 and 2017 she was artist-in-residence at de Ateliers, Amsterdam with the support of the Mondriaan Fonds, Amsterdam, NL.

Giulia Cenci is winner of the Baloise Art Prize in 2019 and the Premio Bulgari in 2020. Finalist for the MAXXI Bvulgari Prize 2020 and the Battaglia Foundry Sculpture Prize, as well as the Present Future Prize, Artissima, Torino. She was awarded the Werkbijdrage Jong Talent by Mondriaan Funds.

Her works are part of major public and private collections: Museo Nazionale delle arti del XXI secolo, MAXXI - Roma, IT, le Centro per l'arte contemporanea Luigi Pecci - Prato, IT, Museo Ettore Fico, MEF - Torino, IT, le MUDAM Musée d'art contemporain du Luxembourg - Luxembourg, LU, Fondazione Sandretto Re Rebaudengo - Torino, IT, Le Fond régional d'art contemporain, FRAC - Bretagne, FR.

Her monumental work *dead dance* was presented at the 59th Venice Biennale *The Milk of Dreams* in 2022, curated by Cecilia Alemani.

**Website :** [giuliacenci.blogspot.com](http://giuliacenci.blogspot.com)

**Instagram :** [@giulia.cenci](https://www.instagram.com/giulia.cenci)

# Curriculum vitae <sup>1/2</sup>

## Education

2015-2017, DeAteliers, supported by Mondriaan Fonds, Amsterdam (NL)  
2013-2015, Master in Fine Art , St. Joost Academy, Breda - Den Bosch (NL)  
2007-2012, BA at Academy of Fine Arts, Bologna (IT)

## Selected solo shows includes:

**être rares**, curated by Alessandra Prandin, CAP • Centre d'art de Saint-Fons, Lyon; **equal minds**, SpazioA, Pistoia; **dry salvages**, Pakt, Amsterdam; **backland**, Fons Welters, Amsterdam; **Tallone di ferro**, curated by Eva Francioli and Sergio Risaliti, Museo '900, Firenze; **Giulia Cenci** curated by Marie-Noëlle Farcy at MUDAM Luxembourg; **fango**, SpazioA, Pistoia; **territory**, with SpazioA, at Art Basel Statements, Basel; **Da lontano era un'isola**, curated by Christane Rekade, Kunst Meran, Meran; **a través**, at Carreras Mugica, Bilbao; **If you want me again look for me under your boot-soles**, curated by Qinyi Lim, Present Future, Artissima, Torino.

## Selected group shows includes:

**Diario Notturmo. Di sogni, incubi e bestiarî immaginari**, curated by Bartolomeo Pietromarchi con Chiara Bertini e Fanny Borel, MAXXI L'Aquila; **Che sarà sarà**, curated by Stefano Collicelli Cagol and Michele Bertolino, Palazzo Sandretto Re Rebaudengo, Guarene; **Unruly Bodies**, curated by Natasha Hoare, Goldsmith CA, London; **Reaching for the Stars. From Maurizio Cattelan to Lynette Yiadom-Boakye**, curated by Arturo Galansino, Palazzo Strozzi, Firenze; **Eccentrica**, curated by Stefano Colicelli Cagol, Museo Pecci, Prato; **Face to Face**, curated by Marie Noelle Farcy, MUDAM, Luxembourg; **The Chimera Complex**, curated by Antonio Grulli, Maiz6, Zurich; **The Milk of Dreams**, 59th International Art Exhibition, La Biennale di Venezia, curated by Cecilia Alemani, Venezia; **Strange**, curated by Juan Antonio Alvarez Reyes, CAAC, Sevilla; **Metabolic Rift**, Berlin Atonal, Berlin; **Retrofuturo**, curated by Luca Lo Pinto, MACRO, Roma; **Nulla è perduto**, curated by Anna Daneri and Lorenzo Giusti, GAMEC, Bergamo; **Panorama**, curated by Vincenzo de Bellis, Procida; **Prima che il gallo canti**, curated by Tom Eccles, Liam Gillick and Mark Rappolt, Palazzo Re Rabaudengo, Guarene; **MAXXI Bulgari Prize 2020**, curated by Giulia Ferracci, MAXXI, Rome; **Shapeshifters**, curated by Anna Johansson, Malmö Konstmuseum, Malmö; **Metallo Urlante**, CampoliPresti, Paris; **Jeune creation Internationale**, Biennale d'Art de Lyon, curated by Palais de Tokyo curatorial team; **Hybrids**, curated by Chris Driessen & David Jablonowski, Lustwarande, Tilburg; **Deposito d'arte italiana presente**, curated by Ilaria Bonacossa e Vittoria Martini, Artissima, Torino; **Bearable Lightness of Being**, GRIMM, Amsterdam; **Sessile**, curated by Josh Minkus, Clifford Gallery, Colgate University, Hamilton, NY; **Disappointment Island**, curated by Galeria Stereo, Griffin Art Space, Warsaw; **Le leggi dell'ospitalità**, curated by Antonio Grulli, P420, Bologna; **Still Light** curated by Taru Elfving, Hiap, Helsinki.

# Curriculum vitae <sub>2/2</sub>

## Grants & Prizes includes:

**Baloise Art Prize, Art Basel Statements** (winner); **MAXXI Bulgari Prize 2020** (shortlisted); **Battaglia Foundry Sculpture Prize** (shortlisted); **Werkbijdrage Jong Talent** by Mondriaan Fonds (granted).

## Talks and Lectures includes:

**“Pausa Studio: Conversazioni sul fare arte oggi”**, Scuola Superiore Normale, Pisa; **“Artist Talk: Giulia Cenci in conversation with Stefano Colicelli Cagol”**, Palazzo Strozzi, Firenze; **“Meeting on Art: Jack Halberstam in conversation with Giulia Cenci, Candice Lin and Marianna Simnett”**, Venice Biennale; Artist talk **“Chimerical contaminations. Giulia Cenci in conversation with Daria De Beauvais”**, MUDAM, Luxembourg; Artist talk, **“Giulia Cenci in conversation with Lorenzo Gigotti”**, with a reading by Andrea Bajani, MAXXI, Rome. Other talks and lectures includes, Academy of Fine Art, Bologna; Libera Università di Bolzano; Master Institute Den Bosch, St. Joost Academy; Academy of Fine Art, Florence; Italian Institute for Culture in Amsterdam; IED; Florence.

## Selected focus and interviews includes:

**Dead Dance**, a film by Domenico Palma, presented at the 16th edition of Lo schermo dell'arte; **Dystopian realities**, text by Helena Julian, MetropolisM; **Returning To Our Wild Side**, text by Ross Simonini, Artreview; **Post-Apocalyptic Word**, text by Thea Helwin, Frieze Magazine; **Sbuffo animale penetrante m'assale**, text by Riccardo Venturi, Flash Art; **Giulia Cenci**, text by Daria De Beauvais, CURA.. ; **From natural to Synthetic**, text by Caroline Elbador, BOMB Magazine

## Selected Publications Includes:

Reaching for the Stars. From Maurizio Cattelan to Lynette Yiadom-Boakye. AA.VV: edited by Arturo Galansino, Catalogue of the exhibition; Marsilio Editori; 2022; The Milk of Dreams; AA.VV., Catalogue of the exhibition; Silvana Editoriale; 2022; Metamorphosis, AA.VV., Catalogue of the exhibition, Published by Fondazione Bortolaso, Totaro, Sponga, 2021; Maxxi Bulgari Prize, AA.VV., Catalogue of the exhibition, Published by CURA., Rome, 2020; Delirious Lustwarande, Texts by Dominic van den Boogerd, Johan Pas, Domeniek Ruyters, Amsterdam, 2019; Year Book, ENTKUNSTUNG, AA.VV., Vienna, Berlin, 2019; Da lontano era un'isola, Giulia Cenci, Texts by Christiane Rekade, Anna Zinelli, Catalogue of the exhibition, Published by Kunst Meran, Merano, 2019;

Futuruins, Texts by AA.VV. Catalogue of the exhibition, Published by Palazzo Fortuny, Venezia, 2018; That's IT!, AA.VV. Catalogue of the exhibition, Published by Mambo Edizioni, Bologna 2018; Deep State, Texts by Pablo Larios, Dominic van den Boogerd, Lara Almarcegui and Martijn Hendriks, Catalogue of the exhibition, Published by Stichting Ateliers 63, Amsterdam, 2017; The Lasting, l'intervallo e la durata, AAVV, Catalogue of the exhibition, Galleria Nazionale d'Arte Moderna, Roma, 2016; Ripensare il medium: Il fantasma del disegno, Texts by Saretto Cincinelli, Cristiana Collu, Jean-Luc Nancy, Catalog of the exhibition, San Giovanni Valdarno 2016; Le leggi dell'ospitalit , Texts by Antonio Grulli, Catalogue of the exhibition, Published by P420, Bologna 2014.



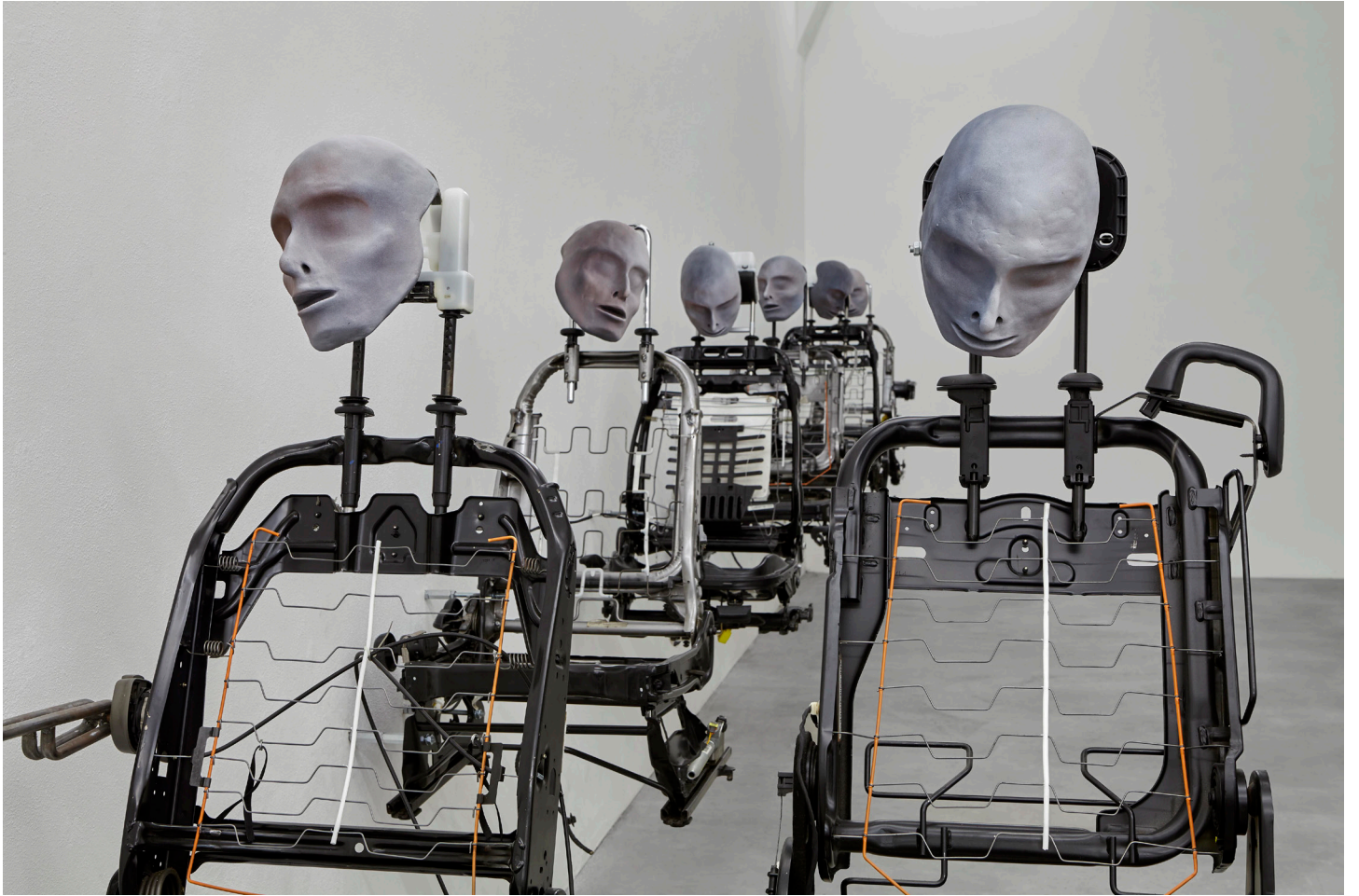
# Visuals



Giulia Cenci, *dead dance*, 2021-2022. Metal, acrylic resin, fiberglass, quartz paint, 200×440×90cm. Exhibition view, 559th International Art Exhibition La Biennale di Venezia, 2022 . Photo Roberto Marossi.

Courtesy La Biennale di Venezia and Giulia Cenci.





Giulia Cenci, *equal minds*, 2023. Installation view at SpazioA, Pistoia. Photo Camilla Maria Santini. Courtesy SpazioA et Giulia Cenci.



Giulia Cenci, *lento-violento (vetical prison)*, 2020 (detail). Installation view at Museo MAXXI, Rome, Italy. Courtesy Museo MAXXI and Giulia Cenci.





Giulia Cenci, *lento-violento (ininterrottamente)*, 2020 (détail). Installation view at Museo MAXXI, Rome, Italy.  
Courtesy Museo MAXXI and Giulia Cenci.





Giulia Cenci, *selfand selfsame (half body)*, 2019. Metal urethan foam, silicon, discarded dusts and ashes.  
Installation view *fango*, SpazioA, Pistoia, Italy.  
Courtesy SpazioaA and Giulia Cenci.

# Exhibition program

## **Press preview**

→ Friday December 1st from 2p.m. to 5p.m.  
welcome and press visit in the presence of  
the artist

## **Artist conference**

→ Friday December 1<sup>st</sup>, 6p.m.  
At the Italian Cultural Institute from Lyon,  
18 rue François Dauphin,  
69002 Lyon

[By reservation](#)

## **Opening**

→ Saturday December 2<sup>nd</sup>, at 4p.m.  
opening of the exhibition, meeting with  
the artist and festive aperitif

## **Inauguration of the CAP**

### **Workshops**

→ Tuesday, December 5<sup>th</sup>, 6:30 p.m.  
opening of the Ateliers, meeting with the  
artists and cocktail to follow

## **Residency**

### **Yasaman Company**

→ December 11<sup>th</sup> to 15<sup>th</sup>  
research and creation residency at CAP  
In partnership with CN D

## **Visit for all public**

→ **Saturday December 9<sup>th</sup> at 2.30 p.m.**  
visit with a mediator

## **Family Visit**

→ **Saturday December 9<sup>th</sup> at 4.30 p.m.**  
visit followed by a snack

## **Finissage**

→ **Saturday February 10<sup>th</sup>, 2 - 6 p.m.**  
coffee, tea, and visit of the exhibition

# Publics and exhibition visits

## **→ Weekly tours**

From Tuesday to Saturday, The team is  
present on site to accompany you through  
the exhibition.  
Free entrance.

## **→ Group tours**

The CAP offers tailor-made visits with  
a mediator for groups.  
Reservation needed.

# Informations

## Exhibition

02.12.2023 — 10.02.2024

## Free entrance

## Opening hours

Tuesday to Friday • 12 a.m. to 6 p.m.

Saturday • 2 to 6 p.m.

and by appointment

## Access

Espace Léon Blum

rue de la Rochette

69190 Saint-Fons

Tram T4: Lénine - Corsière

Bus 60: Yves Farge - Corsière

Bus 93: La Rochette - Clochettes

Reduced mobility accessibility

# Contacts

## Desk

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## Press and exhibition production

### Alexandre Caretti

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## Education department

### Agathe Palade

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# Web



@lecapsaintfons



@lecapcentredart



www.lecap-saintfons.com



# CAP Contemporary art center



French and international artists, whether emerging or at a more established stage in their careers, follow one another in the art center's spaces and beyond. The program includes four to five exhibitions a year: monographic or group shows, artist residencies and multidisciplinary projects, off-site collaborations and other formats we haven't yet invented.

A program of residencies, events, performances, meetings and concerts linked to the exhibitions punctuate the activities of the art center. An integral part of its local community, CAP is part of networks and collaborates with structures and institutions at a national and international level.

We wish to open the doors to a space for exchange and discussion; an art center that is both a place for experimentation and a place to defend a vision of culture as a ground for freedom and a tool for emancipation.

We would like to invite you to a lively, open and inclusive space, where creation and transmission are the guiding principles of our project.

CAP contemporary art center is a public art venue supported by the City of Saint-Fons. Its activities are supported and funded by the City of Saint-Fons, Région Auvergne-Rhône Alpes and the Ministère de la Culture – DRAC Rhone-Alpes. CAP is a member of the DCA, AC//RA, Adèle and Adra.



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