

Caterina Silva: *Impressioni*

PV: 19 April, 6-9pm

Exhibition: 19 April – 9 June 2018

Bosse & Baum is pleased to present Caterina Silva's third solo exhibition at the gallery featuring a new body of works titled *Impressioni*.

Impressioni refers to the intuitive process through which Silva absorbs her surroundings as data without a clear code; *impressioni* also refers to the French Impressionist painting movement. With this series of paintings, Silva explores the effects that observations, receptions and happenings have on her, and in a way that makes us increasingly sensitised to stimuli we all absorb.

The gestural strokes in the paintings record traces of her mental processes, and use these as pathways to arrive at mappings of imagery, open to endless interpretation. These gestures escape language and its definitions and, unable to pin down any classifications, the gestures chase away fixed meanings, leaving viewers rocking on shifting grounds. For the purpose of forward momentum in Silva's work, this intuitive process leads Silva to further theoretical investigations. The artist developed a series of gestures and actions as alternatives or supplements to the traditional use of the brush. These experiments, which began as empirical tools to explore the connections between freedom, gesture and mental structures, have resulted in techniques, which allow her to get rid of mental automatisms. Currently, the actions that Caterina Silva performs during her painting process reflect her on-going research into the nature of the mind, daily routines and personal/collective obsessions about food, body, spirituality, accumulation, consumption and waste.

Following on from previous series of works by Silva, there is a re-appearance of geometrical patterns and forms. Whereas before, when geometrics appeared in her works both as rational opposition to chance or as references to other Western artists' work, they are now integrated into the surface of the paintings in a different way. Now, there is no separation between the various elements: the squares, triangles, and ellipses are organic accidents, and the techniques Silva uses reflect a more "natural" approach. Living and working in the same space over prolonged periods of time, in different parts of the world, has pushed Silva to mix elements from her daily routine with conventional painting materials. In these works she is using pigments, oil paint, spray-paint, ink, dust, soil, roasted barley, turmeric, curcuma, liquorice, soap and other edible or organic components that happen to be in her domestic surroundings.

The gallery space will teeter on the edge of display and action, with a number of performances, readings and goings on taking place. Please go to our website to find out more.

Caterina Silva (b. 1983) Recent solo exhibitions and performances include: *Amor Proprio*, performance, Centrale Montemartini, Rome (2017); *Münster*, Galleria Valentina Bonomo, Rome (2016); *Senza Sistema*, Bosse & Baum, London (2016); *Sacrosanctum*, Oratorio di San mercurio, Palermo (2016); *tbc (august)* (2015), Bosse & Baum, London; *Subject/Object/Abject* (2015), Riccardo Crespi Gallery, Milan; *The Reconfigured Painting* (2015). Group exhibitions and performances include: *Deposito d'arte italiana presente*, curated by Ilaria Bonacossa and Vittoria Martini, Artissima, Turin (2017); *You see me like a ufo*, curated by Marcelle Joseph, Ascot (2017); *ssol/ap*, performance, Galleria Valentina Bonomo, Rome (2017); *A.P.*, performance, ACC, Gwangju (2016); *Anthropocene*, Riccardo Crespi, Milan (2016); *Secret Society of Lovers*, performance, Bosse & Baum, London (2016); *Jolly Joker with Maria Barnas*, Laboratoriumstraat, Amsterdam (2016). Recent residencies include: *Arp*, Cape Town (2018); *NKD*, Dale, Norway (2018); *ACC*, Gwangju, South Korea (2016); *Rijksakademie van beeldende kunsten*, Amsterdam (2015); *Cité International des Arts*, Paris (2013). In 2015 Caterina Silva was nominated for the 16th Premio Cairo.