

MARCO SGARBOSSA

SELECTED WORKS 2023

STATEMENT

What you expect to happen, happens.
What you don't expect to happen, happens.
What you don't understand, happens.

My work unpacks the confusion emerging when what you expect and what occurs mismatch, the sophisticated situations when expectations, hypotheses and convictions are challenged. That's the inevitable reaction to novelties. Arranging the instrumental purposes embedded in selected objects and materials, my work detects and unfolds these manifestations in precise visual configurations as elaboration process and exploration on what can be found outside the frame of expectation. It's an orienting strategy in the face of uncertainty.

**2022, machine, bubble solution, antidepressant,
random number generator
Variable dimensions**

Stupor is the strong feeling of wonder and surprise, such that it takes away the ability to speak and act.

Based on this suggestion, in the homonym solo exhibition there is , a work can not be named.

intermittently generates bubbles of soap, a stuttering search for attention. The familiar imagery of these thin soap balls is a Trojan horse, making us believe we know what we are looking at.

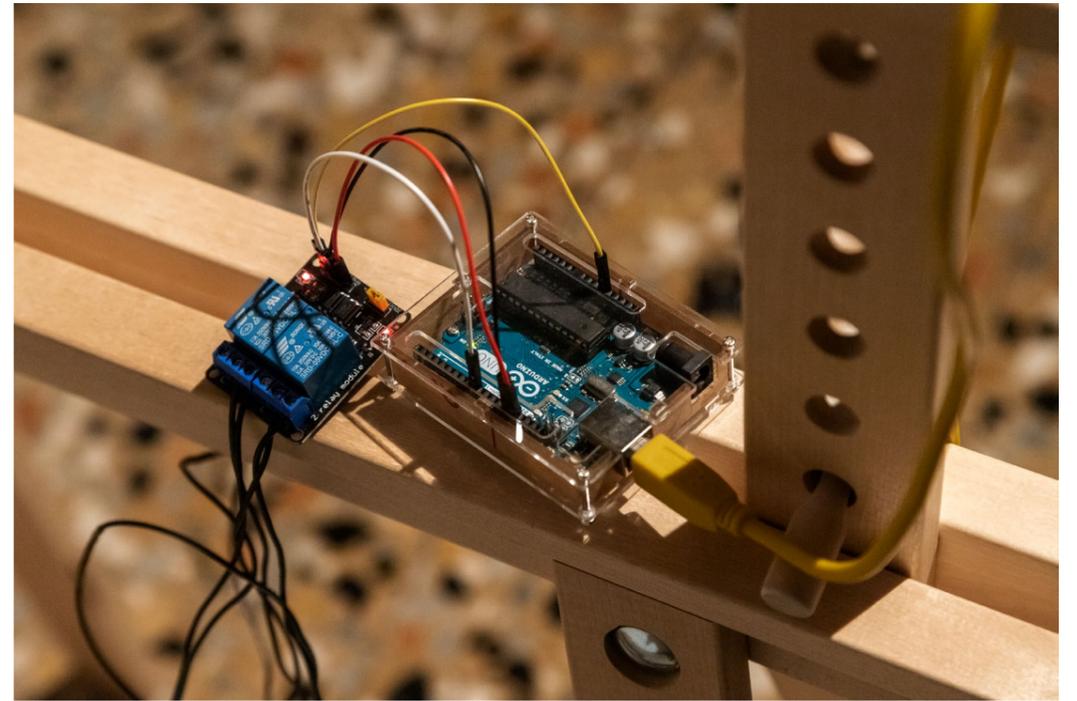
This work cannot be trusted. The serotonergic element dissolved in the soap solution is a clue that renews the gaze.





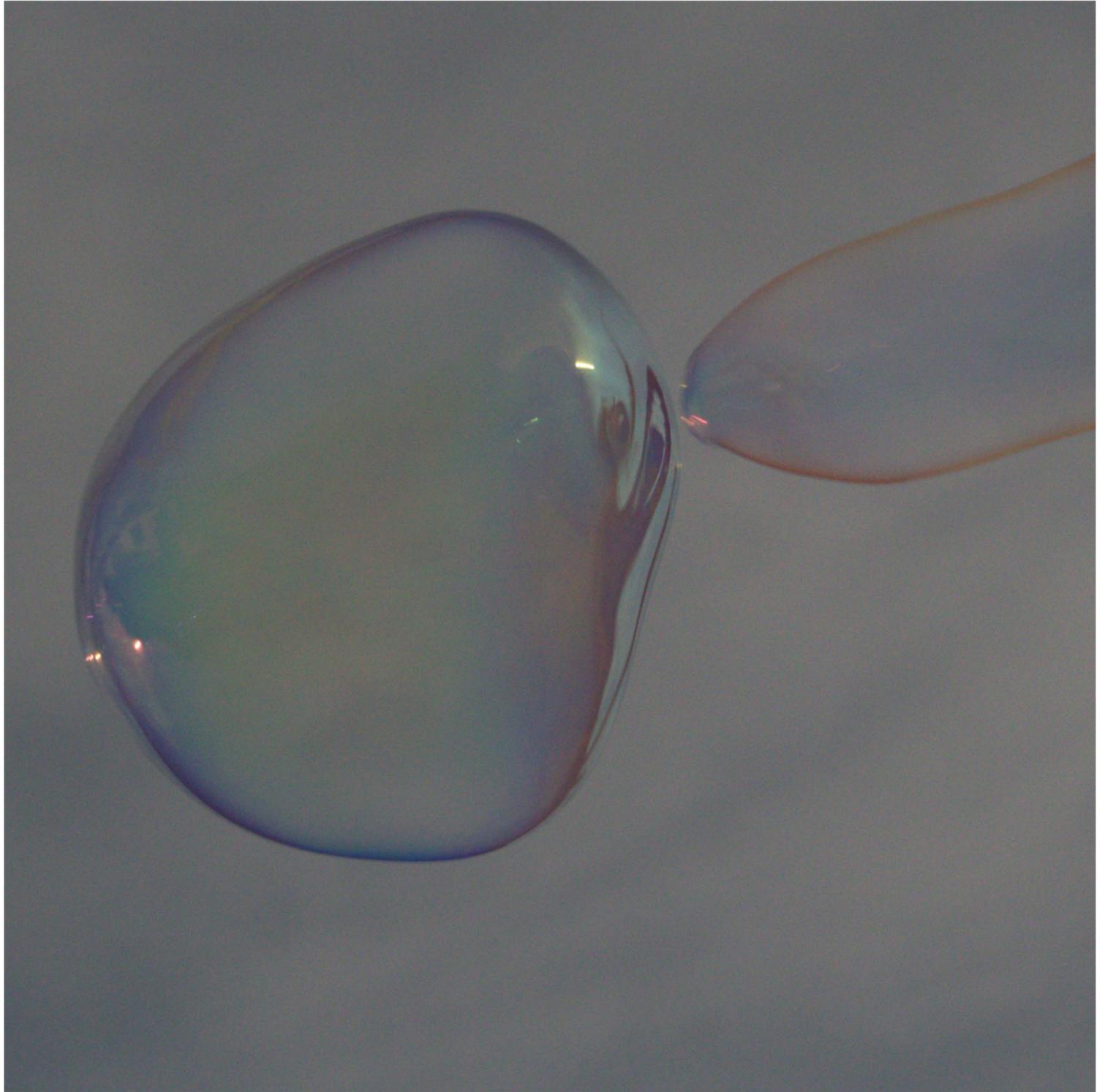
Stupor, installation view, *Platea Palazzo Galeano*, Lodi 2022.

ph. Alberto Messina, 2022.



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Bubble solution and Sertralina for ,2022.

Untitled (ta-da)

2021, ink e Tramadol on paper
51 x 69 cm (framed)

This drawing is made in ink diluted in a painkiller called Tramadol.

Untitled (ta-da) is part of a study on the unpredictable nature of unexpected events.

Ta-da is an interjection used to refer to something surprising and unexpected. Like accidents.





An accident is just a kind of surprise, installation view, Auge project space, Venice 2021.

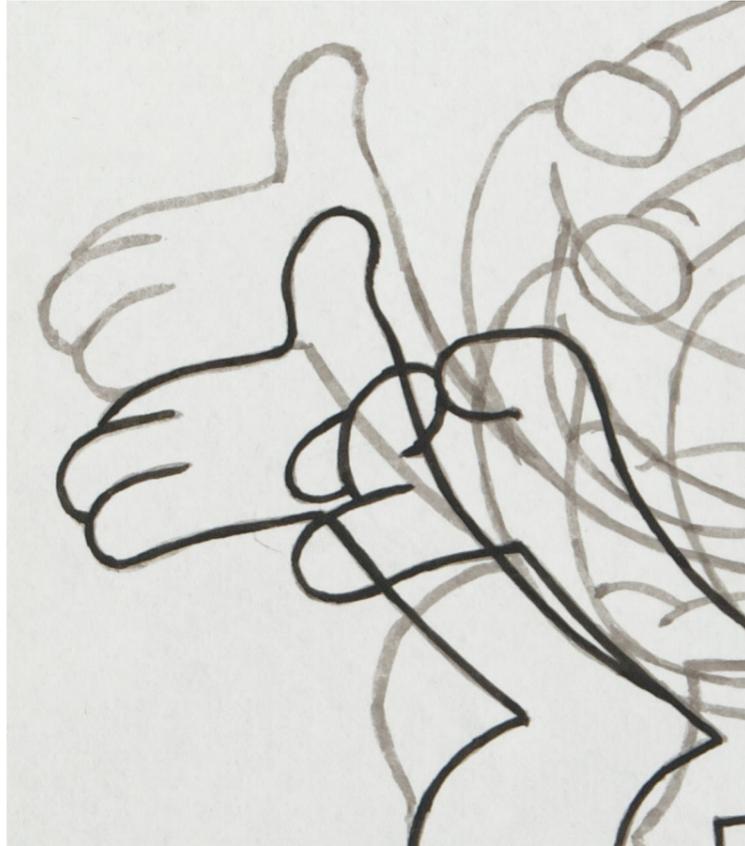
99% Invisible

Untitled (delorazepam)

2021, watercolor and Delorazepam on paper
5 different elements, each 48 x 33 cm

Untitled (delorazepam) is composed by five different drawings in watercolor diluted in Delorazepam: a benzodiazepine commonly used in the treatment of anxiety states.





Delorazepam and watercolor as raw materials for *Untitled (delorazepam)*, 2021.

Models for a pretend shelter

2019 - 2021



Model for a pretend shelter, 2020
Dptych: wood, chewing gum
each 45 x 16 x 33,7 cm

Models for a pretend shelter is a sculptural cycle consisting of a series of maquettes and prototypes of shelter.

The two introverted plastic poses and their staggered-storey structures suggest an escape route into the interior.

This series of small introverted and embarrassed shelters proposal have been created with a view to showing off the fear of feeling exposed.

The intentional omission of the scale of the models becomes an exercise in approximation and freedom, capable of making them close to a certain degree of abstraction.



“A trap and a shelter are very different of course.
One is a well known confinement device,
the other one is a trap.”

Models for a pretend trap

2019 - 2021

The elements that make up this work turn out to be indistinguishable from the sculptures belonging to the *Model for a pretend shelter* cycle.

While a good shelter is determined by its ability to confine outside, a good trap is determined by its ability to confine inside.

In *Model for a pretend trap* these two different attitudes collide and coincide simultaneously, embracing their contradictory bipolarity.



Model for a pretend trap, 2021
Wood, chewing gum, copper wire
51 x 16 x 41 cm



Model for a pretend trap, 2021
Wood, chewing gum, acrylic sheet
61 x 23 x 39 cm

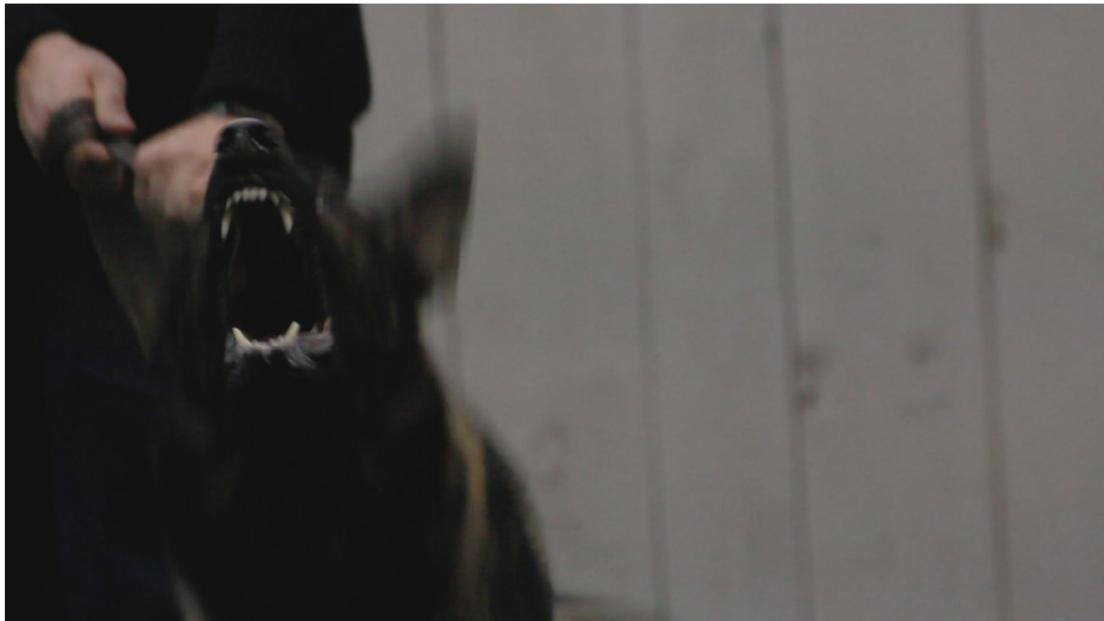
3 trained dogs, 2 cameras, 1 stage, no point (soft place)

2020, full-HD video, 2 channels, colour, sound, 2'56", loop, variable dimensions

<https://youtu.be/0k6VXzOx2RQ>



3 trained dogs, 2 cameras, 1 stage, no point (soft place), 2020
Still from video.



Three dogs facing the center of a room circumscribe the empty core of a space.

Trained for this occasion by a dog training center, the three dogs bark non-stop, pressing the consistency of the epicenter.

The encumbrance, made up of teeth and jaws, encircles the void with violence.

The consistency of this encumbrance produces, in turn, its counterpart: a soft portion of space.

The video of the activity continues in a loop without cause or context.

99% Invisible

Untitled (grimace)

2020, watercolor and Tramadol on paper
5 different elements, each 42,7 x 33 cm

Untitled (grimace) is composed by five drawings in watercolor diluted in Tramadol.

The slight variations between the five figures are used as a reference to the Tramadol dosage used in each one.

Tramadol is a painkiller that belongs to the class of opiates, it acts on the central nervous system and relieves pain by acting on brain and on specific nerve cells of the spinal cord.

Apart from its use in case of acute or chronic pain, it appears pharmacologically and instrumentally similar to other antidepressant drugs.

The disproportionate laughter is a shell for the presence of the Tramadol, letting the first one reverberates on the other.

The facial mimicry of the figure is contradicted from the inside through the use of Tramadol, which works beyond the surface, on a chemical and emotional level.





Tramadol and watercolor as raw materials for *Untitled (grimace)*, 2020 and *Untitled (ta-da)*, 2021.

Monument to intimacy

**2018, sculpture, 24K golden leaf on palm hand
Variable duration and dimensions, unique exemplar**

This is the documentation of *Monument to intimacy*.

This practice was made once, so this photographic documentation is the evidence of a monument that doesn't exist anymore.

The author engraves a sentence on a gold leaf which is attached to the palm of his own hand.

The incision is meant as a sculptural maneuver.

The inscription on the palm of the hand has the chance to be read by an attentive eye, otherwise it will pass over in silence.

The palm of the hand serves as a pedestal to the monument, whereas the sentence sets the duration exercise.

This practice ends when the gold leaf consumes and the sentence becomes illegible.

The 24K gold leaf weights 0.02 micron. Dimension and duration are variable.



Monument to intimacy, 2018
C-print, 20 x 13 cm
Edition of 5 + AP

Impossible Bouquet

2016, olfactory installation, variable duration and dimensions
Edition of 50

Impossible Bouquet consists in the composition of a perfume with 28 mono-fragrances of Jan Van Huysum's flower. This artwork escapes the mechanical insistence of the gaze, it's the transposition of a painting into olfactory form.

Jan Van Huysum, Dutch painter, was born April 15th, 1652, in Amsterdam. He is one of the best still life painters of his own time for his ambitious compositions and for his attention to details.

His impressive compositions depict over 35 different types of flowers, autochthonous and not, which before modern cultivation techniques, would have never been seen together at the same time of year.

Jan Van Huysum painted his works over the course of one or two years as the flowers came into season.



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