

Sara Enrico | ***Tainted Lovers***  
***Curated by Samuele Piazza***  
***November 3 - December 10, 2023***  
***OGR Torino – Binario 2 | Free***  
***Admission***

Sara Enrico.  
***Tainted Lovers***  
***Until 10 December 2023***  
OGR Torino – Binario 2  
Thu – Fri: 6 – 10 PM  
Sat – Sun: 10 AM – 8 PM

[Press kit](#)

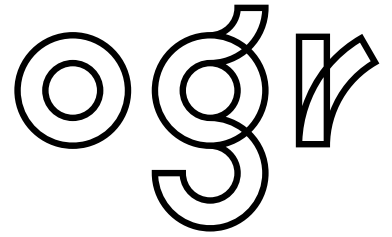
Torino, November 3, 2023 – ***Tainted Lovers***, a solo exhibition by the artist **Sara Enrico** (Biella, 1979), curated by Samuele Piazza, Senior Curator of OGR Torino, invites visitors to explore perceptual manipulation through various materials. The exhibition, running **until December 10, 2023**, challenges the expectations of those strolling through OGR Torino's Binario 2 by introducing a captivating complexity that disrupts preconceived affinities and stimulates a range of emotional responses, including empathy and repulsion towards the Other.

Produced by **OGR Torino** with the support of **Fondazione Sviluppo e Crescita CRT**, the exhibition is conceived as a **single large installation** and features a series of **new sculptures commissioned and produced** for this occasion. The term Tainted implies contamination, infection, and damage: the world depicted in **Sara Enrico's** works is a cosmos of relationships and frictions, where the boundary between figuration and abstraction speaks of evolving bodies and **contamination between body design and object design**.

According to the philosopher **Spinoza**, each body, whether human or non-human, is marked by a drive for self-preservation, referred to as conatus, which compels them to persist in their efforts to **satisfy their inherent nature**. This vital energy transforms the materials of the world into active entities: **desiring bodies** that, to ensure their vitality, seek alliances with other bodies, in a continuous interplay of affects, coexistence, and friction.

The **love** referred to in the **exhibition's title** is therefore far from romantic. Instead, it can be interpreted as **a physical force that shapes bodies and implies relationships**: **Sara Enrico's** sculptures evolve, carrying with them the imprints of interactions and tensions between materials, while their interpenetrations are driven by desires or deficiencies.

**OPENING**  
**Friday, November 3, 2023 |**  
**H 7 - 11 PM**  
OGR Torino,  
corso Castelfidardo 22, Turin  
**Free Admission | For more**  
**information, visit ogrtorino.it**



The **sculptures made of cement** and pigment, dated from 2022 to 2023 and part of the ongoing series **The Jumpsuit Theme** (2017), appear to engage in subtle, potentially performative micro-movements. Placed on a platform, they partake in a choreography that responds to the viewer's movements, blurring the boundaries between individual bodies as the elements seem to unite before expanding into the space. These sculptures exude a deceptive softness and sinuosity, evoking both familiarity and unease. Their texture, while intriguing, is, in fact, weighty and substantial, lending the sculptures an appearance reminiscent of human bodies with unconventional and somewhat repulsive anatomies.

The cement surfaces bear the **imprints of fabrics** from the **jumpsuits** created by the artist which were used as soft molds, imparting an almost epidermal texture to them. Unlike athletes or workers who normally wear such clothing, these bodies seem **exhausted and unproductive**, forsaking their upright posture to slither on the floor, in an anomalous evolution that may hint at **new possibilities**.

Alongside these works, the exhibition includes pieces titled **Camerino** (2023), which arise from the interaction between **fabric elements and metal structures**. The name alludes to a place for changing, while the **airy, seemingly precarious compositions** imply an ongoing process in which supple forms blend with the rigidity of industrial steel. This interplay blurs the lines between the **design of the object** and the **human body**, creating a **dialogue between organic and artificial forms**.

In the sculptures of **Cell Keepers** (2023), the stretched technical fabric envelops the entire surface, creating a **membrane** that shrouds fragments of bodies. These sculptures are industrially cut with curves, incisions, and bevels, giving them the appearance of fragments from a unified whole, where industrial design collides with biomorphic forms. The "skin" enveloping them reveals **shadows and textures** the artist produced through fabric manipulation on a scanner, and these elements seem to radiate electric energy, with **nearly scale-like fluorescences** that were transferred to the fabric through a **sublimation printing process**. These volumes interact with titanium structures, a material used in both industry and surgery, forming an exoskeleton that simultaneously supports and distorts the bodies of the sculptures.

Using a term dear to American physicist **Karen Barad**, Sara Enrico's sculptures arise from **intra-actions**. In contrast to **inter-actions**, which assume a hierarchy between a subject and an object, these intra-actions manifest subjects in the very moment of the relationship between materials, all of which are productive and active simultaneously.

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## SARA ENRICO

(Biella, 1979) lives in Turin. She has exhibited her work in Italy and abroad, including the 59th International Art Exhibition - La Biennale di Venezia; Ausstellungsraum der Akademie der bildenden Künste in Vienna; American Academy in Rome; Národní galerie Praha, Prague; Mart, Museum of Modern and Contemporary Art in Trento and Rovereto; Centrale Fies Art Work Space, Dro; OFF Biennale in Cairo; Marselleria, New York; PAV Parco Arte Vivente, Turin; International Biennial Art in Memory, Synagogue, Archaeological Park of Ostia Antica (Rome); Les Instants Chavirès, Montreuil (Paris); Fondazione Sandretto Re Rebaudengo, Turin; Fondazione Antonio Ratti, Como; and Galleria d'arte Moderna e Contemporanea in Turin.

