

**Fondazione Furla
GAM Milano**

**SARA
ENRICO**

**Under the Sun,
Beyond the Skin
16.9–14.12.2025**

**FURLA
SERIES**

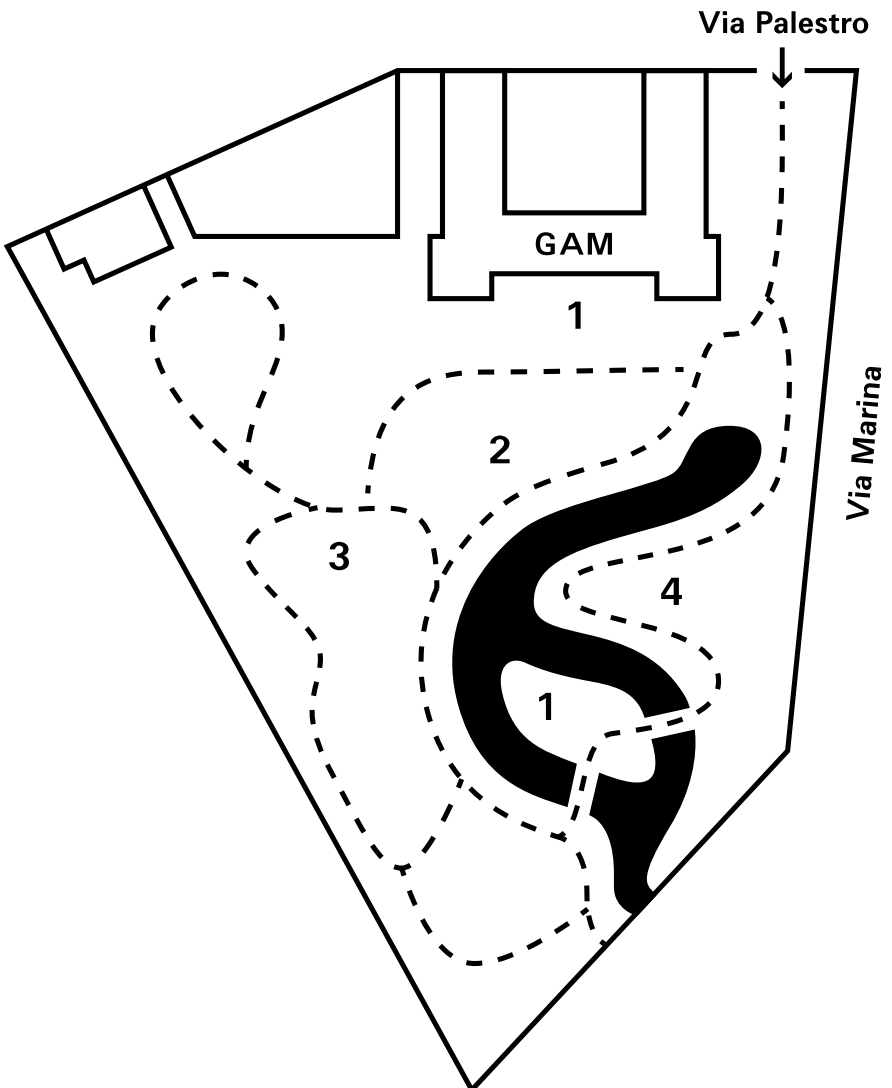
**Giardino di Villa
Reale, via Palestro
18, Milano**



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The Exhibition

FURLA SERIES SARA ENRICO. UNDER THE SUN, BEYOND THE SKIN

Curated by Bruna Roccasalva

Under the Sun, Beyond the Skin is a site-specific project arising from the long-term collaboration between Fondazione Furla and GAM, which for the first time is being developed exclusively in the outdoor spaces of the Villa Reale gardens, providing new scope for interaction between contemporary art, the natural landscape, and public spaces.

Sara Enrico is an Italian artist whose research revolves around notions of surface, corporeality, and materiality through sculpture. All of Enrico's work deals with the notion of "transition" as well as constant experimentation with materials and processes exploring the relationship between the surface or "skin" of the object and its form and material substance. Integrating approaches from tailoring, choreography and architecture, and combining materials such as concrete, fabric, and steel with an intuitive use of digital technologies, the artist addresses transformative processes capable of stirring up a latent sense of vitality, and of articulating a fluid relationship between body, clothing, and space.

Under the Sun, Beyond the Skin features a series of new productions designed specifically for the unique context of the Villa Reale parklands, stemming from a reflection on the garden as a place where nature is functional to the landscape design: a human construction, modelled according to aesthetic, philosophical or social canons, where natural elements and cultural superstructures intertwine.

Setting out from this dualism between nature and artifice, Sara Enrico devised "a landscape within a landscape" through a series of sculptures that inhabit the garden without blending into it but, on the contrary, triggering a subtle tension between the plant kingdom and a notion of synthetic vitality, between what arises spontaneously and what is the upshot of a deliberate gesture. Ever a place of representation and reflection, the garden here becomes a space of resonance in which the artist's works dialogue with the surroundings, giving rise to a delicate equilibrium in terms of continuity and friction between the work, the setting, and the audience.

Approaching the garden as an exceptional exhibition space, the artist has devised five installations located at different points in the park, along a path that crosses it in its entirety.

In historical gardens, such as those of Villa Reale, the architectural component plays an essential role in defining the identity of the space. Pavilions, temples, bridges, and sculptures blend in with the vegetation, constructing a visual and symbolic narrative designed to evoke suggestions and accompany visitors on a journey of discovery. This coexistence of nature and architecture guided Enrico in the articulation of the exhibition path, which winds through the garden along its architectural lines, its fulls and voids, verticality and horizontality, its natural and constructed rhythm.

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THE JUMPSUIT THEME 2023, 2024, 2025

Designed to relate to the architecture in the park, the sculptures in the *The Jumpsuit Theme* are installed on the terrace of the Villa and in the Tempio d'Amore (the "Temple of Love"). These works, among the most iconic in the artist's production, consist of pigmented concrete sculptures arising from her research into the "T" suit invented by the Futurist Thayaht in 1919. The nature of this versatile geometric garment lends itself perfectly to the idea of creating sculptural forms from a soft and flexible medium such as canvas, which recurs in many of Sara Enrico's works. The artist often uses fabric to experiment with the three-dimensional and sculptural potential that can be generated from its flatness and ductility, identifying the fold as an element capable of defining a shape and thus a space or a volume.

The transition from an interest in canvas and fabric to an interest in jumpsuits is as spontaneous as it is intuitive, and extends to reflections on tailoring, the relationship between clothing and the body, and their connection to space—and therefore to architecture. With its postures, joints, and tensions, the body is the implicit subject of *The Jumpsuit Theme*, of which the vaguely anthropomorphic features are obtained by pouring cement and pigment into a soft formwork made of technical fabric with zip closures. The cement mixture adheres completely to the rudimentary garment constructed by the artist to contain it, giving shape and weight to what could be a reclining body, stretching and curling up in space, assuming precarious positions in search of support and balance.

The reclining pose of these pseudo-figures emphasizes a horizontal dimension that seems to echo the one that dominates the façade of the Villa, marked by the succession of arches on the ground floor and the alternation of half-columns, windows, and high reliefs on the main floor, serving as a counterpoint to the vertical sequence of statues surmounting the balustrade.

Terrace

The Jumpsuit Theme, 2025

Concrete, pigment

26 × 138 × 43 cm

The Jumpsuit Theme, 2025

Concrete, pigment

2 elements, overall size

33 × 156 × 55 cm

The Jumpsuit Theme, 2025

Concrete, pigment

2 elements, overall size

35 × 40 × 221 × cm

The Jumpsuit Theme, 2025

Concrete, pigment

33 × 140 × 43 cm

The Jumpsuit Theme, 2023

Concrete, pigment

33 × 145 × 75 cm

The Jumpsuit Theme, 2024

Concrete, pigment

2 elements, overall size

60 × 160 × 55 cm

Tempio d'Amore

The Jumpsuit Theme, 2024

Concrete, pigment

3 elements, overall size

62 × 90 × 33 cm

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BEYOND THE SKIN, 2025

The large, colorful sculpture *Beyond the Skin*, installed on the vast lawn in front of the Villa, consists of twenty-three elements arranged in a circle and suspended at different heights by thin iron structures; the geometric shapes are made from a series of industrial blocks of nautical foam rubber, shaped and covered with a technical fabric used for sportswear. The distinctive patterns that characterize these coverings were created by the artist through her manipulating a fragment of canvas on a scanner while the sensor was moving, and digitally reworking the data obtained from the direct interaction between the scanner light and the white of the canvas.

At the heart of this process is light: a fundamental and generative element of the work, which takes on particular significance in the context of an outdoor exhibition. Light regulates the biological rhythms of plants, influences their growth and arrangement in space, and, on the landscape level, shapes the atmosphere of the garden itself, defining its volumes, creating contrasts and transparencies, enhancing textures and colors, and continuously transforming it throughout the day and the seasons. Ultimately, it is thanks to sunlight that we perceive colors. Sara Enrico's work confronts this physical phenomenon, triggering an interplay of subtle references between the generation of colors activated by the (artificial) light of the scanner and the effects of (natural) light in the garden.

Reminiscent of the outline of a paper pattern, the printed fabric also evokes the association of its surface with the idea of clothing, of a second "skin": a central concept not only throughout the exhibition but in the artist's work in general, where "skin" is understood as an area that regulates the complex relationship between inside and outside, a permeable and reversible border. This writing of geometric shapes in totally artificial, iridescent, and almost psychedelic colors releases a centrifugal energy, evoking the notion of proliferation that characterizes the garden's flora, but also the image of a horizontal, capsular architecture that expands, becoming landscape.

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Beyond the Skin, 2025

Sublimation print on polyester,
foam rubber, iron

23 elements, overall size

165 cm (h) × 1380 cm (ø)

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CARRIERS, 2025

Carriers is a site-specific intervention that focuses on a series of pre-existing elements within the park, namely the fragments of the trunk of a monumental hackberry tree felled by a storm in 2023. The artist recovers the pieces of trunk and arranges them as if they had just been felled, forming a disorderly but compact group. She then alters their “posture,” partially lifting them off the ground using a series of colored iron supports that seem to reactivate them, revive them, as if to evoke their lost verticality and at the same time hint at the beginning of a new life cycle. The metal supports catch the eye and lead it to the surface of the bark, covered in moss, fungi, and mold: a proliferation of microorganisms that suggests how the horizontality of these logs, which marks the end of the tree’s life, may still unleash its vital energy.

Carriers thus becomes an image of the natural cycle of growth and decay, but also of all those continuous cycles of regeneration and rebirth that we do not see because they take place “beyond the skin.” This condition of constant transformation—albeit imperceptible—is emphasized by the choice to exhibit the sculptures *in fieri*: on some portions of the bark, we may see silicone rubber that will only be removed at the end of the exhibition so as to be cast into glass and metal, replacing the trunks and thus completing the production process of the sculptures themselves.

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Carriers #1, 2025

Iron, wood, silicone rubber
Iron element: 90 × 150 × 127 cm
log: 160 × 80 ø cm

Carriers #2, 2025

Iron, wood, silicone rubber
Iron element: 52 × 120 × 85 cm
log: 158 × 97 ø cm

Carriers #3, 2025

Iron, wood, silicone rubber
Iron element: 52 × 120 × 85 cm
log: 190 × 88 ø cm

Carriers #4, 2025

Iron, wood, silicone rubber
Iron element: 54 × 90 × 75 cm
log: 140 × 88 ø cm

Carriers #5, 2025

Iron, wood, silicone rubber
Iron element: 74 × 120 × 120 cm
log: 161 × 91 ø cm

BODILESS OBSERVER 2025

What has always fascinated Sara Enrico is the relationship between sculpture and reality, its ability to record it in minute detail while shifting its meaning towards broader, imaginary territories. Her predilection for horizontality also has to do with the search for an eccentric perspective, which opens up to a non-functional, non-performative, more vulnerable way of feeling and gesturing, coinciding with a paradigm shift in the way of looking, or rather with the attempt to produce a “haptic” experience: the quality with which our eye is able to “touch,” to recognize the tactile and material sensation of an object or surface from afar.

The two sculptures *Bodiless Observer* arise precisely from a reflection on the very act of looking, and from Enrico’s desire to create a relationship with space through a gaze that has become physical, objectual. The works, made of glass and concrete, have a circular, concave shape, like shells that may be observed from both inside and out. The exterior, with its almost geological texture, retains contact with the Earth, while the interior surface traces the almost imperceptible details of a garment, as if it were the shell of a body that is no longer there. Not only does the glass make them see-through, but it also partially reflects the context, capturing and embracing the surrounding landscape within. *Bodiless Observer* is thus the embodiment of the gaze and the dematerialization of the body: that to which the artist constantly alludes throughout her work, without ever representing it directly

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Bodiless Observer, 2025
Concrete, earth, tempered
body-tinted glass, metal
70 × 70 × 70 cm

Bodiless Observer, 2025
Concrete, earth, tempered
body-tinted glass, metal
70 × 70 × 55 cm

Bio

Sara Enrico (Biella 1979, lives and works in Turin) studied at the Academy of Fine Arts in Turin, before specialising in the restoration of ancient paintings at the Spinelli Institute in Florence. Winner of the 2018 New York Prize, she was artist-in-residence at the International Studio & Curatorial Program in New York. In 2021, she received the Fondazione Sviluppo e Crescita CRT Italian Fellowship in Visual Arts at the American Academy in Rome. She has exhibited at prestigious institutions both in Italy and abroad, including: Castello di Rivoli – Museo d'Arte Contemporanea (2024–25); Palazzo Collicola, Spoleto (2024–25); OGR – Officine Grandi Riparazioni in Turin (2023); 59th Venice Biennale (2022); Národní galerie Praha, Prague (2019); Mart di Trento e Rovereto (2019); OFF Biennale Cairo, Cairo (2018); PAV Parco Arte Vivente, Turin (2017); and Fondazione Sandretto Re Rebaudengo, Turin (2014).

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Info

Sara Enrico, *Under the Sun, Beyond the Skin* is a new project of the *Furla Series*, the program promoted by Fondazione Furla, organized in close collaboration with major Italian art institutions. The exhibition is the upshot of collaboration between Fondazione Furla and GAM: a long-term partnership undertaken in 2021.

Opening Hours

Open every day

Until October 31:

9 AM – 7 PM

From November 1 to December 14:

9 AM – 4 PM

Free admission

Education and Guided Tours

Free workshops and guided tours.

Booking is mandatory.

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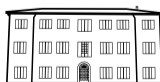
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FONDAZIONE FURLA

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Colophon

FURLA SERIES SARA ENRICO. UNDER THE SUN, BEYOND THE SKIN

Curated by Bruna Roccasalva

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GAM – Galleria d'Arte
Moderna, Milano**

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