

Nina Carini



**The indeterminacy of an encounter (2021)**

Environmental sound installation

<http://vimeo.com/571636738/settings>

Present at the Merz Foundation during the thirteenth edition of *Meteorite in Giardino*

“Nina Carini offers the installation called *The indeterminacy of an encounter*, uniting heaven and earth in a pool of water in which unpredictable and deep sound vibrations come from a mysterious elsewhere. Light, sound and matter mix, fluid and iridescent, and together they become microcosms in which to live.” (Agata Polizzi)



**The indetrminacy of an encounter (2021)**

Environmental sound installation

<http://vimeo.com/571639733/settings>

Present at the Merz Foundation during the thirteenth edition of *Meteorite in Giardino* curated by Maria Centonze and Agata Polizzi

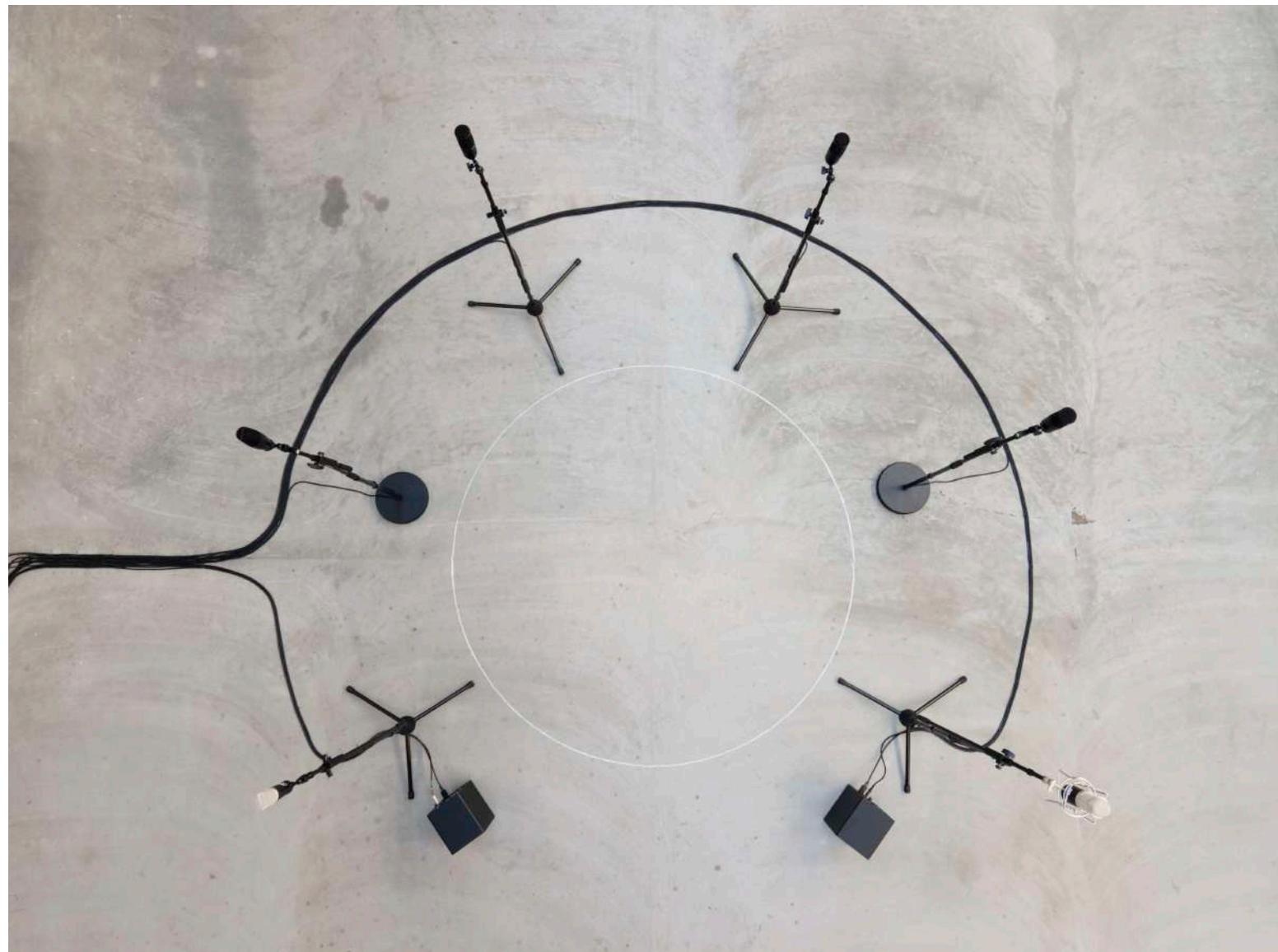


**Hoquetus (2021)**

Installation

6 professional and manipulated microphones, 3 stereo amplifiers, 4 player, 6 microphone stands, 2 active speakers, wiring installation and various (variable dimensions), chalk drawing (365x365)

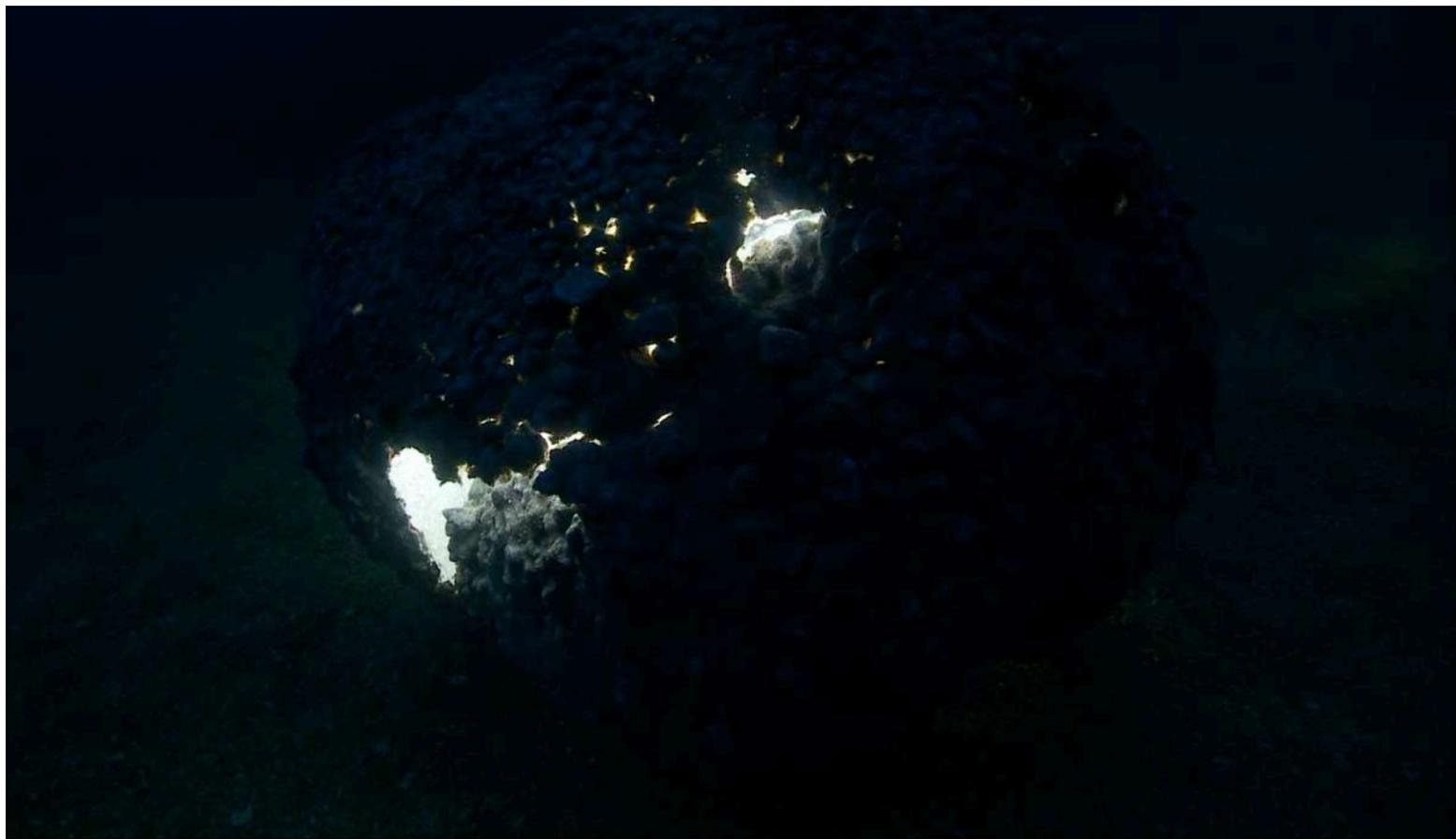
<https://vimeo.com/manage/videos/525804045>



***Hoquetus*** is a term used to explain a highly elaborate vocal polyphonic form, widespread in medieval France (between the 11th and 13th Century) and in some Central African indigenous tribes (such as the Aka pygmies). It is characterized by the dividing of voices through pauses between syllables, so as to recall an hiccup effect.

The installation consists of six professional and manipulated microphones, which give voice in a rhythmic way to sounds of cetacean and newborn, (two speakers which produce a suspended sound in a circle drawn with chalk). In deepening the listening of the first, the artist felt a sense of familiarity with the verses produced by the newborn and has therefore imagined to let them communicate as one, creating a choir that brings back to an idea of origin.

(Angela Madesani)



**Siderum (2020)**

Video Installation

Full hd, colors

10'

<https://vimeo.com/445471816>

Password:IFindamagicstar\_

## **Siderum** (writings from my diaries)

*What is that shivers in thought and what becomes horizon in feeling?  
Infinity can't fit in a frame.*

8<sup>th</sup> August 2018

*Half asleep, a star has fallen. (Gravity had the upper hand) I found it  
I glimpse the light behind water. I could save it, it resurfaces.*

*It's a star inside a light blue picture, so when you look at it you don't understand if it's the sky or  
the sea anymore.*

*You see a light.*

*Or maybe it is the world that turned around and everything falls into place.*

*It is a matter of gravity.*

11<sup>th</sup> August 2018

*What is the shape of a desire?*

*Brightness of the star, the energy it emanates. Energy is not only a scientific matter.*

*What is the shape of a star?*

*Water – movement – hypnosis – eternal return*

1<sup>st</sup> September 2018

*Freud writes to Lou Salomè*

*“we have to artificially blind ourselves to glimpse a torch of light in the darkness”*

*The beyond.*

*Time, slow down*

28<sup>th</sup> June 2019

*First meeting at the INFN.*

*It is the story of a very little particle, invisible to the human eye. It comes from space, it's faster  
than light, it passes through any material and it contains an energy that human beings are not  
yet able to reproduce. A group of scientists and physicians built an underwater lab, because  
when it touches water it releases a bright trail. So the Director Giorgio Riccobene started his  
story: “We are looking for a light”.*

w.d

*Light Echo*

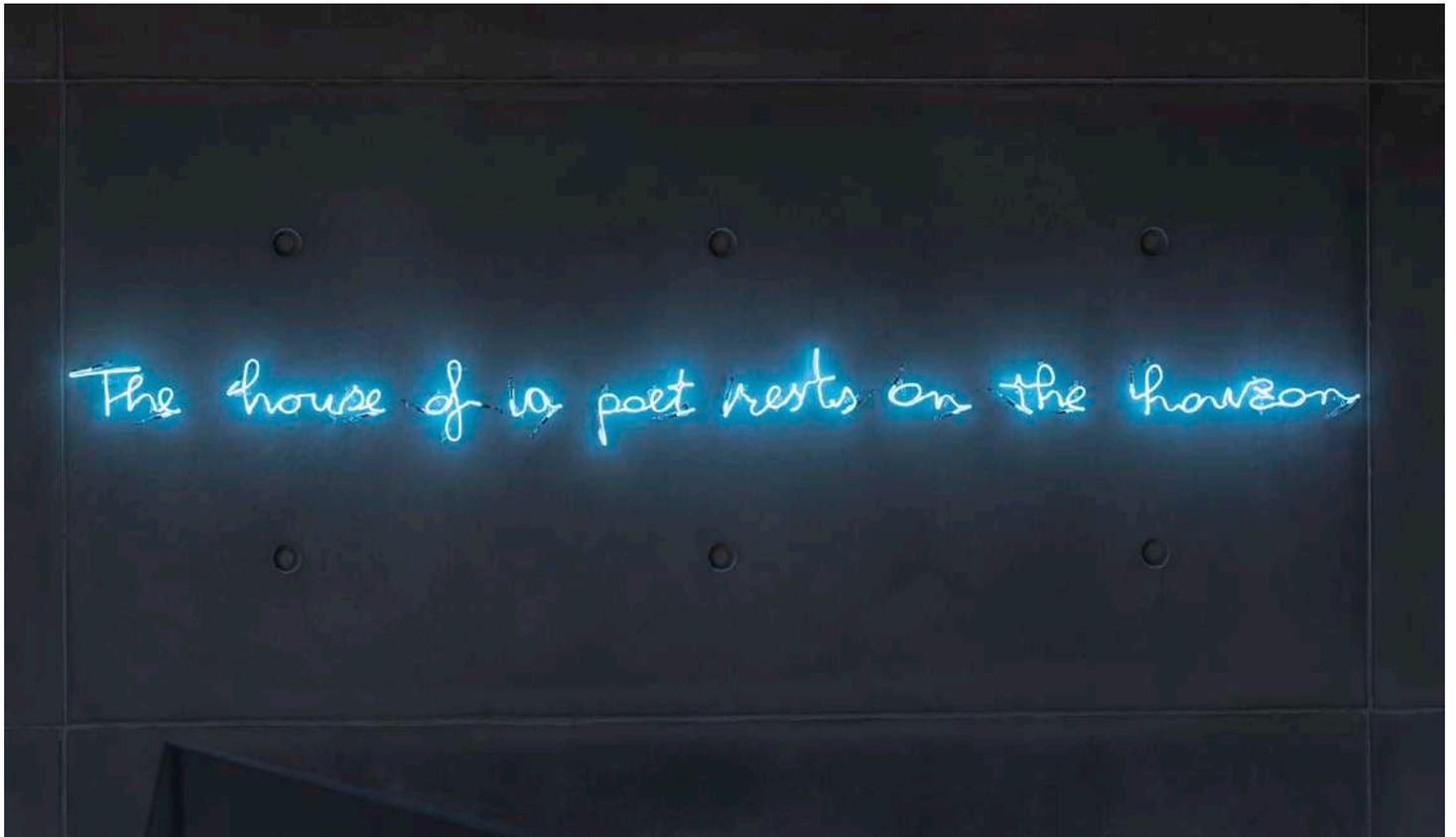
*Light Echo is an unusual phenomenon observed in astronomy. Similarly to the acoustic echo, a  
light echo is produced when a sudden lightning, like the one produced in a nova, is reflected by  
interstellar matter and arrives to the observer with a certain time delay from the initial flash.  
Because of their geometry, light echos can produce the illusion of speed superior to the speed of  
light.*



**For 24h CALL ME POET! Let's meet on the horizon (2020)**  
Performance (virtual room)

On 15<sup>th</sup> December 2020, Casa Testori and Casa degli Artisti hosted a 24h performance accessible via virtual platform, in which the artist invited guests to read a poem about their current emotional state.

"In choosing the poem to read, each guest will share his emotional state – Nina Carini underlines – Poetry is an art form that carries you elsewhere and talks about infinity. That's why there's a reference to the idea of horizon in the title. In our homes, the image of this neverending line was missing and it still is, but the nature of man is in relation to infinity, because the finite isn't enough and it's scary, today more than ever".



**"The house of a poet rests on the horizon" (2021)**

Neon Sculpture

Argon gas transparent glass neon, 9 words folded by hand, tube 0,6 mm, Max height 15 cm, Length. 180 cm2 mechanical transformers, cables (variable size)

Ph. Courtesy Private collection



**Constellation (2019)**

Video-Sound Installation

Full hd, colors

Composition of sea sounds and sound system

<https://vimeo.com/312621362>

Password: costellazione\_in\_moto\_19

3':00

Ph. courtesy NM Contemporary - Monaco

***Constellation*** (2019)

The infinite, of which the artist often speaks, is ubiquitous, so in the art video *Constellations*, which opens with a total black where a circle appears first to which others are added, whose dimensions increase. Planets appear to rotate around themselves. In reality it is a dancer, shot from above, wearing a skirt built with an iron structure to make it stiff. A thread of light is placed on the skirt, which gives life to a spiral. The dancer is intent on a pirouette, a very difficult movement that makes the movement of the body tense. It is a continuum that finds in the spiral, a line that wraps around itself, a form that makes manifest and prolongs the circular movement, which develops from the starting point. An investigation into transcendence is evident to go beyond the purely phenomenal dimension. The sound composition has an hypnotic value. Part of the sounds are recordings that the artist obtained from a research with The bio-acoustics center of the university of pavia in Italy.

***Ad Infinitum*** (Angela Madesani)

written on the occasion of the personal exhibition *Are my eyes distracting my hearing?*  
NM Contemporary, Monaco



**I confini di Babele (2018)**

*The Borders of Babel*

Environmental sound Installation

05'30''

Composition of voices

2 speaker, 2 recharge, 2 painted iron boxes (different dimensions)

<https://vimeo.com/298273715>

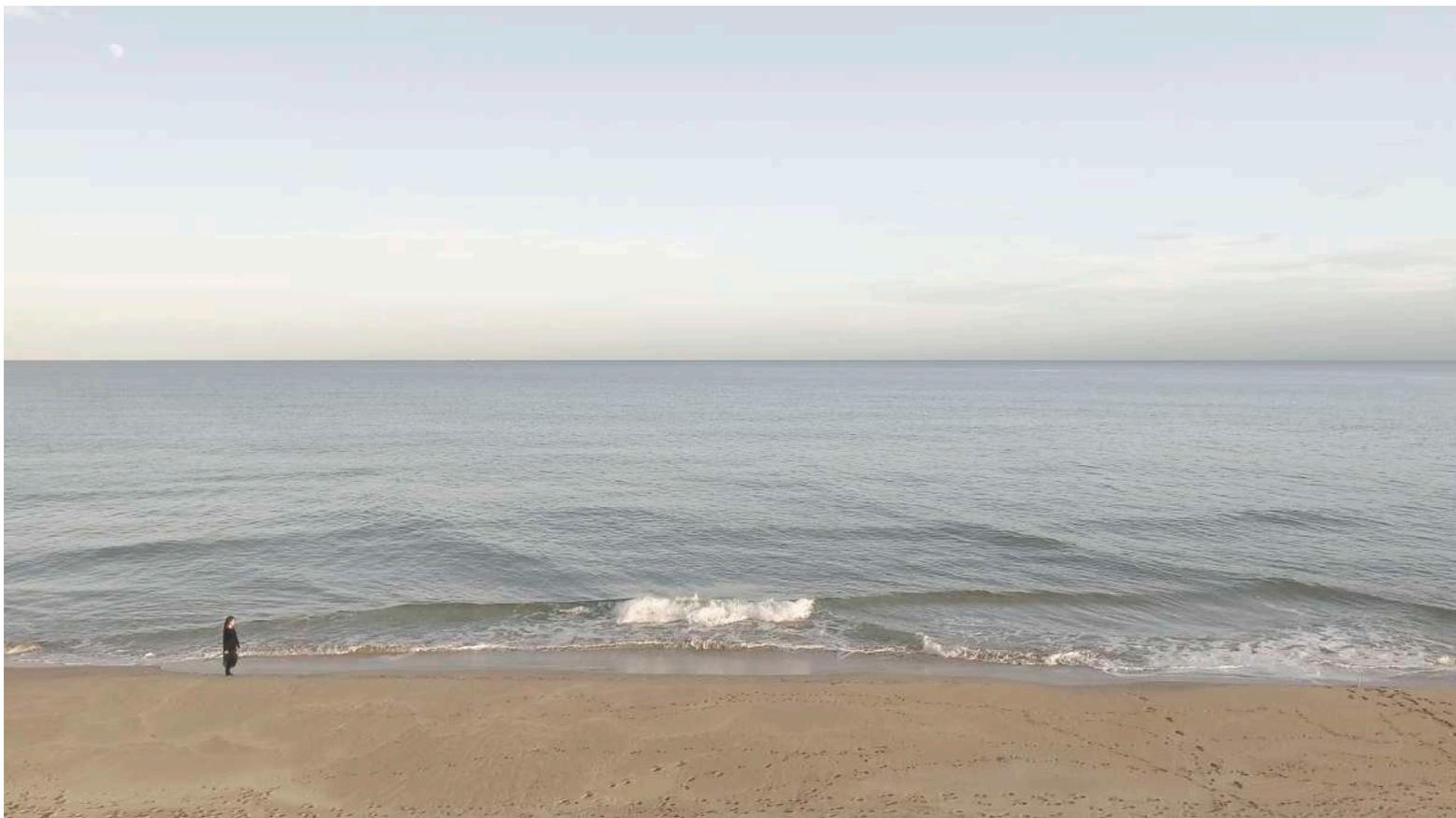
***I Confini di Babele (The Borders of Babel)***

"Babel as the prototype of every possible confusion"

Andrea Moro is an Italian linguist and neuro-scientist. He studies the syntax theory of human languages and the relationship between language and brain. The first to have brought conclusive empirical data in favor of the hypothesis that the syntax format of human languages is not a cultural, social or conventional fact, but is deeply rooted in the neurobiological structure of the brain.

"Whenever two words are combined by virtue of some trait, it is said that an addiction is established between them"

Via dei Transiti, as well as the city of Milan, has turned into a hub of different ethnicities that intersect daily, but not they talk to each other. "The area between Viale Monza and Via Padova represents the vanguard of a multicultural integration that must necessarily include all citizens and, therefore, organize forms of socialization among the different ethnic groups." In imagining a site-specific work I have thought to create an infinite "abstract" phrase that would give voice to all these people. In my latest research the voice becomes almost the protagonist of the image. Placing myself at the exit of the subway, I asked a question to the people who came or went: what is the word you think you use the most during your day? An infinite set of Italian and foreign words were found. The construction of the two sentences took place as if it were a linguistic game. The voice becomes the protagonist, sometimes complicating communication, so that the only word that is repeated becomes mantra.



**Confine** (2017/2018)

*Border*

Video Installation

Video Full hd , Colors, Sound System 3'30"

<https://vimeo.com/252056916>

Password: vibrazioni\_2018

(300x170)

Finalist, VAF Prize, 2019

Acquired and in the Mart collection, Museum of Modern Art of Trento and Rovereto

### ***Confine (Border)***

(...)

A video opera whose conception is not only based on an extremely ambitious intellectual combinatorics, but which also requires the recipients to recall their cultural background to memory: this is Nina Carini's artistic contribution, who consciously defines it with a single and not so sensational concept: "Border". A pretty neutral title that reminds of the simple designation of what, in spiritual as in practical life, separates two settings.

Therefore, as title of her work Nina Carini uses a word that, in its original sense can refer to the most diverse meanings of a border, among which the crucial one must be included: the line that differentiates and separates various parts from each other, whether they are topographical zones, regions, and states, but also perceptive fields, spaces, dimensions, spheres, or horizons of thought.

*Border* can also define the fact that a familiar life is opposed to an unknown afterlife, or that beyond the earth there is a metaphysical sphere.

Nina Carini starts from these functional definitions, and in her first reflections she explores semantic variations which can be reached only by working on the Italian word *confine (border)*, composed of the prefix "con" (with) and the noun "fine" (end), evoking associations of ideas that go beyond the purely descriptive form of the term, as in common usage. In this respect she talks about an end, indicating the void caused by the interruption of dialogue, or generated by silence, referring to that inconceivable destiny being the ontological limitedness of life, of which the human being, in his finiteness, becomes aware most of all when he is faced the eternal mystery of the metaphysical.

(...) Nina Carini finds inspiration for these topics in the work of a poet who, more than anyone else, managed to offer a lyrical interpretation (...). This man of letters is Rainer Maria Rilke, and Nina Carini quotes one of the first verses of the First Duino Elegy "Fling the *emptiness* out of *your arms* into the spaces *we breathe*", this way introducing the word "emptiness" – which for Rilke is a central linguistic expression, referred to an invisible space, inaccessible to humans and populated by "angels" (...).

Klaus Wolbert, VAF Foundation President  
Catalogue VIII Premio Fondazione VAF



**Effatà (2017)**

Sound Installation

Megaphone, speaker, 12 refills, stand, circuits

<https://vimeo.com/222383462>

Password: Milano.pcm.2017

***Effatà***, sound installation that interacts in the here and now with sounds and so it is in continuous evolution. It is a scream composed of two sounds: an excerpt from the Sinfonia Nona and the sound of the waves of the Sicilian sea crashing on the coast. When he wrote the Symphony Nona Beethoven was already deaf, but still manages to give us a sort of dramatic script that puts us in front of joy, "a conveying the essence of this score: not a joy reached above earthly miseries but within such miseries. (...) They are not boulders of blessed, of pacified, those who sing the choral variations, it is not the voice of an improved humanity but that of a 'humanity that' one would like 'better'. The Ninth Symphony was also the anthem of the Flag of Europe. Listening to her I imagined a storm and this storm happens in the sea of Sicily.

Documentation was resumed in Milan, Piazza Cimitero Monumentale.



***Al centro della Luna*** (2019)  
*In the centre of the moon*

Installation

270 clay spheres suspended from 1/2 cm to 1 cm 1/2, 5. 50 m, 1 sphere of 35 cm,  
cotton and black nylon thread various weights, 52 resting spheres black cotton  
thread various weights (1.80x5.40 mt h)



**Je t'aime (2019)**

Installation

110 sheets, Mulberry Paper, printed by hand with silver and black ink , Plate of glass engraved (70x57, variable height)

Ph. Coutresy NM Contemporary



**Cielo e Acqua (2019)**

*Sky and Water*

Installation

Tapestry hand made, 468 mini-drawings hand-stitched

Cotton net, plaster, resin, kaolin, acrylic, ink, gouache, charcoal, black cotton thread different yarns, loom in oxidized brass

(2.30x3.40)



**Moto Apparente (2019)**

*Apparent Motus*

Drawing

Handmade paper made from 100% long fibred cotton rag, pencil, watercolors, japanese ink, pigment, cotton thread

(110 x 110)



**Esperimenti Sonori (2019)**

*Sound Experiment*

Drawing

Handmade paper made from 100% long fibred cotton rag, pencil, watercolors, japanese ink, pigment, cotton thread, different yarns  
(30 x 30)

Nina Carini

Palermo (1984), lives and works between Geneva and Milan

### **Training, workshops and residencies**

Postgraduate Diploma in Fine Art, Accademia di Belle Arti di Brera, Milan

Artist in residence at Ensba (Ecole nationale supérieure des beaux-arts de Lyon), Lyon

Dance theatre Laboratory with Lara Guidetti, Milano

Visual Arts Laboratory, Central Saint Martins, Londra

Visual Arts Laboratory with Sarah Moon, Les rencontres de la photographie,

BA in Fine Art, Accademia di Belle Arti, Verona

Expressive Painting Laboratory, Central Saint Martins, Londra

### **Solo Show**

*For 24h CALL ME POET! Let's meet on the horizon*, virtual performance (24h), Casa Testori and Casa degli Artisti, Milano (2020)

*Are my eyes distracting my hearing?*, curated by Angela Madesani, NMContemporary, Principato di Monaco (2019)

*Divine Astrazioni*, curated by Angela Madesani, Palazzo Nicolaci, Noto (2017)

*1+1=0 J'ai Peur*, curated by Angela Madesani, Teatro Verdi, Milano (2017)

### **Group Show**

*Meteorite in Giardino 13*, curated by Maria Centonze and Agata Polizzi, Fondazione Merz, Torino (2021)

*Le déjeuner sur l'herbe*, curated by Gaspare Luigi Marcone, Eze-Bord-de-Mer, NM Contemporary, Monte Carlo (2021)

*Natura risponde*, curated by Angela Madesani, A 21, Lodi (2021)

*Ti Bergamo*, curated by Lorenzo Giusti, Gamec, Bergamo (2020)

*Palazzolo Ospitale*, Talk curated by Agata Polizzi and Rischa Paterlini, Siracusa (2020)

*Partiture Illegibili*, curated by Angela Madesani, Labs Gallery, Bologna (2020)

*VAF Siftung*, curated by Stephan Tresp, Stadtgalerie, Kiel (2019)

*VIII Premio Fondazione VAF*, Passione 12 progetti per l'arte italiana, curated by Daniela Ferrari, MART Museo d'arte moderna e contemporanea di Trento, Rovereto (2019)

*Il ricamo su carta come atto performativo dell'inconscio*, Talk Wop Art curated by Angela Madesani, Lugano (2018)

*Like*, curated by Francesco Fillini, I Pazzi Factory, Pisa (2018)

*I fantasmi del 900*, curated by Eleonora Fiorani, Milano (2017)

*Apparizioni*, curated by Angela Madesani, Kunsthalle west, Bolzano (2017)

*In Absentia*, curated by Laura Bianchessi, Palazzo delle Esposizioni, Torino (2016)

*Fragile-handle with care*, Museo della Commenda di Prè, Genova (2016)

*Concerto Film Festival*, Palazzo Ex Enel, Pontenure, Piacenza (2015)

*Biennale di Soncino*, Esposizione d'arte contemporanea, Cremona (2015)