

## PRESS RELEASE

### **No Entry - Non Permessso: Invisible – Visible Society** at Chiesa di SS Cosima & Damiano, Giudecca, Venice, Italy

A Site-Specific Exhibition by Annabel Ludovici

12-23 July 2019

You are invited to the Opening of a Site-Specific  
Art Research Project by Annabel Ludovici  
Opening Reception Thursday 11 July  
17.00 hrs – 19.00.hrs - Giudecca, Venice.

Annabel Ludovici is a British artist based in Somerset (UK) and Italy who works in drawing, painting, sculpture and site-specific installation.

'No Entry - Non Permessso: Invisible - Visible Society' marks the end of a ten-week artist-in-residency programme supported by SerenDPT. The working studio is transformed into site-specific and site-integrated immersive exhibition space at the deconsecrated church of SS Cosima and Damiano and directly overlooks the site of the Casa di Reclusione Femminile della Giudecca. Privileged to have observed, recorded, and responded artistically to her immediate environment, Ludovici employs a methodology of psycho-geography, research, mapping, oral histories and, most significantly, drawing. For Ludovici, drawing is an organic process where the human figure is fundamental as an explorative tool in the early steps of her creative process. The drawings form the framework behind the theory allowing the *thinking through her hands*.

For these new works, the contemporary female 'flaneur' navigates alleyways and canal network infrastructure by means of deriveés and engages with female prisoners at their weekly market stall where they sell to the public organic fruit and vegetables cultivated by hand from the prison 'orto'. Authority denies these mature women their liberty, yet crossing the invisible line of the prison over the exchange of nourishment, is seen as a significant experience for both seller and buyer. It affords contact in facial expression, language, hand to hand exchange, trust and familiarity. 'No entry – Non Permessso: Invisible – Visible Society' seeks to question notions of authority while celebrating the experience of exchange for both visitor and the women contained within. The exchange is the interface between liberty and incarceration, the healing quality and 'work of human hands'. This exchange invites forgiveness and acceptance. Nourished by the produce of the female prisoner, Ludovici extracts colour by means of cooking the vegetables and painting the delicate coloured residue into her drawings, symbolising female fragility and ephemerality of the invisible society

## P R E S S   R E L E A S E

### **No Entry - Non Permesso: Invisible – Visible Society**

Chiesa do SS Cosima & Damiano

A Site-Specific Exhibition by Annabel Ludovici

The exhibition comprises five site-specific installations, made from materials connected to the prison, the market and the surrounding area. The installations invite the viewer to consider the duality between forgiveness and acceptance.



View from studio across to the Casa di Reclusione Casa Femminile della Giudecca.  
Location of Site-Specific exhibition at Chiesa di SS Cosima & Damiano,

# PRESS RELEASE

**No Entry - Non Permessso: Invisible – Visible Society**  
at Chiesa di SS Cosima & Damiano, Giudecca, Venice, Italy

Exhibition by Annabel Ludovici



*SS Cosima Sound of Water* (detail), Pigment and vegetable extract on paper, 150cm x 1000cm

The exhibition has been co-curated and Project Managed by Laura Callegaro, MA (Curating and Collections, UAL Chelsea College of Art) and the artist.

For further enquiries please contact the artist on [annabelludovici@gmail.com](mailto:annabelludovici@gmail.com)  
+447769702418 All images copyright of the artist.

Mobile

Artist:



Location:





Exhibition Open 12-23 July 2019 11:00 -18:00

Mostra Aperta 12-23 Luglio 2019 11:00 - 18:00

Opening Reception: Thursday 11 July at 17.00 - 19.00hrs

At Chiesa di SS Cosimo & Damiano - Giudecca, Venice

Supported by the Artist-in-Residence Program of SerenDPT Location:



Please email for weekend appointment

Email: [annabelludovici@gmail.com](mailto:annabelludovici@gmail.com)

[www.annabelludovici.com](http://www.annabelludovici.com)

#ludoviciart



Exhibition open 12 – 23 July

Weekdays Mon-Fri 11:00 -18:00

Weekends Open 13,14,20 July

**STOP! – GUARDATE! – BAMBINI!**  
**STOP! --- LOOK! --- KIDS!**  
**CRETA & GIOCO WORKSHOP!**  
**WORKSHOP per BAMBINI/E DI GIUDECCA**  
**For the young Children of Giudecca**  
**(Age 5-15 years)**  
**Creta & Gioco!**  
**Clay & Play & Draw !**

**Modelliamo Simpatici Amici a Forma di verdura**



**Mercoledì 17 Luglio 2019 17.00-19.00**  
**Wednesday 17 July from 17.00 to 19.00**

*Workshop gratuito di disegno e scultura per bambini/e dai 5 ai 15 anni  
con l'artista Annabel Ludovici (madrelingua inglese).*

**CHI?** Bambini/e dai 5 ai 15 anni  
**WHO?** Children aged 5- 15 years old  
**QUANDO?** Mercoledì 17 Luglio  
**WHEN?** Wednesday 17 July  
**ORE?** 17.00-19.00 hrs  
**TIME?** 17.00-19.00 hrs  
**DOVE?** Il Campo di Chiesa SS. Cosima e Damiano – SereDPT, Giudecca  
**WHERE?** The Sqaure outside the Church of SS Cosima & Damiano, Giudecca  
**Vi aspettiamo:)**

Per maggiori info e prenotazioni (posti numero limitato per favore scrivete  
[annabelludovici@gmail.com](mailto:annabelludovici@gmail.com)

*Workshop parte dell'esibizione **No Entry - Non permesso: Visible Invisible Society** alla Chiesa SS.  
Cosima & Damiano dal 12-23 Luglio 11:00-18:00*



Artist

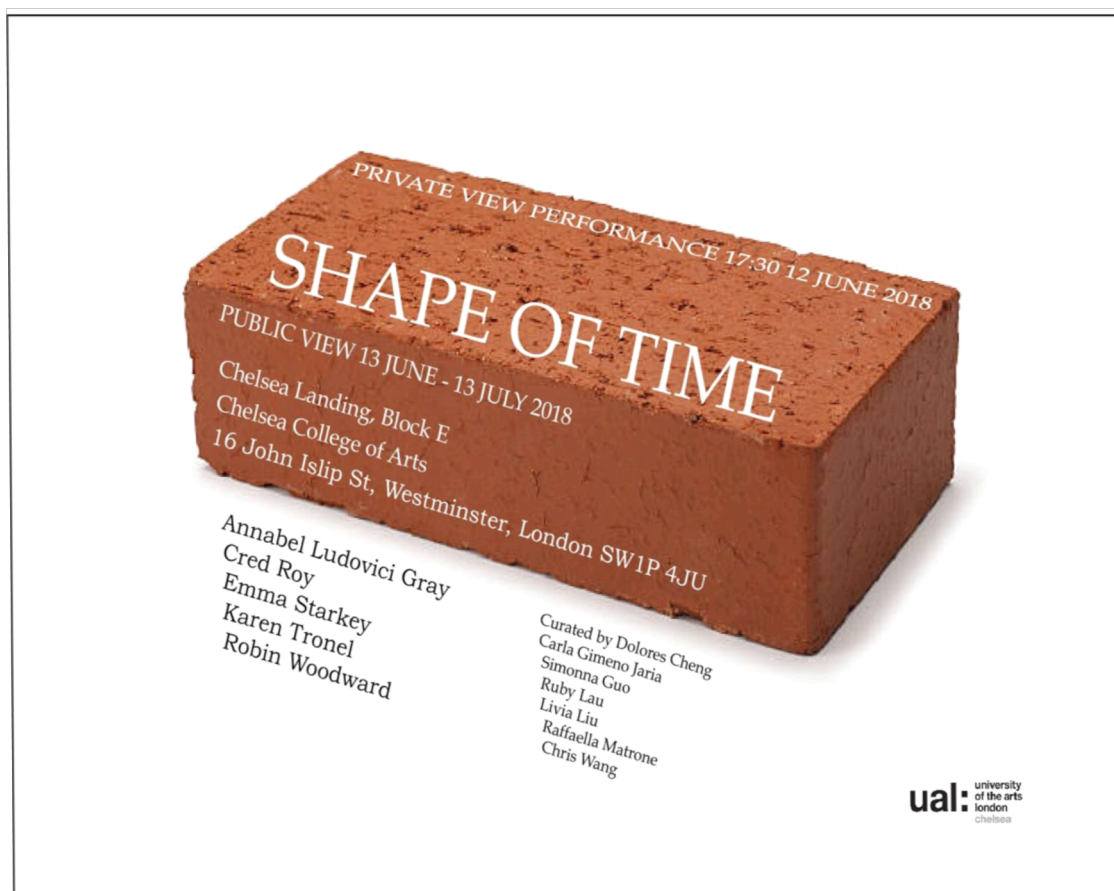
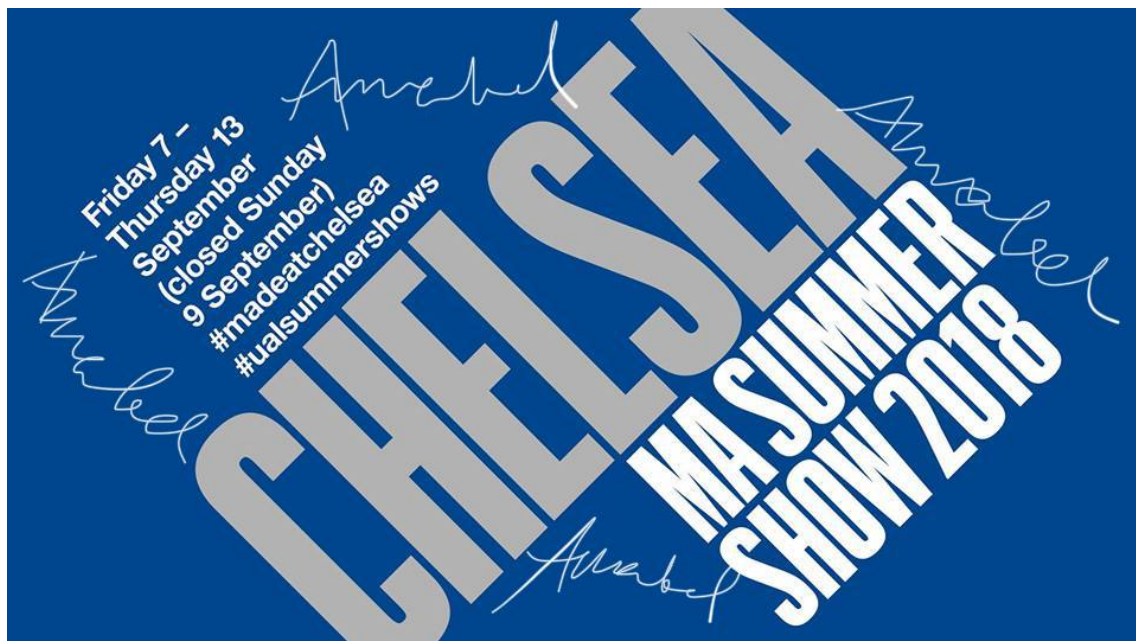


Location

You Tube London Mudlarking – The Saddest Thames Find by Nicola White

<https://www.youtube.com/watch?v=i1aqyXDQvRU#action=share>

Published 17 December 2018 (117,376 views on 28/6/19)



## SHAPE OF TIME

Private view: Tuesday 12 June, 5 - 6pm

Exhibition continues: 13 June - 13 July 2018

**Annabel Ludovici Gray, Cred Roy, Emma Starkey, Karen Tronel, Robin Woodward**

*Curated by Dolores Cheng, Carla Gimeno Jaria, Simonna Guo, Ruby Lau, Livia Liu, Raffaella Matrone, and Chris Wang*

History usually unfolds through residues or evidence which corroborate that it existed. The possibility of its forgetfulness or the finitude of things themselves, according to the French philosopher Jacques Derrida, have nurtured the archive desire, that is to say, the human need to secure the past or whatever we can no longer see. Likewise, the human ability to reimagine the past relies upon the archive, here being a symbolic representation of the physical remains and living memories. Therefore, the modes through we perceive different moments of history are subject to our accessibility to these archives.

*Shape of Time* attempts to re-think the ways in which a part of the history and its archive can be activated within the exhibition space while also questioning the human perception of the changing time. In particular, this exhibition aims to enhance the history of the current building of Chelsea College of Arts from a contemporary angle. At the beginning of the 19th century, this building was part of the Millbank Penitentiary, shaped in an hexagonal architecture, hosting Britain's first national prison and the largest in Europe, whose system endeavoured the reinsertion of criminals. Later, in the early 20th century, the building was transformed into the Royal Army Medical College, becoming a centre of post-graduate training in military medicine and research.

The evidence of this particular history still exists in different bodies: the building itself, media and textual documents or living memories. Nevertheless, instead of using archive material to build up a linear historicization of the building of Chelsea College of Arts, *Shape of time* presents contemporary works of five artists from the MA Fine Arts program who attempt to embody and revisit the memory of the building in different ways. Through paintings, site-specific works, sculptures and performance, Annabel Ludovici, Cred Roy, Emma Starkey, Karen Tronel and Robin Woodward introduce their personal interpretation of this history to trigger a wider exploration of the ways through which humans can visualise past time.

The site-specific works are used in different contexts within this exhibition to stress the performative condition of time and space. *Deflatable concrete idea #1 to #31* (2018, Cred Roy) are performative sculptures built from recycled and organic materials which recall the ghost of things they once were, as their residues are trapped in time and space when casted in concrete. Similarly, as the sculptures go through an organic process of drying, the final result is never the same. Cred Roy will create a sculpture daily, as a repetitive act embedded in the exhibition, trying to frame the idea of labour in relation to the history of the building and the decay of the present time, together with the unpredictability of the future of this building.

The British  
Museum

**Arts**  
Students'  
Union

**ual:**

## Special event: Modern art, ancient inspiration

Friday 8 June 2018, 18.00–21.00  
Great Court and galleries  
Free, just drop-in, unless otherwise stated

Welcome to an evening of free, drop in performances, workshops, music and talks curated by students from the University of the Arts London responding to the theme of how ancient art can inspire the new.

### Related exhibition

#### Rodin and the art of ancient Greece

Until 29 July 2018, Room 30  
Discover how ancient Greek sculpture inspired Rodin to set a radical new direction for modern art. £17, Student ticket £14  
*Sponsored by Bank of America Merrill Lynch. Organised with Musée Rodin, Paris*

### BP Lecture Theatre

**The role of the ancient in inspiring the modern**  
BP Lecture theatre, 18.30-19.45.  
The birth of 'modern art' over 150 years ago was considered revolutionary at the time, but it was largely inspired by objects of traditional and ancient design. A panel of experts including British Museum Trustee and UAL Chancellor Grayson Perry explore this subject at this special discussion. £5 (Students/Members: £3)  
Tickets available at the Great Court tickets desk.

### Great Court

#### DJ set

Great Court, 18.00-21.00  
*DJ She Got Soul* uses classical music, hip hop, R & B, soul, funk, baile and atabaque bringing together the old and the new to create a Rodin-inspired set list.

#### Pop-up themed bar

Great Court, 18.00-21.00  
Enjoy Rodin inspired food and drink at a pop-up bar in the Great Court.

#### From Scratch

Great Court, 18.00-21.00  
Just as Rodin was inspired by the powerful expression conveyed through the sculptures of the Parthenon, this workshop will encourage you to create new art from your own inspiration. Carve into lino blocks, experiment with colours, textures and layering, creating new art from old.

#### Archaic problems, modern updates

Great Court, 18.00-21.00  
Rodin brought Greek figures and their stories into a new modern context. Use augmented reality to revisit these figures in a special digital installation.

#### Pink&Hancock Embroidery

Great Court, 18.00-21.00  
Drop in to this fun embroidery workshop with Pink&Hancock Embroidery and create a Rodin inspired piece of stitch.

### Rooms 16, 17, 18 & 23 (Ancient Greece)

#### Illness of illusion

Room 23 18.00-20.20  
This installation explores ancient Greek sculpture and mental health through the representation of the body; portrayed through the use of life size cardboard cut-outs, videography, performance art and typography.

#### The Need to Touch

Room 17, 18.00-20.20  
Study the forms of the Nereids (female spirits of sea waters) using charcoal on paper at this hands-on drop-in workshop. Then, recreate the form as maquette using memory and imagination, using Rodin's preferred material - clay.

<https://www.flickr.com/photos/suarts/sets/72157696249240121>

<https://www.youtube.com/watch?v=i5wZx73DKtE>

# HOPE<sup>2</sup>

MA FINE ART  
UAL CHELSEA COLLEGE OF ARTS

Battersea Arts Centre (BAC) is an arts and community centre in Southwest London, once Battersea's Town Hall now a Grade 11\* heritage building. BAC recently became the guardian of the Wandsworth Museum collection, forming the BAC Moving Museum.

The pilot project with 7 MA Fine Art students from Chelsea College of Arts explores exhibiting the Wandsworth Museum collection within Battersea Arts Centre. The exhibition explores how objects and stories from the past can generate art and give Hope to the future. The seven Chelsea students have chosen objects from the archive which resonate with their current art practice, developing new ideas for their work.

The Hope<sup>2</sup> exhibition takes place around the building and further embeds the knowledge of an investment in the BAC collections within the organisation and BAC community.

This exhibition is supported through the Museums & Universities Partnership Initiative through the National Co-ordinating Centre for Public Engagement.

Students - Weichung Lu, Annabel Ludovici Gray, Irene Pouliasi, Cred Roy, Monika Tobel, James Sirrell, Gardenia White. Working with Sue Ridge - Chelsea UAL and Lucy Parker and Meg Peterson from BAC.



*The Wandsworth Collection*

Private View: 11<sup>th</sup> May 2018  
16:00 – 18:30

Exhibition runs:  
11<sup>th</sup> – 21<sup>st</sup> May 2018  
Monday – Saturday  
10:00- 20:00

Battersea Arts Centre  
Lavender Hill, London  
SW11 5TN

[www.bac.org.uk](http://www.bac.org.uk)

**BATTERSEA**  
**ARTS CENTRE**

**ual:** university  
of the arts  
london

**BAC MOVING**  
**MUSEUM**

## SOUTH BANK CENTRE—LONDON

10 APR 2018 – 29 APR 2018

Step into a world of care, craftsmanship and bravery, illuminating the original hopes for Southbank Centre's 1960s buildings and the legacy that thrives today.

*Concrete Dreams* celebrates the reopening of our cutting-edge brutalist buildings with an exclusive glimpse into the world of the performer.

Join a free backstage tour to discover the rich history and behind-the-scenes secrets of the venues through installations, audio-visual content and previously unseen archives.

<https://londonvisitors.wordpress.com/2018/04/10/exhibition-review-concrete-dreams-at-the-southbank-centre-10th-april-to-29th-april-2018/>





CHELSEA COL-  
LEGE OF ARTS  
MA FINE ART  
INTERIM  
SHOWS  
PART 1 - P.V  
APRIL 26TH  
OPEN 26TH +  
2 7 T H  
PART 2 - P.V  
MAY 3RD  
OPEN 3RD -  
4 T H

ual: university  
of the arts  
london  
chelsea





## Featured Event: FRIDGE Group Exhibition | London, England January 18, 2018

by Irene Pouliassi

***'FRIDGE', heating up the art world!! In mid-December 2017 a team of nine international artists from the Masters of Fine Arts program at Chelsea College of Arts...***



Entrance to the 'Fridge' exhibition, Seven Sisters, London... joined by a guest underground artist from the local community, took over a debilitated refrigeration unit and transformed it into an art exhibition. FRIDGE, opened for one night only in Seven Sisters, North London on the 12th of December, was a creative project within which the artists re-appropriated an abandoned building, bringing it back to life. It all started when the group, consisting of British, European and International artists, came together to accomplish a “live project”, a project that would situate their practice in London, aimed at the city’s art scene audience. The space, fittingly nicknamed FRIDGE and known for its illegal parties over the summer of 2017 within the London underground rave scene, was offered to the artists as an experiment to elevate the underlying ethos to something more intrinsically creative. The vast, abandoned ice-cream fridge turned into exhibition space in North London wasn’t without its challenges. Already contained within the FRIDGE were a number of installation-based and decorative artworks from parties and festivals in the past. Each artist was free to interact with the artworks and the space as an extension of their own artwork, creating a new amalgamated fusion born of appropriation and spatial interaction. Battling refuse, debris, the cold, the dark and the intermittent erratic electrical supply, each artist integrated their work creating unique, site specific, creative responses.





**Weicung Lu** displayed three sculptures of marine life, placed in used kitchenware with twinkling lights. It's what people usually have in a fridge, transformed in a way to be more monumental by the artist.



**Annabel Ludovici Gray**, working towards a piece for this short-lived show in a unique setting, said that impact and quick installation were concerns, given a three-hour show with limited access. Site-specificity and spontaneity of location focused her energy and physical agility. The resulting 'Tower' was a temporal piece measuring 8', composed of discarded empty cardboard boxes stacked irregularly to the point of collapse, displaying instability. 'Tower' related to the local community where the show FRIDGE was housed, referencing homelessness and vulnerability and represented as a temporary lightweight and transportable shelter.



**Gardenia White** stated that this exhibition was an excellent opportunity because, in addition to a display of collected works of art from different art styles and ideas in one single show, it turned an abandoned place into an art show. Gardenia showed a piece of work made of canvas burned strips. Each one of them had been burned from their edges, as well as from inside. This work is a manifestation of all innocent souls that are driven by violence or war. The white canvas presents the purity of innocence, while the hole made from burning shows the absence of these souls. The artist wanted to make this work as a memorial to the innocent lives of victims of the war in Iraq, as well as victims of the bombings in London, Paris, Manchester and any place around the world that has been hit by violence. This work 'Purity' hangs down loosely from all to floor in strips 320cm x 16cm.




**Ezra Vazirally** aimed to create a piece that seemed like it came with the FRIDGE. The materials that are used, canvas, pigmented inks and acrylics, are framed by ever-changing L.E.D. lights. "The piece was created by throwing and moving the canvas whilst it was wet around the studio. The bright colors and pigments of the canvas came about in connection to my Indian roots, by bringing the traditions of Holi, the festival of color and spring, whilst also bringing a bit of consumerism by adding the LED lights.



**Robin Woodward:** “Working on finding what it is to be human, how the body copes under stress and whether I, as a human, could self-institutionalize myself into a different state of being.” 'Clay Head' sees the artist fold and mold a block of terracotta clay around his head. He starts by leaving the clay to sit in position so as to mold itself. He then starts to manipulate the clay removing his ability to see and breathe. The body reacts to these conditions to become something further, a fight or flight situation. The body is transformed into a being not represented as the artist. Themes appear within the atemporal sculpture such as self-harm, torture, and themes of horror, manipulation and play.[Facebook](#)[Twitter](#)[Google+](#)[Share](#)[Comment](#)

**Side Room Solo Show**  
**Chelsea College of Art**  
May 2017



**SIDE ROOM**

**ANNABEL  
LUDOVICI GRAY**

**OPENING**  
THURSDAY 11th MAY  
Private View: 6-9pm  
(UNTIL TUESDAY 16TH MAY)

[www.sideroom.co.uk](http://www.sideroom.co.uk)  
[info@sideroom.co.uk](mailto:info@sideroom.co.uk)  
[facebook.com/sideroomgallery](https://facebook.com/sideroomgallery)

CHELSEA COLLEGE OF ARTS  
16 JOHN ISLIP STREET  
LONDON SW1P 4JU