



FEDERICA DI CARLO

Federica Di Carlo, ha studiato all'Accademia di Belle Arti di Roma, Bologna e Barcellona.

Vive e lavora a Milano (Roma, 1984).

Nel suo lavoro spesso Federica Di Carlo collabora con scienziati e fisici di varie parti del mondo per la realizzazione delle sue installazioni.

Statement

L'osservazione degli equilibri del mondo è alla base della ricerca di Federica Di Carlo e viene utilizzata come dispositivo di dissoluzione di forme e di valori archetipi per rompere gli argini del pensiero precostituito e penetrare in nuovi territori di conoscenza.

Indagando il concetto di **confine** come limite ma anche connessione tra l'esistenza, l'essere umano e la natura, da anni affronta l'elemento della **luce** (installazioni, foto, video, performance) come primo confine in assoluto con il quale entrare in relazione.

Nelle sue installazioni, spesso ambientali e percettive, questa luce diventa materia, media, che modula attraverso la conoscenza e lo studio delle leggi della fisica e del meccanismo della visione per parlare di quelle zone d'**interferenza** che la scienza tende a rifiutare perché fuori dai schemi prestabiliti. Questi paradossi diventano per la Di Carlo materiale d'indagine e riflessione su significati altri quali contenimento, attraversamento e sconfinamento tra noi ed il mondo.

La **fisica**, entra ed esce continuamente dai suoi lavori per essere trasformata in forme poetiche, dove la sua meccanicità è spesso svelata e annullata così dall'opera stessa.

Personalì | selezione

2018 | Flow, Triennale di Milano – Il tempo delle donne, Corriere della Sera, a cura di Mariano Furlani, Milano

2018 | We Lost The Sea, Arsenale della Marina Regia, a cura di Simona Brunetti, Palermo

2017 | Waves- L'Ascensore, a cura di Giuliana Benassi, Palermo

2017 | The sea is blue because you want to know why the sea is blue, Tour de la Babote, Montpellier, Francia

2016 | I See, I See – Galleria Asa Nisi Masa, Roma

2015 | Talk - I See I See, smART - Polo per l'arte, Roma

2015 | Irradiazione, Galleria Borghini arte contemporanea, Roma

2015 | Video-documentary - Mind the limes, Galleria Muga Multimedia, talk Angela Rorro (curatore G.N.A.M, Roma), Simona Brunetti (conservatore del Museo MAXXI, Roma) e Giuliana Benassi (curatore indipendente) Roma

2015 | Performance, Mind the limes, Set Up Fair, Bologna

2014 | Riflessione diffusa, Cinica Gallery, Palazzo Lucarini (Trevi Flash Art Museum), Trevi

2013 | Jump Across the Universe©, Sala Santa Rita, Roma Capitale, Roma

2011 | Performance -The Jumpers, Fabula in Art, Museo San Salvatore in Lauro, Roma

Collettive | selezione

2018 | Post Water, Museo Nazionale della Montagna, a cura di Andrea Lerda, Torino

2018 | Taxidermy, a cura di Leonardo Petrucci e Barbara Reggio, Roma

2018 | The Quest of Happiness, Serlachius Museum di Mänttä, a cura di Maria Stella Bottai e Lorella Sacco, Finland

2018 | Women, GABA.MC, curated by Antonello Tolve, Macerata

2017 | Encovention Europe: Art to Trasform Ecologies, 1957-2017, Museum De Domijnen, a cura di Sue Spaid, Sittard, NL

2017 | Inscape Rooms-La vita della mente, Istituto Svizzero, a cura di Giuliana Benassi, Roma

2017 | Video-Through my mother's eyes, MAXXI, in collaborazione con Fondazione Mondo Digitale, Roma

2017 | Performance TIA, MAXXI, Cinema Tiziano, a cura di Anne Palopoli, Roma

2016 | Open show studios - MASS MOCA Museum, North Adams, Massachusetts, MA-US.

2016 | Premio Francesco Fabbri per le arti contemporanee Ved., a cura di Carlo Sala, Villa Brandolini, Pieve di Soligno (Tv)

2016 | Transfusioni #2, Federica Di Carlo/Luca Maria Patella, Archivio Menna-Binga, Roma

2016 | There is no place like home, Ponte Marconi, Roma

2016 | Palomar, Dimora Artica, Milano
2016 | From the City, Galleria A plus A, Venezia
2014 | Performance Platform Lublin festival, Poland.
2014 | Accesa!, Palazzo Parissi, Monteprandone, Italy.
2014 | Art is Real, una collezione impermanente, Palazzo Pasquino, a cura di Silvia Litardi e Guendalina Salini, Roma
2013 | Bang, Video art festival of Barcelona, Centre d'Art Santa Monica, Barcellona, Spagna
2013 | Factory, Pelanda – Museo Macro Testaccio a cura di Costantino D'Orazio, Roma

Prize, Residency, Workshop |

2018 | Noa Noa residency, Bali, Indonesia
2017 | The Spur Project - The Bureau des Arts et Territoires, Montpellier, Francia
2016 | Studio MASS MOCA Museum, North Adams, Massachusetts, MA.
2016 | Combat Prize, Menzione speciale, Museo G. Fattori, Livorno
2015 | Residency, #BoCS, Martedì critici - Alberto Dambruoso, Cosenza
2015 | Premio – Arte nel giardino di Irene Brin, terzo posto, in collaborazione con la Galleria Nazionale d'arte moderna e contemporanea di Roma
2015 | Un'opera per il castello, finalista, Museo Castel Sant'Elmo, Napoli
2014 | Off Site Art, a cura di Veronica Santi e Rodney Durso, L'Aquila

Publications |

2018 | Italy and the Environmental Humanities. Landscapes, Natures, Ecologies, Serenella Iovino, Enrico Cesaretti and Elena Past, Published by The University of Virginia Press
2017 | “Ecovention Europe: Art to Transform Ecologies, 1957-2017”, Sue Spaid, Print edition ©2017 Museum De Domijnen Hedendaagse Kunst
2017 | Bocs Art - Residenze artistiche internazionali a cura di Alberto Dambruoso Annalisa Ferraro, Manfredi Editori
2016 | I See, I See – Federica Di Carlo, Prinp editoria d'arte
2016 | Combat Prize 2016, Museum G. Fattori, Livorno
2015 | Arte in costruzione – a public art project for L'Aquila, UAO Edition, L'Aquila
2015 | Un'opera per il castello, ARTE, M edizioni, Napoli
2015 | Vestiges, Yard Press, Nero magazine, Roma
2014 | Federica Di Carlo, Edizioni Marte, Marchesi grafiche, Roma
2013 | Who Are You?, Nolib, Milan.
2012 | Premio Ora, Marcaprint, Ancona.
2012 | CO. CO. CO. - Como Contemporary Contest, Como.
2011 | Fabula in Art, Il cigno GG edizioni, Roma.

Articles |

<http://www.federicadicarlo.com/press-online>

<http://www.federicadicarlo.com/press-on-paper>



STATEMENT

My work seeks to reconnect humans with observation and a deep perception of nature. The observation of world balance and the phenomenon of nature is the basis of my search.

It is a way to dissolve shapes and archetypes in order to break the boundaries of preconceived thoughts and penetrate new territories of knowledge.

I investigate the concept of boundary as a limit but also a connection between our existence, and the universal balance that human beings have to nature.

For years I have dealt with the element of light, as a first-ever border with whom to relate. In my installations, often environmental, this light becomes medium, which modulates through the study of physics laws and the mechanisms of vision. I address the interference zones that science tends to reject because of our established patterns. These paradoxes function as investigative material in my practice.

Cassandra's window |

Cassandra's eye series/ digital printing on adhesive film, white window, neon, 65 x 150 cm, Palermo, 2018

Cassandra's window, fa parte di un corpo lavori ispirato alla leggenda della sacerdotessa Cassandra, custode del tempio di Apollo fu condannata dal Dio Sole a prevedere terribili sventure, senza essere mai creduta sino al giorno in cui si fossero avverate. L'artista immagina Cassandra affacciarsi a una finestra e **profetizzare con gli occhi porzioni di cielo alterato**, inquinato, dal colore rossastro e con nuvole iridescenti (non naturali per la composizione chimica e fisica della nostra atmosfera). Disperata per la profezia che i suoi occhi le avevano rivelato, stacca con rabbia l'anta della finestra ma posandola a terra, nota che sul vetro persiste l'apocalittica scena profetizzata di quel tempo futuro incerto.

Sconvolta, scrive a mano sull'incavo laterale tra il legno e il vetro l'ineffabilità della sua condizione:

"Invano il dio fece sì che profetizzassi e da coloro che soffrono e si trovano nelle sventure, sono chiamata sapiente; ma, prima che soffrano, per loro sono pazza."

Cassandra's window, è un dunque un lavoro che parla di percezione, di cambiamento climatico, di un tempo fisico e mentale altro. Il lavoro è stato sviluppato dall'artista a seguito di conversazioni con fisici atmosferici della NASA e dell'MIT sulla situazione atmosferica attuale. Tali approfondimenti l'hanno portata a ipotizzare che in un lontano futuro, ma forse nemmeno troppo lontano, l'atmosfera non conterrà più particelle di acqua, bensì solo sostanze inquinanti che l'uomo ha immesso nel cielo.

Queste di porzioni di cielo alterato, esasperato nelle sue iridescenti rifrazioni di luce immortalate nella visione di Cassandra, sono la metafora perfetta del ruolo premonitore della scienza; paragonando i numerosi messaggi inascoltati di ricercatori e scienziati al mito della profetessa troiana di fronte a una umanità-società in preda a una grande cecità.





Cassandra's eye | National Museum of the Mountain, Turin, 2018

Materials: three digital prints on transparent adhesive film applied to the museum's windows; quotation printed inside suspended plexi-glass sheet

In creating this work the artist was inspired by the legend of the priestess Cassandra, guardian of the temple of Apollo who was condemned by the god of the Sun to foresee terrible misfortunes, without ever being believed until the day these came true. On semitransparent plexi-glass slabs, portions of weathered sky, with surreal colors, protract and flex towards the viewer. Following conversations with atmospheric physicists, Federica Di Carlo exasperated the refraction of light in the earth's atmosphere, hypothesizing that in the distant future it no longer contains particles of water, but polluting substances that man has introduced into the sky. Cassandra's eye reflects on the premonitory role of science and compares the unheard messages of researchers and scientists to the myth of the Trojan prophetess.

Scientific Explanation /

It might sound a little extravagant, but there are research methods in the field of atmospheric physics and climate in which we try to estimate the amount of particles like dust, volcanic ash and fumes present in the atmosphere just by looking at the colors of the sunsets reproduced in famous paintings. The basic idea is that a greater quantity of particles in the air is able to change the color of the sky, something that can be seen with the naked eye and that the painters were able to grasp, inserting it into their works. The atmosphere can contain sometimes imperceptible substances, both gas and particles, emitted from natural or anthropogenic sources produced by vehicular traffic, by power plants and industries, by the processes of energy production, and more. These pollutants are able to "soil" the air in cities, making it sometimes unbearable. But they can also be "climate altering", substances that are capable of changing the temperature of the planet in the first place, but also the atmospheric circulation and other processes of the earth's climate. In recent decades, the overall effect on climate of the increase in greenhouse gases such as carbon dioxide and some particles of carbonaceous origin (the famous "black carbon") is warming, which has assumed global reach. It is useful to understand that, in most cases, taking actions aimed at improving air quality in cities is also useful for mitigating global warming. In both cases it will be our health that will take advantage of it

Elisa Palazzi

Researcher at the Institute

of Atmospheric Sciences and Climate of the National Research Council (ISAC-CNR), Turin





ἄκραντα γὰρ μ' ἔθηκε θεοσπίζειν θεός
καὶ πρὸς παθόντων κὰν κακοῖσι κειμένων
σοφὴ κέκλημαι, πρὶν παθεῖν δὲ μαίνομαι

Invano il dio fece sì che profetizzassi e da
coloro che soffrono e si trovano nelle
sventure sono chiamata sapiente; ma, prima
che soffrano, per loro sono pazza.

*Alex. fr. 11 Sn. = 62 g Kn. = Plut. Praec. gerend. reipubl. 821
b (che indica come parlante Cassandra).*

We Lost The Sea |

Materials: 6 cisters, lights, Palermo's sea water, wind, 10 m of pier, 300m2, 2018

the work was promoted by the Fondazione Mondo Digitale and produced by the production company Snaporazverein

We lost the sea is the representation of a loss. The loss of the sea and its natural and symbolic universe; of the inspiration that unites man and nature; of the harmony that moves the life cycle of the earth; of a universal order that is increasingly compromised and subverted by capitalist interests of exploitation of environmental resources. *We lost the sea* is a scenic device, a theatrical machine that is not afraid to show its tricks and its gears but that, on the contrary, seeks in the artifice its poetic dimension. In this imaginary theatre, the observer's point of view is obliged, frontal with respect to the work and even inside it. The auditorium takes the form of a pier, projecting element from the mainland that allows you to live a close, inclusive experience of intimate relationship with the work that, materially and conceptually, relates in a synthetic way to the complexity of nature. Synthetic is the material of the **cisterns** for the collection of rainwater that instead collect, inside the installation, the water of the Palermo **sea**. Synthetic is the **wind** that, generated by machines, simulates the **breath of the earth**; synthetic and artificial breath like the movement of **light** that it triggers, making the sheets of mylar move. The artist's gaze is synthetic, reproducing and compact within the limits of the scenic space a large and composite system like that of the **water-air-light cycle**, highlighting its constraints, **suffering and apnea**.

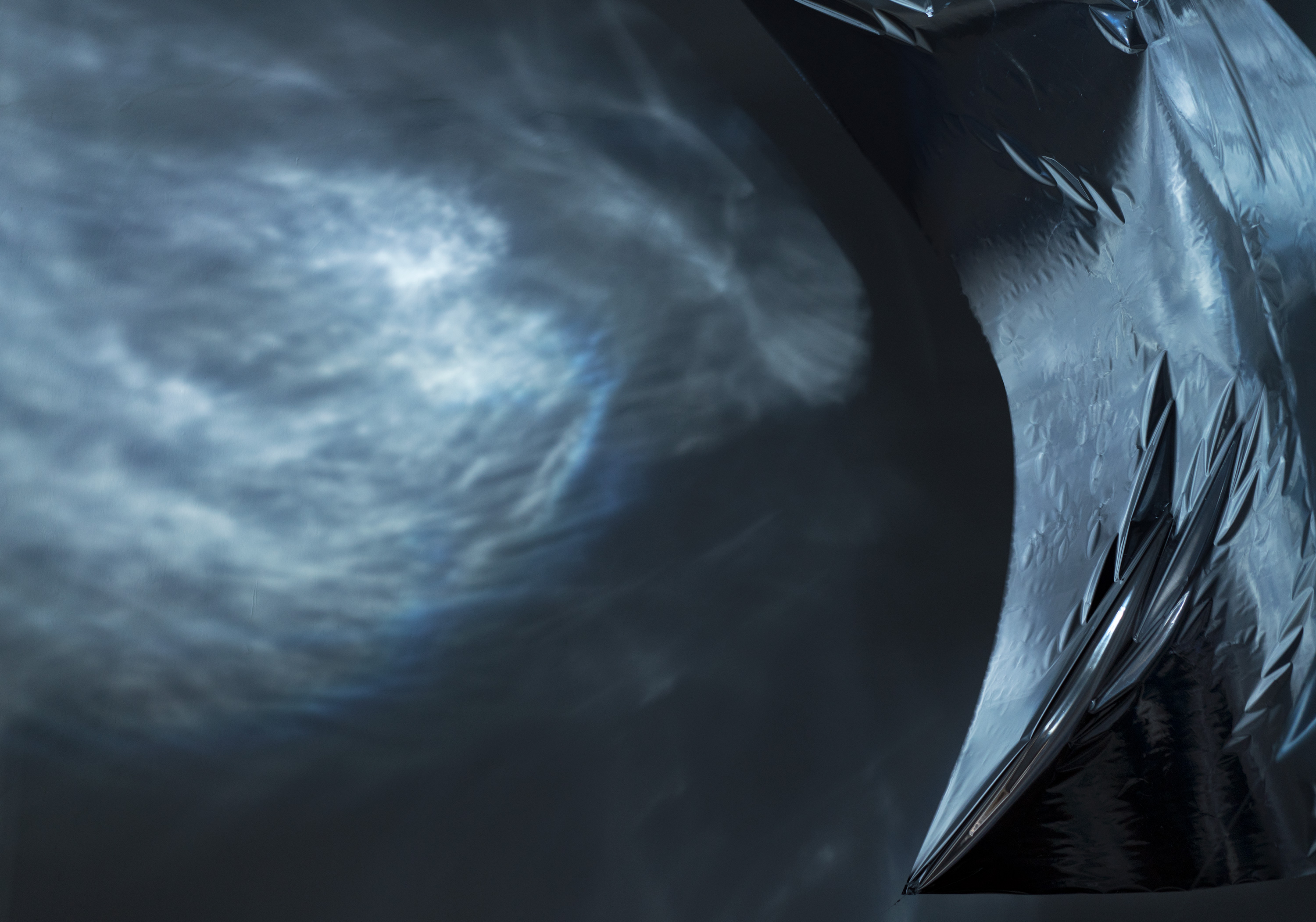
We lost the sea is a **cry of alarm, an act of denunciation of a collapsing ecosystem**, an invitation to become aware of it, forced to abandon the comfort zones of our individualisms, of our romantic idea of an imperturbable nature and at the service of our emotional and intellectual certainties. Finally, *We lost the sea* is a work on Palermo, on the difficulty of supplying water resources in a territory, such as Sicily, which functions as a system in itself, geographically and culturally isolated from an entire "continent".

* The kinetic installation *We lost the sea*, is designed for **15 people at a time**. Depending on the number of people and therefore the mass inside the work, the reflections of light and the movements of the silver kites are modified. So **the viewer influences the work and lives a personal and unique experience**, every time.

photos credits: Lorenzo Bacci











"The sea is blue because you want to know why the sea is blue",

The Bureau des Arts et Territoires welcomes in residence the Italian artist **Federica Di Carlo** within the European project *The Spur ETACEC 16-18*, in partnership with the *Atelier Brousse*.

Always interested in the concept of boundary, in the last year the atmosphere and the sky have become the main subjects of the artist's research. Starting from scientific assumptions, Federica asks herself and asks ourself about philosophical questions related to the relationship between man and nature.

During her period of residence, starting from the blue arbitrarily attributed to the city of Montpellier, the artist went to ask to local citizens and scientists why this city was considered blue.

Most of the answers were "for the color of the sea and sky". The sea and the sky are visible limits that unite and separate everything on earth; they dilate, shrink, invade, and define the space around them according to specific physical laws.

Di Carlo so, wondered how a colour could be transformed into a border and how, on the other hand, natural physical boundaries such as sky, sea and atmosphere could change a concept.

She began her research, going to dialogue with two types of scientists in the Montpellier city, those who observe the universe from the earth and those who observe the earth from the universe: Astrophysicists of the Laboratoire Univers et Particules de Montpellier and Engineers in processing, analysis and representation of spatial information of the Station de Réception Directe GEOSUD.

Using for the title of her project a haiku written by Jack Kerouac, "*The sky is blue because you want to know why the sky is blue*" where the word "sky" is replaced by "sea", *Federica Di Carlo* invites people to deepen and investigate the theme of the border starting from the simple question that is made since children, why the sky and sea are blue.

"The sea is blue because you want to know why the sea is blue", is the final title of the participatory event that the artist conceived for the city of Montpellier.

The artist under the *Bureau des Arts et Territoires* and in association with the *Astronomical Society of Montpellier*, has succeeded to open to the public just for one night, the ancient Astronomical Observatory of the city **la Tour de la Babote**, monumental historical tower of Montpellier originally built in the 12th century and unknown inwardly by most citizens.

Performance | **"The sea is blue because you want to know why the sea is blue",**

Link: <https://www.federicadicarlo.com/copia-di-mind-the-limes-set-up>

The public was invited to travel through the Babote Tower as a performative experience, physical and knowledge's boundary, finally accessible.

Inside the two main rooms (the Nicolas Montviloff room and the Pierre Vauriot room), people was welcomed by scientists in blue coats, (with whom the artist collaborated during his two months of residence) and invited to talk, discuss and discover new points of view on the theme of the "boundaries".

At the end of this route, in the upper hall of the tower, people was invited to take a poster created by the artist as a moment's trace, which is represented a "*blue marine-atmosphere*", so defined by Di Carlo.

The image that may look at the same time a sea-sky seen from above, its actually a picture of an interstellar cloud, shot in black and white by a space telescope, which Federica has modified by adding the shade of Blue that has identified with the Montpellier's city.

From this first blue atmosphere, Di Carlo has generated a new body works where the atmosphere of Montpellier is crushed and tightened with a clamp, together with a oyster shell fossil that the artist has found on the French coast.

Scientists |

Bastien Nguyen-duy Bardakji

Ingénieur d'études en traitement, analyse et représentation de l'information spatiale



Co-funded by the
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of the European Union





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Euroregión Pirineos Mediterráneo





FEDERICA DI CARLO | LA MER EST BLEUE PARCE QUE TU VEUX SAVOIR POURQUOI LA MER EST BLEUE









Sculptures | "Out of Blue"

Variable sizes, shell fossils, vice, atmosphere-marine blue printed on acetate, 2017

The title "Out of the Blue" is inspired by the English way of saying "out of the blue" to indicate something that happened in unexpectedly or suddenly (or both).

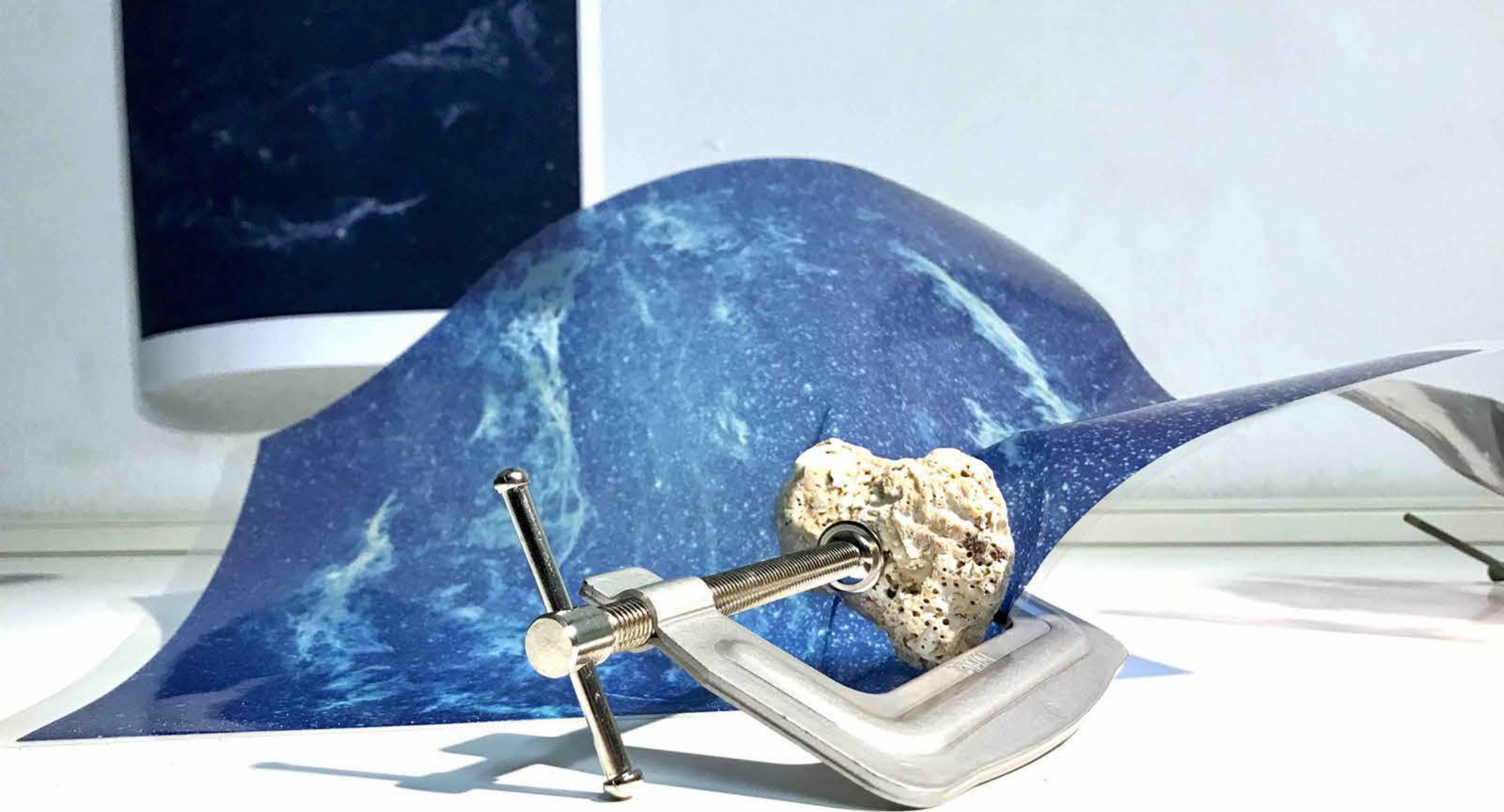
In this series of sculptural works, I visualized an atmosphere that does not exist, where sea and sky are united like two lovers, and that I called " [atmosphere-marine blue](#) ".

These [blue sea atmospheres](#) are finally narrow and bent along with **shell fossils** (similar to meteorites), found on the French coast, from metal vises to meet the point of breaking, tension between materials.

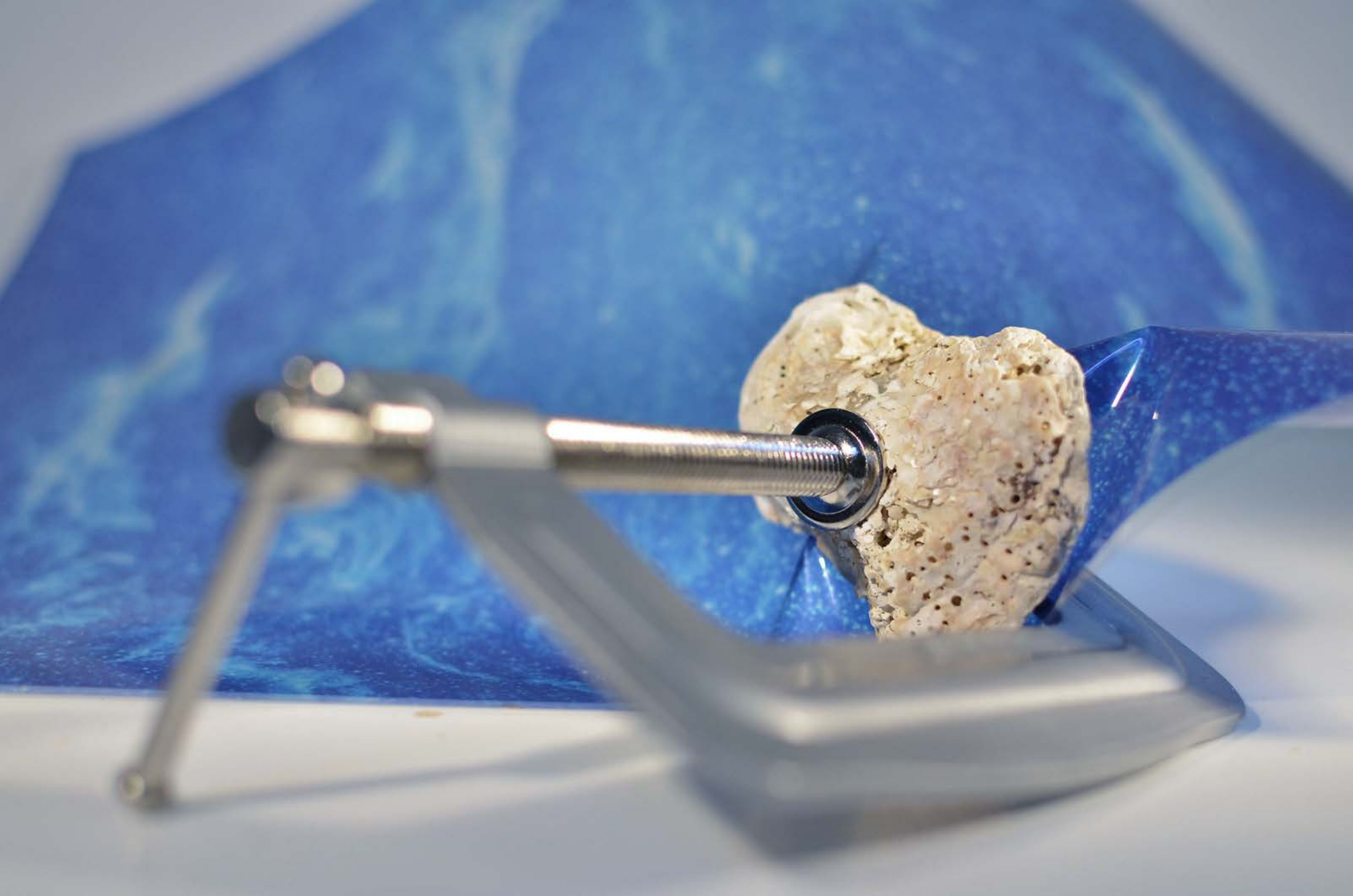
The various blue sea-atmospheres, apparently terrestrial, are actually portions of star atmospheres, which the astrophysicists from the Particle Department at the University of Montpellier donated to me. Usually these images of nebulae in the universe (interstellar agglomerations of [dust](#), [hydrogen](#) and [plasma](#) 'visible' to the scientists only thanks to the light in the universe), they are taken by their telescopes in black and white and then be colored in followed up by special programmes.

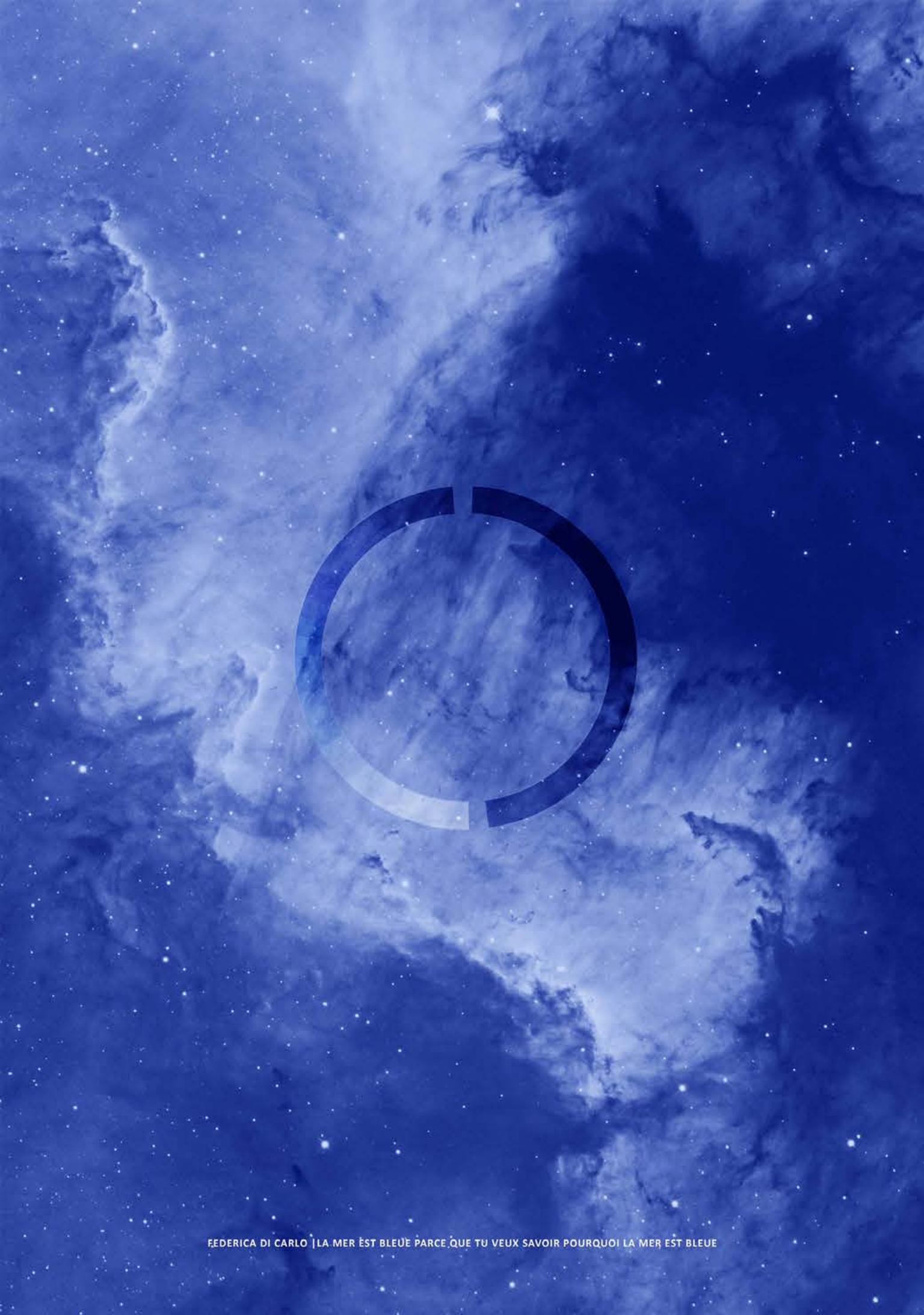
The choice to add a certain 'blue' filter (different from that of scientists) is associated with a series of symbolic reflections, born from studies on this colour in the artistic and scientific field.











FEDERICA DI CARLO | LA MER EST BLEUE PARCE QUE TU VEUX SAVOIR POURQUOI LA MER EST BLEUE



Performance - Flow |

Materials: cosmic rays, green lasers, image from Hubble on screen, sound, 2018

Theatrical adaptation of the installation Flow - created inside the **Teatro dell'Arte of the Triennale di Milano** for the Corriere della Sera by Mariano Furlani.

The audience saw the image of a star exploding on the central screen placed on the stage of the theater, while a narrating voice told how our existence was determined by the death of the stars*. When the image disappeared, the installation was activated; every time a star exploded in the universe and its cosmic rays fell into the theatre, the work lit up green lasers and the sound of a gong was diffused into the environment. (This is thanks to a particle detection tool, really present in the room, built in collaboration with the physicist Francesco Bevacqua.

This work is a reflection on life, death, transformation, the work creates an intimate moment, a live encounter with the universe and with what is constantly happening outside our planet.

** Each atom in our body comes from a star that exploded. The atoms in our left hand probably come from a different star than those in our right hand.*

It's one of the most poetic things in physics.

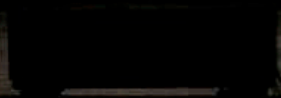
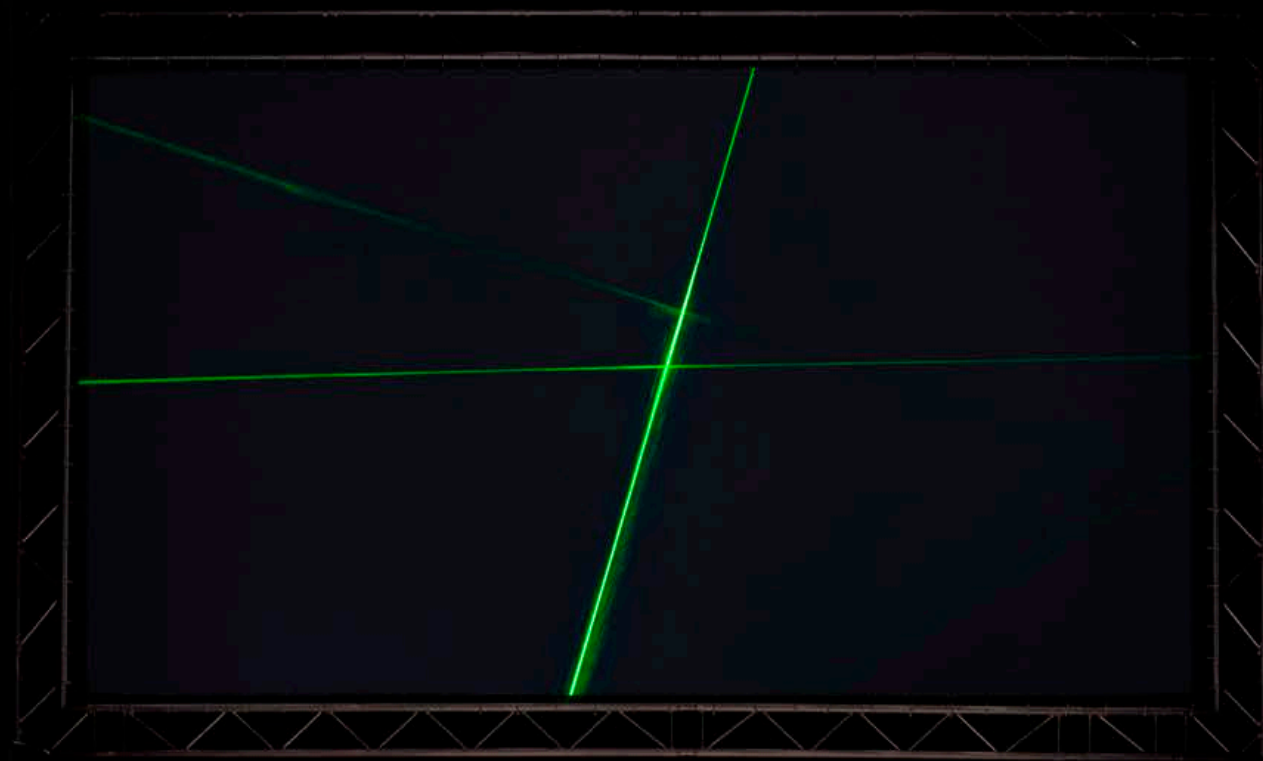
All of us could not be here if the stars had not exploded, because the elements concerning evolution - such as carbon, nitrogen, oxygen, iron - were not created at the beginning of time but were created in the nuclear furnace of the stars.

So, The stars were kind enough to explode so that we could be here now.

We are, dust of stars.

photos credits: Jacopo Nocentini





FLOW

Materials: cosmic rays, violet lasers, crystal ball, 2016-

“Flow” is an installation that tell about life, death, border’s areas, connections, transformation and about how everything around us its made by the flow of particles.

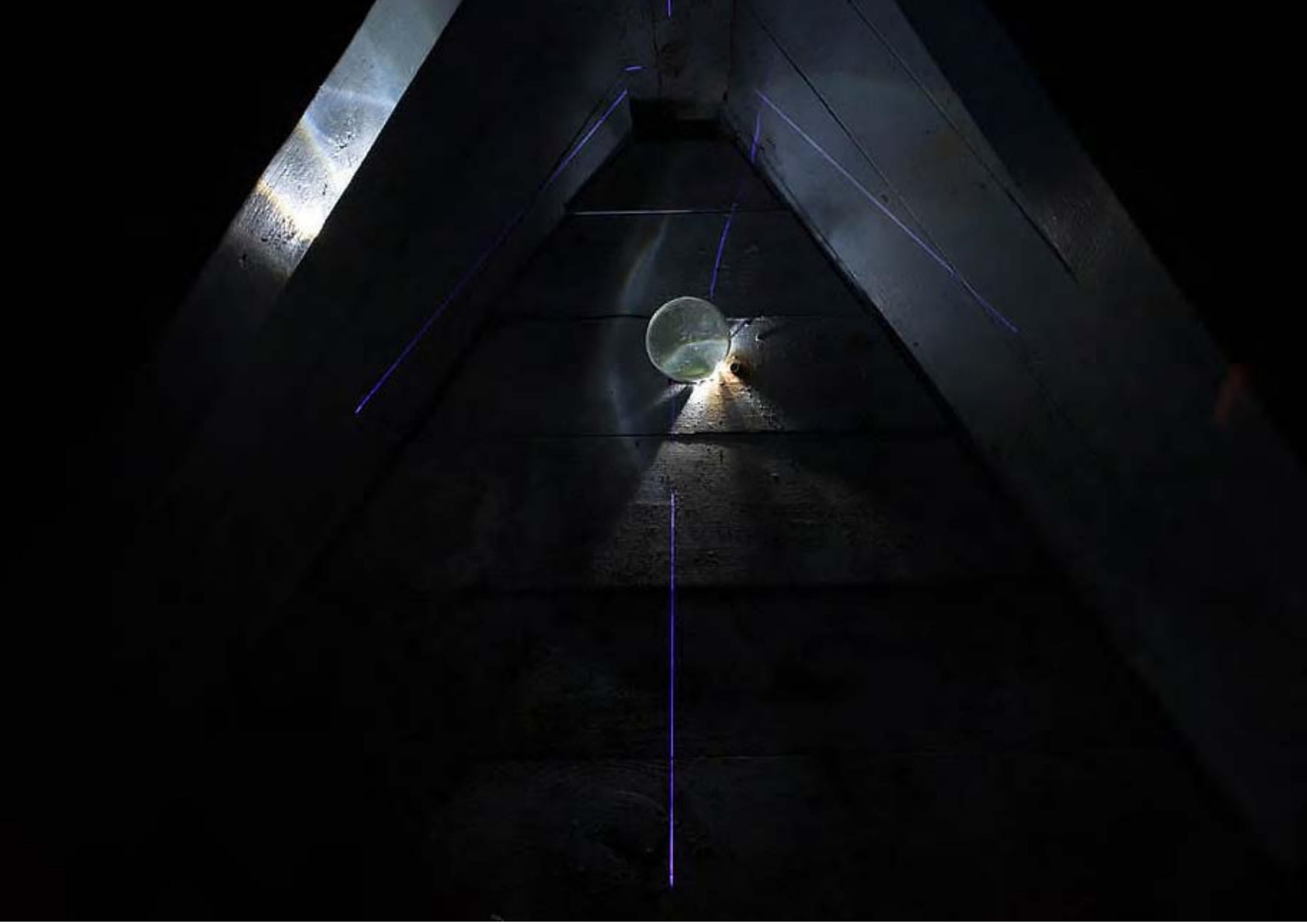
The title is inspired by the terms used in the quantum mechanics theory, to define the processes of creation and destruction of particles that “tend to exist” in various places and times only when it “flow” there.

This work literally puts the art in hand of the universe’s energy and creates a real-time connection and reflection with it.

In fact, the environmental installation, comes to life, **by the activation of violet laser and the production of a gong’s sound, only when a star dies in the universe** and the cosmic rays pass through the atmosphere, arriving “on-air” in the area where its placed the work. This happens thanks to the presence of a detection’s muon, a scientific instrument (Muon physic) born in collaboration with the physical Francesco Bevacqua.

Physical inspiration:

Cosmic rays are particles produced by the destruction of a star but also from issue of a black hole or the sun itself energy, which are transformed into a shower of radiation, dropping every second on every square centimeter of the earth.

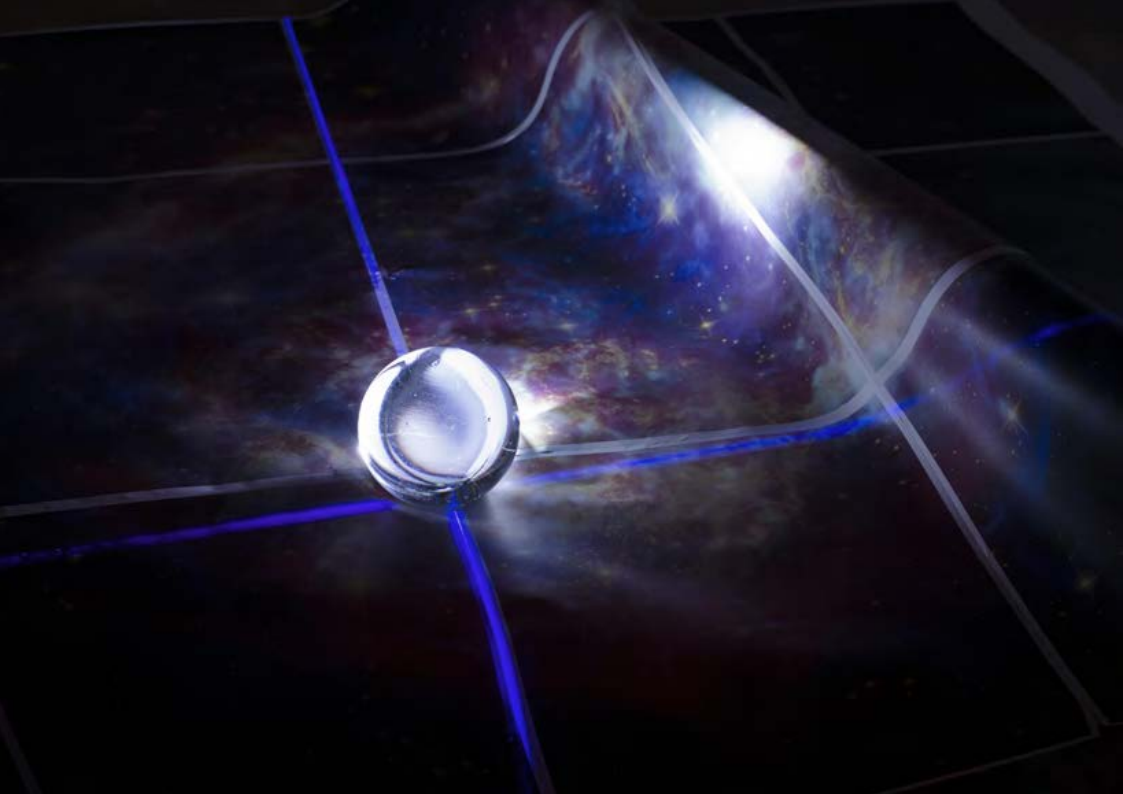




FLOW | installation view on a fishing boat, during the show - There is no place like home - Rome, 2016



FLOW | cosmic rays, crystal ball, lasers, NASA's image(NASA/JPL-Caltech/STScI/CXC/SAO) - Milan, 2017



Performance TIA

MAXXI, Cinema Tiziano, 6/10/2016

Its part of the three events by the **Maxxi Action-Interaction**: three appointments with the performance, where I was invited by Renaud Auguste-Dormeuil to be part of his project, Crossover, curated by Anne Palopoli: where he wondered in what ways the artists can steal a movie theater and act during the projection of a movie.

For eight minutes I had created a sensory short circuit between the audience and the film. I was interested by the fact that a film is nothing more than a projection of light and how this boundary was perceivable to our body.

I placed under the movie screen five concert lights, at eye level, which I turned on and off with an improvised rhythm while simultaneously being spread through the room, **the sun's sound recorded by NASA** (a very low frequency that resonates inside the body). **The audience was so blinded** and thus forced to listen the light's sound, creating an activation that reminded it the power, the relation, the vision of our eyes with this element that showing us everyday the world.

So, a moment of violence, of shock, of momentary blindness apparently negative... to be able to "look" beyond and listen for the first time something unknown, ancient, and usually inaudible, like the sound itself of our light, the Sun.

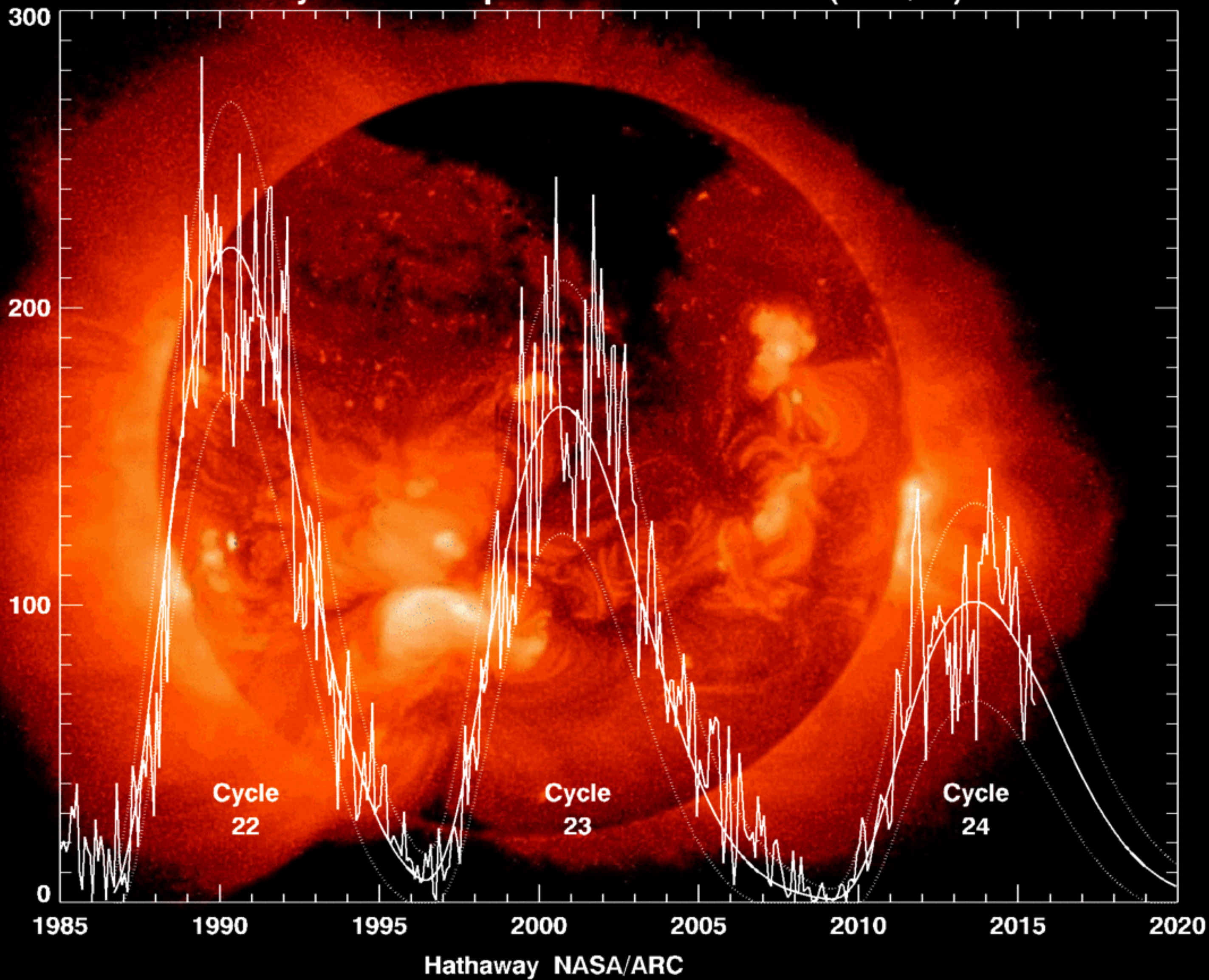
The title it was inspired by the temporary disorder call: TIA, transient ischemic attack, that causes the interruption of blood supply to a limited part of the brain and usually tends to persist for a period less than 24 hours. The symptoms vary from patient to patient, the temporary blindness is one of them.

to see the video and listen the sun's sound: <https://www.federicadicarlo.com/performancetiamaxxi>



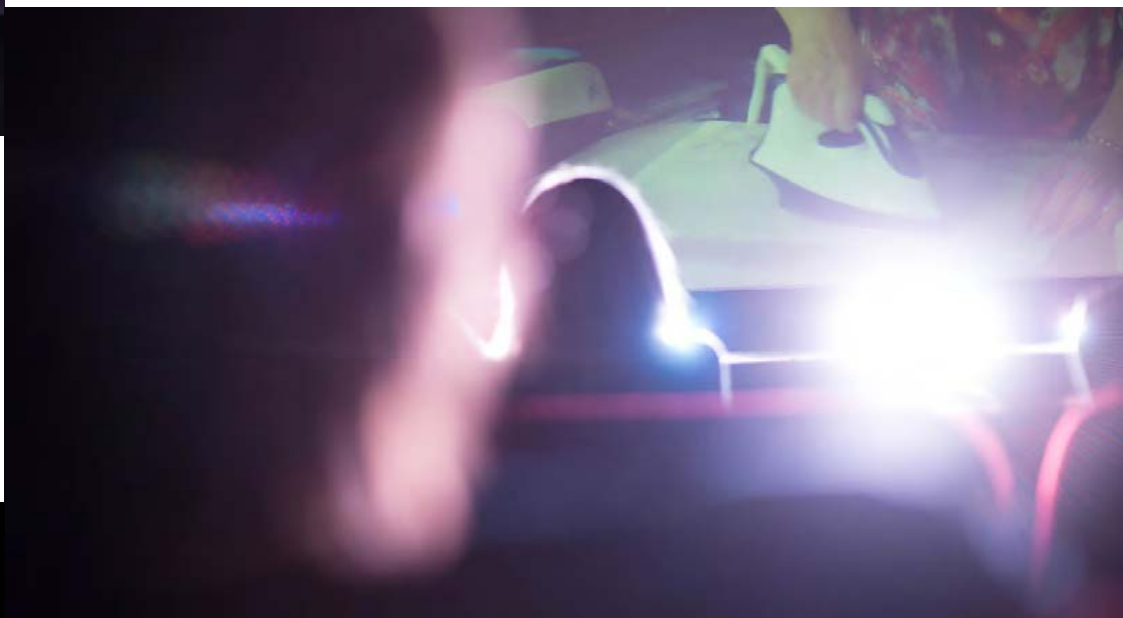
TIA | MAXXI, Cinema Tiziano, 6/10/2016 | credits@altrospazio

Cycle 24 Sunspot Number Prediction (2015/08)









Untitled/ The unbearable lightness of being, Swiss Institute of Rome, 2017

digital print on plexiglass or glass, grip

It is a series of reflections on the nature of light and on the global climate situation, generated by personal scientific readings, dialogues and collaborations with atmospheric physicists and also a reflection about the notion of boundary: What is a border? /What happens when we cross it? / What happens when we destroy it? / What if we try to control it?

The idea is to call into question, perhaps for the first time in human history, the archetype of the rainbow (a symbol of positivity present in all historical, literary, religious, anthropological documents) and transform it into a symptom of global warming caused by human “lightness”, but also by the violation of natural, ethical and symbolic boundaries between nature and man.

For this reason, I took a photo of a real rainbow’s fragment and created an X-ray of the sky on plexiglass, trapping it in a vise.

The fragility of the image in contrast with the vise instrument, which supports but threatens to grip at the same time the thin slab, symbolizes man’s attempt to control nature generating irreversible changes on the balance of the world.

The colours of the grips are taken from the colors that the NASA uses for the atmospheric measurements





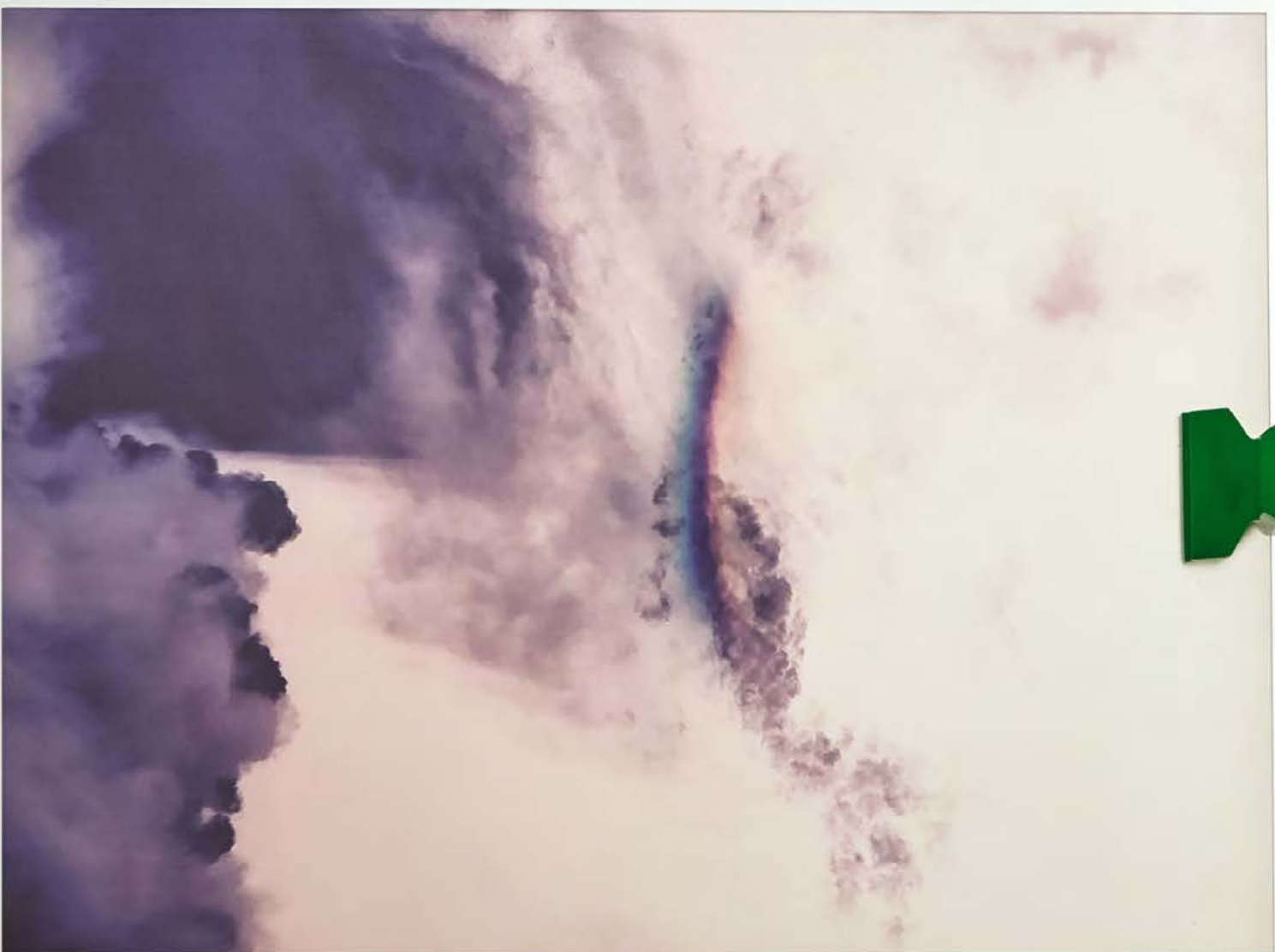












Untitled / The unbearable lightness of being | MASS MoCA, 2016
light, fan, atmospheric water, objects of glass, iridescent sheet, dimensions variable

This installation is part of the ongoing project **“The Unbearable Lightness of Being”**. It is a series of reflections on the nature of light and on the global climate situation and the notion of boundary, generated by personal scientific readings, dialogues and collaborations with atmospheric physicists. What is a border? / What happens when we cross it? / What happens when we destroy it? / What if we try to control it?

This environmental installation, wants to highlight in a poetic and perceptive way, the violation of natural, ethical and symbolic boundaries between nature and man; symptom of global warming caused by human “lightness”.

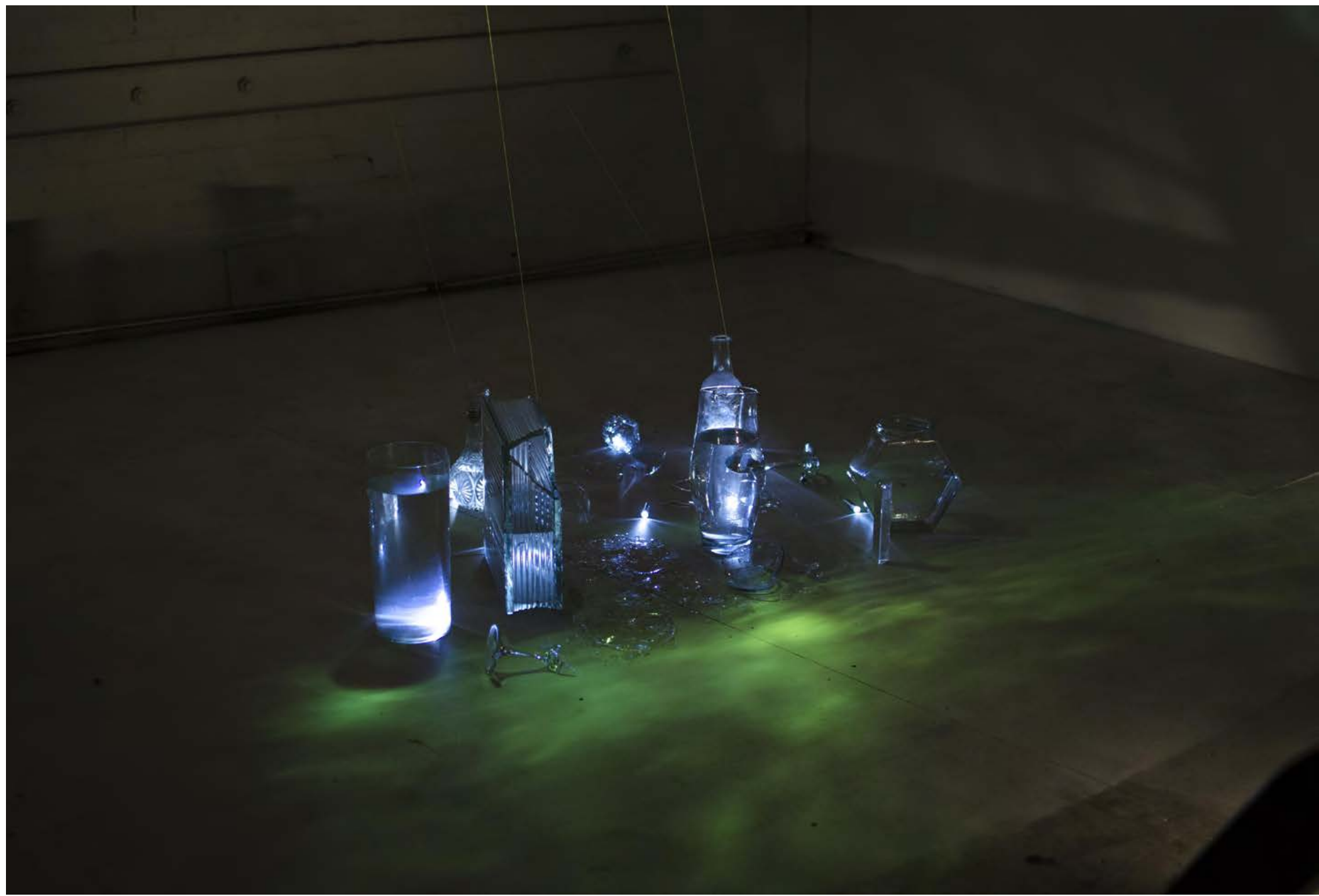
A translucent sheet, apparently suspended in space, that changes its color according to the light present in the environment. This sheet as if it were a kind of kite, floats and moves continuously due to a fan directed toward it. The extremities, are anchored to glass objects filled with water, (many of them broken or damaged), placed randomly on the floor preventing a hypothetical flight.

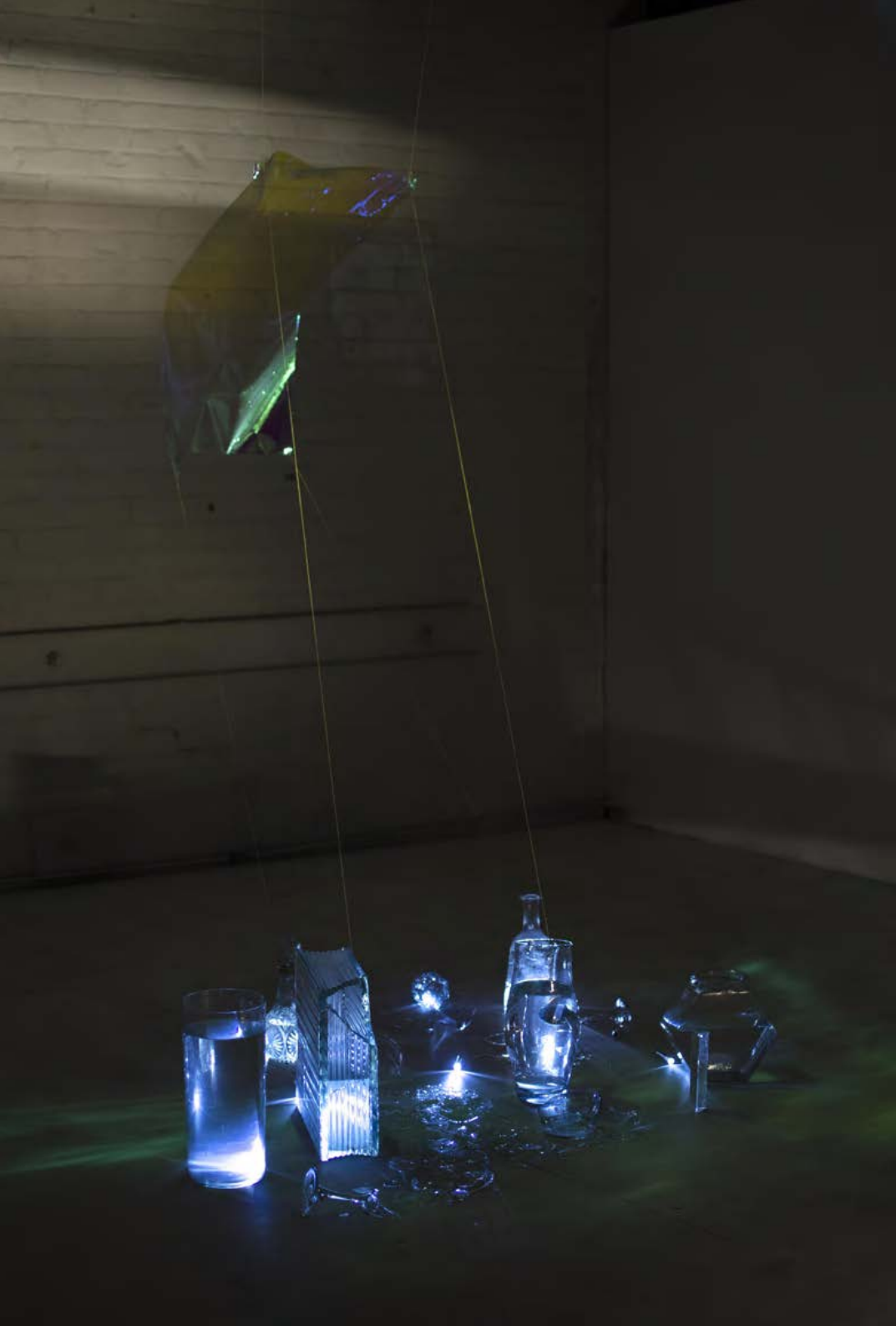
The glass elements are intentionally all household objects that man uses to contain the element of water. Inside of which its put (when its possible) water that comes from the atmosphere (like rain, snow ecc.).

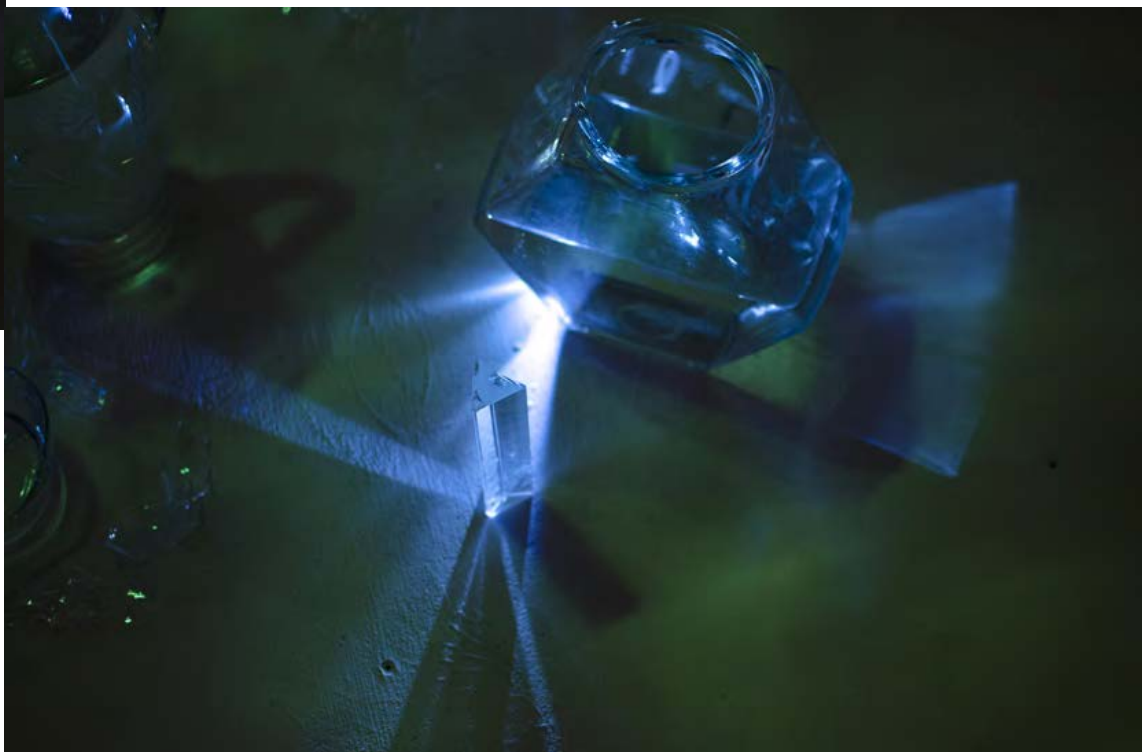
While, a projected light directed toward the sheet, creates a reflections of green light that change continuously shape in a sort of dance, for the entire environment (walls and floor). These reflections remind the shapes and atmospheric phenomena that we can see in the sky, like clouds or aurora borealis.

to see a short video: <https://www.federicadicarlo.com/theunbearablelightnessofbeing-museo>









Everything Is Illuminated

light, prism, mirrors, environmental dimensions | 2014

This site-specific installation, is a work that investigates once again the concept of border and the limit itself between visible and invisible.. The installation deceives the eye of the user, making believe that **overturned rainbow comes out from a closet** in a dark room. The shape resembles that of the human eye. Also throughout the room constantly resounds a strong background noise of crickets.

The environment created, apparently immaterial and welcoming generates after a prolonged time an opposite effect of estrangement and the absence

Physics inspiration: The visible spectrum is the portion of the electromagnetic spectrum that is visible to the human eye. Electromagnetic radiation in this range of wavelengths is called visible light or simply light. A typical human eye will respond to wavelengths from about 390 to 700 nm.[1] In terms of frequency, this corresponds to a band in the vicinity of 430–770 THz. The spectrum does not, however, contain all the colors that the human eyes and brain can distinguish.



Waves |

Environmental Installation | Light, prism, intermittent system, 2017, Tellaro

Light, prism, intermittent system, rubble, 2018, Palermo

The atmospheric phenomenon of rainbow is the protagonist of the installation: Waves.

The installation is part of the artist's research that has as its intention to create a step-by-step route in places close to the sea.

Taking inspiration from the bright floating buoys that are placed in the sea to signal a danger, Di Carlo transforms the small building in the center of the village into a lighthouse.

She appropriates of the intermittent light signal by using the immediate recognition of its communication system to invite us to reflect on concrete and urgent emergencies such as climate change and global warming on which the most influential government policies seem to show little interest.

By combining in one action, the waves of sea and light, the artist realizes a device capable of subverting the salvific and redemptive message that the rainbow is traditionally carrying. The atmospheric phenomenon is not here understood as a miracle to be admired or as a symbol of a new alliance between God and men. It does not ask to be admired or contemplated, and his vision does not stir in the spectator a sense of calm tranquility or serene fascination. The bright projection, with its dark intervals, to remember the blink of an alarm, invites us to think of the rainbow as a visible manifestation of the fragility of the cracked equilibrium between man and nature.

*In the Palermo's stop, the artist brings out the rainbow intermittently from the broken floor of the space. Brokenness, vision, apparition, wound, signal, light are the words that help us to describe the work and its directions. The floor surface of coloured majolica tiles is metaphorically shattered by the artist, reduced to rubble, almost revealing the potential irreversible environmental catastrophe that affects human existence if it does not remedy the drift of pollution.

Videos link:

Palermo <https://vimeo.com/250829332>

Tellaro <https://www.federicadicarlo.com/copia-di-the-unbearable-lightness-o-1>









Everything Is Illuminated#5

light, prism, mirrors, environmental dimensions | 2015

The refracted light through the aid of a prism, track on the corner of a wall a vertical connection's point. The work apparently immaterial and welcoming, plays on a sense of displacement caused by a loud sound of crickets that guides people towards the dark room. The vision is misleading, a double arch of rainbow appears in the space in a complete lack of reference points. The work that explores the boundaries of the visible and invisible relate the concrete reality with an archetype like the rainbow.







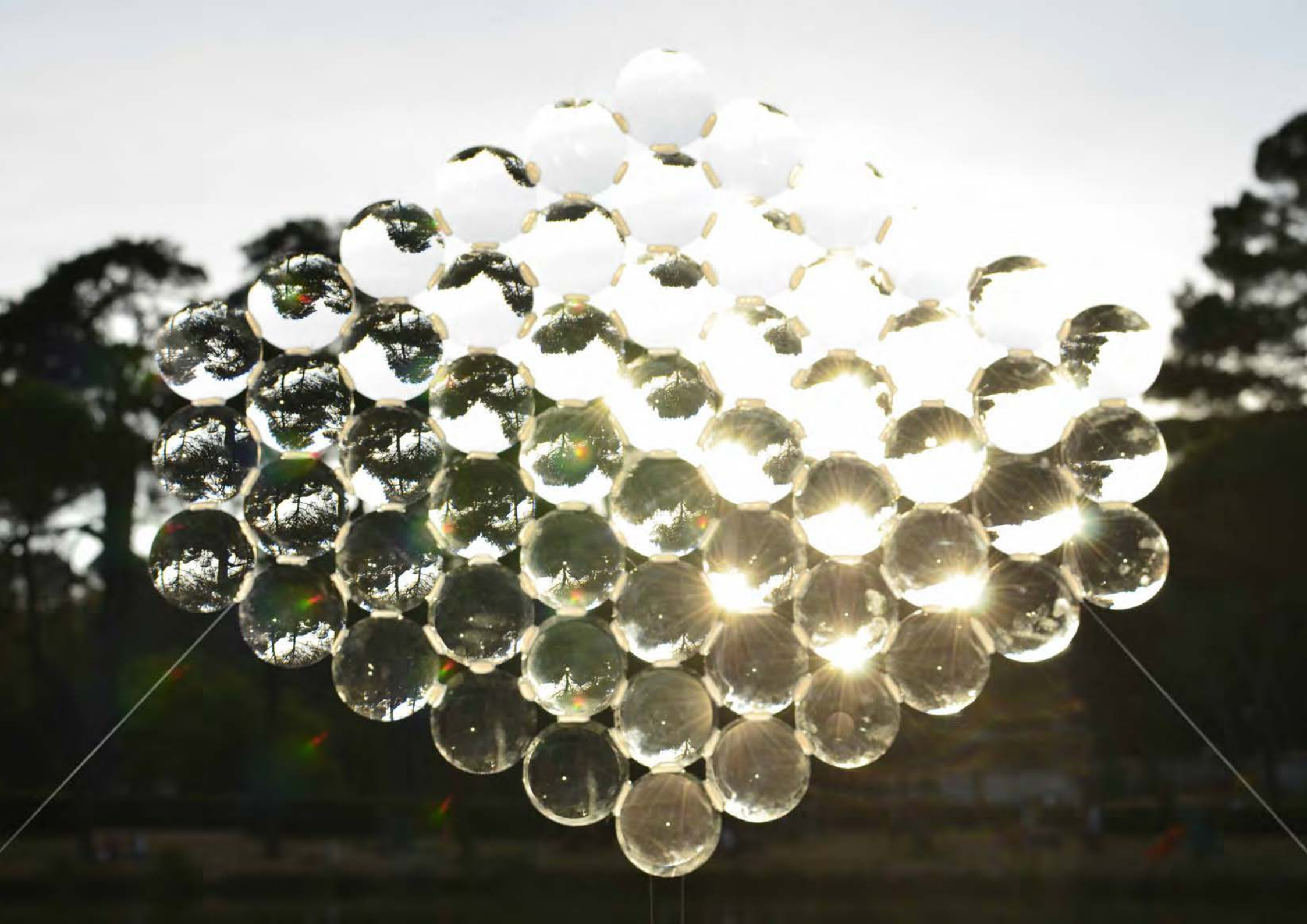
I See, I See#4

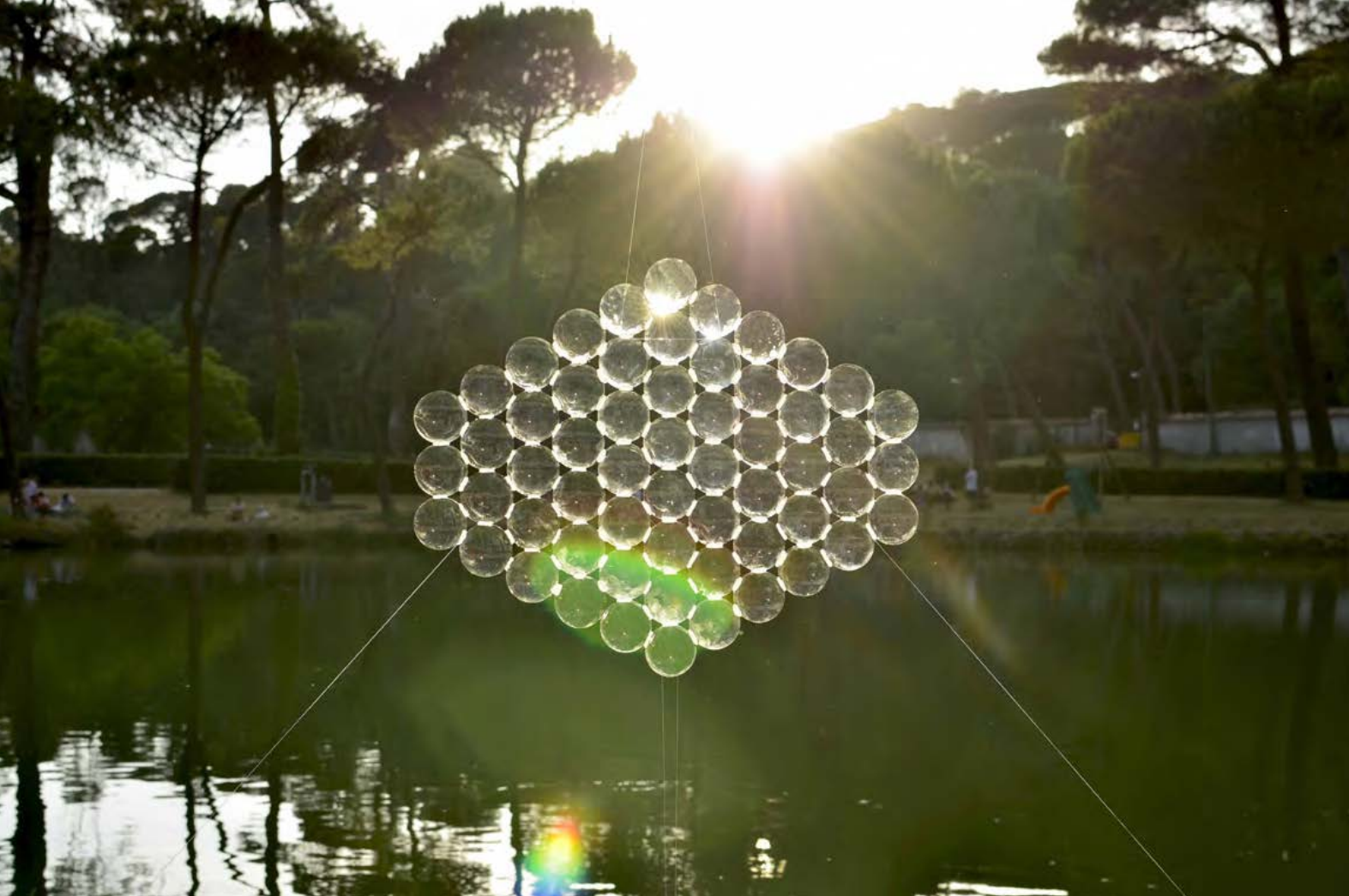
50 optical lens, sun light , Villa Ada lake, curated by Valentina G.Levi, Rome | 2016

The vision is the main sensitive filter that establishes a relationship between man and the world. In relation to reality the vision also determines the boundaries, establishing the spatial containment and, at the same time, can become a sensitive approach to an encroachment beyond the limits. The installation investigates the concept of boundary and relation between the gaze, the light and the point of view. The idea is to bring our eyes to all those **natural boundaries** that surround us, contain us and that there were before human's existence.

The work was **placed in the direction of the sunset**, when on the surface of the lake was created a straight light line. The golden line was going to interact with the work, showing small flashes of light like particle.

physics inspiration: A photon - is an elementary particle, the quantum of all forms of electromagnetic radiation including light. The photon has zero rest mass and as a result, the interactions of this force with matter at long distance are observable at the microscopic and macroscopic levels.





I See, I See#4, Villa Ada lake, Rome | 2016





*I See, I See#2,
183 optical lenses, 173 cm x 50cm x 2 mm
Bocs Cosenza | 2016*

I See, I See
video installation, 6,50" | 2016

This work explore the concept of vision through devices formed from assemblies of optical glass lenses, merged to form the surfaces screen. In this case the use of video its functional to rendering a “deferred” image, the creation of an additional screen between the world and the world images.

How many filters between seen and seeing, they act as generators of what Joyce would call “involuntary visions”, small epiphanies that are revealed to the observer through an optical instrument, the lens, which responds to the physical laws of refraction of light such as the unpredictability of the case and the external circumstances are reflected in it.

The invitation is to “to see a world in a grain of sand” as the sound of the video says - taken from the poem Auguries of Innocence of the English writer William Blake. The sea instead is the natural border with whom getting into dialogue, a macrocosm chosen to probe the small microcosms in it pleased, like little fragments of universe’s reality that turns and forces the eye of the beholder to a continuous movement of the point of view.

link: <https://vimeo.com/158926074>





video's frames, different light's moments in one day | 2016

**Ognuno prende i limiti del suo campo visivo per i confini del mondo
(Everyone takes the limits of own vision for the limits of the world)**

5 m, refractive written on the wall , Dimora Artica space, Milan | 2016

This is a site-specific work that I made for Palazzo Lucarini, Trevi (Ex-Flash Art Museum) and then readapt for Dimora Artica's space (Milan). I recreated on a wall of nine meters a phrase taken from the German philosopher Schopenhauer, (Parerga and Paralipomena, 1851) about the concept of perception.

A mirrored written of 5 meters, invites necessarily the viewer **to move to be able to read it**; the intent is to activate the observer that walking from right to left and from left to right, performs a physical action that affects its own visual perception. The work is complete only when these two moments coincide and the phrase is finally read it.

physics inspiration: Diffuse reflection - the reflection of light from a surface such that an incident ray is reflected at many angles rather than at just one angle as in the case of specular reflection. The visibility of objects, excluding light-emitting ones, is primarily caused by diffuse reflection of light: it is diffusely-scattered light that forms the image of the object in the observer's eye.





Diffuse measurement

Reflective written pre-spaced on wall, 8m x 25 cm, meter coil, 50 m, Archivio Menna-Bing, Rome | 2016

This site-specific installation was presented to the exhibition **transfusions # 2**, with the artist of the 70' **Luca Maria Patella**, in the Archives Menna-Binga (Foundation Menna's Rome space).

I wrote on the wall with the reflective adhesive material: **"I measure every day the rainbow's profile"**, under the phrase I anchored a meter coil wall to which the measuring marks have been erased. The written, by its physical conformation can never be read at a glance, but it requires the activation of the body and the iris of the audience related to it. Only moving through space and exploiting the element of light (natural or artificial, given by neon placed on the floor), it is possible to succeed in reading. This complementarity is the work itself, not the written.

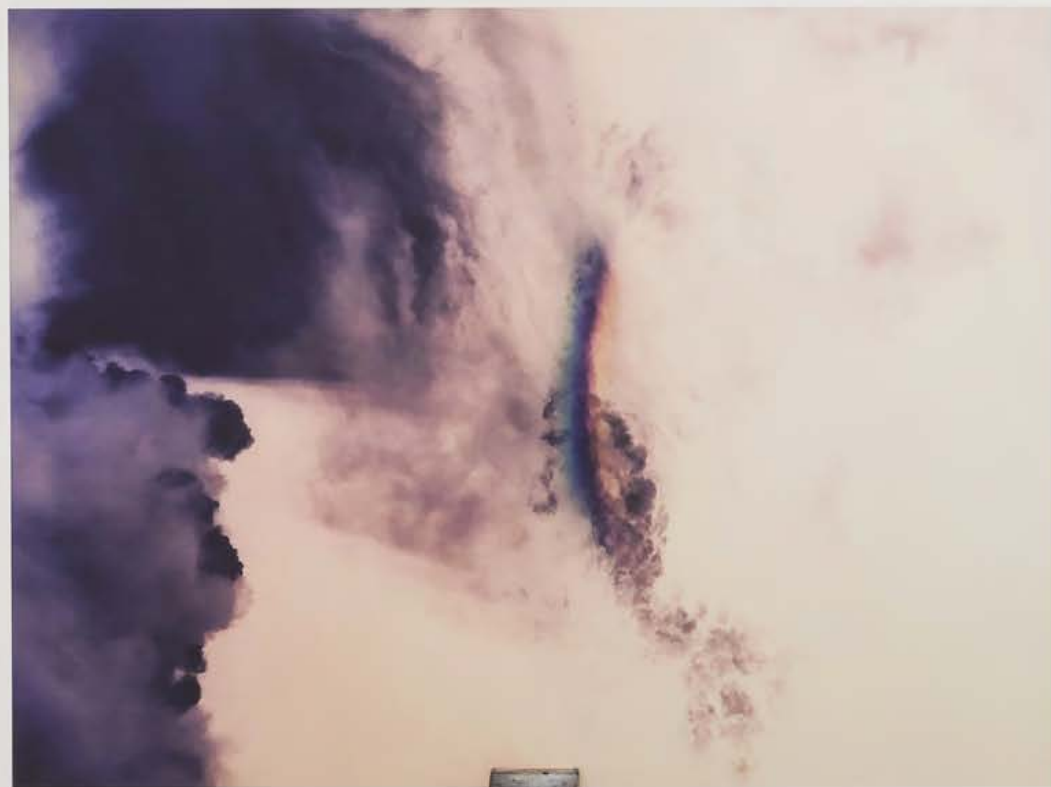
physics inspiration: law of "diffuse reflection", the mechanism that allows us to see the world, through the reflection of the light particles on the matter. The phrase implies a physical impossible action, in fact the atmospheric phenomenon can be observed only from the front.



MISURA OGNI GIORNO L'ARCOBALENO DI PROFILO



ONGOING PROJECTS





As in earth, so on heaven

digital print on plexiglass or glass (ongoing project from 2013)

It's a series of rainbows's photographs appeared mainly in Italy, that I started to collect from the 2013. The work was born by a reflection on the concept of visible and invisible borders, and on the dual nature of light as a physical element in relation to the archetype.

The intervention of these images consists in eliminating of the reference points in the landscape and overturn the rainbow itself, thus revealing its natural form, a circle, usually not perceived by a human eye that observes it by the ground. (The colors of the photos are the original ones and are not changed by the computer).

The photographs are printed on sheets of glass or plexiglass and placed near the windows so as to interact with the natural light of the place.

Physics inspiration: Snell's law (also known as Snell–Descartes law and the law of refraction) is a formula used to describe the relationship between the angles of incidence and refraction, when referring to light or other waves passing through a boundary between two different isotropic media, such as water, glass, or air.



Untitled#4 / As in earth, so on heaven, 70x70 cm, Rome | 2015





Untitled#2-3 / As in earth, so on heaven, 20x20 cm, Rome | 2015





Untitled#1/As in earth, so on heaven, 20x20 cm, Rome | 2012



Untitled#5/As in earth, so on heaven, 20x20 cm, Cervia | 2015

