

Ludovica Carbotta (Turin, 1982) lives and works in Barcelona. Her practice focuses on the physical exploration of urban spaces and the ways individuals establish connections with their surroundings. Her recent works combine installations, texts and performances to investigate fictional site specificity – a site-oriented practice that imagines fictional places or reinterprets real locations within fictional contexts, reclaiming the role of the imagination as a fundamental tool in constructing knowledge.

Her work was featured in the 58th International Art Exhibition of the Venice Biennale, *May You Live in Interesting Times* (2019), and has recently been presented individually at the MAMbo (Bologna), the European Pavilion at OGR (Turin), Sala Verónicas (Murcia), and the Fondazione Sandretto Re Rebaudengo (Turin). She has also exhibited in spaces such as Bombon Projects in Barcelona, Bündner Kunstmuseum in Switzerland, Marselleria in New York, Galería Marta Cervera in Madrid, and Careof in Milan, among others. She has received numerous awards and recognitions throughout her career and is also a co-founder of the *Progetto Diogene* residency programme and *The Institute of Things to Come* research centre.

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During the months the exhibition is open, a number of working sessions with children will result in the pieces being altered, moved and reconfigured in the room. The aim is to make the pieces portable so they can easily go outdoors. More information coming soon.

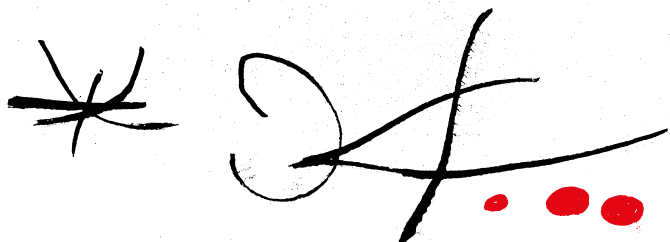
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how from here
Exhibitions series
curated by
Carolina Jiménez

**Next exhibition from
the series:**

Marwa Arsanios
13.11 –
18.01.2026



Fundació Joan Miró

Parc de Montjuïc
Barcelona

Centre d'Estudis
d'Art Contemporani

Espai 13

**Ludovica
Carbotta**
***Builders
of worlds very
similar to ours***

11.07 –
02.11.2025

With the collaboration of:

Sabadell
Foundation

Ludovica Carbotta

Builders of worlds very similar to ours

The city is the *locus* of Ludovica Carbotta's artistic practice. In her sculptures, performances, mobile architectural structures, drawings, writings and films, the urban environment emerges as a critical and tentative, even abstract, realm of experimentation or, as she herself puts it – perhaps more militantly – as a 'model'. A model for reinstating in it some of the many aspects of the 'right to the city'¹ in a context of monolithic consensuses in which these were too far removed from our hope that everyday life could be transformed by means of the self-management of space and time. Ludovica galvanises – perhaps more radically – a second way: that of self-construction. As a consequence of this, she sidesteps one of the prevailing conflicts in contemporary political thinking: the binarism between *model* and *way*.

To enter *Builders of Worlds Very Similar to Ours* is to enter a scene under construction. Or, rather, under reconstruction because even though the exhibition brings together newly created works, it has been conceived as a reformulation of a 2009 project, based on the persistence of a concern the artist has maintained since then: to bring to the fore how strange the spaces we inhabit are; to show how fictional —or constructed— the mechanisms are that shape our relationship with the urban environment. In other words, to expose how abnormal the normal is.

The exhibition title – in keeping with Carbotta's customary practice – is a key to decoding her universe, her 'worlds'. The word 'similar' is a declaration of intent, a camouflaged manifesto. Similarity excludes the copy or precise translation and resists both the enchantments of the unknown and the redeeming enticements of the new. In their place is an extensive array of relations of simulation, differentiation, distortion, identification,

disproportion, estrangement and parody. What the exhibition explores, what is left hanging, what is to come is the degree of similarity or dissimilarity with reality.

This mirage develops here through a number of dynamics. Firstly, there is the dramatic change in scale: the miniaturisation of archetypal transport and logistics objects, such as pallets and rubble sacks, and the enlargement of waste and rubbish that can be found on the street, an empty crisp packet, a straw and even some gel fingernails. Secondly, there is the use of shuttering: pieces of wood, props, supports and rickety scaffolding built during the exhibition installation are arranged around the room, along with packaging and protective material, though what it protected is unclear, or if indeed whether instead of providing protection it caused damage. Nor is it clear whether there are sculptures inside the shuttering or whether the sculptures are the shuttering. It could also be that once they were one thing and now they are something else, as exemplified by the change in use of the pieces of wood formerly employed to contain sand for Eva Lootz. Carbotta is not guileless with regard to the provision of charged references by the gesture. It is precisely in the traces that reality leaves behind in order to open itself up to the possible that she finds the distance or proximity needed for another imagination. Furthermore, just as she does not stop to check that she has all the pieces of wood she needs to build a ramp on the staircase, the pieces themselves are not concerned with featuring all the elements of the *originals*, be it the head of an ear or the bicycle of a wheel. This mismatch is especially important when it comes to questioning the forms of the predominant consensus built around childhood.

In recent times, Carbotta's works have been thrown – without a safety net – into the hands of children who test them, handle them and *adulterate* them by means of tools that they themselves can make. The works have become games and children's play areas. This playground aspect ties in with a line of artists, urban developers and activists such as Aktion Samtal, Group Ludic, Baroness Allen of Hurtwood, Ute Fritzsche, Cornelia Hahn Oberlander, Isamu Noguchi and Joe Brown, and of

course connects with the precepts of *The Model* by Palle Nielsen. However, Carbotta not only reactivates the legacy of those children's parks as speculative urban laboratories but also incorporates positionings and vectors that arise from examining those *models* from the standpoint of other contemporary feminist sensibilities.

In response to the current hegemony of a city that cleans, expels and tidies, Carbotta is especially alert in her work to the possibilities of playgrounds in the art system: those changes in use and forms of intervention, agency, authorship and patrimonialisation they bring into play. Her practice finds a place within the institutional framework as a strategic and provisional foothold from which to open an effective circulatory path to the city.

Richard Sennett wrote that in the city at least two factors block the transition to adulthood: families and communities. 'Unfortunately, the diverse city groups are each drawn into themselves, nursing their anger against the others without forums of expression. By bringing them together, we will increase the conflicts expressed and decrease the possibility of an event explosion of violence.'²

Disorder — protest, revolt, complaint — is, for Carbotta, the ground for creativity. Harmony and peaceful cohabitation with others will never emerge if we seek them by retreating into the probable. Consequently, each of the pieces has been conceived with a view to *working* based on action. The action that came before and the one that will come after. In the end, a model is only useful if it is used. Perhaps the first question to put to the exhibition concerns its utility. What is it for? The fact that there is no answer and no direction is disturbing and encouraging in equal measure. Carbotta's work requires an ongoing exercise of performative reappropriation that examines and stimulates forms of collective imagination. Its power lies in its open and changing nature.

Carolina Jiménez, exhibition series curator

¹ Henri Lefebvre, *Le Droit à la ville*, 1968.

² Richard Sennett, *The Uses of Disorder: Personal Identity and City Life*, 1970.