



Borca Project is a residency programme by Gianluca D'Incà Levis, curator of Dolomiti Contemporanee, a laboratory which has been working on valorisation of Dolomite's territory for many years through different sort of art projects.

We are in Borca di Cadore a former holiday village for Eni's workers. The largest structure of this kind in all Europe, with great cultural and architectural value. Desired personally by Enrico Mattei, it was created at the end of 50s and the beginning of 60s by Edoardo Gellner in collaboration with Carlo Scarpa. But while small villas and church are currently in use, summer camps have seen decades of neglect. And nature, as we know, in the mountains is particularly grasping, sooner or later it will have the upper hand.

Borca Project aimed to get the space up and running by assigning to Italian and international artists some building where to develop works that go beyond the idea of site specific; the mission considers to revitalise the structure by giving them a new range of use.

Sandra Hauser is one of the artist hosted in the summer camp. For the project she realised, amongst others Thàumazein, an installation made up of 15 thaumà, sculptures created with object trouvé which name comes from Aristoteles's concept of wonder/surprise as an aesthetic experience which activates a system of relations among object, its story and the artist's intimate area.

We ask her how the experience has been so far, and what has she thought for the intervention in the building.

"It has been very intense in all direction and characterised by a strong energy which even influenced the way I work, even after residency.

I am delighted to be part of Dolomiti Contemporanee and from the very beginning I was struck by the outstanding energy both of active sites and Gianluca D'Incà Levis's way of thinking. After the first visit to the former ENI Village, I immediately made up my mind to come back and begin to work in this place so full of material, mental and spatial inspiration.

The fact that I began working without a long period of thinking between impression and execution had a great effect on the artworks developed for Borca Project. I see my interventions as a perceptive and intellectual study about a mental, emotional, looming and full of past space, reopened after a long waiting.



Thaumàzein, Courtesy Sandra Hauser

Actually, all works reveal a strong emotional research component, completed in utter intellectual focus in my studio, a small shed in the middle of the wood. Every morning, after lighting up the stove, I left to take journeys through the 30.0000 square meters summer camps, with unknown destination. During these trips, I collected objects, images, memories, thoughts and emotions.

During my stay, I made three different works. The installation "*The school of measure*", a first facing with this new reality, "*The Patient – Investigation for a New Identity*", a work in progress still ongoing, and the *Thaumàzein*, a sort of mixture made up with images and sculptures in scale model about my feeling experienced at the former ENI Village.

Since I am one of the first artist joining the summer camp, I believe that, a sensitive and careful research, was important both for the space and for myself, without giving any preconceptions"

Visit www.progettoborca.net to know the forthcoming events and visiting modalities.

Ilaria Carvani