

TOMMASO CALABRO

ADELISA SELIMBAŠIĆ

The space in between

Curated by Delfina Pattacini

Opening
Wednesday, 2 April 2025
12 pm – 8 pm

3 April – 21 June 2025

Casa Grondona
Corso Italia 47, Milan

Parallel to the exhibition "Fulvia Levi Bianchi", on Wednesday, 2 April, 2025, Tommaso Calabro inaugurates the second contemporary Project Room in its Milan gallery with *The space in between*, a project by the Italo-Bosnian artist Adelisa Selimbašić (Karlsruhe, 1996), curated by Delfina Pattacini.

Adelisa Selimbašić, now based in New York, returns to Milan – a city that has welcomed her since her early steps, from her residency in Via Farini to her first solo exhibition – and embarks on a new phase of her artistic research, presenting a new series of works. Invited to engage in dialogue with painter Fulvia Levi Bianchi (1927–2006), Selimbašić transforms the body into a symbolic language that transcends mere physical representation, drawing on the archetypal motifs of the egg and the breast found in Levi Bianchi's work.

In Adelisa Selimbašić's artistic vision, the sense of inadequacy fades away, making space for a nonconventional perception of the body. The artist transfigures the idea of femininity, immersing herself in the complexities of existence. Her paintings evoke the aesthetics of social media, creating an illusion of intimacy and familiarity. Faces dissolve into undefined contours, facets of identity. Bodies meet, brush against each other, merge, and become archetypes of a generation, whispering stories.

Today, Selimbašić's research revolves around the need, desire, and tension of physical contact. Her works breathe within the folds of body positivity, sisterhood, and feminism, carrying within them an echo of shared humanity. The new series of paintings presented at Tommaso Calabro embodies a shift in perspective, a sculptural painting style suspended between color and the abyss that carves its depth. Monumental body fragments emerge as traces of an inquiry, dissolving into form. Surface and light dance together, leaving room for mystery.

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"I believe the body is a powerful tool of communication – the most innocent and unfiltered one we have left," says Selimbašić, emphasizing the body's value as a primordial language, free of mediation. Just as Aphrodite, the Muses, and the Nymphs transcended their physicality as mythical beings, so too do Selimbašić's figures now tend toward abstraction, dissolving into time until they become ageless.

Selimbašić treats color like a fluid – when the borders of the body fade, the image spills out, expanding beyond its form. Like a forbidden fruit, a melting candy on the tongue, her figures dissolve into sensation. The artist surrenders to a single act: indulging.

For Selimbašić, the essence of painting lies in what emerges through the process. *A gift to myself* (2025) – her first monumental close-up – privileges subtlety and suggestion over explicit representation. As the research revolves around sensuality and permanence, is moving beyond gendered perspectives to recognize intimacy as something boundless. It is an exploration of emotions – universal, yet deeply personal. In selecting her subjects, Selimbašić approaches the process as a shared dialogue. Inspired by the way sculptors shape bodies and manipulate light, she searches for illumination that is not merely representational – like sunlight in a landscape – but something embedded within the very fabric of the painting. Her *Flower* series (2025), an homage to Georgia O'Keeffe, embraces a soft, dissolving chromatic approach. True minimalism is not about simplification for its own sake, but about distilling meaning – understanding precisely what to emphasize and what to let fade.

"I don't see myself as someone who has found something, but rather as someone who is always searching." – Selimbašić

Working with a restrained palette, she mixes colors directly onto the canvas, allowing each hue to build organically, influencing the next. In *Sweet Treat* (2025), small visual clues guide the viewer's gaze to figures that seem encapsulated – contained within the frame yet poised to break free. Like the curated perfection of a life carefully constructed – where beauty masks untold stories – her paintings hint at an underlying duality. A sparkling necklace, a manicured nail: symbols of elegance that may also conceal hidden secrets.

Delfina Pattacini

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Adelisa Selimbašić (Karlsruhe, 1996)

Adelisa Selimbašić (Karlsruhe, 1996) is an Italo-Bosnian artist. She graduated from the Venice Academy of Fine Arts with a Master in Painting in 2021. She currently lives and works in New York.

Recent solo shows include: *Dust bunny*, Sara Zanin, curated by Michele Spinelli, Rome, IT (2024); *Perché è così difficile dichiararsi?*, Ipercubo Gallery, curated by Rossella Farinotti, Milan, IT (2023); *Beacon in the Bowery* – with Azuki Furuya, Fridman gallery, New York, USA (2023); *Fu desiderio che infine prende forma in un corpo* - Adelisa Selimbašić and Sara Lo Russo, Spazio Adiacenze, curated by Laura Rositani, Bologna, IT (2022); *Non ci incontreremo mai così giovani*, Ipercubo Gallery, curated by Luca Zuccala, Milan, IT (2021).

Among the group shows: *People, Places & Things*, Room57 Gallery, New York, USA (2025); *Soft Focus*, Bradley Ertaskiran Gallery, Montreal, CA (2024); *An Average Comet*, Harkawik Gallery, New York, USA (2024); *Embraced- A Lived Experience*, Rhodes Contemporary Art, London, UK (2024); *Le diable au corps*, Galleria Giovanni Bonelli, curated by Daniele Capra, Mantova, IT (2024); *Immaculate Heart of Margaritaville*, Nicodim, curated by Devendra Banhart, Los Angeles, USA (2023); Cremona Art Week, curated by Rossella Farinotti, Cremona, IT (2023); *Frammenti da lontano*, Galleria Mazzoli, curated by Giuliana Benassi, Modena, IT (2023).

She took part to artists residencies at: Fountainhead Residency (Miami, USA, 2023), Fridman Gallery (Beacon, USA, 2023), Centre pour l'art contemporain Essaouira (Essaouira, MA, 2022) e Via Farini (Milan, IT, 2021).

OPENING TIMES

Tuesday – Saturday / 11 am – 7 pm

Monday / by appointment

PRESS ENQUIRIES

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