

Maria Lucrezia Schiavarelli

Through the use of drawing, photography, video, installation I reflect on the relationship between art and science, between body and disease, between collective and private memories underlining the complexity, the ambivalence and the ambiguity of these relationships. I use different media to rework scientific illustrations, anatomical atlases, maps, herbaria. Isolating some structures or enlarging elements, I continuously move from a macroscopic to a microscopic observation.

Each new artistic project starts studying a form, its origin, how it organizes itself in space and its symbolic meaning. Following suggestions and reflections that come out of a personal path my artistic research always develops trying to connect different fields of study that range from biology to religion, from philosophy to astrology, from history to dance.

Project TA TAN (work in progress 2012/2013), drawings, installations, artistic book, performance

TA TAN is a project born in collaboration with the contemporary dancer Sara Dal Corso.

Contemporary dancers don't necessarily see their bodies as an organic combination of muscles and bones. It's common for them to envision the body and its movements with lines, flat surfaces, trajectories and points. My project with Sara began precisely with the story of her peculiar and unique mental images. She thinks about and goes through dance with them. Abstract images which I tried to translate and depict in my drawings. After this first step we decided to go backwards and translate my drawings back to Sara's movements. Starting a mutual translation process which reputedly could be endless. Therefore TA TAN is a project which starts with dance and drawing and returns to ponder language and translation. Translation of two different artistic expressions, two ways of thinking, two points of view. The continuous translation would like to reach the perfection, but to the contrary, is inherently and inevitably imperfect.



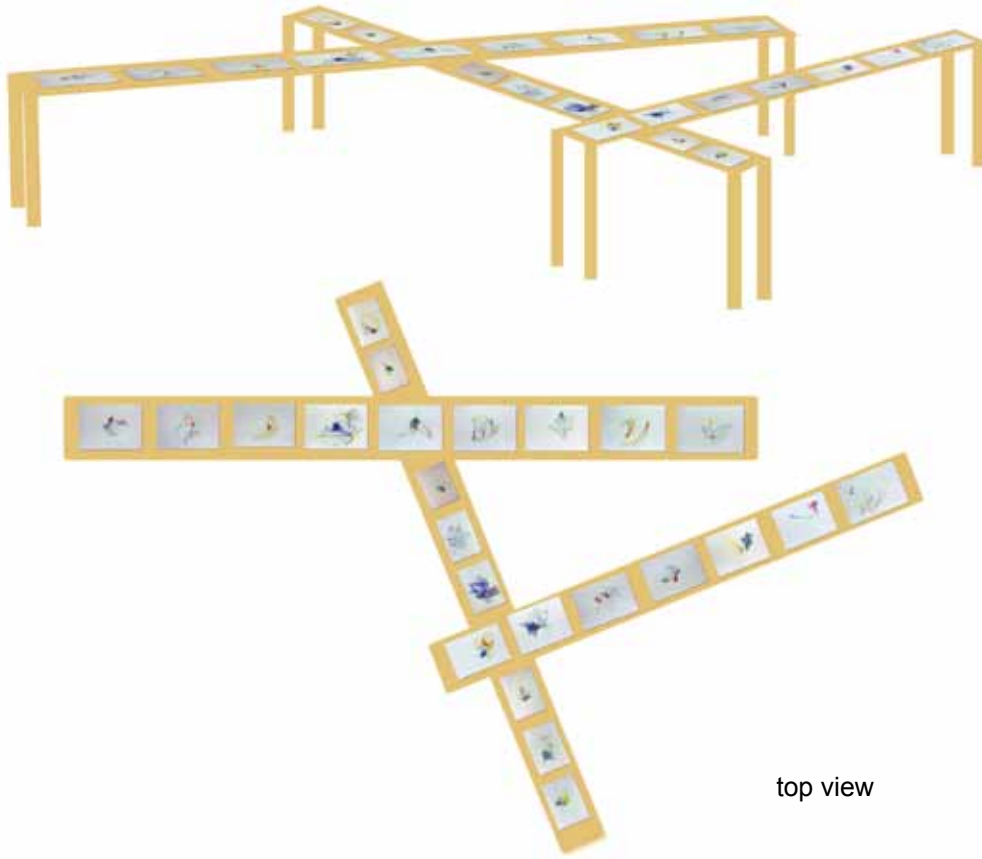
TA TAN, 2012-2013, Sara Dal Corso's performance

She performed her own choreography born from our collaboration at the Venice Dance Biennale 2013.



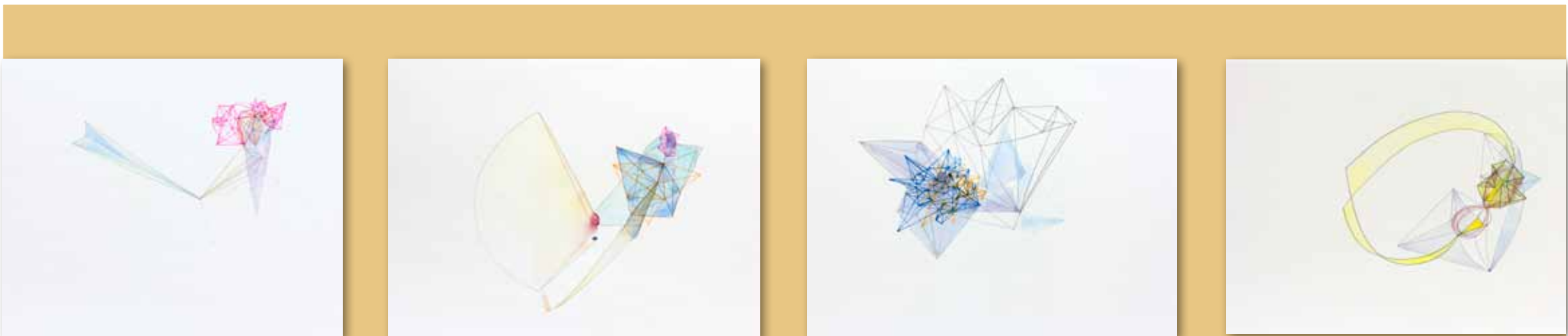
TA TAN, 2012-2013, installation project acrylic yarn and plumb line, (dimensions variable)

The Indo-European root *tan* is the etymology of the term *danza* / dance / *Tanz* (as also in the Tantric doctrine), in Sanskrit it means to pull, expand, extend. The same word might also have influenced the Chinese character *dan*, literally cinnabar or, in other words, the ore at the basis of ancient alchemical thought and a symbol of force, warmth, and the fluidity of movement. The “TA TAN” project, in fact, concerned with continuous tension and fluid movement: physical tension and balance, those of the muscles during the performance and those of the threads of the installation of the same name; but also intellectual tension and balance, those lengthily built up in the continual act of translation.



top view

TA TAN, 2012-2013, installation project of 24 drawings (25,5x36cm, 23x30,5cm, 25,5x18cm), wooden table (40x350 cm, dimensions variable) glass.

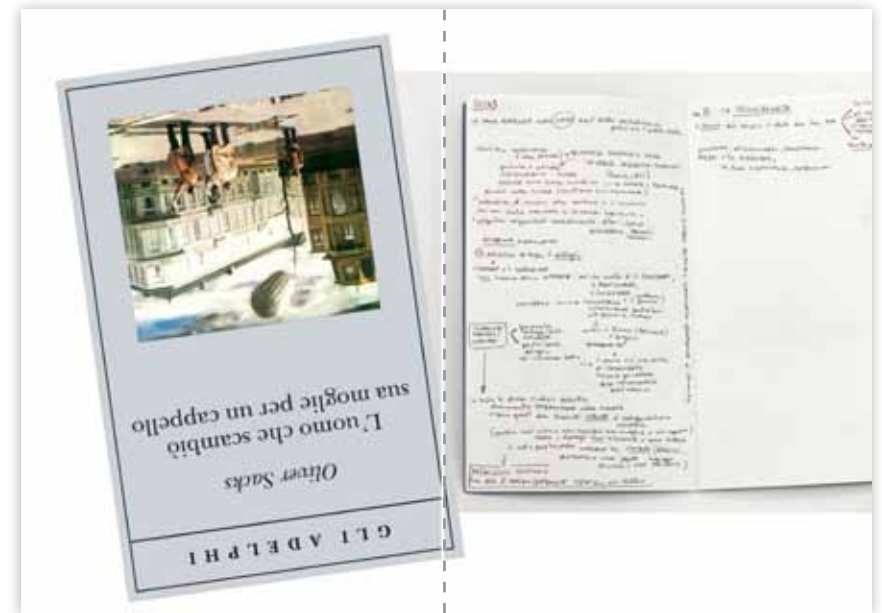




The artistic book TA TAN collects the long idea give-and-take between me and Sara. The book has two identical covers, it can be turned upside-down and read in both directions. In both directions, the right-facing pages are readable and those left reversed.



TA TAN, 2012-2013, artistic book, 80pp., 130x210 mm (cover)



TA TAN, 2012-2013, artistic book, (selected pages)



Hansi, project for Litfaßsäule Mauerpark, Berlin, print on poster paper, 3,8 x 3,6 m

My project “Hansi” arises from different reflections about the Litfaßsäule’s shape and its use and memories and suggestions connected with Flohmarkt items. Rummaging through old things displayed on Flohmarkt stands to get a deal is like searching in a big basement full of memories. These objects carry marks of their previous owners and you may find by chance a vintage toy, which you had the habit of playing in your childhood with, or a small box, which you were used to see in your grandparents’ house. As a child, I remember in my grandmother’s house a collection of old tin canisters that she used to store small things. These boxes originally contained food like cacao, coffee or chocolate and had printed out the manufacturing company brand. It was very common to recycle them like container and to get familiar with these brand names. The Litfaßsäule’s shape in Mauerpark with its particular turquoise top reminds me of one of them. Both Litfaßsäulen and the vintage food packages are not only connected with the birth of industrial products and the development of advertisement technique, but they are also part of our collective imagination. Following these reflections, I have researched for some old German coffee-cacao companies, choosing one of the most popular: Otto Rüger Company. It became so popular also thanks to “Rüger Hansi”, the brand character who was drawn on each package from 1895 until the 1970’s. According to this story, I have drawn one typical Rüger pattern to cover the Litfaßsäule, transforming it into a huge vintage tin canister. The “Hansi” project with this new/old element and the surrounding area would like to play with all these aspects, connecting at the same time collective and private memories.



Hansi, project for Litfaßsäule Mauerpark, Berlin, print on poster paper, 3,8 x 3,6 m

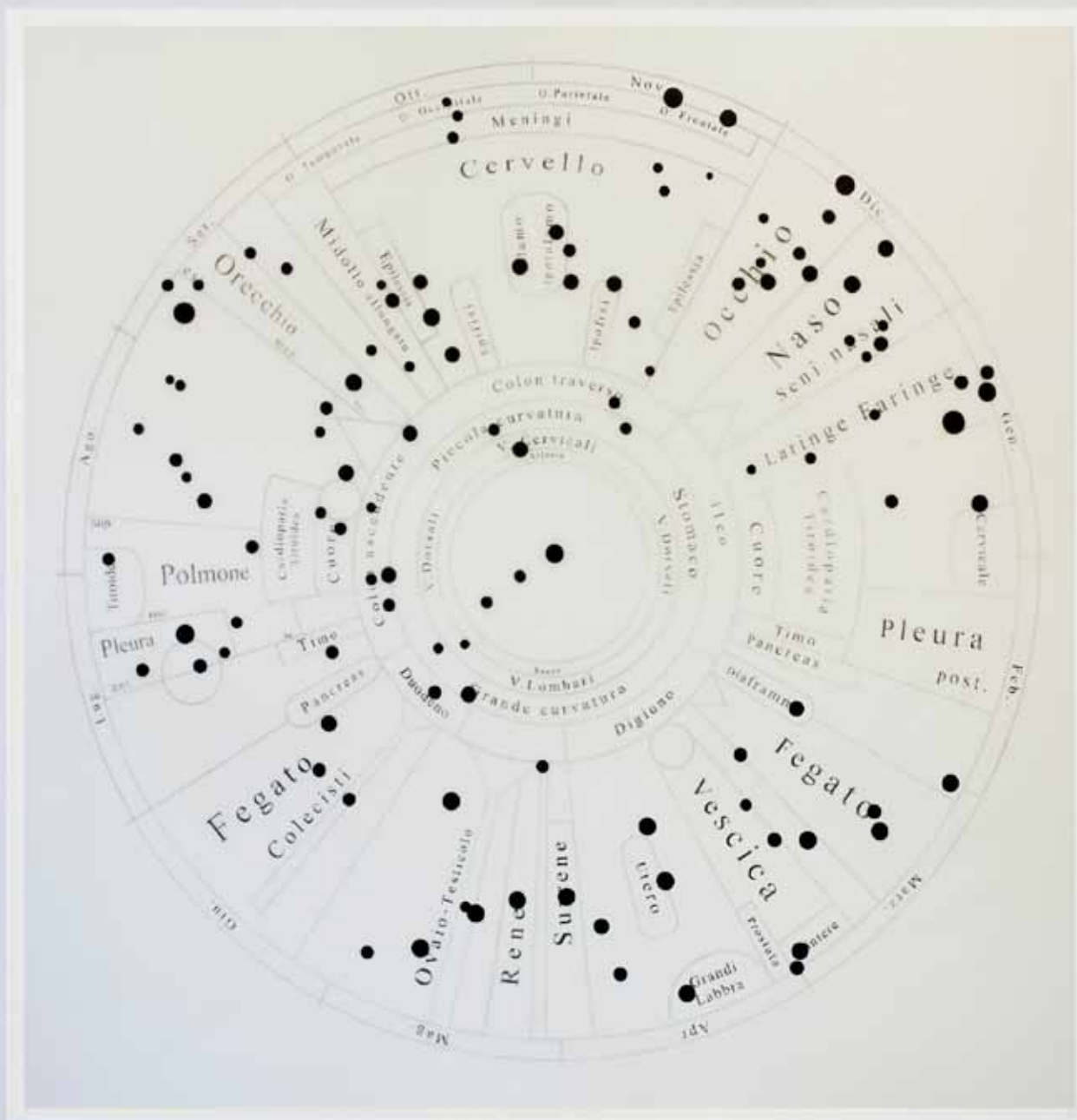


Lilith, 2013, installation dry apples, 300 x 140 cm

Lilith is the path of the Moon's elliptical orbit around the Earth, and it is used in astrology to find the point in astral maps called Dark Moon, or Lilith. Lilith is a mythological figure, found in ancient Mesopotamian and Jewish religions as well as in contemporary popular imagination. She symbolizes the temptress, the queen of darkness and gloom, who freely decides to lose her access to Paradise, and seats next to the demons instead. In astrology the Black Moon / Lilith interprets those aspects of individual personality related to one's dark side, sexuality, and transgression in general. The installation is made of small pieces of dried apples. Mela, the Italian word for «apple», is an anagram for male (Italian for «evil»), and it derives from the Latin word malum, which is the root word for both terms. The apple is in fact never mentioned in the Bible as the "forbidden fruit". Nevertheless, starting from the Middle Ages it has become the symbol of temptation, only due to the similarity of its name with the word that carries the idea of evil.



Lilith, 2013, installation dry apples, 300 x 140 cm, Top view



Medesimi rapporti, 2012, pencil drawing on pvc and scotch-tape, 200 x 200cm

This work is a second step of Medesimi rapporti, a previous wall drawing that does not exist anymore. In Medesimi rapporti I have superimposed and revised the design of two maps (the map of constellations and the iris chart), both similar in graphics but from different environments, reflecting about some shapes and symbols connected with the evolution of religious, philosophical and scientific ideas all along. This large drawing keeps the same size of the original but it is created as a negative, with opposite colours on a semitransparent plastic material. This milky surface reminds the eyes consistency, hanging on the wall like a second skin.

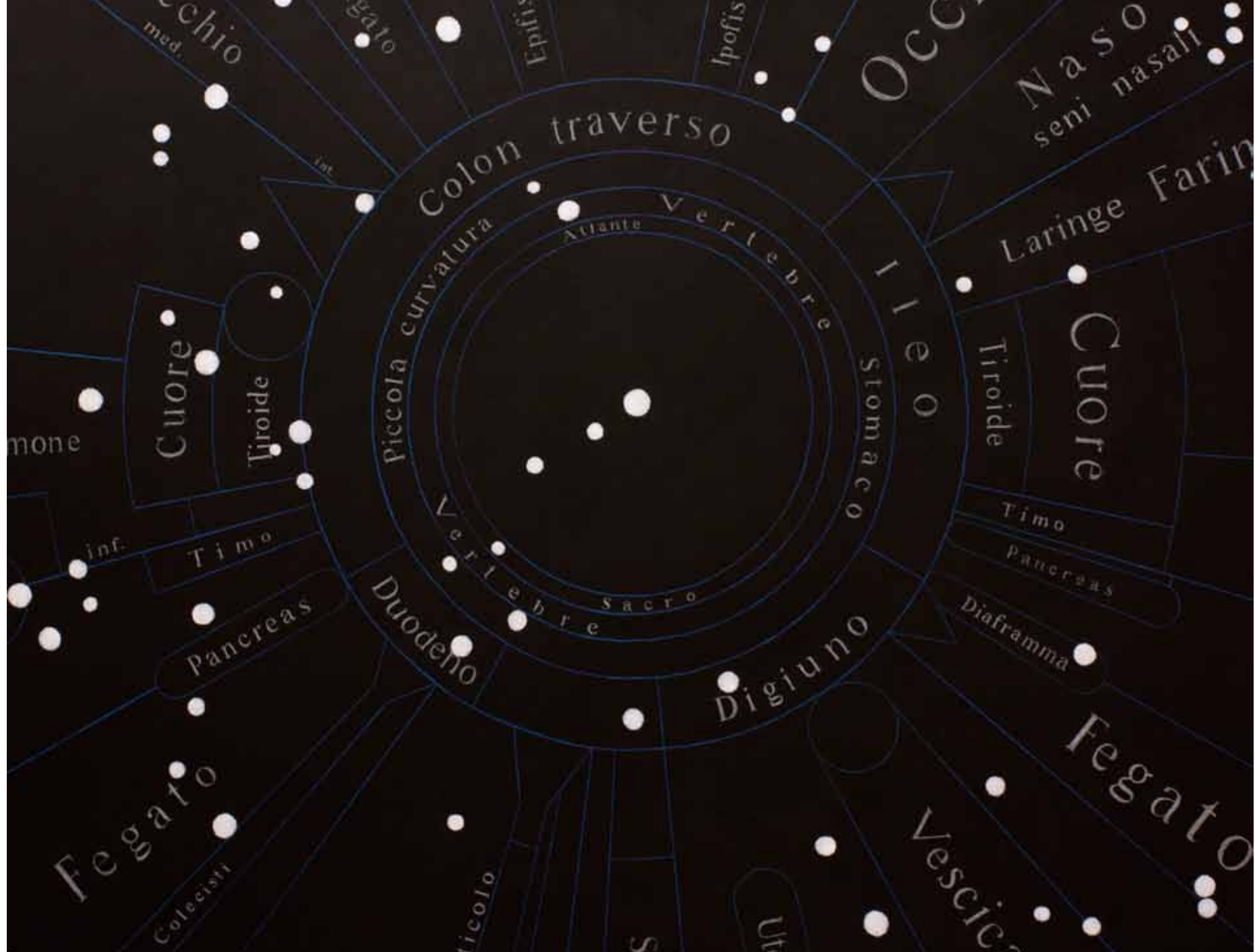


Medesimi rapporti, 2011, wall drawing acrylic and colour pencil on the wall, 200 x 200 cm

Medesimi rapporti, 2011, wall drawing acrylic and colour pencil on the wall, 200 x 200 cm

This project is born from the reflection about some shapes and symbols connected with the evolution of religious, philosophical, scientific ideas all along. In *Medesimi rapporti* I superimposed and revised the design of two maps, similar in graphics, but from different environments which remind in their composition of ancient Mayan and Aztec drawings like the partition of a circular calendar rather than the rose window structures in Christian churches. The first map corresponds to the map of constellations in the northern hemisphere which are seen at average latitude (as in Italy), the second is the iris chart drawn in the first half of the 19th century by Siegfried Rizzi, Iridology pioneer in Italy. The research on iris has ancient origins dating back to the Ancient Egypt Medicine (1500 BC.) and has continually developed especially in Western cultures. His map, dividing the eye in areas corresponding to the different human organs, allows to identify an ongoing sickness (physical or mental) or the tendency to catch particular diseases through iris colours and shapes. Both maps are circular, symbol of harmony, of the infinity, of the spirit as of the divine, but in this case the graphical representation of the eye refers to the human spiritual essence rather than his earthly and biological existence, to the human body and its organs, to health and illness. The graphical summary of all these elements opens an echo between opposing elements creating a new ambivalent coordinate system: eye/stars, earth/sky, body/soul, health/illness, micro/macro, who sees/what is seen.





Medesimi rapporti, 2011, wall drawing acrylic and colour pencil on the wall, 200 x 200 cm (particular)

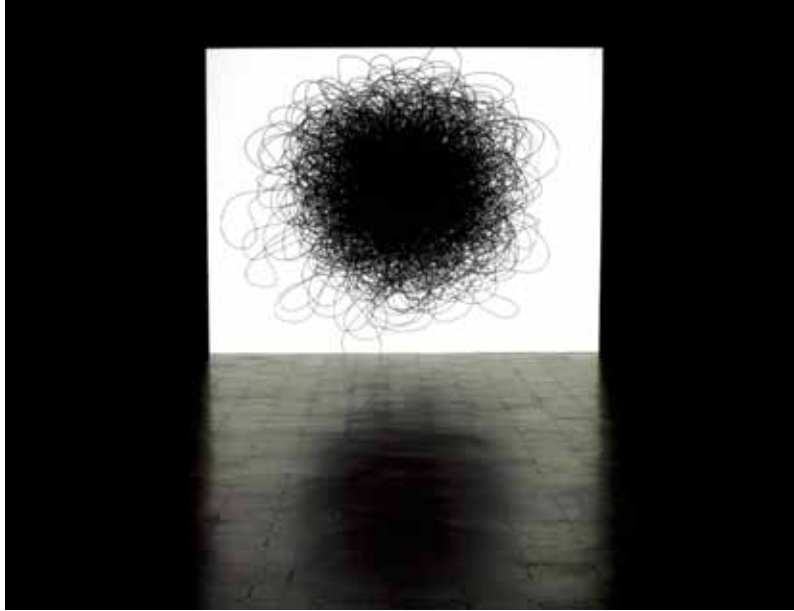


Art/Work, 2011, oil on canvas, 40x30 cm, project realized for "The crisis of confidence", Prague Biennale 5

Since the time of the medieval apprenticeship, the relationship between the artist and his assistant needed full and mutual trust. Delegate to others the manual execution was customary in the History of Art, and many who started as assistants then begun autonomous artistic career. The piece of art "Art/Work", born within the project "The crisis of confidence" for the Prague Biennale 5, revises the topic of the confidence revealing an important collaboration between an artist and his assistant. In my past job as assistant I had to interpret at best the other artist's work and I had to hide my own artistic personality to use only a mere manual ability. The canvas "Art/Work" painted using the Artist/ Master style, sheds light on this process and on the well-defined role of assistant, normally hidden in shadow.

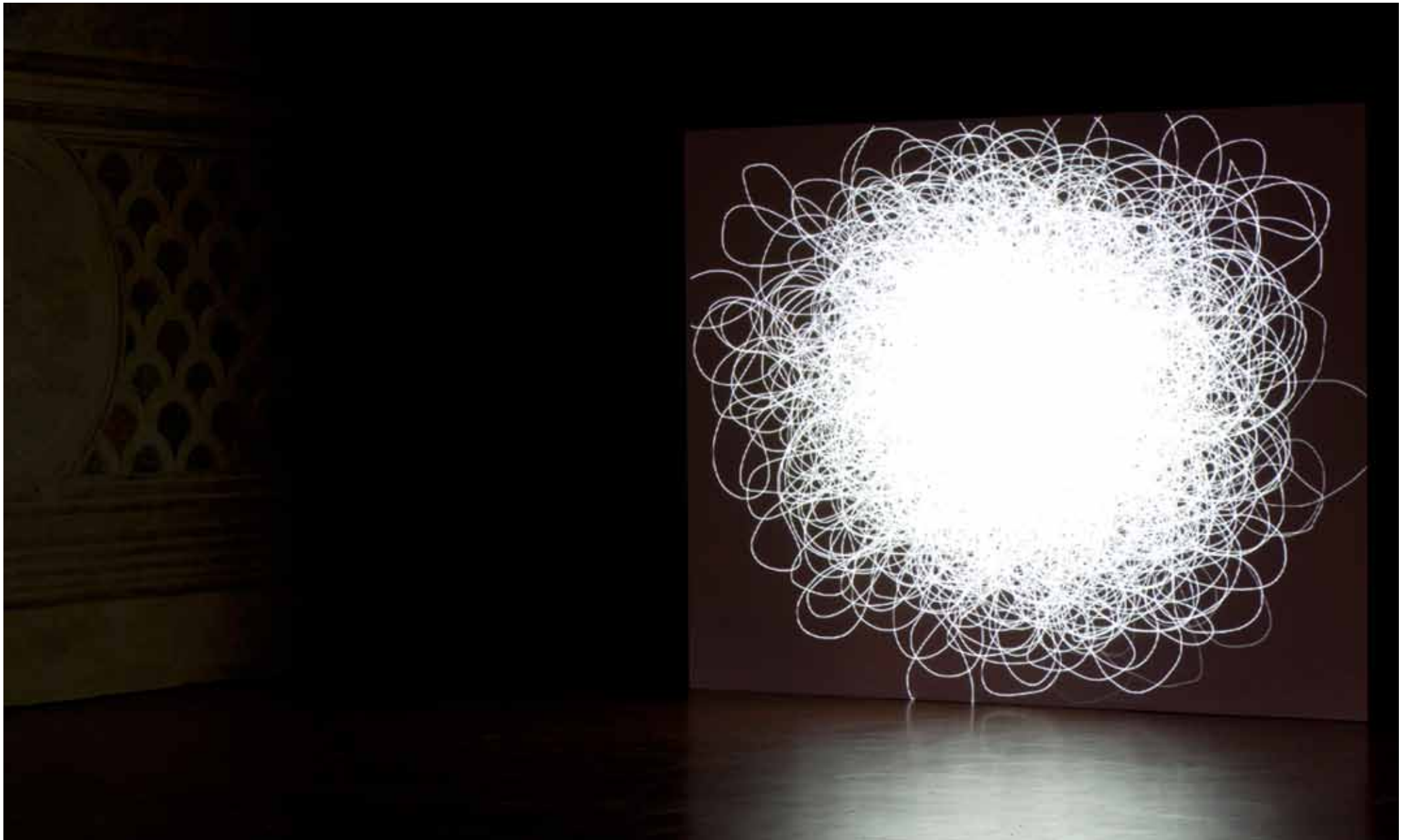


Lemniscata, 2011, oak wood 102x14x20 cm, project realized for Sala dei Mori, Carpi, Italy

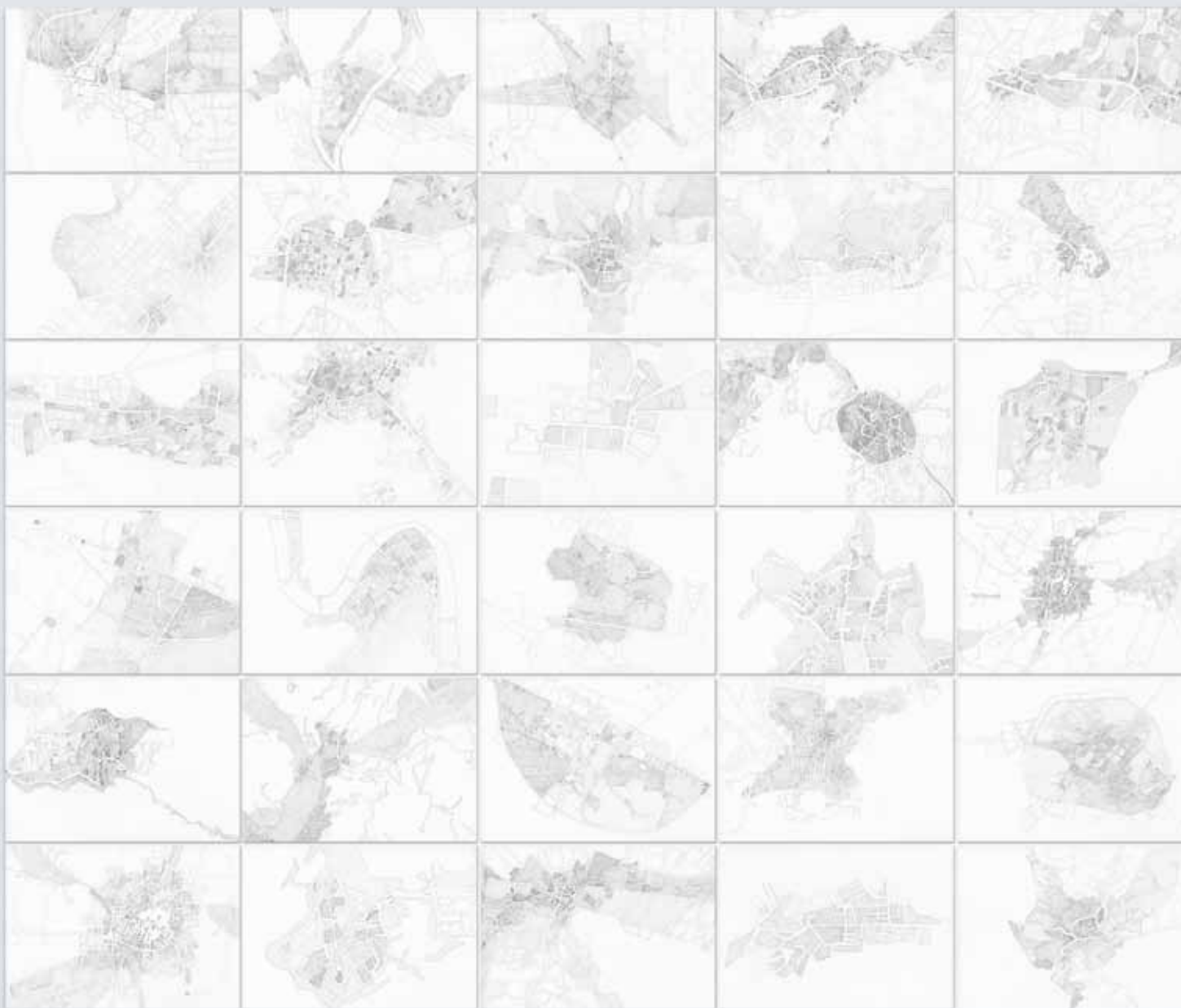


Lemniscata, 2011, installation Video HD, Blu Ray, 57 min., project realized for Sala dei Mori, Carpi, Italy

Lemniscata is an “ad hoc” project born for the Sala dei Mori, in the Museum of Palazzo dei Pio in Carpi, Italy. Using a video installation and a wood sculpture I isolated and revised some of Carpi’s symbolic elements and history, made of an ancient textile and woodcut tradition and the government of the Pio family between the 14th and 16th century. Beginning from the title, Lemniscata (the eight-shaped curve used as the symbol of infinity), the project evolves trying to find concepts connected with/related to time and the duality between black/white, negative/positive, full/empty, darkness/light. In the video a line keeps growing reproducing the symbol of infinity engraved on the wood. When the tangle drawn by the white line saturates the black background, a black line starts the same movement of growth and saturation on the white background. This way the cycles of negative/positive drawings repeat to infinity, seamlessly.



Lemniscata, 2011, installation Video HD, Blu Ray, 57 min., project realized for Sala dei Mori, Carpi, Italy



Tutto è una sola strada fra un milione, 2010, 30 pencil drawings on paper 123 x 136 cm



Tutto è una sola strada fra un milione, 2010, 30 pencil drawings on paper 24,7 x 17 cm each one (particular)

This project consists of a 30 drawings installation of places and streets that are a real and symbolic journey made in my first 30 years. I disciplined this path with drawings made of thousands of lines and dashes. I chose some places and I highlighted a new shape in each map although I kept myself faithful to the real roads layout.



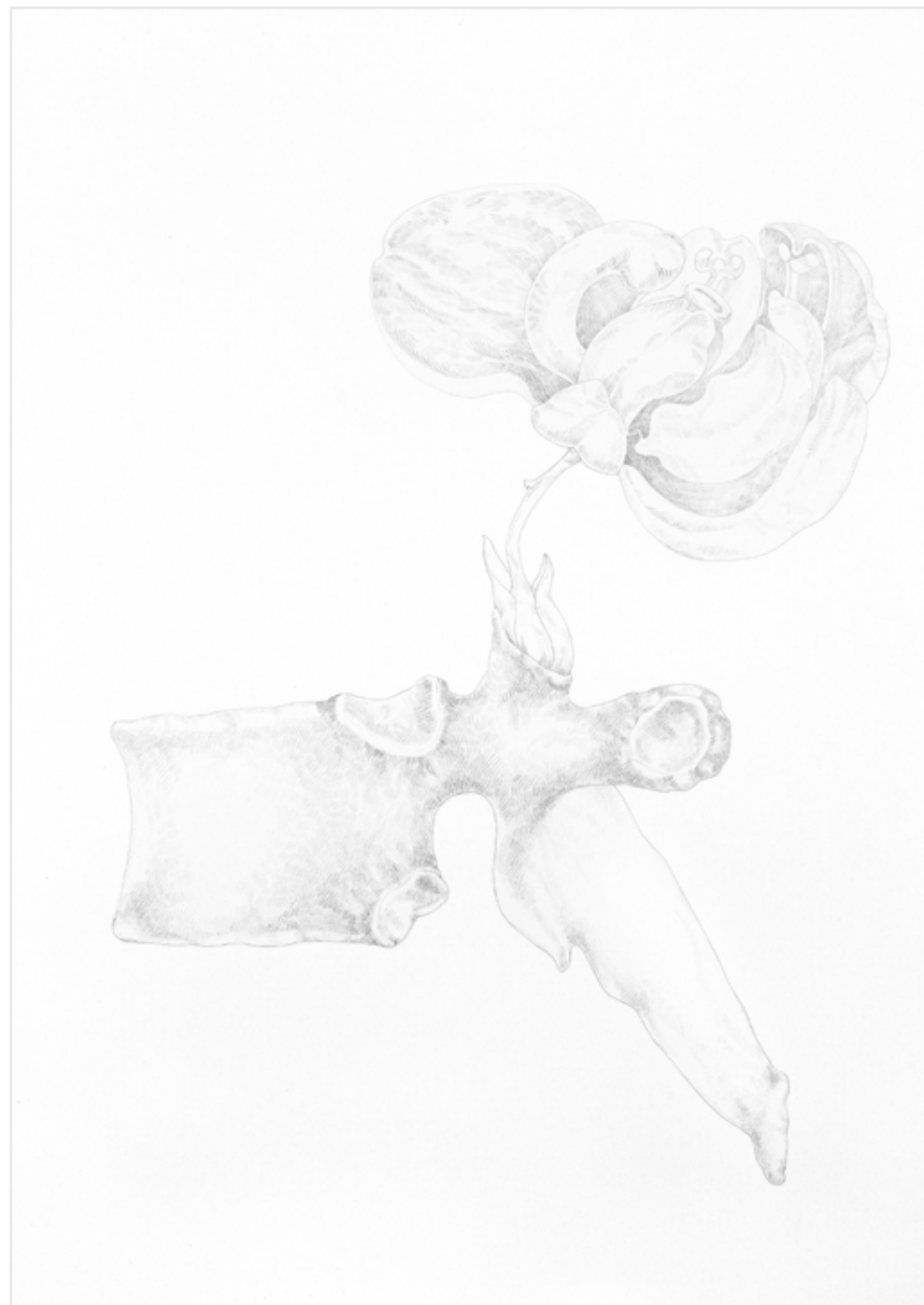
Tutto è una sola strada fra un milione, 2010, 30 pencil drawings on paper 24,7 x 17 cm each one (particular)

Evoluzione convergente # 2, 2010, pencil drawing on paper 100 x 70 cm

Evoluzione convergente (Convergent evolution) is a drawings series in which elements and biological shapes taken from scientific illustrations of plants and animals anatomy, are combined, hybridized, geared to create new organisms.

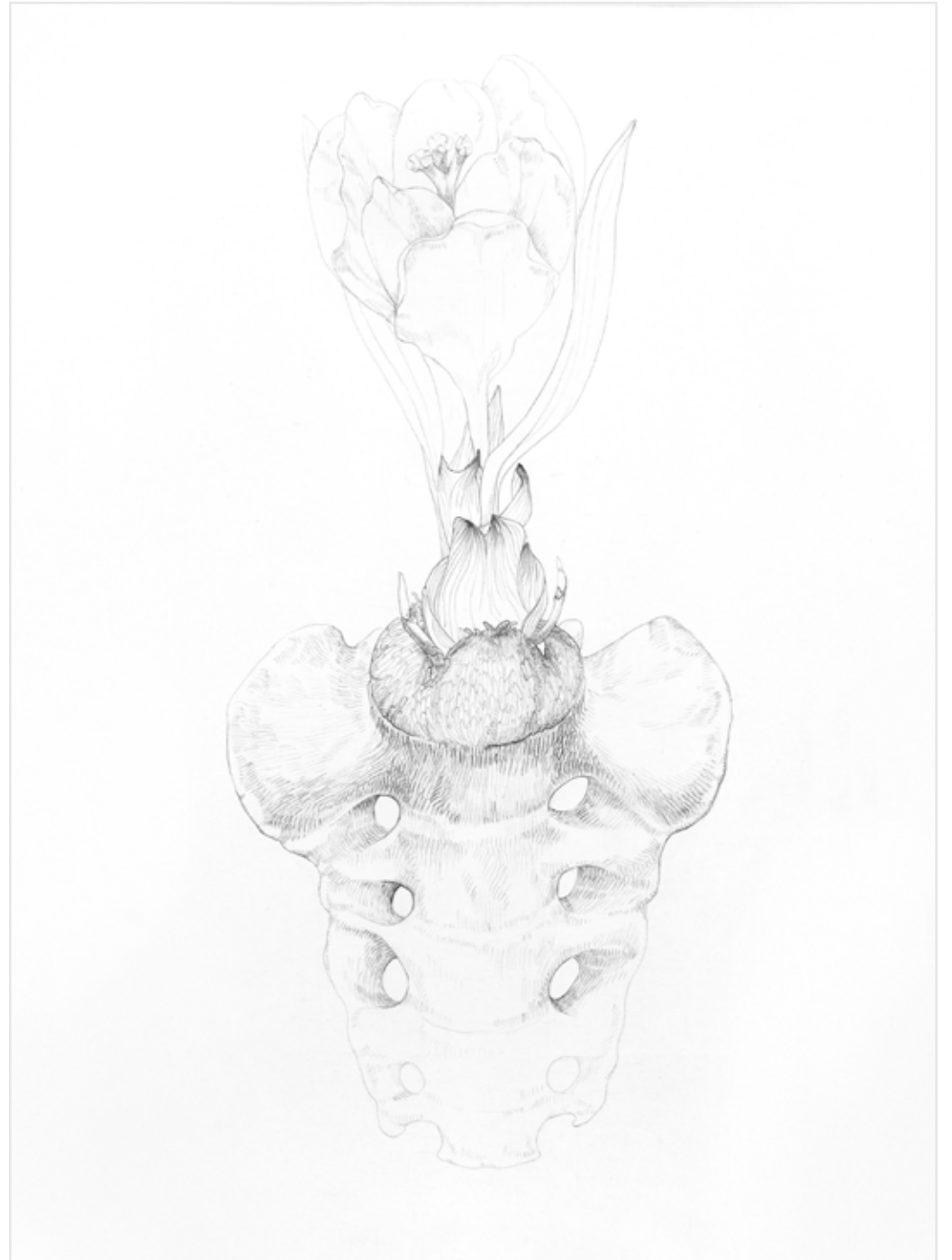


Evoluzione convergente # 4, 2010, pencil drawing on paper 100 x 70 cm





Evoluzione convergente # 3, 2009, pencil drawing on paper 35 x 25 cm



Evoluzione convergente # 6, 2009, pencil drawing on paper 35 x 25 cm

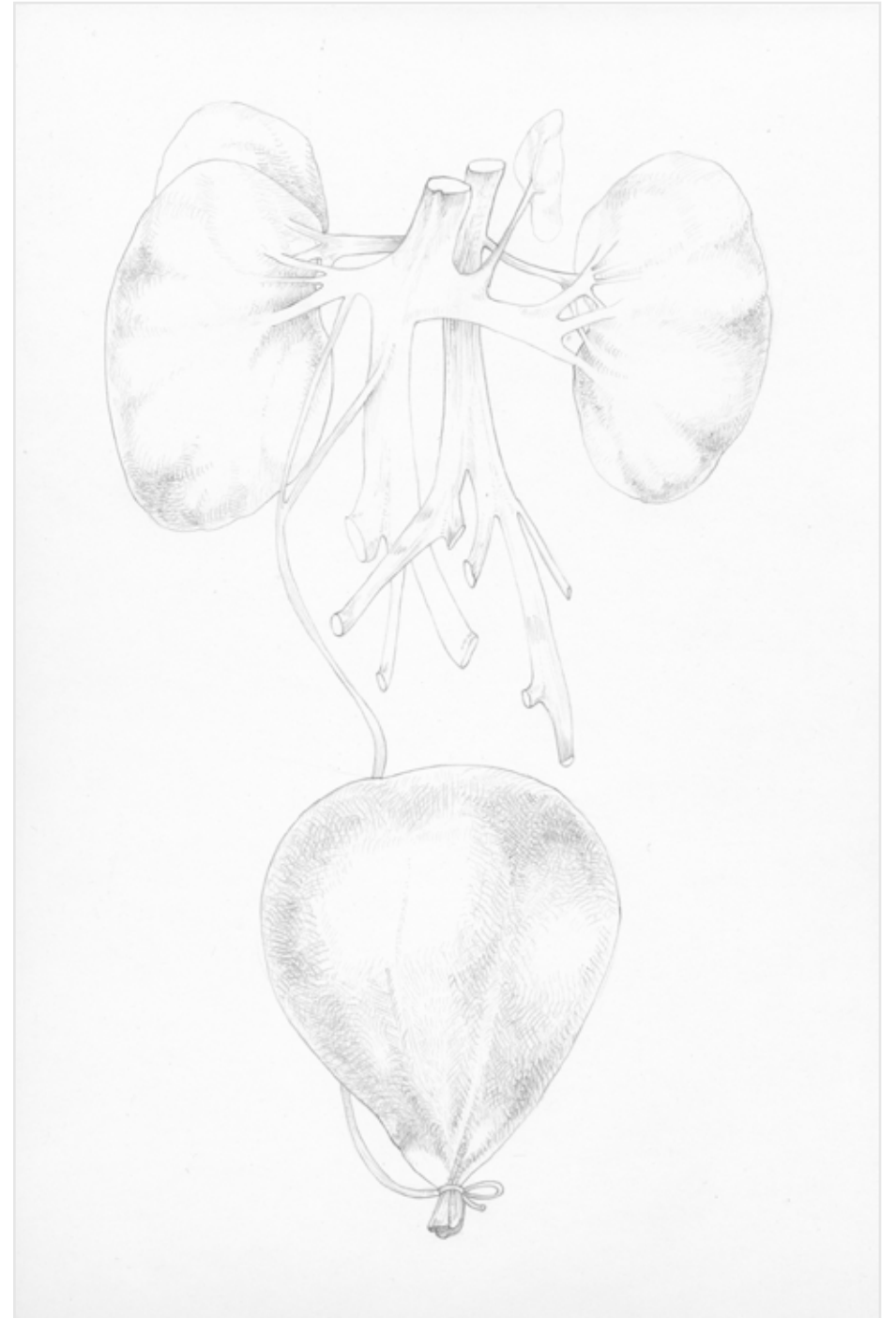
In grembo #2, 2009, pencil drawing on paper 35 x 25 cm

The following drawings series is born to rework ancient anatomical tables of the 16th century drawn by various authors. Until the invention of the latest diagnostic techniques, the observation and the study of internal organs could happen only through the autopsy of dead bodies. It was usually the artist to imagine how to draw the living organ form.



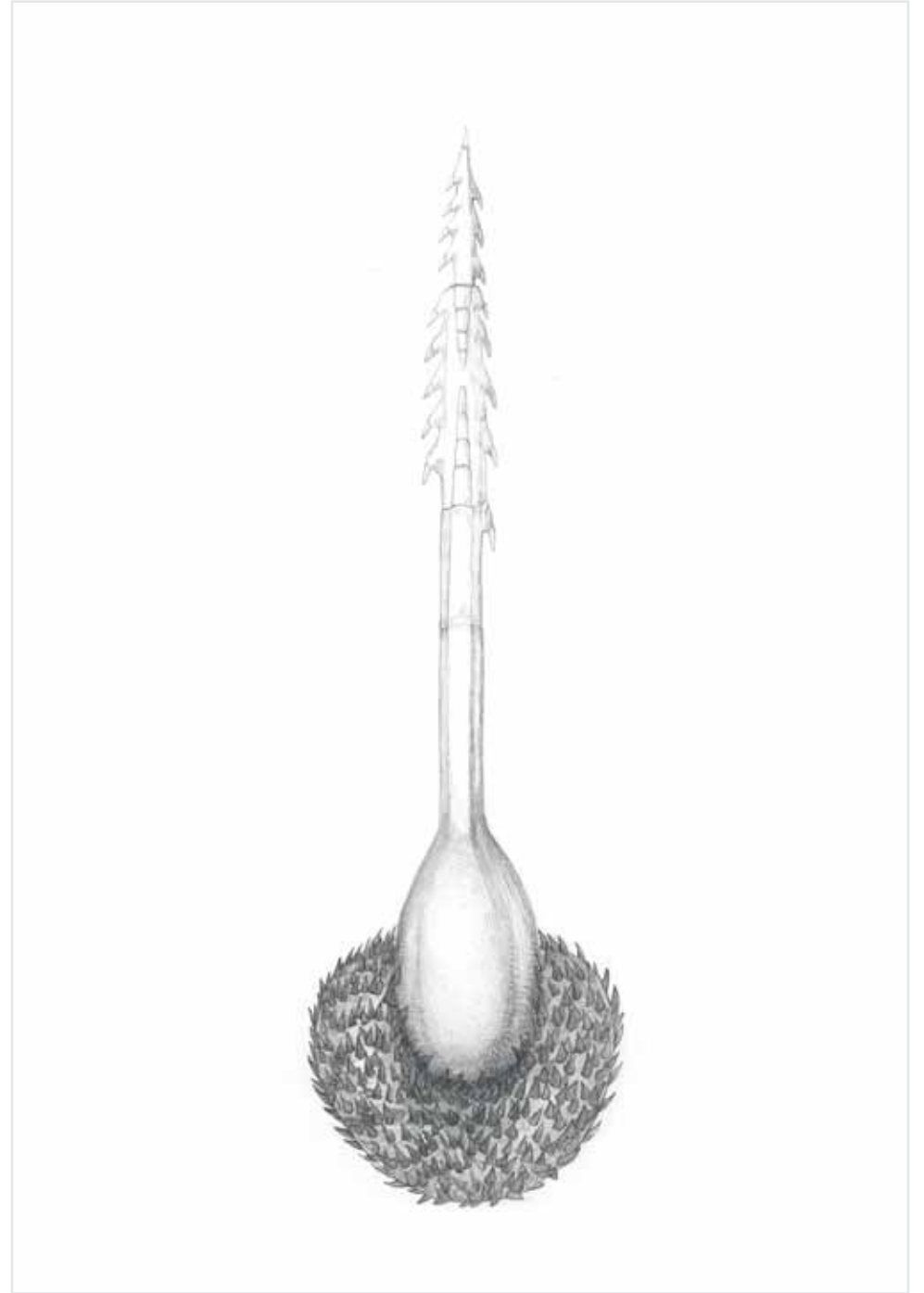


In grembo #1, 2009, pencil drawing on paper 35 x 25 cm

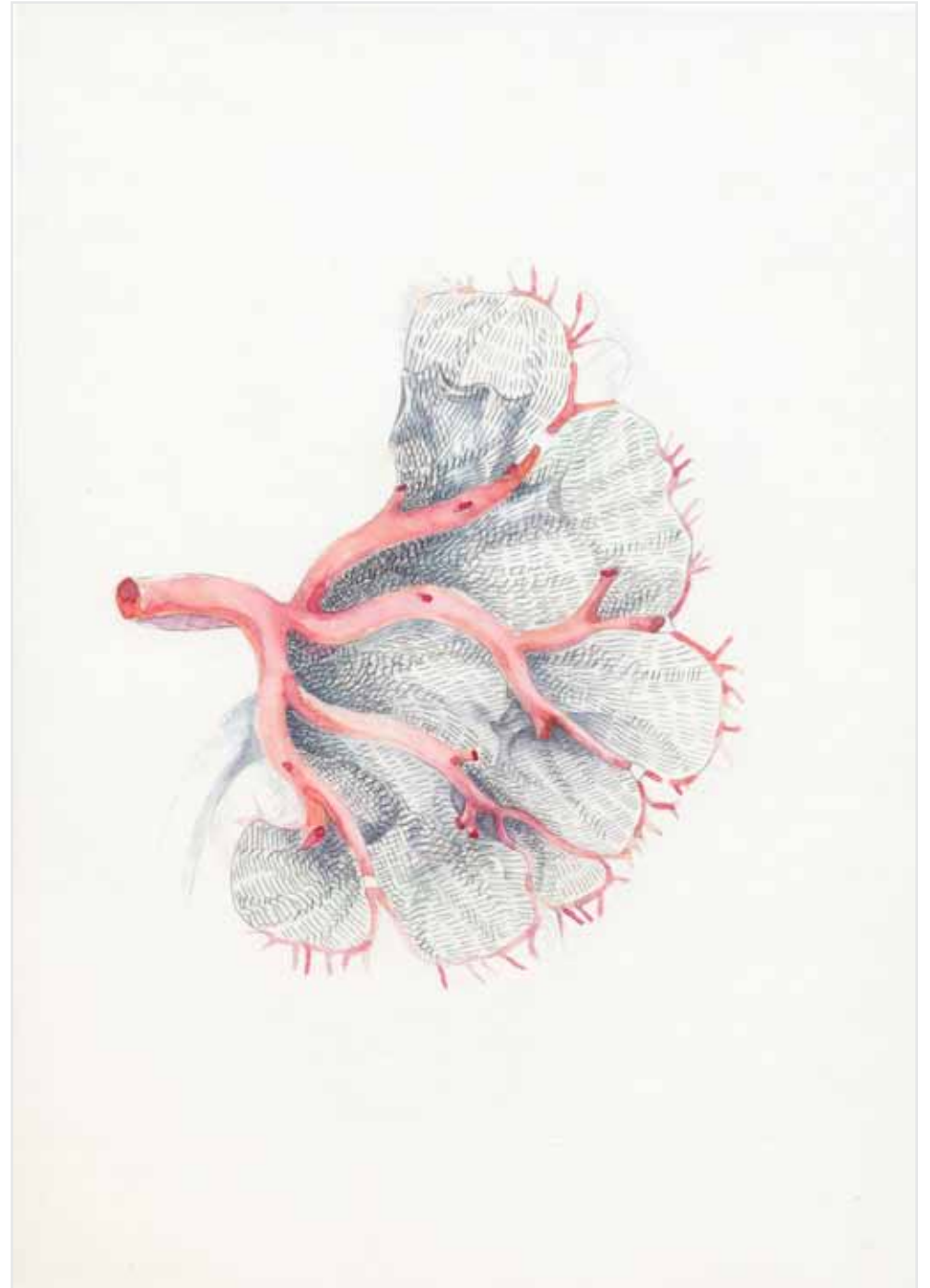


Invaso #2 2009, pencil drawing on paper 29 x 19 cm

Invaso #4 , 2009, pencil drawing on paper 35 x 25 cm



Calice destro, 2010, pencil drawing and watercolour on paper 24 x 18 cm

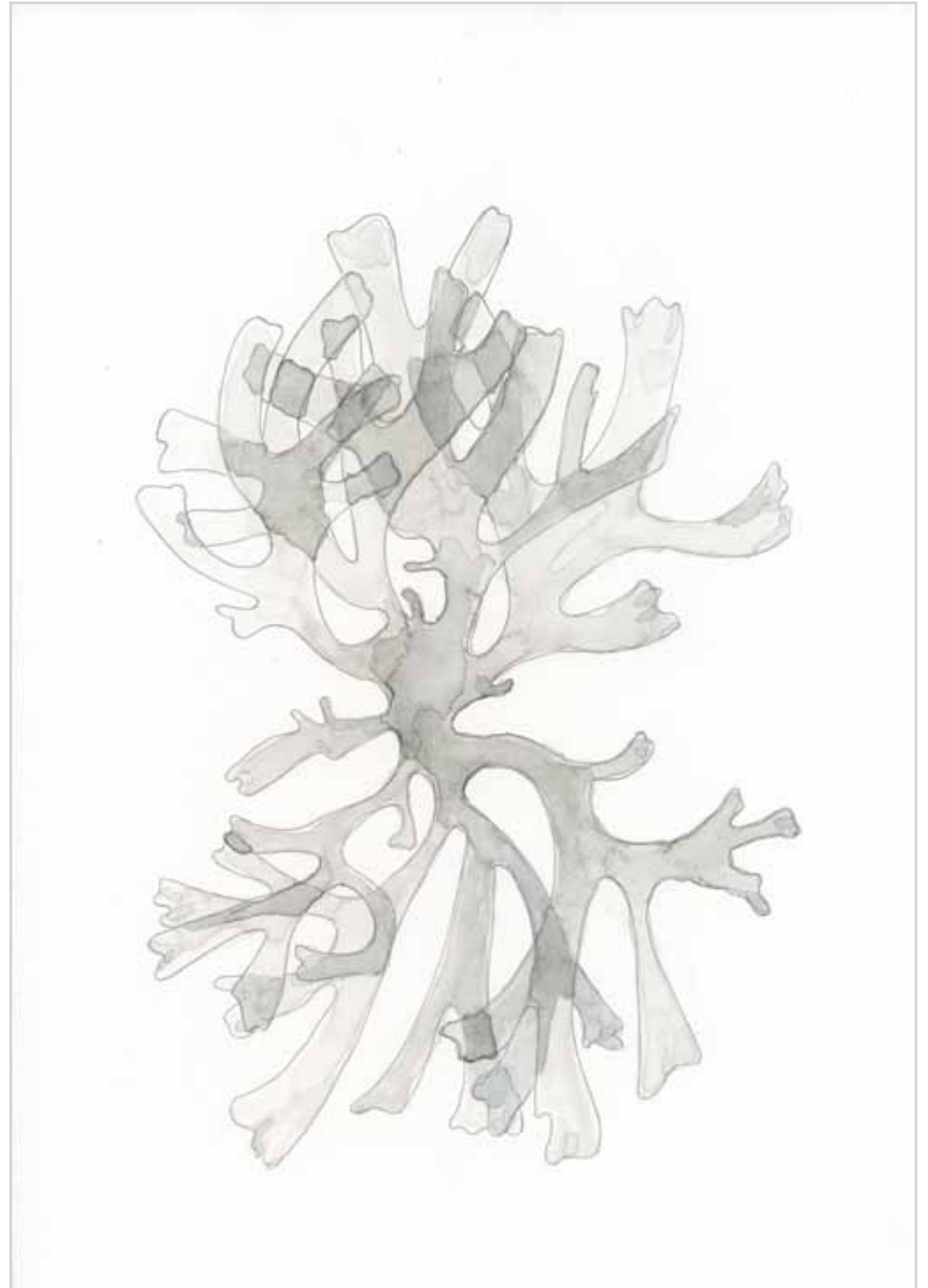




Soffio, 2010, pencil drawing and watercolour on paper 35 x 25 cm

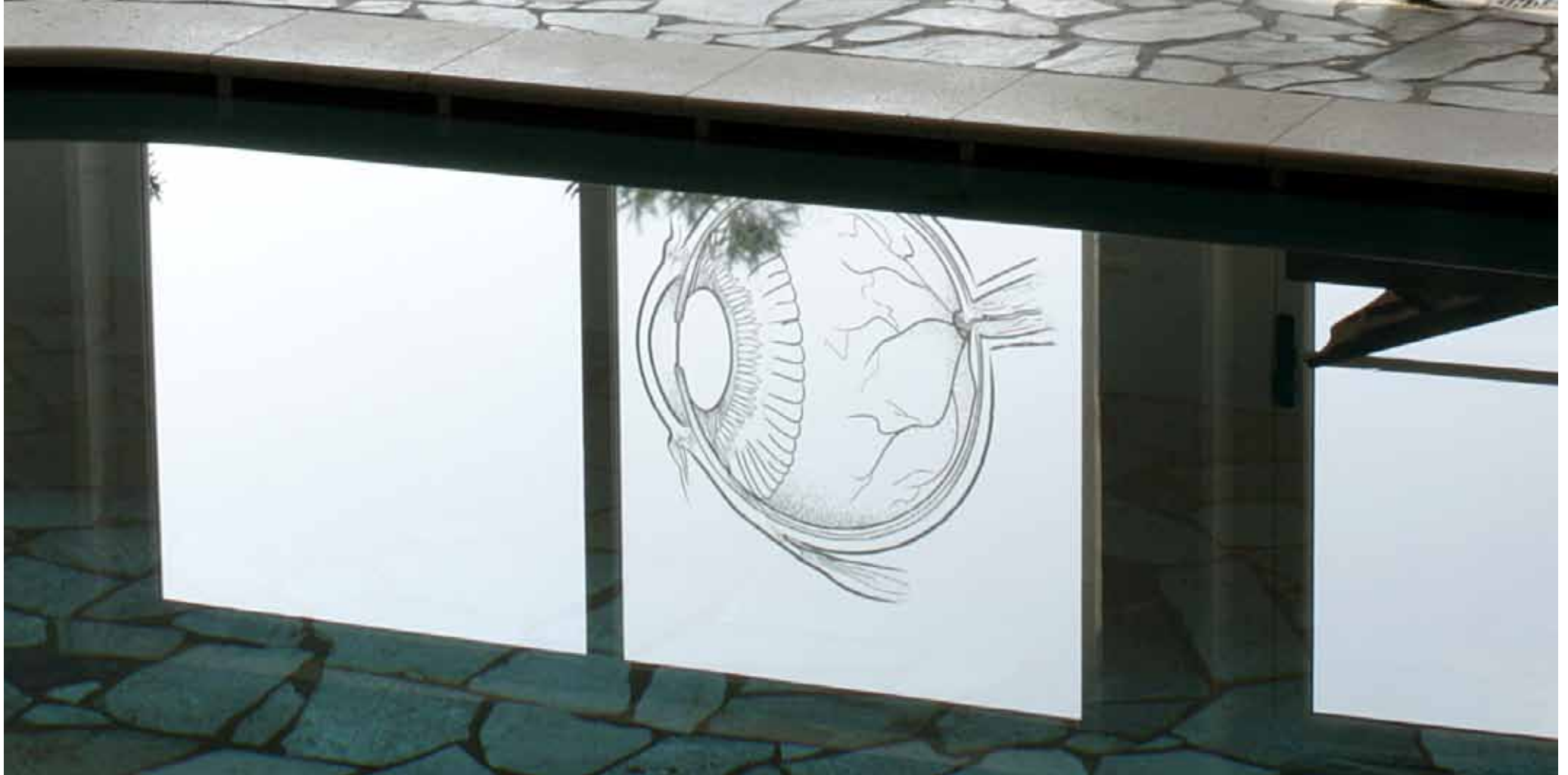
Principi di minimo #2, 2009, pencil drawing and watercolour on paper 24 x 18 cm

Principi di minimo is a drawings series. It is born as a cataloguing of the more common shapes and structure that organize the living beings, from simpler and older organisms to more complex ones.



Principi di minimo #2, 2009, pencil drawing and watercolour on paper 24 x 18 cm





Perspicere, 2009, stickers 120 x 174 cm, project for Area Wellness Hotel Panorama

Perspicere is an intervention made on the glass door of a private building. It is an eyeball scientific illustration printed in white on a transparent sticker. Perspicere (latin verb that means “seeing through, seeing clearly”) is born to emphasize the continuous movement that our eyes do to see things clearly: to bring the eye drawing into focus, you need to stare at the glass from a distance. Vice-versa, to bring landscape into focus, to see beyond the “eye”, you must look through the drawing's lines. I don't introduce any impediment to the view, but the viewers have to train themselves to look through, to see, to know and understand things from the right perspective. Outside and inside of them. In a continuous movement of back and forth.



Perspicere, 2009, stickers 120 x 174 cm, project for Area Wellness Hotel Panorama



Camuffata, 2007, print on PVC 120 x 200 cm, project for the General Hospital of Modena (permanent work)

Nature, if looked with a curious and closer look, reveals continuously its beauty and its internal order. Even a meeting with those substances that usually we escape because they are disgusting, nauseating, repulsive, can be turned into a creative and poetic experience. In this artwork, the close-up and enlarged image of a mold (*Mucor Mucedo*) on a tomato is “transformed” into a huge beads field, in a myriad of balloons that are taking flight, in hundreds of pins with rubber head on a large colored fabric. The possibility of a creative look is an art prerogative, but also what allows to move us forward in every area of knowledge. Like in scientific research, where, thanks to a careful and creative look, Alexander Fleming discovered just in a mold (the penicillin) the substance that has changed the modern medicine in the middle of the 20th century.



Camuffata, 2009, installation pearls nylon felt 210 x 400 cm,
site-specific project ex-prison Le Nuove of Torino

Very often politics and media use health and hygiene as metaphors to talk about crime and its repression: governments implement sophisticated strategies to ensure a “healty” society, without the “disease” of crime. Prisons are the first place where we cut unhealthy parts off, to avoid infection to the healthy part of the society. This site-specific project for the ex-prison of Turin “Le Nuove” is born from the desire to change the common image we have about criminals: an unhealthy and infected substance to keep away. Camuffata installation, covers the entire floor of a prison cell, takes shape from the previous photographic work of 2007 in which mold (*Mucor Mucedo*) on a tomato, photographed through a macro lens, is revealed as a huge field of white and black pearls.



Camuffata, 2009, installation pearls nylon felt 210 x 400 cm, site-specific project ex-prison Le Nuove of Torino

Curriculum vitae - Maria Lucrezia Schiavarelli

I was born in 1979 in Santeramo in Colle (BA), Italy. I graduated in 2004 at the Academy of Fine Arts of Bologna, having completed scientific studies.

I live and work in Berlin, Germany

contacts: Seestraße 119
13353 Berlin, Germany

phone: +49 15787633216
mail: marialucrezia@gmail.com

website: www.marialucreziaschiavarelli.it

Solo exhibitions

- 2011 - *Ad Hoc [1]*, Sala dei Mori, Palazzo dei Pio in Carpi, IT, curated by Luca Panaro
- 2008 - *Crop Frau*, Placentia Arte, Piacenza, IT, curated by Laura Baldini
Sotto Biancaneve, Andrea Arte Contemporanea, Vicenza, IT
- 2007 - *Inquieto vivere*, Spazi urbani di Anzola Emilia (Bo), IT, curated by Assessorato alla Cultura di Anzola Emilia

Group exhibitions (selected)

- 2013 - *Tentation*, Villa Contemporanea, Monza, IT, curated by Monica Villa.
The crisis of confidence, Victoria Art Center, Bucharest, Romania, curated by Lino Baldini, Marta Barbieri and Marius Tanasescu.
- 2012 - *Marche Centro d'Arte*, Palariviera, San Benedetto del Tronto (AP), IT, curated by Luca Panaro.
Dalla parte delle donne. Tra azione e partecipazione, Galleria Parmeggiani, Reggio Emilia, IT, curated by Chiara Canali and Federica Bianconi
Mapping 3 curatori 18 videoartisti, Centro per la creatività di Tito, Potenza, IT, curated by Giovanni Viceconte
- 2011 - *The crisis of confidence*, Piacenza Arte, Piacenza, IT, curated by Lino Baldini and Marta Barbieri
Biennale di Praga 5, Microna, Ceskoslovenskeho exilu 4, Modřany, Prague, CZ section curated by Lino Baldini and Marta Barbieri
Premio San Fedele 2011 "E quindi uscimmo a riveder le stelle", Galleria San Fedele, Milano, IT, section curated by Massimo Marchetti
- 2010 - *Premio Mario Razzano*, Rocca dei Rettori, Benevento, IT, curated by Associazione Proposta
Impulsi Video-fotografici, Loggia Musei Civici, Fano, IT, curated by Luca Panaro, Marcello Sparaventi
Casabianca, Casabianca, Zola Predosa (Bo), IT, curated by Anteo Radovan and Massimo Marchetti
- 2009 - *Sight 09/10*, Museolaboratorio, Ex Manifattura Tabacchi, Città Sant'Angelo (Pe), IT, curated by Enzo De Leonibus
Ad Librandum, Andrea Arte Contemporanea, Vicenza, IT, curated by Stefania Portinari, Aberto Zanchetta, Valmora Zordan
Daemon 3, Ex Carcere Le Nuove, Torino, IT, curated by Associazione Paradigma di Torino
Panorama&Panorama, project for Area Wellness dell'Hotel Panorama, Fai della Paganella (TN), IT, curated by Luigi Meneghelli
- 2008 - *ArteInAttesa*, Gneral Hospital of Modena, IT, curated by Comune di Modena Giovani d'Arte
Actions. Art, Culture, Generation, Galleria Arte Boccanera, Trento, Centro intermodale, Pergine (TN), Parco Cra, Villazzano(TN) curated by Giorgia Lucchi, Marco Tomasini
- 2007 - *Quotidiana 07*, Cattedrale dell'Ex Macello, Padova, IT, curated by Guido Bartorelli, Teresa Iannotta, Stefania Schiavon
Aequa nox, Spazi urbani di Modigliana (Fo), IT, workshop, visiting professor Sabrina Torelli curated by Rosalba Paiano
- 2005 - *Premio Mario Razzano*, Rocca dei Rettori, Benevento, IT, curated by Associazione Proposta
- 2004 - *Il Premio Nazionale delle Arti* of MIUR (Ministero dell'Istruzione, Università Ricerca), Roma, IT
Biennale in Transito 04, Castel Sant'Angelo, Roma, IT, curated by Andrea Bezziccheri

Prizes and fellowships

- 2009 - Premio Vigna degli Artisti;
- 2007 - mentioned for Regione Emilia Romagna into the Pagine Bianche d'Autore;
- 2005 - mentioned for the Premio Cairo Arte Mondadori;
- 2003 - Fondazione Zucchelli fellowship and wins the photography section of Festival delle Arti (Bologna);
- 2002 - Fondazione Zucchelli fellowship and, mentioned for Premio Pietro Parigi.

Publications

- One, catalog, Monza, 2013
- Tentation, exhibition catalog, Monza, 2013
- I Martedì, numero 3 - anno 37, Bologna, Aprile 2012
- Marche Centro d'Arte, exhibition catalog, San Benedetto del Tronto, 2012
- Prague Biennale 5/Prague Biennale Photo 2 Catalogue, exhibition catalog, Giancarlo Politi Editore, Milano, 2011
- Premio San Fedele 2011 "E quindi uscimmo a riveder le stelle", exhibition catalog, Milano, 2011
- Ad Hoc [1] Maria Lucrezia Schiavarelli, exhibition catalog curated by Luca Panaro, Carpi, 2011
- Premio Mario Razzano 2010, exhibition catalog curated by Associazione Proposta, Benevento, 2010
- Ad Librandum, Libri dipinti, d'arte e d'artista, exhibition catalog curated by Stefania Portinari, Aberto Zanchetta, Valmora Zordan, Display Quaderni Design 5, Vicenza, 2009
- Daemon 3, exhibition catalog curated by Associazione Paradigma di Torino, Torino, 2009
- Flash Art n.269 pag.107, 2008
- Magazine n.41 del Corriere della Sera pag. 48, 2008
- Sotto Biancaneve, exhibition catalog curated by Andrea Arte Contemporanea, Vicenza 2008
- Crop Frau, exhibition catalog curated by Laura Baldini, Piacenza, 2008
- Arte in Attesa, exhibition catalog curated by Ornella Corradini, Modena 2008
- Talenti, figure di donne nella provincia di Bologna curated by Daniela Patanè, Editrice Compositori, Bologna, 2008
- Actions. Art, Culture, Generation, exhibition catalog curated by Giorgia Lucchi e Marco Tomasini, Trento, 2008
- Inquieto vivere, exhibition catalog curated by Assessorato alla Cultura di Anzola Emilia, Bologna, 2007
- Pagine Bianche 2007, sezione pagine bianche d'autore curated by Teresa Macrì, Seat PG, Bologna, 2007
- Quotidiana 07, exhibition catalog curated by Guido Bartorelli, Teresa Iannotta, Stefania Schiavon, Padova, 2007
- Premio Mario Razzano 2005, exhibition catalog curated by Associazione Proposta, Benevento, 2005
- Biennale in Transito 04, exhibition catalog curated by Andrea Bezziccheri, Roma, 2004
- Il Premio Nazionale 2004, exhibition catalog Roma, 2004
- Premio Morandi, exhibition catalog, Edizioni Galleria D'Arte Moderna, Bologna 2003
- Festival delle Arti, exhibition catalog curated by Andrea Mingardi, Bologna 2003
- Incidere Odtisi Grabar, exhibition catalog curated by Cristina Marabini e Laur Safred, Ed. Sat, Pesaro 2003