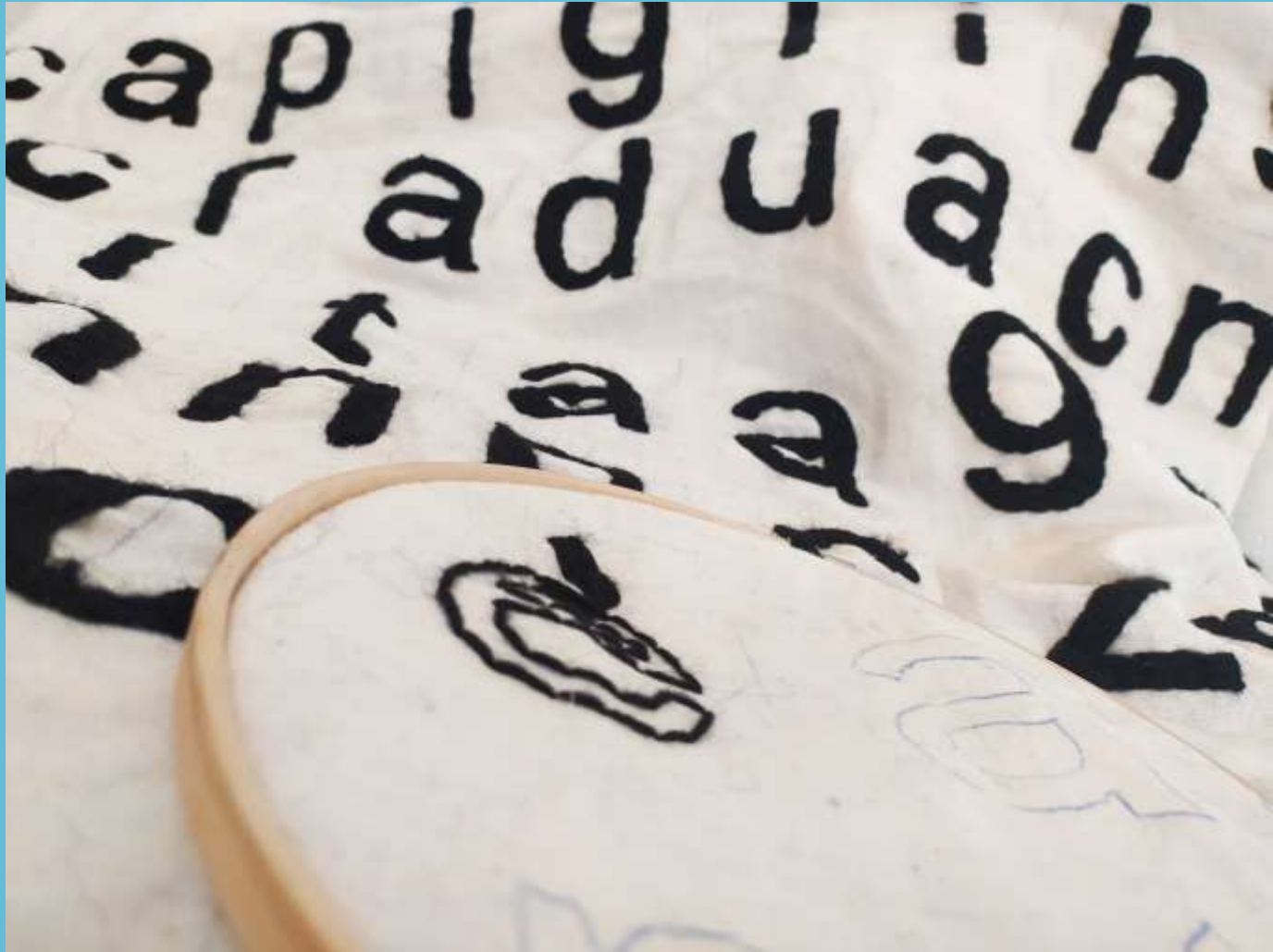


Mara Di Giannattheo

Visual Artist | Textile Art



Portfolio Year 2023/24



FALLOUT

Personal Exhibition at F'Art Art Studio, L'Aquila Italy

Curated by Maria Chiara Wang

26 November to 30 December 2023

Youtube: [FALLOUT | Mara Di Giammatteo](#)



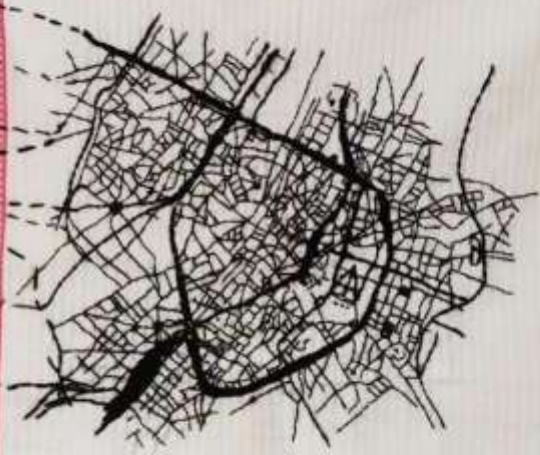
Se fossi il coraggio

che sempre ti manca,

costruirei parole ponte,

strade e piazze dove

poterti sempre ritrovare



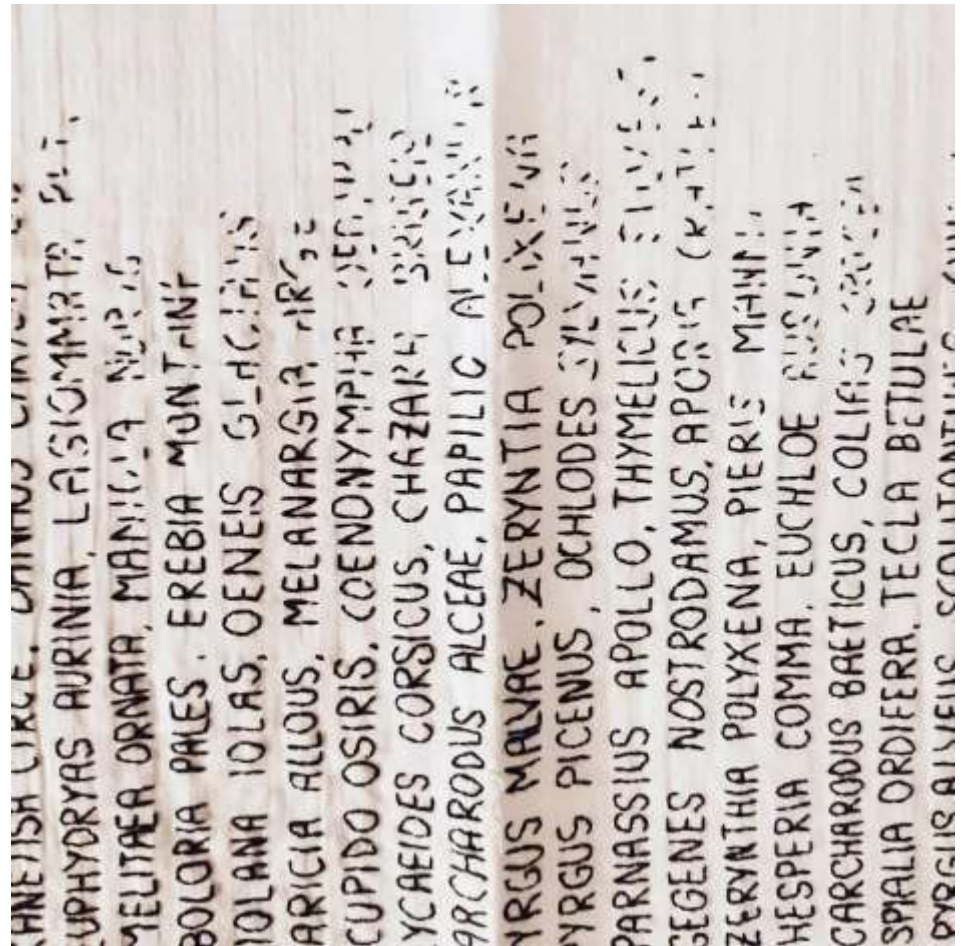
PLANS DU COER | HEART MAPS

Wool embroidery on cotton dish cloths

Year 2023

CELASTRINA ARGIOUS, EREBIA CALYPSO
EUMEDONIA EUMEDON, COENONYMPHA GAROETI-
AZANUS UBALDUS, LASIDOMORPHUS
POLYOMMATUS GALLOI, APANTOPUS HYPERANTHUS
NYMPHALIS ANTHOPE, EREBIA PLUTE
BOLORIA GRAECA, MELITAEA CINAZIA
ARGYNNIS PANDORA, EUCHLOE SIMPLICIUS
APATURA IRIS, COLIAS ALFACRUS
NEPTIS SAPO, ANTHOCHARIS CAROLINENSIS
HIPPARCHIA SBODORNI, GONOPTERYX SEPULCRA
EREBIA STYX, SATYRIUM ACHETIS
PYRONIA CECILIA, HAMEARIS LUSITA
PARARGE AEGERIA, LYCAENA SUBALPINA
THYMELICUS LINEOLA, MACULINIA REBEL
PIERIS BRASSICAE, ZIZERIA KARSTENI
EUCHLOE CRAMERI, ALBULINA ORBITULUS
PIERIS RAPAE, VANESSA ATLANTIS

KANETISA CIRCE, DANAUS CHRYSIPPUS
EUPHYDRYAS AURINIA, LASIDOMORPHUS PAI,
MELITAEA ORNATA, MAMILIA NUBIF
BOLORIA PALES, EREBIA MONTANI
IOLANA IOLAS, OENEIS GLACIARIA
ARICIA ALLOUS, MELANARGIA ALGE
CUPIDO OSIRIS, COENONYMPHA VERIDICA
LYCAEIDES CORSICUS, CHAZARA BRUNEA
CARCHARODUS ALCEAE, PAPILIO ALEXANDRI
PYRGUS MALVAE, ZERYNTIA POLIXENIA
PYRGUS PICENUS, OCHLODES SYLVANUS
PARNASSIUS APOLLO, THYMELICUS STAVENS
GEGENES NOSTRODAMUS, APOCRIS (KATHELO)
ZERYNTIA POLYXENA, PIERIS MANNI
HESPERIA COMMA, EUCHLOE RUSCUMIA
CARCHARODUS BAETICUS, COLIAS BRONCHI
SPIALIA ORDIFERA, TECLA BETULAE
PYRGUS ALVEUS, SCOLITANTIDES CIRCE



Her, Him

(from *TAXON - Arte Fiera Art City Bologna (Italy) from 3 to 5 February 2023*)

(pair of hand woven towels, cotton and hemp, wool thread, measures each one 68 x 108 cm, 2023)

(...) with the embroideries of the names of the families of butterflies and dragonflies that are becoming extinct, they further reinforce the message of awareness towards the care of the environment and nature. In the artist's research from Abruzzo, the word therefore becomes memory and testimony, the last bulwark that closes and perpetuates the circle of life: giving a name is originally an act of creation but it is also, in retrospect, a way to pass on the memory of an existence.

Curatorial text by Maria Chiara Wang



For Dinner / Per cena

(Floor installation, white cotton tablecloth, wool and cotton thread, 2023)

(from *TAXON - Arte Fiera Art City Bologna (Italy)* from 3 to 5 February 2023)

Curatorial text by Maria Chiara Wang)



RAPSODIKÒS

Solo Exhibition created in collaboration with the Municipality of Pietracamela TE (Italy) in homage to the poems of Ginevra Bartolomei.

8/23 August 2022 Palazzo Dionisi, Pietracamela TE.

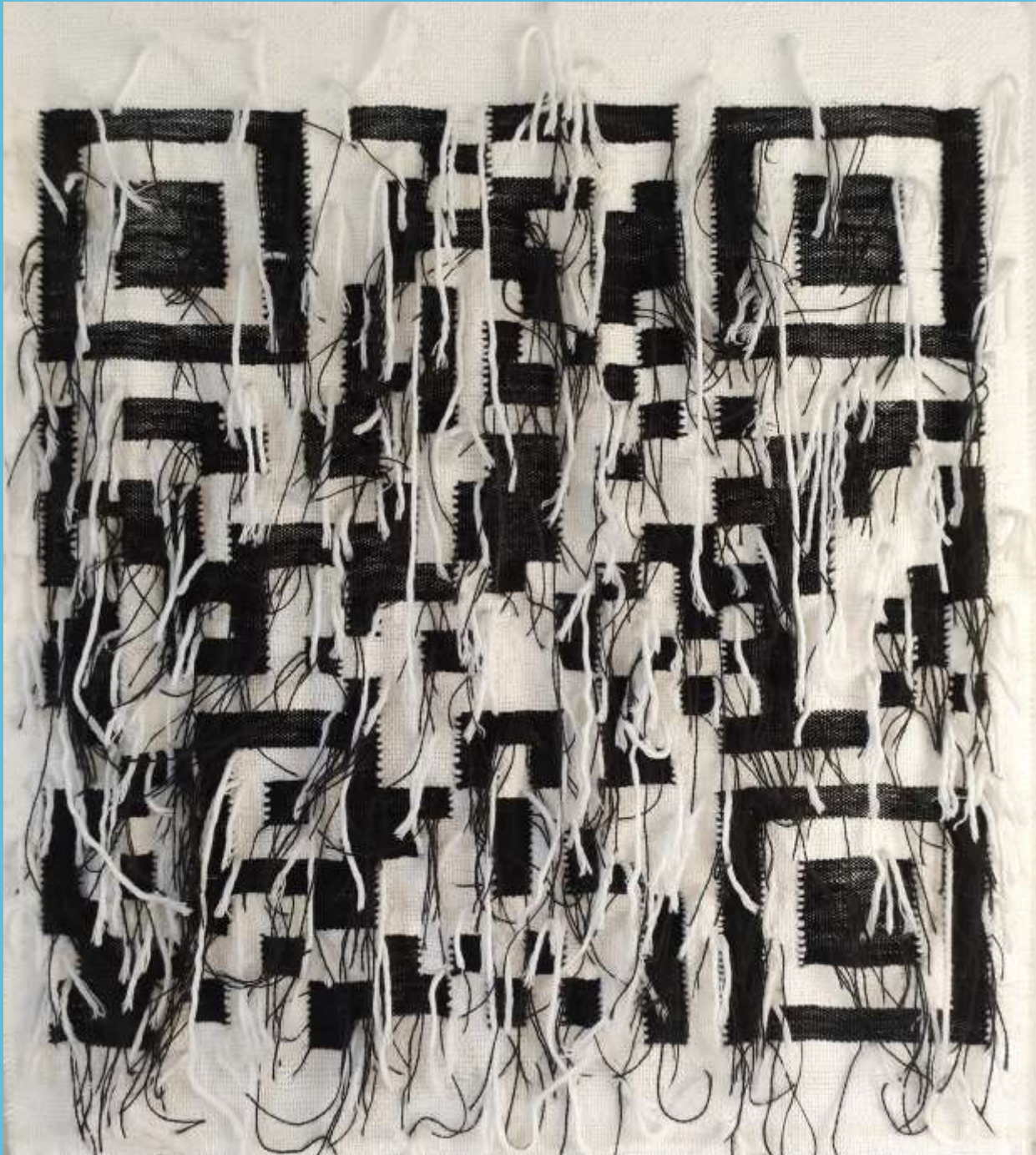


" Let's Begin"

Front / back photo tapestry — made with wool on a cotton warp.

QR code video poem It begins by Ginevra Bartolomei.

Measures 57.5 x 67cm.



Handwritten text on a piece of white paper, featuring a repeating pattern of the word "Sassat" in a stylized, cursive script. The text is arranged in several lines, with the word "Sassat" appearing prominently in the foreground. The paper is slightly wrinkled and has a few small dark spots near the bottom edge.



“The secret word”

Banner in hemp hand made fabric with embroidery
by hand in black wool.

Measures 230 x 77 cm - Year 2022

(from Solo Exhibition Rapsodikos)



"Arch in the Sky –Volte del Cielo"

Wall installation of handkerchiefs, (minimum number from 10 to 50) with fluorescent colored wool embroidery of phrases in the Pretarolo dialect and in Italian from the poems of Ginevra Bartolomei

Year 2022 Solo Exhibition Rapsodikos



“Rhapsodes / Rapsodi”

Wall installation of words woven between wooden frames.

Wool on linen warp, various frame sizes

Year 2022 Solo exhibition Rhapsodikòs



The fragility of memory

Text by Maria Chiara Wang

When someone dies, it is what I have called the small memory that really disappears.

The big story is in the books, but the small story is very fragile.

[Christian Boltanski]¹

When the memory of a series of events or content no longer has for support the community that was involved in it or that witnessed it directly or indirectly, when this memory is dispersed in time and space, then the only means to save it is to fix it in writing. In these terms, the French philosopher and sociologist Maurice Halbwachs distinguished collective memory - which preserves what of the past is still alive or capable of continuing to live on in the consciousness of the group - from history, which begins at the moment when social memory is extinguished and tradition ends. *Rapsodikòs*, the exhibition project by Mara Di Giammatteo, borrows precisely from the need to save from the danger of oblivion the pretarola dialect as well as Ginevra Bartolomei's poems, both identity elements of the community of Pietracamela (TE) which has been experiencing a process of depopulation for decades.

Through a writing that is woven and sewn, and that - as such - recovers the value of a craft tradition as well as a linguistic one, through those ancestral gestures that weave the weft to the warp, the concept finds its sign counterpart on the canvas. The historical, anthropological and identity value recognised to language and speech, as well as the continuous osmosis that they imply between the collective and individual dimensions, are clear from the definition offered by the French linguist Ferdinand de Saussure : language - as a conventional system of signs shared by a community - represents the social aspect of language, while speech constitutes the individual aspect, that which refers to its use by individuals.

From the Avant-gardes to Contemporary Art, passing through visual poetry and conceptual art, the word, when not the single letter, has represented - in different ways and with different values - the fundamental expressive unit for a large number of artists, including Vincenzo Agnetti, Alighiero Boetti, Emilio Isgrò, Joseph Kosuth and Piero Manzoni, to name but a few. Similarly, Mara Di Giammatteo's research focuses on the embroidery or weaving of the word with an intention that links her practice to the concept of *homo capax* - coined by the philosopher Paul Ricœur - that is, of that man capable, among other things, of making memory, of narratively constructing his own personal and collective identity. The interpretation of one's past thus proves to be an inexhaustible reservoir of meaning that is necessary for the construction of a meaningful future. Mara Di Giammatteo's looms capture, in the words of historian Philippe Ariès⁷, that world of everyday life that has been submerged by history with a capital S, and the public, recognising itself in these 'objects of memory', passes on the memory. It is therefore in the recognition of the image that is observed, of what it represents, of its value, that the passage of witness, the perpetuation of memory, takes place.

Particularly illustrative in this sense is the wall installation **Rapsodi** consisting of small-format tapestries stored inside wooden frames, frames like reliquaries that preserve the pretarole words from wear and forgetfulness. Each of these words - written with a warp of linen thread and a weft of wool - is taken from 'Poetry about myself when I was young now old' by Ginevra Bartolomei. In these verses, as in Mara Di Giammatteo's work, one is struck by the simplicity of the composition; a poem on the comparison between old age and youth, from which the artist extrapolates and preserves terms dear to her, such as: zalla, ronna, geavna, viacchia, dagna, breaghitta leaghibra, streaghppia (small, big, young, old, beautiful, ugly, healthy, crippled) that testify to that popular wisdom that allows one to encapsulate the whole human kaleidoscope in a few lines. In **Degna**, language becomes an opportunity for play, words a treasure to be discovered. The audience is invited to trace the title of the work among the letters embroidered on hemp. The 'find the word' leaves the flat page of the crossword puzzle to become a possible tactile and participatory experience.

Art, therefore, as the preservation and recovery of linguistic and craft traditions, but also of costume. The installation **Volte del cielo** consists, in fact, of a series of those headscarves that women of past generations used to wear. In this work, words embroidered with fluorescent threads stand out on the ancient silks: the present is thus inscribed on the past. Lastly, with **S'incomincia** the thread is no longer just that of weaving, but also becomes that of time, linking in a continuum the traditions of the past (the song of the same name by Ginevra Bartolomei), the technology of the present (the QR code that results from the cotton warp and the wool weft) for a fruition that can also be future (the video uploaded on YouTube to which the above code refers).

Rapsodikòs is therefore a homage that Mara Di Giammatteo - through a cycle of unpublished works, specially conceived for Palazzo Dionisi (Pitracamela - TE) - pays to her homeland, to those places, people, language, traditions and customs in which she has her roots and which provide her with a firm anchorage to project herself safely into the future; after all, as Carlo Levi wrote, 'the future has an ancient heart' .

1 Danilo Eccher, Christian Boltanski, Charta, Bologna 1997 in Vale Palmi, *L'Aldilà è un Angolo stretto. Oltre la Morte nell'arte contemporanea*, Pendragon, Bologna 2022, p.107

2 Maurice Halbwachs, *La memoria collettiva*, tr. di P. Jedlowski e T. Grande, Unicopli, Milano 2001

3 *Rapsòdico*: of rhapsodes, pertaining to rapsòdia, i.e. the recited or sung composition consisting of fragments, not continuous. *Rapsòdo*: from Gr. *ῥαψωδός*, comp. of *ῥάπτω* "to sew, to weld" and *ὠδή* "to sing". Definitions taken from the *Treccani Online Vocabulary*.

4 Ginevra Bartolomei (1909-2007) witness and chronicler through her verses of the Pietracamela community

5 Ferdinand De Saussure, *Corso di Linguistica generale*, Laterza, Bari 2009

6 Paul Ricoeur, *La memoria, la storia, l'oblio*, Cortina Raffaello, Milano 2003

7 Patrick H. Hutton, *History as an Art of Memory*, University Press of New England 1993

8 Carlo Levi, *Il futuro ha un cuore antico. Viaggio nell'Unione Sovietica*, Einaudi, Torino 1976



“SOLSTICE”

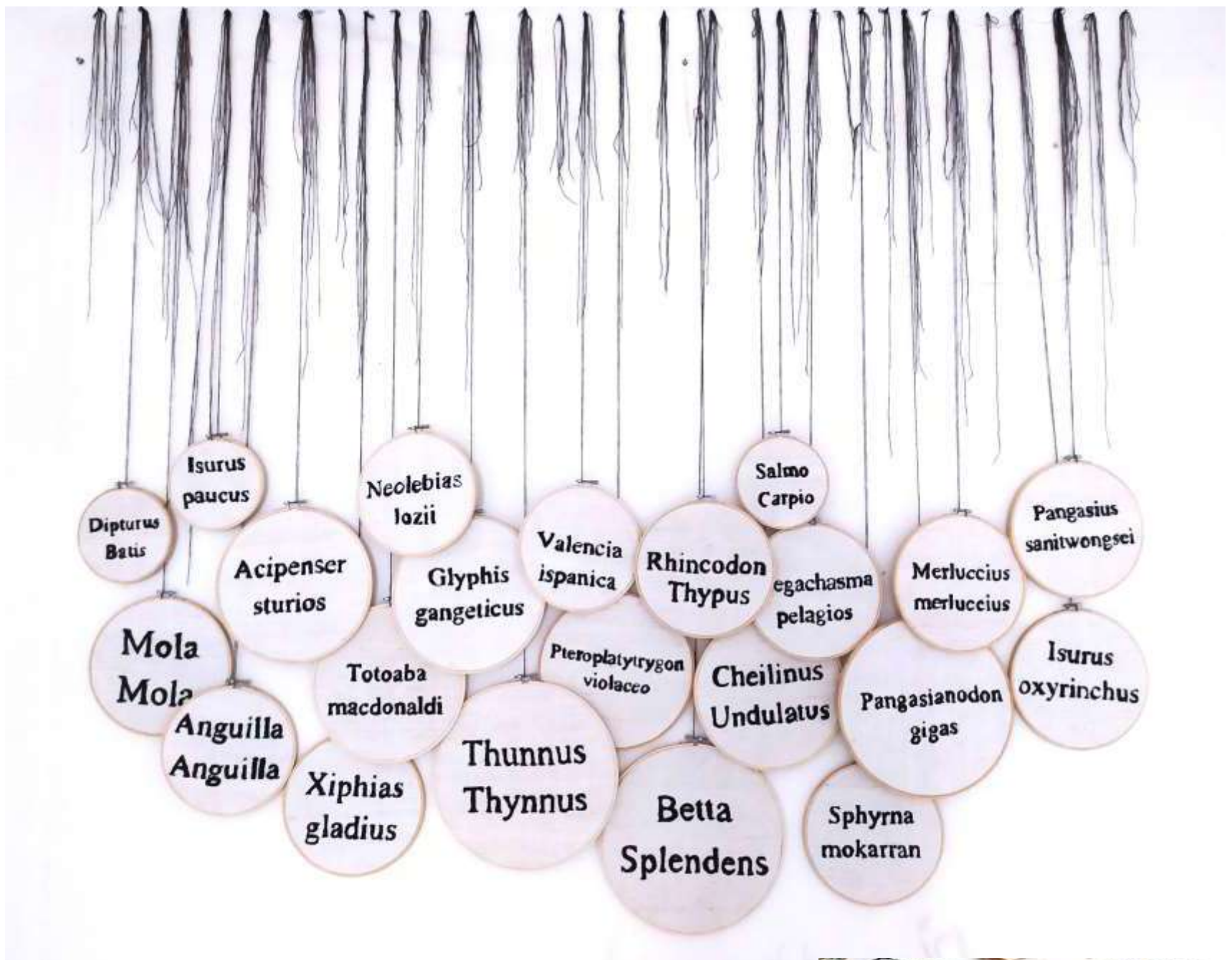
Set of 4 cubes in hemp fabric, size 50x50 cm

Embroidered with wool and cotton, with words and images that tell the rituals linked to the world and to the work of the peasants of the Bolognese plain during the passages of the summer and winter solstice.

Works created jointly with the artist embroiderer Nikola Filipovic for the Museum of Civiltà Contadina in Bentivoglio Bologna (Italy)

Year 2022





“EXTINCT FUTURES”

Wall installation of 33 embroidery hoops with 33 names of endangered fish. Wool embroidery on canvas.

Solo exhibition for Approdo Festival of performative Arts 1st Ed.

August 2021

Giulianova Teramo, (Italy)





“Exploded Books”

Wall installation of black wooden boxes, in various sizes, with book pages and interventions on writing with wool stitching. Year 2018/20

Works exhibited at Fabbrica del Vapore di Milano, Studio Les Libellules Bologna Art City White Night, Festival Think Pink Teatro Eliseo di Nuoro, Rassegna Mutazioni Studio Samà Art City White night



“PEZZE D’AMORE”

Tapestry bands created at the Loom during the Quarantine, with fragments of writings taken from readings with love theme. In photo “The Unbearable Lightness of Being by M. Kundera. March—April 2020





"It's all the fault of the flesh-colored stockings"

Wall installation of black wooden frames with wool threads, containing book pages cut into shapes. 10x15 cm with pictorial interventions - graphics on the writing and stitching with cotton thread. Year 2018

MARA DI GIAMMATTEO

Visual Artist, Textile Artist

Teacher of Painting, Weaving and Natural dyeing

Graduated in 1996 in Painting at the Academy of Fine Arts in Bologna, Concetto Pozzati School. She has participated in numerous national and international exhibitions, also winning some prizes and competitions in graphics and illustration, such as the 1st prize in the IDEAIDS competition for the creation of a pictorial image for the world awareness day against AIDS, Palazzo dei Notaries 1 December 1998 Bologna, Guercino Prize, Carracci - Emerging Artistic Trends, Different Sensations Festival, Michelangelo Pistoletto Foundation of Biella etc...

It is present in the Collection of the West Room Gallery in New York, Le Studio Art Gallery Lyon and in the 1st Museum of Women in Art in Italy, Scontrone (AQ), and in the Permanent art collection of Museo dello Splendore in Giulianova Paese (TE) The Curator A. Giulio Zimarino describes his works in the volume 900 ' Artists and Art in Abruzzo.

Publishes illustration books for children such as LE LEGGENDE DELLA MONTAGNA ADDORMENTATA (year 2001) Ideasuoni Editions, LA RICETTA FAVOLOSA (year 2008) Media Editions, ABBECEDARIO DEL BUON TERRESTRE (year 2015) Research & Editorial Editions. Unpublished books LUCIO E L'AQUILA (year 2010) and CATERINA E KUPE by M.Dei Svaldi. She creates sets for theater and dance performances, in Italy and abroad.

Training and Certificate in natural dyeing and tapestry weaving techniques at the Museo delle Genti d'Abruzzo in Pescara, in collaboration with the Lisio Firenze Foundation and the Association of Natural Dyes M.E. Willow of Milan. Years 20014-15

Certificate of participation and training in EDUCATION EARTH NATURE / KNOWLEDGE COMPLEXITY SUSTAINABILITY, at the Faculty of Education Sciences of Bressanone, in collaboration with O-6 up, Miur and the Free University of Bolzano.

PERSONAL EXHIBITIONS AND AWARDS

In the year 2022-23 winner of the Culture Moves Europe international award, promoted by the Goethe Institut and the European Community, art project realized in Bruxelles Belgium from April and May 2023.

She has exhibited since 1989, in numerous national and international exhibitions, she has collaborated with some art galleries such as the Baut'Arte of Montorio at the V. TE and the MLB of Ferrara.

(complete exhibition curriculum: maradigiammatteo.wordpress.com)

Some of her works are in the permanent collection of:

- WEST ROOM GALLERY, Yonkers New York / MLB Gallery of Ferrara / Le Studio Art Gallery Lyon France / 1st Museum of Women in Art, Scontrone L'Aquila / Museo d'Arte dello Splendore, Giulianova, Teramo / BautArte Gallery of Montorio al V. Teramo



TEACHING/LEARNING:

- International Teacher for TRANSNATIONAL COORDINATION MEETING "EDUCARTE EN IDENTIDAD EUROPEA" Conference with Mus-e Belgium, Ghent 12-13 May 2023
- Teacher of Pictorial Disciplines and laboratory of figuration and mosaic at the Art School of Ravenna Year 2021/22
- Teacher of Art, Weaving for Nursery and Primary Schools for the Mus-e Italia Foundation in Bologna since 2017
- Teacher of Painting, Natural Dyeing and Didactics of Art for Prospettiva Bologna, Atelier Trame Tinte d'arte inside the Museum of Peasant Civilization in Bentivoglio Bologna YEARS 2018/2022
- Teacher of tapestry weaving techniques for Studio Atelier Les Libellules in Bologna From 2019
- Illustration teacher for primary schools within the Radici Project – with Schools in the Province of Teramo participating in the Fund for the fight against child educational poverty with the International Institute of Mediterranean Theater from 2017 to 2020
- Lecturer for WEAVING THE HISTORY – Educational and didactic paths in art, in art and weaving workshops with the Primary Schools of Bologna - Final phase of the Erasmus+ International Project Creando Puentes, with the Mus-e Italia Association and Bologna, and others Mus-e European partners. Medieval Civic Museum Bologna, November 27, 2021
- Lecturer for the International Seminar TESSERE EMOZIONI – Praticar- Arte – artistic paths that include, curated by Mus-e Italia, IC1 Modena, Inclus 4 all Erasmus+-, 12 June 2021
- Conference Speaker for the International Conference EDUCATION EARTH NATURE – Colors as a resource of nature - Campus Brixen-Bressanone – University of Bolzano, Faculty of Education, 2 December 2020
- Conference Speaker for THE RITUAL OF SOWING: the image of women in the myths and legends linked to the cycle of nature and in contemporary art, online meetings inside the Museum of Peasant Civilization in Bentivoglio, curated by Prospettiva Bologna and Metropolitan City of Bologna, 8 March 2021
- Conference Speaker for I'LL TELL YOU A STORY! Fashion, colors and customs at the time of the Bentivoglios, curated by Prospettiva scarl and the Museum of Rural Life of Bentivoglio YEARS 2018/2021

Edit text and curation by:

NERIO ROSA, M. LIVIA BRUNELLI, LAURA FABBRI, A. G. ZIMARINO, V. LILLA e A. MARINI, M. MALASPINA, DIMITRI BOSI, SIMONE GAMBACORTA, FILIPPO LANCI, UMBERTO BRACCILI, SARA GIORDANI, MARIA CHIARA WANG, CARLO DI BONAVENTURA, BARBARA PAVAN.

Publication of some works from the PLUPART series in the Marieclaire Maison issue / May 2010 service by Francesca Davoli

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