

MONICA GIOVINAZZI

PORTFOLIO



PERFORMANCES

INDIZI SUL CORPO

The project inspired by the collection of essays by J.L. Nancy is divided into performances, installations, actions in schools and writing workshops. It offers the opportunity to reflect, with different tools, on the "body" theme. The performances are dedicated to the life and work of: Camille Claudel, Sylvia Plath, Simone Weil, Käthe Kollwitz, Tina Modotti, Paula M. Becker, Ida Maly, Emily Dickinson, Amelia Rosselli, Virginia Wolf at the manifestation of their being in the world and the courage to show oneself with the skin facing outwards.





PETROLIO

Looking for PPPasolini in the architecture of his non-novel

“Petrolio” addresses many of the recurring themes in Pasolini’s work, including the class struggle, the denunciation of the bourgeoisie, the question of homosexuality, the criticism of consumer society, and the reflection on Italian religion and culture.

The title of the novel itself refers to oil as a metaphor for wealth and power, but also as a symbol of a destructive and polluting force.

The novel remained unfinished due to Pasolini’s premature death, and is open to interpretation and speculation as to its meaning and possible conclusion. Despite this, ‘Petrolio’ represents an important contribution to 20th century Italian literature and a testimony to Pasolini’s critical and provocative attitude towards contemporary society.





DIFFORME DAL SENSO COMUNE

WOMEN'S VOICES FROM THE ASYLUM

The project includes a performance and workshops to integrate and enrich the group of performers already in place with new voices and meetings. It is inspired by the book "Luride, agitate, criminali. Un secolo di internamento femminile (1850-1950)" by Candida Carrino (Historical Studies Series, Ed. Carocci).

The book tells the stories of women locked up in the Aversa mental hospital between 1850 and 1950 and is based on the study of a large sampling of medical records, which were examined through a large range of documents: doctors' reports, documents administrative documents, correspondence between the institution and the families, as well as letters from the internees themselves.

The project continues the research of the book by not exhausting the performance already built but renewing it at each staging occasion by adding new signs thanks to the encounter with other women and their stories.



INSTALLATIONS

IL MARE SOPRA

Dedicated to girls and boys of all ages locked in mental institutions

All the tears that no one has ever collected are mixed into pieces of paper and tears in white shirts. Piles. And everything goes up. Light as a dream. It is a sea of fish – a childish imagination – swaying on transparent threads reminiscent of Celan. Shadows tell stories, create and dispel fears.



P41

(...) For **P41** Monica Giovinazzi chose ancient fabrics and objects, intense red, each with its own experience and a story to tell. The re-use deprived the object of its primary function, updated it, made it contemporary and participated in a new representation.

The story thus ends. The fabrics, fabrics and silks of the early twentieth century interact with the medieval Loggia of Sermoneta and give life, thanks to the artistic opus, to what we could define as a secular Epiphany.

Epiphany as a revealing discovery of a new knowledge and a new spirituality - secular, therefore free from the constraints of faith, from moral impositions - open towards a sacred dimension of life, which implies a profound self-awareness and a new attention to the world.

Vincenzo Scozzarella







THE WHALE

A veil of embrace in shades of blue, in chromatic continuity, between the tail vibrating with light of the whale and the artist's shirt...only the dark mass of hair and the bare arms, thread-like but tenacious, covering the whole form, underline the union between human and non-human living beings. But the hug can also be less invasive, almost as if to take a friend by the arm, to embark on a common path.....and here the contrast becomes chromatic.....Who relies on whom, one wonders?

Like a new Ishmael, Monica Giovinazzi recounts her journey of initiation: the desire for freedom across the sea, the desire for adventure, following the song of the whales... (...)

(...) The work, created with recycled material perfectly summarizes the artistic path of Monica .Giovinazzi in the times of the pandemic. Desire to overcome even internal boundaries, overcome the limits inherent in materials, reevaluating and transforming waste. The large tail, endowed with a life of its own, seems immobile, but it is only apparently so, because it vibrates, seems to tense, changes appearance according to the reflection of the light on its surface. And I like to think of the song of the whales..... and of that universal embrace that redeems years of wounds inflicted on the whale, on nature, essentially on us. So in the journey of Monica Giovinazzi and her whale the metaphor of human life returns.

(from the text by Patrizia Amodio)





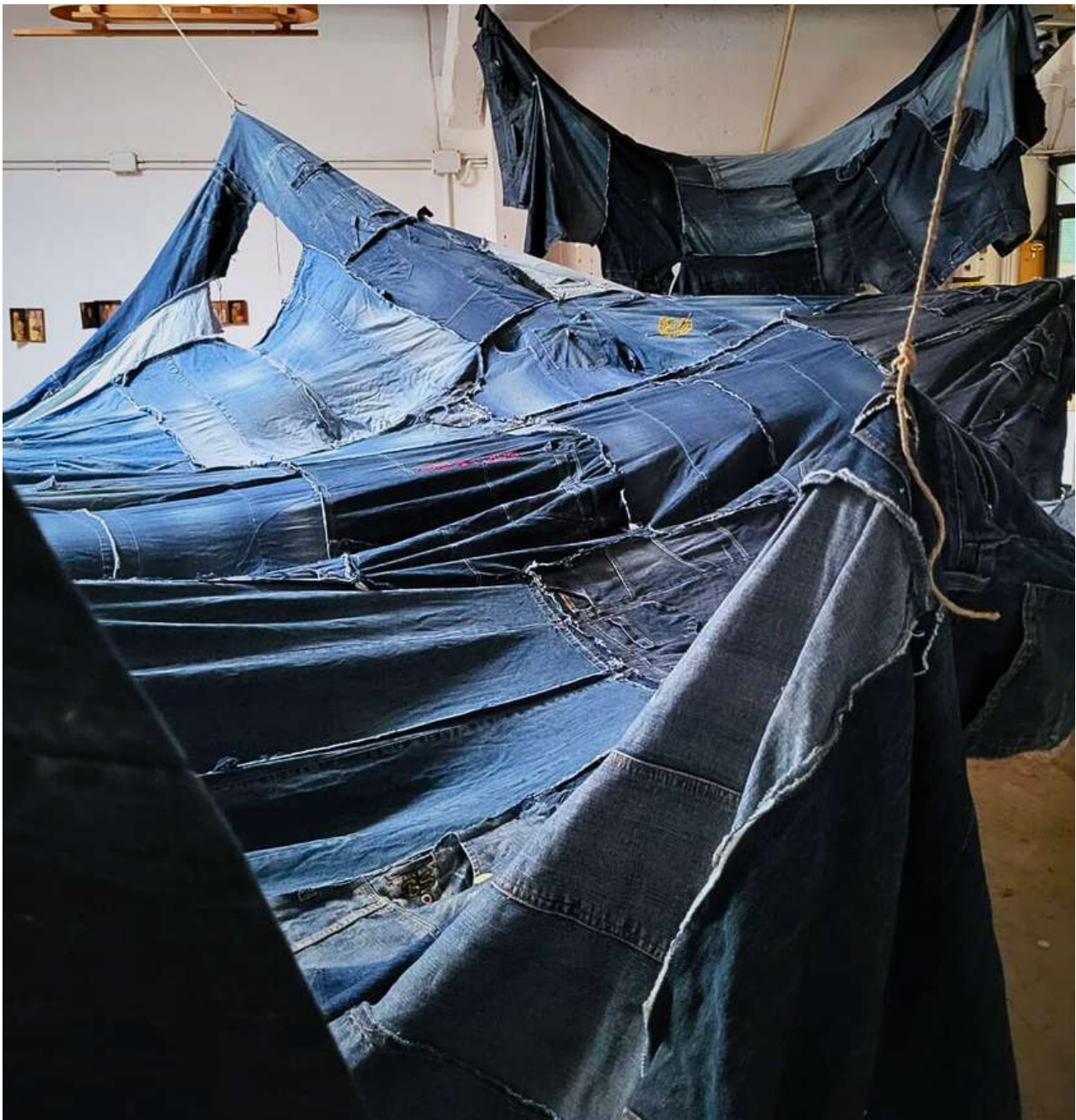
It is a large site-specific installation that extends across a large part of the exhibition hall. A surface of jeans - a fabric that already sailed the seas from the port of Genoa in the 15th century, an essential and robust fabric for work, for sail bags, for covering goods - which here too alludes to and evokes the swaying of immense blue expanse.

INTO THE DEEP BLUE cuts the space and the gaze of the observer, leading it on one side, above the line of the eyes, up to an ideal horizon - the same one on which hopes, dreams, desires, even visions are entrusted - while from the another, below, immerses us in the abyss, following the descent of imaginary columns of an equally imaginary cathedral which sink down, until they are diluted and merged with the darkness of the seabed. Monica Giovinazzi introduces us to this double yet unique and inseparable world through a short liturgy, a rite of passage that gives us access to the reversal of our perspective. We live in a time of surface existences, a mirror of the screens to which we increasingly entrust our gaze on the world and on each other.

INTO THE DEEP BLUE

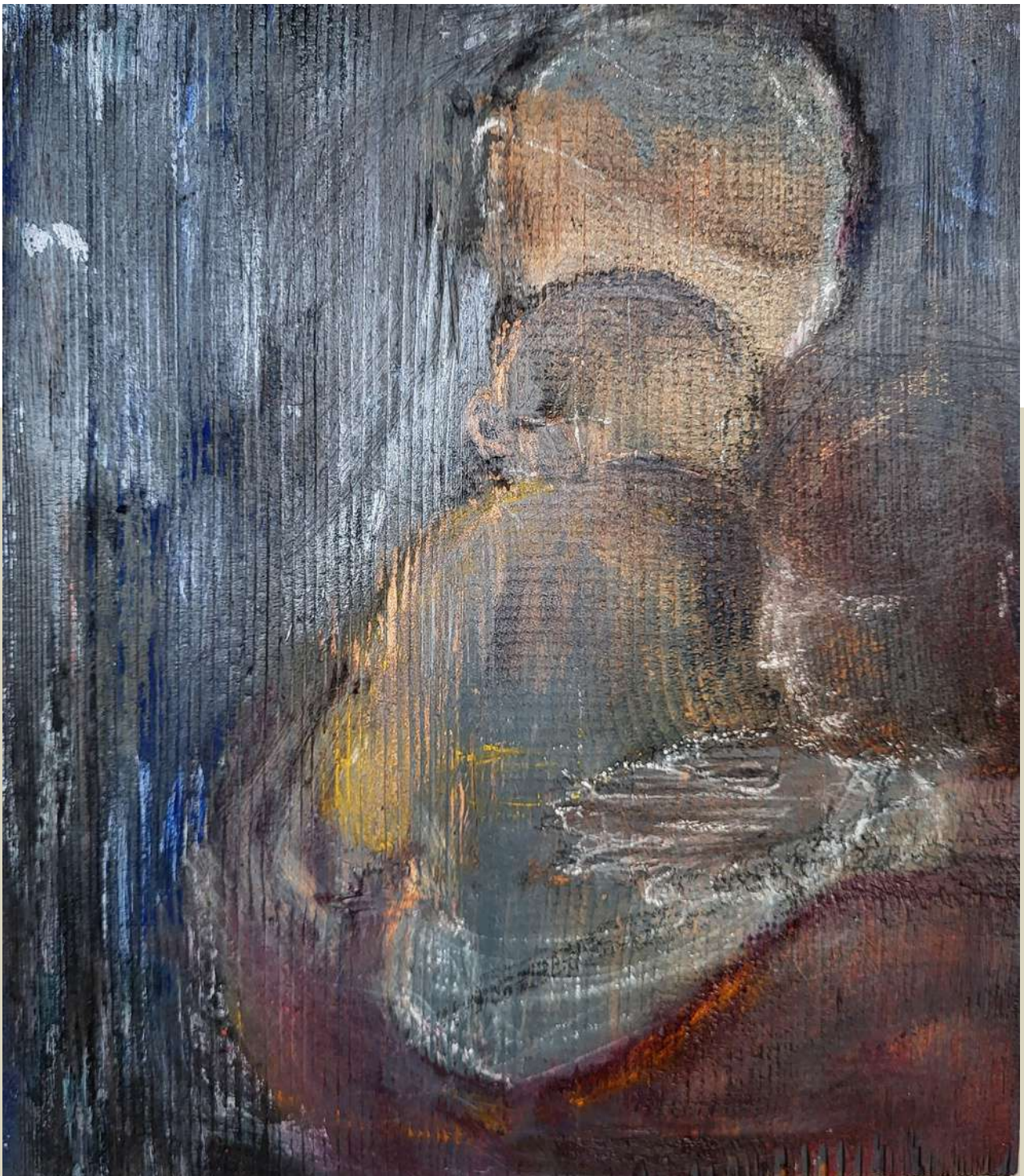
We forget. Quickly. And by forgetting we erase the truth. We are - it is true - rationally aware of the countless lives that the sea constantly swallows up. We are sincerely saddened and indignant every time the sea demands more lives - lives that rely on that hope linked to the horizon which has always represented the possibility of a different future; lives betrayed by human beings before the elements; lives broken by indifference, by greed, by inhumanity. Yet, looking at the *mare nostrum* – but then whose *nostrum*? - what do we really see and hear? How much truth hidden among the waves reaches us and how deeply do we enter into it? The creeping perception of the inevitability of a phenomenon and of episodes with unfortunate outcomes deriving from it is at the origin of a widespread resignation which, ultimately, is comfortable, reassuring, and is content with our intermittent compassion. What meaning does the concept of *nostos* still have in opulent Western society when even landing is not included among the inalienable rights - not even in the sphere of dreams and desires - of migrants?

Monica Giovinazzi crosses that line between the visible and the invisible, between us and them, between light and dark; it invites us to inhabit the abyss, to experience the surface upside down above us. (from the catalog text by Barbara Pavan)



ARTWORKS

ABBRACCI (HUGS)







Mixed media, wood and boxes oil paints, olive oil, plaster

IL FIORE DEL DESERTO



Series of works dedicated to Giacomo Leopardi's *Ginestra* or *The Desert Flower* created in upcycling art, reinterpreting waste and giving it artistic dignity. Ethical choice as well as training to see more and beyond in shapes and materials. I use the memory that the waste inevitably contains, as a trigger to unleash different levels of interpretation of the object I create. I carefully choose the materials to use for each series: it's a dialogue. Materials often force themselves to my attention.

For *The Desert Flower* I could only use jute and explosive colors and fight to make the gold appear.

The power of Leopardi's vision captures me. I find it immortal. And generating. It comes to me and so I give it back. The printed text is now shattered or a trace to be deciphered. Silence takes space.

The book attempts to reorder.

The sheets bleed onto the wall.

Everything is frayed.

Not finished



- > cloth and books:
jute, pigments and printing
- > sheets like leaves:
paper, plant elements, pigments and printing
- > ruins:
wood and fabric,
pigments and olive oil



ANGELS FOR RILKE

Books and angelic beings occupy a special space in Monica Giovinazzi's universe. Books as mediums of the past and tradition, which we can only perceive through a fragile veil; books as transmitters of philosophical texts and writings, whose contents he absorbs with intense study. We also find a truly enigmatic book in this exhibition.

Dante's "Divina Commedia" and the poems of Rainer Maria Rilke are a strong source of inspiration for Monica Giovinazzi, traces of which can also be found in this series of artwork. In the "Commedia" Dante describes the horrors of this world and the even greater horrors of hell and it is also about the desire for justice and knowledge and the power of love. But it is above all the beauty of Dante's language that the artist loves.

He also loves Rilke's language, the German verses of the "Duino Elegies" (1927). In them Rilke laments his estrangement in the world of human beings, the loss of the familiar, the impotence of lovers, the power of death. In the first elegy, Rilke invokes the "angel", which he evokes, describes, and tries to grasp as the antithesis of human in many of his poems. This angelic figure evoked by Rilke, which is absolutely not to be understood in religious terms, fascinates the artist; moreover, she feels in her life the working of a superior being, an "angel", HER angel, sometimes like a kind of guardian angel, sometimes like an indeterminate, aerial, superior being whose heartbeat she feels wings.

A book. The outline of a book. The thin sheets of paper are held together by a thin thread, the wind passes through the holes. Strips of text, glued one on top of the other, hide what wants to be discovered. The certainties that were preserved in books have been lost. But just like when reading a poem, the meaning is revealed only gradually, through a more careful and in-depth reading... here and there we recognize words, fragments of sentences from a text by Rilke, inserted by the artist as clues... You have to find a connection yourself.



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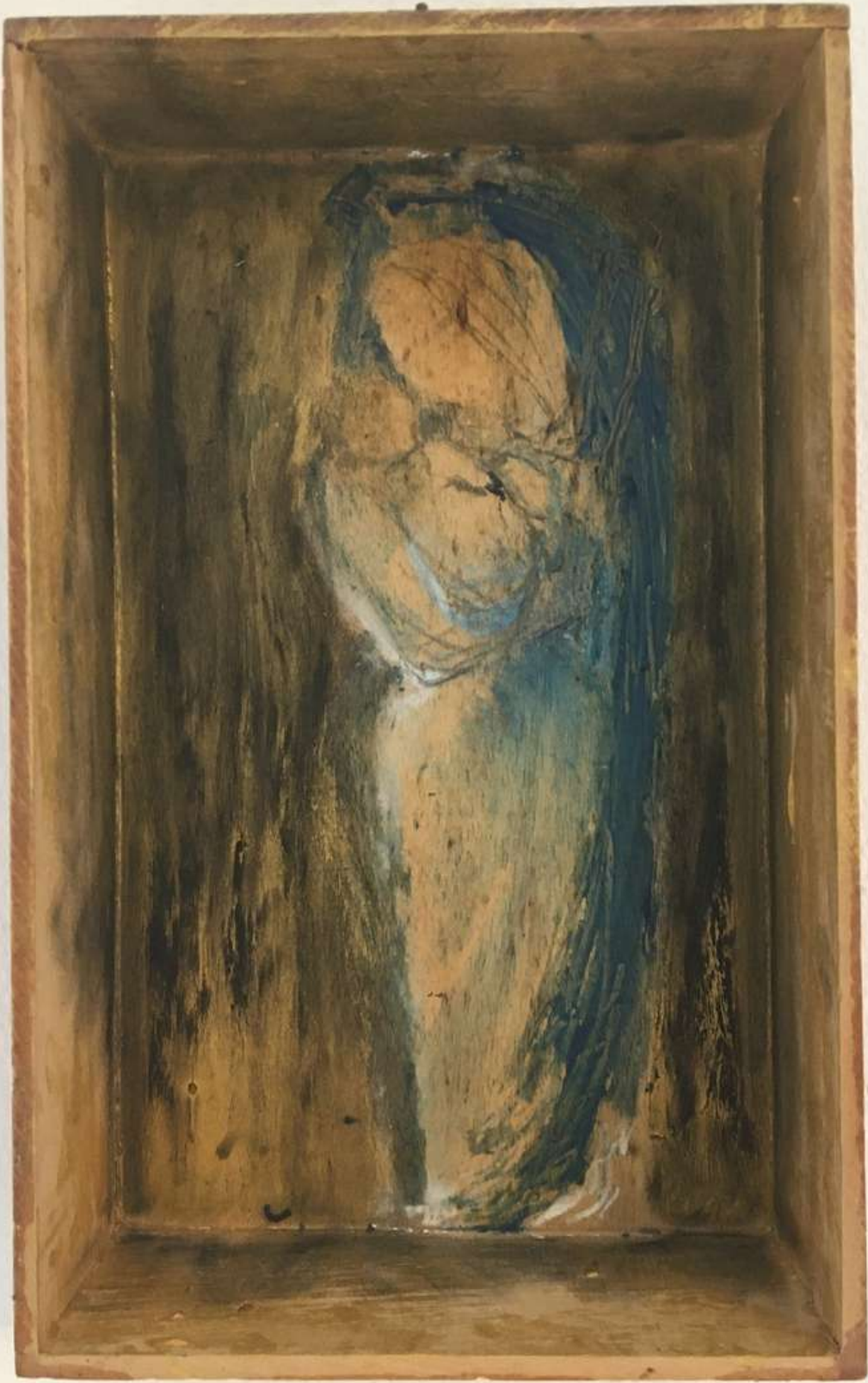
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DULCEDO INEFFABILIS





NYMPHAE

The Nymphae are unique pieces made of copper foil, painted with oil and oxides, mounted on fabrics nailed to wood.

The choice of material is interesting and not random, *aes cuprum*, as Pliny calls it for the rich copper mines of the island of Cyprus, a mythical island, which gave birth to Venus, goddess associated with eros and beauty. The biological symbol of woman (the circle with a cross at the bottom, known as the "mirror of Venus") is the same one used by alchemists to indicate copper: this is because, according to legend, the Goddess was born from the foam of the waters of the island of Cyprus or from a shell, depending on the mythical versions handed down to us.

Material of noble origins, intended for all uses, including the artistic field. In painting it spread in the Flemish world, because it was suitable for oil painting: copper was a non-absorbent, rigid, smooth support and of the same reddish color that was used for the preparation of the backgrounds. Even famous Italian painters, up to Canaletto, have experimented with the qualities of copper.

Monica added the oxides to the oil and subsequently mounted the sheets on fabrics nailed to wood. Monica skilfully combines and combines different fabrics and patterns with copper, using scraps or clothing accessories (belts, scarves, collars and decorative motifs). The fabrics, on which the Nymphs are placed, emerge from the edge of the plane and almost play with the surrounding space and capture us.

Monica's Nymphs have different typologies and compositional schemes: faces, entire bodies, more or less defined, or even bodies of nymphs that intertwine in a sort of dance or overlap. In some cases color and fabrics are in chromatic continuity, other times in "material" continuity...

What is the link between the Nymphs and the female figures of Dino Campana?

The etymological connection with the island of Venus is certainly not enough to explain the mythological one. But Venus is also the daughter of Gaea, the primordial goddess, divine power of the earth. Therefore something "ancient", "remote", at the origins of the world, the last trace of the ancient cult of the Great Mother of the Mediterranean.





From Ancient Greek *Νύμφη Nymphē*, lit. "maidens" or "brides", the Nymphs were divinities who represented the forces of nature, personifying above all its vital and procreative character. In our imagination the nymphs are always young and graceful, they exude happiness and joy of life,...benign towards mortals, the nymphaeums were erected in their honor in Rome.

The Nymphs, however, were capable of causing mental disorders, such as altering the psychic tenor to favor the development and exercise of divinatory and oracular faculties. They, unlike the "infertile priestesses" of Campana, were protectors of the growth of adolescents, in particular young girls, who often immersed themselves in the waters of certain springs on the eve of their wedding to achieve fertility, and the women offered them sacrifices to The time of childbirth is approaching.

But the Nymphs, despite their divine origin, sometimes did not escape male violence even if committed by divinities or stalking we would say today, as when they were the target of satyrs, or abandonment by men (Calypso and Ulysses)... The nymph Daphne and the mortal Danae have the same story, but the epilogue is different!

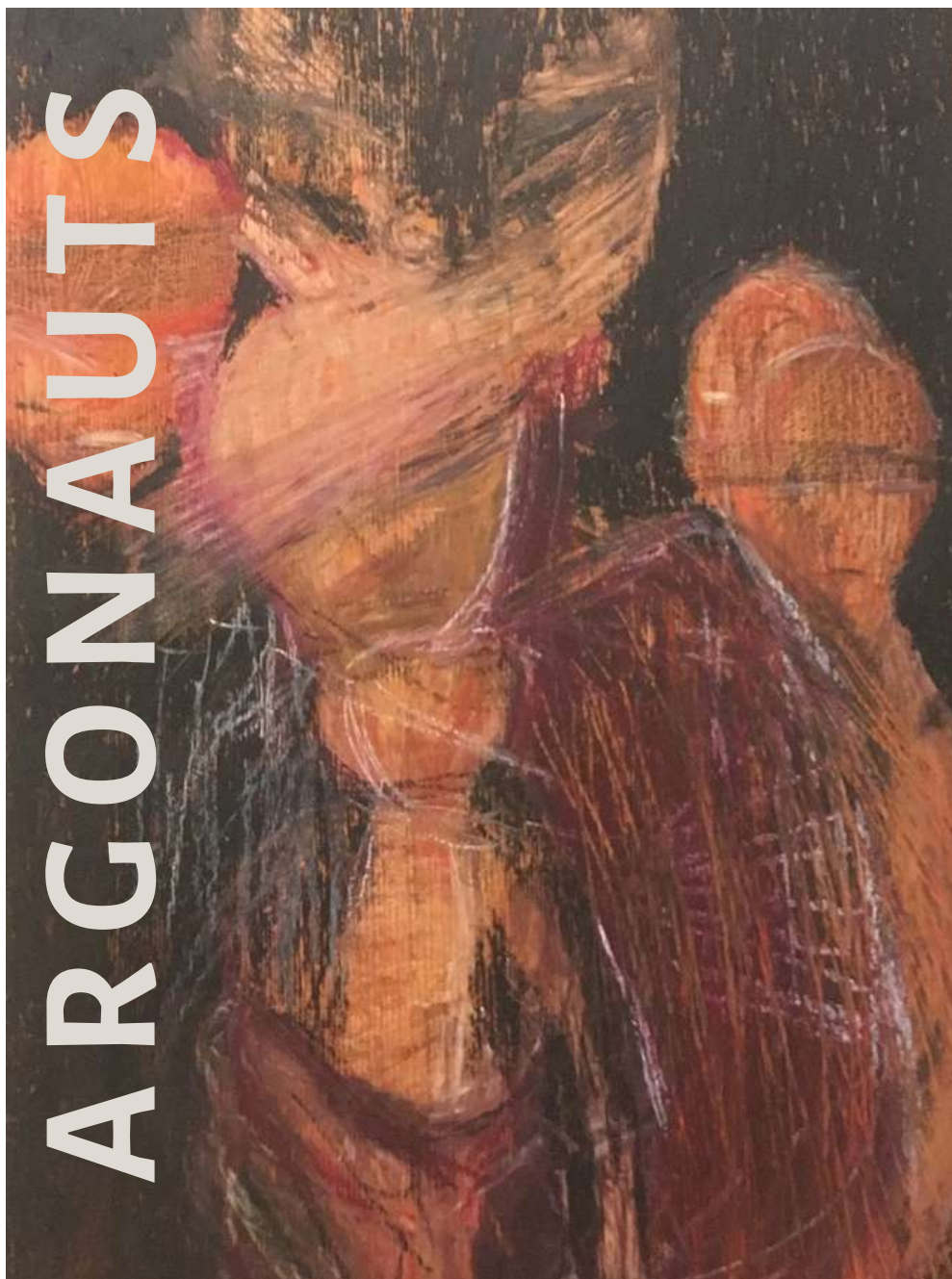
What do their looks tell us, what do their bodies communicate?

A phrase quoted by Monica comes to my aid: "The female figures spied through windows with a visceral sense of attraction and repulsion"...

The windows from which Campana's prostitutes look out, or those from which the poet observes them, are a constant in the collection: one for all, A white woman appears at an open window. It is the Mediterranean night. (Piazza Sarzano, in the Orphic Songs).

I like to think that Monica's Nymphs reverse the communicative message, they are the ones looking at us, questioning us, urging us to come to terms with our being women and our relationship with the male world! (from the text by P.Amodio)





ARGONAUTS is a series of works inspired by Apollonius Rodio's Argonautics, created with chalk, oil pastels and fire on pieces of recycled wood. Material characters, suffering, incapable of supporting their ideals, alienated, defeated, crushed by the weight of their own inadequacy to react.

They are almost anti-heroes, or perhaps new heroes, far from victorious but, on the contrary, isolated and lacking the strength to fight, yet with great imaginative power.

They strike straight to the heart for their tormented shapes, for their ghostly movements, for the mellow colors, with a palette that ranges from brown to orange, from the black of combustion to sienna, from flesh color to brick red.

These are works created to act as a backdrop for the theatrical performance "Petrolio. P.P. Pasolini", staged, again in Vienna, at the WUK.

A door leaf stands out imposingly, still has its hinges attached and nails stuck in, and becomes a large-format sculptural work, with figures bent over by the fatigue of living.

The only ray of hope are those touches of white lead here and there, which seem like small sparks of life and recovery. Ultimately their weakness is already an evolution, a pause to think and feel.

The use of wood from different origins takes up a theme dear to the author, that of recycling materials that bring found objects back to life.





SOMETHING BLUE

SOMETHING BLUE is a series of pop artworks made against the war. The white gloves here become an ironic and bitter metaphor of the power that never gets its hands dirty and manipulates the toy soldiers as it wants.



BIO

Multifaceted artist, her artistic practice includes performance, installations, indoor and outdoor visual arts. Since 2017 she has regularly exhibited in Vienna and several Italian cities. As materials she prefers upcycling. She collaborates with the Italian Cultural Institute, the Italian Embassy in Austria and some Universities. In recognition of her artistic work and cultural mediation between Austria and Italy she was named Cavaliere della Stella d'Italia.

She founded the Raabe UNLA Cultural Association (to fight against Illiteracy), MIUR accredited, which has been carrying out training projects for all ages since 2000, in collaboration with schools of all levels, universities, institutions, associations and organizations.

She promotes training workshops, Relational Art and Performance projects.

RECENT PROJECTS:

- Into the deep blue, BLU Spazio delle Arti, Roma, a cura di Barbara Pavan
- Habitus, teatro danza, Roma e Vienna
- Progetto Kantor, Roma; Vienna in collaborazione con Cricoteka Krakow e Istituto Polacco di Cultura
- Progetto Milchmusik, Schieberkammer, Vienna - con performance ed esposizione delle immagini dell'autore Thomas Strittmatter
- Progetto Le città invisibili, Università di Economia, Vienna
- Stadlnova Project - funded with support from the European Commission under the 'Youth in Action' programme - azioni urbane, progetto tra Austria e Slovacchia
- Europa sulla scena, progetto europeo in collaborazione con l'Istituto Italiano di Cultura a Vienna e altri 24 Istituti Di Cultura europei; installazioni e performance in lingue diverse; in collaborazione e direzione lavori con l'Accademia di Belle Arti di Roma.
- Penelope Projekt, Vienna; fiberart e tessitura nel parco
- Love and Terror in the Wind, di Briceno Guerrero in collaborazione con l'Istituto di Cultura Sudamericano; Dostoevskij machine messa in opera di Delitto e castigo; installazioni e performance, Londra
- Alfiere bianco in b5, videoinstallazione, Teatro dell'Angelo, Roma
- Ne'on, installazione e teatro danza, Museo di Arte Contemporanea, Pescara
- Vacuum, installazione e performance; tratto dal racconto Traumtext di Heiner Müller, Raabe Teatro, Roma
- Der Atem, installazione e performance; tratto da Thomas Bernhard, Milano, Università
- M.Ile Camille, performance e installazione, Complesso San Michele, Roma; Latina; Vienna
- Luglio '76, performance e installazione, Palazzo M Latina; Formia; Nettuno
- Die Gabe, installazione e performance, tratto da Paula Modersohn-Becker, Rotehaare, Vienna
- Re-volte re-voltieren, revolver, performance, Vienna (2011)
- Penelope, performance e installazione, Palais Niederösterreich, Wien; Alte Schieberkammer, Wien; Galerie Rotehaare, Wien
- Aufrisse, frammenti per messaggio in bottiglia, performance, Vienna (2012); streetart, micro-installazioni tra le crepe dei marciapiedi
- Ulisse, installazione, Projektraum, Vienna
- End Game secondo Beckett, performance e installazione, Vienna
- Between Inside and Outside, performance e installazione, Projektraum, Vienna
- Where's my T-Shirt, performance e mostra itinerante: Vienna, Roma, Latina e altre città italiane; progetto di arte relazionale, tessitura, fiberart
- PETROLIO P. P. Pasolini, performance e installazione, Wuk Performing Arts, Vienna e Facoltà di Architettura, Vienna. Trasformazione dello spazio.
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- Verwandlung da Franz Kafka, performance e mostra, Atelier Alberi, Vienna
- The invisible city, installazioni e performance nella metropolitana di Vienna
- Colmare di colore, Latina. Streetart e installazione di inserti di mosaico per le vie della città
- Angels, installazioni nella Chiesa di Cori
- Mare Nostrum, installazione, Vienna co. Metropolitana di Vienna Alteslandgut
- Argonauts, mostra personale, oli su tavola, Vienna
- Cose di Montale, Objects&Books (Things from Montale) Museo di Arte Contemporanea MACI Imperia; Villa Savorgnan, Lestans (Pd); mostra
- Diforme dal senso comune – follia, installazione, performance, arte relazionale; MACRO Museo, Ex S.Maria della Pietà, Teatro Basilica, Roma; Wuk Performing Art, Wien; Palazzo M, Latina
- Vincitrice Premio Internazionale WE FUND YOUR ART (2020)
- I save my child, installazione
- Something Blue, mostra personale, Vienna
- Nymphae, mostra personale, Latina; Vienna
- Angels for Rilke, mostra personale, SCD Textile&Art Studio, Perugia, a cura di Barbara Pavan, catalogo digitale; Galleria Alberi, Vienna; Abbazia di Valvisciolo (2021)
- Indizi sul corpo performance e installazioni su Camille Claudel, Osip mandel'stam, PPPasolini (2022)
- Il Fiore del Deserto, mostra personale, Vienna (2022)
- Il Santo Idiota, performance su L'Idiota di F.Dostoevskij, Teatro Basilica, Roma; Latina (2022)
- P41, installazione outdoor, Loggia dei Mercanti, Sermoneta (2023)
- Declinazione Calvino, mostra collettiva e installazione outdoor, Sermoneta (2023)
- Installazione al MAAM Museo dell'Altro e dell'Altrove, Roma (2023)
- Ariosto e Spinoza, performance, Teatro Basilica, Roma (2023)
- Museo MAACK a Casacalenda, intervento di Arte Relazionale nell'ambito del Festival (2023)
- Valvisciolo Contemporanea, mostra collettiva, Abbazia di Valvisciolo (2023)
- UNCLASSIFICABLE, mostra collettiva, promossa da ArtOUT, con il Patrocinio di Comune di Todi e Todi Festival, Sala delle Pietre, Todi (PG) (2023)
- XS Project, mostra collettiva, promossa da ArteMorbida Textile Arts Magazine, BAF Bergamo Arte Fiera, a cura di Barbara Pavan; Galleria di Arte Tessile Contemporanea Gina Morandini, Maniago (PN); Spazio B49, Roma (2023); catalogo digitale
- LUCO mostra collettiva, Palazzo Lucentini Bonanni, Galleria Italia, F'Art Arti Visive Contemporanee, con il patrocinio di Comune di L'Aquila, Perdonanza Celestiniana, a cura di Barbara Pavan, L'Aquila, catalogo digitale (2023)
- PPP Petrolio performance e installazione, F'Art Spazio per le Arti Visive Contemporanee, L'Aquila
- Performance e installazione dedicata a Sidonie Adlersburg e Ida Maly, Area1070 Wien

Dal 2020 con il Collettivo d'Arte L'albero delle farfalle presenta mostre in upcycling dedicate all'infanzia:

- Museo del Fiume di Nazzano, all'interno del programma di ARCHIVISSIMA
- Galleria La Tartaruga, Roma
- Moby Dick Biblioteca, Hub culturale
- Diverse librerie e Biblioteche a Roma
- Spazio espositivo La Casa del combattente, Latina
- Archivio di Stato di Napoli in occasione della Giornata Europea del Patrimonio
- Galleria Studio Pandolfini, Firenze
- Città dell'Altraeconomia, Roma
- Villa Mazzanti, in collaborazione con l'Ente Roma Natura
- Museo delle Scritture Aldo Manuzio, Bassiano (due libri sono stati acquisiti nella collezione permanente del Museo)
- MAXXI Roma, nell'ambito della mostra dedicata al libro tattile per ipovedenti
- Museo Civico di Bari
- Teatro del Lido di Ostia
- Biblioteca Comunale Feliciano Iannella, Sabaudia
- Teatro Mongiovino, Roma
- Libri al We Gil, Roma
- La Città in Tasca, Roma
- Presentazione del progetto nell'ambito della Fiera della piccola e media editoria
- Più Libri Più Liberi 2022 – Roma
- Mostra d'arte per l'infanzia a Napoli e ciclo di formazione per insegnanti e studenti nel Punto Luce – Pianoterra, Rione Sanità
- Archivio di Stato di Napoli, installazione opera d'arte Archivio Archè Arca – Sala Tasso (2022/23)
- Aranciera S.Sisto nell'ambito della Paper Week Comieco, Roma (2023)



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