



SUSANNA
CATI

A MAD AND DESPERATE SEARCH

This publication, halfway between a monograph and a show catalog, accompanies *Controcanto*, the retrospective presented from June to November 2024 in Perugia, and retraces (in reverse) about a decade of projects, artworks, and interventions.

An eclectic artist, Susanna Cati feeds her artistic practice with a mad and desperate search—paraphrasing the expression from Leopardi—driven by a hunger, I dare say, to explore and investigate life that devours her and pushes her further beyond the known horizon, pushing the boundaries of every comfort zone in a bulimic need for discovery. From this, she distills works capable of surprising even those—like me—who know and follow her journey. Her approach is irregular and unpredictable, alternating long periods of silent immersion in her studio and readings with extensive travels to chaotic cities around the world or dusty villages deep in the continents between Africa and Asia. This is combined with endless dialectical confrontations across all realms of human knowledge—from philosophy to poetry, science to psychology—culminating in endless periods of solitary, physical, practical work, often forgotten by the universe, from which the Artwork emerges.

The plurality of her artistic practice stems from these multiple origins, this anxiety for knowledge—of herself and others—which infiltrates and intertwines in both abstract thought and daily life, contaminating everything—reflections, emotions, actions—defining life while also shaping the contours of art in an impermanent continuity where the boundaries between the two are blurred, uncertain, and sometimes coincident.

The synthesis between content and container comes as the result of experimentation extended over time and through successive trials, even failures, accumulating experiences and languages, assimilating techniques, and working with materials—many and varied. From fashion, to design, weaving, fiber art, performance, and relational and participatory art, Cati penetrates, explores, filters, and reworks until *everything* becomes *something else*. Her works appear singular and unique, yet intimately connected to all those that preceded and followed them in a consistency that is more about approach, vision, and meaning than form. Each work is the result of a complex and articulated process, a dynamic journey that engages the artist almost as an instrument of an inner force that is neither codifiable nor controllable, where the creative drive reigns sovereign over the gesture, an energy that erupts powerfully from a monumental mass of stimuli, information, knowledge, thoughts, and emotions selected, dissected, and elaborated.

Her works stem from and are rooted *in Life*: her art retains the same unpredictability and potential as life itself. This potential is the point of balance and encounter between the two. For her, *making Art* is an essential and indispensable consequence of *being an artist*: the former is necessary and subordinate to the latter but is also its tangible manifestation, the *medium* that combines thought and action into a form capable of triggering transformation in reality—opening perspectives, hypothesizing alternative viewpoints, illuminating the darkness in its folds. For Cati, Art is an alchemical force that transforms matter while simultaneously transforming the alchemist, engaging the artist, the artwork, and the viewer in a process of metamorphosis, emancipation, expansion, and renewal.

Barbara Pavan
Art curator

WORKS
PROJECTS
INTERVENTIONS
2014 | 2024

ABOUT SUSANNA CATI'S ART

Susanna Cati is a talented representative of *Fiber Art (Textile Art)*, which today is widely popular, almost fashionable. However, Cati has been practicing it for many years with a very distinct characteristic: she presents work that may seem artisanal—and it is, for the great manual skill required—but in her case, it becomes art. Painting, sculpture, drawing, and installations are created using fibers, sometimes precious and sometimes recycled from discarded materials, using traditional or experimental techniques.

Rugs, tapestries, and textile "constructions" are made with an intense sense of color and light. The images are sometimes abstract/geometric and sometimes more informal. Alongside surface works, whether for the wall or the floor, she creates refined "boxes," made of wood and glass, which contain fragments, materially consisting of scraps of fabric, pieces of plastic, and other materials. Symbolically, however, they represent "moments," fleeting moments (lived), memories, and sensations. Some of these are called *Nests (Nidi)*, following her desire to give meaningful and/or evocative titles to her works, referring to places, myths, ideas, and memories in which travel plays a large part, symbolizing protection and security. On another occasion, she created *Walls (Muri)*, where the weaving is wide-meshed, reversing the literal sense of the word since these "walls" do not "close" or "imprison." On the contrary, they allow a clear view beyond and offer the possibility of going beyond. The "holes" are not "nothingness" but the "possible."

Testimony to how deeply the artist is immersed in contemporary art lies in observing how her work, in terms of colors and images, connects with abstract and expressionist art, while also recalling conceptualism, as did, for instance, the early cubists, who also incorporated verbal codes (letters of the alphabet, words) into their painted surfaces. Reading a particularly significant thought of Cati's: "*Clear signs, obscure signs, broken signs, reassembled signs,*" we are reminded of so much art that spans from Divisionism to the present day.

Giorgio Bonomi
Art Historian and Curator

A NOTE

When I was about 30 years old, I read *The Treatise on the History of Religions* by Mircea Eliade (Boringhieri Editore).

I was fascinated by the chapter *Yggdrasil, the Sacred Tree*, which tells the story of Odin who decides to consult the seer Volva, lying in a deep sleep.

Odin awakens her and asks about the origin and end of the world. And she answers:

:

I remember the giants, born at the dawn of time, who one day begot me; I remember the nine worlds, the nine roots, the famous ash tree firmly planted deep in the earth.

I know that there is an ash tree called Yggdrasil, a tall tree, bathed in white frost; from there come the dews that fall into the valleys, and it stands ever green near Urdh's well.

Following the Active Imagination Technique proposed by Carl Gustav Jung, I "positioned" myself directly in front of Yggdrasil, admiring the dewdrops descending from its frosted branches, scattering its vital and spiritual essence throughout the cosmos.

Well, in front of Susanna Cati's recent works, I suddenly and surprisingly found myself experiencing the same luminous fascination of Yggdrasil, which leads me to think of the subtle and complex hidden threads that intertwine and unite true art and myth, as they miraculously do in the work of the artist.

Franco Simonucci
Jungian-oriented Psychiatrist and Psychotherapist

*A mosaic reveals an entire society, just as an
ichthyosaurus skeleton implies an entire creation.*

Honoré de Balzac

OPOS

Inspired by the ability to see in the breadth of the meaning of the verb that reaches into philosophical speculation and spiritual significance, Susanna Cati reflects through the eye on the evolution and development of individual organs in relation to the demands of her time and consequently to their cultural, social, and even sacred significance.

It is indeed clear that our bodies have adapted over the course of history to different needs and living conditions: undoubtedly, the farmer who plowed the land by hand used muscles different from those required by hours spent sitting at a computer. The observation that seems trivial actually conceals a shift in vision concerning priorities and, not least, highlights through the changes in the body a transition of thought.

In her essay, Chiara Valerio notes, for example, that *one of the most common ailments among people in prison is myopia—due to a short horizon. The loss of perspective is a practical matter. Even the ability to enlarge images on our smartphones is an exercise in myopia. We practice shortening the horizon because without perspective, the end does not exist.*¹

■ From the critical text by Barbara Pavan in the catalog of *Synedokhé. Frammento corpo relazione* | group exhibition | STUDIODIECI CITYGALLERY Vercelli | September 2024

■ papier-mâché and crochet surfaces created by the artist, application and embroidery using paper, fabrics, pipe cleaners, wicks, plaster, natural pigments, coffee, acrylics
approx. 120x60 cm
year 2024

1. Chiara Valerio, *La tecnologia è religione*, Einaudi Torino 2023, p.40





The eye has always been a focal element in human cultures. Transformed into symbols, at the center of rituals, and the protagonist of metaphors—sacred, mysterious, destructive, melancholic, and absent—eyes have always fascinated artists throughout the ages. From the divine symbolism of the Eye of Horus of the ancient Egyptians to the intensity of the eyes with arched eyebrows of the Romans, from the purity of the gazes watching us from the frescoes of Pompeii to the grand hieratic eyes of Byzantine art, Art has often spoken to us through this part of the face.

In addition to the aspect of the sacred, the eye was also attributed a destructive and mysterious power (as seen in Caravaggio's Head of Medusa). Over the centuries, the representation of eyes has undergone various transformations, even becoming dark wells, emblematic of incommunicability. In more recent times, they have even been extracted from the context of the face, resulting in surreal and disturbing images in Magritte and even more so in Dalí, where they become a true obsession.



In the digital age, THE EYE becomes the perfect synecdoche of our body. Engrossed in our devices, we focus daily on the eye and the finger that types on the keyboard. Think about it during the Covid epidemic, behind our protective masks, communicating only with our eyes and especially through our digital devices. I imagined finding among hypothetical ruins a fetishistic eye with an archaic appearance transformed into a graveyard of antennas. An unsettling image that provokes a multitude of reflections while maintaining its fascination.

CHI NON HA IL SUO MINOTAURO? WHO DOESN'T HAVE THEIR MINOTAUR?

The inspiration for this work comes from a play by Marguerite Yourcenar – *Who Doesn't Have Their Minotaur?* – a piece that seeks to delve into the unconscious labyrinths of the human soul (of which the fragmented individuality of the corridors of the Palace of Minos are metaphors).

The Labyrinth presents greater difficulties than death, more fatal solitudes than a battle. The Minotaur is the beast to face, the lurking enemy, symbolizing the metaphor of fears that may lie within us. To conquer these fears, it seems almost suggested here that we must descend into the labyrinths that grip the soul, into that inner forest where it will be treacherous to find our way. Is fear truly the enemy to be defeated, the shameful thing, or is it rather a tool waiting to serve us, a powerful ally in the journey of elevation? And if this is the case, what truly are strength and courage then? It is not about fighting our fears, nor about not having them. It is about living them, experiencing them, and gradually accepting them, integrating them deeply within ourselves. Just as lead becomes gold through the philosopher's stone, so fear becomes strength, energy, elevation, transcendence... when it has been sublimated through the philosopher's stone of acceptance and knowledge.

The work represents the construction of an archaic monolith (rock) that contains within itself the elements of the labyrinth and the presence of minotaurs (fears). In that inner forest of broken and diverse threads, there is the constant will to disentangle oneself to face them.

■ artwork shortlisted in the ARTEALTA competition promoted by Alina Art Foundation, published in the catalog of the FEAR finalists exhibition | Collegiata dei Santi Pietro e Orso di Aosta | September 2024

■ metal mesh, paper, cotton gauze, iron wire, wool, linen cord, acrylic, papier-mâché with gauze, applications, and embroidery
approx. 60x60 cm
year 2024





THE GUARDIANS OF THE FIELD

Probably at the origins of this pile of rags that flutters in the wind and stains the earth and meadows with color is a small wooden statue with a large protruding phallus, hung at the corners of fields or at the entrance of gardens, representing Priapus, the son of Dionysus and Aphrodite—a sort of satyr halfway between the human, the wild, and the animal.

Priapus was also the alter ego of *Mutunus Tutunus*, a god who presided over the vegetative cycle, magically stimulating tree growth and fruiting, and who served as a guardian, similar to what scarecrows or *caccia occeddi* devices — a sort of pinwheel found in the Sicilian countryside - would later do.

Over the centuries, farmers have widely used both as good omens against evil spirits. Monoculture, intensive cultivation, and the mechanization of agriculture have led to their decline and gradual disappearance.



They still resist in mountain farms, in lands cultivated with love as well as for profit. They live where humans still interact harmoniously with nature, where agriculture rediscovers its balances made of culture and relationships between the genetic forces of plants and the human context.

In essence, the scarecrow is the alter ego of the farmer, a mirror of the *marginalized*, as Aldo Gorfer said. Max Horkheimer writes: "The history of man's effort to subjugate nature is also the history of the subjugation of man by man." Placing two scarecrows in the natural space of the field cancels this equation and reaffirms the importance of building human relationships in harmony with nature.

■ natural wood, stabilized moss, fabrics
approx. 180x90 cm. each
ph.credit Claudia Ioan





THE FIELD. CONTEMPORARY ART BETWEEN THE EARTH AND MAN

di Barbara Pavan

■ Introductory text to the project THE FIELD: ARTE CONTEMPORANEA TRA LA TERRA E L'UOMO | Susanna Cati and Ilana Efrati | Todi, August 2023



In *The Field*, Susanna Cati and Ilana Efrati bring artistic confrontation directly into dialogue with the themes of their research. It's a hybrid project that allows both artists to immerse themselves in the natural environment that inspired and simultaneously nourished the reflection that the observer finds returned here in the two different installations, which share the space of the field and cannot be separated from it without depriving themselves of an external element that is integral to the work's meaning and interpretation. While Cati's work begins from the human dimension in the analysis and reworking of new cultural, productive, and economic relational dynamics with the earth, Efrati's, on the contrary, originates precisely from the earth to develop an alternative perspective in identifying those same alternative approaches. Both lead the visitor through an experience made of nature and time before art. The fruition of this intervention depends on the dialogue we are able to establish with the place, our ability to listen to the elements—the wind, the cicadas, the sound of the earth—and to feel part of the landscape around us—the warmth of the sun, the resistance of the tall grass, the rustic fragility of a wildflower—before we trust our gaze. We must first recover the slowness of nature's time to walk consciously along the artistic path that unfolds within it.





The fiesta was really started. It kept up day and night for seven days. The dancing kept up, the drinking kept up, the noise went on. The things that happened could only have happened during a fiesta. Everything became quite unreal finally and it seemed as though nothing could have any consequences

Ernest Hemingway

SEGA LA VECCHIA

■ catalog text from the exhibition *Appunti su Questo Tempo* | 1st International Biennial of Contemporary Fiber Art of Valtopina | MuRTAC Museo del Ricamo e del Tessile di Valtopina (2022) and CasermArcheologica Sansepolcro (2023) | Curated by Barbara Pavan

(...) “Sega la Vecchia” is one of the most interesting and complex manifestations produced by the rural subaltern culture of Umbria, now obsolete, at least in its traditional forms, since the early 1960s. The “Sega la Vecchia”, as it is configured in the western part of the regional territory, consists of an itinerant performance with a collection, realized during mid-Lent by teams composed of fifteen to twenty young male farmers: each team moves from farmhouse to farmhouse, repeatedly staging its show until dawn, receiving eggs and wine in exchange. (...)*

According to anthropologists Baldini and Bellosi, the Old Woman is the symbol of the Earth that, after the frost of winter, reopens and prepares to produce its fruits, and the cut made in the belly of the Old Woman evokes the birthing of the earth pregnant with future harvests.

The work of Susanna Cati is inspired by this tradition, which is widespread in various forms throughout the Umbrian territory. Her research explores the matrices of cultural identity of the regions through the study of folklore and popular rituals, returning a synthesis that, in the work of art, combines the past, present, and future. The artist questions the consequences of the loss of a collective memory of shared experiences within communities and the effect of this impoverishment on the formative processes of new generations.

In her glass-cased works, Cati shapes the essence of the value system at the root of the different expressions of local popular culture in the most varied places in the world, reinterpreting symbols and meanings in a contemporary light. Thus, in this work, the oak — representing the *Old Woman* — is depicted as a cornucopia overflowing with fruits that are no longer the harvests of the fields of ancient peasant civilization but the key words of our contemporary reality. The urgency to preserve and transmit the living memory of who we have been and where we come from is all the more necessary as humanity moves toward a globalization that also passes through the new codes of the virtual; a heritage of knowledge and experiences that informs, nourishes, and enriches the awareness of who we are and where we are going.



■ natural felt, cotton ribbon, colored threads in a glass case, embroidery and application in Irish lace, typical of Lake Trasimeno
Dimensions: 27x22x5 cm.
Year: 2022

*From “*Séga seghin’ segamo... Studies and Research on Sega la Vecchia in Umbria*” | Giancarlo Baronti, Giancarlo Palombini, Daniele Parbuono | Morlacchi Editore



INVENTORY 20

The POPULAR FESTIVAL is a form of organizing time that is distinct from the daily unfolding of activities; it is present in every human society and is characterized by certain elements, not all of which are always present, such as repetitiveness, sociality, play, conflict, and symbolic, religious, economic, political, corporeal, musical, or transgressive dimensions.

Starting in the 1970s, with the massive arrival of consumer culture, the peasant world began a profound transformation, disappearing as a cohesive way of life. However, during the same years, with the rediscovery of folk and the local dimension, popular festivals underwent a revitalization process — for some, a process of commodification — within a profoundly changed social and economic landscape.

No longer inscribed in the agricultural calendar, these festivals have transformed, adapting to both the needs of the tourist market and the media, which have highlighted their spectacular dimensions (sometimes impoverishing them of their expressive dimension), and to the policies of the territory that focus on economic, political, and image returns. New festivals have been invented to create new dimensions of sociality and identity.

The festive event, regardless of its antiquity and modes of origin, proves capable of fulfilling a sociopoietic function, supported by its own ability to produce communities of meaning, language, and reference, and to establish a dialectical relationship with the practices and rhetoric of cultural heritage: it is a *hortus conclusus*, a space/time, a place of the soul, a magical environment where participants engage in a collectively performed preparation work.*

The installation conceived from this premise reconstructs, in 20 wooden and glass boxes/regions, the traditional festivals, one for each region of Italy, ironically outlining a true Unification of Italy that we know has never been fully realized. Although the traditional festivals differ, they share common substrata and similar cathartic manifestations from North to South that provoke reflection.

*from Alessandra Broccolini, *Il dibattito italiano e la trasformazione delle feste popolari. La festa popolare come patrimonio immateriale.*

INVENTARIO 20

FESTA DI SAN MARTINO | Trentino Alto Adige

FESTA DELLE MELE | Valle d'Aosta

PROCESSIONE DEI MANUOCCHI | Basilicata

BATTAGLIA DEI FIORI | Liguria

FESTA DEI FUOCHI | Friuli Venezia Giulia

NOTTE DEI CUCIBOCCA | Molise

FOCARA DI NOVOLI | Puglia

MACCHINA DI SANTA ROSA | Lazio

FESTA DEI GIUDEI | Sicily

BAIO DI SAMPEYRE | Piedmont

IS ANIMEDDAS | Sardinia

SEGA LA VECCHIA | Umbria

GIOCHI DI BANDIERA | Tuscany

VARIA DI PALMI | Calabria

PALIO DEGLI ASINI | Lombardy

FESTA DEI GIGLI | Campania

PERDONANZA | Abruzzo

FESTA DELLA SANSA | Veneto

LA CONTESA DEL SECCHIO | Marche

ANTICO FUNERALE DELLA SARACCA | Emilia Romagna



■ natural felt, cotton ribbon, colored threads, applications,
and embroidery in 20 glass cases.
cm. 27x22x5
anno 2023

*Learning to save without asking for anything in return.
Every nest in peril invites you to do so.*

Fabrizio Caramagna

COCOON

Through our hands, we shape the world around us, imprinting change and transformation onto matter, but we also enter into it beyond the surface. In the series of nests, I have used a materia — textile — with which humans are in contact throughout their entire lives — from birth to death. Clothing and linens are, in fact, successive layers of our skin, the layer that allows our individual intimacy to communicate with the other — just as habitation — an evolution of shelter, a projection of the burrow, the nest — is the further layer that lies between the private and public, social dimensions.

The installation reminds humanity in the digital age of the power of hands to connect us with the world, to give shape to the environment that surrounds and welcomes us. As Henri Focillon wrote in his *Eulogy of the Hand*: "The action of the hand defines the emptiness of space and the fullness of the things that occupy it. (...) Man recognizes them primarily between his fingers, on the palm of his hand. (...) Touch fills nature with mysterious forces."

■ modular installation

natural wood, wool thread, cotton thread, unfelted wool, vinyl glue, woven into a network
elements dimensions: cm. 20x20x49 | cm. 20x20x40 | cm. 40x62x20 | cm. 45x43x24







Let the paper speak, and let the tongue be silent

Miguel de Cervantes
Don Quixote

SBAGLIANDO SI INVENTA

The Grammar of Fantasy is perhaps the most important and interesting theoretical manifesto by Gianni Rodari: a series of writings that began as a notebook of notes and then merged into a volume, now an essential milestone in understanding this author. A precious treasure that collects (and returns) thoughts, insights, and precise reflections on the field and with children regarding "Fantastica," meaning the mechanisms that regulate creative processes and the human faculty of imagination. At its center is the word and the creative act, which asserts the possibility of changing, modifying, inventing, and manipulating the word itself.

Why the word? Because language is the foundation of the development of mental processes from birth and can be democratic, free from prejudices. There are no constraints, no limits to writing (consider the BINOMIO FANTASTICO | FANTASTIC BINOMIAL - or the PREFISSO ARBITRARIO | ARBITRARY PREFIX), even when it is infused with nonsense (LIMERICK), or, on the contrary, with internalized moralistic filters (WHAT WOULD HAPPEN IF..., THE CREATIVE ERROR, FANTASTIC HYPOTHESES). All stories deserve to be told.

"With stories and the fantastic processes to produce them, we help children enter reality through the window rather than through the door. It's more fun; therefore, it's more useful."

This enlightening essay aims to reclaim the space that imagination should have in everyone's life, through various techniques of invention.*

The work *Sbagliando si impara* (*Learning by Making Mistakes*), in addition to being a grateful homage to the work of Gianni Rodari, refers to the ironic wordplay of the proverb: "Sbagliando si impara"! Many mistakes are sometimes actually creations useful for assimilating an unknown reality; moreover, a single word can suggest countless mistakes and thus countless stories.

By playing with the pages of Rodari's book, mixing them with his phrases embroidered in cotton on paper, I have reconstructed a third story that generates further reflections.

*Gianni Rodari, *La grammatica della fantasia*, Einaudi Editore

■ catalog text for the exhibition *Verba Creant* |
The Europe Challenge promoted by European
Cultural Foundation | Biblioteca E. Balducci |
Barberino di Mugello | Florence

■ pages of a book and paper, natural
cotton, iron grid
cm. 35x35
year 2024

LA CURA DEL LINGUAGGIO THE CARE OF LANGUAGE

Underestimating the names of things (language) is the worst mistake of our time, which experiences many tragedies, but above all suffers from a semantic tragedy that is an ethical tragedy. Words tell of us. If you are a woman in the world, you also die from language. It is with words that we are made to disappear from education, from public spaces, from professions, from the news, and unjust words can also kill us in everyday life, where the prejudice conveyed through language kills our ability to be fully ourselves. Around the world, for every disparity of rights that women suffer, there exists a verbal framework that supports and justifies it. The way we name reality is also the way we end up inhabiting it. The work highlights the disintegration of words, the link that exists between injustices and the rights denied to women, and the words that we hear.

- work included in the international exhibition *ForgetMe(k)not* at the MuRTAC Museo del Ricamo e del Tessile of Valtopina
- and in the exhibition *LOGOS | SCD Textile & Art Studio | Perugia*



■ paper weaving on an iron grid, hemp applications and embroidery, newspaper pages, book pages, acrylic, jute, thread cm. 35x140 year 2023






Albedo (from the Latin for *whiteness*) in alchemical language is one of the phases of the *Great Work* (following the phase of *Nigredo*). Symbolized by a white swan, it is called the white work because it consists of the purification of the formless mass that arises from *Nigredo*, washing away its impurities to prepare it for the next phase: *Rubedo*.

In chemical language, it corresponds to distillation, and in metaphorical language, it refers to the liberation of the soul from the ties of corporeality.

Albedo here takes on a primarily symbolic meaning and alludes to the spiritual world, which is a priority in this work. A luminous textile wall suggests the possibility of an *elsewhere* without matter, a Sacred place.

 work included in *TreArtisteQuattro*
curated by Giorgio Bonomi
Rocca di Umbertide Center for Contemporary Art | year 2022
Acquired into the permanent collection of the Museum

ALBEDO

textile wall
pages of old books, wool
year 2021





BIRTH

cm. 15x15
mixed media
paper, objet trouvé, natural elements, metal structure
year 2021



FIORITURA BLOOMING

cm. 15x15
mixed media
paper, objet trouvé, natural elements, metal structure
year 2021



BORDERLINE

The artist reconstructed in miniature a cubic space containing, diagonally, a border represented by the intertwining of warp and weft threads. Emerging from the weaving, some "flowering" twigs break the uniformity. The work expresses the concept of separation and, at the same time, unites what is shared with the other — whatever that may represent. The twigs breaking through the boundary symbolize the possibility that something new is born from this otherness.

■ paper, wood, mixed fabrics treated with glue and burnings
cm.20x20
year 2020

■ Work acquired by the Textile Museum of Chieri (Turin).

One must have wings when loving the abyss

Friedrich Nietzsche

ABISSO | ABYSS

■ text by Barbara Pavan | Catalog of the exhibition FIBERSTORMING | Salone Italia of WTA World Textile Art | Bergamo Ex Ateneo

In Susanna Cati's recent research, the sea becomes an element that allows for the exploration of urgent contemporary issues – ranging from pollution to alienation – and individual questions that carry a timeless and unresolved character of universality. This is also true for *Abisso*, which takes its title from the homonymous masculine noun that assumes a plurality of meanings – physical, literal, and figurative – while maintaining a common characteristic that distinguishes its depth: darkness.

It is well known that the deeper we go towards the ocean floor, the more sunlight struggles to reach. However, in the darkness, we discover an extraordinary variety of life forms, an alien world populated by creatures from other eras, living beings that feed on the light of their own bioluminescence. To see, one must have the courage to look beyond the known horizon, to face the shadows to conquer fear.

"Great are the satisfactions of a laborious, comfortable, and tranquil life, but even greater is the attraction of the abyss", wrote Dino Buzzati. And that abyss is not an inert void but a true, vibrant, and living place: nature teaches us this, and the descent into our own inner selves confirms it.

The artist gives us back the sense of how every element is in communion with the rest of the universe, tangible and intangible, to the point of blurring the paths that lead from one to the other. In this fusion of sky, earth, and abyss, everything holds equal importance; each is precious and, therefore, deserving of being known, preserved, and protected. Quoting Wislawa Szymborska, "The thing that falls into an abyss / falls from sky to sky."

■ artwork included in the exhibition ANIMALS | curated by Monnalisa Salvati | La Dama di Capistrano AQ | 2023

■ base of iron and three elements crafted with textile techniques: felt, viscose organza, cotton, recycled fabrics, silicone tubes, elastic bands, natural non-felted wool, copper | approx cm. 170x100 | year 2022





GRAZIE | THANK YOU

This work is inspired by the theory of scientist Masaru Emoto*, who proposed a relationship between human thoughts and different states of water. Everything that exists is in a state of vibration, which is the source of energy. The crystallized image of water responding to the word "thank you" resembles a beautiful white flower.

■ textile artwork included in the Biennial *LANA Dal bianco al nero* | La Stecca 3.0 | Milan 2022

*Masaru Emoto, *La coscienza dell'acqua. I cristalli d'acqua rivelano l'influenza dei pensieri*, Ed. Macrovideo, 2014





*Sometimes he felt as if his life were as
fragile as a dandelion: a small puff from
any direction, and it would be scattered.*

Katherine Paterson

SOFFIO | BLOW

modular installation
copper, felt wool, rope, wood
year 2022





LE RAGIONI DELL'ACQUA

In Japan, it is believed that words have a soul, the so-called *soul of the word*. It is thought that merely by pronouncing words, one has the power to transform the world. Words strongly influence our consciousness. It is often said that it is important to use positive words to ensure that everything flows smoothly. However, until now, this relationship has never been shown in a visible form.

Words manifest feelings. The feelings with which we live alter the water that makes up 70% of our body, and this alteration is reflected throughout the body. Our body resonates or dissonates with what it receives, and therefore responds accordingly. It seems that water is the element (although poorly studied) that primarily records information and spreads it to all components of our body: heart, brain, liver, etc. — both harmonies and disharmonies.

From Quantum Physics, we know that every element is related to every other element in the "System." That everything is One. If we can make all the "parts" that compose the Unity vibrate in unison, then the entire body, mind, and our "spirit" reap infinite benefits. If we receive love, we return it to others and to ourselves.*

The work is a textile reinterpretation of how a microcrystal of water transforms when exposed to the word "peace."

*Masaru Emoto, *La coscienza dell'acqua. I cristalli d'acqua rivelano l'influenza dei pensieri*, Ed. Macrovideo, 2014

■ natural wool, pipe cleaners, cotton chains, plexiglas box
cm. 30x30
year 2022

■ artwork included in *XS PROJECT*
BAF Bergamo Arte Fiera
Galleria d'Arte Tessile Gina Morandini, Maniago PN
Spazio B49, Rome

SORGENTE | SOURCE

In *Sorgente* (*Source*), the artist evokes the circularity of natural cycles, highlighting the need for this circularity to echo in all products of human activity. The source represents a *birth* – or rather, a *rebirth* – through the use of scraps and recycled textiles, which find new life through artistic intervention.

■ from the text by Barbara Pavan included in the catalog of the solo exhibition *FLUERE* | F'Art Spazio per le Arti Visive Contemporanee L'Aquila | May - June 2023

■ installation
recycled textiles, scraps, knots,
weaving techniques



*Il viaggio finisce a questa spiaggia che tentano
gli assidui e lenti flussi*

Eugenio Montale

SULLA SPIAGGIA | ON THE BEACH

textile collage with paper inserts
cm.70x50
year 2023


In his latest book, *La mente estatica (The Ecstatic Mind)*, Elvio Facchinelli concludes with a dual critique of his two main mentors in psychoanalysis: Sigmund Freud and Jacques Lacan. It seems that he aims to expose the constitutive ambiguity of psychoanalysis, even of the best kind.

In the story *Sulla spiaggia (On the Beach)*, he writes: *In 1985, on the beach of San Lorenzo al Mare, on a windy afternoon, fascinated by the sea (...) from the depths of torpor, almost from sleep, a solitary thought emerges and conquers me: after the initial rupture, psychoanalysis has ended up being based on the assumption of a necessity, that of defending oneself, controlling, being careful to ward off... But certainly, this is its limit: the idea of a man who must always defend himself, from birth, and perhaps even before, from an internal danger, armored and shielded.*

If this is true, we must reverse the perspective and position ourselves on the other side. Where the ID (what I truly am) must give way to the domesticated EGO. In very crude terms: psychoanalysis inevitably protects us from a dangerous *excessive joy*, certainly to prevent us from troubles, but in doing so, it deprives us of something vital.

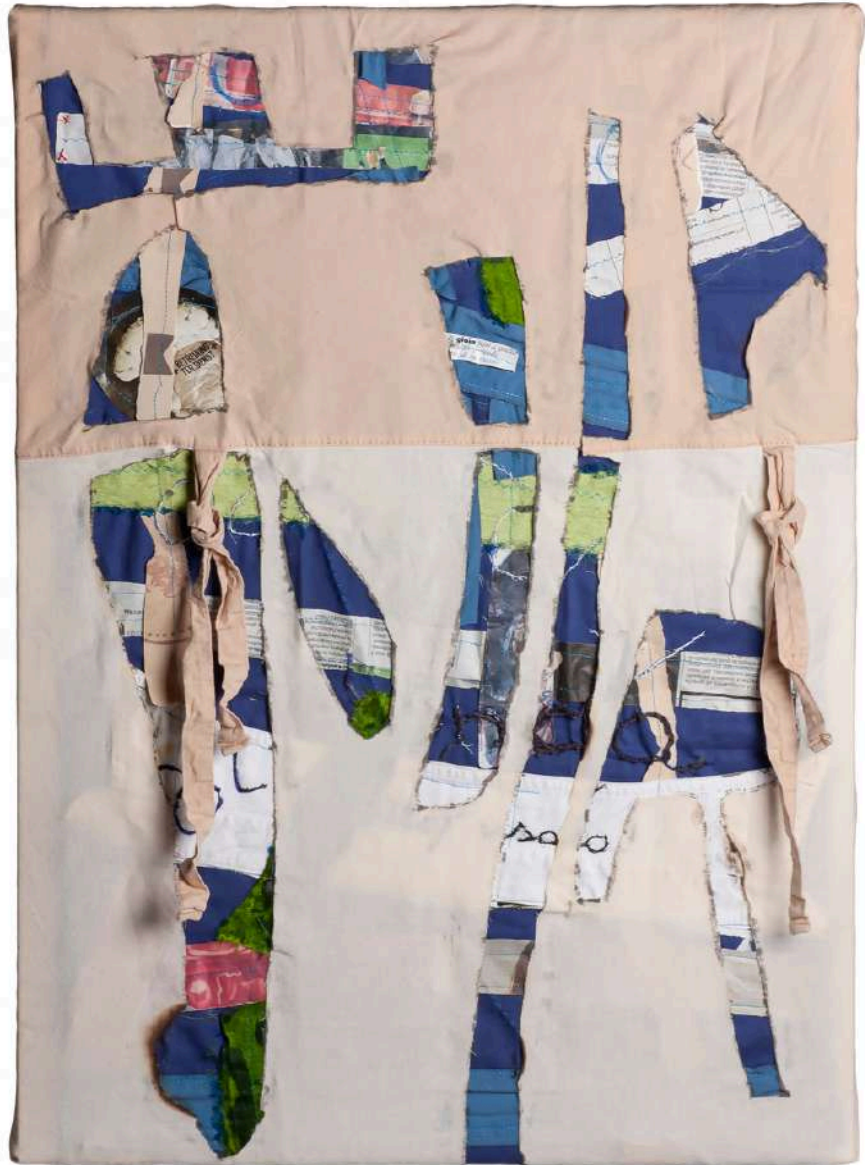
Analysis protects too much from the *hybris* that it itself unleashes.

This concept resembles the idea of the sea, continuously unstable, an image of freedom, an image of nostalgia for land (the idea of stability). Where the ID is, there is the power of the sea. Inspired by this concept, the work returns the ordered, armored image of the surface that, however, fails to contain the power of the sea (ID).

 This artwork was selected for the exhibition
OLTRE IL COLLAGE
Museo Nori De' Nobili | Città di Trecastelli (AN)
March 2023

curated by Giorgio Bonomi e Simona Zava

ARTWORK ACQUIRED IN THE PERMANENT COLLECTION OF THE MUSEUM

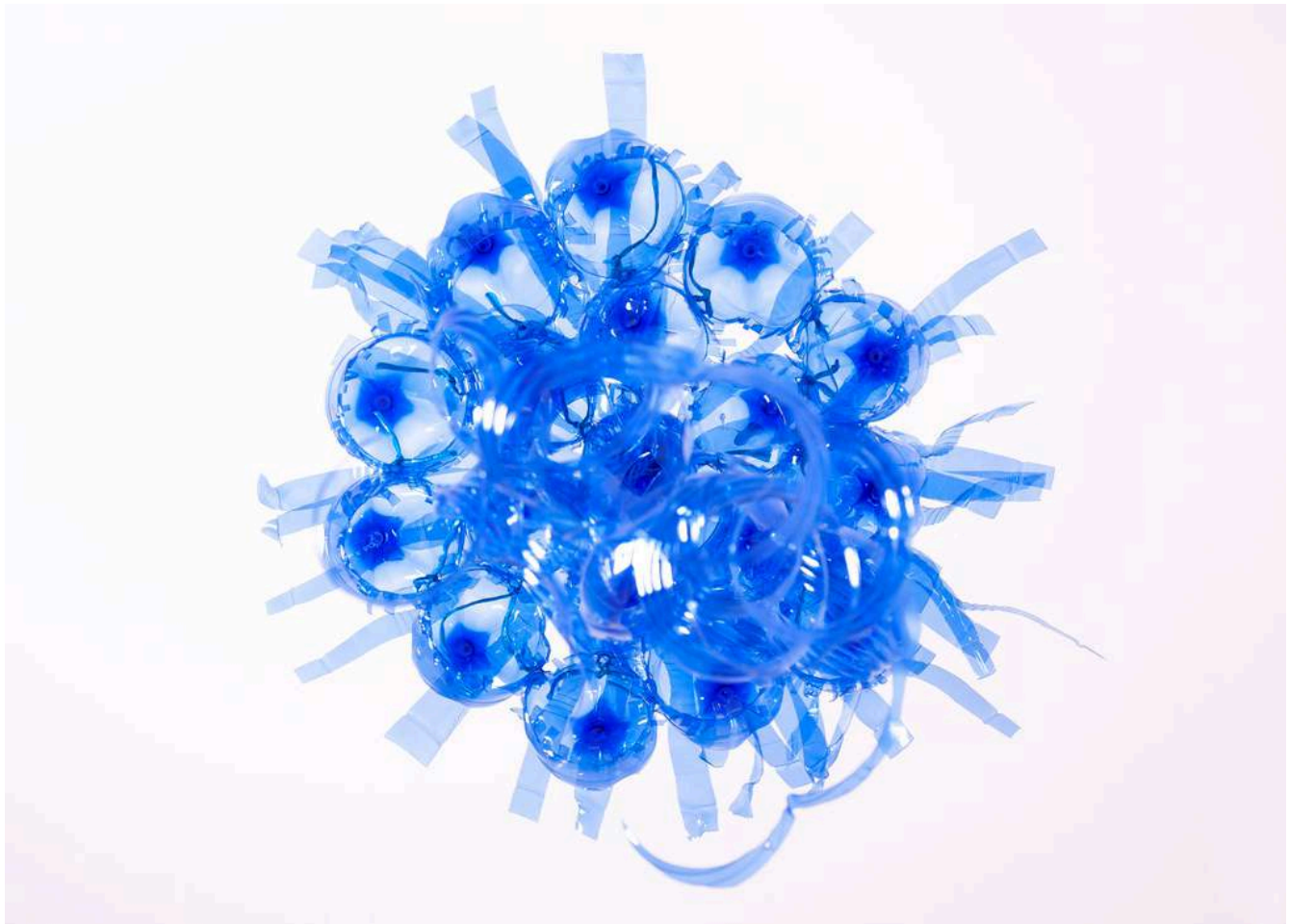


*Waste is the fuel that drives the contradiction,
contradiction keeps the economy moving, and a thriving
economy in turn creates new waste*

Haruki Murakami

“Research continues in the use of plastics in FONS, FONTIS, a large modular and immersive installation. The project is developed with the support of ACQUA ROCCHETTA and explores the various declinations of a new contemporary lexicon in which collaboration in synergy between different disciplines leads to virtuous practices in various fields. Through the interaction between technology, science, and production activities, for example, it is increasingly possible to regenerate waste products and thus consolidate an already initiated circularity process that protects natural resources and the environment in which we live. FONS, FONTIS is the matrix of a new alphabet prompted by a reflection free from prejudices regarding the possibilities of plastic, shifting the responsibility for pollution from the material to the human being, who is the true element that determines the difference between useful and harmful. The installation presents an environment animated by fantastic creatures, an imaginary that takes shape from a utopian vision of the future in which the resources of human intelligence will be put at the service of a better world in which to live and thrive.”

■ from the text by Barbara Pavan included in the catalog of FLUERE | solo exhibition | F'Art Spazio per le Arti Visive Contemporanee L'Aquila | May - June 2023



FONS, FONTIS

modular installation
variable dimensions
PET bottles





The conditions of our planet firmly impose on individuals and all connected expressions—daily habits, productive activities, communication—the responsibility of making a significant shift in how they conduct their existence, taking into account increasingly pressing environmental emergencies.

Companies play a fundamental role in this scenario as they strive to find a constant and delicate balance that, on one hand, meets the need to provide adequate productive responses to consumers in terms of product quality and, on the other, aims for the least possible environmental impact in industrial processes.

Regarding mineral waters, which are part of the broader category of food products, the issue of quality is of utmost relevance. The original purity, as well as the unaltered presence of the precious minerals that make up the resource "natural mineral water," must be preserved through the use of containers capable of protecting their contents from external interference.

This task is adequately fulfilled by PET (polyethylene terephthalate) bottles, a thermoplastic resin particularly suitable for food products. It is a safe and reliable material that, in addition to its safety, strength, transparency, and manageability, stands as a defense of the environment because it is 100% recyclable.

Today, it is indeed essential for individuals, both as individuals and in various collective formations, to be aware of the importance of reuse, repurposing, and recycling, and to be active in making a true circular economy a reality that allows used materials to have a new active function after their initial use. Only by starting to consider waste as a resource rather than a discard will it be possible to give life to the virtuous cycle of circularity.

At the same time, companies have a duty to rely on those technological innovations aimed at making production processes increasingly efficient through designs inspired by environmental protection, allowing for constant progress toward sustainability.

The moment we are living in places the theme of the environment and sustainability at the center, and it is especially important now to understand the function of the materials used for the production of goods, their versatility, and prospects for a new life for fully conscious and unbiased management.

Chiara Bigioni
Rocchetta S.p.A.



NOTE ABOUT THE MATERIAL

Numerous studies have been conducted on the sustainability of materials for food packaging, which certify that plastic is currently the most eco-friendly option, while single-use glass is identified as having the worst performance, even being up to four times more polluting than PET (Polyethylene Terephthalate).

Setting aside the sometimes hasty and superficial communication (and somewhat subservient to trends and fads) of the mass media, and wanting to delve deeper into the scientific data available, one discovers, for example, that the characteristics of glass involve greater energy use throughout the entire LCA (Life Cycle Assessment), which is the tool used to analyze the environmental impact of a product from the extraction of raw materials through production, transportation, use, and disposal. The high specific weight of glass also requires more energy for transportation and handling, in addition to needing much higher temperatures for melting during production and/or recycling (around 1000-1600°C compared to 260°C for PET).

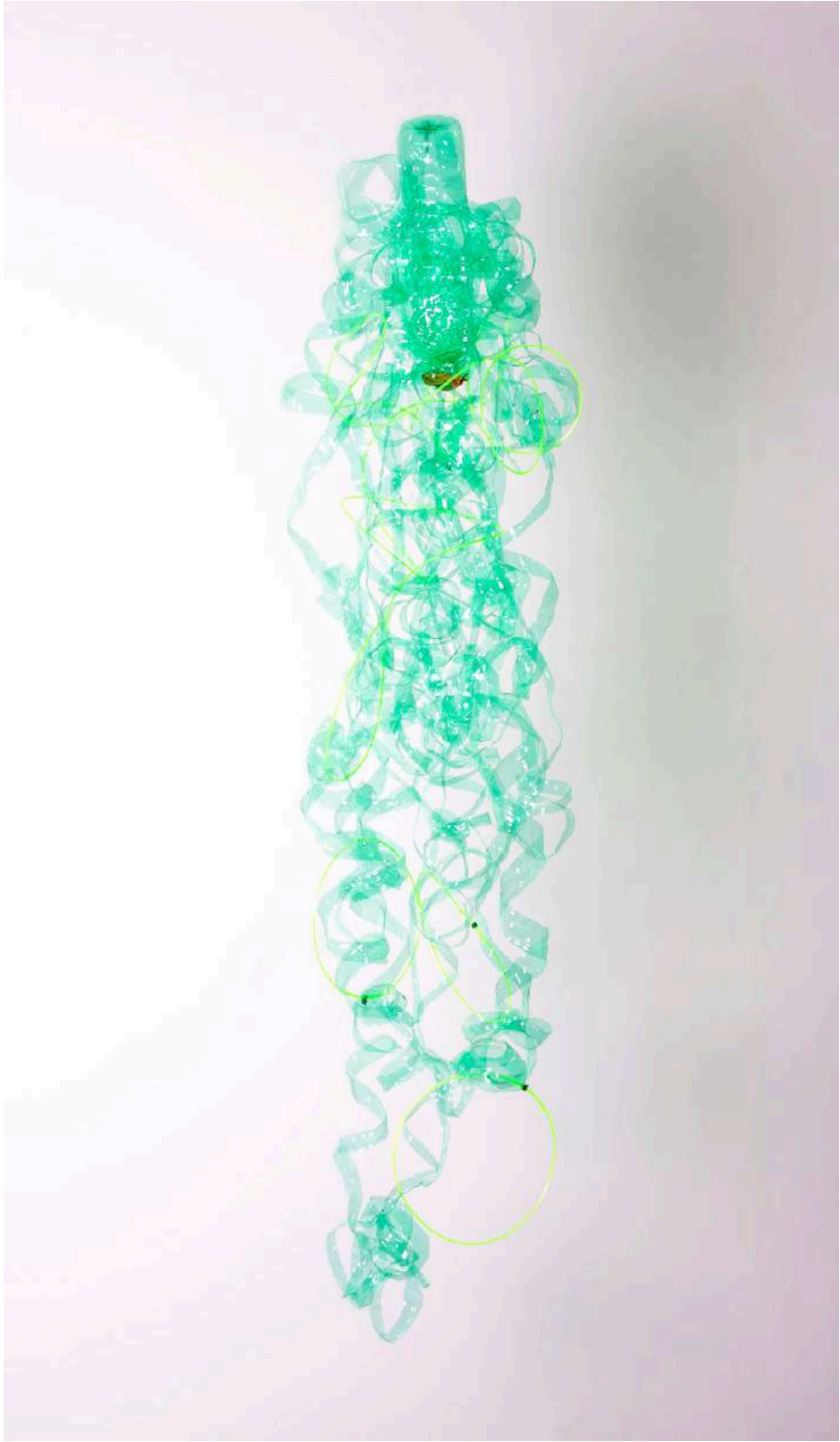
While it is true that glass is a permanent material, recyclable infinitely and non-polluting in case of dispersion in the environment, being composed of natural elements (silica and soda ash or sodium sulfate), it is also true that the very sand used to produce it is one of the most at-risk and exploited resources on the planet, after water, another raw material widely used in production processes.

Thus, the real problem with plastic is not so much its life cycle, but how it 'dies,' meaning what we—human beings—do with it after consumption. Yes, because in Western countries, for instance, where the appropriate technology is available, the recycling rate is still on average just around 50% (albeit improving). The greater responsibilities for its pollution are evidently attributable to the slowness of politics and the superficiality (or laziness) of individuals and communities (however you want to call it, it's always US).

From this realization, the idea for this project was born. Obviously, the role of art stops, as in this case, at the threshold of questions: through the work, artists invite us to doubt, observe, and reflect on contemporary issues from different perspectives, free from the pre-packaged judgments that in the communication society are too often subservient to or supported by other interests—economic, industrial, and financial.

*Source: Corepla, Coreve, Plasticseurope.org, [researchgate.net/274070977](https://www.researchgate.net/publication/274070977), [researchgate.net/257679872](https://www.researchgate.net/publication/257679872)





This artwork represents a tribute to the sea, likening it to the womb of the Great Mother, a place of creation and rebirth.

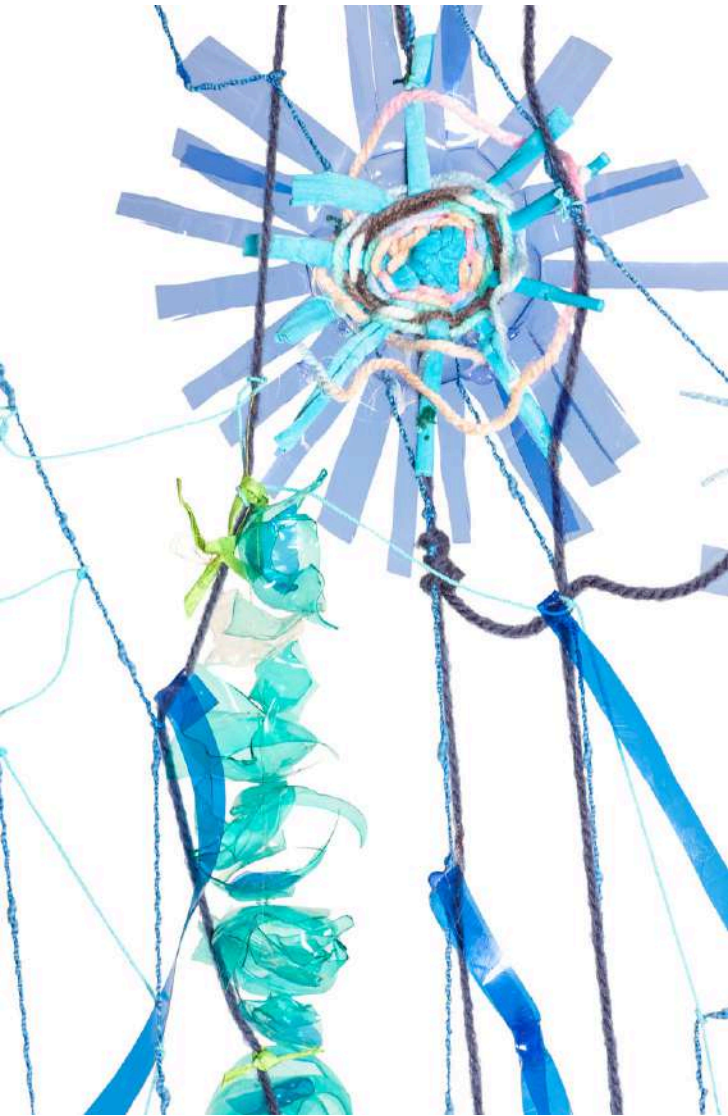


GIVE IT MARINE

This artwork was included in the exhibitions:

UNCLASSIFIABLE | curated by ArtOUT | Todi, Sala delle Pietre | under the patronage of the Municipality and of Todi Festival | August 2023
SQUARES | Capestrano AQ | La Dama di Capestrano Gallery | December 2023

assemblage, cotton, manipulated plastics,
felt, paper, wooden box
cm.30x30
year 2023



IN FONDO AL MAR
AT THE BOTTOM OF THE SEA

cm.180x190 approx
textile weaving, macramé with nylon threads
and recycled plastics
year 2022





Nobody knows how much plastic actually ends up in the sea – estimates range from 4.8 to 12.7 million tons per year – but what we do know for certain is that as it breaks down into microplastics, it deposits itself in all elements of the marine ecosystem, everywhere – from the sediments of the deepest ocean floors to the ice floating in the Arctic.

It is a pervasive enemy, hidden in the deceptive transparency of the water, nestled beneath the seductive succession of an infinite scale of blues and greens of the sea. Susanna Cati's artwork on display is inspired by this silent, capillary, and dangerous invasion, revealing the substance behind appearances, bringing to light the dangers lurking beneath the surface, like a stone thrown into the water.

We cradle the romantic illusion of the sea, forgetting that the devastating actions of humans systematically creep among its waves, one piece of plastic at a time, expanding like a metastasis.

The artist places the observer in front of a harsh truth, showing, through an exaggerated and surreal style, the evolution of this process of colonization. She presents us with a seabed shaped by the interaction of water and plastic – a portion of biome that evokes its chromatic harmony, the plurality of forms, and the richness of biodiversity, but which is merely an artificial replica, a hollow shell now devoid of any living organisms, useful only in its aesthetic beauty to satisfy eyes that do not want to see.

■ text by Barbara Pavan included in the catalog of *The soft revolution* | Museo del Tessile di Busto Arsizio VA | October 2022

■ project created for Salone Italia part of the celebrations for the 25th anniversary of the WTA World Textile Art

25 WTA
THE SOFT REVOLUTION

a cura di Barbara Pavan
 con la collaborazione di Milinno Riccardi e Erika Lucarelli
 direzione artistica: Emanuela D'Amico
 consulente: Stefano Pignone

9-20 ottobre 2022
SALONE ITALIA
 Museo del Tessile di Busto Arsizio

Inaugurazione
 domenica 9 ottobre | ore 17.30

Spazi espositivi:
 Palazzo Litta (ore 10-18) | Palazzo Cini (ore 10-18) | Palazzo Litta (ore 10-18)

Artisti:

- Elisabetta Aro
- Murilo Bonatti
- Luca Boffardi
- Isidoro D'Amico
- Susanna Cati
- Carolina Coccini (Novelli)
- Luca Corbelli
- Karla Crenozzi
- Serena Geronzi
- Maria Giannini
- Lorenza Longo
- Chiara Maffei
- Maria Margutti
- Orsola Marini
- Florentina Marini
- Laura Migo
- Giulia Belli
- Paola Fagnoli
- Federica Pitarro Andrea Sora Forigo
- Silvia Santoni
- Maria Adelaide Scattoli
- Franca Semino
- Giulia Spersazza
- Milena Tassari

Partner e sponsor:

Enico elly MANUELZA GALLERY fogliani

BEHIND THE WALLS

by Barbara Pavan

The subject of the 'wall' is never outdated; it is unfortunately of burning relevance in more than one geographical and political area across the warmer regions of the globe. With its dual, ambiguous function of protection and separation, in contrast to its opposite, the bridge, the wall always marks a boundary – more or less insurmountable – a limit to the horizon of those who observe it, from either side.

Never has this theme been more domestic than in these times, where the distancing between us and the world is guaranteed by the walls of our homes.

Salvific walls, tyrannical walls, oppressive walls, suffocating in their looming presence day after day during the long lockdown that interrupts a daily life filled with social relations, small and large movements, outdoor activities, and extra-familial affections... in short, everything that cannot be compressed into that living space which has suddenly become all the possible space for existence.

Around the broader and more general reflection on a difficult-to-reach elsewhere and on the escape – real, virtual, philosophical, or spiritual – from imposed boundaries, whether objectively determined or merely subjectively delineated by our fears and insecurities – the narrative of the wall unfolds.

Here, the wall becomes a tapestry, a mobile wall, a soft, ethereal element built around the 'emptiness' that refuses to obey its function, winking instead at our capacity for abstraction, imagination, and reflection as a means of escape from the horizon limited by all walls, whatever those walls may be.

Susanna Cati's walls are rebellious walls, incapable of separating us from the space that lies beyond the side from which we observe them. Walls of open windows onto the world beyond the boundary they define as the ultimate limit; walls that interrupt the flight of the gaze that carelessly slips away. In the defined space of their emptiness, every detail becomes everything. The elsewhere is reachable, filtered and highlighted by the mesh of the net that leaves nothing escaping our gaze, that channels attention, that prompts reflection.

These are the only possible walls for the artist: magnifying lenses focused on all possible worlds – those within us and those outside, those near and those far. Bridges between one and the other.

The wall here is a tool that reveals the substance of small things, the breadth of our horizon, the depth of dwelling—a place, an event, an emotional condition—the extension of our feeling in the very moment it forces us to focus on every detail, to give shape to the invisible. It is a net that does not imprison but serves as a means of communication. It is a tent that does not shield but lets in the light.

It is the weave and the warp of a story to be imagined, upon which to pin dreams, with which to intertwine the possibilities of the future.

■ | MURI | THE WALLS of Susanna Cati were included in the following exhibitions:

SAXUM, Land Art al Furlo, Parco Sculture Sant'Anna

HORTUS | HORTI, Festival delle arti, Rivodutri (RI)

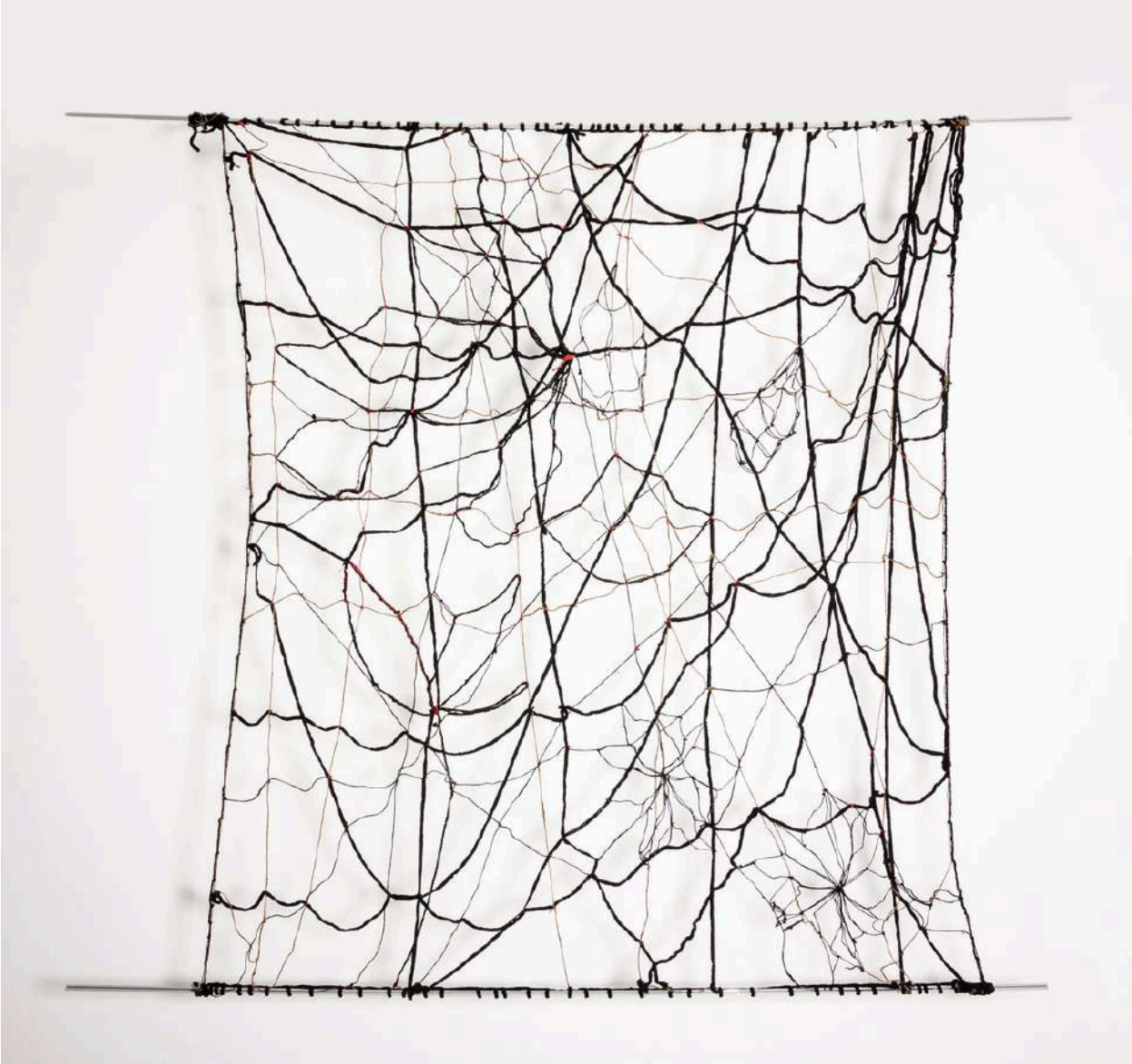
CUORE D'ITALIA, Festival of Teatri di vita, Bologna

REBELS, group exhibition, SCD Studio, Perugia

LAYERS, Borderline Arte Festival, Varallo Sesia (VC)

IL MURO CHE VORREI

woven point canvas, macramé
yarns, chenille, ropes, cotton
crochet chains, enamels
cm.190x180
year 2020





LAYERS is an exhibition of fiber art structured on different levels, readable in layers. LAYERS explores the skin of things, the limit, the boundary that separates one plane from another while simultaneously connecting them. On this delicate ridge lies all the richness of meaning related to contact, which, as Merleau-Ponty teaches, is to touch and be touched together, in a nullification of the Cartesian dichotomy between *res cogitans* and *res extensa*. On the surface of those few millimeters of skin that touch and experience the other, our body becomes the flesh of the world, coming into direct contact with it, which in turn experiences us. In that minimal physical space live the space and time of the other. Experiences, memories, and lived realities are exchanged, reconnecting us empathetically to it. In this contact, the dualism of subject-object is annulled, and the corporeal and spiritual become one. This reflection feels especially necessary today, at a time when physical contact is no longer perceived as a bearer of knowledge but of disease—the poison that comes from the other. LAYERS thus investigates contact as relationship, relation, diversity, and equality, through the metaphor of fabric, which is the closest thing to skin that humans have produced. A second skin that generates, from the biblical fig leaf onward, a protected contact that, while defending against shocks and thermal variations from the external environment, simultaneously preserves from sight and touch. With clothing, the concept of nudity is born, previously nonexistent, as well as the concept of privacy, which is our own protection, and that of decency, the protection imposed on the other, our unwillingness to see their nudity. And thus, clothing becomes for us “habitus,” a habit. The discourse of LAYERS is articulated on these different semantic planes. A polysemy that unfolds in the arrangement of works within the internal and external frame of Palazzo d’Adda.

(...) On the other sides of the columns of the Stables, we find the walls of Susanna Cati, thin, epidermic layers with apparent insubstantiality. They are thin, ephemeral tents, a light filter of discretion that allows glimpses, imagination, and, like any veil, desire for what lies beyond. They are transparent walls, paradoxical walls, that do not close the gaze and do not hinder the passage of things and sound. A light level of protection, a boundary merely marked, but one that can be crossed. Walls that can be traversed with the gaze and with hands, acts not of separation but of encounter: not protection and impediment, but openness and sharing. They are the tear in Schopenhauer’s veil of Maya, which no longer obstructs the true vision of things and finally reconnects us to essence. In this crossing, Susanna Cati’s walls hold the external elements they encounter: the threads intertwined in canvas and macramé create patterns, stars, and flowers, small horizons embedded in their own essence. (...)

Scuderie di Palazzo d'Adda

via Scarognini, 3 | Varallo Sesia (VC)

3 - 12 settembre 2021

Orari | sabato ore 9:30-24:00 | domenica ore 9:30-19:00

INGRESSO LIBERO

text in catalog by
ERIKA LACAVA

LAYERS

a cura di Erika Lacava e Barbara Pavan

BORDERLINE
ARTE FESTIVAL

... all that is better than something

Hesiod

KAIROS

by Barbara Pavan

KAIROS is a project by Susanna Cati articulated in seven works/containers, each of which encloses fragments cut from the space/time of the artist's life, and seven tapestries/narratives created through layers of reflections and observations inspired by KAIROS, understood here as a slight correction that favors a new positive outcome of a phenomenon.

The anomaly of the lockdown that suddenly descended into our lives at the beginning of 2020 altered the perception of CHRONOS – linear time. The 69 days during which time took on parameters different from those we were used to led the artist beyond this known dimension toward the exploration of KAIROS, an indefinite duration of time defined by the quality, thickness, and depth of events.

Here, the artistic research coincides with personal exploration in a meticulous work of recovery, classification, and analysis drawn from one's own history: sifting through memory, each tile that composes the complex mosaic is identified. The result of this exercise in deconstruction and reconstruction is expressed in the seven chapters of a narrative that investigates the mystery of who we are, in balance between who we have been and who we will become.

Seven boxes contain the essence of a journey back and forth along a non-temporal line but rather of events and circumstances: each is a stop on the path toward awareness, a synthesis of the duality between the specific uniqueness of the individual and the universality of common human experience.

A project/path in which multicultural quotations, personal instances, and universal themes – friendship, love, fear, death – intertwine within the defined space of the container. It is the spatial limit, in the work as well as in our forced confinement, that allows us to observe phenomena beyond the folds of time, to redefine their contours, and to identify their details. If the work initially has a cathartic function, it ultimately becomes liberating. While the mere passage of time does not lead to wisdom, knowledge certainly brings us closer to freedom: KAIROS is the clarity that saves us from the dark abyss of CHRONOS.

The seven textile works that complete the cycle also arise from the observation of the 'detail.' Nearly imperceptible anomalies that change the meaning and direction of events and phenomena, raising reflections that transform the flow of thoughts into a layered narrative open to further contaminations. Here, the single word amplifies, surpasses its sign and semantic value, taking on the force of the depth of time and the variations that different cultural, emotional, and spiritual interpretations have determined.

Negligible nuances that have revealed themselves as fundamental elements of a new course, generating unexpected experiences and evolutions.

The works of the KAIROS project have been included in several exhibitions:

36MAZAL | De rerum natura | Locarno | Switzerland | year 2021

SCD Textile&Art Studio | Perugia | year 2021

PROJEKTRAUM | Wien | year 2021

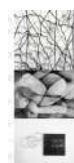
SYART FESTIVAL | Sorrento | year 2022

TRE ARTISTE QUATTRO | Rocca di Umbertide | year 2022

IIa MOSTRA INTERNAZIONALE SCYTHIA | Ivano-Frankivs'k | Ukraine | year 2023

FLUERE | F'Art Spazio per le Arti Contemporanee | L'Aquila | year 2023

SEMINIAMO ARTE | MuBAq | L'Aquila | year 2023



LA SPIAGGIA DEL RELITTO THE WRECK BEACH

The tapestry that the artist creates is inspired by the observation of a beach that truly exists and is accessible only by sea. Here, among the millions of pebbles on the shore and the endless blue of the sea that embraces it, lies a shipwreck that seems to be laid upon the seabed by the hands of an artist. The surf created by the wreck has accumulated sandy material that has resulted in a very white beach.

As in nature, in this tapestry, different elements intertwine with one another, beginning with wood, slowly constructing a new narrative that is irregular, unpredictable, and therefore captivating, leading to reflections on nature's inexhaustible ability to prompt a new vision of the world (and of life).

(from the text by Barbara Pavan in the catalog of *De rerum natura*)

■ wool
tufting, knotting, macramé, crochet
cm.60x50



TALISMANO TALISMAN

Talisman: a natural object or artifact, often adorned with figures or symbolic signs, attributed with value and magical (and often sacred) power. My inner talisman says: "Where I place the attention of my thoughts, I create reality."

■ wool
tufting, crochet
cm.85x48



IL BORGO DI SCILLA THE VILLAGE OF SCILLA

Inspired by the underwater landscape of Scilla, where the coincidence of extremely rare factors has created a marine landscape that finds few parallels in other parts of the world. Just immersing oneself for a few moments in its clear waters leaves one enchanted by the scene that appears before the eyes. The textile medium gives us a work that aims to be a tribute to the "how" – "how" nature weaves extraordinary tapestries with negligible and imperceptible threads.

(from the text by Barbara Pavan in the catalog of *De rerum natura*)

■ wool, viscose ribbon, tufted denim fabric,
knotting, macramé, crochet
cm.60x50



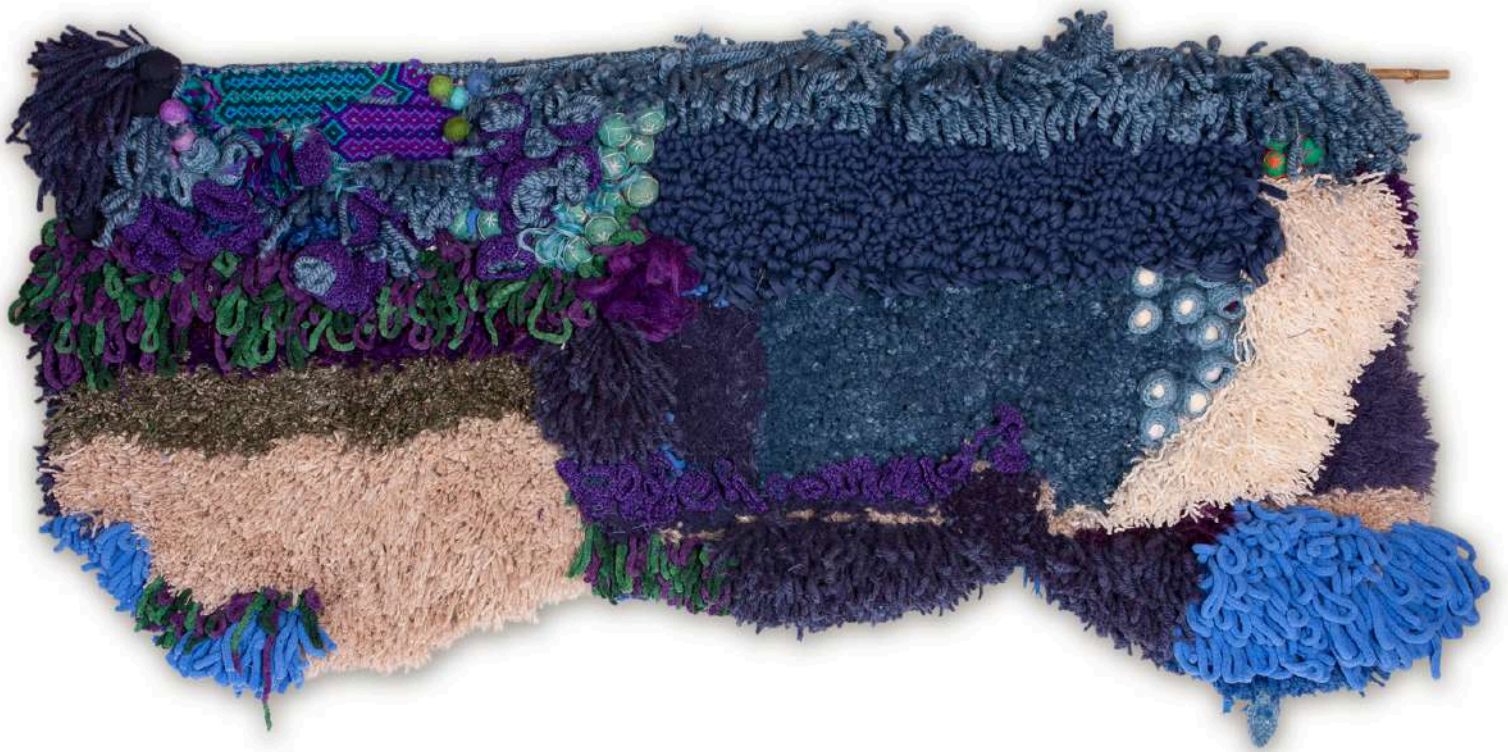
BLU
BLUE

Often, hands can decipher an enigma with which the intellect struggles in vain.

C.G.Jung

According to W. Kandinsky's thought, the psychic force of color allows contact with the spiritual dimension and vibrates the soul, awakening its dormant parts and softening excesses. In *Kairos*, blue often recurs in the works in all its shades. We know that symbolically blue represents the right to express oneself, and in this piece, it is associated with the need to "get our hands involved." The tapestry is "full": hand knotting, lasso knotting, fringes, applied kilim weaving, crochet elements in a play of solids and voids, pom-poms, crochet leaves, rounded and irregular contours. A journey *within* that is very laborious.

■ wool, chenille, viscose ribbon, cotton
cm.140x50



SIAMO TUTTI IMMERSI IN UNA GRANDE RETE
WE ARE ALL IMMERSED IN A GREAT NET

*Your vision becomes clear only when you look inside your heart.
Those who look outside, dream.
Those who look inside awaken*

C.G.Jung

We are all immersed in a great net (or as Vedic philosophy says, "a great sheet"); it is as if we are immersed in interacting fields of energy, so everything we do can have consequences, just as some thoughts or ideas may come to us from external sources. This is the input for this work that I created without a predetermined idea; I kept building it until I knew it was finished.

■ hand-felted wool, pages from old books, cotton
cm.150x55



SFUMATURE TRASCURABILI NEGLIGIBLE SHADES

According to the legends of Native Americans, a long time ago, a spiritual leader of the Lakota had a vision while on top of a mountain: IKTOMI, the spirit and symbol of the quest for wisdom, appeared before him in the form of a spider and began to weave a web. IKTOMI told that at every moment of life, many forces are at work, some good, others bad. Meanwhile, his web had become a perfect circle. This circular web was to help people achieve their goals by making good use of their ideas, dreams, and visions. This circular web would come to be known as a "dream catcher."

■ mini embroidery loom, printed fabric, embroidery threads, hand-felted wool, book pages, cassette tape ribbons
cm.140x20



MANDALA

The mandala is the symbol of Resonance: as within, so without. We essentially create our world through our thoughts and beliefs, just as vibrations of a certain frequency attract vibrations of equal frequency. The work is embroidered with a punch needle and features crochet elements and ribbons applied to an embroidery frame.

■ embroidery frame, hemp fabric, cotton threads, wool, viscose ribbon,
silk tie fabric
cm.130x30



LA CASA CHE HO ABITATO THE HOUSE I LIVED IN

How much do the houses we have lived in throughout our lives influence us, and how much of them remains with us in the construction of our inner journey (depth of time)? Inside the glass house (the need to have no suffocating walls), the small rug hand-knotted by the author, as the "monad" of her textile passion and desire to create beauty everywhere, features the word "home," where the word represents the importance of language (narration, reading, deep communication); the decorated plates symbolize a love for iconic language (painting, illustration, design) and a love for imagination.

■ glass house box, wool, plastic, enamels
cm.22x18x18



L'ALBERO CHE SONO THE TREE I AM

The tree, according to ancient traditions, in its iconic representation symbolizes the story of ourselves. Our own fate is connected to its. It is seen as a projection of the growing personality, and the line of development from the bottom to the top suggests various meanings: the passage from the unconscious (roots, origin, depth) to the conscious. In the work, the construction of a tree as the "self-portrait of the soul" is linked to materials that have origins in my past.

The "trunk of the tree" is made from my mother's old doll's underwear; the branches, fruits, and flowers consist of amulets and small fragments of fabric collected over time, testifying to past events. This is the representation of the tree that I am, not of what I would like to be.

■ fabrics, various elements, leaded glass box
cm.18x25x6



L'ARCA THE ARK

The Ark, a metaphor for salvation, has in its different colors a connection to the spiritual dimension. On the ark, the colors vibrate with intrinsic rights: blue, the right to express oneself, "the voice owed to me"; indigo, the right to see beyond imagination; green, the right to love and be loved; violet, spirituality. The sculpture simulating this representation features hand-woven fabric with silk remnants preserved over the years, combined with natural elements, placed in a leaded glass box

■ printed fabrics, threads, dried leaves, leaded glass box
cm.18x25x6



AMICI FRIENDS

I am not sure I have deserved my friends.

Walt Whitman

We sometimes realize this when these friends are no longer with us, and perhaps we have never told them. Covid took away a friend to whom I was very attached and whom I didn't have time to "say goodbye." A loss that left me speechless, with the feeling of having missed the moment to tell him how much he meant to me. In the glass box, the red macramé net recreates the ideal connections that represent friendship.

■ nylon thread woven in macramé, recycled fabrics, leaded glass box
cm.18x25x6



AL RIPARO SHELTER

The nomadic communities of the Basseri had few rituals and no deep-rooted beliefs; merely setting up and taking down the tents was the most eloquent prayer to celebrate the "journey." The journey, not only real but especially existential, is a reworking of grief and death as a continuous movement toward the elsewhere where we can be sure we will "meet again on the road".

■ natural cotton woven fabric, threads, felt, nylon, paper enamels
cm.18x25x6



WOMAN

3

00

PRESIDIO PRESIDIUM

The double-glass frame marks the experience of the lockdown, a large virtual display closed like an aquarium, a privileged and suffocating confinement. The longing for freedom and this small natural branch where the "masks" hang serves as a guard.

■ wooden box with double glass, natural branch, red wire
cm.18x22



VICINANZA CLOSENESS

How close are some who have died! How far are some who are alive! These words inspired this work, which, even in its trapezoidal shape, makes one think of a "case" of memories. Inside, a rug with Armenian iconography, a pillow, an unsettling doll, and a little embroidered bag with the words "let go"; a Wunderkammer of intrinsic and extrinsic memories. The theme of death recurs in this work but not as a definitive word, rather as a displacement of the absent object and the joy of memory.

■ fabrics and objects from the artist, threads
cm.25x18x11 e 21x9



SONO TAZZA DI TE

The cup is inspired by bird nests and is made using textile material because it is the medium with which humans are in contact throughout life. Clothing and linens are successive layers of our skin; the interaction between the private and public dimensions. The nest is a container of intimacy that can also hold the food that accompanies our breakfasts in a reassuring and protective manner.

■ cm. 10x20 (with saucer 28/30 cm. approx)
paper, natural and plastic yarns, papier-mâché, rigid weaving, and macramé

■ work selected for *100 smashing women designers* and exhibited at:
Casa Museo Boschi Di Stefano | Fuorisalone 2021 | Milan Design Week
YouNique Fine Craft Art & Design 2022 | Lugano | Switzerland



*Apart from this, I have within
me all the dreams of the world*

Fernando Pessoa

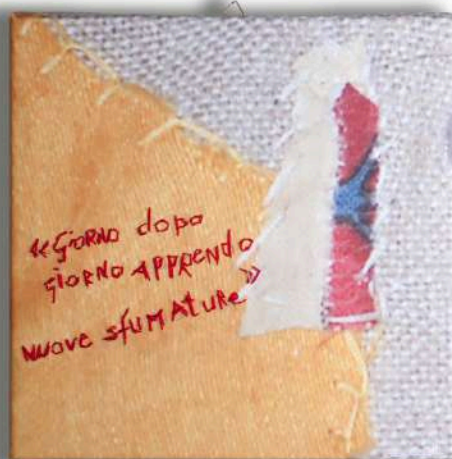


EURASIA
Passavamo sulla terra
leggeri



MAPPE IN SCATOLA E I SUOI MULTIPLI MAPS IN A BOX AND ITS MULTIPLES

The project begins with MAPS IN A BOX as a corpus of small tapestries constructed with fabrics previously designed by the artist and reused here as scraps of forgotten life. It evolves in a subsequent exhibition through experimentation that involves printing and embroidery interventions on prints—namely, ITS MULTIPLES.



HO IN MENTE TUTTI I SOGNI DEL MONDO I HAVE IN MIND ALL THE DREAMS OF THE WORLD

GIORNO DOPO GIORNO
DAY AFTER DAY

IL VOLO
THE FLIGHT

Embroidery on photographic prints of details from the works of the MAPS IN A BOX series | canvas, wooden frame
cm.60x60
year 2014



■ Project on display at Foyer Teatro Morlacchi | Perugia

*To see what few have seen,
you must go where few have gone...*

BUDDHA



NORDANIA non ritrarre
immobili



I LIKE A MESTIZO WORLD

The project unfolds starting from a tapestry/rug through a series of small wonder boxes that collect different worlds, interweavings, and connections—stories of wool, cotton, plastic, and copper taking shape from creative thought. Dissonant and diverse elements come together in a sort of global condominium, with particular attention to the written word mixed with the taste for classification and the irony of surreal juxtapositions to the unease of the relic.

I believe that the flows of different people meeting do not "invade" but "irrigate", and that uniting is more creative than dividing.



DOORS

cardboard boxes with hemp inserts and photo collages



I LIKE A MESTIZO WORLD

cardboard boxes with photo and fabric collages



METICCI

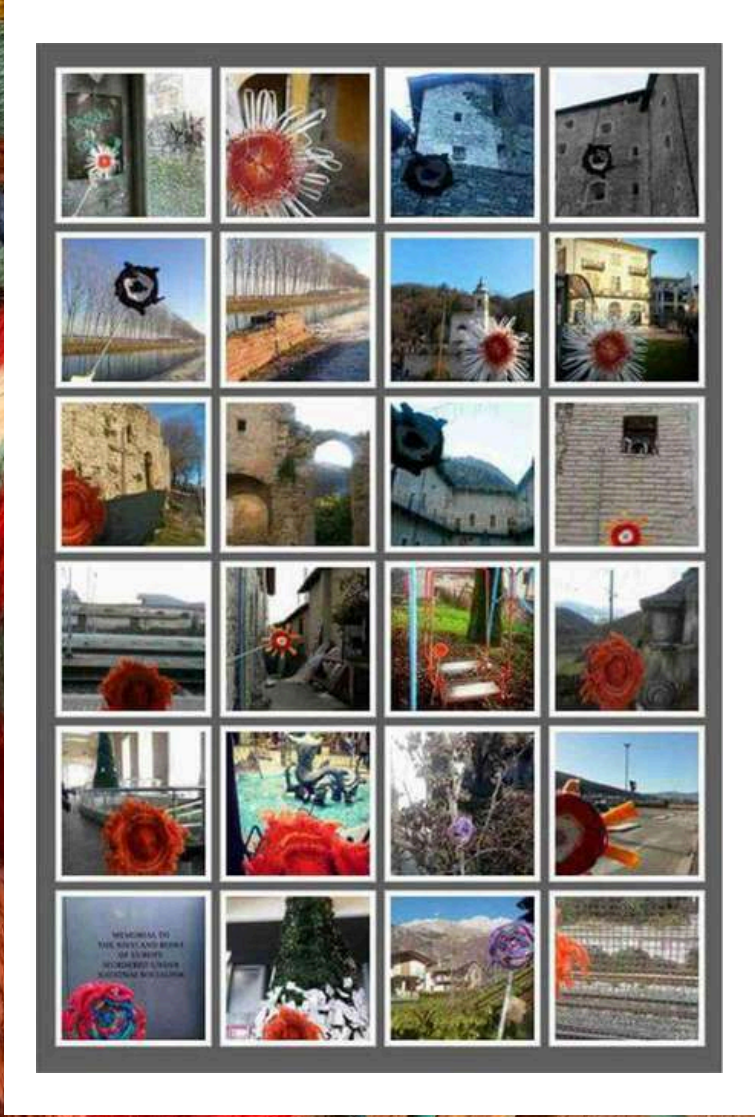
cardboard boxes with photo collages and thread weavings



A VERY NOISY SOLITUDE

cardboard boxes with embroidered fabric appliqués

ART PROJECTS



EMOTIONAL RESCUE



EMOTIONAL RESCUE

The places where beauty dwells

The project

How many places are there where there is no longer space for beauty? Neglected places, abandoned, stripped of art and nature, devoid of life or rich in concrete and asphalt. Yet beauty is emotion; and what would we be without our emotions? In light of these reflections, the artist created the project Emotional Rescue, a modular installation composed of dozens of handwoven flowers, each unique, which, starting from a place of striking beauty, will travel the world with those who acquire one – a personal and certified ambassador – to be immortalized in places that have been deprived of art and beauty, impoverished, stripped, or in sites that, due to their historical, artistic, or natural interest, deserve more attention, knowledge, care, and promotion. By subsequently posting images on [#susannacatiemotionalrescue](#), a large photographic album will be created that, in the artist's intention, becomes a collective archive of places to enhance and safeguard – not a denunciation, but rather an exhortation to pursue the 'beautiful,' to spread awareness of the protection and conservation of the wonders of our planet, especially those less known. An interactive fiber art project that involves the visitor, investing them with the responsibility of being an *emotional rescuer*, a defender of the emotions evoked by beauty, a champion of 'renewal' wherever their path may lead.

The Installation/Event

The modular installation consists of a significant number of textile flowers arranged in a place of striking beauty, preferably outdoors. The event exhibition lasts from 1 to 3 days (depending on the possibility of housing the works, rearrangement, etc.). The installation is non-invasive and temporary. It is freely photographable and provided with postcards containing explanatory text about the event, distributed for free to the public.

EMOTIONAL RESCUE

The project has been exhibited in various locations in Italy, including: Colle di Tora | Rieti | L'Aquila | Avella | Ottaviano | Assisi | Amatrice

TESSERE LA BELLEZZA | PROGETTO KUBE WEAVING BEAUTY | KUBE PROJECT

The project aims to create and redevelop proximity spaces within residential areas through artistic practice. Textile and visual art, illustrations, expressive narratives, dance, urban explorations, and sound and vocal environments will be the media through which everyone – children, seniors, youth, and families – will be involved and can discover new skills and interests.

The free workshops are primarily aimed at the community of the Rigo neighborhood in Perugia but are also open to outsiders, a way to learn about the neighborhood and its illustrious history, which begins with the star architect Renzo Piano, who designed a neighborhood where participatory and self-construction dimensions were foundational values.

The WEAVING BEAUTY project is an additional variation of EMOTIONAL RESCUE: what better place than the Rigo neighborhood to promote its knowledge and care? An interactive fiber art project that involves the visitor, investing them with the responsibility of being an emotional rescuer, a defender of the emotions evoked by beauty, a champion of 'renewal' wherever their path may lead. The workshop aimed at individuals of all ages involves preparing a personal flower woven on a frame to promote and enhance the project.





CALL ME - Audioguide to Disappear is an artistic project by choreographer and director Lucia Di Pietro, born from the desire to practically test the possibility for individuals to disappear into urban spaces. It is a public artwork that guides the listener on a private journey in constant relation to the city.

The work was created in collaboration with the Choreographic Center Dance Gallery, the Teatro Stabile dell'Umbria, and the Department of Tourism and Territorial Marketing of the Municipality of Perugia. *Audioguide to Disappear* is an artwork created in relation to the Borgo Bello neighborhood of Perugia and the community that cohabits it.

It is an immersive experience, made of instructions and suggestions to be practiced with the intent to experience disappearance in the spaces of the city. It is a work that tests the laws of the possible, an invisible choreography that expands and traverses the squares without making noise.

And yet... it transforms, stirs, and re-discusses the boundaries between spaces, bodies, and identities. Lucia Di Pietro's works explore the space of ambiguity that exists between reality and fiction, between the sensible and the imaginable, designing fantastic situations and ephemeral practices so that the public – and she herself – can immerse in them.

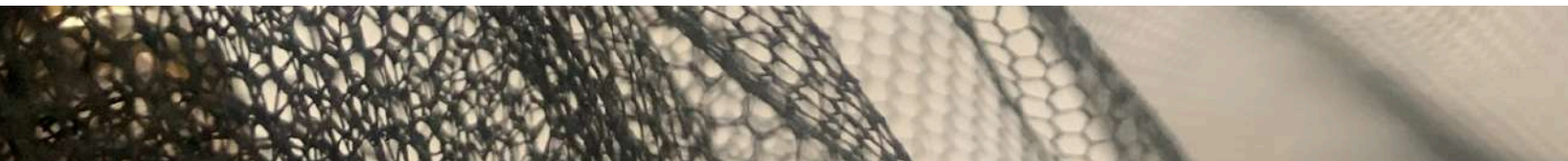
Within the performance, disappearing devices (artistic elements for blending with the environment) created by various artists were used. Susanna Cati personally conceived and created a disappearing device inspired by the bark and foliage of trees. During the journey, the spectator in the Urban Park, wearing this bark cloak, has the opportunity to blend in among the trees.

The work is entirely handwoven on a very lightweight net base. The texture is composed of wool, cotton, elements in recycled plastic, and multi-colored pipe cleaners.



CALL ME

AUDIOGUIDE TO DISAPPEAR





SPEARS

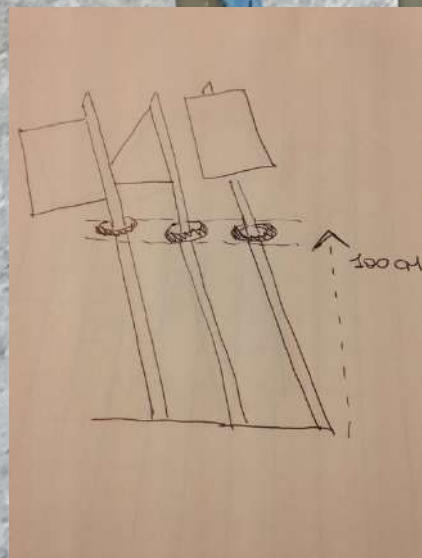
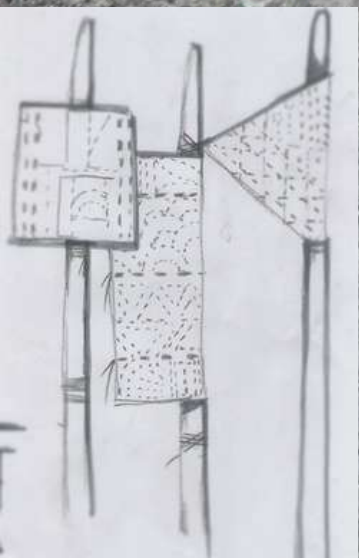
The textile lances inspired by the popular traditions of the Rivodutri area are a snapshot of the community's past and have been permanently placed in the belvedere of the Apoleggia fraction as part of the contemporary open-air art path promoted by the Municipality of Rivodutri (RI).

The installation is a contemporary reinterpretation of some archetypes from local popular tradition and constitutes an iconic testimony in which stylized elements reference the ancient ritual of bread baking in the oven that was located in the room currently housing the municipal council meeting room, as well as the colors and signs of the Santa Susanna springs, and the ancient mask "lu Zanni."

The three lances anchored to the retaining wall are made with outdoor-appropriate fabrics treated with the Japanese Boro technique: partially recycled and patched fabrics used by rural populations as a narrative.



SPEARS



SINE QUA NON

Two years after the earthquake that devastated this land in Central Italy, in the difficult process of ongoing reconstruction, we wondered what the fundamental condition or conditions are for mending a social fabric so deeply torn by catastrophe. It is certainly necessary to start with the building of spaces, but it is equally essential to regenerate relational dynamics among people. The transformation of 'abitazione' into 'casa' — perfectly conveyed by the difference in meaning between the English words 'house' and 'home'—is one of the difficult transitions to accomplish.

Weaving bonds among individuals and between the individual and places is the only way to ferry this land from memory to the future.

Stay here. Produce here. Come here. Acting and interacting with the territory is the *conditio sine qua non* for a village not to become just a collection of structures but a 'community'.

■ from the introductory text by Barbara Pavan

A PROJECT FOR AMATRICE

Each of the invited artists has set up one of the prefabricated units of the Village with works of fiber and textile art. Through this site-specific intervention, an anonymous place of habitation transforms into a living space. Since the rebirth of territories cannot disregard the possibility for people to realize their dreams there, the artistic project becomes hope—the wish for a reconstruction made of opportunities, development, and social and cultural growth for the entire community.

BOX # 6 | RECONNECTED COMMUNITIES

■ fabric scraps, wool, cotton, paper, rope | ambient dimensions | year 2018

The installation is composed of hundreds of textile scraps arranged on continuous threads: with their symbolic elements, they contribute to "repairing the bonds, rituals, and shared memories, indispensable conditions for re-establishing the community."

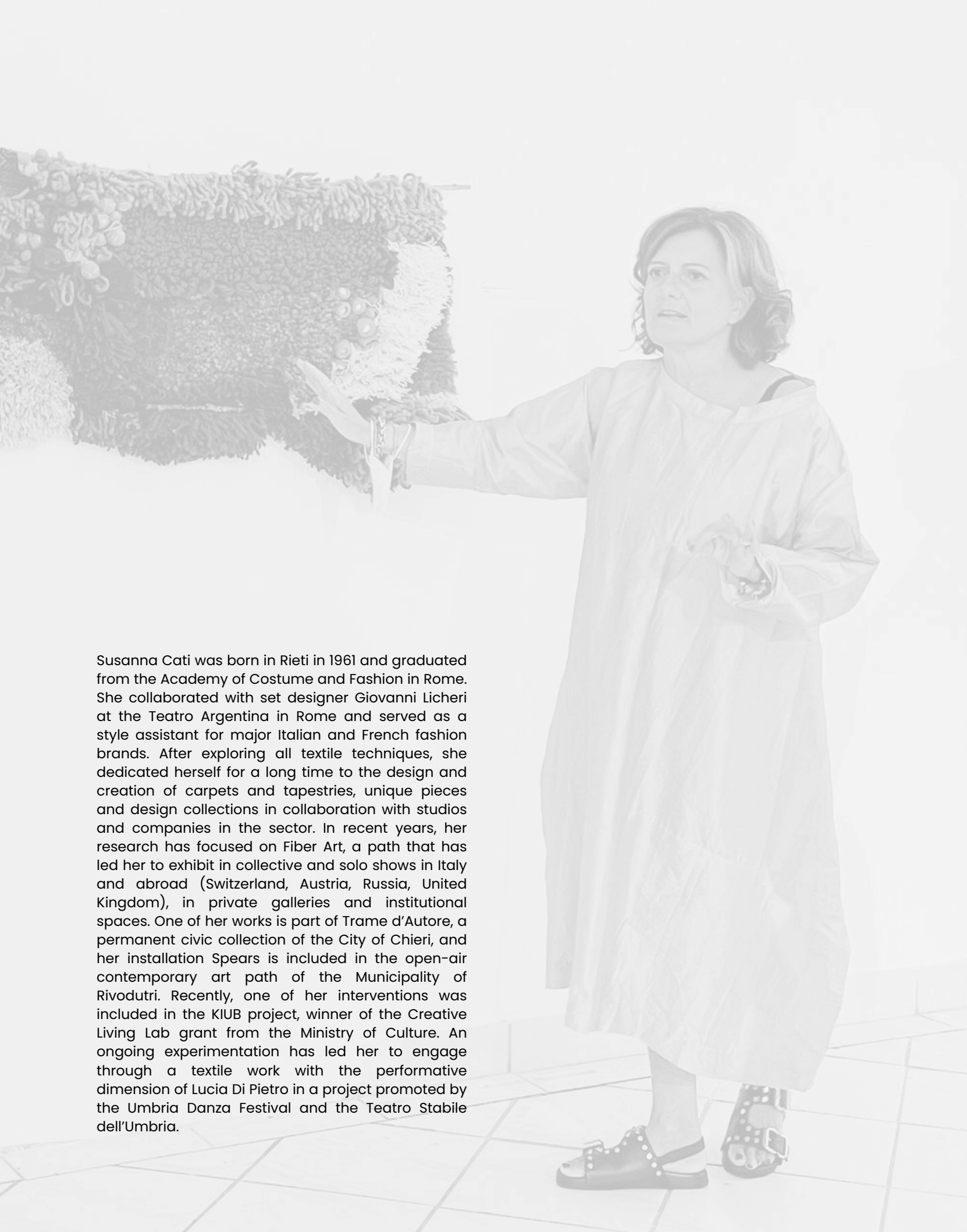
All the materials used have been inherited by the artist from a weaver, a witness who here becomes a "seed" to ideally make the future bloom.

SINE QUA NON



...to scatter seeds to the wind to make the sky bloom...

BIOGRAFICAL
NOTES



Susanna Cati was born in Rieti in 1961 and graduated from the Academy of Costume and Fashion in Rome. She collaborated with set designer Giovanni Licheri at the Teatro Argentina in Rome and served as a style assistant for major Italian and French fashion brands. After exploring all textile techniques, she dedicated herself for a long time to the design and creation of carpets and tapestries, unique pieces and design collections in collaboration with studios and companies in the sector. In recent years, her research has focused on Fiber Art, a path that has led her to exhibit in collective and solo shows in Italy and abroad (Switzerland, Austria, Russia, United Kingdom), in private galleries and institutional spaces. One of her works is part of Trame d'Autore, a permanent civic collection of the City of Chieri, and her installation Spears is included in the open-air contemporary art path of the Municipality of Rivodutri. Recently, one of her interventions was included in the KIUB project, winner of the Creative Living Lab grant from the Ministry of Culture. An ongoing experimentation has led her to engage through a textile work with the performative dimension of Lucia Di Pietro in a project promoted by the Umbria Danza Festival and the Teatro Stabile dell'Umbria.



ph. credit Claudio Iann

GROUP EXHIBITION

2024

ANIMALS, Spazio D'Arte La Dama di Capestrano (AQ) curated by Monna Lisa Salvati

LOGOS, SCD Textile&Art Studio Perugia curated by Barbara Pavan, catalog

FEAR, shortlisted exhibition of ArteAlta, international contest promoted by Alina Art Foundation in collaboration with Inarttendu Smart Gallery, Collegiata dei Santi Pietro e Orso, Aosta

VERBA CREAT, project for The Europe Challenge, promoted by Europe Culture Foundation, Sala Vangi di Palazzo Pretorio, Biblioteca E.Balducci, Barberino di Mugello (Firenze)

SYNEKOKHÉ. FRAMMENTO CORPO RELAZIONE, StudioDieci CityGallery, Vercelli, curated by Barbara Pavan, catalog, event included in the 20th GdC

I BLU, BLU Spazio delle Arti, Roma, group exhibition of the artists selected through an international call, catalog

2023

XS PROJECT, ArteMorbida for BAF Bergamo Arte Fiera

APPUNTI SU QUESTO TEMPO, 1st International Biennial of Contemporary Fiber Art, CasermArcheologica, Sansepolcro (AR)

FIBERSTORMING, Aula EX Ateneo, Bergamo, evento included in the program of Bergamo e Brescia Capitali della Cultura and in the celebration of the 25th Anniversary of WTA World Textile Art – Salone Italia. Under the patronage of the Municipality of Bergamo, WTA, IILA Istituto Italo Latino Americano; curated by Barbara Pavan

UNCLASSIFIABLE, international contemporary art exhibition curated by ArtOut, Sala delle Pietre, Todi, under the patronage of the Municipality of Todi and of Todi Festival

SEMINIAMO L'ARTE, widespread project of Civic Re-generation promoted by MuBAQ curated by Lea Contestabile and Antonio Gasbarrini

THE FIELD site specific installation in dialogue with Ilana Efrati, Todi

NATURALES QUAESTIONES, Sorgenti dell'Acqua Salata, Bobbio (PC), under the patronage of the Municipality of Bobbio, Touring Club Italiano, Lions Club Bobbio

XS PROJECT, Galleria di Arte Tessile Contemporanea Gina Morandini, promoted by Associazione Le Arti Tessili and ArteMorbida

FORGETME(K)NOT, MuRTAC Museo del Ricamo e del Tessile di Valtopina (PG), curated by Barbara Pavan, Erika Lacava, Margaret Sgarra, Anna Rita Punzo, Maria Chiara Wang, under the patronage of Umbria Region and Municipality of Valtopina

SQUARES, Spazio D'Arte Multidisciplinare La Dama di Capestrano (AQ) curated by Simonetta Caruso and Letizia Perticarini.

OLTRE IL COLLAGE, Museo Nori de Nobili, Trecastelli (AN), curated by Giorgio Bonomi and Simona Zava

11TH INTERNATIONAL MINI TEXTILE AND FIBRE ART EXHIBITION "SCYTHIA, Ivano-Frankivs'k, Ukraine, curated by Ludmila Egorova, Anastasia Schneider, Andrew Schneider

2022

TREARTISTEQUATTRO, Rocca di Umbertide - Center for Contemporary Art, Umbertide (PG), curated by Giorgio Bonomi

APPUNTI SU QUESTO TEMPO, 1st International Biennial of Contemporary Fiber Art, MuRTAC Museo del Ricamo e del Tessile di Valtopina (PG), curated by Barbara Pavan, catalog

SYART SORRENTO FESTIVAL, Villa Fiorentino, Sorrento, curated by Rossella Savarese, catalog

THE SOFT REVOLUTION, 25th Anniversary of WTA World Textile Art, under the patronage of the Municipality of Busto Arsizio and IILA Istituto Italo Latino Americano, Museo del Tessile, Busto Arsizio (VA), catalog

LANA - dal Bianco al nero, Biennale LeARTIpossibili, Milano, catalogo

HABITAT, SCD Textile & Art Studio, Perugia

2021

DE RERUM NATURA, Fiber Art Exhibition, 36Mzal Contemporary, Quartino, Ticino (Switzerland)

LAYERS, curated by Erika Lacava and Barbara Pavan, Scuderie di Palazzo d'Adda, Varallo Sesia (VC)

SONO TAZZA DI TE, curated by Anty Pansera, Casa Boschi Di Stefano, Milano

WINGS, SCD Textile & Art Studio, Perugia, digital catalog

2020

MICRO THE DIFFERENT POINT, Misp - XX e XXI century Art Museum, St. Petersburg, Russia

REBELS - Contemporary Tapestries for Rebellious Walls, SCD Textile&Art Studio, Perugia

CUORE D'ITALIA - Festival di arti contemporanee promoted by Teatri di Vita, Bologna, for "Bologna Estate 2020" by the Municipality of Bologna, with the contribution of Emilia Romagna Region and Fondazione del Monte. The festival holds the prestigious Effe Label awarded by the European Festival Association.

2019

AFFORDABLE ART FAIR, Fiber Art And, Milano

LAUDATO SI', VERONA TESSILE, Verona

TRAMANDA, Fiber Art Exhibition, curated by Silvana Nota, Museo del Tessile, Chieri (TO)

2018

18° MOSTRA DEL RICAMO, MuRTAC Museo del Ricamo e del Tessile di Valtopina (PG), catalog

SINE QUA NON, IlluminAmatrice, curated by Barbara Pavan, included in the program of the Giornata del Contemporaneo, Amatrice (RI)

2017

RIDEFINIRE IL GIOIELLO, Milan, finalist with Massimiliano Cesa, Spazio SeiCentro, Milan and Museo del Bijou of Casalmaggiore

NASTY WOMEN, Newcastle (UK)

FERITE, Spazi espositivi di Circuiti Dinamici, Milan

SAXUM, Land Art at Furlo, 8th edition, Sant'Anna Del Furlo, Fossombrone (PU)

HIC ET NUNC, SCD Textile & Art Studio, Perugia

GEOMETRIE, SCD Textile & Art Studio, Perugia

RIVODUTRI CONTEMPORANEA, widespread contemporary art project in the open air by the Municipality of Rivodutri.

2016

EMBROIDERY AND FASHION, Rosignano Monferrato, curated by Gabriella Anedi, catalog

2015

SENTIERI DI PACE, Perugia

ITALIAN ART XIBITION IN LONDON, Londra

2014

CASUALI DEVOZIONI, Templum Pacis Terminillo, curated by Barbara Pavan and Luca Arnaudo



SOLO EXHIBITIONS

2024 CONTROCANTO, retrospective exhibition, SDC Studio, MAD Monteluca Art District Perugia, included in the 20th GdC program
2023 FLUERE, F'ART Spazio per le Arti Visive Contemporanee, L'Aquila
2022 SOFFIO, installation, ArtOut Contemporary Art Ground, Todi
2022 CONVIVIO CON L'ARTE, Perugia
2022 KAIROS, RoteHaare Art Gallery, Wien, Austria
2022 NIDI, Studio7 Arte Contemporanea, Rieti, catalogo
2022 NOMADIC NATURE, curated by Monna Lisa Salvati, San Giuseppe V.no Napoli
2022 NOMADIC NATURE, SCD Textile&Art Studio, Perugia
2021 KAIROS, SCD Textile&Art Studio, Perugia, curated by Barbara Pavan, catalog
2018 NOMADIC NATURE, 36Mazal Contemporary, Ticino, Switzerland
2016 I LIKE A MESTIZO WORLD, NUN Museum, Assisi, catalog
2015 LINUM ANIMAE, Rocca Sinibalda, Perugia e Rieti
2014 MAPPE IN SCATOLA, Foyer Morlacchi Theater, Perugia

WORKS IN PERMANENT COLLECTIONS

BORDERLINE, work acquired into the permanent civic collection of the City of Chieri (TO)
SPEARS, permanent site specific installation for RIVODUTRI CONTEMPORANEA, open-air art trail of the Municipality of Rivodutri
SULLA SPIAGGIA, work acquired into the permanent collection of the MUSEO NORI DE NOBILI of Trecastelli AN
ALBEDO work acquired into the permanent collection of Rocca di Umbertide Center for Contemporary Art, Umbertide PG

OTHER PROJECTS

EMOTIONAL RESCUE itinerant project of contemporary fiber art – Colle di Tora, Assisi NUN Museum Spa, Rieti Giardini del Vignola, Amatrice, Avella Anfiteatro Romano.

The photographic contribution related to the project EMOTIONAL RESCUE is included in the scientific text *Re-coding public space for a new urban imagination through textile architecture* by Giulia Procaccini, PhD candidate at the Polytechnic University of Milan, in collaboration with Professor Monticelli and Professor Zanelli.

GILDA'S BREAKFAST, The Textile Jewelry & ArteMorbida, meetings in the Gallery, Gilda Contemporary Milan, (2021)

EMOTIONAL RESCUE it has been included in the KIUB Kreative Interactive Urban Lab project, winner of the Creative Living Lab call by the Ministry of Culture, with multidisciplinary interventions in the RIGO district of Corciano.

CALL ME, AUDIOGUIDE TO DISAPPEAR, an experiential exploratory path created by Lucia Di Pietro for the Borgobello district (PG) as a participatory artwork. Susanna Cati has created a magical-mystical-cosmic disappearance device using the textile medium, Perugia.

ARTIST IN RESIDENCE, Colle di Tora, Susanna Cati e Ryan Spring Dooley, curated by Luca Arnaudo (2021)

SUGGERZIONI ALPINE by Fausto Luzi, Morlacchi Editore, illustration by Susanna Cati (2017)





SUSANNA CATI

e-mail info@susannacati.art

mob. +39 347 177 6001

www.susannacati.art

FB Susanna Cati Design

IG susannacati