



772 In de

Lady Afanc in Week Days

Pencils on paper
30 * 42 cm

ARIANNA TINULLA

BIO

I was born in Bergamo and I currently live between York and Lake Garda.

After my scientific studies, I graduated in Byzantine Art History at the University of Milan and in Visual Arts - Illustration at IED, the European Institute of Design, Milan.

I am a multidisciplinary artist, I have been collaborating with galleries and museums since 2009.

Since the 15 of October 2022 I have become an **Associate Member** of the **Society of Graphic and Fine Art**, the **Drawing Society UK**.

From the 22 of October until the 5 of November 2022 I was one of the artists in residence at Nicky Ginsberg's **NG Creative Residency**, Provence.

My most recent projects and exhibitions include:

Platforms Project 2022 - Telling Tales, collective show, Athens, 2022, the **Viva la Vulva** collective show at Six Gallery, Milan (2020), the annual exhibitions of the British **Society of Graphic and Fine Art** at Mall Galleries, London (2021 and 2022), and the travelling exhibition of the **Trinity Buoy Wharf Drawing Prize** (2021/2022).

In 2020, I joined **CAST** (Connecting Artists' Stories Together), a global artist network founded by Anna Cottle and Mariana Sainz.

I consider drawing as a *forma mentis* to interpret the world.

The main themes I explore include: the mental processes underlying the formation of memories; feminisms; folklore; the perception of violence; vulnerability and death.

Music and literature are crucial sources of inspiration, in fact I work quite often with musicians both for my exhibitions and for their shows participating with live paintings.

I love light and suspended atmospheres, where well established concepts can be explored freely, often through non-obvious associations.

Even if my style is primarily figurative, my approach remains deeply conceptual. I mainly use pencils and dry media. I also enjoy creating prints (drypoint and monotype) and interactive installations (often in collaboration with other visual artists and musicians), which I typically construct using paper, wood, fabric, threads, music, and, sometimes, living organisms too.

In particular I like to work in spaces already strongly characterized like I already did in museums and botanical gardens and with live painting during live music performances.

Over the last few years, I had enthusiastically devoted an increasing amount of time to the study and observation of nature, rocks and minerals and to the organisation of workshops and lectures for a wide range of audiences.

I am also a freelance [illustrator](#).

Arianna Tinulla Milesi

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CV

STUDIES

Graduated in Visual Arts – Fine Art Illustration at IED, Milan, 2008;
Graduated in Byzantine Art at University of Milan, 2007.

SELECTED EXHIBITIONS & PROJECTS

UPCOMING

2023 - Royal Cambrian Academy Annual Exhibition, 5 January - 23 February, Royal Cambrian Academy, Conwy;

LATEST

2022 - Artist in residence at NG Creative Residency, 22 October - 5 November, Moulin de Gréoux, Maussane-les-Alpilles;

2022 - Platforms Project 2022 - Telling Tales, Collective Show, 13 - 16 October, School of Fine Arts, Athens;

2022 - Hastings Open - 2022, 1 October - 15 January, Hastings Museum & Art Gallery, Hastings, longlisted;

2022 - VAO - UK & International Emerging Artist Awards, London, longlisted;

2022 - 101 Annual Exhibition of Society of Graphic and Fine Art, Collective show, 17 - 21 May, Mall Galleries, London;

2022 - Drawing Lockdown I Symposium: convened by Drawing Projects UK & Drawing is Free, inspired by TBWDP21, curated and presented by Prof. Anita Taylor and Claire Briggs, 12 February;

2021 - 2022 - Trinity Bwoy Wharf Drawing Prize, United Kingdom touring exhibition, Collective show; 18 November - 6 December, Trinity Buoy Wharf, London; 8 January - 8 March 2022, Drawing Projects UK, Trowbridge, Wiltshire; 21 March - 16 April 2022, Cooper Gallery, University of Dundee, Scotland.

2021 - Centenary Annual Exhibition of Society of Graphic and Fine Art, Collective show, 6 - 11 July, Mall Galleries, London, UK;

2021 - TROB - Transitional Object Online Expo, Collective Show, February, curated by Elena Cesaretti and Alessia Porfiri;

2021 - Mapping Art: Locked in Residence, worldwide itinerant and interactive project, 2 January - at present, started in London, UK, curated by Anna Cottle and Mariana Sainz;

2020 - Viva la Vulva, Collective Show and Online auction organized by Nuvenia - Essity to support Italian Red Cross, 9 - 11 October, Six Gallery, Milan. Event curated by Laura Brignoli;

2020 - L'espoir au Printemps: dessine comme Hockney, Théâtre du Châtelet et le Centre Pompidou, Paris, France, longlisted;

2020 - From a Single Window, worldwide open art project, 23 April - 8 July, drawings of windows from all over the world during the Covid 19 pandemic, York, UK. IG & FB.

Selected SOLO SHOWS

2016 - Senza Trionfo Alcuno - 2.Tibi Quaere, installation, 14 May - 31 July, music by Giulio Ragno Favero, curated by Stefania Carissimi e Paola Silvia Ubiali, ARTDATE - The Blank, Galleria Marelia, Bergamo;

2015 - Movimento Piano, live painting with music and installation, 30 June, with music by Deen Lüks and Alberto Bellini, Italian Lake Festival, Iseo;

2014 - Tyred Monsters of the Abyss, live painting & music, 14 November, with Berlikete, Deen Llüks e Pat Moonchy for the sounds, The Moonshine, Milan;

2014 - La Paloma, interactive installation, October - January 2015, curated by Fondazione Adriano Bernareggi, opening for the National Day of Contemporary Art, promoted by AMACI, Casa del Pellegrino, Sotto il Monte, Bergamo;

2014 - De Carolis interprets D'Annunzio - Tinulla interprets D'Annunzio, drawings & installation, 19 July - 28 September, curated by Valentina Raimondo in collaboration with Galleria Marelia, Library of Tadini Museum & Academy, Lovere;

2013 - Vicino, printed drawings on photography, installation, guest Federica Fumagalli Photographer, 20 September – 25 October, Oldoni Graphic Studio, Milan;

2013 - MUCO, drawing, installation, snails, avocados' seeds and music, guest BerliKete and Deen Llüks for Music, 6 June – 31 October, Bergamo Botanical Garden;

2013 - Capsula, live painting performance, guest BerliKete for Music, 11 May, Moonshine, Milan;

2012 - Rosso Luce In Scatola, secret live & light painting performance, guest Cevi for lighted water drawing – Deen Llüks & BerliKete for Music, 02 November, Rome;

2012 - Io sono questo silenzio, drawings, installation, curated by Paola Ubiali (Galleria Marelia), 06 – 20 September, Novotel, Brescia;

2012 - V.O.M.I.L.T.A'. , interactive installation, guest Deen Llüks & BerliKete for Music, 30 March, Doormat@C22, Milan;

2012 - Bed Time stories, interactive installation, 13 – 16 January, BAF fair, Galleria Marelia, Bergamo;

2012 - Blue siamese twins pencils, live painting performance, guest Double Feel for jazz, 12 January, Artway, Bergamo;

2011 - Hai paura del buio?, interactive installation for the National day of Contemporary Art, sponsored by AMACI, 8 – 19 October, Spazio Estro, Bergamo;

2011 - Send me home dispossessed, drawings, photos, texts and textile interactive installation, 1 – 23 September, Galleria Marelia, Bergamo;

2011 - Here is the house – La valse des monstres, interactive installation, guests Double Feel and Bancale Music, curated by ArtOf, June, Bergamo;

2011 - CannaFucile, drawings & interactive installation, 24 – 27 February, UBI Banca, Bergamo.

2010 - Winner of Sabbioneta Art Festival Prize with the project God lives Underwater, July, Sabbioneta;

2009 - Waiting People, drawing & paintings, November 2009 – February 2010, Holiday Inn, Bergamo;

2009 - CARNE_ADE, drawings, July - August, Polarexpo, Bergamo, Catalogue curated by Orange - Bergamo City Council;

2009 - Bézier, drawings & paintings, June, Serioquattro, Bergamo;

2008 - Vicious Ladies, drawings & paintings, February, Arteria, Bologna;

Selected COLLECTIVE SHOWS

2019 - The Others, drawings, 14 September - 20 December, Galleria Marelia, Bergamo;

2017 - A vista d'occhio, drawings and lettering, 4 March, Spazio Polaresco, Bergamo;

2016 - Comunità Italia - Architecture, cities and landscapes from the second World War to the beginning of XXI century, as member of Tipogarda, a project focused on promoting and teaching printing and typography; 28 November 2015 - 6 March 2016, Triennale Architettura, Milano;

2015 - Noli me tangere, installation, 7 - 22 March, music by Deen Llüks, Fondazione Arsenale, Iseo;

2013 - L'arte è legale, drawings, 12 December 2013 – 1 February 2014, Studio LS, curated by Galleria Marelia, Milan;

2012 - DIS-aggregazione, drawings & installation, guest Deen Llüks for Music, 5 July – 10 October, Galleria Marelia, Bergamo;

2012 - A Forest, drawing, selected for Anteprima UP_nea 2012 – Fabula, 23 - 25 March, Fabbrica Borroni, Bollate – Milan;

2009 – selected for Celeste Prize International 2009, painting;

2008 - Freiheit, paintings, June, Famiglia Margini Gallery, Milan;

2008 - Creature festival, July, Lodi;

PRESS

2022 - Interview for “Volte d'artista”, (second link), filmed and produced by Alberto Nacci - AJP Studios, 22 July, Dalmine;

2020 - Interview for “The Heroine Journey”, “The Heroine's Journey of Arianna Milesi”, written by Peter De Kuster, 09 December;

2020 - Interview for MyUrby, “Intervista ad Arianna Tinulla Milesi : l'artista che

dipinge la società e i suoi problemi”, written by Elisa Bozzarelli, 21 October;

2020 - “A Sotto il Monte i colori di Arianna Tinulla per San Giovanni XXIII”, written by Laura De Vecchi, 11 October;

2014 - Interview about the exhibition “De Carolis interprets D'Annunzio - Tinulla interprets D'Annunzio”, interview by Valentina Raimondo, July;

WORKSHOPS

2018 - Italy meets Finland, drypoint and calligraphy workshop, 21 - 22 April with Anja Lehtinen, Pirkkala, Finland;

2016 - Monotype workshop, Paper Museum, Summer Courses, Toscolano Maderno;

2016 - Monotype workshop, 14 May, Galleria Marelia, Bergamo;

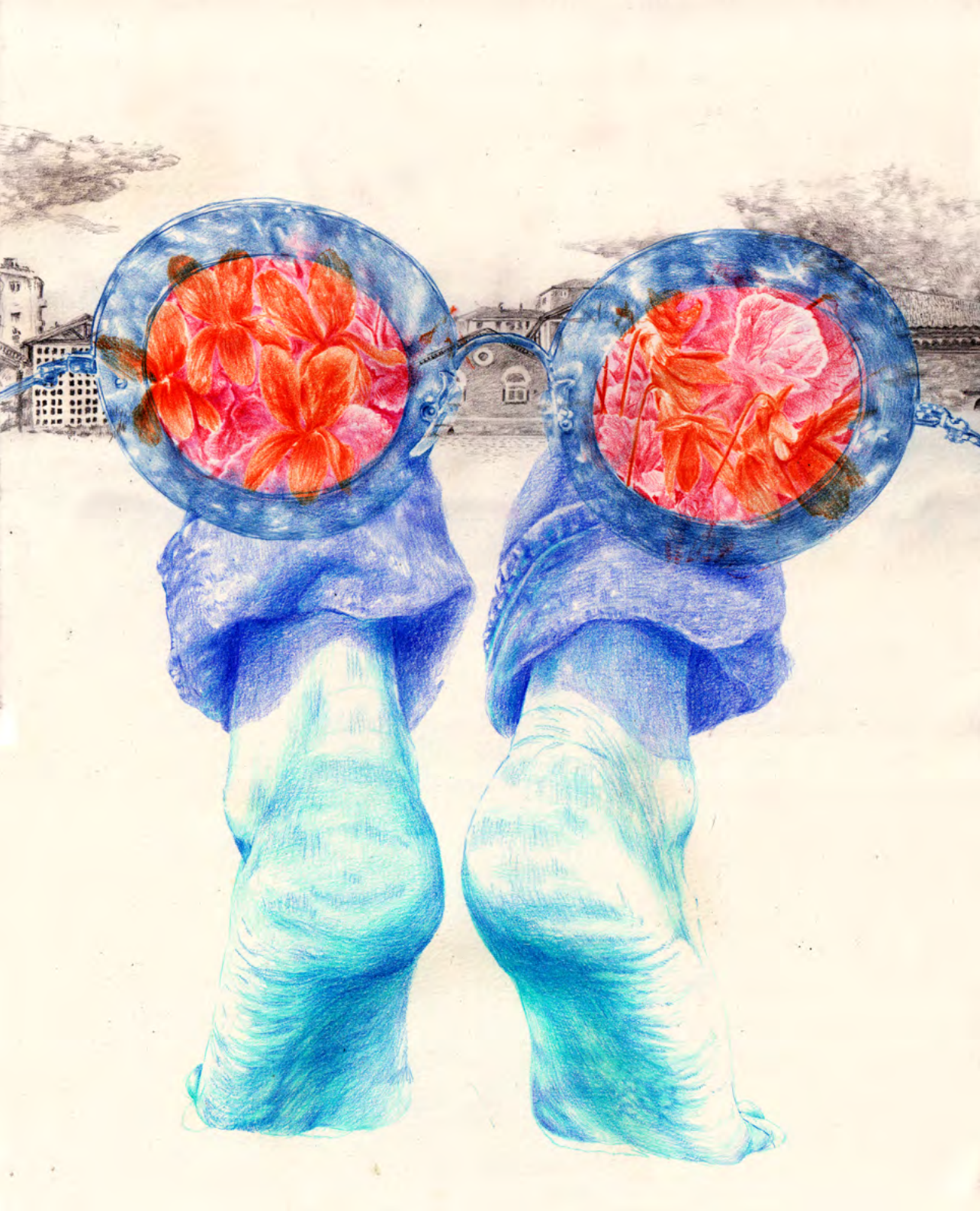
2010 - Salvaluomo, impara l'arte e giocatela a carte, Interactive history of art course - 5 May - 9 June, Edoné Bergamo.

Latest works

September – December 2022

All these drawings, like the elements that appear on each of them, are not necessarily related to one another on a logic level but more on an oneiric one. They are part of my research on the perception of space, time and consequently on memory and reciprocity.

“Hay” and “Eppur si muove” are based on a specific research about the photographic archive of the Museo delle Storie di Bergamo.

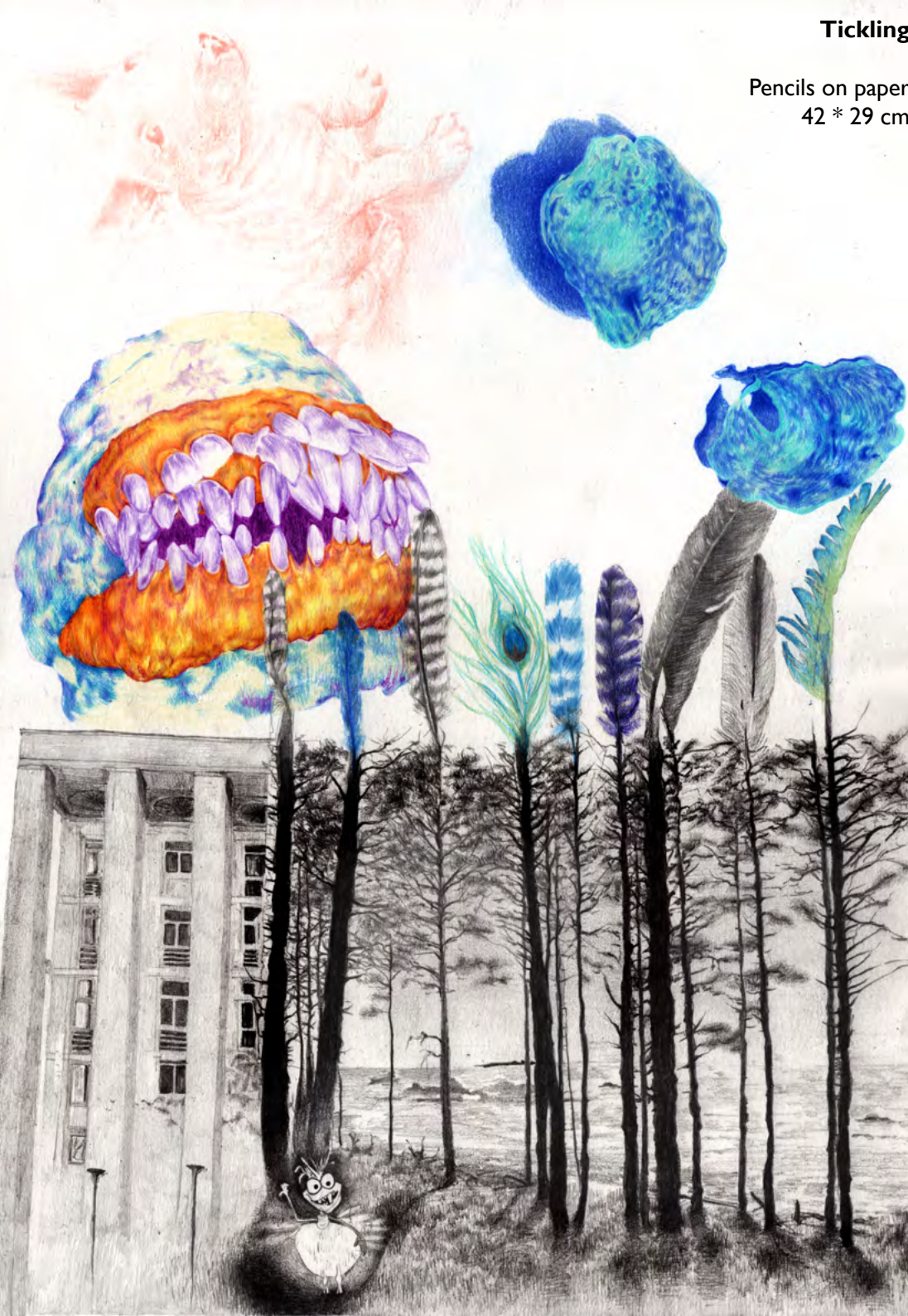


**On his feet
(New Perspectives)**

Pencils on paper
42 * 29 cm

Tickling

Pencils on paper
42 * 29 cm



Dracula in Africa

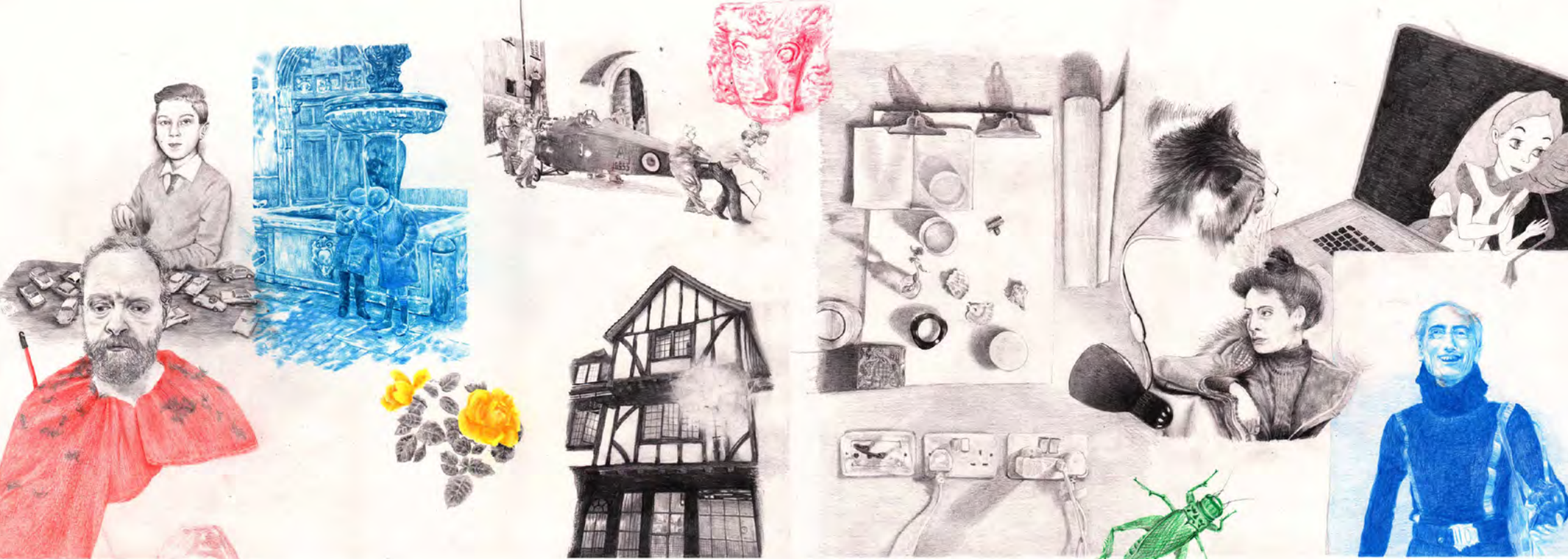
Pencils on paper
30 * 19 cm





Aperture

Pencils on paper
42 * 29 cm



Eppur si muove

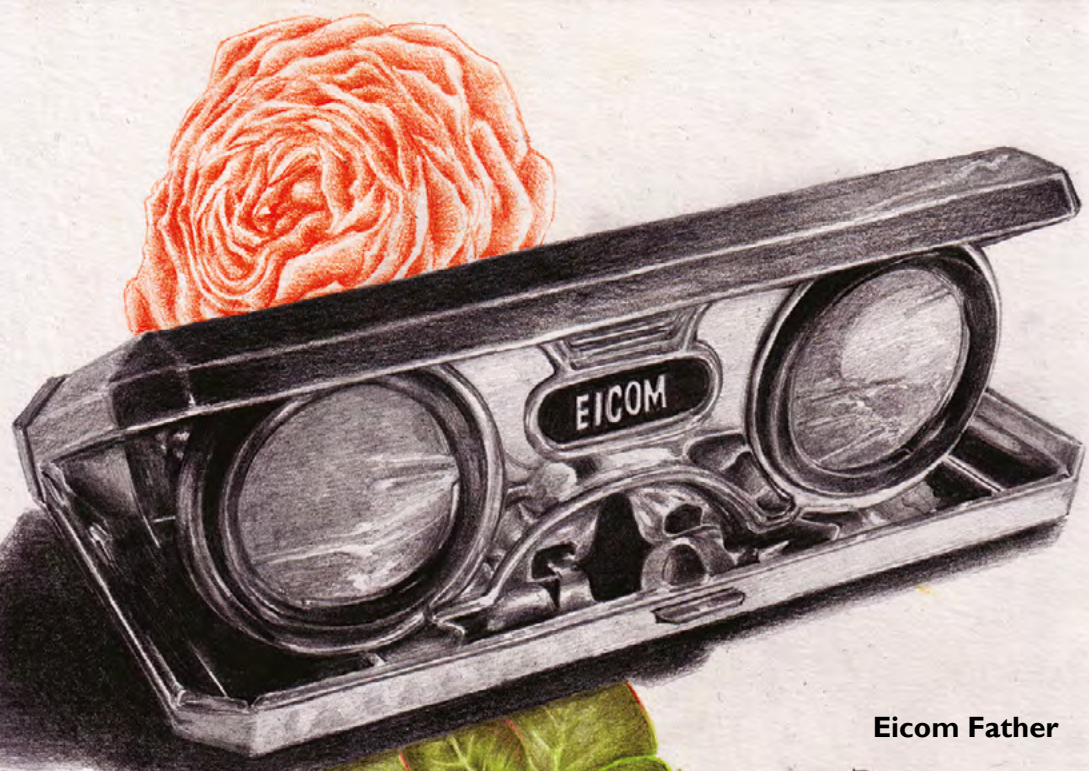
Pencils
on paper,
polyptych

61 * 84 cm





Hay
Pencils on paper, polyptych
61 * 84 cm



Eicom Father

Pencils
on paper,

SGFA
Centenary
Exhibition, 2021



&

TROB,
online show 2021
30 * 21 cm



Volpina

Pencils on paper,

Trinity Buoy Wharf
Drawn Prize 2021

&

TROB,
online show 2021

28 * 18 cm

Ottavia & Jacques

SGFA 2021 Exhibition, Mall Gal-
leries, London

30 * 42 cm





Four Seasons

Pencils on paper
30 * 42 cm

Tilde Teldi and the mystery room

Pencils on paper
30 * 42 cm



ùsleeping Beauty Mask

Pencils on paper
30 * 42 cm



Pochi giorni di assedio

Pencils on paper,
30 * 20 cm



NG Creative Residency

Artistic Residency
Maussane Les Alpilles, Provence

22 October – 5 November 2022

Drawings

During the last years my work has been mostly devoted to the study of how the interaction of space and time impacts the human perception and formation of memories. During this residence in the South of France I wanted to challenge myself by mixing my prejudices with the reality I would have found once there. Therefore I prepared some sketches about the area around Maussane with what I was expecting to find, my prejudices about that space in terms of folklore and architecture, in order to complete those drawings by depicting what I would have found in reality.

I was particularly attracted by this opportunity not only for the chance of sharing the studio, life and ideas with amazing artists from all over the world, but also because of the structure I would have been hosted in. In fact the Moulin is a XVI Century property that offers a huge amount of details perfectly fitting my research on rocks and apparently impermeable surfaces. I started to be interested on these kind of materials at the beginning of the pandemic, when scientists made clear that anywhere we were going we were leaving pieces of ourselves, little particles of our breath that could penetrate basically anything and stay on a room for centuries. This moved my interest on the concept of reciprocity, on how any kind of space or surface around us is in a relationship with us. This led me, once there, to develop a sort of emotional drawing around the walls and objects I found there, not just the humans. Clearly what I discovered was beyond my expectations: an international community of artists that increased my perspective on so many levels I cannot properly explain in words and spaces I couldn't imagine. That's why I decided to compose these drawings where my previous ideas communicate on paper with the reality I found, it's a sort of diary made by pencils about what my prejudices were and what my drawings became after this illuminating experience.

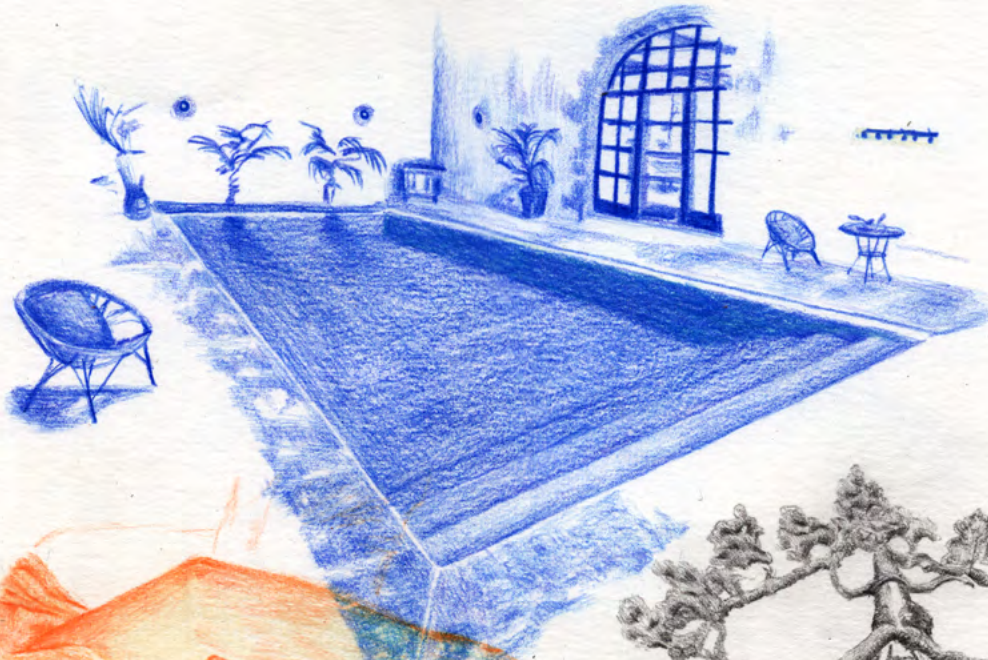
**Coronation
(Leonid and Irina in Arles)**

Pencils on paper,
38 * 28 cm



Tutti cambiano opinione

Pencils on paper,
30 * 42 cm



Tutti cambiano opinione.



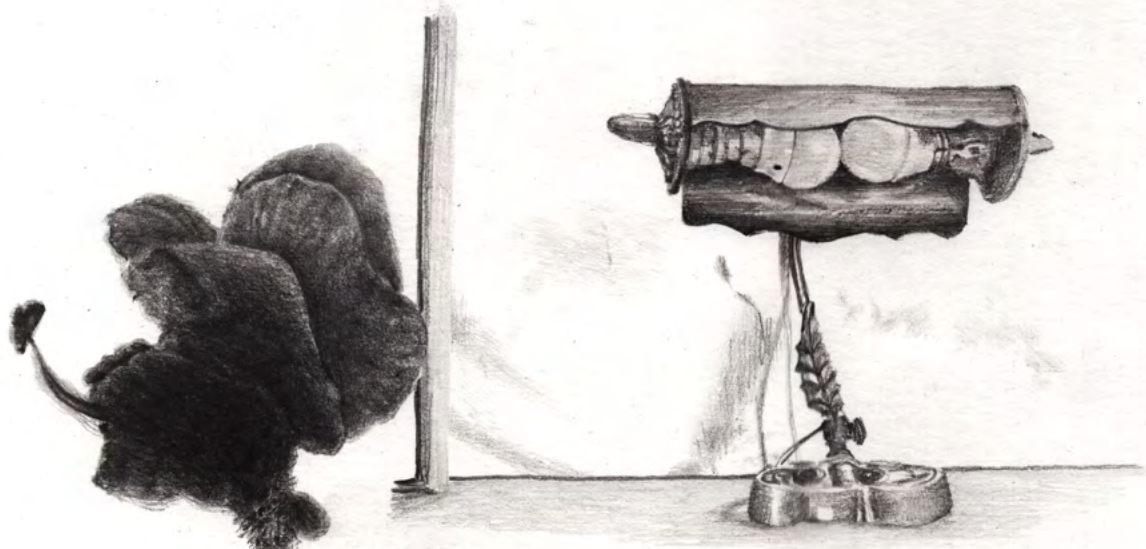
Sono qui per combattere.

I'm here to fight

Pencils on paper,
30 * 42 cm



Non ho nessun potere su di te.



Il futuro è nella pace con i vicini.
non nelle liti del passato.



Il futuro è nella pace coi vicini, non nelle liti col passato

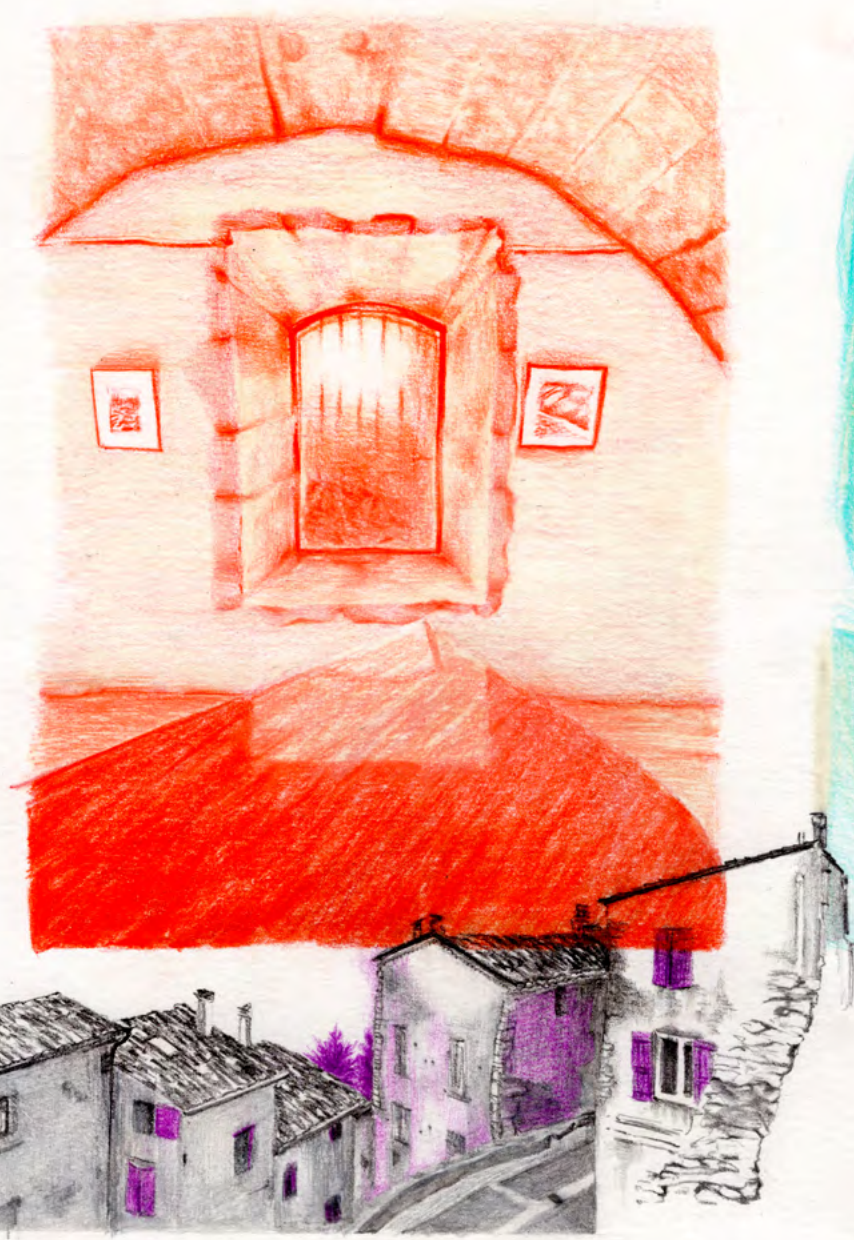
Pencils on paper,
30 * 42 cm

**Non ci sarà pietà
per coloro che non la
dimostrano.**



Io non preparo cicuta liquida,
mastro.

Pencils on paper,
30 * 42 cm



La tua sete di vendetta
è più importante del popolo?

Pencils on paper,
30 * 42 cm

Telling Tales

Collective show at Platforms Project Athens | Independent Art Fair

13 - 16 October 2022

Curated by Jackie Berridge, Platforms H-M-S

Dyptych

I participated to Platforms H-M-S with a dyptych of drawings inspired by the myth of the diviner Tiresias and focused on telling tales about ourselves, our identity and being a woman. During Tiresias' long life he was a man and a woman. He was the storyteller of the future, perfect to embody personal narration about identity.

The animals represented are linked to Tiresias' traditional iconography and Verbena, Mugwort and Rue are historically associated with witchcraft divination.

Other figures are involved: Epaminondas, Artemisia I of Caria, The Marchesa Casati and the Countess of Castiglione.

Epaminonda didn't have nowadays his own successful narrative while the other three people created and told their own stories inventing unconventional and immortal one-of-a-kind narratives for themselves.

The left part of the dyptych is called "Se sono vecchia e brutta non è colpa mia". This title it's a quote from the Countess of Castiglione, formerly known as Virginia Oldoini, that was a famous Dame of the XIX Century. She was obsessed with her beauty and because of that quality and her wit she was used as an insider for politics from influential men of her time. She collected more than four-hundred pictures of her, photography was incredibly expensive at her times. The other woman in the picture is Artemisia di Caria, one of the most famous and capable admiral of all times. They both dismantled the role society tailored for them and they wrote their own unique story.

This second part of the dyptych is called "Voglio essere un'opera d'arte vivente". This title it's a quote from the Marchesa Casati, also renowned as "The Divine Marchesa", that perfectly depicts herself. She was a powerful

and devastating figure for the Italian (and French) society and artistic world of the first part of XX Century and she really transformed herself and her life in a living work of art. I think that, like Napoleon said about himself, the bullet that will kill her (memory) has not been created yet and it never will. She inspired artists, writers, fashion, architecture. She went, for me, beyond the definition of human. She seemed the perfect gun of extinguish a toxic and limiting idea of feminine.



**Voglio essere
un'opera
d'arte vivente**

Pencils on paper,
30 * 30 cm



**Se sono vecchia
e brutta
non è colpa mia**

Pencils on paper,
30 * 30 cm

Sothiac Secret Night Concert

[Live Painting Performance @Areoclub Lariano](#)

22 July 2022

Drawing with inks and watercolours

Live painting during a spontaneous jam session of Sothiac band with Pat Moonchy, Lucio Liguori, Angelo Avogadri, Angelo Contini and Mattia Costa. Recorded by Fabio Bortot.

The secret concert was recorded in an Hangar during the night of 22nd of July with an advanced technology that reproduces immersive video VR 180.

Watching the video is a virtual reality experience: you can move around the space of the concert stage.

I always liked working with musicians especially when it's possible to collaborate in symbiosis with them on a live situation. I adore the idea of creating freely and to reflect in images what's happening with sounds.

It's a direct consequence of transferring time (music) on space (drawing).





Insects
of the night

Ecoline on paper
70 * 100 cm

Sei un'oca

Pencils on paper,
42 * 30 cm



Viva la Vulva

Collective Show, patronized by Nuvenia - Essity
to raise money for women in need hosted by CRI.

9th - 11th October 2020
Six Gallery - Milan

Classical Greek ruins, as symbols of a patriarchal society, are perfectly suited to describe the discouraging current conditions of women. The remainings of ancient marble temples are the simulacra of a civilization so grandiose and, yet, so misogynist that even the goddesses were not spared. Think of Athena, for instance, born from a Zeus' headache.

Women were (are?) seen as beautiful objects to seduce, sometimes praised for their intelligence, but they were never independent, even though they were supposed, without complaining, to carry the burden of the entire society on their shoulder.

Within this view, I find the Erechtheion the perfect symbol to describe the female condition. The Caryatids are fearless, proud, strong, even though they didn't choose their role. They are nevertheless aware that, if they get distracted, the entire building would collapse. They are columns, they can't be weak, can't move, can't change their position, they are eroded by exposure to the weather, as women are from prejudices and judgements. Our subordination to the structure of society is very often considered a given.

How can we dismantle this "social architecture"? The first step should be to reclaim a proper language, which, by means of irony, gets rid of the chauvinist and offensive angles. Sartre used to say that it's not important what people did to us but what we do with ourselves afterwards. What can we do? We can (and should) react and shape society in a fairer and more diverse way. My drawings (and their titles) aim to advocate a substantial change in the everyday terms, which are used to single out women.

I created four drawings that can be grouped in two diptychs, the titles of which make use of chauvinist Italian expressions:

(1) “Quella è una vacca/She is a cow” and “Sei una balena/You are a whale”;
(2) “Non fare la civetta/Don’t be an owl” and “Sei un’oca/You are a goose”.

(1) represents Zeus’ temple in Nemea and Athena’s temple in Egina.
The first drawing mocks men’s hypocrisy in judging women, who enjoy sentimental and sexual experiences with great freedom and responsibility. Men call them “cows”, which, by paradox, reminded me of Zeus turning himself into a bull to seduce Europa.
With all the due apologies to the Greek god, the columns of his temple have become tampons in my drawing.

The second drawing of (1) refers to body shaming and to the idiotic juxtaposition between a beautiful and magnificent animal like the whale, and women who are not skinny or who don’t correspond to the feminine beauty ideals constructed by society. We did not choose our bodies.

“Non fare la civetta/Don’t be an owl” in (2) mocks some of the most chauvinist judgements on how women behave in social contexts. The central figure is Athena Parthenos, the goddess of intelligence, whose main symbol is an owl. Women, who are perceived as being flirtatious, are often called “owls” in Italian (“coquettes”, in English), as if it were impossible, for a woman, to be equally clever and seductive. Ask Athena about that.

The second drawing represents the Caryatids, the real columns of society. Some lovely geese keep them company. Even though geese were smart enough to save Rome from invasion, the name of these beautiful animals is now used to refer to women perceived as silly and superficial.

Non fare la civetta

Pencils on paper,
42 * 30 cm



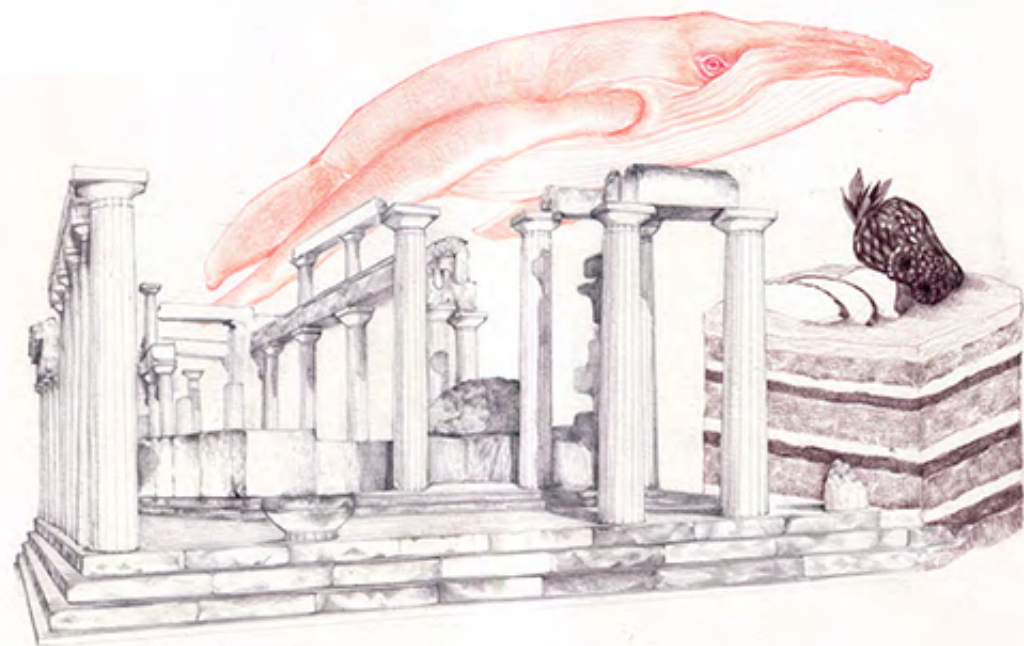


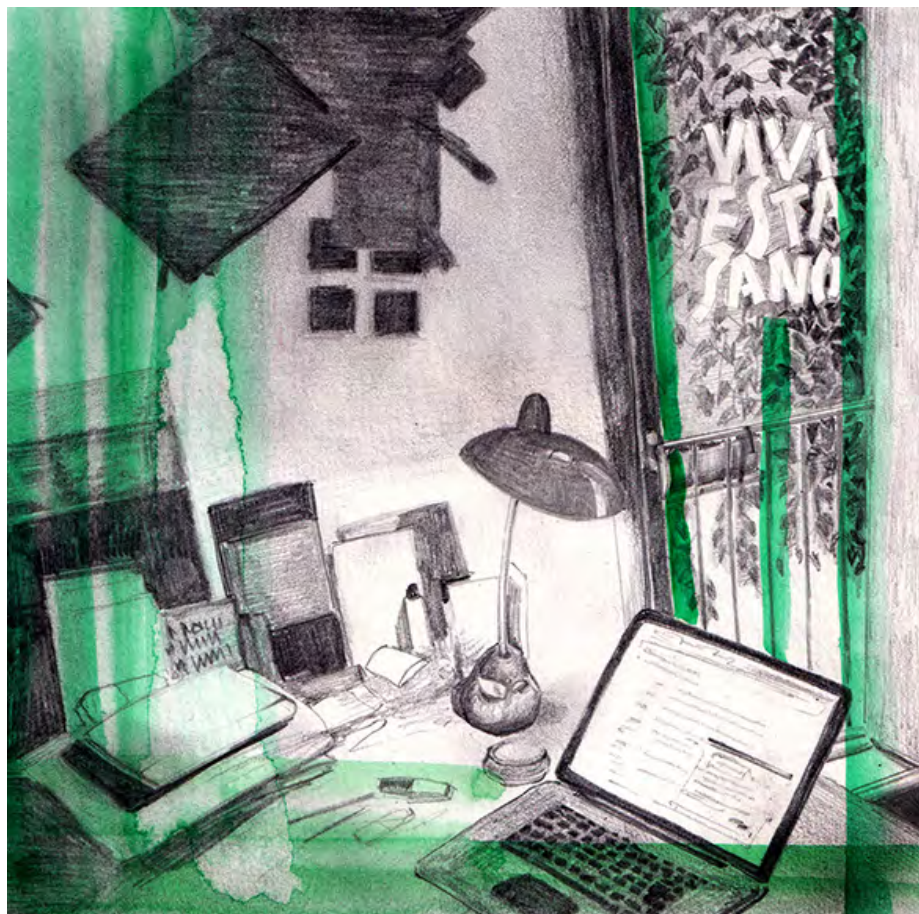
Quella è una vacca

Pencils on paper,
42 * 30 cm

Sei una balena

Pencils on paper,
42 * 30 cm





37th window, pencils, ecoline on paper

- 1) Anna
- 2) 12th May 2020, 6.00 pm. Vicenza, Italy.
- 3) Anna feels light and heavy at the same time. This is one of the three windows in her studio. When she shot the photo a storm was coming so the tree outside was violently shaking. It's possible to see some words on the window, is a quotation from "Operina", written by Luodivco degli Arrighi. It's the wish that he dedicated to the reader, to live and to stay safe. Anna wrote that sentence like a joke but now it seems perfect for this current time.

"From a single window | Una finestra sola"

was the project that I worked on from April to July 2020. It was inspired by the sentence of Fitzgerald: "Life is much more successfully looked at from a single window." I invited people from all around the globe to send me picture of their windows because it became the only safe way to see the world now. I drew each window that I receive and I posted them on Instagram and on Facebook with name, place and feelings of the person who sent me the picture. The main aim of this project was to enlarge our vision, to help everybody to feel less lonely and more equal. I wanted to make it explicit that, in this peculiar moment of our history, we are all together watching the outside world from the same window.

Only together, we could create a big picture, a new framework to see the world where everyone's involved. The final result was a huge "emotional landscape" and it became an important instrument to understand how people felt, how they're living their personal isolation, which are the consequences on their minds and how they coped with this new dimension. I created a sort of huge mosaic at the end of the project with all the drawings that are all A5 or A6, like postcards.

All my drawings in a printable version were emailed to the participants who had made a donation to hospitals, foundations or associations that were involved in the fight against Covid-19 or they volunteered themselves.

I am very happy that I did this project, professionally and personally and I received pictures from all over the world (Europe, America, Australia) and people were very honest and enthusiast to participate.

The AOI Uk advertised "From a Single Window - Una finestra sola".

IG profile: www.instagram.com/una_finestra_sola

FB profile: www.facebook.com/una_finestra_sola-115691966782754



32nd window, pencils and ecoline on paper

- 1) Cecilia
- 2) 9 May 2020, 5.52 pm. Milano, Italy.
- 3) "C'è più equilibrio tra il dentro e il fuori". Cecilia finds that in this moment there is more balance between inside and outside.



28th window, pencils and ecoline on paper

- 1) Marianna
- 2) 6 May 2020, evening. Roma, Italy.
- 3) "Innesti di un'improbabile estate al mare". Marianna sees from her paronarama some signs that reminds her of an improbable summer to the seaside.

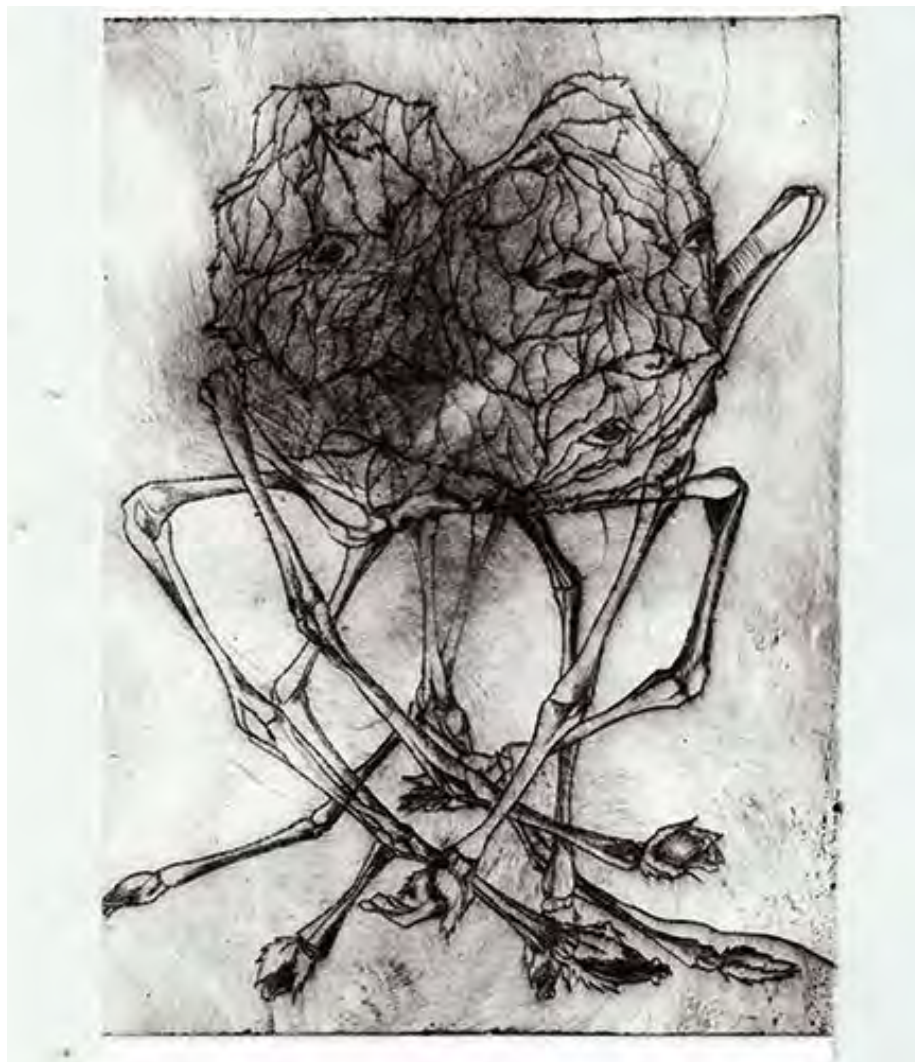
2.Tibi Quaere || Senza Trionfo Alcuno

Solo show

14 May 2016 – 15 July 2016

La città dei Destini Incrociati, ArtDate 2016 - The Blank, Galleria Marelia, Bergamo, Italy.

Curated by Stefania Carissimi, Paola Silvia Ubiali



2.Tibi Quaere || Senza Trionfo Alcuno
installation, detail; drypoint on paper



2.Tibi Quaere || Senza Trionfo Alcuno
installation, detail; wip



2.Tibi Quaere || Senza Trionfo Alcuno
installation, detail; drypoints on paper



2.Tibi Quaere || Senza Trionfo Alcuno
installation; opening



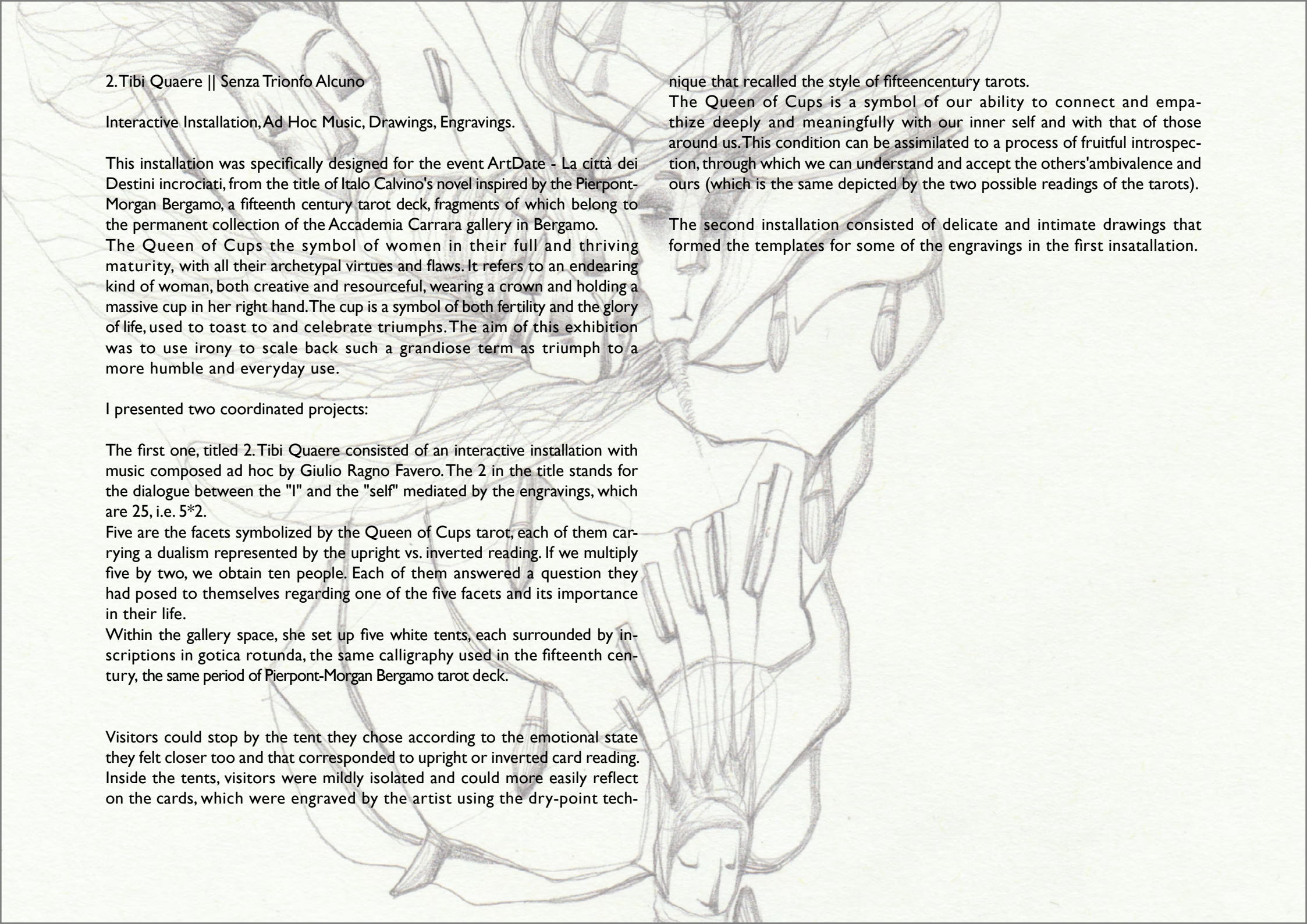
2.Tibi Quaere || Senza Trionfo Alcuno
"Self harm" - 21 x 15 cm - drypoint on paper



2. Tibi Quere || Senza Trionfo Alcuno
installation; opening



2. Tibi Quere || Senza Trionfo Alcuno
"Sadism" - 21 x 15 cm - drypoint on paper.



2. Tibi Quaere || Senza Trionfo Alcuno

Interactive Installation, Ad Hoc Music, Drawings, Engravings.

This installation was specifically designed for the event ArtDate - La città dei Destini incrociati, from the title of Italo Calvino's novel inspired by the Pierpont-Morgan Bergamo, a fifteenth century tarot deck, fragments of which belong to the permanent collection of the Accademia Carrara gallery in Bergamo.

The Queen of Cups the symbol of women in their full and thriving maturity, with all their archetypal virtues and flaws. It refers to an endearing kind of woman, both creative and resourceful, wearing a crown and holding a massive cup in her right hand. The cup is a symbol of both fertility and the glory of life, used to toast to and celebrate triumphs. The aim of this exhibition was to use irony to scale back such a grandiose term as triumph to a more humble and everyday use.

I presented two coordinated projects:

The first one, titled 2. Tibi Quaere consisted of an interactive installation with music composed ad hoc by Giulio Ragno Favero. The 2 in the title stands for the dialogue between the "I" and the "self" mediated by the engravings, which are 25, i.e. 5×2 .

Five are the facets symbolized by the Queen of Cups tarot, each of them carrying a dualism represented by the upright vs. inverted reading. If we multiply five by two, we obtain ten people. Each of them answered a question they had posed to themselves regarding one of the five facets and its importance in their life.

Within the gallery space, she set up five white tents, each surrounded by inscriptions in gotica rotunda, the same calligraphy used in the fifteenth century, the same period of Pierpont-Morgan Bergamo tarot deck.

Visitors could stop by the tent they chose according to the emotional state they felt closer too and that corresponded to upright or inverted card reading. Inside the tents, visitors were mildly isolated and could more easily reflect on the cards, which were engraved by the artist using the dry-point tech-

nique that recalled the style of fifteenth century tarots.

The Queen of Cups is a symbol of our ability to connect and empathize deeply and meaningfully with our inner self and with that of those around us. This condition can be assimilated to a process of fruitful introspection, through which we can understand and accept the others' ambivalence and ours (which is the same depicted by the two possible readings of the tarots).

The second installation consisted of delicate and intimate drawings that formed the templates for some of the engravings in the first installation.

MUCO

Solo show

Opening 6 June 2013

Event 21 June 2013

6 June – 31 August 2013

Botanical Garden L. Rota, Bergamo, Italy

Interactive Installation, Drawings, Snails*, Ad Hoc Music

This installation was set up in one of the greenhouses of the botanical gardens. It was composed of acrylic china paintings, sound music and effects, and about 30 live snails.

The installation was inspired by Italo Calvino's "La foresta Radice Labirinto" and by Puccini's "La Turandot". They represent opposite approaches to the many difficulties of everyday life, one, that of Calvino's King Clodoveo, is mediated by rationality, whereas the other is mediated by instinct and intuition. Drawn insects, hanging above the visitors' heads, posed them riddles whose solutions could be found in glass recipients, guarded by snails. If you solved the riddle, you won a prize, i.e., the snail itself. Snails represented irrationality, which leaves a print at its passage, but also the possibility of helping ideas and intuitions grow like live creatures. The daylight of reason and logic is out there. The riddles of everyday life cannot be solved without finding a compromise between these two aspects.

A special thanks to Galleria Marelia, Botanical Garden L. Rota of Bergamo, Simone Marchi for the video and Francesca Sanfilippo for the pictures.

*all the snails were freed in the Botanical Garden





MUCO - interactive installation, drawings, avocado seeds sculpture, pencil and watercolor on paper, snails, music



<https://www.youtube.com/watch?v=GkyLHyIkuNc>

[<< MUCO - Opening video](#)



**Six Legs, Three eggs
Self Portrait**

Pencils on paper,
28 * 16 cm