

Cinzia Delnevo

Born 1982 in Parma/Italy.

Cinzia Delnevo completed an M.A. in Visual Arts at IUAV University of Venice, after finishing her Fine Arts program at the Academy of Bologna.

Her art practice configures strategies to access collective/epochal events, but through the filter of subjective and intimate perspectives. Video, photography, contextual installations and drawings are the media of her investigations on the crossroad between the private sphere and the public one.

She was guest resident at Akademie Schloss Solitude, Stuttgart, Germany from January to March both in 2018 and 2019, and at Residenza Petrolio, Natural Reserve Torre Guaceto, Brindisi, Italy in July 2017.

Her work was recently exhibited at M-museum, Leuven, Belgium; L'Entrepot Gallery, Principality of Monaco, MC; Project Space Römerstrasse and Schauspiel Stuttgart, Germany; Alchemilla, Bologna, Italy; Fruit Gallery, Bologna, with *I dreamt of a Posidonia prairie*, a solo show and three weeks collective drawing performance.

Her work was also previously exhibited during Jerwood Drawing Prize 2015, Jerwood Space, London and in 2016 during Draw to Perform 3, International Symposium for Drawing Performance at Crows Nest Gallery, London, UK.

www.cinziadelnevo.com

Selected works

Black ballpoint pen on paper, 2013 - ongoing

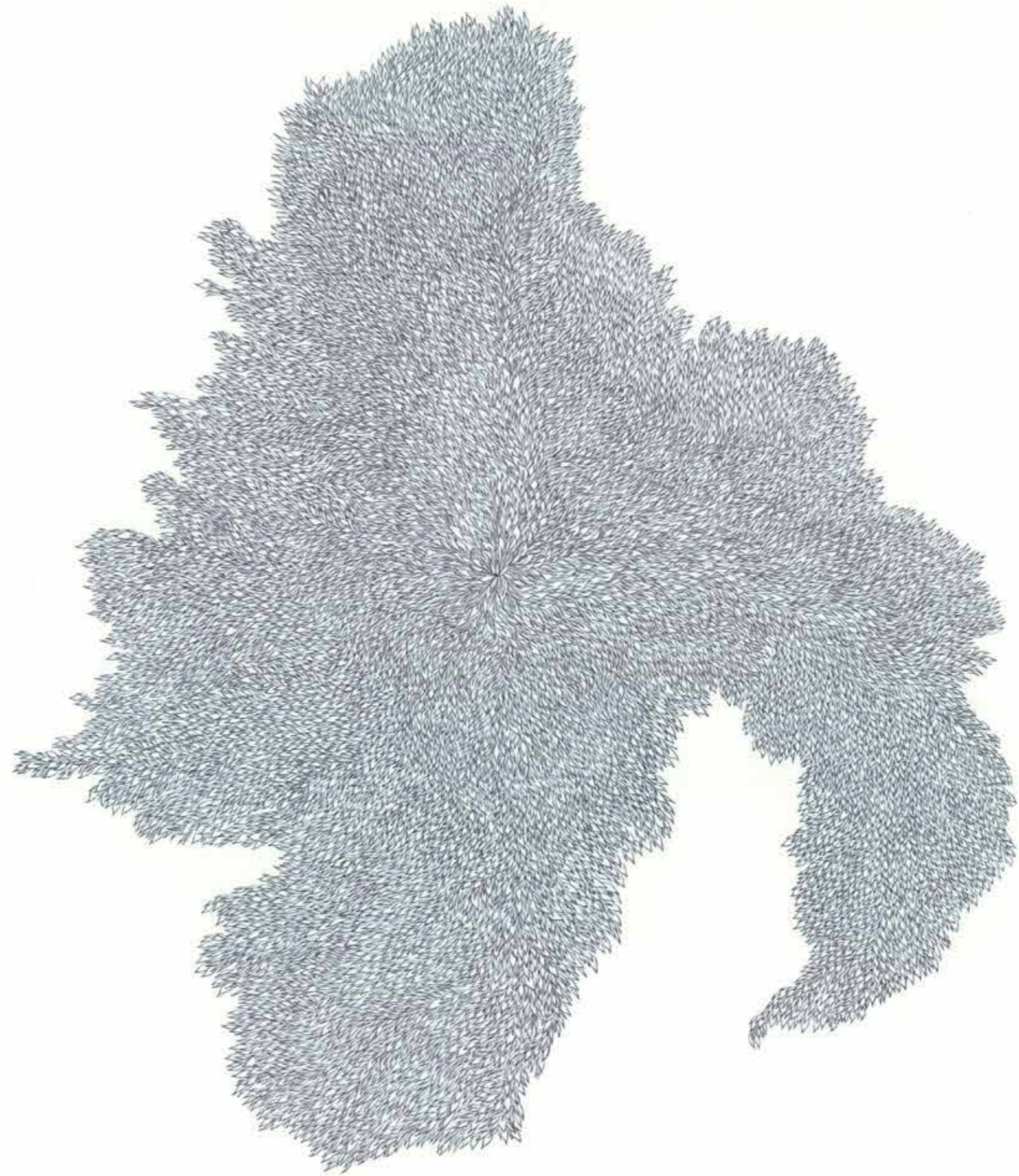
Drawings ballpoint pen on paper,
45 x 45 cm each

Over the last years I created a series of drawings which are also a series of performances. This creative acts are interwoven with their documentation and in a way it is impossible to separate the two moments.

Each of my drawing is the intimate and non-mechanic record of an inner state, which I can describe as meditation like; but at the same time the act of drawing is the pre-condition to reach this very specific state.

The display of my drawings turns into an installation – for example I tend to display them horizontally, on tables – so there is no right or wrong point of view and the viewer can see them from different angles.





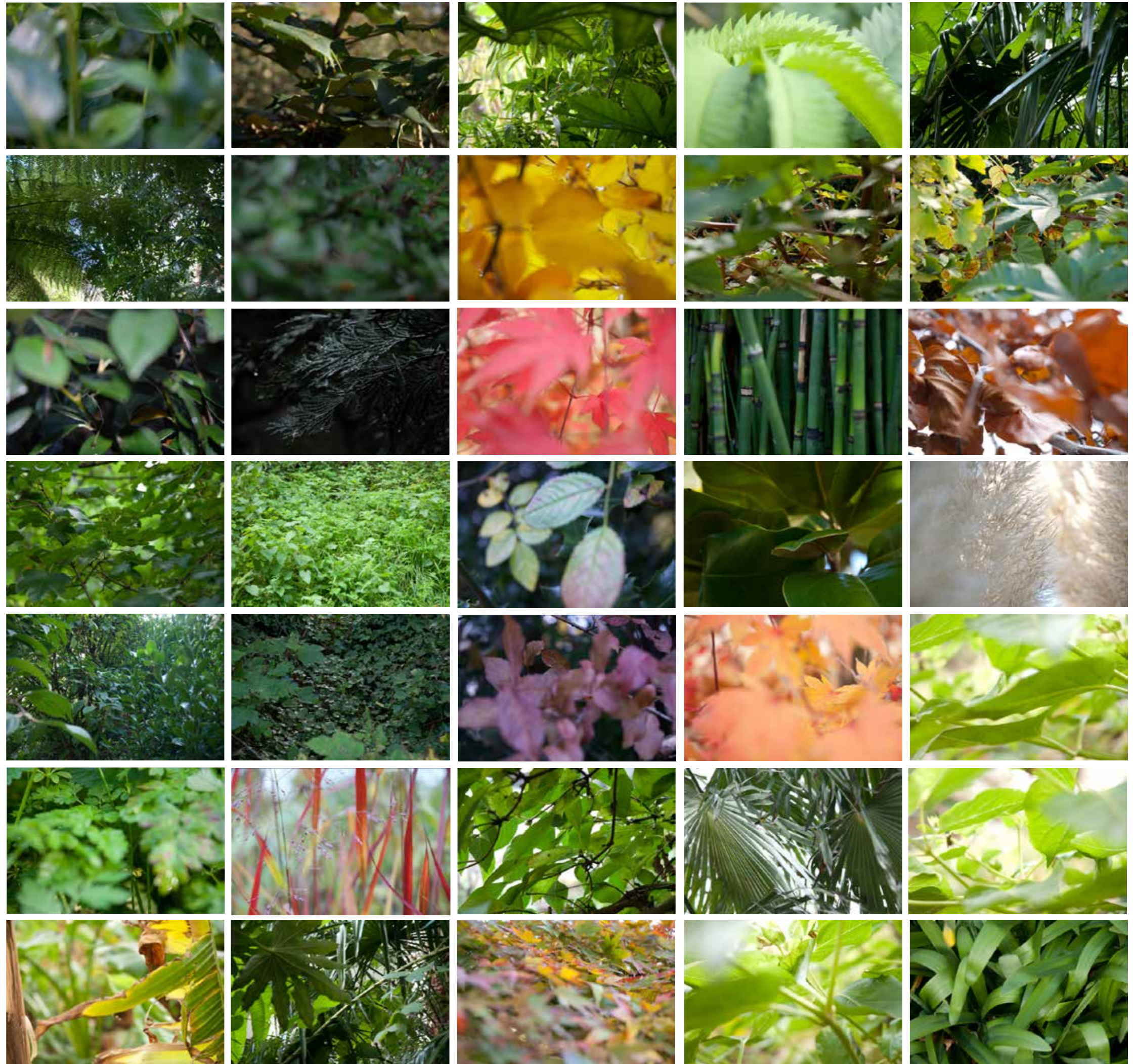
Overwhelmed Till the Yearning #2 (London), 2013

Photographs serie

1056 images first installed as printing from digital negative, 10 x 15 cm each

Recalling the key terms used for *Black ballpoint pen on paper* the photographs *Overwhelmed till the Yearning #2* are close to natural world unequivocally. This world is not looked as a model or subject, but as a place to get lost. Each shot does not allow an overview of the landscape or vegetation to which approaches but rather invades and is invaded by its lines, from its light and its colors.

The modus operandi activated for this photographic serie (which includes a number of hundreds and hundreds of images) is similar in some respects to that adopted in the drawings, because the image is always found at the rear and never predetermined initially. For this series I make use of repetitive acts that are structured by a deliberate use of digital advanced equipment. What the camera allows in this case, is the shooting of a potentially infinite number of images, that possibly triggers a bulimic attitude towards the images themselves.

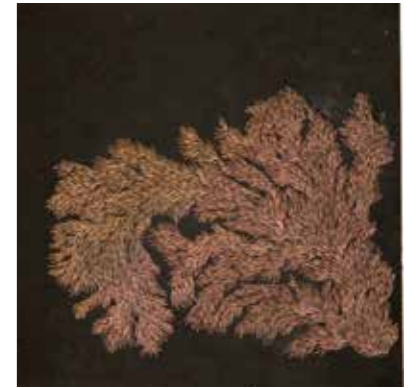


Pastels on Paper, Oil on Needle, 2014 - ongoing

Sgraffito on oil pastels on paper in various dimensions

Pastels on Paper, Oil on Needle is a series of drawing that takes place as a development from *Black ballpoint pen on paper*. This series imply the use of color and composition of passages being faithful to the framework that allowed me to explore the drawing act as a liberating sequence of semi-mechanical actions without a predetermined design investigated in the previous project.

The special technique adopted here involve exposing one layer of color by scraping through layers above it. The first layer of colors I positioned on the surface of the paper is completely aleatory and picked randomly from a large number of oil pastels. The second stage after covering the entire surface with colors is to totally conceal it with black pastel. Once the ground is ready I can start again 'discovering' the drawing during its process revealing color in a state of absent will.





detail, *Pastels on Paper, Oil on Needle*, 2014 (59,4 x 84 cm)



Pastels on Paper, Oil on Needle, 2015 - 2016 Akademie Schloss Solitude, Stuttgart, DE
 (Clockwise from top left cm 59,4 x 59,4; 59,4 x 59,4; 59,4 x 84,1)



Pastels on Paper, Oil on Needle, 2017 Installation View at L'Entrepôt Daniel Boeri Gallery, Monaco, MC.
 (From top left clockwise: 23,6 x 17,4cm, 29,7 x 42 cm, 24,9 x 29,6 cm, 29,7 x 42 cm)



Pastels on Paper, Oil on Needle, 2016 - 2018 Akademie Schloss Solitude, Stuttgart, DE (various dimensions)



Pastels on Paper, Oil on Needle, 2016 Private Collection (From left to right: 8,5 x 10,6 cm, 12,8 x 17 cm, 17 x 17 cm)

Overwhelmed Till The Yearning #3, 2016

Performance and installation
Ex Ospedale dei Bastardini, Bologna

A five hour live drawing performance with a sound composition created by Daniel Basilio. A forty-five meters square of paper were installed on the floor of the internal hall of the 'Ex Ospedale dei Bastardini' in Bologna, to host my aleatory, intimate and repetitive gesture for the first time proposed publicly. A drawing, on different shades of blue pastels oil, conceived bringing together the dimensionality of the space with mine. The organic sound track created in dialogue with the performance accompanied the event.

After the 5 hours of drawing performance, I dismembered the drawing in parts and offered to the last visitors present in the space.





Infesta, 2016 - ongoing

Extemporary drawings with various media



Infesta #London, 2016



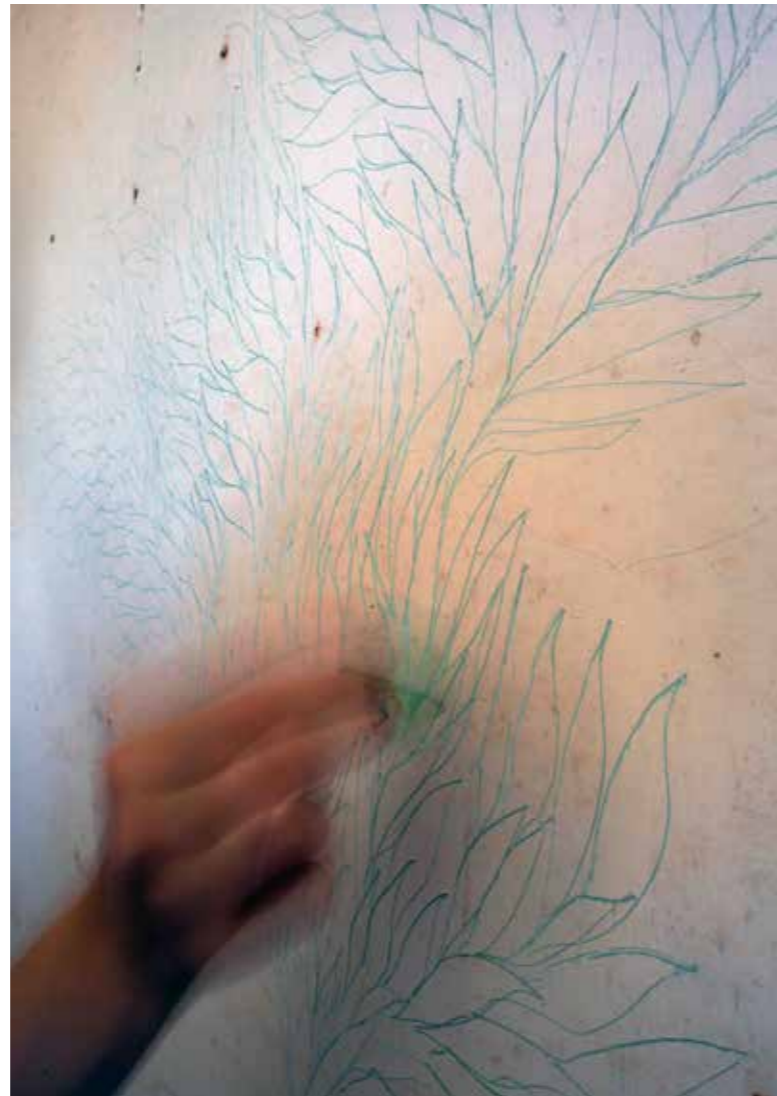
Infesta #Bologna, 2016



**Homage to an agave's inflorescence,
in abandoned rural settlement, 2017**

Site specific drawings with found materials,
Apulia, Serranova (Brindisi)

The axis that connects the rural neighbourhood of my residency in Serranova, Brindisi (Residenza Petrolio) to the sea, was a rural road scattered of abandoned farms. It became the guideline of 'terraquea' research. The investigation configured as an impossible research of a fleeing *genius loci*: also those who arrived from the sea temporarily inhabited the ruined houses, and left traces. Wall writings in albanian language tell of this presences in transit: 2.10.1993, **Serenova** [Serranova]. Today these buildings are colonised by a multitude of animal and vegetal living forms. My drawings, slightly perceptible presences realised with in situ found materials, are the last 'guests' of these places, neglected and at the same time generative.





I dreamt of a Posidonia prairie, 2017

Collective drawing intervention and performance from 12th to 30th June 2017, via del Guasto, Bologna

I was invited to produce a solo show on a container, placed into a transit/neglected area of Bologna, that was turned into a temporary art venue. I imagined this container, a true symbol of our times of global goods-mobility, colonized by Posidonia seaweed, as if it was sunk in the ocean.

I activated a collective performance, inviting passengers to trace automatic-drawings with me, gradually "infesting" the external surface of the container. In this case the drawing was the translation into the realm of the visible of the relational core of my intervention: being together, imagining and enacting together a non human force.



Europa Detox, 2018 - ongoing

173 digital photographs presented printed or on tablet within found materials; ongoing research on European artificial hills made in collaboration with artist Leone Contini



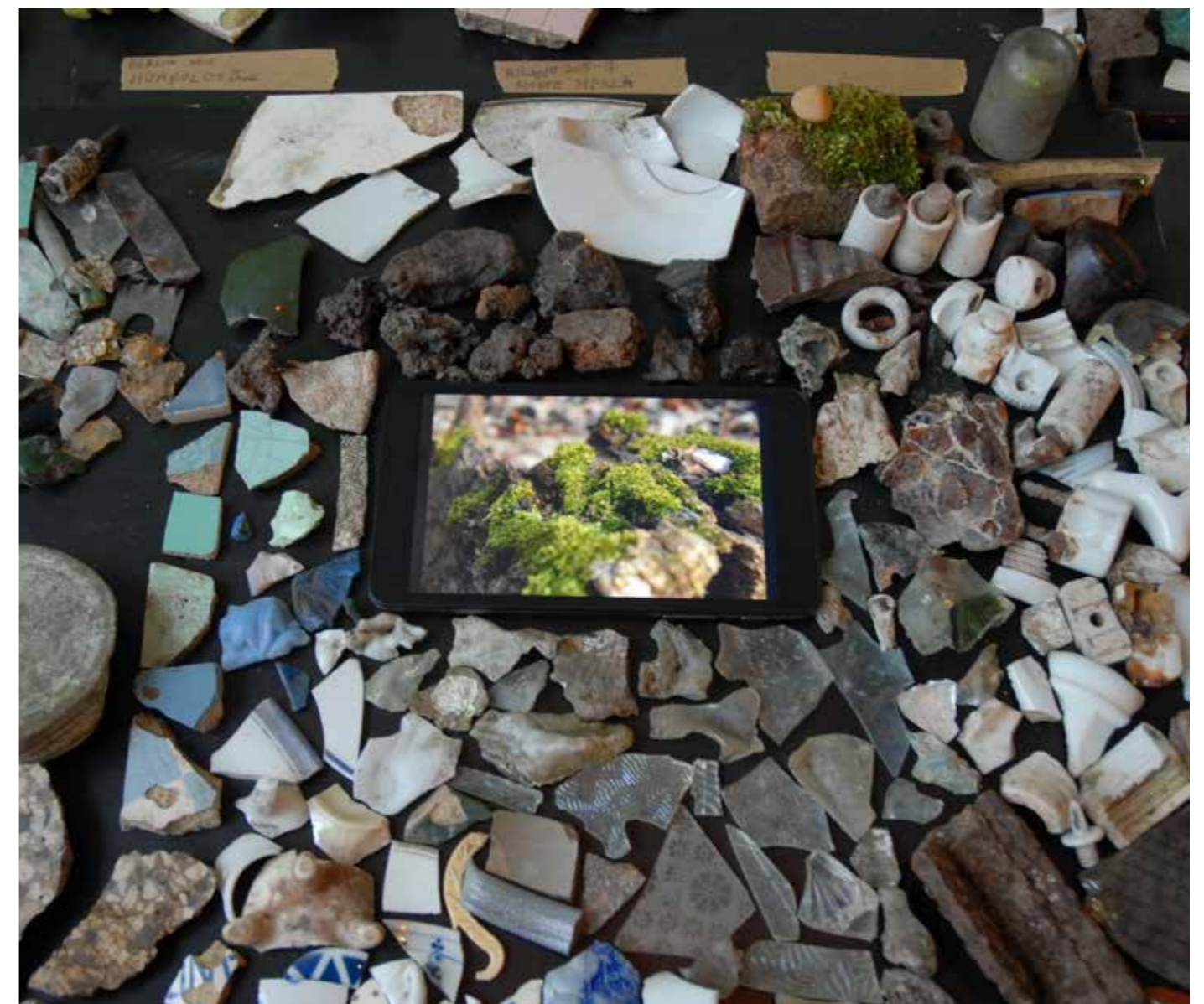
Installation for Fondazione Fabbri per le Arti Contemporanee, Villa Brandolini, Pieve di Soligo (TV), IT

Europa Detox is an homage to the healing forces of Nature which has colonized a specific type of hill - public park recurrent in many European cities and called in German Trümmerberg, translatable as 'rubbles mountain'. It is in fact an artificial structure built with debris from the destroyed cities by bombardments during WW2.

The project examine hybrid eco-systems, where aerial vegetation and the undergrowth is daily busy processing, assimilating, dispersing, breaking down and digesting the toxicity of our cultural heritage.

The images are taken with a digital reflex, which blindly wedge in details thanks to the flexion of my body towards the ground, the photography is shotted

by bending legs, by arms and pushed out hands towards details only perceivable by the means of the eyes. So the sight here loose paradoxically its centrality, since it is the human point of view that originated this toxicity that nature is slowly destroying, for many years. The result of this corporeal tuning are fragmented images, hypothesis for a non-human point of view, in places that however cannot overlook our species' action. Until today my research has focused on Monte Scherbellino, in Stuttgart (Germany), Monte Stella, in Milan (Italy) and Górka Szcześliwicka, Varsavia (Poland). The formalization of this research has until today taken the shape of a flux/multitude of images, here you can find a small selection.



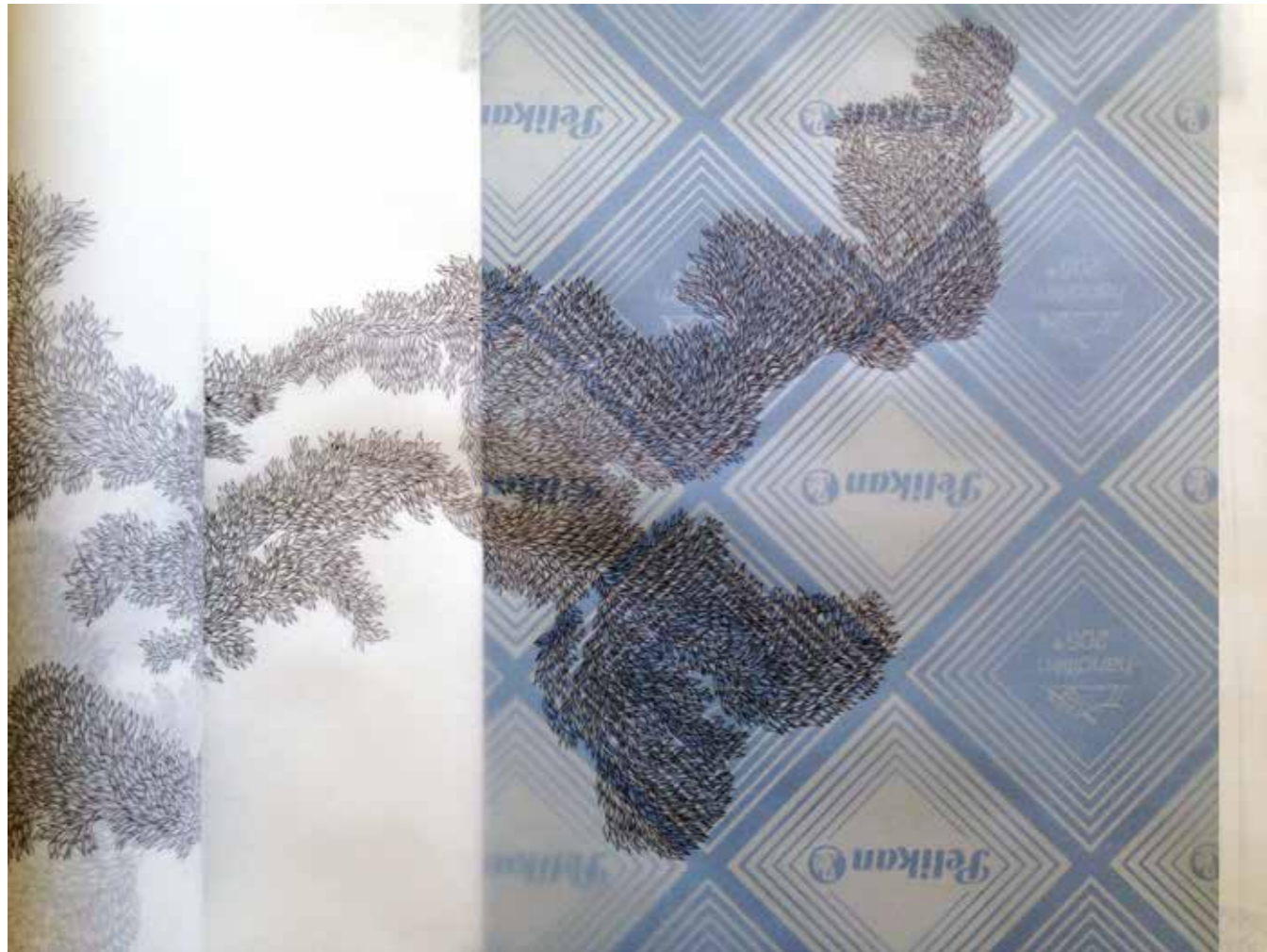
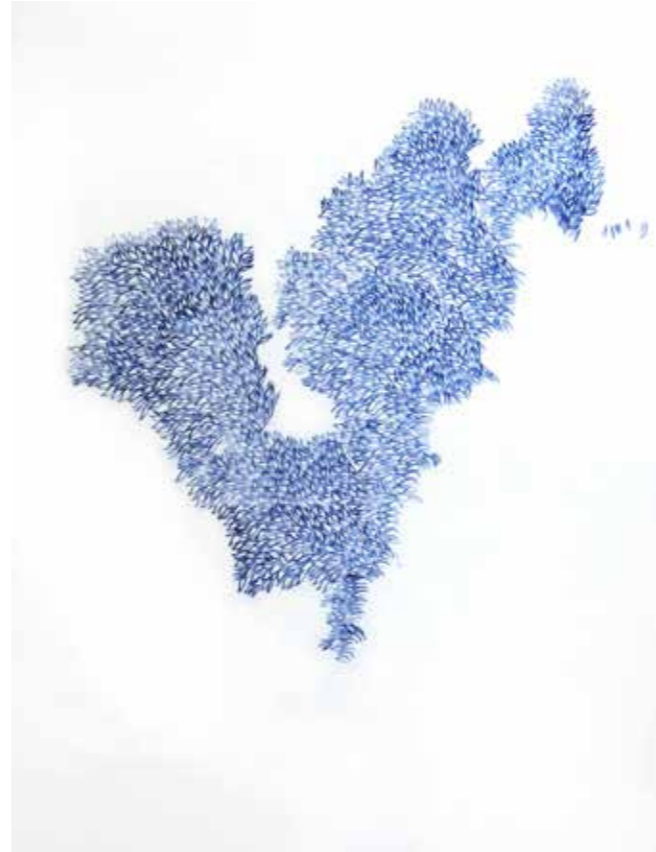
Installation view detail during event *The Future of Europe*, Nordlabor, Schauspiel Stuttgart, Stuttgart, DE

From the invisible to the visible, and the way back, 2018 - ongoing

Black pen on tracing paper 20 x 0,3 m, copy-paper's ink on A3 white paper
M-museum, Leuven, Belgium

I work on this roll of tracing paper on a nomadic basis. I bring it with me, and on each drawing session I put underneath copy paper and an A3 paper where I note day, time and place. Thanks to its inner rotatory shape, (space-time) circularity becomes clear. While thanks to the copiative paper underneath I trace and make bivalent the answer to the main question: where the performance lies? On the paper or on the act itself? Which of them is the original drawing?

The stream of many drawings will be a continuous flux on the tracing paper, while the drawings secured in each A3 will be keeping memory of each moment that made it possible. As the intimate and non-mechanic record of the process this nomadic performance, will survive ephemerality: the drawing able to last in time, is prolonging the duration of its performative origine, for a potential future audience, including myself. Therefore my drawing is not the relic of a performance, marking an absence, is on the contrary the living embodiment of each "session", as a presence.





Installation view during *Engaging with Histories*, at Project Space Römerstrasse, Stuttgart, DE

Son la mondina [I am the woman who clean the rice], 2018

Video, color, audio
10'41"

My grandmother double check every single rise grain before making a risotto, producing an unintentional meditative action before dinner. Alongside an interview where she recount when she was a 'mondina' (a rice weeder).

I was always struck by the familiarity my grandmother used to handle rice, checking it grain by grain before cooking. It is only later that I discovered that those same hands had planted fields of rice sprouts.

This video is the first stage of a family ethnography that I'm carrying out through the awareness and documentation of gestures and stories that have always populated my domestic space. In this specific case the fragments of this unintentional archive - but intentionally recovered - have reopened a window towards the world submerged by the time of the laborers in northern Italy, of which my grandmother is one of the last direct witnesses.

<https://vimeo.com/316079727>



Microbes Ensemble, 2019

Collective Drawing-Performance and installation
Science Ground, Alchemilla, Bologna

Collective drawing of 'growing colonies' during an exhibition and a festival on the intersection between art and science - and the main topic was: 'microbes'.

I prepared a paper surface positioned on the floor where participants were invited to trace with different colors, small forms of their choice to be repeated. The experiment was intended to catch the uncertain status of microbes, nurturing human fantasies and release a sense of creativity and collectivity among the attendants.



Io sul Po ci sono nata
[I was born on the river Po], 2019 - ongoing

Ongoing research, interviews, walks

Padania, an alternative name for the Po Valley, in Northern Italy was a mere geographical designation until it became the flagship of a new nation imagined by the populist and separatist party 'North League'. I always felt uncomfortable if not horrified about the ideological hijack of the semantics of 'Padania', my region.

'I was born on the River Po' is an attempt to reweave a new narration out of my grandmother point of view: she sailed and fished in the Po water, farmed its fertile shores, collected its wild herbs and feasted on its banks.





***A man, two dogs and a fox*, 2019**

Video (Video-Drawing), color, audio
3'50"

The otherness that separates the animal world and the human world seems to dissolve in an apparently worthless news report: a fox that is about to drown and decides to overcome his atavistic fear of the human and a man who for once renounces his arrogance, compared to the natural world, and throws himself into a river on a winter's day to save a wild animal. The meeting between the two living beings is sudden and short. My video-drawing intersects this prodigious little event in the news of the local newspapers, subtracting it from the rapid oblivion of this type of news, and ideally giving it a universal breath. Through the transfiguring power of art, an ephemeral event can overcome its accidental condition and become emblem of a union between mutually foreign worlds. 'A man, two dogs and a fox' wants to enhance our gaze on the world understood as a living entity.

<https://vimeo.com/348060947>

Password: ART2019