

# CINZIA DELNEVO

## Selected works

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.

Her work was recently exhibited at M-museum, Leuven, Belgium; L'Entrepot Gallery, Principality of Monaco, MC; Schauspiel Stuttgart, Germany; and during I dreamt of a Posidonia prairie, solo show and three weeks collective drawing performance at Fruit pop-up gallery, Bologna, Italy. Her work was also previously exhibited during Jerwood Drawing Prize, Jerwood Space, London and during Draw to Perform 3, International Symposium for Drawing Performance at Crows Nest Gallery, London, UK.

## RENAMINGS (2019 - ONGOING)

Ongoing research, text, guided tour in the city

Recently I participated to the workshop with playwright Ebru Nihan Celkan called 'Untold Stories: Gender and Memory Walks' across Stuttgart that triggered my research on places like Marienplatz and Holderlingymnasium, and on the life of Princess Marie von Waldeck und Pyrmont (1857 - 1882) and Charlotte zu Schaumburg-Lippe (1864-1946).

Marienplatz became the living space to remember and tell an alternative story about a 'Kind princess' and it's renaming in 1937-45.

In front of Hölderlingymnasium I retraced the story of the four women committed to the founding of the 'gymnasium for girls' in

1899 and all the struggles (if woman) connected with studying or having an independent career until the end of WW2. The school was initially entitled to Queen Charlotte, who sustained it intellectually and economically.

It is during the Third Reich, in 1937 that the Nazis put a temporary end to the Gymnasium and its humanistic tradition. They changed the name from Charlottengymnasium to Hölderlingymnasium and banned Latin and Greek lessons from the school.

After the war, classical-languages were reintroduced, but the name of the school till today remain unchanged.



**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.





**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>



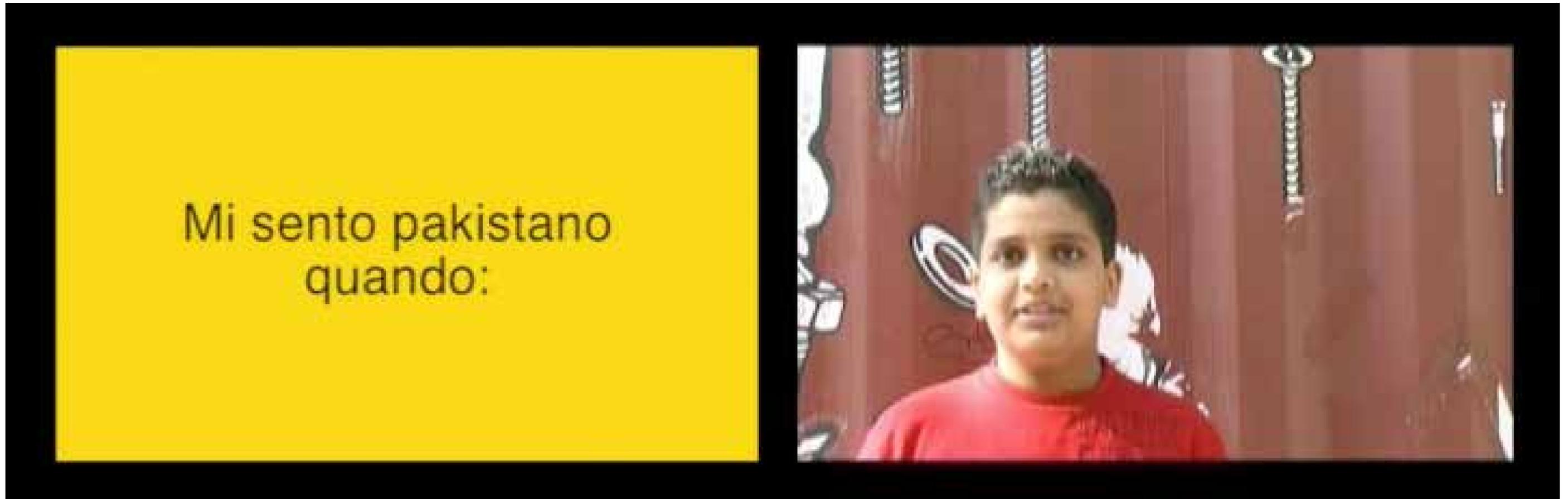
**WANDERING BEAUTIES, PILASTRO (BOLOGNA) #Identità (2008 - 2018)**

Video, color, audio  
27' 09''

A video - document of a workshop with children from a middle school in Bologna. In Italian language 'identità' is used both for the singular and the plural: identity as a condition that for its own nature cannot be asserted as stable and univocal, but instead as a state of constant reverberation and change towards the multiple drifts possible.

In this video some children with a "double nationality" tell me how do they feel about their family's culture and when exactly this side of their being comes out in some quotidian actions or situations and when instead they experience the Italian culture and how and when they feel connected to it through friends, music, food or other activities that strengthen this other side of their cultural conscience.

<https://vimeo.com/302889579>



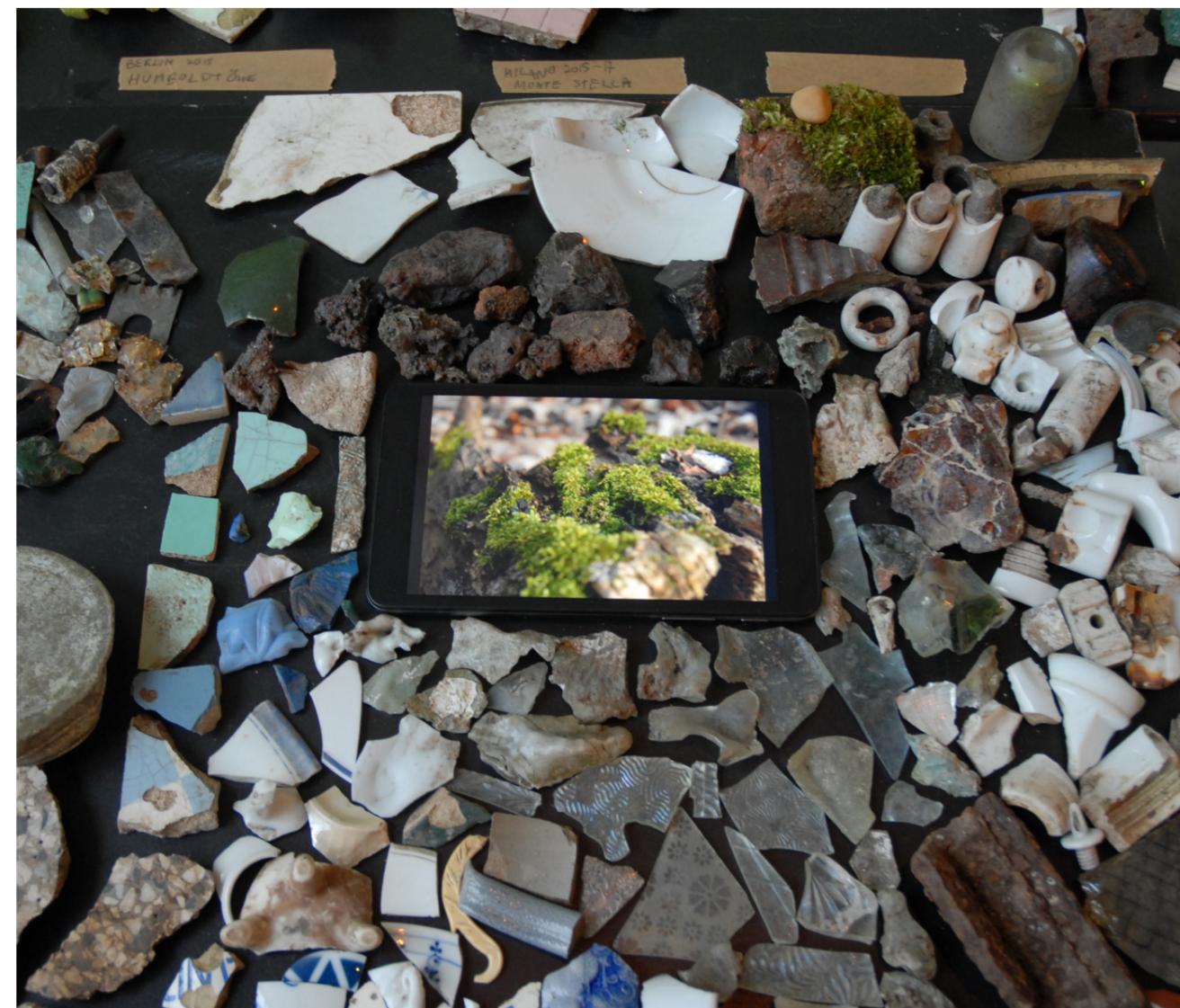
**EUROPA DETOX** (2018 - ongoing)

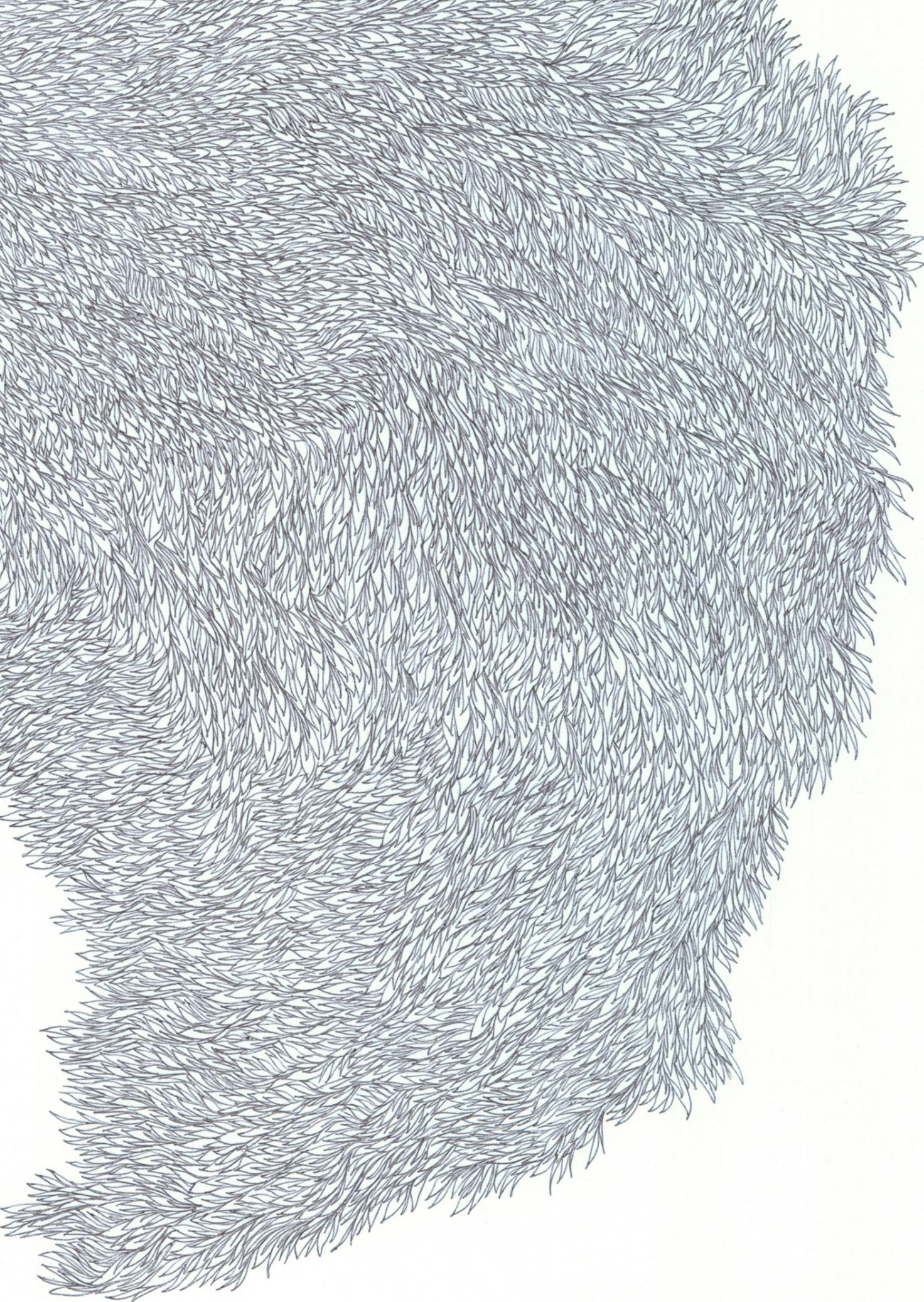
173 digital photographs presented printed or on tablet within found materials; Ongoing research on European artificial hills made in collaboration with artist Leone Conti.



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 Szczęśliwicka, 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.





**BLACK BALLPOINT PEN ON PAPER** (2013 - ongoing)

Drawings; ballpoint pen on paper

Each: 30 x 30 cm, 45 x 45 cm

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.

Drawing performance through repetition and randomness to allow a state of letting go of society, to reconnect to organic forms, in the frantic and epic quest to remain connected to our nature in a world where the most rooted split is that of human with nature, with instincts, with the power of original organic creativity. The organic forms are also our internal, they are our desire for transcendence, for instinctive, affective expression, linked to our being - living and creative - organisms.



## I DREAMT OF A POSIDONIA PRAIRIE (2017)

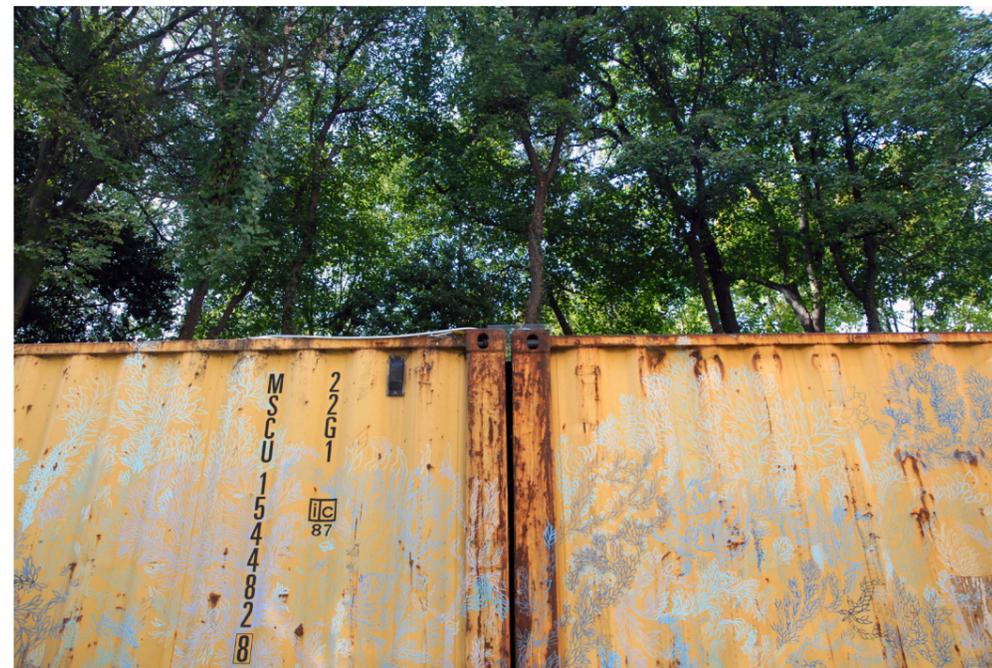
Collective drawing intervention and performance  
From 12th to 30th June 2017, via del Guasto, Bologna  
Markers on 12 x 2,5 m container

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.

I think the word translation can hold together this complexity: each translation is a record/documentation which implies a substantial transformation of the original form.





**SERENOVA/TERRAQUEA HOMAGE TO AN AGAVE'S INFLORESCENCE, IN  
ABANDONED RURAL SETTLEMENT (2017)**

Apulia, Serranova (Brindisi)

Site specific drawings with found materials

The axis that connects the rural neighbourhood of my residency in Serranova, Brindisi (Residenza Petrolino) to the sea, a rural road scattered of abandoned farms, became the guideline of 'terraquea' research. The investigation configured as an impossible research of a variable and fleeing genius loci: also who disembarked from the sea, temporarily inhabiting the former farms, left traces. Albanian wall

writings tell of this presences in transit: 2.10.1993, Serranova [Serranova]. Today these buildings, no longer under human care, are colonised by innumerable 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.



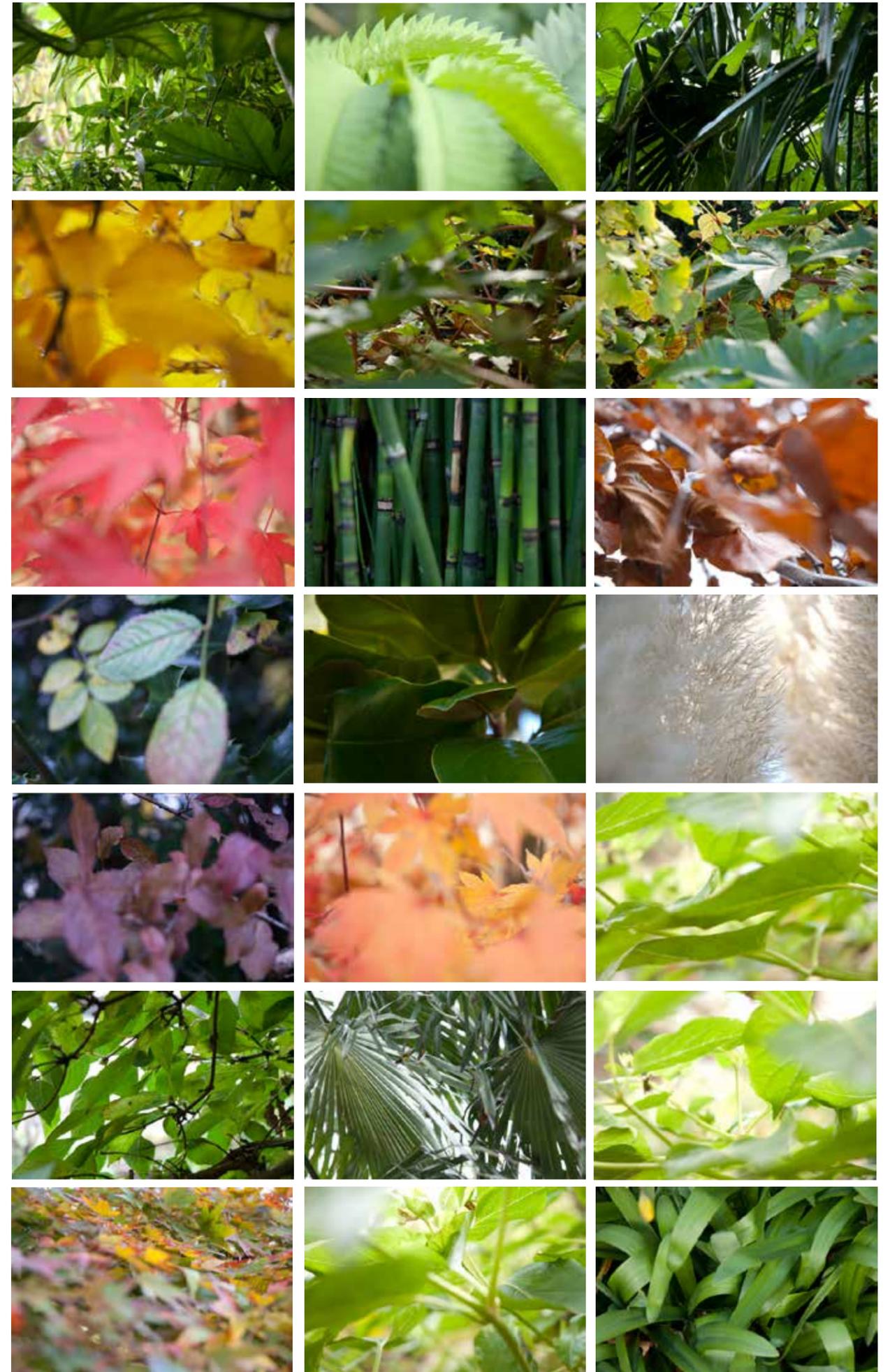
**OVERWHELMED TILL THE YEARNING #2 (LONDON) (2013)**

Digital photographs serie (1056 images)

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 but rather invades and is invaded by its lines, from its light and its colors: hypothesis for a non-human point of view.

The modus operandi activated for this photographic series (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.



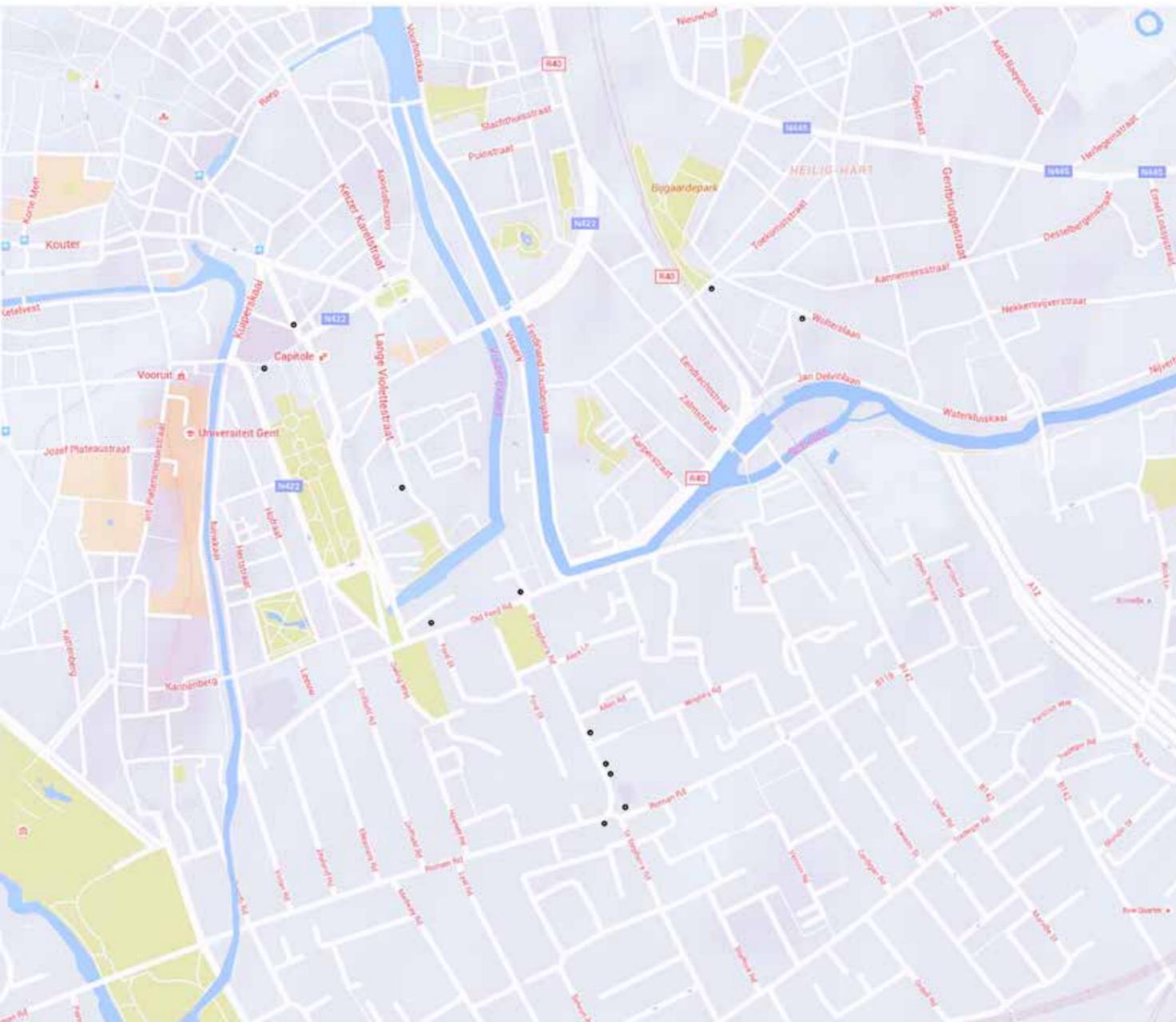
## LOOKING FOR SOMETHING THERE, YET IT IS THERE (2014 - 2015)

Collaborative performances in collaboration with the artist Shervin Kianersi Haghighi

*Looking for something there, yet it is there* is a series of performances in public spaces. Once a month I picked a place like a shop or restaurant and ask the owner about the most annoying work that she or he does on a daily basis. After having a discussion about the nature of this work, I offered to do that task for her or him on another day. I then tried to execute it exactly the way they would

after their instructions.

This 'hidden' performance project is a collaborative piece with the Iranian artist Shervin Kianersi Haghighi based in Ghent, Belgium. We both start on the same day and at the same hour and compare our experiences after one week. The performance is then documented as the result of our discussion.



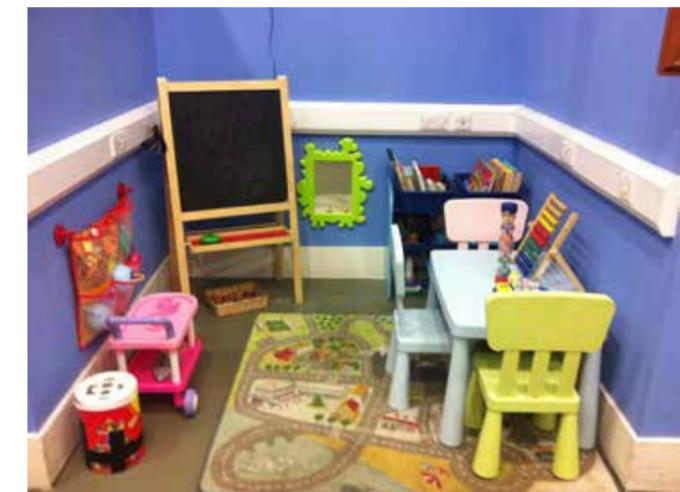
### • Work of art

#### Art as occupation?

A. Art: Process-based, not paid, potentially endless, supposed to contain its own gratification. What used to materialise exclusively, as object or product -as (art) work now tends to appear as activity or performance, which is as endless as strained budgets will allow. By now, the traditional work of art has been largely supplemented by art as a process - as an occupation. One could even say the work of art is tied to the idea of a product (tied up in a complex system of valorisation). Art-as-occupation bypasses the result of production by immediately turning the making of into commodity

B. also means the creation of an extremely fragmented and segregated territory, to which access is closely managed

Hito Steyerl



*Looking for something there, yet it is there*, documentation performance at the St. Paul's Church Café, London 2015

**STILL LIFE (NATURA MORTA) : A PASSAGE (2010)**

Installation and research-essay 'The rose in the contemporary world and in art. Use, abuse, saturation, ambivalence and transformations of a symbol'

A constructed aisle in the castle of Pico della Mirandola (Modena, Italy) offers the possibility of passing through a neo-medieval arch, I covered its edges with 500 rose roses that I inserted, threading the stem into wetting sponge, letting only the flower be visible. The whole inner surface of the arch is covered by roses, for the duration of the exhibition (almost two months). For those walking down the exhibition path the arch represents a necessary step; the passage is relatively narrow, the friction between the viewer's body and that of the roses is unavoidable. What the nose recognise initially is the perfume of roses, but also watery moisture similar to the one you find at funerals.

The material reality of roses used for the installation (already demythologised when they are bought in bulk in a greenhouse in Emilia) is that of an industrial product, with a market that wants them produced in large quantities (in my research I discovered that there is no problem, apart from the cost, in finding quantities much larger than I used) iden-

tical to each other by color, size and size of the petals, a beautiful "perfection" as much as a seriality. And the caducity, another poetic truism related to the rose, also has a prosaic implication, specifically economic: the commercial value of a rose decreases much more for each degradation stage - quantifiable around 20% a day - establishing a cost, instead of a profit, for those who need to "dispose" of it when it is unsold and faded.

In *Still life (natura morta): A passage* the progressive unstoppable stages of degradation, are due both to the time and the friction with the viewer's body. In this way the viewers share the responsibility for the change, producing an ambivalent and uncanny feeling of pleasure combined with displeasure. The 500 cut roses wither, rot, and dry out, but not necessarily all in the same manner: petals come off, change their color and smell, and also are dispersed into the environment, moving away from the arch, perhaps carried away by the shoes of a visitor.



## TWELVE MOVEMENTS FOR HOURGLASS AND CONTRABASS (2009-2011)

Performance, hourglass, markers, staves (different media)

Audio track, photo and video documentation

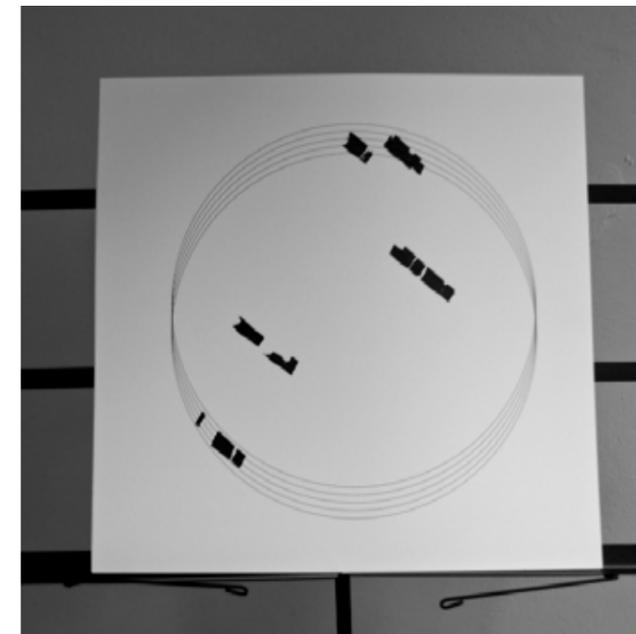
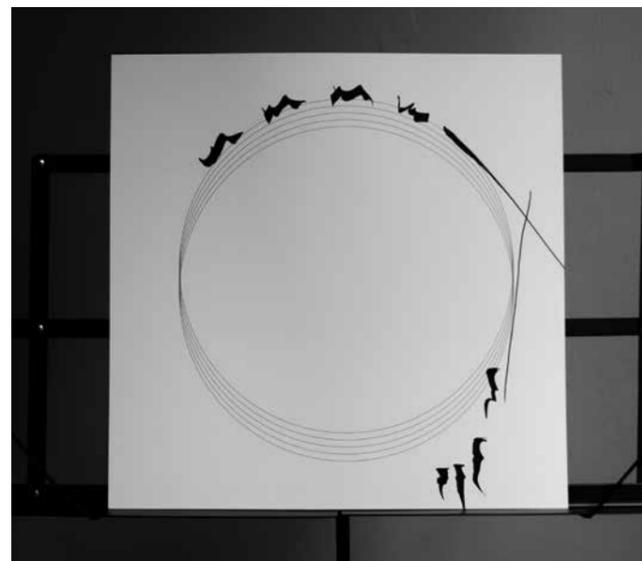
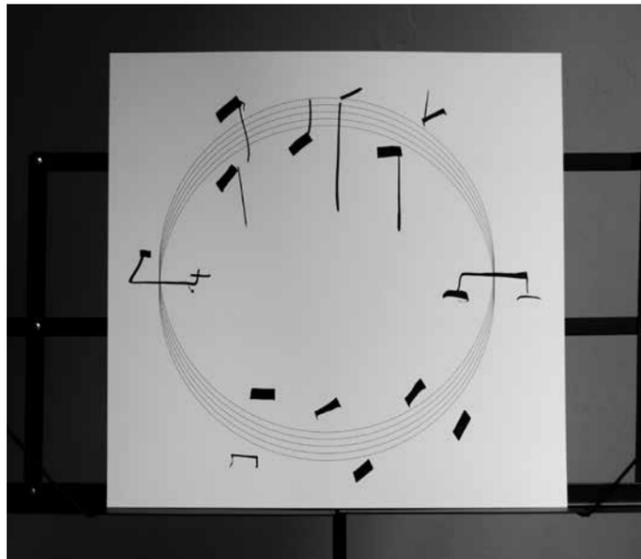
In this performance I mechanically turn upside down an hourglass of sand each time that it finishes its cycle. In the brief period of time that elapses between the end and the start of the hourglass's cycles, the musician chooses what and how to play, observing his allowed time. This "time" is little more than a moment if compared with the waiting time that follows or precedes it. Only after the execution of each movement can the musician write notation on a special staff\*.

Therefore this performance is also a concert in which the time of the sound and the time of the pause are in a certain sense inverted, as well as for the musical notation which takes place only after the public execution; a Caegan silence is inside the silen-

ce, alternating to linearity the perception of its opposite. For the musician the restriction to musically act in a time that corresponds to a moment leads both the performer and the audience to realize how much in that moment an expectation could be concentrated, rather than something unique and unrepeatable. The time which precedes and follows this event are perceived like a distinct 'before' and 'after'; but they are both irremediably in a relation of reciprocal necessity.

\*A brief note about staff

This special staff, conceived for writing single movements, is composed of 5 curved lines joined until they assume a non-linear form. The staff is printed on 30 x 30cm white paper.



## WANDERING BEAUTIES (2007-2009)

Performance, meetings and dialogues, analogic photography

The project Wandering Beauties starts at neon> campobase (gallery) and continues for the next two years at the CONTAINER Laboratory / Mobile Observatory of public art in the S. Donato district in Bologna.

I concentrated my research on people born from the union of parents of different nationalities, defined precisely as Wandering Beauties (wandering, but also questioning beauties).

The subjects of my photographic portraits are the inhabitants of the Bolognese neighborhoods of San Donato, Pilastro and Zamboni, among them the very young of the

Saffi middle school, but also acquaintances and my friends.

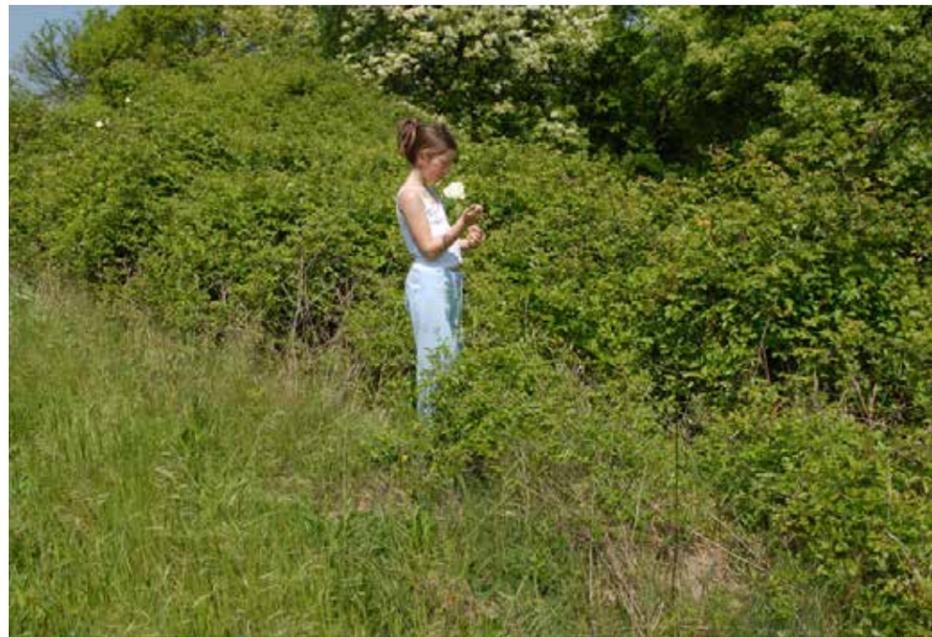
That beauty, generated by the mixture of different worlds, questions the viewer, unaware of the intimate relationships that made up those faces, of whom only knows name and surname.

Identity is basically a choice of the individual.

Photographs are the culminating moment of a process of mutual knowledge between subjects, at the end of which photographed become owners of their portraits.



From top left to bottom right: Vasiliki Koskiniotis, Natasha Wilms, Soheila Soflai Sohee, Irene Guzman, Diana Ligue, Valentina Morsiani, Stefano Mongiat, Taifur Osman, Sarah Lo Cigno, Matilde Della Torre, Andrés Saro, Marie Thérèse Caroli.



### 63+36 ROSES (2007)

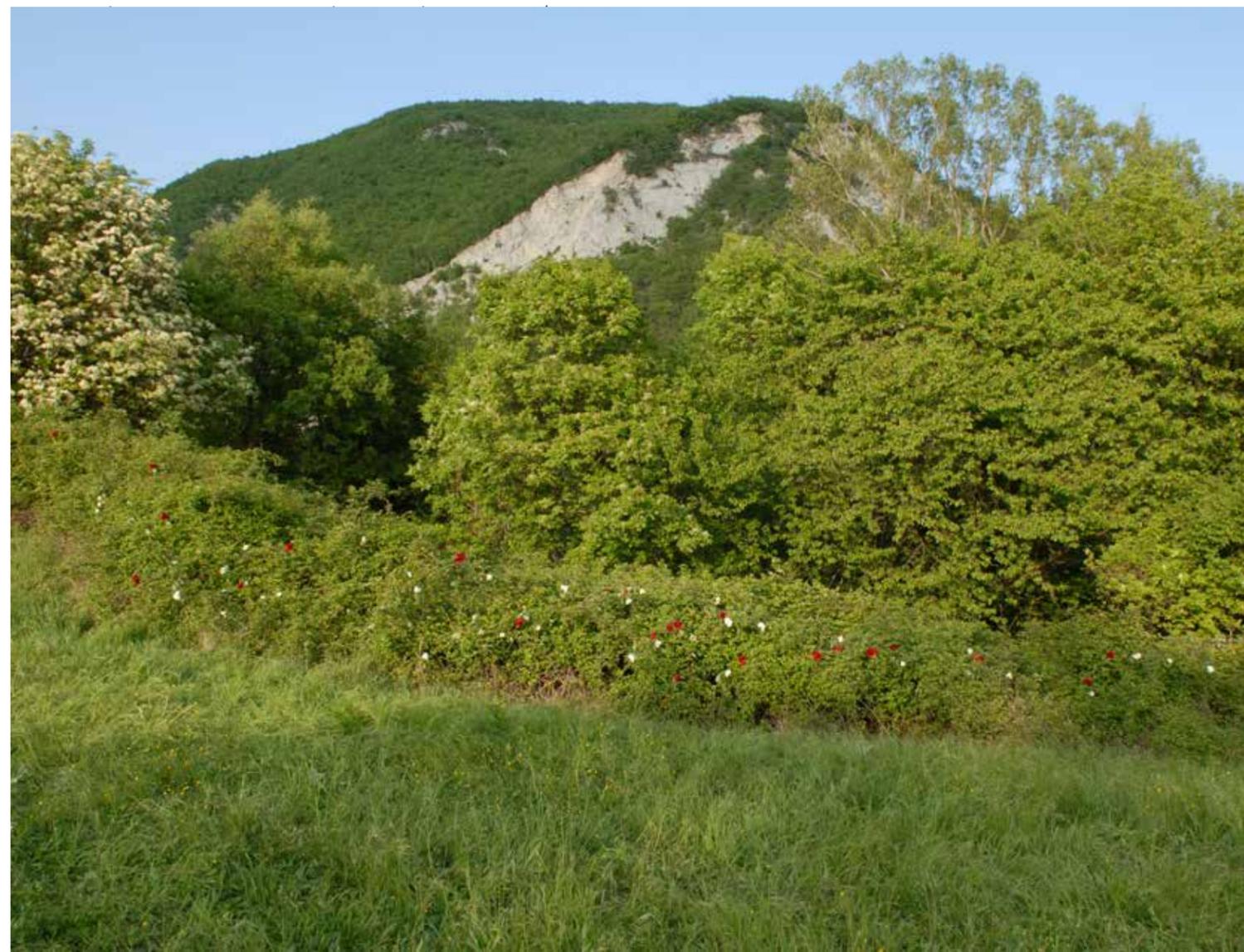
Site Specific Action, from 1pm to 7pm April 25

Historical Park of Mount Sole, Marzabotto (Bologna) Italy

On my last year of university at the Fine Art Academy of Bologna I was invited to a workshop held at the Historic Regional Park of Mount Sole where in 1944 hundreds of innocent people together with part of the Brigata Partigiana Stella Rossa were slain by Nazi soldiers. This incredible place and the recounts of survived from 1944's events brought me to investigate the hill with a time based artistic action.

Base: top of the hill  
Endpoint: bushes, not in bloom, at the bottom of the hill  
63 red roses 36 white roses 99 numbered leaves bearing the message "follow me" in ink on tissue paper

Action: those who happen to spontaneously approach my spot on the hill are given a rose and a leaf. If they agree to come with me, they follow me to a thorny hedge at the bottom of the hill where they will then be asked to toss or plant or place their rose.



**JAMAIS VU (2010)**

Photographs and Installation

1000 pictures and 66 text fragments (10x15cm each), boxes and wood (various dimensions), environmental dimensions

This research project was carried out through the everyday act of walking while I was an artist in residence at the Contemporary Art Pavilion in Ferrara, Italy. I decided to walk through the city 'far and wide, high and low' after a few times the elements of the visual landscape reminded me of the description of images that people close to me ones told me, and that I cherish in my memory. From these mental images I began searching while walking without a predetermined destination. I found moments of concordance between the viewed pictures and the told ones, and at the same time I began a free acceptance of whatever

situation 'human free' I was able to shoot. The landscape in the city was recalling me about the inhabitants presences and their lives, which I could recognize almost everywhere. I quickly became obsessed to shoot everything I was seeing and possibly almost every inhabitant of this city have seeing at least ones - while walking. During the research I also decided to not watch on the viewfinder of my camera, and so increase the implicit acceptance of a certain unpredictability in analogue photographic technique on its final result.

