

Gaia Fugazza  
**Portfolio**

**CV /** Gaia Fugazza

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## Education

- 2014 MFA, UAL **Chelsea College of Art**, London
- 2008 BA Painting, **Accademia di Belle Arti di Brera**, Milan
- 2007 Erasmus, **Université Paris 8**, Paris

## Residencies

- 2016 Artist Research, **Pivô**, Sao Paulo – Supported by the Art Council and The British Art Council
- 2015 **Dena Foundation** Artist in Residency Programm -Promotion Gina Pane, Centre de Récollets, Paris
- 2008 **The Mountain school of Art**, Los Angeles
- 2007 **La Générale en Manufacture**, Sèvres, France

## Performances

- 2019 *Transcendence*, **Royal Academy of Arts**, London
- 2018 *Super Nature in Two Parts*, **Lisson Gallery**, London; curated by Daria Khan  
*Last Dance: Re-Imagined Futures / Mimosa Pudica*, **Lighthouse**, Brighton  
*Other Ways*, **Baltic Triennial 13**, South London Gallery, London; curated by Vincent Honoré  
*Water from the waist down*, **Kunsthall Oslo**, Oslo; curated by Mark Sperlinger and Will Bradley  
*Alla fine dei loro frustini*, **Spazio Carbonesi**, Bologna; curated by Daria Khan
- 2017 *Star Messenger*, **LUX**, London; curated by PS/Y
- 2016 *The London Open Live*, **Whitechapel Gallery**, London, curated by Antonia Blocker

## Solo and two persons exhibitions

- 2019 *Ostaggi e Amici*, **Gallleriapiù**, Bologna  
*Antidotes and thier counterparts*, two person show with Haroon Mirza, **Hausler Contemporary**, Zurich
- 2017 *Gatherer Hardwiring*, **Porcino**, Berlin; curated by David Horvitz
- 2016 *Invites: Gaia Fugazza /Present and Distracted*, **Zabludowicz Collection**, London; curated by Paul Luckraft
- 2014 *MA FA Degree Show*, **Chelsea College of Art**, London
- 2013 *Studiolo #9*, **Spazio Cabinet**, Milan; curated by Maria Chiara Valacchi  
*Shikinen Sengu*, **Nuova Icona**, Venice; curated by Elisa Genna

- 2012 *La quadratura del sasso*, **Room Galleria**, Milan
- 2010 *Méridiens et Parallèles*, **L'Age D'Or**, Paris; curated by Annabella Tournon
- 2009 *Sarrasine*, **The Promenade Gallery**, Vlorë; curated by Artan Shabani

#### **Selected group exhibitions**

- 2020 #100 NHS Rooms, **Vital Arts and Barts Health NHS Trust**, London; curated by Shezad Dawood  
*Estetica con conseguenze*, **Galleria Più**, Bologna
- 2019 Images of Italy, contemporary photography from the Deutsche Bank Collection, **Galleria d'Arte Moderna**, Milano  
*In constant Use*, **Grandine**, London; curated by Joel Riff  
 Mother Art Prize, **Mimosa House**, London
- 2018 *Video Languages*, **Untitled Association** c/o 1/9unosunove arte contemporanea, Roma  
*By Indirections find directions out*, **Yamakiwa Gallery**, Niigata, curated by Paula Lòpez Zambrano
- 2017 *Growing Gills*, **Mimosa House**, London; curated by Daria Khan  
*HRM199: For a Partnership Society*, **Zabludowicz Collection**, London; curated by Elizabeth Neilson  
*Glasstress*, **Fondazione Berengo**, Venice; curated by Clare Davis  
*Mirrors*, Pop up space during MI Art, Milan; curated by Alessandro Buganza and Margherita Castiglioni  
*Future.esc*, **Isthisit?**, The Internet; curated by Bob Bicknell-Knight
- 2016 *Au delà de l'image*, **Galerie Escougnou-Certaro**, Paris; curated by Valeria and Edouard Escougnou-Cetraro  
*AIDES 2016*, **Fondation EDF**, Paris; curated by Yvon Lambert  
**Salon de Montrouge**, Montrouge; curated by Ami Barak  
*Memorie*, **Villa Manin**, Passariano; curated by Andrea Bruciati
- 2015 *The London Open*, **Whitechapel Gallery**, London; curated by Daniel Hermann and Poppy Bowers  
*Primavera 4*, **Dena Foundation**, Paris; curated by Valentine Meyer  
*No Foods Land*, Biennale Mediterranea 17, **Fabbrica del Vapore**, Milano; curated by Andrea Bruciati  
*Hrm199 Ltd*, **Museum Tinguely**, Basel; curated by Roland Wetzell  
*Susy Culinski & Friends*, **Fantaspazio**, Milano; curated by Beatrice Marchi  
*Studio Voltaire Open 2015*, **Studio Voltaire**, London; selected by Cory Arcangel & Hanne Mugaas
- 2014 *Frosted and Defrosted*, **44 Albion**, London; curated by Taylor Le Melle  
*Studiolo-The Best of Italian Youth*, **Museo Pinacoteca S.Francesco**, San Marino; curated by M.C Valacchi  
*Fotografie d'autore*, **Deutsche Bank Collection**, Milan; curated by Angela Madesani
- 2013 *Fuori! Artisti*, **Fondazione Sandro Penna**, Turin; curated by Maurizio Bongiovanni  
*Trade Show*, **Eastside Projects**, Birmingham  
*Grand Magasin*, **French Riviera**, London; curated by Levack Lewandowski

- 2012 *It seems that Much had an openair studio*, **Tunisi Court**, London  
*Collection Particulière*, **French Riviera**, London; curated by Levack Lewandowski  
*Founding for Isola*, **Galleria Bianconi**, Milan  
*Celeste im Berg*, **Die Bäckerei** – Kulturbackstube, Innsbruck
- 2011 *Turno 14/22*, **Cascina Cuccagna**, Milan; curated by Alterarti  
*De Dreit Nien-Serpi Corallo*, **Spazio Borgogno**, Milan; curated by Guido Santandrea  
*L'Auramara*, **CRAB Brera**, Milan  
*Exploding Fluid Inevitable*, **Piscina Caimi**, Milan; curated by Guido Santandrea
- 2010 *Quando si Parte*, **Assab One**, Milano  
*How or When*, **La Générale en Manufacture**, Sèvres
- 2009 *So many men 2*, **The Promenade Gallery**, Vlorë; curated by Fani Zguro  
*So many men 1*, **MAMM Museo de Arte Moderna**, Medellin; curated by Fani Zguro  
*Public Turbolences*, **Isola Art Center**, Milan
- 2008 *Depuis le Début*, **Espace MP1**, Sèvres  
*Permanent Green*, **Isola Art Center**, Milan  
*East Pico's Show*, **Lonnie Blanchard Studio**, Los Angeles
- 2007 *M6- Departement 3: Abschussball*, **West Germany**, Berlin  
*Upperloc!*, **Theatre du Garde Chasse**, Les Lilas

### Other Projects

- 2020- Now Founder, together with Nik Void and Haroon Mirza of the AV label **Outoputs**
- 2014-Now Co-director together with Haroon Mirza of the studio **Hrm199 ltd** - <http://www.hrm199.com/>
- 2018 -Now Founder and director of **Grandine** a project space in my studio in London - <http://grandine.co.uk/>
- 2016 -Now Founder and participant of **My Night of Unlimited Favour** a party featuring music and art interventions, London - <https://mynightofunlimitedfavour.tumblr.com/>



My work reflects on the troubled relationship between human society and nature for which we seem to have forgotten an instinctive and symbiotic connection. The objects and performances I produce refer to historical accounts, daily scenarios and beliefs that explore and question this paradox. I attempt to forgo the anthropocentric understanding of things; plants, animals, minerals and natural elements are portrayed as sentient beings and equal to humans

In my paintings much energy goes into the development of new experimental techniques, often informed by the revival of ancient practices that guide the transmission of knowledge through craft. Materials compete, carry special metaphorical meanings and mingle with the figurative elements of the work.

I approach different techniques with an interest in the performative value of their use and the meaning of these actions in contemporary society. The tension between presence and distraction is often addressed in my performances. In those I choreograph, unexpected situations occur that engage the public as collaborators of experiments or rituals, stimulating a sense of self-awareness and communal presence within an animist landscape.



**Plants Like him, cerulean blue. 2020**

Mineral pigment, beeswax, acrylic medium, watercolor on carved wood; 180 x 115 cm





Deatil - Plants Like him, cerulean blue. 2020





**Blue Tits, 2020**

Mineral pigment, beeswax, oil paint, watercolor on carved wood; 180 x 115 cm





### **Blue Tits, 2020 - Details**

Humans often feel like the dominant agent on earth, with the power to build and destroy. The current Covid-19 epidemic has shone a light on the huge force of nature and in turn, our vulnerability. This work features motifs inspired by medieval paintings; the flatness of the figures and the golden sky, which traditionally signifies the immobility of time. In medieval tradition, time was sacred and not a thing that belonged to humans. This was a fundamental reasoning behind the prohibition of profiting from financial loans. The image portrays an unconscious man carried in a cloth by blue tits toward a hole or vase. In April, parallel to the Covid-19 outbreak, a mysterious illness affecting the blue tit population took hold, leaving thousands of dead birds in Germany. In the background of the painting, a delicate but majestic blood leaf plant dominates a bare hill. Floating amongst the landscape are concentric circle compositions, reminiscent of auras of invisible beings or viral formations.



**Yew (Roos Carr Figures), 2020**

Aluminium powder, acrylic medium, Bologna chalk, Wax, Vermillion pigment, plywood. 180 x 115 cm

The Yew is one of Earth's most long-lived plants. It is considered sacred by many pre-Christian religions. Nowadays mature yews are mainly found in churchyards but they usually precede the founding of the church building. Yews grow slowly and adapt greatly, even changing gender. On the foreground of this painting is a representation of Ross Carr figures. Dating 2600 years ago, and made of yew wood, they have the interesting flexibility of changing gender through removable genitalia, thus making me suspect a very ancient knowledge of this quality of the Yew tree. On the background are letters from the Druid alphabet, which is based on plants.





Yew (Roos Carr Figures), 2020. Detail



Installation view 'Antidotes and their counterparts' - Hausler Contemporary, Zurich.





**A distant attempt and the present worms - 2019**

Carved and burned wood, beeswax, porcupine needles, copper oxide, iron oxide, graphite, oil colours, acrylic medium, 180 x 115 cm



Detail- A distant attempt and the present worms - 2019



**Japanese knotweed, iron and eyes -2019**

Carved and burned wood, beeswax, ancient hand made nails, copper oxide, malachites powder, oil colours, graphite, acrylic medium, 180 x 115 cm.

The foreground of this painting is occupied by a dense surface of Japanese Knotweed, a very aggressive plant able to severely damage buildings. Banks usually refuse mort-gages on buildings in proximity of Japanese Knotweed since the plant will often win over the architecture. Small humans are attempting to attack the plant by fixing ancient nails to it.





Detail- Japanese knotweed, iron and eyes - 2019





**Buddleia, hostages and fruits, 2019**

Quilted maple plywood, beeswax, mineral pigments, 110x 143 cm





**Buddleia, hostages and fruits, 2019**  
Quilted maple plywood, beeswax, mineral pigments, 110x 143 cm





**Non chiedermi perché, 2019**

Quilted maple plywood, beeswax, copper, aluminium, iron, mineral pigments, 20 x 27 cm





Non chiedermi perché, 2019 -detail

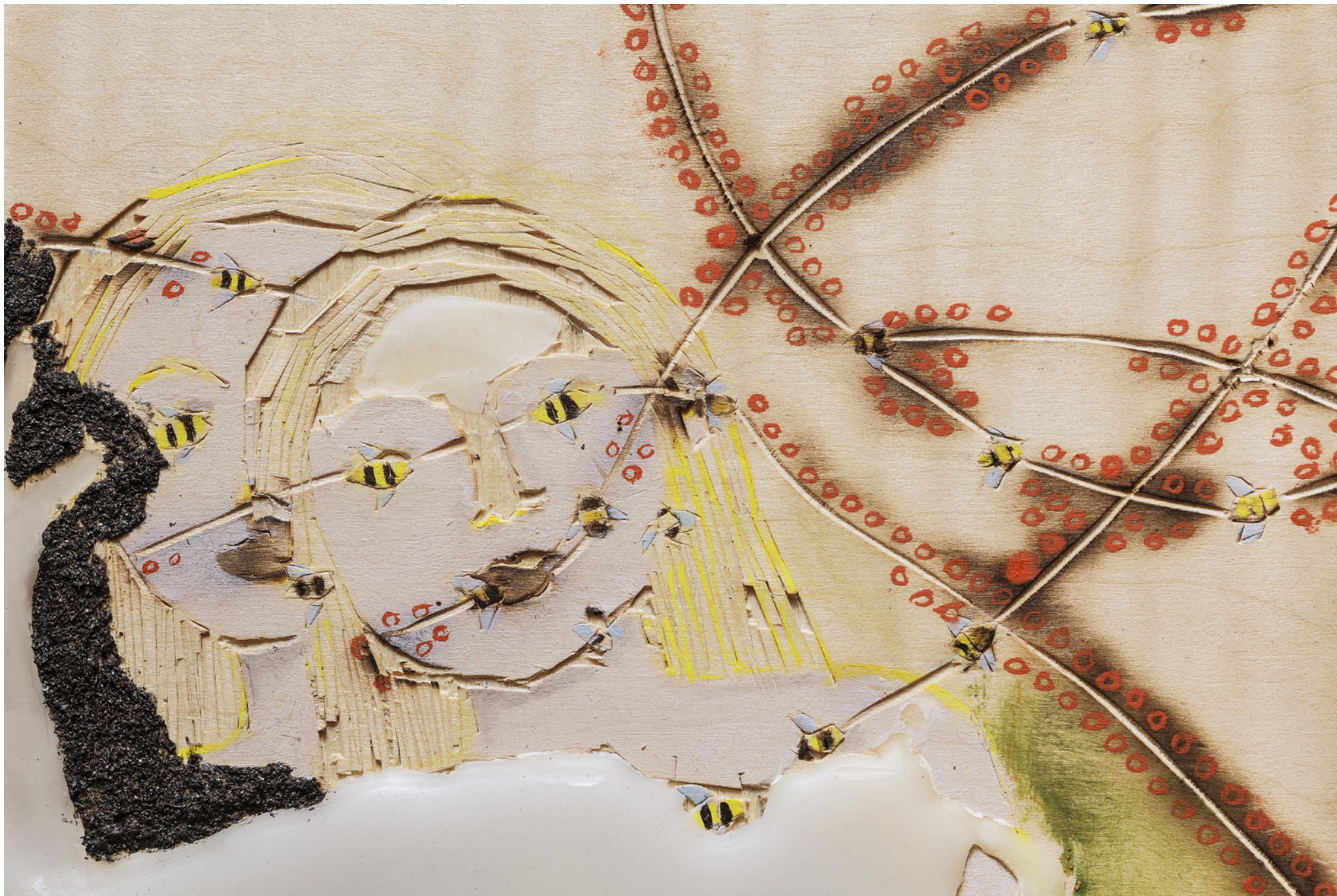




**Bye bees, 2019**

Quilted maple plywood, beeswax, mineral pigments, oil paint, shellac, rubber, 20 x 27 cm rubber. 25 x 32 cm





Bye bees, 2019 -Detail





**Natural Response, 2019**

Quilted maple plywood, beeswax, mineral pigments, rubber. 25 x 32 cm





Natural Response, 2019 -Detail





**Hostages and Partners, 2019**  
Quilted maple plywood, beeswax, copper, mineral pigments, rubber. 60 x 47 cm





Hostages and Partners, 2019 -Detail





**The indifferent 2019**

Mappa burl veneered plywood, beeswax, mineral pigments, porcupine needle, 25 x 32 cm



The indifferents 2019- Detail





**The Ones Who Walk Away 2019**

Birch plywood, chinese ink, graphite, mineral pigments, wax, 180 x 115 cm





The Ones Who Walk Away 2019 - Detail





**These frogs, 2019**

Quilted maple plywood, beeswax, mineral pigments, oil paint, shellac, 20 x 27 cm





These frogs, 2019 -Detail





***Woman cleaning, coil and breast implants, 2015***

Copper tread, Beeswax, Blanc de Meudon, rabbit skin glue, pigments, acrylic medium on carved wood; 40 x 60 cm



**Virginie is not a contraceptive. Shooting star in Pisces, 2015**

Beeswax, Blanc de Meudon, rabbit skin glue, pigments, acrylic medium on carved wood; 40 x 60 cm





**Woman eating contraceptive pill. Moons, 2015**

Beeswax, Blanc de Meudon, rabbit skin glue, pigments, acrylic medium on carved wood; 40 x 60 cm



**The Necklace- 2019**

Beeswax, blanc de Meudon, rabbit skin size, china Ink, wood. 120 x120cm





**Present and distracted, 2015**

Beeswax, Blanc de Meudon, rabbit skin size, pigments, acrylic medium, wood, china Ink, paper, Jin Shofu, glass. 190 x 122 cm



### **Mimosa Pudica, 2018**

Performance- Duration 20' -Photo courtesy of Lisson Gallery

Short extract of video documentation: <https://vimeo.com/298384293>

The performance *Mimosa Pudica* directly involves the audience, creating a shared ritual in which each member is invited to hold small porcelain sculptures in their mouth while a performer interacts with a *Mimosa Pudica* plant and plays percussion through cast aluminium bracelets. The plant, *Mimosa Pudica*, also known as “shameplant” or “shy plant”, is characterized by the quick movements of its foliage and is used in Ayurveda. *Mimosa Pudica* has contraceptive and aphrodisiac properties which are effective on both men and on women. The use of plant-based contraceptives techniques in Europe are linked with the ‘the witch persecution’, with many of the accusations of witchcrafts in fact being accusations of crimes against reproduction. With the rise of the Cartesian idea of the body and the specialisation of medicine, these traditional women’s techniques and knowledge have been discredited. The performance explores themes of nature and ritual, underpinning the examination of infertility, fertility and female sexuality through an interest in the knowledge acquired and forgotten throughout history.





**Other Ways, 2017**

Performance- variable duration

Other Ways, 2017

In a dark environment, each member of the public is invited to host an individually modelled porcelain sculpture in her/his mouth without seeing or touching it. The work aims to create a shared internal experience among the spectators, breaking down the usual eye-hand-mouth approach. It also disrupts the possibility of having a visual record of the work and negates the possibility of commenting on it during the experience.

The piece started as a challenge to our faith in power of ingestion. We orally ingest vitamins and we become healthy, we consume mushrooms and we are spiritual, we take CBD and we become relaxed. The performance relates this faith to contemporary ideas of consumption. The audience's reaction to not being able to physically consume the piece, as well as not being able to digitally record and share the work, allows for a more emotional, more immediate connection with the piece; one which sits in opposition to modern consumerist modalities.



**Mirage, Déjà Vue, then a parallel life, 2019**

Performance directed by Gaia Fugazza with music composed and performed by Nik Void and choreography by Julie Cunningham.

Short extract of video documentation: - <https://vimeo.com/332965855>

The script for this performance compiled from interviews with long distance runners about the visions and hallucinations that they sometimes experience during extreme endurance races which can last several days and nights. Excessive fatigue, loneliness and immersion in the natural environment is thought to be the main cause of these illusions. The performance is paired with an extract of an interview with Mauro Prosperi, an ultra-runner who was lost for 9 days during a race in the Sahara Desert. His consciousness, rather than providing animist and psychedelic visions, tapped into 'a library of human knowledge on survival techniques', which became accessible only through fatigue and isolated immersion in the natural landscape.





**Trinity Panther, 2016**  
Carved natural rubber, chalk; 144 x 100 cm



Detail - Trinity Panther, 2016





**Hostages, 2017 / Detail**

Carved natural rubber, sulphur. 150 x 100 cm

Botanical drawing of *Atropa Belladonna* (Deadly Night shade) plant harbouring hostages.



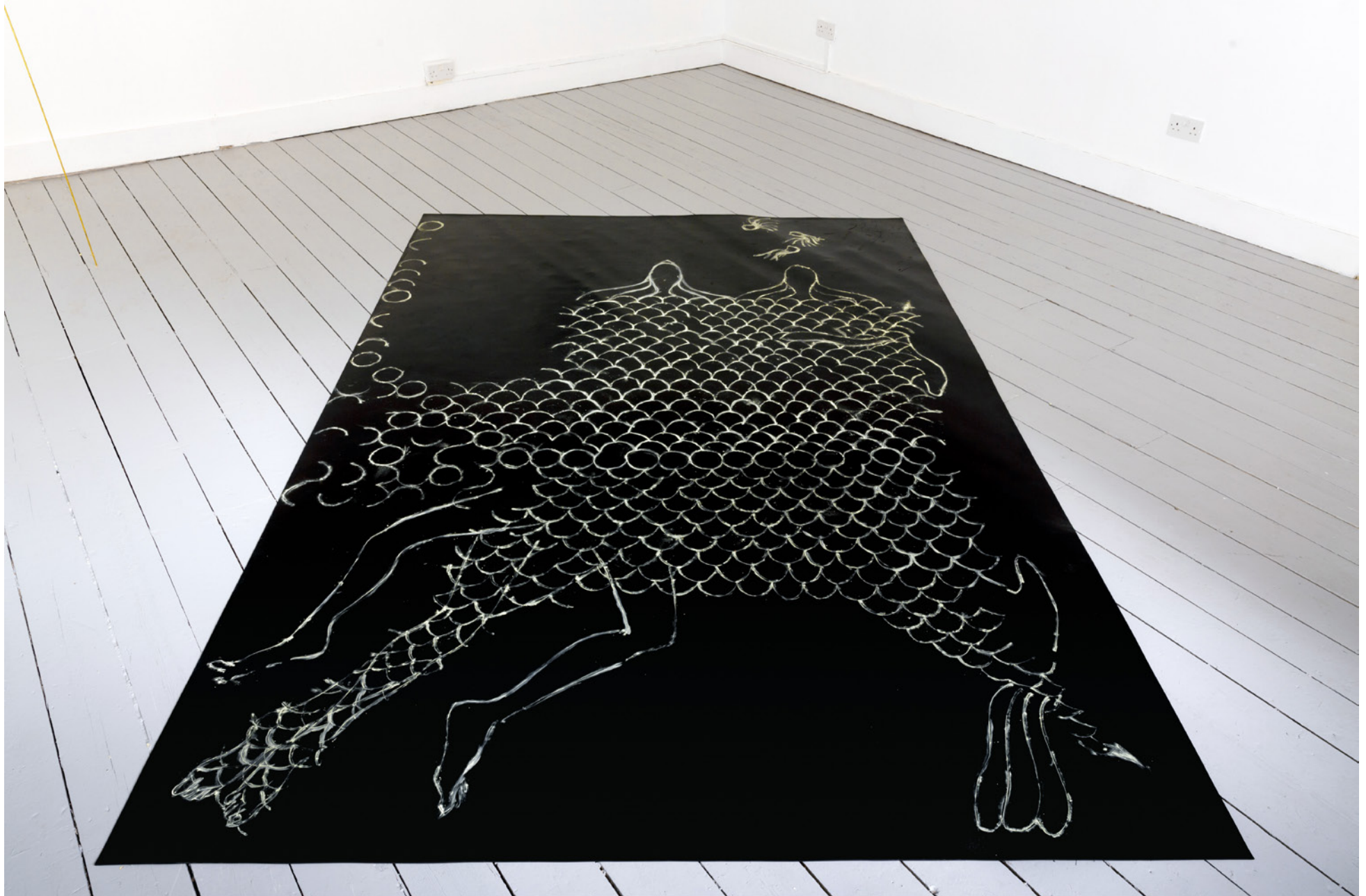


**Flying Machine, 2017**  
Carved natural rubber, sulphur. 150 x 100 cm





**Self-portrait as a Centaur, 2018**  
Carved natural rubber, chalk; 55,5 x 45,5 cm



**Code Writer, 2017**  
Carved natural rubber, sulphure. 200 x 300 cm





**Code Writer, 2017**  
Detail



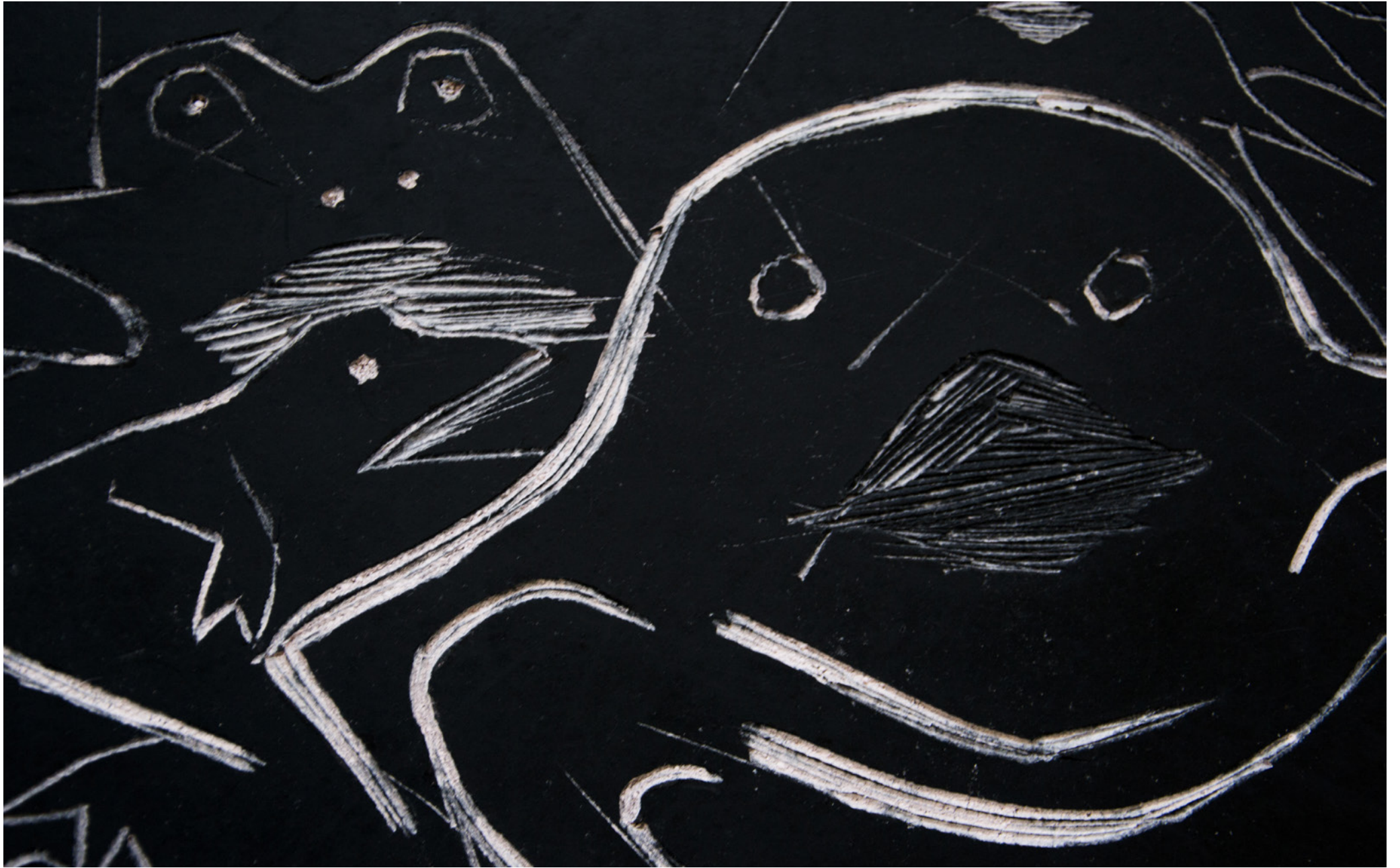
**Bright Eyes, 2017**  
Carved natural rubber, pigments. 90 x 70 cm





**Lake of singing frogs, 2016**  
Carved natural rubber, chalk; 144 x 100 cm





Detail- Lake of singing frogs, 2016



