

Irene Lupi

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I have always been drawn to memories, those that are open to interpretation, those that remain sharp only while you are in the moment but are then changed by everything that's happening all around and will never be as clear again. I search inside the folds of recollections told to me, looking for ways to turn stories into objects, sounds, movements that can be handed on to other people and other generations, to continue on in time. Everything that is hidden within the storytelling pulls me in and makes me listen hard.

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Irene Lupi

Livorno, 10 gennaio 1983

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Eucation

2014 \\\ Master in Visual Art and New Media 110\110 with lode

2007 \\\ Degree in Painting, Accademy of Fine Arts of Florence 110\110 with lode

2005 \\\ Erasmus nella *Facultad de Bellas Artes di Leioa*, Bilbao (SP)

Didactic activities/laboratories

From **2018** teach Digital Multimedia in Siena Art institute, Siena (IT)

From **2014** to **2018** collaborate with Aktion Suhnezeichen Friedensdienste in Berlin with workshop in to the Summer Camp Montemaggio, Siena (IT)

From **2014** didactic mediator for Museo Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno, Arezzo (IT)

Workshop

2020 \\\ *Il visibile e l'invisibile di I. Lupi*, laboratorio Oxfam curated by Centro per l'Arte Contemporanea Luigi Pecci in collaboration with Vagabondi efficaci, Seminare cultura per crescere insieme, Buti (PI).

TWolate incursioni d'arte, laboratorio artistico, curated by I.Lupi with selected artist Giacomo Casprini,

Casa Circondariale di Siena, sponsor by Sart, Toscana contemporanea, Regione Toscana Giovani Sì (SI).

Arte & Equitazione Summer School, laboratorio d'arte curated by Sart in collaboration with Centro Ippico della Berardenga (SI).

Per fare un albero, laboratorio artistico di I. Lupi, curated by Sart, sponsor by Fondazione con i Bambini e cofinanziato da Fondazione Monte dei Paschi di Siena, Abbadia San Salvatore (SI).

2019 \\\ *Campo della Pace terza edizione*, laboratory curated by Naturfreundejudend Wurttemberg di Stoccarda, Pruno (LU).

Simbolo, laboratory, Scuola Secondaria 1° Istituto comprensivo Faldre da San Gimignano, curated by dell'ANPI di San Gimignano (SI).

Progetto Leonardo 2019, laboratorio didattico nella Scuola Primaria Baccio da Montelupo, curated by A. Poggiati e M. Raffaele, Empoli (FI).

Laboratorio di creazione sonora di I. Lupi e E. Senesi, curated by S. Trincherò per Casa Masaccio Centro per l'Arte Contemporanea (AR).

2018 \\\ *OFFside*, laboratorio che lavora sulla marginalità, curated by Sart with Fattoria La Mattonaia, during Siena Città aperta project (SI).

La resistenza dei Popoli, progetti di I. Lupi, curated by Associazione ASF di Berlino, Ass.ne il Bosco Fuoritempo, Monteriggioni (SI).

Campo della Pace seconda edizione, laboratory curated by Naturfreundejudend Wurttemberg di Stoccarda, Pietrasanta (LU).

2017 \\\ *Tra storia e memoria*, progetto di I. Lupi, curated by Associazione ASF di Berlino sponsor by Fondazione Monte dei Paschi di Siena, Montemaggio (SI).

Florenart3 Rinascimento digitale per la sostenibilità del contemporaneo, curated by Sart, SSLA, con il contributo di Sillumina,(FI).

La forma della memoria, un progetto partecipato sul processo artistico per gli studenti della Scuola Superiore, Convegno Internazionale Arte Scuola Museo 2017, curated by Palazzo Strozzi, (FI).

Workshop didattico curated by Hongyu hyschool, tenutosi a Beighin, Guangzhou, Shanghai (CHN).

L'arte di educare con l'arte, esperienze di didattica del contemporaneo in Toscana per un dialogo tra scuola,

operatori e istituzioni, curated by V. Carpita, A. Dini Hidalgo, A. Poggiati durante la Giornata di Studi del Contemporaneo (LI).

Laboratorio Campo della pace, curated by Naturfreundejudend Wurttemberg di Stoccarda, Pietrasanta (LU).

La forma della memoria, progettocurated by C. Lachi del Dipartimento Educativo del Museo, all'interno dell'iniziativa Sperimento l'arte curated by AMACI, MIUR, MIBACT, Museo Marino Marini (FI).

2016 \\ *Tra storia e memoria*, progetto di I. Lupi, curated by Culture attive, sponsor by Associazione ASF, Fondazione Monte dei Paschi di Siena, Montemaggio (SI).

Riflessioni#3, progetto di I. Lupi e J. Xherry, curated by Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR).

2015 \\ *Tra storia e memoria* di I. Lupi, curated by Culture attive, sponsor by Associazione ASF e Fondazione Monte dei Paschi di Siena, Montemaggio (SI).

Riflessioni#2, progetto di I. Lupi e J. Xherry, curated by Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR).

Interferenze, un paese per giovani, laboratorio di creazione artistica, curated by Culture Attive, San Gimignano (SI).

2014 \\ *Tra storia e memoria*, curated by C. Taddei, Culture Attive, sponsor by Fondazione Monte dei Paschi di Siena, Montemaggio (SI).

Riflessioni #1, progetto di I. Lupi e J. Xherry, curated by Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR).

2013 \\ *Above/below ground* con Mark Dion e Amy Yoes, Workshop curated by Sart (SI).

2010 \\ *Seminary of Grzegorz Kowalski. Does the sculpture need a camera as a tool to study time space*, curated

by XIV Biennale Internazionale di scultura di Carrara, diretto da Grzegorz Kowalski, Istituto del marmo Pietro Tacca, Carrara (MS).

Residenze

2015 \\ *Residenza d'artista*, progetto dell'Associazione culturale CABA curated by E. Magini, presso la Tenu-ta di Sticciano, Certaldo (FI).

Identità, curated by Casa Masaccio Centro per l'Arte Contemporanea, in collaboration with Staatliche Akademie der Bildenden Künste Stuttgart, Accademia di Belle Arti di Firenze e realizzata sponsor by Centro per l'Arte Contemporanea Luigi Pecci, Cantiere Toscanaincontemporanea (PO).

Prize\\Awards

2019 \\ *Menzione Speciale Combat Price sezione fotografia 2019*, A. Bruciati, D. De Luigi, F. Baboni, L. Balbi, M. Bergamini, P. Tognon, S. Taddei, sitting on the jury (LI). *Selezionata per Yicca International contest of contemporary art*, Rizzuto Gallery (PA).

2017 \\ *First Prize TU35 EXPANDED*, 2017 in the Visual Arts section; winner of the Faliero Sarti Group prize, with F. Cavallucci, L. Balbi and S. Risaliti sitting on the jury, Centro per l'Arte Contemporanea Luigi Pecci, Prato (IT)

Menzione speciale della giuria sezione video Premio Combat 2017, A. Bruciati, E. Grazioli, F. Baboni, L. Balbi, L. Bruni, S. Taddei, W. Guadagnini, sitting on the jury (LI).

2016 \\ *Primo Premio TU35, Guardare il mondo di oggi e immaginare quello di domani*, M. Anglani, S. Cincinelli, V. Corsini, V. Dehò, D. Filardo, I. Mariotti, P. Parisi, R. Pettena, Pl. Tazzi, A. Vezzosi, sitting on the jury (PO).

Solo and duo exhibitions

2020 \\ *Punto contato, la memoria dell'acqua*, curated by P. Gennai Associazione Culturale la CABA, Ass.ne Rione Le Fonti with Comune di Certaldo (FI).

2018 \\ *ONAIR, GSP*, with live performance Manticore, curated by D. Ventroni, Teatro Masaccio, San Giovanni Valdarno, Casa Masaccio Centro per l'Arte Contemporanea (AR).

OFFSIDE, mostra delle artiste J. Tune e I. Lupi, a cura Galleria Lombardi (SI).

2016 \\ *Project Room, Materia Prima* a cura di L. Cianchi, Fondazione Museo Montelupo Onlus, Montelupo Fiorrentino (FI) (catalog).

Collective exhibitions

2020 \\ *Per quanto tempo è per sempre*, curated by S. Zidar e L. Moretti, presso le Celle frigorifero, Officina Giovani di Prato (PO) (catalog).

Concetto Sospeso, curated by C.Marco e A. Ibáñez, Yurta, Rapolano Terme (SI) (catalog).

2019 \\ *Combat Price 2019*, A.Bruciati, D. De Luigi, F.Baboni, L.Balbi, M.Bergamini, P.Tognon, S.Taddei sitting on the jury (LI) (catalog).

Yicca International contest of contemporary art, Rizzuto Gallery (PA) (catalog).

Siena Città aperta, curated by Mason Perkins Deafness Fund onlus, Palazzo Sansedoni, (SI).

2018 \\ *(un)BOXED*, curated by Ied, 369 gradi, Carrozzerie n.o.t. Roma (RO).

Questa volta l'artista sono io-2018, restituzione dei laboratori didattici 2017/18 curated by Casa Masaccio Centro per l'Arte Contemporanea, con S.Damianelli, S.Gambassi, I. Lupi e J.Xherry, San Giovanni Valdarno (AR).

Appunti sul paesaggio, Recenti acquisizioni della Collezione Comunale di Arte Contemporanea, curated by S.Trincherò, Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR).

2017 \\ *TU35 Expanded*, curated by Centro per l'Arte Contemporanea Luigi Pecci (PO).

Combat Prize 2017, curated by A. Bruciati, E.Grazioli, F. Baboni, L. Balbi, L.Bruni, S. Taddei, W. Guadagnini (LI) (catalog).

2016 \\ *TU35 2016, Guardare il mondo di oggi e immaginare quello di domani*, curated by G. Bazzani, L.Bruni, P. Gaglianò, M. Innocenti e A. Poggianti, Comune di Prato/Officina Giovani, Centro Pecci sponsored by Regione Toscana, Toscanaincontemporanea (PO) (catalog).

Altri racconti, curated by D. Ventroni, Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR).

La fine del nuovo, curated by P. Toffolutti, Villa Ottelio Savorgnan, Udine (catalog).

Avviso di Garanzia, Fuori Uso, curated by G. Di Pietrantonio e S. Ciglia, Pescara (catalog).

Dalla collezione comunale: opere storiche e recenti acquisizioni, curated by Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR).

2015 \\ *Identità*, curated by Casa Masaccio Centro per l'Arte Contemporanea, in collaboration with Staatliche Akademie der Bildenden Künste Stuttgart, Accademia di Belle Arti di Firenze e realizzata in collaboration with Centro per l'Arte Contemporanea Luigi Pecci, *Cantiere Toscanaincontemporanea* (AR).

TU35 FI, Vitrine, curated by Trial Version, S. Zidar, P. Gaglianò, in collaboration with Centro per l'Arte Contemporanea Luigi Pecci, (PO).

Disegni d'Azzardo, Open studio, curated by AMACI undicesima giornata del Contemporaneo, (FI).

Open Space, curated by Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR).

Città Diffusa, curated by C. Marco e P. L. Cioncolini, Montevarchi (AR) (catalog).

2014 \\ *Nottilucente*, curated by Culture Attive, San Gimignano (SI).

Come sé, curated by A. Natalini, E. Magini, Casa Masaccio, Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR) (catalog).

Motivi di Famiglia, curated by P. Toffolutti, Villa di Toppo Florio, Buttrio, (UD) (catalog).

2013 \\ *Works on paper*, curated by Sibilla Ferrara, Making thinks happen, Berlin.

Start Point 2013 SOUK, curated by P. Tazzi, San Salvi (FI) (catalog).

E uguale emmeci al quadrato, curated by C.Olivieri, S. Fasullo, Fuel Art Gallery (LI).

START Point 2013-2014, Souk curated by P. Tazzi, San Salvi (FI) (catalog).

Accademia a Palazzo, curated by P. Tazzi, G. Semeraro, M. Mattioli, G. Fezzi, A. Nocentini, Palazzo Medici Riccardi (FI) (catalog).

Acqua, curated by C. Marco e P. L. Cioncolini, sponsor by Montevarchi (AR) (catalog).

Pellizza VI edizione, Comune di Volpedo, Fondazione Cassa di Risparmio di Tortona, Accademia di Belle Arti di Firenze, Volpedo (AL).

Above/below ground, curated by Sart, con Mark Dion, Amy Yoes, Museo dei Fisiocritici (SI) (catalog).

2012 \\ *News from Nowhere*, curated by P. Gaglianò,

SRISA Project Space (FI)(catalog).

StART Point 2012-2013, Proiezioni, curated by P. Tazzi, S. Ragionieri, G. Pozzi, L. Vecere, Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno, (AR) (catalog).

StART Point, 2012-2013, Souk, curated by P.Tazzi, Ex3, (FI) (catalog).

Recenti acquisizioni, curated by Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR).

Nobel Explosion & anti-hail rockets, curated by M. Sorbello, Uqbar Projektraum, Berlin.

2009 \\ 7000+1 Performance, curated by V. Biasi e L. De Domizio Durini , Accademia di Belle Arti di Florence.

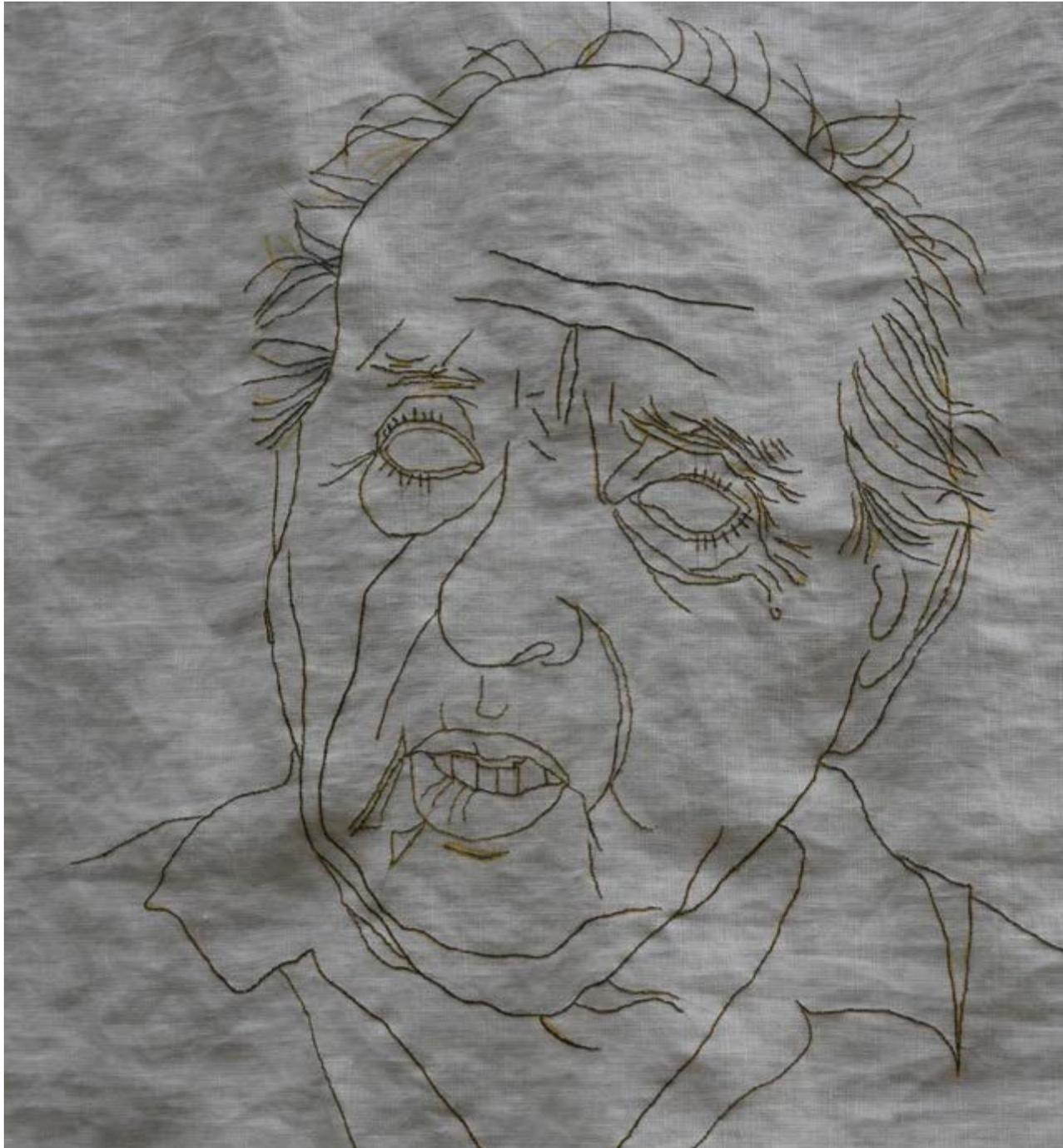
2006 \\ Tematica fantastica en la Pintura, curated by Lamiak, Bilbao.

OPERE

MEMORABILIA
installation
2020



credits foto Leonardo Moretti



MEMORABILIA

Memorabilia (from Latin *memorare*, hence remember, keep memory of) counts as a social and emotional phenomenon.

Memory means preservation of that which happened, yet it is also a synonym of transformation and dissolution.

I brought this gap of tangible relations into play by freezing through drawing and then through embroidery, used as a mantra, the protagonists of an episode that took place toward the end of World War Two in the mountains of Sant'Anna di Stazzema, one of the most heinous and inhuman occurrences in Italian history, yet also one of the least remembered.

The attempt, albeit ephemeral, to stop history by means of an image is part of my research into the preserving and passing on of memory which, in this case, is bound up with personal biological memory and with the very meaning of the remnants of existence.

Inside a graphic sign lies the narration handed down through my genetic, cultural and mnemonic background. The only certainty is the durability of hair, which dies after a few years but then remains permanently (hair dating back five-thousand years has been found intact).

The strands of hair used here, unbroken from the bulb to the end of the shaft, fell out on their own and have been preserved and archived according to length and colour.

Nietzsche viewed hair: as a light weft upon which to hang one's spiritual thoughts, a filter of separation between that which is material and instinctive and that which is spirit and soul.



Hair preserves DNA, but since it is part of something far more complex, I imagine it has the capacity to hold on to thoughts and memories, sealed, as if in a sort of film imprinted with images, in the same moment it falls once it has stopped growing.

The gathering of strands of hair thus ensures a non-visible archive that will convey as a sort of Utopian “for ever and ever” the story of a population of men and women, once children who lost their right to childhood.

Bibliography:

\\De Martino E. Morte e pianto rituale nel mondo antico, Torino, Bollati Boringhieri, 2018

\\De Martino E. Sud e magia, Milano, Feltrinelli, 2018

\\De Martino E. Furore Simbolo Valore, Milano, Il Saggiatore 2013

Advice:

\\Damiano Cosmo Vona Olistic operator, Alberobello (PUG)

\\Doct. Martina Andrei laureata in Lettere indirizzo Antropologist and Geography, Università di Siena

\\Bandieraie della Contrada della Lupa, Siena

\\Nicoletta di Gaetano Weaver, Modena

\\Museo della pace di Sant'Anna di Stazzema, Lucca

\\Associazione Martiri di Sant'Anna di Stazzema, Lucca

MEMORABILIA

Adele 112x96 cm

Enrico 72x67 cm

Enio 51x75 cm

inen, hair, surgical needle
work in progress



credits foto Leonardo Moretti

LA MEMORIA DELL'ACQUA
permanent installation
2020- 2021





LA MEMORIA DELL'ACQUA

THE MEMORY OF WATER

This work came about in response to the request to refurbish an old wash house in Fiano, Certaldo (province of Florence).

After a mapping offered by memories that local residents shared of the place, I decided to preserve the imprint left by the presence of women, those who used to wash linens, sheets and clothes for the entire family.

By coming into contact with many families, I came to see that the efforts of all females old enough to hold a needle were dedicated to "Counted Stitch" embroidery (video "Punto Contato"), which was then sold to a shopkeeper in Florence who had commissioned the pieces.

Inside each strip of cloth is unconditional love of work and of family a love that made me reflect upon the endurance ability of a community that still uses an alphabet that has all but disappeared.

In silent resilience, the community holds firm against the violence of a new world where time is governed by different rhythms.

The outcome of this meditative, collective practice is made manifest in the hundreds of embroidered pieces that all use the same code but are never exactly alike. Each family cherishes them, displaying them with pride. After long investigation, I asked the families interested in taking part to lend me their embroidered linens so that I could press them in clay, to be laid then as tiles in restoring the tubs of the wash house.

LA MEMORIA DELL'ACQUA

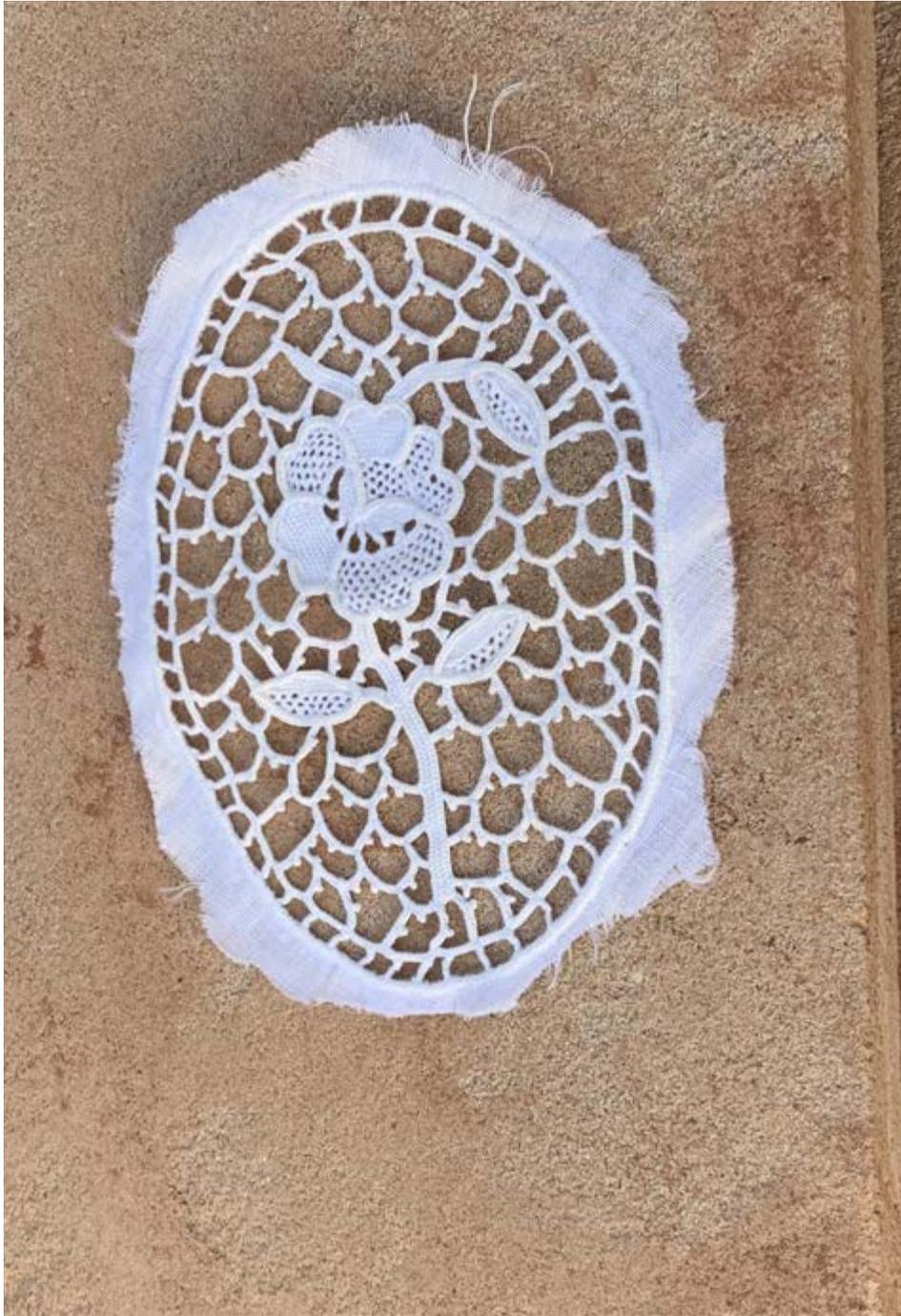
THE MEMORY OF WATER

clay, embroidered linens

Fonti di Fiano

work in progress

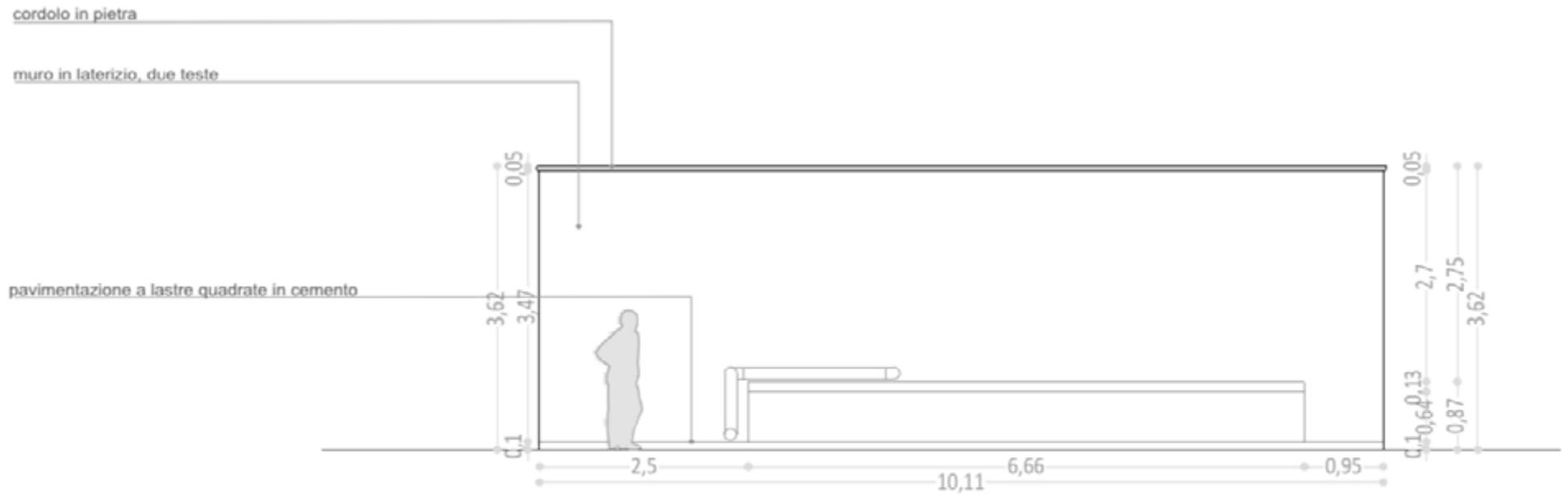
2020-2021











PROSPETTO FONTANILE

scala 1:100

LA MEMORIA DELL'ACQUA
argilla, corredo, fonti di Fiano
work in progress
2020-2021

PUNTO CONTATO

video 37'54"

2020



FREMITI FERMI
video 3'20"
2020





FREMITI FERMI

TIRRING STILL

The video I propose is a collage of insects from the collection I've assembled over time while moving from one place to another.

The decorative result of the carcasses of these small beings, together with images of insects intent on exploring, eating and reproducing, recalls the frenetic energy of human beings going about their regular routine. Today our capacity for movement has suddenly stopped, cornering us into fixity and therefore into thought. The title is borrowed from Samuel Beckett's final prose piece, *Stirrings Still*, which contains a summa of his poetics: repetition, waiting, the search for a way to "finish." Man, for all that he may walk, always finds himself in the same place.

Nature, in spite of everything, carries on in its evolution and fixity at the same time.

The perfection and the horror that these insects inspire always make me contemplate just how much things depend on the observer's point of view.

In the end we will discover that, for the natural world, we are the true virus.

In Beckett, the main character, too, abruptly finds himself "outside." He begins to wander in a meadow where has never been before. In vain does he seek to find traces of it in his memory...

Until he comes to a standstill, like our involuntary situation:

Continue or stop?

Proceed or abandon the path?

One way or the other, according to Beckett, the important thing is to finish.



FREMITI FERMI

TIRRING STILL

video 3'20"

2020

RARI NANTES IN GURGITE VASTO

video, 6'43"

2020





RARI NANTES IN GURGITE VASTO

Water is a primary element governed by laws of its own. It may join or separate a person from terra firma, and humankind has long endeavoured (with great effort) to dominate it. In this video, I drew a parallel between man and machine against the natural elements on the basis of a documentary-style narration with almost humorous twists. The illusion that by repeating a mechanical gesture you ca

n stop the erosion of beaches, or by throwing water in to the sea you can stem the splashing, is the same apparent chimera that modern man faces today, in a battle against time while fighting an unknown virus.

The elderly, the first to succumb to the scythe of Covid-19, live through these times with the not uncomplicated necessity of reshaping their lives and their affections, given the impossibility of contact with family members except through multimedial platforms.

In difficult situation that they compare to the picture Virgil presents in his description of the shipwreck brought upon the Trojan fleet of Aeneas by the goddess Juno.

In that circumstance, several companions of the Greek mythological hero found themselves in the sea, alone and dispersed among the waves and the splintered planks of the sunken ships.

RARI NANTES IN GURGITE VASTO

(SWIMMING, ONE HERE AND ONE THERE, IN THE VAST ABYSS)

Is said of those who, following a general period of crisis, have managed to stay afloat and overcome adversity, just as people, struggling today for survival, hope to overcome the infective nature of the virus they must fight in solitude.

RARI NANTES IN GURGITE VASTO

video, 6'43"
2020



I SEGNI DELLA LINGUA

THE SIGNS OF LANGUAGE

A podium for interpreting LIS
Italian Sign Language

Commissioned to create a podium to be used in interpreting LIS (Italian Sign Language). I decided to address the complexity of communication. This complexity is to be found in the role of he or she who stands upon the podium to perform the service of interpreter, an extremely complex undertaking not to be likened to simple translation. LIS interpreting calls for an attentive study of multiple aspects and is a discipline unto itself, mediating between two worlds and embracing body language, facial expression, and movements that involve everything from the torso to the face, for so much is lost if one focuses only on the movement of the hands.

I chose a natural material, wood, because it carries its own story within, transcribed in the grain, a story to be read only by those capable of interpreting its language.

I decided on the round shape to recall the circle as the ideal form to facilitate the comprehension of a visual language, guaranteeing maximum dialogue through maximum vision.

In this case, I asked Mariapia Rizzi to interpret a philosophical text dealing with the complexity of communication, and to do it near the podium so that her movements might leave faint traces that would not suffice to make her meaning fully understood but would leave only the memory of a narration.



In this way the traces of black ink take on the task of completing what the hands alone do not express, in that Sign Language is composed of highly complex and articulate semantic expressivity.

The text I'm referring to is the transcription of a recorded interview with philosopher Gilles Deleuze on the topic of communication and the act of creation. A work of art is not an instrument of communication. A work of art has nothing to do with communication. A work of art literally does not contain even minimal information.

There is instead a fundamental affinity between a work of art and the act of resistance.

This for sure. It has something to do with information and communication insofar as it is an act of resistance. What is this mysterious relationship between a work of art and an act of resistance, if the men who are resisting have neither the time nor perhaps the culture necessary to have so much as a minimal relationship with art?

[Gilles Deleuze, *Che cos'è l'atto di creazione?*, edited by Antonella Moscati, Napoli, Cronopio 2013, pp. 22-23]

I SEGNI DELLA LINGUA

THE SIGNS OF LANGUAGE

Deleuze text, LIS interpreter, wood, black ink
2020

MENO DI MILLE
installation
2018





MENO DI MILLE

LESS THAN A THOUSAND

In collaboration with the social farm *La Mattonaia*, I designed workshops allowing participants with various mental pathologies to create “works” that played upon the commercialization of multiples from the multinational corporation Ikea.

The goal was to deal with the marginalization of stigma showing the faces of the farm as a brand to be used on products made over the course of the year by users, putting them on the market then as works of art in a gallery.

Ikea furniture represented the agricultural world of farming thrown into crisis by the market and in danger of shutting down. For this reason, each piece is put on sale at current market values for the art world and thus returns to the possession of the social organization.

Works were created by the cooperative’s participants and me on wooden and ceramic objects with markers and crayons—techniques unsuited by nature to permanence, intended instead to prompt reflection on the care required by fragile elements if they are to remain intact.

The title refers to the one rule for purchasing: every offer is accepted as long as it is less than one-thousand euros.

MENO DI MILLE

LESS THAN A THOUSAND

chest of drawers, teacups, saffron bulbs, jarred products of the farm, brooches
2018



GSP
video 4'37"
2018





GSP

The work GSP comprises the transformation into sound of three works from the *Casa Masaccio Contemporary Art Collection* and from the rap narration of a critique as performed live by the *Manticore*, a crew of young local rappers. The three works taken into consideration, on three different temporal levels, are Remo Gardeschi's 1959 painting *La Periferia*, Gianni Pettena's *Dialogo Pettena- Arnolfo installation at Palazzo D'Arnolfo*, and Mauro Staccioli's 1996 installation *Corso Italia*, which invaded the main street of the town of San Giovanni Valdarno.

The common denominator uniting these works is the dialogue they created with their locations, the premise I chose to use as a starting point to develop a relationship that went beyond an interpretation that might be offered by an expert in the field.

I asked local young rappers to set to music their own critique of the works as they perceived those artistic projects. The musical base grew directly from the works of the collection, which were transformed by special software into sound and then elaborated by a sound engineer (Alessandro Ielo, JQR Sound).

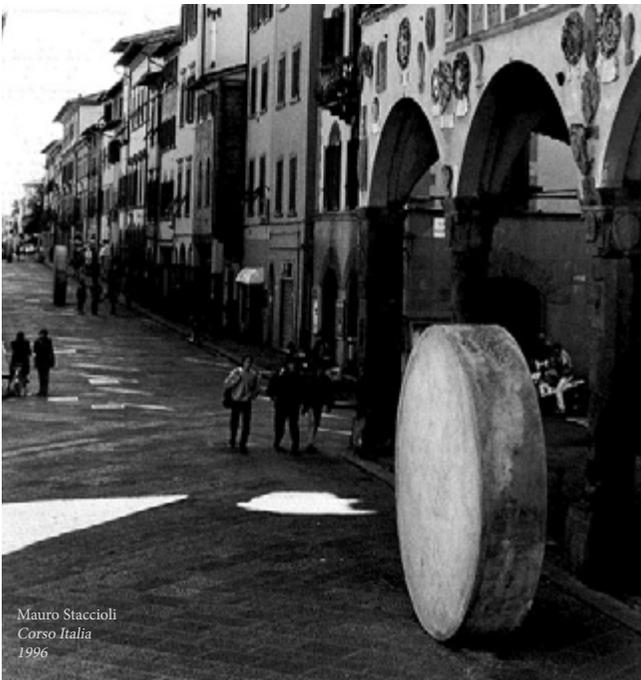


GSP

video 4'37"
2018



Remo Gardeschi
La periferia
1959



Mauro Staccioli
Corso Italia
1996



Gianni Pettina
Dialogo Pettina-Arnolfo
1968



GUIDO LISI

Guido Lisi is a partisan who told me one day how he disguised himself as a woman in order to make his way safely back to the hideout of his companions in the woods.

In 1944, Guido was seventeen years old. Helped by a dispatcher named Mina Biagini, he decided to adopt what might seem a flashy method to remain unseen while crossing the Nazi-Fascist front that controlled San Gimignano. I asked him today to recreate in every detail the figure he minutely described to me, right down to the turban, the earrings, the “flaming red” lipstick, the wedge-heeled shoes... And most of all the handbag containing a pistol and hand grenades. Returning to the same spot in San Gimignano where Guido set off from, we shot a series of photos with great impact in terms of memory.

The life-style photo is shown with a 4-minute soundtrack recording of the partisan retelling this episode.

First Price TU35 EXPANDED, 2017 sezione arti visive, Premio gruppo Faliero Sarti, giuria composta da Fabio Cavallucci, Lorenzo Balbi e Sergio Risaliti,(PO)

Menzione speciale della giuria sezione fotografica Premio Combat 2019, giuria composta da Andrea Bruciati, Daniele De Luigi, Francesca Baboni, Lorenzo Balbi, Matteo Bergamini, Paola Tognon, Stefano Taddei, (LI)

GUIDO LISI

aluminium dibond photo, 165x110 cm, soundtrack 6'41" mp4, headphones
2017





credits foto Ivan D'Alia

Fünfhundertsechzig
installation video, vinyl
2016





Fünfhundertsechzig

According to data from ISTAT (the National Institute of Statistics) there are 161.4 elderly people for every 100 young people in the population of Italy. In the region of Tuscany, this figure rises to 195.4. A meeting point between the two worlds can be found through sonorities that unite the different generations: techno music for teenagers and stories of Partisan resistance for older people.

The work is made up of the production of ten 12-inch vinyl discs entitled Fünfhundertsechzig, (560 in German), which is the number of victims of the massacre in Sant'Anna di Stazzema. The sound component is elaborated by sound engineer/composer (JQR sound).

Each side of the vinyl has a video as well, choreographed by choreographer Pietro Pireddu. The tracks are the results of live recordings of sounds from the agricultural life lived today by a partisan, remixed so as to become electronic dubstep music.

Special mention by the jury of *Combat Award 2017*, made up of Andrea Bruciati, Elio Grazioli, Francesca Baboni, Lorenzo Balbi, Lorenzo Bruni, Stefano Taddei, Walter Guadagnini, (LI)

First Prize TU35, 2016, *Guardare il mondo di oggi e immaginare quello di domani*, based on preferences expressed by Marcella Anglani, Saretto Cincinelli, Vittorio Corsini, Valerio Dehò, Daria Filardo, Ilaria Mariotti, Paolo Parisi, Robert Pettena, Pierluigi Tazzi, Alessandro Vezzosi, (PO)



The singer is replaced by a voice from my personal archive of people retelling their memories from the war: partisans and survivors, fused with the melody of Sette fratelli, a resistance song about the Fratelli Cervi.

I chose to have the A-side performed by three teenagers in the Mausoleum for Costanzo Ciano in Livorno, a Fascist memorial devoid of its original meaning, now become a place of leisure in the music video that accompanies the audio tracks.

A seventy-five-year-old performer re-enacts on the audio track of the vinyl the gestures recalled from his past.



The jacket of the vinyl disc offers historical and anthropological notes for all those eager to gain a deeper understanding of the sounds.



Fünfhundertsechzig
vinal cover
2016

LATO A: FÜNFHUNDERTSECHSIG 5' 05"
LATO B: FÜNFHUNDERTSECHSIG (DRONE REMIX) 11' 57"

A N D I
ARISTEO BIANCOLINI
MORENO COSTA
MAURIZIO DI LELLA
ALESSANDRO ILO
LIA FANTOZZI
GUIDO LISTI
EHILO LUPI
GABRIELE LUPPI
RENATO MASI
MARCELLO MASINI
IGOR MARRUCCI
VITTORIO MEONI
JUAN MONTOYA
ENRICO PIERI
PIETRO PIREDDU
DAMIANO COSMO VONA

FÜNFHUNDERTSECHSIG

FÜNFHUNDERTSECHSIG



MAKTUB .com

IRENE LUPPI

EUROLIT
installazione-performance site specific
2015





EUROLIT

This project is the result of a deep reflection on Europe from a sociopolitical viewpoint, arising from the desire to move past the perhaps naive do-gooder attitude that envisions a union of countries engaged in mutual dialogue beyond their borders and their differing religions, cultures, and traditions.

These concepts have been pushed to surreal extreme consequences in an installation reminiscent of the interior of a pharmacy having as its fulcrum the white and blue Eurolit pill—a composite of scientifically studied tranquilizers and mood stabilizers, with a contribution from the historic Sansoni Pharmacy in San Giovanni Valdarno, in order to eliminate identity-related problems. A single dose is enough to make people European for the rest of their lives, now that they are rid of a sense of identity.

The chosen logo refers to the mythological episode in which Zeus turns himself into a white bull in order to seduce Euepe, from whom the European lineage was subsequently born. The yellow of the cap recalls the stars on the European flag, as does the tone of blue. The slogan of the pharmacological stylistic element is “EUROLIT, to become European!”



The performance was put on with the help of the historic pharmacy of San Giovanni Valdarno, which kindly lent one of its pharmacists to “administer the drug” on the project’s inaugural day and to provide information regarding the proper use of the product. The work was planned during a month-long residency in which various European and non-European artists were involved.

The number of drugs corresponded to the number of Europeans present in Italy on the date of the inauguration, which was 60,665,551 according to an ISTAT estimate (01/01/2015).

EUROLIT
site-specific installation, exhibitors, pharmacy
counter, advertising material, pharmacist,
informational material
2015

short video during the exhibition









IMPRESSIONI

IMPRESSIONS

Clay is a flexible material with the ability to assume many shapes and, therefore, to preserve the impression of an induced memory.

My research is based on collective, historical, and individual memory. During a residency at the Tenuta di Sticciano estate, I involved the citizens of Certaldo and Fiano, asking them to tell old stories from which I then extracted objects that would be most accessible to memory.

Objects serve to visually help memory. The symbolic value of clay as a material is primordial, and is therefore free of the superstructures that might place it in a specific time-frame.

In some ways, it was like forcing a memory into clay as a kind of synecdoche.

At the end of the experience, I decided not to fire the tablets so as to reinforce the concept of “mnemonic responsibility” which must be cultivated, continually double-checked, to maintain the details that otherwise would get lost. I wanted to underline the extreme precariousness of memory through the use of enormous, formidable blocks which, if left exposed to the elements, are in danger of being manipulated and resituated.

Detail of the installation inside the ancient wine cellars of the Tenuta di Sticciano, which we reopened for the occasion.



Within the space there are clay monoliths with the impressions of those objects that once came into contact with this place and that today are the only surviving witnesses. They hold within themselves memories that they retell to me in part through anecdotes of their youth (*Porta aperta bada ladri* video pg 52)

The form is that of bricks that used to be made by hand, there within the estate, thanks to a natural clay pit that I identified through the stories of the older people I met during my residency. They pointed out to me more or less where to look in the woods in order to find the material with which to make my bricks.

Technically then, I decided to use the crude clay without removing its impurities because these, too, are part of the history of the place; the dust, the shells, and the fossils come directly from an era when Certaldo was covered by the sea, roughly 5 million years ago, and they mix with the memories of the figures in my work. Inside the wine cellar where the vats are found, I decided to install a video along the stairs in order to provide viewers with a sensory connotation.

IMPRESSIONI

IMPRESSIONS

12 tiles of crude, unfired clay, 70x90 cm
2015





PORTA APERTA BADA LADRI
video 35'59"
2015







IL PALLINO

PLAYING BALL

The second part of the installation is made up of the projection of the video “Porta aperta, bada ladri” (“The door is open; look out for thieves”) 35’58”, which came about thanks to my interaction with the eldest portion of the population—the same people from whom I had borrowed objects to press into the clay.

At the end of the projection, paper bags are handed out. Each bag contains ten little balls of fired clay in various colors, along with instructions for how to play PALLINO, which is part of an episode that “Il Manetti” retells as a memory.

The gadget-object given out to every viewer is one way to keep alive the memory of a given experience or story, a sort of direct link to easy access, prompting thought.

IL PALLINO

PLAYING BALL

clay balls, paper bag, instructions
2015





LA QUERCIA NERA

THE BLACK OAK

I was asked to interpret the concept of Urban Sprawl in the modern context, when the city center and outskirts fuse, making interpersonal encounters ever more negative.

I reflected on one of the dynamics that used to serve as a direct source of socializing: the accordion. My mother told me how in the past, all it took was for one person in town to own an instrument, and a space transformed instantly into a dance hall.

So I decided to offer the same experience on the inaugural day, unbeknown to passersby who happened to find themselves involved in this moment of communion.

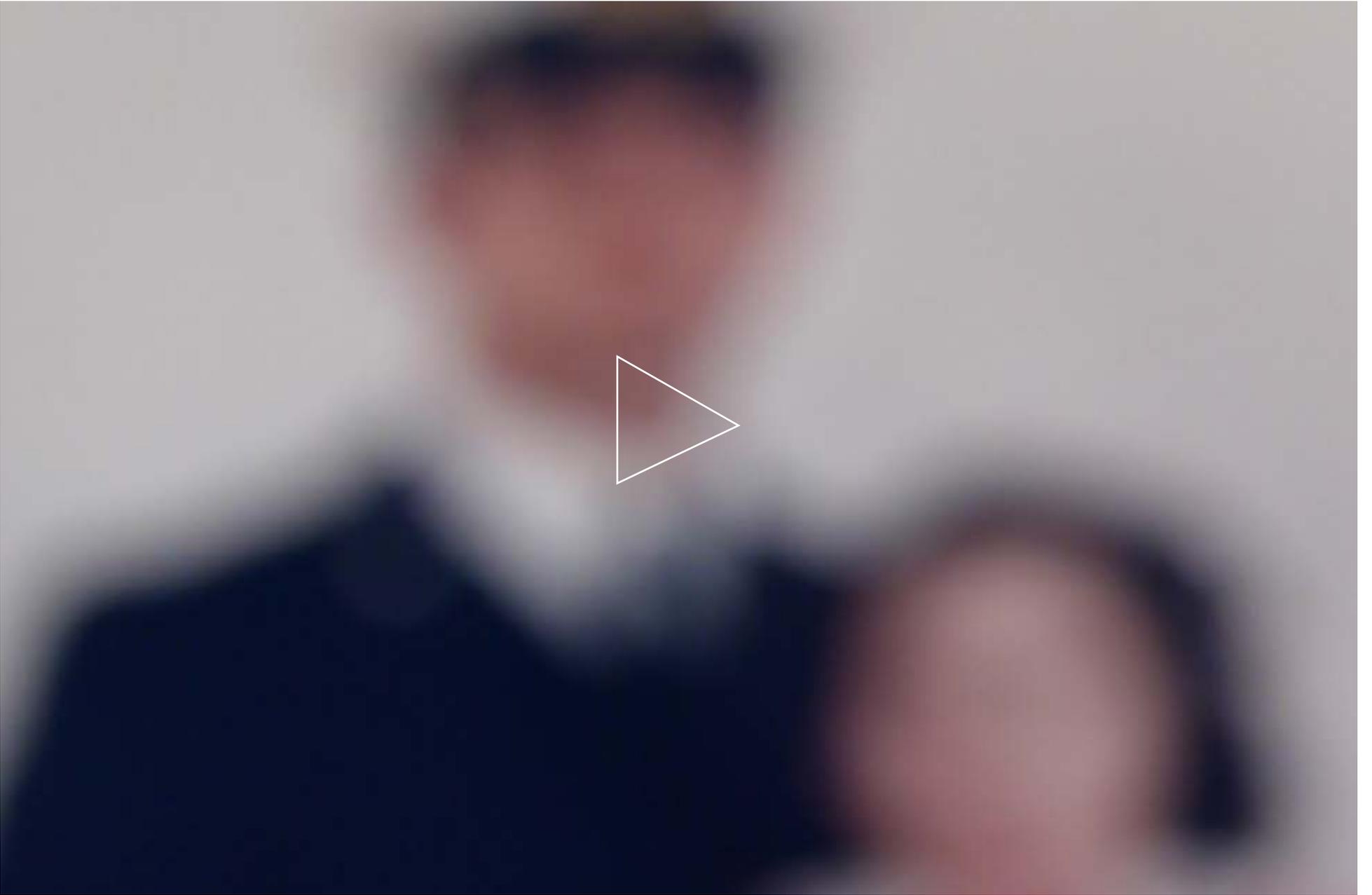
Two street artists took part in the installation: Pamela as accordionist, and Davide as storyteller. The name of the group is *La Quercia Nera*, (the Black Oak) from which the entire performance took its title.

LA QUERCIA NERA

THE BLACK OAK

performance
2015

COME Sé
video 12'42"
2014





**COME SE'
AS THEMSELVES**

This video contains fragments of “family discussions” with Lia, Emilio, and Massimiliano.

The individuals chosen are those who know me less but who contributed in some essential way to my upbringing.

This method of self-portraiture focuses on that which, probably because of distance, is most indicative of me, namely, my family.

I asked several ordinary questions, which nonetheless created considerable discomfort on the part of the speakers.

The video shows places that characterized my childhood and are still part of my present, visually revealing the many evolutions that the personal concept of family has undergone in the course of time.

**COME Sé
AS THEMSELVES
video 12'42”
2014**

SPHENISCUS SINENSIS SINTETICUM
installation
2013





SPHENISCUS SINENSIS SINTETICUM

My work during the *Above Below Ground Residency* with Mark Dion and Amy Yoes was based on the reconstruction of a pseudoscientific history in which the object under consideration might have appeared to be a simple inflatable figure inside an *Antarctic Museum* in Siena.

What sparked my curiosity was a Chinese-made inflatable plastic penguin I had found, within a structure containing scientific discoveries of worldwide interest.

The appearance of the specimen of spheniscidae is realistic, yet the penguin itself belongs to no known species existing in nature.

In my opinion, visual impoverishment results from the broadcast of data over the internet and through the media, providing us with infinite information full of truth and falsehood, which we accept indiscriminately without ever doubting. This process has nullified our perceptive ability with regard to images, and consequently it becomes entirely legitimate for us to come across a penguinesque version of a blow-up doll in a place of scientific research.

I explored the theme in ever greater depth, starting with a study of the 17 species existing within the Animal Kingdom, adding then the discovery of the eighteenth with the scientific name of *Spheniscus Sinensis Sinteticum*, commonly known as the China Penguin (thanks to help from Dr. Silvia Olmastroni). *Spheniscus* concerns the longitude where the China Penguin is found
Sinensis means “of Chinese origin”
Sinteticum, because the material is a petroleum-based synthetic.



I dissected minuscule samples of plastic from the exemplar found within the Antarctic Museum, and had the samples analyzed in various laboratories: under the microscope at the Department of Environmental Science (Dr. Francesca Droghini), under the 3D microscope of the Department of Physical, Earth, and Environment Sciences (Dr. Francesco Boschini, Jacopo Crozzini), and with the University of Siena in fields related to environmental chemistry, cultural heritage, and ecotoxicology (Dr. Cristina Gueranti).

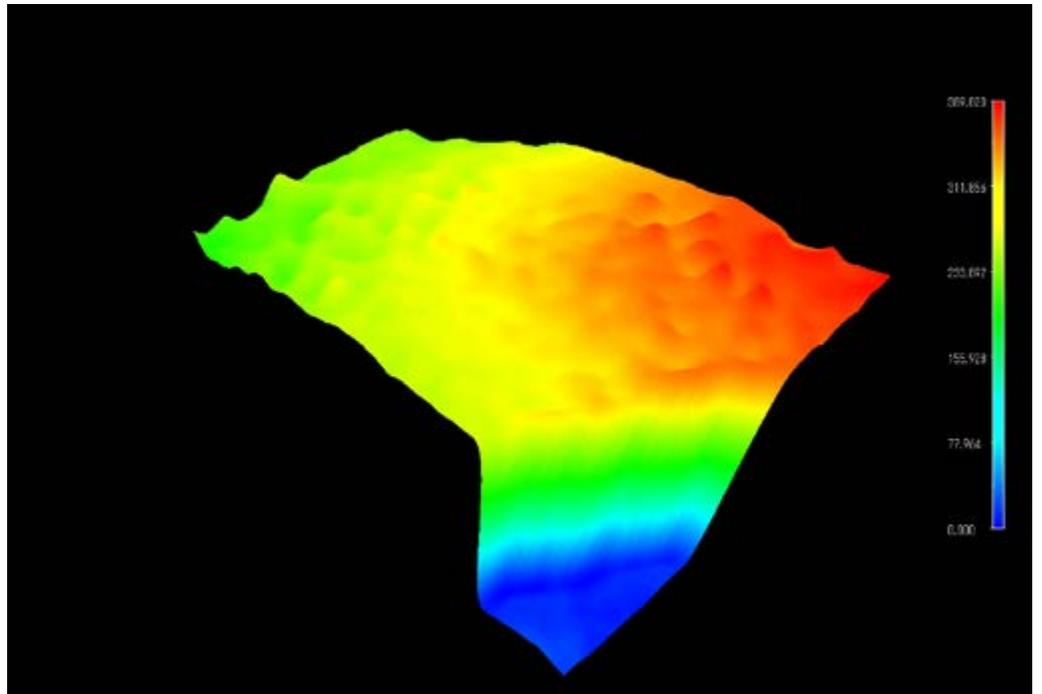
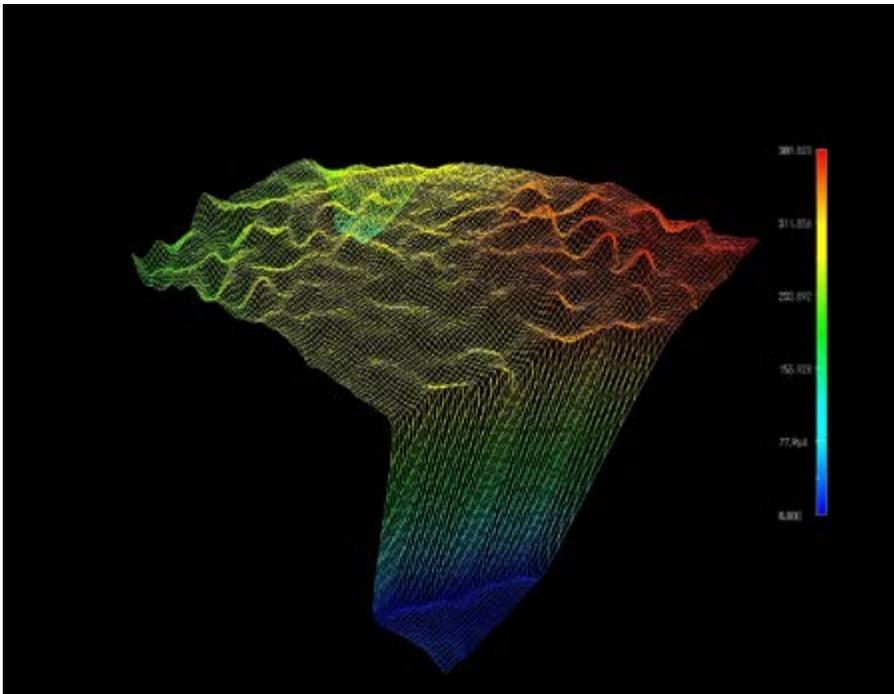
I decided to work with the same means used in scientific research as a creative performance process. The results served to throw light another aspect of contemporary society, which is often unaware of the things by which it is surrounded.

The same superficiality that allows museum visitors to accept the plasticized fetish reappears in the purchase of apparently insignificant, funseeming objects that prove harmful to the environment.

Plastic objects frequently hide illegal trafficking in the world of crime syndicates in China, which resell toxic waste required by law, at least in principle, to receive special disposal. Instead, such toxic waste is often washed with nothing but water and then transformed into objects such as toys for children.

The chart, in this specific case, is like an instruction booklet to undertake the journey of this newest species of penguin, which can then create new links as prompts for further knowledge. In the process of studying and analyzing this Asian penguin, I used photos taken in Antarctica during “my first voyage” in search of this new species, which I did not find, but which I nonetheless succeeded in learning about thanks to the study of the great quantity of plastic found in the waters of the Antarctic, the analysis of which revealed the plastic’s provenance from Asian currents.







Another series of photos the second and more fruitful “voyage” — ultimately to China, where I was able to verify my thesis, photographing the exemplar throughout the country.

As is customary of such expeditions, there is a sketchbook containing various studies drawn during research in the field, and in the end there is a reproduction of the penguin (scale 1:1) on view at the exhibition hosted by the Museum of Natural History of the Accademia dei Fisiocritici in Siena, an institution with a wealth of fossils and taxidermally preserved animals.

The communicative choice to use photographic material reinforced by the credibility of scholarly experts, with regard to both the Antarctic habitat and the study of plastic particles, generates a specific doubt among viewers, thereby closing the circle of my initial thesis regarding mass communication, namely, that when news is cloaked in features borrowed from science and all the reliable authority that science confers, people assume the information to be true. Though doubt may linger as to the veracity of what is presented as fact, ultimately the mixture of reality and fiction creates an objective reality, as long as it appears to have visually realistic proof.



SPHENISCUS SINENSIS SINTETICUM

chart, photo, videos, paper sculpture, scientific documentation, drawings
2013

BOYCOTT
installation, partybag
2013





BOYCOTT

This installation was created by the Boycott collective (Stefano Giuri, Irene Lupi, Matteo Coluccia) on two separate occasions: at Palazzo Medici Riccardi and at San Salvi.

Creating different results, an audio installation was provided in both cases, with sound downloaded from netlabels, thus borrowing a partybag from the world of rave parties, creating an entirely autonomous sound space that was determined by passersby.

Through an exchange of backpacks, the momentary possessor directly decides what music to play by mp3 or cellphone.

BOYCOTT

sound installation, partybag
2013

RED LAKE
video 3'32"
2013





RED LAKE

In a lake that comes into existence only in certain weather conditions when the season proves particularly rainy, called the *Red Lake* because it is found within a disused factory where once iron was mined, we meet a sailor who spent 45 years of his life at sea and who now recreates maneuvers with toy models of boats.

The audio track is made up of original recordings from the *Pilots' Corps of the Port of Livorno*. The model of boats are made by Engineer Sergio Spina.

RED LAKE

videos live audio recording of a radio exchanges from the Pilots' Corps of the Port of Livorno, 3'32" 2013

GADIF
aquatic installation 240 x 170 cm
2013





GADIF

The germinal idea for this installation comes from a memory of when I was a little girl on the beaches of the isle of Elba.

The 1980s were happy years. The economy of excess did not yet prefigure the spectre of crisis, and certain luxuries could be seen, such as the sophisticated waterbikes that sat mostly unused on the beach alongside the lifeguard.

I wanted to take up the idea once more, exploring the playful aspect but now with recycled material, thereby utterly overturning the scene and its significance.

The model of consumerism now becomes an occasion for everyone through an open-source project, a symbol of ecologically aware consumption.

GADIF

aquatic installation, mixed media; natural rods, bicycles, ropes, galvanized steel wire, transparent silicone, screws, wood, plastic bottles

240x170 cm

2013

DIFFUSA FORMAZIONE

video 6'28"

2013





DIFFUSA FORMAZIONE
WIDESPREAD FORMATION

Processes established by human beings are often subverted by Nature.

The subject of this video is a traffic-control sign panel with a changeable message that reads: *Diffusa formazione di ghiaccio fare attenzione*, translate in: *Caution. Widespread formation of ice*.

In this case, however, the strong icy wind interferes with the LED technology, creating a semantic shift. The sign as such becomes illegible and thus loses its main function, opening the way to new interpretation of the input provided by the whims of the LED display.

The images are accompanied by a soundtrack created in post-production, increasing the sense of unfamiliarity.

DIFFUSA FORMAZIONE
WIDESPREAD FORMATION
video 6'28"
2013

TELEFONIA IMMOBILE
video 5'00"
2012





TELEFONIA IMMOBILE
IMMOBILE TELEPHONY

This project is a reflection on communication, which potentially reaches everywhere yet at the same time may have the effect of immobilizing people before a computer screen, blocking them in within the home or, worse still, not allowing them to be part of the front-line face-to-face interaction with the collectivity of other people.

One click is all it takes to join an unlimited array of movements without ever truly taking part.

Thus an elderly man finds himself making a phone call without old-fashioned equipment, immobilized in his position in the ground, apparently without realizing he is buried up to his waist.

TELEFONIA IMMOBILE
IMMOBILE TELEPHONY
video 5'00"
2012

NOBEL EXPLOSION DRESSES
installation
2012





NOBEL EXPLOSION DRESSES

I used documentation found in an old abandoned factory, *SIPE Nobel*, in order to explore an evocative emotion.

The pages of the payroll register for women and men find new form when stitched together as work overalls, in collaboration with a project that was the brainchild of Robert Pettena.

NOBEL EXPLOSION DRESSES
documentation, sewing, fishing line
2012



.....!

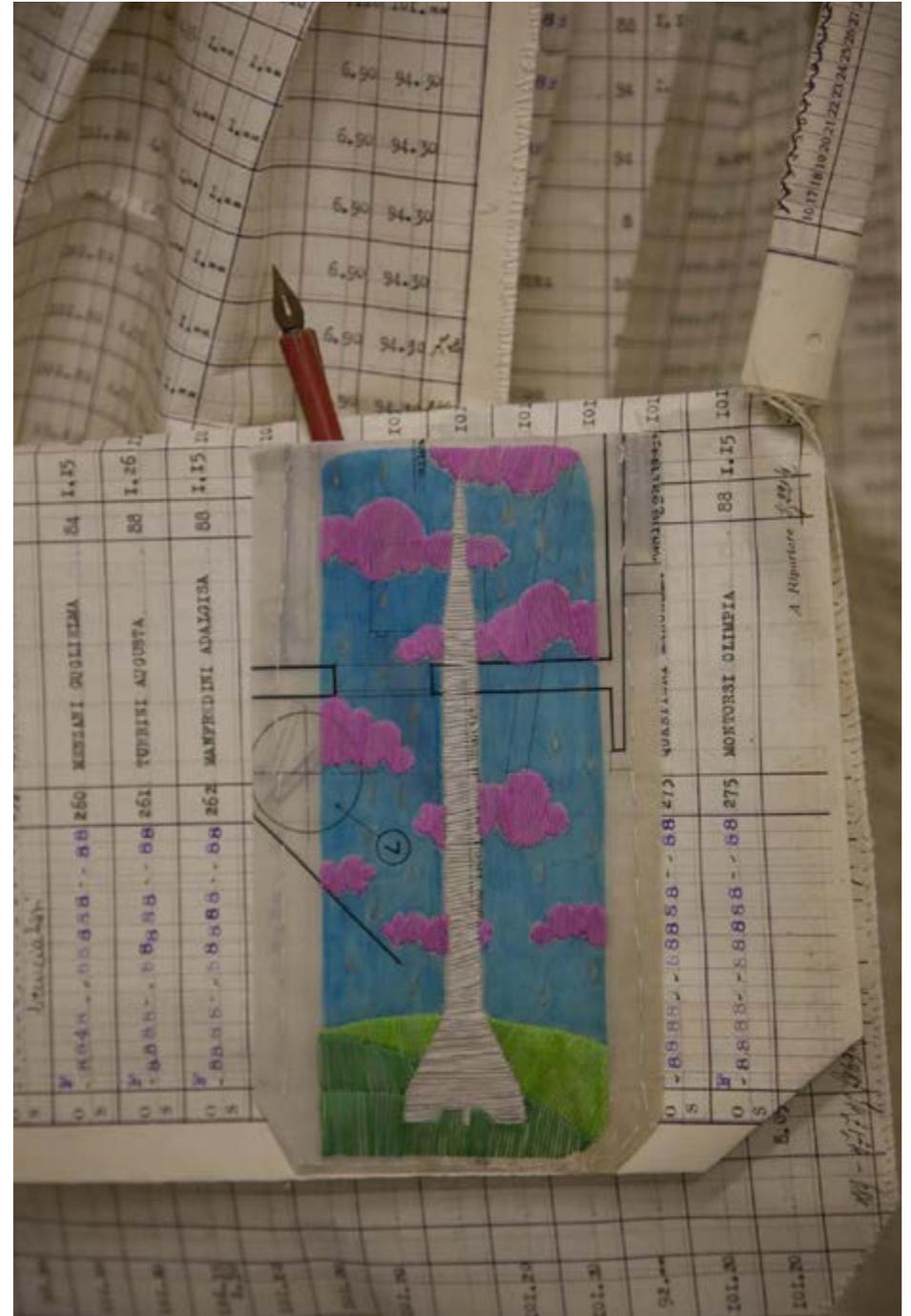
When danger
comes from above,
it's time
to use your

Nobel Explosion & anti-hail rockets



S.I.P.E. NOBEL -

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NEWS FROM NOWHERE
video mute 8'41"
2012





NEWS FROM NOWHERE

The video was conceived to be used by one person at a time who could watch this little cosmos using a crack in the door as a peephole. This manner of presentation creates a period of waiting, which is motivated by the desire to perceive what is concealed beyond the immediately visible.

The microcosm suggests that Utopia, the ideal place, the pleasant island portrayed by Sir Thomas More, is not as remote as one might think.

In this documentary, I filmed the flow of life of a ninety-year-old man, Mario, while he works his land as he has always done since he was a boy.

The viewer comes away with the impression that, today, a certain lifestyle might be only Utopian, but the encounter with people like this teaches how the simplicity of certain moments and the availability of materials is far simpler and more natural than a world based on the economy and on commerce.

NEWS FROM NOWHERE

video mute 8'41"

2012



LE MELE LE PERE, LE MELE LE PERE, BANANE
Installation
2012





LE MELE LE PERE, LE MELE LE PERE, BANANE

APPLES PEARS, APPLES PEARS, BANANAS

I interpret the literal meaning of Suq—the marketplace throughout the Arab world—creating inside an institute of contemporary art a true-to-life fruit and vegetable market, drawing upon the neighborhood market of the district of Florence called Le Cure. *Ciro*, one of the many greengrocers working within the market, is a twenty-five-year-old man originally from Naples.

I worked alongside him every morning for a week. He, in turn, came to the inaugural day, bringing along his produce to the exhibition space of *Ex 3*.

Wasting no time in selling his goods, he created a syncope in that which may be considered art and, consequently, its value within the art market.

The market stall, shown here, is run by the two young men who travel throughout Tuscany, selling their products grown in keeping with Steiner's biodynamic approach to agriculture, cultivating traditional grains and natural products.

The hand gesture exemplifies *Ciro* as he utters the slogan from which the entire installation takes its name: *Apples pears, apples pears, bananas*.

LE MELE LE PERE, LE MELE LE PERE, BANANE

APPLES PEARS, APPLES PEARS, BANANAS

this chant is crucial in attracting customers, making all the difference when the stand is surrounded by other vendors competing in the same marketplace 4x4 m. market stand installation, fruit, vegetables, wooden crates, plastic awning, bread, natural products, steel supports, vendors, medicinal herbs
2012

SPICH INGLISCH
video 6'34"
2012





SPICH INGLISCH
SPEEK EENGLEESH

A man and a woman with an elementary-school education (he completed fifth grade, she third grade) find themselves faced with a test in English, the global language of a competitive world.

True communication comes across in the dance of the fingers that trace that words while reading.

SPICH INGLISCH
video 6'34"
2012



RITRATTI CADUCHI

CRUMBLING PORTRAITS

This installation was created on the walls, imperfect yet rich in history, of the Casa Masaccio in San Giovanni Valdarno, where the faces seem to emerge from the texture of the plaster itself.

Portrayed are the four faces of men and women seventy-four, eighty-five, ninety, and one-hundred-and-three years old.

The sense of crumbling is due to the material I used in making the portraits: paper packing-tape.

Because of the humidity and the passage of the corridor, the substance of the portraits is destined to come away from the wall and crumble, creating a rough depiction of the facial features that will inevitably disintegrate over the course of the exhibition.

The overall effect is that the entire structure of the building is growing lighter: the gradual, alienating disappearance of the faces “drawn” with adhesive packing tape almost seems to be the projection of a painting of the video contained within frames, as “broadcast” in the adjacent rooms.

RITRATTI CADUCHI

CRUMBLING PORTRAITS

drawing on walls with paper packing-tape, 20x20cm
2012

HO UN SASSOLINO NELLA SCARPA
video 5'15"
2011





HO UN SASSOLINO NELLA SCARPA
I HAVE A PEBBLE IN MY SHOE

This video came about thanks to a collaboration with my father, as the prototype of a generation born without telecommunications, a generation that lived unaware of technological evolution.

He is confronted with a commonly used object within easy reach of everyone: an MP3 player. The instant he comes in contact with the object he learns of its existence and its function; I limit myself to filming and documenting his reaction.

At first the object as such is held in hand with near suspicion; then, possibly because the choice of a song by Natalino Otto reminds him of his youth, awkwardness is overcome. Feeling increasingly at ease, my father ends up singing along.

HO UN SASSOLINO NELLA SCARPA

I HAVE A PEBBLE IN MY SHOE

video 5'15"
2011

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