



# EMANUELA MARASSI

Emanuela Marassi (born in 1937, Muggia IT) developed her artistic skills under the guidance of August Cernigoj, an important figure in Slovenian Constructivism. She has been holding exhibitions in Italy and abroad since the end of the '60s, first working with applied arts (Vienna Marquetry School) then with painting, collage and with the contemporary experimentation of unusual materials such as copper and embroidery. She has also dedicated herself to big installations and video art.

Marassi founded the female artist groups Marebagroup (1974) with the Australian artist Barbara Strathdee and the Austrian artist Renate Bertlmann.

Detecting the language of symbols, she has developed various thematic series that she has elaborated and integrated again over the years. Among these, one of the most important is The Knight, shown at the Palazzo dei Diamanti in Ferrara in 1998, then exhibited in 1999 in Perugia at the Rocca Paolina, and later re-composed in 2009 at the Meštrovic Temple in Zagreb. Another great thematic theme dealt with by the artist with works, performances and videos concerns the rite of marriage and its fragility. See for example the series Fragile!, where Marassi has also recollected her guiding theme of her 70's performances. This period was devoted by the artist to the feminist protest (La donna è un S- Oggetto kitsch?, 1978).

The project Beauty, central in the exhibition at the Revoltella Museum of Trieste in 2007, curated by Gillo Dorfles, and in the exhibition Echo and Narcissus at the Studio Tommaseo, again in Trieste in the same year, centred with irony on the old theme of Vanitas, already mentioned by Marassi in the work Casanova, shown at the Ludwig Museum in Budapest, 1999.

## **Gandy gallery**

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[www.gandy-gallery.com](http://www.gandy-gallery.com)



# Soft Diaries 1978-81

Exhibition: 21.05 - 30.07.2021

Another main aspect of Emanuela Marassi's work is the declared feminine matrix, that is to say, the awareness of a clear identity, of a history made of silence, fatigue, injustice: ghosts from a faraway past, burning debris, suffered historical bonds, recalling of insecurities and desires that cannot be confessed. For example, the use of lace and tulle together with the "expansion " of the colour pink, all are reasons which lead in this direction within this key to interpretation.

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For Emanuela Marassi thread, lace, tulle became a soft and variable perimeter within this poetics of reference, a second skin generated by space, a sensual matter and a sexual container. From the initial delicacy of these weaves, the author replied with cautious formal geometries and clear surfaces.

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Finally, the art of Emanuela Marassi, in her surprising ideological lightness, implies, in reality, a complex thought, a thought that lights up emotions, shows symbolic virtuosities, tickles curiosities, and awakens aesthetic feelings. This beyond every request of an individual consciousness, as, according to Michel Maffesoli, "it is necessary healing life" and this what is required to the medicaments of the aesthetic experience as, like even children know, real life is elsewhere.

By Roberto Vidali: extracts from his text I'd like to be, in Gillo Dorfles (ed.), Beauty, Museo Revoltella/Comunicarte Edizioni, Trieste, 2007.



I use female narration. It is in my nature to work on the evolution of my research themes in this way. New ideas "rush in" in exhibitions: each exhibition is for me a discovery of a complex world that I have to exhaust, and materials are fundamental: I have created works with different materials, contrary to each other, perhaps even hostile, which I have always loved to experiment with, as my master Augusto Černigoj taught me to do, having in turn learned the method of the Bauhaus school. Wood, copper, tulle, paper, iron, felt, glass present themselves at those precise times when heart and mind demand it. I imagine and discover what the material can give me and by bending it to my own ends I discover myself. Recently, it was with cellophane that I tackled a line from Sappho at Studio Tormaseo that had struck me: "you who have no death". It is a uni- verse, a poetic verse that is univocal: unidirectional and universal.

I have always intentionally exploited the feminine; I don't hide in it, in fact I could say that I proudly seek out what is most feminine to work with (from the powerful imagery of pink, to the conscious meaning of sweetness). Curating an exhibition of my Newspapers, Gillo Dorfles defined those works as "feminine", but he was especially interested in noting their close linguistic relationship with the work of Cy Twombly. In this sense, I believe, the irony and lightness of the feminine always have potential and power. Society has changed a lot and I do not find myself in today's 'feminism', although I do not deny the period of militancy and that struggle that nourished me. Unfortunately, women have not understood the weapons they had in their hands, and that they still have.

Of these weapons, the one I certainly prefer is the female form that irony takes - you can go beyond surviving; it can be a beautiful way of life.

In many fields this irony is a noble and wise weapon, which is mediating and pacifying.

Emanuela Marassi, 2021



EMANUELA MARASSI

**untitled, from the series GIORNALI (journals), 1978**, rice paper, tulle, envelope and thread, 75x100 cm (frame 91x118 cm)

**untitled (Journal 3), from the series GIORNALI (journals), 1978**, rice paper, tulle and thread, 70,5x103 cm (frame 90,3x118,8 cm)

**untitled, from the series GIORNALI (journals), 1978**, rice paper, tulle, letters and thread, 71,5x98 cm (frame 91x118 cm)

courtesy of the artist and Gandy gallery





EMANUELA MARASSI

**untitled, from the series GIORNALI (journals), 1978**, tulle and thread, 88x72 cm (frame 102x88 cm)

**untitled, from the series GIORNALI (journals), 1978**, rice paper, tulle, feather, silkscreen prints and thread, 75x98 cm (fr. 91x118 cm)  
courtesy of the artist and Gandy gallery





EMANUELA MARASSI

**untitled, from the series *GIORNALI (journals)*, 1978**, rice paper and thread, 62x94 (frame 81x110 cm)

courtesy of the artist and Gandy gallery







EMANUELA MARASSI

**Poesia (poem), from the series LETTERE (letters), 1978**, paper, tulle and thread, 25x37 cm (frame 38x50 cm)  
courtesy of the artist and Gandy gallery





EMANUELA MARASSI

**untitled, from the series LETTERE (letters), 1978**, tulle, thread, paper and envelope, 16,5x16,5 cm (frame 33 x 33 cm)

**untitled, from the series LETTERE (letters), 1978**, tulle, thread, paper and envelope, 16,5x16,5 cm (frame 33 x 33 cm)

**untitled, from the series LETTERE (letters), 1978**, tulle, thread, paper and envelope, 16,5x16,5 cm (frame 33 x 33 cm)

**untitled, from the series LETTERE (letters), 1978**, cardboard, tulle, ribbon, envelope and thread, 23,5x20 cm (frame 45x37 cm)

**Lettera rosa (pink letter), from the series LETTERE (letters), 1978**, tulle and thread on paper, 28,5x19,5 cm (frame 45x37 cm)

courtesy of the artist and Gandy gallery







EMANUELA MARASSI

**Trittico (triptych), from the series RACCONTI (tales), 1978**, rice paper, tulle, silkscreen print and thread, 68,5x137,5 cm (frame 85x158 cm)

**Arazzo (tapestry), from the series RACCONTI (tales), 1981**, tulle and thread, 78x50 cm (frame 95x67 cm)  
courtesy of the artist and Gandy gallery





EMANUELA MARASSI

**untitled (Rauschenberg), from the series GIORNALI (journals), 1978,**

rice paper, tulle, ribbon and thread, 69x89 cm (frame 91x118 cm)

courtesy of the artist and Gandy gallery

