



EMANUELA MARASSI

Gandy
Gallery

BIOGRAPHY

Emanuela Marassi, born in 1937 in Muggia, lives and works in Trieste. 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.

WORKS PRESENTED AT THE FAIR

"It may not be true in everything a man believes to be true (for he may err) but in everything he says, he must be truthful." KANT

I adopt an absolutely feminine technique and material for this work. In my works of recent years, the ideology from which I do not want to and cannot detach myself is evident. I am therefore subjected to its inevitable influences and my creative freedom is partly denied me, but to the benefit of my truthfulness.

Emanuela Marassi

from the catalogue of the group exhibition Multiplication Tommaseo Art Gallery, Trieste, 1976



EMANUELA MARASSI

Untitled, from the series GIORNALI (journals), 1978

rice paper, tulle, envelope and thread, 75x100 cm (frame 91x118 cm)

Courtesy the artist and Gandy gallery.

WORKS PRESENTED AT THE FAIR



EMANUELA MARASSI

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

Courtesy the artist and Gandy gallery.

WORKS PRESENTED AT THE FAIR



EMANUELA MARASSI

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

Courtesy the artist and Gandy gallery.

WORKS PRESENTED AT THE FAIR



EMANUELA MARASSI

untitled, from the series GIORNALI (journals), 1978

rice paper, tulle, feather, silkscreen prints and thread, 75x98 cm (frame 91x118 cm),

Courtesy the artist and Gandy gallery.

WORKS PRESENTED AT THE FAIR



EMANUELA MARASSI

untitled, from the series GIORNALI (journals), 1978

rice paper, tulle, feather, silkscreen prints and thread, 75x98 cm (frame 91x118 cm),

Courtesy the artist and Gandy gallery.

WORKS PRESENTED AT THE FAIR



EMANUELA MARASSI

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

Courtesy the artist and Gandy gallery.

WORKS PRESENTED AT THE FAIR



EMANUELA MARASSI

Giornale, 1978

rice paper, tulle and thread, 60x85 cm

Courtesy the artist and Gandy gallery.

WORKS PRESENTED AT THE FAIR



EMANUELA MARASSI

Giornale murale, 1977

rice paper, sewn thread, ribbon, beads, 150 cm (+ cm 40 fall ribbons) x 200 cm

courtesy Studio Tommaseo and Gandy Gallery

My first "written and sewn" works date back to 1976.

In 1977 I produced short stories, poems and the first journals, including the "Wall Diary", born from a childhood memory, in the villages where we were displaced, newspapers did not arrive, some had radios, and when they received news, they wrote it on pieces of paper and pasted it on the street wall... usually bad news, often with a list of mourning..... I was very young, but I dreamed of that wall, painted pink with flowers and good news.

Emanuela Marassi

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EMANUELA MARASSI

EXHIBITION

SOFT DIARIES 1978-81

Exhibition, Gandy gallery, Bratislava

May 12, 2021 - July 30, 2021



Exhibition view

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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.

...

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.

...

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 virtuositities, 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

CV

Born in 1937 in Muggia.
Lives and works in Trieste.

Solo Exhibitions

1966

Sala Comunale, Trieste

1969

Sala Comunale, Trieste

1971

Galleria Comunale d'Arte Lo Squero, Muggia

1974

Galleria Tommaseo, Trieste

1975

Galleria Soligo, Roma (Marebagroup)

Studio Pozzan, Vicenza (Marebagroup) Biblioteca Comunale, Montecchio Maggiore (Marebagroup)

1976

Galleria Acquario, Mestre Galleria Tommaseo, Trieste

1978

La donna è un S-Oggetto kitsch?, L'Officina, Trieste (performance)

Ipotesi, L'Officina, Trieste (performance)

Il filo d'Arianna, Ottaviano, Napoli (performance) Racconto, Galleria Tommaseo, Trieste

1979

Galleria Il Chiodo, Mantova

Rosa profondo. Androgino: Ginandro

Galleria Quadrangoloarte, Conegliano,

e Galleria Tommaseo, Trieste (con Elio Marchegiani) Le Vesti dell'Anima, Galleria Plurima, Udine

1980

Rosa profondo. Androgino: Ginandro,

Università di Bergamo (con Elio Marchegiani) Ri-affiorare/Ri-confezionare, Galleria Arte Centro, Milano, e

Galerie im Griechenbeisl, Vienna, Austria

Aurora Musis Amica, Galleria Pellegrino-Palazzo Bentivoglio, Bologna

1981

Il Cavaliere, Palazzo dei Diamanti, Ferrara e Galleria Tommaseo, Trieste

1982

I bozzetti di Avgust Černigoj, Galleria Tommaseo, Trieste

1983

Galleria Tommaseo, Trieste

1984

Uno fa da rosaio, altri da rubarose Galleria Centrosei, Bari

1985

Studio Tommaseo, Trieste

1990

Amatevi, Studio Tommaseo, Trieste e Galleria Comunale d'Arte, Muggia

1992

Opere 1967-1992, Rocca Paolina, Perugia e Studio Tommaseo, Trieste

1994

Art sweet art

Galleria Il Ventaglio, Udine 1995

Art sweet art, Studio Tommaseo, Trieste e Studio Delise, Portogruaro

2001

Sweet Suite

Studio Tommaseo, Trieste 2003

Fragile!, Chiesa di San Samuele, Venezia (performance)

2007

Echo e Narciso, Studio Tommaseo, Trieste Beauty, Museo Revoltella, Trieste

2013

RameMare, Museo d'Arte Moderna Ugo Carà, Muggia

2014

Special Details for L., Spazio Juliet, Trieste

2018

TU, tu che..., Studio Tommaseo, Trieste

2021

Soft Diaries 1978-81, Gandy Gallery, Bratislava, Slovacchia

2022

cronache rosa, Muggia, Italy

Group Exhibitions**1964**

Prima Mostra Nazionale dell'Artigianato, Villa Comunale Ormond, Sanremo

1969

Internationales Jugend-Festspieltreffen, Bayreuth, Germania

Mostra d'arte fantastica, "Festival di fantascienza", Castello di S. Giusto, Trieste

1970

Jugoslavia 1970, Galleria Nazionale, Koper e Moderna Galerija, Ljubljana, Jugoslavia

1971

Jugoslavia 1970, Galleria Nazionale, Maribor, Jugoslavia

1972

Jugoslavia 1970, Galleria Nazionale, Zagreb e Galleria Nazionale, Beograd, Jugoslavia XI Mostra del Paesaggio della Regione, Palazzo Costanzi, Trieste

1975

Der Mythos der Frau, Palais Paiffy, Vienna, Austria Femministe, La Cappella Underground, Trieste

1976

Moltiplicazione, Galleria Tommaseo, Trieste

1977

Moltiplicazione, International Kunstmesse, Vienna, Austria, e Galleria Plurima, Udine

ArteFiera, Bologna

1978

ArteFiera, Bologna

1979

Aspetti dell'arte contemporanea, Maiano del Friuli ArteFiera, Bologna

1980

Galleria Tommaseo, Trieste

1981

Area Punto, Fondazione Bevilacqua La Masa, Venezia Mantova, Mantova, Palazzo Comunale, Mantova

1982

Arte all'Aria, Ospedale Vecchio, Udine ExpoArte, Bari
Il Cavaliere, Dongione Porta Udine, Palmanova

1983

Liber/azioni due. Donna, Arte, Territorio, Centro direzionale Zanussi, Pordenone
Dieci anni, Galleria Tommaseo, Trieste

1984

Figure dallo sfondo, Padiglione d'arte contemporanea, Ferrara
ExpoArte, Bari

1985

Il tempo rubato, Ente Fiera Udine Esposizioni, Udine Casa Veneta, Muggia
Argomento cornuto, Studio Tommaseo, Trieste

1986

Artisti in musica, Galleria Regionale d'arte contemporanea Spazzapan, Gradisca d'Isonzo, e Galleria
Sagittaria, Pordenone

1987

Il bosco di Arianna, Fondazione Bevilacqua La Masa, Venezia
Strumenti di pace, Studio Tommaseo,

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na podporu
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