



— #2021 —

CIRIACA+ERRE
PORTFOLIO

www.ciriacaerre.com



“I look at the human microcosm as a macrocosm’s paradox,
where everything is connected, ‘All is One’. ”

CIRIACA+ERRE



b.1973, Matera, Italy

I live and work between London and Lugano.

Growing up in one of the oldest cities in the world, Matera, led me to investigate Human evolution and his impact on our planet. At the age of 17, I started traveling in India. I changed different cities and countries.

My works are dealing with Ecofeminism, Anthropocene, rituals, human behavior, transcending the threshold between life and art. It takes the form of installations, virtual reality, sculptures, videos, paintings, photographs, and interventions in public spaces.

I'm drawn to the suspension and fractals. My "Suspended identities" refers to the "heterotopias" theorized by the philosopher M. Foucault.

Exploring this concept, I pushed myself searching remote African villages, where the women, condemned as witches, are segregated. I filmed Buddhist monks in an advanced treatment prison to highlight connections about human rights. I interviewed for almost 12 hours a psychotherapist who became a patient, to name a few examples.

My life, as my practice, is inextricably linked to Nature and his primordial aspect. My holistic view emerges in my last sculptures and watercolors too. I started using my food, blood, earth, rust as color and natural materials. This path throws a voluntary simplicity is also evident in my earliest performanc-

es. Like when I was silent for over 336 hours, or when in silence and fast, inside a 120 sq.m black cube, I gave away over five hundred of my personal and valuable belongings.

As an artist, I am the observer that becomes observed in a journey of consciousness where I learn by unlearning.

Awards and accolades, among which: Mostyn Visual Arts Centre / Wales (UK) (2015), special mention / Premio Terna (2010), finalist / Premio Cairo (2001).

Her works have been displayed in different museums and galleries as Mostyn Visual Arts Centre / Wales- UK (2015), Buchmann galerie/Lugano (2014) Tibetan Pavilion, parallel event at the 55° Venice Biennale / Venice (2013). MAMM - Multimedia Art Museum / Moscow (2012), Museo Macro Testaccio / Rome (2012), Permanente Museum / Milan (2012) International photo Festival, Musei Civici /Reggio Emilia (2012), Palazzo Collicola / Spoleto (2011), Palazzo Bagatti Valsecchi / Milan (2010), Stelline foundation (2005)/ Milan, Italian Cultural Institute / Berlin (2005).

Her performances animated international artistic spaces Mama's theatre / New York (2011), Italian Cultural Institute / Los Angeles (2011), Palazzo Reale / Milan (2010).

SELECTED WORKS:
INSTALLATIONS
AND PERFORMANCES



'Suspended Chatharsis' Ciriaca+Erre 2015-2020,
installation view rendering , Bally Foundation's collection .

SUSPENDED CATHARSIS

Ciriaca+Erre 2014-2020,
video 360°/installation, Di-
mension determined by the
space, painting acrylic and
resin on canvas
cm 200x200,black circular
sensorial carpet Ø 180 cm,
idropol 360; Oculus quest,
video 360° virtual reality,
Bally Foundation's collection.

Installation commissioned by the Bally Foundation as a reward for winning the 11th prize of Bally Artist of the Year.

The installation consists of a 200x200 cm painting, a 180 cm diameter of circular sensory carpet and an oculus quest with 360-degree virtual reality experience.

The spectator will walk barefoot on the sensory carpet, looking at the painting and then will wear the oculus go.

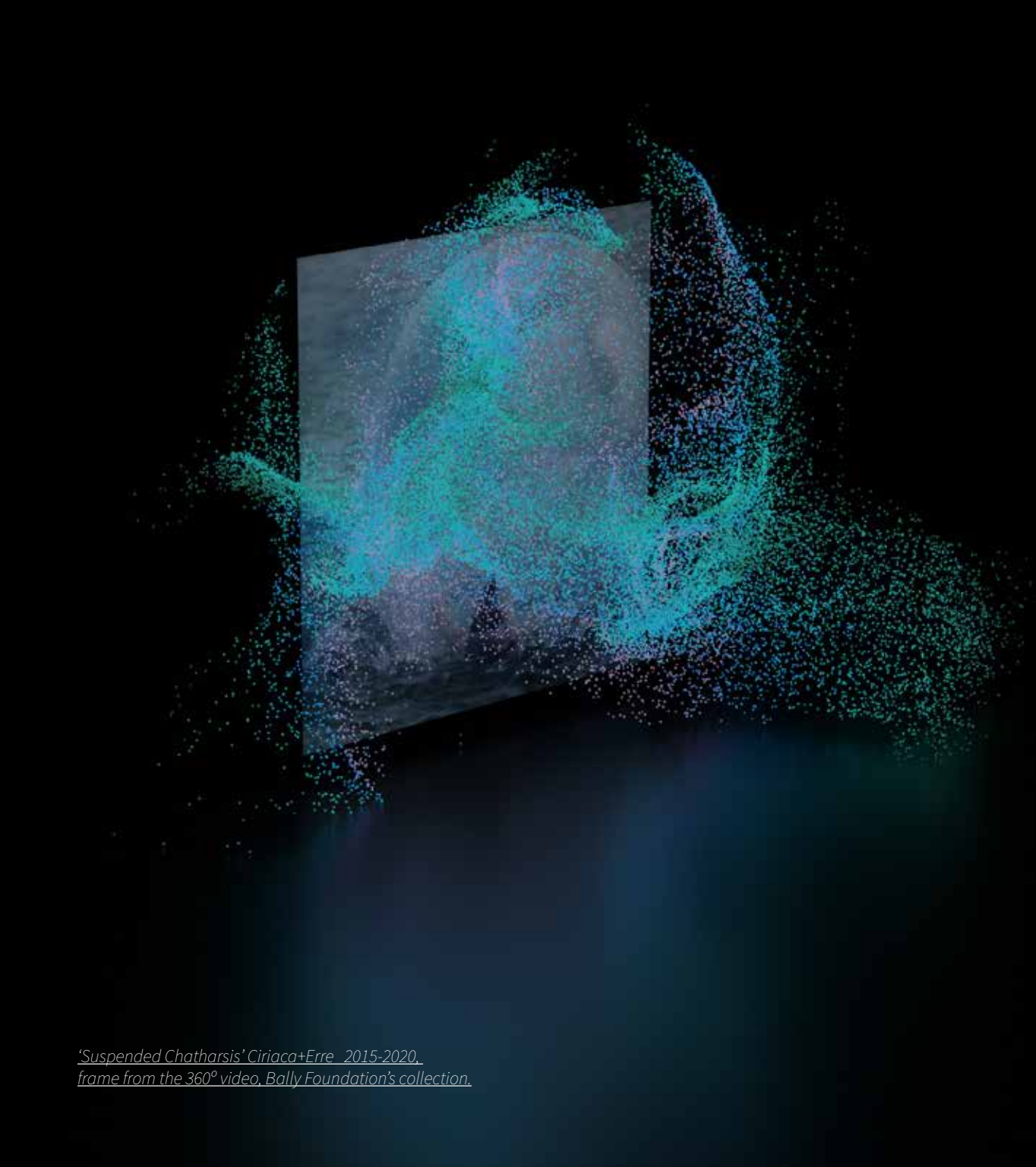
After putting the glasses on, he will find himself on a virtual sensory carpet that comes to life, in front of him



the
 virtu-
 al paint-
 ing.

After a few seconds, he starts an experience that will lead him to crash into the artwork, and then he will live the experience of the man in the painting. He will be floating into the water in a giant plastic sphere.

This kind of lucid dream want to also reflect on the



*'Suspended Chatharsis' Ciriaca+Erre 2015-2020.
frame from the 360° video, Bally Foundation's collection.*



*'Suspended Chatharsis' Ciriaca+Erre 2015-2020.
Installation's view rendering, Bally Foundation's collection.*



'What about herstory', Ciriaca+Erre, 2019,
urban installation, curated by Paola Ugolini, site specific dimension,
installation view, lakeside Lugano, CH.

WHAT ABOUT HERSTORY?

*CIRIACA+ERRE -2019 curated by Paola Ugolini
large scale-urban installation in Lugano(CH)*

On the occasion of the 50th anniversary of women's suffrage in Ticino, artist Ciriaca + Erre intervenes with a new large-scale artistic project carried out under the patronage of the Municipality of Lugano, the equal opportunity advisory commission, realized thanks to the support of Poincaré.

The urban installation, which involves the entire city, consists of a series of posters, whose images deal with the theme of the evolution of the female identity to commemorate a very significant historical and social date: the 19th of October, 1969. On this date, and for the first time in the area of Ticino, women have been granted the right to vote, two years earlier than the Swiss Confederation.

The title of the urban installation "What About Herstory?" contrasts with the masculine use of the word History, a sequence of actions and glorious events performed by men where the role of women is completely omitted. To reflect on this and on the hard-won rights of women, the artist has created a series of advertising posters taken from still frames of two of her video works: Suspended Women (2016) and Suspended Witches (2017). The archive images of the suffragette struggles alternate

with misogynist advertising campaigns from the 1950s as well as contemporary images of African women who continue to be persecuted as witches and exiled from their villages (as personally documented by the artist), and other evocative images. The witches' theme relates deeply to Switzerland history, Switzerland being the last country to sentence a woman to death in 1792 with the accusation of witchcraft and the first government in the world to rehabilitate it in 2008 by recognizing it as a "judicial murder".

Quoting the project's curator, Paola Ugolini's introduction: "In a world where smoothness and pleasantness have become the hallmark of our time, just think of the I-phone screens evenness, and the culture of 'likes' imposed by the new digital society in social relations, Ciriaca + Erre's billboards restore dignity and integrity to sight. Art must provoke a shock to provide the public with the opportunity to go beyond appearances and question the current status quo. The showreel of images selected by the artist can hopefully serve to this purpose: to shake public opinion and inspire a necessary, overdue change in attitude and form towards women everywhere in the world".



'What about herstory', Ciriaca+Erre, 2019,
urban installation, curated by Paola Ugolini, site specific dimension,
installation view, lakeside Lugano, CH.

WHAT ABOUT HERSTORY
Ciriaca+Erre 2019
curated by Paola Ugolini

Large-scale artistic project carried out under the patronage of the Municipality of Lugano, the equal opportunity advisory commission, realized thanks to the support of Poincaré,



'What about herstory', Ciriaca+Erre, 2019,
urban installation, curated by Paola Ugolini, site specific dimension,
installation view, lakeside Lugano, CH.



'What about herstory', Ciriaca+Erre, 2019,
urban installation, curated by Paola Ugolini, site specific dimension,
installation view by night, railway station Lugano, CH, ph. Antonio Maniscalco.



'What about herstory', Ciriaca+Erre ,2019,
urban installation_ curated by Paola Ugolini, site specific dimension.
installation view by night, lakeside Lugano,CH.



WHAT ABOUT HERSTORY
 Ciriaca+Erre 2019
 curated by Paola Ugolini.

on this page installation view by
 night at bus shelter design by Botta,
 Lugano, ph. Antonio Maniscalco.



CHATHARSIS

Ciriaca+Erre, 2010– 2019

Installation ambiental dimension, acrylic and resin painting on canvas 200x200cm, video projector, projection on 200x200cm, expanded poliprolipene carpet, noise-cancelling headphones.

Ciriaca+Erre won the 11th edition of the Bally Artist Competition on the theme “the extra-geographic world”.

The Bally's foundation decided to honour Ciriaca+Erre on account of her work exploring the complexity of mankind and the depth with which she tackled a variety of issues in the common interest, such as identity, human rights and the role of artists in modern-day society.

Her questioning the Anthropocene era can be seen in the winning work, Catharsis. Created between 2010 and 2019, it consists of a black cube measuring nine cubic metres, within which specta-

tors are exposed to a truly immersive experience. Inside, one of the walls features a painting in acrylic and resin, while on the opposite wall is a mirror projection of the various stages of creation of the same image, in photographic form and with a time delay.

The idea is to create a metaphor for our world in which people are always searching for their own individuality. The work also interacts with the parallel universe of the internet, a place of borderless human geography, using an algorithm that provokes the partial movement of the projected photographic image.

“Chatharsis”, Ciriaca+Erre 2010–2019.
installation view during the Bally Art award ceremony. Museo d'arte della
Svizzera italiana (MASI) LAC, Lugano, CH, Lugano, ph. Egle Berruti, courtesy
Bally Fondation.



*"Chatharsis", Ciriaco+Erre 2010-2019.
installation view rendering for the Bally Art award ceremony Museo d'arte della Svizzera italiana (MASI) LAC, Lugano, CH, artist courtesy*



Suspended Balance, Ciriaca+Erre, 2015, installation's view, Milano

SUSPENDED BALANCE

Ciriaca+Erre 2015, urban installation, Milan (IT)

18th century sacred wooden spoon, half-century Bonsai tree resin, cement, glass, interactive Q-code with visual elements and audio.

On the occasion of the World Exposition in Milan, Ciriaca+Erre transforms a shop window in the fashion district into “Con-temporary Art”, with the support of Poincaré Investment Ltd for Con-TemporaryArt and under the patronage of the Swiss Chamber for Commerce and the Swiss Cultural Institute.

The work is a simple yet disarming consideration of how the human idea of nourishment turns the natural planet upside down. A seventeenth-century sacred wooden label and a half-century Bonsai tree are joined by an invisible thread to suggest the idea of interdependence between man and nature. This delicate balance, in the last century, significantly compromises the order that regulates life on earth by relating the responsibility of humans to their interaction with the biosphere.

The strength of the project also lies in the choice of location: an internally-lit showcase with no access for the public, a surreal space, white, without corners, made of light and switched on 24 hours a

day every day, made with an innovative and ecological painting that refracts light by implementing a chlorophyll photosynthesis process that transforms carbon dioxide into oxygen.

It is not an invitation to purchase and consume, at the heart of shopping and luxury, but an invitation to stop and reflect in front of an inaccessible shop window.

The work becomes interactive thanks to a QR-code and a smartphone that, activated, send audio-visual messages to raise awareness about the nutrition of the planet.

The work – explains Ciriaca+Erre – represents the metaphor of human’s need to domesticate nature as itself, compromising the balance of universal laws where nothing exists independently, everything is connected.

“Divisions are a creation of the human mind; for nature everything is one,” the artist concludes.



SUSPENDED BALANCE
Ciriaca+Erre 2015,
urban installation.

18th century sacred wooden spoon,
half-century Bonsai tree

resin, cement, glass, interactive
Q-code with visual elements and
audio

On the occasion of EXPO, Milan

realised with the support of Poin-
caré Investment Ltd for Con-Tempo-
raryArt project. With the patronage
of the Swiss Chamber for Com-
merce and Swiss Cultural Institute



SUSPENDED LIGHT

Ciriaca+Erre 2015, dimension 20-meter ceiling tunnel, intermittent light- site-specific installation for Southeritage Foundation(IT).

A solitary light is suspended in a radical concrete space, a 20-meter long tunnel enclosed by a massive glass.

Suspended Light is an appeal to keep alive the increasingly fragile relationship that links humans to nature.

With its slow and intermittent movement in space, a solitary light immersed in darkness evokes the magical flight of the firefly, an indicator species revealing the environmental health of a territory, whose gradual disappearance from the countryside has sadly marked the path of our society contemporary towards industrialization.

As in her installation Suspended Balance, created for EXPO 2015 in Milan, the artist once more confronts the lack of direct contact with the user and the relationship between man and the environment.

This site-specific work in Basilicata, in the south of Italy, is an invitation for the spectator to be fascinated by the movement of this tenuous glow, but its solitary and artificial movement is also a clear signal of attention to the problems that currently shake this rural region, remained almost untouched until today and now strongly at risk also due to the extraction of oil, with significant repercussions on the environmental and social level.

Suspended Light is a warning to the preservation and protection of our environmental heritage, an appeal to keep alive the relationship that binds us to nature and to prevent this wealth, constantly under threat, from becoming just, to say it in the words of Pier Paolo Pasolini, "A quite harrowing memory of the past".

"For the first time in the history of life on earth, a single species is able to influence so radically the destiny of all others," declares the artist.



Suspended light, Ciriaca+Erre, 2015 vinstallation view, Foundation Southeritage



dimension 20-meter cement tunnel, intermittent light- site-specific installation for Southeritage, Foundation(IT).



IN/SIGNIFICANT, I'M IN SILENCE

Ciriaca+Erre 2014, 366 hours of silence's performance,
video/installation, dimensions cm.300 x257x171
Buchmann Galerie, Lugano (CH)

The liberating and purifying process continues with this performance, part of Ciriaca+Erre's artistic research linked to holistic philosophy.

By taking possession of objects that link different cultures and religions, the artist shared, with one person at a time, an intimate and ancestral gesture that nowadays is almost insignificant, transforming it into a cathartic action that overcomes barriers and explores fears and tensions of our life.

Her performative action carries on with a silence of 366 hours, in an attempt to experience an inner peace and a different rhythm of living, through a new form of language.

The public is invited to experiment the silence through the gift of one of the thousands of pebbles with the words I'm in silence that make up the equivalent to the body weight of the artist. During her long silence she wrote a diary that became part of the video installation.

The objects in the performance became part of the video-installation:

A silk cloth of over 6 metres with which the artist dried her hands after a significant trip to India and kept for over 20 years.

A handmade diary written during the 366 hours of silence.

The soundtrack video of the details of the performative action, projected into an 18th century marble font, a symbol of regeneration in the Christian religion.

A Hisyaku in bamboo, a symbol of purification in the Japanese Shinto religion.

1,500 white pebbles with the word I'm in silence. that make up the equivalent to the body weight of the artist.



*Insignificant, I'm in silence, Ciriaca+Erre, 2014,
installation views, dimensions cm.300x257x171 Buchmann Galerie, Lugano*



Insignificant, I'm in silence, Ciriaca+Erre, 2014.
detail of 1500 pebbles part of the installation, Buchmann Galerie, Lugano



Insignificant, I'm in silence, Ciriaca+Erre, 2014.
installation views, dimensions cm.300 x257x171 Buchmann Galerie, Luganogano

6 metres of Indian silk, steel,
textile, Bamboo Hisyaku ladle,
pale, cushion, videoprojector, 18th
century marble font,

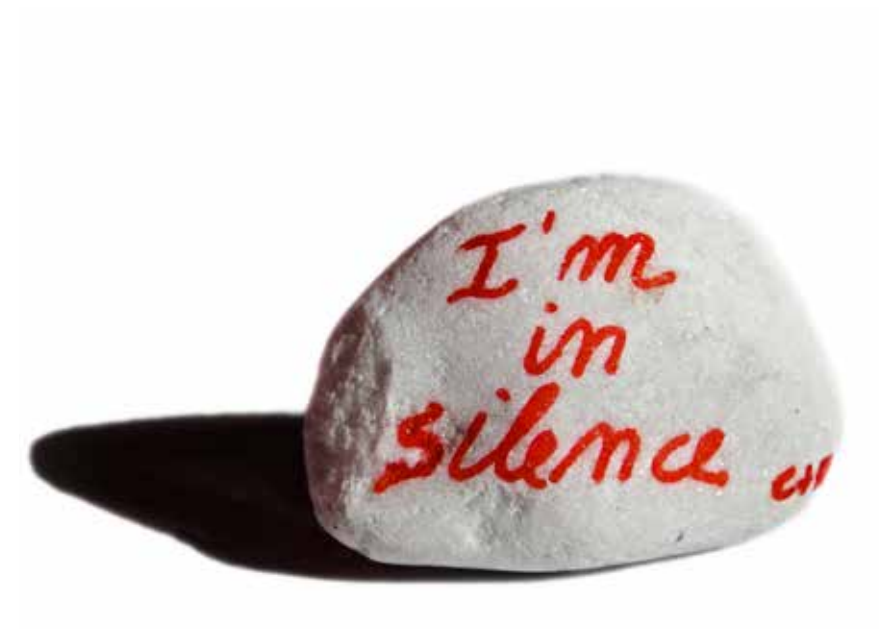
video 2'22",

approx. 1,500 white pebbles,

metal bucket, black square pan,

handmade silence diary, video pro-
jector

sealing wax



I'M FREE- TAKE A PIECE OF ME

*Ciriaca+Erre 2012, 3-day performance within a
120 sq. m. installation
Museo della Permanente, Milano (IT)*

In an installation of over 120 square metres, with imaginary rooms, the artist, silenced and fast, involved the public in a three-day performance in which she gave away over 500 of her personal possessions and objects of value, from 80% of her clothing to her scooter, bicycle, books, CDs and her children's toys.

Ciriaca+Erre relives two events that she had removed from memory: when as a child her father had taken away her house and clothes, bicycle, etc., and when, at twenty-six, she lost her possessions again through flooding. Three days before Christmas in the depths of consumerism, Ciriaca+Erre publicised what is usually a private dimension, reflecting on female identity, the dependence of objects, and on art as a

gift and connection.

Each piece has a tag where, instead of the price is written "I'm free" with quotes by the artist, Henry David Thoreau and Lao Tzu.

The public is invited to enter and choose an object for themselves and one to give away. The artist accompanies them in silence while in the background there is a sound of plates, cutlery, breaking glass and whispered phrases.

As in the catharsis of Greek tragedy, the artist frees herself from the superfluous to reach the essential, the richness of emptiness and the simple flow of life.

Link to video:

https://www.youtube.com/watch?time_continue=2&v=XJ73jrdDAhA

I'M FREE- Take a piece of me, Ciriaca+Erre 2012, Museo della Permanente, Milano (IT) - views of the entrance



I'M FREE - Take a piece of me, Ciriaca+Erre 2012, Museo della Permanente, Milano - partial installation view



*I'M FREE- Take a piece of me
Ciriaca+Erre 2012,
Museo della Permanente, Milano
few moments during the
performance's, featuring the
artist with the public*





I'M FREE- Take a piece of me_ Ciriaco+Erre 2012, Museo della Permanente, Milano -installation's view featuring the artist at the end of the performance

REMIND ME TO REMEMBER

Ciriaca+Erre 2010/2011, performance
at La Mama Theatre New York; Palazzo
Reale, Milan; ICI Los Angeles.

Dreamlike clouds of flour rise up through the ritual of ancient gestures, like the mixture of water and flour that accompany the viewer into the world of memories of the artist's homeland.

In this performance Ciriaca+Erre reflects on the transformation of the female figure in the quest for the affirmation of her identity.

In this way she interprets a journey to discover her own destiny through the latent intimate

and emotional relationship that binds women to food, since the kitchen and cooking have also become symbols of subservience and oppressions that relegate them to the domestic life.

Journey, memory, food and dreams: four elements that encompass the past, present and future and that the artist combines with an artistic common thread in her intense performance "Remind me to remember."

Link to video:
<https://vimeo.com/328171799>



Remind me to remember,
Ciriaca+Erre 2010/2011,
performance at La Mama Theatre
New York; Palazzo Reale, Milan;
ICI Los Angeles.

PLEASE DON'T USE ME, I'M AN ARTIST

Ciriaca+Erre 2009, 2'22'
Performance- Video

For centuries, the role of women in art has been that of inspiring muse.

With this performance the artist reappropriates her body and her role as artist.

During the performance Ciriaca+Erre uses herself to create a cast on which she writes with a red marker: Please don't use me, I'm an artist.

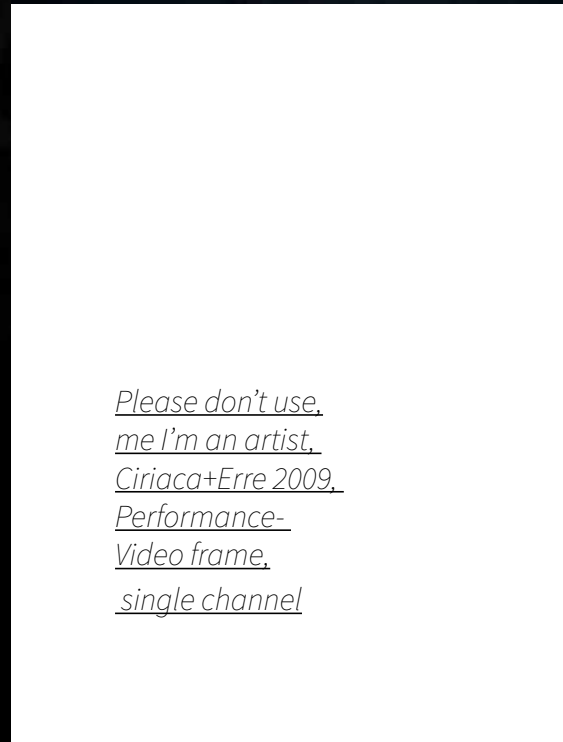
A dichotomous work, it is a reflection on the use that the artist makes of herself in a very intimate

and pure action, as opposed to the use of the artist by the art system.

A dialogue between the identity of the work, the artist uses herself, shares herself, exposes herself, but asks, most intimately, not to be used.

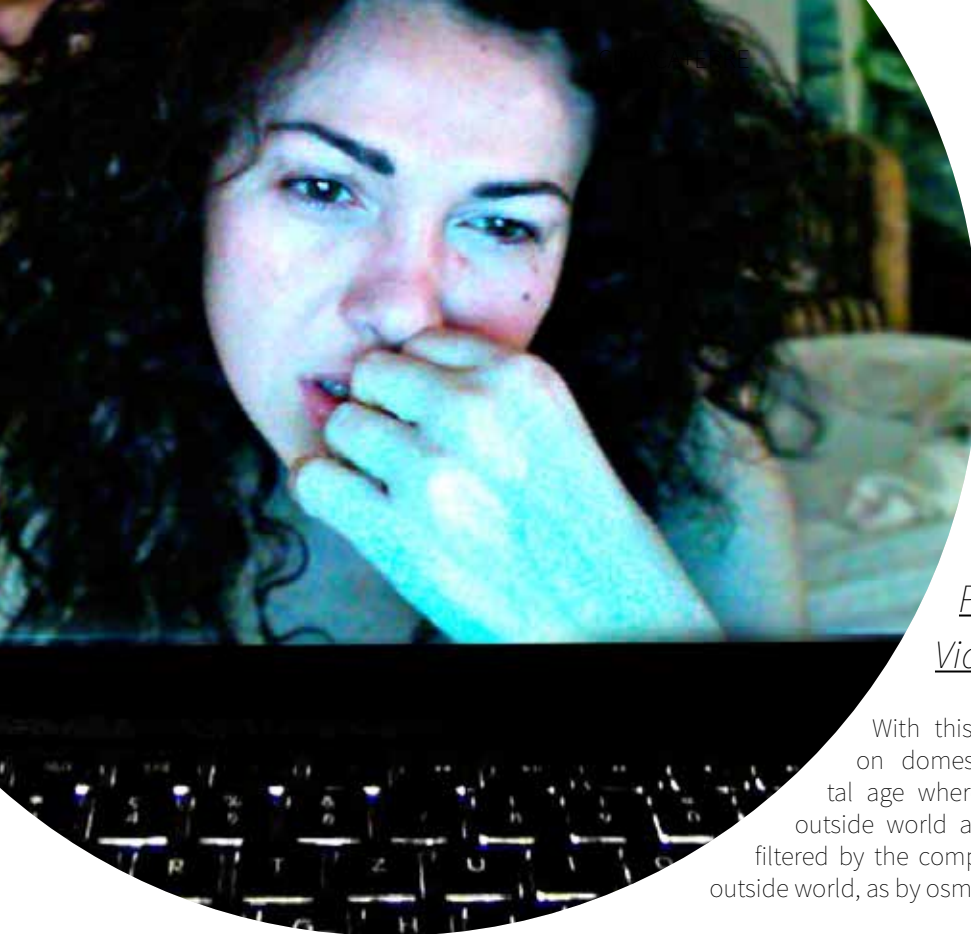
A reflection on the art system's cracking for art that in the end asks the artist to show off a healthy ego and a capacity to sell herself at the expense of the purity of soul and the intimacy of uneasy artistic research.

Please don't use me i'm an artist, Ciriaca+Erre, 2009.
video/ installation's view, at Palazzo Bagatti Valsecchi, Milano.



Please don't use
me I'm an artist.
Ciriaca+Erre 2009,
Performance-
Video frame,
single channel





I'M BARE

Ciriaca+Erre 2009,
Performance-
Video 2'22"

With this work, Ciriaca+Erre reflects on domestic alienation in the digital age where the relationship with the outside world and the image of oneself is filtered by the computer as a window onto the outside world, as by osmosis.

The artist shakes the boundaries between public and private identity by sharing, through the computer, the impulse of an unexpected wail. Ciriaca+Erre uses the lament to strip herself from any imposed convention and manner imposed, welcoming it as a liberating wave in which to drown and regenerate.

Crying has a cathartic and liberating effect. The artist makes us reflect on how the computer, born as a cold machine, is becoming an extension of our reality and intimacy.

I'm bare,
Ciriaca+Erre 2009, video
frame, single channel
exhibited in 2012 at
Macro Museum, Rome,
Digital Life.



TO DO LIST

Ciriaca+Erre 2010 site-specific sculpture-installation with nine steel mirror, sealing wax, permanent marker, dimension determined by the space.

An installation composed of nine mirrors, each carrying an inscription, a sort of reminder of an action to be taken.

Apparently simple actions, almost obvious, to remember to do daily as “Remind me to smile”, “Remind me to be me”, “Remind me to breathe”.

The artist wanted to bring reflection on this intimate and everyday vanity ritual, elevating it to the search for identity and awareness.

A “To do list” that focuses attention on an internal dialogue that wants to aspire to an inner rather than an external transformation.

SELECTED WORKS :
SCULPTURES

Antropocene portrait.
Ciriaca+Erre 2020, sculpture cm
19x19, natural corals on wall



SUSPENDED NATURE

new sculpture series with natural elements.

For most of history, man has had to fight nature to survive; in this century he is beginning to realize that, in order to survive, he must protect it - said Jacques-Yves Cousteau

With those new sculptures, I explore the delicate balance between human and nature. I investigate the era of the Anthropocene, choosing to use natural elements such as wood, hair, rust, leaves, stones, corals, hard coal, gold leaves, waste.

For example in the Anthropocene portrait I used corals that I found in the last ten years. In this work the corals remind the shape of a broken bones.

The circle, symbol of perfection, have something missing so the flow of life is interrupted. The natural white color seems so pure and bright in contrast of the meaning of the work which highlight the unprecedented coral bleaching disaster.



Last supper.
Ciriaca+Erre 2020, sculpture
cm 190x7,5, natural leaf, iron
powder, rust, gold powder.

Anthropocene portrait,
Ciriaca+Erre 2020,
sculpture cm 70 x 65 x 65,
suspended 75 years old
Bonsay, gold leaf, gold
podwer.



Anthropocene portrait,
Ciriaca+Erre 2020,
cm 50 x 50 x 25,
sculpture
wooden trunk, resin.



Leaf.
Ciriaca+Erre 2020, sculpture, cm5 x7,5, natural leaf, iron powder, rust, - gold powder.



Leaf.
Ciriaca+Erre 2020, sculpture, cm5 x7,5, natural leaf, iron powder, rust, - gold powder.





All is One,
Ciriaca+Erre 2020,
cm 13 x 8,5 x 8,5 around,
sculpture,
fossil twig, hair, wood



All is One,
Ciriaca+Erre 2020, cm 70 x 65 x 65,
sculpture, 75 years old twig, cannel coal, hair
, gold podwer, gold leaf.

*Anthropocene portrait,
Ciriaca+Erre 2020, cm
42 x 28 x 55, sculpture.
wood, bark, gold leaf.*



*We don't inherit the earth from
our ancestors, we borrow it from
our children. —Native American
proverb
Ciriaca+Erre 2020, sculpture cm
22x18x16,5, wood, rust, cement
resin, iron powder, gold powder*



74,75 gr of Matter
Ciriaca+Erre 2020, sculp-
ture Ø cm 15x 15, rust,
iron powder, polystyrene



46,35 gr of Matter
Ciriaca+Erre 2020, sculp-
ture Ø cm 15x 15, rust,
iron powder, polystyrene



Portrait of a mum with son and a cat.
Ciriaca+Erre 2020.
cm 20 x 5x 5
sculpture
cat hair and human hair



All is One.
Ciriaca+Erre 2020.
cm 11x 11 x 5,5.
sculpture
white pebble, hair



TO DO LIST

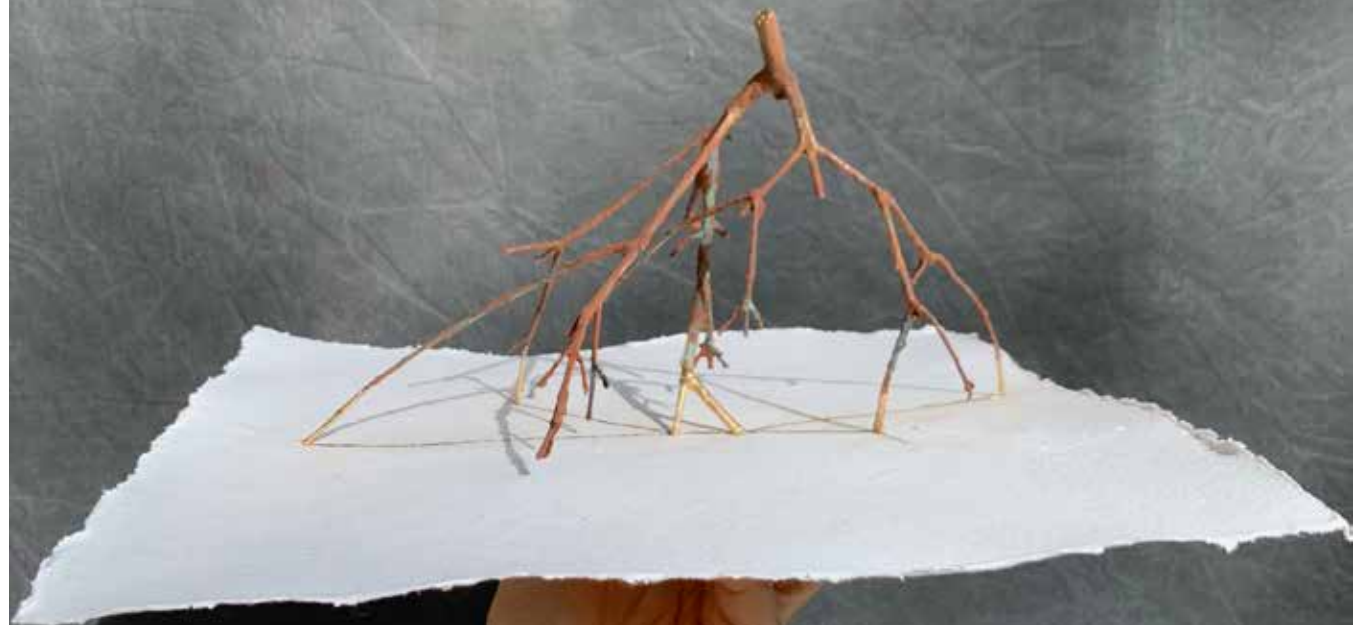
*Ciriaca+Erre 2010
sculptures series
steel mirror, resin,
cement.*



In those mirror we find message that seems will vanish soon like the finger rainy text on a foggy windows . Those impermanent message looks like a daily reminder of simple actions, almost obvious, as “Remind me to smile”, “Remind me to be me”, “Remind me to breathe”.

The artist wanted to bring rattention on this intimate and everyday vanity ritual, elevating it into the search for identity and awareness.

A “To do list” focuses attention on an internal dialogue that wants to aspire to an inner rather than an external transformation.





BREATH

Ciriaca+Erre 2010/20013
cm.240x140
empty sculpture
cement, resin, canvas



BREATH

Ciriaca+Erre
visual rendering view of
three new works in progress



IN THE NAME OF DOG

Ciriaca+Erre 2010

cm. 90 x 65 x 180

sculpture resin, canvas

installation view at the Museo Bagatti Valsecchi,
Milan (IT).

Now part of the Museo del Parco of Portofino's
collection. (photo above)

SELECTED WORKS:
VIDEOS



for us they are witches!

Suspended Witches, Ciriaca+Erre, 2017 video with sound, 6'66", (still from video)

SUSPENDED WITCHES

*Ciriaca+Erre 2018, video with sound,
single channel, 6'66"*

For this work I have gone in search of the remote villages in Africa where women considered witches have been isolated since 1800.

This video is the second chapter of my research on identity and violence against women, a trilogy that began with the precedentr video: "Suspended Woman" which ended with Voltaire's phrase: "The witches have stopped to exist when we have stopped to burn them." A few months later the release of this work, I discovered the existence of those villages in West Africa so I suddendly decided to leave on my own for looking for them.

The video opens with the phrase of a native who accompanied me in those villages: "I have not translated your questions, you cannot understand, you are a white woman. They are witches."

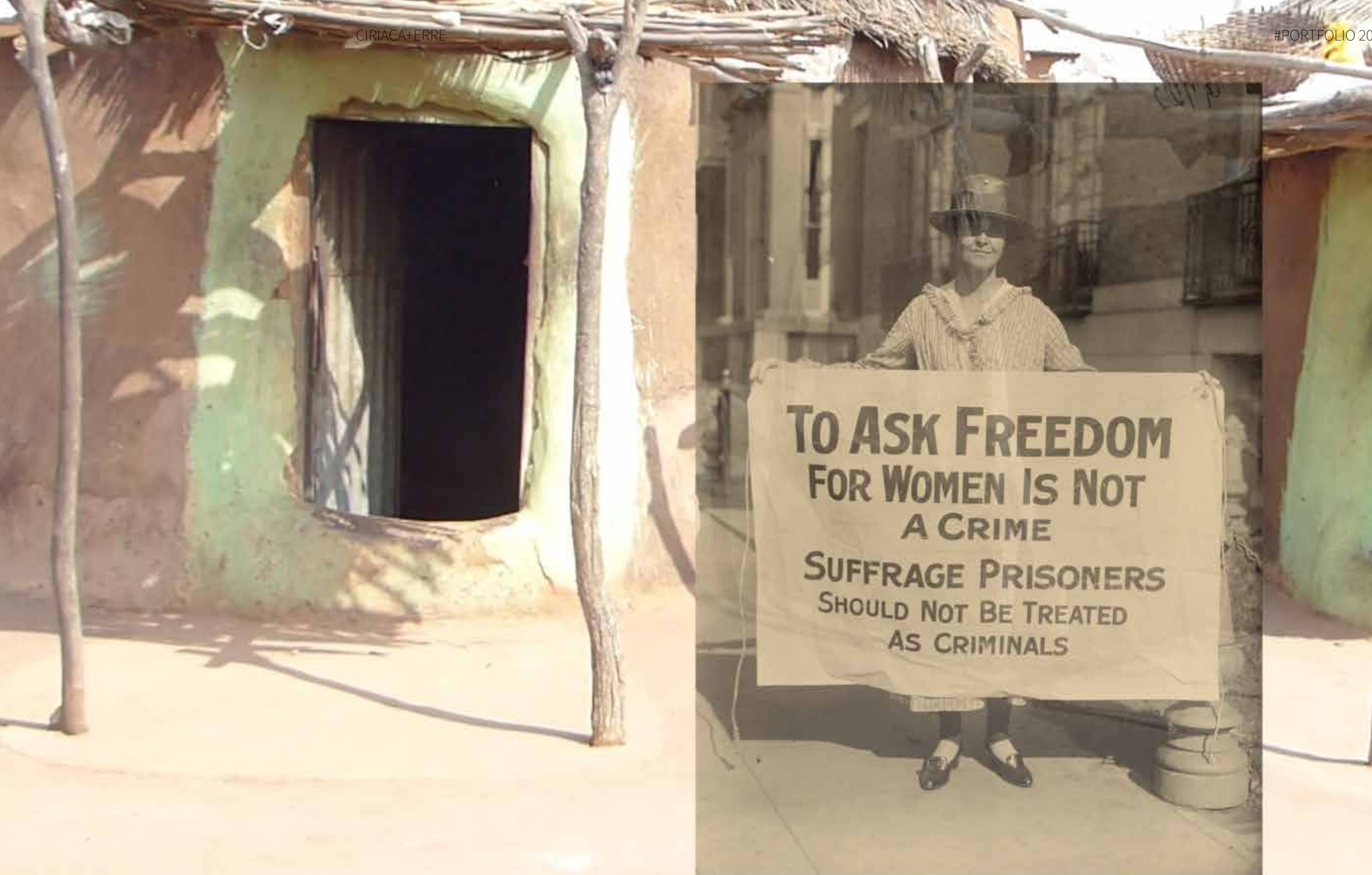
The video continues with an intimate confession, "He does not know I was born

with the witch's marks" (the artist refers to the supernumerary nipples reported in the Malleus Maleficarum, a book written by two German Dominican friars in 1487, defined as "the most dangerous and most damaging book in world literature" .

The work presents itself as a kaleidoscope of images, both poetic and disturbing, a symbolic journey through witchcraft, suffragettes, amazons, sexist spots of the 50s and 60s, female hysteria, lotus feet, corsets , the first utopian, feminist and vegetarian community, born on the Monte Verità in Switzerland.

The tributes and iconographic quotations of some female characters are significant, just to name a few: Achilles and Penthesilea, Hypatia, Phillis Wheatley, Lise Meitner, Alice Murray, Emmeline Pankhurst, Mae Jemison, Alexandra David Neel.

private video link :
<https://vimeo.com/262649064/dd74c579fa>



Suspended Witches, Ciriaca+Erre
 , 2017, video with sound 6'66", (still
 from video)

The tributes and iconographic quotations of some female characters, present in the video, are significant.

In this frame of the video we see the quotation from Emmeline Pankhurst, a crucial element and guide of the suffragette movement.

To mention other quotes:

The drawing on a Greek amphora that tells one of the oldest historically distort rapes as a sort of falling in love, that of Achilles and Penthesilea.

The murder of Hypatia, mathematician, astronomer and philosopher of ancient Greece.

Phillis Wheatley, the first African-American writer to see her own work published. Sold as a slave at the age of 7, she had to defend her literary skills in court.

Lise Meitner, Austrian physicist who first explained nuclear fission and who was denied the Nobel prize as well as the university, at the time forbidden to women.

Margaret Alice Murray, Egyptologist, anthropologist and author of the God of Witches.

The former medical engineer Mae Jemison, the first African American woman to cross the threshold of space.

The photographer Alexandra David Neel, first westerner managed to enter Lhasa, a city forbidden to foreigners, in Tibet in 1924; indomitable and adventurous woman who at the age of one hundred renewed her passport once again.



Suspended Witches, Ciriaca+Erre, 2017 video with sound 6'66", (still from video)



Suspended Witches, Ciriaco+Erre, 2017 video with audio, duration 6'66", frames from video





*Suspended Woman, Ciriaca+Erre, 2016.
video con audio, durata 6'66". (still da video)
installazione urbana a cura di Alfredo Cramerotti
veduta dell'installazione urbana a Milano in Corso Como*

SUSPENDED WOMAN

*Ciriaca+Erre 2016, single channel video
with audio, duration 2'22"*

Suspended Woman is a video work that becomes an artistic foray into the urban territory, curated by Alfredo Cramerotti, supported by Poincaré Investments Limited and the MOSTYN Visual Arts Center, the main contemporary art center in Wales, UK.

This work is an excerpt from a much broader research project on female identity and violence against women, which has engaged the artist for about 10 years.

The video work was projected on an urban video wall, hidden among advertising spots, of very short duration, becoming an antithesis of the advertising spot that captures the unprepared passers-by. A video that, transcending a linear narrative, investigates female identity, with images that are as evocative as they are abstract and contrasting to which sexist and anti-feminist commercials of the Sixties and Seventies overlap.

"With this work - the artist declares - reflecting on the inability learned, theorized in 1967 by the American psychologist Martin Seligman, where an

animal repeatedly subjected to electric shock, with no possibility on his part to avoid it, once put in the conditions of being able to escaping from the cage did not do it".

"The artistic work that is proposed in the public, physical or media space that it is - says the curator Alfredo Cramerotti - is always a challenge for which there are no precise coordinates. It is a project in the etymological sense of the term, something that is processed and "launched" in one direction without knowing exactly where it will land".

"Sometimes the artist's intentions are at odds with the viewer's expectations. At other times, the artist himself may have expectations that are "out of tune" with the audience's intentions in experiencing his artistic work. The fundamental thing however, the one we have tried to achieve with this project in Corso Como, is the absolute confidence in those who are in front of the artist's work. Trust in the ability to consider what they are meant to see and experience".

Link to video:

<https://www.youtube.com/watch?v=RIC-VdbfMr0>



Suspended Woman, Ciriaca+Erre, 2016 video con audio (still da video)





Suspended Woman, Ciriaca+Erre, 2016 video con audio (still da video)

Suspended Woman, Ciriaca+Erre, 2016 video con audio (still da video)



EPOCHÈ- SUSPENSION OF DISBELIEF

*Ciriaca+erre 2013, single channel video
with audio, duration 12'22"*

This video work was previewed at the Tibet Pavilion during the 55th Venice Art Biennale. Later it was screened at the Criminological Museum of Rome and inside the Bollate prison in a sort of "Mise en abyme" which allowed the public to enter the work itself. Ciriaca Erre lets us enter the first advanced treatment prison in Italy, in the same year that the European Court of Human Rights in Strasbourg condemned Italy in relation to its penitentiary system for "violation of human rights, torture and inhuman and degrading treatment", the same rights that for years have been violated in Tibet and for which many monks set themselves on fire in the hope of breaking a terrible silence and stimulating a desire for change in those who have the power to trigger it.

In the video, which focuses on the protection of human rights, flashes alternate that give life to a non-linear story. A shot leads the visitor into a maze of sensations. To the observer it is not given to know where you are: The intention of the artist, in fact, is to try to suspend the judgment of the beholder so that

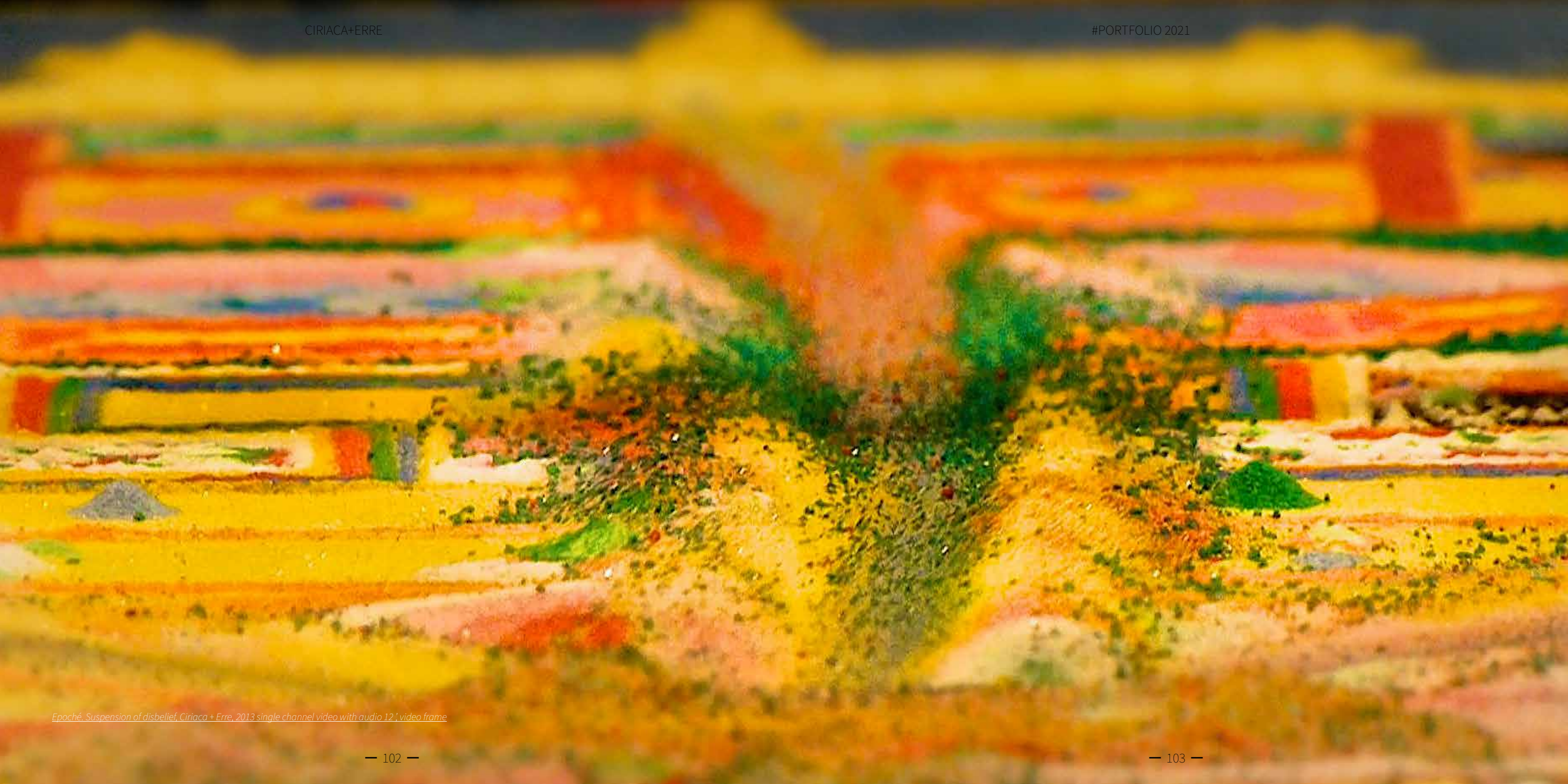
we can approach the work without prejudice. What are Buddhist monks doing in a western prison? Who are the men who practice yoga in the prison? What is a white horse doing between bars? And those well-groomed gardens? The video contains the exclusive images of the first Mandala made in a detention institute in Italy and one of the very few in the world, a fundamental symbol of their tradition, and representation of impermanence: everything passes and nothing is eternal, only the present exists.

The artist also dwells on some prisoners who follow a path of self-awareness, of which at times, during the interviews, we sense the closeness to the Buddhist philosophy, thanks to which they try to reach a new balance, to give order and meaning to things, which in the world outside the bars, they didn't have.

"The two realities are not so far apart; everything comes back and returns like in a circle, nothing exists independently", says Ciriaca+Erre.

Link to video:
<https://vimeo.com/329644051>
password: Epochè2013

Epoché. Suspension of disbelief, Ciriaca + Erre, 2013 single channel video with audio 12', installation view at Tibet Pavilion, 55th Venice Biennale, (c/o Church of Santo Marta)



Epoché, Suspension of disbelief, Ciriaca + Erre, 2013 single channel video with audio 12', video frame



CIRIACA+ERRE



PORTFOLIO 2021

Epoché. Suspension of disbelief, Ciriaca + Erre, 2013 single channel video with audio 12'; video frame

Epoché. Suspension of disbelief, Ciriaca + Erre, 2013 single channel video with audio 12'; video frame



SELECTED WORKS:
PHOTOGRAPHS

ALL IS ONE

Ciriaca+erre 2020

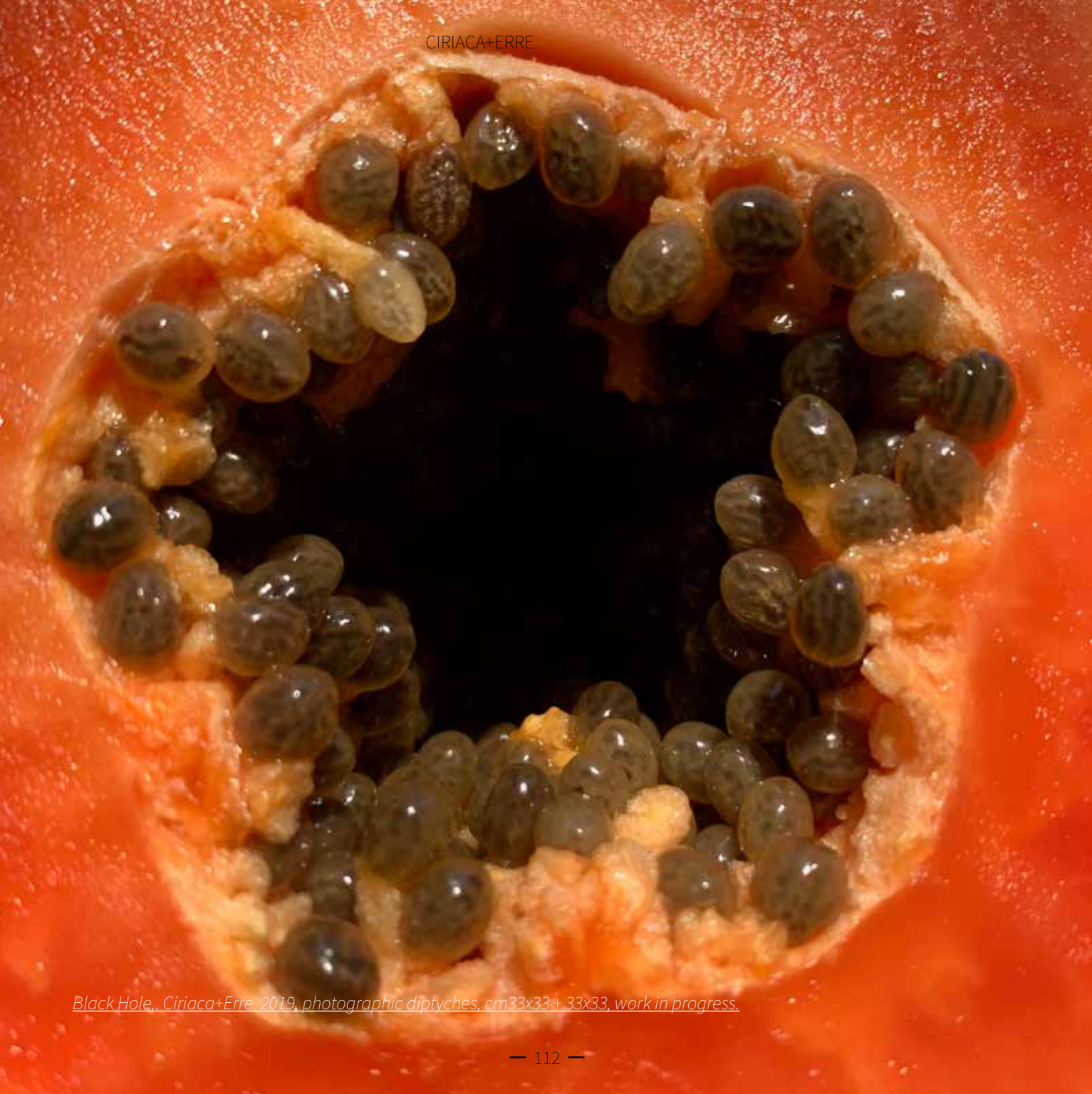
“The whole is more than the sum of its parts” said Aristotele in the Metaphysics.

When I look deeply into the micro world I can feel my heartbeat match the beat of the Universe. I’m draw to the fractal geometry as an undeniable connection between us and the Universe. I believe in one universal energy which runs through everything: from leaf to humans veins, from lightning to rivers, from cell to planet, from insect to man, from man to plant, from plant to fungi, to galaxy.

Humans always looking for division and differences however, these differences exist only on the physical realm and this Anthropocene vision is what destroy our planet, create wall, increase violence against the difference (woman, animal,gender), war, racism and go on. Focusing on the similarities and connections hilightr that we are part of the same live organism.

Whereas at the molecular and spiritual level we are all one and are connected with the primary universal source.



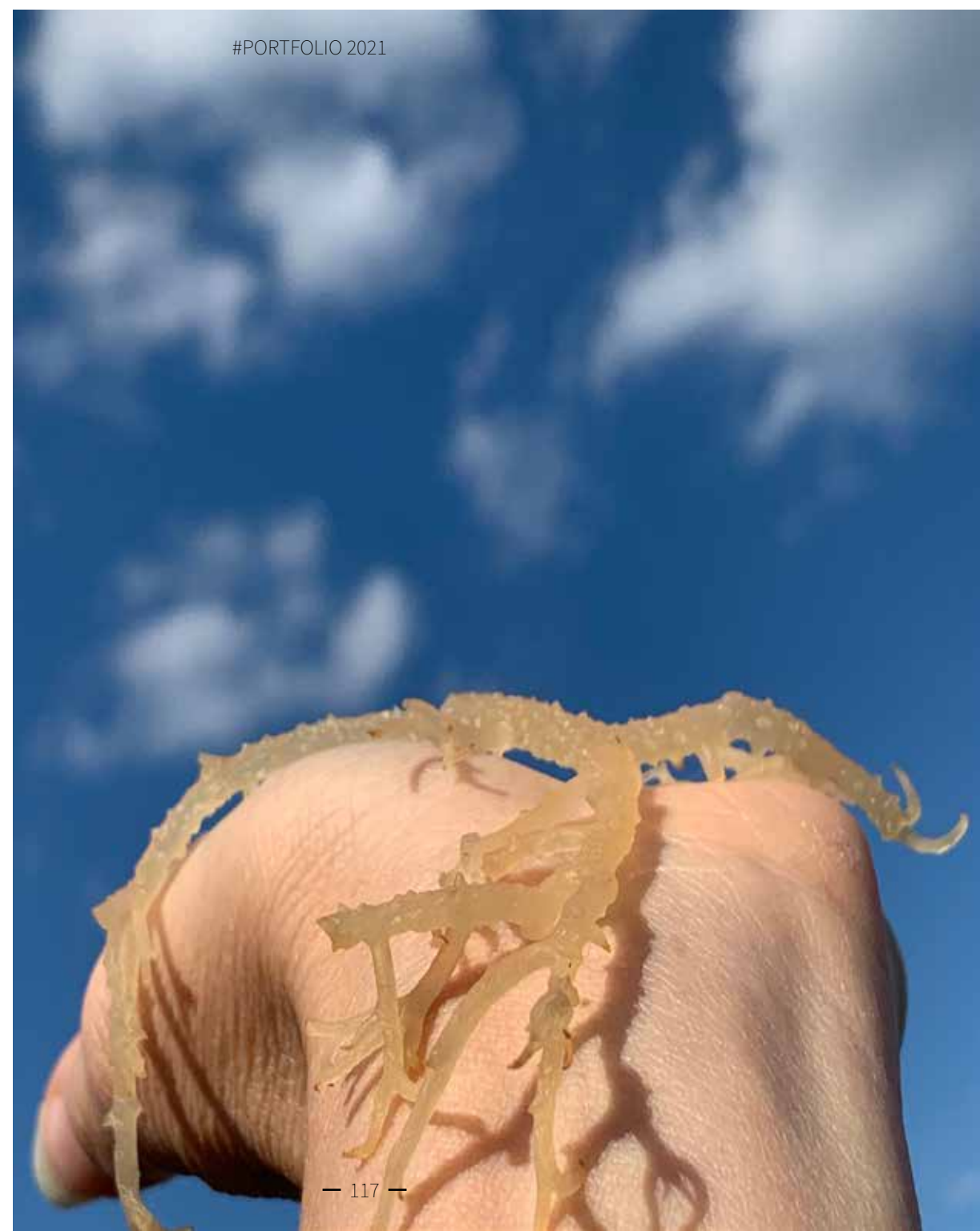


Black Hole.. Ciriaca+Erre 2019, photographic diptyches, cm33x33 + 33x33, work in progress.



Black Hole.. Ciriaca+Erre 2019, photographic diptyches, cm33x33 + 33x33, work in progress.





APOPHENIA

Ciriaca+erre 2012-2020,
photographic series work in progress

Apophènia (from the Greek ἀποφαίνω, “to appear, to make become”) can be defined as the recognition of patterns or connections in random data or without any sense. The term was coined in 1958 by Klaus Conrad, who described it as an “unmotivated vision of connections” accompanied by an “abnormal significance”.

Originally, Conrad described the phenomenon concerning the distortion of reality present in some forms of psychosis, the term has become increasingly used to describe this tendency in healthy individuals, as our mind tends naturally and generally to “put together” what is separate, to attribute meanings to things that do not have them.

The concept of Apophenia is closely related to the artistic practice that predisposes us to see something that goes beyond what we are seeing.

According to the Swiss neurologist Peter Brugger, humans have a pervasive tendency to see the order in random configurations. Not only that but “the propensity to see connections between objects or ideas without any apparent relationship between them, this psychosis seems strongly connected with creativity process too.

Individuals with Asperger’s syndrome, however, may be aware of the existence of hidden patterns: rather than being aware of nonexistent patterns, autistic individuals may be mindful of defined structures in apparently senseless situations for others.





Fractals., Ciriaca+Erre 2019, photographic diptyches, cm33x33 + 33x33, work in progress.





Apophenia.. Ciriaca+Erre 2019, photographic diptyches, cm33x33+ 33x33, work in progress.



SUSPENDED VANITAS

Ciriaca+erre 2008,
100x 200 cm
photographic series of 11
pieces.

With those artworks, I reflect on the Human dominant action over Nature.

The Latin expression “vanitas vanitatum”, “vanity of vanities”, taken from the Bible (Ecclesiastes, 1), derives from “vanus”, literally “empty”, “caducous”.

In the Baroque paintings of the seventeenth century, the “Vanitas” took the ambiguous characteristics, aimed at singing the transience of life, considering its fragile Nature.

Here I’m working on new vanitas vision, a sort of lens that highlights the increasingly weak connection between man and Nature as well as on the the opulence of consumerism, technology, as a sign of emptiness and decay.







*Changing is Natural, Ciriaca+Erre 2010, photograph work printed on carpet, cm.300x140,
winner of the jury special mention of the Terna Prize 2010*



*Changing is Natural, Ciriaca+Erre 2010, photograph work printed on carpet, detail, cm.300x140.
winner of the jury special mention of the Terna Prize 2010*



CHANGING IS NATURAL

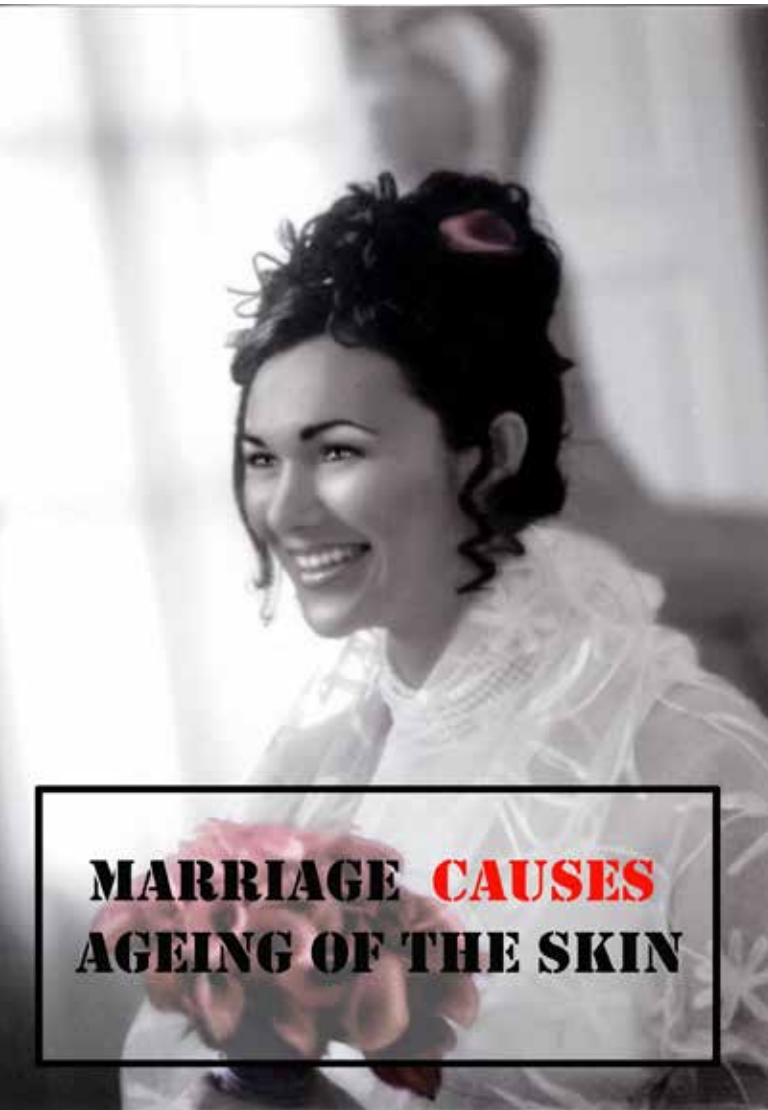
Ciriaca+erre 2010,
photograph work printed on
carpet, cm 300x140

The jury of third edition of TERNA' PRIZE assigned the special mention "alTERNativa" to CIRICA+ERRE with the artwork 'Changing is natural', "for their intuitive and not didactic reflection on the flag, narrated with symbolic quality, moral intensity and poetry".

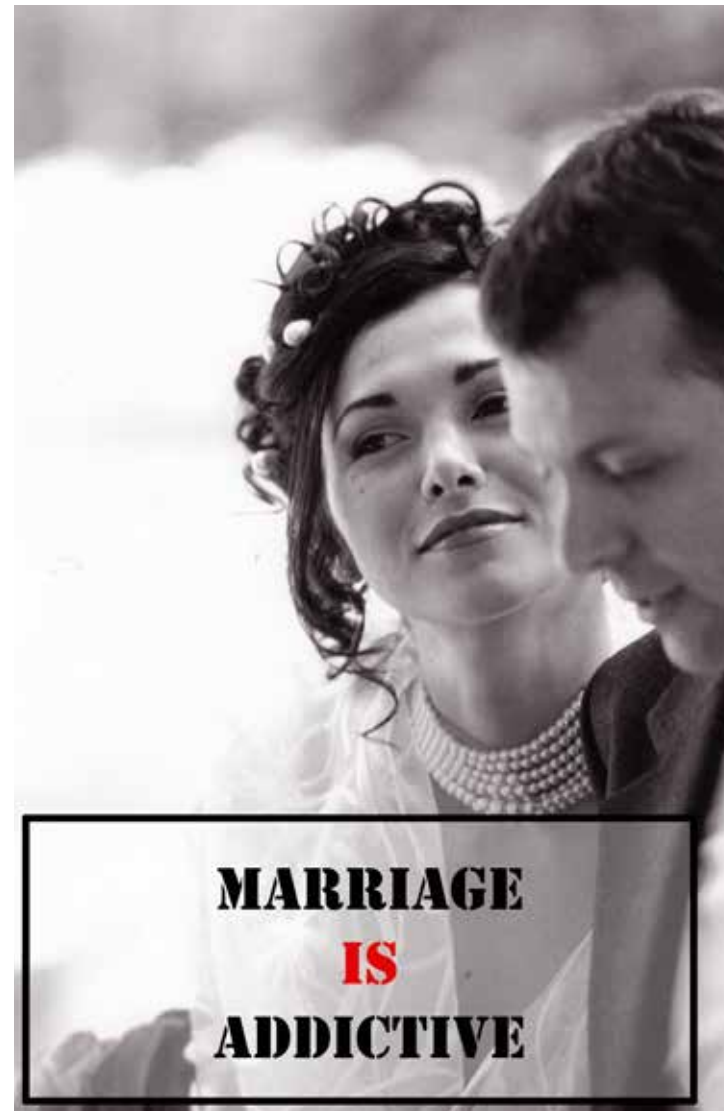
"alTERNativa" is the title that was chosen for this mention since it summarizes the idea that the flag, at times taken for granted, can be understood in a new way and retransmit its original energy.

*Changing is Natural, Ciriaca+Erre 2010,
photograph work printed on carpet, cm.300x140.
installation view at MAMM museum, Moscow in 2011
winner of the jury special mention of the Terna Prize 2010*





Marriage causes ageing of the skin
Ciriaca+Erre 2010, photographic work
printed on carpet, cm.300x180



Marriage is addictive
Ciriaca+Erre 2010, photographic work
printed on carpet, cm.300x180



detail of the photographic work series 'Warning labels
'printed on carpet.

WARNING LABELS

Ciriaca+Erre 2010, 300 x 180 cm
series of 10 photographs printed on carpet

There is a detail that clashes, causing bitter laughter in these black and white images where the beautiful and happy bride is the artist on her wedding day – writes a journalist in the Repubblica – if it weren't for that squared-off text at the bottom that warns, inspired by cigarette packets: 'Marriage causes ageing of the skin.' Or even: "Women are more vulnerable to the effects of marriage." The effect of those printed photos is like a stab

in the stomach. Silently and velvet-gloved: elegant and iconoclastic at the same time. Ciriaca+Erre speaks to women, offering the public a piece of her personal life. She instills doubt with irony, questioning dogmatized social patterns, blowing the paper castle of much-desired happiness and lifting the veil of the golden prisons of femininity.

Women may be more vulnerable to the effect of marriage
Ciriaca+Erre 2010, photograph work printed on carpet, cm.300x180
installation view at Bagatti Valsecchi Museum, Milano, 2010



**WOMEN MAY BE MORE VULNERABLE
 TO THE EFFECTS OF MARRIAGE**



Women may be more vulnerable to the effects of marriage Ciriaca+Erre 2010,
photographic work printed on carpet, cm.300x180
installation view at European Festival of Photography, Civic Museum, Reggio Emilia, Italy



SUSPENDED DREAM

Ciriaca+Erre 2003 in progress
series of photographs work in progress

“Suspended Dream” is a photographic series in which the artist immortalises the ritual that unites us and sees us suspended in a parallel dimension, that of the dream, during which we are simultaneously present and absent but also vulnerable.

“I am attracted to the dimension of suspension that concerns time, space, identity,” declares the artist. “We are beings suspended between life and death, past and future, dream and reality.”

To create these shots Ciriaca + Erre crossed the threshold of privacy, asking friends and family if

she could capture them in real moments that show them without masks and vulnerable.

In “Woman generation,” we see women of the artist’s family, of different generations, sleeping in a single bed. For her they represent an example of resilience and rebellion.

In “Suspended lover,” the artist tells us, “I portrayed a couple, my friends, who for me represent one of the most beautiful and authentic couples. They gave me the keys to sneak into the intimacy of their homes at dawn, so that they could be photographed before they woke up.”



SUSPENDED OF DIESBELIEF

Ciriaca+erre 2008,
series of 9 photographs

Great artificial clouds, like poetic white brushstrokes in the sky, contrast sharply with what the artist puts under our eyes: war propaganda, war seen as games and entertainment like that which the new generations experience through their current videogames.

The artist declares “while capturing these images, I saw my children fascinated by the harmonious flight of these planes, and I thought of my grandmother who at their age looked fearfully at the disarming and deadly spectacle of war.”





SUSPENDED OF DIESBELIEF

Ciriaca+erre 2007,
series of 9 photographs

I captured those pipes laid on a beautiful landscape in Engadine, in Switzerland.

I looked at them as a sort of human installation wich highlighted the burden of his actions on Nature.

The sunlight penetrated the tubes created an intrauterine vision as there was a life and organic presence into it. I managed to grasp this transcendent effect of a natural energy that pierced these man-made artificial objects.

on the left
'Suspended of diesbelief,' Ciriaca+Erre 209
photographic work cm.300x140.
Terna Prize finalist work's 2009



SELECTED WORKS:
PAINTINGS



Your tormented diversity is what makes you shine, Ciriaca+Erre 2020 cm 135x97 vegetal watercolors Blueberries, beetroot, menstrual blood, zafferan, vegetal carbon, oil pastel on handmade cotton paper

SOLVE ET COAGULA

new painting series with vegetal hand-made colors, menstrual blood and natural elements

In 2015 I gave away all my synthetic colours as I felt the need to be more in balance with my life path and my responsibility with Mother Nature. In those years I miss the meditative act of painting.

I'm drawn to the fractal geometry as an undeniable connection between us and the Universe. I believe in one universal energy which runs through everything: from leaf to human veins, from lightning to rivers, from cell to planet, from insect to man, from man to plant, from plant to fungi, to galaxy.

I start using natural elements like rust, iron powder, gold powder. During the isolation of quarantine time in London I explored the ethereal and poetic beauty of the watercolor technic with a home made vegetal colors.

In a sort of performance, I started using my last menstrual blood, that I had been preserving. Then I started preparing colors by myself from my vegetal food such as the curcuma, lemon, beetroot, blueberry and more.



Solve et Coagula, Ciriaca+Erre 2020 cm 72 x 57 miniature painting gold powder and resin on paper cut and collage on frame.



Solve et Coagula, Ciriaca+Erre 2020 cm 72 x 57 miniature painting gold powder, rust and resin on paper cut and collage on frame.



Square, triangle circle, Ciriaca+Erre 2020, sculpture cm 30x30, handmade cotton paper, tree palm fiber, leaf, gold powder, iron powder, rust.



Leaf, Ciriaca+Erre 2020, sculpture, cm 22x18, natural leaf, iron powder, steel mirror, rust, gold powder.



Solve et coagula, Ciriaca+Erre 2020 cm 30 x 30 vegetal watercolors blueberries, beetroot, menstrual blood, zafferan, on handmade cotton paper



Solve et coagula, Ciriaca+Erre 2020 cm 30 x 30 watercolors menstrual blood on handmade cotton paper



Solve et coagula, Ciriaca+Erre. 2020 cm 30 x 30 vegetal and minerals watercolors blueberries, beetroot, menstrual blood, zafferan, vegetal carbon, oil pastel on handmade cotton paper

Solve et coagula, Ciriaca+Erre. 2020 cm 30 x 30 watercolors menstrual blood on handmade cotton paper



Solve et coagula, Ciriaca+Erre 2020 cm 30 x 30 watercolors menstrual blood on handmade cotton paper



Solve et coagula, Ciriaca+Erre 2020 cm 30 x 30 watercolors menstrual blood on handmade cotton paper



Solve et coagula, Ciriaca+Erre 2020 cm 30 x 30 watercolors menstrual blood on handmade cotton paper



Solve et coagula, Ciriaca+Erre 2020 cm 30 x 30 watercolors menstrual blood on handmade cotton paper



Solve et Coagula, Ciriaca+Erre cm30x30 2020, menstrual blood on hand made cotton paper



Solve et Coagula, Ciriaca+Erre cm30x30 2020, menstrual blood, blueberry, lemon, on hand made cotton paper

CATHARSIS

*Ciriaca+Erre 2014 cm.200x200
resin and acrylic on canvas*



This is the last large painted work by the artist, dated 2014.

The work was selected among the finalists for Open 16 and was exhibited at the Mostyn Museum in Wales, UK.

Initially the work was conceived as an installation of two works mirroring each other, on one side, the projection of a photographic image, from the other, a canvas in which the same scene is repeated in painting, with a temporal shift of a few moments.

In this double frame a human is enclosed in a transparent plastic bubble floating on the waves. In the photographic images the subject strives to walk

on water while in the painting he collapses.

This work opens up to different interpretations.

The bubble in which the human is seen struggling is a sort of island and reflects on the idea of an external space that always corresponds to an inner psychological space.

The artist opens an investigation into the creative act by contrasting a painting with a photograph that we see moving thanks to the use of an algorithm. The latter represents the basis of artificial intelligence but also the emblem of the parallel world of the Web, a virtual reality that affects the perception of reality itself.



the work Catharsis show at the Mostyn Museum , Wales UK .



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