

p. 4 (right) WET
 2022, neon, Murano colored glass, 80x25 cm
 ph: Alberto Petrò

In 2022 I commissioned Grafic Designer Paola Bombelli to design a unique lettering for the word *wet*. The liquid yet abstract, immaterial, incorporeal quality of the digital brush translates into a single physical element without interruptions. “Wet” both stands for “soaked with liquid” and “sexual arousal”. The term refers to the secretion of body fluids evoking the feeling of excitement. Pleasure is a component I entail as a tool to recover from an increasingly exposition to digitalization and from a lack of bodily presence in our daily existence.

p. 4-5 (left) UNTITLED
 2022, performance, gloves, ceramics
 ph Dania Masiero
 thanks to: creative studio Le Mostre

This performance consists of a *tableau vivant* in which the body functions as a display. The body is in the process of becoming. Contamination occurs as glaze transitions onto the performer’s arms. Gloves are designed to highlight a detail, a gesture. The shiny anthracite accessories strategically catch the eye. Defined as the two-year period before the major onset of puberty, preadolescence marks the transition from a spontaneous perception of the world into a rational approach.

p. 6 FLUID CONCEPTS
 2022, video 01:29 looped displayed on monitor 43”
 Music: SONIC BELLIGERANZA
 ph: Alberto Petrò

This two-channel installation refers fluid properties - such as surface tension. Looped close-up of gerrids jumping onto the water’s surface are showed on monitors to emphasize their sculptural quality. Details are magnified in their scale to keep towards abstraction. Each video clips follow one another without a narrative, there is no beginning nor end.

Music is non rational because sound is strongly rooted in the body and in the spirit. The audio track *Alchemy And Social Warfare from Serious And Comical Investigations At Around 333 Bpm (S.B. 01)* was released by SONIC BELLIGERANZA, an independent label based in Bologna. This breackcore track has rough and chaotic sounds with crazy, dark and claustrophobic rhythms derived from Techno, Industrial, D&B, Noise, Dubstep and Hardcore.

I want to lick you. I want to peel you. My work stimulates a sensory experience. Intense details generate visual pleasure. Delicacy. Holes. Small offerings and the possibility of noticing or not noticing. You might or might not see. I respond to sites - floors, bodies. I have an urgency to animate the nocturnal side of things - behind the ears, the back of a fern’s leaf. These liminal places are proliferating, sprinkled with shiny spores. Wearable sugar balls. Fantasy accessories which draw the attention to the boundary between the inside and outside, between back and front. Above and underneath. The operations - hiding, revealing, and choreographing - to which I subject things invite awareness, suspicion and sharpness of the senses. Biology informs my practice and creeps into the sphere of the sculptural as an unpredicted logic. My research is grounded on the idea that care is a necessary act of resistance to normativity. I incorporate processes of decadence, of reproduction, of mimicry, and of symbiosis. I involve exercises of category transgression because I am interested in fostering connections rather than creating distinctive taxonomies and graded hierarchies. I operate within ecology, opposing the romantic idea of the natural as pure, untouched, and green, a construction of desire in relation to fantasies of power - domination - and impotence.

p.7-8 ~
2022, video 00:51 looped displayed on Samsung Galaxy Fold4, holder
ph: Alberto Petrò

A close-up of a larva floating on water invites the public to experience the post-natural realm as a gelatinous, viscous dimension that satisfy yet disturb. The animal writhes in a state of perpetual agony. The 51"-video is looped and presented on a foldable smartphone, an intimate device designed to be hold in one's hand.

p.9 DRIP-DRY
2020, video 00:15 Looped displayed on Samsung Galaxy Fold4

The work has two components: the hypnotic quality of the video and the seductive design of the foldable smartphone. Sounds and images are synesthetic triggers that refer the phenomenon of ASMR (tingling sensations in various parts of the body accompanying a general state of mental relaxation). Sounds were produced and sampled using materials such as Styrofoam, seeds, Velcro, or the band of a wrist watch. Always displayed on screens to emphasize its sculptural quality, this video portrays the plant *Ammophila arenaria* during winter, when the grass is entirely dry.

p.10-11 AMMOFILIA ARENARIA
2022, raster engraving on plexiglass 120x150cm

The plastic's smooth and mirror surface has been scratched by laser engraving. The original image depicts *Ammophila arenaria*, a species found among sand dunes, where rivers' mouth meet salty water. The transparency of the material highlights its precarious features, the resulting piece has abstract qualities.

p.12 OYSTER
2022, digital print 50x70cm
ph: Alberto Petrò

Oysters' taste produces a pseudo-tactile sensation attributable to umami. This type of sea food is considered aphrodisiac. Meant to be eaten raw, the animal is ingested alive directly processed by the body. Tactile and intimate experiences are to be perceived in terms of intensity.

p. 13-18 LES DOIGTS EN FLEUR
2019, performance. Ph Marina Cavadini and Brando Prizzon
2019, single channel video 2'51" looped, sound by Andrea Padovani

<https://vimeo.com/marinaviolacavadini/lesdoigtsenfleur>

"Les Doigts En Fleur" stages multiple tableau vivant in which performers wear latex, silicone, and other synthetic garments. These wearable sculptures are designed with a range of tactile and visual properties to evoke specific sensory stimuli. Soft, knobby, glossy, and spiky body appendages shade off into collected plants and architecture elements, inviting us to reconsider our relationship to the Other.

Performers flirt with the domesticated flora via haptic engagements because touch is the experience that allows us to understand, to connect, and to make new alliances. Touching exposes yet addresses the desire for thinking in physical intimacy, in proximity. These nonverbal behaviors allow organic and inorganic matter to penetrate each other and to exist in a new biosymbiotic relationship. Matter is a vast continuum which express itself in terms of appetites. Species differentiate becoming new species. They vary and undergo mutations. Becoming-plant makes mimicry a necessary survival strategy, an attempt to merge with and penetrate the surrounding landscape. In this project, borderline creatures become more than human. They become akin to animals, vegetables, architecture.

"Les Doigts En Fleur" was produced thanks to HotHouse series for its first exhibition curated by Giovanna Repetto. Main supporter Compagnia di San Paolo. With the support of Orto Botanico di Torino, Fondazione Piemonte Dal Vivo, Fascination of Plants Day, Consorzio Mercato Ingrosso Fiori Torino. With the patronage of Comune di Torino, Regione Piemonte. In collaboration with Wovo Store, MBA Making Beauty Accademy.

p. 19-20 DEEP MOISTURE
2020, sound in collaboration with Marco Galeotti recorded at LePark

<https://vimeo.com/marinaviolacavadini/deepmoisture>

Deep Moisture's sounds and images are synesthetic triggers that refer the phenomenon of ASMR (tingling sensations in various parts of the body accompanying a general state of mental relaxation). Sounds were produced and sampled using materials such as Styrofoam, seeds, Velcro, or the band of a wrist watch. Always displayed on screens to emphasize its sculptural quality, this video portrays a sea urchin moving its quills on a glass plate. The clips capture a few seconds in which the animal is out of its natural element.

p. 21-22 RESIDUES
2020, laser cut plexiglass, 180x100 cm
Ph: Mattia Angelini Thanks: Residenza la Fornace

Debris of a plastic organism lie on the floor suggesting that every entity is precarious and vulnerable. *The living organisms has two contraries, the dead object fossil, which was once alive, and the inanimate object, inorganic, which never was alive* - W.J.T. Mitchell. This work investigates the blurry line between living organisms and inanimate matter. The project followed a preliminary research on the phenomenon of extinction during a residency stay at Nida Art Colony, Lithuania.

The 3mm-thick red plexiglass plate has fluorescent edges. Plastic catches the eye especially if found in a remote and rural contest. The fluorescent polymethylmethacrylate exhibits itself in a constant flow between vulnerability and strength. In biology, aposematism is the phenomenon whereby certain living beings take on showy colors in order to discourage predators or seduce the partner. Following this logic, the red of the plexiglass makes everything dramatic and exciting.

p. 23 CHILI
2018, performance developed at OTAGO, a residency conceived by Mattia Paje and organised by ALTALENA.

Otago was a thirty-hour residency that took place in a chalet in Carona, northern Italy. The aim of the residency was to experience polyphasic sleep in a collective, but secluded, environment. Each participant was asked to take turns organizing a three hour, communal activity for rest of the group during the periods of consciousness. My project consisted on making the group taste a drop of Habanero oil, contained in a vial, without revealing its content. The fruit performed its temporary pungency which, in this case, was unexpected yet intimate and secretly shared among the group.

p. 24-25 BENEATH HER
2021, single channel video 07'18" Ph: Kim Becker

"Beneath Her" was produced in occasion of "RAISIN" a group exhibition curated by Asha Iman Veal exploring themes from the classic play "A Raisin In The Sun" (1959) by Chicago-born writer Lorraine Hansberry. RAISIN took place at 6018 NORTH as a partner of the Chicago Architecture Biennial.

The title "Beneath Her" refers to Lorraine Hansberry's character Beneatha Younger. Beneatha is a young African-American woman who freely expresses her opinions and who rejects the traditional female stereotype. It is not through a marriage that she intends to achieve independence, yet through her education in medicine. Roles and identities such as those of Beneatha are missing on Italian screens. This absence denotes an inadequate representation of Afro-Italian talents in the national artistic scene. Wariboko is based in Milan and literally means "the one who opens a door." Wariboko is a scouting agency founded by Charity Dago with the aim

of representing and promoting Afro-descendant Italian artists. This work portrays Wariboko revealing a bit of what lies behind its scenes.

Location: Wariboko office, Milan
Artistic Director: Marina Cavadini, Charity Dago
Director of Photography: Marina Cavadini
Sound Design: U Power (2020) by Derek Dabre
Performers: Charity Dago, Derek Dabre
Stylist: Sarah Misciali
Thanks to: Wariboko Team, Alessia Petrolito, Andrea Padovani

p. 26-27 VANILLA
2020 Ceramics 13x8x1,5cm and 10cm diameter

A series of ceramic sculptures referring to the interior and exterior of organic bodies. These objects drip raw sensuality.

p. 28-29 ODESSA
2017, jewel dragees

Performers wear a cluster of sugar balls behind their ears. Located on an erogenous zone, this jewel is made out of silver and shiny spheres and glued directly on the skin. The piece was repeated on several occasions and titled after the performers' names. Odessa, Kelsey, Giorgia, Ginevra, Cristina, and Alessia were instructed to wonder in the exhibition space infiltrating the audience. Performers wear jumpsuits, an ungendered, multi-use mono-garment for everyday wear. Shown at Teatrum Botanicum PAV, Turin, Italy 2016 Open Studio Night, SAIC, Chicago 2016, The Great Learning curated by Marco Scotini, La Triennale di Milano, Italy, 2017.

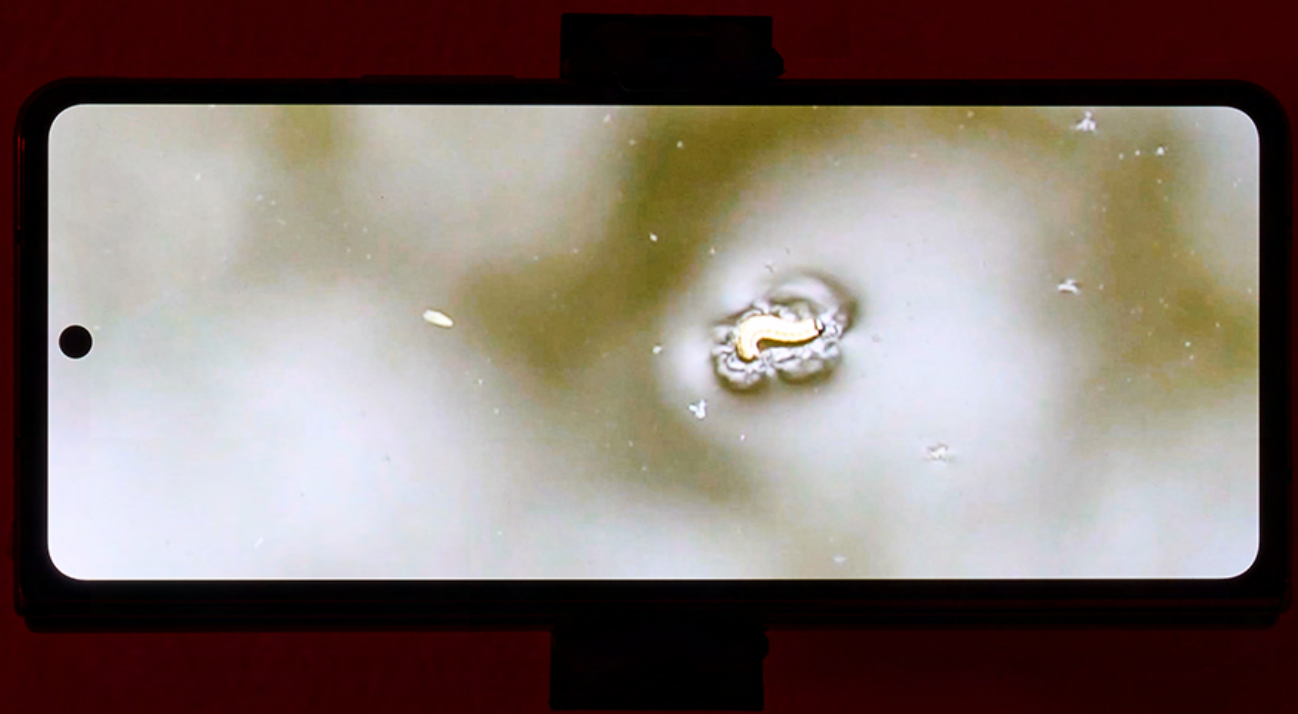
p. 30 SWEET SWEAT in collaboration with Francesca Ulivi,
2015 Ph: Daniele Cavadini. Costume with dragees

Emotions are typically accompanied by physiological and behavioral changes in the body. Love, anger, excitement, anxiety. Feelings can trigger sweating. This costume is made out of silk and covered with sugar balls on its armpits. These components allude to the droplets of perspiration on the skin, a site for intimate communication. The balls' metallic finishing has a surrealist tone.









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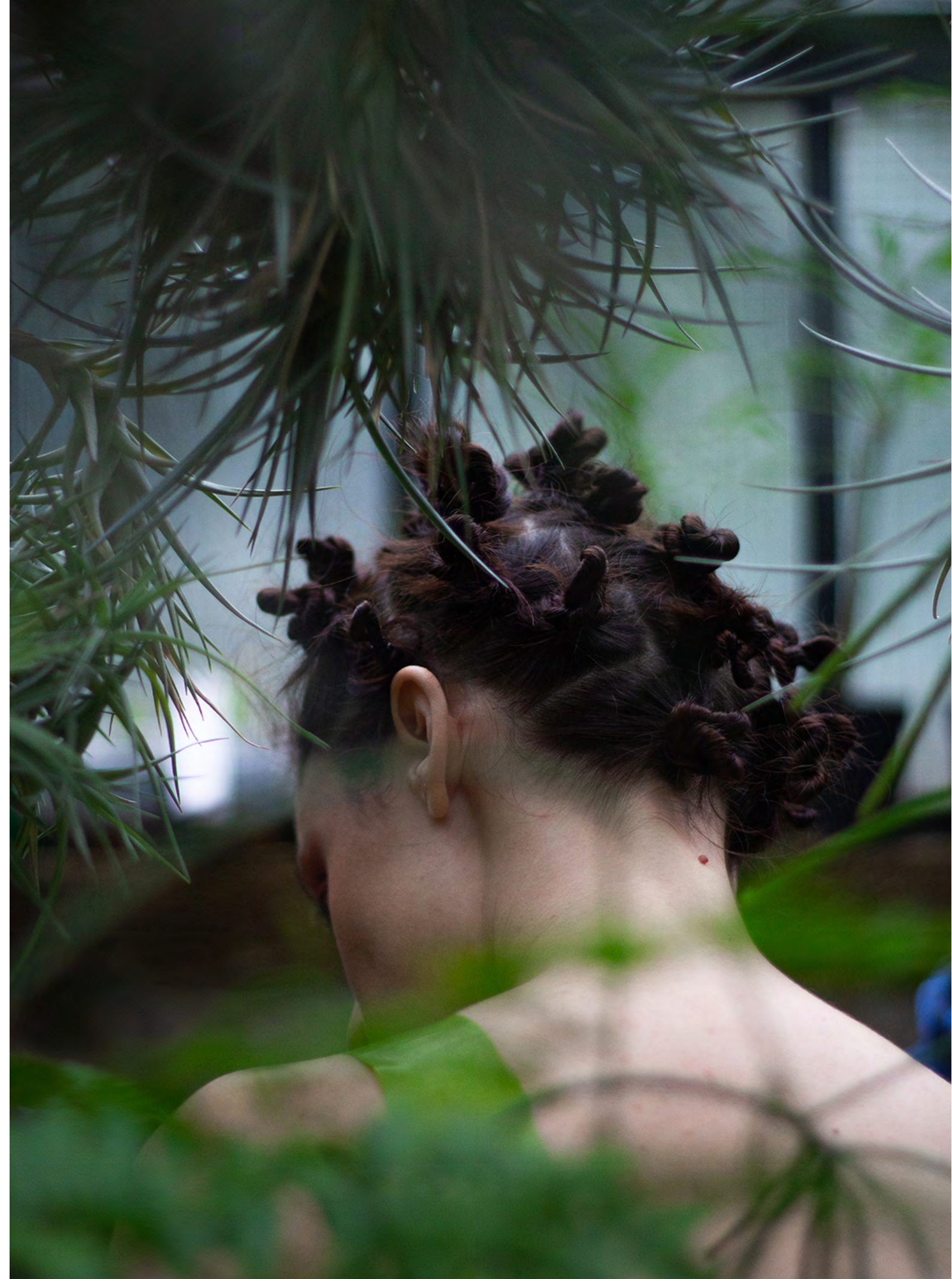


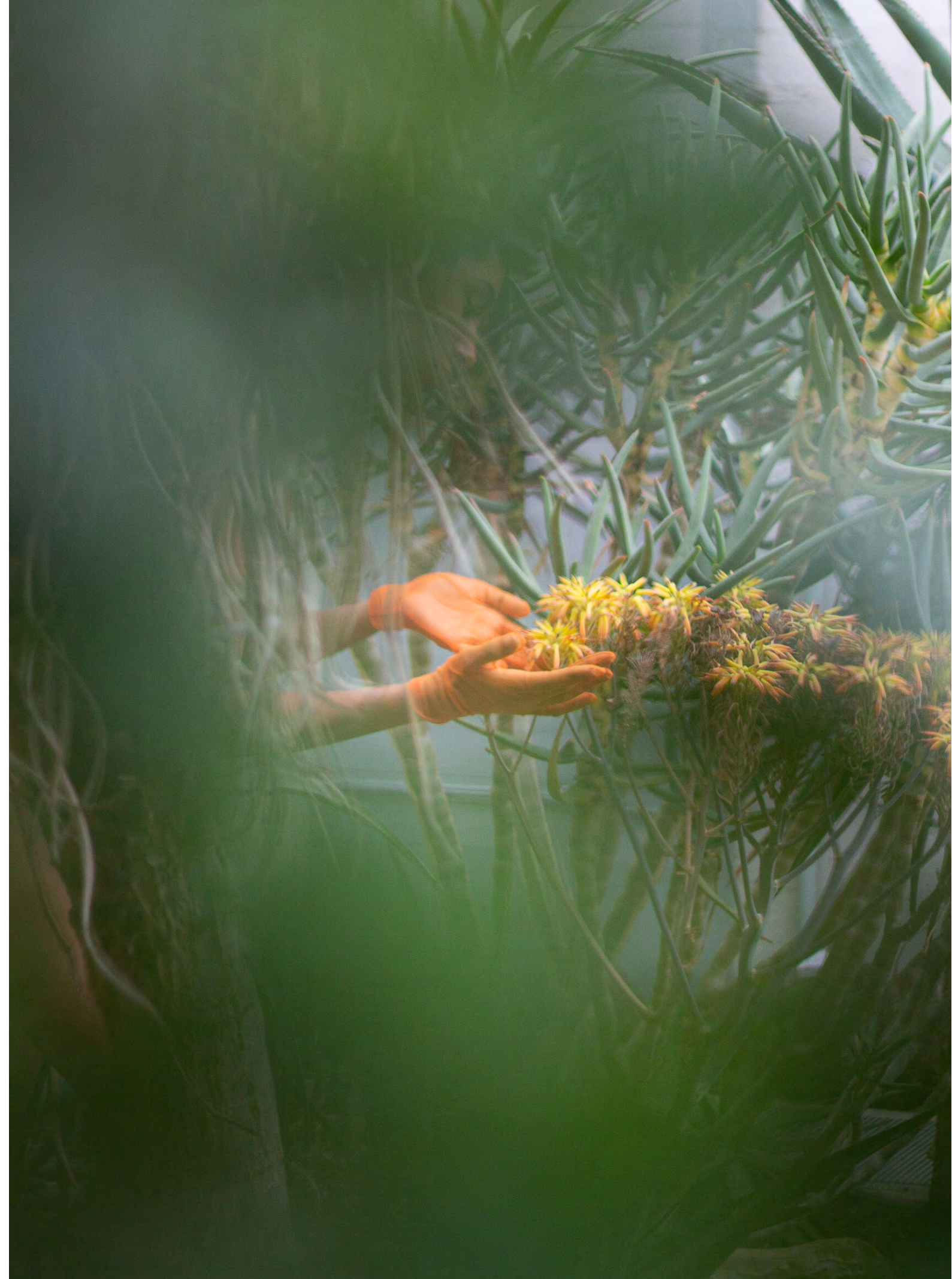












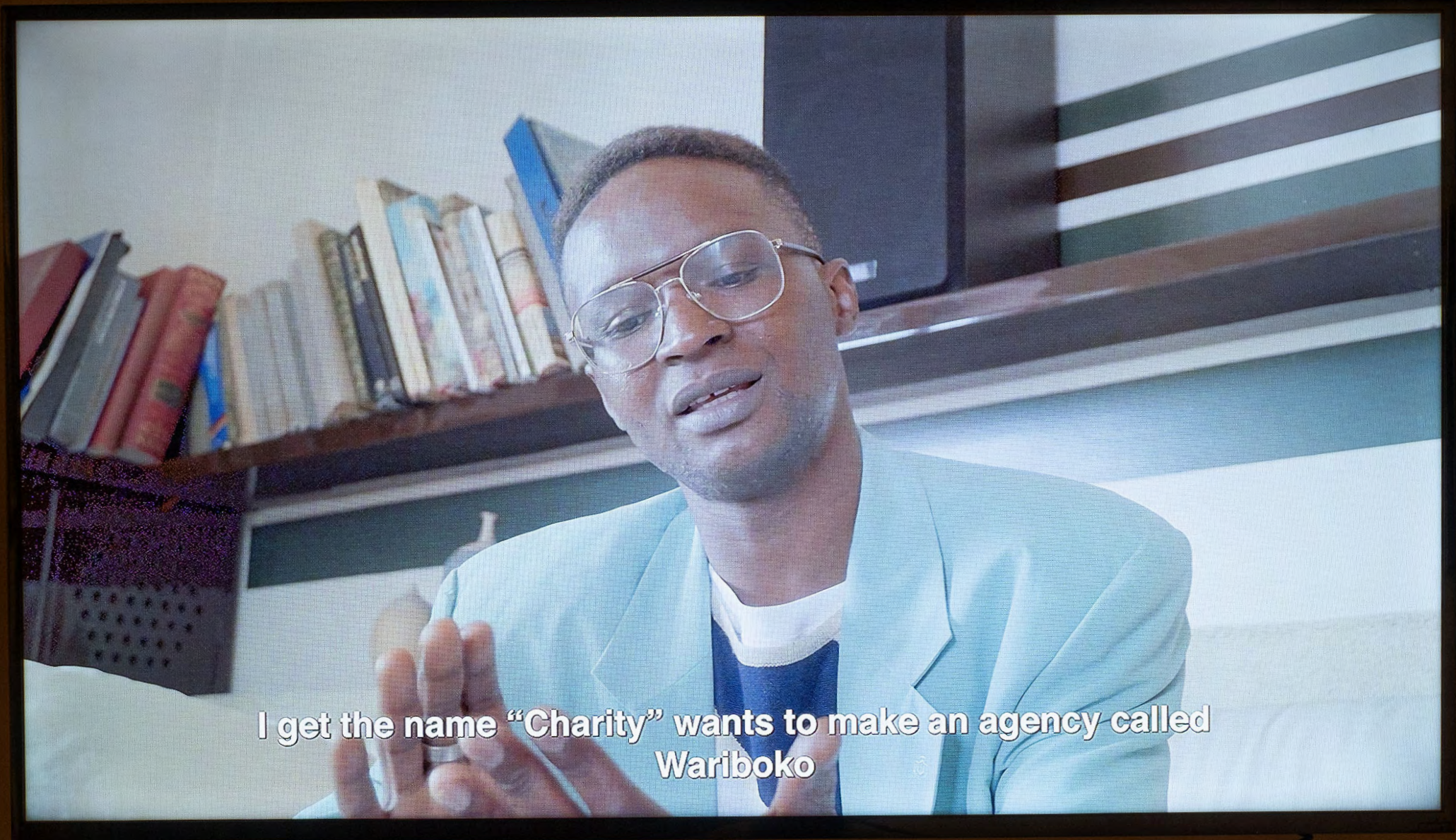












I get the name "Charity" wants to make an agency called Wariboko















b. Milan 1988

EDUCATION

- 2017 MFA Sculpture, School of the Art Institute of Chicago USA
- 2015 MA Visual Arts and Curatorial Studies, NABA, Milan IT - honors
- 2013 BFA Painting, Accademia di Belle Arti di Brera, Milan IT

AWARDS

- 2019 Piemonte Dal Vivo grant in support of the performance Les Doigts En Fleur
- 2017 Eldon Danhausen Fellowship for Sculpture, Chicago USA
- 2017 Ox-Bow Scholarship, USA
- 2013 Dalla memoria alla materia Grant, NABA, Milan

RESIDENCIES

- 2022 ACRE, Steuben, Wisconsin USA
- 2020 Nida Art Colony, Lithuania

PUBLICATIONS / TALKS

- 2022 [LA STAMPA Artissima Fragilissima, text by Cristina Insalaco](#)
- 2022 [PANORAMA, La Quadriennale Di Roma, text by Elisa Carollo](#)
- 2021 Dis-connect Giornata del Contemporaneo, Italian Cultural Institute Chicago
- 2021 Artist Talk with RAISIN Curator + SAIC Being a Woman of Color in the Arts Class
- 2021 [I \(Never\) Explain curated by Zoe De Luca, ATP Diary](#)
- 2020 Les Doigts En Fleur - exhibition catalog, Dallas Milano
- 2019 [Les Doigts En Fleur at Turin Botanical Garden, Mousse Magazine](#)
- 2019 [Les Doigts En Fleur, text by Giovanni Comoglio, Domus](#)
- 2019 [Studio Visit n30, Panorama Milano curated by Zoe De Luca](#)
- 2018 SAIC SCULPTURE Department Catalog
- 2018 PLANTS & ANIMALS On Monsters, Cyborgs and Other Hybrid Creatures catalog
- 2017 Artist-run space 2017, ATP Diary
- 2017 The Great Learning, catalog, Mousse Magazine

SOLO SHOW

- 2023 Eat Me, TheAddress gallery, Brescia IT
- 2022 [Deep Moisture, TECA Milan IT](#)
- 2019 [Les Doigts En Fleur, HotHouse Series, Turin Botanical Garden IT](#)

GROUP SHOW

- 2022 Artissima Fair, The Address gallery, Turin IT
- 2022 ArtVerona, The Address gallery, Verona IT
- 2022 This Must Be The Place, Composit Milan IT
- 2022 Break-in, The Address gallery, Brescia IT
- 2021 Pelle d'Oca, The Address gallery, Brescia IT
- 2021 RAISIN, 6018North Chicago Architecture Biennial USA
- 2021 MACINA TreTre Studio, Milan IT
- 2021 Traffic Festival, San Lorenzo in Campo IT
- 2021 EXHIBIT B, The Guild Literary Complex, Chicago, USA
- 2020 PANDO, Parco Arte Vivente, Turin IT
- 2020 Luna Piena, Residenza La Fornace, Milan, IT
- 2020 A.I.Herbarium, Roma Fashion Week IT
- 2018 PLANTS&ANIMALS in/habit, The Learning Machine, DfbrL&r Gallery Chicago, IL USA
- 2017 The Sounds of Crickets, Sedgwick Studio, Chicago, IL USA
- 2017 MFA Show, Sullivan Galleries, Chicago, IL USA
- 2017 Between the Gallery and the Waste Bin, Hyde Park Center, Chicago, IL
- 2017 The Great Learning, Triennale di Milano IT
- 2017 Teatrum Botanicum, Parco Arte Vivente, Turin IT
- 2016 Perfezioni, ViaFarini, Milan IT
- 2016 Chewing Ambiguity, Joan Flasch Artists'Book Collection, Chicago USA
- 2016 Sculpture Dialogue, SAIC, Chicago USA
- 2016 Eva4Eva, Free Radio SAIC, Chicago USA
- 2016 The Micro Show, NABA, Milan IT
- 2015 Coltivando Utopia, Isola Pepe Verde, Milan IT
- 2015 Superstudio Piu, Milan IT
- 2015 Iridescent curated by Lucrezia Galeotti, Milan IT
- 2014 Fashion Meets Art, Camera Della Moda, Milan IT

Member of the collective [ALTALENA](#) since 2018

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