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| <p><b>Violeta GIBELLI</b></p> <p><b><i>Wrinkly emotions</i></b> (January 2019)</p> <p>Drypoint etching</p> <p>20 x 20 cm</p> <p>The lost look, the eyebrows slightly falling, the perfectly sealed lips transport us in this old man's silent retrospective moment. In elderly people especially, wrinkles add up to the complexity of a facial expression and almost draw the emotion in one's face. In this drypoint print, inspired by Irving Penn's penetrating portraits, I invite the viewer to imagine the memories the old man must be recalling from his life.</p>                                                                                                           | <p><b>Violeta GIBELLI</b></p> <p><b><i>Abstract face</i></b> (March 2019)</p> <p>Ceramic, wood, acrylic paint, brass</p> <p>41 x 60 x 19 cm</p> <p>Emotions tint our perception of reality, which this abstract ceramic piece expresses. The message of this artwork can be subtly understood through its formal qualities : I was inspired by Kandinsky to use abstraction to transmit emotions. The contrast of colours between the background and the face aims to show how our reality is altered by emotions. The kaleidoscopic and mottled colour of the clay attempts to depict the complexity of feelings.</p>                                     |
| <p><b>Violeta GIBELLI</b></p> <p><b><i>Breath interaction</i></b> (June 2019)</p> <p>Porcelain, wood, acrylic paint, wire</p> <p>30 x 61 x 18 cm</p> <p>This piece combines the two main themes I explore in my art practice. From an organic approach inspired by Arte Povera works to a meditative support from Brill, Morley-Price and Kandinsky, <i>Breath interaction</i> is half spiritua, half organic. Each suspended petal represents either an inhalation or exhalation. The two sets of four petals could be interpreted as two living beings connected by their breath. This invisible interaction creates a silent conversation which the viewer is invited to join.</p> | <p><b>Violeta GIBELLI</b></p> <p><b><i>Remaining petals</i></b> (November 2018)</p> <p>Porcelain</p> <p>18 x 65 x 50 cm</p> <p>The straight cuts contrast the organic curves in <i>Remaining petals</i>. Although the white broken petals have lost their vital colour, they appear to prolong their death. An invisible energy seems to hold these petals in a mysteriously graceful shape. As life ends with a last exhalation, these petals carry the last vital breath beyond their inanimate physical matter, transporting the viewer into a metaphysical world. I was inspired by Brill and Morley-Price delicate works to produce this ceramic.</p> |

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| <p><b>Violeta GIBELLI</b></p> <p><b><i>Textures in nature</i></b> (October 2019)</p> <p>Digital photography, ceramic, oxide</p> <p>60 x 200 x 30 cm</p> <p><i>Textures in nature</i> is a series composed of three ceramic tiles that imitate the textures in three selected photographs. The limited colour range creates harmony in the series and the oxide in the ceramics reinforces the reliefs of each texture. The viewer is invited to immerse and explore the richness, variety and rhythm of shapes found in nature. I was influenced by Soulages' mono-use of black for my photographs and Cumming's appreciation of texture to create my ceramics.</p> | <p><b>Violeta GIBELLI</b></p> <p><b><i>Libros y líneas (o líneas y libros)</i></b> (November 2019)</p> <p>Digital photography</p> <p>58 x 41 cm</p> <p>The title, translated as "books and lines", refers to what the viewer perceives first and depends on the distance from which the piece is seen. Inspired by the Italian photographer Ghirri's mundane but poetic scenes, I varied my work by photographing man-made artifacts. Repeating only two photographs creates a rhythm pattern, echoing <i>Textures in nature</i>. This photomontage brings novelty to my body of work through the geometry and tidiness of the lines of the books, or the books and their lines.</p> |
| <p><b>Violeta GIBELLI</b></p> <p><b><i>Recuerdo(s)...</i></b> (December 2019)</p> <p>Cotton fabric, photo transfer, thread, wire</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | <p><b>Violeta GIBELLI</b></p> <p><b><i>Hibiscus rosa-sinensis</i></b> (January 2020)</p> <p>Ink on paper</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |

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| <p>166 x 40 x 60 cm</p> <p>The photo transfers, realized through the mod podge technique, seem decayed and damaged, which along the neutral tone of the cotton fabric, characterize the organic style of my art practice. The display of the textiles hanging from a geometric wire structure that resembles a clothing rack implies a human scene. <i>Recuerdo(s)</i>, interpreted as "memories" or the verb "to remember" in Spanish, evokes the sequels of the passage of time. I was inspired by Hesse's post-minimalist and delicate work.</p>                                                                                                                                                           | <p>30 x 20 cm</p> <p>This pointillist drawing, named by the species illustrated, aims to emphasize the fragility and lightness of flowers. The technique chosen allowed to obtain a realistic representation of the subject by creating subtle contrast and perspective. Using black ink opposes the usually vivid colours and tropical origin of this species.</p>                                                                                                                                                                                                                                                                   |
| <p><b>Violeta GIBELLI</b></p> <p><b><i>(de)composition</i></b> (February 2020)</p> <p>Drypoint print, watercolour, organic leaf mounted on BFK Rives paper</p> <p>65 x 50 x 3 cm</p> <p>Influenced by Lévy's decayed flowers, I drew a half dried leaf and created drypoint prints. The watercolour gives life to the prints and allows to reach harmonious transitions between the colours. From a summer to an autumn-like palette, the colours fade and eventually become absent, showing time passing by through seasons. The real leaves from which I got inspired incite a new sequence of <i>(de)composition</i>. Through this series I wish to instill a poetic approach to the cycles of nature.</p> | <p><b>Violeta GIBELLI</b></p> <p><b><i>Saint sens</i></b> (February 2020)</p> <p>Digital photography mounted on BFK Rives paper</p> <p>37 x 35 cm</p> <p><i>Saint sens</i> is a series of squared photographs of burning incense. The fluid and continuous movement of the smoke becomes a visual metaphor to represent the experiences of a lifetime : as each new direction of the smoke leads to a new ephemeral form, <i>Saint sens</i> invites to surrender to the unpredictability of one's journey through life. The photographs have been printed on mat paper, which highlights well the contrast and hue of each photo.</p> |
| <p><b>Violeta GIBELLI</b></p> <p><b><i>Macro et micro</i></b> (March 2020)</p> <p>Digital photography mounted on BFK Rives paper</p> <p>24 x 50 cm</p> <p>From water droplets to clouds in the sky, a complex and intelligent organisation interconnects every molecule in Earth's enclosed system. This series of photographs depicts nature scenes on different scales, to put into perspective this interconnectedness. The viewer can appreciate the vividness of the colours, accentuated by the natural light from the sun. The close up scenes distort our perception of space, showing how macro and microcosms interact, feed and respond to each other.</p>                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |