

Chiara Camoni

*Gli immediati dintorni / The Immediate Surroundings*



*La Venere senza Serpenti*  
2015, clay, cm 24x10x10

"Sometimes, when I start a new cycle of works I don't know actually where I'm going. I do something with decision, but the reasons arrive in a second time. I follow a stream of associations, connections, intuitions. I would say that I follow a necessity. From this tangle, then, will derive a shape, an order, a position. And then a line, a circle, a triangle, a little ball, a flower, a grid, a sequence, the fingers of an hand, a face, a constellation, a time".

Chiara Camoni

*Gli immediati dintorni (The immediate Surroundings)*, a solo exhibition at Nomas Foundation, offers the viewer the possibility to relate with works that embrace the entire career of the artist - some of which have never been exhibited before - and come close to her practice, through an in-depth investigation on a research which is based on shared moments, one that measures time and, sometimes, follows its unforeseen suggestions.

Through a dialogue between sculpture, installations, performances, videos, photography and texts, the exhibition offers a perspective on Chiara Camoni's interests, focusing on some themes that characterize her artistic enquiry, such as the stream of time, nature and its generative power, rituals, human bonds and relationships: all elements that open her work to a dimension of fortuity, recognizable in the traces that mark the materials she uses and in the way she conceives process as a necessary form of creation.

Deriving its mode and language from the artist's work, *Gli immediati dintorni (The immediate Surroundings)*, is conceived as an exhibition in progress, adopting slowness as a time for the creation, the fruition and the reception of the works on show. The exhibition doesn't aim to be the ending point of a production, rather act as a shared and familiar space, an open laboratory, an occasion for a more intimate exchange between the artist's works and the viewer.

On the occasion of the exhibition it will also be possible to attend the workshop *Pieni di vuoti / Vuoti di Pieni*, contributing to the realization of the work *Vasi (2013-2015)*, an additional moment for the understanding of the artist's practice and process. The work, which will take form during the time of the exhibition, has already started to occupy the spaces of the Foundation.



*Vasi*, 2013-2015, polychrome clay, variable dimensions





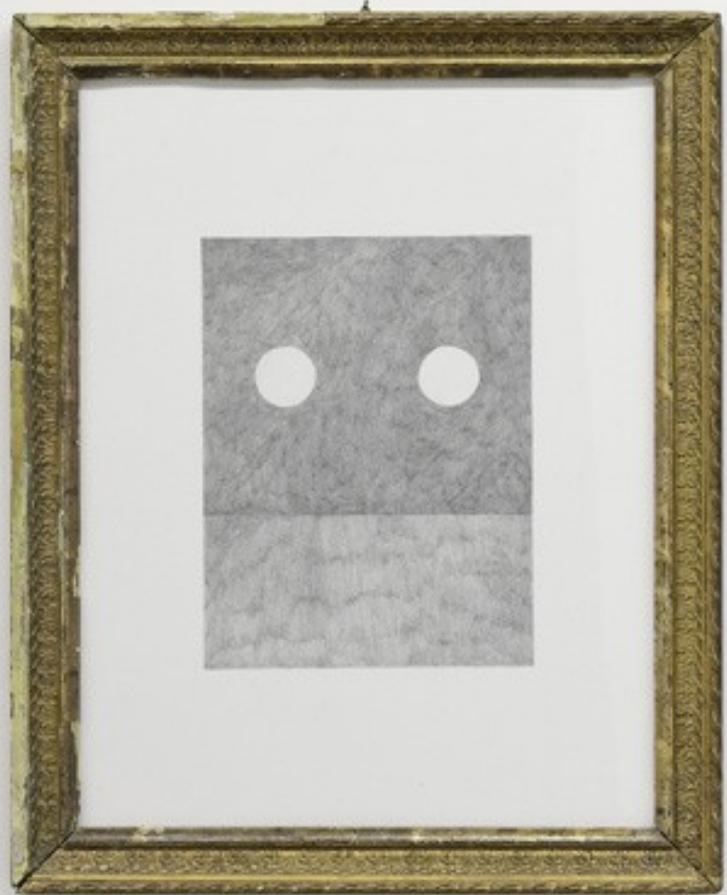
Chiara Camoni, Paola Aringes, Silvia Perotti  
*Il Tronco e il Trapezio*  
2013, wood, bones, teeth, wool, cm 200x200x200

More people collaborated to create this work (as in some folk arts) which consists of two elements: a female figure carved in an old trunk found in a wood, and a kind of cloak knitted in natural wool with animal teeth hanged on every corner.

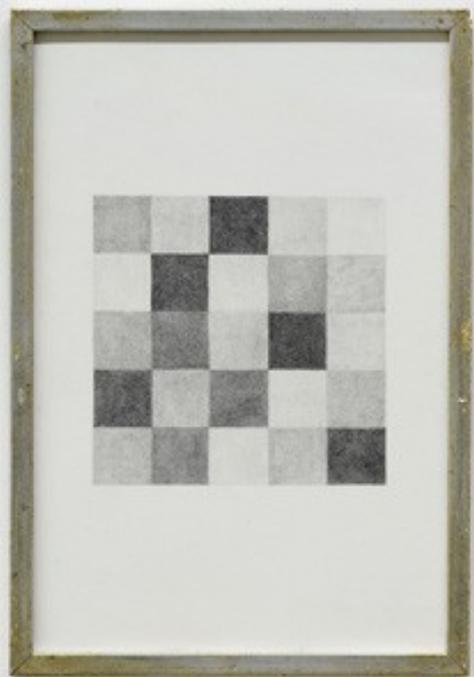
"Various works of mine were made possible through a shared effort with other people, not necessarily artists. Authorship for me resembles a container: whether it's me alone, me with other people, or not even me at all. Sometimes situations arise in which the work comes into existence by itself. Time, rainfall, and geological sedimentation might work on it."







*Astrazione è empatia, GR09*  
2015, pencil on paper, cm 48,5x38,5



*Astrazione è empatia, GR14*  
2015, pencil on paper, cm 27x40  
*Astrazione è empatia, GR15*  
2015, pencil on paper, cm 21x18





*Senza titolo*, 2015, polychrome clay, variable dimensions

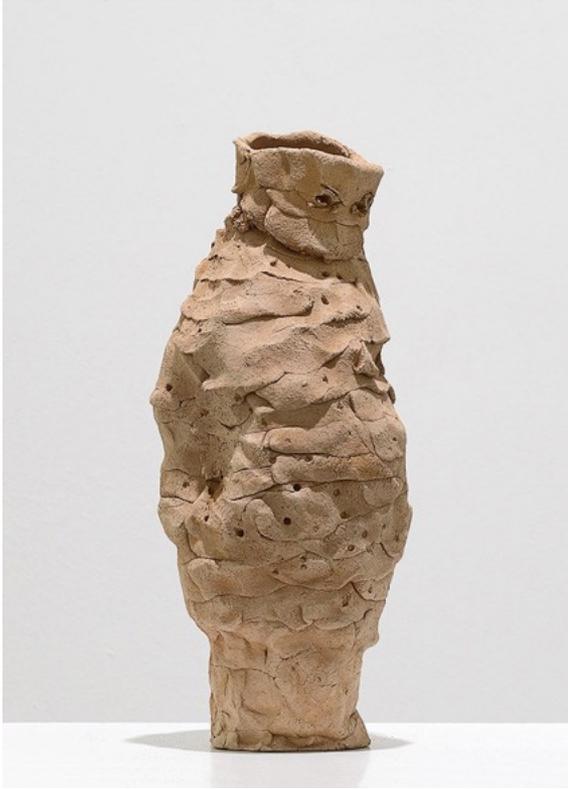




*Ninessa*, black clay, cm 15x5x5

*Ninessa*, Galestro red clay, cm 12x5x5

*Ninessa*, Etrurian black clay and Tillandsia Usneoides, cm 15x5x5



*Ninessa*, Galestro red clay, cm 15x5x5

*Ninessa*, Etrurian black clay, cm 15x5x5

*Ninessa*, Etrurian black clay and dried flowers, cm 15x5x5



*You will never know the answer until you look inside*, 2015, Ulexite and paper, cm 20x25x2



*Beauty (centrino)*, 2005, bone, 12x12 cm  
*Beauty*, 2004, bone, 16x16 cm

La Pazienza è virtù dei Manufatti / Patience is virtue of Handiwork



*Nikita*  
2013, black refractory clay, cm15x8x5

The show's title alludes not only to the dedication and constancy with which certain works are made by hand, but also to the innate capacity of such works to last, mute and immobile, through the centuries. Handiwork stays where it is put, watching us in silence, and remains.

The "simulacrum" does not evoke any other underlying reality or other subject, but demands instead to be taken as real itself. In ancient times it indicated a divinity, an object of worship placed in a niche in a temple. Not a statue that represented something, but rather a statue that is something.

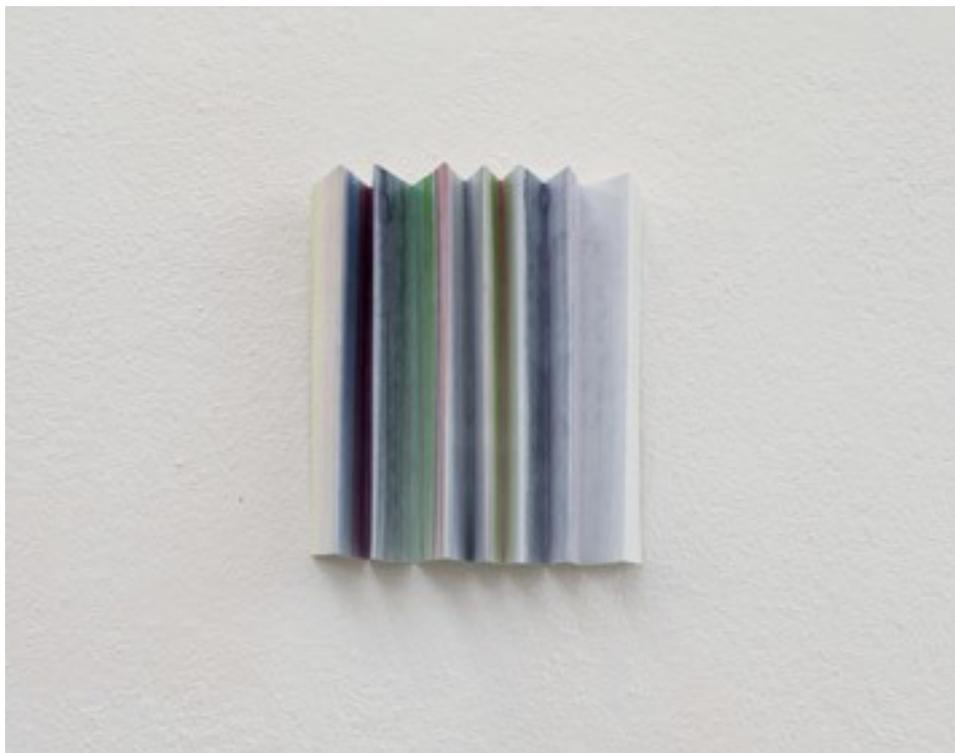
*Il Bidestro* (the man with two right hands) reaches its identity in the process of creation, in the making: in this case, its being is the result of an error made repeatedly.

The technique used for its creation is the same by which vases are made: the statue, the vase, the cloak (*Il Bidestro*, *Scultura #18*, and *Senza Titolo#15*) are aligned on the same plane as things of the world among other objects of the world. *Senza Titolo#09*, the wolf, or the dog, perhaps, takes its form from scrap. As in many of her works, Chiara Camoni works by layering and overlapping: the form is the result of a procedure enacted in time.

Essentially consisting of sculpture, the show is supported by a number of works on paper, for example *Acquarello*, which by projecting outward from the walls, have become as objects the sites in which color is collected.



*La Pazienza è virtù dei Manufatti*, exhibition view



*Acquarello #1*  
2014, watercolor on paper  
cm 23x20x4



*Senza Titolo, dittico*  
2014, marble, pencil on paper, cm 12,5x180x5



*Senza Titolo, dittico* (details)



*Senza Titolo #09*  
2014, black clay, cm 45x110x64



*Senza Titolo, scarabocchio #01*  
2014, blue clay, cm 9x9x4





*Tempera #02*  
2014, paint on paper, cm 5x3,5



*Senza Titolo #15*

2014, wood, clay, iron, string, cm 294x124x10



*Sul perchè in natura tutto avvolge a sinistra #02*  
2013, blue clay, iron wire, variable dimension, length 55 meters



*Tempera #02*  
2014, paint on paper, cm 5x3,5



*Il Bidestro*, 2014, glazed clay, wood, iron,  
cm 215x52x23  
*Scultura #18*, 2013, white clay, plant, soil,  
cm 43x18x17



certe cose / certain things



*Senza titolo, Stabkarte*  
2014, black, red and white clay, wire; cm 300x300

Some works develop the theme of the indeterminacy and disappearance of forms. They are self-declaredly in state of transit, somewhere between (be)coming and going, at any rate, far from the certainty of being. We're usually more interested in the birth of a shape or a form. It arrives from somewhere and starts moving through the world. We're not as much concerned with its disappearance. But what about an appearance that consists mainly of an absence? Or even better, one shape that survives in another?

There could be unfinished works, growing and growing: not depicting anything in particular, the details elude us - just continuously nodding to different things. Or works just crumbling, falling apart. We all know the power wielded by someone who has the strength to just get up and leave.



*Senza titolo, mosaico #02 - Untitled, mosaic #02*  
2012, marble, cm 185x245x12

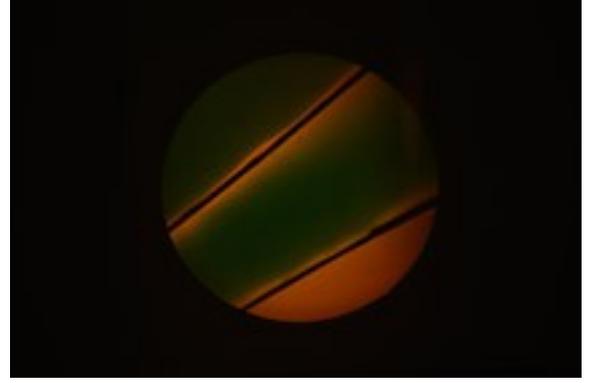
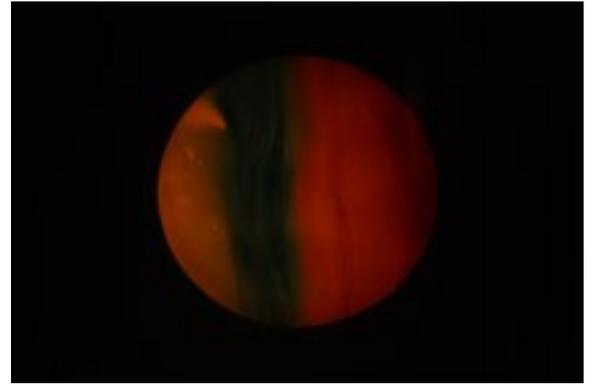
I live near the marble quarries in Upper Versilia. The marble is worked along rivers and streams down valley. Marble scrap is often heedlessly thrown into the running water. The hand of time and water wears the pieces down, rounding, staining, smoothing. These were collected during months of walking the riverbed. They illustrate a cycle: the marble torn from the mountain, transformed to objects of human use and tossed into water, slowly turns back to stone.



*La neve gialla/The yellow snow*

2013, performance, images projected with a magic lantern

Magic lantern projections may be considered the direct ancestor of modern cinema, and were originally based on the light of a candle enclosed in a box. Light is projected into a dark room through images painted onto sheets of glass; the originals were partially modified and partially replaced with others painted by me. This led to a form of narration consisting of a sequence of abstract images and short texts.





*Regarding why everything winds leftward in Nature*  
2012, shells, iron, variable size

The work's title recalls certain growth processes in nature that develop leftward, a mystifying tendency scientists are still unable to explain. Snails, climbing plants, and DNA spirals provide a few examples.



*Autoritratto/Self-portrait*  
2013, video, digital transcription  
of Super-8 film, 03'26'' loop

The Super-8 footage was not edited:  
the sequences provide narration in  
their fortuitousness (the  
association with the visit to the  
home of Thomas Mann, the author of  
"A Man and his Dog", in Hamburg, is  
equally unintentional). The video  
may therefore be considered lost and  
found, both by its author.



*Regarding why everything winds leftward in Nature #02*  
2013, blue clay, wire; variable size (55 metres long)

The work is composed of thousands tiny pieces modelled by hand. It can change shape and dimension each time.

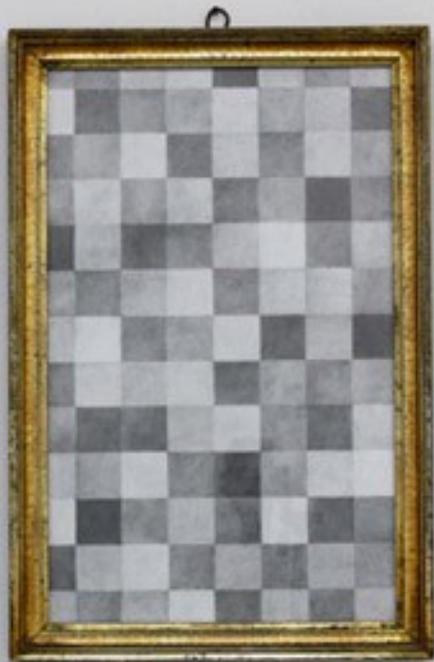


*Smile*  
2012, quartz crystals, ream of sheets, cm 21x29,7x5



*Senza titolo, mosaico - Untitled, mosaic*  
2011-2012, marble, cm 390x430x45 (variable size)





*Senza titolo, quadrati*  
2012, pencil on paper, cm 36x55



*Senza titolo, cerchi*  
2012, pencil on paper, cm 18x24



*Senza titolo, l'esercito di terracotta - Untitled, the terracotta army*  
2011-2012, white refractory clay, cm 240x420x28 (variable size)

For weeks I modeled tiny forms in clay, working together with people who had no specific preparation. Many shapes were assigned to children, who then played with their creations. The clay, still soft, could be molded and "bent" to the purpose of their stories: some parts got crushed; new forms got added. The result was a universe of shapes, all expressions of the different degrees of completion possible.



## Notes about Sculpture

A *simulacro* shapes a presence that does not evoke another or any other underlying hidden reality, and expects to be considered real exclusively in its right.

...

Some sculpture of the past is the fruit of a group effort, in the same way that masterpieces were once produced anonymously in an artist's studio and in certain works of popular art in which the name of the author was not indicated. In some cases, an author *may not have even existed*.

...

*Unique forms* in sculpture for me are those that may be considered the only result achievable, the consequence of an effort. Therefore not just one of the many forms possible but the only form possible.

...

A child who moulds a lump of clay into the shape of a bear does not make a sculpture, she makes a bear. This animal runs back and forth, fights, loses a paw, gets bent, and sometimes even turns back into a lump of clay. That lump of clay is just a lump of clay. A bear, a warrior, the entire universe, a lump of clay.



*Senza titolo*

2012, tempera on paper, wood, glass, cm 25x25x50

A large sheet of paper (cm 140 x 200 cm) painted in tempera was scrunched and crammed inside a glass dome previously used to house sacred figures.



*Senza titolo, miei ornamenti/Untitled, my ornaments*  
2012, silver jewelry, cm 200x3x4

A sculpture, a gray line, composed of silver jewelry linked to various moments of my life.





*Girl with long hair*  
2011, jellow refractory clay, cm 30x22x13

I made a few small sculptures in clay, gave them to a little girl to play with. The clay was still soft and my sculptures changed form (in this case especially the hair).



*From the sea, a long story*  
2009, video 12'30'' loop

Strange architecture, a little like a ship, a little like a house. A spontaneous conglomeration on the beach of some mysterious desert island. Each composite element drifted ashore on a wave. Some flutter in the wind like flags; others return to life in new shapes and compositions.



*Autoritratti/Self-portraits*  
2010, pencil on paper, variable size

This collection is composed of my *portraits*, which because they were re-done by myself, may be considered *self-portraits*. The characteristics of the various works previously done in marker, ball-point pen or tempera were translated in pencil.



*Luca ovvero san Giorgio e il Drago ovvero San Michele*  
2010, Plaster, oil paint on canvas, iron, marble dust  
cm 25x70x200 circa

The work is composed of an old plaster statue previously used in a marble art studio for reproductions and what resembles a spear leaning at its side. The statue bears signs of wear and some of the holy warrior's attributes have gone missing. The spear is made from rolled-up canvas cut from a painting and filled with an iron bar and marble dust. Luca is the name of my companion, he is a painter. The canvas was cut from one of his paintings.

*Senza Titolo - Untitled #12*  
2010, marble, acrylic, pencil on paper  
variable dimensions (marble slab cm 200x75x3)

A large slab of marble has been leaned against a wall. Geological stratification has led to a perfect succession of parallel lines that give it a chiaroscuro "design". The marble slab stands in relation, through the grey painting on the wall, with the drawing "Copia dal Vero" of a Venus by Titian, which in the book in which it was originally published was also placed in vertical position.



DRIDE



205. GORGIONE: P'ius rubinid

Copia dal Vero - Tav. 245  
2010, pencil on paper, cm 45x35

The title alludes not to the true copy made of the original painting but instead to the copy of the "page" of the book in which the work was provided.

*Senza Titolo/Untitled #13*  
2010, oil on canvas, wood, lamp, variable size

An old still-life painting has been damaged by the passage of time. Most of the paint has fallen off, revealing the weft of the canvas below. The abstract pattern of the missing parts can be seen beneath the painted image.

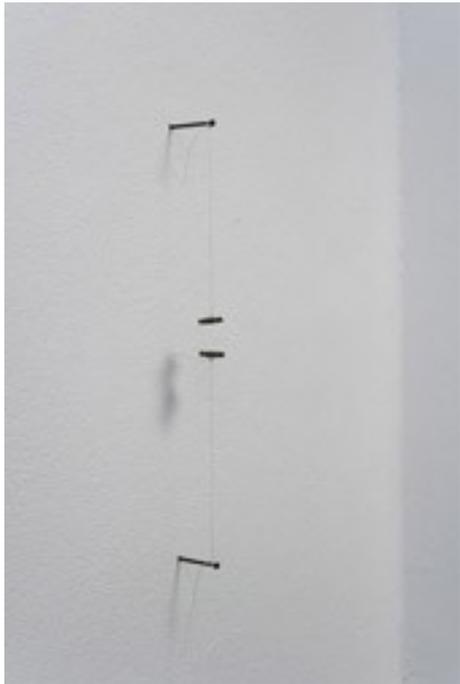




*Unbewusst*  
2010, video, 48'12'' loop

Inside an enormous volcanic tuff quarry under the city of Napoli countless corridors, used as storerooms for the most diverse objects and materials, run in every direction.

The place apparently has no end and houses an almost unbelievable amount of things. The video documents this journey through the entrails of the earth, which parallels the depths of our unconscious at the same time.



*Senza Titolo #01*  
2009, magnets, string, steel nails  
cm 45x4x3

.





*La buona vivinanza/Good Neighbors*, 2012, exhibition view

*Good Neighbors* is the principle adopted by certain academicians in the arrangement of the books in their libraries: instead of following alphabetic order or sub-division by genre and author, books are arranged by a certain affinity. Some works were conceived along the same lines and follow a strictly personal and emotional order dictated by the relationships that came to be established between the various elements along the way.

The space is the container in which the works engage in dialogue and overlap: despite being avowedly autonomous, every single unit plays a part in the creation of groups that become new works in their own right.



*Sculptura #03*  
2009, marble, trolley, cm 70x103x80



*Copia dal vero - Tav. 220*  
2009, pencil on paper, cm 43x36



*Scultura #05*  
2009, ceramic plaster, pigments, cm 10x9x10

*Scultura #12*

2009, wooden taken from a confessional booth  
cm 114x70x75

A confessional booth from the late 1700s was sawed up and reassembled in order to construct a parallelepiped-sculpture enclosed in itself with the walls were turned inside out.

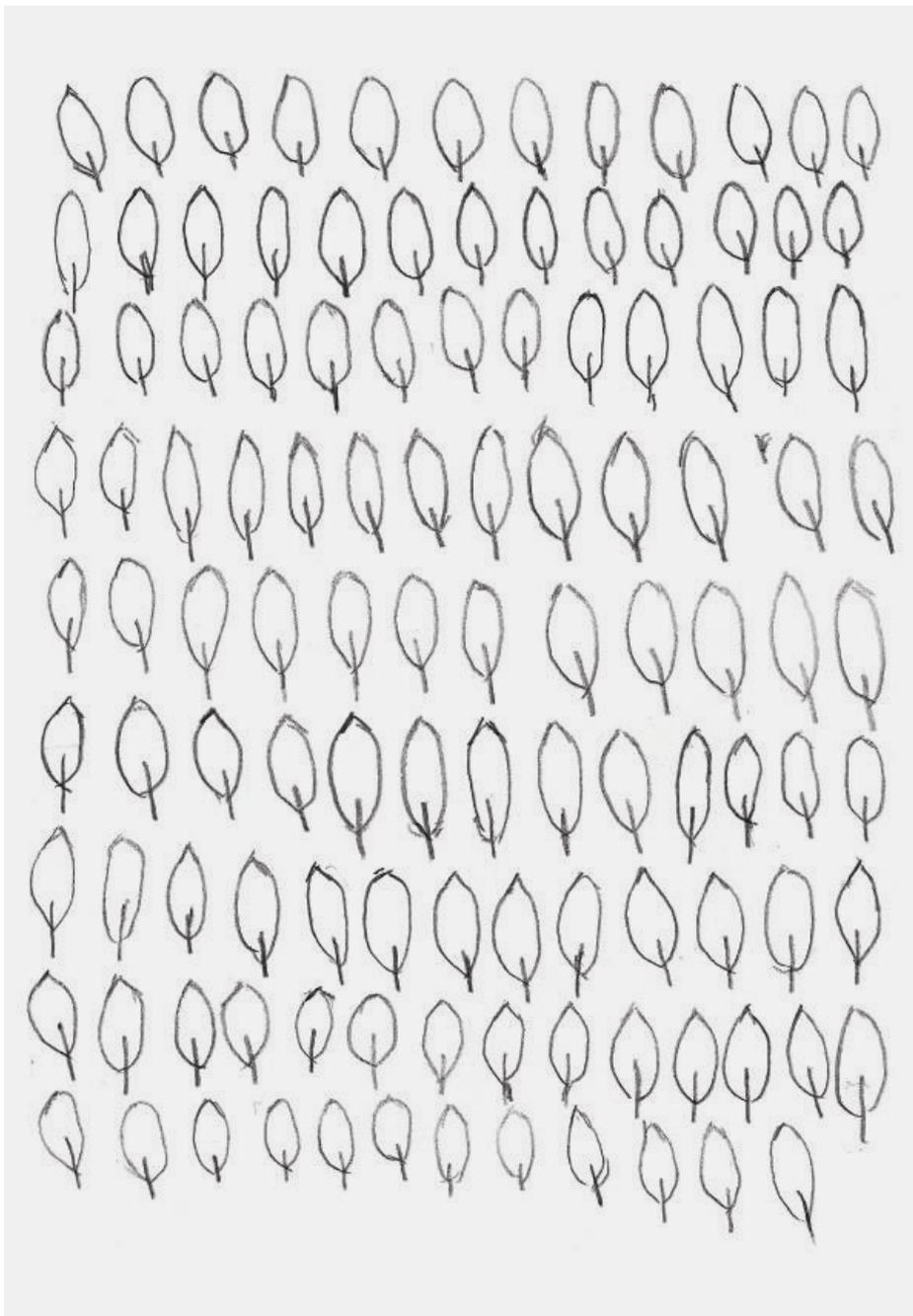




*Senza titolo, natura morta - Untitled, Still life*  
2009, black refractory clay, cm 45x60x300 (variable size)

The composition of this still life offers a reflection on the very nature of sculpture: real objects, copied objects, objects represented, or sculptures..





Ines Bassanetti

*LA GRANDE MADRE*

curated by Chiara Camoni

2002, pencil on paper, sheets cm 21x29,7

*"I've got a grandmother and she's ninety two years old.*

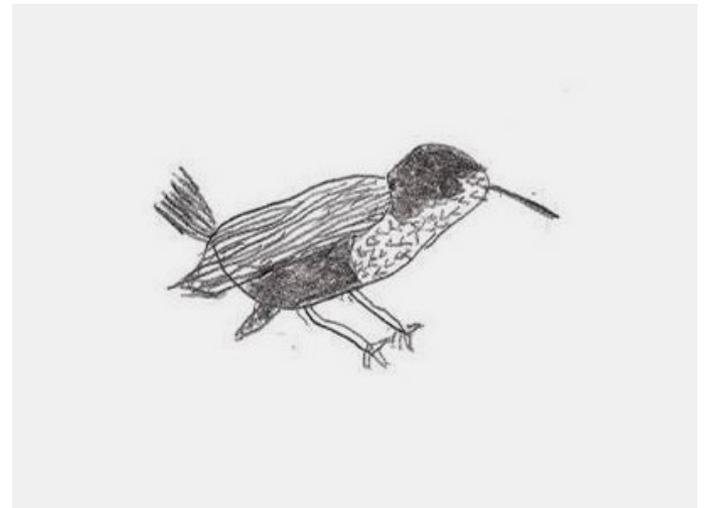
*Some years ago she told me she was melancholic,*

*and she asked me to give her a work to do.*

*I answered that I needed an assistant.*

*Since that moment she's drawing for me every day."*

The book contains one hundred drawings made by my grandmother Ines Bassanetti during a year. *La Grande Madre* sounds like the english word "grandmother"; the main reference, in Italian, is yet the ancient female goddess representing nature.



Chiara Camoni - Ines Bassanetti  
*Chanteuse au gant*, Degas  
from *Masterpieces*  
2004-2005, group of 20 pencil on  
paper, cm 35x35 each

She re-draws some of the most  
famous masterpieces of art.  
Having had no art education, she  
saw the photographs of the works  
to be copied for the first time in  
her life.

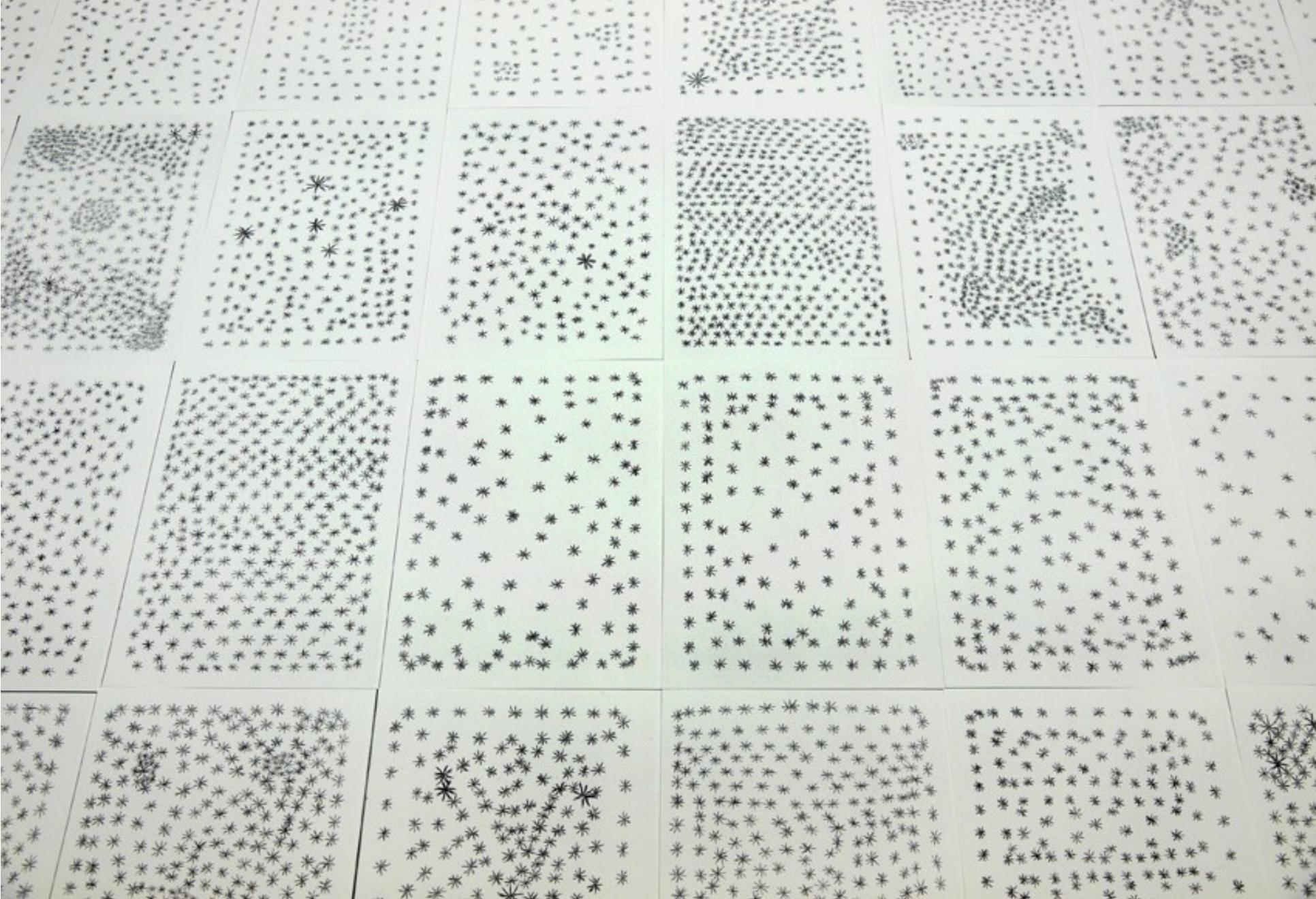




Giotto - San Francesco, la predica agli uccelli



Beato Angelico - Pala dell'Annunciazione



Chiara Camoni - Ines Bassanetti, *(di)segnare il tempo*  
2006-2007, pencil on paper, 250 sheets, each cm 21x29,7

This is Ines' last work. She drew stars every day for many months, thousands of stars, preparing a private cosmos.



*Scultura #01*  
2009, black clay, cm 100x35x20

*Notturni*

2008 - 2012 pencil on paper, cm 75x51

*Notturni* is a work in progress that I've been developing for months.

Using the pencil, I fill every tiny pore on the page, and even if I try to work with uniformity, each drawing is different with infinite vibrations of gray, shadow, and light.

*Notturni* can be considered an abstract image, but also the night, the cosmos, a musical theme.

A time for work stolen from everyday tasks. This series began when my son Davide was born: *Notturni* is the time he sleeps.





*Mefite*

2005, 3-channel video installation, 04'00'' loop

Mefite is a triptych: images are connected and change with a rhythm. The video installation is about an ancient and almost unknown place in southern Italy. There was once a temple there, dedicated to Mefite, a female goodness of Death. In this valley toxic gasses still come out from the ground and poisoned water boils in a lake (the screen in the middle). Plants, animals and also men died here in ancient and modern times - we ourselves had to be very careful during the shooting. Mefite is a diaphragm between the above-world and the under-world.



*Mefite*, 2005, Mefite crystals, cm 21x21