

Valentina Sciarra
PORTFOLIO

POST INDUSTRIAL BUTCHERY

Exhibition project
sculptures and drawings
2023

March/April 2023
Collect Gallery Istanbul

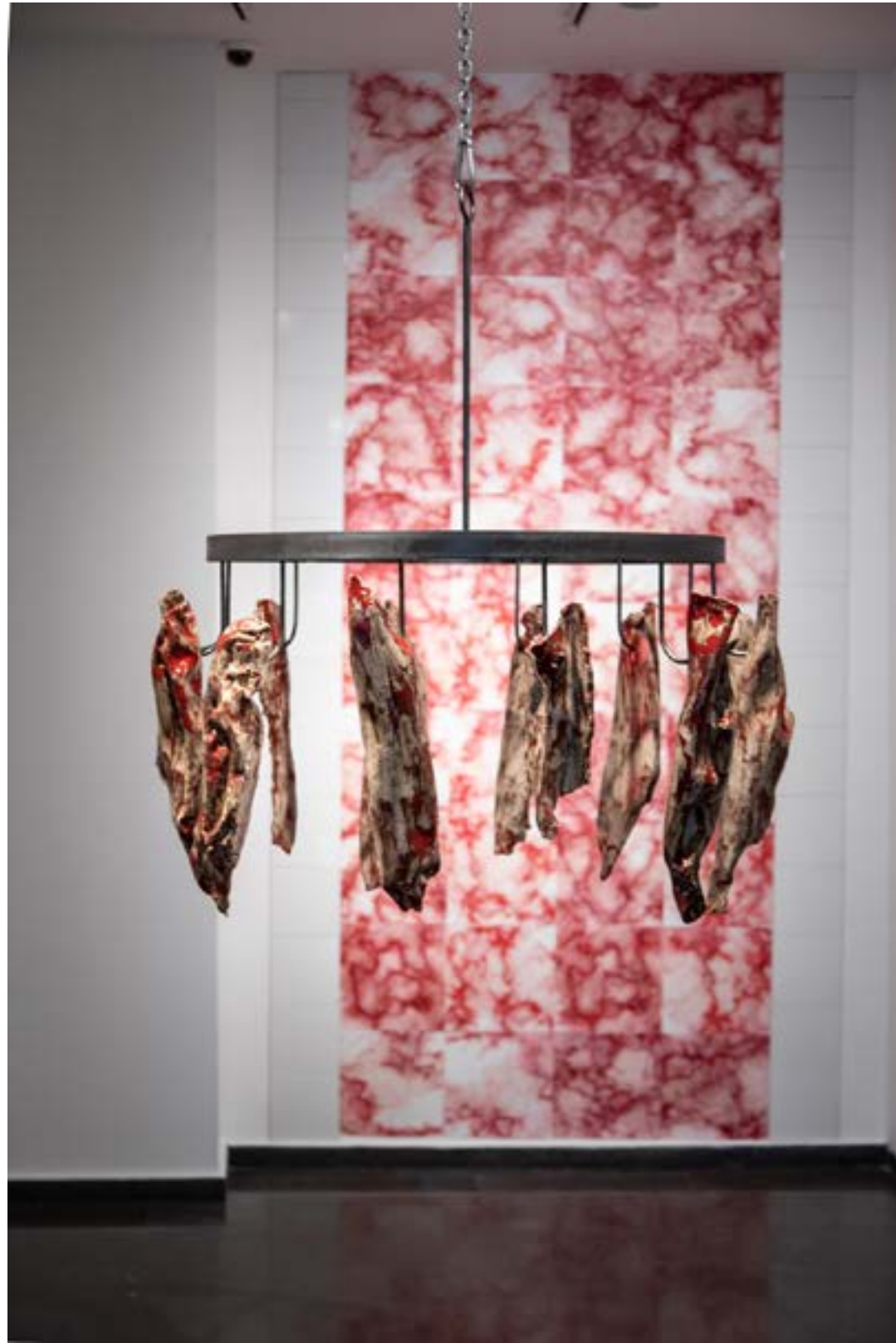
selected works



(...) Accepting that we are what we eat (food is one of the constituent elements of our multifaceted identity) is already very complicated in itself; but even more complicated is to imagine that in theory - and sometimes also in practice - the reverse would be possible:

EAT WHAT WE ARE.

The idea that someone bites into our meat or that we can find ourselves in front of a banquet of human flesh - perhaps believing that it is "harmless" beef - is what is presented in this exhibition project.



more : sciarravalentina.com/kg-of-meat



Formula 1 it's a sculpture dedicated to the concept of Peace and is composed of three symbols elements in stone combined like a scientific formula : the symbol of EMPATHY + the symbol of the whale tail/ CREATIVE WISDOM = PEACE.

SERIES OF SYMBOLIC SCULPTURES

(on going)

(...) Perhaps all social revolutions are in their essence all "symbolic".
An effective political struggle can teach a symbolic necessity and a singular irreversibility: it is not written in the regimes, in the organization of power, but reality changes. it is not power, appropriation, privatization; it changes reality and delivers it to us not as something transformed forever, but as something that requires that active and creative constancy of which politics is made, a necessity that must be nourished and relaunched, and desired, starting from what happens and what happens to us, from the events that impose themselves on us, from the situations in which we are caught and that challenge us, and which make the expression of our freedom not the manifestation of a free will, but a mix of freedom and necessity, of desire and reality, the strength of things and of us in them.

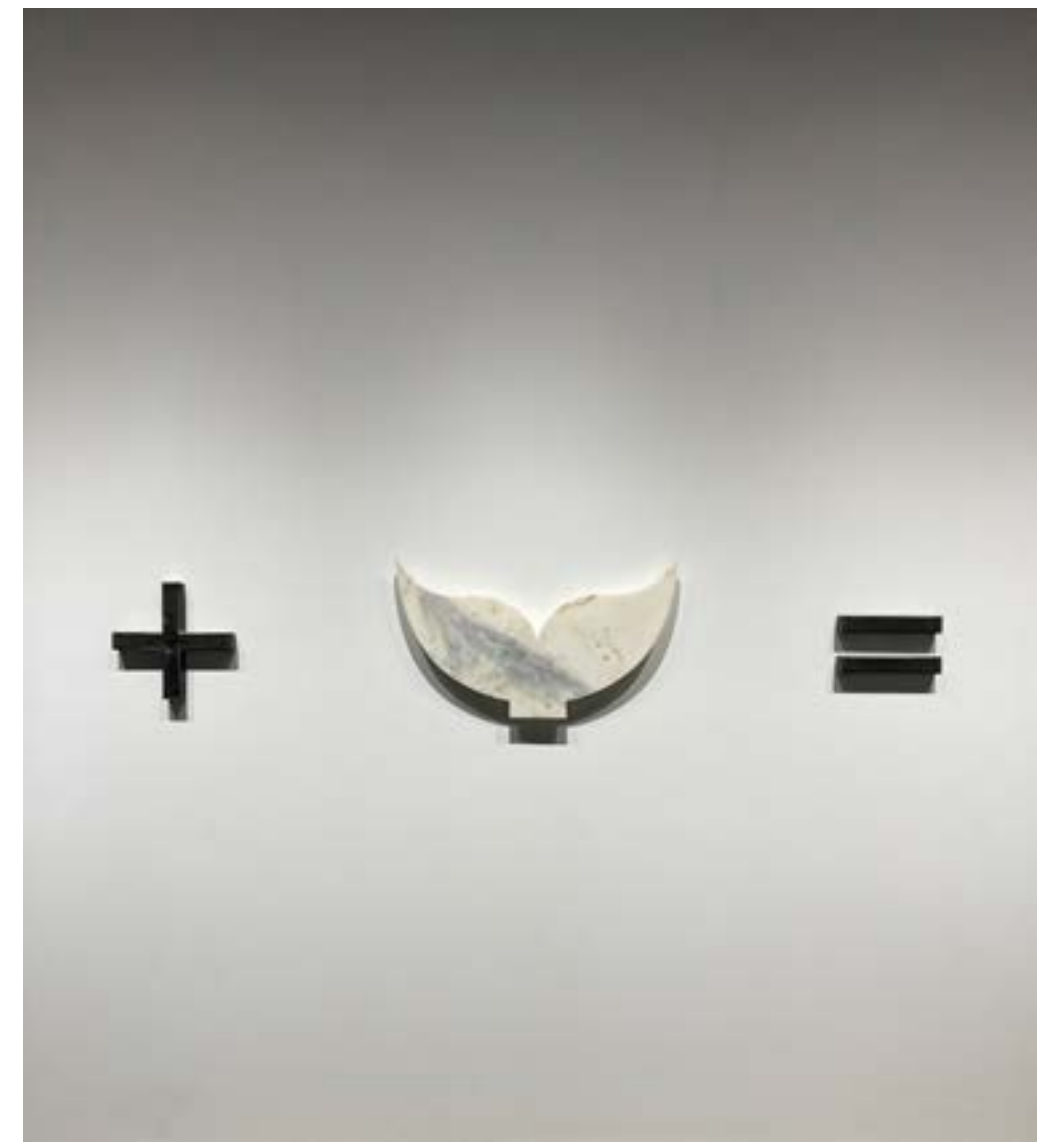
The symbols represented here have been "redesigned" by me on the basis of aesthetic research and visual perception. In particular, taking into account in their choice also the "natural" element, for example empathy is an attitude that involves all living beings, therefore also vegetable beings; or the peace symbol redesigned in the shape of a tree. For millennia, the message of peace has obviously been unheard, even if promoted by the majority of people.

The hypothesis of Formula 1 is precisely that of trying a total new reformulation of the message, working on its form or visualization to make a next step to construct peace.

In Formula 1 the final concept is not given by the simple sum of its elements, but it is something more; because although it is based on sensory information, it goes beyond their cognitive aspect in relation to the mental conceptions to which we associate them.

Attempting to make the symbols material and maybe finally get the concept of what they embody. Formula1 is the first sculpture of a serie dedicated to a research on symbols and their strong power of recalling meanings, its immediate comprehensibility and memorization.

more : <https://www.sciarravalentina.com/formula1>



F#1 was created thanks to the support of the contemporary art center Toplocentrala, Sofia
Installation view at Self-splaining (a Triumph of Empathy) curated by ICA Sofia
Manifesta Biennial 14 Pristina - Kosovo



TOMBS AND HOME ALTARS

Note: the works were part of the exhibition Salt free tears
Solo exhibition at Structura Gallery Sofia
4th Novemebr - 5th Decemebr 2021
Curator: Maria Vassileva

more : <https://www.sciarvalentina.com/salt-free-tears>



installation view Home Altars, Structura Gallery Sofia

Dear Maria*,

I'm sending you some pictures of the works that I will present in my upcoming exhibition dedicated to death and our ability to accept it.

In this way I would like to help us to die, in a certain sense.

Or rather to perceive the time of death not as an exceptional event, but as a way of being.

As you will see, the objects or sculptures presented can be used in everyday life to better understand the interconnectedness between life and death.

These are tombs, home altars for the home, and a game book to find out how we will die; that is, denying mortal reality or accepting its course.

Since the dawn of time, humans have had to deal with the finitude of their »being,« or at least their material mantle, aware that death would occur at the end of their life's path. It is from this awareness, and from the anxieties that derive from it, that men adopt different attitudes, behaviors, and rites according to both the culture to which they belong and the historical period in which they live(d). Humankind's attitude in the face of death is a dynamic phenomenon, in continuous evolution. Collective sensitivity has the duty to seek its own way of experiencing death. It is important to know what preceded us on this topic, but our responsibility is to find our tools to join the existing life cycle.

Today - unthinkable for most of Western cultures only a century ago - the most common definition in Western society is that death is intended as the antithesis of life, as its opposite, and dying is the act that precedes it: its final and conclusive stage.

Death has become an object of shame and prohibition in modern society, replacing sexuality as the main taboo. Funeral rites are emptied of their dramatic charge; death is an event presented by the mass media as exceptional, anonymous, and especially violent and spectacular.

The social drama present at the moment of death, and how this event is characterized with a strong emotional and ritual intensity, moves into the sphere of theatrical drama. It thus becomes increasingly individual and virtual, largely coinciding with the experience of mass cultural consumption.



* Part of Annual publication
Akademie Schloss Solitude, Stuttgart

full article here :

<https://www.akademie-solitude.de/de/online-publications/dear-maria/>

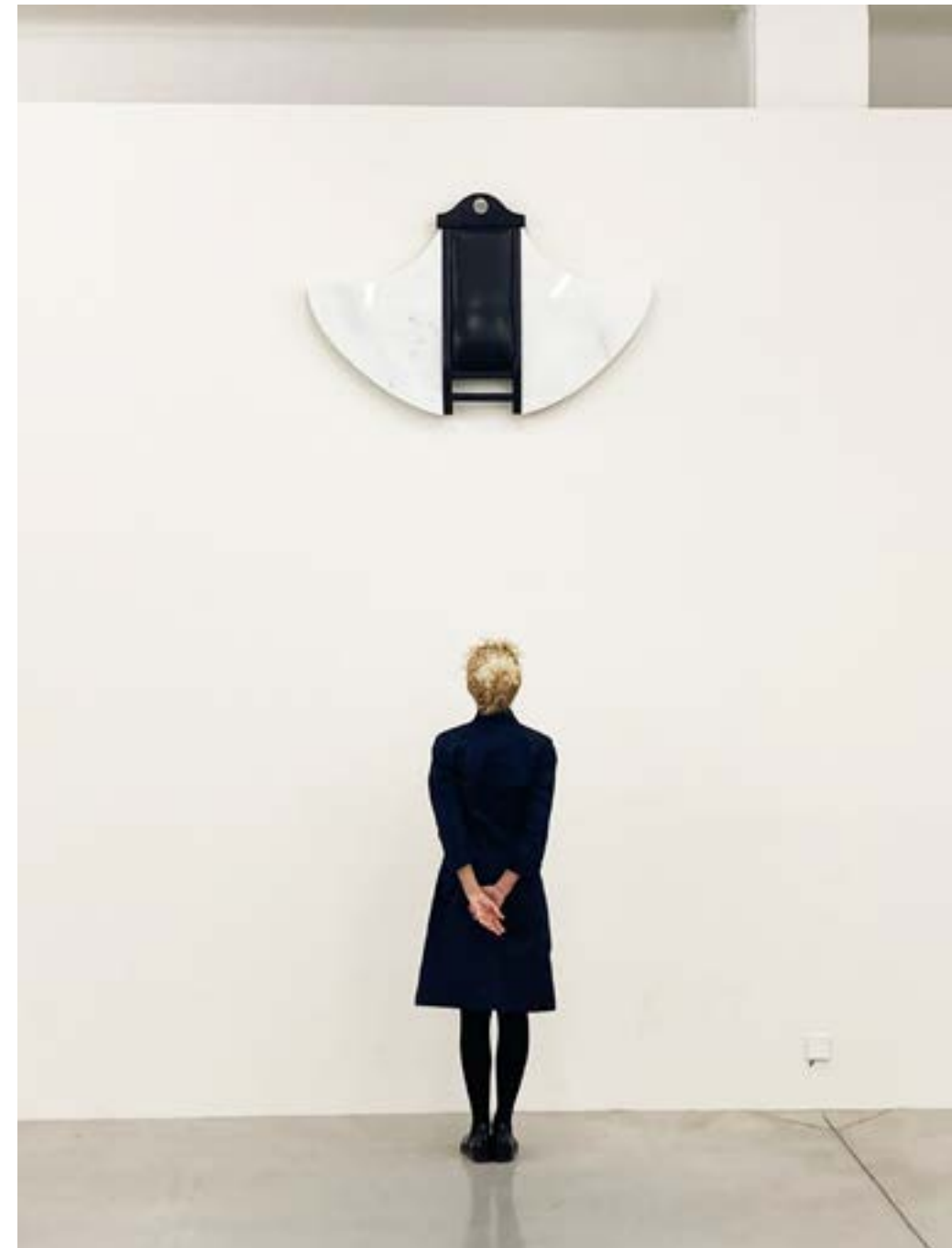
I have the impression that even this fear of dying is generated by the perception of time in an absolute way, that is, imposed from above, the same for everyone. On the other hand, this forgets the existence of relative, subjective, inner time, which each of us has the opportunity to choose and listen to. Maria, I'm sure you, too, could add further elements and questions to this talk. Don't forget to do this.

Humans know many things about life and its processes. Death, however, is generally conceived as the only human experience that cannot be told directly. Particularly what comes after the blue wave (the last energy pulsing in our bodies) that unloads our nerves to stop them flowing inside us has limited the objective scientific study to the sole observation of the body as it decomposes. It is perhaps these limits that make man's experience of death difficult to recognize and load the concept of dying with mystery and irrationality.

Maria, the works that you will soon see will try to make the »dying/dead way of being« become »alive« on a daily basis. Because I firmly believe that only by bringing the concept of death back into our everyday lives will we have the opportunity to live fully. From a physical point of view, there is no difference between life and death: death is nothing but the mode of passage from one form of life to another. The only thing you need to be afraid of is this inability to be »part of a whole,« and to live your humanity naturally.

So in our home we suspend our tomb, we light a candle on our altar dedicated to our loved ones, and we think daily thoughts to question ourselves about what rhythm our time follows.

*Buona vita a te,
Valentina*



installation view the Bat tomb

The Tomb sculptures are an aesthetic reformulation of the Western world's concept of the tomb. None of the tombs consciously touches the earth. On the contrary they are »suspended« to give exactly the sensation of a trace of passage between life and death, like suspended bodies and lines. Each title recalls not a material body, but a concept linked to the action of »passage« or transformation.



installation view, Structura Gallery Sofia

Home altars invites the public to reappropriate symbolic objects in our home that can remind us of the importance of dedicating a thought to «our essence» every day. These altars are without precise unique formal features in abstract forms of stone, ceramic, glass. Through these abstract forms, they try to reassume the dualistic conception, as a distinction and synthesis at the same time between good and evil, beginning and end, birth and death.



Time machine , installation view Structura Gallery Sofia

Time machine is a monumental chair that travels through time and shows that a continuous cycle of time is possible. The sculpture suggests a particular position to travel through time: a marble seat and the positioning of the hands on the metal structure.



The Blue Wave , game book, p. 21
edition in English and Bulgarian

The Blue Wave game book was created for the Salt free tears exhibition at Structura Gallery, Sofia. It was written by Valentina Sciarra and accompanied by graphics created by Victoria Staykova based on the author's original drawings for the sculpture presented in the exhibition. Made as a complex object, the book embodies Sciarra's belief that games are a key element in accepting the concept of death. The book offers the possibility of an inner journey - playful - to face daily choices during the last twenty minutes of life before death. Being a game book, each reading can offer different paths to the ending. But ultimately, the basic concept remains the same: how we can accept death in our daily life.

THE DIVORCE

video installation

watch : <https://vimeo.com/531618385/dc19db7b26>

video installation
26:06 min. (english)
Editing: Raina Teneva
Camera: Tillman Rodiger
Music and sound: Ivo Paunov
Voice: RaJa EIMad

note : The work is realized thanks to the support: Akademie Schloss Solitude Stuttgart and Goethe Institute Sofia, BG



- Statement-

The Divorce is dedicated to the act of separating our society from the conception of absolute time; a manifesto to communicate the possibility of rethinking time, through our perceptions.

More than before, it's clear that the true nature of time is not what it appears to us in our ordinary experience. Even if we are used to considering it as a flow of seconds/minutes /hours towards a single evolutionary direction, this is not the final definition for modern physics. Time is a phenomenon that must be evaluated beyond any directional concept.



Time, both in the intuitive experience of ancient populations, and in the mathematical representation of modern researchers, seems to coincide in the vision of a sort of immense and infinite time span, with neither beginning or end. A dimension perfectly integrated and related to space, as shown by the cosmological model of the "chronotope", suggested by Einstein in order to explain the phenomena of the universe in the perspective of quantum physics.

The perceptions of time are innumerable and each one of us has the choice to choose the best for himself. An act of individual freedom, because from this choice a new path could truly open up for the human being; the act of conceiving time no longer as an "absolute element" but as a perception - therefore individual and changeable - is in fact a concept closely linked to the main and most urgent unresolved questions of our era - like and not only - the search for a sustainable lifestyle, the equal relationship with Nature, the criticism of work and the society of abundance.

It might seem trivial that a simple change in the conception of time can truly revolutionize an entire planetary system. But I believe that I am not alone in considering it possible.



енергетика / energy

site-specific video installation, facade of the Ministry of Energy Sofia (BG)

23.09.2020

SAW Sofia Art Week 2020 - Swang Song

акта или принципа за определяне

the act or principle of determination

Физическа сила, нерви и мускули, активна сила на тялото

physical power, nerves and muscles, active strength of the body

механична

mechanical

кинетична

kinetic

гравитационна

gravitational

геотермална

geothermal

конвертируема

convertible

еластична

elastic

на морските вълни и течения

of sea waves and currents

Динамичните аспекти на човешкото поведение

the dynamic aspects of human behavior

Твърдост на характера и решителност в действие

firmness of character and determination in action

действаща

acting

електромагнитна

electromagnetic

ядрена

nuclear

всеобща

universal

динамична сила на духа

dynamic power of the spirit

готовност и способност за действие

readiness and ability to act

Вътрешна

Internal

свободна

free

масова

of mass

критична

critical



view of the installation Bulgarian Ministry of Enrgy Sofia
more : <https://www.sciarravalentina.com/energhetika>



Installation view RESET 2021
led by Valentina Sciarra and Voin de Voin

Practice of collective sculpture
MAestora Museum, Kjustendil Bulgaria

more : <https://www.sciarravalentina.com/gallery-5>

I GIGANTI
serie of sculptures
2020



nos esse quasi nanos gigantum humeris insidentes (Bernard de Chartres)

- we are like dwarves on the shoulders of giants -

The giants are our stories, the successive and contradictory faces we have had in the past, and as such they personify the personal and collective experience we carry with us like luggage.

From their high shoulders we can see a certain number of things, and a little further away. Although we have very weak eyesight we can, with their help, go beyond of memory and oblivion.

I GIGANTI is a series of wood and stone sculptures dedicated to the concept of historical past and its presence / absence in culture and contemporary life. Our relationship with the historical past is characterized by a destruction of the past, or rather the destruction of social mechanisms that connected the experience of contemporaries to that of previous generations.

Most of the young generations grew up in a sort of permanent present, in which there is no organic relationship with the historical past of the time in which they live.

The recent history of European man is summed up in this inability to fall over time, and recognize it; to work on the memory, but also to go beyond it to extend its boundaries and build on it. Each sculpture in the I GIGANTI series was created to contain a permanent tension between present and past, attempting to reconcile them.

Each sculpture therefore has two apparently opposite forces that thanks to the assumed "aesthetic form" become forces that meet in a concordant way.

Note: The sculptures were produced thanks to the support of the Italian Cultural Institute, Sofia for the XV Edizione della Giornata del Contemporaneo, Ottobre 2019

more: <https://www.sciarravalentina.com/i-giganti-1>



installation view | GIGANTI series of sculptures, wood and marble 2019

The Stone King

HD Video 2.35:1 - English Audio

Stereo - 14'11"

A video by Valentina Sciarra

With Miná Minov

Voice: RaJa EIMad

Editing: Rayna Teneva

Original Music: RaJa EIMad, Iliyana Georgieva

Camera: Svetlin Marinov, Valentina Sciarra

Sound: Simeon Hristov

Production assistants: Elena Anatckhova, Blagica Zdravkovska

The video was created at the naturalistic site "Strupanitsa" rock phenomenon, the largest ancient landslide (rockfall type) in Bulgaria, where, with the kind support of Gaudenz B. Ruf Award, was realized the work of land art "The Path of the Oscillating Stones" by Valentina Sciarra that is open to public. "Strupanitsa" is a large-scale landslide (rockfall type) with area of 13.2 hectares, located on the right bank of Iskar river, about one kilometre from the railway station of Karlukovo village, in the region of Lukovit. Here the river is steeped in the thick limestone that forms rock with steep vertical walls. The limestone is yellowish to white in colour, full of black or dark brown flint kernels. The rocks are almost horizontal, crossed by cracks in various directions that give them an even more incredible look. These rocks completely deserve the name "Strupanitsa" (heaping) because it is actually a large fall of rock blocks, most of which are in the form of cubes or parallelepipeds with dimensions exceeding 15 cubic meters. The featured text in the video, narrated by the voice of Raja EIMad was taken from the last (unfinished) book by Italo Calvino, "Under the Jaguar sun", dedicated to the five human senses. In Calvino's story about the sense of hearing, the protagonist is a nameless king. The king, holed up in his castle-prison, cannot move from fear of losing his throne. All that remains is to get in touch with the world through a single organ, the ear. The king, captive of his passions, which are essentially those of power, motionless on his throne, will learn to recognize all possible sounds that, if invariably repeated, will guarantee his stability. The noise of the city reaches him almost imperceptibly, until one day he hears a young woman singing. He is attracted to that voice, he would like to answer, but he cannot, his voice is gone. Unfortunately, the song of the woman will be lost among the thousand city noises that will engulf every possibility of contact with the rest of the world. In a society in which the man's greatest difficulty is to properly perceive the surrounding world, in an age in which the individual feels increasingly weakened, disoriented, fragmented, the only thing that can deliver man from his fears is to follow the "own voice", the soul voice.

Note: The video was created thanks to the support of Gaudenz B. Ruf Award, the Fridge - Sofia, National Museum of Natural History, Sofia

watch : <https://www.sciarravalentina.com/the-stone-king-1>



AFSD - Apple Facility System Definition
site -specific project Aether Sofia



AFSD - Apple Facility System Definition
Æther Sofia
Sculpture 120 cm x 200 cm, appel and plaster
installation of 100 plaster eyes
video (38 second on loop)
2018



view of the installation at Æther Sofia

In our present days, in order to be part of, participator or an active member of society, you have to enter a zones of engagement which aren't always clear and legit. The formed systems or schemas particularly invented often without oneself agreement or consent are created to eventually draw the individual, consume its virtues and turn his/her face in face of society as the ROTTEN. We could say now without a doubt that every civil society is build upon the idea of class, hierarchy, manipulation, racism and least but not last-corruption. The act of corruption comes from a Latin voice composed of the verb "rumpere" and the particle "cum". We will recall the etymology of Vossio who would like the name matter to come from what is mother (mater) of the body, and that of body (corpus) was a contraction of "corruptus" which, with respect to the soul, the body is the corruptible part of our being. Synonym of corruption for living beings is the "depravity" for which the external characteristics of being, the forms begin to emerge from the natural state. Therefore, there are more stages to travel before than from its natural state, and in which all the parts or molecules of a body are joined together, we move on to that state of dissolution and disintegration which is called corruption. Since then when the corruption of a body happens, it often goes along with some chemical changes to which it is given the name of putrid fermentation or putrefaction, so the idea of physical corruption draws with it as that of the gas or infected vapors that are spreading in the atmosphere. Such fetid emanations are harmful to humans and to a large number of animals; other animals instead seek rotten meats and vegetables to feed them. In addition there are animals, which among putrid substances there are born and grow (from here in antiquity it was thought that the rotting itself generated such animals). In the moral sense, corruption means figuratively the same thing, that is the depravity of the conscience if we speak of actions and customs, or depravity of good taste, if we mean works of art. In legal language we mean by corruption, what by other name could be called seduction, that is, inducing others to do wrong. INFECTION, CORRUPTION, CONTAGION, DEPRESSION The great affinity of the three first words makes them often synonymous; philosophical but considered, they offer minute differences that distinguish them from each other. Infection: means in the proper sense "an evil and harmful affection » that contract animal and plant bodies from their corruption".

«Infected by the same corruption» « The air was infected with the corruption of corpses » « For the corruption of the water the fish that live in it are infected » Corruption, derived from corruption, under the heading annihilated and corrupt, under the heading « Fracido (Italian) » means in the proper sense "a failure or alteration of the parts that constitute a whole physical" if the compound belongs to animal or vegetable substances, corruption converts into putrefaction, from which the infection was born. From what is confirmed, that corruption is the cause of infection. The word depravation is very similar to corruption derived from the latin word pravus (fake), because both the notion of a change of state from good to evil is common to both. In physics, however, these names differ in what corruption produces a change that can be considered in substance, tending to putrefying, or to the destruction of the thing, as we have already explained; and Depravation indicates only a strong alteration of the forms, of the sensitive characters, of the natural and regular proportions of the thing. The infection and the process of rotting is a state of mind and its contagious, for it is dangerous. It is passed from person to person or in more general scales it engulfs large groups of people or even nations, resulting in total grim of unawareness, brainwashes and despair. The formula is clear: Rotting of 1 apple = Corruption in action on 1 person Rotting of a lot of apples = Corruption in action in society. What are we left with? Reason or choice? Re-thinking freedom as the ultimate value of the being? In the present context of political landscape and affairs, we are left with one valid thought: "Each one" individually must affirm and believe that every one can and must be the author of their choices. History doesn't repeat-what repeats are the exhausted processes.



more : <https://www.sciarravalentina.com/afsd-aether>



КАМЪК serie 0
serie of sculptures



камък 1 + камък 2 40 cm x 30 cm each
stone and plaster

камък serie 0
serie of sculptures, video sculpture, origami
2017

Bloodless transformation of stone

The works follow a new stone sculpture code that can be defined as "bloodless stone sculpture". The way of acting is not directed to shaping - molding - giving form to the stone, but the focus is to growing or transfiguring the potentiality of a "stone rock". The sculptures are a consequence simple and direct of the original shape of the stone rocks. Every stone is chosen for its ability to suggest and for its ability to become. The plaster also comes into harmony with the stone and at the same time carries out an enforcement action.

The series of works falls into a wider research on contemporary ruina, closely connected with a new definition of stone sculpture. The ruina contemporanea has dissipated its ability to return a vivid image of history and to manifest the present form of a past life. They are the ruins of their becoming made of previous works but also abandoned documents, unfinished attempts, inform remains, non-integrated surpluses. Contemporary ruins are spaces and intermediate objects, placed on the boundary between real and imaginary. They promote a suspension of judgment and disintegration of the look: they are not a conquest of a territory, they are not the recovery of an origin, but unlimited "distractions", unlimited derives without goal. The contemporary ruins are of course sunken and suspended, they are unfinished because the missing parts, they can not be assumed as they can not be deduced by the rest.

more: <https://www.sciarvalentina.com/copia-di-vita-4>





Valentina Sciarra
PORTFOLIO