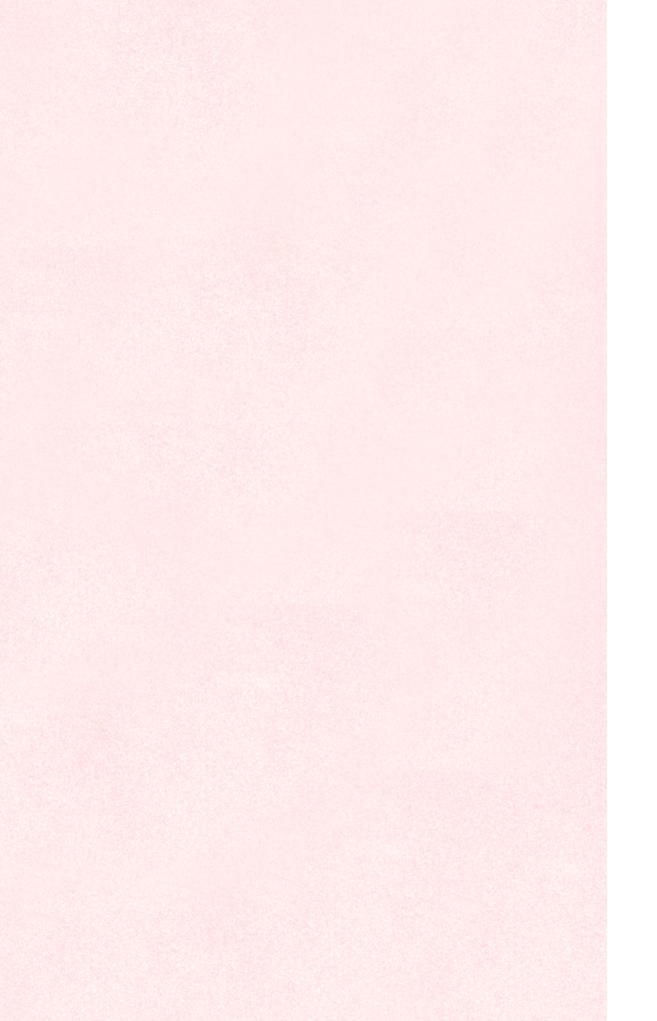
FLAVIA BIGI Would You Fly With Me?



For once you have tasted flight you will walk the earth with your eyes turned skywards, for there you have been and there you will long to return.

Sentence attributed to Leonardo da Vinci



Flavia Bigi is an emotional artist, one who understands that the enchanting unexpected often takes on a visual form when she relies on feelings while making her art. With the temperament of a peruser in search of unpredictable beauty, she manages to be undisturbed by assessments of the current state of art (made not without justification, but only if we think about art within the institutional system) as "a fecklessly transgressive subdivision of the entertainment industry."¹ Seeking splendid mental isolation in New York City, she paints, takes pictures, and makes videos, and when the works are finished, surprises herself first by realizing that they belong to "the visual wing of the house of poetry."¹

As someone who has lived in many places and moved many times, Bigi uses memory as a vehicle for renewal, or more exactly, as a wish for rejuvenation. That is why her art might look familiar: it touches on our common experiences, while remaining highly personal in endowing forms with timeless meaning. As she represses and reveals at the same time, the unexpected happens... and remains.

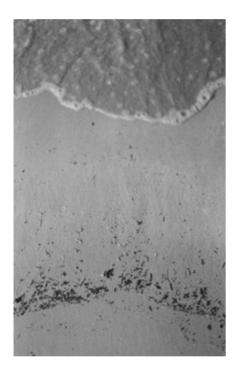
In her video work, *Greenwave*, 2004, water continuously washes an unnamed seashore in the artist's native Italy, while the waves become specks of light touched by sun. With the sensibility of a Rubenist, Bigi "paints" her sea fluorescent green, using the color of melancholy that a drowned maiden would have chosen for the fabric of her garment had Gogol allowed her to do so. In her painting, *Untitled (Jacopo)*, 2004, two boys, apparently lost and frightened, float in a rubber boat. However, the frame cuts out the "bigger picture", preventing us from determining whether the body of water is an ocean or a small backyard swimming pool. Thus, Bigi's *message* is not transparent, for it is impossible to say how much of what we witness is linked to a given reality and how much of it is a visual masquerade. The stones in *Here We Are*, 2004, are awkwardly shaped, and painted with difficulty. They represent a hostile environment for both the artist and the man in the picture, who seems to be blinded by the fire. (Once upon a time, Guillaume Apollinaire argued that "la flamme est le symbole de la peinture.")² Can the man and the woman depicted on board the ship cutting through a sea full of icebergs in *There We Go*, 2005, be bound together and stay apart at the same time, cut from life spatially and emotionally? Executed "on the surface", the painting speaks of oblivion as a heightened form of memory.

Following the multiplicity of disjoined stylistic currents in several media, Bigi's works reach beyond the anecdotal and exude poetry. Using the word "poetry" in relation to painting has become increasingly difficult in our day, yet the connection is still relevant. As a secret attraction, the maxim *ut pictura poesis – as is poetry, so is painting –* allies the emotional and the counter-narrative, while leaving room for the unexpected in form and content. Remaining in "the visual wing of the house of poetry" might be a form of self-protection against the dehumanization of life, but also a form of self-preservation for someone who, while sailing through life, refuses to become a "postartist."²

¹ Expressions borrowed from "At the Crossroads: Peter Plagens on the ,Postartist," Artforum, n° XLIII February 2005, p. 61-62.

² Quoted from S. Settis, Giorgione's Tempest: Interpreting the Hidden Subject, transl. E. Bianchini (Chicago: University of Chicago Press, 1990), p. 57.

The Self Outside Contingent #3, 2001 c-prints, 21 × 28 cm each













VIETATO IL PASSO (ANCHE A PIEDI) NO TRESPASSING (EVEN BY FOOT) video & sound, 7:25 2002

From the moment I pass through an experience to the repeated recalling of it, I found a shift not in "what" I remember, but in "how" I remember something. Does a kind of mental dimension exist, where what happened is not only a snapshot, but an embodied recall, a three-dimensional memory which lingers inside us? And which form does this possibility take?

"Vietato il passo" is a video work about the process of memory transmuting into an act of creation. By the fluctuation of colours and the definition of pictures fading from realism to abstract patterns, I describe how sensations and thoughts are translated into something new, which stays between truth and imagination: memories are not two-dimensional as in photography or in video, instead they participate in all our senses.



PERICOLO VIETATO IL PASSO (ANCHE A PIEDI) When illusion is a harbor and Every detail is an attraction. Answers shift from memory to imagination. Representation hides in disappearance.

Vanishing steps and fading touches.

Conjectural recalling is fear to forget. From one language to another dance Mimesis and abstraction don't differ. The claim for intimacy enlightens the change.









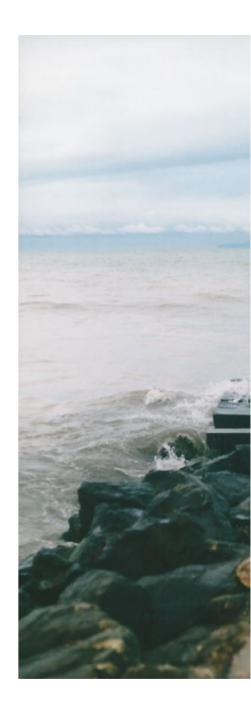












Vietato il Passo (anche a piedi) No Trespassing (even by foot) c-prints, 2002





HAIKU c-prints, 100 × 40; 44 × 84 cm 2005

Consisting of three metrical phrases, haiku is a Japanese poetic composition, which creates lyrical observations of moments of life. It prompts the reader to think of the relationship between the two parts of the poem: the melody of language on the one hand, and the pictures it refers to, on the other.

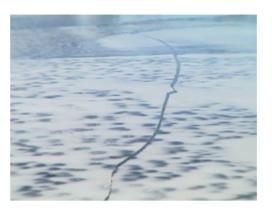
My own haikus are mainly made with images instead of words. They pay reference to the seasons of life rather than the seasons of the year, although the latter are not left aside. They take into account the perpetual change. The caesura is placed randomly, but yet rhythmically, so as to echo the unexpectedness of life.



choices





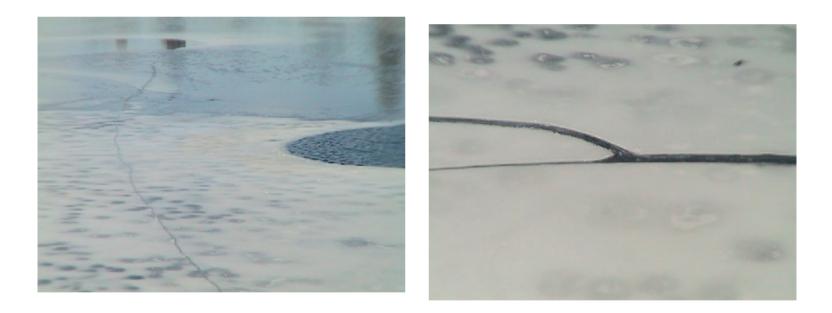




the gift



MELTING wall installation c-prints, 12 × 8 cm each 2004









THE SELF OUTSIDE a puzzled storytelling in painting 2004–2005

Dramatic events always take people by surprise. Media cover the world with a landslide of images and a feeling of disorientation and dizziness remains in the air, along with a sense of trauma, fear and need for protection and mutual solidarity. I could experience myself this state of mind in the aftermath of 9/11 in New York.

In the midst of such tumultuous events, we tend to confuse our role: are we the actors or maybe the next victims or just external spectators or most probably only extras in the plot? Being *within* the "painting", we cannot see clearly what is happening around us.

In the absence of a clear answer, what really matters – as well as in this series – is therefore the atmosphere of the surrounding landscape. Is *The Cavern* a Sergio Leone set or rather Saddam Hussein's shelter? Is the naked woman, *She*, a guardian of Guantanamo or the lover of an army general, a sort of a new Olympia? Are the two folks in the icebreaker of *There we go* travelling together or mere strangers to each other? Do the two kids in the water swim in a safe environment or in troubled water? The grey stones and the man staring at the sun (*Here we are*), are they real or metaphorical?

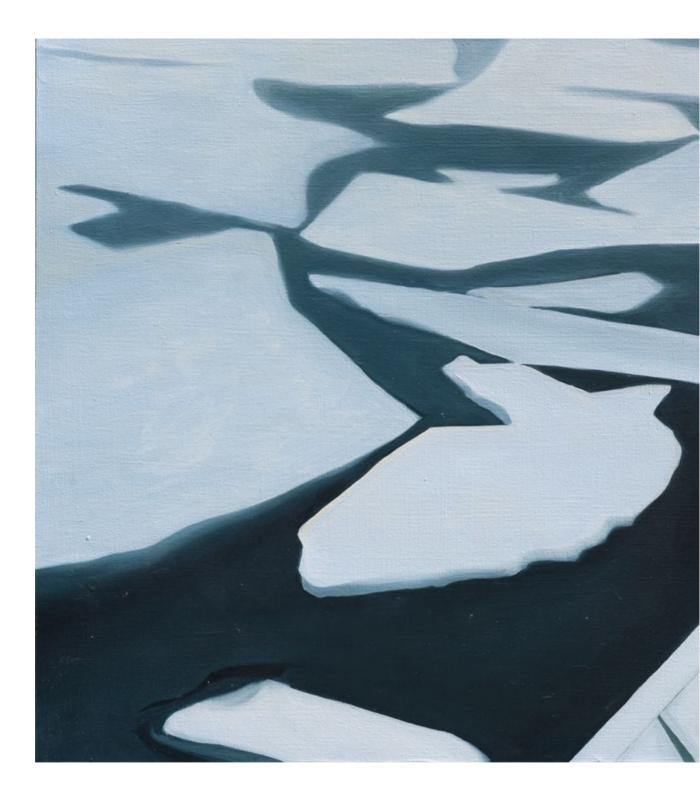
Untitled (Jacopo) oil on canvas, 122 × 122 cm 2004



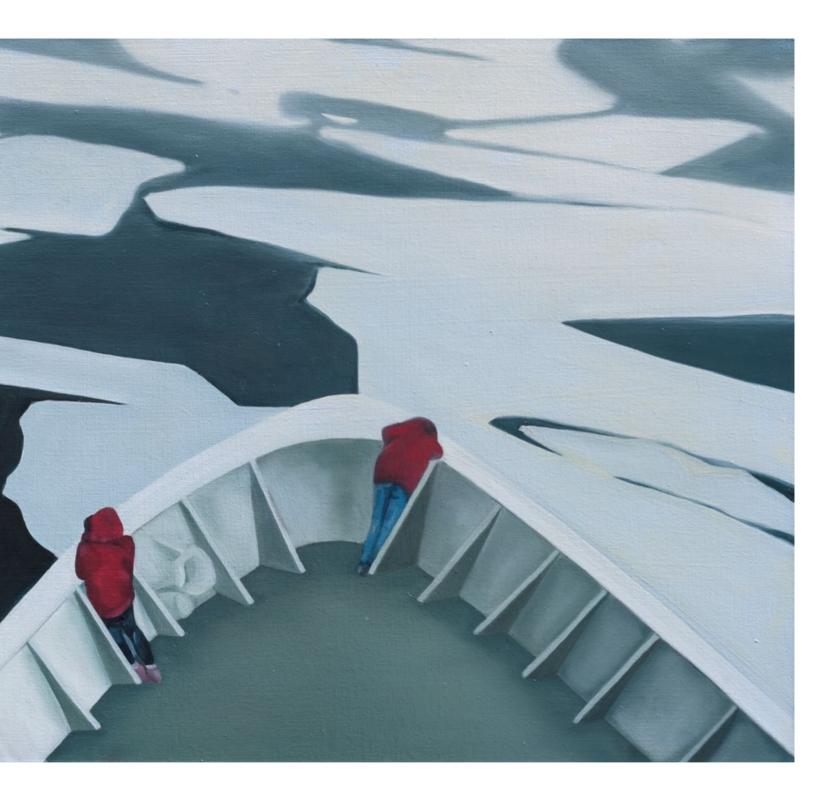




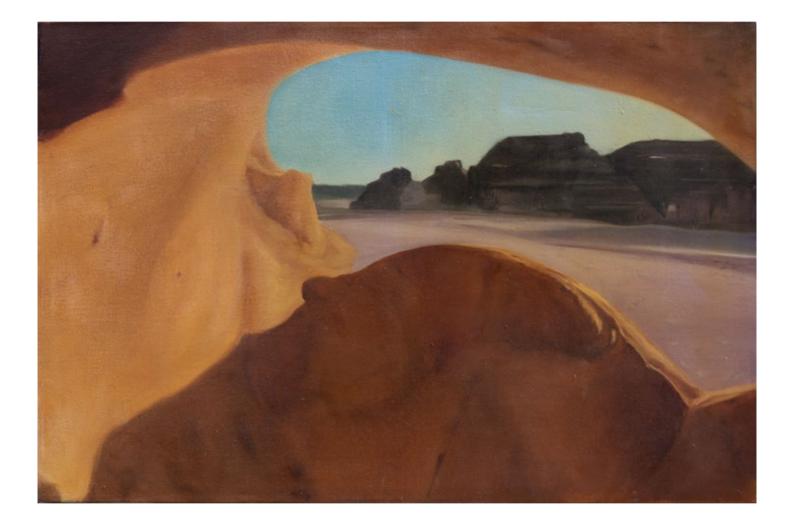
Here we are oil on canvas, diptych $60 \times 92, 51 \times 41$ cm 2004

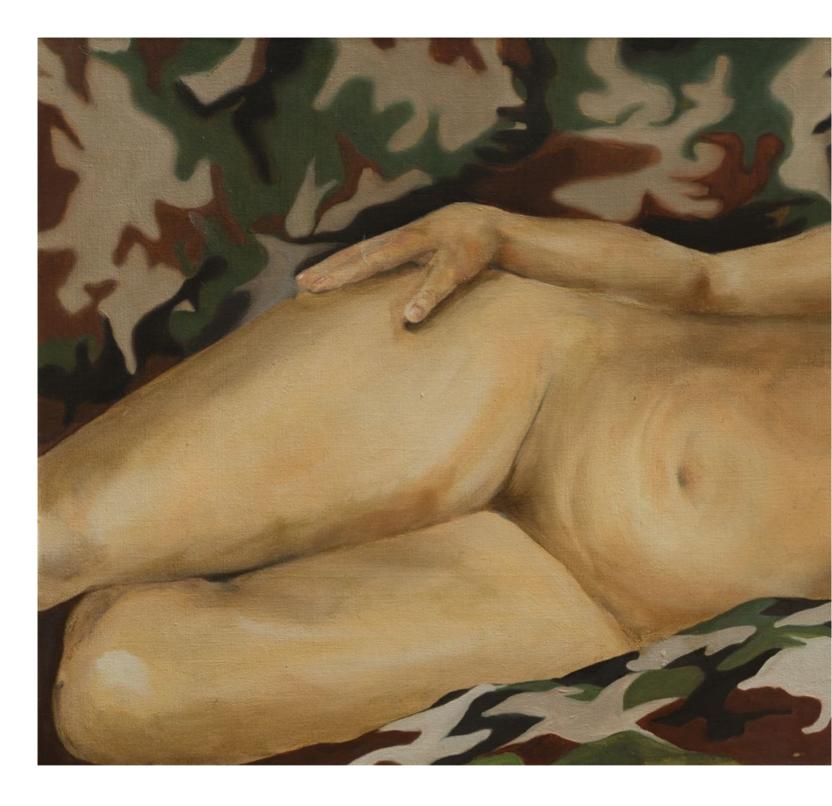


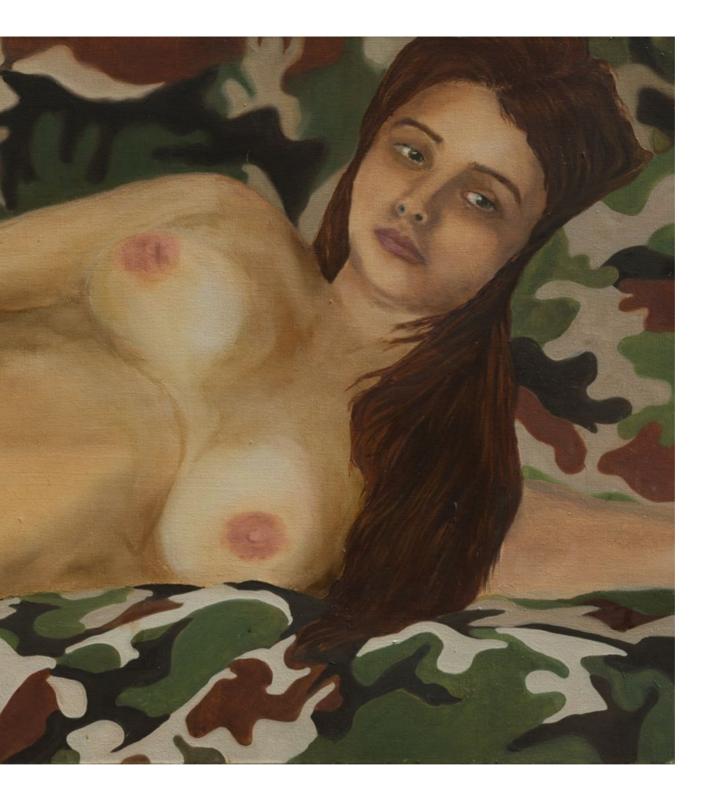
There we go oil on canvas 121 × 61 cm 2005



The Cavern oil on canvas 100 × 67 cm 2005







She oil on canvas 121 × 61 cm 2004 DEEP PANTA REI one channel video & sound, 5:00 2004–2007

One day I found myself in the bathtub, observing my feet playing under the running water and thinking of them as small puppets on a stage. I would bend them downwards, or twist them right to left.

I suddenly felt somehow close to my hamster, which runs in his wheel all day long. The sound of the water suddenly joined up with the squeak of the pet's wheel, and a troubling sensation rose in me.

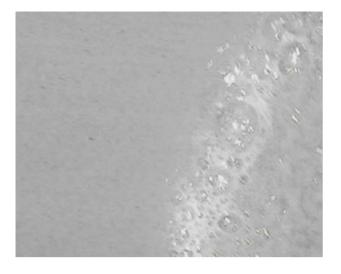
The cyclic pace of the animal-metronome works as an amplifier for a feeling of asynchrony with our innate biological rhythm, which does no longer functions as a time-based tempo for solutions.

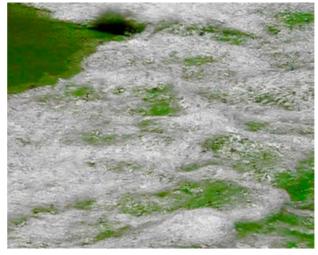


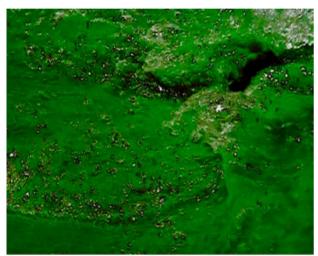
series of postcards from stills of the video Wingdings font for « Tanti baci dalla Nonna da Venezia » printed in occasion of the V/07 Venice Video Fair at San Servolo 2007 GREENWAVE one channel video & sound, 3:00 loop 2004–2005

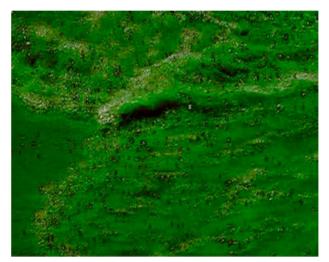
In the video Greenwave 2004 a sea wave is painted with a shade of unnatural and artificial green, a synthetic tint made by software, which suggests how human intervention can destroy nature but also encourage a renewed respect and environmental consciousness to others. People – metaphorically symbolized by white little shapes – are particles of nature and as such they are involved passively in the degradation provoked by themselves.



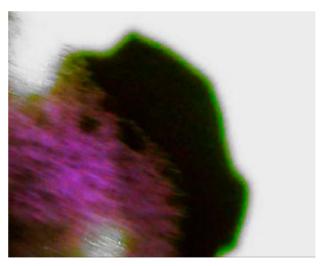










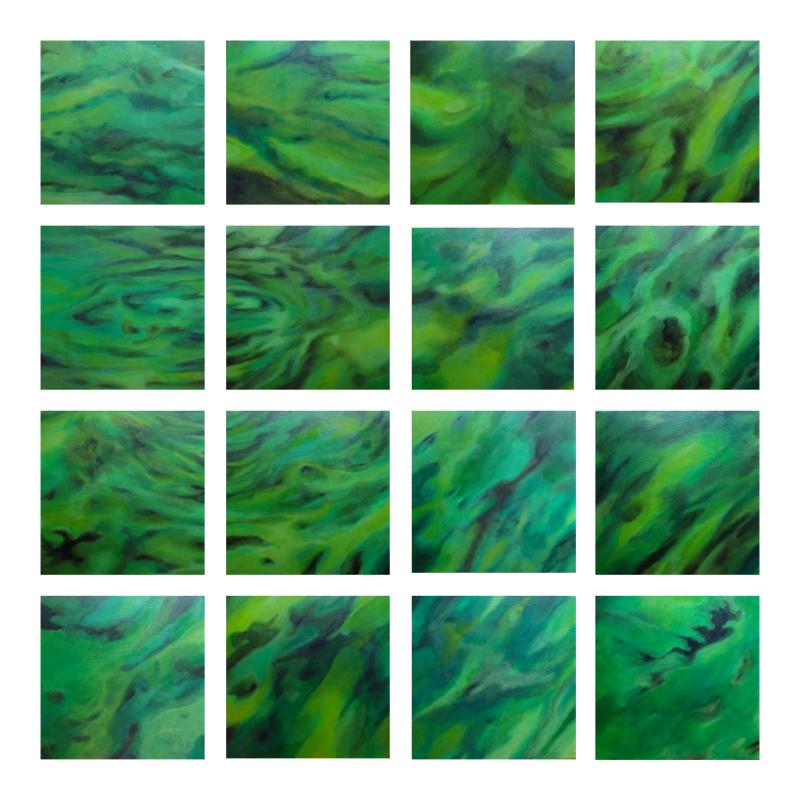


Greenwave stills from video, c-prints on Fuji flex paper, mounted on aluminium under Plexiglas, 76×60 cm each, 2003–2005 As the sunlight touches the surface of the ocean, organic shapes Like human algaes or ciphers of being Appear. Light magnifies the sand – last or first form of humanity.

Like biologists with a microscope, We struggle to uncover the secret code that nature hides. Sitting in front of the sea, I hope she'll stay Silent. PANOPTIC acrylic on canvas 2008

Sixteen acrylics on canvas represent sixteen frames of the video "Greenwave", selected at different moments of its time line, in order to give life to a fresco where the sixteen images interact with each other.

It's like having a *wide-angle* applied to the time dimension, a sort of science fiction machine, which transforms different moments of life (past-present-future) into a single image.Time becomes space.



Panoptic 16 acrylic paintings on canvas 30 × 30 cm each 2008

FORWARD

acrylic painting on canvas, plastic, plexiglas boxes $10 \times 10 \times 3$; $20 \times 20 \times 10$; $30 \times 30 \times 15$ cm 2009

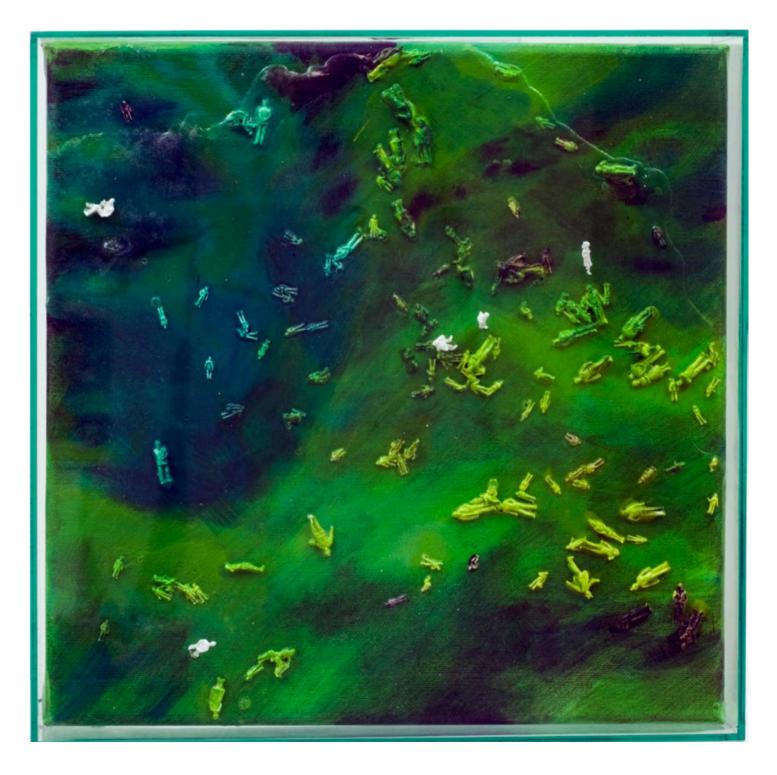
Three hundred years after the Enlightenment we realize that rationalism killed sentiment on earth. It is no surprise that human beings now live in a sort of cube-shaped bio-system, secluded from external life and deprived of any feeling of solidarity. Looked from a distance, it seems a perfect squared world, full of order and beauty. Upon closer inspection, however, we can perceive chaos and ugliness. The supremacy of structure and the sea metaphor are the two poles of an imaginary, dystopic hybrid world.

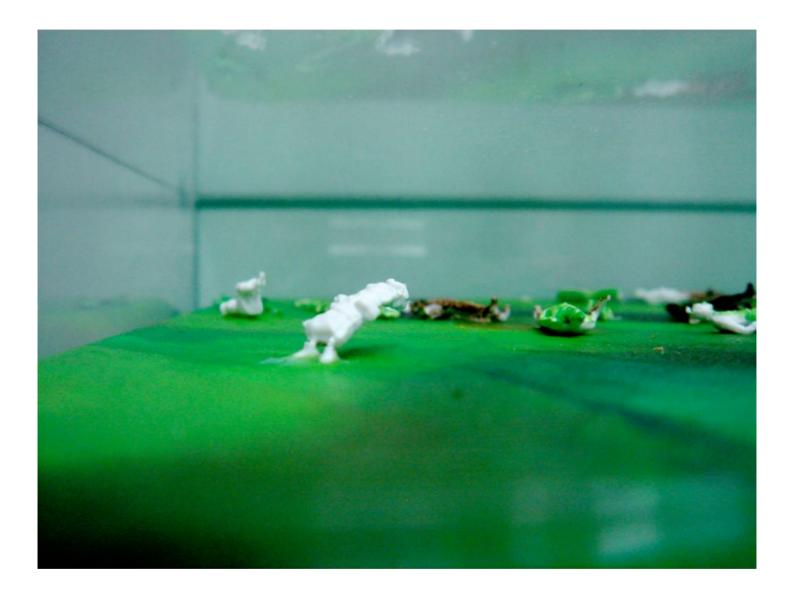


side view









Forward, 2009 c-prints on aluminium, 37 × 20 cm each





PLACE YOUR BETS! By Jeanette Zwingenberger

Flavia Bigi explores several media (drawing, engraving, painting, photography, video, sculpture and installation). Her work resembles a diary where she confesses her reflections about life and humanity. By translating her thoughts into images with a sort of voice-over, she creates a direct communication with the spectator, taking him as a witness. She bets on the enchantment of imagination that belongs to childhood and wisdom. Her honesty is her strength. One of her favourite subjects, an acrobat dancing on a straight rope, turns out to be the metaphor of the artist herself and of how she balances the game in the social, political and economical area. This universe, at first sight playful, opens up to a philosophical dimension, where the artist shows how to rewind life differently.

The artwork is shaped through essential forms. Cubes and circles represent a light, graphic and musical approach. The artist's background – classical studies and her deep interest in mathematics – explains a language close to space equations. Proportions define a space, fix matches between numbers. Letters associate human beings with the world. How does Humanity embody the space and negotiate its rules and freedom with others?

The installation *Pay Attention*, 2008 shows seven black boxes with cut-offs of seven religious symbols: the Star of David, the Christian Cross, the Buddha Dharma, the Islamic Crescent, the Taoist Yin and Yang, The Sikh Khanda, the Hindu Aum. Suspended from the ceiling, they hang in a circle, promoting an interreligious dialogue while the viewer stands in the middle. The artist thinks that any individual should have the freedom to choose his own belief. Flavia Bigi provides a human dimension to her visual lexicon made of circles and squares, building up a psychological scenography.

The installation *Freedom/Tension*, 2009 is a box with mirror surfaces. It is a form of criticism of stiff and secluded minds: its squared shape symbolizes passive-aggressive behaviors as well as the troubles of communication. Nevertheless the red elastic wires, which keep the box suspended and run across the exhibition area, act like lines of sight. The installation recalls tension and power games between individuals and social political environment.

On another level, the squared shape reminds the viewer of the architecture of power and its hermetical impact on others, contrasting with the system of elastic network, which is a synonym of sharing. The mirror makes us wonder about our own positioning. This work deals with essential questions of our century – namely the human, and its individuality trapped in the mass-system of a sealed society, which is called into doubt only by art. Human puzzle, 2010 – Flavia Bigi's drawings first suggest a pavement of stones. Then, bubbles or heads start to appear: a game of glass pearls, like a system where all elements are responding to each other, creates an echoing space for the viewer. It's a puzzle of our society with the regard to the individual's place in the world. Pieces fit with each other, similar to a life sequence, which becomes perceivable along a logical thread.

In the drawing *Come Closer*, 2010 several circles lay on the intersection of two geometric planes; some of them, painted in blood red, evoke an organic space. The rounds remind Bigi's audience of not yet identified cells, without sex, an open mouth, a hole. The human being is reduced to a head without hands, legs or chest. For the artist, it is a mental and biological space, representing people with their stories and their legacy in a territory of struggle. In a simplified style, we can perceive three emotional languages: neutral, happy and sad. They are a crowd, a multitude of beings, which communicate or not between each other. They recall meanwhile a multitude of people and an imprisoned isolation, like soap bubbles: *Vanitas*.

In the drawing *La Mélodie des Choses*, 2011, another circle is outlined by people whose bodies are drilled by a chain where we can read a sentence by Rilke: "... What I'll consider is to let play all the melody as children can hear it. Silent voice, it has to float on the scene, and to an invisible signal, the children small voices attack and strike out, whereas the vast river keeps on rumbling across the tight room and its night, from infinity to infinity."

It symbolizes the enchainment of beings generated by language.

The circle, but also the oval, might also be perceived in the transparent glass heads with drawings engraved by hand. In *Carousel*, 2013, the transparency of the faces suspended as a mobile reflects the interaction between the exterior and interior spaces. The glass refers to human fragility. Drawings like filigreed embroideries illustrate the mental space through a collage of images found in newspapers, combined with intimate thoughts and echoes from the world. The omnipresent spider web suggests the ramification of our thoughts and circumstances.

In the video entitled *One minute of silence, please*, 2013, flying chairs run through the screen, following the carousel mechanical rotation. A bright halo forms another circle, engendering a Dantesque atmosphere during this summer night. The music by the Italian composer Francesco Giammusso amplifies this feeling of a dazzling spin, until it stops... and a minute of silence ends up the video. The playful language of Flavia Bigi finally sounds grave. The suspended characters are in the middle of nowhere: here the game is a hand-to-hand fight with destiny, as Anatole France would have said. In *Hanging clothes*, 2009 Flavia Bigi illustrates through a set of photographs her own life of a woman, a mother, an artist. Her vision full of poetry is an exaltation, a wish for a life full of happiness she shares with us. Robert Filliou: "Art is what makes life more interesting than art." The artist took the photographs at the times she was pregnant of her first and then of her second child. The laundry of the expected children hangs on a line outside, in the family house garden. Another child plays in this sunny and verdant garden. She belongs to this joyful landscape and she shares a ritual, linking together past and future generations.

A wall, the kitchen, the house, people passing by, daily occupations, they are all impregnated with a blend of colors, giving birth to another dimension: a pictorial discovery of magic moments that the artist captures with her camera.

A painting *Untitled*, 2005 captures another instant of cheerfulness, of two kids floating in a rubber colorful lifesaver.

The video *The Chain*, 2013 and a set of photographs *Ada*, 2013 show kids of different ages on the beach. A little girl of four years pulls with difficulty a heavy boat chain. A boy of six years imagines that the same chain is a magical object, while the other boy of ten years walks bending his back, drawing the chain, which has lost its mystery. These different periods of life symbolize the relation to the world and the objects. The chain represents the enchainment of children of different ages: the loss of oneself and of imagination. How do we interfere with the surrounding world? Through these images representing children of different ages, the artist makes us discover our own commitment to poetic daydreams.

Dice throw – The spectator discovers six dice of Carrara marble lying on the floor. They describe models of different kinds of relationships. *You & I*, 2013 are a couple of dice on which each face is translated in six languages. According to Martin Buber, in his text *Ich* und *Du*, atoms of language propose links found within the inter-human sphere. Multilingualism refers to different countries and cultures the artist deals with. This is a main question in our times of globalization: diversity and individual cultural singularity.

Another match of dice, entitled *I claim to myself*, 2013 symbolizes first the social frame, and second, the personal sphere of action. On the six faces of a dice are engraved in Justinian font a series of Latin words: *Lex, Familia, Cultura, Religio, Natura, Sors.* The other dice is covered by hand engraved graffiti, also in Latin: *Conscientia, Armonia, Possibilitas, Fides, Territorium.* The word Libertas remains invisible. It depends on all of us to imagine it. The installation is a mental scheme through which the artist expresses her perception of each individual in a social field. Each throw of dice creates a combination, which leads to a settlement of different territories and possibilities of relationship.

Law / Consciousness Family / Harmony Culture / Possibility Religion / Faith Nature / Territory Fate / (*Freedom*)

The last couple of dice sounds like a love letter. On one face is written: "My fears are my wings"; "Would you fly with me?" is the answer to be found on the other dice. They elicit an intimate dialogue between lovers. Flavia Bigi invites to participate in an interactive game on three levels: the intimate sphere; the relationship between the I and the You; the symbolic dimension. Her emblematic language is essential, for it questions the universality of any single life. At a second sight, the viewer realizes that the dice have "rounded corners". These used and polished corners evoke the idea of rotation peculiar to the dice throw, and place them in physical reality. Like embodied objects, they come to life and invite bystanders' own mental projections.

The real challenge facing art is to enlighten existential questioning. Art has the capacity to link individual mythology to historical, mythical and cosmic contexts, explored through collective and personal experiences, which can be both conscious and unconscious.



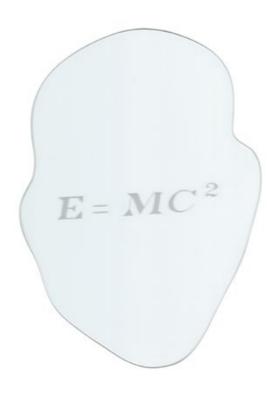
Suspended Territories

PAY ATTENTION II

installation, plexiglas and belts, engraving on glass 7 boxes, 35 × 35 × 35 cm each 2015

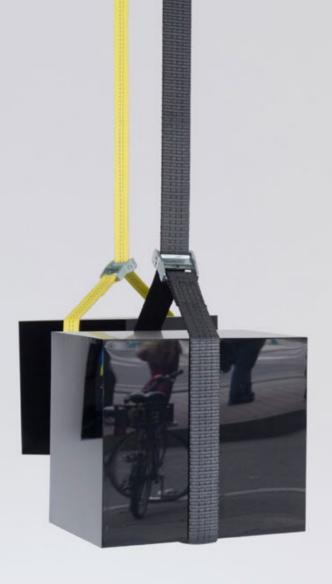
Seven cubic forms allude to the unavoidable dogmatism of many religions – all isolated within their claim of an inflexible perfection. As archetypes of certainty, religions answer to human innate insecurity or wavering. The absolute black surface is stigmatized and infringed by one single religious symbol: while the viewer attempts to gaze on the latter, a magic effect entails, and he will discover his own image reflected inside the symbol he identifies with.

Beyond that, the human/divine relationship, although codified and transmitted through social contexts, is perhaps found nowhere else than within the person.



Pay attention II engraving on glass, detail 2015







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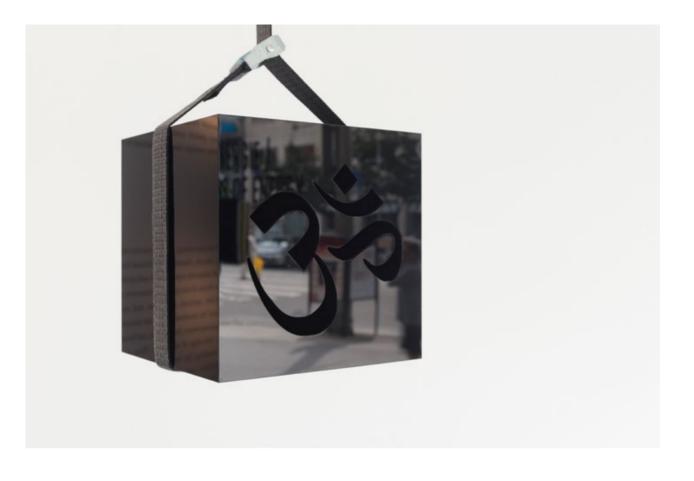
Pay attention II, installation view exhibition Transitions of Energy Kunsthalle Bratislava, 2015 executing: meeters premarchmiskig, elektricki a diamusk priempseloo i term mergie, a kurych meet actawn, oddierright kan si of od nepa elektrik o mietu presavi franko o mietu presavi franko o mietu presavi franko o mietu presavi franco adah nationili. Serve alemañh sationili. Serve alemañh sationili.

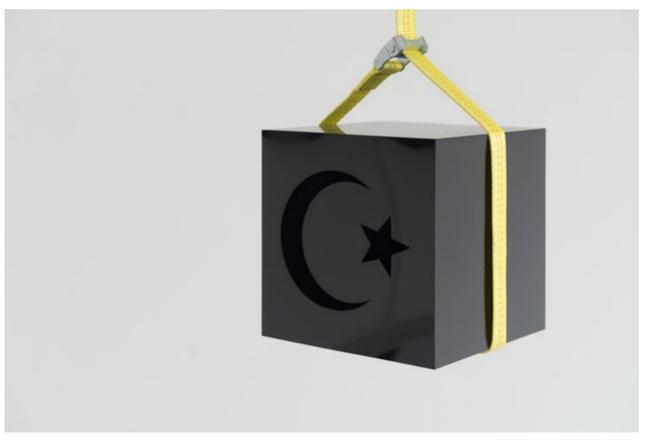
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Pay attention II, installation views exhibition Transitions of Energy Kunsthalle Bratislava, 2015



Pay attention II, installation view exhibition Transitions of Energy Kunsthalle Bratislava, 2015



ONE MINUTE OF SILENCE, PLEASE video & sound, 7:21 music by Francesco Giammusso 2013

One summer night at a funfair.

Hypnotized at the sight of a carousel whirling in the dark.

Only one lamppost was enlightening the scene.

Surreal. Dantesque.

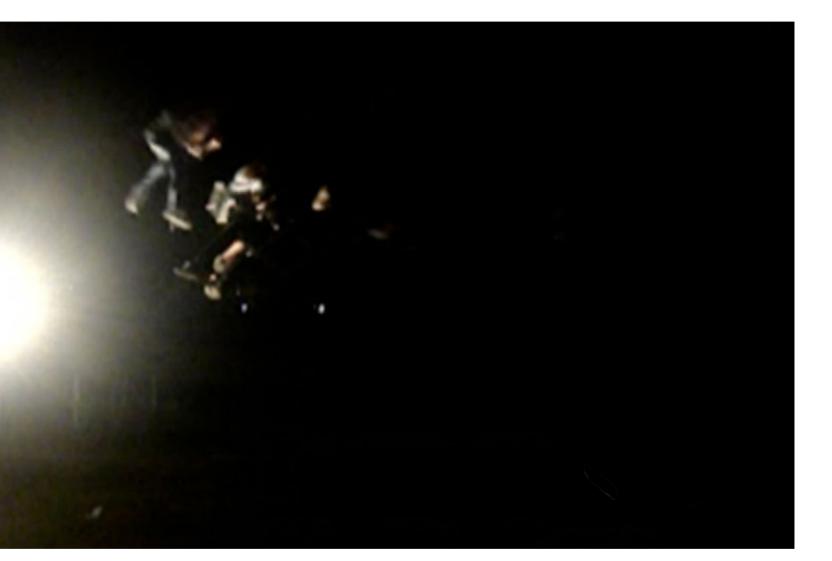
My attention grasped by the relentless spin.

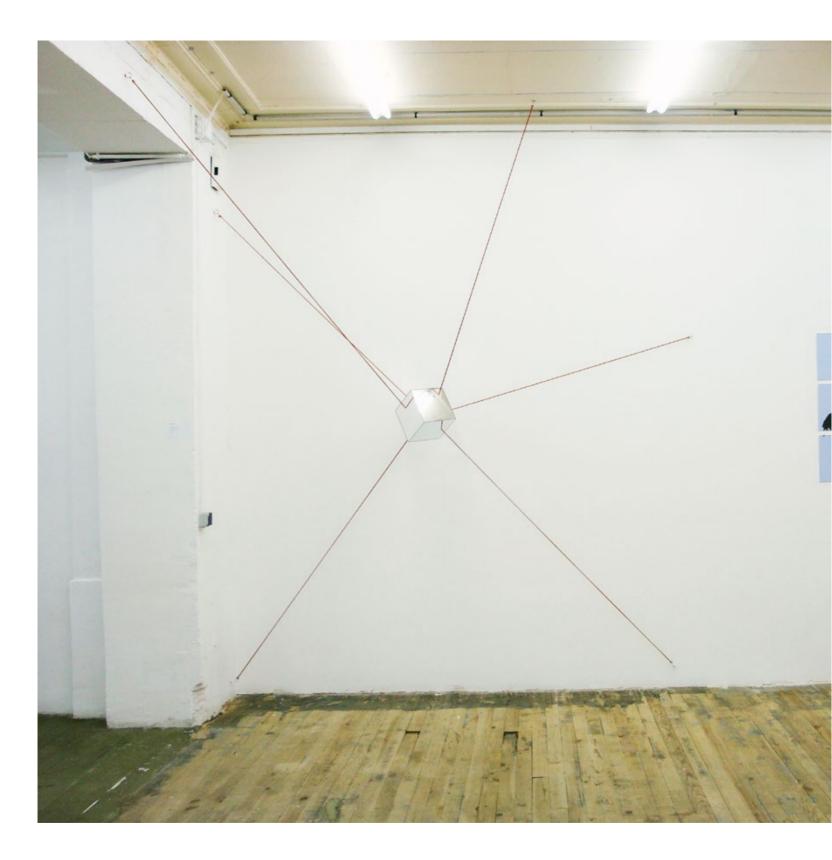
Wonder about the struggle

to reach the seat ahead.

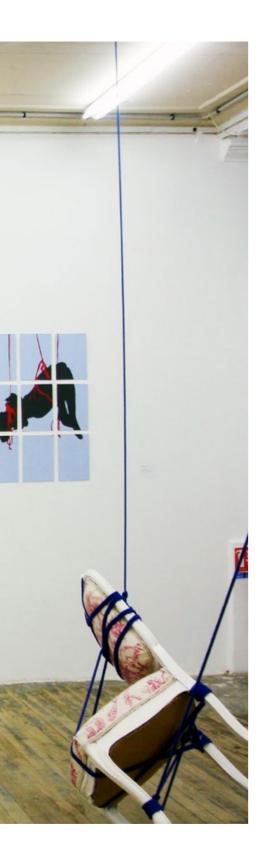
Rarely grasped.

Chasing after fun or beliefs.





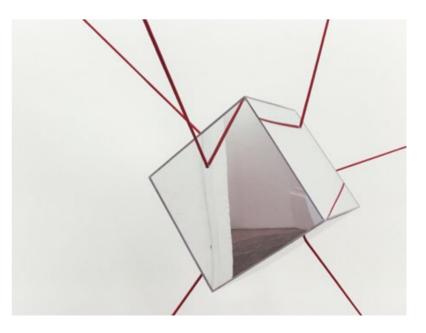
installation view, exhibition Becoming Padme in Ishiiland, Vanessa Quang Gallery, Paris 2009



FREEDOM / TENSION plexiglas mirror, elastic wire 30 × 30 × 30 cm 2009

Why do human souls struggle with an innate contrast between fixed rules and a need for flexibility? How is it possible to find a balance between the two poles? Are they totally separated or do they interact somehow? When the box is drilled by the wire and becomes vulnerable, and the elastic wire, while sustaining the box, loses its flexibility, the rule turns out to be breakable and freedom acquires structure.

As such, if you look at the reflecting box, the mirror will inevitably reflect our double feature.



CLOSE UP / FAR AWAY HOM(E) HOMINI LUPUS

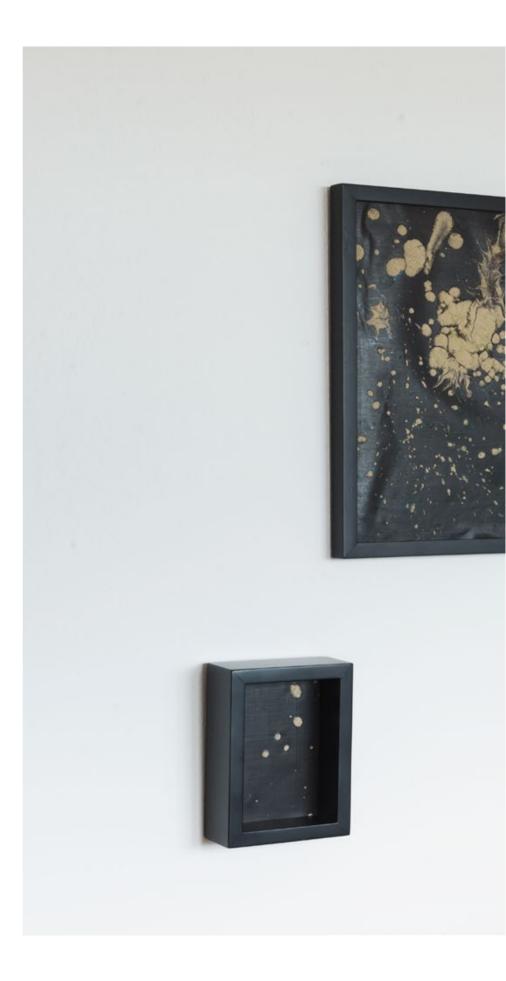
installation, video in a box-frame & acrylics on canvas sand, plastic insertion in black box-frame 2003

When man was lost in space, like a little grain or a simple stone, his weakness pushed him to strengthen his bonds with other individuals in order to feel and be stronger to face the biggest natural events. Unfortunately our condition in a ferocious urban setting – although considered Hom(e) – throws us back to the original status. People lives close to each other but the human distance between individuals is even greater.

Mankind seems to have abandoned its humanity, and stored it into boxes, in order to build up empty empires and to wave wars.





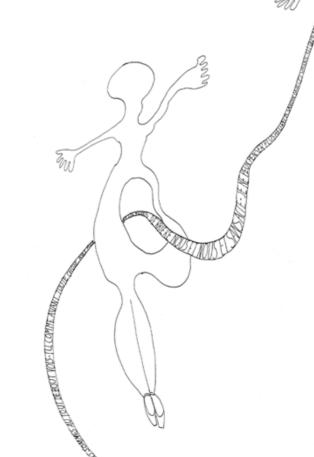


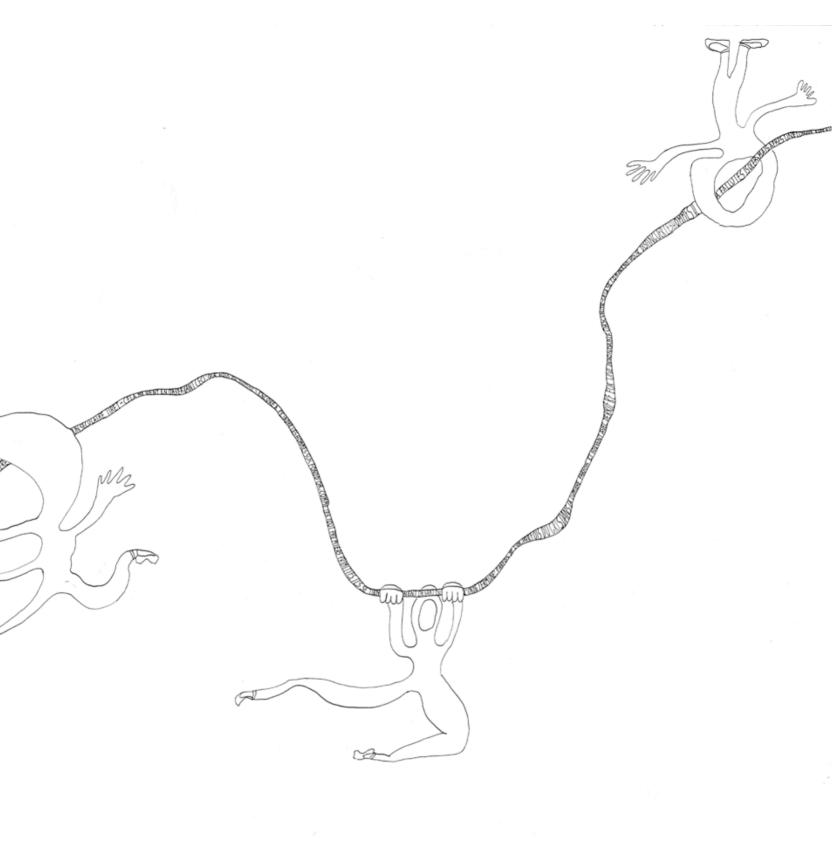
installation, video in a box-frame & acrylics on canvas sand, plastic insertion in black box-frame

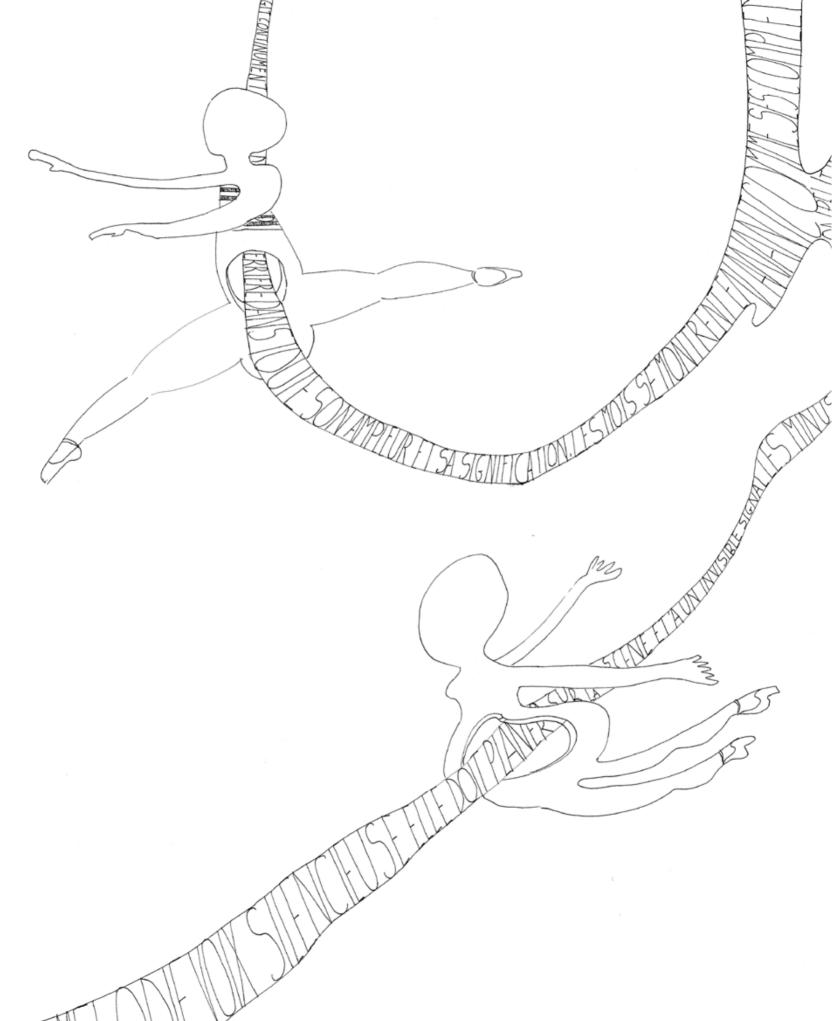


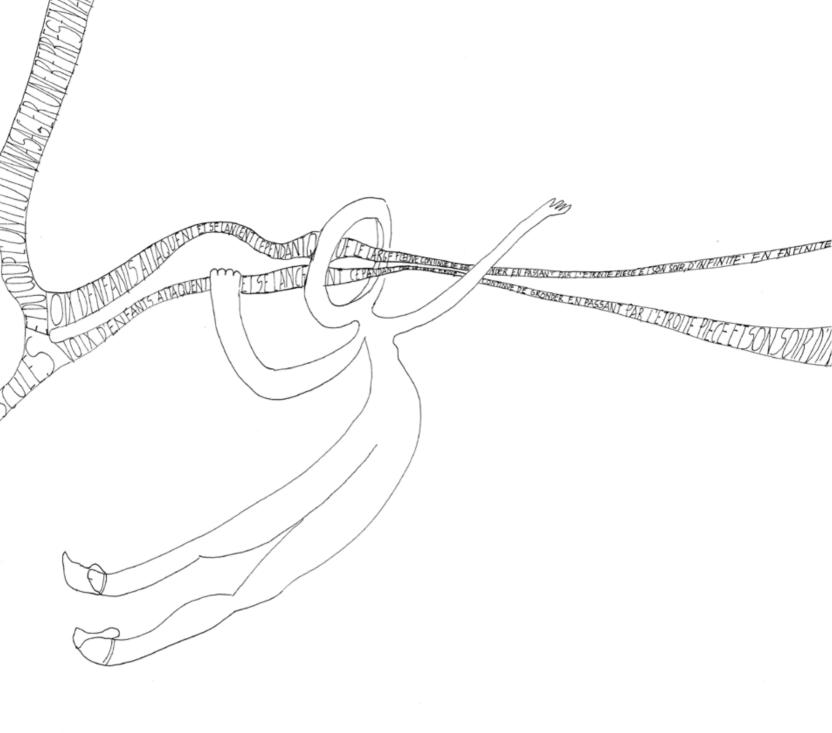
LA MELODIE DES CHOSES THE MELODY OF THINGS series of drawings china ink on paper, 62 × 49 cm 2011

Just as words go through our lives, linking forever people in mind, body and heart, so excerpts of Rilke's *Notes on the Melody of Things*, in their French version, articulate in a ribbon of turns and loops of words. Sometimes it pierces the body of dancers and acrobats who play around it. Rilke compares the universal song to the landscapes in the background of the paintings by Fra Bartolomeo or Leonardo da Vinci, that tie together the characters of the foreground like a symbolic bridge.













TREEXMAS CUTTING

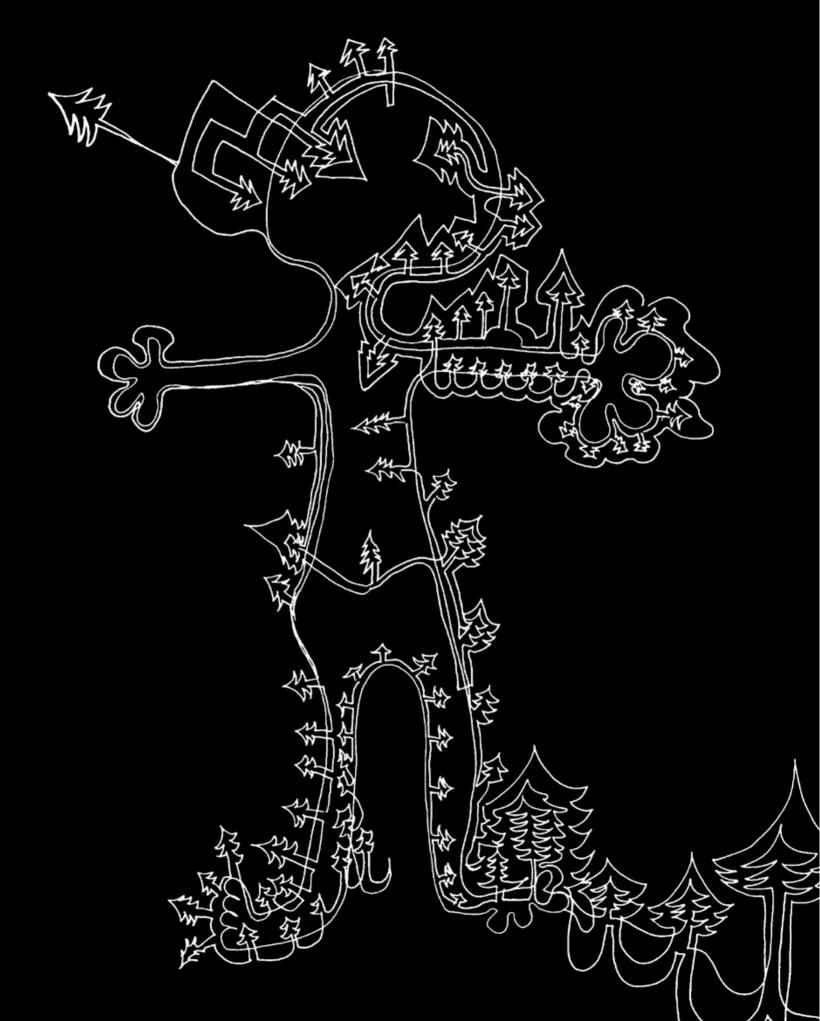
video-animation from hand drawings, 1:40 2006

The video animation recalls the format of a TV commercial.

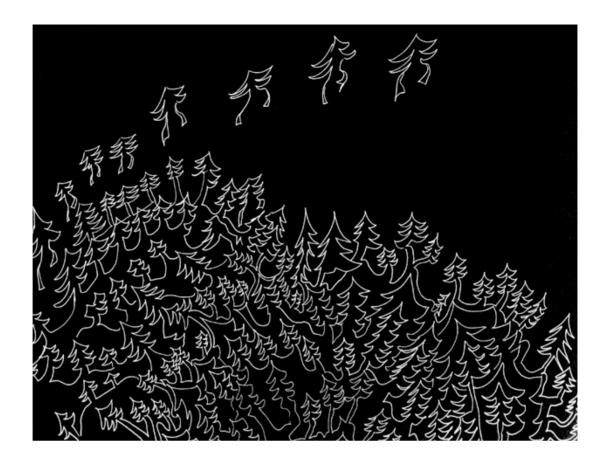
May a logical sequence of images seduce the viewer and convince him that an absurd assumption is true?

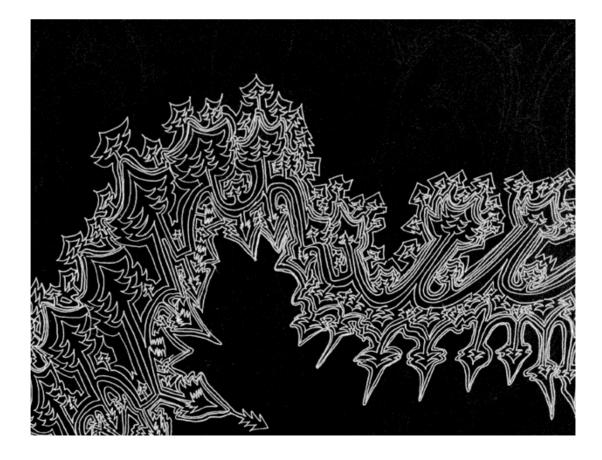
We are invited to a journey in a surreal and hallucinated world, where the only certainty is the obsessive presence of an infinitude of Christmas trees. They experience several kaleidoscopic adventures, until eventually they end up on a bald hill. Why did this happened? Who is the guilty one? Is it ever imaginable that Santa Klaus is responsible for the world deforestation?

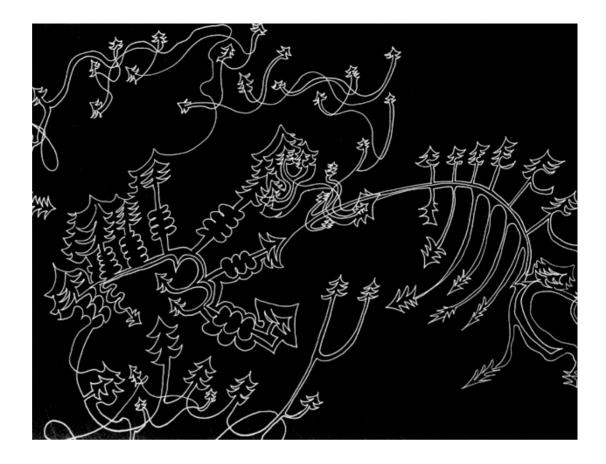
In the meantime as parties go on, the sound of reality – bombs, joyful bells and a baby laughing – grounds the trip to mankind, which filters its anxiety through carnivals and disregard. The Christmas tree becomes animation, landscape, and line: it loses the original value of the religious icon and tends to be a bare graphic sign, a font, a merely aesthetic and superficial shape.

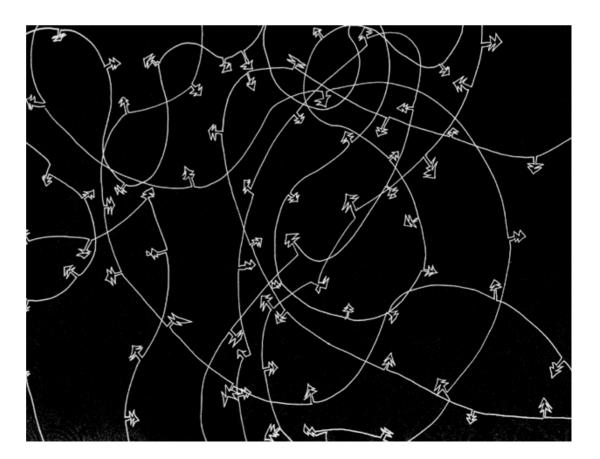


Treexmas Cutting video stills 2006









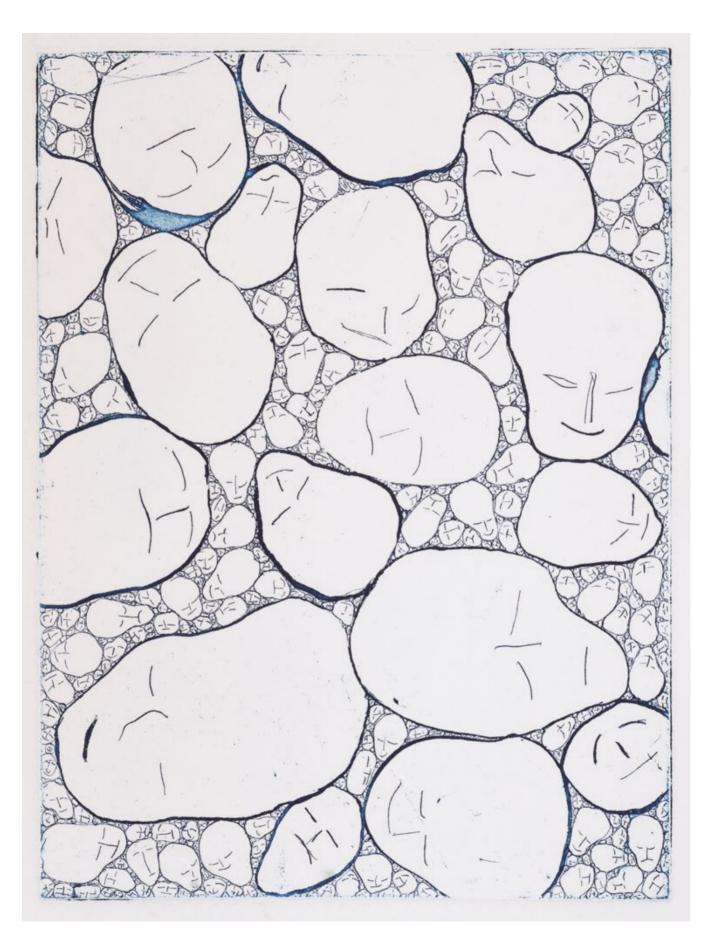
COME CLOSER etchings on paper 2009–2010

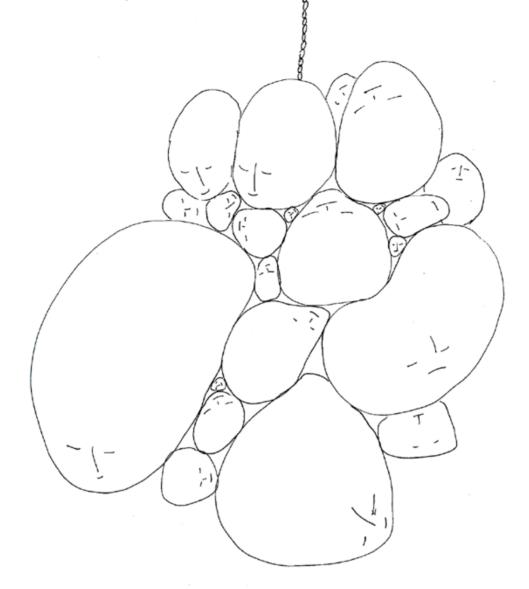
Power. What kind of happiness can be measured through Power? Whereas each individual carries the unconscious memory of primitive conflicts and the weight of archaic troubles, we all fight a heavy and insignificant battle started by previous generations, whose legacy is called Power. On the stage of our urban promiscuity, economic and social supremacy does not convey happiness, nor does its inverse: despair has no relationship with lack of authority.

So distorted by the inflated value given to Power, we easily forget that like soap bubbles we will all burst in silence.

Come Closer etching on paper 49 × 63 cm 2009–2010







Come CloserComeetching on paperdraw $15 \times 22 \text{ cm}$ 20×22009 2009-201020099

Come Closer drawing on paper 20 × 23 cm 2009–2010

CAROUSEL HIC ET NUNC

installation, hand engravings on glass, various sizes, 2013 / 2015

Head-shaped glasses are engraved with a meaningful detail selected from my collection of images: magazines, newspapers, personal photographs and sketches. These sketches, put together, experience a new life, unpredictable in the original media. It is a sort of visual Wunderkammer, made of centralized solitudes, a community of levitating characters connected to each other only by a fragile spider web.

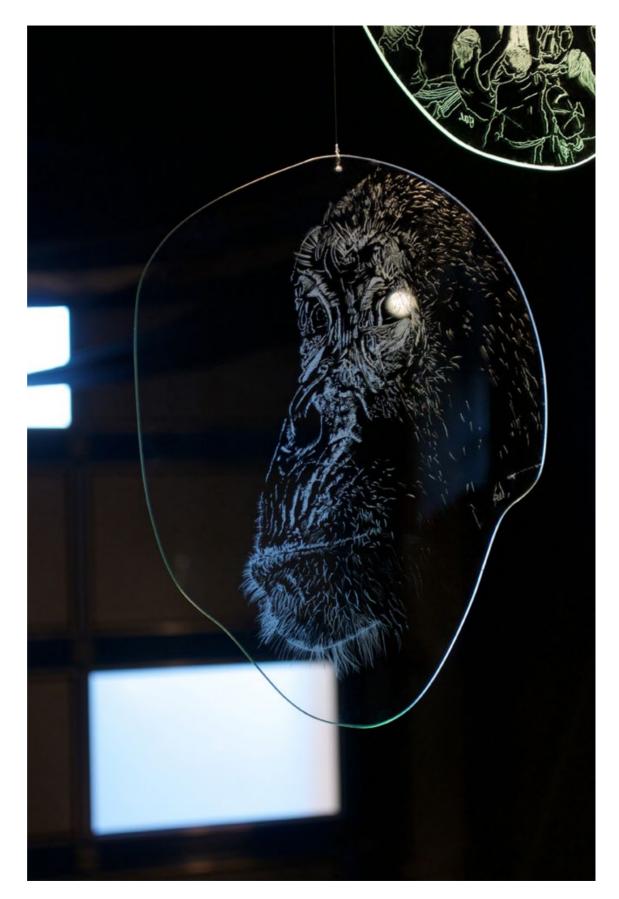
The multitude of glasses draws an Arc de Triomphe suspended in space, like a metaphor of the cosmology and of the perpetual desire of discovery and research typical of human nature.

The work is dedicated to the Italian physician Ettore Majorana who disappeared in unknown circumstances, but most likely eclipsed himself at the beginning of World War II. Majorana has the authority of a genius because, moved by his own conscience, he made a daring choice. Throughout his escape he most probably tried to protect the whole world from the catastrophic implications of his studies about atom and nuclear energy.

installation view, exhibition Perpetuum Mobile, Garagen at Kunsthaus Museum Hundertwasser, Vienna 2015



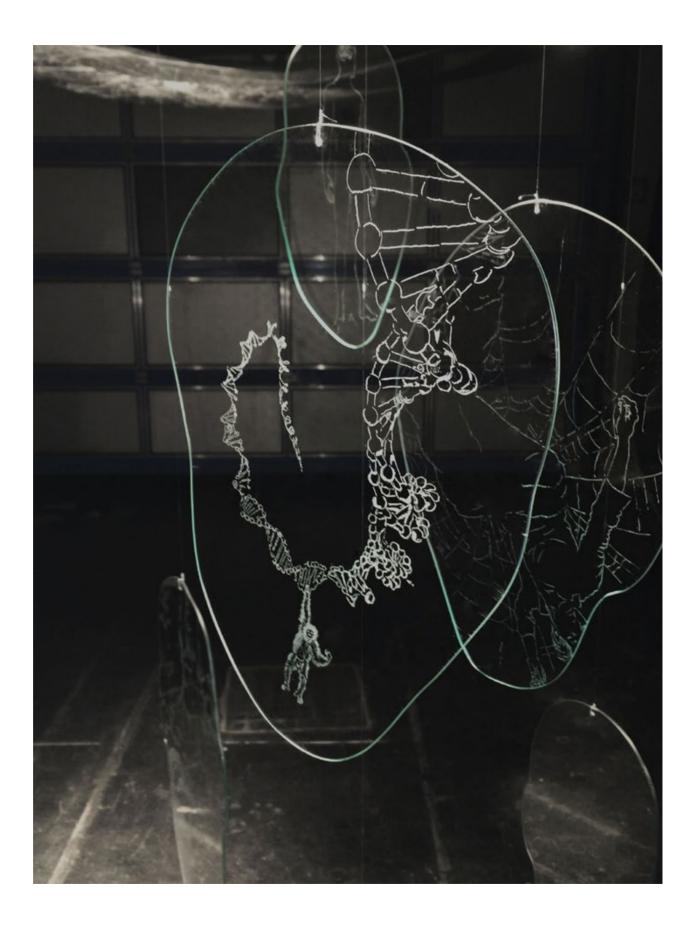




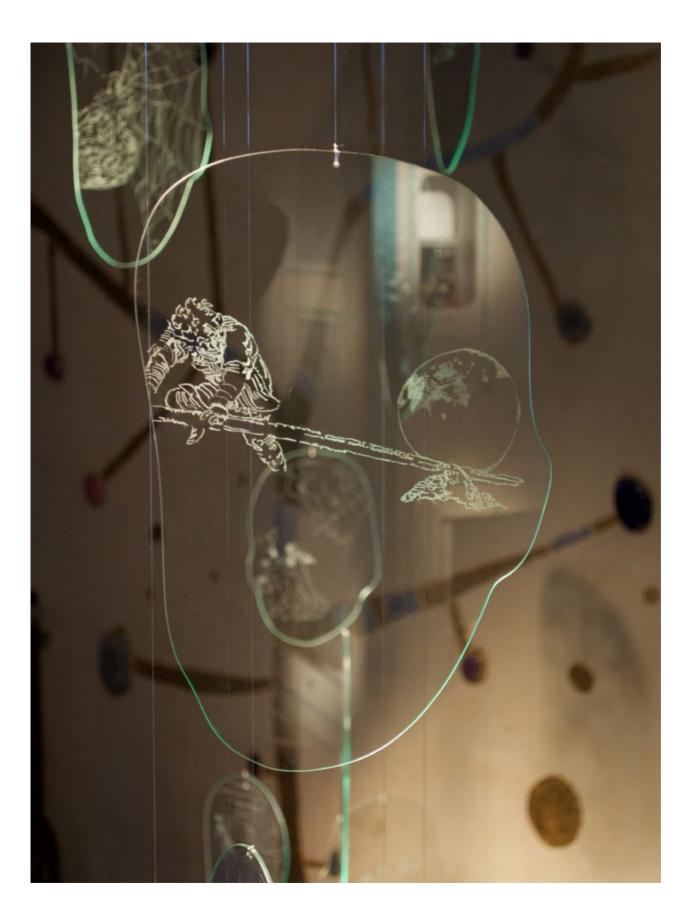
Hic et Nunc: Gorilla hand engraving on head shaped glass, detail 2015



Hic et Nunc: God is green hand engraving on head shaped glass, detail 2015



Hic et Nunc: I don't wanna be like you hand engraving on head shaped glass, detail 2015



Hic et Nunc: Archimedes' lever moves the world hand engraving on head shaped glass, detail 2015



Let It Go HANGING CLOTHES installation, text and c-prints, 16 × 12 cm each 2009

My journey has not yet begun. I find myself swinging on the rocking chair in my summer garden, wondering how long it will take to prepare my luggage, and be ready to go. A few colored wet clothes hanging on the line are caressed by a safe sea breeze, during this ordinary afternoon of mid-August. Their movement gives the cadence of my balance, and the shape of round spots, drawn by the light, absorbs my attention. Like a brush on a canvas, which would paint shadows of tree leaves on an orange t-shirt, this sweet romantic wind releases an enchanted dance of nature and colors, where no constraint, no power, and no will are involved, bearing in mind the feeling of time passing by, through years and past generations in my family. Under the spell of this perfect moment I discover that I always loved the ritual of hanging wet clothes to dry outdoors. Since I was a little girl I used to help my grandmother, by handing over to her the freshly washed daily laundry. Touching those damp clothes, promised to the kiss of the sun, would waken in me a sense of neatness. This path to purity was for me like the human ascent to spirituality; a vague, though strong awareness in my young mind.

My first house as a married young woman of 23 years had a large and fertile garden in the countryside in the north east of France. The week before giving birth to my first child, I did the laundry of the baby to come. I hung it in the garden, took a picture, and felt happy and accomplished. I repeated the same propitiatory ritual for my second child, five years later, in my mom's garden in Tuscany, while preparing a liquor of green walnuts for the coming winter.

The same feeling of happiness rose up once again inside me and bloomed on my lips as a simple, wise, familiar smile.

I love this house that I usually rent for the summer, where I could hang wet clothes outside to dry.

My ritual can be perpetuated over the years, drawing an unbroken line between my grandma, my kids and myself. When the light, gentle wind comes to whisper and to dry my linens, it's like the soft hand and lively voice of my grandma coming to dry my tears. Oh, if I could talk to her just for a few minutes and ask for the time of washing sins and mud, of healing knee bruises and hearthbreaks, of wounds that never dried. I would ask her to help me prepare my luggage.

And be ready to go.









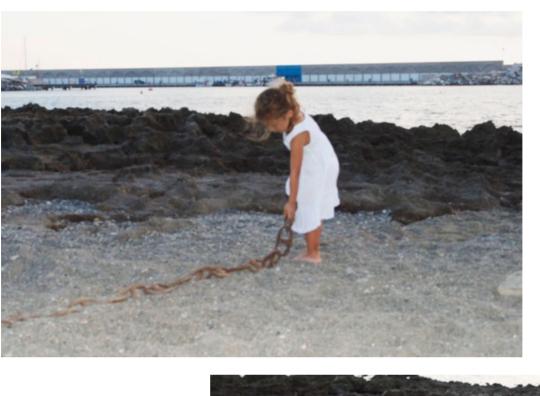
ADA & THE CHAIN installation, c-prints and video 2012–2013

The project consists of two works exploring the relations between childhood and a boat chain, as well as its psychological connotations.

In *Ada*, 2012, a 4-year-old girl in front of the sea plays with an old boat chain. The latter is just a heavy anonymous thing, a physical opponent and a heavy weight.

In *The chain*, 2013, two young boys (6 and 10 years old) carry the same boat chain along a large beach. In the hands of the younger boy, the chain becomes a magical object to play with and even to talk to. He imagines himself taming it like a charmer does with his snake. For the older boy, the spell is broken: the object to carry is a duty to fulfill, an order given by adults, already representing a responsibility.







Ada c-prints 40 × 26 cm each 2012



The Chain one channel video & sound, 4:05 2009–2013



INTIMATE RELATIONSHIP

installation, video animation, 4:12 projected on pillow, 120 x 70 cm music by Francesco Giammusso 2010–2013

Fairy tales have been traditionally intended to be a moral guide for youngest generations.

During the last century, in Western countries, one has witnessed an alteration of household rules and a drastic change of cultural values. This left space to individualistic behaviours now autonomous from social pressures and moral judgment. What would happen if Little Red Riding Hood decides to escape from the version of the tale in which she has been encapsulated for centuries? What if she would choose her own unique role?

Would she eat the Big Bad Wolf? Or would she rather prefer to become his playmate?

The video installation, based on these assumptions fulfilled in drawings, is projected on an old linen giant pillow, framed with embroideries belonging to the tradition of grandmothers.





Intimate Relationship video stills from hand drawings 2010-2013





Intimate Relationship video stills from hand drawings 2010-2013



















Intimate Relationship video stills from hand drawings 2010-2013



MISSING SCENES series of 3 drawings, 80 × 60 cm graphite and red pencil on Fabriano paper 2013

The series transposes the fairy tale Little Red Riding Hood into into the real world, like frames extracted from a movie. The little girl is represented in different times of her life, corresponding to the steps of her relationship with the wolf-lover: the first encounter, the dreamed life, the killing of the mate.

Both the wolf and the girl have a hunting target on their body. The choice is given to the spectator to decide which figure is the evil one. Who must be shot down? The wolf because, as a wild beast, he will eat Little Red Riding Hood? Or the girl, who will immolate her lover so as to protect herself?

Missing Scenes #1 graphite and red pencil on Fabriano Paper 80 × 60 cm, 2013





Missing Scenes #2 graphite and red pencil on Fabriano Paper 80 × 60 cm, 2013

Missing Scenes #3 graphite and red pencil on Fabriano Paper 80 × 60 cm, 2013



INTERLACE series of drawings red ink and watercolor on paper 50 × 65 cm 2015

Two hearts four eyes: my father's and mine.

A project about recuperation and renewal.

The inspiration for this series of watercolors came from some old slides, taken by my father a long time ago, of cities he visited or places where the family spent the holidays together.

Thought out the selection of only some specific details of each slide, I could reinvent a new story of my life, sometimes emphasizing a person, sometimes reducing the size , some other times zooming or isolating an animal or a place.

As might take place in a detective story board, the discarded images became an occasion to investigate different kinds of relationships inside the family and to illustrate the unrevealed dreams of a child.



Interlace #12, #4 red ink and watercolour on paper 50 × 65 cm, 2015





Interlace #8, #9 red ink and watercolour on paper 50 × 65 cm, 2015





Interlace #6, #3 red ink and watercolour on paper 50 × 65 cm, 2015



Interlace #5 red ink and watercolour on paper 65 × 50 cm, 2015





Place Your Bets DICE GAME hand engraving on Carrara marble 2013

Marble has been used for ages in massive blocks for prestigious architectural, religious or political achievements, and evokes notions like tradition, liturgy and authority.

DICE GAME 1 (I CLAIM TO MYSELF)

A couple of dice broaches the theme of encumbering social and cultural conventions.

The first of the two dice deals with the weight of established institutions: it bears Latin words in Justinian font – *Lex, Familia, Cultura, Religio, Natura, Sors*. The second dice shows the reaction each individual should claim to himself in order to promote a constructive change in his community. The Latin terms are carved in graffiti style – *Conscientia, Armonia, Possibilitas, Fides, Territorium*.

DICE GAME 2 (YOU & I)

Any kind of relationship is based on unpredictable circumstances, and dialogue is the result of the confrontation of the load of two different positions.

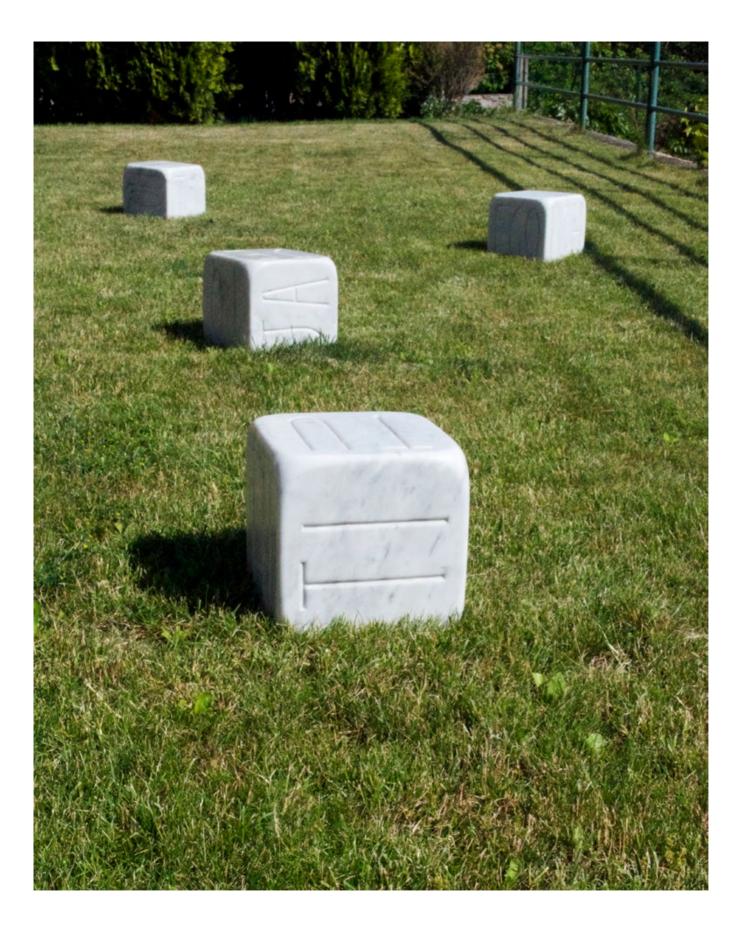
You does not necessary means another person, but it refers to all kinds of positioning in which *Not-me* in involved, as the environment, a different culture, or another language.

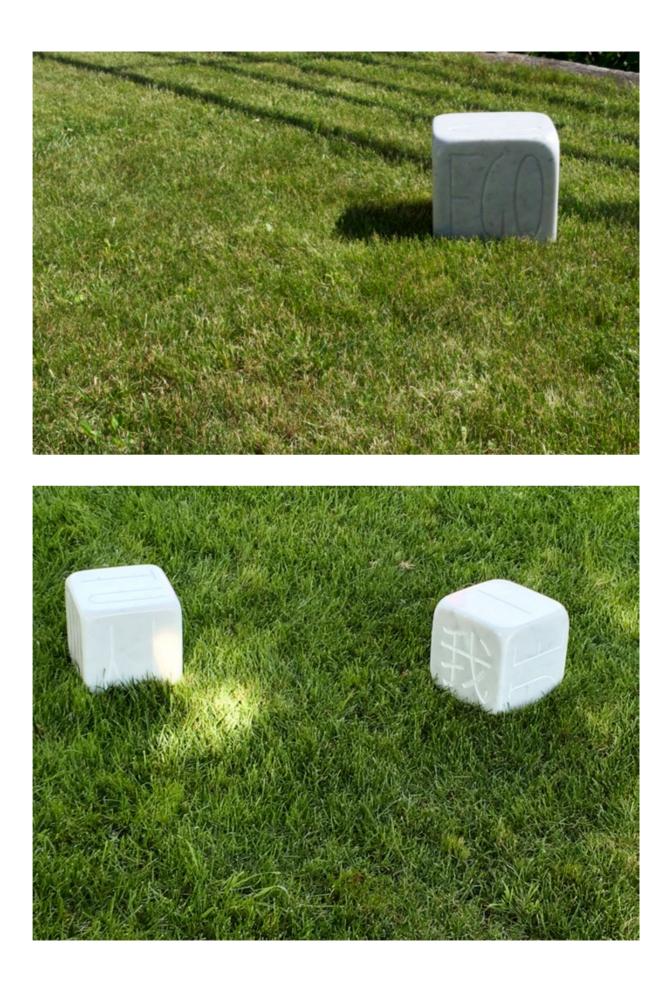
DICE GAME 3 (LOVE NOTE)

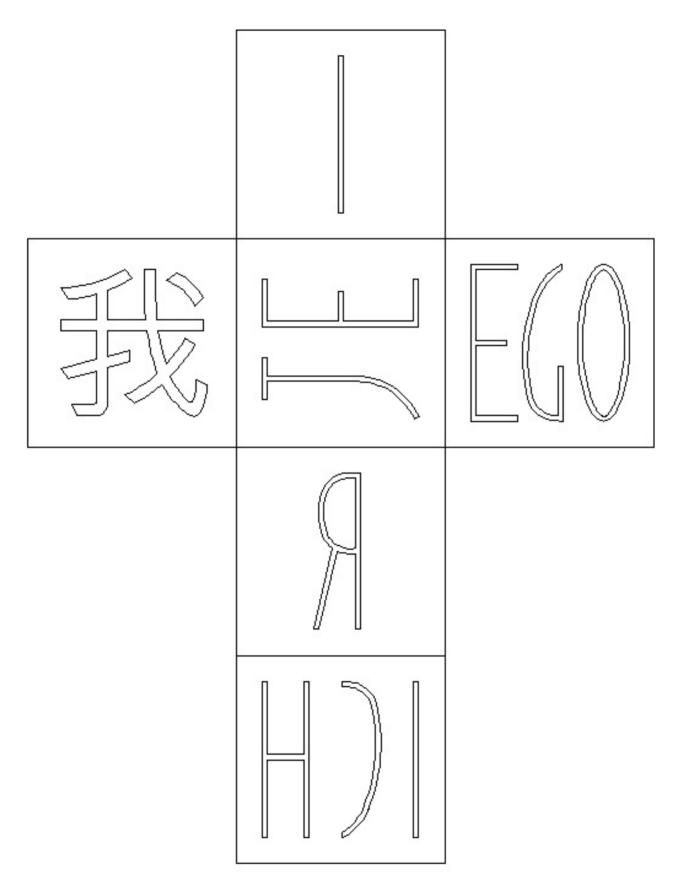
A love note written on marble carries all the doubts that a loving couple might wonder about for the future life. Expressed in a dialogue, one says: *My fears are my wings*, while the other answers, *Would you fly with me*?

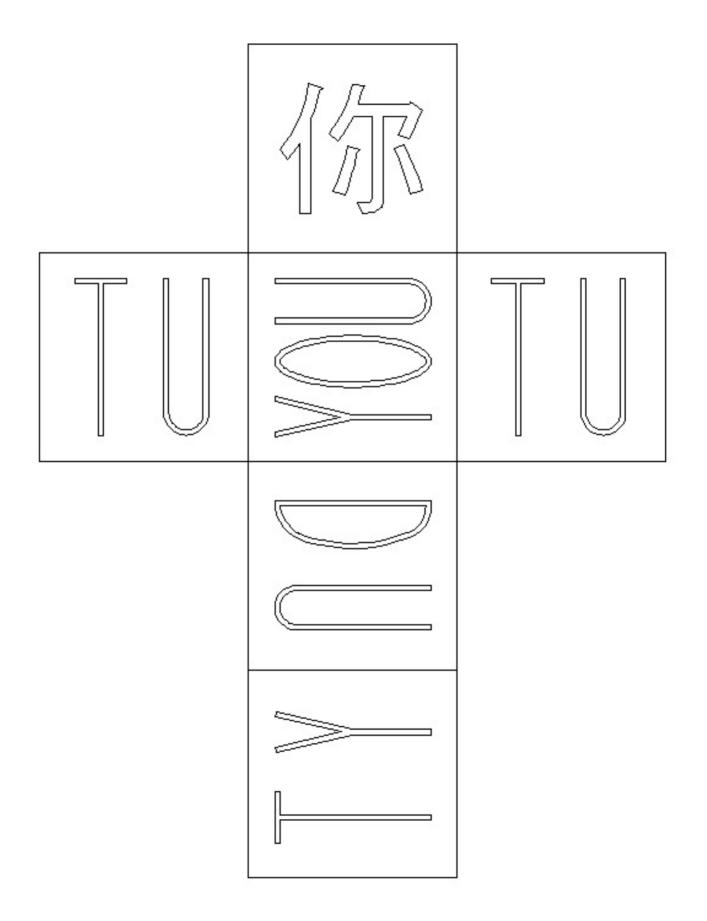
installation view, Les dialogues du Langoustier, Le mas du Langoustier, Ile de Porquerolle France, 2014







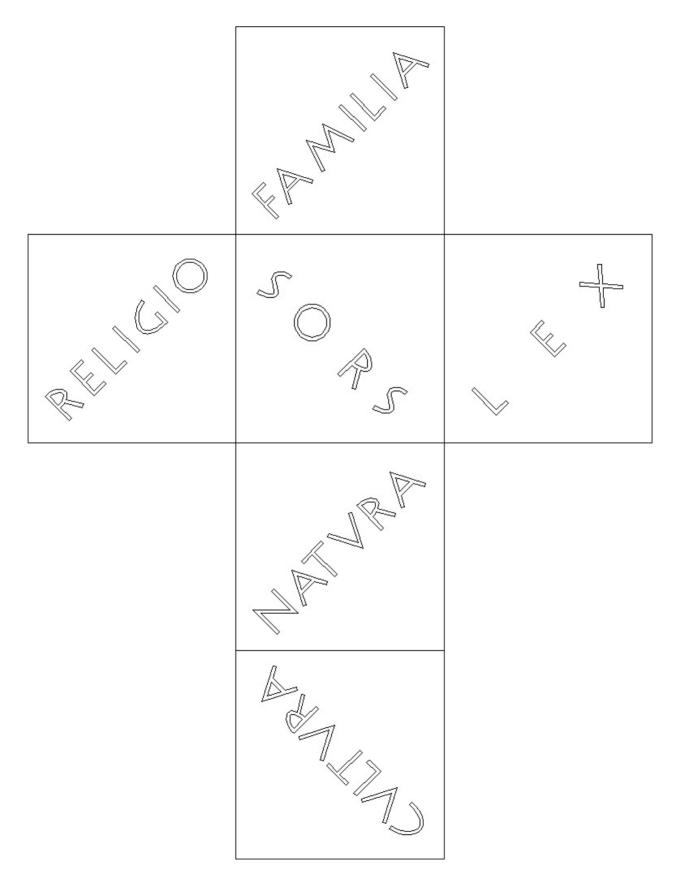




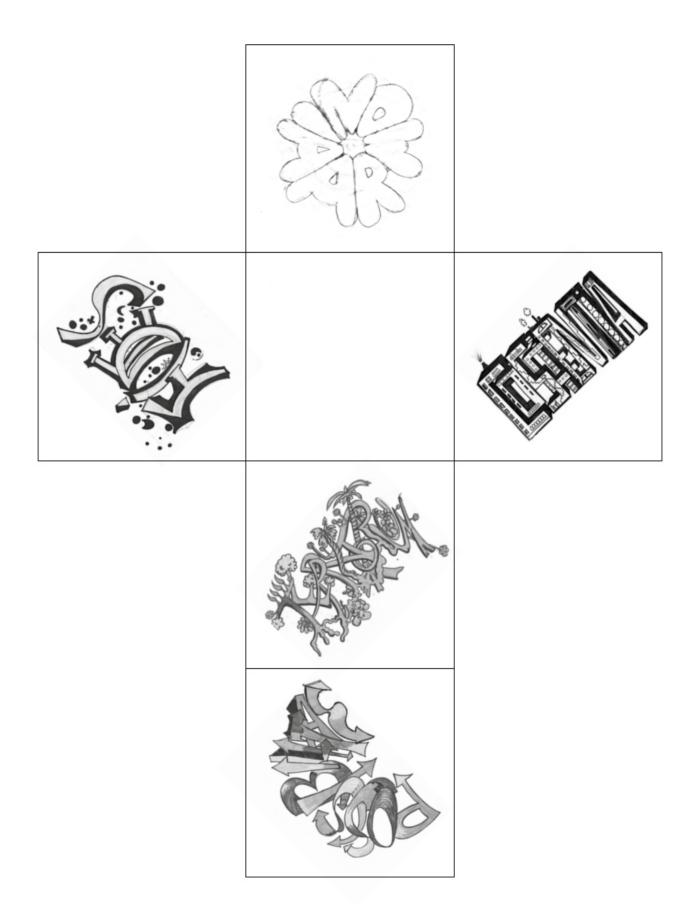


Dice Game I (I Claim to Myself) hand engraving on Carrara marble, 30 × 30 × 30 cm installation view, Let it go exhibition Vanessa Quang Gallery, Paris, 2013





Dice Game I (I Claim to Myself) project drawing, 2013







DES PIÈCES DÉTACHÉES ET DE LA NUDITÉ (OU COMMENT DOUBLER LA DURÉE DE VOS CHAMBRES À AIR) OF SPARE PARTS AND NUDITY (OR HOW TO DOUBLE THE LIFE SPAN OF YOUR VALVES) series of assemblages, Ø 15 cm each 2016

Seduction and desire are not sexual perceptions per se. Instead they are the product of the unconscious arousal of our imagination, which drives our daily life and is stimulated by the latter.

It is funny to imagine that people from the early twentieth century could have found an incentive for their fantasy in a mundane catalogue of spare parts and mechanical items, instead of the erotic magazines not so easily available back then.

Here the illustrations of the background are taken from a "Catalogue d'Appareillage Electrique pour Automobiles et Usages Industriels".

They are supplemented by chandelier crystals, whose vaguely anatomic shapes are meant to evoke the mechanism of attraction between individuals.

"... in order to mitigate our lot as brutes, we have discovered and made everything, beginning with houses, then exquisite food, sauces, sweetmeats, pastry, drink, stuffs, clothes, ornaments, beds, mattresses, carriages, railways and innumerable machines, besides arts and sciences, writing and poetry. Every ideal comes from us as do all the amenities of life, in order to make our existence as simple reproducers, for which divine Providence solely intended us, less monotonous and less hard." – L'inutile beauté by Guy de Maupassant



















#3 Pompe Handy paper, crystal pendants, round frame, convex glass frame assemblage / Ø 15 cm 2016



FLAVIA BIGI

Born in Siena (Italy), 1965. Lives and works in Rome and Paris.

Education

2005-2007	Atelier du nu, Académie de Beaux
	Arts de Paris, with Micha Laury
2003-2005	Master in Studio Art, NYU New York, with
	Peter Campus and Roselee Goldberg
2003	Workshop with James Rosenquist,
	Guggenheim Museum New York
1999–2001	International Art Academy Roma
1994–1997	Atelier Kralijevic Ankara
1989	BFA University of Siena

Solo Shows (selection)

2015	Faites vos Jeux! Flavia Bigi and Catherine
	Bernis, French Institute, Bratislava (SK),
	curated by Jeanette Zwingenberger

- 2013 Let it go, Museum of Art, Žilina (SK)
- 2013 Let it go, Galerie Vanessa Quang, Paris (FR), curated by Francesca Napoli
- 2005 The Self Outside, United Nations, New York (US), curated by Egizio Panetti
- 2001 Pitto-Danze, Galleria Athena Arte, Rome (IT)
- Group Exhibitions (selection)
- 2017 Transitions of Energy, K. H. Renlund Museum, Kokkola, (FI), curated by Lorella Scacco
- 2016 Transitions of Energy, Museum of Kymenlaasko, Kotka (FI), curated by Lorella Scacco
- 2016 Deposito d'Arte #Numerouno, Castello di Poppi (IT), curated by Alessandro Stillo
- 2016 Transitions of Energy, Taidemuseo Kajaani, Kajaani (FI), curated by Lorella Scacco
- 2016 Young memories, Galerie Episodique, Paris (FR), curated by Lola Levent
- 2015 Perpetuum Mobile, Garagen, Kunsthaus Museum Hundertwasser, Vienna (AT), curated by Marcello Farabegoli
- 2015 Deposito d'Arte Zero, Castello di Poppi (IT), curated by Alessandro Stillo
- 2015 Women on Paper, The French Institute, Prague (CZ), curated by Nadine Gandy

- 2015 Transitions of Energy, Kunsthalle LAB, Bratislava (SK), curated by Lorella Scacco
 2014 Dice Play, Les dialogues du Langoustier, Porquerolles (FR), curated by Nadine Gandy
 2013 Unexpected Stories, XVII Video Biennale of Penne, Penne (IT), curated by Ilaria Caravaglio
 2012 Fabula In Art, Charity Auction by Christies, Rome (IT)
 2012 Art Charity Postcards Auction, White Box, New York (US)
 2011 Lights and Shadows, Galleria Bosi Artes, Rome (IT)
 2013 X MAS Show, Galerie Vanessa Quang, Paris (FR)
- 2011 Help Hope Health, Charity Project H3 Concept Gallery, Paris (FR)
- 2011 Secondo Piano, Via Arimondi Portonaccio, Rome (IT)
- 2011 La découverte de la gravure II, Stamperia del Tevere, Rome (IT)
- 2011 Changing Perspectives, Castello D'Albertis Museo delle Culture del Mondo, Genova (IT)
- 2011 Pen Tales, NYC Institute for Public Knowledge, New York (US)
- 2011 Etape Two, Galerie Vanessa Quang, Paris (FR)
- 2011 Atelier + Guest, Convento di San Bonaventura, Rome (IT)
- 2010 La découverte de la gravure, Stamperia del Tevere, Rome (IT)
- 2010 Ca sent le sapin II, Galerie Vanessa Quang, Paris (FR)
- 2009 GreenFactory, Galerie Vanessa Quang, Paris (FR)
- 2009 Becoming Padme in Ishiiland, Galerie Vanessa Quang, Paris (FR)
- 2008 Segni 20 × 20, Torino (IT)
- 2008 Lux-e, Galerie Vanessa Quang, Paris (FR)
- 2008 Etape One, Galerie Vanessa Quang, Paris (FR)
- 2006 Ca sent le sapin, Galerie Quang, Paris (FR)
- 2006 The Italian Academy at Columbia University, New York (US)
- 2005 Before Summer, The Ice Palace, New York (US)
- 2004 80 Washington Square, East Galleries, New York (US)
- 2004 WaterSounds, Rosenberg Gallery, New York (US)

International Art Fairs (Selection)

- 2013 Art Paris
- 2011 Atelier + Guest Roma
- 2010 Kunstart Bolzano
- 2009 Volta Basel
- 2009 Salon Du Dessin Contemporain Paris
- 2008 Tina B Prague
- 2007 Show Off Paris
- 2007 V07 Venice Video Art Fair Venice
- 2005 Diva New York

Selected Bibliography

- 2015 Transitions of Energy, by Lorella Scacco, exhibition catalogue for Transitions of Energy
- 2015 Faites vos Jeux!, by Jeanette Zwingenberger, exhibition text for Faites vos Jeux!
- 2013 Let it go, by Ilaria Caravaglio, interview in Art a part of a culture
- 2013 Let it go, Francesca Napoli for Let it go.
- 2012 Catalogue Fabula, in Art Ed. Il Cigno
- 2012 Numero UNO Rivista A.R.I.A. Macro Museum, Rome (IT)
- 2011 Casa & Bottega, by Camilla Mozzetti, in Inside Art
- 2005 A secret attraction, by Marek Bartelik, exhibition catalogue for The Self Outside
- 2005 La bellezza del Pericolo, by Flaviana Scisci, in America Oggi / La Repubblica, New York City
- 2001 Danzare come pittare, by Guglielmo Gigliotti, exhibition catalogue Pittodanze

www.flaviabigi.com

MAREK BARTELIK

Marek Bartelik is a Polish-born, New York based art critic, art historian and poet. He currently serves as President of AICA International.

JEANETTE ZWINGENBERGER

Dr. Jeanette Zwingenberger Ph.D. is an art historian, member of the AICA (International Association of Art Critics), and an independent curator based in Paris. Originally a scholar with a formation in Renaissance Art, and now a specialist in the contemporary art scene, she is the author of more than thirty books and exhibition catalogues, numerous papers, and writes for das Kunstmagazin, Artpress, and L'œil. FLAVIA BIGI Would You Fly With Me?

Texts Marek Bartelik Jeanette Zwingenberger Flavia Bigi

Photographs Didier Plowy, Adam Sakovy, Pavel Meluš

Proofreading Pierre Vonow, Jonathan Goodman

Graphic Design Boris Meluš

© 2016, the artists and the authors ISBN 979-12-200-0245-5

This book is dedicate to Roberto, Duccio-Lorenzo and Jacopo.

The artist wishes to thank: Nadine Gandy, Katharina Kochergina, Francesco Giammusso, Vanessa Quang, Lamberto, Lilia, Lorenzo, Ada-Flora, Olimpia, Charlotte, Catherine, Dalia, Benedetta, Naomi, Olga, Giulia, Gaspard.



