

ANTONELLA ZAZZERA

1976



Quadro XIX/L 18, 2018
Copper wire, 78 x 47,5 x 4 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Ri-Trattica ID 40-16, 2016
Copper wire, 50 x 38 x 7 cm
© Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Quadro XXXII/F 19, 2019
Copper wire, 44 x 30 x 3 cm
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After graduating in 1999 from the Academy of Fine Arts in Perugia, Antonella Zazzera became fascinated with chiaroscuro and its ability to shape forms through light, whether in painting, photography or sculpture. Her research led her to become interested in the power of signs and traces, *Segnotraccia*. More than any other material, light is at the origin of her sculpture, which she creates by “thinking about painting and its innumerable imprints,” finding an entire range of tonalities in copper. Antonella Zazzera has participated in numerous group exhibitions in Europe, Japan, China, Israel and the United States. In 2005, she was awarded first prize for a young Italian sculptor from the National Academy of San Luca in Rome. In 2016, she received the Arnaldo Pomodoro Prize, which had previously been given to Loris Cecchini, Laura Renna and Claire Morgan. In 2019, the gallery dedicated a new solo exhibition to her *LUMINESCENCES*, in resonance with the exhibition *TISSAGE TRESSAGE*, for which the Villa Datriis Foundation presented one of the artist’s works, which then joined the Foundation’s collection.



Antonella Zazzera in her studio, Italy © M. Mulas, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Solo exhibition *LUMINESCENCES*, Antonella Zazzera, 2019, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon



Antonella Zazzera's studio, Italy © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

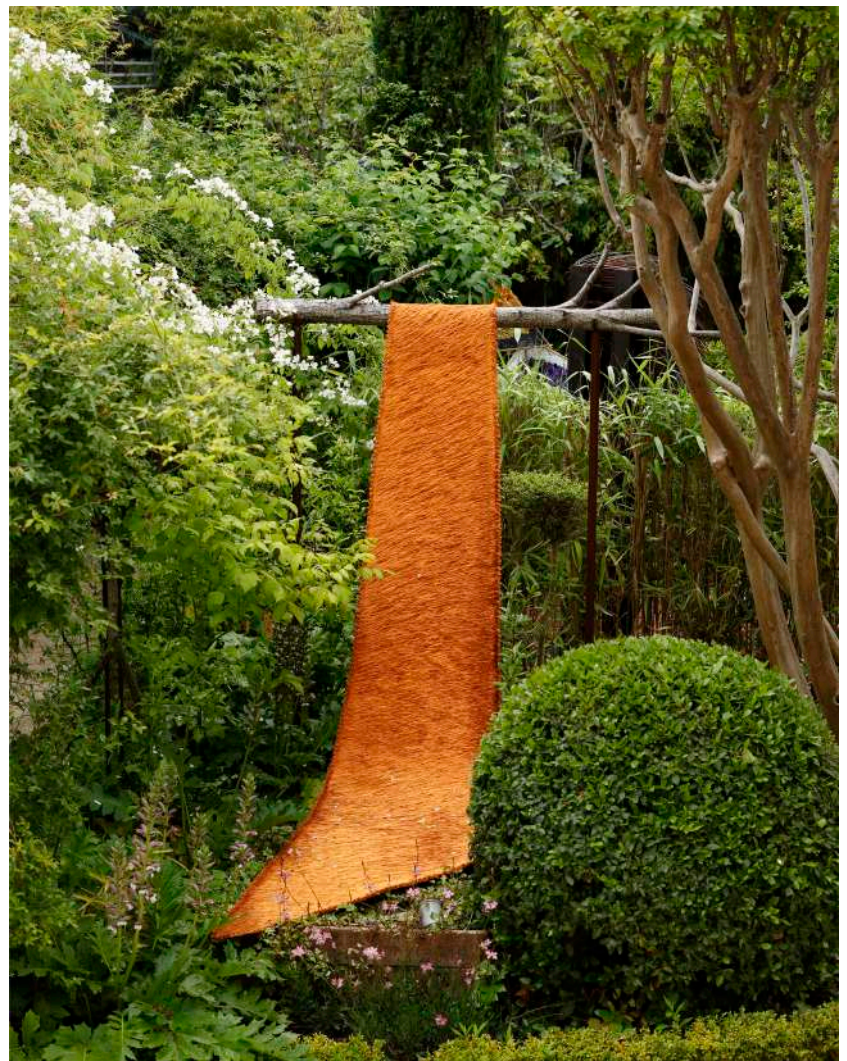


Antonella Zazzera © All rights reserved., Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

We must see Antonella Zazzera in her daily work, in the heart of her native Umbria on her grandparents' farm, to understand how Nature became the source of her creation. (...) Antonella's play with light goes back to her childhood, during prolonged moments in the open air, heated by the sun, while on the surface of the water, she drew the contours of constantly evolving shapes that would change with her movements

or while watching her grandfather braiding baskets of twigs picked from the ground. This is how her «Madri Matrici» began, the first works in which the «Segno-traccia» was engraved in plaster, where the artist became one with her artistic material so that Being and Creation were in unison. Then came the experiments with new materials, vetronite, a composite of glass fabric mixed with resin, which she scratched and etched in order to have light penetrate it, through reflections and refractions. It is these pure forms generated by light that would later materialize into copper wires throughout in her most varied series: «Armonico,» «Segnica,» «Ri-Trattica,» «Naturalia,» «Quadro,» «Trame»...The luminous palette of her copper wires is infinite, as highlighted by the spools of wires bundled and accumulated on the floor of her studio, immersing the viewer in a harmonic sensitivity to the moment and a chiaroscuro that she links to her admiration for Caravaggio. Tirelessly braiding her vertical and horizontal creations with tiny stitches, like drops of water finely dotting the ensemble, the palette of her wefts is extraordinary. From the most joyful green to the darkest copper, mahogany or auburn, the quivering of the background, the superimposed layers of weaves and shades put form in motion, sometimes like waves, sometimes like vibrations. (...)

Véronique Jaeger



Exhibition TISSAGE TRESSAGE, 2018, Fondation Villa Datris, L'Isle-sur-la-Sorgue, France © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon