

**Giulia Poppi**

Selected works

2023-2016



*WEICHWEICHWEISSWEICH, 2023*  
installation view



*WEICHWEICHWEISSWEICH, 2023*  
Used hydropillow from Massa Marble quarry, multiple sources audio loop





*WEICHWEICHWEISSWEICH, 2023*  
100×100 cm each piece





*WEICHWEICHWEISSWEICH, 2023*  
particular



*WEICHWEICHWEISSWEICH, 2023*  
particular



*WEICHWEICHWEISSWEICH,*

2023

Hydropillow from Massa Marble quarry, multiple sources audio loop  
110×110 cm each

These iron-made pillows were employed for the marble extraction process in quarries. Their soft shape results from violent energy. The water fills the pillows at very high pressure, making them swell and split large marble walls in the belly of a mountain. In the exhibition context, the pillows lean on the floor, making an asynchronous dirge. The sentence “I’m waiting here” invades the space as a lullaby. WEICHWEICHWEISSWEICH is an expression of melancholic intimacy. The work is a desperate but calm recall of a traumatic event in a distant landscape, still shivering along the thin iron armour of an object presented ambiguously hard and soft, evoking the candour of a bed and a marble quarry.



*Sffssshh*, 2021  
PETG, variable dimensions





*Sffssssh*, 2021  
The new Abnormal, Maccafani Palace, Straperetana 2021. A project by Monitor Gallery Rome, curated by Saverio Verini, Pereto (AQ)







*Sffssssh*  
2021  
PETG  
variable dimensions

An onomatopoeia announces a materialization: the expansion of something invisible and compressed. It sounds like spray cream. The material of this sculpture appears in the form of small spheres intended to be melted together. I lower the temperature, spread the spheres on a flat surface and create modular and infinitely expandable bonds, preserving for each sphere its own separability. The bonds between the particles are solid. Deciding to break these bonds it's not a necessity but a need for an act of faith in multiform and in otherness. Radically open.



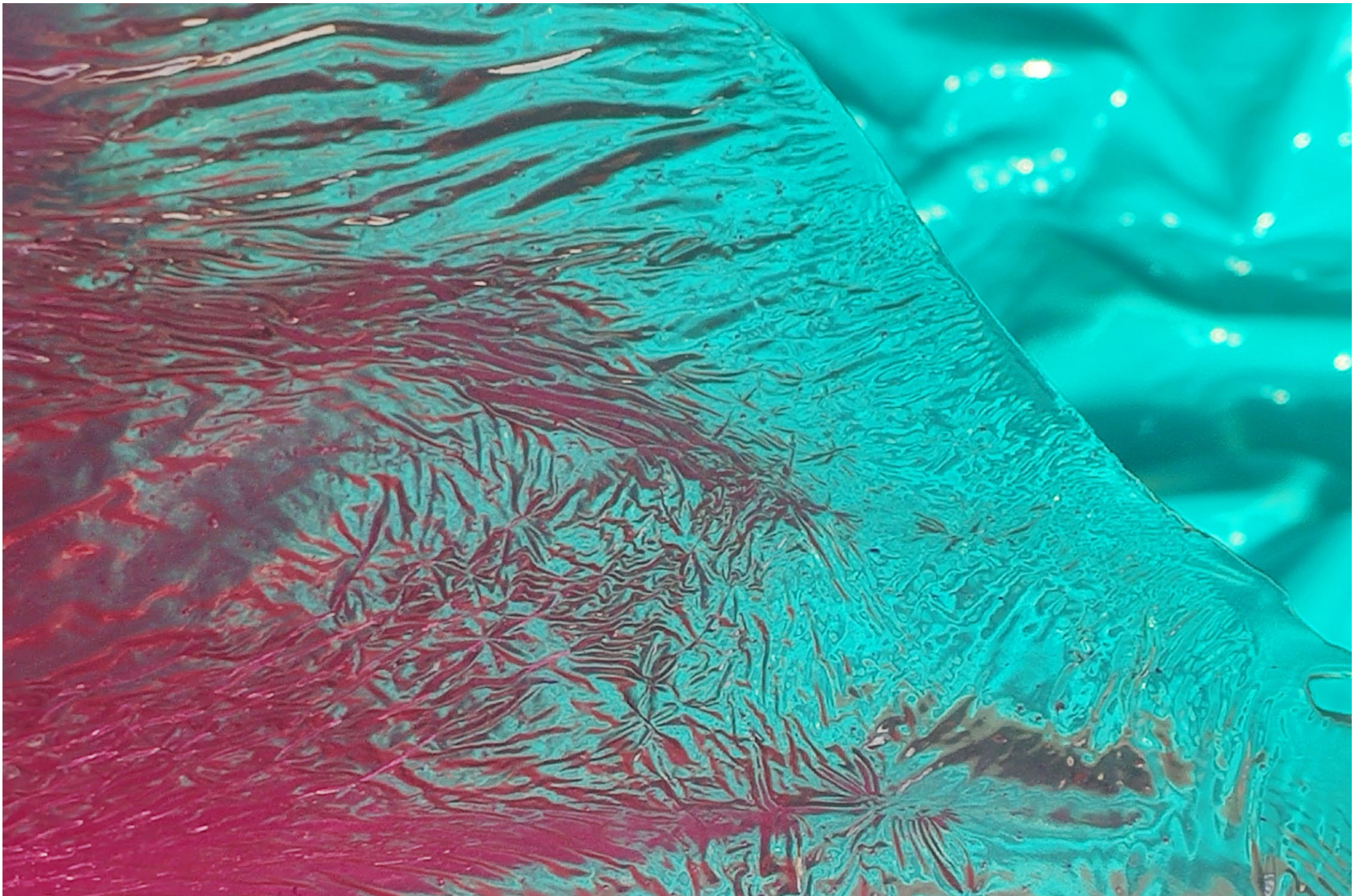
*Caravelle*, 2020  
resin, pigment





*Caravelle*, 2020  
view at Manifattura Tabacchi, Firenze





*Caravelle*, 2020  
particular





*Caravelle*, 2020  
exhibition view at "L'aureola nelle cose", curated by Guido Molinari, Pinacoteca Nazionale, Bologna

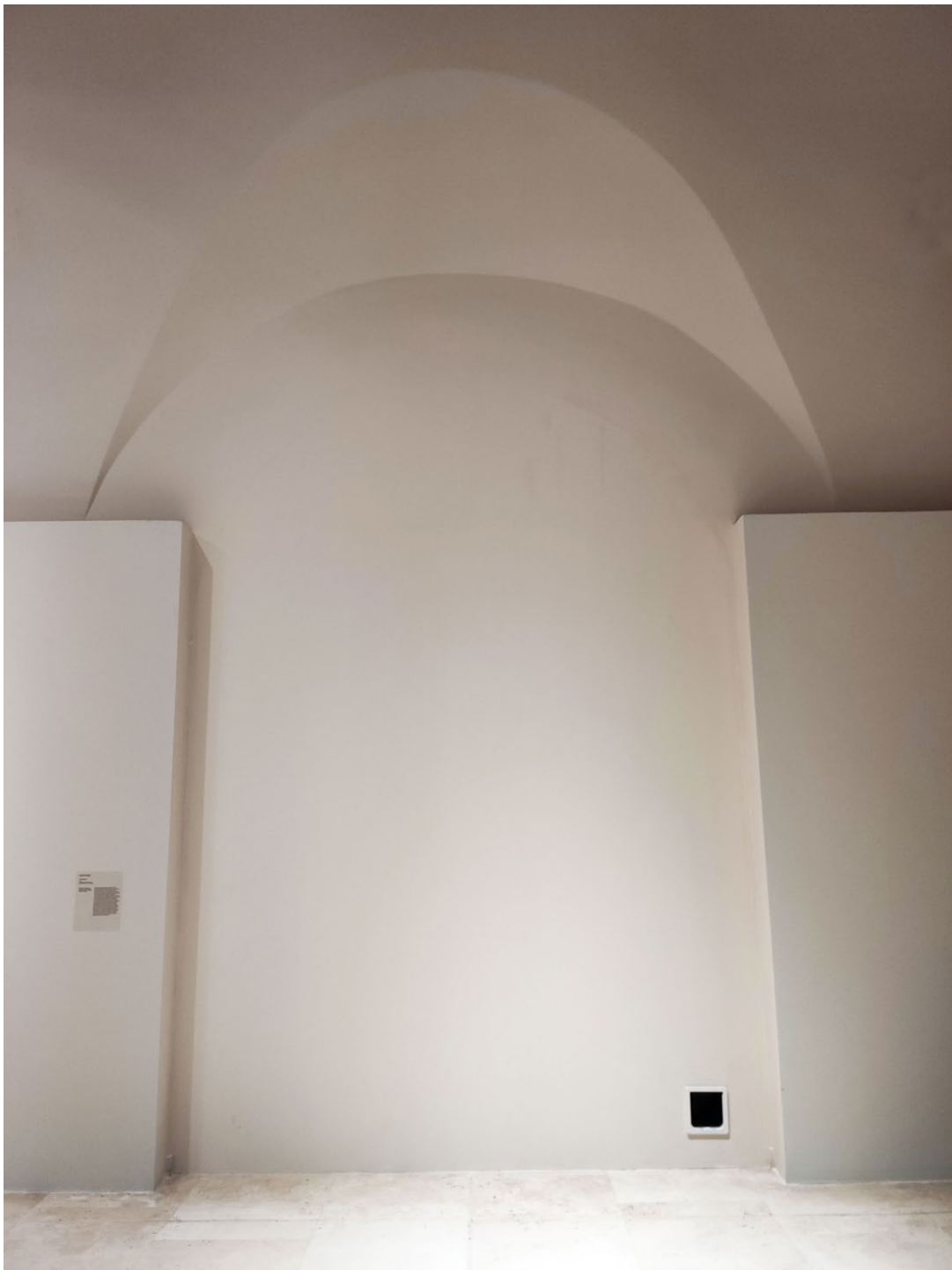
*Caravelle*  
2020  
resin, pigment  
various dimensions  
sculpture series

The project in which I'm still involved takes inspiration from the portuguese man-of-war (physalia physalis). It's a marine hydrozoan known to kill humans occasionally. I wanted to exhibit an aquatic/coral presence in the space by hardening a fluid. Quoting the draperies from the classic paintings. Acting as architectural membranes and playing with lights, Caravelle are like self standings glass windows.





*Passagatto*, 2020  
two cat flaps, automation, drywall, dimensions variable



*Passagatto*, 2020  
exhibition view at Domani, Qui, Oggi, curated by Ilaria Gianni, Palazzo delle Esposizioni, Roma



*Passagatto*

2020

drywall, cat flap, timer, motor  
dimensions variable

I like to work in close relation with the space, to be able to connote it and to transform it, even in a barely perceptible way, as in this case. In *Passagatto*, by installing two false walls, I concealed an entrance arch to the exhibition and then mounted two cat flaps which, activated by a motor, denounces the improbable passage of a feline. I created a blind and spatially disorienting cavity between the two drywalls. The anomaly is quite delicate: a squeaking, a slight movement, a suspect, something slipped away. A work to see with the corner of the eye.



*Fantaverghini Senza Paura*, 2020  
concrete cast, plastic rose, scenographic structure, nylon, 420×240×420 cm, particular





*Fantavergini Senza Paura*, 2020  
exhibition view at La Meraviglia, Manifattura Tabacchi, Firenze



*Fantavergini Senza Paura*, 2020  
particular



*Fantavergini Senza Paura (Fantavirgins With No Fear)*

2020

concrete, artificial rose, structure, nylon

420x420x420 cm

The frustrating inaccessibility leads to turning around these walls that offer a two-dimensional, almost cinematic image, which moves with the viewer and leads to explore its surface to understand its content in search of access. Natural and artificial lights merge, confusing their nature, the nylon cube carves out a portion of space, a solid of fog that removes the content from view and becomes a subject and image disturbance device. At the center of the work, set in the casting of the concrete solid, an artificial rose. The object is, however, a pretext. The rose seemed perfect in this sense: it is a hyper-abused element, for this reason it is loaded with symbols and references that are stratified, passing from kitsch to a more spiritual dimension. The Harmony novels, a fairy-tale element as in *Belinda and the Monster*, a mystical object that refers to the Christian iconographic tradition. I like that this ambiguity also returns in the title, *Fantavergini Senza Paura*.



*Algedi*, 2020  
synthetic fur, led





*Algedi*, 2020  
view from Polka Puttana travelling exhibition curated by Gabriele Tosi, Matteo Coluccia and Luigi Presicce

*Algedi*  
2020  
synthetic fur, led  
dimensions variable

This work is titled as a star from the Capricornus constellation, the sign of the cold month of January. The origin of the term Algedi refers to the tail of the Goats. Capricorn reminds me of an half goat, like the god Pan or like Io (Janus nurse). In Italian Algedi sounds similar to algida, an adjective referring to a cold, stern desirable lady and also to a very commercial ice cream brand. Algedi wears a synthetic fur, holds a plastic star lit by led lights.





*Glassblock*, 2019  
exhibition view at Room114 XY, CAR DRDE, Bologna





*Glassblock*, 2019  
digital print on decotex, high beam led bar, iron, 304×285×38 cm, particular





*Glassblock, 2019*  
particular



*Glassblock*

2019

digital print on decotex, off-road high beams, iron

304x38x285 cm

Glassblock transforms the custom of the environment it guards.

Its physicality prevents an analytical overview, forcing a new perception. Placed as an obstacle to enter a space, it therefore re-writes the character and logic of the experience. The image, to which the title refers, is a 1:1 copy of a glass block wall. While this type of architectural element usually has the function of letting the ambient light pass, obscuring the image, its replica instead generates an endogenous light that becomes an image itself.

The two-faced nature of the sculpture also suggests a greater osmosis between inside and outside.



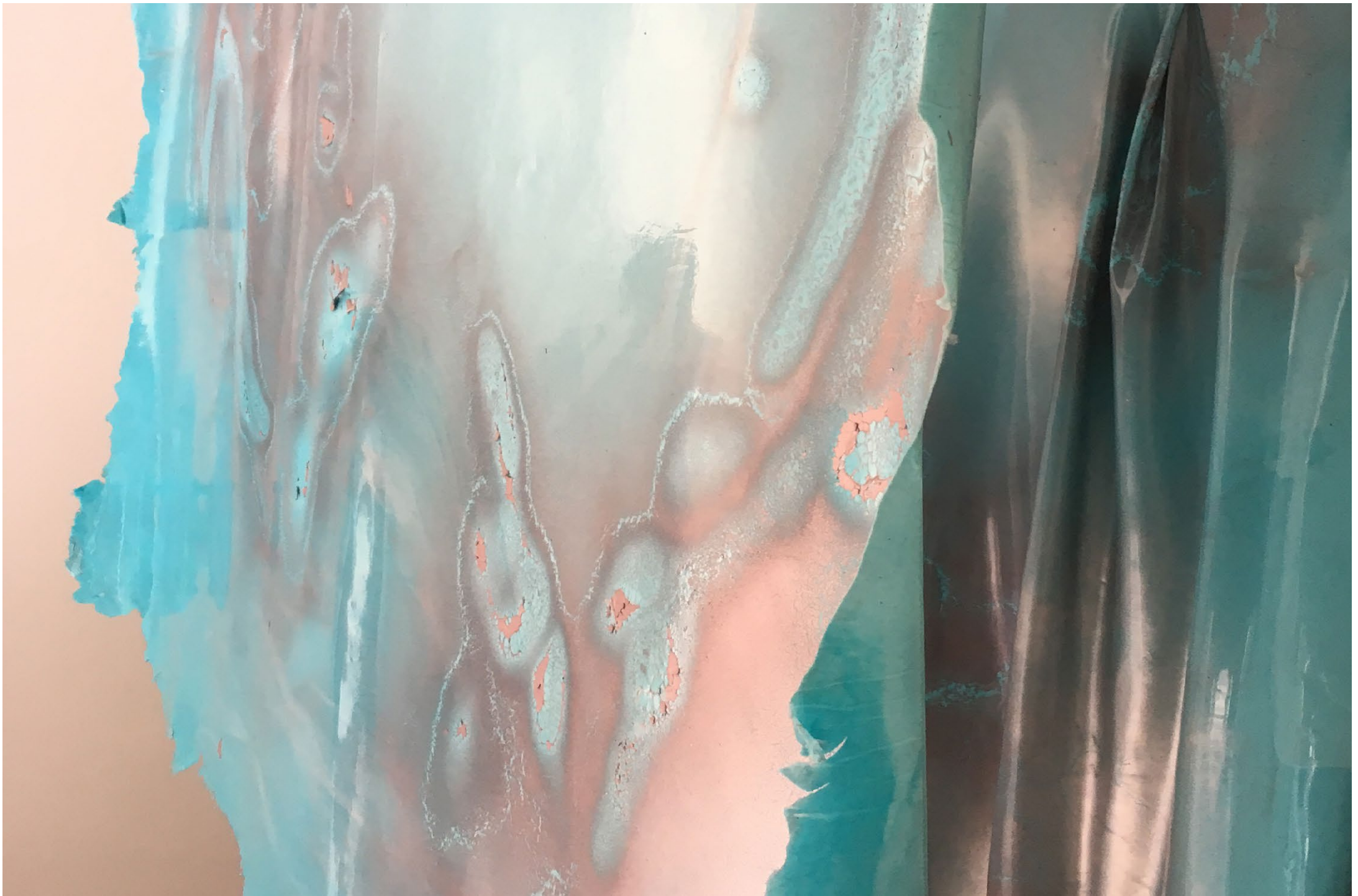


*SplashSlapCiaff*, 2019  
exhibition view at There's a monster coming!, CampoBase, Torino

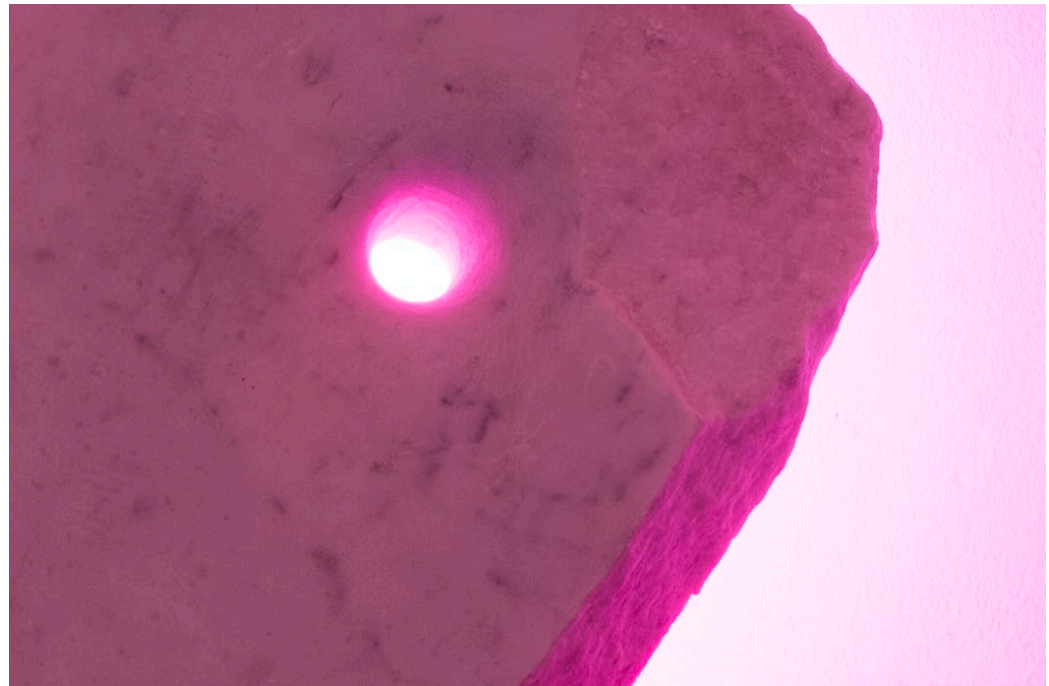


*SplashSplapCiaff*, 2019  
two silicon castings, pigment, acrylic, steel, led, 280×180cm each one



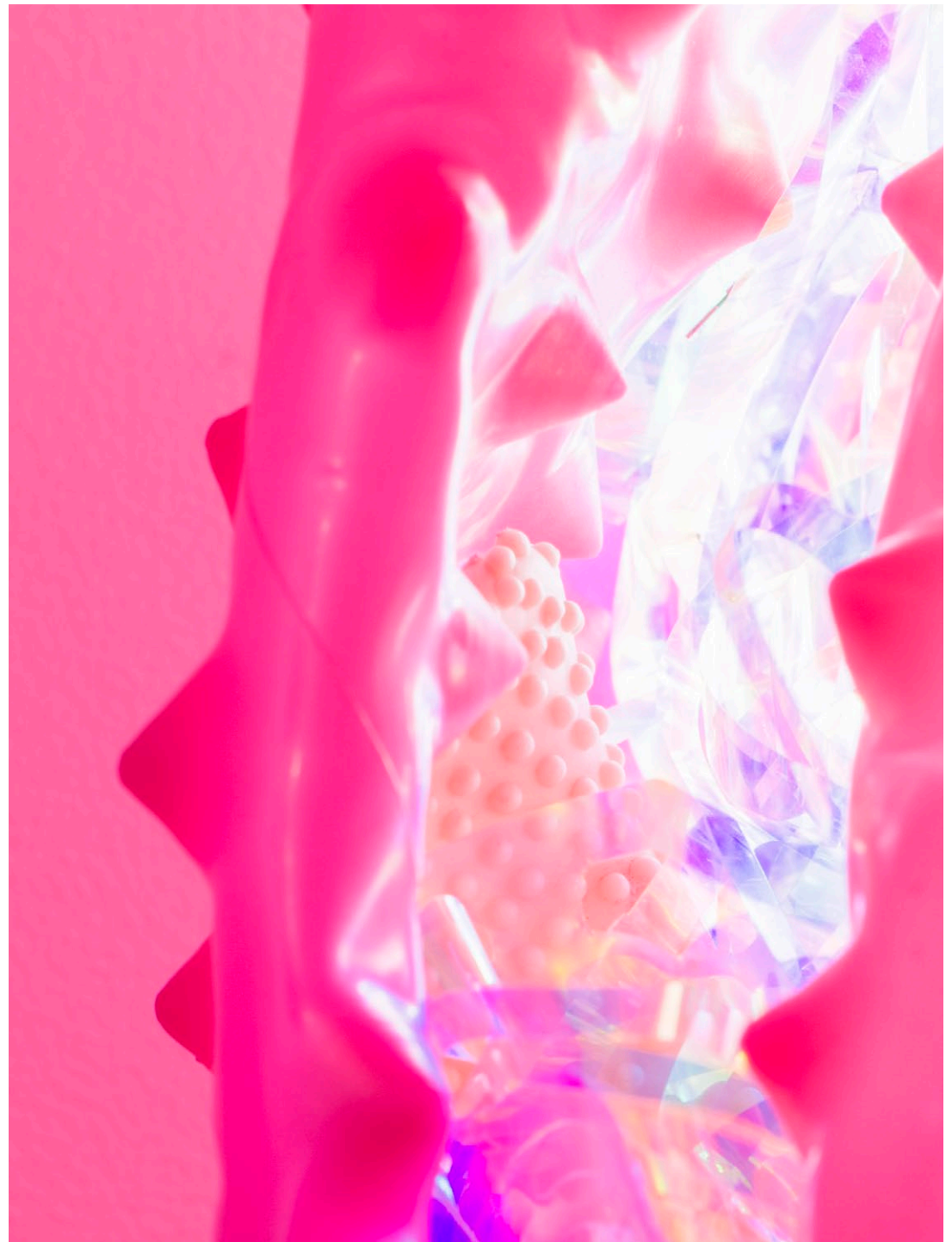


*SplashSlapCiaff, 2019*  
particular



*SplashSlapCiaff (Holes diptych)*, 2019  
marble, sand stone, steel, led, gymnastic ball, festoons, tongue shaped vibrator





*SplashSplapCiaff (Holes diptych)*, 2019  
particular

*SplashSlapCiaff*

2019

installation

two silicon castings, pigment, acrylic, steel, led

280x180 cm each

The onomatopoeic title suggests a sensual relation with the sculpture materials. I wanted to establish a narration on the erotic merging of natural and artificial values. The neon lights reveal a peculiar and pinky night while the daylights fall. Holes, membranes, sounds and fluids are protagonists in the ambient.

*(Holes Diptych)*

2019

marble, sand stone, steel, led, gymnastic ball, festoons, tongue shaped vibrator

37x40x7 cm, 118x95x300 cm

The sculpture is the interpenetration of traditional fine arts materials, such as marble, with plastic materials. The narration is an open wound in which mockeries, life and sexuality appear.



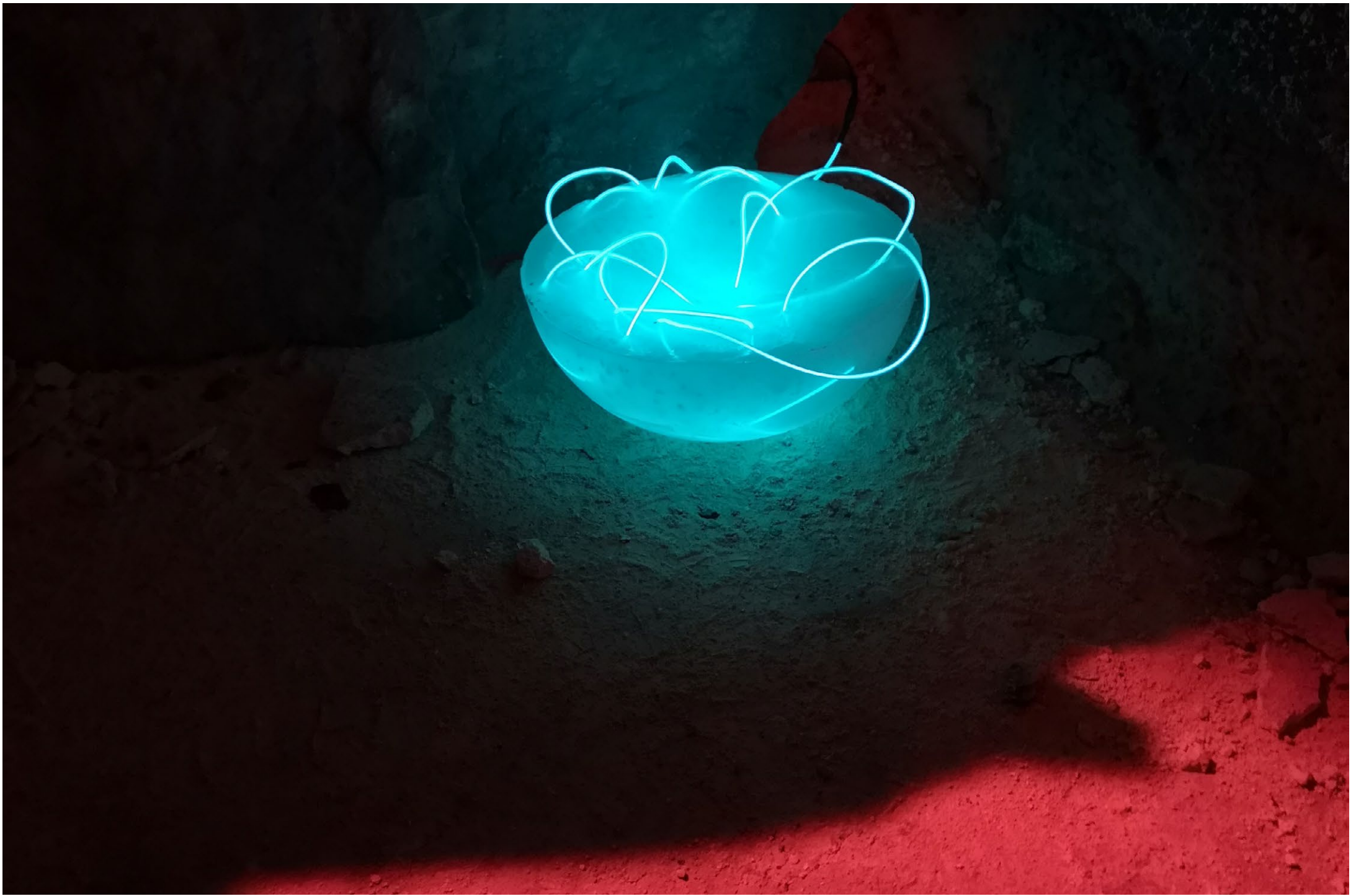


*Untitled (Carbonio e Silicio)*, 2019  
exhibition view at Carbonio e Silicio, Istituto Crescenzi-Pacinotti, Bologna

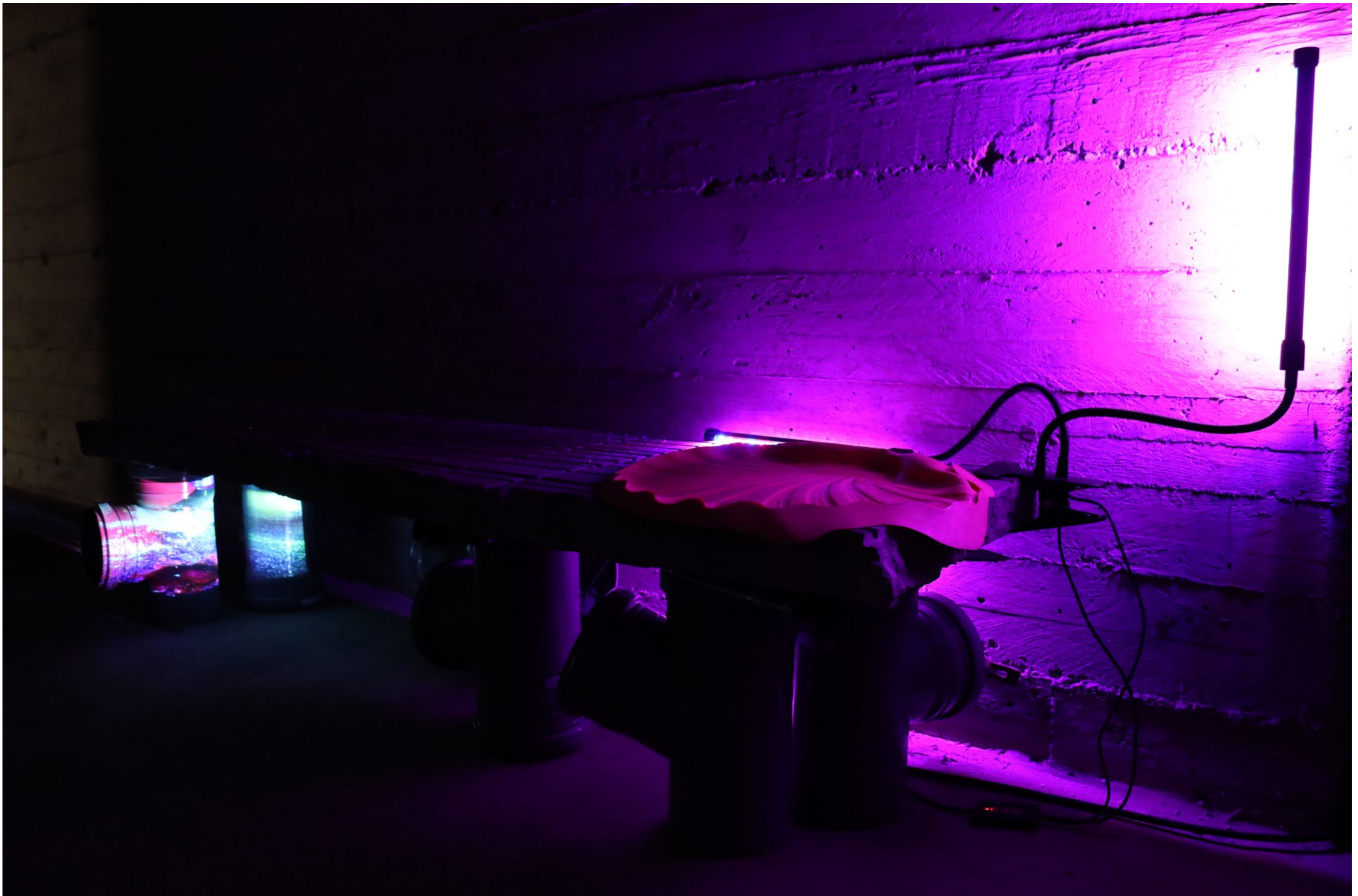


*Untitled (Carbonio e Silicio)*, 2019  
mirror, led, water movement



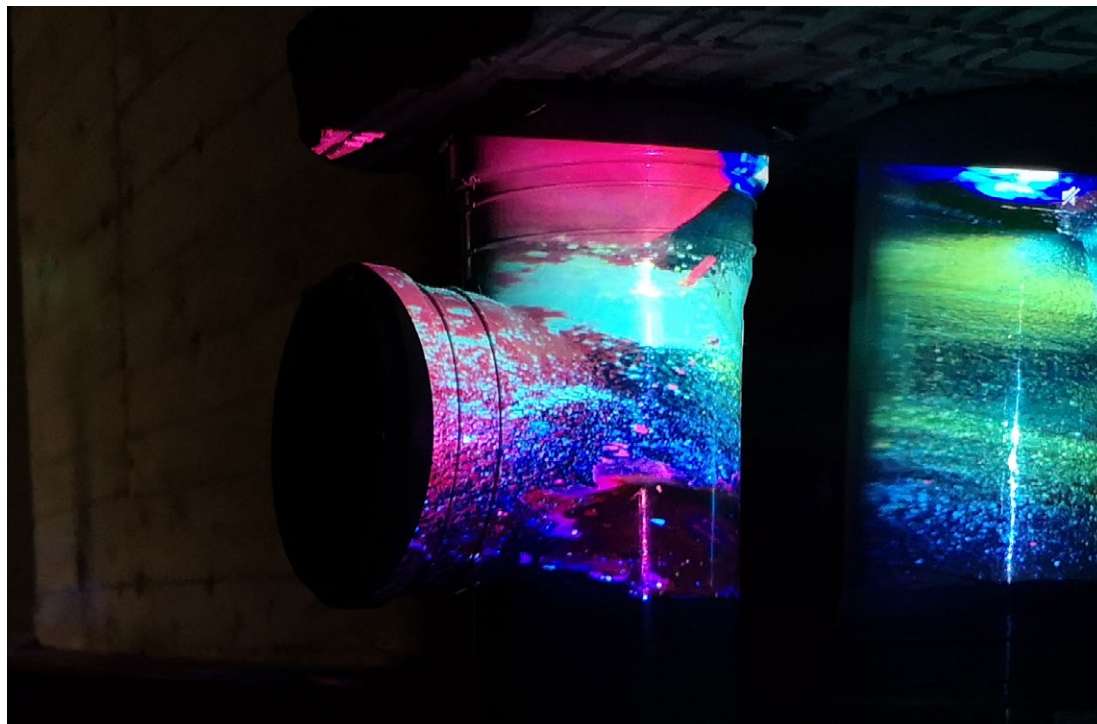
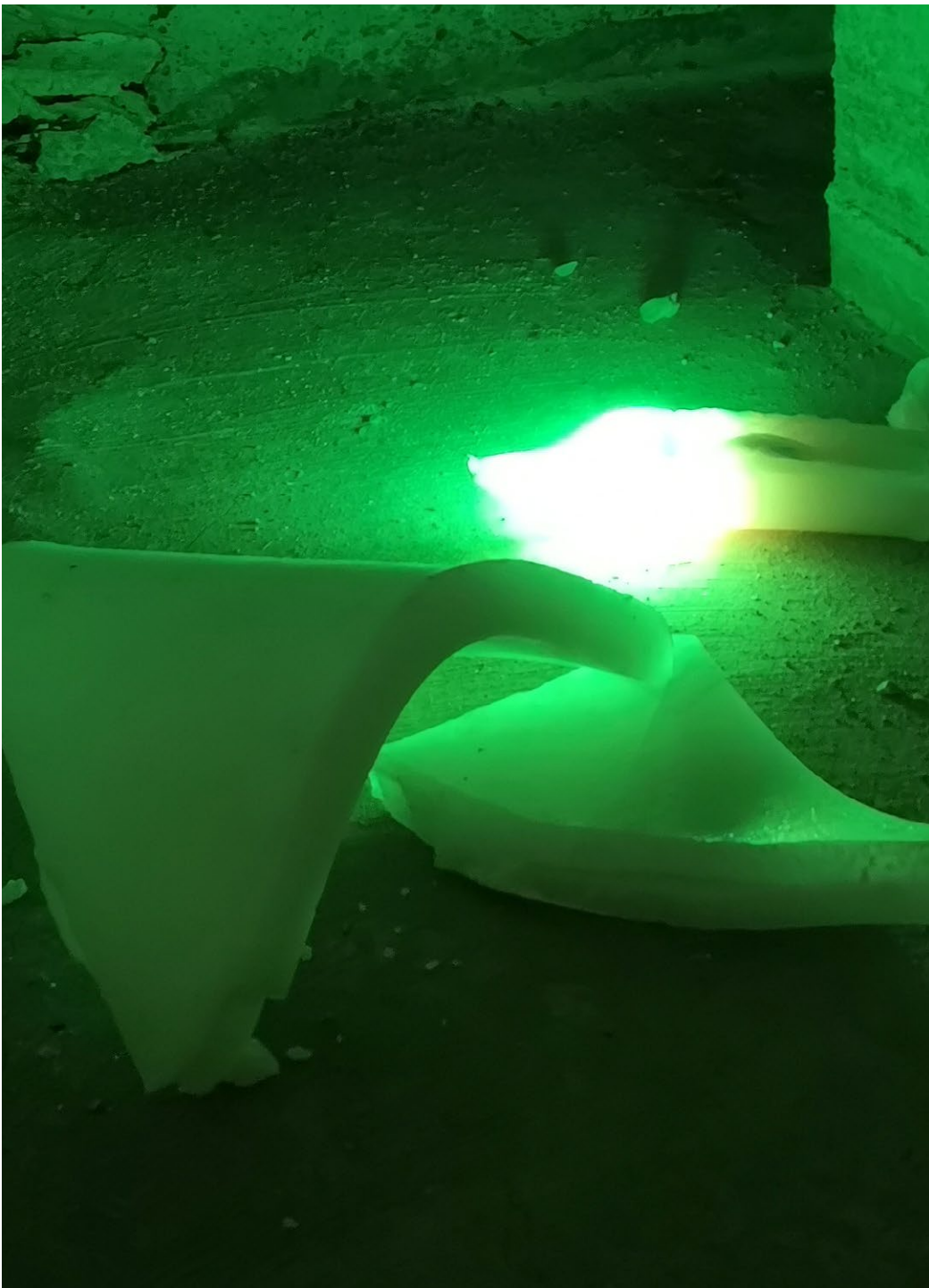


*Untitled (Carbonio e Silicio)*, 2019  
led light, paraffin, 16×20 cm



*Untitled (Carbonio e Silicio)*, 2019  
sandstone step, tube connection, uv light, silicon, projection of digital photo, 140x40x30 cm





*Untitled (Carbonio e Silicio)*, 2019  
green sprayed led, paraffin





*Untitled (Carbonio e Silicio)*, 2019  
silver sprayed chips



*Untitled (Carbonio e Silicio)*

2019

mixed media

dimensions variable

In a cellar of an ancient palace in Bologna there is a cistern, an underground tank. A mysterious breeze moves the surface of the water, witness of an eclipse. A mirror is about to slip through the waves. One wonders if that room is about to become the theater of a mythological scene or if all of that has just already happened. Perhaps those silver plates were shattered by horses, who rushed among the shells to see the birth of a new Venus. Strange traces remain scattered around. Too bad everyone has already fled to that pink light. All that remains is the sound of water, a dream, pieces of memories and some sporadic sensations.



*Sbranksbunkdum*, 2018  
exhibition view at Gelateria Sogni di Ghiaccio, Bologna





*Sbranksbunkdum*, 2018,  
plaster, wood, painting, 120x120cm, gym ball, synthetic fabric, dimensions variable





*Sbranksbunkdum*, 2018  
particular





*Sbranksbunkdum*, 2018  
particular





*Sbranksbunkdum*, 2018  
plaster, tempera, cockroach, ecography gel, paraffin, 85x70cm





*Sbranksbunkdum*, 2018  
particular



*Sbranksbunkdum*, 2018  
particular





*Sbranksbunkdum*, 2018  
particular





*Sbranksbunkdum*, 2018  
particular





*Sbranksbunkdum*, 2018  
digital photography, solvent printing on pvc, 346×322cm





*Sbranksbunkdum*, 2018  
rags, colors, epoxy resin, 42×30×28cm



*Sbrankbunkdum*  
2018  
mixed media  
variable dimensions

This work melts the space between attraction and repulsion. The scenario is an enlarged picture of a mould formation. On the ground: a resin cast encloses a stack of clothes emulating a maxi SPAM. The subject is moist, gelatinous and unexpectedly friendly. Sbranksbunkdum captures the earthly vicissitudes of a microorganism point of view.



*Untitled (Pelli)*, 2017  
exhibition view at Percorsi Divaganti, P420, Bologna





*Untitled (Pelli)*, 2018  
digital print on pvc, 500x300 cm

*Untitled (Pelli)*

2017

digital print on fabric

500x300 cm

A large photographic print hangs on the wall like an emptied body which, reaching the ground, draws a licentious drapery. Through the use of specific languages and attitudes of photography, sculpture and painting, the work suggests a spiritual bond - in a comic and ancestral way - with matter, unhinging the traditional dichotomy between organic and inorganic, between human and animal kingdom. A heap of skins and entrails, photographed by the artist in a Munich slaughterhouse, are created by seeking the sumptuous elegance of the drapes and theatrical wings, while evoking a red and earthy color palette that refers to the pictorial tradition. For example, Annibale Carracci's butcher's shop cannot fail to come to mind. The textile drapery overlaps the skin folds on the photograph, generating a particular and realistic continuity between reality and fiction that puts the public in the position of undergoing an unexpected charge of carnality, as the image was actually collapsing on him.





*Untitled (wheel)*, 2016  
exhibition view at La grandezza delle Mani, P420, Bologna





*Untitled (wheel)*, 2016  
cement, iron, debris, Ø 100 cm



*Untitled (wheel)*  
2016  
cement, iron, debris  
Ø 100 cm, 320kg

A wheel is a circular object capable of rotating around a central axis. Given its multiple applications, from mechanics to hydraulics or transport, it is considered one of the most revolutionary inventions in the history and progress of humanity.



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