

**MARZIA MIGLIORA**  
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The research of Marzia Migliora (Alessandria, 1972) develops through a complex process of “excavation” involving several phases of research followed by a process of elaboration and sedimentation, during which the artist adroitly focuses the project, finally giving it form using a variety of expressive means ranging from photography to drawing, from video to installation.

Marzia Migliora trained as a photographer, primarily creating projects that dealt with archiving, memory and time, then moved to video as the natural continuation and evolution of her experimentation.

Photography’s emphasis on point of view carried over into her video work, as a means of exploring everyday life through images and objects that the spectator might use, and that lead him to identity with the experienced proposed.

The use of language in the form of quotations from texts is a recurrent expressive element; developed in three-dimensional neon pieces and sculptures, or employed in its more immaterial form in numerous sound installations, it amplifies and feeds ideas regarding the fragility of the individual, the confrontational nature of relationships with others, obsession and dysfunction.

Passage from : press release of the exhibition Rada, Ex3, Florence, curated by Arabella Natalini

GINNASTICA DEI CIECHI-LA CORSA AL CERCHIO  
2012

no. 3 site specific installations,

Giardino di sant'Alessio, Rome

31th march- 30th july 2012

curated by A. Butticci, C. de' Rossi, M. Cimato

Works:

Libero come un uomo / Free like a man

Rolling Hoops

Tra le 15 e le 17.10 / From 3 pm to 5,10 pm

The artist reviews the concepts of superstructure and external imposition, limit and absence, through a reflection favored by elements tied to the living history of the territory. Now used as a refuge by immigrants and the homeless, at the end of the 1800s the gardens were incorporated by an institute for the blind; used as an area for play and recreation by the young guests of the institute, it represented a place of aggregation and of escape from the strict rules imposed by the internal structure.

Other elements which fascinated the artist are the historical and political happenings which revolved around the hills of Aventine where the Gardens of Saint Alessio are found: these were, in fact, the site of the *Secessio Plebis*, famous for the battle between the patricians and the plebeians during the period of the Republic of Rome which, centuries later, would be called "The Aventine Secession".



**LIBERO COME UN UOMO / FREE LIKE A MAN, 2012**  
metal fence mt 30 x 3, with inserted letters with  
background illuminated

installation view at giardino di Sant'alessio, Rome

A metal fence physically encloses the gardens at their only outlook towards the city, the lookout, creating an architectural and tangible limit.

The artist works on the idea of deficit, placing the viewer in front of a fence, which impedes the view. The only opportunity for the viewer to see the view is a linguistic element, a quote by Samuel Beckett: "I can only escape with my eyes tightly shut".





**ROLLING HOOPS, 2012**

**11 Rolling Hoops in aluminium, height 1,00, led illuminated**

**installation view at giardino di Sant'alessio, Rome**

In Rolling Hoops Migliora places on the ground adjacent to the lookout eleven illuminated aluminum circles, fixed to the ground. The precise positioning of the elements is taken from an image found in documents from the institute's archives, which shows children in a moment of recreation, intent on playing with the circles. The objects, which have been voided of their functionality, to gain back, a possible meaning need spectators' fantasy and imagination.



TRA LE 15 E LE 17.10 / FROM 3 PM TO 5,10 PM,  
2012

sound installation, brass bell, timer 2 (9"/ 24h)

installation view at giardino di Sant'alessio, Rome

The sound of a bell repeated twice every day, for nine seconds, completes Migliora's intervention is *Between 3pm and 5.10 pm*.

Besides evoking both the desire of freedom and the ludic dimension, the bell refers to Giacomo Matteotti's famous parliament speech against fascist electoral fraud and violence. Matteotti comes into play within Migliora's project as an emblem of the search for freedom, a search for which the Italian socialist politician sacrificed his own life.





**TRAGEDIA IN ATTO ( A TRAGEDY IN PROGRESS ),  
2011**

installation, voice and sound 3'40", 5 directional  
audio speakers

5 original armchairs from Grand Théâtre de  
Bordeaux with pressure sensors

2 prints from the collection Châtillon

red neon tube Ø 2 cm, 748x755 cm

**installation view Musée d'Aquitaine, Eventò 2011,  
Bordeaux (FR)**

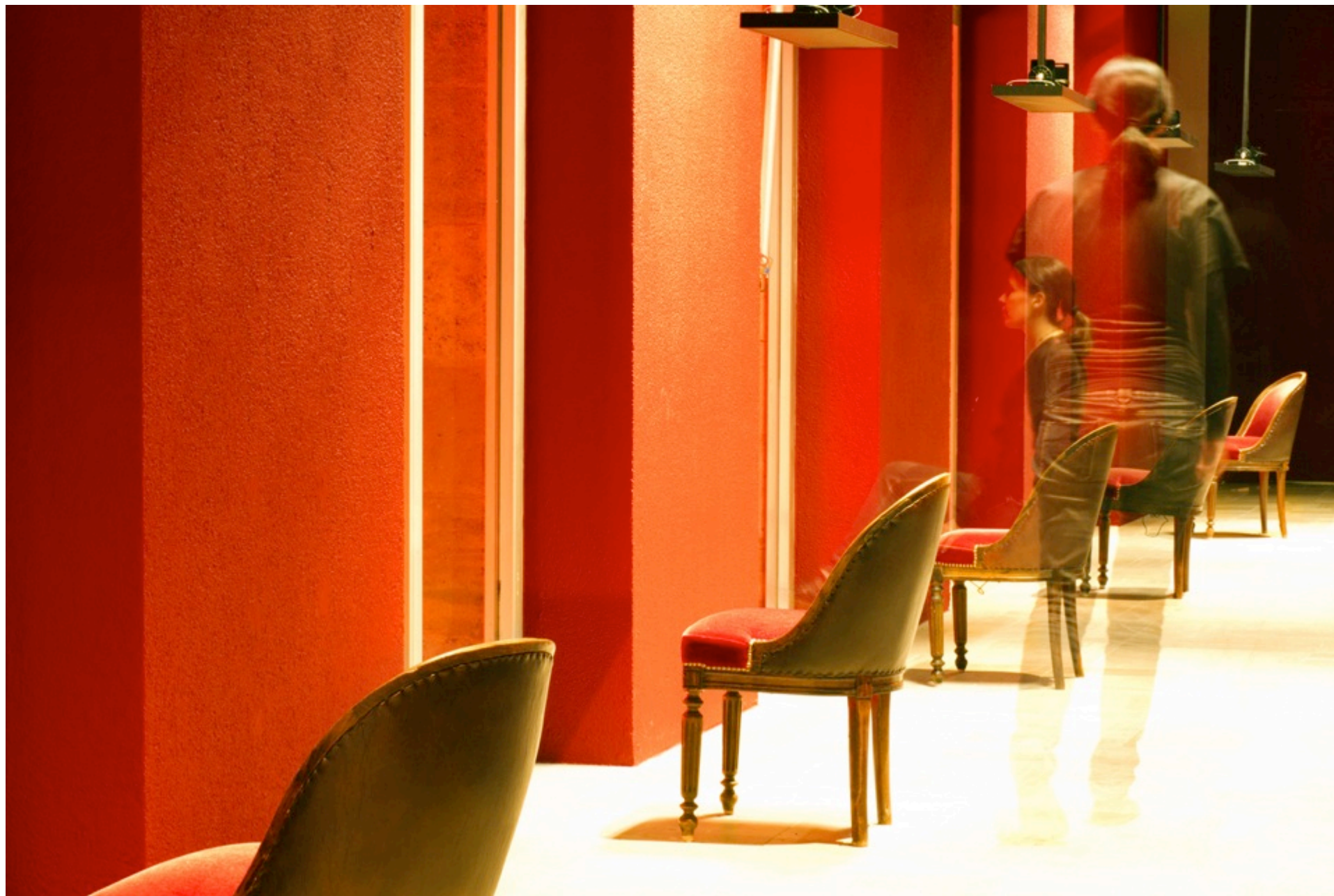
Produced on the occasion of Eventò 2011, the site specific project *Tragedia in atto* (A tragedy in progress) uses objects in the collection of the Musée d'Aquitaine to create an imaginary theatre in the museum's courtyard garden and the adjoining corridor. The installation consists of a series of chairs -which were once in the Grand Théâtre de Bordeaux- positioned in the corridor in front of five French windows looking into the courtyard garden. On the wall opposite the chairs, a series of prints from the 18th and 19th centuries are displayed. Selected from the Châtillon collection, the prints depict scenes of slavery. From the French windows the viewer looks at the courtyard garden, in which a red led neon lighting marks the perimeter of an imaginary stage. All components of the installation are chromatically linked to one another by the presence of red, a colour that dominated the space of the Grand Théâtre in mid 19th century.

When the viewer sits on a chair, a sensor activates a speaker diffusing thoughts on the rigid and immutable scheme of the Greek tragedy (prologue, parodos, exodus). The tragedy's rigidity is used as a starting point for thinking to the repetition in history of events of violence and domination.











RADA, 2011  
solo exhibition – Ex3, Centro per l'Arte  
Contemporanea, Firenze  
9th June- 11th September 2011  
curated by A. Natalini

**Works :**

Stop what you are doing ( #B)

Rada

Stop what you are doing (#A)

Lifeb elt

Rada (drawings)

The exhibition consists of 3 installations and a series of 21 drawings.

The project Rada was created by the suggestion offered by the X-Ray flag, which in international maritime signaling code means “Stop what you are doing”, converted into a visual and experiential path that uses different media, such as neon, drawing and installation.

The whole installation, through the progressive revelation of codes and images, is an invitation to the viewer to linger and relax on.



**RADA, 2011**

**pier of wood, iron, steel tubes, white Carrara marble debris**

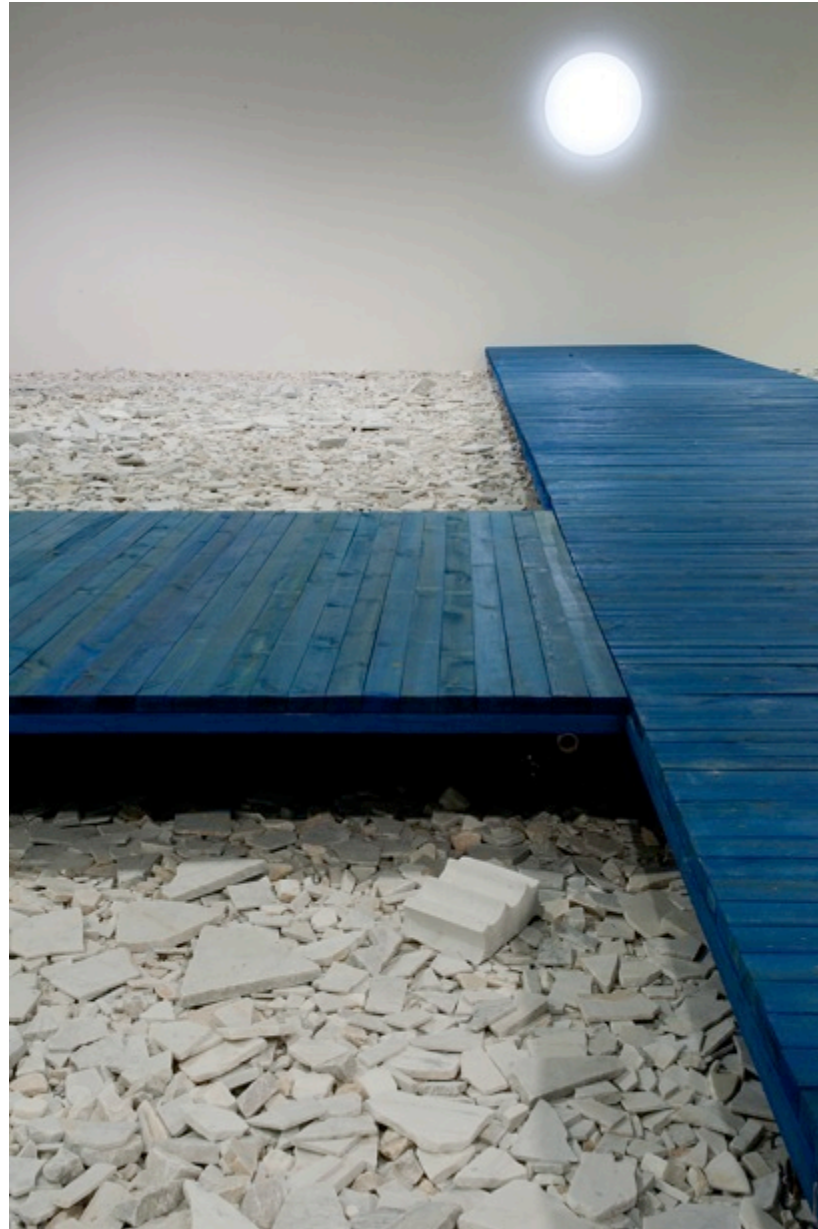
**1800 x 3400 x 50 cm**

**installation view Ex3, Florence, Italy**

*Rada* is an installation made up of a sea-blue wooden pier that traverses, both horizontally and vertically, the central exhibition space of EX3 Centro per l'Arte Contemporanea, and a scattering of Carrara marble carving debris covering the entire floor.

The work reproduces the design on the X-Ray flag, which in international maritime signaling code means "Stop what you are doing".

While for sailors this symbol represents a specific signal to be interpreted and reacted to with specific actions, the artist abstracts and de-structures the flag's form, proposing it here as a practicable space and an open invitation to exhibition visitors. The installation necessitates active participation, prompted by the association of the physical traversal of the structure with the message conveyed by the X-Ray flag.



**STOP WHAT YOU ARE DOING (#A), 2011**  
4 neon elements in white opaline plexiglass boxes,  
transformers, 10- switch intermittence control unit,  
dash: 400 x 32 x 18 cm, dot: 133 x 18 cm

installation view Ex3, Florence, Italy

The installation is made up of four neon elements arranged on the walls of the central exhibition space.

The work reproduces the Morse code translation of the X-Ray flag, which in international maritime signaling code means "Stop what you are doing".

The transmission of the message takes place in this case by means of a visual representation of the signal, a luminous alternation of dash-dot-dot-dash. Each individual element turns on and off, reproducing the conventional pattern of alternation of Morse code.

The work places the interlocutor at the center of a non-verbal communication, repeated at regular intervals to rhythmically mark out the message.





**STOP WHAT YOU ARE DOING (#B), 2011**  
neon in white opaline plexiglass box, transformer  
dash: 250 x 20 x 12 cm, dot: 83 x 12 cm  
overall size: 915 x 20 x 12 cm

installation view Ex3, Florence, Italy

The installation is made up of four neon elements arranged on the principal external wall of EX3 Centro per l'Arte Contemporanea.

Also this work is the traslation on Morse alphabet of X-Ray message.





**RADA, 2011**

**series of drawings, mixed technique,  
various sizes, small 31 x 31 cm, large 24 x 101.5  
cm**

**installation view Ex3, Florence, Italy**

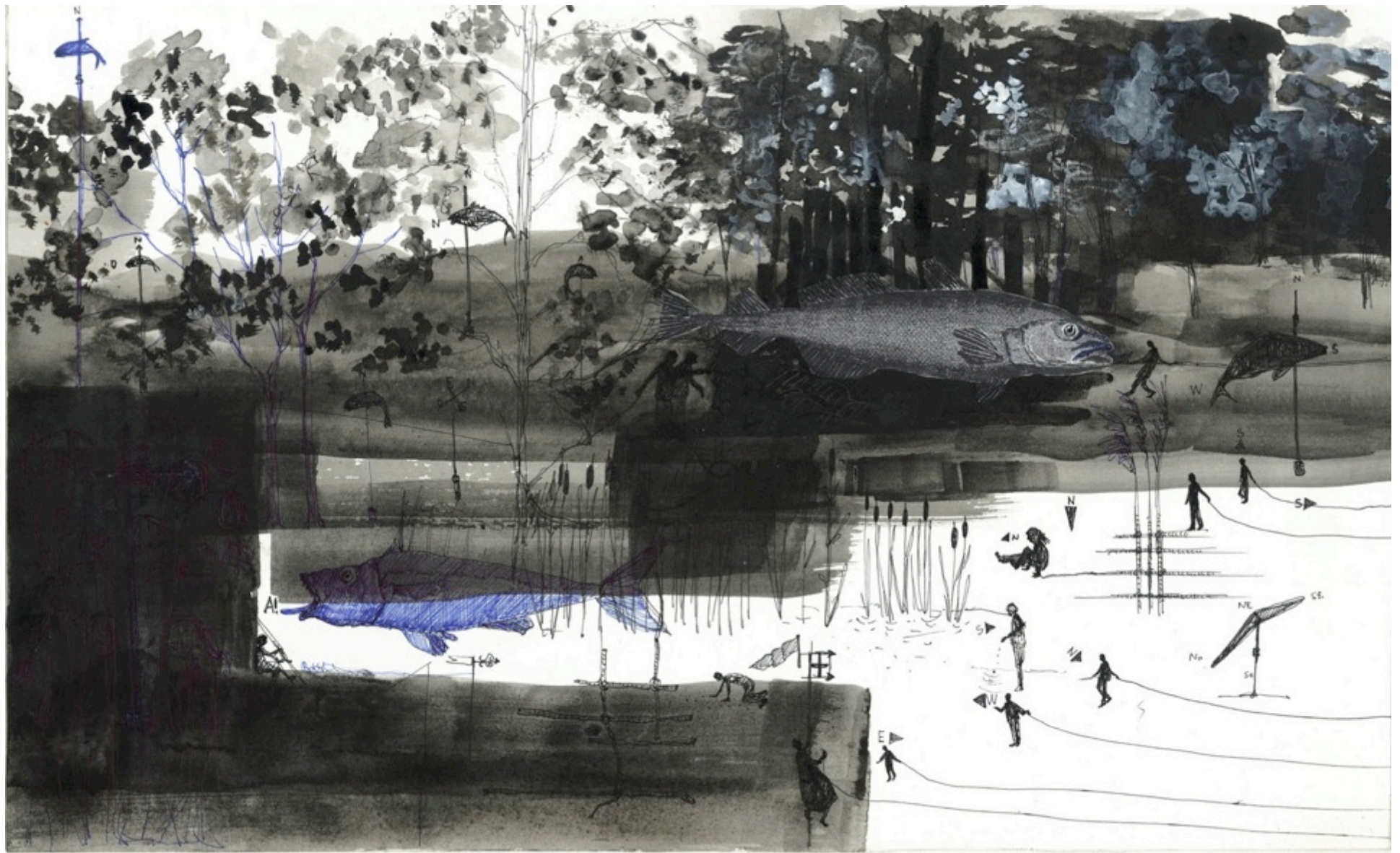
21 drawings, done on paper previously used by the artist, complete the project *Rada*.

Extraordinary visions take shape, populated by boats, objects, people, flags, signals, binoculars – contemporary seascapes contaminated by human activity; sectioned landscapes that show depth, offering simultaneous planes, continuous reversals, superimpositions and changes in scale.

The drawings, hung in a circular arrangement in the small room, re-propose the same idea of circularity of the communication process that is suggested by the positioning of the neon pieces in the central room, and suggested by the mental disconnect created between the linguistic message, its visualization and the potential visitor response.







**THOSE WHO NEGLECT TO READ CONDEMN  
THEMSELVES TO READING THE SAME STORY  
FOREVER, 2010**

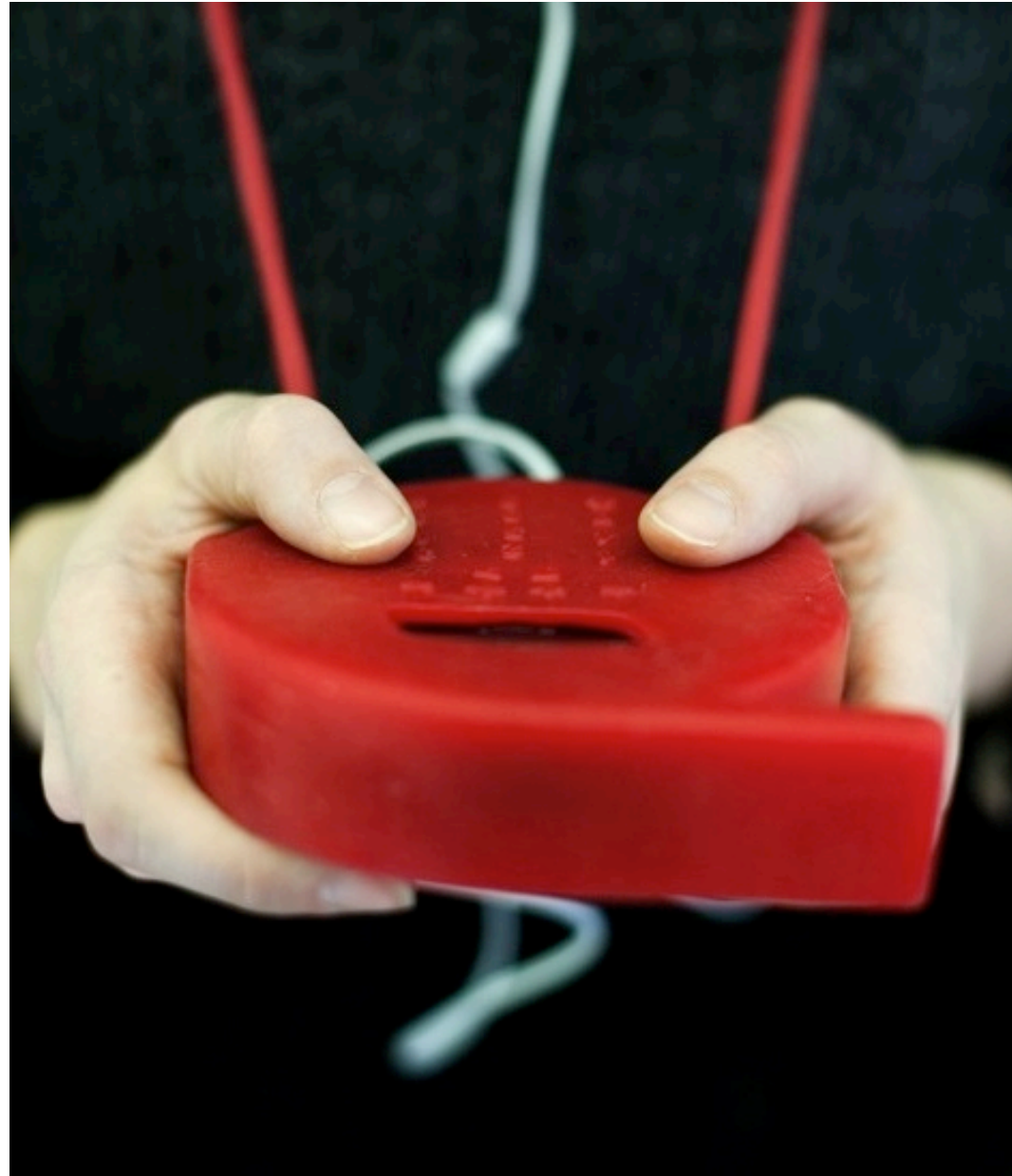
**audio installation, 44'31''**

**fifteen audio headsets with stereo earphones,  
distributed free by the ticket office of the Museo del  
Novecento, Milan**

**Voices:**

Stefano Bartezzaghi, inventor of riddles; Mara Cassiani, actress; Matteo Dell'Aira, nurse for Emergency; Pippo Delbono, theatrical director; Francesco Dillon, cellist; Fabrizio Gatti, journalist; Mariangela Gualtieri, poet; Franco Malerba, astronaut; Claudio Mencacci, psychiatrist; Deivi Dayan Moretti, 10 year old child; Alba Morino, reads and writes; Diego Palladino, museum service official; Steve Piccolo, musician; Angje Prenga, refugee; Stefano Velotti, philosopher; Dario Voltolini, writer; Vitaliano Trevisan, writer.

Those who neglect to read condemn themselves to reading the same story forever is an audio installation, with its function not dissimilar to that of an audio guide, available to those who wish to follow an alternative path through the Museo del Novecento in Milan. The work is composed of an audio transmission that is played through the earphones of the headsets, which are given out free of charge at the museum's ticket office, and accompanies the visitor through the museum collection.









**WHEN THE ROAD LOOKS UP TO THE SKY, 2010**  
installation, carpet in silk and wool 200x560 cm

installation view Fondazione La Strozzi, Florence,  
Italy

The road is the scene of Marco Pantani's great battles, the scene of conquests and defeats, the theatre of immense efforts. There is a quotation from the cyclist on the carpet: *I go uphill this fast to shorten my agony*. This phrase, which is placed in the section of road depicted on the carpet, is like a leap into the abyss, a road that leads nowhere because it is interrupted and broken just like Marco's life which was consumed so quickly. In the imaginary world of fairytales, the carpet is a metaphor for travel. It becomes a means of reaching another world through the experience of travelling as the very condition of man's journey through life.



I go uphill this fast to shorten my agony

FOREVER OVERHEAD, 2010  
solo exhibition – Lia Rumma Gallery, Naples  
24th January- 24th February 2010

Text by F. Comisso

Works:

Starting block

Forever overhead

I take the final step that leads you to the summit  
where there is no longer ground but air

Wingless migrants

We are made of this air and water like comets

Disappearing in a well of time

Fear and desire, life and death, ordinary and  
transcendental are antonymous, but inseparable  
elements embedded in our life.

The oscillation between these two opposite tensions  
can be distilled in a symbolic space. An extended  
moment, as if suspended *Forever overhead*, where  
past and present, known and unknown, thoughts  
and actions are kept lingering.



**STARTING BLOCK, 2010**

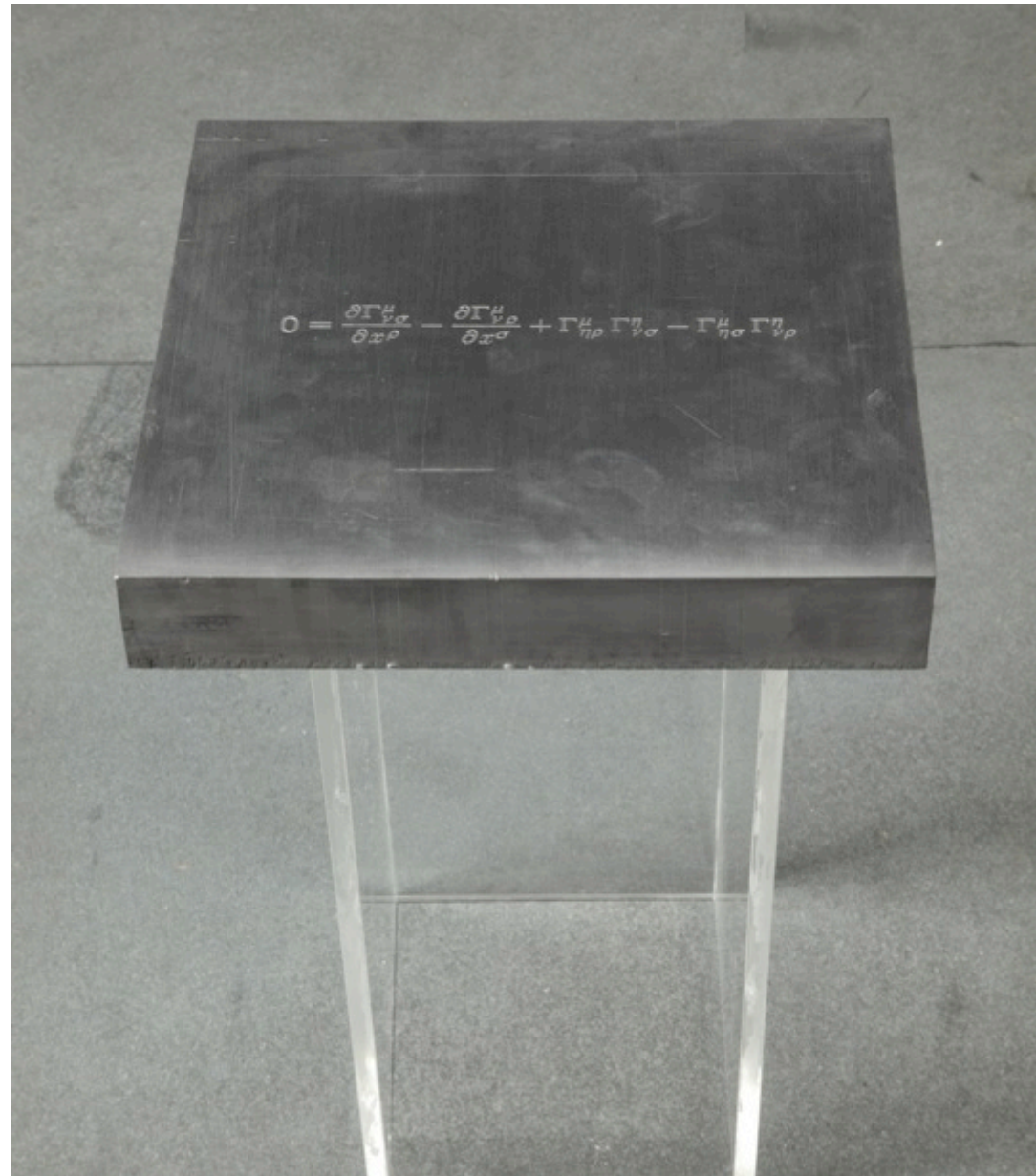
lead block with engraving 30X 30X 5 cm  
square base of transparent polymethyl methacrylate  
19X 19 cm

installation view Galleria Lia Rumma, Naples, Italy

The artwork, consisting of a lead block displayed on a transparent pedestal facing the viewer, inaugurates the exhibition *Forever overhead*.

The square-volume of the sculpture recalls the starting blocks of a swimming pool. The material employed – lead – traditionally evokes the saturnine *malincolia* and the feeling of loss, thanks to its colour, opacity, considerable specific weight and ductile consistency. The block is engraved with the zero gravity formula, alluding to the *impetus* before the dive. Its specific weight is equal to the artist's weight, and it is taken as a unit of measurement and of self-reference.

The work's title reveals two opposite tensions: the hesitation before the leap – the “block” – and the *impetus* towards the void – “starting”-.





**FOREVER OVERHEAD, 2010**

film 35 mm, transferred on DVD, sound, colour  
5'48"

installation view Galleria Lia Rumma, Naples, Italy

The video entitled *Forever overhead* shows a man diving from a ten-meter-high platform. The images and the sound record, in a time-less sequence, the diver's finest sensorial variations, occurring during his journey from the ground to the water.

The work draws its inspiration from the fresco of the ceiling of the *Tomb of the diver* of Paestum, painted to accompany the deceased on his way to the afterlife. The video takes its title *Forever overhead* from the homonymous novel by David Foster Wallace narrating the transition from childhood to adulthood of a young boy.

The diver hanging in a *vacuum*, conveyed by the expression *Forever overhead*, becomes an universal symbol of the transition from an existential condition to another.









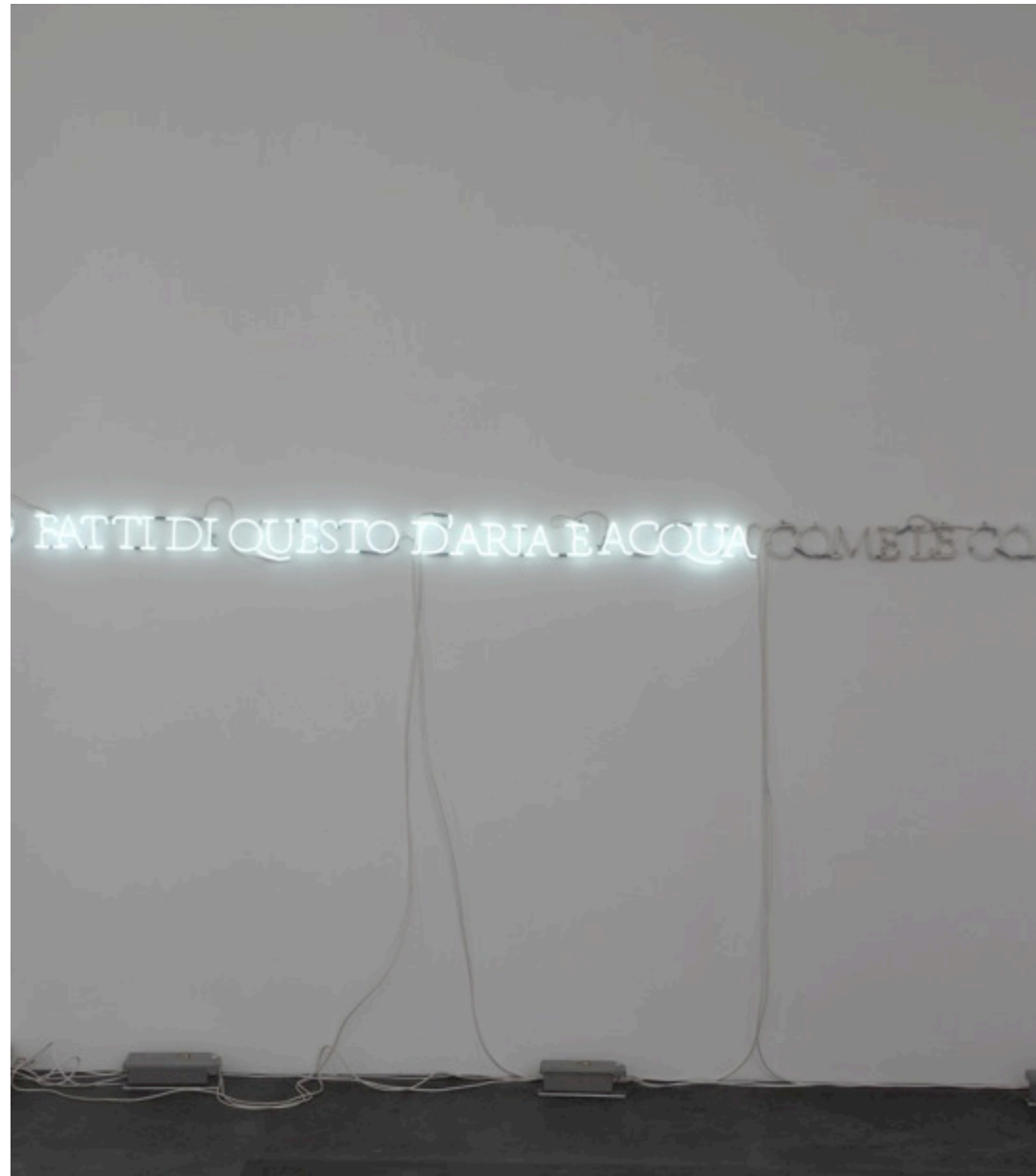
**WE ARE MADE OF THIS AIR AND WATER LIKE  
COMETS, 2010**

installation, white neon tubing, two transformers,  
one control unit of evanescence  
12X365 cm

**installation view Galleria Lia Rumma, Naples, Italy**

The sentence, made of white-neon tube, is drawn from a poem of a book by Erri De Luca *Works on the water and other poems*.

The meaning of the words *We are made of this air and water like comets* emerges and disappears through a three-stage illumination process: it lights up, remains illuminated for a few seconds, and switches off in an ephemeral but continuous creative cycle.





SIAMO FATTI DI QUESTO D'ARIA E ACQUA COME LE COMETE

We are made of this air and water like comets

**DISAPPEARING IN A WELL OF TIME, 2010**  
installation, hand-tufted carpet , diameter 200 cm,  
reflecting steel disk diameter 149 cm

installation view Galleria Lia Rumma, Naples, Italy

The title of the work is based on a book by David Foster Wallace, who has inspired the wider theme of the exhibition, which this installation is a part of (*Forever overhead*).

The installation consists of a round wool carpet and a mirror of equal shape and dimension, hanging over it.

The carpet displays a pattern of concentric lines, similar to those generated by the impact of a body on the water.

The viewer is invited to walk to the centre of the rug and, looking at his image reflected above him, to experience the ambivalent tension resulting from the fall into a well (suggested by the carpet) and the dive beyond time (evoked by the mirror).

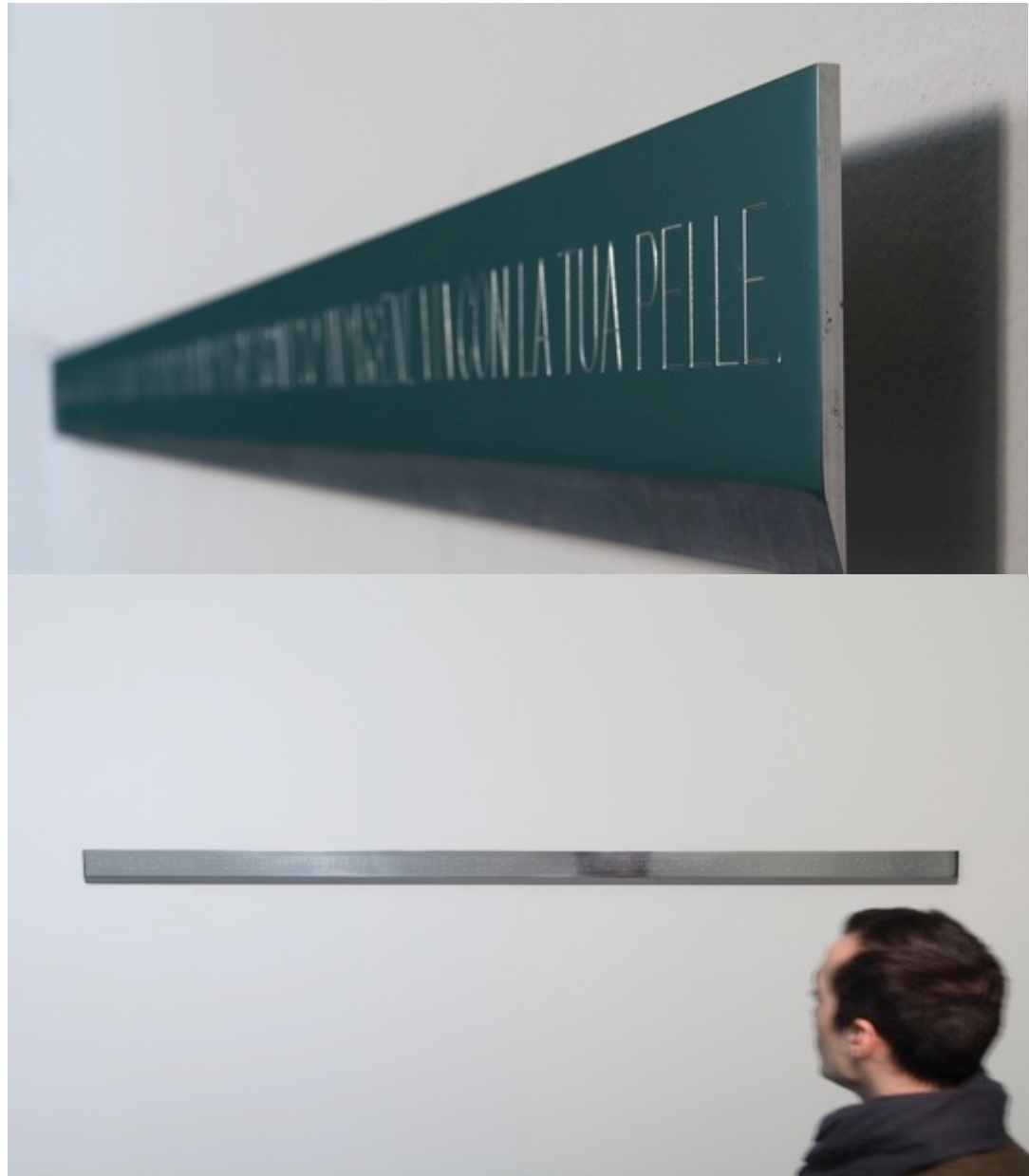




IN LOVE WE TRUST, 2009  
sharpened 420 series steel blade  
with engraving, 10x230 cm

*"It hurts then to love. It's like giving yourself to be  
played and knowing that at any moment the other  
person may just walk off with your skin."*

August 8, 1959, (from Susan Sontag's Journal)



**FOM HERE TO ETERNIT, 2009**

installation luminous writing, letters in maconil with  
10 watt incandescent , light bulbs, 549.95X 49.62x  
3 cm

installation view collezione la Gaia, Busca, Italy

In 1901 the Austrian Ludwig Hatschek patented asbestos cement and named it Eternit, from the Latin word *aeternitas* (eternity). This mixture of cement and asbestos was widely used in construction until 1986. It has so far been the cause of 3 thousand cancer victims in Italy.

The project originated from a sort of short-circuiting of thought, a play on words and meaning between the name of asbestos cement, Eternit, and the famous film *From here to eternity* directed by Fred Zinnemann in 1953. Removing the letter y from the word 'eternity' in the title of Zinnemann's film and obtained the word Eternit, which is written in capitals to indicate the name of the material and the factory where it was produced. The writing uses the original lettering both of the logo and the signs of the Eternit factories.



PIER PAOLO PASOLINI 2009, 2009/2010  
installation, laser cut letters in mirror polished  
stainless steel  
800x 15 cm

Installation view Castello di Rivoli, Rivoli, Turin, Italy

In his last interview with Furio Colombo given just a few hours before being killed, Pasolini said, "MAYBE I'M THE ONE WHO'S GETTING IT WRONG. BUT I STILL SAY THAT WE ARE ALL IN DANGER".

These words seem to have a *macroscopic* quality, with a perception that photographs the political and social situation of our country which, in those years, was about to be beset by the tragedies of the 'anni di piombo' (the 'years of lead', the name given to the period of terrorism in Italy); secondly, they have a *microscopic* quality both with respect to Pasolini's life and, in relation to life in general, to its precariousness.

The work is entitled *Pier Paolo Pasolini 2009*, like the caption of an impossible quotation, as if those words had just been uttered by Pasolini.

This inscription will not perish over time so that people, as they approach it, will see their own image over the words and, maybe, will recognise their own fears.







FORSE SONO IO CHE SBAGLIO. MA IO CONTINUO A DIRE CHE SIAMO TUTTI IN PERICOLO.

maybe i'm the one who's getting it wrong. but i still say that we are all in danger

MY NO MAN'S LAND, 2008  
solo exhibition at Art Agents Gallery  
Hamburg, Germany  
5th march – 4th may 2008

Works:

Monitor and keep at a distance

Life belt

I saw my fortune in open sea

We are such stuff as dreams are made one

Open sea

Recent facts reported by Italian press have drawn the media's attention to the tragic desperation of thousands of people, willing to leave their home lands in the south east of the world and head for Europe, in search of a new life of wealth and comfort; like life in the western world is seen via satellite on TV, in films and advertising.

These people leave the African coasts after long days of crossing desert land, they don't have documents or any guarantees, and the sea is their last obstacle to face before fulfilling their dreams.



Life belt, 2008

installation

No. 3 soap's life belts, diameter cm 57

installation view at Art Agents Gallery, Hamburg,  
Germany

The soap dissolves and is slippery; like certain  
rescue units that arrive too late, or not at all, and  
dissolving – so neutral, colourless and odourless –  
leaves no traces, no record of any passage.



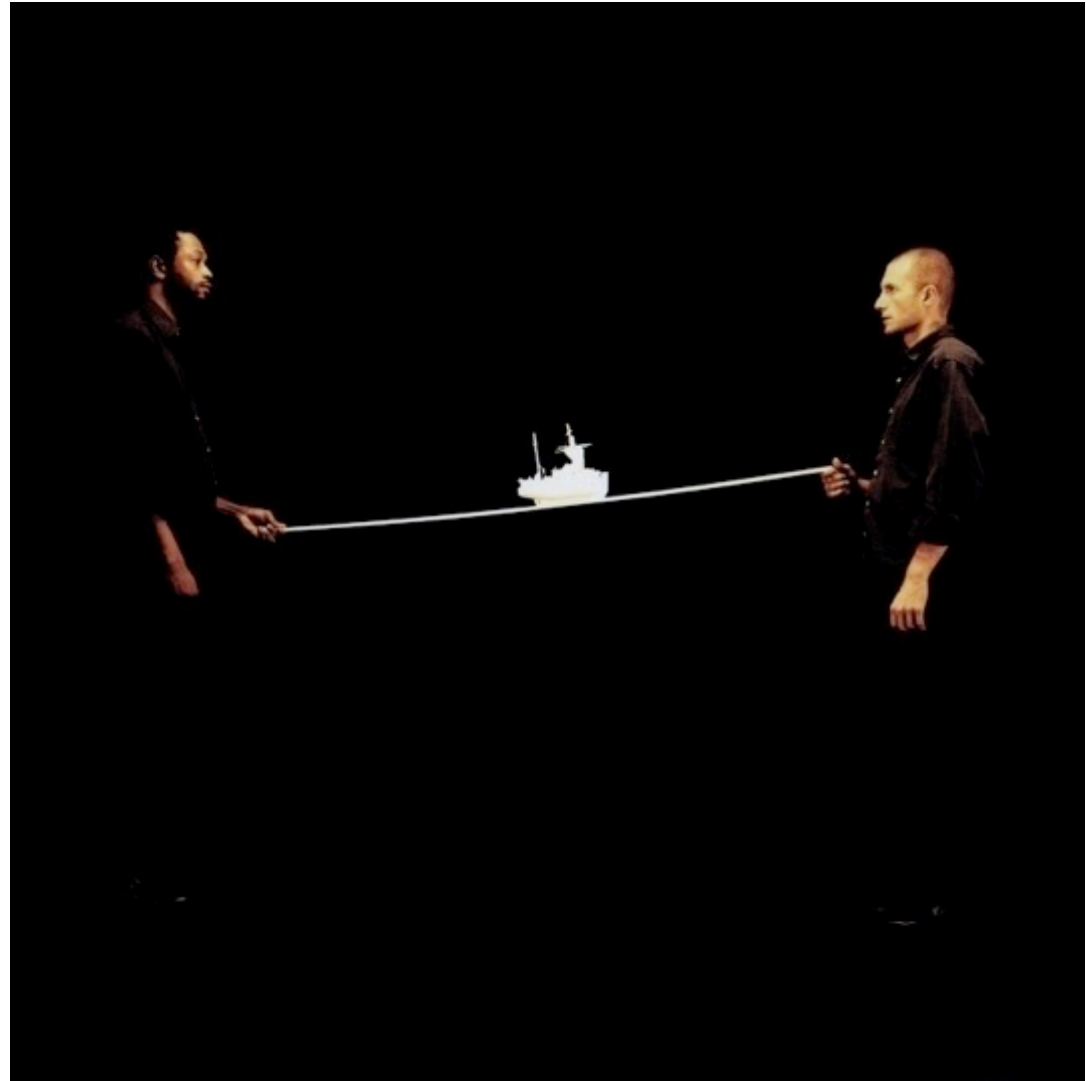




**I SAW MY FORTUNE IN THE OPEN SEA, 2008**  
film 16 mm., transferred to DVD, sound, colour  
2'11"

**installation view at Art Agents Gallery, Hamburg,  
Germany**

The video shows two men pulling a stick. On the stick there is a small white boat -a ghost vessel-filled to the brim with little human figures. The two men move the stick up and down, like waves during a tempest. They symbolize the starting and arrival points of the boat, the dry land, where the boat's destiny is ultimately decided.



BIANCA AND HER OPPOSITE, 2007  
solo exhibition at Lia Rumma Gallery , Milan, Italy

21th September- 30th November 2007

Works:

Bianca and her opposite

Everyman

She, who never slept

Untitled #1, series Bianca and her opposite

Untitled #2, series Bianca and her opposite

Marzia Migliora's new project consists of a video and two installations which summarise the main themes that have characterised the artist's career during recent years - desire, memory and loss – which represent the focal points of a reflection on identity.





**BIANCA AND HER OPPOSITE , 2007**  
video installation, film 16 mm, transferred to DVD,  
sound, colour, 2'56"

installation view at Galleria Lia Rumma, Milan  
Italy

In *Bianca and her Opposite* – the title of the video gives the name to the exhibition – the artist stands motionless, staring straight at the viewer. Like a bride, she wears a white dress and holds a bouquet of roses of the same colour. The static atmosphere of the scene is suddenly interrupted by several drops of black water which slowly begin to fall from above. The dress gradually changes colour, as do the body and face of the protagonist. In this way, in the arc of time that symbolises a lived experience, the subject is radically transformed and the dress, like the skin of the protagonist, absorbs the black liquid as the indelible sign of the passing of time. The decision to project the figure in its actual size directly involves the observer who becomes the participant of the event - as if it were really happening at the same time in which it is observed. The images are accompanied by the choral singing of the *Balletto Civile* whose melismas evoke a “wordless” story.



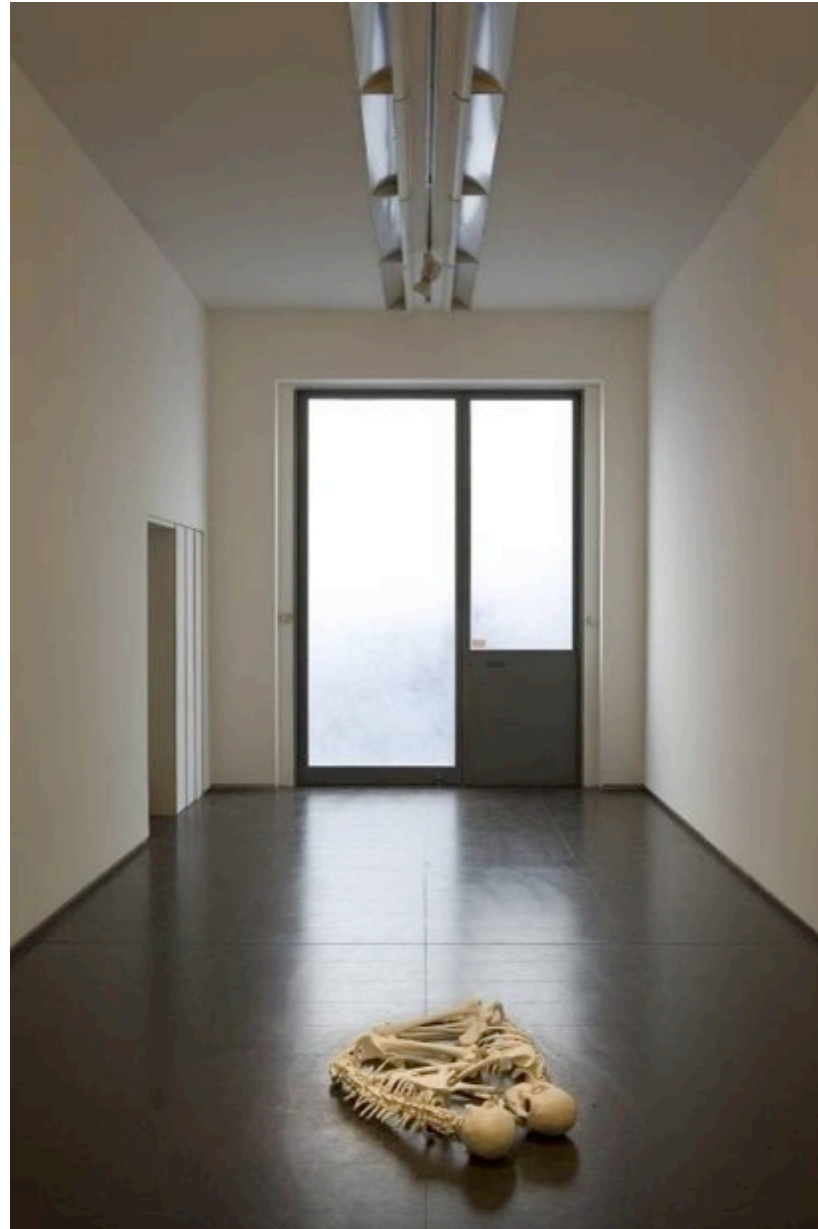
**SHE, WHO NEVER SLEPT, 2007**

**No.2 ceramic' s skeleton**

**130x 70x 20 cm**

**Installation view at Galleria Lia Rumma, Milan, Italy)**

The installation, *she, who never slept*, (taken from the novel "*Death's Intermittences*" by José Saramago), situated at the entrance to the gallery, is inspired by the recent archaeological find near Mantua of two skeletons dating to the Neolithic. They belong to a man and a woman; their bodies were buried opposite each other, their limbs entwined as if joined in an embrace. The intimacy of this gesture, which has remained intact over the centuries, alludes to the capacity of love to stretch beyond all temporal boundaries and, for this reason, it takes on a profound symbolic meaning. Using the photo of the original find, the artist has made ceramic casts of the two skeletons, which are arranged so as to reproduce the position of the skeletons at the moment of discovery.



BIANCA AND HER OPPOSITE, 2007  
lambda print, 70x 100 cm





**TANATOSI, 2006**

solo exhibition at Fondazione Merz , Turin, Italy

9th November 2006 – 7th January 2007

curated by B. Merz

**Works:**

Misurazione Anti-Ottica dello spazio

Tanatosi

Anomma

Test optometrico

It's the void on every step

Perception is the guiding thread, and the use of all our senses becomes the unit of measure and the instrument for relating with the external world.

The artist develops this theme into a wider discourse, reflecting in particular on the state of blindness. The artist gets the sighted person to put himself in the shoes of the person who cannot see, and gives the unsighted person various useful instruments for enjoying an exhibition of contemporary art.

Touching, looking, listening, counting... like an exercise that results from experience.

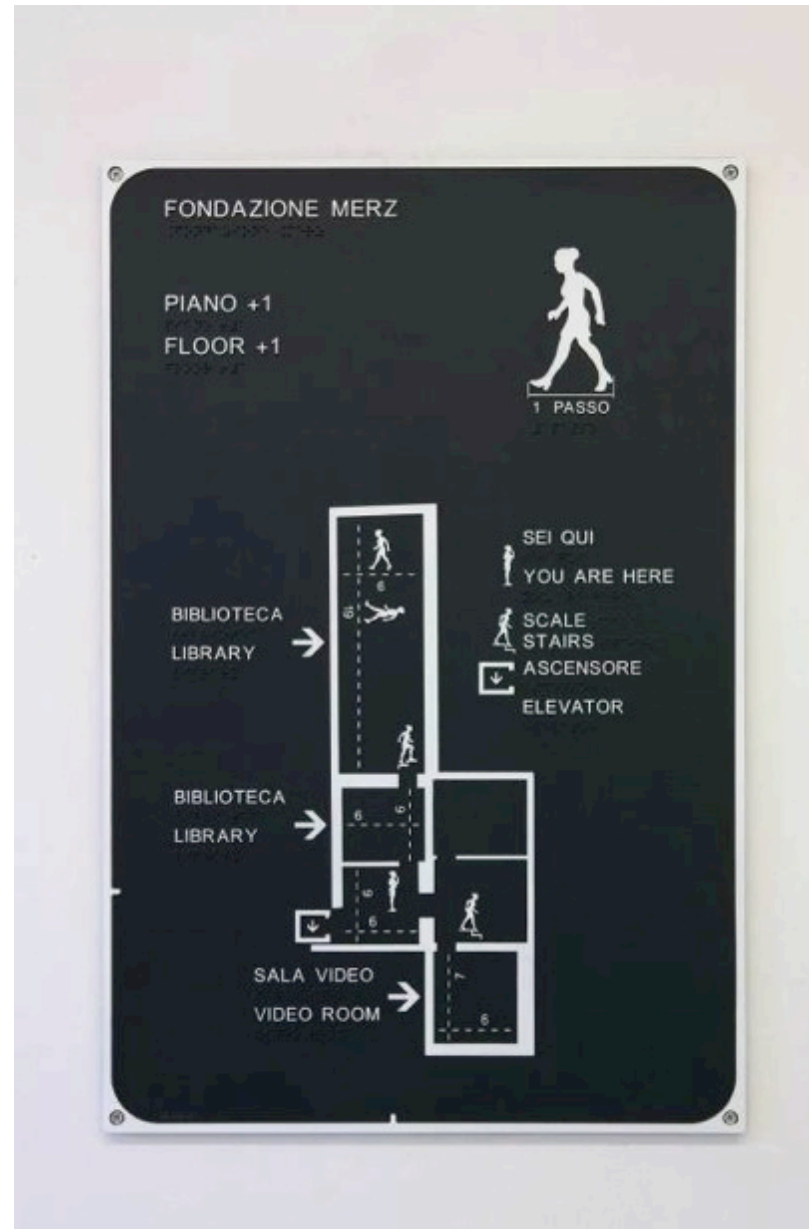
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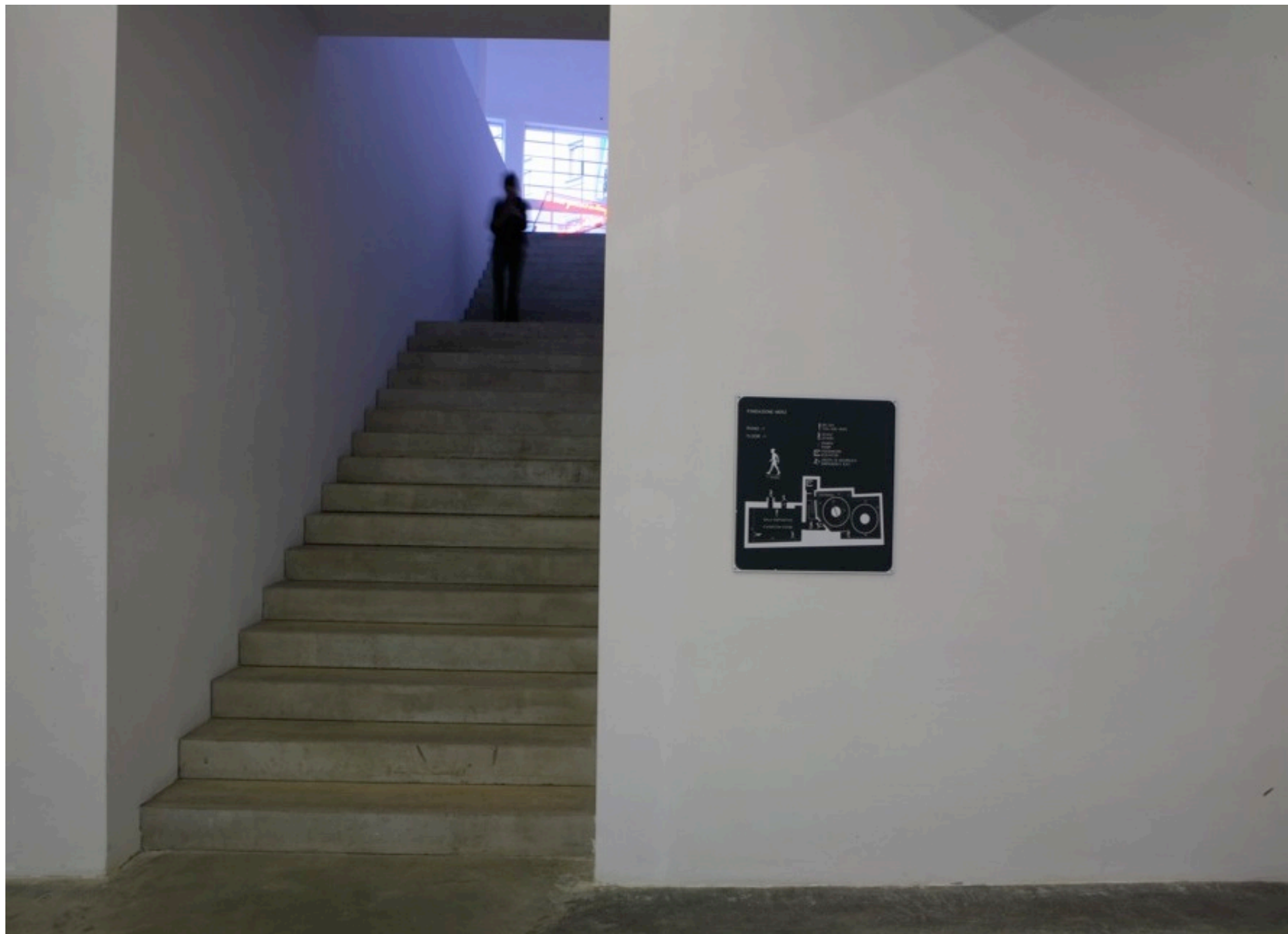


**ANTI-OPTICAL MEASURING OF SPACE, 2006**  
No. 3 relief tactile map, aluminium  
40x40 end 60x60 cm

Installation view at Fondazione Merz, Turin, Italy

The three tactile maps correspond to the exhibition spaces of the floors of the building; the Merz Foundation has decided to adopt them on a permanent basis. The work *Anti-optical measuring of space* aims to highlight how the non-sighted person elaborates information about the space around him, creating a direct physical relationship with objects that the sighted person often does not develop. The use of one's body as a measuring instrument is the most common strategy used by the blind to find their way with the objective of building up a mental map of tactile images. The artist thus chooses to calculate the space of the Foundation through her own body; in the map, the unit of metric measurement is replaced by that of her steps.







**TANATOSI, 2006**

**installation, No. 600 ceramic's plaques 9x 12 cm**

**installation view at Fondazione Merz, Turin, Italy**

*Tanatosi* is an installation made up of 600 photographed plaques. Some can be distinguished which bear the silk-screened names, both in Braille and in Latin characters, transparent and in relief, of thirty-six phobias chosen in relation to the organs in which the principal receptors are sited: sight, sound, hearing, smell and taste. Brought to the same state, both the sighted and the non-sighted read the words purely through touch.



**OPTOMETRIC TEST, 2006**

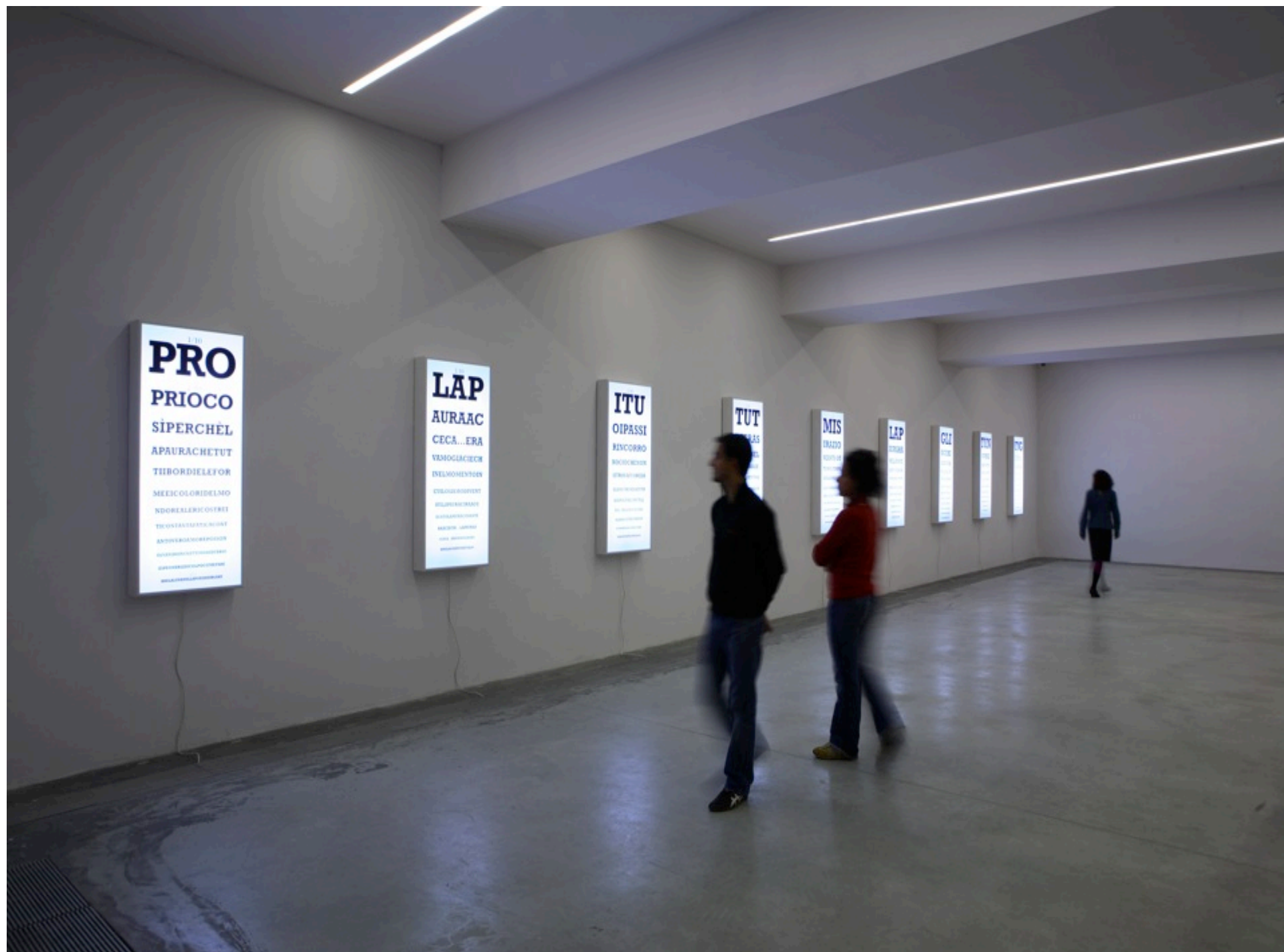
**no. 9 light boxes**

**160x40 cm each**

**Installation view at Fondazione Merz (Turin, Italy)**

In *Test Optometrico* nine light boxes show quotes about visual perception. The size of the letters follows the criteria of optometric tests for measuring sight; the progressive reduction in letter size makes the spectator confront his own visual limits.







(PAUSE) WHAT'S THE WEATHER LIKE? AS USUAL ..., 2006

installation , wrought iron table with glass surface, 160x 65 cm, electronical devices, mechanics, sound and lighting

installation view at Carreè d'Art, Nîmes, France

*(Pause) What's the weather like? As usual...* , is a table-cabinet inspired by the work of Samuel Beckett, a fully functional table whose surface is a transparent case holding little objects that are summoned to trigger off micro lighting, mechanical, physical and sound reactions. The cabinet works in a circuit on repetitive sequence, it stops as if blocked and then starts up again.

