

SARA BENAGLIA

statement

I am an artist with a practice based on the critic of Visual Discipline.

I am a writer of essays and interviews with a focus on the relation between art and politics.

I run the no-profit space BACO_BaseArteContemporaneaOdierna together with Mauro Zanchi since 2016.

I live and work among Bergamo and Arnhem. My artistic works combine installation, performative acts, drawings, readings, video and text. I place an emphasis on the body as an anatomical theatre where the various imperatives imposed upon. Culture itself is seen as another form of a body, which, understood as a rule of impersonal order, are represented through my work. For example, when I presented The Jealousy of The Form at Passi Erratici at Merz Foundation, the act of a gymnastic exercise applied to sculpture represented a fundamental step in my analysis of the Visual Discipline, which I conceive as an ideology transmitted through bodily experience - a point of intersection between the writing of history and the social paradigms involved in it. There are no private meanings: the sharing of a language and a common form of life make it impossible to de-automate one's own life behaviour. At the dawn of every culture or lifestyle there is a theory of discipline transmitted by language. I investigate what lies on the border between gestural and verbal language, between body and dialectic, within the cracks and contradictions of a whole separated into two.

PINK RUST

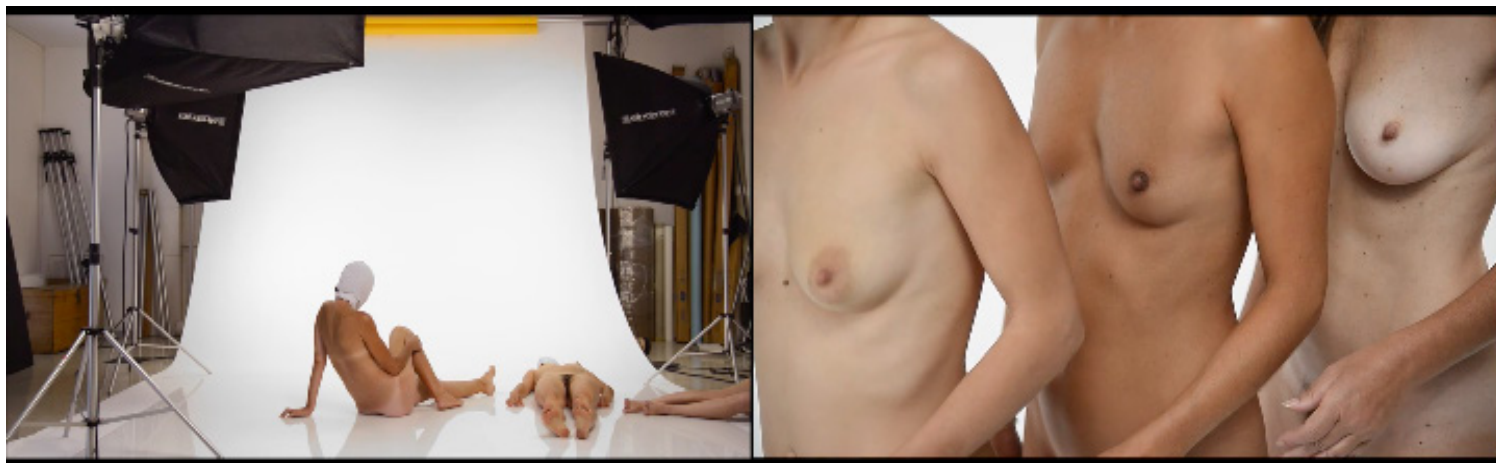
Photographic Series + 2 videos
<https://vimeo.com/294284831>
<https://vimeo.com/352097407>
2016-18

Pink Rust re-crosses some names of the female gender, elements of a language essential to the (re) production of the "same story". We are not different, so. And that "not" separates us to measure ourselves. Disjointed. Similar, if you like. Pink Rust abstracts by staging bodies already coded. The words with which we would define these bodies are figurative expressions that defend habits, in which linguistic manifestations act in a sort of second nature; but who knows if nature is not only the first of habits? and is it not a habit the one for which we distinguish nature from culture? Body systems inherit a collective memory from all predecessors of the same species. A potential memory, which does not disappear and has no filter. Pink Rust highlights a certain resonance that crosses bodies that do not refuse motherhood, exercising a consensus, scientifically guaranteed by the invention of maternal instinct, which acts for the production of human capital. Closed and open, without excluding themselves, in order to produce an exact word, they should keep their distance. Clearly move away from each other. Distant. It's not good to be equal, to mimic what you approach. Because by assimilating one model after another, you change face, form, language according to who dominates you.

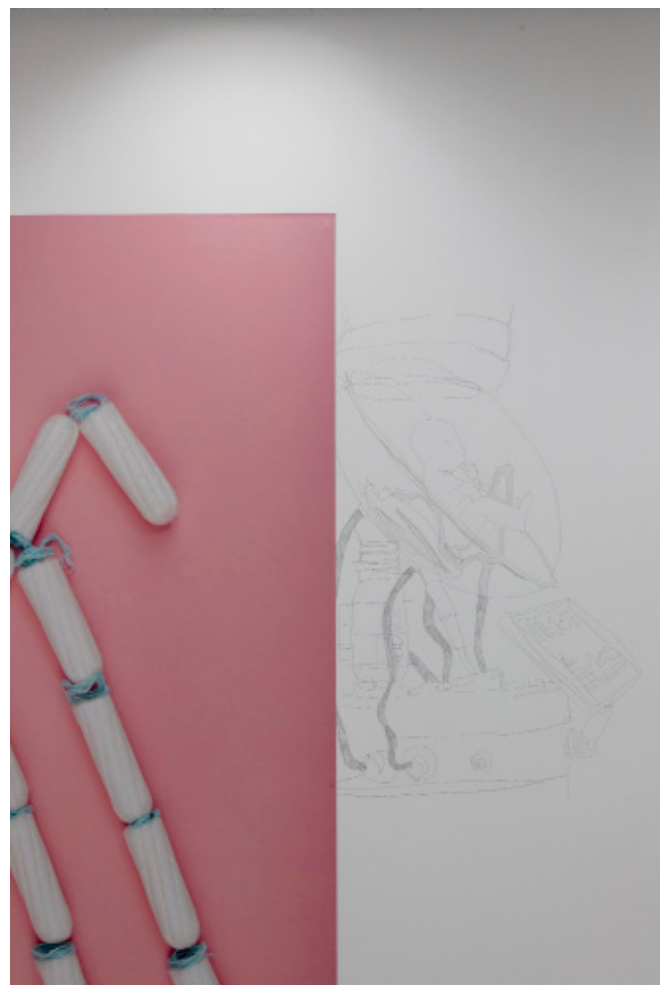
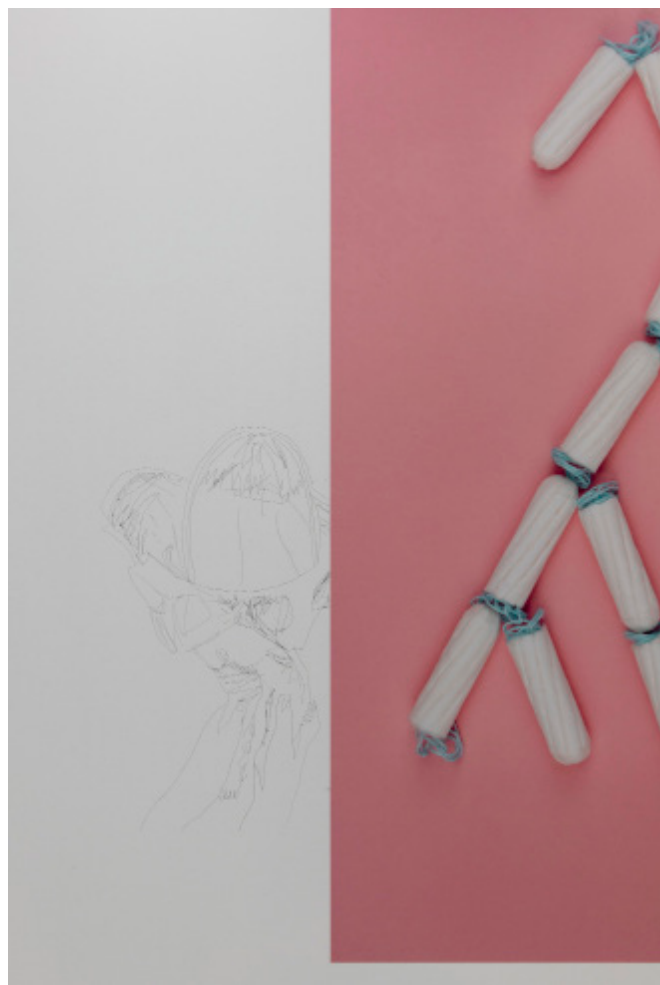


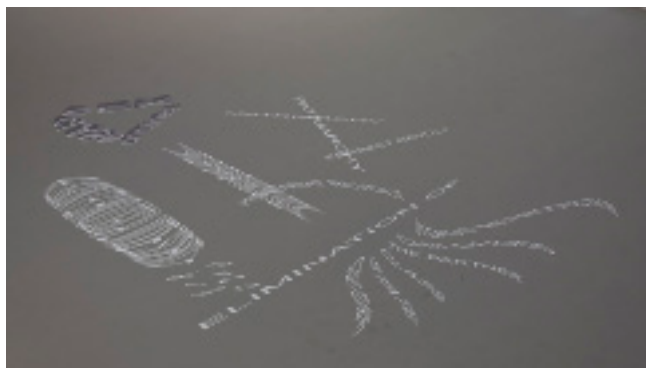


360° video of the photographic studio in which I recorded, in 2016 and 2018, the two videos of which below you can see a still image of their double projection. The studio and the equipment belong to the photographer who created the Roberta underwear advertising campaign, the old posters of which are visible in the background.



The myth of banality, double projection, 2018



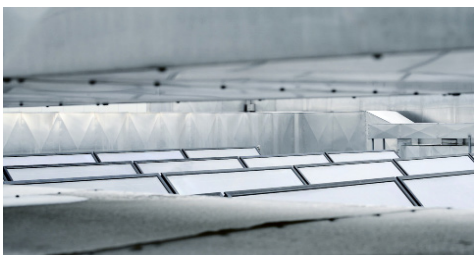


HE WANTED TO BE INFINITE

A video, a carpet, a book (w.l.p.)
<https://vimeo.com/324843693>
2016

Between February and October 2016 I participated in the research project KilometroRosso within Petroceramics, a spin-off of the University of Milan, a reality in which petrologists, nuclear engineers, biophysicists and biologists work. In that period I made a short video, "He wanted to be infinite", born from the analysis of the differences between scientific and artistic method in particular focusing on the differences among the "holes" and cuttes of Lucio Fontana and a bulletproof vest. The module of residence at Km Rosso foresees the incorporation of an artist into a business and social reality, which in my case was a scientific-technological laboratory. This entrance, as far as I am concerned, has highlighted the uselessness of creative practice in an industrial context, defined as uselessness in the form of denial of work. The comparison of artistic speculation with scientific speculation anchored in an economic-industrial practice has a corrosive potential: it brings out radical differences in an ambiguous way. I dwelt on this ambiguity in the months following the end of my period of residence.





Λ. The Bath of Diana

Photos (variable dimensions) and video
2015

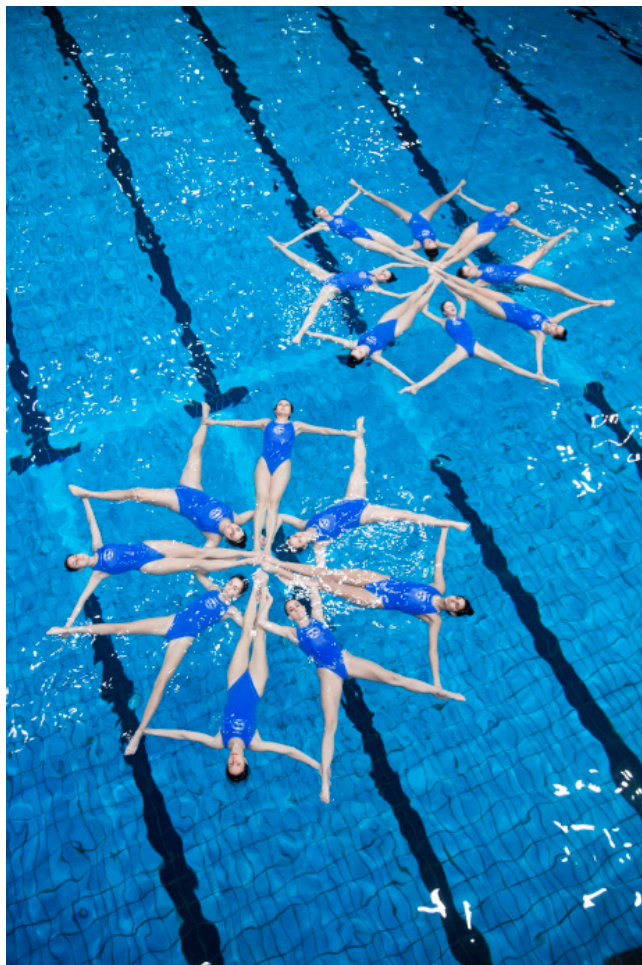
The project was born from a pictorial suggestion present in some female figures and nymphs of Palma il Vecchio, which make a "V" gesture with their fingers. This sign refers to the pagan worship dedicated in northern Italy and Germany, during the sixteenth century, to the "goddess of the pagans." A long tradition of mothers, whose myth and cult has its roots in Europe in the Neolithic between 7000 and 3500 BC, precedes Diana.

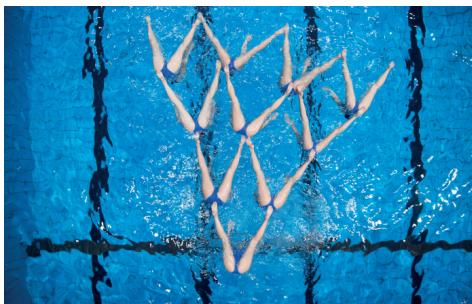
The anthropologist and paleontologist Marija Gimbutas in the middle of the last century effected numerous excavations in European sites of the Neolithic where she found a vast repertoire of images, painted or engraved figures and many statuettes, witnesses of a prehistoric European matriarchal and gynocentric system. I developed an action which is the implementation of the "script" of the ancient European religion of the Great Goddess thanks to the synchronized swimming athletes of the ASD Bergamo Swimming, whose choreography in the pool is a moment of self-consciousness, implemented through the exercise of instinct as a form of interpersonal empathic, not linguistic, communication.





Meandri e V multiple
su statuetta Vinča.
Potporanj, Vršac, Serbia;
4500 a.C. circa



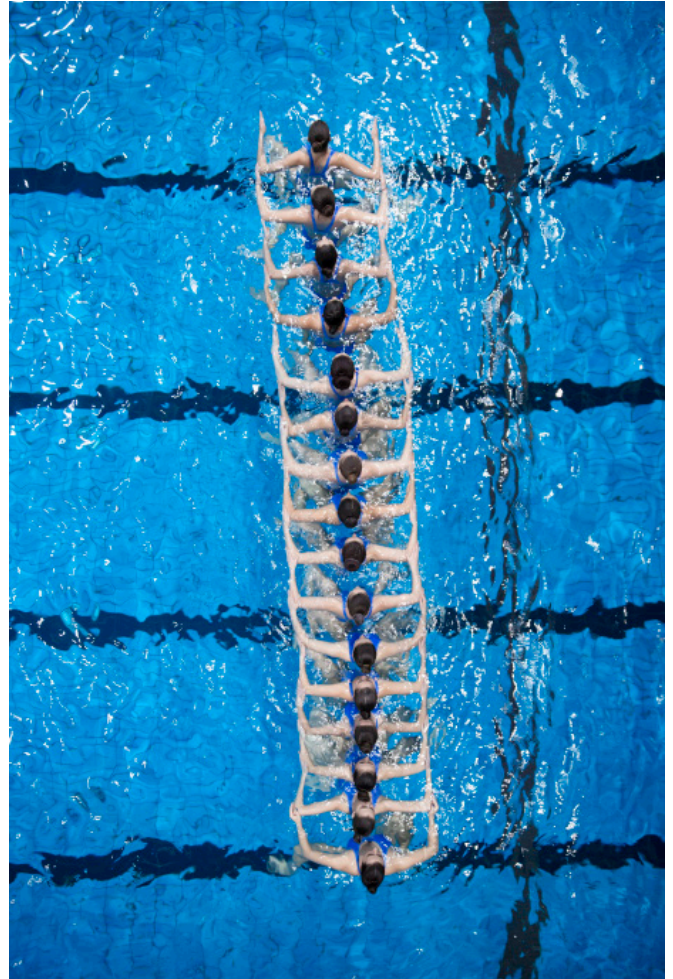


Idoli su placche di pietra provenienti da tombe megalitiche portoghesi del tipo a tholos. Cabeço da Arruda, Portogallo; 3500 - 3000 a.C. circa; h 5 cm





Barche cerimonialì su pietre di tombe megalitiche della Bretagna. (1)
(2) Dolmen di Mané Lud, Francia;
(3) Newgrange, Irlanda;
seconda metà IV millennio a.C.



LEONARDA D'INZAGO

Painting to be worn with suspenders
2015



In January 1520, in Cassano d'Adda, it was held a trial in which witches were judged to have acted in the area. This trial was the result of another one that had taken place a short time before, perhaps no more than two months, and that had left a deepened in the opinion and superstitious fear of both the authorities and private citizens.

The Rev. D. Friar Gioachino Inquisitor of the heretical pravity in the diocese of Milan, assisted by his vicar Friar Tomaso, went to Cassano d'Adda to proceed against certain witches living there, but born in territories under his jurisdiction: that Cassano belonged, as now, to the diocese of Cremona.

There were five women: Leonarda d' Inzago, Petrina de' Terreni and Vanina called the Zoppa of Old Pontirolo; Caterina de' Cerballi of New Pontirolo and Cossina called Imola or Formiga of Groppello. The first two were burnt on the banks of the Adda, the third in the middle of the village square after a month, the others were released, but not before a term of imprisonment of fifteen days.

THE JEALOUSY OF THE FORM

Chromed steel tubular, 70x70x70cm, 90x80x40 cm, humus
2014

The project was born from the study of "sad areas" in northern Italy, that were subjected to stress identity in transition from plow to industry.

While the party of the Lega Lombarda used ancient symbols, like the Sun of the Alps, in order to demonstrate a Nordic and Celtic progeny of the people of Padania, the introduction of physical education in the nascent Kingdom of Italy was held by the Swiss gymnasiarch Rodolfo Obermann in 1848.

The sculpture gym recalls the medieval term Bauhütte, the loggia of the masons, through the use of steel in rationalistic forms.









CASTING THE CIRCLE

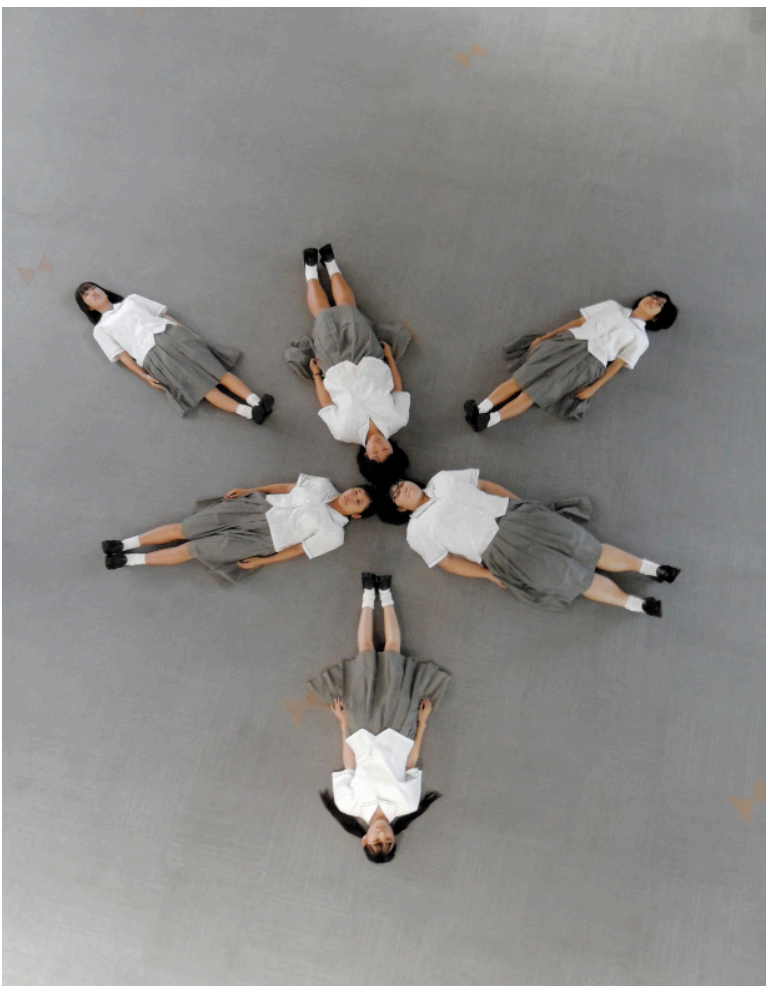
Photos (50 x 34 cm cad.) and drawings
2013-14

Casting the Circle includes photos and drawings portraying a group of young women who enter a circle as if they were the rays of a spiritual wheel.

The non-hierarchic order recreated by this geometric figure refers to Lemuria. According to this myth, human beings were already standing but could not utter any sound to express their thoughts, since they lived in an astral and ethereal state. By evolving, their language began to include vowels and then consonants, but the development of language in the Lemuria continent never went beyond the single-syllable stage. This encounter with a group of Japanese schoolgirls was conceived as a moment of self-awareness, not structured by Western feminist writings but by the practice of instinctive telepathy, in so far as being a form of empathic, non-linguistic interpersonal communication.

The girls were given instructions so that they could physically compose some geometric patterns, variations of paintings by Emma Kuntz, conceived as forms of concentrated abstract energy. A center of emanation could be perceived in the spaces where the bodies meet. Apart from an esoteric interpretation, this experiment aims to be an ultra-linguistic appendix to gender theory.

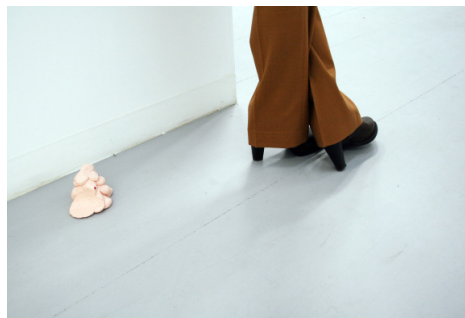






I THINK YOU'RE LOOKING AT MY CHEST

Trampled sculptures, variable number and size
2013



MACHO ERA IS OVER_ a spark in the suburbs

A couple of basketball backboards, 30x30x40 cm, 30x30x80 cm, a basket ball
2013



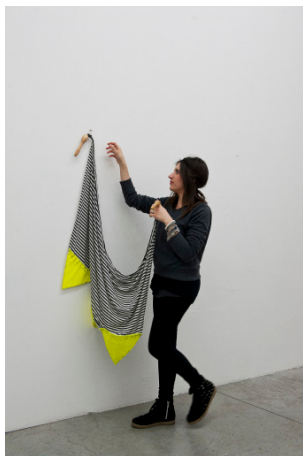
BURINA (progressive)

Intern girl + flag with jumping rope
some seconds, 130 x 70 cm
2013

photo credits: Davide Tremolada

An object presented on a set has not necessarily an established location but as an actor itself can come in and go out in a non static way dependent on the will and conviction of those who carry "the flag".

Two female interns try to bridge the gap from official culture, taking off the object from the wall and using it to jump in the group show.



I KNOW WHAT YOU ARE DOING

Das sculpture, 140 x 30 x 30 cm
Videoanimation rotoscoping, 28", 16:9 color
2013

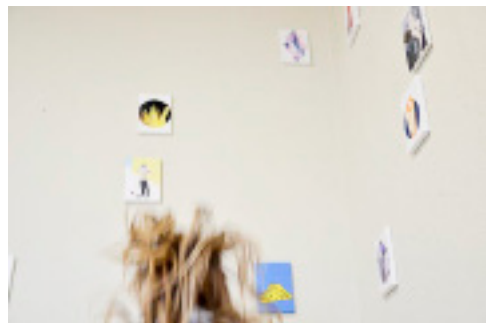
photo credits: Davide Tremolada

As men represent culture and women symbolize nature, the humanity reproducer, I made this height human bowl to refine my connection with the divine and animal world. This work is an operative image inspired by my cat and Konrad Lorenz's dialogue with a savage goose. The colours of the bowl are the only two primary colours (cyan and yellow) that dogs can see.



I see the stars

Trampoline and drawings or painting
2012



A woman with her hair in a bun, wearing a white long-sleeved shirt and white pants, is captured in a dynamic pose with her arms outstretched horizontally. She is wearing colorful sneakers. In the background, there is a large framed artwork on the wall and a statue of a man in a brown suit. The floor is light-colored and reflective.

MANUAL BEHAVIOUR

Photos, color lambda print on aluminium, 40x26 cm cad.
Courtesy Spazio ALT - Alzano Lombardo (Bg)
2011
photo credits: Daniele Maffei

I executed some exercises in a private collection with some contemporary artists works of art, italians and not.

The project is the result of a process that brought me to deny my identity as an artist but rather thinking about myself as a passive receptor of signals: an informed spectator.



WANNA BE

Videoanimation, rotoscoping, 4:3, 34"
2009

Effectivness of the real estate in Milan.



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Education

2018-20	Art Praxis (MA), Dutch Art Institute, Arnhem
2010-12	Fine ARTS (BA), Brera Academy, Milan
	Visiting student, Academia de Bellas Artes, ULL, Tenerife
2007-09	Theory and technics of contemporary art, Accademia Carrara, Bergamo
2003-05	Economics of Markets and Financial Intermediaries, Bocconi University, Milan

Selected Solo Exhibitions

2019	Pink Rust, CCA Kitakyushu, Fukuoka
2015	Il Bagno di Diana, Cripta della chiesa di S. Michele al Pozzo Bianco, Bergamo, curated by M. Zanchi
2014	Reverse running, BACO, Bergamo, curated by S. Raimondi and M. Zanchi
2012	Barbara, Galeria Espacio F, Madrid

Selected Group Exhibitions

2019	The Green Wave (performance lecture), Silent Green, Berlin
2018	Human Capital (performance lecture), Arnhem
2016	Fine con fine, Fondazione Merz, Torino, curated by S. Riba
	Open Studio, PROGR, Bern
2015	Mayo 2015, La Ira de Dios, Buenos Aires
	Art@Tell, HSG, St. Gallen
	Biennale di Monza, Palazzo dell'Arengario, Monza, invited by E. Grazioli
2014	BG3, Accademia di Belle Arti di Bologna e Museo di Rimini, curated by R. Barilli, G. Bartorelli and G. Molinari
	Uno Sguardo Italiano, Daegu Photo Biennial, Daegu, invited by E. Grazioli
	Open Studio, Ogura Gallery, CCA Kitakyushu, Fukuoka
2013	SO FAR, Ogura Gallery, CCA Kitakyushu
	Ogni cosa a suo tempo, BACO, Bergamo, curated by S. Raimondi and M. Zanchi
	MOLT! Speculative identities, Atelierhof Kreuzberg, Berlin
	ACSA2, Autocenter, Berlin (DE), curated by Olaf Nicolai
	Portas Abiertas, Fundação Eugénio de Almeida
	Talouselämä / Financial times, Mustarinda, Hyyrynsalmi
	Open Studio, V.I.R., Milan

Residencies

- 2016 PROGR, Bern
- 2015 Fondazione Spinola Banna per l'Arte
- 2014 CCA Kitakyushu
- 2013 V.I.R. Via Farini In Residence, Milan
Mustarinda, Hyyrynsalmi
- 2012 Intercambiador, Madrid

Grants / Awards

- 2014 MOVIN'UP, Ministry of Cultural Heritage and Activities and GAI Giovani Artisti Italiani, Italy
- 2013 CCA Kitakyushu Scholarship by CCA Kitakyushu Committee, Japan
- 2012 Artist Research Scholarship, Brera Academy, Milan
- 2011 EU Erasmus ULL University

Public Panels

- 2019 Lecture L'Africa in giardino, with Mauro Zanchi, MACRO, Roma
- 2017 The Book is on the Screen, curated by Valeria Raho, SPRINT, Milano
- 2016 Lecture and contribution for I Femminismi e i Postumanismi with Mauro Zanchi, Via Farini, Milano
- 2015 Casting the Circle, Artissima Fair, Torino
- 2012 Effetto Venturi, invited by Eva Marisaldi, Peep-Hole, Spazio Oberdan, Milano
"Barbara", Universidad Complutense de Madrid

Selected Articles

- 2016 C41 Magazine n°2
- 2015 Silvia Ferrari Lilienau, Sara Benaglia in mostra, Piza Digitale
Ginevra Bria, Sara Benaglia e il nuoto sincronizzato sugli autobus di Bergamo, Artribune
- 2014 Elio Grazioli, Casting the Circle, Doppiozero, Milan
- 2013 Simone Frangi, Ultime da Viagarini DOCA, Artribune, Nov 2013

Selected Catalogues

- 2016 Fine con fine, curated by S. Riba
- 2014 Elio Grazioli, Daegu Photo Biennial, Daegu
Stefano Raimondi, Mauro Zanchi, Ogni cosa a suo tempo, Mousse Publishing, Milan
- 2012 Officine dell'Arte, curated by Chiara Agnello and Milovan Farronato, Silvana Editoriale, Milan

Working experiences

- 2014 Joan Jonas's assistant, It blew right in my ear like the wind, CCA Kitakyushu
- 2012 Chiara Fumai's assistant, The Moral Exhibition House, dOCUMENTA(13)