

An attempt to re-appropriate the overwhelming flow of images that every day invests us is today more than ever necessary: between sabotage, short circuit and ironic reinvention, Alessandra Draghi's artistic practice explores this direction.

Examining the characteristics of photography and recomposing them according to unexpected logic, the artist makes clear the infidelity of a medium that would be objective, especially in its contemporary and democratized version. Even starting from set up on their own, the resulting image makes evident its artificiality. The actual modification of the photographed object and the subsequent alteration with the photographic techniques open unusual directions of sense that work as witticisms for image.

On the other hand, the use of the written word fits directly into some projects, which extract from the cauldron of the internet messages that would be icastic but which become sensible, sarcastic linguistic fragments, open to a possible continuation.

The choice of type of printing is equally important to image processing techniques: the interaction between image and support is fundamental. It gives plastic substance to the image and acts retroactively on it, influencing its reading. Another fundamental tendency is the transformation of photography into a sculptural object, or in a form that repeats itself on the wall in the form of "upholstery" – a trend that brings the will to approach the language of the environmental installation.

*DISSEZIONARE L'IMMAGINE (Dissect the image)*

By Stefano Castelli



## Solo Exhibitions

## Selected Group Exhibitions

2019

*La mente non lavora per negazione*, curated by Vincenzo Argentieri, 13.06.19-05.09.19, SpazioSerra, Milan;

**Now**

**From September to December 2019**

VIR resident in *VIR Viafarini-in-residence*, Fabbrica del Vapore, Milan

2019

*BraeraKlasse#4*, curated by Francesca Greco e Federica Mirabella, Casa Giandoli, Milan;  
*Presenza*, curated by Academy of Fine Arts of Rome, Palazzo Venezia, Rome;  
*Vino. Oltre gli oggetti*, curated by Luca Panaro, Bottega Immagine, Milan;  
*Essenza*, curated by Academy of Fine Arts of Brera, Ex Chiesa di San Carpoforo, Milan;  
*Collaboration / Matter*, curated by Kublaiklan, Fotografia Europea, Chiostrì di San Pietro, Reggio Emilia;  
*Astergere, Purificare, Detergere*, curated by Andrea Barbagallo, Rehearsal, Milan;  
*The Loser Standing Small Beside the Victory*, curated by Gianluca Gramolazzi, Spazio Serra, Milan;

2018

*La città*, Premio Artivisive San Fedele, Galleria San Fedele, Milan;  
*Vendonsi*, curated by Out44, Casa del Novecento, Monza;

2017

*Graft*, curated by Richard Adam and Marcello Farabegoli, Galerie Miroslava Kubika, Litomysl, Czech Republic;

2016

*NoPlace 3 – 49° Premio Suzzara*, Galleria Suzzara, Mantova;  
*NoPlace*, Castello di Fombio, Lodi;

2015

*Now/Forever*, curated by Giovanni Territo and Nicola Wester, Hattice Project, Milan;  
*Collaudo 0.1.*, curated by Maurizio Arcangeli and Clara Bonfiglio, Castello di Fombio, Lodi;  
*Brera Academy Open*, Academy of Fine Arts of Brera, Milan.

## Statement

My works, half photographs and half sculptures, are built on the concept of photographic rather than on the photography. The questions that the observer ask to regards the nature of what is represented. My research analyzes the

principles of composition starting from the sculptural representation of reality. Photography is therefore used as a language, and not as technique, to unfold a world apparent and built in its fiction.

## Biography

Born in Milan in 1994, she graduated in Painting and Visual Arts in 2017 at the Brera Academy of Fine Arts in Milan, where she continued her studies in

the Biennium of Photography. Assistant to artists and curators: Alek O., Santo Tolone, Matteo Rubbi and Cloe Roberta Piccoli

*Harmonie dans la différence (Pantera)*

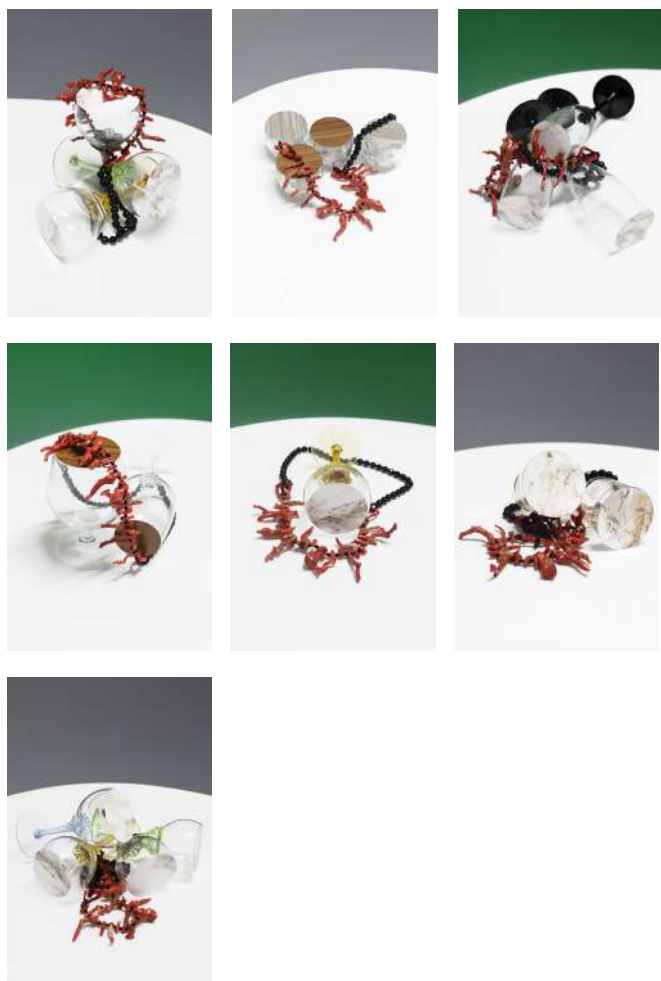
*Harmony in the difference (Pantera)*

Inkjet on photographic paper, plexiglass, aluminum, iron, variable dimensions

2019



Installation view at Viafarini Studio, Fabbrica del Vapore, 2019, Milan - Photo By Giacomo Alberico



Installation view at *Viafarini Open Studio*; Group show and open studio curated by Archivio Viafarini, Fabbrica del Vapore  
2019, Milan

We need to see and understand the use of marble, granite and wood placed on the mouths of glass glasses, red coral necklace and black pearls, in-laid glass, like decorations. What we have to imagine when we look at the instal-

lation are not glasses or granites, but the artificial construction of the same: in other words, every present object is the displacement, in terms of thought, of the nature and all its revelations.



*Harmonie dans la différence (Pantera)*

*Harmony in the difference (Pantera)*

Installation view at *La mente non lavora per negazione*; Solo show curated by Vincenzo Argentieri, Spazio Serra, 2019, Milan



*Harmonie dans la différence (J.K.)*

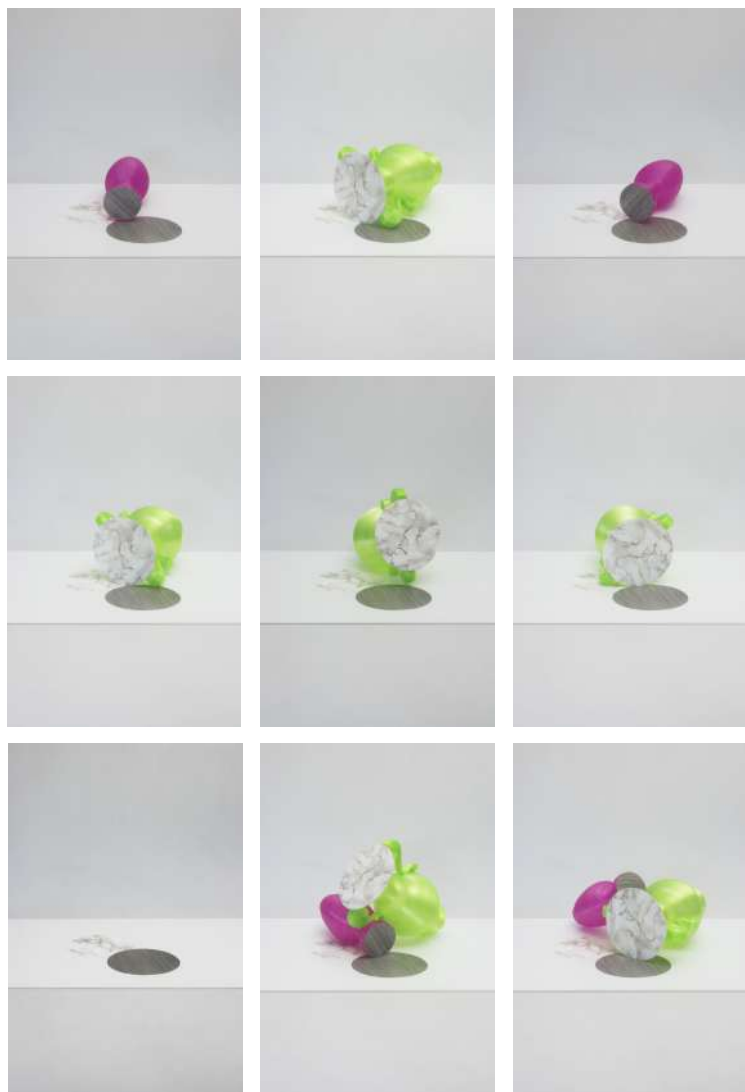
*Harmony in the difference (J.K.)*

Serigraphy print on plexiglass, clay, 100 x 150 cm

2019



Installation view at Viafarini Studio, Fabbrica del Vapore, 2019, Milan - Photo By Giacomo Alberico



*Forma blu*

*Blue shape*

3D print, PLA, 100 x 35 x 10 cm

2019



Installation view at Viafarini Studio, Fabbrica del Vapore, 2019, Milan - Photo By Giacomo Alberico



When I use the sculptural language, my investigation pursues the registration as the object. Sculpture is born thanks to the formal synthesis of the instrument, isolated from its original context.  
*Forma Blu*, of 2019, reveals the

reproduction of the instrument, as a final part of the installation, in 3D printing. In the presence of beauty and decadence, technology and nature, all the works start from the photographic "medium" for come to a totally different reality.



The protagonist of Alessandra Draghi's photographic series, is a instrument in glass, also called the "Thief" for remember its use of "steal" a sample of wine from the barrel hole, for tasting or measurement. The object plays an important role in the production cycle of wine. Its shape is very particular: a long tube in small diameter glass with a

bulge in the upper part at the height of the handle. In the images the "Thief" is investigated upon entering in detail of its particularities, in a series of compositions that highlight the plastic beauty of this instrument, so simple in the function it performs, but particularly powerful aesthetic-visual point of view....

Luca Panaro



*Ipotesi di un allestimento X*

*Hypothesis of a layout X*

Fanzine printed in limited edition, self publisher, 32 pages, 15 x 22 cm

Edition of 50 copies, 2019

Presented during *Astergere, Purificare, Detergere*, Group Show, curated by Andrea Barbagallo, Rehearsal, Milan, 2019



Fanzine printed in limited edition, self publisher, 15 x 22 cm  
2019



2018

*Untitled*

In this work, *Untitled*, another aspect of my practice also emerges. The starting point of the image creation process is the recording, filtered by the camera and by my gaze, of the places and objects that I live and meet.

Bucolic exteriors and interiors, natural and artificial. I archive elements that I appreciate for their shape and visual potential, which I register obsessively.

In this way, the theme of the archive also appears in parallel, in a different way. I take control of the images and I present only a few portions, in a conflict between the internal affective part and the external informative one.

Serigraphy print on plexiglass, fir wood, 200 x 50 x 50 cm

Edition of 5, 2018



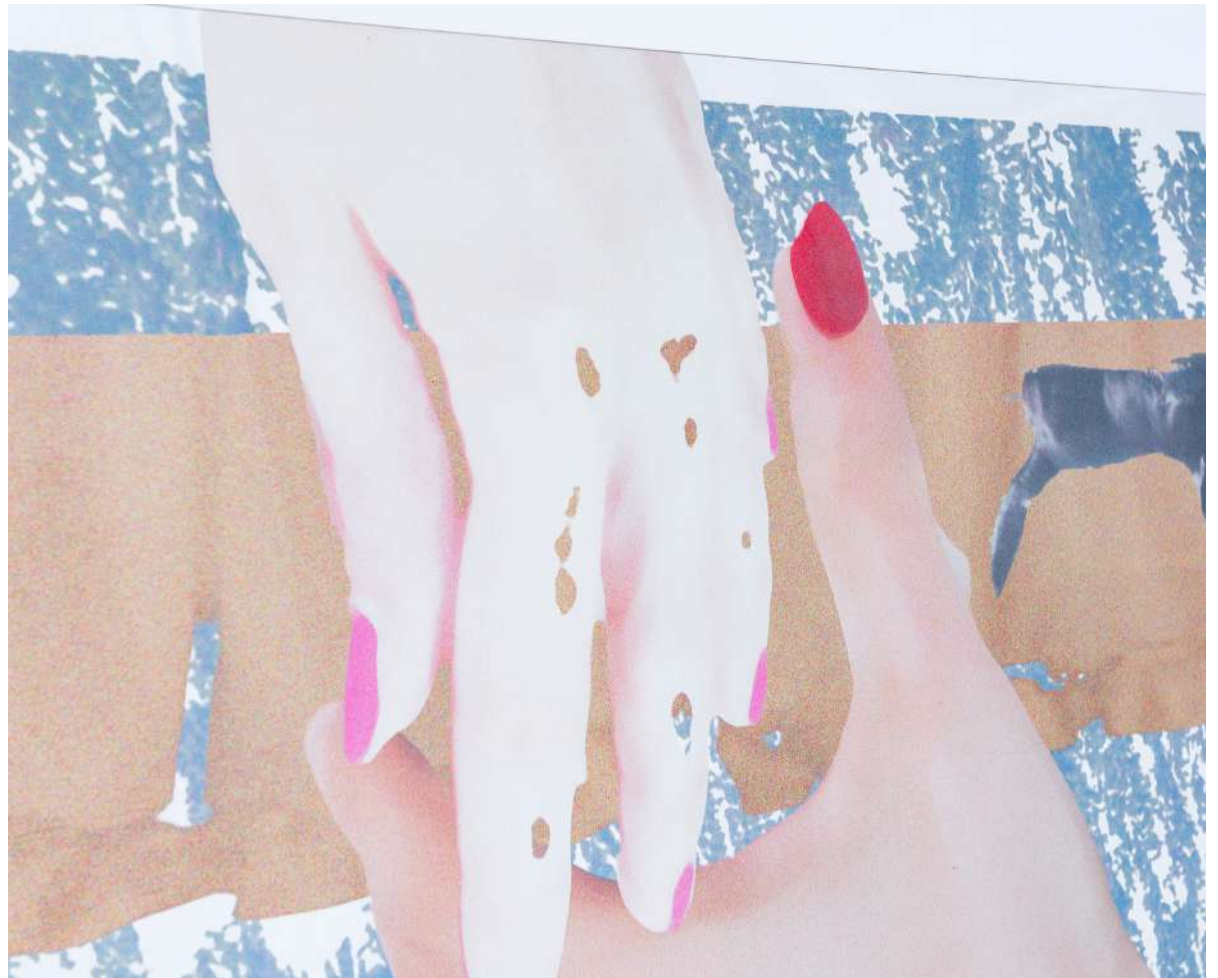
Installation site-specific in studio, Milan. Ph: T-Space

Detail of:

*Untitled*

Serigraphy print on plexiglass, fir wood, 200 x 50 x 50 cm

Edition of 5, 2018



Installation site-specific in studio, Milan. Ph: T-Space



Inkjet on Hahnemühle fine art paper, satin gray metal, variable dimensions, each one 30 x 45 cm  
2017



Installation view at Viafarini Studio, Fabbrica del Vapore, 2019, Milan - Photo By Giacomo Alberico

Inkjet on Hahnemuhle fine art paper, lime wood, 25 x 17 x 3 cm  
2015



Installation view at Viafarini Studio, Fabbrica del Vapore, 2019, Milan



2019

"*La mente non lavora per negazione*" is the first solo exhibition of Draghi, a graduate student in photography at the Brera Academy of Fine Arts in Milan. His research analyzes the principles of composition starting from the sculptural representation of reality and breaking down all its filters. Photography is therefore used as a language, and not as a technique, to unfold an apparent world built in its fiction. The artist starts from the pragmatic composition of things, from an imaginary linked to art and its history: it leads the eye to focus on the nature of the things present in the works and to look for an introspective system that, starting from its differences, arrives at the borders of compositional harmony.

The work on display, "*Harmonie dans la différence*", is from 2019 and consists of two parts. The first, presented on the wall, is an arrangement of photographs depicting the studies carried out on two vases in PLA, one green and the other fuchsia, and from which three types of sculptural materials, wood, marble and granite, flow in liquid form. The second part, *Harmonie dans la différence* (Pantera), within the space, is composed of seven photographs centered on the material dimension of things and their function within a perceptive system, like ours, based on the sense of sight. In addition, other schematic paths are installed that tell the methodology and the process that from the study of shapes and their materials leads the artist to the realization of a photo-sculptural composition.

Vincenzo Argentieri



*Harmonie dans la différence* is an installation from 2019, composed of four works: (*De Chirico*), (*Emily Dickinson*), (*Pantera*) and (*J.K.*). The first two are presented to the viewer in the form of tables, which house framed photographs.

In *De Chirico*, scans and still-life alternates in a schematic way of that tell the methodology and process that from the study of forms and their materials leads me to the realization of a photo-sculptural composition.

In *Emily Dickinson*, the images placed on the table inspired by the her poem *Nature What We See*, comparing the vases

printed in 3D with nature images in movement.

*Pantera* is composed of seven images installed on iron structures, arranged in a curvilinear horizon. In these still-life glass cups and a coral necklace are portrayed in succession.

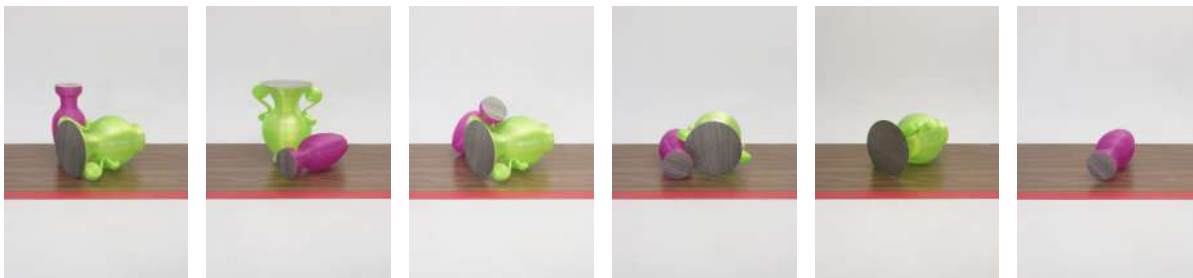
*J.K.* is an environmental installation outside the exhibition space, consisting of a layout of photographs of the studies carried out on two vases in PLA, one green and other fuchsia, from which flow in liquid state, three types of sculptural materials: wood, marble and granite.

*Harmonie dans la différence (J.K.)*

*Harmony in the difference (J.K.)*

Inkjet on paper, pvc paper, enamel, variable dimension

2019



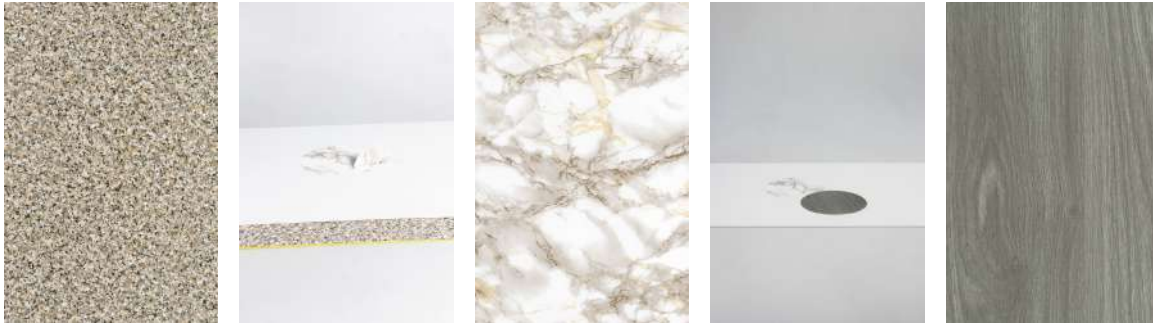
Installation view at *La mente non lavora per negazione*; Solo show curated by Vincenzo Argentieri, Spazio Serra, 2019, Milan

*Harmonie dans la différence (De Chirico)*

*Harmony in the difference (De Chirico)*

Inkjet on fine art paper, metal, wood, 150 x 150 x 35 cm

2019



Installation view at *La mente non lavora per negazione*; Solo show curated by Vincenzo Argentieri, Spazio Serra, 2019, Milan

*Harmonie dans la différence (Emily Dickinson)*

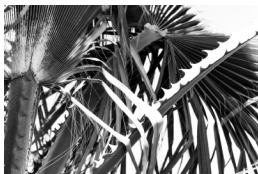
*Harmony in the difference (Emily Dickinson)*

Inkjet on fine art paper, metal, wood, marble, 200 x 130 x 35 cm

2019

In the installation, several works are combined, which it turn become object of investigation, study and of appropriation of a real datum. Thanks to the path that I create with my installation, I lead the view-

er to watch the nature of things present in the works and look for a reading system, that starts from the differences in the compositions for lead him to find a compositional harmony.



Installation view at *La mente non lavora per negazione*; Solo show curated by Vincenzo Argentieri, Spazio Serra, 2019, Milan

2019



*Italians* is a series of twelve photographic prints, which are rendered in diptychs.

*Pietro and Bartolomeo*, are the titles of the prints that make up the first diptych of the series that is still developing. The name of the second diptych is *Tommaso and Andrea*. The work was born from a study of ancient Christian iconography to the numbers of the twelve apostles and their symbols. The choice to approach the apostles in diptychs links their names to new narratives that

are preferred by the association of the chosen images. In each of the two images, thanks to the use of photography, the environments are equipped with objects. Each composition, once realized, is photographed and dismantled, depriving the user of the possibility of a direct experience. Each object is searched in homes, on family beliefs and is de-contextualized from the large database of people's memories.

The choice clearly respects the Christian symbolism with which

the individual apostles are identified and individual to be impressed in the paintings and the scriptures.

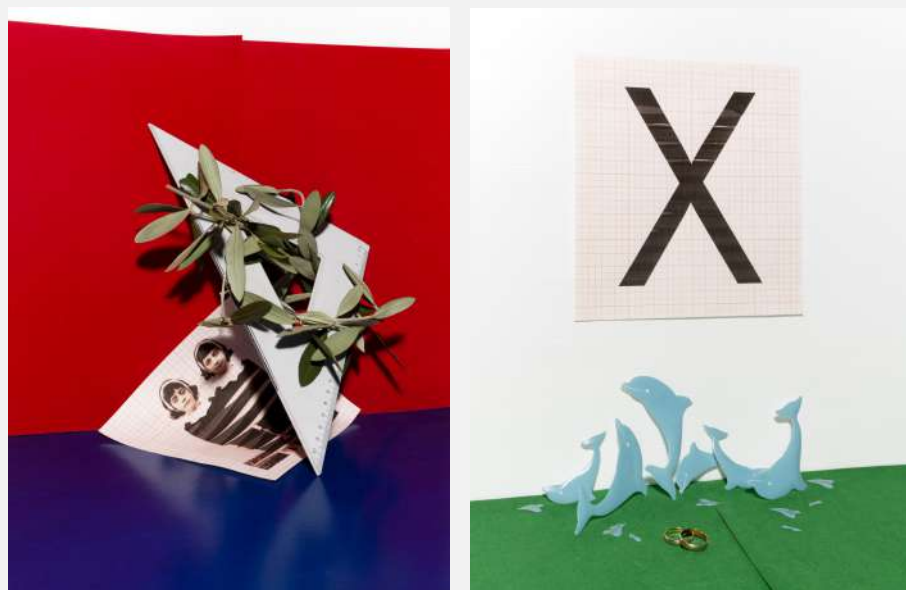
The photographs are printed in 1:1 scale, ie they respect the real dimensions of the real objects. Photography replaces the sculptural object, questioning the concept of representation and increasing the level of fiction in the image. My photography has never been like that, it is in the power of the photographic medium.



Installation view at Pesenza, Group show curated by Academy of Fine Arts of Rome, Palazzo Venezia, Rome

*Tommaso e Andrea*  
*Tommaso and Andrea*

Inkjet on Hahnemühle fine art paper, lime wood, each one 34 x 44 x 6 cm  
Edition of 7, 2019



*Pietro e Bartolomeo*  
*Pietro and Bartolomeo*

Inkjet on Hahnemühle fine art paper, lime wood, each one 34 x 44 x 6 cm  
Edition of 7, 2019



The *6th Litomyšl Symposium*, organized by the Miroslava Kubik Gallery, features three Czech artists selected by curator Richard Adam and four Italian artists selected by myself, Marcello Farabegoli.

...But when we take a closer look at the Italian section of the exhibition, we find similar historical references and analogous reflections on life, memories, and the language of art. Another commonality is that the variegated use of artistic processes is almost a ritual for them. They all move between many different techniques consisting of multiple and complex passages and stratifications, from printmaking to painting, analogue and digital photography, cyanotype, drawing, etc. The many visual and cultural influences stretch from Europe to Asia, as is quite visible in the exhibition rooms...

Alessandra Draghi focuses on the outside world by reinventing it. By manipulating visual materials accumulated over time, Draghi creates new scenes based on the places she has visited and lived in. The language of photography is a pretext for creating new meanings by manipulating and transforming intimate objects and placing them in different contexts that play with new sizes and their own names.

For example, the titles of her series of pills and shells (digital prints on cotton paper) such as *Turno di notte (Night Shift)*, *Luna di miele (Honeymoon)* and *Centro massaggi (Massage Center)* allude to funny, ironic situations that shift the meaning of the image to another context. The everyday objects are given a "new life" in which the artist works with reality and fiction by creating organized sets that allude to her past and present life experiences. "Can you tell if it is true or not?" she seems to ask, and in this way an ordinary journey becomes the pretext for extraordinary digressions. In Litomyšl, she worked on *Era una conchiglia bellissima (It Was a Beautiful Shell)*; an obscure room, as well on a series placed under a window named *Under My Skin* (cyanotype printed on a chromatic palette of silver to gold papers). The *Polsky* series (analogue

photos on cotton paper) on the floor reflects the "cinematographic reportage" she made on a trip across Poland. The images from *Polsky* look anonymous and universal at the same time, and their title and the word "Cracovia" help us to place them geographically.

By Marcello Farabegoli



Installation view at GRAFT Group show, curated by Richard Adam and Marcello Farabegoli, 2017, Galerie Miroslava Kubika, Litomyšl, Czech Republic

*Now/Forever*

This first exhibition at Hatice explores the notion of the instant, its representation and relationship to us as subjects. Instants are made of feelings, colors, materials; furthermore, they are defined by their chronological place in time. Dealing with these characteristics the works presented in this exhibition establish new links between them in order to create an augmented reality and disrupt our perception.

Images of pills laid down on shells and their very clear surroundings are a promise of bright instants, a construction of a new, pleasant future: no more concerns, the pill is there on its plinth to save you. A further attempt to save is the landscape made of salt and plants arranged by Riccardo D'Avola. Using salt is a mean to crystalize the landscape, freeze it for eternity.

Other works presented by Alessandra Draghi approach the topic of the photographic archive and of its subjective reconstruction matching the artist's desires. Draghi takes control of the past by immersing herself in it, representing only parts of past images. The identity of the people represented in the images is removed, the peo-

ple are so to say 'untagged', leaving an affective void in which new possibilities of instants are created. Hito Steyerl would suggest that images are in a conflict between the affective front side and the informative reverse side<sup>1</sup>. From this point of view the demarche of Alessandra Draghi consists in removing the affective side, leaving nothing but the informative side and by this emptying the image of its dualistic essence. Riccardo D'Avola's work instead aims at reinterpreting the methodology of intellectual production. With Tony F is/are a social machine being created for this exhibition, Riccardo D'Avola analyzes the process of organizing this particular exhibition condensing it to a single image/moment. The analysis of this 'microprocess' in order to minimize it furthermore in space and time and the 'zipping' of the production of the exhibition are an attempt to mimic the processes inherent to the technosphere.

<sup>1</sup> Hito Steyerl cited in *Texte zur Kunst* 99, p.154 (free translation from German)



*Sala d'attesa*  
*Waiting room*

Inkjet on Hahnemühle fine art paper, oak wood, 21 x 15 x 5 cm  
Edition of 7, 2015

*Centro massaggi*  
*Massage center*

Inkjet on Hahnemühle fine art paper, oak wood, 21 x 15 x 5 cm  
Edition of 7, 2015



## September | 2017

Enrolment for the two-year Photography course at the Brera Academy, Milan.

## March | 2017

Degree of a three-year degree in painting and visual arts, at the Academy of Fine Arts of Brera, Milan.

## 2019 - 2016

Personal assistant in the studio and collaborator of the artist Alek. O., with specific duties such as: supervision and organization of exhibitions, projects and workshops; filing of works; packaging, transport, creation of the Internet site.

Some of the projects followed: *Artissima Junior*, 2-3-4 November 2018, Artissima, Turin, with the support of Castello di Rivoli, GAM, PAV and Fondazione Merz / *L'impero delle luci* 17.03- 13.05.17, Alek. O., Frutta Gallery, Rome, (with the realization of the image used for the invitation and the press review of the exhibition) / *Anche se è bello, porta l'ombrello!* workshop curated by Alek O. with guest Barbara Casavecchia, Fondazione Zegna, Trivero (October 2016).

## September - October | 2019

Cultural mediator and exhibition guide for *Images of Italy. Contemporary photography from the Deutsche Bank Collection*, curated by Paola Zatti and Christina Maerz, GAM - Galleria d'Arte Moderna, Milan.

## June | 2017

Personal assistant of the artist Matteo Rubbi for the construction and preparation of the site-specific installation, *Cieli di Belloveso*, ArtLine Milano, Milan.

## March | 2017

Personal assistant of the artist Matteo Rubbi for the construction and preparation of the site-specific installation, *Notte d'estate a Montevideo*, curated by Fondazione Antonio Ratti, Como.

## 30 September - 6 October | 2016

Collaborator and assistant, part of the staff for the realization of the exhibition *L'apparenza di ciò che non si vede*, 7.10 – 13.12.16, Armin Linke, PAC, Milan; with specific duties including support for restorers and compilation of condition reports.

## September | 2016

Cultural mediator and assistant of a single artist (Enrico Boccioletti) within the exhibition, *The Habit of A Foreign Sky*, curated by Atto Belloli Ardessi and Ginevra Bria, FuturDome, Milan.

## 2014 - 2016

Personal assistant in the studio and collaborator of the independent curator, journalist and critic Cloe Roberta Piccoli, Milan. Some of the projects followed: "*Paesaggio Italiano*" project curated by Laura Cherubini, Giacinto Di Pietrantonio and Cloe Piccoli born in the classrooms of the Brera Academy. Six seminar meetings with Simone Berti, Massimo Grimaldi, Riccardo Beretta, Diego Perrone, Patrizio Di Massimo and Yuri Ancarani. Publication supervision: *Paesaggio Italiano*, Fortino Editions, Miami 2014.

## Dicember | 2015

Cultural mediator of the site-specific project for the Christmas shop windows *Let it Shine, Let it Shine, Let it Shine. It's Xmas again!*, di John Armleder, curated by Cloe Roberta Piccoli, with the support of Massimo De Carlo, LaRinascente, Milan.