

MARGHERITA MANZELLI

Margherita Manzelli è nata a Ravenna nel 1968. Vive e lavora a Milano.

MOSTRE PERSONALI

- 1993: "Il vascello fantasma", Spazio Viafarini, Milano
1994: "Sonnambule", Lo Stato dell'Arte (a cura di Angela Vettese), Spazio Bondardo, Milano
"Calmo fiume nero", Studio Guenzani, Milano
1995: "Laboratorio - Workshop con... Margherita Manzelli" (a cura di E. Comi), Centro Arte Contemporanea Spazio Umano, Milano
1996: "Il pudore o l'impudenza" (a cura di A. Lissoni), Openspace, Arengario, Milano

MOSTRE COLLETTIVE

- 1988: "Artestate", Savignano sul Rubicone, Forlì
1990: "Collettiva", Magazzini del Sale, Cervia
1991: "Strizzapulcini", PROVOC'ARTE, Repubblica di San Marino
"Area Condizionata", Magazzini del Sale, Cervia
"Ipotesi a confronto", Musei Comunali, Rimini
1992: "Tatto Collection", Air de Paris, Nice - Urbi et Orbi, Paris - Daniel Buchholz, Köln
"Aceland Arx: Territori Occupati", Galleria Arx, Torino
"Nonostante tutto", S. Maria ad Nives, Rimini
"Viafarini Invita", Spazio Viafarini, Milano
1993: "Time to time" (a cura di Serena Simoni), Castello di Rivara, Torino
"Peccato di novità" (a cura di Francesca Pasini), Galleria Emi Fontana, Milano
1994: "Rien a Signaler" (a cura di Gianni Romano), Galleria Analix, Ginevra
"Inventario 3", Galleria Loft, Valdagno (Vicenza)
1995: Aperto '95, Trevi Flash Art Museum, Trevi
"Tradition & Innovation. Italian Art since 1945", National Museum of Contemporary Art, Seoul, Korea
1996: "Controfigura", Studio Guenzani, Milano

BIBLIOGRAFIA

- 1991: Dede Auregli, *Saranno Famosi...*, in "Ipotesi a confronto", Ed. Essegi
Dede Auregli, "Area Condizionata", catalogo della mostra omonima
1993: Serena Simoni, "Arte come operazione intellettuale", in occasione della mostra Time to Time
Francesca Pasini, "Peccato di novità", catalogo delle mostra omonima
Maria Grazia Torri, "Peccato di novità", in FLASH ART n. 179, novembre

BIBLIOGRAFIA (CONTINUA)

- 1994: Roberto Pinto, "Mercuri, Bittante, Manzelli, Monaco", in FLASH ART n. 181, febbraio
Francesca Pasini, "Margherita Manzelli", in ARTFORUM n. 6, febbraio
Tommaso Corvi Mora, "Margherita Manzelli", Purple Prose n. 6, estate
Pierpaolo Rinaldi, "Come scoprire giovani talenti", Gente Money n. 7, luglio
Elisabetta Planca/Nicoletta Cobolli, "Margherita Manzelli, Arte n. 255, ottobre
- 1995: Gaetano Grillo, "Margherita Manzelli", FLASH ART n° 190 febbr./marzo
Tommaso Corvi Mora, Review, ART IN AMERICA, n° 2 March
Angela Vettese, FRIEZE, n° 22 May
Maria Grazia Torri, "I Workshop d'autore allo Spazio Umano di Milano", FLASH ART
n° 193 estate
Federico Tanzi-Mira, "R.S.V.P.: La parola agli artisti", FLASH ART n° 194 ott./nov.
Emanuela De Cecco, "Margherita Manzelli. Ai miei 'cari estranei'", FLASH ART
n° 195, dicembre 1995-gennaio 1996
- 1996: Luciana Baldrighi, "Pennelli a confronto", IL GIORNALE, 9 marzo
L. Beatrice e C. Perrella, "Fermo immagine. Ritratto di una generazione attraverso la
pittura", FLASH ART n° 197, aprile/maggio

frieze

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Margherita Manzelli

Studio Guenzani, Milan

A dark-haired young woman in a wide black dress sits on the steps of a perpetually shaded room for weeks at a stretch, as if carefully following a schedule. Her face has a hard beauty and between her teeth, through a karate gum shield that distorts her regular features, she clenches 103 fishing lines which extend upwards like a bundle of extremely long hairs. The threads hit a pane of glass covering half the doorway, then, as if refracted in water, suddenly change direction and rise at an angle towards the ceiling of the room across the hallway. Hanging from the ceiling in the white light are 103 small drawings on paper tied to each thread.

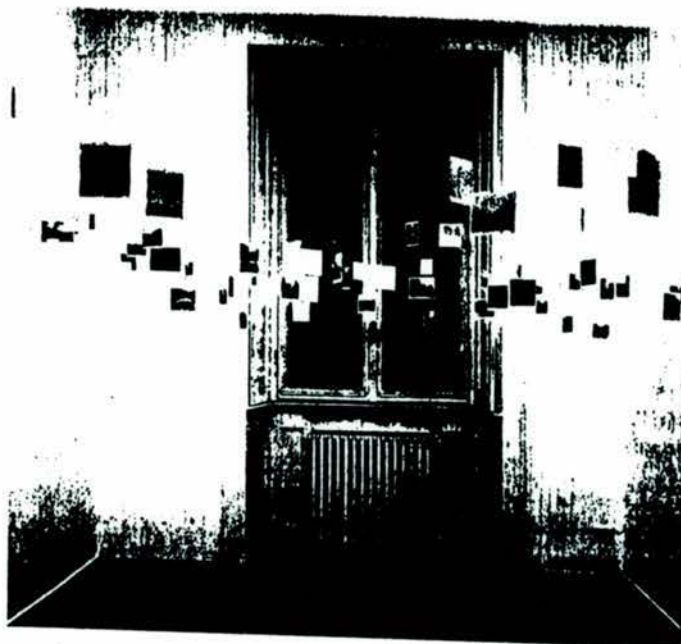
The drawings depict landscapes, blurred as if seen from a speeding train or inspired by barely-read novels. They flutter like swamp gnats; ready to rise and fall all at once depending on the movements of the woman's mouth, which appears to both hold them back and vomit them out. The drawings are the last remains of the perceived world, taking an indelible hold on the nervous system and travelling downward, all the way to the pit of the stomach. Some of the images are accompanied by a thought: brief words drawn from the artist's notebooks and written out by hand. But these words are not a narrative caption or verbal diary intended to complement the images; the writings reiterate the overall impression of fragmentation.

The exhibition plays on two levels. On one hand, there is concentration, effort, loneliness and the physicality of a body which also 'represents' itself; an idea reinforced by the pane of glass, which frames the figure of the woman and transforms it into a living sculpture. On

the other hand, there is the notion of thoughts suspended like inconclusive words and phrases; at times spoken deliberately and at other times spat out involuntarily. Margherita Manzelli, in her first solo exhibition, displays metaphorically all the dread of having to 'sustain' her work with a passion and intensity straight from the gut, whilst revealing that it is already capable of standing up on its own.

Angela Vettese

(Translated from the Italian
by Gilda Williams)



Margherita
Manzelli
Calisto Tume No.
(Still black stage)
1994
Installation view