

MANUELA FILIACI

digressions

Inauguration : **thursday 22 November 2007 6.30 pm**
opening hours : **from tuesday to saturday 4.00 to 8.00 pm**
last day : **thursday 31 January 2008**

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In the exhibition ***digressions*** Studio Stefania Miscetti, three years since the last solo show in Rome, presents a new round of Manuela Filiaci's work.

The digression is a strategy for putting off the ending, a multiplying of time within the work, a perpetual evasion or flight.

(Italo Calvino Six Memos for the Next- Millennium 1996 – Vintage)

Filiaci's poetic seems contained here, in this phrase of the great writer.

Manuela Filiaci from the early eighties has been active on the New York Art scene with numerous exhibitions, collaboration with *La Mama* Theater and as a curator of *Parallel Windows* from 1979 to 1987.

While painting, the main part of her artistic research, Filiaci also created three dimensional works, sculptures and paper and wood assemblages like *Real Cubism* an installation of painted cardboard boxes, part of the exhibition *Collezionismo a Torino* of 1996 at the Castello di Rivoli.

A few years later she again used boxes for her installation *The Boxcase*, (Marina Ubrach, 2000, New York) which the artist describes:

There is a fundamental quality that brings together these boxes on the shelves of a former library: they make a statement against the library as a hierarchy.

For a library is also different from the bookcase as a piece of furniture: the alphabet, personal history, authorship, the topic, regulate the disposition of the books on the shelves.

Usually books are assumed to be containers of information, narrative, history, and so forth. In a similar fashion, the assumption is that a box contains an object an object (for example, a gift). In this case, the boxes are painted in various ways and colors on each side, but they are always empty inside.

Thus, instead of fulfilling a function, my boxes are about themselves, hence they are subjects.

The fact that whichever side of any box can interface with any other side of any other box, sets in motion a chain-reaction of simulating encounters. As a result of this free-wheeling energy, the boxcase, which originally replaced the library, is no longer a boxcase. Rather

it transform itself into a field of a joy. My empty boxes are also about the sense of loss that is inside all of us. They house a certain melancholia, and contain our refusal to mourn absence. Finally the joy, humor, and imagination of boxes painted only from the outside overturn the bleak and adjusted thruths of our existence (...) Emptiness as such is not a negative experience. This is why an empty space can become an open space for the imagination. (...) my boxes are not empty in the sense of meaningless, but they are about the transitory nature of emptiness and this transitory quality of my work is not only implicit in the choice of a poor material-cardboard, but is also relevant to my transgressive relationship with the frame, boundary, and boxes.

Many critic has compared Filiaci's work to music for its balance and the tensions between space and colour, using a language enriched by architectural fragments and geometrical solids. Lightness, irony and light are her antidote against too heavy matter. Her meditation on nature, the tree that so often appears in her work point to the fragility of our world but also to a possibility of transformation and regeneration.

The implicit nomadic and transitory sense in her work is most evident in her painted scrolls and her cardboard boxes. The artist has recently produced a series of bronze boxes painted to look like cardboard. Their weight, appearance and balance are all re-examined in a continuous search for an ambiguous equilibrium that is never reached.

Biography

Manuela Filiaci was born in Vicenza. Now live and work in New York.

Selected solo exhibition 2007 "Digressions" Studio Stefania Miscetti, Roma ; 2004 "Tutto è foglia", Studio Stefania Miscetti, Roma; 2003 Installazione ,Bergdorf Goodman 57th Street, New York City, a cura di Marina Urbach; 2000 Kouros Gallery, New York ; "Other Projects", Marina Urbach, New York, installation: the boxcase; 1998 "Noumenon", Small Works Gallery, Las Vegas; 1997 Studio Stefania Miscetti, Riparte, Roma; 1995 Studio Stefania Miscetti, Roma; 1992 Studio Cristofori, Bologna; Galleria Ponte Pierra, Verona; 1989 Studio E. Roma 1987 Marina Urbach Gallery, New York ; 1986 Galleria Il Cavallino, Venezia; 1985 Studio E.Roma; Limbo Gallery, New York ; 1981 Galleria 2000,Bologna

Selected group show 2007 "Paths Real and Imagined" Woodstock Byrdcliffe Guild; 2006 Group Show Kouros Gallery,;NyCoo Gallery; 2005 A.I.R. Invitational Show; 2004 "Wish you were here" , A.I.R., New York; 2003 "The Byrdcliffe Outdoor Exhibition", The Woodstock Guild, Woodstock, New York; 2001 "A Shriek from an Invisible Box", Meguro Museum of Art, Tokyo; 2000 "Looking back, Looking Forward", Kouros Gallery, New York; "Group Show", Studio Cristofori, Bologna; "Anableps", Studio Stefania Miscetti , Roma, a cura di Mario De Candia; "A Survey of Women Artists at the Millenium", A.I.R. Gallery, New York; 1997 "Connections and Disconnections", Nuova Icona, Venezia; "Ordinary and Extraordinary", Wood Street Gallery, Chicago, a cura di Nancy Azara; 1996 "25th Anniversary: 25 Artists", John Weber Gallery, New York "Collezionismo a Torino", Museo di Arte Contemporanea,Castello di Rivoli, Torino, a cura di Ida Giannelli; 1995 AIDO Gallery, Vilnius, Lituania, a cura di Gabriella Cardazzo; 1994 "To enchant (Blue)", C. McCalliver Gallery, New York; "Art into Architecture", Tribeca 148, New York; "Boxes", Ken Gallery, New York1991 "Artae", Ferrara-Roma-Milano, a cura di Achille Bonito Oliva; "Pentagonale Plus", Richard De Marco Gallery, Edimburgo;"Nel più ampio cerchio",Centro Museografico, Taverna, Catanzaro; 1987 "Group Show", Jerrie Marcus/ Jill Jornblee, Dallas, a cura di Gill Kornble; 1986 "Il Cangiante", Padiglione d'Arte Contemporanea, Milano, a cura di Corrado Levi ; "New Polverone", Castello di Volpaia, Siena;"Art at Theater", Limbo Gallery, New York;1985 "Anni Ottanta", Museo di Arte Moderna, Rimini, a cura di Renato Barilli e Flavio Caroli; "New York New Art", San Francisco, a cura di Stephen Westphall;"Reccommendation Eight-Five", Kamikaze, New York, a cura di Carlo McCormick ;1984; "New York New Studio", Corrado Levi, Milano; "Group Show", Centro de Arte y Comunication, Buenos Aires, a cura di Luis Frangella; "Artist Call", Rosa Esman, New York; 1982 "Group Show", Vista at Club 57, New York ; "Gallery Artists'Choice",GruenebaumGallery,NewYork; "Book Gatherings", New York; 1981"Whitney Counterweight 3", New York .

Manuela Filiaci has been nominated for Richard Diebenkorn Fellowship