



LUISA CATUCCI
GALLERY

Elena Monzo
ARTIST DOSSIER

ELENA MONZO

The ephemeral society and the feminine figures are the most recurrent topics in the research work of Elena Monzo. They are described in each side of their obsession: the outfit to comply with the mass culture standards and the maniacal attention to details, together with the need of reflecting a precise flawless image. The aim of the artist is to underline the decay of society totally fixed upon aesthetic rules. The tools used by the artists are acrylic colours, graphite, make-up, textures strips and glitters, which unite the different parts of the bodies creating a chaotic and visionary whole.



BIOGRAPHY

Born in Orzinuovi (BS) in 1981. Graduated from the Academy of Fine Arts of Brera in 2004, she began a promising career that led her to exhibit in Italy and abroad in important collective and personal exhibitions, from Milan to Venice, from Germany to England, from Spain to the United States, from Japan to China, from Lebanon to Mexico, and finally to Slovakia in Bratislava.

In 2002, during her academic training, she took part in a group show at Salon I at the Museo della Permanente in Milan, but the official start of her profession was in 2006 with the exhibition of his works at the Obra Sobre Papel exhibition at the Mito Gallery in Barcelona.

Her painted bodies have a decadent appearance, ugly in conformation, but rich in aesthetic details treated in detail, as an expression of her artistic poetry. In 2007 with the Inside exhibition, in LA, she began to enjoy her first successes and in 2008 with the exhibition Nidi di Nodi di Bu at the Bonelli Gallery in Mantua, officially recognized by art critics and collectors.

The artist obtained several awards and recognitions throughout the years, such as the Cairo Prize in 2010, the Fabbri Award for Art in 2009 and the Italian Factory Award for young Italian painters.

In 2009 she was part of the Fall Forward exhibition at Sara Tecchia Rome, where part of the works were already presented in 2007 at the exhibition Why Can't We All Just Get Along? - Group Show of the Elga Wimmer PCC Gallery and at the Drawings exhibition at the Pablo's Birthday Gallery in New York.

Since 2010, a series of exhibitions, artistic residencies and publications in art magazines and catalogs have begun, including in particular the Contemporary art exhibition (Superstudiopiù, Milan), the exhibition Dell'Immortale dell'Arte - New Generations at the Palazzo Municipale della Civica Raccolta del Disegno di Salò and the exhibition The White Cellar, to the former Fiat building in Turin.

Not least the participation at VII Biennale of Postumia, at the MAM Museum of Modern Art of Gazoldo degli Ippoliti in Mantua and subsequently the exhibition at the TZR Gallery in Dusseldorf, Germany which dedicates to Elena the exhibition La dolce vita to it. The same year she presents Specchio specchio delle mie brame at Superstudiopiù in Milano. Her reputation continues to grow in 2011 at Studio d'Arte Cannaviello (Milan), and afterwards at the 54th edition of the Venice Biennale, Italy - Lombardy Pavilion at Palazzo della Regione, Milan.

Always is 2011 Elena began a frenetic production, many personal and collective exhibitions in private galleries and public buildings, in Italy and mostly abroad; among them the collective New Grotesque, at Oratorio della Passione della Basilica di Sant'Ambrogio in Milan and almost simultaneously the fashion project Fred Loves Fashion, Elena Monzo + Factoria Rent Me - Fashion limited edition / Fall 2011-12 organized by Fred London Gallery.

Elena's expressive choice matures from a very young age, painting female bodies, placing at the center of her reflection the themes linked to the problems of female in today's society. Art is used as a form of protest, against a community requesting the image of a perfect woman, attentive to details and sensual, careless of moral and human values.

In 2012 she was invited to L'Havana (Cuba) to participate at the Twin Room project for a short period but her works were noticed in artistic and intellectual circles, and, even if far from Europe, exhibiting at the same time at Castello Sforzesco in Milan with the exhibition *Il ritorno del fare nell'arte contemporanea* and later in a personal exhibition in Venice at the Tragheto Gallery and again in Brescia at the Colossi Gallery.

In addition, the Ethos exhibitions: *Il luogo dell'abitare* at the Dream Factory, Laboratorio Arte Contemporanea in Milan and *Go With the Flow*, at Villa Botticini in Lucca. The final consecration to a wider fame takes place only the following year, in 2013, where the artist receives the prize of the Mantua Chamber of Commerce, in the Mantegna cercasi competition which will lead, in July 2014, to a solo exhibition in the halls of Casa del Mantegna in Mantua. On that occasion she is one of the winners of the first edition of the international contest *The beginning of a new era*, Call for Bushwick of Brooklyn, New York.

Shortly thereafter, she took part in *Ichiuroko Kurashiki* in Japan, an experience that puts her in contact with a culture and reality completely different from the Western one.

During this journey a technical and expressive distortion takes place in her works, changes which will be evident in the works exhibited on the occasion of the collective exhibition *Crossover* in 2013. In Japan Elena starts using new materials such as rice paper and ink and water painting, transforming her women from grotesque figures to refined and elegant images.

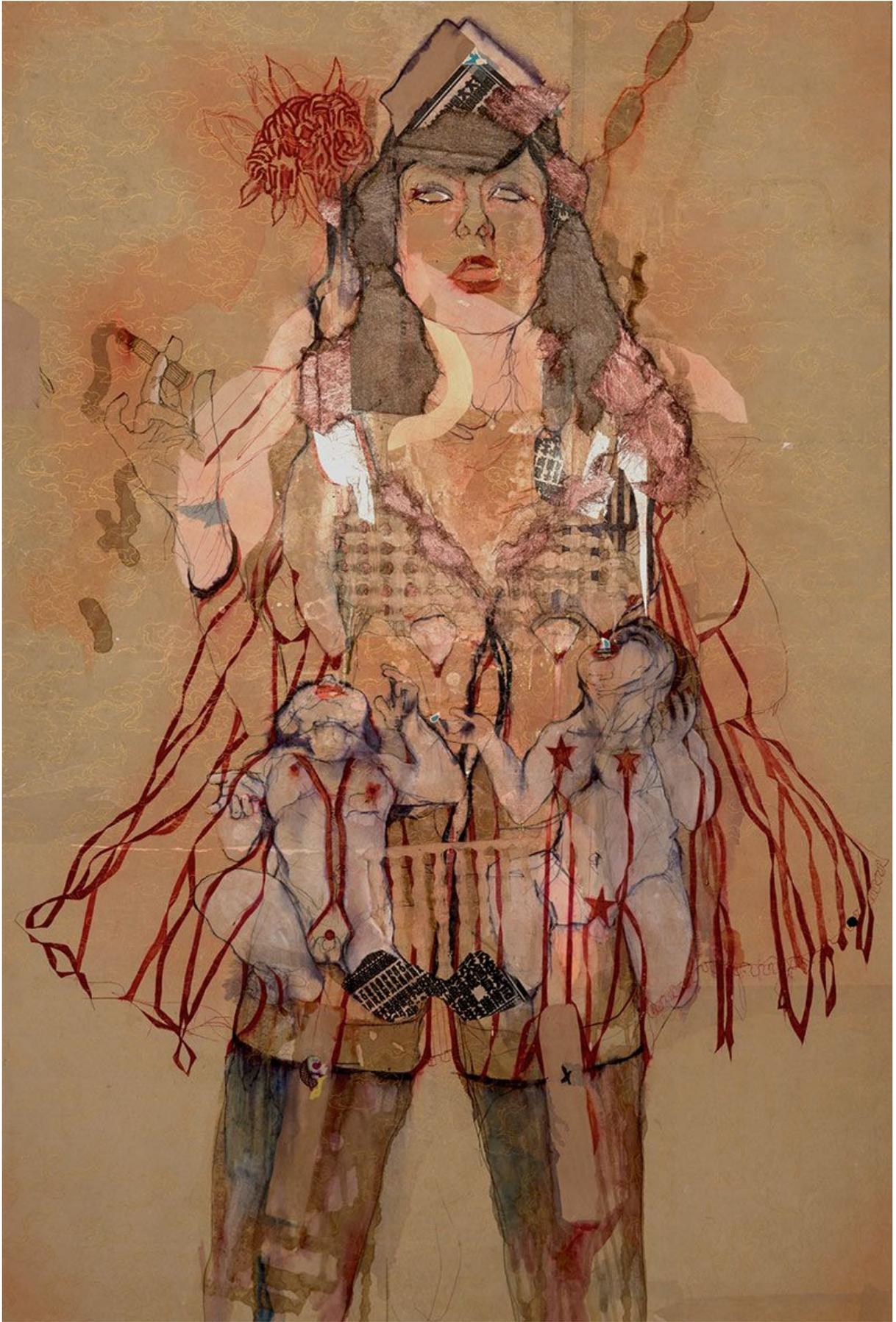
This new artistic vision is exhibited on *A dialog between the Chinese School of Hubei and the New Italian Scene* organized in conjunction with the Biennale d'Arte di Venezia 2013. And again the collective *Forme, colori e frammenti contemporanei* at the Deutsche Bank of Milan and the exhibition *Stanze pensanti* at Palazzo Municipale di Salò, Brescia.

In 2014 she was welcomed into the artists residence of The Swatch Art Peace Hotel, a prestigious artist's residence in the heart of Shanghai, China, and it was in 2015 that she obtained the Residence Alia residence in Ain Zhalta, Beirut, Lebanon. This will be a year of profound cultural confrontation between oriental and arab cultures for the artist.

Then a successful invitation to Dusseldorf TZR Gallery, Germany, where a personal called *Dark Venice* is dedicated to her and leads to another solo show, *Hybris*, at the L'Officina dell'immagine in Milan.

In the last year Elena focused on independent and free productions, far from the commercial circuit that could affect her spontaneous artistic creativity, and 2016 selecting the exhibitions in which to participate.

For this reason it's important to underline very significant exhibitions and residencies from 2017 till today: *Bocs Art*, in Cosenza, the solo show *MoonZoo* at GildaContemporary in the heart of Milano, *Silk*, La via della Seta, Ex Filanda Meroni, Soncino CR, *Cucirsi la Vita Addosso*, Progetto Lab, Museo Macro, Roma and *Eroina*, CT Gallery, Bratislava, Slovacchia. In the last 3 months of 2018 she was in Mexico at El Gallo Estudio.



*Why are you there, moon, in the sky? Tell me
Why are you there, silent moon?
Giacomo Leopardi*

Let's start from here. We just start from an idea which is very dear to the art world: introspection.

The majority of people approach the artistic look as if it were a biunique exchange; they think to feel, and in some cases to identify with the inner personal journey that led the artist to create.

Creation has always been one of the most fascinating concepts because of its uniqueness and unrepeatability, but here, in Elena Monzo's works, the concept overturns: the predictable becomes creation.

In her works the personal journey becomes cyclical, as it were an eternal return; it is cognizable, but, for a mere paradox, absolutely unique. This artistic path may not be easily reproduced by the spectator.

That being said, one could be led to think, by now, that Elena Monzo's works are too difficult to understand, too arduous to interpret, or even that they are years far away from one's taste in art. Please be patient and you'll see, from the right point of view and the disclosure of her style, that these works will be a nice surprise for you. If you have followed the logical thread so far, the alleged veil that covers part of Elena Monzo's works began to be lifted. Because her greatness is all here: the foreseeable becomes unique. What a wonderful creation. In her works the flow of time stops on the verge of the moment, but that moment is so delicate that it appears to be endless, a moment that leads us to watch at Elena's works with a totally different look. This stopping time makes the detail able to come to light, and leads the spectator to look for a contact point, thus making him no longer passive, on the contrary, desperately active. Inspired, and in some cases allowing herself to be led, by moon phases and astrological houses, Elena Monzo's concept of time is cyclical and closed, yet extremely lively. Keep an eye out for this: so far it would be easy to say that Elena Monzo's works are cryptic, but it's not true. Her cyclic nature makes her works much easier and immediate than we might think. So immediate that, if you watch carefully, you will find out that her works don't speak to the eye, but directly to the unconscious. An ancestral unconscious, made of feelings and layered personalities that lead to alter the artist's women, even from the physical point of view. Because they are not what you see, they are not -and will never be- what you believe they are. They are merely the range of unconscious emotions that formed and created them.

In Elena the concept of artistic creation is positively less instinctive, on the contrary more elaborate, almost dreamlike. Now that we have come this far, I ask you to go a little further. If Elena's works speak directly to our unconscious, the next step to take in order to lift the Isis veil of her works is one and one alone: to deconstruct her work and, as Marx would best say about Hegel, to turn Elena Monzo upside down. How? Easy to say.

Look at the background in her works. Can you see how they interact with the figures? Do you notice that the figures seem to be the result of what is in the

background itself? Right? Well, you are witnessing the release of the unconscious, you are witnessing the shamanic creation of the being as a means, as an antenna between a dreamlike world and a material, transfigured world; in short, you are watching the real essence of Elena's works. Now, like Keanu Reeves in *The Matrix*, I tell you I can feel your thoughts, I feel what you are thinking about: if that's the case, it means that Elena's artistic development, her creative juices, her own creative process, everything, in short, are confined and closed like a circle, leading her works to be an end in themselves. Please, avoid falling into this trap; Elena's works change, even dramatically, above all inside a path temporally marked by a lunar cyclicity. The works change because the background, the collective unconscious or, if you like, in shamanic words, a kind of big shadow, alter and change the figure, according to what the individual unconscious (i.e. we all who are watching) is able to cherish, by casting a new figure which is the result of an internal growth.

A growth that expresses a personal maturity, a kind of evolutionary path, regardless of whether it may be costly or pleasant. In a few quiet words: every time you will be watching one of her works, they will never transmit you the same unconscious image, symbolic key, and interpretation. Furthermore, the same layering order of the work will change.

Does it sound impossible? No, this is the time span of Elena's works, a time that, even if constant, changes form, substance and relationship, like in the shamanic dances and invocations.

So her works become, as Emily Dickinson would best say, finite infinity.

Here's Elena, and her creative spark. Now you are watching her work as it should be seen: through the eye and the unconscious.

And now let's try to watch her works once again. Are you surprised?

No, you have simply become unconsciously visionaries.





AWARDS

2019

Arteam Cup Italian art prize (I)

2015

Swatch Award, Swatch Foundation Shanghai (CN)

2013

Call For Bushwick NYC (USA)

Premio Mantegna Cercasi, Mantova (I)

2012

Premio Michetti, Palazzo S.Domenico, Francavilla al mare, (CH)

2010

Premio Cairo, Palazzo della Permanente, Milano (I)

2009

Premio Fabbri per l'Arte, Villa delle Rose, Bologna (I)

2008

Premio Fondazione Dolci, Brescia (I)

2004

Premio Italian Factory per la giovane pittura italiana, Superstudiopiù, Milano (I)

SELECTED SOLO EXHIBITIONS

2019

HRDINKA, CT Gallery of Bratislava (SK)

2018

Silk, La via della Seta, Ex Filanda Meroni, Soncino (I)

2017

Moon Zoo, Gilda Contemporary Art, Milano (I)

2016

SVELATA, Cell63 art gallery, Berlin (D)

2015

Carosello, ColossiArte, Brescia (I)

Blu Desire, Koca Art Space, Shanghai (CN)

2014

Dark Vernice, TZR Galerie, Dusseldorf (D)

Solo show, Casa del Mantegna, Mantova (I)

2012

Happy Packaging, Colossi Arte, Brescia (I)

Onda Fredda, Spazio Estro, Bergamo (I)

Venice Queens, Galleria Traghetto, Venezia (I)

2011

FreakShake/Très Chic, Contemporaneamente Art Gallery, Parma (I)

Forever Blowing Bubbles, Cannaviello Studio D'Arte, Milano (I)

2010

La Dolce Vita, TZR Gallery, Dusseldorf, Germany (D)

Specchio Specchio Delle Mie Brame, Superstudiopiù, Milano (I)

2008

NidiDiNodiDiBu, Bonelli Arte Contemporanea, Mantova (I)

2007

Inside, Bonelli Contemporary, Los Angeles (USA)

Dipendenze, Galleria Traghetto, Roma-Venezia (I)

SELECTED GROUP EXHIBITIONS

2018

Super S.H.E. Galleria Giovanni Bonelli, Milano (I)

2017

Arte contro la corruzione, Casa Testori, Novate Milanese (I)

2016

Civica Raccolta del Disegno, MUSA, Salò (I)

2015

Some velvet drawings, Verona Art Fair, Verona (I)

Bocconi amari, MAM Museum, Gazoldo degli Ippoliti (I)

6 Visioni, Leonardvs, Sestri Levante, (I)

2014

030_2.0 Arte da Brescia, Piccolo Miglio, Castello di Brescia (I)

Hybris, Officina dell'immagine, Milano (I)

2013

Biennale di Venezia: Crossover, A dialog between the Chinese School of Hubei and the New Italian Art Scene, Arsenale Nord, Venezia (I)

The Beginning of a New Era, Call for Bushwick, Alessandro Berni Gallery, Brooklyn, NYC (USA)

Forme, colori e frammenti contemporanei, Deutsche Bank, Milano (I)

Stanze pensanti, Palazzo municipale Salò, Brescia (I)

B Creative, B Factory, Fuorisalone, Milano (I)

2012

Homo Faber, il Ritorno del Fare nell'Arte Contemporanea, Castello Sforzesco Milano (I)

Ethos - Il Luogo dell'Abitare, Dream Factory, Milano (I)

Go With the flow, Villa Bottini, Lucca (I)

Wunderkammer 0.2 -, Visionnaire Design Gallery, - Fuori Salone- Milano (I)

Gli Artisti Bresciani e il Disegno, spazio AAB, Brescia (I)

2011

Group Show, Best Wishes, Arte Boccanera Contemporanea, Trento (I)

Storyboard, BonelliLAB, Canneto s/o, MN (I)

Wall_Projection- Italian artists and Not, Great_Jones_St. NYC (USA)

4. Venice Biennial, Padiglione Italia Lombardia, Palazzo della Regione, Milano (I)

Affinita' Elettive, Arte Boccanera Contemporanea, Trento (I)

New Grotesque, Oratorio della passione - Basilica di Sant'Ambrogio, Milano (I)

Faulty Fables, 00130 Gallery, Helsinki (FIN)

Fred Loves Fashion, Elena Monzo+Factoria Rent Me, Fred Gallery, London (UK)

2010

Dell'Immortale dell'Arte – Nuove Generazioni, , Palazzo Municipale, Civica

Raccolta del Disegno di Salo' (I)

VII Biennale di Postumia, MAM Museo di Arte Moderna, Gazoldo degli Ippoliti (I)

The White Cellar, Ex palazzo Fiat, Torino (I)

Giorni Felici a casa Testori, Villa Testori, Novate Milanese (I)

Tratti Tangenti, GiaMart Studio, Vitulano (I)

S.O.S Save Our Skiers, Lab610XL De Faveri, Feltre (I)

2009

For Example, Bonelli Arte Contemporanea, Canneto s/o (I)

Nigredo, Ex-lavanderia, Roma (I)

Imagine/La nuova visione della generazione anni '80, GiaMart Studio, Vitulano (I)

Fall Forward, Sara Tecchia, NYC (USA)

Degli Uomini Selvaggi e d'Altre Forasticherie, LAB610XL, Sovramonte (I)

Group Show, Elga Wimmer PCC, New York, (USA)

Scoppiano Angeli Come Pop Corn, Galleria Traghetto, Roma (I)

Italian Calling / Futur Star, BonelliLab, Canneto Sull'Oglio (I)

Drawings, Pablo's Birthday Gallery, New York (USA)

2008

Junge Italienische Kunst, Galerie Binz&Kramer, Koln (D)

Karta Bianca, K Gallery, Legnano (I)

Actions, art/culture/generation, Arte Boccanera Contemporanea, Trento (I)

Caos&Caso, Myowngallery, Milano (I)

Allarmi, Caserma de Cristoforis, Como (I)

Ipotesi di Senso, GiaMart Studio, Vitulano (I)

Gold Zero Karati, MyOwnGallery, Milano (I)

Overview, Arsprima, Valmadrera (I)

2007

Summer Group Show, Bonelli Contemporary, Los Angeles (USA)

Why Can't We All Just Get Along? Sara Tecchia Roma- NYC (I-USA)

Yourlineismakingmesowetrightnow.Iloveit, Sara Tecchia, NYC (USA)

Ouverture IX, Arte Boccanera, Trento (I)

2006

Obra sobre papel, Galeria Mito, Barcelona (E)

Senza Spazio, NOMagazine0005 a cura di No Production, Milano (I)

That's all Folks! Contemporaneamente, Milano (I)

2005

SenzaVeli,NOMagazine0002 a cura di No Production,

SpazioContemporaneamente, Milano (I)

2002

Salon I, Museo della Permanente, Milano (I)

Gli Occhi di Maria, Basilica Pontificia Minore Madonna dei Martiri, Molfetta (I)

ART FAIRS

Paper Positions Berlin, Berlin, Germany

Art Madrid, International Contemporary Art Fair-Madrid, Spain

ScopeBasel, International Contemporary Art Fair-Basel, Switzerland

Scope Miami, International Contemporary Art Fair-Miami, USA

Scope NYC, International Contemporary Art Fair-NYC, USA

Pulse NYC, International Contemporary Art Fair-NYC, USA

Maco, Mexico, International Contemporary Art Fair-Mexico

Beirut ArtFair, International Contemporary Art Fair-Beirut, LB

ArtVerona, Modern and Contemporary Art Fair-Verona, Italy

ArteFiera, International Contemporary Art Fair-Bologna, Italy

Swab, International Contemporary Art Fair-Barcelona, Spain





**LUISA CATUCCI
GALLERY**

Luisa Catucci – Erstellen von
Zeitgenössischeskunst,
Ausstellungen von Kunst,
Künstlerberatung,
Kulturevents und
Kulturmanagement

Allerstr. 38, 12049 Berlin,
Deutschland
luisacatucci.com -
info@luisacatucci.com -
Tel. +4917620404636