

BIOGRAPHY

Monica Mazzone (Milan, 1984) is an Italian visual artist, lives and works between Milan and New York. She received her MFA from Brera Fine Arts Academy in Milan and later from Design European Institute IED.

Many private and public venues, in Italy and abroad, exhibited her works and she has curatorial projects and participations in prizes and international residencies to her credit.

She is a member of the Art magazine E IL TOPO and she is also Professor of Chromatology at Aldo Galli Academy of Fine Arts – Como.

Recent solo and group exhibitions include: NARS Foundation New York, MASS MoCA North Adams, Contemporary Cluster Rome, Temporaneo Navile Museum Bologna, Manuel Zoia Gallery Verona–Milan, Index Art Center Newark, Lac o le Mon Foundation Lecce, Sannio Contemporary Art Museum Benevento, La rada Foundation for Contemporary Art Locarno, The Border New York, Palazzo Reale Milan, Studio Maraniello Milan, Mars Milan, Giuseppe Pero Gallery Milan, Arthur Cravan Foundation Milan, Fabbrica del Vapore Milan, Merkur Gallery Istanbul, Bandera Art Foundation Busto Arsizio, Palazzo Isimbardi Milan, Palazzo Lombardia Milan, Museum of Contemporary Art Lissone, riss(e) Varese , International Museum of Ceramic Laveno, Villa Contemporanea Monza, Palazzo Re Giulianova, Spazio Thetis Arsenale Venice, Satzyor Gallery Budapest.

STATEMENT

Emotive geometry, so she names her research, is a path of empirical measurement of emotional states, a method to investigate spirituality and awareness with a scientific approach exploring existential themes such as the question of identity and the relationship between self and world. Geometry is proposed as a guiding principle of the creative act, implicating the body itself and its own proportions, to develop a specific language that intimately connects the internal feeling with the cosmic. The intent is to light up the need to contain and rationalize one's own emotions to make them communicable through a universal visual language which reject the contemporary immediate drive-guided and self-centered expression.

Her practice is multidisciplinary across painting, sculpture and drawing.

Idea and execution in her research are on the same level, there is no priority, the aberrant invention of the rules and the logical application are alternating phases of a single process.

Every work is concerned with mental receptivity, it is essentially a means of channelling energy and dissolving frustration through the use of numbers, something that can't lie.

She applies, in fact, mathematical expression and geometrical rules to free hand drawing and sketches, implicating the measurements of her own physicality.

She paints with oil colors through a personal technique that allow her do not leave any brush strokes, or any traces of sculptural gesture with the aluminum, but only some imperfections that are like faint scars on the work surface.

The palette includes bright shades of colors to emphasize the soulful aspect of the artwork, in contrast to the coldness of the drawing; the presence of grey is the equivalent to silence.

Tone gradation are chosen to obtain an optical illusion of three-dimensional effect.

The sculptures are composed by hand folded aluminum sheets divided into essential forms wedged together, often without screws or joints. This method forced the artist to be very accurate working on a two-dimension surface keeping clear in mind the final free-standing volumetric result.

The need to be always more precise and to keep her own attention at the maximum level works as a meditation practice and allow her to push her own limits and restrictions step by step, work by work.