

Marianna Pagliero

Conceptual Artist

Painter



Conceptual Artist

Dido's Lament, 2020

Da una voce all'altra, 2016

Intervalli di tempo, 2016

Profumo Fruttato, 2014

Accordo, 2013

DIDO'S LAMENT

Mixed media

2020

Inspired by the final lament of Dido and Æneas of Henry Purcell.

The opera was written in 1689 on the *libretto* of Nahum Tate for a female boarding school in Chelsea, in order to celebrate the wedding of William III d'Orange and Marie II Stuart.

The story is based on Virgilio's Æneas, and focused on the short passionate episode of love story between Æneas and Dido, queen of Carthage.

My installation is based on, is the final piece Dido sings, while she is letting herself die because of the pain of having been abandoned by her beloved Æneas.

The elements I translated are:

- **Lamento**

basso ostinato as chromatic descending scale. In my installation it is represented by actual stairs, that people are asked to walk down (they represent the melody that evolves and changes while the *basso ostinato* keeps repeating itself). The installation is located at the bottom of the staircase.

- **Lyrics**

"Death is now a welcome guest". Inspired by the Hellenic tradition of Xenia (a basket full of fruits in the room of a welcome guest), a basket of left over of fruits is the welcome gift for the Death.

- **Theatre**

"When I am laid in earth, may my wrongs create no trouble in thy breast".

A red velvet drape, as a theatre curtain, laying on the floor. On the top of it there is the basket with fruits, that welcomes every persons who walks the stairs.

This is a performative and interactive installation.

Moreover, a musical performance of a few pieces taken from the opera preceded the experience, in order to introduce people to the feeling, the mood and the story the installation is about.



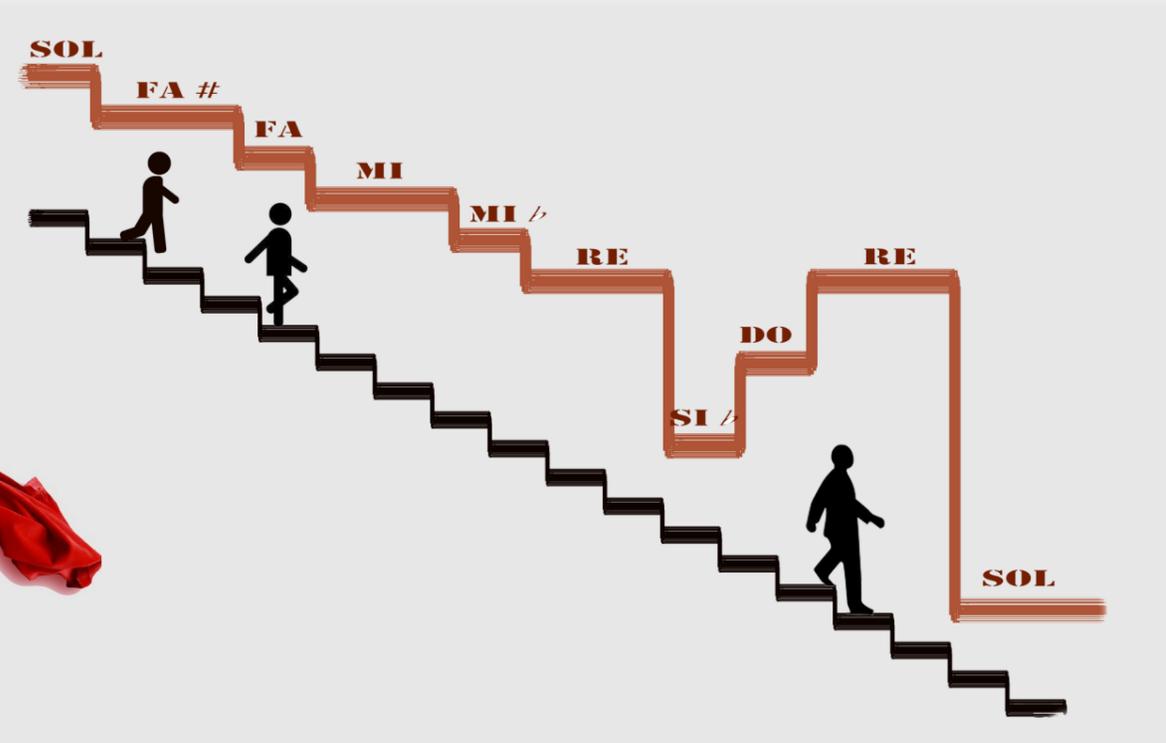
*Thy hand, Belinda...
darkness shades me,
on thy bosom let me rest,
more I would, but Death invades me:
death is now a welcome guest!*



*When I am laid, am laid in earth,
may my wrongs create
no trouble, no trouble in thy breast;*



*Remember me, remember me,
but ah! forget my fate.
Remember me, but ah! forget my fate.*



DA UNA VOCE ALL'ALTRA

From a voice to the other

Marble, wool thread

2016

"The artwork is a fugue that goes forever, and we have to stop it in order to close it: this is called composition."

Arturo Martini

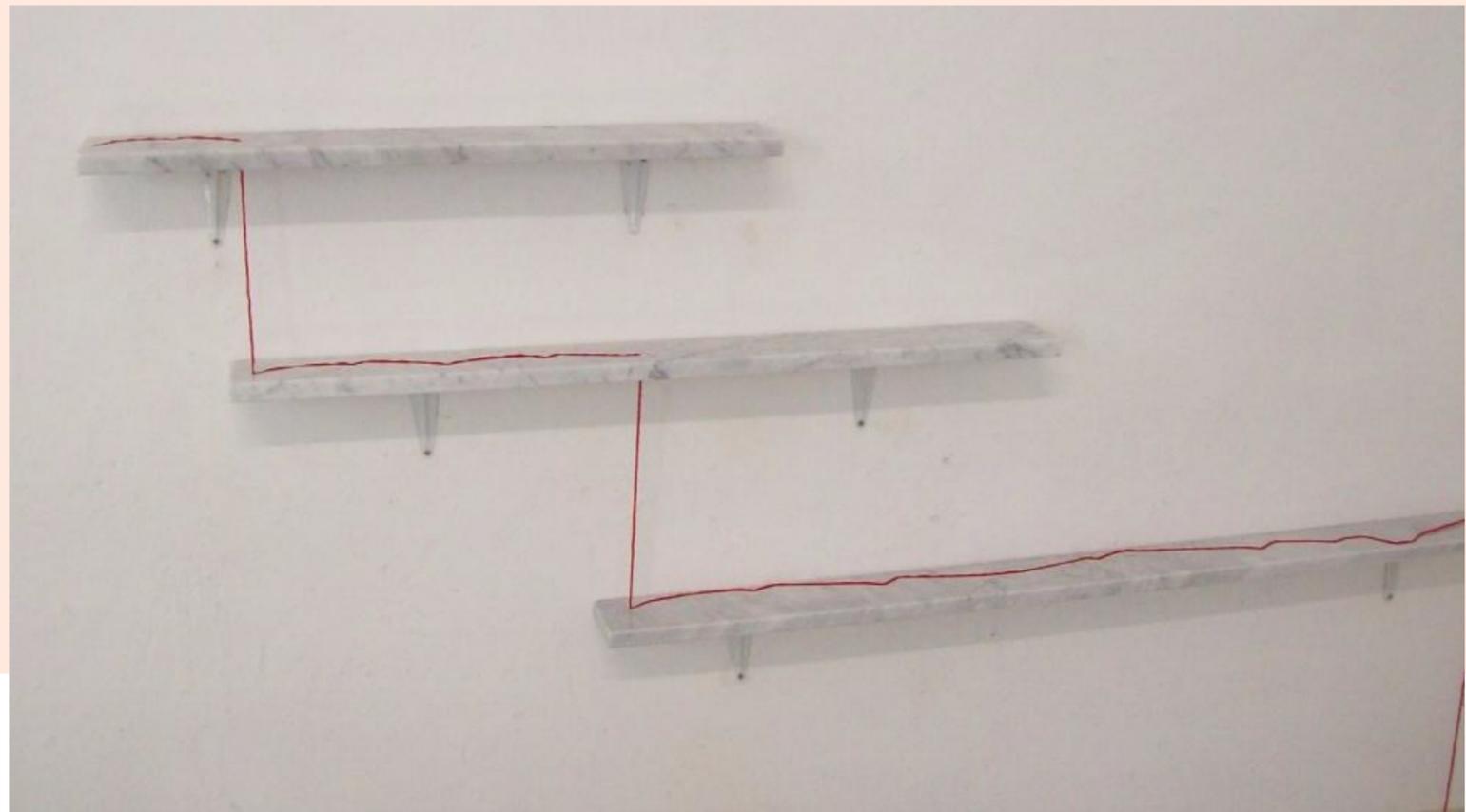
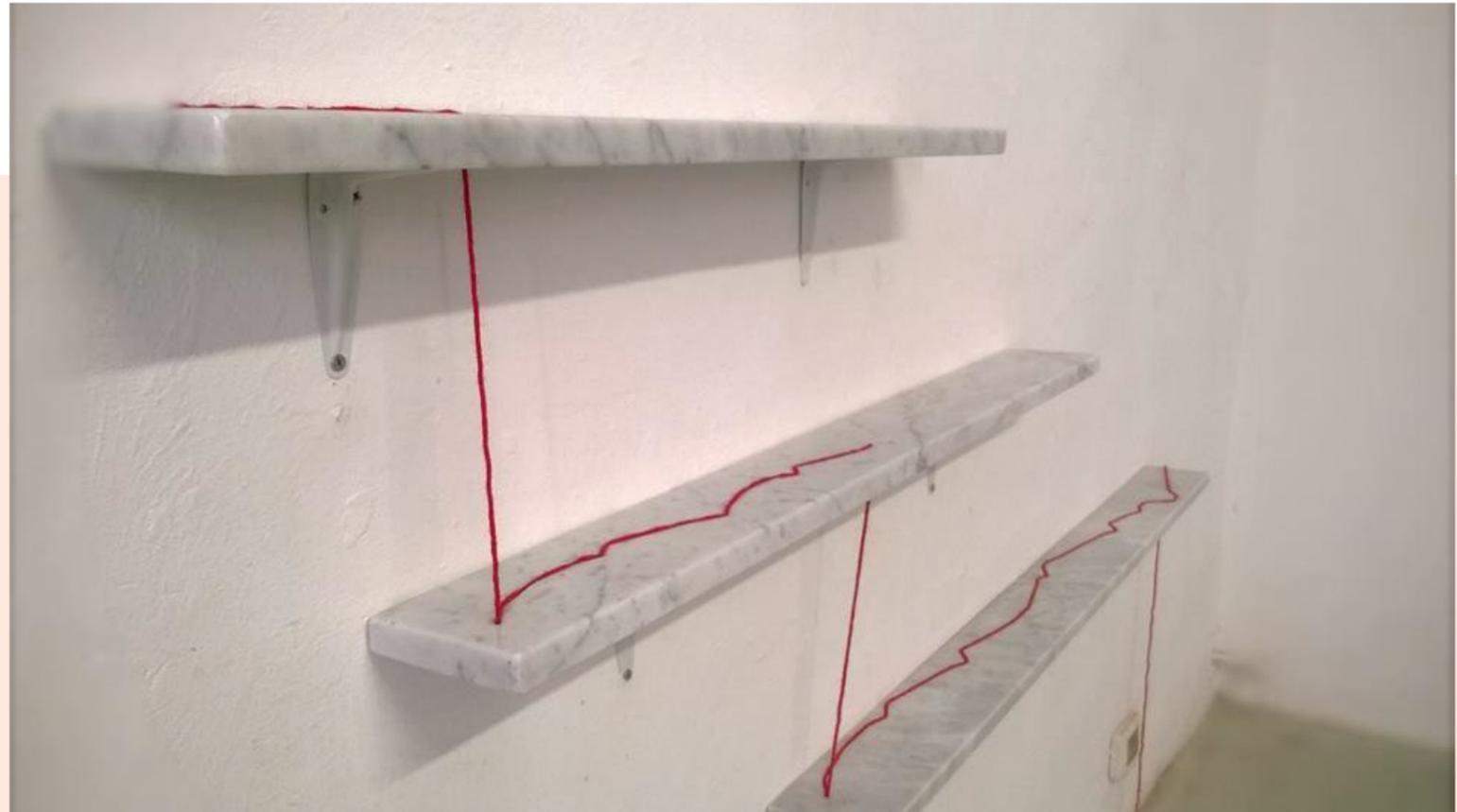
The "fugue" (typical style of baroque music composition) is indeed the inspiration for this installation.

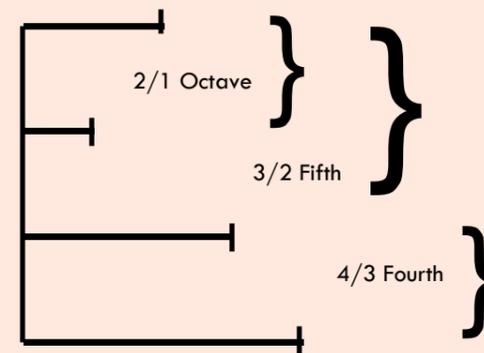
Here we have the "translation" of a few bars' section of a three voices counterpoint: a three voices symphony in E minor of J. S Bach. This music piece itself is not a actual fugue, but it has some similar hallmarks with the Fugue, such as the exposition a *canone* of the theme and the tone of the voices (first: at the lead tone; second: a fifth upper; the third: one octave lower).

In order to convey the meaning of the musical score I have drawn down the graphical line of the main melody on three marble stripes. Each line ends differently (as the musical phrases on the score) and they are in three different proportions based on the Pythagorean proportions of intervals.

A red thread flows between the voices (it leaves the first one when the second one enters, and then the third), pointing up the importance of the theme: the *fil rouge* of the composition in *stile fugato*.

Pythagorean proportions are used also to measure the vertical distance between the marble stripes.





This installation is now part of the permanent Fiber Art collection in Chieri (Italy)

INTERVALLI DI TEMPO

Intervals of time

Wood, marble, granite

2016

The renaissance counterpoint is very likely the most strict and bonded by harmonic rules. Especially about intervals.

The following installation is about convey, visually, the closing bars of a beautiful polyphonic renaissance music: the *Benedictus* of the *Missa Quarti Toni*, Thomas Luis de Victoria.

Considering Intervals as fulcrum of our analysis, when it's comes to Renaissance music, this work is based on them for the translation: each interval is represented by a different and specific material (ex. The sixth is white marble, the octave is Labrador marble, the third and the tenth are a red and yellow synthetic material etc.). They have specific measures: the height depends by the interval (from short to high by the smallest interval to the greater) and the width depends by the time laps of the interval in the music, following the melodies singing.



5. BENEDICTUS de la misa "Quarti toni"

Transcripción: Samuel Rubio

TOMÁS LUIS DE VICTORIA

Cantus
Be - ne - di - ctus qui ve -

Altus
Be - ne - di - ctus qui ve -

Tenor
Be - ne - di -

nit, be - ne - di - ctus qui ve -

nit, qui ve - nit, be - ne - di - ctus qui ve - nit, qui

ctus qui ve - nit, qui ve - nit, qui ve -

nit in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni, in no -

nit in no - mi - ne Do - mi -

Hosanna ut supra

Do - mi - ni, in no - mi - ne Do - mi - ni

mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni

ni, in no - mi - ne Do - mi - ni.

Hosanna ut supra

in no - mi - ne Do - mi - ni.

ni, in no - mi - ne Do - mi - ni.

to - mi - ne Do - mi - ni.



PROFUMO FRUTTATO

Fruity Perfume

White Carrara marble, fresh fruits

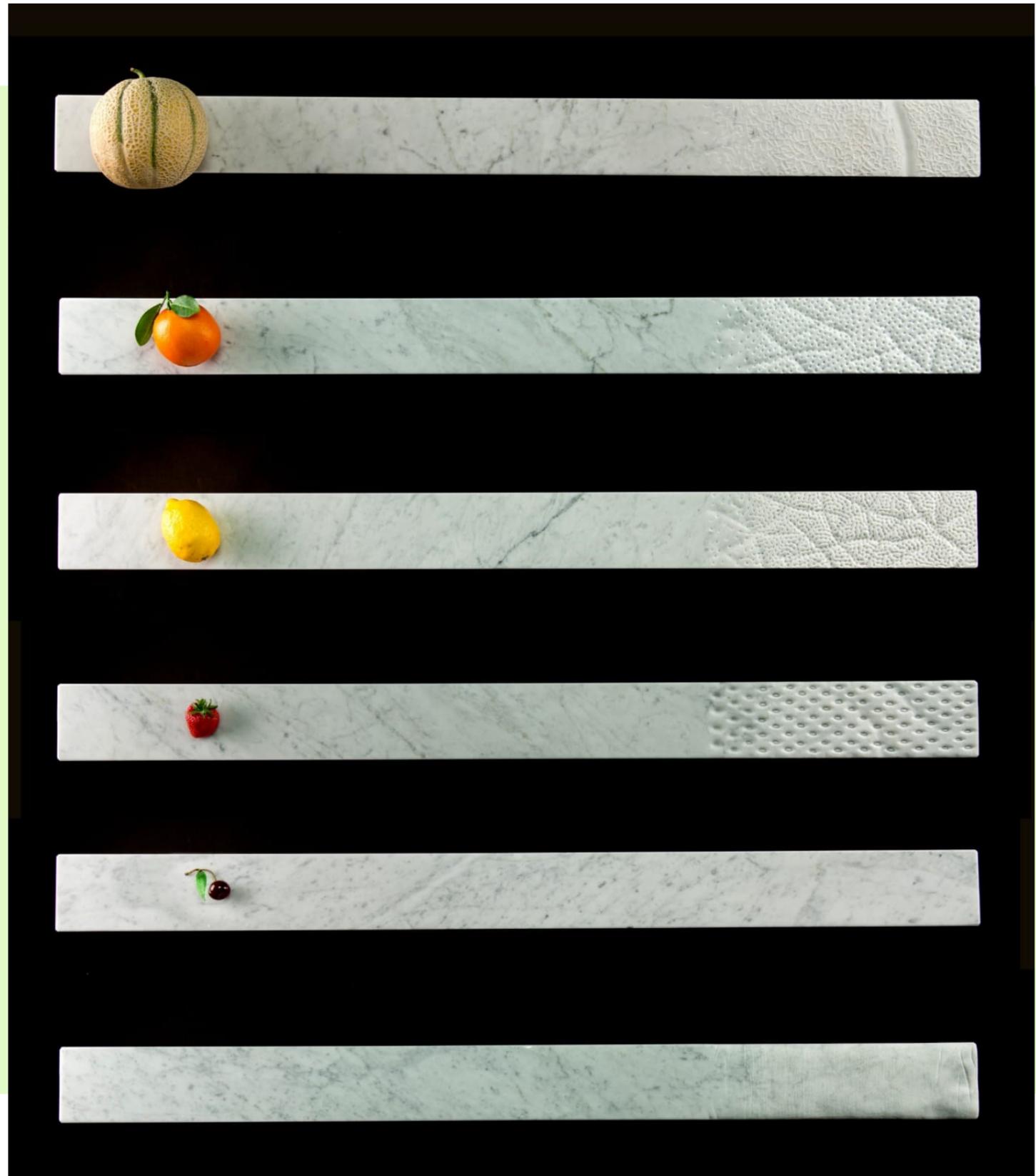
2014

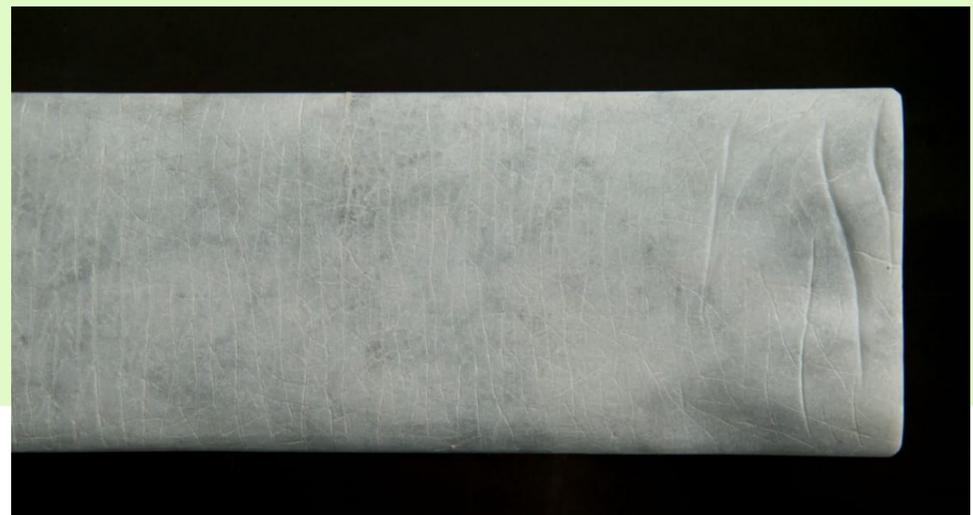
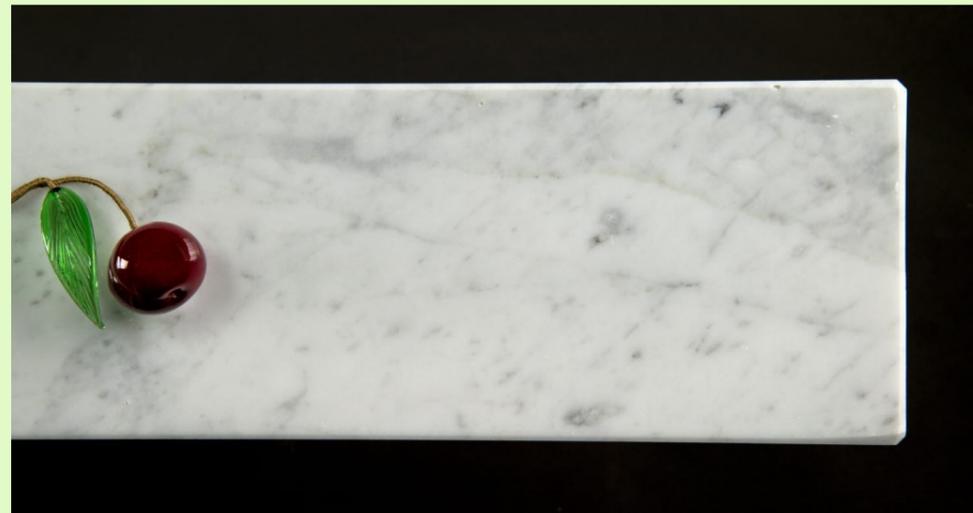
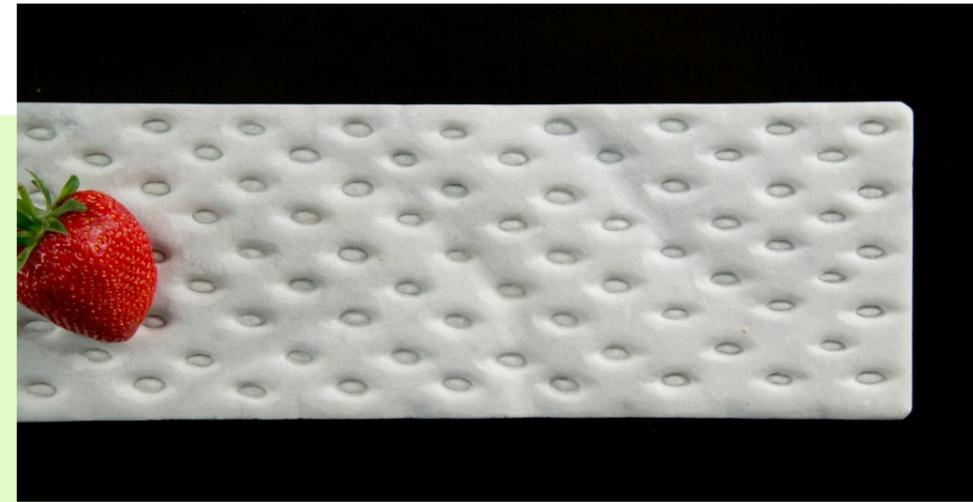
The following installation is my first artwork as installation, my first experiment using a contemporary art language.

The subject of research is the skin: skin as protection, as peel, as connection between us and the outside world.

On the left end of five of the marble stripes lays a fruit: a cherry, a strawberry, a lemon, an orange and a melon. On the right end is the marble reproduces the texture of the corresponding fruit.

The sixth is different: the texture on the right end is not of a fruit, but of human skin. Whoever touches the sixth marble stripe becomes the fruit itself, whom skin/peel is reproduced.





ACCORDO

Triad

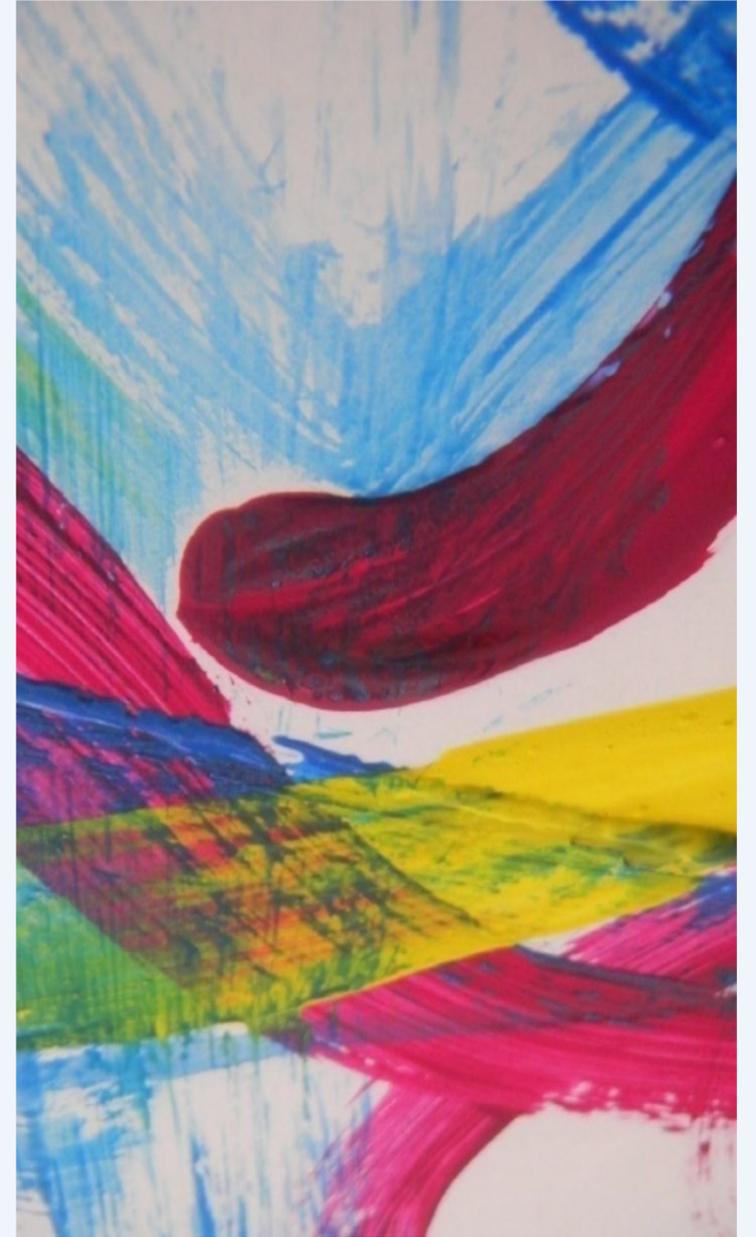
Performance,
2013

The dynamics that people established between each other, and especially the equilibrium and the harmony that follow, develop very much likely musical and chromatic harmony.

Only a white triangular support, a musical background, and the three primary colours (as three are the notes in a triad chord). In this performance people were invited, one at a time, to draw on the white support a sign, only one, but totally free in shape and length, with one of the primary colours on their choice.

This performance proved how every colour (as well as every person) was looking for its own right spot inside a existing, and constantly changing, macroscopic system. And also, it proved the importance of every single line: even the first line, although at the end completely covered but the subsequent lines, has somehow determined the final result. This chromatic flow could keep going and changing forever, and we all, as part of a society, take part in it.





Painter



ITALIAN WORKS

Self-portrait, 2016

Eleonora's portrait, 2016

Still-life as Maria Teresa's portrait, 2016

Male nude, 2016

Aphrodite by Pierre Louys, 2016

Death, 2016/17

A woman in the sun, 2017

Ars non habet inimicum nisi ignorantem, 2017

Self-portrait playing a Schantz, 2017/18

Amore and Psyche, 2017/18

DUTCH WORKS

Lily, 2018

Self-portrait, 2019

Study of a female body, 2019

Still-life in yellow, 2019

Still-life with vegetables, 2019

Still-life with pumpkin, 2020

Still-life with apples and pear, 2020

Still-life with flowers, 2020

Breast cancer, 2020



*Autoritratto
2019*

*Oil on canvas
cm 60 x 90*

Self-portraits



*Autoritratto
2016*

*Oil on canvas
cm 40 x 50*



Study of a female body
1st prize at Domus Artis Mater 2019
Caserta (Italy)

oil on canvas
cm 60 x 80

Women's bodies



Breast cancer

Oil on canvas with scar
cm 60 x 90

*S
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Still life in yellow

*Oil on canvas,
cm 50 x 30*

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Still life with apples and pear

*Oil on canvas,
cm 50 x 30*

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Still life with vegetables

*Oil on canvas,
cm 50 x 30*



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Still life with pumpkin

*Oil on canvas,
cm 50 x 30*



Practical Experiences

October 2018 - march 2019 Internship under the guidance of the renowned fortepiano builder and restorer Gerard Tuinman, in Utrecht (NL). With him I have been working at the Stein 1783 copy with two actions.

June – august 2018 Stage under the guidance of world renowned fortepiano builder and restorer Sietse Kok (France). Worked extensively on the restoration and replication project of the 1802 fortepiano by 'Frère et Soeur Stein d'Augsbourg a Vienne'.

2015 Made the acquaintance of Giuseppe Accardi, master collector of ancient instruments and was given the responsibility of maintaining and playing his collection of ancient instruments (fortepiani and virginal) such as a Graff, Müller, Schantz, Ruckers and others. (Dordrecht, NL, & Saluzzo, Italy)

Art Exhibitions and Prizes

2020 February, 21

STUKAFEST

At Rotterdam, with a musical performance and an installation inspired by the music of "Dido and Aeneas" of Henry Purcell (1689)

2019 December

DOMUS ARTIS MATER

1st prize at the painting competition *Domus Artis Mater*

At Caserta (Napoli, Italy)

2018 May 10 – June 3

TRAMANDA

At Accademia Albertina delle Belle Arti di Torino (Italy)

with a work, now part of the permanent collection of the *Collezione Civica di FIBER ART* of the city of Chieri, Italy

2016 June 18 – July 17

RESTART – TRAME D'AUTORE,

Young Fiber Art Contest

At Imbiancheria del Vajro, Chieri (Italy)

2016 July 1 – October 31

ACADEMIAE – Youth art biennale

At Forte of Franzensfeste (Italy)

CONTACTS

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