

## CRISTIANE GERALDELLI

Cristiane Carneiro da Cunha Geraldelli

### BIO presentation

Cristiane Geraldelli was born in Varginha (MG) Brazil in 1973, and moved in 1980 to Rio de Janeiro, where she lived until 2013. Today she lives and works in Pavia (PV) Italy.

With a degree in Interior Design (1996) and Painting (2000) from the School of Fine Arts of the Federal University of Rio de Janeiro (EBA-UFRJ), has a Master in Visual Languages (2011) from the Postgraduate Program in Visual Arts of the same university (PPGAV-EBA-UFRJ).

A restless soul and multitasking professional, moves between different activities simultaneously - Interior Design, Graphic Design, Photography, Illustration, Visual Arts and Exhibition Curatorship - with a particular interest in space, body and seeing. All these experiences are merged into a range of resources and specific skills, ready for use in each situation, especially in artistic ones.

From 2004 to 2007 I was part of the the artistic study group with the Italian-Brazilian artist Iole de Freitas at Escola de Artes Visuais do Parque Lage in Rio de Janeiro (EAV-RJ), developing site-specific works and realising three collective exhibitions as organiser and artist.

In 2009 founded together with Marília Jaci and Célia Cotrim a collective of artists, '*até... território de artistas*', with which organised the collective exhibition of site-specific spatial interventions '*CLUBE NAVAL: Ocupação em lugar de Estar*', in Rio de Janeiro, working on the project as a participating artist, organiser, graphic designer and curator.

From 2009 to 2013 participated in various experiences at university and institutional contexts, developing graphic projects, supervising exhibition assemblies, and organising various events in the field of art.

In 2014 became an Italian citizen and moved to Pavia, where now she is part of a collective of artists of nude drawing. Among others, she develops illustration, drawing and painting courses for children and adults, organizes theoretical seminars on Art, and works with illustration and graphic design for the publishing world.

As an independent curator in Brazil, organized the solo exhibitions '*Limite Visível*' and '*Mergulhos*' by Sonia Wysard, realised consecutively in the Centro de Artes of the Universidade Federal Fluminense UFF in Niterói RJ (2018) and in the Centro Cultural da Justiça Federal in Rio de Janeiro (2019); wrote the critical text and set up the solo exhibition '*O céu, a Terra e a Escuta*' by Célia Cotrim in the Espaço MárciaXClayton gallery in Rio de Janeiro (2018).

In February 2019, presented at the FORMAPRIMA gallery in Pavia the artistic project '*L'illusione di Orfeo*', curated by Giulia Marinoni Marabelli. The photos taken in 2016 on the shores of the Ticino, on the occasion of a flood of the river that happened at the same time with the frequent and famous fog of the region, were transformed into the perfect setting for a story to be written by Francesca Castelvèdere on the myth of Orpheus. Born as a limited edition artist's book, the project has become a personal exhibition of the original photographs, interventions on the photos, sound installation and scenic reading. (*portfolio of the exhibition //link*)

In July 2019, participated in the artistic residence ENDECAMERON 19, at the Castle of Rocca Sinibalda, in Lazio, Italy, with the main theme '*See invisible cities*', starting with the book '*Invisible cities*' by Italo Calvino. In a week of intense work and study, using her own body and devices built with objects, various materials and mirrors, she made 5 (five) series of photographs and a large drawing in the form of a strip of Möbius. One of the series with 21 digital photographs, called '*MANGIA-MONDO*' (*WORLD-EATER*), was projected four meters high in the courtyard of the castle on the occasion of the public presentation, and donated later to the Castle Collection. (*Endecameron19 //link*)

Moving around and observing the spectator's place - the SEE and the NOT SEE - is the motto of her artistic research, seeking through the various specificities of each place or proposal, to put in evidence the act of seeing itself. Thus, as in a labyrinth of mirrors, with the documentary images of these actions/visions, the relations between body and landscape and with the devices to see and see oneself seeing, tries poetically to build and to make thinking about identities and alterities, in other words, in a certain way to reiterate the very role of art.

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