

Portfolio and CV of
MIRIAM MONTANI

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In the 'works' section, the works are not always in chronological order but grouped by specific use of materials, themes, and research developments. The first four works are in temporal order.

Miriam Montani's multifaceted research attempts to reveal what is hidden and subterranean. She constantly questions the vision and the elusiveness of the leaked image. The artist refers not to the visible image but the image that opens up in a dream-like or imaginative vision or arises from the traces or signs of happening. A profound interest in the material and symbolic properties of the elements orients her practice.

These elements are sometimes natural, degenerated, or collapsed, often becoming the tangible medium of her works. Her choice of materials and practices are usually closely linked to the places and territories where she works. She focuses on transparent, fragile, or evanescent materials like dust, organic elements, water, etc. Montani draws on the tradition of artistic techniques, converting the physicality of the component into images that are sometimes symbolic, sometimes purely indicial. The proximity to the material and natural aspect makes her sensitive to decay and death. The underlying movement in her poetics is aimed at sublimating and lightening the inevitability of events arising from human alienation.

WORKS

CAUGHT IN A UPHEAVAL, 2022
(COLTA DA UN TURBAMENTO)

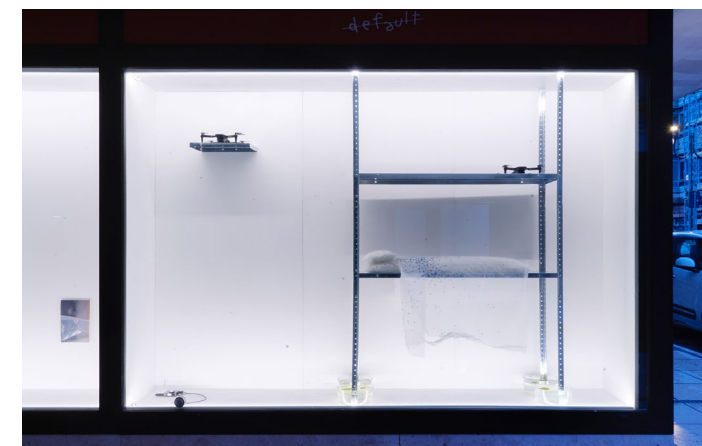
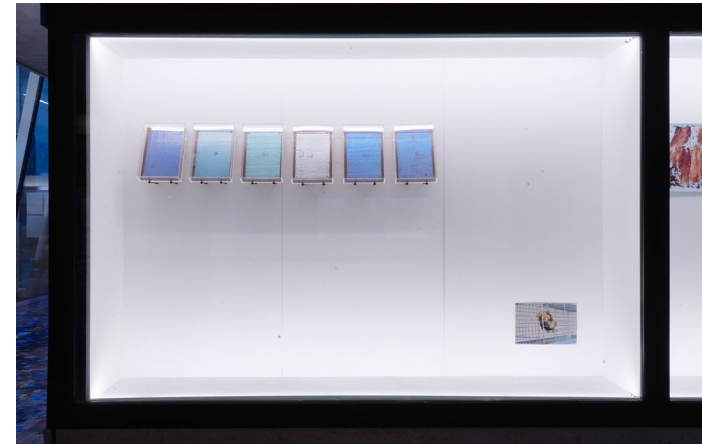
The artwork consists of a site-specific intervention in the outdoor spaces of the Canadian Cultural Centre in Venice.

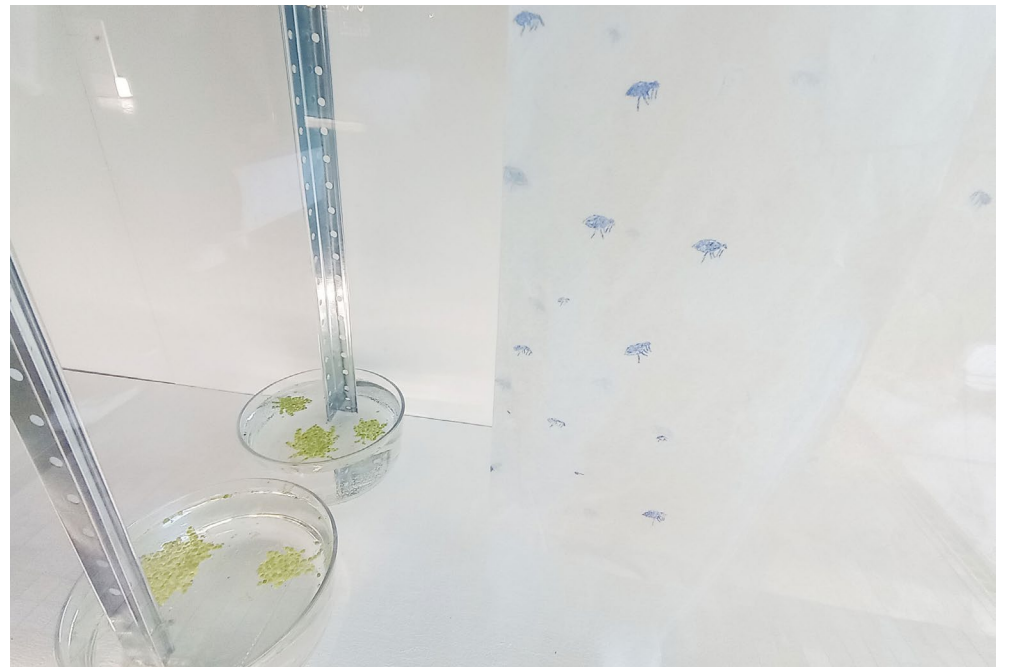
Showcase 1: **TRAPPOLE (Traps)**, Mousetraps, pure iridescent mother-of-pearl powder, larval insect traces, digital photography.
Showcase 2: **LASCORPACCIATA (The Binge)**, digital photography, physical action, food.
Showcase 3: **L' AVVISTATA, IN SOGNO (The Sighted - In a Dream)**, Metal structure, restoration paper, blue ink, glass containers, Lemna Minor plant, water, active drones, physical action, sound of four music boxes with an inverted melody.

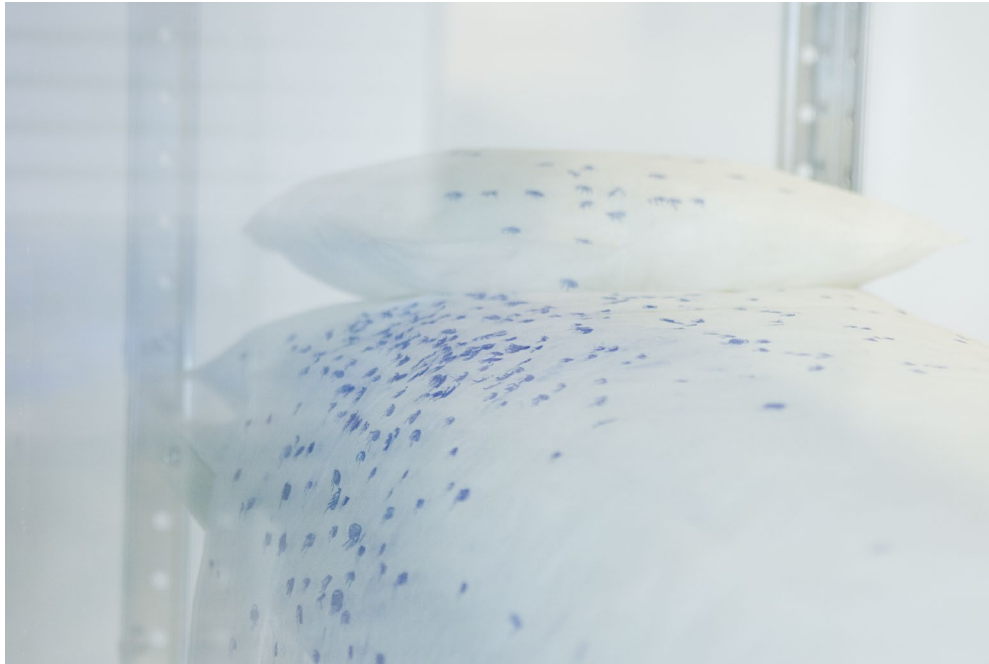
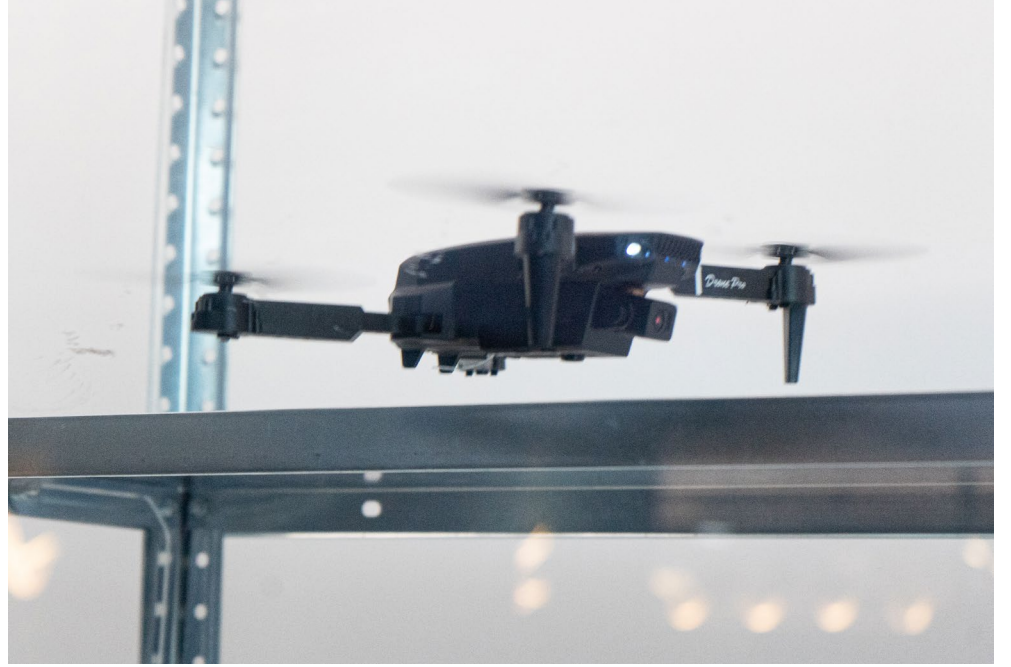
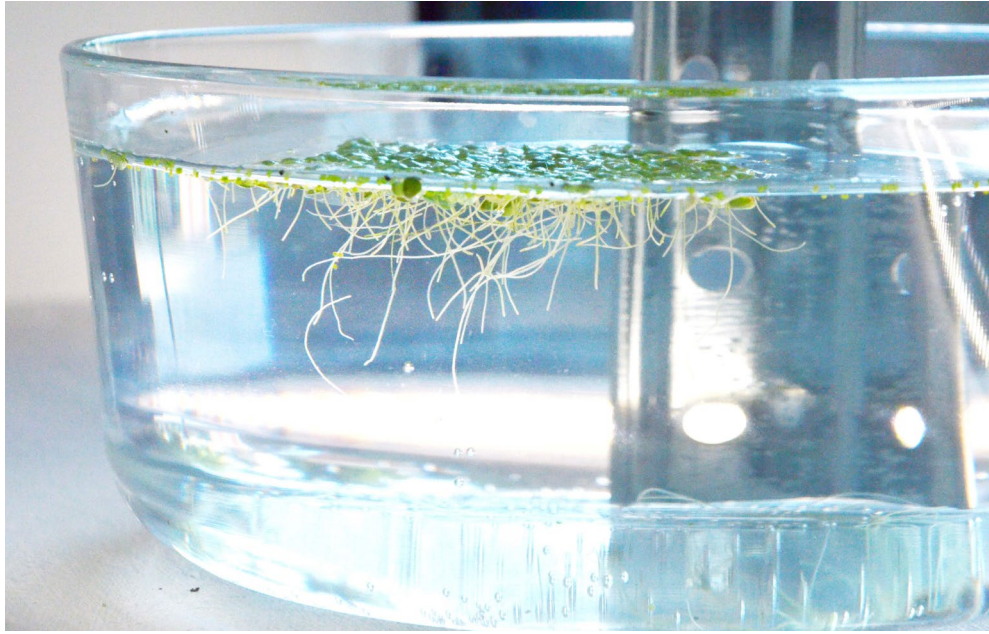
The site-specific intervention starts from the installation carried out - as an implied critique of the capitalist system, most present in large cities - in the shop windows of the Garibaldi station in Milan in 2021 (Co_Atto Project) entitled Traps. For this occasion, the artist adapted the installation. It incorporates other elements linked in part to the Venetian experience of the author and her artistic practice in recent years in the lagoon. The installation links and, at the same time, divides the three showcases from each other, each with its title: "*Traps*," "*The Binge*," and "*The Sighted (In a Dream)*."

In *Traps*, life is under siege, controlled, and claustrophobic, as it often is in reality, certainly for the less privileged people who dream of getting out of the rut. In *The Binge*, the body is eaten and deteriorates from within, rendered almost mush. In *The Sighted (in dreams)*, sleep is controlled and disturbed, and the dream is a nightmare of reality.

Performer Mu-Zi Fan /Ph. Elisa Gambino and Default











LACHRYMOSE II, 2023

(LACRIMOSA II)

Site-specific intervention for the Contemporary Festival (Donori -SU).

Onions from Donori, ink for tattoos, four-voice choral singing (Angelo Congiu, Miriam Montani, Claudia Saba, Sebastiano Sias).

‘The debate on military bases in Sardinia has long since crossed the island’s borders. Miriam Montani has decided to talk about it, avoiding the use of images. The risk, in fact, would be to trivialise the topic by shifting the reflection from the level of social criticism to that of aesthetic evaluation.’ Instead, the Umbrian artist chooses to start with an extremely humble product like the onion - to which the title refers - in an illusory attempt to cauterise the wounds of Sardinia. A fruit of the earth laden with symbolism. Indeed, the onion here takes on the cathartic role of scapegoat as Miriam Montani engraves simple geometric shapes on the bulbs that allude to the region’s numerous military settlements. During the opening of the festival, a four-voice a cappella choir, hidden from the eyes of the public, intones a few songs against tyranny and oppression, in the Sardinian tradition to create, together with the presence of the onions, a touching moment of reflection - sensorial rather than rational - on the criteria of exploitation of Sardinian territory and culture.’

Maurizio Coccia



LACHRYMOSE I, 2023
(LACRIMOSA I)

Hand-poke tattoos on stabilized onion skin. Onion peeled and stabilized, tattoo needles, blue ink mix (for tattooing and China), laboratory glass cylinder and beaker, surgical trays, water, glycerine, metal table, lined chair, polyethylene, adhesive tape, permanent marker.

“In Lacrimosa, Miriam Montani transforms matter, symbolically connected to human frailties, to lighten their wounds. Scars unite people beyond the patches of skin. Indelible, they sew onto the body the moment when the wound was opened, together with the pain of those who experienced it, even indirectly. The onion represents weeping without pain because cutting it involves tears but not suffering. Through a long process of caring for its membrane - pressed, dried, and soaked in glycerine - the artist has transformed the vegetable into a shared skin to transfer and lighten common wounds with needle and ether blue ink. In this way, Montani first tattooed the most personal traces, his own and his mother’s, and now invites those who wish to do so to share their wounds, alleviating them in a common catharsis.”

Bianca Basile

Ph. Brigida Brancale, Miriam Montani, Bianca Basile







THE RIP, 2022
(LO STRAPPO)

Site Specific intervention for the WineWise project, Methodology of Transformation at Cantine Iannella, Torrecuso (BN),

Aluminum objects found and processed in the area and put in 'morsure' with methanol; digital photography on aluminum.

Lucia is a name derived from lux, light. Light that allows us to see out of the darkness, but which can also remove us from that possibility. A light so intense that it does not allow us to see.

This work began with observing the practice of distillation, which starts from the principle of separating elements of different volatilities in response to heat. In alcohol distillation, the first element to separate is methanol, which can cause severe vision problems, up to and including blindness. With methanol, acid etchings such as intaglio engraving techniques were carried out on aluminum objects donated by the people of Torrecuso. Aluminum is the metal alloy on which the methyl alcohol reacts. The work revolves around the figure of Saint Lucy, to whom the Campania region is profoundly linked. During the days spent in the village, she demonstrated this to me on several occasions of great synchronicity. The tracings, obtained through metalloïd clamps after screening with intaglio varnish, compose images completed as a whole or in small groups of two or three elements and have to do with the nerve and vein mechanism that enables vision. Added to this intervention is snapping two contact lenses to evoke the tearing of the eyes. The artist is interested in the original story of St Lucy and the various legends generated by popular worship, which would have given her the tearing out of her eyes.

Ph. above Letizia Maria, Ph work setup, Maria Pia Casertano.



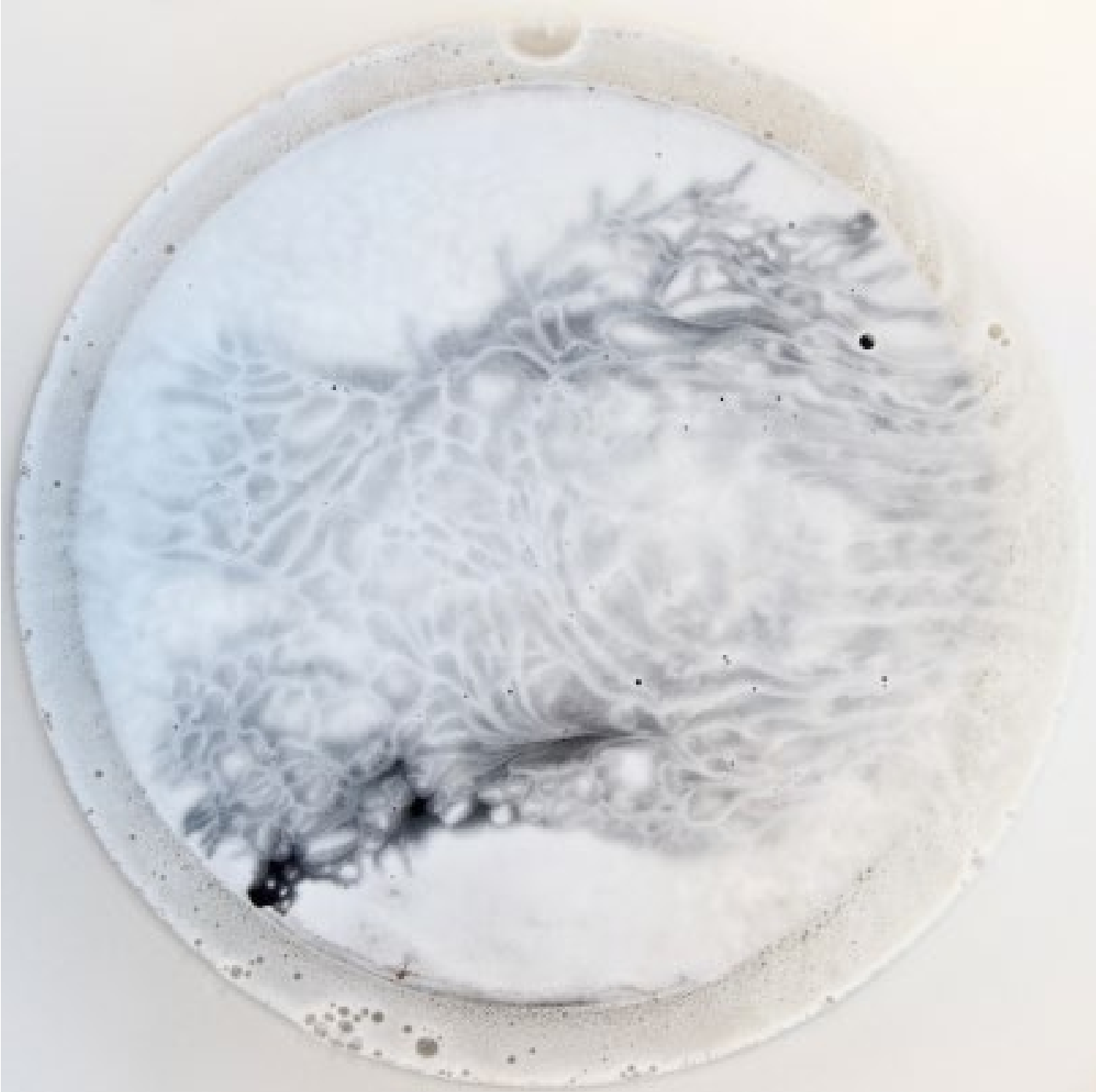
This work also relates the history of Santa Lucia and Gramsci partisan Mario Magrelli (my uncle). He, too, had an eye plucked out after being tortured and killed by a fascist squad in the area that later became the first partisan republic and first free zone in Italy (Cascia PG), also thanks to his silence. They both had an eye plucked out, and both said, before they died, words of the highest integrity. Death did not take away their vision, and physical violence did not corrupt their integrity. <<What more can you do than kill me?>> (Mario Magrelli); <<The body is only contaminated if the soul consents.>> (Santa Lucia). The arts dedicated the artwork to her friend Lucia, who, if you like, is the third figure in the triad of this work. Lucia, a psychiatrist all her life, fought so that her eyes would not be taken away from her.











LINE OF FIRE II, 2023
(LINEA DI FUOCO II)

Intervention site specific for Carrozzeria delle Rose (Turin)
Gunpowder mixed with firearms, fire, matches, words, graphite,
megaphone, and motor vehicle.

For the inauguration of the Turin branch of Carrozzeria delle Rose, the artist presented a revisited version of 'Linea di fuoco' of 2021, the inaugural action of the first Milanese branch.

"Dopo tanto forare/ per trovare un fondo/ buco i miei occhi. /Tiro una linea di fuoco/ taglio lo spazio a metà, / accendo una guerra" are the poetic phrases with which the artist begins her action: the ignition of gunpowder. This action comes after having run down Via Fontanella, having 'catapulted' myself into my car, having jammed the megaphone into the car window from the inside, acclaimed the poem, and running back into the exhibition hall (from the back) to light the fire inside the space. The words the artist embodies and writes on the wall - which burn symbolically even before the fire arrives - have to do with one of her practices: punch holes in papers to obtain an image, to find an abyss. To see, however, Montani invokes its opposite; she symbolically blinds herself. She blinds us with the blazing white light of fire to give us a new seeing. Having crossed the threshold of the imaginative, Montani radically cuts through physical space to invoke a war. She fights against injustice; simultaneously, this war alludes to the process of transformation and the conflict of existence.

Ph. Fabiana Amato



LINE OF FIRE 2021 (LINE DI FUOCO)

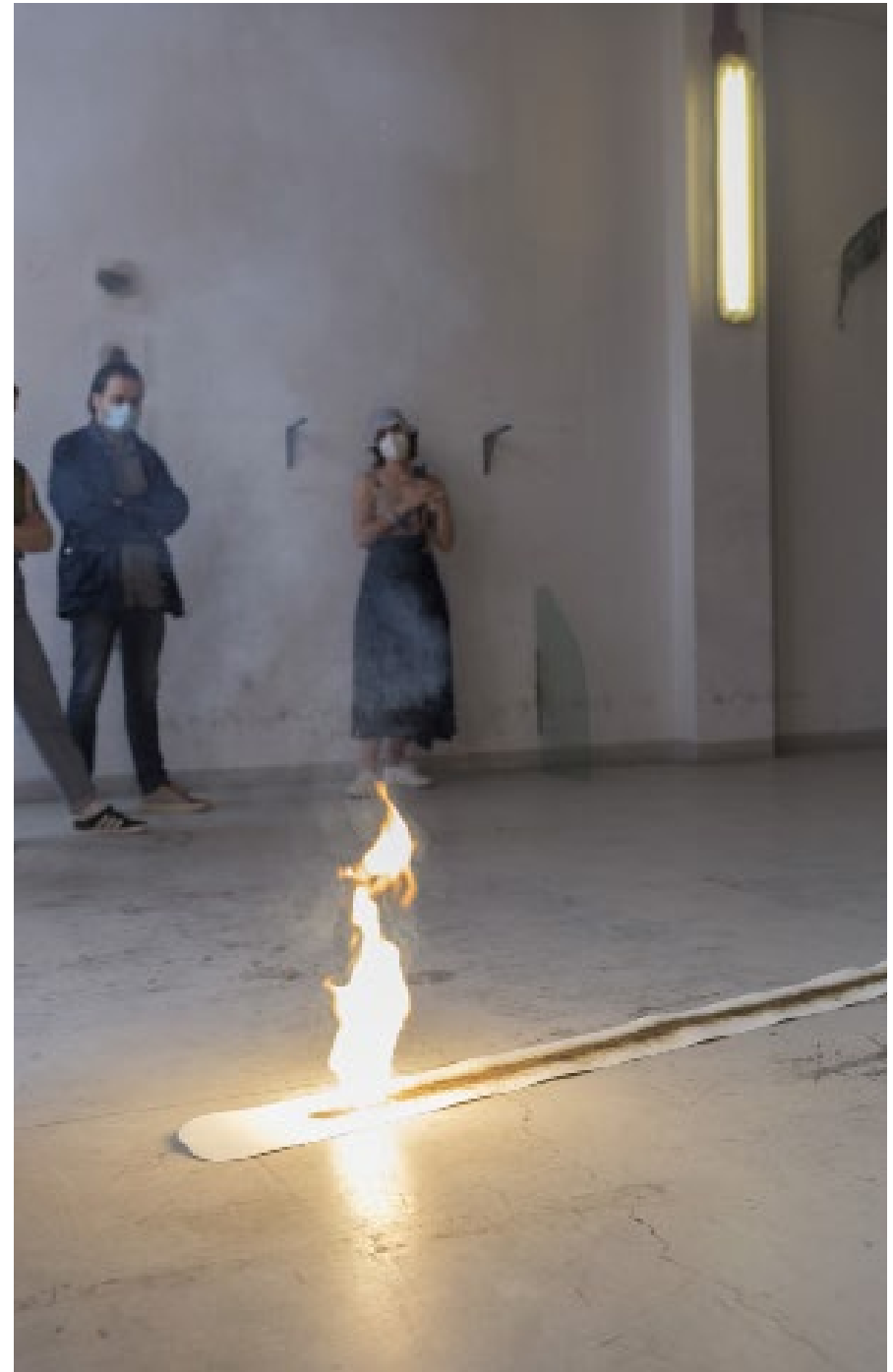
Inaugural intervention for the Carrozzeria delle Rose studio, Milan. Mixed gunpowder, cotton paper, fire, words, megaphone, text, frottage of graffiti on wall

“DOPO TANTO FORARE PER TROVARE UN FONDO, BUCO I MIEI OCCHI. TIRO UNA LINEA DI FUOCO TAGLIO LO SPAZIO A METÀ, ACCENDO UNA GUERRA”.	After much pock holes to search a fund, i pierce my eyes. i draw a line of fire i cut space in half, i ignite a war.
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Fragment of an interview in LayOut magazine, in dialogue with Valentina Avanzini: “V: Miriam, you instead cut the space with a line of fire, ignited thanks to the gunpowder (more dust!) that your fellow countrymen hunters had provided you with. The artist thinks back today to the words you had recited before lighting the flame: After many pockholes/ to search a fund, / I pierce my eyes. /I draw a line of fire/ / I cut space in half,/ I ignite a war.

M: Of dust it had only the name. The ‘gunpowder’ the hunters got me was made of a colored grain; it almost looked like cake decorations. She cut the space about nine meters in half with some inaugural fire; it was a very powerful experience and a wonderful silence formed along the path of the fire. He walked slowly and blinded us with white light, to give us a new sight, almost touching the works of my companions and comrades at some points. The words She embodied and also wrote on the wall had to do with my practice of piercing the preparatory papers to produce images, but finally piercing her eyes to see. She blinds herself like the sight of fire blinds us. In this regard, she almost has another work in the pipeline; she will tell you about it. ‘In the final part of the small piece of writing, “I ignite a war,” it is not the war we all understand, but the transformation and conflict of existence; the class conflict at work is also evoked since the exhibition bore the title. In fact, she uttered those words from a megaphone”

Ph. Claudia Petraroli (1-2) and Miriam Montani.





STUDY FOR LUCIA'S EYES, 2022

(STUDIO PER GLI OCCHI DI LUCIA)

Large aluminum dish, water, carved transparent polyethylene, floating cotton paper eyes, gunpowder, fire.

Montani invokes fiery orbits to see beyond visionary blindness. "Lucia's eyes" are both the eyes of the saint of the same name and the partisan Mario Magrelli (Armata Gramsci, Cascia). Both had their eyes plucked out; both said very similar sentences before their killings. Death did not take away their vision, and physical violence did not corrupt their integrity. <<More than killing me, what can you do? >> (Mario Magrelli); <<The body is only contaminated if the soul consents>> (Santa Lucia). The eyes catching fire in a large aluminum plate are shaped from a photographic enlargement of those of the artist's friend Lucia, the third figure in the triad of this work. Lucia, a psychiatrist all her life, has fought not to have her eyes removed.



ON THE THRESHOLD, 2021
(SULLA SOGLIA)

Site-specific intervention for the Vittorio Leonesio Foundation: Antique bathtub, Lemna Minor (aquatic plant) from a water purifier in the south-eastern suburbs of Milan, water, and polyethylene cuttings.

The artwork consists of stylized stars made from Lemna Minor (floating aquatic plant). During an artist inspection of the premises of the Vittorio Leonesio Foundation (Puegnago del Garda), a large fountain was being cleaned of filamentous algae. The filamentous algae and the Lemna Minor plant built a barrier on the water's surface. For the artist, they are only the threshold to the abysses and seabed depths. So the stars in the sky, seen with the human eye, look like a barrier, but they, too, are only the threshold to the vastness of the entire universe. Transforming the Water Lentils into stars ideally puts the depths of the seabed in contact with the heights of the sky (verticality). Furthermore, the star chosen for this work is the seven-pointed star, thus also bringing into contact the seven thresholds of our body, our orifices. This work investigates the idea of Threshold and Depth (double bottom).



ON THE THRESHOLD II, 2022
(SULLA SOGLIA)

Lemna Minor, carved transparent polyethylene, steel structures.

Site-specific intervention in the spaces of the Casa del Commiato in Bergamo on the occasion of the exhibition 'Wish You Were Here' curated by Alberto Cerasoli.

This type of work stems from the idea of the Threshold between the abysses and the infinity of the heavens (the first intervention) and between life and death (the other interventions II, III, IV). In the latter, floating in the water are forms that evoke internal organs or elements linked to the human body. For this occasion, inspired by the headrest found on site, Montani traced in the water, with aquatic plants, the section of a head taken from an ancient anatomical table. The image of these works 'came to the artist' while listening to Radio Tre podcasts on the activities of 'Labanof,' Laboratory of Forensic Anthropology and Odontology of the University of Milan, which has been working since 2015 on the recognition of the bodies of migrants drowned in the Mediterranean. In this program, the focus was on the hard work of their recognition and the bodies themselves, sometimes found in the seabed decomposed and broken down and organized into bags for bones of hands, feet, by presumed age, etc.

This speech of hers aims to highlight the contrast between the care reserved for our most privileged dead, washed in shiny stainless steel, and the injustice reserved for those who are like us but left to die in 'safe waters' when alive and made into a mere number when deceased. Returning to this small plant, moreover, it grows in those portions of the landscape that Gilles Clément, in 'Manifesto of the Third Landscape,' groups into Residues 'abandonments of previously exploited land,' or one of those places that 'belongs neither to the territory of shadow nor to that of light,' growing in the places of the margins. The artist, therefore, found a further analogy with this plant regarding the geopolitical situation of exploitation and marginality.







ON THE THRESHOLD II/ THE DROWNED, 2022
(SULLA SOGLIA II/L'ANNEGATA)

Wooden boards, water, raw clay, Lemna Minor, carved transparent polyethylene, and oxygenator. Small aquatic plants (Lemna Minor)

makeup details of arteries of the venous system of the upper respiratory tract. These float in a pool of water made from salvage boards stuck together with raw clay, evoking the cult of the dead. This is the same technique used for casting plaster, but here, the image is not duplicated but ideally dispersed, lightened, and dematerialized. The work was conceived while listening to podcasts (Radio Tre) of the activities of 'Labanof,' Laboratory of Forensic Anthropology and Odontology of the University of Milan, which has been working since 2015 on the recognition of the bodies of migrants drowned in the Mediterranean. Often, their bone remains recovered for recognition were collected in mixed bags; the idea of the fragment was born from this image.

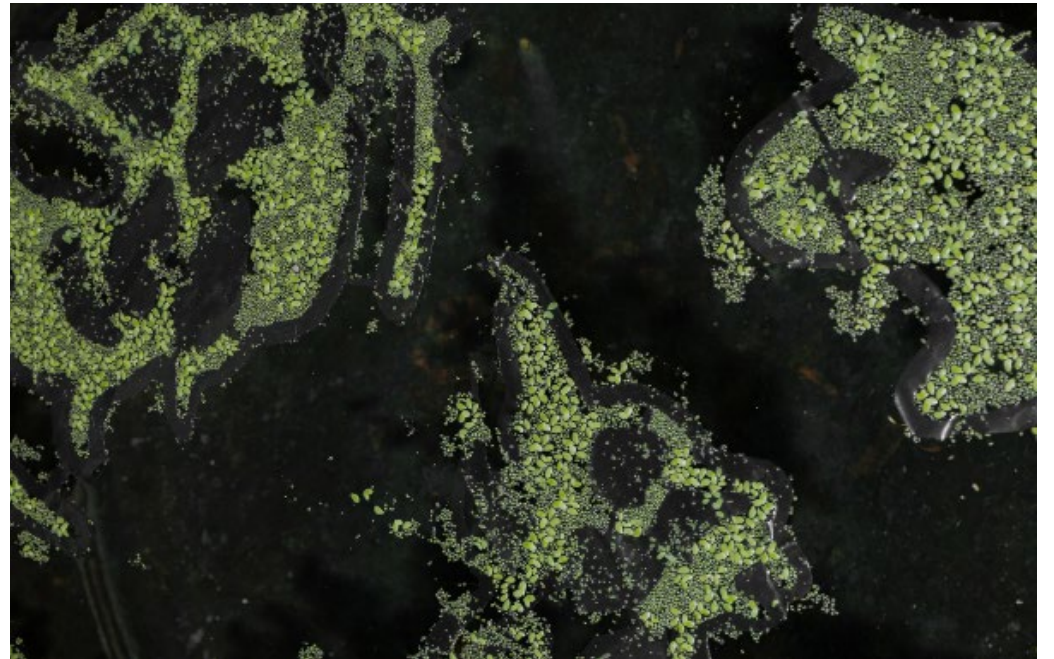
I) 160 cm x 140 cm (Palace Collicola).

Ph. Giulio Buchicchio, Emanuela Duranti/

III) 50 x 72 x 13 cm (Vicinanze Project)/ III) Stoup, Ancient Copper Cauldron, carved transparent polyethylene, 65 x 40 cm (Eroici Furori).









HABITAT II, 2019/2020

First collection of particulate matter (PM10, PM25) from Milan, VIR Via Farini in Residence, December 2019/ January 2020.

The material was collected by scraping the surfaces of the city.



FRASS, INSIDE AS OUTSIDE III, 2024
(FRASS, DENTRO COME FUORI III)

Dusting of PM10 and PM25 on papier-mâché and classic primer for painting. Variable sizes.

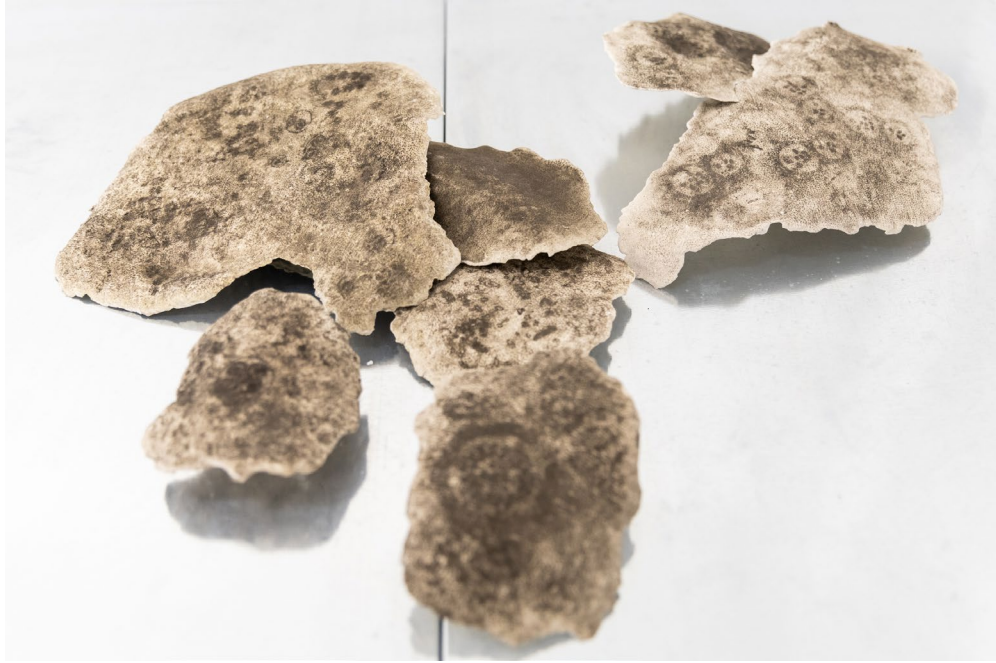
These works originate after years of collecting fine dust (PM10, PM25), waste products of capitalism, which, among other impalpable (or not), dispatchable (or not) substances, will remain even when the human species is no more. The idea of these works starts precisely from the concept of the vital reorganization of what is dying and catastrophic as a toxic waste of a system that stands in a relationship of consumption. The title chosen is FRASS, inside as outside III, which takes up the word proposed by the poetry magazine LayOut magazine in 'Being with' CD Wright - Poems and testimony by Forrest Gander from a translation by Bernardo Pacini. Frass means a "collection of dust and wood and excrement that falls from the branches when insects dig their holes." The image, in fact, powerfully evokes the constant swarming of life and death, that which dies and regenerates. Death and life itself burrow into the marrow of life (and death).

ph. Fabiana Amato













HABITAT, PROLIFERATIONS, 2022
(HABITAT, PROLIFERAZIONI)

Fine dust (PM10, PM25) scraped from Milan streets on paper.
Pouncing on papier mache, classic imprimatur for painting.
20 discs Ø 8 cm Images evoking the microscopic world.

‘There is life within death; there is death within life.’

Ph. Claudia Petraroli





HABITAT, INSIDE AS OUTSIDE, 2020/2022
(HABITAT DENTRO COME FUORI)

Fine dust (PM10, PM25) scraped from Milan streets on cotton paper.
Pouncing.

5 pcs. 29,7 x 21 cm, with frame 39,7 x 31 cm

3 pcs. 100 x 70 cm

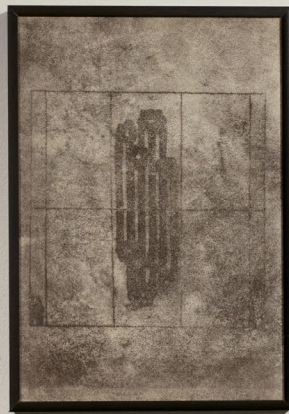
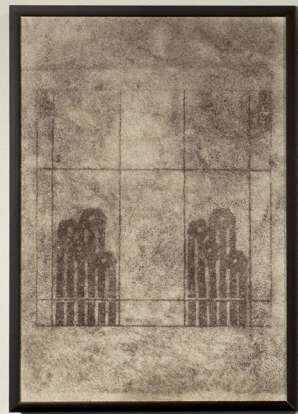
1 pc 170 x 160 cm

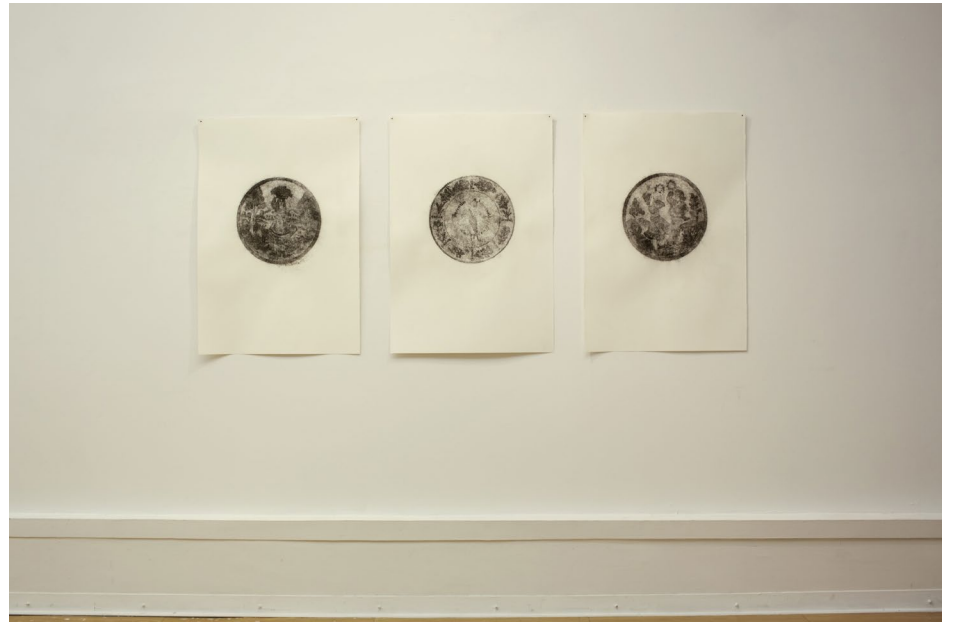
1 pc 170 x 150 cm

Habitat, inside as outside, is a reproduction of the details of the interior walls of the house that hosted me in Milan during the Lockdown period, visually rendered through the city's fine dust collected, not without inconvenience, by scraping and vacuuming its surfaces, its 'skin,' with a small hand-held Hoover, from December 2019. The bathroom tiles and the Venetian stuccos of the artist's room are the only protagonists of this work, creating a dialogue and a union between outside and inside and grasping the alienation of everyday life and domestic spaces. Human power approaches life with control, but the response of life and even the pervasiveness of the residual waste of power itself will always escape the totality of this control and predictability. Fine dust, the waste of capitalism, is one such unpredictability. Dust, like so many other subtle elements, crosses every boundary. In making this work, it was essential to 'dredge up' the idea of the sieve, which he was able to reflect on after a lecture given by Georges Didi-Huberman at the Teatrino di Palazzo Grassi in Venice in 2017. A part of the element descends in sifting, but the most volatile and light ones rise into the air and contaminate it unpredictably. The subtle, material yet immaterial substance crosses every threshold.













FLIGHT REVERSAL I, 2020
(INVERSIONI DI VOLO)

Japanese restoration paper, wood, graphite, and cotton paper collected from fine powders scraped from the streets of Milan (Pouncing), 2020.

156 x 44 x 47 cm

For Flight Reversal I, the artist collected an inventory of Milan. It was found on the ground and unpredictable, symbolically reversing its weight.

The remains—anything that gravitates to the ground from objects, stones, and pieces of asphalt—become light and somewhat volatile in this work.

I collected the perimeter of the remains in sheets of restoration paper. Divided into rounded forms and gradually placed in the upper part. Generally speaking, only the weightless elements move at a full volatile capacity. Instead, what is volatile in the city is represented here with fine powders collected from scraping the surfaces- the skin of Milan. These powders become an inventory that composes a sentence divided into seven drawers:

Incessant
under the blink of an eye, the wind sustains
the gravitation of the sky
sinking the visible / the sighted / the seen
lifting, from unkind contact,
Thin Matter.

During the VIR-Viafarini Artist Residency in Milan of the artist, the artwork was born. Ph 1-5 Claudia Petraroli





La masera rotella

DELICATE BODY, 2019

(CORPO LIEVE)

Ash from trees uprooted by Storm Vaia on cotton paper. Cotton paper, ash, glass, wooden rail, clamps. Pouncing.

160 x 104 cm

Series of 5 Pcs.

Delicate Body as seen on the Progettoborca website, Dolomites Contemporary -> <http://www.progettoborca.net/miriam-montanikorpo-lieve/>

Delicate Body reveals the uprooting and displacement of Spruce caused by the Vaia Tempest in 2018 (an environmental catastrophe that occurred on the mountainous territory of the Triveneto and Lombardy).

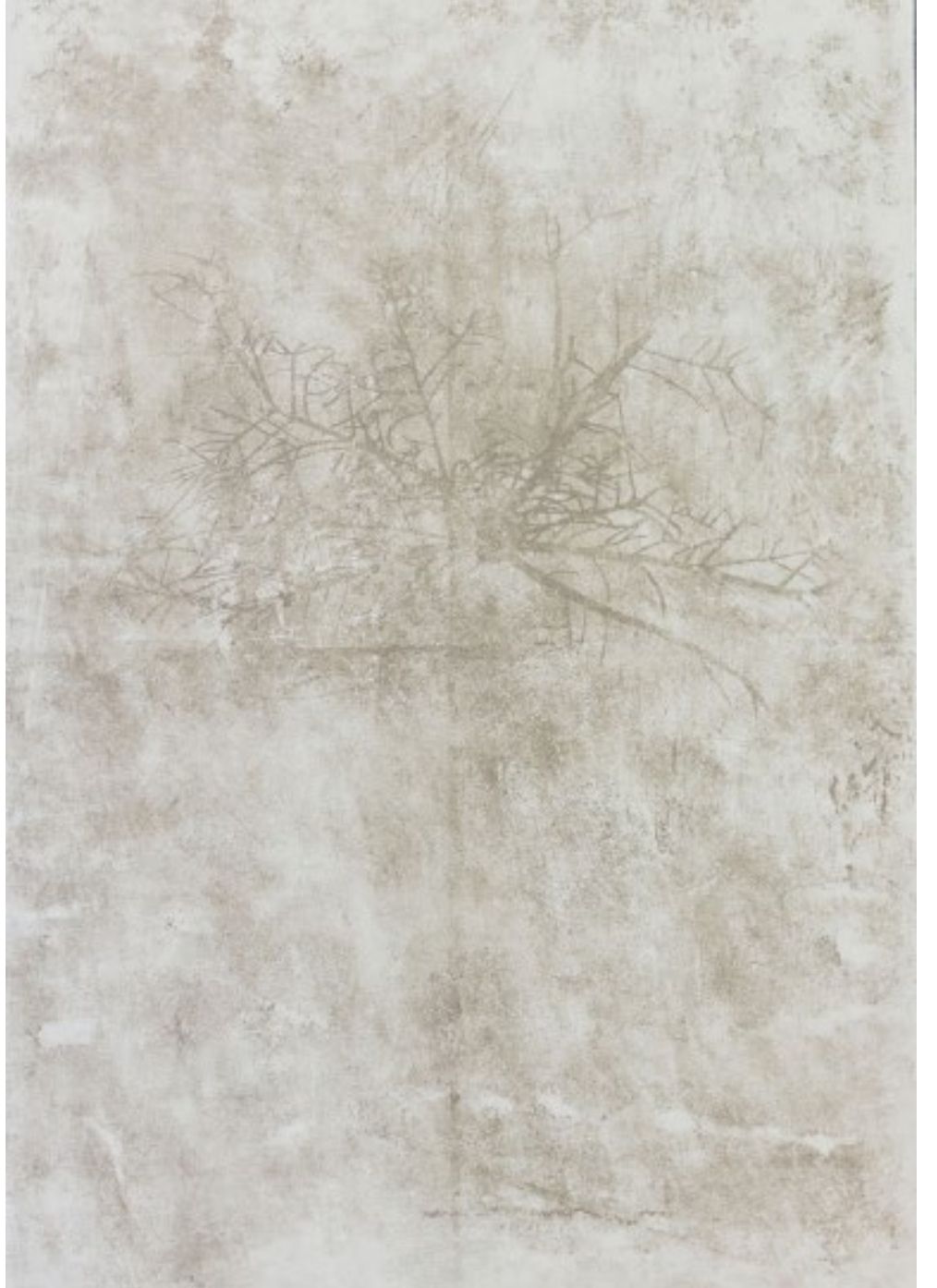
These plant bodies are represented using their own matter, the most residual: their ash, an element recovered from the Biomass Power Station of Ospitale Di Cadore.

The artist intends to transmute a body into an immaterial body. Precisely dematerialize, lighten, and compose its most volatile and fine matter.

This series of works was realized at the Progettoborca (Contemporary Dolomites / Cantiere di Vaia 2018-2019) and Viafarini Artist Residency.

In the last images, the work is placed next to its habitat thanks to the large windows of Edoardo Gellner at the former Eni colony of Borca di Cadore. This is a visible landscape in transformation from the Post-Vaia structure.















ROOT, 2019

(RADICAMENTI)

Series of 6 pieces 80 x 60 cm. Pigment and dispersible earth on rose petals, pressed and dried in the dark

“Radicamenti” investigates the invisible, shadowed roots and tubers sheltered from light and gaze. They are disclosed in most exposed parts and delicate to plants/flowers.

A metaphor for our precarious stance on land, the series is an imperceptible map of organic elements extracted from the soil. Roots deliberately extracted from different places Montani passed or lived are ephemerally rendered with powder ash that defines them on the surface of different types of roses—pressed and dried in the dark. A reflection on an essential question of our place in the landscapes we inhabit and in which we are continuously uprooted and rooted.





SNOW / LIGHT INVERSIONS, 2017
(NEVE, TRASPOSIZIONI DI LUCE)

Blown and mass-worked Murano Glass

12.5 x 16 x 8 cm

16 x 14.5 x 11 cm

12 x 11 x 9 cm

Photographic print Fine Art: 3 panels 42 x
59.4 cm, later also printed on organza.

Snow focuses on the inversion of light from one material to another. Sculpted from snow, modeled and blown to glass by master Murano glassmakers.

Snow and glass have fragility and the technical limit of sculpting in common. But above all they are linked with Light, the only intangible essence which manages to migrate between these two materials.



IMPERMANENCE, 2016
(IMPERMANENZE)

Elements of Murano glass worked cold by shaping and engraving. Subsequently, mirrored and illuminated to project one's perimeter and encumbrance.

The concept and realization of "Impermanence" was born a few days after the earthquake which hit central Italy on 30 October 2016. In this work Montani dematerializes small stones and rubble collected from the red zone of Norcia and my hometown, Cascia. Transforming the rubble into Light.

Work executed in collaboration with master glassmakers from Murano, Venice.



DREAMS 42 + 5, 2017

(SOGNI 42 + 5)

Site Specific intervention at Ex Eni Village
Borca di Cadore, ProgettoBorca.

Pouncing, blue pigment, music box.

Link ---> <http://www.progettoborca.net/miriam-montani/>

Link to Video ---><http://www.progettoborca.net/openstudio-fuocopaesaggio-progettoborca-2022-ottobre-il-video/>

Ph. Paolo Dal Pont, Brando Prizzon, Miriam Montani

Dreams: forty-two plus five, like the number of mattresses and pillows, carefully stacked and covered before the abandonment of Eni village. Forty-two plus five, like a formula distinguished in an old faded memo on the third floor of the male dormitory.

Stratified dreams of children who emerge.

evanescent and volatile onto the surface of the beds, with a light trace of blue pigment.

Insects, birds, deer horns entwined in duel, wild horses / dragons - which evoke the eni dog in the form of a nightmare. Elephants: images inspired and reworked from the fairy tale books found in Cologne. This animal coincidentally resurfaced from my childhood memories and related to the place's habitat and history.

In the extremities of the large dormitory were the rooms of the "young ladies", allowing female staff to supervise children at night. Two large Eni dogs are shown on their beds, but with only four legs: decelerated, reduced to sleeping guard dogs.

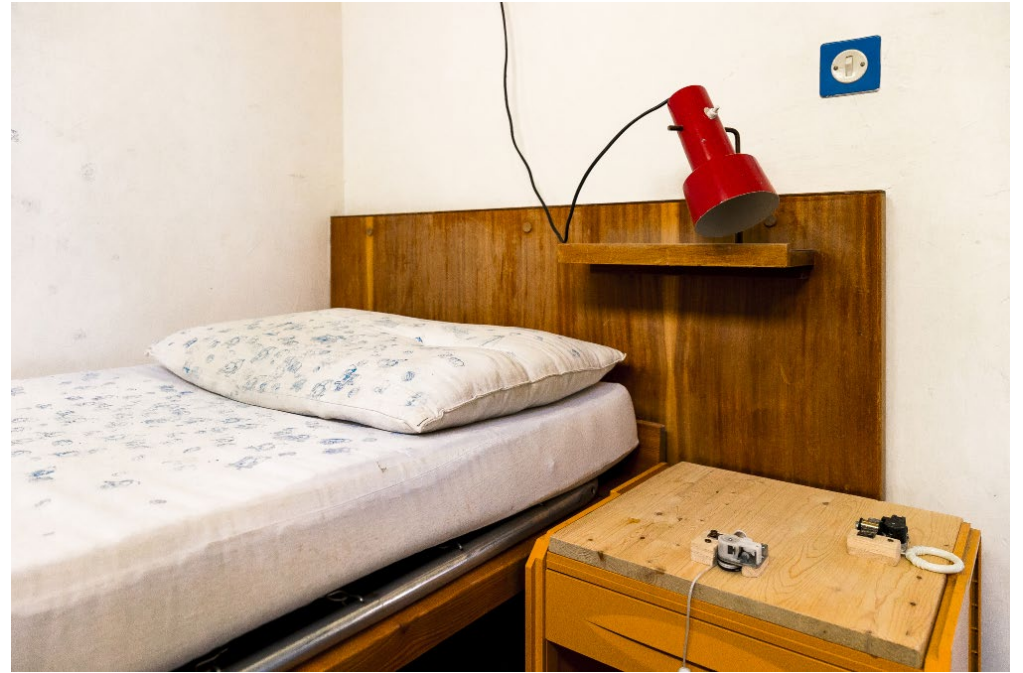
Accompanying visitors there is the clumsy sound of two music boxes with an inverted melody, a remake of my work from 2015, which leads back to a pervasive dreamlike dimension.

The sound is one used for falling asleep but the "melody" alienating. Mechanisms of the music boxes -tampered with- begin to work inversely, changing the predetermined order.

Post Scriptum:

I dedicate this work to the nights spent in the first two years of boarding school in Spoleto and my companions, where I had the impression that dreams were going to merge and intertwine with their imagination.





PASSERS' DIARY and IMAGINARY DIARY OF THE ENI COLONY OF BORCA DI CADORE, 2015/2019

(DIARIO DEI PASSANTI E DIARIO IMMAGINARIO DELLA COLONIA ENI DI BORCA DI CADORE)

Typewriter, writing room, salvaged sheets, paper print.

The Diary of the Passers-by of the Eni Colony in Borca di Cadore was born after having created a room dedicated to writing in one of the rooms of the Colony, but above all, after having restored an old typewriter, an Olivetti '98, found on site together with sheets of white paper scattered in the stationery cupboard and documents recounting the activities carried out by the Eni children during their summer stays between the end of the 1950s and the early 1990s. Over the past two years, artist's attention has shifted to the idea of an Imaginary Diary - written in pen or directly on the computer, observing the colony, living it, breathing it, remembering it when Montani was not there, and above all identifying with the things that make it up - several people, including visitors and artists in residence, have freely used the typewriter, also giving life to the 'Passers-by Diary,' which will remain active as long as the great artistic regeneration site of ProgettoBorca, Dolomiti Contemporanee, is open.

The 'Imaginary Diary' gives voice to what inhabits and has inhabited the Colony: inanimate bodies such as dust, sinks, cushions, and glass; a visitor who observes the glass, the hooligan who breaks it, the artist who repairs it; the wind that interacts with the architecture and with the interstices it meets or does not meet in it; the vegetation that surrounds the Colony; the voices of the children that re-emerge through games and nursery rhymes, etc. These writings are added to the off-screen Interferences with themes related to the Colony, such as threshold, domestication, and control.



LIGHTEN THE DEATH I and II, 2016
(ALLEGGERIRE LA MORTE I e II)

Pouncing of pigment , wall intervention 29 x 21 cm

Inks (from copy paper) on restoration paper, steel cable, 140cm x 160 cm

In this work, the intention is to dematerialize the image of death and the fear of it through the repetition and superimposition of its outline on a light, almost transparent paper. With the same intent, she uses pigment dust, volatile materials that leave a trace on the surface destined to disappear over time with a breath of air or a rubbing. The image used is the atavistic one of the thirteenth tarot card.

The image of the Dusting was then printed on A5-size leaflets to dematerialize the fear of death once again, lift and lighten this symbol, and multiply and disperse it. This is based on Georges Didi-Huberman's reflections in a Palazzo Grassi lecture (Venice). The philosopher, starting from the dual meaning in French of papillon - i.e. Flyer and butterfly - reminds us how it is a means used in the struggle during demonstrations for its communicative immediacy and how it has the physical capacity to rise into the air and lighten the fear of oppression.







“BIO - CV - PUBLISHING ”

BIOGRAPHY:

Miriam Montani (Cascia PG, 1986) trained at the Academy of Fine Arts in Venice. From 2008 to 2016, she organized and curated the annual contemporary art exhibition LuciSorgenti in the civic museums of Cascia, PG-Italy (Sistema Museo), a project conceived by “Studio A’87”.

In 2016, following the earthquake that struck the Apennine side of central Italy, she founded “SciameProject”, in which over one hundred participants, including artists, writers, poets, philosophers, and voices of the territory, took part. From 2015 to 2021, she has been among the artists working at the “Ex Villaggio Eni in Borca di Cadore, Progettoborca -Dolomiti Contemporanee”. Between 2019 and 2020, she will reside at VIR, Viafarini in Residence, Milan. In 2021, one of her artistic contributions was featured in the Italian Pavilion of the 17th International Architecture Biennale in Venice (Cantiere di Vaia). In 2021, she opened the space “Carrozzerie delle Rose”, a place for convicted artistic research in the context of mechanical workshops in the southeastern outskirts of Milan. In 2016, she worked on the realization of Sol LeWitt’s work, Wall Drawing #343, at “Punta della Dogana museum” on the occasion of the exhibition “Accrochage” curated by Caroline Bourgeois; in 2015, she collaborated on the realization of Maria Eichhorn’s work Arsenale, 56th Venice Biennale; in the same year, she was assistant to Mukai Shuji (Gutai Movement, Japan) for the realization of the work Space of Signs Selfie Studio, on the occasion of the exhibition ‘Proportio’, Palazzo Fortuny, 56th Venice Biennale. In 2017, she realized she was working at the home of Mukai Shuji near Kato (Hyogo prefecture, Japan). She has exhibited in various museums and places of historical and cultural interest. She lives and works in Turin.

EDUCATION:

From 2016 to 2018 graduate degree in painting, at the Academy of Fine Arts in Venice, with a mark of 110/110 cum laude. From 2014 to 2016 Bachelor’s degree in Painting, at the Academy of Fine Arts of Venice, with the grade of 110/110 cum laude. From 2006 to 2007 he studied engraving techniques at the ‘Escuela de Arte Y Oficios’, Granada, Spain. From 1999 to 2003 high school diploma in scenotechnics at the Leoncillo Leonardi Art Institute of Spoleto, Perugia

AWARDS:

Artefatto 2015 (Trieste); Francesco Fabbri Prize for Contemporary Arts 2017 (Pieve di Soligo, TV); Cramum Prize 2019 (Milan); Arteam Cup 2019 (Sanremo); Arteam Cup 2021 (Forlì) where she won the Special Prize Giovanni Bonelli Gallery; Rotary Prize 2020-2021 (Bassano del Grappa); Cramum Prize 2021, third place (Milan); Cardazzo Prize 2021, she won the special mention. San Fedele Prize 2019/2021, runner-up (Milan); winner of the WineWise residency, within Art Days Napoli Campania (2022).

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[IG: Carrozzeria delle Rose](#)

[IG: Sciame Project](#)

SELECTED EXHIBITIONS FROM 2015 TO 2023

Personal exhibitions:

2023 **COLTA DA UN TURBAMENTO**, curated by Default (Venice); at the exhibition spaces of the Candiani Cultural Centre, Mestre (Venice).
2023 **IN FIAMME**, bi-personal with Raffaele Cirianni, at and curated by Carrozzeria delle Rose (To).
2022 **CHIAVE UMBRA**, Lo Strappo II- Gli occhi di Lucia, curated by Mara Predicatori in collaboration with Palazzo Lucarini; Campello (Pg).
2022 **LO STRAPPO**, WineWise/Metologia della Trasforazione, curated by Art Days Napoli-Camaponia; at Cantine Iannella, Torrecuso (BN).
2021 **UMOR ACQUEO**, solo exhibition curated by Maria Maccarinelli and Kevin McManus; at Fondazione Vittorio Leonesio, Puegnago del Garda (BS),
2021 **CREPACCIO INSTAGRAM SHOW**, solo exhibition IG, curated by Caroline Corbetta.

Group exhibitions:

2024 **WINDOW**, curated by Default at Centro culturale Candiani, Mestre Venice.
2024 **EUTOPIA** Itineraries of Art and Spirituality, curated by Elena Di Raddo, Bianca Trevisan, Michela Valotti and Mariacristina Maccarinelli, at the historic Unicatt venues in Milan and Brescia.
2023 **UTOPICHE SEDUZIONI Dai nuovi materiali alla Recycled Art**. Da Piero Manzoni alle ultime generazioni. Curated by Nadia Stefanel and Matteo Galbiati. At the Dino Zoli Foundation, Forlì.
2023 **CONTEMPORARY FESTIVAL**, curated by Maurizio Coccia, exhibition held in the city of Donori (SU).
2023 **EX-MOTO**, curated by Bianca Basile at Associazione 21, Lodi.
2023 **LA TERRA E LE SUE FORME**, curated by Renata Coltrini and Maria Cristina Maccarinelli, Puegnago del Garda (BS).
2023 **PRESENTI**, curated by Maurizio Coccia, Ugo Piccioni and Mara Predicatori; Palazzo Lucarini, Trevi (PG).
2022 **VICINANZE PROJECT**, Correnti Fest, Sestri Levante (GE) curated by Cristina Cusani and Chiara Arturo.
2022 **ANÀSTASI**, curated by Marina Dacci, Matteo Galbiati, Leonardo

Regano, Livia Savorelli, Nadia Stefanel, Raffaele Quattrone; at Galleria Giovanni Bonelli, Pietrasanta venue.

2022 **GENETICA DELLA FORMA**, curated by Davide Silvioli; at Museo Palazzo Collicola, Spoleto.

2022 **WISH YOU WERE HERE**, curated by Alberto Cerasoli, with a text by Gabriele Salvaterra; Casa del Commiato, Bergamo (BG).

2022 **SAN FEDELE PRIZE**, Collective exhibition of the winners (second place). Curated by Daniele Astrologo Abadal, Serena Filippini, Gabriele Salvaterra, Kevin McManus; at Galleria San Fedele, Milan.

2022 **SAN FEDELE PRIZE**, Collective exhibition of finalists curated by the jury of the prize; at Galleria San Fedele, Milan.

2021 /2022 **POLVERE**, curated by Anna Lisa Ghirardi; at Fondazione Cominelli, San Felice del Benaco (Bs).

2021 **COMUNITÀ RESILIENTI, Italian Pavilion of the 17th International Architecture Exhibition, Venice Biennale**, curated by alessandro Melis, within DOLOMITI CARE (Cantiere di Vaia).

2021 **EROICI FURORI**, curated by Antonello Tolve; at the Church of San Rocco, Montecosaro (Mc),

2021 **ROTARY PRIZE**, collective finalists; Museo Civico di Bassano del Grappa.

2021 **CRAMUM PRIZE**, curated by Sabino Maria Frassà. Collective finalists (third place); Villa Mirabello, Milan.

2021 **VAGARE AI MARGINI**, curated by Co-Atto; in the shop windows of Garibaldi Station, Milan.

2021 **CAMBIO LAVORO**, curated by Valentina Avanzini; Carrozzeria delle Rose, Milan.

2021 **INNESTI 21** curated by Luigi Codemo, organised by Isorropia homegallery; at GASC, Villa Clerici, Milan.

2020 **WALK-IN STUDIO FESTIVAL**, Abracadabra, curated by Giorgio Bulzi; at his studio, Milan.

2020 **ARTEAMCUP** prize curated by Matteo Galbiati, Lidia Savorelli and Nadia Stefanel; at Fonsazioe Dino zoli, Forlì.

2020 **AD USUM/PEREGRINORUM** curated by Franco Troiani; exhibition and residency cycles in Spoleto and Roccaporena di Cascia, PG.

2020 **VIR OPEN STUDIO**, curated by Giulio Verago; VIA FARINI Milan.

2019 **SCIAME PROJECT PRESENTATION**, Macro Museo, Auditorium, Rome.

2019 **OPEN STUDIO PROGETTOBORCA/ CANTIERE DI VAIA** Dolomiti

Contemporanee, Cantiere di Vaia, curated by Gianluca D'inca Lèvis, Ex Villaggio eni di Borca di Cadore.

2019 **OPEN STUDIO VIAFARINI** curated by Giulio Verago; VIR Viafarini in Residence, Milan.

2019 **ARTEAM CUP PRIZE**, finalist exhibition curated by Livia Savorelli and Matteo Galbiati; Villa Nobel, Sanremo.

2019, **CRAMUM PRIZE**, curated by Sabino Maria Frassà; exhibition of the 12 finalists, Milano.

2019 **CONTRAPPUNTI**, curated by Bianca Pedace; Sala Culturale Stazione di Posta San Gemini, Sangemini.

2019 **RADICAL, SCOUTING TANK#3**, Plataform for Young Artists, curated by Penzo + Fiore; Fondazione Berengo, Venezia.

2019 **OPEN STUDIO VIAFARINI (DOCVA)** Archive, curated by Giulio Verago; Fabbrica del Vapore, Milano.

2019 **SCIAME PROJECT**, project presentation at Viafarini DOCVA, Fabbrica del Vapore, Milan.

2018-2019 **VIAGGIATORI SULLA FLAMINIA X EDIZIONE 'ALFABETI'** curated by Emanuele De Donno (Viaindustriae), Giuliano Macchia, Franco Troiani (Studio A'87); Spoelto-Gubbio Rocca Alborno, Palazzo Ducale.

2018 **Presentation of SCIAMEPROJECT** at the Civic Museums of Cascia, PG
2017 **FRANCESCO FABBRI PRIZE VI** Edition, collective finalists curated by Carlo Sala; Villa Brando Brandolini, Pieve di Soligo (TV).

2017 **OPEN STUDIO PROGETTOBORCA/ FUOCO PAESAGGIO**, curated by Gianluca D'Inca Levis, Borca di Cadore; Dolomiti Contemporanee.

2017 **BIENNALE DI SONCINO PRIZE** curated by the Quartiere association; Soncino, Rocca sforzesca.

2017 **VIAGGIATORI SULLA FLAMINIA "IBIS REDIBIS"**, curated by Emanuele De Donno, Giuliano Macchia and Franco Troiani, Spazio Franca, atelier of Adelaide Cioni and Fabio Giorgi Alberti, Cannara.

2017 **ARA** curated by Gaetano Mainenti; Palazzo da Mula, Murano.

2016 **HÈRDIADÉ**, homage to Stéphane Mallarmé, curated by Letizia Michielon; Teatro La Fenice, Venice.

2016 **NO PLACE 3/ 49° SUZZARA PRIZE**, curated by Umberto Cavenag; Premio Suzzara gallery, Mantua.

2016 **ARTEFATTO PRIZE, IT'SME**, collective finalists; Palazzo Gopcevich, Trieste.

2016 **LUCISORGENTI 9**, Museo civico Palazzo Santi, Cascia, Perugia. Curated by the artists (Bruno Amplaz, Rob van den Berg, Sofia Bonato, Giovanni Sartori Braido, Cristina Calderoni, Ilaria Fasoli, Annamaria Maccapani, Luca Marignoni, Miriam Montani, Aran Ndimurwanko, Giulia Sacchetto).

2016 **IL FILO CAPOVOLTO**, curated by Maria Elisa D'Andrea. Ethnographic Museum, Udine.

2015 **SPOLETO CONTEMPORANEA** curated by Gianluca Marziani; Palazzo Collicola Arti Visive, Spoleto (Perugia).

2015 **OPEN-STUDIO PROGETTOBORCA/ TERRAFORMAZIONE**, Dolomiti Contemporanee, workshop 'riparare, prendersi cura' curated by Marta Allegri and Gianluca d'Inca Levis, Ex Colonia Eni, Borca di Cadore (Belluno).

2015 **OASIS - Artperformancecontemporary 'VASI IN GIARDINO'**, curated by Laure Keyrouz; at **ZACCCZ, Zonca Art Contemporary Center, Arcade (Treviso)**.

2015 **IN ORBITA** curated by Marta Allegri; Ex Ospedale degli Incurabili, Venice.

2015 **NUOVE GENERAZIONI**, curated by Gianluca Marziani and Franco Troiani; at Xilon Museum, Schwetzingen, Germany.

2015 **BACULUS** curated by Emanuele De Donno, Gianluca Marziani and Franco Troiani; at Palazzo Collicola, Spoleto (Pg).

WORKSHOPS, COLLABORATIONS, RESIDENCES

2023:

- **UNA SONNOLENZA FEBBRILE**, general states of contemporary art in Umbria, curated by Maurizio Coccia, Ugo Piccioni and Mara Predicatori, Palazzo Lucarini, Trevi (PG).

2023:

- **CONTEMPORARY FESTIVAL**, artistic residency in Donori (SU), curated by Maurizio Coccia.

2022:

- **WINEWISE**, artistic residency at Cantine Iannella, torrecuso (BN), within the programme of art days Napoli Campania.

2020:

- **AD USUM PEREGRINORUM**, artistic residence, at Roccaporena di Cascia (PG). Curated by Franco Troiani.

- **SAN FEDELE PRIZE**, Residency, Milan.

- **VIR**, Viafarini in Residence, September-April. Via Farini 35, Milan.

2019:

- **PROGETTOBORCA**, DOLOMITI CONTEMPORANEE, Cantiere di Vaia, Ex Villagio Eni di Borca di Cadore. Borca di Cadore, Belluno.

- **VIAFARINI IN RESIDENCE (DOCVA)**, January-March. Fabbrica del Vapore, Milan.

2017:

- **PROGETTO BORCA**, DOLOMITI CONTEMPORANEE, summer residence, Ex Villagio Eni in Borca di Cadore. Borca di Cadore, Belluno.

2016:

- **Realisation of the work by Sol LeWitt**, Wall Drawing #343, at Museo Punta della Dogana. On the occasion of the exhibition Accrochage curated by Caroline Bougeois.

2015:

- Collaboration for the relaiation of Maria Eichhorn's work Arsenale, 56th Venice Biennial.

- **ASSISTANT TO MUKAI SHUJI (GUTAI MOVEMENT)** for the realisation of the work Space of Signs Selfie Studio 2015. On the occasion of the exhibition Proportio, Palazzo Fortuny, 56th Venice Biennial.

- **RESIDENCY AT PROGETTOBORCA**, TERRAFORMAZIONE



(Dolomiti Contemporanee), workshop Riparare, Prendersi Cura curated by Marta Allegri and Gianluca d’Inca Levis, Ex Colonia Eni, Borca di Cadore (Belluno).

- OASIS – Art performance contemporary, Vasi in Giardino, artistic residency, at ZACC, Zonca Art Contemporary Center, curated by Laure Keyrouz, Arcade (Treviso).

2013:

- A di Città, Workshop, Festival of Urban Regeneration. Rosarno, Reggio Calabria.

PUBLISHING

2024:

- Focus on the latest works in the fashion magazine Switch Magazine, issue no. 67.
- Studio visit with wall review of the Quadriennale di Roma, curated by Osservatorio Futura (TO): <https://quadriennalediroma.org/miriam-montani/>.

2023:

- Eutopia exhibition catalogue, Unicatt Milan-Brescia.

2022:

- Laya0ut digital magazine, three-voice interview with curator Valentina Avanzini and artist Emanuele Resce https://www.layoutmagazine.it/fare-arte-miriam-montani-emanuele-resce/?fbclid=IwAR3MhyLA6ePnXWfrJ3R54NrPFCvSThYa1veYjEKpJnl2jkAvFyzcgoCl_dA
- Laya0ut magazine, first hardcopy issue, publication of ‘Radicamenti’.
- E-book catalogue of the exhibition ‘Anàstasi’ Pietrasanta, Vanilla Edizioni https://www.arteam.eu/download/ebook/ebook_anastasi.pdf.
- Catalogue of the exhibition ‘Genetica della Forma’, Spoleto, Editions Kappabit edited by Davide Silvioli and Marco Tonelli.
- Catalogue of the winners of the ‘Premio San Fedele’, Milan.
- Catalogue of the finalists of the ‘Premio San Fedele’, Milan.
- Catalogue of the exhibition ‘Eroici Furori’ Montecosaro, edited by Antonello Tolve.
- Catalogue of the exhibition ‘Polvere’ edited by Annalisa Ghirardi.
- Catalogue of the Cramum Prize, ‘La Natura (è) Morta?’ edited by



Sabino Maria Frassà.

2021:

- Catalogue, 'Resilient Communities' curated by Alessandro Melis, Italian Pavilion, Venice Architecture Biennial 2021.
- Interview on the page 'Parola d'Artista' by Gabriele <https://www.facebook.com/paroladartista/posts/intervista-a-miriam-montaniparoladartista-intervistaartista-miriammontani-chiara/777834686269564/>

- Magazine Espoarte 113, no. 2/2021 Special Sculpture '80s.

2020:

- Interview for Osservatorio Futura -> <https://www.osservatoriofutura.it/il-peso-dellinvisibile/?fbclid=IwAR3YItS6FVHksqIE6J0uXcv8KSgSqwvxB0oVzYbuw9FyLeEjlyAeEAGh7Gc> -
- Focus on the work 'Corpo Lieve' MORENESS magazine by FranzLa.
- OPERA magazine by the association *Attiva Cultural Project* with a text dedicated to the work 'Inversioni di Volo II' by Raffaella Ferraro.
- Text by Dario Taverna for the WALK-IN STUDIO FESTIVAL 'Il Costo della Carne': <https://walkinstudio.it/studio-article/12506/il-costo-della-carne/>
- Text by Stefano Ghidetti for the WALK-IN STUDIO FESTIVAL 'La Luce Prima della Discesa': <https://walkinstudio.it/studio-article/12500/abracadabra-la-luce-prima-della-discesa/>
- Interview for *Balloon Project* magazine: <https://www.balloonproject.it/montani/>



2019:

- Catalogue *Arteam Cup award* curated by Livia Savorelli and Matteo Galbiati.
- *Cramum Award* catalogue curated by Sabino Frassà.
- Exhibition Catalogue *Contrappunti*, edited by Bianca Pedace; with critical text by the curator.

2017:

- Catalogue *Francesco Fabbri Award for contemporary arts*, VI edition, edited by Carlo Sala
- Catalogue of the *Spoletto Contemporanea* group show, edited by Gianluca Marziani with text by the curator and contributors.
- "Maginary Diary of the Eni Colony in Borca di Cadore", artist's book, *Dolomiti Contemporanee*.
- Text by the curator and Riccardo Caldura, of the exhibition Lucisorgenti <https://lucisorgenti.tumblr.com/theproject/2014%20>
- Exhibition catalogue finalists *Artefatto*, Trieste, 2015.

Interviews on Sciameproject:

- Balloon Project: <https://www.balloonproject.it/residenzeonline/>
- Segnoline: <https://segnonline.it/sciameproject-intervista-allideatrice-del-progetto/?fbclid=IwAR3hP9l5TmyRtLwqSkMngy85alF2bXpucoAb7HlT5hMX9XWm5KSz1R8HdrY>
- Art Part of Culture: <https://www.artapartofculture.net/2020/09/24/disabitare-la-terra-sciame-project/>
- Museo Macro: <https://www.youtube.com/watch?v=kHm07Q-0Tdc>
- ArtsLife: https://artslife.com/2020/05/07/sciame-mobile-residence-residenza-dartista-su-instagram/?fbclid=IwAR0uAzrY0-MH_4eJfzkqgRkCdtbCe-3h6Ub8Zh49C9bTHO1oBzPAu3Xo
- Segnoline: <https://segnonline.it/sciame-mobile-residence-abitare-il-web/?fbclid=IwAR3jsjMfHS757sNNA-FETZPyV0CixKWOogrSVj2PGwqQiqA4gZVH4qNltiM>
- Balloon Project: <https://www.balloonproject.it/sciame>.



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