

VIRGINIA ARIU

Selected works 2016-2022

PRESENTS
December 10 - 11, 2022
Sihl Delta, Zürich, CH

Works by Yumna Al-Arashi, Cristian Andersen, Virginia Ariu, Beni Bischof, Michael Bodenmann, Anja Braun, Selina Baumann, Patrick Cipriani, Céline Ducrot, Ramon Feller, Corinne Futterlieb, Yann Gross, Alex Hanimann, Christian Hörler, Tobias Kaspar, Pierre Kellenberger, Noha Mokthar, Reto Müller, Barbara Signer, Jules Spinatsch, Adam Thompson, Dorian Sari, Valentina Stieger, Lucas Uhlmann

Untitled, 2022
Magazine crops, Polaroid crop, glue, framed
33x28 cm



WÄRE ICH FEUER, WÜRDE ICH DIE WELT WEGBRENNEN
July 8 – August 14, 2022
BINZ39, Zürich, CH

Works by Virginia Ariu, Selina Lutz, Georges Rey, Simeon Sigg, Arnaud Wohlhauser

Curated by Julia Künzi and Chantal Kaufmann



Untitled (Contingency), 2019-2022
Magazine crops, cigarette package, tape for paper, framed
7x5 cm

FOURTH WALL
June 5 – July 16, 2022
Hamlet, Zürich, CH

Works by Virginia Ariu, Milena Langer, Sara Ursina Sjölin

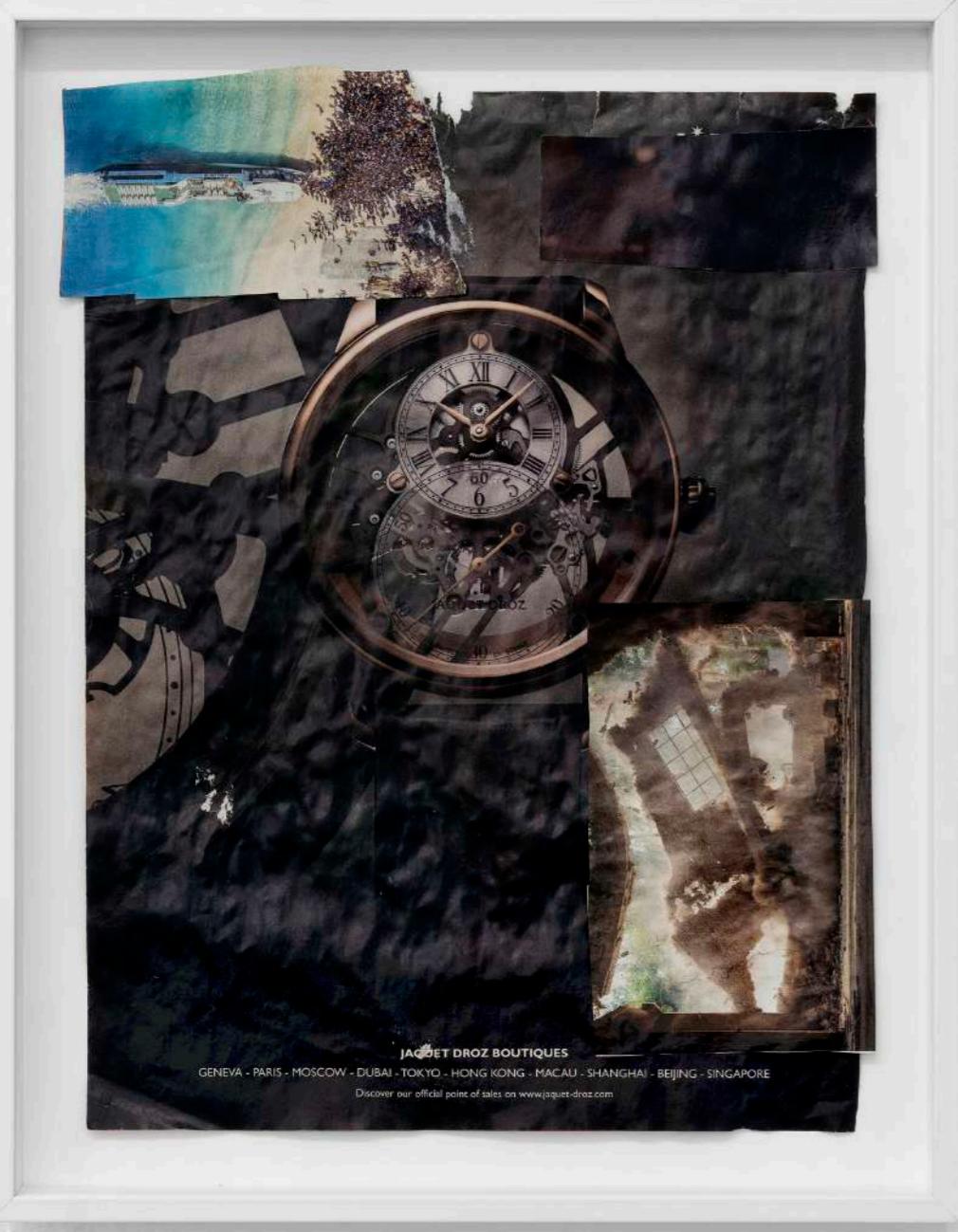
Curated by Julia Hegi and Antonia Rebekka Truninger

Correspondence, 2022
Acrylic glass, paper, resin, brackets
207 x 197 x 18 cm

Osmose Production 1.5, 2019
Newspaper crops, glue
26 x 21 cm

Capital City, 2022
Acrylic glass, paper, resin, brackets
200 x 102 x 13 cm







Abstraction, transparency, simultaneity, and symbolization are means of expression which appear both at the dawn of art and today.

Sigfried Giedion

In the architecture analysis published in **The Transparent State** by Deborah Ascher Barnstone, she examines the see-through glass structures whose visual accessibility could be understood as an analogy for openness, accessibility and egalitarianism.¹ In specific, structures employed in modern constructions that serve economic, legislative or civic functions, and that similarly outline corporate buildings: an aesthetic of lightness that supports abstraction in modernism, "in tune with the abstraction of cybernetic spaces and financial systems".²

Transparency in architecture was originally used to dematerialize the traditional wall so to reveal the structure, making it more comprehensible. It would later become increasingly associated with ideological values and employed in governmental buildings so to evoke an idealistic openness that transcends the material world and embraces symbolism. In another book, **The Art-Architecture Complex**, critic and historian Hal Foster comments on such example: the renovation of the German Parliament in Berlin, the Reichstag.³ Other uses of architecture to develop institutional images are found in the Bordeaux Law Court and the Singapore Supreme Court, as to suggest the accessibility of judicial systems, or to express the "transparency and accessibility of democratic processes"⁴, such as in London's City Hall or the National Assembly of Wales. Other associations of transparency with the political or administrative workings of the client—though, these types of workings can be opaque at times— are found in the Hongkong & Shanghai Bank, followed by the Commerzbank in Frankfurt and the Swiss Re as successive elaborations.

The works shown at Sihl Delta and Hamlet explore the symbolic and functional dimensions of transparency through sculptural forms: through translucent elements that blurs visible boundaries, transparency is presented as a liminal condition rather than a clear promise of openness.

¹ Deborah Ascher Barnstone, *The Transparent State*, Routledge Press, 2005

² Hal Foster, *The Art-Architecture Complex*, Verso Books, 2011

³ "Transparent Buildings and the Illusion of Democracy," ArchDaily, <https://www.archdaily.com/955204/transparent-buildings-and-the-illusion-of-democracy>

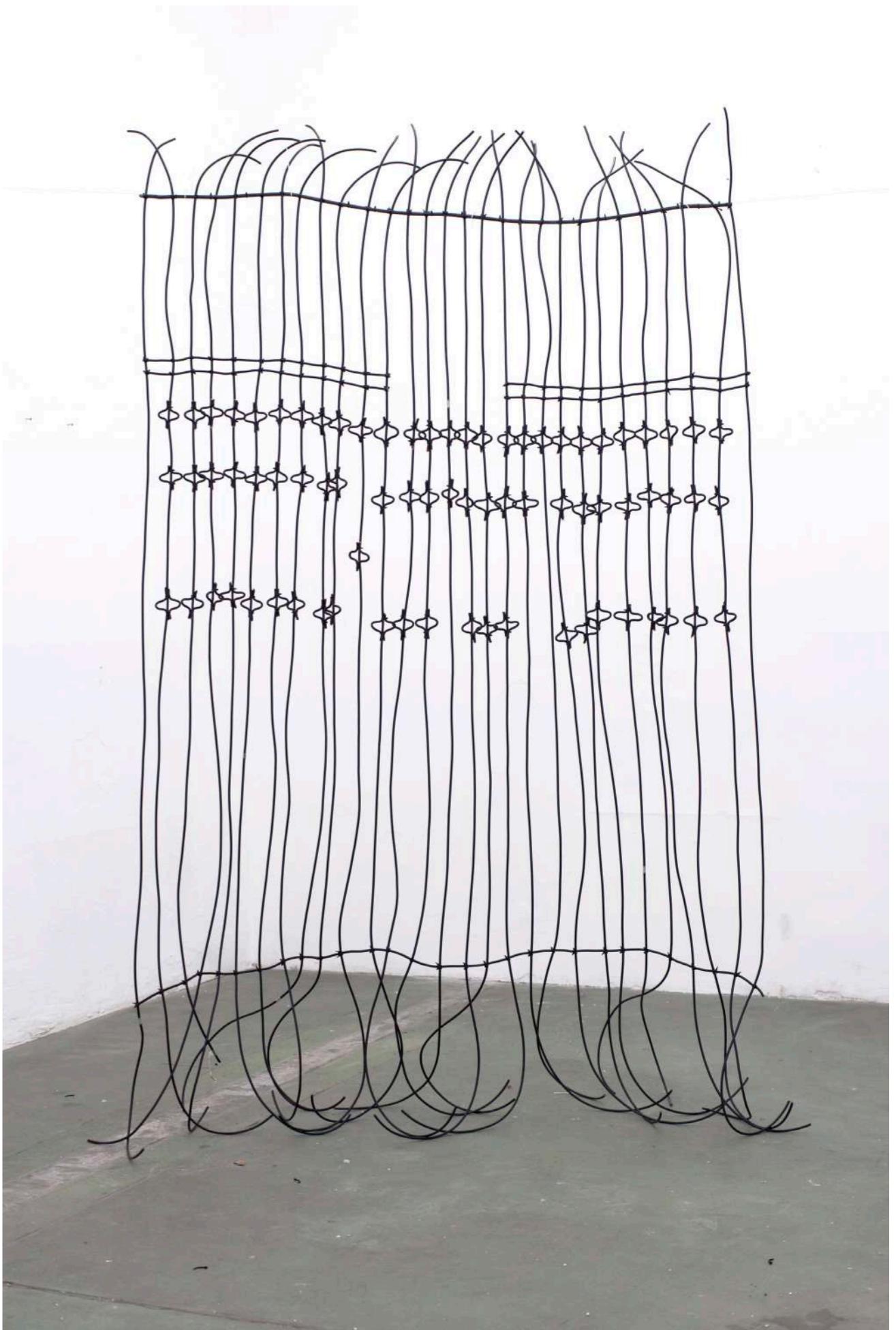
⁴ Hal Foster, *The Art-Architecture Complex*, Verso Books, 2011



ON SECRECY AND SECRET SOCIETIES
January 22 – March 20, 2022
Solutions, Milan, IT

Works by Virginia Ariu, Anna-Sophie Berger, Gilles Jacot, Margherita Raso,
Mia Sanchez

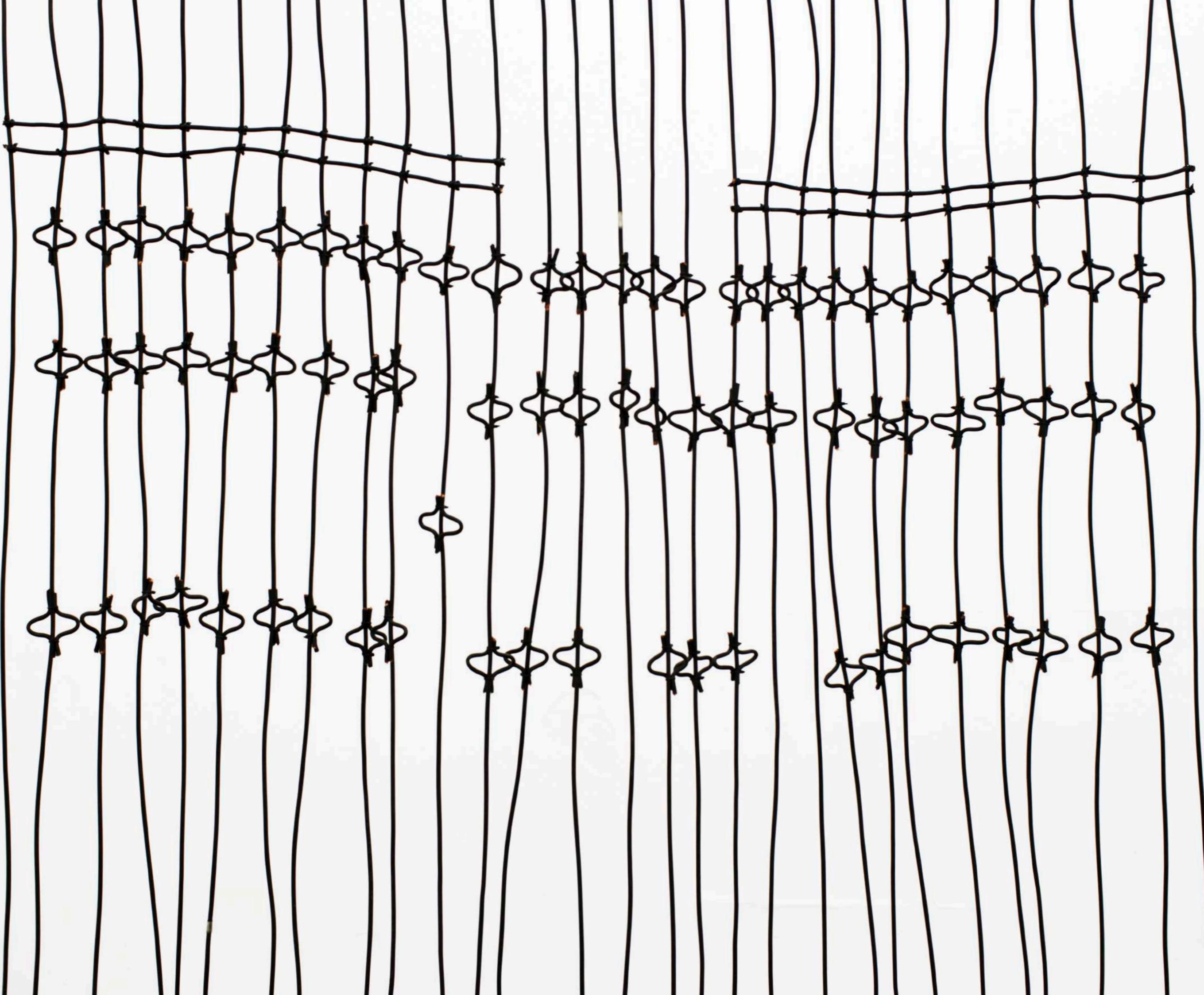
Threshold, 2018
Cables, zip ties
290 x 150 x 20 cm



Fence (2017), **Gate** (2018), **Threshold** (2018) and **Angular combination (rail)** (2018) are large scale sculptural reproductions of portals and enclosures made from discarded electrical materials.

The series, started in 2017, is made to be physically experienced by being seen through, pushing the viewer into ambivalent positions. Once displaced and decontextualised, these enclosing structures no longer hold the authority of an image of division, but reveal instead their fragility in the use of feeble materials, getting rendered as inert aesthetic objects whose forms recall of the act of drawing, where representation becomes elusive and uncontrollable, defying intentional design.

Tracing the backdrop of current political developments, the series subtly hints to unsettling scenarios of increasing nationalistic sentiments, drawing historical parallels with the privatization of common lands (**Against the Grain**, James C. Scott).



EXCUSE ME THE MESS
Sept. 18 – Oct. 30, 2021
Sihl Delta, Zürich, CH

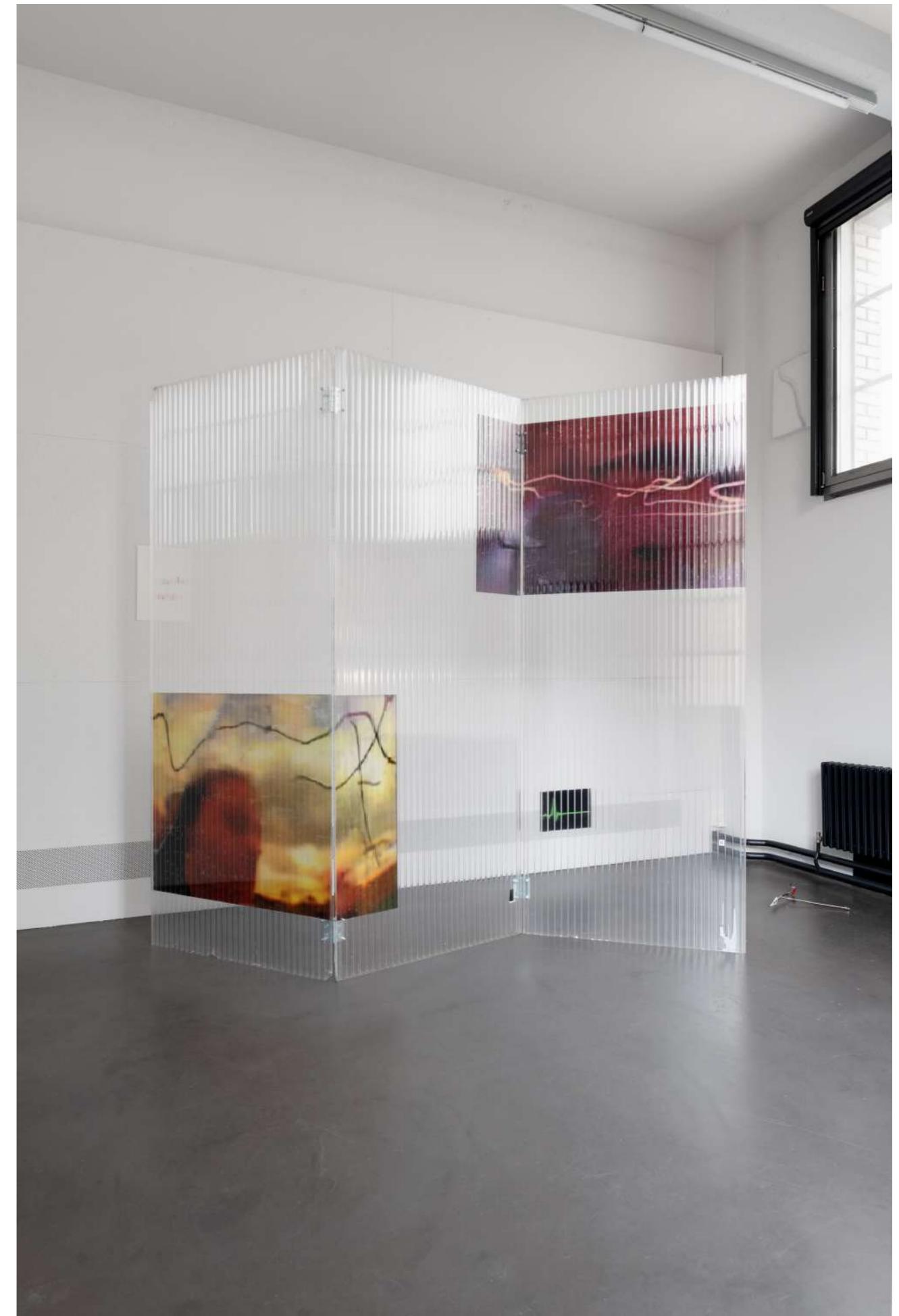
Works by Virginia Ariu, Shelly Nadashi and Antek Walczak

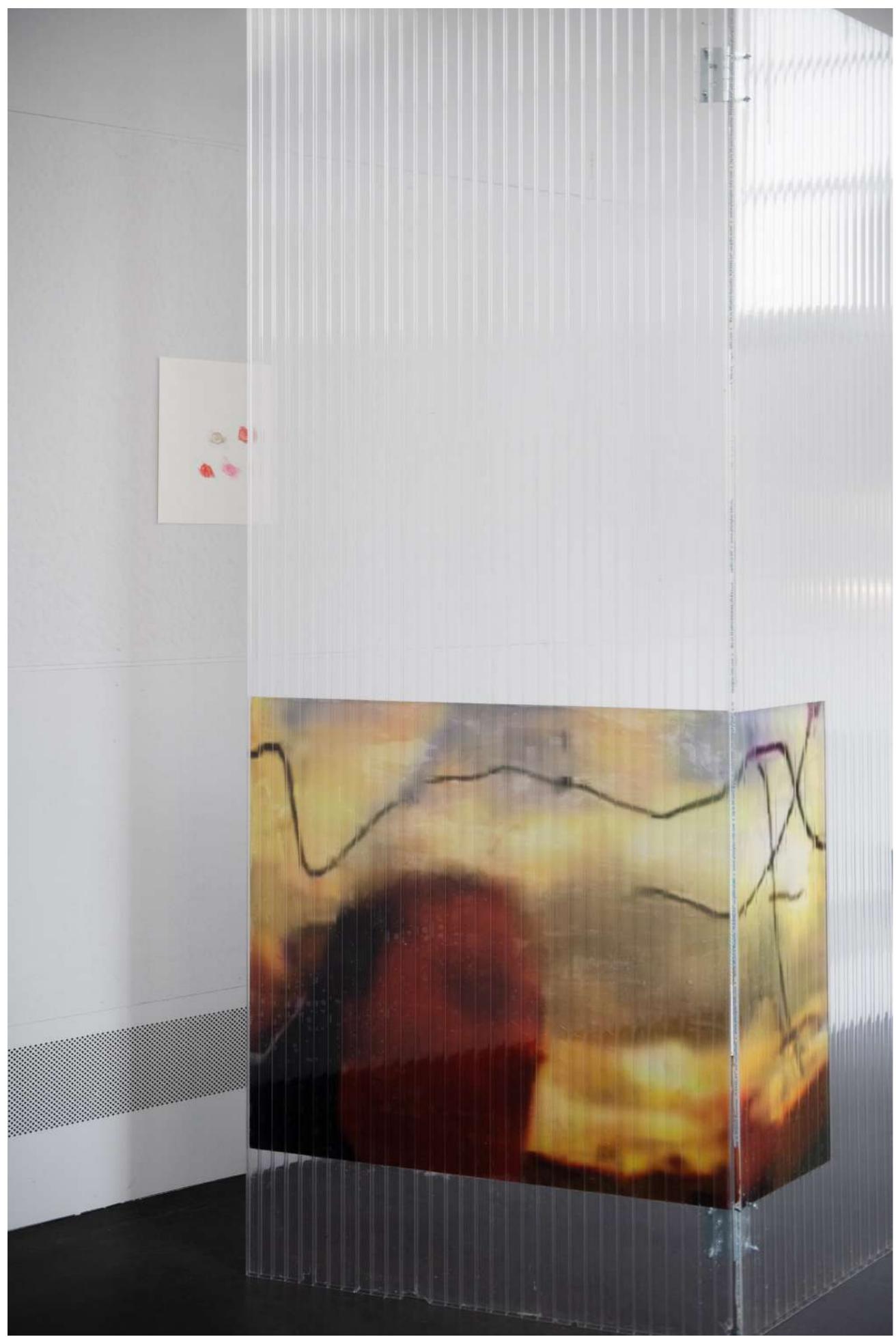
Curated by Nadja Schmid

Excuse me the mess, 2021
Plexiglass, inkjet prints, resin, frottage drawing, newspaper crops
50 x 150 cm and variable extension

Plexiglass, inkjet prints, resin, frottage drawing, newspaper crops
250 x 300 cm x 70 cm

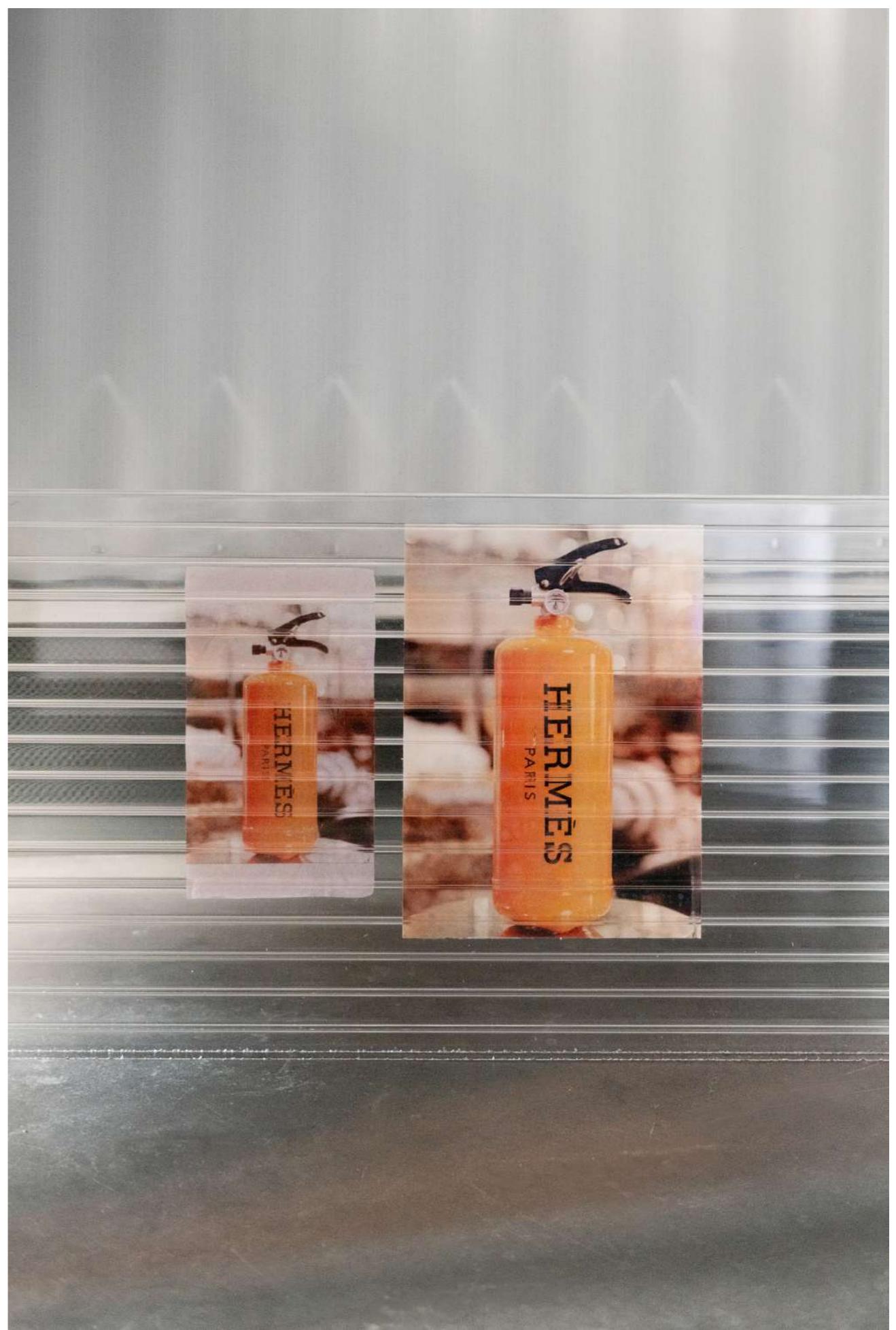
Photo credits: Sebastian Stadler

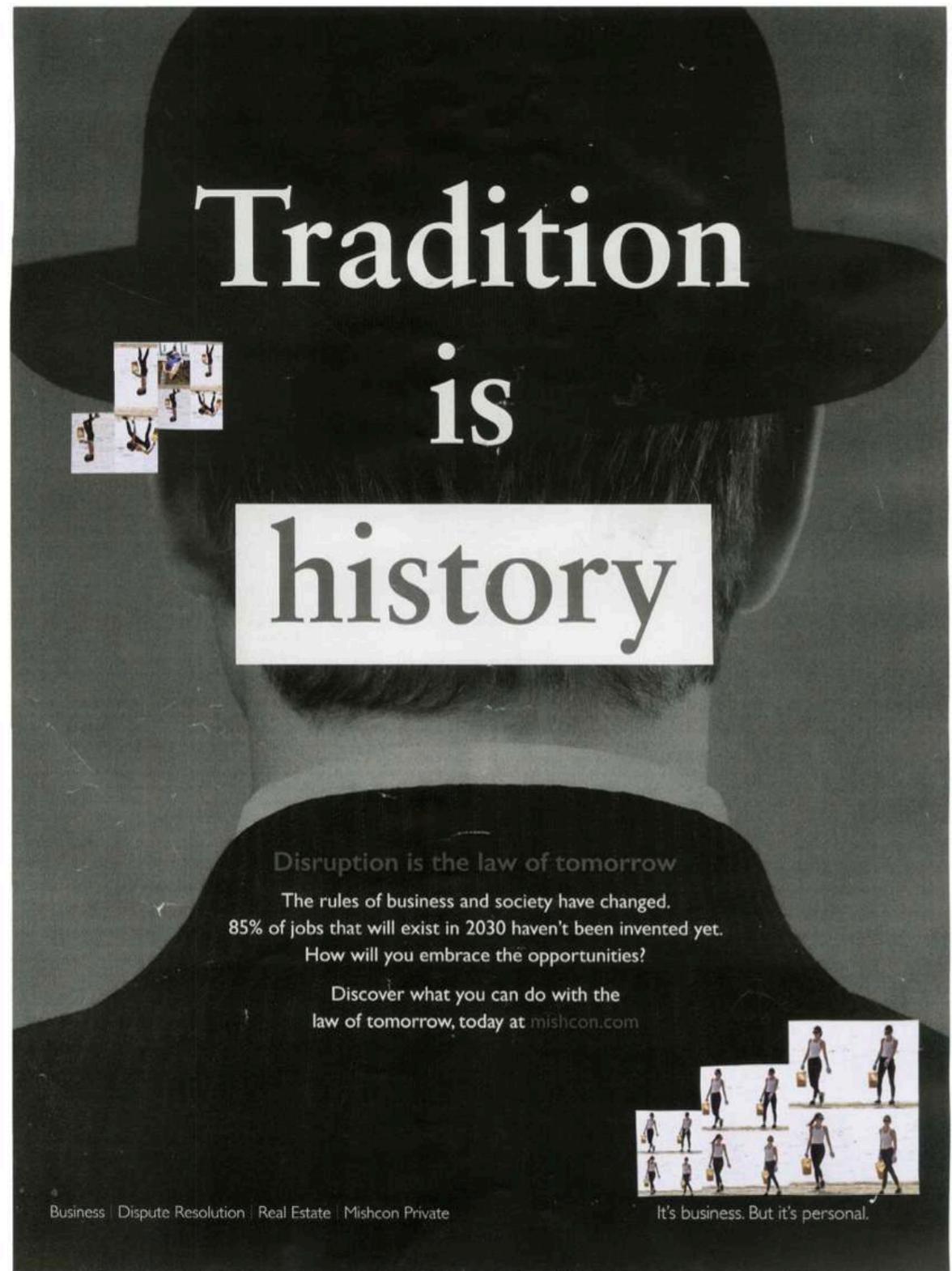












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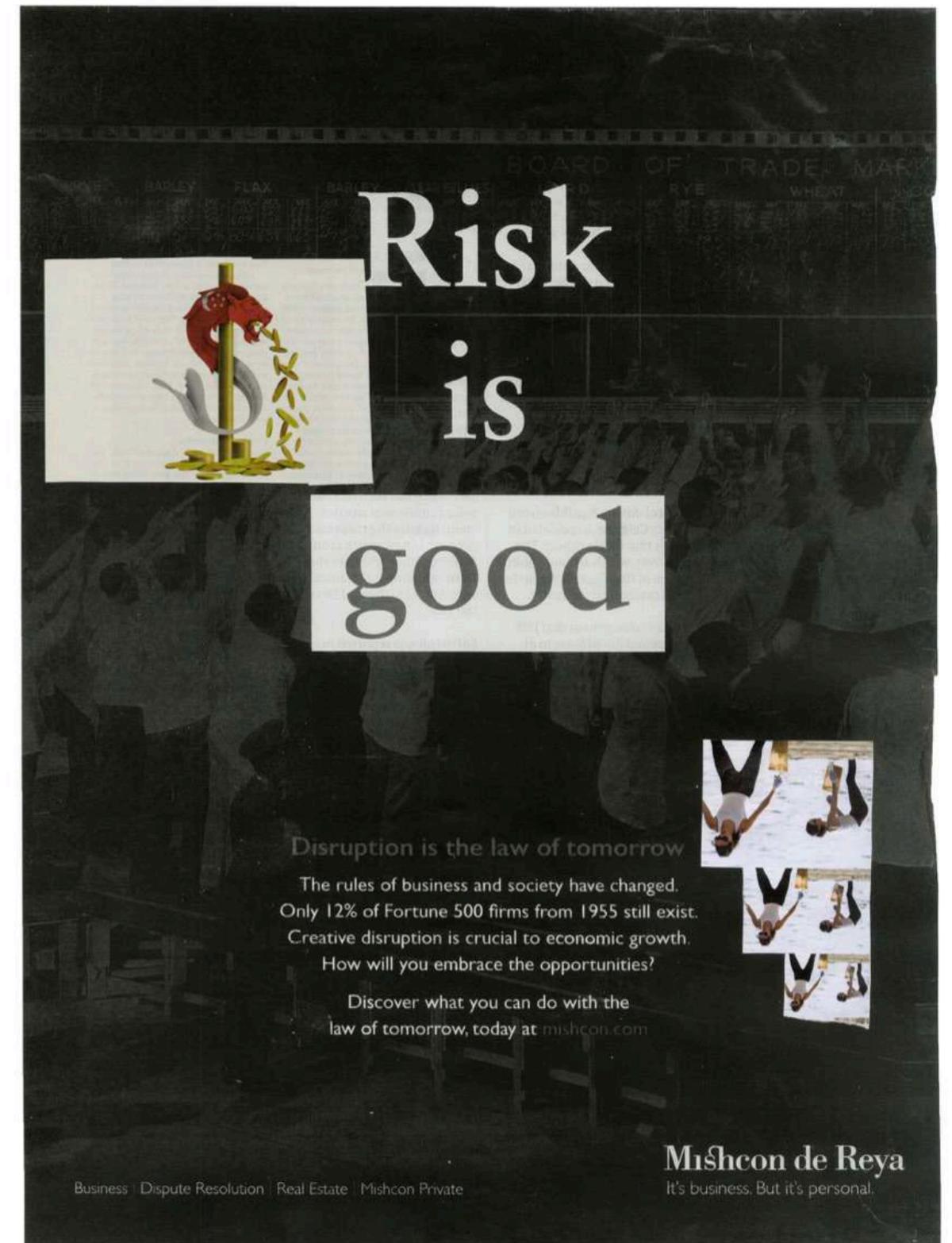
It's business. But it's personal.

Virginia Ariu

Wheels: taste of echoes (2018–2021)

Virginia Ariu

The darts: before, almost, never (2018–2021)





iu, born 1992 in Turin, Italy, is an artist living in Zurich, Switzerland. She graduated in 2015 with a BFA from the Albertina Fine Arts Academy in Turin, before pursuing her studies at Ecole cantonale d'art de Lausanne (ECAL) completing an MA in Visual Arts in the summer of 2017. In the same year she benefited from a travel grant for a research project in New Orleans and New York, and participation at the residency «SOMA Summer» in Mexico City, both awarded by ECAL. From August 2021 she is invited to spend eight months as artist in residence at «Sihl Delta Art Residency» in Zurich.

n/a/s/
Praga 35, Mexico City, MX
February 27th — April 20, 2021

Works by Virginia Ariu, Rocio Boliver, Olga Cerkasova, Nico Colón, Natacha Donzé, Tracey Emin, Motoko Ishibashi, Karla Kaplun, Lourdes Martínez, Mario Miron, Raquel Olmos, Federico Schott, Reina Sugihara, Teorias Dinamita, Gillian Wearing, Urban Zellweger

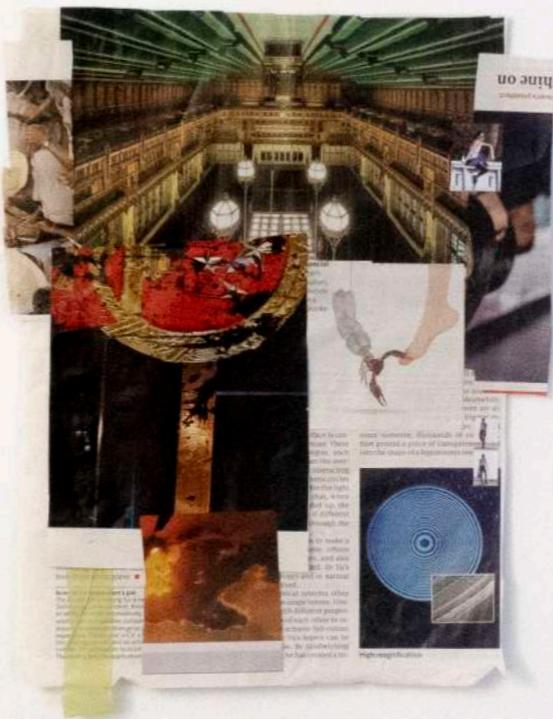
Osmose Production 1, 2019
Newspaper, ink-jet prints
23,5x18 cm

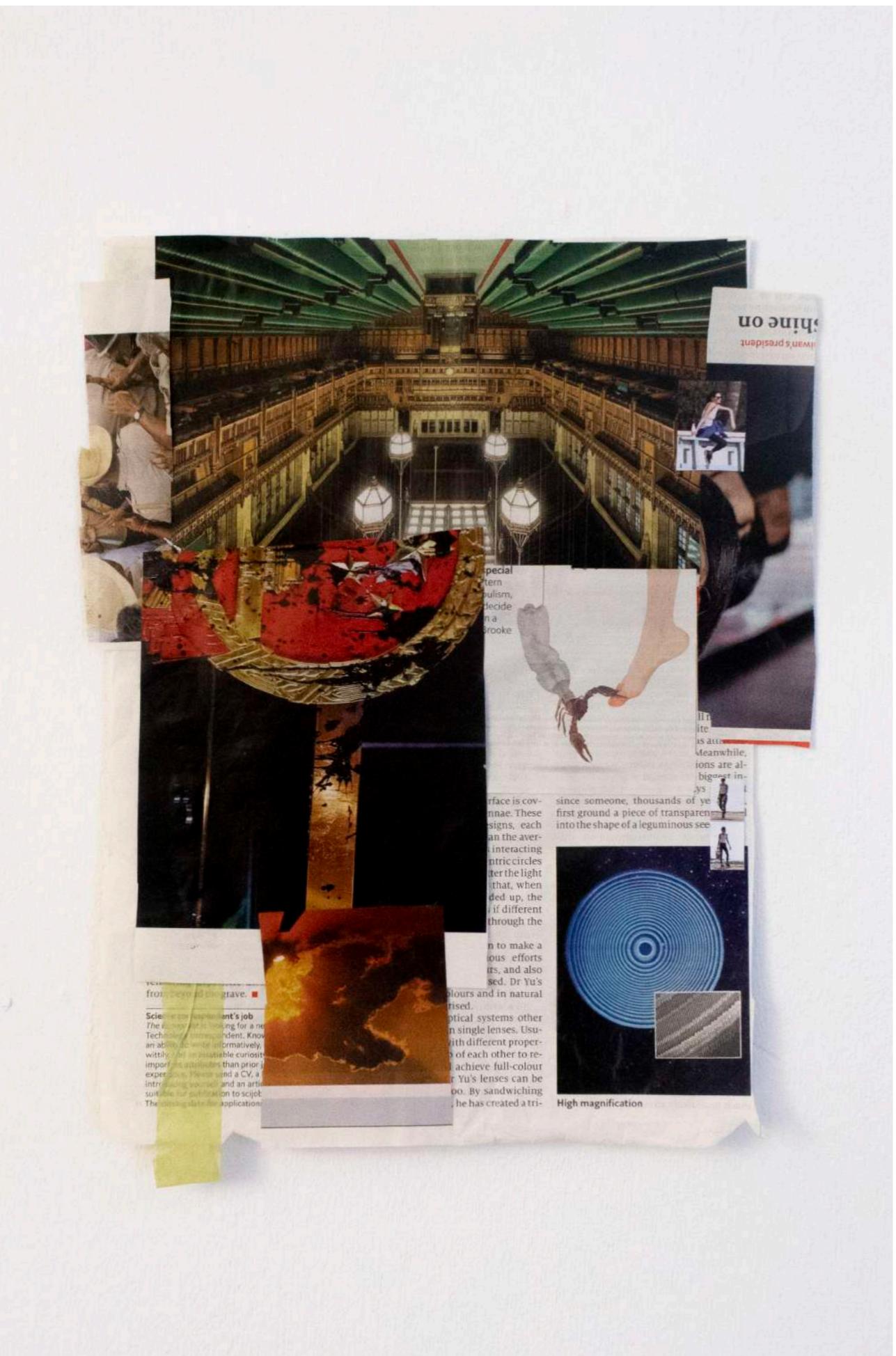
Osmose Production 2, 2019
Newspaper, ink-jet prints
23,5x18 cm

Osmose Production 4, 2019
Newspaper, ink-jet prints
43x27 cm

Osmose Production 3, 2019
Newspaper, ink-jet prints
23,5x18 cm











THE BRINK

September 19 - October 27, 2020
Almanac, Turin, IT

Clock with mirror, 2020,
UV inkjet print on mirror dibond
40x17cm

Interno, 2020
Print on transparent plexiglass white layer applied
80x56cm

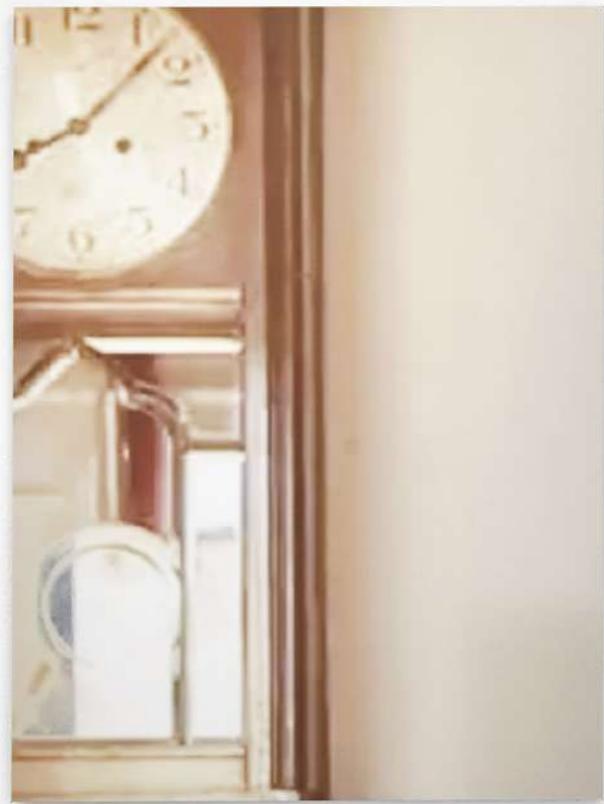
Capsule POV triptych, 2020
UV inkjet print on mirror dibond (x3)
25x18,5cm each

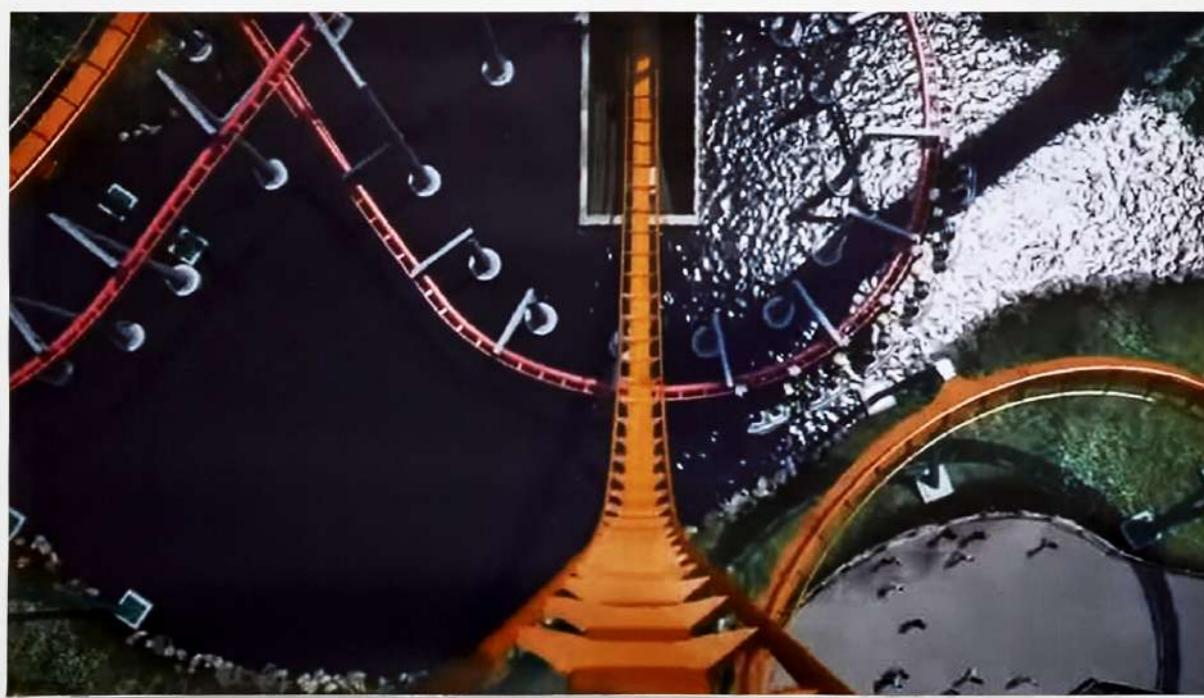
Mr. Salmonella, 2020
Wrapping paper for clothing items, printed book excerpt, found paparazzi
snapshot, cut-out newspaper headline
71x103cm

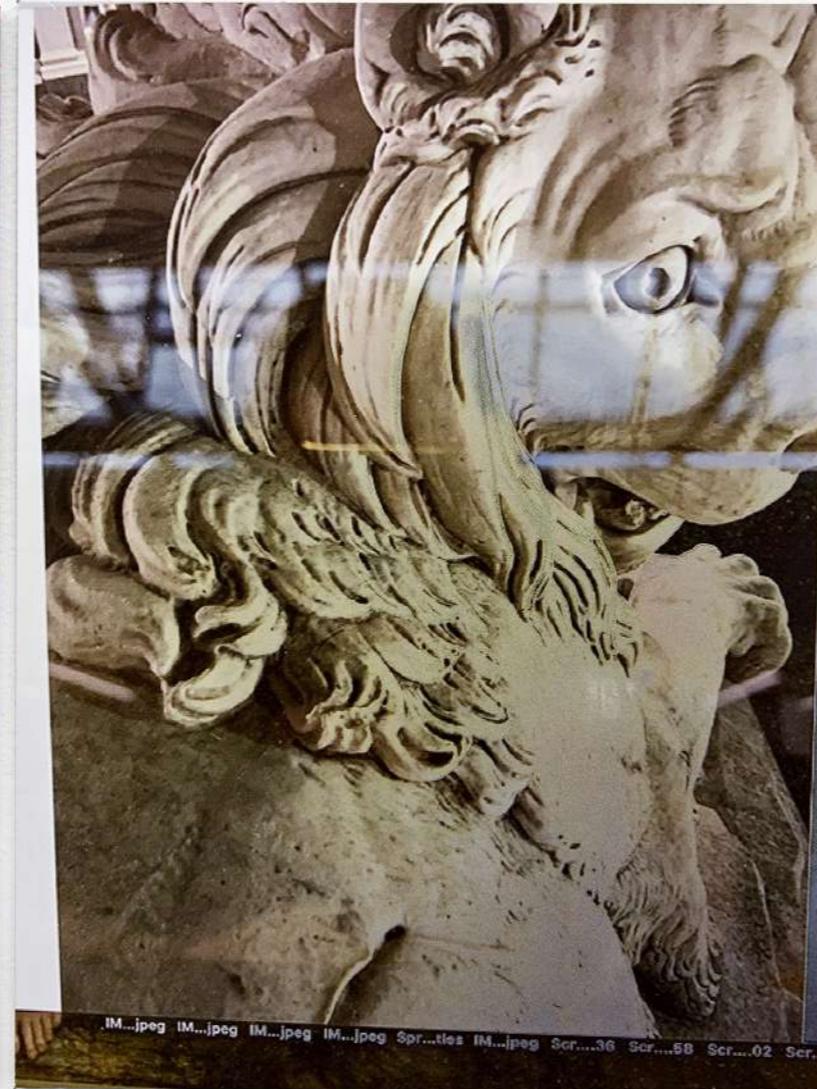
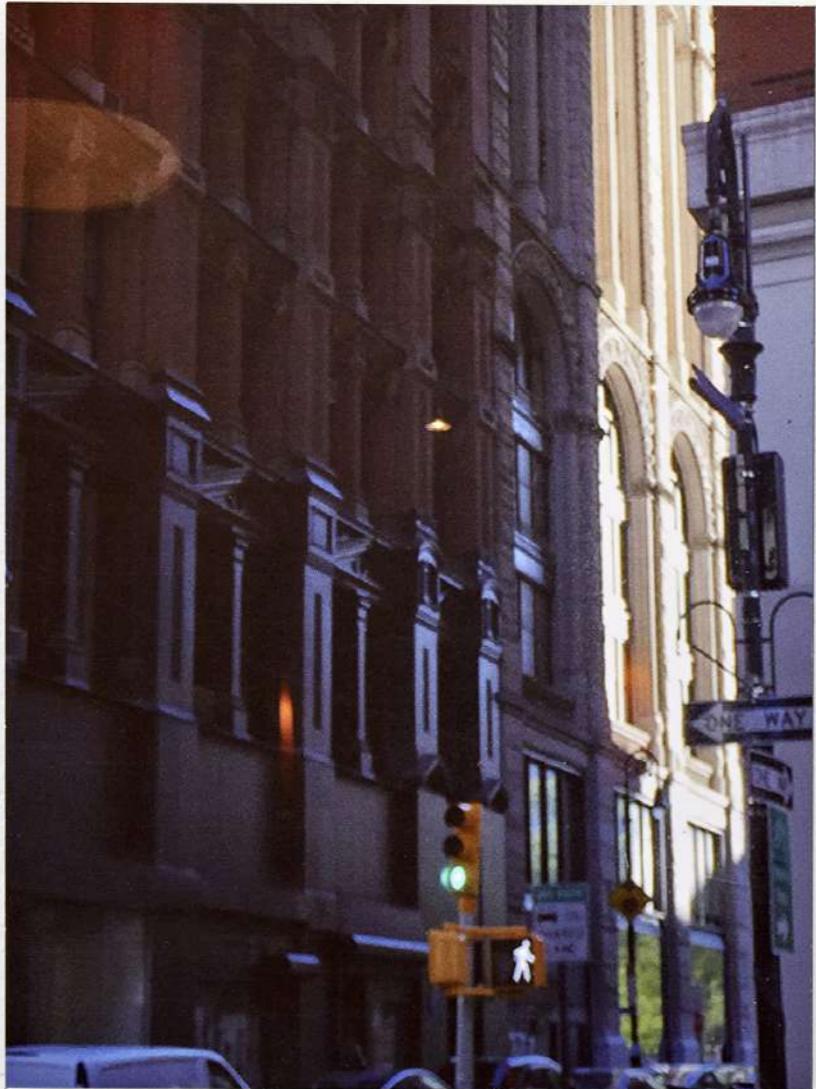
Seizure, 2020
Wrapping paper for clothing items, printed book excerpt, found paparazzi
snapshot, cut-out newspaper headline
103x71cm

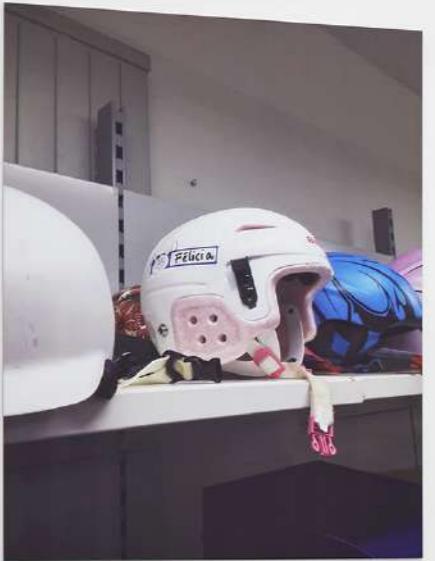
Tale of end. Pumpkin tin, plastic sword, lens, window, 2020
Inkjet print on paper
56x35cm

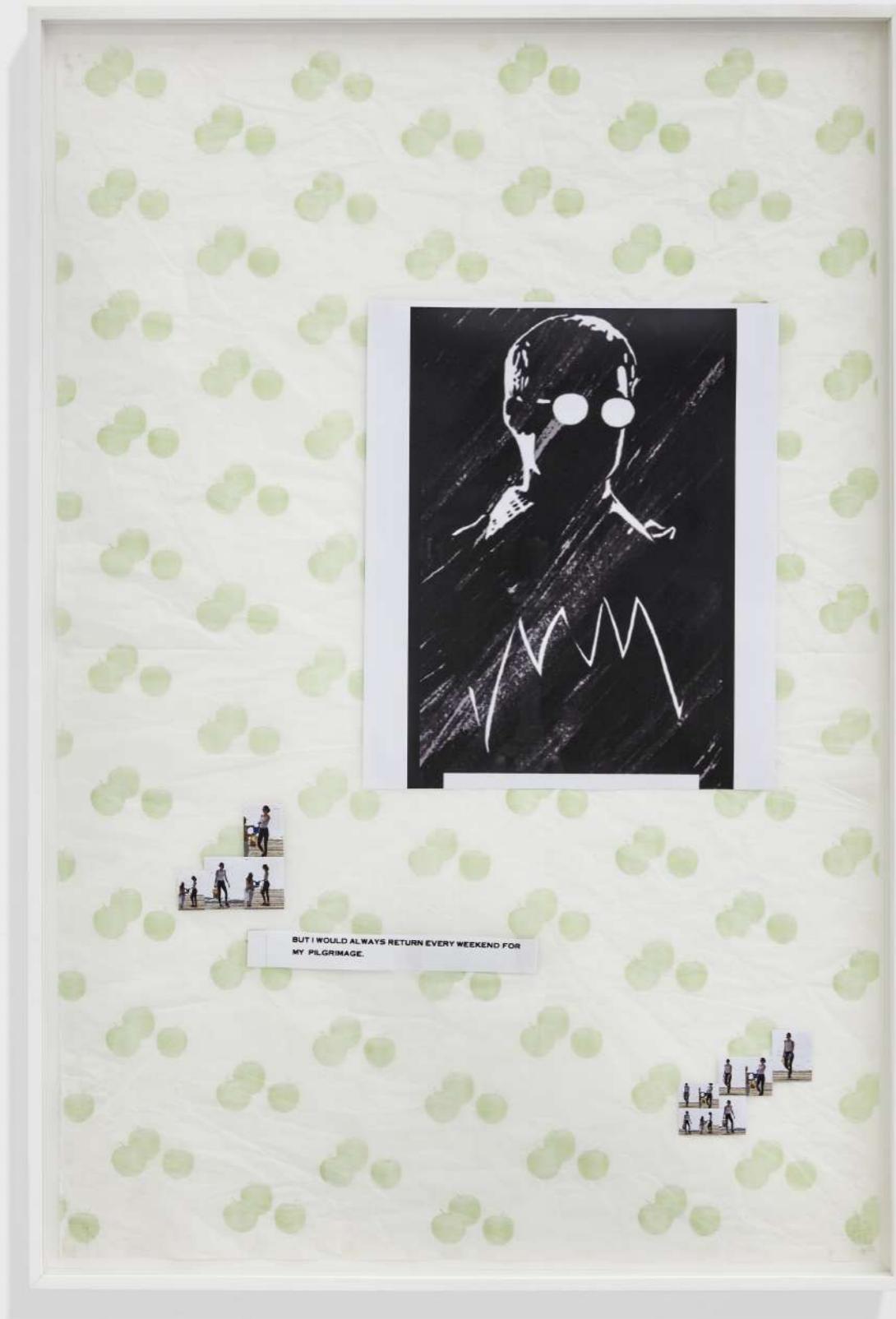












BUT I WOULD ALWAYS RETURN EVERY WEEKEND FOR
MY PILGRIMAGE.



Deathwatch



ANXIETY IS AN EMOTIONAL TURMOIL DESPERATE FOR DIRECTION, CHARGED WITH FEARS AND DOUBTS. IT CAN BE REACTIVE, RESOLVING ITS DESPERATION BY FOCUSING ON A SPECIFIC CONCERN; OR IT CAN BE DIFFUSE, WITHOUT DIRECTION OR MOTIVATION. ITS DESPERATION SUSPENDED AND THEREFORE RESISTANT TO RESOLUTION. THIS DIFFUSE ANXIETY IS USUALLY SUBCONSCIOUS AND MANIFESTS ITSELF AS SERIOUSNESS. IF THE DESPERATION IS SUSPENDED LONG ENOUGH, ITS ENERGY DISSIPATES AND SOBRIETY BECOMES APATHETIC. DESPERATION INCAPABLE OF RESOLUTION, AND INSECURITIES FIXATED.







FORD EVERY STREAM
September 7 – October 13, 2019
Galleria Acappella, Naples, IT

Works by Magnus Andersen, Virginia Ariu, Stefania Batoeva, Anders Dickson, Yong Xiang Li, Felizitas Moroder

Curated by Antonia Lia Orsi

Angular Combination (Rail), 2018
Wires, zip ties
300 x 150 x 50 cm

Divided Loyalties, 2018
Terracotta doorstop, stock of ads from magazine
Variable dimensions



ACAPPPELLA





MENTOR
with Shirin Yousefi
Jan 25 - Feb 10, 2019
Alienze, Lausanne, CH

Untitled, 2019
Sound piece in multiple sections, each the vocal reproduction of a rhythm
from a different part of the world

Untitled, 2019
Sentences transferred on neon bulbs

Untitled, 2019
Plastic stakes for plants, different lengths

Untitled, 2019
Wall intervention with selfmade nootropics containing both natural and
synthetic components, applied on wall

Uninflatable, 2019
Glass balloon,
variable dimensions











INNER ELEGANCE

July 12 – 29, 2018

No Conformism, Milan, IT

Disposable Ward (Tolerance) is a site-specific installation consisting of a columned line inflatable wrap for fragile items that hedges the perimeter of the exhibition space. In the fifties inventors Alfred Fielding and Marc Chavannes created an easy-to-wash three-dimensional plastic wallpaper. Finding little resonance as a home feature, this material would later be used as protective packaging product, for its capacity of providing optimal cushioning, as well as shock and vibration isolation for sensitive objects, such as glass and liquids. In the show the air wrap returns to its original function as a home feature, partly surrounding the exhibition space.

Blow-up is a series of eight xerox-matt prints on glossy red adhesive vinyl applied on aluminium sheets. This technique of reproduction, whose outcome is similar to the one of spray paint while recalling previous works on wall realised with the same technique (**Wing**, 2017), is employed in the creation of figurative photo-abstractions. Each aluminium plate features a close-up cut of found images of diamonds that finds its formal content in commercial photography for luxury items. Some of the images are intentionally distorted through a digital process that rips the image so as to create a concave-like surface on the flat support.

The display is a dialogue based on the affinities and divergences of the two installative elements, whose theme allegorically follows developments in domestic affairs in the place where the show was hosted, focusing on the notion of transparency as presumed political value and of shock as a moment of consolidation of meaning. (W. Benjamin)

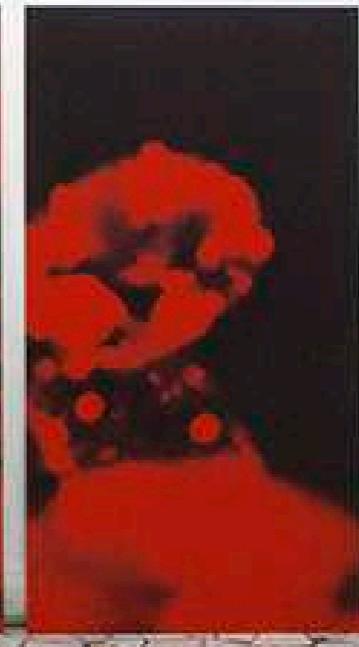
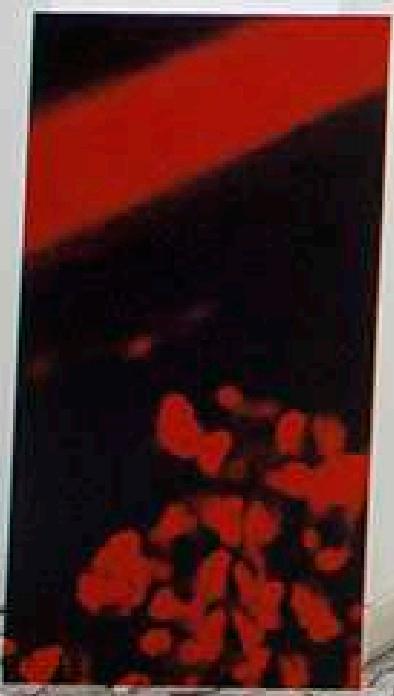
Disposable Ward (Tolerance), 2018

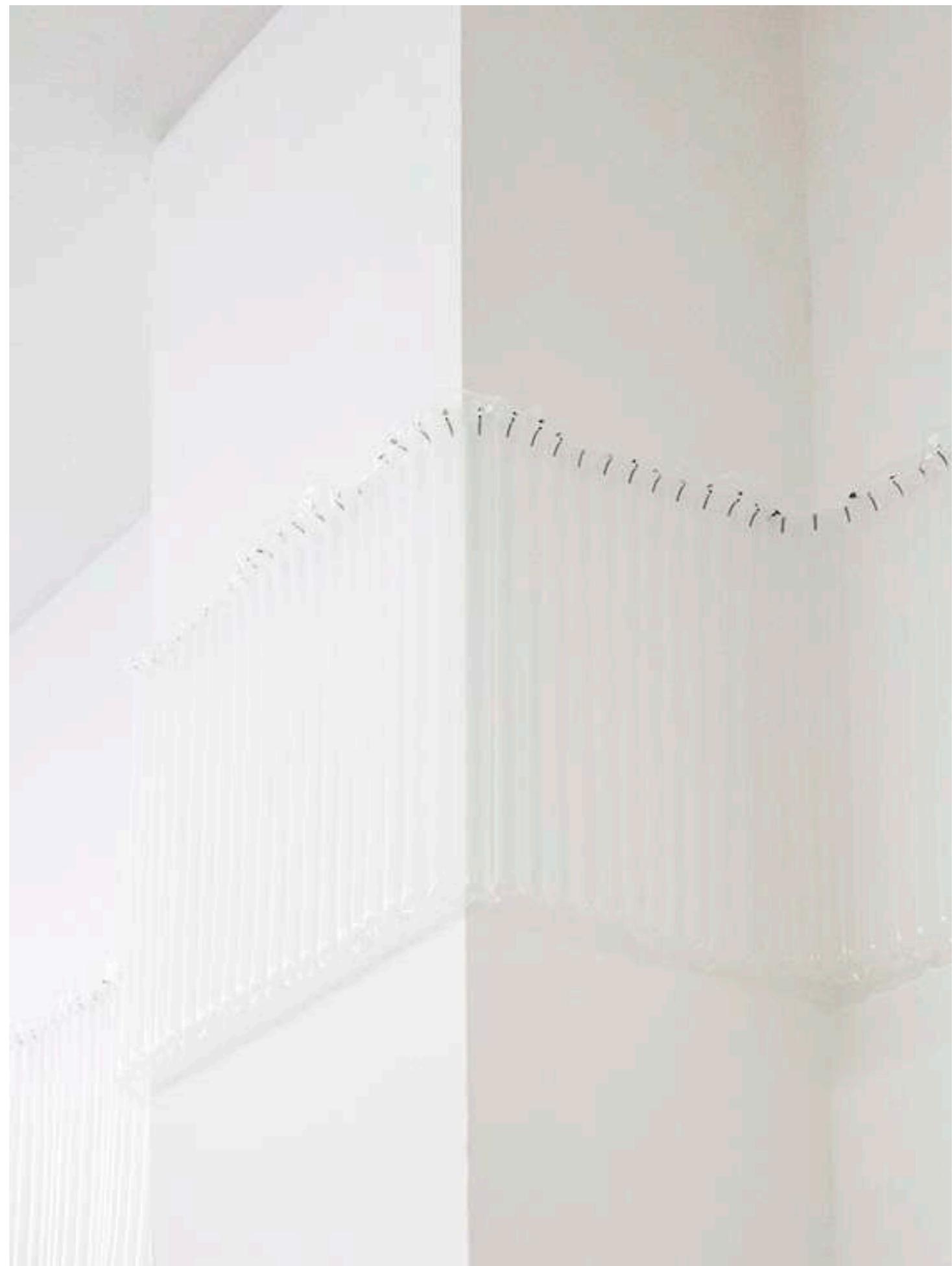
Inflatable air wrap bags
2500 x 50 x 2 cm

Blow-up, 2018

Printed adhesive vinyl on aluminium x8
100 x 55 cm each









RESPONSE

February 15 – March 31, 2018
Weiss Falk, Basel, CH

Works by Virginia Ariu, Henry Flynt, Georgia Sagri, Bea Schlingelhoff, Roger van Voorhees, Léo Bachiri Wadimoff, Staged Worlds

Curated by Emanuel Rossetti

Gate, 2018
Cables, zip ties and wood
295 x 140 x 50 cm

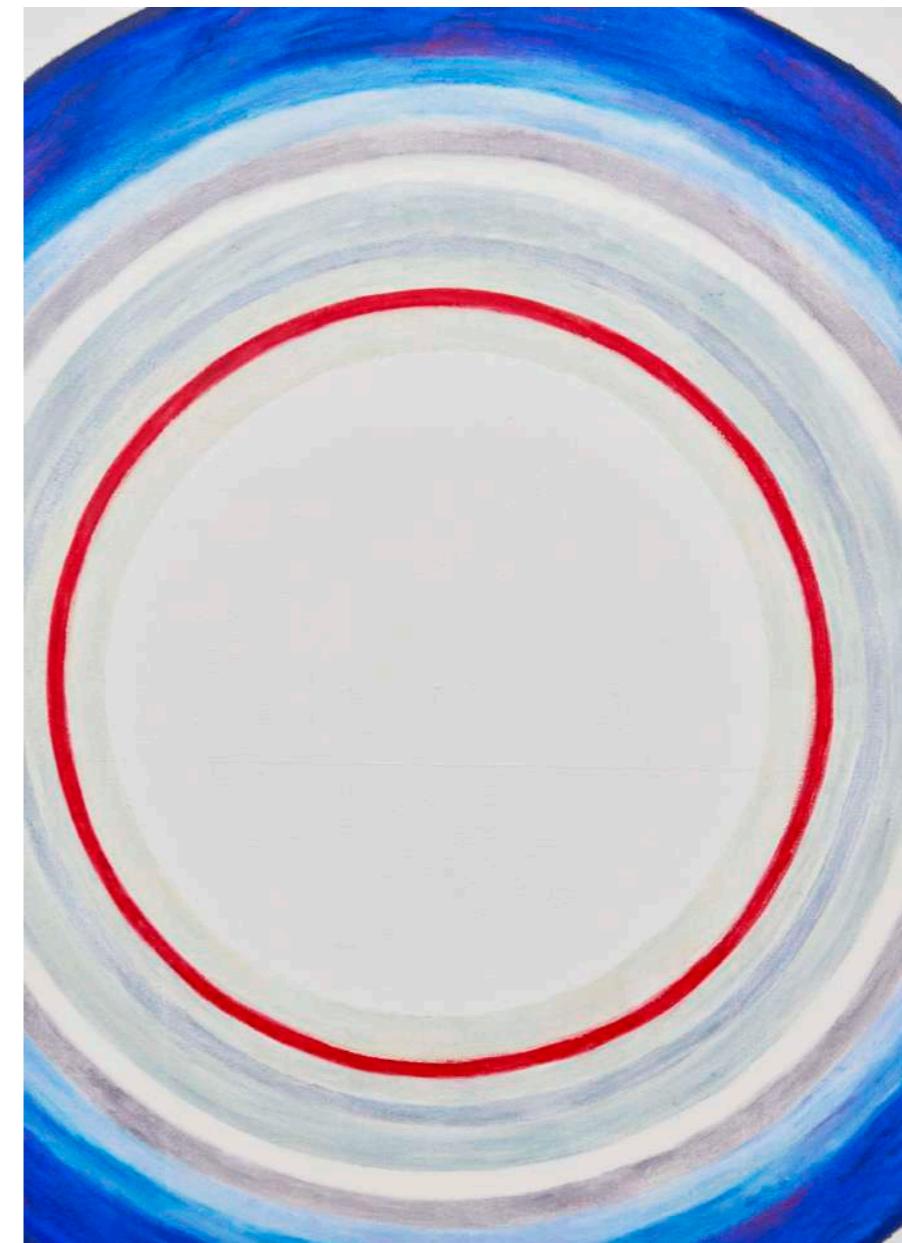




HARSH HEAVENLY CONTACT, 2017
Graduation project
Installation view at Galerie l'elac, Renens, CH

Cosmos, 2017
Wall Painting
Pastels on wall
Diameter 150 cm

Fence, 2017
Wires, zip ties, mixed water
500 cm x 220 cm





Dead Body, Very Very Dead Body, 2017
Rubber gloves, silent valet.
Variable dimensions

Fountain, 2017
Trash bin, photograph
Variable dimensions

Sleepers, 2017
Pair of standard slippers
Variable dimensions





