

Biography / I am 37 years old and live in Treviso. After much experience in the restoration industry (Milan-Venice, 1993-1997), I felt the need to explore my passion for art, starting from all that is day-to-day chores and ephemeral facts of life. She attends a three-year course at the 'Scuola triennale d'Arte Applicata' (School of Visual Arts) based at the Castello Sforzesco in Milan and obtains a qualification in weaving on haute lisse loom (a vertical frame loom used to weave tapestries and rugs) (1995)

Exhibitions

2004- 2005-2006-2007 / Participated in "Prospettive Eccentriche" (Eccentric Perspectives) collective exhibition organised by the Comune di Treviso

2004-2005 / December 2004 and February 2005. Joined a cooperation project organised by Regione Lombardia and involving the Japan School of Art, exhibited her tapestries at the Gallery of Kyoto Traditional Art and Crafts, in two occasions

2006 / Participated in " Vertigini" (vertigo), Festival Internazionale delle Arti Contemporanee (International Festival of Contemporary Arts), at the Parco della Scultura e dell'Architettura in San Donà di Piave (Venice).

2006 / "destini congiunti" (joint destinies) sponsored by Comune di Jesolo. Outdoors installations with tapestries, video and lighting effects.

2008 / "Animali fantastici ,bestiario d'artista". Collective exhibition organized by the Comune di Treviso. Exhibited her last work "bioaracnide"

2009 / "Animali fantastici ,bestiario d'artista". Collective exhibition organized by the Comune di Venezia

2010 / Exhibited her last work "bioaracnide" at the Natural History Museum in Milan

2010 / "KOKORO SHIN. Tra le pieghe del cuore" Personal exposition at the Civic Museum Casa Da Noal in Treviso Italy

about my art

I immerse myself in life: I catch its sounds and rhythms and explore its essence. Sounds translate into images. There's an invisible order that I perceive as a number of layers at the core of reality. In my paintings I don't aim to merely recreate volumes or the traditional mix of light and shades, but through a rhythmical sequence of digging-leaving-taking away and a focus shift from the objects, I let the inner shapes come to surface. (Works Movenze della natura, Il tessuto del mondo)

Beside visual exploring on my paintings, I perform a deeper analysis in my works of weaving. The slow rhythmical motion of weaving tapestries reproduces the interlacing of threads making up the inner world, sorting fragmented and dispersed sounds. I take time to take care of details, choosing objects that belong in day-to-day life in order and transforming them into an artwork. The time of transformation is at the core of my art. For example, my last work "Fluire eterno", made of sisal, represents this passage: warp and weft threads create a bidimensional shape, while different interlaces give it a sculptural meaning.

TECHNIQUE

Tapestries: Woven on a haute lisse loom (a vertical frame loom). materials self- coloured by the artist, other materials like barks, metal foils, paper, sisal

Paintings : Wood panels, mixed technique painted with natural materials (field soil, lime putty , spices, yarns, mixed technique by spatula, chisel, acrylics).

Sculpture : weaving different yarns

Photographs taken with automatic shutter release: the artist wearing her works.

Installations: tapestries and sculpture

my aspiration is to let things come to surface through art, i.e. the joy of transformation. Joy is in change; it's right at the moment when we perceive this transformation that we become aware of the value of our own life. The challenge is in being able to do it: trying again and again is my constant struggle.

notes on the artwork Flaming

Ephemeral, such is the material I have chosen for this series of works called Flaming: matches. I have included them in my weaving, because weaving give me a way of capturing and catching that which is ephemeral. I live and breathe daily this sort of magical uncertainty, terrifying at times, but natural and human, impossible to keep hidden deep inside. It surfaces time and again and we're touched by it, like the clothes we wear. So, creating objects, works to 'wear', nonsensical conceptual armours for the day-to-day, gives me the opportunity to survive to the impermanence, to the ephemeral. Uncertainty is, but I make it work in alliance with me, in an ever-changing life.

About Patrizia Polese
written by Diana Mendieta

"With Patrizia Polese, not only do we uncover her going about her daily routine, but we also discover a manifestation of her creative spirit weaving her artefacts into life. The artist is led by her own senses on an intuitive path. Adopting a view from the inside of things, Patrizia achieves a certain level of abstraction by imitating light and growth processes, expressing origin and evolution of shapes

Meditation is the starting point of all her tapestries. She cherishes the dialogue that accompanies the chores of a daily routine, makes these moments in life hers and finds inspiration in them for her creations.

Thanks to this process, Patrizia can shape metal to explore its dual nature, giving some hope to a viewer immersed in a world of oppressive modernity. Hers are works moulded by the intense expressive power generating from shape and matter in contradiction with each other ('La Dorsale' or 'La Coscienza Alaya')

The result of such unexpected clashes is a tension that is recurrent in Patrizia's aesthetics, tracing a path of strong will and effort. "le tre esistenze" is like a metaphor where time melts away; a composition inspired by a song, a sound, the music in every thread, and it's telling us that every moment in life is actually eternal.

Patrizia investigates, and shares with us, the views and impressions of the world around her, her work leans towards reflection through which she acknowledges the existence of hidden truths.

We have a way to see that for her there are no boundaries, like, for example, in "l'albero", where her hands – the hands of a Westerner – playfully weave cotton and wool into a fabric of Eastern flavour. This is her rapport with existence. Her skills thrive in an intimate environment ("fluire eterno"), from her insights themes emerge, grow and evolve along more and more refined artistic paths ... It's a pleasure to stand by her side from both an ethical and artistic perspective."

Diana Mendieta

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