

Lucía Pizzani

Coraza

4 May – 8 June 2019



Cecilia Brunson Projects is pleased to present 'Coraza' by Lucía Pizzani. This new body of work has been developed over the last two years and from her recently completed residency at the *Marso Foundation* in Mexico.

The title, 'Coraza' (translated – 'armour'), references the ceremony to the Aztec god of rebirth, Xipe Totec. As part of the ritual to celebrate the start of the corn cropping season, Aztec priests would peel the skin from defeated warriors before donning their flayed skins. Pizzani became fascinated by the ancient ceremony, and this exhibition is her parallel exploration into regeneration, transformation and metamorphosis through ceramics, photography, installation, collage and video.

In a new series of photocollages shown throughout the exhibition, Pizzani layers her own photographs of indigenous snake sculptures on top of *amate* paper – a type of tree bark paper that has been manufactured in Mexico since pre-Hispanic times. By syncretising medium, method and imagery, these photocollages allude to our own 'Coraza' – or as Pizzani calls it, 'our second skin'.

Pizzani has produced a series of darker ceramic sculptures that are meticulous, organic forms that twist, fold and coil, as if shielding and protecting something within. Each sculpture references Xipe Totec as they are either imprinted by corn – the symbol of renovation and harvest – or resemble the texture of a shed snake skin.

Focusing on this motif of the shed snake skin, the four small photogram works are produced by taking the positive image of an amplified snake skin, then through a process of toning, turning the image from black-and-white, to the earthy sepia image displayed. The larger two canvas photograms are silkscreen prints of this photography-without-camera process. By using a palette of earthy colours and dark tones, Pizzani heightens sense of the organic and original materials used.

By relating the permanent state of violence in Aztec culture to her own Venezuelan identity, and the acute crisis her home country is in, Pizzani describes: 'This violence isn't exclusive to Venezuela, although the situation is very personal and latent for me. We live in a time where multiple wars of many sizes and motives are happening in parallel.'

CECILIA BRUNSON PROJECTS

Opening Hours

Tuesday to Friday, 10am – 6pm

Weekends/out of hours - by
appointment

Reception - Saturday 4th May 2019, 11:30 am – 1:30 pm

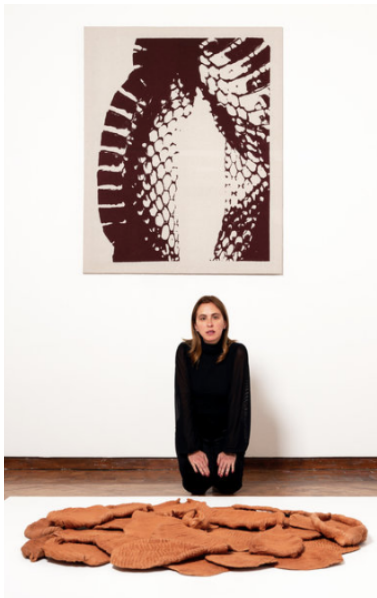
Cecilia Brunson Projects would like to invite you to the private view brunch to celebrate Lucía Pizzani's exhibition.

Public Program: Monday May 13th 2019, 6.30 pm – 8 pm

Conversation with the artist and Pablo José Ramírez on the current and potential entanglements between contemporary art and indigenous cultural practices in Mesoamerica.

Pablo José Ramírez is a curator, political theorist and art writer based in Guatemala. He is the founder and director of the Contemporary Art & Political Theory Symposium, *Absurdo*. Between 2011 and 2014 he was the Executive Director and Curator at Ciudad de la Imaginación and continues to work there as the Associate Curator. He was co-curator of the XIX Bienal de Arte Paiz in Guatemala.

RSVP essential. Please contact fred@ceciliabrunsonprojects.com



Artist Biography

Lucía Pizzani born in Caracas (1975), lives and works in London.

She holds a BA in Communications Studies, (Universidad Católica Andrés Bello, Caracas), Certificate in Conservation Biology from CERC at Columbia University (New York) and a Masters in Fine Arts from the Chelsea College of Art and Design (London).

Her work, expressed in a variety of media, explores the fragility of the individual and particular experience of women across time and geography. She has shown internationally at museums and galleries such as Sala Mendoza, Museo Jacobo Borges, Galería de Arte Nacional, Espacio Monitor and Abra (Caracas), Fundación Marso (Ciudad de México), House of Egorn (Berlin), Cecilia Brunson Projects, Stephen Lawrence Gallery and Photofusion (London), Art Exchange (Colchester), Noorderlicht Photography (Groningen), Queens Museum and Exit Art (New York), MOLAA Museum Of Latin American Art (Los Angeles), Museo de Arte Contemporáneo de Vigo, MARCO (Vigo), Museo de Arte Contemporáneo MAC (Santiago de Chile) and the Universidad de los Andes (Bogotá), to mention a few.

Prizes and residencies that have been granted to her include: Residency at Fundación Marso, Ciudad de México (2019); Grants for the Arts del Arts Council England (2017); Hotshoe/Photofusion magazine prize, London (2014); AICA-Venezuela (Asociación Internacional de Críticos de Arte) Emerging Artist Prize, Capítulo Venezuela, Caracas (2013); Residency at Hangar, granted by Fundación Mendoza, Barcelona (2013); First Prize at XII Premio Eugenio Mendoza, Caracas (2013); and Second Prize at IX Salón CANTV de Jóvenes Artistas FIA, Centro Cultural Corp Banca, Caracas (2006).

Her work can be found in important public and private collections, such as: ESCALA, Essex Collection for Art from Latin America (UK), Colección Patricia Phelps de Cisneros (CPPC) (USA-Venezuela), Banco Mercantil (Venezuela), Colección Juan Yarur (Chile), and MOLAA, Museum of Latin American Art (USA), among others.