

Lucía Pizzani

Tate Acquisition Selection

cecilia brunson projects

2G Royal Oak Yard Bermondsey Street London SE1 3GD



Textiles, 2013

Wax print fabrics and metal wire
Installation, dimensions variable
Acquired by the Tate gallery



Impronta Series (from right to left: Negra, Julia1, Annie, Duo, Reverso), 2013

Collodion wet plate photographs on aluminium

x5, 13 x 9 cms

x5, 5 1/8 x 3 1/2 inches

Acquired by the Tate gallery

Cecilia Brunson Projects is thrilled to announce that two works by Lucía Pizzani have been acquired by the Tate with funds from the Latin American Acquisitions Committee, via Tate Americas Foundation. In order to mark this occasion, the gallery is presenting a curated selection of works by the artist that includes photographs, ceramics and works on paper. There is a common thread that can be traced throughout Pizzani's practice - a reiterated fascination with material cultures across a large expanse of both time and geography.

The two works acquired by the Tate Gallery were *Textiles* (2013) and the *Impronta Series* (2013). The former consists of four human-size fabric cocoons and the latter is a set of 19th century collodion wet plate photographs that depict four women wearing the textile suits. The use of this anachronistic process results in images that almost seem to be part of a fictional, pseudo-ethnographic study. In 2015, Pizzani used the same textiles to create a series of photographs entitled *Cascaras Lava (Lava Skins)*. These images were taken in the beautiful and dramatic volcanic landscape of the Timanfaya National Park in Lanzarote. In an artist statement, Pizzani describes how "these old geological formations give these cocoon beings a perfect place of existence, a space that is also marked by transformation, eruptions and change." With this backdrop, there is a mirroring of geological and biological potentiality, the expectation of an eclosion, emergence or even explosion.

Also included in this selection is *Escritura* (2020), which consists of 24 pieces of stoneware black clay. Pizzani made these small sculptures out of an English clay which is formulated with iron; the patterns and prints in the clay were made from impressions with dried corn from Mexico. The work was made in London just before Pizzani completed a residency at Launch Pad Lab in France in 2020. The starting point for this work was the artist's consideration that some of the first manifestations of material culture were ceramics, made for both practical and decorative purposes. The sculptures that make up *Escritura* serve no practical purpose yet Pizzani interprets them as a kind of visual language, a set of signs, hence the title *Escritura (Writing)*; this work finds itself at the intersection of abstraction and symbolism. While some of the individual sculptures are unidentifiable, others look like faces or masks, or even snakes and vines; this is a reminder of a recurrent theme throughout Pizzani's practice - the conceptual morphing of animal, human, and plant life.

In 2021, Pizzani undertook an artist's residency at Casa Wabi in Oaxaca, Mexico; a residency programme established with the intention of promoting collaboration and social commitment through art. The work that the artist created at Casa Wabi was deeply connected to her surroundings and the local flora. Having studied Conservation Biology at Columbia University, NY, and having worked with NGOs in Venezuela, Pizzani has always been interested in the environment. While at Casa Wabi, the artist worked with seeds, fruits, leaves, branches, flowers and other plant fragments to create her works; these were often plants traditionally used by locals for alimentary or medicinal purposes. Perhaps most significant are the Guajes pods which were used for both *Presencia* and *Mascara Guaja*. Oaxaca's name is derived from the Nahuatl word 'Huaxyacac', which means 'on the nose of the guajes', such is the importance of the plant in the region.

Mascara Guaja is a part of the *Solares Series*, which Pizzani carried out on the Summer Solstice this year. With photochromic ink applied onto cotton paper, the artist arranged seed pods over the top to create the outline of a mask and then left work out in the sunshine. The resulting work has been blown up in scale to the point where it becomes somewhat abstracted. The darker areas of pigment reveal the brushstrokes that applied the ink, and the lighter areas demarcate the presence and subsequent absence of the plant material (in this case Guajes) that helped to create the image. This selection also features a vitrine which was arranged by the artist. Combining artworks and research materials it serves as a collaged view of the various elements that constitute Pizzani's wider practice.



Escritura, 2020

24 pieces of stoneware black clay
200 x 250 cms (variable dims)
78 37/50 x 98 43/100 inches









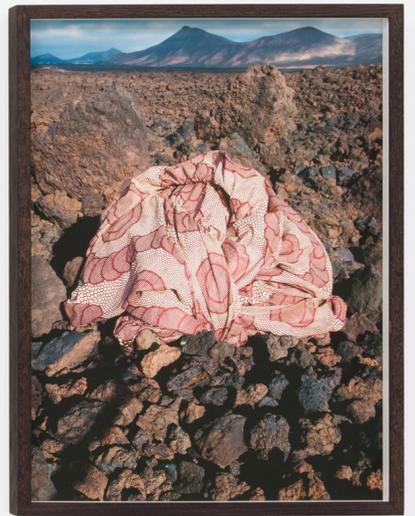
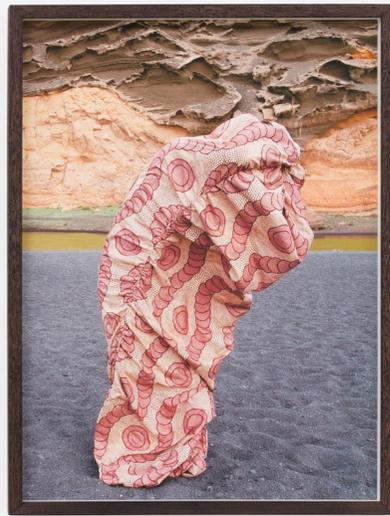
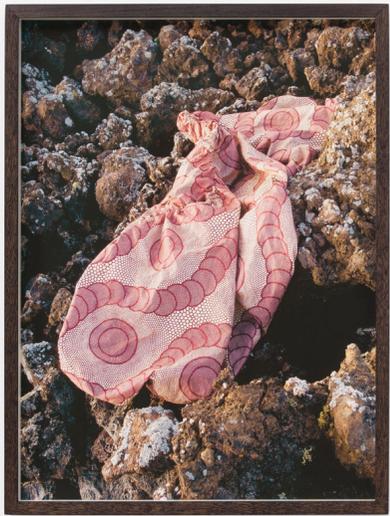
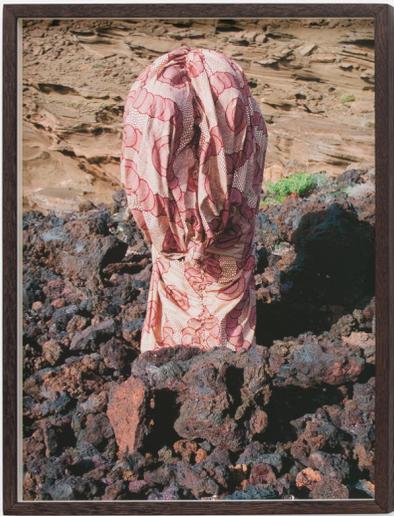
Máscara Guaja [from the Solares Series], 2021

Pigment ink print on cotton paper
from solar print
120 x 100 cms (47 6/25 x 39 37/100
inches)
Edition of 3. 1/3



Rama Guaja [from the Solares Series], 2021

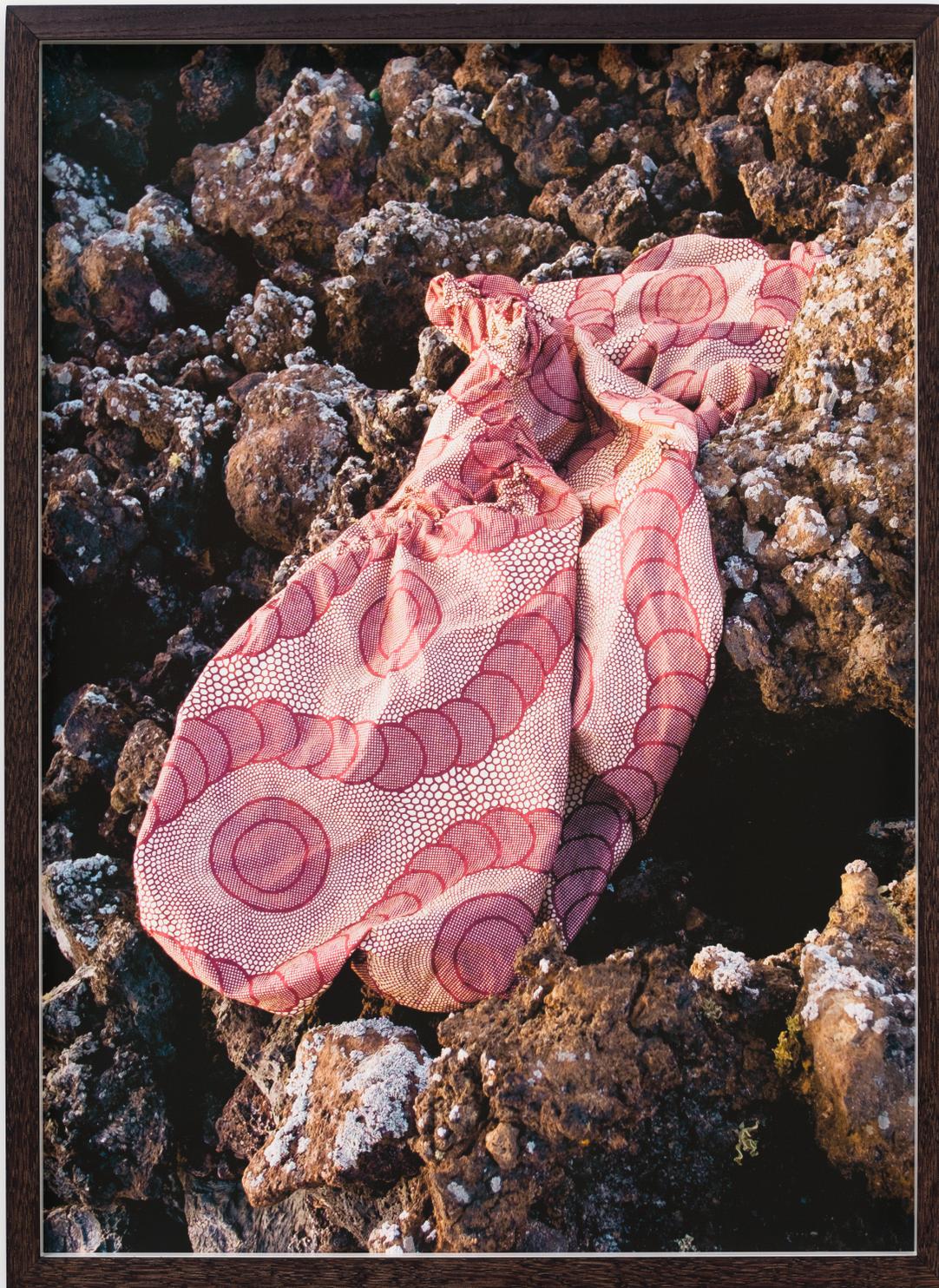
Pigment ink print on cotton paper
from solar print
120 x 100 cms (47 6/25 x 39 37/100
inches)
Edition of 3. 1/3





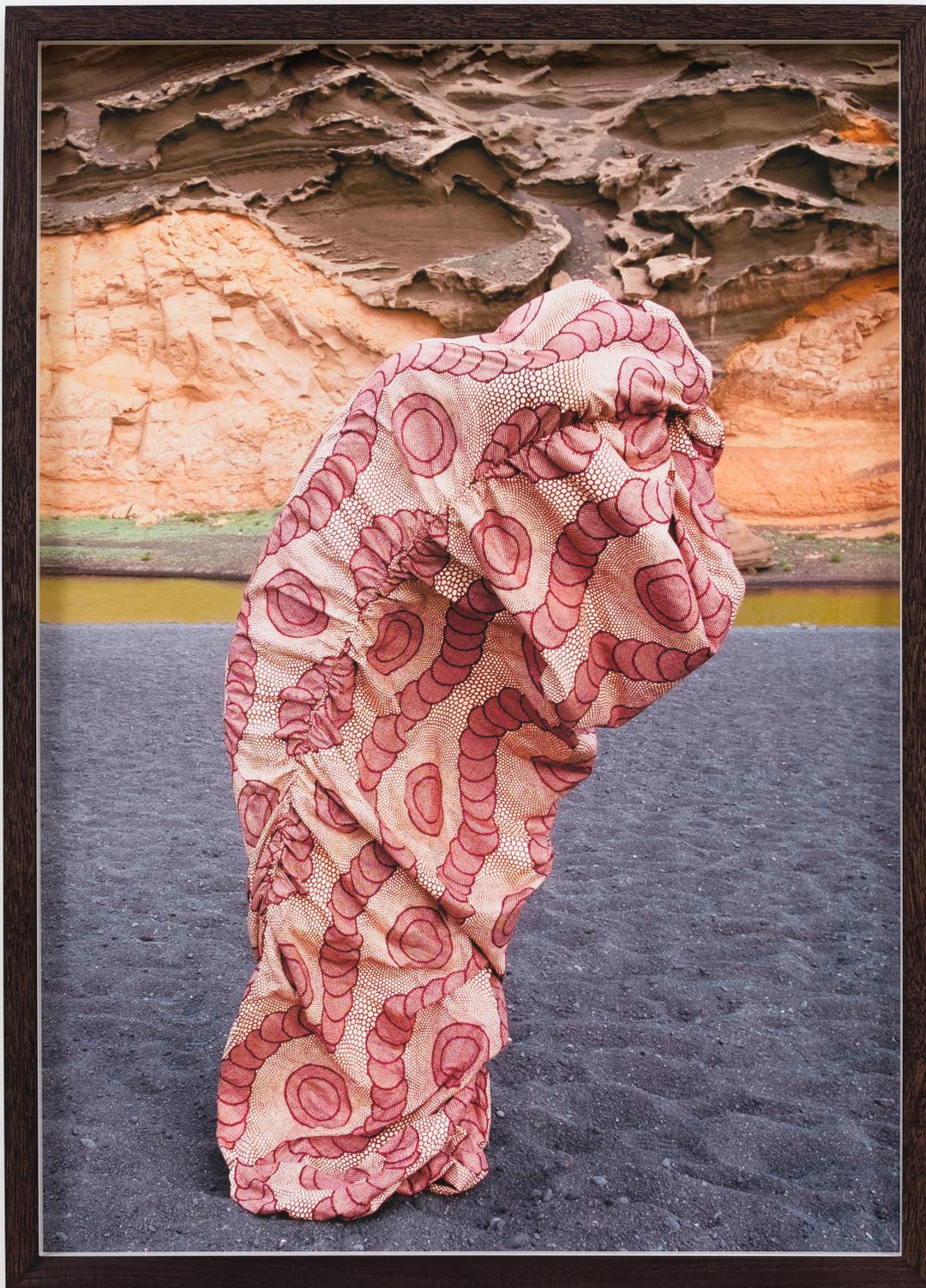
Cascaras Lava #1, 2015

Pigment inkjet print on cotton paper
53 x 40 cms (20 87/100 x 15 3/4 inches)
Edition of 3. 2/3



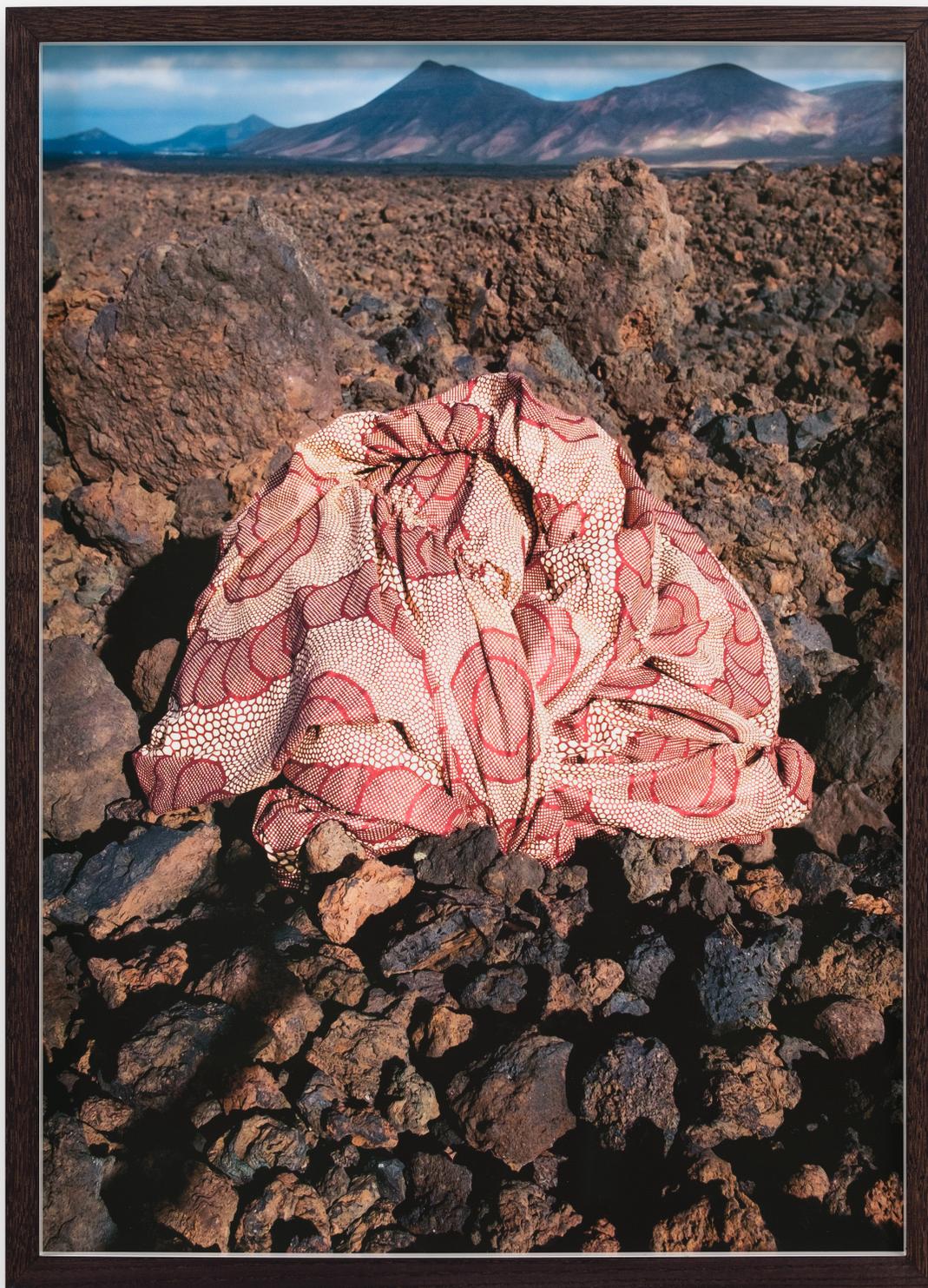
Cascaras Lava #2, 2015

Pigment inkjet print on cotton paper
53 x 40 cms (20 87/100 x 15 3/4 inches)
Edition of 3. 2/3



Cascaras Lava #3, 2015

Pigment inkjet print on cotton paper
53 x 40 cms (20 87/100 x 15 3/4 inches)
Edition of 3. 2/3



Cascaras Lava #4, 2015

Pigment inkjet print on cotton paper
53 x 40 cms (20 87/100 x 15 3/4 inches)
Edition of 3. 2/3





Subject to availability.

Taxes Where Applicable.

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Photography by Eva Herzog

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