

BARBARA DE VIVI  
Portfolio November 2023



## Barbara De Vivi

Nei miei dipinti metto in relazione i motivi iconografici tradizionali con istanze personali ed un immaginario legato all'estetica contemporanea. Ne risulta una serie di opere che, pur facendo riferimento ad un patrimonio culturale condiviso, si mantengono aperte all'interpretazione. La mia ricerca si incentra sull'evoluzione e l'ibridazione delle immagini attraverso le epoche, così come sull'interazione tra medium analogici e digitali.

In my paintings, I seek to integrate traditional iconographic motifs with personal experiences and contemporary aesthetics. The result is a series of works that reference a shared cultural heritage while remaining open to multiple interpretations. My research is centered on the evolution and hybridization of images over time, as well as the interaction between analog and digital mediums.

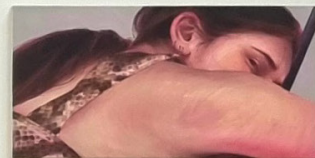
## *Flaming April*

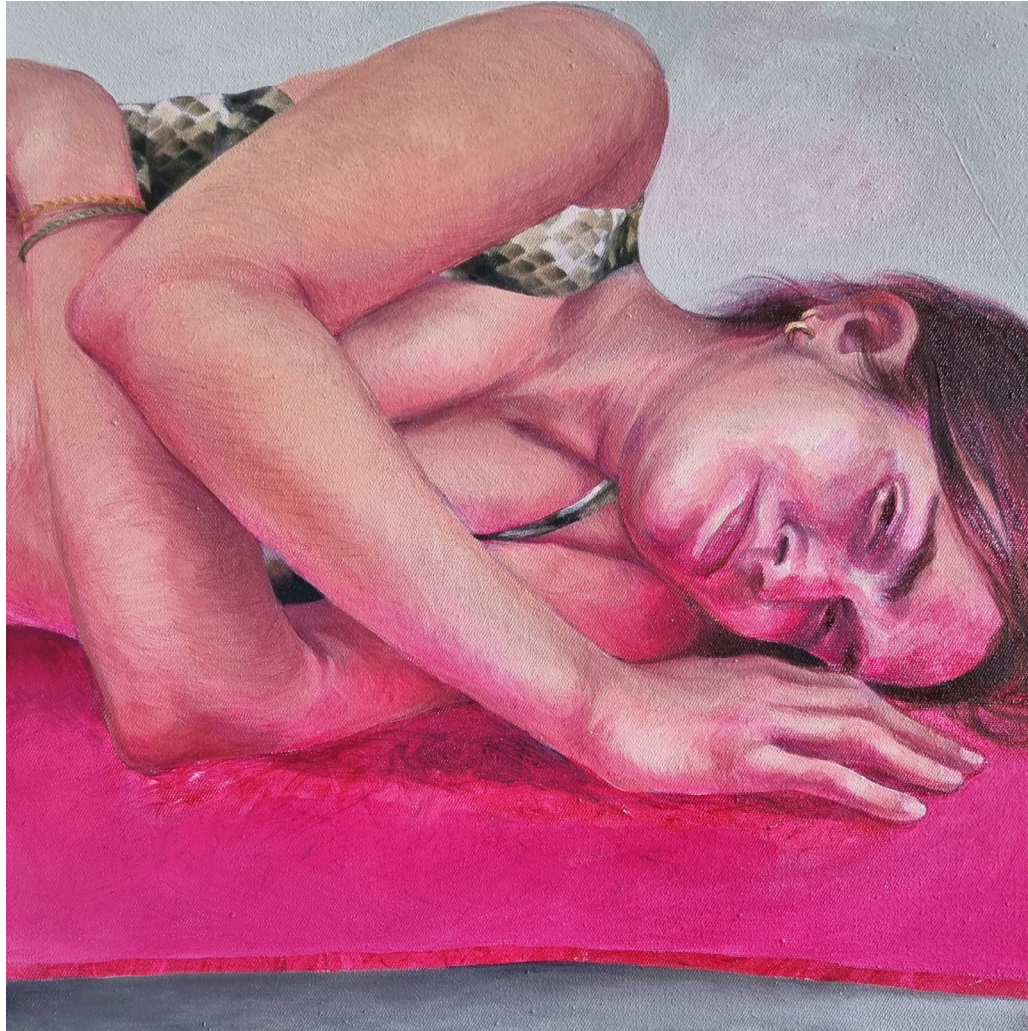
Questa serie riflette sul tema della dualità tra osservatore e oggetto di sguardi e sull'ambiguità e reversibilità di questi due ruoli.

Lo stato liminale tra sonno e veglia in cui si trovano le figure, così come le luci, prevalentemente fredde e artificiali, fa riferimento ad una precocità, all'età adolescenziale come stadio intermedio di stallo e attesa.

La dicotomia tra artista e modella, attività e passività, si fa ambigua. La modella di ogni figura infatti è la sorella dell'artista, proiezione e riflesso della stessa. L'impiego di questo avatar permette a De Vivi di porsi al contempo come osservatore e corpo osservato, nel tentativo di percepirsi come alterità in una rappresentazione in cui i confini dell'identità si fanno permeabili.

*This series reflects on the theme of the duality between observer and object of gaze and the ambiguity and reversibility of these two roles. The liminal state between sleep and wakefulness in which the figures linger, as well as the predominantly cold and artificial lighting, refers to a precociousness, to adolescence as an intermediate stage of waithood. The dichotomy between artist and model, activity and passivity, becomes ambiguous. The model of each figure is in fact the artist's sister, a projection and reflection of herself. The use of this avatar allows De Vivi to pose simultaneously as observer and observed body, in an attempt to perceive herself as an alterity in a representation in which the boundaries of identity become permeable.*





*Flaming April 1*  
acrylic and oil on canvas, 30x30 cm, 2023  
Courtesy of the artist



*Flaming April 2*  
acrylic and oil on canvas, 30x40 cm, 2023  
Courtesy of the artist

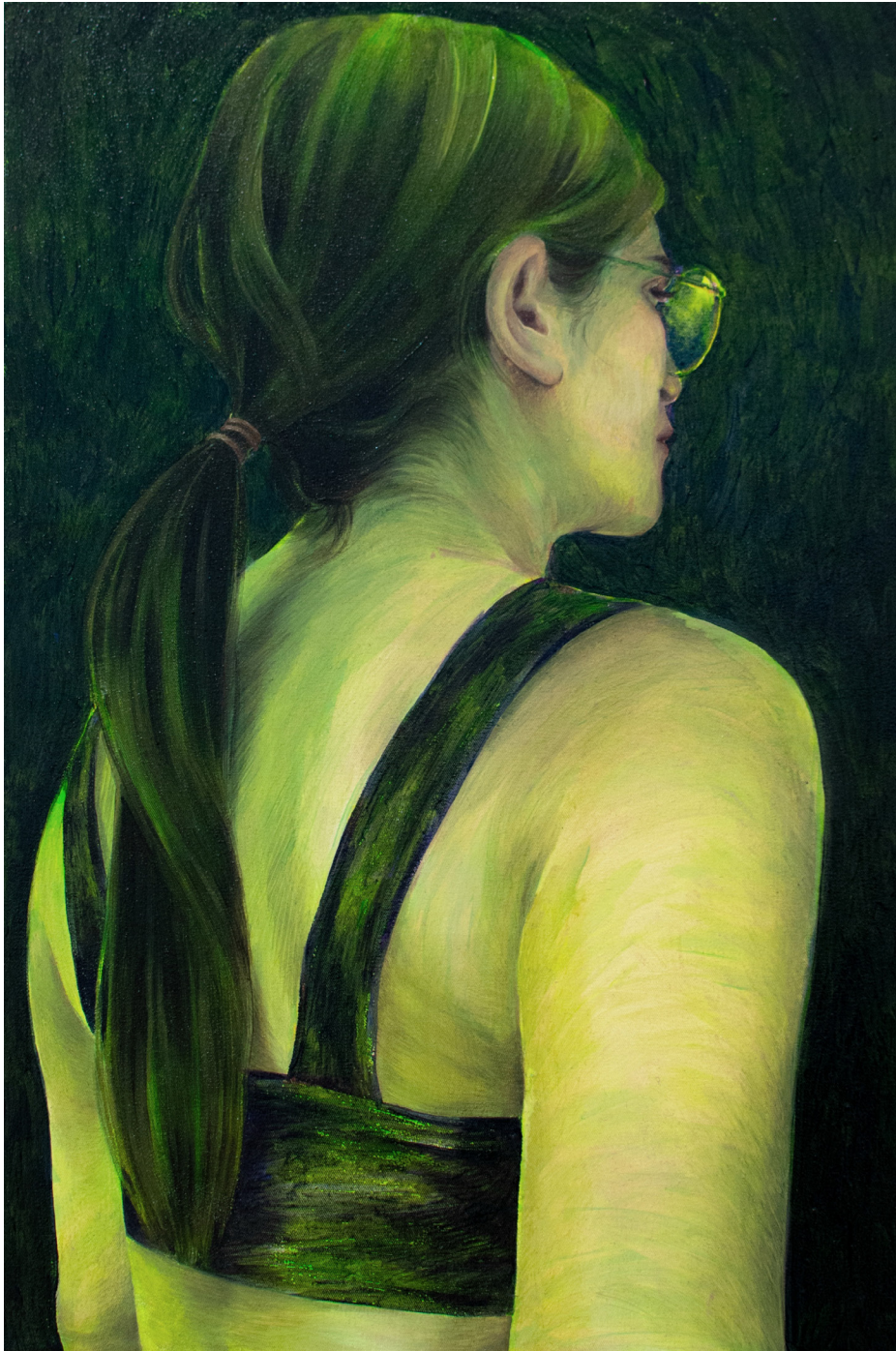


*Flaming April 3*  
acrylic and oil on canvas, 30x60 cm, 2023  
Courtesy of the artist





*Flaming April 4*  
acrylic and oil on canvas, 30x60 cm, 2023  
Courtesy of the artist



*Flaming April 5*  
acrylic and oil on canvas, 60x40 cm, 2023  
Courtesy of the artist

► *Noontide*  
Installation view at Mom Art space, Hamburg, 2023





Noontide 1  
acrylic and oil on canvas, methacrylate strip, 90x170 cm, 2023  
Courtesy of the artist



Noontide 2  
acrylic and oil on canvas, methacrylate strip, 90x160 cm, 2023  
Courtesy of the artist



Duskwatch  
acrylic and oil on canvas, 110x200 cm, 2023  
Courtesy of the artist

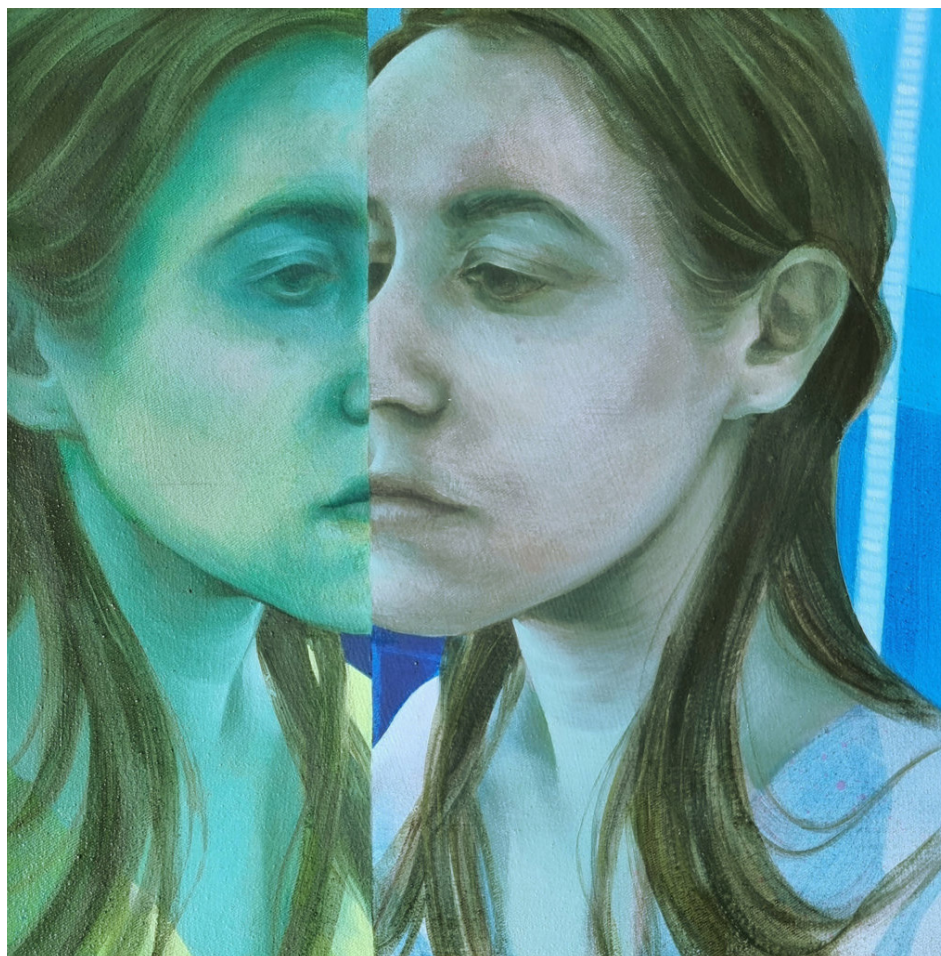


After rain  
acrylic and oil on canvas, 120x160 cm, 2023  
Courtesy of the artist



Movie night  
acrylic and oil on canvas, 30x60 cm, 2023  
Courtesy of the artist





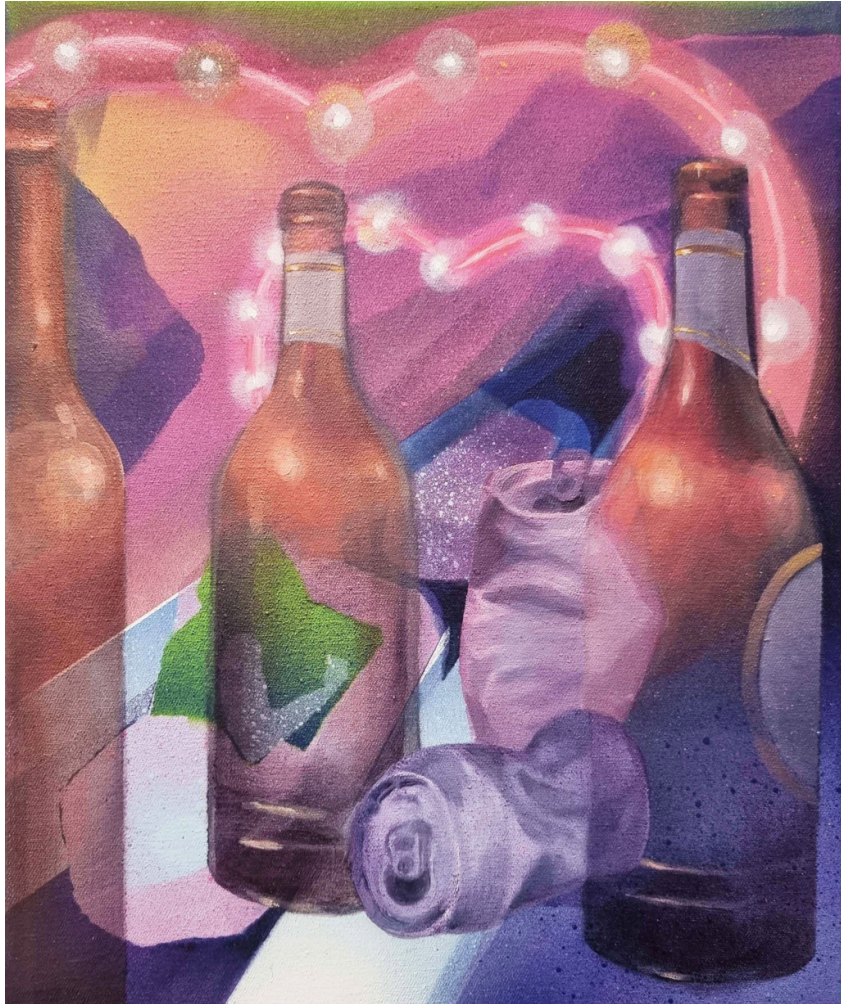
Mirror maze 2  
spray painting and oil on canvas, 30x30 cm, 2023  
Courtesy of the artist

## Luna Park

In questa serie, oggetti dai toni iridescenti appartenenti al mondo del Luna park evocano ricordi frammentari di uscite notturne della prima adolescenza. Nelle giostre i confini tra reale e fantastico si fanno incerti e le scenografie e insegne luminose rimandano ad una dimensione magica. Queste visioni dai colori accesi e contrastati, attraggono suscitando nostalgia, svelando al contempo un aspetto inquietante e malinconico.

In this series, iridescent-coloured objects belonging to the world of the amusement park evoke fragmented memories of nocturnal hangouts in the early adolescence. In the fairground rides, the boundaries between the real and the fantastic become uncertain and the scenography and neon signs refer to a magical dimension. These visions, with their bright and contrasting colours, attracts arousing nostalgia, revealing in the meantime a uneasing and melancholic side.





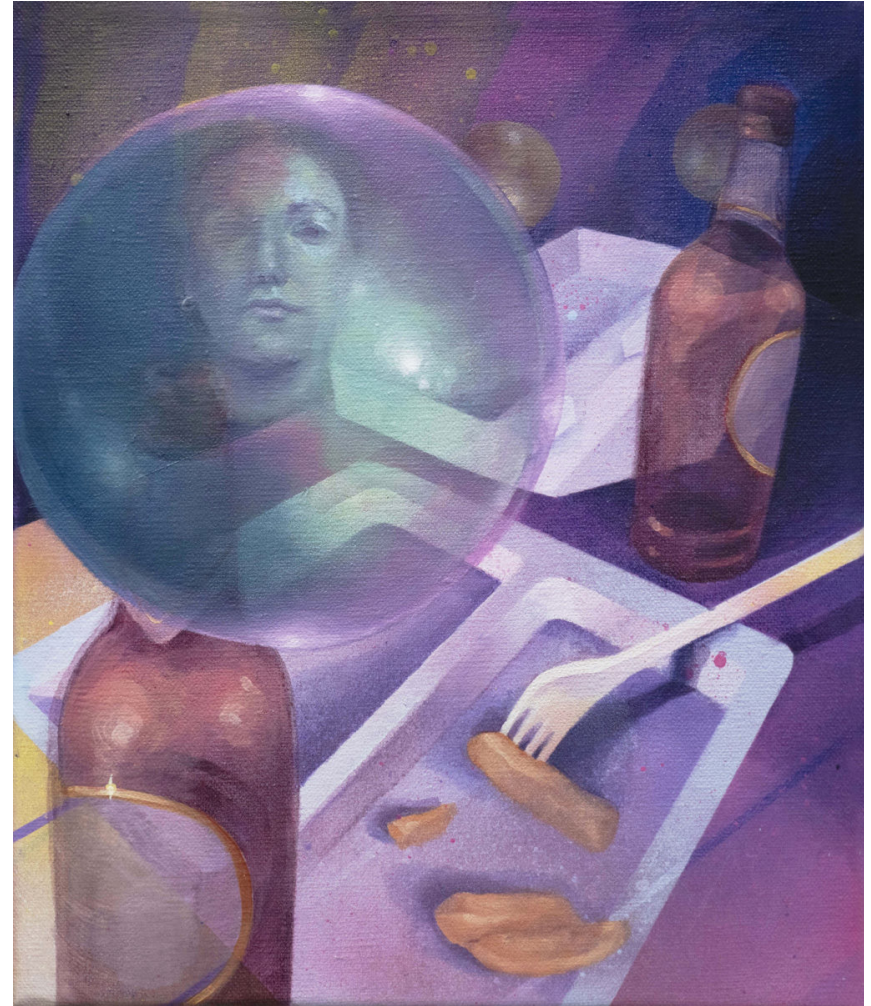
**Tunnel of love**  
spray painting and oil on canvas, 30x25,5 cm, 2022  
Courtesy of the artist



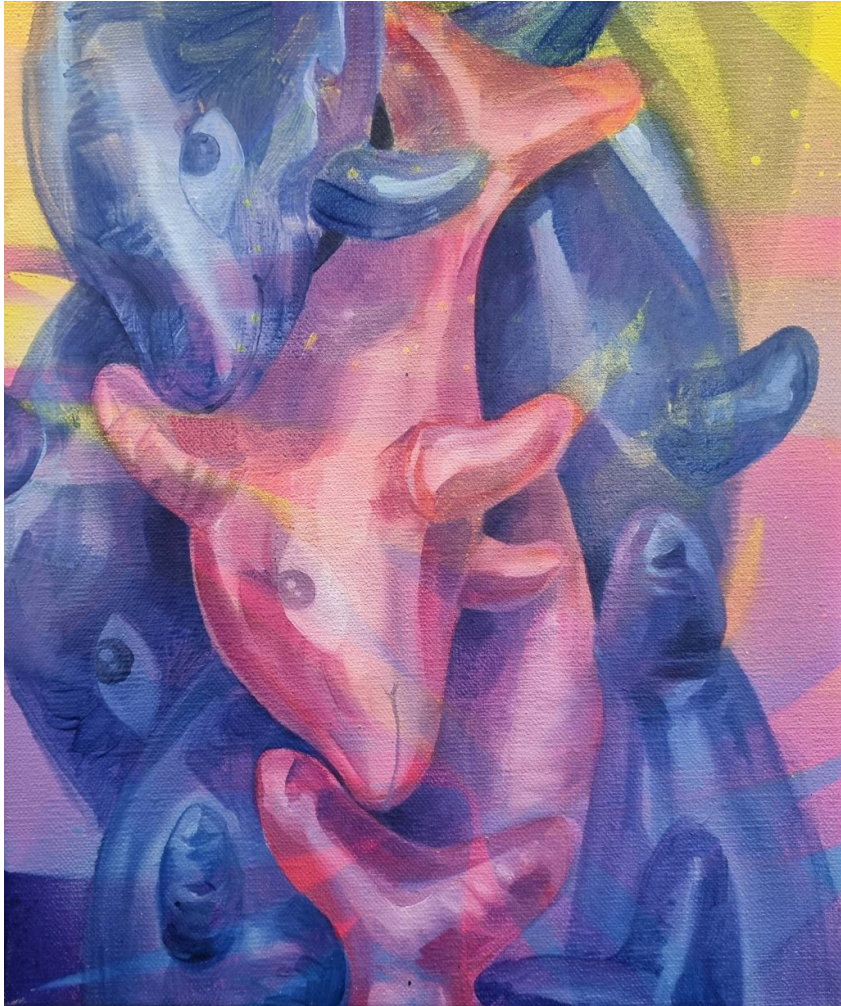
**Swans**  
spray painting and oil on canvas, 30x25,5 cm, 2022  
Courtesy of the artist



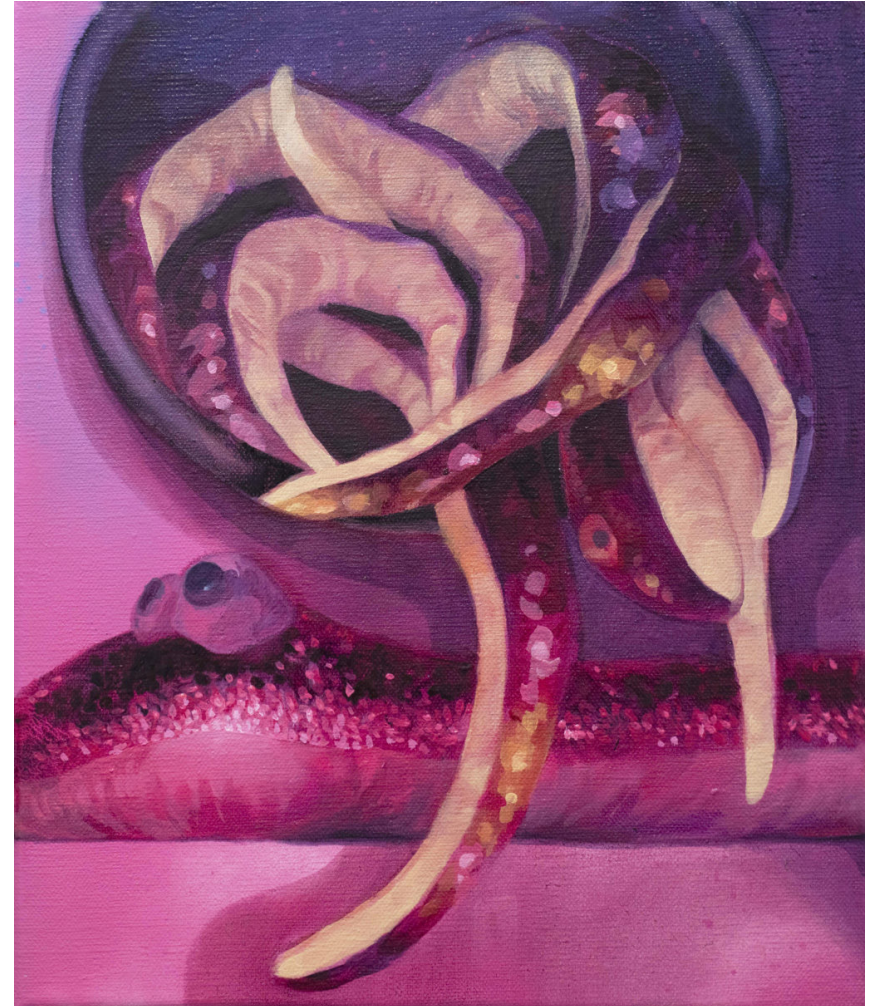
Prizes 3  
spray painting and oil on canvas, 30x25,5 cm, 2022  
Courtesy of the artist



Tunnel of love 2  
spray painting and oil on canvas, 30x25,5 cm, 2022  
Courtesy of the artist



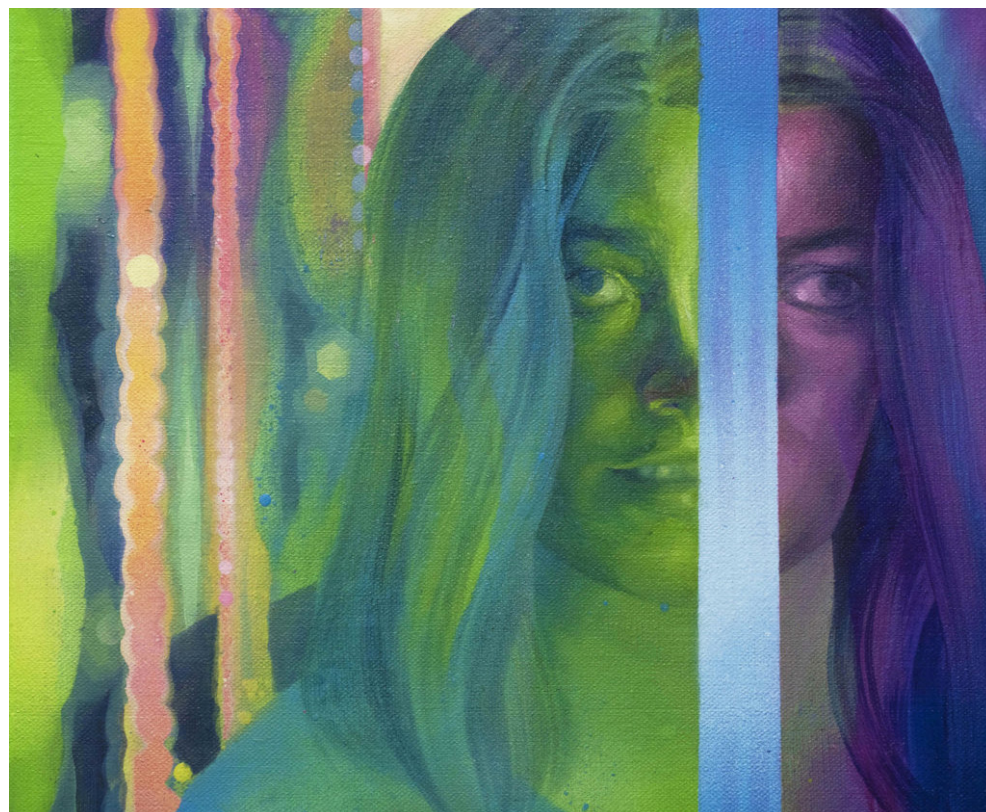
Prizes  
spray painting and oil on canvas, 30x25,5 cm, 2022  
Courtesy of the artist



Prizes 2  
spray painting and oil on canvas, 30x25,5 cm, 2022  
Courtesy of the artist



**Gates**  
spray painting and oil on canvas, 25,5x30 cm, 2022  
Courtesy of the artist



**Mirror Maze**  
spray painting and oil on canvas, 25,5x30 cm, 2022  
Courtesy of the artist



Spooky ride  
spray painting and oil on canvas, 30x25,5 cm, 2022  
Courtesy of the artist



Spooky ride 2  
spray painting and oil on canvas, 30x25,5 cm, 2023  
Courtesy of the artist





Souvenir  
spray painting and oil on canvas, 30x25,5 cm, 2022  
Courtesy of the artist

*Conversazione / Conversation*  
oil on printed paper on canvas, 165x93 cm, 2022  
Courtesy of the artist





Luna Park  
oil on canvas, 130x170 cm, 2022  
Courtesy of the artist

## Serpenti di bronzo

Ciò che accade al di fuori della tela è un'apparizione visibile solo alla figura che, nel dipinto, viene forzata a valicare con lo sguardo questo limite.

Mentre nel racconto biblico la rappresentazione di serpente innalzata da Mosè è unica e salvifica contro i reali serpenti, qui si moltiplica in una pluralità di immagini guizzanti, una molteplicità di visioni individuali e incomunicabili. Queste fungono solo fugacemente da amuleti taumaturgici prima di trasformarsi a loro volta in idoli ossessionanti.

Inserendo nell'opera elementi che sconfinano nello spazio reale do luogo ad uno spazio intermedio che connette il mondo interno alla raffigurazione a quello dell'osservatore, sfumandone i confini.

## Brazen serpents

What happens outside the canvas is an apparition visible only to the figure who, in the painting, is forced to cross this limit with her gaze.

While in the biblical story the representation of a serpent raised by Moses is unique and saving against real snakes, here it multiplies in a plurality of darting images, a multiplicity of individual and incommunicable visions. These serve only briefly as thaumaturgical amulets before transforming themselves into haunting idols.

By inserting in the work elements that cross over into real space, I create an intermediate space that connects the world inside the representation to the one of the observer, blurring its boundaries.





*Serpenti di bronzo*  
oil and digital print on on canvas, 90x70 cm, 2021  
Courtesy galleria Poggiali



*Untitled|Vittoria alata*  
oil and digital print on canvas, Murano glass  
28x20 cm, 2021  
Courtesy galleria Poggiali



*Untitled/Vittoria alata*  
detail



## La dodicesima notte La tredicesima notte

Il titolo di questi due dipinti fa riferimento all'antica ritualità dell'Epifania che, riprendendo la tradizione dei Saturnali romani, era caratterizzata da travestimenti e dal rovesciamento dei ruoli sociali.

A partire da un'analogia formale tra gli antichi pavimenti di marmo a scacchiera e le dance floor luminose, prende forma uno scontro tra figure iconiche provenienti da diversi contesti, a metà tra una scena di battaglia barocca ed una festa in discoteca. Questo Carnevale, dove la distanza e la gerarchia tra sfere iconografiche viene sospesa e immagini diverse tentano di prevalere le une sulle altre, richiama visivamente la classicità delle composizioni corali rispecchiando al contempo la fruizione contemporanea del flusso di immagini in cui siamo immersi.

## The Twelfth Night The Thirteenth Night

The title of these two paintings refers to the ancient ritual of the Epiphany which, taking up the tradition of the Roman Saturnalia, was characterized by disguises and the reversal of social roles.

Starting from a formal analogy between the ancient checkerboard marble floors and the luminous dance floors, a clash between iconic figures from different contexts takes shape, halfway between a baroque battle scene and a disco party. This Carnival, where the distance and the hierarchy between iconographic spheres is suspended and different images try to prevail over each other visually, recalls the classicism of choral compositions while reflecting the contemporary use of the flow of images in which we are immersed.



La tredicesima notte  
oil on canvas, 140x200 cm, 2021  
Courtesy galleria Poggiali



La dodicesima notte  
oil on canvas, 110x130 cm, 2021  
Courtesy galleria Poggiali

## Golden hour

Opera realizzata per la mostra *Danae Revisited* (Fondazione Francesco Fabbri, 2021) in relazione a *Danae* di Antonio Bellucci (1654-1726).

In *Golden hour* ho posto in relazione figure legate al mondo della cultura visuale contemporanea nelle quali vedo sopravvivere i ruoli e gli atteggiamenti propri dei personaggi dell'iconografia di Danae.

Il titolo, che richiama il mondo della fotografia, fa riferimento ad uno stato di grazia fugace. Per un breve momento la realtà si disgrega cristallizzandosi in un'immagine, e la stanza in cui Danae trascorre il proprio isolamento si trasfigura dissolvendosi nell'atmosfera.

Le lenzuola cosparse di rose tratte dall'opera rococò di Antonio Bellucci si moltiplicano ed espandono sul wallpaper, dilatando la narrazione oltre alla tela. Il glitch digitale dorato sovrapponendosi parzialmente alla grafica crea un'interferenza nell'immagine, un cortocircuito che mette a contatto tempi distanti tra loro.

Work created for the exhibition *Danae Revisited* (Francesco Fabbri Foundation, 2021) in conversation with *Danaë* by Antonio Bellucci (1654-1726).

In Golden Hour I bring together figures linked to the of contemporary visual culture world in which I see to survive the roles and attitudes typical of the characters of Danaë's iconography.

The title, which recalls the world of photography, refers to a fleeting state of grace. For a brief moment, reality disintegrates, crystallizing into an image, and the room in which Danaë spends her isolation is transfigured, dissolving into the atmosphere.

The sheets sprinkled with roses taken from the Rococo artwork of Antonio Bellucci multiply and expand on the wallpaper, expanding the narrative beyond the canvas. The digital golden glitch, partially overlapping the graphics, creates an interference in the image, a short circuit that places distant times in contact with each other.



*Golden hour*  
Installation view at Fondazione Francesco Fabri  
Painting on wallpaper, 300x245 cm, 2021  
Photo credit: Gerda studio



*Golden hour*  
oil and digital print on canvas, 100x120 cm, 2021  
Courtesy galleria Marcolini

## Snap Trap

*Nei dipinti di questa serie si sviluppano diversi episodi di un'ipotetica lotta tra iconografie che si scontrano per emergere una sulle altre e imporsi nell'immaginario collettivo.*

*Nel rappresentare queste scene, che spaziano dalle spedizioni notturne volte a sabotare monumenti alle manifestazioni e rivolte popolari, mi sono rifatta alla ritualità dei cortei carnevaleschi sovrapponendola ad episodi di cronaca contemporanei. Anticamente in questa festività le maschere incarnavano gli dèi e gli archetipi che, ciclicamente, distruggevano ogni cosa per poterla rinnovare.*

*Le processioni che popolano queste tele, a metà tra la lamentazione funebre e il corteo dionisiaco, incedono travolgendo ogni cosa nel proprio percorso. Questi trionfi si compongono di figure provenienti da diversi contesti, così caratterizzate da apparire come maschere o le personificazioni stesse delle icone che interpretano.*

*Il dramma di questo tentativo di annullamento perennemente destinato a fallire si stempera nell'atmosfera leggera di una farsa, nell'ambiguità tra epica e finzione.*

In the paintings of this series, different episodes develop an hypothetical struggle between iconographies that collide to emerge and impose themselves on the collective imagination.

In representing these scenes, which range from nocturnal expeditions aimed at sabotaging monuments to popular demonstrations and riots, I have referred to the rituals of carnival processions by overlapping them on contemporary news episodes. In ancient times on this festivity the masks embodied the gods and archetypes who, cyclically, destroyed everything in order to renew it.

The processions that populate these canvases, halfway between a funeral lament and a Dionysian procession, sweep over everything in their path. These triumphs composed by figures from different contexts, so characterized as to appear as masks or the very personifications of the icons they interpret.

The drama of this attempt to annulment perennially destined to fail dissolves in the light atmosphere of a farce, in the ambiguity between epic and fiction.



The Execution



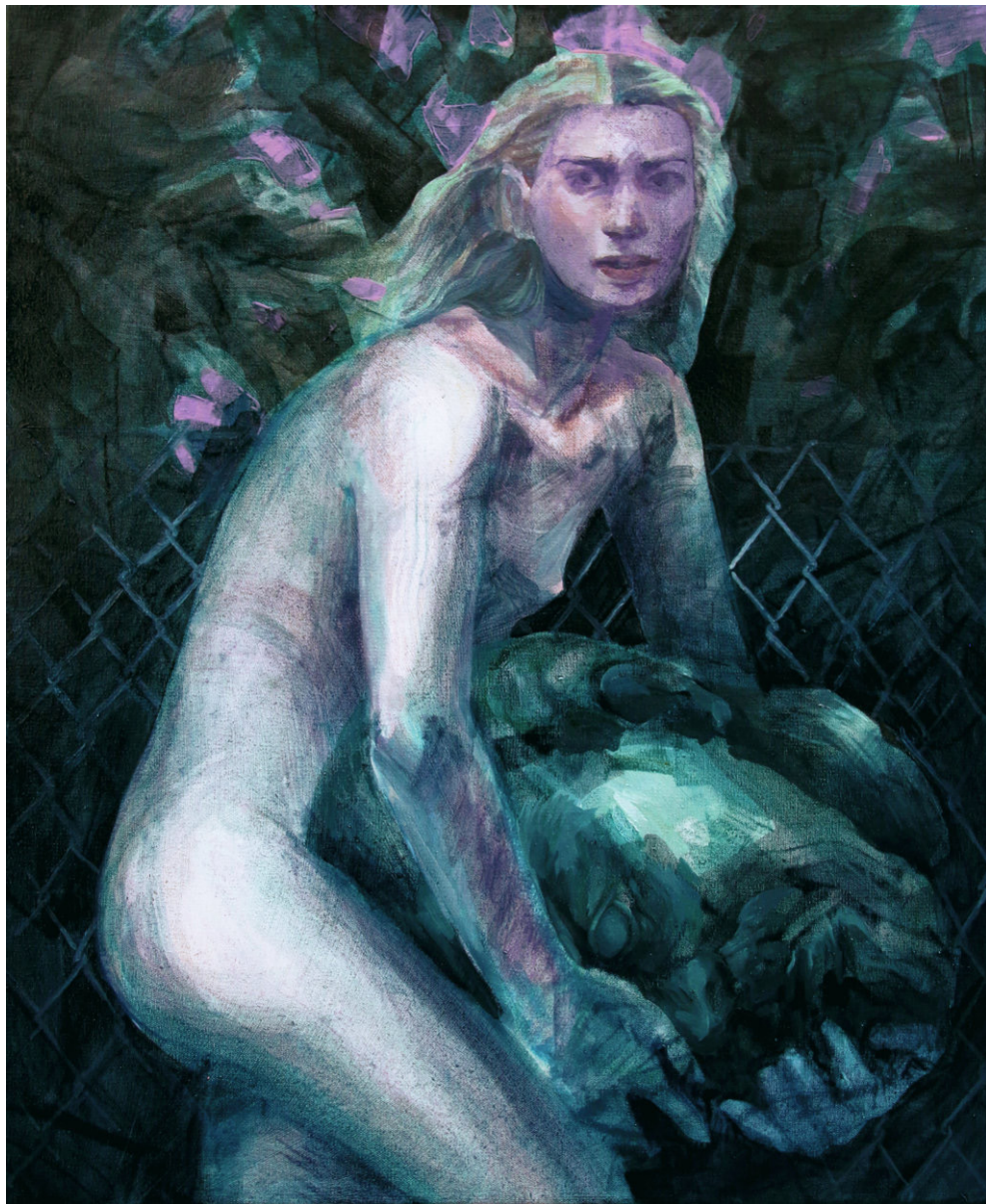




*Burn baby burn*  
oil and digital print on canvas, 100x120 cm, 2020  
Courtesy galleria Poggiali

*Nightwatch*  
oil and digital print on canvas, 180x150 cm, 2020  
Courtesy glleria Poggiali





*Lo sciacallo / The jackal*  
oil on canvas, 60x50 cm, 2020  
Courtesy galleria Marcolini

*Estremi onori*  
oil on canvas, 170x120 cm, 2020  
Courtesy glleria Poggiali





Trauerspiel  
oil and digital print on canvas, 170x200 cm, 2020  
Courtesy galleria Marcolini

## *Pool Party*

Nei dipinti di questa serie figure tratte da foto patinate di feste adolescenziali prelevate da diversi social e frammenti di opere classiche legate all'iconografia della ninfa convivono fianco a fianco.

L'osservatore diviene testimone non visto di ritrovi notturni segreti popolati da queste immagini che, confondendosi sulla tela, creano un ambiente composto dalla ripetizione e dalla disgregazione di corpi, sovrapposti in un ritmo ipnotico.

La narrazione contemporanea di una giovinezza eterna e perfetta, tipica dei social media e della pubblicità, si presenta rielaborata in modo attivo, ricollegandosi a quella delle ninfe della mitologia. Simili agli uomini eppure senz'anima, esercitano su di essi un potere magnetico e insidioso, che li istiga ad una caccia dove l'inseguitore diviene preda.

In the paintings of this series, figures taken from glamorous photos of teenage parties taken from various social networks and fragments of classical artworks related to the iconography of the nymph coexist side by side.

The observer becomes an unseen witness of secret nocturnal meetings populated by these images which, mingling on the canvas, create an environment composed of the repetition and disintegration of bodies, which overlap in a hypnotic rhythm.

The contemporary narrative of an eternal and perfect youth, typical of social media and advertising, is actively reworked, reconnecting to that of the nymphs of mythology. Similar to humans and yet soulless, they exert a magnetic and insidious power over them, instigating them to a hunt where the pursuer becomes prey.



*La notte dell'anguria / Watermelon's night*  
acrylic and oil on canvas, 85x70 cm,  
2020

Courtesy galleria Poggiali

► *Regarding Venice* Installation view  
galleria Poggiali, Milan, 2021

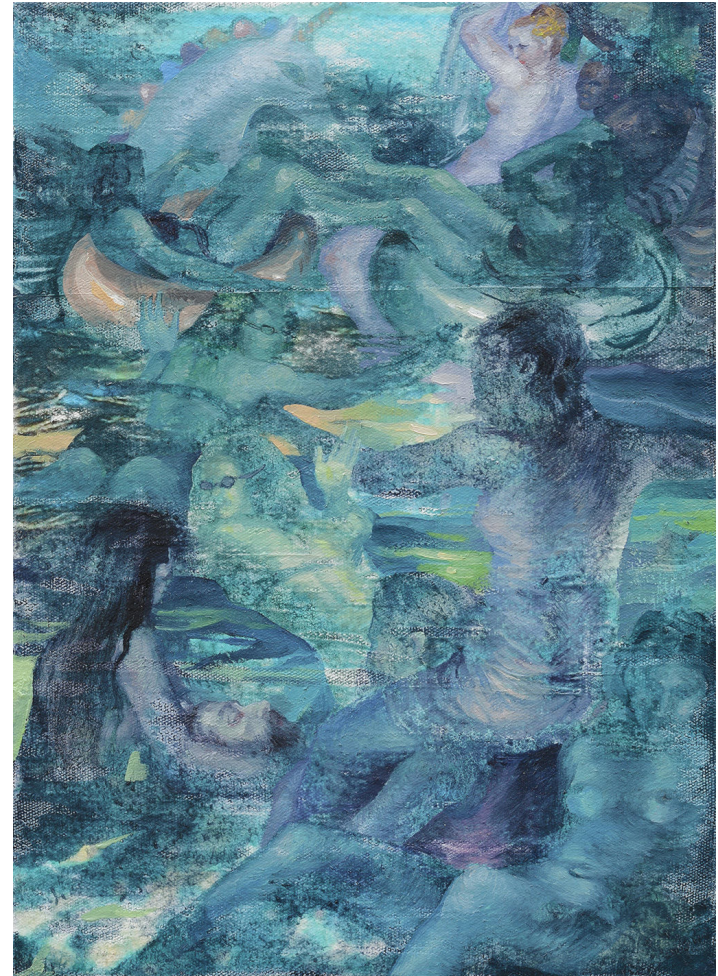






*Pool party 2*  
oil and digital print on  
canvas,  
180x150 cm, 2020

• Fondazione Cassa di risparmio di  
Cuneo's collection. Work selected  
by Carolyn Kristov-Bakargiev and  
Chus Martinez (Castello di Rivoli).



*Untitled (Pool party 3)*  
oil and digital print on canvas, 28x20,5 cm, 2020  
Courtesy galleria Poggiali



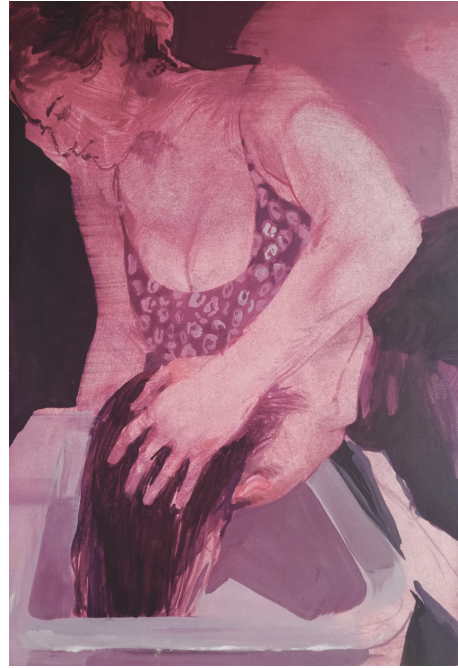
*Pool party*  
oil and acrylic on canvas, 140x180 cm, 2019

## Disegni

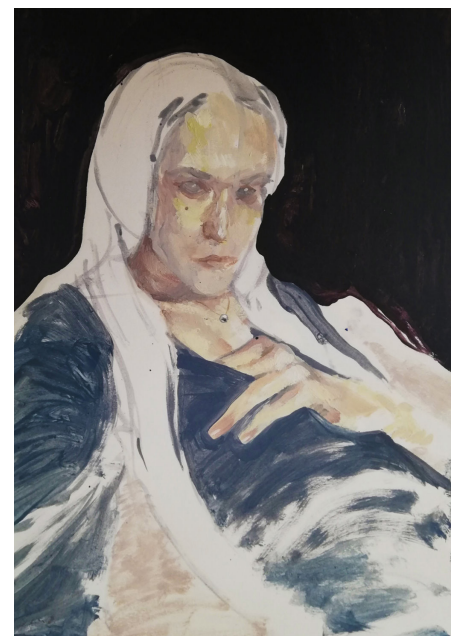
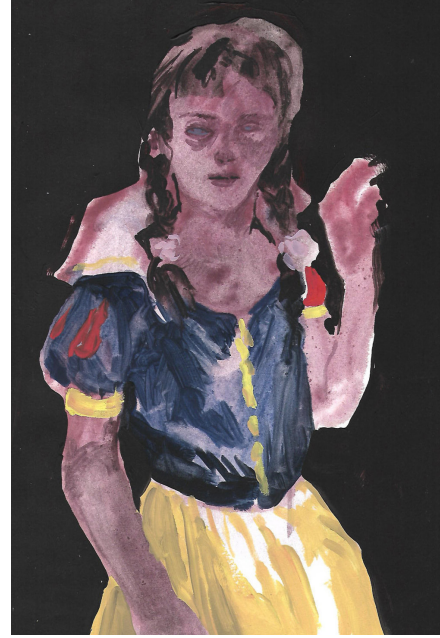
Il mio processo artistico prevede l'archiviazione attraverso il disegno di immagini provenienti da contesti differenti, tra le quali vedo emergere delle connessioni. Queste immagini, accostate successivamente sulla tela, sviluppano una narrazione frammentaria composta dalla compresenza delle varianti di una stessa tematica.

## Drawings

My artistic process involves archiving through the drawing images from different contexts, between which I see connections emerging. These images, juxtaposed subsequently on the canvas, develop a fragmentary narrative composed of the coexistence of the variants of the same theme.



*Disegni dall'archivio / Drawings from the archive*  
oil on paper, 30x20 cm, 2019  
Courtesy galleria Poggiali



*Disegni dall'archivio / Drawings from the archive*  
oil on paper, 30x20 cm, 2018-2020  
Courtesy galleria Poggiali

## Barbara De Vivi



Barbara De Vivi (Italy) graduated at the Academy of Fine Arts in Venice after participating in the Erasmus + program at the Universidad Complutense de Madrid. In 2023 she has taken part in Pilotenkueche International residency program in Leipzig, funded by Fondo PSMSAD. Recently her work was selected by Chus Martinez for inclusion in Painting in person, the CRC Foundation's collection, and displayed in Castello di Rivoli Museum. After a one year experience in Newcastle upon Tyne she recently moved to Hamburg where she's in residence at Gängeviertel.

### Solo and double solo shows

2023

Flaming April, Mom art space, Hamburg (DE); curated by Christine Ebeling

2022

Artificial Arcadia, Photo Open Up, Padua (IT); curated by Alessandra Maccari

2021

Snap Trap, Palazzo Merulana, Rome (IT); curated by Miriam Rejas Del Pino and Cerasi Foundation

2020

Il Crepaccio IG Show, curated by Caroline Corbetta

2019

Immaginifico, Spazio Siracusa, Agrigento (IT), curated by Francesco Siracusa

La Scintilla Latente, Ca' dei Ricchi, Treviso (IT), curated by Carlo Sala

Altipiani, Barbara De Vivi|Karin Welponer, Bolzano (IT), curated by Roberto Farneti and Stefano Riba

### Main group Shows

2023

Sensing painting, Museo Castello di Rivoli, Rivoli (IT); curated by Carolyn Christov-Bakargiev e Marcella Beccaria

Come un'onda come in volo, Museo Francesco Baracca, Lugo (IT); curated by Massimiliano Fabbri

Corse via su piedi di porcellana, Spaziomensa, Rome (IT); curated by Micol Teora and Sebastiano Bottaro

D.E.T., Pilotenkueche studios, Leipzig (DE); final exhibition of Pilotenkueche International residency program. Project funded by Fondo PSMSAD

Ambivalove, Alte Handelschule, Leipzig (DE); mid-term exhibition of Pilotenkueche International residency program. Project funded by Fondo PSMSAD

2022

Salon Palermo 2, Rizzuto Gallery, Palermo (IT); curated by Antonio Grulli and Francesco De Grandi

2021

Zona Bianca Zero, Woolbridge Gallery, Biella (IT); curated by Giorgio Verzotti

Painting in person, Complesso monumentale di S. Francesco, Cuneo (IT); curated by Carolyn Christov-Bakargiev and Marcella Beccaria (Castello di Rivoli Museum)

Les danses nocturnes, Entrevaux (FR); curated by Eastcontemporary

Regarding Venice, Galleria Poggiali, Milano (IT)

Danae Revisited, Fondazione Francesco Fabbri, Pieve di Soligo (IT); curated by Carlo Sala

2020

Whatever it takes, A plus A Gallery, Venice (IT), curated by Curatorial studies Venice

2019

Margine, studio Margine, Pordenone (IT), curated by Raffaele Santillo and Daniele Capra

Il Disegno Politico Italiano, A Plus A Gallery, Venice (IT), curated by Aurora Fonda

2018

**Selvatico 13 Fantasia|Fantasma**, civic Museum Luigi Varoli, Cotignola (IT); curated by Massimiliano Fabbri

**Brain Tooling**, Forte di Monte Ricco, Pieve di Cadore (IT); curated by Gianluca D'Inca Levis, Petra Cason and Riccardo Caldura

**La passione e la visione**, mostra di fine residenza Bevilacqua La Masa, galleria BLM San Marco, Venice (IT); curated by Stefano Coletto

**10 Little Indians 2018: The way things look**, Museum MLAC, Rome (IT); curated by Silvia Giambrone and Fabrizio Pizzuto

**Mottenwelt**, Galleria Marcolini, Forlì (IT); curated by Roberto Farneti

2017

**101-esima collettiva**, galleria Bevilacqua La Masa, Venice (IT); curated by Stefano Coletto

## Residencies

2023

Gängeviertel, Hamburg (DE)

Pilotenkueche International Residency Program, Leipzig (DE). Project funded by Fondo PSMSAD

2020

**Inventario Varoli, della copia e dell'ombra**, civic Museum Luigi Varoli, Cotignola (IT); curated by Massimiliano Fabbri

2018

**Progetto Borca**, Dolomiti Contemporanee, Borca di Cadore (IT), project curated by Gianluca D'Inca Levis

2017

**Fondazione Bevilacqua La Masa**, Venice (IT); given by Bevilacqua La Masa Foundation and Municipality of Venice

## Awards

2020

Shortlisted for **Premio Francesco Fabbri**, IX edition, Contemporary photography section, Villa Brandolini, Pieve di Soligo (IT); curated by Carlo Sala

2019

Shortlisted for **Premio Francesco Fabbri**, VIII edition, Contemporary art section, Villa Brandolini, Pieve di Soligo (IT); curated by Carlo Sala

Shortlisted for **Make the difference with art**, Torre delle grazie, Bassano del Grappa (IT); curated by Rotary Club Asolo

2018

**Premio Euromobil Under 30**, Arte Fiera, Bologna (IT); curated by Angela Vettese

Art residency **Dolomiti Contemporanee**, Borca di Cadore (IT), project curated by Gianluca D'Inca Levis

2017

**Combat Prize**, Museo Fattori, Livorno (IT); curated by Paolo Batoni (First prize, painting section)

## Collaborations

2021

**The Art Room**, by Samsung Italia, curated by Caroline Corbetta

2018

**Arte Fiera**, Galleria Marcolini, Bologna (IT)

**Art Verona**, Galleria Marcolini, Verona (IT)

2015

**Biennale of Venice** (IT), paintings and performances for **Utter/The violent necessity for the embodied presence of hope** by JASA, Slovenian Pavillon; curated by Michele Drascek and Aurora Fonda

2012

Realization of the painted mock-up and set up of **Turkish Forest** by Mark Grotjahn for **Prima Materia**, Punta della Dogana, Venice (IT), curated by Caroline Bourgeois

2011-2019

**Laboratorio aperto**, summer workshop, Forte Marghera, Venice (IT), given by prof. Carlo Di Raco, Academy of Fine Arts of Venice

## CONTACTS

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