

SARA BENAGLIA



## statement

Sara Benaglia was born in Bergamo (Italy) in 1983.

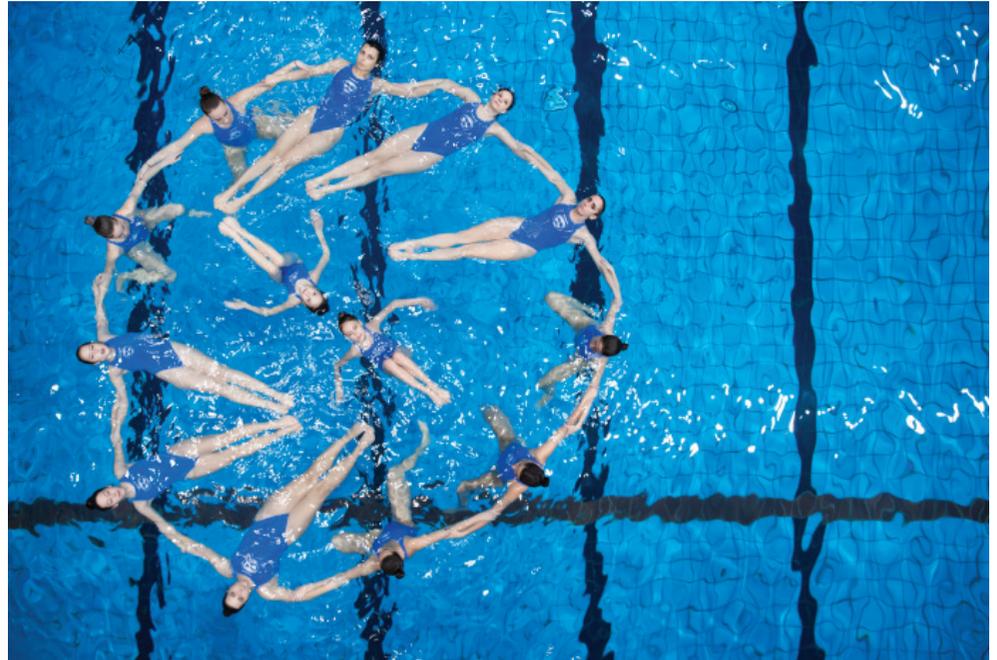
She is graduated in Theory and Techniques of Contemporary Arts at the Accademia Carrara in Bergamo and she is specialized in Visual Arts at the Brera Academy, in Milan. She participated in several training workshops held by visiting professor as Olaf Nicolai, Joan Jonas, Keren Cytter and Rirkrit Tiravanija. In recent years her work has participated in exhibition projects in Italy, Spain, Finland, Japan, South Korea.

Sara investigates human behavior and the social conditioning brought about by verbal language. She mainly works with photography and performance, tools with which she stages alternative hypotheses of sacred beliefs that are archaic, vanquished, and surpassed by present-day monotheistic religions of patriarchic derivation.

# Λ. The Bath of Diana

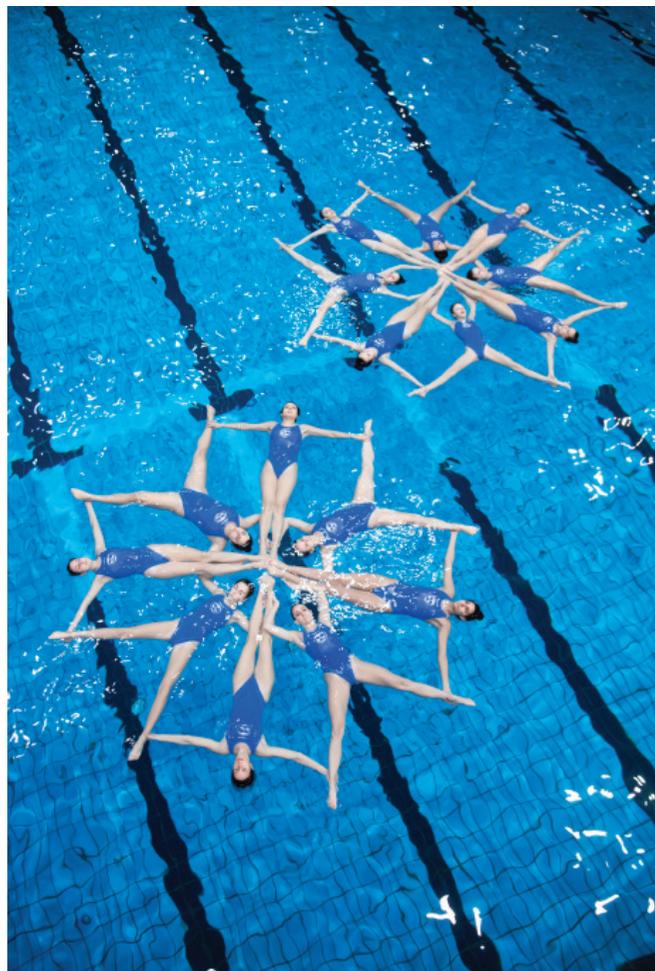
Photos (variable dimensions) and videos  
2015

The project was born from a pictorial suggestion present in some female figures and nymphs of Palma il Vecchio, which make a "V" gesture with their fingers. This sign refers to the pagan worship dedicated in northern Italy and Germany, during the sixteenth century, to the "goddess of the pagans." A long tradition of mothers, whose myth and cult has its roots in Europe in the Neolithic between 7000 and 3500 BC, precedes Diana. The anthropologist and paleontologist Marija Gimbutas in the middle of the last century effected numerous excavations in European sites of the Neolithic where she found a vast repertoire of images, painted or engraved figures and many statuettes, witnesses of a prehistoric European matriarchal and gynocentric system. I developed an action which is the implementation of the "script" of the ancient European religion of the Great Goddess thanks to the synchronized swimming athletes of the ASD Bergamo Swimming, whose choreography in the pool is a moment of self-consciousness, implemented through the exercise of instinct as a form of interpersonal empathic, not linguistic, communication.



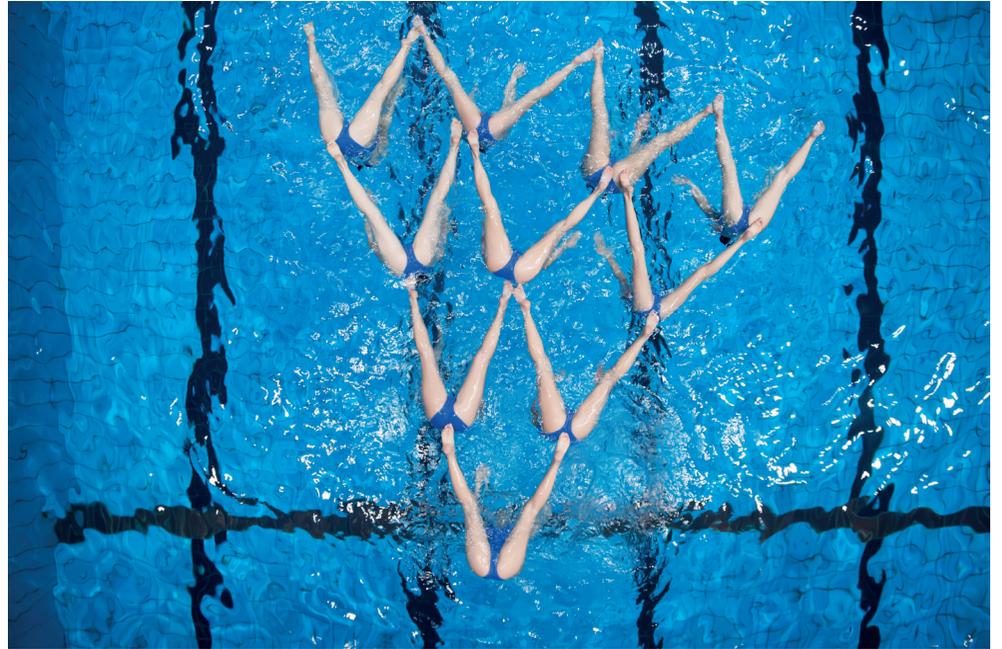


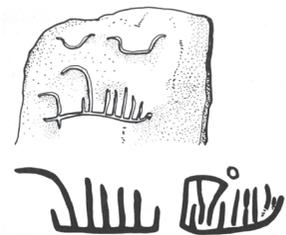
Meandri e V multiple  
su statueta Vinča.  
Potporanj, Vršac, Serbia;  
4500 a.C. circa





Idoli su placche di pietra provenienti da tombe megalitiche portoghesi del tipo a tholos. Cabeço da Arruda, Portogallo; 3500 - 3000 a.C. circa; h 5 cm





Barche cerimoniali su pietre di tombe megalitiche della Bretagna. (1) (2) Dolmen di Mané Lud, Francia; (3) Newgrange, Irlanda; seconda metà IV millennio a.C.

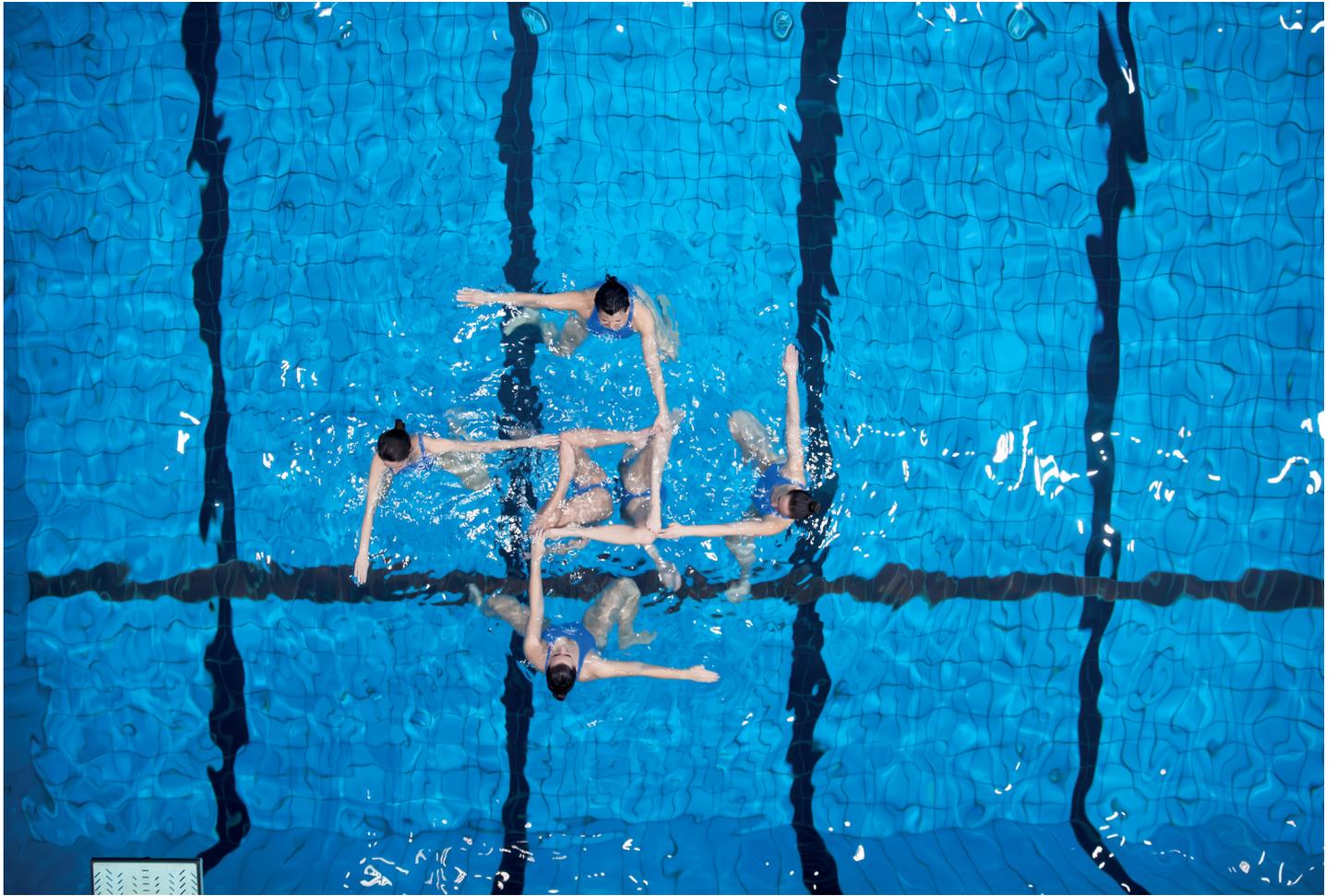




"Porcospino" di legno o  
"utero".

Veniva deposto in tombe e chiese ancora all'inizio del XX secolo nel Tirolo meridionale. h 8,7 cm





# THE JEALOUSY OF THE FORM

Chromed steel tubular, 70x70x70cm, 90x80x40 cm, humus  
2014

The project was born from the study of "sad areas" in northern Italy, that were subjected to stress identity in transition from plow to industry.

While the party of the Lega Lombarda used ancient symbols, like the Sun of the Alps, in order to demonstrate a Nordic and Celtic progeny of the people of Padania, the introduction of physical education in the nascent Kingdom of Italy was held by the Swiss gymnasiarch Rodolfo Obermann in 1848.

The sculpture gym recalls the medieval term Bauhütte, the loggia of the masons, through the use of steel in rationalistic forms.













# GRAFTS

Photos, printed on cotton paper, 100x75 cm  
Humus, cactus euphorbia, 165x8x8 cm and 75x8x8 cm  
2014

Functional adaptation of two fused cacti grafting  
not through the union of roots but of the heads.  
(Work in progress)







# CASTING THE CIRCLE

Photos (50 x 34 cm cad.) and drawings  
2013-14

Casting the Circle includes photos and drawings portraying a group of young women who enter a circle as if they were the rays of a spiritual wheel. The non-hierarchic order recreated by this geometric figure refers to Lemuria. According to this myth, human beings were already standing but could not utter any sound to express their thoughts, since they lived in an astral and ethereal state. By evolving, their language began to include vowels and then consonants, but the development of language in the Lemuria continent never went beyond the single-syllable stage. This encounter with a group of Japanese schoolgirls was conceived as a moment of self-awareness, not structured by Western feminist writings but by the practice of instinctive telepathy, in so far as being a form of empathic, non-linguistic interpersonal communication.

The girls were given instructions so that they could physically compose some geometric patterns, variations of paintings by Emma Kuntz, conceived as forms of concentrated abstract energy. A center of emanation could be perceived in the spaces where the bodies meet. Apart from an esoteric interpretation, this experiment aims to be an ultra-linguistic appendix to gender theory.







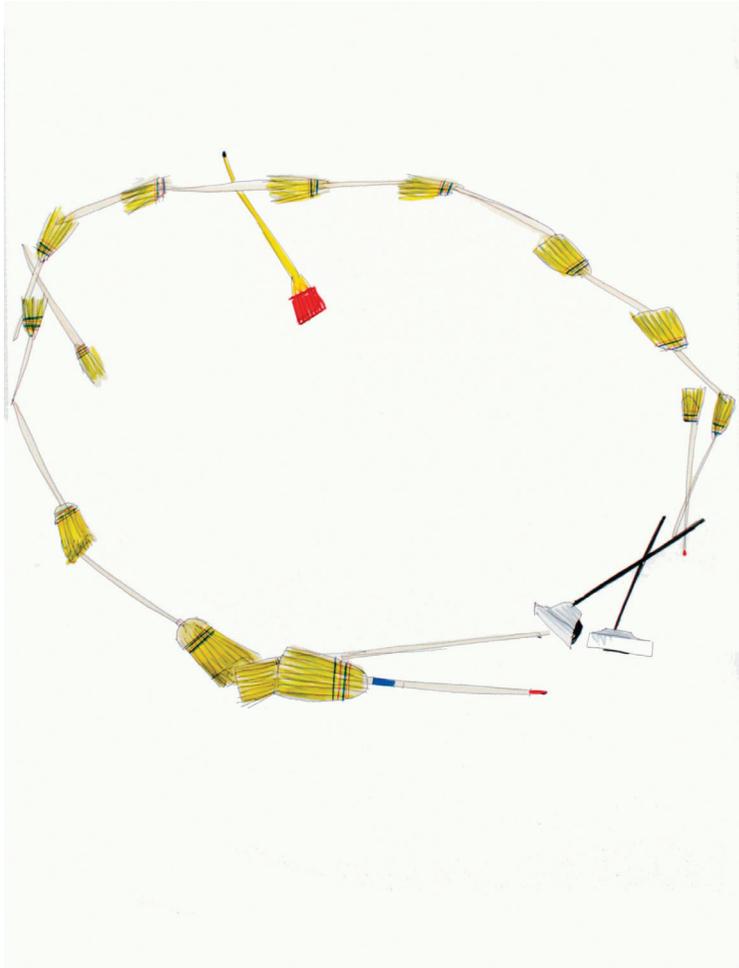


# THE MAGICAL NORTH

Drawings, variable dimensions and an handmade book  
2013-14

These drawings are the visual storyboard of an anthropological travel at the research of the occult rites still present in the north of Italy, hidden in a technocratic christian civilization. Images combine references to traditional folklore of the Apls and to the rightist party of Lega Lombarda with foreigners influence.





# MACHO ERA IS OVER

A couple of basketball backboards, 30x30x40 cm, 30x30x80 cm, a  
basket ball  
2013



# BUREN (progressive)

Intern girl + flag with jumping rope  
some seconds, 130 x 70 cm  
2012  
photo credits: Davide Tremolada

An object presented on a set has not necessarily an established location but as an actor itself can come in and go out in a non static way dependent on the will and conviction of those who carry "the flag".

Two female interns try to bridge the gap from official culture, taking off the object from the wall and using it to jump in the group show.



# I KNOW WHAT YOU ARE DOING

Das sculpture, 140 x 30 x 30 cm  
Videoanimation rotoscoping, 28", 16:9 color  
2013  
photo credits: Davide Tremolada

As men represent culture and women symbolize nature, the humanity reproducer, I made this height human bowl to refine my connection with the divine and animal world. This work is an operative image inspired by my cat and Konrad Lorenz's dialogue with a savage goose.



# MANUAL BEHAVIOUR

Photos, color lambda print on aluminium, 40x26 cm cad.  
Courtesy Spazio ALT - Alzano Lombardo (Bg)  
2011  
photo credits: Daniele Maffei

I executed some exercises in a private collection with some contemporary artists works of art, italians and not.

The project is the result of a process that brought me to deny my identity as an artist but rather thinking about myself as a passive receptor of signals: an informed spectator.







# WANNA BE

Videoanimation, rotoscoping, 4:3, 34"  
2011

Effectiveness of the real estate in Milan.

