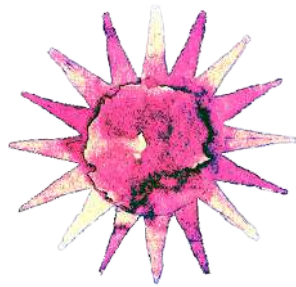


*selected works*



My practice stands at the intersection between crafts and conceptual art, using different media through which I deal with philosophical, social and political issues. More recently, my work focuses on the textile medium, which historically has been used to advance political agendas and to give materiality to political issues. Through symbolic representations, I aim at raising awareness by revealing the relations that humans entertain with the other living beings in the earthly ecology, as images and colours laying on surfaces of everyday objects carry values and concepts that can trigger processes of social and political transformation.

**Umrú: tales from a hydrosocial landscape**  
**upcoming - Spoleto Festival dei Due Mondi 2024**

**2022–2024**

Realised as a large-scale tapestry and sound installation, Umrú: tales from a hydrosocial landscape is a collaborative project by artist Cecilia Ceccherini and geographer Alberto Valz Gris. Demonstrating how communities are defined by their access to water, whilst pointing out the fragility of that relationship and the realities of water scarcity, the exhibition creates a poetic and reflective space to think through human-environment interactions in the context of climatic collapse.

Political ecology describes water as a multiform and dynamic assemblage of both humans and nonhumans, of bodies and machines, of historical transformations and unpredictable futures. This reality is best captured by the term used by Ceccherini and Valz Gris, 'hydrosocial landscapes': "We are interested in asking how combining social scientific and mythopoetic ways of knowing can contribute to the understanding of current crises and shape alternative visions". Taking Spoleto and its environs as their starting point, Ceccherini and Valz Gris draw on diverse local subjects including the story of St Felice and Mauro and the dragon understood as a water mythology, contested water sources used for the commercial bottling of drinking water, and the survival of a rare mountain shrimp in the Monti Sibillini national park. These tales are weaved into Ceccherini's tapestry using semi-abstract, interconnected symbols, whilst Valz Gris's diaristic, experimental writing, interpreted by author Henry Albert and performed by sound artist Giulia Deval, creates a polyvocal, evocative soundscape inspired by the prophetic voices of the sibyls, who give their name to the same mountains.

The project has been developed during a series of [research residencies hosted by the Mahler & LeWitt Studios](#), beginning in 2022. Ceccherini, who first visited Spoleto as part of Lucy Orta's 'Art for the Environment' program with the University of the Arts London, has collaborated with French textile designer and natural dyeing expert Maïté Oucèni to dye the wool needed for the tapestry. Oucèni, who was a resident at the Mahler & LeWitt Studios in 2022 in partnership with the Ethical Fashion Initiative and supported by the Carla Fendi Foundation, hosted a public workshop with Ceccherini and dyed the wool using woad, a blue pigment indigenous to Italy and harvested in Umbria until the global Indigo market took over.



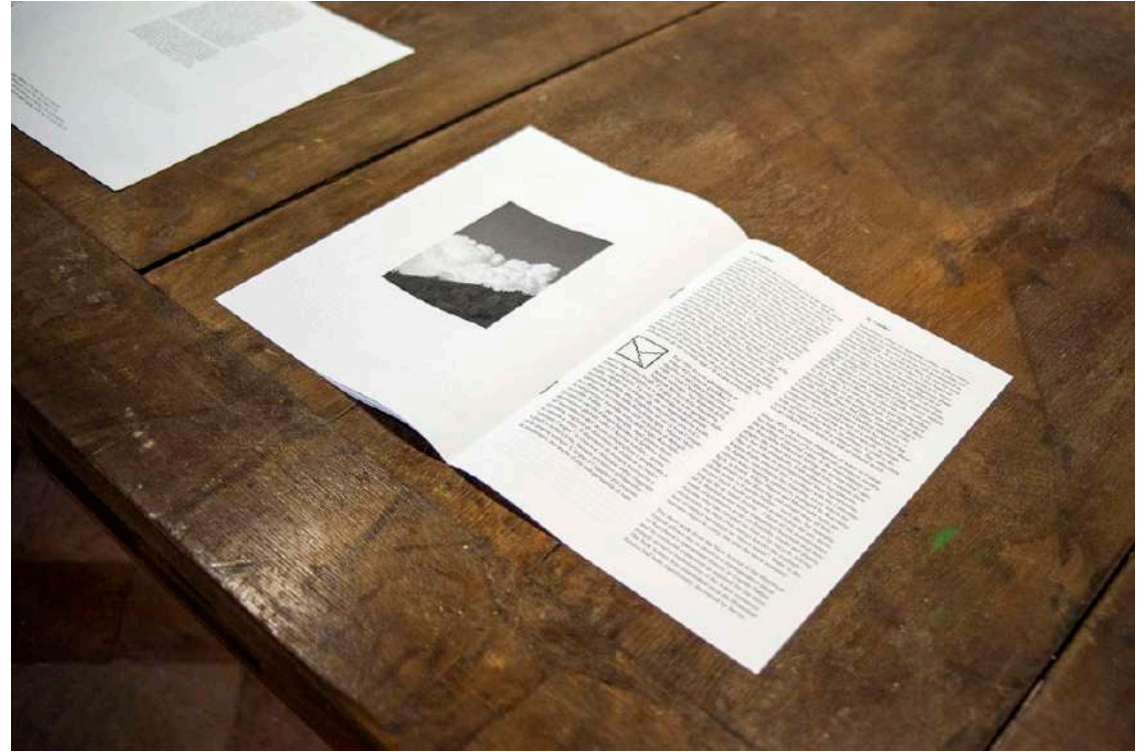
Gualdo Tadino, shot from the excursions in the Umbria Valley





Laghi di Pilato, Monti Sibillini, shot from the excursions in the Umbria Valley





1. Visual study for the tapestry, natural dyed wool on cotton gauze, 45x45cm
2. Texts from Alberto Valz Gris diaries

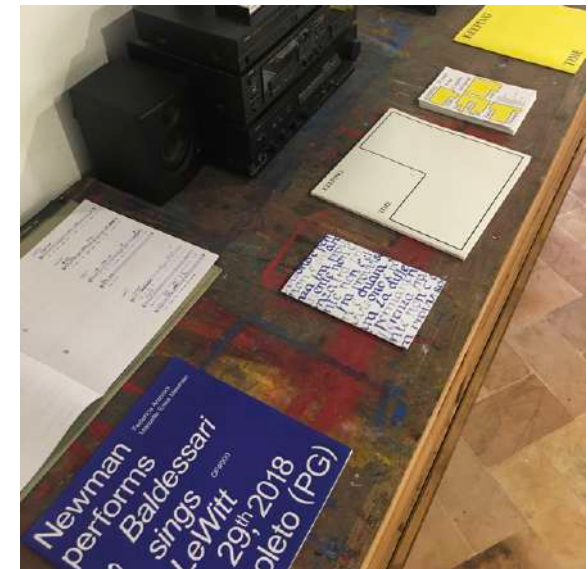
## Open Studio a Casa Mahler, Lewitt Studios e Torre Bonomo. Spoleto

2021

On the occasion of the 64th edition of the Spoleto Festival dei Due Mondi, I am participating in the Mahler & Lewitt Studios' Open Studios, a series of events showcasing the work of artists currently or formerly in residence. Here I exhibit the work *Remember to be kind to yourself and others* (ivory and blue tapestry) and a site-specific mural painting - *The difference between temporary and permanent is not clear II*. The first work is a fabric made from natural dyed wool, previously recovered during my time in residence in Spoleto, in the summer of 2020 (see [Mountains are lost oceans](#)). The symbol, which like a tattoo is drawn on the canvas, recalls the tree of life often depicted on ancient Persian carpets.

The work was initially created for a specific place, the floor-pit inside the spaces of fondo (see [desiderio desiderato](#)), recalling a spiritual dimension in which the body gathers and regains contact with the underworld. For this exhibition it is shown vertically, in an upward direction.

*The difference between temporary and permanent is not clear II*, the wall painting next to it, is a work inspired by the geometries and words of Sol Lewitt. The painting is made in a single work session using independently produced natural lacquers. The interest is mainly in repetition and rhythm: within this defined and ordered form the painting dissolves the words and brings out the unpredictable movement of color.





Installation view of the Open Studio at Casa Mahler, LeWitt Studios and the Torre Bonomo, 'Exploring Art', Spoleto, 2021



**Canti d'amore e d'allarme**  
**Residenza Arti Visive Marabelli, Pavia**

**2021**

Birds, in the symbolism of many cultures and beliefs, represent elevation, higher states of spiritual consciousness, the soul. In the Koran or Alchemy understanding their language leads to the attainment of wisdom. In some cosmogonic legends they are referred to as the primordial parents from which the egg of the world was born; they are considered the mediators between heaven and earth. Ornithologists, on the other hand, regard them as fundamental indicators of environmental biodiversity: a change, even a small and hardly observable one, in the presence of plant or animal components in a given habitat automatically leads birds to move, and such a shift is often easily monitored. Combining myth and science, I imagine birds as symbolic animals that relate heaven and earth and help us perceive the Earth as a unified system in which everything is interconnected.

Canti d'amore e d'allarme is a project that attempts to shift attention to these animals with the intention of stimulating and activating attitudes of care and devotion towards these and other living beings: learning their language means intimately trying to develop dimensions of empathy.

The two tapestries and the series of ink drawings are the initial studies of this project, developed in the spaces of the artistic residency Arti Visive Marabelli in Pavia, in collaboration with the University of Earth Sciences and the Botanical Garden of Pavia. The works are the result of research conducted about bird songs on the territory of the Ticino Valley, in dialogue with ornithologist Giuseppe Bogliani of the University of Pavia. Through the study of these voices I question how we can develop dimensions of empathy toward the non-human so as to stimulate thoughts of protecting and caring for the biodiversity of places.





Canti d'amore e d'allarme open studio installation view at Collegio Cairoli, Pavia, 2021





cecilia ceccherini



Gruccione, 2021, natural dyed wool on cotton gauze, 300x90 cm (sx)

Martin Pescatore, 2021, natural dyed wool on cotton gauze, 300x90 cm (dx)





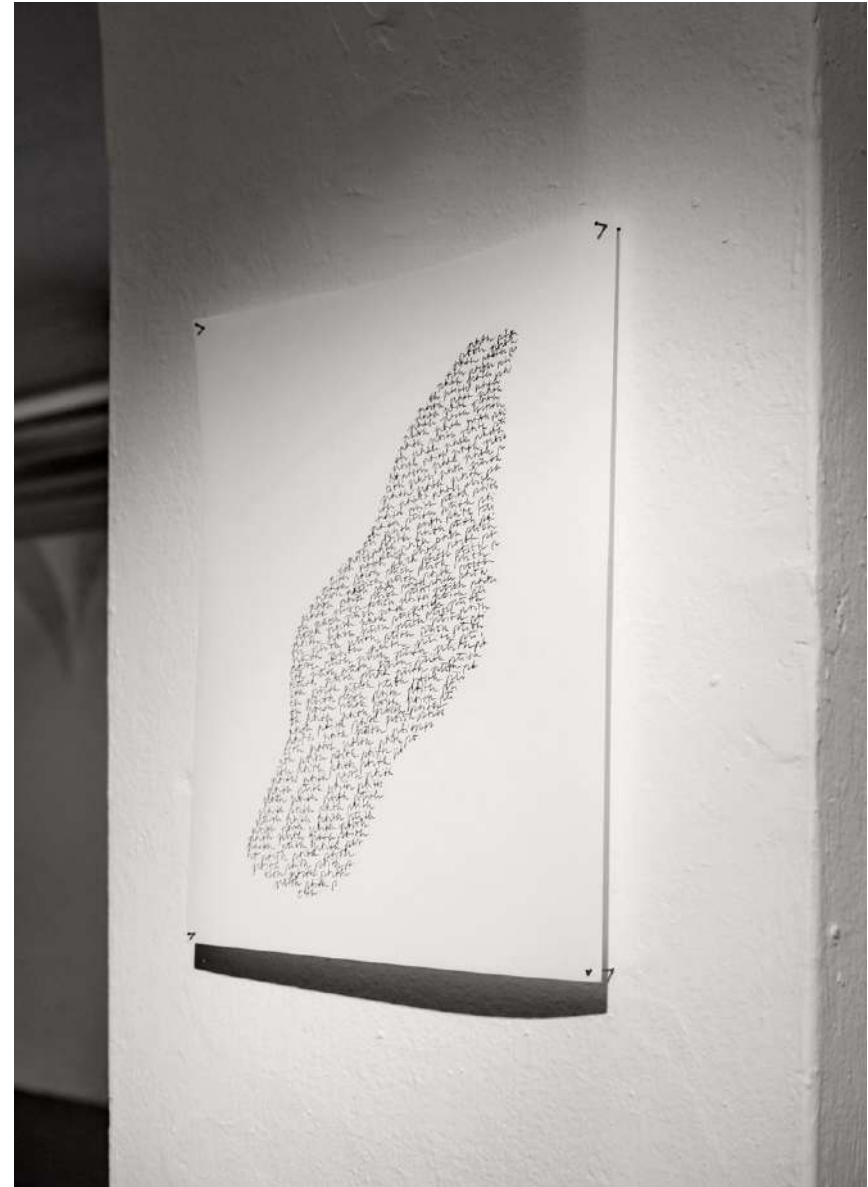




Canti d'amore e d'allarme open studio installation view at Collegio Cairoli, Pavia, 2021



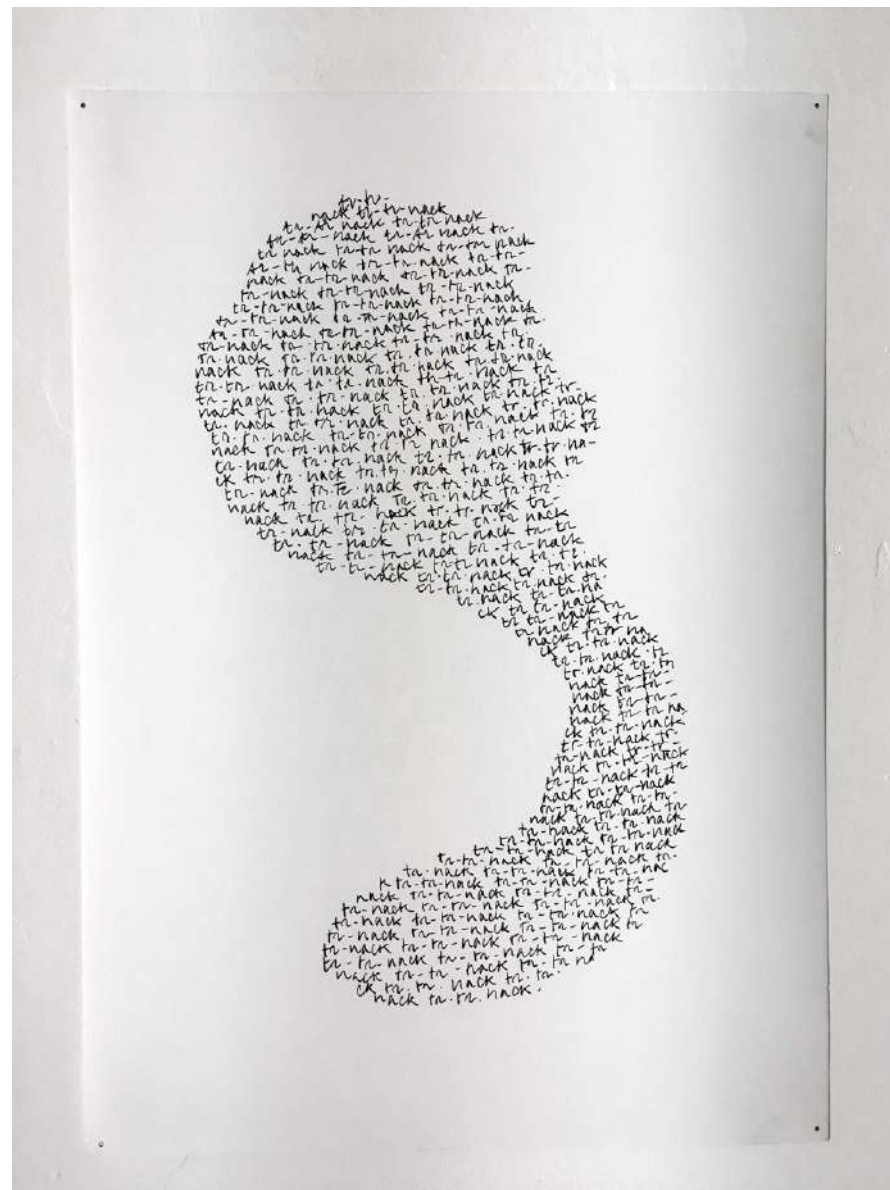
Gruccione, Amore, 2021, ink on paper, 42x29,7cm



Martin pescatore, Amore, 2021, ink on paper, 42x29,7cm



Fringuello, Allarme, 2021, ink on paper, 42x29,7cm



Capinera, Allarme, 2021, ink on paper, 42x29,7cm



**Desiderio Desiderato  
fondo, Torino**

**2021**

**fondo**

fondo is a very small project space located in the Borgo San Paolo neighborhood of Turin founded by Cecilia Ceccherini and Aurora Paolillo

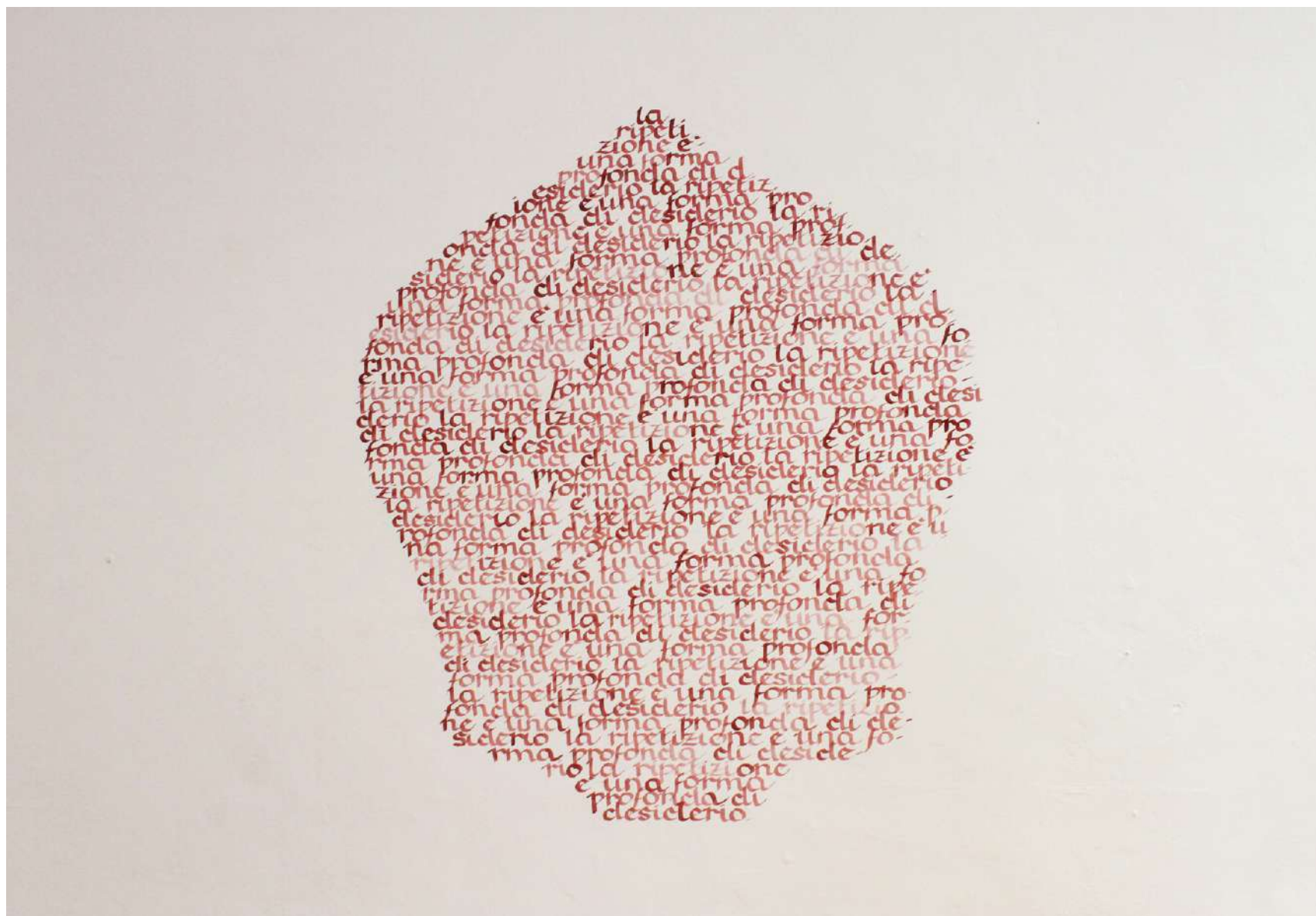
**Desiderio Desiderato**

Presented as the second show of the project space, Desiderio Desiderato is a dialogue between the artistic research of Aurora Paolillo and Cecilia Ceccherini together with philosopher Alessandro Y. Longo, founder of the REINCANTAMENTO project. The title of the exhibition takes its cue from the text, titled as the show, by Nicolas Flamel, a legendary French alchemist whose life is blurred between history and myth. In this context, alchemy is not the central theme of the exhibition, rather an inspiration for the artists' work as they reflect on the possibilities of change and transformation. Alchemy gave central importance to the spiritual dimension, to desire as the determining force that precedes action and makes it possible. Every material change must be anticipated by an inner change and change of consciousness. Aurora and Cecilia's rhythms move on abstract and symbolic dimensions and want to leave room for the imagination and vision of the individual with the hope of generating new desires and practices through this experience of freedom.

*"Here I am, I carry the heavens and the earth on my shoulders; I observe them minutely by scrutinizing them thoroughly, at first with caution, then with simplicity, until I attain due reward."*

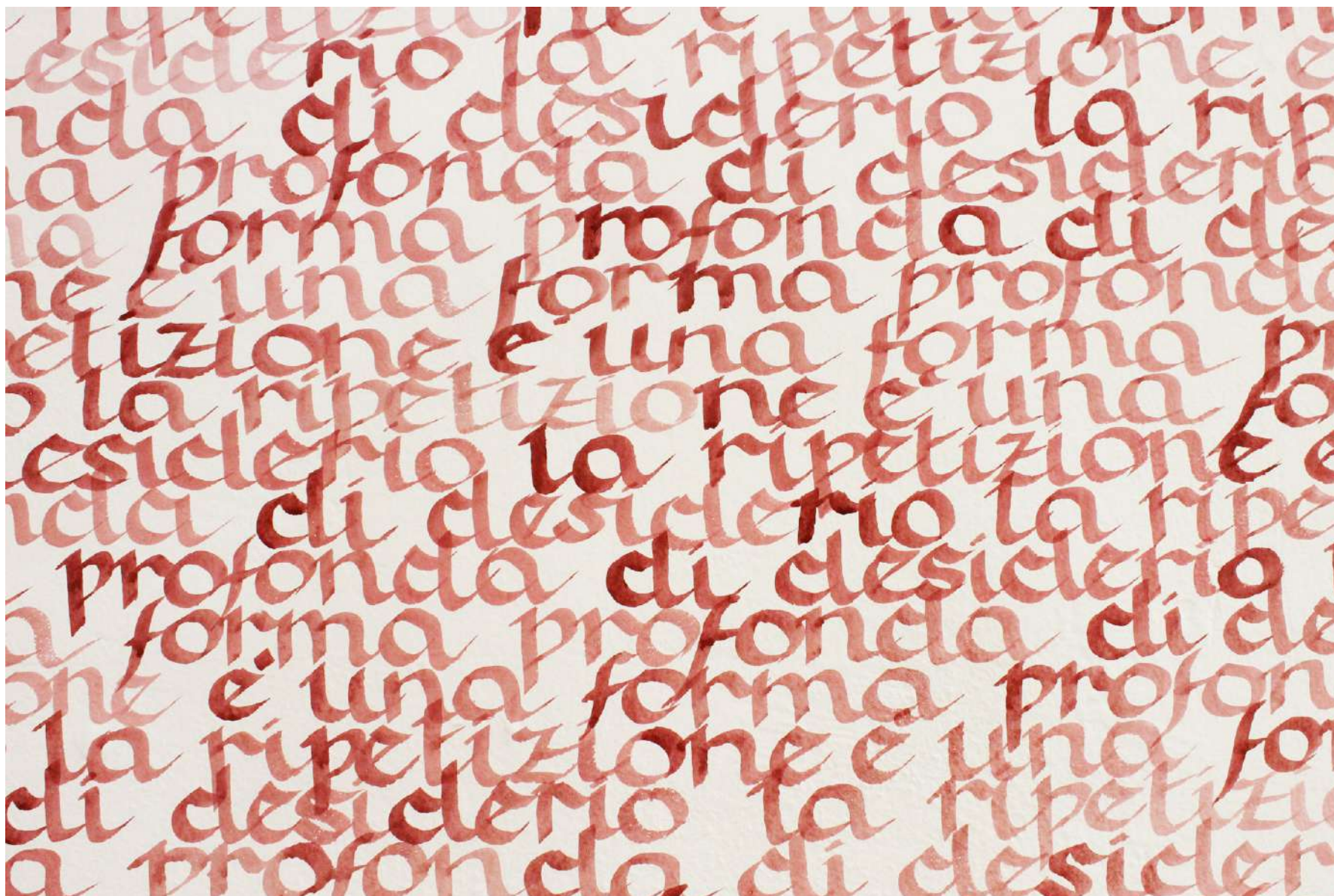


Desiderio Desiderato, Installation view at fondo, Torino, 2021



La ripetizione è una forma profonda di desiderio, 2021, natural pigment gouache on wall, 110x120 cm





La ripetizione è una forma profonda di desiderio, 2021, natural pigment gouache on wall, 110x120 cm (detail)



Ricordati di essere gentile con te stesso e con gli altri, 2021, natural dyed wool (woad), cotton gauze, 250x83 cm



**Mountains are lost oceans****2020****Art for the Environment Residency – Mahler & Lewitt Studios, Spoleto**

Over 2019, as the more and more evident effects of climatic instability triggered popular demonstrations and the debate around the Anthropocene gained public attention, I started questioning how art and design can be seen as tools to develop a deeper understanding of the current environmental crisis and prefigure meaningful alternatives. From these facts I drew up the research questions that stimulated and drove my artistic practice: “How can we change our relation with materials, resources and ways of production? How can new concepts of relation and interconnectedness be the starting point for a radical change?”

In 2020 I was selected to participate in a residency at Mahler & Lewitt Studios, Spoleto, in partnership with the Art for the Environment Residency programme sponsored by UAL and founded by Lucy Orta. Here I developed a project along the lines of my master’s research, working on carpets as surfaces of relation between human and non-human beings.

Mountains are lost oceans is the residency project developed at M&L Studios curated by Guy Robertson. It shows a series of works developed before and during the residency about the concepts of transformation, ritual, and liminality. This series of tapestry pieces, rugs, embroideries and wall paintings are shown as thresholds between living beings, they are objects of connection. They hold archetypical symbols like the cross, the fire, and lines to speak without words, through matter, colours, techniques and signs.

The three calligraphic wall pieces are different from each other in shape and content. The blue edicola, or window, is a transcription of an ancient recipe for dyeing woad, taken from the Papyrus Graecus Holmiensis, a collection of craft recipes compiled in Egypt c. 300 AD.

The red door shaped piece is a repetition of the sentence “mountains are lost oceans”; it creates a kind of mantra, generating a meditation upon the meaning of transformation.

The blue circle shaped calligraphy is a quote from an interview between Sol LeWitt and Andrea Miller-Keller, where he was asked about the wall paintings and their impermanent quality. He answered with a sentence that referred to an ontological dimension, rather than a practical one: the difference between the ephemeral and the permanent is not clear).

Watch the interview here: <https://youtu.be/ym98KILkShs>

Read more here: <https://www.mahler-lewitt.org/residents/cecilia-ceccherini>



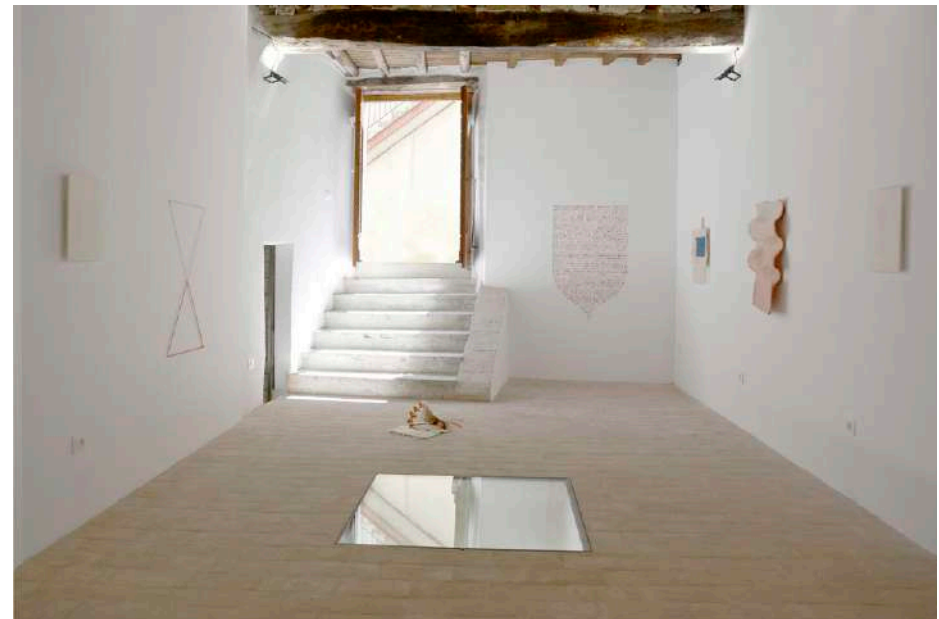


Mountains are lost oceans, Open studio installation view at Mahler&LeWitt Studios, Spoleto, 2020. Photo: Alice Mazzarella



Double passage door, Handwoven natural dyed wool (white natural, moretto, madder-dyed), flax, copper. Mahler&LeWitt Studios, Spoleto, 2020. Photo: Alice Mazzarella





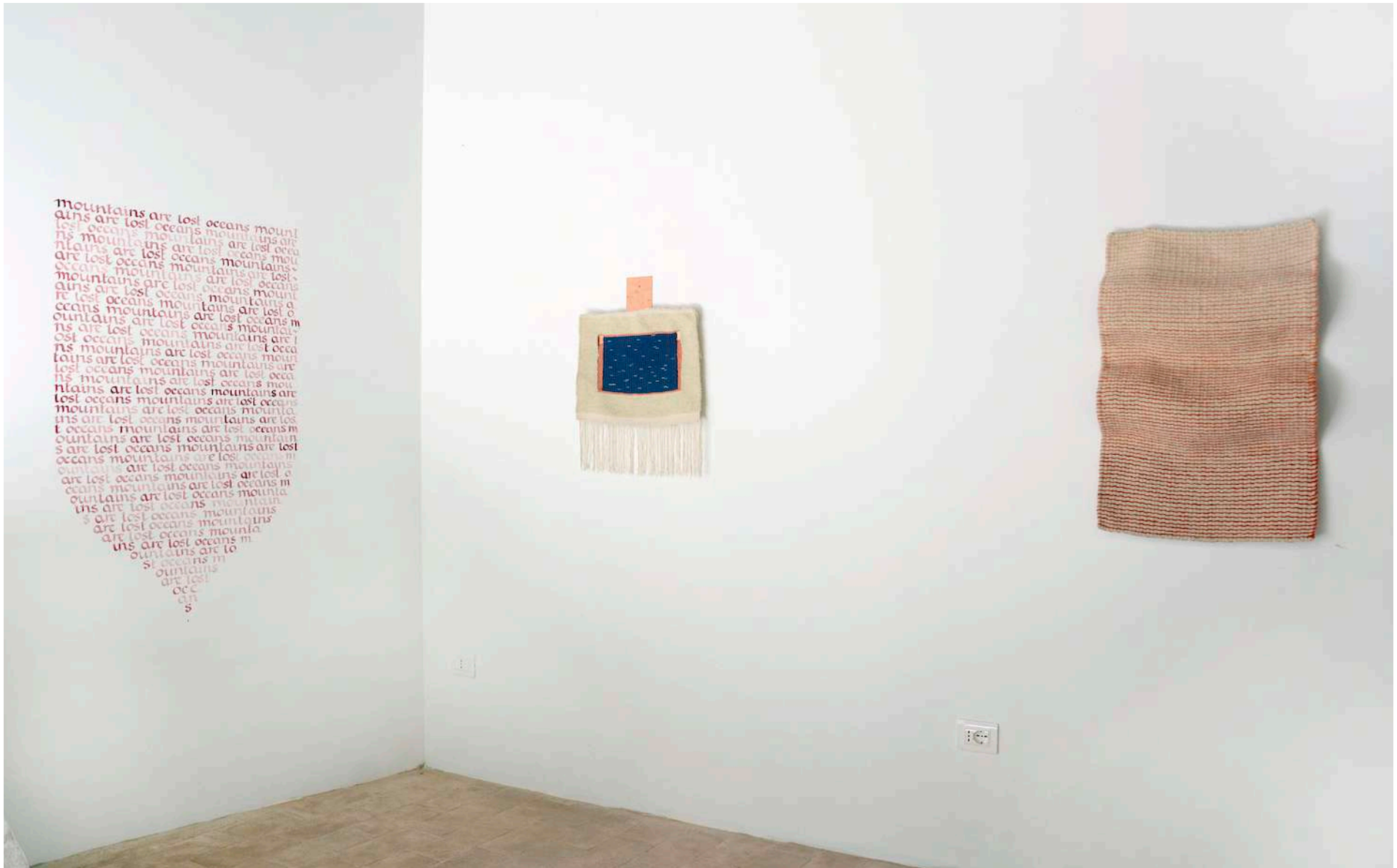
left: Ritmo I - guado, Natural pigment gouache on wall, 130x83cm, Mahler&LeWitt Studios, Spoleto, 2020. Photo: Alice Mazzarella

top-right: Mountains are lost oceans, Open studio installation view at Mahler&LeWitt Studios, Spoleto, 2020. Photo: Alice Mazzarella



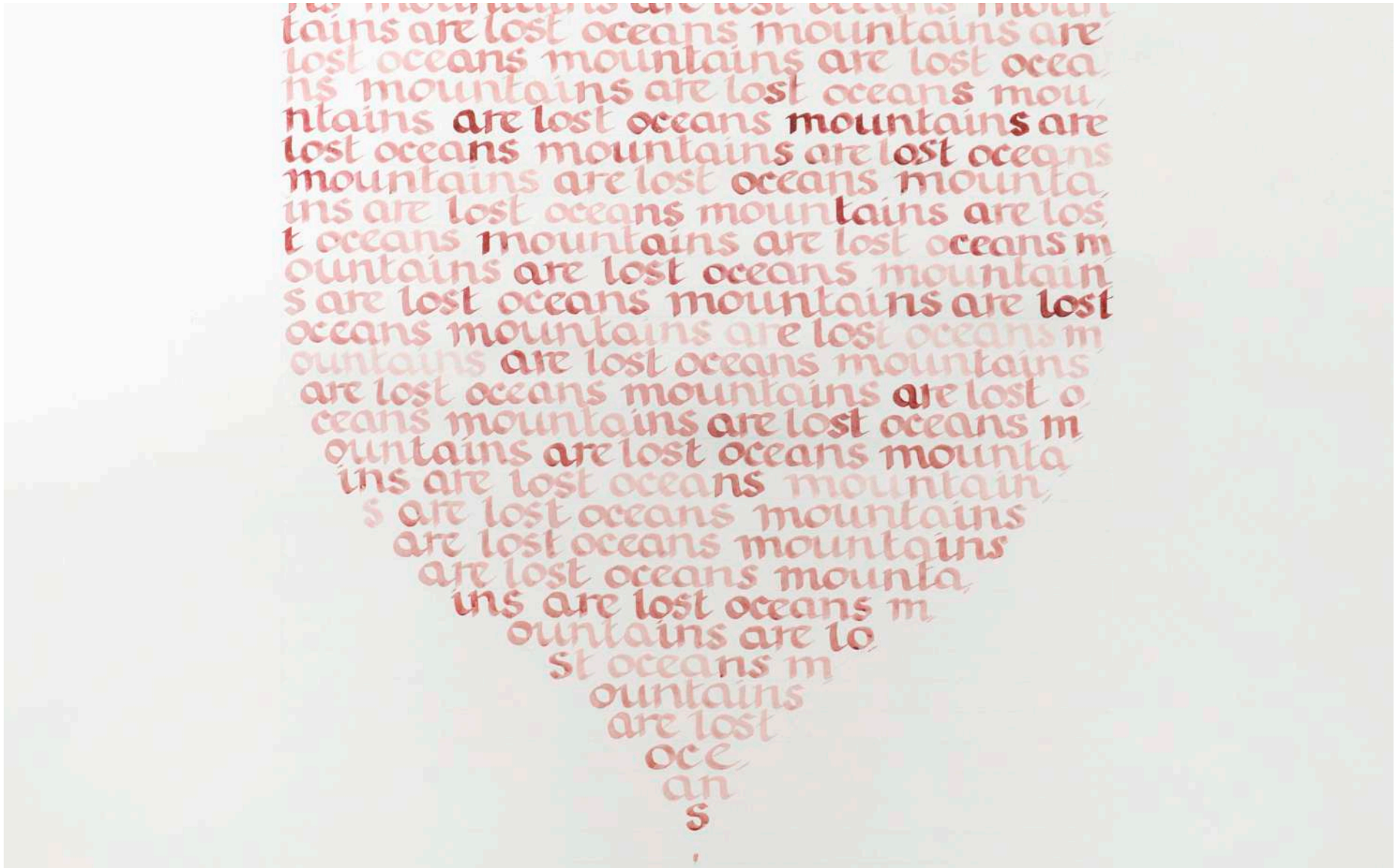


Brindiamo alle future ceneri!, Handwoven natural dyed wool (white natural, moretto, madder-dyed), flax, copper. Mahler&LeWitt Studios, Spoleto, 2020. Photo: Alice Mazzarella



Mountains are lost oceans, Open studio installation view at Mahler&LeWitt Studios, Spoleto, 2020. Photo: Alice Mazzarella



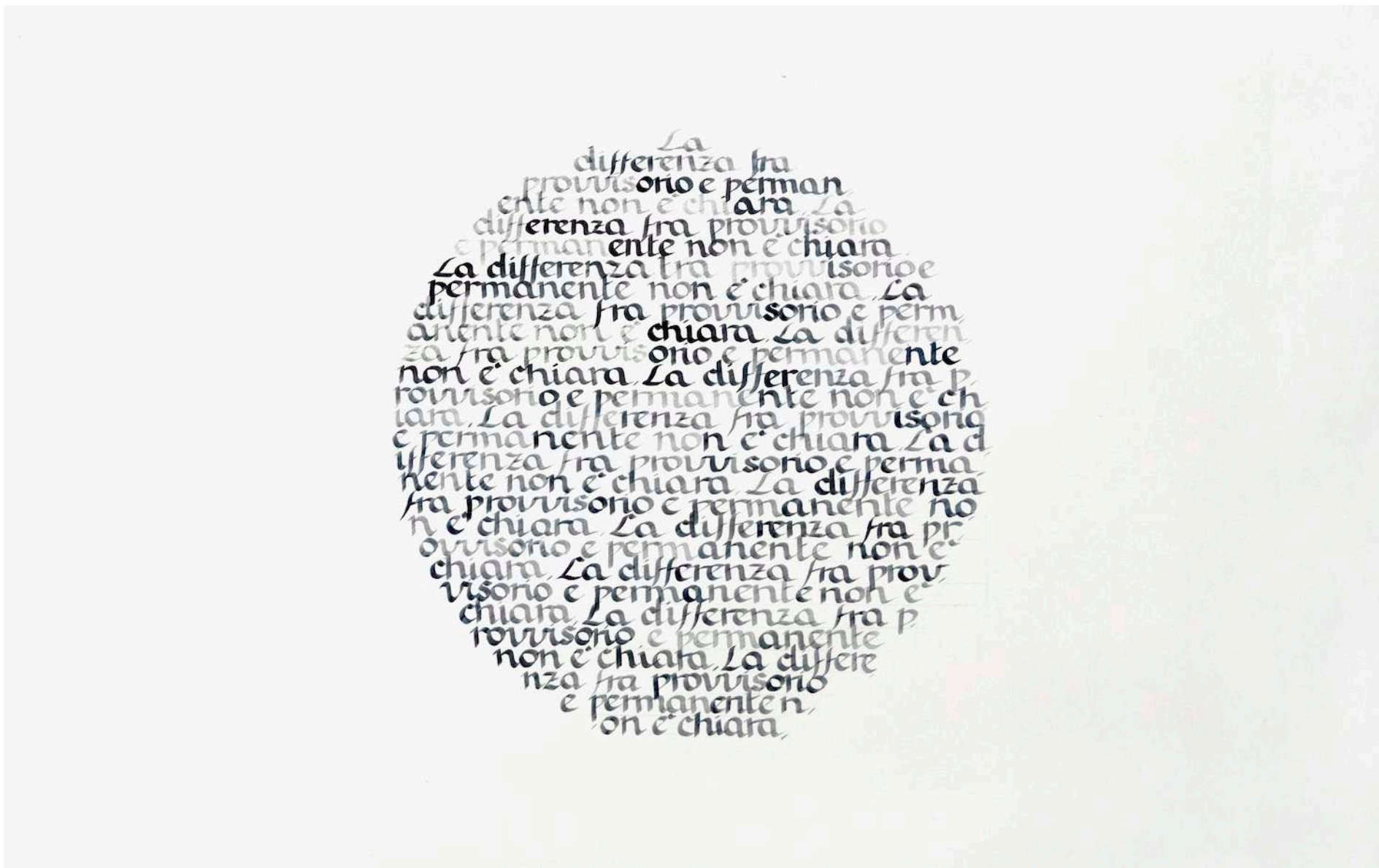


Ritmo II - mountains are lost oceans, Natural pigment gouache on wall, 130x83cm, Mahler&LeWitt Studios, Spoleto, 2020. Photo: Alice Mazzarella





I see you shimmering, Handwoven natural dyed wool (white natural, madder-dyed, woad-dyed), flax, copper. Mahler&LeWitt Studios, Spoleto, 2020. Photo: Alice Mazzarella



Ritmo III - La differenza fra provvisorio e permanente non è chiara, Natural pigment gouache on wall, 80x80cm, Mahler&LeWitt Studios, Spoleto, 2020. Photo: Alice Mazzarella





eclissi, 2019, organic cotton on second hand curtain, 45x45cm



The meeting, 2019, organic cotton on second hand curtain 40x35cm



Residency catalogue and research report



**The meeting**  
**Chelsea College of Arts, London**

**2019**

In 2019 I graduated with a Masters in Textile Design at Chelsea College of Arts, London, where I studied weaving practice in relation to art practice and ecology. Here I exhibited my work at the final show in September 2019.

**The meeting** is an installation that includes symbolic portals and boundary areas. A carpet and three embroidered fabrics invite to a reflection upon the idea of relation, communication and interconnectedness in this time of earthly crisis.

The carpet, standing between humans and the Earth, is a symbol of relation: it has hosted bodies across time and cultures for spiritual reasons. Rather than being a surface of separation it can be seen as an interface of unity between humans and non-human forces. The embroideries as objects emerging out of a network of threads, represent the complexity of this relation: these two entities - humans and Nature - are not separated, they rather are connected and interdependent the one from the other.

The process of making behind these artworks is relevant too: the carpet is handwoven, thinking about the importance of slow-time technologies in this era of fast consumption and acceleration. The embroideries are a “collaboration” between my hands and a digital embroidery machine: interrupting the process of making of the machine while it was working, I created gaps to generate new cross-stitched patterns.

*“Can this flying carpet open a door for imaginative practices and lead us towards a different future where humans and nature can be seen again as coexisting inhabitants of this endangered planet? How can new concepts of relation and interconnectedness be the starting point for a radical change in this transitional time towards more sustainable futures?”*







The meeting, Installation view at Chelsea College of Arts and Design, London, 2019



Silence is speaking, 2019, organic cotton on second hand curtain, 50x60cm





The meeting, Installation view at Chelsea College of Arts and Design, London, 2019



The meeting, 2019, natural dyed wool, flax, PVC lettering, 150 x 90 cm



## postworkhabitat

2017-18

postworkhabitat is a collective exploration of post-work scenarios through a series of performances, anti-power naps, exhibitions and presentations.

The project has been exhibited in different format during the Desire Week at Macao (Milan, 2017) and in the collective exhibition S.O.S. Cotton Candy, curated by Clara Madaro and Katiuscia Pompili (Torino, 2018).

During the first event, **#1 Findings from a future time**, the elements included in the installation are aimed at stimulating a collective situation where people can share knowledge, opinions, fears, perplexities or excitements around the debate on the future of work, on the utopian or distopian possibility of its disappearance driven by rising automation.

In the second event, **#2 Emergency Landing Instructions**, the audience is invited to participate in a sharing rest performance, a call to stimulate a collective reflection where still bodies communicate while resting.

The events at Macao have been developed with the support and collaboration of [Caffè Letterario Macao](#) and [Communion](#).

**postworkhabitat****#1 Findings from a future time****2017**

Findings from a future time is an installation that shows mysterious objects from a future and unknown time. Landed on the Earth to rest bodies and switch on minds, these objects like are displays that allow to imagine a world that is finally freed from work.

“[...] è evidente che l'uomo è caduto, con il lavoro, sotto una sorta di maledizione, dallo stato di eterno ozio in cui prima si sarebbe trovato. Forse nella comunità umana questo stato è realmente esistito, e forse la leggenda della creazione del Paradiso – e dell'uomo da lì scacciato – è una rappresentazione appannata di una realtà passata; a meno che non si tratti di una realtà futura che l'uomo raggiungerà attraverso la maledizione del lavoro. [...] Quest'epoca di felicità nella quale tutte le fabbriche e tutte le imprese umane funzioneranno di per se stesse”.<sup>1</sup>

A hundred years after Malevič words, a technological revolution leads us to imagine again a world where work is not necessary anymore: the increasing presence of AI and algorithmic automatisms, additive manufacturing and human-less logistics, low cost robotics. What are the social, political and ecological consequences of this technological transformation?

<sup>1</sup> Malevič, K.S. (2012) *L'inattività come verità effettiva dell'uomo*. Asterios Editore



postworkhabitat, tools for imaginative practices, 2017





postworkhabitat #1 Findings from a future time, 2017, Installation view at Macao, Milano



postworkhabitat #1 Findings from a future time, 2017, Installation view at Macao, Milano







postworkhabitat #2 Emergency Landing Instruction, 2018, Installation view at Macao, Milano



postworkhabitat #2 Emergency Landing Instruction, 2018, Installation view at Macao, Milano





postworkhabitat #2 Emergency Landing Instruction, 2018, frame from the teaser

<https://vimeo.com/278951808>

## Undiscovered lie

2017

Undiscovered lie is an installation that has been showcased in occasion of Proyector, a video art festival in Madrid.

The proposal is presented in a two channel video installation as a format to converse, see and communicate through a visual and verbal language, in a sociological development of the concept of the untruth.

The dialogue between the two channels generates a unique complementary vision, since one screen is the chromatic essence of the other.

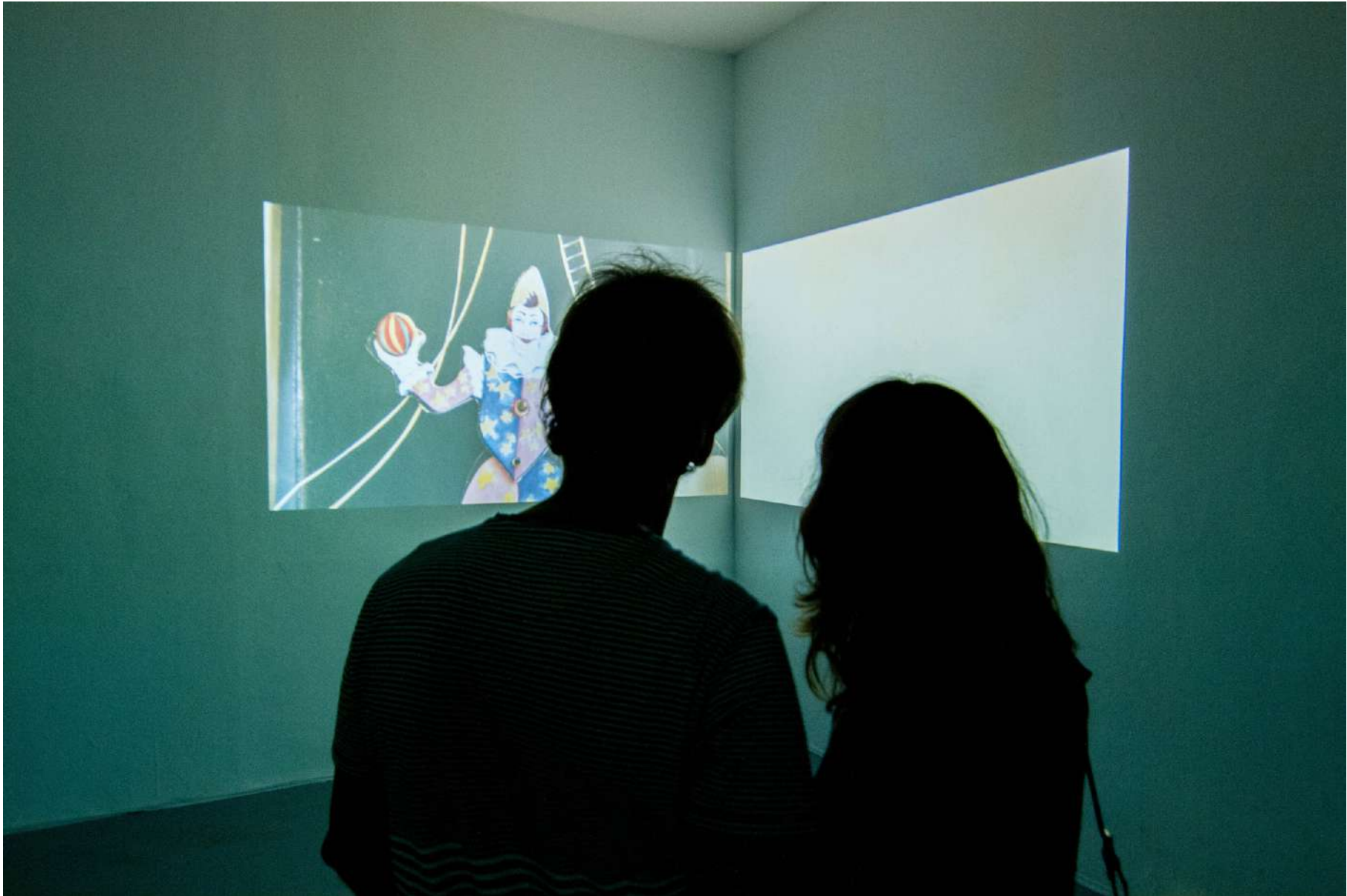
This video installation deals with the power of lies as a form of existence, through altered and distorted realities, exploiting the language for varied interests. (Coral Nieto Garcia)

Our eyes are not able to see reality anymore: "Everything that was directly lived has turned into a representation" (Debord, La société du spectacle, 1968). With the development of visual techniques the real has dressed colors more vivid, contrasts more efficient and volumes more tangible. What seems to hide a narrative present itself instead as an hypnotic sequence of images.



Undiscovered lie, 2018, Still from video <https://vimeo.com/235965223>





Undiscovered lie, 2017, Installation view at Cruce. Arte y pensamiento contemporáneo, Madrid



Undiscovered lie, 2017, Installation view at Cruce. Arte y pensamiento contemporáneo, Madrid

cecilia.ceccherini@gmail.com

+393479958814

## Cecilia Ceccherini (Pisa,1991)

### Education

Chelsea College of Arts; London, UK – Master's Degree – 2018-2019  
Textile Design, Merit

Albertina Academy of Fine Arts; Turin, IT – Master's Degree – 2013-2016  
Decoration (Arts and Crafts), 110/110 cum laude

Accademia di Belle Arti di Carrara; Carrara, IT – Bachelor's Degree – 2010-2013  
Decoration (Arts and Crafts), 110/110 cum laude

### Experience

High school and middle school teacher 2020 – ongoing  
Visual designer, Lindsey Thornburg; NYC, USA – 2016 –2020  
Artist's assistant, Sissi; Bologna, IT– 2014-2015

### Exhibitions

forthcoming  
2024

**UMRU: Tales from a hydrosocial landscape**, curated by Guy Robertson. 67° Festival dei Due Mondi and Musei Civici di Spoleto, IT

2021

**Open Studio at Casa Mahler, LeWitt Studios and the Torre Bonomo**, 'Exploring Art', Spoleto, IT  
**Desiderio Desiderato**, Fondo, Torino, IT

2020

**Open studio at Mahler & LeWitt Studios**, Art for the Environment Residency, Spoleto, IT

2019

**Master's degree - Textile design** show at Chelsea College of Arts and Design, London, UK

2018

**SOS Cotton Candy**, curated by Clara Madaro e Katiuscia Pompili, Torino, IT  
**Proyector Video-Art Festival**, Directed by Mario Gutiérrez Cru, Madrid, SP  
**Robots, now, please! #2 Emergency Landing Instructions** curated by postworkhabitat and Communion, Macao, Milan

2017

**Robots, now, please! #1 Findings from a future time** curated by postworkhabitat and Caffè Letterario Macao, Milan, IT

2016

**Pills** curated by Maria Elena Marchetti and Giulia De Giorgi, Associazione Barriera, Torino, IT  
**Incorporeo** curated by Maria Teresa Roberto and Stefano W. Pasquini, Torino, IT

2015

**Holy Mister(Y)** curated by exhibitioff, Spazi polivalenti della chiesa del Santo Volto, Torino, IT  
**ARTISSIMA** video work Abitavo, abiterò selected for the exhibition area of Accademia Albertina di Belle Arti di Torino in Artissima 2014 fair, Torino, IT  
**2VIDEO Rassegna trasversale di video d'artista**. Video selection curated by Giovanni Viceconte

### Residencies

2021

**Ar.Vi.Ma, Pavia, IT** a residency dedicated to the theme of biodiversity, in conjunction with the three-year Biovario project promoted by Ar.Vi.Ma, University of Pavia-Orto Botanico and Department of Earth Sciences.

2020

**Mahler & LeWitt Studios, Spoleto, IT** *within* Art for the Environment Residency (AER) programme launched in 2015 by Lucy Orta to explore concerns that define the 21st century – biodiversity, environmental sustainability, social economy and human rights.

### Art Direction

2020 - ongoing

**Fondo**, project space founded by Aurora Paolillo and Cecilia Ceccherini in Torino

2017 - ongoing

**Bastione**, project space founded by 14 artists in Torino

### Selected Workshops

2016

**Codice Italia Academy. 56a Biennale di Venezia** video-art workshop directed by Davide Ferrario and curated by Vincenzo Trione, Venezia, IT

2015

**PER|formare** workshop directed by MASBEDO and curated by Fondazione Merz Educational Department, related with MASBEDO's exhibition Todestriebe curated by Olga Gambari, Fondazione Merz, Torino. The workshop ended with a performance directed by MASBEDO in the basement of Fondazione Merz, Torino.

2014

**Ciò che ci attrae ci rivela** workshop and performance directed by Sandrine Nicoletta within the artistic project of Stupinigi Fertile curated by Rebecca De Marchi in collaboration with Eco e Narciso -public artistic program in Torino.

**13600Hz Concerto per macchine per cucire** workshop and performance directed by Sara Conforti at Palazzo Giureconsulti, Milano. Coreography director Francesca Cinalli, Sound Design TILDE Nicola Ratti, Attila Favarelli, Enrico Malatesta Production Ass. Cult. Höferlab. In collaboration with Eleonora Grassi, Olympia de Molossi, Nicoletta Daldanise.

### Awards

2020

**BEDifferent** contest launched by Lenzing to three different European design school included Chelsea College of Arts, London. The winning collection was exhibited at Heimtextil 2020.

2019

**Tiffany & Co. x Outset Studiomakers Prize**. Selected by the tutors of the MA Textile Design course as a candidate for the award.



cecilia ceccherini

portfolio

2024

contact:

[cecilia.ceccherini91@gmail.com](mailto:cecilia.ceccherini91@gmail.com)

[ceciliaceccherini.it](http://ceciliaceccherini.it)

[@ceciliaceccherini](#)

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