

Giulia Mattera

Portfolio

Performance artist

| giuliamattera@gmail.com | +39 3807909573 | www.giuliamattera.com. |

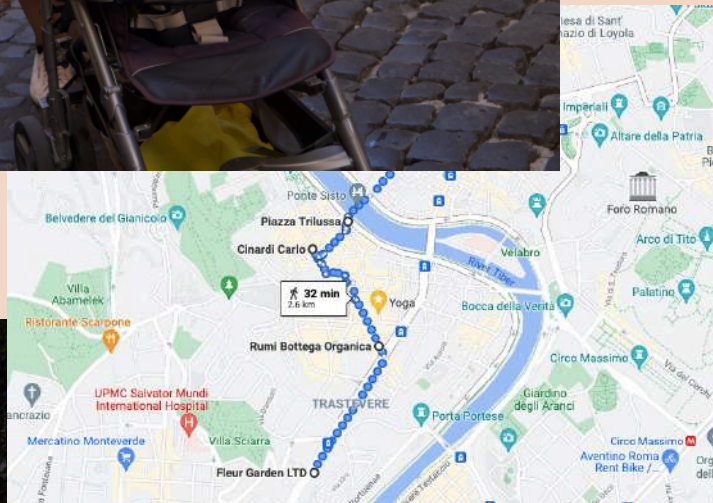
Artist's statement

I consider performance art
as a means to change our perspective on the world,
a moment of highlighted consciousness that creates the inner space for a change.

With a strong visual focus, my practice revolves around ecology, daily life and social structures as ritualised behaviours.

Through the exploration of natural elements via the body, I set myself tasks that deal with failure and challenge the preconceptions
of body-mind limitations.

I am interested in the use of repetition as a tool to erase pre-constructed meanings and discover new possible uses/purposes.



Plant Trafficking

Plant Trafficking (2021) is an intervention taking place in the Trastevere neighbourhood in Rome (Italy). The actions undertaken by the artist during the performance reflect on the illegal trade of plants, the complex dynamics between plant's monetary worth and their emotional value. Plants as ornaments or plants as kin?

The performance sheds light on the presence of plants in everyday life and the dark secrets behind them: do you know if the ginseng you drink was harvested/traded legally? Do you know what's behind the tabacco you smoke? Do you buy your vegetables packaged or unpackaged, from a farmer or from multinationals? Where do the plants in your home come from and what was the journey they took to arrive to you?

But first of all what are plants to you? A good or a kin? How much would you be willing to pay for one of your kins? Can buying a plant be comparable to adopting a child? What are the ethical issues we are willing to turn a blind eye on and in which ethical boundaries are we comfortable navigating in?

Duration: 4hours

Location: [itinerant] Rome (Italy)

Date: 31 August 2021



answers (=) are always less (-) than questions (?)

answers (=) are always less (-) than questions (?) is part of the collection of works called Δ L F Δ 8 e T O where the artist Giulia Mattera visually translates conceptual sentences using a made up alphabet.

Video

Date: 5 May 2021- ongoing project



Plant time

Plant time is an intervention in the midst of one of the busiest shopping streets in Europe, via del Corso in Rome.

The performance is a collaboration with a plant. The artist, sitting in the middle of the street, practices a mode of embodied attunement with the plant. How can a human body learn time from a plant? Plant's time as opposite to fast-paced human time.

Plant time is part of the Festival de Performance CUERPAS Intenacional (Valparaíso, Chile).

Duration: 30minutes
Location: Rome (Italy)
Date: 31 October 2020



Nostalgia

Nostalgia (2018) is a one-week durational performance performed inside a Una Vetrina, art space in Rome.

The artist did not leave the space of Una Vetrina, spending both day and night inside the window for one week. Eating, sleeping there.

The artist did not speak to anyone for the whole duration of the performance.

With no electronic device, without a watch nor somebody informing them about the time passing, what day or time it was.

The artist spent the week contemplating nostalgia, writing messages with different and not pre-determined recipients on topics including both intimate and social issues.

All those coming to the performance were invited to write what nostalgia was to them on a piece of paper and stick it on the window.

Audience was free to share photos, videos and comments followed by the hashtag #nostalgiaperformance.

Curator: Giuseppe Garrera.

Duration: 1 week

Performed at Una Vetrina, the Independent MAXXI (Rome, Italy)

Date: 11-17 December /2018

Severing Tide



Severing Tide (2018) is a site-specific performance exploring the connection between the human body and water. Questioning the rigid rationale imposed by humans over ever changing emotions- the opposite behaviour of water which naturally adapts and contributes to the continuous changes- *Severing Tide* challenges psychophysical limits through endurance. *Severing Tide* was performed on the summer solstice (21st June 2018) in a water stream in the Taleggio Valley (Italian Alps). During the performance the artist walked back and forth a line breaking the stream horizontally for over an hour, starting when the first light of dawn came out.

This stream collects water melting from the mountain glaciers, meaning the water temperature in that stretch of the stream is around less than 8 Celsius degrees. A body submerged on such a low temperature is exposed to the risk of hypothermia or even death. The artist consulted a doctor prior the performance. In order to reach the site, the audience engaged in a 1 hour hike during the night (leaving for the site at 3am) and overlooked the action from a bridge, informing them of the arrival at the site by being lit by candles. Each audience member received a specific message on a paper asking not to ever share its content with anyone.

Video

Performed at Ponte del Caman, Val Taleggio (Italy)
Nature, Art, Habitat Residency on water (NAHR)

Duration: 1 hour circa

Date: 21st June /2018

Emotional Labour



Emotional Labour (2019) is the need to suppress your own emotions, specifically to fit and be accepted in your work context. This durational performance analyses the delicacy, precarity, vulnerability of working in the art world and in this society in large.

While co-existing in the same small tub with an albino axolotl (endangered aquatic salamander) for 2.30 hours, the artist puts her body to the risk of toxic chemicals released by the axolotl touching other animals, while the fear towards the axolotl transforms into a playful relationship. (Video)

P.S. the axolotl is named Lolita.

Performed at DfbrL8r Performance Art Gallery (Chicago, IL, USA) as part of Bubbly Creek Performance Art Assembly, curated by Angeliki Tsoli
Duration: 2,5 hours

Expectations



Expectations (2016) is the result of the research conducted in collaboration with the artist photographer Manuel Vason. Exploring the effect on the body in relation to the environment, the performance *Expectations* is based in an immersive natural setting.

Sleeping greenhouse



Sleeping greenhouse is an ongoing project exploring the impact of plants' on human sleep, and on human body while sleeping.

Ephemeral bedtime for (the) wood[']s [ramblers]



Ephemeral bedtime for (the) wood[']s [ramblers] (2020) is a performance for the woods and an installation for the wanderers, allegorically offering an ephemeral space to rest.

Part of the project about impermanence by Field Experience.
Map

The site is in Bosco Grande Macchia, in the countryside near Rome (Italy).

Neoteny



Neoteny (2020) was performed as part of the project "home performances" created by Performistanbul, happening during the worldwide quarantine in April 2020.

Tapping into personal and collective culture of games, the artist played a different game every day for one week. How to play solo? What's a game for a grown up? And why is playing mostly set aside during adulthood?

Date: Monday 6th until Sunday 12th April 2020
Estimated duration: 7 days / 1-3 hours each day

F-ALL: yes, I am falling



F-ALL: yes, I am falling (2019) is part of an ongoing series of performances happening on the days marking the change of season.

Fall, autumn: falling, failure, acceptance. Beyond the binary of right and wrong.

During the performance the artist falls backwards in the arms of the participants, involving them in various tasks whispered in secret: one person receives a chronometer and has to keep track of the time, clapping once after exactly one hour.

Video

Curated by Alice Bortolazzi
Label201 (Rome, Italy)
Duration: 1 hour
Date 21st September 2019



Seeing youRself sensING

During my time as a resident at Arteles Creative Centre (Hämeenkyrö, Finland) in the Silence Existence Awareness program, I spent 18 days in silence, without speaking. Meditation has changed flavour, consistency. Not verbalising makes it easier to break off the loops of thoughts.

I wanted to observe the effects of a prolonged time of silence on my body, in my mind. The whole experience of the residency speaks of acceptance, of creating space, non-judgemental grounds like welcoming embraces.

I decided to share the gifts of silence in a site-specific performance.

The performance *Seeing youRself sensING* took place in the woods near Arteles at dusk on the 20th March 2019, when the spring equinox and the full moon coincided (this overlap only happens once every forty years circa).

On the day of the performance, every participant received a personalised envelope containing: an invitation letter with instructions, an origami airplane, a folded paper to open only once arrived to the roots, a quote chosen by observing them (as I wasn't having direct conversations with them at that moment). The invitation letter suggested to dedicate the day on retrieving personal denied feelings, to find them in the body, to be with them, to write them down. The instructions invited the participants to embark on a group silent walk in the woods, following a path marked by 27 ribbons around tree trunks. The last ribbon was attached to the roots of a fallen pine tree; I was inside the roots. The performance was a ritual of acceptance and emancipation during which each person burnt their denied feelings and saw themselves sensing.

Duration: 1 hour

Date: 20th March 2019



Defamiliarizing the Human

"Moving beyond this kind of handedness [dualism human-non human] requires a real feat of defamiliarizing the human. That is, it requires us to undertake an arduous process of decolonizing our thinking." (Eduardo Kohn, *How Forests Think*)

The performance *Defamiliarizing the Human* is the attempt to awaken individual awareness of the interconnectedness of all phenomena in life, via questioning the foundations and peculiarities of being human.

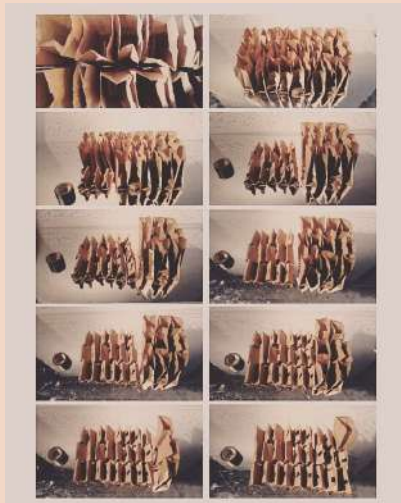
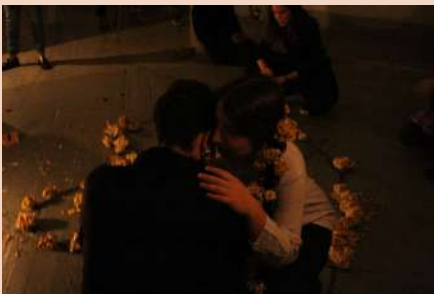
During the performance there is no light, each person has one box of matches to light in order to see the action. The performer whispers questions to each person who then gives the answer to a third person in the room.

Duration: 40minutes

Materials: 27 paper bags, 27 cigarettes, 27 boxes of matches with 32 matches each, 5kilos yellow mushrooms, 8meters black stain chain

Performed at Grace Exhibition Space (Brooklyn, NYC, USA)

Date: 18th May 2018



Disillusioni



Disillusioni navigates the traps of darkness that we set ourselves into drifting away from the essence and pureness life is made of.

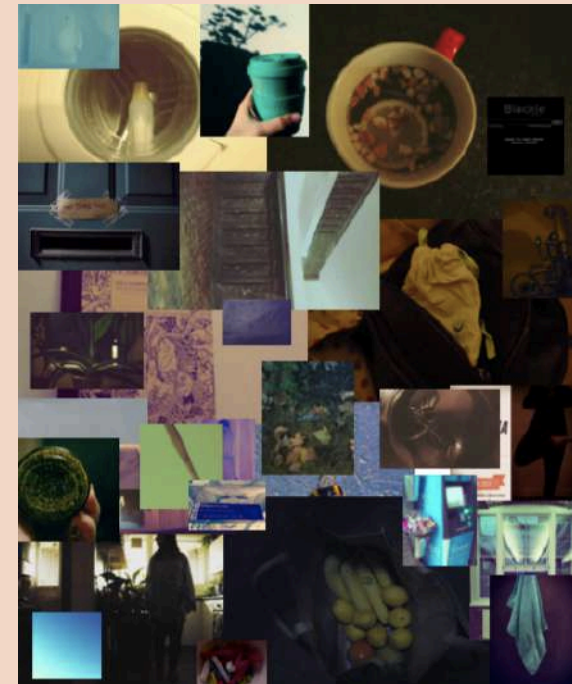
Duration: 3 hours

Materials: soil, pencils, one pencil sharpener, nettle, 1 arum-lily (calla flower), cord, a demijohn

Performed at Essenziale. Certe volte sogno/ Altri Mondi
Curated by Roberta Melasecca and ignorarte.com
Hosted by Interno 14 (Rome, Italy)

Date: 26th March 2017

Eco Echos



I turned 25 on 2nd November 2016.

The same day I started my first month long project named *Eco Echi*, which is the Italian for 'eco echos'.

The project consists in making everyday a daily action supporting environmental issues.

This project is an investigation relating small gestures to their impact on worldwide issues such as pollution.

Starting date 02/11/2016.

Ending date 01/12/2016.