



Marianna Iozzino
Portfolio



◀ *Untitled*
oil on canvas, 50 x 70 cm
2019

Marianna Iozzino was born in Nocera Inferiore, Southern Italy, in 1988. And in 2013, she graduated in painting at the Brera Academy of Fine Arts in Milan.

Among her many exhibitions in Italy and abroad are those at the Spazio Oberdan in Milan (2012-2013), the Gino and Gianna Macconi Foundation in Chiasso (2013, 2016 and 2019), the Aragonese Castle in Ischia, Naples (2015, 2016 and 2017) and the Palazzo della Raccetta in Ferrara (2019). In June 2021, she exhibited in the collective exhibition "Artefici Del Nostro Tempo" at the Bevilacqua La Masa Foundation in Venice's Piazza San Marco, organized by the Venice Municipality as part of 2021's Architecture Biennale.

In December 2021, Marianna presented her first solo exhibition, "Le Spezzate" at the Atelier Zenith in Mendrisio, in Switzerland. From April to June of 2022, she was Artist-in-Residence at Villa Greppi, Monticello Brianza. And in December, the Villa's historic granary became the rich backdrop to a show of her work.

Even more recently, she held her second solo exhibition in the Piccola Galleria del Disegno in Cuvio, Varese, in April of this year.

She lives, works, loves and imagines in Varese, Northern Italy.

To me, creating a painting doesn't depend on my presence. I wait for it to define itself. The images don't have to be meticulously pre-programmed, but instead can emerge, bit by bit, from my pictorial memory. That way, without any forethought or premeditated intention, my hand can precisely recreate, say, the body of a man I thought I had forgotten, or an atmosphere I saw and took in at a given moment.

That catalogue of experiences lodged in my mind, I then look continuously for ways to amaze. The non-stop nourishment of new bodies, unseen forms and bright, warm colors. Because for me, they're symbols of a carnality and humanity that's both installed in me, and yet to come.





Memorie
oil on canvas, 50 x 40 cm
2022



Memorie II
oil on canvas, 40 x 30 cm
2022

The human body is my main raw material. I love its flesh, its shadows, the unpredictable folds in its skin. To me, they're landscapes that first live in a space, then turn into its reason-to-be.

I can't imagine a world without men. But the men who live in my imagination aren't really as we know them.



Distanced from their usual sensitive form, my men look for new ways to express themselves. They become pieces, fragments, components, shapeless spots in search of new rules.

Lezioni di anatomia
oil on canvas, 100 x 70 cm
2023



But there again, as shapeless things have no property other than that of occupying a space, they need to at least incite a possibility, or a memory.

Merging with color, or with nature, they can find a primitive state that positions their own singularity. From there, and without their knowledge, they suddenly become 'beasts'. Lumpy, headless, with legs like quarters of beef. As recreated animals with mixed-up coordinates, the world is theirs to play with, and a place to invent a better one.

Orfani dei cieli
oil on canvas, 100 x 70 cm
2023

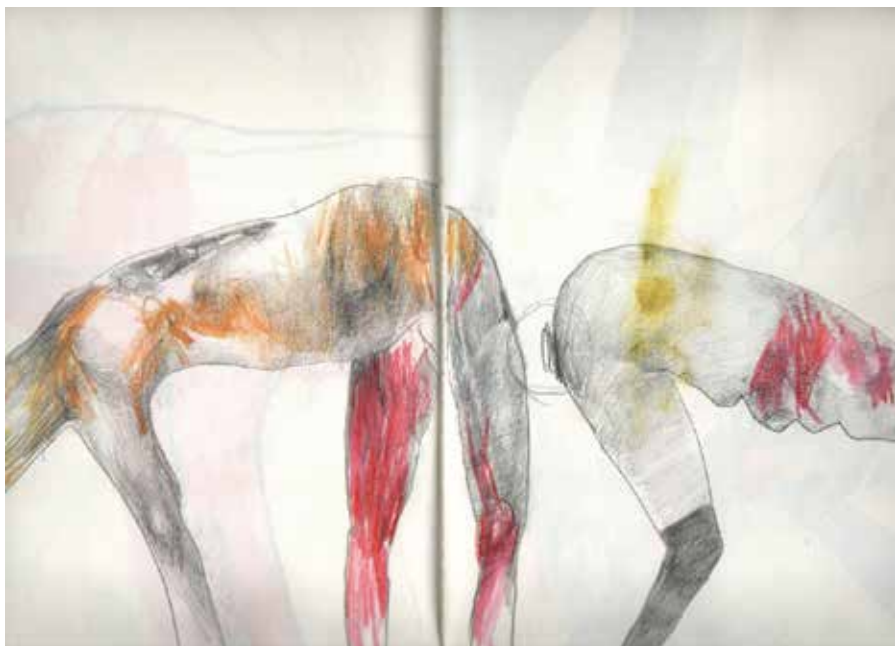
Sketchbook ▶
mixed media on paper, 25 x 36 cm
2023



While I paint, I always imagine that, somewhere, someone is watching me. Actually, I know. And usually, their eyes find themselves in the painting. Sometimes they're judging me. Others regard me with adoring love.



◀ **Sketchbook**
mixed media on paper, 25 x 36 cm
2022



My canvases' parents are my notebooks, my direct hotlines to thoughts and inspirations. Little by little, the painting becomes a perfect synthesis of all these visual notes that chase each other between the pages.

"A gushing, free-flowing line kills theories. So all you have to do is seek adventure in the life of those lines".

Francis Picabia

That's a peremptory, decisive sign for sure. And yet, it immediately questions the fate of whatever, or whoever, is inside that line. Does it move with ferocity, sweetness, or something in between?

Marianna has arrived at this point, generously and under her own free will, without mortgaging the result, but just with the sheer joy of watching it grow. Colors, waiting and restless, declare themselves willingly to her vision with exuberance and independence.

Forgotten anatomies, physiognomies and grotesque apparitions, transposed by poetic irony, question our gaze. All without resorting to the logical or obvious. Marianna's predestined images are always guided by the need to execute what can never be declared in theory. But when amazement is your motivation, the will to deviate becomes even stronger.

Appearances crossed by anxieties, mindful of their own restlessness, look at us insistently and ask us to welcome the expressiveness they exude. All because painting is forever the bearer of truth.

Roberto Casiraghi

Artist



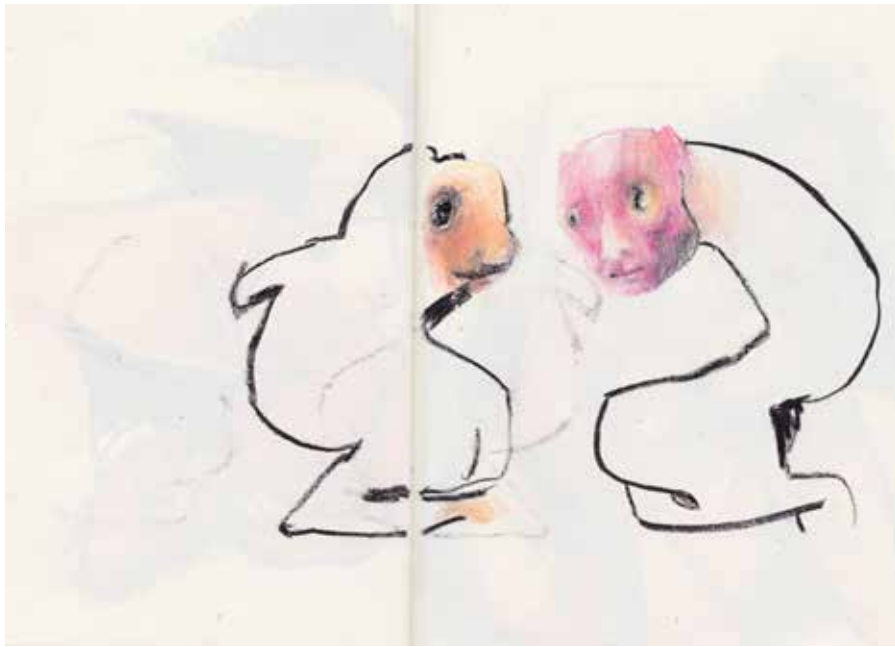
Itaca
oil on canvas, 100 x 70 cm
2023



Senza titolo
oil on canvas, 100 x 70 cm
2022

Sketchbook (January-February)
mixed media on paper, 25 x 36 cm
2023





Sketchbook (January-February)
mixed media on paper, 25 x 36 cm
2023



Sketchbook (January-February)
mixed media on paper, 25 x 36 cm
2023



Ucraina
oil on canvas, 100 x 70 cm
2022



Bestiario umano
oil on canvas, 100 x 70 cm
2022

Rd'A Artist in Residence Villa Greppi

Marianna Iozzino's two months at Villa Greppi gave her not only a new perception of time, but also a new awareness of nature, silence, even solitude: attitudes that changed her way of working.

Throughout the stay, Marianna said she was curious to understand what her life as an artist would be like once she returned to the real world. In short, how her creativity and approach to art would adapt after her experience. That's a very understandable curiosity. After all, it's clear (and no resident has ever disputed it) that two months of a residence like this leave a mark.

Marianna, born in 1988, from Varese where she lives, believed at first that she'd have to depict nature, or adapt her work to the contingent situation of where she was. Not remotely. She quickly realized that it wasn't obligatory to paint trees to let her new environment influence her output.

So instead, she let the context influence her gaze, her mood, the light in her works. She felt nature, its noises and its colors inside her. And consequently, she could freely decant them into a new guise, liberal and more her own, in everything she painted.

Iozzino is a painter whose techniques range from drawn signs to informal brushstrokes. During the two months here, she cultivated and deepened her work, indulging in luxuries that evaded

her in everyday life, like painting a large canvas. And it showed. The pivotal work created during her stay - a large canvas with bright chromatic backgrounds, dripping with figurative hints and involuntary impulses - is clearly the most 'flashy' product of her experience.

But it wasn't the only one. Each piece was fascinating. Her smaller works, especially the notebooks, deserve to be leafed through carefully, one by one, and taken in.

Marianna was awarded the residency thanks to her poetic intimacy and expressive power. What she did in these two months didn't disappoint. Confirming, once again, how precious an experience the Residency is.

*Simona Bartolena
Curator of the Rd'A
Artist Residences project*



◀ *Arthropedia II*
oil on canvas, 70 x 100 cm
2022

Deposizione
oil on canvas, 200 x 180 cm
2022





Sketchbook (April-May)
mixed media on paper, 9 x 14 cm
2022



Arthropedia
oil on canvas, 200 x 180 cm
2022



The broken ones

"Don't call them monsters.

They have broken bodies, sure. Nudes. Broken down. Legs and arms where they shouldn't be, twisted and intertwined with a hundred others. A thousand others. Hands that emerge from torn flesh, breasts and pubis that reveal themselves without knowing it. Lidless eyes stand out against hints of a head without a mouth. They stare, and worry us.

They also have absurdly vibrant colors, as if it's nice to have an unfinished shape that can't define itself.

And in them, we do not recognize the human, but the nightmare. A nightmare struggling to crawl out of the canvas.

But don't call them monsters.

It's just all of humanity running away from itself. It's just us, who find ourselves living in a skin in which we don't recognize ourselves and we tear ourselves out of - to adapt to narrow places we don't belong to, or to free ourselves from what we were and can no longer be.

*We are in those canvases fighting for a change,
any one,*

who straightens what is crooked,

that redefines the contours,

that recomposes the skin,

that strengthens our bones,

the broken ones".

Annarita Iozzino

Author



◀ *Le Spezzate II*
oil on canvas, 40 x 30 cm
2020



Le Spezzate
oil on canvas, 70 x 50 cm
2020



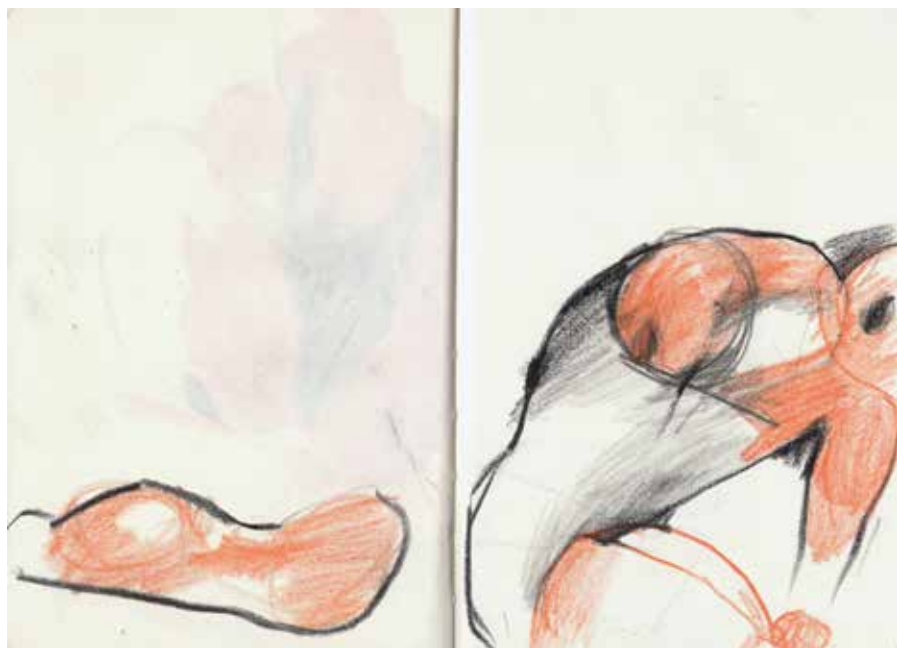
Le Spezzate III
oil on canvas, 100 x 70 cm
2021



Senza titolo
oil on canvas, 100 x 70 cm
2020



Sketchbook "Le Spezzate"
mixed media on paper, 13 x 21 cm
2020



◀ Sketchbook "Le Spezzate"
mixed media on paper, 13 x 21 cm
2020



Fire and crystal



◀ *L'amica*
oil on canvas, 40 x 50 cm
2019

In his book "American Lessons", Italo Calvino cites these two primeval elements as the fundamental basis of all living beings. "The internal agitation of the formless against rationality and accuracy", according to Calvino, are "two forms of beauty from which the gaze cannot detach itself".

Similarly, the fixed starting point of an artistic creation is the tension between temperament and work. The process of painting a canvas lies in the subtle balance between the speed of its execution and the pauses, of hours, days or more, in which color and shapes have time to settle and express themselves.

Only the necessary and the things you never regret remain in the mind.



Fuoco e cristallo
oil on canvas, 100 x 70 cm
2020



Fuoco e cristallo II
oil on canvas, 149 x 79 cm
2020

Omaggio a B. ▶
oil on canvas, 70 x 50 cm
2020





Crocifissione
oil on canvas, 100 x 70 cm
2021



Deposizione
oil on canvas, 100 x 70 cm
2021



Sketchbook
"Taccuino della Quarantena"
mixed media on paper, 25 x 36 cm
2020

Exhibition history

2023

Inquiete Anatomie, Piccola Galleria del Disegno, Cuvio, Varese. Personal exhibition.

2022

Artist-in-Residence, Villa Greppi, Monticello Brianza, Lecco. Artistic residence with collective exhibition.

Questa non è più la tua carne, Atelier Montez, Rome. Collective exhibition.

2021

Le Spezzate, Atelier Zenith, Mendrisio, Switzerland. Personal exhibition.

Artefici del nostro tempo, Fondazione Bevilacqua La Masa, Piazza San Marco, Venice and Forte Marghera, Mestre. Collective exhibition.

2020

Residenza Carte Vive, Piccolo Teatro Radio di Meda, Monza. Theatrical residency.

Orazion De Na Striga, live painting performance, Festival di Teatro Tra Sacro e Sacro Monte, 11th edition, Sacro Monte di Varese.

2019

La sinestesia nel mondo dell'arte, Young Artist's Prize 2019, Fondazione Gino e Gianna Macconi, Spazio Officina, Chiasso, Switzerland. Collective exhibition.

Autori Diari di Viaggio, Palazzo della Racchetta, Ferrara. Collective exhibition of travel diaries.

2017

Reportage from Ischia Island, Castello Aragonese, Ischia, Naples. Urban Sketchers a Napoli, 6th edition. Collective exhibition.

2016

Ischia Ink, Castello Aragonese, Ischia, Naples. Urban Sketchers a Napoli, 5th edition. Collective exhibition.

Premio Creatività Città di Marsciano, Museo Dinamico del laterizio e delle terrecotte, Marsciano. Collective exhibition.

La memoria nell'arte, Premio Giovani Artisti 2016, Fondazione Gino e Gianna Macconi, Spazio Officina, Chiasso, Switzerland. Collective exhibition.

2015

Painting around Castello Aragonese, Chiesa dell'Immacolata, Ischia, Naples. Urban Sketchers a Napoli, 4th edition. Workshop and collective exhibition.

2014

Sogno a tasselli, collective exhibition of contemporary art, Asci Scuola di Cinema e Comunicazione, Naples.

2013

Viaggio: sogno o realtà, Young Artists Prize 2013, Fondazione Gino e Gianna Macconi, Spazio Officina, Chiasso, Switzerland. Collective exhibition.

Premio Ricoh per giovani artisti contemporanei, third edition, sezione Pittura, Spazio Oberdan, Milan. Collective exhibition.

2012

Premio Ricoh per giovani artisti contemporanei, second edition, sezione Video Art, Spazio Oberdan, Milan. Collective exhibition.

2011

Un laboratorio per l'affresco: giovani artisti a Maglione, MACAM, Maglione Turin. Artistic Residence and collective exhibition.

Educational background

2015

Bachelor degree in Conservation e Restoration of Wall Paintings and Frescoes, Scuola Universitaria Professionale della Svizzera Italiana (SUPSI), Lugano, Canton Ticino, Switzerland..

2013

Bachelor degree in Visual Arts and Painting, Brera Academy of Fine Arts, Milan.



◀ *Pink Lady*
oil on canvas, 50 x 60 cm
2019