



MICAELA LATTANZIO

WWW.MICAELALATTANZIO.COM



Micaela Lattanzio was born in Rome, where she currently lives and works. Through the medium of photography, the artist conducts a project-based research, reworking the image into a painterly element, where the two-dimensional material finds its third dimension. In her aesthetic and conceptual characteristics, Micaela Lattanzio outlines a new linguistic vocabulary, deconstructing reality to explore a narrative dimension that goes beyond the surface, a study of humanity and the authenticity of the body, where form and concept merge into a work that no longer belongs to a unified centre of social identification, but rather becomes the principle of an infinite nuclear fission. The artist's works arise from a meticulous ritual made up of photographic cutouts and painted textures that she creates and then breaks down into fragments, which are subsequently arranged according to an original order. What she achieves is an intricate suspended mosaic, through which she deconstructs the initial image to create new visions of the world, giving faces, bodies, and natural elements a visual logic that follows the creative patterns of nature. The poetics of her work focus on the relationship and intrinsic bond between humanity and nature. As in the concept of Biophilia, humans are drawn to natural forms because they benefit from them on a psychophysical level, being fascinated by them. These forms, even if artificial, replicate the perfect patterns of nature. This is why in her work we can find references to fractal structures, natural mathematical patterns like the Fibonacci sequence, chemical compositions seen under a microscope, and mineral structures. With the aid of photography, the artist transforms matter into what she herself defines as "molecular aggregates." Her work is based on the concept that all matter, both animate and inanimate, is composed of cells and molecules; in this sense, there is no distinction between us and the whole, a reminder of how we are part of a complex system.

Among the various exhibitions she has participated in are: "Simboli di ferro" at the Muspac in L'Aquila, "Donne di Colore" presented at Torre dei Lambardi in Magione, "Confronti/Poredenja" at the Kinoteka Jugoslavenska in Belgrade, "Visioni di Gaia" at the Cloister of San Francesco in Monsampolo, "When we dream We Are All Creators" at the Horti Sallustiani in Rome, "CHICAS*Chicas*chicas" at the Elvira Moreno Gallery in Bogotá, "Corpus Imago" at Galleria Emmeotto, Palazzo Taverna, "Glocal Project" at the Marca Museum in Catanzaro, "Every Body Talks" at the Mattatoio in Rome.

In 2014, she won the special jury prize "Zingarelli" titled "Silenziosi Racconti." Site-specific interventions are another expressive dimension of the artist, with notable installation projects including her participation at MAAM, the Museum of the Other and the Elsewhere of Metropoliz, inclusion in the Royal Caribbean collection, a public art intervention in the city of Poznan in Poland, and a work conceived for the cloister of San Domenico in Taranto. The artist has exhibited her most recent works at the fairs Context Art Miami, Art Lima Peru, and Barcu Art Fair in Bogotá, Colombia. In October 2018, a piece from the Fragmenta series was used by American singer-songwriter and poet Mary Lambert as the cover for her book titled "Shame is an Ocean I Swim Across," published by MacMillan Publishers Ltd. In March 2019, Micaela Lattanzio exhibited a previously unseen body of work from the Fragmenta series in a solo show organized by the Ca' D'Oro Gallery in Chelsea, NY.



Cosmogony : The physiognomic traits are merely a hidden suggestion; the flesh has become celestial matter, and space takes on a fleeting dimension.

"The vision of a body that oscillates in cosmic space, akin to a galaxy, and settles into sediments that its own density offers to touch."

In Nancy's words, we find the core of the representation: the corpus, according to the artist's approach, is no longer real, but intimately immersed in a transcendent inquiry—how it is possible to come into being. In this interplay between the visible and the invisible, Micaela Lattanzio deconstructs the figure, forgets the form, and scatters new imaginative configurations to guide us in the act of looking, which, ultimately, is seeing oneself.



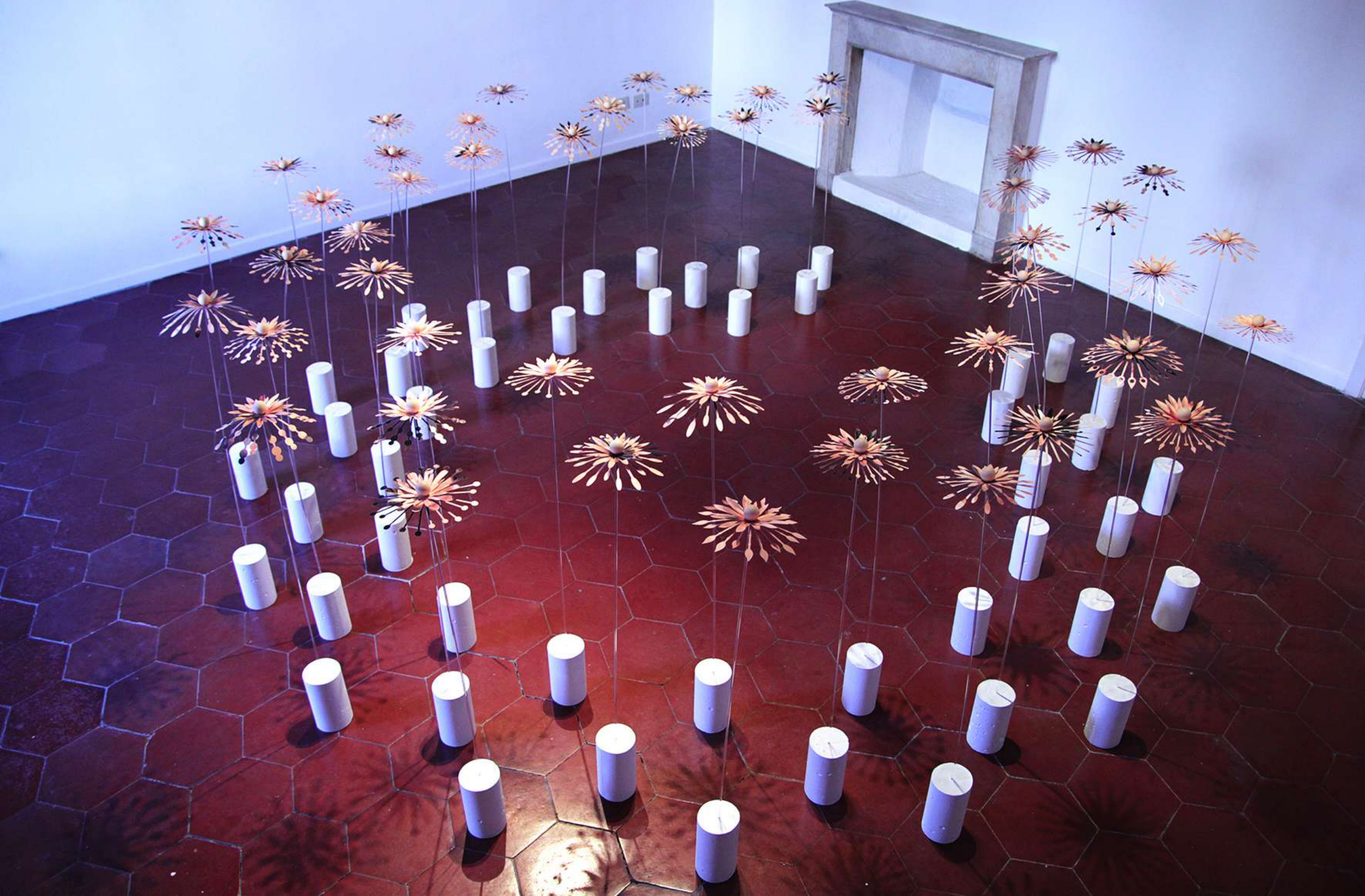


Cosmogony 2019, tapestry, pvc body photo fragments sewn on cotton canvas, 220X125 cm





Aggregazioni molecolari, 2016, photographic pvc, pins 70X100 cm



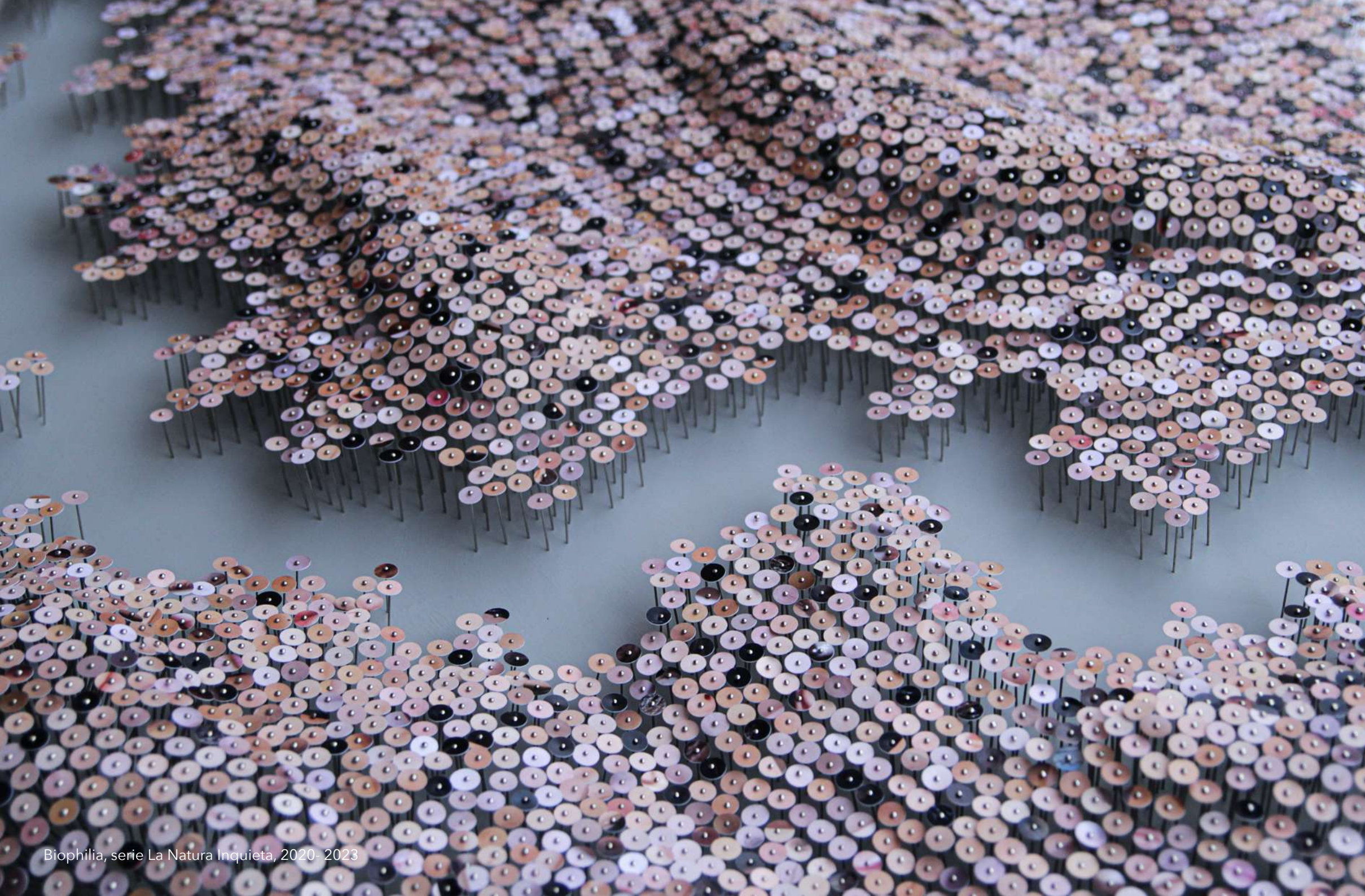


Florilegio is the anthological selection of exemplary works, an hortus conclusus where the rarest bulbs and most exotic plants are gathered and collected. In Micaela Lattanzio's vision, the florilegium represents the aesthetic summa of the corpus: the skin becomes a petal, exhibiting the simultaneity of the cut (already present in Fragmenta) and its reassembly, contained within the material features of hedonistic-floral forms.

48 stems support anthropomorphic buds, and in an architectural semicircle, the senses are enveloped within a synesthetic design: thanks to the collaboration with PROFVMVM ROMA, a fragrance creation company,

Florilegio, 2019, Photographic pvc, plexiglass, wooden bulb and marble powder base.



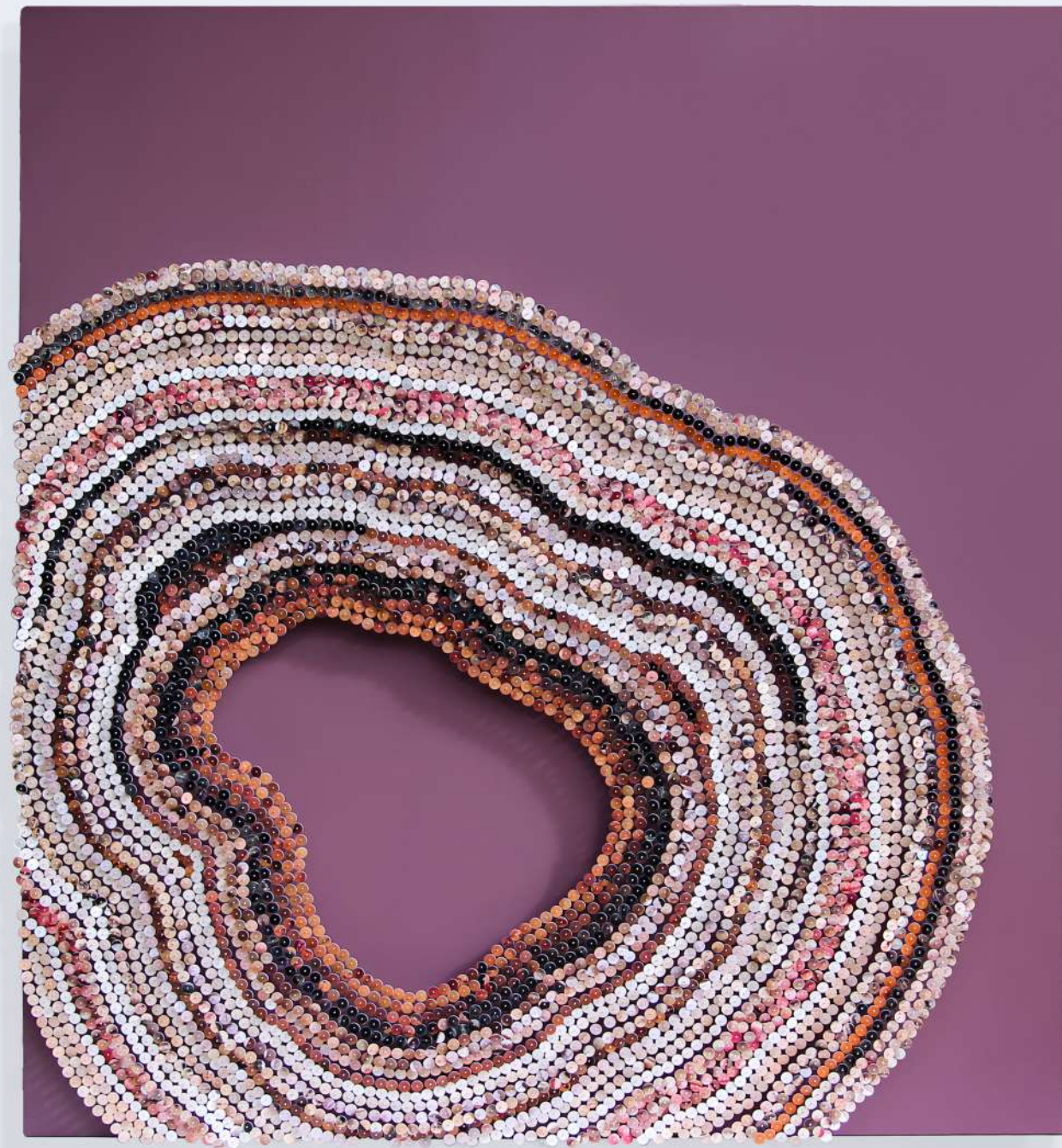




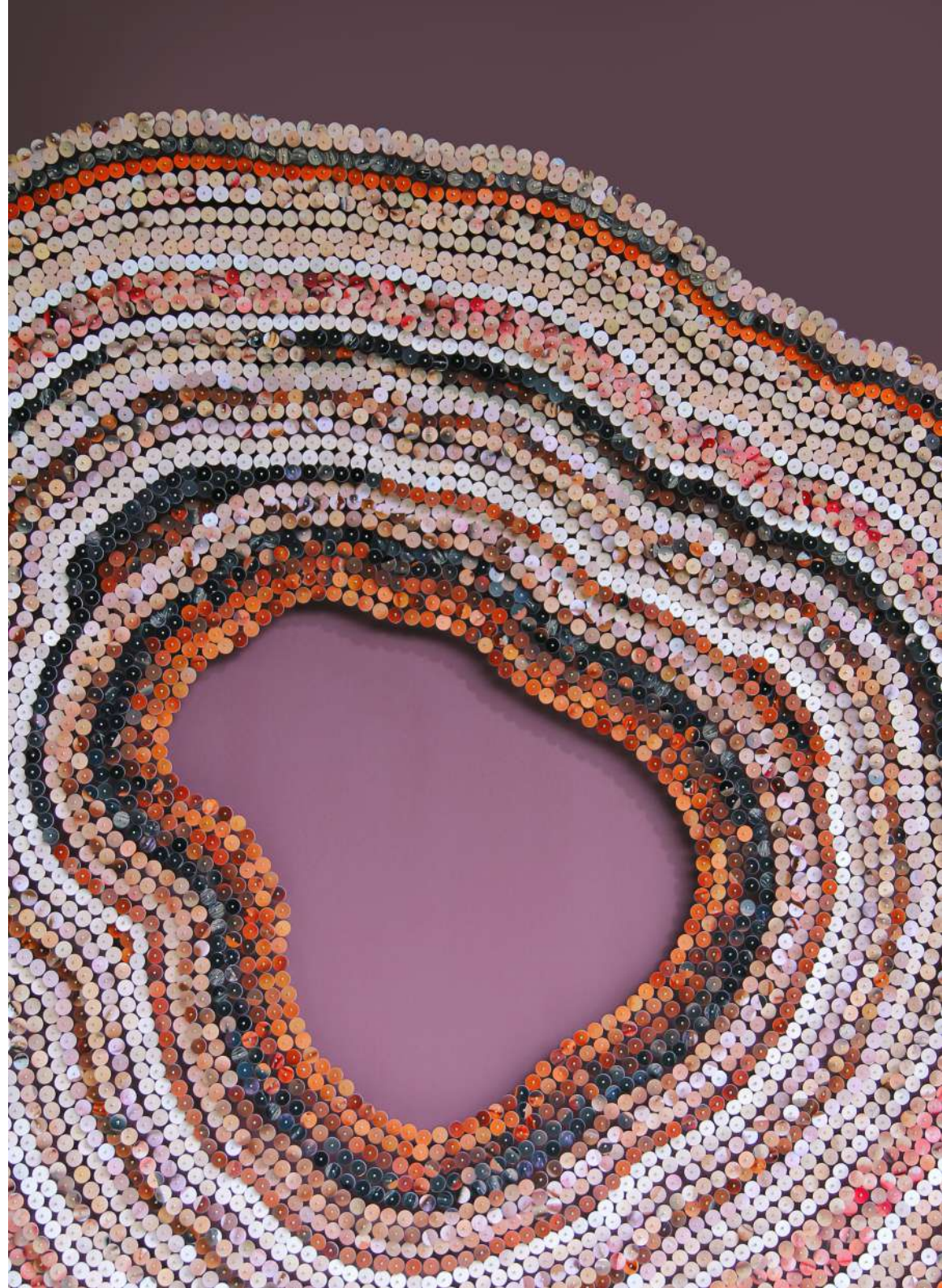
Diptych - Biophilia, 2019, Photographic pvc on nickel-plated steel pins, acrylic plaster on Forex, 70X90 cm 120X90 cm

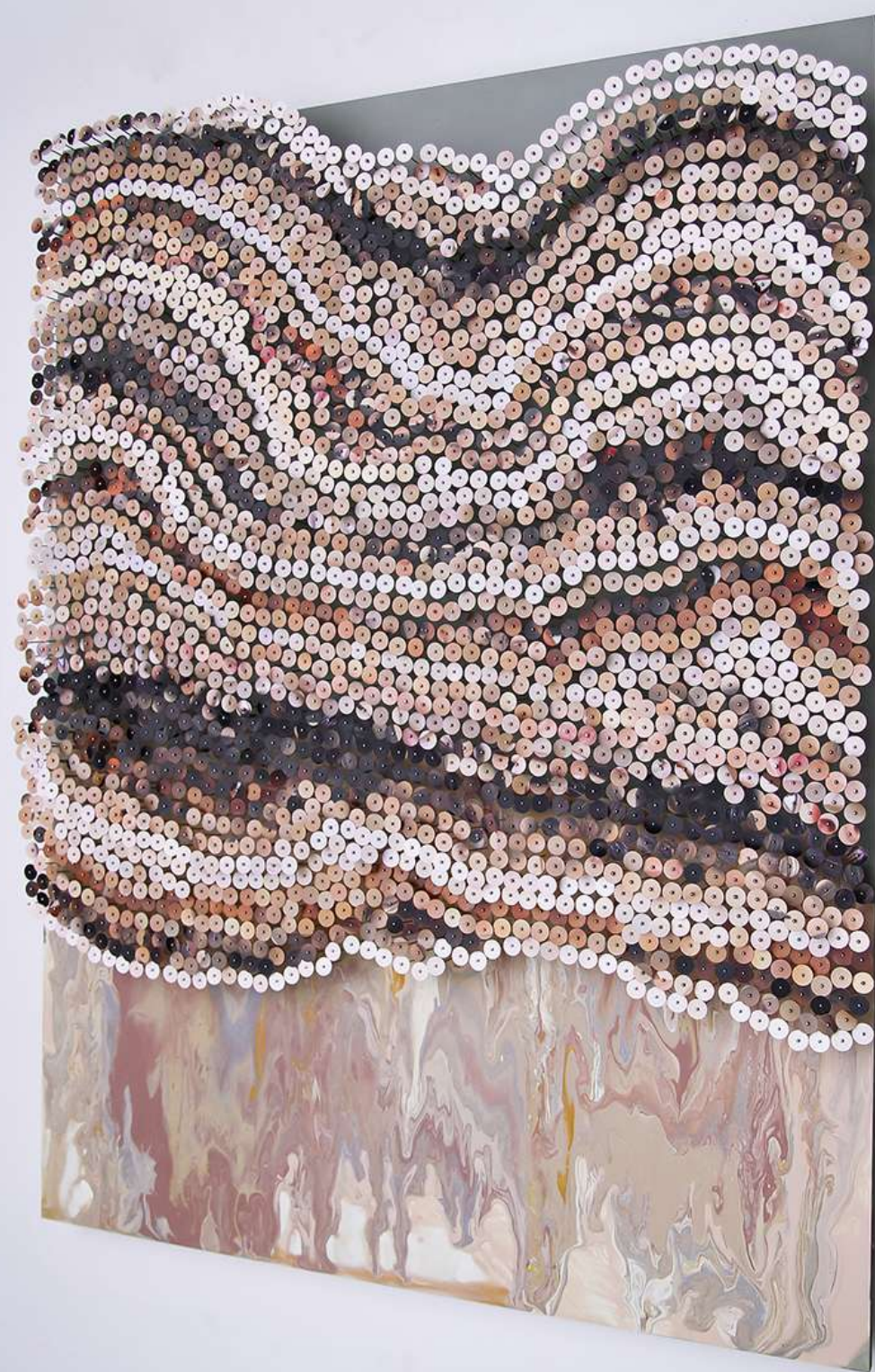


Biophilia, 2024, Photographic pvc on nickel-plated steel pins, acrylic chalk on Forex, diameter 100cm



Nucleo, 2024, Photographic pvc on nickel-plated steel pins, acrylic chalk on Forex, 110X120 cm

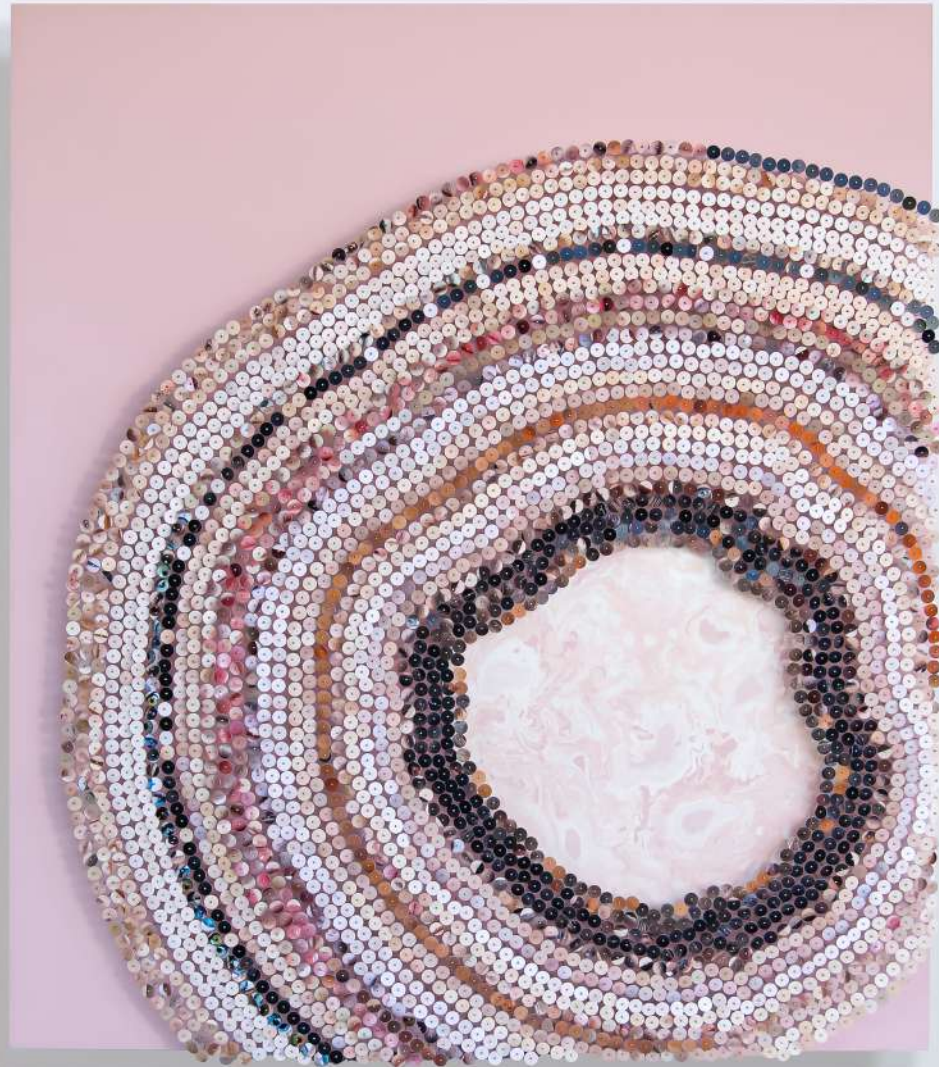




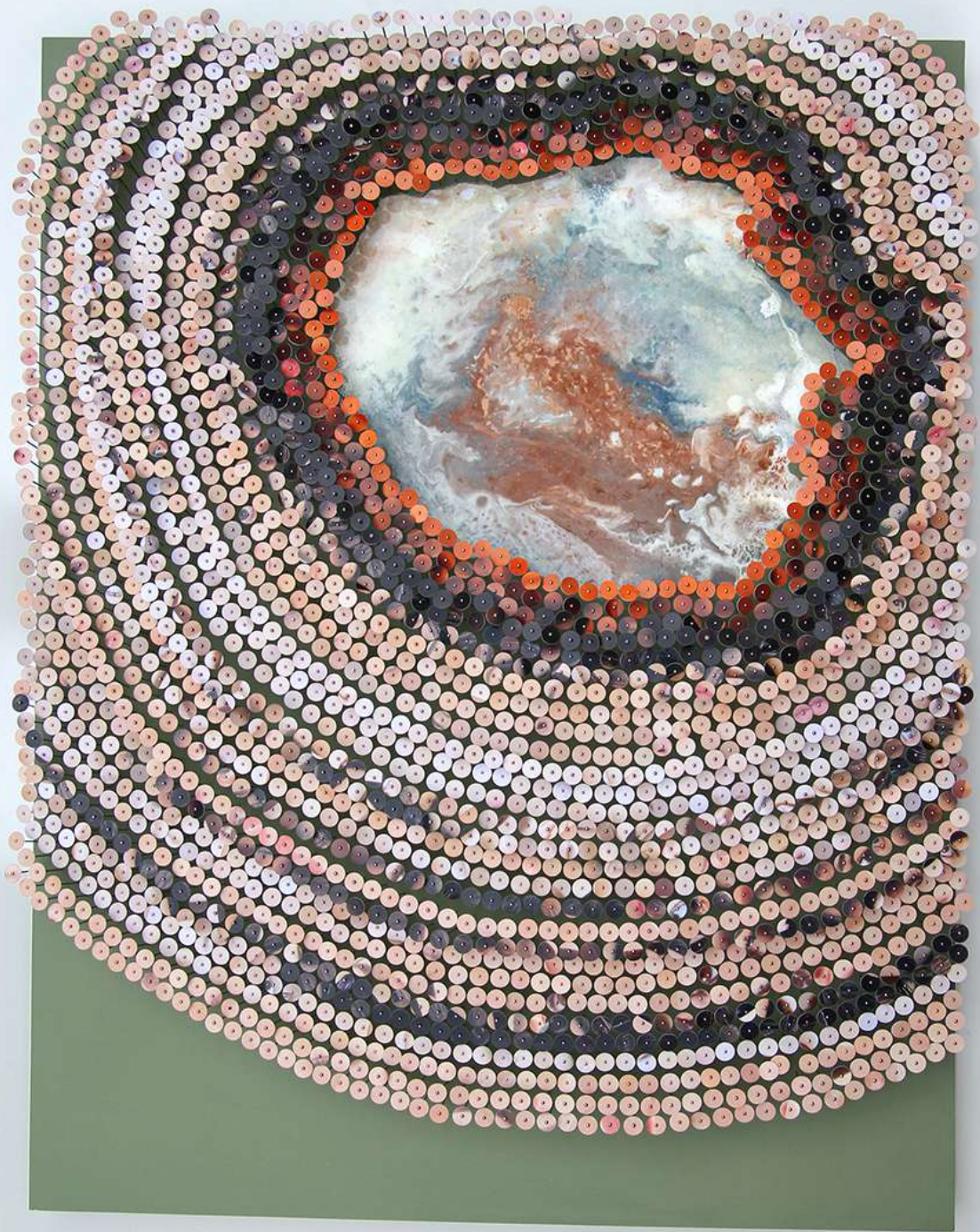
La Natura Inquieta, 2021, Photographic pvc on pins, mixed media acrylic and resin on forex



Nucleo, Serie La Natura Inquieta, 2021, moving dowels, Analog Kinetic Installation, photographic pvc on nickel-plated steel pins, chalk acrylic and resins on Forex, 70X100 cm 100X100 cm



Nucleo, Serie La Natura Inquieta, 2022, moving dowels, photographic pvc on nickel-plated steel pins, chalk acrylic and resins on Forex, 90X60 cm 90X80 cm





La Natura Inquieta - details various Art works

FRAGMENTA

For an Aesthetic Apology of Fragmentation

"The aim is not the heart but the retina," says Victor Vasarely in a famous text taken from the essay *The Plastic Work in Your Daily Life*, a statement that reflects the artist's desire to engage the viewer's ability to identify with the artwork, where "the natural aspirations of man prove useful to the enjoyment of the senses."

The retina is the anatomical component most relevant to the work of Micaela Lattanzio. A synoptic view draws the eye into the complexity of a multifaceted reality composed of fragmented elements, narrating the intricacies of human existence. The technical process by which Lattanzio brings her intellectual concepts to life is rooted in her training in mosaic art. Every feature, every unique aspect of a face or a part of the human anatomy, initiates new forms of expressive composition. These aesthetic elements, seemingly immaterial, reflect a scientific investigation into the molecular systems that form our understanding of reality.

Micaela Lattanzio structures a process that dismantles the unity of epidermal texture. The body becomes a pure abstraction, stripped of spatial location, specific weight, or defined time. As Charles Taylor explains in his metaethical view: "The concept of an inexhaustible inner domain is the correlative of the power of self-expressive articulation. The sense of the depth of inner space is one with the perception of the possibility of entering it and bringing out its content, which is what we do when we give voice to our inner self." The artist, much like Taylor's idea, incorporates an inner perspective in her iconographic manipulation, addressing the fragmentation discussed in contemporary psychoanalysis. This holistic view of reality creates an expressive language that both modulates the image and imprints it on a fragile medium such as paper, which Lattanzio molds and sculpts into plastic, sculptural forms. Each fragment is embedded into the composition, adding depth and significance.

Rather than perceiving the self as continuous, the works reflect the intricate paths of consciousness, tangled and unique perspectives that form an illusory construction of reality. This reality never truly objectifies itself but exists in the relationship between subject and object. In Micaela Lattanzio's works, there is a distinct iconographic and aesthetic intention to highlight the fluid nature of existence, perceiving the universe as a machine driven by complex collective processes. Individual identity finds its recognition in others; as a social being, the individual is also an expression of a code imposed by Western culture.

The artist becomes the *deus ex machina*, subverting expectations and casting a sharp reflection on the nature of personhood. Lattanzio seeks to dismantle the idea of a unified self, offering a vision of reality that does not conform to our image but rather reflects a transfiguration where humanity remains at the center of the universe.

In her aesthetic and conceptual methodology, Micaela Lattanzio creates an original vocabulary that explores a narrative dimension beyond the surface, investigating the human form and the authenticity of the body. Form and concept merge in a work that no longer belongs to a unified center of social identification but serves as the principle of "infinite nuclear fission."

As Taylor concludes in his reflections on self-exploration: "The modern subject is no longer defined solely by the power of detached rational control, but also by a new power of self-expressive articulation—by the power, attributed since the Romantic era, to the creative imagination." This new power, ultimately, is the constitutive reason for human existence.





Fragmenta project, 2011/2020



Fragmenta project, 2011/2020, 100X100 cm, PVC fotografico su spilli, acrilico a gesso su Forex





SandCloud, 2018, Ex Convento San Francesco, Taranto, Photographic pvc on wooden sticks



SANDCLOUD: How can I speak of a fragmented, unrecognisable, dissolved sky? While crossing the desert – said Arcadia – I created an image, anchored my feet in the sand, and experienced the splitting of that fine boundary, the natural divide between sky and earth. In that unexpected otherness, I recognised a sense of rootedness in a place, I charted the map of my movements, and understood the urgency of rethinking space, not merely as an aesthetic of infinite memories, but as a fundamental element of existence. The sky suddenly collapsed onto the earth, and the fragile fragments I gathered in my hands became the mirror through which I looked, where, for the first time, I grasped the mystery of the clouds' impalpability. I recalled the ethereal skies in Monet's paintings and asked myself: what can the gaze ever truly be certain of?

No aesthetic element exists without containing a perceptual experience within itself. In every figurative component, Sandcloud, a site-specific installation by the artist Micaela Lattanzio, evokes a differential reflection of the senses, outlining an atomistic conception of optical experience, evoked by the deconstruction of an image that both branches out and contradicts the unity of reality.

Hundreds of hand-cut paper hexagons initiate a free-form figuration of the visible, where the artist extends the boundaries of the tangible in an unprecedented exploration, marking and defining the extent to which humanity is bound to its relationship with the external world. "Art," asserts Konrad Fiedler, "lives in an irredeemable ambivalence; its only constant is its unceasing process of undoing and remaking, its continual formation in the development of human aesthetic awareness." This ceaseless transformation also characterises Lattanzio's work, whose aesthetic feeds on a "natural artificiality" in which humanity describes its eccentric condition, its need to repeatedly conquer the specific forms of existence.

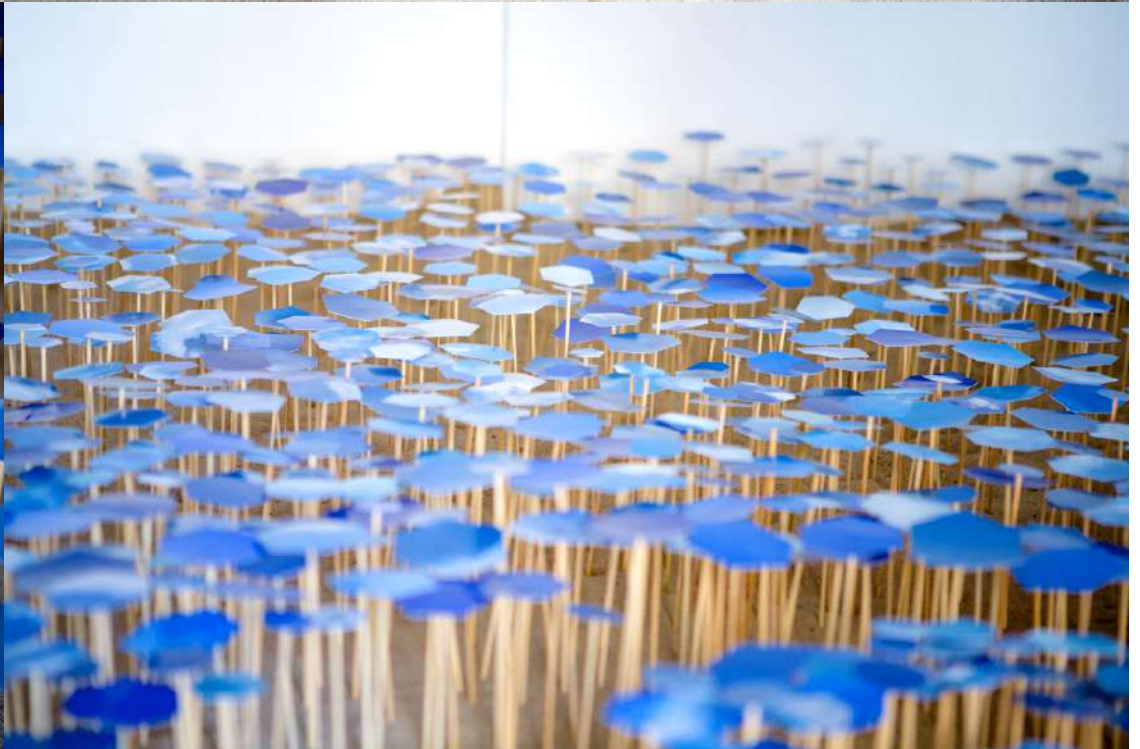
How, then, can we access the inconsistency of a sky? The artist's musive response theorises the emergence of a new expressive grammar, a sensory dissociation between the semantics of the image and its perceptual essence, which legitimises and recognises the possibility of an ancestral thought, wherein the need arises to appeal to a qualitative language of the world, deliberately detached from any verbal production that defines humanity's daily contact. The diffraction of the image, and its consequent spatial extension, generates an optical synaesthesia, a cognitive immersion that disrupts every established relationship between experience and functional judgement, allowing the power of representation to transcend reality, entering a dimension unknown to the gaze.

"In the face of something's disappearance," Gabriele Pulli argues, "such as the simple passing of an ordinary day, the intellect understands that other days can replace the one lost, relatively different yet relatively similar to it. Emotional thought, however, grasps the irreversibility of that loss because it recognises what is unique and unrepeatable in that day, perceiving its being and its non-being as absolutes. As if things were made of nothing, as if they shared the same nature and charm as dreams."

Micaela Lattanzio manages to capture this sense of irreversibility, rendering corporeal the most incorporeal element of all: the sky. She arranges it as if it were a mosaic to be structured, conveying the fragility of paper as a specific medium to narrate the impalpability that, from the earth, as if in a perpetual water cycle, finally returns once again to the clouds.



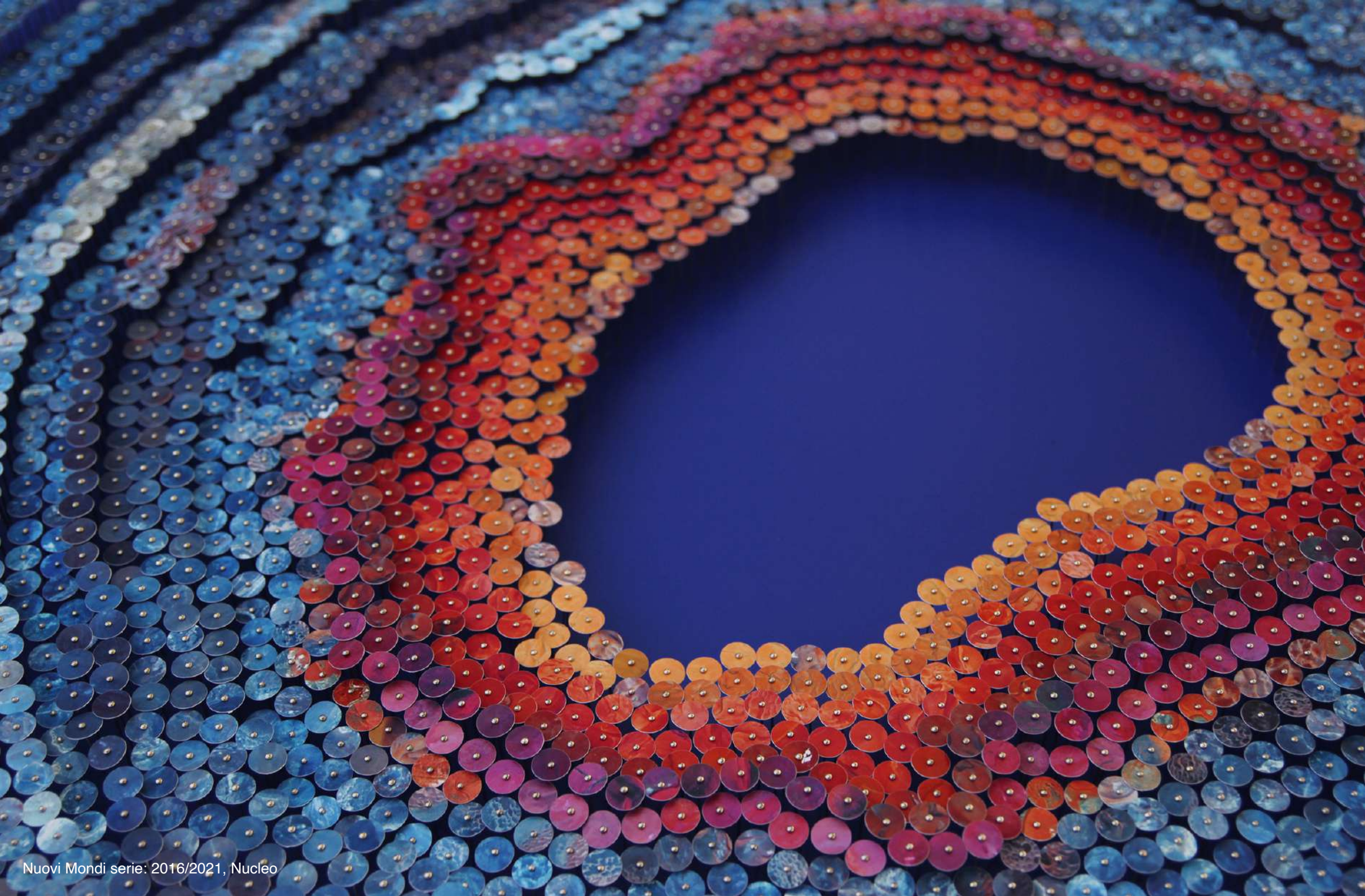
SandCloud, 2018, Ex Convento San Francesco, Taranto, Photographic pvc on wooden sticks



SandCloud, 2015, Spazio Y, Roma

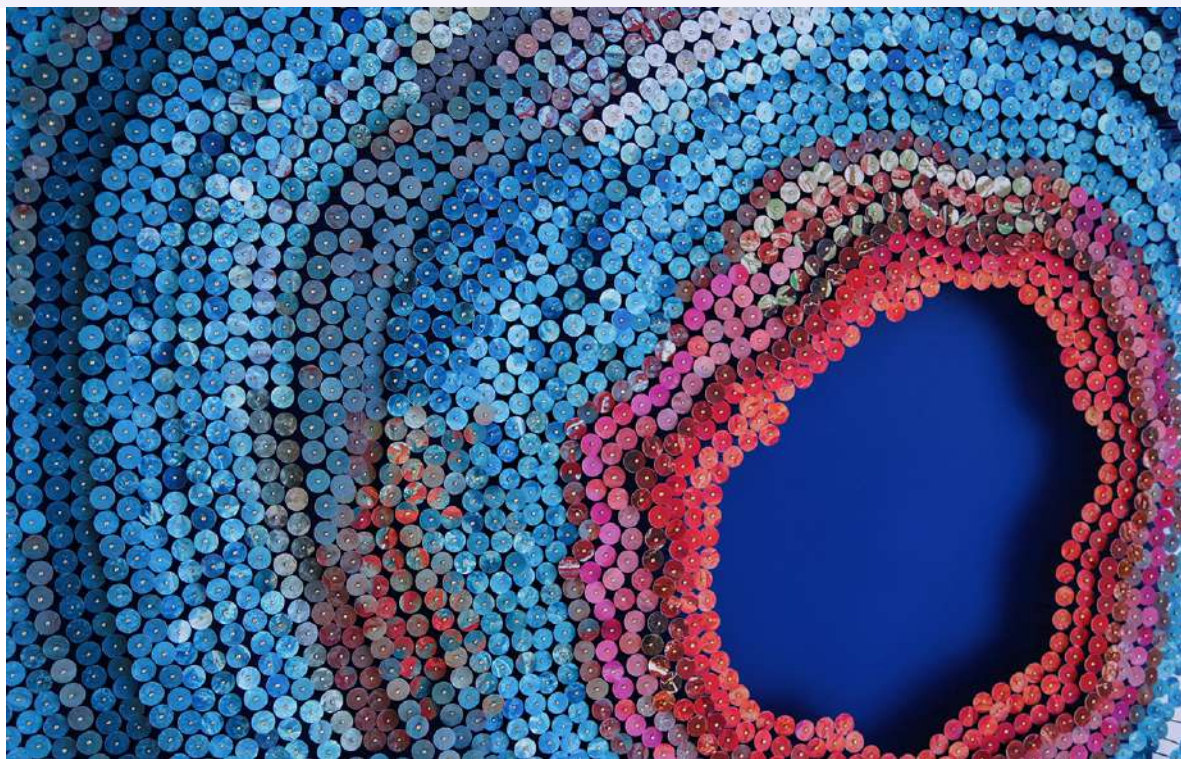
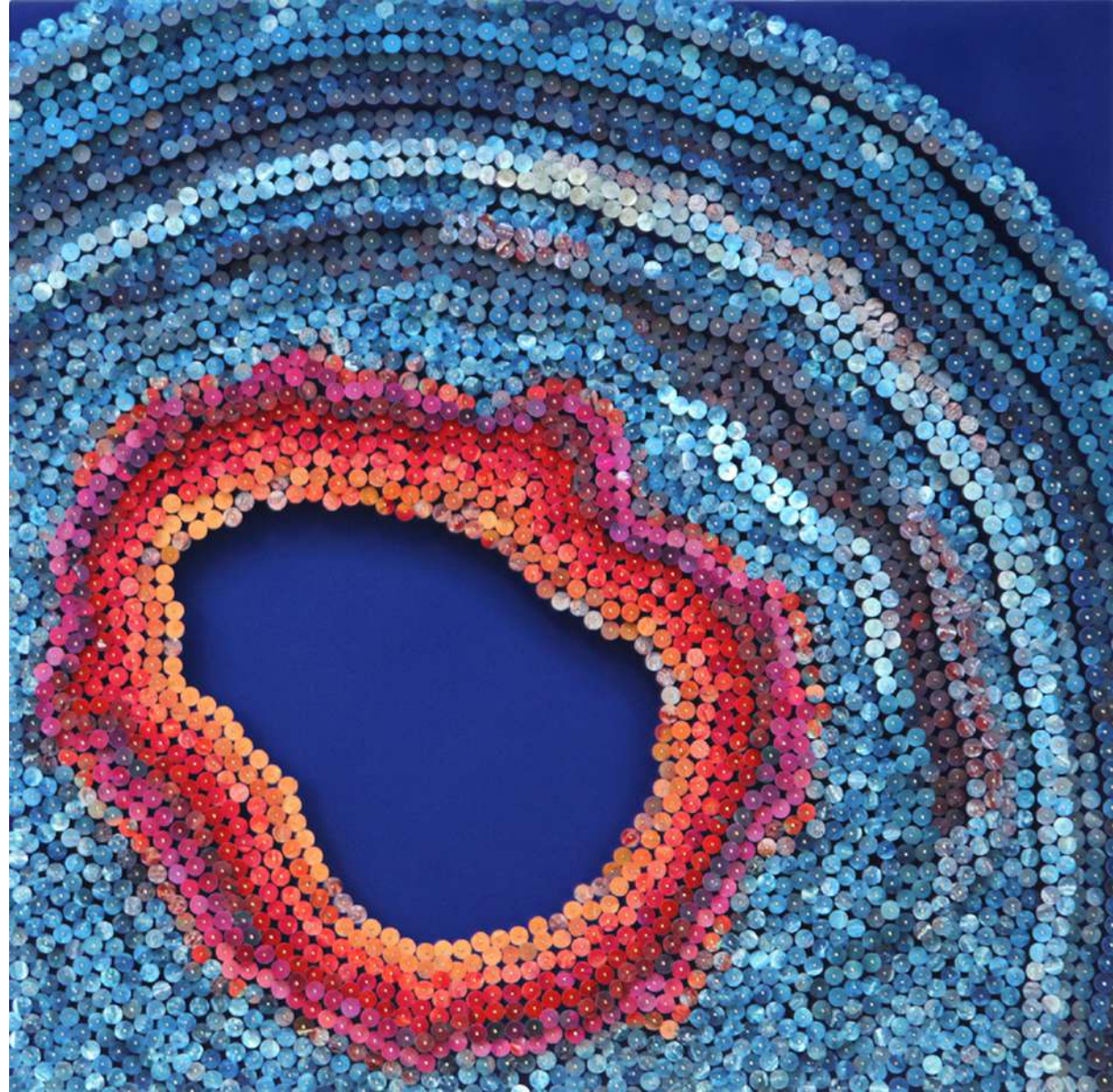
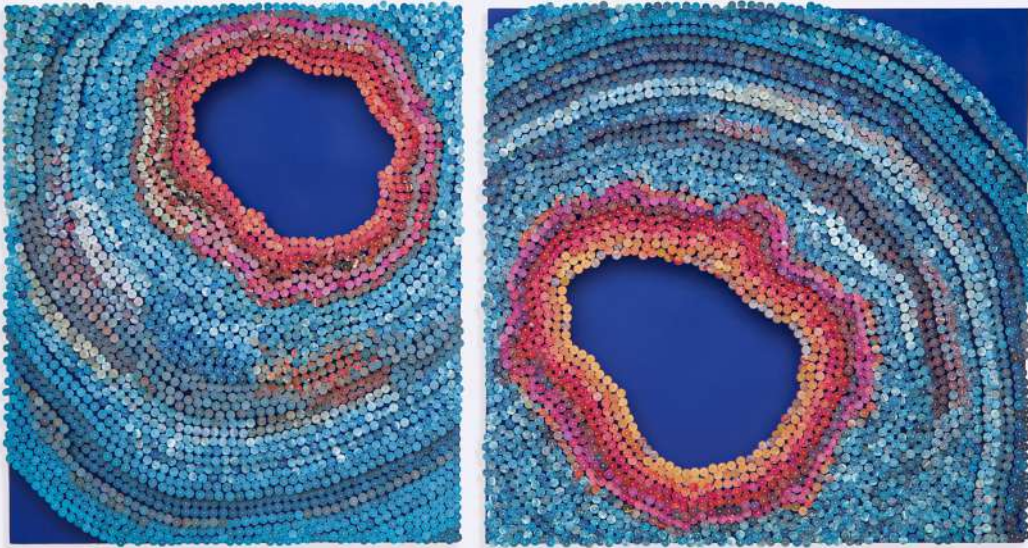


SandCloud, 2015, Horti Sallustiani, Roma





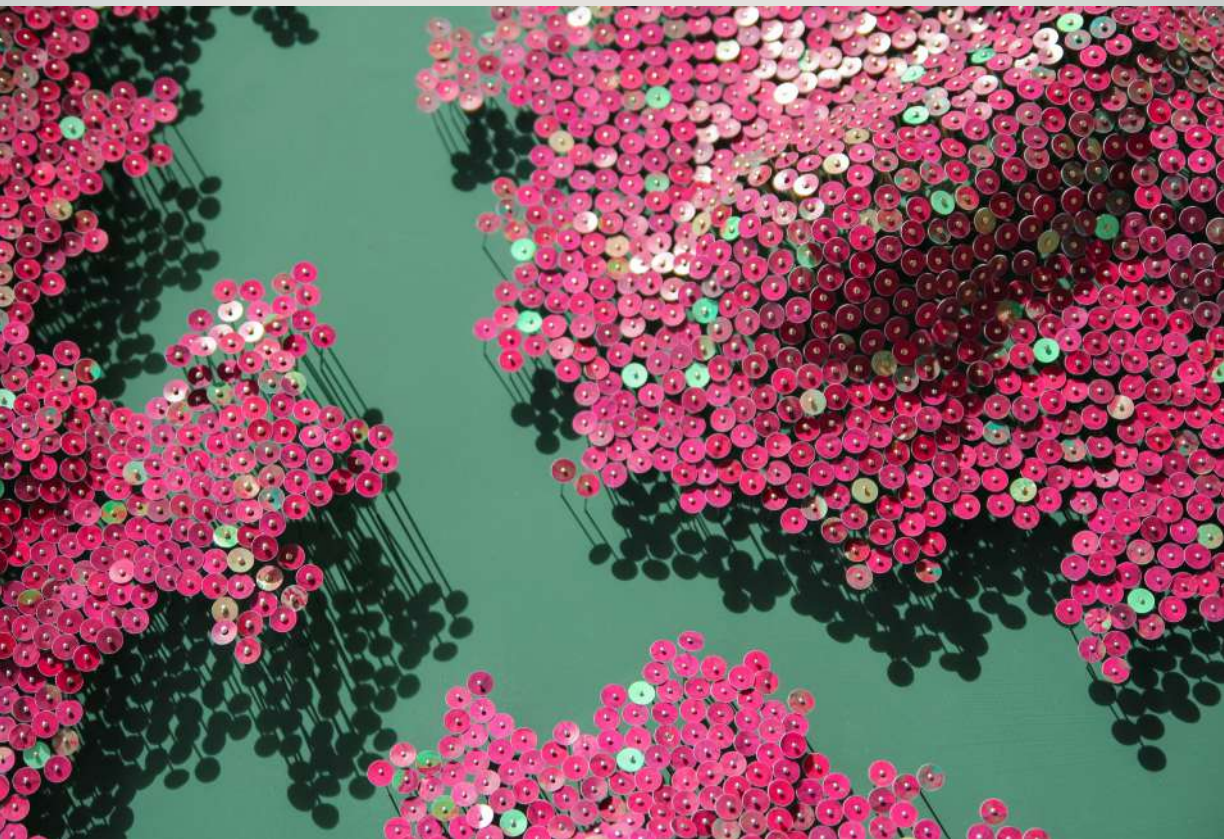
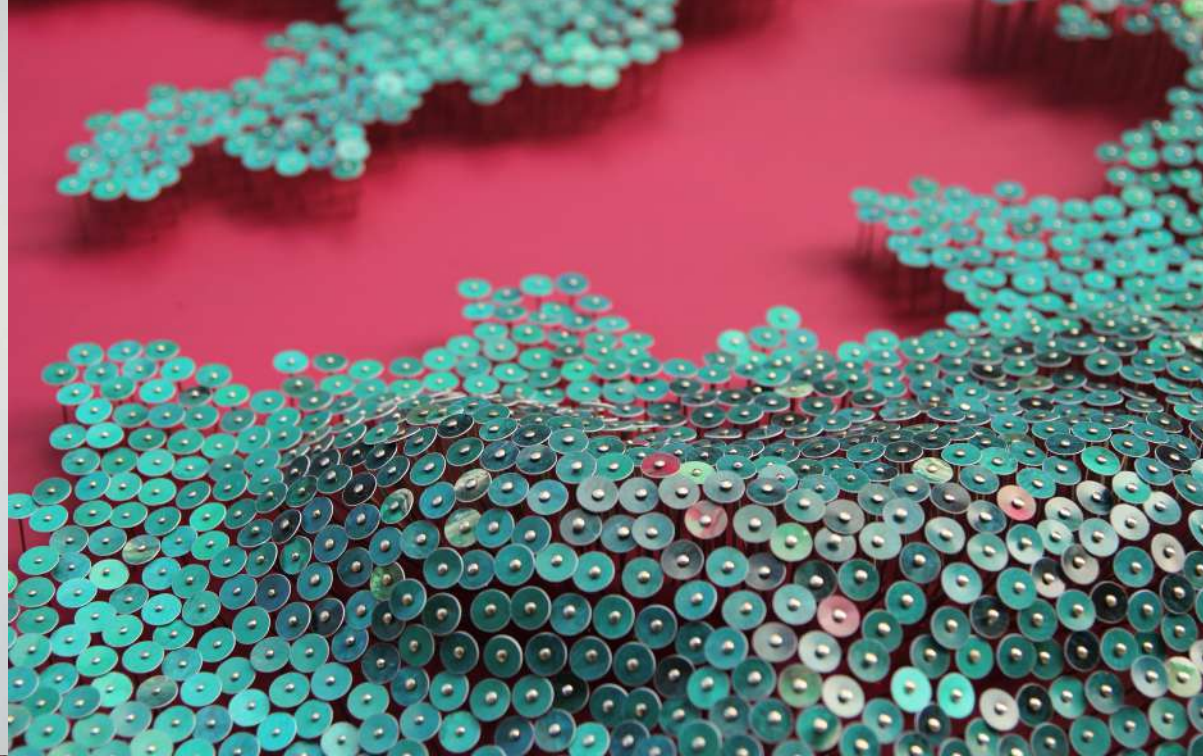
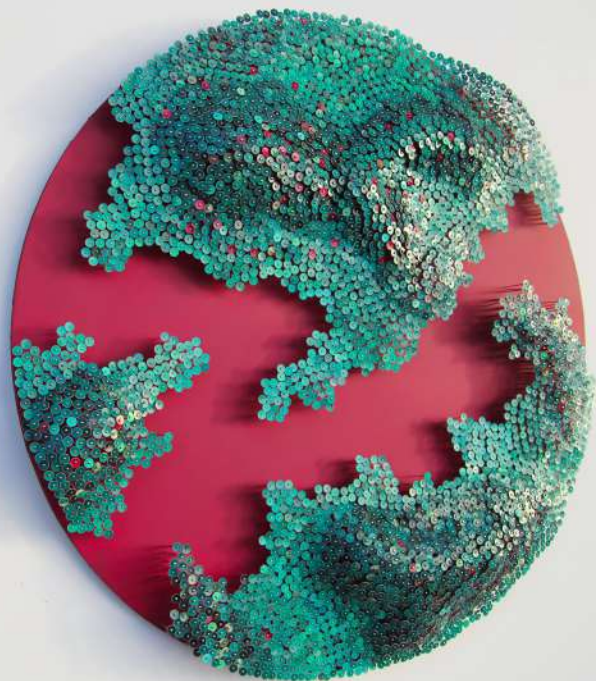
NEW WORLDS: The "New Worlds" series reveals the multiple dimensions of human existence, through inner landscapes that unveil the deep relationship between the microcosm and the macrocosm. The works function as meditative devices, awakening in viewers a sense of empathetic connection with nature itself. This series stems from the bold vision of conceiving new possible worlds, where the harmonious coexistence between humans and the environment becomes tangible. Through a meticulous deconstruction and manual reassembly of satellite photographs of the Earth, the works take shape through three-dimensional fragments. This artistic deconstruction creates imaginative inner landscapes that embrace new territorial boundaries, restoring nature's authenticity and the possibility of reaffirming its essence.

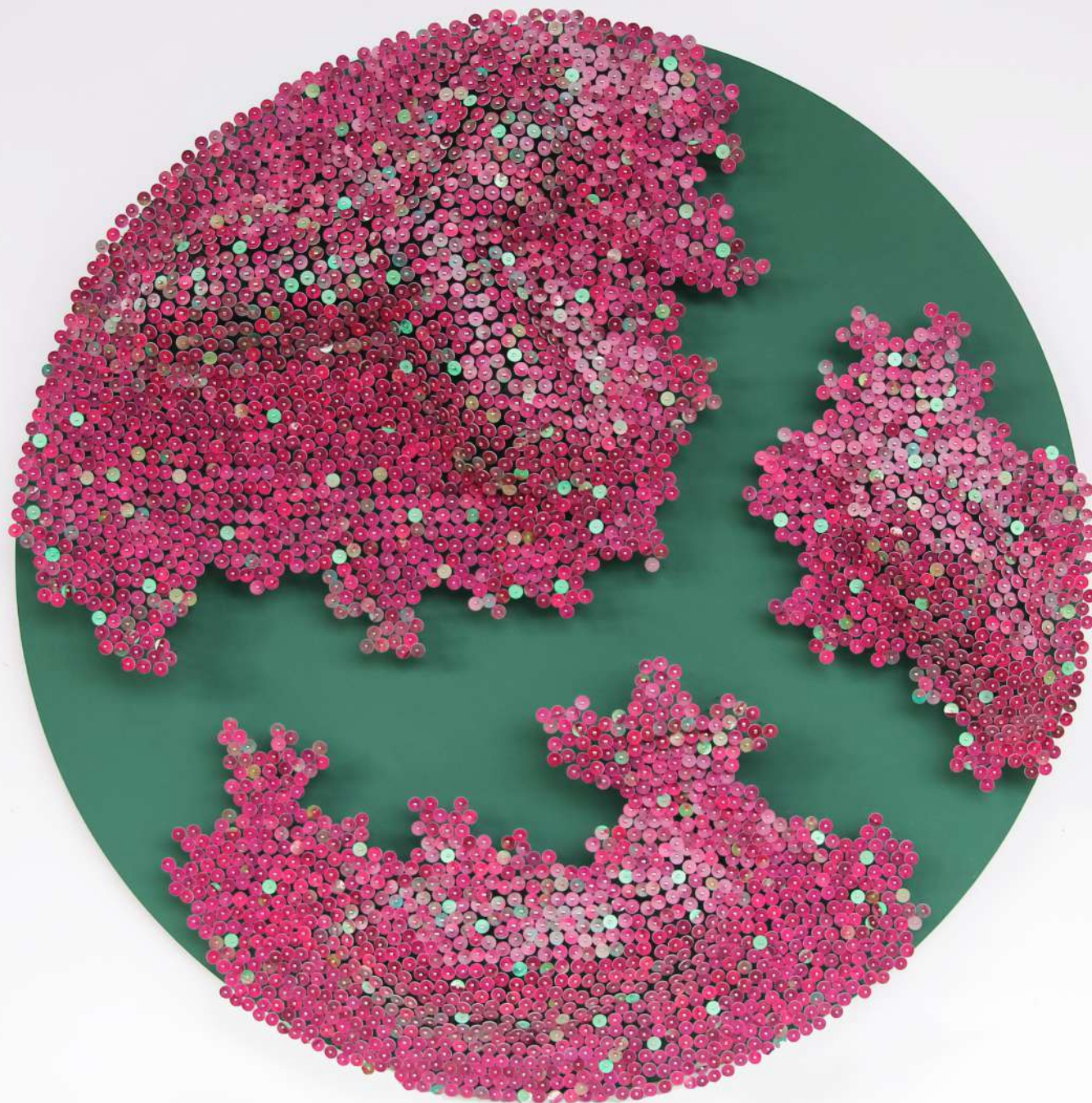






Nucleo, 2024, Fragmentation of earth satellite images, photographic pvc on nickel-plated steel pins, chalk acrylic on Forex, 90X80 cm

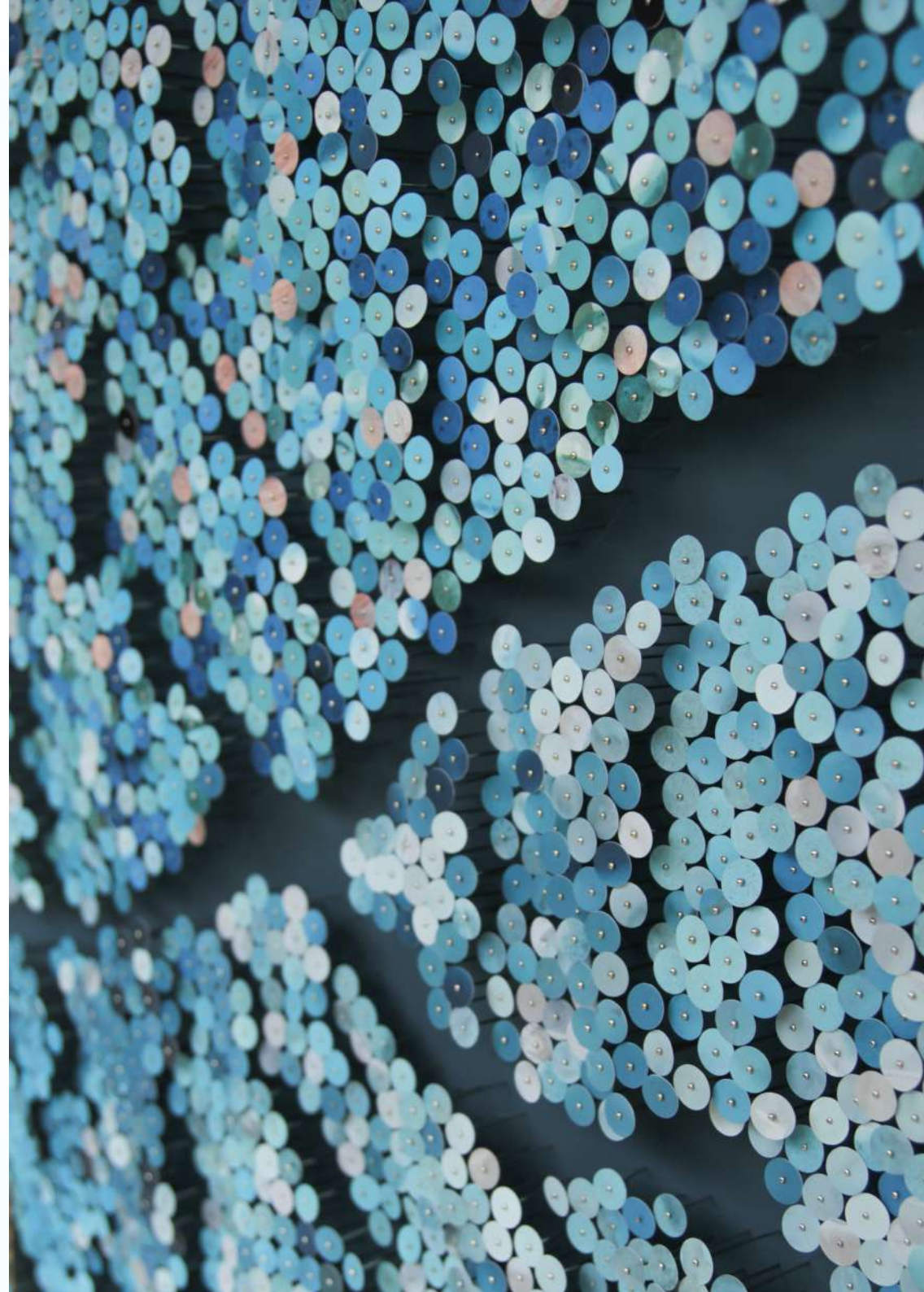


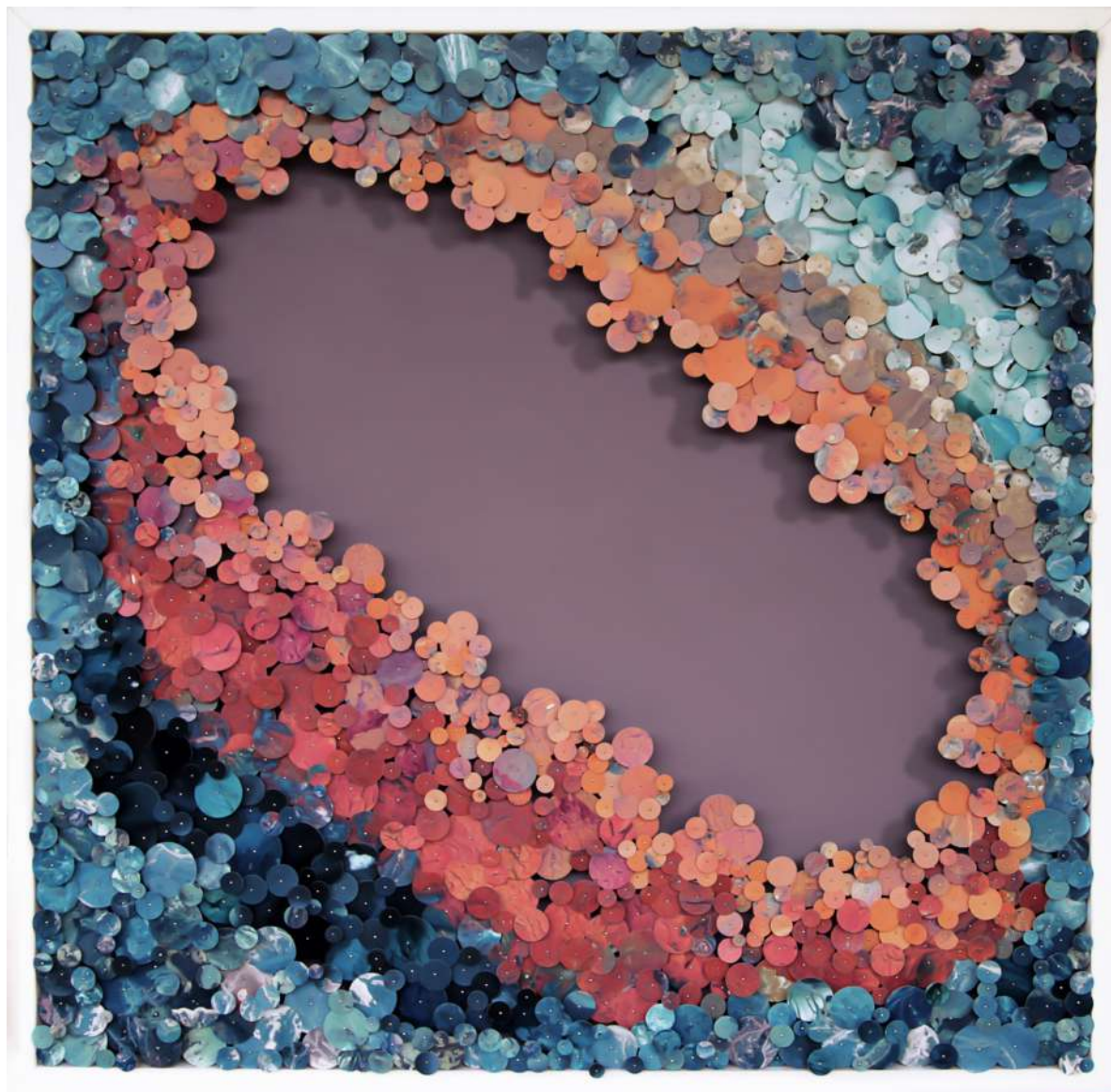


Dune , Fragmentation of stellar images of the earth (deserts), diameter 68 cm



Dune, Fragmentation of stellar images of the earth (rivers, lakes and lagoons), diameter: 68 cm



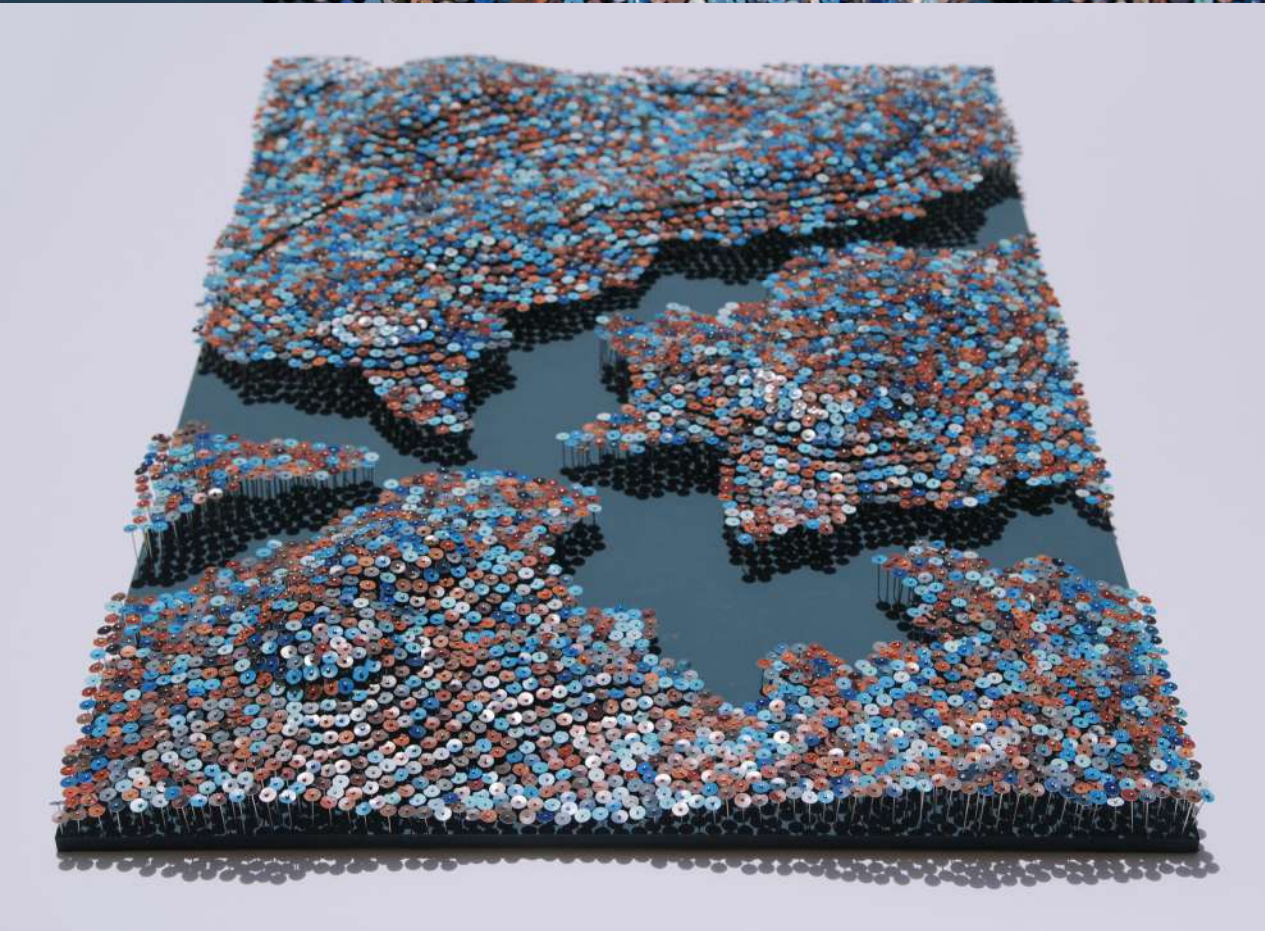


Nucleo, 2024, Fragmentation of earth satellite images, photographic pvc on nickel-plated steel pins, chalk acrylic on Forex, 80X80 cm



Confini, 2018 Fragmentation of satellite images of the earth on pins, (deserts), 60X80 cm









Nuovi Mondi, 2017/2018, Photographic fragmentation of satellite maps of the earth (seas, cities and oceans), diameter: 100cm





Nuovi Mondi, 2017, Photographic fragmentation of satellite maps of the earth (Forests, coral reefs, deserts, rivers and lagoons), diameter: 80cm





Nuovi Mondi, 2017, Photographic fragmentation of satellite maps of the earth, (City), diameter 70 cm



Site Specific; Oasis Poznan / Where Are The Flowers Gone MAAM Museum, Roma



Participatory art workshops, Raid, Aggregazione Molecolari, Geografia di una memoria