

Nazzarena Poli Maramotti



La danse des faux pas. Un rituel

Opening 6.12.2024
fino al 25.01.2025

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A+B Gallery

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Brescia IT, Corsetto Sant'Agata 22

Nazzarena Poli Maramotti (Montecchio Emilia, 1987) lives and works in Cavriago (RE). She received her painting diploma from Akademie der Bildenden Künste Nürnberg in 2016 after attending the Urbino Academy. Her works have recently been exhibited at La Triennale Milano (Pittura Italiana Oggi, curated by Damiano Gullì, 2023), MAC in Lissone (2023), Museo Medievale in Bologna (2020), Casa Testori Milan (2020), Kunstverein Nürnberg (2016) as well as in numerous institutional group shows including Quadri Come Luoghi (curated by Davide Ferri), Medea (curated by Demetrio Paparoni), Passage / Paysage (curated by Roberto Lacarbonara), Traces (curated by Marina Dacci). Her works can be found in public collections such as Bayerisches Staatsministerium für Bildung und Kultus, Wissenschaft und Kunst, Neue Pinakothek, Munich. Domus Foundation Collection, Verona. Euromobil Group Collection. Art collection of the Giunta of Emilia Romagna region. Rotary Club Nürnberg-Sigena, Nuremberg. Jeska-Thorwart Stiftung, Nuremberg. Sparkasse Nürnberg Collection, Nuremberg. As well as numerous Italian and international private collections.



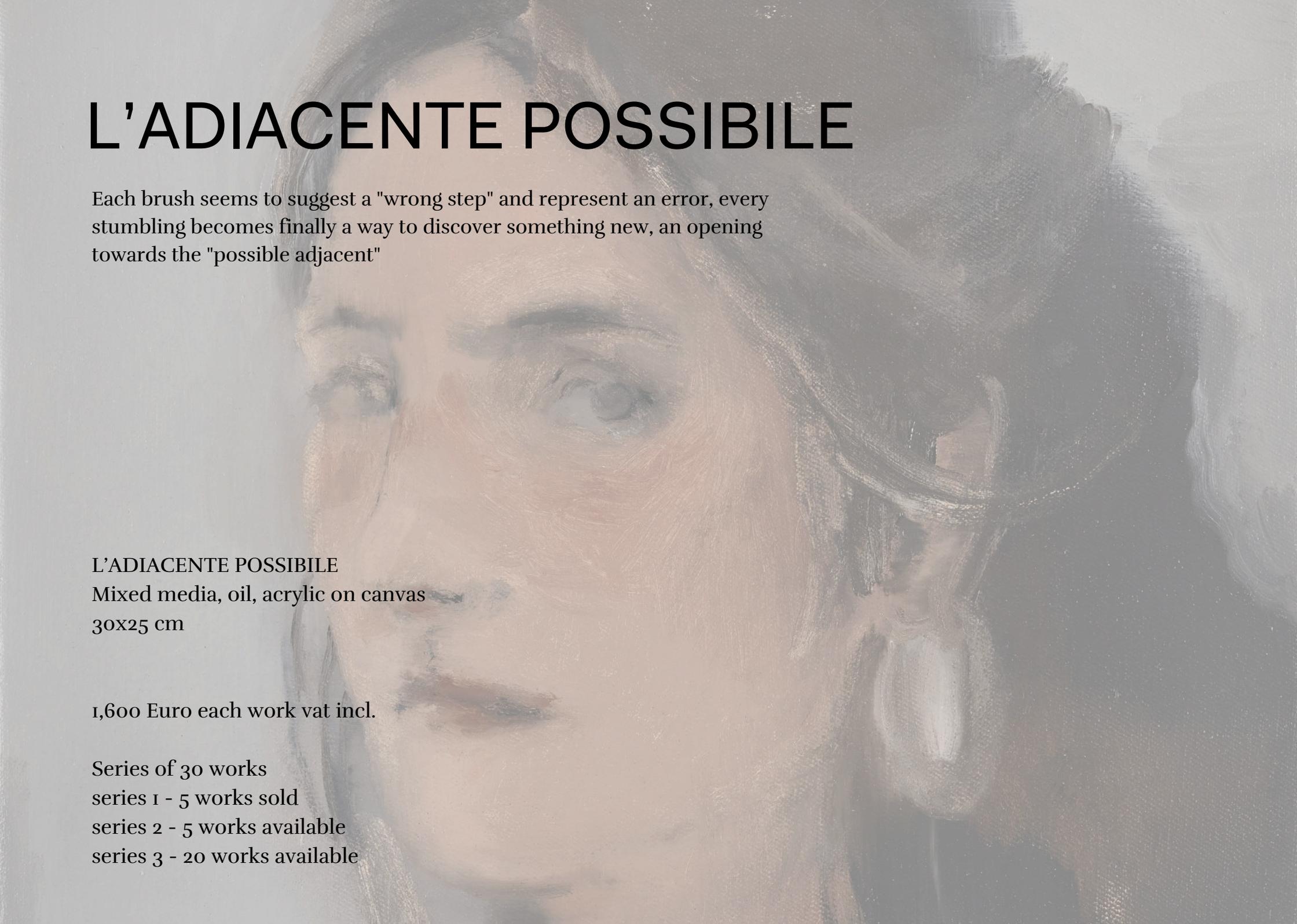
A+B Gallery is pleased to present *La danse des faux pas. Un rituel*, a new solo exhibition by Nazzarena Poli Maramotti, marking the artist's return to exploring the theme of portraiture. This subject, which was a cornerstone of her first solo show at the gallery (*Portraits. Anatomia di un ritratto*, 2012), now re-emerges intertwined with the passage of time, transforming into an investigation of perception and becoming.

The exhibition features thirty self-portraits painted on small-format canvases, measuring 30x25 cm, where the artist has reflected on herself—not to capture a simple image, but to chase her own reflection through shifting fragments. Each work becomes a meeting ground between what is seen and what eludes, between the face that observes and the one that dissolves. Painting in front of a mirror thus transcends the purely technical act, challenging the very identity of the subject: each image, rather than capturing a resemblance, narrates a fragmentation, an apparent distance between what is seen and what one is. In this context, returning to portraiture for Nazzarena Poli Maramotti does not mean repeating what has already been done, but rediscovering a practice that allows her to explore the present through the lens of the past. The subjects that resurface—flower vases, faces, and details that define the everyday—are not merely revisited but transformed. Though each brushstroke may seem to suggest a “misstep” or represent a mistake, every stumble ultimately becomes a path to discovering something new, an opening to the “adjacent possible.”

Borrowed from biologist Stuart Kauffman, this concept describes everything close to the existing, ready to emerge through small variations or new combinations. Similarly, in the self-portrait series, each painting becomes a window into what could be—a way to multiply meanings and expand the boundaries of representation.

The painting process, like the mirror that accompanied it, allowed Poli Maramotti to confront the contradictions of seeing and defining oneself. In this repetitive ritual, reminiscent of Borges' obsessive cataloging in *The Library of Babel* or Telmo Pievani's reflections on the relationship between order and chaos, there emerges an attempt to grapple with the complexity of reality. Painting thus becomes a response to the overwhelming infinite possibilities that each choice leaves behind—a way to transform doubt into action and uncertainty into image. The exhibition title, *La danse des faux pas. Un rituel*, encapsulates this very tension. The dance of missteps is not a declaration of failure but a journey that embraces errors and contradictions, making them an essential part of a process of disassembly and recomposition. Like a shamanic or alchemical practice, the artist breaks herself apart to find herself again, allowing each painting to narrate a fragment of this journey.

L'ADIACENTE POSSIBILE



Each brush seems to suggest a "wrong step" and represent an error, every stumbling becomes finally a way to discover something new, an opening towards the "possible adjacent"

L'ADIACENTE POSSIBILE

Mixed media, oil, acrylic on canvas

30x25 cm

1,600 Euro each work vat incl.

Series of 30 works

series 1 - 5 works sold

series 2 - 5 works available

series 3 - 20 works available



Nazzarena Poli
Maramotti

L'adiacente possibile, vista della serie
installata per la mostra:
La danse des faux pas. Un rituel.

A+B Gallery
Brescia



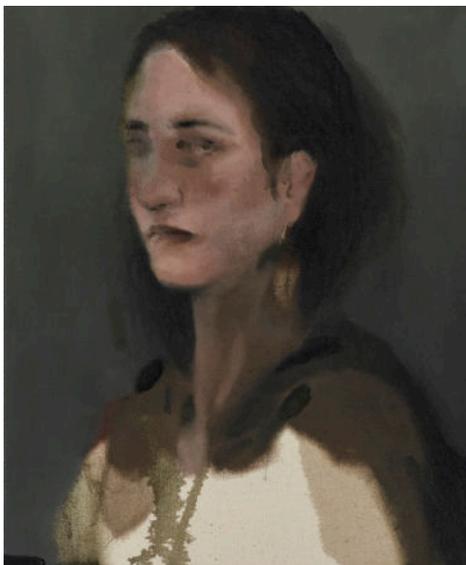
1.
L'ADIACENTE POSSIBILE.
AUTORITRATTO GITANO
2024
Mixed media on canvas
30x25 cm



2.
L'ADIACENTE POSSIBILE.
AUTORITRATTO NEBBIOSO.
2024
Mixed media on canvas
30x25 cm



3.
L'ADIACENTE POSSIBILE.
AUTORITRATTO DI LINEE
2024
Acrylic on canvas
30x25 cm



4.
L'ADIACENTE POSSIBILE.
AUTORITRATTO CON
SFONDO VERDE
2024
Oil on canvas
30x25 cm (not available)



5.
L'ADIACENTE POSSIBILE.
PASSO FALSO
2024
Mixed media on canvas
30x25 cm (not available)



6.
L'ADIACENTE POSSIBILE.
SEGNI CHE DIVENTANO
AUTORITRATTO
2024
Acrylic and lasting on
canvas
30x25 cm



7.
L'ADIACENTE
POSSIBILE.
AUTORITRATTO POETA
2024
Mixed media on canvas
30x25 cm (not available)



8.
L'ADIACENTE POSSIBILE.
AZZURRO, UN OCCHIO
2024
Mixed media on canvas
30x25 cm



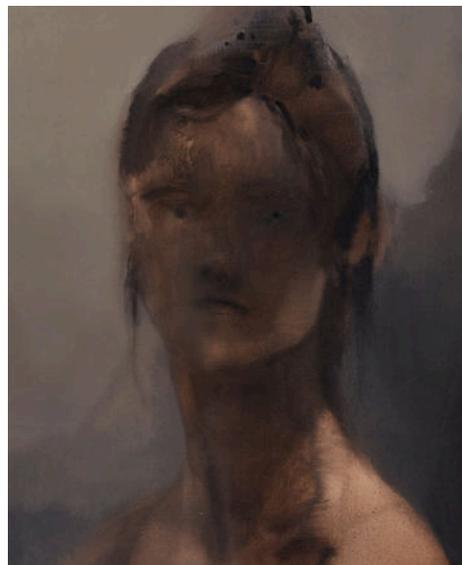
9.
L'ADICENTE
POSSIBILE. AUTORITRATTO
TRIBOLATO
2024
Acrylic on canvas
30x25 cm



10.
L'ADIACENTE POSSIBILE.
AUTORITRATTO
SANGUINIO
2024
Mixed media on canvas
30x25 cm



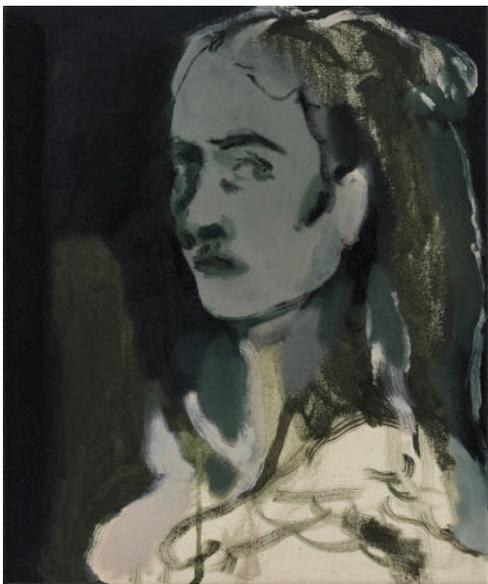
11.
L'ADIACENTE POSSIBILE.
AUTORITRATTO DI
SBIECO
2024
Mixed media on canvas
30x25 cm



12.
L'ADIACENTE POSSIBILE.
AUTORITRATTO
INTROSPETTIVO
2024
Mixed media on canvas
30x25 cm



13.
L'ADIACENTE POSSIBILE.
AUTORITRATTO A CHINA.
2024
Acrylic on canvas
30x25 cm



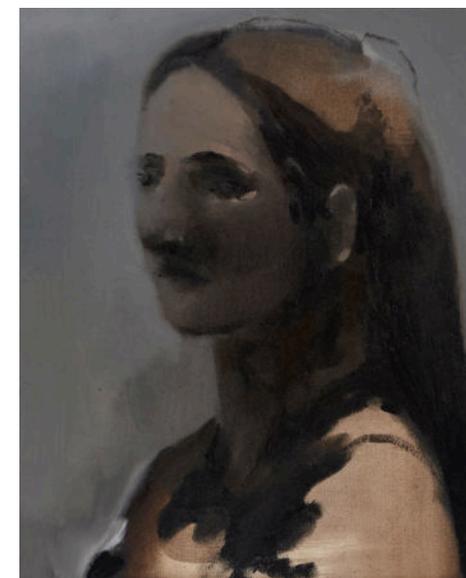
14.
L'ADIACENTE POSSIBILE
AUTORITRATTO LACUSTRE
2024
Mixed media on canvas
30x25 cm



15.
L'ADIACENTE POSSIBILE.
AUTORITRATTO MARINO
2024
Mixed media on canvas
30x25 cm



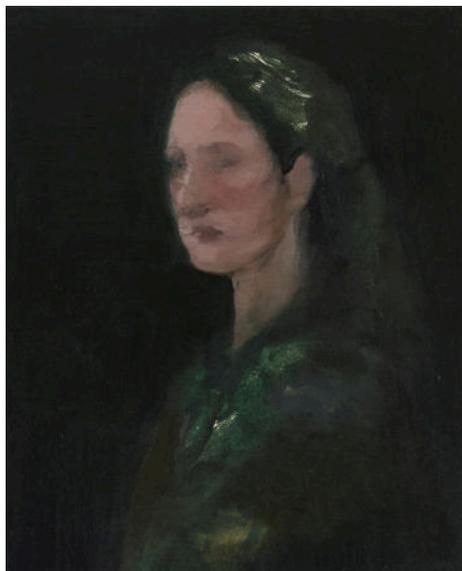
16.
L'ADIACENTE
POSSIBILE AUTORITRATTO
CON CODA DI CAVALLO
2024
Mixed media on canvas
30x25 cm (not available)



17.
L'ADICENTE POSSIBILE.
AUTORITRATTO A MO' DI
STATUA
2024
Oil on canvas
30x25 cm



18.
L'ADIACENTE POSSIBILE.
AUTORITRATTO
EMOZIONATO
2024
Mixed media on canvas
30x25 cm



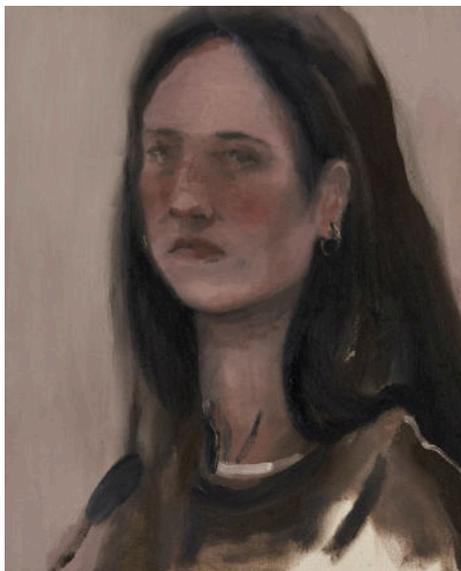
19.
L'ADIACENTE POSSIBILE.
AUTORITRATTO UN PO'
PIU' LONTANO
2024
Oil on canvas
30x25 cm



20.
L'ADIACENTE POSSIBILE.
AUTORITRATTO COME
PRESENZA BENEVOLA
2024
Oil on canvas
30x25 cm (not available)



21.
L'ADIACENTE POSSIBILE.
AUTORITRATTO DI TIMIDA
2024
Mixed media on canvas
30x25 cm



22.
L'ADIACENTE POSSIBILE.
AUTORITRATTO
ANNOIATO
2024
Oil on canvas
30x25 cm



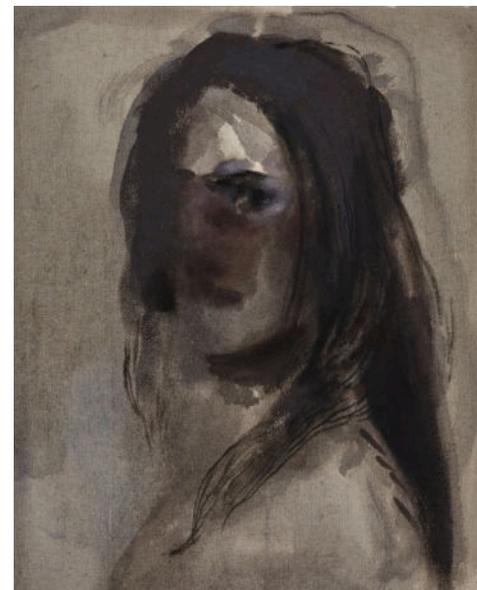
23.
L'ADIACENTE POSSIBILE.
AUTORITRATTO SOSPESO
2024
Mixed on canvas
30x25 cm



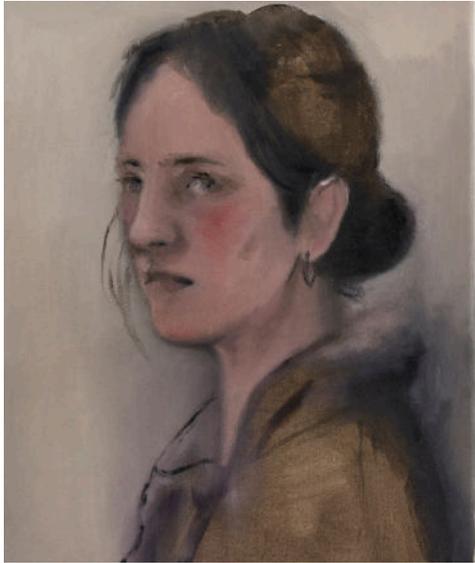
24.
L'ADIACENTE POSSIBILE.
AUTORITRATTO
ADERENTE
2024
Mixed media on canvas
30x25 cm



25.
L'ADIACENTE POSSIBILE.
AUTORITRATTO A PEZZI
2024
Oil on canvas
30x25 cm



26.
L'ADIACENTE POSSIBILE.
AUTORITRATTO A
BAGLIORI
2024
Mixed media on canvas
30x25 cm



27.
L'ADIACENTE POSSIBILE.
AUTORITRATTO CON
SONNO ARRETRATO
2024
Mixed media on canvas
30x25 cm

28.
L'ADIACENTE POSSIBILE.
AUTORITRATTO DELUSO
2024
Mixed media on canvas
30x25 cm

29.
L'ADIACENTE POSSIBILE.
IMPRESSIONE DI
AUTORITRATTO
2024
Oil on canvas
30x25 cm

30.
L'ADIACENTE POSSIBILE.
L'AUTORITRATTO PIU
ESTEMPORANEO
2024
Acrylic on canvas
30x25 cm



31.
SPECCHIO
2021
Mixed media on canvas
70x50 cm
3.000 Euro vat. incl.



32.
RITRATTO ALLO
SPECCHIO
2024
Mixed media on canvas
40x30 cm
2.000 Euro vat. incl.

UNA MENSOLA

An abstract painting on canvas featuring a light, neutral background. The composition is dominated by dark, expressive, and somewhat chaotic brushstrokes in shades of brown, black, and grey. These strokes are layered and textured, creating a sense of depth and movement. The overall effect is one of raw, gestural energy.

“Every work becomes a meeting place between what is seen and what escapes,”

UNA MENSOLA
Mixed media on canvas
40x30 cm
2.000 Euro vat incl.



1.
UNA
MENSOLA. IMPRESSIONE
DI VASO DI FIORI
2024
Mixed media on canvas
40x30 cm



2.
UNA MENSOLA. VASO DI
LAGIDA
2024
Mixed media on canvas
40x30 cm



3.
UNA MENSOLA. VASO DI
FOSCO
2024
Mixed media on canvas
40x30 cm



4.
UNA MENSOLA. VASO DI
FIORI EDUCATO
2024
Mixed media on canvas
40x30 cm



6.
UNA MENSOLA. VASO DI
FIORI SU BASE SCURA
2024
Mixed media on canvas
40x30 cm



6.
UNA MENSOLA. VASO DI
FIORI PASSATO
2024
Mixed media on canvas
and wood
40x30 cm



7.
UNA MENSOLA. VASO
DI FIORI ROSATO
2024
Mixed media on canvas
40x30 cm



8.
UNA MENSOLA. VASO DI
FIORI POSSIBILE
2024
Mixed media on canvas
40x30 cm

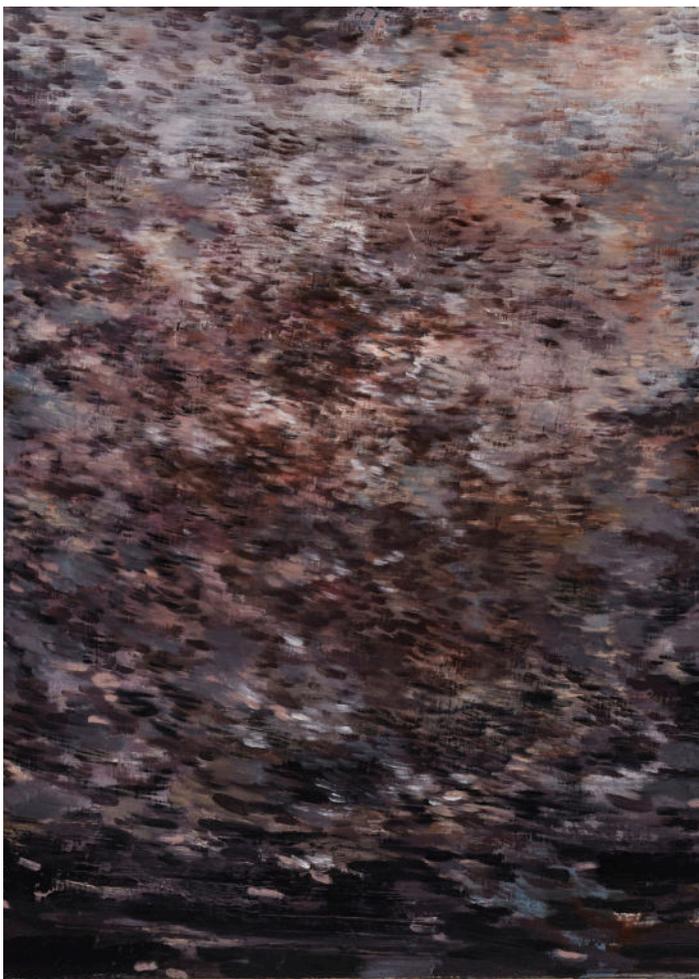
LANDSCAPE

Painting thus becomes a response to the overwhelming infinite possibilities that each choice leaves behind—a way to transform doubt into action and uncertainty into image.





I.
OH TEMO LE TUE PIRAMIDI
2024
Mixed media on canvas
180x150 cm
8.700 Euro vat. incl.
(currently not available)



2.
LA PRIMAVERA NEL TUO
CUORE
2024
Mixed media on canvas
65x50 cm
3.000 Euro vat. incl.



3.
SOTTO IL CILIEGIO
2024
Mixed media on canvas
120X100 cm
6.000 Euro vat. incl



Nazzarena Poli Maramotti

La Danse des faux pas. Un Rituel
Vista dell'installazione della prima sala

A+B Gallery
Brescia

AVAILABLE WORKS

Outside exhibition





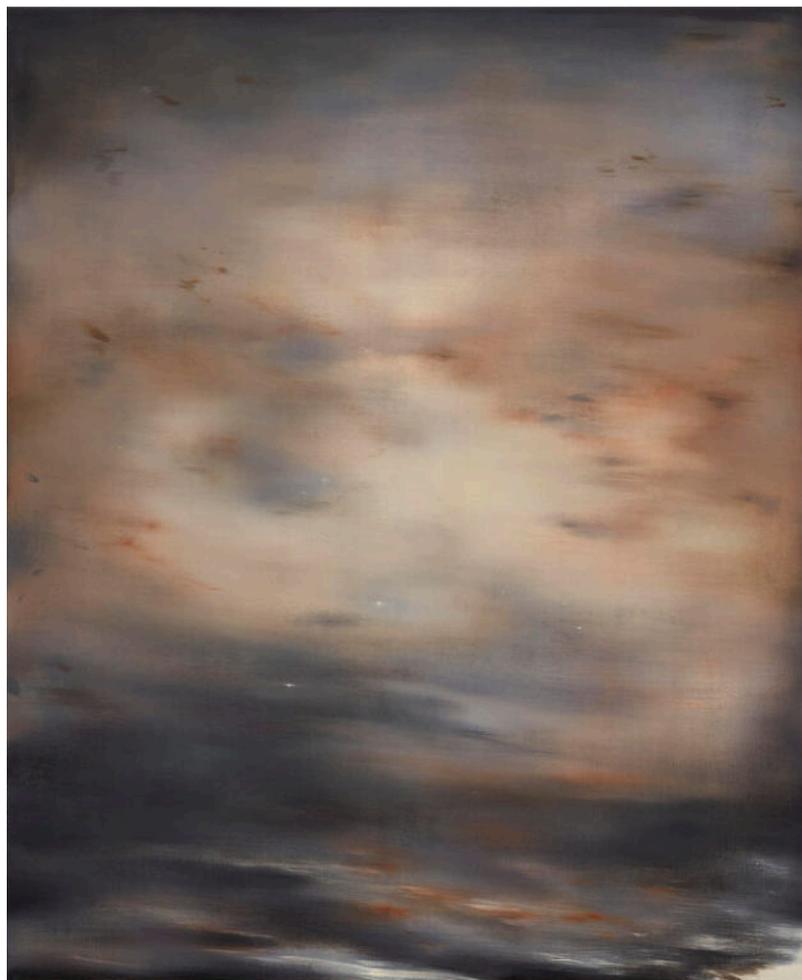
LA RACCOLTA

2023

Mixed media on canvas

200x160 cm

9.500 Euro vat. incl.



CI PASSIAMO TUTTI

2024

Mixed media on canvas

120x100 cm

6,000 Euro vat. incl.



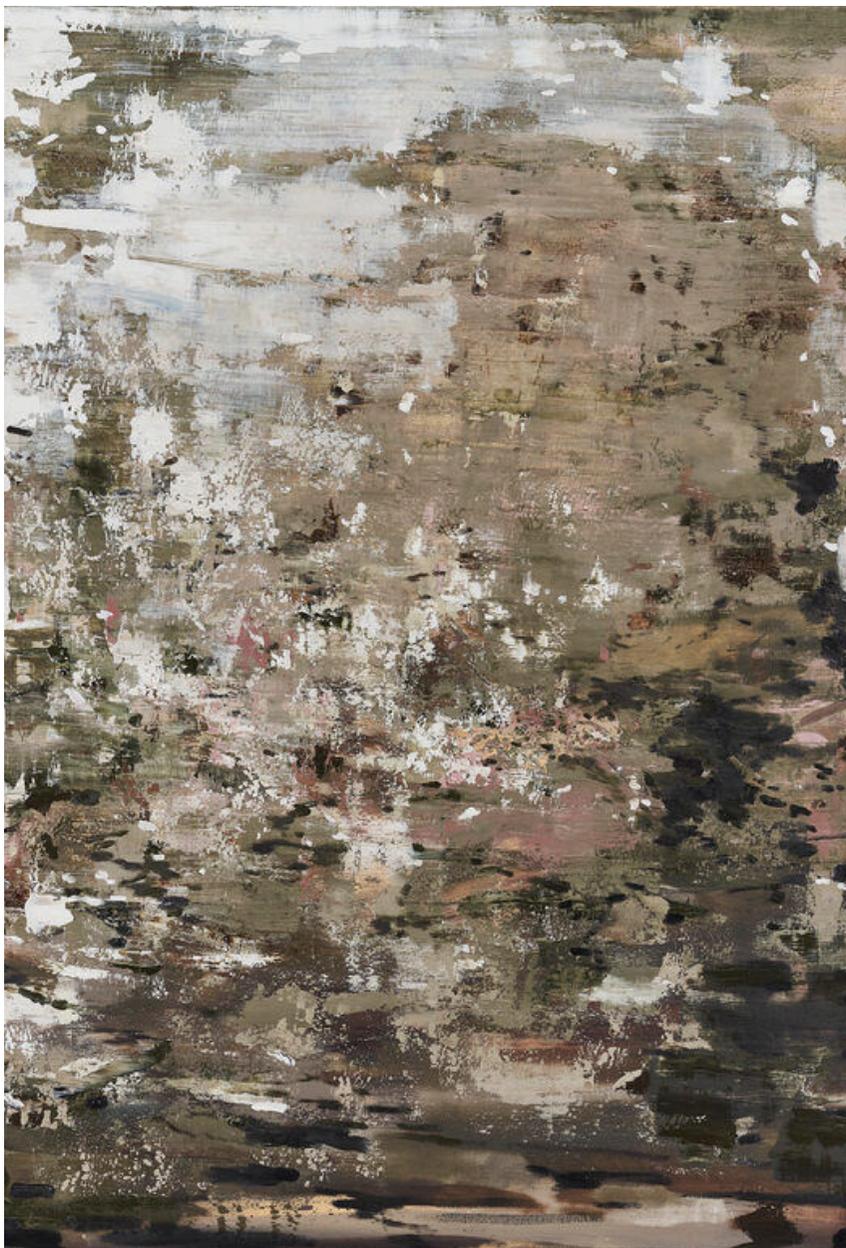
IN FRANTUMI

2024

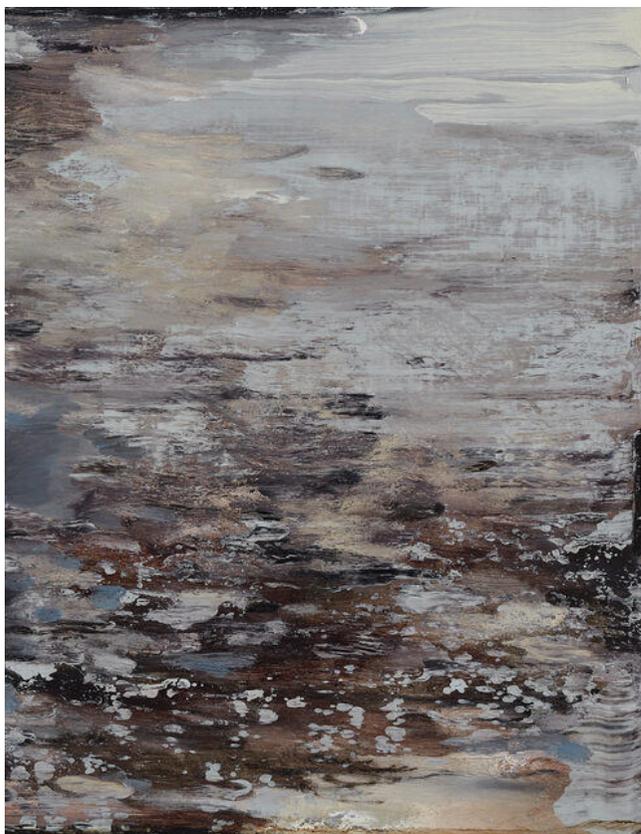
Mixed media on canvas

120x100 cm

6,000 Euro vat. incl.



IL TEMPO
2024,
Mixed media on canvas
100x70 cm
4,500 Euro vat. incl.



TURBOLENZE

2024

Mixed media on canvas

30x23x2 cm

1,600 Euro vat. incl.



UN CIELO CHE TORNA SERENO
2024, (framed)
Oil on paper
19x25 cm
1,400 Euro vat. incl.



ACQUE CALME
2024, (framed)
Oil on paper
29x21 cm
1,400 Euro vat. incl.



GIARDINO SOTT'ACQUA
2024, (framed)
Oil on paper
26x20 cm
1,400 Euro vat. incl.



CORO DI SIRENE
2024, (framed)
Oil on paper
25x18 cm
1,400 Euro vat. incl.



VECCHI SOLI, NUOVE
PROSPETTIVE
2024, (framed)
Oil on paper
24x17 cm
1,400 Euro vat. incl.



TUTTO VIENE DAL NIENTE
2024, (framed)
Oil on paper
26x20 cm
1,400 Euro vat. incl.



L'ONDA

2024

Glazed ceramic

25x20

2.,300 Euro vat. incl.



L'AUTUNNO DENTRO

2024

Glazed ceramic

17,5x24 cm

1,500 Euro vat. incl.

EXHIBITION VIEWS







PRATONERA

2021

Brescia, A+B gallery





UNA FÒLA

2023

Roma, z2o gallery







CURRICULUM VITAE

Nazzarena Poli Maramotti
(Montecchio Emilia, 1987) lives and
works in Cavriago (RE), Italy.

SOLO SHOW

2024
December: Upcoming solo show at
A+B Gallery, Brescia

2022
Una fòla, with a text by Cecilia
Canziani, z2o Sara Zanin, Rome

2021
Pratonera, with a text by Cecilia
Canziani, A+B Gallery, Brescia

2019
L'altra notte, curated by Davide Ferri,
z2o Sara Zanin, Rome
Hidden in a short night, Kunstverein
Kohlenhof, Nürnberg

2018
Unterwasser, A+B Gallery, Brescia
DebütantInnen 2018
Asstellungshalle, Akademie der
Bildenden Künste, Nürnberg

2015
Wanderdüne 57°38'53"N 10°24'22" E,
curated by Rossella Moratto. A+B
Gallery, Brescia

2014
Argonauta, curated by Silvia Cirelli.
Galleria Marcolini, Forlì
Muta, Zumikon Lounge, Nürnberg

2012
Portraits, Anatomia di un ritratto, A+B
Gallery, Brescia

SELECTED GROUP EXHIBITIONS

2024
ri/NASCIMENTO, curated by Marina
Dacci, ME Vanucci, Pistoia
Contrappunti, z2o Sara Zanin, Rome

2023
Pittura Italiana Oggi, curated by Damiano
Gullì, Triennale Milano, Milan
Medea, curated by Demetrio Paparoni,
Ortigia Old Market, Siracusa

2022
Outside the line, z2o Sara Zanin, Rome

2021
Lucrezia. Omaggio a un'antieroina,
Palazzo Fontanelli Sacrati (RE)
Passages / Paysages, curated by Roberto
Lacarbonara, Palazzo Barbò, Torre
Pallavicina (BG)

2020
Rilevamenti #2, curated by Bruno Corà,
Camusac, Cassino (IT)
Sharing Our Dreaming Room, z2o Sara
Zanin, Rome
Traces, curated by Marina Dacci, Civic
Medieval Museum, Bologna

2019
La pratica quotidiana, curated by Davide
Ferri and Francesca Bertazzoni, Oratorio
di San Sebastiano, Forlì (FC)

2018
Graffiare il presente, curated by Daniele
Capra and Giuseppe Frangi, Casa Testori,
Novate Milanese (MI)

Premio Cairo, exhibition of the finalists, Palazzo Reale, Milan
Brain-tooling, curated by Gianluca D'Inca Levis, Petra Cason and Riccardo Caldura, Forte di Monte Ricco, Pieve di Cadore (BL)

2017

Moto ondoso stabile, curated by Davide Ferri, z2o Sara Zanin, Rome
Fuocoapaesaggio, curated by Gianluca D'Inca Levis and Giovanna Repetto, Forte di Monte Ricco, Pieve di Cadore (BL)

2016

Jahresgaben Salon 2016/2017, Kunstverein Nürnberg, Albrecht Dürer Gesellschaft, Nuremberg
Entering the Flow, curated by Simone Neuenschwander and Judith Grobe, Akademie der Bildenden Künste Nuremberg
La gorgiera del tempo, curated by Alberto Zanchetta. MAC Lissone

2015

Atlas, Klasse Susanne Kühn
Kunstverein Freiburg e.V., Freiburg

2014

La Creazione, exhibition of the finalists, San Fedele Art Prize, Centro culturale e galleria San Fedele, Milan

2013

Oltre il pensiero. Quattordici ricerche attraverso la materia. Palazzo Guaineri delle Cossere, Brescia
Marco La Rosa/Nazzarena Poli
Maramotti, Between signs and measures. AplusB Gallery, Brescia
Collector's View, curated by Herbert Martin Oechsner Galerie, Nuremberg

2012

Prospekt / Vorhang auf..., Neues Museum, Nuremberg
Sichtbarmachen, Kunstverein Nürnberg, Albrecht Dürer Gesellschaft, Nuremberg
In Dialogue, AplusB Gallery, Brescia

AWARDS AND SCHOLARSHIPS

2023 Finalist at Lissone Prize, Lissone

2020 Finalist at Combat Prize, Livorno

2019 Mediolanum Prize for Painting
Artefiera Bologna

2016 Debütantenförderung of the Bavarian State Government

2014 Euromobil Under 30 Prize, Artfirst Bologna



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