

Nazzarena Poli
Maramotti

Nazzarena Poli Maramotti is a genuine painter: her analysis explores the traditional subjects consistently – portrait, landscape and still life – and investigates the possible relations between shape and color, tone and light, matter's density and lightness, experimented in the painting practice. Working with recurring subjects frees her from being worried about the content, allowing her to concentrate on the painting.

Earlier in her career, around the years 2000, her research was on shape and portrait mainly, looking at historic and modern tradition, from the German Expressionism till Soutine, Bacon and Baselitz. From the beginning of her career she is intolerant towards academic rigidity of mimesis: she sets herself apart from reality; physical features are partially deleted and become the excuse for an extraordinary and new pictorial sensibility where

action, matter and color merge in a tangled combination. The artist overcomes the specific individual forming universal shapes that aim to grow and include the landscape, another field of pure painting action. By doing so, she crosses the boarder of different genres

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Nazzarena Poli Maramotti, Artissima 2021, Torino

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Nazzarena Poli Maramotti, Pratonera, solo show, A+B Gallery, Brescia

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Nazzarena Poli Maramotti, Pratonera, solo show, A+B Gallery, Brescia

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Nazzarena Poli Maramotti, L'altra notte, Sara Zanin Gallery, Roma

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Nazzarena Poli Maramotti, Artefiera 2019, Bologna

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Nazzarena Poli Maramotti, Unterwasser, A+B Gallery, Brescia

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Nazzarena Poli Maramotti, DebütantInnen, Akademie der Bildenden Künste, Norimberga , 2018

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Nazzarena Poli Maramotti, Gorganza 1989 II, 2021
mixed media on canvas, 120x100cm
Euro 4900 vat incl

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Nazzarena Poli Maramotti, Gorganza, 2021
mixed media on canvas, 120x100cm
Euro 4900 vat incl

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Nazarena Poli Maramotti, Die Heimkehr 2021
mixed media on canvas, 100x140cm
Euro 5200 vat incl

CURRICULUM VITAE

Nazzarena Poli Maramotti
(Montecchio Emilia, 1987)

lives and works in Cavriago (RE),
Italy.

She graduated in Painting at the
Accademia di Belle Arti di Urbino
2020/11 and attended an Erasmus
Project in Nürnberg, Akademie der
Bildenden Künste, where she studied
until 2016.

2013

Graduation as Meisterschüler, class
of Prof. Ralph Fleck

2016

Graduation as Meisterschüler, class
of Prof. Susanne Kühn

EXHIBITIONS

SOLO EXHIBITIONS

2021

Pratonera, solo show, text by Cecilia
Canziani, A+B gallery, Brescia

2019

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

2018

Unterwasser, A+B Gallery, Brescia
Debütantinnen, Ausstellungshalle,
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

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GROUP EXHIBITIONS - SELECTION

2022

Outside the line, Sara Zanin Gallery,
Roma

2021

Sharing our dreaming room, Sara
Zanin Gallery, Roma

Passage / Paysage, curated by
Roberto Lacarbonara, Palazzo Barbò,
Torre Pallavicina, Bergamo

2020

Traces, curated by Marina Dacci,
Civic Medieval Museum, Bologna

Libere tutte, curated by Daniele
Capra and Giuseppe Frangi, Casa
Testori, Novate Milanese (MI)

2019

La pratica quotidiana, curated by
Davide Ferri e Francesca Bertazzoni,
Osatorio 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 Petra
Cason and Riccardo Caldura, Forte di
Monte Ricco, Pieve di Cadore (BL)

2017

Moto ondoso stabile, curated by
Davide Ferri, Z2O Sara Zanin
Gallery, Rome

2016

Fuocoapaesaggio, curated by
Gianluca Inca Devis and Giovanna
Repetto, Forte di Monte Ricco, Pieve
di Cadore (BL)

Jahresgaben Salon 2016/2017,
Kunstverein Nürnberg, Gesellschaft,
Nuremberg

Entering the Flow, curated by
Simone Neuenschwander and Judith
Grobe, Akademie der Bildenden
Künste, Nürnberg

La gorgiera del tempo, curated by
Alberto Zanchetta. Contemporary
Art Museum, Lissone

2014

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

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2013

Oltre il pensiero. Quattordici ricerche
attraverso la materia, curated by
A+B gallery at Palazzo Guaineri delle
Cossere, Brescia

Marco La Rosa/Nazzarena Poli

Maramotti, Between signs and
measures. A+B Gallery, Brescia

Coll c o 's View, curated by Herbert
Martin Oechsner Galerie, Nuremberg

AWARDS AND SCHOLARSHIPS

2019 Mediolanum Prize for Painting,
Artefiera Bologna

2014 Euromobil Under 30 Prize,
Artefiera Bologna

NAZZARENA POLI MARAMOTTI
INTERVIEW WITH THE ARTIST

Dealing with painting nowadays is considered a courageous gesture and has become an unusual choice for contemporary artists. Installation, video, performance are now the mediums most present in the artist's studios because often there is a tendency to see the pictorial gesture

and even more, the content depicted, as a taboo that you do not have the right to talk about. What does painting mean today? What meaning does it have for you and how do you deal with it?

Painting was not a real "choice" but rather an instinctive action. During the years of academy in Urbino I actually felt an external pressure that stimulated students to prefer other means of expression, but after a brief excursus I went back on my steps. This period of "experimentation" has helped me to understand that my sensitivity was (and still is) more inclined to a pictorial approach, and not for "ignorance" or

laziness but for a spontaneous tension that I did not feel like forcing towards other shores. I don't exclude future extra-pictorial experiments, which in reality I am already doing in part.

I really like the current freedom of choice, actually. I think that the mixture of influences and expressive means is very stimulating, sometimes almost dazzling and disorienting given its vastness, its infinite possibilities. Orienting oneself in this ocean is an important step towards artistic maturity and, sometimes, one can choose not to sift through all the possibilities that the outside world offers us. To define oneself as a pure painter may perhaps seem old-fashioned to an outside eye, and one

who is immersed in the world of contemporary art, but to bend forcedly to the demands of critics and the market, I do not think it is beneficial to research. Maybe doing painting today, answering your question, means dealing with a hint of skepticism of the experts that, in my opinion, must remain a stimulus, a doubt that always renews the reflection about our path. Cyclically there are questions about the death of painting, but if we are still blathering about it, it means that there is still something to say.

In your case, does the inspiration to start working come from daily life or

do you have recurring themes that you are analyzing?

I have recurring themes that are rooted in the everyday. Inspiration, as I think for most artists, takes a backseat and manifests itself to us even and especially while we are not in the studio. Personally, I have always found the history of art to be an incredible reservoir of ideas and stimuli. I then collect a wide variety of images which, in terms of composition, form or sensation, can serve as a support during the creation of the painting. With time and practice I have tended to detach myself more and more from the model that I choose as a launching pad, which does not play a fundamental role in the finished painting

(except in rare cases).

For some years now my attention has been focused in particular on the genre of landscape, which in my case becomes a terrain of investigation straddling a more classic and recognizable figuration and abstraction of forms (without bothering the specific terms of "figuration" and "abstraction" otherwise we would have to open a much wider and articulated chapter). Then there is the theme (perhaps more of a question than a theme) of the ruin, of the ruins, of water as a recurring element, the portrait that every now and then resurfaces as if to remind me of its importance. But now I'm just mentioning the first things that come to mind.

What does it mean to experiment in the field of painting? What for you is a daily challenge and how do you deal with it in your work?

The ultimate daily challenge I think is the blank canvas and the freedom it brings. Working we are slaves, also and above all in an unconscious way, to mechanisms dictated by habit, and experimenting is probably all that moves the will to break these self-imposed conventions. This urge can be translated trivially into a change of approach to the subject, to the color palette, to the composition, or even to the canvas itself, to the rectangle of fabric/wood/metal/plastic. Each painting for me is a challenge, a struggle against my habits, or my fears of making

mistakes, of not being consistent. They are all a little leap of faith and it often takes me a while to understand them, to assess their value within my research. I'm perhaps a little too obsessed with the idea of consistency, but maybe that will also be one of the stakes that I'll feel the need to test sooner or later. Who knows.

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