



GIULIA SPERNAZZA

Projects 2023-2026

## INNER ECOLOGY PROJECT

The introspective tension that has always characterized Spernazza's poetics here translates into a language that traverses the state of chaos of a mind saturated with pollutants, capable of corrupting the intimate sphere until it overflows and contaminates the external world. By introducing elements of reality into her works, the artist makes this correlation visible and entrusts matter and color with a process of purification: hydraulic components embedded within the surfaces become channels from which threads and textile fibers flow, their tonal shifts alluding to varying degrees of impurity. The works, often arranged in installative triptychs, recount a vital cycle of transformations and contrasts—opacity and clarity, corruption and renewal—until the fibers progressively turn white, a tangible sign of inner regeneration taking place. The latest works, shaped by an installative approach that privileges engagement with space, reaffirms the artist's minimalist vocabulary, where voids play a decisive role in enhancing the presence of material.



Solo exhibition INNER ECOLOGY, 2025, curated by Cristian Porretta  
Installation view, Faber Art Gallery, Rome





IMPURITY STATES, 2025.

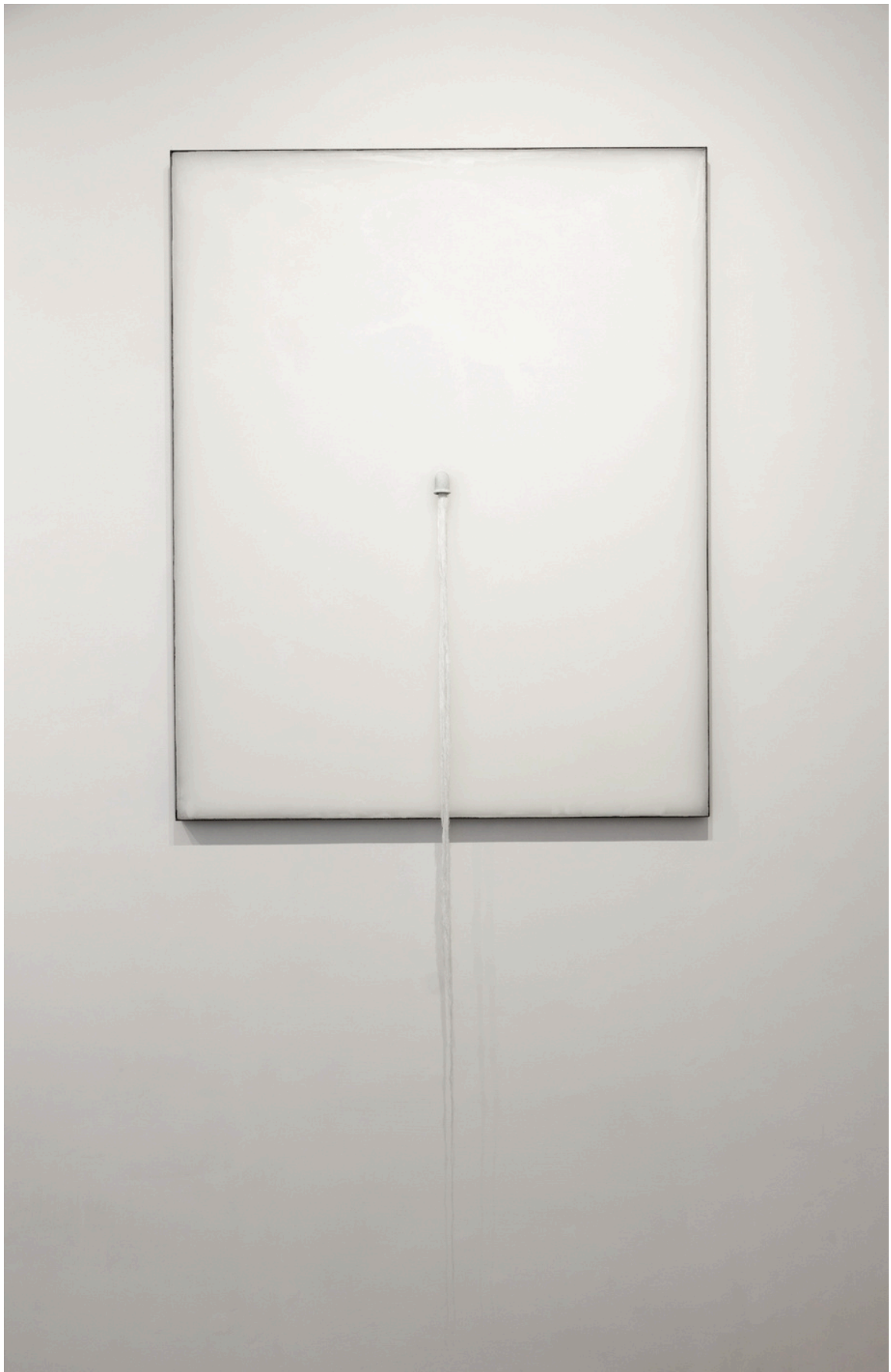
White concrete, hydraulic hoses, thread, 35x8x13 cm each one



IMPURITY STATE III. detail



IMPURITI STATE II



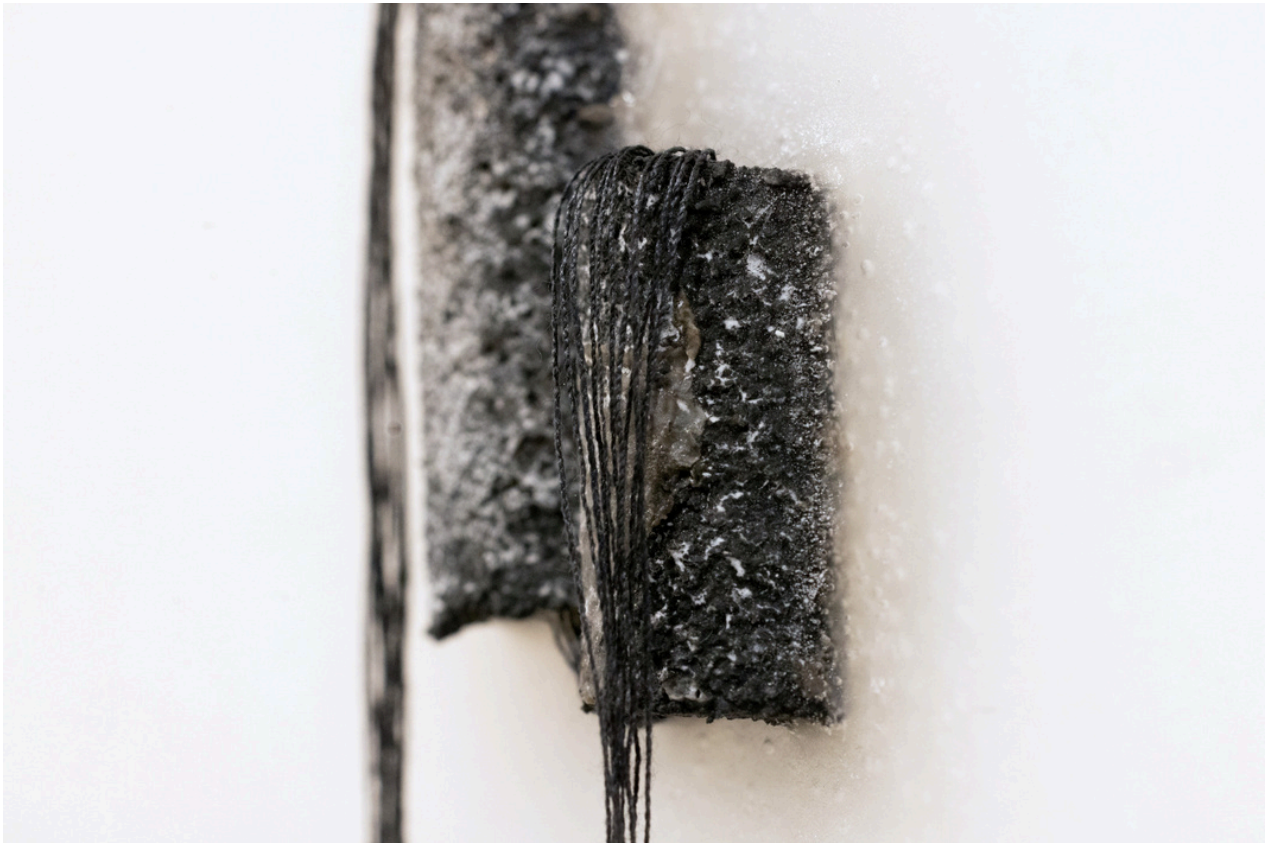
PURIFICATION, 2025

Wood, iron, wax, hydraulic curves, wire 100x80x3 cm

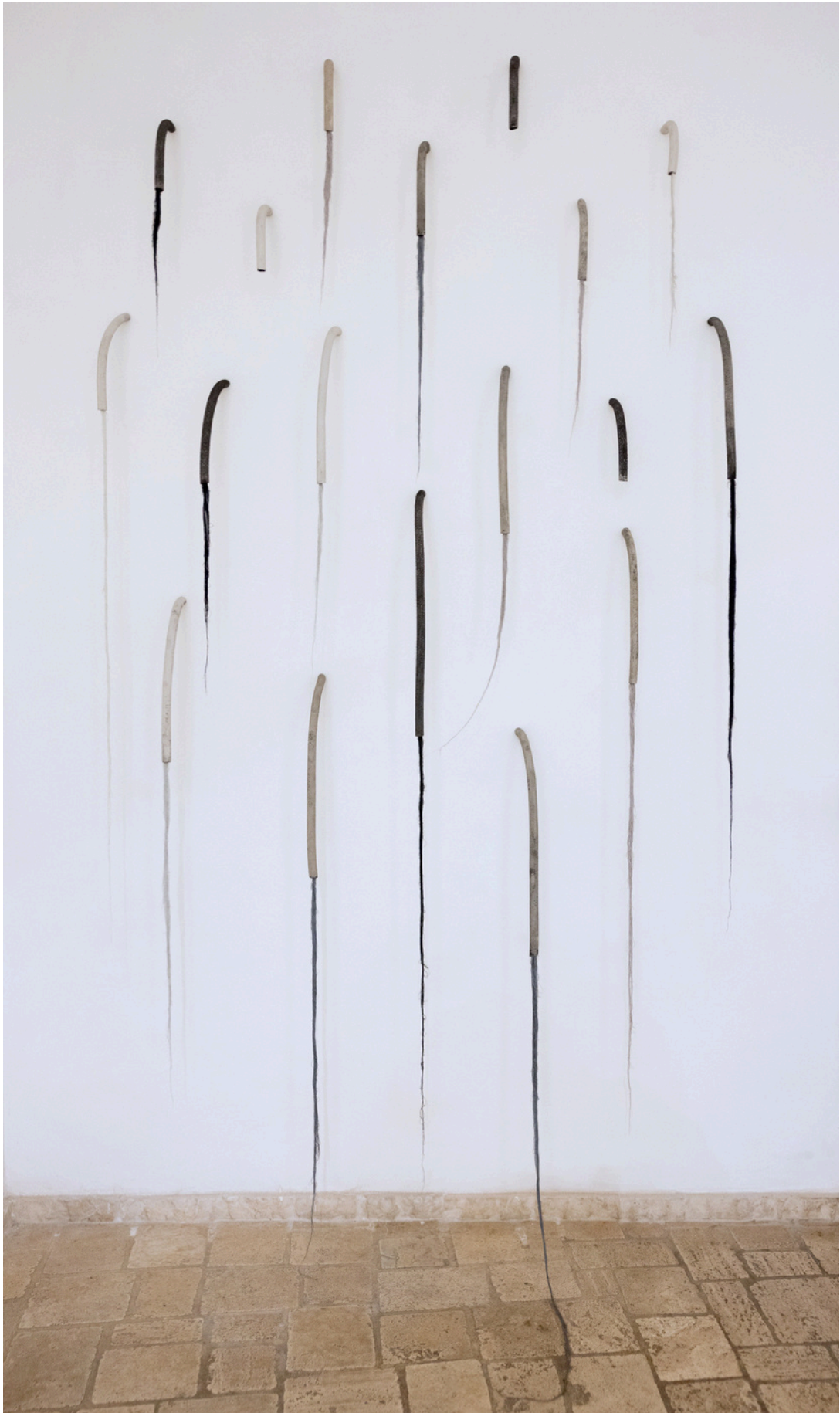


INNER ECOLOGY, 2025

Hydraulic bends, hydraulic hoses, concrete, thread 220 x 120 x 5 cm



From above : POLLUTANS, 2025, detail. OUTFLOWS, 2025, detail  
Wood, wax, hydraulic hoses, linen fiber 30x65x2,5 cm



INSIDE=OUTSIDE, 2025

Hydraulic hoses, concrete, wire variable dimensions



## SOMETHING FAMILIAR PROJECT

The project originated during the pandemic; from 2020 to 2023, the artist created sculptures and installations by experimenting with various materials: concrete, wax, Siporex, and used clothing. The focus was on the concept of home, reconstruction, and intimacy, exploring the idea of space as an extension of the self and examining the interplay between the external and internal environments, between container and content. The material, steeped in memories, past years, and experiences, evokes the everyday life present in every corner of the world—different microcosms united by the same gestures that are part of everyone's existence. The common thread running through the works lies in the use of solid and soft fragments imbued with connections, memories, and layered stories. In creating, Spornazza borrows—both ideally and concretely—elements belonging to those who inhabit the same space: individual identities and realities transcended through the immersion of each garment in white cement, a material intended to place the works outside the narrative of specific events and project them into an absolute dimension.



Solo exhibition SOMETHING FAMILIAR, 2023, curated by Maila Buglioni  
Installation view, SPAZIO SEI, Pescara



Installation view, Art Faber Gallery 2023, Rome



Installation view, Contemporary DUE space 2023, Perugia

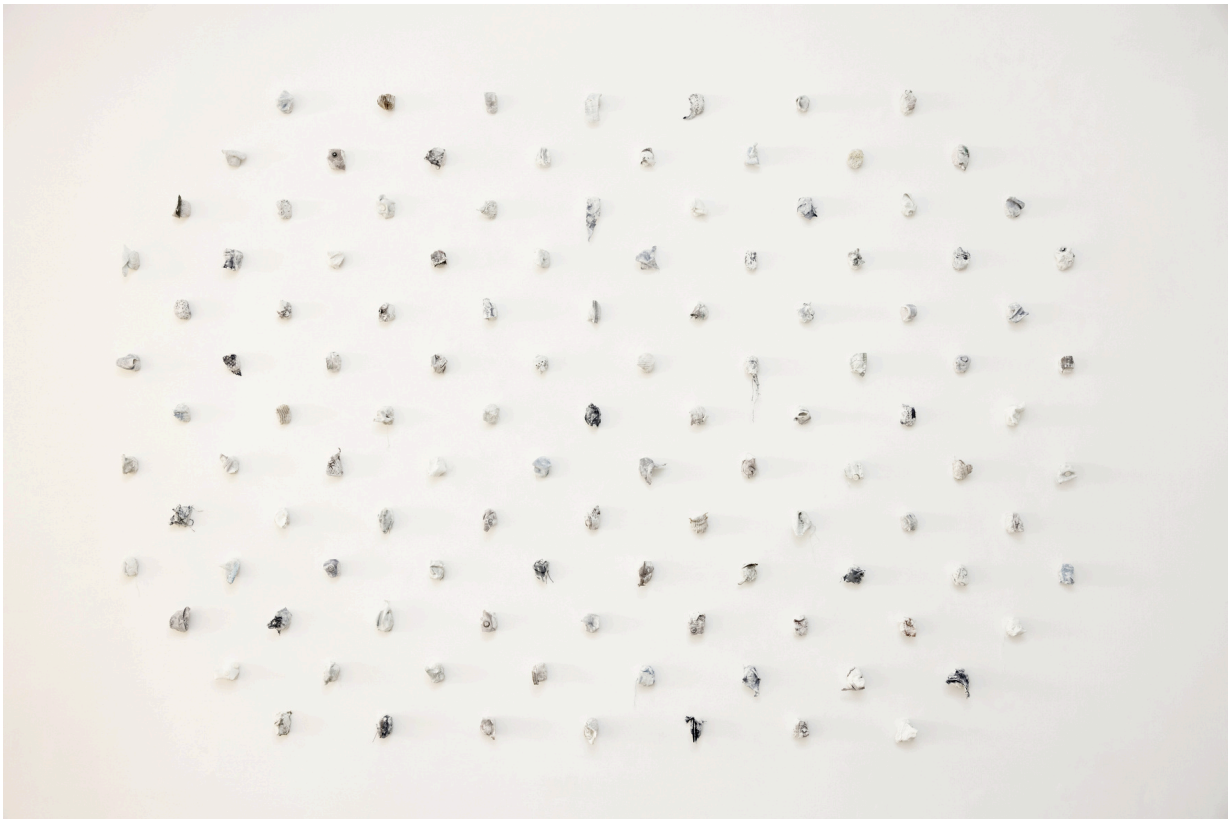


HANGING, 2024  
Wood, wax, clothes, nails



UNIVERSAL CLOTHES HANGER, 2023  
Clothes, white concrete 220 x 140 x 230 cm





Emotional showcase, 2023  
Clothes, white concrete 140 x 180 x 6 cm



FRAGMENTS. 2023  
Wood, wax, siporex 80 x 80 x 4 cm



CILOTHES BOOK series, 2023/2024  
Wood, wax, clothes or wire



CLOTHES BOOK, 2023  
Wood, wax, clothes, white concrete

## INSTALLATION ART PROJECTS

### CATARTICA, 2023

Marble grit, used clothes, concrete 300 cm x 300 cm

Catharsis, from the Greek katharsis ("purification"), is a ceremony found in various religious beliefs; in Classical Greece, it consisted of a magical ritual to cleanse the body and soul of all contamination. In psychology, it is equivalent to liberation from suffering and secrets through an inner process (cathartic method), aimed at removing traumatic experiences and bringing the responsible events back to consciousness, releasing them from the subconscious. In philosophy, it took on a spiritual meaning starting with Plato, who used the term to refer to the purification of the soul from inner evils. In this Work, this path of transformation is expressed through color and matter; yet, even before that, its spiritual connotation lies in the choice to inscribe a circle a form symbolically associated with transcendence and the heavens within a square, a geometric figure that emblematically represents the earth, but which was also used in antiquity as a module for sacred sites (temples). The "carpet," composed of marble grit, is inspired by Zen gardens places dedicated to meditation characterized by an extremely essential and minimal aesthetic, where every element is placed in a balanced and harmonious way. In this sense, the elements positioned atop the square the bowls are equidistant from one another and form three concentric circles: three phases that narrate the cathartic experience through chromatics and the material cast inside.

In the East, the bowl as an object holds a strong symbolic value; it was placed at the master's feet as a symbol of the disciple's inner disposition to become "empty" in order to receive teachings, and it was the most sacred object for all monks. Beyond the connection to Eastern philosophy, the choice to ideally borrow a real-world object linked to domestic life and transform it into a sculptural form is part of the artist's latest research centered on the concepts of home and intimacy. The inhabited space is thus evoked through the choice of a common object that normally contains food or water, and through the very material it is made of: fragments of clothing that, over time, came into contact with the body and were thus permeated by affection. Each bowl collects poured concrete a building material dear to the artist which changes in color and volume as it passes from one circle to the next, finally reaching the white, the void, and thus the purity of the four central bowls.



Fondamenta Gallery, 2023, Rome





MuPa Puglia, Ginosà Museum  
"ex VUOTO" solo exhibition, 2024, curated by Cristian Porretta



Italia Gallery, L'Aquila  
LUCO exhibition, 2023 curated by Barbara Pavan



Oldofredi Tadini Botti Palace, Torre Pallavicina  
NATURALI conversAzioni exhibition, 2024, curated by Matteo Galbiati



## Delicate moment, 2022

Sand, marble dust, Siporex, waxed clothing. Diameter 3 m

The title of the work, while evoking a poetic atmosphere, emphasizes a delicate and "crucial" moment: the act of starting over after something has been destroyed. The "post-apocalyptic" scenario—suggested by fragments that, as they increase in size, call to mind ruins—is countered by an intense perception of order. Someone or something has positioned these elements so that, slowly, everything can be re-built with a new equilibrium.

The installation creates a new "world-space" with which the human being interacts in a different way, through a renewed inner awareness and a constant, intimate dialogue with the natural world. It is inscribed within a circle, a symbol of a spiritual and transcendent world in a dialectical relationship with the Earth, which is represented by a portion of the materials themselves. In this sense, the vast expanse of sand and marble dust bears witness to the importance of nature in the process of re-construction. This is further evoked by the fragments of brick, initially bare and then wrapped in shreds of clothing that symbolize the human presence. As they progressively increase in size toward the center, the elements draw closer together until they overlap, creating a mound that simulates the growth of something rising upward. The harmony of the whole is achieved through the placement of every form in its precise point in space; the slightest shift of a single fragment would alter the entire balance. This highlights the importance of each individual part contributing from its own place to the "birth" of the central form and the power of action—a vital force based on new foundations and an awareness of what has been.

The shards are protected by the remains of worn clothing, steeped in life; their progressive loosening and expansion denote the growing dialogue between all the elements. Taken as a whole, the work emanates a mysterious sense of emptiness and a seeming suspension of time that typically follows a trauma, whether internal or collective. It radiates a profound silence, suggesting the necessity of starting anew with a fresh attitude directed toward essentiality, balance, and respect for nature.



Fondamenta Gallery, 2022, Rome





Spazio Arte Contemporanea, Milan.  
Exhibition of the finalists of the Luigi Candiani Prize, 2024



Priamar Fortress, Savona  
Exhibition of the finalist of the Contemporary Art Prize Arteam cup 2024