

Supermundanae Naturae -Otherworldly Nature-

by

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The final copy of this thesis has been examined by the signatories, and we find that both the content and the form meet acceptable presentation standards of scholarly work in the above mentioned discipline.

“In short, my art, imitating life, is about transformations – simple and complex – just below the surface of our awareness”

– Graham Sutherland

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Foreword by Carrie Miller

Otherworldly Nature, Roberta Restaino

"Once we have a dynamic notion of nature, then culture cannot be seen as that which animates nature. Nature is already animated, and culture borrows its energy from nature. So it is not as if culture is the transformation of nature: culture is the fruition, the culmination of nature..."

– Elizabeth Grosz

I've found that the work of Roberta Restaino can only be approached by accepting art as an open system: protean, powerful, and mutable as it confronts its own disciplinary limitations, new art forms, and modes of thought. When you approach Roberta's work, the art is not quiet; instead, it is something we encounter, something that forces us to think. Her work helps encourage a theoretical framework of art history that can be anchored in an interpretation of the world that exists indissolubly linked to the complexities and aesthetics of the biological world. By extracting subtleties from the biological world that would otherwise go unnoticed, her innovative exploration of natural world that engulfs us yields pieces that can be characterized as at once aesthetic *and* ontological.

During her time at CU-Boulder, her artistic practice began take on the life of a scientist whose microscopic observations of the natural world lead her to new discoveries and new platforms. Restaino constructed *Otherworldly Nature* within the delicate threshold of ceramics and printmaking, an indeterminate space between disciplines that furthers the relationship between art and science. By working within this threshold she begins to intimately assemble a biological world in expressions, sensations, and intensities. In more ways than not, the following thesis demonstrates the challenges and metamorphosis of Roberta Restaino not only within the studio, but outside of it as well.

Inspiration- Behind the creation

To fully understand what there is really behind my work, you have to understand what it means being an Italian. To give you a sense on what my culture is, I have to show you how I express my thoughts even in writing. I have a creative writing that it is very disturbing for native English speakers because I could keep writing without using period and just use a comma, jumping from one thought to another, leaving statements open without giving you an answer and keep going until you have to stop reading to catch a breath, even though I still did not put a period in my paragraph, but it gives you an idea of how my brain works. I have grown up with people talking over each other. That for other cultures, can be rude, but for us it is just the way it is. I began to be aware of that when I moved to America and I received my first bad feedback after I worked three months in a cafeteria on campus. The supervisor after telling me the good thing, she told that the bad one was that I have to wait for her to finish talking before I answer. I was often talking over her voice. I felt very bad because I did not mean to be rude, but I understood that is just the way we talk. At that moment, I had my first encounter with American culture, and have even more of an understanding of my culture, and it opened up a new world for me. Italian and American cultures, at first glance, seemed to me very similar, but they are different. I was so open to learn that to me it was not a barrier but a land of discoveries. The unknown for me is always a safe place. I was ready to make a

change in my life for many reasons. Italy is an enchanting country but without opportunities for me to grow.

I was really enjoying myself swimming in this culture, learning, mixing words, habits and food. Even learning a new language, as I mentioned in my previous writing, was an excitement every day and still is.

But the first real encounter with America, before people, was the land. Now, can you imagine growing up in a city, such as Rome? Full of old buildings textured by layers of the ages, narrow streets with “sampietrini,” a typical pavement used in several cities in Italy, imposing monuments grounded on the land, mighty and irremovable, and a lot more that is still under the city. Every time they start a new project for building a new construction, in many cases, they have to stop and arrest the project because they found part of an old villa, sculptures, vases and more. Even people in Rome seem to not have their own space. I still have a problem respecting the American bubble around people. Sometimes I feel that I am invading people space. It was the first feeling I had because America is so wide. There is a huge amount of the space around you. For example, when I saw the Grand Canyon, it seemed to me that I was looking at it through a screen. My eyes were not used to the vastness of this space, my sight was limited. In contrast, even the “piazze” –squares- in Rome were and still are microcosms spaces where the frantic life of a big city take place, where people meet, share conversations walking or sitting around fountains and monuments. The markets that take place on these “piazze,” from time to time, bring more life with all the color of fresh fruits and vegetables. It is a stage where you can sit in front watching this enchanting, plain-

air show. It can be related to the fact that in my work I can never cut down but always keep adding, layers, textures, for not stopping the flow of the sight from my eyes, that goes from one piece to another without breath like unrolling a skein. It is the inspiration, combined with the idea that we can create a new life form, on which I will write later, to create *otherworldly microcosms*. I meld it to recreate these whimsical, floating creatures created by layers of different feelings, associated with the use of different materials. I see playfulness: some pieces have parts that you can move, humor that plays on protuberances and orifices, the interior of organs that I would like to push more, using clear glaze in some parts to give the idea that it is wet and can be associated with a tissue. Regarding that, I have this secret passion that I share just with my mother to look at the medical books of all kinds of skin problems. I am interested in how our own body can develop in such a peculiar way to generate and change the state of our skin. Also, I was collecting teeth from animals. I was fascinated by the fact that they were living objects; they were formed by cells. One day I was talking with my grandmother about my collection and she said: "I have to give you something." She took a ladder and went on top of her closet. She grabbed a little glass container with iridescent little stones inside. These little stones were her kidney stones from her surgery. Beside the fact that for me they were like precious stones, they were bright white, iridescent and you could see all the color in them, like it was coming from another world. But mostly, I was impressed by the fact that they were inside the body of my grandmother.

The First imprinting – Background –

I have grown up with the idea that my feelings were less important than my father's feelings. I convinced myself, until I had a breakthrough during a therapy session, that if my father never asked how my day was, it was not because he did not pay attention to my feelings, but it was because my father was tired from working and I respected so much his feelings that I always pushed my feelings away. My parents would not communicate with me and my sisters. In the evenings, our dinners were with the TV on and the noises from the forks touching the plates. This emotional part of myself that I could not evolve in a natural way and I was retaining, unavoidably fell in another space that was an imaginary world like every kids usually do when they do not know how deal with something unknown. When I said above that the unknown for me is always a safe place comes from my childhood. This unknown space received its first imprinting –that I can see as a sketch taking form- from spending a lot of time in my mother's hairdressing salon. It was, for me, like being in Alice in the Wonderland. I have a memory of a 60s blue cart made out of two cylinder containers that were for me magic boxes. I could barely reach everything that was inside, but it was full of surprise every time I could pick up something from it. Colorful curlers, with all kind of textures, some were soft, some rough and hairpins. Drawers full of pedicure tools, nail polish with all the colors, and all my surrounding was a "yard" made with hairs. Giant cardboards with examples of dyed hairs. It was a world that fed my imagination. When I was at home, I was expressing all my experiences in the wonderland –my mother's salon– cutting out figures from comic

books that my grandmother kept in her bible. I still remember so vividly, the wonder of rediscovering these figures hidden between the pages of my grandmother's bible.

Even though, I had a lucky emotional connection growing up, my father introduced me the word of tools. Because in Italy you have to pick up a kind of focus area in high school, I decided to study at the "Istituto d'Arte." I perused my passion for making and building. I was studying jewelry, and my father gave me access to his garage/studio, giving me a little desk because I could not use my bedroom anymore because it was becoming a woodshop. With jewelry, I discovered materials, working with lost wax, wood, and metal until I pursued my passion and went to the Academy of Arts, studying visual art and design. At the Academy of Arts, I discovered a love for set design. I was taking those classes like electives and *A Trip to the Moon* by Georges Melies was, and still is, inspiring to me. When I was watching *A Trip to the Moon*, I always interpreted the film as a play versus an animation. I viewed the film through the eyes of a set designer rather than an animator, and I marveled at the film through its layers of collage pasted in a three dimensional space. The film is created in a way to be watched from one static point view point, it seems like a play in a theatre. Using a 2D frame to display and animate 3D objects creates a beautiful tension within the frame that vibrates similar to the way two magnets of the same pole push away from one another.

I can always see these two opposite feelings in my life and in my work, if I think that my father who not guide me to show my feelings and building my confidence, on the other hand he introduced me to the world of tools. Even my grandmother from which I learned the art of making as sewing and making pasta. On the other hand, I had such an

empathy for her because she always wore and still wears black because she is mourning my grandfather. She never married again; she was and still is melancholic. I have a rejection for the black, even wearing makes me sad.

Facing another culture - How it reflects the development of my work

When I started my first semester, I really felt, metaphorically, like I was implanting a new cell of me on to this new mother womb land. It is reflected in the prints that I was making at that period, looking to organisms that was like looking at me through a “microscope,” the growth of my new life here. And I was very excited in all of stages of my rebirth here. With the experience of having studio critiques from many artists, I learned the word “dichotomy.” People want to see black or white; what about the gray? Or asking the negative side of my work. I meld real facts to recreate a new reality, a place of wonder that is *otherworldly*. Even when I was making the “microcosmic circus,” I was playing with the idea to recreate the environment of a circus but made with microorganisms, because of the translation of the idea of science playing with cells. But, I always use humor to interpret a real fact.

Because of my limited vocabulary that limited my conversations, my studio was a refuge, a space where challenges could be translated in creative work. There is always

the component of duality in my life that reflects on my artistic practice. In fact, my refuge/studio was at the same time the backstage of a theatre where there is a pulsing space in which creation is generating. I had the same feelings as an actor behind the stage who feels fear and excitement waiting for the right moment to go out on stage. The stage for me was outside my studio, acting and interacting with this new life.

On the stage – Thesis Project –

There is always a silent moment before a beginning, a silence that precedes the frantic movement of cells in the pulsing space where life generates. The antithesis of this frantic movement is captured in the CU Art museum, a theatrical stage where an *Otherworldly Nature* takes life. The stage is a platform suspended from the ceiling, in a space between earth and sky. Otherworldly creatures/plants float here in the middle of space. These creatures are not growing from soil, and they cannot fly. The platform is a liminal threshold, where these creatures/plants live, between earth and sky in an altered spatio-temporality. Because the platform hangs, it suspends the viewer's breath. Observing this fragment of *Otherworldly Nature*, the beholders stand before a miniature world of color where a new life emerges and invites the curious viewer to come closer. What exactly are these creatures? Where do they come from?

They are a fantastic vision of the future. They show us new possibilities and make us see that as we develop new technologies we are, in some way, changing the process of evolution. Evolution is not merely an autonomous process of nature; it is something we

can manipulate – even create – artificially. When the American biotechnologist John Graig Venter created the first synthetic cell in May of 2010,¹ I felt both fear and excitement about this development: fear in thinking about the unpredictable interaction of this synthetic life with the real and also excitement over the potential advantages this might proffer us. Eventually, excitement eclipsed my fear, and I asked myself, “If we can create a synthetic cell, are we also able to create new life forms? If so, then what might they look like, how would we perceive this new world, and how would the ecosystem respond to them?” I can relate my own personal life with the creation of the synthetic cell. When I wrote about envisioning the future and the fact that we are changing the process of the evolution, I can relate it specifically to the experience of being an Italian in America. I feel I changed my own process of evolution; I gave a new direction to my life path.

¹ John Graig Venter: https://www.ted.com/talks/craig_venter_unveils_synthetic_life?language=en

Artists and Scientist – Interconnection

Astronomy, mathematics and chemistry are just a few of the fields of science that influence artists. Renaissance painters, such as Paolo Uccello, used mathematics to create perspective to give the illusion of three-dimensional space. Leonardo da Vinci applied the Fibonacci sequence, that he called later the “Golden Ratio,” to establish proportion for the *Last Supper*, the *Vitruvian Man*, and the *Mona Lisa*. Even in mythology stories project myths of scientific discovery. For instance, Prometheus was convicted by Zeus because he stole fire from him. Zeus chained Prometheus to a rock where an eagle ate his liver every day, but the liver regenerated every night because of his immortality. Greeks knew that the liver was the only organ beside the skin that could regenerate. But how could they know in those times that the liver regenerates?

Nowadays, with bioengineered organs, the invention of cyberspace, and with the use of algorithms from which we can create a virtual space, scientific discoveries interconnected more and more within our life and within art forms. However, it is the disappearing line between synthetic and organic that I question. The designer Neri

Oxman² designs creations at the intersection of technology and biology. She presented a project where she built a spherical structure and placed on it millions of silk worms that started to weave the silk around the structure. Moreover, the cocoons were able to metamorphosize. On the end, the sphere was completely covered by silk. Another example of how biology can cooperate with systems architecture is the subject of the

² Neri Oxman, Design at the intersection of technology and biology:
https://www.ted.com/talks/neri_oxman_design_at_the_intersection_of_technology_and_biology?language=en

interdisciplinary research given by Neil Spiller: "Systems architecture and its associated parallel biology generate architectural forms that are both 'green' and surreal by nature."³

According to Jean Robertson in *Themes of Contemporary Art* (p #234), in 1977 science made the first *in vitro* fertilization. In 1988, science created the first mammal, a mouse genetically modified with human genes, to study human breast cancer. In 1997, we had Dolly, the first higher mammal, a sheep, who was cloned. In 2003, science defined the complete sequence of DNA in the human genome. Science is becoming more and more interconnected with our own life. Artists who work on scientific discoveries close to our era are found in the twentieth-century. Artists like Marcel Duchamp, Robert Smithson, Joseph Beuys or Nancy Graves still have a strong influence today on contemporary artists. For instance, Sam Easterson, who shows the world through animals' eyes by recording their world by installing cameras on the animals' head. Patricia Piccinini creates creatures that seem to come from fusing together human and animal genes. With *Apparatus for the distillation of Vague Intuitions* (1994-98), Eve Andree Laramée uses glass beakers, tubes and flasks that are hand blown to force us to contemplate the poetic of the "rational laboratory of advanced science." Inscribing "texts of measurement, such as 'mouthful' or 'handful,'" on the glass beakers that indicates the "human judgment," a translation of the experience of the neutral and aseptic space like a scientific lab. It shows us that "our subjective perceptions inevitably shape our understanding of life" (Jean Robertson, Graig McDaniel, p #239).

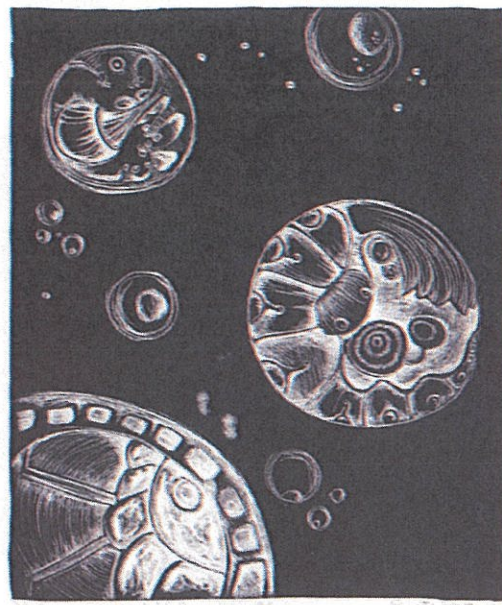
³ Neil Spiller (2009), *Surrealist complex systems, parallel biology and the greening of architecture*, pp.75

I personally answer metaphorically to scientific images and discoveries. I look at these data to develop my hypothesis, just like the scientific method – that I will explain later, comparing it to my artistic practice – using intuition that leads me to create an alternative science.

I often compare my practice to the scientific method used by scientists. There is an affinity between art and science that is the same as my artistic practice: Observation of natural phenomena that is research, the formulation of a hypothesis and the prediction of the outcomes through sketching and finally conducting one or more experiments – that is the process of making. I was bringing into my studio all the observations collected from my exploration outside of my comfort zone; I was studying, like a biologist, this new life under lenses of an imaginary microscope. I felt I had been reborn; I had implanted this new cell of me in this new motherland womb. I have been and am learning a new language. Every day has been a discovery and it still is. If we look at the work that I made during the first and second semester of my MFA, such as *Sinuous and Silent Life* (image # 1), *Tiny Life series* (image # 2), or *Underground life* (image # 3), you can “hear” the silent life of cells and microorganisms and perceive the constant movement of cells and embryos generating life. In *Mixing Genes* (image # 5), I began to create a new life form by “mixing genes” from plants and insects.



1. *Sinuuous and Silent Life*, lithography, 2014



2. *Underground Life*, Lithography, 2014

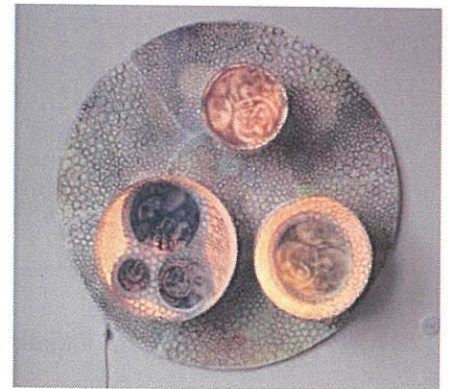
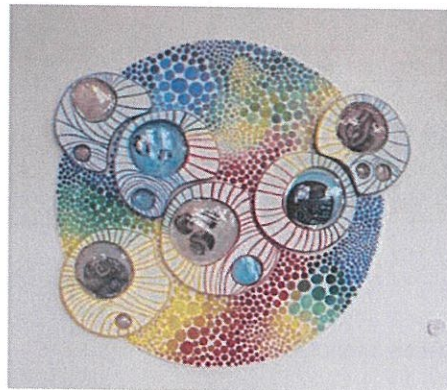
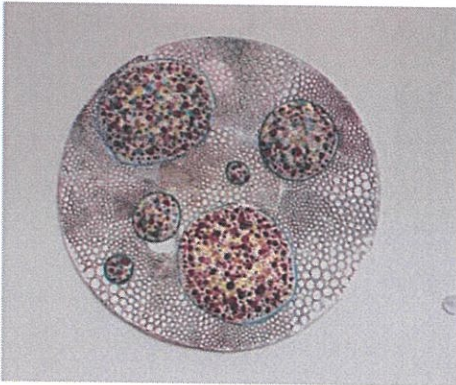


3. *Tiny Life* —series, monotype,

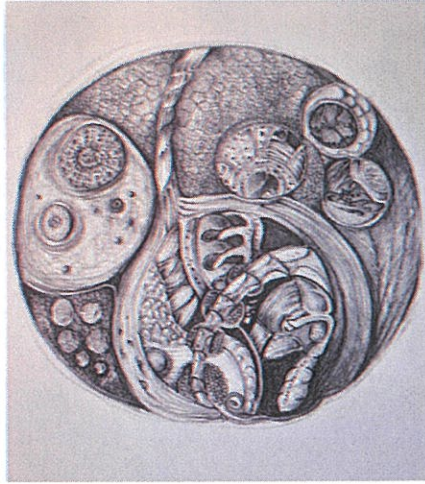


5. *Mixing genes*, Pronto plate, 2014

In Spring of 2015, in the body of work titled “Unintended,” I created three printed circles: *Synthetic Cell*, *Division*, and *Embryos stag* (image # 6).

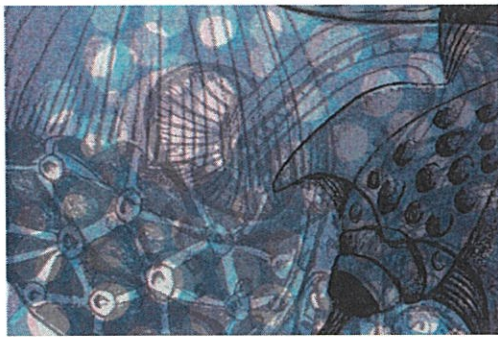


6. *Synthetic Cell*, *Division* and *Embryos Stage*, printmaking and mix media 48"x48" each, Spring 2016



7. *Embryos*, woodcut, serigraphy and monotype, lithography (middle image) 2015

I started to print, playing with my vocabulary from structures and patterns. Then, I combined representations of my imaginary insect and plant cells. In *Embryos* (image # 7-8) or *Embryogenesis* (image # 9),

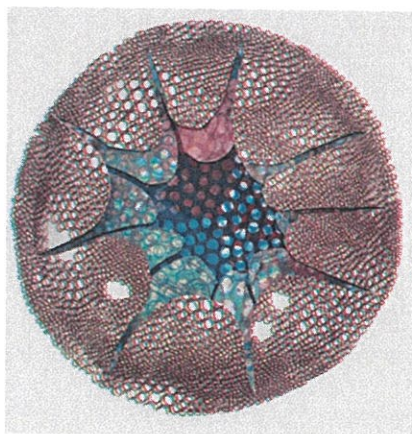


8. *Embryos*, particular

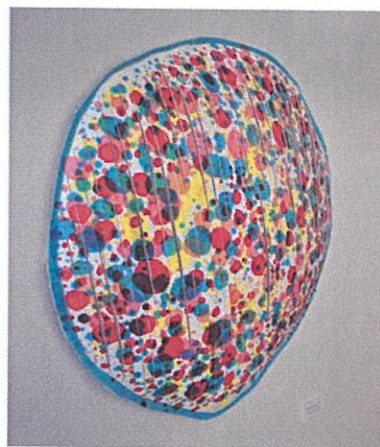


9. *Embryogenesis*, woodcut, 2015

I simultaneously make visible the division of cells and the embryo stage in which a new life form comes into being, but we do not know what kind of life form. Embryogenesis is the process by which the embryo forms and develops. In these prints, patterns, structures, and cells from insects and plants are my vocabulary from which I compose my pieces. Curiosity, combined with my archive of patterns, lead me through the process of cutting prints in a way so that they seemed to be growing outside of the flat surface of the paper (image # 10-11).



10. *Internally*, screen painting and monotype, 2015



11. *Synthetic Cell*, screen painting, 2015

It was surprising to me how my prints took a three dimensional life so naturally. If you think of a cell and its evolution, you can see its division until it becomes an agglomeration of shapes that is a new creature – a new life in motion.

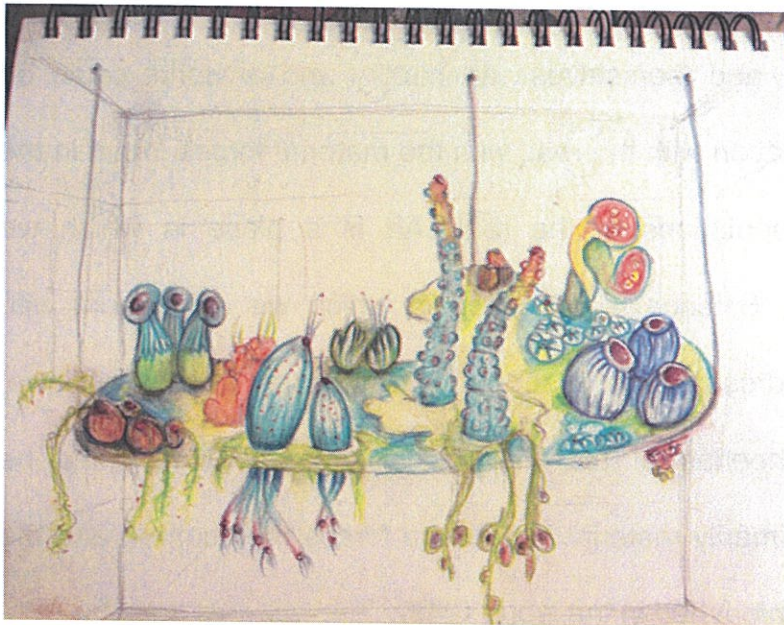
I was envisioning and representing this new life, similar to Elisabeth Grosz:

[T]he concept of representation means two things: to present again in a different form, and to act on behalf or in place of something...representation is a meditation of a subject and a world, and is usually understood as what subjects use to construct a world, and themselves...art history and artworks could be understood as experimentation with the real, with the material forces found in the world, rather than representations of the real...Art is a place in which we experiment with qualities. Science is the place in which we experiment with quantities. Each one addresses the real, but it addresses it in a different way...cultural analysis, theories of art, theories of representation could be understood in terms of primarily material forces, the forces they cohere and the forces they enable to be unleashed in the world (247).⁴

⁴ Katve, Kasia Kontturi & Milla Tienari (2007) Feminism, Art, Deleuze, and Darwin: An interview with Elisabeth Grosz, *NORA – Nordic Journal of Feminist and Gender Research*, 15:4, 247, DOI: 10.1080/08038740701646739

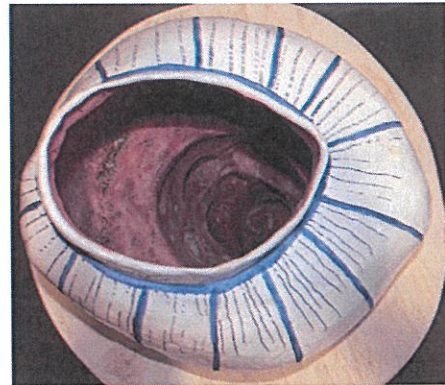
Processes of Creating – My thesis project

It is surprising to see that in my previous body of work, realized in Spring 2015, the project for my thesis was already in its nascent stage, unbeknownst to me. It has evolved during my semesters. From the cell, its embryo stage and finally taking life with the visualization of an *Otherworldly Nature*, it became the inspiration for my thesis project. I started to sketch the project (image #12) in January 2016.



12. Thesis Project 1st sketch, January 2016

The imagery I created comes from the intersection of my previous work and the incorporation of a new medium: clay. This marriage is seen in my latest work entitled *Metamorphosis* (image #13).



13. *Metamorphosis*, screen painting and ceramics, Fall 2015

The name refers to the new 'language', that I am learning in my work practice from this new material. The vocabulary of patterns and structures on prints is translated onto clay as textures.

In my thesis project, the same process of cell development – from cell division until the embryonic stage – began in the printing process but especially comes alive with clay. I see my prints as ultrasounds, and clay brings to life the creature represented in these ultrasounds/prints. This is similar to Darwin who gave us the notion of life:

"Life as not only open-ended, but as directed to forces in the future, which we cannot predict in the present. This is what the theory of evolution entails; that all

of life is open-ended, that its direction is *not predictable*, that human is an *unexpected* outcome of animal development, and the human may not be the last stage of evolutionary elaboration, in short a theory of becoming, the first scientific anticipation of becoming.”⁵

My work encompasses this theory of unpredictable direction of life and its open-ended quality.

Thread with other artists

Otherworldly Nature is a wonder; it is a prediction of the unpredictable. It is a vision of a possible world created from a synthetic cell. My work is inspired by many artists whose work explores the natural world. The primary inspiration for *Otherworldly Nature* comes from the imagery of fictional plants described and illustrated by Leo Lionni in his book *Parallel Botany* (Leo Lionni, 1977). In this book, Lionni shows us another world of array surrealistic plants. He later realized this vision of new botany in bronze in his *Imaginary garden*, (image # 14, 1978):

With precision, with authority, with wit, with insufferable brilliance of supreme scholarship, Leo Lionni, in his book ‘Parallel Botany’, presents the first full-scale guide to the world of parallel plants -- a vast, ramified, extremely peculiar, and wholly imaginary plant kingdom. It is a botany alive with wonders from *Tirillus*

⁵ Katve#Kasia Kontturi & Milla Tianen (2007) Feminism, Art, Deleuze, and Darwin: An interview with Elizabeth Grosz, NORA – Nordic Journal of Feminist and Gender Research, 15:4, 247, DOI: 10.1080/08038740701646739

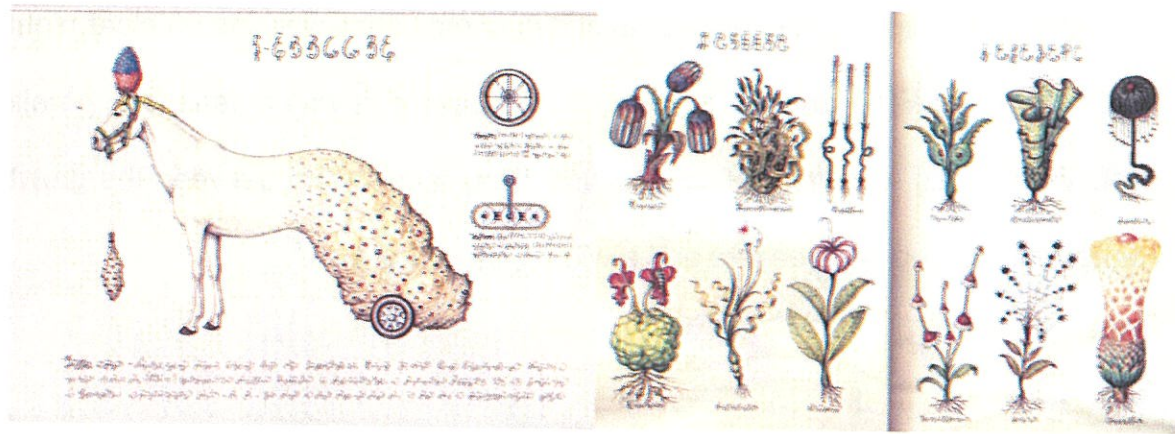
silvador of the High Andes (whose habit it is to emit shrill whistles on clear nights in January and February) to the woodland Tweezers (it was a Japanese parallel botanist Ichigaki who first noticed the unsettling relationship between the growth pattern of a group of Tweezers and a winning layout of Go).⁶



14. *Imaginary Garden*, Leo Lionni, Bronze, 1978

Lionni took inspiration from Theophrastus's *Historia Plantarum*, written in c. 350 BC and 287 BC; it was one of the most influential books of natural history written in ancient times. In ancient times, botany was not just related to the world of plants, but it was a more broad science, comprehensive of everything, such as medicine, agriculture and philosophers' practices. *Historia Plantarum* was the first rudimentary system to observe and catalog the vegetable world. Another inspiration for my thesis project comes from the *Codex Seraphinianus*, (Luigi Serafini, 1981- image #15).

⁶ Leo Lionni, *Parallel Botany*, Alfred A. Knopf (New York), 1977.



15. *Codex Seraphinus*, Luigi Serafini, 1981

It is an illustrated encyclopedia about an imaginary world, and it is written in an invented language. The illustrations are colored drawings of bizarre and fantastic flora and fauna. He realizes his illustrations by importing coding and decoding in genetics. The images are often surreal parodies of things in the real world; they are recognizable, but the way they are connected appears distorted. He creates unexpected combinations and relationships. "In some ways," Federico Zeri summarizes, "Serafini seems to propose, mixed in with the bulk, pieces of a giant puzzle, in which he tries, in a provocative way, to hide the true ultimate sense, masking it in a thousand ways, between the most absurd and unthinkable, perhaps to make the discovery more difficult (and enlightening)." This mystery will never be codified, but integrated more and more with further illustrations. Serafini, in an interview, stated that after his death he will pass the book on the hands of another artist, who will commit to updating the book in future years. It has been a work--in--progress sort of art book. (missing transition sentence). For instance, in the British artist Graham Sutherland's paintings, you can see how he perceives and recreates nature in his imaginative landscapes. He melds elements from

nature forming agglomerations that create new natural forms. And in the same vein, Terry Winters, an American painter, examines nature from a cellular perspective. My intent is to create an installation that strives to portray, as Winter states, “an expanded idea about nature, embodying information in a very direct and present way, reassembly information to open up new meaning.”

Installation - Technical and Conceptual Description

In the CU Art museum space, I am going to create an installation. It will have two components: large serigraphy prints, surrounding a suspended platform, five by five feet hanging from the ceiling. The suspended platform will be made of wood, and it is a support for the organically shaped ceramics (image # 16-17-18).



16. *Otherworldly Nature*, maquette

It is going to be covered by an intersection of prints with the same design as the large serigraphy and orange, yellow and green microorganisms with organic shapes seen through a microscope. Moreover, a part of the piece will be carved as a woodcut, like it is ready for printing.



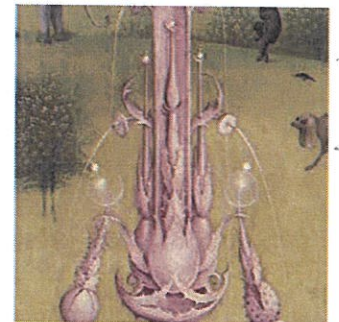
17. *Otherworldly Nature*, particular 1st stage



18. *Otherworldly Nature*, MFA Thesis show

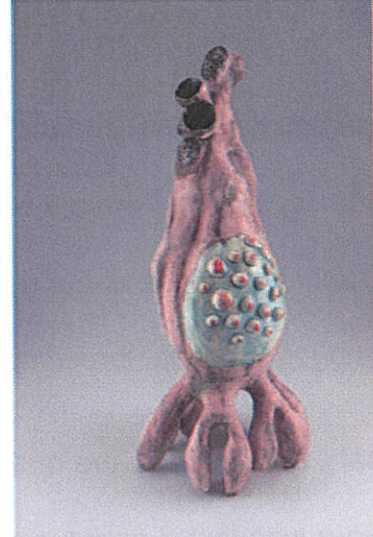
The ceramic pieces – creatures/plants – will lay on these prints to show their emergence from embryogenesis. Some ceramic pieces will be hung through the wooden platform to give them more displacement; the platform is not earth and not sky. As mentioned above, the creatures do not grow from soil, and they cannot fly; they emerge from a liminal threshold between earth and sky. The suspension gives the viewer a suspended breath: the ceramic pieces seem to precariously balance on the platform. Thus, the suspension provides tension between the force of gravity and its opposite. The opposite force comes from the platform being suspended from the ceiling, allowing it to float. This opposite force is equal to the contradictory feelings that I had when I learned about the synthetic cell. The platform and the ceiling respond to the force of gravity like two magnets with the same poles, so they repel each other. The installation is, for me, the visualization of what I previously called the “theatrical stage.” The backdrop of this space is a serigraphy print with a magnification of dense water that is light blue and full of colorful microorganisms, as seen through an imaginary microscope lens. The image is printed on three layers of tracing paper that have an organic shape. Printing on clear tracing paper allows me to overlay the design to give a sensation of motion, and the transparency allows the light to come through and reflect on the ceramic pieces: they seem magically under water. The serigraphy print is the first thing the viewer sees. It is like a wave surrounding the platform; it feels like being underwater; the viewer discovers this *other world* after getting close to the giant wave and, walking inside it, the viewer will discover the platform/threshold containing organic forms made of ceramic. Then, as they get closer to the platform, they can explore the

intricate textured organic ceramic shapes and colorful prints underneath them. The prints are impossible to see from far away. Moreover, the viewer can discover more by walking around the suspended platform. The color of ceramics are a various graduation of greens that are matte and shiny, red, orange and a carnal matt glaze that I discovered after a mistake during the preparation of the glaze. Mixing elements to make glaze has its magic, I feel like I am an alchemic try to discovery a mystery. The carnal glaze on the ceramic, because their shapes remind of Bosch's *Garden of Delights*



19. Hieronymus Bosch, *The Garden of Earthly Delights* (particular), 1490-1510

(image #19). If you look close to the left and central panel, you will discover this magical pinky creature/fountain that are massive artifacts that could be a figuration of reproductive organs. Protuberances and concavities generates inward and outward movement that guide the eyes to explore and investigate the surface of these creatures, it is the same feeling that I want to achieve with my other creatures/ plants. Using opposite forces, matte versus shiny glaze, complementary color, different materials are a way to play with different kind of languages (image #20).



20. *Otherworldly Nature*, (particular ceramic), 2015

The combination of different materials that I am going to use – wood, clay and paper – is not a coincidence. These materials interact together in a natural way because they are all materials we can find in nature. They are related, if we think about how the soil (clay) holds the roots of a tree (wood) from which we make paper. These materials are sensitive to the climate, whether it is humid or dry; they can expand with water or shrink with dry air. The materials are alive, naturally able to change physical consistency.

The Marriage Printmaking – Ceramic

In printmaking, the surface that you use for printing, made with different kinds of materials, is called the plate. In Italian, we call it the matrix. I feel closer to my process of creating because of the definition of matrix from the late Middle English (in the sense 'womb'): from Latin, 'breeding female,' later 'womb,' from *mater*, *mater*- 'mother.'

I treat the surface of the matrix like the surface of clay. I carve clay as I carve wood to make a woodcut. I engrave clay as I am engraving a metal plate, even using the same tools. I press clay on the matrix woodcut to create this tiny layer, like a skin to embody it on a (life)form. You can make decals for your prints and infuse them on the clay. You can screen-paint clay. The difference lays in the fact that when you treat the clay using a printmaking process, the piece becomes the result; the result is the matrix while in printmaking the result is the print.

Conclusion

This conclusion has an open end. It is an open cycle that will bring me to other passages, doors, or paths, and it is the unknown, this *otherworld* that I explored in my work, that does not scare me but excites me. An open end where I can freely play with my imagination to wonder what life is reserving for me next and build a stage where I can act to explore my probability, an open ended like life is unpredictable and continuous mutation.

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