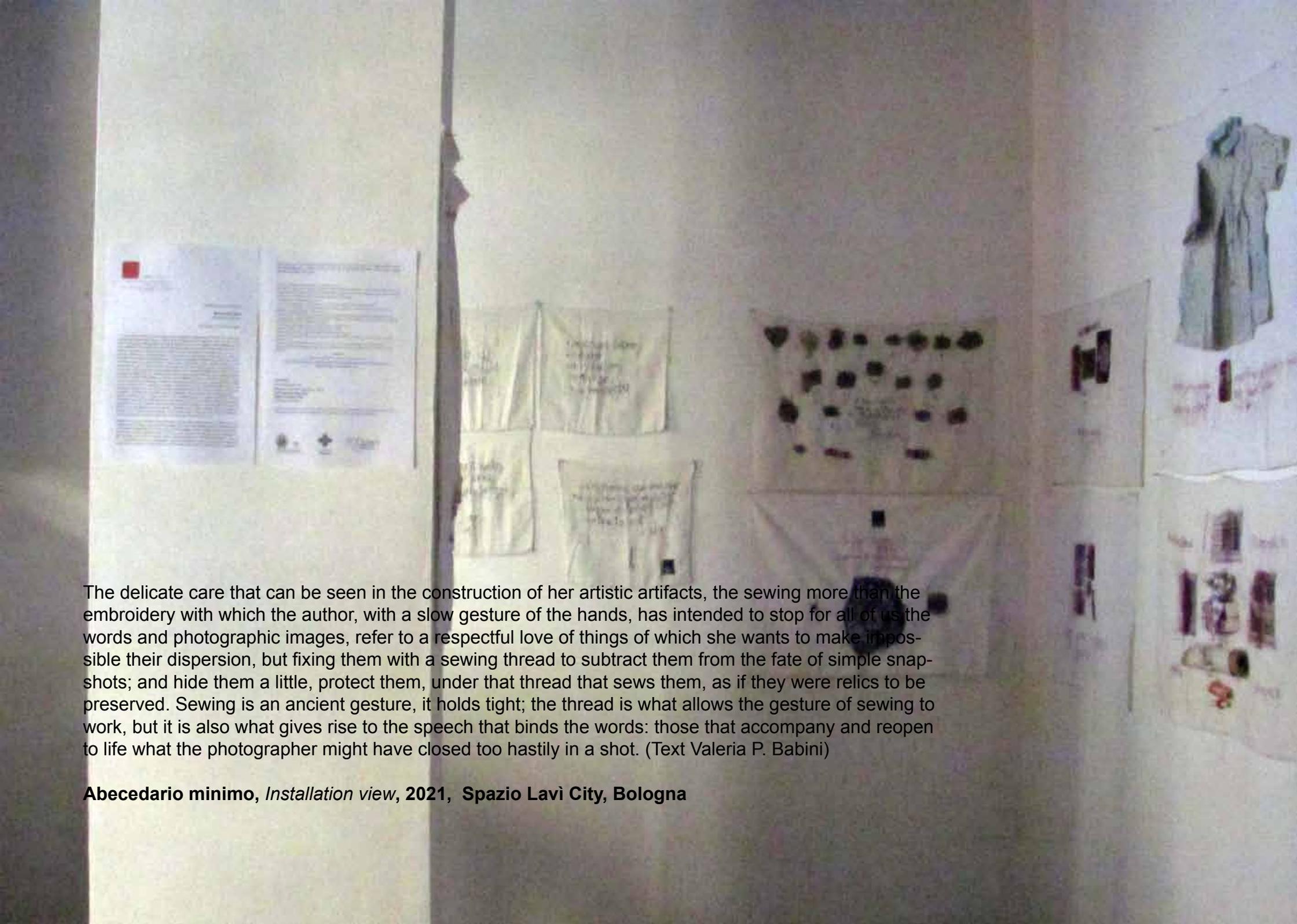
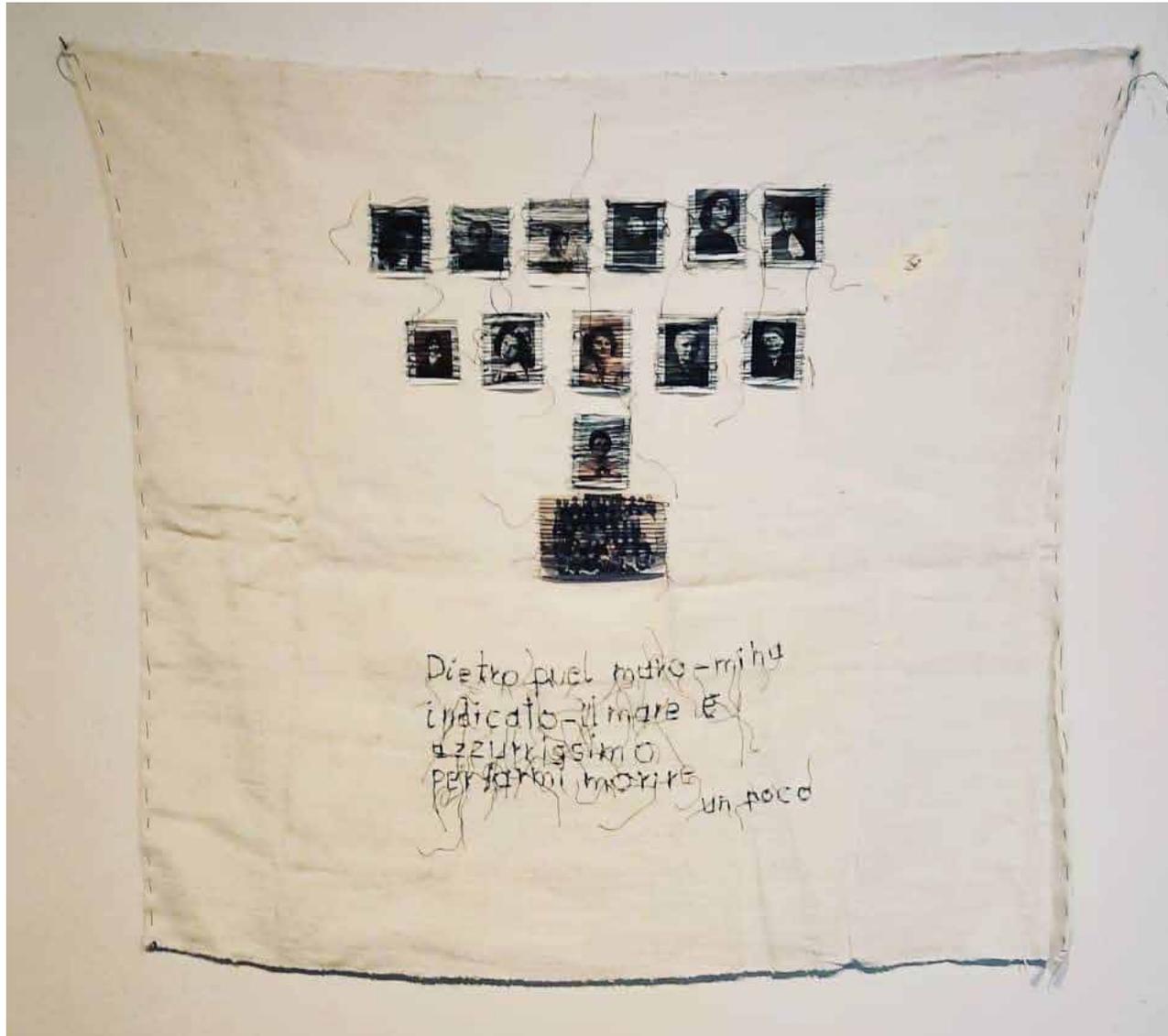


**Roberta Zucchini
Portfolio 2019-2021**



The delicate care that can be seen in the construction of her artistic artifacts, the sewing more than the embroidery with which the author, with a slow gesture of the hands, has intended to stop for all of us the words and photographic images, refer to a respectful love of things of which she wants to make impossible their dispersion, but fixing them with a sewing thread to subtract them from the fate of simple snapshots; and hide them a little, protect them, under that thread that sews them, as if they were relics to be preserved. Sewing is an ancient gesture, it holds tight; the thread is what allows the gesture of sewing to work, but it is also what gives rise to the speech that binds the words: those that accompany and reopen to life what the photographer might have closed too hastily in a shot. (Text Valeria P. Babini)

Abecedario minimo, *Installation view*, 2021, Spazio Lavì City, Bologna



The misteri of the rosary, photos, tissue, black thread, cm. 77x72



Weeping candles, 2021, photos, tissue, black thread, cm. 34x34 each of



Et in Arcadia Ego

My work speaks of the suburbs, of one like many, rather anonymous, neither beautiful nor ugly.

The contemporary urban peripheries are often the most vital places of societies, also because they are places of multicultural coexistence, precisely because of this particular and extremely topical condition sometimes allows important social, cultural and environmental changes, just as, on the contrary, they can become places destined to social marginalization and degradation.

If for decades the official culture has been committed to safeguarding historical centres, today the socio-political challenge is played out in the field of the suburbs, often abandoned and left to the improvised management of those who live there.

My gaze on this portion of a suburban neighborhood is contemplative, sometimes nostalgic for a recent past that saw these places, of extreme urban periphery, still characterized by large expanses of countryside, cultivated fields, fragmented by villages consisting of hovels and workshops of artisans that, if still existing, are almost unrecognizable.

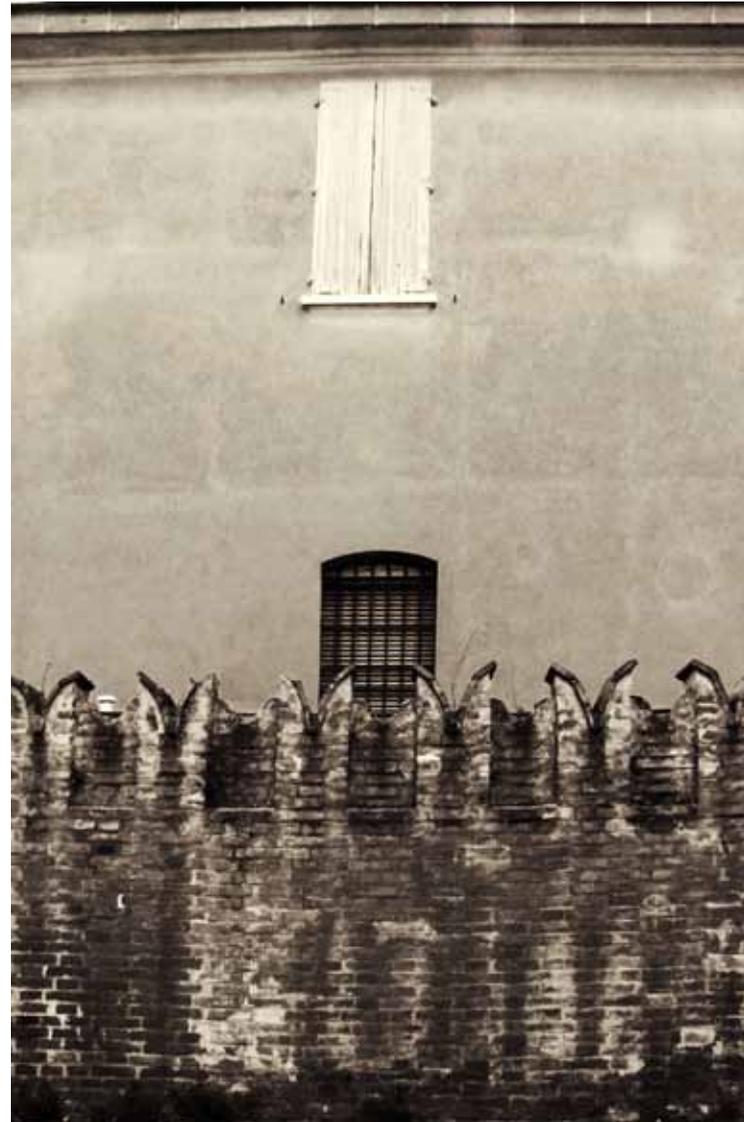
Contemporary Italy is completely distorted if compared to the places visited by Goethe, who stayed there from 1786 to 1788; only some of these are recognizable in the monuments still preserved, the same ones that make up most of the national artistic heritage while, inevitably, the social and environmental fabric is completely altered.

Presented for the examination of master's thesis in Painting and Visual Arts, Accademia di Belle Arti di Bologna, a.a. 2018-2019

Dieselben Straßen belebte sonst ein glänzender
Hof, hier wohnte Ariost unzufrieden, Tasso
unglücklich, und wir glauben und zu erbauen,
wenn wir diese Stätte besuchen.



Rom, den 1. November 1786
Ja, ich bin endlich in dieser Hauptstadt der
Welt, angelangt!!





**Traces-Absences
Absences-Traces**

Four dresses of women who are no longer there. Four familiar traces that, as they left, left absences. The clothes represent four presences, the traces are the positive of the image, while the absences are the dark shadows.

The work consists of eight digital prints 33x47 cm. and two prints 63x84 cm on Hahnemühle paper.

Ai piani intimi, Installation view, 2018, Spazio Lavi City, Bologna



Trace-Absence3, 2018, digital print on Hahnemühle paper, cm. 33x47



Trace-Absence1, 2018, digital print on Hahnemühle paper, cm. 33x47

Sign

Sign but also chrism, the consecrated oil or the touch, the anointing, placed on the forehead of the child, or the anointed, by the bishop and that, through that rite, it is confirmed that the child belongs to the army of Christ.

The work begins with the recovery of seven negatives, 10x15 cm., on glass plates from a private collection. The seven plates depicting a little girl wearing the habit of Confirmation belong to the same photographic work, datable to around the early twentieth





Geografie della Memoria, Installation view, 2019, Ex-Refettorio del Convento di San Mattia, Bologna



Sign, 2019, digital print on photographic paper, chalcography, cm. 28x23

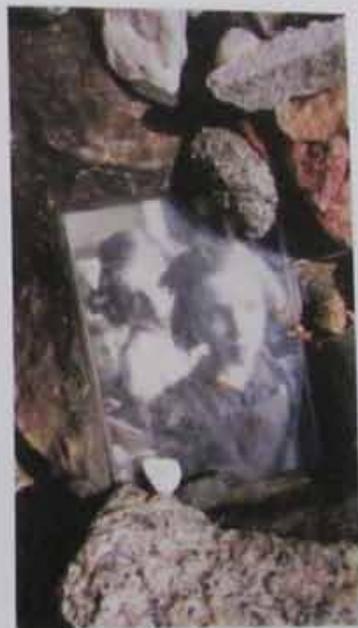
**One million children
Warsaw, 27 May 2017**

The Jewish cemetery in Okopowa is vast and beautiful, it is the largest Jewish cemetery in Europe, one of the few remaining in Poland and still in use. At the entrance, on the right, leaning against a portion of wall crowned by barbed wire, a heap of rubble removed from the ghetto form the base of the monument dedicated to the memory of a million children slaughtered by the Nazis. Above, dozens of photographs of the deported children are piled up, without a precise order, some protected by glass, cemented to the rubble, one on top of the other, alternating, in a confused and poetic way, with twigs and dried leaves, pebbles, pieces of memory paper. A deliberately unfinished work of which I have portrayed and catalogued the images of the nameless children who were visible that day in May. I then learned that the beautiful little girl with the sachet on her head and checkered coat is Lusya, daughter of the photographer Chaskiel Bronstein, from Warsaw.

Self-produced photo book with Blurb.com and series of digital prints on photographic paper 10x15 cm. each.

Roberta Zucchini
One Million of Children







Still Leben

With the expression Still Leben, one can understand the life that takes place in the ghetto, a place that, by definition, is excluded from life, concluded, that must take care of itself, surrounded by walls built no longer to protect the recluse, but to exclude him from the dynamism of external life, of which he remains, however, surrounded.

Silent living can also be a sick and unnatural way of living, because it subtends a private life from the freedom to communicate with the rest of the world, silent therefore, because it makes no noise outside, but deprives each individual of the faculty to escape in order to get what he needs to live and support himself.

The ghetto, a place of desolation and misery, but no less vital for this.

Some details taken from the photographs of Joe Heydecker, Heinrich Jost and Ulrich Keller, soldiers of the Wehrmacht who, in 1941, documented life within the walls of the Warsaw ghetto with dozens of photos, have been enlarged and reproduced on fabric.

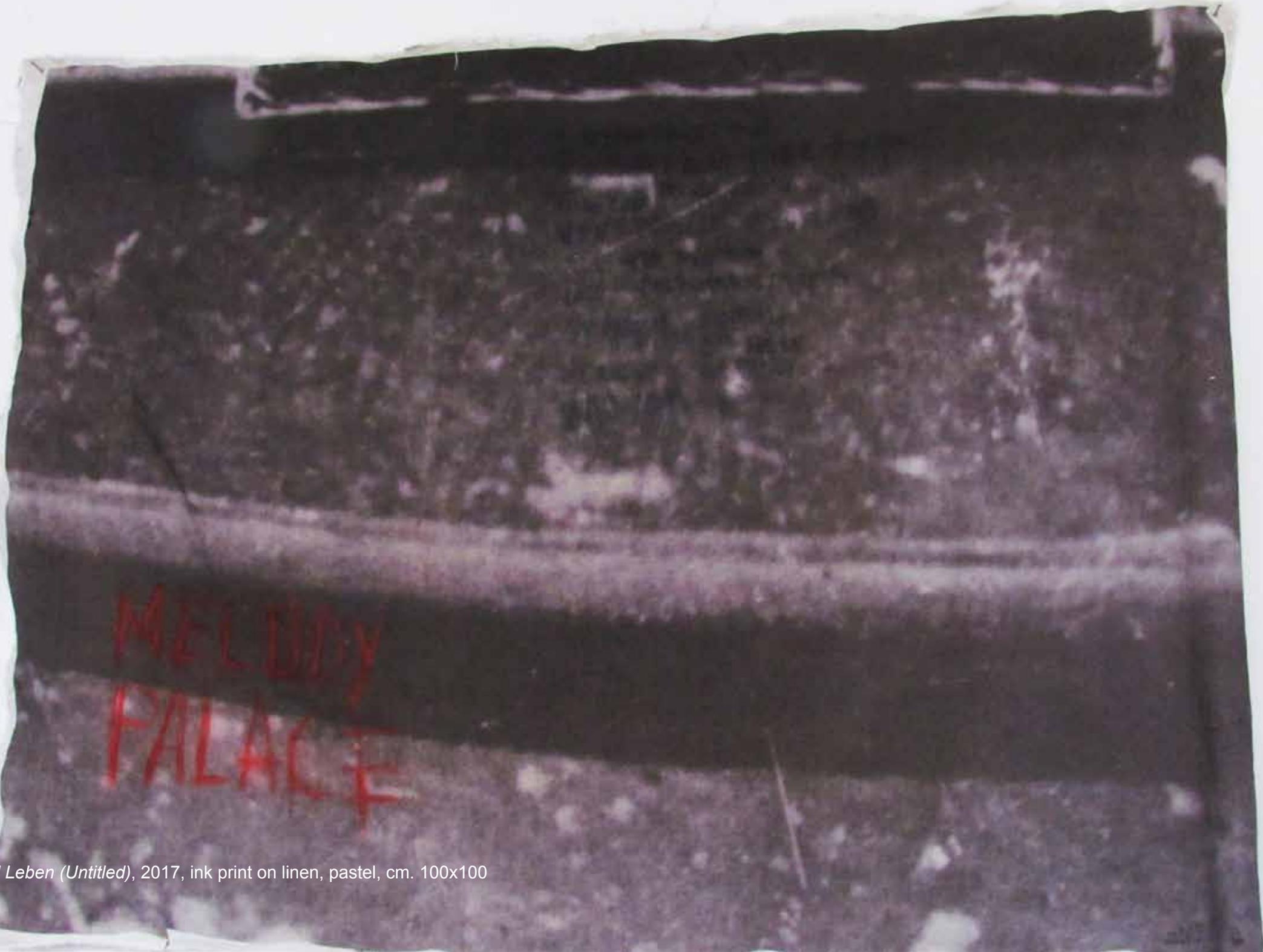
I chose the details depicting poor things, such as loaves of bread, bottles and crockery, displayed along the streets by some merchant. It seems like normality, the photographs of 1941 taken in the ghetto, document the daily gestures made, since ever, by people all over the world.

It is starting from everyday life, or rather from its alteration as well as from its deprivation, that it shows how fundamental it is for the happiness of every person.



OSTATNIA DROGA

Still Leben (Ostatnia Droga), 2017, ink print on linen, pastel, cm. 100x100



Still Leben (Untitled), 2017, ink print on linen, pastel, cm. 100x100

**Inventory: Warsaw, 2 November 1940 -
16 May 1943**

The original photographs, taken by Joe Heydecker, Günter Schwarberg and Ulrich Keller, soldiers of the Wehrmacht who, in 1941, documented life within the walls of the Warsaw ghetto with dozens of photos, were fragmented by extracting photographic details from each of them and then divided between the items: still life, landscape and portrait.

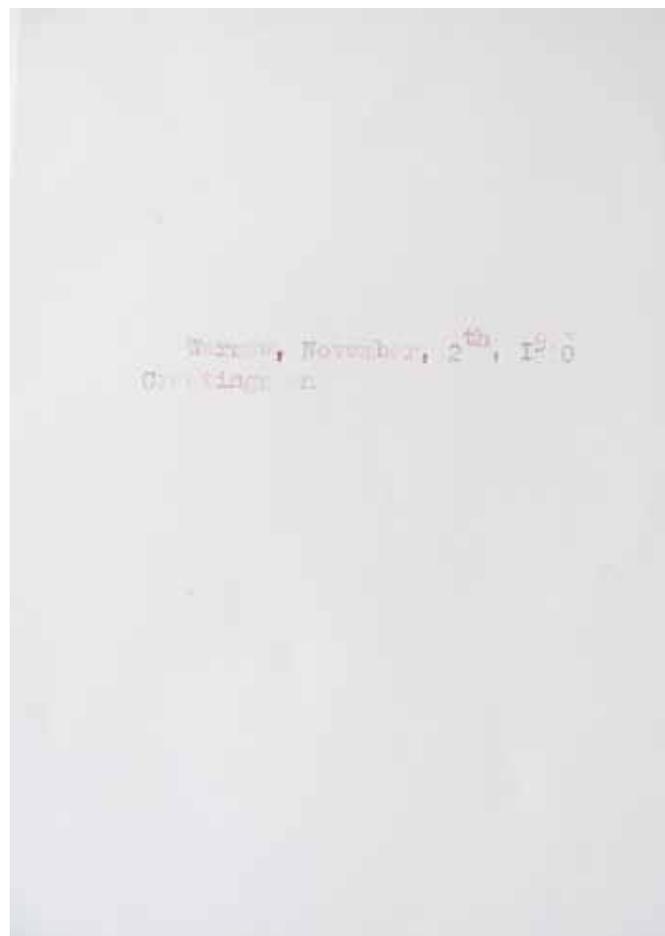
Roberta Zucchini

Inventario:

Varsavia 2 novembre 1940-16 maggio 1943







Warsaw, November 2th, 1943, Open Tour 2017, Accademia di Belle Arti, Bologna, digital prints on photographic paper cm. 13x18



Sister, 2019, chalcographic on Hahnemuehle paper, cm. 70x50

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Roberta Zucchini, born in Bologna (Italy), where live and work

Master in Painting-Visual Arts, Academy of Fine Arts of Bologna
Master deegree's in Arts, University of Bologna

April-September 2016, Esther e le altre, Bologna, Libreria Trame

January-February, 2017, Still leben, Libri Liberi, Bologna
June, 2017, Open Tour, Accademia di Belle Arti, Bologna

June, 2018, Ai piani intimi (a cura di Luca Caccioni e Irene Fenara), Spazio Lavì City, Bologna
August, 2018, Ai piani intimi (a cura di Luca Caccioni e Irene Fenara), Spazio Lavì, Sarnano (MC)

June, 2019, Geografie della Memoria (a cura di Katia Baraldi), Istituto Parri-Museo della Resistenza, Bologna

October, 2021, Abecedario minimo (presentazione di Valeria P. Babini), Spazio Lavì City, Bologna