

#keepsharingart #onlineart

#galleriafumagalliwithyou

After streaming the video work *Bowels* by Chiara Lecca on 7 April, we are now dedicating a focus to the artist's work.

On this occasion we are sharing a second video, *Coypu Panties*, made in 2006 and presented two years later in Galleria Fumagalli's former space in Bergamo in the solo exhibition *Del maiale non si butta niente*.

The link to access the video is included at the end of this focus.

CHIARA LECCA



Chiara Lecca, 2019. Ph. Germano Gentilini. Courtesy the artist

Chiara Lecca was born in 1977 in Modigliana (province of Forlì-Cesena, Italy) where she lives and works. She grew up closely to nature and animals in the family farm. Of those years marked by strong discoveries and emotions, she kept precious memories that largely define her artistic work. Graduated at the Academy of Fine Arts in Bologna, **she focuses on the relationship between human being and nature wishing to show the distance between them created by contemporary society. Moreover, she aims at highlighting the contradiction inherent in the collective behaviour that removes the instinctive and ancestral human nature in favour of the rational side (the scientific and technological thinking, and the capacity of speculating).**

In 2016 Chiara Lecca was selected among the finalists of the 27th Cairo Prize and exhibited at Palazzo Reale, Milan. In 2018 she was artist in residence at the Italian Cultural Institute in Madrid, and in 2019 at the MACRO Asilo in Rome. In addition to the countless participations in group shows, the artist presented her works in solos in Italian and foreign institutions, such as: Museo Carlo Zauli, Faenza and Collezioni Comunali D'Arte – Palazzo D'Accursio, Bologna (2017), Ghisla Art Collection Foundation, Locarno (2016), Naturkundemuseum Ottoneum, Kassel (2015), Villa Rusconi, Castano Primo, Milan and Palazzo del Monte, Faenza (2013), MAR – Museum of City Art, Ravenna (2010), Kunst Meran, Meran (2009).



Chiara Lecca, *Winter landscape #3*, 2007, resin, taxidermy, bones, salt, stone dust, 60x120x50 cm. Courtesy the artist and Galleria Fumagalli

DECEPTION OR REALITY?

Chiara Lecca's research aims at regaining the ancestral irrational and wild nature of human being, breaking down the contemporary anthropocentric perspective, and emphasising the close link with the animal element ever present in everyday life (for example in food, clothing, cosmetics...). **The artist extracts fragments from reality, especially organic matter, re-presenting them in unexpected, ironic and almost kitsch compositions which deceive the viewer at first glance and force him to question himself on his way of interacting with nature.**

Rabbit ears, hides and furs, ox and pig bladders – treated with taxidermy – take on new and unexpected forms where nature dialogues with industrial and architectural components coming from the manufacturing, such as wood, ceramic, polyurethane and synthetic resin.



Chiara Lecca, *Golden Still Life*, 2016, taxidermy, PVC, ceramic, wood, 180x200x120 cm. Courtesy the artist and Galleria Fumagalli

«I aim to reproduce the deception which we face every day, basically I think it is impossible to perceive reality without our mind putting filters, we tend to deceive ourselves.» Chiara Lecca

THE ANIMAL IN EVERYDAY LIFE



By de-contextualising objects and materials from their use and environment, Chiara Lecca creates "still lifes" that show fascinating but shocking forms.

In fact, at a closer look, they reveal unexpected elements that subvert the ethical and aesthetic conventions. The petals of the *Still Lives* are made of animal ears treated with taxidermy; the marble totems of the *Fake Marbles* series and *True Fake Marbles* series turn out to be glass vases covered with animal bladders; and the silhouettes of the *Fenders*, which resemble hunting trophies hanging to the wall, are made up of windshields and car fenders wrapped in furs.

«What is it that is so repugnant to us? The vision of a crude reality in shreds or the idea that death can become decoration?» Sabrina Samori

Chiara Lecca, *Still life*, 2007, taxidermy, PVC, ceramic, wooden table, 178x120x120 cm. Courtesy the artist and Galleria Fumagalli



Chiara Lecca, *Fake Marbles*, 2013, animal bladder, glass, variable dimensions. Ph. Olimpia Lalli. Courtesy the artist and Galleria Fumagalli



Chiara Lecca, *Fenders (Frontale #5)*, 2016, windshield, fender, sheep fur, 200x150x25 cm.
 Courtesy the artist and Galleria Fumagalli

SURPRISING INORGANIC

A strong feeling of surprise and estrangement is also caused by other series of sculptures that show organic or even animal features despite being made up of inorganic matter. This is the case of *Elephant*, a large prehistoric tooth made of ceramic and associated with the shape of a walking elephant; and the sculptures of the *Garden* series, that is life-size skulls of different farm mammals reproduced in white stoneware, from which succulents – symbol of rebirth – emerge. Through these compositions clear dichotomies appear: **the inorganic matter camouflages the organic, life emerges from death.**



Chiara Lecca, *Elephant*, 2009, stoneware, synthetic enamel, liquorice, 40x31x50 cm. Courtesy the artist and Galleria Fumagalli



Chiara Lecca, *Garden (pig)*, 2008, stoneware, potting soil, succulents. Courtesy the artist and Galleria Fumagalli

In the work *Lapped rocks* the organic matter is not evoked by the shape, but incorporated in the action that produced the work: before being modular and adaptable sculptures, the blocks of mineral salt were left in the stables and subjected to the animals that licked them.



Chiara Lecca, *Lapped rocks*, 2017, blocks of mineral salt, animal saliva, variable dimensions. Ph. Olimpia Lalli. Courtesy the artist and Galleria Fumagalli

ANIMAL - HUMAN BEING

Chiara Lecca creates ironic works capable of opening a reflection on how the human being approaches the animal world.

She plays on the promiscuity between the two worlds, and on that feeling of belonging/closeness to the animal realm that human beings are so afraid of.

With the same method of counterfeiting with which the artist alters the elements of a still life, she presents an unprecedented version of the Three Graces: wigs of natural and synthetic fibres attached to trestles dissolve any sweetness of the traditional iconography of the three classical figures.



Chiara Lecca, *Le tre Grazie (Grazia, Graziella, Graziosa)*, 2011, metal, taxidermy, synthetic and natural fibres, elastic bands, 180x45x45 cm each. Courtesy the artist and Galleria Fumagalli

Having a rural background Chiara Lecca keeps the idea of a production chain (for example food chain and manufacturing) in which what is usually considered as scrap is not thrown away, but undergoes a further transformation in order to find a purpose.

In her works, waste becomes art and a pretext for questioning the sustainability of the consumerist habits of contemporary society.



Chiara Lecca, *White Sharp Pulp*, 2018, ceramic, leather, metal, twine, 160x50x50 cm. Courtesy the artist and Galleria Fumagalli



Chiara Lecca, *Vermilion Sharp Pulp*, 2018, ceramic, leather, metal, twine, 170x60x60 cm. Courtesy the artist and Galleria Fumagalli

«Precious and fundamental to all my researches are the memories of childhood, the primordial sensations they left on me. The cycles of life and death, the fear and solitude, the unknown and a great sense of freedom, the affection between creatures and the rough separations, the perfumes, the nauseating and comforting smells... all seen through the eyes of a child.»

Chiara Lecca



Chiara Lecca, *Animal Fate (Auriga)*, 2018, polyurethane, animal bladder, metal, 300x300x120 cm. Courtesy the artist and Galleria Fumagalli

On the occasion of this focus, Galleria Fumagalli streams the video work *Coypu Panties*, made in 2006 and presented two years later in Galleria Fumagalli's former space in Bergamo in the solo exhibition *Del maiale non si butta niente*.



Chiara Lecca, *Coypu Panties*, 2006, frames from the video, 1'41". Courtesy the artist and Galleria Fumagalli

The project *Coypu Panties* (2006) questions the contemporary standards of beauty and the obsessive habit of removing body hair. The artist presents a toupée made of coypu fur that shamelessly emerge from the underwear of brightly dressed girls. The hair is the most common feature between human beings and animal, and therefore the most despised by the current society in its spasmodic search for detachment from the animal realm.



Il video is on view at this [LINK](#)
typing the password: **Coypu**

To learn more about the artist's work, visit [Galleria Fumagalli's website](#) and [chiaralecca.com](#).

Texts partially drawn from the introduction to the exhibition *A fior di pelle* curated by Sabrina Samorì and Silvia Battistini, released on the occasion of the exhibition held at the Collezioni Comunali d'Arte - Palazzo d'Accursio in Bologna (20 January - 19 March 2017); from the text *Scarti* by Valerio Dehò in *Quintoquarto*, published by Edizioni Galleria Fumagalli in 2010; from the conversation between the artist and Annamaria Maggi, included in the volume *Lick* published by Ghisla Art Collection Foundation, Locarno, 2016.
