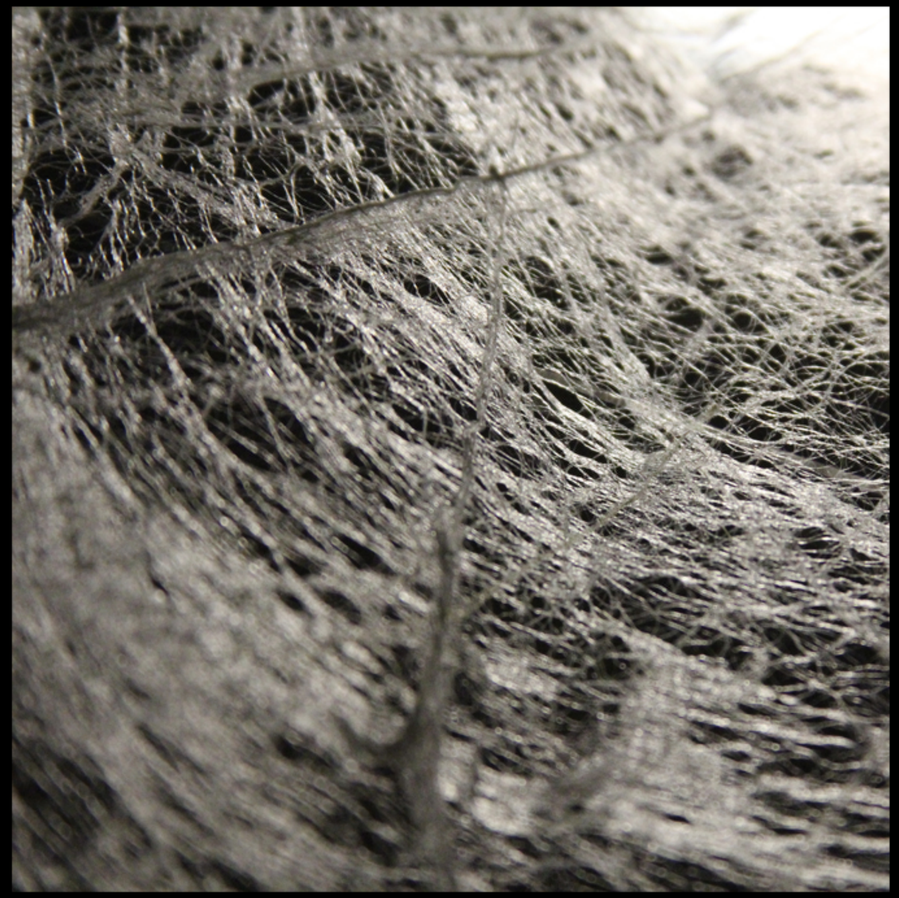


TRANSITS

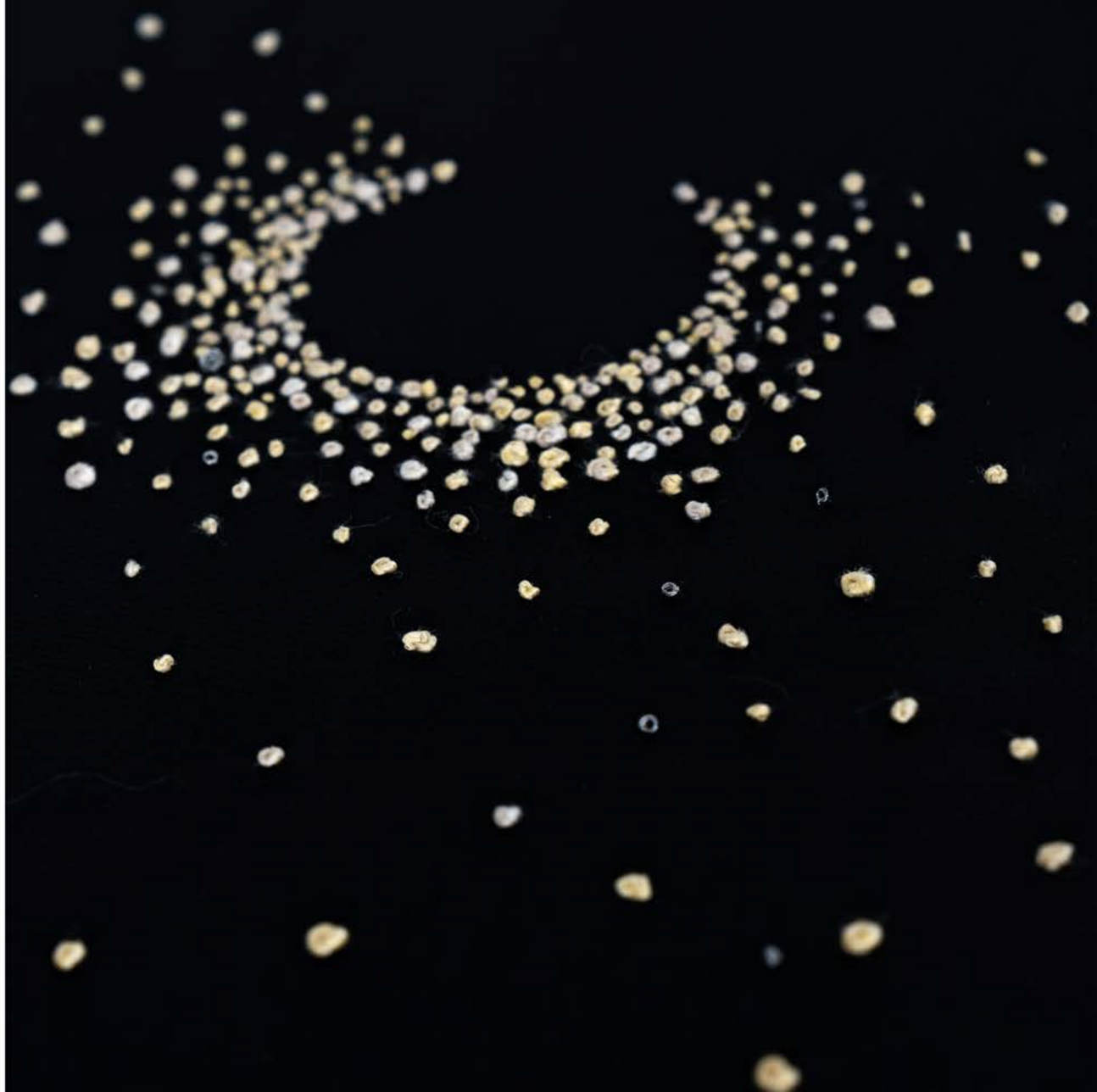


Elia Gasparolo

Artist: Elia Gasparolo
Curatorial Accompaniment: Roberto Paredes

Credits:
Photo and Video: Elia Gasparolo, Mariano Giménez
Video Edition: Maite Gorostordoy
Assistance: Victoria Scairato

Acknowledgements: Sedami Sedas Misioneras, Mariela Guerrieri de Atavica textiles, María Carolina Baulo, Luz Peuscovich, Sergio Bazán, Santiago Carrera, 90 Grados, Wilson Rodríguez, Franco Pinochi, Marcos Lumen, Ana Gasparolo, Esteban Szejpiacki, Diego Guevara, Santiago Guevara, Jerónimo Guevara, Rodolfo Pagliere.



Flexible Structures

Converging Circuits

Accumulations

Passage

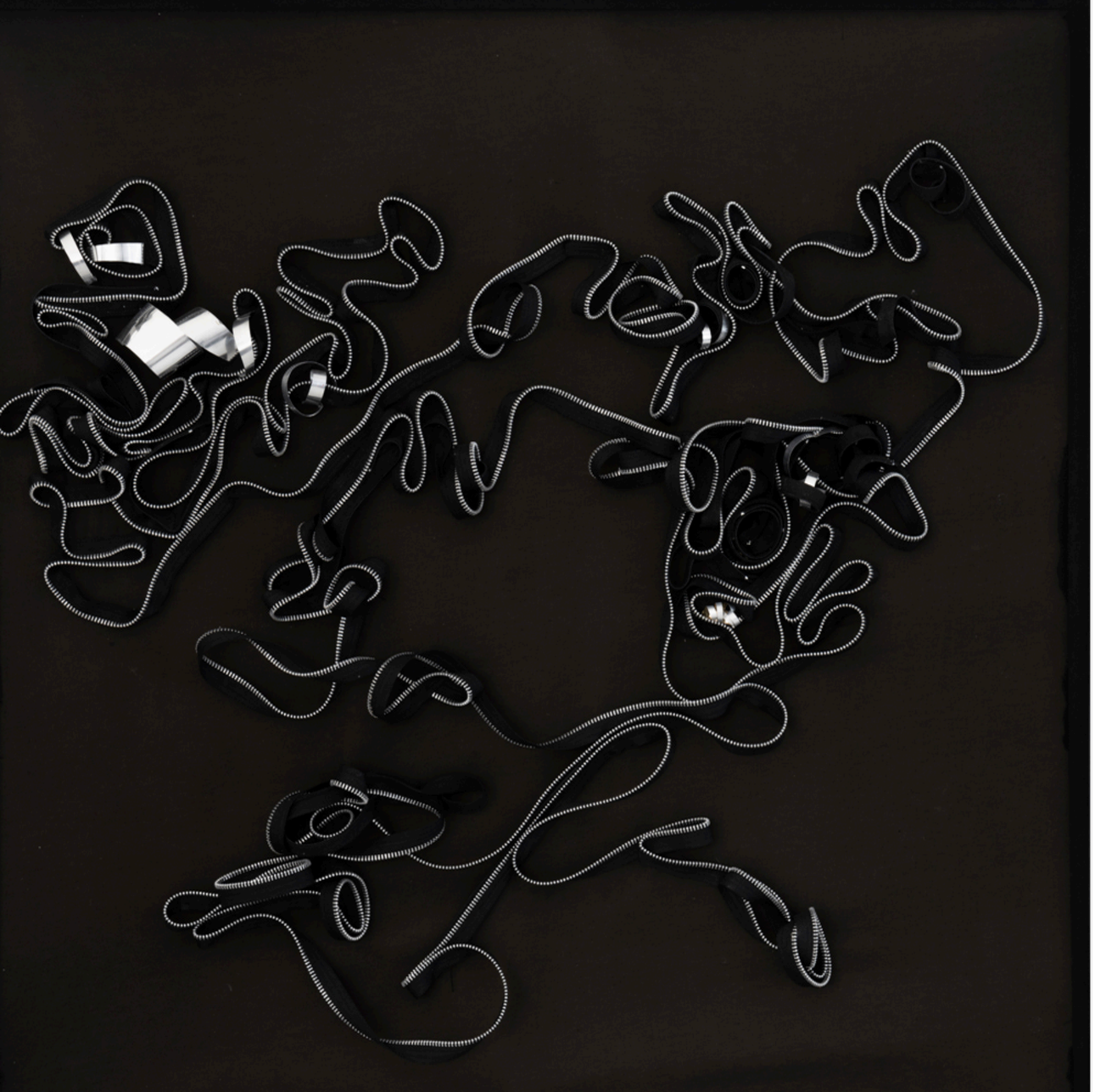
Certain silent transformations.



BEGINNINGS

A textile artwork crafted from textile waste and recycled aluminum.
It features an intricate embroidery that embodies both organic strokes and a captivating narrative.
Beginnings is a textile piece from the Transits series, created using discarded materials and chiffon as its canvas.
It serves as a visual representation of the intention to raise awareness about our footprint through the exploration of flexible structures created from reclaimed zippers and aluminum.
Within this composition, elements seamlessly converge, forming points of union and a harmonious interplay of textures.
The lines gracefully flow, creating circuits, encounters, and accumulations, symbolizing the intricate movements of the mind.
At times, luminosity, and polished surfaces dazzle, momentarily capturing our attention.
Yet, amidst the brilliance, a subtle interruption occurs, a radical shift in materials and textures that reveal the essence beneath the shimmering façade.
Lines that, in certain spaces, denote circuits, converge, generate encounters, accumulations, tangles, and continue their path.
Movements of the mind represented by curved lines that open up, unite, and detach through a unit of material, the zipper.
The artwork not only references transit in its linear journey of lines, thoughts, and graphics but also symbolizes a metaphorical passage, a transformative transition from one state to another, reminiscent of the metamorphosis undergone by textile waste.

Elia Gasparolo
Beginnings
2022
Textile embroidery with zippers and aluminum on chiffon fabric.
45 x 55 cm.



TRANSITS

A new skein invites us to discover the richness in the history that surrounds it...
Elia Gasparolo, like Ariadne, unveils a path to follow where we will discover traces, clues to be found in the remains of the threads created by such a docile being, a unique creature.
The exhibition starts with two events: a piece made from textile waste, zippers, and recycled aluminum, and the study of the silk process carried out in the province of Misiones.
This initial artwork turned into the habitat where the artist provided shelter and acted as a nurse.
There, silkworms were born, grew, molted, spun their cocoons, transformed into chrysalises, mutated into butterflies, and later, after mating, laid their eggs.
Elia accompanied this process by meticulously documenting its trace.
Additionally, the silk remnants from the cocoon were used in new works where they were intervened or given new meaning by the artist.
The artistic exploration of Transits emerges from the artist's childhood when she brought silkworms to her home, and now she does it again.
New questions and inquiries arise, still present.
Do these creatures know they will become butterflies? What more can we learn from observing nature?
Can textile waste be redefined after coexisting with the natural and behaving like a silk thread?
How do we coexist with nature? Do we perceive silent transformations?
Transits seeks to make processes, movement, beauty in difference, and cycles visible while emphasizing the scale and the great work of the bombyx mori.
Transits is an invitation to be amazed by the delicate existence of these beings and the subtle transformative process.

Elia Gasparolo
Transits
2022
Textile embroidery with zippers and aluminum on chiffon fabric.
85 x 85 cm

Elia Gasparolo
Certain silent transformations of the series Transits
2022
Photographic print on paper.
85 x 85 cm.



Elia Gasparolo
Certain silent transformations of the series Transits
2022
Photographic print on paper.
85 x 85 cm



Elia Gasparolo
Certain silent transformations of the series Transits
2022
Photographic print on paper.
85 x 85 cm



Elia Gasparolo
Certain silent transformations of the series Transits
2022
Photographic print on paper.
85 x 85 cm




Estructuras flexibles
Acumulaciones
Pasajes
Certas transformacions silenciosas



Elia Gasparolo
Transits II
2022
Biotextile necklace made with Kombucha,
mulberry leaves from the province of Misiones,
and remnants of mulberry consumed by Bombyx Mori.
Biotextiles based on agar agar and starch.
27 x 23 cm.

Elia Gasparolo
The Propensity
2017
Xylography on paper.
50 x 40 cm.





FACING THE DIFFERENCE

In one instance, it is an opportunity to create room to foster the occurrence: expansion or contraction. It invites us to venture from within to the outside, and vice versa.
In another, upon the discovery of a unique trait, perhaps unexpected, we have a choice.
We can choose to magnify and expose the delicate beauty that emerges from what is different.

Elia Gasparolo
The Propensity
2022- 2023
Installation made with aluminum, wood, and Peace silk.
120 x 100 cm.





Elia Gasparolo
Relics
2022- 2023
Wooden frames and remnants of silk created by Bombyx Mori.
40 x 50 cm.





Rebuilding with our hands what has
been fragmented, undoing the traces,
connecting the fragments,
enabling a new path,
and weaving a new story.



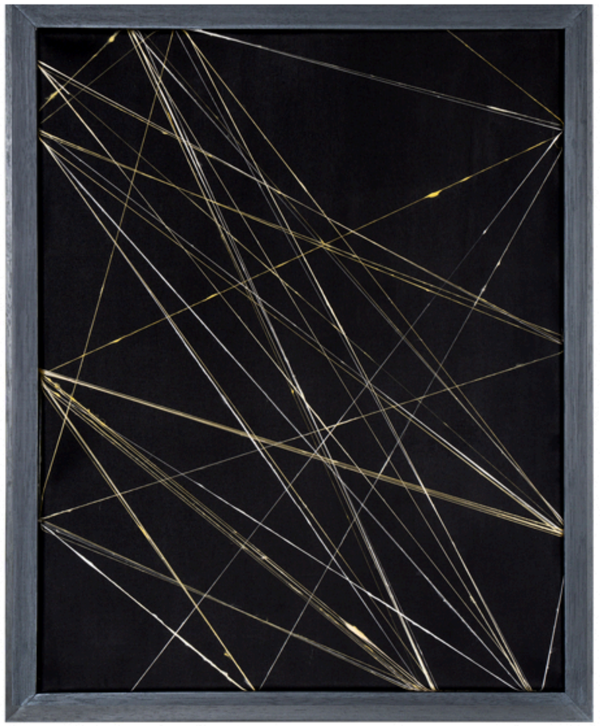
Elia Gasparolo
Phases
2023
Embroidery with naturally dyed Peace Silk and data cable filaments on chiffon fabric.
40 x 30 cm.



Unfolding
2023
Embroidery with Peace Silk and data cable filaments on chiffon fabric.
40 x 30 cm.



Elia Gasparolo
Traces I
2023
Embroidery with Peace Silk on chiffon fabric.
50 x 40 cm.



Elia Gasparolo
Traces II
2023
Embroidery with Peace Silk on chiffon fabric.
50 x 40 cm.



DUPIONS

Doppio in Latin, doble in Spanish, Tamamayu in Japanese –
“dupion” is the name of a cocoon built by two or more silkworms
that have spun together.

Larger in size and challenging to unwind, dupion cocoons produce
a complex thread, and it is within the apparent tangle that their
unique beauty resides.

By unraveling these cocoons, “Mawata” is created, a fabric composed
of irregularly arranged fibers, where remnants of the cocoon delicately
reveal their origin.
.

Elia Gasparolo
The complicity of the Dupions
2023
Naturally dyed Peace Silk layered on chiffon fabric.
50 x 40 cm.



DUPIONS

Elia Gasparolo
The complicity of the Dupions
2023
Peace Silk layered on chiffon fabric.
30 x 24 cm.







BIO

Elia Gasparolo, a visual artist and English translator hailing from Mendoza, Argentina, has been honing her painting skills since her teenage years.
After attending Graciela Islas's painting workshop in Neuquén, she went on to study under Cecilia Ibarguren in Buenos Aires and pursue studies at the University of the Arts.

Gasparolo has also served as assistant in the management and production of Joaquín Fargas's works between 2017 and 2019. Collaborating with Fargas, she contributed to the realization of the Glaciators robots for the First Antarctic Biennale in 2017, and worked on the design and creation of the El Libro Absoluto exhibit that was presented at the Mariano Moreno National Library in Buenos Aires and simultaneously with the Library of Alexandria in Egypt in 2018.

Together with Fargas, Gasparolo created the work Destellos de la Naturaleza in 2018 during her residency at Cima, which was later exhibited at the San Martín Cultural Center (CCSM) as part of Noviembre Electrónico 2018. In 2019, she worked on the design and realization of Rabdomante, a robot for an expedition through the Atacama Desert that was exhibited at Maker Faire Rome and Robotika, a robot with Artificial Intelligence exhibited at Ars Electronica in Linz, Austria and in Noviembre Electrónico 2019 at the CCSM.

In addition to her work with Fargas, Gasparolo exhibited her drawings and paintings at Spectrum Miami during Miami Art Week in 2019. She also created Connective Tissue, a collection of biotextile jewelry and a dress made with biomaterials, and the archaeological work El Futuro es Prehistoria in 2020 with Santiago Rey for SACO Biennial.
Possible Landscapes, an ephemeral and site-specific installation, was her next project in 2021 in different natural environments in the province of Entre Ríos.

Gasparolo's work has been showcased in many exhibitions, including the Connective Tissue biotextile jewelry series at Praxis, Jolie Bistro and Maker Faire Rome and El Futuro es Prehistoria at the Antofagasta Museum in the framework of the SACO 1.0 Biennial in Chile.

In 2022, Gasparolo performed Offerings on the Argentine coast and the province of Mendoza and exhibited a piece of jewelry made with Malbec biotextile from the Connective Tissue series in the Bodega Vigil collection. She exhibited the mobile, site-specific collaboration with Gaspar Libedinsky, Intocable (2020) at MNAD National Museum of Decorative Arts in the framework of Casa Tomada, the most visited exhibition of 2022. She showcased her work Transits at Centro del Conocimiento where she showed her research on textiles, biotextiles, silk of Peace, silkworms and their process.

She has also given workshops on biomaterials and attended several others on mosaicism, photography, carpentry, electronics, 3D modeling, and bioart.
Gasparolo's passion for art is an ever-evolving journey, as she continues investigating, doing collaborations, training through a variety of workshops and constantly seeks to push the boundaries of what's possible in the world of art.

https://eliagasparolo.com/
eliagasparolo@gmail.com

SOBRE “RELIQUIAS”

Elia Gasparolo – Reliquias de paz

Hace años escribí sobre la obra de Elia Gasparolo. Allí destacaba que “la vida, nosotros, las cosas, todo pareciera ser un puñado de recortes más o menos bien organizado para habilitar lecturas comprensibles de lo inconmensurable. Sin embargo, la eternidad se manifiesta en cada uno de ellos para siempre, dejando registro de nuestro paso; el arte es la materialización y evidencia de nuestro efímero existir”. Y cito mis propias palabras porque no podría decirlo mejor de otra manera frente a una obra que sostiene la persistencia en la búsqueda de belleza en los intersticios, en los espacios silenciados,en el descarte de lo que “no cierra”, en ese puñado de recortes.

Por definición, las reliquias son restos. Esos restos -dependiendo las convenciones religiosas- son de todo tipo y materialidad: desde pertenencias personales y objetos asociados a algún personaje santificado hasta sus propios restos físicos. Pero más allá de las variantes culturales, lo que todas las reliquias comparten sin lugar a dudas, es una suerte de aura que las rodea, haciéndolas elevarse por sobre el plano terrenal. Entonces, desde ese campo divino, espiritual, superador al que habitamos los humanos, el hombre busca conservar, a través de la preservación de sus restos, lo que queda en ellas de ese mundo inaprensible.

Y las venera, las protege, las respeta y escucha su historia una y otra vez buscando en ellas apoyo, milagros, compañía, consuelo.

Las reliquias de Elia Gasparolo son una oda a la belleza inherente al error, a lo que dejamos de lado, a lo que supuestamente no funciona. Las telas que se conservan en sus relicarios de madera protegidos por vidrios, son pequeñas telas de una delicadeza superlativa. Cada una de ellas, compuestas por fibras que se disponen como una trama desorganizada, revelan el accionar de los gusanos que hicieron “tan mal” su tarea, que en ella dejaron su vida. En 12 días, los gusanos se vacían, dejan todo lo que tienen de seda en su ser para generar la protección suficiente que les posibilita convertirse en mariposa. Sin embargo, la vida muchas veces propone un plan alternativo y aquellos bichitos que no logran arroparse en sus capullos -porque no pudieron armarlo, porque no estaban listos, porque no supieron-, quedan condenados. Pero dejan su seda enroscada como testimonio de su presencia, de su intento, hasta último momento, por sobrevivir. Y Elia recupera esos paños, transformando la falla de los gusanos en una fuente de inspiración: los convierte en reliquias enalteciendo los legados de su lucha, una lucha pacífica.

Lic. María Carolina Baulo, Abril 2023