

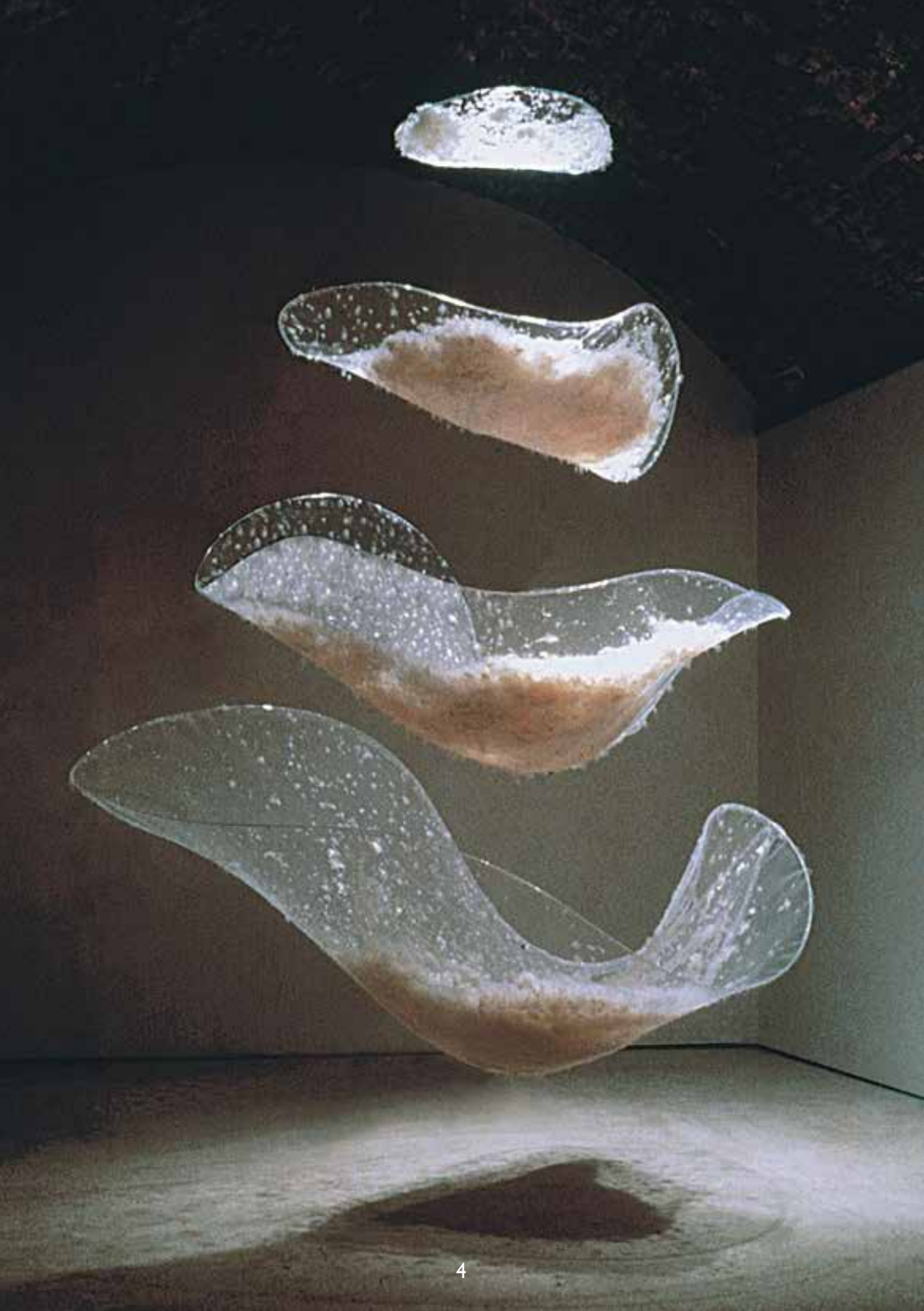


MARIALUISA TADEI

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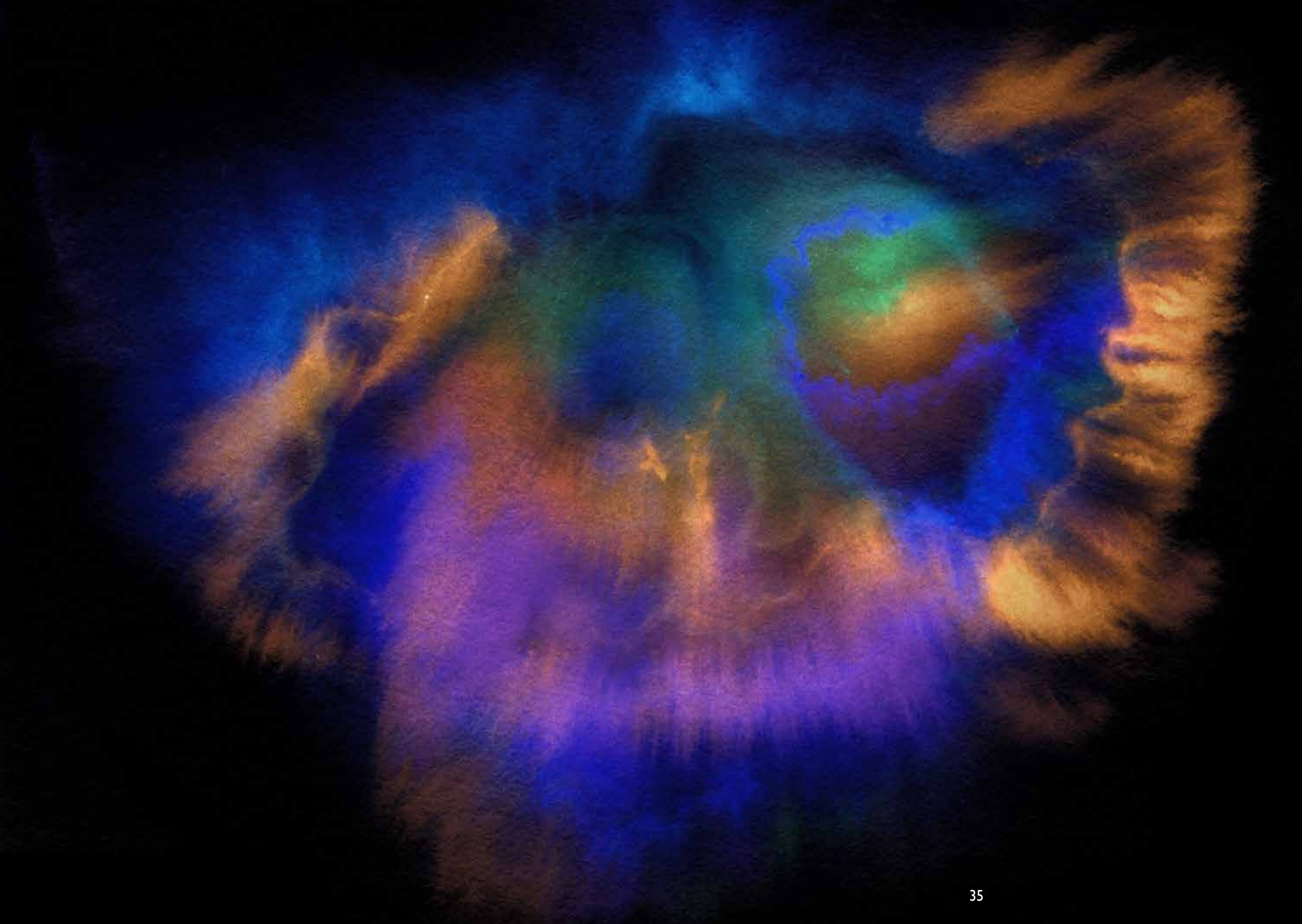


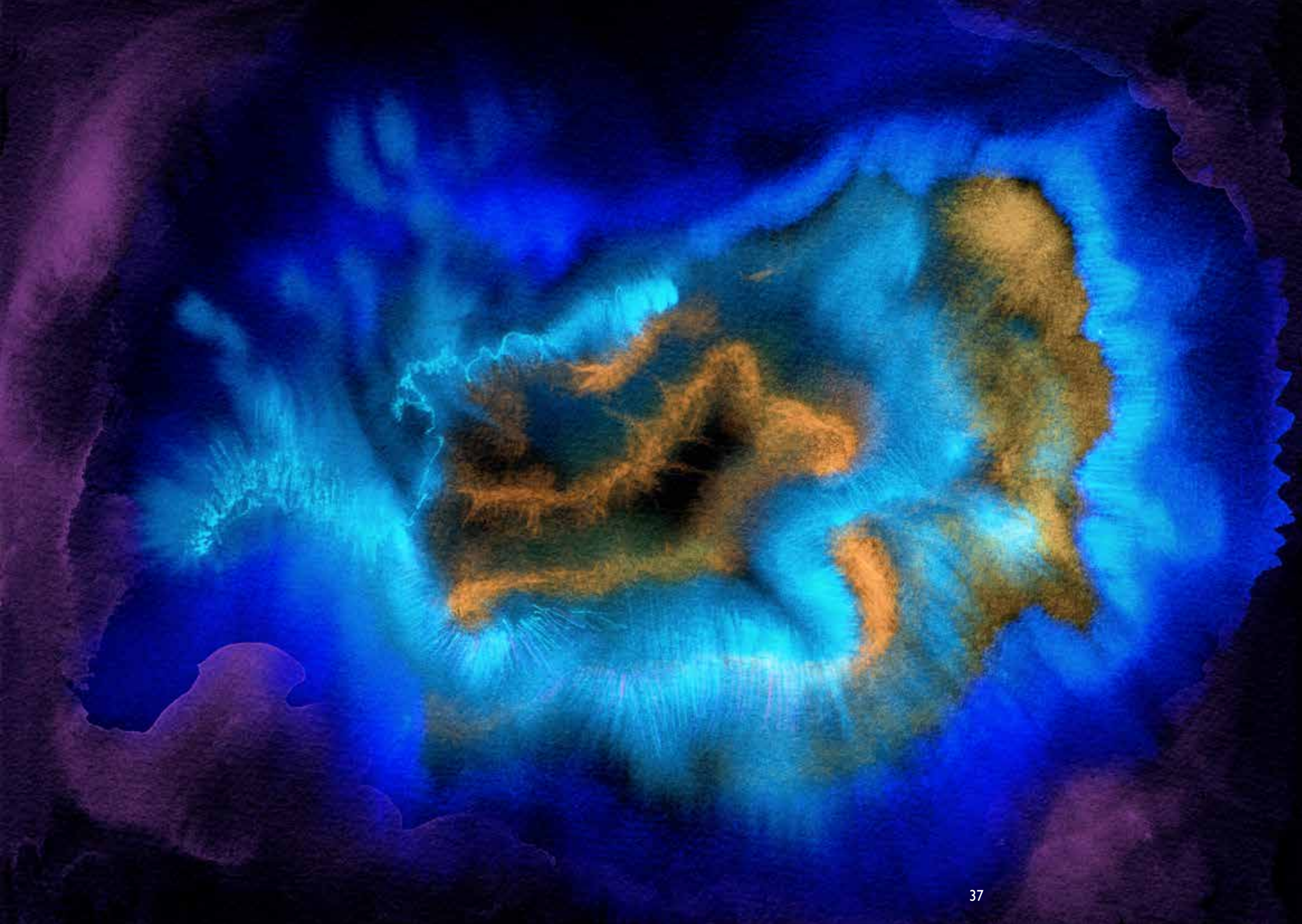


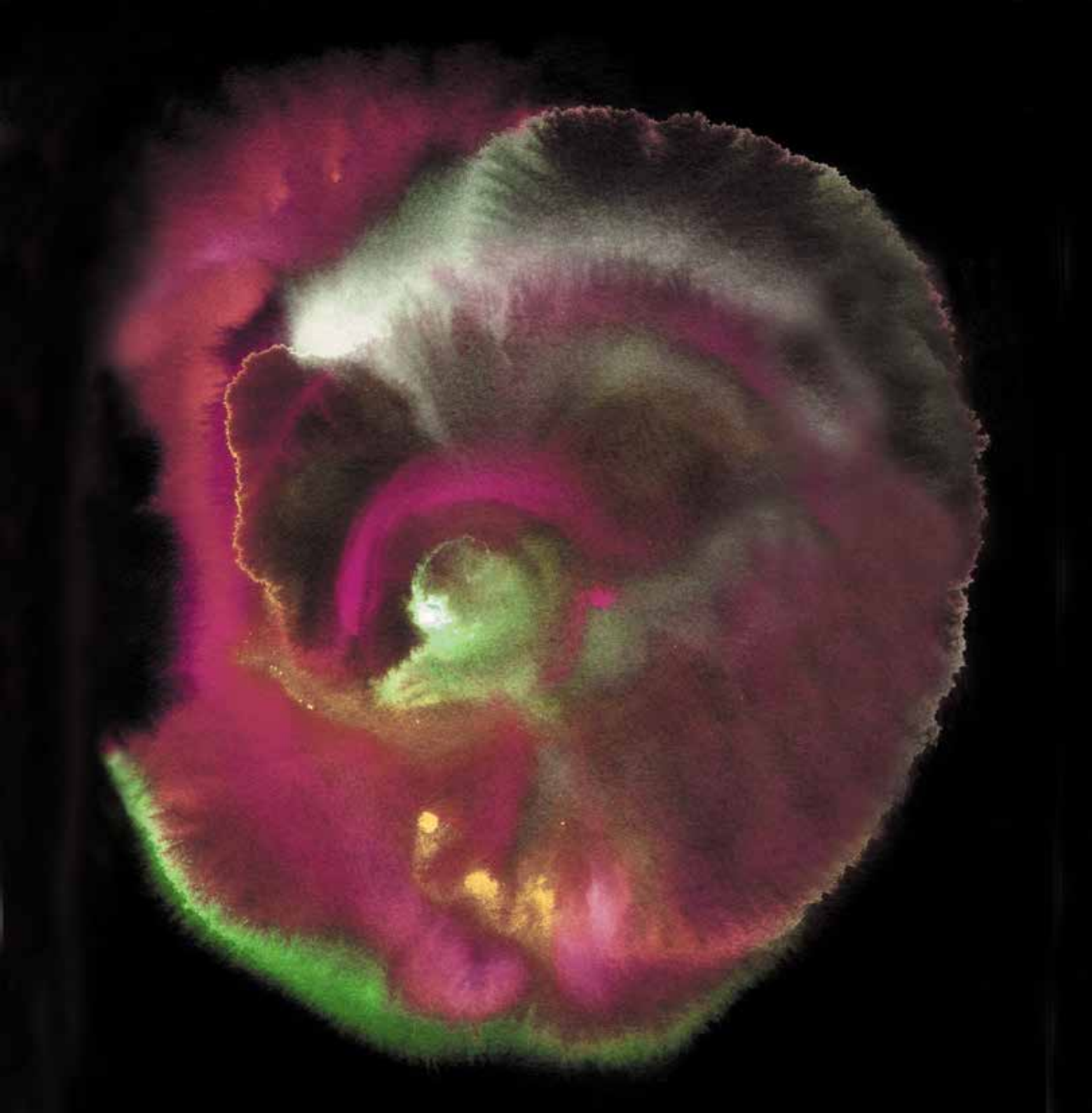








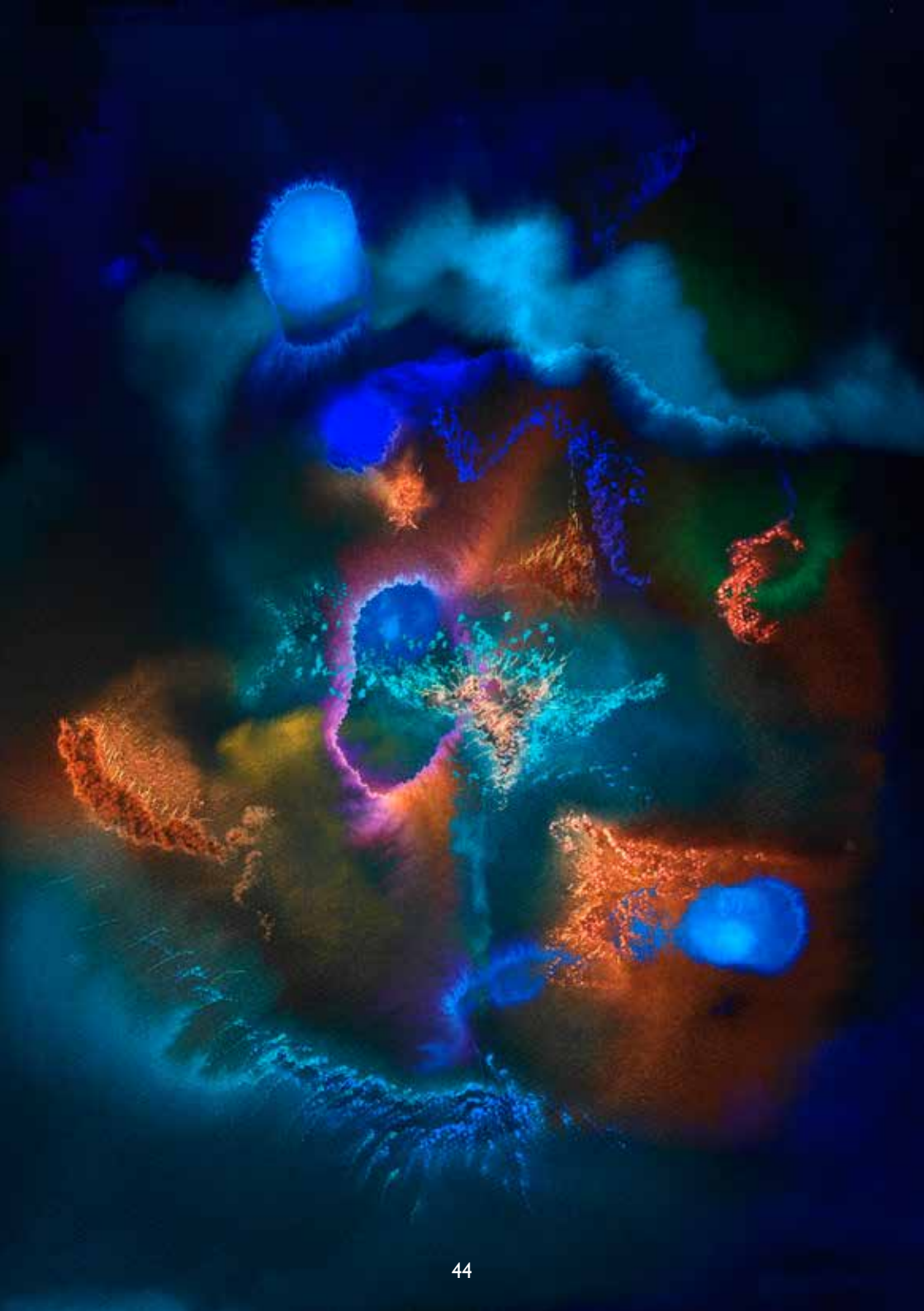














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“+”,

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Equilibri,

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Le Sapienze, installation,

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The Garden of Thoughts detail,

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Waterfall,

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Oculus Dei,

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Cosmic X installation,

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Moon of my Eyes,

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Oculus Dei,

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Follow the White Street of your Heart installation,

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Forest of Wonder installation,

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Garden on Mars,

perspex, glass and feathers, 203x152cm, 2004

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Torri Di Luce,

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Azteco,

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Reticolo,

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Octopus,

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Night and Day,

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Aculeo,

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Spirit and light

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Il Castello di Sole

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Textile, mosaic, wood
Textile designed by Marialuisa Tadei and woven by
Rubelli
cm. 280x280x470, 2013

- Paintings and photographs -

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Lighting,

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Abissi Blu,

c. print, edition of 3, diasec mounted under
plexiglass, 120x165cm, 1995/2013

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Farfalla,

c. print, edition of 3, diasec mounted under plexiglass,
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Revelation,

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1995/2013

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Flower,

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plexiglass, 134x134cm, 1995/2013

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Nebulosa,

c. print, edition of 3, diasec mounted, under plexiglass,
90x120x 2.5cm, 1995/2013

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Heart,

mixed media on fabric, 120x165 cm, 1995/2013

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Works made between 1995 and 2013
Opere prodotte dal 1995 al 2013

Selected Solo Exhibitions

- 2011 Marialuisa Tadei, Hay Hill Gallery, London
- 2009 Into the Light, Church of San Samuele, Venice
- 2009 Inside the Eyes, Contemporary Concept Gallery, Bologna, Italy
- 2007 Eternity, Italian Cultural Institute, New York
- 2006 Marialuisa Tadei - Viaggio nella Visione, macrocosmi – microcosmi, Gagliardi Art System Gallery, Torino, Italy
- 2006 Interior Nature, ArtCentre South Florida, organized by Mariangela Capuzzo/Locomotives and Setart, Miami
- 2005 Elegy to Weightlessness, ArtCentre South Florida, Miami
- 2004 Cosmic Y, City Art Museum Mestna Galerij, Ljubljana, curated and text by Brane Kovic (cat.), Slovenia
- 2004 Cosmic Z, Patrizia Poggi Gallery, curated by Brane Kovic, text by Brane Kovic (cat.), Ravenna, Italy
- 2003 Innerspace, Geo Arte Contemporanea, curated by Massimo Sgroi, Vito Caiati, Bari, Italy
- 2002 Soglia/Übergang/Threshold, Museum und Galerie im Prediger, Schwäbisch Gmünd, Germany
- 2001 Coming in, Gallery Scheffel, Bad Homburg vor der Höhe, Frankfurt, Germany
- 2000 Il giardino di Marialuisa, Studio Ercolani, Bologna, Italy
- 1997 Incisioni, Lavatoio contumaciale, Roma.

Selected Group Exhibitions

- 2011 Art London, Hay Hill Gallery, Royal Hospital Chelsea, London, UK
- 2011 Italian logos: stories in the art of excelling, Guan Shanyue Art Museum, Shenzhen, China
- 2010 International Sculpture Biennale 2010, Racconigi, Piedmont, Italy
- 2009 53rd Art Biennale, Venice – 'Fare mondi', Venice
- 2008 Creek Art Fair Bastakia, Dubai, UAE
- 2008 Settima Biennale dell'arte sperimentale, Museo de Manege, St Petersburg, Russia.
- 2008 Olympic Fine Arts 2008, curated by Katy Feng, Hu Xiaowei, Beijing, China
- 2007 Shanghai Mart Art Fair, Gallery Present Temporary Art, Shanghai, China
- 2006 Ephemeral/Trends, IV Arteamericas Fair - Coconut Grove Convention Centre Miami
- 2005 Omni art, Art Basel Miami, curated by Tina Spiro, Carol Damian, Julia Herzberg, Miami
- 2004 Cass Sculpture Foundation, London
- 2004 Arte Fiera Bologna, Patrizia Poggi Gallery, Ravenna, Italy
- 2003 Chamber of the European Parliament Strasbourg, France

Selected Press

Creativeboom.co.uk, Spreading the Tentacles of Public Art, by Katy Cowan, January 2012
The Daily Telegraph (UK), Cutting-edge sculpture in London, October 2011
Country Life, Pick of the Week, October 2011
This Is London, Marialuisa Tadei: Octopus, November 2011
Specchio, Scultura e, oggi, August 2011
Daringtodo.com, Arte in 3D: "Progetto scultura" a Rimini, by Marco Fornara, July 2011
LA VOCE, La scultura a Castel Sismondo in cerca del "volta di costei", July 2011
Il Titolo, Progetto Scultura, July 2011
Corriere Romagna, La migliore scultura a Castel Sismondo, by Manuela Angelini, July 2011
Exibart.com, Marialuisa Tadei, Bologna, Contemporary Concept
Stefano Armellini Blog, Nel Paradiso di Marialuisa TADEI – Biennale 2009, September 2009
Levif.be, La creation comme construction de soi, Marialuisa Tadei, 53rd Venice Art Biennale, September 2009
LeMond.fr, Venise 6: Mona Hatoum, Jan Fabre et quelques autres, Marialuisa Tadei Tadei, 53rd Venice Art Biennale, September 2009
In to the light, Passaggio alla luce, Marialuisa Tadei, 53rd Venice Art Biennale, Emanuele Tropea, September 2009
Sottovoce, Marialuisa Tadei, "Passaggio alla luce" – Chiesa di San Samuele a Venezia, September 2009
Oggi, Il sublime visibile per l'eternità, Gina Di Meo, February 2007
La Voce di Rimini, Le opere di Marialuisa Tadei alla ricerca della luce, Silvia Capassoni, December 2006
Arte al Dia International, Omniart III, Javier Martinez de Pison, February - March 2006
Espoarte, Marialuisa Tadei, Silvia Campese, n.29, May - June 2004
Deloskop, Marialuisa Tadei, March 4, 2004
Corriere Romagna, Il punto sul mercato, Giancarlo Papi, January 20, 2004, Arte Fiera 2004
Corriere Romagna, Innerspace, Marialuisa Tadei, March 16, 2003
Corriere del Mezzogiorno, Alla scoperta del nostro spazio gli occhi di Marialuisa Tadei, March 6, 2003
ALPHA Vision, Ort der Begegnung, n.1, June 2001
Bad Homburg vor der Höhe, Spannungsvolle Blickachsen, Kathrin Staffel, May 17, 2001
Repubblica, Giovani scultori attorno ai Sassi, Paolo Mauri, August 28, 2000
Corriere Romagna, Le sculture sospese di Marialuisa Tadei, August 6, 2000
Max, Il giardino di Marialuisa, June 2000
Grazia, November 1999
Io Donna, November 5, 1999

“In an extreme world of consumerism, my intention is to create art that bridges the gap between the material world and the spiritual dimension. My work aims to establish a dialogue between the seen and the unseen aspects of ourselves and our existence. In creating my artistic language, I refer to materials and media which historically have been associated with beauty and seduction; and whose lyricism, transparency and lightness allude to the materiality and spirituality of our existence. By capturing the viewer and establishing a connection, I have made the sublime visible.

My work deals with the idea of gravity, with what weighs us down and what can release us. I take heavy materials such as steel and try to make them light, and I take light materials and try to make them weighty. I like to work with polar opposites, not just at the level of materials but also as concepts – life and death, organic versus technological. Art must contain everything and nothing; where one exists and the other exists too. This is the path which serves as an opening to the infinite, the inner freedom which is one of the most precious things a man can possess.”

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