

Valentina Sciarra  
selected works

# gentilissimi

installation of 100 drawings  
pastels and pencils on cardboard, 20 x 15 cm  
2021

Gentilissimi (eng. Very Kind) is an installation made up of 100 drawings presented to the public for the first time for the Sommerfest 2021 - Akademie Schloss Solitude Stuttgart, dedicated to the concept of Solidarity.

The drawings were conceived during the participation in the first edition of the School of Kindness, held in Sofia in June / July 2021 and curated by Migrating Voices, Amsterdam and Æther Sofia. The drawings are dedicated to the term of "kindness" which today embraces a series of feelings described in different words: solidarity, generosity, altruism, kindness, humanity, compassion, empathy, all words connected with the concept of relating to others.

In the past these sentiments were known by other names: philanthropy (love for humanity) and caritas (love for neighbor); today what is kindness instead?

Modern Western society often rejects these basic truths and puts independence above all else. Needing others is considered a weakness. Only children, the sick people and the elderly are allowed to be dependent: for all the others the cardinal virtues are self-sufficiency and autonomy.

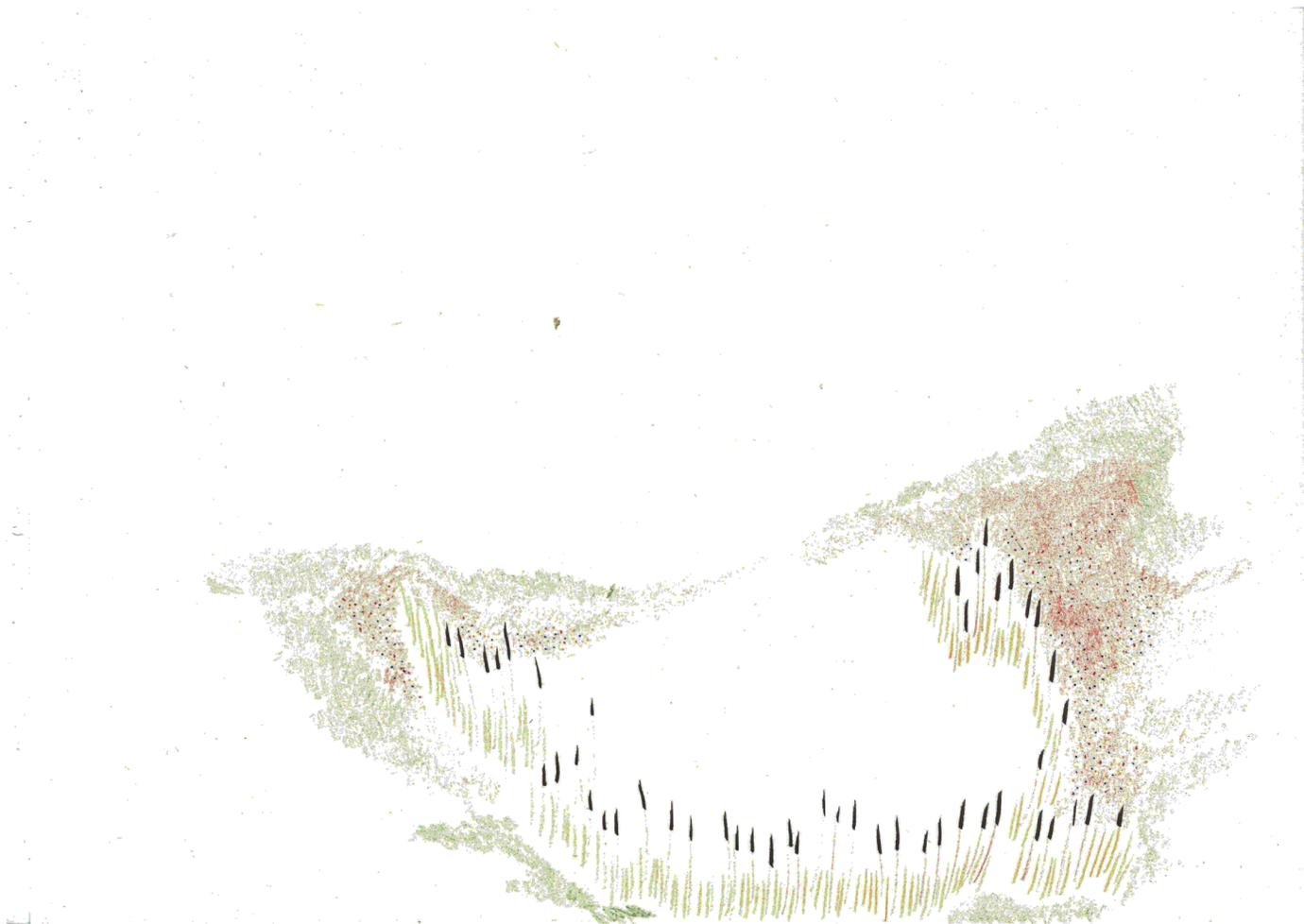
In any case all human beings, however, are "dependent on others".

Even the Stoics - promoters of self-confidence - have admitted in man the innate need of others, as bearers and recipients of good.

The fields of flowers, on the other hand, demonstrate that a society of kindness and solidarity is still possible.

Besides, even more colorful.

*I always had the feeling that flowers combined being in solidarity with others, sharing their ideas, intentions and responsibilities.*



to see the full serie here :  
<https://en.calameo.com/read/006688830e293fd290fcc>

to see the installation :  
<https://www.sciarravalentina.com/copy-of-porject-vaska>

## Salt free tears

Valentina Sciarra  
site-specific solo exhibition project  
Structura Gallery  
2021

Works presented :

- Serie of Tomb sculpture (n.4)
- Serie of Home Altars (n.20)
- Time Machine Sculpture
- One Game Book (art book)

Valentina Sciarra's project, created especially for Structura Gallery, is dedicated to death as an extension of life. Disappointed by its denial, non-acceptance and misunderstanding, the artist tries to restore the relationship between the different elements of the cosmic cycle as it existed in ancient cultures.

Sciarra bases her study on historical references that prove the wisdom regarding the perception of death. The constructed belief systems and rituals support the process of deep and peaceful insight into the meaning of existence on earth and the journey of the soul beyond the limits of the corporeal.

Nowadays, the vital breath, psyche, has lost its leading role of reviving the gross matter. The spiritual principle has given place to the body as the sustainer of life, and the soul is only its guest. Death refers only to the machine-body and its breaking.

The broken soul-body relationship not only makes the acceptance of the end an impossible mission, but also affects life on earth, subject only to the urges of the body. Valentina Sciarra is convinced that in order to change this and "breathe life" into contemporary culture, we must start from the point of no return: death.

The exhibition presents: Tombs (a new aesthetic conception of the Western tomb and an attempt to reformulate its canons thanks to the concept of "suspended sculpture" as an element between life and death), Home Altars (a revival of the practice of having symbolic objects in the home as places to store prayers), Time Machine (showing the continuous cycle between life and death), and a game book (written by Valentina Sciarra and accompanied by graphics created by Victoria Staykova based on the author's original drawings for the project; made as a complex object, the book embodies Sciarra's belief that play is a key element in accepting the concept of death).

The artist focuses on the meaning and beauty of lost rituals celebrating death. The long road to the after-life is important, as part of the past-future dichotomy and in opposition to today's present-day presentist view that nothing exists but the Here and Now. Valentina Sciarra's objects are works of art, but they can also be utilitarian - part of her understanding of the interconnectedness of processes or they can be used in daily life to become part of his understanding of the interconnectedness of processes.

Maria Vassileva, Curator of the Exhibition



more : <https://www.sciarravalentina.com/salt-free-tears>

video presentation of the exhibition :  
<https://www.youtube.com/watch?v=14CE4TgiZjY>





short video about the book and general information :  
<https://www.sciarravallina.com/blue-wave>



Screen shoot, The Divorce Valentina Sciarra  
HD Video - 25 minutes - ENG, 2020

# THE DIVORCE

multi-screens video installation  
HD Video - 25 minutes - ENG

\*The video was supported by Akademie Schloss Solitude Stuttgart and it will be showed at Goethe-Institute Sofia (BG) - up coming February

The Divorce - video installation is dedicated to the act of separating our society from the conception of absolute time; a manifesto to communicate the possibility of rethinking time, through our perceptions.

**Private link : <https://vimeo.com/531618385/dc19db7b26>**

Short script : THE DIVORCE

Il Divorzio / The Divorce (video) is dedicated to the act of separating our society from the conception of absolute time; a manifesto to communicate the possibility of rethinking time, through our perceptions.

More then before, it's clear that the true nature of time is not what it appears to us in our ordinary experience. Even if we are used to considering it as a flow of seconds/minutes /hours towards a single evolutionary direction, this is not the final definition for modern physics. Time is a phenomenon that must be evaluated beyond any directional concept.

Modern physics leads us to consider the possibility that there is another way of regarding the phenomenon of time and its role on the plane of physics.

Time, both in the intuitive experience of ancient populations, and in the mathematical representation of modern researchers, seems to coincide in the vision of a sort of immense and infinite time span, with neither beginning or end. A dimension perfectly integrated and related to space, as shown by the cosmological model of the "chronotope", suggested by Einstein in order to explain the phenomena of the universe in the perspective of quantum physics.

A concept of time that is certainly beyond the ordinariness with which we perceive it and to which we refer in the observation of the passing of human existence, the rising and setting of the sun and the ticking of the clock hands.

A concept that shows an unusual nature of the existence in which we live, consisting not only of the three dimensions that we are used to evaluating in interaction with the immense expanse of space, but extended to a fourth, invisible and yet an integral part of our world. A fourth dimension that can manifest other complementary dimensions, as happens for the three-dimensionality of space, and that could allow the explanation of many phenomena, such as for example the reversibility of time(?). And to get to understand this (possible) fourth dimension we already have the right tools: our senses and the multitude of perceptions of time.

The video will show 11 possible perceptions of time, and first of all it will scan the last 10 seconds of "life" of absolute time - the time counted through seconds, hours, minutes that we mistakenly believed the only way to count or represent time - .

The perceptions of time are innumerable and each one of us has the choice to choose the best for himself. An act of individual freedom, because from this choice a new path could truly open up for the human being; the act of conceiving time no longer as an "absolute element" but as a perception - therefore individual and changeable - is in fact a concept closely linked to the main and most urgent unresolved questions of our era - like and not only - the search for a sustainable lifestyle, the equal relationship with Nature, the criticism of work and the society of abundance.

It might seem trivial that a simple change in the conception of time can truly revolutionize an entire planetary system. But I believe that I am not alone in considering it possible.

Valentina Sciarra  
Sofia, 10.02.2021



Reset 2021 - Kontempora  
Vladimir Dimitrov Maestora Museum, Kustendil (BG)

more information : <https://www.sciarravalentina.com/gallery-5>

## Collective Sculpture / March 2021

(..) The work presented here is the result of a collective experiment carried out during the RESET 2021 Residency, led by the Mentors of the Residency Valentina Sciarra and Voin de Voin.

It could be interpreted as a performance and the result visible here as "The remains" of an action that has just ended. / False.

True / Collective sculpture is far beyond a performative action, because it reveals within it - thanks to a video that is an integral part of the sculpture - acts / actions / movements that don't show the construction process of the sculpture, but which represent a collective, immaterial, incorporeal, abstract, utopian collective actions.

These actions are integral parts of the surfaces but at the same time non materially visible.

True / Collective sculpture, if looked at carefully, has its own very precise logic, the logic of collectivity in fact, therefore chaotic, mixed, convulsive.

True / collective sculpture has the merit of going beyond the limit of the absolute stillness of sculpture.



## CULTUE OF CARE

site-specific installation  
Raiko Alexiev Gallery Sofia, BG  
paper and text  
2021

more information : <https://www.sciarravalentina.com/culture-of-care>

(Statement of the site specific installation  
"culture of care" / and an integral part of the installation)

**Every aspect**

**of social,  
political,  
economic,  
human life**

**finds**

**its fulfillment**

**when it is placed at the service of the common good.**

**The culture of care,**

**as a common, supportive and participatory commitment**

**to protect and promote the dignity and good of all,**

**as a disposition to take interest,**

**to pay attention,**

**to compassion,**

**to reconciliation**

**and healing,**

**to mutual respect and mutual acceptance;**

**the culture of care constitutes a privileged way to build peace.**

**There is no peace without the culture of care.**



## енергетика / energetika

site-specific video installation, facade of the Ministry of Energy Sofia (BG)  
23.09.2020

SAW Sofia Art Week 2020 - Swang Song

more information and video of the installation :  
<https://www.sciarravalentina.com/energhetika>

енергетика it's site-specific public video installation for Sofia Art Week 2020 - Swan Song.

The swan song is a metaphorical phrase for a final gesture, effort, or performance given just before death or retirement. An act that is followed by rebirth, thanks to energy.

Energy identified as industrial, scientific and technological power,  
but also internal, of the body and mind.

Energy in the widest possible sense.

Energy as one of the few transversal tools for reading reality.

Here the text (translated from Bulgarian) that was projected on the facade of the Bulgarian Ministry, an integral part of the video installation



акта или принципа за определяне  
**the act or principle of determination**  
Физическа сила, нерви и мускули, активна сила на тялото  
**physical power, nerves and muscles, active strength of the body**  
механична  
**mechanical**  
кинетична  
**kinetic**  
гравитационна  
**gravitational**  
геотермална  
**geothermal**  
конвертируема  
**convertible**  
еластична  
**elastic**  
на морските вълни и течения  
**of sea waves and currents**  
Динамичните аспекти на човешкото поведение  
**the dynamic aspects of human behavior**  
Твърдост на характера и решителност в действие  
**firmness of character and determination in action**  
действаща  
**acting**  
електромагнитна  
**electromagnetic**  
ядрена  
**nuclear**  
всеобща  
**universal**  
динамична сила на духа  
**dynamic power of the spirit**  
готовност и способност за действие  
**readiness and ability to act**  
Вътрешна  
**Internal**  
свободна  
**free**  
масова  
**of mass**  
Критична  
**critical**

site-specific video installation,  
facade of the Ministry of Energy Sofia (BG)  
23/09/2020

# МЪЖЪТ, ЖЕНАТА И ПОМЕЖДУ ИМ / MAN, WOMAN AND IN-BETWEEN ВАЛЕНТИНА ШАРРА / VALENTINA SCIARRA

МАСТЪЛ за срещи  
meeting POINT  
14.01. – 14.02.2020



Галерия Васка Емануилова, филиал на СГХГ / VASKA EMANUILOVA GALLERY, branch of Sofia City Art Gallery,  
Бул. Янко Сакъзов 15, София / 15, Yanko Sakazov Blvd., Sofia <http://veg.sghg.bg>

## Man, Woman and in-between

Solo- Exhibition at Vaska Emanuilova Gallery - Sofia City Gallery  
14.01.2020 / 14.02.2020

The exhibition project consists of 5 works created in Bulgaria between 2018 and 2019, which will have as their common line of research the definition of a "non-existent category" between the feminine and the masculine.

Female and male stereotypes are rooted in culture and common feeling, both among men and women; many studies confirm that people see men and women as different in attitudes, emotions, male behavior and female behavior.

The stereotypes are obviously hard to die and basically they are reassuring: we like to think that the world is predictable and consistent.

The exhibition project proposed for the Vaska Emanuilova Gallery has as its purpose the discovery of a non-existent category between man and woman, through an exercise of thinking for all of us:

trying to consider common male and female stereotypes as true, and at the same time feel that I'm not exactly part of that - and therefore be part of a non-existent category -.

## Statment of the exhibition

Every day all of us - whether man or woman - communicate.  
We might establish a relationship of understanding and participation;  
or we might remain silent,  
intentionally omitting words in order to satisfy a more delicate or refined taste  
(or even a duller and coarser taste).

I see an attractive and charming woman,  
endowed with vivacity and brio, vigorous and exuberant;  
she also has seductive mischief,  
in which her sensitivity and morality come together in a fruitful concordance.

I see a man, trying to resolve his conflict between reason and feeling,  
a conflict that has gone on since time immemorial;  
lost, he feels a sense of inconclusiveness in him,  
depriving the world of fundamental motivations of living, of socializing, of dialogue.

Man and woman, the diversity of minds and faces,  
both are a parallel of feeling and faculty.

Both of mixed temperament.

Valentina Sciarra



The nest, terracotta, raffia, iron 2019

more information :

<https://www.sciarravalentina.com/copy-of-articles-and-publications>



Queen scar  
Video Installation, part of the exhibition  
Man, woman and in-between  
elements : video projection, marble and text  
2019

The scar is a sign that remains on the skin in the place of a healed wound.  
The queen to be called as a "queen" , she also have to pass through this initiation rite.



**I GIGANTI**  
series of sculptures  
wood and marble  
2019

Note: The sculptures were produced thanks to the support of the Italian Cultural Institute, Sofia for the XV Edizione della Giornata del Contemporaneo, Ottobre 2019

more information about the project :  
<https://www.sciarravalentina.com/i-giganti-1>



I GIGANTI / The Giants, Series of Sculptures (No. 10)  
variable dimensions  
Marble, wood  
2019

nos esse quasi nanos gigantum humeris insidentes (Bernard de Chartres)  
- we are like dwarves on the shoulders of giants -

The giants are our stories, the successive and contradictory faces we have had in the past, and as such they personify the personal and collective experience we carry with us like luggage. From their high shoulders we can see a certain number of things, and a little further away. Although we have very weak eyesight we can, with their help, go beyond of memory and oblivion.

I GIGANTI is a series of wood and stone sculptures dedicated to the concept of historical past and its presence / absence in culture and contemporary life. Our relationship with the historical past is characterized by a destruction of the past, or rather the destruction of social mechanisms that connected the experience of contemporaries to that of previous generations.

Most of the young generations grew up in a sort of permanent present, in which there is no organic relationship with the historical past of the time in which they live.

The recent history of European man is summed up in this inability to fall over time, and recognize it; to work on the memory, but also to go beyond it to extend its boundaries and build on it. Each sculpture in the I GIGANTI series was created to contain a permanent tension between present and past, attempting to reconcile them.

Each sculpture therefore has two apparently opposite forces that thanks to the assumed "aesthetic form" become forces that meet in a concordant way.



## AFSD - Apple Facility System Definition

solo Exhibiton at Æther Sofia, 2018

Elements of the exhibition:  
Sculpture 120 cm x 200 cm,  
(appel and plaster)  
installation of 100 plaster eyes  
video installation (38 second on loop)

more information : <https://www.sciarravalentina.com/afsd-aether>

## Statement of the Exhibition :

In our present days, in order to be part of, participator or an active member of society, you have to enter a zones of engagement which aren't always clear and legit. The formed systems or schemas particularly invented often without oneself agreement or consent are created to eventually drawn the individual, consume its virtues and turn his/her face in face of society as the ROTTEN. We could say now without a doubt that every civil society is build upon the idea of class, hierarchy, manipulation, racism and least but not last-corruption. The act of corruption comes from a Latin voice composed of the verb "rumpere" and the particle "cum". We will recall the etymology of Vossio who would like the name matter to come from what is mother (mater) of the body, and that of body (corpus) was a contraction of "corruptus" which, with respect to the soul, the body is the corruptible part of our being. Synonym of corruption for living beings is the "depravity" for which the external characteristics of being, the forms begin to emerge from the natural state. Therefore, there are more stages to travel before than from its natural state, and in which all the parts or molecules of a body are joined together, we move on to that state of dissolution and disintegration which is called corruption. Since then when the corruption of a body happens, it often goes along with some chemical changes to which it is given the name of putrid fermentation or putrefaction, so the idea of physical corruption draws with it as that of the gas or infected vapors that are spreading in the atmosphere. Such fetid emanations are harmful to humans and to a large number of animals; other animals instead seek rotten meats and vegetables to feed them. In addition there are animals, which among putrid substances there are born and grow (from here in antiquity it was thought that the rotting itself generated such animals). In the moral sense, corruption means figuratively the same thing, that is the depravity of the conscience if we speak of actions and customs, or depravity of good taste, if we mean works of art. In legal language we mean by corruption, what by other name could be called seduction, that is, inducing others to do wrong. INFECTION, CORRUPTION, CONTAGION, DEPRESSION The great affinity of the three first words makes them often synonymous; philosophical but considered, they offer minute differences that distinguish them from each other. Infection: means in the proper sense "an evil and harmful affection » that contract animal and plant bodies from their corruption".

«Infected by the same corruption» « The air was infected with the corruption of corpses » « For the corruption of the water the fish that live in it are infected » Corruption, derived from corruption, under the heading annihilated and corrupt, under the heading « Fracido (Italian) » means in the proper sense "a failure or alteration of the parts that constitute a whole physical" if the compound belongs to animal or vegetable substances, corruption converts into putrefaction, from which the infection was born. From what is confirmed, that corruption is the cause of infection. The word depravation is very similar to corruption derived from the latin word pravus (fake), because both the notion of a change of state from good to evil is common to both. In physics, however, these names differ in what corruption produces a change that can be considered in substance, tending to putrefying, or to the destruction of the thing, as we have already explained; and Depravation indicates only a strong alteration of the forms, of the sensitive characters, of the natural and regular proportions of the thing. The infection and the process of rotting is a state of mind and its contagious, for it is dangerous. It is passed from person to person or in more general scales it engulfs large groups of people or even nations, resulting in total grim of unawareness, brainwashes and despair. The formula is clear: Rotting of 1 apple = Corruption in action on 1 person Rotting of a lot of apples = Corruption in action in society. What are we left with? Reason or choice? Re-thinking freedom as the ultimate value of the being? In the present context of political landscape and affairs, we are left with one valid thought: "Each one" individually must affirm and believe that every one can and must be the author of their choices. History doesn't repeat-what repeats are the exhausted processes.



view of the on-going sculpture at Æther Sofia, 2018  
3 m x 2 m, plaster and appels



## камък serie 0

serie of sculptures, video sculpture, origami  
2017 - 2019

### *Bloodless transformation of stone*

The works follow a new stone sculpture code that can be defined as "bloodless stone sculpture". The way of acting is not directed to shaping - molding - giving form to the stone, but the focus is to growing or transfiguring the potentiality of a "stone rock".

The sculptures are a consequence simple and direct of the original shape of the stone rocks.

Every stone is chosen for its ability to suggest and for its ability to become.

The plaster also comes into harmony with the stone and at the same time carries out an enforcement action.

The series of works falls into a wider research on contemporary ruina, closely connected with a new definition of stone sculpture.

The ruina contemporanea has dissipated its ability to return a vivid image of history and to manifest the present form of a past life.

They are the ruins of their becoming made of previous works but also abandoned documents, unfinished attempts, inform remains, non-integrated surpluses.

Contemporary ruins are spaces and intermediate objects, placed on the boundary between real and imaginary.

They promote a suspension of judgment and disintegration of the look: they are not a conquest of a territory, they are not the recovery of an origin, but unlimited "distractions", unlimited derives without goal.

The contemporary ruins are of course sunken and suspended, they are unfinished because the missing parts, they can not be assumed as they can not be deduced by the rest.



more information: <https://www.sciarravalentina.com/copia-di-vita-4>

[www.sciarravalentina.com](http://www.sciarravalentina.com)