

Born in San Bonifacio (VR) in 1974, Lucia Amalia Maggio began her artistic training at the age of 24, first at the Accademia di Belle Arti Cignaroli in Verona, then at ClasAV in Venice, where she attended workshops with Carlos Basualdo, Grazia Toderi, Cesare Pietroiusti, Joseph Kosuth, Antoni Muntadas, Hans Ulrich Obrist. Eclectic and curious, convinced that every field of knowledge is a fundamental part in the process of creating a work, she is constantly updated in the field of contemporary arts through courses, workshops and collaborations, among which we should mention "Liberiamo la principessa" by Silvia Petronici, RAM Eretria workshop by CTRLZAK studio, Fifth GAP workshop with Beatrice Catanzaro and Lucio Nardi.

Among the main exhibitions: *Systèmes d'orientation dans le voyage*, solo exhibition in France, curated by Monteoliveto Gallery, Nice, with the presentation by Carolina Lio; SetUp Art Fair, *A piedi nudi per casa*, Special Project for SetUp Blab space, curated by Simona Gavioli, Bologna; ORA award, personal exhibition, Spazio Blue, Bologna; Basi – Water Tribe Prize, curated by Silvia Petronici, Cassero Senese, Grosseto; XV international Massenzio Arte award, ISA, Rome; *7 stanze in cerca di autore*, Polironiano Civic Museum, San Benedetto Po; *Indicativo Presente*, Galleria Testoni, Verona; Zooart, Fresia Gardens, Cuneo; Gemine Muse, city of Padua 2009; Adrenalina, ex Jewish Fish Market, Rome; *The word is yours* Fabbrica Borroni, Milan 2008.

Lucia Amalia Maggio lives and works in Verona (Italy).

The environmental installations created by Lucia Amalia Maggio start from site-specific projects that tend to analyse the context in order to visualize the systems of relationship established between the elements of a system of which man is an integral part. In the dynamics of relationships Lucia Amalia Maggio highlights and elaborates critical issues, offering ideas for reflecting on issues concerning the rules of sociality, the ways of relating, the paths of collective thinking, the interaction between memory conservation and vision of the future.

The decisions that man is constantly called upon to make in order to give orientation and direction to his own existence require the construction of systems of thought that facilitate and at the same time limit choices within certain boundaries. It will be necessary to reflect on the possibility of adhering or not to the values that this system proposes.

In 2014 her solo exhibition *Systèmes d'Orientation dans le Voyage* curated by Monteoliveto Gallery was presented with great success and emotion by Carolina Lio in the gallery in Nice (France). The installation included seven structures of varying sizes, up to ø 40cm and height 200cm, made with fluorescent fishing wire, bohemian glass beads, silver pinchers, epoxy resin, with an inverted conical shape, reproducing the design of the constellation of the 'ursa minor, oriented in the gallery according to the actual position of the polar star.

The inverted conical shape refers to the operation of the conformal projection, used to re-propose our perception of the celestial vault on a flat surface, where the relationship angles between the elements are maintained. Each cone develops its three-dimensional structure starting from the two-dimensional image of the sixteen wind rose lattice, where each point is necessarily connected to all the others.

Cartographies, cross-linked cubes and a special lighting system completed the installation.

Presentation by Carolina Lio

Lucia Amalia Maggio's practice is based on a conceptual and theoretical structure, on drafts and analysis of the physical space in which she builds installations designed to change our perception of the place.

She starts from the historical salvage of the discovery and colonization of territories and probes the matter of orientation. Her fields of study are the measurement of the world and the creation of reference patterns and frameworks to map the space turning it from reality to model. From this area of reflection, it begins an analysis on how to build a reverse procedure. That is how to build a space starting from its mathematical orientation plane.

What happens when from the model you want to go back to its original? Is it possible to change to reverse running and draw the world starting from its geographical abstraction? Do the map and the place have a one-to-one relationship that can be read in both directions? It is obvious what kind of

information we lose by translating a place into a theoretical structure. But do we lose information when we move from this back to the real space? As she acts directly on the physical location, Lucia Amalio Maggio splits and rewrites it with site-specific installations that make the real space the portrait of its map; or rather she superimposes the transposition of the mathematical system designed to measure and manage it. Through the basic symbol of the Rose of the Winds, the artist creates branching structures, which alter the space and force us to a rational reading of the world. In this solo show, the artist works on the sense of contrast between the strict mathematic rules created by humans for orientation, and the idea of sailing in the open sea without any landmarks. Her site-specific installation comes from the scheme of the constellation Ursa Minor (ideally imagined on the ceiling of the gallery) from which they have been installed seven conical structures of thread and plexiglass.

The projection of the two-dimensional diagram of the constellation in a three-dimensional structure, creates an additional layer through which the viewer must read and interpret the space. Each structure is illuminated from above to recall the similarity to the nightly maritime orientation, and they have been positioned at different heights above the ground, depending on the greater or lesser proximity of the corresponding astronomical star to Earth. To make visible the mathematics, geometric, regular structure of the geographical sciences, does it mean to superimpose a contrived idealization on the natural world, or rather to just make evident a physical order that would exist anyway? The viewer is invited to reflect on these dynamics without excluding his historical awareness. Indeed, it forms part of the exhibition route the representation of the "Carta Pisana" (XIII century, Paris, Bibliothèque Nationale), one of the first papers in which it has been marked the geographic grid. Furthermore, to answer these questions, one has to deal not only with the physical impact between the body and place, the perception and the geometric theory, but also with the social and historical meaning of "orientation". The conquest of the place, its "domestication" with rules that make the experience of traveling traceable and then repeatable, creates a link between geographical and historical route. The maritime orientation – privileged point of view in this exhibition – inevitably brings to mind the trade routes of the ancient world and an idea of colonization which involves repeated "round trips" facilitated by math coordinates. Therefore, a drawing on paper and the ability to manage it, became political power. Combine the real world to its geographical representation, thus creates a stratification of levels and an interpenetration of readings that appeals to the personal depth of the viewer and his awareness on the relationship of physical and cultural world from a vast history. The combination of several physical planes and space leads to an interpretation that extends under a perspective of time and also the approach to this complex stratification, inevitably by the question of how the representation of something – in this case the world – contributes to create it. The combining of the real world with its geographical representation thus creates a stratification of levels and readings that appeals to the personal depth of the viewer and to his awareness on the physical and cultural relationships of a world with a vast history. The union of several physical and spatial planes leads to an interpretation which cannot be separated even from a temporal perspective and the approach to this complex stratification inevitably passes through the question of how the representation of something – in this case the world – contributes to create it.

Carolina Lio.