

The conceptual motivations of an exhibition such as *Opera a - tri- solo* exhibit by Wanda Casaril, Elisabetta Di Sopra and Ilaria Margutti, curated by Francesca Brandes - lie in the tenacious red thread that the female artistic manner entrusts to the material and ideal construction of the reality. The three artists come from very different paths; however, the main interest of the exhibit lies precisely in their imaginative simultaneity and in their purpose (despite the use of different tools).

Elisabetta Di Sopra (Pordenone, 1969) is a video artist, active in Italy for many years, lecturer at the video art post-graduate course (Master) of Ca 'Foscari University, main collaborator of the Carlo Montanaro Archive at *Fabbrica del vedere*, in Venice. Her video, entitled *Opera*, proposes the alternation, on a double screen, of two images: an operation carried out by a surgeon and commenting her actions (care, precision and necessity), and the *fiber artist* Ilaria Margutti, while she embroiders on fabric poetic words sprung from the lockdown: verses by Antonella Anedda, Margutti herself and other women who tell - each in their own way - the anxieties and fears arised from forced isolation.

Ilaria Margutti (Modena, 1971), lives and works in Sansepolcro (Arezzo), where she carries out her artistic activity and she teaches art history. On display, *Ipotesi del continuo*, an installation in two sheets (250x80 cm each), with hand embroidery and intaglio inserts on canvas, silk and *ritorto fiorentino* thread. The title refers to Georg Cantor's theory on the possible dimensions of sets of mathematical infinity. The scholar demonstrated the existence of an infinite succession of different infinities: from this idea, Margutti reflects on the total impossibility of escaping the dilating rhythm of the universe. Roots, thorns, flowers, words, faces, in her work are nothing more than extensions of sets of different infinities, within which the laws of physics - no longer able to provide concrete answers - rely on the rhythm of the sound of the cosmos, while the movement of the hands that sew these essential relationships, records every possible transformation, all the invisible passages of gestures.

Ilaria investigates the various ways in which Nature speaks to us, from question to question, from embroidery to embroidery: in doing so, she reconstructs a visible relationship with the Universe, every universe, our *habitable home*.

In addition to the two artists, is exhibited the testimony of fiber art veteran Wanda Casaril. Born in Venice in 1933, Casaril taught textile art at the Venice Art Institute

until 1983, then she devoted herself exclusively to creative work, with numerous exhibitions in Italy and abroad.

The same code that defines the conceptual clarity of Elisabetta Di Sopra and Ilaria Margutti, with their precise, but imaginative, work of infinite construction, also animates the installation on display by Casaril: a statement with decisive connotations, her, against the rape of the environment around us. Since there is an intention at the heart of things, in the rooms where the project is shaped: for Wanda the opportunity was offered by one of her trips to India, where she experienced first-hand the destruction of overbuilding, to a Nature untouched.

Thus, was created *Amen*: a rough message, in cardboard letters, on which the artist superimposed cotton thread and silk leaves. It recalls the lost beauty, with a sedimented residue of nostalgia, an organic substrate beyond human madness.

The three artists, rather than remaining in the static definition of a principle, prefer to make nourishment out of the origins. The Platonic definition for "philosophy" comes to mind, where: doing must coincide with knowing how to use what one does. For Di Sopra, Margutti and Casaril, the practice is based on a form of lucid meditation: consciously present and autonomous, in essential adherence to one's means, which is also an ethical adherence.

What gives meaning to *Opera* (in its various manifestations) is always the meaning of the code, the existential significance of the gesture, the rigor of the response: an extremely meaningful twine, connecting different artistic generations and different ways of understanding - emotionally and culturally - the concept of weaving. But that's not all: *Opera* is a psychic and pragmatic journey, in which imagination and logic coincide in a dialectical relationship. It is the ordering of the world in progress.

Francesca Brandes

Artworks:

WANDA CASARIL

AMEN

2009

Installation.
Cardboard letters, silk leaves on cotton thread.
60x80x80 cm.

ELISABETTA DI SOPRA

OPERA

2021

Video installation, 7'28"

Italian subtitles.

Shooting of Elisa Nocentini and Maurizio Boer

In collaboration with

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ILARIA MARGUTTI

IPOTESI DEL CONTINUO

2019

Installation

Hand embroidery, intaglio on canvas, and lace applied on the back with pins.

Natural silk thread, ritorto fiorentino thread.

250x80 cm each