

CETTI TUMMINIA

introspezioni





I am not sure I am an artist when, right from my doorsteps, I feel like I am white, then even whiter, and then black, and in that chiaroscuro uproar I allow myself to wear the right silences. Here I am, I can feel myself: the peace of making takes my fingers, I dig inside me and choose from the heart the drafts most inclined to hope, I name myself alive to actually be alive and write in an ordinary day agenda a certain amount of deep, so useful to not sink.

introspection

by **Romina Sangiovanni** | Onart Gallery Firenze, Italy

"I use real lights and shadows, but what I expect from them is, beyond human existence, to be conductors from depth to surface. And the surface, often finding in the human face its necessary place, must live imperfect as approximation to perfect vulnerability."

Cetti Tumminia

I like declaring what the artist Cetti Tumminia is able to manifest, symbolically and skilfully, in her extracts, in her diaries, showing her honesty. I would like to begin from this artist's phrase to explain what happens to all of us. Accepting our shadows may bring pain, but at the same time evolution, change and self-acceptance. We can see ourselves in the contrast of lights and shadows, as well as in their balance; we can see past our fears, our fragility may emerge, but together with all the potential that is within ourselves. The light we have inside is enlightened one time only, by knowing our depths, residing in the black place of absolute silence and paradoxical awareness of the imperturbable inner reality. There is no conflict, there is a balance instead, that in her works is resolved with total communication between what lives inside ourselves and what is manifested on the outside, what we must be socially and what we really are: as it appears in the artist's works, the key is the link between light and shadow.

"Introspezione" originates right from an accurate self-analysis, together with an analysis of emotions and deep reasons of acting, both on the inside and the outside.

"...There is no coming to consciousness without pain. People will do anything, no matter how absurd, in order to avoid facing their own soul. One does not become enlightened by imagining figures of light, but by making the darkness conscious...."

Carl Jung

In the artist we can observe a deep feeling of everyday conscious reactions, acting as an incitement, and an unconscious reaction to what looks visible, creating a celestial bond between the woman she must be and the woman on the inside, between soul and body, art and life.

Tumminia tries to link the visible world to the invisible one, the first through technique, inhabited by light and shadow contrasts, where black becomes silence and exalts a rediscovery and renaissance, in the second one light and contrast arriving elsewhere. The sign itself in her works holds a sensitivity that seems originating from distant memories: the sign expresses her subjects' character, offering a different identity and absolute uniqueness. The woman's task is being a "goddess": she must show her sensitivity and empathy which is communication with her surroundings, with energy and universe, escaping dark areas inhabited by fears and cages created by the "obligation to be", reaching the need of being free; according to the artist, flowers, roots, the natural element, perfectly interact with the feeling of freedom as part of the everything, the everything delegated to our soul, "Close your eyes and watch...".

In the artist's works, eyes observe and trough that, the viewer can communicate with his own soul: if art is communication, art like Tumminia's, it is able to offer the simple key to rediscovering our soul and living the journey with ourselves with consciousness. Her women don't judge: they never look at the viewer with cheerfulness or judgement but they move with delicateness in the sphere of memories, of the past, and if they look, if they observe, they do it with sweetness and to make us feel alive and somehow rediscover our sensitiveness.

"...I can still feel in my nostrils the acetate smell of the negatives and in my eyes the colourful darkness of the red lamp in my father's darkroom. I was a little girl and he would let me in to have a look. In the see-sawing of small liquid bowls, images appeared, silent and suffused. He, with sharp eyes, tore them from an inexistent world. I saw there the gloomy and the bright. It is then it starts inside me: the idea, the image, the smile, the world which is alive in black and white. She didn't, instead. My mother was little touches of colours, patient. She used to garnish and paint wildflowers, spread them out with delicate "warmth", she used to accompany me in my drawings, smiling at me nearby in our warm afternoons serried with things to do. I belong to those days and between that time and the present, years of the comparison path have passed. Everything could be, but nothing happened eventually. I was running: Commercial Graphics School, Photography, singing, 15-year acting. Then, a colour: black on a white sheet of paper to describe honey in my two children's eyes. I can feel a new and rare beginning, and I had plenty of reasons to give to my heart...I get lost, from that time on, healing my precious sorrows..."

Cetti Tumminia

In visual arts, the feminine figure has always been subject of representation, serving each time as a different symbol. The way of representing her and the iconic role she plays have changed over the centuries, hand in hand with evolution in artistic techniques and styles, with change in aesthetic taste and, last but definitely not least, with a different conception of the woman's role in society. Since the dawn of civilization the feminine figure is, therefore, the main character of human history: archaeologists have found numerous sculptures of female divinities, attributed to the patriarchal tribal organization of Palaeolithic Era. In many ancient civilizations, woman was the pin of society, custodian of life beginning, of fecundity, and she was represented as such. Starting from prehistorical representations and sculptures, woman has been depicted in her multiple facets: woman as a mother, woman as a saint, woman as a devil, woman as a lover. Woman as a body or a character, precious friend or misunderstood enemy, lover or mother, strong or weak? We can say art captured every aspect of this figure, but never her entirety, also because the woman herself shows different and partial aspects, like each individual but perhaps she does it in a peculiar way, in virtue of that moodiness that so often characterizes her, making her a kaleidoscope of manifestations, a temperamental see-saw, a dilemma between needs and wishes, always different from other women and even from herself, yet likewise stable and necessary.

According to the artist Cetti Tumminia, woman is, above all, essence going beyond the undoubted shape: it is the symbol of figuration of all times, the archetype of human dimension, of her transparent depth and glorious intellect, absolute perfection above any other life form and above the life we live every day, woman is the emblem of freedom and of her inner world.

emotional textures

solo exhibition

by **Chiara Serri** | CSArt, Reggio Emilia, Italy

*E immersi noi siamo nello spirito Silvestre,
d'arborea vita viventi*

*(And immersed we are in Silvestre spirit,
living of arboreal life)*

Gabriele D'Annunzio, from La pioggia nel pineto

According to Cetti Tumminia – artist from Modena, born in 1977 – art is a solitary discipline, epiphany of the spirit, deep introspection resulting in a panic feeling, in a total fusion between humankind and nature. Just like in poem *“La pioggia nel pineto”* (*“Rain in the pinewood”*) by Gabriele D’Annunzio, the face of the woman loved by the poet turns into a forest leaf, adorned with soft brooms, in the same way, in Cetti Tumminia’s works, virtuosity of graphite leads the audience in an oneiric dimension, where the feminine figure becomes divine power, metaphor itself of a renovating art. Emotional -and pictorial - “plots” (*the emotional textures*) of the artist blend with nature sound in a narration that from particular turns into universal, until revealing the essence of reality.

Setting aside the traditional concept of portrait, intended as faithful (or ideal) representation of an individual’s features, Cetti Tumminia writes, work after work, pages of a private diary that is echoed by a collective dimension, giving voice to feelings and states of mind ascribable to contemporary living.

A lot of alterities flowing into a liquid identity, fragmented, not fully resolved, in an *Ephemeral* appearance (*“Effimera”*, title of one of the main series in exposition) temporary raising from the bottom and then diving back into the ordinary flow of things. It is not by chance that backdrops usually suggest an idea of movement, of not-finished Michelangelo, through which you can establish a possible contact with Absolute.

Small and middle-sized works, presented at 8,75 Artecontemporanea Gallery, all created from 2017 to 2019, have the subject in common – feminine figure -, but are also characterised by paper as the same material of choice, from time to time worked in graphite, coloured pencils and PanPastel, together with plaster application, plaster which is then incised and scraped.

Material as memory that, especially in works of Dissolvenze cycle, seems to allude to black and white photography, mastered by Cetti Tumminia in her father’s darkroom, or even to tragic effects of drama (experienced by the artist for a long time), until the deep and dull black, stealing the image from the normal time flow, making it eternal.

And the theme of time comes back, finally, in floral decorations recurring in several works. Patterns mastered from her mother’s hand and reproduced with extreme care and expertise on paper.

Punches running slowly on plasters. Thin grooves obtained through paste removal. Wildflowers, lilac and peonies. Leaves turning foliage on rainy soft faces, living of arboreal life...



In a world where balances seem to be lost, we must remember that our future solely depends on the moves we decide to make in the “game” of life. In order to highlight this imbalance, I chose to give more space to artificial materials which refer to full cities seen from above, symbol of excessive concreting and at the same time representation of virtual worlds, that, if misused, distort reality for the use and abuse of strong powers. However, the natural element remains central and rises like a divine entity; it reminds us that it is fundamental for it to live in order to allow us a future. The power of men to change the course of events is represented by the little joystick connected to the base of the branch. The imbalance is strengthened also by the color distribution: in fact, the natural element is black and white while the color was inserted in the texture of circuits.

EcoSistema, 2019
mixed media, assembly - paper on wood:
graphite, black pencil, soft pastels, acrylics, electronic boards, screws
cm 102x104x5.5

3dr prize | international competition Arteco 2019
La Loggia Palace, Motta di Livenza, Treviso, Italy



Lights and shades, counterposed and indissoluble at the same time. Eternal fight, eternal internal and external presence. I live this world where humanity seems to be lost, swallowed by darkness, I am struggling to hold myself in earthly places. I paint in an attempt to illuminate my present existence, bringing out light from intimate depths, starting from a black “non-place” of absolute silence. It is only then that conflicts end, it is only then that balance reemerges.

L'Equilibrio, 2019
oil on wood
cm 40x50x1



Space oddity, 2019
mixed media - paper on wood:
graphite, plaster, soft pastels, colored pencils
cm 40x50x1
private collection



Thinking about the extremely serious situation in which we brought our ecosystem I wondered what could heal it. The first word that came to my mind was "Empathy". The "feeling inside", the capacity of understand fully the other, putting ourselves in his shoes with conscience and respect, be it human, animal or vegetal. Being able to prepare oneself benevolently and really be in the whole, because the world does not end in front of us, but everything is related. We can live if the whole that contains us lives, we are part of it, like it is part of us.

Empatia, 2019

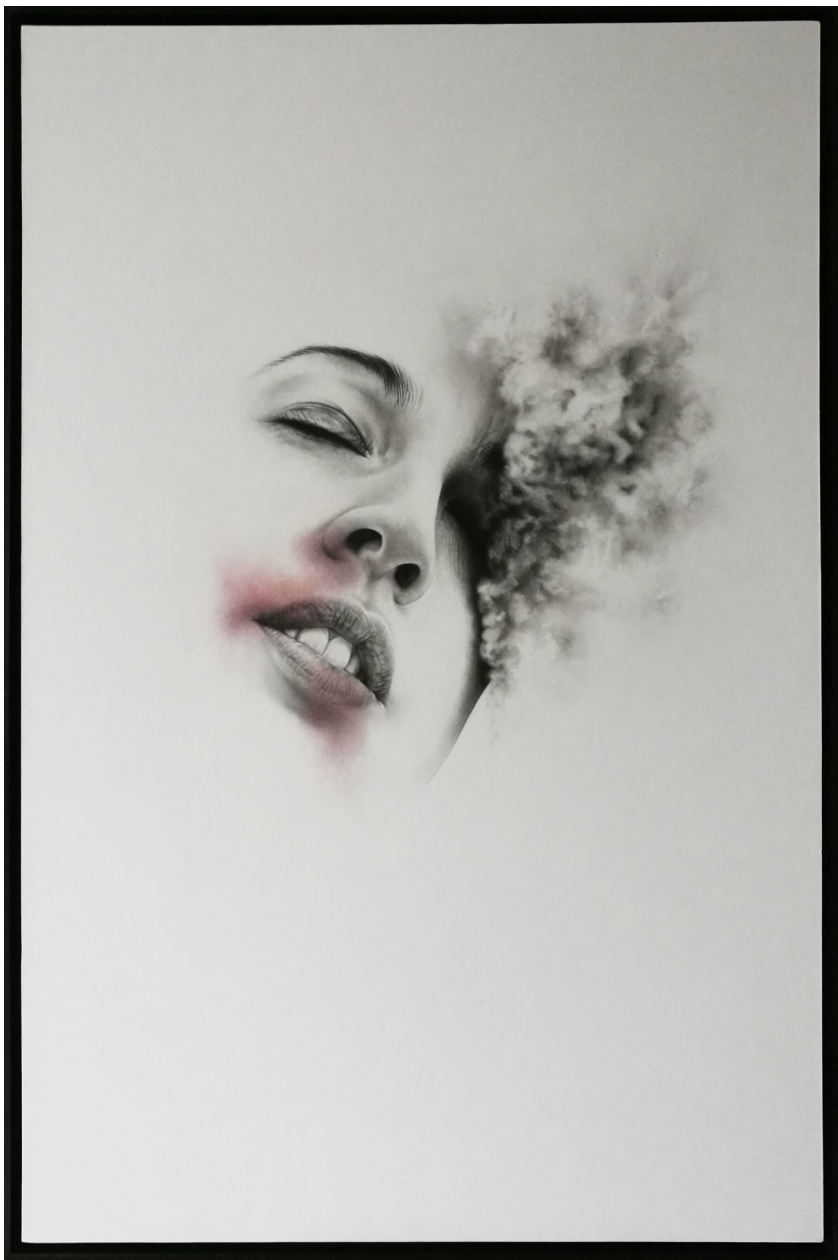
mixed media - paper on wood:

graphite, liquid watercolors, soft pastels, colored pencils

cm 40x40x1.4



Empatia| 2, 2019
mixed media - paper on wood:
graphite, liquid watercolors, soft pastels, colored pencils
cm 35x35x1.4
private collection



Test Studio 0389 1 | 2, 2019
mixed media - paper on wood:
graphite, colored pencils, soft pastels
cm 38x58x1



Test Studio 0389|1 is a homage to creative thought. It underlines freedom and lightness, the sense of peace we feel bringing us to the surface. **Test Studio 0389|2** is a homage to hands by which I materialize my intimate story. The mouth symbolizes its tale, silent and passionate. The reddish color touch highlights passion and the difficulty of being totally free.



Oltre|1, 2019
mixed media on wood:
graphite, colored pencils, soft pastels, acrylics
cm 40x40x1.4

Oltre|2, 2019
mixed media on wood:
graphite, colored pencils, soft pastels
cm 40x40x1.4

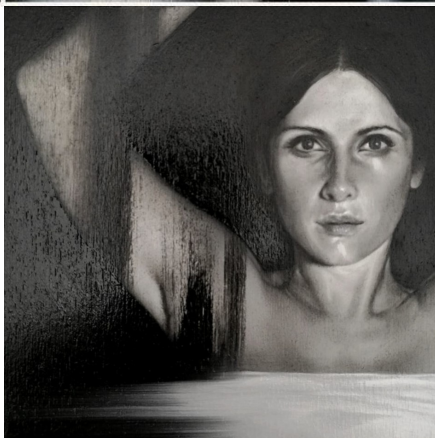
Beyond the fog, that slows us down and gets confused, that turns the material in smoky and silent images, expands the space allowing us to imagine near what is far and elusive, appeases noises and refines senses, we tap into an intimate feeling which pushes us forward and allows us to continue on the journey despite what we are not allowed to see with physical eyes.





Women, kaleidoscope of manifestations, swing of states of mind, shows sensitive and empathic sides in communication with the surrounding environment, with energy and universe. Women silently fight to get out of shade zones, they are inhabited by fears and imposed cages. Women, delicate and powerful, sensitive, firm and necessary.

Anime, 2018
series, oil on wood
cm 15x15x2.5
Anime 1/3, private collection



Dissolvenze 3030|1, 2018
series, mixed media - paper on wood:
graphite, plaster, black pencil, acrylics
cm 30x30x1.9

The soul falls apart. Presence and absence.

Through a strict technique, from the chiaroscuro study to a meticulous hatching, drawing which attempts to give back that intimate brightness, often dormant or hidden, that we have inside us. The parts exposed are clear and visible as much as those laying in shade, sometimes erased from a material artistic gesture or simply remained hidden from the gaze of others. We look at these portraits and we are observed from them, glimpsing that moment of evolution and change where pain and renaissance chase each other finding a perfect balance between fragility and powerfulness, fear and awareness, light and shade.



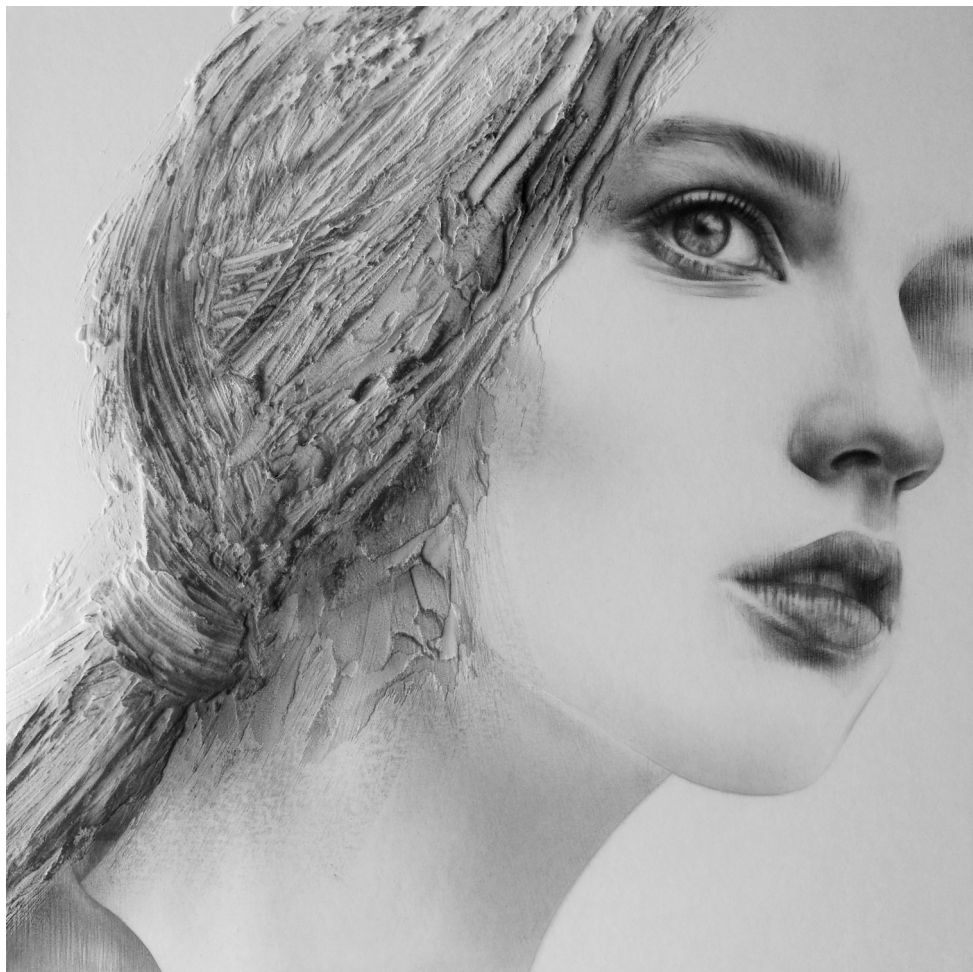


Dissolvenze 3030|2, 2018

series, tecnica mista - carta su legno mdf:

grafite, stucco, matita nera, acrilici

cm 30x30x1.9



Dissolvenze 3030|3, 2018
series, mixed media - paper on wood:
graphite, plaster, black pencil, acrylics
cm 30x30x1.9



Dissolvenze 3030|4, 2018

series, mixed media - paper on wood:
graphite, plaster, black pencil, acrylics
cm 30x30x1.9

Dissolvenze 2020|1, 2018
series, mixed media - paper on wood:
graphite, plaster, black pencil, acrylics
cm 20x20x1.9





Dissolvenze 2020|2, 2018
series, mixed media - paper on wood:
graphite, plaster, black pencil, acrylics
cm 20x20x1.9



Dissolvenze 2020|3

Dissolvenze 2020|4

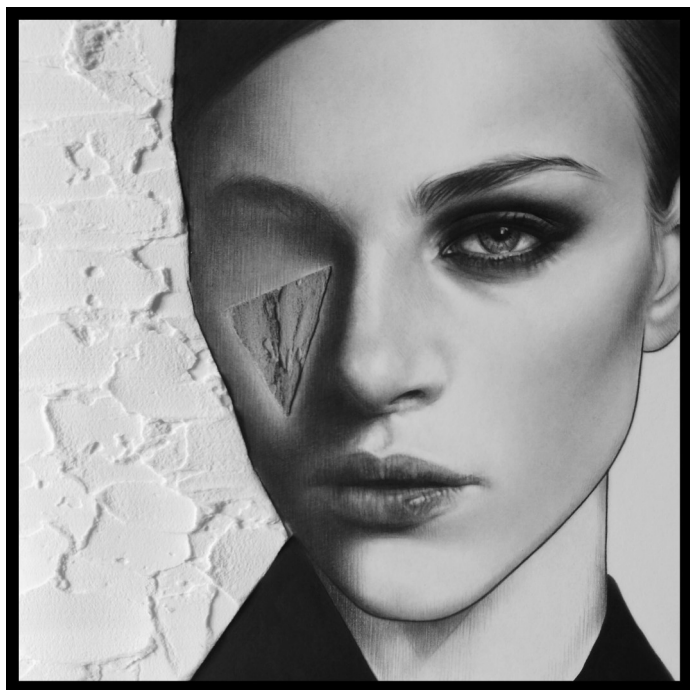
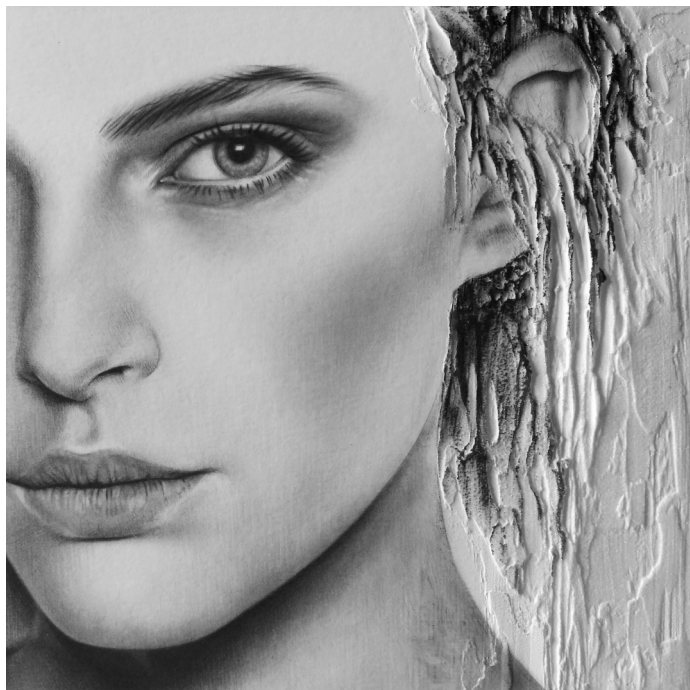
series 2018

mixed media - paper on wood:

graphite, plaster, black pencils,

acrylics

cm 20x20x1.9



Dissolvenze 2020|5
 Dissolvenze 2020|6
 series 2018
 mixed media - paper on wood:
 graphite, plaster, black pencil,
 acrylics
 cm 20x20x1.9



Can we relate the intimate world, the one of our obsessions and desires, with the visible world? This question is the starting point of my artistic research, which through ephemeral and delicate portraits draws feminine figures with elusive look and inaccessible soul, faces of ideal beauty tending to a rediscovery and unveiling desire. They are women suspended in “non-places” who tickle our curiosity creating at the same time a strong connection and a close dialogue with the spectator -to whom it is whispered *“Close your eyes and look, observe the world like it was a dream and let us look at you”*.

Effimera|1, 2018
series, mixed media - paper on wood:
graphite, plaster, colored pencils, soft pastels, manual engravings
cm 25x25x1.4



Effimera|2, 2018

series, mixed media - paper on wood:

graphite, pastels, colored pencils, soft pastels, manual engravings

cm 25x25x1.4



Effimera|3, 2018
series, mixed media - paper on wood:
graphite, plaster, colored pencils, soft pastels, manual engravings
cm 25x25x1.4



Effimera|4, 2018

series, mixed media - paper on wood:
graphite, plaster, black pencil, soft pastels
cm 25x25x1.4

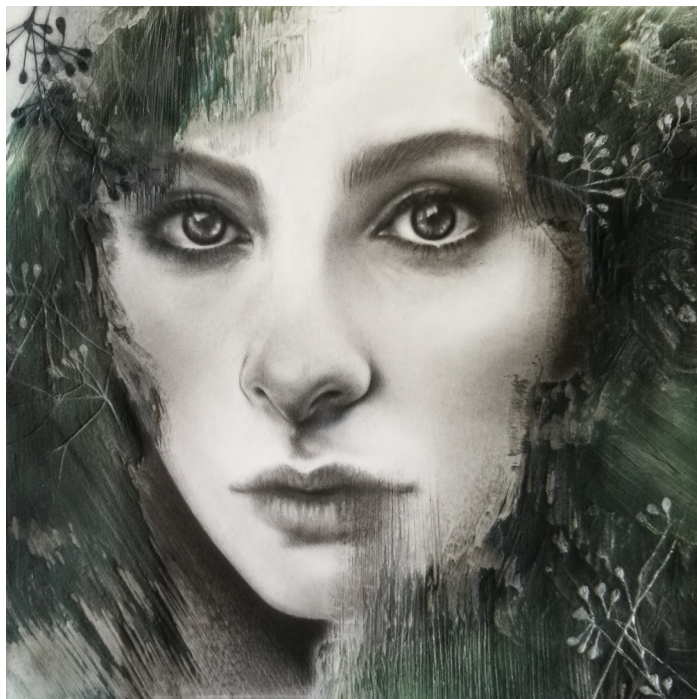
Effimera|5, 2018

series, mixed media - paper on wood:

graphite, plaster, black pencil, soft pastels, manual engravings

cm 25x25x1.4





Effimera|6, 2018
Effimera|7, 2018
series, mixed media
paper on wood:
graphite, plaster,
black pencil, soft pastels,
manual engravings
cm 25x25x1.4

Effimera|8, 2018

series, mixed media - paper on wood:

graphite, plaster, black pencil, soft pastels, manual engravings

cm 25x25x1.4





I go back

To my hands

Because I am

Only them

Ritorno, 2018
mixed media on paper:
graphite, colored pencils, soft pastels
cm 70x100
private collection



Pelle di cristallo, 2017
mixed media on paper:
graphite, black and white pencils, soft pastels
cm 33x48
private collection



Al di là is a tribute to life. Highlighting the existence of that thin thread separating life from death, the title* I chose for this artwork suggests us to live overcoming the ephemeral value of things, and to give a deep sense to our existence so that we can rise, within this life or future ones, which I deeply believe in.

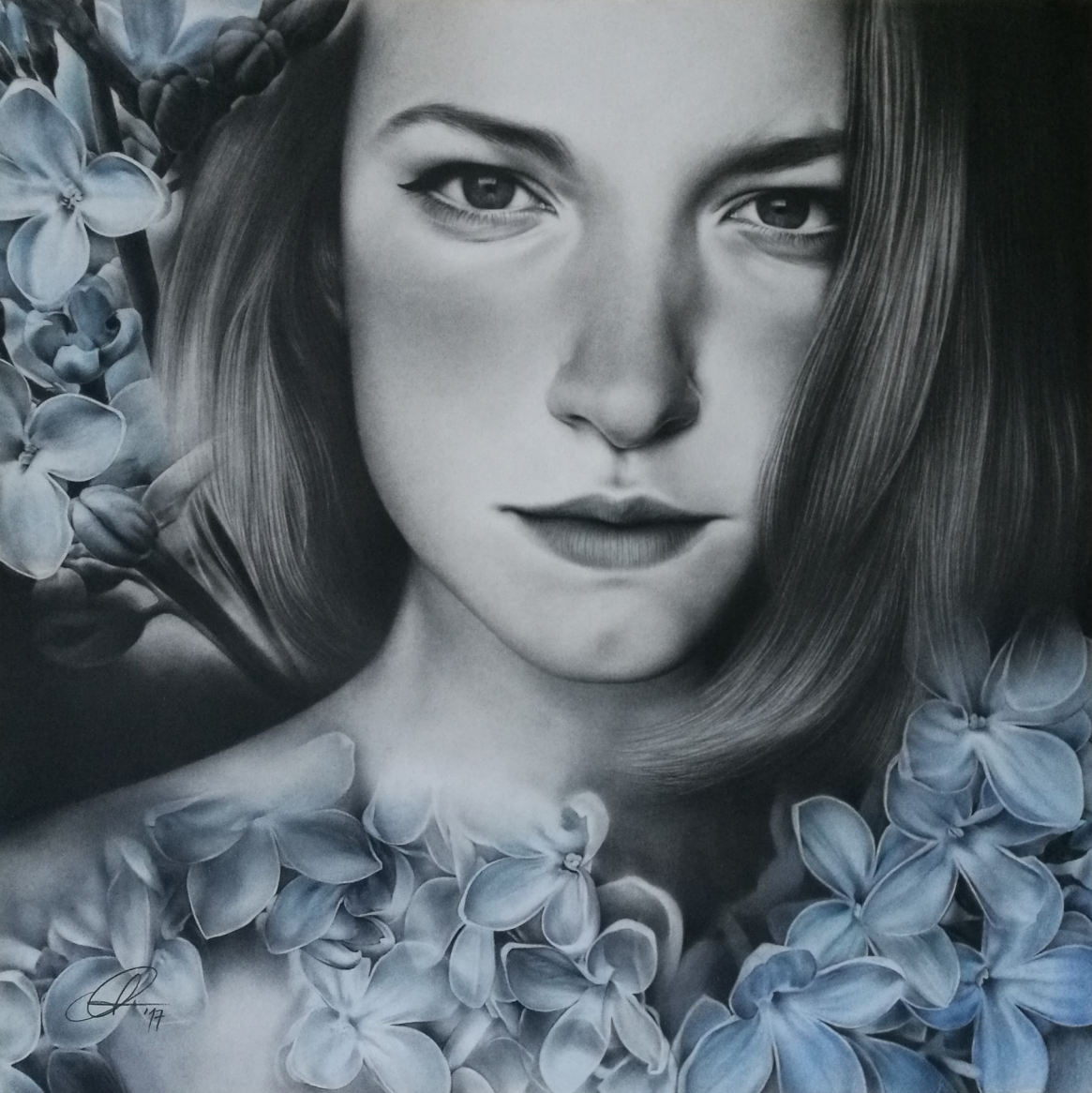
*Unlike English language where *Beyond* contains the dual meaning “to go beyond, overcome” and “afterlife, where soul lives after the physical body dies”, Italian language expresses the two meanings with different words: *Al di là* (beyond something) and *Aldilà* (afterlife). The sound of the two words is identical, so their specific use takes on a precise meaning, but at the same time reminds the other.

Al di là, 2017
mixed media on paper:
graphite, black and white pencils, soft pastels
cm 70x100
private collection



Trasparenze|1 talks about a soul, its beauty and fragility. Peony, flour embodying love, honor, value and peace in full bloom, gets to the surface, materializes in the skin textures. This way *Trasparenze* also becomes metaphor of awareness: the deep nature of this woman emerges, and, in a desire projection, it estranges her from the present. Times and places go astray, the whole surroundings blow over and blue harmonies lead where silence lives.

Trasparenze|1, 2017
mixed media - paper on wood:
graphite, colored pencils, soft pastels
cm 50x50x0.5



Trasparenze|2, through also the introduction of Lilac flower, which has great capacity for adaptation, talks about a willful and tenacious woman. Lilac flower inserts a magic component as well: according to an ancient belief, fairies used to love staying among these flowers capable of cleansing of evil the place they lived in.

Trasparenze|2, 2017
mixed media - paper on wood:
graphite, colored pencils, soft pastels
cm 50x50x0.5



Elsewhere, the future in which I project, another place far from today. Elsewhere, the inside where I dive, different from the outside of the everyday, another place where the only person who can enter is me. Ramifications simply appear what they are, natural element, and together they become symbol of the universe and, again, metaphor of human nature. They are this 'inside' that lets itself being seen through slashes, highlighting that uncontrollable sensitivity that lacerates us but that, at the same time, opens us to introspection. Elsewhere is another place where I get lost, where I find myself and to which I am, in the realization of the real me.

Altrove, 2017
 mixed media – paper on wood:
 graphite, plaster, acrylics, liquid watercolors,
 colored pencils, soft pastels, manual engravings
 cm 51x80x1.9

Altrove

2018

Prize "Traveling exhibitions Urbino and Bologna"
Premio Marchionni | Magma Museum - Villacidro, VS, Italy

2017

Special mention "Festival of figurative art, hyperrealism and portrait" 2nd edition
Cittadella della musica E.Morricone - Civitavecchia, Roma, Italy

2017

Caran D'Ache Prize | psychoanalytic expressionist portrait section
International Art Competition "I Dauni" 2nd edition
S.Giovanni Cathedral - Vieste, Foggia, Italy

material effects





Dalle profondità, 2016
 mixed media - paper on wood
 graphite, plaster, acrylics, liquid watercolors,
 black and white pencils, soft pastels
 diptych cm 33x45x1.9*2

2018

Special mention | Marco Nocchia Prize
 "Festival of figurative art and hyperrealism" 3rd edition
 Cittadella della musica E.Morricone | Civitavecchia, Roma, Italy

2017

Caran D'Ache Prize | psychoanalytic expressionist portrait section
 International Art Contest "I Dauni" 2nd edition
 S.Giovanni Cathedral | Vieste, Foggia, Italy

Dalle profondità

From the dark depths of dusk the charming face of a young lady dazzles, she crosses the threshold of conscience awakening. From dream state to the chaotic world a little, precious light, fragile at times but always present, becomes a lifeline, to not let yourself suffocate from chains, to not let yourself drag into the abyss. The diptych finds a way to show the intricate meanders of the human spirit, in a fine balance between mind and alienation. I claim to be straight in expressing a modern feeling of intrinsic fight. Between the madness roaring and the voice of conscience I talk about the capacity of discern and being willing to hold on wisdom boundaries. The monochrome gives an aura of mystery worth of the inner dimension where everything cannot be fully revealed. Meantime the feminine face keeps attracting in a continuous flow, a stream of consciousness made of emotional textures enveloping the spirit and creating a succession that guides the spectator in a space covered by ethereal aura.

Massimiliano Porro

Art History Professor at the Bernardino Luini Art School in Cantù, Como, Italy
Medieval and Modern Art History Professor at the Aldo Galli Academy of Fine Arts – IED in Como, Italy
Art Critic of the Michele Cea Foundation – Milano, Italy

material effects





*From East to West, bound by an indissoluble thread.
 Woman, transformation, passage and birth.
 External and internal world. Positive and negative.
 Ourselves, as facing a mirror, digging inside us
 To find sense, and peace.*

In this work the choice of flower, to connect with woman figure, is no coincidence: right from the beginning of '900 Magnolia has been seen as a flower of good fortune, it was planted near houses to wish strength to foundations of the abode itself.

Vita dentro vita, 2016
 mixed media on paper:
 graphite, black and white pencils, soft pastels
 cm 70x100
 private collection



Black nature that holds and entertains me in the path. I go ahead, from the depths of bowels, without letting me overwhelm, bringing to light what makes me alive.

Infinita, 2016

Mixed media on pressed cardboard:
graphite, ballpoint pen, black and white pencils, acrylics, soft pastels
cm 70x75x0.5



Swallowed by a world that doesn't belong to us or reflects us, surroundings darken and repress us. The bright soul is repressed, that is our essence.

Nell'ombra, 2015
mixed media on paper:
ballpoint pen, liquid watercolors, black and white pencils, gold leaf
cm 20x30
private collection



External influences and our own feelings often get us stuck on contexts that don't belong to us. However, although in a process of great suffering, our duality can allow us to find the peace and strength for change, by deeply listening to ourselves.

Work offered to ART QUAKE CENTRO ITALIA – Art of Solidarity, charity event to raise funds in favor of earthquake zones in Central Italy.

In ascolto, 2015

mixed media on paper:

graphite, black and white pencils, soft pastels

cm 40x50

private collection

Memory comes back, crosses us and escape again.

What happened in our past dresses us in sufferance and preciousness, inflames and then placates us, in a constant becoming strained toward life.



Il ricordo torna, ci attraversa e rifugge, 2015
mixed media on paper:
graphite, liquid watercolors, colored pencils,
acrylics, filler 3D, soft pastels
cm 40x50
private collection

exhibition | open studio

DI-SEGNO IN-SEGNO

by **Chiara Messori** | Spazio Fisico, Modena, Italy

"Shadow is the term they use referring to darker or less dark colour which, downgrading towards bright, is needed to emphasize the represented thing in painting."
Ernst H. Gombrich

I borrow these words of the art historian Ernst H. Gombrich to immerse myself in Cetti Tumminia's work. The artist is from Sassuolo, born in 1977.

Although made mainly in graphite, her art works are actual paintings, where black and white component "is the master". Hers is a transforming sign, becoming other than itself, sometimes it starts tracing cleanly and staying that way, showing us its true essence, other times it turns into something instinctive; it is controlled to the point that it is difficult to trace.

The artist, in this exposition presents a project which brings her to communicate us something more than a "nice image". Tumminia works, at the same time, on the responsibility concept of a message/media willing to go beyond the boundaries of the image itself. Her visions start from a desire: bringing out light. The light, artistically speaking, finds its maximum expression in interdependence with shadow. Shadow is complementary with opposites, conditions creating unity: heat-cold, male-female, day-night.

In fact, a white or black surface without indications about space is an inert surface, it has no vibration, it is lifeless. It is the contrast diversity, the opposition, that generates other new from itself. Tumminia uses the pencil as main media but contaminates its sign with chalk, using touches of colour made with soft pastels, liquid watercolours, coloured pencils; sometimes she expresses herself by oil painting. All that "completes" the work message, offering a greater profundity. The artist chooses what to communicate, how to do it and how to use media-supports, which are structuring here as a personal language and, therefore, fundamental part of the message. As for the artist, the shadow illuminates what is hidden: the epiphany of true, of beauty. And that is when the aesthetic experience is prefigured not only as a reception vehicle and knowledge but also as a paradigm of sense. That coincides with the dimension of hope Hans Robert Jauss finds in every real aesthetic experience.

"Such hope can be justified if effects of the three human acting functions are shown wherever, in aesthetic activity, technique becomes transparent like poesis, communication like katharsis and the world image like aisthesis in art experience which, insuppressible and uninterrupted approaching relations of domination, travels along the road of aesthetic formation."
(Jauss, 1987, p. 14).

And it seems to be hope itself what makes the artist improve, hope intended as renaissance, capacity of carrying on the difficult path of life, despite all involved concerns and thoughts.

Tumminia invites us to look in a kaleidoscope of feminine characters who are asking us to try entering their world, reading their states of mind. We have to pause, observe them as this feminine world proposes several insights. From reflection on the disastrous condition of our ecosystem to the fragility condition the feminine universe is still living and operating in; from a tale of a passion to obstacles to reach it.

That series of works, “coming out of the shadow” (inner and outer), reveal themselves in all their expressive potential; through experiences in techniques, materials, skills and analysis, they form a dense and deep humus, imbued with hidden significances. A full-of-sense essence, that cannot be explained by words, a different sense proposing us to live life in its fullness, understanding the true and the beautiful because as the prince Myskin said in “The Idiot” by Dostoevskij: *“Beauty will save the world”* and we still believe it.

The artist is currently directing her research towards new forms of representation: starting right from this new experimentation and by using techniques now well-established, she will create new figurations.



view of the exhibition | open studio DI-SEGNO IN-SEGNO | Madonna Del Corso, Maranello, Modena, Italy

artrooms roma 2019

art fair

press release

Artist *Cetti Tumminia* selected for Prestigious Artrooms Fair Roma 2019. The artist has been selected from international submissions to exhibit at the 2nd Rome edition of the prestigious Artrooms Fairs.

Visual artist Cetti Tumminia will be taking *her artworks* to the Artrooms Fair Roma and join the *Rooms Section*.

The fair is held in the splendour of The Church Village in Roma from the 22nd to 24th March 2019 and it sees independent artists from all over the world exhibit their works in over 50 hotel rooms that have been transformed by each individual artist showcasing their works, plus Sculpture Park , Single Works and Video Art Section.

Artist *Cetti Tumminia* said: '*I am* thrilled to have been selected for the Artrooms Fair Roma. This will be a chance to reach new audiences with our work and *I am* excited to be showing in a fair that has already exhibited artists from all over the globe.'

The project I present for Artrooms Roma 2019 collects ephemeral and delicate portraits of female figures, women who are frozen in "non-places", faces of ideal beauty craving for a desire of discovery and revelation.

Through my artistic research, I try to answer one question: can we put into relation the intimate world, the one of our obsessions and desires, to the visible world?

Through a rigorous technique, from the study of chiaroscuro and meticulous strokes, I draw in the effort of returning that shining intimacy, often smothered or hidden, we have inside us. The showed parts are clear and evident as much as what is kept in the shadows, sometimes erased by an artistic matter gesture or simply remaining out of sight.

We examine these portraits and we are examined back, spotting that moment of evolution and change where pain and renaissance chase each other finding a perfect balance between frailty and strength, fear and awareness, light and shadow.

Therefore, in my room I am going to create a sort of total and oneiric immersion in a world made of hidden or revealed gazes.

Using layers of lightweight and translucent cloths, I will coat every element in my room, projecting on the beholder a twin feeling of observer and observed. Space will become an enigmatic, neutral and unfamiliar place where multiple female beings live in a suspended state. They will watch over the visitors without judging, with the softness akin to the sphere of memories.

To make this "non-place" even more imaginary and ephemeral, I will also use various real natural elements that will refer to the presented artworks.

Space, both container of the works and of the intimate feelings they convey, will appear as a place that is both thin and strong, building a solid connection and an intense dialogue with the visitors, whispering *"Close your eyes and look, watch the world as if in a dream and let it watch you back."*

Artrrooms Fairs founder Cristina Cellini Antonini said: "We are delighted to have Artist *Cetti Tumminia* taking part in our 2019 event. We have received over 2K applications among all our 2019 Artrrooms Fairs editions, meaning that the selection process is always absolutely ferocious. Once again, we are very grateful to our Selection Committee and wish a great success to all selected artists!"

About Artrrooms Fairs

Founded in 2014 by Cristina Cellini Antonini, Francesco Fanelli and Chiara Canal, since the first edition in London in 2015, at the Meliá White House Hotel, hundreds of selected artists from all over the world benefit from exhibiting in a unique environment – a luxurious hotel room, working along with emerging and established curators, meeting galleries and private collectors and gaining visibility from a global audience.

Artrrooms is the first International contemporary art fair offering free exhibition space to independent artists and encouraging a warmer and more personal approach thanks to its unique format: Independent artists from all over the world are invited to exhibit their work in hotel rooms that will be transformed in their own creative and intimate space.

Artrrooms Fair, which had its 5th edition in London this year, launched internationally in 2018, bringing its innovative format to Rome and Seoul. With the addition of these two cities, this format has now supported and helped launch the career of hundreds of international artists, creating a vibrant mix of trends and experiences across the world.

After the 1st Rome Edition in 2018, the Fair has become the largest event for independent artists in Italy and one of the most talked about in the Italian art's calendar showcasing more than 100 artists in 3 days. Exceeding all expectations, Artrrooms Fair has been receiving applications from 65 Countries worldwide.

Artrrooms prides itself in changing its Selection Committee every year, comprising some of the most relevant names in the art world who help the Organisers guarantee the high quality of the fair. Moreover its most innovative concept is to reconnect artists and galleries and to turn the fair into a hunting ground for scouting international trends. Since 2018, the fair has indeed engaged galleries by launching a new affiliation programme.

Artrrooms has become not just an innovative fair for art buyers but also a place where enthusiastic visitors can approach art for the first time and enter the artist's universe.

monographic catalogue 2018

interview by **Cristina Polenta** | Art Open Space

Tell me about yourself, about your art.

Being an artist is physiological for me, it is not a choice. Through art I deprive myself of the armour I wear to face the everyday and contrast what I don't accept and what doesn't belong to me. It is a high, other than deep and necessary, mean to communicate with myself and others: it helps me highlight positive human characteristics and balance the visible world that daily wears out the best part of ourselves. It is a way for fighting silently, a way of digging inside me and bringing myself out, a way of screaming, embracing and forgiving myself, a way to find peace and have hope.

Describe me your art works. What do they communicate, how are they born?

In my art pieces I recognize that deep bond with what I lived and loved: black and white pictures of my father, floral decorations of my mother, the deep blacks and strong contrasts of theatrical lights, subconscious places where I often used to get lost. I love depicting female figures as woman is strongly bivalent, delicate and powerful. Her power has the ability to remain intimate, allowing communication to develop emphatically.

Moreover, the introduction of natural elements, other than having a purely decorative value, allows me to highlight the union between man and nature. Natural element becomes symbol of the universe we live in (visible and invisible) and at the same time metaphor of human nature. Nature emerges or blends together with human element, making subconscious emotions resurface, pointing out the characteristics of our being and meanwhile opening ourselves to introspection. I love black: colour of silence, colour of intimate shelter, colour of infinite and timeless place... In its most intimate cavities, the most ancient sorrows of rejection and caresses of doubt, factory of new dreams. A simplicity treaty would be needed to explain that my works are not a mechanical drafting of colours, it is an art implying a complex emotional activity. World harmony in a pencil drawing, tone variations, chiaroscuro study to separate lights and shadows and make them a single brightness. The work grows in converging spaces and assumes human moods. The time spent to define my work becomes a disturbing encumbrance and when I think I have to release it, proud weaknesses appear and beauty abolishes all credit. But time, again, makes it turning into something else, standing and illustrating itself, even to me who saw it being born...I follow up on inner worlds, unconscious and conscious merge, the idea breaks up and comes back together, revolutionising conceptual rhythms, now making me restless, now mild and lovable. I often have the feeling it is not me who leads the process, but gained harmony wakes up my existence.

When did your artistic path begin and how?

I suppose it has origin in my own birth: I am a daughter of art. Besides my memories as a little girl, the genetic component naturally enhances my creative sphere. My father is a capable and enthusiast photographer, while my mother has been a designer, decorator and paintress throughout the most part of her working career. Ever since I can remember it has always been undeniable how my artistic side was predominant: I have always spent most of my time drawing, singing, and I have always shown interest in theatre, a magic and mysterious place my father has been introducing me to, since I was a kid. My father who, for many years also worked as a stage photographer for theatre and ballet.

In 1998 I graduated at Art college, Graphic Design section; from that moment forward, I spent 15 years thinking about completely different things - I still hardly believe that- yet it went this way. After graduating it was a succession of choices related to economic stability and family fulfilment, dreaming in the meantime to become an actress.

I studied acting for 15 years, then in December 2013, during the beginning of a really important theatrical project, I was struck while making the portrait of my two sons. From that moment on, all I can think about is drawing: I took up painting constantly, despite little kids and full-time day job, I used to paint in the evening, at night, considerably reducing my sleeping hours. I quit theatre and all others commitments that could distract me from what had become my only need. Today, after almost 5 years from that moment, I am still totally convinced that this I my calling: I finally recognise my own abilities that cannot be questioned even by my strong criticality and it would be impossible to come back anyway, even if I wanted to.

The most beautiful memory of your career.

I have several nice memories: they are the moments when I discerned for the first time the charm in other people's eyes in front my works. Someone even confessed me to be moved...for me there is no more rewarding experience than actually seeing and feeling the empathy between the spectator and my work. When that happens, I have got the proof I worked well.

If I say *art*, what comes to your mind?

I think there is a life and its desire to be happy and to live the "beautiful and good" of each moment. Artistic action means not to get lost in oneself, it is the movement that places ourselves in front of the event with wide eyes and makes us acknowledge the promise of happiness and good for us, in our path towards achievement of all that.

A secret wish?

I am a simple and very determined person: I dream of living without renouncing myself.



ph. Laura Depaoli

Cetti Tumminia

She was born in Sassuolo (Modena, Italy) in 1977; a “Master of Art Diploma” in 1996 and a “Graphic Design and Photography Diploma” in 1998. She has always been interested in the arts and in recent years her journey as a visual artist has turned into professional. In 2013 she started her artistic research in the context of drawing and hyper-realistic painting, choosing graphite as favourite technique and at the same time experimenting on different mediums with a variety of painting means. Since 2015 she has been partaking in several collective exhibitions -organized both by private galleries and public institutions - and in personal exhibitions and art fairs, earning national and international acknowledgement. Since 2018 she has been exclusively dedicating herself to her artistic productions; in 2019 she opened her own business named “Cetti Tumminia Art Studio” headquartered in Maranello (Modena, Italy).

solo exhibitions

- 2020 *Trame Emotive*, 8.75 Artecontemporanea Gallery, Reggio Emilia
- 2019 *DI-SEGNO IN-SEGNO*, Cultural space Madonna del Corso, Maranello, Modena
- 2016 *Grafite e Contaminazioni*, MABIC, Maranello, Modena

group exhibitions

- 2020 *Evolutions - Philosophy Festival*, Laranarossa Gallery, Modena
- 2020 *Mestre Painting Prize - finalists exhibition*, Candiani Center, Mestre, Venezia
- 2020 *Fase 3*, virtual exhibition because of Covid-19, curated by La Nuova Maniera
- 2019 *7small*, Laranarossa Gallery, Modena
- 2019 *Vernice Art Prize Caos Italia - finalists exhibition*, Bunker di Villa Caldogno, Caldogno, Vicenza
- 2019 *Artecno International Art Contest - finalists exhibition - 3rd prize*, Palace La Loggia, Motta di Livenza, Treviso
- 2019 *Plurale Naturale*, Gommapane Lab, Cavriago, Reggio Emilia
- 2019 *HUMAN RIGHTS? #CLIMA International exhibition - finalists exhibitions*, Campana dei Caduti Foundation, Rovereto, Trento
- 2019 *WomenHouse*, OnArt Gallery, Firenze
- 2019 *Far Above The Moon*, SpazioCima Gallery, Roma
- 2019 *Arteinsieme*, Cittadella della musica E.Morricone, Civitavecchia, Roma
- 2018 *Arcane visioni*, Alauda for Arts and Culture, Adelfia, Bari
- 2018 *FACES - I volti dell'Uomo*, Villa Brentano, Busto Garolfo, Milano
- 2018 *Con la luce negli occhi*, ex Fornace Gola, Milano
- 2018 *Fisiognomica*, OnArt Gallery, Firenze
- 2018 *Marco Nocchia Prize - 3rd Festival of figurative art and hyperrealism—special mention*, Cittadella della musica E.Morricone, Civitavecchia, Roma
- 2018 *Marchionni Prize*, 2nd traveling exhibition – *winners exhibition*, ModernArtMuseum Cà La Ghironda, Bologna
- 2018 *Marchionni Prize*, 1st traveling exhibition - *winners exhibition*, Palace of Collegio Raffaello, Urbino
- 2018 *Scrambled Art*, Guareschi Museum, Brescello, Reggio Emilia
- 2018 *HUMAN RIGHTS? #EDU International exhibition - finalists exhibition*, Campana dei Caduti Foundation, Rovereto, Trento
- 2018 *E se rimanessimo al buio?*, Alauda for Arts and Culture, Altamura, Bari
- 2018 *L'Arte va alla Rocca*, Rocca Brivio Sforza, San Giuliano Milanese, Milano
- 2018 *Marchionni International Prize - finalists exhibition*, Magma Museum, Villacidro, Sardegna
- 2018 *Specchio - Immagine del Sé*, OnArt Gallery, Firenze
- 2018 *Alla fermata del treno*, Museo Ferroviario Piemontese, Savigliano, Cuneo
- 2017 *Lumen*, Luce Città, Reggio Emilia
- 2017 *Spazi transitori - finalists exhibition*, Circuiti Dinamici, Milano
- 2017 *E se domani*, Palazzo Vecchio del Mauriziano, Reggio Emilia

- 2017** *2nd Festival of figurative art, hyperrealism and portrait - special mention*, Cittadella della Musica E.Morricone, Civitavecchia, Roma
- 2017** *Con la luce negli occhi*, Spazio Seicentro, Milano
- 2017** *Eklectica-Diffusa*, Galleria d'arte del cavallo, Valleggia di Quiliano, Savona
- 2017** *Festival mediterraneo*, Istituto Vittorio Emanuele II, Giovinazzo, Bari
- 2017** *Coscienza Festival*, Berceto, Parma
- 2017** *La Quadrata - finalists exhibition*, Melograno Art Gallery, Livorno
- 2017** *In Arte con l'Ariosto*, Palazzo Vecchio del Mauriziano, Reggio Emilia
- 2017** *I Dauni International Art Competition - Caran d'Ache Prize*, Vieste, Foggia
- 2017** *Artelier Collage - finalists exhibition*, Atelier dell'Artista, Motta di Livenza, Treviso
- 2017** *Sentieri Astratti*, Altheo Home, Milano
- 2016** *Art Quake Centro Italia - L'Arte della Solidarietà*, Museo della Città, Rimini
- 2016** *Donna è vita*, Biblioteca Umanistica di Santa Maria Incoronata, Milano
- 2016** *F*, Filanda di Salzano, Venezia
- 2015** *Il Paese dei Balocchi*, Torre Civica di Mestre, Venezia
- 2015** *Il Cantico dei colori*, Nature Reserve of Sassoguidano, Pavullo nel Frignano, Modena
- 2015** *Luce*, Nature Reserve of Sassoguidano, Pavullo nel Frignano, Modena

art fairs

- 2019** *Arte Padova*, Padova
- 2019** *Paratissima15 Multiversity*, Accademia Artiglieria, Torino
- 2019** *Paratissima15 N.I.C.E. Collateral Beauty*, Accademia Artiglieria, Torino
- 2019** *Artrooms Fair Roma*, The Church Village, Roma
- 2019** *Paratissima Art Fair Bologna*, Magazzini Romagnoli, Bologna
- 2018** *Paratissima14 Feeling different*, Caserma La Marmora, Torino

collections

CEA Foundation
 Art Open Space
 Private Collections

CETTI TUMMINIA

artwork 2015 | 2019

www | cettitumminia.com

fb | [Cetti Tumminia Art Studio](#)

instagram | [cetti.tumminia_artstudio](#)

e-mail | cettitumm@hotmail.com