

Marina Iorio

Artist and researcher at the Italian National Research Council (CNR) lives and works in Naples. After graduating in Geology, she obtained a Ph.D in Geophysics at the University of Plymouth, Devon, England and two Master's degrees: one in "Cinema and Television" from the Suor Orsola Benincasa University of Naples and the other in " Science Communication " from the La Sapienza University of Rome. She completed her artistic training course at the Academy of Fine Arts in Naples in 2003. As a CNR researcher she has worked and continues to work with prestigious foreign institutions such as: Oceanographic Department, Southampton University, UK, Institute of Geophysics and Planetary Physics, California University, S. Cruz, USA. Institute of Geology and Geophysics, Chinese Academy of Sciences, Beijing, China, Columbia University, New York, USA.

As an artist, her elitist means of expression is abstract painting, today expressed with Science art (elaborations, in an abstract key, of Multibeam, MBES, geophysical data, obtained from investigations of the ocean and marine floors). Her supports therefore pass from canvas to ink and watercolor prints on inoxidized metal. The first personal exhibition "Compression" is in 2003 with pictorial works on canvas, followed by several biennials and both personal (8) and collective (35) exhibitions in Naples, Milan, Rome, Genoa, Venice, Toulouse and Chicago.

Her works are present in the permanent public collections of the Municipal Museum of Contemporary Art, Cerreto Laziale, Rome, of the Embassy of the Arab Republic of Egypt, Rome, of the PAN archive, Palazzo delle Arti of Naples, and of the Monumental Complex of S. Maria la Nova, Naples. With her works she is present in the library of the Max Planck Institute of Art History in Florence (Catalogue of works 2008) and in the volumes " Le arti figurative al femminile nel Mezzogiorno d'Italia dal Cinquecento al Duemila" by Rosario Pinto, Istituto Grafico Editoriale Italiano (2009) and "Mediterraneo-Ricerca e Diplomazia Scientifica", Cnr Edizioni (2020).

In the field of Science art she was also the art director of two docufilms presented at Città della Scienza in Naples (32nd Edition of Futuro Remoto) and at Expo 2020 Dubai 2020, Italian Pavilion, February 2022.

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SPARRT

Progetto/Spazio
Arti & Ricerca

mtr | musica ↔ teatro ↔ ricerca 2 / 2023-24

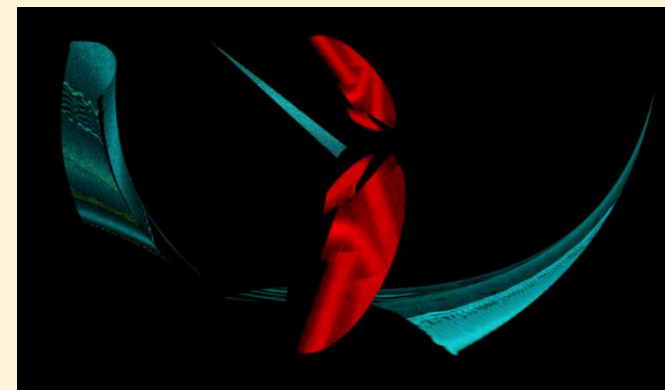
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DOMUS ARS
NAPOLI



Marina Iorio, *The challenge* (2024)

Wireless Puppets

exhibition of

Marina Iorio

curated by

Diana di Girolamo

performance of contemporary dance by

Körper | Centro Nazionale di Produzione della Danza

Opening

Thursday 21 March 2024 – 7.15 pm

OPENING TIME

From Monday to Friday - 11am / 4.30 pm

(side entrance)

Closed Saturdays and Sundays

free entry

the exhibition will remain open to the public until 5 April 2024

for informations: infoeventi@domusars.it / 081 – 3425603

Production: "Il Canto di Virgilio" || Quidra



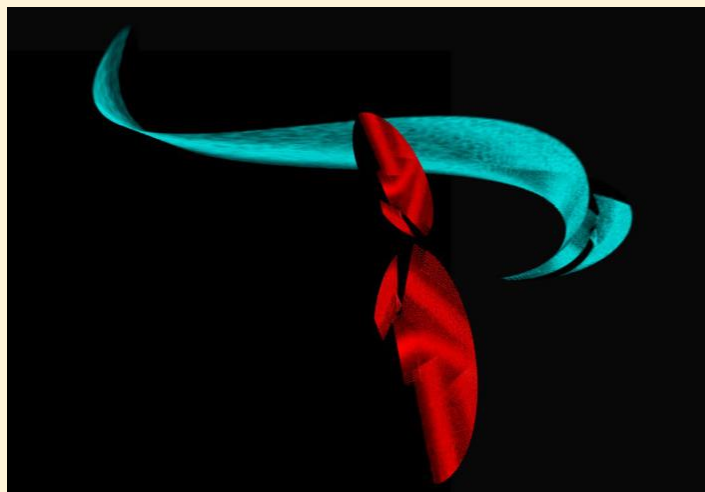
Centro Domus Ars

Napoli, via Santa Chiara, 10

The exhibition by Marina Iorio, presented in the exhibition spaces of the church of San Francesco delle Monache (Domus Ars – “Il Canto di Virgilio” Foundation) as part of the SPARRT project, continues the path of expressive research started over 10 years ago and, as with the phases that preceded it, is placed under the sign of the union and interaction between science and art. In the six works on display, the starting point is still represented by the use of a specific technology, the Multibeam Side Scan Sonar, (MBES) which, anchored under the hulls of ships, produces beams of sound waves used to visualize marine and oceanic morphologies. These are sounds that transform into images by virtue of the colors associated with different levels of depth. The chromatic representation thus obtained is the scientific starting point subsequently elaborated in an expressive form by the artist who, on this occasion, introduces a significant innovation consisting of the use of watercolor.



Marina Iorio, *Randomness* (2024)



Marina Iorio, *Grabbed* (2024)

Compared to previous production, these works are characterized by a certain tendency to enhance the anthropomorphic aspect of forms, as already implicitly highlighted by the title 'Wireless Puppets' chosen for the exhibition. The reference to puppets is mediated, by explicit admission of the artist, by the research and experience of a particular type of dance, developed by the German choreographer Marco Goecke, which enhances the disarticulation of movement creating a sort of analogy with puppets.

In this way, dance becomes the symbolic root that Marina Iorio uses to give voice not only to a further phase of her research, but also more specifically to the occasion to which she attributes the genesis of the exhibited works. Through them, the artist seeks to give expression to the sense of disorientation that the recent experience of the pandemic has generated, putting man in front of his weaknesses, his criticalities, the difficulty of giving meaning to the events of which he is often involuntarily a protagonist.

Starting from a widely shared experience, Marina Iorio invites us to return to ask ourselves with greater awareness many of the questions that have always characterized the life of human beings. Not least, considering the 'duplicity' of her figure and her personal experience, that relating to the nature of science, the role it plays or should play in society, the difficulties it faces in maintaining itself 'autonomous' within a reality that appears to us increasingly governed by invisible and overbearing forces. She does all this starting from a scientific perspective, but asking art for the expressive force that can stimulate us and make us participate in her reflections.

Diana Di Girolamo
art historian

Tecniche: Elaboration of multibeam data, print ink and watercolour on inox dbond

Performance of contemporary dance by

Körper | Centro Nazionale di Produzione della Danza

Choreography: **Flavio Ferruzzi**

Performers: **Arianna Montella e Alessandro Ravolo**

Music by: Tommy Guerrero, Sarah Davachi, Mika Vainio