

An Exceptional Conversation with Annalù

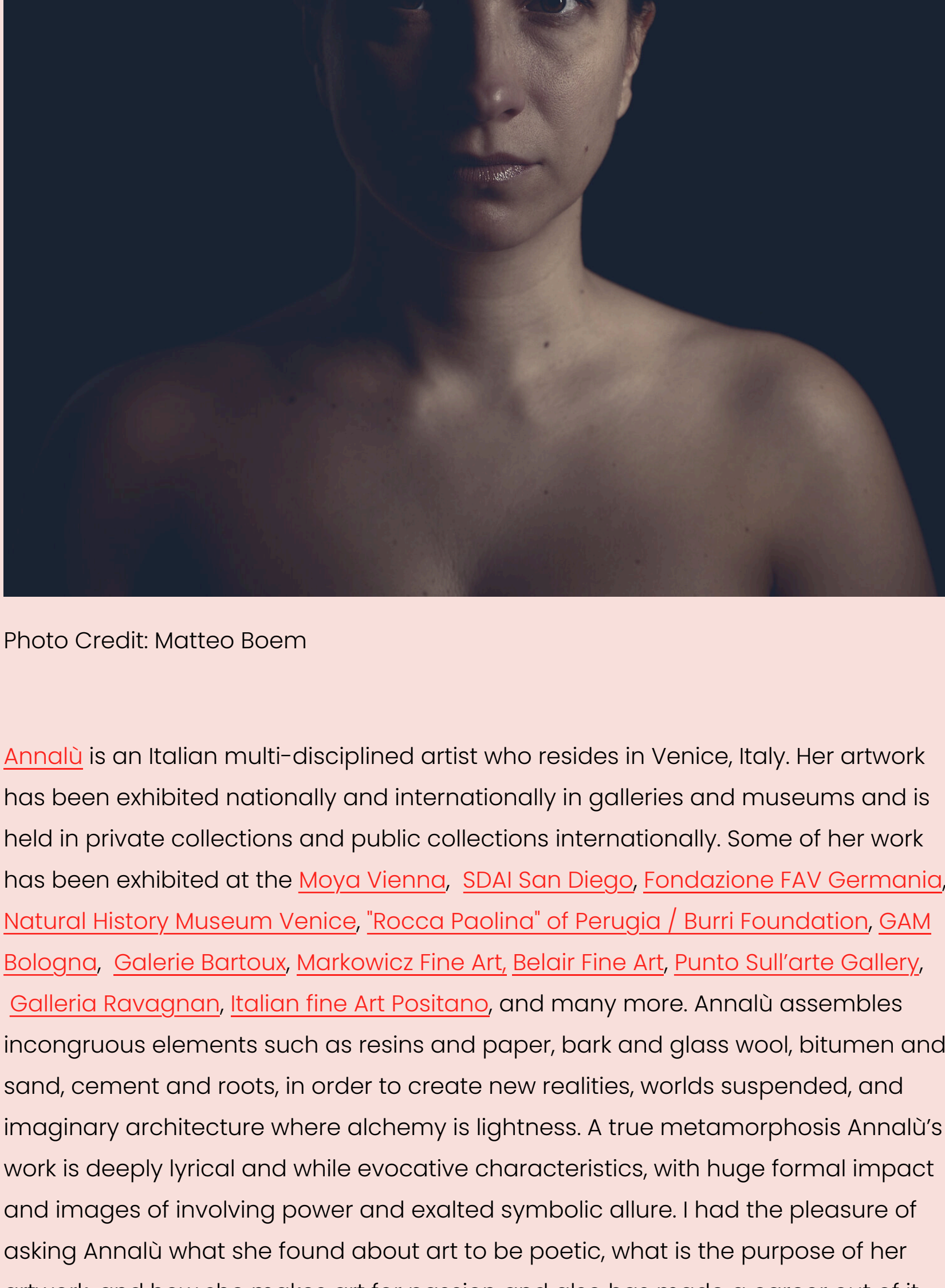
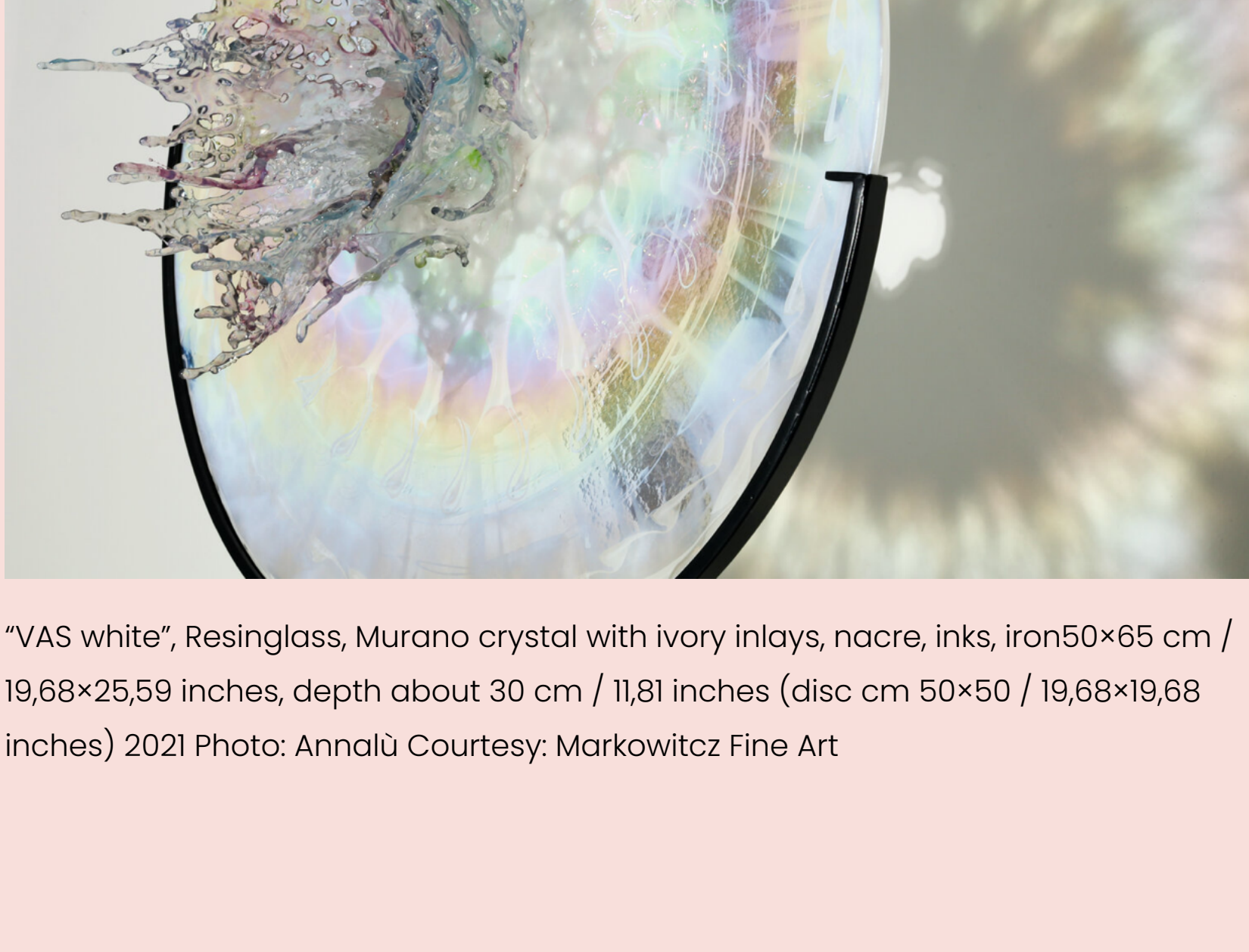


Photo Credit: Matteo Boem

Annalù is an Italian multi-disciplined artist who resides in Venice, Italy. Her artwork has been exhibited nationally and internationally in galleries and museums and is held in private collections and public collections internationally. Some of her work has been exhibited at the [Moma Vienna](#), [SDAI San Diego](#), [Fondazione FAV Germania](#), [Natural History Museum Venice](#), [Rocca Paolina](#) of Perugia / [Burri Foundation](#), [GAM Bologna](#), [Galerie Bartoux](#), [Markowitz Fine Art](#), [Belair Fine Art](#), [Punto Sull'arte Gallery](#), [Galleria Ravagnani](#), [Italian fine Art Position](#), and many more. Annalù assembles incongruous elements such as resins and paper, bark and glass wool, bitumen and sand, cement and roots, in order to create new realities, worlds suspended, and imaginary architecture where alchemy is lightness. A true metamorphosis Annalù's work is deeply lyrical and while evocative characteristics, with huge formal impact and images of involving power and exalted symbolic allure. I had the pleasure of asking Annalù what she found about art to be poetic, what is the purpose of her artwork, and how she makes art for passion and also has made a career out of it.

UZOMAH: How does your use of materials change how you will create a piece and what theme it will address?

ANNALÙ: Working on three-dimensionality, the choice of material is primary to me; after many years of experimentation, I now know perfectly well which material to use, depending on what I want to represent. For instance, as I have been working with resins a lot, right from the start I can settle on which resin to use, to achieve a certain result. Material is important, but it is always a means to express contents becoming form. The need to create new forms continually pushes me to look for new strategies and materials so that I can obtain the result I have in mind. It is a ceaseless dialogue between thought, ideas, intuitions, and creating, that is, the translation into form through materials; furthermore, the control over the random element must be taken into account, as the latter must be managed with great clarity and madness at the same time. Materials can be fascinating, but you must pay attention to their bewitching power: this is why I talk of control and of 'knowing when to stop'.



"VAS white", Resinglass, Murano crystal with ivory inlays, nacre, inks, iron50x85 cm / 19,68x25,59 inches, depth about 30 cm / 11,81 inches (disc cm 50x50 / 19,68x19,68 inches) 2021 Photo: Annalù Courtesy: Markowitz Fine Art

U: How do nature and architecture play a role in your artwork? How do you interweave the two concepts?

A: When I was a child, I used to love building imaginary architectures with any kind of object: from roots to pencils, from stones to sand. Then I pictured myself shrinking down and getting to live in the building I had created. In a sort of Reverie ("watchful daydream") I moved within those architectures.

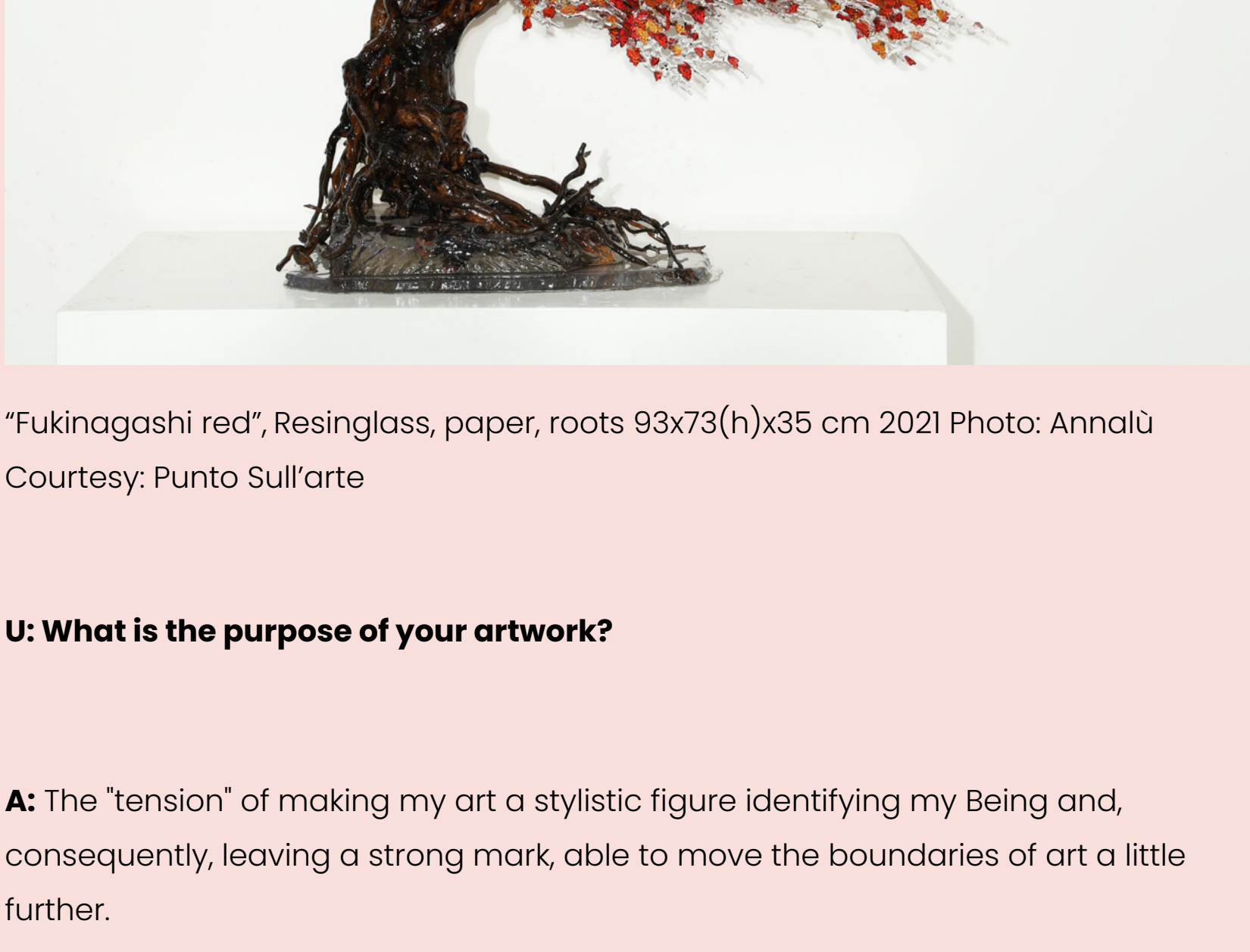
This construction method is still very alive in me: for instance, when creating my trees, I proceed exactly in the same way. This is why sculpture becomes an architecture for me. It is no coincidence that, in the crowns of my trees, I always hide a small object built with roots, usually a miniature of a chair, a bench or a swing. And often collectors discover these objects many years later ...



"Liquid carpet: Saffi", Resinglass, inks, roots 180x240x10 cm 2019 Photo: Annalù Courtesy: Markowitz Fine Art

U: What makes Italy a special place for artists and a place for creativity?

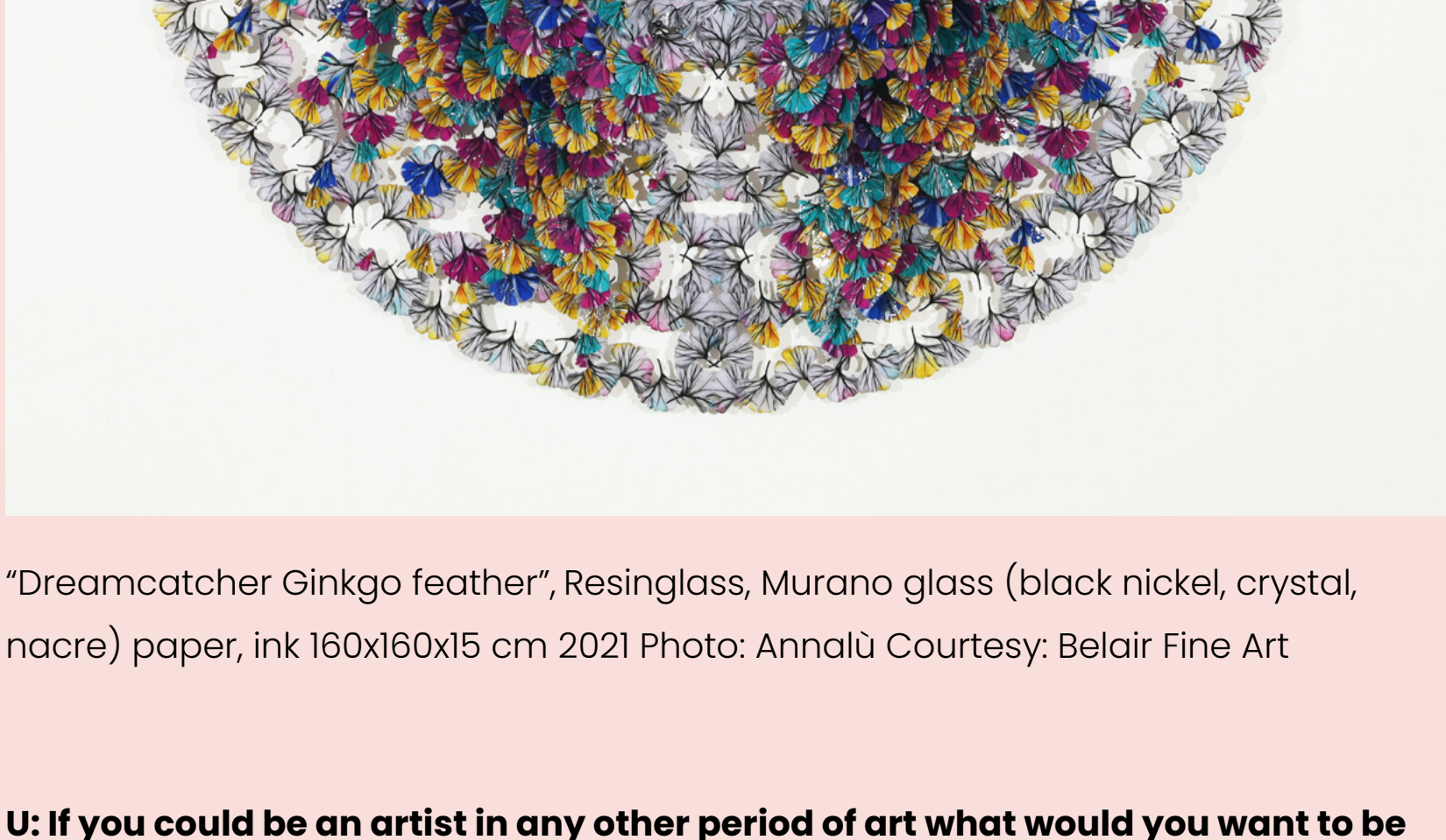
A: Italy, with all its contradictions and imperfections, is nevertheless a wonderful country, with art and cultural cities, coasts of the crystalline sea, small villages where you can breathe the ancient scents of millenary cultures. The beauty of nature, together with ancient and fascinating places, which have always inspired writers and poets, make Italy a country with a unique character.



"Fukuhagashi red", Resinglass, paper, roots 93x73(h)x35 cm 2021 Photo: Annalù Courtesy: Punto Sull'arte

U: What is the purpose of your artwork?

A: The 'tension' of making my art a stylistic figure identifying my Being and, consequently, leaving a strong mark, able to move the boundaries of art a little further.

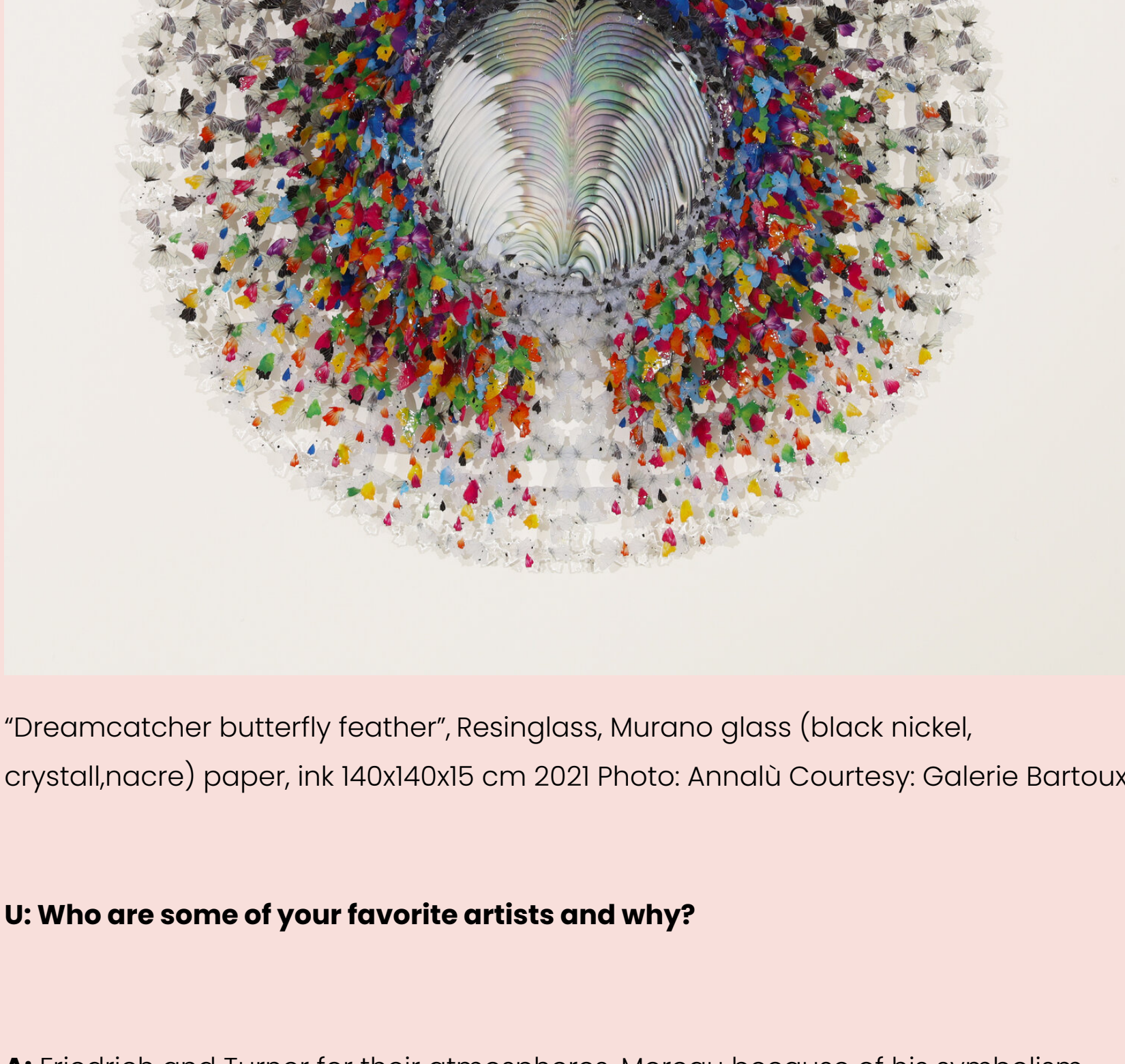


"Dreamcatcher Ginkgo feather", Resinglass, Murano glass (black nickel, crystal, nacre) paper, ink 160x160x15 cm 2021 Photo: Annalù Courtesy: Belair Fine Art

U: if you could be an artist in any other period of art what would you want to be an artist in and why?

A: If I could just quickly travel to the 16th century and back, to meet Michelangelo, I would like to, but it would really just be a fast trip because I do not think I could live in that context. The Renaissance was an incredible time in the history of humanity, and concentrated wealth, rather than widespread abundance, protected the arts, letters, and music. Writers and artists set out in search of patrons, and the new figure of the courtier was opposed to the citizen, centre of the early humanistic education. Knowing myself, I would have lived uncomfortably this type of association with the 'great powers'.

I think each of us deserves the time we have been given, so I just try to make the most of mine.



"Dreamcatcher butterfly feather", Resinglass, Murano glass (black nickel, crystal, nacre) paper, ink 140x140x15 cm 2021 Photo: Annalù Courtesy: Galerie Bartoux

U: Who are some of your favorite artists and why?

A: Friedreich and Turner for their atmospheres, Moreau because of his symbolism, Anish Kapoor for the union between sculpture, genius, and engineering, Mona Hatoum for her acuteness and sensitivity, Gaudi for his playful and chromatic features.

However, the real Master by whom I am continually inspired is Nature; this may seem trite, but the Micro- and the Macrocosms are great teachers to me.

All is before our eyes: we just have to look.



"Dreamcatcher green spiral", Resinglass, Murano glass (murine exploded, cristal, ivory, nacre), paper, ink 150x160x15cm 2021 Photo: Annalù Courtesy: Galerie Bartoux

U: How do you strike a balance between an artist being a passion fulfilled and also an outlet that can supply an income?

A: Life and Art coexist. My passion coincides with a profession so ... yes, I only live on this.

There is its diplomatic side, there is a compromise of course, but there are limits that an artist must always set and impose to oneself, in front of the demands from the market and merchants. I am not saying this is simple, but it is absolutely possible to set these limits and, thus, to enforce one's language, which is also critical thinking. We are the makers of our present and of our future, and I strongly believe that it is always the work that speaks for us. Therefore, the choices we make every day become fundamental: I have always paid for, or enjoyed, their consequences.



"Kengal green", Resinglass, roots, paper, ink 130x93x70 cm 2020 Photo: Annalù Courtesy: Belair Fine Art

U: What about art do you find poetic?

A: I consider poetic anything strongly evocative and projected towards the dream, prone to a feeling for an idealized and fantastic vision.

And this is the direction I have tried to give my artwork, always threading on the dreamlike threshold, leaving room for the collective imagination.

For more information about Annalù's artwork and latest projects please visit her [site](#). Also please like her on [Facebook](#), along with checking out her [YouTube](#) channel.