



VICTORIA DEBLASSIE

Selected Work
2003-2022





Like an ethnoarchaeologist, I mine my immediate surroundings to discover material remains and detritus and what these findings say about contemporary life, cultural values, and their relationship to history and political ecology. I recontextualize discarded objects and materials to create art that suggests the excessiveness of material culture as well as change and development over time. Using the refuse's innate history, form, and function as a point of departure, I apply various craft processes to reformulate the acquired matter's identity. Because pieces of contemporary culture—useful within society at a particular moment—decrease in value because they become useless, scrap, overused, out of fashion or out-dated, it is vital to accentuate the cultural and ecological value of the hand-made and creative reuse of materials in the manner in which I'm currently engaged—by collecting trash, by searching through our ever-amassing mass to unearth and create a novel kind of vitality.



VISCOSITÀ SPAGIRICHE

The title, *Viscosità Spagiriche*, both references the high viscosity of orange juice with pulp – the starting point of the artistic process as the orange peels are collected from bars after freshly squeezed orange juice has been made – as well as positioning the work along with the idea of spagyric, the alchemical transformation of materials for the creation of medicine, just as I transforms the orange peels into various states to make conceptual medicine from art to cure notions of contemporary excess. The orange peels are a symbol of this excess since they can be collected year-round even when they are out of season in Italy. For years, I have been exploring the permutable and astatic nature of material intended for mass consumption and assumed to have a lateral, linear, and static lifespan, i.e., born to be used and then used and then wasted. What interests me in this material is the opposite, the fact it exists within a spectrum of transmogrifications and transmutations, in its various stages of being, underlining within each physical phase a historical,

being, underlining within each physical phase a historical, philosophical, and environmental period that exists within it to complicate the narrative. The citrus skins are broken down into states of matter, from gas to solid to liquid: the orange peel in its gaseous state, meaning perfumatory and aromatic; and then there is the solid form of the orange peel, the skin retreated, layered and laminated with wood glue so as to be rendered permanent and wood-like, a plypeel building material; and finally, there is liquid form, the cascading flow of the orange peels designed to represent an enormously flowing cascade bursting with effluent life, referencing the cascades of Renaissance gardens, in a time in which the fruit was rare and therefore held great importance to only subsequently diminish in value overtime due to its ubiquity. In between all of this, there is the orange peel as a powder, somewhere between a solid and a gas, occupying an interstitial space, a purely ephemeral entity that somehow unites all of its states. The transformation of orange peels represents a possibility for a sustainable social transformation compatible with the rhythms of nature.

VISCOSITÀ SPAGIRICHE



Image one: view of room one with a view of *La buccia è un contenitore* and *Le cascate, dentro*. Images two and three: details of orange peel crates with orange peel powder bottom. Dimensions variable. Tanned orange peels, pulverized orange peels, and laminated orange peels, wood glue, invisible thread, and wire. 2022. Solo show curated by Claudia Ponzi at Finestreria in Milan, Italy.

VISCOSITÀ SPAGIRICHE



Image one : view of *Le cascate, dentro e fuori*. Image two: view of *Le cascate, dentro e fuori* from above with *Scarti degli scarti* visible on the right; Image three: detail of *Scarti degli scarti*. Dimensions variable. Tanned orange peels and laminated orange peels, wood glue, invisible thread, and wire. 2022. Solo show curated by Claudia Ponzi at Finestreria in Milan, Italy.

VISCOSITÀ SPAGIRICHE



Image one: view of room 2 show the back of *Le cascate, dentro e fuori*. Image two and three: details of *Le cascate, dentro e fuori*. Dimensions variable. Tanned orange peels, invisible thread, wire. 2022. Solo show curated by Claudia Ponzi at Finestreria in Milan, Italy.

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VISCOSITÀ SPAGIRICHE



Image one: left view of the sculptures *Anthropomorphic Cosmesis* on shelves in Room 3. Image two: right side view of *Anthropomorphic Cosmesis* sculptures. Dimensions variable. Tanned orange peels, laminated metal wire, invisible thread. 2022. Solo show at Finestreria in Milan, Italy.

VISCOSITÀ SPAGIRICHE



Image one: detail of orange peel eye shadow and brushes, tweezers, and eyelash curler. Image two: detail of orange peel blush and brush, toothbrush, and floss. Dimensions variable. Tanned orange peels, laminated metal wire, invisible thread. 2022. Solo show at Finestreria in Milan, Italy.

VISCOSITÀ SPAGIRICHE



Image 1: view of room four of *Le cascate, dentro* and *Una per una, non vi lasciamo senza i desideri riempiti*. Image two: detail view of *Una per una, non vi lasciamo senza i desideri riempiti*. Image three: detail view of *Le cascate, dentro*. Dimensions variable. Tanned orange peels, laminated metal wire, invisible thread. 2022. Solo show at Finestreria in Milan, Italy.

A CAUSA DELLA GRAVITÀ NON STA SU

The period of the worst of the pandemic was filled with false hope and hollow positivity that hid the truth about how this situation extremely exposed how problematic our established societal structure really is, exacerbating already extenuating circumstances for the most vulnerable, especially women as we were the ones that lost the most jobs and in some cases were trapped victims of domestic abuse during the lockdown. I created a delicate rainbow of clothespins hung up by two clothing lines to reference two ideas: the domestic labor traditionally assigned to women, and the cloth signs that hung from clothing lines from the beginning of the pandemic with colorful rainbows painted by children with the phrase “Andrà tutto

bene.” Although the action of hanging these cloth signs was meant to inspire a sense of optimism especially for youths, it was also a reminder of how this positivity in the face of total collapse can encourage us to push aside the harsh reality of what was happening, whereas if the brutal truth is acknowledged which seems negative, it can actually have more positive results and genuine or meaningful change can occur or get generated. By using clothespins to create a rainbow that deprives them of their normal domestic duty of holding the clothes to dry, disrupting notions of its functionality via the transformation of objects, I aim to also disrupt expectations of false hope in favor of reality to create real societal transformation.

A CAUSA DELLA GRAVITÀ NON STA SU

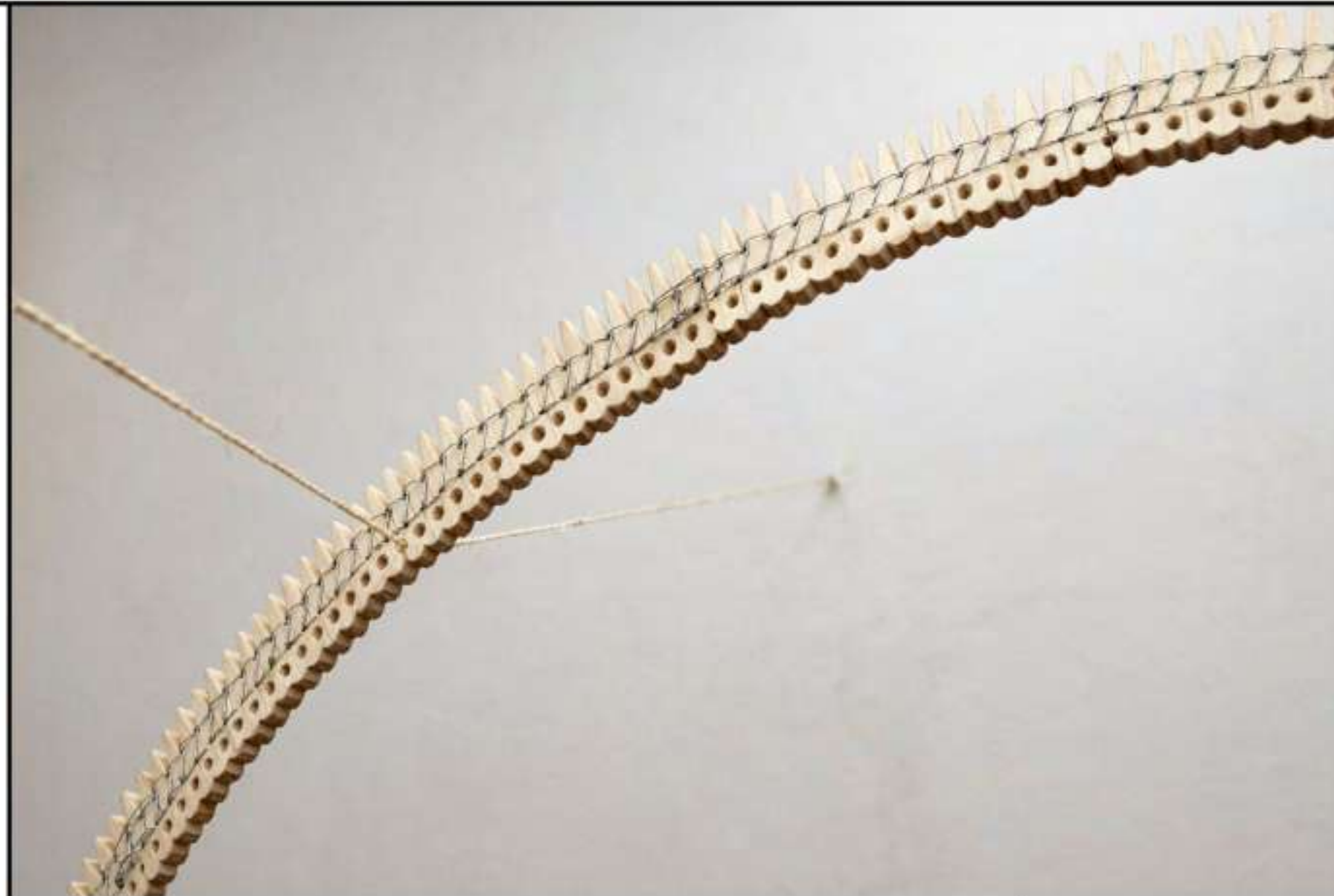


Image one: full view of clothespin rainbow. Image two: close-up. Dimensions variable. Rope, glue, clothes pins, wooden sheets, and metal wire. 2022. Sculpture.

ANNACARSI: ANNACANDOSI PIASTRELLE

I discovered the book, “L’arte di annacarsi. Un viaggio in Sicilia” by Roberto Alajmo at the Bridge Art Residency. There are many definitions of “annacarsi” in Sicilian, but the one I reference is “all talk and no action.” This is the perfect expression for the human impact on the environment and our relationship to sustainability. There is an awareness of the damage created and yet little concrete action is ever taken. For this reason, I made work connected to humankind’s interaction between land and sea. I collected tossed-out tiles that had eroded on the Marzamemi seaside and applied crochet techniques—learned from locals from Noto—to put them together using twine to mimic both a fisherman’s net and the form of dried Sicilian cacti. I continued to collect more tiles in Italy, since they are thrown out everywhere in nature and cities. Tiles are also a metaphor for how humans extract natural resources only to mindlessly discard them afterwards, not taking into consideration the potential environmental harm it may cause. My approach to creating a

sustainable future is to be resourceful and reuse what we already have and to be like a cactus: survive on little. In this work, there is also a clear connection to making what we need by hand, an act that would eliminate the over-production of unnecessary objects. Since the Bridge Art Residency, I have been continuing to collect tiles wherever they are thrown out including on hiking trails, the streets, rivers, and beyond. By questioning systems of value and labour, I expand on my recent inquiries into the tension between the inconvenience of the handmade and convenience of faster modes of production in relation to our environment. With a worldwide and environmental need for sustainable materials and modes of production, it is a vital time to emphasize the cultural and ecological value of craft and creative reuse of materials and accentuate the importance of environmental wellbeing as a human right and the responsibility entailed on every human to maintain it.

ANNACARSI: ANNACANDOSI PIASTRELLE



Image one: full view of installation. Image two: close-up. Dimensions variable. Collected eroded tiles from Marzamemi, Sicily, twine, metal wire. 2020-Present. Part of the final show at Ex Chiesa Santa Caterina for Bridge Art Residency 2020. Curated by Lori Adragna. Installation.

ANNACARSI: ANNACANDOSI PIASTRELLE



Image one and two: detail views. Dimensions variable. Collected eroded tiles from Marzamemi, Sicily, twine, metal wire. 2020-Present. Part of the final show at Ex Chiesa Santa Caterina for Bridge Art Residency 2020. Curated by Lori Adragna. Installation.

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LA GERARCHIA È NOSTRA

A motif in my work is wondering what we truly adore, what materialism is and why there is this lack of care in endlessly extracting from nature to satisfy our desires. I ask this to rethink our contemporary priorities. Hierarchy is also an idea inherent in the world of precious stones and metals, as if one metal or stone were more precious than another. However, our conception of value is based on social values, codified notions of value and worthlessness which tend to be completely arbitrary, whereas if we think of precious stones and metals and what they actually are, they are simply a natural part of the earth, and without our human intervention to value them, they would simply be part of the earth, one item among millions. In my work I use simple materials such as wine corks that have been community collected. These have the same physical appearance as the precious metals of silver and gold but are in fact metals considered to be lesser than nickel and brass, and with these I use the crochet process to string together simple pebbles that I have collected. The

reasoning is that these simple stones are the same as the most historically famous gemstones, but not thought to be so for their appearance or origins. With this process of using crochet to tie the stones to wine tops together with gold and silver colored thread of varying sheen or dullness, the intention is to reference how precious and non-precious metals look in their natural states, like a rock as a metaphor for the essential value of matter. The overall composition of the sculpture is organic in shape, referring simultaneously to cellular structures, organic shapes, cloud formations, and space formations or celestial bodies. The shape also expresses the intention of uniting space, sky, and earth together like the traditional and Renaissance work of the Tuscan territory. Furthermore, the form of my work is meant to evoke the fact that all these elements that create the earth are elements of space that form together to create the environment that we humans use and upon which we form our notions of value, according to arbitrary determinations of worth.

LA GERARCHIA È NOSTRA



Image one: full view of *La gerarchia è nostra*. Image two and three: detail views. Dimensions variable. Nickel and brass Prosecco metal bottle caps, stones, gold and silver colored embroidery thread. 2022. Sculpture.

DIVISIONE MIMENTICA MIMETIC DIVISION

I collected unwanted objects to give the proper respect to something that was deemed useless to comment on the excess of contemporary life that stems from our relationship to nature. By cutting a ceramic sculpture in half that depicts flowers and using the inside as a mold for dry flowers and glue, I applied the same logic to the broken watering can, adorning these items with carefully sanded eucalyptus gum nuts that formed triangles that were glued together to create man-made organic forms with geometric features. This set table commands a closer look at what respecting nature really means as its subtle playfulness and

mimicry relinquish the objects of their former function to facilitate a serious reflection on how here nature mimics a manmade object that is miming nature, calling to mind how human's need to control and abuse nature to meet their needs and desires have led to our current environmental crisis. Ultimately, respect means unpacking the destructive cyclicity of man's relationship to nature in order to care for present and future generations. If nature is disrespected, it will eventually grow over and conform to the buildings and future ruins like the inside casts suggest in this sculpture.

DIVISIONE MIMENTICA MIMETIC DIVISION



Image 1: full side view. Image two: top view. Broken watering can, dried flowers, ceramic flower vase, wood, glue, sawhorses. 90cm diameter x 80cm height. 2021. Installation view at La Portineria open studio curated by Matteo Innocenti.

DIVISIONE MIMENTICA MIMETIC DIVISION



Image one, two, and three: detail views. Broken watering can, dried flowers, ceramic flower vase, wood, glue, sawhorses. 90cm diameter x 80cm height. 2021. Installation view at La Portineria open studio curated by Matteo Innocenti.

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CENACOLI OMBRELLIFERI

Cenacoli Ombrelliferi —a project realized thanks to Chille de la Balanza's *Spacciamo Culture* project in Florence, Italy—examines both the history of ex psychiatric hospital San Salvi in Florence, Italy and the idea of community through visual arts. This work was shown again in 2022 as a type of threshold to enter the Villa Romana for the show, "It's Never too Late" to reflect upon these aforementioned themes. Using discarded umbrellas collected by the community before the pandemic began and during, I created an 'umbrella' system of protection hanging from the trees, vast in size and covering a space large enough to fit under for moments of reflection. The umbrella made from broken umbrellas, phenomenologically explores the concept of 'community' as a true but also mysterious substance, as an organism, as hope, as one tool that depending on the hands in which it is cultivated can galvanize people or can devastate people. Therefore, I explore communities as a valence with the potential to increase the troubles and suffering of those who come to seek care, peace, serenity, love, tenderness or, if not, as something more transversal that can create more beauty and promote a more welcoming world. The moment in which a community betrays its own community and the moment in which a community, by doing the opposite, respects its determining and original

values and takes care of its own community contains the moment of tension and meaning that I explore, that instance when a community decides whether it will do more damage or will instead do the work it is called upon to do, that is to heal, improve, aggregate people together for a future, build, and create futures or at least the possibility of dreaming again, against all devastation and disappointment and any hindering sadness, promising futures. In the time what was then a pandemic, of constant death, incomprehensible disease, rage as if it rains, endless worry, and frenzy at every hour, how can a community mend the torn fabric of our societies? The way in which a community functions has, at this very moment concretely confused in every sense, a power, a value, and meanings markedly different from those before. In all of this, considering everything that has happened in 2020 and tying it to the story of San Salvi and its patients and the history of psychic or physical illnesses, the umbrellas reflect and narrate the intensification and urgency of the functionality of a community in the days of pandemic, fear, fear, and fragility that will surely continue to define our times for a long time, unfortunately, and at the tick of the pandemic, more than ever the community was called upon to make the right choices, decisions, and behaviors to allow us to overcome the challenges.

CENACOLI OMBRELLIFERI



Image one: full view. Image two and three detail views. Dimensions variable. Used umbrellas, invisible thread, and wire cables. 2020. Work shown during Spacciamo Culture, an art event and residency organized by Chille de la Balanza in San Salvi in Florence, Italy.

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CENACOLI OMBRELLIFERI (REVISITED)



Image one: full view. Image two and three detail views. Dimensions variable. Used umbrellas, invisible thread, zip ties and rope. Work made in 2020 and reshow in 2022. Images from the group show, "It's Never too Late" curated by Angelika Stepken at the Villa Romana,

FERRO BACCHIATO

Text by curator Matteo Innocenti, curator of this artist residency VIS à VIS. Fuoriluogo 23 in Castelbottaccio, Molise. Even today the inhabitants of the Castelbottaccio say that this area, until the radical transformations of work and production from the mid-twentieth century, was not characterized by agriculture but by crafts. There wasn't so much land and vegetation, just stone and iron. Just outside the center of the town emerges the Morgia Corvara (or Curvata), a large limestone rock that served as a precious resource for the construction of houses. Local stonemasons also built the portals for Piazza Vittoria and Corso Umberto I; their tools, like those needed by other craftsmen, were forged by hand, with great care so that they lasted for a long time (being necessary for the work, they constituted personal patrimony). Today some inhabitants are recovering and collecting these tools, to make them the nucleus of a

small museum. In this case Victoria DeBlassie, in relation to an idea of care and memory, has chosen to intervene with a particular process: by wrapping the instruments in cotton and linen cloths, and using heat, the surface layer of rust has come to form a series of "prints", traces of presence that oscillate between abstraction and figuration. The resulting sheets, of various sizes, were set up, suspended, in Piazza della Vittoria, creating an animated pattern, favoring various visual points according to the path taken. At times the tools were easily recognizable, at other times their print had spread out becoming evanescent or was repeated - for this variety of composition, the work also contains a pictorial component. Ferro Bacchiato is a tribute to the industriousness and creativity of Castelbottaccio that builds upon an important element of country culture in a new form.

FERRO BACCHIATO



Image one: full view. Image two: detail of one of the panels. Dimensions variable. Cotton, linen, rust, and vinegar. 2020. Part of the artist residency VIS à VIS. Fuoriluogo 23 in Castelbottaccio, Molise curated by Matteo Innocenti and directed by Paolo Borrelli and Fausto Colavecchia.

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FERRO BACCHIATO



Image one, two, and three: detail of panel from previous page. Dimensions variable. Cotton, linen, rust, and vinegar. 2020. Part of the artist residency VIS à VIS Fuoriluogo 23 in Castelbottaccio, Molise curated by Matteo Innocenti and directed by Paolo Borrelli and Fausto Colavecchia.

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SFRANGI PANI, SFRANGI PANNI

Text by curator Matteo Innocenti, curator of this artist residency *VIS à VIS. Fuoriluogo 23* in Castelbottaccio, Molise. Castelbottaccio is a town of Norman origin, whose foundation dates back to the 11th century AD; there have been various episodes of historical importance over the ages - also in relation to the overall events in Molise; the first period from which the artists drew inspiration is the modern one, in particular the passage between the eighteenth and nineteenth centuries which coincided in various parts of Europe, in the wake of the French Revolution, with the rise and strengthening of republican ideas and movements, based on liberalism. The complex series of events that led to the proclamation of the Neapolitan Republic in 1799 - animated by the Jacobin ideology and evidently opposed the Bourbons - also had repercussions in the Castelbottaccese territory, through the "enlightened" action of Olimpia Frangipane (born in 1761). A beautiful and cultured woman, of noble origin, was just twenty

when she got married to Francesco Cardone, baron of Castelbottaccio: thanks to the baroness's intelligence and foresight, the baronial palace became a meeting place for many Molise intellectuals - including Vincenzo Cuoco and some members of the Pepe family. The Upper Room, which lasted until 1795, was not just a coveted place for discussion; what was talked about and theorized on had to serve to improve the life of the country in a concrete way. An example: Olimpia wanted an oven in all the houses of the inhabitants of Castelbottaccio, in order to interrupt the practice of using the baron's only one, and when used the inhabitants had to leave a part of the baked bread to him as a contribution. This event, in its singularity - related to a certain idea of justice in the division and availability of assets - served as an initial impetus for Victoria DeBlassie; in fact, the artist constantly resorts to the recycling of materials for her works - as a critical reflection on the consumerism that characterizes today's society - and here she has

SFRANGI PANI, SFRANGI PANNI

compared, by analogy, the baron of the time to what each of us now pays its pledge, precisely the capitalist system. Therefore she asked the women of the Intrecci Castelbottaccio-Lupara collective—a group that has been collaborating for about three years—to choose some fabrics they no longer use - of any type: cloths, sheets, clothes - and to weave them to create carpets in the shape of the circle. These, also similar to doilies and other small textile artifacts that are made in homes as domestic interior decorations, become the individual elements of the installation Sfrangi Pani, Sfrangi Panni consistently presented on the ancient external wall, at the base of the Olimpia Frangipane palace. The work is connected to a traditional activity in various parts of Italy - embroidery - but refers to the current situation of the country, and celebrates the spirit of collectivity and communion existing in the group of women who collaborated. It also concerns memory, for the recovery of materials that would otherwise have been lost because they are

no longer useful (literally giving them a new appearance) and thereby linking memory, the passage of time, tangible traces and memories that follow. Artist's Note: The title Sfrangi Pani, Sfrangi Panni, is a play on the words sfrangere, meaning to break into pieces; pani, the plural form of bread; sfrangiare, meaning to become frayed; and panni, which is the plural form of cloth, in which all the previous terms weave together to create the poetic notion of community via breaking bread, as well as referencing the history of Donna Olympia Frangipane's resistance to the monarchy via bread and ovens thus sitting in connection with my project alongside the collective Intrecci Castelbottaccio-Lupara, which involved the tearing and thereby the fraying of unwanted cloth followed by braiding them into a self-sufficient work that questions contemporary consumerism much in the way that Olympia Frangipane questioned power at that time.

SFRANGI PANI, SFRANGI PANNI



Image one: full view at the foot of the Barron's Palace. Images one and two: details. Dimensions variable. Recycled clothed and fabric. 2020. Part of the artist residency VIS à VIS. Fuoriluogo 23 in Castelbottaccio, Molise curated by Matteo Innocenti and directed by Paolo Borrelli and Fausto Colavecchia.

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MERLETTO ARCHITETTONICO

For the cycle of shows, *Tessuti Urbani*, I created *Merletto Architettonico*, inspired by textile and lace patterns and forms that are found in the overlooked everyday object of plastic crates. By choosing to work with white plastic crates, a reference to the classic color of lace, I enabled the discovery of the hidden beauty of an overlooked material. In creating connections between plastic crates and lace in relation to Prato's cultural link to textiles, I cut, altered, and changed the Gestalt of the white crate to mimic the look of lace in order to reference clothes. The exaggerated scale of this urban lace references architecture, and the plastic crates naturally

refer to the food they're responsible for containing inside their structures that already mimic lace-like designs. The connection to clothes, food and shelter highlights my message of elevating the importance of needs instead of wants, as well as underlining the significance of the creative reuse of materials in order to call into question the excess of contemporary material culture.

MERLETTO ARCHITETTONICO

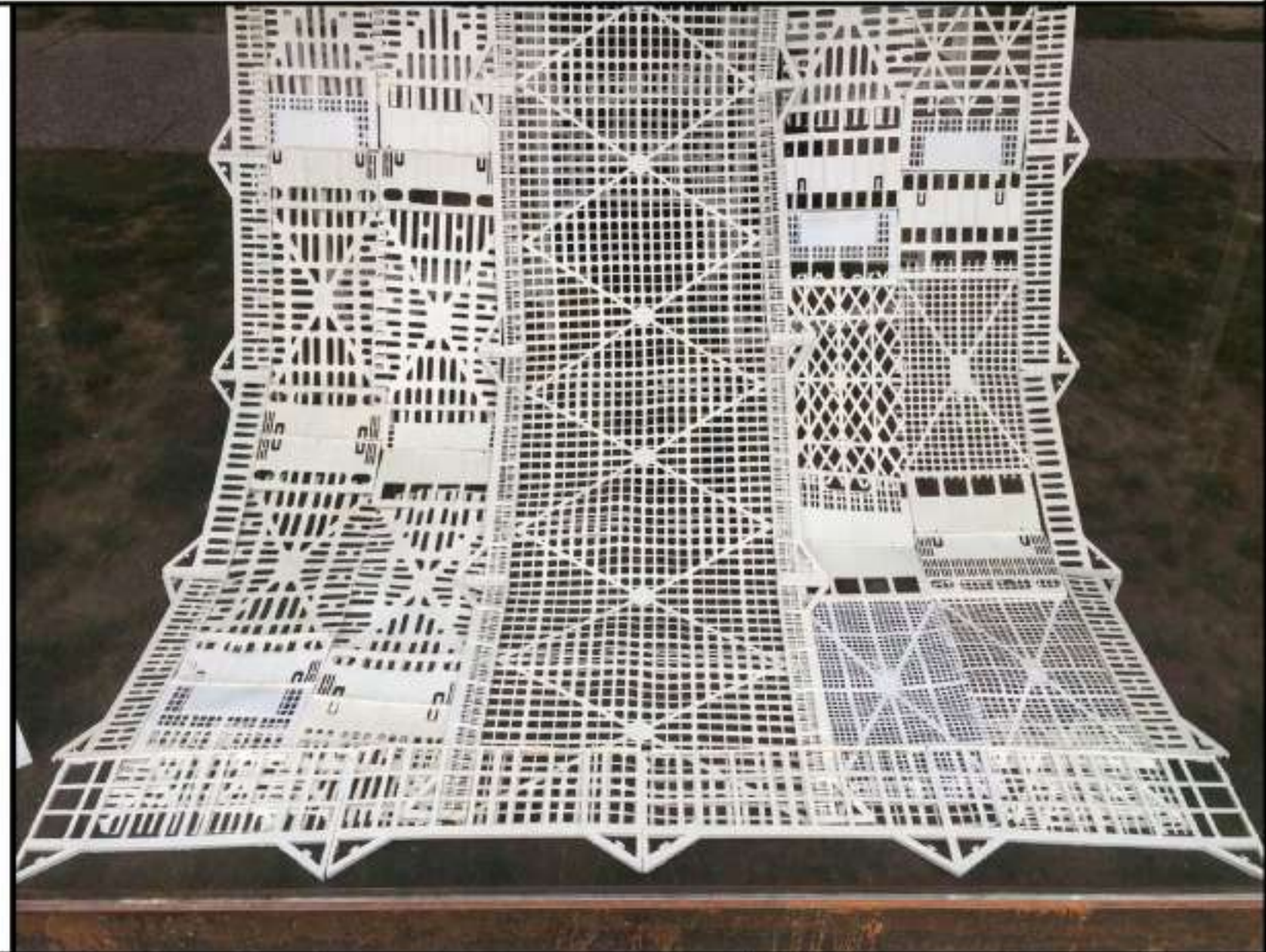
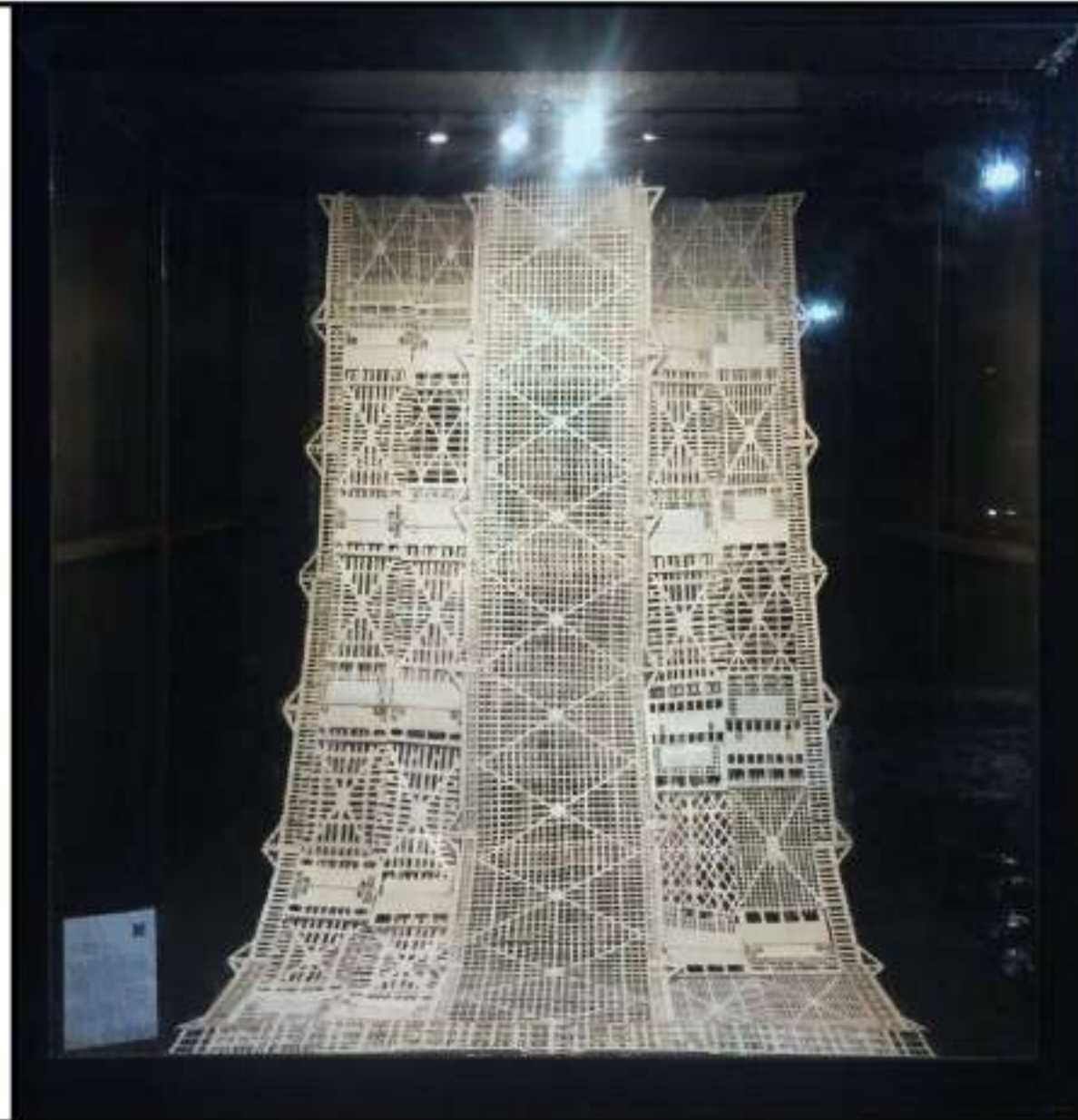


Image one: daytime full view. Image two: close-up view. Image three: detail view of bottom. Dimensions variable. Recycled white plastic crates, tubes, connectors, zip ties. Part of the Gestalt of a Crate series. Installation at the via Curtatone garden in Prato, Italy. Part of Tessuti Urbani curated by Carlotta Mazzoli. 2019.

FLORAL MIGAS

This body of work explores the history of colonization both done to and by Portugal as represented by its flora. Using source imagery I found from the Ethnographic Museum of Messejana, Portugal, I laser-cut: images of boats on laminated Bougainvillea petals and watermelon peels; images of Arabic writings on stone tablets onto laminated orange and lemon peels; images of the ocean seen in children's books onto cantaloupe peels; images of colonial lace patterns onto laminated Bougainvillea petals. By integrating the selected imagery with the chosen material, I aim to connect matter, territory and history into cryptic symbols to reveal that even the simplest of material we experience everyday has origins in events that forever reshaped the local terrain and present-day ways of life. This work investigates

the boundary between discovery and knowledge, and colonization and usurpation, like the boundary between the known and the unknown, where wanting to understand more about the world turns into wanting to dominate more of the world. In my act of transforming organic vegetation, I explore the tension between the colonizer and colonized mindset and relate it to the current globalized world. In creating work that has a clear link between the past and the present, I question historical colonization and create links to the present to encourage conversations surrounding post-colonization and neo-colonization in order to promote a dialogue that critiques our current globalized world.

FLORAL MIGAS



Image one: full view. Image two: detail of laminated Bougainvillea petals with laser-cut lace pattern. Image three: detail of laminated cantaloupe peels with a laser-cut page about the sea from a local book. Image four: detail of laminated watermelon peels with ship image from local book. 2019 Sculpture series made as an artist in resident at Buinho Creative Hub in Messejana, Portugal.

FLORAL MIGAS

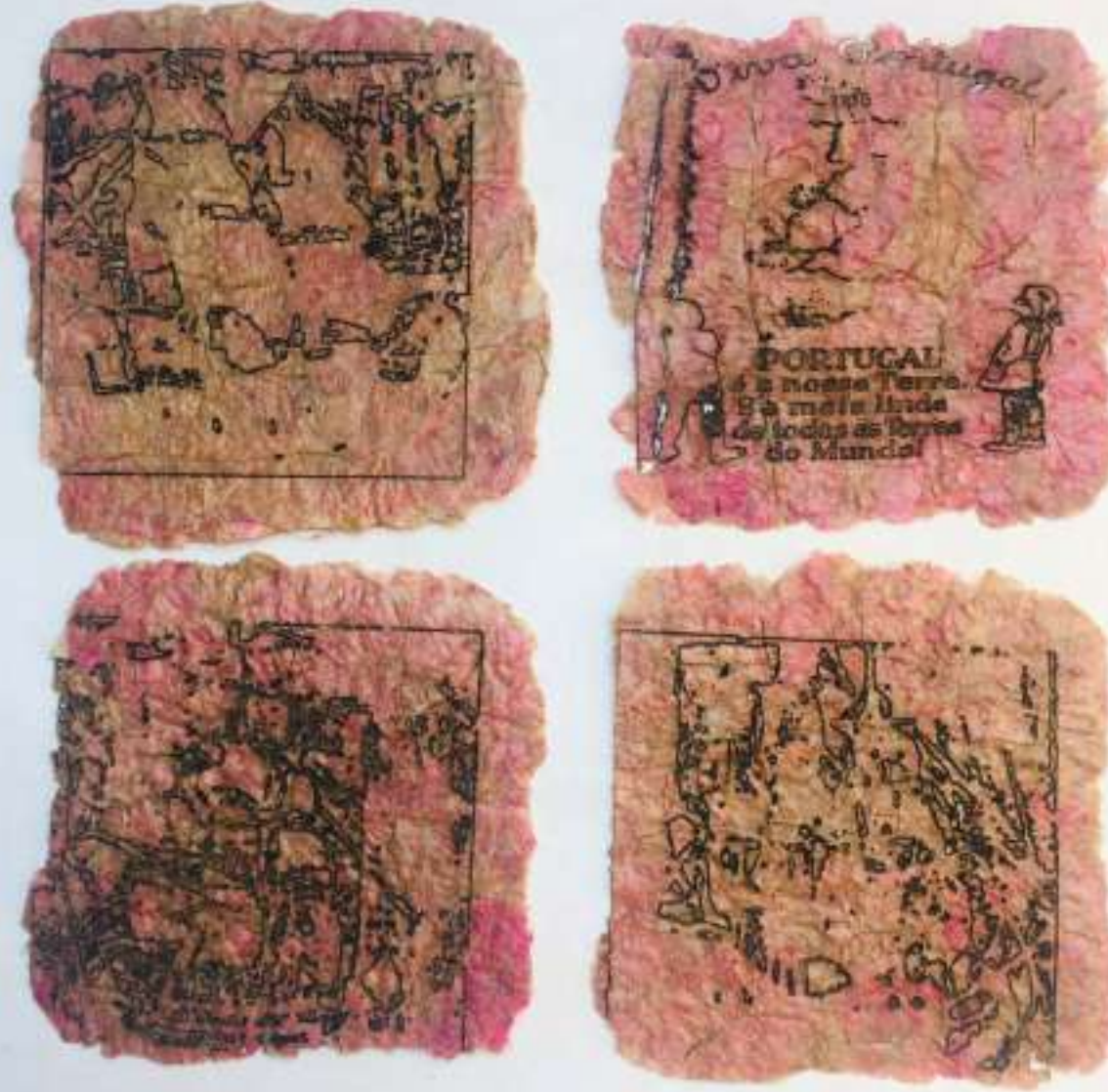


Image one: detail of laminated melon peels with a laser-cut page about the sea from a local book. Image two: detail of laminated Bougainvillea petals with laser-cut images of boats taken from a local book. Image three: detail of laminated orange peels with a laser-cut arabic writing from stone carvings from a stone stele. 2019 Sculpture series made as an artist in resident at Buinho Creative Hub in Messejana, Portugal.

PLASTICAIA

Plasticaia is a neologism that I created to reference plastic and the limonaia. Plastic is both a noun, referring to this material, and an adjective, referring to the ability of any material to be molded into a particular shape, just as Italian Renaissance gardens shaped nature into specific orderly designs. The limonaia was a common feature in these Renaissance gardens that allowed citrus trees to grow inside a greenhouse, enabling them to exist in regions where they where they shouldn't have been able to. In a similar way, plastic is a material that is man-made from natural materials, making something exist that isn't naturally occurring. Creating parallels among the Renaissance gardens, limonaias, and plastic, I ask the question: how has the human propensity to control nature created problems in contemporary life? A symmetrical "garden" was constructed inside Villa Romana's glass-house "limonaia," creating a parterre whose hedges are made from colorful plastic-crates

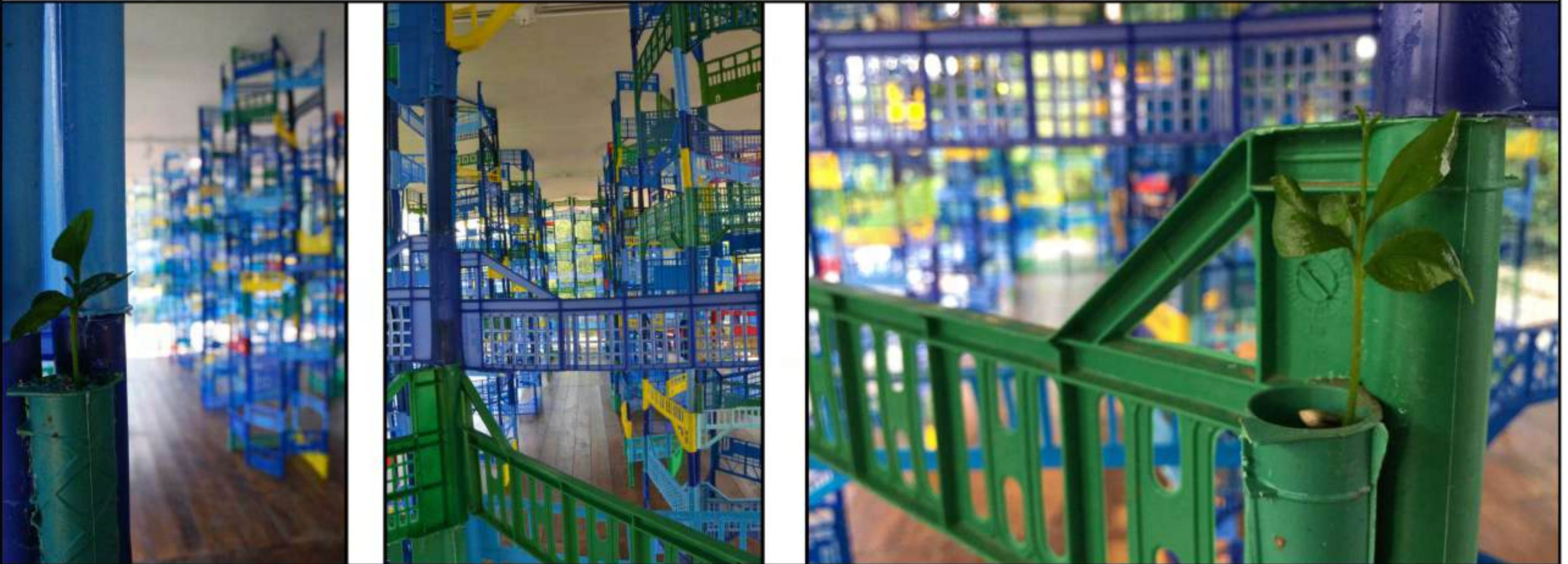
that are exaggeratedly tall. Edged into these architectural hedges are small tubes filled with the sand-like plastic off-cuts from the plastic crates wherein lies seedlings from citrus crops from seeds bought from supermarkets as well as gathered from the historical Villa Castello and Petraia. The tension between man-made materials derived from nature combined with seedlings creates a sense of hope as well one of bleakness: nature always finds a way to persevere and yet the human impact on the environment has comprised the health of the environment so much so that more and more, the impact is noticeable and seemingly uncontrollable. By creating an immersive space to think about the human influence on the environment, DeBlassie aims to promote a shift in cultural priorities, elevating fundamental needs and creative reuse of materials instead of wasteful excess.

PLASTICAIA



Image one: outside nighttime view. Image two: detail of budding citrus tree in cut tube. Image three: inside nighttime view complete with shadows. Dimensions variable. Recycled colored plastic crates, tubes, citrus trees. 2018. Part of the Gestalt of a Crate series. Installation at Villa Romana, Florence, Italy.

PLASTICAIA



Images one, two, and three are inside daytime views. Dimensions variable. Recycled colored plastic crates, tubes, citrus trees. 2018. Part of the Gestalt of a Crate series. Installation at Villa Romana, Florence, Italy.

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INTERPRETATION OF A SEED

Text by Daria Filardo for a collaboration between myself and Maria Nissan as part of a cycle of shows Global Identities at Murate Art District in Florence, Italy. DeBlassie's room for "Interpretations of a Seed" reflects upon the inter- and cross-cultural role of the coffee seed. Focusing on Italy and the United States as a point of departure, coffee—not native to either country—reflects vast cultural diffusion and globalization with "American coffee's" frequently bastardized notions of Italian coffee and in turn the stylized commodification of American coffee culture across Italy. Dissecting these tongue-in-cheek differences, DeBlassie constructs a "Stealth Starbucks" reverse coffee experience via her fictive corporate coffee shop "Starnolds Coffee" where the production and the backstory of coffee are elevated instead of the final product. Playing with notions of the Stealth Starbucks trend in America in which a corporate coffee shop pretends to be an indie coffee shop in appearance and name, DeBlassie creates a fictive corporate

coffee shop called Starnold's Coffee that apes the aesthetics of an indie coffee shop operating under another guise with a completely different name, Ethiocha Koffiehuis. Using the same Stealth Starbucks tactics of cute-styled creative subterfuge and putting up a small disclaimer of "inspired by Strabucks" on the entry door to slyly mask the fact that the "indie coffee shop" is in fact owned by Starbucks, DeBlassie's Ethiocha Koffiehuis therefore only has a surreptitious little sign on the door stating, "Inspired by Starnolds." DeBlassie's mockery of the "Stealth Starbucks" model calls into question notions of authenticity and both inter- and cross-cultural appropriation which lends itself to larger conversations regarding the problematics of the globalized coffee trade, in which the cultures that offer the "coffee experience" profit off of labor exploitation of farmers and an environment compromised through deforestation. The name Ethiocha Koffiehuis itself divulges the history of coffee, as Ethiopia was where coffee was first discovered,

INTERPRETATION OF A SEED

and Mocha was trading port of Yemen where Sufis first domestically cultivated it for religious purposes which led to a monopoly, only for the seed to be stolen by the Dutch who first successfully cultivated it in its colonies, hence the name Koffiehuis. At a glance, Ethiocha Koffiehuis, seems like a typical indie coffee shop, but upon closer investigation, the name, the logo, the cute inspirational coffee quote posters, the adorable chalkboards, and many other iconic objects existing in both corporate and “indie” coffee shop aesthetics are in fact subverted and full of historical truths that elevate the colonial, post-colonial, and neo-colonial truth about coffee. All stages of the coffee process including trade, packaging and brewing is also evident in the floors and the chairs that are made from stitched together burlap sacks that once contained the beans, showing the international range of where coffee is procured. Alluding to the various ways coffee can be indulged in depending on the country, DeBlassie’s coffee tables are

made from locally collected coffee grounds manipulated into a range of culturally specific filter-shaped sculptures. The installation exists as a space for one to ponder, reflect, and react to the dramatic cultural chaos of a little seed. Through this installation this commonplace seed is examined in its stages of production and consumption, encouraging viewers to think about the larger postcolonial global consequences connected to routine parts of life. By engaging the viewers’ sense of smell, the artwork is experienced in an unconventional way that makes the viewer more aware of their body and their relation to the installation.

INTERPRETATION OF A SEED



Image one: view of DeBlassie's room on the left and Maria Nissan's room to the right. Image two: closer view of DeBlassie's room. Dimensions variable. Material for DeBlassie's room on the left: international burlap coffee bags, brown zip ties, paper, plastic container, wood, coffee ground sculptures, brown plastic screen, coffee packaging and cardboard. 2018. Collaboration between Victoria DeBlassie and Maria Nissan as part of a cycle of shows Global Identities at Le Murate Art District in Florence, Italy. Curated by Daria Filardo. Installation.

INTERPRETATION OF A SEED



Image one: view of DeBlassie's room from the left side. Image two: view of DeBlassie's room from the right side. Dimensions variable. Material for DeBlassie's room on the left: international burlap coffee bags, brown zip ties, paper, plastic container, wood, coffee ground sculptures, brown plastic screen, coffee packaging and cardboard. 2018. Collaboration between Victoria DeBlassie and Maria Nissan as part of a cycle of shows Global Identities at Le Murate Art District in Florence, Italy. Curated by Daria Filardo. Installation.

INTERPRETATION OF A SEED



Image one, two and three: details of posters. Dimensions variable. Material for DeBlassie's room on the left: international burlap coffee bags, brown zip ties, paper, plastic container, wood, coffee ground sculptures, brown plastic screen, coffee packaging and cardboard. 2018. Collaboration between Victoria DeBlassie and Maria Nissan as part of a cycle of shows Global Identities at Murate Art District in Florence, Italy. Curated by Daria Filardo. Installation.

THE LAST DAY YOU CALLED

This installation explores language as a fundamental need, situating and codifying it as a form of architecture or spatial confines which can be entered and in which a person can exist freely. This work was made while I was an artist in residence at Harngar.org in Barcelona. Using references to architecture via bricks and oversized pieces of paper made both from Catalan and Castilian newspapers that resemble housing or buildings, I aim to reflect on the fundamental need of speaking the language native to your tongue and keeping that language alive, spoken, and vibrant, a need that throughout history and contemporaneously has been imperiled in many places. Reconceptualizing language as a kind of psychically charged architectural home inside of which identity is formed, protected, and developed, the installation becomes a kind of linguistic shelter. Some of the pieces feature references to

both the Catalan flag as well as simultaneous suggestions towards large extracts of tilled-up earth after a tractor has passed over it, but the earth is in reality paper from Catalan and Castilian newspapers referencing agriculture and the role of farmers in historical Catalan movements. Hidden inside one of the conceptualized horizontal Catalan flags whose stripes resemble tilled-up land is a fully completed puzzle of “Els Segadors” that almost overflows from the sides of the piece.

THE LAST DAY YOU CALLED



Image one: full view. Image two: detail view of a stylized Catalan flag with a piece of the Els Segadors puzzle in the middle. Dimensions variable. Recycled newspapers, salt, and Els Segadors puzzle. 2018. Installation as part of the Hangar.org residency in Barcelona, Spain.

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THE LAST DAY YOU CALLED



Image one, two and three: detail views. Dimensions variable. Recycled newspapers and an Els Segadors puzzle. 2018. Installation part of the Hangar.org residency in Barcelona, Spain.

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AFTERIMAGE

My exhibition and installation *Afterimage* at SRISA project space, concerns the afterimage or, the positive imprint or negative impression that is observed when looking away from an original image, is an experience that is just as much about how we perceive the world through our bodies and temporal succession as it is about absence and presence, about what we do and don't perceive at any given moment. It simultaneously confirms and questions the phenomenological certainty of our reality. Afterimage—part of the Gestalt of a Crate series— is a three-room installation and a three-dimensional afterimage immersion made from various color-coordinated plastic crates varying according to each room. When moving through the space initially, white, i.e. the absence of color, is the first immersion, followed by a submersion into striking vibrant colors, proceeded by the final room which is predominantly black, viz. the concentration of all color, and like a negative afterimage this process is reversed upon leaving the installation. This passage through space enables the viewer to intensely experience how stimuli are perceived before and after leaving each room and how the afterimage of color or any stimulus on different colors or different stimuli—whether it is white on color, various colors on black and

vice-versa—is seen and felt while traversing each specific color field. Reflecting on the absence and presence of each perceptual encounter, and how the visual compensation of trying to comprehend our surroundings as well as how we move through space and time, this 'procession' through color fields is meant to draw attention to being aware of our bodies and our relationship to the world and how our bodies function as interpreters of the given realities we face. As in the initial Gestalt of a Crate installation, crates are used as a material because there is an inherent connection to the earth as they were once containers of produce, and since they are recycled, there is also an intrinsic connection to ecological responsibility. With the conceptual implications of the container and how bodies, buildings and the earth itself are containers of life in conjunction with the way they are altered and put together in the Afterimage installation, the work aims to create a corporeal awareness to our impact on the environment and to promote a shift in cultural priorities, elevating fundamental needs and creative reuse of materials instead of wasteful excess.

AFTERIMAGE

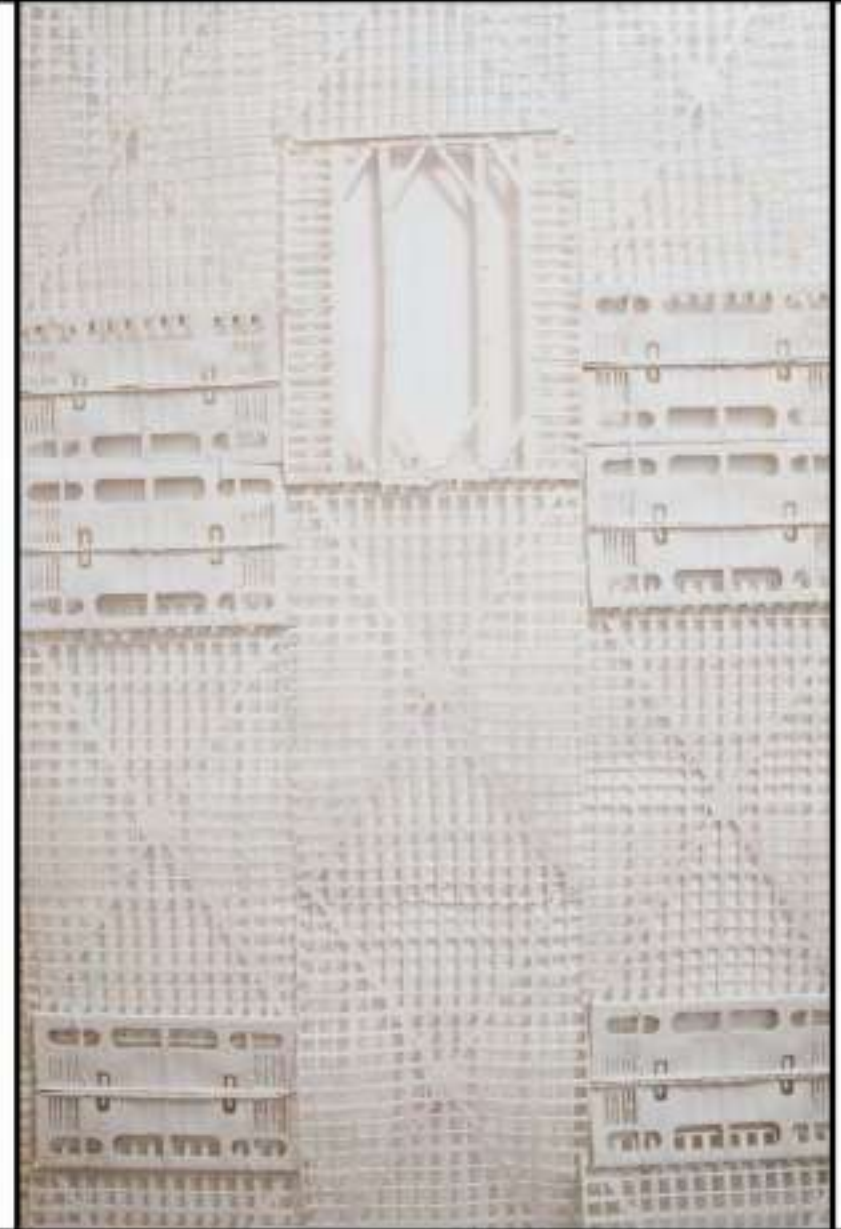


Image one: view of all three rooms. Image two: detail of room one in white. Image three: detail of room one in white. Dimensions variable. Various colored crates, plastic ties, nail polish, nails. 2017. Part of the Gestalt of a Crate series. Installation at SRISA Project Space in Florence, Italy.

AFTERIMAGE



Image one: view of multi-colored and black crate room. Image two: detail of multi-colored room two. Image three: side view of multi-colored and black crate room. Image four: corner view of multi-colored crates. Dimensions variable. Various colored crates, plastic ties, nail polish, nails. 2017. Part of the Gestalt of a Crate series. Installation at SRISA Project Space in Florence, Italy.

AFTERIMAGE



Image one: view upon entering black crate room. Image two: view upon leaving black crate room. Dimensions variable. Various colored crates, plastic ties, nail polish, nails. 2017. Part of the Gestalt of a Crate series. Installation at SRISA Project Space in Florence, Italy.

AFTERIMAGE

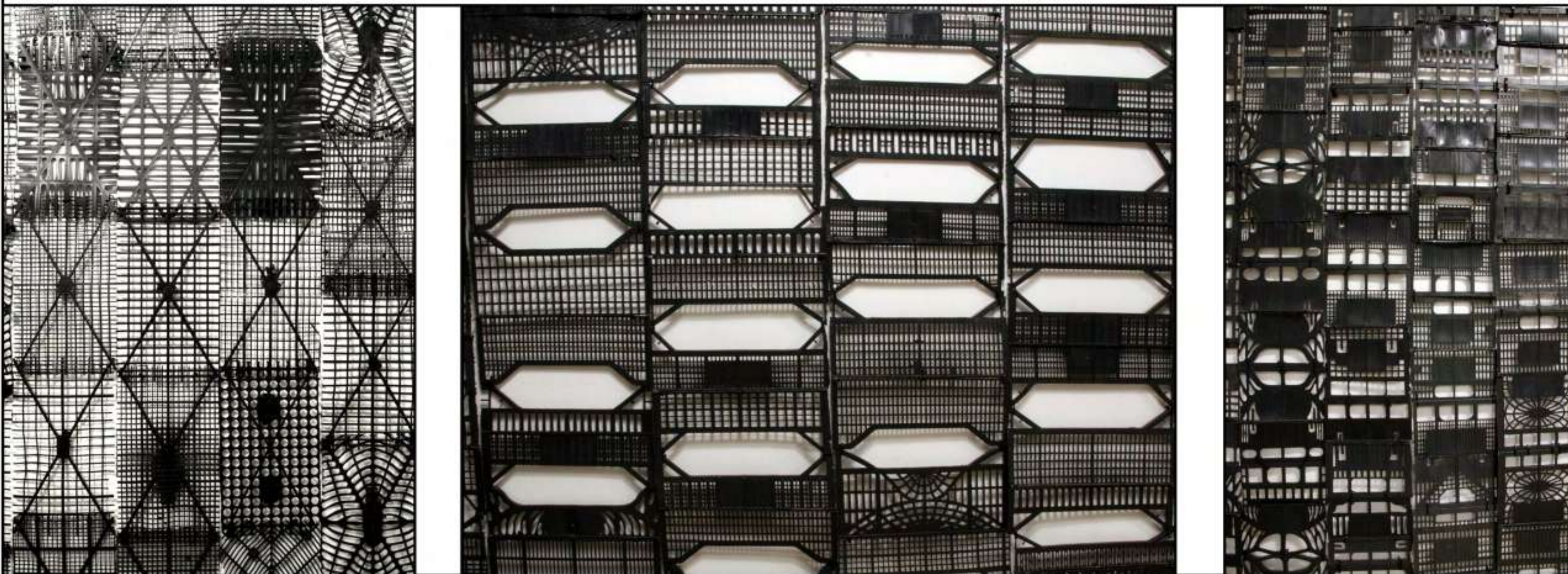


Image one: view of wall with the cut bottoms of black crates. Image two: view of wall with the cut lateral sides of black crates. Image three: view of wall with the cut front and back sides of black crates. Dimensions variable. Various colored crates, plastic ties, nail polish, nails. 2017. Part of the Gestalt of a Crate series. Installation at SRISA Project Space in Florence, Italy.

RITUAL AMASSINGS AND PRESERVATION OF LILLIPUTIAN IMMENSITY: THE RHIZOMATIC REVOLUTION

This multifaceted project at the largest salina in Europe in Margherita di Savoia incorporates social practice and land art, centering around an invented quotidian ritual of cyclical amassings of daily-collected fruit peels from local restaurants and from fruit purchased directly from local vendors which were then shared with local residents and artists and then salted, filled with water, preserved, and placed—in the form of a spiral—in front of the massive man-made mountain of man constructed salt, making connections about fundamental needs through community and ritual and memory and preservation. The daily collections of the peels promote community, and the preservation of the rinds recalls the relationships created by collection that serve to elevate the act of eating and social interaction into sacred secular rituals that shouldn't be taken for granted. The daily placement of the peels in the form of a spiral denotes the passing of time, and at the end of each day, an empty space in the form of a period is made in the salt, marking the end of each daily collection and also the beginning of a

new cycle. This installation is also about the salt mine's history and its passage of time across periodic societal and cultural upheavals represented by salinization and desalination and the drying up of resources. The juxtaposition of the collective but immeasurably tiny size of the fruit peel installation with the enormity of the salt mountain allows for explorations on what power is and who has it and how it can be furcated into multiple parts in a world more and more bent on centralized power and control of all components of the human experience, a world in which each fruit peel is individually small but immensely powerful in unison in comparison to the salt-mountain's monochromatic power. By collecting one fruit peel at a time, one human exchange at a time, one meaningful connection at a time, these quotidian actions are elevated to the level of the transcendent, in turn creating a sacerdotal rite of daily interaction and allocation that reflects the complex history of the site.

RITUAL AMASSINGS AND PRESERVATION OF LILLIPUTIAN IMMENSITY: THE RHIZOMATIC REVOLUTION



Image one: full view. Image two: evening detail. Dimensions variable. Various fruit peels, salt, and water. 2017. This project was part of the Apulia Land Art Festival in Margherita di Savoia at the city's largest Salina in Europe.

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BOXER: CAVALCARE SU CAVALLETTO

In Boxer: Cavalcare sul Cavalletto I created a horse saddle from tanned and dyed oranges peels that are stitched together like the lanes of a horse track where jockeys compete to win races. I put this saddle I on an oversized saw-horse to suggest a horse's body. The title references the carthorse Boxer from Orwell's Animal Farm who always continued to work as hard as he could with a blind trust in authority. Upon his death, the pigs in charge sold his remains to a glue factory and said he died a noble death. Moreover, the notion of "calvalcare sul cavalletto" or "riding on a saw horse" in English recalls the failed noble and quixotic acts of Cervantes's famous character Don Quixote where his imagined enemies are in fact windmills, believing in his delusional version of reality and using that to extract sensations of nobleness, heroism, purpose, and order. These two characters represent the folly of blind effort and labor as ultimate sources of a life well lived, even if that means working for a socially destructive system.

My own use of labor in creating this artwork teeters on the faithful idealism of Don Quixote and Boxer as well as the fearful confrontations of the unknown when boundaries are pushed as tanning orange peels is a process I invented whose ends are unknown, which is the same spirit that is required in questioning authority. I use these literary references to show that much can be learned even through a bad example, acknowledging that even in these tense current political times, every generation has had its struggles and that it is just as vital now as in the past to question authority in all its forms and remain vigilant against the idealistic myths of our times concerning power, heroism, nobility, righteousness, and goodness.

BOXER: CAVALCARE SU CAVALLETTO



Image one: view of orange peel saddle on a sawhorse. Image two: detail of orange peel stirrup. Image three: detail of saddle flap. 116x72x24cm. Wood, black paint, metal hinges, screws, tanned and dyed orange peel, black thread, wire. 2017. Sculpture.

THE GESTALT OF A CRATE

Recontextualizing recycled black plastic crates into almost unrecognizable maze-like and cityscape-suggesting forms, I reference through notions of the container some of the most essential needs for survival including environmental wellbeing, shelter, and food. The crate is the container of produce. This connection with agriculture reinforces the integral link with the Earth and its cycles of death and rebirth as one of the most fundamental ecological processes. The human and architectural scale of the installation refers to both the body and architecture as “human” containers inserted into each other like a game of Chinese boxes that then go into the life container par excellence, i.e. the World, which is itself a fragile container that is in danger now more than ever. By cutting,

reassembling and thereby altering the black plastic crates, which become small pieces that form a larger whole, I am able to show what I define as the “gestalt” of the crates, to encourage each visitor to reflect on the role that each individual has in maintaining an “ecological” balance. Through the fragmented, magnified, and reflective labyrinth that the grid-like plastic crates, mirrors, and magnified lenses create, I urge viewers to become more conscious about and reflect upon their ecological role in necessitating a labyrinthine perceptual shift in which the contemporary obsession with excess ends and leads to a reexamination of priorities, a new conception of how materials are used and re-used, and a refocus on essential needs.

THE GESTALT OF A CRATE



Image One: view of entrance. Image two: view of large main room. Dimensions variable. Recycled black plastic crates, tubes, mirrors, magnified lenses. 2016. Installation at Biagiotti Progetto Arte curated by Silvia Bellotti and Carlotta Mazzoli.

THE GESTALT OF A CRATE

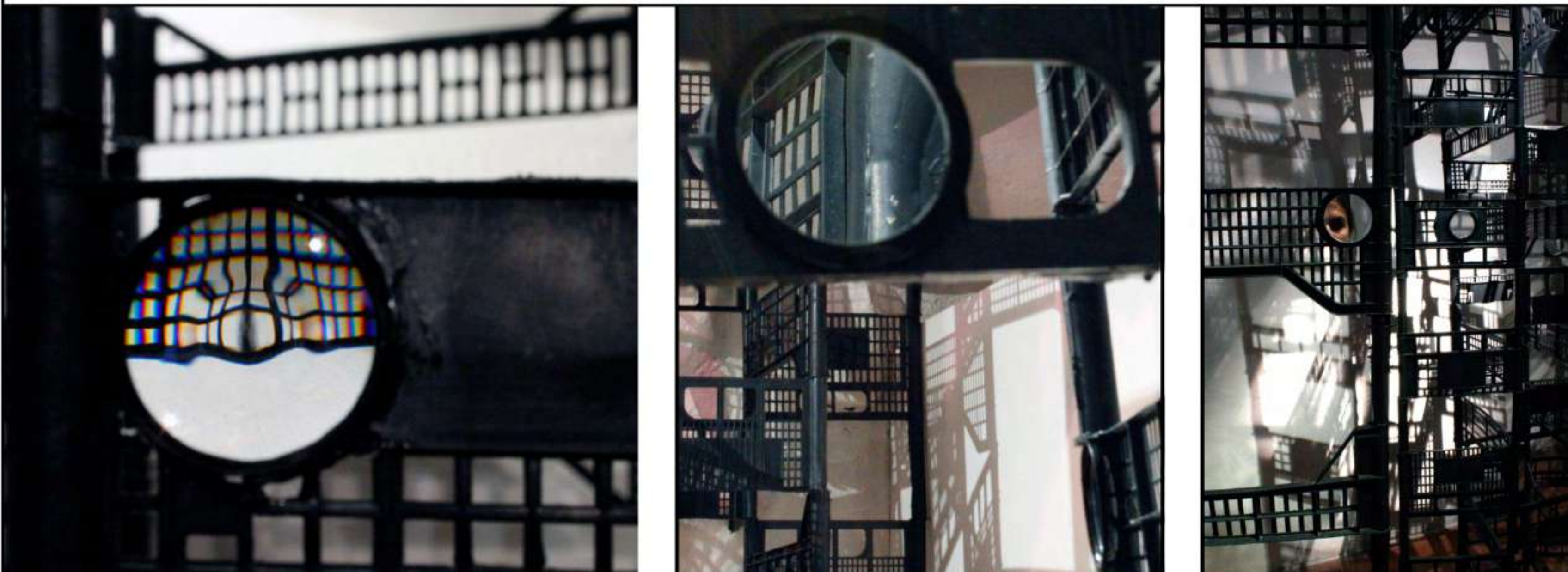


Image One: detail view with magnified lens with crate distortion. Image two: detail view of mirror reflecting crates. Image three: detail view of mirror reflecting face. Recycled black plastic crates, tubes, mirrors, magnified lenses. 2016. Installation at Biagiotti Progetto Arte curated by Silvia Bellotti and Carlotta Mazzoli.

THE GESTALT OF A CRATE

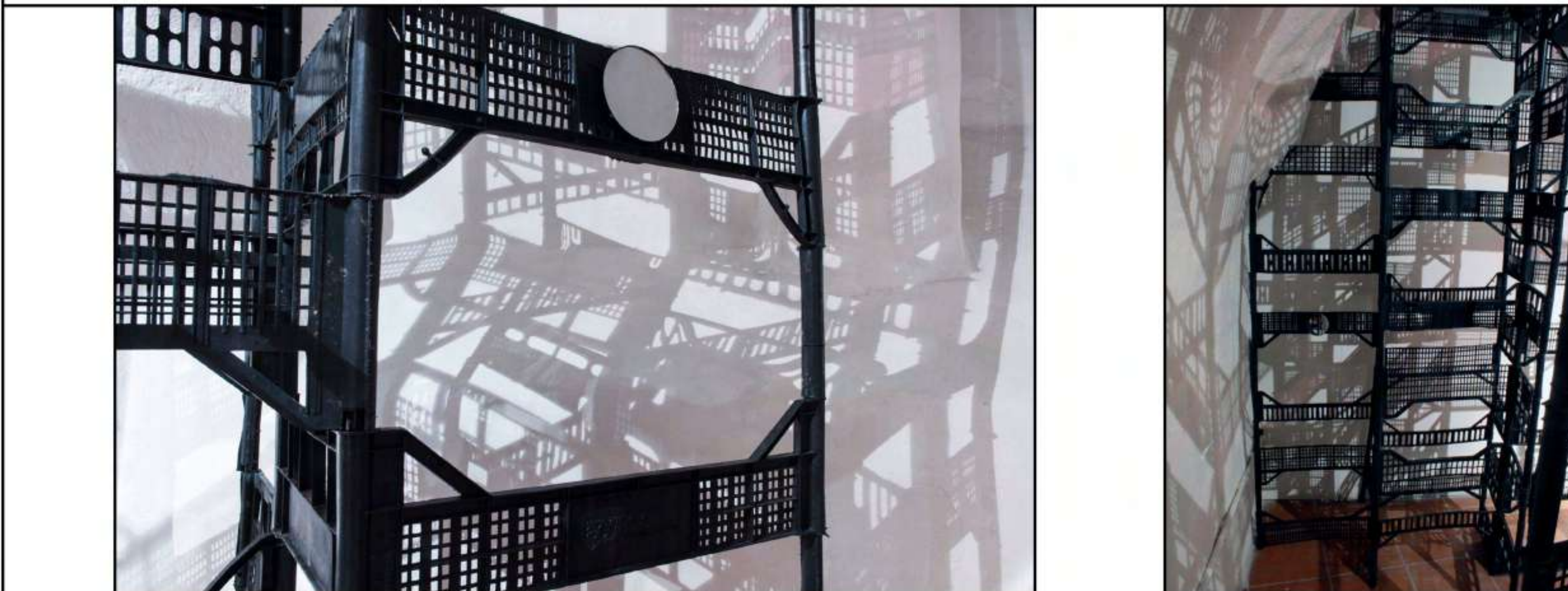


Image One: detail view with mirror and shadows. Image two: detail view of shadows. Recycled black plastic crates, tubes, mirrors, magnified lenses. 2016.
Installation at Biagiotti Progetto Arte curated by Silvia Bellotti and Carlotta Mazzoli.

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HOSPITAL

Lakkos is a series of site specific street art sculptures made for the Lakkos neighborhood in Heraklion, Crete during my artist residency at LAKKOS AIR that reflect upon the secrets, histories, and stories of this area. For *Hospital*, I created “stained glass” from stapled-together orange peels that were then coated in wheat paste in order to make viewers aware of the decrepit building and reflect on the fact that it used to be a hospital. By creating

relationships between the crumbling hospital and oranges as a symbol of health in this context, between orange peels stapled together and stitches on the human body, I am to create a connection between the past and present to reflect on change over time. This sculpture was allowed to decay in time.

HOSPITAL



Image one: View street sculpture installed. Image two: Detail of stapled together orange peels. Image three: close-up view of hanging oranges. Dimensions variable. Orange peels, wheat paste glue, metal wire, and staples. 2016. Street art sculpture installed in the Lakkos neighborhood in Heraklion, Crete.

MIRADOURO DAS CAIXAS DE MADEIRA

Miradouro das caixas de madeira is the culmination of the work I made as an artist in residence at Atelier Real in Lisbon, Portugal in which I made three particular viewing devices that sat upon a viewpoint where spectators could gaze and marvel at a stylized cityscape of Lisbon that I constructed from discarded wooden crates that I found around the city. I created a Miradouro as a nod to the vast amount of them found in the city and the invaluable purpose they serve as places of perspective both conceptually and physically. In my installations, visitors were invited to explore this new environment by utilizing provided “binoculars” that enhance, magnify, distort, and abstract the “view.” When broken down etymologically, miradouro becomes “mira d’ouro” and in English can be read as a command instructing one to “look at gold.” A miradouro, then, is like a finger pointing in a certain direction, saying “Look!” “Look at gold” in this installation isn’t of course literal nor is it just about looking at the warm golden hue that emanates from the wood, but instead it’s also about reflecting on the value and the nature of perspective—for example, what is gold in this context and how is and was that codified?—in every sense of the word. With these thoughts in mind, the artist encourages the

viewer to ponder such questions as, ‘in a world that cross-culturally favors visual aesthetics and the primacy of the visual, what is worth our vision?’, ‘what do we deem to be valuable in general?’, ‘what are we supposed to be looking at and seeing?’, and ‘just who decides where our perspective(s) should be focused, and why?’” These questions always came to mind during my time in Lisbon. Stuck by the city’s surreal juxtaposition between historical wealth and present-day malaise, and the overall atmosphere of uncertainty in a time of crises, I wandered the streets and saw fragmented past and present realities collapse between space and time. It is a timeless city whose grandiose timelessness in some areas has started to wear down and expose the abandoned buildings and underlining skeleton of the city’s structure itself, and yet a skeleton is what gives support, giving way to hope and revitalization as a means of moving forward. A city in which once looked at closely and whose blocks and blocks of grandeur give way to patches of ruin reminds us of not just of what once was but also what could potential be for better or for worse although those words are relative in problematic times. What is worse? What is better?

MIRADOURO DAS CAIXAS DE MADEIRA



Image one: view of stylized Lisbon. Image two: view of viewer looking through the binoculars on the "miradouro". Image three: view from the first pair of binoculars. Dimensions variable. Deconstructed wooden crates, invisible thread, screws, pallets, glass. 2015. Installation at Atelier Real in Lisbon, Portugal.

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MIRADOURO DAS CAIXAS DE MADEIRA



Image one: view from the second pair of binoculars. Image two: view from the second pair of binoculars. Dimensions variable. Deconstructed wooden crates, invisible thread, screws, pallets, glass. 2015. Installation at Atelier Real in Lisbon, Portugal.

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PEELS ARE THE TILES OF FRUIT AND TILES ARE THE PEELS OF BUILDINGS

I meticulously collected orange and avocado peels from myself and the artist in residence at DE LICEIRAS 18 in Oporto, Portugal and I cut and pasted the rinds to resemble the tiles seen from the kitchen window. Reflecting the diversity of tiles and various repairs made to existing tile designs in Oporto, I chose to create tiles that look similar to the tiles seen across from the kitchen window. Noticing other tile repair jobs on the various facades, sometimes the replaced tiles only have the same color as the previous tiles, but not the same design. Thus, I also made small tiles that demonstrated this observation. I carefully placed the orange and avocado peel tiles

on the window to cover the missing tiles of the building facing the kitchen window. Therefore, when viewed at the right angle, it appears as though the empty spaces—where the tiles no longer are on the façade of the building facing opposite the kitchen window—have been replaced with new fruit peel tiles. This act of "reparation" based on perspective that was presented in the kitchen was a rumination on the site of the kitchen as a place of nourishment and human exchange as a form of restoration and repair.

PEELS ARE THE TILES OF FRUIT AND TILES ARE THE PEELS OF BUILDINGS



Image one: view of how the installation is supposed to be viewed. Image two: view of how the fruit peel tiles looked places in perspective. Dimensions variable. Waterproof glue, orange and avocado peels, wood. Installation at kitchen at DE LICEIRAS 18 art residency in Oporto, Portugal. 2014

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PEELS ARE THE TILES OF FRUIT AND TILES ARE THE PEELS OF BUILDINGS

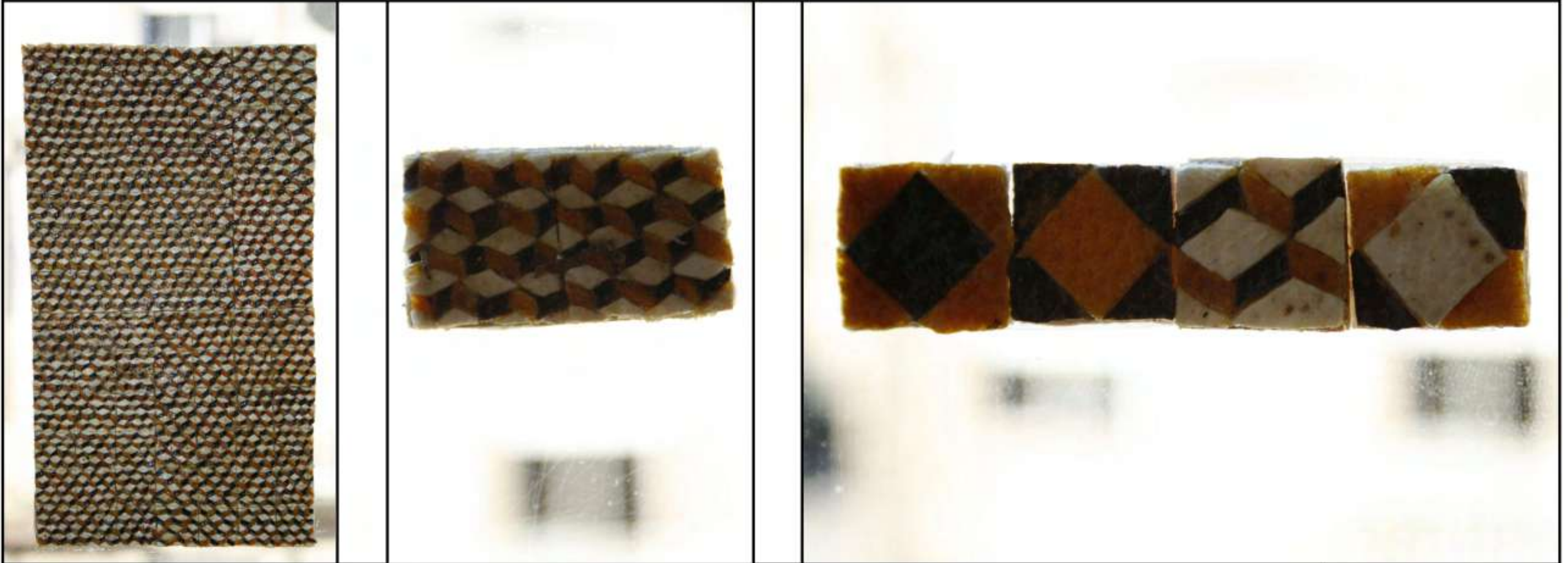


Image one, two and three: detail views. Dimensions variable. Waterproof glue, orange and avocado peels, wood. Installation at kitchen at DE LICEIRAS 18 art residency in Oporto, Portugal. 2014

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GIARDINO DI BOBOLI ORANGE PEEL WRAPPERS

In the Giardino di Boboli Orange Peel Wrapper series, I stitched tanned orange peels in the the forms that are meant to reflect the shape and size of the parchment paper of orange peel wrappers that can be found in Italian markets. I I have intricately overlaid patterns I representing and showing

the famous Boboli Italian Renaissance garden to make connections about the fruits previous historical position as a symbol of power during that time as compared to its quotidian contemporary use as food, easily accessible in any market.

GIARDINO DI BOBOLI ORANGE PEEL WRAPPERS



Image one and two: full view of selected work. Tanned and dyed lemon, lime, and orange peels, invisible thread. 2013. From "Of Limes and Camouflage" solo exhibition at Florence University of the Arts' Artist in residence program part of my Fulbright grant project, *The Alchemical Orange Project*.

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ACCUMULATED MATTER

Accumulated Matter was based on the barrel vault architecture found in the most important French orangerie that King Louis XIV had built for him in Versailles. Orangeries were decadent greenhouses that housed oranges and other exotic fruits. France's fascination with citrus began at the end of 15th century when King Charles VIII of France invaded Italy and he returned to France with an enthrallment with Italian oranges, limes, lemons and limonaia— humble Italian greenhouses for these fruits— and he built the first elaborate orangerie based on the limonaia at his Chateau at Ambosie. For the next 200 years after that initial orangerie, all French Kings had an orangerie as a symbol of their power, the most notable being the aforementioned one that King Louis XIV had constructed in Versailles. Revealing change and

development over succeeding centuries, oranges decreased in value cross-culturally as they became ubiquitous and cheap. I am most interested in exploring is how the simple citrus fruits, which coexisted in two adjacent countries in both Italy and France, could spearhead so many different cultural, architectural, and societal evolutions. The exploration of a once powerful fruit that used to define one's social class that has now become commonplace and virtually meaningless, and what this says about how value is constructed and deconstructed, is a major part of my current research. The installation is a concentrated zone of past and present, so that a visual dialogue is developed between the concocted elements.

ACCUMULATED MATTER



Image one: outside view. Image two: inside view. Image three: inside view of walls and floor. Dimensions variable. Orange peels, wood, screws, invisible thread, wood glue, and polyurethane. 2011. MFA Final Exhibition at California College of the Arts curated by Glenn Helfand, San Francisco, CA.

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ALTERNATIVE TRANSPORTATION

I discovered two chairs and plywood in a dumpster. This discovery served as an impetus for me to think about how I wanted to engage people's bodies in a different way when they are sitting on a chair. In a chair, bodies are stagnant. By placing the chair on opposite sides of the plywood wheel facing away from each other, the participants are engaged in a crab walk mode of locomotion. Another important aspect is that by having this

transportation device guided by two people, it also serves as a metaphor for platonic and romantic relationships. Each person must be in constant communication with each other in order to move in any direction. Therefore, this multifaceted work aims to engage our bodies in order to explore communication as it related to personal rapports.

ALTERNATIVE TRANSPORTATION



Image one: view sculpture in use. Image two: view of sculpture parked. Dimensions variable. Found wood and chairs. 2010. Performance in the Potrero Hill neighborhood of San Francisco, CA (USA).

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ENCYCLOPEDIA ORACLE

I found discarded Encyclopedia Britannicas from my birth year in front of my apartment when I first moved to San Francisco. I wanted my chance encounter to become other people's synchronistic event. I bounded the books together and sandwiched them between two cut circular pieces of plywood I also found. I started to read

people's fortunes from this sculpture. I would tell a person to ask a question they needed advice on in their life, not tell me it, roll the wheel till they bonded with it, stick their hand in a random place, and I would read their fortune.

ENCYCLOPEDIA ORACLE



Image one: View of participant rolling the encyclopedia oracle. Image two: Detail of where finger was pointing to. Image three: I am giving the reading. Dimensions variable. 2010. Performance in the Potrero Hill neighborhood of San Francisco, CA.

ORANGE PEEL ACCUMULATION SERIES

From 2003-2009 I hand-stitched four circular shapes from domestically collected orange peels that is called *Orange Peel Accumulation Series*. This desire to create this project came from an innocent idea: I simply thought it was a waste to throw away orange peels after making freshly squeezed orange juice for my family's Sunday brunch. I applied various heat techniques to change the colour and add contrast. The creative process behind the work represents a

breakout as a young artist that paved the direction my art would take. I also made this work based on an insight that my father, a psychologist said about Freud, which is that if you write just a page a day, you'll write more long term in a day than if you try to force yourself to write more in fewer days. With that idea in mind I applied this concept of perseverance to this work and by the end of 2009, I had four Orange Peel Accumulations.

ORANGE PEEL ACCUMULATION SERIES



Image one and two: View of *Orange Peel Accumulation Number One*. 213cm diameter, 2.5cm depth. 2003-2004. Image three and four: View of *Orange Peel Accumulation Number three*. 221 cm diameter, 7.5cm depth. 2006-2007. Preserved orange peels, thread, neutral pH adhesive. Preserved orange peels hand stitched.



BIOGRAPHY



I was born and raised in Albuquerque, New Mexico (USA) (b. 26.05.1987) and currently live and work in Florence, Italy. After receiving my BFA from the University of New Mexico in 2009 and MFA at the California College of the Arts in 2011, I was awarded a Fulbright Grant to Italy. I have participated in numerous residencies, including Hangar.org (SP) (2018), Bridge Art Residency (IT) (2020), Vis à Vis Fuoriluogo 23 (IT) (2020), Castagno di Piteccio- Borgo Museo di Pistoia (IT) (2021), La Portineria (curated by Matteo Innocenti and Giulia Spissu) (IT) (2021), and most recently *Ritorno alla Normalità*, (curated by Cartavetra gallery, IT) (2022) and UNIDEE, *Sustaining Embedded Art Practice* (curated by Andy Abbott, IT) (2022). Selected solo exhibitions I have participated in include *Cascade* (curated by Leonardo Moretti for ARTEFUORI) at Cartavetra (IT) (2017), *Plasticaia*, Villa Romana (IT) (2018), *Ferro Bacchiato* (curated by Matteo Innocenti), at Piazza Vittoria, Castelbottaccio, IT (2020) and most recently *Viscosità Spagiriche* (curated by Claudia Ponzi) (2022), Finestreria, Milan, IT and *MILK CAKE #01 (Il Rinascimento sospeso cremisinamente)* (curated by Latte Project Space and Fatti d'arte), Latte Project Space (IT) (2022). My selected group shows include *Ecosistemi*, Fondazione Biagiotti Progetto Arte (curated by Silvia Bellotti and Carlotta Mazzoli) (IT) (2016), *The Recovery Plan*, Fondazione Biagiotti Progetto Arte (curated by Black History Month Firenze) (2019), *Per quanto tempo e' per sempre*, (curated by Leonardo Moretti and Spela Zidar) Celle Frigo (IT) (2020) and most recently the *Aesthetica Art Prize 2022 Exhibition*, York Art Gallery (ENG) (2022), *Tavolata in Giardino* (Curated by Rossella Tesi), Villa Schneiderf (IT) (2022), and *100x100 Esposizione Libri d'artista* (Curated by Alessandra Scappini and Spela Zidar), Sincrexis, Empoli, IT and Museo Marino Marini, (IT) (2022). I have participated in many two-artists shows including: *Trame Plastiche—Bridge* (collaboration with Leonardo Moretti) Vicoli d'Arte (curated by Elisabetta Rizzuto) (IT) (2020) and *Interpretation of a Seed* (collaboration with Maria Nissan) (curate by Daria Filardo at Murate Art District (IT) (2018). When I am not making my artwork, I am teaching art at Florence Institute of Design International, University of Chester, and M.U.S.E.





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