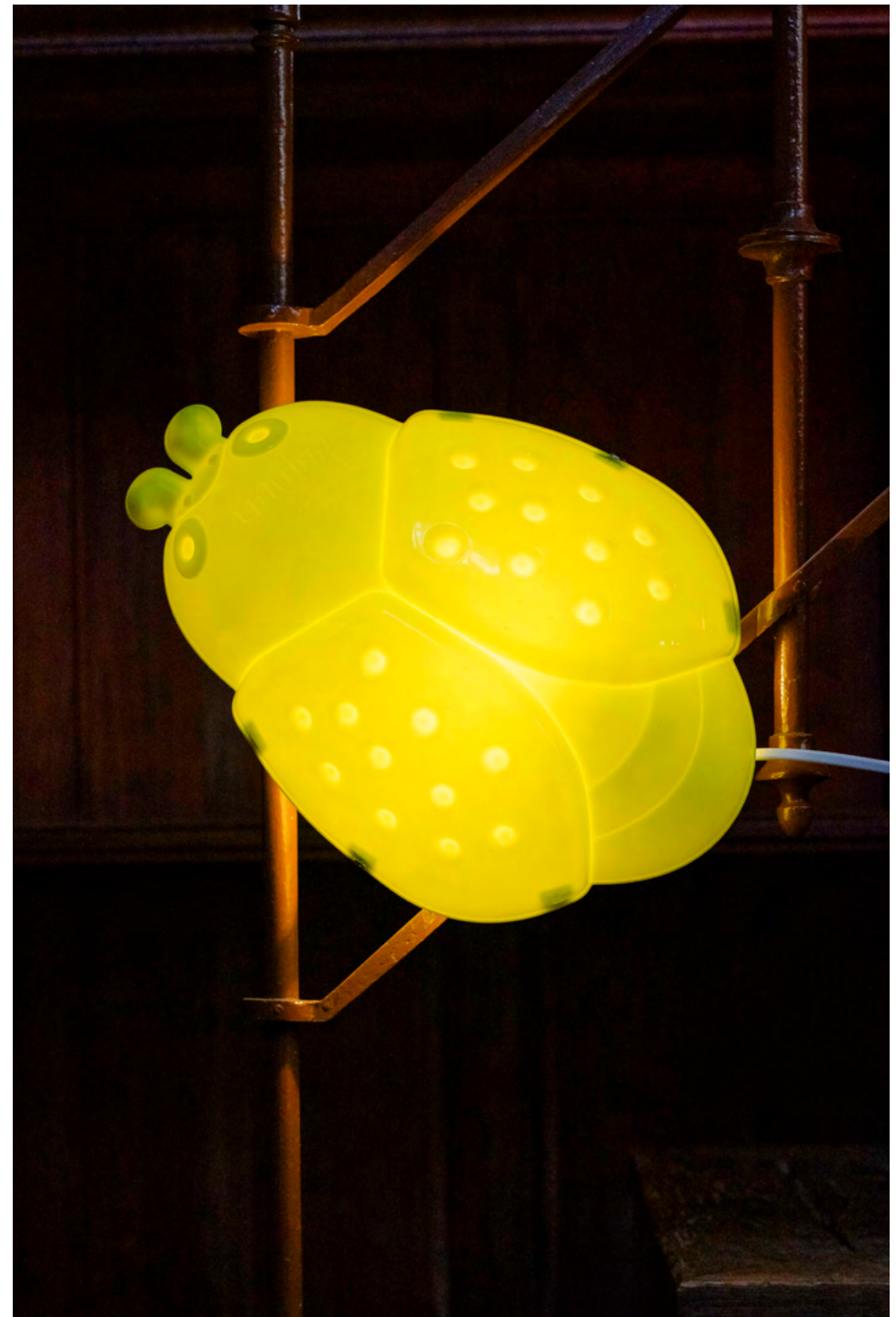




NATTLJUS / BLOMSTRANDE ÄNG, 2023; hand engraved second-hand IKEA lamps, motion detector; dimensions variable; installation view in the group exhibition "Systema", Palais Carli, Marseille, France (2023)
Photo: Moritz Haase

Agata Milizia

In the summer of 2023, I bought second-hand IKEA lamps. I engraved the names of the mothers who sold me the lamps on the plastic surfaces. When the lamps are switched on by a motion detector, the names become visible. This project came to be as a reaction to my precarious work situation in those months. At a time when I couldn't afford a studio. At the same time, it is a personal exploration of the topic of being a mother today. The photo shows the work at the "Systema" exhibition. It is installed on a wooden banister in the former library of the Palais Carli in Marseille.



NATTLJUS / BLOMSTRANDE ÄNG, 2023; hand engraved second-hand IKEA lamps, motion detector; dimensions variable; detail of the installation in the group exhibition "Systema", Palais Carli, Marseille, France (2023). Photo: Moritz Haase



Untitled, 2024, earthenware, glaze, glass, 4 x 24,5 x 25 cm; studio view, Berlin, Germany (2024)



Untitled, 2024, earthenware, glaze, glass, 24,5 x 19 x 18,5 cm; studio view, Berlin, Germany (2024)



Hello my Dear, 2023, Lecture-Performance, 30 mins (with works by other artists* in the background). Part the group exhibition "Absolvent*innen 2021-2022", Akademie-Galerie – Die neue Sammlung, Düsseldorf (2023).

Photo: Moritz Krauth



Lazybones, 2022; lecture-performance and installation; 20 mins; languages: English, German, Italian, French; installation view at NKR - Neuer Kunstraum Düsseldorf (2022). Photo: Oskar Lee

Agata Milizia

Lazybones is an installation, book and lecture performance in one. Lyrical texts that I wrote in 2021-22 are read aloud and sung by opera singer Marion Sherwood. The scene takes place in a fictional workspace consisting of paintings, sculptures and functional office furniture characterised by a masculine and decidedly Western taste, and the poetic texts address, among other things, the effects of stress on the body and the difficulties women face today when trying to reconcile work and private life.



Magnifica Deluxe 3000, 2022, wood, plaster, porcelain Villeroy & Boch espresso-set, dimensions variable; detail of the installation for the lecture-performance "Lazybones", NKR – Neuer Kunstraum Düsseldorf, Germany (2022). Photo: Oskar Lee



Lazybones, 2022, self-published artist book for the performance of the same name, 13,5 x 21,5 x 1 cm ; detail of the installation for the lecture-performance “Lazybones”, NKR – Neuer Kunstraum Düsseldorf, Germany (2022).
Photo: Oskar Lee



Meditations from the rocky sphere, 2022, two-channel sound installation, 11 mins; installation view in the group exhibition "STILL HERE" at Staromestská galéria Zichy, Bratislava, Slovakia (2022). Photo: Kateřina Durďáková



“DeepSéance” is based on the story of the same name that I wrote in 2021. In a fictional universe, scientists are able to digitalise the souls of the deceased. A being thus created, which I call AMY, suddenly leaves the lab and explores the world. As it is pure language, you can only perceive it by conjuring it up like a ghost. In a four-channel sound installation, both human and AI voices first tell of its wanderings on planet Earth; then of a seance in which it is supposed to answer questions about a much-feared future, about a world destroyed by the climate crisis, and finally of its surrealist dreams. The ceramics installed in the room are inspired by elements from the text.



Untitled (the cube and the ladder), 2021; earthenware, glaze, dimensions variable; graduation show, Kunstakademie Düsseldorf, Germany (2021). Photo: Kai Werner Schmidt



Untitled (prosthetics for horses 3/4), 2021; earthenware, glaze, 70 x 42 x 19 cm; graduation show, Kunstakademie Düsseldorf, Germany (2021). Photo: Kai Werner Schmidt



frammentazione del corpo di una donna (the fragmented body of a woman), 2021, earthenware, glaze, 32,5 x 15,5 x 22,5 cm; installation view in the group exhibition “Your body, your temple”, stella, Berlin (2022)



Not yet titled (geko), 2021, earthenware, glaze, 19 x 15 x 9 cm; installation view in the 3-artist exhibition "Your body, your temple", stella, Berlin, Germany (2022)



Dorothea Brooke, 2021, earthenware, glaze, 30 x 13,5 x 24,5 cm; studio view, Düsseldorf, Germany (2021)



Uncontrolled Indulgence – 2015-2020, 2021
Limited edition of nine, hardcover, Languages: Italian, English, 21 x 13,5 x 2,5 cm
Photo: Filippo Pincolini



cetonia aurata, 2021, earthenware, glaze, 23 x 24 x 11 cm; installation view in the group exhibition "and yes I say yes I will yes", Salon am Moritzplatz, Berlin (2021)



DUS15082020, 2021, hand-engraved found wood table top, 70 x 70 x 5 cm; installation view in the group exhibition "and yes I say yes I will yes", Salon am Moritzplatz, Berlin, Germany (2021)



Untitled, 2021, hand-engraved found wood table top, 79 x 79 x 8,5 cm; installation view in the group exhibition "and yes I say yes I will yes", Salon am Moritzplatz, Berlin, Germany (2021)



Blowing Dandelion Seeds, 2021, multimedia installation (hand-engraved headboard, night table, Apple HomePod, ceramic sculptures, velvet, high-pile carpet, books, silk rope, metal shoehorn, 11 mins one-channel sound installation), dimensions variable; studio view, Kunstakademie Düsseldorf, Germany (2021)

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This installation includes sculptures and ready-mades that I have made or collected over a period of two years, as well as a sound installation played on a smart speaker. The space represents an imaginary bedroom in which a recorded story I wrote is narrated. The narrator's voice comes from a text-to-speech software. Four anecdotes are told, portraying different women in precarious life situations. The furnishings appear old-fashioned and bourgeois. It is furniture that is now sold cheaply in second-hand shops and on the internet. The fabrics are also second-hand. Other objects such as books and shoes (ceramic sculptures) are scattered around the room.



left: Apple HomePod

right: Once you'll find someone that you'll never forget in a blue moon (selfie), 2021; earthenware, glaze; 10 x 6 x 26,5 cm; studio view, Kunstakademie Düsseldorf, Germany (2021)

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