

LUCIA PIZZANI

Guardianas y Serpientes

GALERIA
MARILIA
RAZUK

text by Camila Bechelany

Drawing on the archetypes of the guardian and the serpent, Lucía Pizzani's first project in Brazil is conceived as a liminal space between the physical and the immaterial worlds. The exhibition stems from research conducted during an artist residency in Ilhabela, on the coast of São Paulo, where the artist was in direct contact with the local Atlantic Forest landscape, expanding her exploration of the relationships between body, territory, and memory. By incorporating locally collected plant materials into her creative process, she was able to broaden her references, deepening her research on life cycles and the interdependence between humans and non-humans. Rather than merely representing nature, Pizzani works from it, understanding it as a living entity, endowed with memory and capable of producing knowledge.

In this context, Pizzani has created sculptures and paintings that explore, more specifically, the ideas of metamorphosis and protection associated with the feminine. The serpent, one of the central figures in this project, is embodied in the paintings as apparitions of spirits camouflaged among the vegetation, blending in with it. The serpent is an ancient symbol, present in various ancestral cultures, expressing the renewal and continuity of life. Its ability to periodically shed its skin leads it to be associated with the cyclical nature of time. The rod of Asclepius, an emblem of medicine widely recognized in the West, depicts a staff with a coiled serpent, symbolizing wisdom and healing. On the other hand, the image of the ouroboros, the serpent biting its own tail, embodies the idea of infinity and the unity between end and beginning.

It is precisely this dimension of metamorphosis that runs through Lucia Pizzani's research and that she understands as a condition shared by all forms of life. Cocoons, seeds, skins, membranes, and roots appear repeatedly in her work as images of continuous processes of becoming. In a recent interview, Pizzani states that cocoons evoke the idea of becoming, of metamorphosis, while the skin simultaneously represents protection, vulnerability, and the possibility of regeneration.

The notion of protection is also evident in the clay sculptures. Like sentinels guarding the forest, they bear impressions of collected plants, establishing a physical continuity between the environment and the sculptural form. For Pizzani, each type of clay carries its own identity, revealing specific characteristics of the place from which it is taken. Working with different clays means incorporating the stories inscribed in each territory.

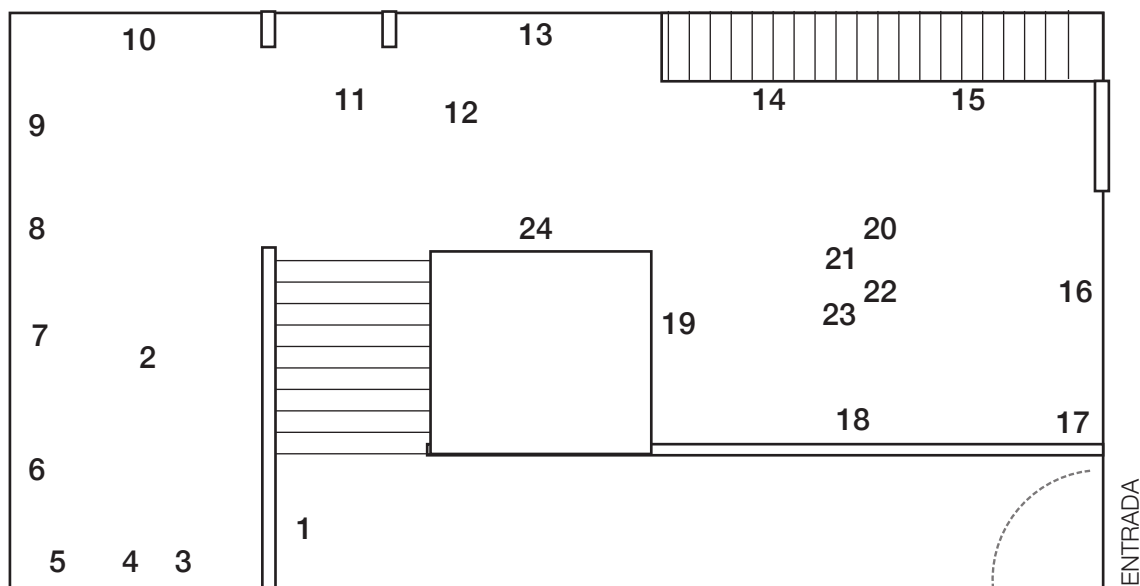
This understanding of matter aligns with contemporary perspectives in philosophy and anthropology that reject the modern separation between subject and object. Some authors, such as Tim Ingold, propose understanding materials as living processes, continually transformed by the relationships they establish with humans and non-humans. These works also echo the thinking of Donna Haraway, for whom living implies recognizing radically interdependent forms of existence.

On the other hand, the experience of displacement holds particular significance in Pizzani's work, whose career has been marked, since childhood, by constant movements between the Global North and Venezuela, her country of origin. Perhaps for this very reason, the natural environment is, for her, both a source of inspiration and a laboratory from which she draws the materials for her work. The plant world thus constitutes a safe haven where the artist recognizes fragments of her own history through the history of humanity.

A striking example of this is Pizzani's use of corn, a food with deep ancestral roots in Venezuela and throughout Latin America. For several years now, she has been using corn as a sculptural element, whether by reproducing the plant itself or by using the cob to make impressions in clay, creating textured surfaces. In the 2026 works "Maíz Alto" and "Maíz Navio", the artist references the Mayan creation myth, according to which the gods first molded a human from clay and then a man from corn, made in their image and likeness. The works treat corn and clay as symbolic elements and use them to return to the idea of the origin of life and, consequently, to the ideological and cultural frameworks that constitute it.

In commenting on her recent research, Pizzani notes that, despite cultural and historical differences, we remain driven by the same fundamental questions that have accompanied our ancestors for thousands of years. The recurrence of symbols such as the serpent may highlight this continuity and reveal shared symbolic structures, connecting different societies through questions related to temporality and belonging. The artist states that she is interested in "what connects us, regardless of where we are," recognizing migration as a defining aspect of the human experience.

In the exhibition space, filled with plants and hybrid images, Lucía Pizzani does not seek to reconstruct specific mythological narratives, but rather to activate a sensitive field where ancestral memories and present-day experiences become inseparable. The exhibition invites viewers to reconnect with forms of knowledge that predate the separation between nature and culture, between the human and the non-human. In this territory of coexistence, the figure of the guardian ceases to protect merely a physical space and instead becomes a symbol of the very possibility of preserving bonds between species, territories, and stories yet to come.



1. *Dama atlântica*, 2026
Argila vermelha de alta temperatura
31 x 30 x 15 cm

2. *Ser de Palma*, 2025
Argila vermelha de alta temperatura e bronze
57 x 22 x 22 cm

3. *Espiritus helecho-cuaimas #1*, 2026
Acrílica sobre papel
84 x 59 cm

4. *Espiritus helecho-cuaimas #2*, 2026
Acrílica sobre papel
84 x 59 cm

5. *Espiritus helecho-cuaimas #3*, 2026
Acrílica sobre papel
84 x 59 cm

6. *Cuiama Bosque*, 2026
Acrílica e argila negra de alta temperatura sobre linho
150 x 110 x 4 cm

7. *Inspirál Roja*, 2026
Acrílica sobre linho
150 x 100 x 11 cm

8. *Cadena*, 2026
Argila vermelha de alta temperatura
140 x 14 x 7 cm

9. *Sabana Roja*, 2026
Acrílica sobre linho
150 x 110 cm

10. *Conchas Totem*, 2025
Acrílica sobre tela
180 x 164 cm

11. *Bromelia Raices, da série Flora Totem*, 2026
Pintura em Terracota
150 x 48 x 48 cm

12. *Cactus Ramales da série Flora Totem*, 2026
Pintura em Terracota
150 x 48 x 48 cm

13. *Centro*, 2026
Acrílica e argila negra de alta temperatura sobre linho

14. *Máscara Deidad*, 2022
Argila negra de alta temperatura
92 x 24 x 24 cm

15. *Conchas en Rama*, 2025
Acrílica sobre tela
180 x 164 cm

16. *Aparición*, 2026
Acrílica e argila negra de alta temperatura sobre linho
206 x 216 cm

17. *Dama Tabachin*, 2024
Argila negra de alta temperatura
92 x 24 x 24 cm

18. *Bosque Culebra*, 2026
Acrílica sobre linho
180 x 164 cm

19. *Espiritus helecho-cuaimas #4*, 2026
Acrílica sobre papel
84 x 59 cm

20. *Dama Tabachin*, 2024
Argila negra em alta temperatura
92 x 24 x 24 cm

21. *Roja Tabachín*, 2026
Argila vermelha de alta temperatura e vaina de tabachin de bronze
28 x 20 x 20 cm

22. *Maiz navio*, 2026
Argila negra de alta temperatura e bronze
24 x 28 x 14 cm

23. *Maiz alto*, 2026
Argila negra de alta temperatura e milho de bronze
27 x 21 x 16 cm

24. *Yute*, 2026
Argila negra de alta temperatura sobre juta
40 x 154 x 1 cm