

Prof. Elisa Marianini

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I was born in Florence in 1967. I have a degree in the history and conservation of artistic assets and a master's degree in the history of art, graduating with 110/110 with honors. I have followed in the footsteps of my father, Foresto Marianini, an important painter, decorator, and restorer in Florence. My first job was in his workshop when I was very young, and is where I began learning all the secrets of the trade. I still work in this artistic workshop today. I have continued on my artistic education, including mastering techniques that enable me to recreate antique paintings using the methods of masters of the period.

An important part of my work is also restoring antique and modern paintings.

As an art historian I have worked as an art consultant, issuing expertises. As an art critic, I have also given courses in the history of art and painting at various levels, focusing on different artistic techniques.

I have held personal and collective exhibitions. My works are found in private collections in New York, Jupiter (Florida), Paris, Lausanne, Oslo, Brescia, Florence, Milan, Rome, Siena, and Turin. My workshops display permanent exhibitions of my work.

I have given art history lectures focusing on different artists and topics, in Tuscany and other Italian regions. My deep roots in my homeland and the Mugello, cradle of the Medici's family, have always spurred my curiosity so that many of my studies have focused on the Renaissance, exponents of the Fornaci San Lorenzo Manifattura Chini, Freemasonry, and the esoteric milieu in general with Florence representing an important place of interest. In 2015 I published a book on artistic memorials dedicated to the fallen of the Great War found in the Mugello.

Since 2013, I have been part of the Gruppo Dinamo. This diverse group of headstrong and rebellious artists includes painters, sculptors, designers, goldsmiths, ceramists, photographers, and musicians, all sharing a passion for art and discussions on various issues.

My contemporary works link the figurative and the abstract. They are rich in those symbolic and allegorical meanings dear to the Renaissance, reclaiming and offering a "New Renaissance". At the center of my pictorial explorations are humankind with its potentialities, experiencing the material dimension but also aspiring at superior things. With its weaknesses and deficiencies, diversity and richness to be offered to the others, humankind has gone on a journey in search of the essence of living, traveling along a path rich in positive and negative experiences that will be passed onto the future generations.

Beyond the iconological and iconographic value of my paintings, they are suitable for use, from an aesthetic and decorative point of view, in the most varied fashion fields ranging from bags, clothing fabrics, such basic furnishings as curtains, sheets, wall paper, etc.

At the presentation of my latest one-woman exhibition, “Light Paths”, Prof. Enza Biuso wrote, *Elisa Marianini tells about herself through her soulful creations, bearing witness to her successful new work that encourages the exploration of her own being and of an emotional, moral, and spiritual center of gravity. Her pictorial poetics have therefore turned towards the acquisition of a personal originality. While resolutely digging into her inner life, the message of a new life philosophy has come out. Elisa Marianini moulds a real materiality that serves as a link with the earth, which she never interrupts, and kindles the dynamics of an iridescent palette with a vast range of tones, brilliant and bright colors that exalt thought and manual skill with spontaneity and inspiration. Evocative, airy, unpredictable, and at times ethereal, structures are exalted by the choice of themes and the use of materials. The narrative rigor and freshness of this new approach have consecrated her as a consummate artist. Her work is therefore “brain art”, the art of meditation, made with her hands but observed with her mind and heart. With a constant analysis, she never silences her interior dialogue. So her pictorial tale opens up with the freedom of having captured the essence of living and dying, that dimension of the body and soul that is found outside time and space.*