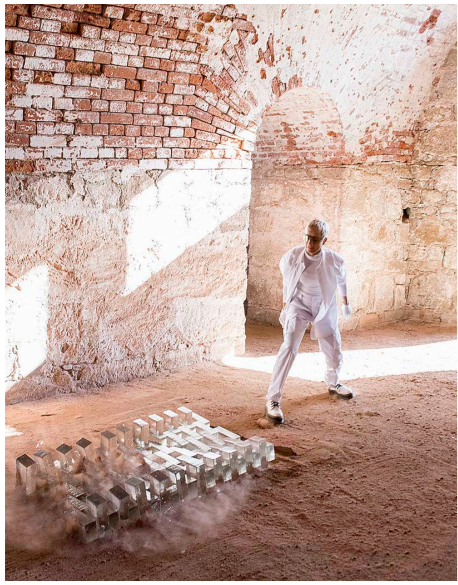


AliPaloma

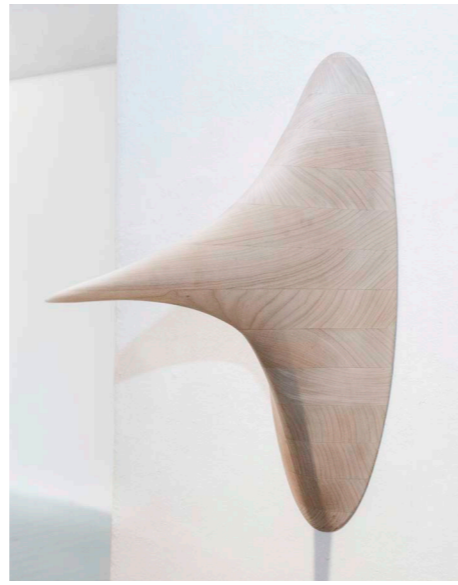
info@alipaloma.com
www.alipaloma.com



Everything for Everyone?, 2021



Women's Shelter, 2021



Thorn in the Eye, 2023



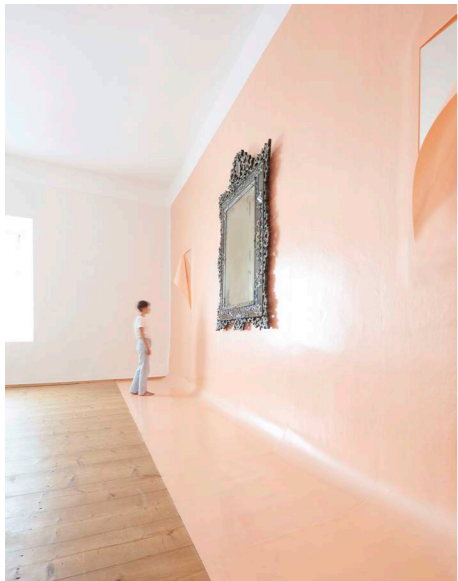
Pill, 2022



Fragile, 2020



Rethink Reality, 2021



Under my Skin, 2019



I, 2017



mire, 2019



Unchained, 2022



Up in Flames, 2023



Take Me Home, 2022



TheVulvaproject, 2016 - today



Clitrois, 2020



Venus Flytrap, 2023



C43H66N12O12S2, 2023



Transformations, 2023



Buoy (working title), 2024

Everything for Everyone?

20 million clay bricks hold up the fortress of Fortezza. Together they form a façade of power, an architectural expression of patriarchy. AliPaloma replaces the solid building blocks with crystal bricks and installs a glass wall that explores social upheavals. At the end of the exhibition she smashed the glass wall in a performative act. In this way, the installation evades the fate of its stone counterpart - to solidify into a power structure. Acts of liberation of this nature are ever-present in AliPalomas work.



Everything fo Everyone?
2021
120cm x 80cm x 10cm
Crystal Glass

part of:
50 x 50 x 50
"Everything for
Everyone"
Franzensfeste Fortress

Curated by
Hartwig Thaler



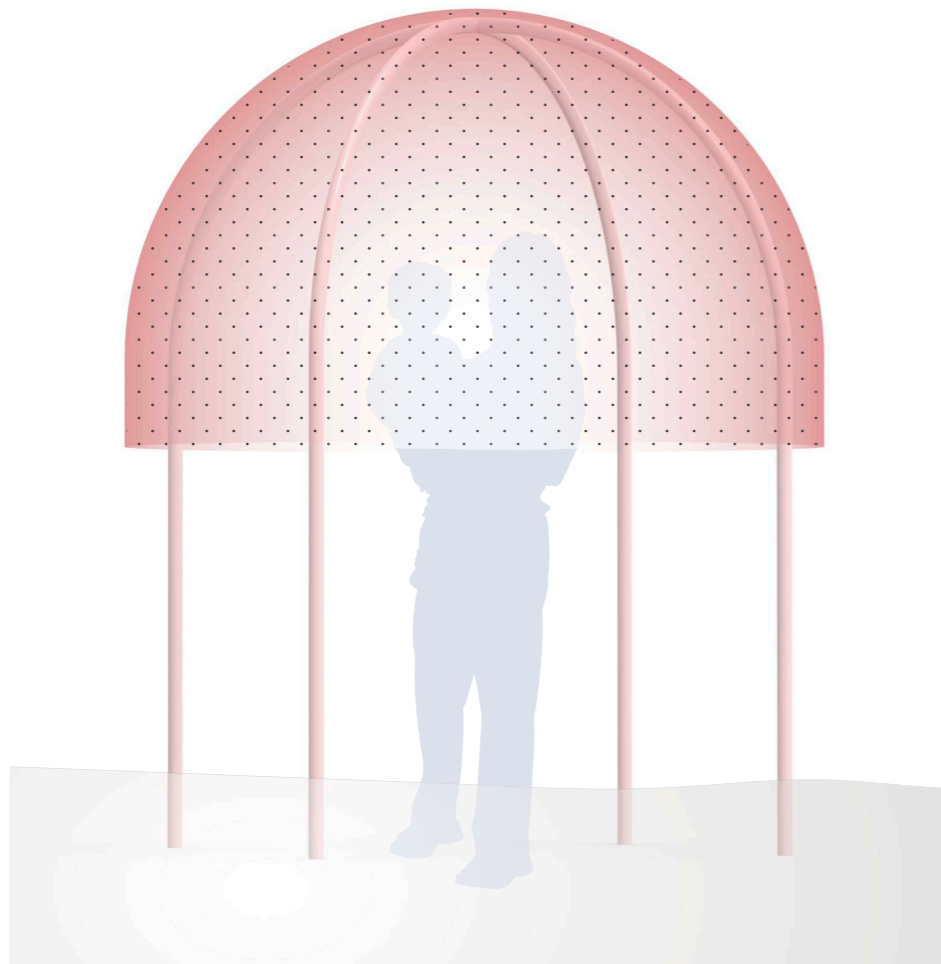
Women's* Shelter

AliPaloma and Mirijam Heiler followed the invitation from the municipality of Bressanone to create a symbol for November 25, the International Day for the Elimination of Violence against Women.

With a walk-in installation representing a protective shelter, they created an intimate pavilion in the park of Bressanone that honors the important work of women's shelters. By engraving the number of the hotline against violence in Bressanone on the sign, they invite people in need to seek help.

The perforations in the metal screen allow an interplay of visibility and invisibility. Those who stand beneath the cupola remain unrecognizable from the outside but from within, there is a view outward—a metaphor for finding a way out of violence.

The perforated also adds depth to the discussion by addressing the visibility and invisibility of the topic of violence and challenges the effectiveness of political decisions regarding adequate protection and investment in preventing and responding to gender-based violence.



Women's* shelter
2021
220cm x 180cm x 180cm
Steel, varnished

in Collaboration with
Mirijam Heiler.

Permanent installation in
Bressanone (IT)

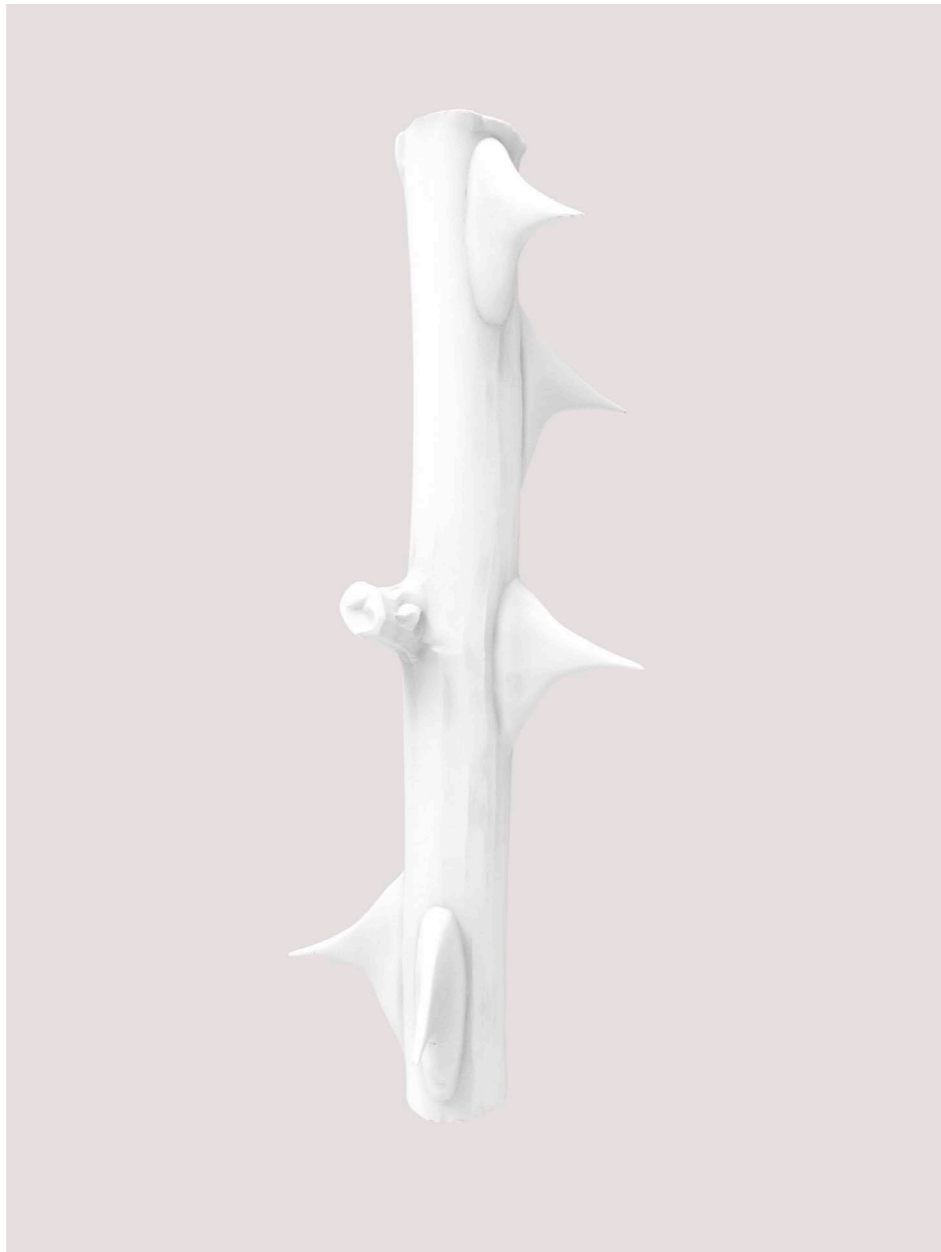
curated by
"Südtiroler Künstlerbund"
(SKB)



Thorn in the Side

A feminist ode to resistance and empowerment. An oversized rose thorn menacingly awaits visitors entering the Prisma Gallery. The cherry wood-milled sculpture is more than just an aesthetic object, it calls on us to be the "thorn in the side" and to act as a strong voice of resistance and change. Just as a thorn in the side causes discomfort and pain, it is also our task to break through the norms and challenge the status quo.

Thorn in the side
2023
40 cm x 20 x 30cm
Milled cherry wood
part of
So Close! at Gallery
"Prisma", Bolzano,
curated by Lisa Trockner.



Under my skin

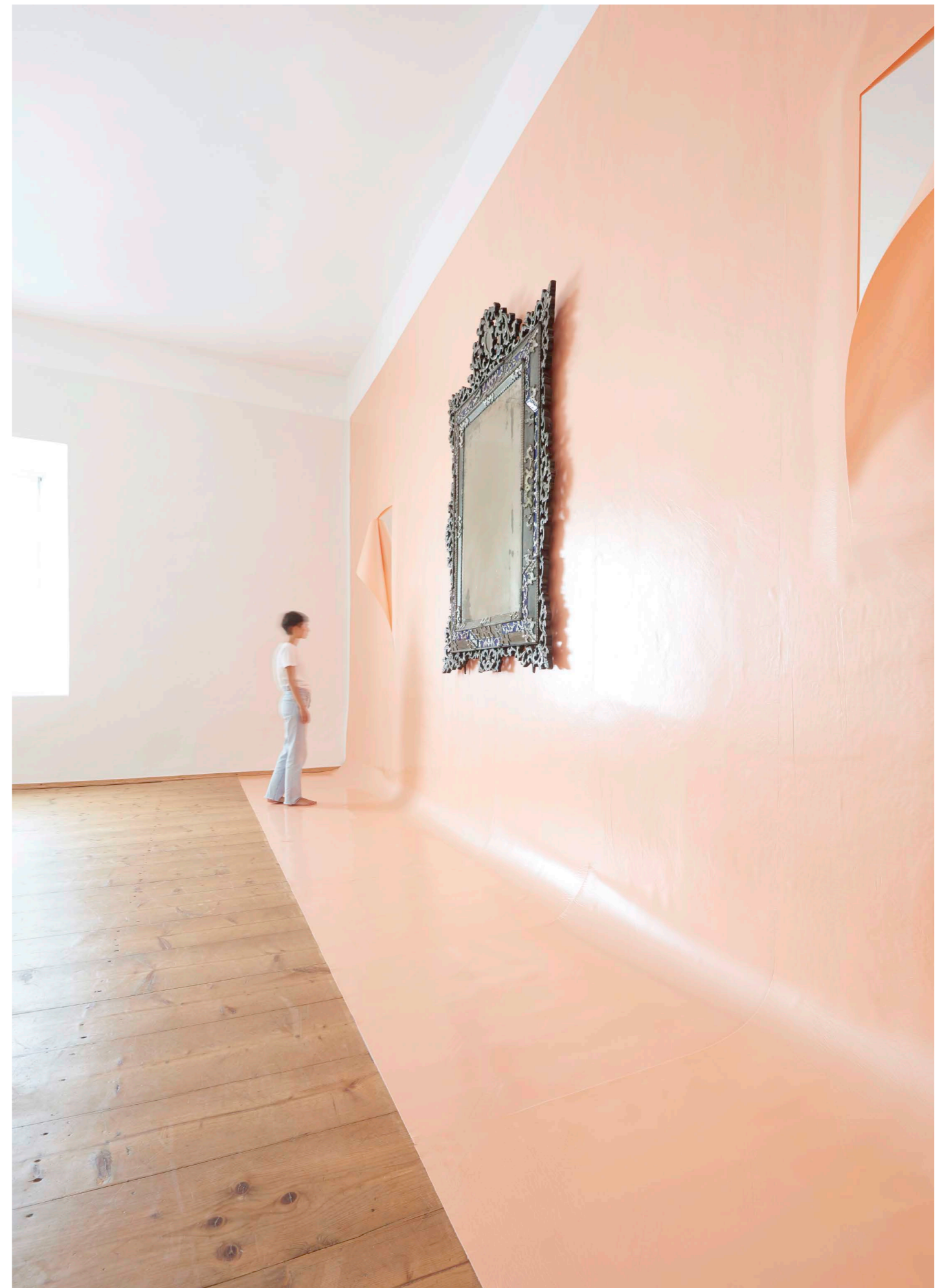
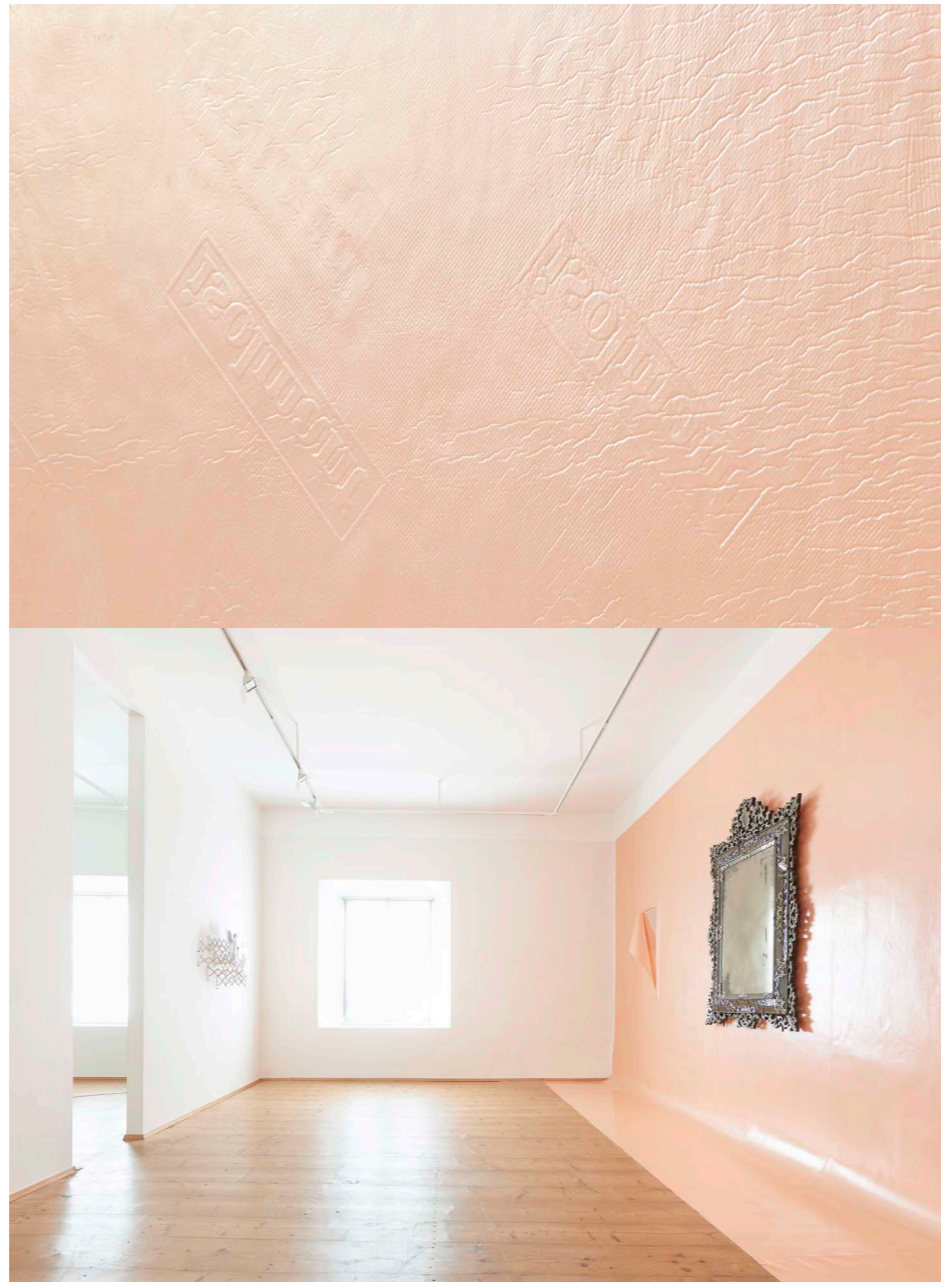
Under my skin
2019
800cm x 400cm
Polyethylene, Mirror
Venetian Mirror, c.a 1700

part of
BEAUTY CASE,
Imperial Castle,
Bressanone
curated by
Michael & Thomas
Rainer

A beauty case covered with cellulose. A test tube of the cosmetic surgery. The Skin and the mirror minus their soul. No inside turned outside, on the contrary the outside injured is mirrored on the inside. Smooth skin, smooth mirror, sharp scalpel. A mobile phone that cures its scratched surface on its own meets the broken happiness of Venice. The broken glass of Byung-Chul Han. Rescued beauty?

I like you smooth like honey with a Brazilian peel. The oiled skin of Josephine Baker: a wet dream of Adolph Loos. The ornament of the Venetian mirrors: female murderer tattoos for Jack, the ripper of modern times. What is façade, what is uterus? In the artificial womb of the beauty laboratory, the face will grow in the future [...]

German Text Thomas Rainer



The work "I, 2017" was created in the year that marks the 10th anniversary of the iPhone and addresses the issue of digital self-image. Hardly any other technical device has managed to change our self-perception relatively unnoticed.



I, 2017
2017
70 m x 70cm x 3cm
Object Collage
Iphones, Acrylic glass

part of
Start V at Gallery
"Prisma", Bolzano.

curated by Lisa Trockner.



mire
2019
300cm x 300cm
mirror

for the Waterlight
Festival Bressanone.

In collaboration with
Markus Hinteregger.
realized by
barth interior design
zumtobel group

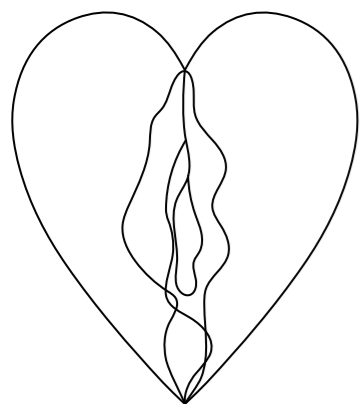
AliPaloma and Markus Hinteregger followed the invitation to be part of the Waterlight Festival 2019 in Bressanone and installed a huge mirror in the pedestrian area of the old city center

The installation plays with the relevance of the Greek myth of Narcissus: Narcissus, a beautiful and desired youth, rejects almost everyone who approaches him with love. Nemesis, the goddess of just vengeance, punishes his cold-heartedness by causing him to experience the same suffering.

When Narcissus looks into "a pool with silver-rimmed waves," he falls in love with his own image reflected on the water's surface. Love consumes him entirely, and he dies. His body vanishes, and in its place, a saffron-yellow flower blooms, which henceforth bears his name.

In the present day, "mire" reflects the relevance of the Greek myth in an age where social media platforms like Instagram and Twitter provide a breeding ground for narcissism.





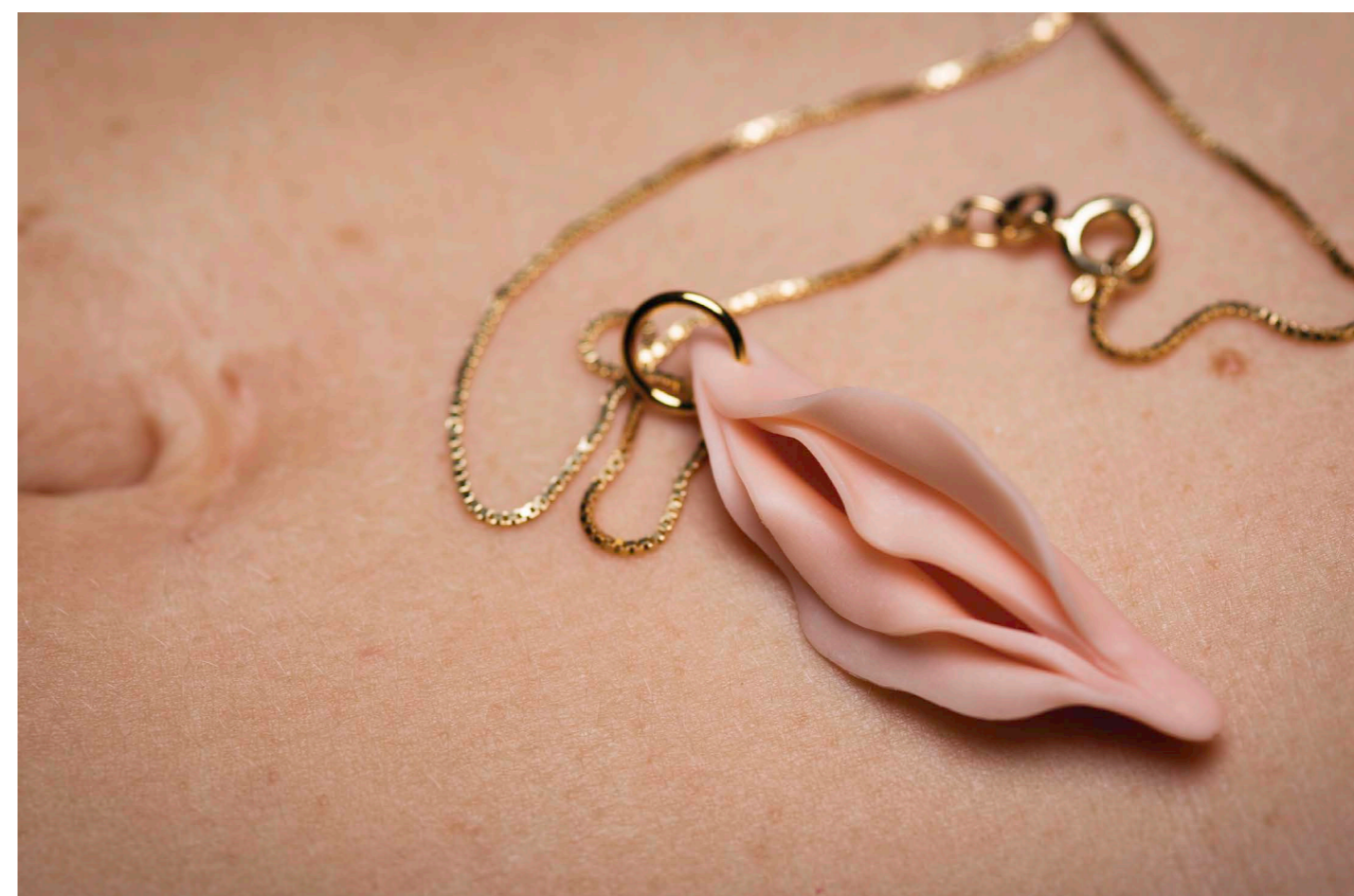
Cunt
2017
 12cm x 7cm x 3cm
 Wax,
 Frame mixed media

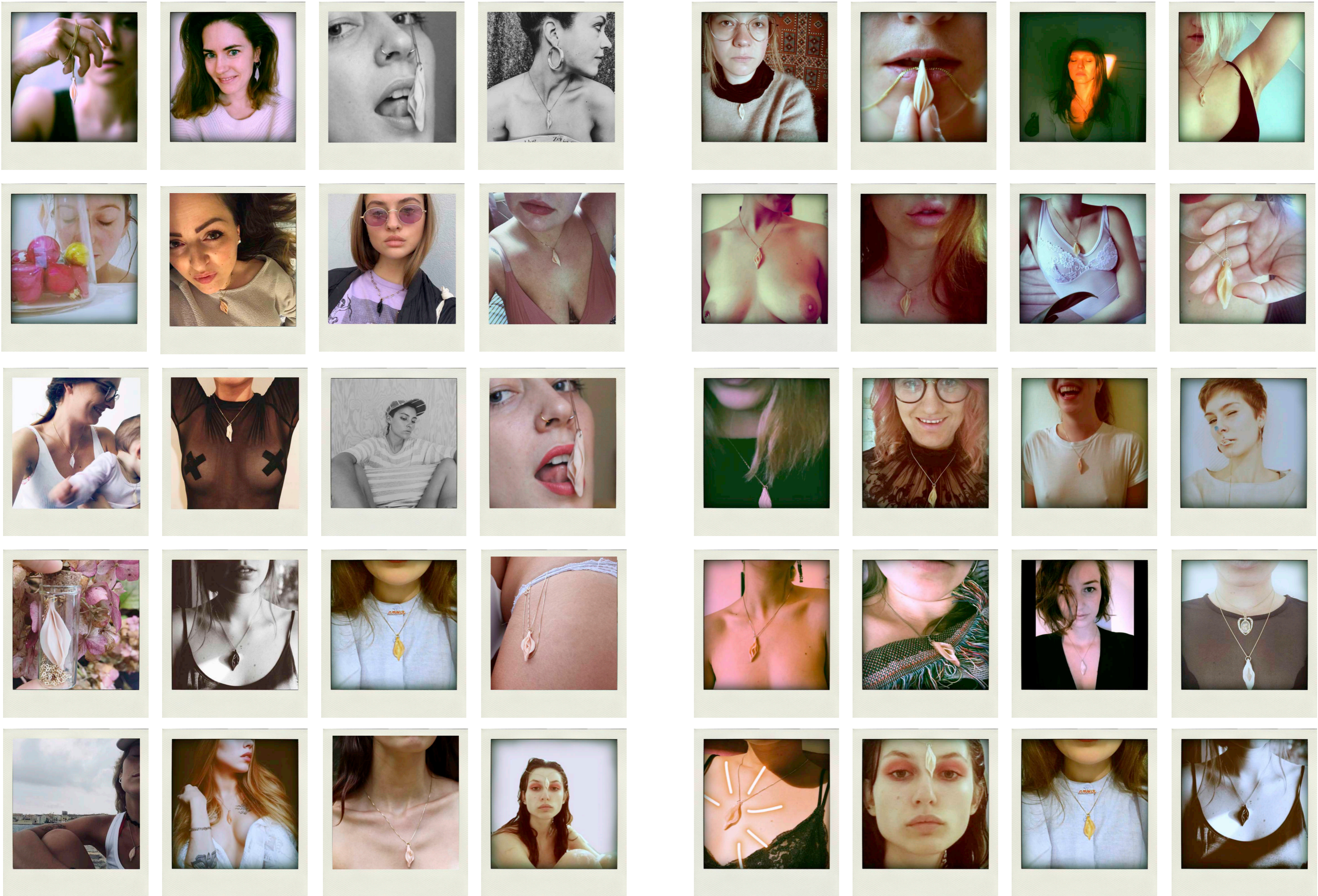
thevulvaproject
 since 2016

open Edition
 Jewelry
 (500 until now)

Left: The work "Cunt" is dedicated to the female body and breaks with a male hegemonic view of it. The aim is to remove the taboo of the vulva. The vulva is fragmented by the iconographic frame. It suggests what Martha Shelley writes in her "Cunt Coloring Book" from 1975: "In the beginning we come from the cunt, not from some man's side; and we are washed in the water and blood of birth, not the spear-pierced side of some dying god..." Martha Shelley 1975, The Cunt Coloring Book.

Right: Thevulvaproject was created by AliPaloma in 2016, as a reaction to the taboo of the vulva, and as a rejection of an aesthetic ideal of a "perfect vulva". Worldwide, intimate cosmetic surgery is booming, with the greatest increase in the correction of the labia minora. This can be traced back to an ideal established by the mass media, conveyed by the beauty and porn industries. In addition, insecurity unites: awareness of the diversity of the vulva is lacking. Thevulvaproject rejects the ideal of a "perfect vulva" and shows in different shapes and sizes, the beauty of the diversity of the labias.





Clitoris

Clitoris
2021
50cm x 40cm x 20cm
3D print, resin

part of: SUM ERGO
SUM at the EX- Simma
Garage, Bruneck.

curated by "Wege zum
Museum".

The large 3D-printed clitoral sculpture draws inspiration from the initial scientific representation of the clitoris crafted by the sociologist and engineer Odile Fillod in 2016. Fillod's representation was a response to the lack of comprehensive depictions of the female pleasure organ.

AliPaloma has made subtle modifications to the basic anatomical structure, extending the crus of the clitoris like wings from the erectile tissue. This adjustment imparts the impression of the clitoris flying freely



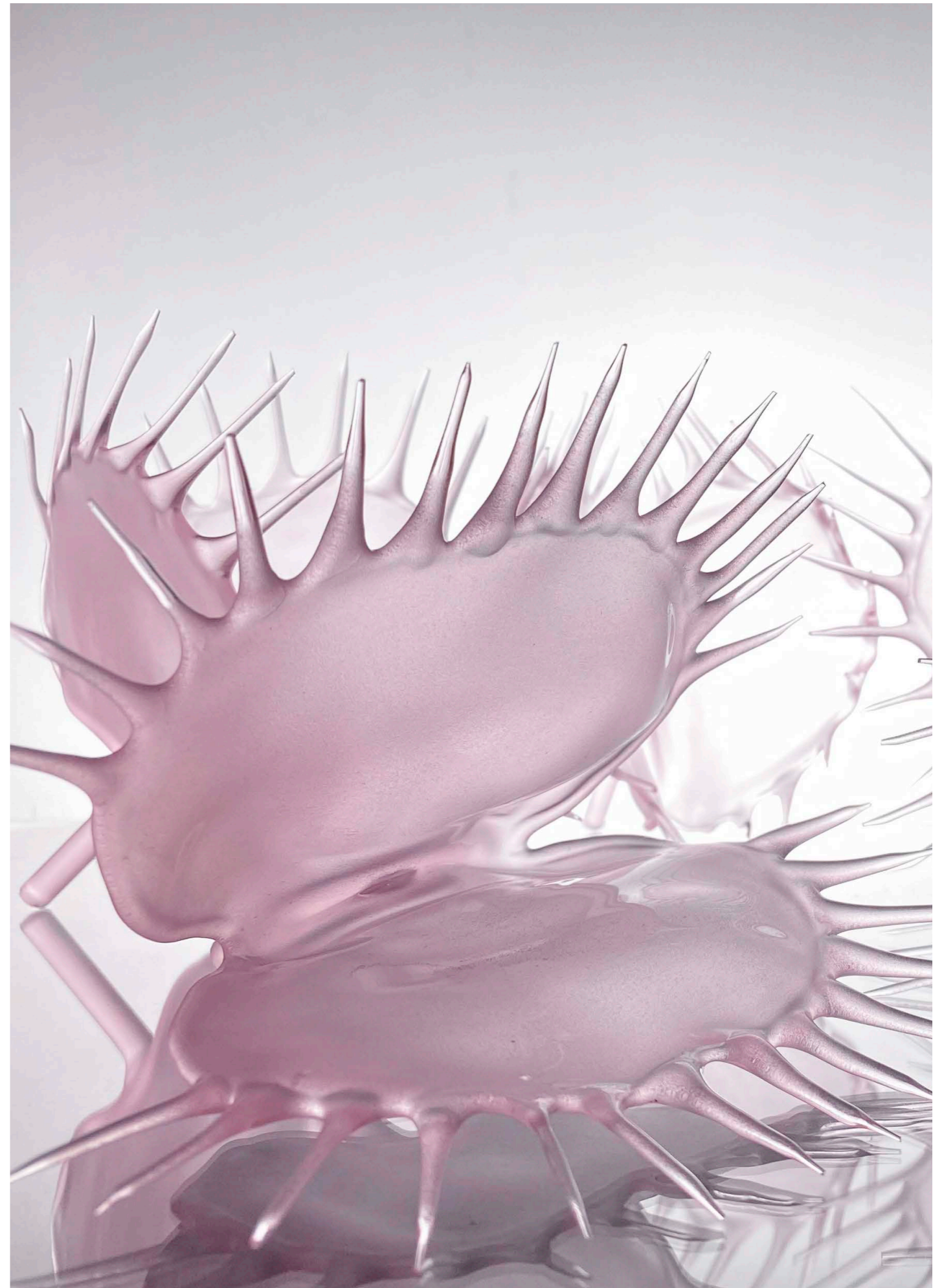
Venus Flytrap

Inspired by the Venus Flytrap, the 3D-printed sculpture captivates with its elegant yet somewhat menacing appearance. The sculpture's sharp, pointed cheeks remind us of the mythical concept of the Vagina Dentata, a symbol found in various cultures and stories representing the frightening aspects of female power and sexuality



Venus Flytrap
2023
35cm x 20cm x 20cm
3D- Print, SLS - coated

part of:
SO CLOSE!
Gallery "Prisma",
Bolzano
curated by Lisa Trockner



Pill
2022
d= 28cm
Lasa marble, milled

part of:
SO CLOSE!
at Gallery "Prisma",
Bolzano

curated by Lisa Trockner.

In the summer of 2022, AliPaloma created this artwork in response to the drastic political decision in the USA to abolish the national right to abortion, 50 years after its introduction. The sculpture features the feminist protest slogan 'MY BODY, MY CHOICE,' which is used worldwide to emphasize the right to self-determination over one's own body in sexual, marital, and reproductive decisions. Although abortion is allowed under certain conditions in Italy, the right-wing government continues to restrict access to abortion, and many doctors refuse to perform the procedure. 'MY BODY, MY CHOICE' has been literally carved in stone, highlighting the necessity of preserving decision-making freedom in matters concerning one's own body



Fragile

Fragile
2020
37cm x 50cm x 12cm
Crystal glass
realized by Vetroicerca
Art Glass Design.

Commissioned by
Raiffeisen Landesbank
as part of the 2018
sponsorship award.

The artwork "Fragile" reimagines the traditional anchor, replacing steel with delicate crystal glass, stripping away its solidity. Two robust arms extend from the glass anchor, symbolizing its ability to secure itself in the sea bed and representing stability, hope, and fragility.

The glass anchor unites the opposite poles stability and fragility. While having strong arms, the pink glass suggests the threat and insecurity coming with human existence – especially with regard to "the second sex".

In the context of a "risk society", as described by Ulrich Beck, the fragility of our systems is exposed during crises like the current Covid-19 pandemic, disproportionately impacting marginalized individuals.

In terms of gender, it is clear that women in particular suffer more from the economic and social consequences of a crisis. At the same time, there is no doubt: the system is carried by women during the crisis. Despite its fragility, the anchor sculpture stands for the hope of breaking down prevailing power structures and re-forming socio-cultural norms.



Rethink Reality

Questioning reality and taking on contemporary issues is the leitmotiv of AliPaloma's artistic productions. A critical examination of questions immanent to the present is just as relevant as the innovation of the formal approach. The alliteration "Rethink Reality", bent out of glass (and filled with neon), is an invitation to illuminate the actual state in a turning point of time, to leave rigid thought behind and to set out on new paths of ecological, social and technical coexistence. The political pink color accompanies AliPaloma in her work as a means of expression with feminine connotations.

While the colour is often associated with tenderness and gentleness, with this alliteration it gains a screaming strength.



Rethink Reality
2022
60cm x 40cm x 10cm
Neon sign

part of the collection
of
Raiffeisenkasse
Eisacktal



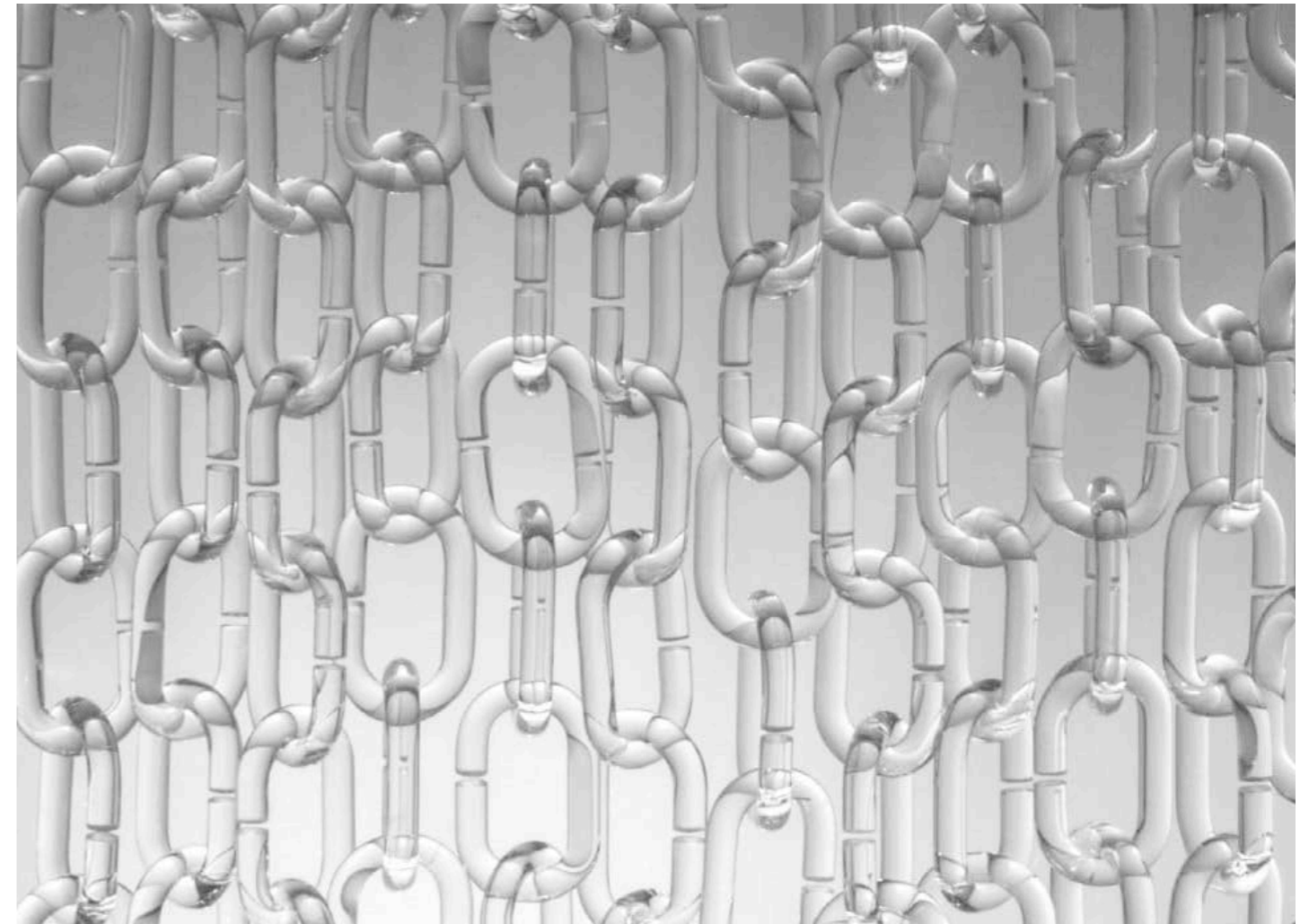
Unchained

Suspended from the ceiling, a composition of transparent glass chain strands engages with the concepts of stability, fragility, and resonance. The conventional material of a chain has been replaced here with fragile, mouth-blown glass chains. The transparency of its chains, symbolic of social ties, diminishes its monumental aspect and gives the artwork with a sense of playfulness, igniting hope for positive change.



Unchained
2023
200cm x 90cm x 2cm
Borosilicate Glass

part of:
DISTANZZONEN,
Gallery "Prisma",
Bolzano
curated by Lisa Trockner



Up In Flames

Up In Flames
2021
15cm x 40cm x 40cm
Beeswax
Diptychon "Matterhorn &
Langkofelgruppe"
part of:
Tracce, Spuren
Museum Erlangen
curated by Sophia Petri

In 'Up In Flames,' AliPaloma prompts us to consider the lasting imprints we, as humans, leave on our environment. Are we consistently conscious of the impact we create? Her wax sculptures serve as a reminder of the awe-inspiring beauty found in the Dolomites and Matterhorn. However, the popularity of these mountains as tourist destinations comes with a well-known drawback: both visitors and locals have blanketed these peaks with a secondary nature, introducing a network of infrastructures, cables, cable cars, mountain stations, ski slopes, and roads.

The popular mountains that AliPaloma translated into wax sculptures can be set alight by visitors. While we may hesitate to harm the mountain in the wax model, our daily lives often witness a tendency to consume the harmony and beauty of nature without pondering the far-reaching consequences.



Take Me Home

The sculptures "take me home" by AliPaloma & Mirijam Heiler won the competition of an environmental measure, organized by the company "Plose" in cooperation with the Southtyrolean Artist Association (SKB) with the aim to produce Sculptures that function as litter bins for the hikers. The simple shape of the house recalls the hikers to take the rubbish home from the mountain so as to help protect our planet. The unusual positioning of litter bins in the mountain is limited to the "WoodyWalk" family hiking trail and helps guests to keep the environment clean.

Take me Home
2022
140-170cm x 37cm x 37cm
4 sculptures / permanent
Inox, sandblasted
Woody Walk, Plose
(Brixen)
in collaboration with
Mirijam Heiler



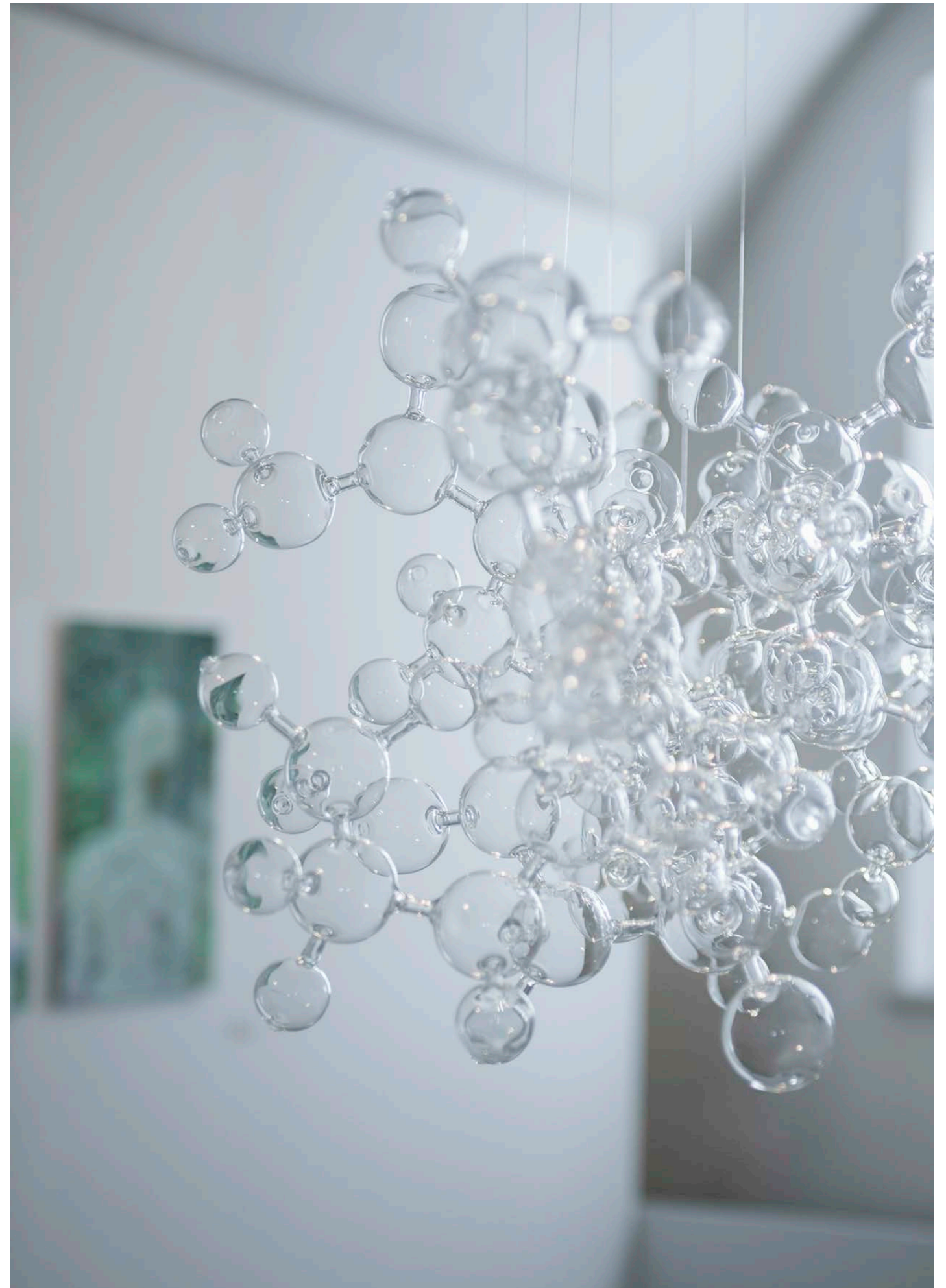
C43H66N12O12S2

The hormone of Oxytocin plays a central role in relationships and trust-building. It induces labor before birth and is released during orgasm. It also stimulates the production of breast milk and strengthens trust. In addition to its reproductive functions, oxytocin also influences social interactions. However, the "cuddle hormone" also plays an important role in interactions with other mammals. For example, the interaction between dog and owner generates the release of oxytocin in both the dog and the owner. This may be why humans and dogs are particularly good at activating each other's oxytocinergic systems.



C43H66N12O12S2,
2023
50cm x 90cm x 40cm
Borosilicate Glass
mouthblown by
Tommaso Colesanti

part of:
SO CLOSE!, Gallery
"Prisma", Bolzano
curated by Lisa Trockner

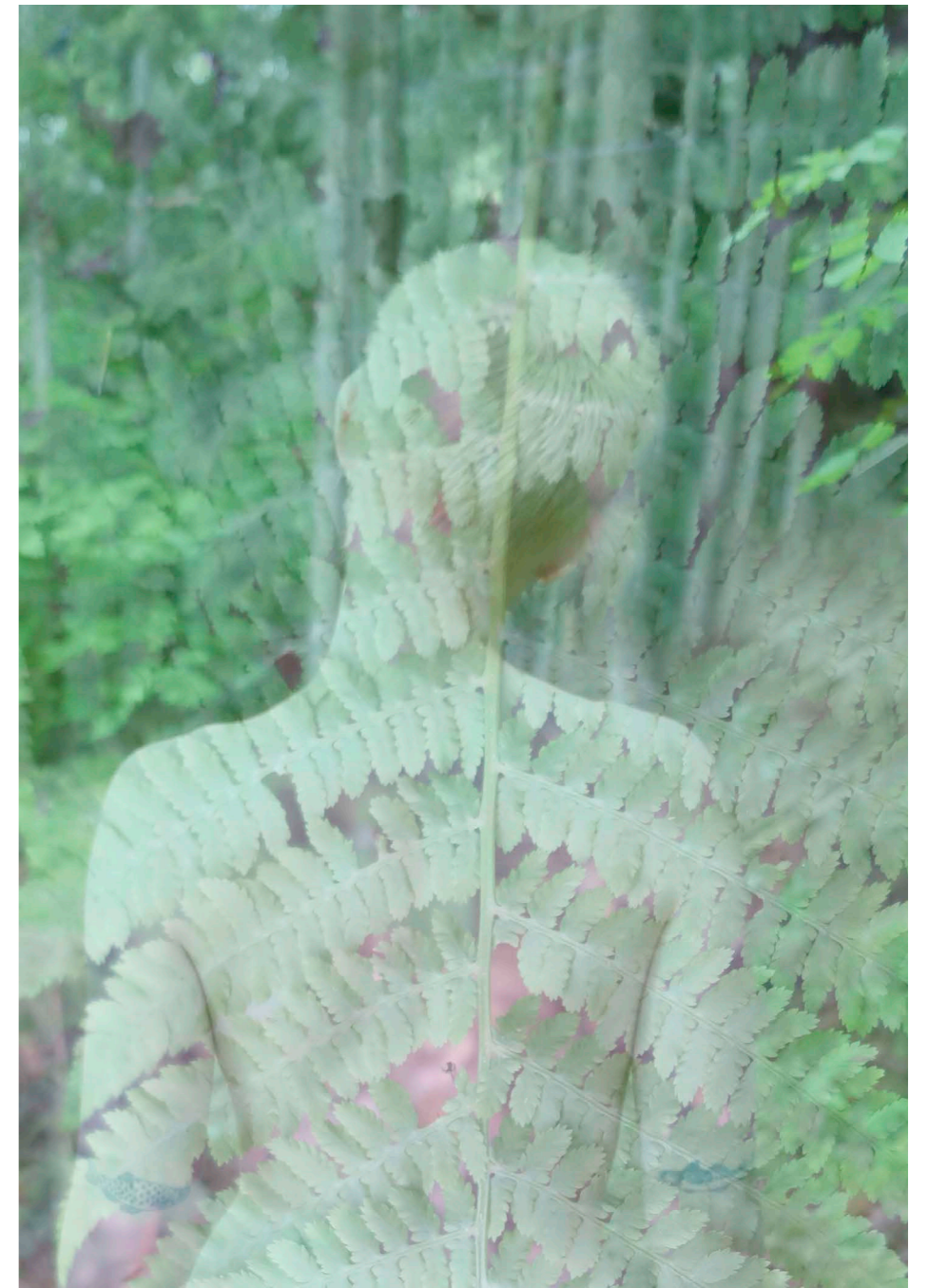
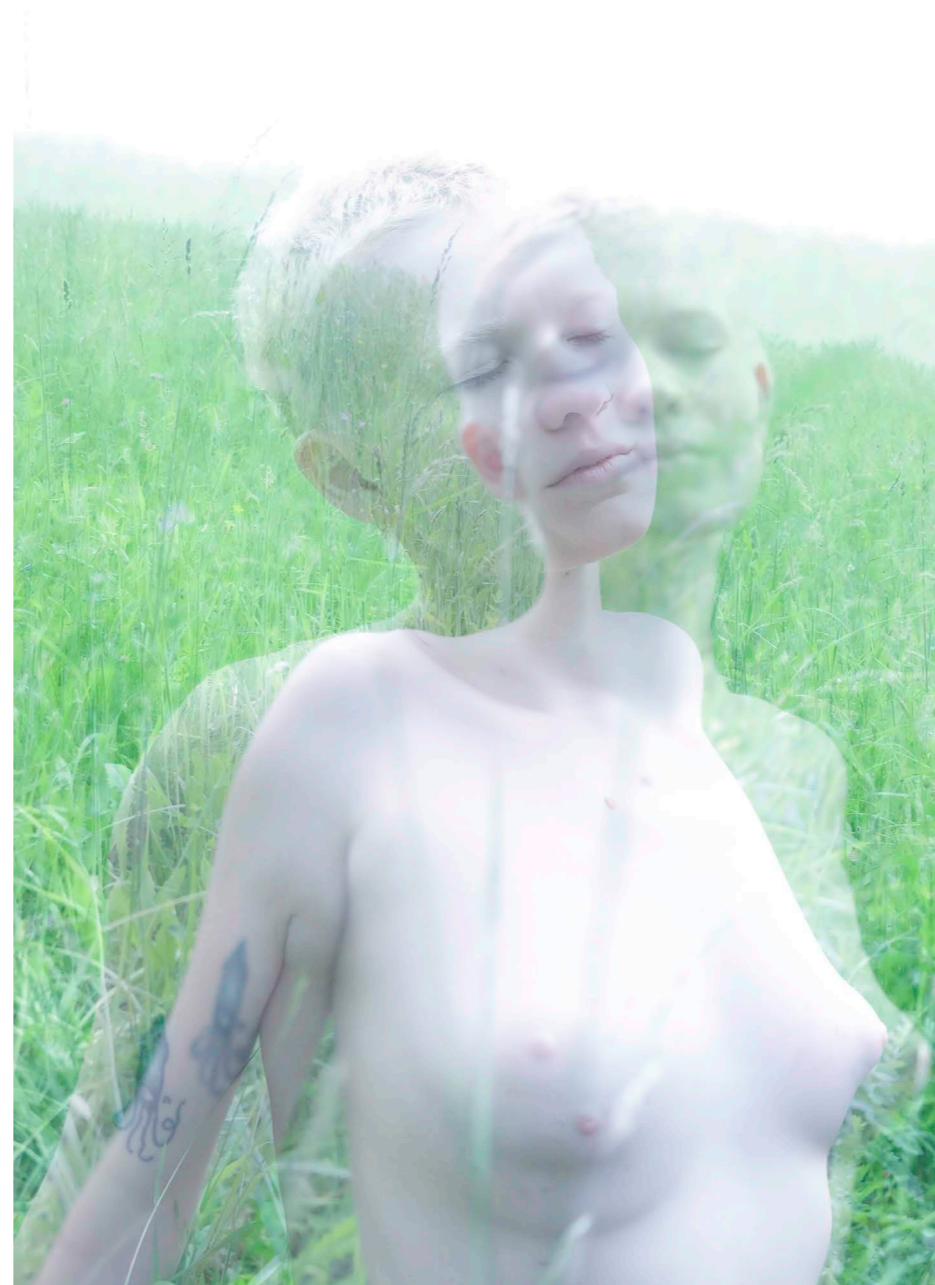


Transformations

The photo series "Transformations," created through double exposure, depicts a naked, almost cyborg-like body seamlessly merging with various plants and lichens, experiencing a dissolution of the physical, human form. The photographs were taken in the forest, which became a daily destination for relaxation during lockdown for AliPaloma back in 2020. The series explores the interconnection between the human body and the natural world, blurring the boundaries between them and evoking a sense of transformation and unity.

Transformations
60 x 40 cm
Print "Hahnmühle" on
Forex

part of:
SO CLOSE!, Gallery
"Prisma", Bolzano
curated by Lisa Trockner



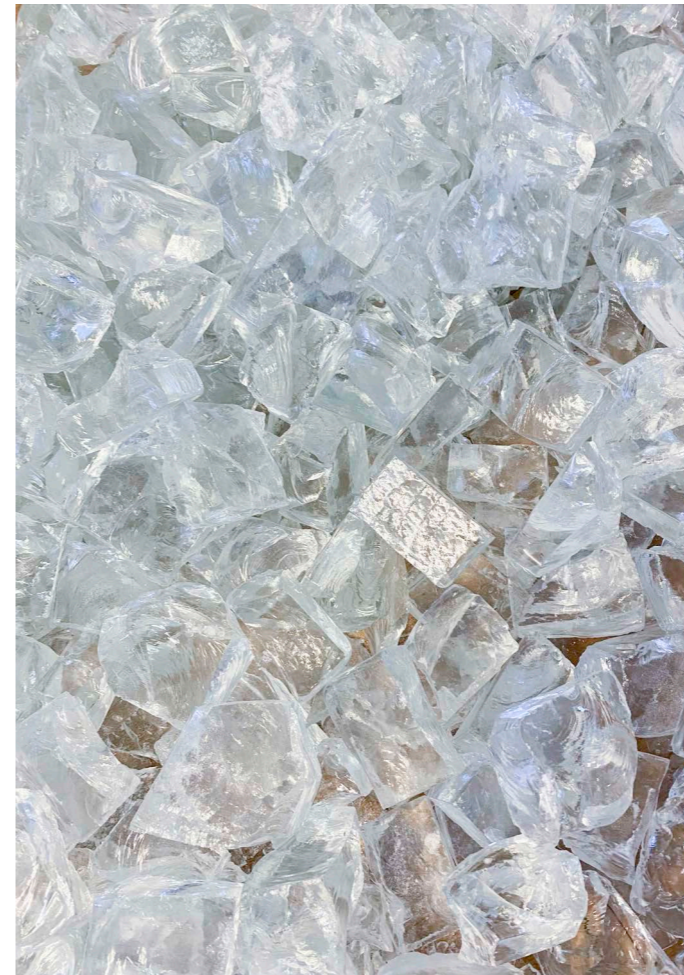
WORK IN PROGRESS

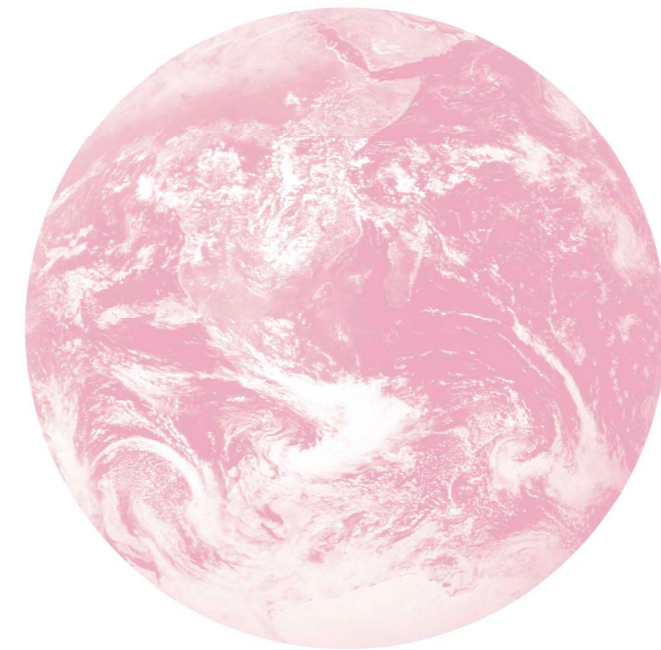
for the exhibition of Renaissance, Museion Bolzano in March 2024.

The buoy sculpture is crafted from glass remnants of a previous 2021 work. During this time, AliPaloma constructed a wall of crystal bricks as a response to the fortress bricks of Fortezza. In a performance, she shattered them—a symbolic act of resistance against the impervious architecture of the fortification and the patriarchal structures it represents. The resulting glass fragments are melted and transformed into a symbol of solidarity: the buoy. This buoy symbolizes the necessity of collective support in the ongoing quest for equality and emancipation. Like buoys resiliently floating amidst ocean currents and challenges, it serves as a metaphor for the enduring strength of the queer feminist movement.



Buoy (Working Title)
2024
60cm x 38cm x 38cm
Lost wax fusion
Crystal glass
realized by Vetroricerca
Art Glass Design.





Thank you!