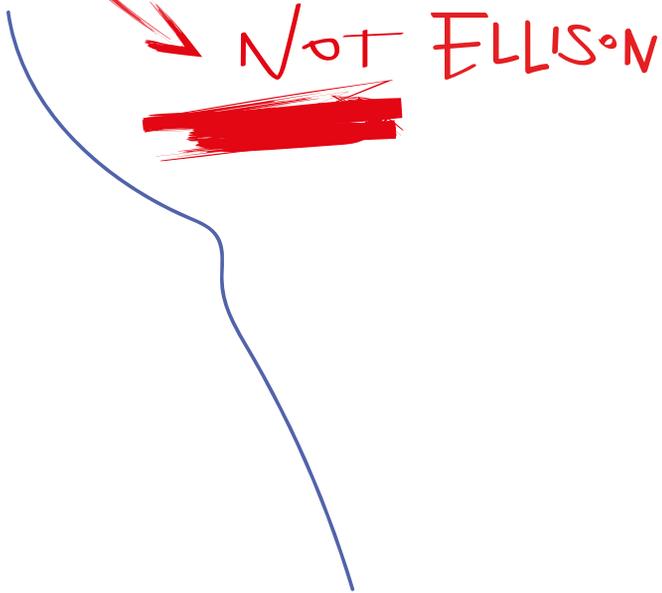


NAME

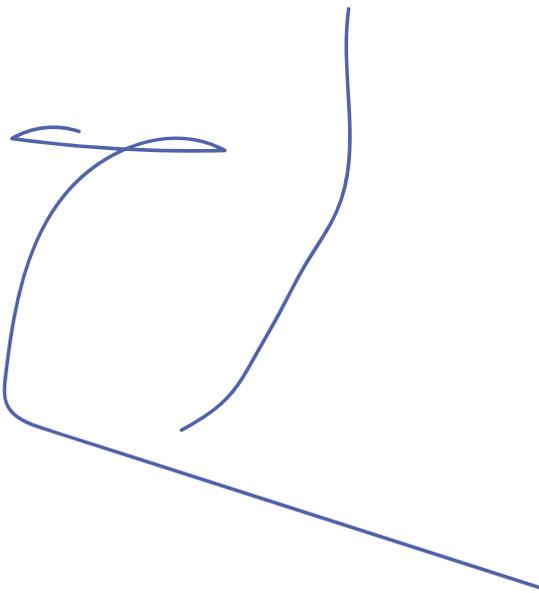
ALISON ANTONIOLI

3y.

2019-22



(a) portfolio.



00

THIS PORTFOLIO IS A CONCEPTUALIZATION OF A NOTEBOOK, *MY NOTEBOOK*.
THE SCRIBBLES, NOTES, FLOWERS, DRAWINGS, COMMENTS, ARROWS ALL AROUND
ARE DEFINETLY NO "RINGS AND BELLS". ENJOY!



MAGNOLIA

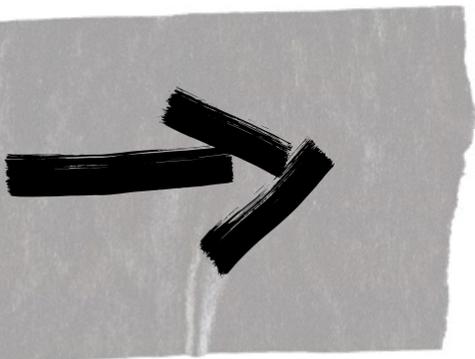
No me mires así q no soy d acero



Name	Alison Antonioli
BD	16/02/1998
Origins [myheritage.ch]	56,2% northern and western europe; 22,6% greece and southern italy; 14,5% balkan; 6,7% iberian
Fun [not so fun] fact	I hate it when people call me ELLISON

About Alison

Alison Antonioli is a swiss-based student of art born and raised in Ticino, Switzerland. Growing up surrounded by art, architecture and the remembrances of the mediterranean inspired her to see art as an aspect of everyday life. Her passion for graphic design and the subtle nuances of the creative process flourished when she moved to Zurich, where she has pursued a BA of Fine Arts at the Zürcher Hochschule der Künste. Alison has had the opportunity to do internships in the Museo d'arte di Mendrisio, in the ateliers at the Corte della Miniera, Italy and with the trickster-p company, Novazzano. She has accumulated skills and experiences that can be applied to a wide array of disciplines such as graphic design, photography, video making and working with different materials.



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STATEMENT

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| 06 | LE CÈDRE | |
| 07 | TEAS)-(ER | |
| 08 | THE ESSENCE OF LIFE | 2022 |
| 09 | PEPLOS | |

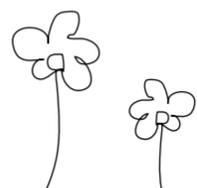
- STATEMENT -

Alison Antonioli (*1998, Lugano, lives and works in Ticino) practice is exploring the malleability of language. In her work she translates semiotic relations absorbed from her daily conversations into linguistic-visual representations, haikus, graphic-designs and installations. All that surrounds her finds its way back into her work. In this manner; nature, sound, advertising, literature, music and cinema, play an important role in the process. In addition to the different typefaces used that characterize her style, Alison's own handwriting often appears in sprawling annotation across her work, alluding to a cacophony of voices speaking to and for her.

Alison channels the textual thoughts emitted on her daily basis to accentuate the malleability of language when taken out of context. Therefore her notebook is a collection of the private moments of rehearsal before the final realisation of the work itself.

Her work speaks to an age in which language is quite disconnected from its semantics and words are abstracted form of meaning.

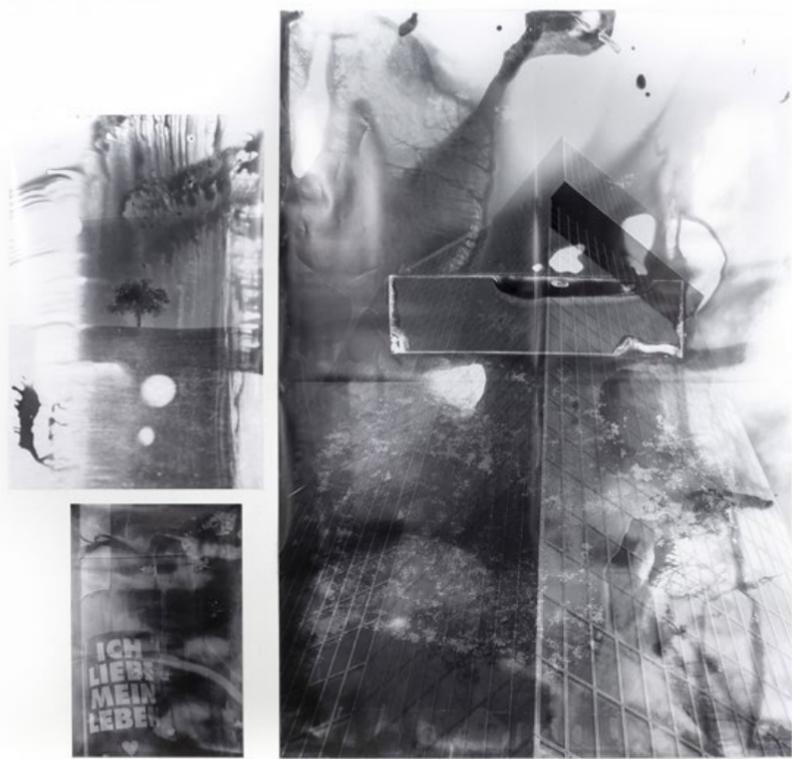
SONO IN UN CASTELLO ENORME
MA HO FINESTRE SENZA VETRI



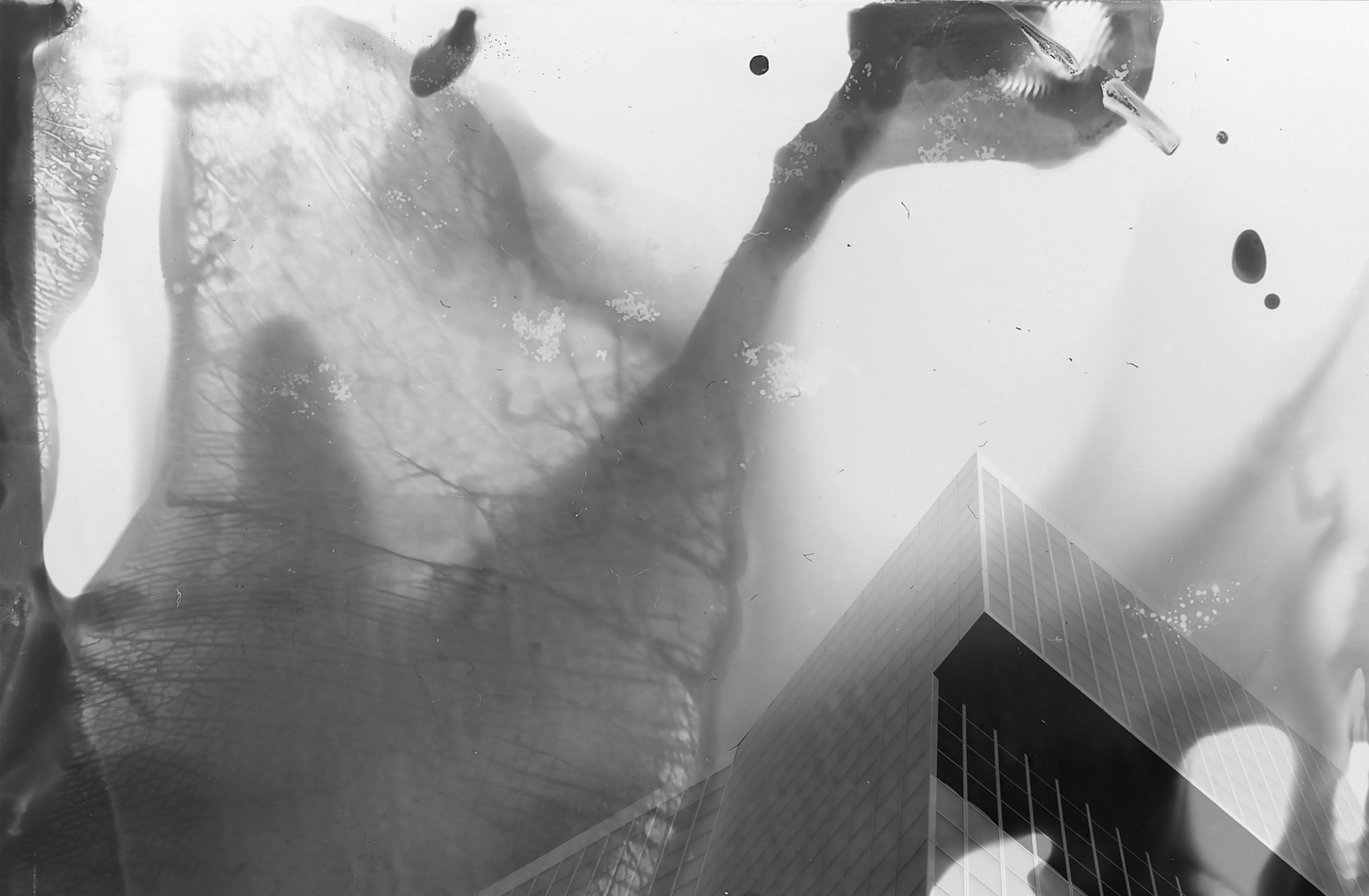
01

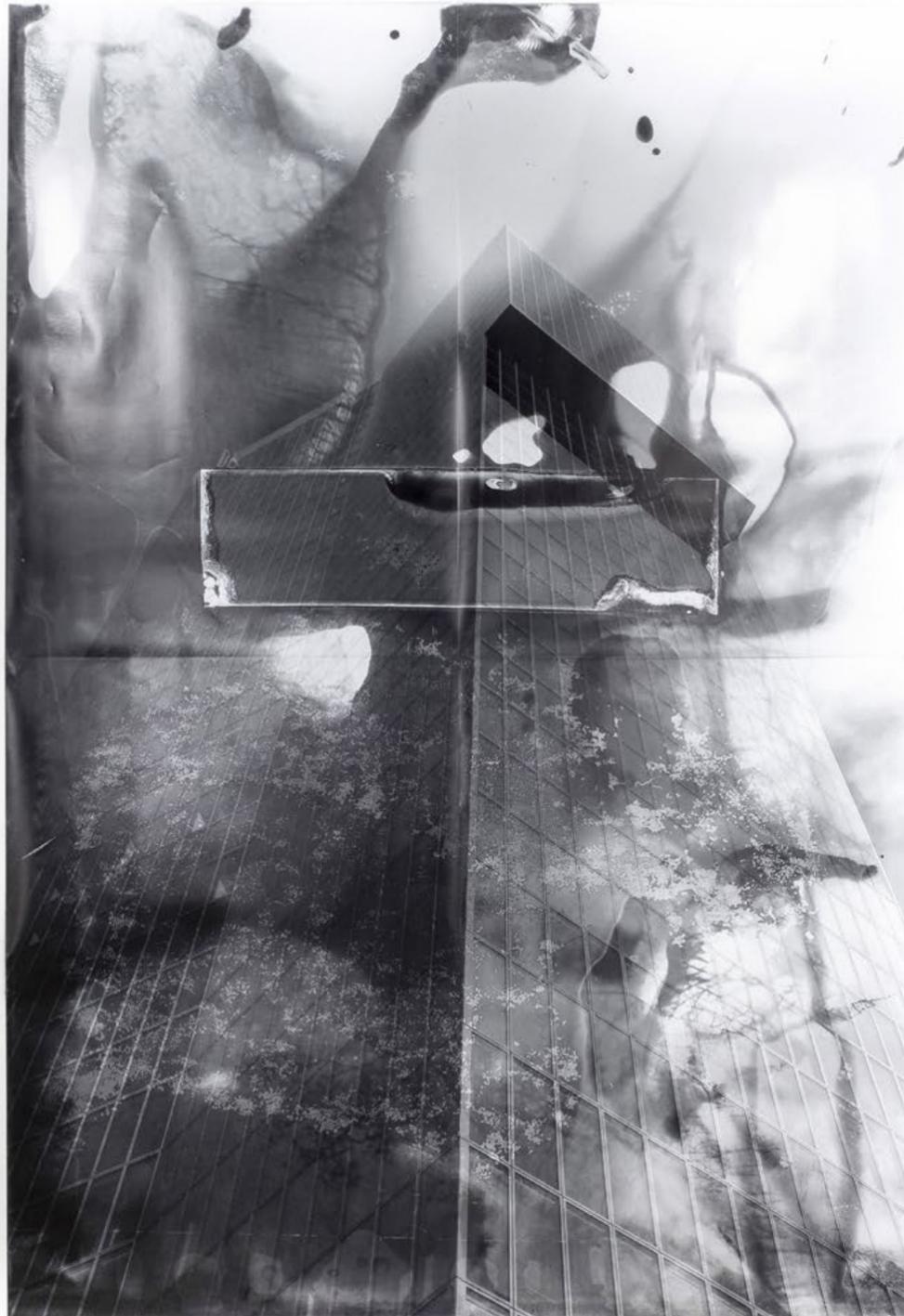
Work part of the exhibition *das und das au und das au no*. A photographic series (analogue and cameraless technique) with the addition of a series of haikus hung side by side. A representation of an *apocalyptic* scenario defined by a statement "its a hoax" said by the 45th president of the United States.

its a hoax

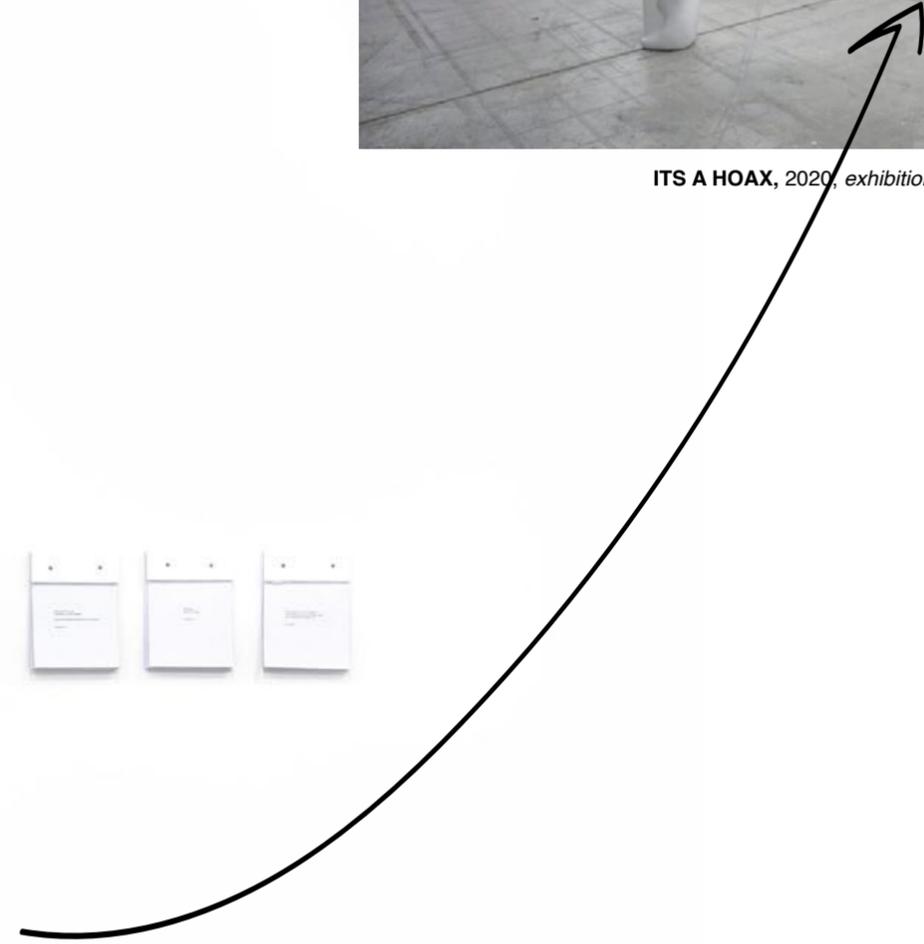


HAIKUS
SHORT POEMS





ITS A HOAX, 2020, exhibition view, «das und das au und das au no»



02

A series of word games which represent the power of words and the potential of being manipulated to narrate and provoke.

w-games

NOTHING
SERIOUS.
JUST SOME

↘

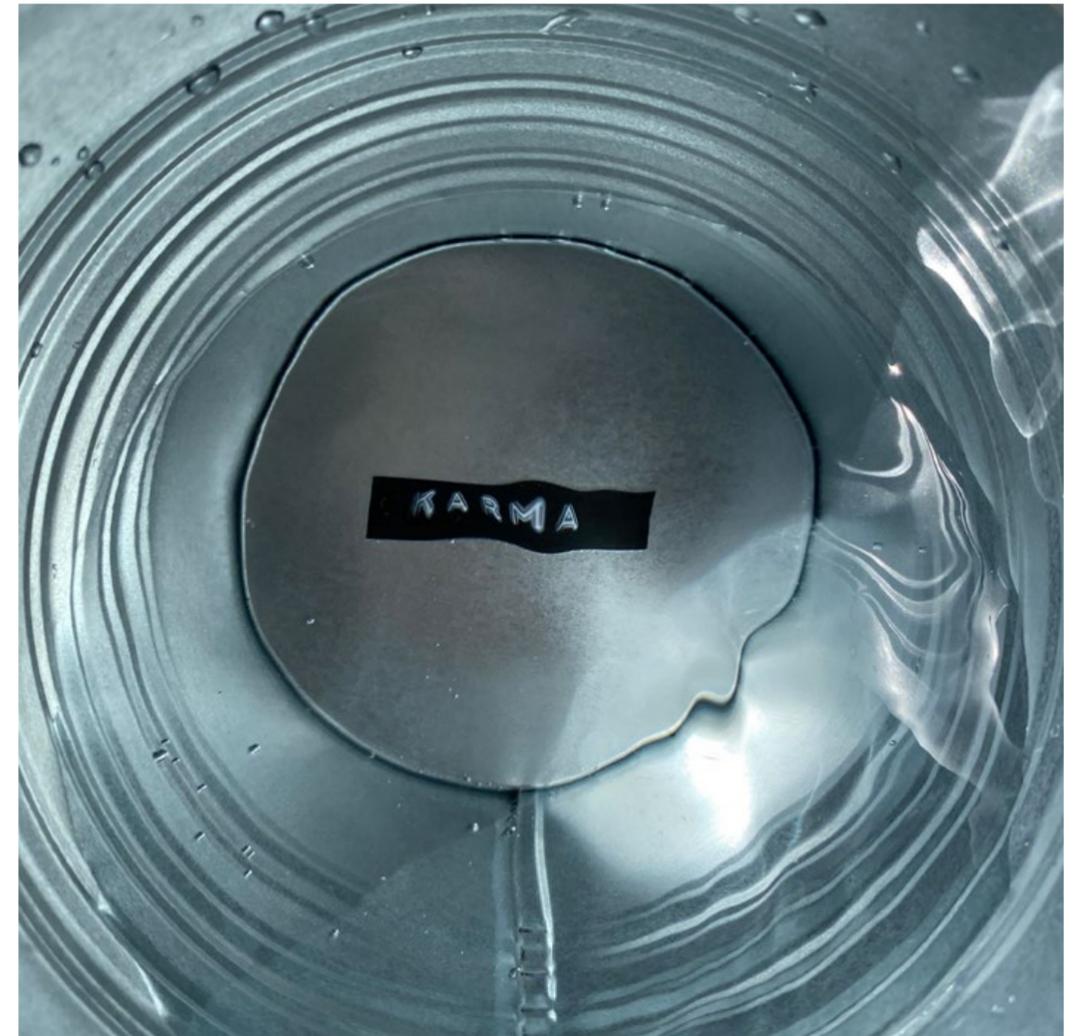
WORD-GAMES





BEFORE

JUST-ICE, 2020, *labeled bucket filled with ice (before)*, metal bucket, ice cubes, writing band, variable dimensions



AFTER

JUST-ICE, 2020, *labeled bucket filled with ice (after)*, metal bucket, water, writing band, variable dimensions

03

A haiku series speaking to the scents, an irrational composition, which arouses emotions if it comes close to life. A praise to their power, to their force that allows to remember, to feel, to become.

scents

The immense edifice of memory
opens its windows

w i d e l y

smelling passed times

air
yet
a liquid
yet
a presence
yet
a mistery
yet
...

Im blind

staring at the sun
bound by an invisible smoke

waiting for the sunset

no laser can erase,
only hope remains

future smelling yesterdays

04

Poster created for the entry competition of the 55th edition of the Montreux Jazz Festival with the theme *Restart*. Two slippers that represented being at home are now hanging together exhibiting the word *restart*. «Art is no longer at rest and with us it restarts».

restart

NOT AN ARTWORK,
JUST A DESCRIPTION

A word game that hides
a reality close to everyone.
The post remains here, indelible,
hanging on a white wall
where slippers that symbolized
the rest of art now hang
the word restart.
Art is no longer at rest,
but with us it restarts.

-24.04.21

MONTREUX JAZZ FESTIVAL 2021





The Vaudoise Art Commission was particularly impressed by Alison Antonioli's graphic artwork, which interpreted the Montreux Jazz Festival's 2021 motto in an original way by subtly playing with the word "Restart". Two beach clippers are screwed to the wall: one displays the wording "rest" and the other "art". The Vaudoise jury found this radical and daring choice to be a celebration of art, conviviality, and togetherness. – **Nathalie Follonier-Kehrli, President of the Artistic Commission and General Secretary of Vaudoise Assurances**

TOP 30 best posters and Vaudoise price winner

Piece from the exhibition *an invitation to a lingering walk - tap the map*, a project developed during the lockdown. The text below was displayed on a site where through a link you received the location where you could find the work displayed in the city of Zurich. The work was a series of three haikus written on the walls along the lakeshore.

~~ALISON ANTONIOLI~~

MALEDETTA PRIMAVERA

lake shore promenade, Lindenstrasse 8008 Zürich

I'D RATHER CALL IT A
BEAUTIFUL
CONFUSION

The need to communicate a discomfort that is gently unrolled into words written with chalk on the walls, like we used to as kids playing hopscotch on the ground.

A city that slowly returns to life, pastel colors are in relation to the nuances of the blooms of magnolias and cherry trees on the lake shore with the boats that witness

A writing made with chalk, irregular, instinctive, in capital letters, which recalls the writing of a kid, the childhood, a rediscovered freedom

Special thanks to Loretta Goggi for her moral support during the making of the work.

THANK YOU.

DON'T FORGET TO
SMELL THE SCENTS AROUND YOU

~~MALEDETTA PRIMAVERA~~

LIKE WHEN SOMEONE WRITES
A SONG AND DOESN'T WANT TO SAY
TO WHOM OR WHAT IT IS THE SONG
REFERRED TO; LEAVING THE LISTENER
FREE TO CREATE A RELATIONSHIP
BETWEEN THE WORDS AND HER/HIS/
THEIR LIFE.

LIKE US,
ON A BENCH
IN SILENCE

HAIKUS; SHORT POEMS;
THOUGHTS; NOTES, YOU
CAN CALL THEM AS YOU

~~MALEDETTA PRIMAVERA~~
LIKE :)



SUPREME DELICACY
EARLY MORNING BREEZE
LITTLE FISHES SWIM CAREFREE

FINE LINE,
A CLEAR SKY
SANDCASTLES BY THE SEA

EMPTY GLASSES,
THE WHOLE OCEAN
THE SWING SWINGS IN THE WIND

06

Work commissioned by the *Vaudoise insurance* after winning their prize in the poster competition for the 55th Montreux Jazz Festival. A work that refers to the relationship between art and the Vaudoise, a taste of *art total* symbolically reflected in a bottle of cedar.

le cèdre

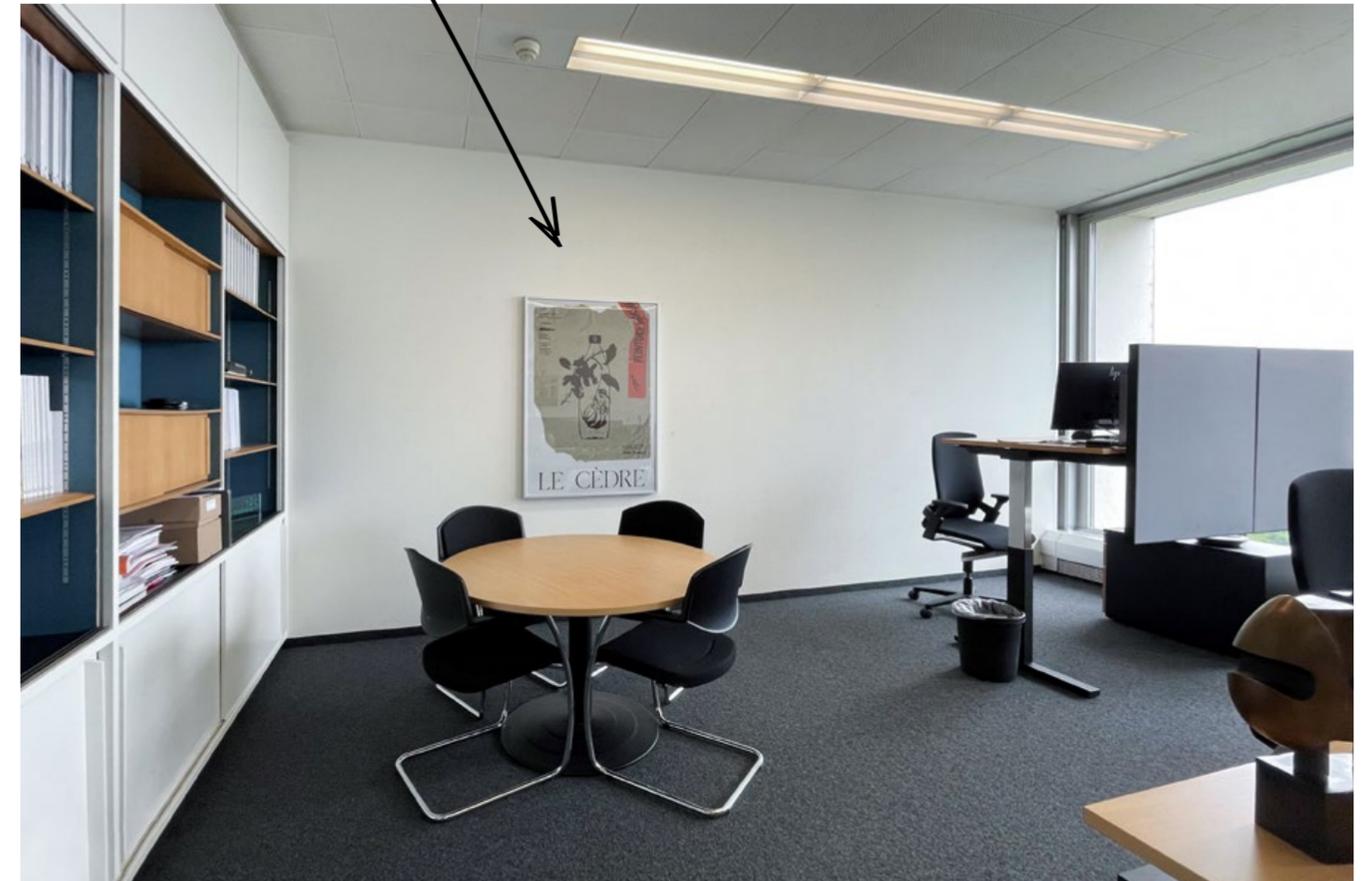


Photo credits: Nathalie Follonier-Kehrli

07

Work part of the exhibition *Set Age Decay*. A box of chocolates specially designed as fake brand. Chocolates wrapped in papers that hid inside 4 haikus (as the colors). Chocolates intended to be unwrapped and eaten by the visitors. A handwritten letter that highlights and addresses without describing or delimiting the interpretation.

teas)-(er

A LETTER TO
I MISS
WATCHING ON YOUR TINY TV
EPISODES OF THE SERIES
-
[THAT NO ONE EVER REMEMBERS THE NAME OF]
-
YES
IT IS TRUE, THE AUDIO WAS NOT WORKING
BUT THERE WERE CRAZY SUBTITLES, *Perceptions*
A BLUE THAT BEWITCHED
AND WHEN I CAME HOME I COULD HARDLY SEE
BUT GOSH, IT WAS REALLY NICE THAT SERIES
-
- DO YOU REMEMBER THE NAME?
- IT WAS SOMETHING LIKE...
- TEASER
...
TEAS)-(ER
TEASE + *deep blue*
TEA?
-
ALISON

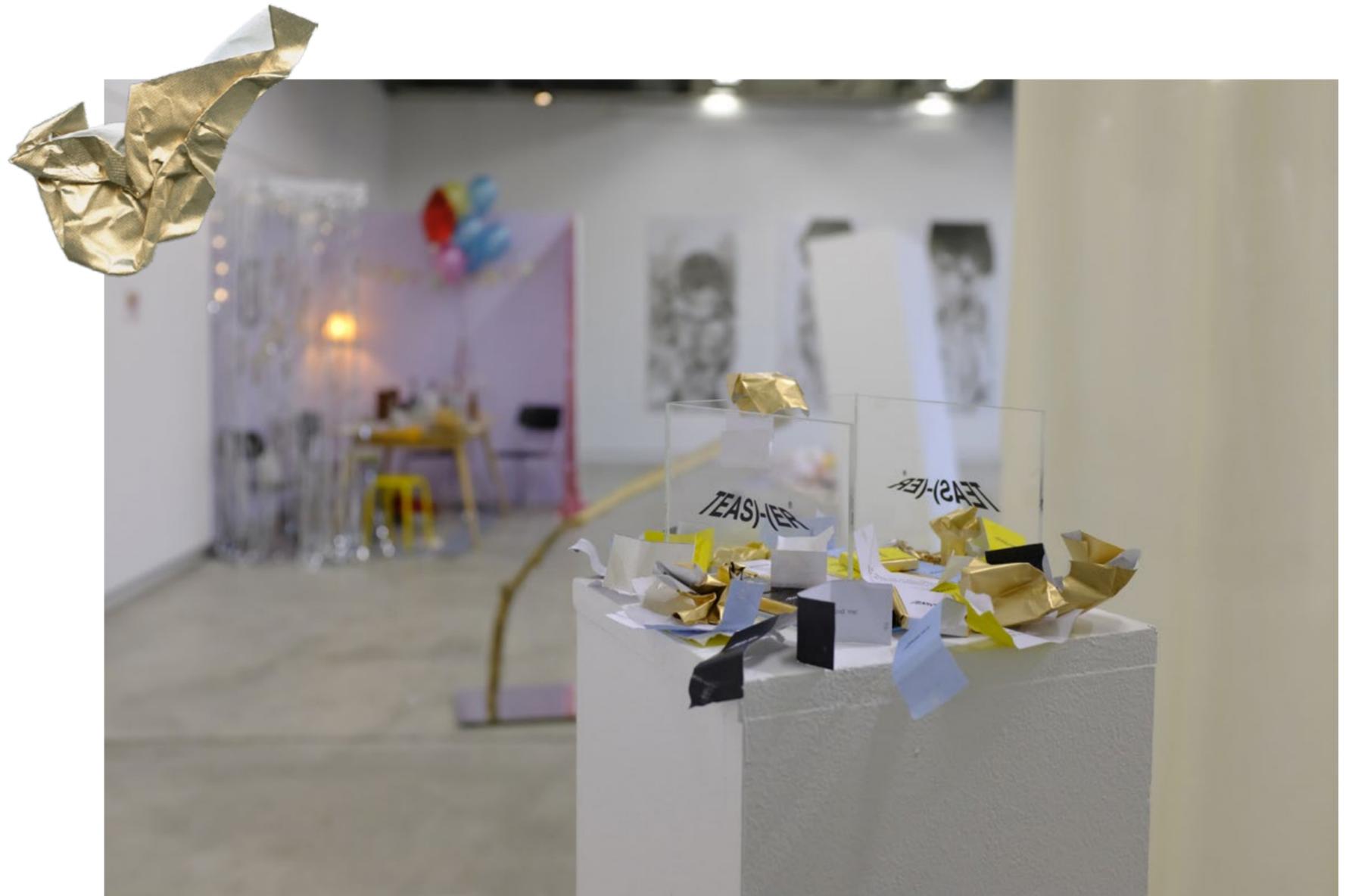
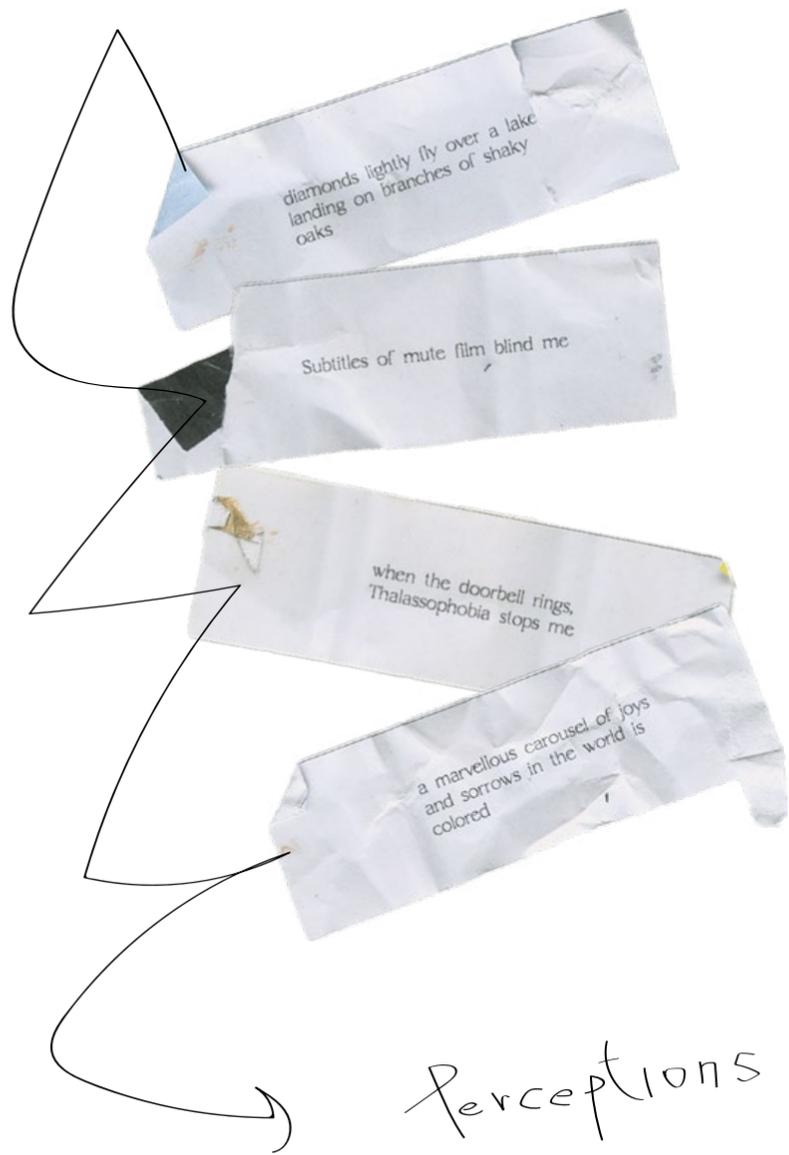




teas)-(er, 2021, box filled with chocolates, 140 pieces, (before the exhibition opening)



teas)-(er, 2021, box filled with chocolates, (end of the exhibition)



08

«Art in the outer space», a commissioned project from the city of Zurich to our class in a module with Svetlana Heger-Davis. An Urban Art project for the temporary drainage aqueducts in the Limmatstrasse. This work is part of a collective of other works which are in relation by the same theme, water.

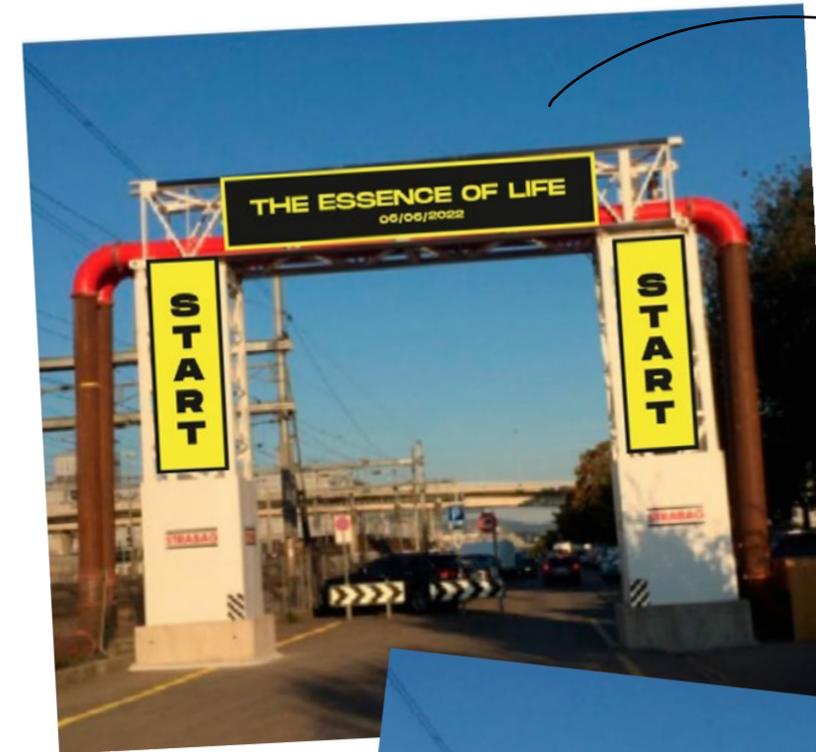
«When I first saw the pipes shown in the pictures I immediatly thought about *race competitions*. I wanted to create something related to it that somehow leads to a state of confusion or at least leads in a way to reflect.

A fictional competition, a conceptualization of water «*the essence of life*» and the relationship we have with it through a playful manner.

The start and the finish line are in the same spot, represented by the same pipes, which carry the water.

A game, a provocation, is it art or an actual competition/ race start? while going through the structure, driving or walking, we all are part of this *competition*.»

the essence of life



FRONT



BACK

A continuous research (and discovery) through the strength of clothings represented by the prime garment, the peplos. Two bags of fashion brands (PRADA and Antonioli) are in a conversation, while, in the middle, a river of tags (with haikus on them) flows and narrates.

PEPLOS, 2022, mixed media

« FEEL FREE to grab one tag with you! »

«Garments are liberators, multipliers of the IO. Fashion is a very powerful language, it changes very quickly, it has a philosophical language that is always gravid, accentuating all the expressions of the IO. It has a very strong dialogue with our body, from the first day we are born we already have a relationship with fashion. Fashion is the costume of real life, its the street, its relationship. Being elegant, first of all, means being happy, serene, being in great agreement (but truly) with who you are and this is the thing that matters.»

Alessandro Michele, Gucci creative director



PEPLOS

Dear

Thank you for contacting Peplos.

“Gender identity? But I never woke up looking at the mirror and thinking ‘I’m female.’
But simply that it’s me, Maria Grazia.”
Coming to fashion: “The female peplo?
But there is no garment more unisex, since forever.
It was born for both. It has no shape, it drapes over bodies...”.
Re-reading the history: “Female mythology does not exist, it transforms.”

Maria Grazia Chiuri, Dior creative director.

Kind regards,

Alison
Peplos Client Services

-

Special thanks to:
Nicoletta Malfatti, PRADA Milano and Giovanni Moretto, ANTONIOLI Lugano.





III FREEDOM
white drape
landing on tree branches
building an architecture

HOME



I RESEARCH
embracing
the river bed
soft drops over my head

Flow

II BREAKTHROUGH
petals flocks
in the sky rise
caressing the clouds

Noisy



PEPLOS, 2022, plexiglass with ANTONIOLI shopping bag, 100 x 50 cm



PEPLOS, 2022, plexiglass with PRADA shopping bag, 100 x 50 cm

سمن.

CV

Education

BA Fine Arts ZHdK 2019-22

Exhibitions

Urban Art-Project for the temporary drainage aqueducts, 2022-23
06.06.2022-22.02.2023, Limmatstrasse, Zurich

Diploma exhibition, 2022
ZHdK

Set Age Decay, 2021
ZHdK

MJF Poster Exhibition, 2021
Montreux Lakeshore

an Invitation to a Lingering Walk – Tap the Map, 2021
Multiple locations in Zurich

das, und das au, und das au, und das au no, 2020
ZHdK

Internships

Museo cantonale d'arte di Mendrisio 2019

Casa del tabacco - Novazzano, 2018
Trickster-p company

Corte della Miniera - Urbino, Italy 2017 & 2018

Awards

Vaudoise commissioned work 2022

Vaudoise price - MJF poster competition 2021

IUFFP «skilled» magazine cover 2019

Contacts

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