

Jérôme Sans, *Try Till you drop and try again, Marzia Migliora. Tanatosi, hopefulmonster Editore, Torino, 2006*

Marzia Migliora describes the body as an insurmountable limit between outside and inside. A shell of emotions and nevrosis in continous duality between its quest for strength and fragility.

She has implemented her art statement in the exploration of the self, the body, and its relationship with the others, in a recurrent investigation on how to stretch the limits of what you think your abilities are. Her work process can be related to the work of psychologist and psychiatrist Milton Erikson who established his reputation on a modern practice of hypnose therapy that he first experimented on himself through auto-hypnosis as he was totally paralysed. His motto was that an altered state of consciousness could activate inner resources we don't use or recall consciously, transform handicaps in advantages, and reveal another human perception relativity.

Marzia Migliora's work is very imprinted by this inner will to learn and develop what you don't know about your own mind and body. She has choosen her body as a mean of self-knowledge to experiment her own physical and emotional limits.

Most of her installations, photographs, or performances are driven by the investigations of all possible strategies of mind and body resistance, through actions that are sometimes inspired from childhood games and become adult therapy. Tip toeing on small balls on the floor, and counting how long she can stand that position without losing her balance. Staring into a bright for as long as possible without blinking. Her artistic gesture evokes the necessity to get lost with yourself, into yourself, to discover and seek for one's true identity and the otherness. She infiltrates through her hypnosis performative installations and happenings the path of memory to seek for ambiguous and repressed emotions, and reveals the power our minds have to create and nourish spaces of obsessions that remain silent sometimes all our life. Marzia Migliora invites us to explore the misused power of our senses and reminds us that the unknown has first to be seeked and shaken inside ourselves. In her recent project Thanatosis for the Merz Foundation, Marzia Migliora pushes forward her work on the human perception of his own senses by constructing her exhibition on the experience of blindness. She deprived the sighted audience from their normal visual understanding habits and entices them to call for other sensitive and intuitive tools. She invites for a journey where you have to look and see with your ears, your smell, your touch, your skin. The concept is not just about waking all your senses, but understanding how each of them guide and influence your perception of the space, and define another way of moving and being moved.

Each installation part of the Thanatosis project highlights how the senses enable us to balance our body and orientate it. When you don't see, where do you go? She raises awareness on primary instinctive feelings and gestures that are so obvious that we never think about them nor count how much we need them or not. Marzia Magliora sets the steps for a new pace in the space of exhibition where non-sighted persons are as endowed as sighted person to have a visual experience of her artworks and get even more sensorial connections with her stimuli than a sighted person will do. She asserts in the continuation of her previous works that our bodies can belong to us when we start learning with them, from them and challenge their basic use to develop a personal relationship and know how.