

Sara Ravelli

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CV

Sara Ravelli, Crema 1993.
Lives and works in Milan.

CONTACTS

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EDUCATION

2013 / 2016 - Accademia di Belle Arti G. Carrara, Bergamo, IT
2018 / 2020 HEAD | Work.Master, Geneva, CH

EXHIBITIONS

- 2026** Flight Paths, American Academy In Rome, Rome, IT
Imagine a dead blue whale inside the pocket of a giant, Current Plans, Hong Kong, HK
- 2025** Liste Art Fair Basel, Basel, CH (*solo*)
Dial Dialogue Dial, ONDO, Pistoia, IT
- 2024** OUCH!, BAR, Turin, IT (*solo*)
- 2023** Gonna get you, Gonna get you, BAR, Turin, IT
Bouquet Final, Hasch, Marseille, FR
It's the tip of the iceberg, MASSIMO, Milan, IT
- 2022** Items of Bliss, AN/CO, Ancona, IT (*solo*)
The Special Treat, Espace3353, Geneva, CH (*solo*)
- 2021** Primary Domain, Ordet, Milan, IT
Tamed Love, Schiavo Zoppelli Gallery, Milan, IT (*solo*)
Feeder, Lokal-int, Biel/Bienne, CH (*solo*)
Palazzina#9, Palazzina, Basel, CH
- 2020** Alla Mattina Appena Alzata#2, Lumpen station, one gee in fog, Biel/Bienne, Geneva, CH
Wie zu Hause, Wo ich nicht bin, Centre d'Art Contemporain Genève, Geneva, CH
La Mas Màla, Supermala, Madrid, ES
A Healthy Dose of Confusion Before The Bang, Federica Schiavo Gallery, Milan, IT
EMO, Schwobhaus, Bern, CH
- 2019** Fridges are not Frigid, Archivio Conz, Berlin, DE
CRIPTA747, July open studio, Turin, IT
INSONNE, La grande mostra di scultura, Sonnenstube, Lugano, CH
- 2018** Move the Museum!, When water touch the grounds | MAXXI, Rome, IT
Trigger Party#16, Marsèlleria, Milan, IT
La bottega oscura, Giorgio Galotti gallery, Turin, IT
VIR Viafarini open studio, VIR, Milan, IT

WORKSHOPS / RESIDENCES

- 2026** Winner of the XXI edition of the New York Prize, Rome/New York
- 2022** Fosforo Immortale, Cantieri Aperti, Massa, IT
- 2021** UNPAE "un paese tutto per te", Roccamanico, IT
- 2020** Summer In, FutureDome, Milan, IT
- 2019** CRIPTA747 Studio programme, Turin, IT
- 2018** Residenza La Fornace curated by Edoardo Manzoni, Giada Olivotto, Spino d'Adda, IT
Q-RATED W/ Carolyn Christov-Bakargiev, Sofia Hernandez Choung Cuy, Hito Steyerl curated by La Quadriennale di Roma, Castello di Rivoli, Turin, IT
VIR Viafarini-in-residence, Milan, IT

PUBLICATIONS

- 2025** Twin Magazine issue #33, Lean on me
Flash Art Italia, INSTANTANEE
Mousse Magazine review on MOUSSE in occasion of "Dial Dialogue Dial" exhibition
- 2024** GUCCI Prospettive #3
Mousse Magazine review on MOUSSE in occasion of "OUCH!" exhibition
- 2022** Artoday interview, Milan, IT
- 2021** Fermacampione Issue#3, published by Fermacampione, Milan, IT
- 2020** Mousse Magazine review on MOUSSE in occasion of "Tamed Love" exhibition
Tamed Love, Self published, Geneva, CH
Spears, Issue#1, PAN Publications
12_12, Self published by Paola Bombelli, Milan, IT

Sara works across sculpture, installation, and writing, investigating how emotional conditions - particularly vulnerability, exposure and affection - manifest within systems of power involving humans, other living beings, and objects. She is especially interested in how feelings emerge within social and domestic environments, and how they can be mobilized as tools to question dynamics of control, authority, hierarchy and care.

Within this framework, narrative elements - often fictional or semi-fictional - play a central role. These narratives are drawn from lived experiences, personal accounts, visual materials, and texts, filtered through a lens that merges the tragic with the comic.

Sometimes adopting an exaggerated or cartoonish visual language, she aims to foreground sentimental contradictions and emotional ambivalence, particularly drawn to how fiction creates space for the irrational, the sentimental, or the embarrassing to emerge as critical agents within normative structures.

Domestic and technical materials are employed in a crafty way, treating them as opportunities to subvert conventional meanings and functions. These materials operate both as burdens and as affective triggers, holding the potential to evoke ambiguity and disturb.

Rather than proposing clear solutions, her work lingers in emotional states, using them as generative frameworks to reimagine relationships between bodies, systems, and objects.

The Atmosphere #1

Papier mâché, iron, bijoux, motor, arduino
17x12x6 cm+7 mt

2025

The Atmosphere #2

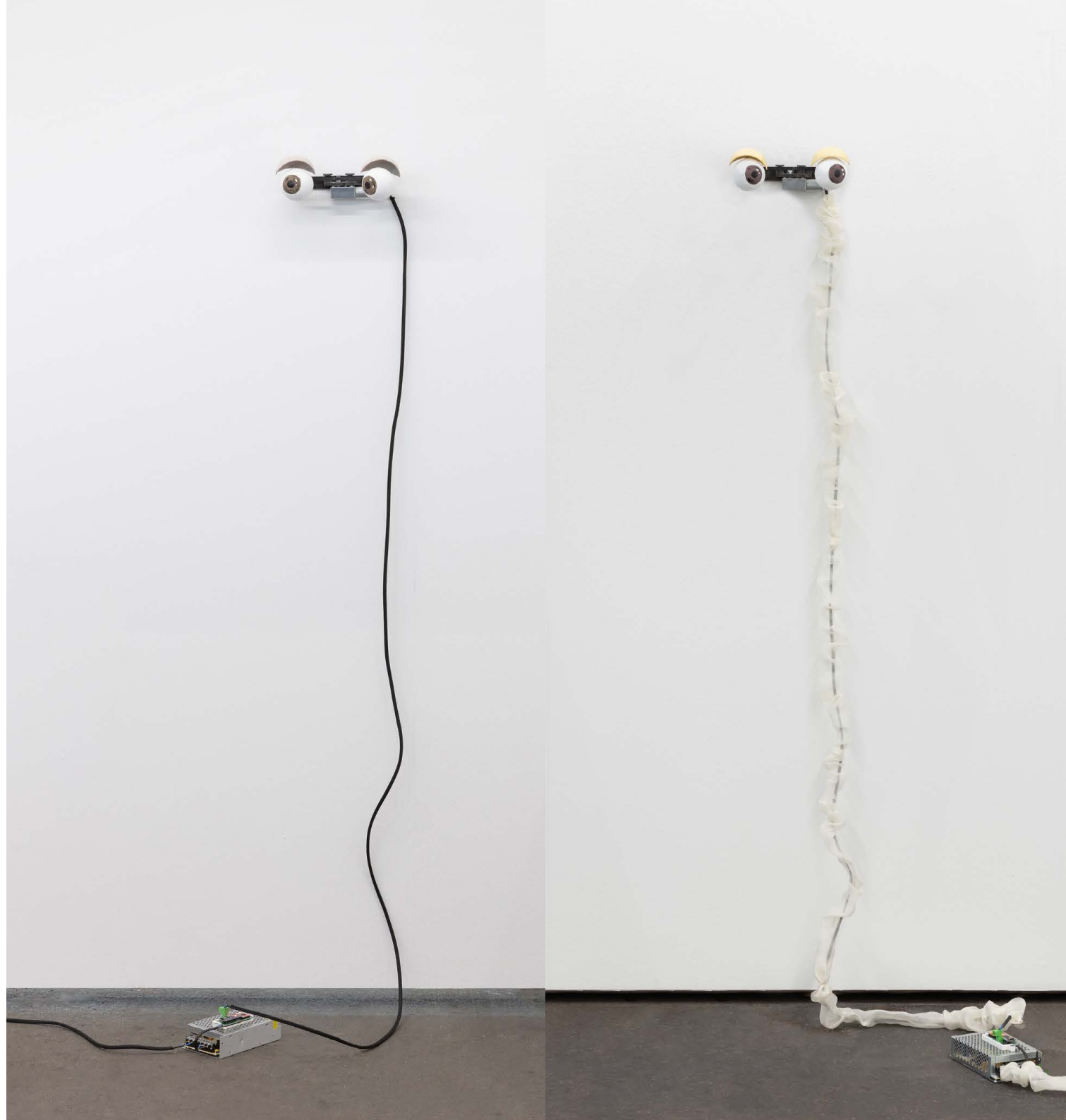
Papier mâché, iron, organdie, motor, arduino
17x12x6cm+6 mt

2025

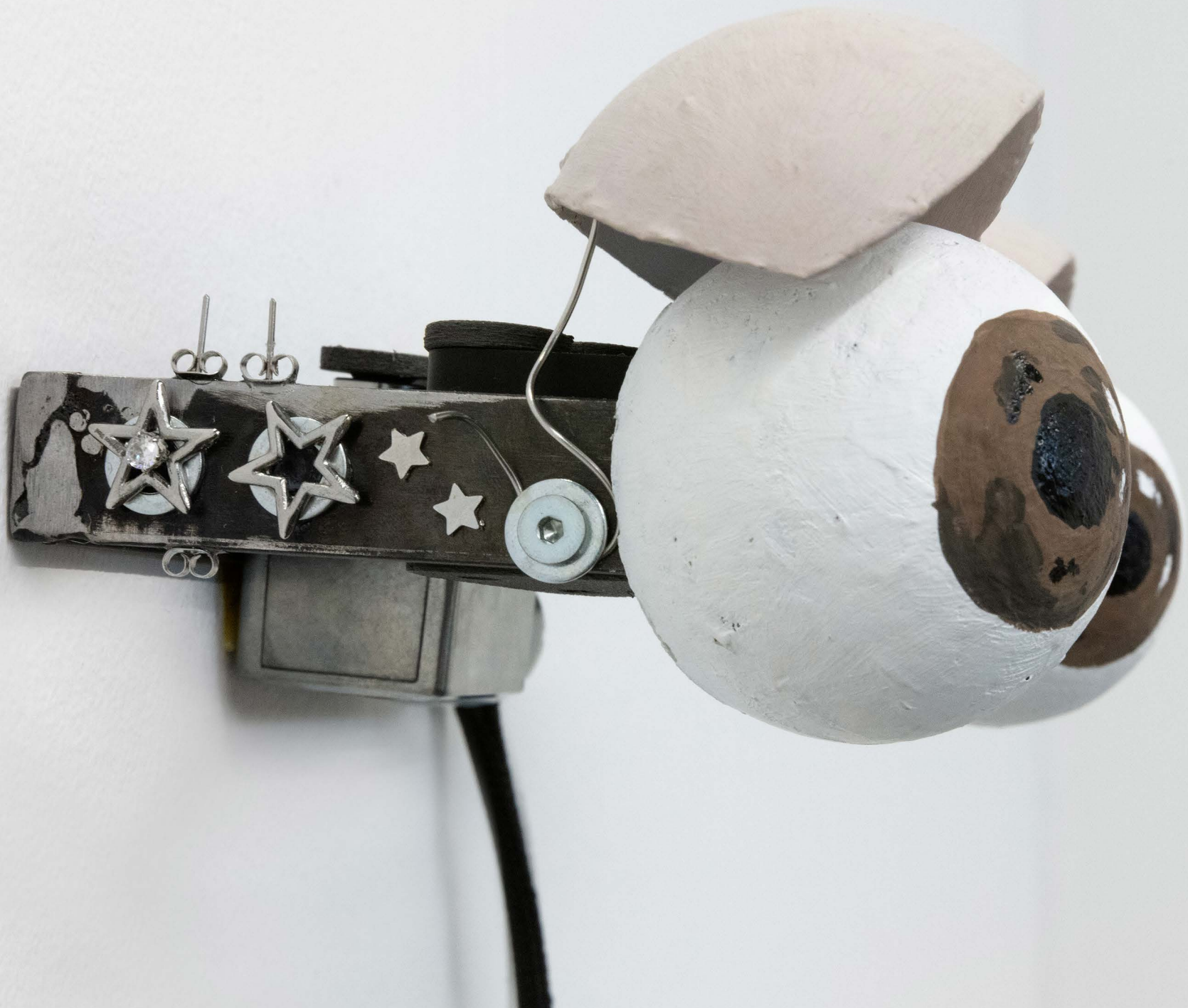
The Atmosphere stages an interaction between two pairs of eyes within a social situation in a crowded environment.

One pair moves frenetically, scanning the surroundings with a constant side-to-side motion. The second pair becomes aware of the first only every 30 seconds, making a single, deliberate movement toward it before returning to its original forward facing position.

The Atmosphere activates two distinct gazes, leaving their interpretation to the viewer and emphasizing their narrative potential: a moment of emotional recognition, a glance of judgment or support, or a fleeting and ambiguous look.









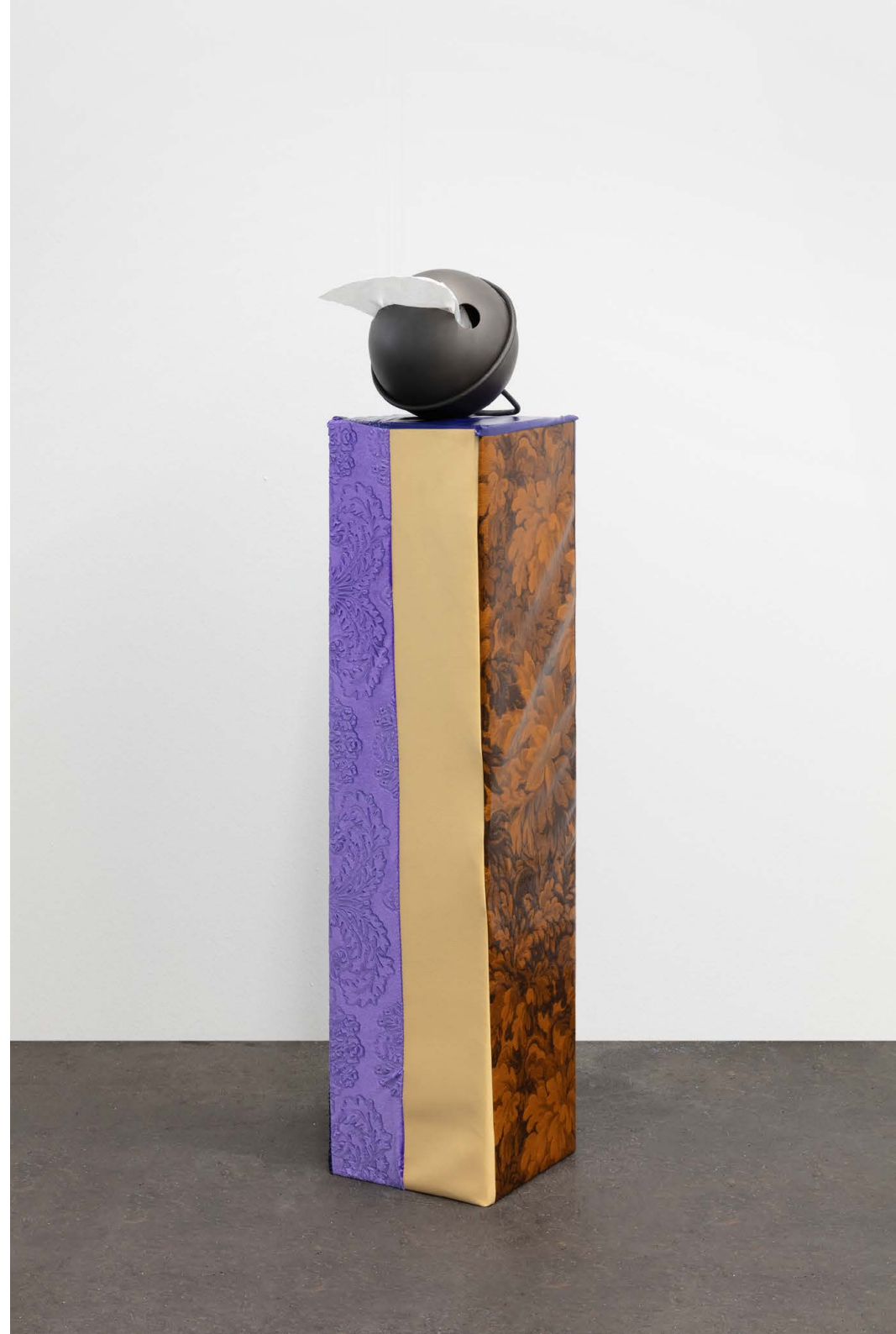
Allegro ma non troppo (the bell)

Iron, paper tissue, eco-leather, chenille, nylon, pvc
40x120x40
2023

Allegro ma non troppo is a series of tissue dispensers shaped like sound emitting objects: an oversized iron bell, an organ pipe, and a flute. These objects are typically used to signal presence or in ceremonial settings and are activated through bodily gestures.

The tissue dispenser, commonly found in public settings, provides tissues intended for bodily use, absorbing not only fluids, but also the emotions tied to them.

Two sculptures from the series rest on plinth covered with waterproof materials. These coverings evoke domestic furniture and clothing, connecting the works to a familiar and intimate realm.





Allegro ma non troppo (the flute)

Iron, paper tissue, chenille, nylon, canvas

86 x 20 x 10 cm

2025



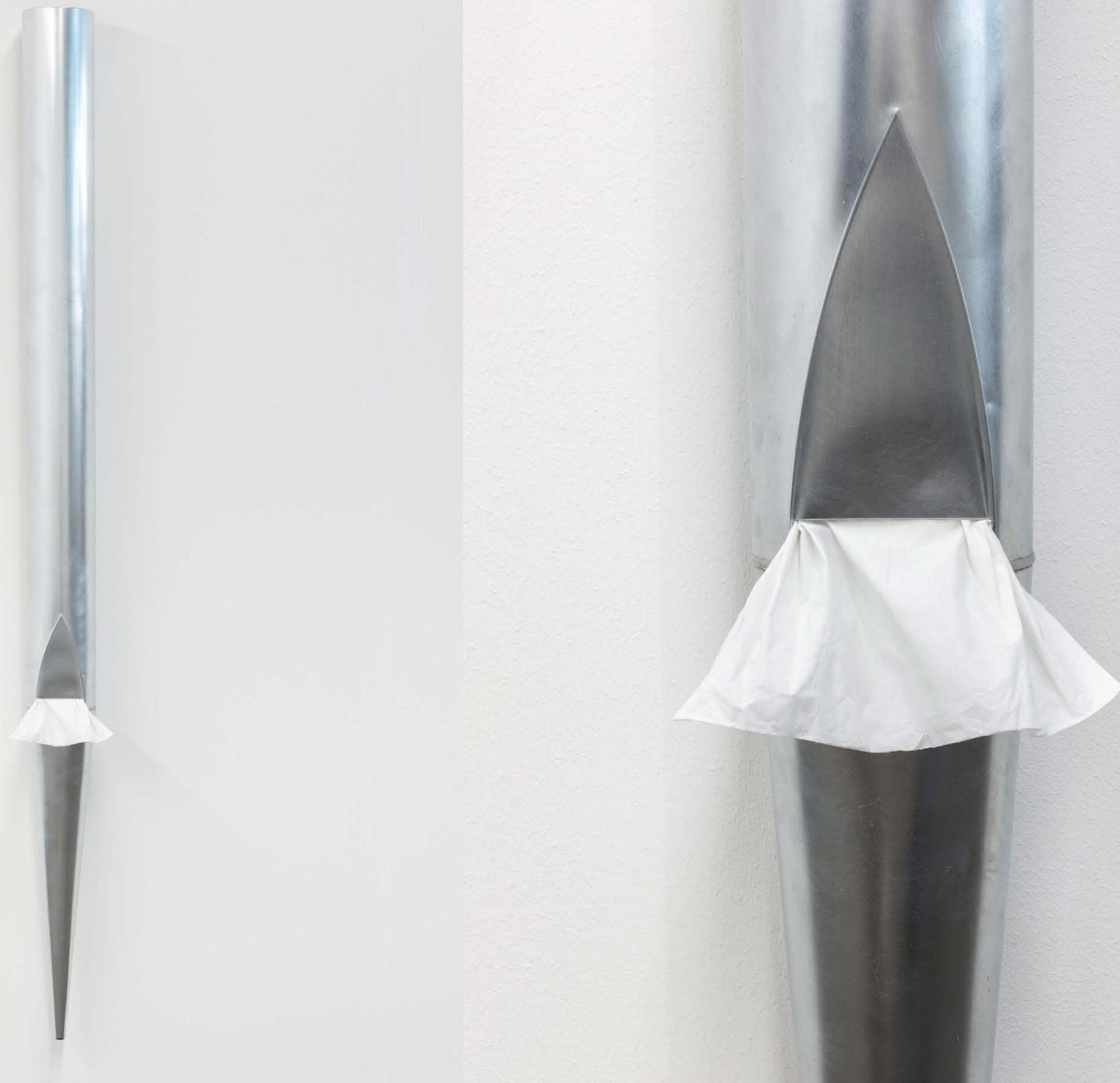


Allegro ma non troppo (the organ pipe)

Organ pipe in zinc, paper tissue

180 x Ø 7cm

2025



Merry-go-round

Iron, motor, papier-mâché, power supply, speed regulator,
flashlight
Variable dimensions
2025

Merry-go-round is a papier-mâché raven that perpetually rotates in a circular motion. A torch is wedged in its beak, and - as it spins - it obsessively illuminates the surrounding architecture. The sculpture is conceived as an encounter between a free-living, external creature and a domestic, human-made environment.





Installation view Dial Dialogue Dial , ONDO, Pistoia





The hand, a home, OUCH! (Repeat)

Iron, motor, papier-mâché, brocade, micro PLC

56x90x64 cm

2024

The sculpture is a hand performing the movement of a very rusty slow slap. The hand moves in three acts, one movement every 10 seconds. The piece has been crafted in conversation with a group of people who usually build parade floats for Carnival.





Installation view OUCH!, BAR, Turin

Detail of *The messy friend*

Detail of *The hand, a home, OUCH! (Repeat)*

Detail of *Why me?*







The messy friend

Foam, cotton, cotton canvas, grass stains

site specific installation

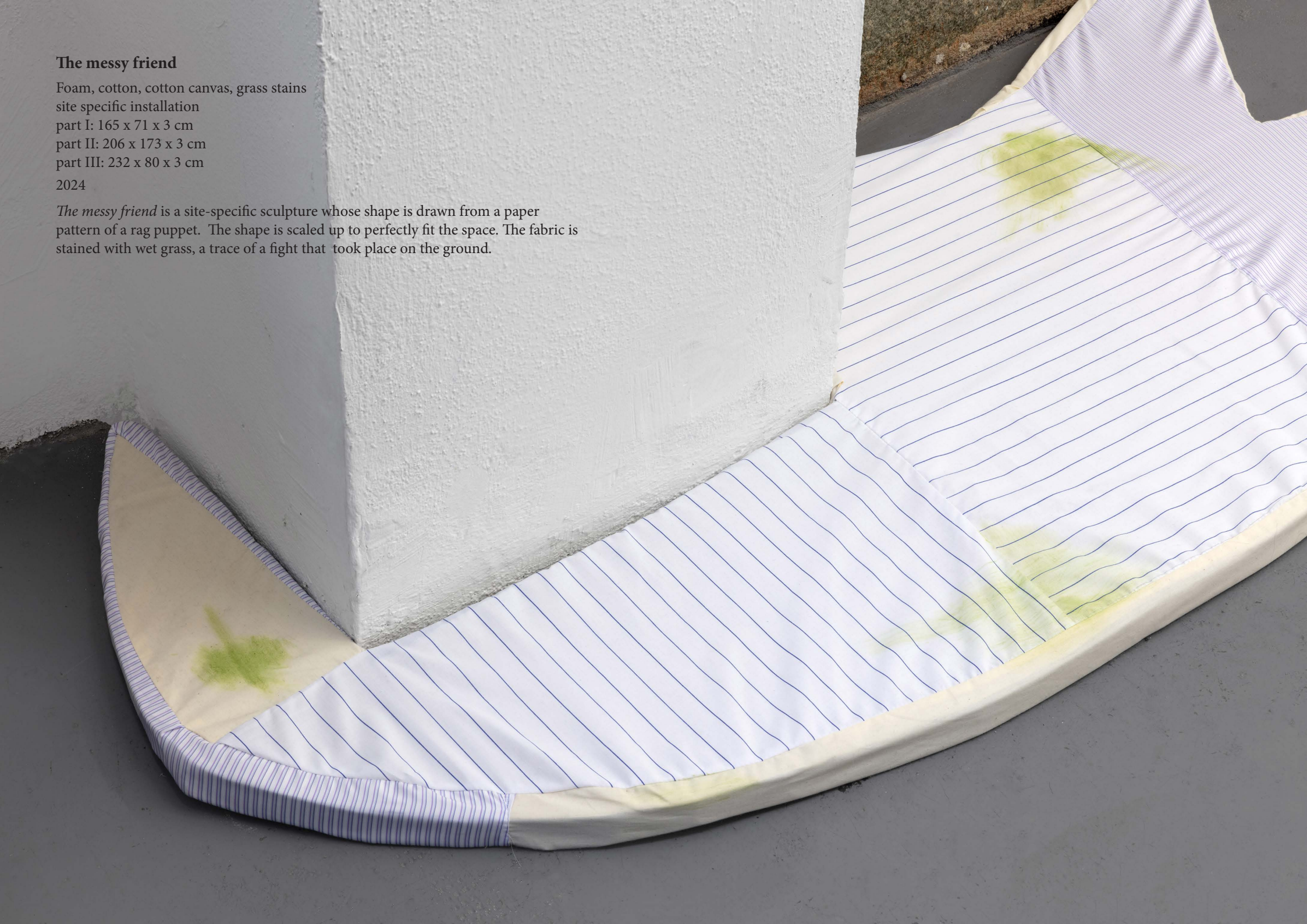
part I: 165 x 71 x 3 cm

part II: 206 x 173 x 3 cm

part III: 232 x 80 x 3 cm

2024

The messy friend is a site-specific sculpture whose shape is drawn from a paper pattern of a rag puppet. The shape is scaled up to perfectly fit the space. The fabric is stained with wet grass, a trace of a fight that took place on the ground.



Why me?

Ceramic

Ø 8 x 6 cm

Ø 8 x 3 cm

Ø 7 x 5 cm

2024

Why Me is a series of ceramic sculptures portraying sad cabbages. The piece has been crafted imagining a fictional conversation taking place between the small vegetables in the moment they are picked up from the soil.





“The hand, a home, OUCH! (Repeat)”

ouch ouch ouch stop it everything agony suffering humiliation oh
poor darling what will be of you what will be of everything you loved
cherished adored cared preserved nothing nothing nothing it will
all come to naught like nothing were the ambitions while all around
look how many of them built produced completed how many of them
honored this marvelous gift of life and yes just marvelous but maybe
for others ouch ouch ouch please stop it what did I do that's so bad to
deserve all this impossibility to access cosmic amusement impossibility
to access the ritual of elevation impossibility to rule over boredom oh
all these inabilities are a real hassle a true hassle like all these boogers
I cannot take out of my nose I suppose I will mould the world out of
them the china on the cupboard is looking at me unmoved that doesn't
help at all and no of course it cannot be done by sheperds or ponies or
teddy bears my dusty accomplices in this little punishment mitigated
by reassuring promises oh poor darling we will have our vengeance
despite my emotional hypersensitivity my shyness my loneliness
venom to my little compromised damaged spirit like wasp venom do
you remember it used to get so swollen when they stung me ouch ouch
ouch please stop

“The messy friend”

They're gone. I will miss their bodies, their bodies completed mine. Made me whole.
Will my absence still be a presence, will they notice?
What will remain of this split, if not the memory of a marginality that appropriated fami-
liar places only?
The door was not closed properly, a forgivable oversight. The last light of day enters
the dim light of the room. Really tiny particles of dust dance suspended and suspicious,
certainly embellished, certainly magnified by the golden reflection of dusk.
Every mark on this wooden floor is a hieroglyphic sign for a dream. Everything is so
beautiful and final, my extremities touch yours, my silence obtains the approval of your
silence, my heart is the representation of plenitude.

“Why me?”

- What are you doing here?
- What you are doing
- Let’s wait
- Let’s wait, yes
- Patiently
- Wait, weren’t there six of us?
- The other three have already left
- Departed
- Set sail
- Someone must have simply selected them
- It can’t be worse than this
- That’s all you can hope for
- We are suffering
- Exhausted
- All rumpled
- In sadness we falter
- Let’s dance
- Let’s plan
- It happened eventually
- What?
- Experience
- What experience?
- The experience of
- But why did he stop?
- He’s delirious
- Has it always been like that?
- Yes
- Of surviving against evidence
- What evidence?
- That living was reckless
- Reckless?
- He’s just fucking nuts
- Even vulgar
- Even brazen
- What held us up turned out to be nothing
- Passions have not made us immortal
- Desolation is our milieu
- All this anxiety
- It’s never left
- It’s always remained unchanged
- Hereditary
- Tribal
- Even now
- Now, too
- Exceptionally now
- The afflictions
- Our pride
- Our medals
- Our poetry
- Will he ever leave?
- What?
- You can hear murmurs
- Something is swinging
- Something is trembling
- Maybe our moment has come
- Our moment will never come
- Maybe we’ve never even had moments
- Never
- Never
- Never

No Teeth Left

Ceramic, Tiles

56x53x23 cm

68x45x45 cm

34x30x22 cm

2023

No teeth left is a series of three ceramic animal sculptures portraying a dentist extracting teeth from his patient. The work stems from the observation of iconological references of already existing representations, in which animals are depicted in comical and grotesque human postures, using human tools and objects.

These figurines rest on architectural volumes covered in white tiles, usually used for sanitary ware or flooring that needs to be washed frequently and easily.



Installation view, HASCH, Marseille, FR
Photo: Stefania Carlotti







The Special Treat

Cardboard covered with plaster, plaster, styrofoam covered with plaster, baitworms, book, clay, silicone, latex, papier mâché fleece, grid, iron structure, diffused chemical essences of beaver, owl, cortex, leather

variable dimensions

2021

From the starting point of giant - colored - gifts given as treats to zoo animals the work wants to put in space the images of an ambivalent relationship of both decoration and domination.

In many zoos the zoo keepers use to give presents to the animals during festivities or on their birthday and document the events with images.

Working around the tension of an object that can simultaneously appeal or disgust, this scenario aims to redirect attention to an interpersonal relationship in contemporary capitalism and to the anthropocentric and authoritative nature of the relationship that humans maintain with animal.



Installation view, Espace3353, Geneva, CH

Photo: Anastasia Mityukova





Handwritten markings on the floor, possibly numbers or symbols, including a '3' and some illegible characters.

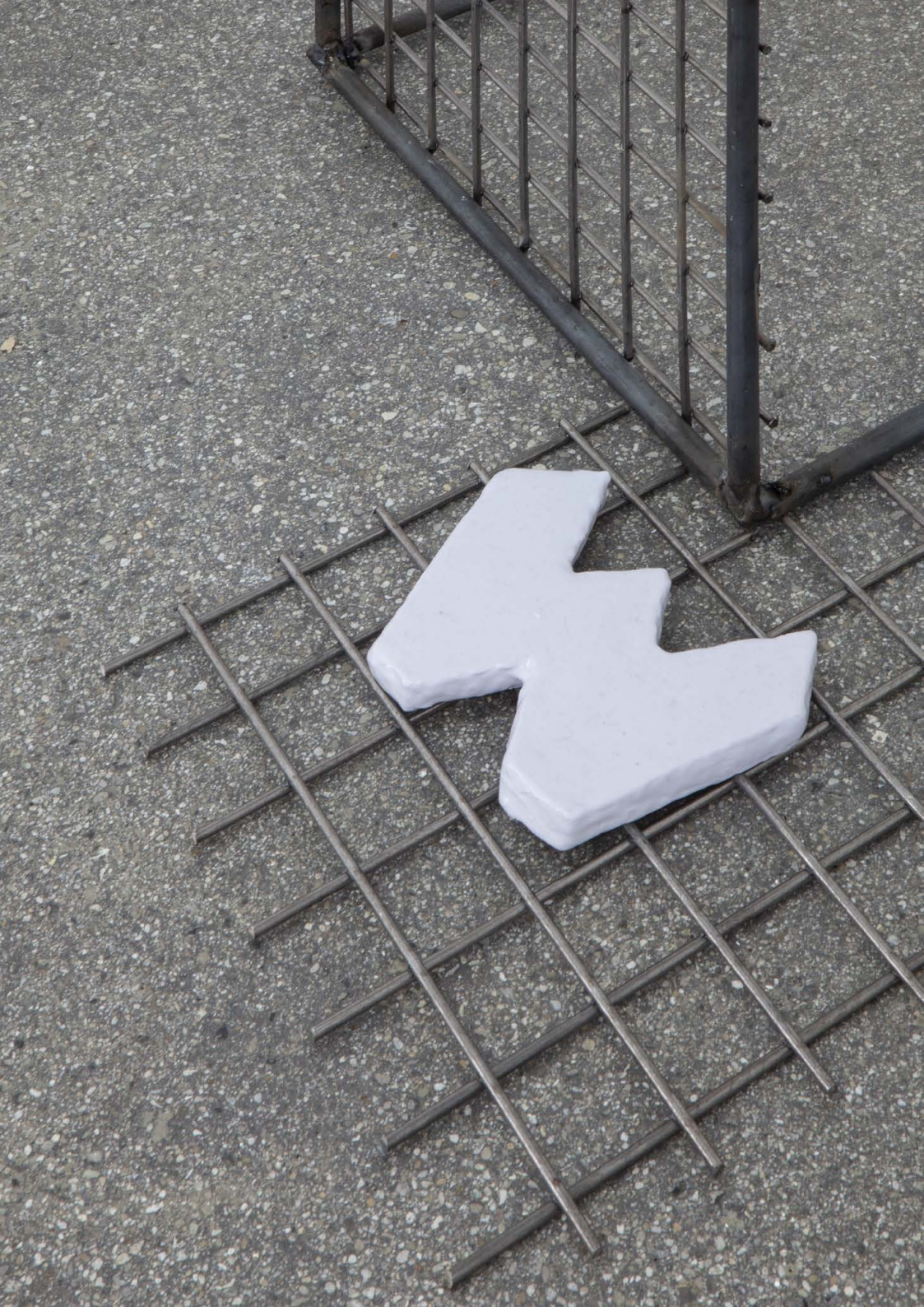
Handwritten markings on the floor, possibly numbers or symbols, including a '4' and some illegible characters.

Handwritten markings on the floor, possibly numbers or symbols, including a '5' and some illegible characters.

Handwritten markings on the floor, possibly numbers or symbols, including a '6' and some illegible characters.



TREAT #1, MONROE
Carboard covered with plaster, plaster, grid, iron structure
50x100x65 cm



1



TREAT #2, CECIL
Styrofoam covered with plaster, baitworms
50x65x5 cm

1
2
3
4
5
6
7
8



TREAT #3, PLAYTIME
Book, clay, plaster
30x20x22 cm



TREAT #4, GUS
Styrofoam covered with plaster, silicone, latex, grid, iron
structure
180x150x100 cm





TREAT #5, BOO!
Papier mâché, fleece, grid, iron structure
80x20x50 cm

Unbecoming You Favored Spot
Diffused chemical essences of beaver, owl, cortex, leather
2021



To Eat or Be Eaten

Colin Raynal, December 2021

I propose the following equation: in 150 years zoos will have disappeared, or in 150 years humanity will have disappeared.

○

It would be the tale of a stomach that eats, and eats, and eats, that never ceases to fatten, that swallows everything in its passage and ends up gobbling us all.

○

How did the wolf become a dog? Probably because humanity enticed it with offerings of food.

○

To try to stimulate animals in zoos, we hide food in different places every time they are fed.

○

My sister remembers very well the day a goat started eating her dress.

○

At Samut Prakan in Thailand can be found the largest crocodile farm in the world. From the top of the path that spans the pond, one can purchase a chicken to place at the end of a fishing rod to make the crocodiles jump out of the water.

○

The orca named Tilikum was captured in 1983 off the Icelandic coast to be exhibited in North American theme parks. Over the course of its captivity, Tilikum killed three people, including its trainer, Dawn Brancheau. To explain this attack, the following theory was proposed: during the show preceding the tragedy, Dawn Brancheau was short on fish to reward the orca, which would have frustrated and annoyed the animal. After the performance, Tilikum caught the trainer by the arm to lure her into the

water. The medical examiner's report documents lacerations, hemorrhaging and fractures.

○

The lion of Atlas, the macaw of Spix, the toad of Wyoming, the scimitar-horned oryx, the crow of Hawaii, the cinnamon kingfisher and the soft-shelled black turtle are species extinct in the wild.

○

Some people gather the plentiful hairs shed by their cats, with which they fabricate little hats that they place on the heads of their pets for the time required to take a photo shareable on social media.

○

I would have liked to be a prehistoric human. Senses always alert. Fixed on survival, on top of things, going on the hunt. Guided by my flair. Inventing objects that serve my survival. Appreciating the heat of the fire, that luminous beast difficult to tame, that eats dead wood and that bites when one approaches too closely.

○

The zoo of Asson in the department of Pyrénées-Atlantiques proposes that children 6 to 11 years old celebrate their birthdays at the zoo. The package involves going to feed the animals before they may have their own birthday party.

○

The suggested videos will finish by gobbling me up.

●

Tamed Love

Quilted fabrics, polyester, satin, nylon, unfired clay,
rope, hairpins, salt, iron structure
variable dimensions
2020

Tamed Love questions the power relations between human and animal, in particular the idea of disguise meant as a form of control.

The work is composed of elements used in horses' costumes sewn with different fabrics that refer to specific imageries; the quilted fabric and the polyester that refer to a domestic sphere, the nylon that recalls the idea of performativity. The materials give the animal, as with the clothes used by humans, a distinctive identity. The rope braids, like the clay parts, evocate a sense of decoration as well as constriction.

Some of the elements are soaked in salt, a substance considered nutritious for horses, but also linked to sweat, to the living body of the animal. The disguises become an artificial and anthropised obstacle, not useful to the animal but rather to humans.

The body becomes a sensitive encumbrance between object and affection: it is controlled, caressed, protected and forced.



Detail of the series *Tamed Love*, Federica Schiavo Gallery, Milan, IT
Photo: Andrea Rossetti



Installation view, Federica Schiavo Gallery, Milan, IT

Photo: Andrea Rossetti











Detail of the series *Tamed Love*, Ordet, Milan
Photo: Nicola Gnesi



Detail of the series *Tamed Love*, Ordet, Milan
Photo: Nicola Gnesi



Detail of the series *Tamed Love*, Ordet, Milan
Photo: Nicola Gnesi

Feeder

Fleece, quilted fabric, satin, unfired
clay, iron structure
400x200
300x200 cm
2020

Inspired by the aesthetic language of the animals' kennel, the work is composed of two curtains made of fleece, quilted fabric and satin.

Teats for puppies molded in clay weigh down on the curtains decorating it.

When both wild and domesticated puppies are motherless - for natural or human-related causes - breastfeeding is provided by using artificial prosthesis including baby bottles, whose nipples have an elongated shape that follows the conformation of the snout.

The feeding station creates a bond of dependence between human and animals, becoming both an object of taming as well as affective care.



Installation view, Federica Schiavo Gallery, Milan, IT
Photo: Andrea Rossetti





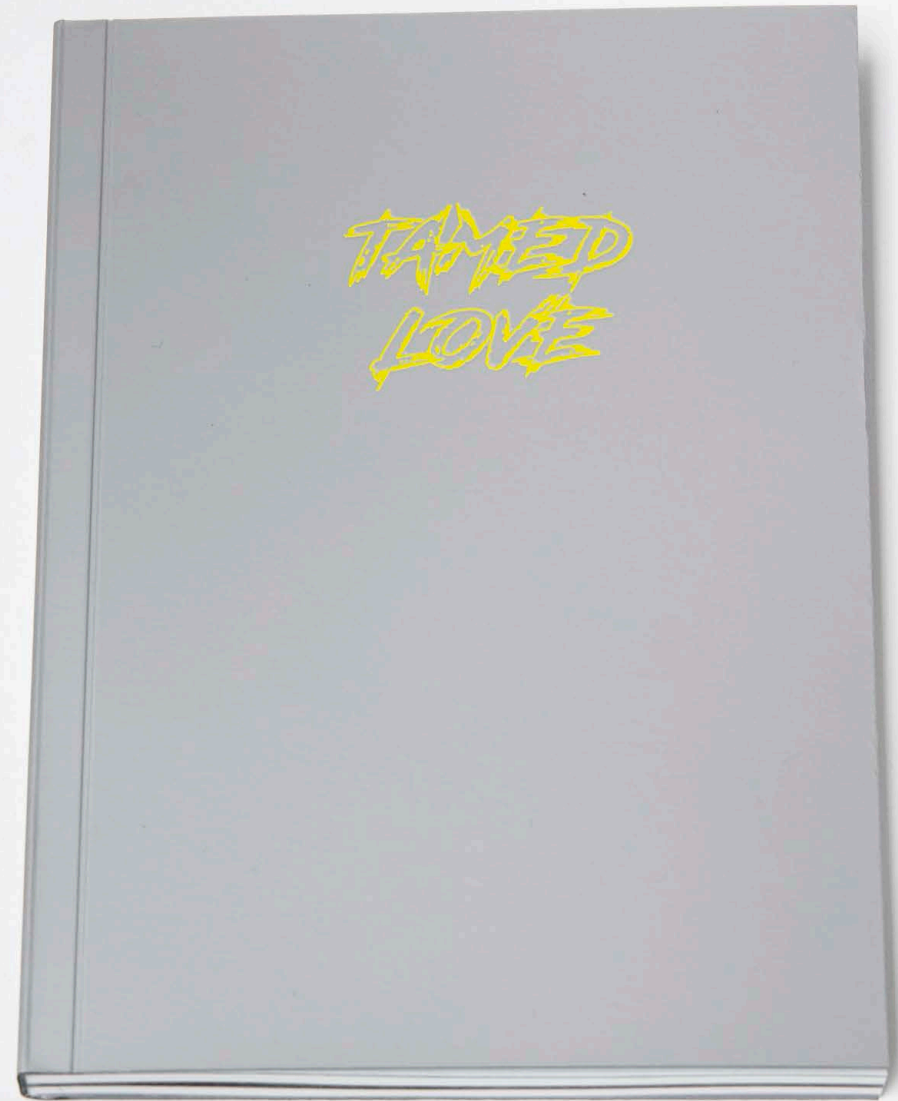


Detail, Federica Schiavo Gallery, Milano, IT
Photo: Andrea Rossetti

Tamed Love

Book
12x17
2020

Collection of stories where the interplays between humans and animals are the main characters. Affective experiences, news stories and scientific facts are mixed together creating new narratives, becoming “case studies” reworked through a subjective interpretation.



MARCO

doesn't like pizza.

I often travel across borders and crossing them puts a lot of pressure on me.

Before being scanned by the scanners and computers at the airport, I keep thinking if I forgot the water bottle in my bag, if I'm carrying some forbidden materials, if I'm not fast enough.

I don't like to take my shoes off and only wear socks, I don't like to put my belt, my earrings, my phone, my home keys, my computer in the plastic tray.

If I forget something the alarm will go on and a person will touch me on the other side of the gate as if I were an object. My favorite means of transportation is the bus, mainly because if I take the bus I will meet Marco.

Every time the bus crosses the French border I can't wait for it to stop and I can't wait to be checked by Marco.

Every time it's the same routine, when the bus stops Marco gets on, he starts running, climbs up here and there, smells the passengers' luggages, he looks at everyone with his suspicious gaze, he moves very fast, faster than all of us, Marco doesn't

miss anything, he understands everybody's feelings and that's one of the reasons why I love him.

Sometimes he barks very noisily when he is angry.

He always wears a black technical harness with a reflective "Police Dog" tag on it.

According to Working Dogs Association, a police dog, known as a "K-9", is a dog that is specifically trained to assist police and other law-enforcement personnel.

Their duties include: searching for drugs and explosives, locating missing people, finding crime scene evidence, and attacking people targeted by the police.

Police dogs must remember

SEVERAL VERBAL CUES AND HAND GESTURES.

Training of police dogs is a very lengthy process since it begins with the training of the canine handler.³

For a dog to be considered for a police department, it must first pass a basic obedience training course.

They must be able to obey the commands of their handler without hesitation.

This allows the officer to have complete control over how much force the dog should use against a suspect.

Motivation in dogs during training is always channeled through

PLAYTIME OR FOOD.

Initial training of all police dogs is based on wheel-shaped toys and is used to train the dog in odour discrimination.

This toy works like a spinning wheel, anchored to the ground.

Its rays have containers at their end, and said containers are filled with so-called "distractors", substances such as anchovy paste, toothpaste, shampoo or food in general.

Negative odours are mixed with positive ones: about 20 basic substances used for the preparation of explosive devices.

If the dog smells the explosive while the wheel turns, he sits down and waits for the reward: a food kibble.

The dog is fed about 100-120 kibble rations per day.

During training the animal associates explosive with food.

Another method is to hide substances inside some toy balls or puppets, the smell of substances is associated to fun.⁴

Recently I read a farewell letter written by some drug dealers to Rocky, a police dog who died in Vicenza, Italy:

"We're criminals, we are drug dealers but we have feelings too, a dog is not to blame and what happened is sad for us. Maybe you thought we would have celebrated with a bottle of wine but we didn't. Bye officers, happy hunting. Bye Rocky."

Once I had a slice of pizza in my hands, Marco approached me and leaned his snout on my legs, I noticed that his eyes were all black and very sweet, my impulse was to offer him a piece of pizza but he refused with a big bark.

If Marco had the chance to choose, I'm sure he would have chosen my pizza.

Marco is a Dutch Shepherd and every time I cross the border I can't wait to meet him, one day I would love to give him a pet.



Lamb feeding bucket, designed with rubber nipples giving
comfortable and natural mother-like feeling.



The toothbrush

Lead

18,50x0,50 cm

2019

A toothbrush is a functional tool, designed for its function.

The object translated into another material gathers importance and it becomes unique.

Lead creates a violent tension making the toothbrush uselessly eternal, heavy, unusable and poisonous: an object that can potentially make you sick.



Installation view, Palazzina#9, Basel, CH
Photo: Guadalupe Ruiz

