

SARA PRINCIPI

selected works 2018-2025



Sara Principi was born in Cattolica in 1997.

She attended the Apolloni artistic high school in Fano and after graduation she decided to continue her studies in Bologna where she graduated in October 2019 at the Academy of Fine Arts in sculpture, later in February 2022 she obtained the master's degree in sculpture in the same academy.

Her artistic career is characterized by the choice of different mediums and expressive languages that she uses to tell and trigger mechanisms in the mind of the Viewer that lead him to reconsider and reflect on various aspects of reality . She has no stylistic prerogatives, and this allows her to range also in the use of materials both inorganic and organic, frequently exploiting the installation and sometimes even participatory dimension. She is also interested in different themes that may concern the figure of humans, often using elements of the body as the subject of her works. There is also a strong presence of various reflections on the problematic situation of humans in the world, their relationship with Nature and on little-known notions and concepts that she leads to light transfiguring them into three-dimensional elements .

Sara Principi
cell. 3490609576



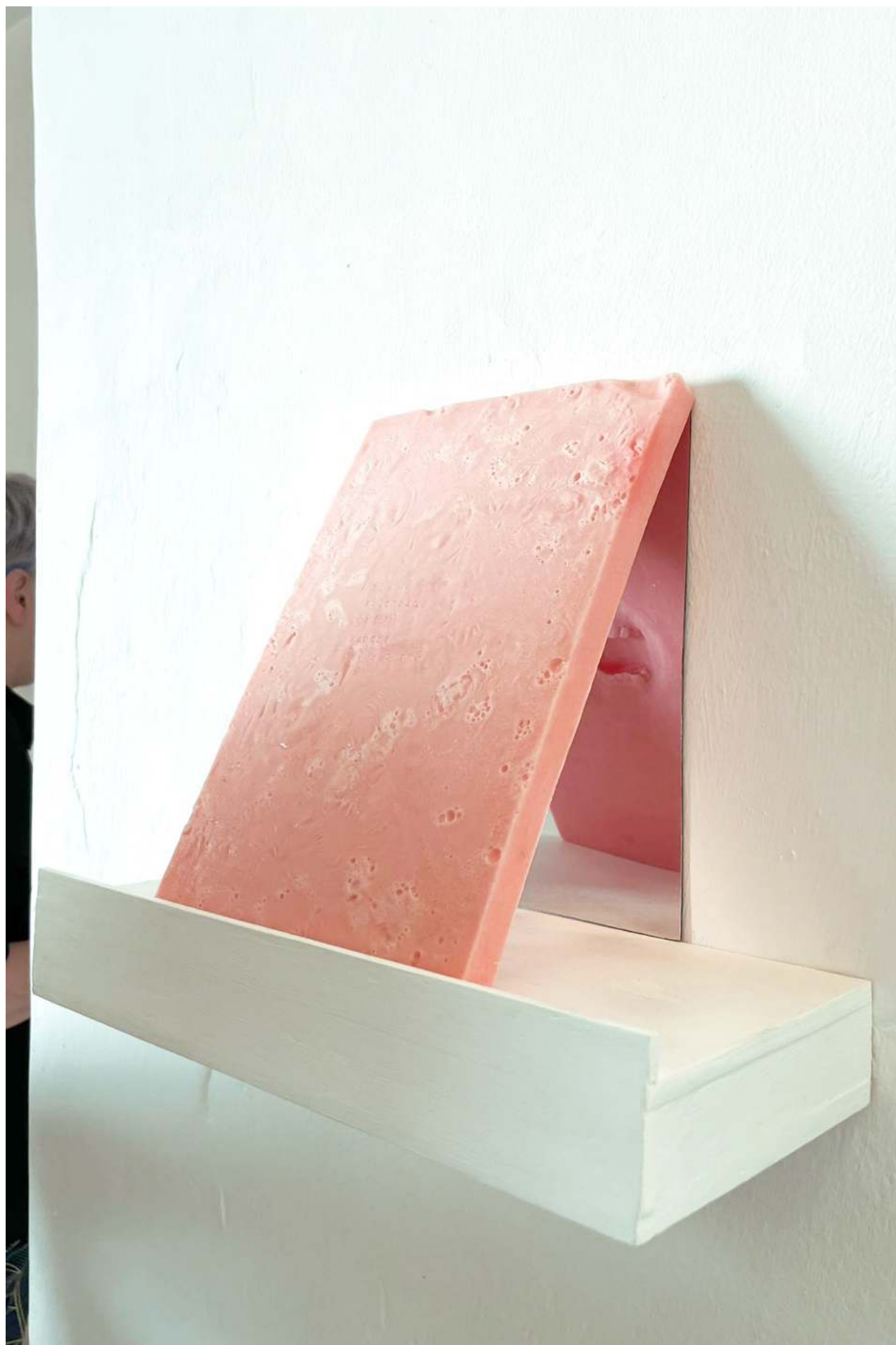
saraprincipi22@gmail.com



sara_principi_art



<https://saraprincipi.wixsite.com/website>



Il tuo silenzio ha il sapore della carne

Soap tablet, mirror

27,9 cm x 19 cm

2025

The artwork titled “Your silence has the taste of flesh” is made entirely of soap, and the title itself is engraved on its surface, becoming part of the work.

The image of silence that has “the taste of flesh” is connected to the idea of deep contact with the world — when we question it and it doesn’t answer with words, but leaves a trace — like a bite.

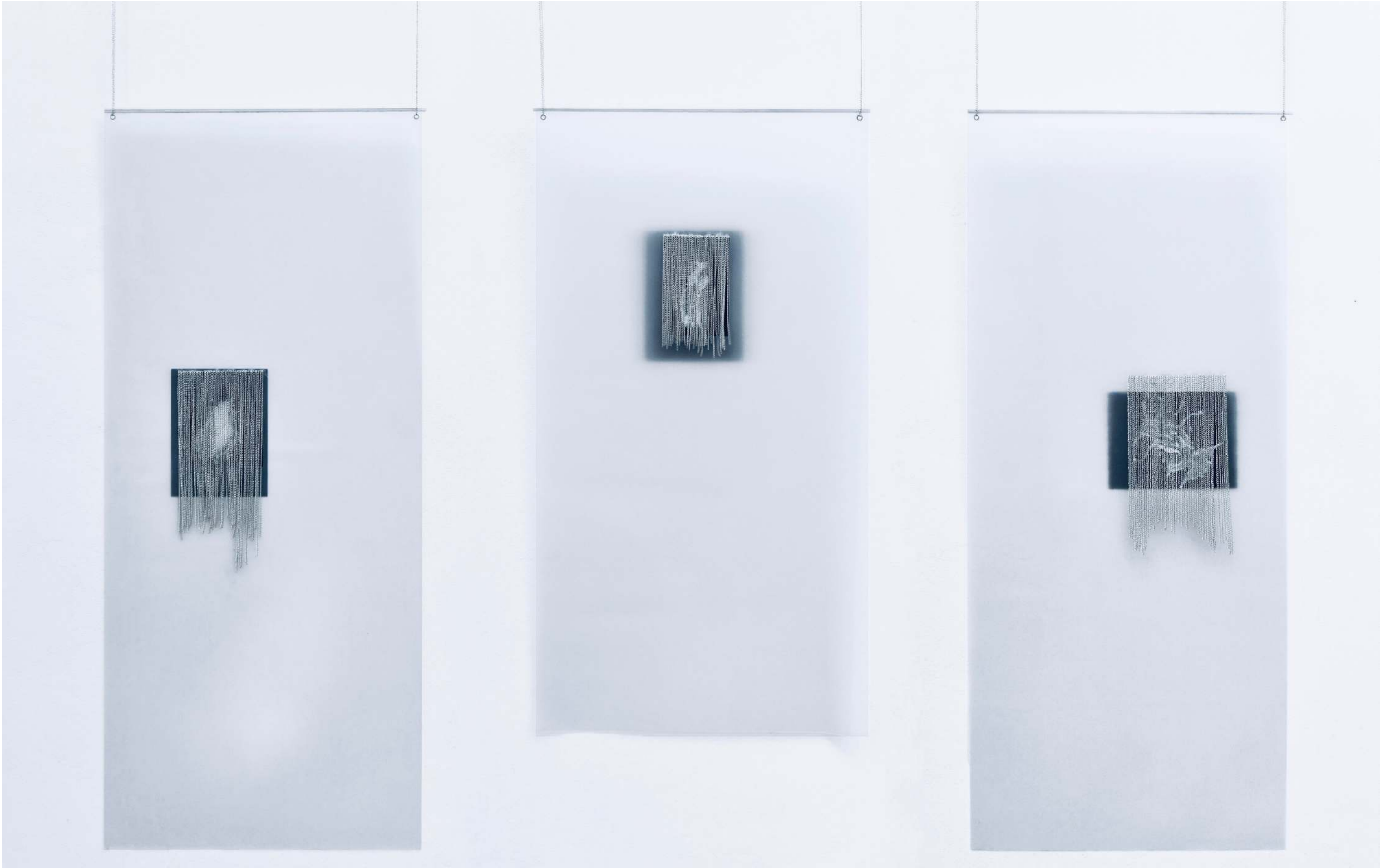
This contact, which is sometimes a clash, never leaves us unharmed, but always marked.

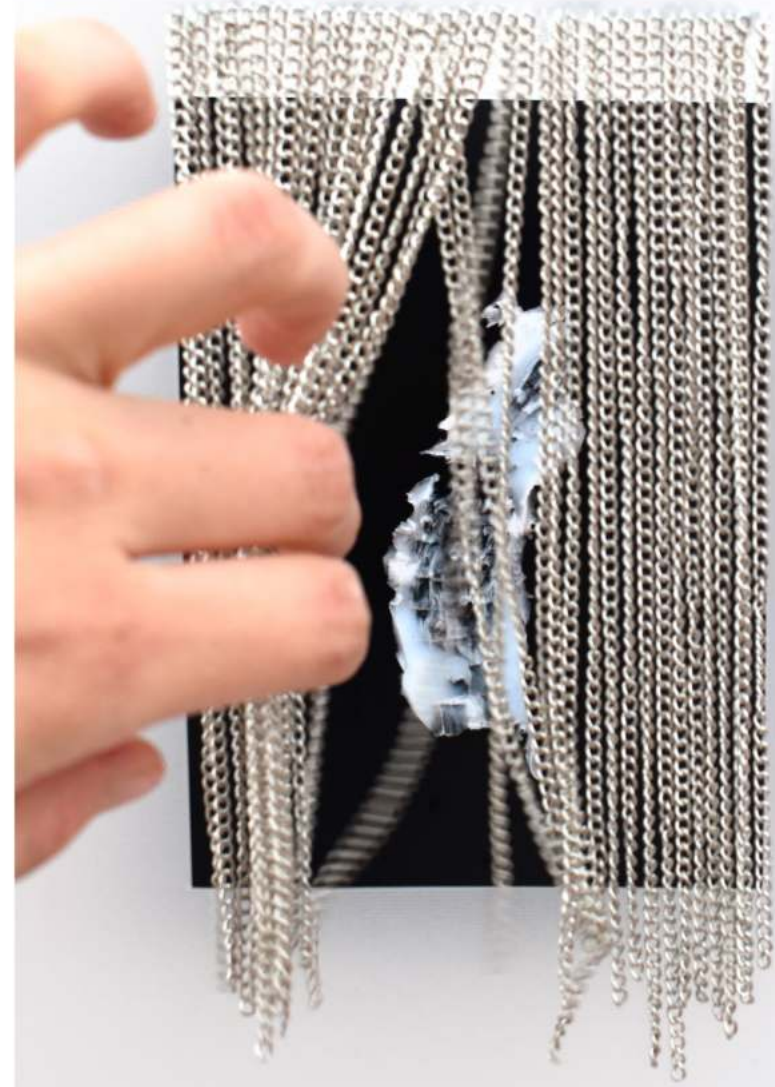
Soap is a symbol full of contrasts: it cleans, but it’s also connected to the body, to intimacy, and to the attempt to wash something away — guilt, memory, or desire.

Connecting it to the theme of the bite and the silence of the world opens up a possible reflection: we can see soap as a gesture of impossible purification, a way to try to soothe invisible wounds, or to remove something that actually wants to stay.

However, silence doesn’t only refer to the world’s silence, but also to that of the artwork toward the viewer. When the viewer tries to understand its meaning, the artwork doesn’t give answers, but instead leaves space for the viewer’s own reflection.







ICORE

Plastic cloths, photographs, chains

235 cm x 15cm x 200cm

2025

The installation entitled “Icore” explores the concept, according to Greek mythology, of the fine and transparent blood of immortal creatures known as icore and it invites the viewer to reflect on the relationship between nature and artifice.

The centrepiece of the installation consists of three silicone rubber sculptures, created from the imprint of different logs. These sculptures are then translated into a two-dimensional image by scanning a printer, showing an interesting convergence between three-dimensionality and flat representation.

The installation presents itself as a triptych incorporating these three photographs that evoke organisms observed under the microscope, where the element of the Icore is identified and returns its qualities .

These elements, although they seem to belong to the natural world, are actually artificial reproductions, hidden from the viewer by a plastic sheet, which also alludes to the appearance of the icore. Each sheet has a “window” from which thin chains hang, they recall the appearance of a tent.

The latter become an interactive element of the work that the viewer can move to discover the hidden images behind. This gesture of removing the chains is not only physical, but also symbolic, since it represents the desire to explore and understand what it is hidden, an invitation to look beyond appearances and confront ourselves with the reality of our interaction

with nature. Chains symbolize the limitation, control and manipulation that man exercises over nature. They represent constriction and, together with the plastic cloth, suggest an illusory protection, highlighting how often our interaction with the environment is mediated and distorted by artificial elements.

This reflection on how science and human intervention can shape the natural world leads us to consider that every intervention is not only a matter of progress, but also of responsibility.

This installation aims to induce the viewer to make a deep reflection on the sacred value attributed to nature. Traditionally, the icore is a symbol of sacredness and divinity, but in this work it emerges that this sacredness is often transferred to the action of the human being himself.

The artificial reproductions of natural elements and the human intervention in their creation remind us that almost everything we encounter is, in a sense, a product of man. This raises questions about how we perceive nature: is it still a sacred entity, or has it become just a material to be shaped according to our will?







La poulpa la steva
par finir e ai
armagneva dal stressal
ed ross

CIO' CHE RIMANE

Artist's book, soap, food coloring, chain binding

15,5 cm x 23,5 cm x 2,5 cm

2024

The work is inspired by the collection of poems written by the Bolognese author Rino Battistini from which it takes its name, and is the result of participation in the project (S)VINCOLI announced by the curatorial collective PROGETTO MEC born precisely to enhance the places of culture of Calderara di Reno (BO).

The collection entitled Quall c'hai armâgna, was born from a sensibility and a culture of peasant origin. All the poems are written in Bolognese dialect and the author, using metaphors of life in the fields of his hometown, Calderara di Reno, reveals the consciousness of a tradition rooted in the life of a people, a past that still lives in the daily life of certain gestures and rites, up to grasp even different references to the problem of the relationship man-territory

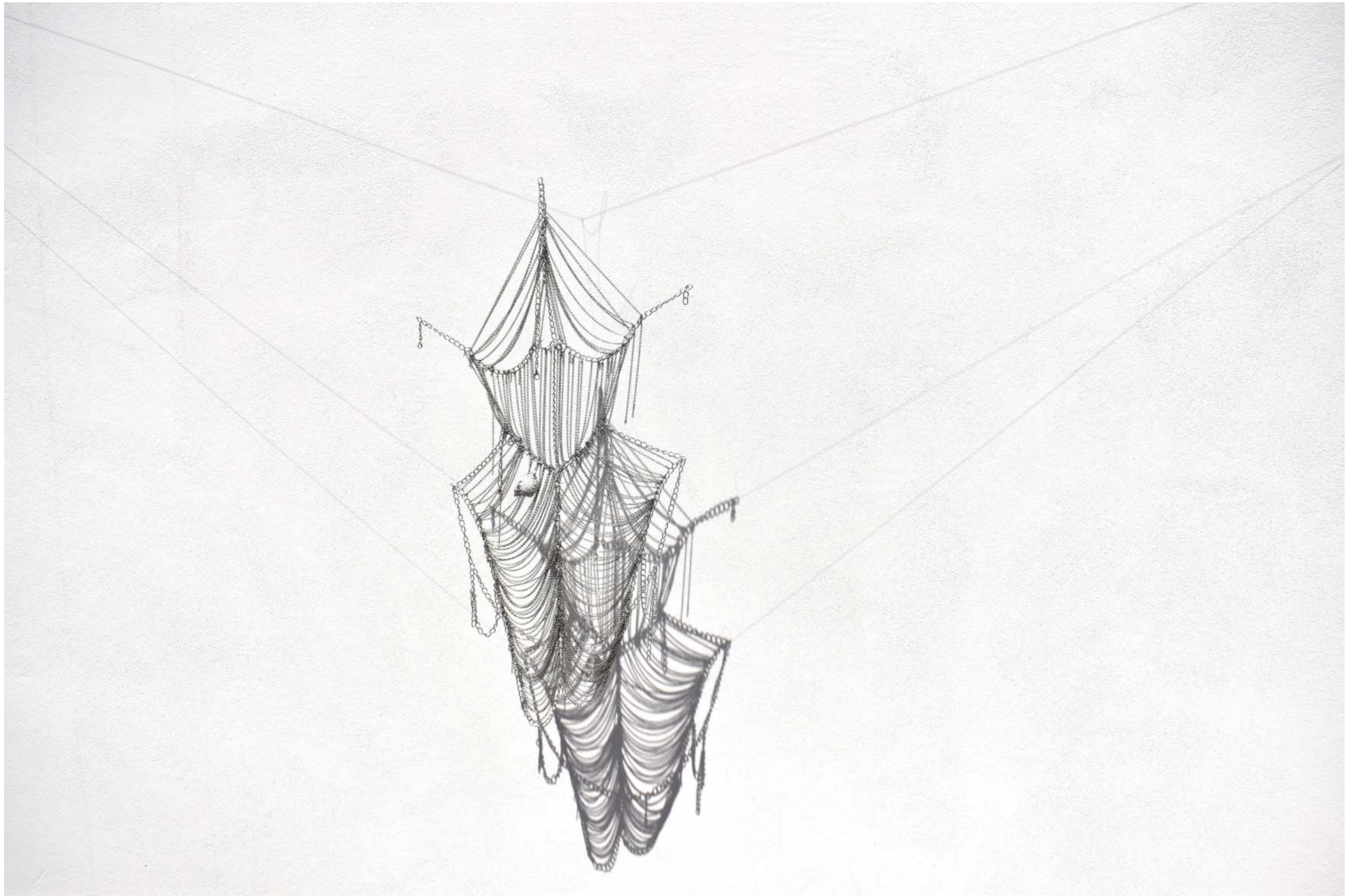
The work, presented in the form of a book, attempts a deconstruction of the past-future binomial, understood as a solid and determined form, to reread it instead as an element in continuous change, in which to every hypothesis of conservation, the inevitable modification follows.

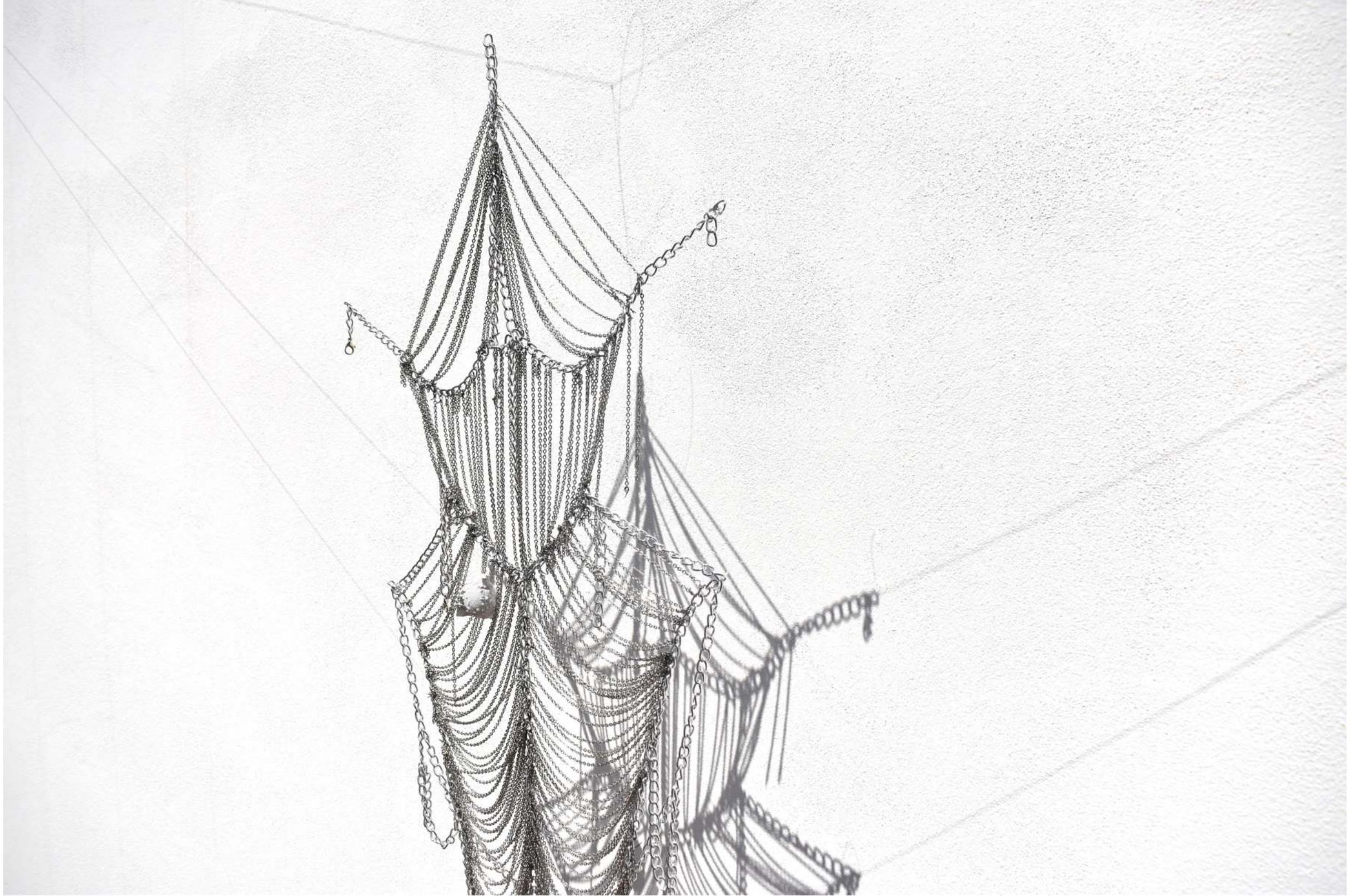
The changeable and delicate soap sheets that the work is composed of, born to be explored and enjoyed if placed against

the light, retain, imprinted between the pages, fragments of verses by the local poet Rino Battistini that have been extracted from the original poems and reassembled to form a new that remains open to interpretation .

The work becomes a sort of diary, a collective memory and is proposed as a means of investigation of this place and its history that to be handed down is reshaped and inevitably imprinted in new forms. Thanks to the way in which the soap used to make it was worked, the book also wants to allude in appearance to a sort of "skin" of the city, which bears engraved, as part of itself, the verses of Battistini.

Even the book as a skin is destined with time to consume and to change, ending up identifying itself in a memory that becomes increasingly feeble.









HIDDEN VIRTUES

Microfiber fabric with print, chains, gypsum, pigeon bollards

2023

The installation Hidden virtues has as its pivotal theme that of identity, individuality that is repressed and hidden in favor of a mass conformity, and takes its name from one of the symbolic meanings of chestnuts or that of “hidden virtues”.

The work consists of various elements that go to dialogue with each other, conveying the message.

The armour is entirely made of thin chains, which have been assembled directly on the artist’s body in a performative action performed in front of a mirror in the intimacy of his room.

The microfiber cloth shows the image of the artist wearing the armor on her, to which in turn are hung chestnut curls made of gypsum but deprived of their thorns. These elements cover the entire face and chest, hiding her features and making the figure unrecognizable. The cloth is used as a base for four rows of pigeon bollards.

Strong is the contrast that is created between the materials used : the armor worn to hide her identity, her virtues, the weight and physical pain that arise from wearing it clash with the delicacy of the fabric on which the image is printed. While the supports on which the cloth rests, bollards, go symbolically to replace the thorns of the chestnut curls that we do not find in those plaster, alluding thus to the imperfections of the individual that are hidden from us and go to ripple the otherwise flat surface of the cloth.

Finally, suspended on a pedestal, a chestnut hedgehog, always reproduced in gypsum, is inserted in a small clamp, and is the only hedgehog to keep an original thorn outside.











INGENUUS

Gelatina alimentare, fotografie , plexiglass, forex, struttura in ferro

2022

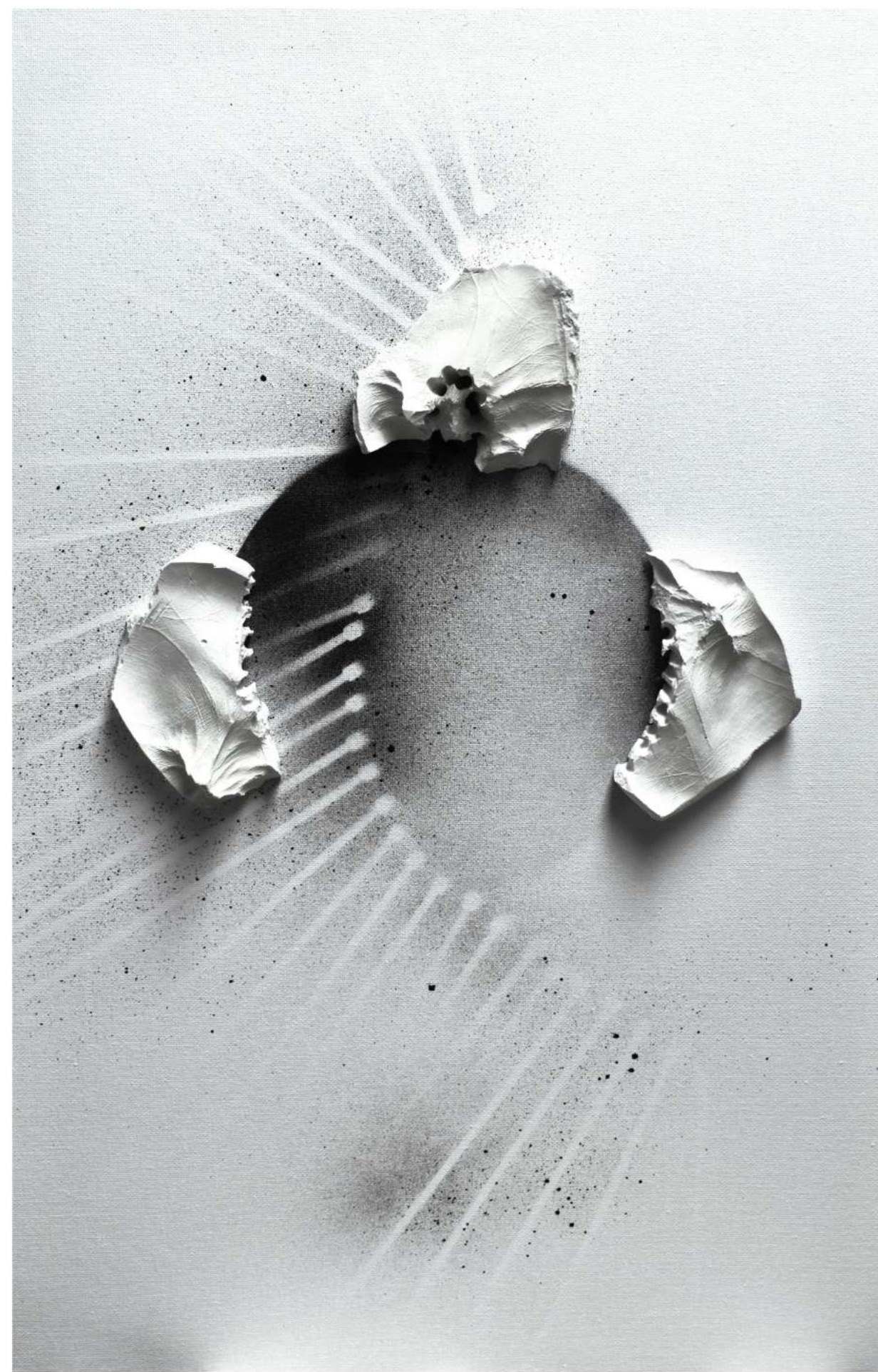
Ingenuus is a word of Latin origin that indicates who is born free, native of the place, natural. The work through several references to Christian iconography , is a vain request that consists in the hope of a return to the initial state of man, a detachment from his material condition for a reconquest of that free form.

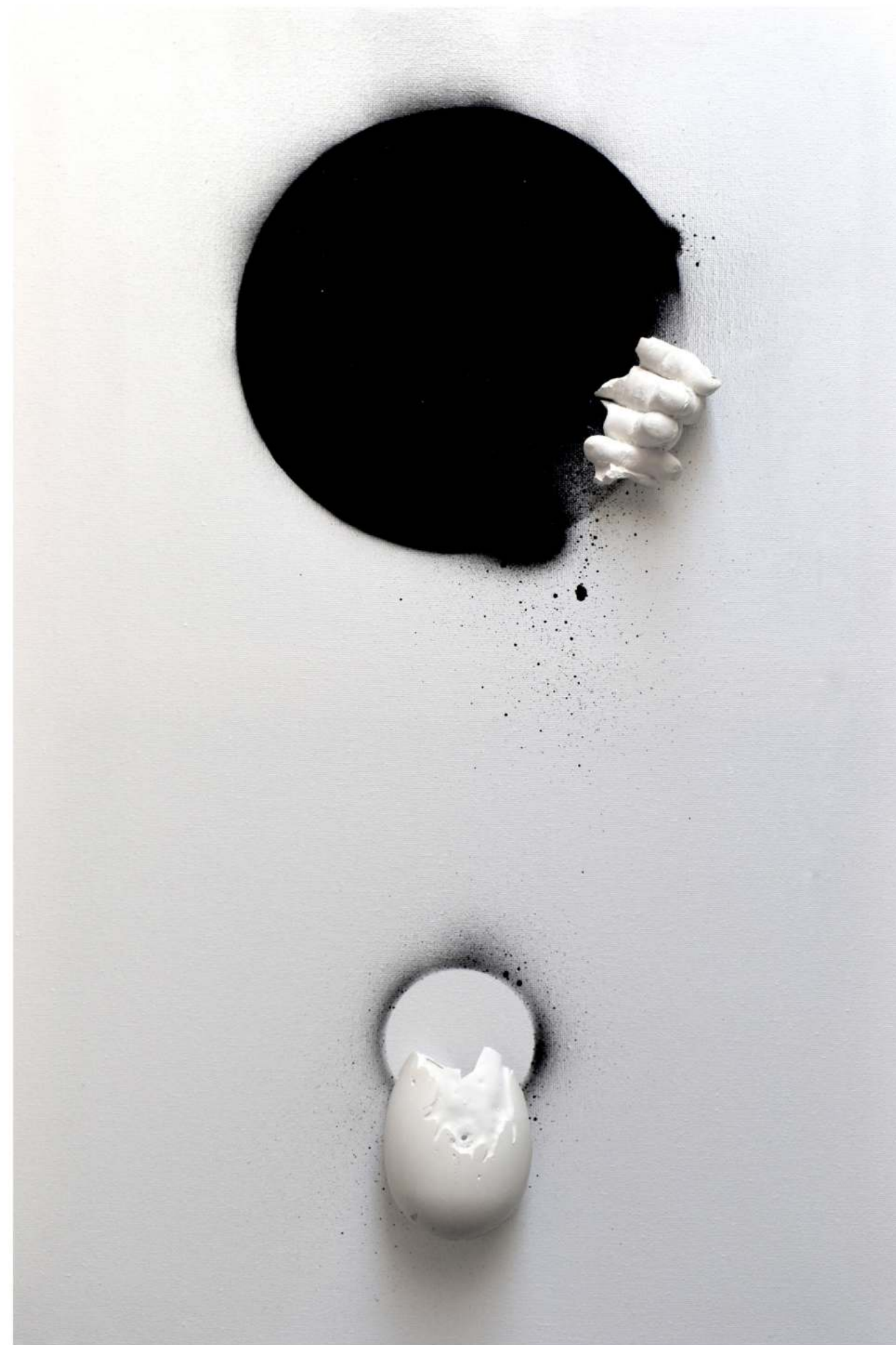
The reading of the work starts from the photograph of the hands in the position called by John Bulwer, in his study on the gestures of the hands “ Chirology” of 1644, Supplication. Continuing then on the eight eggs in food jelly , which are the symbol, according to Christian iconography, of the Resurrection while the eighth day represents the transfiguration of Christ. The number 8 is also the number of infinity and can be related to infinite love, infinite energy or something else that you can have in abundance.

These eggs, however, being constituted by an organic material, with time degrade and dissolve losing their original function and having more to do with death than with life.

So then the reading ends with photographs of the hands in the position of Despero, or the loss of hope.







QUARTO PAESAGGIO

Canvases, plaster residue, spray paint

2022

Gilles Clément spoke of the Third Landscape as a collection of places abandoned by man. Space that expresses neither power nor submission.

“Every rational organization of the territory produces a residue”.

Starting from this concept of residue, the artist has created four canvases using gypsum scraps derived from her previous works to which she has combined signs made with spray paint . She thus develops the idea of a “fourth” landscape, still not fully concretized in reality, but that begins to take shape. A landscape where prevail only human forms that with their three-dimensionality dominate the two-dimensional canvas, which metaphorically alludes to the living space in which they are contained what for us is Nature.





ORGANI IN MOVIMENTO

Plastic, plaster, mirror

2022

This work develops from the analysis of the concept of technique elaborated by the philosopher Heidegger in his book “The Question of Technique”. The problem of technique is inextricably linked to the changes produced by the transformations of modern sciences that have made available to man tools capable of causing modifications, even traumatic and violent ones, both on society and nature

« Organs in motion is a Rubik’s cube whose elements consist of small sections of the cast of the artist’s face. The cube rests on a mirrored circle, and can be manipulated by visitors to the exhibition, who can use it just like the famous puzzle. The somatic of the human being, which by culture is something determined by indeterminable depths, becomes removable, modifiable, alterable at will, as an innocent game without consequences. Metaphor and device, the work tells of a biology that bends to technique, questioning not only the relationship of man with nature, but also the very identity of man, who cannot escape the repercussions on his own being of what he imagined he could determine and govern. »

Donato Faruolo







SITUAZIONE IN ESSERE

Fimo

2022

This work consists of 20 tiles of fimo , a polymer/synthetic paste, easily modelable and thermosetting. It has the ability not to dry in the air but only after baking, so until it hardens it is continuously reusable.

The work is based on this particular aspect, and it wants to be a vehicle for the viewer to reflect on our approach to nature, its manipulation , on the respect, and the wrong way of modern man to approach the issues concerning the environmental crisis, Land use etc... without any real interest or concern to find solutions to problems that have consequences on the lives of all individuals.

In fact, on each of the cards was transferred an image taken from the web about various environmental disasters caused by human activity.

The tiles, placed on the ground using a corner of the room, are usable by the Spectator almost creating a game situation and carefree in clear contrast to the real message , and their manipulation will completely lose the original image and the piece of fimo can be reused not having been subjected to cooking.

The manipulation action also metaphorically alludes to how information about these issues is transmitted to us through the media , The problem is often that there is no proper communication and that it is not talked about enough.

Moreover, the work leads the Spectator to make a decision: to respect the form of the work without affecting it, or to destroy it.





FANO - PIAZZA XX SETTEMBRE







TRANSIZIONI

Canvases , postcards, ice

2021

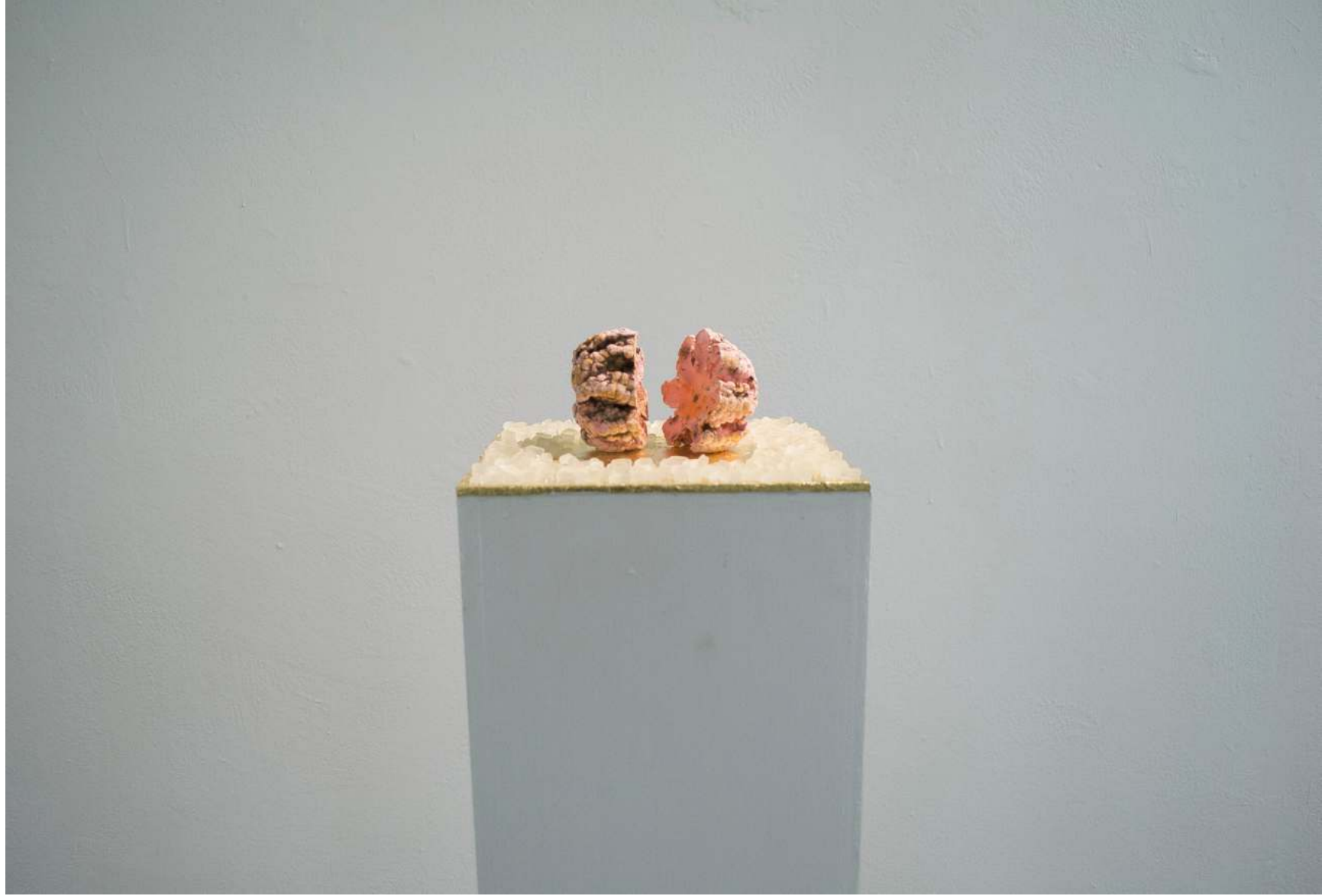
The work aims to create a link with my hometown Fano, bringing to the attention of the Spectator several postcards depicting the city with buildings and structures no longer present. The action performed on these images consists in cutting out these elements and putting them to freeze . Finally, the different postcards were reassembled on the surface of four canvases, placed horizontally on the ground, along with the ice blocks containing the missing parts.

As time passes, the ice will melt and the image inside will change and its visibility will be compromised.

Like a faded memory resurfacing.

The work has a limited time of fruition that evolves in a transition from solid to liquid state creating a temporary three-dimensional sculpture that mutates into a two-dimensional image.





LEB

Sculpture in alginate, mold, resin, gold leaf

2021

The Semitic biblical tradition at the anthropological level ignores the dualism of body and soul, to the point where there are no words to indicate what the Greek tradition and then the Latin one will call body, soul and spirit.

So these appeared, then, as different and contrasting entities.

The Greek language took over and overturned the ancient biblical-Semitic conception that was expressed in bodily terms, where the body traces that space of life of man in which are his activities and his potential as well as his senses

In the flesh is recognized the symbol of the human claim to autonomy and independence from God.

Of flesh is the heart of man : the leb. This covers an arc of meanings including reason and will that is decided for God or against God.

The leb knows no because he develops rational abilities but because he disposes himself to listening , this suggests that knowledge is not something that man can achieve with the search of his mind, but something that he gets as a gift if he lends himself to listening with the heart, so the latter ends up identifying with the seat of man's rationality.

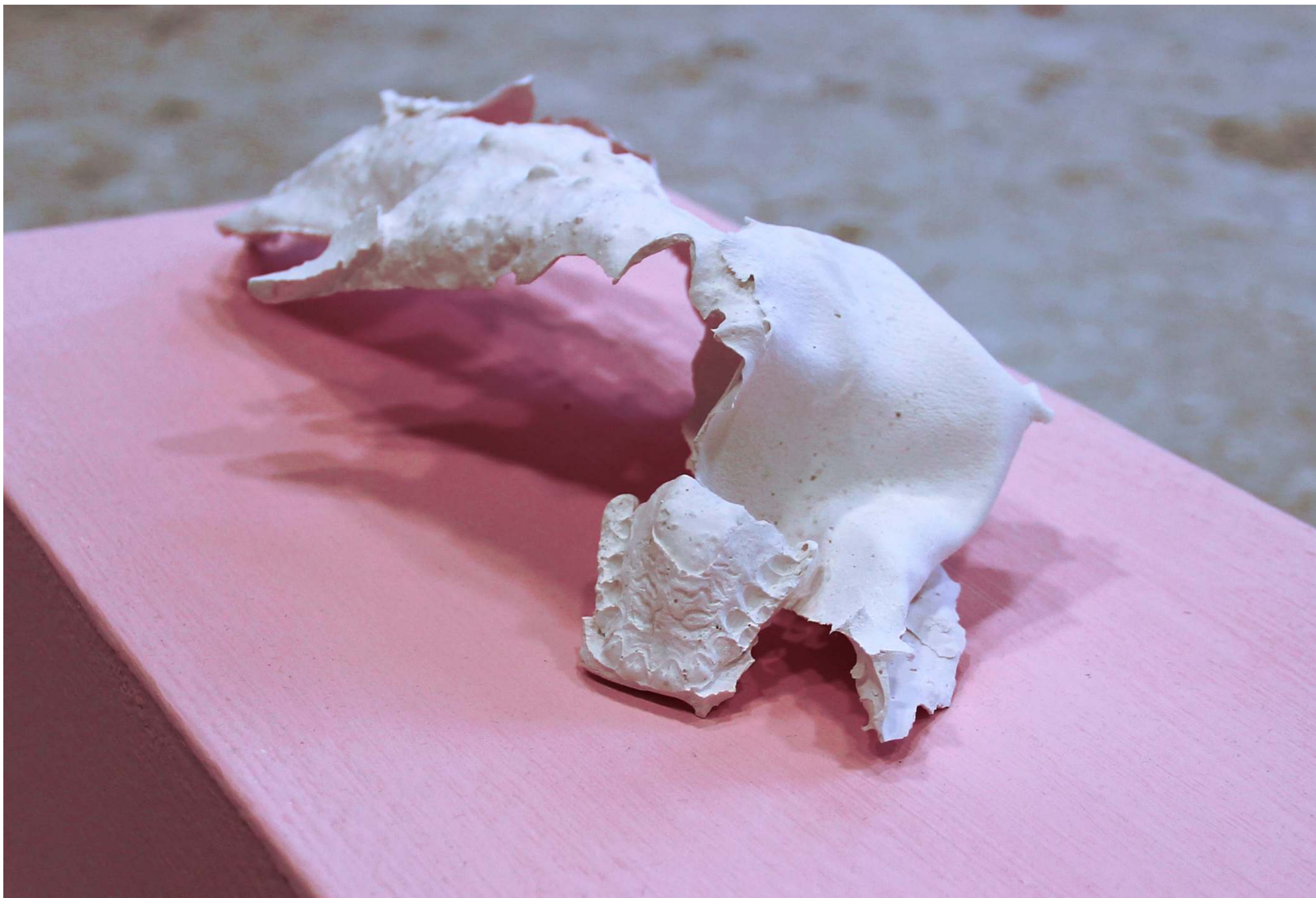
The dependence on the lord is so felt that Ezekiel recognizes that man alone cannot renew his leb and therefore in the name of God he promises :

“I will remove the stone leb from their bosom and give them a flesh leb” Ezekiel (11, 19)

The sculpture represents the stone leb, that is the dead leb , the leb which, having lost all receptivity, renders all the other limbs incapable of living.

He embodies the uncertain movement of man, split in half and having poured to the ground his sterile seeds has lost all connection with the sacred.





NEFESH

Sculpture in alginate, mold

2021

The term nefesh , is translated by the Latins with soul, but in reality it does not designate the latter , in the common sense we attribute today. Isaiah (5:14), with this word, alludes to the throat which, as an organ of nourishment through which man is satisfied, is among the organs of the body, the most suitable to express indigence and need. Turning to an even more metaphorical meaning, the nefesh indicates desire, aspiration, lust; in this acceptance the nefesh desires things that are not properly edible such as the earth (Jeremiah, 22, 27) or vanity (Psalms 24, 4). As an expression of vital needs, the nefesh ends up coinciding with the life, the life of man, in his vulnerability and emotional excitability but never identifies with what we call “soul”, but rather approaches a corpse to a lifeless body. In Old Testament language, to exhale one’s nefesh is to die. The sculptures presented appear to us as remains , fragments of fragile bodies, skeletons that share the same situation. It is possible to see only the negative of the inside of the mouth and of the palate and with difficulty you can see the hands that support them . Reflecting the condition of a dead body consumed by desire that fragmenting with time and decomposing, shows small patches of mold.









REALTA' IMMAGINATE

Installation with plaster sculptures, and 14 photo -
graphs

2019

The ability to imagine has always been the engine of progress, it has made it its constant thread. It is what allows us to plan, to direct our efforts towards a common goal. It has brought about historical turning points, it has forged culture.

We are able to collaborate flexibly and with an infinite number of strangers because only we, among all the animals on the planet, are able to create and believe in fictions, in imagined stories, but above all to do it collectively. If everyone believes the same fiction, then everyone obeys and follows the same rules, the same norms, the same values.

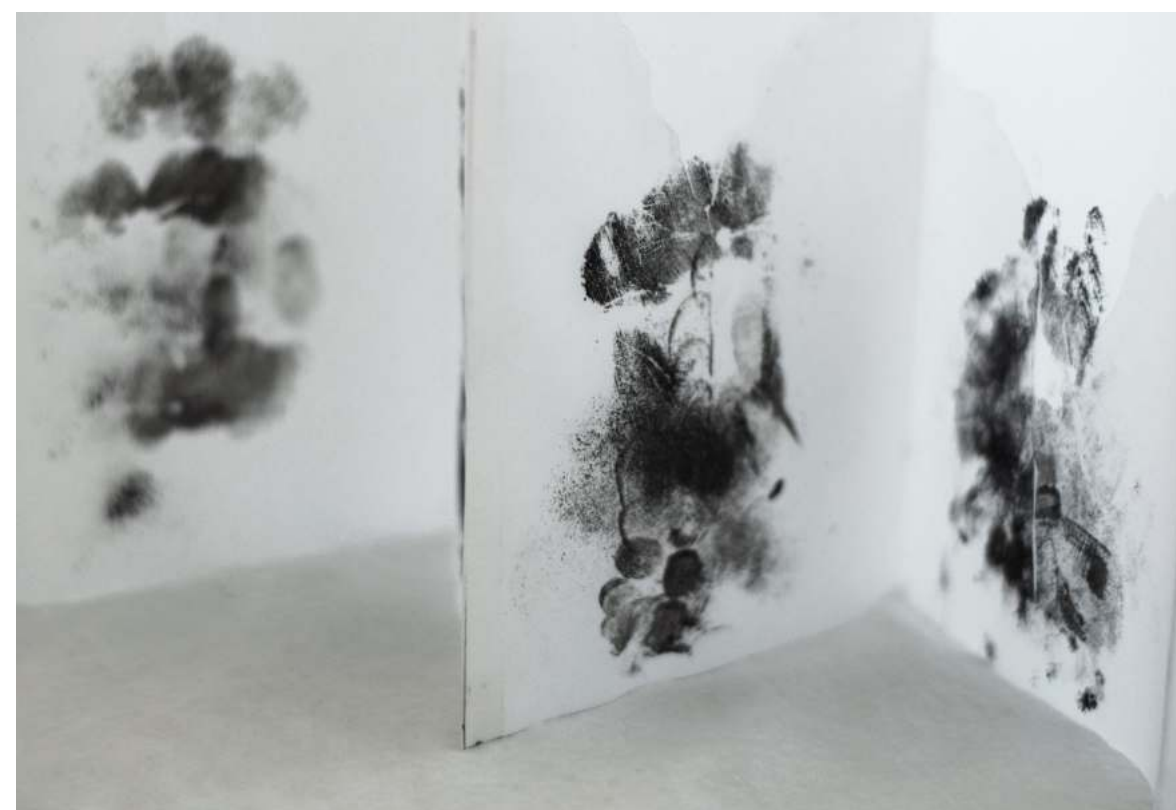
These imagined realities, these social constructs that we have created to live “better”, We can consider them upgrades of the human being; but do they really only have a positive value?

These sculptures reflect precisely on this question, they pose themselves as “improvements” of our body and at the same time as impediments.

The moment they are worn, they take on meaning, it is when they interact with the body that they reflect on these imagined realities.

To achieve them, I took into consideration those that I consider most significant for man: money, religion, art and the concept of race and therefore of superiority of the human being.





ECLISSI DELL'ETERE

Artist's book

Poliplat, tracing paper, membranes

2018

The core element of this work is special membranes, which I chose to use because of their ability to 'collect' particulate material in the atmosphere, much of which originates from anthropogenic activities, such as combustion, emissions from domestic heating, or residues from thermal power plants, incinerators and industrial processes. I found it fascinating how this small object can make visible something that we cannot see with the naked eye, in this case air pollution.

The shape of the membrane reminded me of the eclipse, hence the title, but eclipse is also something that is missing, like when the sun is obscured, although in this sense it is the air that is missing, the ether. That is why I have decided to put them in order of gradation as if the air were gradually becoming more and more polluted and rarefied to the point of disappearing.

Finally, impersonating man, in his destructive progress, are black footprints that make their way through the pages, increasing and consuming, a metaphor for a society that now carries with it the consequences of pollution and its fatal effects on nature but also on the human being himself.







XYLARIA ANTROPOMORFA

Sculptural installation in plaster

2020

Inside the Prati di Caprara (BO) on the surface of a fallen tree in an advanced state of decomposition grow sculptures that dress the appearance of a saprophytic fungus but that have anthropomorphic features.

The work, relating to this dead tree, but above all placing itself in a place at the center of strong debates such as the forest of Prati di Caprara, wants to lead to reflect on the relationship between man and the environment .

The human being, in fact, too often has been “invasive” in his way of relating with Nature , over time has come to establish a kind of dictatorship , arguing the thought that the success of its development is expressed in the level of overwhelm of its species over others.

Guided by the desire to reshape the world according to human norms and managed by man for man, he has forgotten that he too was “born” from Nature and is part of it.

When the human being deforms a forest to build buildings, it “rises” where something has died, as well as the fungus grows by feeding on decomposing organic matter.

Education

Adolfo Apolloni Art School, Fano (PU), Artistic High School Diploma

Academy of Fine Arts of Bologna - Department of Visual Arts, Triennium of Sculpture coordinated by Prof. Donato Ovarini

I level Academic Diploma

Academy of Fine Arts of Bologna - Department of Visual Arts, Biennium of Sculpture coordinated by Prof. Davide Rivalta

II level Academic Diploma

Exhibition

Group exhibition, "Quello che a prima vista è uguale per tutti ma in realtà è diverso per ciascuno", Spazio 10, MOCAfeast 2025, curated by Antonello Tolve, Monsano (AN), 2025

Group exhibition, "WHITE", Associazione 21, curated by Pierpaolo Curti, Lodi (LO), 2024

Group exhibition, "ALTER-AZIONI", MuSA - Museo Storico Ambientale, curated by Albano Anniballi, San Giorgio di Pesaro (PU), 2024

Group exhibition, "(S)vincoli", cultural spaces of Calderara di Reno, curated by Progetto MEC, Calderara di Reno (BO), 2024

Solo exhibition, HIDDEN VIRTUES, Picca Arte Contemporanea, curated by Elisa Di Domenicantonio e Giuseppe Tomasello, Pesaro (PU), 2024

Group exhibition, "La cura di sé", Associazione Sincrexis, Empoli (FI), 2023

Group exhibition, "Re-form" Mediterranean art prize, Castello di Monteserico, Genzano di Lucania (PZ), curated by Donato Faruolo, 2023

Group exhibition, "FortunArte - 100 artisti al Pincio", Pincio di Fano (PU), 2022

Group exhibition, "Artis Fragmenta", Galleria Artiglio, curated by Simone Ceschin, Conegliano (TR), 2022

Group exhibition, "Bene dicendi scientia", Villa Severini, Fano (PU), curated by Rodolfo Gasparelli, 2022

Group exhibition, "100x100 Libri D'Artista", Associazione Sincrexis, Empoli (FI), 2022

Group exhibition, "FortunArte - 100 artisti al Pincio", Pincio di Fano (PU), 2021

Group exhibition, "Paesaggi umani/Postcard", Ex Gil di Adelfia (BA), 2020

Group exhibition, APart - Augmented Public Art, Art City, Bologna (BO), 2020

Group exhibition, "Open Tour", Academy of Fine Arts of Bologna (BO), 2019 and 2021

Group exhibition, "White night" Art city Bologna, Academy of Fine Arts of Bologna (BO), 2019

Solo exhibition, "En-pathos", Spazio arte L'OFFICINA, Urbino 2018

Group exhibition, "Perfomedia", ex church of San Leonardo, Fano (PU), 2016

Group exhibition, "equilibri", Galleria La Corte, Senigallia (AN), 2016

Group exhibition, "Smarrimento", Archaeological Museum and Art Gallery of the Malatesian Palace, Fano (PU), 2015

Group exhibition, "Disabilità e accessibilità, il mondo del lavoro", Collegio Raffaello, Urbino (PU), 2015

Awards

- Eleanor Worthington Award, seventh edition, 2015

- First place in the APart - Augmented Public Art call for artists launched by Net Service Digital hub, with the creation of an augmented reality work, 2020

Sara Principi
cell. 3490609576



saraprincipi22@gmail.com



sara_principi_art



<https://saraprincipi.wixsite.com/website>