

IN MOVEMENT

A Collective Exhibition by Eva Maleen, Natalie Hasan, Eleonore Sclavounis, Selima 'Sima' Ben Rhouma, Ottavia Cernuschi, and Io Kuriviál

Text by Victoria Froberg

21 March Vernissage 18-21; By Appointment March 22-27 15:00-19:00

Piano Zero, Via Gabrio Serbelloni, 114, Torpignattara
Founder, Artistic Director, and Curator Claudio Guerrieri



“to be alive on this earth is to live in the abundance of the body’s peculiarities, and to have a body is to be determined by that body’s ceaseless needs, and bodies, even at their best, even if they aspire to nothing else, are so delicate and dependent that they can’t get by alone.”¹

What does *movement* mean to you? The rapid eye motion of scrolling endlessly down your feed, through stories, news cycles. Going for walks, trees swaying with the breeze searching to connect with each other, roots entangled in an endless rhythm. The fires we sit around, the buses we run to, the whispers to a friend, the breath still pulsing in our chests? A jolt of shock? The art we create.

IN MOVEMENT invites the viewer to explore how we have come to embody the definitions of movement, beyond physicality, incorporating sound to guide the audience throughout Piano Zero—the creative project of gallerist and curator Claudio Guerrieri, located in a former carpentry shop turned home in Torpignattara.

Creation becomes an extension of collective dreams, a tool to communicate deepest desires, our realities. IN MOVEMENT transcends beyond the (mind)body and binaries of what has become an absolute for witnessing art: removed, on view only, altar-like, silent. IN MOVEMENT intersects performance, video, illustration, painting, photography, mixed-media, and sound for a completely immersive experience through Piano Zero's exhibition space.

Eva Maleen (1997, Hamburg) Roman based painter whose work pulls focus toward the relationships that exist between women in a patriarchal society—whether familiar, platonic, or romantic—and the alternative dimensions women shape with each other within society that offer a safe haven from the sharp edges of the hyper masculine. Natalie Hasan is a multidisciplinary Roman based artist, focused on the blending of digital, performance, and sound art. They specifically explore body cartography, a method which maps the human form, facilitating unity between the audience and the external space, breaking down the barriers ingrained by “the white cube”². Eleonore Sclavounis, Roman artist, raised between Athens and Paris, explores the motions of the inner world, utilizing bright colors and mixed mediums, her pieces are dichotomies of the-everyday, calmness, to the backdrop of swirling emotions. Sima (21, Tunisia), is currently studying in Rome, and believes in allowing her intuition and creative vision to guide her artistic practice. Sima is a mixed media artist, incorporating film, abstract photography, acrylic, watercolor, oil, and ink. She breaks the boundary that divides the viewer from the piece, inviting them in to join her introspection and movement. Ottavia Cernuschi (Milan) is an analogue photographer based in Rome. By utilizing this medium, she is able to capture long sequences of action, stories, and scenery that often go unseen in everyday interactions. Io Kuriviál is a mixed-media artist currently calling Rome home. They create wearable, art, jewelry, and tactile compositions, exposing the fluid nature of gender and identity where the masculine and feminine are constantly shape shifting into new forms.

Movement does not always require a great surge of energy, or for the physical presence of a body. It can exist as an amorphous being, a channeling of what is or once was. Something we each share as a common thread, carrying stories contained inside of us. With the combined force of these six artists' visions, IN MOVEMENT brings attention to six different experiences, perspectives, and expressions—the ability to move harmoniously in one space. Asking the viewer to re-define movement. To hold multiple truths at once. Acknowledging that the dualities present in this life, are not required to come paired with stillness. Considering: why the very concept of movement in public, especially on particular bodies, is idealized only when non-confrontational, comforting, and simultaneously as visible as possible.

¹ Hedva, Johanna, p. 4, *How To Tell When We Will Die*, 2024.

² -An image comes to mind of a white, ideal space that, more than any single picture, may be the archetypal image of twentieth century art; it clarifies itself through a process of historical inevitability usually attached to art it contains.” (O’Doherty, Brian. “Notes on the Gallery Space.” Essay. In *Inside The White Cube: The Ideology of the Gallery Space*, 14–14. Santa Monica, California: The Lapis Press, 1986.)



Selima 'Sima' Ben Rhouma
"Merging"
Acrylic on Cotton Fabric
70x100 cm
January 6, 2025



Eva Maleen
„Ursprung (Erwachsen)”
Oil on Wood
200x150cm
2025



Eva Maleen
„Stille Zeit”
Oil on Canvas
70x100cm
2025



Eva Maleen
„Strukturen”
Oil on Wood
20x50cm
2025



Eleonore Sclavounis
"It's About Time"
Acrylic and Ink on Paper
2024



Eleonore Sclavounis

(series listed in order from
top to bottom)

- "Blue Grey Rat"
- "Shrimp Party"
- "Windy Chilly Day"
- "Chatty Eyes"

Pastel on paper
2025



Natalie Hasan (Nat)

“Two Minus One” (Digital Film Stills)
Performance Projected onto White Sheet
6:01 min
2025



“Two Minus One” is a raw and introspective exploration of self-discovery and the fragility of personal growth. The piece begins with a person crawling across a cold, hard floor, desperately reaching for the other side. This struggle, though slow and laborious, gives way to a shift. As she rises, she begins to move in a repetitive, almost rhythmic manner, embodying the cycle of learning and attuning herself to an internal cadence. The dance feels like an unfolding sequence, a steady rhythm that both anchors and defines her journey.

However, as the pattern breaks, so does her sense of stability. Left in uncertainty, she

crumbles, her body unraveling as she rips her clothes in a gesture of confusion and disarray.

There is a sense of losing control, of being overwhelmed by the very rhythm that once held her. Yet, she tries again, her face a canvas of anguish as she grapples with the question: can she pick up the pieces and continue?

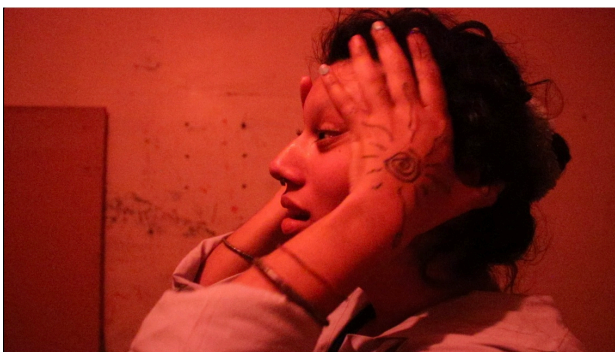
The piece reaches its conclusion in a fetal position—an attempt to reconnect, to find herself once again, but with a sense of defeat lingering. The once hopeful cycle is now a struggle against herself.

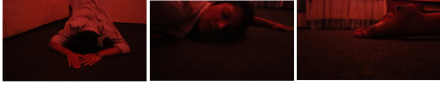
Originally conceived as a duet,

“Two Minus One” was intended to represent the journey of exploring a relationship. In its final form, however, it becomes a solo piece, reflecting the

solitary and often difficult path of self-realization. It’s a poignant reminder of the complexities of personal growth, the pain of transformation, and the challenge of finding inner harmony in a world that can feel both cyclical and unpredictable.

—Natalie Hasan (Nat)

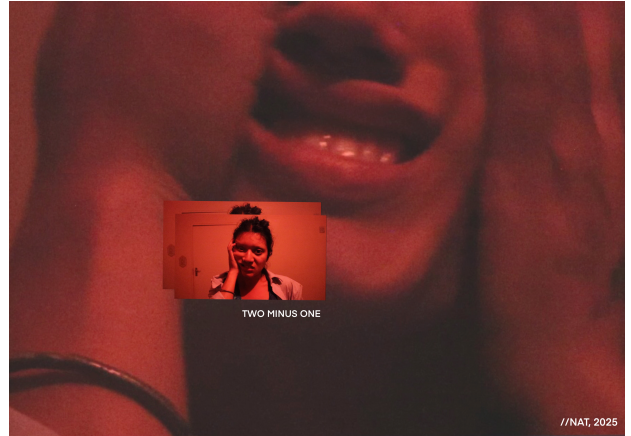




Natalie Hasan (Nat)
"2"
A0 Poster
2025

//NAT, 2025

Natalie Hasan (Nat)
"1"
A0 Poster
2025



//NAT, 2025

// TWO MINUS ONE



Natalie Hasan (Nat)
"3"
A0 Poster
2025

NAT, 2025



Ottavia Cernuschi
"Possibilità" Series
A5 Analogue Photo
2024



Ottavia Cernuschi
"Possibilità" Series
A5 Analogue Photo
2025



Ottavia Cernuschi
"Possibilità" Series
A5 Analogue Photo
2024



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A5 Analogue Photo
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"Possibilità" Series
A5 Analogue Photo
2025



Ottavia Cernuschi
"Possibilità" Series
A5 Analogue Photo
2025



Io Kuriviál

(works listed in order from top to bottom)

“Al Dente”

Denture mold, Recycled Grandmother’s Surgical Steel Jewelry Hooks and Loops

“These Cryin’ Eyes”

Polyplastic denture wax, artificial eyeballs, repurposed blue Swarovski crystals, repurposed grandmother’s surgical steel jewelry hooks and loops



“Mama of Millions”

Denture molds, poly plastic denture wax, repurposed grandmother’s surgical steel jewelry hooks and loops



Selima Ben Rhouma 'Sima', Tunisian 21-year-old artist currently based in Rome to pursue a bachelor's in communication and Art-design. In October 2023, I exhibited with Sidi blue in Paris. My artistic journey began since childhood and has evolved into a fluid and intuitive practice centered on self-discovery and perception of the world. My works are deeply connected to intuition; what I feel through my vision. This is expressed through color, often fluid lines that symbolize a continuous movement of energy, and/ or concentrated blocks of lines representing focused intensity. Working across mixed media, including film, abstract photography, acrylic, watercolor, oil, and ink; My artistic process is still ever evolving, reflecting the rhythms of thought and emotion. Through my art, I seek to translate the unseen, transforming emotion and experience into visual form and inviting viewers into my world of introspection.

Ottavia Cernuschi, is a passionate photographer from Milan, Italy, on a perpetual journey to capture the essence of moments through analogic lenses. Through photography, she has found a medium that allows time to freeze, encapsulating emotions, stories, and the beauty of the world around us.

In this art research, she tries to capture the simple and true authenticity of human connections, as it's often overlooked in today's world, hidden behind the dark shades of individualism. She tries to freeze these moments, from the tender looks shared between lovers to the passionate kisses, genuine hugs of friends, and every other glimpse of love. I am drawn to these moments of raw emotion. All that to share a vision for a more authentic world, free from social constraints, where everyone feels completely independent to be and show him/herself. This research deepens in the relation between human nature and music, where the way out from the distinctions and the heterogeneities between people lies, flowing into centripetal connections.

Finally, beyond this line of interest, there's the political challenge of abandoned spaces in Rome depiction. That in order to create an alternative narration of the city, enlightening those almost sacred places, commonly described only as centres of political and architectural failure, as places for future possibilities.

Although analogue photography is the main visual tool and source of communication, she also experiences with acrylic and other media to discover and experience in a direct physical way the interaction between the capabilities of the human being and the matter.

IG: @ottavia_cernuschi

Eleonore Sclavounis is a painter based in Rome having grown up between Athens and Paris. Although she mainly uses acrylic paint she likes to incorporate other mediums such as pencil, pastel and markers. Her drawings and paintings are driven by a love of colour and an excitement for the abstract. The complexity and range of dynamics which inform our present and past societies continues to fascinate her as she attempts to depict these clashing forces with the peaceful backdrop of Nature. She pairs this with deep interest in exploring the intimate world of thinking, overthinking and emotional rollercoasters.

PORTFOLIO: <https://eleonoresclavounisportfolio.cargo.site/> IG: @eleonore.sclav

Eva Maleen (*1997 Hamburg) currently lives and works in Rome.

She studied philosophy and gender studies at the Humboldt-University in Berlin and painting at the Accademia di Belle Arti in Rome.

In 2023 she worked as an artistic assistant in Paris for the French artist Samson Guyomard and completed a curatorial internship at Casa Baldi, Villa Massimo, near Rome, where she assisted the artists Folke Köbberling, Felix Lüdicke and the writer Yevgeniy Breyger.

In 2024 she worked on an auteur film by Paolo Scarfò, as a camera assistant and actress, in which her paintings are featured.

Her works have been shown in the solo exhibitions „Ovale" and „Crack in Time" at the Bar. lina gallery in rome and the group exhibitions „30 giorni intorno - performing a gallery" at the Giga Gallery in rome, „bodiesbodiesbodies" at the Largo Venue in rome

and „Eyecontact - Venere vs. Medusa" at the Paratissima cultural center in turin, where her work was published in the exhibition catalog „N.I.C.E & FAIR contemporary visions - 10th Edition".

In her work, Eva Maleen is primarily focused on sexual education, in particular on the relationship between women, from a social, sexual, friendship and patriarchal perspective.

Her work reflects harmony and tension at the same time by creating a calming atmosphere through the composition of colors and shapes.

Questions and answers exist in parallel though a constant emergence and decay.

IG: @eva.maleen

Natalia Hasan (Nat) is a multidisciplinary artist whose work spans photography, videography, sculpture, dance, and audio. They are particularly focused on digital, performative, and sound art, blending these mediums to explore their passion for movement, sound creation, and videography. Through their artistic practice, Nat engages in a deep exploration of body cartography, a concept that maps the human form, land, and space as interconnected entities. This approach aims to create an equilibrium between the audience, the self, and the surrounding environment, facilitating a sense of unity and balance within the space. Nat's work challenges traditional art presentation by stepping outside the confines of the gallery and into public spaces. Their intention is to make art more accessible to a wider audience, encouraging interaction and breaking down the boundaries of the "white box" institution. This approach reflects their belief in the importance of art as a public, participatory experience that can be engaged with by all. In addition to their creative practice, Nat has recently completed their studies in Global Humanities, where their academic research focused on the history and impact of Regenerative Agriculture in contemporary India. Their work examined how these agricultural practices can serve as a tool for environmental sustainability and explored the importance of amplifying native voices in discussions around ecological justice.

IG: @natalie.hasan_

Io Kuriviál's mixed-media practice is a reflection of the shifting, fluid nature of gender and identity, where masculine and feminine energies intertwine, dissolve, and reemerge in ever-changing forms. As a nomadic queer artist, Io's search for home—both physically and within themselves—has shaped a body of work that embraces movement, impermanence, and transformation. Through wearable art, jewelry, and tactile compositions, they create pieces that flow with the body, embodying the restless pursuit of self-understanding. Eyes and teeth emerge as persistent symbols, representing perception, consumption, and desire—shared human experiences that transcend identity yet remain deeply individual.

Io's journey has been one of constant movement, having traveled across the U.S. in search of belonging. Nine months ago, they arrived in Rome with the intention of planting roots in a new place—one that allows them to weave their ever-evolving identity and creativity into a new environment and landscape.

IG: JupiterLovesDaddy Email: io.kurivial@gmail.com

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