

vigilant holdings

catia colagioia

2024

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b. 2001

Catia (she/they) is a multidisciplinary artist (sculptress, printmaker, lens-based artist, illustrator, & performance artist) and researcher from South Philadelphia with a Bachelor's in Fine Arts from the University of Pennsylvania, set to graduate in May of 2024. Catia's process is rooted in their traversal of Philadelphia, in her collection and resurrection of found objects, in the investigation of the objects' memories, and in the systems that deemed those objects obsolete, useless, trash.

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b. 2001

lives & works in Philadelphia

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[WORKS-BY-CATIA.CARGO.SITE](#)

education

2024 Bachelor in Fine Arts at the University of Pennsylvania, Philadelphia PA
Focus in Sculpture, Video, Print, Performance.
Graduating Summa Cum Laude

professional experience

2024-Present Writing Instructor, Cosmic Writers, Philadelphia, PA
2024 Production Assistant, *ELEPHANT*, dir. Cooper Campbell, Phoenixville, PA
2023-2024 Teaching Assistant in Drawing & Video, University of Pennsylvania
2023-Present Customer Service & Social Media Content Creator (Reels, Photos, Posts)
@ Garland of Letters Bookstore, Philadelphia, PA
2021-Present Customer Service, Philly AIDS Thrift, Philadelphia, PA
2019-Present Freelance Designer, Fabricator, Art Handler, Philadelphia, PA
2020-2022 Administrative Coordinator, RealArts@Penn, Philadelphia, PA

awards and residencies

2023 Lawrence Shprintz Fine Arts Award, University of Pennsylvania,
2023 Awarded Yale Norfolk Residency, Norfolk, CT

selected exhibitions

2024 Senior Thesis Show, Stand/Still, Charles Addams Fine Arts Gallery,
Philadelphia, PA
2023 Thesis Preview Show, SPORTS! Charles Addams Fine Arts Gallery,
Philadelphia, PA
2023 Group Exhibition by Project Ierie: let me know you are alright,
Charles Addams Fine Arts Gallery, Philadelphia, PA

vigilant holdings, 2024

My thesis body of work, entitled *vigilant holdings*, is meant to activate and transmit complex feelings of stuckness, overwhelm, endearment, and resilience felt within the complex systems that we all experience. These works situate themselves in the place that I was born and raised, where my family has deep roots, here in Philadelphia. As a result of these preoccupations, these sculptures tend to the changes, the tensions, and the generational experience of space, and the language I have worked to create through my delicate treatment of discarded objects calls to mind the lack of care in the systems that preside over this place.

My process is rooted in my traversal of Philadelphia, in the adoption of found objects, and in the obfuscation of their uses. There is a shifty logic applied to the objects through my attempts to reconstruct something physically unfamiliar yet already existent within my psyche. While the pieces possess an angelic quality, they also embody the systems I reference, and their by-products, their shoddy barriers, and their hypocriticalities. Here, I apply care and repair as methodologies, tending closely to the desires of the objects that I use. There is a desire to carry the objects past their status as waste, and into a new territory, where they may allow their properties and histories to communicate in service of something larger.

In artifacts (4), the small brick facade fragments, pointed tenderly with unfired clay possess an ephemeral quality, a resilient, yet fleeting attempt to tend. They are covered with the swirling filigree commonly found on the wrought iron railings found in South Philly. In photosynthesis (post-mortem), the stapled, stitched stumps delicately yet forcefully project from the stump in an attempt to reach some kind of light, a post-mortem attempt at photosynthesis. In elegy, a set of shoes, filled with wood chips, stand in as a proxy for the bodies embedded within systems, isolated. In monument, the hammered sign captures light and image, and emerges from concrete, a heavy barrier, a signpost, a monument to change, development, and decay. A line to not cross also deals with barrier systems, with diy cast concrete poles, meant to chain off restricted areas, yet the trash bags are braided, tended to, and connected to a power source, an industry. In construction elevator (vigilant holdings) the shell of a tree is suspended within a system of steel and wood, and is conducting sound, inducing a moment of remembrance of common experience, the loudness of destruction, the loudness of construction.



2024

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monument, 2024

steel, copper, concrete,
birch ply, nuts, bolts,
washers, hammer strikes,
projection, twine, milk
crates, power

2' 2" x 2' 2" x 6' 1" x
42 minutes 37 seconds,
video looped for length of
gallery day

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8th & Federal, Italian Market, Washington Avenue, 8th & Federal, Italian Market, Washington Avenue, 8th & Federal, Italian Market, V



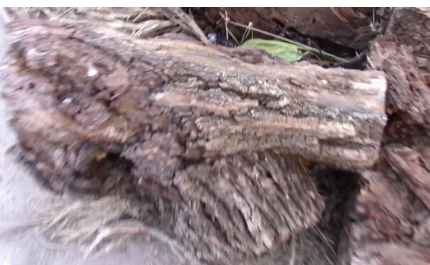
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<https://www.youtube.com/watch?v=JEUKZDuVi9Q> <https://www.youtube.com/watch?v=JEUKZDuVi9Q> <https://www.youtube.com/watch?v=JEUKZDuVi9Q>

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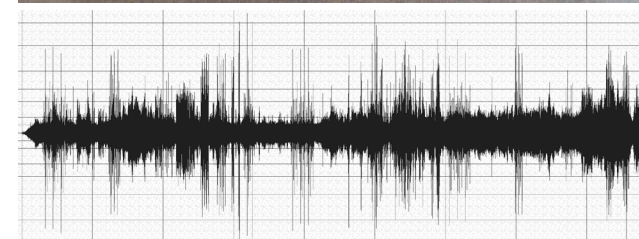
construction elevator (vigilant holding), 2024

*pallet wood, pine, bark, twine, beeswax, sweat
catalyzed rust, epoxy, sound fixtures, power*

*audio recorded on March 28, 2024 at 3201
Cuthbert Street (construction site owned by
Gattuso Vigilant Holdings) with inter-spliced
audio of trees being cut down & dried bark being
manipulated. 1 hour 30 minutes 53 seconds,
looped for the length of the gallery day.*

2 ft 2 in x 3 ft 9 in x 6 ft 5 in

construction elevator is a resurrective gesture. It is a monument built with precarity, mirroring the shoddy systems that have produced each piece of the sculpture, and deemed nearly each one as waste. Within this structure, an anomaly is suspended: hollowed bark that sings—bark that is reanimated, and privileged with the ability to conduct sound. The screeching of a construction elevator is followed by silence, then birds, and then the visceral screech of a saw, and the cracking of tree bark—a droning soundscape that induces remembrance of the moment of loss—the moment where each thing ceases to exist as it was. On an actual level, the work tends to the context within which it exists. The bark conducts sound, and the elevator is a monument to mark the common experience of space & waste, of destruction & construction. On some transcendent level, this work travels through time and liveness; it prods the fantastical. It's a somehow-magical device that muses on the nature of change, of memory, of capture, recall, and relay. Upon noticing the wooden feathers that float within the tensely pulled chains and the delicately crocheted pieces of twine that cascade through the steel cutouts, framed by turned pine spindles, the monument becomes a memorial to all that will be “what once was,” touched by a caring hand.



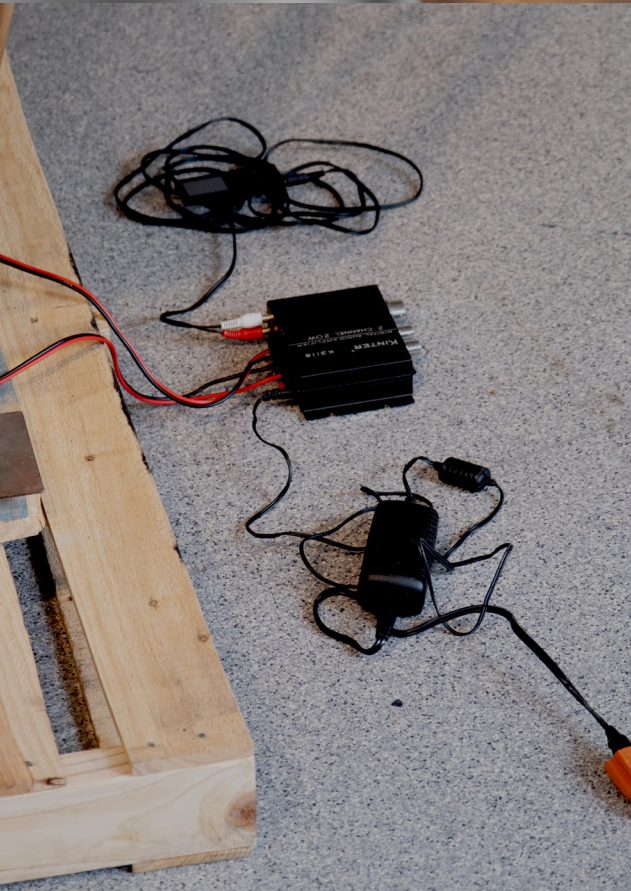
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a line to not cross,
2024

construction lamp, twine,
trash bag, concrete, alu-
minum pole, brick, power,
light

dimensions variable







artifacts (4), 2023-2024

brick facade fragments from 1100 E Passyunk Ave, unfired clay, window weights

four iterations, dimensions variable





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photosynthesis (post-mortem). 2023

tree fragments, twine, staples, light
dimensions variable



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e/egy. 2023

worn shoes, concrete, wood chips,
debris

12 in x 14 in



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