

**MARIANNA PERAGALLO**  
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Marianna Peragallo is a Brazilian-American artist based in New York. She makes anthropomorphic sculptures that reimagine everyday objects of consumption and disposal. Peragallo has exhibited at JDJ (New York), Future Fair (New York), Cleo the Project Space, (Savannah, GA), McColl Center (Charlotte, NC), Torrance Art Museum (Los Angeles, CA), Spring/Break Art Show in New York and LA, Bravin Lee Gallery (New York, NY), Wassaic Project (Wassaic, NY), RegularNormal (New York, NY), Transmitter Gallery (Brooklyn, NY), and A.I.R. Gallery (Brooklyn, NY), among others. She has had solo exhibitions at Smith College (Northampton, MA), Here Arts (New York, NY), and Winston's (Los Angeles, CA), and has an upcoming solo show with Feia in fall 2026. Peragallo was an artist in residence at the Byrdcliffe Arts Colony (Woodstock, NY) in 2014, Mass MoCA's Assets for Artists residency (North Adams, MA) in 2019, Wassaic Project (Wassaic, NY) in 2019 and 2022, and Stove Works in 2023. She was in residence at the Sharpe-Walentas Studio Program from 2021-2022. Marianna received a BFA from the University of the Arts, Philadelphia, and an MFA from The School of Visual Arts, New York.

## **STATEMENT**

My anthropomorphic sculptures reimagine everyday objects of consumption and disposal, allowing them to misbehave, resist, or take on new roles. Plastic grocery bags, garbage bags, rubber cleaning gloves, and cut flowers act as proxies for human stories—animated with humor, yet tethered to cycles of consumption and discard. Much of my work begins with observing the objects scattered through my daily surroundings. Plastic bags, for instance, are New York City's tumbleweeds — carrying our things (takeout, groceries, trash, dog poop) and thanking us incessantly for our business. They scoot down sidewalks helplessly with gusts of wind, handles flailing like arms. To me, they are icons of overconsumption and disposability, but also unwitting characters existing among us.

These objects also carry personal narratives. By anthropomorphizing them, I project onto them experiences of humor, grief, queerness, play, and resilience. They also reflect the in-betweenness and surreality of being an immigrant, living between worlds without fully inhabiting either. A sagging garbage bag nurtures a late uncle's pothos plant, transforming what once held his discarded belongings into a vessel of growth. A pair of rubber gloves recalls the tenderness and caretaking of my grandmother's hands. Knotted Anthuriums — a bisexual flower — safeguard a small flame, both fragile and enduring. In these works, what is typically discarded becomes a mirror for the overlooked and the quietly hopeful.

Some sculptures function as containers for plants, transforming symbols of waste into collaborators in sustaining life. In these works, the act of care replaces the logic of consumption, reframing our relationship to objects as one of reciprocity rather than extraction.

By amplifying the personality of the mundane, my sculptures invite a closer look at the objects we so easily dismiss. They suggest that even the most peripheral things — the plastic snagged in a chain link fence, the glove forgotten under the sink — hold the potential for humor, tenderness, and meaning when given attention.