

Galerie Paolo Boselli
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ROSSELLA BISCOTTI

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INVITATION CARD:

ROSSELLA BISCOTTI

“L’Italia è una repubblica democratica
fondata sul lavoro”

Exhibition, June - September 2005

Vernissage, June 18, 15h - 19h

GALERIE PAOLO BOSELLI
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Questo film pone in relazione dei luoghi con delle persone scelte che si impegnano a modificarli con un intervento lavorativo, utopico e non funzionale. L'estetica scelta è quella del documentario sociale, basato sul lavoro come condizione necessaria e manuale affidata alle tre attività primarie, coltivazione, pesca e costruzione. Nello strutturarsi però il lavoro perde di senso e di funzionalità trasformandosi in una procedura paradossale ed estetica.

Ce film met en relation des lieux avec un choix de personnes qui s'emploient à les modifier par des interventions liées au travail, utopiques et non fonctionnelles. L'esthétique utilisée est celle du documentaire social qui se fonde sur le travail comme condition nécessaire et manuelle dédiée aux trois activités primaires: l'agriculture, la pêche et la construction. Toutefois, en se structurant, le travail perd de son sens et de sa fonction en se transformant en une procédure paradoxale et esthétique.

“L'Italia è una repubblica democratica
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2004, DVD, 10', Edition of 10

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Solo exhibition

- 2005 "L'Italia è una repubblica democratica fondata sul lavoro", Galerie Paolo Boselli, Brussels.
- 2002 "Rossella Biscotti e Danilo Donzelli", Galleria T293, Naples.

Group exhibitions

- 2004 "Prototipi 03", Fondazione Adriano Olivetti, Rome (curated by S. Chiodi e B. Pietromarchi).
- 2003 "Young Italian artists selected by T293", Galerie Paolo Boselli, Brussels, Belgium.
 - "Anteprima- Quadriennale", Palazzo Reale, Naples, (curated by M. Picone).
 - "Collaudi", Villa delle Rose- GAM, Bologna (curated by M. Altavilla e D. Lotta).
 - "Start", Care/Of, Milan (curated by L. Aiello e T. Fattaposta).
 - "Perspective", El Adelph, Rome (curated by P. Capata e M. Bastante).
 - "Space is still the place", TPO, Bologna (curated by M. Altavilla e A. De Manincor).
- 2002 "Doppiavù, una piccola rassegna di videoarte", Palazzo delle Papesse, Siena (curated by M. Tonelli).
 - "III Mostra d'Art Sonor y Visual", Convent de Sant. Augustì, Barcelona, Spain.
 - "Sin limites", Ca' revolta, Valencia, Spain.
 - "Cambio Cuatro", Salon d'Actos di bbaa, Valencia, Spain.
 - "Reaction", Exit Art, Broadway, NY (curated by J. Hanel e B. Marti).
- 2001 "Tracce di un seminario", Viafarini /Care/Of, Milan (curated by G. Di Pietrantonio e A. Vettese).
 - "Dress for performance", Kiasman Aukio, Helsinki, (curated by Sininen Verstas).
- 2000 "Mostra di fine corso", ex chiesa di San Francesco, Milan (curated by G. Di Pietrantonio e A. Vettese).

Rossella Biscotti

Bari (Italy), 1978.

Guest in Stichting B.a.d, Talingstraat 5,
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Selected press

- C. Marfella, Dal fronte giovani, Flash Art 247, August-September 2004, pp. 80
R. Biscotti, Speciale Napoli, Flash Art 247, August-September 2004, pp.71
M. Altavilla, Interview-Rossella Biscotti, Around Photography 00, February/March 2004 pp. 26-28
P. Capata, Our Personal Vision, Arte e Critica 35/36, October/December 2003, pp. 34-35
C. Negherbon, Napoli piccola Russia, Urban 23, November 2003, pp. 17-19
P. Capata, Collaudi, www.exibart.com, September 2003
R. Biscotti, self portrait, Tema celeste 99, September 2003, pp. 78-79
L. Cavina, Condominio dell'arte, Il Resto del Carlino, 25th of September e 2004
P. naldi, Collaudi, La Repubblica, 25th of September 2004
S. Camonchia, Video, mobili..., Il Domani, 25th September 2004
M. Altavilla, Interview-Rossella Biscotti, www.exibart.com, January 2003
S. Barucco, Napoletanità degli artisti campani, Arte e Critica 33, January/March 2003, pp. 34
M. Izzolino, Creatività partenopea. Questioni di contesto, Arte e Critica 33, January/March 2003, pp. 33
M. Izzolino, Biscotti / Donzelli, Arte e Critica 32, December /January 2003, pp. 57
V. Sansone, Biscotti / Donzelli, Flash Art 237, December /January 2003, pp. 126
C. Martella, Rossella Biscotti / Danilo Donzelli, Viatico 23, November/ December 2002
M. Tonelli, Rossella Biscotti /Danilo Donzelli, www.exibart.com, October 2002
Corso Superiore di Arte Visiva, catalogue, Edizioni Charta, 2001, pp. 292

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I started to pay particular attention to people having found myself in the position, under commission by a young artist, of looking for models who could work well as subjects for his work. I went out to a really odd assortment of places and I frequented different environments both night and day. I was amazed and fascinated at people's availability and in their total willingness to become part of my file I was building.

My own practice then continued in the same direction and brought me to see situations that I myself had experienced, my friends and family, the rented houses that I found myself living in, in another way. At the same time, I explored in greater detail other people's spaces, offices, public parks, other people's seaside holidays, searching for a way to be able to observe everything from afar.

I started with this observation and the result, whether it is dealt with in a video, installation, or a drawing, is nothing more than the final phase of an attempt at getting closer to and participating in that which is distant from me. I decided to borrow a few fragments of other people's real life and I mixed these with paradoxical imaginings that included in their aim Russia, flat fields, Humphrey Bogart, and spaghetti westerns.

The chosen subjects are bound to an idea that brings together individuals who differ in their living habits, culture, age, but also because a few details of their persona seem not to completely align with their environment, as happens in Rick, or with the situation that the subjects experience in Patricia y Antonio and in Coming Back. In both, the cases compel me to linger to observe their extreme and almost unconscious naturalness.

The domestic environment that makes up the background is always bound to their life, but it changes totally for the subjects of the drawings. These deal with people traveling through Italy, from whom I receive images gathered on the Internet, and who above all are extraneous to the natural/historic landscape that surrounds them.

In these works what interests me above all is making the significance of not belonging emerge and drawing attention to the capacity that individuals have for giving life to a microclimate made up of complicity and exclusivity. This has led me to observe the different results I achieve in the videos, which are much less immediate considering that in order to bring them out an extended time of observation is necessary. These are obtained by resorting to an intense and continual exchange between myself and the people involved and also by their relationship to the architectonic space that inevitably conditions the objects, the light, and the sound, as well.

I like that the interaction of the video starts when the communication relationship between the various elements is already established and everything is organized, when the cigarette is lit and the person is there, standing still, and smokes. (R.B.)

Rossella Biscotti
"Self-portrait"
Tema Celeste n°99, 2003