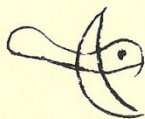


**Slade School of Fine Arts
(University College London)**

24th october – 11th november 2011

A project by Laura Bisotti



La Fundació Pilar i Joan Miró a Mallorca

certifica que

Laura Bisotti, amb passaport núm. AK 2754423
ha rebut la següent consideració


**Beca de formació en altres tallers gràfics
i centres de producció artística
- the Slade School of Fine Arts -
(University College London)**

en la convocatòria de l'any 2010 dels Premis Pilar Juncosa i Sotheby's,
dotat amb 3.000 €, a més de l'ús d'un estudi i de materials artístics

Palma, 9 d'octubre de 2010

Nieves Téllez García
Secretària

Nanda Ramon Tous
Presidenta

Ajuntament  **de Palma**

Magdalena Aguiló Victory
Directora

THE PROJECT

The project was conceived in the wider perspective of my artistic research that drew inspiration from the connection between geographical places and the time which I spent in them. My work is a reflection on the memory, on how the real-life experience changed the perception of a place. I always give to my works a strong sense of narration because the recollection of the real-life time maybe already has a tale character. I conceive the artistic proposal as a work in progress in which the initial idea could be changed in according with the experience project experience. That has been the attitude during the three weeks stay at the Slade School of Fine Arts (University College London).

The project began with some photographs of a winter day that I had taken some time ago and I discovered again few days before my leaving. The subject of the photos was a natural landscape after a day of snow. Beside, during my stay in London, I was fascinated by the John Keats's poetry "To autumn". I realized a project inspired by the Keat's poetry and the snow-covered landscape in which transpired the presence of narration as the result of my artistic poetic. As far as the execution is concerned I planned a work in which the paper were protagonist. I first looked for a kind of paper that suggested a sense of softness. With this aim I choosed two different kinds of Japanese paper: the first one was an hand-made paper which sheets measured 55 x 81 cm each, they had a slight pink tonality and the second one was a very fine and white paper with laid lines. It was also an hand-made paper but its sheets measured 65 x 136 cm. I mixed different printmaking techniques. I used monotype to draw the back-ground, then intaglio printing to create some black and white details and screen-printing to combine written text of some poetical phrases and single words. Finally I composed two installations: the first one with 12 small sheets and the other one with 8 big sheets. I set up the works without frames to better communicate the sense of lightness. Like this I gave prominence to the soft feel of the paper. Despite the second work was unfinished at the end of my stay I decided to show it in the final exhibition in the spirit of a work in progress.

In conclusion I thank the Pilar and Joan Miró Foundation for the support. It was a great opportunity for my artistic research to work in a prestigious English College. I am very pleased with my project. Thanks to the very good Slade workshops organization I worked hard and I think it is an important aspect for a short residence. Beside, this experience gave me the chance to live for a period in London. This meant the occasion to know an important artistic centre. Despite it was a short stay I received so many impetus that I have the impression it has been a long-lasting journey. I want also to thank the Slade Staff for the splendid welcome they received me and the perfect school planning!



Exhibition view





To winter
-work 1-
Monotype,
intaglio printing,
collage and screen
printing on
Japanese hand-
made paper

Final installation:
162x330 cm
12 sheets/55x81
cm



To winter
- work 1 – Details



To winter
- work 1 – Details





To winter
- work in progress-
Monotype and
screen printing on
japanese paper

Final Installation:
130x272 cm
8 sheets/65x 36
cm



To winter
- work in progress -
Details

Arrival in the Slade School of Fine Arts. The University Staff reserved me a very kind welcome. They accompanied me to do a tour around the University Campus and the Fine Arts Department. I knew the several workshops and the study that they had reserved me in the Slade Research Centre. Then I met David, the technician of the printmaking workshop who explained me the well working: timetable, materials, safety measures...

I started my work in the Printmaking Workshop with the efficient and friendly help of Dave.

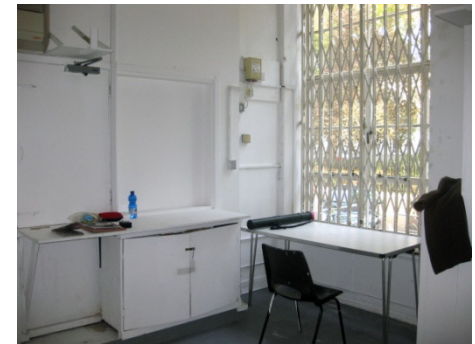
I began to prepare 8 copper plates (20 x 20 cm each) by the traditional intaglio printing techniques, I especially used soft-ground etching, etching and aquatint.

I continued with the engraving work.

I also met Klaas Hoek, my professor-referent in the Slade who I had already gotten in touch by e-mail during the previous months to a better organization of my stay. We talked about my project and the possibilities to realize it.

I did the first print-tastes on Somerset paper.

I printed an edition of 5 traditional prints (56 x 75 cm each) in which I created a composition of 6 plates. Moreover I printed each plate one by one without leaving the white frame. I printed each plate ten times.



I began to do monotype on Japanese paper. I looked for a colour which suggested the snow, so I prepared different tonalities of grey and I did various tests on paper.

When I decided the exact colour, I started to do monotype on two different kind of paper: 20 hand-made sheets (55x81 cm each) and some bigger ones (65x136 cm). I just put the ink on a glass surface by a rule, then I placed on the paper and, exerting a light pressure by hands, I obtained the monotype. The result was an informal sketch which was the back- ground of my winter composition.



On the 20 monotype Japanese sheets I stuck the intaglio printing prints.



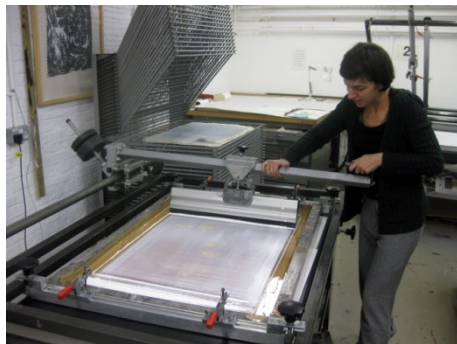
I prepared the negative to do screen-printing. The negative consisted of some poetic phrases or single words written in computer font and some drawing traces.

After preparing the screen I transfered on the negative.



I printed the screen- printing on the 20 Japanese sheets that I had befor bloted by monotype.

I repeted the same screen -printing more times on the same sheet without keeping the register. Consequently each paper resulted different.



I set up the final installation: it consisted in two different works.

The first composition was realized by 12 Japanese sheets paper and the second one was a work in progress installation made by 8 bigger paper in which I just did monotype and screen- printing . Despite this second work was unfinesched I decided ti set up it was meaningful to express the attitude with I lived the experience.

Final exhibition:

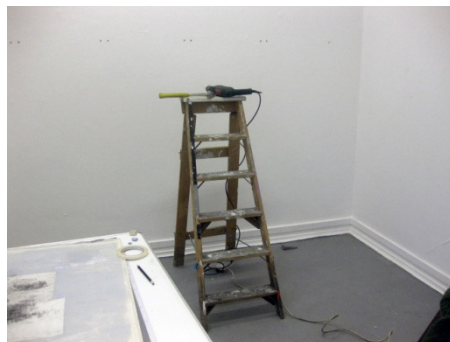
TO WINTER

10am – 5pm

**Slade Research
Centre – Woburn
Square , London
WC1E 6BT**



Satisfied by the success of the project I took-down the exhibition. To m y grat regret I said goodbye to the Slade Staff!



Many tanks to:

the Staff of Pilar and Joan Miró Foundation
the Staff of Slade School of Fine Arts (University College London)
Magdalena Aguiló Victory
Joan Oliver
Klaas Hoek
David Christopher
Lucy Toseland