

**LAURA BISOTTI**

portfolio 2016 | 2010

# Statement

**My poetics investigates the space representation in relation to personal and emotional memory and to the real or poetical transformations generated by this relationship. This analysis investigates and witnesses identities that are at the same time individual and universal to evoke unexpected perspectives on reality.**

My interest in space was born from the observation and analysis of the conventional systems of representation: geographical and topographic maps, marine cartography, astronomical maps, maps derived from inquiries about the territory. The initial study allows me to identify a logic of abstract clues or graphic signs on which I can invent and organise a personal representation.

As a result, conventional references develop into new images that add aspects of social life to the pre-arranged meanings to evoke, with a familiar look, universal thoughts which everybody can identify with.

I am attracted by the proximity, smallness and intimacy of everyday experience, both autobiographical and someone else's. In fact, I believe that human identity can find in details its most authentic, spontaneous and touching manifestation. Through the definition and awareness of this emotional fabric the individual inhabits the space and identify with it. It is an emotiveness expressed in a unique and unrepeatable way in every person but, at the same time, an instrument of dialogue and proximity among the individuals.

My ambition is to give shape to an artistic language able to conjugate an intimate and personal approach to the expression of a collective identity which each human being can identify with.

This year my work has mainly focused on two topics.

The first one was an autobiographical project in which I investigated the perception of the empty space in relation to the overcoming of a death in the family.

The second one was on the geography of the sea in its connection to the landmass, may it be the tiniest atoll in the ocean, so irrelevant from a political and economical point of view that it does not appear in the official cartography, or much more popular islands such as the ones Venice is made of. In both cases I have developed sceneries where the real geographical frames of reference have been jumbled up by the rules of a fantastic and visionary time where new hypotheses become likely.

Since 2013 I have been doing a project called Emotional maps in collaboration with the young artist Simona Paladino. It is a path of artistic research that has developed through travelling and that blends the processes of geographical mapping with the emotional dimension of the individuals, through interventions of public and relational art. In each project we interact with a territory to “map”, thus activating a relationship with whom crosses and lives its spaces. Meeting people let emerge that vital fabric that makes every place a habitat: the affective dimension that wraps up even the most banal things and that turns the spatial frame of reference into an emotional one. This dimension defines the geography of the emotional maps: real maps where the itineraries are not conventional signs made for a superficial and careless use of the space, but they identify those points where memories and personal perceptions intertwine with places.



# Viva Voce

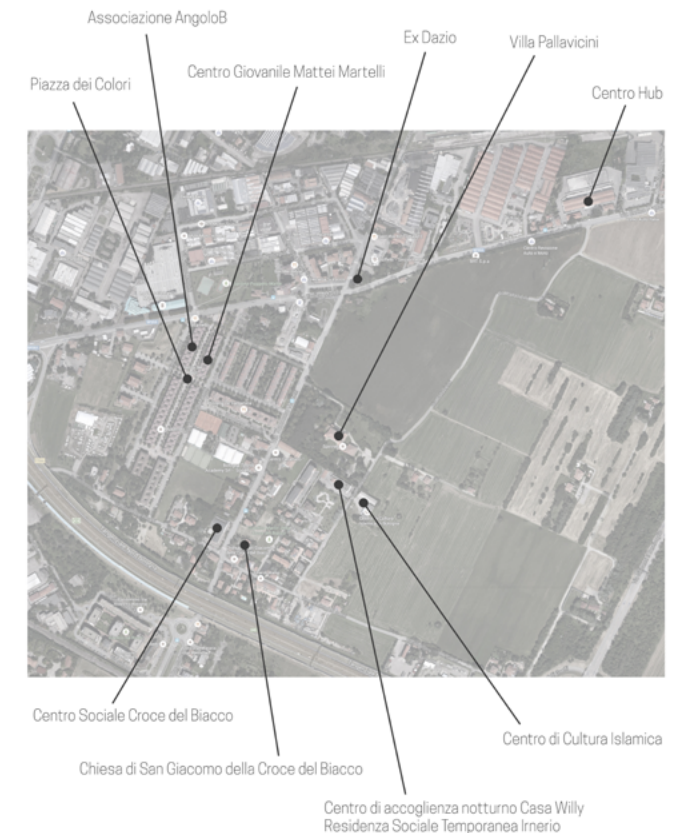
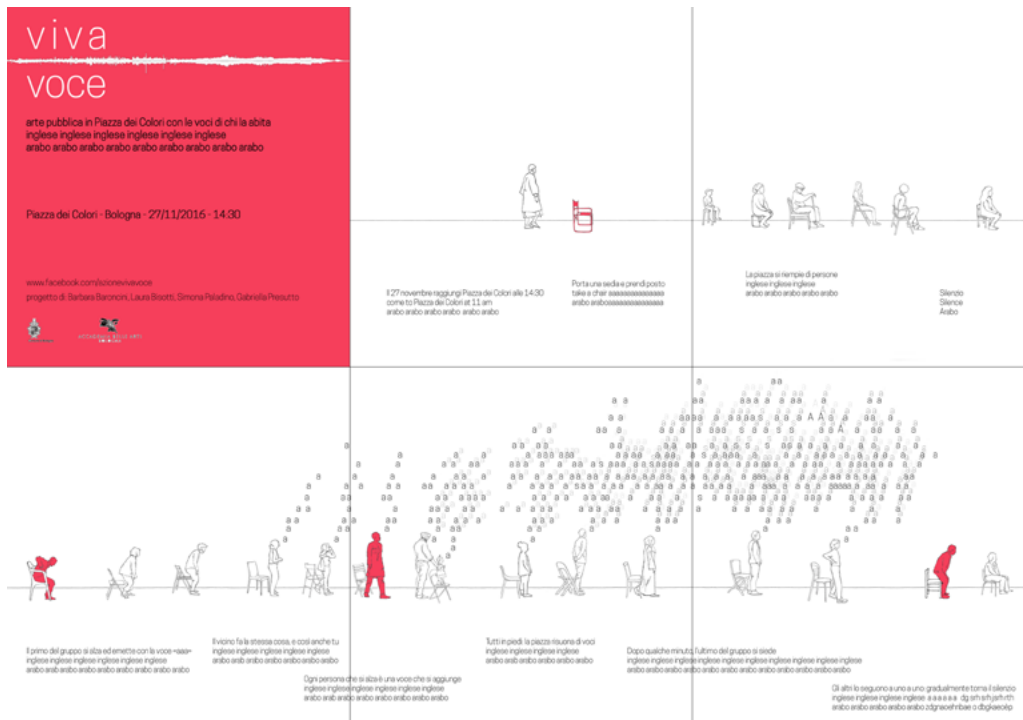
In collaboration with artists: Barbara Baroncini, Simona Paladino, Gabriella Presutto  
Public art in Piazza dei Colori, Bologna, Italy  
Underway 2015-2016

A participatory artistic project aimed at giving a voice to the inhabitants of Piazza dei Colori, in the north eastern suburbs of Bologna. This area is characterized by the presence of several groups of people that live close together but do not communicate directly. Among them, there are residents of public housing, citizens joining the Center of Islamic Culture, migrants housed in the Hub Center, young people meeting in Piazza dei Colori and people that hang out together at the Social Cultural Center. Many beings that rub elbows, observe one another, and occasionally fear one another in a

space delineated by boundaries and steps.

*Viva Voce* comes into contact with these situations and aims at bringing together all the voices coming from them in Piazza dei Colori.

The exhibition ends at 3:00 pm, November 27th, 2016 in a collective performance in Piazza dei Colori: people attending will emit an "aaa" sound to give a voice to their individuality and to the square, as well.



Above: project details  
Beside: performance score

# Tracciati in prestito

In collaboration with artist Simona Paladino and thanks to the Sala Borsa Library staff and users

Public art, typographic printing on paper, 84 x 60 cm, 400 items

Urban Center Bologna, Italy

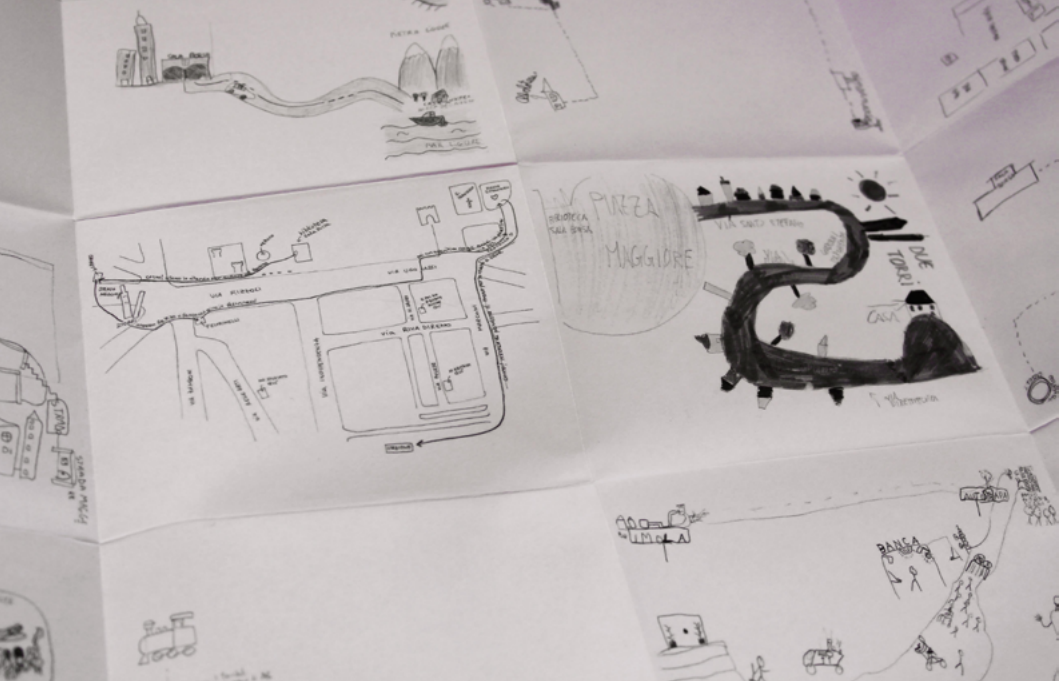
2014

In March and April 2014, library visitors could find a message hidden in between the pages of their books. This allowed the artists to enter into dialogue with visitors, invited to fill in the blank papers by drawing the places discovered through the pages of the books. An action “between” things that has created spaces of interaction: the places daily explored by readers have entered the narrative dimension of the books and have drawn spatial and emotional maps.

At the book drop, visitors involved in the

project, have inserted in their book, the paper with their maps.

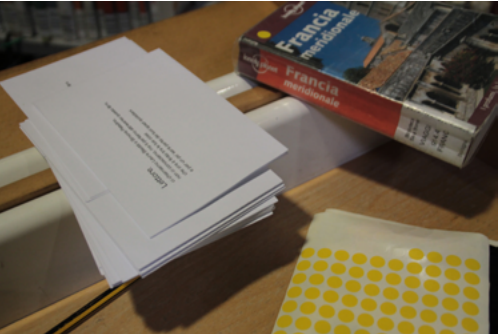
The outcome has been a big map that the artists have created thanks to the collected material: a typographic printing has been presented publicly and distributed at the opening of the exhibition *Altre mappe* at the Urban Center Bologna.



Map detail



## Work in progress documentation





# Note al margine

In collaboration with artist Simona Paladino  
Relational art, acrylic paint on pavement kerbs,  
typographic paper prints, 42 x 60 cm, 200 items  
Industrial area of Pianoro village, Italy  
2014

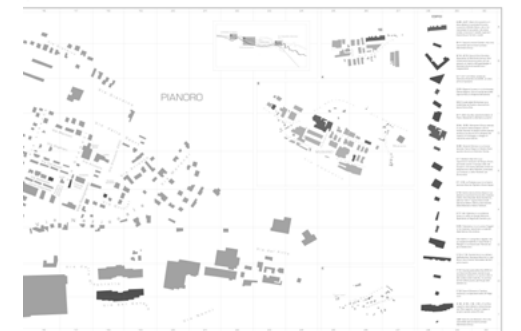
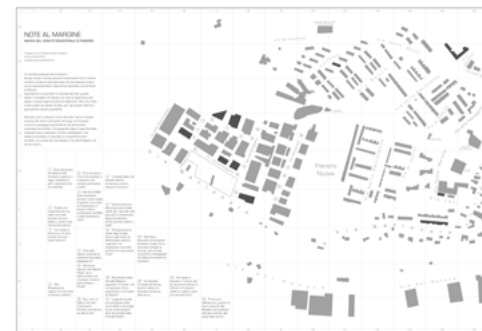
“Please, tell us something about your job...”

This is the starting point of many pleasant talks that allowed the artists to discover the silent but lively human dimension behind the local manufacturing base in Pianoro. Today’s entrepreneurs or former employees of historical companies, young employers or founders of enterprises with years of experience opened their house and office to share their day-to-day pains and pleasures.

From these conversations stemmed a story written on the pavement of via dell’Artigianato and via del Lavoro. *Note al margine* consists of amusing anecdotes, small satisfactions in daily life, memories, tidbits, and rumors painted in acrylics on kerbs and displayed on a map that is at the public’s disposal. It is an invitation to approach unconventionally an ordinary industrial landscape.



Below: work in progress conversations  
Beside: writing documentation and map details





# Mappe emotive

In collaboration with artist Simona Paladino and the citizens of San Marino di Bentivoglio (BO), Italy  
video projection 03'01", wooden shelf 20 x 30 cm, typographic paper prints 42 x 60 cm, 200 items  
Room-sized art installation  
2013-2014

It is a research project carried out in the countryside of Bologna, based on the development of a relational network with the local inhabitants.

The installation consists of an audio video presentation and of typographic prints at the visitors' disposal. The printed copies are the outcome of a series of meetings with the inhabitants the artists have asked to draw the places in their past, in the form of a map.

The video, projected in loop, shows the maps marked on the ground by a water trace that appears and disappears in cyclical evaporations.

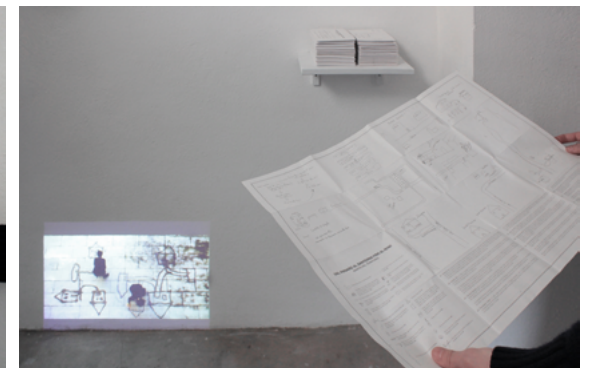
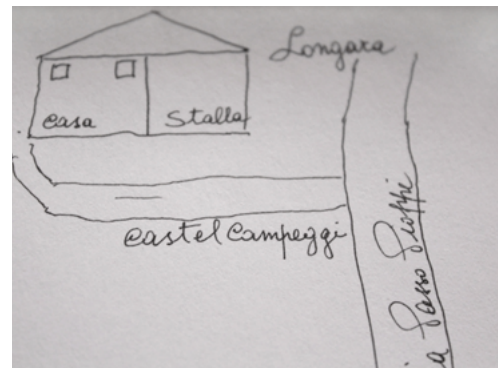
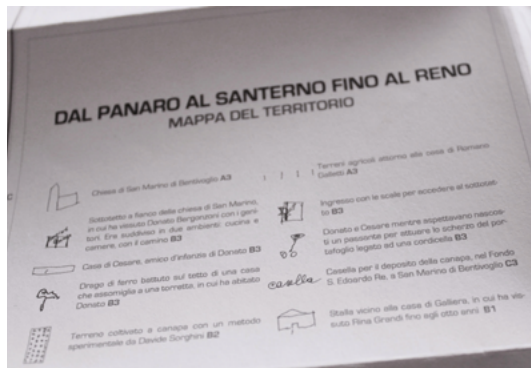
The phrase *Mappe emotive* refers to a concept where geographic space and personal memories intertwine. It is a geography that becomes personal also because the collected evidence focuses

on the manufacturing of hemp fiber a resource once important for the local community but now totally disappeared..

Identifying those places recalling this cultivation becomes a process aimed at mapping a timeless tradition against the boundaries of modernity.

The final display aims at showing an active action. As a matter of fact, the maps are at the public's disposal as a sort of invitation to go through those places actively. The video is projected in reverse, so the evaporation process takes place in reverse, too, starting from its final moment. Water traces emerge from the ground, getting more and more visible. Then they to go back into teapots, to recreate the initial situation.

Beside: installation view and details. Below: map details





Video 03'01"



# Quando scivolerà

Monotype on Senkwamm 40 gsm paper, digital printing on acetate, stell cable  
3 items: 94 x 126 cm  
2016

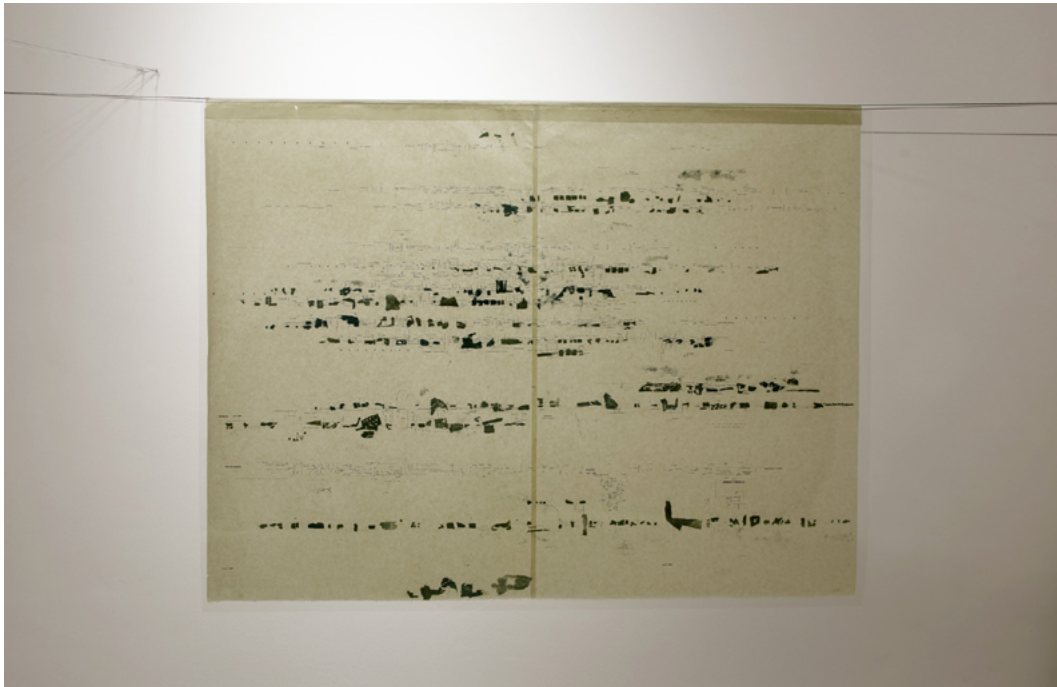
This work presents three imaginary settings for Venice starting from real data coming from topographic map of the city. On each item, one of three geographical indicators – lands, water and green areas – has been identified and marked by a color. These elements have been printed on paper by monotype printing. Their original color has been maintained but their actual size and lay-out has been altered.

Lands have kept their form and size but have been replaced. Water has expanded, so that the Grand Canal results much bigger than usual and the Lido becomes a narrow strip of land. Then, green areas have kept their extension and size but their lay-out is completely

new, precisely aligned.

An acetate is placed over each paper. On each acetate has been printed the place names within Venice, they too scattered according different criteria.

On the map of lands, Venice streets and buildings names has been dispelled around as by wind or insects. On the map dedicated to water, names stand one on the other in order not to be submerged by the lagoon. On the green areas map, words follow precise orthogonal trajectories.







Installed work

# Ipotesi

Collage of digital photos, drawing on Fabriano paper

18 items: 25 x 35 cm

2016

It is a series of 18 panels stemmed from re-organizing and re-elaborating – in atelier – a selection of photos taken by the artist over just a few days spent walking and getting lost in the streets of Venice.

Closeups of architectonic structures allowing the communication between mainland and lagoon. Wooden piers, bricoles, range poles, and docking platforms suitable for boat passengers' boarding and alighting or for people's

entry and exit from buildings.

Pencil and pen drawing on the photos continues on the paper, suggesting imaginary extensions of these structures on the seabed. Wooden or concrete poles and other structures become long legs and foot walking towards the sea or bearing city buildings and calles, on tiptoes.

Below and beside: single pieces







Installed work

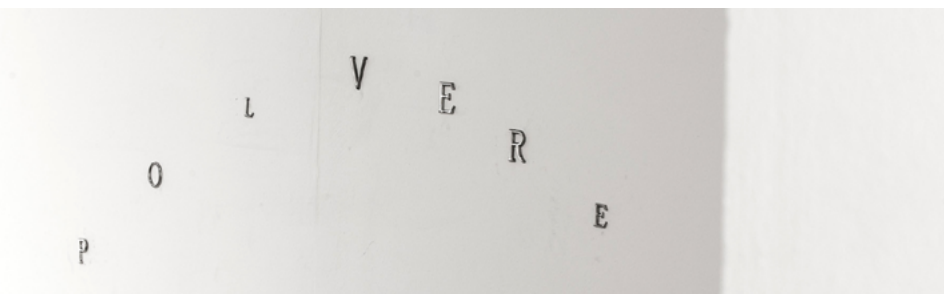
# Scivolò

Fabric and steel letters  
Room-sized installation  
2016

This work refers to the collapse of St. Mark's Campanile in 1902. Ruins were thrown into the lagoon.

Black textile wall-mounted straps hang and cover the floor suggesting the inclination and the collapse of the structure. Other pieces of cloth, properly folded and standing one on the other, create a pile on the ground. This element recalls the pile of rubble generated by

the collapse. Along the installation, some words appear: they are made of steel letters set on the fabric and on the wall of the room: clues to grasp the historical reference of the work.



Above: installation view  
Beside: installation details



# Distanza

Digital printing of analog photos on Hahnemühle Museum Etching 350 gsm paper and drawing on transparent, glazed and ground glass  
3 items: 20 x 100 cm  
2016

This work presents a process of gradual revelation from the first to the third picture. In the first panel, a transparent pane allows a clear vision of some photos of a house: shoots of different rooms with no human presences although there are traces of them. The second panel has a glazed glass and the

third one has a ground glass. Through these panes, the vision of the photos fades away and lastly disappears. The blurrier the photos, the clearer human figures, describing family situations, come to light. These people are slightly drawn on the glass.

Below: overview work. Beside: details



# Tutt'intorno pensieri

Engraved paper, metal frame and text  
100 x 125 cm  
2015

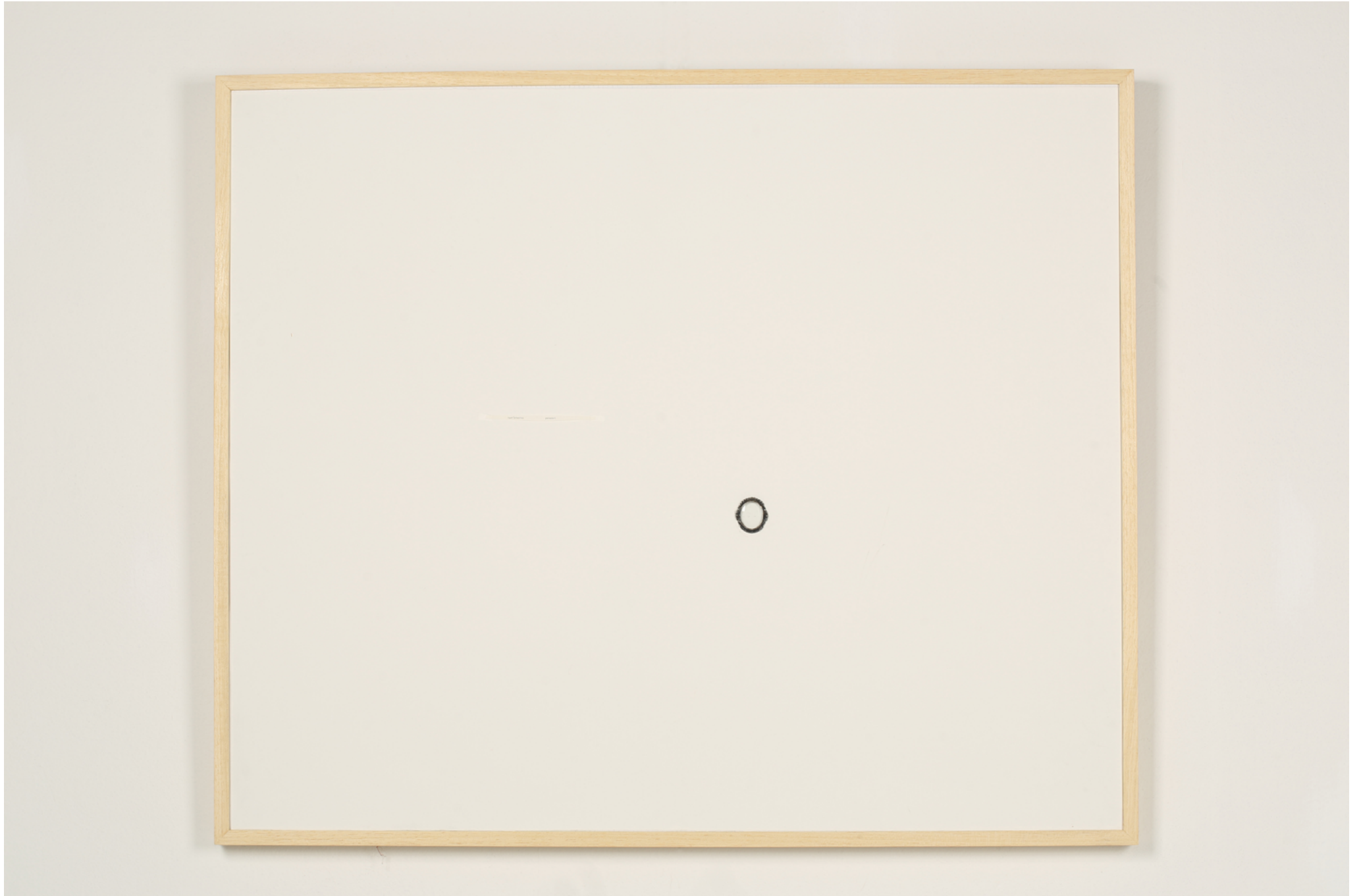
This work goes on analyzing the grieving process for a loved one. A small detail in the middle of a large sheet: it is an intaglio printing portrait, a silent hint made precious and visible by an antique and finely decorated frame that holds and protects the main lines of the portrait against vacuity. The image is precious,

but the memory is not limited to that small space or to the tender features of a loved face: it spreads out far beyond, all around. Over the limits of the frame, the memory fills in the space as suggested by a small strip of paper, written note fixed in the middle.

Below and beside: details







Overview work

# Se n'è andata senza lasciare traccia

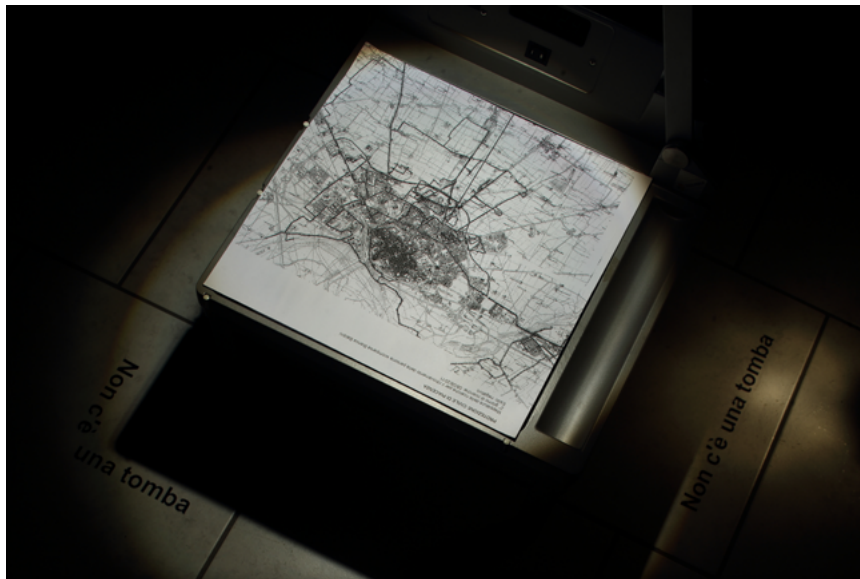
Iron base, overhead projector, map, text, projection  
Room-sized installation  
2015

This installation stems from the memory and the grieving process for the artist's grandmother.

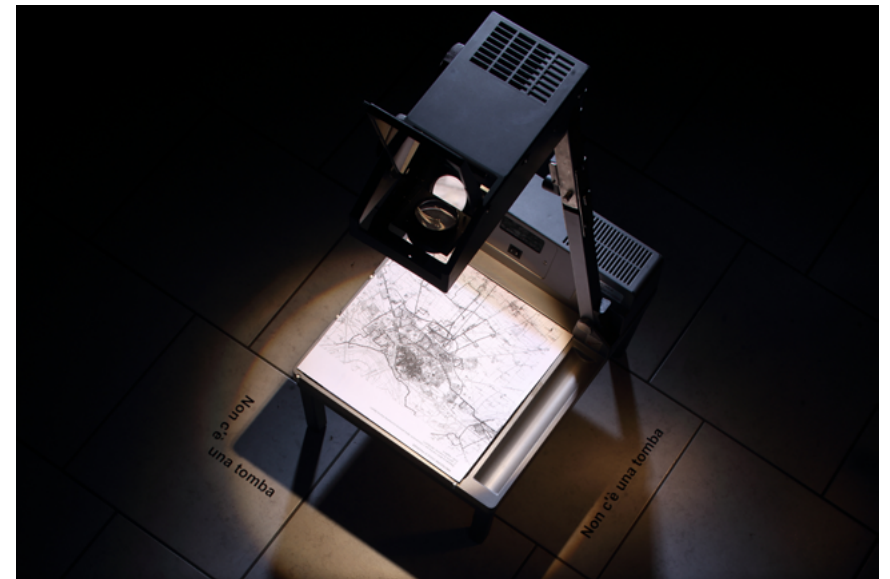
The sorrow due to the lack of a tomb to visit her, has led the artist to envisage her grandmother's presence in heaven. It is a light and bright presence that suggests a constellation. The traces projected to the ceiling are the paths followed by civil protection teams during the search to find the woman, got lost in summer 2011 in Piacenza countryside and never recovered.

A document, displayed on the projector plan, set on a lower base, shows the com-

bed area and the paths. These paths have been pierced, so that the holes on the paper allow bright streaks of light to be projected onto the ceiling. The double reading, horizontally and on the ceiling, suggests a reflection on the importance of burying the body of a loved one for people that have loved him/her. It is an act of care and affection that humans need in order to cope with a loss. This thought is also emphasized by the words "Non c'è una tomba", on the floor, near the overhead projector.



Beside:  
installation view





Installation view



# Riscrivere I

Monotype, collage, drawing and writing on Tengujo-Kashmir 10 gsm. paper  
and a wood framework  
50 items: 35 x 70 x 2,5 cm  
2015

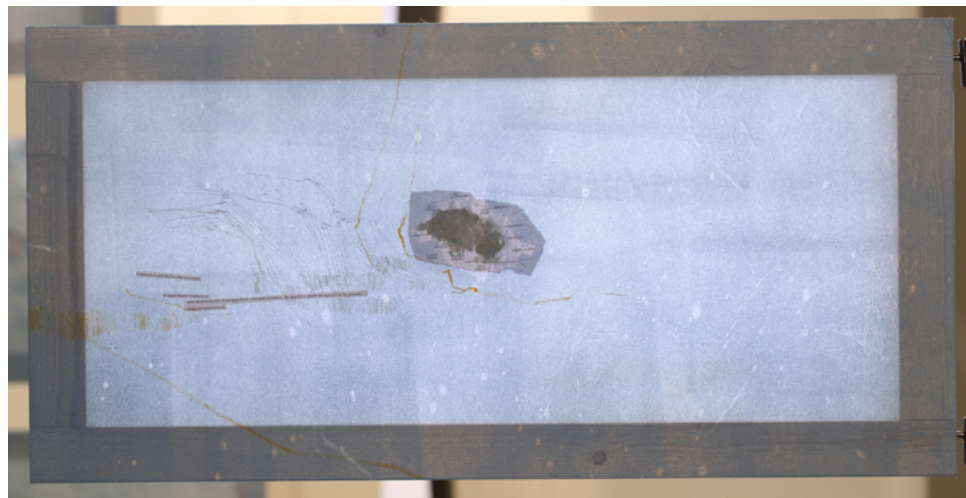
Reading *Atlas of Remote Islands: Fifty Islands I Have Never Set Foot on and Never Will* by Judith Schalamsky \* inspires this work. It is an atlas-book where maps join the text. It is a journey to fifty islands that exist in reality but that are remote and small, so far away from their mainland that are not mentioned on the official maps.

Attracted by the oceans, fascinated by their depth and by the idea of something infinitely big, the artist has found in this book an approach that is in contrast to

hers but equally exciting: the call of what is infinitesimally small.

Fifty items, as many as the islands in the book: painted, drawn, and written Washi paper that is then stretched on a rolling wood framework.

\* Schalansky J., *Atlas of Remote Islands: Fifty Islands I Have Never Set Foot on and Never Will*, (trad. *Atlante delle isole remote. Cinquanta isole dove non sono mai stata e mai andrò*, Bompiani, Milano, 2013)



## Details





Installed work

# Riscrivere II

Watercolour on Senkwamm 40 gsm. paper and b/w photocopy on acetate

50 sheets: 29,7 x 21 cm

2015

*Atlas of Remote Islands: Fifty Islands I Have Never Set Foot on and Never Will* by Judith Schalansky \* is the inspiration for another work. It is a new way of cataloguing paintings and photocopies of the islands presented in the book: fifty watercolor paintings on four walls of a room according to the islands geographical location, provided by pencil sketches of the continents on the walls. On each map, the artist has painted an island and written its geographical reference. Some watercolor paintings have been covered

with a further layer: a black and white photocopy of the island map on acetate. The informal pictorial register of watercolor painting meets the cartographic one which provides real geographic references.

\* Schalansky J., *Atlas of Remote Islands: Fifty Islands I Have Never Set Foot on and Never Will* (trad. *Atlante delle isole sconosciute. Cinquanta isole dove non sono mai stata e mai andrò*, Bompiani, Milano, 2013)



Details





Installed work

# Marea

Digital printing on tracing paper, intaglio printmaking and silk-screen printing on Japanese paper  
164 x 2015 cm  
2011

The installation is made of a digital printing of an ancient map of the Bay of Biscay on tracing paper. On it, the artist has applied a series of intaglio printings. In particular, they are aquatints on zinc, printed on Washi pa-

per (10 x 10 cm) that represent ocean tide. Aquatints are applied to the tracing paper like post-it notes, thus they can slightly move and partially show the map beneath them.

Below: overview work. Beside: details

