

Alessandra Carosi

PORTFOLIO



Festival l'Image Satellite, Nice, France, September 2021.
Installation, variable dimension, fine art prints, wall papers, rocks, pigments, golden leaf.

Untitled

2020

Acknowledgements

- project awarded among the finalists of Prix Caisse d'Épargne at Festival l'Image Satellite, Nice, France, September 2021.
- work produced within a residency program awarded at Bolit Centre d'art Contemporani, Girona, Spain, October 2020.

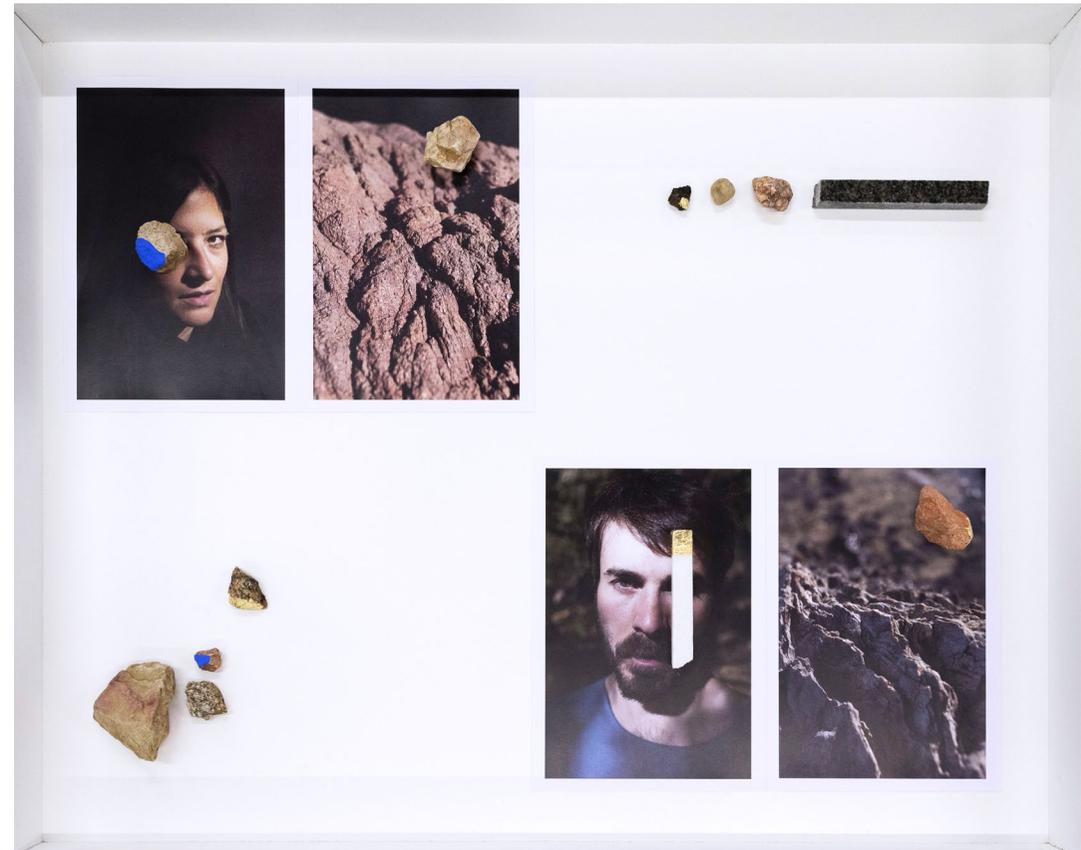
This project has been developed for a research residency at Bòlit Centre de art Contemporani in Girona, where I have been working on the theme of Catalan identity.

As identity is a social and historical construct, it is built culturally. In order to identify the elements connected to identity I passed through a process of deconstruction. This process made me questioning my own identity as a visual artist as well so I eventually found myself questioning my own practice, how to transmit my sensitivity through my artwork. Therefore the process of investigation on the identity of a place became a metaphor for the investigation of myself as an author. I started exploring the possibility to overcome the limit of the photographic medium, i.e. how to transcend the surface of photography. I decided to experiment how to go beyond the dual-dimensionality of the image focusing on the materiality of photography, the physicality of the image thanks to textures, surfaces and three dimensional elements.

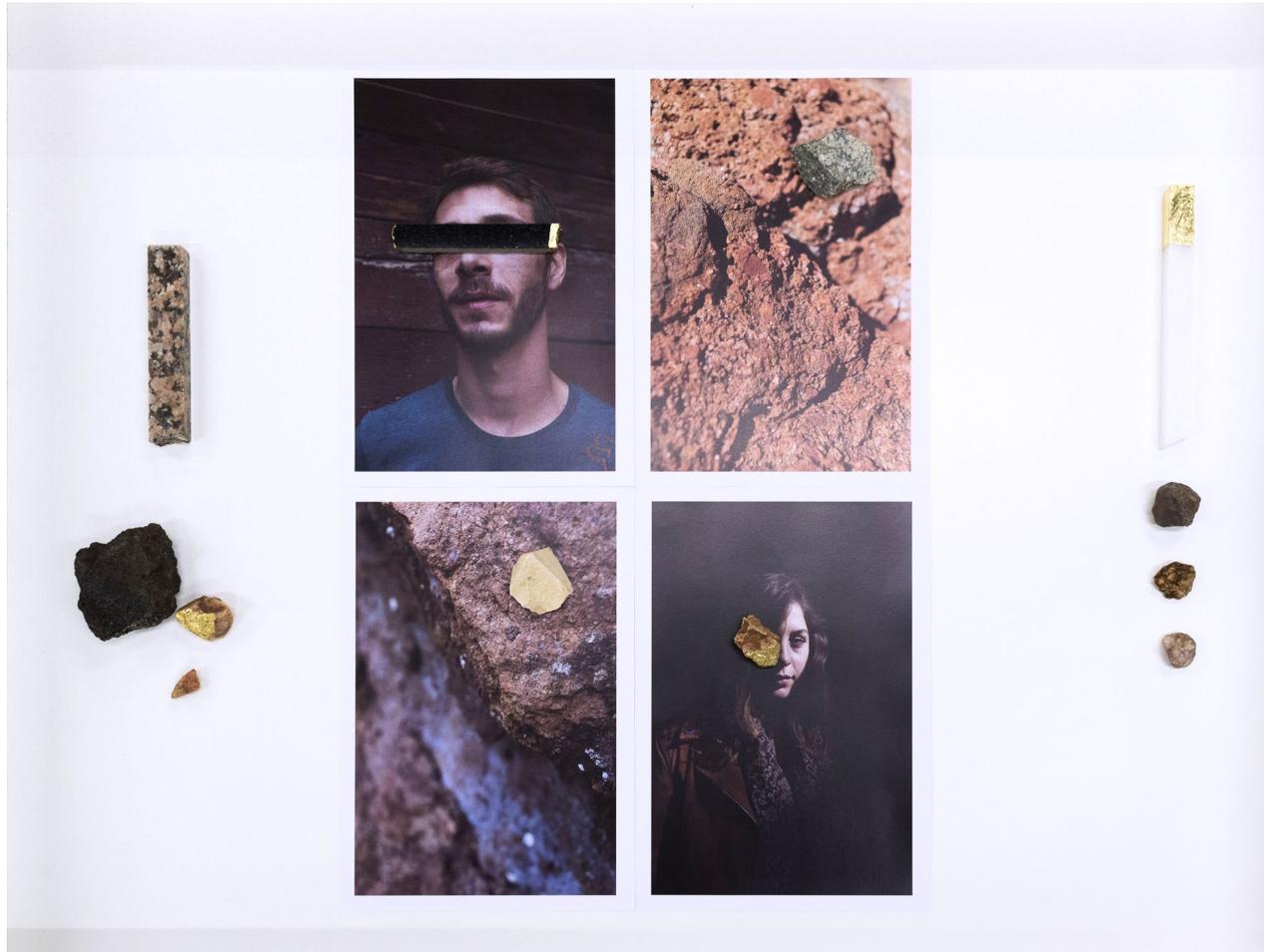
Costa Brava has been named this way due to the cliff conformation of the coast. Therefore I focused on Costa Brava peculiar stones and rocks and on Catalan dwellers's portraits questioning how a subtle and immaterial aspect such as identity could be conveyed through this materiality and translated through portrait photography and visual art.

I created an installation combining images with rocks adopting the typical stone of Girona and in general Costa Brava's rocks as a symbol for the identity of the place.

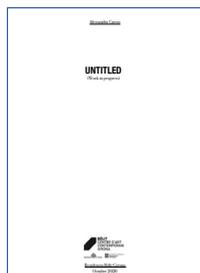
Eventually I followed my intuition and intervened on rocks with indigo pigment (called blau de Cadaqués, very typical of fisherman's houses) and golden leaf, as a reference to Alchemy and the phase of transformation in particular which I am experiencing in this moment of personal growth.



Details of diorama table installations
Festival l'Image Satellite, Nice, France, September 2021.
Installation, variable dimension, fine art prints, wall papers, rocks, pigments, golden leaf.



Details of diorama table installation
Festival l'Image Satellite, Nice, France, September 2021.
Installation, variable dimension, fine art prints, wall papers, rocks, pigments, golden leaf.



A fanzine publication of the project can be addressed at the following link:
<https://drive.google.com/drive/folders/1kHRxTAKQDri2a8t86hDEbgWL9-msvSIY?usp=sharing>



Festival Transphotographiques, September 2021, Lille, France
 3 wallpaper prints, 9 fine art prints on aluminium, total dimension 200x570 cm

This project is titled "Reading the air" (Ba no Kuuki wo Yomu 場の空気を読む in Japanese) which means being able to read a situation by sensing someone's feelings. As Japanese people express way more with body language and silence, it becomes necessary to read between the lines, understanding the situation without words. In this project I conducted an anthropology quest on the way Japanese society communicates its emotions. In the same way I created a subtle visual poem focusing on the concept of hiding in a broader sense, creating connections among different aspects of Japanese culture that were reflecting the idea of hiding sentiments and opinions and its possible visual translations into real life situations: shadows, curtains, hidden beauties, but also typical mottos. As soon as I arrived in Japan I have been impressed by the extremely difficulty I experienced in reading people's facial expressions. Japan can be described as a conflict-avoiding culture. In Japanese this is explained by the concept of "wa", literally "harmony." Rules, customs and manners tend to avoid conflict. Japanese society expects people to hide their true feelings and opinions in many circumstances in order to keep the harmony safe. This situation is described also with the fundamental concept of Honne and Tatemae, that might be translated with "true opinion/honest talking" and "public face." Tatemae is the idea that it's often necessary to hide your true opinion in order to ensure social harmony. It is unusual to directly criticize someone in social situations. In this project I decided to focus on the concept of hiding in a broader sense. For example a famous Japanese proverb is stating: (literally translation) Flower that is not talking/ Not saying is a ower (Iwanu ga hana). It could be translated as "some things are better left unsaid". After understanding better their society, I question myself and Japanese people if it is true that hiding own's Honne (real emotions and opinions) will keep the social harmony safe. The project has been started during a art residency in Japan.

Reading the air

2018

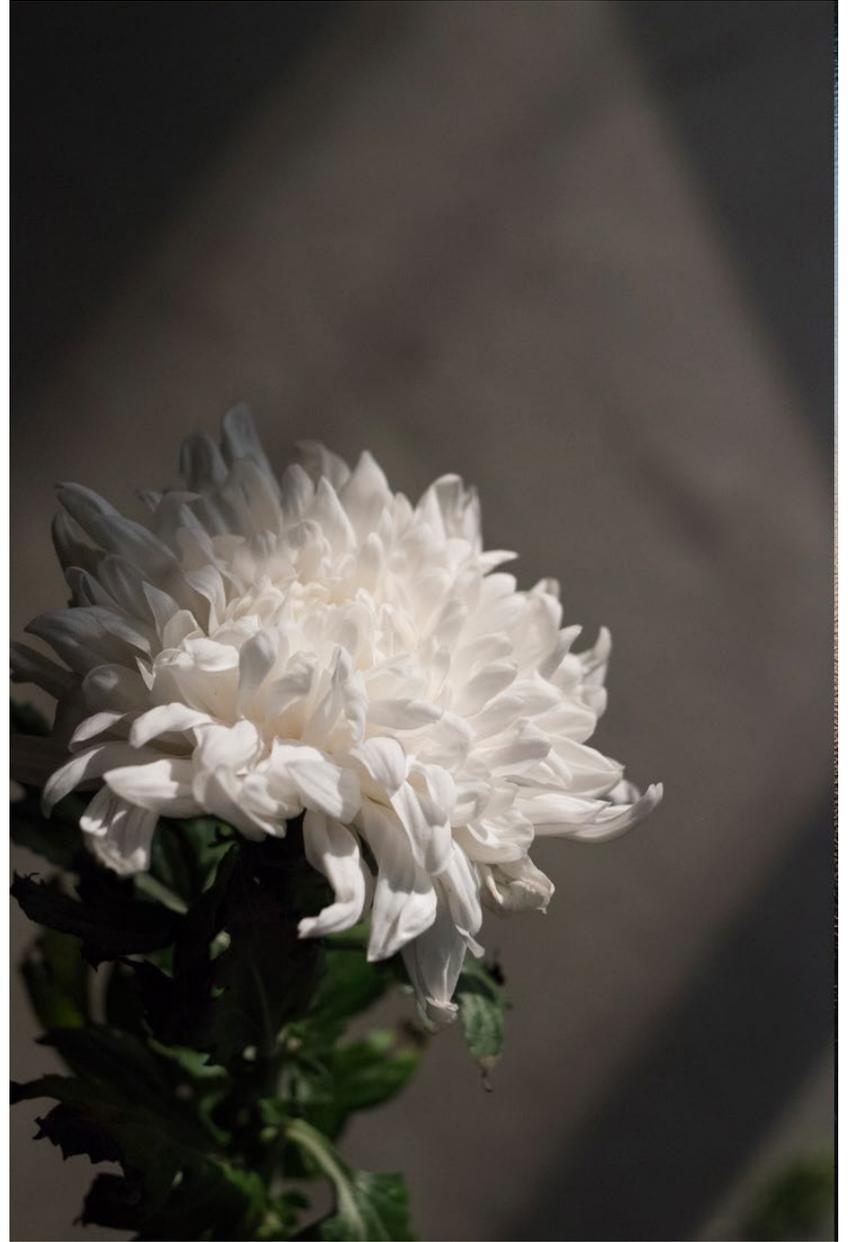
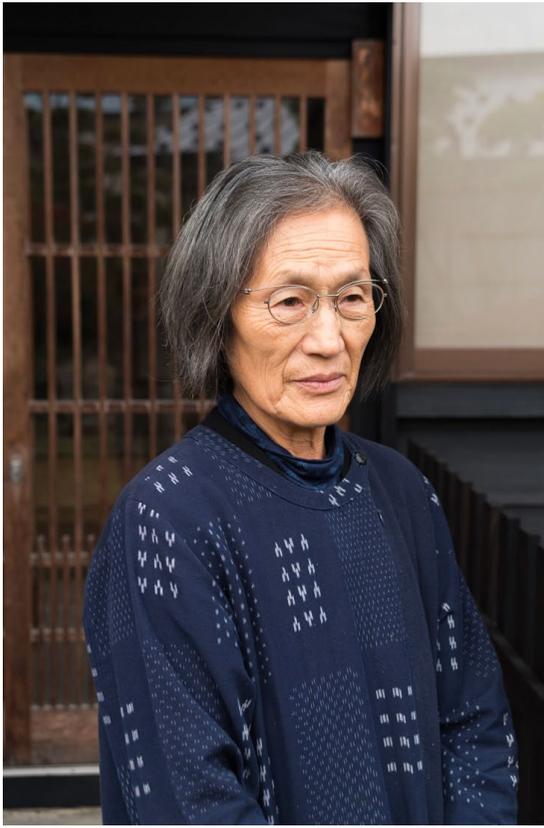
Acknowledgements

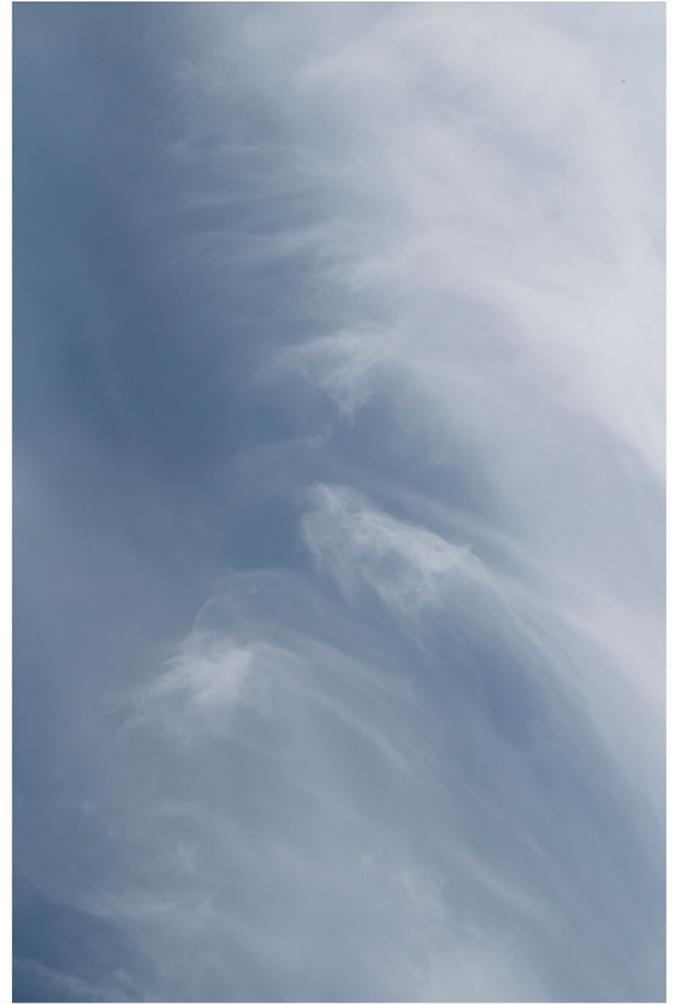
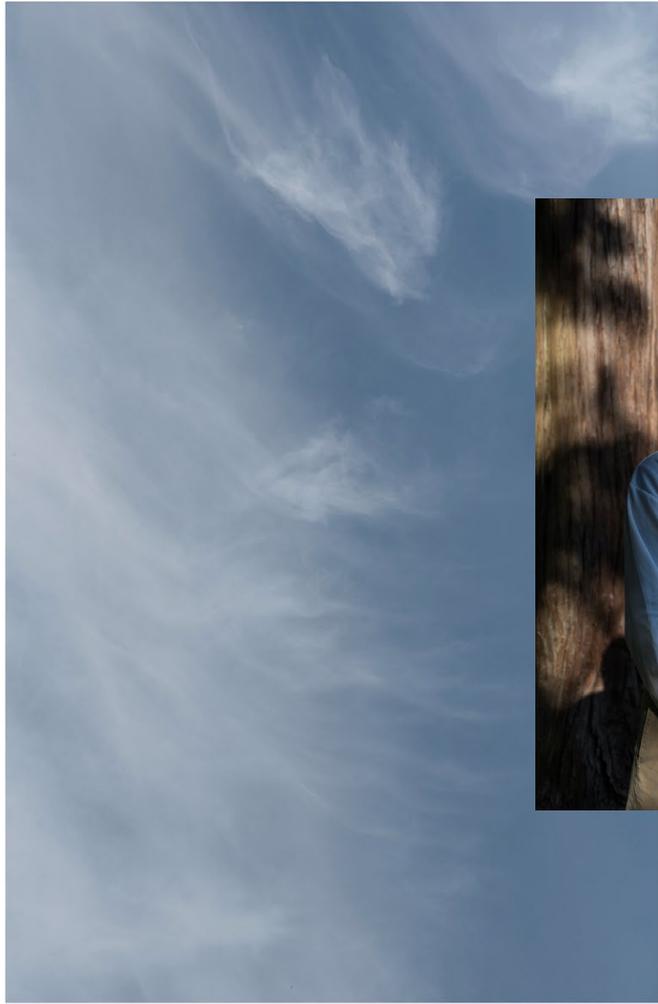
- project awarded among the finalists of Encontros da imagem Emergentes Award 2019, Braga, Portugal
- project awarded among the finalists and coup de coeur at the Bourse du Talent, section Portrait 2019, Paris, France.
- project shortlisted at Prix Maison Blanche 2019, section projections, Marseille, France.
- work produced within a residency program awarded at Zerodate art Foundation, Odate, Japan, october-november 2018

Some images from the project









Installations



La Bourse du Talent, Bibliotheque National de France, BnF, december 2019, Paris, France
3 wallpaper prints, 9 fine art prints on aluminium of different dimensions, total dimension
180x600 cm

Artist book



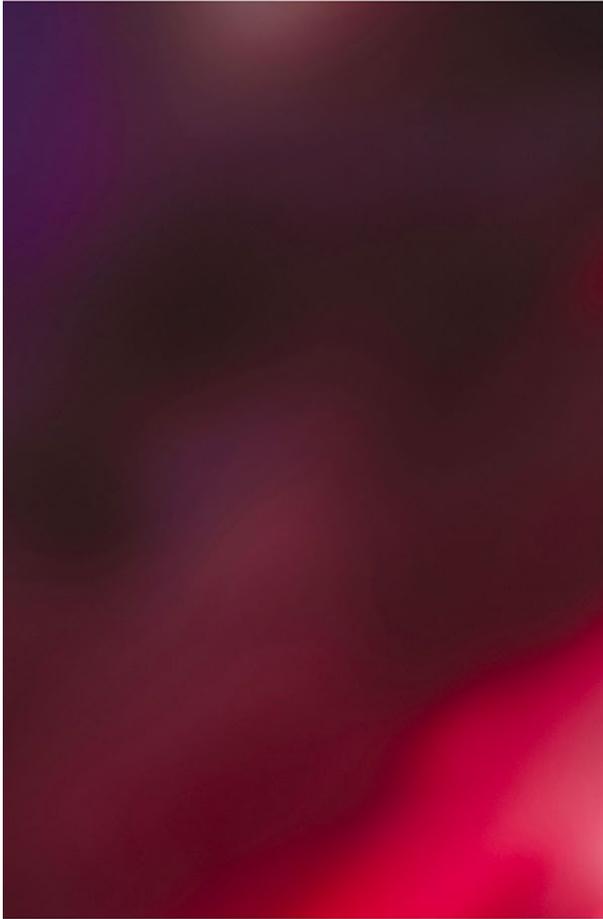
The project presents also an first attempt of an artist book of 80 pages. The book presents a combination of pictures and hidden texts printed on transparent paper, located on the inside of the page folding (japanese binding technique has been adopted). The book can be accessed at the following url 1 (video), 2 (full PDF, text are inserted separately):

1 <https://drive.google.com/open?id=1bF5hQY2XcE-UnvcFzqkH50IzW8XHE6fs>

2 <https://drive.google.com/file/d/1P7BKybn7VzKpA0QQkD9e-STF0v3TrCvM/view>



Dali International Photography Exhibition Festival, La Grande France,
Dali, China, august 2019
3 wallpaper prints, 3 leporello on the wall, 200x500 cm



Some images from the project: Triptych (The Choleric temperament)

Ruota is an emotional journey in the shape of a visual poem exploring the psychological temperaments drawn from the Four Temperaments theory such as melancholic, sanguine, choleric and phlegmatic type. Macrocosm and microcosm, two ways to describe the anthropocosmic structure of the world that is denoted in the human being and in the universe. This project is based on the Four Temperaments Theory, which has become the archetype of my journey towards the discovery of the world and of what it is made of through suggestions, references, symbols and visual synaesthesia. The Four temperaments theory is an etiologic and proto-psychological theory first depicted by Hippocrates in V century b.c. suggesting there are 4 fundamental fluids (humors) in the human body able to determine a specific temperament. The theory has been later used by Jung to describe the main personality types deriving from the predominance of one fluid: the sanguine, the choleric, the melancholic and the phlegmatic. The sanguine one is linked to blood, connected to the fire element which is enthusiastic, active, and social. The choleric, connected to yellow bile and the air element, short-tempered, fast and irritable. The melancholic, deriving from black bile and connected to the earth, which is analytical and wise. And the phlegmatic, deriving from phlegm, connected to the water, who is relaxed and peaceful. I connected these categories to other ancient classical studies such as the Four elements and their qualities (Aristotle), seasons and stages of human life, phases of the day and the moon cycle, alchemy, the Theory of Colours (Goethe), astrology, geometry, platonic solids drawn by mathematician Luca Pacioli in XVI century in the tractatus De Divina Proportione, etc. ... As a human temperament changes while passing through human life according to the passing of time and age, everything is then transformed, and, following the symbology of the circle, everything rotates. Starting from this theory I took pictures and portraits looking for the symbolic and the invisible both in a straight and allegoric way connecting people to environments, details, symbols and metaphors of their temperament translating the psychological theory into a visual poem.

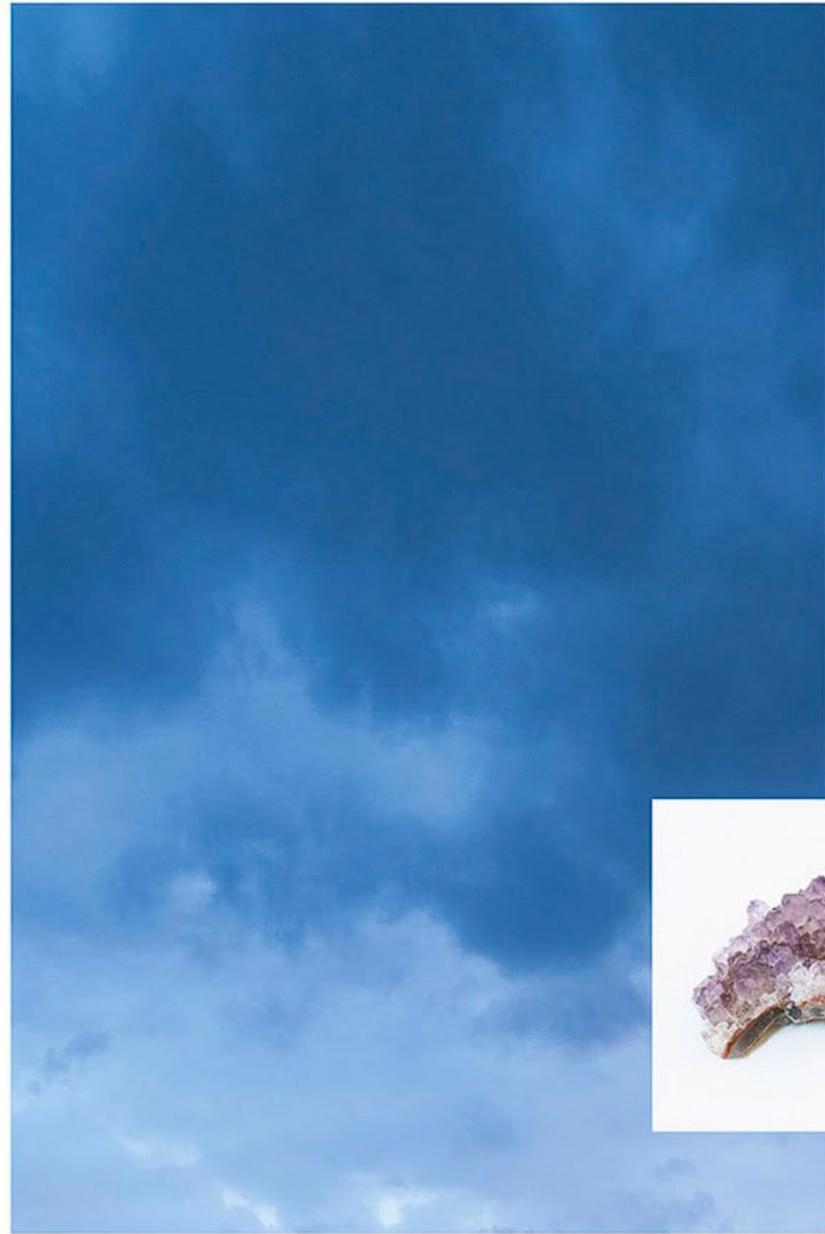
Acknowledgements

- Kassel Dummy Award 2018, may 2018, shortlisted. The project has been displayed in various festival venues across Europe and JP.
- Aarhus Photoweek Dummy award, July 2018, shortlisted, exhibition to be held in October 18.
- Si Fest off open call winner, Savignano sul Rubicone, Italy, Sept 2018
- 3rd prize Premio Nocivelli, section Photography, Brescia, Italy, Sept 2018
- Fondazione Fabbri Photographic Award, finalist, exhibition Nov-Dic 2017
- PhotogrVphy Grant, nominee, October 2017
- Lucie Foundation Scholarship shortlisted, "Photo made" category, July 2017
- TU 35 Expanded, open call winner+exhibition at Centro Pecci, July 2017

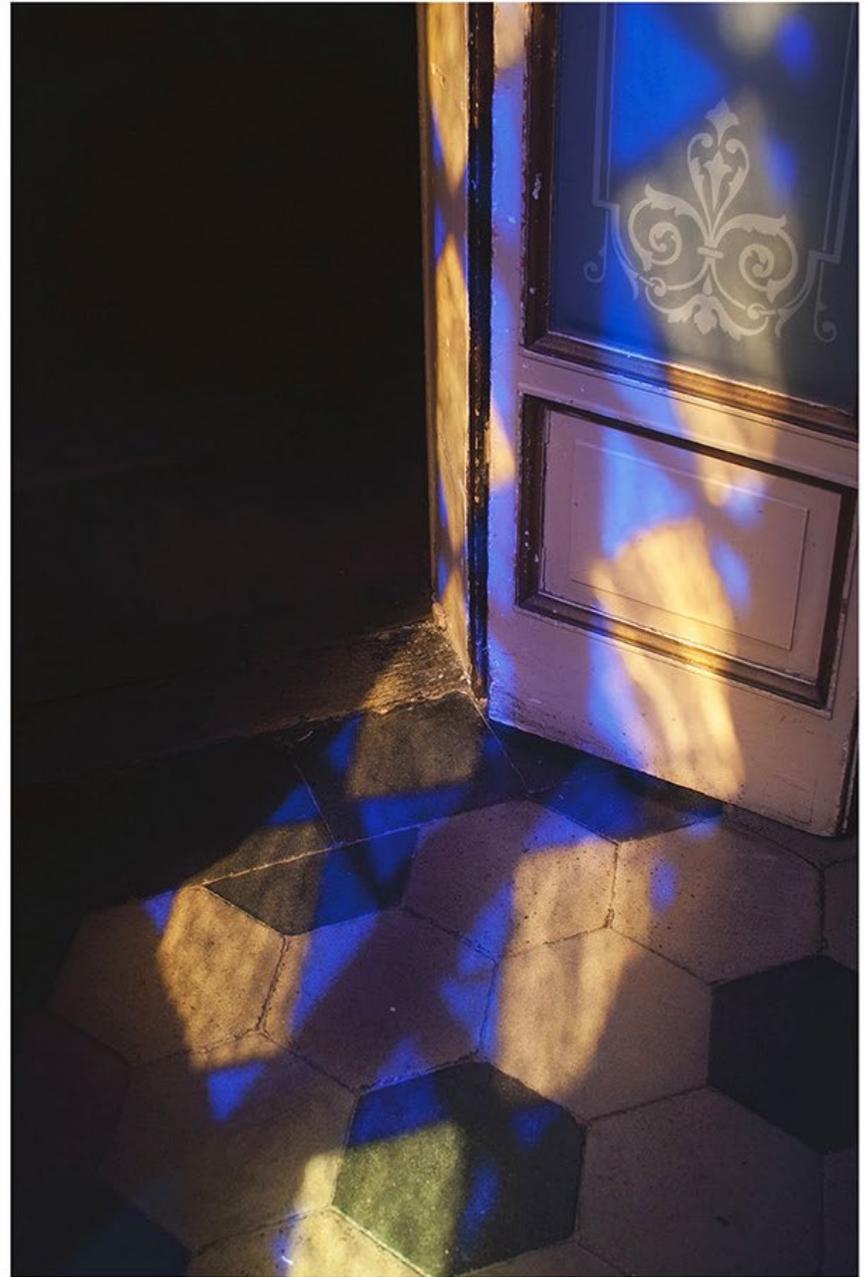
RUOTA

2017

Some images from the project



Triphyc (The Sanguine temperament)



Diphthyc (The Melancholic temperament)



Diphthyc (The Sanguine temperament)

Artist book

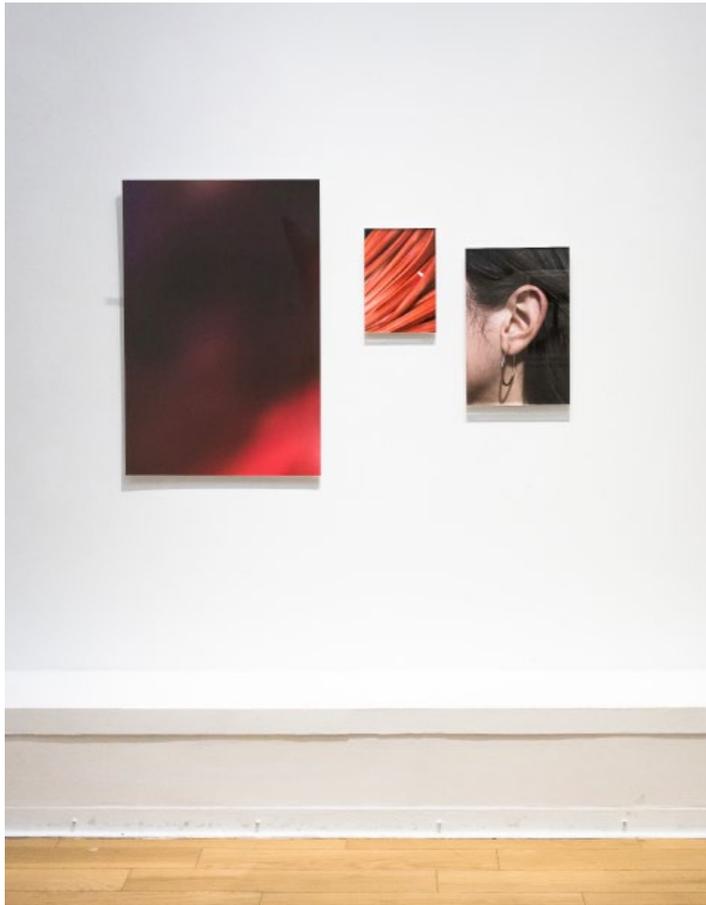


Self published dummy, may 2017. Some spreads
174 pages, 23,5x16,5 cm.

The book full pdf and a video presenting it can be accessed via the following link:

<https://drive.google.com/open?id=1eU4k7nEF14-MweBRAqIJvYoX7v4BaNxX>

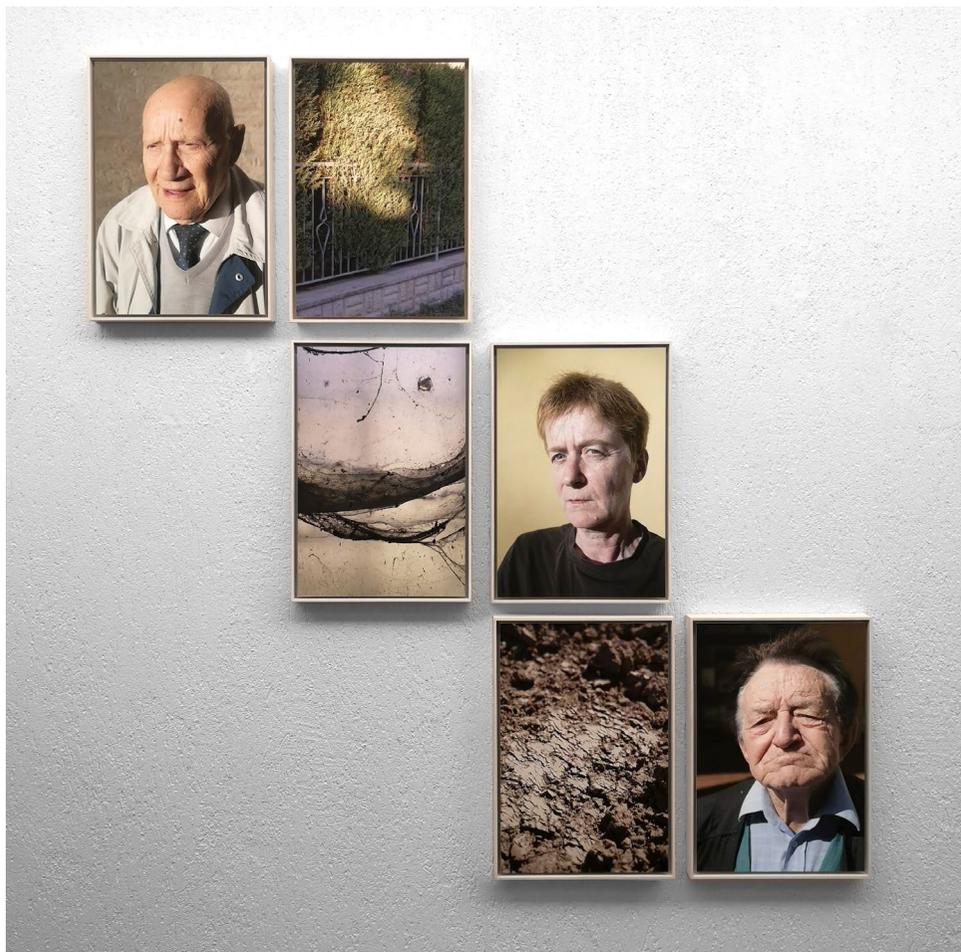
Installations



from the series Ruota, Triphyc from the Choleric temperament
Fondazione Fabbri, Pieve di Soligo, Italy, november 2017.
Fine art print on cotton paper, structure frame in pmma,
total dimension 150x100 cm (67x200,24x35 e 35x53cm).



from the series Ruota, constellation from the Phlegmatic Temperament
Centro Pecci per l'Arte Contemporanea, Prato, Italy, july 2017.
Typographic prints, 300x180 cm.



Triennale di Milano, October 2019, detail
Fine art prints on dibond, framed on white wood, 30x40 cm each diptych, total dimension 130 x 130 cm

In this project I propose a photographic research leading an anthropological and social exploration, seeking the specific "Genius Loci" of an Italian village called Soliera, its distinctive atmosphere as a place. In fact, Genius Loci is a Latin expression which can be translated as the "spirit of the place". On the one hand, the mind refers to thought, humans and intangible elements. On the other side, the place evokes a site, a material physical world.

Is it possible to conduct a sort of anthropological study from the Genius Loci? How is identity shaped?

In this project I focused on the concept of physical and emotional stratification.

Soliera is a small provincial town in the center of Italy where the river flows inside an embankment elevated by the sea level, a sort of little hill. Along centuries the river bank has been settling down this way to avoid river flooding. As I explored the surrounding territory, I found extremely fascinating the idea of stratification that over the centuries has settled clay and created a high-rise levee as it is accessible today. All around the town there are cultivated fields, living land. I tried to find those same layers of earthy embankment among the inhabitants of the place in their faces wrinkles and folds, as well as in the intersection of planes of lights and shadows, the soil and the town buildings both metaphors and interpretations of this land specific Genius loci. The project has been realized thanks to an artist residency organized by Fondazione Campori in Soliera.

Adriana and the dust

2018

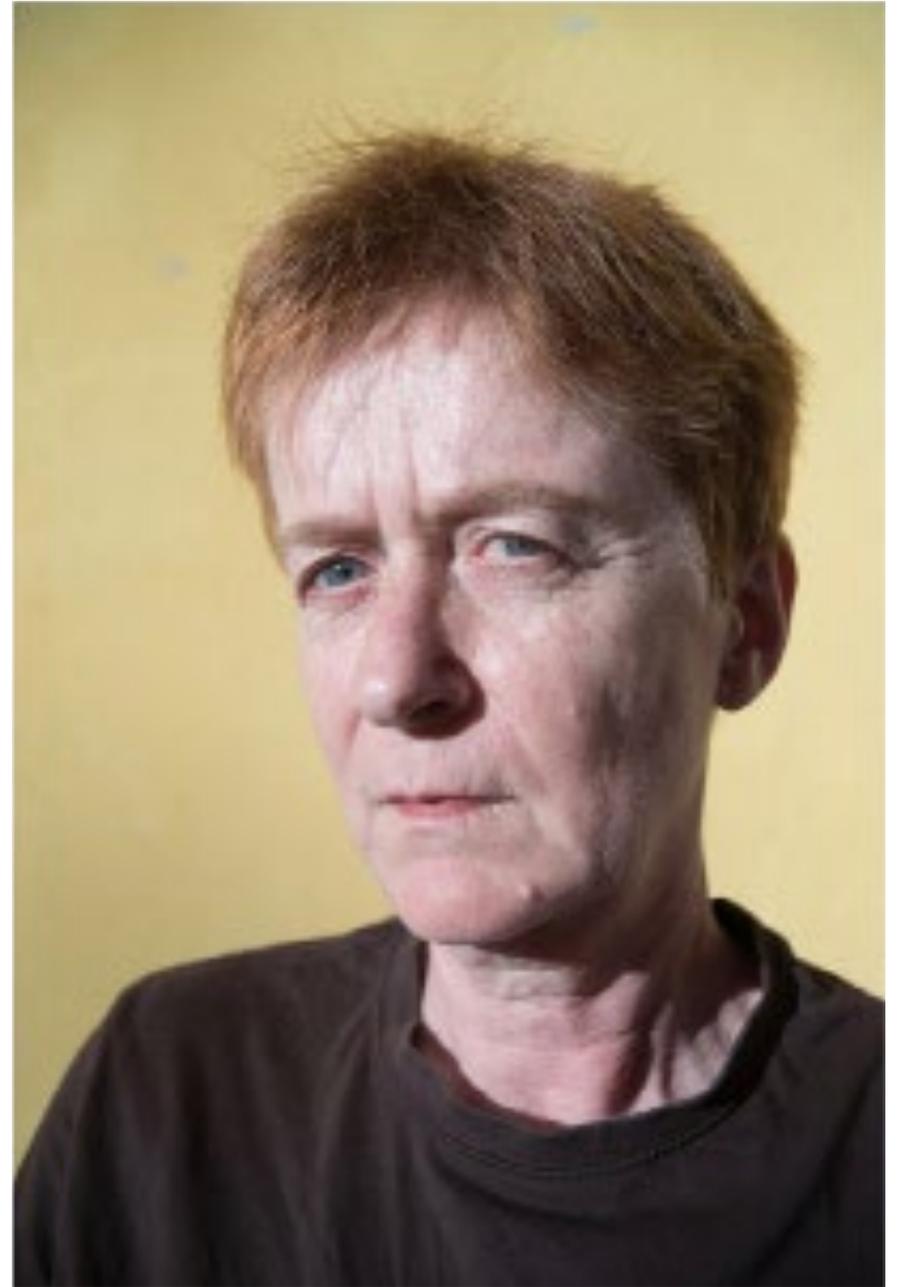
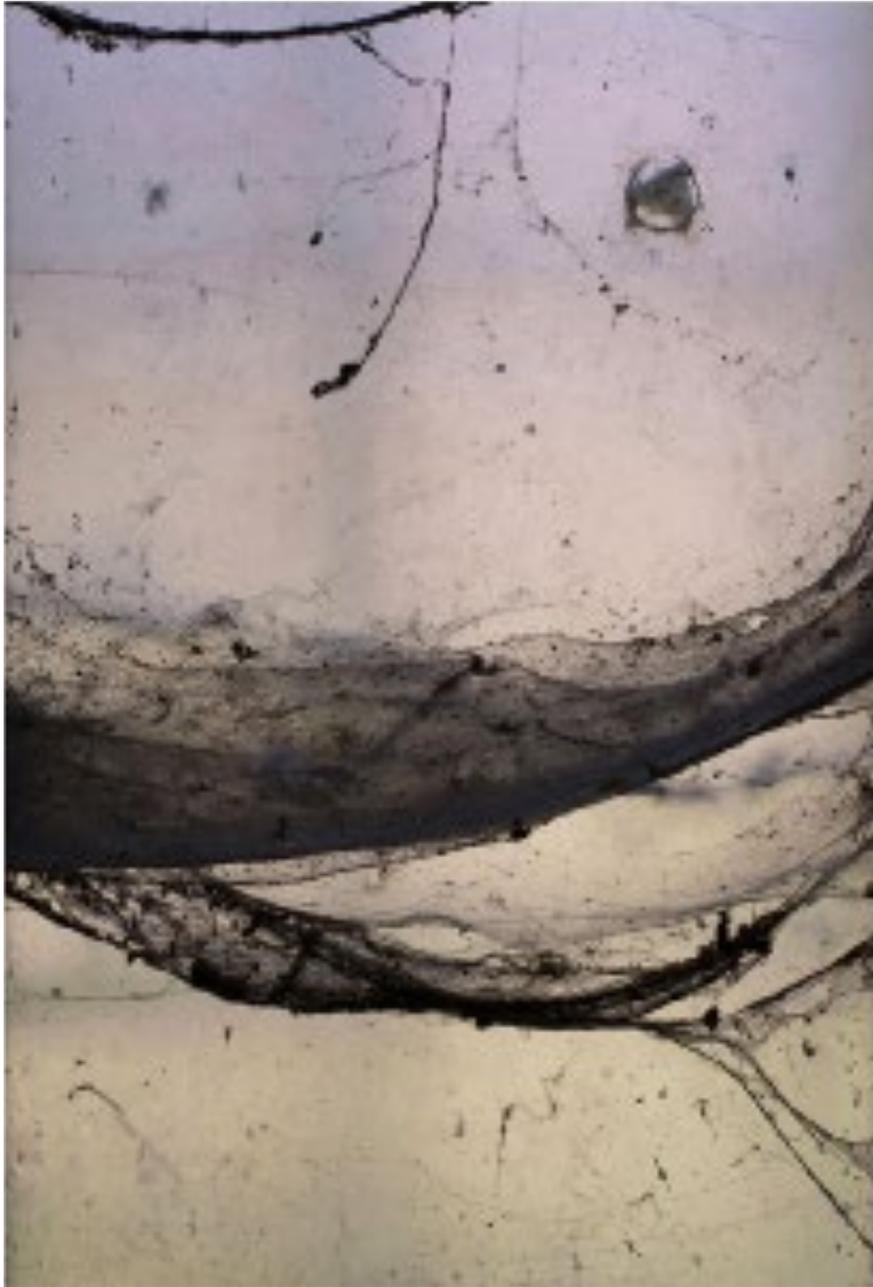
Acknowledgements

- Project finalist and Honourable Mention at Premio Prina, Milano, Italy, October 2019
- Project shortlisted at Fondazione Fabbri Award for Contemporary Photography, Pieve di Soligo, Italy, November 2019
- Project Shortlisted at Combat Prize 2019, July, Livorno, Italy
- Project produced during an art residency at Fondazione Campori in collaboration with Terraproject, Soliera (Italy) in autumn 2018

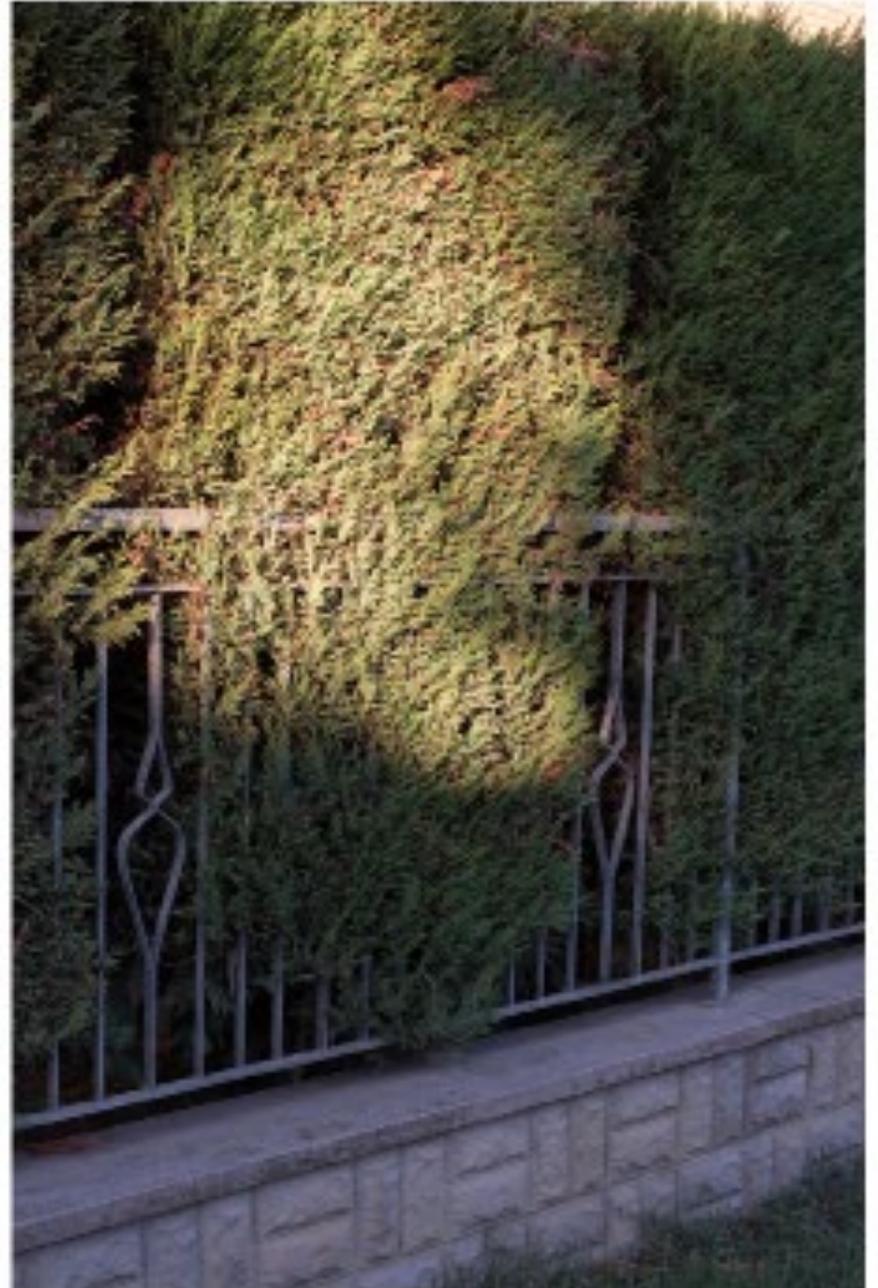


Triennale di Milano, october 2019

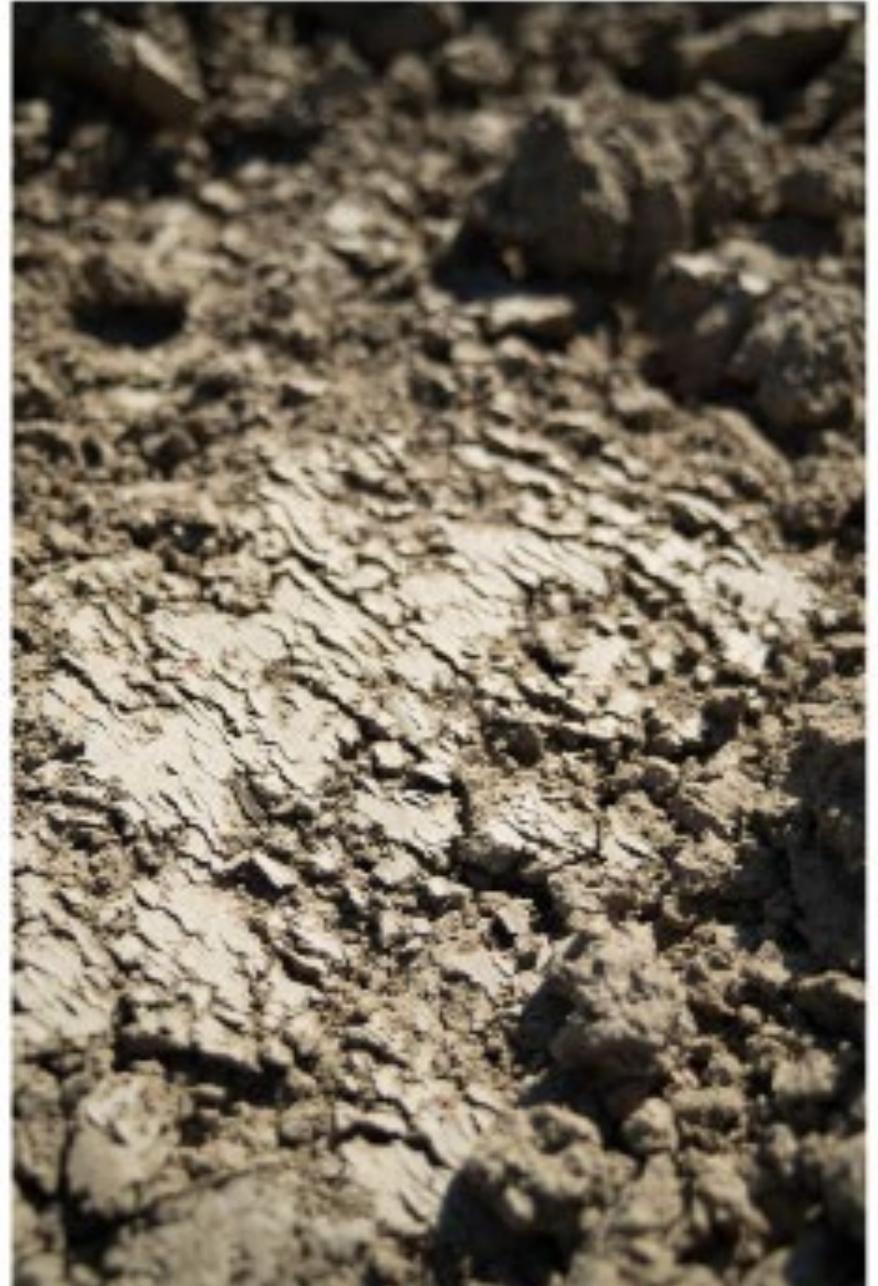
Fine art prints on dibond, framed on white wood, 30x40 cm each dipthyc, total dimension 130 x 130 cm



Diphyc



Diphyc



Diphyc



I wondered how to reactivate a virtuous circle of human relations by changing the eyes of citizens. Walking through the city I collected objects that I then transformed and made the subject of posters that launch special "advertising" messages far from the normal consumerist reviews. The result is a series of "advertising posters", an invitation to the inhabitants to rediscover a lost, forgotten feeling. Urban geography fits in this way in the exhibition space. My work in general consists in combining and re-contextualizing photographic images in an attempt to create new poetic visions, open new meaning perspectives and translate psychological and emotional aspects into a visual poem. In this specific case I worked with objects found in the street, recontextualizing urban "waste", objects without value abandoned by the citizens but can be transformed into icons of the rediscovery of sensibility, devices that implement other ways of living. The project consists of an attempt to activate a different sensibility through the re-contextualization and the semantic re-attribution of these scraps, small totems that I have transformed into actuators of new behaviours. Here I present 5 posters, printed with the same technique of advertising posters (blue back), which invite us to act differently and trigger new relationships, rediscover one's own sensibilities of men and undertake other, more human and sensitive life models. The archive of objects - and messages - is more extensive and evolving, up to date it counts about thirty items.

Galleria Fondazione San Fedele, Milan, Italy, september 2018
Blue back typographic prints 120 gr, 70x 100 cm per manifesto, total dimension 360x100cm.

The Other Archive

2018

Acknowledgements

-First Prize Winner of Fondazione San Fedele Prize for Visual arts, September 2018, Milan.
-Si Fest off open call winner, Savignano sul Rubicone, Italy, sept 2018

* potential scaffolding tool



To
build
castels in air *

* pinkies connecting tool



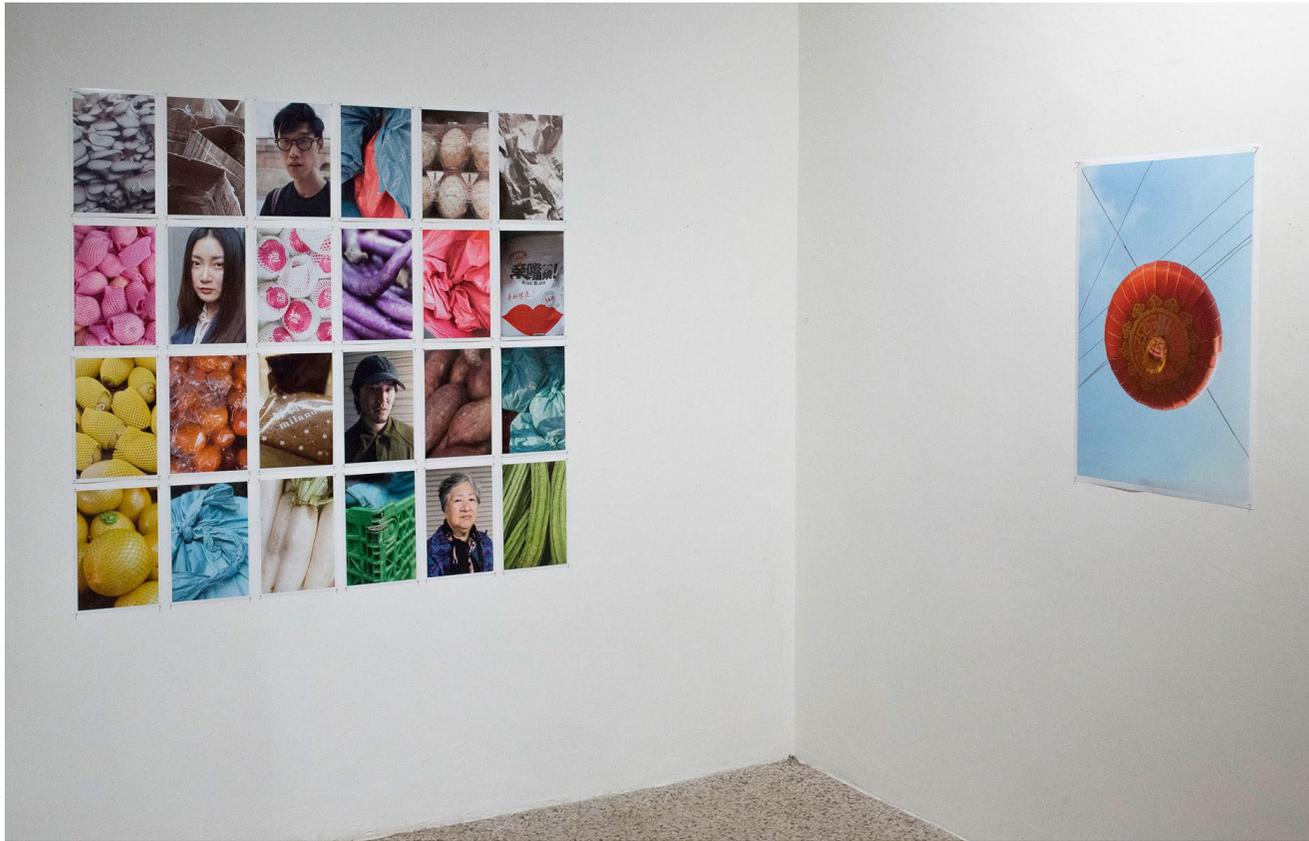
To
weave
human relations*

* senses stimulating tool



To retrain
to hear a
whisper *

English version details of some of the manifestos



Chinatown, Milan: a city in the city, a wrapping containing a world, a container which is in turn content. Packaging, a perfect example of serial industrial product, becomes a metaphor for the analysis of a daily context, a mass production aesthetics. A repetitive sequence of ordinary use objects such as packets, boxes, plastic bags is interrupted by common vegetables and fruits, also duly packed to be sold, even if these products already have their natural shell to protect them. Could China, a country where consumerism could be considered almost as a state religion, leave a space for single individuality? The meditative portraits question the consequences, leaving the possibilities scene open for who is looking. The project is an homage to Ed Ruscha, versatile American artist, among the first experimenters of the artist book (Twenty six Gasoline Stations, 1962, but also and above all Various small fires and milk, 1964, Nine swimming pools (and a broken glass), 1968), whose works are loaded with high irony and evocative power.

Marsell Paradise Permanent exhibition, Milan, Italy, november 2018-january 2019, solo show
25 Fine art prints, 21x29 each+ 1 single 50x70 cm

ORTAGGI & IMBALLAGGI (vegetables&packagings)

2018

Acknowledgements

Project presented in a sholo show at Marsell Paradise as one of the winning project of the Open call Scatti, Milan, november-december 2018



Some images of the project



F4 Festival di Fotografia, Fondazione Fabbri, Pieve di Soligo, July 2016
Typographic prints, 30 x 40 cm.

Untitled Emotion

2016

Acknowledgements

-Project presented at F4 Festival di fotografia, Pieve di Soligo, Festival and exhibition July-Aug 2016
Within the Festival the book "Untitled emotion (glass)" has been printed in 120 copies.

In this project I tried to investigate the nature itself of the photographic image. What tells a photograph? How can it arouse emotions? How do you build a sense starting from the image itself? In order to do so, I selected an apparently cold but extremely fascinating material such as glass, and I used it as an investigation tool for human psychology. Indeed glass is capable of reflecting lights and reverberating, giving the viewer back various impressions on colours as well as human personality could reflect infinite facets. During my explorations in Murano, I found an abandoned former industrial landfill whose land is still full of glass despite being abandoned for over 15 years. I started to collect them up and give them as a gift to the people I met in Venice, combining the glass with the personality of those who would receive them based on synaesthesia of sense, shapes and colours. The result of the work consists of diptychs in which the portraits are coupled to pieces of glass presented in "still life", as precious stones. But what happens in the association of one image to another? The faces of people become characterized according to the peculiarities of the glass that faces them, and vice versa, in a complex process of mutual sense completion which is not rational. But what happens to our perception if we change one of the reference images? If the related glass stone changes, the perception of the subject himself is also transformed; the whole perception is reorganized unconsciously following a new synaesthesia. Therefore, by comparing different images, it is possible to modify the very perception of a single image. So what is a photograph really saying about the person who portrays? The impression generated by the vision of a single element can be strongly influenced by the juxtaposition of other images. Indeed, although I tried to create a strong emotional bond between the stone and the person who would have received it, the photographic image itself possesses an autonomy which is able to create new infinite meanings in an independent way. The comparison between personality and glass becomes here a metaphor for photography meant as an exploration tool for infinite interpretations, infinite possibilities of understanding oneself and each other.



Some singular images from the project



Some singular images from the project



BYOpaper gallery, Papeterie Etienne, Arles, France, July 2016, opening night.
Blue back typographic prints, various dimensions, 200x450 cm.

There is a kind of loneliness that everyone and everything sooner or later experiences through life. The point where one peacefully surrenders to his own weakness to investigate a new unfathomed level of consciousness. I find myself questioning about the nature of humanity and its essence. The solitary nature of man and his surroundings here stands proudly whereas the shot strikes more harshly.

"Break-even" talks about photographic encounters questioning both urban landscapes and people found in that particular range that denies any unifying bond, any dividing wound, any darkening shadow. The project reflects the universality of territories when it comes to talk about human feelings such as loneliness and the seek for love and comprehension. The pictures have been taken in different countries in and around Europe: France, Germany, Bosnia and Herzegovina, Romania, Italy, Israel and Morocco. Territories geographically change a lot while at the same time they remain universal. Urban nature, as same as people, suffers. The book reflects the state of the people living by those areas influencing the surroundings, it seems to be strangled by its inhabitants condition. Beauty can be found also in what is not considered conventional beauty.

When I started this work I was passing through a difficult relationship with my father so I decided to face it through a sort of "human sharing" experience. I started looking for a contact with people through photography, trying to share with the human kind those same old feelings many people are also experiencing. While I was trying to understand I ended up finding somehow myself into what I was looking for.

BREAK EVEN

2016

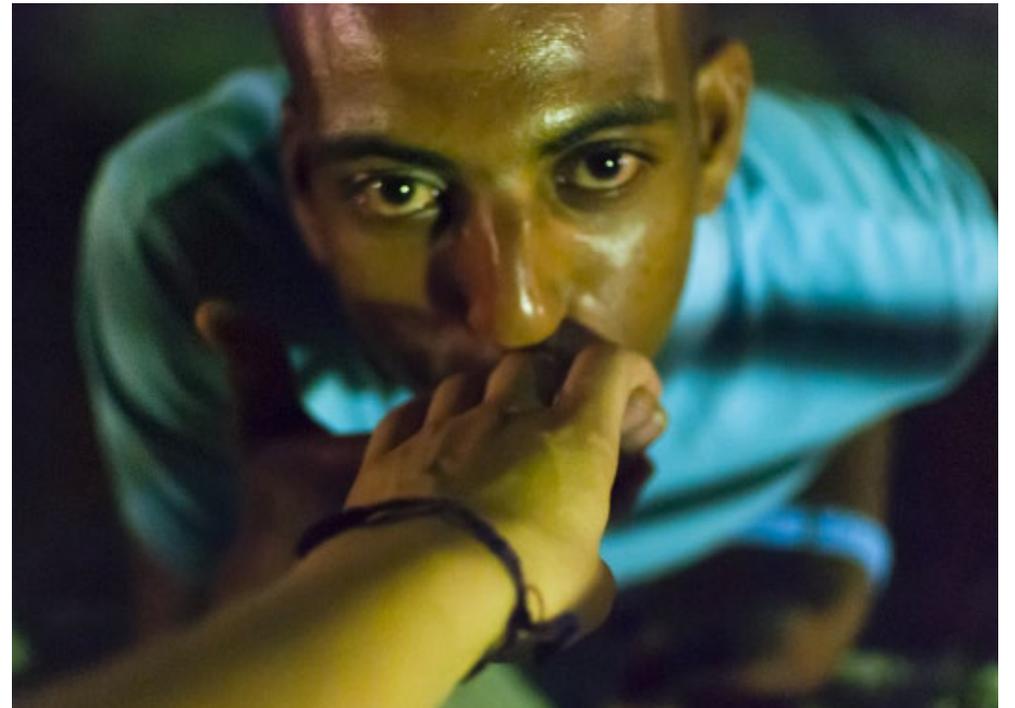
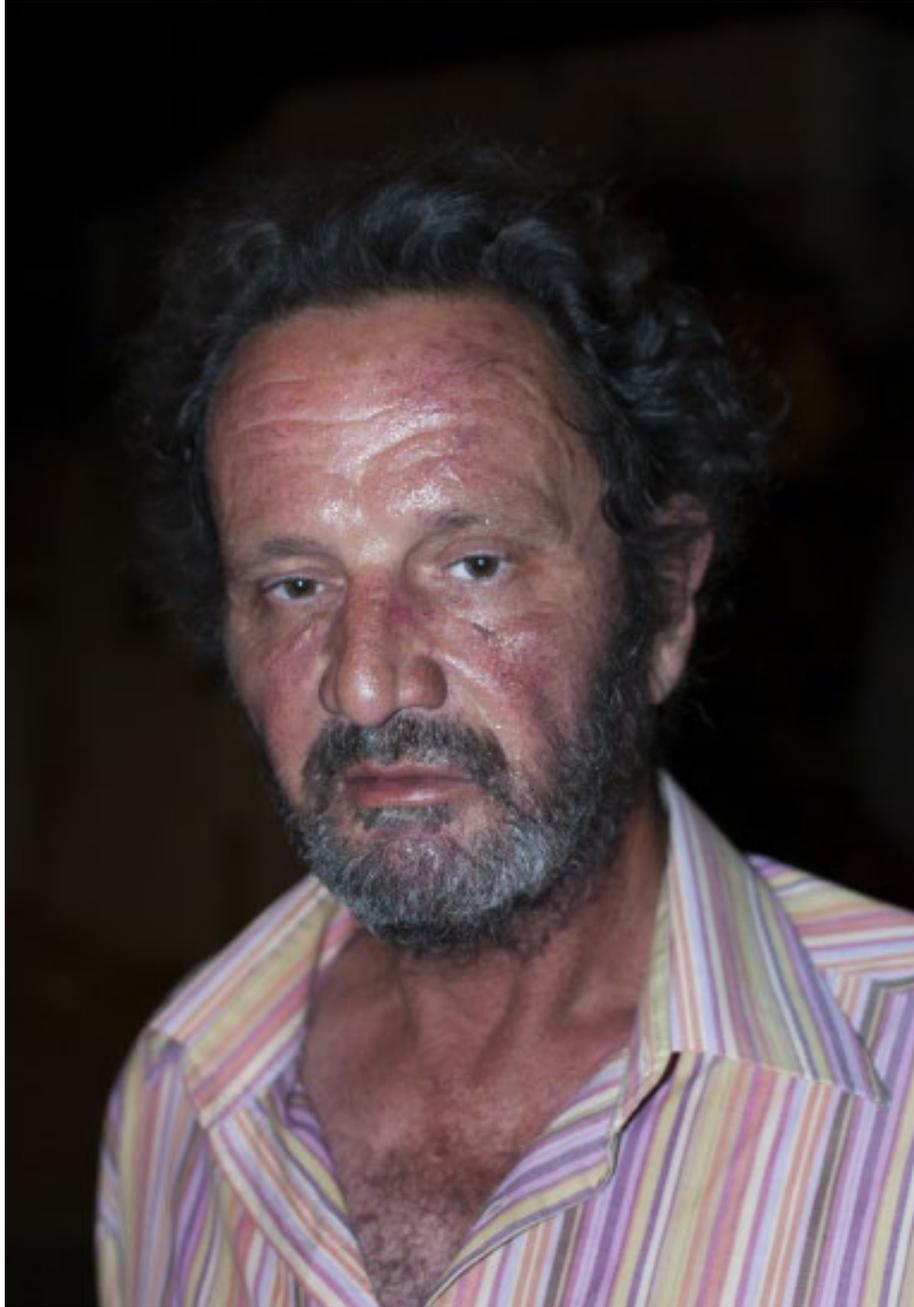
Acknowledgements

-BYOpaper 2016 winner, exhibition Arles July-sept 2016

-Book Machine@Paris Photo winner, Gran Palais, November 2015. Fanzine/book has been released by One star press.



Some singular images from the project



Some singular images from the project