

GIOVANNA REPETTO

PORTFOLIO

selected works

STATEMENT

I am interested in researching the new forms that the image will take depending on where it is created and experienced. Taking into mind that the concept of image as we know it today may become extinct, like an animal or plant species. I am interested in a post-visual (or non-visual) paradigm that can be a constant hybridisation of components, a space where the concept of focal point is missing, where everything and nothing are in focus: I named it Atmospheric Images.

I am researching in the historicisation of the environments that host the images or in which they transit and the relationships that keep them alive.

Untitled

Mirror, black marker, clodes in 2020

These mirrors are part of a work-in-progress research on the space of the image and the image of space. The action consists in obscuring reflective surfaces by means of indelible ink and closing the exposure time. The perimeters of these surfaces become archives of moving images that cannot be manipulated.





Untitled, mirror, marker (closed in 2022)



Untitled, mirror, marker (closed in 2022)



Inestinto

mirrors, black marker, closed in 2021

Site specific intervection in Progetto Borca.
(Dolomiti Contemporanee residency)

The site-specific intervention in Progettoborca consists of dealing with the mirrors scattered across the vastness of the Colonia of the ex-Eni Village, which I have been observing for several years, during my explorations in Corte. Since 2014, in fact, I have been patrolling the Colonia, where I have encountered and return to encounter the mirrors. I have mapped the chosen mirrors, just a few of them, those I have decided to relate to and which I consider to be active recording fulcrums.

The mapping has been reproduced on a plan of the Colonia. During the July 2021 residency, I worked on two fronts, the process on the mirrors, just described, and the identification of a place that could become a working space.

I decided to open one that had not been used in recent years, the executive dining room in the refectory, which had meanwhile become a furniture repository. Now the space contains the mirrors I found inside the room, which are the only ones that have been sealed with indelible paint.







Shimmer Shine

video on a transparent ledwall, 2 minutes, 2023

Slip Angles, curated by Giacomo Zaza, Fabbrica del Vapore, Milan

Shimmer Shine is about the relationship between the real and the virtual. It is a work about appearance, visibility and invisibility, which also speaks of the capitalist instrumentalisation of the visual: of how images are used today, and the constant evolving process of exploiting them to attract attention and at the same time divert it, to give access to data or deny it.





Fair Images

Screenshots, 2021-

Fair images are screenshots taken on online streaming platforms. The results are failed downloads of images that are censored for copyright reasons. These images thus become linked to the space that hosts them.

**How mysterious.
I feel I've been here before.**

Water's coming out of your eyes.

ERE

Exhibition with Valentina Furian.
Curated by Eleonora Ambrosini, Anna Lazzari and
Ilaria Zampieri.

The exhibition was part of Comunità/Cultura/Patrimonio
Project, supported by Fondazione Cariverona and
promoted in collaboration with Comune di Nove and
Comune di Bassano del Grappa.

Installation view, Palazzo Baccin, Nove

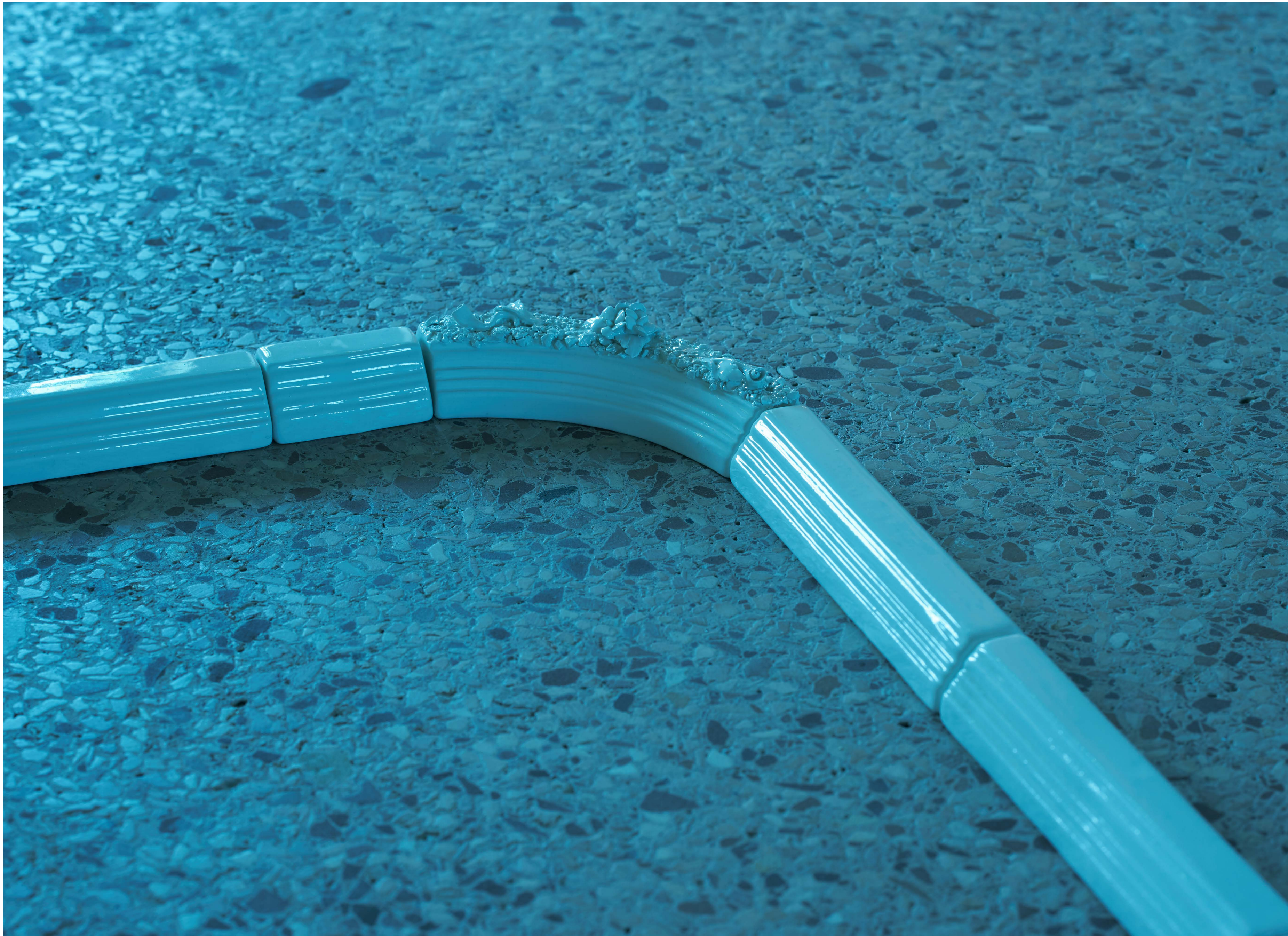
The installation consists of:

[5.1](#), 104 ceramic modules, 2021

[1WMHH830PC0525](#), Oculus Quest 2, oil painting, 2021

[Copertine](#), full HD Video, colour, 31 minutes, 2021





5.1

104 ceramic modules, 2021

5.1 is the concretisation of the perimeter of a Guardian, a system that guarantees safe movement within the virtual image. The work is part of a work-in-progress research on the evolution of image space and its representation. The confines of the Guardian are created every time the user has to access the virtual world and the silhouette reveals its relationship with reality. They become a temporary personal perimeter system, allowing 6DOF freedom of movement while avoiding collision with objects belonging to the real world.

5.1 is a Guardian size 1:1, replicated through the typical modules used in the ceramic tradition for centrepieces called "Italian gardens". Also known as a formal garden, it is a late Renaissance garden style characterised by a geometric subdivision of space, where there is often a secret garden, a hidden private area, out of sight of others.



1WMHH830PC0525

Oculus Quest 2, oil painting, 2021

The action consists in closing and de-functionalizing an Oculus Quest 2. It will no longer be able to produce images, in these terms its evolution is blocked and it becomes an archive and at the same time an environment that contains the history made up of time of use and specific images produced and experienced by the artist. The single device, a serial product, is seen as a unique object at the moment it is taken off the market.

The viewer has been enclosed through the traditional Novese decorative painting of the two Fresnel-type lenses and the four external cameras that allow the pass-through-camera, i.e. the vision of the real space outside the Guardian's confines.

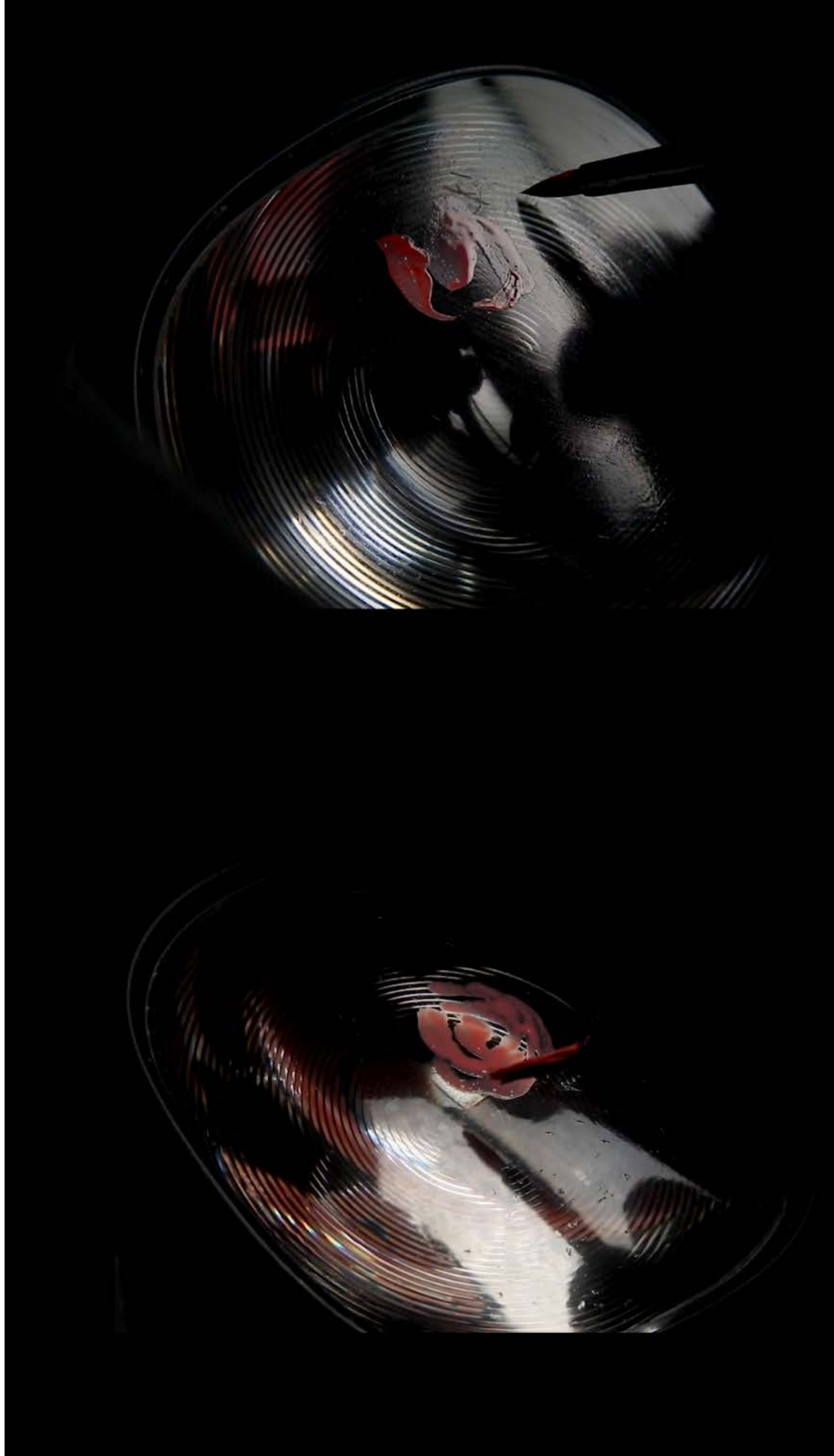




Copertine

Full HD Video, colour, 31 minutes, 2021

The video visually records the closing process of the Oculus' two lenses and four cameras through the 'flowers of Nine', a typical iconography of ceramic decoration. After this, the device can no longer be used and becomes a Pandora's box hosting the artist's virtual experiences.





ShiShi

photographs, 2021

The title is inspired by the Chinese name for the ancient stone guardians placed at the entrance to temples.

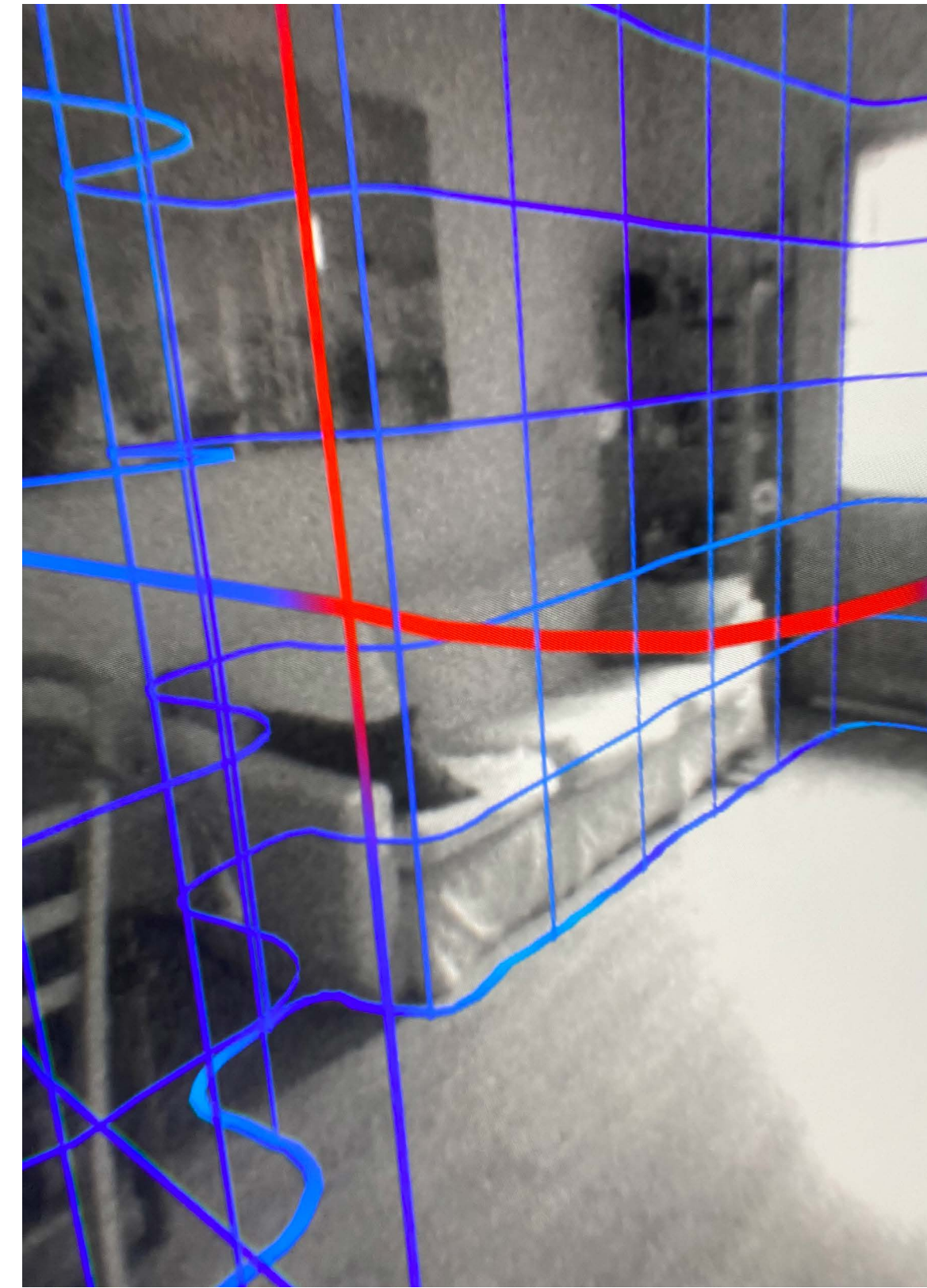
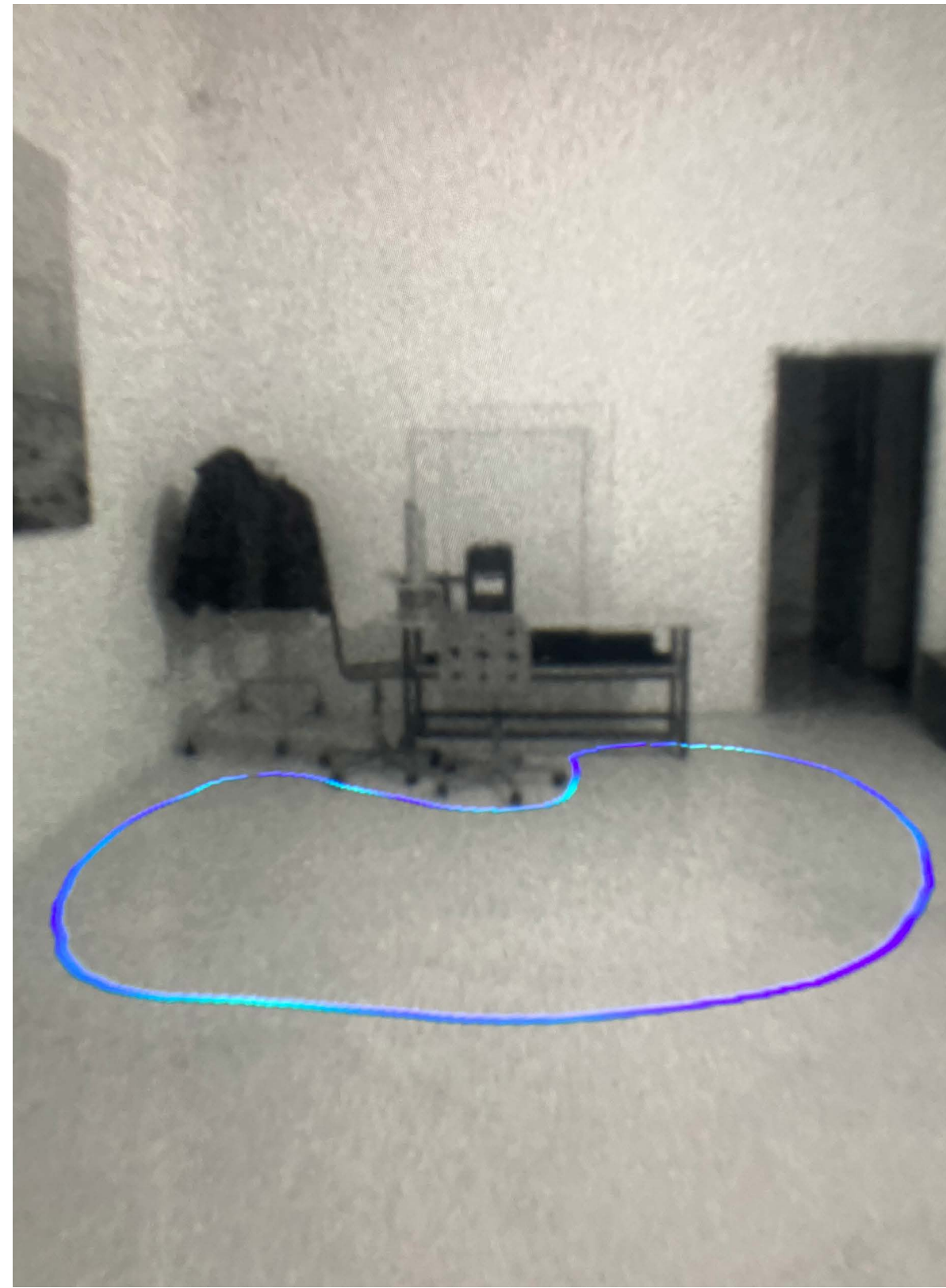
The project refers to the temporary metamorphosis of real and virtual spaces. They are photographs of private spaces, from which I can decontextualise myself but feel safe. I am interested in documenting the Guardians that allow us to belong to two worlds at the same time. They are photographs of contemporary landscapes: Matryoshka images that show the visible and invisible.

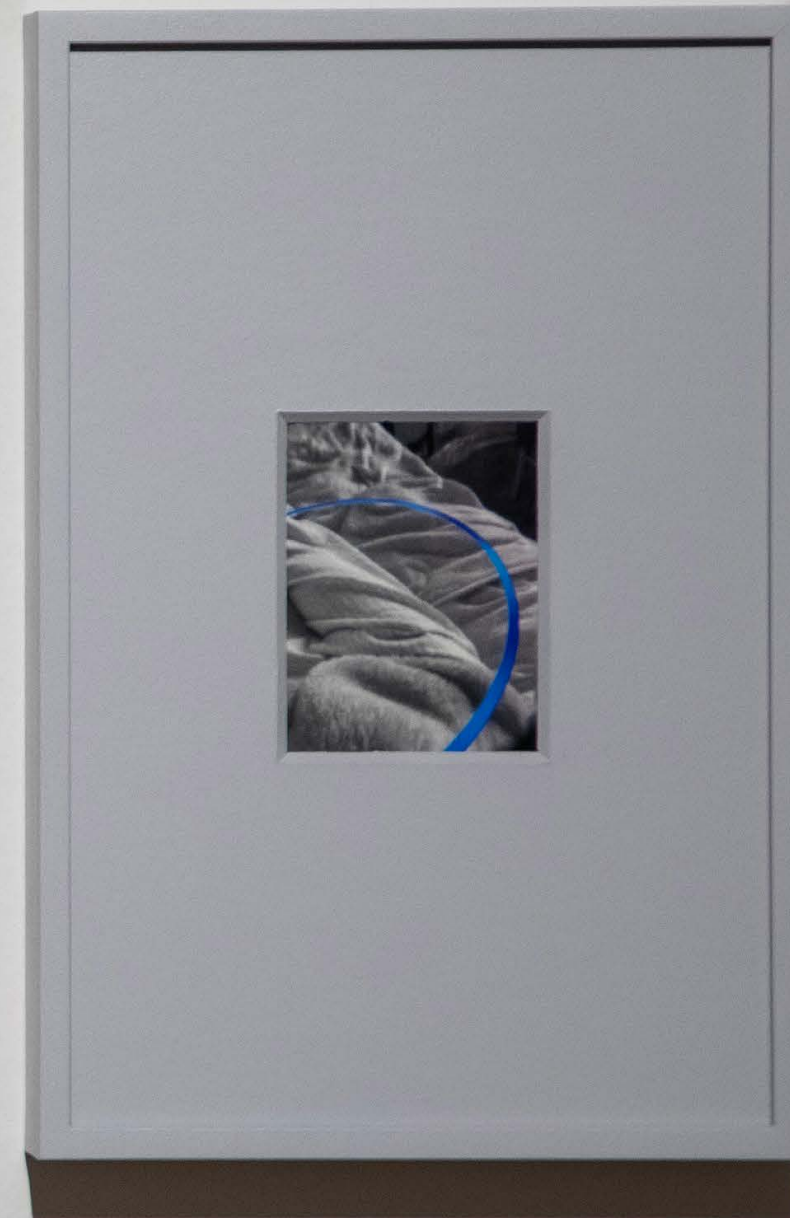
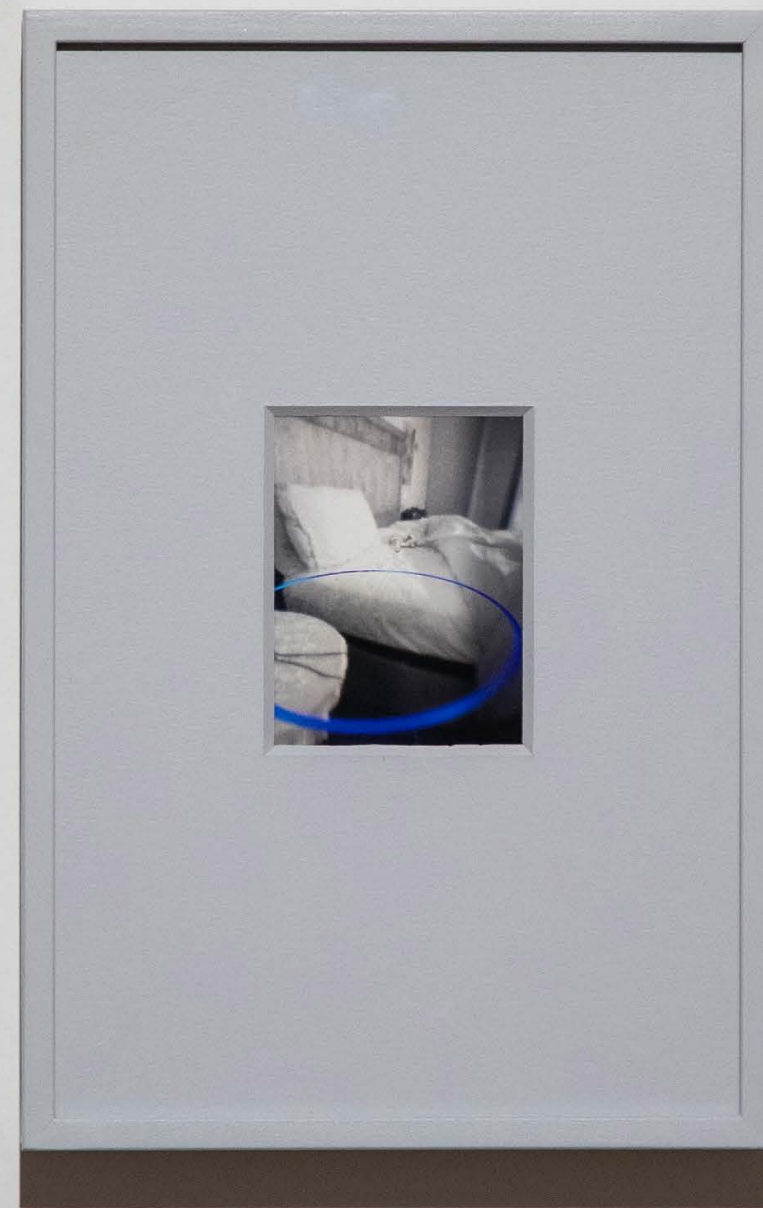
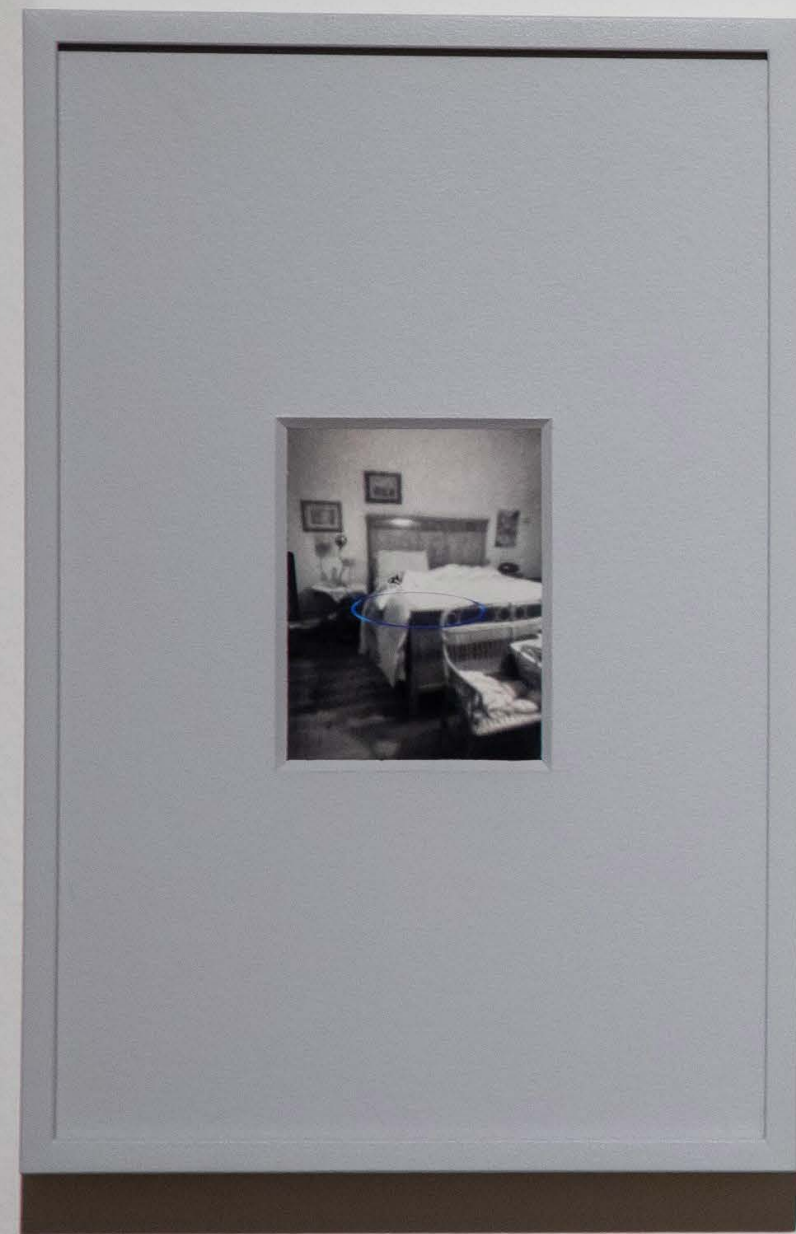
The series is taken with a smartphone through the lenses of the Oculus Quest 2 and documents the Guardians contextualised in our reality. The Guardian corresponds to the area marked by the characteristic iridescent cerulean infographic, which allows, through 6DOF freedom of movement, to enter and immerse oneself in the virtual, avoiding colliding against objects belonging to the real. Its boundaries are always created from scratch, making each Guardian unique and site-specific.

The moment you close the Guardian's perimeter, you immerse yourself in the virtual, losing track of reality. However, when the visor's sensors register that the user is approaching the Guardian's boundary, the outline of a cage, through which reality can be seen in greyscale, appears thanks to the pass-through system. A black and white given by a new technology that evolves our perception and relationship with space.

Through the cancellation of colour, reality is put in the background like the backdrop of a theatre and the Guardian becomes a stage for the individual user. An access portal that allows the approach to a new language, which leads to identifying with other bodies and matter, re-discussing the concept of identity and the relationship with public and private space.

This research is useful for me to talk about the evolution of our relationship with the image, its contemporary representation and what our naked eye can and will still be able to see.





SHISHI, Installation view, photographs, fine art print on cotton paper, 9x6,5 cm
Drifting Sides, Fondazione Stelline, Milan, 2023

ATMOSFERA N.2

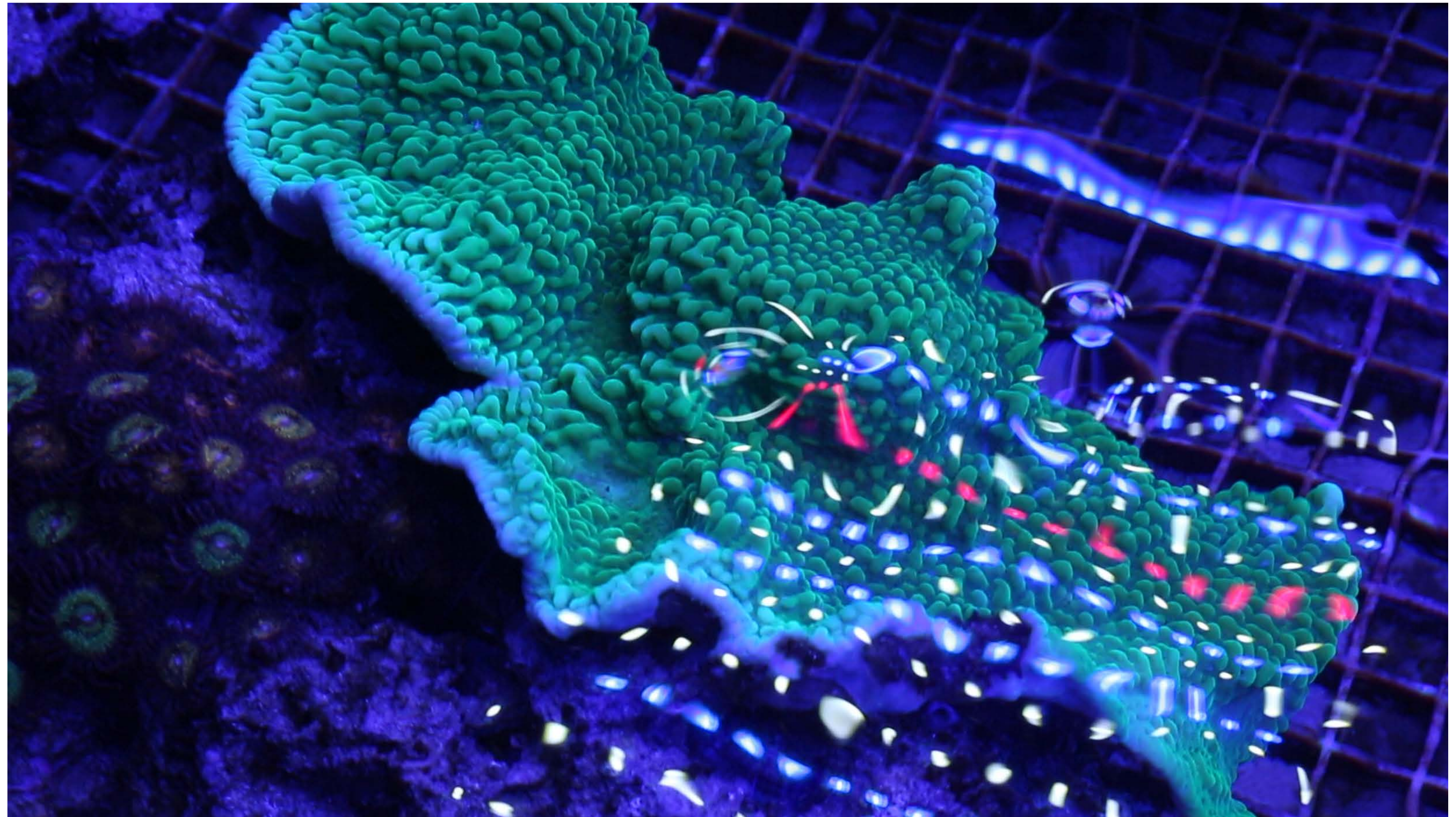
Atmosfera n.2 is a winning project of Cantica21 - Italian Contemporary Art Everywhere (MAECI DGSP/MiC DGCC, 2020) and acquired from the collection of the Mambo museum in Bologna.

The installation consists of:

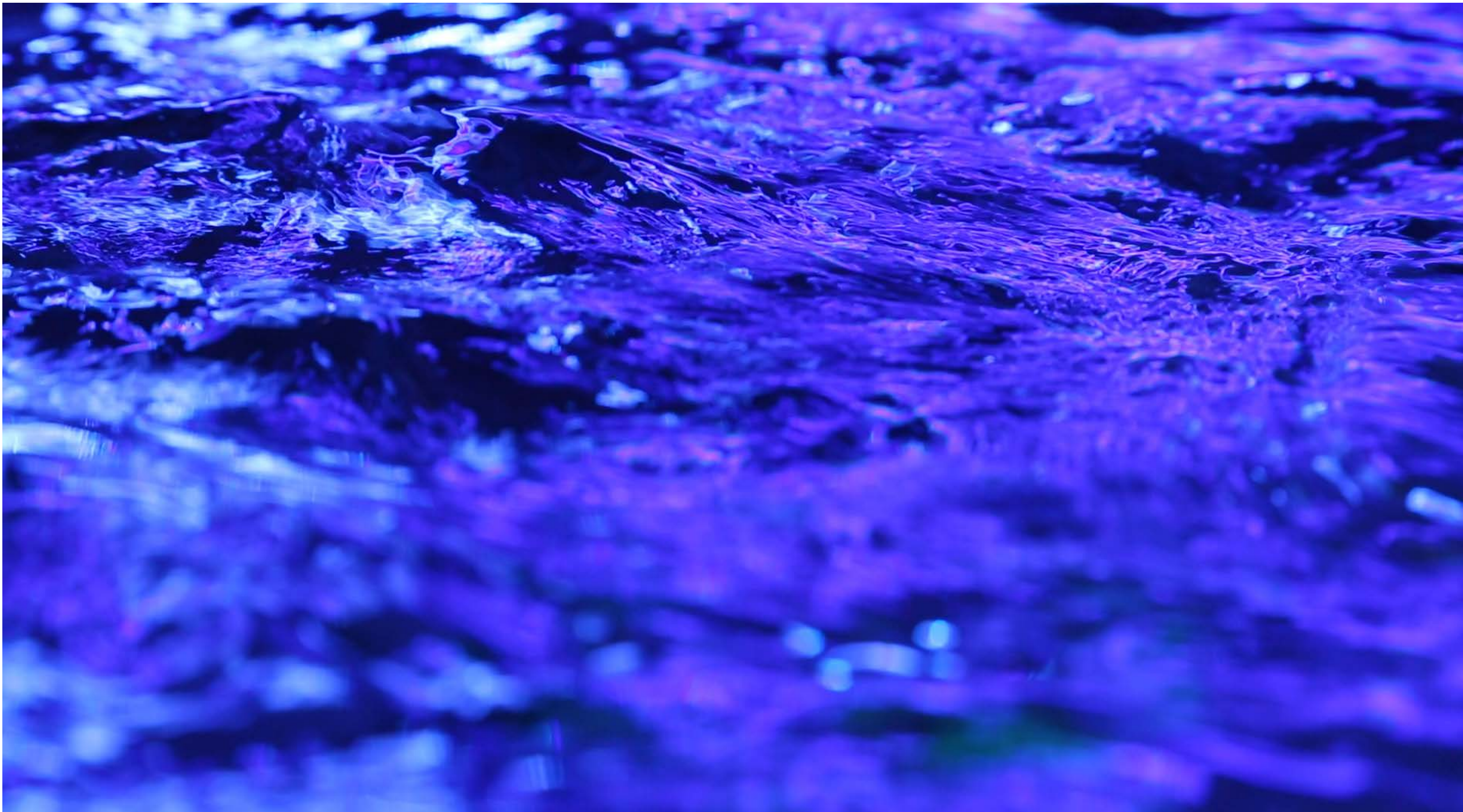
Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete), full HD Video, colour, audio stereo, 11 minutes, 2021

Maremoto, cardboard boxes, plastic labels, plastic tank, natural sea water, 2021

Limbo, flat rubber tube, light metal sleeve, 2021



Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete), still video



Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete), still video

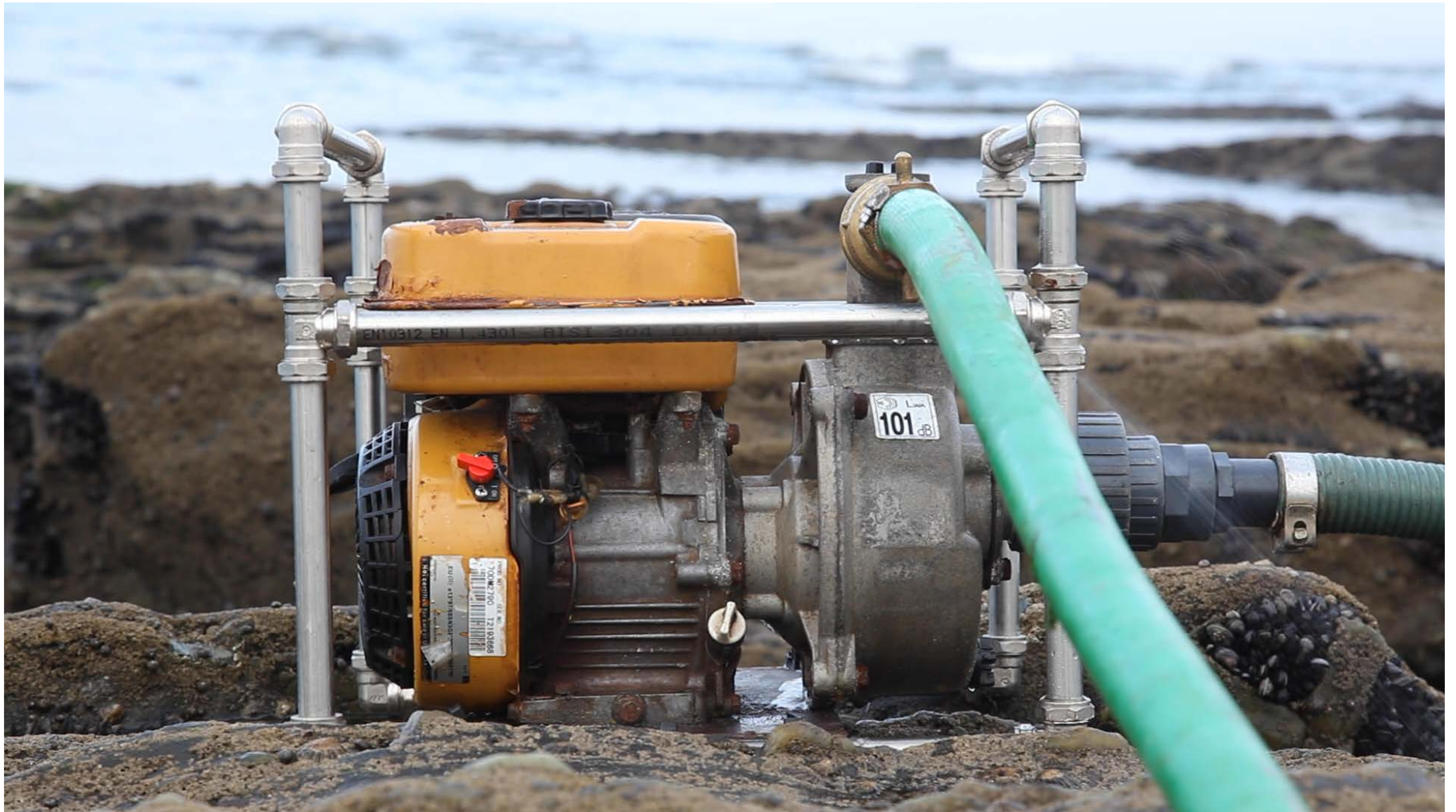
Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete)

Full HD Video, colour, audio stereo, 11 minutes, 2021

The video is about the decontextualisation of the landscape and how the image of it takes on different forms through human action. Where the commercial product becomes a material image and this video recounts its transit. Specifically, it follows the operations of a portuguese company that transports portions of the ocean home. Sea water is used to improve the life of fish, aquatic plants and corals in aquariums, which are usually filled with artificially reproduced salt water.

Through this commercial activity, large quantities of ocean water are moved harmlessly around the world, arriving in our living rooms, transforming a natural disaster into a controlled, non-dangerous phenomenon. Decontextualisation can be seen as the first step in the creation of a new biological and cultural identity. The video thus becomes a photograph of an atmosphere formed by the people and the machinery that move the water from its place of origin: the intention is to create visual sedimentation of a process that is looped every day on the portuguese coast, a place that becomes a source of production of private exotic imagery-landscapes. A place that can be interpreted as Dante's limbo, an uncertain, undefined space.

The video will contrast the latent image of the sea with the form that the water acquires at the moment it enters these long green tubes connected to the pumps that suck it in and that draw the path it takes from the portuguese rocks to the trucks that will transport it to the company. The video also features the production and buying and selling of corals, images that help tell the story of how these natural landscapes, which are collapsing in nature due to climate change, are being reincarnated in our living rooms.



Atmosfera n.2 (Carlos, Augusto, Filipe, Joel, Leandro, Paulo, Matilde, Elisabete), still video

ATMOSFERA N.1

Exhibition curated by Lorenzo Balbi at Fondazione Berengo, Palazzo Cavalli Franchetti (Venice) 2019

The installation consists of:

Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella), full HD Video, colour, audio stereo, 32 minutes, 2019

Barena, limonium flowers, floral foam, 2019

Meridiani, cut flowers, book, acupuncture needles, water, 2019



Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella), video still



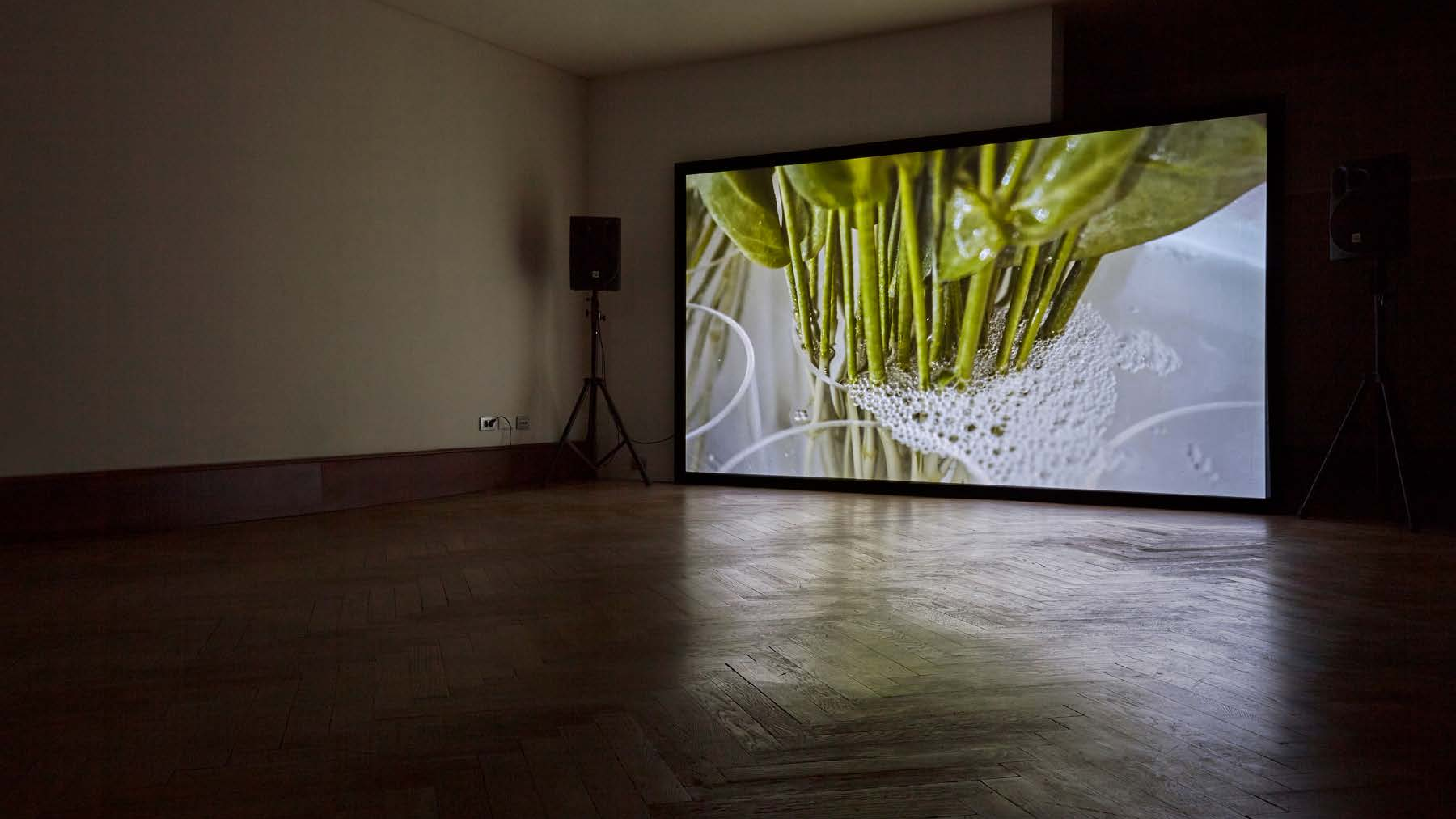
Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella)

Full HD Video, colour, audio stereo, 32 minutes,
2019

The video creates a picture of the construction of a new type of landscape through a portrait of those looking after it and keeping it alive. An artificial landscape, without roots, that is born within the dynamics of the cultivation and trade of cut flowers. The video makes this atmosphere, one where the flowing of time is different from the natural one, tangible.

The pictures contribute to the creation of a new image of an in-movement, ephemeral landscape, that cannot be mapped.

Atmosfera n.1 (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella), video still





Barena

Limonium flowers, floral foam, 2019

Barena is an installation that wishes to recreate the typical surface of Veneto's lagoon landscape. The flower utilised for this purpose is the limonium, one of the halophytic plants that cover the whole lagoon in a purple hue between June and September. A plant that resists to tides and water with a high degree of salinity and that now, because of climate change, is considered at risk and thus cannot be harvested.

Despite this, limonium imported from many places around the world arrives in Venice every day. The installation, by carrying out a reflection on the conditions natural environments fare in and on how the market is changing our landscape, is made of limonium grown in Kenia.



Meridiani

cut flowers, acupuncture needles, water, 2019

Meridiani is an installation made with cut flowers coming from different parts of the world, on which an acupuncture session is carried out. By resuming the ancient practice, the intent is to take care of these fragile plant organs so drastically torn from the mother plant, and that undergo long voyages and live in artificial places.

Flowers are the sexual organs of plants whose aesthetics are a source of attraction for many species including humans, to as much as to drive them to reproduce and trade them in places that naturally do not have them, so that they can be admired and smelled within their architecture. These economies are based on the application of postharvest physiology studies of flowers, which take the form of agents and methods capable of slowing down flowering and maintaining the beauty of the flower during its exportation, the long journey it makes before reaching its destination. These trades continually give rise to a new kind of phantom landscape, in motion, ephemeral, difficult to map. The landscape generated is unique, composed of combinations of species brought together that would never have met in nature.





Meridiani

dimmed bulb, cut Amarillo, acupuncture needles,
moxibustion, video projection, 2022

Installation at Mon Space (Turin)

Inside Mon's space, a small warehouse of cut flowers was recreated and subjected to a session of acupuncture and moxibustion. The light was dimmed to recreate the darkness of these environments.

Meridiani consists of an acupuncture session, an alternative medicine practice based on millenary Chinese paradigms and the needle, an instrument that becomes a triggering agent and a vehicle for re-connecting the energy flows through the body. Acupuncture initially originated for the treatment of the human body but in recent decades has been used in animals and plants.

Flowers are also subjected to moxibustion, a practice often associated with acupuncture that is based on the radiation of warmth given by burning artemisia vulgaris, a medicinal plant with relaxing properties whose leaves are dried, pressed and pulverised.

Inside the space is the video *Atmosfera n.1* (Cristiano, Francesco, Sandro, Marika, Elvio, Andrea, Raffaella), 2019, which narrates the dynamics that move this decontextualised landscape through the people who create it and keep it alive. Actions of care that infiltrate and transit within the real landscape, which is also vulnerable due to the effects of climate change.





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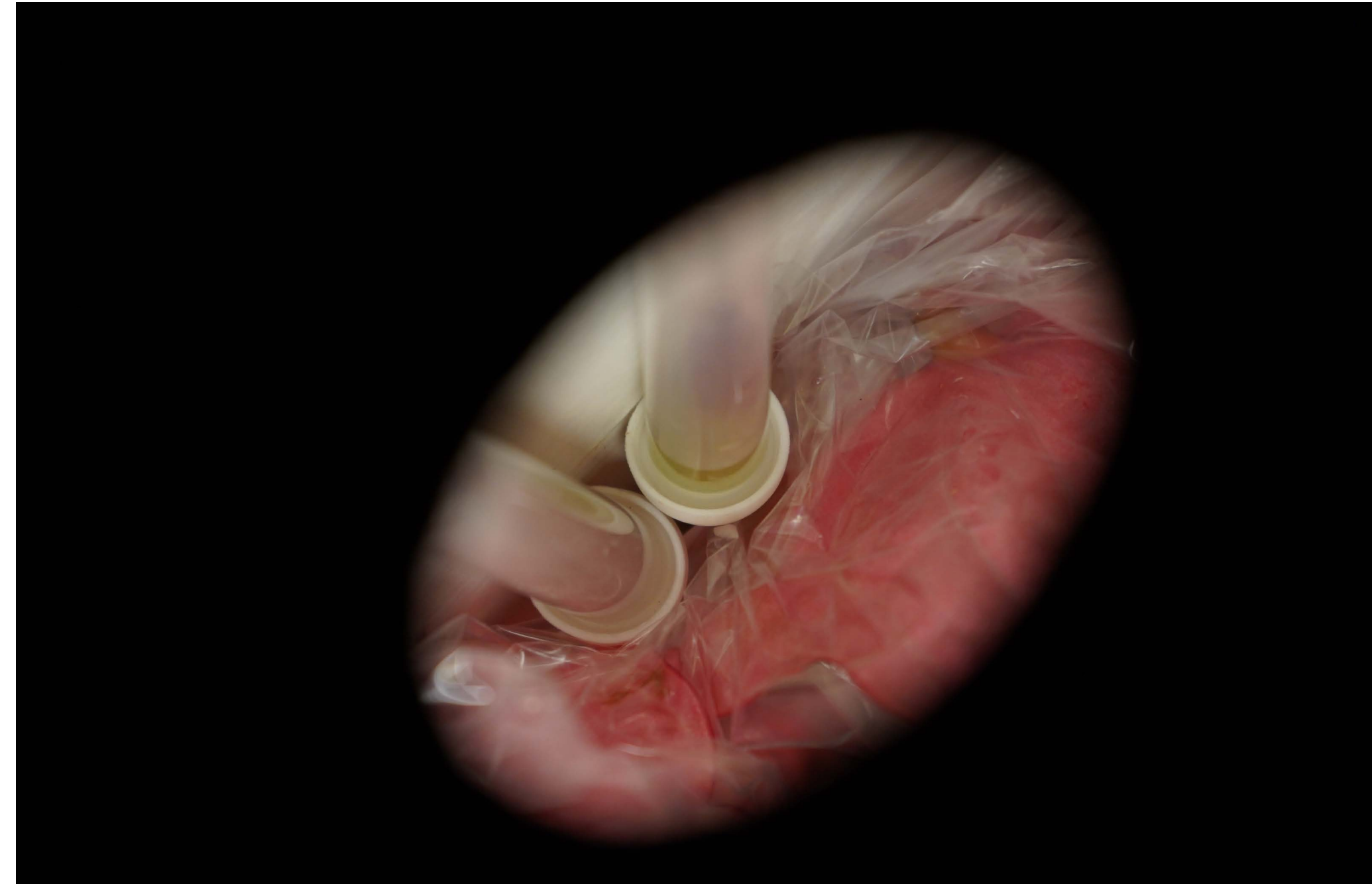
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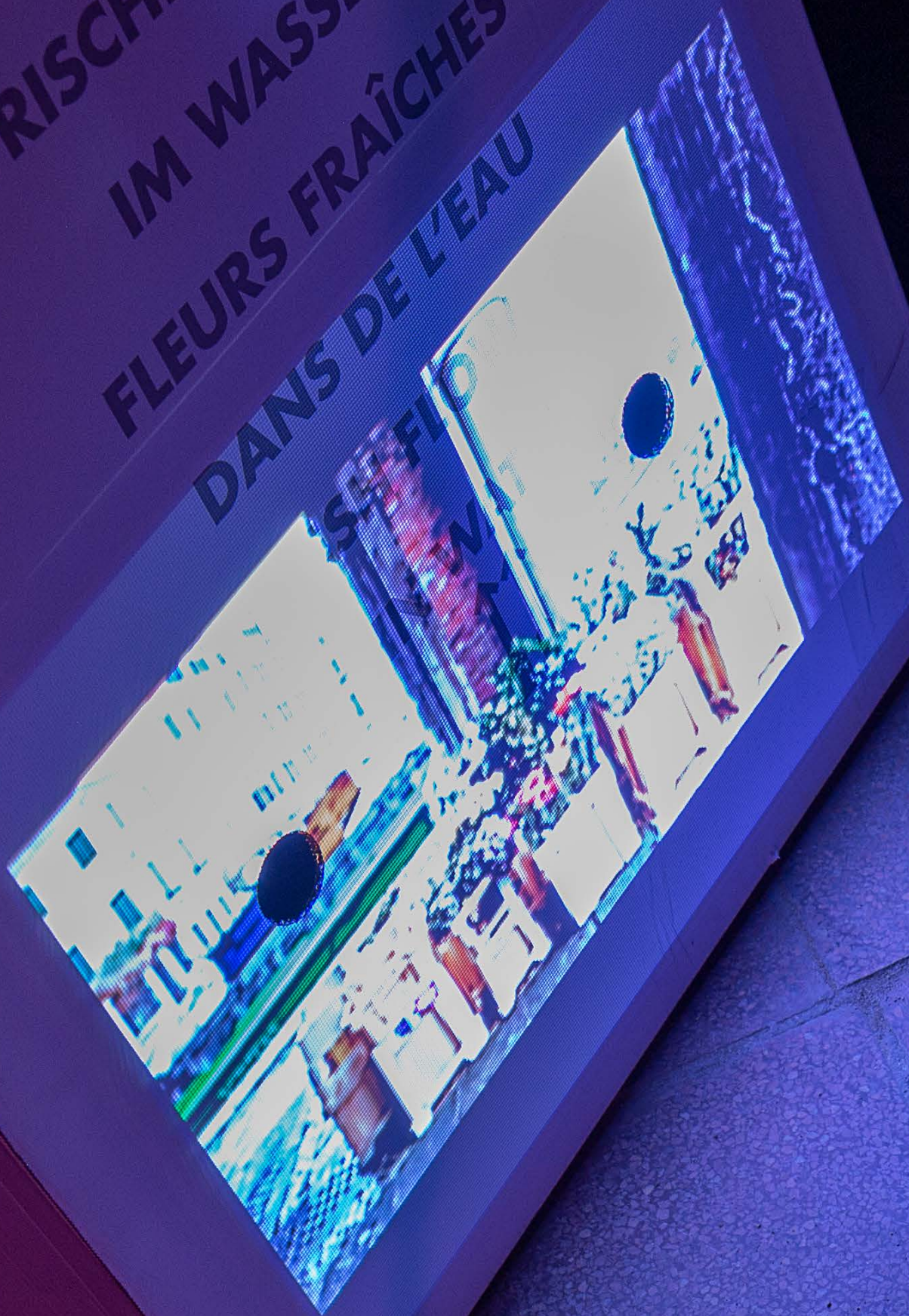
C'è Arte anche nel coltivare i Fiori

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C'è Arte anche nel coltivare i Fiori



FRISCHE BL
IM WASSER
FLEURS FRAÎCHES
DANS DE L'EAU



Rigid Bodies

video, 10 minutes, 2018

Rigid bodies is a physical attempt to get in touch with the image. The video is a recording of a walk through the Fayum's landscape that housed the ancient Egyptian dynasties created for the video game Assassin's creed Origins (discovery tour). Videogames are becoming more and more realistic each day; their landscapes get more detailed and it's often difficult to tell them from a photograph or even real life. When you get closer, however, you're bound to run into a ghostly flora. Stopping, taking a break from the game to explore the surrounding environment: walking through a wheat field, crossing some rushes and then sitting under the shade of a tree; looking intently around you and trying to touch the plants: you realise that it's all like a spell, one which causes the flowers to disappear into thin air, and the leaves to fade away once you brush over them.

A choice, or a bug, have a higher or lower impact on the playing experience: it's normal, for example, expecting to be able not to walk through the wall of a building.

How, however, must then be considered the possibility, in some cases, to crash into a tree while being able to literally walk right through it in others? The question can, thus, evolve into another: why making nature see-through, intangible? Is it cumbersome, perhaps? Could it be annoying? Playing would probably be less enjoyable if it were necessary to walk around a little plant, worrying about crushing it. Plants like ghosts: they disappear to avoid being trampled.

Technological development allows videogames to propose realities that dare one another to be as close to the dimension in which we live or, even better, to the one in which we would likely wish to live. So it seems, at least. It is, in fact, an effort to strive towards realism that carries with it unavoidable and necessary ontological questions: is the introduction of this kind of landscape merely the consequence of the ease with which it can be built? Or does it aim not to bear virtual responsibilities? Where does balance lay in this reality, the kind that is born virtual, but wants to be real? The video's goal is to ponder on the representation of virtual nature. The aim of the video is to reflect on the representation and creation of new hybrid geographies between reality and fiction.



Rigid Bodies, still video





Rigid Bodies, Installation view at Pav (Parco Arte Vivente), Turin

CURRICULUM VITAE

Giovanna Repetto, born in Padua (1990), lives in Milan

EDUCATION

2016 Master’s degree in Visual Arts and Curatorial Studies, NABA, Milan

2012 Bachelor’s degree in Cultural Planning and Management, Literature and Philosophy, Padua

AWARD

2020 Cantica21 - Italian Contemporary Art Everywhere, Mibact (Winner)

2018 and 2021 Premio Francesco Fabbri for Contemporary Arts (Finalist)

PUBLIC COLLECTION

2021 MAMbo museum collection, Bologna

2021 BACO-Base Arte Contemporanea, Bergamo

RESIDENCIES

2023 FUTURA, Fabbrica del Vapore, Milan

2021 IIC Lisbona, Cantica21, Porto/Lisboa

2021 Dolomiti Contemporanee, Borca di Cadore

2019 Cassata Drone, with Annika Pettini, Palermo

SOLO SHOW

2022 *Meridiani*, Mon Viewing Room, Turin

2019 *Atmosfera*, curated by Lorenzo Balbi, Fondazione Berengo, Palazzo Franchetti, Venice

GROUP SHOW

2023 Drifting Sides, curated by Giacomo Zaza, Fondazione Stelline, Milan

2023 Slip Angles, curated by Giacomo Zaza, Fabbrica del Vapore, Milan

2022 Stand Alone, curated by Casa Capra, ArtVerona, Verona

2022 *Bogiaisso*, Rassegna notturna di video arte, Palazzo Grassi, Chioggia

2022 *Celidonia*, curated by Ife Collective, Casa Capra and Cinema Campana, Marano Vicentino

2022 *L’ora Innocente*, Società Interludio, with a critic text by Vincenzo Estremo, Turin

2021 *Metafotografia 3*, Baco-Base Arte Contemporanea, curated by Sara Benaglia, Mauro Zanchi and Francesca Lazzarini, Bergamo

2021 *Atmospheric Image*, curated by Francesca Lazzarini, online exhibit on GatherTown, CHASE Climate Justice Network, London

2021 *Aspic*, MAC Studi d’Artista, Padua

2021 *Ere*, with Valentina Furian, a cura di I. Zampieri, E. Ambrosini, A. Lazzari, Palazzo Baccin, Nove

2020 *The image as a process*, Photo Open Up, curated by Carlo Sala e The Cool Couple, Padua

2020 *Whatever it takes*, A Plus A Gallery, curata da School for Curatorial Studies, Venice

2019 *Teatrum Botanicum*, PAV Parco Arte Vivente, Turin

2018 Premio Francesco Fabbri for Contemporary Arts’s show, curated by Carlo Sala, Treviso

2015 *Coltivando Utopia*, curated by Bert Theis, Isola Pepe Verde & Isola Art Center, Milan

2013 *Broken Balance*, Frigoriferi Milanesi, Milan

2013 *Open Fields*, NABA, Nuova Accademia di Belle Arti, Milan

TALK AND SCREENING

2023 A Flower is a Flower is a Flower, screening and talk curated by Ife Collective, Vicenza

2023 *What about Photography?*, Class by Francesca Lazzarini, FMAV (Modena Visual Arts Foundation), Modena

2021 *Una Boccata D’arte*, Fondazione Elpis, talk curated by G. Paolin, S. Volpato and E. Reffo, Battaglia Terme

2021 *Metafotografia*, talk, Photo Open Up, Musei Civici agli Eremitani, Padua

2021 *Atmospheric Image*, with Francesca Lazzarini, (Taking) Care on the Climate Crisis by CHASE Climate Justice Network, London

2019 *Faust-Eden Nights #1*, Rigid Bodies and Other Creatures, curated by Gianluigi Ricuperati, Faust, Turin

PUBLICATION

2023 L. Rositani, interview for Mulieris Magazine (magazine)

2023 Quadriennale di Roma, Annuario d’arte Italiana 2022, Treccani (catalog)

2022 E. De Cobelli, *Panorama*, studiovisit Giovanna Repetto, Quadriennale di Roma (online)

2022 M. Zanchi, *La fotografia come medium estendibile*, Postmedia Books (catalog)

2021 S. Benaglia, M. Zanchi, *Metafotografia 3*, Skinnerboox (catalog)

2020 G. Repetto, *PALCO #2*, with A. Sambini and Fondazione Coppola (book)

2019 AA.VV., *HotHouse #1- Les Doigts En Fleur*, Dallas Milan (catalog)

2019 L. Balbi, *Un segnale di resistenza*, La Foresta – itinerari nell’arte contemporanea (magazine)

2016 G. Repetto, PALCO #1, with C. M. Zanon and AGIVerona (book)

2013 AA.VV., “CO-CON”, Festival di Fotografia, Padua (book)

PROJECTS

2018 HotHouse www.hothouseseries.com

2016 PALCO www.palco.xyz

2015 Immaginario Project www.immaginarioproject.it

GIOVANNA REPETTO

PORTFOLIO

selected works

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