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## **STILL\_LIFE\_SCAN** by VITTORIA PISCITELLI

**Curated by LUCA MANZO**

*Still\_Life\_Scan* is Vittoria Piscitelli's new project that investigates one of the key elements of the history of art, still widely debated: the relationship between reality and its representation. The challenge is to restore the complexity of reality, while questioning the relationship between the physical world and the ideal one and the impact that one exerts on the other.

Today the tangibility of reality is faithfully reproduced on technological supports thanks to continuous digital innovations, creating a type of image in which the representation appears to coincide with reality; Aesthetic illusions and disillusionments that create that perceptual confusion according to which it seems that "images have passed into things" (Baudrillard).

The ambiguity of Vittoria Piscitelli's works arises precisely from the use of new digital technologies and insinuates itself with extreme naturalness in a highly heterogeneous and highly unique historical context such as that of the collection of the Gaetano Filangieri Civic Museum. *Still\_Life\_Scan* joins the great 17th and 18th century masterpieces of the collection, generating a chronological and stylistic misunderstanding that will only be resolved by investigating the artworks more closely.

The artist, thanks to his personal aesthetic of light, appropriates the *tòpos* of still life and in particular that of the eighteenth-century Flemish tradition. Vittoria Piscitelli's works, which at first glance seem to claim that fixedness and suspended time of the ancient still lifes, refer to a nature that is anything but inanimate. Numerous concepts related to contemporaneity, the new aesthetic and artistic conception of art but also and above all to the complexity of the current immaterial society are concentrated in Piscitelli's "paintings" of light.

The study of light and shapes overcomes the virtuosity of traditional pictorial practice, so the flowers placed on the surface of a scanner are transformed into a reality made of pixels that acquires the same expressive dignity and the same typically Flemish hyperreality of the works of Hieronymus Galle, Maria Van Oosterwijck and other illustrious painters of the past.

The light beam of the digital instrument therefore marks the last frontier between real and virtual, between material and immaterial. Through the scans, the volume of the flowers is surgically reproduced by the machine that knows how to look more carefully than post-modern man.

Here, nature, which has always been the emblem of human freedom and limits, reveals itself in all its sublime transience, presenting itself to the clinical and cynical gaze of the scanner. The cracked black of the ancient oil backgrounds becomes the depth of darkness that escapes the lamp which instead captures that dust and uncertainties that the idea of contemporary perfection would like to eliminate forever, through analog and digital retouching.

## VITTORIA PISCITELLI

Vittoria Piscitelli (1989) is a visual artist whose research prefers the techniques of collage, embroidery and photography.

Her visual awareness take shape from the art history repertoires, the mass culture, till touching more conceptual languages.

She attended the Academy of Fine Arts in Naples, graduating first in Painting and then in Graphic Design in 2012. She immediately exhibited in various solo shows such as *U.G.L. Y u go losing yourself* at Galleria D'Ayala 6 (Naples, 2013) and *Abat-Jour* (Naples, 2015) curated by Federica De Rosa and Corrado Morra at Galleria Arti Decorative. In 2017 she opened the exhibition *Tutto questo l'ho fatto solo per te.* at the Mapils gallery of Maria Pia de Chiara, curator with De Rosa and Morra, a cathartic and a formal turning point in the research of the Neapolitan artist.

Over the years she has participated in numerous group shows including *MELI MELO* in London at the RedChurch Street Gallery curated by Victoria Genzini, Marsida Rexhepaj and Riddhi Bhansal (2011); *Il Corpo della Donna* curated by Victoria Genzini (Milan, 2011); *Who* curated by Project&nd (2017) and *Contrasti: Design dell'Accademia per la città* curated by the Academy of Fine Arts of Naples both at the PAN - Palazzo delle Arti Napoli (2017).

Since 2014 she had collaborated on the recording project Le Strisce for Suonivisioni Records, creating the artistic concept for the album *Hanno Paura di Guardarci Dentro*, since 2016 she had worked for the Davide Petrella project with the album *Litigare* for Warner Music Italy in the role of visual art director and graphic designer. She still currently takes care of the visual image of the Tropico project for Universal Music Italy.

She currently lives and works in Naples.

## STILL\_LIFE\_SCAN

**PERSONAL EXHIBITION by VITTORIA PISCITELLI curated by LUCA MANZO**  
**From 18th MARCH 2022 To 8th APRIL 2022**

 **Museo Civico Gaetano Filangieri \_ Via Duomo 288 - 80138 Napoli**

• **Vernissage: 18th March 2022 – 18:00**

**Opening hours of the Museum:**

**Monday - Friday: 10:00 - 16:30; Saturday and Sunday: 10:00 - 17:30**

**SimonBart Gallery**

**Bologna**

•Viale Q. Filopanti, 4

•Via F. Rizzoli, 9

**Costa Smeralda**

•Porto Cervo, La Passeggiata

•Poltu Quatu, Arzachena (SS)

**Salerno**

•Via Roma, 46/48

**Info:**

**M + 39 328 5673957**

**E [info@simonbart.com](mailto:info@simonbart.com)**

**W [simonbart.com](http://simonbart.com)**