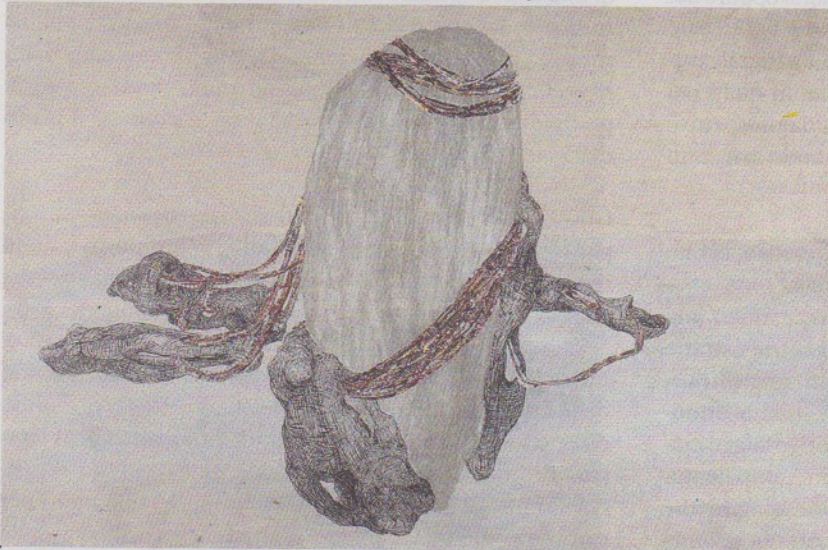


SISSI

di francesca cavallo

Sissi, Legati, 2009, disegno a china con collage ~ indian ink drawing and collage, 110 x 80 cm. Courtesy: Sissi



A soli 32 anni, Sissi partecipa alla Biennale con un'opera dal titolo *La deriva è il nodo della mia gola*. Nelle sue sculture, installazioni, performance, disegni, il corpo pulsante dell'artista si misura con lo spazio circostante e lo plasma a propria immagine e somiglianza espandendosi verso l'esterno grazie alle sue diramazioni periferiche: intrecci materici diversi, filamenti metallici, perimetri di gomma-piuma rosa o liane di spugna colorata.

F.C. Cosa dello spirito futurista si può relazionare con il tuo percorso? Ci sono particolari aspetti che ti hanno influenzata nella creazione di un nuovo lavoro per *COLLAUDI*?

S. Sono stata libera d'esprimermi e di seguire il mio stato d'animo, questo è l'elemento comunicante che

credo possa esserci tra il mio lavoro e lo spirito futurista.

F.C. La tua arte ha delle forti connotazioni di femminilità (del 2007 è la partecipazione alla collettiva *Global Feminism* al Brooklyn Museum di NY). Come ti senti ad essere inclusa nella tipologia "woman artist"? Credi che questo possa essere un limite all'universalità delle tematiche che scegli di trattare?

S. Essere donna è la mia generosa natura, al mondo esterno piace creare un ordine, ma io non lo sento e questo è l'importante. Immagino l'essere dell'artista correre lungo le pareti del reale, aderente e concreto, immerso in un fluido che scorre.

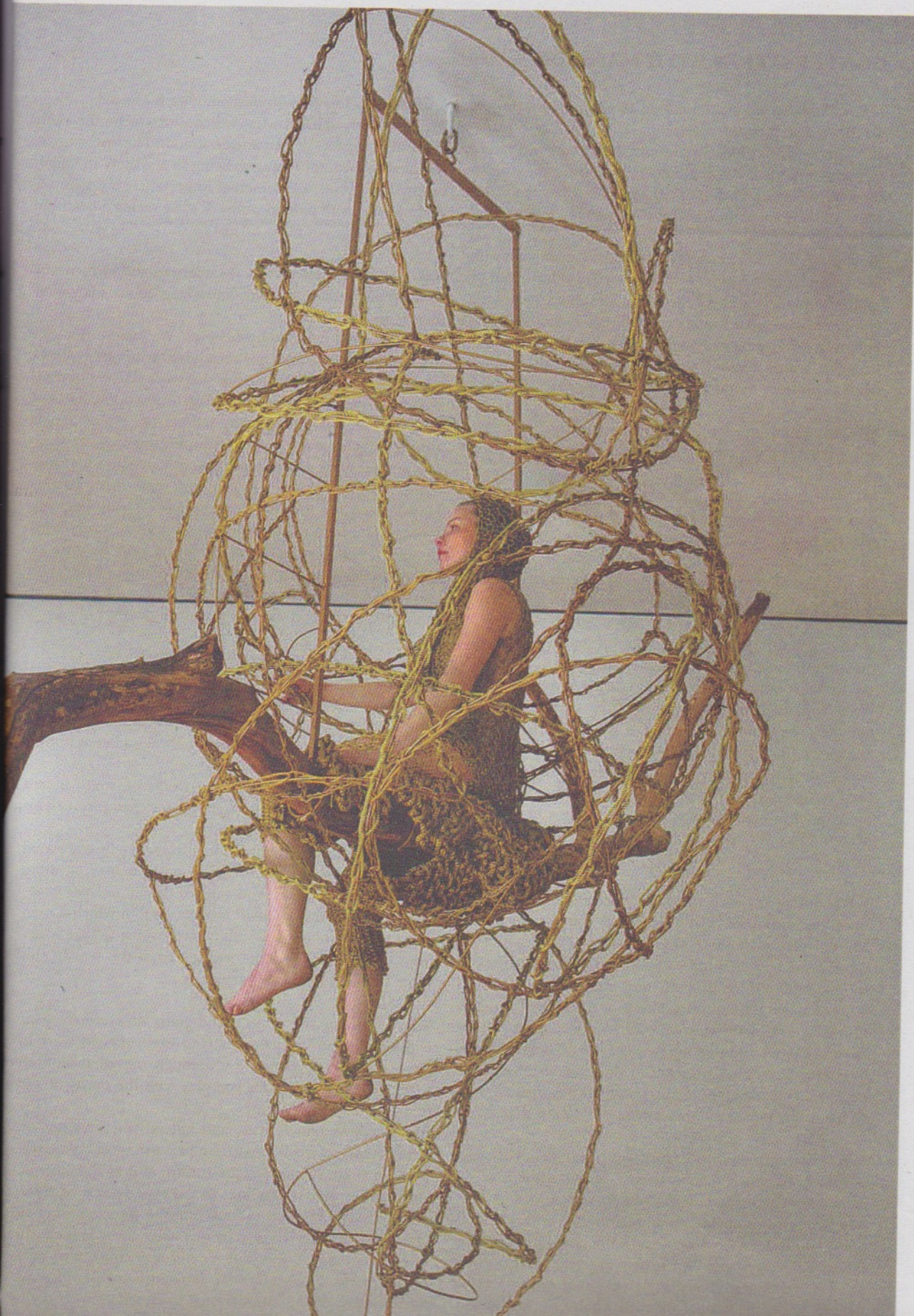
F.C. Hai dichiarato che il corpo è

l'anima del tuo lavoro: le tue sculture sembrano crescere organicamente intorno a te quasi fossero naturali estensioni del tuo corpo. Nello stesso tempo, quello che può essere una meravigliosa espansione può diventare una struttura immobilizzante che restringe ogni libertà di movimento (vedi *Voliare* o il muro di gomma-piuma rosa realizzato al MACRO Museo d'Arte Contemporanea Roma). Credi che questi anni di pratica artistica abbiano modificato la percezione che hai del tuo corpo in relazione a ciò che ti circonda?

S. Il mio sguardo non cambia, ma cresce. Come se il mio animo guidato dalla mano compisse una "touchscopia" nell'interiorità del proprio corpo per palpare le sue forme e riconoscersi nel più profondo e successivamente il braccio, il pantografo umano, le riportasse per misurarsi con la materia esterna.

F.C. Qual è la materia esterna presa in considerazione per questo lavoro e come il tuo sguardo interiore è riuscito ad accedere ad essa?

S. Avevo bisogno di sentire più che capire, così ho fatto luce con le mie mani affondando le mie emozioni nell'argilla. Un'onda emotiva che è uscita da me alla deriva di un corpo collettivo esponendosi al sole e all'acqua per durare. Come un reperto fossile racchiuso all'interno di una cupola da osservare.



heightened by the creation of different spatial planes. As well as space, this work also acts on the times involved in photography. By its very nature, photography captures a moment in time that automatically becomes the past. But photos that are partially lit from the rear make this a constantly present and open-ended moment. They amplify the time of the image into an extended present that is constantly brought up to date before the observer's eyes.

G.F. *Untitled (The Party is Over)* (2009) is a video projection that's also being shown at the Biennale. Instead of exploding, we see fireworks imploding. Here too you've reversed the prism of perception. And you've mentioned a time machine...

E.S. By editing the video backwards, the representation of the flow of time is seen in reverse, so instead of going forwards to the future, it goes back to the past. That's what brought the idea of the time machine to my mind. I believe that this reversal in the editing process amplifies our perception of one of the fundamental components of video, which is time. In this work, the spatial element of the video also undergoes a transformation: the implosions

appear to suck the spectator into a luminous dot in the depths of space, as though the plane of the projection were being staved in.

G.F. *Untitled (The Party is Over)* recalls *Baudelaire* (2004) in terms of its interest in light, its propagations, and its suspension of time. How did your research for this video take shape?

E.S. The idea of *Baudelaire* came up by sheer chance. I was taking some photos of the chandelier at the Teatro Regio in Turin, which was designed by Carlo Mollino, when I noticed that it took about fifteen seconds to turn on. So I decided to make a 16-mm film to capture this luminous phenomenon – the shift from complete darkness to the spectacular blaze of 1800 plexiglas tubes lit up by lamb bulbs. As in *Untitled (The Party is Over)*, where the fireworks are seen very close up and become almost abstract, we see in *Baudelaire* how the notion of the chandelier is lost in favour of its lighting effect. In both works, the real world is transformed into a hypnotic spectacle that plunges us into a form of suspended time that induces us to daydream.

SISSI by francesca cavallo

Aged just 32, Sissi took part in the Biennale with a work called *La deriva è il nodo della mia gola*. In her sculptures, installations, performances, and drawing, her pulsating body interacts with the space around her and shapes it in her own likeness. It expands ever outwards by means of her peripheral ramifications in the form of a variety of material interweavings, metallic filaments, perimeters of pink foam rubber, or lianas of coloured sponge.

F.C. What is there in the Futurist spirit that has to do with your process? Are there any particular aspects that have influenced you in the creation of your new work for *COLLAUDI*?

S. I was free to express myself and to follow my own mood – this is what I consider to be the interlinking element between my work and the Futurist spirit.

F.C. Your art has powerful overtones of femininity (in 2007 you took part in the *Global Feminism* group exhibition at the Brooklyn Museum in NYC). How do you feel being included in the “woman artist” category? Do you think this might constitute a limitation on the themes you choose to deal with?

S. Being a woman is my generous nature, and the outside world likes creating order, but I don't feel any – and that's what really matters. I imagine the essence of the artist running along the walls of reality, close and concrete, immersed in flowing liquid.

F.C. You've said that the body is the heart of your work, and your sculptures seem to grow organically around you, almost as though they were natural extensions of your body. At the same time, what might be the most wonderful expansion can also become an immobilising construction that constricts all freedom of movement (as in *Volare*

or the wall of pink foam rubber created at MACRO Museo d'Arte Contemporanea Roma). Do you think these years of creating art has modified the perception you have of your body in relation to what is all around you?

S. My vision doesn't change, but it develops.

It is as though, guided by my hand, my soul performed a sort of “touchoscopy” in the depths of its own body, palpating its shapes and recognising its most profound self. Later on, the arm, like a human pantograph, brings it back to compare it with external matter.

F.C. What is the external matter that you take into consideration for this work, and how has your inner vision managed to reach it?

S. I needed to feel, more than to understand, so I created light with my hands by plunging them into clay. An emotional wave that has come out of me, adrift from a collective body, exposing itself to the sun and water in order to last. As though it were a fossil closed up inside a dome to be observed.