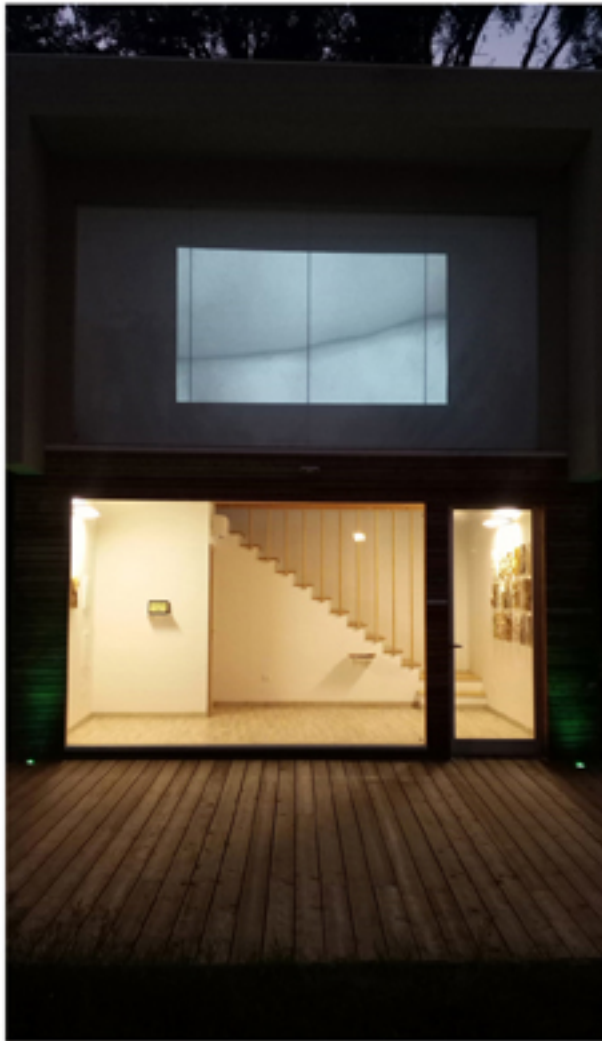


Francesco Bartoli | **WORKS**

2020

“Strati - di - azioni” - Art Residency at BoCs Art Cosenza 12 - 27 September 2019
Curated by Giacinto Di Pietrantonio

A new body of work made in Cosenza and inspired by the old city center. Start from the river to reflect about the concept of trace - memory linked to the cultural stratification of this old town in Calabria. 20 video performances with sound and 20 direct prints (unique drawings made by frottage technique). Walking through the city with the idea of drawing with its surface, transferring some fragments of its urban landscape on different sheets of paper using the frottage technique. Some of the concepts I was working on during my art residency inspired in Italian landscape; poetical, political and pictorial one. New reflection about borders, contact and distance.



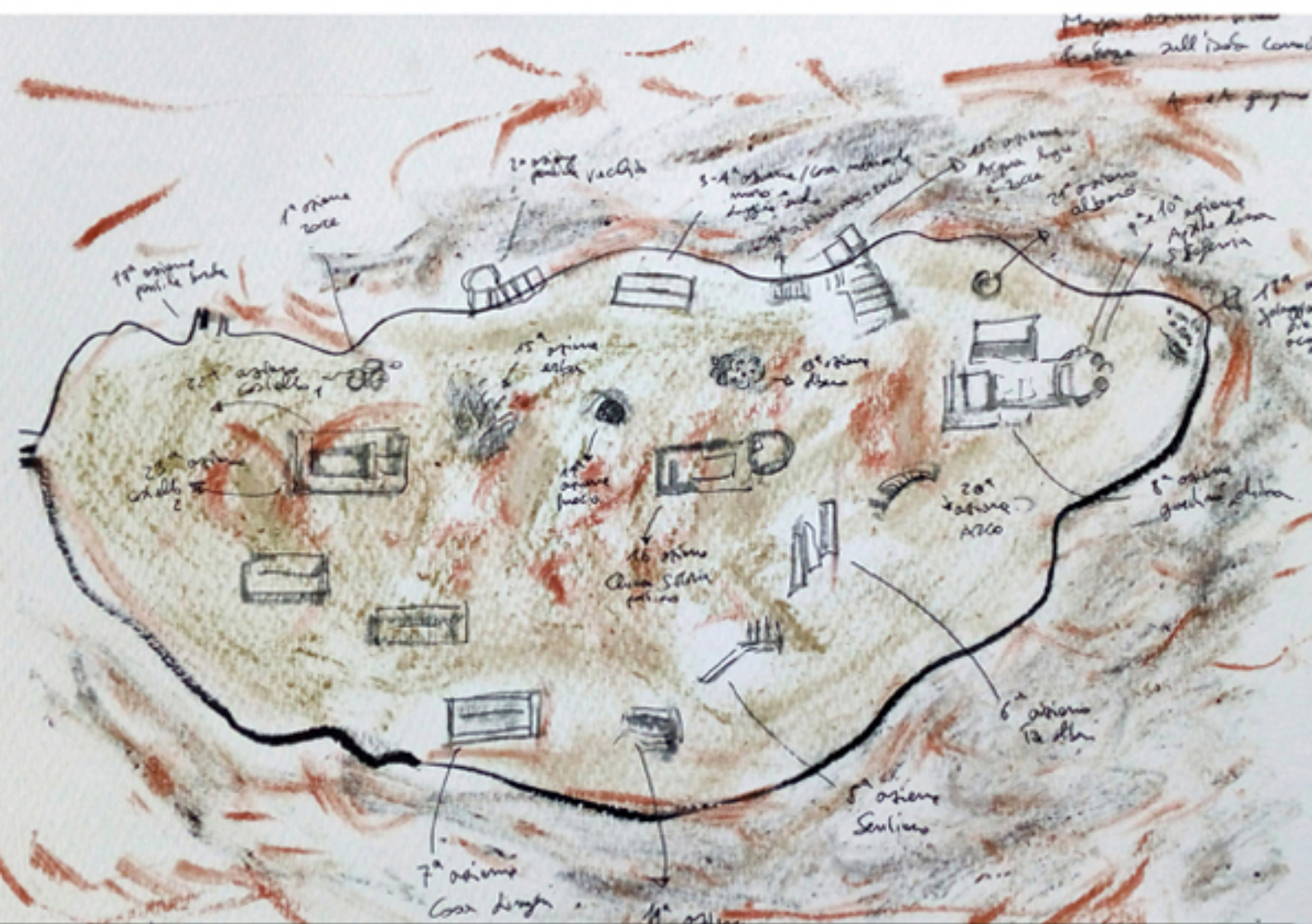




BROKEN LANDSCAPE – Art Residency on Comacina Island 4 -14 June 2018

25 video performances with sound and 25 direct prints (unique drawings made by frottage technique). Walking through the island with the idea of drawing with its surface, transferring some fragments of landscape on different sheets of paper using the frottage technique. To turn the island's perimeter in its horizon. Some of the concepts I was working on during my art residency inspired in italian landscape; poetical, political and pictorial one. New reflection about borders, contact and distance.







Setup Fair (2019) - Palazzo Pallavicini Bologna



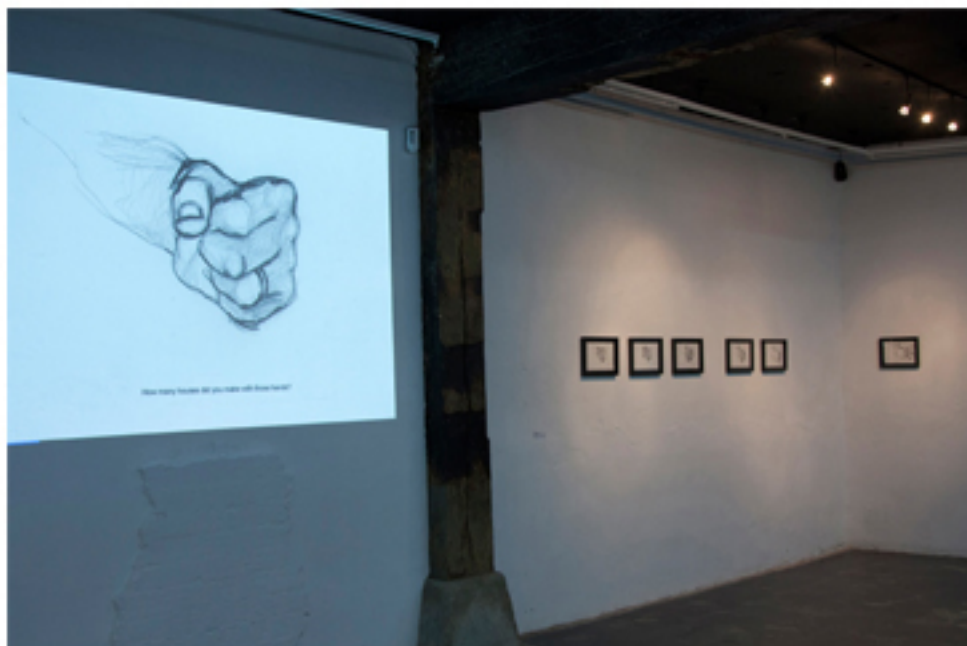


MANUFATTI: (2011)
Acts and thoughts on drawing
16 drawings (29 x 21 cm)



Drawing with what's absent; without a pencil, but with your hands and body. Drawing with the idea of the found and translating a few fragments of the context into pristine pages. Or quite the opposite; drawing by rubbing out, scratching the paper with a rubber until it runs out and you discover its white insides. With this work the idea of manufacture, usually applied to the industrial production, is contradicted and becomes a small-scale exercise related to its original meaning: done with the hands.

BAJO LAS SUPERFICIES, solo show at Serendipia gallery Madrid (Spain) 2015 - Curated by Alicia Navarro









-INASCENTI
2011
5 VIDEO ANIMATIONS
(VARIABLE LENGTH)

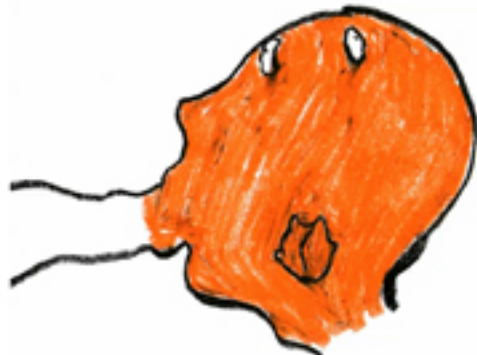
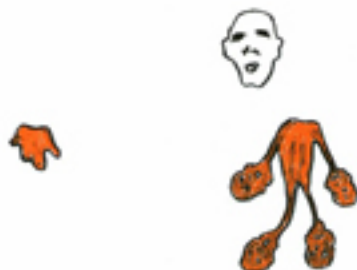


This is a drawing project consisting of five video animations.

The initial idea of this work emerged in the streets of New York City. The first image that came to my mind was that of a body with five heads; four of them flourished from its four limbs like enormous vegetable shoots. This first vision made me develop a series of drawings devoted to an unusual cycle.

The images, in appearance independent, aroused from the fertile well of my imagination and became sequences by the use of an easy and artisanal animation. The simple force of the drawings and the minimal stories narrated were my principal tools during the process.

I drew a being able to rise from its corporal fluids and breed other lives from the depths of its own body. I imagined a potentially independent shape but nevertheless unable to change its own regulated development. These figures of mechanized movements and deformed bodies were the result of my concern for the illogic needs that make up the fragile existence of modern humankind.



<< What did you do with those hands?
How many houses did you make with those hands?
Ehh...I can't remember them. >>
This dialog between my grandfather and me is repeated
along the video until the image disappears

-FABER (SERIES ABOUT THE FAMILY)
2011
VIDEO ANIMATION 2'50''





-AUTORITRATTO 1-2
(SERIES ABOUT THE FAMILY)
2012
1 VIDEO 6'33"
1 VIDEO ANIMATION 1'36"

AUTORITRATTO is a work consisting of a video-animation and a video that forms part of a series inspired in my family and which also includes the video-animation FABER, the artist's book BETWEEN US and the creative documentary AS IF I WASN'T HERE.

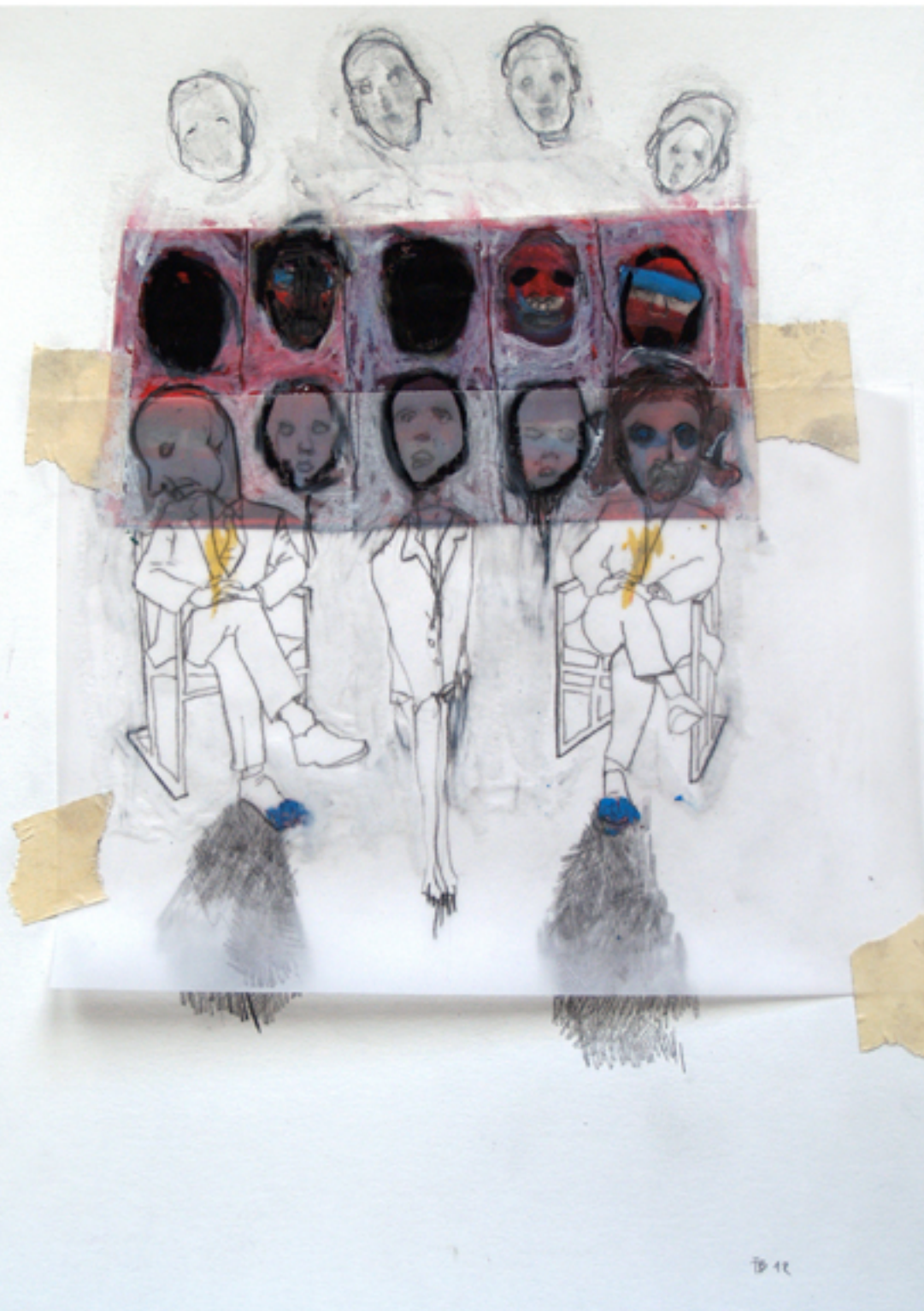
These works were developed at three different stages of my life but belong to the same train of thought. Three different media joined together by my reflections on the place where I was raised and the personages that still inhabit it. The strangeness experienced when I encountered the same context years later, the memories that came up in the conversations about the past, and a constant examination on my present role as an artist, are just some of the emotions and themes developed in this series.

“SOSPIRI” Francesco Bartoli (2014)
The complete series is composed by 60 drawings on paper using oil pastel and pencil.



Newspaper Cuts (2012) 34 drawings (35x24cm)

Newspaper Cuts is a series of drawings inspired by one year of daily news from the local newspapers in Spain. Throughout the months, I recollected those articles or images that I considered important or interesting, and then drew my impressions about those news. Sometimes I drew directly on the newspaper and sometimes I created a new image in relation to the headlines. The complete series is composed by 34 drawings on paper using oil pastel and pencil.









porco marino

Boy

-THE HIDING PLACE

2008

25 DRAWINGS

(PENCIL AND OIL PASTEL ON PAPER)

29X31 CM

I spent the winter of 2008 in Berlin with the sole intention of making a drawing each day. This unusual work method developed into two bodies of work that despite their differences complemented each other. The themes were inspired by Samuel Beckett's *Malone dies*, as I realized that as time went by the similarities between the protagonist of the novel and I increased. We were both alone, waiting for something, and in my case with the absurd attempt to make an inventory of my life through a few lines and a number of snapshots.



the main question
is



La fira va d'afuera
608



in die andere
Dose

Crepo po. coze cu la murele
 la me alina a docto. la co ai
 murele. La murele pabulo
 las que po cu murele la pabulo
 cu la murele.



in 1980
600

THE HIDING PLACE. Editorial and exhibition project presented at El Hervidero space. Gijón(Spain). 2011



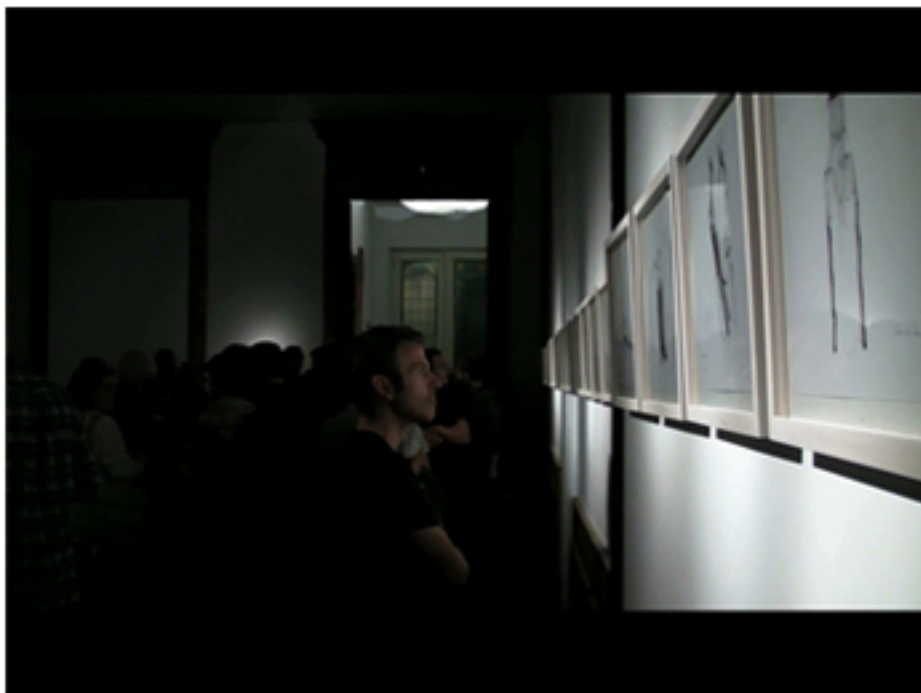
EL ESCONDITE

PADIGLIONE ITALIA NEL MONDO

FRANCESCO BARTOLI

da una scultura
Bor

Artist selected - ITALIAN PAVILION IN THE WORLD-54th BIENNALE DI VENEZIA –
Solo show at Italian Cultural Institute of Madrid (ICC)





The world we create: Horizon (2015)

24 drawings (29x21cm) on paper using oil pastel and pencil

Drawing with the idea of composing a piece of music. In fact, the 24 drawings that I'm presenting here as a sequence, create a pentagram in which I have "left" my traces, fragmented lines, circles and dots inspired by the changing nature.

The entire series creates an horizontal line of 7 meters long.

In Search For Nothing 37'00" (2016)

Is a film that comes out from a video art workshop with unaccompanied young migrants who came to the Sicily coast throughout the first six months in Pozzallo and Ragusa(Italy).

Official presentation 6 of January at Farm Cultural Park (Sicily)

With the sponsorship of Academy of Fine Arts Rome

● **accademia
di belle arti
di roma**

<< Fino a che punto posso appartenere a questo luogo,
sono un partecipante o solo uno spettatore? >>

Un film di **Francesco Bartoli**

IN SEARCH FOR NOTHING

Un film nato da un laboratorio di video arte con migranti minori non accompagnati

Una produzione **ipassi Studio** www.ipassi.blogspot.com | www.facebook.com/ipassistudio

Con il sostegno economico della **Banca Agricola Popolare di Ragusa**

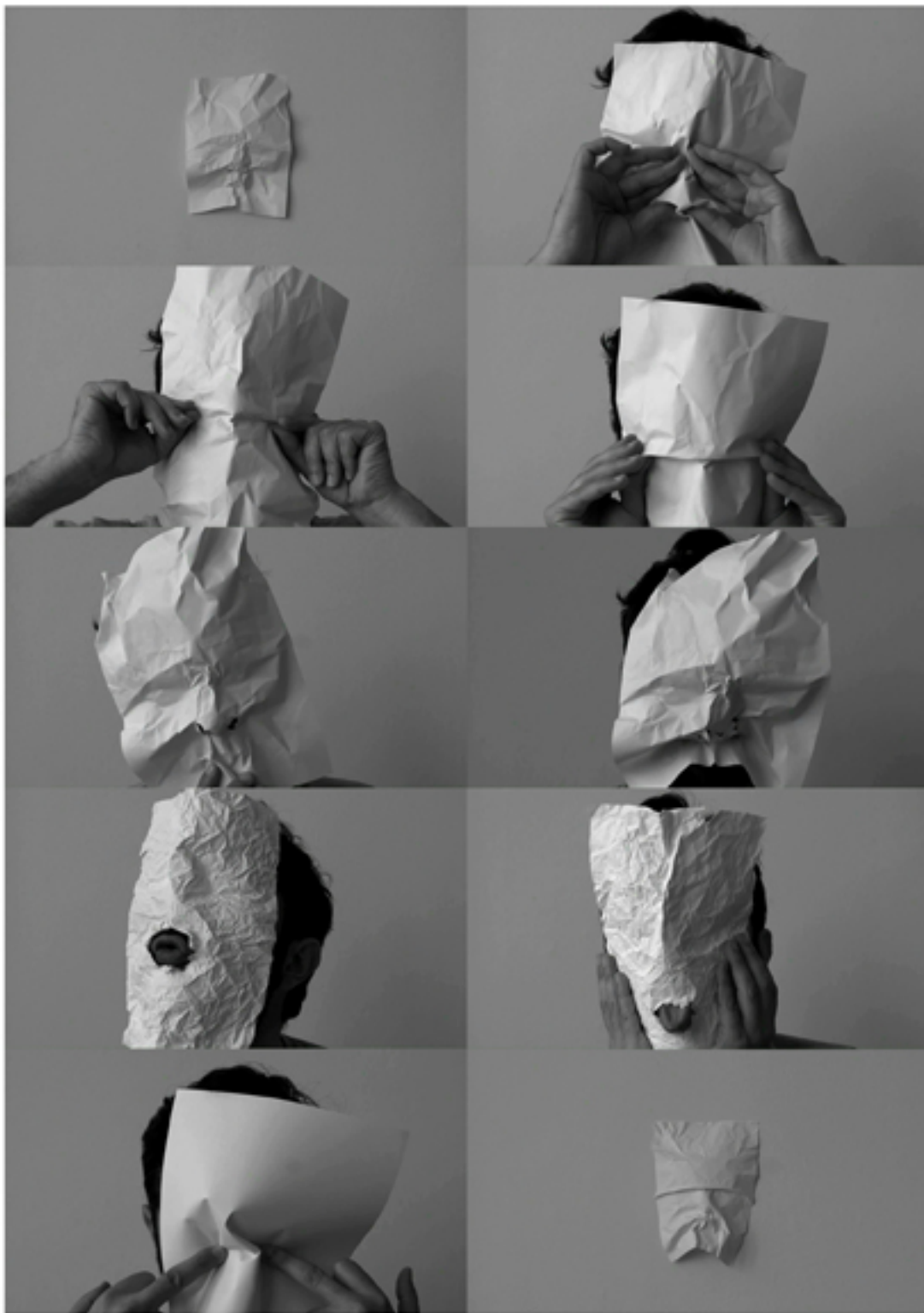
Con il patrocinio di **Accademia di Belle Arti di Roma**



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**BANCA AGRICOLA
POPOLARE DI RAGUSA**





Residual Shapes

2012

Video sculpture 8' 42''

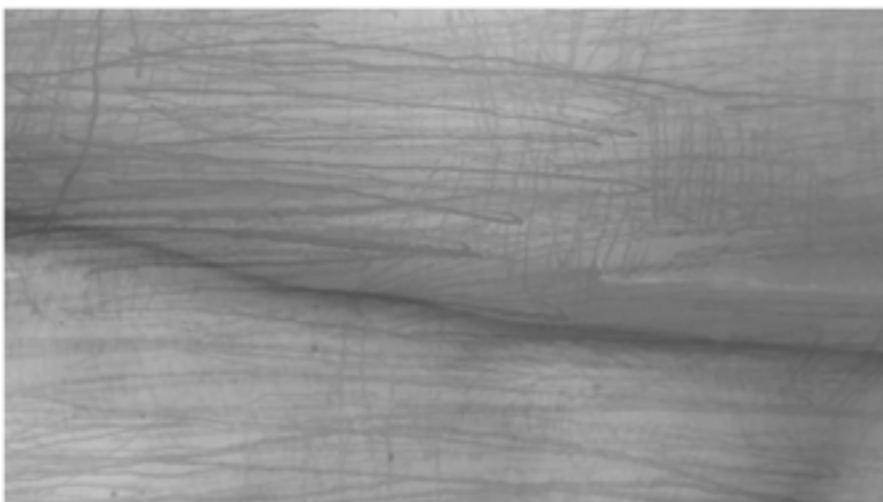
I would say that **Residual Shapes** was conceived in a new environment, when new habits invaded my entire body and pushed me to find a new way of expressing myself. I needed to record this state in some way and I decided to turn these emotions into shapes.

I was trying to leave traces on papers, to draw in a sculptural and physical way. The feelings that I felt in that moment turned unexpected into Greek masks, medieval Madonne or simple lines in search of new random shapes.

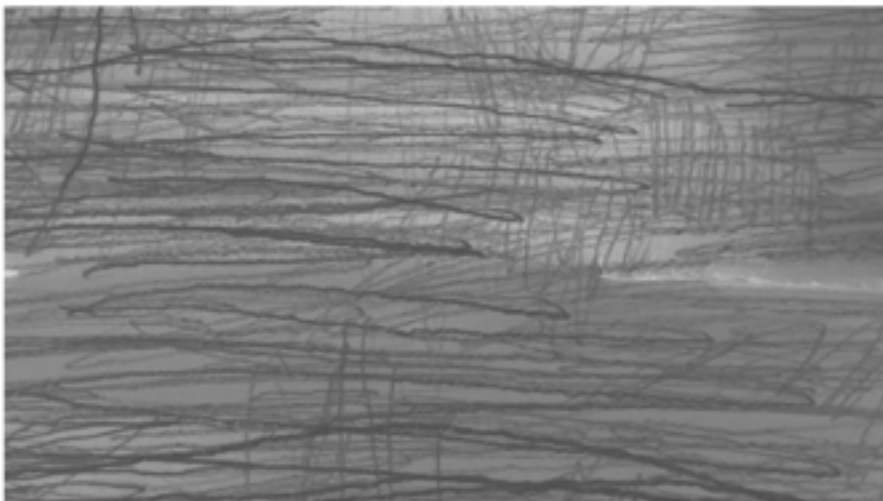


**Borders,
2013
Video Drawing 4' 15''**

Tries to reflect about the concept of borders in a more poetic way. The video shows two bodies lying one on other that create a flexible line (a conceptual drawing) that slowly becomes a piece of paper with a sketch on it.



During the creation of this work I was obsessed with the idea of distance, the real physical space that my ex partner and I had created when we split. We were still living in the same city but there was a “spot” between us. This space appeared on my mind like a sort of imaginary border that had it's own changeable lengths and shapes.



The line that comes out from the union of these two bodies can be seen like a drawing that reveals the border. In other words it's presence divides the two bodies but at the same time it's the result of their union. A real border made by two people who are trying to know each other.



-A SHAPE IN COMMON

2011

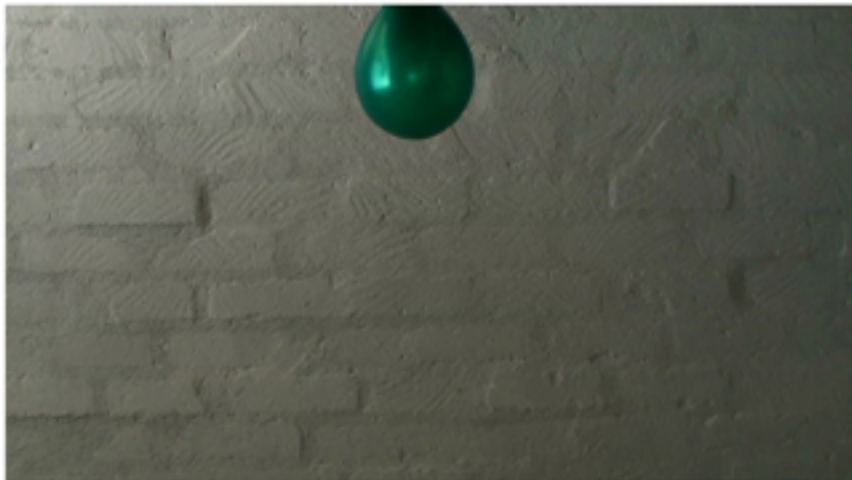
16MM. FILM INSTALLATION

With the sponsorship of the Spanish Ministry of Culture

An image is never a sculpture. This evocative and open phrase introduced me into the exercise of looking at two very different historic sculpture collections through cinema. These two collections –belonging to the National Museum of San Gregorio in Valladolid and to the National Museum of Roman Art in Mérida (both in Spain) – presented a quite unique challenge: to build their “common story” in a single installation.







Sospiri,
2014

It is a quite complex and complete installation composed by a Video Performance, two HD Videos, a Photograph and 60 Drawings using pencil and oil pastel.

Somehow this work explores, through the artist's body, the poetics of anxiety, boredom and entrapment.

The body here is deconstructed and fractured, it shows its limits and its inability to work... so in the end it becomes a sort of matrix, a light signal in a given space.

A body that seems to say:

I'm here and through my borders I get to know the world out there...the others.

In two of the three videos that compose this series, the hands become balloons that have already lost their usefulness. The third video is a performance that represents a self-portrait. In it, you can see me lying down, changing moments of happiness with other of seriousness.

-Nº 24
2009
VIDEO 49''

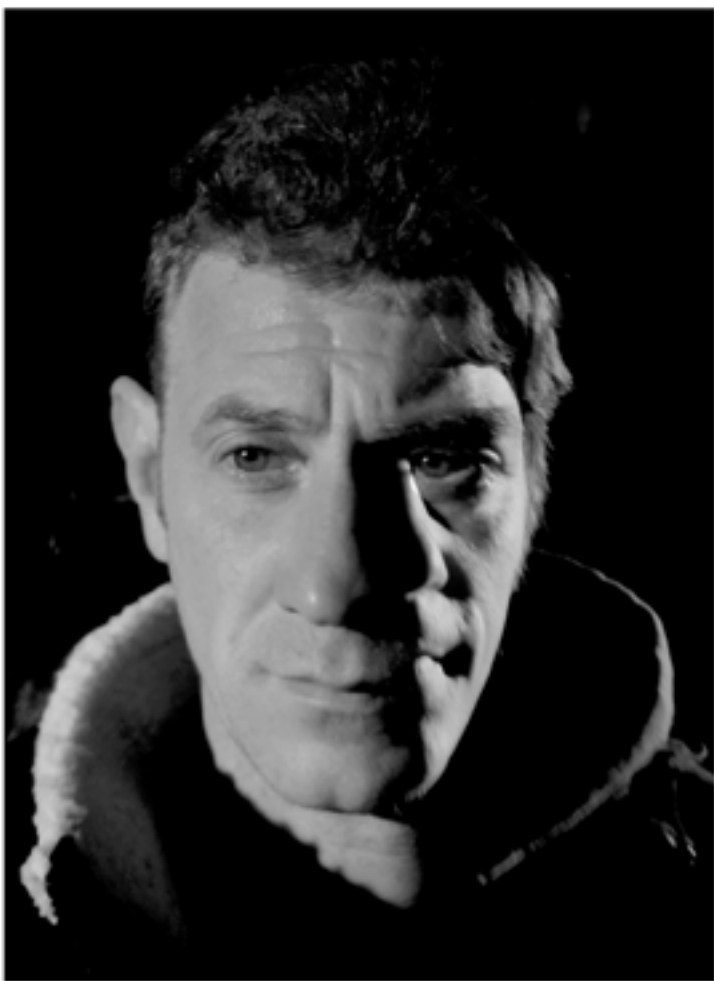


The video Nº24 shows an intervention on a wall in which the presence of passing time can be felt. The number 24 suggests an entry that could have been bricked up some years ago. A door is painted below the number, seconds later the new entry seems to conceal under white colour. Illusion disappears denying the preceding drawing and giving its imaginative projection back to the wall.

-THE UNMENTIONABLE
2008
10 PHOTOGRAPHS
38X52



During the Easter processions of 2008 in Madrid, I placed a cinema spotlight of 1200 watts in a building hallway looking out into the street. Intermittently, the faces of the people that were gathering there for the celebrating were lighted up. In the final edition, I wanted more than “plane” portraits. I focused on the theme of the multitude with no name, and in the possibility that several subjects could compose a single and indefinable face.





SALA DE ARTE EMPÁTICO
UNA OBRA EN BUSCA DE EMPATÍA
Inauguración 9 de Mayo 20:00h

"THE UNMENTIONABLE" 2008
8 PHOTOGRAPHS & 1 VIDEO 3'58"

"UNTITLED" 2011
PHOTOGRAPH

"N°24" 2005
VIDEO 45"

SALA DE ARTE JOVEN

10 de MAYO
al 30 de JUNIO

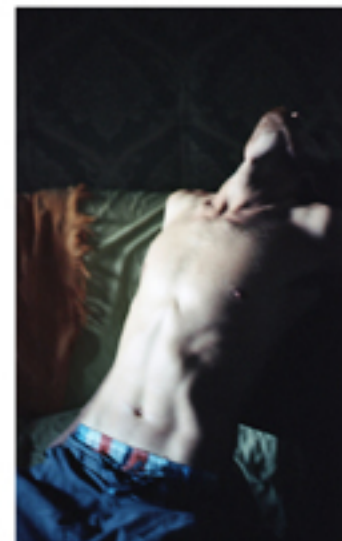
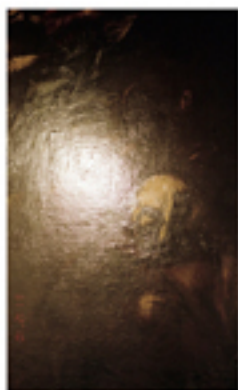
AVENIDA DE AMÉRICA, 13. MADRID

EM
La Gaceta de Toledo
Fundación de Madrid
www.arteem.org

Francesco Barilli 2012



THERE IS NO TIME TO CRY (PHOTO BOOK)
2006/2012 - 35mm photographs

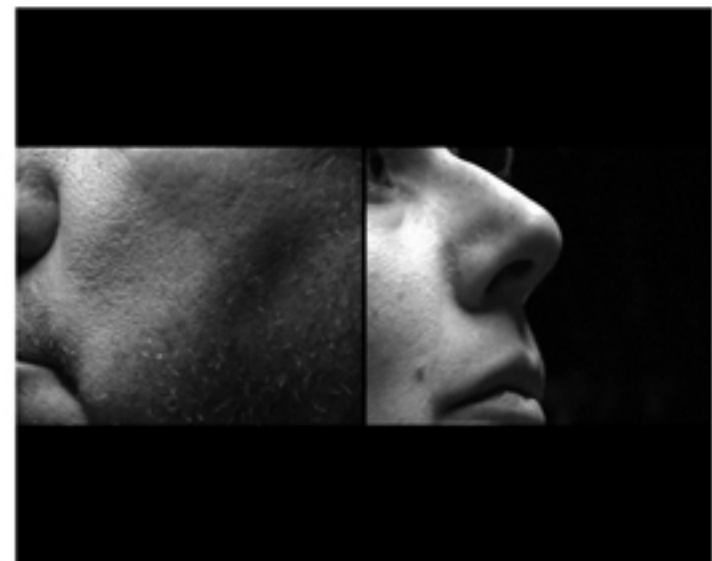
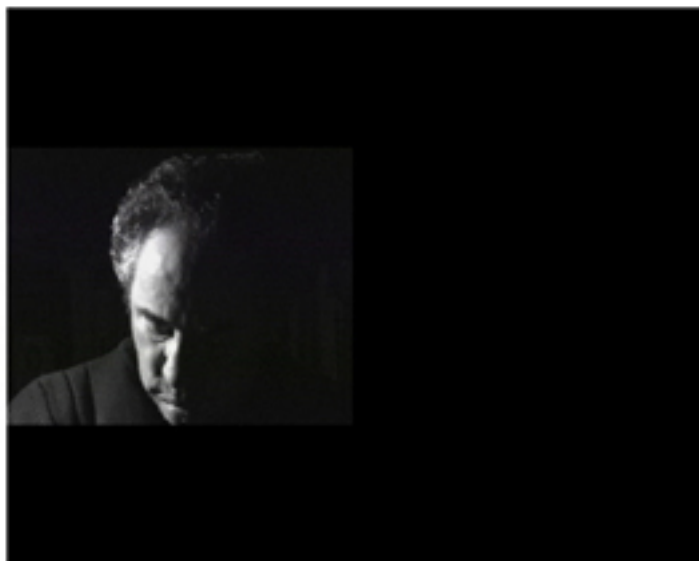
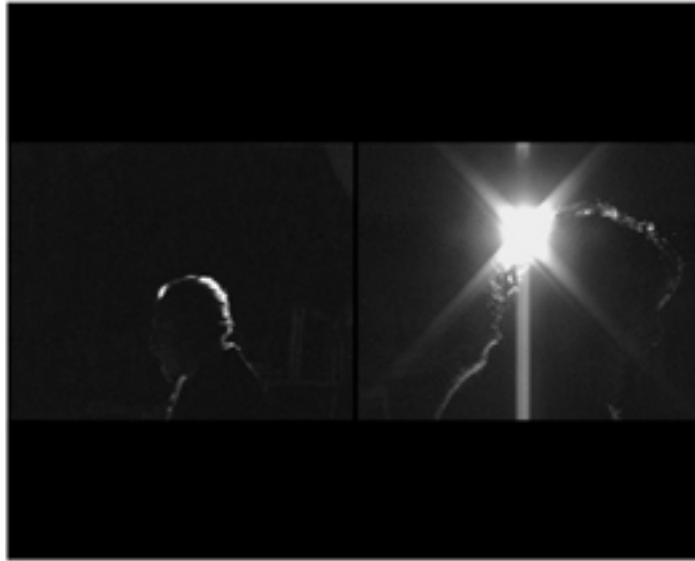


The narrative character of the short stories depicted is emphasized in each of the photos that make up this series. Each image is built by relating found situations –typical of illustrated reports- with a conceptual construction closer to fine arts. What the result shows us is the possibility of building meaningful sequences without having to limit oneself to the genres of contemporary photography.



In Il contrario di uno the inability to express our feelings ends up producing isolation and a negation of speech. A man and a woman scream desperately in adjacent screens in search for an understanding that seems to arrive only with silence.

-IL CONTRARIO DI UNO
2008
VIDEO 3'09"



**-ART RESIDENCY BOGOTÁ
2009
PHOTO INSTALLATION**



Using all types of papers, printing techniques, sizes and formats I covered the four walls of the gallery with the same image of my feet. With this installation and the multiple appearances of that one snapshot I also tried to evidence the changing capacity of the photographic medium, and as a consequence, its variable readings. Site: La Residencia (Bogotá) Colombia.

