Francesa Rivetti
Born in Milano (Italy) 1972
Lives and works between Milano and London.

Rivetti completed the Fine Art course at the Edinburgh College of Art (1993, 1994). She worked as assistant photographer (ex: Armin Linke, Paolo Ventura, Bruna Ginammi, Del Lagrace Volcano) and began her career as a commercial photographer in 1995. After working on advertising campaigns and for periodicals and journals (GQ it, Vogue, Vogue Casa, Abitare, Alessi, E' De Padova, Cappellini, Trussardi) since 2003 often under pseudonyms. Her work about empty it's started arround 1997. Since 2003 she took part in :

2007

JUST IN TIME - Group exhibition - curated by Gabi Sgardi - Riccardo Crespi gallery

IN ATTESA DI GIUDIZIO - Group exhibition - curated by Milovan Farronato, Francesca Pasini, Michele Robecchi

2006

G/E O6 - Group exhibition - Sandretto Re Rebaudengo Foundation - curated by Filippo Maggia

DESIG IN OPERA for Child Priority - no profit exhibition/auction - Sotheby's Milano - Claudia Dwek - curated by Mariuccia Casadio,

50 WORKS FROM UNICREDIT COLLECTION - Group exhibition - Kunst Palais curated by Walter Guadagnini

LA TERRA E LE NUVOLE, SHARING PASSION - Group exhibition – Sede centrale Unicredit Milano - curated by Walter Guadagnini

2005

Paris Photo - Paris

FRANCESCA RIVETTI – solo exhibition- BrancoliniGrimaldi Gallery Florence

FOR EXEMPLE, works from collection of Unicredit for Contemporaney Art - Group exhibition – MART Rovereto - curated by Walter Guadagnini

2004

LANDSCAPE - Group exhibition - Gallery Hotel Florence curated by BrancoliniGrimaldi

Da Guarene all'Etna 2003 - Group exhibition – Civica galleria d'Arte Moderna Palermo – curated by Filippo Maggia

2003

THE NATION OF LANDSCAPE IN ITALIAN PHOTOGRAPHY FROM 1850 TO THE PRESENT DAY - Group exhibition – Galleria Civica di Modena - curated by Filippo Maggia and Walter Guadagnini.

GE/03 - Group exhibition - Sandretto Re Rebaudengo Foundation - curated by Filippo Maggia

FRANCESCA RIVETTI

I have a strong curiosity for the missing and for the absent; I am not talking about the harrowing and distressing absence, not the purely conceptual absence and not about an absence which instigates desire, but I mean that absence which makes desires not a problem. What interests me is not seeing or not seeing something, but developing a sense for what we are not used to experiment as naturally absent. I try to develop a feeling of calm abandon to the perception of what is absent yet existing, something invisible, undetermined and absolute that gently surrounds our world. Basically, this is what I attempt to protect and together emphasize in order for it not to be invaded.

A place to divide the sense of the self from space and time.
I have been working on the subtraction of the image, taking away matter and subject, leaving only an intermediate and undetermined space, where we can only be exalted. We can finally see ourselves in absence of references, everything else missing. Generally too preoccupied to achieve and gain, what interests me is to provoke a change, even if brief or small, in the state of mind of the viewer. The repetition in my images is a way to reinforce this idea of abstraction of the self and its exposition to less manoeuvred and characterised feelings.
We live in an era where the image and the sight are dominant. Photography in particular has a unique iconic power.
Viewing gives us the opportunity to learn and develop new sensations and impressions.
There is something in suspension that physiologically fascinates me, as it relaxes me to focus in the distance, aiming at the infinite.
The relationship with a state of suspension that can give us the possibility not to be burdened by anything else... for a moment...
Looking too much for me is seeing nothing. This is the reason for I need to go against the image towards the emptiness with the same object (photography) that creates it, with a poetic intent and maybe also a political one.

I try to give a positive sense to what is the negative and the debased and wrong.

I try to create a positive imagery of the emptiness, which we might get fond of.
I would like to give a value to the emptiness with a vision that could recall something spiritual, both sincerely and ironically. Even though I am not religious, I have always been fascinated by the idea of contemplation, which we can allow ourselves through a break from daily life.

My generation is associated with emptiness. I believe it is true and I think the reason could not be much criticised; I interpret it as an electrical plug that switches off when in danger.

I have always searched for a place to go back to that is "useless", "absolutely deliberately useless". (F. Pessosa)

Meteore (Meteors) 2005

I thought it would be interesting to fill the sense of emptiness in the use and interpretation of religions. I chose Meteor because it is a place of religious isolation, of orthodox monks, characterised by natural canyons and 600m high stone towers that the monks – with "inhuman" passion and strength - started to build with their hands in the XI century to isolate themselves from common reality.
I wanted to show the fascination of this mystical vibes on normal people. When you are there alone, immersed into nature, away from the common world, emptiness leads to transcend. It leads us to ascend to the highest peak, as close as possible to a sky that we cannot occupy.
"This is exultancy of the spirit that quietens and it is called ecstasy, because once out of our ego, without realising whether we are in this life or in an eternal one, we do not belonging to ourselves anymore."

Nullista 2005

Using the typical superhero mask, I wanted to create an "emptyous" character, with no particular value. Ambiguous.
I built a transparent mask, in antithesis to the common idea of mask. Transparency allowed me to emphasise its conceptual aspect and to avoid any association with other identities. Or better, to negate identity. Transparency gives the opportunity to see who is behind the mask, confusing the viewer about what to actually look at.
What I wanted to focus on are the structures, the different forms of belief and the different forms of positions that a mask symbolises. The mask is here nullified. Differences often generate conflicts and they can be re-valued by looking beyond them, through them. I was interested in paradoxically – transparently - emphasising the real and the adopted identities; the same tension that makes us all equal, the need that simultaneously divides us, internally and externally, we ourselves and the other worlds.

Contenitore di vuoto (Container of emptiness) 2005

Reflecting on the assumption of the "invisible" and on the structural similarity on which most religions are based, I underlined the potential of the "absolute absent", in which we can project or build anything possible, faith included.
My empty cube represents emptiness per se. I delimitated emptiness with a module – the cube – in order to make the emptiness visible.

Soggetto difficile (Hard subject) 2004

Thinking about dissociation, I mostly reflected on love-less imageries and on the neutral and anonymous space in between different bodies.
I started to collect images of intervals, empty spaces between people, spaces emptied out of people. What remains is the "anonymous" sensation, which is my main subject. Interrupted by passers-by, decongested free zones are silently superimposed on the background until confusion.

....Spaltung.... (cleave/cleft) 2001

A separate dimension, where identity is made of a conscience of the self that is isolated from the rest. Self-portraits where mirrors reflect portions of people and different colours, with the same dynamic of the reflecting photography. A double external conscience that can be rather built arbitrarily.

Francesca Rivetti

Ants 2007

Symbols of 12 religions and universal symbols made by ants walking on hanging naylon threads.

Blind 2007

Those who are blind since the day they were born cannot distinguish light or colours, forms or contours; they cannot understand the concept of darkness. They do not see: what is in front of them is neither bright nor dark; they cannot figure out shape, dimension or material of any kind of onus. What is perceived is what can be heard or touched.
A photograph is the least possible tangible object.
Blindness and photography stand in antithesis. One will never reach the other and vice versa.
Blindness has the character of the tragedy, forged by conscience and strengthened by rigor. Sometimes with a sort of palmistry or possibility to go beyond the ambiguous appearance. The space and directions have different values in the absence of the sight. To move and to feel beyond images, to touch reality with an unusual and personal model of perception can be if not a sixth sense and definitely not a flaw, surely an empathic perception that is unknown to those who can see.
"If it is true that the sight can lead us to view incorrectly what exists, it can also make us see things that do not exist at all" (G. Eisner) for better and for worse.
To give so much social importance to sight and to shape, like we do in our era, equals to lose control and to reduce our focus to what is only glaring and predetermined by the order of the visible and the known.

In this work I photographed the symbolic object of the blind. Walking-sticks for the blind. I wanted the two concepts – blindness and photography – to get fused together, but not communicating, untouchable, useless one to the other. White or black (painted by me) sticks create graphic images or a never-ending line creating different intervals and focusing onto something that actually, by the view, does not exist.

Still I took pictures of words in braille, as: IMAGE, TANGIBLE, UNDERSTAND ME.

Ants 2007

Symbols of 12 religions and universal symbols made by ants walking on hanging naylon threads.

Video senza n°1 2007

...Exercise of will for something useless
end -in- itself ability
useful repetitions, little things that are very meaningful
engagement in disengagement
ipnotic nothing among brackets
doing well nothingness
pure power in action
our hands.....

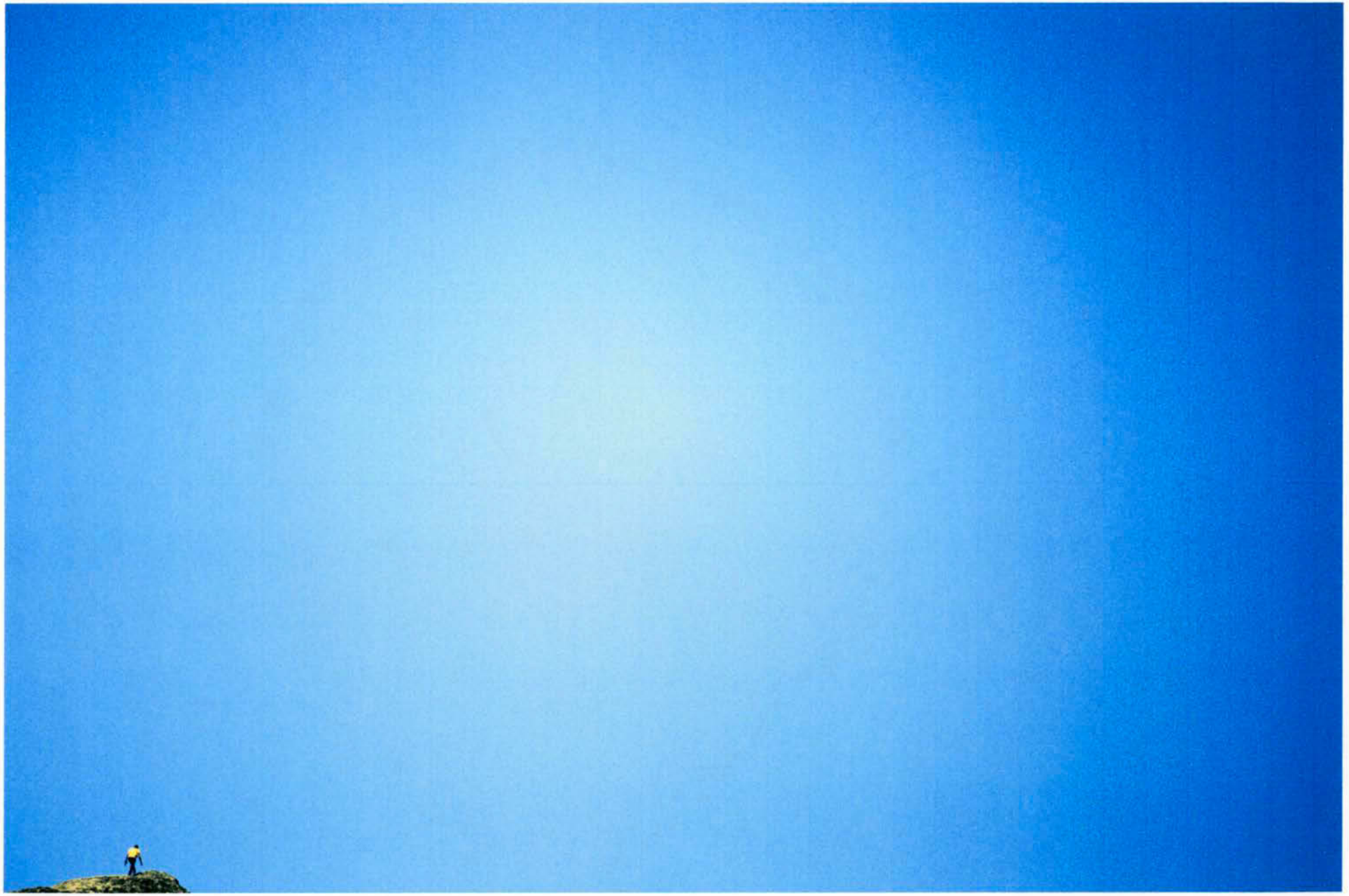
esercizio della volontà per un'azione inutile
coscienza senza scopo
qualcosa di poco valutato

il non far nulla e farlo bene

Feancesca Rivetti

Fotocopie colore
Color photocopies



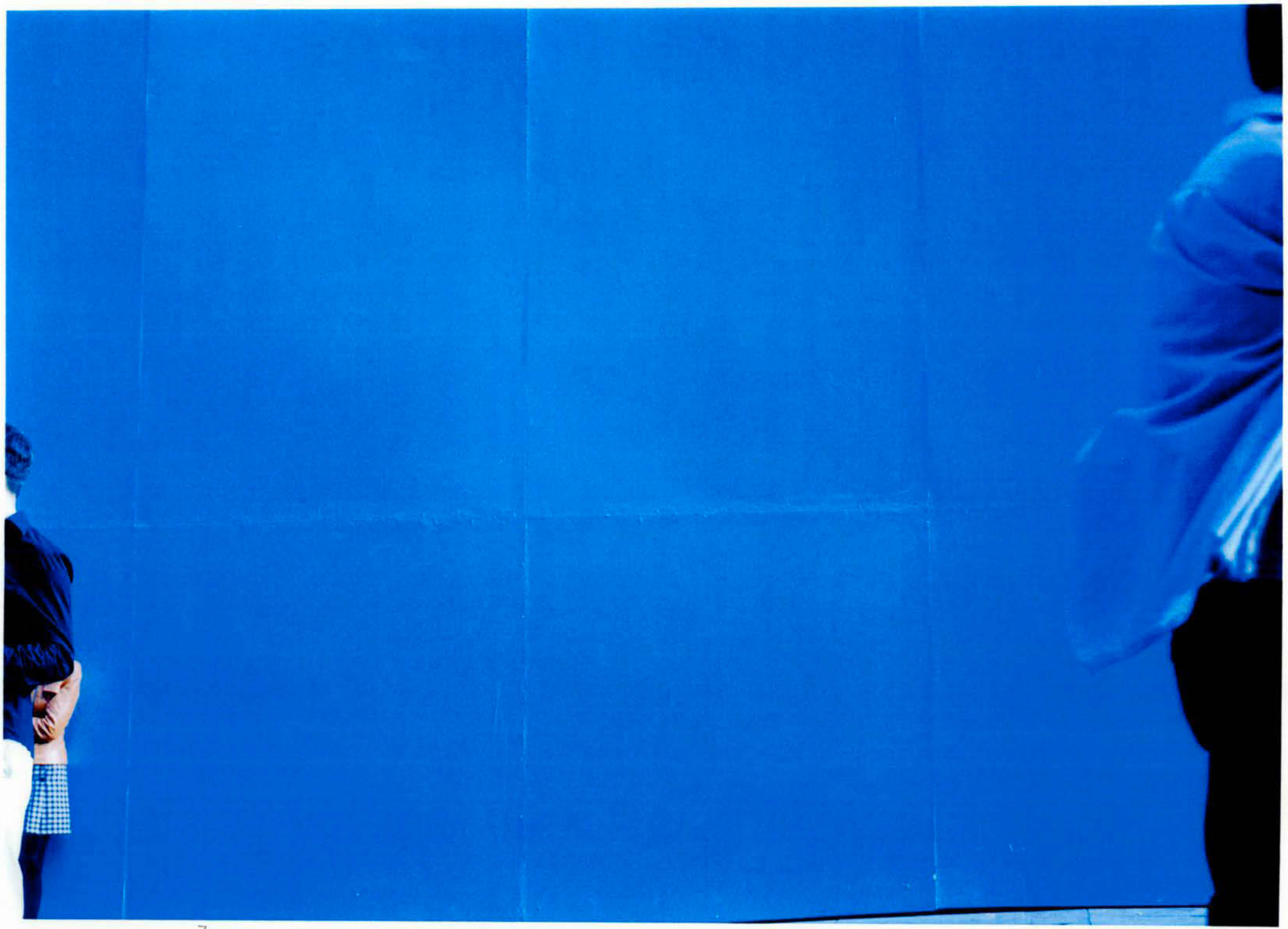


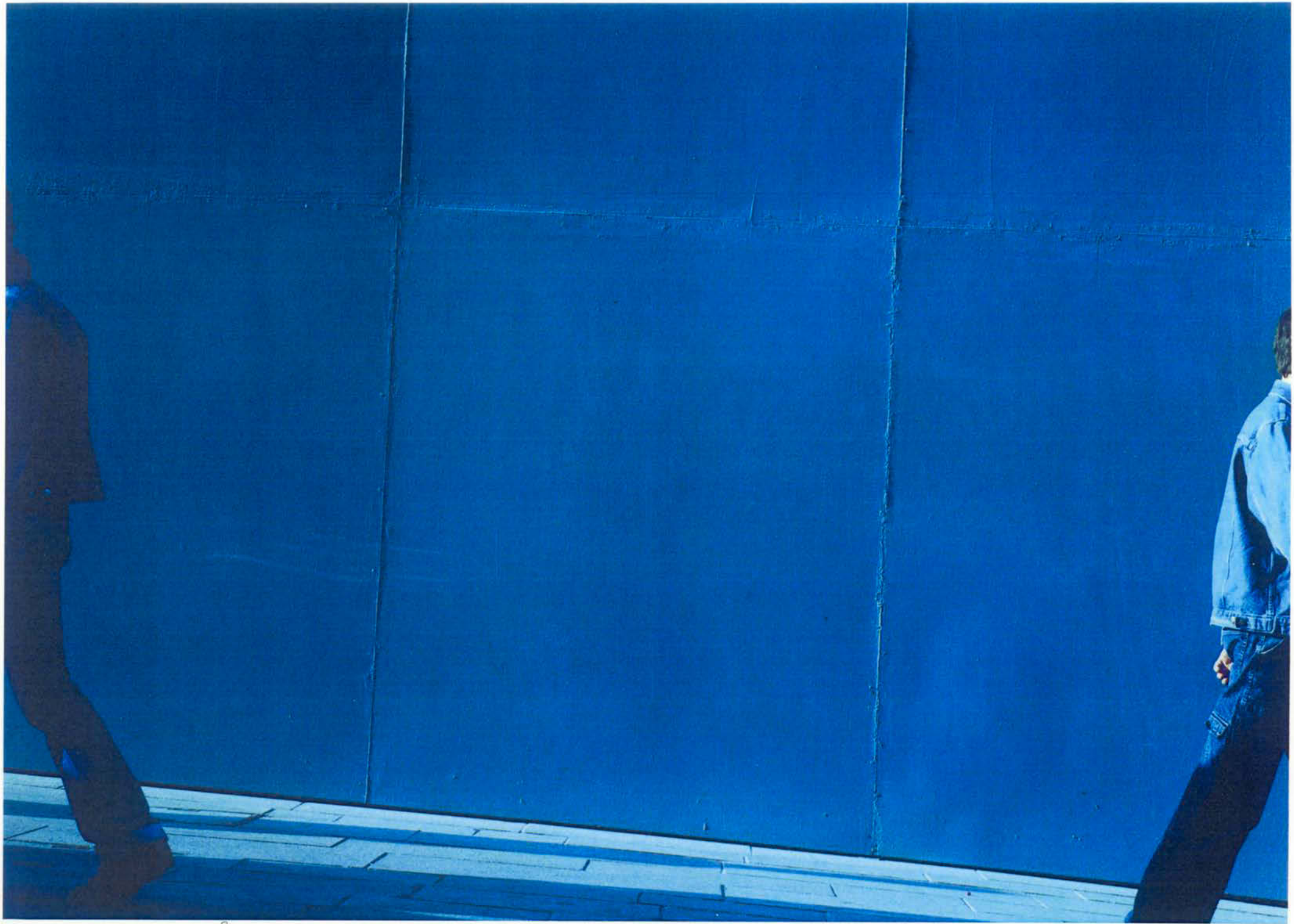


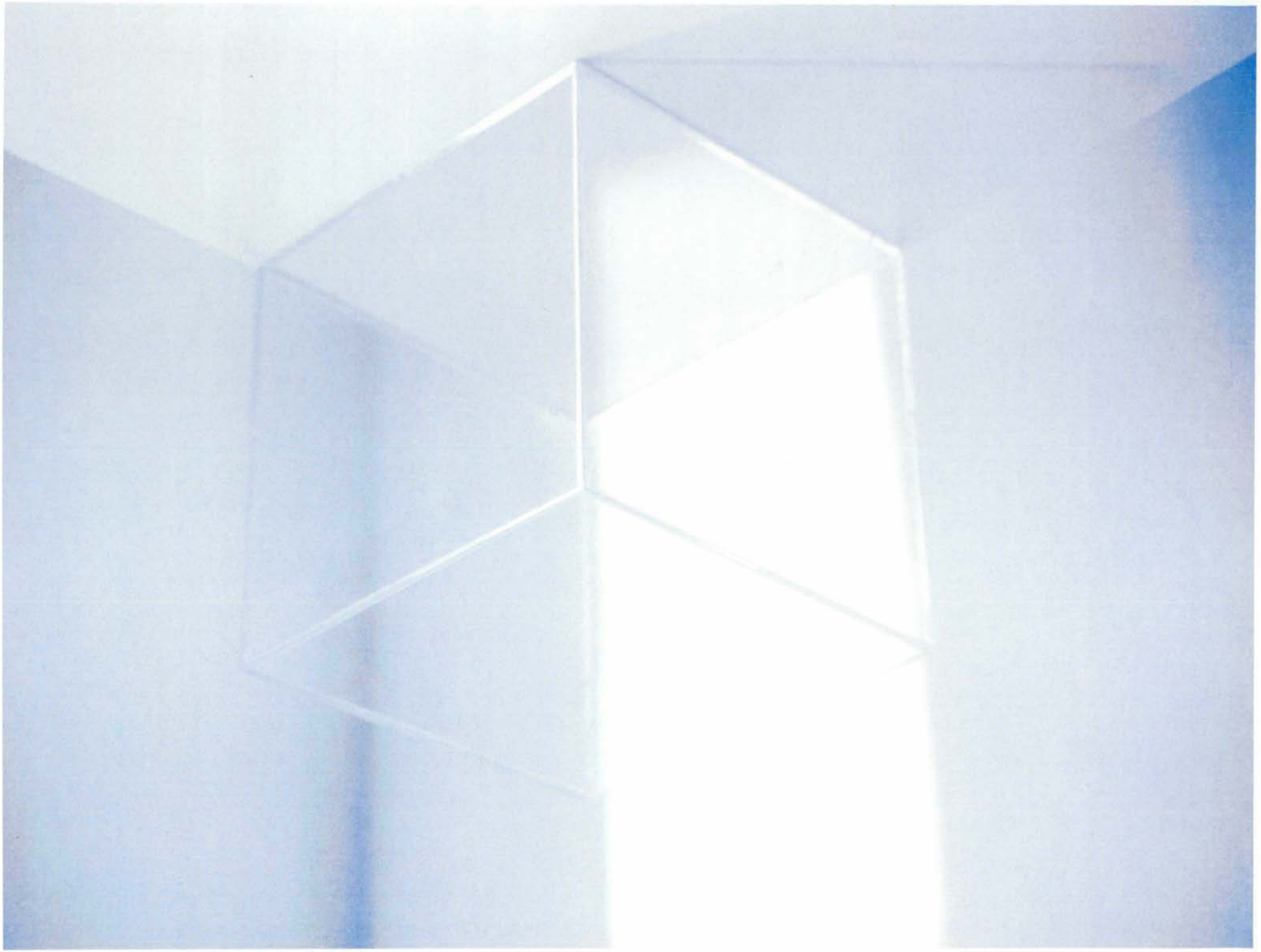




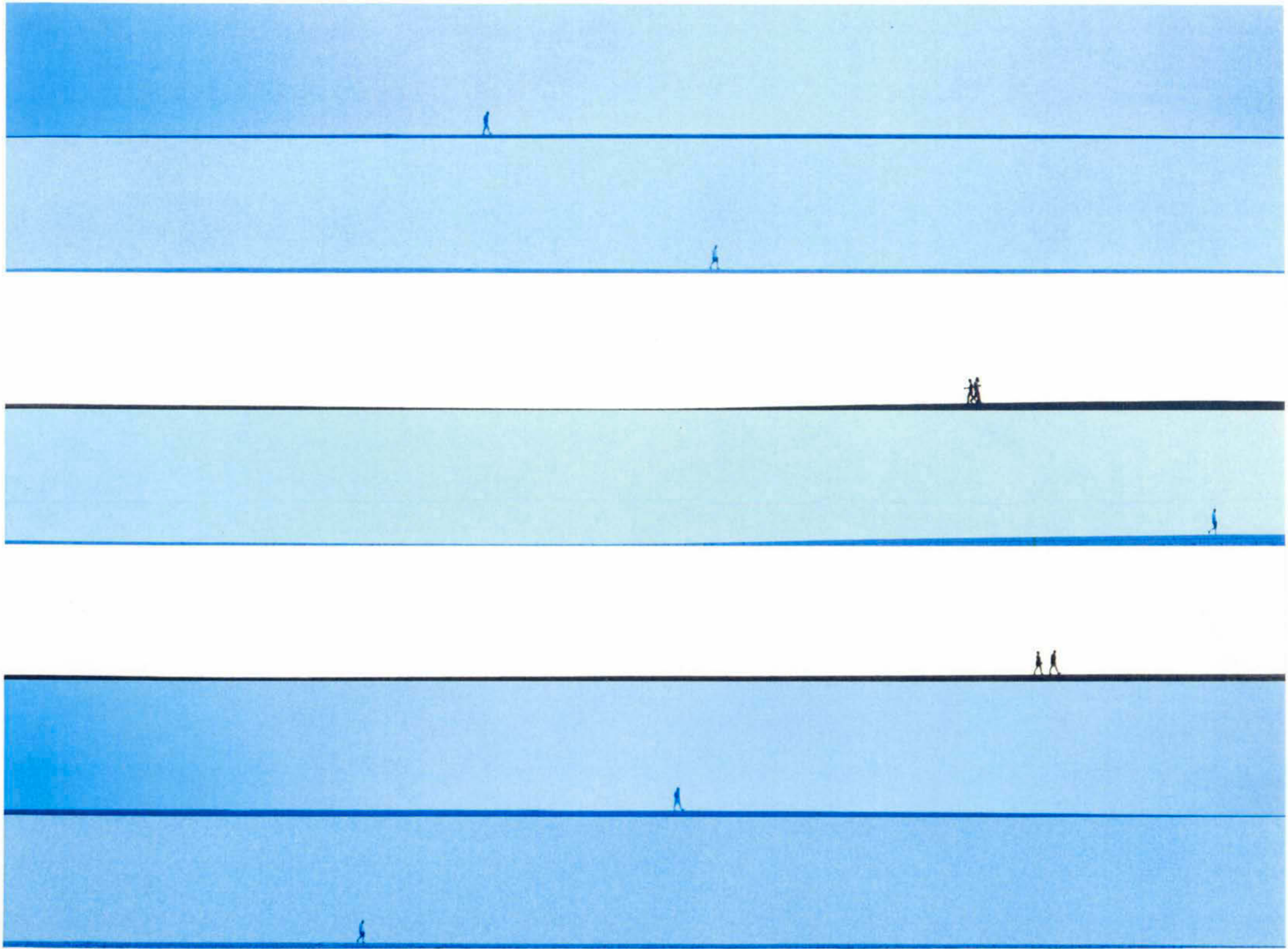


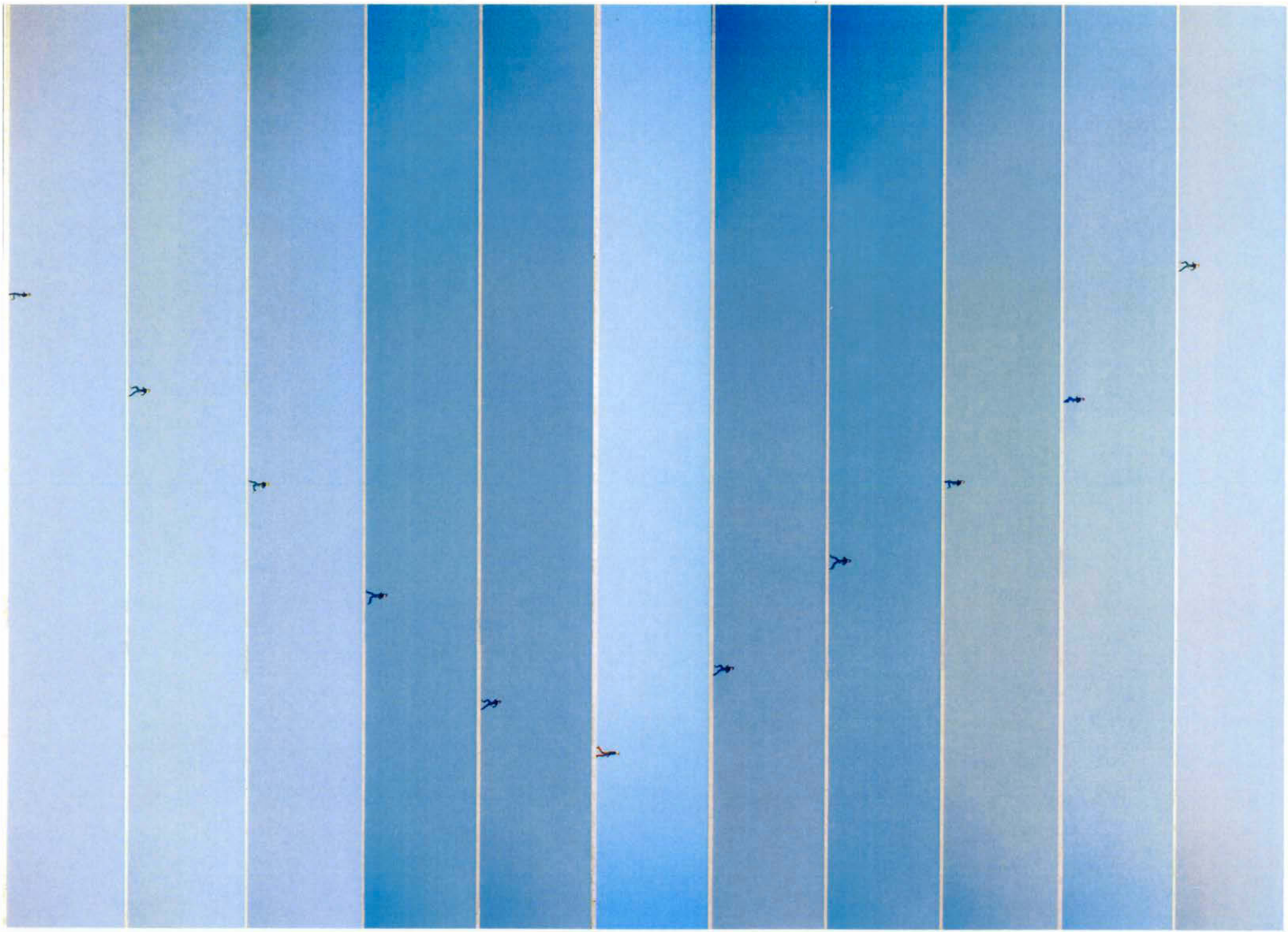


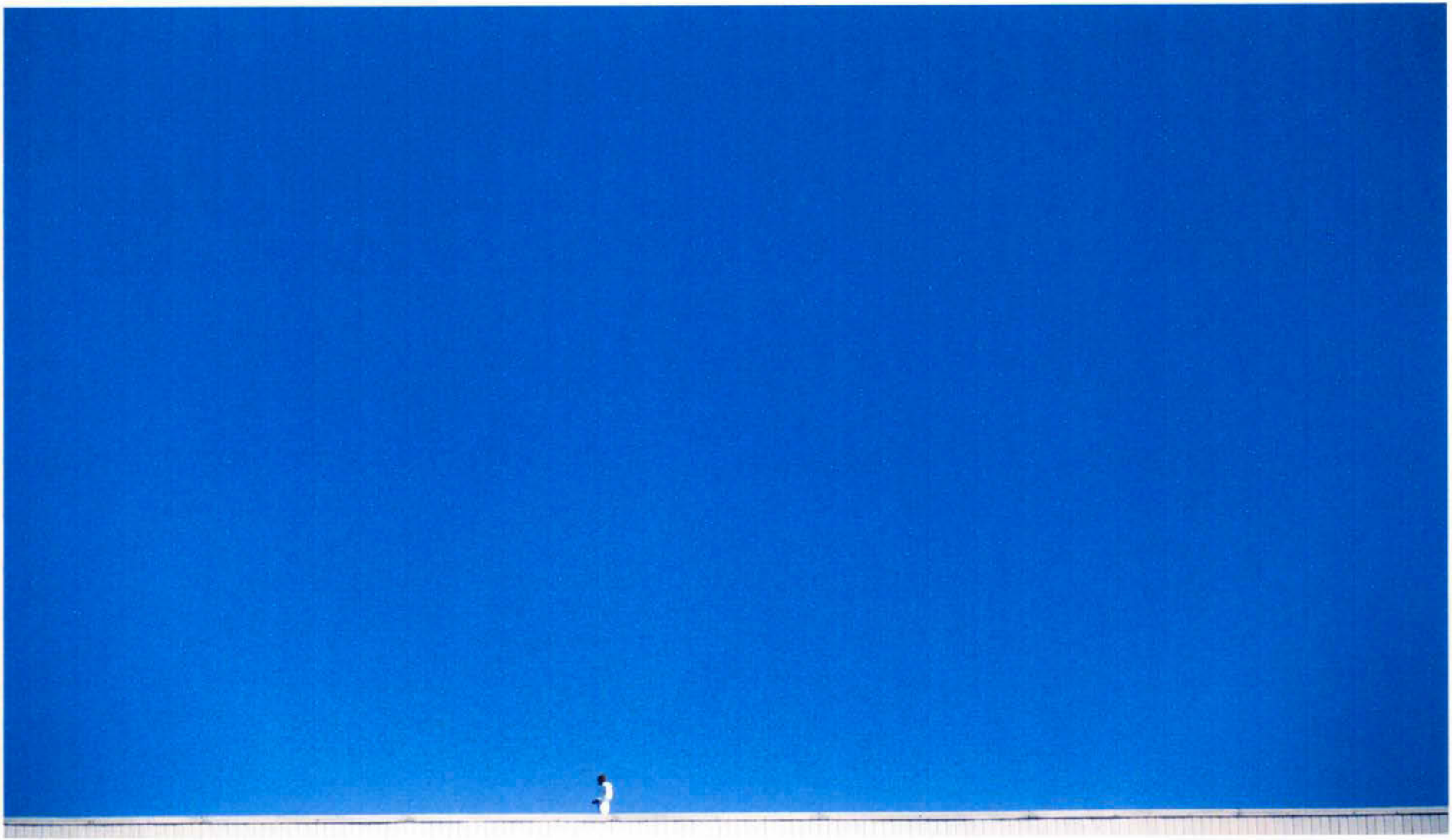


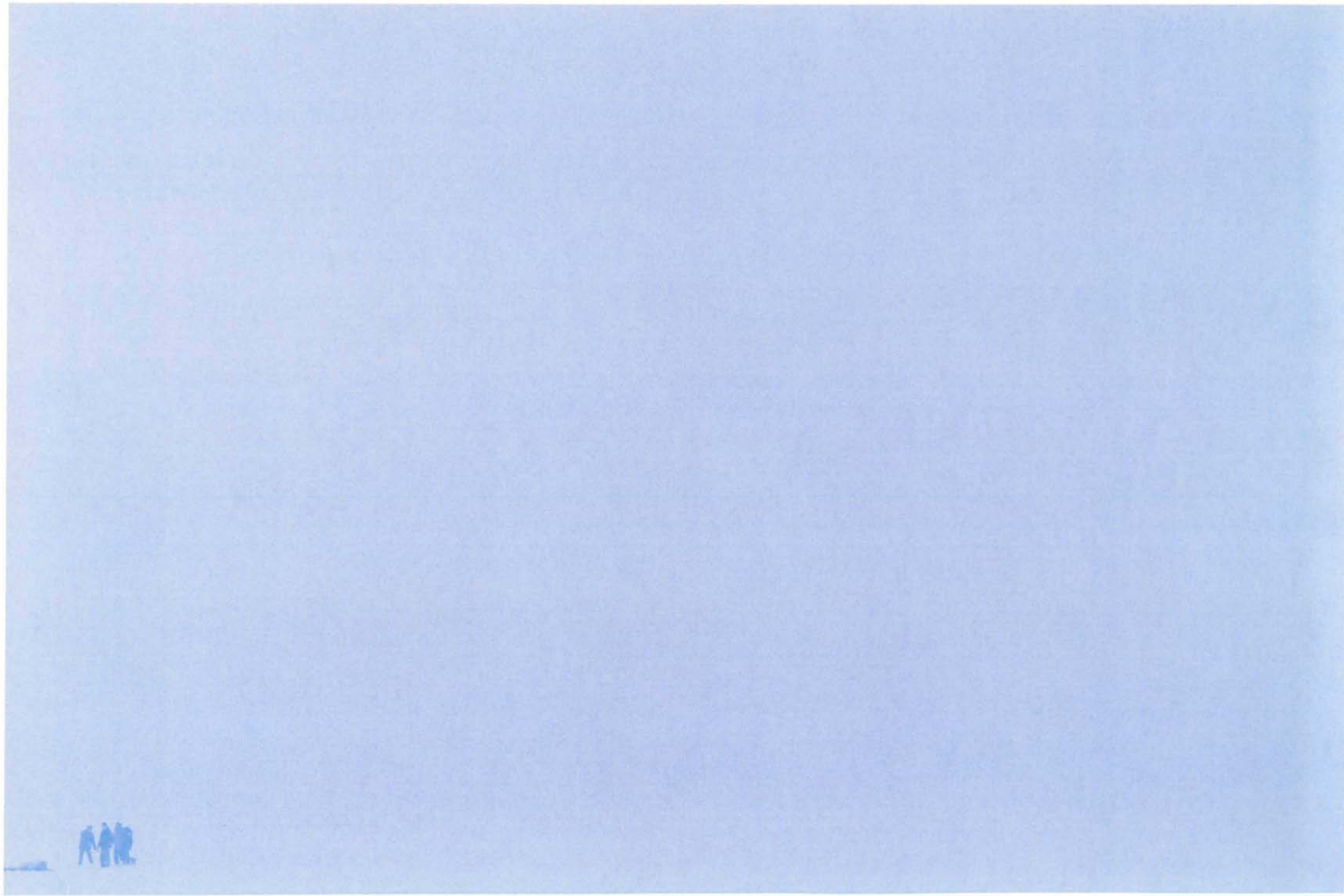




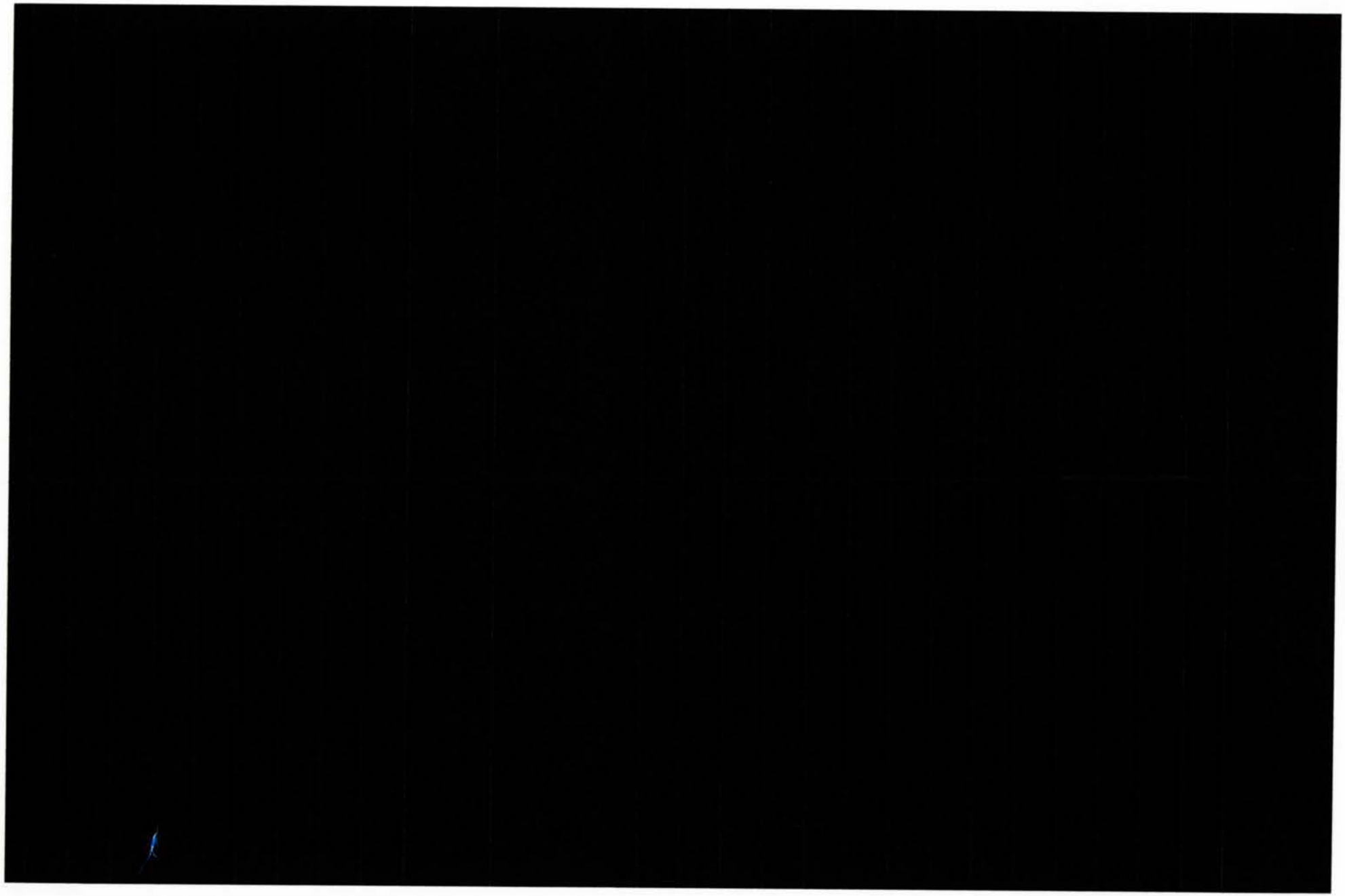






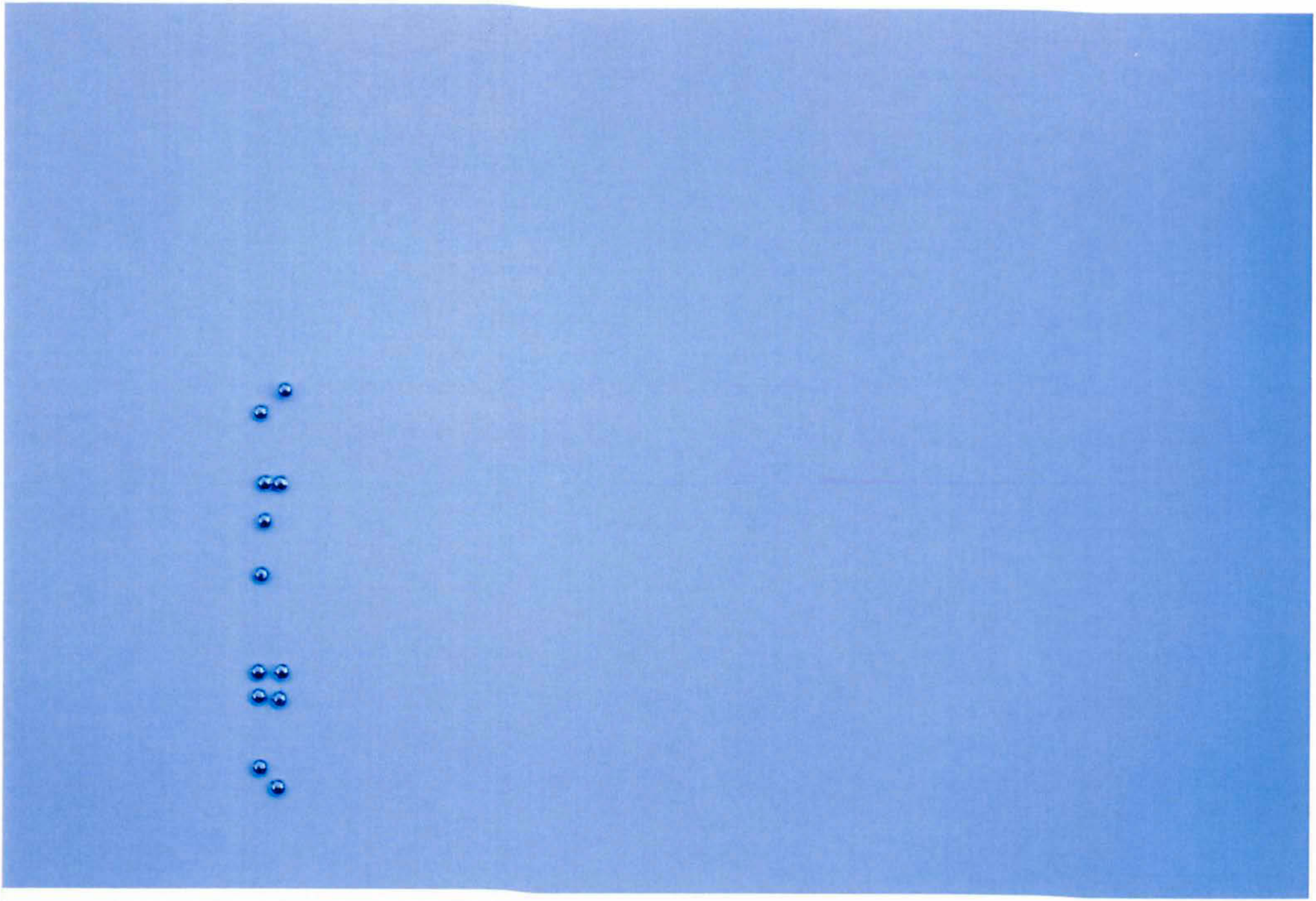


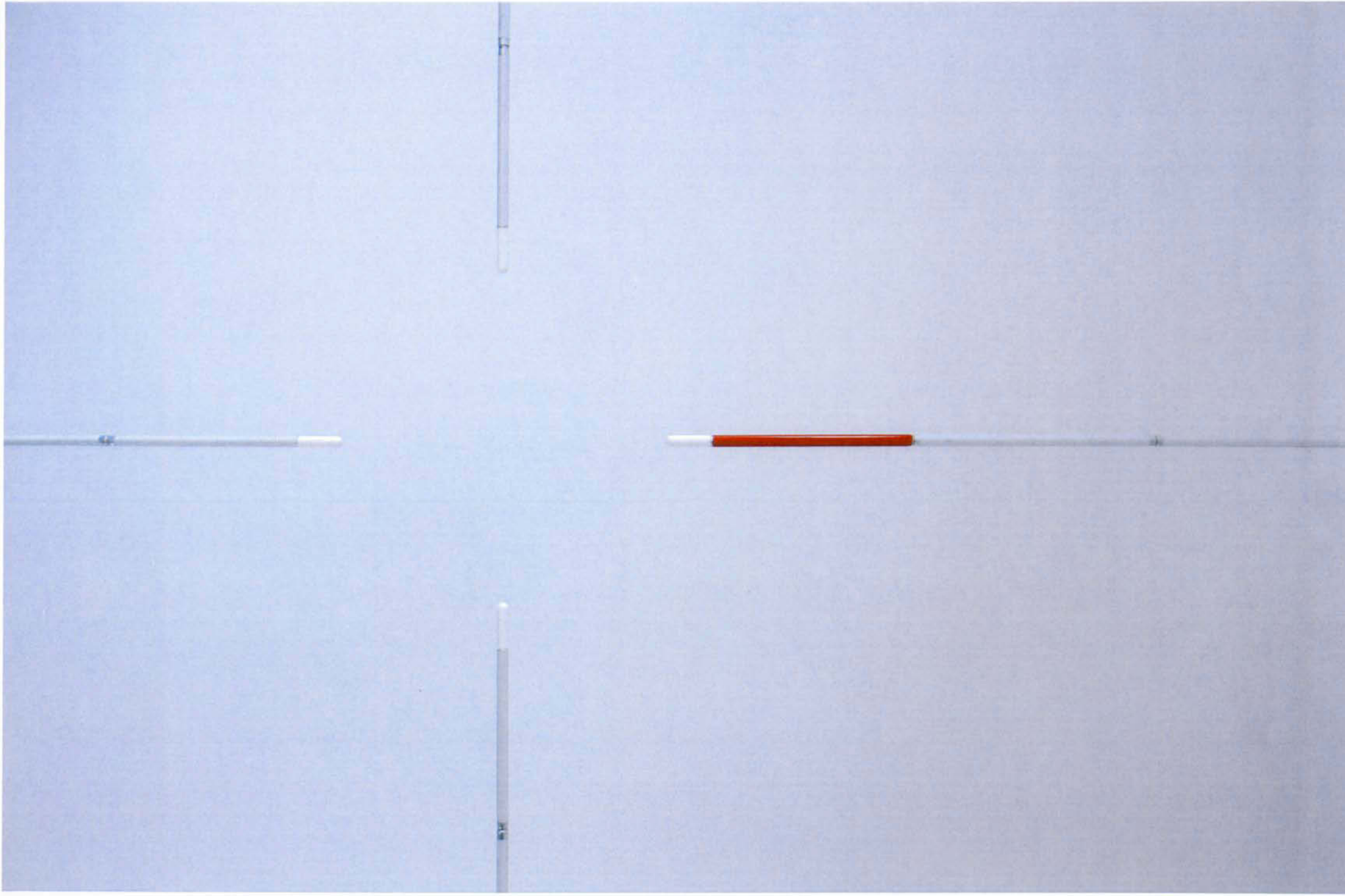


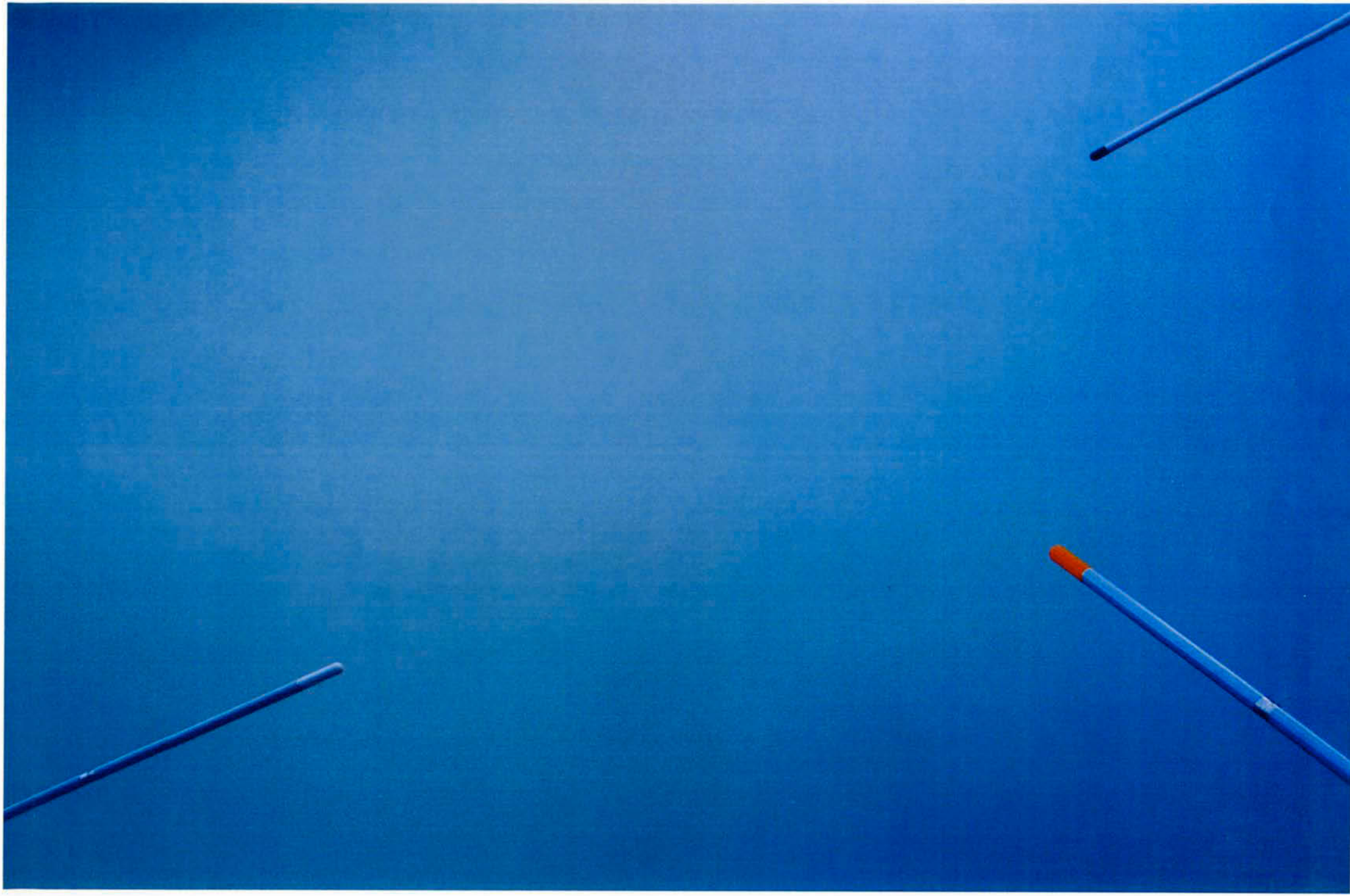


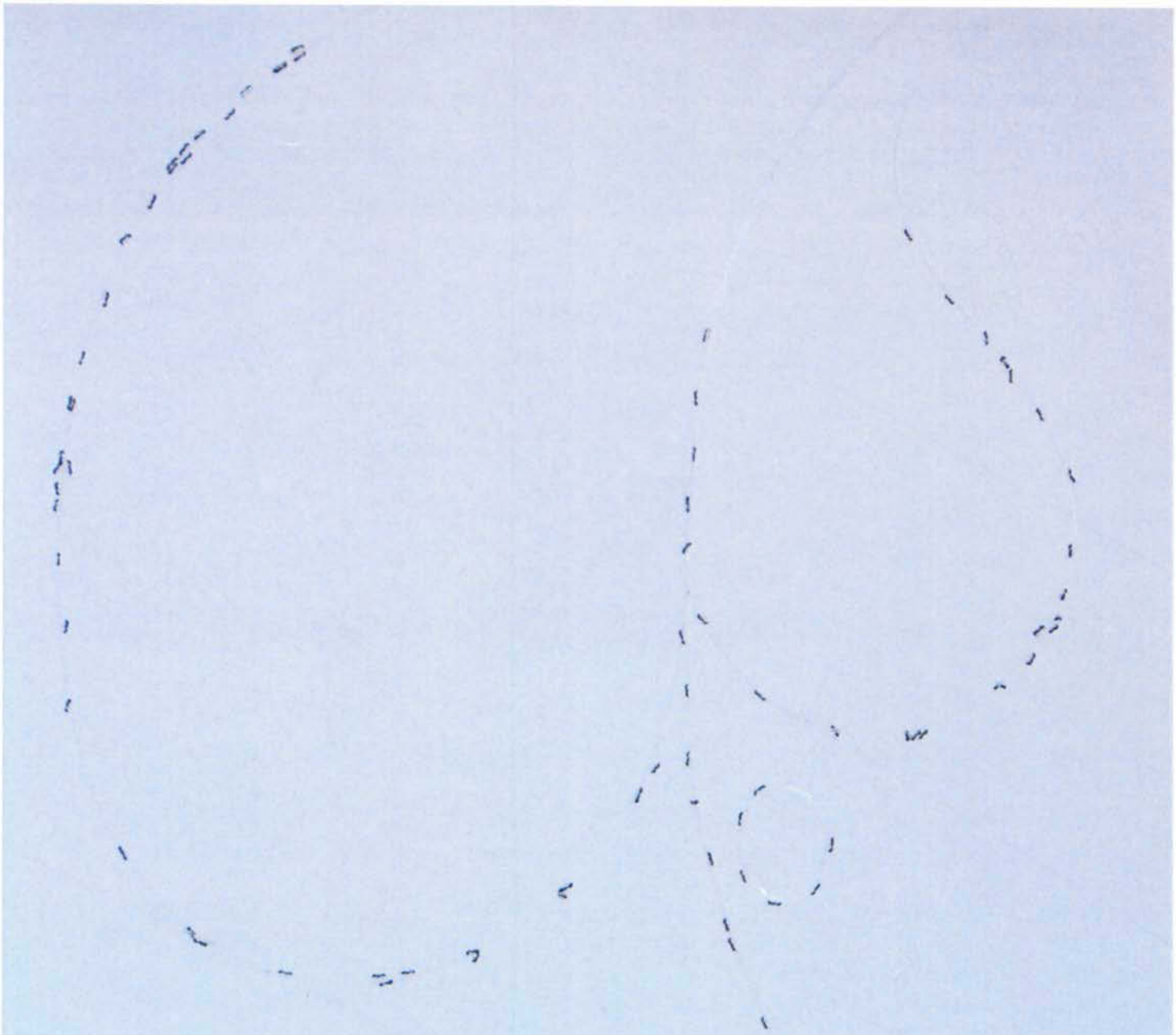


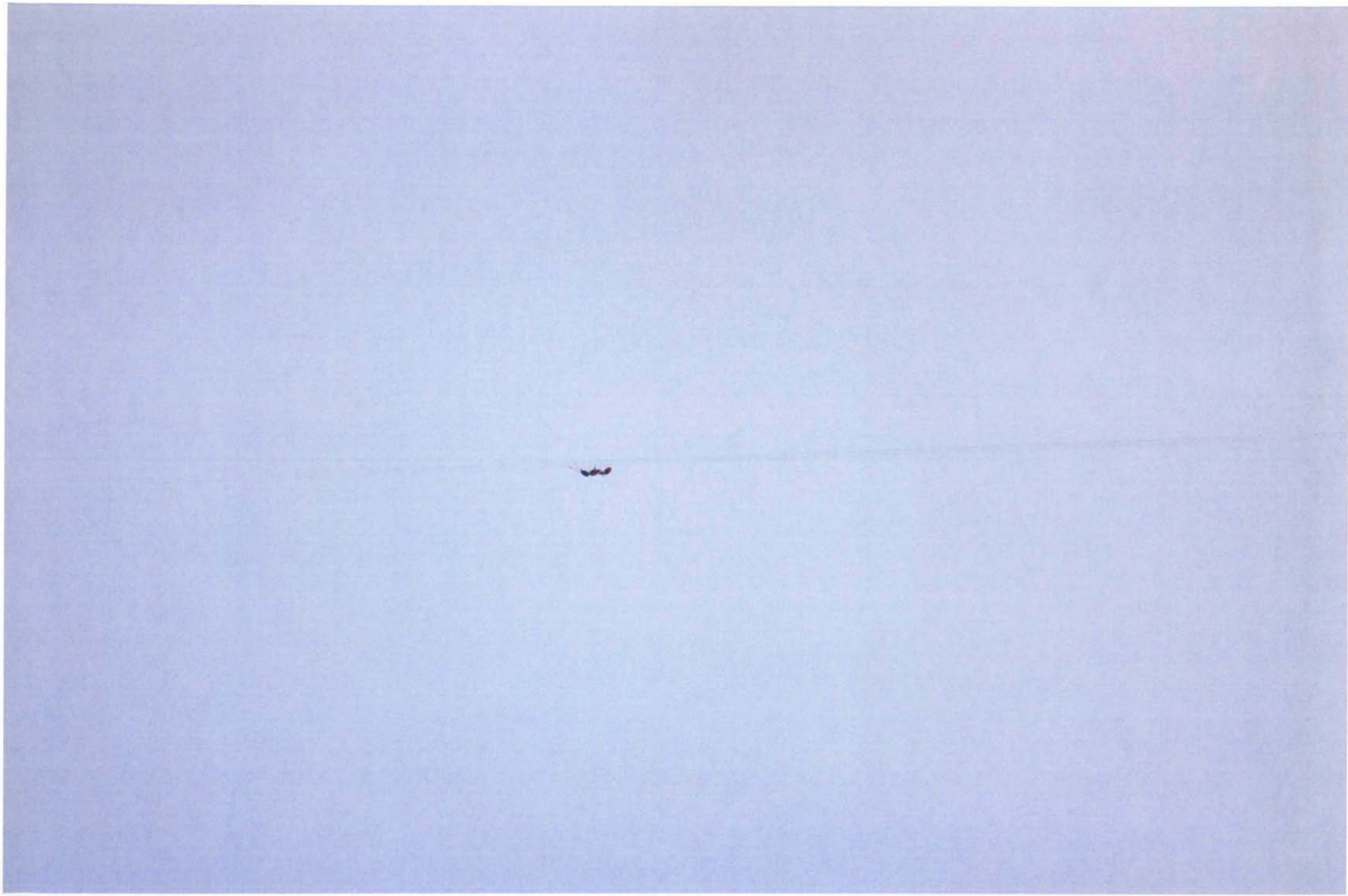

SyncMaster 741MP
LCD
SAMSUNG
SyncMaster 741MP
LCD
SAMSUNG













-1-

PRIMO LIVELLO DI AZIONISMO mmHg -xy (First level of actionism) 2003
series of 13
PLX1
c-print
120x180 cm

-2-
METEORE (Meteors) 2005
series of 12
M7
c-print
120x180 cm

-3-
METEORE (Meteors) 2005
series of 12
M12
c-print
70x106 cm and 120x180 cm

-4-
METEORE (Meteors) 2005
series of 12
M4
c-print
120x180 cm

-5-
SPALTUNG 2001
series of 10
#3
c-print
51,2 X 70 cm

-6-
SPALTUNG 2001
series of 10
#1
c-print
51,2 X 70 cm

-7-
SOGGETTO DIFFICILE 2001 (Difficult subject) 2004
c-print
#1
50 x 68,27 cm

-8-
SOGGETTO DIFFICILE 2001 (Difficult subject) 2004
c-print
#2
50 x 68,27 cm

-9-
CONTENITORE DI VUOTO #1 (Container of emptiness) 2004
lambda-print
30x40cm

-10-
NULLISTA 2005
lambda-print
30x40cm

-11-
HUMANS #1 2003
lambda-print
120x164

-12-
HUMANS #3 2005
lambda-print

-13-
BEPOLAR 2005
Series of 6
#2
c-print
31x53 cm

-14-
installation BEPOLAR
6x 31x53
installation PROVVISORIO
6x 70x106 + 70x xy

-15-
PROVVISORIO (Transitional) 2006
Series of 6
#4
c-print
70x106cm

-16-
PROVVISORIO (Transitional) 2006
Series of 6
#3
c-print
70x106cm

-17-
PROVVISORIO (Transitional) 2006
Series of 6
#5
lambda-print
60x106cm

-18-
Blue-UltraViolet (titolo provvisorio) 2007
Series of 19
#5
c-print
100x123cm

-19-
SENZA N°1 2007
2 synchronous loop, digital videos, 1'15" each
2 flat screens LCD 4/3
1 synchro

-20-
BLIND 2007
Series of 19
IMAGE in BRAILLE
lambda-print
40x60 cm

-21-
BLIND 2007
Series of 19
WHITE STICKS FOR BLIND PEOPLE AND SPACE #1
lambda-print
120x180 cm

-22-
BLIND 2007
Series of 19
WHITE STICKS FOR BLIND PEOPLE AND SPACE #5
lambda-print
80X120 cm

-23-
FORMICHE (Ants) 2007
Series of 14
OM
c-print
40x60 cm

-24-
FORMICHE (Ants) 2007
Series of 14
ONE POINT
c-print
40x60 cm

-25-
Cerchi (Circles) 2008
Series of 36
#4
c-print
40x60 cm

Francesa Rivetti
Milano,1972.

Nel 1990 inizia a lavorare come assistente fotografo (es: Armin Linke, Paolo Ventura, Bruna Ginammi, piu tardi per Del Lagrace Volcano)
1993, 1994 segue un corso di Photography Fine Art presso l'Edinburgh College of Art.
Dal 1995 fino al 2004 opera autonomamente in campo commerciale per diversi periodici, ritratti di moda design e reportages dedicati alle abitudini sociali dei giovani (influente quello nel 2000 a Tel Aviv, Israele), dal 2002 si firma con pseudonimi. In Jappone fotografa e conosce Nobuyoshi Araki, Takashi Murakami e Yoshitomo Nara. Dopo questi incontri con galleristi e artisti giapponesi,una volta tornata in Italia, 2001, inizia a mostrare i suoi progetti ancora inediti a galleristi italiani. La sua ricerca con tema centrale il "vuoto" parte dal 1997.
Dal 2003 prende parte alle seguenti esposizoni:

2007

JUST IN TIME – collettiva – Galleria Riccardo Crespi - curata da Gabi Sgardi

IN ATTESA DI GIUDIZIO - collettiva – curata da Milovan Farronato, Francesca Pasini, Michele Robecchi

2006

G/E O6 - collettiva - Fondazione Sandretto Re Rebaudengo – curata da Filippo Maggia

DESIG IN OPERA per Child Priority – mostra/asta no profit - Sotheby's Milano - Claudia Dwek – curata da Mariuccia Casadio.

50 WORKS FROM UNICREDIT COLLECTION - collettiva - Kunst Palais – curata da Walter Guadagnini

LA TERRA E LE NUVOLE, SHARING PASSION – collettiva – Sede centrale Unicredit Milano – curata da Walter Guadagnini

2005

Paris Photo - Paris

FRANCESCA RIVETTI – personale - Galleria BrancoliniGrimaldi Roma

PER ESEMPIO opere dalla collezione Unicredit per l'arte contemporanea – collettiva – MART Rovereto – curata da Walter Guadagnini

2004

LANDSCAPE - collettiva - Gallery Hotel Firenze – curata da BrancoliniGrimaldi

Da Guarene all'Etna 2003 - collettiva – Civica galleria d'Arte Moderna Palermo – curata da Filippo Maggia

2003

L'IDEA DI PAESAGGIO NELLA FOTOGRAFIA ITALIANA DAL 1850 AD OGGI - collettiva – Galleria Civica di Modena – curata da Walter Guadagnini e Filippo Maggia.

GE/03 - collettiva – Fondazione Sandretto Re Rebaudengo – curata da Filippo Maggia

Bibliografia selezionata

2008

NEW PHOTOGRAPHY IN ITALY - ed. Skira - curato da Filippo Maggia

Febbraio Nomination KLM Paul Huf Award 2008, Foam_Fotografiemuseum

Gennaio Lecture Varese University Insubria

2007

EXIBART.ONPAPER – Agosto- Settembre 2006
Pag 6 a cura di Milovan Farronato

MIART- catalogo – catalogo esposizione collettiva "in attesa di giudizio" ed. Skira
testo di Pasini, Farronato, Robecchi.

2006

EXIBART.ONPAPER 2006
Testo di Filippo Maggia

EXIBART.ONPAPER –31- Giugno/Luglio 2006
pag 80 a cura di Enrico Giacomelli

2005

UNICREDIT E ARTE, PER ESEMPIO. Arte Contemporanea italiana della Collezione Unicredit – catalogo/folder collettiva – Testo di Walter Guadagnini

IL GIORNALE DELL'ARTE
Testo di Walter Guadagnini

2003

MODENA PER LA FOTOGRAFIA, L'idea di paesaggio nella fotografia italiana dal 1850 ad oggi – catalogo ed. Silvana
testi di Walter Guadagnini, Filippo Maggia

GE/03 – catalogo – ed. Nepente, testo di Filippo Maggia

Très Belle - Filippo Maggia

FRANCESCA RIVETTI

STATEMENT

Considero il mancante, l'assenza, come stato positivo e non in un senso angosciante.
Un'assenza che non sviluppa il desiderio ma al contraio che lo rende un ingombro inutile.

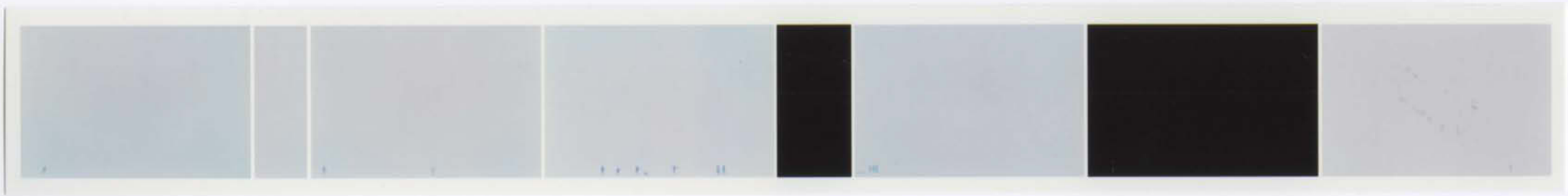
Provo a creare un immaginario del vuoto a cui affezionarsi. Un luogo dove scindere il senso del sé da spazio e tempo.
Provo a rivalutare quello che non è considerato, che è visto come negativo o in generale è considerato di poco valore.

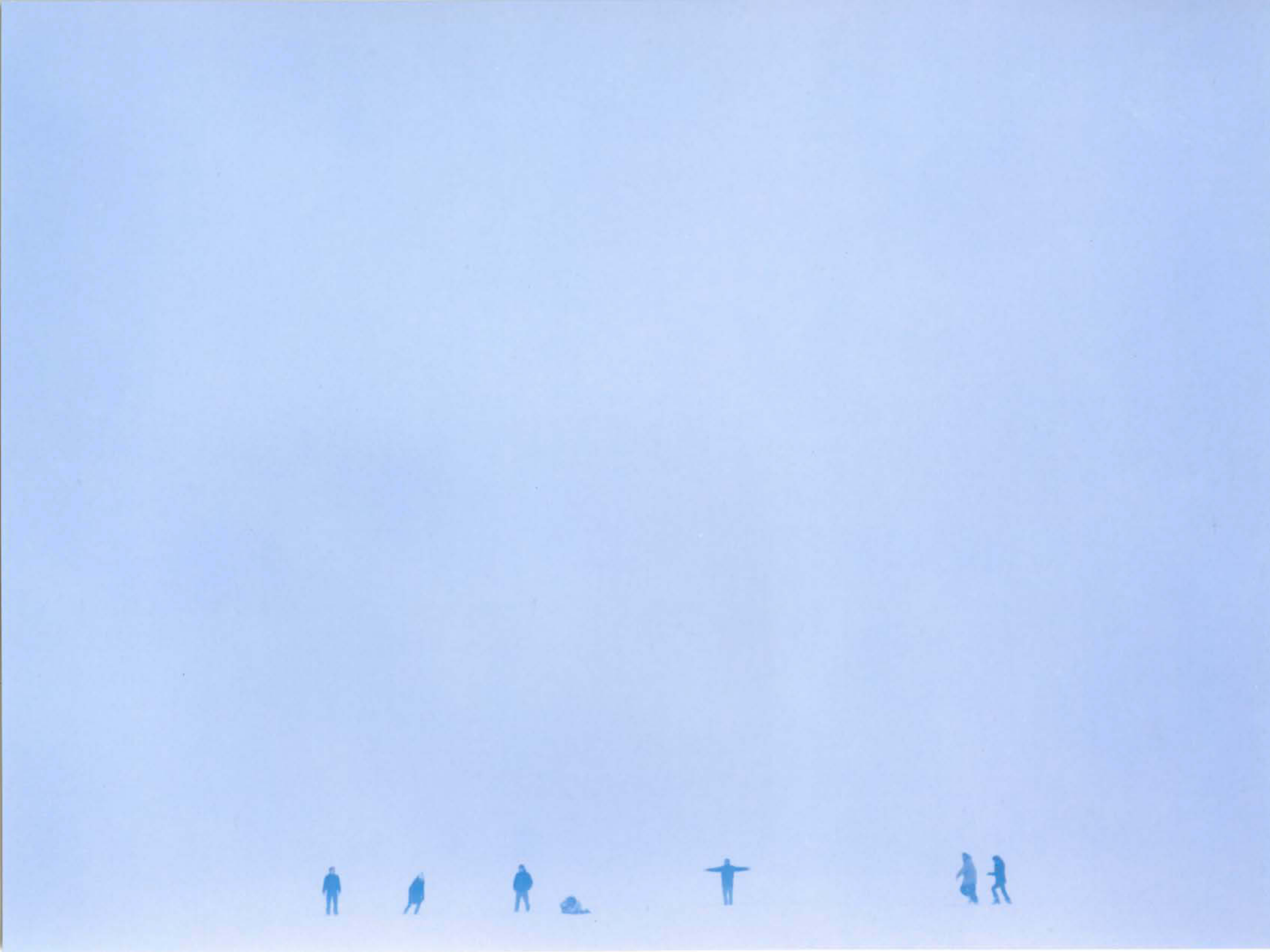
Vado verso la sottrazione dell'immagine, togliendo materia e soggetti, tenendo il minimo, per creare uno spazio intermedio, indeterminato e per suggerire un SE' non stimolato da impressioni ma anzi esposto a sentimenti non pilotati.

Nell'era in cui l'immagine e la vista dominano sento l'esigenza di andare contro l'immagine usando, lo stesso mezzo che la crea.

La mia generazione è quella associata al vuoto. Riconosco in questo vuoto un motivo sano e non tanto criticabile; funzionale come la presa a terra che fa saltare la corrente elettrica quando il sistema è sovraccarico

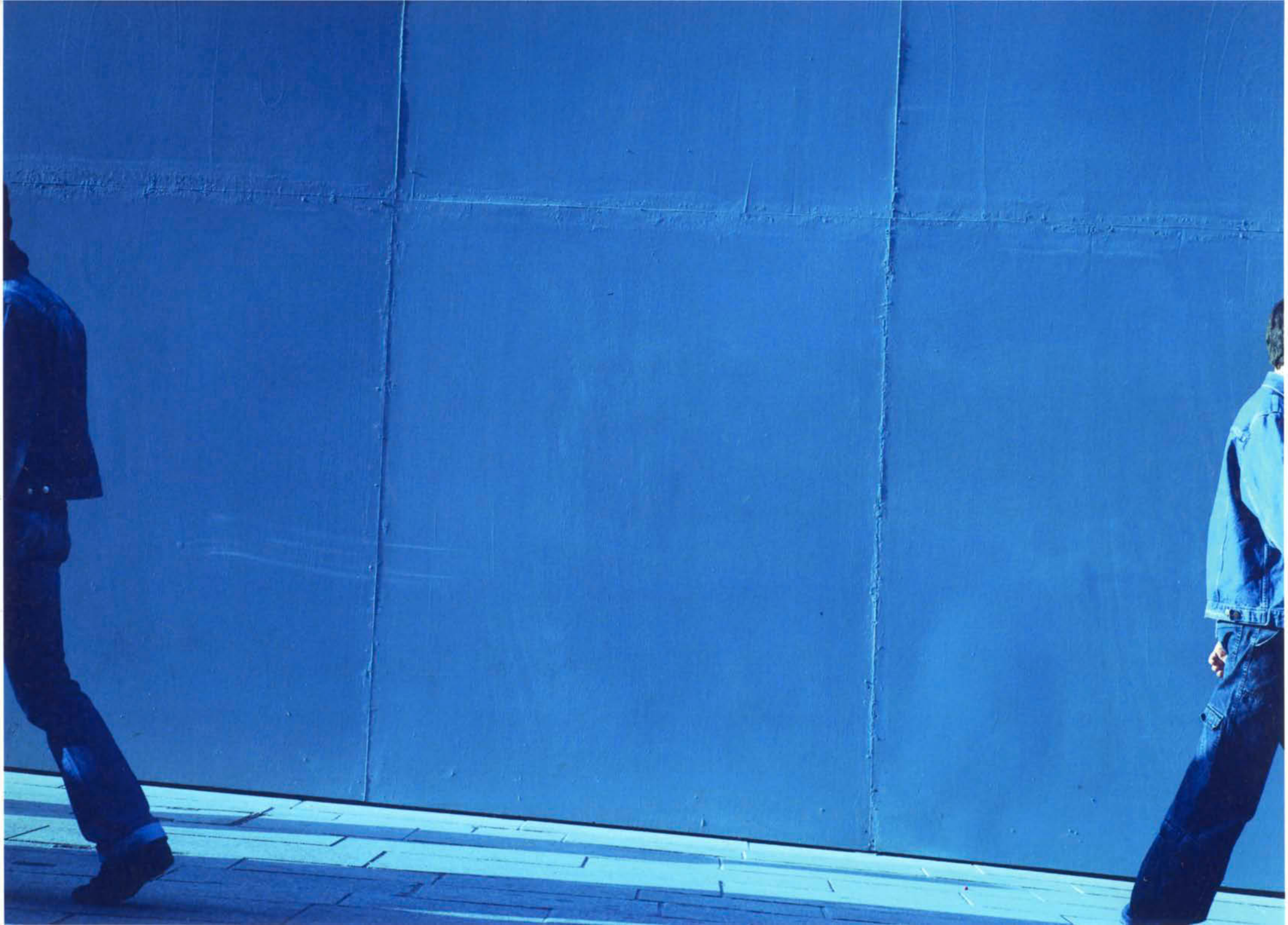






FRANCESCA LIVETTI

PROVA DI STAMPA



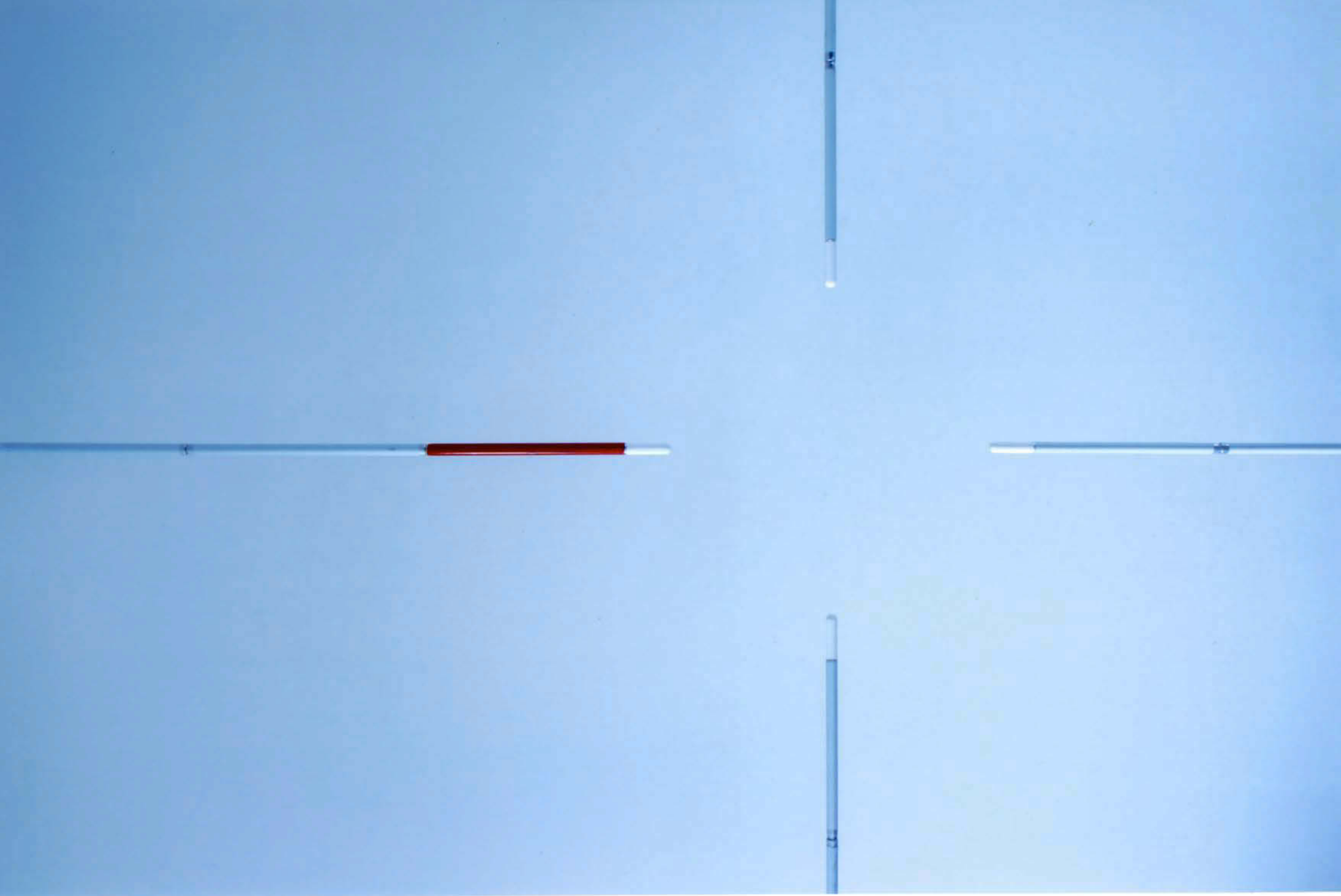
FRANCESCA RIVETTI

PROVA DI STAMPA



FRANCESCA RIVETTI

PROVA DI STAMPA



FRANCESCA LIVERANI

PROVA DI STAMPA



FRANCESCA RIVETTI

PROVA DI STAMPA