

CECILIA BORETTAZ
PORTFOLIO 2019

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STATEMENT

My artistic research explores the abstraction of the landscape caused by the reminiscences. With the help of setting machines and colors I find out on the surface of the painting the ephemeral meaning of identity, nature and destiny. I have focused of the meaning of black colors and its connotation such as darkness, mystery and maternity (Dissolution of Abstraction). I was expanding the research of fear and politics ideologies as well using my family archive and storytelling (I Dormienti della Montagna / Ascension of pyromaniac). Parallely I am always interesting to write mailing letters, inspired from my personal expedition in the Alps and travels from abroad with a strong attention to the reality.(Winter Sea). Actually I am studying the measurement of digital colors to enrich the research of abstraction in the new technologies.

CV

Cecilia Borettaz, 1990
Born to Torino. She lived in Venice and Brussels.
Actually she lives and works between Milan and Aosta.

EDUCATION

2019 : MA in Color Design and Technologies, Politecnico of Milan, IT
2015 : MA in Visual Arts and Critic Tools, School of Art ERG, Brussels, BE
2013: BA in Visual Arts and Theater, University IUAV of Venice, IT

EXHIBITIONS

- 2019 Premio San Fedele Award, San Fedele Gallery, Milan, IT - ongoing.
Set Design "Die Verwandlung" di Sophie Mayeux, Theater aan de Rijn, Arnhem, NL
- 2018 Advanced training programme "Know-how. Educate, learn, interpret", Museum MAXXI, Rome, IT
- 2017 Group exhibition "Black Mountain" (Painting installation + Talk + Kids workshop) curated by Catalyst Arts, Belfast, UK
Festival Agitageda, artistic residence (Urban Painting), curated by Paulina Almeida, Agueda, Porto, PT.
Group exhibition "Premio Bice Bugatti, Section Under 35" curated by Martina Corgnati, Villa Manuolo, Nova Milanese, Milano, IT
- 2016 Festival Helicotrema for recorded audio curated by Blauer Hase and Giulia Morucchio: Centrale Fies (Trento), Progetto Diogene (Turin), Palazzo Grassi/ Foundation François Pinault (Venice), IT
- 2015 Festival Camping curated by Mathilde Monnier, (Performer) Théâtre de l'Eau, Paris, FR..
"Juste pour voir. That's it. Workshop Joëlle Tuerlinckx" (Dramaturgy and Performer), Netwerk, Aalst, BE.
"That's it! (+3 FREE minutes)" by Joëlle Tuerlinckx (Performer), Biennial Performatik, Kaaitheater, Brussels, BE.
- 2013 Group exhibition "The Game. Business and Manipulation", Gallery Amy-d, Milan, IT
- 2012 Workshop "Sense of community #1", curated by Silvia Petronici, Officina delle Zattere, Venice, IT.
Group exhibition "Premio Basi per arte contemporanea" curated by Silvia Petronici, Vivo d'Orcia, Siena, IT.
- 2011 Group exhibition "Della carezza. Studi sull'invasione priva di brama di possesso" curated by Lucrezia Calabrò Visconti, Space Punch, Venice, IT.
Group exhibition "95ma Collettiva Giovani Artisti" curated by Stefano Colletto, Gallery San Marco, Fondazione Bevilacqua la Masa, Venice, IT.
Workshop "Monotono contemporary art and luav - Un punto d'incontro". curated by Diego Marcon, Monotono contemporary art, Vicenza, IT.



Black mountain, detail. Acrylic painting on paper, Catalyst Art Gallery, Belfast, UK, 2017

DISSOLUTION OF ABSTRACTION

It is the wish to break up the abstraction. A series of monochromes that dissolve into water. They tend to reach an original state. But residuals regain a new shape, no longer abstract, but concrete, physical.

The research continues with the matrix of the series of monochromes. It arises from the beginning as a structure: a water tub filled with water in order to produce monochromes. With the passing of time the structure evolved into an autonomous structure. It is not only a container. It is the mother.

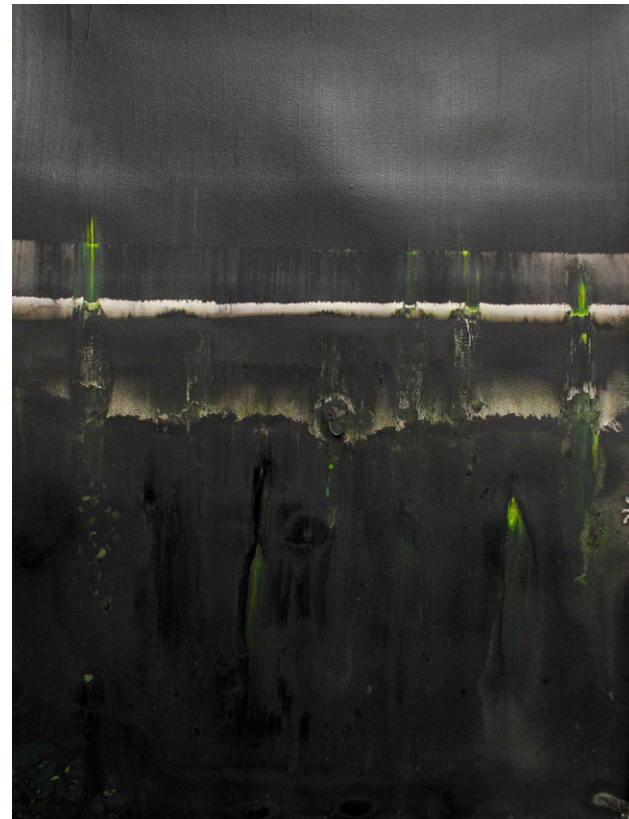
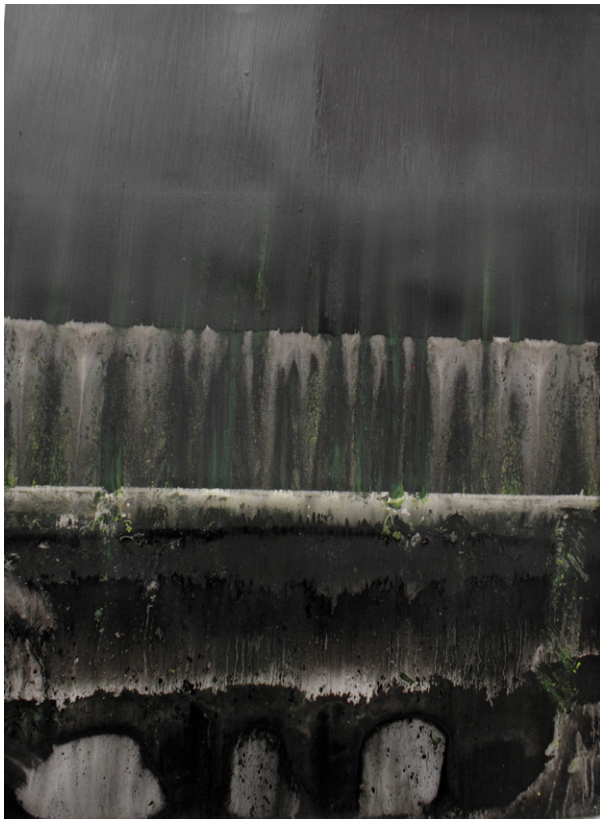
Mother as a maternal involucre. Mother as a nest. Mother as an energetic mass. Mother as a production of visceral impulses. Mother as a deposit of denser residuals and corpusculars in a liquid substance.



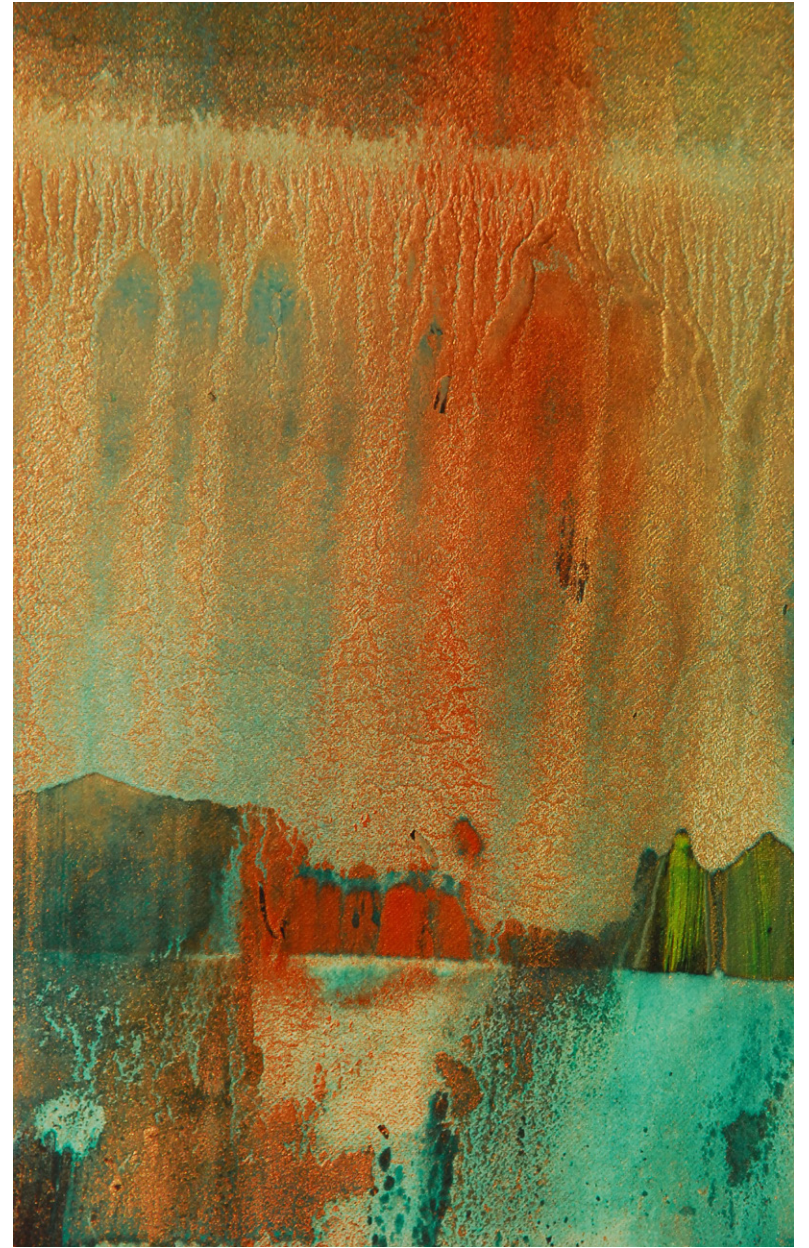
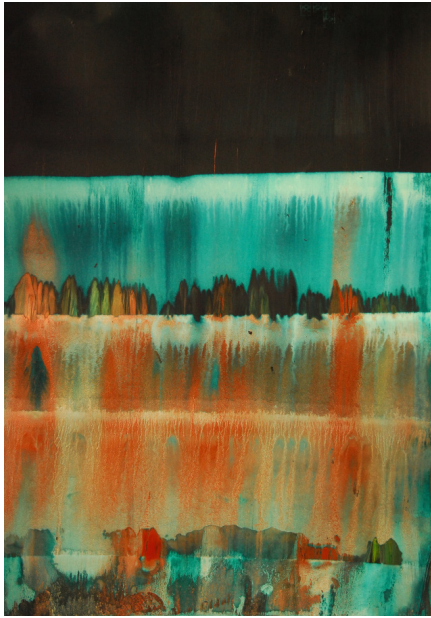
Black mountain - Front - . Acrylic painting on paper (10mx1,40m) bath in iron (250x20x20cm) water, Catalyst Art Gallery,Belfast, UK, 2017



Black mountain -Behind - . Acrylic painting on paper (10mx1,40m) bath in iron (250x20x20cm), water, Catalyst Art Gallery, Belfast, UK, 2017



Dissolution of Abstraction: Track_6 (Left) and Track 5 (Right), 2016. // Acrylic Painting on paper 56x69cm,



Groundwater's series, 2017 // Acrylic Painting on paper 56x69cm + Detail (right)



Dove posa il pensiero del sonno, Acrylic painting on paper, 195x120cm, 2019 + Details (Right)



L'uomo solitario, Acrylic painting on paper, 195x120cm, 2019 + Details (Right)



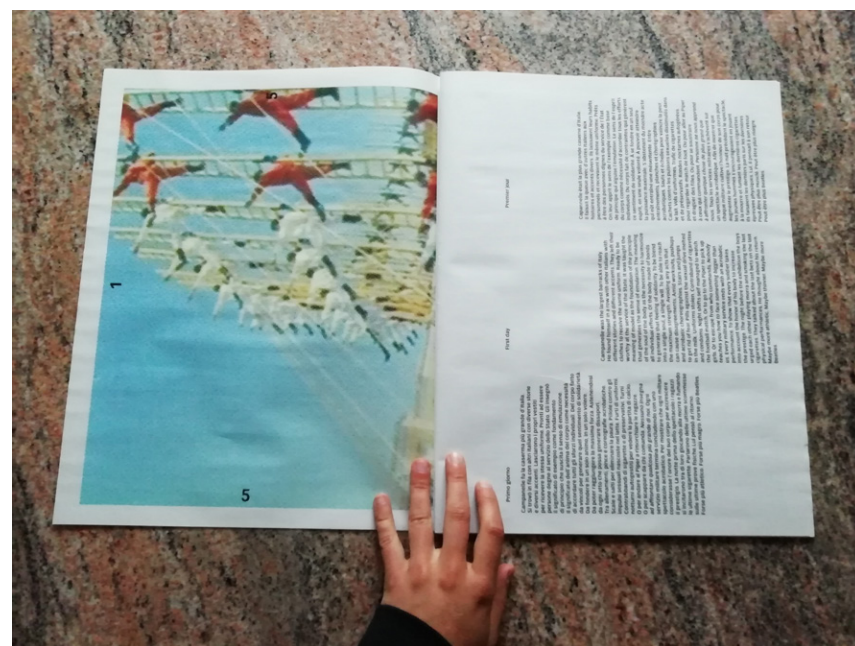
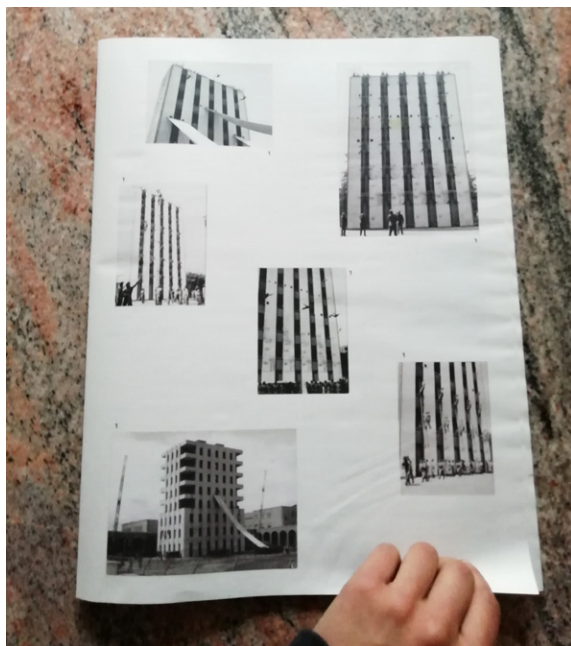
Lago Miserin, Acrylic painting on water, 195x120cm, 2019 + Details (Right)



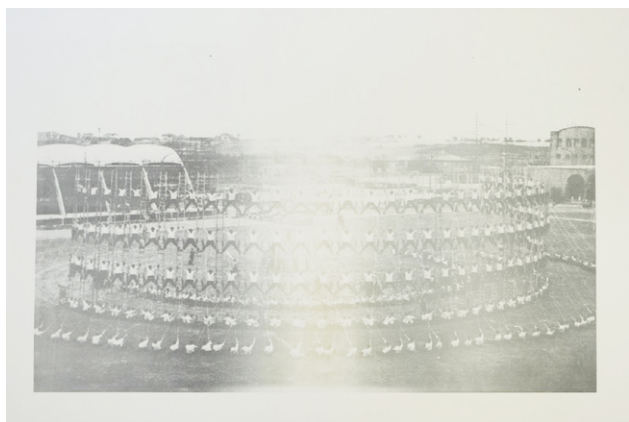
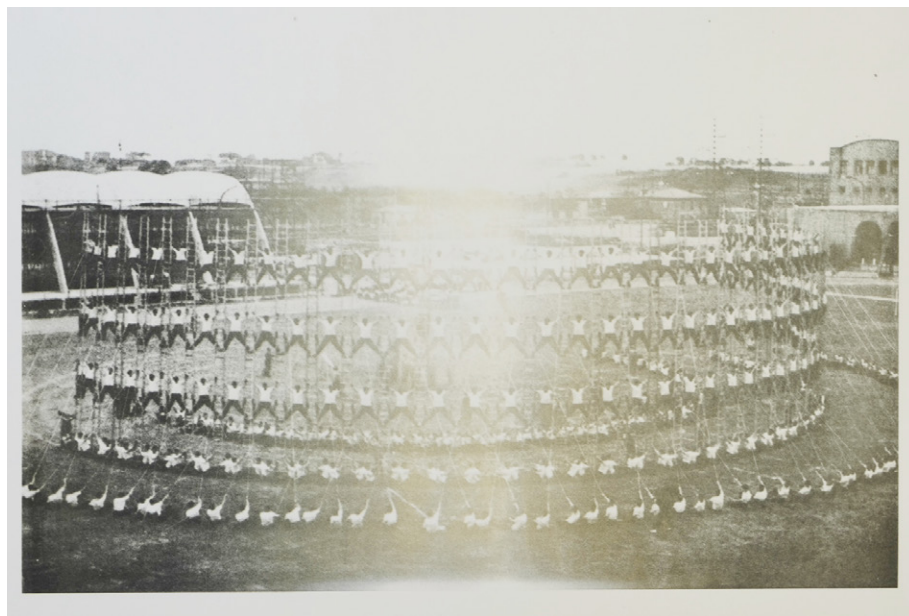
Recorded audio of the text, Sae Institute, Brussels, 2016 [Agostino (3'33") ; Lorenzo (3'50") ; Carmen (2'20") ; Saide (3'30")] // <http://helicotrema.blauerhase.com/cecilia-borettaz/>

I DORMIENTI DELLA MONTAGNA (MOUNTAIN'S SLEEPERS)

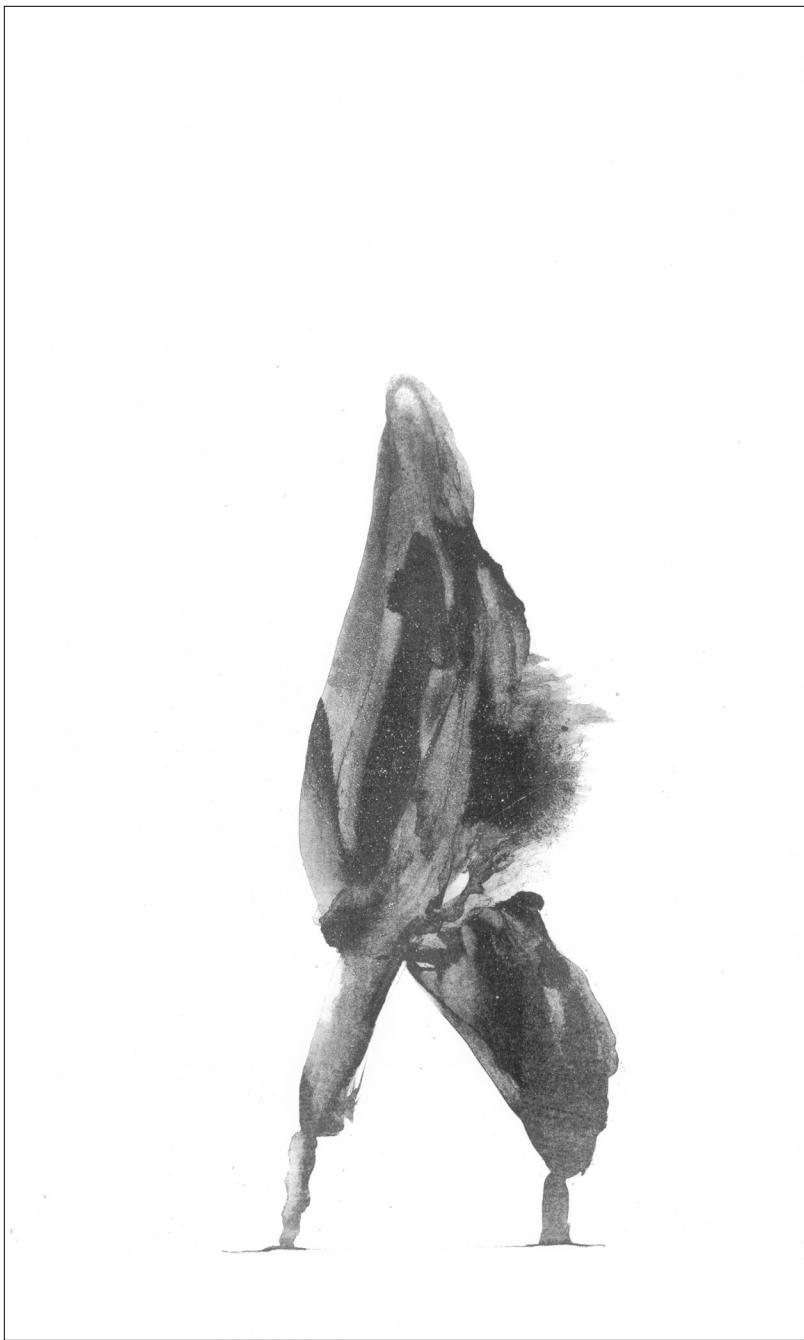
In occidental culture the meaning of black is related to darkness, and also to politic ideologism such as fascism. I've writed some short interweaving stories of family during the 40s until 70s to Roma, Aosta, Torino and Ferrara. There are 4 characters: Agostino, Lorenzo, Saide and Carmen. Their gazes are covered by fear and they don't know how to react. The only way to escape is to abstract from the reality and being invisible. However, they feel another resistance, quiet and persistence. The stories are accompanied by personal archive which I worked in lithography. My intention is not to destroy the pictures, but to dissolve them for going in a abstract world. The same world of the characters.



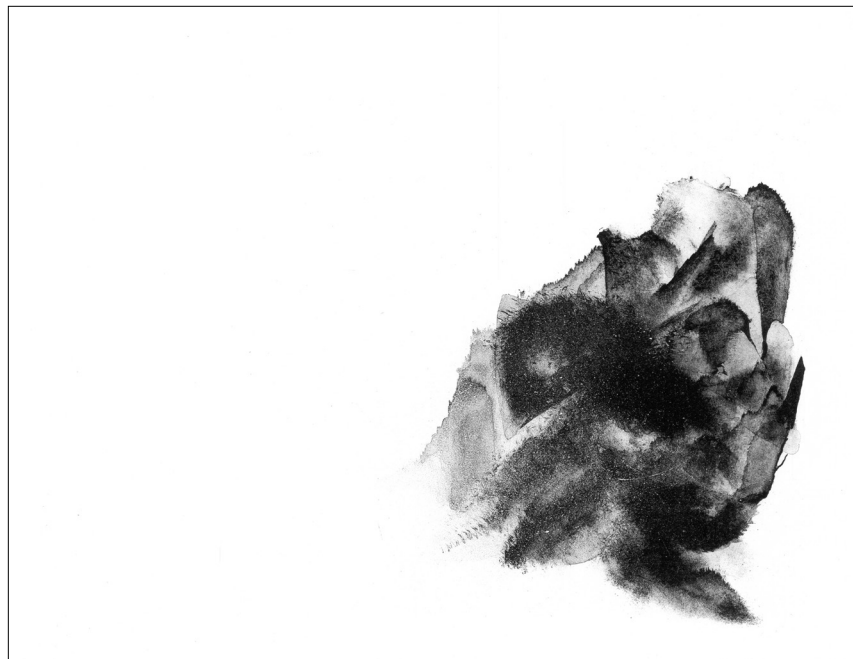
Prototype of first fanzine (ongoing): Lorenzo, offset printing, 30x40cm, 2019



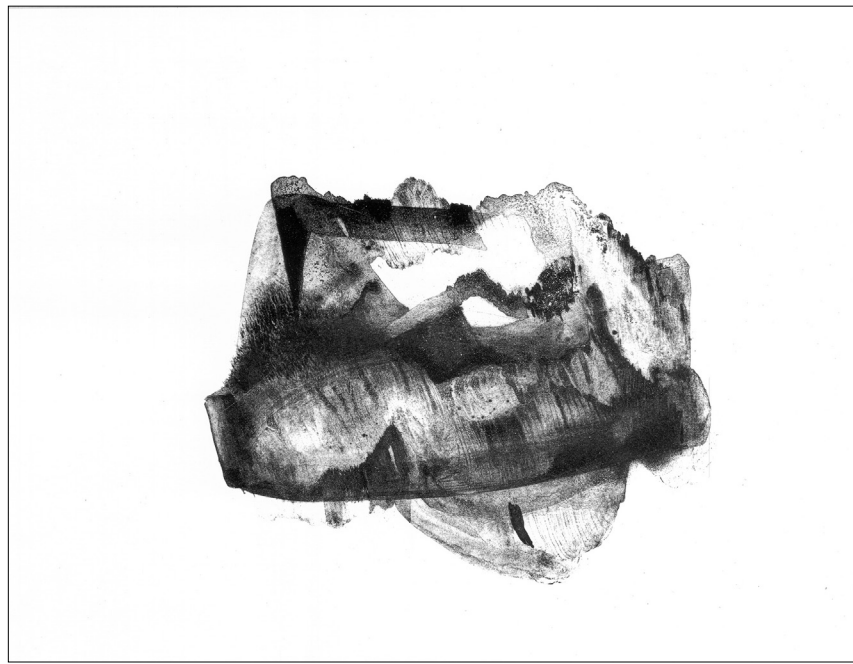
Controvento. Rehearsal during the service military of fireman (Lorenzo) Series of 4 Photolithography on paper, 90x64cm, 2018



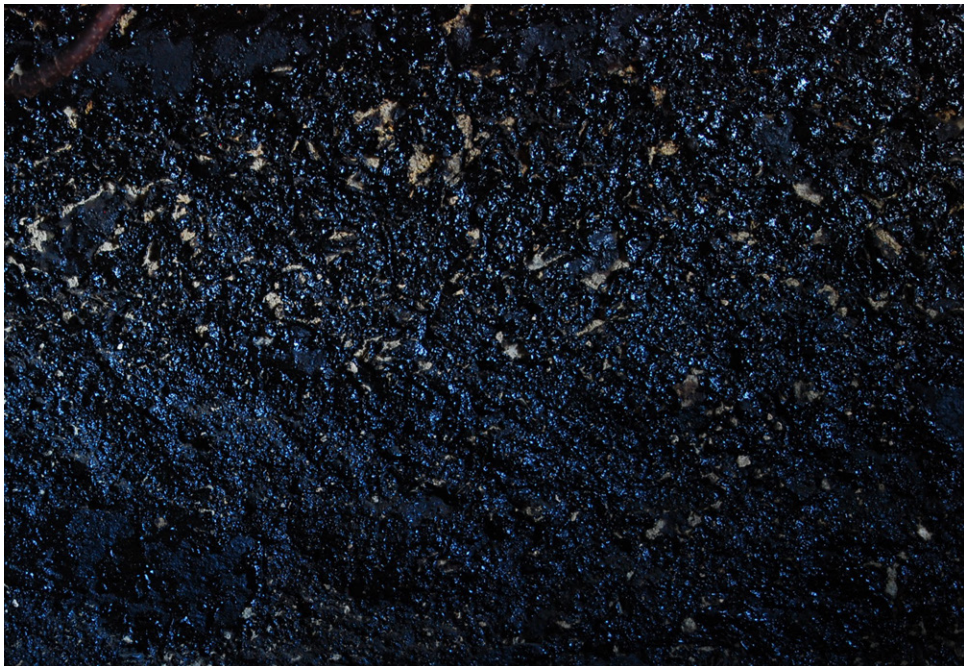
1.



2.



3.



Ascension of pyromaniac, detail of soot, Aosta Valley (IT) 2015

ASCENSION OF PYROMANIAC

This is the story of a family coming from the Western Alps. The parents, worried for the future of their children, decided to build a group of houses for themselves in the mountains. Away from social life and from the rumors of the village. Passing on the wonder of seeing the world from above. But one day an artificial mistake brought strange consequences. A malfunctioning fireplace. Instead of pushing the smoke upward, the chimney pushed it down. Creating a phenomenon called soot. A black, impalpable, fat powder produced by an incomplete combustion that started depositing on the walls and on every object. Finding no answer to that mocking fate, the family let time decide its destiny. As years passed by, the soot became solid and compact. Merging with their eyes, their thoughts and their silences.



Ascension of pyromaniac, series of 5 digital photography, Aosta Valley (IT), 2015

«Penso alla tua mail ricevuta più di un anno fa. Mi consigliavi di andare a Ostenda. Ebbene, no. Non ci sono mai andata. Per questa ragione: in tutta la mia vita, non ho mai visto il mare d'inverno. È sempre stato uno dei miei tabù preferiti. O se non altro, il mio sogno segreto. Per questo non mi sono mai spinta sulle coste occidentali delle Fiandre. Fino a quando ho riflettuto su una questione. Ho sempre concepito l'arrampicata – o in generale la salita – in verticale. Per sorgere dall'oppressione ovattata della città, da quella delle persone ansiose. E poi per quello che è il sogno, credo, di tutti gli arrampicatori; ovvero, raggiungere la cima della montagna per vedere l'inimmaginabile. Il dono di guardare l'invisibile toccandolo con gli occhi e sfiorandolo con la bocca. Solo i fantasmi hanno il privilegio di toccare questa assenza. E pochi, pochissimi uomini coraggiosi possono percepirlo.

[...]

In Belgio ne sanno qualcosa. Non ci sono montagne e il cielo è decisamente più basso di quello delle Alpi. Il concetto di arrampicata è visto in orizzontale. È più difficile che mai. Si ha a che fare con un orizzonte al contrario. Non ci sono stagioni. Ogni cosa si dilata e non basta avere lo sguardo rivolto in alto. Bisogna spingersi in salti trasversali. Muta continuamente. Non a caso i belgi sono degli arrampicatori prodigi a confronto degli alpini.

[...]

Solo le nuvole continuano a restare il mio modello di riferimento. Si muovono, si accumulano densamente e spariscono fluidamente. Nevica e allo stesso tempo c'è il sole. Non esiste un pentagramma definito. Non c'è una misura spaziale e temporale. Si vive nella dimensione del tra.

[...]

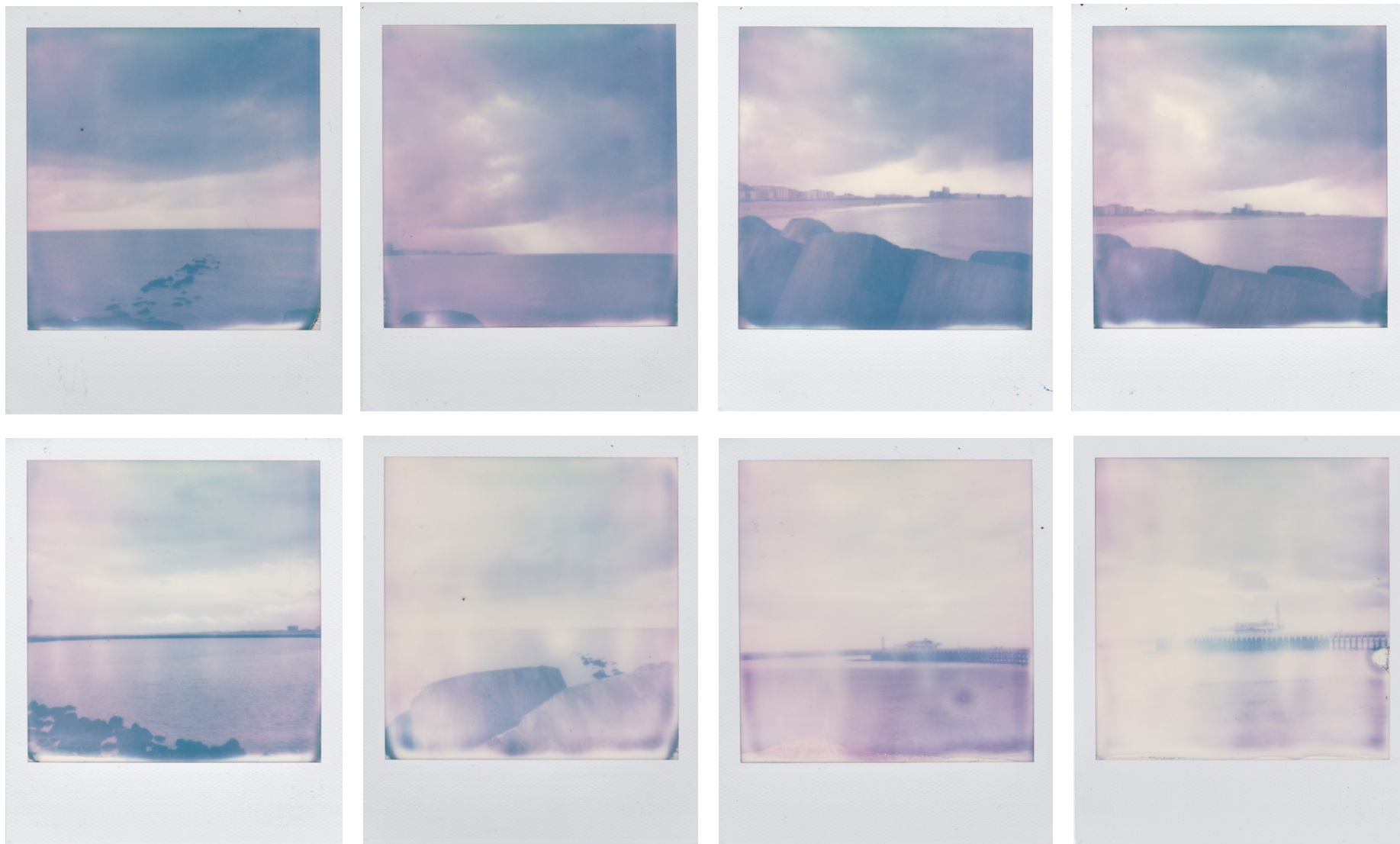
Ero sull'aereo mentre passavo le Alpi Occidentali. Stavolta ero io a guardare dall'alto verso il basso. Sembrava che le montagne perdessero forza. Cadessero e precipitassero ingoiate dalle loro stesse gole. Sbranando l'estate e divorando ciecamente l'autunno. Ora, lontana, non resta che un inverno asciutto.

Ma dove si posa il sentimento?»

WINTER SEA

It is a mailing letters between me and Daniela Zangrando. We have started to write each other since years. The text is accompanied by a series of photographies taken in Ostende, in Belgium. This project born by a deeply dialogue about abstinence referred to the verticality of Alps and the horizontal of sea.

<https://www.planetmountain.com/it/notizie/arrampicata/coffee-break-18-cecilia-e-larrampicata-inimmaginabile.html>



Ostende (BE), Series of 8 Polaroid, 2015



Winter sea, series of 4 black and white photographs, Ostende (BE) 2015