

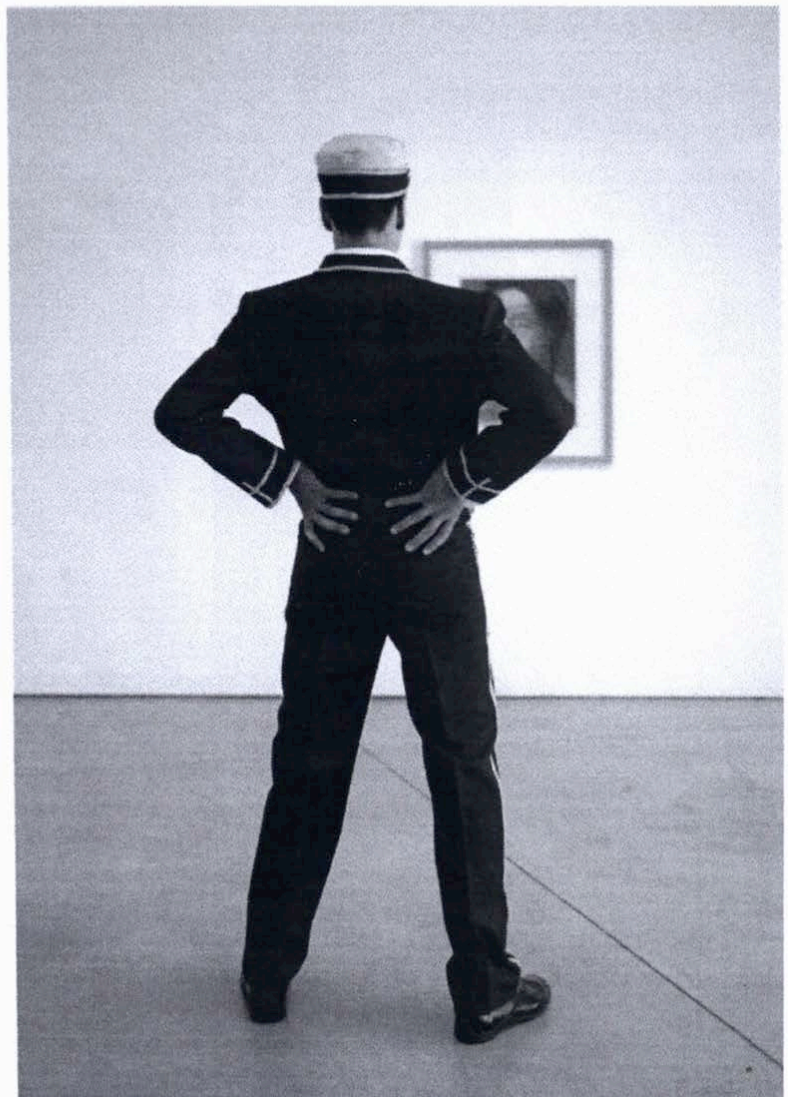
'Pietro Roccasalva'. Exhibition Catalogue Venice Biennial, 2009, p.144.

Pietro Roccasalva

Born in Modica Italy,
in 1970. Lives and works
in Milan, Italy

Pietro Roccasalva's artistic research is studded with a wide range of references, from popular culture to the history of art, from ancient philosophy to cinema. Owls disguised as parrots, gigantic Sicilian rice croquettes, lemon-squeezers turned into church domes, and stilllives in which bread takes the form of a skull are all found in his symbolically laden, visionary, enigmatic world. Different media, including video, photography, sculpture, and performance, are combined with painting, giving rise to composite installations that the artist defines as "work situations." This expression summarizes the possibility of making visible the various stages during which the pictorial image is manifested. In Roccasalva's methodology, every work triggers and nourishes another work; his is a constant, generative proces of transformation. *The Skeleton Key* (2006-2009) is a series of paintings that revolve around the figure of a lift attendant, who appeared for the first time in Roccasalva's art in a 2004 performance. Inspired by a character from the film *Four Rooms* (1995), this individual embodies a condition of perennial change, one in which, despite moving, you make no progress. Through continuous overlays, the image is molded, distorted, and fragmented, using a language inspired by the techniques of digital elaboration to achieve a new morphing. In its metamorphosis, the figure's face seems to enclose the paradox and absurdity of human existence, forced into senseless movement. [CB]

"*Pietro Roccasalva*, 2009 Venice Biennial (exh. cat.), 2009, p. 144"



Pietro Roccasalva, *O.H.*, 2004. Tableau vivant.

Photo Mario Di Paolo. Courtesy the artist, and ZERO..., Milan