

L'Isola Interiore: Isolamenti e follia
"The Inner-soul Island: Isolation and foolery"

Venice International University (VIU), San Servolo Island

Artist: Vettor Pisani

Curator: Achille Bonito Oliva

Scientific panel: Martina Cavallarini.



The inauguration of the exhibition will take place on June 7, 2007, and will be attended by H.E. Ambassador Umberto Vattani. (The exhibition will be open through August 4, 2007).

The Venice International University – chaired by Umberto Vattani – has been promoting since many years numerous initiatives in the area of figurative arts. Frequented by professors and students hailing from many countries (Italy, Germany, China, USA, Japan, Spain, etc.), the VIU campus has become a showcase for contemporary art. Besides the works that are part of the permanent collection kept at San Servolo Island, the campus has emerged as a venue for the experimentation and research of themes inherent to art and science and their interaction. In this context, highly profitable is the partnership with the Venice Biennale, which has included once again in its catalogue an initiative by the Venice International University (www.univiu.org).

In these past few years VIU's forays in the visual art world has been developed, thanks also to the backing offered by the Venice Provincial Council, against a backdrop of investigation and experimentation.

L'Isola Interiore: Isolamenti e follia, curated by Achille Bonito Oliva, is the theme developed by Vettor Pisani, an artist who has investigated – precociously well ahead of others – the incest, the anti-nature, the hostage, the undue influence, the anti-heroism, the abuse of ideology and of art.

Always attempting a balance between art and critical citation, Vettor Pisani's work offers a rich impasto of symbolologies, alchemies, iconographies and contents where there is no continuity between the past and the present.

A desecrating artist with a strong sense for history intended as a reflection and vision of the world, Vettor Pisani uses as his point of departure Marcel Duchamp and Joseph Beuys, in a process that echoes Masonic and Rosacrucian as well as symbolist, philosophic and psychoanalytic references, where photography, sculpture, installation and performance investigate, with ironic and necessary intelligence, passions and myths.

The labyrinthine and conceptual itinerary traced by Vettor Pisani saw him, already in the Seventies, voluntarily push plagiarism towards the historical avant-gardes and Duchamp, encroaching Leonardo. In a work he self-defines as a "penchant for pain", the artist introduces the possibility of a journey not nostalgically *à rebours*, or regressive, but of a journey that is the elastic ability of memory to burrow deep into a distance that only art can reduce and bring back to a pristine cultural fragrance that can impact the present profoundly.

In the spaces available at San Servolo, the island that for over two centuries hosted a psychiatric hospital, Vettor Pisani will be showing works focusing on the theme of mourning and melancholy, such as *La Venere di cioccolato* ("Chocolate Venus") of 1970; *Hermes*, a 1975 sculpture; *L'Addolorata* of 2007, a Madonna placed on upturned wall piano. The work of art is the mask, the threshold that the artist cannot cross, because the world knows him in a definite manner and nothing can deny him this acknowledgment, for no sliding into silence could possibly reduce him to become a producer of day-to-day events.

The exhibition is sponsored by the Morra Foundation of Naples, in co-operation with Galleria Cardelli & Fontana, Sarzana, and Venice International University
A Venice Biennale fringe event.

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