

# Do We Look Alike?

curated by Caterina Fondelli

**Flavia Dal Grande, Beatrice Gelmetti, Chiara Rassetta**

**October 28 - December 7 2022**

The exhibition "Do We Look Alike?" curated by Caterina Fondelli, features Flavia Dal Grande, Beatrice Gelmetti and Chiara Rassetta, and arises from the period of residence spent by the artists at the project venue of C.F. Contemporary Fire during the end of Summer 2022. The show brings together artworks specifically created in the weeks of their stay, along with other works related to the theme that thus links the visual representations of the three protagonists in an adventurous dialogue.

Given the intent and the deeply immersive character of the experience lived by the artists, in a peculiar landscape and wildlife context, the exhibition "Do We Look Alike?" is conceived to incessantly ask questions about anthropocentrism and the similarities between human individuals, animals and natural organisms.

Human beings consider themselves, for most of the time, the masters of the Universe, a dominant species, which dictates, or so it appears to them, the flows of ecosystems and tames what is around to their will. Indeed, Man has been able to bring irreversible and catastrophic changes to the balance of the planet over the centuries; but by spending time outdoors, making sure that the movements of the stars and the variability of atmospheric phenomena define the rhythms of the creative process, we can realize how strong and predominant animal and natural species are.

It is no coincidence that Ethology, the science that applies methods of current use in all other biology fields to the behavior of animals and people, recalls how many inter-species similarities there are, therefore underlining a totally non-hierarchical vision among these. "Do We Look Alike?" leads on a path of discovery among the deeply gestural and emotional paintings and drawings of the artists, which often incorporate, on the same support, various types of animals, plant elements, people or their attributes.

Apparitions, evanescent glazes, layered material surfaces, vivid colors, whirlwinds of visual multiplicity in which to get lost and then identify new subjects each time: these are the strong-willed characteristics of the works presented here, in a fascinating exhibition, at the same time devoted to a necessary and current existential reflection.

**Caterina Fondelli** (1991, San Miniato) graduated in Foreign languages, literatures and European artist cultures, and she worked as a visitor assistant in some prestigious art museums and institutions in London, UK. Once back to Italy, Caterina obtained a Master degree in Contemporary Art Markets from NABA, Milan, while starting collaborations with contemporary art galleries with roles as gallery assistant and exhibitions coordinator. She writes for art magazines and has recently started to work as an independent curator, after attending a course in curatorial practices at the School for Curatorial Studies, Venice.

**Flavia Dal Grande** (1996, Arzignano. Lives and works in Venice, Italy). Graduated in 2019 in Visual and Performing Arts, with specialization in Decoration, at the Academy of Fine Arts in Venice, where she is attending the MA in Decoration; she completed a period of study at the Académie Royale des Beaux Arts de Liège (Belgium). She currently develops her artistic research at Kadabra studio in Mestre, Italy. Dal Grande bases her painting on the motto “chance does not exist”, often linking her works to the theme of the memory of a feeling, in a way that choice of colors and shapes becomes “unconscious”. Working without preparatory sketches, painting becomes instinctive in the choices of colors and movements: after externalizing a possible trace, organization of the spaces and visualization of a possible subject begins. Working by solving what is created gradually, led the artist to consider that it is precisely the sudden impulses that ultimately generate everything. The artist exhibited her work in institutions and spaces as: “104ma COLLETTIVA GIOVANI ARTISTI”, Fondazione Bevilacqua la Masa, Venice, Italy (2022); “Art Night 2022”, group show of Atelier 20, curated by Mirella Brugnerotto and Elena Armellini at Venice Academy of Fine Arts, Italy (2022); “Vastus, Art Night 2019”, group show of Atelier 20, curated by Mirella Brugnerotto and Elena Armellini at Venice Academy of Fine Arts, Italy (2019); “Shieri Shalom”, Palazzo delle Contesse, Belluno, Italy (2018); “Laboratorio aperto”, workshop of Painting and Drawing, and group show curated by Carlo Di Raco, Miriam Pertegato and Martino Scavezzone, Capannone 35, Forte Marghera, Venice, Italy (2017).

**Beatrice Gelmetti** (1991, Verona. Works in Mestre, Venice, Italy). After graduating in Painting from the Academy of Fine Arts in Venice in 2019, she continues her artistic research at Kadabra studio in Mestre, Italy. The aniconic and gestural approach alternating with figural elements is a dominant feature in her poetics. The great gestural interventions of pure color, the mold of rubbing of arms and sedimentations of color are the subjects of an almost contemplative study. These great trails tell stories, acting as a bridge between material and figurative reality, on this place of passage the interaction is supported by an affinity comparable to the approach among human characters, with an exploratory interest and an attempt to bring out the potential of the pictorial material and evoke a certain intimacy. In many works, a certain livability of the canvas is perceived through the dominant ecosystem of the larger formats, that looms and engulfs us as in the observation of a big landscape where trees, wide brushstrokes and gestures arise from the same soil. In their differences, all the composers of these images breathe the same air, causing the elements of the different perspective planes to meet and dialogue between the lines of these lyrical passages made of painting. Gelmetti is a member of artist collective Fondazione Malutta, with whom she exhibited at Museo Santa Maria della Scala, Siena, Italy (2018); Monitor Gallery, Rome, Italy (2018) and Tulla Art Center, Tirana, Albania (2017), among the others. Her show participations include: “Chef comanda colore”, curated by No Title Gallery, Decanter Venice, Italy (2022); “Perché siamo come tronchi nella neve”, curated by Luca Zuccala and Andrea Tinterri, organized by Praevenus at Società Umanitaria, Chiostro dei glicini, Milan, Italy (2021); “Super Call”, curated by SuperGiovane in collaboration with Casa Testori, studio 4x4, Pietrasanta, Italy (2020). The artist is the winner of the fifth edition of We Art Open, curated by No Title Gallery, at GAD Giudecca Art District.

**Chiara Rassetta** (1996, Trieste. Lives and works in Turin Italy). In 2019 she obtained a BA in Painting from the Academy of Fine Arts in Florence, Italy; in 2022 she obtained a MA in the same field at the Albertina Academy of Fine Arts in Turin. Images collected in her archive are the starting point for the formation of an iconographic memory. Rassetta adopts found images, emptying them of the former pretensions of meaning, reassembling them through the pictorial material, to rewrite a feeling to be shared. Through this process she wants to treat those ancestral, primitive images. The pictorial medium is for the artist the tool by which an apparently anonymous image can be reborn as the form of a memory.

Chiara Rassetta was included in exhibitions among which: “A nudo”, curated by Adriano Bimbi, Florence Academy of Fine Arts, Italy (2018); “Premio Bonechi”, Casa Petrarca, Incisa, Italy (2018); “Formarti”, Sala Costantini, Fiesole, Italy (2017).

Her recent experiences include the residence Paratissima Factory, ARTiglieria-Con/temporary Art, Turin, Italy (2022) and ReA! Art Fair, Fabbrica del Vapore, Milan, Italy (2021).

In 2018, she was finalist of Premio Bonechi, Incisa.