

Lisa Mara Batacchi

In Silence The Silence

Isabella Colors

Traces of Sleep

Lithness

Operation

Linger On

*All The
Beautiful
Colors of
People in
Miniature*

In Silence the Silence

pillowcases of the people from Palmaria Island sown together, cotton wool filling.
2 audio tracks: Silence (06'31), Noise (05'29),
Island: cm 280x300x1,5 cm
4 banners: each cm 370x60

2008

Lisa Batacchi starts from a project that we have achieved together on the Palmaria Island in 2008 and that kept her busy in a direct dialogue, from house to house, with the locals. Under the pretext of exchanging new pillowcases with their old stained ones, Lisa has collected stories and anecdotes about the soul of the place. On the stains of the old pillowcases the artist imagined trapped in thoughts and dreams of those who used them. These pillowcases (called in local slang "intimates") have been stitched up by Lisa to recreate the shape of the Palmaria Island seen from a birds' perspective. The choice of the "intimates" with the traces accumulated over time and its stains, that trap

in dreams, symbolize for the artist the possibility of developing a work on the unconscious moods that we experience during sleep: each of these intimates are 'different from the other and unique just like each one's identity.

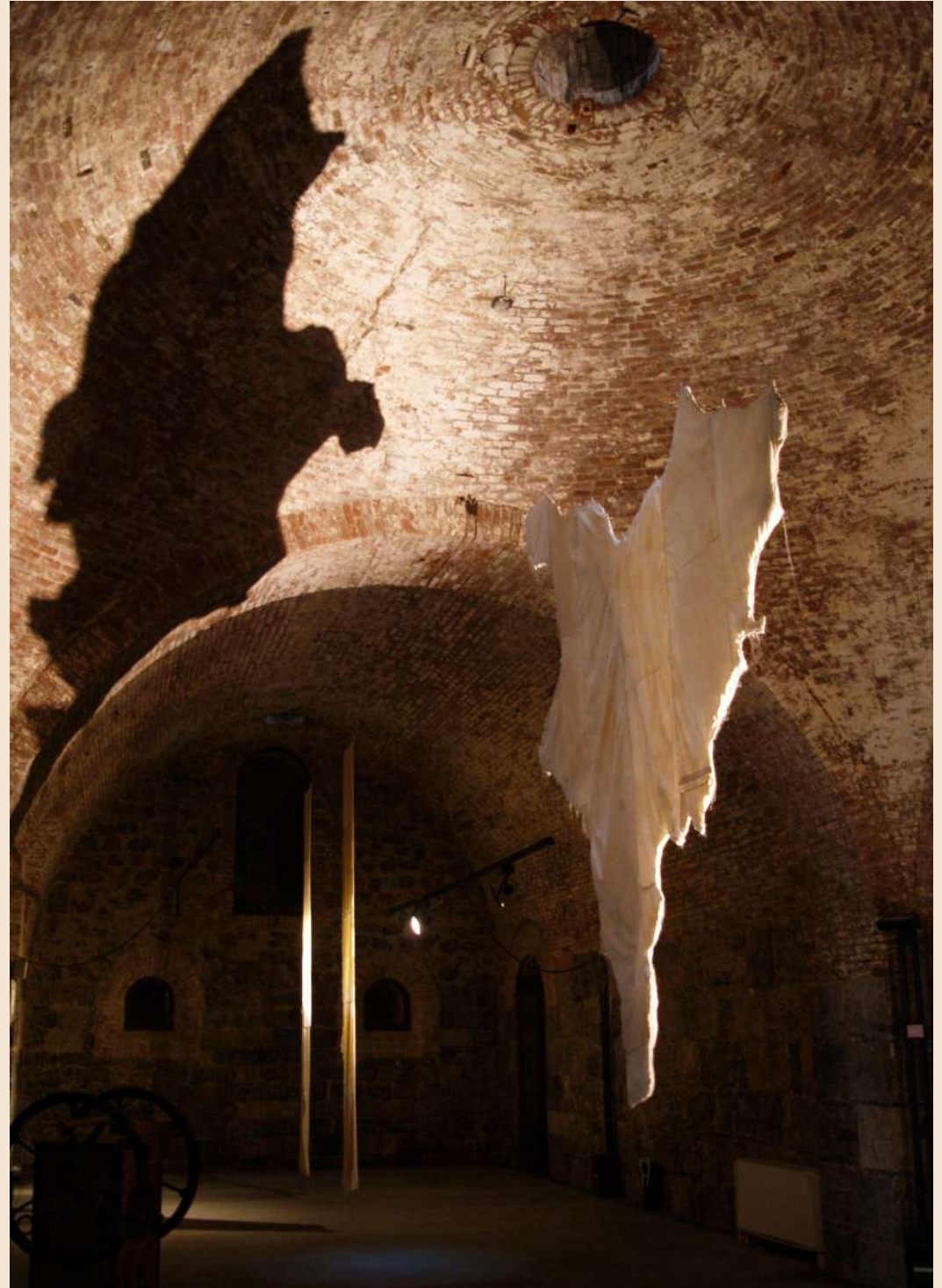
The installation also includes an audio component that reproduces stories of the islanders, sounds of nature as echoes but also noises of the engines of the boats that lead to a reflection on how people's sleep and dreams can be affected by acoustic and environmental pollution. Silence for the artist thus becomes simply listening to nature.

Text by Federica Forti





Installation view, Forte Umberto Primo, Isola Palmaria, Porto Venere (IT), 2008





Installation view, Forte Umberto Primo, Isola Palmaria, Porto Venere (IT), 2008



Installation view of *In silence the silence* for Incontri ad Eèa residency, Ponza Island (IT), 2013
photographic print, framed, cm 60 x 40

Isabella Color

Cut out samples from 21 pillowcases,
wooden frame, glass, cm 37,5x38x4,9. All
unique multiples
2010 - on going

In Isabella color I long investigated on different colors that people create themselves with their own sweat, dreams, thoughts, moods and pH of the skin on their own pillowcases. I started with an analysis of those of my family and then I also asked friends and acquaintances to give me their pillowcases (the ones attached to the pillow and never changed) in exchange for new ones. From each pillowcase I cut a sample to compose a color chart open to form a circular array. This implementation highlights the infinite chromatic scale of the so-called 'Isabella color' (variously defined as light gray-yellow, pale fawn, pale cream-brown or parchment color).



All the Beautiful Colors of People in Miniature

Series of 20 drawings on paper, 30x 40 cm framed,
on going from 2010

Lisa Batacchi presents a series of drawings of collective imaginary, as men horseback riding, houses in open countryside, two lovers kissing each other, as part of a work on a research on different kinds of media and on the use of watercolors. She relates figurative images to abstract stains to try to give an identity to “the colors of people”.

*Text by
Lorenzo Bruni*





Above, below and in the opposite page: *All the Beautiful Colors of People in Miniature 2, 3, 4*, pencil and watercolor on overlapping papers, cm 40x30 framed



Above, *all the Beautiful Colors of People in Miniature 5*, pencil and watercolor on overlapping papers, cm 40x30 framed



Above, *all the Beautiful Colors of People in Miniature 6*, pencil and watercolor on overlapping papers, cm 40x30 framed

Linger On

Photographic print on dbond, cm 96 x 72.
Limited edition of 5 prints
Courtesy of the artist and of private collections

2010

I concentrated the attention on a zoomed detail, a particular frame, to catch an image that can be full of ambiguity on the perceptive plan



Operation

Object found inside a cushion, wooden display case of the first '900, cm 75x49x38

2010

I extracted from the inside of a pillow, found in my grand parents home, a handicraft or manufactured product.

Many people used to live there, it was a farmer's house and a man or a woman could have create it charging the object of one's subjectivity.

The more I observed the object the more I was aware of the need to keep it as a relic, as a testimony of a possibly unique instance, feeling a bit as a collector who wants to share it with others as a case study.





Above, *all the Beautiful Colors of People in Miniature 4*, pencil and watercolor A5 paper.

Traces of Sleep

used pillowcases and sheets, wax, hair, wooden frames, cotton thread, iron wires

2009



Above: installation view, (Solo) galleria Alessandro Bagnai, Florence (IT), 2010

Righth: *Traces of Sleep (Was I Here?)*, detail





Above: *Traces of Sleep (Lovers)*, detail

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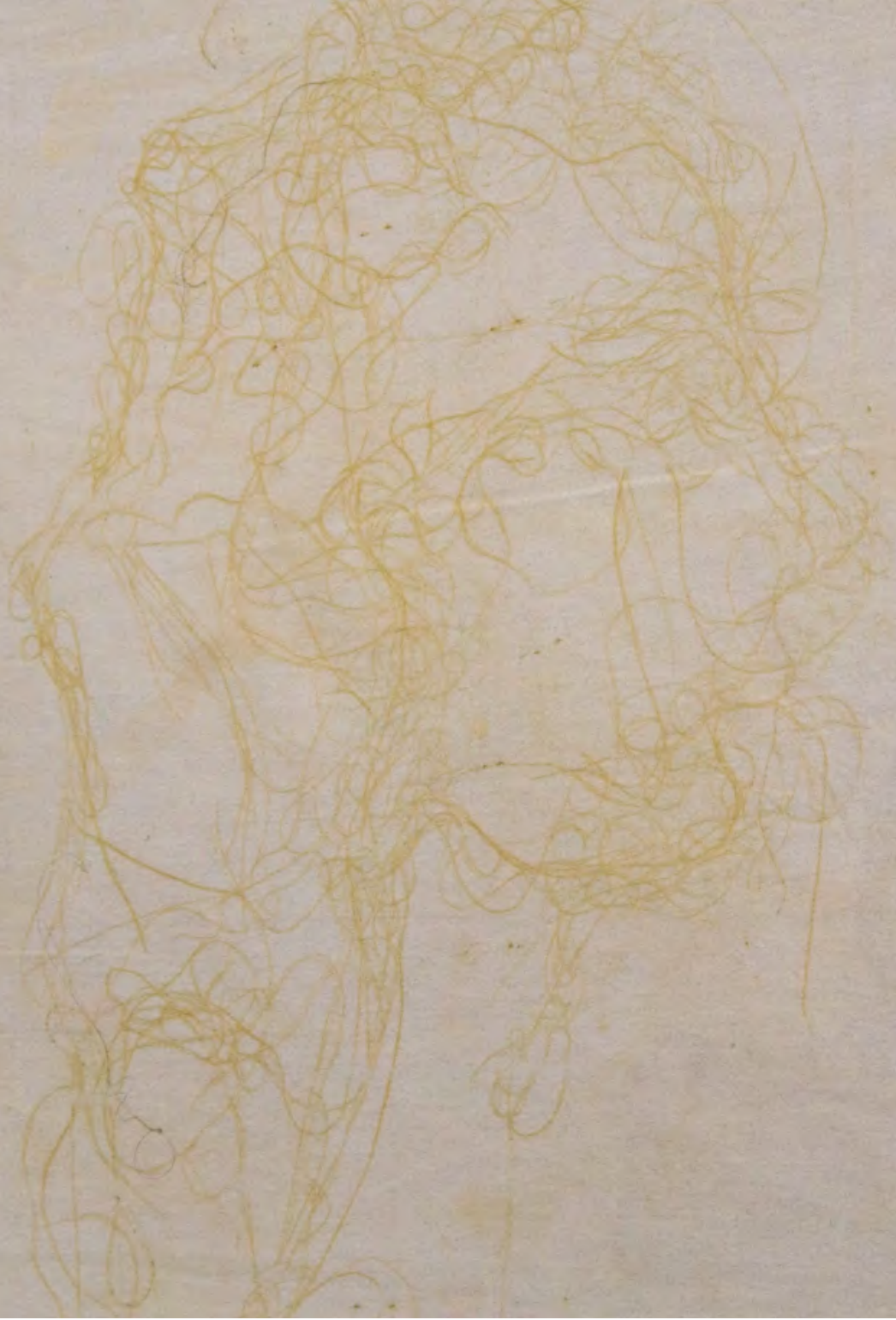
GLI ESSERI UMANI

SONO PER

IL 90% ADDORMENTATI

E SOLO PER

IL 10% SVEGLI



MATTHEW
GOLDBERG

Above: *Traces of Sleep (Who Was Sleeping on My Pillow?)*, detail



Above: installation view, Istituto degli Innocenti, Florence, 2010
Left: *Traces of Sleep 5 (Cicle)*, detail



Interrupted Dream, Istituto degli Innocenti, Florence, 2010

Lightness

Ambiental installation.

Out of focus dia, dia-projector, sound tube, audio track (07'00")

2010

Within a neutral space, normally used as an artist studio, Lisa Batacchi creates a space-time of suspension, bringing out unconscious fragments of reality, through a work designed specifically to be in deep relationship with this site.

The artist created an installation entitled Lightness, inspired by one of Calvino's "Lezioni americane".

To escape the weight of the body, to overcome the opacity of the world, the artist draws from it the lighter elements, the subtle tracks, applies an easing of the real, which introduces the viewer into a rarefied space in which the empty ness is just as real as the solid.

Through the metaphor of breathing, an intimate movement, unconscious and yet essential for life, the work highlights the inseparability of fullness and emptiness, confusion and silence.

The spectators, one by one can enter in contact with the audio track under the sound tube and relate to it, in complete isolation, in a personal way".

text by Irene Innocente, Irene Balzani



