

GALLERIA
CA' D'ORO
Roma | Miami



CAMILLA ANCILOTTO ORIGINALS IN

CURATED BY GLORIA PORCELLA AND LAMBERTO PETRECCA



Introduction

Camilla Ancilotto has ably united traditional pictorial techniques with an interactivity found in a certain type of contemporary art. Using a lively and playful language she invites the viewer to participate both physically and thoughtfully while viewing her work. Mounted on a steel frame, hand crafted parallelepipeds and prisms are then finished with a stucco surface to which the pigments of oil paint can adhere. Each element rotates to interweave images and shapes gathered from the illustrious repertoire of Italian art history. Emerging in an exultation of color, the reinterpretation of Michelangelo's Last Judgment comes forth, or a detail from the Sistine Chapel, or a masterpiece by Bronzino or Tiziano; each piece revealing Camilla's distinct and masterful talent and full command of classic artistic technique. Nor are contemporary icons overlooked: some pieces feature United States President Barack Obama or a reference to James Cameron's Avatar. The spectator plays an essential role in releasing the aesthetic phenomenon: he or she actively collaborates in the creation of the image by rotating the parallelepipeds. As would a curious child with a new toy, the viewer turns the blocks to discover new compositions and combinations. But this playful aspect is only one of the many facets that emerge from Camilla's artworks: like the many faces of her cubes and prisms, there are many interpretations of her works as well. In the continuing metamorphoses from man to woman to animal and even plant, we can intuit a reference to the timeless struggle between Man and Nature; a battle for supremacy that can see Adam's face mutate into the face of a lion or Eve's into a toucan. In the end, it is the viewer who decides if the human or natural element prevails in the composition, or if an agreement will finally be reached between them in a cosmic fusion of a primary Oneness. Camilla teaches us that reality is not absolute but rather is constantly changing. The foundation upon which we have built our assumptions crumbles and we witness new scenes that inspire reflection, giving us the possibility to observe the world from new perspectives. Each of Camilla Ancilotto's masterpieces is many works in one, a dialogue open to imagination and wonder.

Gloria Porcella

The Recomposed Reality of Camilla Ancilotto

At the beginning of the twentieth century several facts permanently changed our perception of reality.

It began with the First World War. Never before had "world" been used to describe a war; from then on we have all been involved. Next, there came two great scientific discoveries: Einstein's Theory of Relativity and Heisenberg's Principle of Indeterminacy. Newton's classic notion of physics was no longer sufficient to explain reality. In other words, the physical universe does not exist anymore in a deterministic form, but rather as a collection of probabilities and potentialities. Space and time are no longer regulated by secure formulae. It will be the Second World War that will then take away any residue of security from everyone: the War was no longer fought only by soldiers at the front; cities were being bombed. Certainty had been lost for everyone. At the same time, the beginning of the twentieth century, new art forms flourished as well. Each form was broken down. This was a shared sentiment, coined "Zeitgeist" by the Germans, meaning the "Spirit of the Times." To begin with, two Russian cultural giants perceived and re-examined the new state of things. With his *Le Sacre du Printemps*, Igor Stravinsky detonated a true bomb to romantic and post-romantic music, breaking the rhythmic schemes and harmonies of pre-existing music. Wassily Kandinsky did as much with his painting: he took apart, dissolved and re-used forms only to then make them explode with color suspended in space. As he wrote in his book, "Concerning the Spiritual in Art", Kandinsky was not interested only in the chromatic spectrum but especially in the "soul's response." In Literature, the Irishman James Joyce and the Italian Luigi Pirandello broke the classic canons of the literary form "Romance." In his *Ulysses*, Joyce used the technique of "stream of consciousness," that is, the free representation of thought as it forms in the mind before being reorganized logically into sentences enriched with many historic and literary references. Joyce thus combined a kaleidoscopic form of writing with an extreme formality of plot. Pirandello instead concentrated mainly on the concept of truth. His underlying philosophy was that there is not one single Truth, but rather many truths that are all equally true, because they all flow from a "psychological relativity" that makes them legitimate, and hence are "true," even that which is absurd. This theory was a dismembering of reality that in the end would lead to a fracture between the individual and society, between Life and Form.

Finally, Picasso captured with his very sensitive artist's antennae, all the questions that the new social, historic, scientific and artistic scenarios pose to a human being. He combined a push towards abstraction with his very personal "figurative reality" in order to trace with his Art those paths, invisible to the naked eye, along which reality travels. When reality is ruptured, artists perceive before others the rumble of thunder and each represents and gives a new form in his/her Art, to which everyone, deep down inside him/herself, senses but does not know how to express. Now, in the beginning of the new Millennium, the new libertarian stimuli, the hope for a Peace that is truly worldwide, and the need for a new global Humanism have all clashed with opposing thrusts towards destruction, new wars fought with weapons and towards other wars, no less violent, fought with "financial products." Additionally, never before this century have so many natural disasters of such exceptional magnitude and frequency occurred. And yet the desire, the demand and the hope for a new harmony have never been so strong and pressing as they are now at the dawn of this new Millennium.

Camilla Ancilotto's Art inserts itself into this historic, human and artistic context: more than post-cubist, she is a neo-Renaissance artist. Today, there is no more need to break down, what is needed is to "reassemble." The avant-gardes are old, they do not respond to new needs anymore, they no longer explain the "new" but only that which at this point we all already know and want to overcome. They are no longer avant-gardes. We need instead to recover the "good," the "healthy," and the "beautiful." We want harmony. And that is exactly what Camilla Ancilotto does. She makes painting/sculptures composed of prisms of painted wood that revolve as if they were a light return to the purity of infancy: a patient and knowing artisanal craftsmanship lost in time because it was overtaken by industrial production: a historic knowledge that rediscovers its roots in the masterpieces of Michelangelo, Titian and Bronzino. Camilla Ancilotto loves these masterpieces. She paints them again. But she does not copy them. She revitalizes them. Camilla makes a new Work of Art by painting prisms on the other surfaces that compose the original painting, different figures reminiscent of fairy tales, mythical narrations, and medieval bestialies.

And she invites us to touch these prisms, to turn them, to compose our own personal picture: a bit of Michelangelo and a bit of an ancient fable of animals. But then, even beyond our personal and momentary choice, the invisible hand of Camilla re-emerges to dissolve and recompose her work and ours. Indeed, the picture appears different every time, but it also reveals how it has always existed in the infinite past as well. Camilla Ancilotto reassembles ideally the various spirits that form our western culture: the grand masters and the centrality of human beings in a Renaissance sense. And it is an elegance that is entirely Italian, because it is natural, just as the natural inclination to smile is entirely Italian. In the end, the "recomposition" of reality occurs precisely on this level: that of elegance and smile. Camilla Ancilotto can be defined without question as a splendid neo-Renaissance artist.

Lamberto Petrecca

OriginalSin



STEP 1



STEP 2



STEP 3



TRANSITIONS

Adamo ed Eva



STEP 1



STEP 2



STEP 3



TRANSITIONS

Allegoria



STEP 1



STEP 2



STEP 3



TRANSITIONS

La creazione di Adamo ed Eva



STEP 1



STEP 2



STEP 3



TRANSITIONS

Danae



STEP 1



TRANSITIONS



TRANSITIONS



STEP 2

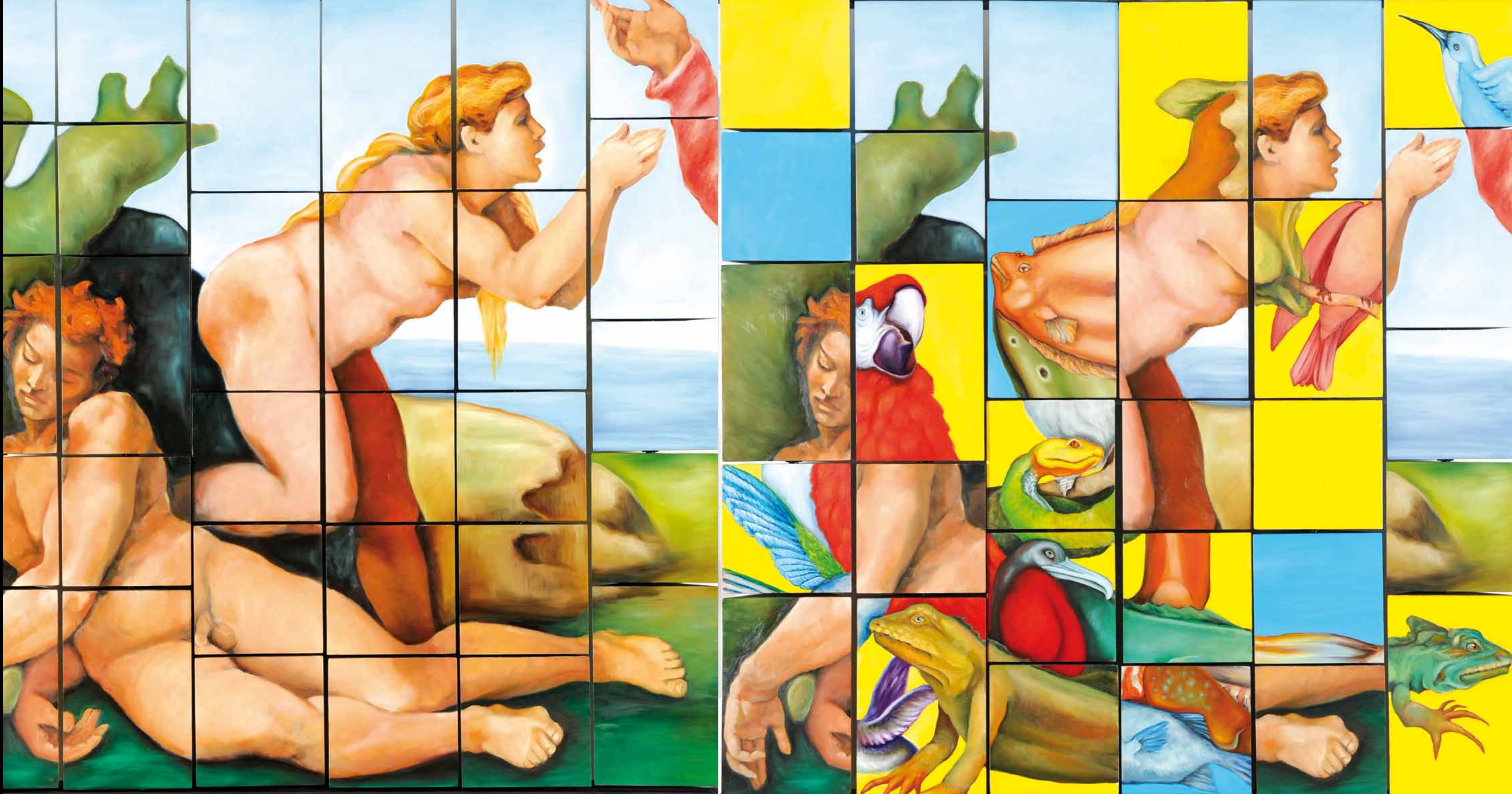
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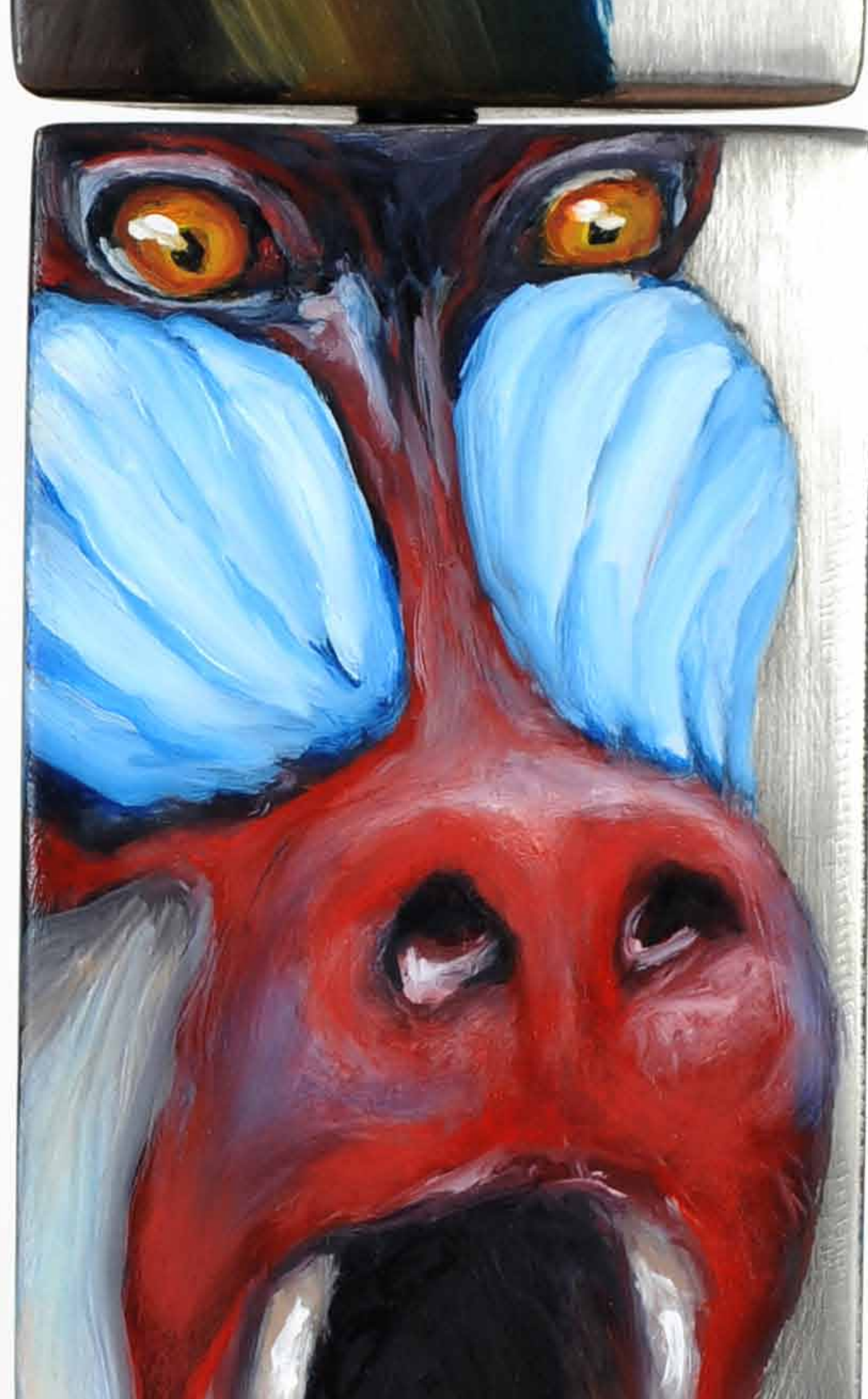
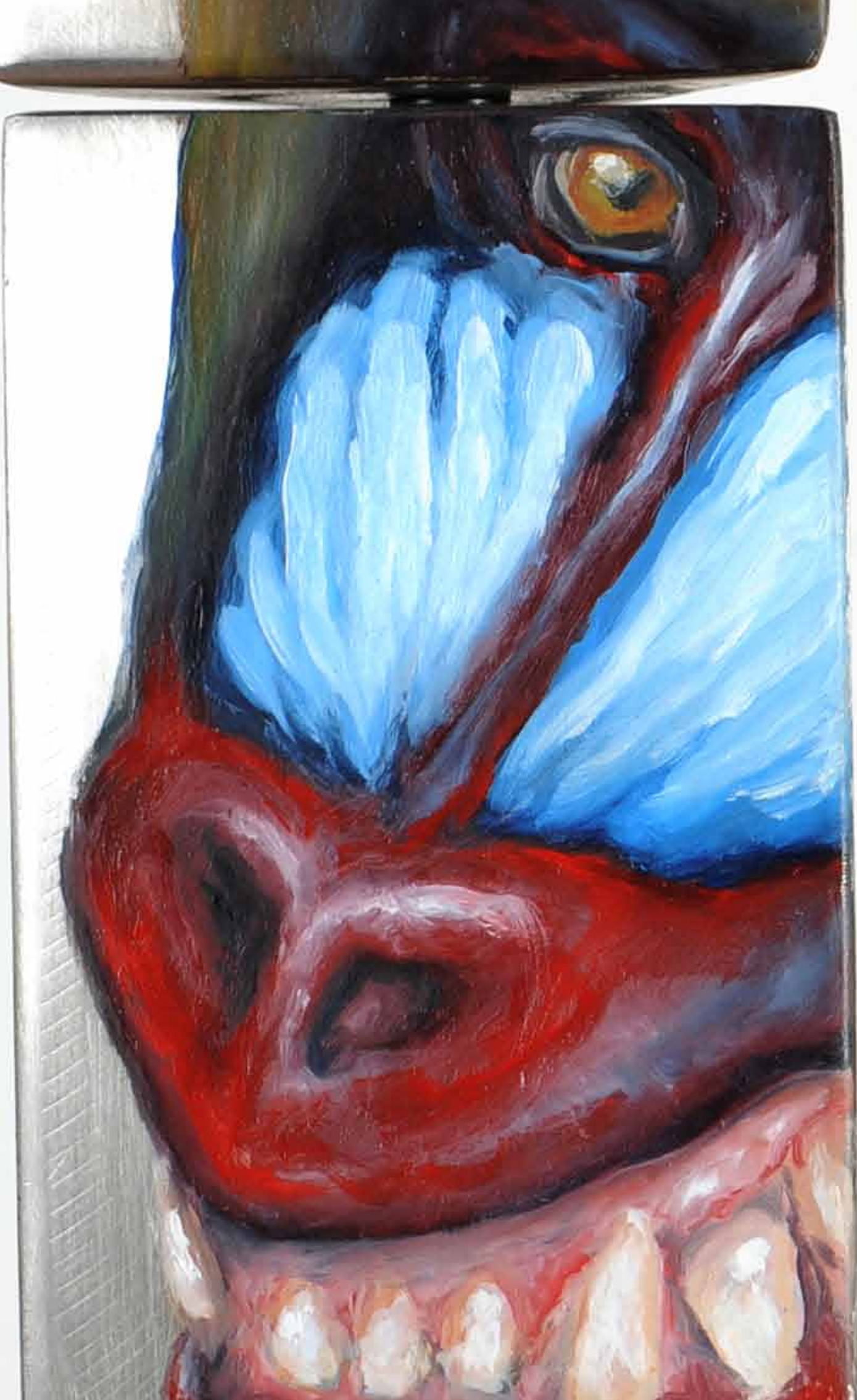




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CAMILLA AT WORK





BIOGRAPHY

Camilla Ancilotto

was born in Rome, Italy on October 14, 1970, she currently lives and work in Rome and Tuscany. In 1993 she began four years of study of art and design at the Institute of Design in Rome and at the School of Ornamental Art in Rome. During her studies she participated in a number of student group shows in Rome.

In 1997 she came to New York City to study at the New York Academy of Art where she received her MFA. In New York, she participated in a group show at the Atmosphere gallery in Chelsea, and passed a competition to exhibit her figurative work at Studio 4 West.

She returned to Rome in 2001 and in 2002 she participated in the first annual National Competition for Artists at the Baronale di Fondi Castle, where she took fourth prize.

In February 2003 she had her first solo show in Rome at the Ca' d'Oro gallery Rome. Later in that year, the gallery presented her painting Venus Reclining at the spring show of ARGAM. - The Association of Roman Contemporary Art Galleries.

In March 2004, her work appeared at the triennial show of young artists, the GAI di Vercelli, in Santa Chiara. Her work was exhibited in two group shows in 2006 at the Ca' d'Oro gallery the first entitled Bestiario which featured some of the top young artists of Italy and the second entitled Homage to Rembrandt 1606/2006 where her work was featured among the leading artists of Italy including Calabria, Kokocinsky and Guarienti.

In 2008 she was invited to show her work at the Davico gallery Turin.

In 2009 her work appeared in two exhibits at the Palazzo Torlonia in Rome entitled Decompositions and Homage to de Chirico, Ca' d'Oro gallery Rome.

The exhibit Homage to de Chirico, Ca' d'Oro gallery Rome, travelled to America in 2010 where it appeared in New York, Los Angeles and Miami.

In 2011 she exhibited her work Il peccato originale at the first Biennial of Sculpture in Rome, alongside great artists such as Manzù, de Chirico, Dalí and many others.

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