

RS NISIO  
**PORTFOLIO**

*no geography is innocent, halcyon tragedy  
engulfs the country with a knowing hand. burdened,  
the landscape spreads out in dense threads.  
perpetrators, spectators, blinded all.*

in a manner reminiscent of the travelers from the xvii and xviii centuries, the viewer is led on an imaginary grand tour of locations whose memory is connected to instances of darkness—acts of terror, serial murders, etc.— in the social history of italy from the last 70 years. the mystifying nature of the suburban and rural italian landscape, borrowing heavily from the traditional *veduta*, wishes both to unsettle and to seduce: can these places actually bear the weight of boundless moral obfuscation? or is rather amorality in relation to the territory nothing more than a mental projection?

series of 12 color coded prints on fine art paper.  
postcard book, 16 pages w/ red acetate transparency sheet.

A QUIET PLACE (2017)









*old timber to new fires, old fires to ashes.*

the remembered house resembles the places of our past, but it's actually nothing more than a projection of our imagination, a fantasy. as disoriented by a certain self-indulgence we investigate its recesses and measure its likeness, we trade real memories for an idea, and in doing so we revise the images that we bear with us and with them our notion of places that in one way or another we belonged to.

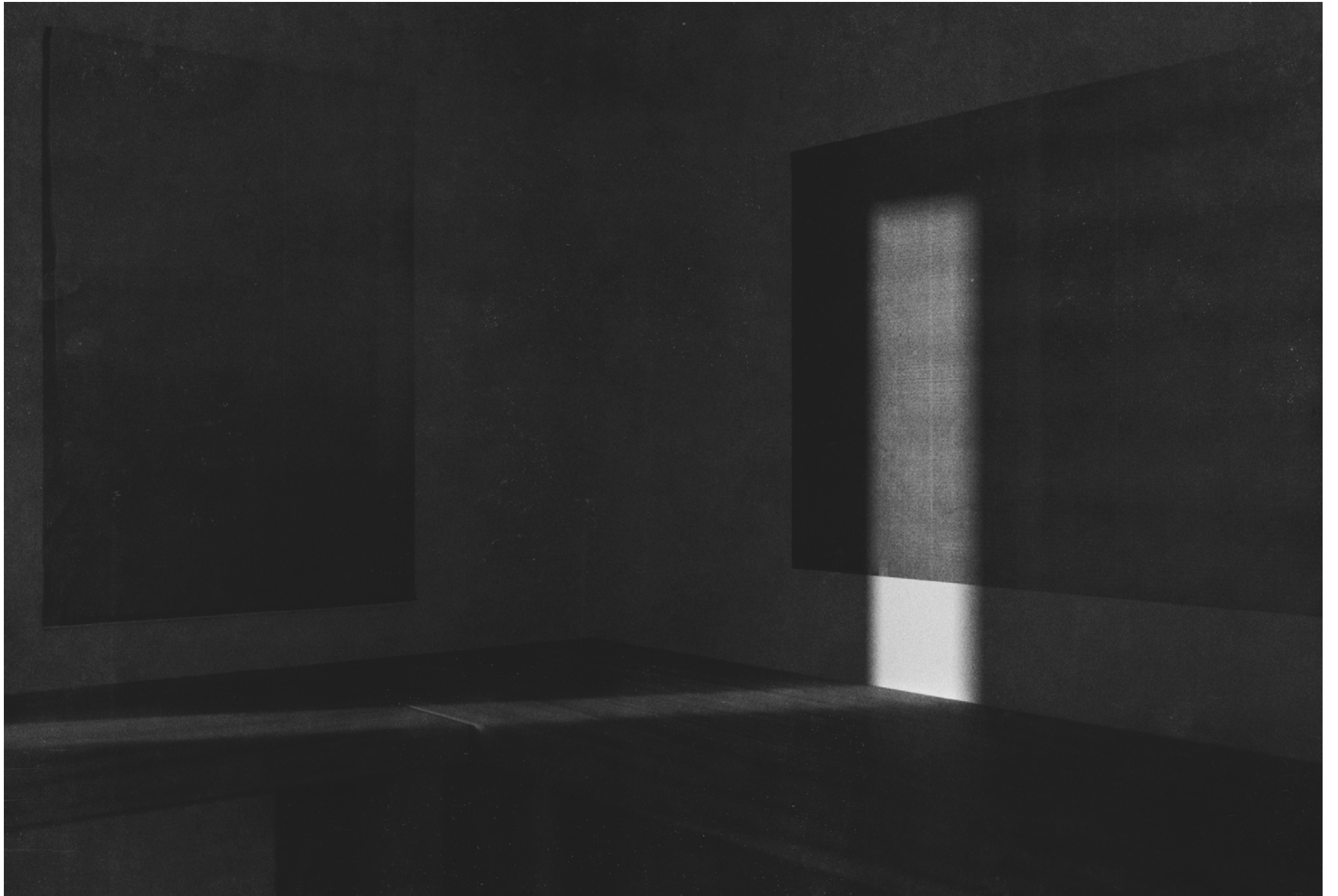
this project blends together photography and computer generated imagery to construct the prototype for an endless house of memory, an emotional memento of temporal and spatial displacement.

archival box of 10 inkjet prints on fine art paper.  
hd video projection w/ sound, 7'15".

THE HIRAETH RECORDS (2016)











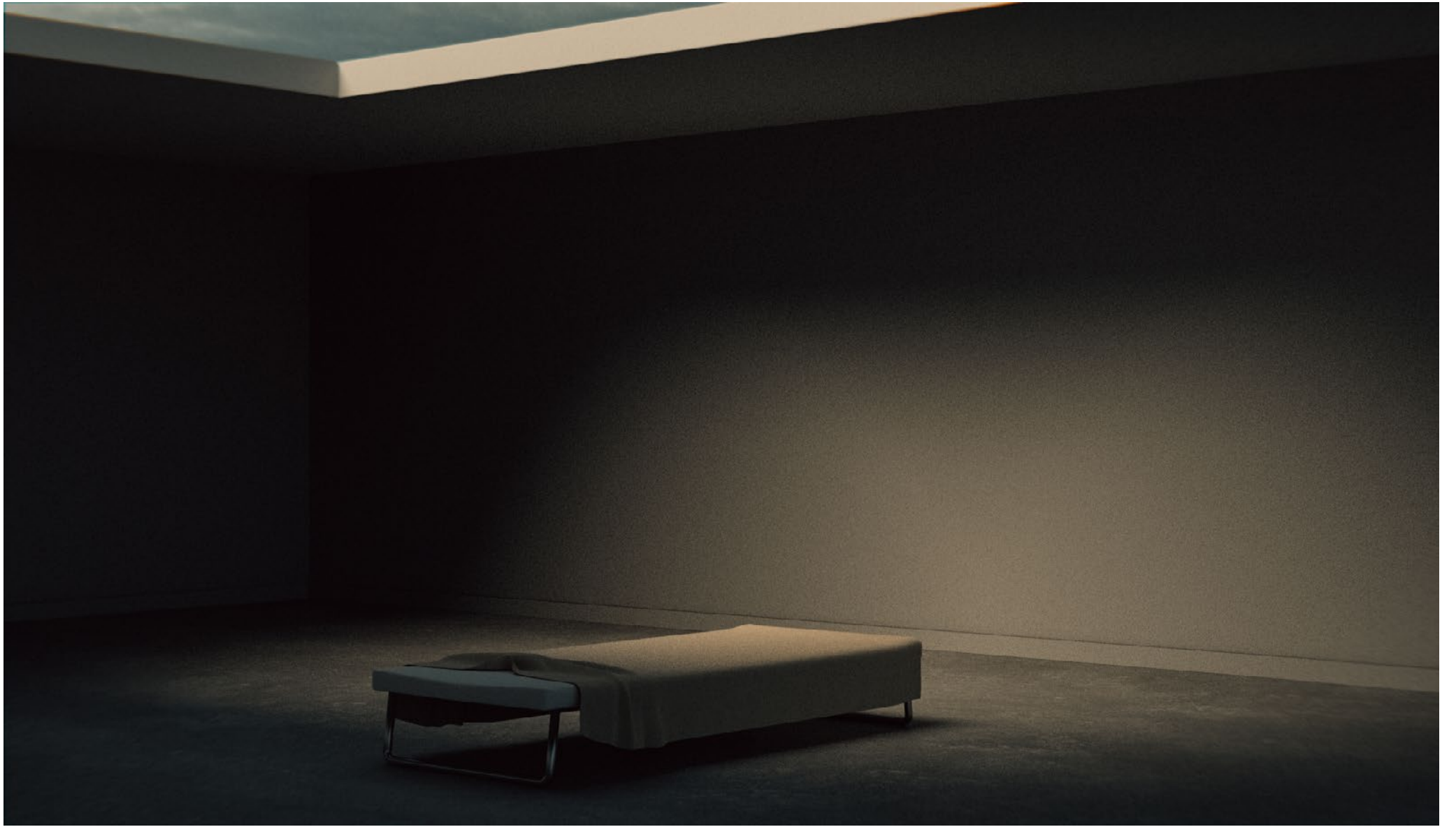
*i asked: 'and where do we go now?'*  
*and they said: 'go on the street or book a room in a hotel.'*

italy is one of the gateways for migrants from the african continent to enter europe. many of these migrants are prevented by a range of circumstances and bureaucracy to proceed further and are stuck for indefinite time in a legal and human limbo. most disappear within an intricate maze of temporary solutions and are swallowed up whole by a system that doesn't want them.

source material of this work is photographs from media that documented in recent years the humanitarian crisis across the italian peninsula. most of the photographs show the living spaces of migrants as crowded, depersonalized, and highly unlivable. the search for detail within the anonymous images wishes to bring back a degree of humanity into the territory of the deteriorated living space. however, such reinterpretation is aware at all times of the distance existing between itself and the subject matter.

installation of 6 hd video loops w/ sound.

REPÉRAGES (2018)











*i have nothing left but words and reason.*

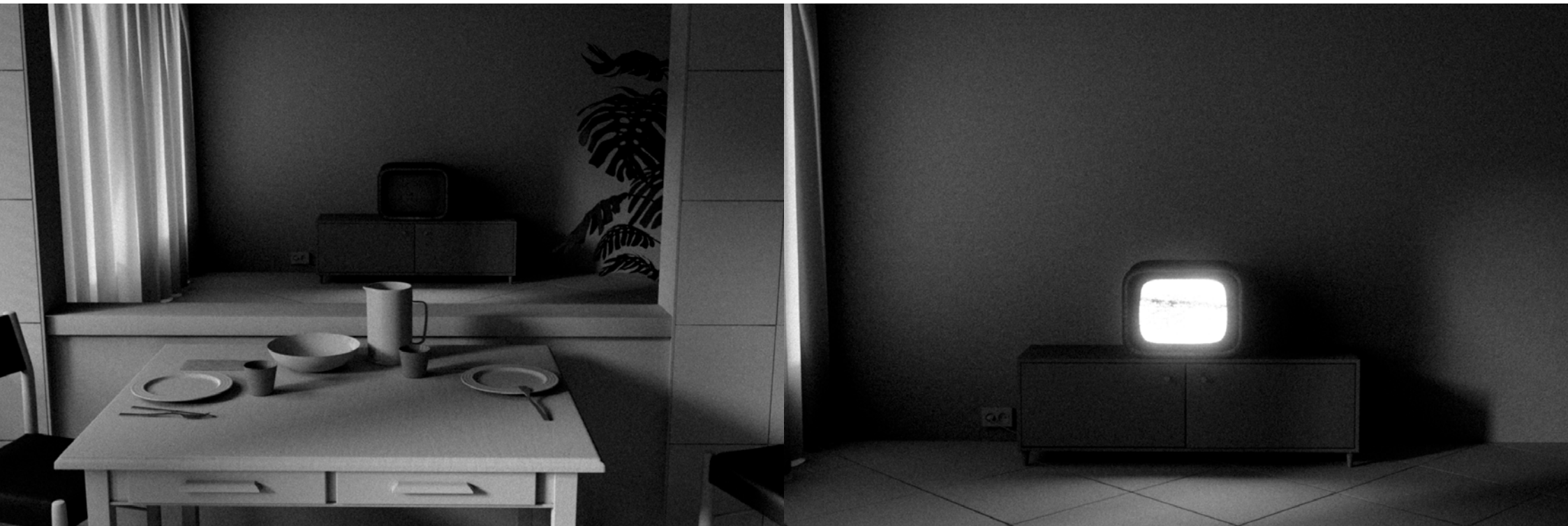
experimental animation work, loosely inspired by life and works of tommaso campanella (1568-1639), dominican philosopher sentenced to lifelong imprisonment by the roman inquisition. at first condemned to the capital punishment, after torture and a declaration of insanity campanella's life is eventually spared. during the years of his long captivity, campanella put together an impressive body of work, which includes his philosophical allegory *the city of the sun*.

*the splintering sun* combines contemporary imagery with historical photographs from the collection of g.eric and edith matson, an american-swedish couple living in the american colony of jerusalem, a utopian christian community established in last quarter of the six century and disbanded after world war ii. the matson photo collection is currently hosted at the library of congress.

hd video w/ sound, black and white, 5'42".

preview link: <https://vimeo.com/mowlworks/sun> pass: cato

THE SPLINTERING SUN (2018)





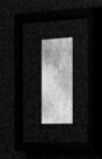
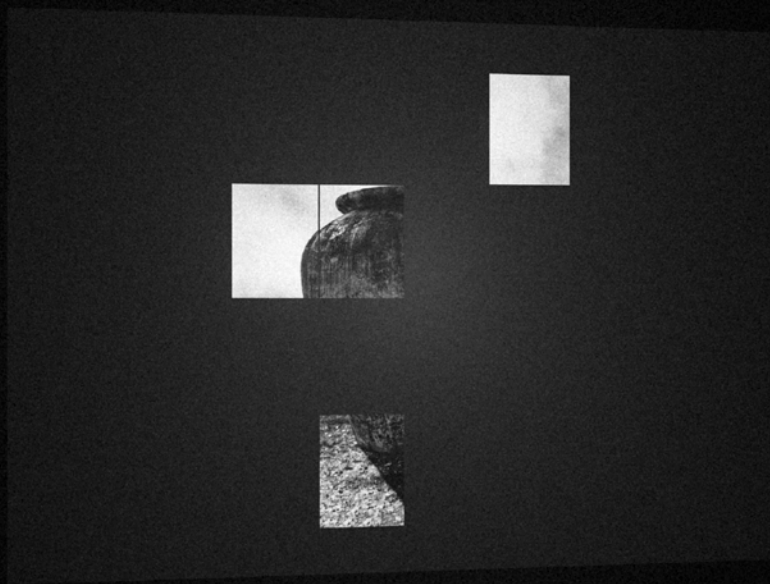
*everything is broken.*

a reflection on the nature of evil wrapped in a whimsical package. this is a kind of board game where no player, save for the makers, is aware of their role beforehand, or even that they are playing at all. each participant, with exception of the makers, is referred to as *drifter*. the makers make the first move by summoning other players. all that is left for them to do afterwards is lie in wait. the rest is in the hands of the sixteen drifters. will they answer the summons?

set of 16 postcard prints with unique url code, watercolor paper.  
video projection from real-time web tracker.

SIXTEEN DRIFTERS (2017—ongoing)





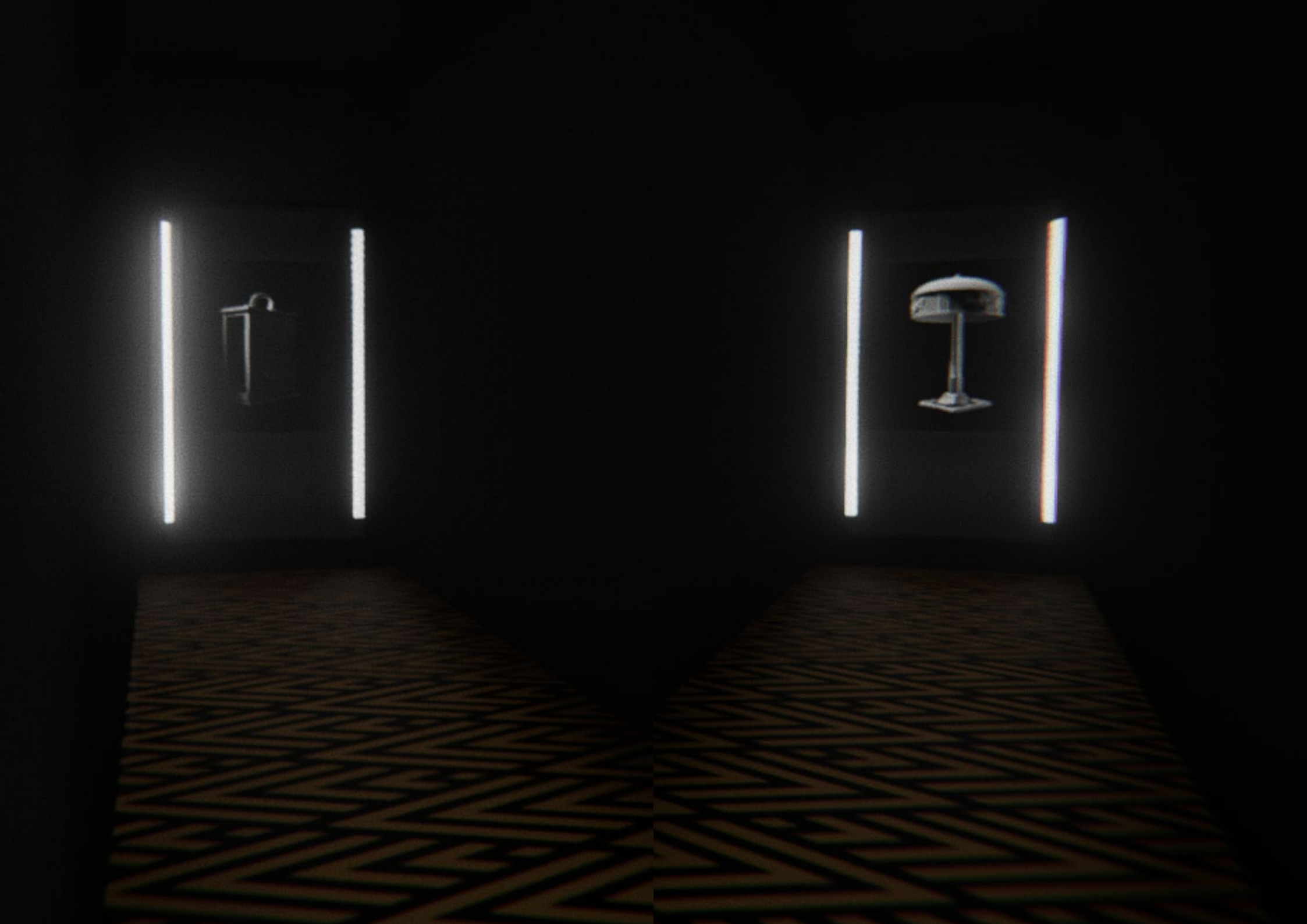
*we must reveal an individual reflected in the glass who persists in his illusory country, and who feels the shame of being only a simulacrum obliterated by the night, existing only in glimpses.*

*universal time i* examines the creation of the mystique of power through replicas of iconic objects found in historical visual documentation, specifically in official and semi-official portraiture of political figures from the xx century and onwards. stripped of their contextual references and existing in an atemporal beyond, the replicas of these objects become embodiments of the sacralization of power.

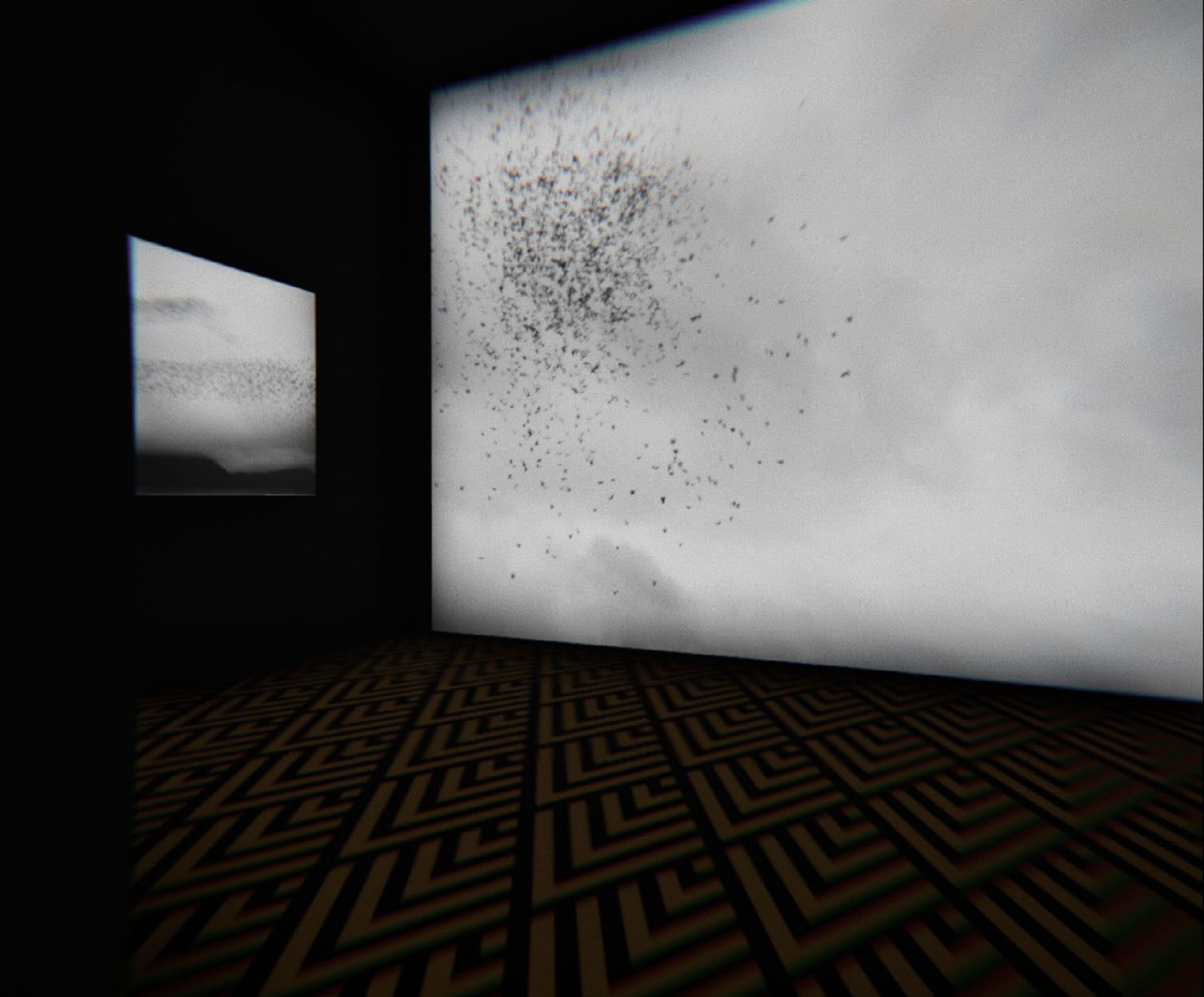
*universal time ii* works as companion piece to part i and comprises footage of birds murmurations. through counterpointing the spectral replicas with sweeping movements of masses of birds in flight, the pieces work together as a metaphorical rendition of power structures and of what lies behind them.

hd video loop projections; interactive / vr installation.  
series of books, 40 pages, mixed papers.

UNIVERSAL TIME I-II (in progress)









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[www.manicowlworks.com](http://www.manicowlworks.com)  
[rs@manicowl.com](mailto:rs@manicowl.com)