

11th October 5 pm
Ovartaci Museum
ROSY ROX
Ad occhi aperti (Eyes wide open)
curated by Adriana Rispoli

Performance
25 minutes

Sound: *Elementi* by Renato Esposito
Performance assistant: Maria Vittoria Rossi

“For what is there at all done among men that is not full of folly, and that too from fools and to fools? ...
I dispense every benefit to all alike”.
[Erasmus of Rotterdam]



The allegorical figure which, from the ancient pages of the sixteenth century, declares itself to be the only one capable of spreading happiness could only be a woman: Folly.
The last coherent strides forward in the work of Rosy Rox have been made in the generous footsteps of folly, a seed that hovers in the spirit of each one of us.
Rosy Rox's work has always focused on themes linked to female identity. Starting from her own experience, she talks of her own inner world and her desires through the use of the body which becomes the subject of aesthetic contemplation and philosophical reflection: a body synergically immersed in space which emanates

energies in accordance with empathetic fields, a cognitive device, first and foremost for herself, although it bursts into flame when it comes into contact with the public.

It is on the rough terrain of the psyche that the stories of the Neapolitan artist Rosy Rox intersect with those of Overtaci, whose biographical and creative biography developed entirely within the walls of a psychiatric hospital. Rosy Rox's latest performance work *Ad occhi aperti* (Eyes wide open) is devoted to (presumed) madness and the possibility of regeneration. Its conceptual and iconographic universe is intertwined with that of Overtaci, whose entire oeuvre is characterised by the dream of escape, a fantasy world made up of female silhouettes with feline traits, dolls, mannequins and hybrid visions and which, as is the case for Rosy Rox, are the subterfuge for escaping from the imprisonment of the body, the mind and society. By anchoring herself once again to an archetypal psychology, in the performance *Ad occhi aperti*, the artist uses the image as an inner form, the form of the soul, a translation of the intangible thought that lies outside the realms of language. Using her body, she writes a minimalist choreography, going back over experiences, restoring to

memory the motionless time of suffering, an inner time that observes the present and transforms it, re-semanticising darkness into the hope of light. Light and shadow, rationality and unconscious are inseparable pairs in the artist's grammar in which it is always shadow that crystallises the moment, that links temporality and eternity (Rosy Rox) and that represents the submerged part of the self.

A profound sense of melancholy brings together the poetics of two artists who are separated by a wide gulf in terms of time, context and language, and yet are inextricably close in their attempt to overcome, through the generative force of creativity, the chains – both metaphorical and actual – imposed by society.

The eye of the doll, a childish fetish and simulacrum of the artist, is the aesthetic and cognitive device which, like the surrealist iconic eye, enables Rosy Rox to see the invisible, an "inner eye" that observes the unconscious in order to achieve, through the revelatory mechanism of art, the redemption of the artist and women in society.

*"Per troppa vita che ho nel sangue
Tremo
Nel vasto inverno."*

Antonia Pozzi

Bio

Rosy Rox is a visual artist born in Naples in 1976, where she lives and works. Sculpture, installation and performance are the main languages used in her artistic research. Since 2011 she has been working on the participatory project in progress *Il Dono* (The Gift) which, with the involvement of different social realities, combines and elaborates the relationship between life and art. In 2012 she won the prize "A work for the Castle" with which she created the permanent work *Tempo Interiore*, reactivating in her very personal vision the ancient clock in the square of Castel Sant'Elmo in Naples, giving it back a time that was not conventional, that short-circuits past, present and future. Her works are present in numerous public and private collections including: Museo Madre, Naples; VAF-Germany Foundation; PaBAAC, Mic-Italy; Museum Biedermann, Germany, Collection Alain Servais, Belgium, Sana Quisisarni New York, Ernesto Esposito, Naples.

Among the latest performances and exhibitions, we mention: Language is a virus, Italian Cultural Institute C.M Lerici Stockholm; The Gift - shows itself as a gift, Museo Madre, Naples (2018); The skin of the image, Traffic Gallery, Bergamo (2016); Archetype fragment, Tenuta dello Scompiglio, Lucca (2016); Monument of passage, monumental staircase Montesanto, Quartiere Intelligente, Naples (2015); Con-Tatto interior, Byblos Art Hotel | Villa Amistà Verona and the Royal Palace of Carditello (2015/16); La Robe, MADRE Museum, Naples (2012), Please return to you, CIAC International Center for Contemporary Art, Rome (2012); I will break in your sentence, StadtGalerie Kiel, Kiel (2012).

The performance is part of the event Overtaci in Venice in collaboration with the Italian Cultural Institute of Copenhagen