



**Culture in M0tion  
in Adriatic NETwork  
of Museums**



**Presentation of the works created by the four artists selected in the MONET project - International exchange workshop.**

**Francesco Ribezzo Archaeological Museum, Brindisi**

**June 24<sup>th</sup> –July 6<sup>th</sup>, 2019**

From 24/06/2019 to 06/07/2019 artists coming from Montenegro, Albania, Region Molise and Region Puglia participated in two-week long artists residences that was held in Francesco Ribezzo Archaeological Museum in Brindisi.

Brindisi is an ancient city, rich in history and architectural testimonies. Its Messapian origins, the Roman conquest and the various dominations, have left important and clear traces of their past. In addition to these characterizing aspects, there are the more peculiar features typical of frontier cities. Overlooking the Adriatic Sea and joined to the Mediterranean, men, armies, goods and cultures passed through it for centuries. The Francesco Ribezzo museum, thanks to the MONET project, wanted to enhance the heritage of its belonging territory and its archaeological collections, through the organization of artistic residence in total duration of two weeks. The four young artists (Antonio Pallotta, Bosiljka Bakočević, Emanuel Palushaj and Francesco Strabone) selected by cross-border call that was opened from December 2018 to January 2019, with their art works, were able to grasp and transform some of the most relevant aspects of Brindisi area. The naturalistic emergencies of the place and the landscape, in which they had the opportunity to live and work, have determined and inspired all their achievements. Some of artists grasped its fragility and beauty, others instead wanted to give a modern reinterpretation. In all these cases, their suggestions and feelings emphatically filter and left strongly emerge with the places they visited during their stay in Salento.



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### Antonio Pallotta

Title: *Prometheus*; Subtitle: *(the end of all things is also the starting of all other)*

Antonio made a rewind video where, with the participation of the other artists present in the residence, he executed the destruction of eight 50x50 cubes, in red, yellow, green and blue, in polystyrene and colored with acrylic paint. In the subtitle: "the end of all things is also the beginning of all the others", we can imagine the way of describing the execution of the work, but its inspiration is also dictated by the emotions that this land has given rise to. In the video you can hear the deafening chirping of cicadas, the rustling of the wind and the sound of the Salento sea. To this, his reflections on more defined existential concepts are combined: The god Prometheus, in his ability to regenerate parts of his body, is understood as a potential biological support: the irreplaceable beginning of every possible subsequent speculation. The "own body" of things is born and dies continuously, be they natural or artificial. We tend to forget our nature by behaving as if time was indifferent to us. The greatest gift of this "Anthropology" is the "Reproducibility". What happens by "repetition of simple gestures - pre-comprehending - and which promotes the difference of life. A "hetero-return": not the Nietzschean circle that closes on itself, but the helicoid" received as something that derives from the combination of linear time, of the event and of the cyclical one of the eternal return.



## **Bosiljka Bakočević**

Title: *Researching the light in Brindisi*

The Montenegrin artist, particularly struck by the singularity of the light of Salento, wanted to portray in her watercolors some moments of the days spent in the artistic residence. In seven paintings, it illustrates the tonal variations of the brightness reflected on the buildings and landscapes of Brindisi. She defines the light of these places as "dancing", capable of continuously influencing his moods. Using a pictorial technique that "does not allow mistakes", Bosiljka has daily painted *en plein air*, portraying glimpses of the city in continuous relationship with



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her emotional suggestions, comparing and re-elaborating them with those born in her country of origin. These places have significantly marked her stay: the breathed air, the colors and the sight of an unexpected territory, have been the main protagonists of her subjects. A constant immersion in a different everyday life, characterized by the strong predominance of environmental factors, of atmospheric and visual phenomena, related to the deeper self.





### Emanuel Palushaj

Title: *Divided*

Was, is and will be. The artist was inspired by the Roman period, by the teardrops present and displayed in some display cases in the Ribezzo museum, which immediately struck and inspired him for the making of his video. In the video you can see a girl, who happened to be passing by the Ribezzo Museum who, kindly and with amazing acting skills, was able to interpret a crying woman. His tears, collected in a small glass bottle, were part of the exhibition during the video projection. His work illustrates the ancestral relationship between man and feelings. For Emanuel, tears are a powerful mark of the human soul and of unspeakable love. These are words that the heart cannot express. We must give them the right value, they must be collected and kept next to mortal remains, as in the case of Roman tombs, or immortalized as works of art. Art, like memories,



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becomes a testimony of a past through the enhancement of a present, whether linked to the materiality of an archaeological remains or simply a human emotion.





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## Francesco Strabone

Title: *Dig a hole dig a hole dig a hole ...*

Francesco wanted to highlight the problem of the environment through the collection of some samples of poisoned land, during a small pseudo-archaeological excavation, near the Eni Industry of Brindisi. He then documented the sampling with photos looped on an Ipad. This work stems from the artist's desire to demonstrate man's constant difficulty over the centuries to live in harmony with nature without distorting it or contaminating it. A vicious circle without time, between those of archeology who make them virtues and those who produce new "material" for posterity. This continuity then materializes in three terracotta lamps, painted and illustrated with the logos used over the years by Eni and present in its stations. The symbols, in this case, are interpreted by the artist as modern aberrations of nature and its living beings, genetic mutations that transform animals turning them into monstrous figures, as to remember medieval bestiaries depicted in Gothic cathedrals or Apulian mosaics . The same warning, but also the same message of hope, towards those who will have the task of protecting and enhancing this territory.



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