

Alberto Condotta – Residency report

The residency period at artbellwald.ch has been useful to my research and practice for two reasons.

First, the residency framework induced me to challenge and broaden my painting methodology.

The unlimited use of the private studio provided, together with the reduction in the range of technological means of image production (due to the passage from my university's facilities to those available in a mountain valley) both allowed and induced me to focus on a methodological challenge that I had previously identified as a possible weak aspect of my practice, but that I have not felt in the condition to pursue.

Within my research on the logic of painting beyond representation, I have been indifferent to whether a painting of mine was to be considered figurative or not. In case it was, the figurative component has almost always been treated as an imported material on which to operate my 'positive disruptions', in strict accordance to what I called [elsewhere](#) 'leaping-step' methodology of art production. Therefore, the challenge has been to not import such figurative material but to directly use the 'leaping-step' methodology in order to produce figurative elements that could be encountered beyond representation.

During the time of the residency I have produced 7 figurative paintings, each of which has been constructed through a substantially different technical path, and some of which I am confident to be more than a technically-peculiar illustration.

Second - as an artist convinced that art should be beautiful rather than interesting - to explore ways to produce figurative artworks evoking references that are themselves already unanimously considered as beautiful has been a particularly intense challenge. I happened to manage distancing my voice from the chorus of voices celebrating the beauty of Alps when my artworks embodied the beauty of those features of mountains in winter that are least obvious. In particular, the painting I have donated to artbellwald.ch works as an artwork when does not represent a specific peak visible from the village, but when evokes and makes visible the chromatic contrast between blinding whiteness and solid blue characterising the sunny days of winter without using any blue but only a cut out of gray matt cardboard projecting its shade onto shiny white enamel and wood. As the shine of snow produces a minimal dark halo around it onto the blue of the sky (only in the human eye, not in photographs), the shadow projected by the cardboard-sky belongs to the sky and not the resulting mountain peak. Therefore, the ideal way to look at this painting is from the distance required to perceive the shadow as a line. This painting

Bellwald, 23/02/16

can be recognised as such from any distance, but requires a specific distance to be appreciated at its full, as mountains do.

Donated painting details:

Alberto Condotta, Untitled, 2016, mixed media (wood, cardboard, white enamel, taks), 24x20x2,4cm.