

## PROSPETTIVA

### booth B77

Galleria Enrico Astuni is pleased to present *Promessa*, a solo exhibition by Juri Bizzotto (1998, Bassano del Grappa) in the PROSPECTIVE section of ARTE FIERA 2025.

The project is part of ASTUNIpublicSTUDIO, an exhibition program dedicated to artists under 40, focusing on new trends in contemporary art.

### JURI BIZZOTTO



1998, Bassano del Grappa. Lives and works between Lausanne and Bassano del Grappa.

Juri Bizzotto was awarded a Bachelor's degree with honours in painting from the Venice Academy of Fine Arts (2021), and a Master with excellent mention from ECAL, Lausanne, (2023).

The context of their family farm and the periphery from which they come has always deeply informed and determined their research. They articulate agroecology, epistemology and gender studies in order to think critically about the link between landscape, identity and the production of knowledge.

Like a ventriloquist or 'ontonauta,' Bizzotto reimagines themselves through the postures of the agents they encounter in their landscape, with the intention of capturing the poetic and political imaginary that emerges from them. In their work, familiarizing with the gap produced by translation - the shift from one language to another, from one ontology to another - means reconnecting with multiplicity and grace, distancing themselves from hetero-patriarchal, colonial and capitalist epistemologies, and creating bridges between 'cosmovisions'.

Their recent solo and duo exhibitions include the shows *Kingdom of the Earth*, duo show with Sofia Salazar Rosalez, Café des Glaces, Tonnerre (2024); *Phytolacca, the Garden*, Centre d'Art Contemporain Yverdon-les-bains, Yverdon-les-bains, Switzerland (2024); *WHY DON'T YOU LOVE ME ANYMORE?*, duo show with Azadbek Bekchanov, Espace TOPIC, Geneva (2023); *Tell it Twice* (Wishing Wheel, Melanie Matranga's workshop), duo show with Luca Frati, Sebeillon ECAL Art Space, Lausanne (2021); *Capter 3, part 1: Everything must be rendered perfectly*, Online, (2020); *BLM Benefit Chapter* with Valeria Segna, Online (2020).

Recent group shows include *Hybrid Realities: Queer Identities and Otherness*, curated by Lust\*Art, AMORE artist-run space, Basel (2024); *Thorns*, curated by Cory John Scozzari, Galleria Enrico Astuni, Bologna (2024); *(Our Labor, Our Passion, Our Love)*, CALM Centre d'Art la Meute, Lausanne (2024); *ECAL DIPLOMES*, selected projects, ECAL Ecole Cantonal D'Art du Lausanne, Lausanne (2023); *THEY*, Le Consortium, Digione (2023); *URAURA*, Meeting Gardens Festival, Vicenza, Italy (2023); *Embrace*, Le Fesses-tival, Forde Art Space, Geneva (2023); *How to make a Neutopia (a meshzine)*, Casa Capra, Schio, Italy (2021).

Bizzotto has participated in several artist's residencies, including *Cité Internationale des Arts*, Parigi (ongoing); *QENHUN*, Parabita (2024); *Le CENTQUATRE-PARIS*, Paris, (2024); *SOMA Summer*, Tlaxco/Mexico City (2022); *Neutopopica Matrice Manifesto*, BASE, Milan (2022); *Neutopica Vol.2*, Villa Velo, Shege di Velo d'Astico, Italy (2021); *How to make a Neutopia (a meshzine)*, Casa Capra, Schio, Italy (2021); *Neutopica Vol.1*, Sheghe di Velo d'Astico, Italy (2020).

Bizzotto has also received awards for their work, including *NUOVO GRAND TOUR 2024*, supported by Direzione Generale Creatività Contemporanea in collaboration with Italian Cultural Institute of Paris and Institut Français Italia (2024); the ECAL Tremplin Award, Fondation Leenards (2023) and the SOMA Summer residency (2022).

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In their drawings, sculptures, and performances, Juri Bizzotto frees rural imagery from its customary space-time immobility and rediscovers it in transformation. Pastels, grainy like soil, ineffable like the products of the imagination, are some of the tools Bizzotto employs to uproot the iconographic norms used in representations of agricultural societies. The artist draws velvety and sensual scenes of life in the fields; softens the edges of farming tools and products to highlight their animistic aura; filters the natural environment with shades whose vagueness is less the effect of a distant memory than a suffocated desire. In drawings like ***A Ray of Light***, the simple asparagus becomes a multifaceted sign: its flowering is a source of pleasure—erotic as well, since the characteristic shape of its buds resembles the male organ. In the artist's sculptures, the asparagus is iridescent, embellished by pearls and precious stones. It is an ornament you can even wear: a dildo. (Michele D'Aurizio)

Selected works on display at Arte Fiera Bologna PROSPETTIVA SECTION, are part of *The Transfarmer Series* (a multidisciplinary project launched in 2022) and share a central theme: Bassano del Grappa Artist's hometown, to which the exhibition is dedicated. In the drawings and sculptures, the Bassano area and its symbols become central elements through which dominant narratives are belied, to explore rurality from a queer perspective.

Each work is part of a self-representation process, in which what originally belonged to oppressive epistemologies, is reappropriated and transformed into an instrument of pleasure and resistance. Thus, the periphery is no longer just the place of marginality, but becomes a fertile space, where the relationship with what is 'other' is freed from the logics of consumption and progress. **The Project is not only a tribute to the city of Bassano del Grappa, but also a promise of restoration and care of grace; a desire to rewrite the territorial memory and geography of affections, to create community.**

In ***Bird Song for Little God's Lotion (augur)***, 2024, from a low viewpoint, under the light of a bright sun that seems to burn the contours of the paper, among the thorns, sour fruits and poisonous berries reveal an unsuspected meal. A figure - an augur - holds birdcalls in their hand, while with a defiant gaze they rise together with the plants towards the sky.



***Where is humid***, 2022, speaks of a rediscovered landscape made of impregnated air and longing fingertips. The light might be at sunset or sunrise, it is a pink in-between, one that bathes the skin until it becomes tight and turgid. Here, like earthworms, bodies turn over the soil of a place where pleasure was thought to have disappeared.

Among the sculptures on display ***Faretra (What's in my bag)***, 2025, bag, ceramic, rocks, perfume. This work features Bizzotto's collaboration with perfume designer Claudia Scattolini, who recreated a fragrance inspired by Bassano countryside memories, the place from which they both hail. The eau de parfum is designed to be applied directly to the sculpture. And again, ***Stampo/Monumento [Mould/Monument]***, 2025; ***4/3***, 2025; ***Mazzo di asparagi [Bouquet of Asparagus]***, 2025, new and unreleased works that the artist created ad hoc during his artist residency at the Cité Internationale des Arts, Paris.