

The multifaceted production of Rossella Pezzino de Geronimo makes her one of the most interesting players on the contemporary art stage and, specifically, it makes her a paradigmatic representative of Sicily. Her particular photography technique leads to very original shots, generated by a progressive macroscopic development of the view, which amplifies the subject of the photograph, creating all-around works. Rossella starts by lingering on the women who live and work in impoverished countries, observing them through a sensitive and participatory lens. Her investigation is not substantiated solely by faithfully depicting reality, it assumes a symbolic meaning aimed at representing the physical and emotional conditions of the chosen subjects. These bare-footed creatures, with expressions that speak, seem directly attached to the soil, becoming the lymph of the land, and carry the burden of hard labour on their shoulders. At a glance, her shots bring to mind the reportage photography of Steve McCurry, who, like Rossella, lingers on the native populations of lower-income countries, but what is most striking in the production of our artist is the investigation into emotion. Because of its introspective capacity and the empathy it transmits, her research moves away from documenting reality (which, however, always has a streak of poetic force), to project towards a more far-reaching dimension. She gradually abandons portraits to move towards landscapes. Once again, however, this choice is not so much driven by a realistic criterion as much as by an analysis that switches from the particular to the general. Inspired by the great photography tradition that is rooted in the production of Ansel Adams and Franco Fontana, she transposes her inner self, including before the enormity of natural elements. After a significant journey that led her to unexpected destinations, projecting herself before uncontaminated and wild power, she lets herself be carried away by the force of what she is observing. Great expanses, waves, deserts and lagoons become the protagonists of her vision and are defined as the "Landscapes of the soul". They are elements that viewers cannot but lose themselves in, re-establishing a dialogue with their spirituality. Gradually (between 2015 and 2018 specifically), her investigation became hinged on the four elements of nature: air, water, earth and fire. By changing her life habits and therefore exposing herself directly to the vastness and unpredictability of the environment, the artist has been able to capture and understand how it is love that brings these elements together and creates the indissoluble bond that unites them. In our artist's opinion, they represent "the bricks of life". It is the forces of attraction and repulsion that determine whether the cells that make up matter interact or move away. The study of these relationships led our artist to approach holography. Her dimension therefore expanded, creating three-dimensional works of a conceptual nature, in which she represents imaginative scenes, particles and spheres, a direct allusion to the transformations of the universe governed by entropic forces. It is precisely the mechanisms that lead cells to move closer that bring to mind the feeling whose effects and power Rossella wants to document: love. Observers are called to reflect again, more deeply, and commune with their inner selves. Her multifaceted production leads her to progressively expanding her artistic media to include video art. She thus creates a three-dimensional video, "Futuro" [Future], in which the utopic concept of the world the artist yearns for is analysed. "L'uovo aurico" [The auric egg] is part of this production and is the result of the study of her main theme, the four elements. A recent hologram on love, "La danza dell'amore" [The dance of love], intended as a dance inspired by the courting rituals of Japanese cranes, is also important. The customary movements of drawing close and moving apart, and the budding feelings that drive two young lovers, are observed by the artist (who tells this story with unusual sensitivity) and are thus transformed into a true "choreography of emotion". It is noteworthy that, in the making of this video, the artist created the hologram using a video camera, unlike other videos in which the holograms were computer-generated. To satisfy her appetite for renewal, Rossella is currently reasoning on a new project that binds art and holography indissolubly together, "using holograms as an element to amplify reality, which is transformed in conceptual and abstract terms." These are the premises that led to the birth of "Colore, calore, movimento" [Colour, warmth, movement]. In this work, the bond between art and technology grows and stretches, until it generates three-dimensional sculptures enveloped in a fascinating pattern of luminous matter, which blind the senses and amaze the viewer. A similar effect is also obtained by using photography as a medium. In a series of recent shots, the artist, capturing mountains with unusual inlets (which she saw during her travels), confers to them an unusual clearness and relief. They seem to rise out of the photograph's two-dimensional surface to project directly into the viewer's dimension, becoming true natural

sculptures. The never-ending experimentation, which underlies a concept in which life is a “project”, leads her to use Augmented Reality as a consequence of a long process of digital processing. Her future creative idea is to overturn the traditional relationship between viewer and work of art, in which space will be determined by the actions of the viewer. In this way, individual viewers will be able to enjoy a different sensory experience conducted through objects that become interactive through digital contents, using near-field communication and introducing sensors and video projections. This procedure will confer a new value to the observer, who will become a supporting actor in the artistic narration. For Rossella, art has the “primary function of narrating, astonishing and exciting”. Its aim is to leave a trace, drawing a recognisable landscape that is the expression of respect for others, solidarity and integration... And this trace remains inside us, as a lesson to treasure and apply in every moment of our daily life. (Gianni Dunil)