



ALBERTO RAITERI

selection of artworks
2002 - 2020

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I started working as an illustrator and designer in 1987 when I completed my studies and dedicated myself entirely to painting only several years later.

The urge came when I realised that there is a dense and tangible dimension through which all our thoughts, emotions and feelings are filtered; it is the filter that allows us to perceive reality: the dimension of drama.

I started to investigate the deepest and most hidden aspects of Man and his behaviour in everyday life in relation to this dramatic dimension, dominating existence.

At the beginning I used wooden panels, recovered on the street or in a landfill, as a support. I drew continuously the fragments of the stories I derived from my direct experience or by observing those of others from the outside on every kind of paper.

I glued the drawings on wood trying to recompose order and thus reconstruct another universal story in which everyone could find themselves and then I added the colour. The collage technique suited the narrative reconstruction of the paper fragments.

When I understood that drama appeared to me in bright and vivid colours, since it often manifests itself in a violent and blinding way, I was faced with a new difficulty. I had to manage the density of this dimension, while using colours to which we are used to giving more pleasant meanings.

I began to mess with the stroke, making it more and more essential, almost primitive and childish; then I added the dripping colour that did not just react to the force of gravity, but allowed the colours to contaminate, continuously overlapping one another.

From the beginning I concentrated on details, inserting small fragments of images, numbers, words to build micro-stories that, through the mark and colour, could better define the main theme of the work, the macro-history I wanted to represent.

Words, in particular, have always played an important role in my work, both as an integral part of the story told, to be understood as a significant element, and as one with meaning, reduced to a mark and colour. The choice to use the English language, often more synthetic and effective than Italian, answers the need to internationalise the message by emphasising the universality of the concept and making it immediately available for a larger number of people.

The growing need to compare my research with that carried out by other artists, especially in relation to painting, led me to suspend my work for a few years. I tried to theorise both the conceptual and technical aspects with the scope of redefining a path, even at an exhibition level, that could allow me to obtain greater recognition.

Art is first and foremost a visual fact, since thinking is expressed through matter and it has its own form, density, colour and even flavour. Lately, I have chosen to bring the challenge of matter to the canvas, increasing its weight with glue and the volume through the accentuation of ripples and folds on the paper. This reduces the distance between the painting's two-dimensional level and the viewer.

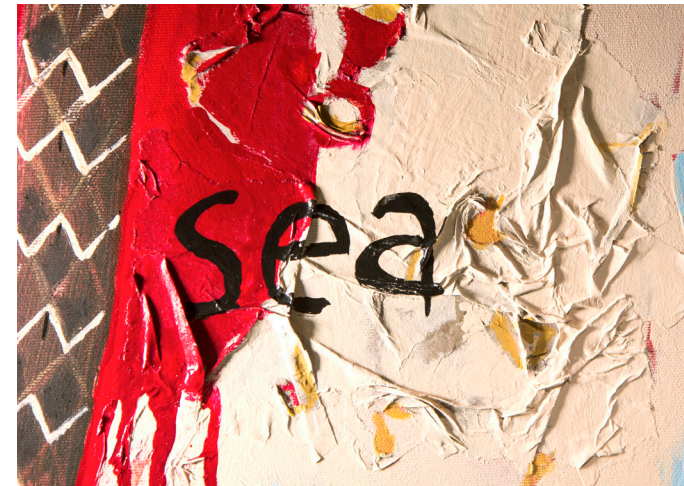
The life of man is woven from intertwining big or small stories. Nothing is more interesting than something else but there are more or less interesting ways of seeing and narrating them. I start from small and seemingly insignificant details to narrate and reconstruct a story that belongs to everyone, in which everyone can recognise themselves, in an attempt to reveal those truths that the society in which we live often tries to hide.

Alberto Raiteri



ARLECCHINO SI DIVERTE

2020
125x185,5 cm
mixed media and collage on canvas



details



HANUKKAH-BUILDING

2019
100x150 cm
mixed media and collage on canvas



details

This work is part of the Chanukkiot's contemporary art collection of the Museo dei Lumi (Casale Monferrato, Italy)



WHITE MILLET SEEDS

2019
185x124,5 cm
mixed media and collage on canvas



details



AH AH MEN

2019
100x150 cm
mixed media and collage on canvas



details



GOOD EAR (self-portrait)

2019
150x100 cm
mixed media and collage on canvas

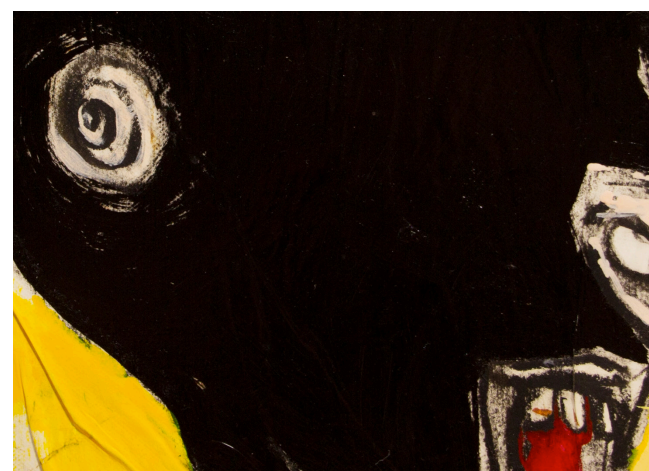


details



LAMB

2010
150x100 cm
mixed media and collage on canvas



details



HAPPY HOUR

2009
100x150 cm
mixed media and collage on canvas



details



WATER GAMES

2009
150x100 cm
mixed media and collage on canvas

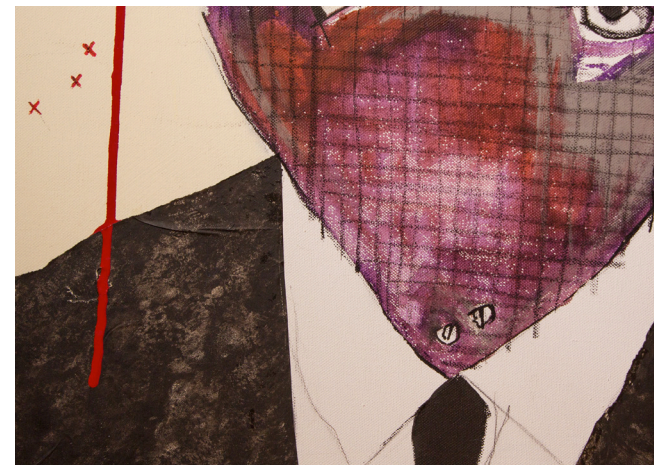
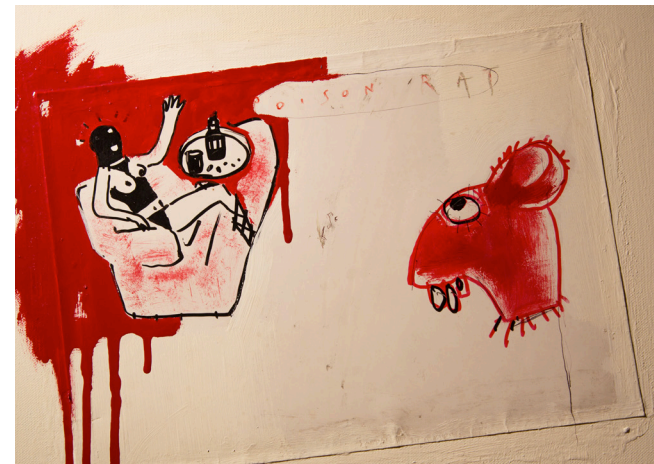


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TOPIN 2B

2008
80x100 cm
mixed media and collage on canvas

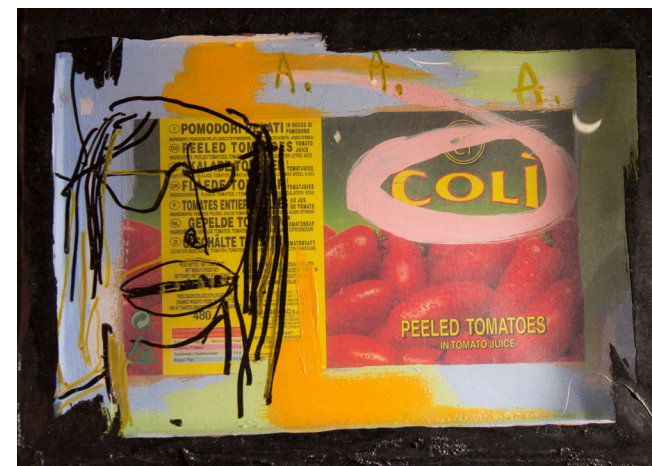


details



HAND SOUP

2005
diptych
22,5x88 cm each
mixed media and collage on wood

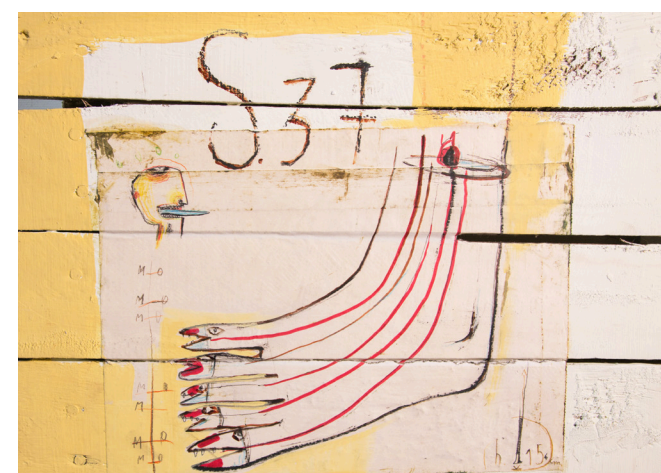


details



BREAK

2004
110x81 cm
acrylic and collage on wood

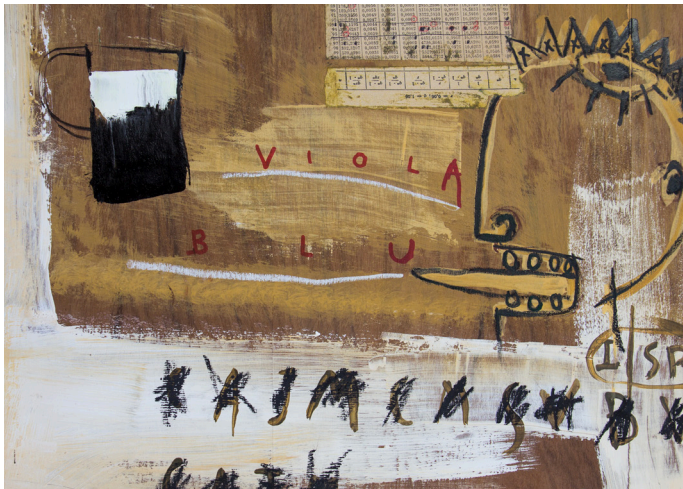
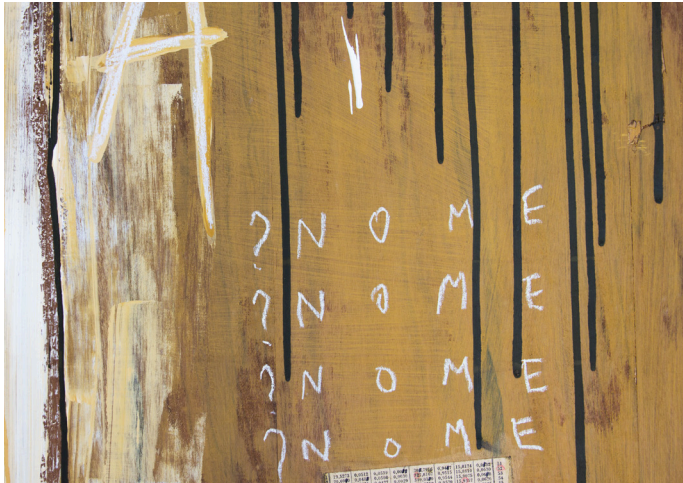


details



CIÒ CHE RESTA DOPO LA CANCELLAZIONE

2004
115x146 cm
acrylic and collage on wood



details

Personal exhibitions

2019: "Sordità e indifferenza" by Vito Boggeri and Alberto Raiteri
Fondazione Arte, Storia e Cultura Ebraica a Casale Monferrato e nel Piemonte Orientale Onlus
(Jewish Art, History and Culture Foundation in Casale Monferrato and Eastern Piedmont), Sala
Carmi
2018: "Love me tender" curated by Daria Carmi
Manica Lunga del Castello, Casale Monferrato (Alessandria)
2010: "Impossible Love"
Cell63 Art Gallery, Berlin
2007: "Gli amori impossibili della Signora J." curated by Francesca Baboni and Stefano Taddei
Canalgrande18 Gallery, Modena
2006: "Lo Smascheratore vol. 2" curated by Marialivia Brunelli
Villa Capriglio, Turin
2006: "Lo Smascheratore" curated by Marialivia Brunelli
Zuni Arte Contemporanea, Ferrara
2001: "La Signora J. si nutre di delicate parole"
Centro Civico "G. Buranello", Genoa
2001: "Lamenti e balene"
Villa Vidua, Conzano (Alessandria)

Collective exhibitions

2013: "Red Shoes" curated by "Paso Rojo"
Plastic Passion, Genoa
2011: "Centocinquanta" curated by Daniela Cotimbo and coordinated by the Scientific Directors
Angelo Raffaele Villani and Amelia Liana Lasaponara
MACÒ (Museo Arti Contemporanee) Lizzano (TA)
2009: "Warten auf sol invictus" curated by Luisa Catucci
Cell63 Art Gallery, Berlin
2009: "Bergamo Arte Fiera"
Spazio Aliarte
2007: "Kreativa" curated by Isabella Falbo and Simona Pinelli
"Artsinergy", Bologna
2007: "Greatest Hits" curated by Francesca Baboni and Stefano Taddei
Galleria Canalgrande, Modena
2007: "Curator's Collection" curated by Marialivia Brunelli
MLB Home Gallery, Ferrara
2006: "Segni" curated by
Cenacolo Felice Casorati, Turin
2005: "Visionaria" curated by
Mediateca, Siena
2005: Videoart International Festival "Eros+Food" curated by Luca Curci
Sala Estense, Ferrara
2003: "No Parachute"
Artandgallery, Milan
2002: "Biennale Internazionale d'Arte di Ferrara" curated by Paolo Orsatti
Castello Estense, Ferrara
2002: "Arte Nonstop" curated by Paolo Orsatti
Galleria Sekanina, Ferrara
2000: Third International Biennale "Arte senza tempo"
Tartarici Factory, Alessandria



Contacts

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