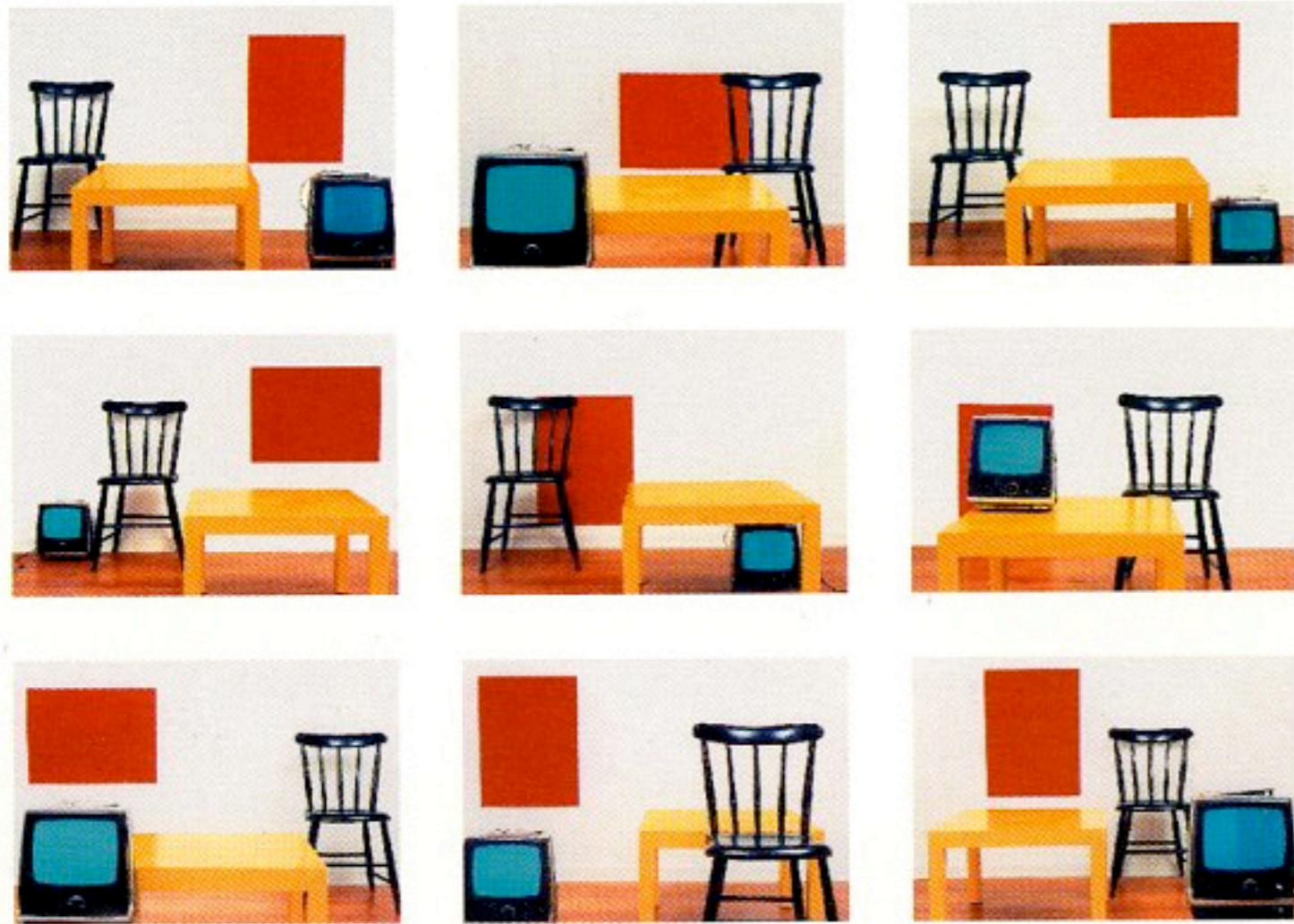


New Visions in Photography

Spazio Italia at **iic**

July 14 - August 25, 2000

Monday through Friday, 11 am - 5 pm



Istituto Italiano di Cultura, Los Angeles

Italian Heritage Culture Foundation, Los Angeles

Bia Gayotto

Bia Gayotto employs a collaborative process of chance operations in the creation of her photography; although her work is highly structured, it is the product of deliberate randomness. Friends, colleagues, and neighbors participate in the process either as subjects or as direct collaborators, and Gayotto sometimes uses other artists' work as reference. She is especially interested in the unexpected results of this unusual symbiotic process.

Once she decides on a certain structure for the photograph, Gayotto picks a location and a camera position, and she then directs the subject(s): they are asked to perform an action or play a certain part, as in *Thirteen Friends Jumping* (1998–2000), where several friends were photographed in their favorite outfits while jumping at the beach, on a roof terrace, or in front of a house. At other times, she chooses to document existing variations. For example, in *Living Room* (1996) Gayotto photographed the interiors of seven Westside bungalows, including her own home. Knowing that the structures' architectural styles and color palettes were predetermined by the property owners, Gayotto wanted to represent variety by documenting the interior spaces made distinct by the tenants' personal choices and taste.

In the case of *Composition for Piet Mondrian #1–28* (2000), Gayotto produced nine slightly different photographs featuring the same elements—a black chair, a yellow table, a TV set with a blue screen, and a red painting. Using chance operations, Gayotto rearranged them into twenty-eight gridded combinations. These photographs allude directly to twenty-eight paintings that Mondrian executed between 1920 and 1944, all bearing the title *Composition with Red, Blue, and Yellow*. The objects in the photographs echo the colors in Mondrian's works.

By actively introducing randomness and chance into her work, Gayotto surrenders a certain amount of control. Like the American avant-garde artist John Cage, she welcomes uncertainty as a by-product of her work in the belief that chance can generate change and open new possibilities. By structuring her collaborations with people she is familiar with, Gayotto creates a comfort zone that enables a playful and spontaneous interaction between artist and subject. Mondrian and Cage were both optimists who believed in art's capacity to bring balance into the world. Gayotto shares this philosophy: ultimately her work is about friendship, trust, individuality, taste, and the taking and surrendering of control.
