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Wall and floor

Art in Berlin now: DC Veero, Ketty La Rocca, Maria Weyermann

The Italian artist Ketty La Rocca was born 1938 too. She took part in the Biennale of 1972 in Venice and had exhibitions in London, Cologne, Philadelphia, Dortmund, Innsbruck and Helsinki. She could be regarded as successful artist, but in a letter to the American art critic Lucy Lippard, she complains about her marginalised position as woman in the business of art, as documented on a CD-Rom including biography and work index. Now her work is being rediscovered. The questions about identity and gender policy as well as about the body as a social construction renew her works up-to-date status and demonstrate that she occupied one of the first and most coherent positions in this field. As can be seen at Kienzle and Gmeiner, La Rocca's media for expression were drawings, collages, sculpture, photography, performance and finally video; her central motif was language and "you" became increasingly the decisive word. Earlier, she had already said "I", however, in 1970, with a sculptured body made of black PVC that sheds his listing black shadow in front of itself. Her first works are collages made of written snippets and political slogans, which La Rocca combined with found picture material, she liked using sugar-sweet pin-ups, bringing thus the question about power and gender relations to the pinnacle. "Polyptychs", another series of works, transcribes pictures into words and sentences, whereby the linguistic translation only continues to write the picture actually. La Rocca was early in disclosing the power of popular images in the cinemas. She took for instance a poster of "Gone with the wind" as starting point for a drawing, in which she marked the outlines of the figures with writing at first, to fill then the empty spaces with black ink. Downright tautologically translates and transfers the handwriting in "Videotape" finally the picture of two hands into the drawing, into the diagram of the phantom of the Original. (Giorgio Verzotti).