

'Alles Gute für den Gast'  
Rosa Aiello  
June 18 – July 31, 2021

Ok after our phone call, here are some notes, and I will try, as you requested, to avoid direct talk of the video work "Caryatid Encounters."

You wanted to talk to me, but only about certain things, unnamed. And however, in the video, what happens about talking, about your control?

The question of what brought you to your various projects...seems important. As the way you talk, you are on top of some things and not others. What comes to the surface after you get involved with a topic....

The idea of repetition and re counting. Re imagining. Re staging. That kind of provocation...it's not Brecht...

The rampant clash of monologue and dialogue, and...the pairings of all the ladies holding up all the buildings. Dualism, double. Body double. All that.

The idea of embodiment, I say this as the word is often appearing in one form or another. Many forms. In the video the monologues for example...there is "the other" there but only off screen. Even the (story of, who knows if it's real) boy dying...off screen.

What is an accident in your mind's eye? What is a desk in your mind's eye?

Decoration of the interior. Literally house is, "bigger on the inside than the outside" (From that older press release by B.). And also from B., writing in that case, "a window swallows the light"...in the new video the window literally swallows the sound. And...in this case of swallowing...where is the eye and the ear of the protagonist?

...the idea of puzzlement. People are puzzled. On all sides. All cases.

Fashion and fashion changes.  
Time textures insofar as fashion changes...but the cookies stay the constant.

The idea of instrumentation in your work...what kind of instrument is the body, is the house?

Doors and offerings. Too much to say here.

What is the act of looking at a window in your work? Why do you do it this way, I mean...what are the issues here? (tons)

How or why at 24:45, things crystallize.

Estrangement. The stranger.  
Being captive. (Also X Machina, etc)  
Trying to captivate someone. (Seduction)

(Julia Scher)

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The film, Caryatid Encounters, starring Bitsy Knox as "Helen," was made with Laura Langer (AD); and Giacomo Gianetta (2nd AD); Co-produced and edited with Theta.Cool; cinematography by Mariel Baqueiro AMC; lighting by Jacopo Falsetta; location recording by Robin Rutenberg; wardrobe by Zoë Field; makeup by Lau Perez Bravo; set designed with Laura Langer; music composed by Tomás Nervi. Featuring, in order of appearance, Max Eulitz, Carolin Karnuth, Bob Kil, Luzie Meyer, Martina Römert, Laura Langer, Lau Perez Bravo, Robin Rutenberg, Giacomo Gianetta, Simon Baker, Tomás Nervi, Juan Pablo Larrain. Helen's character and dialogue developed with Bitsy Knox. Letter design by Max Eulitz. Workout by PUMPKING. Sal's dialogue written with Juan Pablo Larrain. Party music by Dylan Aiello. German translation by Elisa R. Linn; set construction by Lachlan Petras; food by Vivi Ableson. Thank you to Sanssouci for the use of the Palace. Special thanks to Dylan Aiello, Ann McLaughlin, Joe Aiello, Mackenzie Davis, Dennis Hochköppler, Rózsa Farkas, Justine Do Espirito Santo, Tomás Nervi, Laura Langer, Bitsy Knox and the Arts Council England for their support during the making of the film.

'Alles Gute für den Gast' is Rosa Aiello's first solo exhibition at the gallery. It takes place in close connection with the artist's coinciding solo exhibition 'Caryatid Encounters' at Arcadia Missa, London (through July 10).

Rosa Aiello (b. 1987, Canadian-Italian) lives and works in Berlin. She graduated from McGill University, Montreal (2010), Oxford University (2011), and from Städelschule, Frankfurt (2018).

Recent solo exhibitions and screenings include Double Feature, Schirn Kunsthalle, Frankfurt (screening); Seduction, Lodos; Joins, Cell Project Space, London (with Patricia L. Boyd); Kunsthalle, Zurich (screening) (all 2019); The Coquette, The Prude, Southern Alberta Art Gallery, Lethbridge, Canada; Screening Room , Temporary Gallery, Cologne (screening, both 2018); Fate Presto, Museo Casa Masaccio, San Giovanni Valdarno, Italy; 27 Seasons, Federico Vavassori, Milan; Builder and Demon , Éclair, Berlin (all 2017); The Demagogue, Bureau des Réalités, Brussels; Temper, Outpost, Norwich (both 2016); KW Institute for Contemporary Art, Berlin (with Cooper Jacoby); Eli Ping Frances Perkins, New York (both 2015).

Furthermore Aiello contributed to exhibition projects at Salts, Basel; Drei, Cologne; Bureau des Réalités, Brussels; Commercial Street, Los Angeles; Pirelli Hangar, Bicocca, Milan (curated by Hans Ulrich Obrist, Chiara Parisi, and Roberta Tenconi), Croy Nielsen, Vienna (curated by Laura Mclean-Ferris); Antenna Space, Shanghai; ICA, London (curated by Ghislaine Leung; Künstlerhaus Stuttgart, Germany; Things That Can Happen, Hong Kong; High Line Art, New York; Swiss Institute, Rome; Whitney Museum of American Art, New York; Kunstverein Wiesen, Germany; Museum Wiesbaden, Wiesbaden; De Vleeshal, Middelburg (curated by Cally Spooner); Kunsthalle Bern (curated by Steven Cairns); SculptureCenter, New York; Museum Moderner Kunst, Vienna (presented by Barbara Kapusta); Catherine Bastide, Brussels; Jocelyn Wolff, Paris; Fahrenheit, Los Angeles; The Apartment, Vancouver, curated by Jesse McKee; Museo de la Ciudad, Querétaro, Mexico; Belle Air, Essen; Château Shatto, Los Angeles; Grand Century, New York; Whitney Museum; New York; The Modern Institute, Glasgow, curated by Patricia L Boyd, a.o.

The artist's work is included in the collections of Frac Lorraine, Metz, France, the Whitney Museum of American Art, New York, and the Centre Georges Pompidou, Paris, a.o.

1

More Flies, 2021  
Three Escada by Margaretha Ley jackets  
Dimensions variable

2

Artemis' 2 Become 1 (Discipline and Character Building), 2021  
46 photographic prints,  
Each: 15 x 10 cm

3

Inventory (Horror), 2021  
C-print on Hahnemühle paper, yellow letter, page of 'Codependent No More' (1987) by Melody Beattie, black marker, ballpoint pen; aluminium frame, museum glass  
60 x 80 cm

4

24 Normal 10, 2021  
85 collected cardboard boxes, book  
231 x 290 x 57 cm

5

Inventory (Helen Exhales), 2021  
C-print on Hahnemühle paper, yellow letter, page of "Codependent No More" (1987) by Melody Beattie, black marker, ballpoint pen; aluminium frame, museum glass  
60 x 80 cm

6

Inventory (Caryatid), 2021  
C-print on Hahnemühle paper, five prints; aluminium frame, museum glass  
60 x 80 cm

7

Inventory (Bachelor or Spy), 2021  
C-print on Hahnemühle paper, yellow letter, page of "Codependent No More" (1987) by Melody Beattie, ballpoint pen; aluminium frame, museum glass  
60 x 80 cm

8

Taken by the Actor from the Balcony of the Protagonist, 2021  
C-print on Hahnemühle paper; aluminium frame, sticker label, museum glass  
20 x 30 cm

9

Caryatid Encounters, 2021  
Single-channel-HD-video, sound  
00:47:01, looped

