

OLGA ALEXANDER | RICCARDO ATTANASIO MATLAKAS | CAROLE BAILLARGEON
TIMOLEON (TIMWNAS) BATSAOURAS | YUNA CHO | ALEXIS DUQUE | JO FABBRI
KATIA GOSSELIN | OMRI HARMELIN | DONATELLA IZZO | MEGGAN JOY TROBAUGH
JEAN M. JUDD | HILDY MAZE | SHECULTUREVULTURE | FLORINA TITZ | MARTIN WEBB

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Art Revealed magazine

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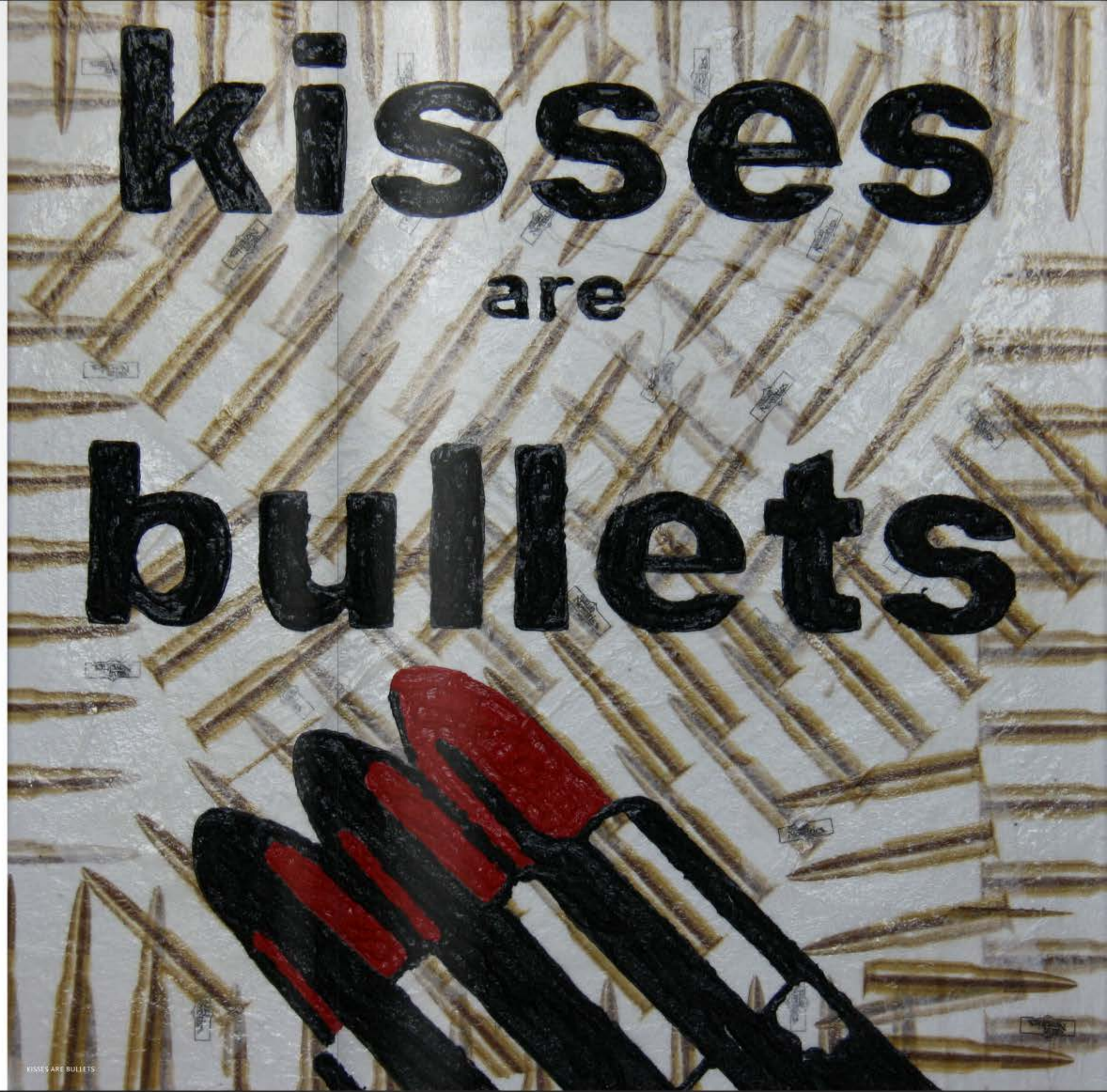
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Jo Fabbri

Lugano, Switzerland

Jo Fabbri is a young emerging Swiss-Italian artist. Born in 1985 she has been painting since she was 14. Since she began to explore the art world, Jo has been focusing on portraits of famous people and not, although recently she has begun to experiment new types of subjects and topics like politics, social issues and human relationships and roles.

In the last years Jo's work has moved toward a more conceptual art expression, transforming her technique from acrylic on canvas to acrylic on toilet paper, and installations also made with toilet paper, where the dialogue between paper prints and images painted over creates the meanings of each artwork.



When, how and why started your art practice?

Since I was a kid I was obsessed with creativity and the arts. My parents always brought me to art museums and exhibitions, and surely they transmitted me their common passion for art and culture, and I had an innate need for creativity. I remember that during the summer I loved to spend my time drawing or cutting pages from fashion magazines to create my favorite collections. While growing I was always very interested in the art classes in school, until I went to high school where I chose to attend a 3 year art class for the diploma. During this course there was an assignment of an art project that should have taken 48 hours of work to be completed. I was about 15 at that time, and I decided to transform my portrait's studies and sketches into a finished large artwork. That was the portrait of my father, I was so proud of the result that I started painting only portraits for years. During college I had the lucky opportunity to exhibit my works where surprisingly I sold all the pieces I displayed so I decided to go on with my passion for painting and started making portraits on commission. Then came the first exhibitions in galleries, more commissioned portraits, and I went on developing this passion. That was anyway a sort of an amazing game while I was in college studying economics, but when I graduated I realized I didn't want to look for a job because I already had one. I understood I was an artist. I decided to dedicate myself completely to the development of myself as an artist, not having to work only at night or in spare time. For some time I went on following the path of portraits but I knew I was looking for a change, which came in 2013.

In October 2013 I took part in a collective exhibition in Washington, I went earlier in order to have extra time for the set-up. Despite my early arrival, the paintings that were stuck at customs never arrived on time for the opening. I was so dejected.

At the airport on my way back to Europe, I realized that I didn't even buy a souvenir to bring home. So I bought a funny toilet paper roll with the White House printed on. A couple of months later I was at the Guggenheim in New York, my attention went to the description of the paintings' technique, instead of the paintings themselves. I started thinking of alternative materials such as olive oil, engine oil, or oil on pasta. Back home the White House toilet paper roll was waiting for me. When I saw it I thought about the oil on paper at the Guggenheim, the idea was there: oil on toilet paper, or acrylic in my case.



You create socially engaged art, do you think that art makes possible a social change?

The meaning of my artworks is displayed by the dialogue between the printed toilet paper and the symbol I choose, it is usually a social, political, or human meaning, with an ironic reading key. I am not sure whether my art specifically may have a role in social change, what I see is that it makes the observer ask about the meaning, it makes you think about an issue that probably you wouldn't think of. Instead of real change I would say it may bring awareness. Although I think art in general may surely promote change, as it is a great propaganda conductor.

What role does the artist have in society?

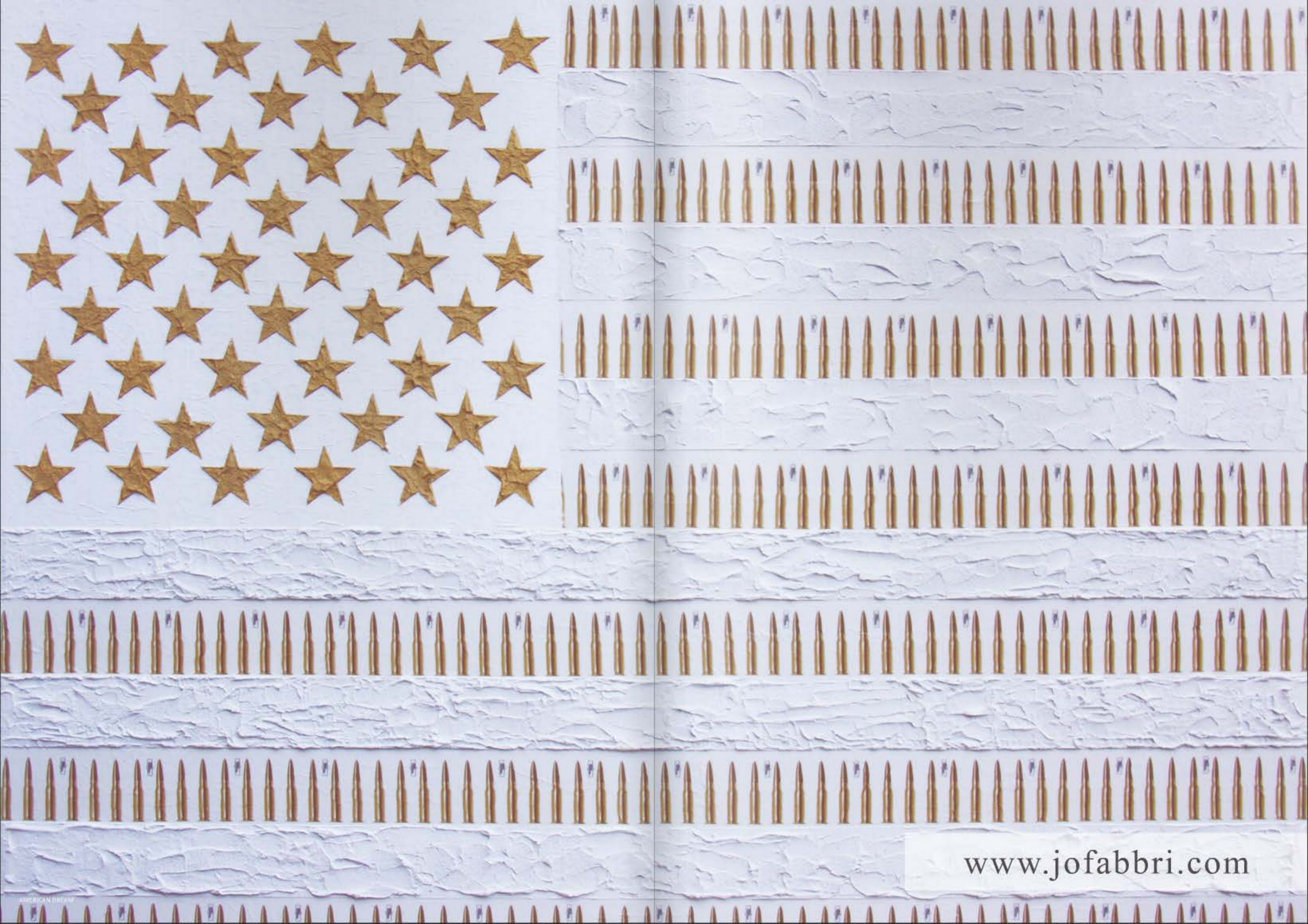
Artists are considered by other people with some stereotyped characteristics, which are some times matching with the single artist but many times they don't. I never appreciated too much stereotypes, not for artists only, I don't like standard roles and profiles in general. Although there might be the need for the artist stereotype, artists are a distraction for non-artists, they are an escape for people with routines jobs, and I think they need to experience the big difference between them and artists. Artists provide access to the irrational aspects of life, art is pleasure, that separates from the everyday routine.

What do you like/dislike about the art world?

The art world has its utopic image for some people, where there is beauty, culture, concepts, fantasy and passion. But the art world is a market too, it's not just about beauty/taste, it is a huge complex world made by people, connections, marketing strategies, investments, advertising, and many other aspects that have positive and negative connotations. All that makes it more interesting and challenging probably, and that's what makes the art world marvelous.

What advice can you give to those who are just starting out in the arts?

Live the magic of being an artist as much as you can, experiment with no fear of bad outputs, believe in what you are doing, if you love what you do it will be easier for others to love it as well. Always keep a foot on the ground, but you have to be a dreamer to build a dreamlike reality that can be beautiful.



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