

With the exhibition, "*Luigi Rocca. A new experience: Jerushalaim - New York - Venezia*", organized in collaboration with Codess Cultura and the Melori & Rosenberg Gallery, which houses a permanent exhibition of the artist's work, the Venetian Jewish Community provides opportunities for reflecting on the Jewish world and on perspectives for representing it.

What is most striking about Luigi Rocca's art is his attempt, indeed his need to approach reality through a twofold process of artistic mediation.


Photography is an apparently objective art form but is, on the other hand, an indisputably subjective interpretation of the real world around us. In its own way, it is a representation of reality through the partisan eyes of the observer. Luigi Rocca moves away from this art form by introducing a further stage of invention and by distancing himself a further step. Thus, his painting becomes a copy of the artistic product of photography, or a copy of the copy.

Imperceptibly, the original seems to fade further and further away and imitation seems to become the only thing left to use. Reality can only be perceived through strata of multiple interpretations and gradually it seems that the only way to reach the original is by reconstructing the various interpretations of it.

It is not necessary to invoke the Jewish content of Luigi Rocca's art - Rabbis, Synagogues, Jerusalem, the Venetian Ghetto - to distinguish in his work a subtle vein of Jewish inspiration, which the artist himself is perhaps unaware of. The general theme forming the basis of his work is clearly one of comment within comment, of the inextricable juxtaposition of different interpretations which overlap and become indistinguishable from one another in an ineluctable play of new constructions and new art forms.

While one of Judaism's fundamental principles is the opposition to reproducing human images, one of the

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cardinal principles of creation in Genesis is that of creation in God's own image. The Original can never be reproduced. Reality will only ever be able to produce imitations and copies of an inimitable Original, however similar these reproductions might be.

Setting Jerusalem, Venice and New York together on an artistic journey creates a subliminal evocation of the journey endured by the Jews and their forced migrations: from Israel to the European Diaspora, to the Diaspora in the New World.

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