



## LIMITED EDITION

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## I AM A MERMAID by Alice Rosati

Text: Léa Chauvel-Lévy

*Will she really have existed? Such is the confusion that this five-year experience has fuelled by design. The pictures serve as evidence to us. Sprawled on a shore, standing at a pedestrian crossing, lying on a hotel bed, wherever she went, the mermaid searched for a place where she belonged — never to find it. With time, she became a paragon of the struggle of being in the world and a symbol of inadequacy.*

— Léa Chauvel-Lévy

*I AM A MERMAID* is an archetypal image that represents a woman who is comfortable in the deep waters of life, in the roil of emotions and sexuality. She shows us how to embrace our instinctual sexuality and sensuality, so that we may own the essence of our feminine nature, the wisdom of our body and the elation of our spirit. She symbolises our bond with our deepest, most instinctual feelings, the wild, primal, untamed nature that lies just beneath the surface of outward personalities. She has the power to fulfil her own mysterious sexual impulses without shedding her more human and conscious self. Whatever happened to girls who dreamt of becoming mermaids?



Alice Rosati

Based in Paris, Alice Rosati from Milan is mainly known as a fashion photographer and art director, through her several commissioned works for many well-established magazines and brands.

Before settling in Paris, she studied for an Arts Critics degree in Milan. She raised her artist singularity when she moved to Greece, where she started working in a photographic studio, then she moved back to Italy to assist the fashion show photographer Graziano Ferrari and joining her first artist representative agency.

In 2011, she co-founded Sanssouci Magazine. This multi-format editorial project is presented as a limited and unusual item, embracing the best of contemporary art in all its forms and expressions. Rosati favours her Mamiya 6x7 film camera for her editorial shoots, not despising digital as she openly admits it can produce great results. She loves shooting Polaroid's and adores her Polaroid a110. Essentially, she sees the camera as purely a tool, not a means. Rosati is a photographic storyteller, viewing herself as a polyhedric artist.

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I'M A MERMAID

ALICE ROSATI

She chose to give herself as a mermaid. Alice Rosati travels the world and abandons her camera to whomever crosses her path, while she poses alone and naked under a mermaid suit. Faceless. Masked. Sheathed in gold lamé, like a veil worn out by the passage of time, rough as an old rag that serves as a vessel and a reminder for the permanence of memories. That is how the costume came to assume its significance: as a physical representation of the border between the world and the self. It is that golden part of us that chafes away every day a little bit more. Scars of the life we live. By her desire to hide, she denies access to her identity, placing her entire self into the hands and in the guise of a half-woman half-fish creature. How do we ever meet others? Face-to-face, is Emmanuel Levinas' answer. For the philosopher, we may only experience others face-to-face. But here, there is nothing to hold onto, nothing to connect with the other's image and impression. The performance causes presence and absence to collide. The mermaid transcends her identity as a fantastic sea creature, because what she seeks above all else is to disappear. To dissolve into death, since the artist has already decided that the mermaid would take away her own life and write her own end as it were.

Over time, Alice Rosati has given her mermaid free rein, complete autonomy. But has she decided to kill her doppelgänger? The mermaid will be killing herself in a doctor's office, to be absorbed into the long heritage of the Homeric myth. Will she really have existed? Such is the confusion that this five-year experience has fuelled by design. The pictures serve as evidence to us. Sprawled on a shore, standing at a pedestrian crossing, lying on a hotel bed, wherever she went, the mermaid searched for of a place where she belonged — never to find it. With time, she became a paragon of the struggle of being in the world and a symbol of inadequacy. In death, the mermaid remains immortalised in the memories of her that the pictures hold. And what endures through them is the feeling that being in the world means smashing against the roughness of life, letting the gold layer peel away and leaving it behind us as proof that we were once there.

— Léa Chauvel-Lévy

Lake Lalla Takerkoust, Morocco, December 2013



Kyoto, Japan, December 2013

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With Amanda Lepore, New York, USA, May 2014



Menorca, Spain, July 2014

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Dumbo, New York, USA, September 2014



Atlantis, The Palm, Dubai, United Arab Emirates, February 2015



Barbican Centre, London, United Kingdom, March 2015

60





Sicilian Theatre, Italian Embassy, Paris, France, May 2015

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Gatorland, Orlando, Florida, July 2015

72



Miu Miu Shop, Paris, France, March 2018

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**Ofr.**

**PARIS**

Sunday 19<sup>th</sup> of January 2020  
Book Signing 5pm-8pm

Ofr. 20 rue Dupetit-Thouars 75003 Paris

**GALERIE CHARRAUDEAU**

**PARIS**

Opening Saturday 25<sup>th</sup> of January 2020 - 6pm  
Exhibition 25<sup>th</sup> of January - 3<sup>rd</sup> of February 2020

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