

**PERSONAL  
STRUCTURES**  
Reflections

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# PERSONAL STRUCTURES Reflections

Venice 2022  
Art Biennial

Palazzo Mora  
Palazzo Bembo  
Marinaressa Gardens

Reflections  
23.4 - 27.11  
2022



Exhibition organised by ECC Italy in  
collaboration with Open Space Venice

# Foreword

The Personal Structures project was initiated in 2002 and was conceived as an itinerant open platform, where artists can present their work, thoughts, and research in exhibitions, symposia, and publications. After some years of travelling around the world, from Asia to North America and Europe, the project found its home in Venice, Italy, where the first edition of the Personal Structures exhibition took place in 2011.

Venice, as a crossroads of cultures and important exchanges in history, has always been of inspiration for people from all over the world, impressed by the uniqueness of the city: the cultural heritage, the local traditions, and the peculiar natural environment of the lagoon.

Over the years, Venice has become a reference point for the latest developments in art. Renowned art and culture institutions, museums, exhibitions, and galleries live together on this small island, a place where the past, the present, and the future coexist.

This is where the European Cultural Centre set its first satellite and developed the project into biennial contemporary art and architecture exhibitions, workshops, cultural events, educational programmes and activities.

Every two years, visual artists, photographers, academic institutions, and cultural entities are invited to present their works reflecting on the fundamental topics of Time, Space, and Existence, by revealing their viewpoint on contemporary art.

By giving space to a diverse and growing number of participants, our project aims to continuously stimulate new and in-

clusive dialogues. Art is an essential part of our culture to unlock new ideas and experiences, which should be open to all. All ECC venues will keep their doors open and free access, giving the opportunity to discover innovative projects, explore historical Venetian buildings and experience public spaces in the city.

The sixth edition of Personal Structures 2022 has been possible thanks to the collaboration and contribution of the heterogeneous group of participants who took part in this year's exhibition.

During these years we have learned to support each other, to listen, to empathise with those who were close and far from us. We helped each other, with the hope and the responsibility to change the future.

The artistic contribution of each participant, through different languages, media, and topics, is significant and inspirational to initiate those reflections.

The hard work and dedication of all the ECC team has been essential for the realisation of this event. Young international professionals, who are sharing a common passion for art and culture, each one with a diverse story and expertise, have organised a unique exhibition and programme.

We are grateful for the continuous support and enthusiasm of all the partners involved.

We thank everyone who took part in this project, for the joint efforts, persistence, hope, vision, trust, and passion that made Personal Structures 2022 possible.

*European Cultural Centre Team*

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# Introduction

Personal Structures turns to its sixth edition, this year, taking place in the iconic venues of Palazzo Bembo, Palazzo Mora and Marinaressa Gardens, located in the heart of Venice, from the 23rd of April until the 27th of November 2022.

Throughout its seven months, the exhibition is complemented with a series of conversations, performances, and workshops.

The ECC art biennial features a wide selection of artworks from internationally-renowned to emerging artists, photographers, worldwide academic and cultural institutions, with more than 200 participants.

Art interacts with the spaces, creating interesting dialogues and unique narratives. In Palazzo Bembo, many site-specific installations are presented, offering an immersive experience. Furthermore, the architectural features and the Venetian elements of Palazzo Mora enhance the concepts that lie beneath each exhibited project. The Marinaressa Gardens welcome installations and sculptures that tune into the natural environment, turning the public space into an organic mixed-art installation and an open air sculpture park.

This year, the exhibition revolves around the concept of reflections, perceived both as the image created from a mirrored surface as well as a thought, idea, or opinion. The theme is presented with a double reading and value: physically, as a phenomenon of the visible, and mentally, as a thought resulting from a

meditative action. As envisioned by the ECC curatorial team, the act of reflecting carries the potential to foresee possibilities and the responsibility of imagining a better future.

In this historical moment more than ever, it is essential to be able to imagine a sustainable future, in a present that requests more responsible and conscious actions, both individually and collectively. We believe it is important to *reflect* by expressing one's ideas, feelings, experiences towards the outside, to a community of individuals, to reflect on what is reflected, in order to create a virtuous circle.

In an increasingly multicultural and *liquid* society, in the definition of the sociologist Zygmunt Bauman, where *the belief that change is the only thing permanent and that uncertainty is the only certainty*, there is a need to identify the present, by relating to the people and the surrounding environment, enhancing empathy as a tool for collective transformation.

Artists and intellectuals have always looked at society and incidents, suggesting interpretations or proposing different points of view. In *Personal Structures - Reflections*, the artists reflect through their works of art, different themes and current issues, such as climate change, environmental and social sustainability, ethnic and gender equality. Hence, the exhibition imprints and suggests realistic and utopian art-driven alternatives, where the audience has the opportunity to relate with.

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# Palazzo Mora









*Mardi Gras Indians Resistance and Resilience.* Mardi Gras Indians, also known as Black Masking Indians, have been practicing their traditions in New Orleans since the early 1800's. Drawing forces from the rich history of the regional Native American's solidarity with the enslaved Africans who were escaping slavery in Louisiana.

The Mardi Gras Indians have a full and rich culture, complete with hierarchy, artform, language and music. Origins hark to Congo Square, a place where the enslaved could practice their own traditions of dance, music, food and comradery and continue the connection to their African roots. Likely the full history, an oral tradition shrouded in mystery, is more complex.

Today there are over 40 Mardi Gras Indian tribes in New Orleans. Each year the participants make a new costume, known as suits. Thousands of hours are devoted to beading as well as thousands of dollars in beads, canvas, satin, velvet and feathers. Each Mardi Gras Indian is the artist of his suit. A new concept is devised for each year. Suits are made using various techniques and are not uniform across the culture. All suits are handmade, hand-beaded and are as individual as the maker. They walk in suits that weigh over 100 pounds. Uptown Indians traditionally make beaded suits with pictorial scenes often depicting battles between soldiers and Indigenous. Downtown tribes tend to be more sculptural, with beads, pearls and sequins, often with Afrocentric imagery. The hours devoted to making a new suit become a meditation.

Spy Boy Lloyd Keeler's bright opaque beads move in concentric arcs while Flag Boy Ronnel Butler's silvered rocailles shine in strong horizontal lines. Chief Tyrone Casby uses sequins in addition to beads and stitches in different directions to show

texture and movement. Chief Daryl Montana builds spectacular sculptural suits with bead and pearl 3D elements among the feathers. For Chief Howard Miller, mentorship is an important part of his practice and as a new suit is made, last year's suit is taken apart so the pieces may be distributed to the youngest members of his tribe. These pieces become components of the younger member's suits. Collaged with beadwork of their own, the young people's suits hold both the legacy of their chief and the future of the tribe.

There are three main celebration days when the Indian tribes parade through their neighborhoods. They meet in ceremonial greeting and battle with other tribes on Mardi Gras morning, St Joseph's night and Super Sunday. Each tribe has individual positions with specific tasks. Spy Boy, dressed in a smaller nimble suit, ventures first into the neighborhood to determine position of other tribes. Spy Boy sends secret signals to Flag Boy. The Flag Boy, who carries the colors of the Tribe, informs Big Chief of nearby tribes. Closest to Big Chief is the Wild Man with horns on his headdress and a ceremonial weapon to protect Big Chief. Though largely male dominated, Queens now costume and march with their tribe. Big Chief decides which tribes to meet, or not meet, on celebration days. The Big Chief serves as leader and mentor of his tribe. During the year tribes gather for Indian Practice of songs and chants as well as for beading sessions.

Early on Mardi Gras day these artworks become animated for the first time as they cloak their makers and as the tribes emerge in formation and song. They represent the past and the future, celebrate the individual and the tribe, and most importantly honor and sustain over 200 years of resistance in Black neighborhoods of New Orleans.









# Albena Mihaylova-Bendji

AM CONTEMPORARY BASEL

*Fictional Biographies* by performance artist and filmmaker Albena Mihaylova-Bendji (Born 1959, Plovdiv. Since 1994 lives Basel) is a storytelling quartet in tune with deep time and circadian rhythms presented as a four-channel cinematic installation. A film essay in four chapters about water and sand, trees and rocks, this work is also a tender portrayal of four women threading on the edge, searching for life's meaning amongst deserts, oceans, ashes and mountains. These are women in their prime whose screen lives dwell in multiple, liquid and fragmented narratives and performances for the camera. They all appear to have reached a moment of reckoning contemplating different existential crises: how could we survive in a world turned into a desert with none of our life support systems; how could we enable the transit to a fairer and just life for the climate and war refugees fleeing the Global South; how could we honour the loved ones we have lost and reach for new heights of connections, music and art. A cornerstone in Bendji's practice, *Fictional Biographies* reminds us that living within the boundaries of our shared home, means we see our planetary and personal edges ebbing, crumbling and eroding made evident by the artist's choice of film locations: the shifting sand dunes and dust plumes of the Sahara; the sublime and fragile summits of the Alps and the Rhodope Mountain or the shrinking Mediterranean Sea coastline at the forefront of climate injustices and migrations.

*Fictional Biographies* is built on the four pillars of the environmental, feminist, social and political justice, which have been delineating Bendji's practice since 1985 when she emerged as the

leading female performance artist in Bulgaria. We can trace the escalation of the dissidents' unrest in the country not through the historical archives but through the trajectory of Bendji's performances. If the Bulgarian political regime felt unbearable that even suicide by stoning would have been preferred to living unequal and oppressed under socialism (*Burial*, 1988), by the time when the 'velvet' revolutions swept Eastern Europe, socialism was entirely unfit to wear (*The Dress*, 1989); breathe in (*The Breathing Exercises*, 1989) or identify with (*Burning the Documents*, 1989) judging by Bendji's participatory performances set on a cliff edge by a woman artist on the verge of a nervous breakdown trying to draw a breath of fresh political air and escaping the interior confines of the bastion of socialist realism through gestures of political resistance referencing historical acts of self-immolation.

Fast forward to 2022, following over 30 years of transition from socialism to disaster capitalism, we look up to anthropologists like Kristen Ghodsee and artists like Bendji – also one of the four founding members and instigators of the Women on the Edge Collective – to take stock of the shock of neo-liberalism which failed two-third, primarily female, majority of East Europeans, amongst those the protagonists depicted in *Fictional Biographies*. We look up to female artists and gender non-conforming creatives like Cecilia Alemani not only 'to challenge the male figure as the centre of the universe' but to assure us that there is another alternative now.

*Iliyana Nedkova*





# Albert Scopin

AM CONTEMPORARY BASEL

Scopin works with Asphalt,  
'No, he says,  
Asphalt is working with me'

Scopin discovered Asphalt as an important medium whilst living in Manhattan in the 1970s. The streets, frequently in various stages of disrepair, appeared to him no more simply as transport roads, but as aesthetic real-time installations, documenting the human impact on life and land. These impressions finally empowered him many years later to pour hot, liquid Asphalt onto massive wooden canvases or into big molds to do two and three dimensional works (see: [www.scopin.info](http://www.scopin.info)). His works are a metaphor for the major issues facing human life today: pollution, loss of habitats and global warming.

Until 1985 Scopin (original name Albert Schoepflin, born 1943 in Freiburg, Germany) worked as a distinguished photographer and filmmaker. He then transitioned towards drawing and painting and in 2011 started working with Asphalt. He now works from an abandoned hangar at an industrial estate near Basel.

The famous art critic Bazon Brock says: *...the truth is that reality will not bend to suit human convenience – Scopin's works are an affirmation and confrontation with this inconvenient truth...*

The installation *Dance, baby, dance* can be found in the Marinaressa Gardens exhibition venue.













## Andrea Vinkovic

CLAYMAKE STUDIO

Andrea Vinkovic is a ceramic artist inspired by fragility, organic beauty and delicate balance of natural environment, interested in exploring personal and archetypal symbolism of visual language, and intrigued by parallels with cultural environment. Her work is largely inspired by microscopic images of pollens and planktons, corals and natural structures. There is such diversity, rhythm and playfulness of form in those tiny objects; but what intrigues her most is the abundance of little individual variations and complexity of their structure.

She is playing with the idea that natural objects on different scales share the similarities and visual language we intuitively recognize and respond to: we are made of the same materials and share the same origins and environment. All living organisms on the planet are intricately connected and if parts of this complex system are thrown off balance the consequences are felt in all other parts.

Emergence is exploring the transition between order and chaos, process of change and transformation, depicting a com-

plex adoptive system composed of many components which interact with each other – systems that maintain themselves between randomness and consistency where they can somehow use both in order to configure and reconfigure themselves, evolving to become more complex. A living cell, an ecosystem, coral reef, cities, global climate change and ultimately the life of the Planet are such systems.

In our society we seem to have a worldview of a toddler, framing our personal needs and wants above anything else (including other humans!), seemingly oblivious to the rapid depletion of natural resources and biodiversity caused by our reckless disregard of our environment.

What happens if we view humanity not as the evolutionary end point, but the part of the lifecycle of the Earth and perhaps a catalyst?





## Angelika Lill-Pirrung

Searching, finding, collecting, combining and transforming is an elementary part of Angelika Lill-Pirrung's artistic work. The artist discovers fascinating traces of use, decay and time on weathered wood, driftwood, rusted metal and old everyday objects. It is these traces of time that inspire her.

The finds, mostly discovered at flea markets, develop into something "new" through their combination with other materials such as clay or wood and through the process of transformation itself. In most cases, archaic- but also majestic-looking steles are created. Angelika Lill-Pirrung usually fires the clay in raku, an old Japanese firing technique in which the elements earth, fire, water and air come into play and have a decisive influence on the result. The basis of her sculptural work is a playful yet serious approach to former meanings and new assignments, that is a transformation of then and now, of memory and the present, of eternity, transience and the future. The sculptures have the aura of having been used. They carry a story within them which can be sensed. But they are also clearly located in the here and now and become new sculptural bodies through the artist's hands and thoughts.

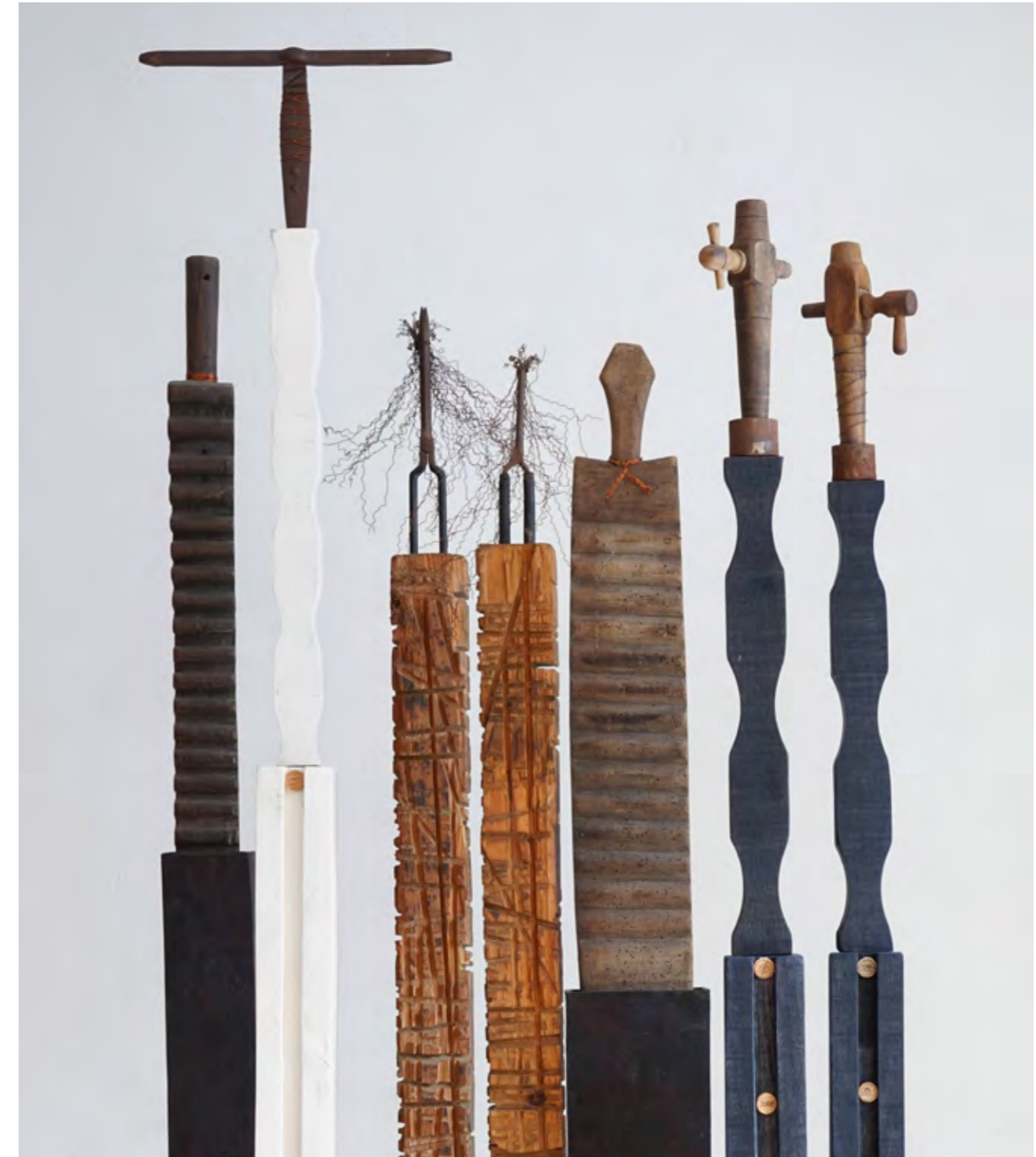
Angelika Lill-Pirrung has been dealing with the theme of time – remembering, capturing, conserving – in her installations

for many years. In the Palazzo Mora in Venice, for example, she is showing a pair of steles from the series *Wächter* (guardian), which she has been creating for years from the combination of various raw materials (*objets bruts*).

This pair of steles is a characteristic mix from the artist: It consists of flamed reclaimed wood, raku-fired clay and *objets trouvés* such as the used hammers, which are connected with copper-colored metal threads.

In her paintings, Angelika Lill-Pirrung reflects impressions of landscapes of many journeys. The image of the landscape is not in the foreground, rather, the artist's imagination clearly prevails. The pictures have a remarkable three-dimensionality, here Angelika Lill-Pirrung's artistic origins as a sculptor are evident.

Painting and sculpture are always created in parallel. Depending on her mood, she moves as a painter or sculptor from spatial to sensory impressions, from landscape to found objects, from raku to metal, from history to the present. The traces of time, as messengers from the past or from memories go hand in hand with time and form into imaginative new creations.



Steles from the *Wächter* series (guardian) ongoing since 2010. Angelika Lill-Pirrung

## Ania Trojanowska Hobson

*GoldFinch.* Recently Ania was speaking with her mother where she recalled a childhood memory as a young girl of walking with her father through a hot and bustling Ramblas in Barcelona in the 1960's. Passing cages full of wild birds and Goldfinches, stacked on top of each other and towering over. The vendors would jostle with each other and compete to see how many of these fragile little creatures they could sell. Her mother and grandfather watched their vibrant colours flickering around inside the tiny wooden cages, singing for no purpose other than just to please the passes by. Ania's mother thought how heart-breaking it was to here their beautiful calls and songs and know they were all destined to spend the rest of their short lives confined to tiny cages. All of a sudden her grandfather did something unexpected - a few pesetas bought him a bird and as he was handed it he immediately released it up into the air, much to the shock of the seller and onlookers. With that the bird shot up into the tall plane trees lining the street and was gone. Her

grandfather would nod politely to the market trader and tip his hat as a thank you, and taking her mother's hand in his they would walk on down the street like nothing had happened. This simple gesture was so powerful and the story has always fascinated Ania. A grandfather whom she never knew, but who was always built vividly in her mother's tales, his passion for wildlife that has now been transferred way down the family.

Ania decided to paint this painting as a reflection on the choices we make and why we make them. Do we step out of line to do something that we believe is right and ethical? Do we call out what we believe to be wrong, even if it means that we might be seen as controversial?

A small gesture like her grandfather made there on the Ramblas (and in fact he would do this almost every time he came across wild birds for sale) can be so impactful to someone else and shape the way they view the world and the choices they make.





## Ariela Wertheimer

Ariela Wertheimer's exhibition "Homelandscape" connects landscape to the body, the physical to the spiritual, wistfulness and memories to reality. This is a follow-up exhibition to "Skin," which she showed at the Palazzo Mora at the 2019 Venice Biennale. The starting point for this exhibition, same as the previous one, is biographical. "Skin" was about the connection between inside and outside, between mental trauma and the sheath of the enclosing body. The trauma is present here, too, through masks that have been part of the medical treatment of Eitan, her partner, and have become the central motif of the exhibition. They are stacked at different heights on the floor, concealed under a sheet of netting and creating a desert vista.

The installation on the gallery's floor is site-specific and has been installed as a performance. Its documentation is part of the exhibition: a video work that shows the lengthy physical process of laying down the masks and arranging them. The masks, all differently sized, are designed to the dimensions of the faces of dozens of men, women, and children. While each mask is prepared for a specific recipient, it is also part of an amorphous mass, buried under camouflage netting. The covering was created by a physical action of dipping the netting in paint and dragging it over the scattered masks.

The masks' materiality resonates on the surface of the photographs on the walls. Wertheimer sanded their surfaces, ex-

posing marks and evidence of an ancient layer. The grains of colored matter accumulated in the act of sanding were collected in test tubes, a testimony to the layer of dead skin a moment before its regeneration.

Layers and acts of covering and uncovering are repeating motifs in Wertheimer's work. Sometimes the surface covers what is underneath, and at other times the mask or the canvas poke through, announcing their existence. This landscape reveals the layers that construct it. On the one hand, a nostalgic view of a limitless space full of yearnings for the homeland, and on the other hand, a vista exposing ancient internal layers, at times suppressed, seeking recognition and healing.

Ariela Wertheimer is a multi-disciplinary artist who lives and works in Tel Aviv. She is active in a variety of mediums: photography, painting, and video. Her works focus on identity, time, and the body's memory. She studied art at Oranim College, and had several solo and group shows in Israel and abroad, among them at the artists House, Haifa; Shechter Gallery, Tel Aviv; Farkash Gallery, and RawArt Gallery, Tel Aviv; Art Miami; "Hotel Utopia," Fresh Paint, Tel Aviv; Art Expo, N.Y.; B12 Gallery, Ibiza; Chashama Gallery, New York; Palazzo Mora, Venice; Cello Factory, London









## Arnulf Rainer

Am I as an unworldly, hermit artist ever allowed to create series of works, when behind them may stand the whisperings of the devil?

With loud screams they started attacking each other. We had pushed the room inventory to the side, only the old faded pink armchairs and an Italian iron bed with its accessories, we could not remove. The two ladies got into a wild foreplay.

They pinched and bit each other, pulled each other's hair and then put on hair-nets. Half-naked, dressed in a kind of veil nightgown, they felt most free. Under the bed they had secretly hidden "Sado-Material".

I had the feeling that they were somehow attuned to each other. Could it be that they practiced more often at home?

At first everything went smoothly, as if it was rehearsed. So, I had to cheer them up. As a reaction, they were cursing in Dutch,

will blood be spilled now? Which of the two is scratching and choking harder? The camera shot one picture after the other.

Then she whispered something in her ear, both women focused on me. She then bound Sarah with one end of the rope. The other end she threw over me like a lasso, tied me up.

Frustrated they left me, kissed each other, before going up into the sky, flying into heaven. Over time, we might be able to make it happen, to provoke these secrets from the sky. For a new series, of course. But what do angels do when they are not singing, flying or kissing each other?

Excerpt from *Unfinished into Death*

Arnulf Rainer, Tenerife, Spain, March 2011



## Barbara Downs

Since starting in college as a printmaker/lithographer, Barbara Downs has always been drawn to process. Today she works in multiple mediums, including combinations of steel, encaustic, painting, and drawing.

Working in one medium feeds the progression of ideas in another. The boundaries between mediums become blurred: drawing becomes sculpture, sculpture becomes painting, painting becomes encaustic—but active line always asserts the foundational importance of drawing. She believes that any art that resides in physical space is sculptural in some manner, even if it is a drawing pinned flat on the wall, and this idea runs throughout her work.

The physicality of her work is fundamental to her process; she employs vigorous physical action such as scraping, melting, erasing, stitching, nailing, welding. The surfaces and edges are heavily worked and reworked towards a specific complexity or patina. The image disappears and reappears as it is obscured or removed and then coaxed back again.

Barbara's work originates in private and personal experience, but those references are concealed and sometimes disguised. Her work is simultaneously familiar and unknowable, residing at the edge of consciousness where logic, emotion, and instinct collide and argue, demanding the viewer resolve the disagreement with their own particular meaning.

The Pandemic Project stemmed from personal experience. In the early pandemic during the stay-at-home orders, Barbara

spent her time making cotton face masks for family and friends, medical staff, schools, and at-risk communities. By the time vaccines were available, she had made and donated thousands of masks. Mask-making was a reflexive and compulsive activity, making one mask after another while hoping in some small way to make positive change in the face of a global catastrophe.

On return to her studio, pandemic still raging, the work Barbara found waiting no longer felt relevant. There was a sense of foreboding and despair in the air, and what did feel relevant was to do what she'd been doing at home: sewing and pleating fabric, but this time in the service of art-making instead of mask-making. A large painting was sacrificed and used to pleat and stitch undisciplined and unusable masks, and thus was born The Pandemic Project.

The figure came later, as the pandemic dragged on and it became obvious that there were countless individual crises playing out simultaneously with an overwhelming global crisis. Life goes on, even during a global pandemic; many of these private losses were unrelated to the pandemic but made even more difficult to navigate due to the complexities of avoiding the virus.

Trying to make sense of this dichotomy of individual and global tragedies, she sought to bring the personal into the piece in a tangible and undeniable way. The figure, a simple drawing made in metal, hints at internal focus with steely resolve, perhaps acting as a talisman against the forces unleashed across the globe.





## Beatriz Gerenstein

*To me, You Are Beautiful* shows us a hero of our time, a woman that lost her breasts. This sculpture by Beatriz Gerenstein speaks of the woman's intrinsic beauty after surviving the trauma of mutilation, regardless of her new physical appearance, age or race, nationality, or faith.

Pain, sorrow, emptiness, loss of self-esteem, or altered self-image are often present with the shocking reality of a new body shape. Physical appearance is important. This is evident to her and anyone else. However, there is an inherent beauty to each person that touches other people's souls long after the first look impressions have faded away.

This woman knows that mere survival is not enough. She realizes that now, more than ever must be strong and aware that life goes on: she needs goals, plans for the future, and has the

drive to do things and help others along the way. She is still a life-giver, the heart that nurtures her whole family and her community. She needs all the support, but even more, she needs to hold onto life fiercely and passionately. She is beautiful, inside and out. Her gorgeous dress flutters in the wind. This woman walks tall, determined and cheerful, and is going to make it!

In a world in a continuous quest for superficiality and appearances, where hatred, individualism, greed, and war dominate, Beatriz Gerenstein has chosen the other side of the coin. Her sculptures tell us about the human condition, love, friendship, anguish, pleasure, joy, pain, and spirituality

*To me, You Are Beautiful* exposes the bare soul of this woman in pain, inviting us to share in her suffering but also her hope.  
– Socorro Villa Glass, MSc, Curator



## Bethany Springer

*We stand today on the edge of a New Frontier – the frontier of unknown opportunities and perils, the frontier of unfilled hopes and unfilled threats. ... Beyond that frontier are uncharted areas of science and space, unsolved problems of peace and war, unconquered problems of ignorance and prejudice, unanswered questions of poverty and surplus.*

– John F. Kennedy, 1960 DNC Address

*I think the most important thing is to create a self-sustaining city on Mars. That's, I think, the critical thing for maximizing the life of humanity (and) how long our civilization will last.*

– Elon Musk, Founder, CEO, and Chief Engineer, SpaceX

Sixty years beyond Kennedy's legislative agenda, which strove to eradicate poverty and raise America's eyes to the stars through the space program, humanity faces an infinite unknown amid global environmental change. Public disbelief in information, scientific evidence, and distribution sources combined with new data that cannot be explained complicate humanity's convention of species superiority. Recent initiatives meander between pioneer spirit and misgoverned ambition, fluctuating between conviction and doubt.

As icecaps melt, sea levels rise, and aquifers deplete, the billionaire space race intensifies. The Northwest Passage thaws, forever changing dependent ecosystems and reigniting fears concerning Arctic Cold War competition for non-renewable resources. SpaceX deploys satellite constellations, engineers posit extraterrestrial waste stream purge, and entrepreneurs mine asteroids in the search for raw materials. Residents of sinking island communities migrate to the mainland. Flat Earthers complete their first Netflix documentary.

In 2018 Springer spent three weeks aboard a Barquentine sailing vessel in the High Arctic in the International Territory of Svalbard. The experience of sailing around Spitsbergen while piloting a drone, a witness to scarcity amid surplus, was an intense encounter that stimulated a long-term project series collectively entitled *The New Frontier*. This series explores the uncanny relationship between Arctic and extraterrestrial development amid environmental collapse in the 21st century – a collision of current and historical data, merging instances of human ingenuity in terrestrial and extraterrestrial exploration while acknowledging anthropogenic climate change resulting from invention, labor, and consumption.

In the sculpture entitled *The New Frontier* a steel structure inspired by QVC drying racks supports a stainless steel drone, a reversible sequin Tyvek suit, and a fiberglass skin modeled after a section of Mars topography wrapped in gold foil emergency thermal blanket. Situated adjacent to the structure is a bronze Klean Kanteen. Encased in the steel supporting structure is a small dibond aluminum print. In the image, artist and drone pose in front a surging glacier in Fuglefjorden, Svalbard.

Role playing while referencing technologies invented or appropriated for expeditions increasingly has become a strategy in Springer's practice, not only in recreating visuals that historically reference recognized heroic figures and endeavors, but more importantly to create space in which viewers may see themselves as tenants of a new frontier – encouraging recognition of complex issues representing place while empowering the individual amid systems seemingly impossible to navigate.





## Bruno Surdo

All of Bruno's career, he has been interested in how artistic creations have been an important part of a communal reflection that defines our existence. His dedication and purpose to this artistic endeavor has been the impetus of Bruno's art since the beginning of his studies. He studied artistic forms from all over the world, from all periods of time, and has always felt connected to the universality art has served in defining a meaning and purpose to life and civilization. Bruno's goal in becoming and practicing as a contemporary artist is to infuse a personal commentary and sensory awareness that explores and experiences the period of time we collectively live in. This expression of our culture has been gathered through his interactions, visual connections, and curiosities of our world of diversity. The question of why we are here and what is our purpose in this advanced world, continually arises for Bruno as he explores the plethora of creative outlets in each body of work.

Growing up as a first-generation Italian American, Bruno was exposed to the power and beauty that art presented from Western European tableaux and was also embedded in living with American popular culture. This exposure of high crafted traditional European iconography synthesized with 1960-70's pop American lexicons, molded his young mind to a world of creative possibilities of artistic creations. Bruno's interests in powerful imagery that included pageantry and grandeur in various art forms have always been a focus to the entirety of Bruno's artistic vision. He continually seeks to create expressive

monolithic works that explore the human condition. This can be seen with some of his recent works that examine the human psyche, with an awareness to the Freudian and Jungian archetypes and transcendent barriers of human sexuality, while expressing his paradigm of civil and personal freedoms for independence.

The timeless use of the human form has always been the subject from which he chooses to express his narratives. This interest in using the human body as a focal point of Bruno's work stems from his knowledge of the history of figuration from the ancient Greeks to modern day cinema masterpieces. The expression of the human form has also inspired him to explore various artistic styles represented throughout the ages. This can be seen paradoxically with some of Bruno's paintings that incorporate a contemporary art idiom augmented by the skills and craftsmanship influenced by the Renaissance and Baroque periods. His fascination of transcending time periods of stylistic treatments is ubiquitous throughout his own aesthetic. Bruno's use of the human form is also a timeless gravitas in connecting to a spiritual mystery. How his connection and yearning for truth in this mystery has been echoed continually in his many years of making art. Bruno has always tried to create a response or curiosity when composing his ideas for the viewing public. This role of conceptualism and storytelling has been a vital part of his oeuvre and a reflection of his history as an artist.





## Calvin Teng

With the sky as clear as blue marble plus warm sunshine and gentle breeze, nature is depicted as a genuine representation of demeanor and state of mind of the artist. Artist Calvin Teng practices the essence of art in life and becomes engaged in the creation of music, drama, and painting with ardent love, which contribute to the comprehensive humanistic temperament exhibited in his artworks, paying tribute to the universe with abstract paintings and simultaneously expressing human common sentiments towards nature. The word “nature” can be considered the equivalent of the Greek word “physis,” which means to grow or to develop, or being in a world of all creation continues to thrive. Based on rich and poetic content, and spiritual strength in both dimensions of time and history, the existence of all living things is made concrete and perceptible in the natural world.

Johann Wolfgang von Goethe, a renowned German man of letters, underwent fundamental changes in terms of his outlook on life, worldview and art view after his journey to Italy. He turned to pursue the perfection, tranquility and harmony in ancient Greek and Roman art, and regarded art as the “utmost expression” of heaven, earth and the spirit of nature. He “ran away” from practical utility of art, and entered into the course of “pure creation” based on telepathy and resonance with nature. Teng’s journey of life is pretty much the same. During each of world travels and art performing, he has realized the meaning of “being,” and such existence is not just “self” but “selves” or the “essence of life.”

*Paintings featuring landscape poetry* by Emerson Wang

Supported by: Donald Lin / Liu, Cheng Kuei-Ying / Wu, I-Hung / Tsai, Huang-Nien / Huang, Kuo-Liang / Tan Teck Heng, Alvin / Tseng, Wei-Chen/Wang, Hung-Yu.









## Carlos Blanco Artero

Berlin. Night. Club. Alcohol. Jägerbomb. Cocaine. Dancing. Alcohol. Ecstasy. Happiness. Dancing. Laughing. Cramps. Lack of coordination. Sweating. Paralysis. Loss of consciousness. Paranoia. Overdose. Death. White.

Blanco's works tend to escape from established discourses since, for him, one of the latest purposes of painting is that of expressing itself, with a language of its own, without needing any words, just as music does. The case of this work is an exception as it would be quite complicated to get to understand its true meaning without having any conceptual reference behind it. The title *Overdose* is quite suggestive in itself, but it is advisable to be familiar with some guidelines in order to make it more comprehensible for the audience.

This painting gets transformed whereas we go through it; its reading must be done from bottom to top. On its base some gripping and clear forms appear, with different textures that almost remind us of sweets and, in this case, they also evoke ecstasy pills, because of their varied shapes and attractive colours. The clarity featuring the shapes would be a metaphor of the moment of lucidity characterising the subject's perceptive state. As the observer looks up through the surface of the canvas, this lucidity starts to disappear, and the silhouettes fade, and totally blurred shapes appear, emulating the effects that ecstasy produces in the organism.

Some keys to understand the symbolism of this work are provided by the two white shapes with black borders (similar

to the petals of a flower). These shapes direct the observer's gaze to the two possible pathways after taking this pill. One leads to the top right of the painting, where the shapes fade into one flushed representation of the delirium produced by the narcotics. Here, the colours blend into each other, and the silhouettes gently vanish; the ecstasy has reached its maximum splendour. The other pathway, the one that inspires this work's title, leads directly, through the other petal-shape, to the left side of the painting, where everything is white and the only thing that exists is silence.

Moreover, the chronological narrative of this painting should be highlighted because the passing of time has been represented on the same pictorial plane, particularly a lapse of approximately 4 hours, from the ingestion of the ecstasy pill to the fatal outcome. The chronological reading should also be done in an ascending way, going through the painting until it ends in the white plain at the top left.

Lastly, it should be remarked that in many paintings by Blanco, white colour represents death (just as green represented death in some of the works by Federico García Lorca). In these works forms emerge within the empty white spaces where death is waiting patiently and encompasses everything inevitably.

The conception of the work *Overdose* is based on the personal experiences of the artist himself, which took place at Club Tresor in the summer of 2020, in the city of Berlin.





## Center for Didactics of Art and Interdisciplinary Education University of Applied Arts Vienna

The installation *Intra-Actions. Existence is not an individual matter* was developed collaboratively with staff, alumni and students of the Center for Art Didactics and Interdisciplinary Education, the Science Visualization Lab (A. Vendl), the Digital Art Department (R. Schnell), as well as cooperation partners. As a quantum physicist, Barad raises interesting questions not only for physics, but also for art, design, technology. Her work engages with both the human and the non-human, including apparatuses of whatever kind. She considers things not in their singularity, but in their interdependence, calls this method *Intra-Actions*. A multi-particle system of quantum physics – which as a whole assumes a well-defined state without being able to assign each of the subsystems its own state – is applied to humanity and expresses a new way of interpreting Interdisciplinarity. *Intra-Actions* show the Entanglement of people and nature, the material and the artificial. According to Barad, individuals do not exist prior to their interactions, but emerge through and as part of their intertwined internal relationships. Understanding this approach, it becomes clear that entangling with the Other describes the absence of one's own existence, for existence is not an individual matter.

The installation shows an ongoing approach towards the most diverse positions on the theme Time, Space and Existence. It expresses an Agential Realism, which stands for the growing awareness that we cannot separate culture, materiality, technology, nature and existence. It consists of a burnt tree whose branches are connected via cables and whose only remaining leaves are screens. The screens show selected positions of artists' works. The organic structure of the wood in connection with technology and digitalization is also metaphoric. In relation to the digital content shown on the screens, there are ongoing in-

tra-actions between tree and screens. The space installation draws attention to both the interconnections of deforestation, climate change and the exploitation of energy resources, and to the importance of art in this context. Here, art, as a seismograph of society, implies the power of renewal. A fragrance gives positive vibes and hope for the future and with pieces of coal for drawing on the walls, everyone can become involved.

The installation is accompanied by artist talks, performances and workshops, the so-called Opera Aperta and will be medially mediated and live-streamed by The Wiener Zeitung (feat. by W. Renner). The programme is co-created with G. Russegger (Academy of Fine Arts Vienna). Topics discussed are: Art, Education & Democracy; Art & The Social Impact; Digital Humanism, Collaboration & Sustainability; Art & Media Ethics, Visual Competences; Art & Diversity.

#### *Project Team:*

Ruth Mateus-Berr (Project Lead), Manuel Cyrill Bachinger, Pamela Bartar, Bela Borsodi, Sophie Bösker, Andreas Broger, Barbara Brunmair, Christina Carli, Lio Ebenstein, Wagner Felipe dos Santos, Dietmar Flosdorf, Magdalena Marie Friedl, Harald Friedl, Julia Fromm, Martina Fröschl, Lara Girotto, Natascha Gerold, Eva Greisberger, Constantin Gröbner, L. Vanessa Gruber, Agnes Haider, Ida Hausner, Helmut Hlavacs, Mauricio Ianês, Fares Kayali, Lisa Kielmeier, Heinrich Kovar, Eva König, Nicole Krenn, Anita Lawitschka, Moritz Matschke, Cori Maués, Igor Lintz-Maués, Aneta Luberda, Lukács Lászlo, Ferdinand Nagele, Irina Nalis, Heinrich Viktor Nagy, Pavel Naydenov, Shahab Nedaei, Ivan Pantelić, Verena Plutzar, Wolfgang Renner, Franz Reisecker, Ursula Reisenberger, Gabriela Urrutia Reyes, Rosa Roedelius, Elke Roesler, Bernd Rohrauer, Pia Scharler, Michaela Schober, Tatia Skhirtladze, Sabine Taschner-Mandl, Eleni Tomazou, Lisa Truttmann, Alfred Vendl, Raphael Vorraber, Christina Weiler, Heliane Wiesauer-Reiterer, Ruth Zimmermann, Romana Zöchling





# Ceviga

CEVIGA KYOUNGOK PAIK FRAHM

*Ceviga: Happy Birthday 2.0.* Ceviga is a Korean artist who has travelled and lived in many different countries. This solo presentation, 'Happy Birthday 2.0', represents the beginning of hope even in the midst of the whirlwind of dealing with pandemic around the world in recent years. The whole world has been ensnared in a long tunnel together, the anthropause\*, which she believes we are now emerging from, heading towards joyous times of meeting our true selves and encountering others again.

The artist, like most of us experienced several lockdowns. Unfortunately, she suffered acutely from Covid-19 in 2021 that prolonged her confinement. However, this difficult period gave her an opportunity for deep introspection that brought the artist insights that begot this series of paintings in different stages. Her mixed experiences particularly from a peaceful lockdown in London in 2020 to a bedridden period in Korea in 2021 all involve restrictions caused from the disease and caused her to avow that life is precious and auspicious.

Birth is a blessing. However, in birth, the pain and patience of the producer, the care and devotion of the midwife, the gaze of concerned and expectant families- all these efforts are painstakingly intermingled. Nevertheless, the meaning and action of 'giving birth' contains the return to the life where we move and flow about again and beginning of a new life. In the end, everyone dances to their own excitement and festivities for this special day. In this room in Venice, the journey starts with 'Helicopter seeds and Phoenix' as a foetus being formed, then the 'Pregnant

'Tree' series the creation of a life that needs 'Broom Buddha and Sunshine Bucket' for the warmth and care to reach the final stage of a life released from the womb as 'Belly Button Angel'.

A painting is silent and presents a process of spreading energy from silence, to a whisper diffusing into harmony with its surroundings. It often quietly shows not only its inner voice, but also sits in chorus of everything around it. A string connecting each sound is a cultural symbol that marks the birth. In Korea traditionally when a baby is born, they twist-tie (counter-clockwise) a string with dried red peppers, pine needles and charcoal to the gate which symbolises protection and celebration at the same time. Red pepper and pine leaves with pointy ends wards off all evil and charcoal embodies purity as it has the agent to purify substances and to prevent germs.

By draping this 'protection string', any object, food or space becomes sacred during the period of having it installed. Ceviga's paintings presented in this space are like babies born during this particular period, there to be celebrated with lives of hope and to be protected with the string that connects them to their future. Most importantly, to start to live a life with their own creativity.

\* The anthropause was a global reduction in modern human activity, especially travel, that occurred during the COVID-19 pandemic, particularly in March and April 2020.

Supported by Skipwiths and anonymous.  
Text and organised by Heejin No.









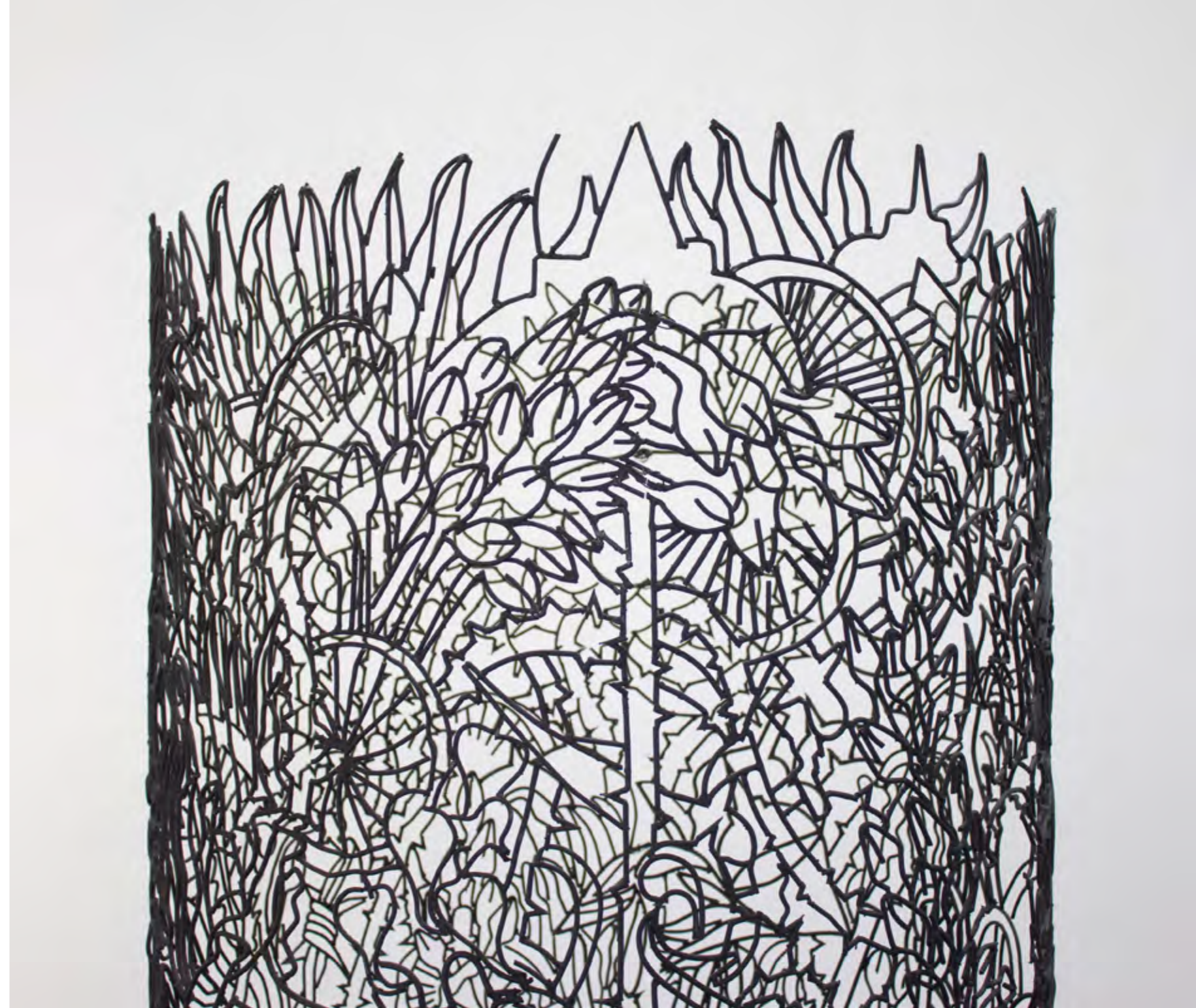
# Chandraguptha Thenuwara

SASKIA FERNADO GALLERY

Every year, Chandraguptha Thenuwara presents an exhibition of new works. Each of them the careful product of the political climate in which they were created, each of them a renewed look at specific motifs: the lotus, the stupa, the barrel, or the soldier. This ritualistic approach to his craft enable Thenuwara to allow the milieu of the time to shift what each motif signifies. Covert Functions as a meditation on that recurrence, on the continuous renewed and reimagined use of the same motifs, each time with an added layer of meaning. For this installation, Chandraguptha Thenuwara creates an infinite vortex of these interlocking motifs, deliberately playing on each of their ambiguities. These are not static images; instead, their meanings are fluid and multifarious. To Buddhism, the lotus is a symbol of the purity of the body, mind, and speech; to Sri Lanka's current government, the symbol is co-opted and corrupted as a political tool that evokes the end of a lion's tale, the grandiose nationalist symbol of Sri Lanka. Covert Functions as a critique of the incendiary role of religion in politics that is relevant locally in Sri Lanka, but also reflects realities globally from the bi-ble-thumping evangelicals of the United States to the Orbans of Europe. Thenuwara's recurrent use of these symbols mimics the continuance of the violence of war; the way that in the process of erasing violent memories, we create new ones. This endlessness is paralleled by the drawings radiating outward from the central sculpture, from the floor to the ceiling, mimicking the roots that grow outward from a tree. The installation is comprised entirely of in-

tertwined motifs constructed out of wire which link and fuse together, layer upon layer, like the meanings of the motifs themselves. The bendiness of the wire itself reflects the way that these symbols are bent and reshaped to suit political purposes. In more recent years, Thenuwara has begun to critique Sri Lanka's frenzied post-war gentrification, denouncing the 'dehumanized spaces' which are created in the process. Covert Functions as the antithesis of this as viewers are invited into the work itself, becoming a part of it rather than viewing at a distance

Chandraguptha Thenuwara was born in Galle, Sri Lanka in 1960. He holds a Master in Philosophy of the Institute of Archeology of the University of Kelaniya Colombo, Sri Lanka as well as a Master of Fine Arts with Honors of the Moscow State Art Institute where he studied painting at the Moscow State Institute, USSR between 1985-1992. In 1993 he founded the Vibhavi Academy of Fine Arts (VAFA), an artist-run art school and exhibition space. In 1997 the artist launched his ongoing series of camouflage works entitled Barrelism at the Heritage Gallery, Colombo. His work has been exhibited internationally, from his native Sri Lanka to Australia, Asia and Europe. His works currently belong to private and institutional collections including the Los Angeles County Museum of Art in the USA, Fukuoka Asian Art Museum in Japan, Queensland Art Gallery in Australia, John Moore's University Art Collection in United Kingdom, Fine Art Museum Umutia in Russia as well as private collections in Sri Lanka and internationally.





{ collective was born in 2022 on occasion of the *Personal Structures* exhibition. The collective's working method has been inspired by Forests: plants consume very little energy, they have a modular architecture, a shared intelligence and no control center. The collective believe that a virtuous cycle is created when Aesthetics and Ethics get in connection. This process triggers wonder and astonishment, it is also highly therapeutic and *Anaesthetic* for the human mind to capture the real beauty.

The three parentheses acronym comes from the equation  $\{(et-ica)estetica\}anestetica$ : *Etica* - We use technology and creativity for ethical and socially responsible purposes. *Estetica* - The mantra is " Never stop surprising". *Anestetica* - being plunge into Beauty and the Better creates an escape which could be therapeutic moment of consciousness.

The team of { collective for *Personal Structures* is formed by: Isapamois - Multidisciplinary Artist; Alberto Baroni - Multidisciplinary Artist; Luigi Dalla Riva - Digital Artist; Edoardo Piccolo - Music Composer Marzia Zulian - Multidisciplinary Designer; Alberto Sabellico - Multidisciplinary Artist; 9Watts - Neonled Design Partner Officina2840 - Set Designer Partner.

In occasion of *Personal Structures*, { collective presented two installations of digital religious art dedicated to Virgin Mary's figure and to the idea of faith. These works want to underline the importance and reaffirmation of the female faith. In the history of "faith" God inspire a fascination mixed with fear. Virgin Mary doesn't. Virgin Mary is portrayed as maternal, compassionate, protective: a queen of peace, a woman who has suffered and symbolic mother of humanity.

{ collective strongly believe that the majority of women in top positions would be the first step towards a world of peace and more welcoming and inclusive faith.

*art + faith ≠ farth*. The first installation entitled "art + faith ≠ farth" wants to represent through the figure of the Virgin Mary, the lack of distance between art and faith: the art is faith. The installation is site-specific, consisting of an NFT transmitted inside an ancient confessional. The confessional is placed inside a cell of Palazzo Mora, and visible to the public through a door. The first of the 5 muraLEDs present at the exhibition will be placed above the door. muraLED entitled *art + faith ≠ farth*. The NFT of Virgin Mary inside the confessional will be an animation that literally explode in a digital cloud of love. Celestial and immersive music will accompany the vision. We have categorized this site-specific installation with the name *CONFTESSIONAL#001*

*all we need is fides*. The second installation entitled *all we need is fides* proposes the *triptych of needs* in 2022, among pandemic, energy and financial crisis, interpreted through the figure of Virgin Mary. The installation is site-specific, consisting of three NFTs transmitted within three modern tabernacles, inspired by the wayside shrine of the Venetian tradition. These three tabernacles, all of the same shape but different colors, will be displayed on one side of Palazzo Mora second floor hallway. In front of each of them, on the other side of the hallway there will be three muraLEDs of the same colors as the tabernacles with the matching titles of the 3 NFTs: *fides is health*, *fides is energy*, *fides is priceless*.

There will be a fourth muraLED entitled *all we need is fides* hanging on the back wall of the hallway. The NFT of Virgin Mary inside the tabernacles will be made of loop animations inspired by the titles of the artwork. Celestial and immersive music will accompany the vision. We have categorized this site-specific installation with the name *NFTRYPTIC#001*.



# Concept2048

EKATERINA PEREKOPSKAYA & ROSTYSLAV BRENYCH

Concept2048 is a duo of visual artists specializing in art fashion and conceptual production. In a constant search for new solutions and techniques, most recently, they have experimented with color and its effect on the audience. Their projects never demand hard and fast answers but rather leave an array of open-ended questions for the viewers to reflect on. The artists have a background in the realm of fashion, but their last projects are a far cry from glitzy glamor. Over and over, they keep redefining their visual vocabulary to shed light on global issues, enlisting new followers to their causes.

The science fiction project *Metamorphoses* is a reflection on the theory of color and light, as well as on the pressing issues of today, and the global challenges we are all facing. It is a story of the Earth getting a second chance. For centuries, humankind has been wasting resources as if there is no tomorrow, and indeed, with the pace of our deterioration of what we once had aplenty, tomorrow may not come. The point of no return is closer than we might think.

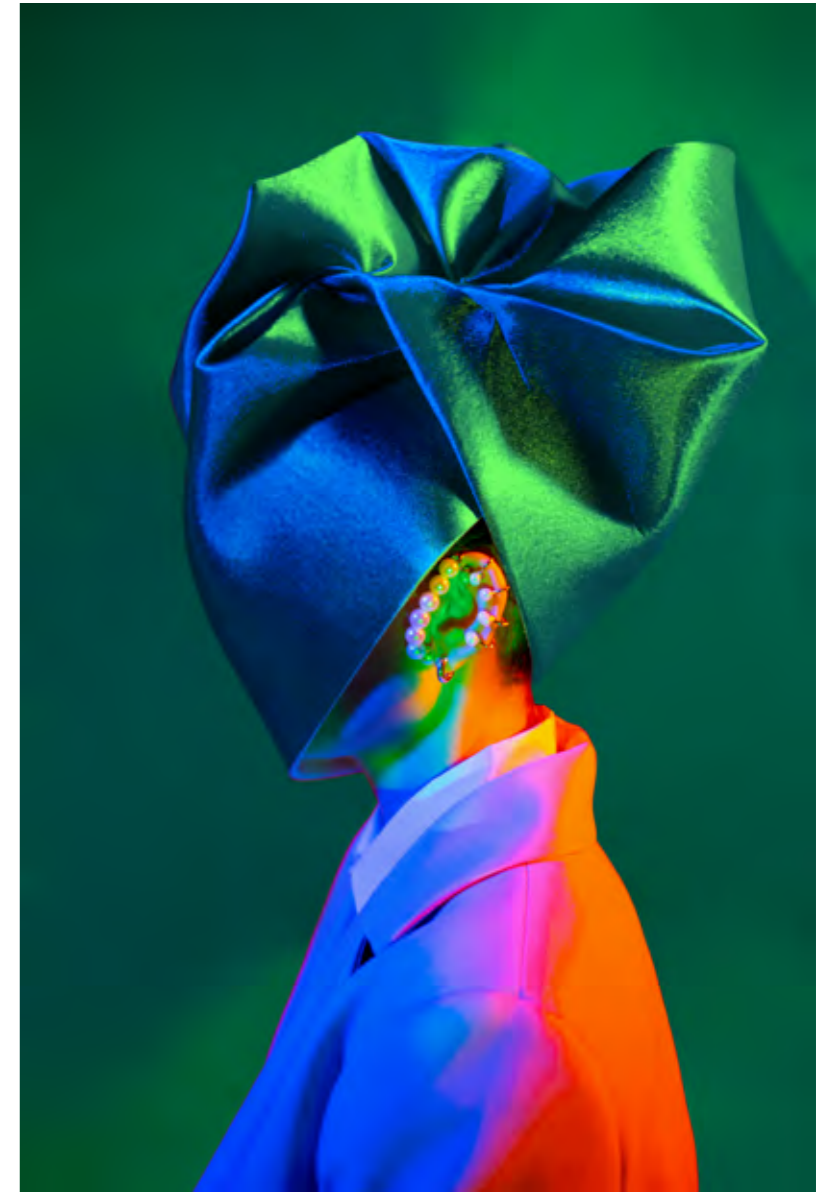
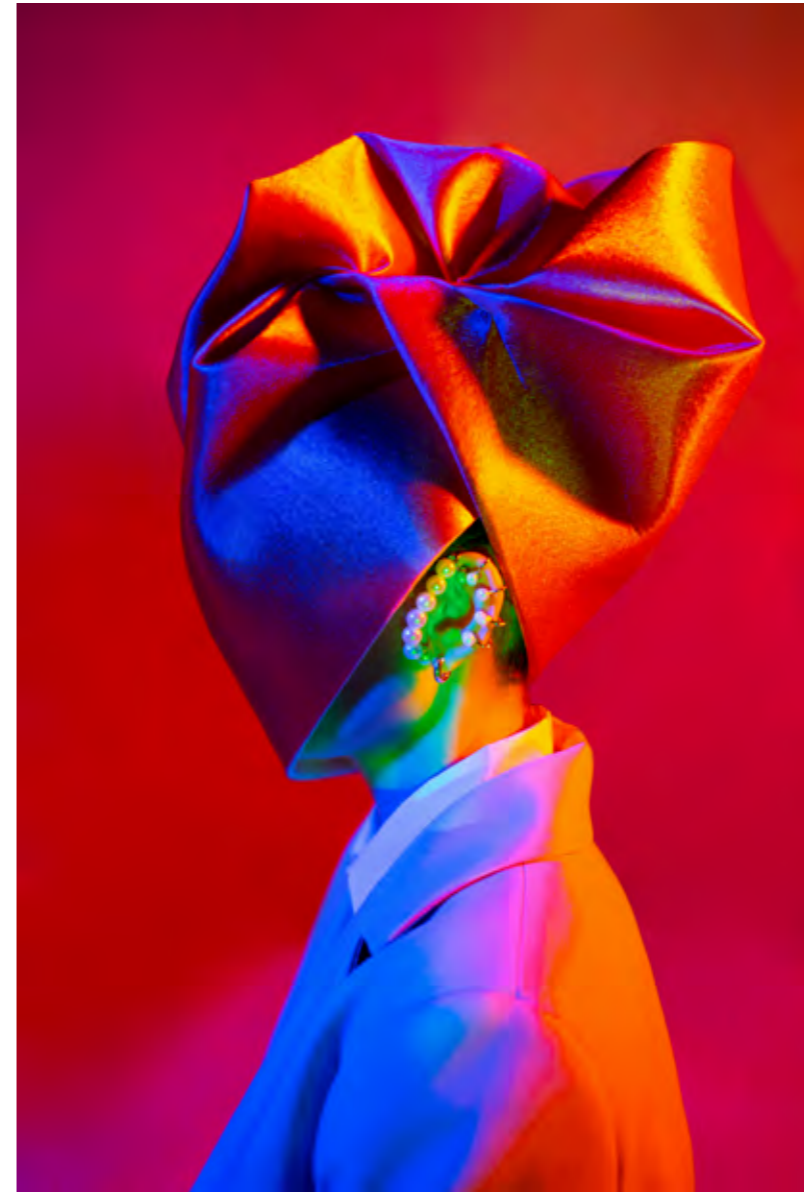
Color is key to the project, as it is the major tool of influencing the spectator's consciousness. It is with the help of color that the artists want to awaken memories and emotions – the core of a human mentality. Given that in their work, color goes through all the metamorphoses of the color wheel, the observer's brain receives all possible impulses from visual systems. Thus, it induces in the beholder reflections and discoveries that otherwise would be unattainable in the quotidian life. It allows one to get out of the daily kaleidoscope of useless thoughts and consider the truly important matters.

The theory of color came from Ancient Greece with Aristotle postulating that color, the celestial rays of light, was sent from Heaven. He related all colors to the four elements – fire, earth, water, and air. In *Metamorphoses*, each ray of light, with its specific frequency and wavelength, is a source of energy sent to save the Earth. Therefore, they have different entities, external and internal. Their external characteristics can be observed as different colors. Their inner essence influences the processes taking place on the Earth on a deeper level. Each messenger is a ray of light, it controls one of the four elements: fire, earth, water, or air, and by their presence on Earth ensures that humanity evolves in the right direction. For the messengers, everything is clear and transparent, as they see the universe as oscillating particles with vast distances between them. They seep through any object, becoming aware of it and adjusting it if necessary, be it the vastness of space or dense objects.

### *Metamorphoses*

"I am a ray of light sent to Earth by the Universe. I was sent here to glean why the Earth has dimmed and why her pulsating glow weakens with every passing day", the ray of light was whispering.

All inhabited planets progressing in their development emit true glaring light. The more progressive the planet, the further and brighter such radiance becomes, giving the Universe its power and stability. For billions of years the light balance of the Universe, sustained by planets, turned more and more solid. But in recent decades it has started to wane...





## Corine van Voorbergen

Corine van Voorbergen is an intuitive artist that creates through emotion and energy, while keeping an eye on the finest of details. Through her minimalistic round art pieces, she gives visual form to eternal movement. Her current series 'Through the Brass Eye of the Beholder' evokes feeling in the viewer by use of color, visual depth, light and texture.

"I aim to express different emotions and thoughts through my art, at the same time also leaving room for interpretation". The techniques van Voorbergen uses not only draws the viewer in to take a closer look at the subtle storytelling of every little curve and crevice, but also encourages them to take a step back and observe the piece in its entirety, and in its environment.

Epoxy is used in most of van Voorbergen's art. She finishes each piece off with a thin layer of epoxy and therefore her art always reflects the surroundings back to the beholder, encouraging them to reflect on what they see and, more importantly, what they feel. The gloss creates a scenario where the viewer is motivated to translocate themselves.

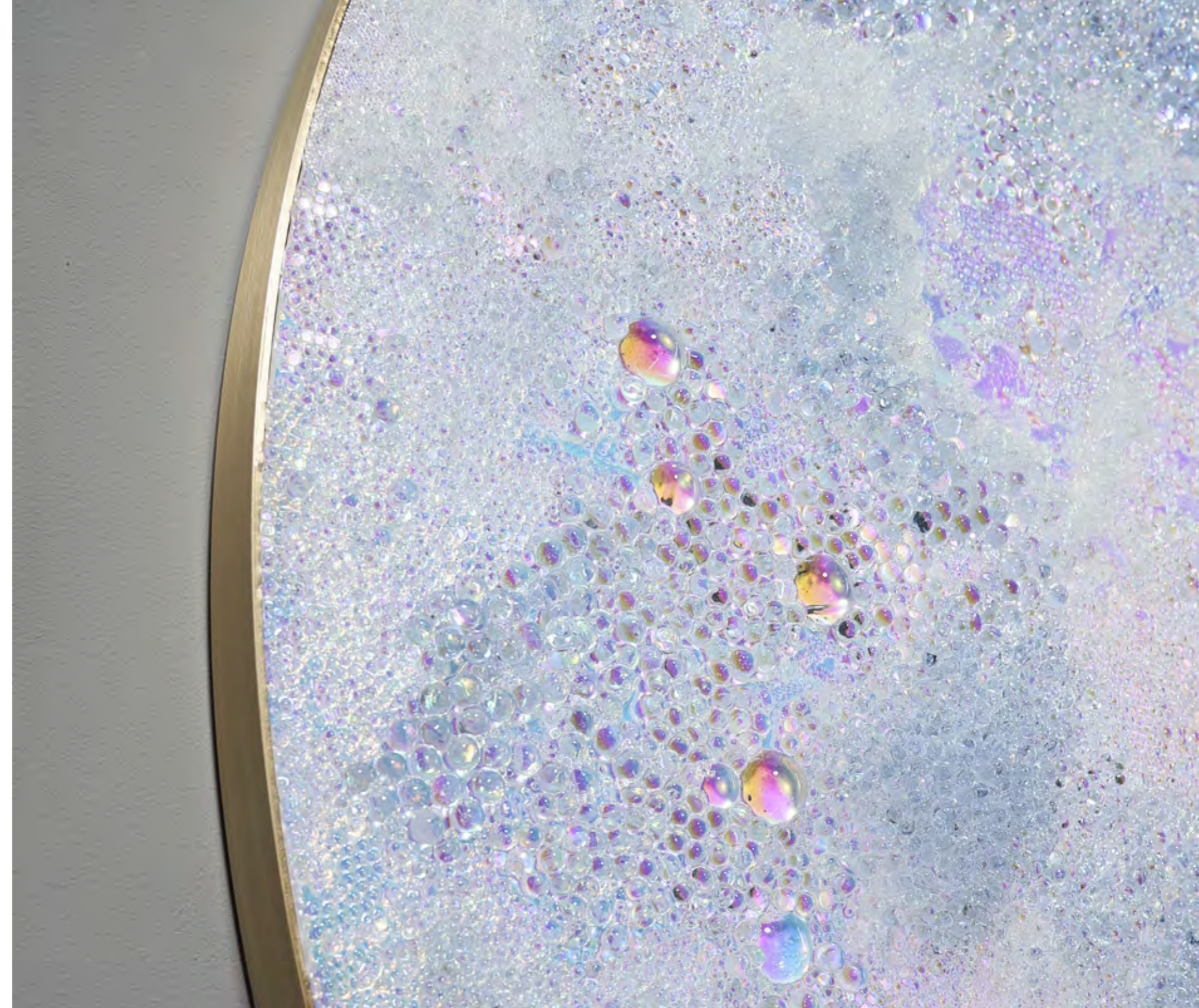
Each piece is encased in a brass ring, which is carefully hand polished. Van Voorbergen chooses to brush and polish the rings manually as it symbolizes to her the embrace and attentive care you would give to a lover, caressing it, in a sense. Like love, this comes with its "imperfections". When you look closer you can almost see where each stroke starts and ends; every touch imprinted in the final product, all the love and attention it was given permanently documented for the world to see.

*SOAP.* Without boundaries like the perspective of a child, taking shapes as far as the imagination can go. Bubbles of soap,

eternalization of the temporary. With this 13 piece glass wall installation van Voorbergen establishes an interaction with the viewer, a continuous self-steering performance initiated by the observer.

*Echo.* An echo from the past. The 'Echo' installation is derived of the work of Rachel Ruysch. Ruysch was a 17th century Dutch still-life painter from the Northern Netherlands. She specialized in flowers, inventing her own style, and achieving international fame in her lifetime. At the height of her career her work was even sold for a higher amount than Rembrandt's. Being a (successful) woman in the art world in that time was a rarity. And it still is. This similarity and the fascination with flowers stimulated van Voorbergen to translate Rachel's work in an abstract installation. Assisted by the Rijksmuseum Van Voorbergen was able to transform a scan of one of Ruysch's paintings to a digital algorithm that would transform the 2D painting to a 3D design that could be implemented in a computer-controlled CMC milling machine.

*Using technology to bridge the gap of time.* With color pigments from the original painting Van Voorbergen communicates with Ruysch's work while translating them to the minimalistic, monochrome, and circular shaped objects. The intensity of the color initiated by the depth of the carvings. Scattered pieces stimulate the viewer to take a step back and capture the whole of the installation in its abstract form. The structured wooden panels are submerged in a monochrome pigmented epoxy. Van Voorbergen wanted to give the submergence of these machine-made landscapes a sense of eternalization. *An echo frozen for eternity.*

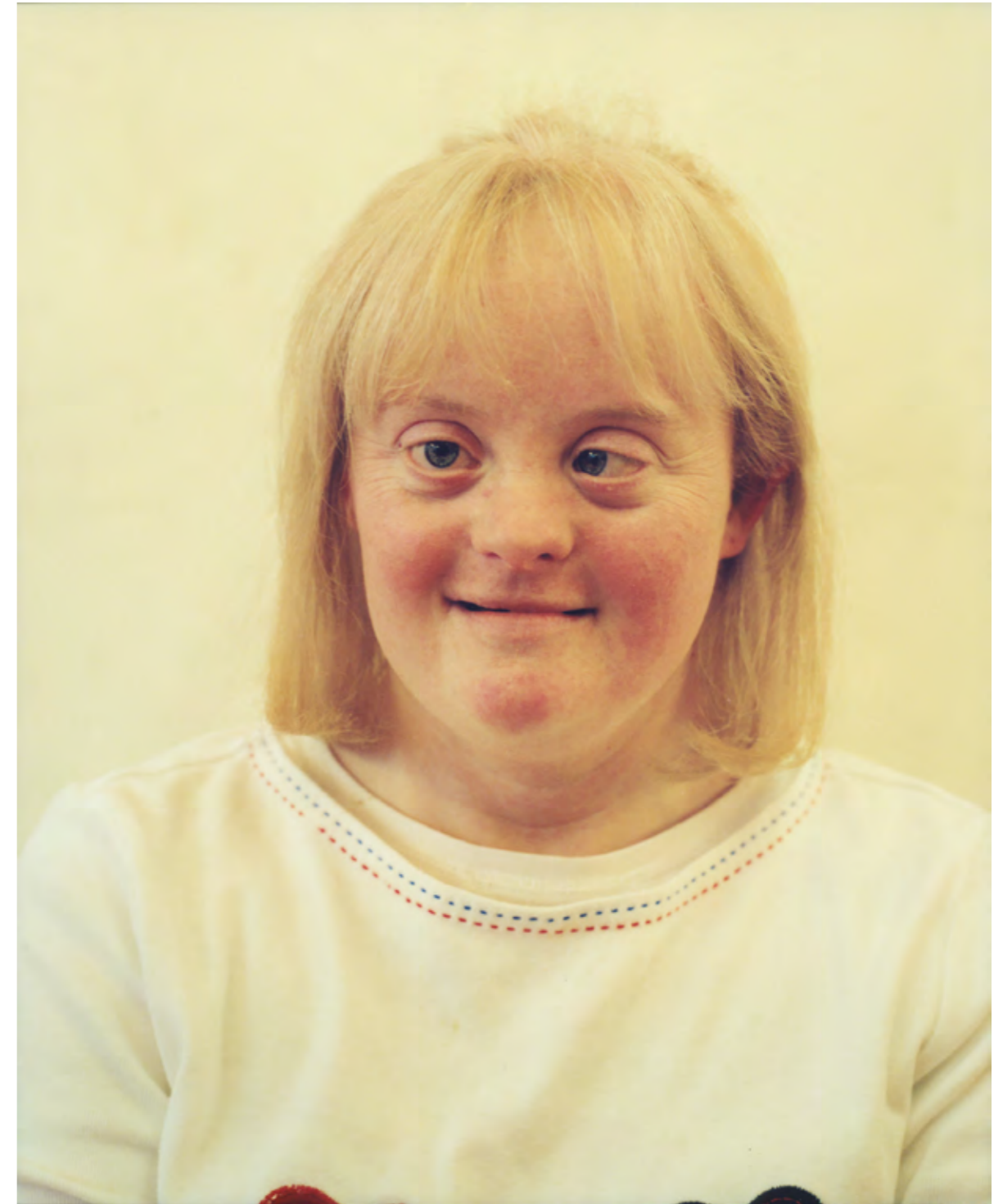




## Daisuke Ozaki

*Can photography record our memory?* It was a game. In the day I asked her to take me picture. Because since I met her I was thinking how she is looking at me. After I printed the picture it is like what my friends take me picture. She was looking at me as friends.

“Your way of taking picture is same as me, I know one photographer who is blind and she touch everywhere before it.” “It’s her way, but my way is different, I don’t need it. Because I have a vision. You have a vision as photographer, don’t you?” “Y..yeah.” “This picture must be good picture.”



## Daniela Ardiri & Hannah Faith Beilharz

LUCERNE UNIVERSITY OF APPLIED SCIENCES AND ARTS, MASTER FINE ARTS

For *Personal Structures* (2022), the students collective in collaboration with the artist and visiting professor Enrique Ramírez initiated a film based research on lakes near their hometowns, e.g. in Chile, and the Lake “Vierwaldstättersee” in Lucerne, where the art school is located. The lake and its water addresses urgent topics of sustainability (the melting of the galdiers is one, another is the munition contamination in Swiss Lakes), as well as the topic of personal experiences with migration and travel. Since the 19th century Lucerne has been a destination for visitors, as well as for migrants, with his ships connecting the north to the south. The idea for “personal structures” is to develop an installation reflecting the research lead by the student’s group in a critical way, by representing different perspectives on the lake and the people living there and visiting the sites.

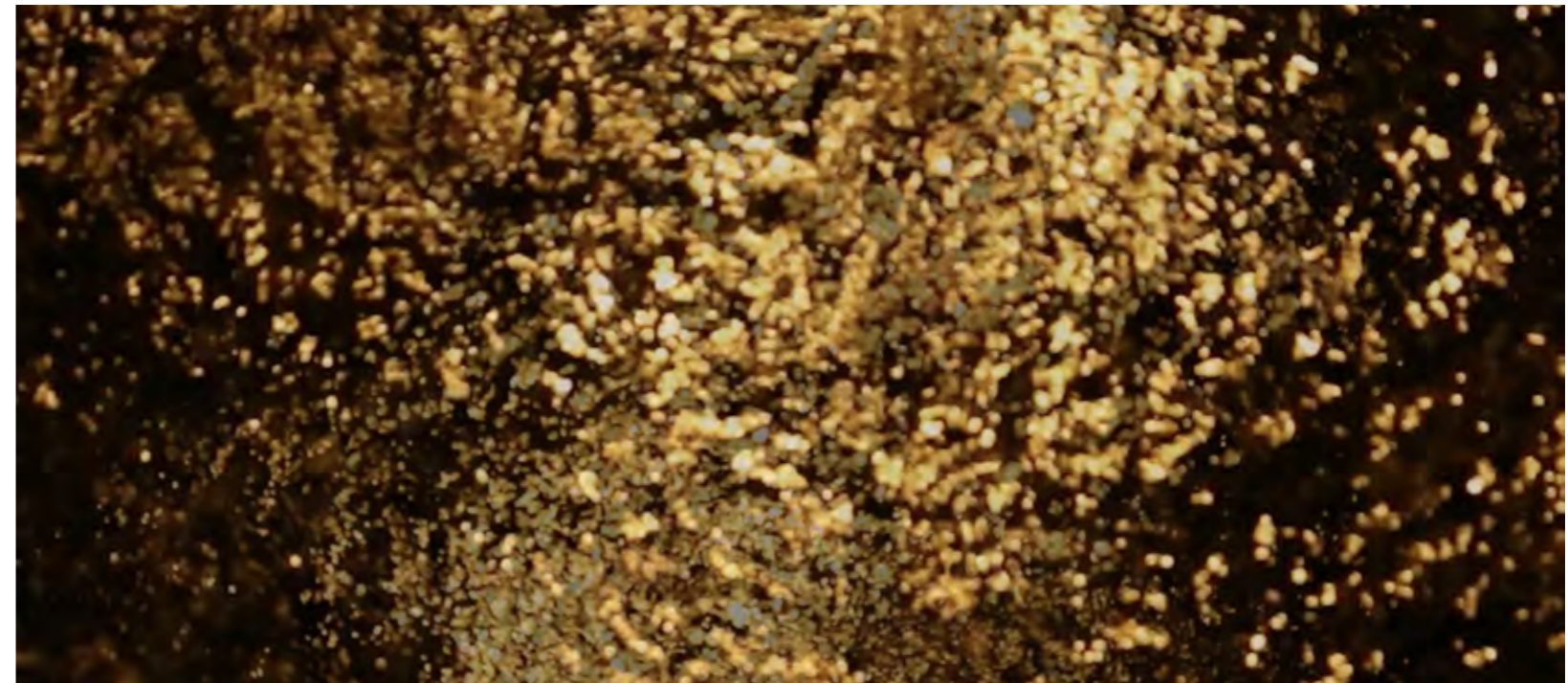
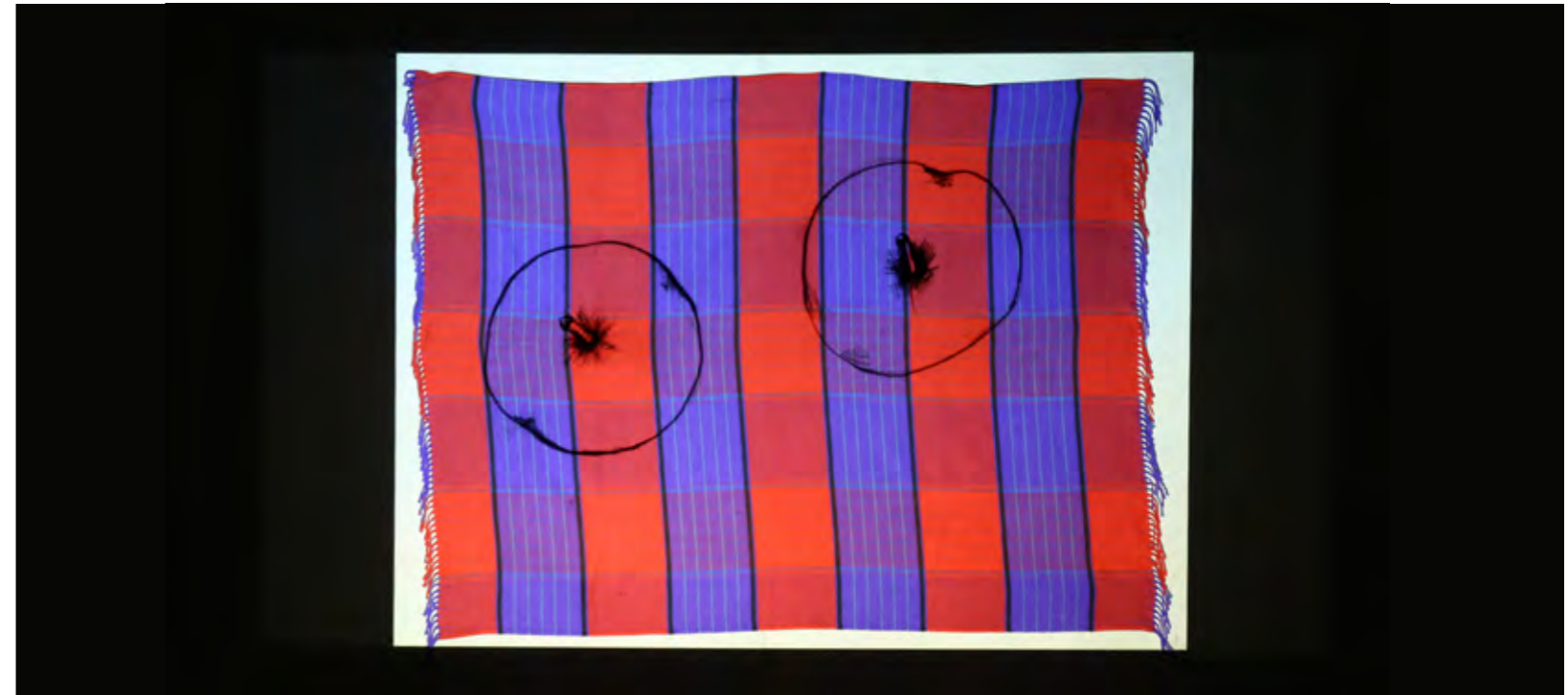
The group exhibition “Where we live” addresses the landscape as a critical place and potential common space, both among humans and with all living things. It evokes the ever-present possibility of going beyond our limits, the freedom to migrate, to invest in new spaces, between humans and for other species. It also evokes, as a consequence, the consequent responsibility towards our environment. It is a question of freedom, welcome and care.

*Ich bin da*, Daniela Ardiri. *Ich bin da* stems from the desire to answer the question, ‘Where do we live?’ the beginning point of an exchange between the artist and the new environment. Ardiri recently relocated from Italy to Luzern, Switzerland, and in response to this change, *Ich bin da* explores the meaning of belonging to a place and addresses the themes of migration and the urgency of building intercultural awareness through a reflection on the importance of integration and questions the dynamics contained within it.

Ardiri uses an autobiographical narrative as a tool of meta-reflection to reconstruct her own social and individual image and identity following her move to Switzerland. The work considers the privileged position of relocating to another country by choice as opposed to the forced migration experienced by many due to war and inequality, while also seeking to highlight the fact every migratory experience carries its own traumatic injury involved in the cultural clash, the feeling of loneliness and distance from those that know you most intimately. The work examines how the encounter with another culture, can generate a sense of not belonging and the fear of not being able to integrate fully, and how this involves a clarifying of the self and identity in relation to place.

*Surface-Below*, Hannah Beilharz. *Surface-Below* is a video and sound work exploring the transformative potential of ecological grief within the context of the climate crisis. The work examines the philosophical and lived realities of climate change as a crisis fundamentally altering our relationship to the world, and the possibilities that this shift offers.

*Surface-Below* is created through embodied filming and sound recording processes, and repeated time spent with the lake Luzern, Switzerland, and its connecting rivers. It seeks to build connections with the lake as a physical and psychic body, considering it as a mutable being existing outside of human constructions. The work defines ecological grieving processes as artistic methods of being with the landscape in new ways, and include singing, walking, writing, and filming. The work also considers the human body as an extension of the natural world and rebuilding this connection as an important mode of being and understanding our position within the climate crisis.





## Daniel Ibbotson

The inspiration for my art comes from the emotional energies I experience in my daily existence. My work reflects my endless fascination for the contours and rhythms of the natural and man-made landscape around me. I create stratified, highly textural, mixed media contemporary abstract artworks by fusing discarded and recycled materials with a variety of mixed media using self-developed techniques. My objective is to convey alternative perspectives of figurative imagery which resonate with the observer but often only emerge when viewed repeatedly over time.

Stimulus comes from everyday observations of objects and structures, such as the pattern created by a woodpile, the furrows in a ploughed field or the repeated symmetry within an architectural feature, seascape or landscape. My love of old maps, satellite imagery, facades, favelas and archaeological records all serve to inspire me and the movement of crowds, flocks, herds and shoals within delineated spaces can also be found in my art. My work contains a multitude of discarded materials and found objects collected over time. Each component carries a fragment of memory from its original owner, imprinted and forever embedded within its structure. Like holding a shell to an ear to sense the sea, being open to what lies beneath the surfaces of my works has the potential to reveal harmonics to resonate with the viewer's own inner vibrational field.

As a contemporary artist of more than 30 years, I also draw on opportunities working as a specialist decorator which has afforded me innumerable opportunities to collect waste materials such as scraps of wallpaper, dried paint, coloured sawdust and used sandpaper. I also use objects discovered within in my local environment, some found discarded and some naturally occurring weathered materials. These components are fused to create multi-layered, highly detailed works of sculptural abstract art.

Each background begins with a visual representation of an experience, on to which may be applied dozens of layers of additional material. The backgrounds are mostly obscured and ambiguous, leaving

the observer to imagine how they relate to the sculpted surface. Each lamina is treated to create a specific effect and finish, dependent on its position and significance within the artwork. The surface processes may involve different types of detailed painting and colour wash, relief carving, cutting, tearing, abrading and burning.

My material manipulation techniques have been developed experimentally through processes transposed from my decorating craftsmanship. The use of recovered materials, amalgamated with emotive recollections of my immersion in the landscape, provides me with unlimited opportunities to create textural layers in my art which in turn reflect my gathering and collecting of inspiring elements of my own life experiences.

In my exploration of artistic experimental processes, I recycle and reuse canvases to reflect new experiences thus creating a layers of inherited memories within the piece. The final outcome is intended as an ongoing, serendipitous experience for the observer as the work reveals its infinitesimal detail captured within the strata over time. The narrative in the organic-like layers of my abstractions echo my resonance with the ambiguity of everyday life; seen, hidden and implied. All my artworks contain rhythms derived from personal experiences and pay homage to the disciplines of my past, including my vocations as a professional footballer, dance teacher, specialist decorator and also from being a father to two children. Like the materials I collect for use at some time in the future, my life experiences and emotional records may have no particular prominence or intent at the time of storage but they re-emerge when triggered by my reflective scrutiny of life in the context of the wider landscapes.

Observers frequently comment that my attention to detail and the deliberate placement of minutia becomes more apparent with time so that the artwork resolves its initial apparent ambiguity through an ongoing narrative with the viewer. In this way, each artwork represents a period of discovery in my own life and includes my commentary on the ever changing world around us all.



*Big Bang.* People do not remember their own birth. Nonetheless they celebrate it every year. One characteristic common to all people is that they were born of a woman. Human birth in its naturalistic form is a great taboo even in the history of philosophy. From Heraclitus, Plato and right up to Kant, childbirth is either forgotten or not mentioned, yet what is remarkable here is that arrival in this world is often referred to as the beginning of death or, in many religions, the afterlife. The existence of death shares a fundamental asymmetry with the certainty of birth and its revocation. The tensions between power and powerlessness, autonomy and dependence.

Childbirth, however, means a condition for the creation of a new life. Acknowledging its existence is at the same time an overall recognition of generational and historical contexts and forms the basis of complex thinking, although a naturalistic view of the womb of a childbearing mother remains forever hidden from the eyes of long-grown-up individuals.

In some of his art works and projects Daniel Pešta deals with birth or parturition. In spite of the fact that in his other works, blood, sensuality and the painful cry of the mother are a basic existential and archaic proof of motherhood, and also a spiritual transcendence, the *Big Bang* painting is more likely dedicated to the delivering of the infant, saviour of humanity, who herein substitutes for all children coming into the world and so becomes the new hope for the survival of mankind.

The child extends its hands towards the light of the four-billion-year-old sun, whose energy is an indispensable condition for the creation and maintenance of our lives. The symbolism of light, the most significant aspect of a medieval concept is also a representation of supersensuousness. A metaphor of a mystical experience, whereby the child is liberated from the womb and the mother's womb liberates the child. Thus, in the absolute quiet and weightlessness of the planetary world the child inhales and exhales and all that can be heard is the beating of two hearts, from the bodies now connected only by an umbilical cord. Here Pešta not only connects sensuousness and spirituality in a primary sense, but also ventures to include birth as a miracle, a transcendental experience and the entire plurality of human existence.

Into what world and with what genetic information is this person born? How will he react with his own disposition to this world? And how will the world react to him? What kind of world is it that we are born into?

The opposite of duality is unity. Perhaps the opposite of duality is what Daniel Pešta wishes for. Unity. A longing for it. Childbirth as an icon which leads us to a new world. A celebration of a nascent life that can save the world.

Dadja Altenburg-Kohl, Museum Montanelli









## Diana Stelin

DTR MODERN GALLERIES

*We're but a small speck in this universe.* Stelin comes from the long lineage of artists who made it their life's focus to explore how far color can take them.

Her works are simultaneously descriptive and abstract. They are rooted in direct observation but dissolve boundaries between representation and abstraction. They demonstrate the challenges and adventures every season presents and offer not only mystical views of nature, but commentary on how deep color goes into our soul, how line collaborates, and how texture creates lasting effects.

Diana Stelin's artwork is also an exploration of humanity's interaction with the natural world. There's the attitude of overarching control and distancing. Yet, on the other side of it is the physical space around us and our perception of it. To what extent can we dissolve into our surroundings and co-exist with the natural world? Stelin's artworks appeal to an audience from varied angles. Their initial reaction to the full compositions brings back expressive Van Gogh and Gauguin landscape explorations.

Past the initial impression, there's a deeper understanding: a more in-depth look into the interaction of man-made and natural forms. The abstract, Richter-influenced patterns emerge. Stand close enough and you see how Stelin expertly catches that moment when a viewer allows herself/himself to truly melt into the surroundings, and when borders break between the sky and the trees, when the architecture blends beautifully into the natural world.

Stelin paints multilayered palette knife landscapes in oil and cold wax, which she partially melts with a heating lamp to dissolve different objects on canvas into one another. The drips are

her signature element: the dark ones are emotional strokes that create grids within a painting. The lighter ones are semitransparent, and partially show the layers of paint beneath them.

Stelin's technique is a dance between realistic and abstract landscapes, between watercolor and oil techniques. She begins with a watercolor in plein-air. Stelin subsequently translates the drawing to canvas in the same expressive manner adopted for the initial watercolor painting, employing an impasto technique of oils mixed with cold wax.

The last and most rewarding part of the process is the melting of wax. It comes as a 4th or 5th layer of the painting. It requires patience, has an element of surprise, yet can be controlled, and it connects various sections of the unique oil on canvas. Because it's a textured layer on top of other layers, it breaks down lines between subjects, and literally melts one state into another. It also creates mini compositions within a painting, so that your eye always wanders around the canvas and catches new nuances hidden within the layers. At the same time Stelin adds in authentic gold leaf to the now abstract landscape, as well as 3-D sculptural elements.

Stelin's fabrics reflect the abstract color fields in her paintings, styles reminiscent and inspired by outfits worn by galleristas at art fairs around the world. It's a sophisticated worldly approach to a holistic life in the arts. Her award-winning educational programming is rooted in three areas: art history context, material exploration, and influence of plein-air painting and direct observation.





## Dominique Paulin

*Dominique Paulin, the naked truth of painting.* By painting a triptych of monumental dimensions, exhibited during the Venice Biennale 2022 at the European Cultural Centre, Palazzo Mora, Dominique Paulin has embarked on a creative adventure as giddy as climbing a virgin peak.

For the artist, it's not a question of representing a landscape, a mountain or a world, like the easel painter approaches a motif to reproduce what he sees, but of revealing on canvas the raw manifestation of the act of creation. The emergence of the work is similar to that of a mountain which suddenly appears at the turn of a path. It offers itself to us as a surprise, and escapes those who would seize it. It causes us to lose our bearings, like Cézanne, who was overcome by vertigo when faced with the iridescent chaos of the Sainte-Victoire. Dominique Paulin does not hide her interest in Chinese painting with its abstract *mis en œuvre* of a landscape, far from our Cartesian way of surveying the earth. Like a blank on the map of the world, this mountain cannot be located. It emerges from nowhere and opens up a universe invisible to our eyes.

Is this not the starting point of René Daumal's novel « Le Mont analogue », with its insane search for the existence of a land that defies the coordinates of our geography of the visible? Long before influential figures in the art world, such as Patti Smith and Philippe and Philippe Parreno, modernised this live cult, Dominique Paulin, with the fierce intuition of her 19 years, had already set out on the trail of the Mount Analogue, in the early 1970s, giving Daumal's unfinished story a form of invisible paradigm for her future work. Unwittingly perhaps, she took up the strange spiritual quest opened by Daumal, inverting the place of origin as the horizon of our future, like the inverted Mountain we can perceive at the centre of the triptych.

Has not Dominique Paulin transformed into a real Circé of art in order to render perceptible this beyond-the-human horizon, this "hinterland" which the poet speaks to us about? For if the

painter uses oil, pastel and ink to paint, she has added, over the last ten years, the use of make-up and cosmetics, to the secrets of her art, along with many other spells and magic potions.

The recycling of these luxury materials has quickly become a sesame for Dominique Paulin, and the necessary ingredient for her paintings which she makes up, like women do, playing with appearance. Is it not also the same "impure" association of the professions of the luxury industry and the most academic of the art world which are to be found here, with a consistency as fertile as it is rare?

If Dominique Paulin began by using make-up to revisit unfinished works, she quickly discovered the power of transfiguration of these varied and subtle colours. By making up her old paintings, the works were truly magnified through these new materials (varnishes, powders, eye-shadows, eyeliners, foundations, etc...) materials saved from destruction due to obsolescence.

It took her three years to find a way of 'fixing' such volatile and iridescent substances without destroying their brilliance and tints. The painter was then able to tackle very large formats, requiring intense physical investment, like this huge canvas. Through the play of light, these imposing paintings covered with their sparkling materials, open up a fourth dimension similar to the shining beauty of a woman's face that is made up.

With this triptych, painting reaches its naked truth. Its sharpness is everywhere an expression of the same tension that determines the space of the work. The spots or patches of pure colour, linked together by the brightness of the white of the make-up, pierce through their transparency. Space is created by the modulation of neighbouring tones and simultaneous contrasts.

With this work, the artist has undoubtedly also sought a form of initiation. Doesn't Dominique Paulin find, through the gesture of tirelessly covering her canvases with successive layers of make-up, the knowledge that art, like life, is neither depth nor surface, that behind the veil, there is another veil.





## Douglas Tausik Ryder

Notes on *Venus*: Composition, Decomposition, Regeneration.

Art critics, curators, and the art-loving public would generally agree that sculptural work based on paleolithic figures is irrelevant to the sculptural concerns of our time. However, even though the conversation concerning contemporary sculpture has risen to include meaningful social issues and interesting philosophical discussions of social engagement, phenomenology and so forth, contemporary sculpture rooted in totemic objects of spiritual significance would give a far deeper feeling of connection and interest while reducing the sense of alienation many feel toward contemporary art.

Douglas Tausik Ryder formally analyzed paleolithic “Venus” figures during his wife’s pregnancy, seeing them as composed of an agglomeration of spheres. Spheres hold a special allure because they offer pure sculptural freedom: they have no cultural associations, no front, back or sides. They possess kinetic energy, because they might roll away if they break free of their restraints.

But, as attractive as pure shapes may be, they are not totemic objects. To the contemporary mind, there is no longer a vitalistic force imbued into the object. Ryder’s approach to this problem is to reverse the point of view of the Experiencer to the Object: this Venus must be viewed from within. Because of its scale and internal geometry, the experiencer is physically cradled inside, enveloped in a tactile and acoustic environment within a landscape of shadow and light. The experience is physically involving, which dissolves the barrier of detached observation. Although the work at full scale is massive, the experiencer and the object can occupy the same axis in space simultaneously, presenting a paradox of immateriality.

The work formally expresses both the Mother Figure and the pure Sphere, as the interior is a sphere representing the gestational space. The themes of Mother, Child, Death, and the Birth of each new generation remain spiritually significant throughout time, even to the contemporary mind.

At full scale the work will sit directly on the ground. Rather than being defined by surrounding space, it encloses space. With no base, it does not stand apart but is part of its environment. It is made of common wood, an everyday organic material. When ultimately installed outdoors it will be allowed to gradually decay. After the work decomposes, it is proposed that a later generation will remake the work. Because Ryder’s work exists first as a digital model, along with the programming for the machine tools, the Venus “DNA” will be stored and transmitted digitally for future generations to fabricate in their own way. Seen in this light, the machine tool becomes the means by which life will be reconstructed.

Future versions of this Venus will no doubt differ from Ryder’s own studio fabrication, but that is the way of all flesh. Ryder proposes placing the work in a diverse range of communities around the world who will experience its prime, its decay, and then collaborate on its rebirth.

*Venus*, wood, 2018. 3m sphere, 1000kg. (The piece exhibited at Palazzo Mora is a scale model.) Made at Douglas Tausik Ryder’s studio in Los Angeles, by means of digital modeling and machine tool programming combined with traditional woodworking.





## Eddy De Bona aka Eddy Fides

The title of this artistic work is *Pino Gatto, the Earth, the Climate and the Space*. It is a personal visual, representative and literary projection of the artist's imagination and thoughts about the history of our planet.

The work is specifically dedicated to children in order to stimulate their education about the environment. And for this reason, the artist chose to express her idea through a singular artistic correlation consisting of some oil and acrylic paintings, a cartoon book and an animated video.

To capture the attention of the little ones and arouse sensations, emotions, feelings, as well as feed their imagination, Eddy Fides used the figure of a cat named Pino as her artwork's main protagonist. She represented him with bright colours, simple shapes and eye-catching graphics and told his story using simple language for immediate understanding. She also used the nursery rhyme, a method, undoubtedly, captivating for mnemonic learning.

Pino interprets the phases that have characterized and will very easily determine the development of the Earth, its climate and its inhabitants: from the "Big Bang", to the birth of life, to climatic variations, to the formation and exasperation of modern civilization.

His adventures explain how living things were born, how they settled in the various eras, from the ice age to the four seasons, and how they evolved together with the Earth.

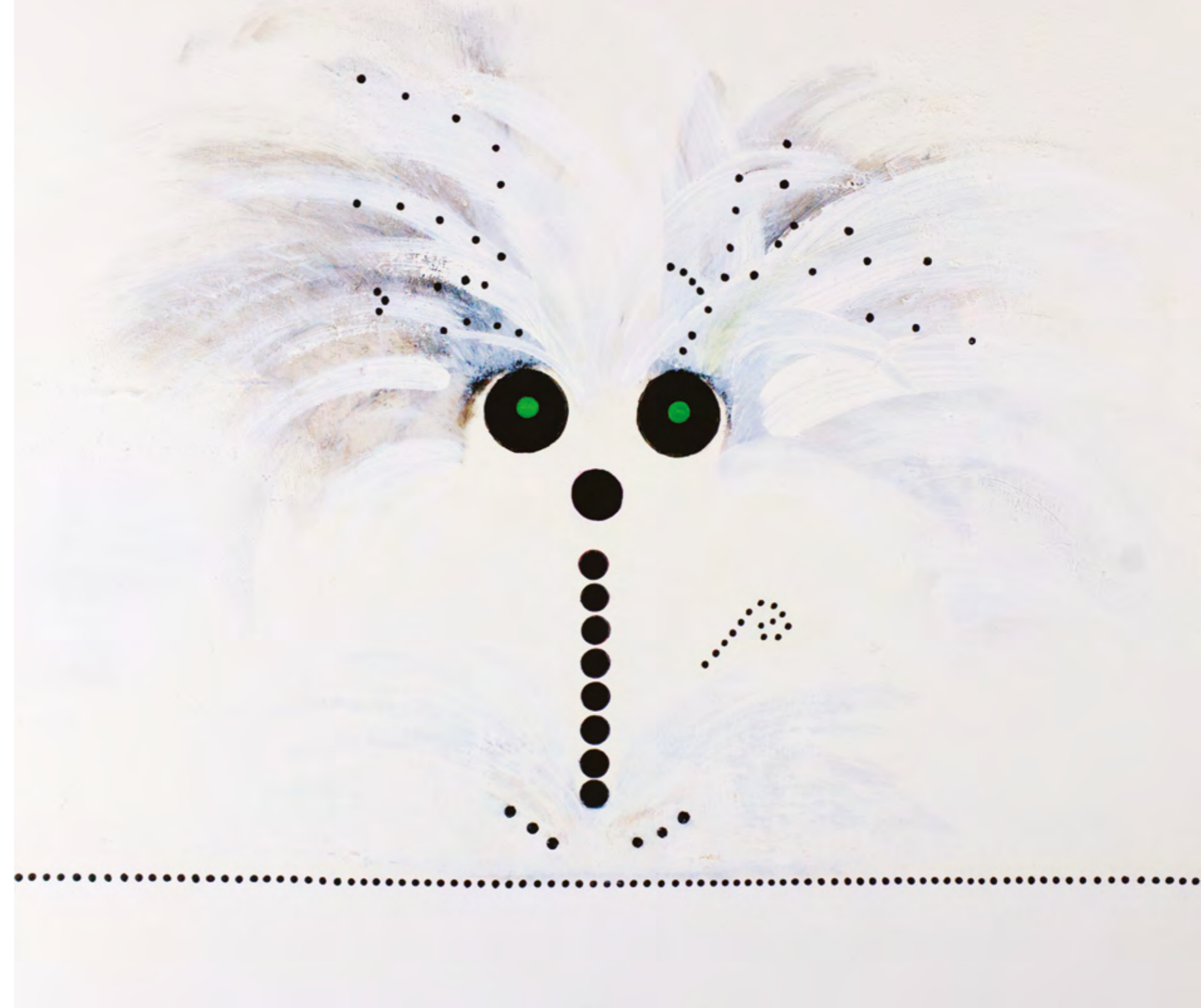
Born with the appearance of a feline, Pino was a four-legged cat, beautiful, free and happy as long as he managed to live in a natural, healthy and clean environment, made of snow, mead-

ows, flowers, sea, water, fish and sun. Then came the unstoppable weather-climate change, with the melting of glaciers, the rise of the seas, floods, the progressive lack of water resources, drought, deforestation and damage to the biosphere. It has transformed the global context and so Pino has undergone a great metamorphosis and lost characteristics it had.

Moreover, artificial contexts such as the city and the vices of humanity: sloth, pride, greed, selfishness, self-centeredness and compulsive attachment to money, were the elements that made it seriously ill, making it unnatural, disfigured, shredded to a poor body structure, so as to expel it from our planet, because it was no longer a welcome guest.

This is an ambitious project, an opportunity to bring the truth to a category of people, commonly called "weak", but who, in this context, certainly, are not, because the children are strong, they learn quickly and they are reliable, just the opposite of the adults, which are sterile, toxic and fundamentally unable to achieve precious goals. Children are natural, pure and sober. According to the artist, it is them we mostly need to invest in, to have effective results in terms of conservation and maintenance of our natural heritage, the only wealth that allows us to live.

Certainly, this is also a message for the adults. It is a warning of how fast the world is changing due to, above all, human wickedness; it is a SOS addressed to those who so far have not understood how much certain factors are inextricably compromising the environment. The Earth must be protected, and the best way not to damage it permanently is to realize this in order to be able to act immediately.





# Elisa Insua

REWILDING ARGENTINA

In the last few years, the QR code has become a ubiquitous tool and the ultimate symbol of commercial transactions. It is instantaneous, mercantile, quantitative, digital and anonymous. This work of art intends to hack the QR code and reformulate it into quite the opposite: turn the instantaneous into the long term, the commercial into the altruistic, the quantitative into the immeasurable, the digital into impact on the physical world, and the transactional into deep personal and emotional involvement.

The QR code is a bridge, a tunnel, a rabbit hole that transports us somewhere else. In this case, it takes us by the hand and brings us to the possibility of creating a new sustainable model of economic development. Like Jorge Luis Borges wisely put it, “The future is not what will happen, but what we will do”. In the midst of an ecological emergency, the future lies in our hands. Not all is lost and much can be done: supporting Rewilding Argentina on its titanic endeavors is one of such things.

Rewilding Argentina is a non-profit created in 2010 which works on the ground to implement strategies of conservation and remediation that benefit the fauna and flora, the cultural values and the people in the regions where they work. It was

born from the legacy of Tompkins Conservation (founded in 1992 by Douglas Tompkins), continuing to work alongside the National State, the Provincial Governments, conservation organizations and both Argentine and foreign philanthropists.

Since the current exhibition is held in Venice, which is under deep threat of rising sea-levels, the urgency of addressing ecological issues through the exhibited artwork becomes obvious. Water and the oceans are the focus. The discarded materials which compose this assemblage are not only a threat for the oceans but, more broadly, they are a visual metaphor of where this culture of immediacy, accumulation and profit-seeking at all cost has brought us.

By scanning the QR code with their own devices, the public can join and support Patagonia Azul, a project run by Rewilding in the southern province of Chubut, Argentina. Working restlessly, this organization is keeping coasts clean and free from waste, restoring marine ecosystems, creating protected areas to preserve species which are on the verge of extinction and building awareness in local communities.





## Eric Hans Aimé Hubbes

*The Fantastic Worlds of Cologne - Ehrenfeld.* Born on February 20th 1988 in London, UK, Eric Hubbes is a German-French artist living in Cologne, Ehrenfeld.

He spent his youth in Frankfurt am Main and Cologne.

After graduating from high school, he first studied geosciences and mathematics for a few semesters, but his passion for art took over and he went to the Utrecht School of the Arts before deciding to work in an autodidactic fashion.

In the course of time, he developed his own personal style in which he combined abstract and figurative painting. Eric is continuously experimenting with acrylics, enriched with other media such as ball pen and charcoal. He creates a game between geometric shapes and writing, which manifest themselves in an attitude to be found throughout his body of work.

One recognises not only abstract movement and organic forms but also figures from mathematics, geometrical figures like fractals, squares, and triangles, which merge into shapes, giving the artist a feeling of bliss.

One could also perceive these as fantastic worlds that emerge from his subconscious. This idea arose primarily from the brooding that everyone tends to do. His main concern is to reflect the questions and ambiguities of our time in his pictures.

Intrigued by the psychological side of our subconscious and its impact on our spontaneous actions, he is convinced that there is a collective consciousness to which he himself feels connected to such an extent that it creates a mechanism, which makes him paint almost automatically. Eric immerses himself entirely into his subconscious, which can lead to an absence of rational control.

He liberates himself from all doubts and limitations and leaves all the room necessary to his caprices and thoughts. In this state of mind, he ponders with the conflicting aspects of the real world which results in the paintings telling not only of an internal event, but also of the surrounding situation.

The subconscious is what connects everyone, it's a part of the stream of consciousness that flows beneath the buildings of rational thinking. Assuming there is no coincidence, and all events are subject to a cosmic order, art speaks a language that everyone understands.

His pictures contain a lot of information that is related to each other. This means that the viewer can discover different things. But it does not lead to a conclusion. Just as rumination may be confusing, so are the conflicts of our time. But in the fantastic worlds that his pictures reflect, one can have the distant hope that everything has a higher meaning. But not knowing the meaning is the mystical thing that he wants to reproduce in his work, because this is what drives us to live on and to want to rediscover every day.

Eric's openness to not only the figurative, the object and the language, but also to the higher being and mystic created a style which has not been witnessed before and gives room for further exploration.

The artist intends to open a door to art as a narrative medium to show a more critical view on society and the role of the individual within its structures. It should lead to a more liberal and tolerant state of being, without judgement.





## Etty Yaniv

*Inversion* is a site-specific installation made of repurposed material coalesced into dense, highly textured, and layered clusters spilling from the tall ceiling, suspended in midair, and flowing down the curved walls to create a topsy turvy landscape, a hybrid environment which blurs the lines between real and imagined, organic and artificial, landscape and topography. The translucent blue, green, and gray clusters, peppered with sporadic bursts of Venetian red, based on source-materials referencing the Venetian Lagoon, ranging from topographic maps and satellite imagery to marine organisms. Yaniv drew from bathymetric maps of the seafloor, provided by researcher Fantina Madricardo (ISMAR), showing where human action actively modified the bottom of the Venice Lagoon. New morphologies emerge as the tidal system reacts to human intervention—infrastructure such as cables and pipes, cruise-ship propeller grooves on the lagoon floor, debris, and marine macro-litter on the Grand Canal seafloor. In addition, Yaniv also drew on photographs documenting the rising sea-levels in Venice, especially images depicting submersed water stairs and wooden piles covered with algae, provided by researcher Chiara Bertolin (NTNU).

Curvy and intimate in scale, the unique architecture of the room on the third floor of Palazzo Mora, prompted the artist to build a one-to-one replica of the space in her studio. Her starting point was the ceiling, both as a tribute to the history of ceiling paintings in the palazzos and as an immediate response to

the architecture. Since she began working on the installation in that replicated space, the Covid pandemic broke out and the sense of closure, isolation, vulnerability of life, and shifted perception of time and place during that period seeped into the inverted enclosed world depicted in this installation. Throughout this visceral installation, made of hundreds recycled material pieces from Yaniv's daily life as well as paintings, drawings, and photographs, the artist reflects on the complex intersection between water and human footprints. Yaniv's act of layering repurposed materials, both found and recycled from her previous installation works also expresses her preoccupation with transformation and ephemerality, hinting at survival in the context of social and ecological transience.

Although the installation is made of lightweight materials, it seems from afar like an abstracted colossal, inverted landscape and only from up close it reveals hidden narrative vignettes alluding to the Venetian Lagoon and its inhabitants. Like encoded messages excavated from an archeological site or geological strata, the details in each layer present new clues. The clustered dimensional structures, along with the breathing spaces and shadows in between, create an overall rhythmic flow in the space, activating walls, air, and floor into a visceral environment where the visitor is invited to walk through and observe from different perspectives. The notions of perpetual movement, shifting vantage points, and intra-connectivity between all the fragments, are equally central in Yaniv's overall work.





## Gabriel Schmitz

Gabriel Schmitz is a painter. His working materials are traditional, even archaic: charcoal for his drawings, oil paint for his work on canvas. Yet the fact that these tools have been around for a long time does not invalidate them for the task he faces. He paints and draws dancers. Dance, as he sees it, holds a deep truth about human experience, about our emotions and motivations. Schmitz is looking in his work for a trace that may hold a reflection of this truth, not reveal it, nor answer the questions posed by it, but show it in a similarly elusive way. He strives for the equivalent of a body in motion on a two-dimensional surface. Dance and painting have a lot in common: the blank space of a canvas is similar to a stage where movement will take place, only that in painting this movement leaves a permanent trace. Composition, balance and rhythm are terms applicable to both art forms. Yet where dance depends on time to exist painting denies it. But does it really? May it not be that time is yet another ingredient alongside oil and pigment to be applied and fixed on the surface? Time gets accumulated on the canvas over the days, caught in between layers of organic matter. Condensed vertical time that can be sensed when you look at a painting. Schmitz' work is figurative, yet not in a descriptive way. He does not strive to imitate a given reality by imitating it. If anything worthwhile can be achieved in painting the work has to be a presence in its own right, not merely an image of a reality outside of it.

Of all the art forms dance is certainly the most purely physical, as much as painting is the most visual. And yet what

Schmitz is interested in is what this physical act communicates, in what he receives when he watches a dancer move, which strangely enough is the total opposite: it is the most intangible, metaphysical emotion, a state of communion with what takes place in front of him, because it does not really happen in front of but within him. Words are not an adequate tool to reveal this inner process, but painting is. In the same way dance as a purely physical language can express the metaphysical, the purely visual language of painting can express the invisible. The essence of a painting is beyond the pigments and oils, it is suspended somewhere between the piece itself and the viewer. A painting is, and should be, incomplete and in need of a gaze, a complicit gaze that fills the gaps and offers suggestions, none of them definite, always changing, a constant flux of offer and acceptance. Only a seemingly unfinished painting can become alive, oscillating as it defies its own condition of a definite given form with the intuitive help of the viewer. Its dependance on the viewer is its strength, not its weakness, and gives rise to that peculiar subconscious sensation of being trusted by a painting.

Alongside his paintings Schmitz shows drawings that are not in any way less important than the painted work. In his drawings the focus shifts, their immediacy likens them more to dance itself. In a series of performances during the run of Personal Structures, Schmitz will push this immediacy to the limit by drawing in dialogue with a dancer who improvises in front of him, sharing the unpredictable result with a life audience.









## Guy Van den Bulcke

From the very beginning, the artist Guy Van den Bulcke (Antwerp 1931) has followed a painterly career in a very personal way. The artist enjoyed a thorough education at the Royal Academy of Fine Arts in Antwerp and at the National Higher Institute Antwerp. In general, people should not always follow the prevailing trends and steer their own course, and this is especially true for artists. Guy Van den Bulcke's artistic oeuvre and personality can be called nomadic in various respects. First as an artist: while he was in the full avant garde in the fifties and early sixties with his informal abstract work, after a period of reflection, he has developed his own niche within figurative painting. And he started trail even before figuration again became a trend in contemporary painting. In 1975 he surprised the artistic world by realising a completely individual style within figuration through a purification process. Guy Van den Bulcke's figurative paintings cannot be explained unequivocally. His pictorial production is characterized by a sought-after duality within the same canvas.

This is how purely figurative elements such as landscapes, birds, men and especially women from all continents appear alongside beautiful abstract or abstract schemes. His travel behavior is also nomadic. He visited all corners of the world, explored extreme natural areas, and opened himself there to other cultures, from Asia to Africa and Latin and North America. His view has therefore become very broad and global. His

paintings are largely based on his own observations. The variety of images that the artist manages to bring to his work through his own experiences is simply almost endless.

Guy Van den Bulcke's contemporary landscapes, from Patagonia to Scotland and the Wadden Islands (the Netherlands), are unique. He is a landscape painter with a personal style, who subjects nature to his own painterly laws and rules. Although the depictions are recognizable and true to nature, there is a certain alienation. Silent images are created, with penetrating colors, such as blue and black. As an amateur ornithologist, he includes all kinds of birds in his recent paintings, especially owls, this nocturnal bird of prey, and a symbol of wisdom. And men in various guises and disguises, again from various regions and ethnicities in the world. Ethnicity is an important contemporary theme. Guy Van den Bulcke prefers to focus on what connects us than on what sets us apart. His artistic journey is a quest, from artwork to artwork. The artist's satisfaction lies in the creative process itself, exploring the pictorial means, applying oil paint to canvas. To seek a greater truth than that which appears at first sight, to give a wider and freer interpretation of nature, the bird, man and culture, and to allow not only the eye, but also the imagination, that is the artist's credo in his fourth participation at the Personal Structures-Identities-Venice.

Ernest Van Buynder, honorary chairman MuHKA.









## Helen Twigge-Molecey

*Fungi* is a collection of hand-blown glass sculptures that shine a spotlight on the magical world of mushrooms and encourage us to reconsider our relationship with our surroundings and each other.

More closely related to humans than plants, fungi belong to their own kingdom. They are all around us - in the soil, the air, even our bodies. Full of contrasts, they are amongst the oldest and youngest life forms on Earth. Some are microscopic yeasts while others are the largest living organisms, comprising vast underground mycelium networks. They can kill us or cure us, yet they are widely neglected and misunderstood.

When Helen Twigge-Molecey first began making fungi-inspired sculptures, she thought mushrooms were a vegetable. She had no idea that fungi can digest plastics and toxic waste or survive unprotected in space or that their psychedelic properties could alleviate mental illness.

When she placed her sculptures in clusters, as they often grow in nature, she was fascinated by the effect they had on one

another. Each sculpture is unique, with its own personality. However, despite being inanimate they seem to interact with each other, the colour from one reflected in another, creating even richer, more vibrant, shapes and patterns. As well as an exuberant celebration of individuality, they are a tribute to community, relationships and neighbours.

Helen is interested in how you can effect change through a positive experience, so she wanted to create an installation that would be accessible and exciting. Visitors can immerse themselves in a burst of colours and fungi forms of all shapes and sizes that play with light, pattern and perspective and show off the dazzling brilliance of glass.

There is now a growing awareness that everything is interconnected. Neither coronavirus nor climate change heed borders. Understanding more about fungi might help us change the way we see each other and the world and realise that collaboration could be key to surviving and thriving.





## Hrachya Vardanyan

*crack{s}*. The installation presents the carpet as a messenger within cultural and individual experiences. The installation of two large scale paintings permeates a resonance of immaterial memories. Each serves as a topographical map of spheres, with cracks revealing insights and allowing the flow and exchange of information.

*crack{s}* untethers the individual from traditional carpet aesthetics. Hrachya Vardanyan's carpets become a common ground to navigate within rich and diverse landscapes. Landscapes free of imprisoning dogmatism or ideology. The artist engages with the carpet but without its usual references - symbols, pattern, narratives - that could provide clues for identification. Instead, Vardanyan's paintings refer to the "carpet" metaphorical as markers of time and space in which the transcendental may blossom from within and begin to communicate.

Cracks are a signature of almost all of Vardanyan's most recent paintings. The patches of color on the uneven textures of the artist's work are riddled with these tiny cracks on faceted solid ground. The process of adding and removing layers of pigment on the canvas can be seen as an act of detachment from the known and confrontation with knowledge as a morphing membrane. Because the surface, the former screen, is becoming more and more permeable. The resulting work, as an interpersonal counterpart, is intensively and repeatedly impregnated, even transfused by the artist. Vardanyan often meanders across all sides of the fabric, leaving his devotion to the immediate interaction with the fabric.

Vardanyan himself refers to the cracks in the texture of his work as "insights of true knowledge." The general theme of his work could be interpreted as the relevance of hesitation, the inevitable dithering before the liminal articulation. His abstract paintings call to mind vanished tales from sites, petroglyphs found in high altitude mountain areas or winds touching face of Lake Sevan.

Vardanyan is a seeker whose passion breaks through, relates to and honors ancient mythologies and wisdom while revealing the deeper meaning each and every form holds. It is in the artist's probing of matter that one finds the resulting traces of his path. He conjures personal and impersonal memories of his earthly influences, obscuring scenes, hazy and vague unless challenged by interpersonal encounters.

Hrachya Vardanyan is involved in the interdisciplinary discourses that reflect on prehistoric art and modern perceptions. Works and projects of Hrachya Vardanyan evoke an inner landscape where instinct, matter and the unknown coalesce with political, cultural and transpersonal applications. His paintings possess a suggestiveness, at once organic and alive in texture, yet transparent by nature of their ethereal presence. The Armenian artist participated in several international residencies and exhibitions including those in China, U.S.A. and in multiple European countries.

Text co-authors: Elisabeth Handl, Gagik Arshák, Avetik Vardanyan  
Conceptual curation: Elisabeth Handl





# Hsurae

MINISTRY OF CULTURE, TAIWAN

The desire to become Other. Non-human, trans-human, more-than-human. This desire is seductive, a primordial desire, arising from the soup of endosymbiosis. The original contamination. This desire might be seen as perverse, a taboo against the myth of the individual. It is not economical to understand that we are not in ourselves, we are through others. Always through others.

Our agency is multitudinal and incommensurable. Our intelligence is distributed and collective. How do we model an intelligence that is independent of cognition? With precedents such as the gut-brain, the immune brain, can we develop othered kinds of intelligence? Can we recognize the collective agency of the multitude of symbionts that constitute the “self”?

This video speculates on becoming feline, both organic and computational. The video piece is narrated by an AI trained on feline and human voice, telling a story of interspecies fecal transplant as a way into kinship.





## Hugo Thomassen

*Hugo Thomassen's shadow of truth.* In his search for shadow, Hugo Thomassen found light. It is not the play of light that intrigues, but the richness of shadow.

The bottles are what they are, yet they inadvertently evoke associations. Are we looking at a nocturnal cityscape with figures? Are we witnessing a chance encounter, a moment frozen in time, or simply an elegant composition with one or more bottles as the photographic subject? The bottle as a shape.

In actual fact, the bottle has been constructed down in minute detail. Although the associations may suggest coincidence, the composition itself makes no such assumption. After all, it was built layer by layer. Painstakingly so. It is rich in its simplicity. Each line is deliberate, considered. So much is expressed through so little.

Without warning, this piece sends you soaring into the void – at least it had that effect on me. The void in which there is no time, and the severity of silence reigns. From a compositional standpoint, you have no reference point for space and time. As such, you go on your instincts and create a story yourself. Or you experience it in a meditative sense.

The meaning of the work is hidden in the order that it projects. The interplay of lines formed by light and shadows never becomes a labyrinth, instead forming a guide pointing out the right direction. The photo has a reassuring effect on me which does not indicate a lack of thought. It makes me wander off in my mind's eye.

This piece puts me outside of time. I can find no links to a memory, something which photography usually excels at. The image is new, though I believe I see a shade of art history

through which the influence of Giorgio de Chirico, Morandi, and Night Shadows by Edward Hopper subtly shine through.

The photograph distills the bottle to its purest form. It lays bare its essence. An idea. Is it truth that we see? Reality being exposed? Or are these simply shadows created by shapes? Is it a single photograph or a picture composed of several images, a multitude of shots? In a sense, the photographic image is attempting to transcend the flatness of the paper.

Photography is the means by which Thomassen explores the world. He is the author of a visual story. His work is a narrative without words. It is excitement without something taking place. It represents an ode to emptiness, silence, and form. The bottle as the bearer of meaning.

Everything has been translated into a language that one does not necessarily need to understand, but that one feels. He finds beauty in the composition of things, of objects. Naturally, a bottle is just a bottle, but in a composition and in relation to other bottles, by sheer coincidence a story is created.

Thomassen brings light and shadow as nuances to that composition. He does not impose hierarchy onto the image. The background, the negative space, is just as important as the bottle. This piece is so streamlined that there are no secondary subjects. Light and shadow are of equal importance, because they need one another.

Hugo Thomassen provides a context to the bottles. It is up to the viewer to make a story out of them – or not, of course. Because what is simply a charming image to one may appear to another as a story about existence and appearances.

Ludo Diels





# I Must Be Living Twice

PIET ZWART INSTITUTE MASTER FINE ART

This exhibition, *I Must Be Living Twice*, proposes an unfixed quality of artistic production, returning to the studio as a space of powerful inarticulation. We invite the method of the studio into the exhibition to resist the environmental impacts, demands of production pressure, and typecasting that often accompany exhibitions. We attend to the private, tender points in which decisions are made in an artwork. This is where artwork splits off, continues, changes, rejects, or is forgotten.

This collection of work is amassed from the off-cuts or the not-yet-decided of material processes. These are the trimmings, the unworked ideas, the might-have-been that ends up sidelined. These materials have yet to find a footing in an artwork. These could also be the 'objects' of influence of painting or your practice over time. Perhaps it is a mirror on the desk, the rocks you keep picking up, or the ever-growing folder of dolphin tattoos. *I Must Be Living Twice*, features the trimmings, edges, and studio fragments of artists currently enrolled in the Piet Zwart Institute Master Fine Art in Rotterdam and is curated by Eloise Sweetman and Jason Hendrik Hansma, co-directors of Shimmer art space.

Sarah Atzori  
Gloriya Avgust Panova  
Gabi Dao  
Stefano Fusani  
Nadine Ghandour  
Ifigeneia Iliia-Georgiadou  
Helle Lindskog  
Gweni Llwyd  
Marlee McMahon  
Tiago Santos  
Jeltje Schuurmans  
Miriam Del Seppia  
Agata Sznurkowska  
Andrea Celeste La Forgia  
María José Crespo  
Oliver Doe  
Grazia Gallo  
Xiaofeini Liu  
Emma van Noort  
Kate Price  
Madeleine Ruggi  
Shertise Solano  
Samboleap Tol





## Jacques Jarrige

The dialogue Jacques Jarrige starts with the raw material—shaping it, hammering it, welcoming what he receives—gives life to his work. The process of transforming the material while being fully invested in the exchange allows him to experience the revelatory power of alterity.

The intimate staging offered by Palazzo Mora and the theme of personal structure give him the impetus to explore a further dialogue: the one between the viewer and the artwork. The viewer finds himself in the same situation as the figures facing each other and develops their own generative relationship with the work. It is always the viewer's gaze that animates a sculpture, but here, with this pair of kinetic figures, the connection is already on display. The participation of the viewer in the mystery of art is a source of emotion, and the dialogue with it becomes constitutional. To Jacques, engaging in creation is essential to finding a connection with the other, and to reaching toward something universal and therefore fulfilling.

Growing up, Jacques Jarrige had a small bronze of the female counterpart of Rodin's *Eternal Idol*. He was fascinated by it, sensing but not knowing it contained a larger story: that of its relationship with the male adorer. It was only years later that he discovered the complete sculpture with its two figures. Something clicked, and he understood his early emotion while looking intensely at the idol. It was because she was watched that she revealed herself. He had deduced the full composition. The memory of being so struck and the desire to relive the experience inspired his *Idol*.

The slight shift of a shoulder here, the movement in the torso there, will invite the dialogue. Jacques shaped one of the fig-

ures and then the other with her head leaning forward above the first in the same configuration as the *Eternal Idol*. Together, they create an opportunity to experience relationship. One gives to reveal something different about the other, echoing our yearning to be seen and to give away all of ourselves.

Jacques Jarrige chose aluminum because it is light, allowing the pieces to rotate and react to the changing light. Each stroke of the hammer reinforces the effect of light and charges his work with his gestures, which become inscribed in time. Each facet gives the piece a presence in space and time that makes it come alive.

A short film captures Jacques' meditative process, which proceeds as if suspended in time but also requires his presence at every instant, for every twist of the metal, every hit of the hammer. It is the premise of alchemy. Since Jacques Jarrige started sculpting, at first mostly functional objects, the presence of the body has always been implied. It is how he explores the mystery of incarnation, identity, and the boundedness of human life. The goal of his pursuit is to make physical something of the presence of time, time in relation to the body and the mind.

Jacques Jarrige (b. 1962) has been represented by Valerie Goodman Gallery in New York since 2010. In 2022, Jarrige will install a large sculpture at St. John the Divine Cathedral in New York for Easter; an aluminum commission, Pfizer Cascade, at the old Pfizer Building in Brooklyn, NY; and a showcase at Valerie Goodman Gallery this spring to coincide with the publication of a mid-career survey of his work.





## Jessica Burstein

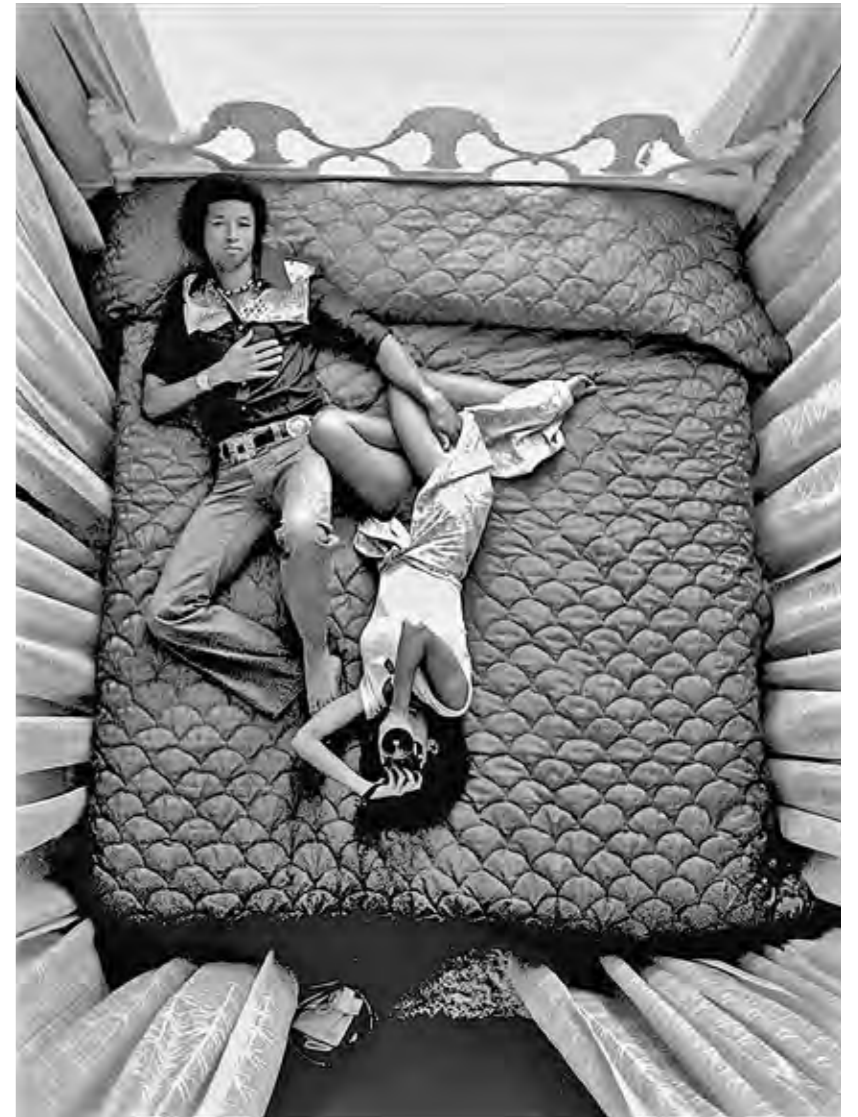
Jessica Burstein is a documentary photographer always in search of capturing a 'moment.' Photography, to her, is personal evidence, which not only says "I was here," but at its best, invites the viewers of her work to feel as if they, too, have either entered or would like to enter into the picture. Her niche in photography is everything and anything that she finds interesting.

Jessica Burstein, known as a quintessential New York City photographer, pays homage to New York City, where she learned after corrective eye surgery –hence, entitled, *Walleyed*– to really see.

Special thanks to Adam Brustein, Jen Curtis, Ronald Winston & Leslie Yarmo.









## Jim Nickel

*The New Venture Series.* From the early days in St. Louis, Missouri, through decades in New York City and now at his studio in Woodstock, N.Y., Jim Nickel has been intrigued by the cautionary power of diagonal black and white slashes, by their ability to surmount even dense urban visual clutter, by their silent command of attention. They need no words — neither *Caution* nor *Attenzione* — just simple, effective, aesthetically compelling black and white.

He found and photographed the black-and-white pattern frequently, on flood gates along the Mississippi River in St. Louis, on the tailgate of a road repair truck, in the stark logo of a new chain of discount stores ironically named Venture. The black and white diagonals — the Venture language — became an enduring part of Nickel's art.

Nickel, a philosophy major, was transfixed by a passage from Martin Heidegger's Introduction to Metaphysics, speaking of the creative person as being always "in venture." It is the artist, Heidegger wrote, "who sets forth into the un-said, who breaks into the un-thought, compels the unhappened to happen and makes the unseen appear." Venture became a persistent metaphor.

*Plywood and planks.* Among Nickel's early work was a series of wall sculptures produced by cutting and reassembling sheets of plywood. He plotted precise edge-to-edge lines according to a given mathematical sequence — the Fibonacci sequence was a favorite — then cut the sheet with his power saw. By reassembling pieces in a predetermined order, Nickel coaxed the flat rectangle into graceful arcs, multiple lobes, and complex shapes, losing only the sawdust.

Beyond plywood, Nickel began applying the same arithmetic approach and conceptual restrictions — losing only the sawdust — to wooden planks. Many of them were found scrap, difficult materials whose exteriors Nickel honored by leaving them in a rough state. One critic described the act of probing interiors with a saw as searching for and connecting hidden planes — Heidegger's notion of compelling "the unhappened to happen."

*Venture Pieces.* In St. Louis and later in Brooklyn, Nickel brought the black-and-white Venture language into the design of his wooden pieces, combining the attention-commanding visual with the subtler effect of the reconfigured wood.

Nickel's New Venture Series began in the spring of 2012 with pieces on a slightly smaller scale, drawing on earlier work with some significant changes. The plywood sheets and found planks became solid slabs of hardwood. The black-and-white Venture language became more intricately realized, its complex geometry deriving more directly from cuts and reconfiguration of the wood.

More than three decades after the initial Venture encounters in St. Louis, Nickel's New Venture Series "compels the unhappened to happen and makes the unseen appear." His precisely planned cuts and controlled reassembly continue to transform thick planks and slabs of maple, mahogany, walnut, beech, cherry, respecting the material and losing only the sawdust. The black-and-white Venture language is applied before the piece is cut and reassembled. It achieves definition only when the wooden pieces come together, the final configuration of the Venture language neither planned nor known, yet not entirely random.





## Joanne Luijmes

*Mapping an inner world.* The core value of Joanne Luijmes' work comprises the ordering of universal subjects through personal associations and colours. Her mind wanders and lingers to connect subjects with time and emotion, all coloured by synaesthesia.

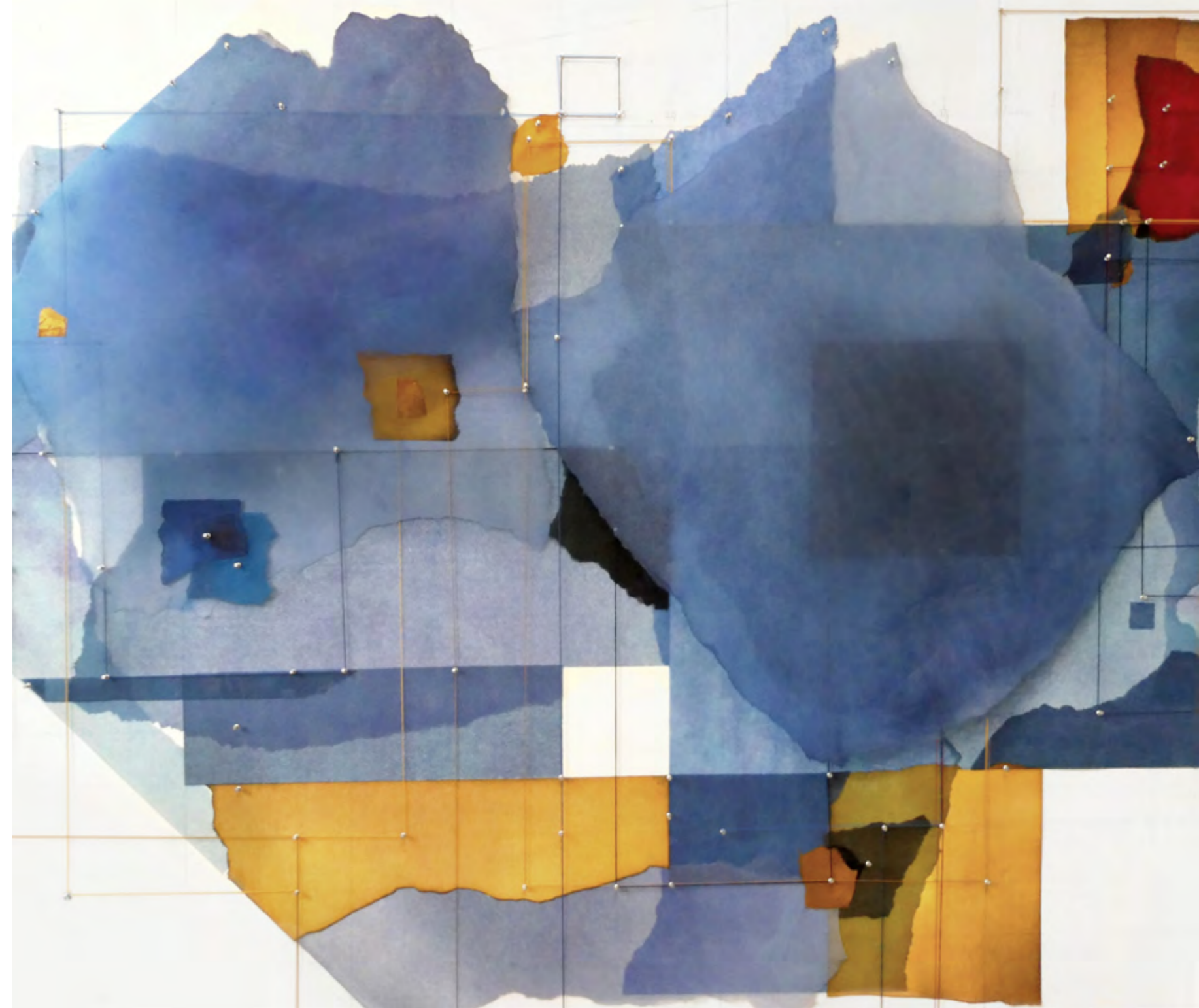
Synaesthesia is a coloured, inner observation of sound, words, letters and time like months, dates, the days of the week, music and the spoken word. The phenomenon is an individual matter that is a constant through time and space.

In this timeless and colourful inner world, ordering is needed to cope with the schedule oriented, absolutist world riddled with social responsibilities. To specify the time and place necessary to do a subject justice and to give it its proper space in her work, she uses coordinates like a master cartographer would.

In this manner she creates a new world in which colourful eruptions form islands, which grow into continents. These islands and continents take their temporary place where interactions sprout between them, connecting emotions and events to each other and the outside world.

Every single one of these routes takes its own path, lingering, hesitating even, twisting and turning around the subject at hand, all the while spraying around its unique colours, growing the continent more and more as it devours other subjects. Sometimes connections and colours cross, they get to know each other, stay together and bond for a bit, after which they inevitably separate to meet new colours and connections. The subjects vying for attention are universal in nature, recognizable and not strictly personal, but the shape, space, colour and connections of the subjects most certainly are.

The borders of the coloured continents; from whimsical to geometrical determine the extent to which one can grasp the subject. The installation in Palazzo Mora is a blueprint of her momentum in the mind. The legend is the start of a fascinating and colourful journey through time in an inner world.





*Neo-Columbian / Neo-Colombinos.* The Artist Johnny López, of Colombian origin, with a career and academic training since 2011, initially studied in the city of Barcelona (Spain), at the "Cercle Artistic de Sant Lluç" with Master Josep María Cavane, and later started free drawing and graphic design courses at the "Escola Massana", deepening his knowledge of fine arts under the tutelage of the masters Giovanni Tommasi Ferroni, Rossana Pinero and Gregory Burney, among others in the "Istituto Lorenzo de' Medici". In 2015 he graduated in fine arts at the Florence headquarters of the Marist College of New York (USA), in 2016 he was accepted as an official copyist at the Louvre Museum in Paris (France); and since then, has been developing various research projects and particular studies on the use of materials and tools that have made it possible to develop his large number of works belonging to private collections and institutions, positioning himself as a young artist with great projection in his multifaceted plastic line. His work has been presented in various countries as part of exhibitions and events of individual and collective character.

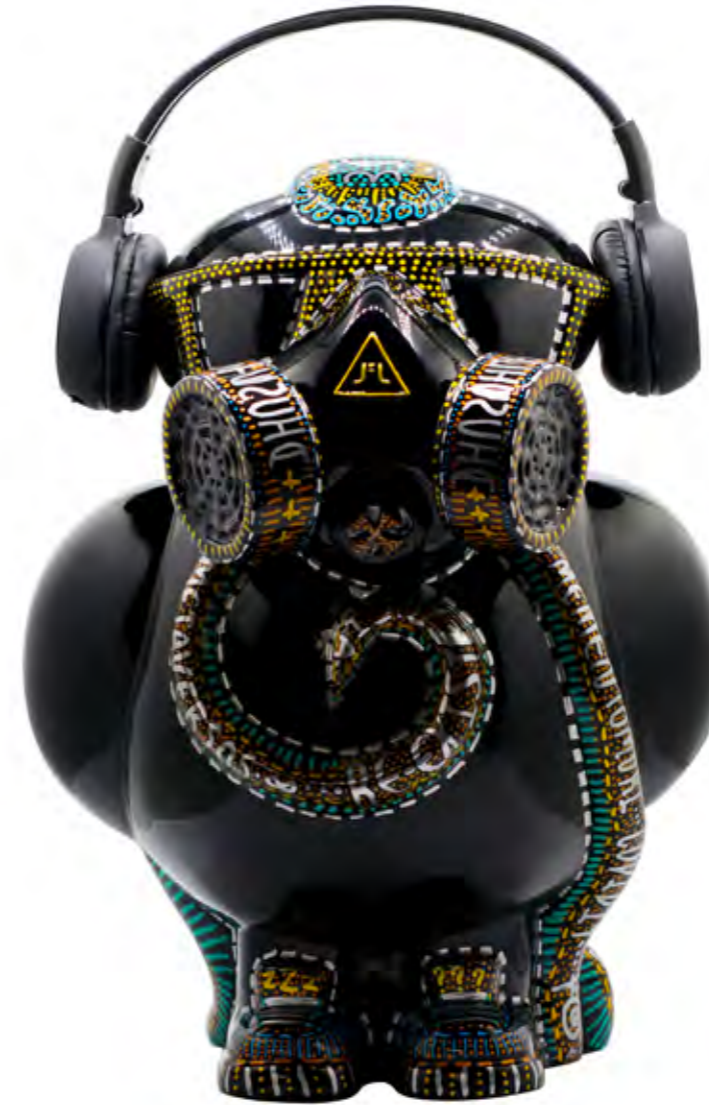
In the contemporary context, he steers away from the current ease of the average, where everything is prefabricated or not even made by the artist. Johnny López dedicates himself to his works from his own hands and focuses on the careful and meticulous study, giving special treatment to his collectible items. He does not shy away from the concept and focuses on the development of pieces with important representation of duality, the reflection of the value of history, and makes evidence of his analytical view of the distinct multicultural, philosophical and unionized realities of the academy.

His brave conceptual proposal directly shows interest in the form itself and the way it influences the viewer, sending him to

be part of the work by seeing himself reflected and integrated onto the staging; its serial dynamic postpones monotony and refers us to the variety of observations that it proposes as a single form or plastic object. Therefore achieving a more dynamic and radical structure of traditional sculpture, writing, drawing and painting... formally focusing on giving a contextually contemporary vision by balancing the pre-Columbian, referring to the cultures of San Agustín, Quimbaya and others; with current icons, such as neo-pop and common referents of our society, going into the future in his new series towards cultures of various nations... His plastic intention is determining an homage to ancestral cultures, giving new meaning to their original value in contemporaneity.

With his works in multiple formats exhibited at Personal Structures, Biennale 2022 in Venice and organized by the European Cultural Centre, delves into the punctual plastic representation of the Culture of San Agustín (Huila - Colombia) called Neo-Columbian, in an exposed and daringly disjointed appropriation with objects of contemporary use - of what we knew traditionally about that culture; and with the deliberate use of his talents in painting, sculpture, digital printing, mirrors, metallic alloys and impeccable finishes; which undoubtedly surprise due to the detailed dedication to perfecting techniques such as: chrome, traditional patinas, resins, bright colors and his usual freehand delineation of symbols, words and signs that refer the viewer to the cultural diversity of the signs and symbols of the passage of universal history and mysticism, in what he himself has come to define as "Johnnyglifics", deeply inspired in the reaffirmation of his constant and fascinating "Lucid Dreams".

Felipe Garavito Muñoz





## Joseph Kosuth

*Project For Kosuth.* Not long ago I heard that Joseph had moved to Venice. Now living around the corner where once I lived myself. So many years our roads crossed or just missed. Years are visually passing by, many have died already, we are next. Not enough time to have influence, not enough time to give Meaning. Meaning to our lives, Meaning to the world.

With Nina together I visited him at his new home. There he was, sitting on a chair, the Grand Canal as his background. Today he does not really like joining our exhibitions, we do not live up to his intellectual expectations anymore.

I thought of placing a Chair in the garden of Palazzo Mora, with an inscription. *This is one of three chairs. Reserved for Joseph Kosuth. He does not come often but he is always here.*

— Rene Rietmeyer





## Judith Unger

*A Tribute to Courageous Black Women Fighting for Inclusion.* This project drained emotional strength out of me daily. I sobbed as I researched. Unsolicited by me, black women poured their stories out, some newly revealed to themselves, of rape, constant fear and feelings of self worthlessness. It made me want to run away, to escape from the pain. At one point the creation of my claywork froze. I felt crippled, overwhelmed. *But* I had no option but to continue. I embraced the courage from these remarkable women to continue my project.

I sculpted a beautiful young black dancer and showed her to my husband. He told me not until 2015 was first the black ballerina given a lead in a major US ballet. My niece, a black attorney living in an affluent neighborhood in D.C. fears for her young black son walking outside in a hoodie. I had to do something positive with my rage and feelings of helplessness. So I began my intensive journey sculpting portraits of Courageous Black Women Fighting for Inclusion. Immersed in FEAR I sat at my studio table unable to begin. In all my 70 years of creating Art I never was interested in creating a portrait. Not that I didn't challenge myself on every piece I create. But now in fear I confronted myself "By telling me to sculpt these portraits, you are demanding me to succeed beyond my ability. Telling me to jump off a high cliff when I tremble at heights".

I felt unsafe and scared. These courageous Black women gave me courage. I began days of up close battling to create my first portrait. One day I viewed my portrait from a distance walking out of my studio. I started to shake and could not stop. Surprised, I blurted out "Who sculpted that?"

The gift of Courage. Finding courage to give homage and life through my portraits and drawings of these incredible women is an honor. Please work with me to make the world less full of hate.

Thank you, Judith Unger

*Oprah Winfrey:* American talk show host, television producer, actress, author. "The Queen of All Media" and the greatest black philanthropist in U.S. history. Winfrey was born into poverty to a single teenage mother. At 9-years-old Oprah was raped by her 19-year-old cousin. As time went on, a family friend and an uncle would also abuse the vulnerable young girl. "For 20 years, I had been expecting a reaction that never came," Oprah wrote. "And I soon realized that having the secret out was liberating ... What I learned for sure was that holding the shame was the greatest burden of all." "The great courageous act that we must all do, is to have the courage to step out of our history and past so that we can live our dreams." "Challenges are gifts that force us to search for a new center of gravity. Don't fight them. Just find a new way to stand."

*Maya Angelou,* one of America's most beloved and celebrated poets, authors, and civil rights activists with 50 honorary degrees. "I Know Why the Caged Bird Sings" by Maya Angelou: "The caged bird sings / with a fearful trill / of things unknown / for the caged bird / sings of freedom. / But longed for still / and his tune is heard / on the distant hill / for the caged bird / sings of freedom."

*Billie Holiday:* (Eleanora Fagan) 4 Grammy Award American Jazz and Swing Music Singer. Nicknamed "Lady Day" changed jazz forever I never had a chance to play with dolls like other kids. "I started working when I was six years old." "You can be up to your boobies in white satin, with gardenias in your hair and no sugar cane for miles, but you can still be working on a plantation." "Strange Fruit" protest song objected to the lynching of Black people, sung by Billie Holiday two years after Congress refused to pass a bill that could have made lynching a federal crime.





*Amanda Gorman:* Inaugural Poet. “The Hill We Climb” “Let the globe, if nothing else, say this is true, that even as we grieved, we grew. That even as we hurt, we hoped. That even as we tired, we tried,” she majestically declared. “That we’ll forever be tied together, victorious, not because we will never again know defeat, but because we will never again sow division.” “There is always light. If only we’re brave enough to see it. If only we’re brave enough to be it.”

*Rosa Louise McCauley Parks* was an African-American activist in the civil rights movement best known for her pivotal role in the Montgomery bus boycott. The United States Congress has honored her as “the first lady of civil rights” and “the mother of the freedom movement”. Her arrest sparked a 381-day boycott of the Montgomery bus system. It led to a 1956 Supreme Court decision banning segregation on public transportation. The strike ended December 20, 1956, when the federal ruling *Browder v. Gayle* took effect, and led to a United States Supreme Court decision that declared the Alabama and Montgomery laws that segregated buses were unconstitutional. “You must never be fearful about what you are doing when it is right. To bring about change, you must not be afraid to take the first step. We will fail when we fail to try.” “I believe there is only one race – the human race.” “Each person must live their life as a model for others.” “I would like to be remembered as a person who wanted to be free... so other people would also be free.”

*Michelle La Vaughn Robinson Obama* is a lawyer, writer, and the first African-American First Lady of the United States. Through her initiatives, she became a role model for women. “I am coming down from the mountaintop to tell every young person that is poor and working class, and has been told regardless

of the color of your skin that you don’t belong, don’t listen to them. They don’t even know how they got at those seats,” she said during her “Becoming” documentary.

*Misty Copeland:* Misty was the 1st black ballerina to be given a major role in a us dance company in 2015. “I knew that I just didn’t have it in me to give up, even if I sometimes felt like a fool for continuing to believe.” “This is for the little brown girls.”

*Coretta Scott King:* Civil Rights Leader. “People tend to see Coretta Scott King in relation to her husband, as somebody who was completely in the background, but she was just as politically engaged as Martin was,” said Clayborne Carson, history professor “When you look at the pictures of the major protests of the 1950s and ‘60s, she’s often right there by his side, leading the marches.” “My story is a freedom song of struggle. It is about finding one’s purpose, how to overcome fear and to stand up for causes bigger than one’s self.” Coretta played a decisive role at the Montgomery Bus Boycott. The Kings’ house was bombed seven weeks into the boycott. Coretta and their ten-week-old baby daughter Yolanda were at home when the bomb went off, but they escaped uninjured. Terrified by this violence, both Martin and Coretta’s fathers traveled to Montgomery to pressure the family – or at least Coretta and baby Yolanda – to leave. She refused. As she explained later, “This was a very trying time, when everyone seemed frightened. I realized how important it was for me to stand with Martin. And the next morning at breakfast he said, “Coretta, you have been a real soldier. You were the only one who stood with me.” The trajectory of the bus boycott and the emerging civil rights movement might have been very different had Coretta Scott King not persevered in this moment.





## Katherine Jackson

*Little Oil/Small Oils: Oil Light Glass.*

*Oil & Time:* Oil connects us with many orders of time, from the vast to the immediate. First, there's geologic time during which fossil fuels began their long evolution. The series of cast glass oil cans is called *Little Oil* as a comment on Big Oil, whose shocking overuse is threatening our very existence. But these glass pieces, in their myriad shapes and sizes, also hearken back to the much more proximate time of their metal forbears, when carefully calibrated small amounts of oil were used to lubricate everything from sewing machines and rusty hinges to ships' engines or whatever else needed a squirt. Each metal can was configured to conform to a given piece of machinery so that the thumb pressure on the bottom would dispense the precise amount of oil required. Today, when lubricating oil is a synthetic mélange of chemicals, and comes in plastic jugs, those once pervasive little cans, now often banged-up and greasy, have become "vintage" collectors' items, found on eBay. Such is time's elasticity that small sculptures can conjure up both geologic time and the recent passage of human time and its traces!

There are many other kinds of oil, which these glass vessels also bring to mind, such as those derived from plant essences. Most such "essential oils" were first concocted in the ancient world so that we sense the sweep of time when we encounter them today. And the artist also calls her pieces *Small Oils*, intending that they (somewhat comically) also connote oil paintings, which are famously chambers of time – and light.

*Light & Space:* For much of human history, oil was primarily used as a source of light (including, alas, oil derived from unconscionable sources). Light is our pathway into space, drawing us to the depths of space/time, and here at home, filling the spaces we move through, live in and remember. In the lore of many faith traditions, oil functions as a source of eternal light, beyond space and time. The artist intends that these sculptures of solid glass, when set upon lightboxes so that they glow from within, might also be seen simply as vessels of light. Though not eternal, perhaps they can provide (as art does) a brief reprieve from time (or at least the clock!), a space of reflection...

*Glass & Existence:* Glass is the material element of this work. Glass, too, has a long and venerable history – of which Venice is a preeminent exemplar. Both in its journey through time, and its capacity to hold and spread light, glass is the ideal medium for containing such intangibles. Time and light are intrinsic properties of glass. And if by light, one means also the light of memory, of thought, of metaphor, of the interior life, then glass provides the artist the material presence, the space, through which she can express the many facets of existence touched on above – and opens the door to more. For as she was making them, these pieces seemed at times to escape the theme of oil altogether. So various in size and shape – rotund, stumpy, svelte, petite – their spouts going this way and that, they became anthropomorphic, creaturely, botanical. Like the facets of existence it contemplates, art is never still.





## Kristaps Zariņš

REPRESENTED BY MAKSLA XO GALLERY

Each separate element of my recent paintings embodies the culture and world view of a particular artist, which I have absorbed and manifested in my compositions.

*Anatomy Lesson.* I painted the upper part of the painting pink. It can be thought of as a sky or not; I prefer to consider it the sky, as my imagination is more geared towards realism. Just below the pink rim is where the metaphysics unfold. On the left, there are female torsos mounted on top of Dorian columns. In a way, the torsos bear a resemblance to the statues of generals in the Forum of Augustus in Rome. Gender equality. Depicting a woman's back is an effective symbolic cliché in art. And it isn't that much about heterosexuality, but rather the clarity of form. The way the pear-shaped buttocks meld together with the back, forming a parallelepiped, changing along the light. The Greek temple behind the torsos creates a point of depth, offering the viewer a refuge from the heated energy of the painting and activity of the characters. The large head of the goddess Aphrodite, painted in blueish-gray tonality, sadly observes the unfolding events. The women sitting on the left are a continuation of a scene from Delvaux. The perspectival composition takes the viewer by the hand and guides him into a whirlpool of events. In the center of the composition there is an inquisitive conversation between the characters from Rembrandt's "The Anatomy Lesson of Dr. Nicolaes Tulp". It is my take on gender change, expressed within the coulisses of the painting – men on the right and women on the left. Just like in a church. Above the conversing doctors

I painted a variation of Goya. It illustrates the ancient Greek myth of Chronos who devoured his children because he was fearful of losing his throne. In my version I have reversed the roles – the children devour the parent. The reversal highlights a different subject matter altogether, namely, the complex nature of present day parent-child relationships. In the foreground, a giant baby is connected to a pregnant woman via an umbilical cord, and a man can be seen kneeling before her. This scene is a play on the Oedipus complex, the complicated psychological relationship between parents and their child. The most prominent figure in the foreground of the painting is that of a doctor based on Caravaggio's Narcissus. He is looking at his reflection in a pool of blood on the tiled floor, dipping his hands in the fluid and marveling at the sight of it. Red against white. Geometry against fluidity. The toilet is connected with memories of my youth and Milos Forman's film "One Flew Over the Cuckoo's Nest", which we watched illegally with my classmates. I've already painted this subject before, therefore this toilet can be viewed as a quote from my painting. The tiled floor is an arena or a chess board where the gender change operation takes place. Some would argue that these elements are very primitive and formulaic, but why shouldn't I use them? Art is a game without rules.

In a way, I try to pass on the history of art through my paintings to the viewer. It is an attempt to weave together the language of colours with my flow of thoughts.

Kristaps Zariņš





## Kristin Moore

The *Venetian Las Vegas Series* explores elements of Italian architecture replicated within The Venetian Resort in Las Vegas, Nevada. As an artist who has visited Venice in the past, I was struck by the oscillation between moments of architectural accuracy and elements of Las Vegas character present within The Venetian. This series of paintings expands on those discoveries and also offers a point of reflection for the viewer.

Resembling the famous winding streets of Venice, the architectural details of The Venetian's interior felt fairly similar to the real thing with Italian gothic style details and a canal running throughout. The top portion of the buildings were surprisingly architecturally accurate. Although, once one's eye travels to the street level you are met with signage from American retail shops, and the facade of the Venice daydream is paused. A similar moment of pause is emphasized in the painting *Venetian Interior*. In the work, a half-deflated birthday balloon floating on the trompe-l'œil blue sky ceiling interrupts your view; in turn, emphasizing a visual ebb and flow happening within the space.

Upon further research, courtesy of The Venetian Las Vegas, I learned that the original owners of the resort aimed to be as historically accurate as possible in the construction process. From sourcing Italian green marble from the Alps, to hiring Italian artists to paint the interior frescos, The Venetian is very true to its muse. In the painting *Venetian Las Vegas* the resort's exterior is explored, including a replica Campanile Tower. Adjacent to this, there is a replica Ponte Di Rialto sprawling over

an outdoor grand canal. The architectural accuracy in juxtaposition to Las Vegas' opulence is striking. This is amplified by the surrounding casino signs sprinkled on the skyline adjacent to The Venetian. The viewer's visual field bounces back and forth between imagining being in Venice and actually being within an American tourist attraction.

A Palazzo Ducale outside of The Venetian leads to the resort's neighbor, The Palazzo. In the painting *Palazzo Construction*, I explore The Palazzo's aesthetically pleasing construction site. Although two giant red construction cranes tower over the resort, there is a slight trick of the eye happening with a large curtain mimicking Italian architecture blanketed over the building. Therefore, the upper floors, which are under construction, are hidden from onlookers and therefore do not obstruct the tourism experience. There is care taken into keeping the Italian aura alive, even during times of renovation.

Overall, this series pays homage to a destination in the middle of the Nevada desert that does a visually pleasing job of transporting one to Venice, even if it's just for a moment. There is something truly charming about the moments of architectural accuracy and authentically sourced construction materials present throughout The Venetian. Although the Las Vegas version is only a stand in for the real thing, it does offer a small escape from reality and a brief connection with the beautifully historical Italian destination of Venice.

In loving memory of Mechie.





## Kwak Hye-Young

*Being a good daughter, a wife and a mother is what I have been exercising since I existed, but the rain exists (only) for itself and is free to be itself. I respect this natural way of being and attempt to record its immaterial existence on clay.*

Kwak Hye-Young

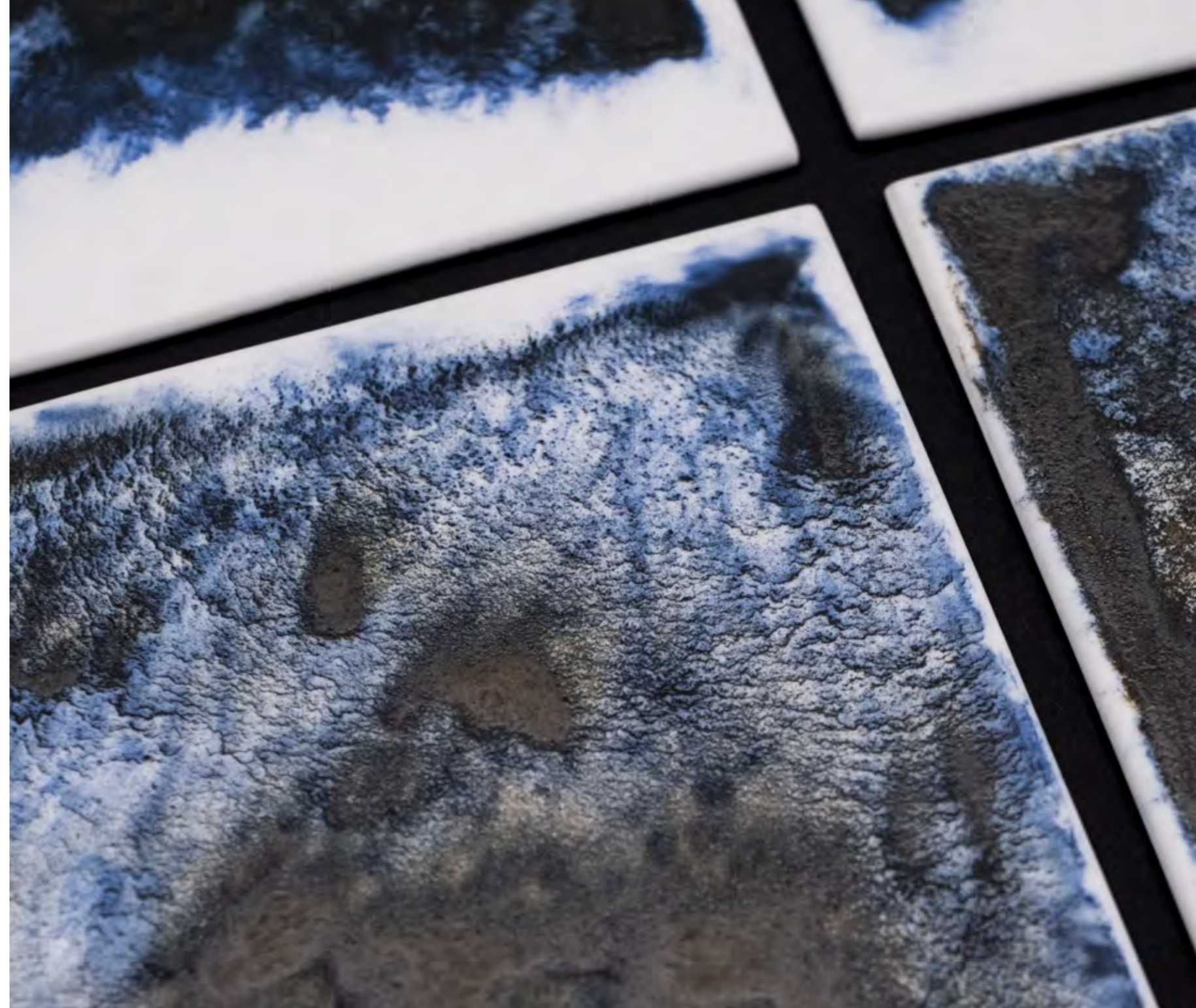
*Recording the Existence of Being.* Kwak is a South Korean artist who, through her conceptual practice, blurs the boundary between ceramics and fine art. Since her training at Sookmyung Women's University, Kwak's two-dimensional practice has faced challenge and raised valuable debate around the consideration of fine art and ceramics. Kwak made her international debut in 2018 with her poetic series 'Seeing the Sounds of Rain', which received an overwhelming response from respected international collectors and curators.

Through her work, the artist considers ideas of becoming and existence, following the fleeting moments of the rain as it emerges into life only as it falls, to its transformation and dissipation as it lands. Kwak interprets its sound as the voice of the invisible, announcing a brief presence in the world. To record this presence, the artist forms boards of clay layered with cobalt, chromium and iron oxide and places them in locations such as her own garden and the city streets of Seoul. The rain falls and as the drops land and combine they form rivulets, pools and washes, the movements all caught by the oxides and clay. Kwak maintains that the works are created by nature, and that she is merely a collaborator who enables but does not interrupt or af-

fect the process of creation. To make the boards, Kwak purifies the clay through repeated filtering, before shaping and bisque firing, then applying the oxide layers. It is a challenging process as she patiently waits for the rain to both start and to cease allowing the water to affect the oxides. Kwak then meticulously moves the boards to retain the integrity of the marks. Each board is monitored as it dries over a month-long period before being fired again in the kiln. Throughout this meditative process, the artist finds a form of liberation, setting aside the artist's ego, handing over the making to nature. Kwak suggests that this approach can also be taken up by viewers, liberating them from interpretation. The sensorial pull of the works however draws upon each of our own physical and mental associations of rain, offering time to appreciate our ephemeral relationship with this element of nature.

Kwak has been further exploring changes in the rain over time and terrain. In her new works, she aimed to capture wider expanses of rainfall as it exists within the same time and area, laying out hundreds of small clay canvasses side by side. The final firing of these small surfaces reveals a multitude of different pigments and shapes, showing a huge variation in the movement of the raindrops, with no recognition of pattern or repetition. Seemingly erratic and unregulated, the rain could mirror the endlessly unique nature of humankind. Kwak's work reflects the beauty of difference and perhaps raises questions about how difference might exist in harmony within the same time and space.

By Lloyd Choi Gallery





## Kylin O'Brien

Open to them; Kylin O'Brien's paintings will transform you. Utilizing mathematical formulas for astrophysical phenomena as sacred geometry, and imbued with rei-ki universal life force energy, crystalline fragments, and sound activation known as "light language", these works are multidimensional activations. For aligned humans, Kylin's art will alight one into a new paradigm, timeline and frequency. Each of these artworks function as a kind of entity, a magical object, which operates like a tuning fork. The work will harmonize and synchronize anyone (able to claim or ultimately own its empowerment) to the energetic vibration of the highest possible trajectory on their particular life-narrative, or timeline. Depending on capacity, one can enter a state of profound quantum entanglement with this work, a state which will resonate with harmonic impact outside of spacetime indefinitely.

Reality is evolving. Humanity is awakening through its understandings of physics and technologies into what have, for millennia, only been considered spiritual realities and magical possibilities. All things in our universe are constantly vibrating in motion. Even stationary objects are in fact vibrating, oscillating, resonating at various frequencies. Right now every cell in your body is vibrating while you are spinning and floating in space. Oscillation between two states — resonance — is also a

type of motion. Ultimately, all matter is actually just vibrations of various underlying fields. Every particle is a field. The universe is full of fields, and what we think of as particles are, in reality, actually excitations of those fields. When different vibrating things and processes come into each other's fields or proximity they often come to naturally vibrate together at the same frequency. This synchronization is called the phenomenon of spontaneous self-organization.

When you enter into relationship with Kylin's artwork inside of a belief-empowered field, what is possible is actually beyond belief. Each painting is enhanced with an NFT linked to its singular light language activation. (Go to [www.kylinobrien.net](http://www.kylinobrien.net) to hear some light language and to see how these paintings are created) As you encounter this work, know you are in an energy field. Breathe deeply into what is between you and the work. Let it shift your energy, your consciousness, your cells and the trillions of microorganisms sharing your body's experience with you. Let any shift resonate through you and beyond you, as ripples of waves of higher vibrational being attune you to them. Quiet your mind for just a minute. Turn off your fear, your self-protective skepticism. Kylin's works invite you to feel the work all around you and in you. You are so very loved.





## Lesley Richmond

Lesley Richmond was born in Cornwall, England and received her art teacher training in London. She obtained her MEd in the USA and developed and taught the Surface Design programme at Capilano University, BC for 30 years, while continuing her practice as a studio artist. Lesley now works full time in her studio. Lesley has work in collections in Canada, USA, UK, Japan, Poland, Gabon and Korea.

Natural forms and textures inspire her. She has always enjoyed the processes of surface design techniques and the countless possibilities of their different combinations. Her artwork suggests organic structures and surfaces made by changing the structure of the fabric, rather than imposing a design on the surface of the cloth. She uses distressing techniques and chemical processes to change the surface structure of the fibre into an illusion of organic growth and decay.

Lesley is inspired by the architectural elegance of trees: tranquil and timeless. They are complex organisms, filtering polluted air, cooling cities and giving a beauty and grace that softens the hard edges of urban development.

Trees are an important symbol in many cultures. They are used in myths and legends and are generally a revered image. Their long lives allow them to watch over many changes in history. There is a change in atmosphere as one enters a forest, which suggests a feeling of sanctuary or else conveys a sense of unease. Forests have been used as a setting for countless magical stories.

Lesley has valued the beauty and importance of trees from the weather beaten examples on the Cornish coast to the plant-

ed forest covering a thousand acres on crown land, surrounding her college in North London.

She was drawn to the coast and ancient rain forests of British Columbia, where the city of Vancouver is set in a vigorous urban forest, of young and eclectic trees, protected by city laws. *However, this was a town built to harvest trees, so there is still a struggle to protect the few remaining areas of old growth forests.*

Lesley has incorporated tree images into several different series. The Distant Forest series explores details of the forest floor. The layers and detritus of the seasons bring our focus close to the earth, revealing a microcosm of the life cycle of nature. The Skyline and Treeline series explore the sensation of distance and perspective, pulling the eye into the piece and up to the horizon.

She attended textile conferences and workshops for several decades in the US, which reveal processes used in industry to alter fabric surfaces with acid and alkali. She uses a combination of process from her textile background, combined with Asian paper making techniques and her painting and fine art experience from her college training in England and the US.

Lesley photographs trees, focusing on the intricacy of their branching structures and then prints these images on cloth, using a medium that creates a dimensional surface. She then eliminates selected background areas, leaving the structural images of trees as the dominant feature. The images are then painted with metal patinas, dyes and pigments and strengthened with kozo fibre.





## Lincoln Townley

Lincoln Townley is one of the most successful contemporary artists in the world. Townley's new 'Banker' collection is being shown physically at Palazzo Mora and through our virtual gallery online at [lincolntownley.com](http://lincolntownley.com)

"The visceral figurative paintings are fictive portrayals drawn entirely from the artist's imagination. The influence of Francis Bacon here cannot be denied, and akin to the Twentieth Century master's radical distortion of the human figure, Townley's own figures make manifest the existential turmoil of our own Twenty-First Century moment.

'The Bankers' are head and shoulders portraits of be-suited businessmen sporting viscerally painted faces which loom out of abyssal backdrops and emerge directly into our own space. In these works, Townley combines the horror and distortion of Bacon with the thick and sculptural paint application synonymous with Frank Auerbach's best portraits of the 1950s. His paintings

are infused with the same gritty yet bohemian atmosphere of London's Soho – a Soho that today, sanitised and commercialised, no longer exists. The commercialisation of this part of bohemian London speaks to the interesting power dichotomy at work in Townley's series of portraits: that of art and money.

In today's society we are ruled not by figures of religious authority and power but by the big-money-men; shadowy, anonymous figures are now the ones pulling the strings. Executed using business cards – many of which once belonged to wealthy clients from Townley's Soho days – these paintings are built-up, scraped and swiped with an aggressive and expressive energy that echoes the extreme manipulation and behind-the-scenes machinations of corporate banks and their dominating influence on the way we live our lives today." Emma Baker; Sotheby's, London

Please contact the studio directly for availability.









# Lookha

PRESENTED BY THEO

*Evergreen and Innocent.* The Korean folktale of 'Princess Bari' is a story of a daughter who was abandoned because she was not a son. An old couple found her and raised her, until the king got old and needed a magic potion that can only be found in the underworld. Her older siblings refused to sacrifice themselves for the potion, so the king came to Princess Bari for a favor. Bari agreed to save her father and took a long, agonizing journey to the underworld and finally returned with the potion to save her father. Her story of virtue was praised by many and became a godly being. Currently, Princess Bari is one of the most admired gods of mudang(Korean shaman).

Mudang(Korean shaman) is often passed down the generation from mother to daughter in law or is chosen by the god. Mudang is often described as one in between the boundary of life and death. They lead the dead to the right path, pray for healing of the sick, and serve as messengers between the people and god. Mudang is a form of primitive religion that still maintains possession, animism, totemism. Mudang's ritual is playful and unique. Its powerful sound and rhythm along with eye-catching costumes and lines somewhat resembles modern day musicals. The ritual is called 'Good.'

Mudang serves multiple major gods along with several smaller gods. Baby and adolescence gods are called 'dongja' or 'dongnyeo' according to their sex. They are undeniably lovely and childlike, but are still gods who transcend all concepts of time, age, and space. Jumping through space and time, they serve as messengers between the people and gods, using Mudang as me-

dium. They are joyful and curious messengers. They appreciate the beauty of flowers and nature along with shiny objects and sweet desserts such as candy, rice cake, and chocolates. Among all the joyful things, new toys, robots, and any new objects are their favorite. Characterized by their genderless outfit, they are most informal beings of all gods. With one bag of candy, they will reward you with all the wealth and joy. Sometimes they will be naughty and ask for more, but always will reward you with something bigger. Their job is to hang around, and cruise around the world just like Peter Pan. This Neverland and Peter Pan of Korea intrigued and inspired Lookha.

The gods usually take care of their Mudang, but when Mudang falls down the wrong path, the gods abandon their Mudang. The baby gods,'dongja' and 'dongnyeo,' are too busy doing errands for a bag of candy. They are clumsy and sharing, and are always short on candies, but even with just one candy, they are the happiest ones in the world. Inspired by Mudang and its ceremony, Lookha presents their amusing stories of work, play, contemplation, journey, fashion and others through his art.

While creating his pieces, Lookha focused on baby god's innocent minds to help others, and after completing the piece, Lookha wished happiness and peace to all who saw his work. Lookha wished everyone to see the good heartedness of the baby gods and find peace as they wanted.

Lookha's favorite description of gods is evergreen, and named the baby gods in his art as 'Chorok', Korean word for evergreen.





## Lori Weitzner

*Ode to Color* by Lori Weitzner is a multi-sensory immersion in ten color worlds that correspond to the many gears we all move through in the course of our lives: work, reflection, rest, levity, passion, love. What connects them is that they speak to the senses on an emotional level, influencing our moods and energies, prompting us to work harder or relax more or celebrate with greater abandon, reflecting who we are and what we feel.

Color and color combinations evoke stories, traditions and places, and often trigger memories and emotions. Through music, scent, textile, and other materials, Weitzner invites us to experience and discover for ourselves the color worlds that resonate most for each of us.

Born and raised in New York, Lori Weitzner is best known for her contributions to the world of textiles. Her work appears in the permanent collections of museums such as the Cooper-Hewitt in New York and The Victoria and Albert Museum in London. She is the recipient of more than forty design awards and she is the author of *Ode to Color: The Ten Essential Palettes for Living and Design*, published by Harper Collins. She lectures around the world on the impact of color on wellbeing.

Acknowledgements: This exhibition is supported by Artistic Tile, Hunter Douglas, Pollack Weitzner, and Samuel and Sons

Special thanks to Dorothy Mitchel, Milton De Paul, Ivan Casamassima, and Roger Thomas for their encouragement, wisdom and guidance. [www.loriweitzner.com](http://www.loriweitzner.com)









Marc Abele can rightly be described as a pictorial note-taker, as his works arise out of the characteristic style in which the creative act takes form. Abele's pictures are based on various thematic concepts to which he responds pictorially. The most elementary of his leading thematic concepts, the absolute foundation stone of his creative process in general, is the word "Note". The action, the characteristic style per se, itself becomes the centrepiece of what arises in the artistic response to the verbal motto to "Note". The heart of the matter here is to highlight the leading role of the writing motion itself in its significance as a vehicle for the materials used. The selected palette finds its means of transfer onto the medium in the attitude of the hand movement and the contact the tool creates between the artist and the picture. Here, the artist writes his own aliveness into the image, leaving behind as he does so a reality that follows on from his erstwhile present as an actor. These are ultimately the traces of his nascent existence as human being which will one day be in the past. The guiding principle behind the act of noting is the motor which is activated when the verbal motto concerned is stimulated. When Abele chooses „Improvisation“ as concept, the thoughts triggered in him by this term set the process of writing in motion and draw him into exploration. The deepening of his work with the theme brings insights to light: improvisation can reveal playful open mindedness just as readily as the „ignoring“ of resolutions, requirements and rules; crises and catastrophes can also result in spontaneous, unplannable actions. Blows of fate which Marc

Abele has experienced have in the meantime led him on to further themes: "Monument into Uncertainty" and "Path". The plans, our edifices of thought by means of which we believe we can get things under control are always woven into the universal movements of the unpredictable. While we may be tempted to scrutinize our decisions and goals with the eyes of a planner and set them down on solid ground, life has a different lesson for us; we need to accept the twists and turns that reality brings with it. In Abele's „Path“ sequence of pictures, his hand moves through visual spaces, yearning for a point on which it can alight, sometimes, as it were, hovering in the tension of the decision that has not yet been taken. The hand acts as a symbol for the human longing to set out on a path, to make desires real and to take hold of the dreamt of and the surprising. Under the verbal motto of "Ambivalence", the symbolic power of the depiction of hands grows in intensity to the point where it pitches into absurdity. The hand reaches in one direction while the thumb and forefinger turn to point in the opposite direction. In its artificial symbolism, the physiological impossibility of this in reality implies the problem of ambivalence, the idea of irreconcilability as such. Marc Abele's pictures are all notes. They are documents of continuation, of development: testimonials in which he takes the thematic concepts which, following his intuition, he commits to paper in verbal form, sometimes on the reverse of the picture, sometimes on the visible side, and leads them into a universe of nonverbal rebecoming.





## Marcello Martinez-Vega

MIGUEL ARCOS MINA

*Not for a second time would nature concentrate such a quantity of nutrients as inside the cacao seed.*

Alexander von Humboldt (1769-1859).

*el Pais del Cacao.* The Toltec god, should have discovered the cacao seeds in order to give away to the people. In Popol Vuh, the holy book of the mayan people from Guatemala, the cacao tree is a god's present.

Always on Sundays, in the summer time in a town in Ecuador. There was in the room, the odor which seduced me every morning at my grandfather's house. The smell of the burning eucalyptus invaded the whole house. Happiness and joy, the sense of being together and a feeling of protection were conceptualized in that odor. It was sunday, the day when we drank chocolate. In the kitchen I met Carmela, the great housewife who painfully controlled the chocolate ritual. When the glue reached the right temperature, the big bronze pot would be placed on the open fire. The pot became dark outside but white inside due to the slow cooking of the cacao seeds. Once in a while would be added water, goat milk and brown sugar, therefore, the whole mass would become a very thick beverage which finally would receive a touch of vanilla and cinnamon.

This whole procedure would be done by Carmela, she has the patience to stir it slowly with a wood spoon. As hypnotized I would follow her hands with open eyes. I knew as the bubbling approached, the sooner would be joy. Happiness and tension appeared in her with every movement she made. There was some

space on the grill for the big ceramic pot where the corn tortillas would be roasted which were necessary to add to the hot chocolate. Because it was Sunday, she would put some anis on top. There were not only the children but the whole family that sat at the big table, everyone waited till the big bronze pot and the in white stuff covered tortillas would be brought to the table. Wood bowls would be filled with the delicious drink, then we would carefully and in full concentration, take the first sips. It was the best moment of the week, a play of senses, end and at the same time start for a new strenuous labor week for the adults. For me were incredibly long, happy and lively days. The rhythm from this summer Sunday belongs to the most relevant memories of my childhood. I sat there with my mouth full of chocolate, I felt the warm and sweet drink as it passed through my body and dominated my soul. The tortillas were usually sunk in the chocolate beverage, then the chocolate flavour would stay long in the tongue. The memories of those summer sundays have never been obliterated from my mind. With this project I want to transmit the following:

*Subject description.* Chocolate is a life and joy product, a soul tranquilizer and is the most precious drink in the world. There are many myths concerning its use. Emotions match with joy. Chocolate is elaborated from a specific part of the cacao seeds and is one of the most fascinating raw stuff products from the tropics. The origin from cacao is in Latin America, to be exact, in Ecuador. Archaeological evidence shows that cacao was consumed for 5000 years before present.









## Maria Pavlovska

The theme *Feminine Eternity / Feminine Change* focuses on the polychrome and multiform universe of femininity.

On the one hand, the idea that outlines femininity in its immutable essence, which has inspired various of the most important artistic and literary creations in the history of mankind and which unfolds from the primordial cult of the Mother Goddess (Mother Earth) up to the famous Beatrice of Dante Alighieri and Johann Wolfgang Goethe's "Eternal Feminine": the idea of femininity as a reflection of divinity, as a spiritual love that crosses the boundaries of time, as a source of purification and elevation, and as a force of universe that forms everything and holds everything.

On the other hand, the idea of perennial change that characterizes the contemporary world and that also affects femininity, which has been transformed and is transformed by the thrust of social and cultural movements such as those that have developed around feminisms and LGBTQ communities. From the sexual revolution of the 1960s to the battles for equal opportunities, up to the debate on gender identities, there are countless stimuli that have led to a redefinition of the concept of femininity, increasing its complexity and multidimensionality even more.

Thought related to the theme:

What characteristics outline the immutable essence of femininity?

What aspects have changed in today's society?

How can femininity be represented in contemporary art?

How can femininity dialogue with the world of design?

How can gender identity be expressed through art and design?

How can art and design contribute to reducing gender inequalities?

Text by Giovanni Cordini, XIII Florence Biennale 2021

The video-project *Mrs. & Ms. X*, by artist Maria Pavlovska functions like a kind of echo of Pavlovska's extremely strong female energy, which represents the multifaceted complex nature of the female element - from the woman as Mother Earth to the woman Mrs. and Mrs. X - as an equal subject of modern society with completely retained attributes of femininity.

Three elements dominate this series: the wire, the circle and the wall.

The wire - as a symbol of unbreakability, which takes the form of countless circles, right and wrong (symbol of countless decisions in a woman's life), but always perfect (like the circle), as well as their reflections (shadows) on the white surface of the wall - continuous obstacles and challenges in every woman's life.

The video (which is part of the exhibition) with sound and moving images - only visually complements the moment of multidimensionality and complexity of the woman and her transformation. The moment of transformation in this project has universal significance because it applies equally to the transformation of woman during her life in this earthly dimension, as well as to the transformation of woman throughout the history of mankind.

Text by Kornelia Konevska, OSTEN Biennale of Drawing 2022





# Marie Bergstedt

AUGUSTA UNIVERSITY

*Ladies in Lab Coats* celebrates women, science and diversity. Inspired by her own aspirations to pursue a science and mathematics education, this artwork connects to Marie Bergstedt's past. Projects that address universal human concerns through revealing untold stories of people she knows personally has been Bergstedt's long-standing approach to art. This project reaches beyond that scope. Months of research and design led her to a deeper appreciation of the vast scientific contributions women have made to advance the quality of life. Executed in the form of a hand-embroidered gown, the piece unites handmade crafts, traditionally thought of as women's work, with science.

Across the world and throughout the centuries women have had the intelligence and interest to lead in scientific discovery. Few have had the opportunity. Of those, only some had been honored or documented by 2018, when Bergstedt began web-based research to find them. Even with scarce examples there were wondrous stories to be told. Women had broken the cultural and social barriers to become leaders in every century and many countries where they had not been welcome in the lab. Where biographies were found there were quotations from the women who have paid it forward while encouraging girls and women to take their place, "Nothing worthwhile comes easily.

Don't let others discourage you or tell you that you can't do it." (Gertrude Elion - Nobel Prize 1988, AIDS Drug AZT)

In recent years STEM (science, technology, engineering, and mathematics) education has risen in emphasis, including a place for girls to rise. As this Biennale is staged in 2022 there is greater access to information about women leaders. Examples are these women on the front lines of combating Covid-19: Kizzmekia Corbett is a leading scientist for vaccine research in the United States National Institutes of Health. Katalin Karikó, whose research had been thought radical and financially risky, co-discovered a method of utilizing synthetic mRNA to fight disease, now the basis of Covid-19 vaccines. Anika Chebrolu, starting with an 8th grade science project, later worked with her mentor to identify a molecule that can selectively bind to the spike protein of the SARS-CoV-2 virus. Özlem Türeci, scientist, physician, and entrepreneur, co-founded BioNTech, the company that developed the first approved RNA-based vaccine against Covid-19.

The artwork *Ladies in Lab Coats* introduces a few of the women who have helped life advance and endure. The hope is that viewers, especially young girls, will be encouraged to pursue their dreams and build "Personal Structures and Identities" in whatever field they choose. Never give up.





## Mark Dotzler

Mark Dotzler's work has been described as light and heavy in the same moment; eye catching and quiet in a single glance and he accepts that, but says there's more to it. Ultimately he is interested in the digital age and its impact on society. Accordingly, his art is technology based. It contemplates tech nomenclature, relational dimensions and material societal issues, together with an enhanced minimal, visual simplicity. The works may appear quite simple, yet upon closer inspection, they work on various levels.

He finds it fascinating how those tiny 01s are just behind the scenes of all of our various screens. Almost everything we do now involves those 01s in one way or another. Binary code (01) is the essence of the digital age and it is having dramatic effects on society. Things are clearly happening exponentially faster day by day. We are living in an amazing transformational period. Since the early 90's, Dotzler has been creating an artistic visual record of some aspects of this important time.

The artwork *Hard Drive* is a reflection of the digital truth warriors (researchers) of the early twenty-first century. They are predominantly masked (online) while searching for the truth about our world. They are also highly focused and driven... the proof they find is the point of it all. Although there are many examples of this, two major movements stand out:

*9/11 Truth* - The Worldwide Independent - Citizen Research Effort into the Events of 9/11.

*QAnon* - The Greatest Communication Event in History (as per Martin Geddes), is a Military Intelligence backchannel designed to bypass the controlled mainstream media. It asks citizens (anons) worldwide to use their own discernment and to do their own research into the info or crumbs provided in order to bring about A Great Awakening.

The work *Hard Drive* employs components of the first programable digital computers that used thermionic valve (vacuum tube) logic circuitry (like Colossus & ENIAC). Each thermionic valve (or tube) was a single bit, either off (0) or on (1). *Hard Drive* also employs components from a pc memory system (the hard-drive). It began as a 127 bit digital fantasy, *Personal Structure*, that later turned out to be quite insightful.

Although Mark Dotzler has been focused mainly on the digital age and its related nomenclature, some of his work ventures off into more pressing societal issues, like in the case of *The Split* and other works related to the 9/11.





## Martin Parr

*Everybody Dance Now.* Throughout my career, I have always wanted to photograph people dancing. We know the feeling, a few drinks and the right music and that overbearing desire to get up and dance. I have photographed dancing all over the world as that desire crosses International boundaries. There is also much variety in dancing, from olde tyme music to modern rap and Northern soul to name but a few. One thing I have learnt over the years is to dance and photograph at the same time, not so easy, but it gets you into the right mood.

Martin Parr









Masoud Akhavanjam is a sculptor working in mirror polished stainless steel and bronze. His artworks are conceived as a commentary on society, and deal with themes such as the power of the mind over brute force and the constant struggle for a harmonic coexistence. Using his knowledge of the scientific properties of metal, he creates artworks ranging from intimate domestic pieces to monumental works, balancing the inherent strength of the material with the delicacy of the cast form.

Responding to the theme of the exhibition, “Personal Structures”, the Iranian born sculptor Masoud Akhavanjam has chosen to show his artwork “Conflictus” in two different editions and locations – the monumental version is placed in the Giardino Marinaressa, whilst the smaller piece is in Palazzo Mora. In these cast, polished stainless steel sculptures, the artist directs our attention to the enormous challenges that humans are facing as a result of climate change and the ensuing environmental catastrophes. Only now are nations taking note of these catastrophes and through these sculptures, Akhavanjam shines a light on the very real conflict with regard to the commitments needed by governments and businesses to control these changes.

On the one hand man-made numbers, GDP, profits and economic growth, etc. appear to be the primary concern for man’s emotional, mental and social stability; yet on the other hand, our greed for bigger and bigger numbers is jeopardising this personal well-being and even eventually our very existence. This

mind-boggling conflict of interest is creating a difficult dilemma for decision makers, and placing them in a very challenging situation. Should they consider the well-being of unborn generations or the satisfaction of the present generation? Are they even actually making these decisions or just leaving the numbers to continue to control our destiny? What is our response on a personal level and what structures are we putting in place?

The fact is that until we focus solely on managing these numbers, how can we ever expect to have any meaningful change in our policies and strategies regarding the maintenance of a stable, habitable planet earth? In the artist’s opinion, it is the very foundations of consumerism, wealth creation and never-ending competition between companies and nations in terms of economic growth that need to be reconsidered, not only by future generations but also and more importantly by the decision makers of today.

In Akhavanjam’s “Conflictus” sculptures, we see this omnipresent struggle played out in the tortious, writhing bodies of the entwined animals. Locked in a menacing struggle and impossible to tell apart, we are confused as where to look and how to interpret them. At each angle, they appear differently to us. There is no cohesive, comprehensive view. How can the protagonists be unravelled and what would they look like, if they were to be separated? Would this create the solution to our problems or just another paradox?





# MEADOWS International Fine Art Artists

MEDITERRANEAN ENDEAVORS ADVANCING DEVELOPMENT OF WIDESPREAD SUSTAINABILITY

*MEADOWS Mask Art Venice 2022* is a “Reflection” of a period of trauma that the world went through during the Covid-19 pandemic. Initiated by MEADOWS president Lena Kelekian in 2020 in collaboration with UNESCO on the World Day for Cultural Diversity for Dialogue and Development, it represented a collective effort against the Covid-19 outbreak contributing towards fostering a sense of global social responsibility.

The installation 2022, realized through an audiovisual presentation of protection Masks transformed into art canvases, display artworks of 75 artists from 50 countries and reflect fears, concerns and desperation as well as aspirations and hopes. Looking forward to a time when everyone drops the masks physically and psychologically, these colorful artworks paved the way to a world of solidarity and faith in the human race.

In addition, it is a worthy tribute to the longstanding tradition of the prestigious carnival masks that have given Venice one of its charms and identity over the years, where artistic creativity has been manifested in its most refined forms. Once masks worn to hide the identities become statements reflecting the identity of the artists and the countries they represent.

The darkest moments in history are catalyzers for creative artistic movements sparking the brightest creations in the hearts and minds of artists, acting as litmus papers detecting changes before anyone else.

Curated by:

Lena Kelekian, MEADOWS International President  
 Francesca Maurizi, MEADOWS Europe President  
 Hagop Sulhian, MEADOWS Middle East President

Music composition by: Toni Makhoul

Video installation by: Monia Bonfili

Abdoul Ganiou Dermani, Togo  
 Adel Althawadi, Bahrain  
 Alejandra Phelts, Mexico  
 Alia Al Farsi, Oman  
 Alvaro Blancarte, Mexico  
 Amani Albaba, Palestine  
 Ameer Yousif Elsiddig, Sudan  
 Anneli Nilsson, Sweden  
 Annimari Kaasik, Estonia  
 Awang Damit, Malaysia  
 Camelia Mirescu, Romania  
 Chadi Adib Salama, Egypt  
 Chae Seok Hui, South Korea  
 Christina Chan, Malaysia  
 Clarice Zdanski, USA  
 Claudette Allosio, France  
 David Twose, France  
 Dhaneshwar Shah, India  
 Dorothea Van De Winkle, Belgium  
 Edna De Araraquara, Portugal  
 Ekaterina Neshkova, Russia  
 Elbegzaya Khaltar, Mongolia  
 Elbik, Italy  
 Elena Bogatyr, Ukraine/France  
 Elizabeth Meyersohn, USA  
 Eneide Boneu, Paraguay  
 Eunice Mateo, Dominican Republic  
 Eva Choung-Fux, Austria  
 Freddy Coello, Ecuador  
 Georgette Gebara, Lebanon  
 Giorgio Baldoni, Italy  
 Graciela Montich, Argentina  
 Hagop Sulhian, Lebanon/Armenia  
 Heriawan Siauw, Indonesia  
 Heriberto Nieves, Puerto Rico  
 Hermila Yifter, Ethiopia/USA

Hessa Kalla, Qatar  
 Hilda Kelekian, Cyprus  
 Ili Ryu, South Korea  
 Ilseon Ryu, South Korea  
 Iris Perez Romero, Dominican Rep.  
 Jelena Jovancov, Montenegro  
 Ji Yutong, China  
 Jirawat Phirasant, Thailand  
 Joan Kelly, Ireland/Singapore  
 Kamil Abdushukur, USA/China  
 Kanaid Silsat, Thailand  
 Khadija Khosa, Pakistan  
 Khalid Khreis, Jordan  
 Khalil Al Kalbani, Oman  
 Khurshid Saleem, USA  
 Laila Sharmeen, Bangladesh  
 Lampu Kansanoh, Thailand  
 Len Zuks, Australia  
 Lena Kelekian, Lebanon  
 Li Yushi, China  
 Lionel Fantini, France  
 Lisa Cirenza, USA  
 Magda Cordoba, Costa Rica  
 Mai Nguyen, Vietnam  
 Man Dhoj, Nepal  
 Manuela Botis, Romania  
 Marat Margarian, Armenia  
 Mario Fois, Italy  
 Marlene Van Jaarsveld, South Africa  
 Martine Goeyens, Belgium  
 Maryam Ebrahimi, Canada  
 Marzouq AlQenai, Kuwait  
 Maxim Piatrul, Belarus  
 Michele Fucci, Italy  
 Mohamaad Salem A. Bajnaid, S. Arabia  
 Mohammed Al Atiq, Qatar

Mona Al Sada, Qatar  
 Moudhi Al-Hajri, Qatar  
 Mukhtarkhan Isanov, Uzbekistan  
 Najwa Rasheed, Saudi Arabia  
 Nasser Haji Malek, UAE  
 Philio Hermann, Greece  
 Ralph Kiggell, UK  
 Raymond Essayan, Lebanon  
 Ramli Nawe, Singapore  
 Roberto Rossi, Italy  
 Rodrigo Piedrahita Escobar, Colombia  
 Sahar Hasan Al-Jouthai, Yemen  
 Sandra Lima E Silva, Brazil  
 Shefali Ranthe, Denmark/Bangladesh  
 Sibilla Bjarnason, Iceland/Latvia  
 Stefan Balog, Romania  
 Sugiri Wilim, Indonesia  
 Suvada Šaćiragić-Borić, Bosnia Herz.  
 Svitlana Borysova, Ukraine  
 Sylvain Tremblay, Canada  
 Teodor Botis, Romania  
 Terri Broughton, UK  
 Thu Anh Nguyen, Vietnam  
 Tonino Maurizi, Italy  
 Victor Kiritsa, Moldova  
 Vittorio Tonon, Italy  
 Waleed Sarab Ameer, Kuwait  
 Yessica Zambrano, Venezuela  
 Ze Cordeiro, Brazil





## Mercedes & Franziska Welte

STUDIO NONOS

*Art Couture.* Like a gently swaying shell radiating lightness, or a delicate robe, surreal and disembodied, floating through space as if it were just a touch of a touch. Waving silk in the wind...

Relief as a formal language integrated into abstract physicality. The lightness of the fabric that envelops us, protects us and accompanies us every day is revealed in our billowing dresses made of carbon. Its undulating form also contains aspects from antiquity. It walks like a proud roman, a relic from a bygone era that strides over into our present.

At Palazzo Mora we show the first Art Couture cast in bronze. Despite the material, the dress expresses a great lightness.





## Michael Pröpper & Rolf Berte

*Michael Pröpper: Quantum Being.* The cosmic laws and the phenomena of quantum physics are omnipresent, determining our lives and our destiny. In our everyday life, we do not perceive the quantum phenomena. However, upon entering the microcosm of elementary particles, familiar boundaries dematerialize. The well-known laws of physics no longer apply here. The mysterious properties of the particles baffle us.

These effects also apply to biology and biochemistry. They influence our entire existence, our genome, the complex processes in our cells, right down to our brain chemistry responsible for thinking.

Our world is complex. Wave-particle duality, quantum gravity, wave functions, conformal field theory, parallel universes. Our self, consciousness, and ego are inevitably subject to these enigmatic laws.

What we feel and experience is the cause of hardly understood connections to date. We exist in the quantum world. What else exists there as well? Quantum Being.

*Rolf Berte: Earth Can.* The canned Earth is meant as an educational toy for extraterrestrial children. The trio of Cans shows the Earth's previous, current and future states. Children can observe the Earthlings from the beginning of their time to the coming age.

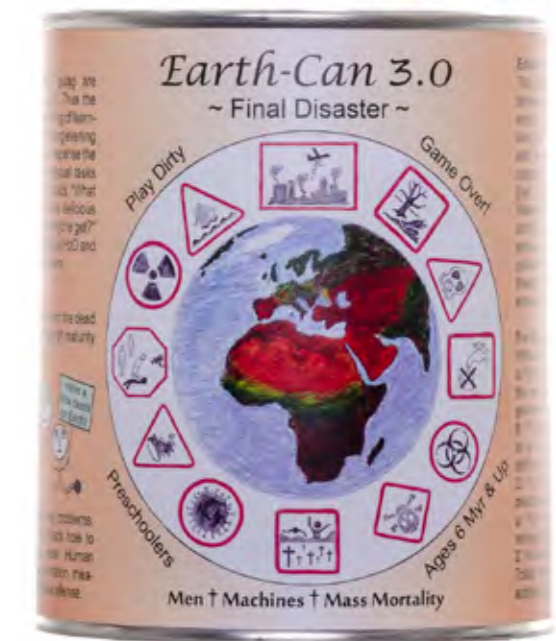
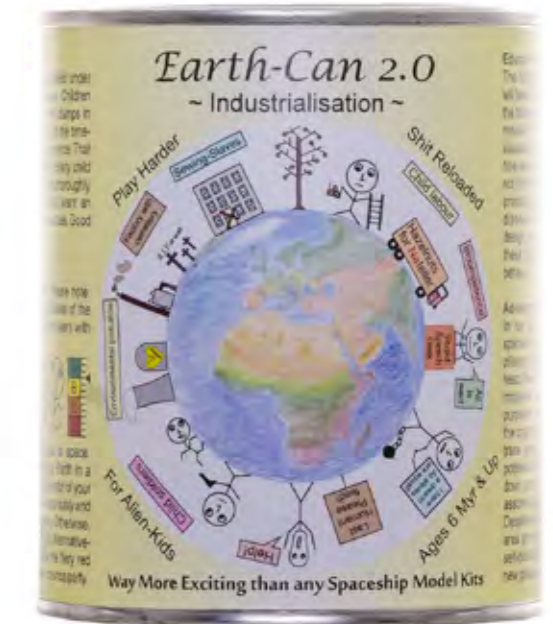
*Evolutionary Phase.* The evolution of the primordial organisms by way of protozoans in the water and fish coming ashore relays the origin of the Earth. Furry creatures morph into bipeds. The humanoids learn to hunt, use tools, cultivate the land,

make clothes and communicate through language. The human species loves violence and weapons. It never ceases to amaze the alien-toddlers what those pint-sized brains dream up when the humanoids gather in groups and seize sharp sticks and stones to eliminate one another. A planet worth cuddling to death.

*Industrialization.* The Industrialization Can is ideal for the pre-school education of the little aliens. They have front-row seats to watch how the humanoids invent the wheel, followed by floats, cars, and finally, the first flying machines. Small towers and strange pumps pop up while people dig holes obsessively. The rudimentary atomic gadgetry of human beings will fascinate alien kids. Burn everything! Oil, coal, natural gas, wood. The residents don't give a damn about themselves.

*Final Disaster.* The last Can ultimately convinces you of the final outcome. As an extraterrestrial, you can only shake your head at the irrationality of the Earthlings. Poison everything! Exhaust gas emissions, mountains of trash, microplastics, dying oceans. Decimated rainforests, contaminated oceans, polluted air, eradicated animal species, enslaved children, alive and kicking racism, virus battles lost. Great fun for the entire alien family! The human species will evolutionize itself into oblivion through non-viable behavioral patterns.

*Reality Check.* The Earth-Can was developed as an educational toy for entertainment purposes only. Strict warnings have been issued against imitating product contents. The actions depicted on the Earth-Cans bear no relation to existing planets and their inhabitants.





## Michel Kirch

Posterior to the surrealistic movement, Michel Kirch did not of course partake in it. And surrealism, which invented so many ways of transfiguring reality, including collage, had not imagined his original pathway. No one had yet thought of creating poetry out of the assembly of heterogeneous photographic elements, his innovative creative contribution. The photographic realism of his work is the essential, sufficient ingredient of the art of his compositions. They transfigure the real, imparting it with dreamlike qualities that are not unreal...but surreal.

Others may have spoken of the magical realism or “transreality” of Michel Kirch’s compositions. To my mind, any reflection of reality is magical and all photography holds its share of magic: that of the “double”: the magic of presence in absence, conferring a new presence to the reality represented, now absent. This is why photography is recognized as an art when it affords the singular, magical charm of the supernatural.

But here is Michel Kirch working a new kind of magic, with the meeting of two realities that do not communicate with one another. “Transreality”, which links two realities to enable a new reality to emerge, is a term that suits his work well because it also contains the idea of surpassing, of going beyond. Hegel’s “meta reality” could apply perhaps as well to Michel Kirch’s art, in the sense that the surpassing conserves that which is surpassed, while creating a new reality.

It is because I am sensitive to all that surpasses while conserving that which does not –expressing the notion of metamor-

phosis– that I am touched by Michel Kirch’s compositions. It is also because I am sensitive to all that can awaken our dormant poetic sense that I marvel at his work. I might add that I am moved to the very depths of my subconscious.

Thus, in passing from one “Climates” composition to the other, I am borne away by a wave of emotions, as if by a symphony. Here the leitmotif of water ebbs and flows in all its shapes and forms: life-giving waters, nourishing water, fatal waters, vast stretches of sea, impetuous waves, still waters, eddies of water, floodwater, drowning water, each punctuated by a virtually lost, tiny human presence, or strange architectural vestiges, seemingly deserted by man.

It is to be noted that humanity is always present in this work, whether in the shape of individuals or architecture reflecting the successive ages of the history of civilization. Everything in this visionary art is at once familiar and alien, and each image provides material for dreaming, thinking, meditating.

“Climates” is only a part of Michel Kirch’s search, but, like a dot of a hologram, or a single cell containing an organism’s entire genetic pool, one finds encapsulated here, in a subliminal state, the whole of his permanent questioning, devoted to his own awakening and to ours.

The work of Michel Kirch fosters meditation on the mystery of the human condition and the insertion of man in the universe.

Edgar Morin





## Mizuho Nishioka

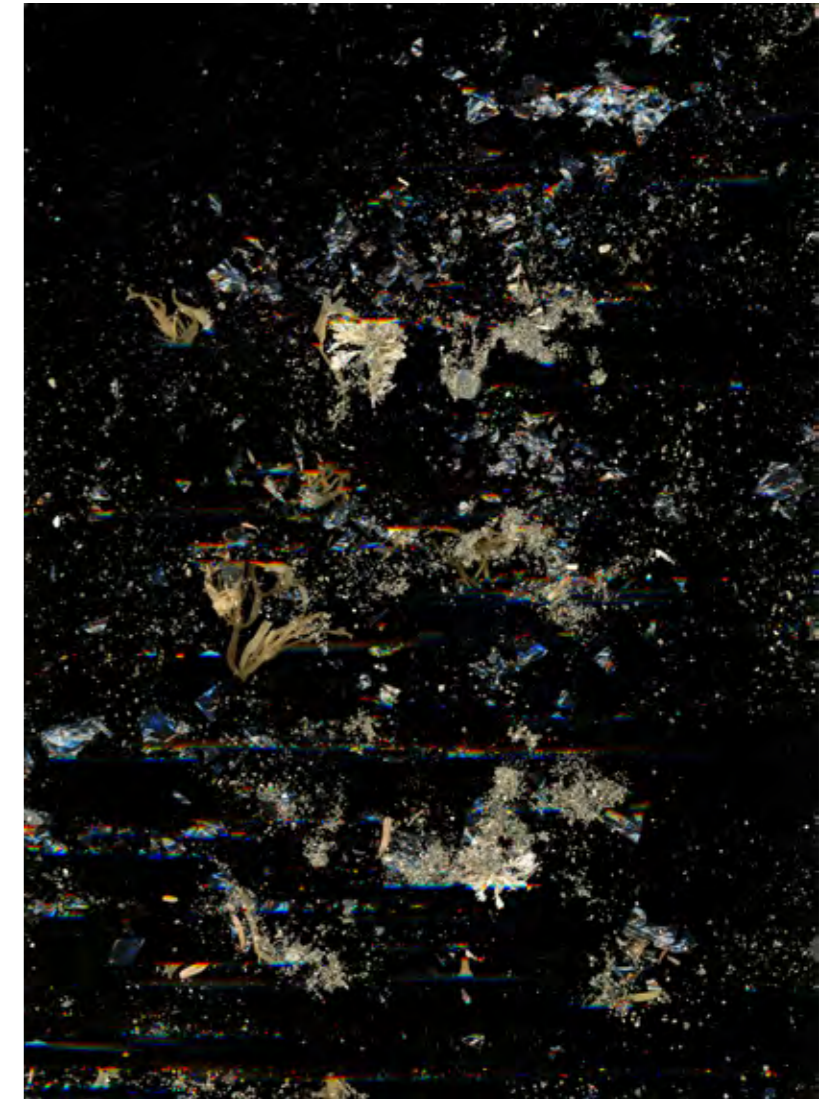
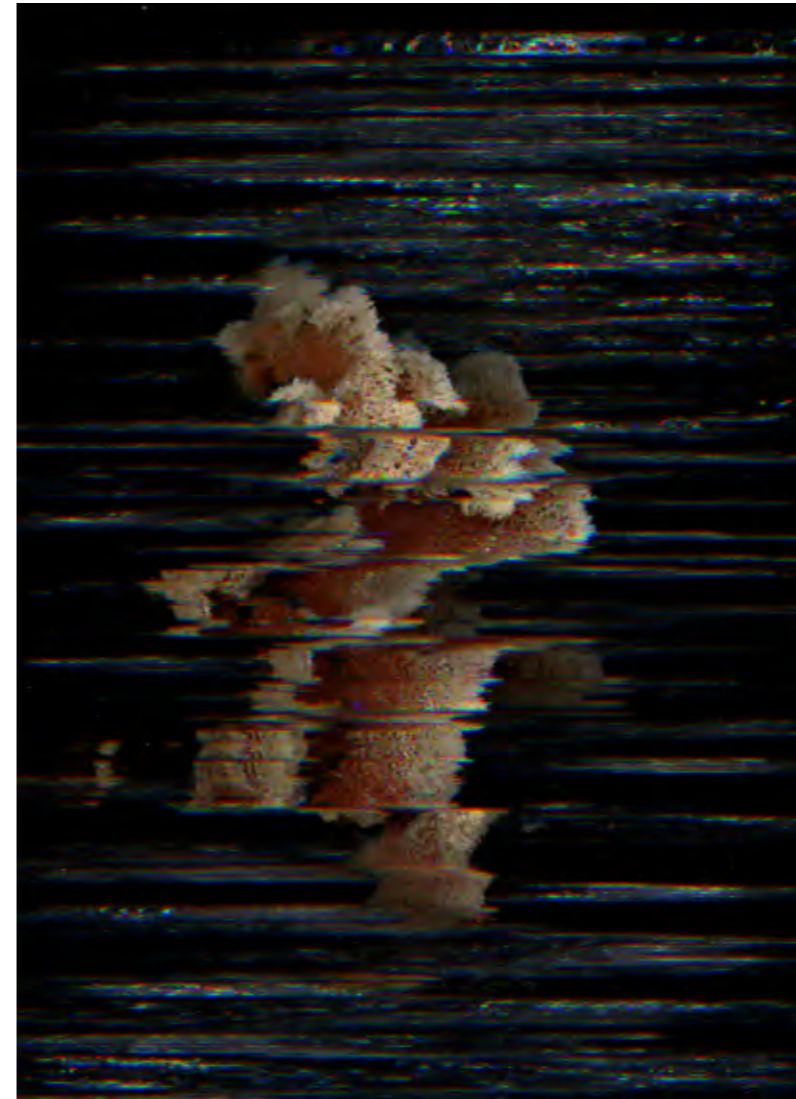
The placid surface of the Sea glistening in the warming sun conjures exotic imaginations of distant islands. A mirror. The Sea seems to accept all we ask of it willingly. A location of escape, refuge.

Humans keep records, make images. We count days both calm and storm. The Sea has allowed us to measure its breadth, depth, temperature and salinity. We have used instruments to describe all that lives above, on and within. We have divided and named. We have pondered its immensity and set out to find what lies beyond our own shores. We undertake these activities and profess that we know of the Sea.

We know it is wet. We know it can be cold. We know it can warm. We know it rises, and we know that it falls. We know it is affected by solar and lunar activity. We know it can soothe and calm. We know that it can maim and suffocate. We have become skilled at navigating it, using it as a pathway to settle and colonise. We have used it for transport, trade and recreation. We have fought on it; we have fought over it. It gives us sustenance. Has it asked anything of those that live on its dry shores? Have we have questioned if it were appropriate to attempt to cement its vision in a static image, confine it, define it to a single point in time and stake our claim? Images convey power, and they attempt to control. Have we let the Sea create its likeness?

*MachineTime\_NatureTime; Cadastral* is a body of site-specific work that explores the natural environment and its representation. Geospatial data is used to locate coastal district boundaries, whereby the artist undertakes her photographic survey work. Responding to the relationship between two overlapping but decoupled systems, natural environmental processes of the Sea and the legislative boundaries found in maps and charts, this project employs a process-based practice that centres on traversing a set route (cadastral boundary) within a landscape. Upon being physically touched by a branch, rock, wave or gust of wind, equipment is placed, and the natural environment is invited to take part in generating work.

The work includes the design and implementation of new photomechanical devices to examine this concept. Through these devices, wind, temperature and other natural elements are enabled to impart their presence or influence the capture of the image, and in so, the works form a collaborative practice or communion with the natural environment. Through this process of creating, an index of co-creative work is produced. The outcome is made in communion, a political reinstatement, a collaboration..





## Monika Radhoff-Troll

Monika Radhoff-Troll's work is primarily specialized and focused on installations, objects and photography. She creates installations, as her artistic vision is influenced by political and ecological concerns. While not desiring to confront the viewer with horrific real life scenario, nevertheless she wants to disturb viewers and heighten their sensibility with recycled material by building alienated, distorted situations, pseudoscientific assemblages and installations with recycled materials.

The installation "Icarus" is made of black and red feathers. "Icarus" is about human behavior, about arrogance, about the idea, that people can arrange everything with technical constructions. But like the story of Icarus about his fail caused by his arrogance, people had to learn during the pandemic, that a new virus taught us being helpless in saving so many people's lives all over the world.

Therefore the installation is about being more humble, about having more respect for nature, taking care of it and taking care for each other. The color black symbolizes sorrow, mourning or grief and the color red symbolizes blood. But to give us hope: Red also stands for love.





# Mukesh Shah

*ONCE UPON A TIME* is a composite of slogans drawn from the expressive language of civil protest that the news cycle exposes us to on a daily basis. By turns poignant pithy and poetic, these created slogans explore the underlying conditions that prompt such mass demonstrations in the first place. Don DeLillo, the American author, wrote in his prophetic 1991 novel *Mao II*: 'The future belongs to crowds.' Thirty years later, that future is now our present. Civil protest, however ineffective or futile in the face of brutal realpolitik, remains an important democratic tool and is a leitmotiv of our times.

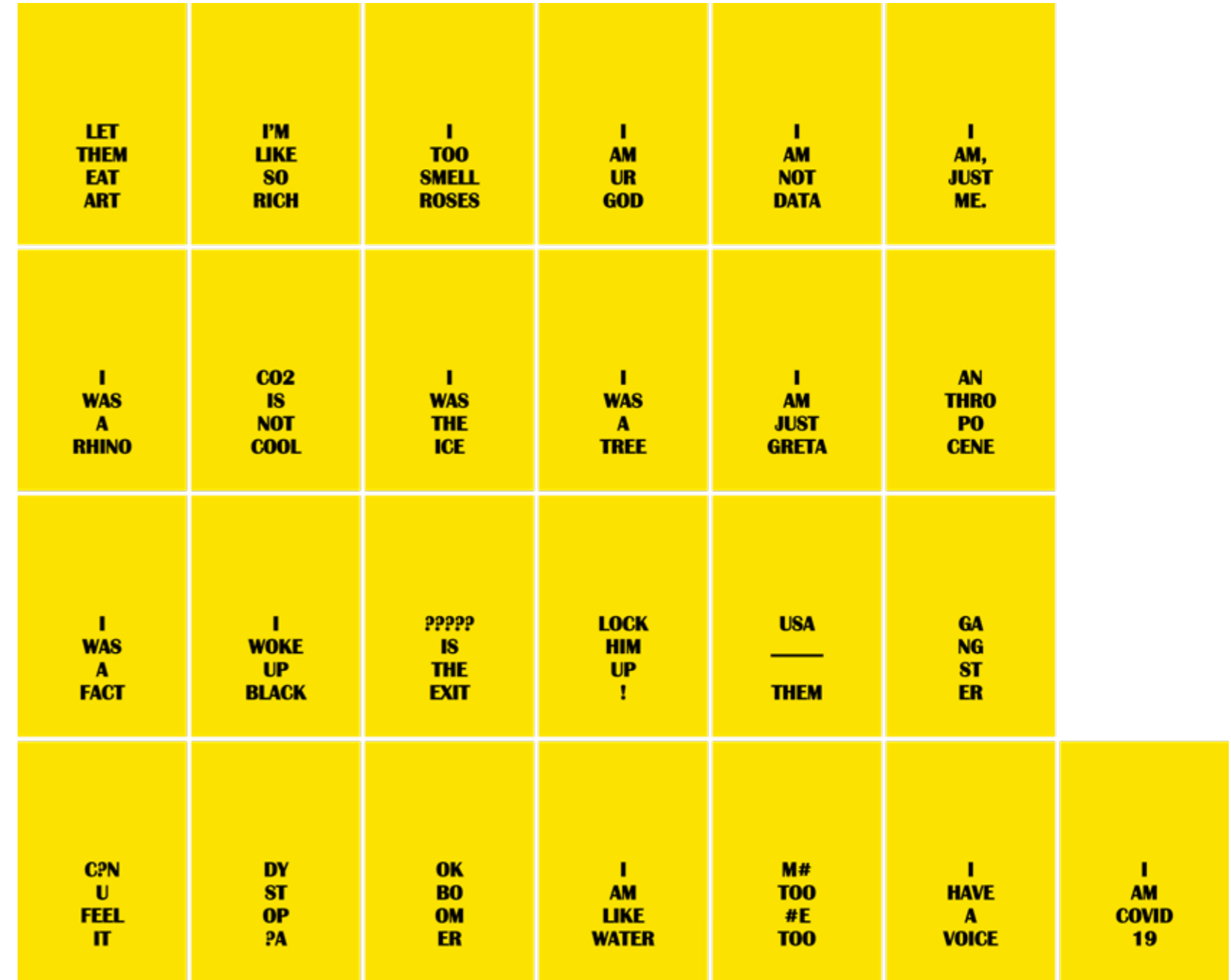
*PLAYLIST* intuits this zeitgeist in a series of text-based works created between 2017 and 2020; *ONCE UPON A TIME* is the final work in the series, a sort of epilogue. The project adopts the archetypal form of the protestor's placard, the kind seen bristling over crowds at mass protests, as a territory of artistic constraint. Pared back and reductive, this work juxtaposes the linguistic energies of civil unrest – heated, teeming, heterogeneous, provocative, contradictory – with an attention to language that recalls both the precision of conceptualism and the layered ironies of social media. In doing so, it investigates how language bridges the divide between the street and the tweet.

Depending on the audience the slogans may recall off-kilter kōans, fragments of poetry, clicktivist hashtags, Instagram captions and other online ephemera. They may sound like the words of an activist or even a sentient algorithm nudging our feelings from an invisible somewhere. Their compression is what renders

them complex and open-ended – the form and language are ambivalent, distilled and spliced. At once direct and elusive, what they 'say' is self-evident but what they 'mean' calls for a little unpacking.

Artists such as Jasper Johns and Ed Ruscha were fascinated by the graphic qualities of standardised text, which appeared in advertising billboards, magazines, and gas station signs – the variously gloopy, glossy, bevelled and brutal fonts that littered the familiar consumerscapes of America. In this context, it is worth noting the choice of font used to create *ONCE UPON A TIME* – Britannic Bold, a sans serif font (produced in 1901) with distinctive thick vertical lines to maximise impact and legibility, designed to be used for advertisements, headlines and display panels.

In his Statement of Intent, created in 1968, the late conceptual artist Lawrence Weiner argued that the meanings of his text-based artworks (printed on vinyl and arranged on walls, stairwells and other architectural features well outside the traditional picture frame) 'rests with the receiver upon the occasion of receivership'. The slogans comprising *ONCE UPON A TIME* could hardly be more legible in their text-as-image form, they are seen rather than read. However, their significance changes depending on the identity and perspective of the viewer and will evolve over time, as history inevitably happens. The project may perhaps be understood as an exercise in history painting at the scale of a cardboard placard.





## Museum van de Geest / Museum of the Mind

DEMOCRACY IN COLLABORATION WITH DURAN LANTINK X THEATER LEBELLE X OUTSIDERWEAR

What does democracy feel like? Are we all equal? Do we decide that for ourselves? Notions of ‘normality’ change over time. Why do we think some people are ‘normal’ and others are ‘abnormal’? We would like to encourage our visitors to think about these questions.

We are the Museum of the Mind. We are fascinated by the work of art inside your head. Because nothing is as diverse, inspiring, unique, captivating and yet so fragile as the human mind.

Our story starts more than 700 years ago at the historical Dolhuys in Haarlem, where people requiring psychiatric treatment were housed and cared for. We are still dedicated to mental well-being, but as a museum, we now take a different approach.

Our museums challenge you to take a fresh perspective of your own mind, and that of others. We use personal stories, science and vital questions, combined with contemporary art and an extensive public programme.

Our museum in Amsterdam is home to Outsider Art: original art produced by those who are art world – and often social – outsiders. Through their work, they show their inner world without being concerned by the opinions of others. This is the only art museum in the Netherlands with a large (international) Outsider Art collection. The museum moved into a wing of the Hermitage Amsterdam in 2016.

Outsider Art has gained momentum in recent years, and is becoming increasingly more accepted and embraced by international art circles. Our programming boosts the visibility of Outsider Art(ists) by introducing the public and professionals in the culture sector to our exhibitions, publications and the other activities at our museum.

The Dutch media has noted our somewhat activistic inclinations, which suits us. We believe that an open mind is a mind that embraces all aspects of ourselves and others. How we think, how we act, how we believe and how we love. We champion inclusivity and a(n) (art) world without exclusion and stigmatisation. Through our art and cultural programmes, we help bring mental health into the open, also for those who consider themselves ‘normal’.

*Democracy in collaboration with Duran Lantink x Theater LeBelle x Outsiderwear.* For the exhibition *Democracy*, renowned fashion designer Duran Lantink (1989) was inspired by American artist Andy Warhol. In collaboration with the superstars from Theater LeBelle, a theatre company in Amsterdam for people with an intellectual limitation, Lantink made the ‘Stardom films’ that were screened in the exhibition. The performers designed their outfits together with Lantink at his studio in Amsterdam. The vision of the initiator of Outsiderwear thrives in this exhibition, which sees talented outsiders and insiders join forces.

In the world created by Lantink, artists and visitors unite by both contributing to the installation. Visitors are challenged to grab a marker and join in. The walls and floors of Museum of the Mind’s Democracy are a blank canvas, like an item from Lantink’s collection awaiting a hit of creative expression. The exhibition will be on display at Museum of the Mind | Outsider Art (Hermitage Amsterdam) until August 2022. Part of the installation will travel to the Biennale Arte 2022 as part of the ECC’s Personal Structures, at Palazzo Mora.





## Nahanni McKay

I go to golf lessons every Tuesday to improve in my new colonial sport. Fairmont Banff Springs Golf Course is located in the middle of a wildlife corridor connecting the valley from Canmore along the Bow River to Banff. A herd of Elk resides on hole 8. My fellow golfers in their khakis and collared shirts demand that they remove the Elk or give their 150 dollars back for their time wasted. I sit here with my rented clubs in the cart waiting for our four legged friends to migrate knowing that patience is not how we are going to start our game. Parks Canada is on their way with their hockey stick with tape stuck, a technique used to haze our locals and take them far away from the golf course which due to Treaty 7 is rightfully their space.

Parks Canada's mandate "On behalf of the people of Canada, we protect and present nationally significant examples of Canada's natural and cultural heritage, and foster public understanding, appreciation and enjoyment in ways that ensure the ecological and commemorative integrity of these places for present and future generations."

Parks Canada's role is claimed to be protectors, guides, partners and storytellers. They see us as protestors but we are the protectors, storytellers, and original people of Turtle Island.

For my work I took a bunch of skulls, a wolf, an elk, a cougar animals prominent to this space. I wanted to make a creature, something disturbing. The rocky mountains are seen through a view of "romance" and other colonial eyes. But I see the horror of what Parks Canada is doing to these animals and I showed it in my work. Taking the photo with Medium Format 120 mm film I am alone at sunrise and I hear the coyotes. It is a chilly fall

morning. I am stepping out of my car with a box of skulls. It's cold and quiet. I think back to when I was younger my mom telling me now to be on the golf course alone as someone was attacked by a bear. Stories like that make me afraid of the wilderness. I picked my spot on hole 8. The women's tees overlooking the mountains. I construct the skulls in a way that makes it look like one creature. Bringing out my sage, matches and shells a light the sage and smudges myself and the skulls giving thanks to the animals that are helping me today. I have my bear spray beside me with the clip undone.

I bring out my heavy camera situated at the bottom of the box. My heart races everytime I hear a sound whether it's an animal or a car. Both are equal risk to me.

After a few shaky shots I begin to relax and listen to the wind and the coyotes in the distance knowing they are getting farther away. I take a few more shots and begin to pack up as now the sun is rising over Mount Peechee and the golf course maintenance people will be on their way to close the course soon.

During my residency at Banff Centre for Arts and Creativity I spent my six weeks creating a light box for my photo. Using plexi, backlit paper and scraps of wood I found in the wood shop.

Hole 8 represents the treatment of wildlife of the Canadian Rockies animals. A golf course lies in the middle of a wildlife corridor which is the only way for wildlife to migrate. The finished project is a result of colonial leisure activities that take priority over the animals and protection of Indigenous land.

Supported by: Defending Awesome, Banff, Canada.





## Nemanja Nikolic

Nemanja Nikolic is London based artist, specialized in abstract paintings. Entropy, colour theory, texture and composition form the essence of his abstract paintings, and he constantly seeks the most pleasing mix of every component. Often using non-traditional tools, he produces pieces marked by subtle texture, consistent colour and an engrossing pull.

Nikolic has been active in the fine arts field for the last 20 years. He holds a BA Fine Arts from the Academy of Fine Arts Bologna, and MA Fine Arts from the Academy of Fine Arts Brera Milan, Italy. He lives and works in the UK since 2011. To date, Nikolic had several personal and collective exhibitions. Since 2015, he focused on on-line exposure where he has grown a broad network of collectors with his artworks now a part of private collections in more than 16 countries. Through his work Nikolic has built a strong following community of artists, collectors, art curators and art enthusiasts on a variety of social media platforms. His journey as an artist is best described in his own words: "I am the kind of person that loves to try new things, and I experiment a lot. I suppose my work will evolve, but at this point, I am uncertain in which direction my art will go. We will just need to be patient and see what happens when it happens."

Nikolic's paintings are abstract, and the aim is to find the balance between the colour, texture and forms. He especially admires how nature and time can create random artworks all around us. His work is trying to replicate this randomness and

put it in a context. He gets his inspiration through observation of simple things: he may notice some specific colour combinations, he may notice an interesting old wall or a flake of dried paint, creating random effects and textures that catch his attention. After that, he strives to implement that component into the final composition of each work.

In words of Abigail Hart, Nemanja Nikolic wears autonomy like a coat — something necessary at times, and something to be taken off at other times, to be put aside or shared with someone else. Nikolic lives in a reality of interdependence, not just independence. He uses his autonomy to freely create on his own terms. He innovates with new media, takes inspiration from wherever he finds it, and finds and disrupts balance as he sees fit. "I must admit that I believe in compromise. Maybe it is just because I have been autonomous all my life, and I don't appreciate it as much I should." The autonomy Nikolic displays in his life and art could easily be mistaken for aloofness. Nikolic works alone, choosing his own hours and projects, but the balance Nikolic shows in his art tells another story. Nikolic moves through the world in a reality of interdependence, not just independence. As he gathers inspiration, he connects with his surroundings, listening and observing. Everyday objects become the stars of conceptual pieces and signs of neglect are lovingly transformed into something worthy of being celebrated.





# Oh Myung Hee

CURATED AND PRODUCED BY METAMORPHOSIS ART PROJECTS, LONDON

*The Days were Snowy But Warm.* In this exhibition, Oh Myung Hee is exploring the pivotal years when traditional South Korea transformed into a modern day society. She is using acrylic, mother of pearl, mixed media and Korean Hwajo painting technique in conjunction with the old family photographs to develop her own unique style.

She is particularly interested in the change that occurred amongst Korean women in 1954, inspired by the visit of Marilyn Monroe to the American troops stationed there. This period marks the turning point in the relationship between men and women in Korean male dominated culture, often considered a legacy of the Imperial Japanese era. She is seeing those events through a prism of her very personal memories that also constitute part of the Korean collective memory.

Oh Myung Hee is observing this transformation in the fabric of modern Korea through a composition of Westernization, traditionalism and Japanese colonial influences using faded black and white photographs. In her artistic exploration, she highlights the complexity of women's limited role in a multi layered modern Korean society.

The series 'Nostalgia' forms a part of the artist's enquiry into the significance of personal and collective memory in contemporary society. The symbolic title of this exhibition 'It Was Snowing But It Felt Warm' reflects accurately the artist's emotions towards that complex yet exciting period. It comes from

Marilyn Monroe's interview from 1954, where the actress is standing in front of 17,000 American soldiers in South Korea on a very cold day, immediately after the end of the Korean civil war.

Oh Myung Hee's working practice in this series is painstaking and time consuming work with mother of pearl, requiring great patience and endeavour, reminiscent of traditional female crafts. She is also using typically Korean forms of painting birds and flowers, Hwajo to create a multi-layered structure in acrylic. Through a strata of carefully balanced mediums and techniques, the artist is unravelling her own depth of fading memories of reality, often not so warm at the time.

Through this meditative and time lapse working process and multimedia experience, the artist takes us down our own memory lane where we can have a glimpse of her own exuberant, dreamy microcosm and revisit the collective memories on a very personal level.

*A dreamer is one who can find his way only by moonlight and his punishment is that he sees the dawn before the rest of the world.*  
-Oscar Wilde

Oh Myung Hee is grateful to her late father-in-law's collection of family photographs that made this exhibition possible. The artist is honorary professor at College of Art & Design, The University of Suwon, South Korea. She works and lives in Seoul, South Korea









# Olamboray

OLIVIER LAMBORAY

Painting is my journey and it really defines who I am. Surrealism is at the heart of Belgian culture and since my very young age I have been fascinated by the magical feeling of the surreal dream.

I have been painting for the last 30 years. A path full of experiences, that have slowly shaped my goals and my vision of life but also myself. I have traveled the world for many years, living mostly in isolated places, from the Himalayan range to an almost deserted island in the Andaman Sea. Often these were places where time seemed to have stopped and where I could only face my inner self and connect my vision and thoughts inwards to the vital questions. An intricate maze through the darkness of the mind. A riddle to solve to find a meaning. And it paved the way to brighten the rest of my life.

Over the years, I have developed a very personal style, classical but inviting and full of surprises. It is always positive, nostalgic at times but full of love. Stories from my heart. It pictures a world where I feel really good, where the sky is always blue, where I forget about the reality and the roughness of this world and the gravity that drags us down. I like to fly, to mix things, to romance my stories, to embrace Love like a half-hidden, half-perceived secret. The settings become half-present and half-imaginary, appearing and disappearing, reflecting the impermanence of life and the groundless ground of reality. Is it only a dream, a thought or a mental construction? Addressing different levels of perception, my style highlights the importance of the spectator and his role in the understanding of this world. Evaporating elements or bricks on some of the walls allow to see through the present and take people to what seems to be another

er time in space. The evolution of the place itself, from the origin of life to the present moment. Same place, different time. Do they superpose? Would they still exist if we were to travel to another dimensions of time/space momentum? What is our role in this perception? Is it just a personal construction, and can we transcend this level to another, and reach deeper layers of Life itself? Seeing through the curtain of reality sends me to other times in space and past stories. The impact of the left over energy and the self-perpetuating cycles. This brings up feelings that we cannot always understand, those “déjà vu” feelings that we feel deep inside but do not know where they come from or when. The infinity of the soul. The imprints of our actions floating in the universe.

I like to wander on this path, opening gigantic clocks like vortexes to travel to other dimensions, to discover other wonders, way down inside me. There is this deep feeling that it is just there, at the tip of my finger. This amazing sensation of seeing these dreamy appearances, creations of the mind, and being able to make them come to life through my hand. The energy of a thought materializing into a real thing, down here, on Earth, in my studio, on my canvas is incredible. Creating. From Ethereal to Real. The pure freedom of creation, its infinite vastness. Bringing mysteries from somewhere far away in space and being able to present right in front of our eyes is magic. It is all there, inside me, inside us. We just need to deepen ourselves to experience the beauty of Life itself, through Eternity.

Whaoaaw what a journey. It's wonderful!





## Paul Onditi

One of the most influential painters working in East Africa today, Paul Onditi is part of a generation of artists working on the continent whose practice explores contemporary global issues using highly experimental techniques and innovative materials. The recurrence of uncertainty - caused by social unrest, rapid urbanisation, ideological differences and climate change - is central to his practice. His labour-intensive painting process includes incorporating filmstrips, prints, transferred images, pared down layers of pigment and inks, caustic acid and thin layers of oil paint onto digital polyester inkjet plates to construct paintings that carefully unpack the geo-political and economic distinctions that have plagued our collective existence since time immemorial.

Deeply interested in politics and an acute observer of international current events, in his paintings Onditi blurs an ever-present isolated and enigmatic figure into disparate, exploratory backgrounds that blend graphic, abstract elements with imagery drawn from nature and the artist's urban environment. These background 'scapes' - a constant in the artist's work - have at times depicted the intricate mapping of a rapidly urbanising city, with its lookalike contemporary buildings, loss of green space and increasingly polluted air. In other works, finely etched, seemingly chaotic patches of fierce hues - orange, cobalt, viridian - are meticulously constructed and counterpointed with collapsing buildings and destruction of natural spaces, signifying the isolation, fragmentation, noise and confusion of contemporary life and environmental degradation.

Onditi's current group of works to be presented in Venice have shifted from questioning geo-political, social and economic upheavals towards a deeply personal exploration of interior space and structures. The generic depiction of man's isolation

within increasingly urbanised surroundings of his earlier paintings has given way to a more personal experience, heavily informed by the artist's own time during the pandemic. Having gone through extreme moments of illness, isolation, uncertainty and loneliness, the artist started exploring imaginary rooms that play with the notion of a mind locked up, isolated from others, devoid of fresh input that is constantly forced to recycle its thoughts. For the first time in his paintings, the anonymous figure that anchors the composition represents the artist himself and his personal experience of the pandemic during the past two years. The lonely figure in these works is firmly rooted and trapped in unsettling, claustrophobic interiors that have little resemblance to the conventional structure of a room. Broken beams, locked doors, crumbling walls, split items of furniture are the elements that build up these virtual interior spaces, often reduced to a single corner or section of a room. In many paintings, brightly coloured pills are strewn at the figure's feet. In some works the figure is standing on a precarious beam, in others on a suspended board, tilted upwards, enhancing the feeling of instability and uncertainty. Contrary to his previous practice that focused on urban landscapes and in which the figure was placed in an outdoor setting, in these works there is no view onto the outside world. The windows are squares of solid colour, blocking the viewer from the space beyond, pushing the figure onto the picture plane and offering no respite from our current uncertainty.

Whilst these are paintings that germinate from a deeply personal journey, they interrogate the root of our current instability and convey the lack of structure and high level of uncertainty which forms part of our current global reality.



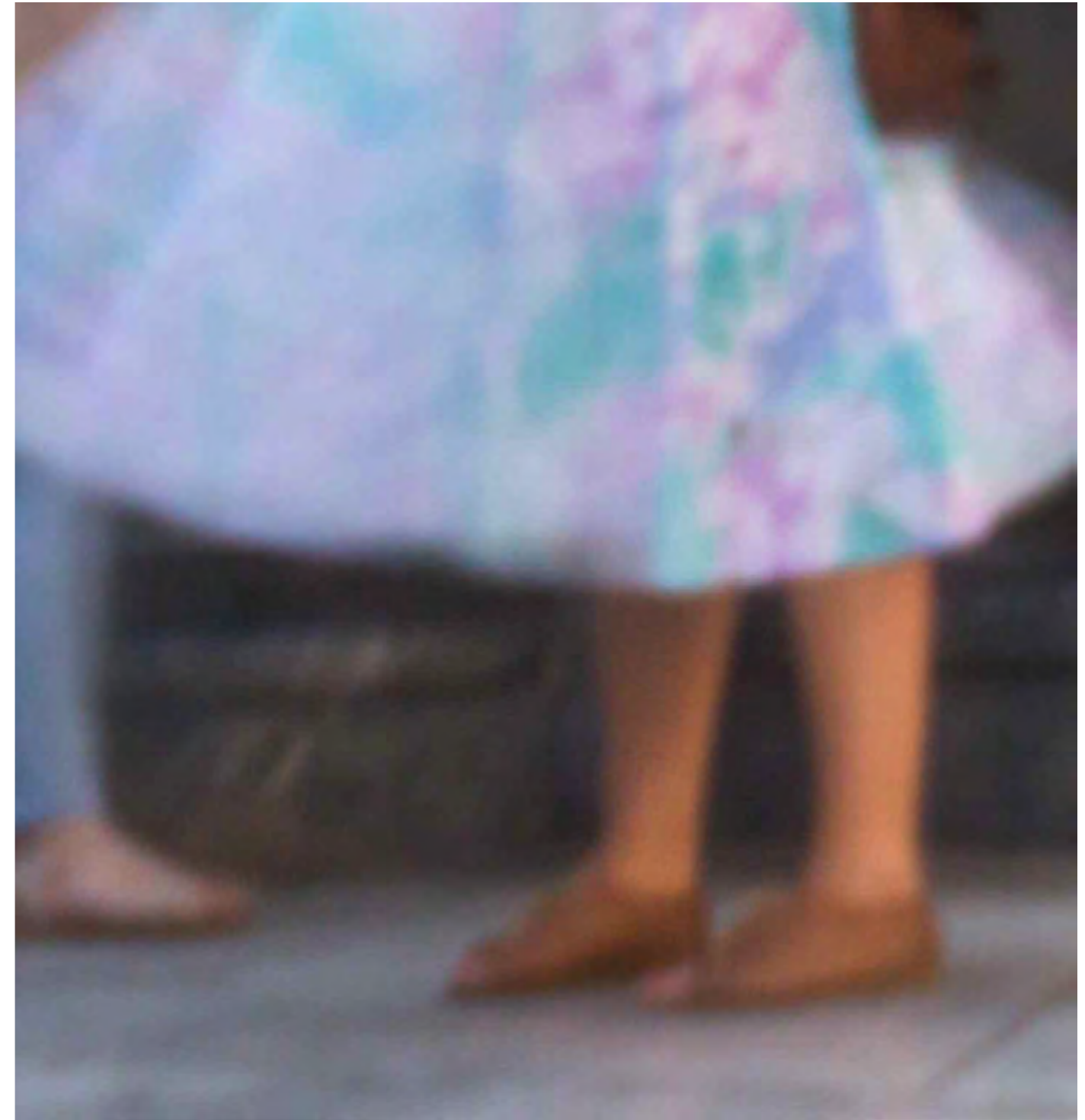
*Untitled I (Personal Structures)*, 2022  
Paul Onditi



## Peter Bracke

Peter Bracke traces the creative roots of his work to a visit to Rome several years ago when he realized he had hit the limits of his personal bandwidth for static monuments, museums and the linear narrative of history. Bewitched by the beauty of the place he opted for a more random path of chance guided only by his enchantment with the city's beauty. The dreamy images made with his camera obscura revisit the ephemeral feelings of those free floating days wandering the roads of Rome. In addition to these technical aspects, camera obscura also has a clear philosophical impact on the maker and the viewer. The use of the camera obscura aims at delay: delay can be deepening, but often and usually it results in introspection. Light, airy shots taken in a low, slightly voyeuristic perspective with long exposure times capture the mood of the day.

At dusk, near the Villa Borghese, he notices letters painted on a pavement revealed to be a declaration of love – a lost moment of intense romantic emotion. A case of serendipity where coincidence is the engine of discovery. The conjunction of a dreamy walk full of images and the discovery of a text that takes you where you want to be ... in your heart.





# Peter Gospodinov

AM CONTEMPORARY BASEL

The non-representational work of the series "Abbild Bild-Ab" aims to develop a sedimentation process that allows the paint to move in the broadest sense to store a new reality on the canvas. The starting point of the series is the direct experience of color and the free implementation of colored areas as mood carriers on the one hand and lines as a formal means of increasing movement on the other. Time is preserved in layers and Peter Gospodinov often waits for longer periods until he adds more paint to a picture. For him this is a process which in principle never ends. In those works he uses mainly acrylic paint, which she approaches like watercolor, breathing life into his paintings. The shimmering colored areas are superimposed and transparent and are accentuated by lines and white light reflecting fields of color. Those works are characterized by unique lightness and movement.

The paintings from the series "Abbild Bild-Ab" appear to be an excerpt of some imagined larger one. The artist decides where an extension takes place and where a boundary emerges. The series of pictures is characteristic for the way in which he subtly includes the aspect of time and reproduces the past, present and future in one.

A work can be defined as "figurative" in our eyes when it wastes us references of a representative nature to reality; or

non-figurative if not based on the idea of Mimesis (imitation), or even if it contains no direct content of the world as we see it with our eyes. In this classification, abstraction belongs to the second genre and, as the history of the avant-garde of the last century shows, is the result of alienation from the world. An aspect that is also emphasized by the etymon of the word "abstraction". The non-figurative work of this series aims to develop a sedimentation process that allows the paint to move in the broadest sense to store a new reality on the canvas. The composition of the colors on the canvas is the result of the combination of voluntary elements with random aspects, through the reuse of the work tools and the continuous layering linked to previous layers. In fact, what is left of the previous work is also part of the next work, which brings about the effect of the previous one. In this constant flow, a generative concept is reproduced in painterly form, which arises from the cycle of nature and, moreover, from the tendency to continuously transform the elements of our reality. For this reason, these works can also be read as visual aphorisms, in which variables such as time, chance and color are compared with phenomena of concentration, increase and scarcity.





## Peter van Ardenne

In Peter's head resides a residue of mythology, religion, fairy tales and dreams. During his work thoughts, distorted sayings and garbled proverbs well up from these sources. Interacting with his hands a puzzle emerges with separate components that should result in a credible assemblage. Most of the time he ends up with curious creatures that seem to want to say something. Often they refer to the human condition. Some of the seven deadly sins - sung so beautifully by Lotte Lenya on texts by Kurt Weill - play the leading part: pride, wrath and greed. Death has always played an intriguing role in the artist's life. From finding a dead bird and a dying squirrel as a young boy, to playing soldier with a wooden sword and shouting 'kill' or lying on the ground pretending to be slain. The more grown-up interest in death began when reading about the battle in which King Arthur died and thereafter about the Trojan War, the Crusades and the Great War. It was not heroism that struck him. It was the complete uselessness of so many victims, as if nature was not cruel enough. It raised an important question. What ideals urge people to march behind a king, a dictator, a prophet or a false

prophet, even if death is the consequence? The installation *The False Prophet*, surrounded by six deathlike figures, is the artist's very personal means to cope with death. Nobody knows what it means to be dead. We can only guess, but we cannot tolerate the thought that there is nothing behind it. 'Nothing' is beyond our imagination, as M.C. Escher stated. We stare into the universe and try to imagine where it ends. Can it end into nothing? Can our lives end into nothing? So why are we here anyway? That is why people of every culture, cult or religion try to imagine something that seems to make sense, give meaning, whether it be heaven, hell or resurrection. Through the acquisition of beautiful tiny porcelain skulls in Spain, Death entered Peter's work. It was very tempting to make grim work now and to infuse it with a moral: 'Memento Mori'. But it is the very challenge to construct these assemblages in such a way that they invite the viewer to discover the different perspective, hidden meanings and humour of which they are the exponent. *The False Prophet* is meant as a modest contribution to all that has been expressed about death.





# Petro Smetana

GALLERY GREEN SOFA

*Resurrection.* Until recently, the statement about the preservation of work after the creator's death was correct - temporary things aren't credible. Human life is a short episode.

But now, in the period of a total lack of space, time, and memory, this statement limits the development of art. The creators of our past, whose material legacy we see, weren't into the conflict of nature-industry, regress-progress. So I am figuring out: is such a material heritage a benefit or just a dust?

We see the resurrection before us through the death, which is visible and touchable. In fact, death goes ahead of life. This is exactly how the painful birth of new spirituality takes place. New life emerges from uprise material.

Petro Smetana, the artist.

*Supported by:* Olexi & Kseniia Kurylyshyn, Olena & Serhiy Lavreniuk, Oksana Bayuk, Taras Khmelovskyi, Lidiya Bilas, Andriy Khudo, Uliana Kyrychuk, Viktor Sliusarenko, Marta Yankiv, Roman Ivanenko, Maryana Piliak, Olena Vovk, Stanislav Dovhyi









## Qi Yang

Qi Yang is a voyager between two worlds, whose understanding of contemporary art feeds on his profound knowledge of art – an intellectual horizon that he has, however, greatly broadened by means of his international exposures. This permits him to move in bold new directions, which surely would not have been possible, if he had chosen to remain in his original context. Motion is literally a fundamental moving force in his entire oeuvre – particularly in terms of the works' polyperspectival viewing. Qi Yang's work reflects his meditation upon that, which is provided by his Chinese roots and by his perspective on European art. The result is not an arbitrary mixture of cultural clichés, embody a more or less playful approach, but a viewer's ability to observe and participate in what Qi Yang observes. This perception is realized on the basis of a critical attitude that reveals the disappearance of tradition – and thus of contexts – in both culture. Here, ruptures are more clearly visible than any merging together. This tendency has become stronger in his work from recent years, even if the materials and, in particular, the installations manifest an idiosyncratic lightness...

And it is precisely this aspect which demonstrates that – in spite of all tendencies towards globalization, particularly in the field of art – these existential questions regarding our destination remain unanswered.

Beate Reifenscheid





What are the socio-political, linguistic and performative factors that contribute to the formation of national identity and how can it be perceived in contemporary art practice? What new geographical dimensions and theoretical frameworks can hybrid subjects introduce to the discourse of contemporary art in its globalized state? How does race shift cross-culturally and what does a performance of whiteness look like? Rah's artwork examines these issues and contributes to greater social knowledge, awareness, and cultural discourses surrounding ethnic futurism, nationalism and technoculture.

In her work, Rah focuses on and critiques the visual stereotypes and performative aspects that shape female gender identity and national and ethnic identity. Her perspective is that of a Canadian-Iranian exile and diasporic artist who is questioning while also trying to assert gender and cultural identity. In particular, she focuses on the performances through which individuals express such identities and critiques the value and legitimacy of identity and cultural expression. Moreover, she is interested in how race and gender are performed from multiple layered perspectives: exilic, decolonial and diasporic. While performing stereotypes, Rah focuses on fantasy, whether it is the viewer's fantasy or her own.

Rah's work consists of three characters that explore issues of race, gender, ethnicity, language, technology and space. Her neo-orientalist character Fatimeh who is bedecked in ethnic forms of dress performs a caricature of the other. The character Oreo emerged out of the prior development of Fatimeh. Oreo's performance explores the Aryan race myth, its relationship to Iran and its continuing role in the national discourse of identity

in a diasporic context. Oreo highlights issues of passing, racial purity and authenticity. Most recently, the artist has developed a multi-faceted character, Coco, who is a post-human, non-binary character who refuses to participate in colonial language. Rather, Coco communicates through movement. The movements consist of "waacking" (a diasporic and hybrid dance that emerged in Los Angeles amongst queer and racialized diasporic communities during the 1970s) and Iranian dancing. Coco introduces new geographical landscapes, sites of resistance, and creates a counter-language through movement.

These three characters are the contestants of Rah's 2022 video "Celestial Throne" that will make its world debut at *Personal Structures* during the 59th Venice Biennale. With this work, Rah is responding to the rise of nationalism and racial tensions around the world. The artist highlights the ever greater urgency to create space for artists of colour whose insight reaches beyond the singular narrative of oppression and victimization. There is a necessity for art that is topical, dialogical, resistive and has emancipatory potential. The artist tackles pressing topics in conscientiousness, humorous and accessible manner. Further, Rah highlight arts potential to foster transformative dialogue and contribute to greater social knowledge, awareness and cultural discourses surrounding technology, spatiality and identity politics in the artistic community. Her work contributes to the interdisciplinary field of contemporary art within an international cultural framework and can help fill the gap of representation surrounding postcolonial futurisms and ethnonationalism in cultural production and beyond.





## Raven Halfmoon

KOURI + CORRAO GALLERY

Raven Halfmoon (Caddo Nation) stands on the shoulders of her ancestors to carve a unique personal structure that stretches across time. She proudly belongs to the Caddo Nation, a confederacy of multiple Southeastern Native American tribes, historically encompassing portions of eastern Texas, Louisiana, Oklahoma and southern Arkansas. With this immense pride, Halfmoon's body of work reflects life as a Native American woman living in the 21st Century. She routinely addresses her deeply rooted sentiments regarding the ancient legacy of her Caddo tribal heritage, constructing immense sculptures that transcend traditional Indigenous pottery, while simultaneously acknowledging current events and societal norms.

Working primarily with naturally black clay in the manner of her ancestors, Halfmoon constructs monolithic structures that examine feminine Caddo portraiture, which she often augments and manipulates with multiple, mirrored features intended to embody the Caddo women from her family, as well as her tribe's rich mythology. For the artist, the resulting monuments are not only towering depictions of Caddoan strength and beauty, they highlight components of herself, her lifelong experiences and conclusively the heritage she strongly embraces.

When viewers encounter Halfmoon's mammoth sculptures, they are forced to confront the striking visage of her female lineage and to recognize their arduous history. Halfmoon's intention is to foster an informed dialogue where the viewer can

observe her interpretation of Caddo culture and distinguish the necessity for its existence in today's world. The metaphorical weight of each piece pinpoints Halfmoon's perceived perpetual social oppression, indicating that within every sculpted face, she deems it increasingly important to cultivate her decisive voice and artistic vision, to genuinely express it, and make those expressions seen and heard at all costs.

Halfmoon describes her large-scale ceramic sculptures as "standstill moments" in the lengthy history of her tribe. Due to her use of the same ancient material that her ancestors worked with, she is able to reach deep into the past and connect with them. She extrapolates on this aspect by regularly repurposes imagery such as sweeping swirls, particularly placed circles and dripping crosses from ancient Caddoan effigy vessels, reinterpreting them to honor history while producing work that is uniquely applicable and identifiable in today's society.

Ultimately through her practice, Halfmoon explores her place within the world, the place she has created within her tribe and within society, as well as her place in the fine art world. These personal structures emphasize that Caddo people and indigenous peoples are still relevant; that they continue to build traditions and create with clay today. Halfmoon preserves this legacy of sharing precious information through craft, illustrating her personal necessity to continue the tradition of making, telling and sharing history.





## Rene Rietmeyer

Having dedicated too many years to the creation and organisation of the European Cultural Centre, sacrificing my mind and body, there was no power to create many works of art. For me, my art needs me, all of me. Being focused, dedication, reflexion, dialogue with one self, with my surroundings, awareness. The last years there were only just some short moments, moments in which I could leave my hand-print. It felt good, it is me who still creates, who is still alive.

Rene Rietmeyer

February 26th 2022, Seychelles

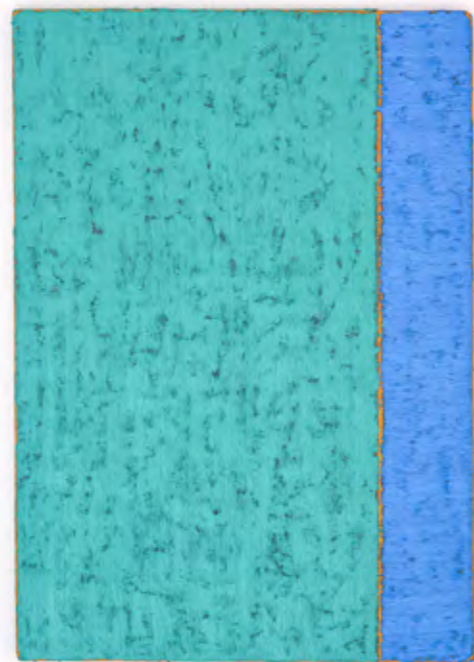
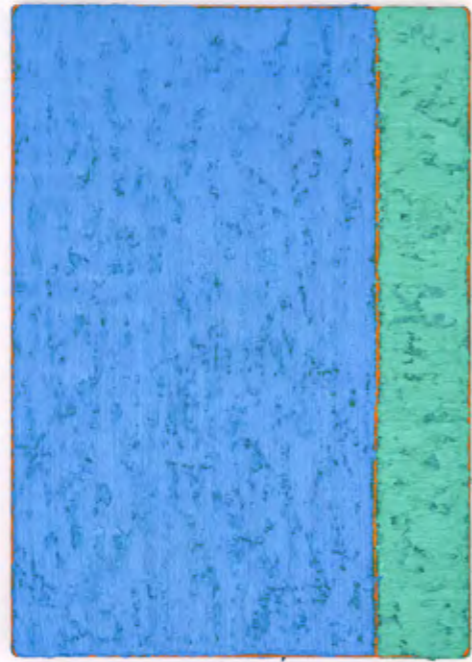
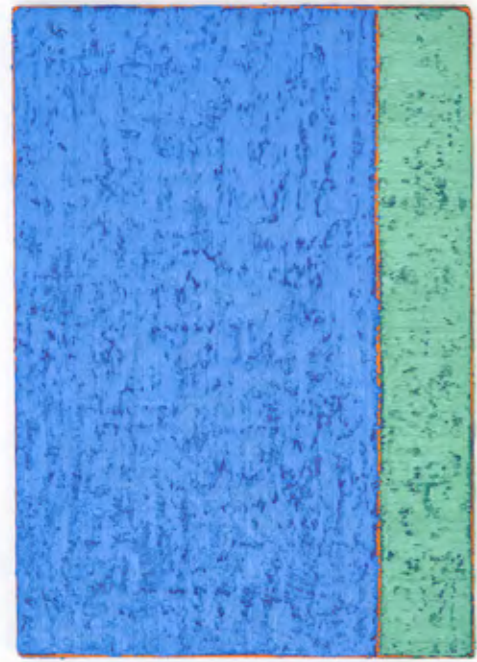
Rene and I flew to Japan on December 31st, 2020. Rene worked and lived in Tokyo many years ago. He told me a lot from the time before he created the European Cultural Centre, his life as an artist. Now, back in Tokyo I followed him to Sekaido; buying Arches paper, many different oil paints, flat wooden boxes, brushes, palette knives, all kinds of materials. From our hotel room in Shinjuku to the kudan house basement and another small gallery space in Tokyo city center, Rene was concentrated working for many hours, undisturbed. I was able to witness the many stages that it takes to produce works of art, from the intellectual thought to its execution. Recognizing Rene's dedication in these paintings.

Nina Comini

February 28th 2022, Seychelles









# Rimm Chae

PRESENTED BY THEO

Rimm Chae has been creating “sculptural painting” based on the use of ottchil, or Korean lacquer, and mother-of-pearl. She also demonstrates the novel potential of ottchil as pure fine art through her lacquer landscape paintings. At the exhibition *Personal Structures* she will present variegated fantasies of ottchil through her art project Arirang Cantabile. “Arirang,” is a lyrical folk song of Korea, inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2012 in recognition of its Outstanding Universal Value. Recently, BTS’s cover of “Arirang” has transformed this traditional folk number into a global sensation.

Her artwork reinvents Korean sensibilities and landscapes conjured up by “Arirang” through inner imagery. A polyptych comprising some 160 panels, it recreates the elements of traditional aesthetics (lines, colors, and empty spaces) with a modern twist and her unique insights. She uses creative lines based on the traditional color schemes known as obangsaek and ogansaek. As she notes, “The yellow, blue, red, white, and black hues that constitute obangsaek are beautiful colors reflecting the principles of nature.” A designer of traditional accessories, she evokes oriental moods in her works and ponders over the temporality of colors — a concept that forms the spiritual root of traditional Korean paintings. She mixes colors, peels them off, reinterprets them, and redesigns them while revealing the innate texture of lacquer. She sometimes employs vivid primary colors, fills the panel with light and soft pastel tones, or expresses depths using achromatic colors. Her work, which encompasses

diverse contrasting values (e.g. the traditional and the contemporary, the East and the West, and light and darkness), leaves lingering feelings amid the juxtaposition of the simple and the profound as well as the bold and the delicate.

Through real and recalled scenery crossing between the figurative and the abstract in the connotative language of colors, her work manifests both restrained innocence and refined glamour. Oriental philosophical concepts, such as relationships in life, circulations in nature, harmony between humans and nature, are embedded in varying hues and simplified landscapes. Her language of colors embraces visual sensibilities and deep contemplation, creating diverse moving scenery.

Using native Korean materials, such as hemp cloth and paper, she expresses a differentiated aesthetic while exploring a new sculptural language by utilizing modern jewelry as objets d’art on the lacquered panels. This is not only an aesthetic achievement resulting from her delicate attention to landscapes but also an outcome of her efforts to reproduce Korean imagery using a modern sculptural language.

Each landscape vignette (e.g. mountains, an island, the sea, and the sky) that unfolds on a 20x20cm wood panel combines to create a dynamic panorama. Each of the 160 panels exist independently but together provide the viewer with an epic, lyrical fantasy. The polyptych will invite us to explore diverse lacquering techniques and hues, experimental spirit of materials, humanistic concepts and the philosophy of color through the communion between the traditional and the modern.





## Rini Tandon

UNIVERSITY OF APPLIED ARTS VIENNA, AUSTRIA

The ongoing group of works called *Echo Location* (1996-) refer to the numerous, unperceived spatial waves in the earth's atmosphere that strike every niche of the global space. Found lying in a forest, the object, a slender trunk of a young tree with its curvy, unwavering growth, documents its immediate circumstances in striving for more light.

Wrapped by three-dimensional bronze lines of wire that scan its three-dimensional form, *Echo Location 12*'s irregular contours are 'imaged' to aggregate their internal significance. The work intends to draw attention to those muted voices that remain unnoticed through exploitative anthropocenic endeavours.

Another work using similar structures is the installation *The Mind is a Fool*, 2011. For this temporary installation in a group exhibition in Vienna, fallen tree trunks from a forest crisscrossed the location floor. Their irregular structures stood out on the customized layout of the garage space despite an attempt at camouflaging them in the given architecture. In this convergence of lines, colours and systems, rigid qualities of structures meet unpredictable ones.





## Risa Wada

Risa Wada's was inspired by her cat, Toro, who loves observing cacti, flowers and plants with amused curiosity.

It made her think if plants have an invisible and unexplained soul. The more she thinks about it, the more she is convinced that every plant has a soul. She conveys this belief through her art. In her world, Anima Mea, the soul of every plant is brought to life with senses of colors.

In the Anima world, their souls and home reflect to Risa as part of life living together with human on our beautiful earth.

Humans cry the moment we are born. Then we are expected to grow up, fight and survive each passing day without question. It has come to her realization that pausing a smile can make a huge difference in our daily lives. The reason she painted the Anima world is to remind us to pause and smile for a moment.

A moment of smile a day heals our mind, body, soul and also our Earth.





# Rocko Iremashvili

TBILISI NATIONAL GALLERY

Rocko Iremashvili – Born in 1979 in Tbilisi, Georgia. In Rocko Iremashvili's art-works, regardless of format and material – be it stainless steel, three-dimensional sculpture, multimedia art, video or, large-scale painting behind ignoring the estetic rules you can find a magnetic synthesis of social protest, political sarcasm, vanity and compassion. At the same time it is not rare to see modern rethinks of ancient and religious scenes beside global and eternity thematic in his works.

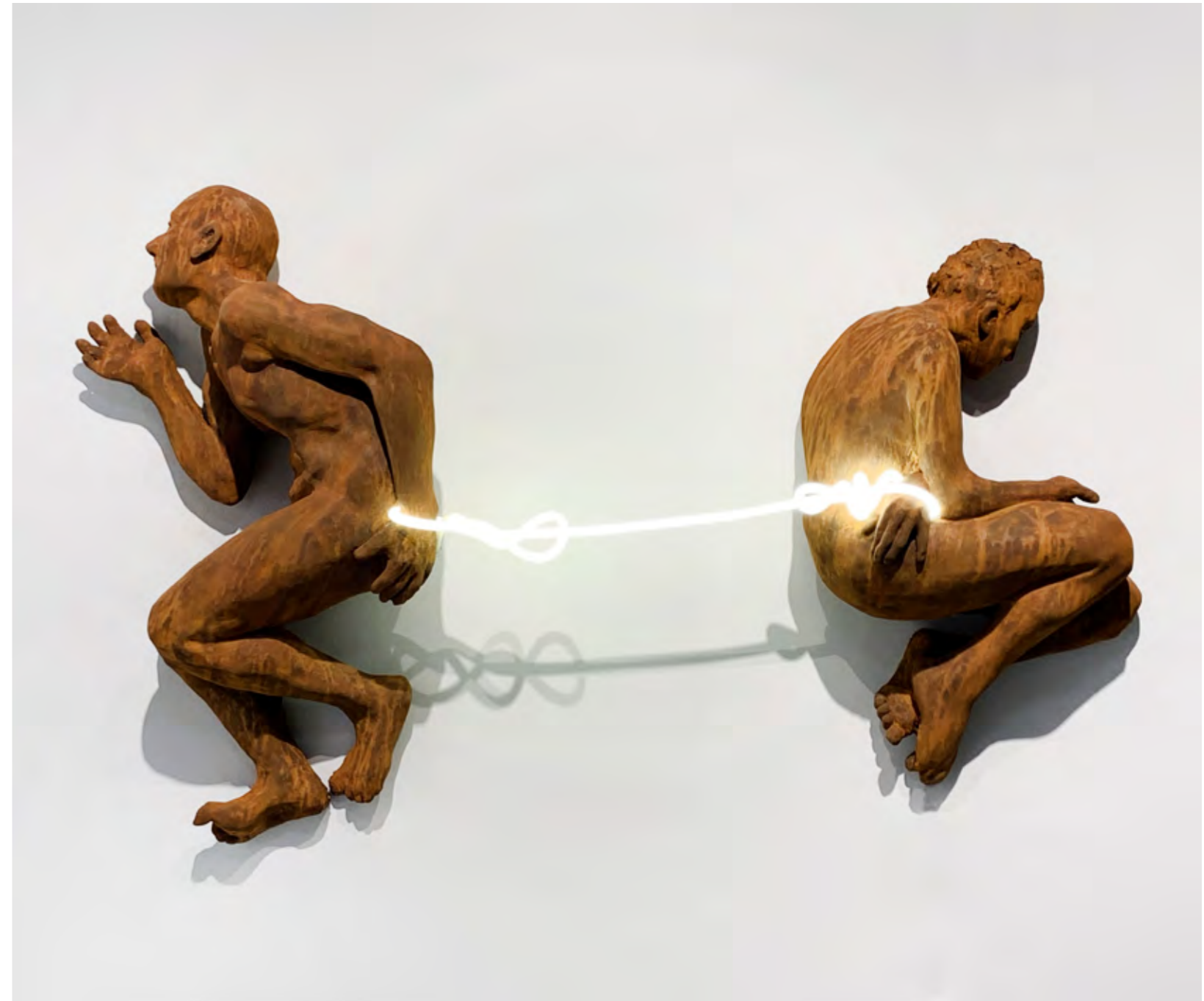
Each of Rocko Iremashvili's projects invokes you to be involved in a process of permanent thinking. The artist is distinguished not only by his sharply expressed individuality and unusual performances, but also by his aspiration to experiment in visual arts. Eternal dissatisfaction with himself and his technical or conceptual skills systematically pushes him to seek new techniques, visuals, and forms of expression. For him, art is not an isolated realm with didactic functions, but an organic part of daily life. Iremashvili perceives an environment, as it was some kind of gym that is full of natural and artificial barriers. Never-ending overcoming obstacles can lead to newer, harder and more complex resistance. Freedom is not the external but inner state and the phrase that art is exercise in freedom is completely in line with his attitude to art. He deeply believes that truly free is not the bird that can only sing in the wide-open spaces, but the one that can sing in the narrowest cage.

*About his works for European Cultural Centre:* Rocko Iremashvili's artworks, such as sculpture «Anti/gravity» and two paintings: «Judith and Holofernes» as well as «You can find even oil under your skin when your homeland needs it» can be comprehended in the global context. They are dedicated to the eternal problems – to a human's freedom and the overcoming of obstacles and barriers that perpetually come across him while he aspires for freedom. At the same time, universal themes crystallize in specific or existential issues, or being together and at the same time alienating from one another.

«Anti/gravity» is a life-size sculpture of two human beings made with Fiberglass which is covered with rusty liquid iron and links them to each other with a lighting rope showing two different emotions: gravity and antigravity between couples.

Painting «Judith and Holofernes» is one of two Bible scenes where a female person decapitates a male person. Visual infantilism caused by an abundance of pink colour comes in contrast with severity of the topic of the gender problems.

In the Painting «You Can find even oil under your skin when your homeland needs it» some basic excerpts can be found, as the alternation of despair and personal peace, as well as perhaps the most exaggerated expression of the feeling of protest.





## Ronit Keret

*TEARS. Ronit Keret's work explores what will remain when "being" in the world disappears. "Being" in the sense of life as we know it on earth: nature with its resources and landscapes, its fragilities and danger of extinction threatening it. "Being" as art, too, what it is made of, and how it can respond to and reflect the relations between man and nature. The process outlined by Keret concerns the possibility of "being" vis-à-vis the ecological crisis.\**

Only 1.5 degrees Celsius separates us from the disappearance of icebergs, which would flood the entire world and end life as we know it. The rate of global warming proves without a doubt that we will reach the point of no return earlier than we previously thought. We tend to think that this is not a real problem for us, that it will be our grandchildren's problem. However, in Patagonia, the ecological disaster is progressing minute by minute: The Perito Moreno Glacier, approximately 250 kilometers of compressed ice, is melting and collapsing into the sea at an incomprehensible speed. The huge ice structures slide down with intense power into the water below, telling the story of the painful phenomenon.

When Ronit Keret stood facing this terrifying sight, she felt like the end of the world was approaching. The scene remained stuck in her mind for a very long time. It was only years later, after she pursued in-depth research of the phenomenon, that she came up with a way to portray it. Keret decided to work with Styrofoam used for packing because of its properties, including the contrast between its light mass and the weight of glaciers, and the simple but chilling fact that unlike the glaciers, the Styrofoam will never biodegrade. From this perspective, Styrofoam is part of the broader environmental phenomena responsible for causing the disappearance of the glaciers. Styrofoam is the best

and most biting analogy for global warming: It is the best insulation material for protecting valuable items, yet it is injurious to the environment.

This was the insight that induced Keret to create the large-scale, multi-layered TEARS installation – an environment of glaciers made from thousands and thousands of little Styrofoam elements. First, Keret collected Styrofoam packaging materials from trash and industrial areas, mainly throughout Israel. Then she washed them and painstakingly cut them into pieces using mechanical hand tools such as mat knives and blades.

Her installation has no clear borderlines; it is intended to envelope viewers and surrounds them, even in a small space or along an unending wall. Like the person passing through the space, we pass through our lives without paying attention to the ecological disaster happening right near us, "on our watch," due to our own actions.

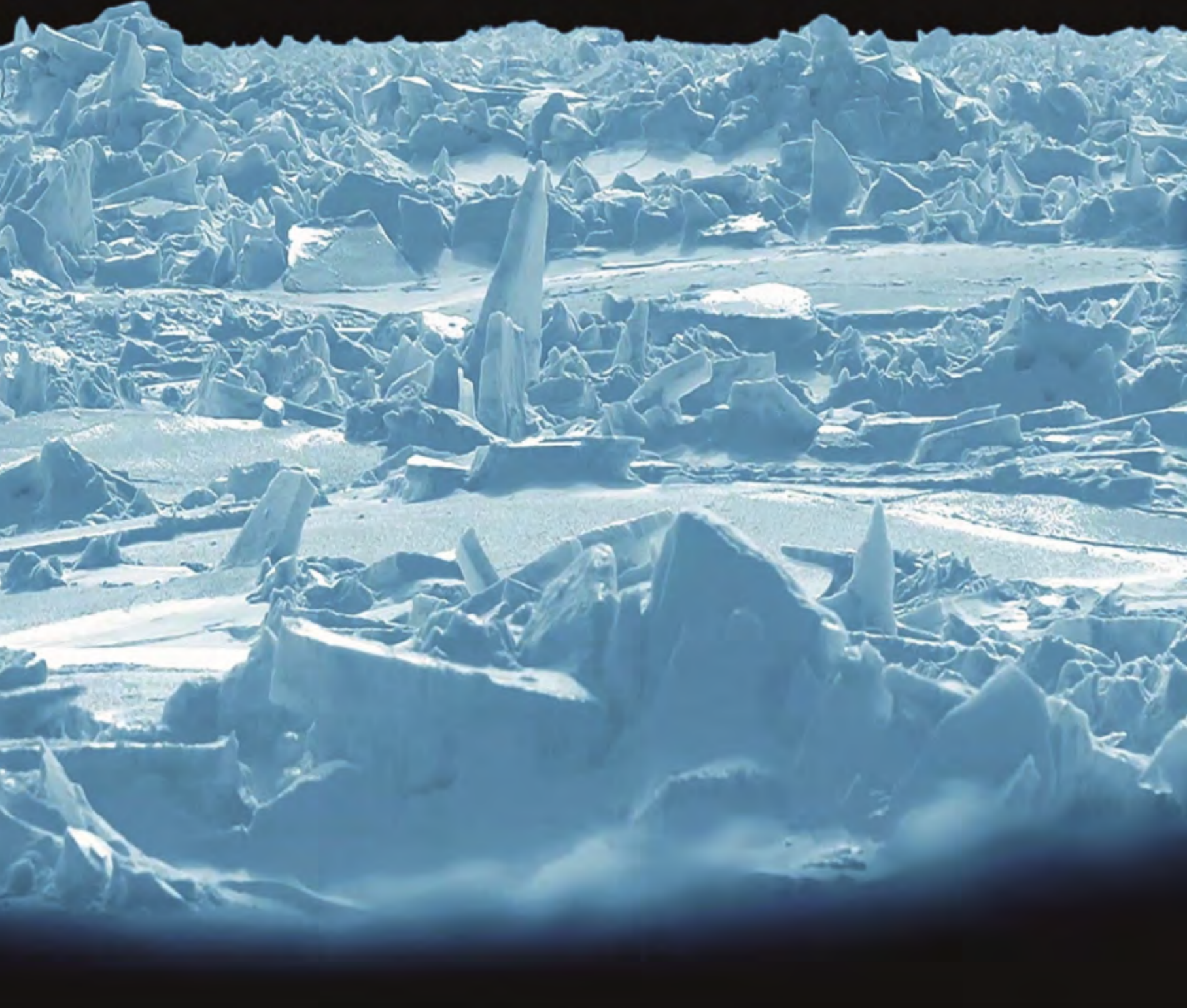
Two video projections are simultaneously screened amid the Styrofoam glaciers. The videos depict beautiful black horses galloping between the ice fields while a sense and sounds of distress are in the air. Later on, the giant glaciers crash into the ocean and the herd plummets into the abyss in an endless loop. The videos are accompanied by a soundtrack that enhances the sense of dread, disaster and brokenness. The glistening, sparkling whiteness of the Styrofoam creates an atmosphere that Keret hopes will make it difficult for the viewer to ignore, in utter contrast to ignoring the demise of the glaciers.

Curator: Vera Pilpoul

\* Dr. Irena Gordon, 'Making Art in the Anthropocene Epoch' article from Ronit Keret - 'TEARS' book (2022).









## Sandra Cattaneo Adorno

Photography is a journey of discovery. I am always looking, wondering, questioning, seeking to understand the world in what it reveals — and what it hides — in plain sight. With the camera, I can capture a fleeting moment before it disappears, preserving its majesty and mystery for future contemplation. Like memories, my photographs flicker and flow in the space that lies in between fantasy and reality. I am fascinated by the way light and shadow, color and form can transform the material world into optical illusion, so that it feels as if we are moving weightlessly through a dream.

When I decided to photograph Ipanema Beach for *Águas de Ouro*, Portuguese for “waters of gold,” I wanted to return to the landscape of my past — to the world I knew as a young girl in the 1950s and ‘60s. Walking along the shore with my camera, I was dazzled by the light dancing across the waves of the sea and mesmerized by the sway of the people moving slowly across the sand, their graceful silhouettes the visual equivalent of a samba song. In these moments of beauty and joy, I also perceived something deeper — the bittersweet yearning that Brazilians call *saudade*, intense feelings of nostalgia for something or somebody far away and out of reach.

While on press in Italy for *Águas de Ouro*, I noticed “scarti” (Italian for “scraps”), the color plates that separated my photographs into cyan, magenta, yellow and black, each perfectly adjusted for the printing process. These “scarti” made me consider how my photographs could be deconstructed and re-constructed into new images by a process of layering.

When the pandemic started, this idea acquired a new significance, as I began to feel as if I was accumulating “scraps” of time, rather than experiencing it as successive blocks that formed the linear story of my life. No longer able to physically travel, I embarked on a journey through inner space, delving into my imagination while revisiting the photographs in my archive. I began pairing unrelated images into photo collages to create *Scarti di Tempo*, which means both “time discrepancy” and “scraps of time.”

Sandra Cattaneo Adorno took up photography in 2013 at the age of 60 and has since gained extensive recognition for her work. She is the author of *The Other Half of the Sky* (2019), *Águas de Ouro* and *Scarti di Tempo* (Radius Books, 2020, and 2022).









## Sarah Gold

Money, power and sex are driving forces of mankind. By scraping the surface, sex is being used in various forms to trigger our instincts. Real interaction, however, is seldom seen in public. But why is sexuality such a taboo? Loathing hypocrisy and wanting to show that this primal desire is normal and should be cherished, Sarah Gold decided to document some of her intimate encounters - mostly with other women. The work's added comments give an intimate insight into the artist's life and its array of sexual desires. In later years, she also documented objects which intrigued her, such as (sex-)toys, flowers, vegetables and fruits.

*Memento Mori*

*Life, Sex and Death*

After a life-changing event, the artist found a new way to express herself by dissecting and reassembling the images. By mixing old memories and media, she creates new emotions and realities. Additionally, she keeps documenting her life in the new series titled *Self Love* - and intends to start documenting newly discovered forms of sexuality.

*Open eyes*

*Open mind*

*Challenge your fears*

*Select well*

*Don't get lost*

*Shave*

*Learn*

*Grow*

*Happiness*





## Sarah Izod

*The more one was lost in unfamiliar quarters of distant cities, the more one understood the other cities he had crossed to arrive there.*

Italo Calvino, *Invisible Cities*

The Japanese concept of Ma observes the space between. It has been described as a pause in time, an emptiness, a void. It places as much importance on the space between things as it does the things themselves. The installation is conceived as such an interval. A site specific response to the ornate interior of the palazzo, it seeks to create a moment of stillness and reflection.

Materials of minimalism are distilled to their most elemental and whisper an architecture – one of quiet absence, as much not as is. The lightness of its presence shifts perception of the space, inverting it. The beauty of the palazzo is brought into relief and drawn into the piece so that it is as integral as the piece itself.

A tension of oppositions exists between the horizontal and vertical planes, which conceal what is understood to be visible, and reveal what is not. They push and pull between privacy and openness, interior and exterior, where the piece is both passage and barrier.

It is both.

An intervention.

It is the space around it, the space between things, the liminal space – an emptiness full of possibilities, like a promise yet to be fulfilled.





## Sasha Sparks

Sasha Sparks's digital work relates to a topical theme about nature and technology. With interdisciplinary references, the artist demonstrates the unique way technology should protect and conserve physical existence in wildlife. Here Sparks illustrates a synthetic and realist aesthetic through the image of a minimalistic landscape. An isolated desert scenery mimics a sense of timeless image without a precise geographical location. There is nothing to hint at what happened to humanity, to nature. Maybe it is an existing landscape, but perhaps it is another planet.

It seems that we are watching everything happening through the lens of a device similar to a drone. And there is a dramatic picture before us: a troubling reality of a landscape that simultaneously fascinates and terrifies. Numerous elements create a progressive picture with multiple interpretations.

Rounded and irregularly shaped, the main architectural construction might be interpreted as a cell. While workings on forms and figures, Sparks does not aim to imitate complex designs but to create a particular type of structure: synthetic and natural at the same time. Manmade biotech cage stands out against the background of an empty stony landscape of black dunes. This visual element is a version of futuristic and innovative technology made in abstract repetitive metallic weaves. At the same time, Spark's understanding of nature manifests itself in the shape and pattern of this chrome surface by avoiding the use of angles and corners which cannot be found in natural surroundings.

An object inside the cage is a blooming Sakura tree, which exemplifies nature in the dull and dark scenery. Sparks use this

image to introduce the topic of the ephemeral nature of life and the theme of death. The tree with its falling rosebuds looks fragile even though the cell is supposed to protect the plant from possible threats and interventions. This is demonstrated in the following frame.

Sparks carefully combines design and architectural ideas with cross-disciplinary concepts. One of the shots of this loop shows vast bolts of lightning striking the cage and the tree, a common natural phenomenon. However, the flash source is not specified and remains hidden from the human eye, but this act of nature itself is a high point of the loop. The lightning strikes the cage from both sides of the frame, keeping an object, the Sakura tree, perfectly safe, thus turning it into a physical phenomenon – Faraday cage, a protective enclosure that blocks certain types of electromagnetic (or electrostatic) fields and protects animate or inanimate objects.

Furthermore, this image creates a sense of tension between synthetic and natural because inherently, the cage protects what is inside and makes obstacles and cuts off attempts on growth. Therefore, the image is a matter of controversy and raises many questions, which in principle might be related to the essential concerns about being.

Is what is taking place unfolding in the near future or over hundreds of years? Is it a desolate land turning into a desert, or it is another planet? Why are there no other living objects around, where have people gone? What is the role that technology has in people's life? All the questions have been asked inwardly but due to their rhetoric nature remain without answers.





# Saskia Pintelon

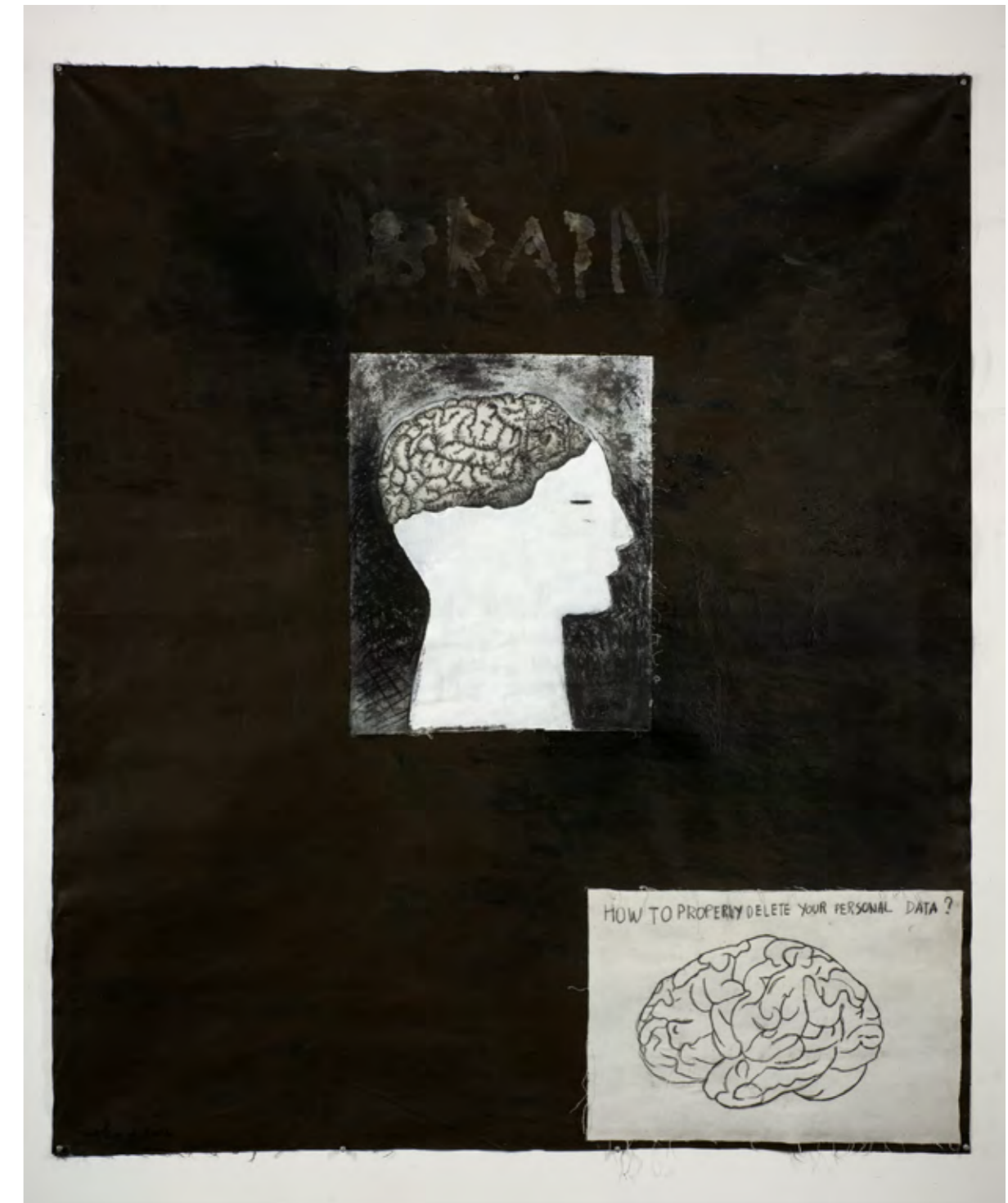
SASKIA FERNANDO GALLERY

Inspired by local and universal issues, stories from the gut and the heart, politics and day-to-day concerns, her body of works interprets the collective human experience, environment and the cycle of life with intimate and personal preoccupations. Saskia Pintelon is at heart a figurative painter who periodically verges towards abstraction and text-based work.

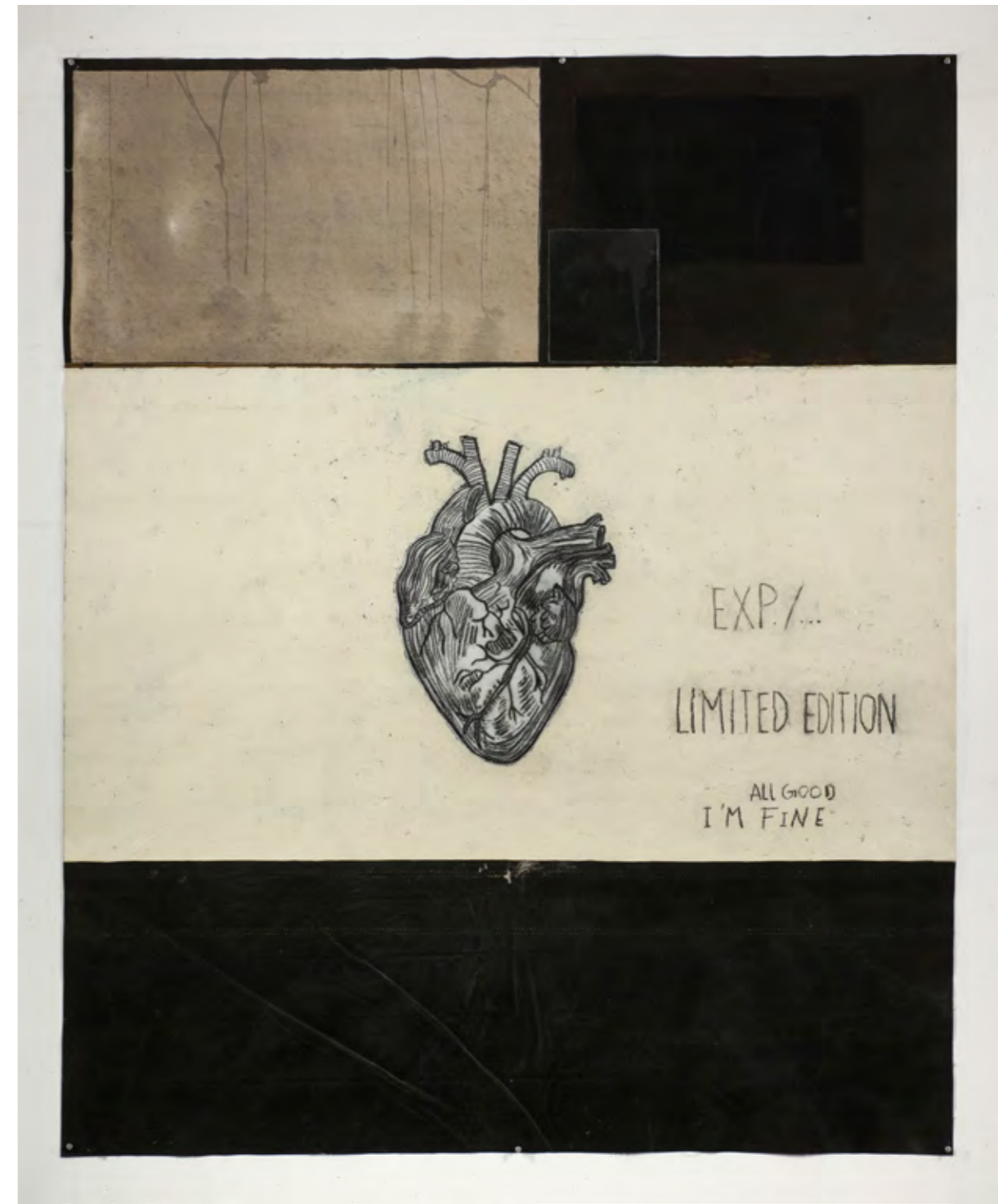
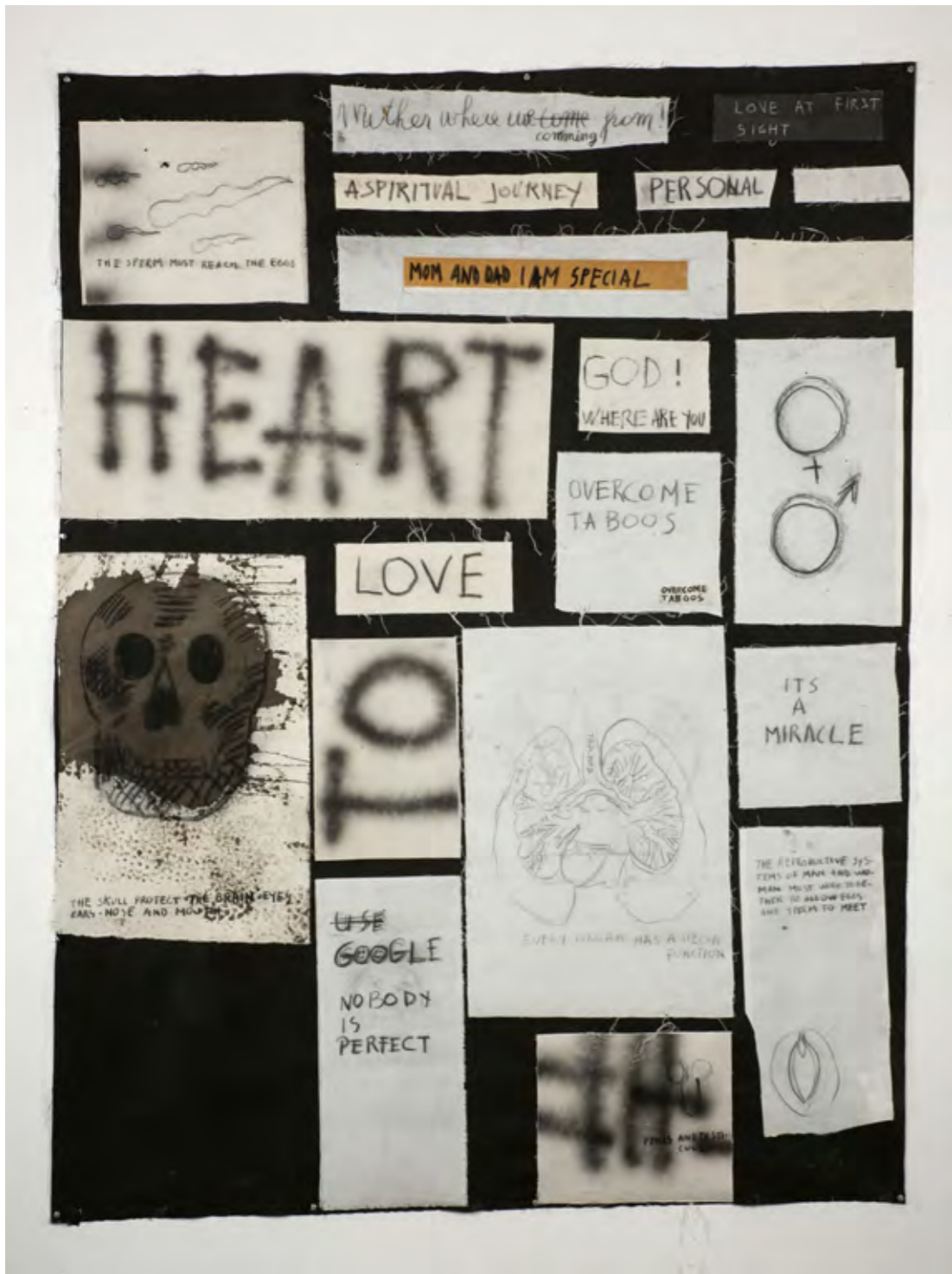
Her amusing way of observing and channeling the news through the filter of her mind is often like the way a child views the world hence the title 'Through The Eyes Of A Baby'. Because the artist's wilful distortion reads between the lines of traditional news stories. The pieces have an intimate quality. While seeing them, private laughter erupts between artist and viewer, who experiences the same bewilderment and disbelief for events and people, replete with saucy asides and irate outbursts known internally but seldom articulated.

Saskia Pintelon studied & taught at St-Lucas School of Arts in the late sixties and was a practicing artist in Belgium before

moving to Sri Lanka. In 2006 the artist self-published her Faces series in an accordion style publication titled the 'Book of Faces'. In 2013 Pintelon reworked the publication by hand and published a limited edition print titled 'The Face in Your Place' for the Colombo Art Biennale in the same year. In 2015 the exhibition 'They Did Make A Monkey Curry' was curated by Joost Declerq at the CAB Art Centre in Brussels, Belgium. In 2019 Pintelon exhibited a limited-edition work with 100 life-size reproductions in a three man show at the Museum Dhont-Dhaens in Gent, Belgium. This same body of work was exhibited at the Dhaka Art Summit 2020 curated by Diana Campbell, the artist's second participation in the summit since 2016 when her works were included in a show presented by Nada Raza that later traveled to OCA in Norway.









## Sebastian Di Mauro

*Money changes everything.* The complex American currency system is replete with numerous small denomination coins long abandoned in Australia, where artist Sebastian Di Mauro was born. In a country where cash is still king, 99c really is 99c. I can think of no other note that holds the mythic allure and history of the humble Greenback. Through the lens of American popular culture as a child, I saw the power of the green and white paper; I saw how it was laundered, stolen, gifted, rolled up, how a dollar meant the difference between famine or a feast. In America, fast-food chains have built empires on the back of meals for millions for less than a dollar. Despite the vagaries of international stock markets, unstable governments, and challenges from rising superpowers, the Greenback remains the global currency.

Di Mauro, a second-generation Sicilian immigrant to Australia, recently found himself an immigrant to the US. Money “the binding agent” to his new life is at the heart of this series Greenback for an artist who has long explored the notion of place and displacement and the immigrant experience. Once removed, it is now firsthand for Di Mauro. The Italian *arte povera* movement of the 1960s with its privileging of impoverished materials, recycling, and reuse is also an influence. The artist’s materials have thus included variously olive oil, sugar, and excess carpet underlay, employed in sculptural installations that unpack ideas around the Australian post WWII multi-cultural experience. Greenback has its origins in a body of work Di Mauro made in Australia that utilised electric blankets, and another that featured “blankets” fashioned from the deciduous

bark of native Eucalyptus Mountain Ash trees, an experiment in making do with what is at hand.

For Di Mauro, blankets reference “nurturing, protection, comfort and security” but they have a contentious history too. In colonial Australia the government issued blankets to dispossessed Indigenous peoples as a civilising strategy to discourage wearing animal skins, and Native Americans were given small-pox infected blankets.

With Greenback, Di Mauro has specifically reworked US military issue blankets, part of standard soldier kits, by quilting back into the fabric the iconography and symbols featured on the reverse of the dollar, riffing on the economic prosperity that America continues to promise, and taking as his canvas a symbol of American military might, which serves too as a reminder of the metaphorical and literal cost of war. Made of American origin wool, the blankets are designed to withstand extremes of temperature and repel water, while they speak to patriotism and power. The artist has painstakingly stitched images of the neo classical, including The Capitol, a building imbued with a particularly new significance in the post Trump era even to a non-American audience; the site of an insurrection, or an attempted coup, it reminds us of the inextricable links between money and power. Di Mauro’s laborious process is layered in meaning and metaphor as are the histories of the buildings depicted.

*Alison Kubler; Editor, VAULT & Member Council of National Gallery of Australia. Sebastian Di Mauro is an adjunct Associate Professor at Queensland College of Art Griffith University.*





## Sharing Perama

SHARING PERAMA-SHARING ART

Perama is a neglected and fascinating suburb of Athens, initially created by migrants one century ago: the first settlements followed the fall of the Ottoman Empire in 1922. Perama is one of the few cities that still remembers that it has been created by migrants, and as such resembles New York. The project *Sharing Perama* aims to bring art and culture to the city, in the public space, for a better future and even make it one day a culture hub: it's *the beginning of hope*.

Perama also resembles New York by its extraordinary diversity, whether social, industrial or territorial. The exhibition *Sharing Perama-Sharing Art* highlights this diversity through the work of four artists tightly linked to the spirit of Perama. The artist Marios Fournaris, born in Perama, got his Master in Fine Arts in the UK then came back to live and work in Perama, and henceforth photographs Perama daily, in particular when the sky is overcast. Perama mirrors itself in Marios Fournaris' pictures – like in a self-portrait. Fournaris' photographs give the viewers the impression that they actually are in Perama.

In this landscape, poetry is to be found on every street, behind the hills, in the port, in people's memories, in the music of Rebetiko. Allen Ginsberg was here in 1961, and sang Perama in his own poetry. Post-situationist artist and poet Robert Montgomery found in Perama many similarities with the city he was born in, Glasgow, where his grandfather was a miner. Montgomery knows from inside the hard times of industrial work and the worse times of unemployment. Before creating his light poems for Perama, the artist spent much time in the city, to

perceive its atmosphere. *Sharing Perama-Sharing Art* shows “A Love Song...”: the next light piece to be installed in the public space of Perama.

Along with words, moving images best capture and transmit the soul and the memories of a place. The filmmaker Christos Panagos, a connoisseur of Perama, spent time with Barbara Polla, the founder of *Sharing Perama*, walking through the city in search of her remembrances. Together with Charalambos Margaritis, a specialist in animation, Panagos conceived the medium length film *Dreaming Perama*, a docu-fiction mixing images of the real and animation, the past and the present, beauty and its loss, fear and love. The viewers become like sleepwalkers while watching the film, and may retrieve others' memories for themselves: Perama belongs to everybody. The film (a work in progress) and its story-board, stills and drawings, will be presented along with the poetry by Robert Montgomery and the images of Perama for a total immersion of the viewers in the space.

The project *Sharing Perama-Sharing Art* is based on values and utopias turned into realities: art and culture in the public space, poetry in shared environments, sustainability and humane ecology, all values represented by the participating artists, each of them in their unique aesthetic forms.

The four artists, Marios Fournaris, Robert Montgomery, Christos Panagos and Charalambos Margaritis are part of the team of *Sharing Perama* and have contributed to the project since its beginning. Curators : Barbara Polla and Dominique Fiat.

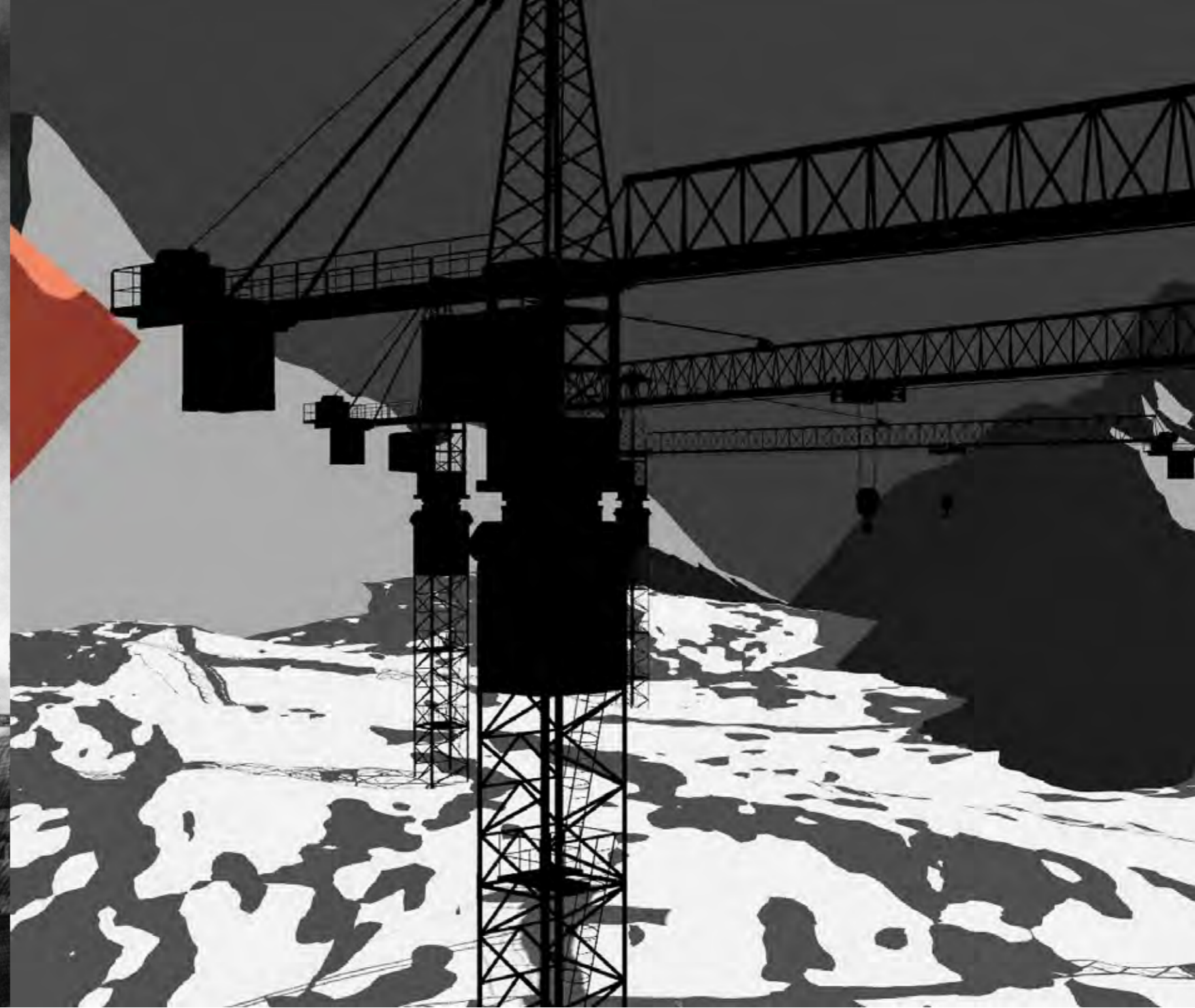






A LOVE SONG IN  
THE SHADOW  
OF THE STEEL  
SWANS







## Shingo Francis

Violet reflects from the top corner of the canvas as it slowly fades to a greenish hue towards the bottom while a half a blue circle floats at the center slowly fading towards a yellow half-circle. As the viewer moves in one direction the colors seem to shift and where there was violet there is a pale green, and where there was a pale green there is violet. Simultaneously, the blue circle has shifted completely to yellow doubting the viewer's perception or perhaps memory causing the viewer to retrace their steps to confirm or look for the colors just recently observed. Once recovered, the viewer moves slowly in another direction to closely observe the changing colors in the painting as their eye and body move around the painting. Eventually they move up and down to see the shift occur vertically, and then all around perhaps in circles bending their knees and moving their necks side to side. This dance or movement in front of Shingo Francis' series of paintings "Illuminated Presence" is often the experience while interacting with a new iteration of "Interference", which refers to the type of material Francis employs in the production of the canvas.

Growing up between the Southern California and Japan, Francis was influenced by both cultures and traditions. His interest in Zen Buddhism in Japan leads Francis to study and practice the religion and philosophy. As an adolescent he practiced with a Zen master in the ancient city of Kyoto to experience and train in meditation and the ways of Zen. This training exposed Francis to a deeper understanding of presence and existence, which has carried over to his studio practice. At the same time, Francis was intrigued by the landscape of his other home in Southern California. Francis' other passion is surfing where he observed the light and colors shimmering off the surface of the sea along with the color horizon of a rising or setting sun. The

inland desert behind Los Angeles is a space so vast and endless Francis felt the smallness of his and humankind's existence along with the inspiration of possibility. In the desert Francis observed the myriad colors of sands and rocks created a patchwork of an earth-toned garden. This landscape also brought his interest in line with a movement of artists working decades before in Southern California collectively named "Light and Space Art."

For the exhibition *Personal Structures* with a theme revolving around "Reflection", Francis exhibits a three-panel installation of *Interference* paintings. Each panel is square with a dominant circle inscribed at the center of the canvas. The circles in the three separate panels slightly vary in size and have a separate narrow band of color encompassing the outer edge of the circle. Three separate colors interact on the surface plane of the painting with a color on the outside of the circle, within the circle, and the narrow band surrounding the circle. The narrow band surrounding the circle acts as a device in creating an optical effect seemingly compressing and expanding the inner circle. A reference Francis makes towards perceptual phenomena in the combination of components in which the closed looped nature of the circle further magnifies the effect.

For Francis the circle can be a reflection or a portal as well. In the ancient religion of Shinto in Japan, a round mirror is placed at the altar. The mirror reflects you, which means the god manifests in you as well as connecting our world to the spirit world. Francis' intrigue with the simplicity of a reflective surface and circle is apparent in the composition of the series as well as the material applied to the canvas. In conjunction with Francis' interest in abstraction, light and space, and observations in landscape the light sensitive material of interference paint opened new possibilities in his practice.





## Sonal Ambani

In the wake of one of the greatest tragedies of our times, the world currently finds itself in pieces that need to be picked up by those who have survived the onslaught of the pandemic. While we are anxious to return to some notion of normalcy, we must take pause and look back at what became of a world rapidly moving towards being an interconnected global community. In the course of two years now, we have lost over 6 million people. We are, as a civilization, dazed and staggered. There seems to be no one holding the reins. *Riderless World* is a eulogy for a world torn asunder.

The sculpture features a bronze horse with its tail and a part of its abdomen broken apart and placed upon marble platforms, representing the state of the world and lamenting all that we have irretrievably lost. In the deep cavity of the horse, white roses engulf a single lit candle, to remind us to always keep those we lost illuminated in our minds and souls. Behind the horse, the names of people from over 150 countries who have lost their lives to the pandemic, are projected on a wall as a way to honour and memorialise them. Their names slowly scroll on the wall.

*Riderless World* is not a sculpture that is to be merely looked

at. It is an interactive experience that requires the participation of the viewers. The viewers can memorialise the loved ones they have lost to COVID, who did not get the proper send off they deserved by adding their names to the ever expanding list that scrolls behind the horse; they can do so by visiting [www.riderlessworld.com](http://www.riderlessworld.com) and filling up the form with details of their loved ones. They can also interact with the sculpture by putting flowers in the cavity in the horse's abdomen to the point where it overflows in a bid to fill the hole of despair with love and hope.

The world is still reeling from the unthinkable events that transpired in the course of the pandemic and by now the true scale of the horror and pain caused by it has begun to set in. Every individual is now marked with a vacuum in their lives where the people close to them once lived.

*Riderless World* acts as a memorial where people will be able to preserve their memories of their forebears for generations to come. Familial ties and deep interpersonal bonds don't just disappear. They will be dearly missed and their memory will live on in the hearts of those who remain.





## Superchief Gallery NFT

Superchief Gallery is the World's First Brick & Mortar, IRL NFT Gallery. Since opening our digital gallery in Soho in 2016, Superchief has held the belief that digital-native art is an essential medium to include in the larger art movement of our era. We feel these artists are brilliant, exciting, & should be part of the cultural exchange.









## The team of DiGe project (ERC No 714874)

BIOCULTURAL DIVERSITY LAB AT CA' FOSCARI UNIVERSITY OF VENICE (ITALY)

The team of the pioneering scientific project called “Divided Generations in the context of centralization” presents the results of their study on the transformation of Local Ecological Knowledge. Documenting current and past plant uses, we recorded the patterns of changes during the lifetime of members of small ethnic groups living on opposite sides of the border of the former Soviet Union. Despite the drastic socio-economic changes and devastating impacts of centralization and homogenization imposed by totalitarian regimes, the studied communities have still preserved specific Local Ecological Knowledge, especially maintaining some aspects of diversity on the use of locally available wild plants. We observed severe cultural interruption in knowledge transmission: it is mainly the older generation that now remains in the countryside. The youth have left rural areas, searching for an easier life in cities. Even elderly members of the community, in their use of plants, rely more and more on books, journals and television to acquire new knowledge or support the traditional knowledge inherited from their families. As mentioned by our interviewees, wild (food) plants have saved many lives across our study region and such knowledge needs to be constantly supported and cultivated through modern means of education. Many of them demanded that this knowledge be preserved in order to not lose the experiences of many generations.

The COVID-19 pandemic and devastating war in Ukraine imposed by Russia (both countries are included in our study area) reminds us once again about the importance of keeping Local Ecological Knowledge alive as a refuge and security buffer, serving as a reservoir of food and medicine in times of social upheaval.

Team members: MA Julia Prakofjewa, PhD Baiba Prūse, PhD Raivo Kalle, MA Olga Belichenko, PhD Giulia Mattalia, PhD Nataliya Stryamets, PhD Valeria Kolosova, MSc Povilas Šarka, PhD Natalia Kuznetsova, PhD Muhammad Abdul Aziz, PhD Dauro Mattia Zocchi, Prof. Michele Fontefrancesco, Prof. Andrea Pieroni

Principal Investigator: Prof. Renata Sõukand

Institutions: Department of Environmental Sciences, Informatics & Statistics, Università Ca' Foscari Venezia | Università di Scienze Gastronomiche di Pollenzo

We hereby acknowledge all the studied local communities (e.g., Hutsuls and Romanians in Ukraine and Romania; Poles and Lithuanians in Belarus, Lithuania, and Poland; Tatars and Roma in Belarus and Lithuania; Seto and Russians in Estonia and Russia; Karelians in Finland and Russia; Fins in Finland; Kihnu and Võro in Estonia; Old-Believers in Lithuania and Estonia; Rusyns in Slovakia) who kindly shared with us their knowledge and practices regarding plant use.

Image caption:

*[W 1939] ...uciekaliśmy, bo tutaj wisiał taki samolot, no samolot wisiał. W powietrzu. Ale słuchamy, krzyczy ktoś, żeby nie iść w tą stronę. Tylko iść, bo tu jeszcze nie ma tych Niemców. A iść w tą stronę. Bo to już Ruskie... To my biegiem i przez ten gościniec. I poszli do tego lasu. Przyszli do tego lasu, Jezus Maria, a nic nie mamy ze sobą. Ale gadali, gadali te ruskie, tylko tego już oni idą, już oni idą i wszystko... A my z sobą tylko krowy mieli... I gotowali. A co? Gotowali kartofla. A ta kartofla, to była taka była... taka malutka była, taka malutka była. No i tu, ta kartofla i z jagodami gotowali. Z czarnymi. Bo tutaj pełno czarnych... To do dziś wdzięczna tym czarnym jagodom. Bo uratowałaś one nas wszystkich...*

*[In 1939] ...we were running away because there was a plane like this hanging here, a plane was hanging here. In the air. But we were listening, someone was shouting not to go down this road. But to use another one, because those Germans weren't here yet. And to go down this road. Because it was already the Russians... We ran along this road. And we went into this forest. We got into the woods, Jesus and Mary, and we had nothing with us... And we only had cows... But they were talking, they were talking these Russians, only that they were going, they were going and everything. And we cooked. And what? We cooked potatoes. And these potatoes, they were so... so tiny, so tiny. And here, these potatoes were cooked with blueberries. With blueberries. Because there were a lot of blueberries... I'm still grateful to those blueberries. For saving us all..."*

2019, Poland, Polish woman, 92 years old

Julia Prakofjewa, 2019





## Tina Zimmermann

*Amazon tsunami.* A site-specific wall installation made of hundreds of cardboard pieces ripped from Amazon shipping boxes.

A new wave has been sweeping across the world. Millions of Amazon boxes are delivered globally every day, cluttering the world with needed and superfluous goods and gadgets. The convenient online-delivery frenzy requires huge amounts of resources, extensively using public infrastructure and creating pollution through transport and enormous packaging waste. Shopping at home might be convenient, at the same time it caters to the progression of individual and collective separation and solitude and the desertification of city center retail shop areas, which had always been places for cultural and social interaction with fellow citizen.

In 2020 Amazon flooded the planet with 4,2 Billion packages or 800.000 packages per minute or 13.300 packages per second. Every single second. Amazon has doubled its net revenues from 2018 to 2021 to nearly 470 billion US Dollars, while making over 33 billion Dollars profit in 2021.

The workers of the company are notoriously underpaid, under surveillance and pressured for high-effectivity, while the inventor and boss of the company Jeff Besos is now the richest

man in the world. He earns the yearly salary of an average Amazon worker (28.000\$) every ten seconds. A true tsunami of wealth for him and a small company elite while a tsunami of energy lost and waste created for the world. How long until the wave breaks? Or will the coast, the land, the planet break under the influx of the wave?

Humanity and technology, nature and so called civilisation, sentient living being and man-made artefact in the age of the Antropozen - these ever more co-dependent, sometimes toxic relationships are the main topics of Tina Zimmermann's artistic contemplation and commenting, she is dropping weird and disturbing beauty while worshipping creation through artforms of digital paganism, recontextualisation rituals and creative interference.

Collecting and rearranging the material debris of the natural world and artificial industrial processes, she creates objects and interventions in the public space reminding us of the fragility of our civilisatory progress and tapping into the diffuse melancholy that has befallen the collective psyche of our mediated, fear-driven and highly saturated society.

[www.tinaz.net](http://www.tinaz.net)





## Tineke Smith

*Ornament for Ashes.* Leaves do not fall in the same way every autumn. Sun, wind and rain determine their shape, sometimes they have almost turned into humus to feed the earth, in other years they have dried into such beautiful curls and colours, that you carefully pick them up - no more than three or four at a time - to take them inside to put on a fruit bowl or beautifully set table.

This year leaves touched my soul, crept into my memory, into the database of my lived life, a bookmark in my Hebrew Bible. Words of yore, the vision of the prophet Isaiah: *the sky rolled up like a scroll, the stars falling like leaves from a fig tree.* Archaic language directing our thoughts - the desolation as the sediment of this language is disappearing from our culture, is an unprecedented cultural rift. Don't look up, cage-fighting hooligans in parliament, the harbinger of terror.

Life on earth became possible only when the waters of chaos - both below and above the earth - were put at bay. The vault of heaven as a protective dome. The reverse, de-creation and de-literacy, the heavens disbanded, mean the end of the story. The stars fall from the firmament like leaves from a fig tree - our footing, centuries of our orientation in the desert and at sea, is getting lost:

*Like blind men we grope along the wall - groping like men without eyes. / We stumble in broad daylight, in the prime of lives we*

*are like the dead. / Ask an artist if the fragile beauty of fig leaves can be captured in bronze. A work of art with falling stars, and every visitor - fear in their hearts - can make a wish.*

*The sky rolled up, the stars disappeared and that very year the ancient oak tree was felled: / ... more and more withdrawing its leaves into the branches. / A shadow of itself, it finally gave way to the power that penetrated it.*

This power is repulsive: grubs, pale, immature adolescents of the longhorn beetle, demolish the mighty oak from the inside like Alzheimer's does in the brain. Nature is two-faced: cruel as hell on earth but also delightful, enrapturing our souls. Scorned nature lifts its eyes and is looking at us, *cri de la nature.* The bronze form in the tree disc above a lava flow is an homage to the mighty oak, *ornament* for ashes.

In 2019, Tineke Smith presented the installation: *me tangere, in touch.* The exact opposite became part of our lives though: Covid-19 - *le cri de la nature.* Abandonment forever, as we may hope, of man who in the blind drift of his self-preservation colonized heaven and earth, people and animals. The future belongs to the conductor who knows how to tune man and beast, plants and all things with one another.

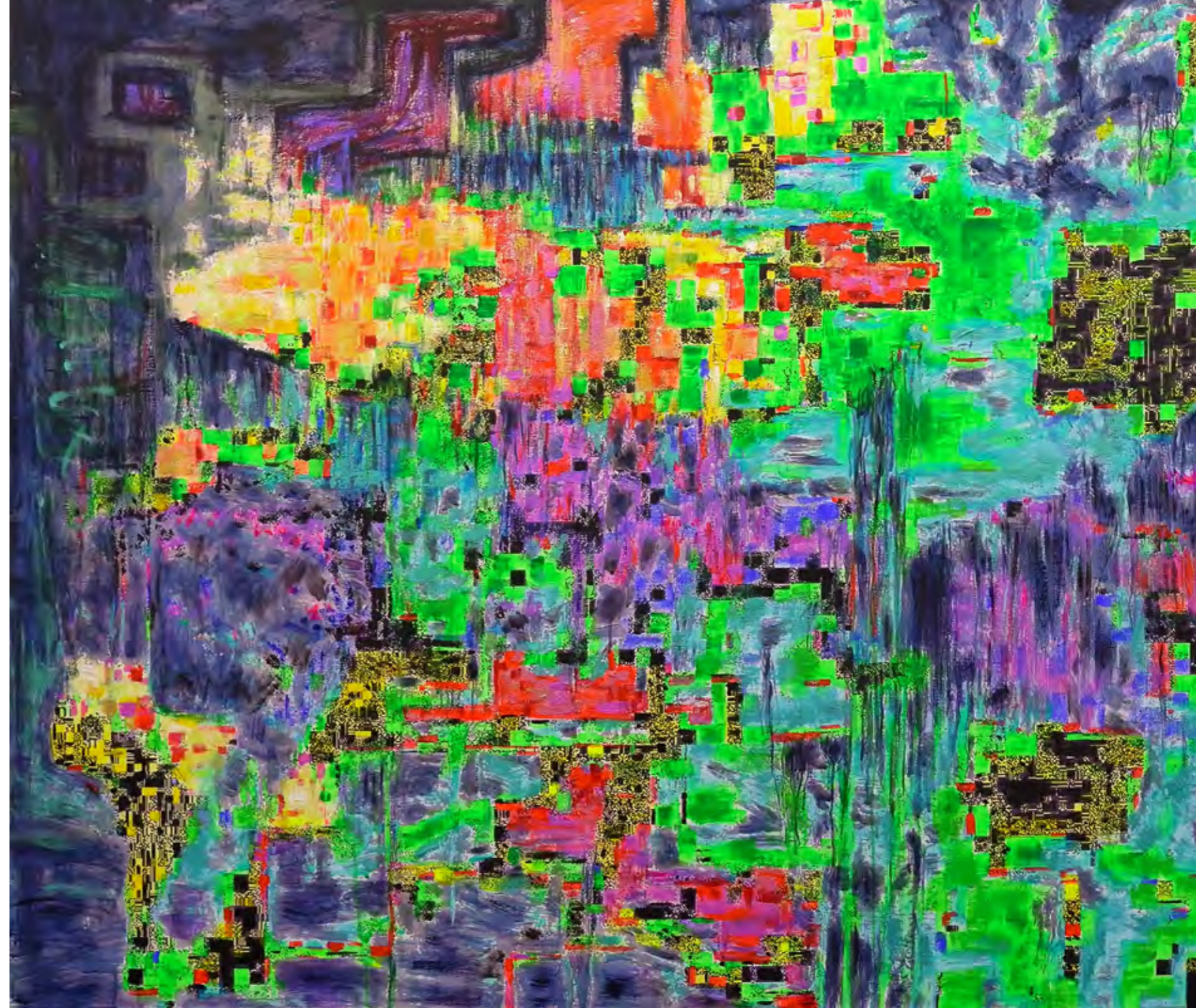
Henk Abma



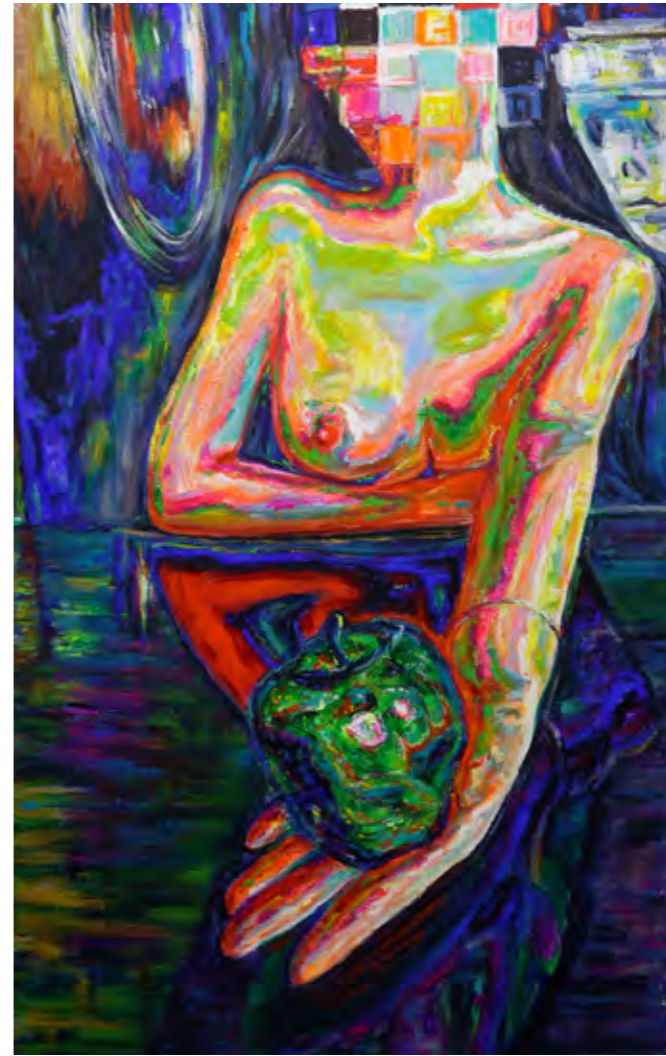


*In Eclosion: One of the Possibilities of Truth-Factualism 2.* Wantian Cui refers to his language as “Eclosion in Progress”. Eclosion, in general biological terminology refers to the emergence of an insect from its pupae casing, or of a larva from an egg. This word was chosen to convey that our world is currently undergoing a transformation unprecedented in a century, or that our world is entering a new phase of evolution. Eclosion denotes a significant or even critical departure from the preceding stage; as if a butterfly plumage from cicada chrysalis, indicating a two-stage transformation. This is Cui’s signature style, which he calls truth-factualism. In his view, truth is the superimposed and fused digital multidimensional space-time world. The influx of information-based forces and our concern for epidemics force us to experience eclosion. Eclosion is thus more than just biological evolution; it is an evolutionary move, a technological revolution, a leap into unrivalled abilities...The epidemic will cease, but we will never return. Bacon 5 inspired by Freud’s Bacon, portrait to express the epidemic’s victims’ helplessness. The golden background emphasises human sanctity and dignity. As we are constantly exposed to information technology, within the framework of computers and mobile phones, or simply, ‘in the cloud’. Cui’s face is slightly distorted and swollen in this novel digital image. While history is continuous, but time and space are distorted and interactive; time have changed, the meal goes on...The Supper at Emmaus 2 is one of the Last Supper triptychs, for the first time Cui combines flat easel painting with installation art, subverting visual perceptions through perspective designs. A unique storey unfolds through

two planes’ right-angle focus with Cui traveling from the mediaeval to the digital age of virtual reality in eclosion. Cui’s iconographic forms are highly abstracted from those of the Middle Ages, portraying a sublimated spiritual effect. Jesus (Icon Serie 7) portrays both the Son’s omnipotence and the Virgin’s mercy, while the Holy Spirit is abundantly present with icons forming light cables around a chaotic coloured background. Cui conveys that walking along the halo into the centre is like embarking on a pilgrimage to the possible centre of the universe and the depths of every human heart. Cui demonstrates the process of eclosion on several occasions in his previous hand-drawn work. Based on Leonardo da Vinci’s the Virgins and Child with St. Anne and St. John, Modonna 1’s blotchy mosaic-like brushstrokes, interlocking and shifting colour links, and completely unrecognisable Virgin embody the idea of less is more, presenting the idea of experiencing more substance in nothingness. Temptation of Eve 2 invites the viewer to speculate on Eve’s true nature. The exposed breasts, entwined with a cross necklace, symbolise the conflict and inseparability of human desire and God’s covenant. The large green wood grain table top evokes images of life, such as a green field or green waves on the water. Only the dark background near the hairline is enigmatic and limitless. A Horse in the Distance 2, named for its figurative presence, alludes to a mental association with a horse. Multiple colour layers are superimposed in various ways, with red and green intertwined. Cui also keeps the image’s tone consistent by using large black and grey lines to demonstrate the subtle blend of Eastern aesthetics and Western culture.









## Woo Jin Kim

PRESENTED BY THEO

Pioneer of *Neo Assemblage*. Assemblage started with a series of collages created by Jean Dubuffet (1901~85), in which he presented unconventional methods of 3D elements projecting outward. In 1954, he further extended this concept by creating small figures made with hard papers, small wooden pieces, and sponges. He believed collage should be strictly confined to Picasso's and Braque's 1912 to 1920s works. In 1954, he opened an exhibition at Rive Gauche, where he presented pieces made with newspapers, bricks, metal pieces and other abandoned daily things. In 1956, he opened an assemblage exhibition of butterflies made with thin metals, leaves, and dried flowers. Dubuffet denied any lines between beauty and ugly, suggesting a new era of 1960's junk art and pop art.

There is no clear distinction between junk art and assemblage, because junk artists often use junk and trash to create their objects. Assemblage is a term for artists who collect non-artistic materials to create three dimensional expressions and can be used in a more strict sense. Assemblage started as a denial of conventional abstract expressionism welding technique. However, due to similarities, assemblage is often considered a second generation of abstract expressionism sculpting. Many assemblage artists share common grounds with pop artists. Assemblage should be separated from junk art in a way that it brings reminiscence of past gone objects.

Assemblage, situational art, tableau art and etc are often used as broad terms. Whatever definition they use, one art piece usu-

ally falls under multiple categories. In this writing, assemblage is used to describe tableau art, composed of multiple materials and put together in one box. Assemblage can be part of pop art, expressionism, junk art or even punk art. It may seem to be a vague concept, yet it is very real.

Name assemblage was first used at the 'Assemblage' exhibition at 1961 New York MoMA. This exhibition contained wide variety including collage pieces of synthetic cubism, futurism, dada, surrealism, and Marcel Duchamp's readymade, Cornell's box collaboration, Elaine Marie de Kooning's collage, Rober Motherwell's collage, Albert Burri's fabric collage, Cesar's car pile, and Kienholtz's tableau. (Warhol 31 54 60, Duchamp 279). Since assemblage covered such a wide range of art, the term lost its distinction. Thereby, William Seitz refined definition of assemblage as: *Instead of coloring, drawing, carving, or imitating, assemblage is compositional art that solely consists of assembly of daily objects or non-artistic materials.*

Since "Assemblage" at MoMA, the term assemblage was strictly used only on certain pieces; such as Rauschenberg's combines, which extended Schwitter's collage into three dimensions and Arman's accumulation, which extended Duchamp's readymade.

Woo Jin Kim extends beyond the concept of assemblage, and progresses into the era of *Neo Assemblage* in which he uses mass produced modern-era capitalistic materials to digitally create his work. Most noted artist of Korean art society, Woo Jin Kim, is now the frontier of *Neo Assemblage*.





## Yoshiaki Suito

& SAVIOUR BALDACCHINO

In spring of 2002, I just started my college semester and went to school by subway everyday in Queens, New York. It was just a few months later since I moved to N.Y. from Japan. I was going to pursue my career in photography.

One day, I noticed an old guy who was always on the same bench near the entrance of a subway station. I found him interesting because his face was very photogenic. It made me wonder how he had lived. The man's face was intriguing to me; many stories might be hiding behind that expression and I want to find out more, I thought. At the same time, even though I just started with photography, I decided that I would take a picture of him sometime.

*Do you believe in luck?* As I went to school everyday, I usually saw him in front of the subway station. One day, the guy raised his hand and beckoned me. I approached him and tried to greet him. However, the first word I heard from him sounded so weird to me, it scared me a little bit. He suddenly asked me, 'Do you believe in luck?' without any other greeting.

While I couldn't answer the question instantly, he continued, 'Give me three numbers that you come up with now.' I replied, '1, 5, 7.' without knowing what that was. While I got nervous by being asked such a strange question, he took a note and looked satisfied. He also told me that he would buy the lottery everyday with those numbers.

Since then, I began talking to him on the street. His name was Saviour Baldacchino, a 68years old immigrant from Malta.

We often had short conversations as I came home from school. Then, about a month after the first encounter, with a smile on his face he took me to the lottery counter. He told me that he finally won the lottery with 'Our Numbers' and got forty dollars. As soon as he got two twenty dollars bills, he gave one of them to me. He just said, 'It's yours.'

In a year, I started living with him, I called him Sam, and we talked a lot. Sam was born in Malta and left to England at the age of 17. He once married a French woman in London and got a son, but the marriage lasted just three months. He did many kinds of jobs and finally got a position in an international cargo ship. He kept visiting several countries for years. Then, as planned, he finally jumped off ship at New York harbor, where he had always dreamed to live. He was in the U.S. illegally for 25years, eventually he did get a green card. We were actually roommates but became soul mates. Sam often told me, 'You are my last friend.'

In 2008, Sam passed away because of his heart problem. Because he didn't have any family in the U.S, there were only two people who cleaned his room, his Pakistani friend and me.

When I was with him, I didn't think that normal life was so special. However, I realized that the period when the two of us lived together beyond age and nationality was priceless. I felt that the limited space of that apartment was like another tiny planet inhabited by only two people. Now, I just want to cherish my time with Sam and never let go my fond memories of him."





## Zakaria Rugs

Zakaria Rugs is a platform for design, searching to restore the commitment to handcrafted goods which has been lost through fast-paced, mass-produced, unsustainable cycles. Founded by Philip Rosenberger as a space of harmony, collaboration, and innovation, it holds respect for tradition and the well-being of the planet as primary pillars.

Gabrielė Adomaitytė, head designer of Zakaria Rugs, is an Amsterdam-based, Lithuanian artist, focused on investigating information systems and the collision points of the digital and actual matter in various archives. Adomaitytė and Rosenberger designed the first Zakaria Rugs collection, *Off—Axis*, as rugs to be integrated into the interior with forms that mimic the natural world through a digital lens. In 2021, Adomaitytė collaborated with Amsterdam-based, Canadian graphic designer and typographer, Frederique Gagnon to design the *Gears for Fierce* collection. Gagnon's work studies graphic framing of phonetics and language, and the science of ergonomics. *Gears for Fierce* moves away from subtle, warm, and painterly ways towards the wicked, a world of subversion, of dichotomy, of flippancy and moxie. The rugs are an unsettling grey, the surfaces rough and clean.

Presently, Rosenberger is collaborating with international artists, namely, Lamas Burgariotti, Fred Heinsohn, and Frances Violet McBain. Lamas Burgariotti is multi-disciplinary graphic design studio, comprised of María Victoria Lamas and Joaquín Burgariotti, based in Buenos Aires and Madrid. They centre around culturally focused design projects. Their rug explores national symbolism through the Mapuche Tribes, located in Chile and Argentina; redesigning symbols found in Mapuche textiles,

making them visible and conveying their spiritual value. Fred Heinsohn, a Berlin-based graphic designer, and creative director, focuses on the conception of visual strategies and unique visual languages. Heinsohn is interested in the intersection between fashion, art, and architecture, often inspired by queer and feminist theory. Heinsohn is exploring the footprint, the sole of a sneaker as the design foundation. He uses texture and thread height to represent the imprint. Frances Violet McBain is a London-based, freelance rug designer, with profound technical knowledge of hand-knotting. Her work is based on biofeedback, acoustic ecology, and sensory information. Through Zakaria Rugs, Frances explores domestic sounds and their visual outputs recorded around the environment of the rug. In addition to the collaborations, the 'PCB' rug, as part of *Gears for Fierce* is also part of the presentation. 'PCB', meaning printed circuit board, is inspired by the first computer motherboards. The paths and islands come alive through different heights and textures on the grey kilim base. These four rugs will be alternated throughout the duration of the collaborative show in Venice.

Zakaria Rugs proposes the rug as a new medium for expression and innovation. Collaborating to discover new perspectives, cultures, stories, and dialogues; to create synthesis between tradition and innovation, between high-end, durable, hand-made rugs and contemporary art.

Lamas Burgariotti, Frances Violet McBain, Fred Heinsohn,  
Gabrielė Adomaitytė & Frédérique Gagnon





# Palazzo Bembo









## Agne Christensen

ARTBUY TV

ARTBUY TV network is a platform for the art world to be seen on everyone's TV screens. Our purpose & huge passion is to celebrate art & creativity. Honor artists by showcasing limitless collections. Inspire & Entertain people with ART. Empower & Educate viewers all around the world. ARTBUY TV has the possibility to impact everyone watching. By providing art interaction on a daily basis, introducing & bringing ART to everyone's homes. We aim to give viewers moments of optimism & happiness. We work hard to maximize ART access to all.

Artfully, Agne





*Universal Sympathy.* Alan Knox is a Scottish artist whose practice focuses on photography as a means of revealing universal truths not immediately evident to the naked eye

Scattering the cremated ashes of his Grandfather, Duncan Marshall onto photographic paper as photograms, a vision of the universe appears in which one can see almost as far back in time as the Big Bang, reconnecting the remains of the dead with the origin of all life.

Through the trace left by the ash, a black hole emerges in which the void left by the other is made evident, questioning the photograph as a sublime object where the limits of our imagination are revealed.

In July 2015, NASA's New Horizons spacecraft flew past Pluto, carrying the cremated remains of astronomer and discoverer of Pluto Clyde Tombaugh. In Roman mythology, Pluto was considered the ruler of the underworld and lord of the

dead, for Plato, the universe was constructed of concentric spheres to which one became reunited in death whilst for the French author Flammarion, distant worlds were viewed as a place of reincarnation for the departed soul.

Inspired by the early photographic experiments of the 19th century Swedish photographer August Strindberg, Alan Knox's practice employs photography to contextualise the rich historical tradition of viewing in the sublime cosmic landscape a final resting place for the dead.

For Immanuel Kant, the sublime was not to be found in any object of nature for no infinity to be found in the cosmic landscape could match the infinite scope of the human mind. By comparing the remains of his ancestors to the infinite expanse of space through the analogue trace, one may perceive the sublime as residing in the liminal space between the finite edges of the photographic print and the limits of the human imagination.





## Alexandra Kapogianni-Beth

Alexandra Kapogianni-Beth is a dynamic sculptor who uses a wide range of materials to create living and energetic works. She is most passionate about exploring the human body and creates figurative sculptures, usually working without a model and preferably referring to graphic anatomical representations. This allows her the freedom to see and shape the human body beyond the reality of nature.

For her sculptural work the artist mainly draws inspiration from the diversity of Greek history which over the millennia offers a wide range of impulses. Heroism beyond human limits and multitudes of mythological actors find their way into her sculptures. Alexandra prefers characters that can exist apart from the world and likes to show dramatic tension. The faces are mostly strained or contemplative, the bodies thin and angular. Her sculpture "Falling Icarus" is no exception to all of this.

Icarus and his father Daedalus tried to flee from the island of Crete and away from its King Minos using self-made wings made of feathers and wax. Despite his father's warnings, Icarus in youthful arrogance flew too high and fell into the sea as the wax melted in the heat of the sun and his wings fell apart.

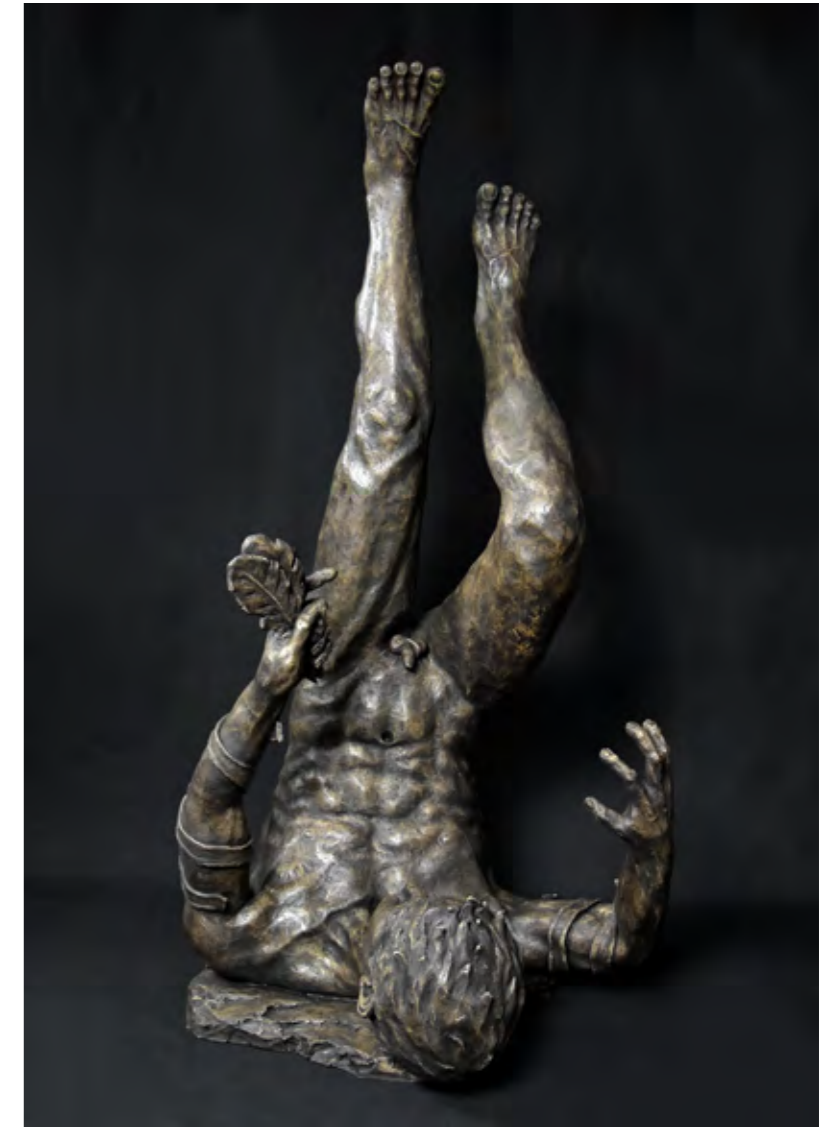
This story has already been widely adopted in sculpture. Whether naturalistic or abstract, numerous works show the start of the flight but also many take up the crash.

Alexandra's work catches the movement of Icarus falling, the moment before the final impact. Icarus falls headlong; his face is turned back upwards towards the sun; his shoulders already touch the waves. The artificial wings are gone and no longer

support the body, only some feathers remain for Icarus to hold on to. The muscles of his whole body contracted, this Icarus expresses great drama. Only his gaze does not follow it. Certainly, his eyes are widened, the forehead wrinkled, but Icarus is neither afraid nor panicking. He shows resignation and surrender but also determination and confidence.

The various versions of the story and their interpretation over the millennia have resulted in an inconsistent appraisal of this myth to this day. The general interpretation is that the fall and death of the cocky young man are the punishment for his insolent reach for the sun. But with her work Alexandra does not want to give a judgment on the question of guilt. It is the unusual movement that attracted her in first place, the moment on the verge of death. In fact, for a short while, Icarus had managed to overcome his connection to earth. He reached up and must now face the consequences of his actions. He has surrendered to fate. So, Icarus looks back one last time, with a clear look, into the sky. No sadness, no sorrow, just the certainty that he successfully tried to fly - even if in youthful recklessness he did not reach the true goal and his life comes to an end.

Despite the negative outcome, some people have taken Icarus as their role model. With this in mind, Alexandra's work is intended to stimulate the viewers to reflect on their own. Would they also take advantage of the hour and make use of opportunities available to them? And would they, too, calmly bear the consequences?





## Alissa Everett

20 TWIGA GALLEY & THE INTERNATIONAL ORGANISATION FOR MIGRATION (IOM)

*'Beauty is truth, truth beauty,'—that is all  
Ye know on earth, and all ye need to know.*

John Keats

For the past two decades, Alissa Everett (b. California) has been working to create sensitive imagery in conflict and post-conflict zones around the world, from Iraq, Afghanistan, Darfur and the Democratic Republic of Congo. As a female photographer travelling alone, Alissa has documented periods of extreme violence and suffering, as well as intense intimacy, vulnerability, and joy.

In Lebanon, Hezbollah, the militant political party, allowed Everett to photograph Friday prayers — the only woman among several thousand men. In Chad, she travelled with the Sudanese Liberation Army, 14 men and her alone, across the border into war-torn Darfur. While in Iraq, embedded with the US Army's 101st Airborne Division, little attention was given as she sat in the back of the APC for night missions.

Everett has also been invited into intimate moments of families' daily lives during times of conflict: accompanying a father to collect prosthetics for his son; sitting with a mother as she reads to her child dying of leukaemia; attending a wedding celebration while fighter-jets streaked overhead. Through these vignettes, a new, unlikely reality emerges, one at odds with the narrative most frequently portrayed in the mainstream media. While much is changing, the great majority of images published from conflict zones are taken by men, to service distant editors of major media outlets. Too often, graphic images have the effect that Susan Sontag worried was to "inure us to violence."

*Covering Beauty* seeks to augment our understanding of places defined by their conflict; offering the chance to see into a country and its people, with their dignity intact, simply as themselves, driven by their own sense of agency. The pursuit of truth through the lens of a camera free from a media context, opens doors oft closed through censorship and pre-established agendas. Everett generously shares her viewpoint and as an observer we are invited into houses and tents, to the ceremonies and rituals, around the table or on the floor, to enjoy all that connects and educates, witnessing both the humanity and challenges of her subjects.

*Covering Beauty* contains images from some of the world's most challenging locations, taken during periods of high conflict and the fragile post-conflict days. Everett's mission is to unearth new understandings of conflict areas and the human qualities these situations reveal. This body of work seeks to reveal beauty within the truth.

In 2007, Everett founded Exposing Hope, a US 501(c)(3) non-profit that raises awareness and funds for victims of human rights abuses through her photography. For more information, please visit [AlissaEverett.com](http://AlissaEverett.com)

This exhibition is supported in part by IOM UN Migration. The International Organisation for Migration (IOM) which ensures the orderly and humane management of migration, promotes international cooperation on migration issues, searches for practical solutions to migration problems and provides humanitarian assistance.









## Americans: Current Imaginaries

CURATED BY DR. MILAGROS BELLO

The exhibition proposes a creative visual topography of artists of the Americas, shaping out expanded visions of the USA, the Central America, and the South America regions. With distinctive spirits and different points of departure, the group exposes diverse imaginaries of 21st America. Each artist's expression exposes a work of a particular content that emerges from a personal mythology but also from a cultural territory. Art represents a complex visual tissue that summons inner and outer global and local dimensions of the artist. Whether figurative or abstract, art forms a magic outcome of visual accounts of the artist's experience crystalizing society.

This group grounds on diversity and gathers around the complexities of America. Participant artists are Beatriz Sanchez, Carola Orieta-Sperman, Clark Medley, Diana Ocampo, Eliana Barbosa, Karina Matheus, Lorien Suarez-Kanerva, Grehyni Narvaez, Matt Jacobs, Meg Cogburn, Mercedes Inaudi, Ricardo Carbonell, Robert Brandwayn, Sergio Cesario.

*Beatriz Sanchez* presents profuse compounds of objects and mixed media collages of high tenure. The artist exposes personal mythologies and recollections of life experiences in a complex chain of articulated signifiers from domesticity to womanhood, from nature to culture, into life soul-searching.

*Eliana Barbosa* exposes critical de-figured and ghostly characters as a crystallization of the collapsing outgoing of the pandemic. The image is produced in a reconstructed process combining outlines of ephemeral silhouettes painterly dropped over a surface of a large can, and then photographed before the image dissolves onto the white paint. The photographic digital capture becomes the final work of this transposed hybrid method of creation.

*Ricardo Carbonell*, mastering an abstract collage technique through cut-outs of electric tapes strips ordered in mathemati-

cal sequences and geometrical shapes over a canvass, the artist assembles rhythmic tensions and dynamic collisions in a pure minimal approach to non-objective art evoking imaginary trials and trajectories.

*Diana Ocampo* on personal narratives and autobiographical recalls, displays photo-collaged childhood photos, and painterly erasures, over minimal white backgrounds, fading out and recovering in fragmented scenes, memories of her lost father. The artist, with a twist of introspection sets up the human sense of eternal ties.

*Sergio Cesario* proposes a digitally post produced photographic image re-purposing his creative imaginary. The original photograph is de-composed to a fictional plane of multiple hints and traces. Diluted multicolor, serpentine lines, space dissolutions in vibrational matrixes, transpose reality into invisible pictorial realms of hidden introspections.

*Meg Cogburn* visually interprets biblical figures in cryptic messages as hopeful visions of regeneration and spiritual enlightenment for humanity. Figurative characters of dream-like imagery ooze in the pictorial scene assuming transformative roles. In *Horses of the Apocalypse's Famine*, the horse rider is portrayed as a stone-like personage, and his horse is rigidly crashing on the ground, but they are blissfully surrounded by buoyant green growth and upbeat symbols of renaissance in the alpha and omega emblems.

*Matt Jacobs* shows sumptuous, lush-nature small paintings reshaping the concept of the *horror vacui* of the Baroque period. His works are landscape rhapsodic visions of highly sensual profuse foliage arranged in pastoral settings of abundant greenery with a meaningful figure as a contrasting focal point, such as seductive and sensual cupcake.





*Grehyini Narvaez* presents a tridimensional work of strong stanza in allusion to the feminine spirit in our Western culture. The sculpture shows a carnal and tactile representation of a woman's white lips, as a sound signifier for allurement and attraction. The body part in its whiteness allure projects to the viewer a silent eroticism and glamour.

*Karina Matheus* proposes abstract colorful brunt and tangential brushstrokes over a canvas as revelations of inner drives and spiritual meditations. It is a nonrepresentational approach that evokes musical tonalities and emotional feels, imaginary sounds, and timbres in different tempos that project as expressive dimensions of the spirit.

*Mercedes Inaudi* presents Covid Monalisa, a mixed media collage of intertextual references to Covid current pandemic. A defiant masked woman with a challenging gaze towards calamity shows in the right; a group of red shapes alludes to the virus on the left. A busy composition with phrases, fonts, and writings, collated, and finished with mixed media, wax, and encaustics, reveals the intense related concerns of the artist.

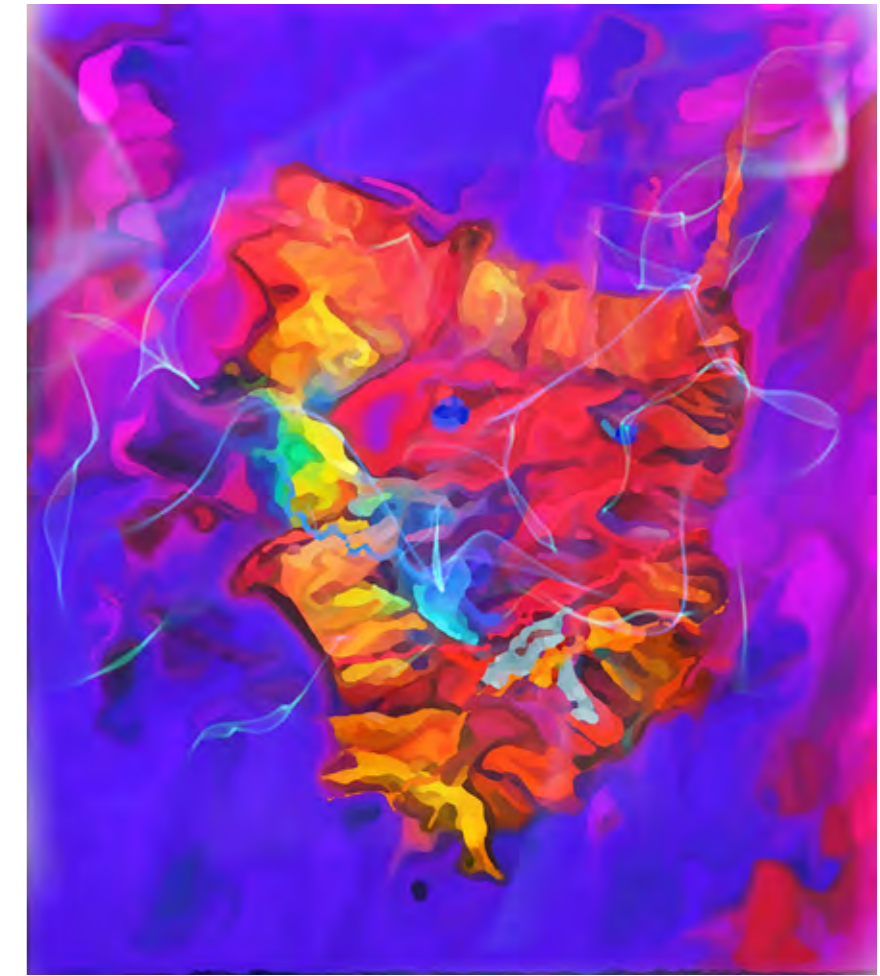
*Robert Brandwayn's* mixed media and gold leaf works show images of loss and memory tracing out images of the past in the infinite recourse of the collective memory of the Jewish people's ordeals. Ghostly photos and ancestral writings resurge into present, seals and scriptures interlace, as resilient voices revived for the eternity.

*Clark Medley* presents an arabesque-like alphabet conjuring Chinese, Arabic, Japanese, Judaic, Hindi calligraphies into new glyphs of existential resonances and personal scripts. Collapsing turns and twists, of visual writing of imaginary fonts, in pulsating movements in repetition, transcribe the artist's perceptual and aural experiences.

*Carola Orieta-Sperman's* laser-cut acrylic sculpture pungently expands towards the outer negative space in incessant turns of flamboyant allure. In Flame Mandarin Series, fire cosmic energy sets ascensional spiral continuous movements. Evanescent organic forms of enduring energies propagate as fractal attractors of a cosmic systemic chaos.

*Lorien Suarez-Kaneva* imposing networks of spirals, rectangles, and concentric circles in reiterative integrated patterns expand and retract in astounding visual interactions. On a pulsating rhythm-movement continuum, superimposed imaginary blades open from a centered point to centrifugal directions towards the out space in an incessant rotation of clockwise undertaking.

Curator Dr. Milagros Bello holds a Ph.D. in Sociology with a doctoral thesis in Sociology of Art from Sorbonne University (Paris VII-Jussieu), Paris, France. Dr. Bello is an art critic member of the International Association of Art Critics (AICA). Dr. Bello has curated numerous shows in contemporary art local and nationally; she is an art writer for local and international art magazines, former Senior Editor of *Arte Al Dia* International art magazine. Since 2000, she has taught as professor of art and critical theories at the Florida International University, Florida Atlantic University, Miami International University (The Art Institute/Miami), and the Istituto Marangoni/Miami. From 2010-2020 she performed as the director and chief curator of Curator's Voice Art Projects in Miami, Florida/USA, that due to the pandemic pivoted to the new MIA Curatorial Projects.





## Ana Huberman Lazovsky

Ana Lazovsky was born in Uruguay and emigrated to Israel in 1962, where she lives up to this day. She studied sculpture, first at the Arts and Crafts School in Givataim, Israel, and afterwards at renown workshops. Having sculpted as a hobby for all her life, since 1999 she's completely dedicated to sculpture, professionally, mainly in bronze both in figurative and abstract styles.

In her figuratives she uses mainly women as motives, showing them sensous, strong, assertive, expressive, full of movement and joy of life. Beautiful creatures, the essence of femininity.

Her abstracts follow the same sensous and flowing lines, perhaps searching for deeper meanings into the feminine soul, striving to unify the search for meaning with the search for beauty and truth.

Lately she's developed a style forming lace out of bronze, contrasting the delicacy of the lace with the strength of the bronze, suggesting human forms and ideas out of this lace.

The central piece of this presentation, Spark of Life is an homage to Michelangelo in his Sistine Chapel's ceiling painting of the interaction between God and Adam, transmitting LIFE to Adam.

In this piece, Ana used the idea of the transmittion of life, but between two female figures, suggesting that it is women who transmit LIFE.

Ana has participated in many art exhibitions and Art Fairs, in Israel, USA, Canada, Europe and China. Her sculptures are exhibited in several galleries in Paris, Belgium, Spain, Holland, Australia, Canada, Usa and Israel, and have been purchased by many collectors worldwide. They can be also seen at her web: [www.ana-sculptures.com](http://www.ana-sculptures.com)





## Andreas Luethi

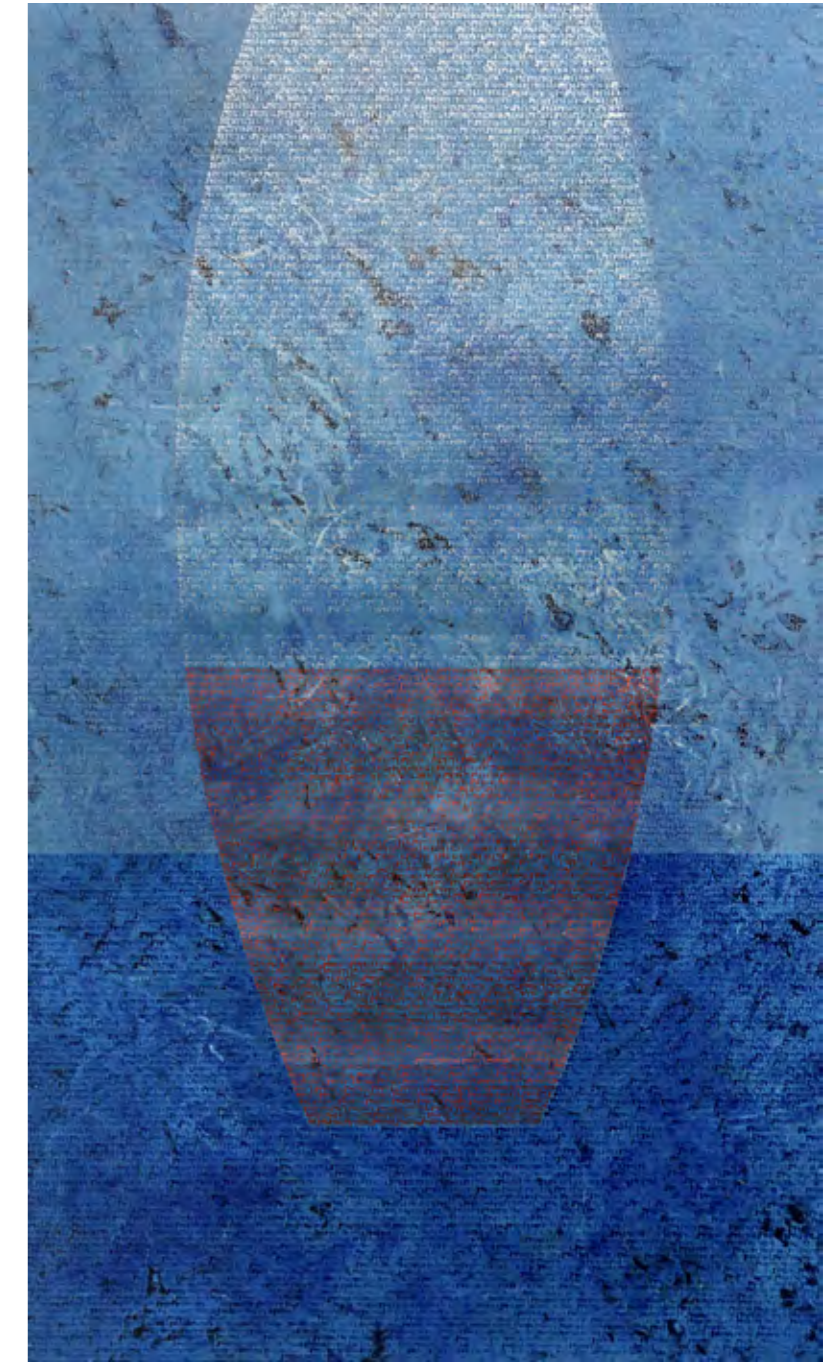
Finding meaning in something seemingly meaningless is an interesting philosophical question. Andreas Luethi's project *Tribute to Roman Opalka* pays tribute to an artist who devoted the last 46 years of his life to a single work, representing the series of numbers from "1 to infinity". Roman Opalka (1931–2011) posed the "question of temporality", connected his life with art, and completed his work with his death. Using white paint on an increasingly lighter grey background, he continued the series of numbers in his "Details" from 1 to 5'607'249. He continued to fill the entire canvas from top left to bottom right.

Andreas Luethi is now continuing his series of numbers. He is preoccupied with questions on the subject of infinity, aspects of space and time, and how they can be implemented pictorially. The poetics of Roman Opalka should come alive again: his ethical message of the metaphysics of existence and the confrontation with the infinite, through an endless work, almost a lifelong pictorial performance, should be revived. Andreas Luethi updates the path of Opalka, developing a direction that goes beyond the grey, with a different aesthetic sensibility: spatial, chromatic and emotional. Opalka's paintings are pictorial portraits of numbers. The figures are all equally valuable: what you see is what you get; this is honest and true. Andreas Luethi now takes it further.

Unlike Opalka, the background is colourful, usually painted quickly and expressively. It represents our physical reality. On

the other hand, the foreground is painted slowly and meditatively, signifying more the theoretical aspect of infinity. As if we look at our physical reality through glasses of infinity. Conversely to Opalka, the numbers in his more recent paintings are painted from the bottom left to the top right. The development and transcendence lead the artist from the bottom to the top. Painting the numbers from bottom to top leads to another difficulty. The hand cannot be supported on the canvas; otherwise, the colours will smear. The physical and also mental strain due to the increased concentration is immense. An inner disposition is needed to continue such a piece of work: a motivation that makes it possible to go on and on, growing inwardly. When painting, a state of flow arises that the artist can maintain for hours. He feels complete with himself. The numbers are written almost as if by themselves; the thoughts can digress, daydreams, combined with music.

In Andreas Luethi's case, this painting leads to a feeling he first had when, as a child, he watched the starry sky and became aware of infinity. This incredible feeling leads to stoic tranquility, making it possible to see everyday problems not so seriously; it promotes tolerance and compassion. It would be great if the viewers could also develop this feeling for infinity while looking at the works.





*The happy ones are curious* - Friedrich Nietzsche

What we see is what we want to see. We recognise what we know. If we look at something strange our curiosity is aroused, we want to know more about it and understand it.

At first glance we see a bronze sculpture with little figures on it. It looks like an ancient receptacle, such as they are found in archaeological sites. Only this type of bucket is not that old and the figurines remind us of modern art rather than something from ancient times. But still the object evokes a sense of cult worship and magic potions, of a charming culture.

The bronze is the cast of a broken bucket found in a thicket, rusty and useless, presumably dumped a long time ago. Now the object looks more like a shipwreck or perhaps a crater, on which the figures climb about as if they are investigating what they have found. One little figure can just about manage to look over the edge, another secures the object from the other side, a third is still clinging onto the slope, a fourth has reached the top point and is peering into the chasm. Deep inside one can see broken pieces of glass and blinking lights. The flickering pictures come from a mobile phone – a sign of modern technology which has landed on the scrap heap. On the screen we see pictures of the same figures that are on the bucket. The photos follow in quick sequence to look like a video. The figures spring excitedly around the waste tip, which nature has long overgrown. They seem to be one person now, exploring a rubbish heap somewhere in the fields, taking home one special discovery and dancing around this broken glass jar with a snowdrop growing in it. The

dance could be a springtime ritual or an incantation to restore the damaged natural environment or climate.

We see a work of lost and found, things and stories. Of personal and cultural structures corresponding to natural environments. The bucket is not just simply the object of examination by the figures. The pattern of interpretation corresponds to mankind being subject to change between culture and nature. The bucket as a receptacle is an example for archaeological treasures which give information about settled culture, its practices and rituals. Man's influence on nature is always a result of his ability to observe and study it. This is not the first time in the cultural evolution of mankind that nature has rebelled and demanded a new understanding of how it works and needs to be treated. Observing culture as a receptacle, we could talk about the "Broken Bucket Culture".

Mankind in his self-assertiveness seems to see his main interest and responsibility in trying to achieve control over the world. Science is an instrument of pioneering new ways of life and examining the depth of archaeology. Again and again the point is reached at which we are shocked over our own cultural development, the mistakes we have made, the way things have got out of control.

Art is our reflection in a mirror of the unknown. Trying to take back control, we start creating magic rituals, feeling there is no other way out. That is what storytellers and artists are doing: They allow us a new perception of our world (environment?) and fire our imagination in order to face our personal demons.





## Arika von Edler & Rachel Alexandrou

Conceptualized in a time of global isolation, *Terminal B* is a commentary on community, social collaboration, and the collective conscious. Inspired by organic, undulating forms of wild beehives, Alexandrou and Von Edler attempt to capture and recreate their undomesticated allurements. The immersive, site-specific installation with illuminated textile forms and permeating scent of beeswax, creates a sensually engaging environment meant to swaddle those who enter in hopes that they might pause within. Surrounded by the calming frequency of droning bees, the viewer is encouraged to consider the value of working collectively to find solutions to current anthropogenic challenges. Mirrors hung inside the installation, ask the viewer to envision their individual role within the womb-like space. The use of silk and beeswax pay homage to the paradox of strength and fragility of the natural world. By utilizing Japanese Knotweed (*Fallopia japonica*) to hand-dye the silk, the artists have taken on the role of limiting intrusion of invasive plants in their home region of New England. The locally sourced roots intentionally reduce impact within the supply chain and provide a golden tone symbolizing optimism in the face of change.

Rachel Alexandrou (b.1986) is an interdisciplinary artist who uses her education in plant science, and collaborative practice, to create experiential work about food, flora, and innovating

human relationships to the natural landscape in the age of the Anthropocene. In this collaborative piece, Alexandrou contributes the material of Japanese Knotweed (*Reynoutria japonica*) in the form of dye. Behind the yellow tone of the installation was months of uprooting and processing the plant into dye. Knotweed is viewed as highly invasive in areas of the world where it has been introduced. Alexandrou has studied this plant on multiple material levels, as paper, food, and dye. Although this species may threaten sensitive ecosystems, in the age of climate disruption, this plant will most likely be one that thrives. Understanding flora and seeing the landscape with new eyes is at the heart of Alexandrou's artistic practice.

Arika von Edler (b.1987) is a figurative oil painter/textile sculptor whose work predominately investigates female sexuality, its historical and contemporary suppression, and its subsequent exploitation. Her work tackles the interpretation of intersectional reproductive feminism through both a diaristic lens, and the contemporary collective scope. Von Edler's paintings and sculptures heavily feature labial textile folds which she brings to the installation with her large wire forms that support the silk. Her long-held fascination with structural composition informed her contribution to the installation's wild hive inspired framework.









## Bonita Ely with Melissa Williams-Brown

Hearing news of a fish kill on the Darling [Baaka] River near the Menindee township, Bonita Ely drove straight there from Sydney to witness the devastation.

Why did the fish suddenly die? After a prolonged drought and the over-extraction of water upstream to irrigate massive, corporate cotton plantations, the river stopped flowing. High summer temperatures created ideal conditions for toxic blue-green algae blooms. When a cold front hit, the stagnant river's temperature suddenly dropped, killing the algae - bacteria feeding on the algae exploded, sucking oxygen from the water.

Over a million fish died.

During the long, 850 km drive to Menindee Ely analysed her response to this environmental disaster. In despair she wanted to embed herself - embed us as non-Indigenous people - IN the fish kill. It is our neglect, our greed, our ignorance that caused this tragedy. Millais's *Ophelia* (1851-52) popped into her head - lying back, chest heaving, body sinking, her open hands raised in helpless grief, supplication.

Fortunately, next door in the motel she met Melissa Williams-Brown, a professional photographer who has been documenting Menindee for years. She enthusiastically photographed Ely's performance for camera, *Menindee Fish Kill*.

This scenario is typical of Ely's creative process. Her initial motivations are always deeply personal, supported by field research as an eagle eye amassing forensic information, taking the viewer there. Science, epistemology, history, social and cultural issues inform her vivid imagination. A structure of lateral connections stimulates viewers' personal interpretations of the artwork's conceptual triggers, its imagery, immersive spatiality, sounds, visual poetics, aesthetics - abject, sublime, earthy, dynamic, serene.

For example, by chance, Ely had a paisley patterned dress to wear submerged amongst the dead fish, maggots, the stench. Its teardrop/fish pattern brought to the performance an oblique reference to colonial 'appropriations' by textile weavers in the 19th Century Scottish town, Paisley, claiming as their own the ancient Persian design. In Australia the inhumane invasion of Indigenous people's countries, death by disease, violence, dehumanisation, deep despair, are issues that are ongoing. The Indigenous Baakindji people, having nurtured the river for tens of thousands of generations are rarely consulted about its environmental decline. Their advice is ignored.

Described as a multi-media, conceptual, environmental, Fluxus, feminist artist, dark humour is often an entrée for viewers into Ely's artworks. For example, representing Australia in *Documenta14* (2017), Ely's futuristic Natural History diorama, *Plastikus Progressus*, displayed genetically engineered creatures, such as DJ Trumpussy, Mothership, their taxonomies describing how they love breaking delicious plastics down into harmless chemicals, cleaning up the Earth's life supporting water for us. However, the sardonic is contextualised by an illustrated diagram of our history - invasions, war, defeats, dictators, inventions, colonisations, inventions, more wars.

It is not with humour that we respond to *Menindee Fish Kill*. It is a shock to all our senses, emotions, our mind.

This project is supported by the NSW Government through Create NSW.





## Caroline Hachem-Vermette

*Invisible cities.* Growing up in a country torn by war, painting became Hachem's escape and passion, and the tool that over the years allowed the artist to cope with life's difficulties and obstacles. Through art, and the act of creating with colors, shapes, and materials, Hachem learned to appreciate life, and its miracles. Architect and engineer in profession, she considers the time dedicated to paint as sacred, and her artwork as her refuge and freedom!

Architectural and engineering studies and research influence the composition of her works, their strong lines, and structural elements. Through two decades of experience and experimentation, several techniques evolved, including ripping the canvas to express additional dimensions beyond the two-dimensional canvas, employing various tools and objets trouvés, such as metallic pieces, saws, and nails to convey various emotions and to illustrate certain effects. The artist communicates feelings through contrast of colors, shapes, materials, and the theme of the work itself.

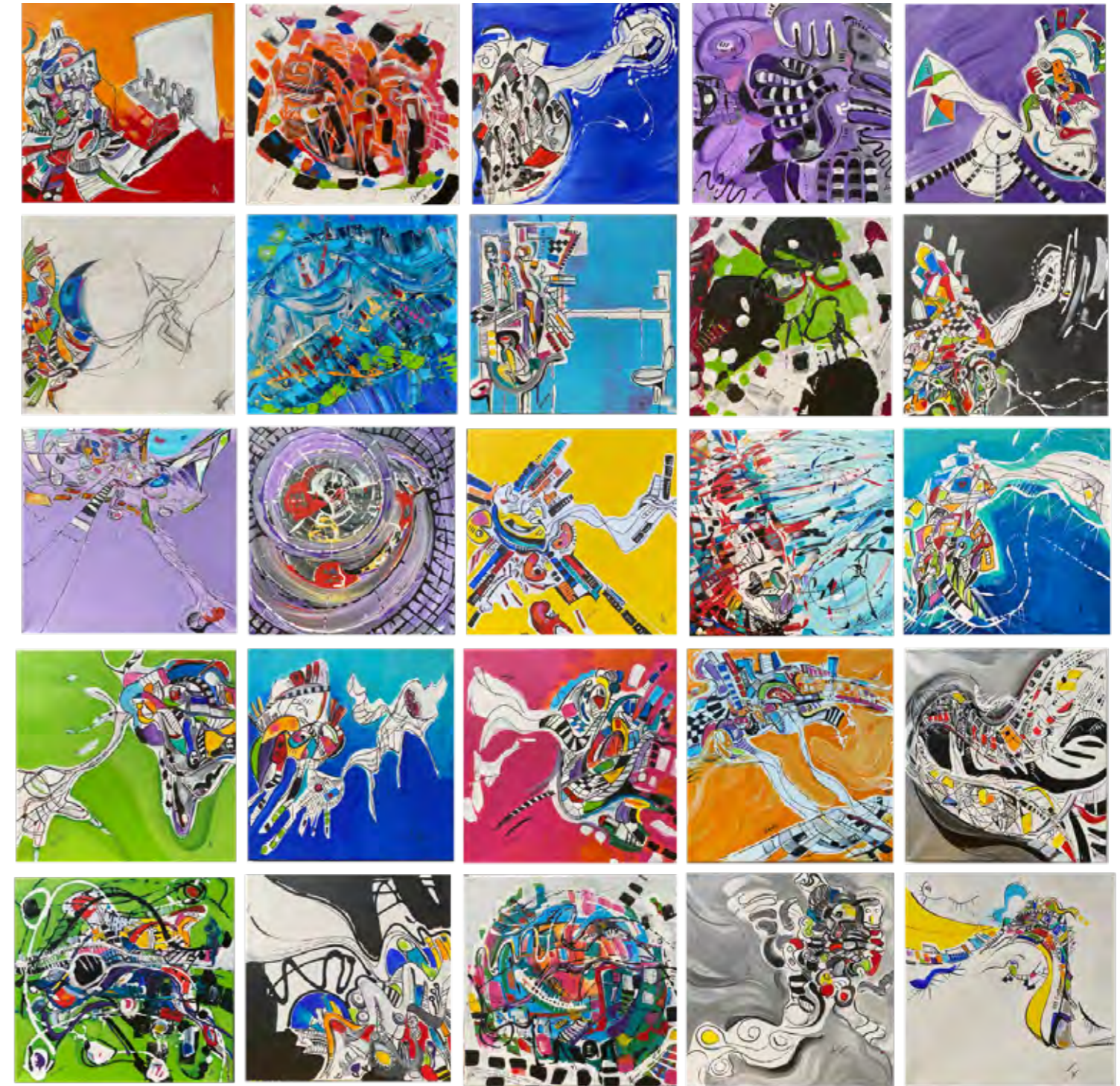
Her art involves various subjects that attract her attention and intellect, including human condition and feelings; women struggle, joy and sensuality; and environmental issues and threats. Time and again, she draws inspiration from literature, for instance the Purgatory of Dante's Divine Comedy, The temptation of Saint Antony (Flaubert), Crime and Punishment (Dostoevsky), the existentialist philosophy and recently the Invisible Cities of Italo Calvino.

Calvino's book of Invisible Cities embodies and reflects many of the contemporary issues currently faced such as pollution,

sprawl, industrial development, and associated exploitation of resources. It also reflects human feelings, weaknesses, desires, memories, and future visions. Eternal feelings and emotions that developed through centuries and will exist as long as there will be human beings.

The 2022 Venice Biennale is an ideal venue to feature Hachem's work. 25 cities of Calvino's 55 invisible cities were selected, imagined and visualized. In this large installation (3,80 m by 2,70m) small canvases (35x35cm) were used to illustrate studies of the selected cities (15 of which are expressed in two different techniques). Meant as experimental studies of Calvino's Invisible Cities, the small canvases explore various rendering techniques and colors, ranging from rough and forceful renderings that combine extract of writings from Calvino's book, to detailed and delicate drawings. These studies are the basis of a larger body of work that will continue to grow beyond the Biennale presentation. In addition, 3 large canvases (90x200 cm) were created to bring groups of cities together, according to the themes rendered by Calvino (Desire, memories, death...). On a large background of blue, orange, or black, these cities float in a world hanging between dream and reality. These canvases trace a trajectory that takes the traveler from one invisible city to another.

Although Calvino's Invisible Cities was the source of inspiration of many artists and architects, this work tries to place the human being, at the center of many of these cities. The artist employs unique mix of techniques, colors, shapes and expression to reflect some of Calvino's humor and imagination.





## Carrie Able

CURATED BY SAM LIGHT

*Dall'Anima (of the soul)*. The soul exists within, yet has the unique ability to surround, defining the core essence of a being, space, or idea. To extend oneself, one must seek to extend one's reality, exploring uncharted worlds with infinite creative outcomes.

Carrie Able is a New York-based multidisciplinary artist, whose work reimagines the familiar, creative disciplines of oil painting and sculpture through the use and intersection of Extended Reality (XR) and Decentralized Blockchain Technologies, building new worlds for audiences to immerse themselves within.

An early innovator of the Metaverse, Able has asked and answered questions about how a digitally native, creative practice functions, while honoring her initial passions for oil painting, sculpture, and poetry. Incorporating XR into her fine art practice since 2017, Able has built a space where the soul of her creativity can exponentially evolve through the use of Augmented, Virtual and Mixed Reality (AR, VR, MR).

Breaking down barriers by questioning how "fine art" can be produced, viewed, and collected, Able links the seemingly disparate communities of art and tech enthusiasts. With the XR space yet to be fully represented on a fine art stage, the background of Personal Structures informs global audiences in homes, classrooms, galleries, and private collections about how immersive art can increase accessibility and cross-cultural communication.

The visual components of this exhibition include the premier of 8 large-scale oil paintings, which act as AR-markers. Through the use of a custom app, smartphone cameras allow for 2D figures dispersed within vast color fields to leap into 3D floating

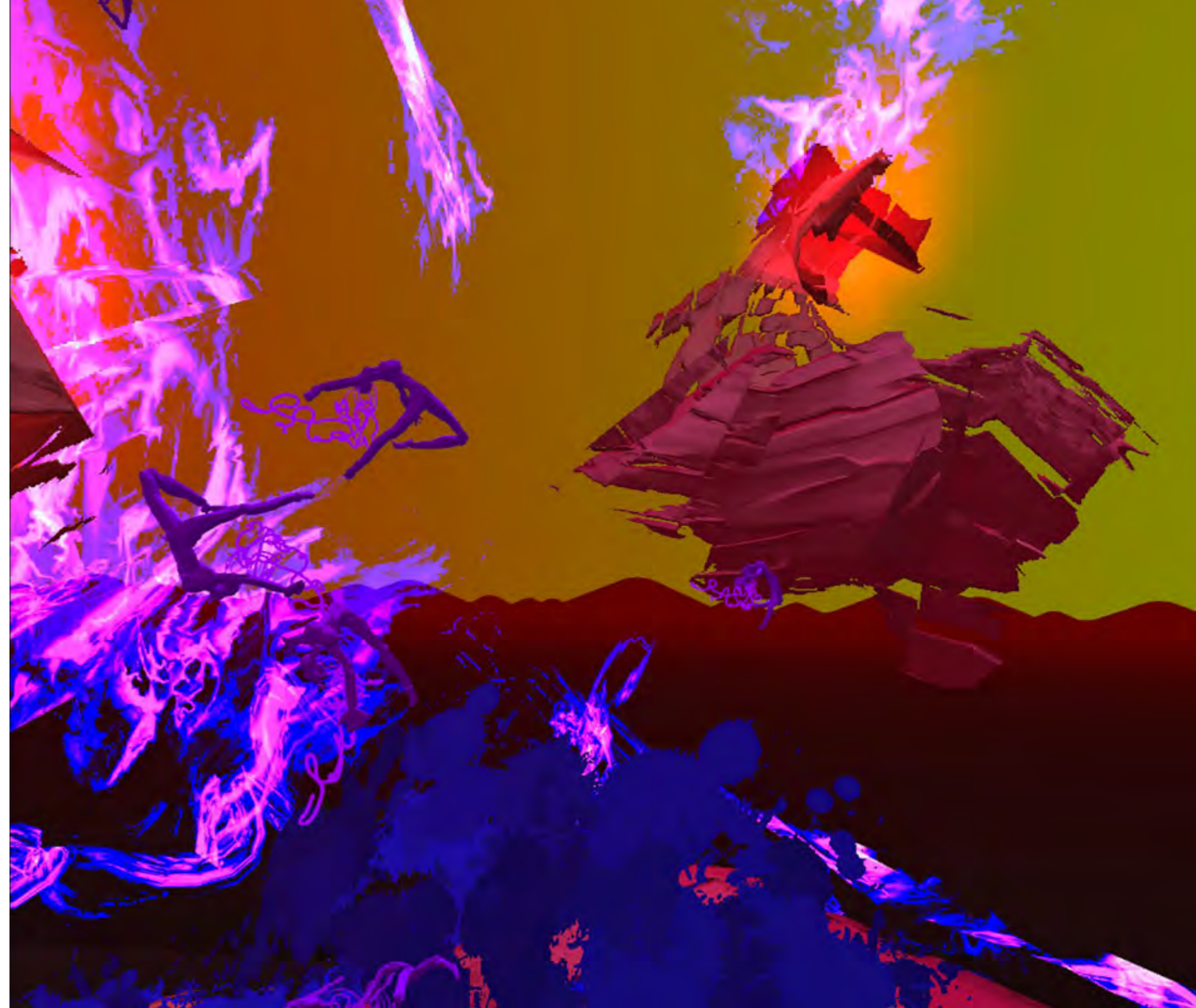
forms. Suspended above these works, floats a collection of repeated volumetric 3D printed sculptures, which Able forms in mid-air while wearing a VR headset. The same headset is available within the gallery space for viewers to experience a fully immersive digital painting, created in VR, displayed as NFTs. The collection of digital paintings becomes unique virtual worlds, minted for collection on a decentralized blockchain, to be distributed into Web3 environments.

Connecting Able's fine art practice with her career as a musician, a life-size holographic display shifts between live-streaming and pre-recorded choreographed performances, launching the drop of Able's new visual music album. The hologram installed for the duration of the exhibition references the live performance done by Able on the opening night of the Biennale.

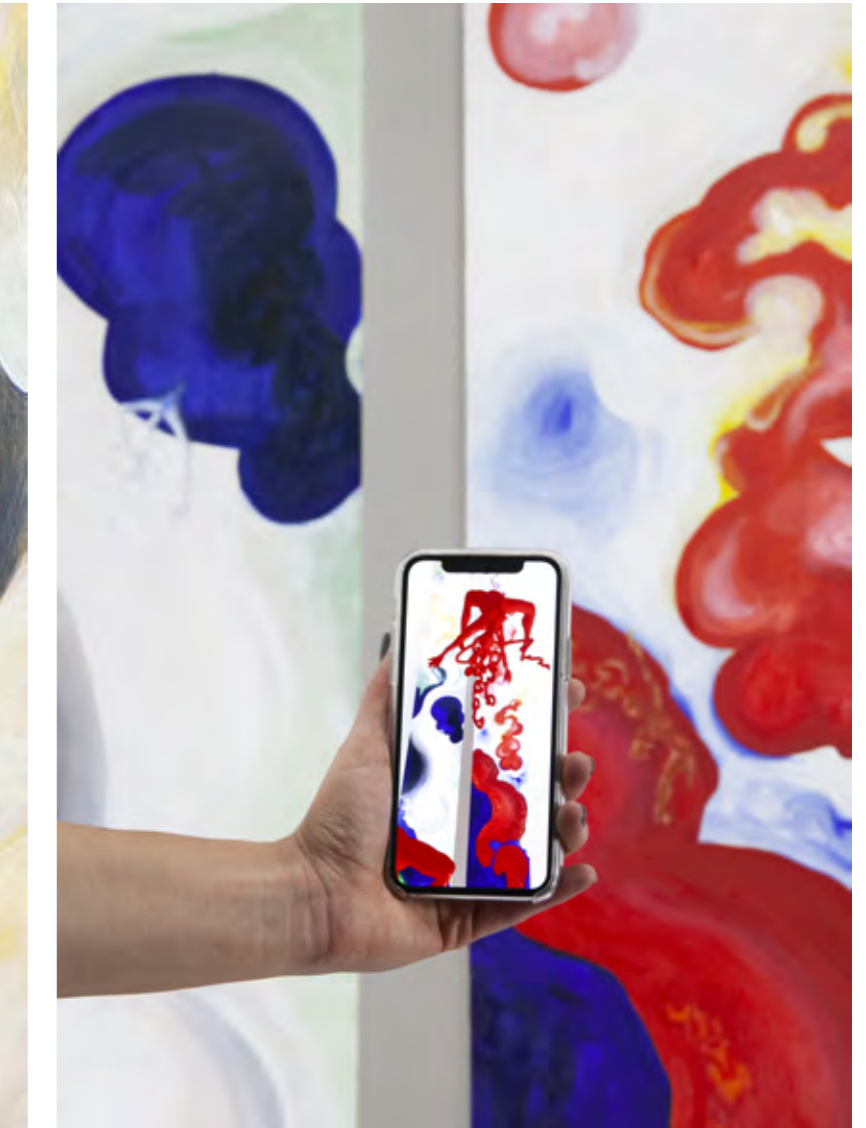
A working artist from the age of 14, Able notes, "I create art as a daily physiological necessity, and wish for my work to bring joy, comfort, and hope to others as it does for me." Pioneering the use of XR, the soul of Able's work continually explores new environments and identities, undergoing infinite stages of evolution.

*Additional Contributors:*

Alex Coulombe, Holographic XR Production  
Beata Mamrol, Photographer, Consultant  
Darragh Dandurand, Strategist, Communications Consultant  
Kate Griffler, Dancer  
Pink Supakarn, Choreographer, Dancer  
Sky Rolnick, XR-Enabled App Developer  
TJ Butzke, Technical Consultant  
Tony Mann, Couture Performance Garments  
Xander Black, Technical Consultant









Center for Environmental Arts and Humanities, The University of New Mexico & Environmental Studies Department, Davidson College

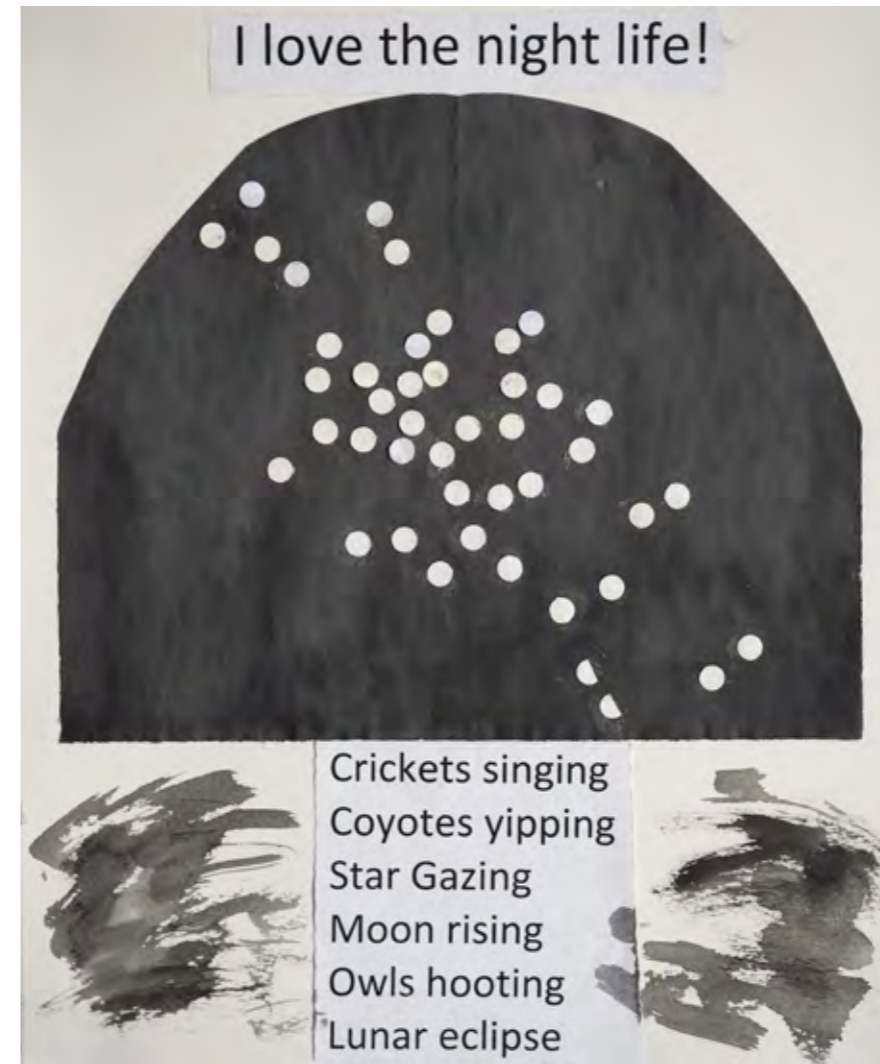
*a Library, a Classroom, and the World* is presented in two parts: the Library is realized inside Palazzo Bembo, and the Classroom is built in Giardini della Marinaressa. Together, the two connect to the World in unexpected ways, across time. The Library honors its host venue, Palazzo Bembo, where the notable Bembo Library was established in the 15th century by Bernardo Bembo and was subsequently expanded by his son, the influential humanist Pietro Bembo. The dwarf shelves in our Library, however, are modeled after the dwarf bookshelves of the Old Library at St John's College, University of Cambridge, which were created in the 17th century. The shorter height and slanted top surfaces allow visitors to read while standing in front of one of these shelves.

Is visual art merely to be seen? Visual art can also be read, which not only includes reading the texts that are part of the works but also the "close reading" of the images themselves. A library is a good place to read visual art; a classroom is a good place to discuss it. A suite of questions and responses like this and the ones that follow have shaped our exhibit.

Is visual art merely to entertain, to create intrigue? Visual art can also inform. A library is a good place to encounter such art. Is visual art merely to be monumental in scale that creates gargantuan spectacles? Visual art can also be modest in scale to encourage intimate engagement, not unlike an octavo that Pietro Bembo and the publisher Aldo Manuzio popularized at the turn of the 16th century and which made classical and modern texts widely accessible. Is La Biennale di Venezia to honor predomi-

nantly individual genius and help produce art superstars? Or can it shift course to nurture more collective, cooperative, and egalitarian undertakings? The four dwarf shelves—forming a circle in our Library, surrounded by a larger circle of walls filled with text in Bembo typeface—offer a humble example of such an undertaking. Is visual art merely to be created for collectors and dealers that aid in the ever-increasing accumulation of wealth? Visual art can also be created to contribute to justice-oriented environmental and social transformation.

Many would agree that today's most urgent planetary challenges are the climate and biodiversity crises. Thankfully, the climate emergency is finally receiving public acknowledgement and has sparked grassroots social movements. The biodiversity crisis, by contrast, is continuing to fester from public inattention. Even though the root causes of the Covid-19 pandemic are situated in the biodiversity crisis, there has not been much public discussion of these connections during the past two-plus years. This lack of public attention impelled us to make biodiversity—the crisis and mitigation—a key focus of our project. Two days after the Personal Structures exhibition opens in Venice, the UN Biodiversity Conference COP15 will begin in Kunming, China, where world leaders are expected to adopt a global biodiversity framework. From the vantage point of La Biennale di Venezia, which presents art from around the world, *a Library, a Classroom, and the World* urges the United Nations to adopt a rights-based framework for biodiversity conservation. On page 468, we introduce the Classroom and our team.





## Chen Peiper

*COVITRUM*. The *Covid-Corona* pandemic and the limitations it brought, caused Chen Peiper, an esteemed Israeli glass artist, to start a dialogue between herself and her favorite raw material: glass. This dialogue generated *COVITRUM*, a work that shows a series of unrecognizable portraits, without distinction in gender, age, skin color, or country of origin. The faces are universal and at the same time they are all different: the masks they wear reflect each person's need to express their personality and individualism.

The artist created thirteen different, man-sized portraits of 30/30 cm (approximate) with masks, and five, smaller sized children's portraits; eighteen faces in total. The number eighteen was chosen because in gematria – the assignation of numeric values to Hebrew letters – the number eighteen means *chai* - life.

Chen chose to keep the faces almost identical; they do not show identity or gender but only express emotions. Emotions that any viewer who contemplates this work will find, and that will humanize the masked faces. The masks, however, are all very different. Chen treats each face and its mask as a whole, but allows the viewers to switch masks in their imagination.

The mask is a tool of pretence and protection, and it allows introspection; it gives the artist a creative space in which she chooses whether to hide or to reveal identity or feelings. Chen chose to tell her story on each mask. But, as always in art, the viewers can tell themselves completely different stories.





*Homo Sapiens*. Each historical period is in its own way unique.

Some are remembered as a time when civilisation flourished, others, on the other hand, brought with them dark testimonies.

However, a time when society is free and prosperous also raises fears that this age will end one day, that inevitable change is slowly on its way. Only we do not know precisely when and in what shape.

It was the autumn of 2018. I ordered five large-format canvases, one of which stands in my studio. First I diffidently write single words on them, like with chalk on a white wall... words without context that attack me spontaneously... light, darkness, fear, black, yellow, white, water, ice, reverberation, loneliness, reconciliation, cosmos, eternity, forest, tree... trees... abandoned beings, from which only the bare torsos remain, which I come across among this devastated nature. Slowly I begin to paint the trees. Their shapes start to resemble some kind of beings, their branches are "extended outwards" like the arms of Jesus Christ. The position of the trunk reminds me of dancers' movements in the stage lighting.

For a greater rawness I mix phosphorus into the colours. In the evening, when I switch off the lights and only the blue pilot light of the heating system stays on, some of the tree trunks glow fiercely in the isolated space.

Sometime around the end of that same year I was watching yet another documentary on the irreversible climatic changes taking place on our planet. It is amazing just how many educated and intelligent people around me deny this reality. Maybe economic growth takes priority over eco-fanaticism. As if we, *Homo Sapiens*, were more than nature, more than the Universe.

The devastation of the landscape is noticeable at the very first glance and I don't have to be an expert on ecology to comprehend that these changes are irreversible. It appears man has some sort of self-destructive element in his nature and only begins to behave rationally in situations where it is already too late.

In February of the following year I am finally in the process of completing the first format. The painted landscape seems balanced to me. After lengthy perusal of the picture, however, it looks as if the trees have committed suicide, though this was not my intention! After much hesitation I step into the finished painting with a new, vigorous element in the form of a man dressed only in a white shirt. Immersed up to his waist he wades through the swamp, the mud beneath him is endless, it has no bottom. With the extinction of nature comes the destruction of man. There is nothing but a cry of despair in the direction of the treetops. Without an echo. The man's breath is contaminated with phosphorus and illuminates the canopy of the branches reminiscent of the illusion of the last confessor. All is connected in a definite harmony. Extinction, too, has its poetics.

I bring further formats into the studio and for the rest of the year I work on a fifteen-metre panorama of dying trees with the symbolism of a drowning man. I entitle the painting *Homo Sapiens*, in which the man, however, is not the victim of violence, like Jesus Christ as per the Gospel According to Saint John, but one who drove himself beyond the borders of his very existence through the devastation of nature and even of the planet itself.





## David Guez

Across the spectrum of art history, from the earliest known cave painters to the present, artists have sought to convey thoughts, ideas and emotions that would transcend time and place. The painter David Guez's work accomplishes this. Almost unwittingly referencing ancient cave painting and cutting-edge mark making of contemporary masters, his work is both personal and universal – abstract but somehow suggests narrative. He is an outsider, untrained in the discipline, and does not paint as a vocation. All of this enabled him over the course of 30 years, to create his own vernacular, a deliberate, disciplined and highly personal code of expression.

Born in Tunisia in 1954, immigrating to Paris as a child, Guez moved to Los Angeles in 1979 after completing his education and today lives in Jerusalem with his wife, who is also an artist, and their children. Having resided in four countries, conversing in multiple languages, it's not surprising that his work is a synthesis of who he is, where he has been and most significantly, that he creates art that communicates in a universal language.

With his domestic-scale, gestural paintings, built up through pronounced marks in oil on canvas, there is both timelessness and immediacy. Each abstract mark is an expression, an expulsion of energy, a statement. Like a Morse code, Guez creates a visual language through mark making, conveying his own personality, psychological state and commentary on the world we live in.

If there is a narrative to David Guez's work, it goes like this: In 1970, with a predominant sun burning through thick clouds,

splattering, shattering, and opening up an already fragmented landscape. By 1985, the blazing sun becomes a small red presence in the background, a distant metaphor – a beacon, undiscovered planet or drone signaling a new order, which lasts just a short time because two years later, disruption enters again. In 1987, boundaries are porous; the red dot is an indefinable mass, a smudge, suggesting disarray and leakage from all corners.

Guez's story starts and stops over decades and resumes again in 2013 when he brings back the dominance of the red protagonist; albeit, now magnified. An amorphous speck floats where the piercing sun was in earlier works and in the next few years, the character of the speck changes again, with orbit lines appearing to define it in space as a tactile and immediately relevant force.

2016 brings greater abstraction, heavier background articulation, and more precious painterly surface. And in 2017, Guez's story intensifies again, as he articulates in monochrome palettes only – black, gold, yellow, white. Each painting speaking with measured strokes – and each meditative stroke steadily applied like a stacked brick.

2022... His latest canvases are amongst the most powerful to date and their message – both formal and conceptual – can be unpacked by looking at art history, process, and the human desire to create.





## Deanna Sirlin

*Borders of Light and Water.* Deanna Sirlin's installation *Borders of Light and Water* looks out on the Grand Canal from the windows of Palazzo Bembo. It evokes the Venetian word *gibigiana*, a term that names the flickering of light as it reflects off the water onto the bottom of a bridge. Even as Sirlin references this extraordinary perceptual experience that is only found in Venice, she simultaneously draws attention to the global crisis of climate change, whose impact in Venice is manifest in dangerously rising water levels. Sirlin's installation is a geometric composition of reflected light that provokes a radical investigation of reality. The observer who engages with both the beauty of the environment and the threats to it through Sirlin's dynamic compositions and intense color finds that their viewpoint has been transformed.

To locate her composition within the context of the site she is addressing with her transparencies, Sirlin creates these works in a multi-step process. The work begins with a painting that Sirlin then destroys and recomposes to create a new collage that manifests itself as a composition that anchors her conceptual space in longitude and latitude. In her creation of the collage, she recontextualizes the pieces of her painting. The cuts and tears that rupture the painted surface in this radical repurposing of Sirlin's paintings is her reflection on and mediation of life in the 21st Century. Sirlin remixes these fragments to create a new work, which becomes a new artistic platform through the inter-

vention of technology. Working in the digital mode, Sirlin layers these works with rectangles of saturated color to realize their stratified content.

These immersive installations make viewers part of the painting, both in the way they are embedded in the architecture and in the way light filters through the transparencies, casting intense saturations of color into the interior space. As the light travels through Sirlin's work and into the gallery, it projects bands of color that move in the course of the day, tracking time. The work is fluid, with movement from the sun and reflection of time and season. Sirlin builds up layers of color over implicit compositional grids. In this aspect, her works refer to the experience of navigating built environments, represented in plan view. This is not a purely aesthetic concern, however. The layering of the works reflects the sedimented history of the site, while Sirlin's transformation of the space through light, movement, and color seeks to heal the scars inflicted by contemporary life.

The observer is invited to engage with both the beauty of the environment and the threats to it through Sirlin's dynamic compositions and intense color. Her use of transparency compels the outside world to become part of the work, calling attention to both the splendour of Venice and the rising water levels in the city, the fragility and beauty of the world and the effects of climate change, the most important global issue of this century.









## Destinee Ross-Sutton Gallery

DESTINEE ROSS-SUTTON GALLERY AND KHARI TURNER

Khari Turner was born in April 1991 in Milwaukee, Wisconsin. His paints translate truth into abstract portraits of reverence. His work, saturated with a desire to connect, Turner's chosen medium incorporates ocean, lake, and river water from all over the world as a solvent. Identity and memory join us to Black history intrinsic and a part of American history. To cleanse, heal, and tether, his brushstrokes, and drippings bring us closer to those ancestors who reach back from the not-so-distant past. While viewers may think of Jackson Pollock in these instances, consider that the word 'drippings' (lardo) is used in southern American vernacular to describe unusable animal renderings. Just as specific characteristics associated with Black people - large lips, broad noses, du-rags, and long, brightly colored nails - have been deemed unprofessional or unattractive by some aspects of society. Turner's visual lexicon has used the device of obscured countenance to have these portraits speak with dexterous confidence, reflecting inherent value to a viewer of any background in all its parts. Through including ocean and lake water, Turner reminds us that we are one through time, space, and, more importantly, cellular memory. Turner focuses on the celebration of life.

'Blue Moon' is Khari Turner's first international solo exhibition, inspired by traditional Venetian portraiture and the reclining nude. The title was inspired by the euphemism "once in a blue moon," a colloquialism that describes something that doesn't happen often; with this language, Turner reflects the rare and unique qualities of the Black woman in the world. His use of water from locales with historical and personal significance bridge nature and the environment. His mixing ocean water with paint (or layering water then paint) conveys their mutual impact on each other.

Hence, the show's main protagonist is a femme-presenting figure.

Ross-Sutton Gallery and Khari Turner are presenting eight auspicious works. In these paintings, Turner defines an alternate narrative of being Black in the world. His work references not what is 'cool' or 'stylish' about being Black, but rather the rarity of the individual aware that they are part of a collective of souls as old as time. Turner successfully navigates intimacy and storytelling through the confident vulnerability of his subjects. He shows us what it is to be alive and in this moment. The knowingness of coming from a place that, while magical, is indeed quite real.

Destinee Ross-Sutton, visionary curator known for the groundbreaking exhibitions 'Black Voices/Black Microcosm' and 'Say it Loud', both dedicated to helping to redefine the art canon the way many know it and has inspired many exhibitions helping to expand the art world's commitment to Black emerging art and artists. An advocate and activist in the art world. Through her work, Ross-Sutton provides artists space to grow and support to solidify their markets. Ross-Sutton's relationship with Turner was expanded in earnest when she included him in the aptly titled, 'Say it Loud' exhibition at Christie's auction house in 2020. Ross-Sutton subsequently curated Turner's first NY solo show at the eponymously named Ross-Sutton Gallery, New York, followed by their next project, 'Saving Room 4 More' at New York City's Frevo; a bespoke culinary experience. 'Blue Moon' is their latest collaboration after Turner's MFA graduation at Columbia. Ms. Ross-Sutton has co-curated '4000+ Years of African Art' at the Wall House Museum, St. Barths, a deep dive into the art from Africa, with work dating from 400,000 BC to the present. It runs from March through June 2022.









## Donald Martiny

Art and spirituality have always been intimately connected, not only in the way they address the nature of our existence, but also because of their ability to register deep within us. Together they viscerally connect us to an inner feeling, spirit, or vital essence. This work by Donald Martiny strives for what Kandinsky described as the “vibration of the human soul.”

The painting titled *Moment*, is by far the most ambitious work Martiny has made to date. The painting is made of multiple elements, its creation demanding over one hundred liters of paint to produce. Working on the floor, the artist moves physically inside, around, and through the varied components of his compositions within the paint, pushing the viscous color across surfaces with his hands, arms, and body.

The work is figurative in the sense that the dynamic gestures relate to the human form in landscape. Shaped paintings have typically been made through an additive process, by applying paint to predetermined shapes. Martiny’s work challenges that notion. His gestures and completed compositions gain their power through a hybrid subtractive process that determines the final profile of the work. From a formal perspective, his process forces us to question established definitions which define our fundamental understanding of painting.

This installation is possible and thanks to the efforts of curator Lorna York and Madison Gallery, California U. S.

Donald Martiny, born in Schenectady, NY, 1953, currently lives and works in Ivoryton, CT. Studies include School of Visual Arts, The Art Students League of New York, New York University, and Pennsylvania Academy of Fine Arts.

Martiny’s work can be found in the permanent collections of One World Trade Center, NY; Phoenix Art Museum, Phoenix,

AZ; Crocker Art Museum, Sacramento, CA; Amon Carter Museum of American Art, Fort Worth, TX; Newcomb Art Museum at Tulane University, New Orleans, LA; FWMoA, Fort Wayne, IN; Las Vegas Art Museum, Las Vegas, NV; Lamborghini Museum, Bologna, Italy; Los Angeles International Airport (LAX); Frost Bank Tower, Fort Worth, TX; Duke University Hospital, Durham, NC.

His work also numbers among several prestigious private collections including the Graham Gund Family Foundation, Cambridge, MA. Martiny’s work has been featured by *Huffington Post*, *NPR*, *Philadelphia Inquirer*, *Architectural Digest Magazine*, *New American Paintings*, *Decor Magazine*, *Hong Kong Tatler*, *Woven Tale Press*, *Vogue Living Australia*, and *Whitehot Magazine*. passing of time. For a canvas to be perfect in Somsak’s eyes, it requires many weeks of work, especially since he will sometimes work on many works at the same time. Somsak also frequently claims that the root of his art (and sometimes, a direct inspiration) is the landscapes that have left a mark on him. A beach in Bangkok, the monsoon falling on a wet field, the mysterious edge of a jungle... all of those are found in his paintings, but seen through his eyes, with his personal touch. It is then up to the spectator to decide to perceive - or not - the hidden landscape between lines and dots.

Since close to 10 years now, the works of Somsak Hanumas have been exposed in numerous foundations and in private collections across the whole world. Each work of Somsak find its place in a space that seems to have been made for it, just as a proof of its finality, its need to offer to the onlooker a specific representation.





## Eclectic Gallery

The Eclectic Gallery, based in Central London specialises in contemporary art. The gallery's ethos is to visually amplify voices of talented artists by displaying their artworks and making the different body of works accessible to the wider public. We are proud to present Seong Gu Lee, Johnny Morant, and Max Pedreira, our leading artists in figurative art. Each of these artists create their unique universe, in which one can find the reminiscence of the past and echo of the future.

South Korean artist Seong Gu Lee (b.1984) specializes in contemporary sculpture, which he mounts in bronze and stainless steel. The focal point of his masterpieces is to reflect upon human being's existential concepts of immortality, relevance, and inner struggles. Using the human form as the subject, Seong-Gu Lee aesthetically depicts the inner struggles, which have been faced by human beings since the dawn of time. His figurative sculptures are elaborate metallic figures that represent fragmented and faceless beings poignantly fighting to stay alive, present, and relevant.

Johnny Morant (b.1982) is a British contemporary figurative artist, who is also addressing the questions of the past. After attending art school in Bristol and Bournemouth he moved to London where his new surroundings had a strong impact on his work. In this densely populated urban setting Morant is stead-

ily making a name for himself as an accomplished painter of the built environment and the people within it. Working primarily in oil, his evolving process explores the deconstructive analysis of traditional themes, such as legacy and impact. His recent collection of works *Allegories of the past, present and future* explores mankind's capacity to meet challenges and face up to our future. The artist noted: "Playing on the border between clarity and suggestion my work prioritizes the intuitive application of paint with an aim to capture the viscosity of light and insecurity of form."

Max Pedreira (b.1978) is an Argentinian artist, who exquisitely creates a unique universe, filled with vibrant characters. The artist manifests courage and positivity through complex composition, where the human figure is immersed in labyrinths of compositional rhythms. The artist is a very talented colourist, who masterly incorporates the most powerful contrasts which he makes complimentary and emotive. Max Pedreira traps the viewer through his lines and colours to contemplate the large-scale canvases. The time of contemplation, dreaming, where pictorial poetry becomes visible, painting thus reaffirms its intact expressive qualities, for those who still take the risk of penetrating its mystery and discovering the metaphors that are revealed in matter, light, the colour ... that is to say in the painting.





## Elizabeth Heyert

*Metamorphosis.* Elizabeth Heyert's portraits delve beneath the constructed facades we all present to the world. In doing this, she reveals hidden aspects of each unique individual, stripped of veneer and often naked to the viewer's eyes. Each image becomes a record of someone who has been encouraged to show us his or her essential self. Presented at a size that demands attention, these images resonate with the vulnerability, complexity and magnificence we all share as human beings.

Heyert's photographs are taken after she has placed her subjects in unconventional or non-formal situations, such as being observed from above while sleeping, or hypnotized in her studio, or in one project, isolated in a room staring at themselves through a two-way mirror. Her methodology, where she is an outside observer who does not speak to or direct her subjects, provides them with a rare and safe opportunity to leave self-consciousness behind, and to access a private, hidden state of mind. This can lead to an intense and even transcendent experience for the individual, which Heyert records and transforms into poetic images.

Six of the images here were taken after the subjects were professionally hypnotized, with their consent, in Heyert's studio. During this process, they were asked to choose a "transformation" - a fantasy, persona or subconscious idea that they would like to experience. These ranged from wanting to access a memory, to inhabiting the body of another creature, to entering into an alternative state of nature. One woman wanted to feel like she was being jostled by a crowd. Another subject wanted to re-experience telling his mother he was gay. Someone else wanted to

float in the sea as he did as a child. After a lengthy session of hypnosis, and in a deep trance state, they acted out a personal internalized vision in front of her camera.

Other images explore mummification, often part of a sexual practice involving great trust between partners. The bound subjects, rendered powerless by their bonds, become completely dependent on the person who does the binding. This womb-like safety enables them to enter into a trance state called subspace, where the conscious mind relaxes and the subconscious becomes predominant. Unlike the subjects under hypnosis, who are naked in every sense of the word, the wrapped bodies are intentionally hidden and demobilized. The person within remains a mystery, with meaning implied rather than explicit.

Related to this concept is that of the "looner", someone who practices a balloon fetish and, in the case of the image exhibited here, enjoys being enclosed in a private, translucent latex bubble. She can see out, but cannot be touched or reached. This lyrical image of a woman encased in a six-foot tall balloon shows a physical embodiment of an airy shimmering space that one person requires to attain transcendence.

Elizabeth Heyert intends for these portraits to offer up layers of meaning beyond their immediate seductive beauty. Their physicality, allure and emotional impact are reminiscent of historical record or artifact, as each comes to represent a timeless aspect of the human condition.

The photographs are cyanotypes and traditional black and white gelatin silver prints made from negatives.









## Ewa Bathelier

FOR GALLERIA CA' D'ORO MIAMI / ROME / NEW YORK

Ewa Bathelier paints dresses. Dresses which incarnate the powerful combination of dualities such as presence/absence, femininity/feminism, emptiness/tangibility... Together they orchestrate a subtle serenade, pervaded with sensual wishes, energetic and unsentimental. The puzzling question arises: can you guess what's inside those dresses? Amélie Nothomb wrote: "With Ewa Bathelier, I learned that a piece of clothing can be nude". With the support of Galleria Ca' d'Oro and Anna Walter.





## Fintan Whelan

*Water Dance.* With water, there is life. Covering two-thirds of the Earth, water is what constitutes us. Not only does it bring life to this planet, but it also teaches us the realities of life. “Born out of water, my pieces become visual experiences, coming to terms with the command and inevitability of time.”

Whelan’s latest series of pictorial works crystallises random elemental gestures, which offer a powerful metaphor for the cycle of life that has further inspired him to expand his explorations to include his belief of one universal energy flowing through everything in his work. Though abstract in appearance, the work has a strong organic presence.

This series with its innumerable nuances allows him to speak about time, space, energy, movement. And thus, about life. “It’s really a form of self discovery. For me the path is built on working every day, no matter what the weather.”

*Water Dance* is a mantra to soaring beyond boundaries with grace and boundless power. It’s a metaphor for endless possibilities, an acknowledgement of time which haunts, holds, and cuts through each painting. A system in place which continuously

tests his eventual acceptance and dialogue with the real world, in other words, an opening of windows to the world.

Laying the canvas flat lets Whelan proceed with a surgeon’s precision whilst not compromising or assuming what may come. Drawing inspiration from the natural world, his canvases swirl like painterly voyages of the consciousness and draw attention to the beauty, fragility and vulnerability of our environment.

Furthermore, he is intrigued by the possibility of genuine interaction that each piece of the installation and the installation as a whole may have with the audience. The element of spontaneity and rawness is deliberately built into his work to allow for discovery, and this renders the work versatile and multilayered. “I am fascinated in how basic materials can be turned into something poetic; a canvas filled with light, feeling, and emotion. The challenge lies in attempting to reach that stage. My current bodies of work examine the fragility of the actual; the processing of our place in the now.”

*Water is flowing in the river,  
And river is within me.*









# Flore aka Christopher Florentino

PRESENTED BY ART ANGELS, LOS ANGELES

*The Modernist Series.* Christopher Florentino aka Flore, celebrated contemporary fine artist known in the art world for his Modernist series of paintings inspired by the principals of Midcentury Modern design.

The intense consideration of each color, gesture, hard line and brush stroke is evident in this breath-taking series heavily inspired by Cy Tombly and Willem De Kooning and the midcentury modern era. In what is set to be a defining method in an artist's process, Flore delved into the past, meticulously creating the era he is most fond of as the setting in which to create the series.

Nearly all of the paintings in this provocative yet organic series were created in and inspired by the artist's 1960s Gene Leedy-designed Midcentury Modern home.

"My art has been inspired by this house," says Flore. "To me, it was a form of study living in a beautiful piece of architecture,"

Like the equanimity of the unobtrusive principals of Midcentury Modern design, Flore's *The Modernist series* creates space for his viewers to develop their own narratives alongside evoking introspective emotive moments.

The Modernist emerged surrounded by concrete and glass and sunlight-filled interiors made by midcentury icons such as Charles and Ray Eames, George Nelson, Saarinen by Knoll, and Herman Miller. Beyond being infused with the essence of the midcentury modern era, the *Simply Modern series* is a result of the artist allowing for maximum freedom while painting.





# Gabriela Drees-Holz

KUNSTHAUS DREHO

Gabriela Drees-Holz is a versatile artist in terms of materials, techniques and themes. She is curious about new ways, loves experimenting and develops her own techniques. This is how she discovered and evolved the work with aluminum coffee capsules.

She is fascinated by the material, both because of the intense metallic colours, the different capsule shapes and because of the soft yet durable material properties. As a geographer, environmental issues were already an important concern to her, but as an artist she has now found another way to draw attention to easily avoidable environmental destruction. Why does coffee must be consumed from capsules when there are so many other environmentally friendly ways to enjoy coffee.

Both the production of aluminum is extremely water and energy intensive, as well as the so praised recycling. Forests must be cleared for bauxite mining, and soil and groundwater are also poisoned. In the human body, exposure to aluminum causes significant diseases.

Since 2017 she is specialized on Aluminum-Coffee-Capsule-Art. 2021 she participated with 5 Capsule Artworks in "Climate Action and Visual Culture" of University of Huddington and in Climate Symposium of Queen Mary University of London, as well in Climate Week in Cologne (2019) as in Climate Week of

Neuenburg. Another participation was in traveling exhibition "Food Changes the World" starting in Dresden, Germany.

On the one hand, the artwork "Capsulated Universe" shows the beauty of the material: with countless capsules folded into flowers, she designs the outer sides of the "U" with metal colored blue-green-purple flowers on one side and red-orange-yellow-beige ones on the other side, the interior offer like a silver nest, formed from the used silver bottoms of the capsules and isolated capsule ribbons, the ground for the growth of five lengthy flowers. In the center, these long flower stems designed with capsule flowers grow in all directions beyond the U - in the direction of "Universe...".

Gabriela Drees-Holz here ironically asks the question whether human being ultimately even wants to encapsulate the universe? The bow opened upwards also points to the seemingly infinite application possibilities of these beautiful capsules, like flower arrows growing upwards in all directions transporting their colourful "fright cargo" into the world.

The entire object shows a certain fragility, with which the artist points out the danger of this process.

*Supported by:* Monsignore Roman Mensing, OSTDR.a.d. / DIMA, Germany, Mönchengladbach / Trimedia / Miraflores Homes





## Galerie Myrtis

*The Afro-Futurist Manifesto: Blackness Reimagined.* Blackness and the possibilities of its future are the impulses that drive the imaginations of African American artists who draw inspiration from Afrofuturism, Black existentialism, spirituality, and futurist thought to construct a Black universe of tomorrow. Imagery rooted in nuances of the Black experience offers counter-narratives that confront fictionalized characterizations of African Americans and cultural Otherness and offers, in place of them, the essence of Black humanity.

In *The Afro-Futurist Manifesto: Blackness Reimagined*, artists assert agency over narratives of Black life, offer discourse into the socio-political concerns of African Americans, and pay tribute to the resiliency, creativity, and spirituality that have historically sustained Black people.

The concepts of time, space, and existence serve as the framework for exploring Blackness and its speculative future. Time, for Arvie Smith, serves as the metaphor for allegories that reinterpret Greek mythology, presenting Black women as goddesses. *Preach It* and *Cupid and Psyche* are testaments to the strength of Black women and battles fought for autonomy over their bodies against iniquitous systems of oppression. M. Scott Johnson turns to African American folklore, Afrofuturism, and Afro-surrealism in *The Metamorphosis of High John the Conqueror: Tribute to an Afrofuturist Deity* to make tangible the spirit of High John the Conqueror, the time-traveling shapeshifting folk hero manifest in the psyche of the enslaved. Felandus Thames's *Space is the Place* and *Door of the Cosmos*, synthesized in the tradition of Black improvisational music and the futurist philosophy of Sun Ra, explore the spirituality of "Black Interiority divorced of references to the corporal body and its relations to trauma, objectivity, and labor."

Space leads to Larry Cook's series *The Other Side of Landscape*, vernacular photographs that challenge the structure of the

U.S. prison industrial complex and its 40 percent Black population. Through digital manipulation, prisoners who once occupied the "yard" are liberated. The barren landscape becomes the "escapist backdrop for a system free of human captivity." Morel Doucet's assemblage portraits address environmental racism. In *After All That, We Still Stand (When Black Lives Look Blue)*, colorful silhouettes surrounded by flora and fauna provoke commentary on the displacement of Black people from their homes and communities. Delita Martin's prints *Visionary* and *Follow Me Little Bird* explore Black women's spirituality and ascent to a higher self. The overlapping of portraits, patterns, colors, and textures form liminal landscapes, "veilspace," as portals where the spiritual and waking worlds coexist.

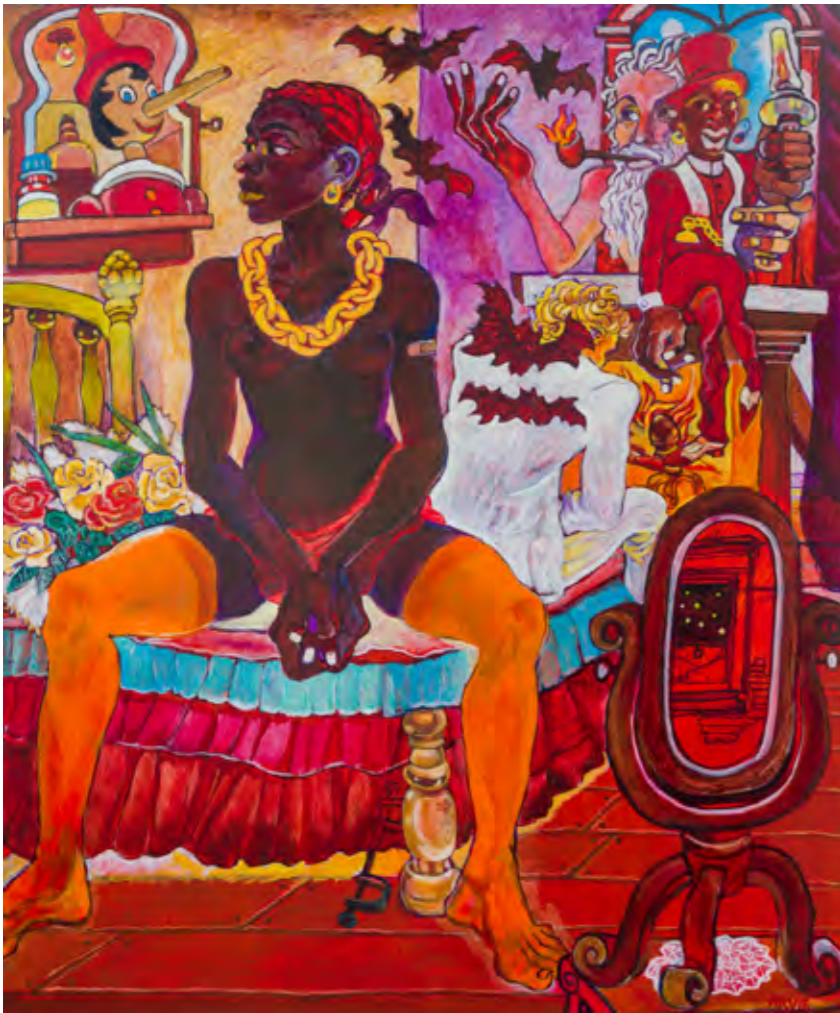
Existence, as portrayed in photographs by Tawny Chatmon, centers Black children in Italian landscapes as a reaction against the historical erasure of Blackness. In Chatmon's *Pastoral Scenes* series, *Monique in Pastiglia* and *Abmad in Pastiglia* are influenced by the work of 15th-century Italian artists (such as Vittore Crivelli & Fra Angelico) and the practice of Pastiglia. They are adorned with African symbolism, which celebrates their ancestry and affirms their preciousness and humanity. Interpreting the inherent possibilities of Black youth free of negative stereotypes is the impulse that drives painter Monica Ikegwu. Subjects rendered through the lens of a Black aesthetic represent the next generation of leaders: *Chidera*, *Brandee*, and youth featured in *We Outside* exude confidence as futurists who will fight for societal change.

Myrtis Bedolla, Curator

*Supported by:* Darryl & Leslye Fraser Foundation / University of Maryland Global Campus Office of the President / Joshua Johnson Council / Reginald and Aliya Browne / Daniel F Bergsvik and Donald N. Hastler / Ilona Sochynsky / The Tibbles Family Trust









# Georgii Uvs & Ellen Nash

ARTIST GEORGII UVS AND CURATOR ELLEN NASH

*MESOZOIC. Let's start over!*. During 2021, artist Georgii Uvs and curator Ellen Nash prepared a large-scale series of paintings called *Circle 9* for the project *Personal Structures* in Venice in 2022.

Uvs admits that he never specifically comes up with themes for his works. Information comes to him and burns him until he splashes it onto the canvas. Uvs calls himself a conductor who is obliged to convey information to humanity through his artistic skill.

According to Dante Alighieri, the 9th circle is the center of Hell where traitors are thrown to. This is how Uvs felt in 2021. People betrayed their home, the planet which nurtured and gave life to our civilization. As a result, we live like betrayers in hell. We have endangered species of plants and animals, environmental pollution and climate change. Also Covid, self-isolation, depression and fear of the future.

A few weeks before sending art works to Venice, Uvs and Nash rewrote and developed a radically different project concept. Artist and Curator decided that we have a chance. A chance to start over.

Despite the torn and split world, the curator of the main project of the 59th Venice Art Biennale, Cecilia Alemani, in her letter to the artists, asked to strive for optimism and celebrate art and its ability to create alternative cosmologies and new conditions of existence.

Uvs created a series of works *Mesozoic* in 2016-2017. These are bright layers of color on the canvas, consisting of a continuous color line, reminiscent of Mesozoic landscapes.

The Mesozoic is an era of tectonic, climatic and evolutionary activity. At this time, the formation of the main contours of

modern continents and mountain building on the periphery of the oceans take place. By the end of the Mesozoic era, the main part of the species diversity of life approached its modern state.

Uvs' activity is metaphysics, a battlefield where the answers to the questions of human existence go beyond all conceivable experiences and forms. The artist never knows what awaits him at the end of this transcendental experience. He works alone, giving himself completely to the question. Uvs paints his works without touching the canvas, or with any artistic instruments. He keeps the technique of applying paints on his canvas a secret.

Uvs uses an ultraviolet pigment, which gives a sucking effect of the depth of work under the UV light. His art works are two-faced. Like in nature, they have sunset and sunrise, day and night. Sometimes, what the artist hides under ordinary lighting to protect his viewer, comes to life under UV light.

Uvs' art is like a crown of thorns, sometimes it can scratch very painfully. But the artist exposes his soul to the colors, and that is why they are revealed to him with such sincerity. The colors that the artist uses certainly matter - they are not giving the opportunity to understand ambiguously. The colors that the artist uses in the series *Mesozoic* are bright, pure, cheerful. Green color has always personified life, health, wisdom. Yellow and orange are the colors of the sun, the source of life on earth.

Curator Ellen Nash and artist Georgii Uvs filled their project *MESOZOIC. Let's start over!* with hopes for a better future.

While we still have a chance, let's start over!  
Ellen Nash









## Geraldine Ondrizek and Reed College

*Transitions and Transformations: The Constant Flux of our Personal Structures.* Gathering artists and research scientists from across the globe, this exhibition makes visible the under-recognized circumstances causing the transformation of our *Personal Structures*. At the core of the exhibition, Gerri Ondrizek explores epigenetics; we thought of DNA as something fixed but it was actually very cleverly modified according to current environmental needs. Even before a living creature is born, it already knows what world to prepare itself for.

These empathic works are in three categories:

*Biological Factors:* In Ondrizek's and Dr. Takahashi's collaborative documentary work, *The First 100 Hours*, made at the University of Tokyo fertility clinic, we see the most vital time in which the structure of our genetic code and epigenetic factors are established. Prull's work, *Metamorphosis Forms 1-5*, is a photographic documentation of his body while receiving testosterone treatments for diagnosed gender dysphoria. Fieweger's *I Hold Myself In My Arms* explores our ability to self-comfort as we grow and change in the face of adversity.

*Environmental Factors:* Rafals's *The Evening Pink* depicts the American western landscapes severely affected by fire, drought, the disruption of seasons, and the breakdown of ecosystems. Artist and Scientist, Fuentes and Oyarzún's *Simbiosis* creatively reflects on the Biobío region in Chile, from the Andes to the sea. Following in the tradition of Chilean murals, *Tiempos de Muralismo* is a documentation of murals made along the fragile Chilean coast by Tremblay in collaboration with scientists of SECOS.

*Socio-political Factors:*

*Forced Migration:* Gervais's *Badr* is the direct chronicle of Badr's life, beginning with his kidnapping in South Sudan as a

child, followed by his journey to Europe. Bhattacharya's *Interference: Where Do We Belong* and Kano's *In Search of Home* refers to the partition of India [along religious lines, Hindu and Muslim, in 1947], which their families lived through and which continues to affect their daily lives. Burmese artist Sai Blank's *Trials of Absence* is a glimpse into the political turmoil that has engulfed Myanmar since the military coup of February 1st, 2021, and specifically, the trauma suffered by his own family and his father, who has been held as a political prisoner by the Burmese junta since the coup.

*Homelessness:* As the United States is hammered by a severe housing crisis which has exhausted public patience, director Yosha's *Outside the Frame* trains homeless and marginalized youth to be directors of their own films and lives. Tetenbaum's *Portland/Living* maps the homeless sites on her commute to and from work. It is accompanied by moving testaments about life on the streets. poleyumptewa's *res nullius: Indigenous Identity-Creation* is a documentation of their performance works which laments the concept of Indigeneity as constructed through a settler-colonial frame, and celebrates Indigenous survival.

*Transitions and Transformations:  
The Constant Flux of our Personal Structures*  
Geraldine Ondrizek and Reed College

Artist: Sai Blank, Jayeti Bhattacharya, Greta Fieweger, Stephanie Gervais, Sara Olivia Fuentes, Vikrant Kano, Geraldine Ondrizek, Fernanda X. Oyarzún, paulina joy poleyumptewa, M Prull, Ethan Rafal, Lila Roo, Barb Tetenbaum, Genevieve G. Tremblay, Nili Yosha









A composition of two sculptures – one miniature, one virtual and monumental – are bookends at two historic Venetian locations. They are personal and universal structures engaging consciousness and states of being. The miniature *Harmony* beside the Rialto Bridge on the Grand Canal and the monument *Native Tongue XR* at Marinaressa Gardens ‘speak’ to the viewer through their symbolic I-forms. They evoke other-worlds from within the rare stones, gold and ancient wood from the Islands of Aotearoa New Zealand. Across the waters of Venice, the sculptures echo one another like mirrors. Their refrain plays across the ebb and flow of tides, otherworldly Island-forms (I.) connecting with the floating city and the biosphere.

In the historic mercantile hub of Rialto, the precious miniature sculpture *Harmony* fits in the palm of a child’s hand. Framed in a square of black velvet, it propagates key moments in art history – piercing a minimalist black square with the I-figure, and outlining the whole in an Italian Renaissance gold frame with a laurel leaf motif of classical origins. The laurel tree was prized in Ancient Greece as a symbol of peace. Sized to encompass the viewer’s head, the framed *Harmony* bestows the gilded laurel corona on its audience, the crown worn to signify victory and peace.

Spiritual and anthropomorphic, the totemic I-figures are joined at shoulders/heads and hips/legs. Aligned as gender-free pronouns, they make affirmative sounds: ‘aye’ in English and ‘ae’ in Māori, the languages of New Zealand’s treaty partners. *Har-*

*mony* records the passage of time in carved stones and minerals that register geological evolution and are potent with meaning. Each element – pure river-gold, Kahurangi pounamu, and Tāka-ka marble – holds a wairua (spiritual essence) and ancestral connections to whenua (origins/land). Luminous in the setting sun, *Harmony* positions humanity at one with the Earth. Each I/One is unique and independent, with equal standing, articulating the founding principles of human rights. United, these pillars forge a harmony of collective strength.

Beneath the leaning maritime pines in Marinaressa Levante garden, *Native Tongue XR* rises up and looks across the Venetian lagoon, a historic place of transit and a safe harbour from the trials of war. Empowered by the metaverse, the I-form is a free spirit, transcending borders, materiality and boundaries in a rapidly redefining world. Its totemic figure is the digital twin of an ancient kauri monument *Native Tongue*, carved by the artist from the heartwood of a primordial tree, an indigenous taonga (treasure) from a forest buried in Aotearoa at the end of the last Ice Age. Shaped as the first person pronoun and number One/First, *Native Tongue XR* is an alter-ego or ‘Other I’. An imposing presence 3m high, created by the viewer through a mobile phone or tablet, the digital monument is experienced in real time and three-dimensional space. Rays of light enliven the golden grain of the ancient wood and an I-shadow imprints the ephemeral figure on land. Both atavistic and high-tech, *Native Tongue XR* propels the past into the present tense.





## Giselle Weegels

Giselle Weegels did her studies in Tilburg and then studied for a year in Firenze. After finishing her studies, she worked partly as a teacher of drawing and painting and later as a teacher of stonework for the blind and partially sighted. Most of her time, however, she spend working as a performing visual artist. Although painting was her main focus for a long time, sculpting eventually became her greatest passion. She shifted her vision from looking at the world from the outside through paintings and gouaches (literally from a plane to the world below) to the inner world. Her profound experiences with illness and death of loved ones were the cause of this shift. That is how, first, a series of small intimate assemblages was developed to give a place to grief.

Grief and mourning became a universal theme. From that principle, a consideration of life with all its highs and lows followed in a naturally manner. She depicted this view in several bronze sculptures that show the cycle of life. Since 2013, working in plastic materials has been prominent. The work she shows in Venice is part of a series of sculptures she made in response to the theme 'cycle of life'. This cycle shows birth, life and death. In her work, human characteristics and relationships within this cycle are depicted. Some of the sculptures also show her social involvement, such as in the sculptures shown here; "Flight" and "The sun shines for everyone". Especially the question of what

happens after we have left behind our physical bodies, death, is intriguing. Do we continue in another form and turn out to be spiritual beings in a physical body? Does birth also mean death and vice versa?

She shows this transformation or metamorphosis in various sculptures, with the butterfly as a perfect metaphor. The bird is also used several times as a metaphor for mankind. The symbolism of the fish and the shell (soundboard) as the word of Christ and new life recur regularly, as do the disk or circle as symbols of wholeness.

As an artist she is always inquiring, exploring . To find something ... the nirvana , God ... Keep asking questions and trying to capture this in an sculpture. Her quest is actually to increase awareness of what is.

Nature also plays an important role in her work, such as the themes 'sun' or 'the current', depicted in space and movement and constructed from the four elements: fire (light), water, air and earth (formed in bronze).

In the cycle of life, metamorphosis is a given. Within decay lies the seed of the new. Dying, budding and blooming are inextricably linked. This is the core of her work "The only way out is in". Technically, her sculpture is characterized by plastic tension, skin and color.





## Hans-Ruedi Wüthrich

*A last song.* Helpless on its back it lies, the crow, dying. Larger than life this confident, talented, intelligent bird with highly developed social skills and capable of profound sorrow suffers metaphorically for our ruthless handling of nature. Cast in bronze and timeless patina Hans-Ruedi Wüthrich's 'Crow' is emblematic for the decline in the avian population, it is an impressive allegory for humanity's gradual destruction of the environment: the feathers stiffened, the claw prostrate in agony, the beak opened for one last song. The landscape in the background – painted doom on canvas – acts as apocalyptic backdrop of an ubiquitous tragedy. Hans-Ruedi Wüthrich's figurative adaptations of the animal kingdom and momentous landscapes are arranged in large-scale mixed media settings to draw the observer in. Drained and destroyed landscape like an apocalyptic scenario, dramatically battered by threatening windswept tumults in a tempestuous sky, is rendered in an impassioned painting process and fiercely suggestive of the perilous threat to nature.

Hans-Ruedi Wüthrich's works are realistic narratives, expressively reflected and densely told. Accordingly, he describes the driving force of his artistic approach as quest to enhance apprehensiveness. Apprehensiveness, to him, means calling attention to and forcing reflection. Therefore it primarily is the expression of personal sensations, limitless in their creativity, untamed by the search for pictorial meaning and creative sustainability that condenses in the sculptural work as well as in

the paintings, the drawings, the photographic staging: immediate and timeless. It is no surprise then that the artist, led by experience and perception, turns his artistic attention on crows. A fascination for these beasts, which, along with ravens, exhibit extraordinary intelligence, and the appalling revelation of our dismissive treatment, of the thoughtless culling of these birds, which can mourn like humans, intensively and loudly with a 'crow's song' drives Wüthrich's. The awareness for their plight has inspired the 'Crow' and through it the artist draws our attention to the alarming state of the environment, to the dramatic decline of the avian population, to our recklessness towards creation. A dead crow has been used as a model and Hans-Ruedi Wüthrich evidences with this sorrowful symbolic figure backed by bleak environmental edgelands display profound insight. Hans-Ruedi Wüthrich paints and creates what he experiences, sees and feels. He is led by his perceptions, vehemently and passionately he refines them to existential moments of heightened tension and their brittleness. The bird's tragedy is impressive in its vividness, framed by an oppressively approachable landscape. Hans-Ruedi Wüthrich's artistic intention is characterised by an inexhaustible creative curiosity joined to the thematic context and the challenge of technique and media. His bronze fable of the crow is a memorial to mercy and compassion. The observer is forced to engage. The artist has reached his aim.





## Helen Kirwan

Kirwan is a conceptual and interdisciplinary artist, born and partly raised in Ireland and now living in Cyprus. Known for quiet, meditative performances and multi-channel video installations, her work is characterised by explorations of concepts of loss, memory, temporality and journeying as poetic and metaphorical constructions of memory.

*Grief-Work*, a meditation on these themes is an immersive three-screen film installation inspired by the mourning traditions of ancient Greece and the Middle East. It shows the artist as a character on a metaphorical journey encountering performances by others, of rituals inspired by the funerary scenes depicted on white-ground Lēkythoi vases. Popular grave gifts in Athens in the 5th century BCE, these are known for a delicate painting style depicting rituals such as dedicating gifts, pouring libations and decorating graves combined with emotional expressions of sadness and of mourners nourishing the deceased and their memory.

*Grief-Works* explores also time, temporality and our perceptions of time. The character oscillates in a multiplicity of existences and experiences on the edge of two spheres. She appears to be on a chronological journey and whilst time-based media reinforces this representation, this linearity is an illusion; she is not bound by time and space and her simultaneous encounters are endlessly taking place. Lēkythoi vases depict also changing Greek attitudes towards dualistic notions of time: *chronos* being the ordered, measurable and uniformly flowing time, and *kairos* being its qualitative counterpart, signifying not just any time, but the fleeting instant of the now. The character is in a dialogue conveying this temporality and epitomising the empirical and tangible nature of *kairos*, informed by human experience and subjectivity.

The outdoor scenes were filmed in Cyprus and these, synthesised with others form a complex montage: a fragmented but interwoven, repetitive structure which is reinforced by the inclusion of chant by a Cypriot Byzantine choir. Chanting echoes many mourning traditions around the world and its continuous rhythmic flow emphasises the complexity and sense of poetic gravity of *Grief-Work*.

*Grief-Work* echoes Kirwan's performances in earlier projects, especially her film installations in the Memory Theatre Trilogy: *Fragment and Trace* (2015), *Memory Theatre* (2017) and *perpetuum mobile* (2019), and live performances on beaches in the UK and Cyprus. Kirwan draws on her own experience of mourning; the seemingly endless journeying in her work evokes searching and as metaphors for attempts to navigate the wilderness of bereavement. Walking is also a form of marking time and travelling through time and by walking across landscapes, Kirwan partly draws on the mythological narratives of epic journeys.

*Grief-Work* is underpinned by Kirwan's inquiry into the German Romantic philosopher Friedrich Schlegel's radical concept of the fragment as a dynamic practice which aims at fragmentation for its own sake. Intrinsic to Kirwan's futile reiterations is an essential incompleteness which is itself the mode of fulfilment. Her work draws also on the Hegelian concept of memory as repetition that constantly reinvents itself as a dynamic process akin to transportation.









## Hisako Sakurai

*Bird-Dromaius.* Regarding these birds, evoking images of primitive genes, one is carried back in time to an ancient world. In the gentle light in the forest, the sight of these grotesque-eyed lanky birds standing motionless causes time to stand still, creating the illusion that they could even lead me to the era of the dinosaurs. It is a vista that calls to mind the primordial earth.

With such sentiments, I gaze on this scene as I timidly approach the birds, and find a most unexpected comical aspect to them. As they run, they direct their gaze upward at the other birds sounding their lovely calls as they fly freely in the sky. Flightless, though possessing wings, they are like the underachievers of the race of birds, oddly pathetic and stirring sympathy. Bathed in abundant pools of light, as they rest their large eyes with a translucent white third eyelid drawn across the orb, their weirdness is accentuated. But conversely to such appearances, their nature is in fact docile. They are creatures incongruent in their outer and inner aspects.

I've felt that the ballet movements I was taught as a youngster must have been created in the image of, and in yearning for

birds. The aspect of those scaly feet, slowly setting one foot forward and kicking back the ground beneath, lightly, precisely all the way to the tips of the toes. The neck is slender and supple, legs thin and long, the upright form with gay wings of the tutu has a seamliness with nothing extraneous in its movement. As I watched these birds, I felt that surely their movements must be the origin of the dance.

In the process of evolution, these creatures, who chose to run upon the land and survive thus, outstretched their necks and looked up to the sky as though longing for flight. In the same way, the dancers resist gravity, yearning to dance high into the skies above. Each of these, unfolding on their respective stages in their wordless, distinct forms, beckon me to another world.

This work is a platinum-palladium print on handmade Tosa platinum paper. The metaphoric comparison with soft and elastic texture of Japanese paper and feathers, the rich sparkle of traditional platinum-palladium technique and the genes of birds, all feel like a planned encounter. I hope that you can enjoy the co-starring of each material while hoping that these birds will fly from the past to the future.





## Hunt Slonem

PRESENTED BY DTR MODERN GALLERIES

Rabbits have been in Hunt Slonem's life from the start. Slonem grew up surrounded by them, "as a kid, bunnies were a huge part of my life... everyone had a rabbit's foot for luck, life, fertility". He rediscovered them in adulthood, learning he was the sign of the rabbit on a Chinese menu late one night. Slonem now begins every morning with his bunnies. These iconic rabbit portraits provide a moment for meditation and a gestural warm up. Slonem believes that "repetition is very important" and treats each moment with these canvases as one of profound meditation.

Each bunny supplies its own moment of reflection for Hunt, proven by their uniqueness. They are brought to life, each carrying their own personality. Their practice remains an experimental haven as they create a space for Slonem's discovery of new mediums and techniques. Often displayed within a frame as unique as each piece, they are arranged as if portraits of Slonem's ancestors. They observe the viewer with curiosity and invitation, begging the spectator to get lost in their worlds.

These repetitive gestural warmups are a layered experience for Slonem. He explains in his discussion with Hans Ulrich Obrist, "the bunnies are biological and metaphysical... these little abstract paintings... bunnies are my warm ups every day... I don't think they are *uncomplicated*. It's a Zen gesture". This Zen gesture prepares and allows him to take on the energy of the day. This combination of personal reflection and spiritual meditation culminates in the realignment of Slonem's sense of self.





## Hyun-Kyung Kim

Hyun-Kyung Kim has been working on the bamboo paintings in Korean ink for long periods. The Four Gentlemen, in Oriental paintings, is a collective term referring to four plants: the plum-blossom, the orchid, the chrysanthemum, and the bamboo. And they were the subjects that classical scholars enjoyed depicting as a way of cultivating their mind in old times. They were literati who were good at poetry, calligraphy, and painting, so-called 'Three Perfections,' loving and enjoying the arts and possessing a noble personality. A symbol of fidelity and loyalty, which is associated with its upright and clean form, the bamboo has received constant love in Asian countries over a long period of time.

The reason that Hyun-Kyung Kim has chosen the bamboo as a subject is also deeply related to this. For a long time, over 15 years, she has tried various formative experiments focusing on the bamboo. She tries to capture in her works winds, water, light, etc., along with bamboos, which has something to do with her mental state while she is painting. Kim's worknote says, "The biggest reason why I chose the bamboo was rooted in my heart that I wanted to rely on the strong and upright nature of bamboo. Everybody probably has mentors they want to resemble, and it is necessary to have. One of my mentors is the bamboo." That is, the bamboo is the artist's alter ego.

As for the techniques, Hyun-Kyung Kim's favorite is the layering of brushstrokes. The technique is to start applying washes of pale ink and then gradually superimpose layers of thicker ink over time. While taking these repetitive actions, the picture is getting minimal, and that is connected to the 'emptiness' that

Hyun-Kyung Kim pursues. It is said that the act of emptying your mind, getting rid of obsession and obliterating greed and selfishness, is like asceticism. As in Zen, the constant and continual asceticism is nothing less than the act of emptiness. Hyun-Kyung Kim puts this method of asceticism into practice through the superimposition of layers of ink.

The 'emptiness' in Kim's work has two meanings: first, it is used to mean the meditation of emptying those around her and her mind when she is planning a work; second, it is the emptiness shown in the harmony of blank spaces.

Her work titled *Another Space* (2020) shows modern aesthetics by the bold contrast of black-and-white, although ink sticks, one of the traditional materials, are used. It appears as a fragmented image through modernistic and abstracted style, rather than a classic ink-and-wash painting. Hyun-Kyung Kim's paintings are ultimately more like the geometric abstraction which is composed of lines. Even though the elements of external similarity remain, which are reminiscent of bamboo leaves or stalks, even they eventually converge into the geometric elements. Water also often appears in her works. Water is the source of life and the essentials that make up Nature.

As her research on materials has recently been getting deeper, the artist has experimented to make one picture by cutting paper lengthwise and then folding and sticking it together. And Hyun-Kyung Kim examines the relations between the parts and the whole, with respect to basic formative elements, such as blank spaces, dots, lines, the plane, and so on.





# Ian Hagarty & Danny Kaufmann

MARSHALL UNIVERSITY, HUNTINGTON, WV, USA

On December 27th, 2020, the H.R. 133 – Consolidated Appropriations Act, 2021 was signed into law by the President of the United States of America. As part of this bill, the “New River Gorge National River in the State of West Virginia” was redesignated as the “New River Gorge National Park and Preserve,” making it the 63rd National Park and the 20th National Preserve in the United States of America. The artists’ collaborative project seeks to share the story of West Virginia’s first and only national park.

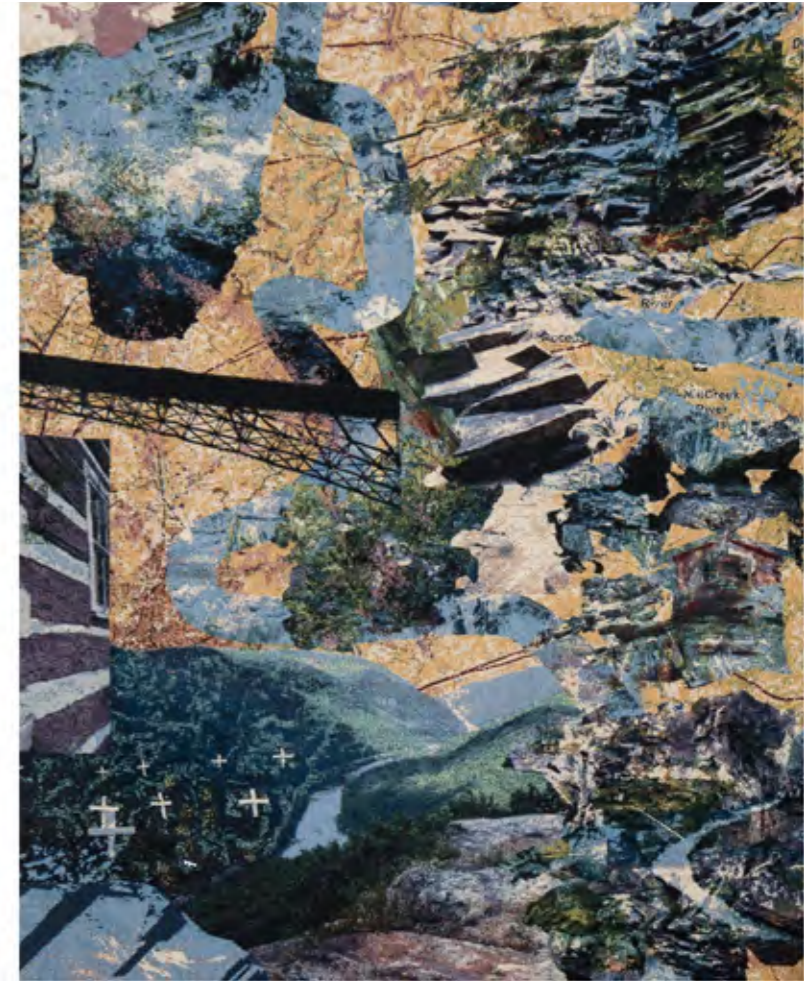
The identity of West Virginia is closely connected to the landscape. Referred to as the “Mountain State,” it is a region where industrialization, extraction, and labor collides with geology unique to the Appalachian Plateau. A tributary of the ancient Teays River, the New River in West Virginia is considered to be one of the oldest waterways in the world. Spanning 70,000 acres (28,000 hectares) and characterized by a gorge at over 300 meters deep and comprised of exposed shale, boulders, sandstone, and coal, the New River Gorge National Park and Preserve exemplifies West Virginia’s distinctive terrain.

The work presented at the Personal Structures exhibition is a reflection on the park’s rich anthropological, cultural, and geological chronology. In particular, the artwork acknowledges the lives, relationships and histories embedded in the iconic beauty of the park’s landscape. The collaborative work is an amalgamation of fragmented, manipulated, and layered visual artifacts created by the artists since the park’s designation. The resulting artwork does not depict a traditional vista or scenic outlook, but rather a heterogeneous composition made up of disparate remnants of shared experiences that represent the park’s complex

narrative. The artists’ separate artistic sensibilities, materials, and methods are digitally and physically interwoven to generate a hybrid form of photography and painting that celebrates this moment in the park’s history.

Danny Kaufmann and Ian Hagarty are Professors in the School of Art & Design at Marshall University in Huntington, West Virginia USA. Danny Kaufmann is a photographer whose work is distinguished by his considerations of how photographic processes establish artistic meaning. Ever-present attention to place characterizes his work, which often features urban and natural landscapes. Ian Hagarty is a painter whose work is generally characterized as colorful abstractions informed by memory, perception, and nature. His work often integrates digital technologies and processes with an expansive vision of painting traditions. The artists’ collaborations merge photography’s ability to record historic moments and places with painting’s use of layers of expressive color and texture that culminates into artworks that are both representational and abstract. Together, they have developed new works that combines photography, painting, digital media, textiles, and print production techniques to commemorate the “New River Gorge National Park and Preserve” in West Virginia, USA.

\* The artists would like to thank the generous support of the Marshall University College of Arts & Media and Dean Wendell Dobbs, the Marshall University Foundation, Dr. John Maher and the Marshall University Research Corporation, the West Virginia Department of Arts, Culture & History and WV Commission on the Arts, and a special and sincere thank you to Barbara and Pete Chiericozzi





## Jane Frances Dunlop

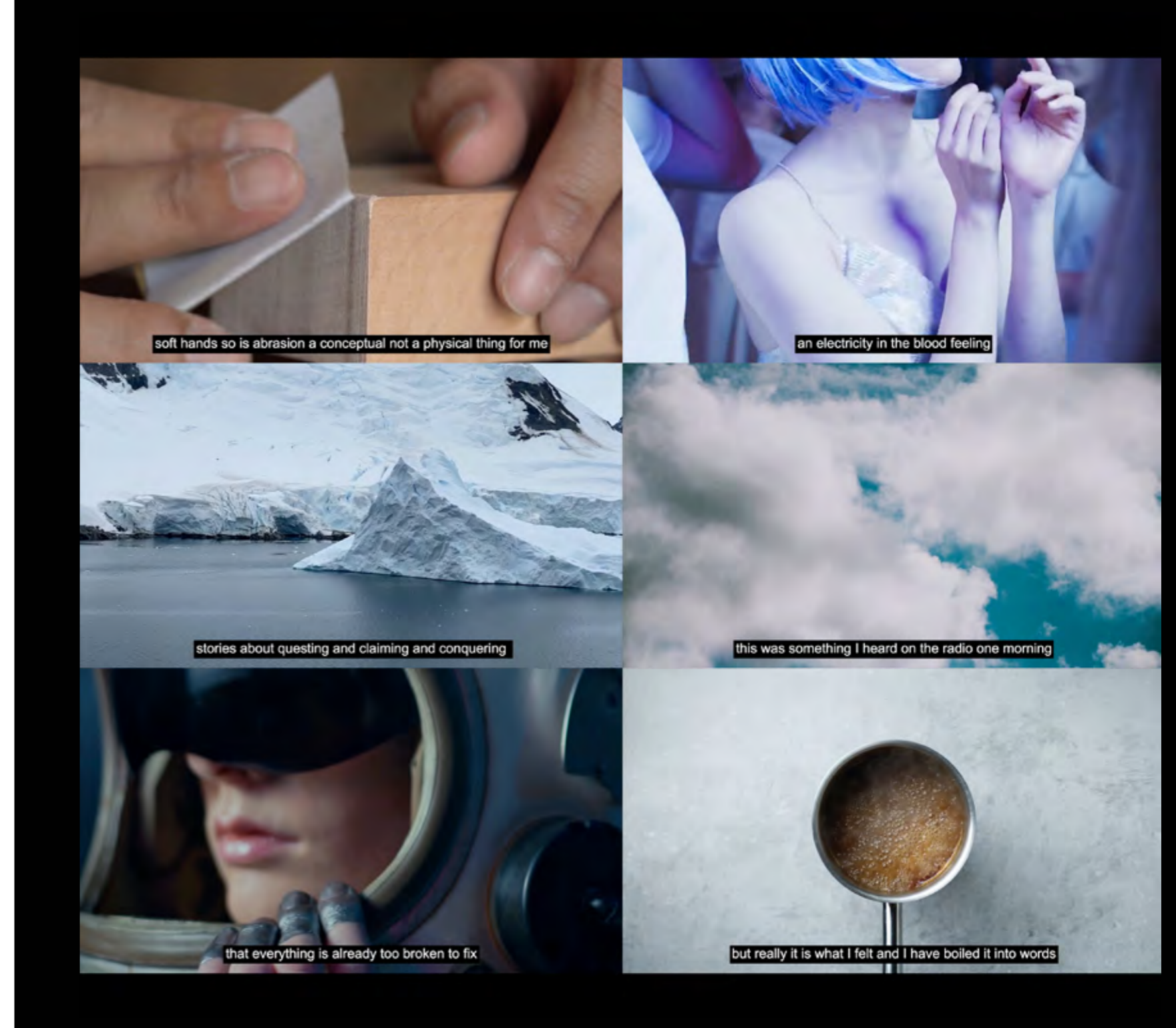
In *select important things* (2022), Jane Frances Dunlop creates her own knowledge system to navigate the shifting landscape of meaning and meaning-making in the 21st century. This knowledge system, a collection of video fragments that combine stock footage with original spoken texts, contrasts a deeply subjective understanding of the world with images of its generalities. Through a series of installations for online and physical sites, the project considers increasingly fraught questions about how humans make knowledge and how that knowledge, in turn, (re) makes the world. *select important things* configures and reconfigures the knowledge system videos, organising them with methods and intentions that are obscured from the viewer. The installations present a series of everchanging narratives as they trace new lines of relation between the objects captured in the knowledge system. *select important things* includes a browser-based installation, which can be viewed at [selectimportantthings.com](http://selectimportantthings.com).

*select important things* is a response to two crises of knowledge that have come to define the last decade: the rise of 'alternative facts' that undermine and destabilise expertise, and the increasingly complex AI systems for which datasets stand in as knowledge. The artist situates these 'knowledge crises' within a history of human representation, highlighting the subjectivity

of the knowledge systems that play out in fake news or are the basis of machine learning. The work's structure is inspired by Knowledge Representation, the field of machine learning that studies how to represent human knowledge for Artificial Intelligence, as well as by feminist approaches to knowledge and contemporary crises of truth. It was sparked by a foundational essay on Knowledge Representation produced by the MIT AI Lab in the mid-90s that considers how to "capture and represent the richness of the natural world" for the systems that teach machines how to use, interpret and create knowledge. *select important things* explores how ideas become reality, considering how we make the knowledge that structures our world. It is a reminder that a machine can only learn how and what it is told to, that rumours can become facts through their repetition, and that knowledge is a thing we make.

Jane Frances Dunlop (b. 1987) is an artist and writer. She creates installations, videos, essays, poems, and performances. Her work begins with the concrete structures and abstract ideas that make the world, shaping how we are together. It ends in aesthetic propositions that provide no answers.

*select important things* was produced with the support of the Canada Council for the Arts and the City of Toronto through the Toronto Arts Council.





## Karen Sewell

*The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. He to whom the emotion is a stranger, who can no longer pause to wonder and stand wrapped in awe, is as good as dead — his eyes are closed. The insight into the mystery of life, coupled though it be with fear, has also given rise to religion. To know what is impenetrable to us really exists, manifesting itself as the highest wisdom and the most radiant beauty, which our dull faculties can comprehend only in their most primitive forms — this knowledge, this feeling is at the centre of true spirituality.*

— Albert Einstein, *Living Philosophies* Ams Press Inc, 1931

*Luminary* / *Luminare* explores relationships between form, colour, light, space and sound, contributing to conversations on connections between abstraction and spiritual experience. The work seeks to evoke the unfathomable mystery and beauty of cosmic phenomena, and act as a potential threshold into the terrain of the numinous. The exhibition includes the use of spherical and circular forms in sculptural and photographic works that reflect artist Karen Sewell's interest in celestial bodies and sacred geometries. Here, the original use of the term 'luminary' references natural light-giving bodies, cosmic or celestial. A luminary can also be a person who inspires or influences others, especially one prominent in a particular sphere.

Locating this installation in the context of Venice — with its sacred sites and religious historical contexts for viewing art — the project speaks to histories of religious art in a contemporary way. The veiling of the sphere in translucent fabric references the veil

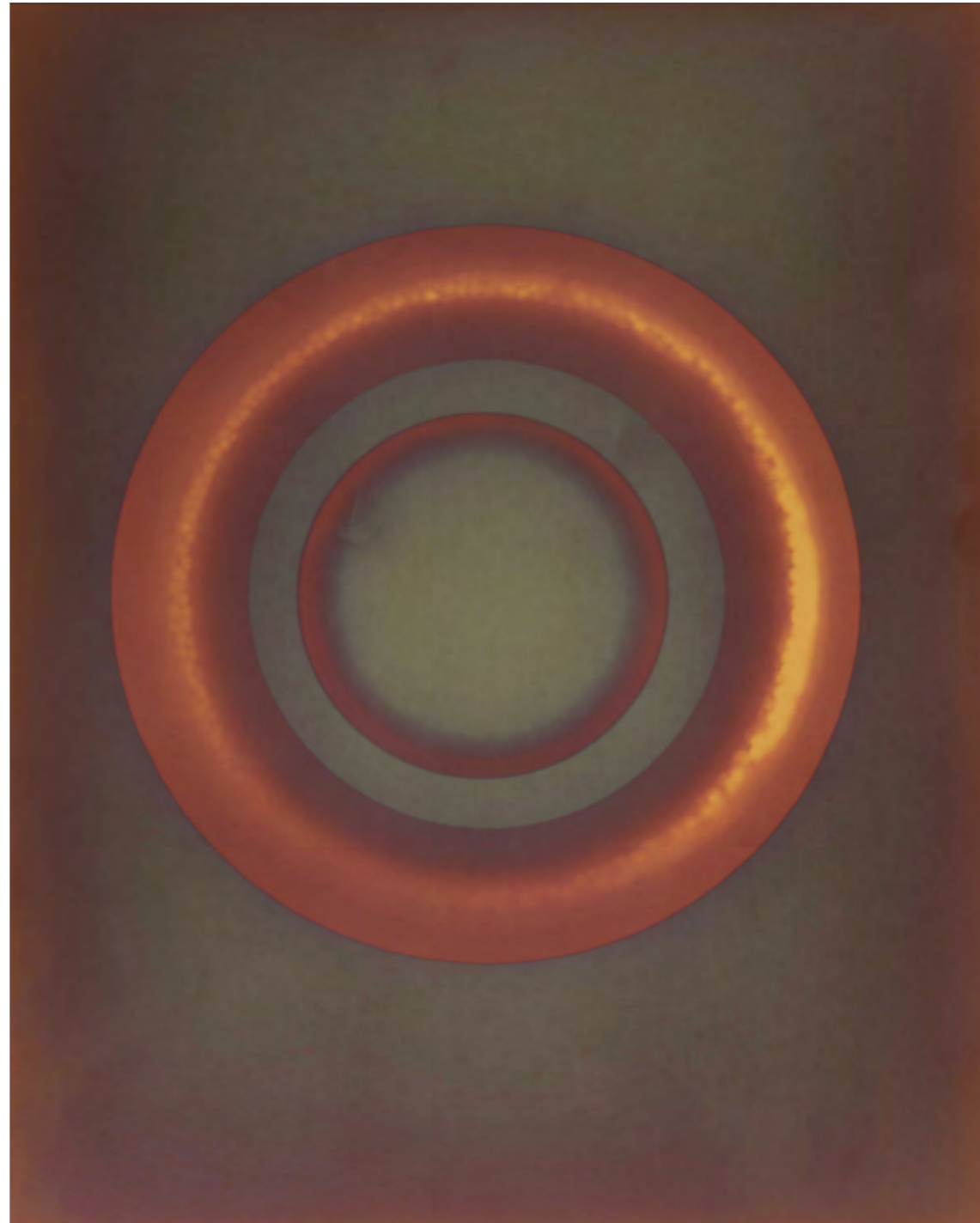
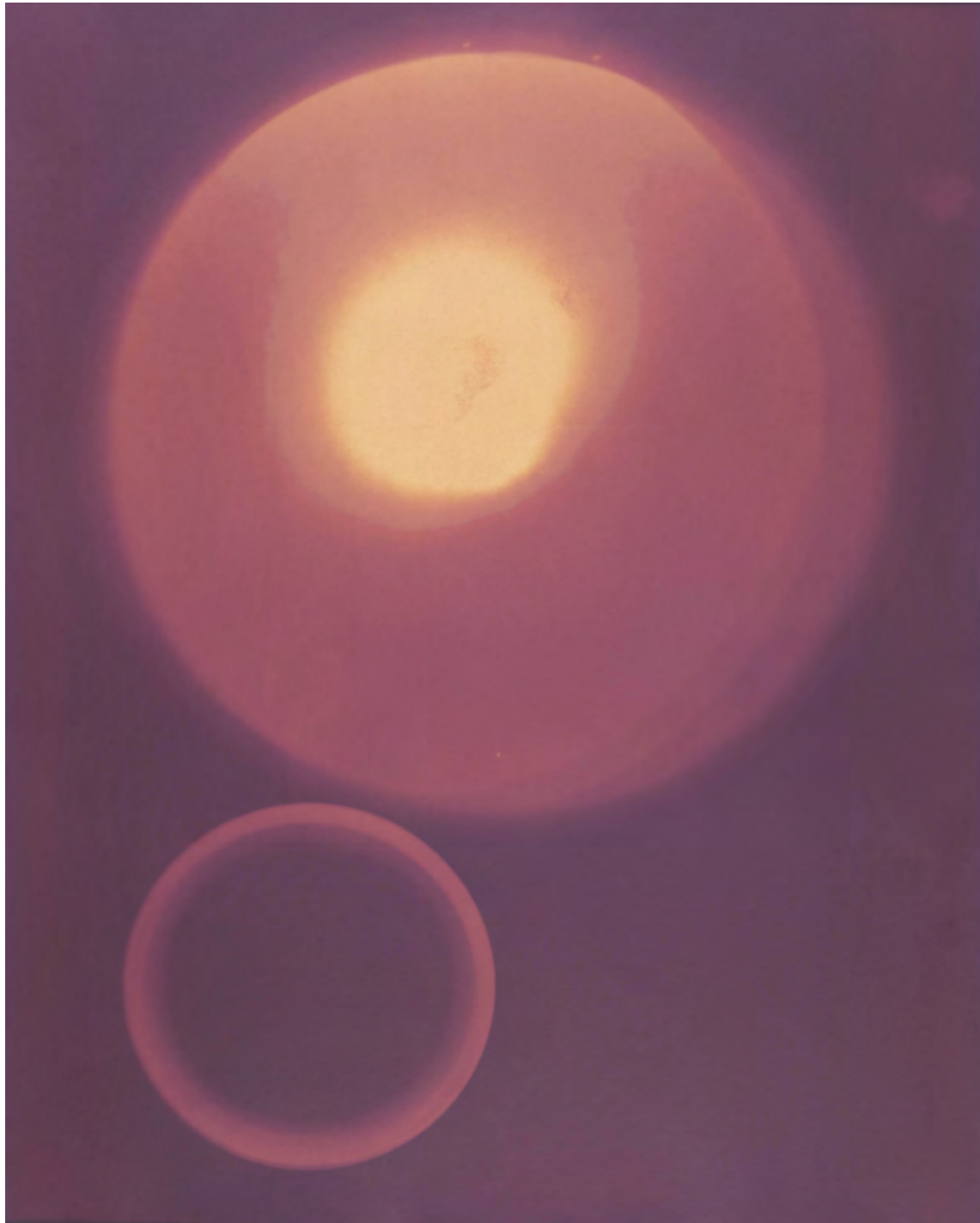
between the earth and the heavens, between the seen and unseen realms. Sewell's foregrounding of the everyday materials of her works' construction also suggests moments of access between the material and the intangible. Photographic works are photograms and lumen prints made at the dawn of day. These recast found and everyday materials (polystyrene balls from a do-it-yourself set of our solar system, found glass forms and glass paperweights) as celestial bodies hovering in deep space. The resulting compositions evoke the cosmos, and for some, perhaps the earliest representations of our solar system.

The sound component in this installation is created from NASA Voyager recordings made in deep space around the planets and moons of our solar system. This information, when sent back to Earth and decoded, can be heard as enigmatic and intriguing sounds from space — the music of the spheres. Sewell's interest in levitation, a quality suggested by her suspension of forms appearing to hover in space, is influenced by ideas of ascension and transcendence, and conduits between the material and ethereal realms. She aspires to draw viewers' attention to look and think beyond the material — and into the realm of feeling — in order to experience the possibilities of wonder.

The artist wishes to thank Professor Murray Rae from The University of Otago, Dunedin and Jessica Pearless from Northart Gallery in Auckland for their support as Co-Presenters of this project. Acknowledgement and thanks also go to The Black and White Box Photographic Lab in Auckland, New Zealand, for sponsorship of printed works and for technical support.









## Katja Tukiainen & Maria Wolfram

*Pulse* is a collaborative artwork by Katja Tukiainen and Maria Wolfram signifying a bold jump into a partnership rarely undertaken by painters. *Pulse* is an adventure taken up by two very different painters, who are united through their process driven way of working and through their subject matters. *Pulse* is mirroring and reflecting the flood of images of our time. It is built up by 36 oil paintings, each on mdf-panel measuring 50 x 50 cm. Each part of the work is telling its own story and together they form a mosaic of multi layered narratives. Maria Wolfram and Katja Tukiainen have previously exhibited together, but *Pulse* is their first collaborative art work. This site specific piece will in the future grow organically within the terms of space where it is exhibited. Both artists have extensively kept researching the impact of different cultures on women and womanhood. This collaboration is both widening these perspectives and increasing the role of the viewer. The significance of the work arises from the traces of the material, the brushstrokes, the surface, and the multilayered pictorial narratives. These two artists found a common pulse in this work and now the work will keep looking out for the pulse of the viewer. Each viewer is invited to find their own key points and paths within the piece adapted by their pulse.

*Maria Wolfram* is exploring the themes of identity, human interaction, equality, and power dynamics, often referencing the female perspective. She makes sculptures, paintings, and installations combining oil paint, acrylics, ink, photographs, textiles, and collage elements. Wolfram has exhibited her work in 15 Eu-

ropean countries, USA, Japan, Israel, China and Brazil. Wolfram is based in Helsinki, Finland. She received a Master of Fine Art from Chelsea College of Art and Design, the University of the Arts London in 2002 and made her artist debut in 1998 at the Royal Academy of Arts in London. A central focus of Wolfram's work is the dynamic interplay between paint and surfaces. Her artwork draws inspiration from mythology, folklore, art history, encounters with different cultures, and contemporary culture. Wolfram likes to confront the viewer with topics related to exclusion and inclusion.

*Katja Tukiainen* is born in Pori, Finland, year 1969. From mid 1990's Tukiainen has painted with pink and told stories of girls and women in her narrative paintings. She has two artist degrees: Master of Arts (1996) from Aalto University and Master of Fine Arts (2007) from Academy of Fine Arts Helsinki. She has received multiple grants and awards for her work. Tukiainen is transforming both visual ideas from history and sayings emphasizing male supremacy to depict open-minded humanity. She deals with the myths and stories of art history. The girls in her paintings are both innocent and sassy. Tukiainen wants to create places of enchantment with the paint. She shows how people are finally equal to each other and not even a unicorn has to fear being imprisoned. Her paintings are in several public collections, such as the Kiasma Museum of Contemporary Art and the Gösta Serlachius Art Foundation. Her girls travel all around the world.

[www.katjat.net](http://www.katjat.net) | [www.mariawolfram.com](http://www.mariawolfram.com)





## Laura Santini

Laura Santini's work deals with temporal, everyday, and organic objects. She often transforms them into durable materials. By selecting and isolating an object, the artist begins to see a new language of expression. Santini is attracted to common and familiar things, and the possibility of the disappearance of the objects themselves or their use.

Her sculptural practice combines traditional techniques, such as bronze casting, with contemporary strategies of found-object assemblage and display. While the medium of bronze has historically been associated with monumental works of elevated status, her sculptures explore hidden connotations within the mundane and everyday. For example, in combining seemingly contrasting objects and media she raises binary concepts, but the complexities of the material juxtapositions confound perceptions of clear opposites, counterparts, or even complements.

Misleading, socially reinforced boundaries are often effortless to understand and too easy to accept. Santini works actively to cast aside particular preconceptions such as the notion that objects have a gender, that deterioration is a sign of weakness or that repetition is mundane. Operating simultaneously on both conceptual and aesthetic registers, her sculptures trouble many conventional binaries.

The naturalistic forms of *Ramazza*, the garden broom, have been cast in bronze, a medium long associated with classical, Western ideals. The sculpture adopts a hybrid stance, suggesting a fluid connection between past and present cultures, the

organic and the manipulated, and its new dimension and space which it inhabits. Elegant in its earthy simplicity, this common, overlooked object speaks to deep, material bonds between culturally diverse traditions and practices.

*Ramazza* refers to an escape from the modern world of disposability, consumerism, waste, non-renewable products, and sometimes lack of respect for nature. This piece offers the observer a path back to a time before we lost our footing in the natural world, before we started to trample on the delicate balance that is essential to survive and thrive on this planet. It is a reminder that the origins of many of the cheap, synthetic, stylized products we use today were once simple objects that were found in nature, used in their natural state, and returned to nature.

Laura Santini's work also investigates both conceptually and visually the notions of recollection. The act of connecting, aligning, and archiving found materials play a critical role in the development and construction of her work, allowing her to create sculptures that contain their own sense of place and time.

Found object assemblage, pattern construction, molding and casting are relevant sculptural practices for this investigation. Each one embodies ideas of repetition and trace as found within her chosen materials. With these tools, Santini creates works that spatially freeze various memories and associations, bringing them to life in a single object. Her sculptures all carry a feeling of displacement, acting as memories of environments, homes, and objects discarded or left behind.





## Laurette Succar

*Crossings - Inner landscapes.* Laurette Succar belongs to this generation of artists for whom creation is an act of resistance and resilience. Paris-based painter, visual artist, writer and editor of artists books, she has been developing research around materials loaded with meaning and stories.

Imbued with the colors, scents and textures of her Lebanese childhood, her palette is essentially composed of spices, fibers, handmade and recycled papers, maps, natural pigments, wax, stones, words... The crucial place of all metamorphoses is, as she likes to repeat, the “deafening sound of silences and solitudes”. Thus born singular works questioning the flaw, oblivion and conditions of a possible transmission.

In her recent series of paintings, the attempt to reconcile poetic writing and pictorial language remains at the heart of Laurette Succar’s artistic concerns. As she writes in the poem “Coalition for Beauty”, “Under the arches of the hours / Today is a stopover/ And I trace the journey in the wind”.

*Crossings* is a journey, a visual and sensory odyssey. An exploration of distant lands forgotten by men where the elements

quiver. An invitation to connect individual memory to collective memory, to weave links between generations, peoples and cultures. The cycles of the seasons, the rituals of the oldest civilizations and the great epic stories of humanity inhabit these vast chromatic spaces. Forms attract, unite and then slip away. Like uncertain continents.

Hatched with mysterious signs, the canvas then becomes vibrant and eloquent surface. Giving life to a secret alphabet. Calling traces, imprints and tears to a conspiracy of death.

The poet, essayist and art critic Gilbert Lascault wrote: “Laurette Succar’s poetry weaves the sonorous syllables, the hammered letters, the noises of the fleeting night, the oscillating cadences, the sighs of enjoyment, the rumble of the original [...]. She mixes blood and ashes, grain and chaff, lines and sediments, margins and tides. She keeps watching; she prepares the decoys, the ambushes, the mirror with the larks, the nets; she traps; she stalks. She bewitches.”





## Lawrence Weiner

I had met him only once, in 1999, and then I called him; it was 2007.

“Lawrence, sorry, you might not remember me, I have no money, no compensation in any form, but I have some wishes. I would like you to speak at my symposium *TIME* in Amsterdam”.

“I understand, no problem at all. Yes, I can do that. Yes, I will arrange flight myself. Yes, I still have my boat, I can sleep there. No speaking fee, very fine, I will be there.”

After this call I did not reach him anymore for many weeks. He was installing his work on the facade of the Venice Biennale main building. All kinds of people wanting something from him.

I worried, no news from him, and it was one day before the symposium, where was he? Then he called me. “Hi Rene, I am in Amsterdam, what time must I show up tomorrow?”

We did many more projects together after that.

Thank you, Lawrence, for everything.

— Rene Rietmeyer

TO ALL SHIPS AT SEA  
TIME IS OF THE ESSENCE





## Lubomír Typlt

Lubomír Typlt is a Czech figurative painter. In addition to the Czech art academies in Prague and Brno he graduated from the Kunstakademie in Düsseldorf where he studied with Professor Markus Lüpertz and finally became a 'Meisterschüler' of Professor A. R. Penck.

Typlt's paintings are characterised by his strongly individual figurative technique. His style is doggedly idiosyncratic. In the colourful worlds he creates, one encounters new contemporary narratives that reflect the absurdity of our apocalyptic age.

The artist guides us, with male or female figures, through unreal worlds that refute easy reading. He keeps flicking buttons to open gates into the otherworldly. Is there a higher power that can help? Who knows? What is certain is that Typlt likes to give the viewers of his paintings goose bumps.

The empirical worlds of his adolescent, iconographic figures are evoked as an encounter with something that extends beyond the image area and may be unpleasant, shocking, malicious or hurtful for them. It is as if the artist is at times depicting riddles for us to solve.

It is impossible to consider Typlt's practice without talking about his use of colour. For Typlt, colour is a tool for creating tension and conflict and for escaping sentimentality and Impressionism. His colour 'system' or coding allows for a Dadaist approach and way of thinking. Typlt believes irrationality should take precedence over hidden meaning; however, paradoxically, he also thinks that a secret should be the cornerstone for the creation of a painting.

Typlt feels that an important part of his painting process is to stand in front of his work and be just as perplexed as any future viewer. He thinks that paintings offer one of the few opportunities in our world to see something that is not easy to unravel. The viewers are supposed to pause in front of his works. He aims to attack them emotionally, to disturb their peace a little, and to get under their skin.

During the creative process, he has made it his mantra to be his own barometer. If he himself cannot be sure what is happening in the painting, then surely the viewer can find something exciting about it.

Provided one agrees to engage with the singular narratives that Typlt brings to life, one is rewarded with great pleasure. There is beauty and even certain musicality in the rhythms Typlt conjures up with bold pictorial vigour. His figures are often depicted dancing or holding each other in such a way that their arms or legs forge patterns and – with their bold hues – create a strong and supportive geometry for the compositions.

What we also often find in his scenes are repetitive motifs. They are coupled with a sense of monumentality which is clearly deliberate. The decision to repeat the same figure again and again prompts us to question why, but also leads us into the territory of science fiction, cloning, and eugenics. Typlt's paintings are so completely of our time and yet ceaselessly point beyond it.





# Mahiriki Tangaroa

BERGMAN GALLERY

*Kaveinga – Angels of the Ocean.* Governed by the Ocean, we are a small island nation vulnerable to the tropical elements, intense sun, rain, rust and corrosion. Majestic volcanic mountains embrace us, so to the land that we continue to inherit from our ancestors. Sacred enclosures and celestial spheres are the underlying currents that dictate our existence. Our customary belief in spirituality has been transformed into the western concept of religion.

Our ancestors traversed the expansive ocean to secure and maintain relationships. Traditional history links us to the East and West of Polynesia. Chiefly titles, linguistics, shared iconic deities and sacred landmarks are proof of this connection. As seafaring people, navigation was critical to our livelihood, to reunite with neighbouring tribes and family, to seek and settle new lands. The skill and knowledge of the Navigator was held in the highest regard. The ability to read the constellations of the stars, patterns of the ocean, and ominous signs in the weather, ensured safe passage on what was an often uncertain journey. The legendary ancient ocean God, and God of fertility Tangaroa, (Taaroa, Ta'aroa, Tangaloa, Kanaloa in their different dialects) is recognised as the senior of deities throughout Polynesia. Worshipped to promote longevity of the tribe, he also ensured safety on both land and ocean.

This exhibition examines and explores our traditional Polynesian history. How, for a millennia, we voyaged across the Pa-

cific Ocean, the battles that were fought, the alliances that were made and the empires created to sustain and further strengthen the health and livelihood of a people.

Mahiriki Tangaroa is a graduate of the Ilam School of Fine Arts, Canterbury University (1997). Finding inspiration in pre-colonial artefacts, legend and folklore, her research centres on the Cook Islands God of the Ocean, Tangaroa, the God of Agriculture and War, Rongo, and the unnamed Aitutaki goddess. Her works primarily address social evolution and identity from a modern Pacific perspective. For 20 years, Mahiriki Tangaroa has been a catalyst for Rarotonga's contemporary art identity, exhibiting regularly and organizing international artist residencies and training workshops for established and aspiring artists and exhibiting both domestically and internationally. Her extensive exhibition history includes shows in Rarotonga, Auckland, Dunedin, Christchurch, Sydney, New York and Stockholm.

Bergman Gallery is a dealer galley established in 2016 and is dedicated to the exhibition of Modern Pacific Art. Bergman Gallery evolved from its former incarnation as BCA Gallery (2001-15). Directed by Ben Bergman, Bergman Gallery is based in Rarotonga and represents artists from the Cook Islands and the broader Pacific region. Alongside a regular domestic schedule of exhibition, the gallery also participates in international art fairs and offers an artist in residence program.

[www.bergmangallery.co.ck](http://www.bergmangallery.co.ck)









# Marianna Williams

AUGUSTA UNIVERSITY

Marianna Williams attended Brown University and received their BFA from the Rhode Island School of Design before completing an MFA with a concentration in Time Based and Interactive Media at the University of Pennsylvania. Currently they are an Assistant Professor of New Media at Augusta University. Williams builds sensory devices which augment space and produce media installations which make systems in our environment more visible.

Williams develops digital tools and visual strategies which question how we see the natural world and the ability of this world to be simulated, emulated and measured digitally. The language of emerging technologies amplifies the information that we perceive through sensing. There is a balance in the work between what is generated procedurally by hand and what is generated mechanically through an interface. Williams plays with varying approaches to design within their installations to question and respond to the nature of evolving systems in the process of creating the work. By considering both the subjective, personal experiences of a site as well as the indexed recordings of the environments that we inhabit we can look more specifically at the quality of our habitat, its past, and our involvement in our future. Each project is a lens through which we can be critical about the mechanical and organic actions at play in our relationship to both sustainability and loss.

Emerging technologies enable Williams to collect imagery that would otherwise be unable to be seen, or to recognize patterns that we would otherwise be too familiar with to visualize. The interest in building environments and tools which reframe how we see, which act as body extenders, or which

represent indexes of a site stems from the artist's background in Painting. Paintings always meet us half-way. Its elements are not reductive to the simplest forms in an idea or in the work but are indexed to give us space to breathe. Each project involves a set of associations. The world – both psychological and material – comes towards us as we encounter the artwork and we bring our own associations and histories to its viewing.

What we make is woven into our ways of seeing ourselves. Williams's account of systems within our environment is a metaphor for understanding ourselves and a recognition of the impermanence of life as we pass through time. Metaphors collected from changing environmental systems give voice to questions of emerging identities and relationships. In their current project Williams considers identity through the water narratives. The shape of water is determined by its container. It is always connected to the forces and materials which surround it and is experienced in terms of things other than itself, maintaining an endlessly changing appearance but a constant identity. When defining our relationship to water we must look at contrast, comparing exactness and distortion to begin to understand the nature of the structures which inform its substance. Water can be seen as a metaphor for how we understand ourselves and the journeys that we take to find ourselves. Revisiting the documentation of environments through the processes of Painting and Animation is a form of active listening in pursuit of issues of soul.

*Supported by:* Augusta University & The Henry and Gene Bailey Fund / Community Foundation of the CSRA, United States of America.





## Masoud Akhavanjam

Masoud Akhavanjam is a sculptor working in mirror polished stainless steel and bronze. His artworks are conceived as a commentary on society, and deal with themes such as the power of the mind over brute force and the constant struggle for a harmonic coexistence. Using his knowledge of the scientific properties of metal, he creates artworks ranging from intimate domestic pieces to monumental works, balancing the inherent strength of the material with the delicacy of the cast form.

Responding to the theme of the exhibition, "Personal Structures", the Iranian born sculptor Masoud Akhavanjam has chosen to show his new work "Natura" in Palazzo Bembo. Through this cast, polished stainless steel sculpture, the artist examines the dichotomy of our personal relationship with the natural world. Taking the form of a dynamically posed, rampant bear, the work at once forcefully symbolises the beauty, purity and strength of nature. As Akhavanjam says, 'No one ever gets bored in nature, no matter how much time they spend there.' And it makes no difference where in the world you spend time in nature, be it in the deepest deserts, in the forest or in the middle of the ocean, we can never be fascinated enough with the beauty that the natural world offers us. In every little part of nature and in all living species, there is always a certain magic that waits to be discovered. We are obsessed with TV programmes featuring the natural world; we spend hours surfing social media to find images of pristine nature, and we even wish to spend

all our free time and holidays where nature is least disturbed and discovered.

But unfortunately despite this obsession for the natural world, our human need and greed for wanting ever more and more, and cheaper and cheaper at the cost of environment, is deeply disrupting the very essence of the eco-system. We see this in the ever increasing numbers of storms, floods, droughts, fires engulfing the world today and in the loss of our natural habitats. Yet here is the very point of Akhavanjam's sculpture. His bear symbolises the intrinsic strength of these natural forces. We may be disturbing the balance of nature and the eco-system in very dramatic magnitudes, but nature is not concerned with the one thing that we humans do not have much of - time. By disturbing the ecology of our planet, we will ultimately jeopardise the very existence of the human species, in a zero sum game. As a species with a limited lifespan, we cannot survive for more than fifty years without creating new offspring. Yet, despite of and because of this potential catastrophic outcome, nature will always win. With the benefit of an infinite timespan, it has much more ability than we have to recuperate and rejuvenate itself, just as it did millennia before Homo sapiens walked this earth. Nature can spend even millions of years once more to re-establish a new world order and to be home to unlimited number of species again. A thought we are reminded of when we view and contemplate "Natura".





## Megan Mosholder

I would like to claim here that Megan Mosholder is a perfect artist for an exhibition titled *Personal Structures*. If the seminal *Personal Structures* exhibition, held in NYC in 1966, showcased a range of monolithic, minimal, and largely impersonal and static artworks, Mosholder's works are similarly monolithic in their own way, while at the same time being just about as opposite of minimal, impersonal, or static as they could possibly be. Rather than geometric planes or overly stable structural forms, her artworks are the after-effect of activities, efforts, and experiences so densely entangled as to appear solid and monolithic when they are, instead, events concentrated and made visible, as primary and primordially personal structures.

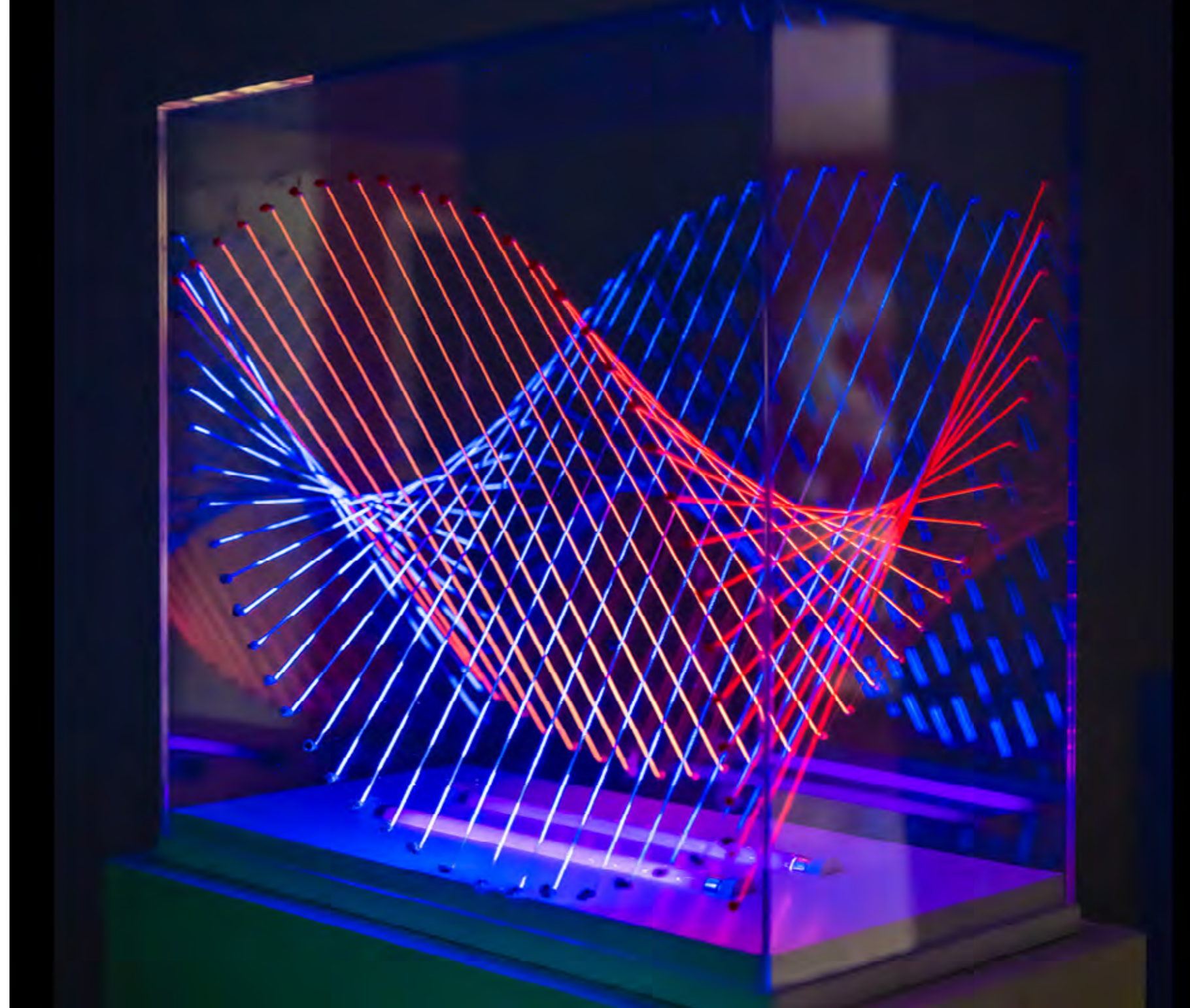
I would also like to claim that Megan Mosholder is a perfect artist for an exhibition titled *Borders of Light and Water*. I have seen Megan's art develop over the course of a decade now, with one burst of wonder and through one bout of struggle after another. Over this time I have come to realize that, while the work combines an old-school aesthetic intensity with a very contemporary and considerable wow factor, what Megan's artworks truly offer up are solidifications of the otherwise imperceptible, like a vibration somehow caught in resin. By this admittedly abstract claim I mean that Megan's work looks imposing and impressive and solid from a distance, but when viewed up close this apparent solidity decoheres into a cloud of grommets and rope and cables and string and paint and light. The work's sheer scale and

spectacle seen from a distance shares importance with the mesh of interactions and movement and vibration seen up close—and the boundary where one leaves off and another begins is practically impossible to pin down, like the stark-yet-efanescent borders of light and water.

The comments above apply to Megan's body of work as seen and considered over the course of a decade, but there is just as much richness when considered one artwork at a time. While Megan's work always contains layers of personal and political significance beyond any given work's formal potency, the work shown in this exhibition conveys a distinctly personal intensity above and beyond her usual, being based on an auto accident in which she was burned over sixty percent of her body, and in which she lost a leg. I recall clearly when I first heard news of the crash—it was the only time I have almost fainted or collapsed on the spot—and besides the personal shock and grief, I also felt the artworld had likely lost decades' worth of important art to come. I am thrilled to know I was wrong on that count, and, though I have had the pleasure of seeing Megan's work thrive for a decade now, I envy you if you are just now discovering her vast talent, vision, and intensity for the first time.

—Jason Hoelscher

Artist, professor and author, *Art as Information Ecology*





## Michael Rich

ROGER WILLIAMS UNIVERSITY

*La Serenata.* American painter, Michael Rich, explores the beauty of the landscape through an approach to abstract painting that is visceral, physical, and colorful. Often working in a larger scale, his painting in many ways, is influenced by the American Abstractionists of the 20th century. Overt references to the sea, sky, weather, and light suggest an experience of landscape through a language of contemporary, gestural abstraction. Travels and study throughout Italy - including several trips to Venice over the years - and a life spent around the ocean waters of New England, has helped to shape a love and interest in the natural rhythms of color that remain a focal point in his work today. With an awareness of the opposing elements of nature's serenity and tenacity, Rich investigates the harmony and irascibility of the natural world through opacity and translucency of color. Places once visited, invented or discovered, vaguely take shape in the colors of space and light.

Venice has provided inspiration to painters, writers, and musicians for ages as a place of ethereal and otherworldly beauty. Drawn to the otherworldly romanticism of the city, 19th and early 20th century painters, including JMW Turner, Claude Monet and John Singer Sargent, each made trips to Venice where they translated the architecture and watery world into sublime paintings. Their works are romantic examples of color and light on the ever-present water and the daily lives of the Italians residents who live on and around that water.

Consciously evoking these artists of a romantic past in his own work, *La Serenata*, Michael has chosen to pay homage in

an abstraction inspired by the portrayal of the city on the water in the works of these artists. Rich sees these artists not only as painters of beautiful landscapes but chroniclers of a period of social change and transformation. Sargent's watercolors were the specific reference for this large work through color and mark. Moments of colorful brushwork found in Sargent's paintings provided a structure and starting point. The much-larger scale of this work, however, encompasses the whole body, requiring the artist to move about in this world of color. The paintings of Michael Rich aim to speak about a personal relationship to the world around him through an experience of place through light and spirit that is embodied in the action and gesture of the artist. He aims to discover intimacy in the grand scale of his painting.

Today, in the 21st century, Venice is under siege from the rising seas of climate change and now, like all of Italy, a global pandemic. Inspired by the resilience of the city and the Italian people, *La Serenata* (the Serenade) takes its name from the many images coming to the world of Italians in quarantine singing with one another from their homes, opera singers and musicians performing on their balconies - examples of the resilience and the triumph of the human spirit in these most unsettling times.

The paintings, drawings and prints of Michael Rich have been featured in several museum exhibitions and are included in numerous private and public collections. Michael Rich lives and works in Rhode Island, United States and is a Professor of Visual Arts at Roger Williams University.





## Mihai Țopescu

*Work like a slave...* said Constantin Brancusi once, one of the most influential sculptors of the 20th-century and a pioneer of modernism. It is the credo of Mihai Țopescu who is passionate about art since he was a young boy, being surrounded by the monumental works of Brancusi in his hometown of Târgu Jiu, county of Gorj, Romania. His obsession about the passage of time has made him work uninterruptedly all his life to materialize all his projects using a large range of techniques, like drawing, painting, carving, photography, video, glass processing, bronze, mixed-media, art installations using ready-made objects and natural materials, a rich and eclectic artistic language. Throughout his long career he has addressed various topics like Genesis, Sacrifice, Faith, Hope and, in the past 8 years, Ecology and Solidarity.

Since 2014 he became a climate activist through his project *Manifesto for Nature*, an artistic “avalanche” as he calls it, promoting clean air, clean water, and clean land, which featured, until 2021, 4 national and international exhibitions and 10 art installations, 2 catalogues, 6 movies, drawings, paintings, sculptures, land art interventions and thousands of photos. His works occupied mountains, hills, water, forests, streets, museums, art galleries and other public spaces.

Like some of his predecessors as Hans Haacke, Joseph Beuys, Newton and Helen Mayer Harrison, and, more recently, Olafur Eliasson or David Buckland, through his artistic interventions, Mihai Țopescu is trying to capture the public’s attention to the major impact that our consumerist society has on the environment. One of the most important ecological themes that the art-

ist is focused on is illegal deforestation, a national most pressing issue regarding climate change, as Romania has lost in the past 20 years about 366.000 ha of forest, that were illegally cut down. Only between 2013 and 2018, 20 million m3 of forest were cut down illegally, also causing loss of human lives among environmental activists and rangers. This dramatic situation generated a range of performances and art works started by Mihai Țopescu in 2017, when he painted (using a wide range of coloured ecological paints) a part of Dumbrava forest (more than 600 trees), in Gorj county, within a project titled *The Garden of Paradise*, which also had a social component, as it was made with the help of local community and invited guests from all over the country. This action had a major visual and media impact and transformed a part of a forest into a work of art which still attracts tourists from all over the country.

Since then, the number of works made within the artist’s manifesto project has increased, including a lot of techniques and means of expression, forging his forest “paradise” into a multitude of artistic works, titled “Dislocated Paradise”, that were presented in many national and international exhibitions, indoors and outdoors.

This latest series of works also includes *The pillar of love* (2021), a column made from painted wood, which evokes the colourful fauve forest intervention, the verticality of trees, and, most importantly, the love for nature and a sense of solidarity during these pandemic times, that is essential in addressing social and climate challenges.

By Monica Morariu



*The Pillar of Love*, 2021  
Mihai Țopescu



## Monika Kus-Picco

*Medication Paintings.* Monika Kus-Picco lives and works in Vienna and Rio de Janeiro. She studied painting at the University of Applied Arts in Vienna and the Düsseldorf Art Academy.

Since 2018, the artist has been extracting her pigments exclusively from expired medical products. For this purpose, pills that are crushed and pulverized, as well as liquids and capsules and their contents serve as painting medium. Through various cases of illness and accidents in the life of Monika Kus-Picco, drugs were present since the artist's early childhood. At that time, she observed the colorful pills that were in her grandmothers' medicine boxes. Years later, she began to paint with them. Due to the early Alzheimer's disease of her mother, the artist knows both about the positive effects of medicine, as well as the fatal side effects of drugs. An alchemical laboratory is set up to go beyond the limits of colors, to fathom the depths of medicine. This is exactly what is expressed in her mostly large-format paintings. The unprecedented color palette resulted in a painting for the artist's grandfather who died very young in Brazil of Tuberculosis and whom she was not to know. When a medicine against this disease was brought to her, it was an obvious matter for her to make a picture about his illness with it. In this way, a portrait was created in a special way. Other paintings are about beauty through nutritional supplements. The products used here can be found in various drugstores. Is beauty a health promise at the same time? This is one of the questions raised when looking at the large-scale, cloud-like

paintings that almost seem to float. On the other hand, there are paintings that deal with the subject of Alzheimer's disease and psychotropic drugs. The artist succeeds in translating personal experiences into her own language which is that of the various drug colors. For this purpose, the drugs are pulverized, powdered, and mixed with liquid medical products. How could one produce more personal images than through the medication of the person itself and thus tell their stories?

The work shown in the exhibition "Personal Structures" deals with a very rare disease that can be represented by an active ingredient from microscopy. Concrete material with deep associative meaning is used here, and at the same time, the chemical reactions among the drugs allow us to enter a completely new world of color that promises hope for a cure.

"Beauty and Death, salvation and disaster lie close together in these breathtaking works. This is due to more than the unusual color palette, which the world has not yet seen."

The Artist participated in numerous national and international solo- and group shows. Such as a solo exhibition in the Angerlehner Museum 2020, curated by Robert Fleck and most recently at the Albertina Museum Vienna. Monika Kus-Picco's works are represented in numerous collections in Austria and abroad, such as Albertina Museum Vienna, Museum Angerlehner, Akademie Galerie Düsseldorf, Land Niederösterreich, collections in Paris and Rio de Janeiro.





## Murielle Argoud

*Pendulum of time in the timeless eternal.* Eternity is the present, the absolute present. *The passing moment is eternity.* Goethe

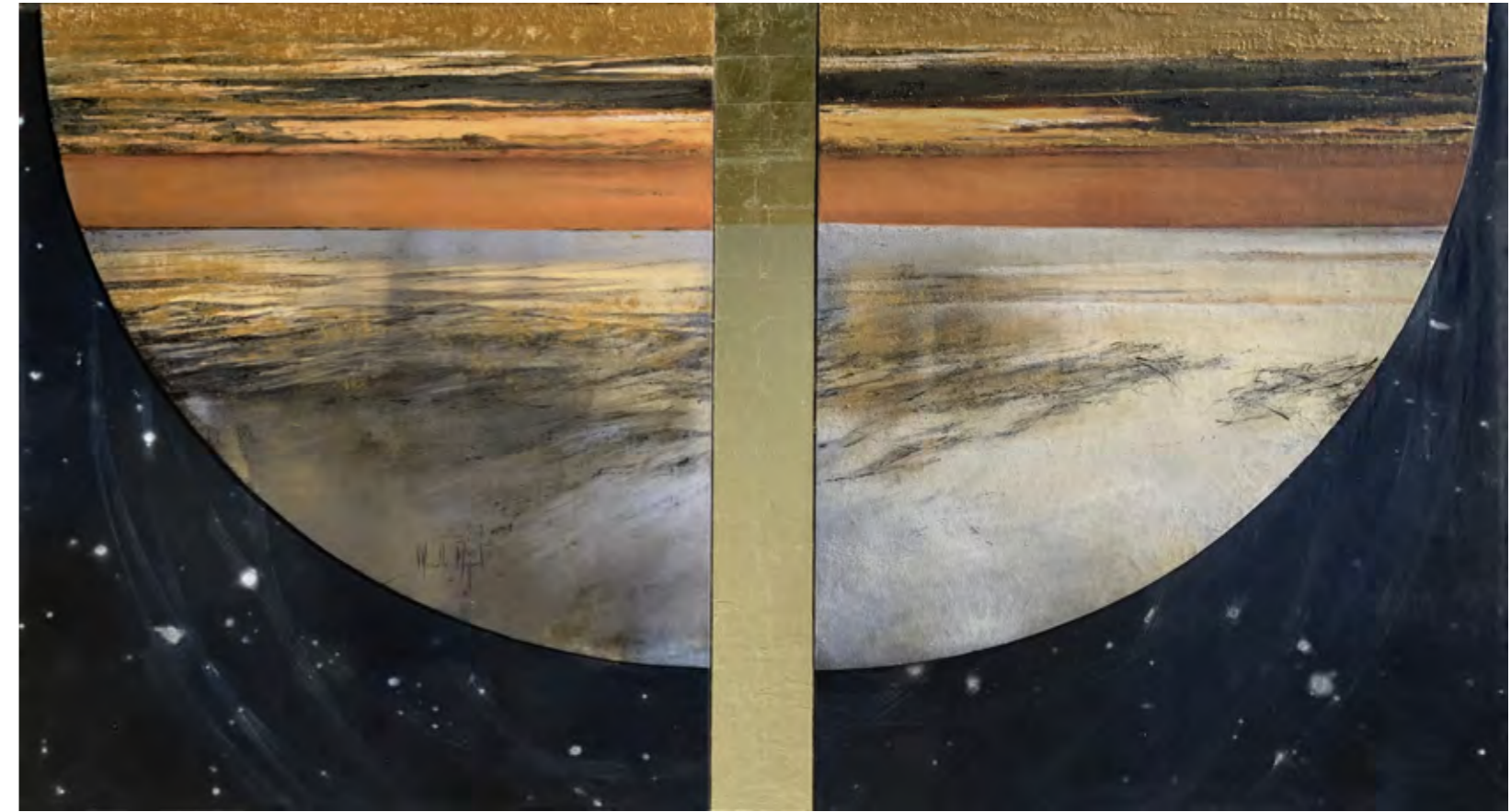
To be silent...to silence the swirl of thoughts and emotions... This silence is the source of creative energy. It is the void and the full, the light and the dense, the living and the breathing... the high and the low are of the same essence of life, all at once working in the balance of time. Regulating the density, the fragility, the earthquakes of time, its upheavals, according to the impact of human consciousness. Like a harp that emits a sound with each touch of energy that brushes it.

Murielle Argoud explores in her work the themes of time, metamorphosis, and alchemical gold. The artist uses a variety of materials: crystal and stone chips, sand, gold and silver leaves, lava, photography and oil colors.

This mixture of materials aims to bring the force of the language of color to its paroxysm in the play of the elements of nature and their fusions.

Murielle Argoud's pictorial quest is impregnated with transcendental thoughts and is the result of an alchemy, to bring together spirit and matter, intrinsically linked to poetry, metaphysics and cosmogony.

Supported by: Exporent.Design Sàrl, Morges, Switzerland / Dr. Björn Riggerbach, Neuchâtel, Switzerland / Istarelle Brucker, Zürich, Switzerland





## Natasha Zupan

*Collages from Panama: Tactile Memory.* This body of work was made during the Covid 19 confinement on an island in a jungle in Panama for 88 days during March - June 2020.

I used whatever materials at hand. Luckily I had some paper and water colours in my suitcase. There was also a printer, white glue, old Vanity Fair magazines, leaves and a lot of insects in the house...

These 88 pieces explore the interaction between colour, light and materials in which time, space and emotions intersect. Collecting the fallen butterflies on the ground during their migration, scorpions in my bed, or tarantulas at my doorstep forced me to see the broader perspective and connect with my present reality.

The method that has primarily characterised my work over the years is collage. Because this has been a constant in my career, combining these new unfamiliar elements was challenging and exciting.

By deconstructing methods of representation, I reformulate a new space. I am interested in the dialectic between traditional representation and the reconfiguration of these elements. I spend a lot of time in nature, where the only constant is change. These changes inform my work and particularly here in the jun-

gle, where I was able to immerse completely in an unfamiliar wilderness. It was a sharp contrast to what was happening around most the world during the pandemic.

I read the news for only 15 minutes a day. It was too paralysing and confusing, being so far away from home. Adapting to my circumstances and going down the rabbit hole of creation was my form of survival.

Tactile, material objects found in the wilderness gave me a sense of something to hold on to—it was security, in contrast to the reflective computer flat screen, exploding with ominous contradicting information.

Collage is mutable. It allows the placement and choice of colours and materials to absorb emotional input. It is made with both hands. It is tactile and loaded with real time experiences. It is not about translating a world that already exists, but about an entering a different universe. A timeless, Kafkaian metamorphosis into a tactile world of sensation. The spatio-temporal confrontation is about the transience of tangible reality and illusionary nature of beauty and time we can hold onto both visually and materially.





## Patrick Laumond

*MetaHism. An attempt to expand the possible.* Patrick Laumond's work appears to derive from the plastic qualities and language of minimalism and conceptualism, born in reaction to the pictorial lyricism of expressionism. Rather than a profusion of colours and figurative and narrative tendencies, Laumond's installations are a priori embodied in abstraction, but also in the rigour and the coolness of an immaculate white. The forms are geometric, the lines straight, regular and homogeneous. The tensions and obliques underline an operative dynamic, at once mathematical, structural, even universal. However, unlike the leading exponents of Minimalism, such as Malevich's Suprematism or Mondrian's Neoplasticism, Laumond expresses no desire to strip life of life, that is to say, the sensitive and subjective part of the world, in order to reveal a phantasmal essence.

Initiator of *metaHism*, whose prefix *meta* denotes the Whole, *ism* its own artistic trend and H, the eighth letter of the alphabet, an infinite movement symbolised by the lemniscate  $\infty$ , Laumond does not seek to formalise an art deprived of sentiment which would flirt, as was the case in the last century, with the totalitarian overtones and masculine values of modernity. Rather, in this almost tautological paradigm, we find the desire to inscribe an irresistible flaw, thus elevating contingency, accident and tilting to the rank of indispensable partners. The motif of the grid, driven by a supposed purity, neutrality and orderliness of things, will thus always be countered by a stain, drips or fractures. If Universal Concordance seems a distant evocation of the Minimalist vocabulary, with its pared-down forms, its monochromes and its utopias of metaphysical transcendence, it is ultimately the distortions of space, time and consciousness that retain the artist. Because if the matrix grid functions in a spatial and temporal manner, with its Cartesian coordinates x, y, z and its temporal reference t, for Laumond, it is the means by which consciousness reconnects to the multiple dimensions of reality, rather than repressing them. Embedded in rigid

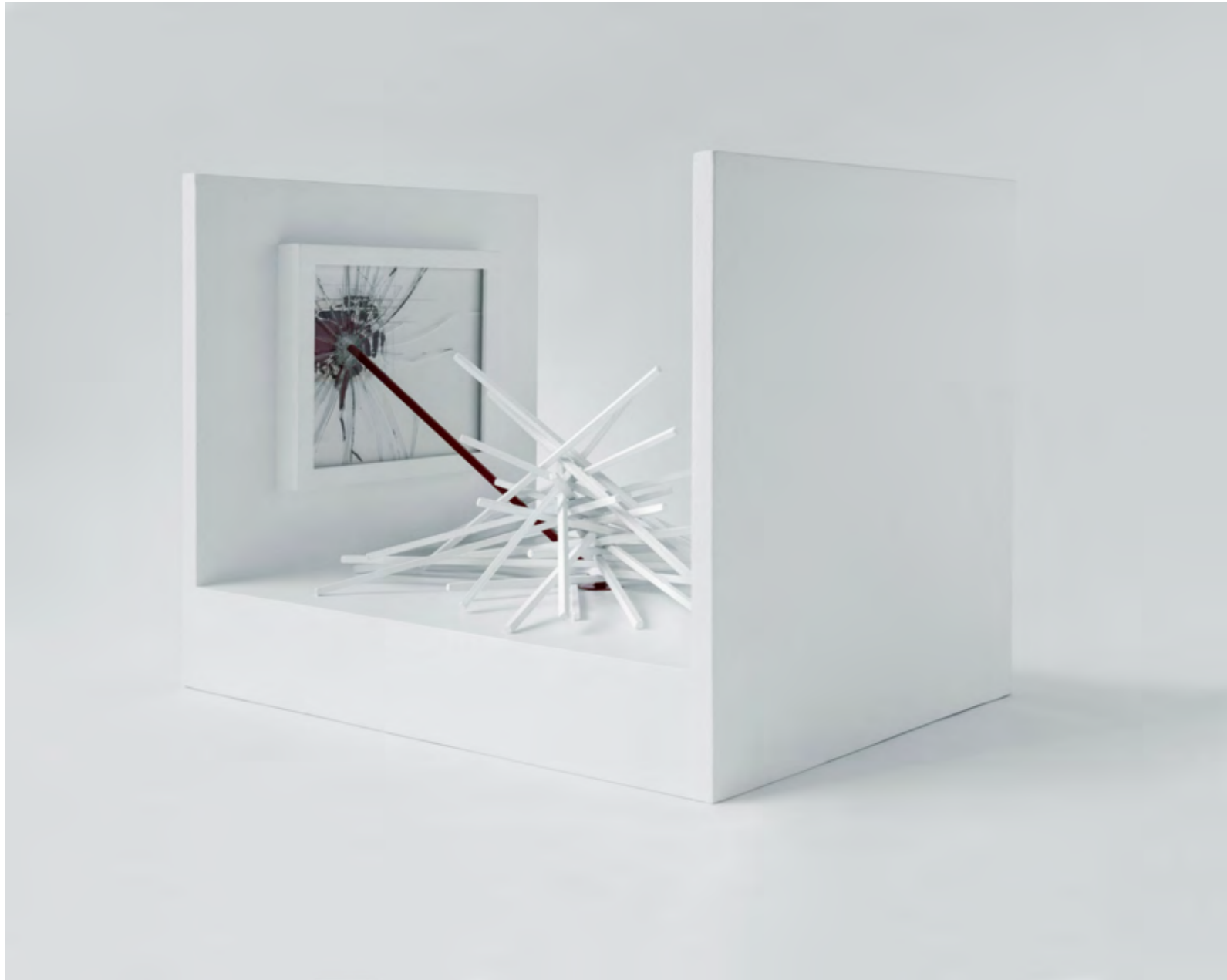
frameworks, his work constantly tends to resist the measure of an inflated rationality that detaches us from the sensitive world. In this way, modernist and Western considerations are decentred in favour of notions that privilege movement over structure, relationship over terms, contingency over necessity, otherness over identity. Rather than advocating frontality, modularity or repetition, his installations summon chaos through multiple ramifications and connections, where everything seems to be linked by a thin thread.

In this sense, *metaHism* is an invitation to multiply perspectives and to embrace complexity. For if for a Westerner, consciousness is always a mental phenomenon: "I think, therefore I am", it is because he apprehends the world only through his unique point of view, according to the symbolic model of the linear perspective that placed him at the centre of the world. By multiplying the focal points, a whole spectrum of consciousnesses is offered to us: animal, vegetable, cellular, molecular or atomic. Mental consciousness is only a human range that does not exhaust the gradation of possible consciousnesses, just as human sight does not exhaust all the gradations of colour nor does hearing those of sound. There is thus a range of consciousnesses, supramental and subramental, inaccessible to the human being, which in fact appear to be impossible, invisible or unconscious. In this way, *metaHism* is an attempt to reconcile the dichotomies laid down by modernity, and to include the various modes of existence that populate the world. As a result, it is no longer time and space that are the framework of phenomena, but bodies and the imperceptible interactions that influence them, as Einstein foresaw in general relativity. To grasp *metaHism*, we will therefore have to put on the glasses of a Möbius strip and accept that there is no longer linear or causal time, top or bottom, interiority or exteriority, order or disorder, but an intermingling of all possibilities, of which contingency is the name.

Marion Zilio, Art Critic and Curator  
& Aude Tournaye, Art Critic and Translator









## Paul Brouns

*Into the Rising Light.* Paul Brouns is a photographing artist from the Netherlands. For his work he captures buildings that resonate with him on an intuitive level. Using image manipulation software he transforms photographs into new realities. The windows, walls and ridges of each subject are presented to the spectator in a screen-filling, overwhelming microcosmos that sparkles with rhythm and colour which surpasses the representation of the original imagery. Paul Brouns' work is rooted in the tradition of art that started with Modernism. Using the language of geometry, Paul Brouns is inspired by music scores, patterns, systems of writing and architecture. His aim as an artist is to inspire viewers to see beyond the physical and peer deeper into the beauty of everyday objects and shapes.

The invitation to contribute to *Personal Structures* felt like an ideal challenge matching the artist's interest in geometrical and graphical structures. Contemplating on the theme and the exhibition location, Paul Brouns decided to create a photographic work that: I. Visually complements the exhibition location and its hosting city. II. Has convincing geometrical clarity in combination with engaging visual textures and rhythm.

The architectural subject that was photographed is "Cabinn Apartments", a contemporary hotel complex in Copenhagen, Denmark. Although this building at first sight seems very different from the historical Palazzi of Venice, the artist was inspired by its ongoing pattern of rectangular façade panels with identical windows and a ribbed surface that changes direction

with each panel. Although the elements are contemporary, the colour scheme of the panels consists of tempered yellow, brown and grey shades, which perfectly matches the historical context of the Palazzo Bembo.

*Into the Rising Light* is the title of Paul Brouns' contribution. It consists of a photographic image, perfectly framed within its square format. The view angle is straight up to the sky in a U-shaped, digitally created courtyard. Positioned in the very heart, one can see all converging lines of depth going up towards the centre of the square. Some of the windows are opened and together with the reflections in the windows and the changing rhythm of the ribbed structures, they bend the light and break the monotomy.

The overall experience of looking at this work is like a kaleidoscope of details that sparkles and reflects in all directions. Herewith it perfectly portrays the artist's idea of Venice as a condensed, buzzing city, full of hidden corners, view angles and reflections. *Into the Rising Light* is also a tribute to the Italian masters of the Renaissance era. Firstly by its colour palette that reminds of Giotto's, warm pastels and grey shades of the foreground contrasting with the blue shades within the windows and in the sky above. Another Renaissance reference is the use of the central "one-point" perspective, which was developed in 15th century Italy. Using this classical composition, the spectator's attention is carefully directed across the image surface without losing track of the overwhelming total.





## Phoenix Crowne Holdings, Inc.

By creating opportunities for viable individual artists to collaborate and participate in larger sustained initiatives, Phoenix Crowne Holdings serves as mentor and facilitator, presenting three installations.

*Ancient Mirrors* is a dual collaboration between two sets of artists, exploring macro and micro views of Modernity and Antiquity. Objects and images contrast the history of community and individuality, the evolution of social structure and personal structure. While seeing one's reflection was a rare, mystical experience 2000 years ago, it is taken for granted today, held in the palm of our hands. Thomas Lollar and Ricardo Arango offer the 'personal view' through contemporary interpretations of ancient Etruscan and Roman mirrors. Hand polished metal 'gazing' surfaces are adorned on reverse by reliefs in ceramic, glass and welded expressionist drawings of subjects in antiquity. Parker and Clayton Calvert are truly renaissance brothers, lifelong collaborators breaking boundaries in art, imaging and technology. They provide the macro element, new views of an ancient world as never seen before. A pre-Covid labor of love, their trio of Italy 'by Air' projects offered outbound visions to a society unexpectedly housebound.

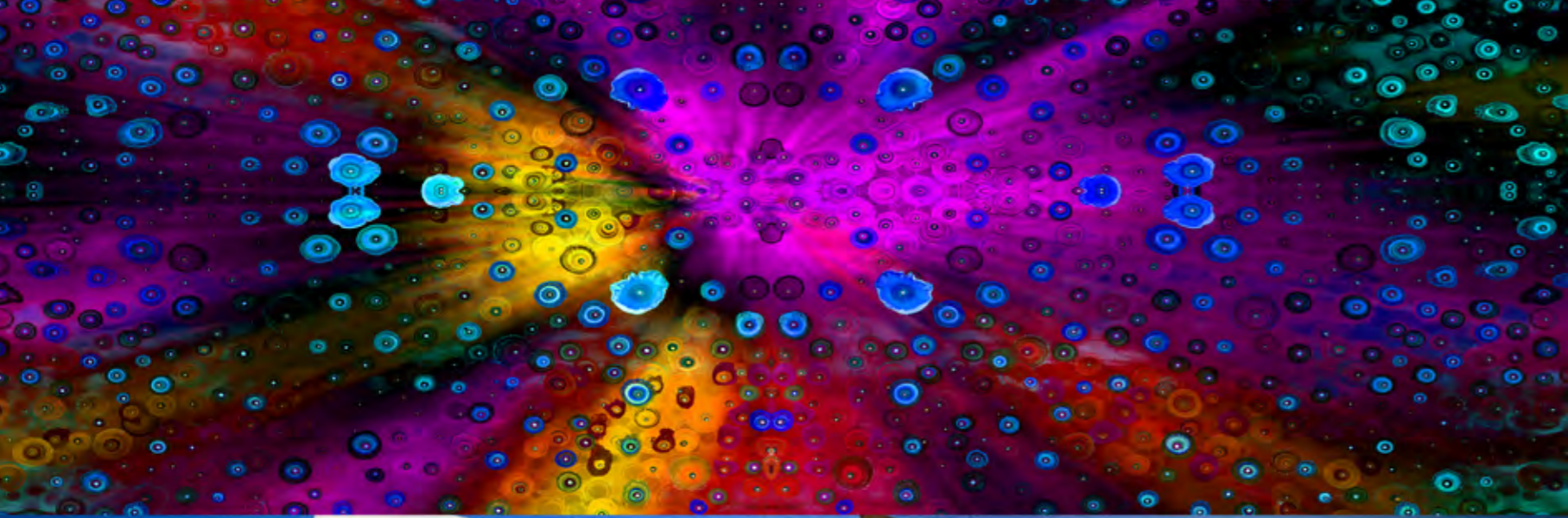
*Leading Ladies* presents mature female artists who devote their lives to art by challenging the limits of socially defined roles. Laura Gurton broadens her scope by creating moving images from her paintings that draw the viewer into her primordial creative process. Admiration for scientific investigation balances chance and control, mixing temperamental mediums of oil paint, alkyd and resin. Ilona Sochynsky creates atmosphere

and evokes emotion as she destroys the logic of imagery and scale, from her table top sized gouaches and maquettes to oil paintings and large shaped canvases. She became fully devoted to her fine art through periods ranging from Pop Art and Hyperrealism, Surrealism and Abstraction. Using fragmented images she forces the viewer to consume the whole of a painting in parts through her own singular hybrid style. Shelley Parriott emerged as an outdoor artist and sculptor to meet the challenge of the Alpha-male gallery hierarchy. At a time when few women were successful artists, she realized there was more room to play outside. Using unexpected and challenging materials, she speaks to our physical and spiritual aspects using illusory transparent layers. Her organic site-specific outdoor large-scale sculptural constructs invite exploration and play, presenting color variations that stroke the cords of imagination.

*Iconic Columns* is a collaboration between Montreal-based post-photographic new media artist Paul-Émile Rioux and New York City-based graffiti icon Randy "Kellst" Rodriguez. Both draw from their personal histories to stage site-specific work created in a non-traditional way. While seeming to be about transparency at face value, in harnessing the power of crowd sourced words to tag on iconic emblems of branded consumerism, layers of the marketing propaganda onion are peeled while layers of communication drawn from the audience are applied as recovered personal truths. These become virtual and social billboards, newly claimed spaces facilitated by the artists to make proclamations for the masses by the masses, re-establishing control over the conversation.









# Raúl Esterás

REM PROJECT

*Artificial Future Cities* is the artist's reflection on how—in a not too distant future—, technological advances will affect humans in all social levels. In this series, he created platforms that explore futuristic architectural landscapes where the organic is extinguished and replaced by non-biological entities that develop their own environments modifying each colonized space, and totally excluding life forms as we know them. Autonomous cities where artificial intelligence has replaced human intelligence, anticipating a pessimistic future.

*Artificial Future Cities* is the most recent collection of works by Puerto Rican artist Raúl Esterás. Through this series, the artist continues an investigation through which he produces futuristic architectural topographies of dystopian cities by means of direct interventions on rigid supports with electric power tools. In his work, he proposes dialogues with the work of artists who have been fundamental references in his formation and that somehow link him to the aesthetics of surrealism and European materic informalism.

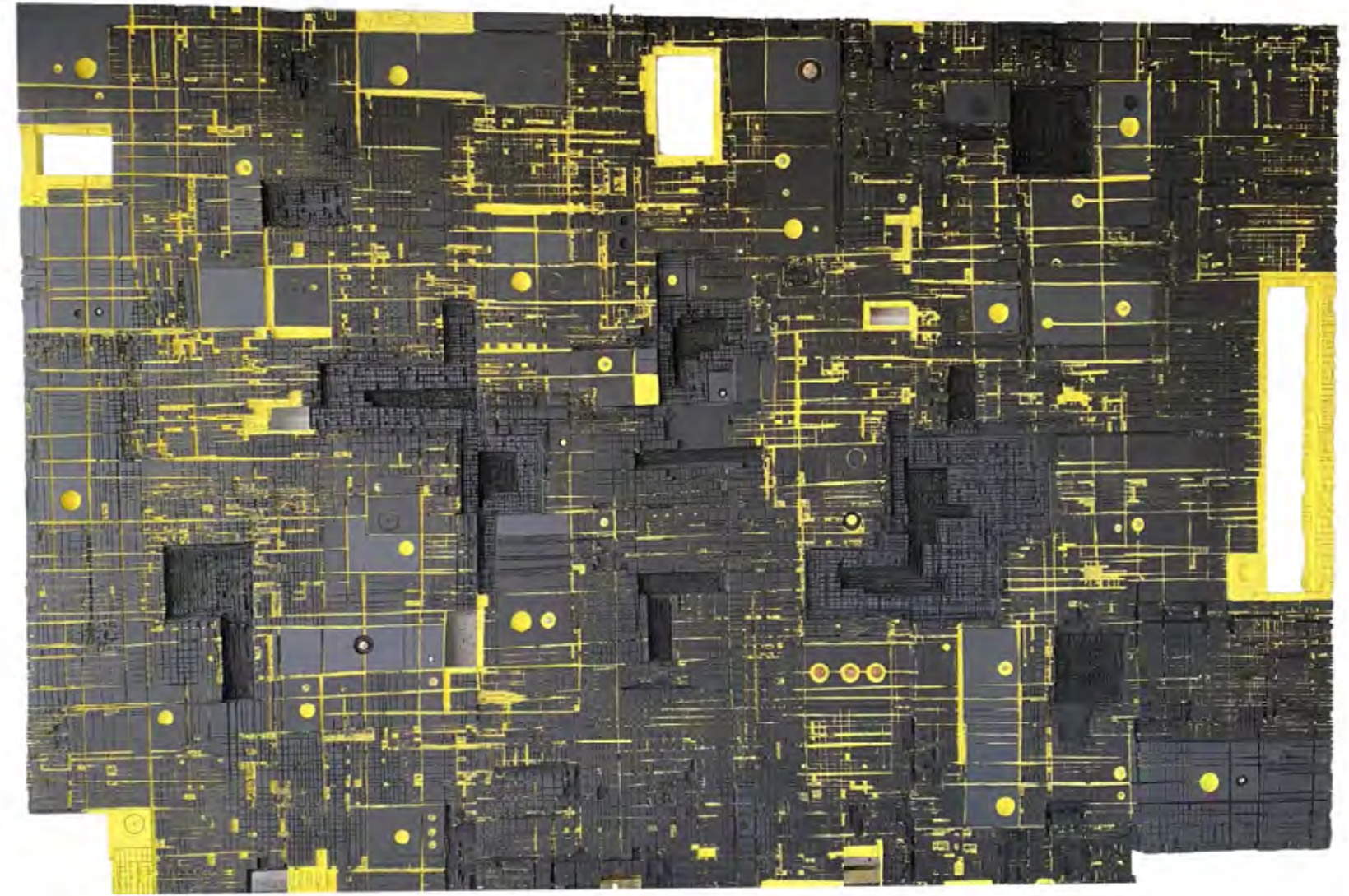
In this series, Esterás combines a bright and contrasting palette of colors with a complex web of incisions and textures that reveal the very process of elaboration of the pieces; even revealing the raw material on which they are assembled. The constant intervention—at times obsessive— on the wood, erodes the support, opening holes that allow us to see the wall; technically bringing the result closer to what would be the matrix of a lost plate woodcut. The negotiations that the artist carries out in his studio while he resolves each of the pieces allow him to oscillate with a certain freedom between the traditional limits of painting and sculpture; aspiring of course to expand those frontiers that still insist on imposing themselves as the fundamental cri-

terion of the artistic. In this sense, Esterás elaborates a methodology that does not discriminate between disciplines and that, in any case, allows the performative trace of each execution to leave a visible and "traceable" mark of the path followed.

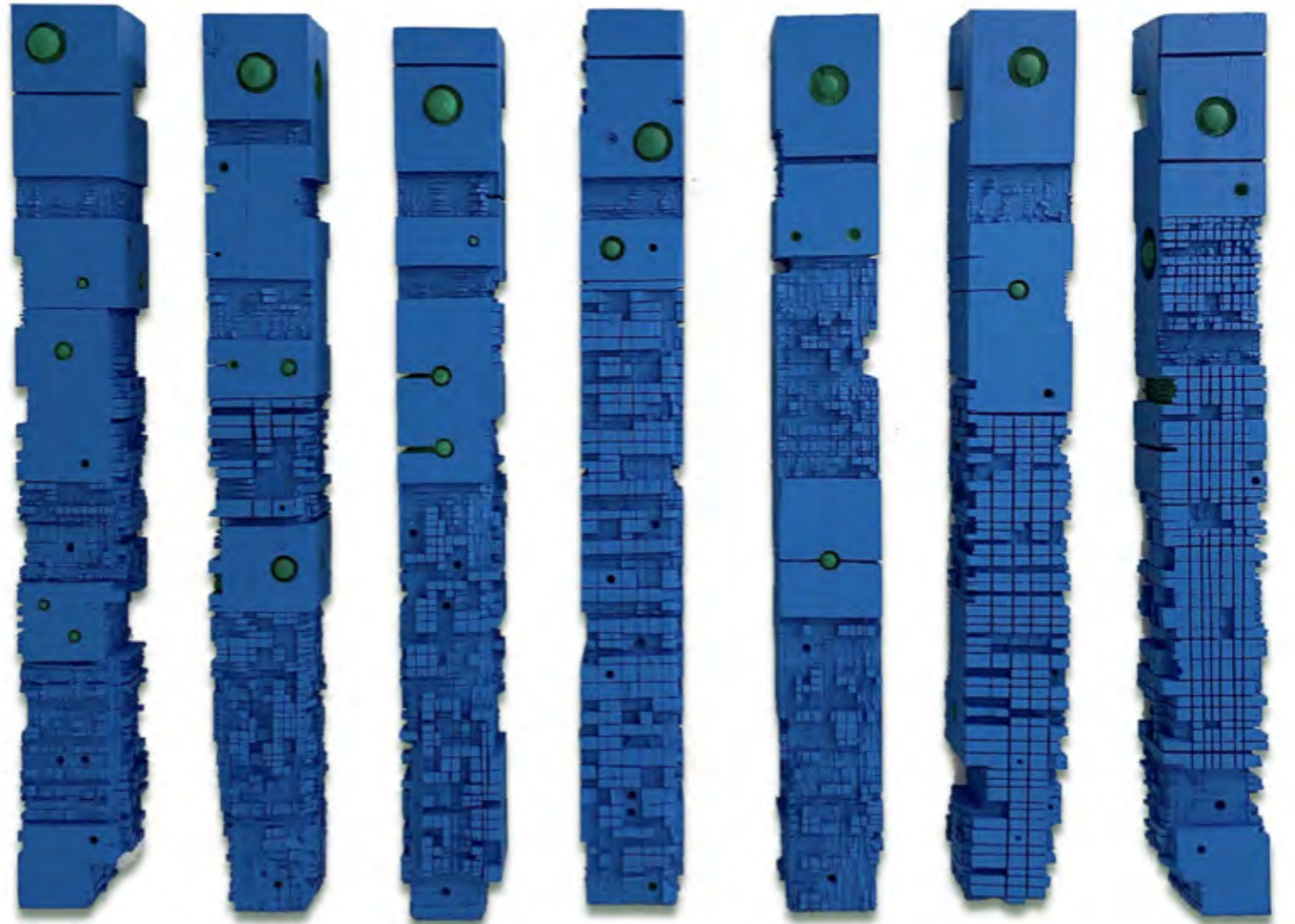
Not less relevant is the intuitive search for a subjective imaginary that alludes to the artificial aspect of an electronic panel with its circuits, bars, welding and metallic connections. The result is simultaneously a very concrete exercise of abstraction and an invitation to imagine a zenithal view of a city in which organic life no longer exists. It also points—with a certain pessimism—to the mark left on humanity by that western impulse that puts technological progress before the indiscriminate well-being of the majority and the possibility of an ethical coexistence based on respect and empathy.

Raúl Esterás (Caguas, Puerto Rico, 1983) is a self-taught artist with studies in painting, diesel mechanics and eight years of experience as a commercial printer. He has participated in international fairs such as Volta Art Fair in Basel, Switzerland and London Art Fair in London, England and ZSONAMACO in Mexico City. Since 2013, he has been active in the Puerto Rican art scene participating in numerous group shows, receiving recognition and support from local and international organizations such as Beta-Local and the Adolph and Esther Gottlieb Foundation. This year he will present "Artificial Future Cities"—his most recent collection of works— at the exhibition *Personal Structures*, an international event organized by the European Cultural Centre at the Palazzo Bembo in Venice, Italy. Esterás is represented by REM Project gallery based in San Juan, Puerto Rico, under the direction of entrepreneur Roberto Escobar Molina.

Special thanks to Cheryl Hartup & Divulgare Foundation.









## Revati Sharma Singh

Seed of a nation. The very concept of a nation, with a focus on creating an essential difference through the construction of race, language and borders, is destructive. These divisions and modes of categorization contradict both historical evidence and scientific inquiry that suggests distinguished biological races do not exist. Genealogical studies and the “Out of Africa” theories instead prove that these constructs are superficial and are raised to counter the commonalities of human existence.

Revati Sharma Singh (b. 1973) is an interdisciplinary artist based between London and India. For two decades her practice has focused on the great divide between hunger and abundance around the world, having worked with many NGOs involved in environmental projects. She is currently collaborating with *Sustainable Green Initiative*, who are planting millions of fruit trees in India in a bid to reduce hunger and famine.

For her latest installation, *Seed of a Nation*, Revati explores the dichotomy of abundance and scarcity that exists within the fabric of life itself. Rejecting the notion of geopolitical borders, she hopes to weave an existence of inclusivity that is inspired by nature, encouraging humanity to embrace and celebrate human differences.

Using seeds and grains to symbolise the diversity of humanity, Revati lays handmade grains in terracotta, black, yellow and white clay at the base of the scroll. Embedded in the 6 by 2.5 meter canvas are sterling silver and 18k gold grains. These grains highlight a sharp contrast in the struggle between abundance and hunger, the destructive nature of constructed superficial

human differences, and the wrecking of plentiful natural produce through global avarice and mismanagement.

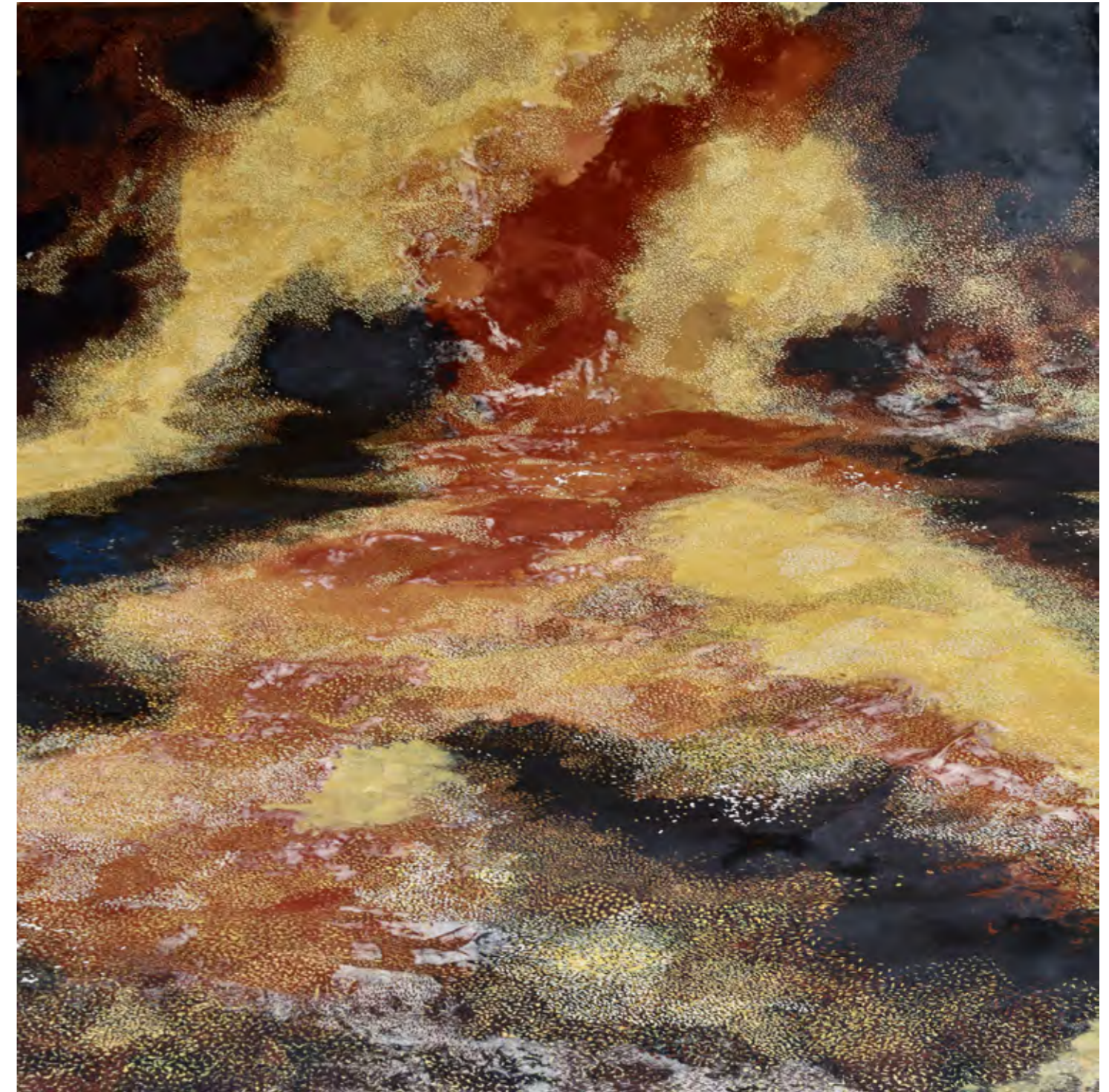
Fractal like repetitive compositions, grains have become central to her work and are the basis of her artistic and spiritual practice. With a deep respect for the organic, and striking implementation of colour and technique, layers of surfaces ultimately give way to reveal something with greater emotion and understanding. Nothing is ever truly lost; even if it can no longer be seen, it is hiding just below the surface.

No painting is ever finished, in the same way that nature is everchanging. It grows and collapses, repeating, transforming and growing time and time again. Look at a landscape, and you may think nothing has changed; yet buds emerge, foliage matures and flowers wilt as the next begins to blossom. Look below the surface and you will find a rich tapestry of life that pulsates with the rhythm of the natural world.

Through *Seed of a Nation*, Revati examines the human condition and its dependency on the natural world, capturing the balance between great power and vulnerability. Within the grain she finds a universal language; the language of food, hunger and that of abundance. It is a language that needs no explanation, the oldest language in the world. Yet crucially, the all-encompassing totality of the grain is focal here in reminding us that despite all contradictions, we are one.

Revati Sharma Singh

Louis Chapple Edits





## Sally Spens

*The Language of Pattern.* This exhibit will prompt thoughts on the bond between human creativity and nature. The intention of including nine different elements in a composite piece is to realize complex, timeless themes through tangible images that will resonate with the viewer.

Throughout history, different interpretations of the natural world have linked people and cultures across time and distance. Nature connects us all.

*Notes on Nine Etchings:* The first three look at Venice from the viewpoint of my background in the applied arts, exploring the relationship between nature and artistry, labor and extravagance.

*Wrought Wild by the Sea* – the metalwork in Venice has a quality of wildness. In the midst of grandeur and formality, the viewer is reminded of the city's fierce seafaring history. These imagined gates, drawn from the plants of the ocean, seek to reflect these linked worlds. *Musings on Nature and Artistry* – the mysterious seahorse is the subject of myth, and from its under-sea world, has inspired countless artisans with centuries of inspiration. Then, as now, artifacts made in industrious workshops slip from the maker's hand into elite worlds and settings of lavish extravagance. *Venice Threads Water and Gold* – this etching imagines a textile fragment where the design has been inspired by sculptures of the winged lion, a powerful historic presence in the architecture of Venice. *Flowers Across the Ocean* – a reflec-

tion on the botanical: plants, embellished silks and ceramics traversing the world. *Revisited 2'* and *'Deja Blue* – both etchings are part of the Revisited series, which includes impressed embroidered spirals sewn for an earlier sculpture that combined silk, wood and white stones. *Flow* – the idea was to create a pot with timeless, natural imagery that could have been made anywhere and at any time. Observing oil on water and thinking about pattern in a time less flooded with images. *Land* – inspired by a shell whose lines reminded me of imaginary landscapes; the shape of the vessel is one that carries water. *Shadow Stories* – inspired by poetry, drawn from shadows, a partner to Flow.

There is a quality of simplicity and precision in the visual language, akin to poetry in that meaning can evolve from finely wrought lines. It is important to me that the images are handmade, and originate from my own drawings and experience. The making of etchings, intaglio onto copper plate, allows for infinite variations of expression. Much work goes into the creation of the matrix: lines are drawn and etched, soft grounds add texture, aquatint adds tone, areas are burnished, before the plates are hand inked and put through the press.

The concept *Personal Structures* is interpreted through the preoccupations of my working life; these include a desire to express ideas as images, empathy with nature and a history and love of making creative links internationally.









## Shanequa Gay

*Daughters of Metropolitan.* Inspired by her ancestral wisdom and the deep well of southern black traditions connected to her Atlanta home, Shanequa Gay presents the spirit of African-Asendant Womyn and girls finding God in self. Her works share personal memories, counter-narratives, mythologies, and the expansion of the Ethno-imaginary.

Gay's installation *Daughters of Metropolitan* (2022) reimagines spaces where Black girls can play. Be it playing "dress up" or "making pretend," there is a vitality and exuberance when children play. When children play, you cannot reach them; they are elsewhere—Gay places Black girls within whimsical landscapes evoked by her childhood memories. *Metropolitan Avenue*, where the artist once played with friends, provides an ideal Utopian backdrop for her feminine figures to engage within ephemeral spaces that evolve and change similar to the neighborhood's avenues and streets.

Young Black girls wear swimsuits, sometimes draped with door knocker earrings and a gold link chain often found at beauty supply stores. They place deer head masks and hybridized figures on top of their heads and shoulders. These are symbols of strength, grace, wisdom, power, and the ability to swim in the deep waters of blighted, forgotten, and disappearing communities.

Gay's selection of color, imagery, and pattern offers depth to her narrative, adding to its multiple layers. The orange homes engage viewers in this imaginary world. Orange, the color of joy in

Eastern philosophy, also signifies safety and caution in the U.S., where it serves as the primary color for road structures and signs.

Present within their make-believe world, two figures pause, gazing directly with outside observers; they appear to possess an earned knowledge beyond the experience of their years. While their striped bathing suits align the girls with 'othered' groups universally, their play provides them with power and positivity. They surpass black-and-white notions of human judgment by existing within a world of their design—dancing, roaming, and holding tight their hybrid companions who yield to the comfort of their embrace.

Gay sets the scene against a repeating pattern of rosette-style motifs, enhancing the intended reference of her hybrid figures to the magical and the divine. The Venetian premiere of this work complements her extensive study of global textiles and European imagery of the African *moro*.

Gay holds a B.A. from the Savannah College of Art and Design and an M.F.A. from Georgia State University. She lives in her native city of Atlanta, Georgia, where she actively engages within the art community.

Shanequa Gay | Artist + Shannon Morris | Curator

*Supported by:* Cherie Fuzzell and Rick Miller / Adrian Woolcock / COOP ART ATL / the curator's studio / North Highlands





## Simone Monney

With this project entitled "metamorphosis" Simone would like to initiate an intuitive journey that awakens immediate sensations such as memories, magical places in nature, positive emotions, well-being, etc. This multisensory project stimulates the viewer to experience the perception of the senses combined with art. Simone professional background and knowledge in the perfume industry initiated the idea to create a perfume inspired by her artworks.

Simone has chosen butterflies for her olfactory installation as they represent the symbol of change. In some cultures, they act as guides and messengers of the gods. Watching butterflies dance in the air or fly from flower to flower has always been exquisite. They possess such an enchanting presence that they never fail to lighten anyone's mood. Butterflies represent a sort of spiritual rebirth. They initiate creativity and joy.

The search for existential wholeness has been reinforced during this period of the pandemic. Going back to nature, which brings us back to childhood through primary senses like smell, touch, feel and see. This art of change is a process of a lifetime

metamorphosis relying on well-established processes like meditation, yoga. Simone's lyrical abstraction artworks showcase an incredibly diverse palette of colors and techniques, used to translate complex emotions inspired by her environment. At the heart of Simone's approach, multi-layered images are an exploration of the senses and a tool for self-expression. Her paintings are charged with energy, this unique style: featuring layers of spontaneous gestural strokes—composed from a mix of Indian ink and acrylic paint— that swirl and vibrate off each other, in unexpected ways. The youthful hues of vibrant colors crash against one another, forming impromptu shapes and lines that completely pull you in. They completely envelop the viewer and transports them to a universe of endless possibilities. With each artwork, Simone truly embarks on an intuitive journey, embracing her immediate sensations of a place, memory, or experience and pouring into her work. She enjoys the freedom and experimentation of her self-thought techniques.

[www.simonemonney.com](http://www.simonemonney.com)





## Sissa Micheli

*On Transient Phenomena – The Folds of the Mind.* In photography, Sissa Micheli loves to play with presence and absence, with materiality and sensuality, the pleasure of the extravagant and the surreal, the enigmatic and the humorous. The surface of the image often refers to something else, something behind it, to a hidden story that can only be guessed at, to a riddle only unravelled in part. She approaches her fields of investigation with curiosity and creates a sensual and enigmatic cosmos that moves between reality and fiction, past, present and future.

Staging the *mise-en-scène* is an essential part of Micheli's work in general, the moving, dynamic image a constant companion. Using flying garments, she stages fascinating temporary sculptures that celebrate the ephemeral and the transitory in a sensual and dynamic game.

In her new works, Micheli draws inspiration from the infinite fold, as described by the French philosopher Gilles Deleuze in his book "The Fold: Leibniz and the Baroque" (1988). Deleuze discovers in Leibniz the phrases "folding" and "wrapping and

unwrapping" and uses them to reconstruct a Baroque metaphysics: with reference to Leibniz's monadology (the doctrine of simple substances or ultimate elements of reality), the human soul is presented as a monad, as a self-contained unity filled with folds on two levels: the "folds of matter" and the "folds of the soul", which are delimited and yet interwoven. The supposedly outer world is only ever actualised as an inner conception; the totality of the conceptions clothes them from the inside, they are spread out in it like folds....

At the same time, the works also epitomise the basic characteristic of photography; to capture a moment and to freeze it visually in order to give it meaning. The mighty textiles staged in front of the face and body of a female figure play with the contrast of veiling and unveiling, of protection and defenselessness, and show a vulnerable human being thrown into the world. Micheli began this series of pictures before the pandemic. Today, they are more relevant than ever.

Günther Oberhollenzer





Somsak Hanumas was born and raised in Bangkok, where he lived during his whole childhood and most of his adult life. Thinking about a career as an engineer, he first joined the Royal Institute of Technology in Ladkrabang, but even there, he never forgot about his first passion, painting. As a young man with his diploma obtained, Somsak decided to pick up his brushes and to focus on his calling, never again stopping working on his art. He's been painting for more than 15 years now, with a technique that he acquired as a self-learner.

To face his conception of art, says Somsak, you have to get rid of the « framework », this creation from the history of arts that is used a self-imposed limitation. The artist affirms his independence toward traditional academism, both the « beaux-arts » and the modern idea of « beauty ». For him, contemporary art is accessible to all. In order to make it so, he prefers to use devices to lead the onlooker, guiding him to a self-aware state of observation. For Somsak Hanumas, contemporary art doesn't necessarily has to be « beautiful » in its classical meaning, but it must create sense, inspire effect and calls on our emotions and intellect. Beauty is then found in the links established between the artwork and the spectator, in the esthetical experience itself and not in the object. The artworks become the beginning of the experience through beauty, and not it's final chapter.

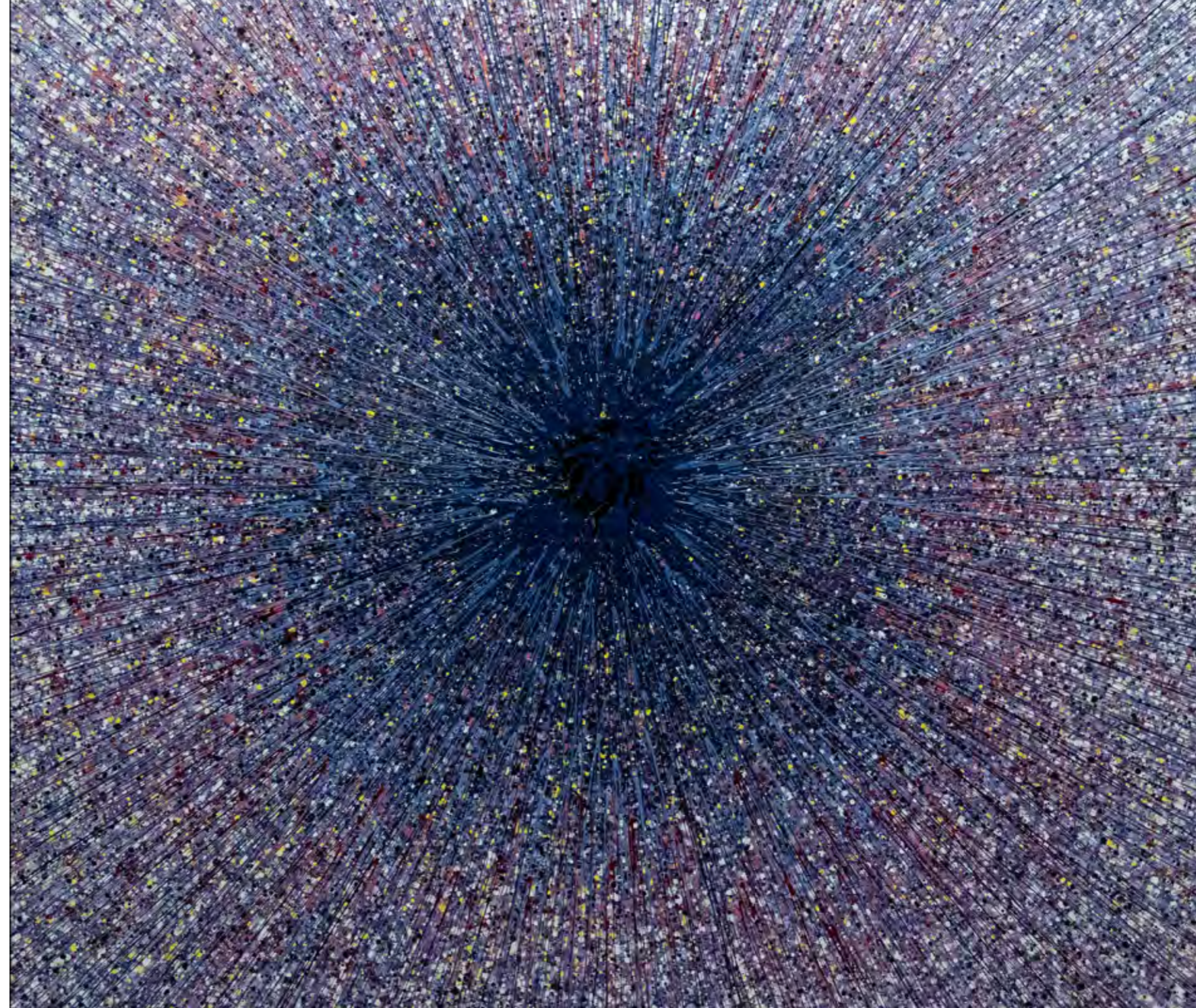
After painting a coloured background on the canvas, Somsak first starts by adding many coloured dots to it, following the gradation that he already has envisioned in his head. After this step, Somsak will leave layered trails of colour until he has the

whole canvas covered. This work is a work of time, patience and repetition, that requires both a lot of skill and determination, but it comes naturally to Somsak who enjoys the time it gives him to think and meditate about life, his paintings, and the passing of time. For a canvas to be perfect in Somsak's eyes, it requires many weeks of work, especially since he will sometimes work on many works at the same time. Somsak also frequently claims that the root of his art (and sometimes, a direct inspiration) is the landscapes that have left a mark on him. A beach in Bangkok, the monsoon falling on a wet field, the mysterious edge of a jungle... all of those are found in his paintings, but seen through his eyes, with his personal touch. It is then up to the spectator to decide to perceive - or not - the hidden landscape between lines and dots.

Since close to 10 years now, the works of Somsak Hanumas have been exposed in numerous foundations and in private collections across the whole world. Each work of Somsak find its place in a space that seems to have been made for it, just as a proof of its finality, its need to offer to the onlooker a specific representation.

*When I am creating, I feel that I can finally express myself, by painting freely, being in complete line with my emotions, my feelings, and my imagination completely in each piece of work. And thus, in each painting, it is myself and my experience that I want to offer to the eye of the spectator.*

- Somsak Hanumas









## Tilney Hardiment

Tilney Hardiment is interested in the visceral implications of images. Her practice is essentially concerned with the abstract nature of forms and focuses on their evocative qualities by exploring the work's materiality. Tilney studied fine art painting at Bath Academy of Art from 1982 - 1985 where she was taught by Michael Simpson, Maria Lalic, and Peter Kinley, also with Paula Rego, and Susan Hiller. In 2009, she graduated with an MFA from The University of Brighton. Since 2000 Tilney's practice evolved from the early work to a series of drawings, paintings and giclee prints. Inspired by the economy of minimalist painting, she employed abstract human forms and shapes as a compositional tool with an emotive presence.

In 2008, after years of illness, Tilney produced a series of work celebrating the life of the body. Her recent practice has drawn her back to this line of enquiry. There is a pulsating physicality to Tilney's Touch Paintings. They allude to an intense corporeal space, pushing at their own boundaries and out towards us. In the gestures and dispersal of paint, each image makes one consider the many ways touch defines our lives, and the role it plays in paintings too.

Figurative painting's power, to varying degrees, hinges on the frisson of implied intimacy, or its denial. Tilney draws us to the sensations of the public and private that are at work in the act of looking, and the sense of distance here is hugely reduced. The powerful, saturated red has a lot to do with this effect. Tilney

finds the process of working with oil on aluminium fascinating as the nature of the paint transforms from 3D out of the tube to a two-dimensional surface where it takes on its own reality.

The paint dominates the picture plane and we can see the ways in which it is pushed, dragged or finessed. Its lack of absorption means there is real potential for the eye to engage with the surface of each piece of work, and focus on the undulations in tone that open up the painting. The aesthetic nature of this series was influenced by the landscape qualities of the physical form, and its uncompromising subject. Tilney succeeds in releasing and depersonalising herself in that the work is no longer bound to the body of an individual, but develops its own life. This allows one to freely associate with the poetic play of captivating forms. Painting and drawing from photographs of her body is a process of employing the physical and transforming it to other levels of suggestion. The merging of these two processes: the handmade and the mechanical (photograph), divides the nature of each process and simultaneously pulls them together. These lyrical images; captured moments, are metaphorical figurative landscapes, releasing the still nature of their photographic origins into sensual, material planes of paint.

In an interview at the Florence Biennale, Tilney explains that "My work is a callback to nature, a callback to touch, a callback to the basic elements of what make us feel alive".





*In Eclision: One of the Possibilities of Truth-Factualism.* Wantian Cui has portrayed many of modern art's greatest figures using an entirely different experimental approach and visual effect, using Eclision. In *Picasso 5*, Cui reimagines Picasso through the language of Eclision, such that he makes great references on the dizzying colour shifts, slightly contemptuous corners of Picasso's mouth, and, most significantly, the large, unwavering eyes of Picasso that scrutinise history. Comparably, Cui also demonstrated a reinterpretation of a Freudian painting of a naked man in Freud's *Dream*, transforming the naked man into a green body, similar to an image of a corpse captured by a specialised medical instrument, immersing the viewer in a case of murder or suicide. With the light in the background, Cui reinforces the superimposition and integration of various time and space dimensions. Cui's subsequent works continue to explore the effect of eclision on time and space dimensions. In *Miracle in the Office*, Cui paints the shadow of a Gothic church window at the end of a contemporary office space. Notably, the window-like image with old Hebrew letters 'Hallelujah' adds to the visual illusion and discord.; the central Van Gogh chair, the distant computer screen displaying Bible passages, and the reversed doomsday clock all emphasise Cui's indication of repentance. It is also visible in *The Supper at Emmaus*, where Caravaggio's Jesus and his disciples are placed against a church and office setting. Eclision effects and style emphasise and reproduce God's presence in reality while dissolving the characters in the painting. Cui shows his a clever use of colour as visual delights in his brush. In *A Horse in the Distance*, he conveys disinterest in a literary, casual manner. Cui's own features are dismembered, fractured, then patched together in *Broken Face*, as if examining something via the painting. The metallic blocks of

colour, the layered lines that produce eclision, and the shredded contours all reinforce the texture of technology. Sculpture Subject. The 'Rape' of My Brain: The work is centred on a massive ear-bearing brain on the verge of being torn apart, and by the insertion of a bomb shaped like male genitalia into the ear. This symbolises the forced indoctrination and brainwashing of everyone in contemporary society via various information channels. Cui employs over 5,000 surveillance cameras to show that humans are always monitored and that the brain's luminous neurological system is linked to the bomb's fibre optic, illustrating the impact of information technology and digitalisation on humanity. The Nazi handcuffs accentuate the harsh and forceful nature of the character. (Please note: The language used in the following text contains sensitive words and phrases which may evoke discomfort) Cui made the following manifesto about his ineffable feelings: The media and the world's information have raped our minds, and our families have raped us since birth. In the name of love, our friends rape and indoctrinate our ears; in the name of security, the state and government rape and indoctrinate our ears; in the name of freedom, philosophers and thinkers rape and indoctrinate our ears; in the name of growth, teachers and schools rape and indoctrinate our ears. We are what we hear! Every civilised civilization is compelled to educate us for 9 to 12 years; Every day, an individual can be indoctrinated with almost 140,000 words; Every year, one can be raped by nearly 50 million words; Every lifetime, an individual can hear over 4 billion characters and notes. If the majority of national languages share only roughly 5,000 words, We are raped 10,000 times a year by the same word... For the sake of tomorrow, let's stop brainwashing our children!









## Wendy Steiner

*Upon Reflection: An Opera in Ten Images.* In a high-ceilinged room in the Palazzo Bembo, the hologram of a soprano sings an excerpt from an original chamber opera, *Upon Reflection*. On the walls hang the photographs she is singing about. An artist's book with the libretto and images sits nearby. The soprano is playing a young Photographer giving an artist's talk to the guests at her opening. She reveals the conflicts she has felt as a woman artist: in particular, the pressure to produce formal, impersonal work to avoid being marginalized as "too feminine." Tired of cutting-edge irony, she now invites her viewers into her tricky, ambiguous photographs to find her image there. If they can only "see her seeing," she hopes, the contact between them will restore a lost "rosiness" to both their lives and hers.

The title, *Upon Reflection*, refers in part to the Photographer's change of mind about her work "upon reflection." But holography is also an art of reflection, and the photographs themselves depict real-world reflections, shadows, superimpositions, and optical illusions in water and glass. (They have not been Photoshopped or otherwise doctored.) And in asking to be "seen" in her work, the Photographer takes on the role of a model "reflected" in it. Some of the photos even contain ghostly images of Steiner pointing her I-phone.

Doublings pervade the piece. Actual Biennale visitors mimic imaginary gallery guests; real prints on the walls are echoed virtually in the hologram; the soprano sings "live" against her pre-recorded vocalizing. *Upon Reflection* would be a classic post-modern mise en abyme, except that it revolts against paradox and abstraction as artistic ends in themselves, urging instead the

importance of connection and empathy between artist and audience. If this is a "feminine" goal, artist/librettist Steiner and composer White are all for it. Like many in this difficult time, they have found themselves questioning the value of what they do. *Upon Reflection* attempts an answer through a character who has realized as never before that she makes art to connect with other people through shared experiences of beauty.

Steiner, for decades a chaired Professor of English at the University of Pennsylvania, is known for scholarly books on literature, visual art, and aesthetics, and for her opera libretti for composers Frances White and Paul Richards. Her multi-media work also includes photography, painting, video, and animation. In Personal Structures 2019, she presented *Traces on the Farther Side*, a digital music visualization co-directed with Andrew Lucia (composer, White). Collaboration is essential to her process. Her installation in Palazzo Bembo in 2022 is about the interaction between artist and audience, but before that can occur, a team of creative collaborators have to "see each other seeing": composer Frances White, internationally renowned soprano Sherezade Panthaki, the virtuosic musicians of Parthenia Viol Consort, and the visual effects and sound recording artists, Jason Sapan and Peter Karl. According to Steiner's theory of Interactive Aesthetics, when we find something beautiful that an artist has made, we also register our attunement to it, discovering who we are through what we like. In this way, artists show us our own beauty.

*Supported by:* New York State Council for the Arts / George Condo Studios





## Werner Anderson

What do you see when looking at a landscape where atrocities occurred years ago? In Werner Anderson's displayed exhibition, you can decide to close the frames on the panoramic panels depicting Utøya island in infrared light, but you still have to smell the raw steel and face the monochrome remains from the car bomb in Oslo that shattered the day in 2011 when 77 people were killed, in Norway remembered as July 22.

The aftermath installation *Scar*, meditates on choices that shape memory processes on the individual and collective level. The dichotomy between seeing the positive and daring to feel and talk about the difficult is central. This project is also very personal for the artist after decade-long work for humanitarian organizations in countries strongly affected by war and all that entails of distress.

Working with diverse materials and textures, the artist is creating contrasts between the razor sharp steel fragments woven as a soft wool fabric and the eight small iconic monochromes on aluminium, all unique in handmade frames of steel scarred by the artist. By using ultra macro equipment and a special rotating camera that registers invisible light, Anderson also asks us to reflect on what we choose to see. Even if the annual rings in the large wooden panoramic panel remind us that time goes by, many scars still remain, most of them only visible for our inner eyes.

[www.werneranderson.no](http://www.werneranderson.no)





## Xi Nan

Infinity ∞ series is the result of deep introspection of personal growth and healing journey by an artist with physical disabilities. Xi Nan, a New York based artist created this series during the chaos of the pandemic. She was able to use this solitary time to consider personal values, and to examine her art practice while creating work at home.

Nan's artistic journey taught her to create with what she had at the moment rather what she needs. The condition of Nan's life continually saturates her work— journaling, observing, documenting and wearing her art; also creating individual habitats for work to live in. In the new pieces, the residue of material and Nan's living leave traces in the orchestration of her art.

Infinity ∞ series is a practice of self-mastery, stretching the artist to break the bounds of polarity and to expand herself no matter what the circumstances she is living. Mastering herself is a force to embrace all the possibilities to the fullest and to keep on expanding.

The artist is not showing any “finished” work in this series. Nan's pieces are in a continuous progressive state. They are kept raw, with the intent that the viewer can sense the work in growth, as well as the forces that limit her growth.

Through making work, Nan visualizes her inner struggles, self-stagnancy, anxiousness, procrastination. At the same time, she has witnessed spiral growth, learning curves, and the tethers holding every fragment of herself. Nan seeks an equilibrium between limits and expansion; being unshakable, evolving with

every inhale and exhale. These are the inner structures Nan has been learning and building upon in the Infinity ∞ series.

Though Xi Nan was born differently from others, she has the ability to live to her fullest, able to rewrite, rewire, and reform herself to be her own idol. Nan's father taught her to be persistent, learning and regaining physical abilities with every limb movement by practicing countlessly. As a child, Nan had no idea how it would feel like to lift her legs or right thumb. Her father trained her by holding her legs and thumb; lifting them for her until her muscles remembered the movements, and re-building the cognition and feelings in her brain, to awake her innate. Infinity ∞ series is a regrowth from the innate. Physical and mental ability is not just innate, but also acquired. Nan's work with unfired porcelain on fired porcelain suggest the triggers of re-growth, the active and inactive made innate. The fired and unfired clay intertwined creating integration.

The artist has learnt so much of letting go of the fear, the anxiousness of not being perfect by creating this Infinity ∞ series. Nan's view that we are all different like the rays in the spectrum of light. Her differences are the uniqueness of who she is in this cosmos. Allowing and accepting the flaws and imperfections in her work has allowed her to accept and embrace every part of herself. Being vulnerable is not just letting the artist's own wounds to be seen, but also to be healed and to transmute scars to be shiny medals. As Xi Nan says, “I am thankful for I am perfectly imperfect, and these are my personal structures.”





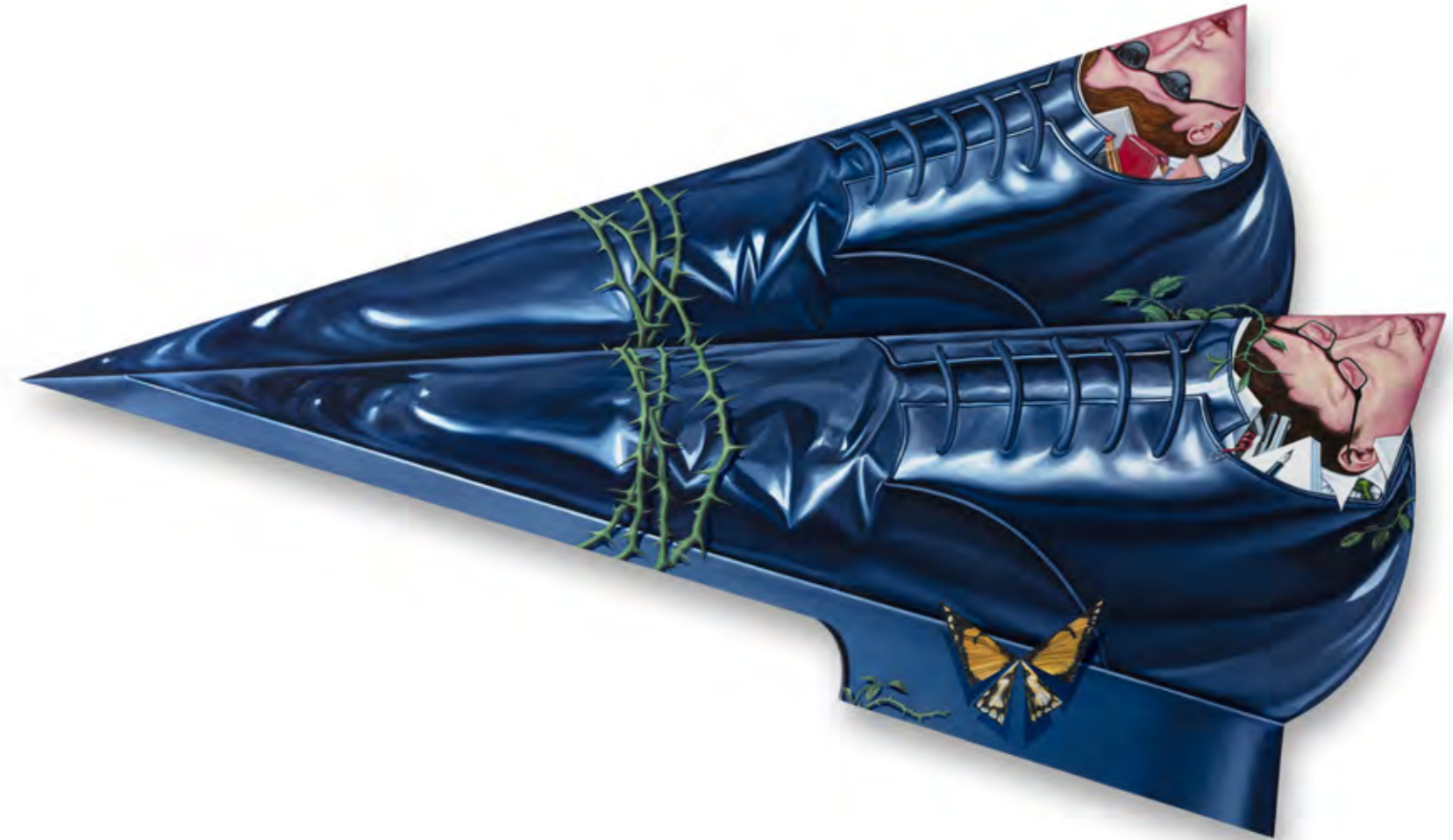
## Zhou Song

Zhou Song (b. 1982, Jiangxi, China) strives to make reality strange in order to draw attention to the forces that shape human nature and society. An award-winning graduate of the Tianjin Academy of Fine Arts (2006) currently based in Beijing, Song has exhibited his work nationally and internationally at the Grand Palais in Paris, Sotheby's in Los Angeles, the European Museum of Modern Art in Barcelona, the Toronto Centre for the Arts, YBI Creative House in Budapest, Fortezza da Basso in Florence, Kunstrraum Villa Friede in Bonn, Palacio Schacht in Chile, Inca Garcilaso Culture Center in Peru, National Art Museum of China, Today Art Museum, as well as the 5th Chengdu Biennale (2011), the 11th Florentine Biennale (2017), and the 13th Havana Biennale (2019), among other locations. Informed by an erudite grounding in Eastern and Western artistic traditions and philosophy, sci-fi, and sociology, Song aims to question the limits of accepted truths, perception, and human consciousness in his painting practice. Whether imagining dystopian, post-apocalyptic futures led by war machines, or the more pervasive, yet no less violent, limitations placed on the individual expression of professionalized urbanites, his work probes human realities influenced by technology as much as by nature. Sentient androids, fish guts that take the shape of butterflies and flowers, bodies that expand and float: the diverse iconography of his hyper-realistic paintings, almost uncanny in their resolution and finish, play with a viewer's expectations of traditional pictorial compositions and subjects.

A painting from Song's *Inflating Bodies* series, "The Immortal Body," encapsulates Song's interest in uncovering what he

terms the "correlating patterns" that link humans and the universe. He exaggerates the shape of a pair of navy lace-ups, stretching their toes to meet at a sharp point. Unexpectedly, the shoes are filled not by feet, but rather by two resting, bespectacled faces—on the left, that of a woman with a pearl earring, on the right a man whose green tie peeks out of the shoe's opening. While the resting faces are framed by office materials and tools of professional life—lipstick, wallets, HDMI connectors, ink pens, staplers, and books—the loafers are overtaken by nature. Thorny brambles constrict the wrinkled tips of the shoes, vines peep between and around the captured faces, while a butterfly hovers by a sole. Nature overtakes the shoes, a symbolic reference to the sartorial costumes of urban professionals. They appear instead as coffins, containing overworked corporate bodies.

"The Immortal Body" raises tensions between freedom and restraint, a theme central to Song's oeuvre. It explores the limitlessness of human potential, which finds a "correlating pattern" in the expansive forces that govern the universe's growth. Yet the same boundless potential that drives growth, mobility, development, culture and industry in urbanized societies often contributes to feelings of alienation, dividing people, communities, and their natural surroundings. To this end, Song drops the curtain on the inevitable fate of all organic forms—regardless of professional accomplishments, dress, or status, bodies return to the earth, to be consumed as part of nature's eternal and universal matter.





# Marinaressa Gardens









## Andrée Valley

Valley's *Triffid* sculptures spin a visual tale. They are inspired from a favorite childhood book, *The Day of the Triffids*, by John Wyndham, a classic 1951 post-apocalyptic novel in which most of the world's population is struck blind by a meteor shower at the same time as millions of ambulatory, man-eating plants are released to roam the Earth. The result of genetic meddling, the large, aggressive *Triffids* are not sentient, malicious invaders from another planet, but the consequence of human arrogance in biological experimentation. Wyndham's version of nature's triumph over civilization questions the relative values of the civilization that has been lost, exposing the frailty of human existence in the face of the dominance of nature.

Exploring the idea of a fictional *Triffid* has been a recurrent theme in Valley's work for the past 15 years. The abstract possibility of plants taking on human qualities is a personal source of intrigue, especially with recent developments in genetic engineering. In her view, this concept is difficult to take seriously, which allows for a fanciful interpretation of Wyndham's sinister characterizations. She capitalizes on the potency of optimism with her assemblage of three objects, *Triffid V*, made from aluminum and painted in highly saturated colors. When placed outside, they move in the wind with the dynamic sensibility of a living plant; however, the visual implication is that the deadly *Triffids* of the novel have a hidden goodness, fun can be had, and all ends well. *Triffid V* belies the future, using visual escapism to reassure us that civilization will prevail.

The artist is deeply grateful for the support of Dane Arts.  
In memory of Willy Haerberli & Gabriele Haberland.





# Bjørnådal Arkitektstudio

HANS-PETTER BJØRNÅDAL

*Il Primo Cerchio del Paradiso.* With ‘Il primo cerchio del paradiso’, Hans-Petter Bjørnådal retraces the cultural connections between his native Norway and Venice dating back to 1432, when a North Sea storm altered the voyage of a Venetian merchant ship that had set sail for the Netherlands. After finding refuge on a small island off the Norwegian coast, the ship’s captain indulged in the cultural and geographic wonder of a place he would characterize as “Paradise’s first circle”.

As dried Norwegian cod found a receptive market in Venice, the fishing trade became a staple of cultural connectivity between the two countries. By exploring Norway’s communication with the outside world, ‘Il primo cerchio del paradiso’ is Bjørnådal’s interpretation of those connections, both past and present, with a strong emphasis on current issues such as climate change, environmental consciousness, and the merits of returning to a simpler way of life.

“The project is a Norwegian gesture of simple living, but also a reflection of our current need for a shift in direction and consciousness in order to address climate change,” explains Hans-Petter Bjørnådal, Lead Architect of the firm bearing his name. “The essence of the message is that a simple life, in harmony with nature, is still a viable path to discovering paradise.”

*Spheres.* The second part of “Il Primo cerchio del Paradiso” is a workshop where he shifted focus from the past to the future. The project’s point of departure is still the sea. Fish eggs represent life and hope and are exactly what is needed in a world of dystopian imagery of the future. The fish eggs is made of solid spheres of glass manufactured by students from both Venice and Kristiansund. The students got an introduction to engraving of

glass but were otherwise free to express themselves. The expression is free and poetic and within this poetry lies the seed to transcend the realm of reality. During the workshop, each individual sphere of glass was mounted in the construction to create a dialogue with the other spheres of glass.

The overall expression is mounted in accordance with Open Form and this allows for additional additions over time. “We want to create an expression that can transcend the individual’s understanding of consciousness (self-identity) and be in dialogue with one holistic expression (community).” With lighting from below, the structure shines like a steam of fish where one is part of a whole.

For more information on Bjørnådal Arkitektstudio, visit [www.en.barkitekt.no](http://www.en.barkitekt.no)  
The project was carried out with support from Bodø 2024, European Culture Capital of 2024, students from Accademia di Belle Arti di Venezia and Kunst design og arkitektur VG1 – Kristiansund VGS

#### Team

Hans-Petter Bjørnådal - Principal Architect, Bjørnådal Arkitektstudio;  
Henrik Sand Dagfinrud - Programme Director, Bodø 2024; Ina Otzko - Artist, IO; Olga Skrbenska - Architect; Geir Morten Karlsen - Glass Artist, Glassforum; Christine Blass, Illusive Design

#### Students

From Accademia di Belle Arti di Venezia: Edoardo Armellin, Francesca Pieropan, Hetty Laycock, Lorenzo Deluigi, Lisa De Marchi, Valeria Pin.  
From Kunst design og arkitektur VG1 – Kristiansund VGS: Alida Mari Kirkholt, Alma Lentz, Amanda Madeleine, Astrid Paulits, Annicka Løvik Bele, Emilie Wenstad Bøe, Fatima Aliyar, Hedda Oline Skarpnes Rosvoll, Maja Rangø Nekstad, Sabrina Luisa Engdal, Vari Serkawt Kareem, Zhenru Lu





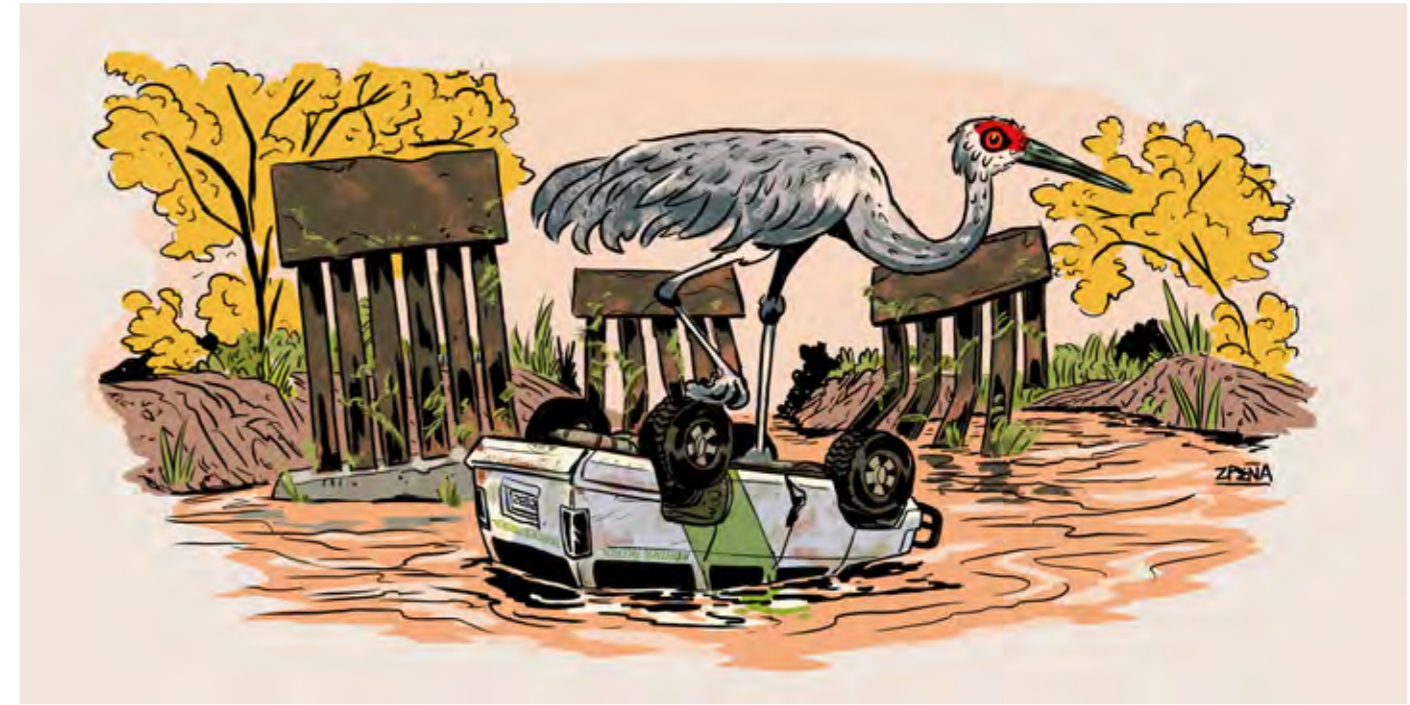
## Center for Environmental Arts and Humanities, The University of New Mexico & Environmental Studies Department, Davidson College

*a Library, a Classroom, and the World* is presented in two parts: the Library is realized inside Palazzo Bembo (discussed on pg. 316), and the Classroom is built in Giardini della Marinaressa. The fish-shaped Classroom, demarcated by a set of flower beds that follow the contours of the angled trunks of three pine trees, mimics Venice on a map. Residents of Venice may gather here to discuss the bellicose past and the precarious present, to shape a more just future for their city. During the late 15th century, while Pietro Bembo was expanding the collection in his library in Palazzo Bembo, a short distance away war ships were being built on the waterfront. Today, while Venice is celebrated for its art and architecture, many are not aware of its ecological vitality. The Lagoon of Venice is an UNESCO-designated Ramsar wetland that provides habitats for numerous species of bird, fish, and invertebrates. The three entrances to our Classroom are named after the three inlets that connect the Lagoon to the Adriatic Sea: Lido, Malamocco, and Chioggia. The Venice-within-Venice Classroom is a portal to the world, across time.

Our team is composed of artists and scholars who span three generations, represent multiple ethnicities, and hail from several continents. Eminent Indigenous artist Jaune Quick-to-See Smith, a member of the Confederated Salish and Kootenai Nation, turned 82 in January, while trans Latinx artist Alexandria Zuniga de Dóchas, an art & ecology MFA student, is in their 20s. Master printer Valpuri Remling, who hails from Finland, assisted Jaune to print her drawings of animals and plants, produced as a folded book as an homage to Aztec codices. Alexandria collaborated with Subhankar Banerjee and conservationists at the New Mexico BioPark Society to create six biodiversity illustrations that use a light-handed animated style to embody intimacy

and comforting familiarity. Chicano cartoonist and storyteller Zeke Peña created *The River (Remix)*, a comic that illustrates moments in the past, present, and future of the river that runs through the Paso Del Norte region in the US-Mexico borderlands. Teacher and scholar of Latinx environmental visual art and culture Jennifer Garcia Peacock, who hails from California's Central Valley, served as cocurator of the project, wrote on Zeke's work, and codesigned the Classroom. Art history PhD student Jackson Larson wrote on Pietro Bembo and his library—produced in octavo format as an homage to Bembo. Art historian Susanne Anderson-Riedel, who hails from Germany, advised Jackson. Historian of environmental visual culture Finis Dunaway, who lives in Canada, collaborated with Subhankar and wrote the wall text for *Beyond Fortress Conservation: Postcards of Biodiversity and Justice*. Inspired by popular visual culture, the postcards picture justice-based conservation; the cards were designed by David Mendez. Retired architect Julian Sayers and master gardener Karen Sayers contributed to the Classroom design. Finally, Subhankar Banerjee, who hails from India, developed the project concept, served as convener and cocurator, created the postcards, and codesigned the Classroom. All visual works were created, and scholarly writing done, with a shared vision, specifically for *a Library, a Classroom, and the World*.

*a Library, a Classroom, and the World* was made possible with generous support from the Center for Environmental Arts and Humanities, Department of Art, Office of the Provost, Office of the Vice President for Research, Office of the Dean of College of Fine Arts, and the Tamarind Institute at the University of New Mexico; and the Department of Environmental Studies, Office of the President, and the Office of the Dean at Davidson College.





# Franziska & Mercedes Welte

STUDIO NONOS

*Linda.* our bronze sculpture embodies a boundless love of life. This is expressed in her body language. Our joint artistic work is an unusual symbiosis between us as sisters, as well as between form and colour. These are the characteristics of our sculptures and all our creations. NONOS is a term for our figures, transforming movement and colour into a flowing form of sensuality, pure joy of life and femininity.

A combination of our life experiences. The desire to bring femininity into a new form of expression. This is our great passion and goal when we work on our artworks.

We have refined the exhibited bronze sculpture with fine gold pigments. It captivates with its femininity and sensuality. An inspiring process is the basis when the character of a sculpture begins to mature, when the design and colouring of the form takes place. We largely dispense with sketches and plans. Rather, the sculptures emerge from visually recorded impressions as well as an intensive exchange of ideas which we sisters share with each other.

Through this collective working process we have created an unmistakable and unique style that combines pure joy with aesthetics, dynamism with extravagant sensuality. A powerful ensemble of colour, form and movement.





## Helga Palasser

Helga Palasser is a trained sculptor from Austria. Her work as an artist took her to many different places around the world. Meeting artists and activists with diverse cultural backgrounds and experiences influenced her work both on a practical level of handcraft skills and regarding the themes she chooses. One important theme in her previous work are the possibilities that open up in the encounter of different cultures. To realize her visions, she uses different materials like clay, paper, stone, wood, or bricks. A great inspiration for her search of the accomplished form in her artwork comes from a deep admiration for the shapes that can be found in nature. This is also the case in the work presented here. It follows a woodcut work that was inspired by the picture of resting butterflies on their thousands of kilometres long journeys. The forms created by the artist reflect natural forms that speak to us in a special way that is not reducible to any form in the end – the reflection of an amorphous language of natural forms. The artwork could be understood as an invitation to join in this play of forms that also always reflects thoughts, emotions, hopes, and which is open-ended and open for everyone who wants to join in.

The sculpture shows five elements framed by two pillars. The elements are interwoven with each other. They take changing forms as curved lines, waves, surfaces, letting free spaces be-

tween them that permit to glance at the other side. The harmonious surfaces of the elements are evolving on separated levels that yet belong together. The two pillars provide a distinct frame for the dynamic forms in the middle of the sculpture. However, they vanish in the upper part of the sculpture opening up the inside for an outside.

Mirroring natural shapes through a multifaceted transformation in the artwork, letting enter these shapes into a play of forms, not only aims at raising questions about our relation to nature but as well about our relation to each other in a society, for example: Might not we recognize in the design of the fine, fragile and yet durable forms, patterns and ways of life of nature as in a mirror our own ability to design, dependent on and conditioned by numerous factors and yet free in its development and unfolding? Is nature to be imagined as a mere mechanical functioning that if needed can be reproduced artificially at will, or is it an irrecoverable and intrinsically valuable and precious process of development which is open-ended and for which we have to take responsibility in our freedom to design and construct? Is the fragility and sensibility of nature not a sign for our own sensibility and vulnerability – a vulnerability, that demands care and attentiveness?





*Floating Garden for Venice (V2).* Today humans approach a critical moment of renegotiating our relations with the natural world and each other. As cities struggle to survive climate change, over-crowding and encroaching seas, Venice is a harbinger of ecological and social crisis. The Giardino Galleggiante presents an opportunity to extend the idea of gardening through an engagement with the dynamics of planting, growing and adapting to changed conditions—the idea is to encourage self-sufficiency and health leading to the evolution of our collective consciousness.

This work amplifies an ordinary phenomenon, earthworms, present for everyone to see but not usually noticed. *Giardino Galleggiante* is created in homage to red wiggler worms (*eisenia fetida*), active in the kitchen composting method, vermiculture. (McCoy will hold basketry, composting and gardening workshops while in Venice.) Based on Mesoamerican “floating” gardens called chinampas, the sculpture re-envisioned those developed by the Aztecs to extend arable land and feed a dense population. McCoy’s memory of these floating gardens has inspired the technology involved here. Native hazelnut branches are woven into a curvilinear basket containing healthy soil in which a garden has been planted with edible salt tolerant plants. A system of growth and nurture coming full circle is implied in the work’s material processes: the trees have become a worm-like form, connecting to the unseen life within the matrix from which they grew.

*Giardino Galleggiante* is secured to the ground. When waters rise—contrary to its name—the piece will not float away but

will appear to float. The growing surface will be at or above the waterline and continue to produce. Versions of the sculpture could be built for different sites and at varying scales. To meet the challenge of high water, McCoy seeks a cultivation of the gentle and the simple—digging, planting, nurturing and growing. Her work supports the effort to understand interconnections by slowing the pace of life to make complexities more accessible. Perhaps in the future the tasks of gondoliers and others on the canals will include tending and harvesting gardens.

Karen McCoy’s work explores the relationship between the cultural and natural worlds including the earth, the body as a sensing being, language, and the artist’s potential to construct meaning through participating with and within these systems. For this *Personal Structures Venice Biennial Exhibition: Reflections* McCoy proposes nurture, via gardening at home—on a small plot of land or even a windowsill—and turning food waste into rich, nourishing and carbon-sequestering soil. With *Giardino Galleggiante per Venezia (V2)* she envisions gardens in baskets and earthworms creating soil in kitchen buckets worldwide.

Individuals may act for personal and collective good, and operating collectively, may ultimately return the planet to health. Only if people actively participate in new ways of seeing, living and improving human and other-than-human conditions will humankind succeed in creating a better world. If not here, where? If not now, when?





## Kaz Shirane

*The Project.* The artwork is a 1.8m cubic metal block, covered with a myriad of small reflective stainless steel plates. The thin plates on the surface of the installation sway in the wind, visualizing its flow. At the same time, the reflection of the sunlight and the surrounding landscape in the plates create distortions, light, and shadow effects. It is as if the light is dancing. The installation is inspired by pixel art, but is in fact composed of analog mechanisms and structures. The metallic sound generated by the collision of the plates can be sometimes noisy, or create an elegant and pleasant performance. Despite the simplicity of the mechanism, the artwork is an ever-evolving, interactive magical show, enabled by the complex interrelationship between the surrounding natural elements that are also a part of the work. The essence of the work is less the artist - who has designed and assembled the sculpture - than the wind and the sun. It is completely beyond the artist's control. Through this artwork, Kaz Shirane would like to present a new vision in which the artist does not control and decide everything, but completes the work in dialogue with nature. The intention is to create the artwork beyond the artist's own imagination by collaborating with nature. Many things have been digitized, and beautiful things have been created that we have never seen before. However, he believes that even if beauty is a priority, it is not important that everything is controlled by machines. In other words, he would like to create a new lens to see the world in a different way.

*The magical power of mirror.* Looking back to the history of mirrors, human beings have been trying to see the invisible by using the mysterious properties of mirrors. Mirrors project an image that is upside down, enlarged, reduced, or distorted, depending on their shape and position from the viewer. This time,

natural elements become a part of the work and help us to see what we couldn't see in the mirror. The shape of the wind flow is one example.

*Inspiration.* He has always wondered what he can do as an artist since this pandemic happened. In conclusion, this pandemic will surely come to an end someday, and what people all over the world need is "Celebration". While researching Japanese rituals, he came across some very interesting folk tales that inspired him to create this work. "In ancient Japan, the sound of water and the sounds of leaves rustling in the wind were interpreted as messages from the great gods of nature, and performances played to convey one's appreciation to the gods were the start of Japanese traditional music." I don't think all of these folktales are true, but I love the imaginative and poetic ideas of these ancient people. Therefore, he became interested in "works that co-creates with other things" and decided to take on the challenge of incorporating elements of nature into his works under the theme of "collaboration with nature."

*Awe.* His work aims at being eternally changing through the intervention of external elements, sea breeze, sunlight and the magical power of mirror, in order to discover and share things that we haven't noticed or seen before. That is like a treasure hunt. It is well known that Gaudi once designed the Sagrada Familia using gravity as a "Funikura" experiment. I would like to emphasize the importance of creating my work with the uncontrollable elements of unexpectedness, improvisation, and chance that exist in nature.

*Supported by:* Pola Art Foundation / Arts Council Tokyo / Nomura Foundation / Yoshino Gypsum Art Foundation / Union Foundation for Ergodesign Culture / Yoshizumi Press inc.<sup>7</sup>





# MADWORKSHOP

MADWORKSHOP / MARY AND DAVID MARTIN  
R. SCOTT MITCHELL, GIGANTE AG  
USC SCHOOL OF ARCHITECTURE, BRIDGE STUDIO 2014

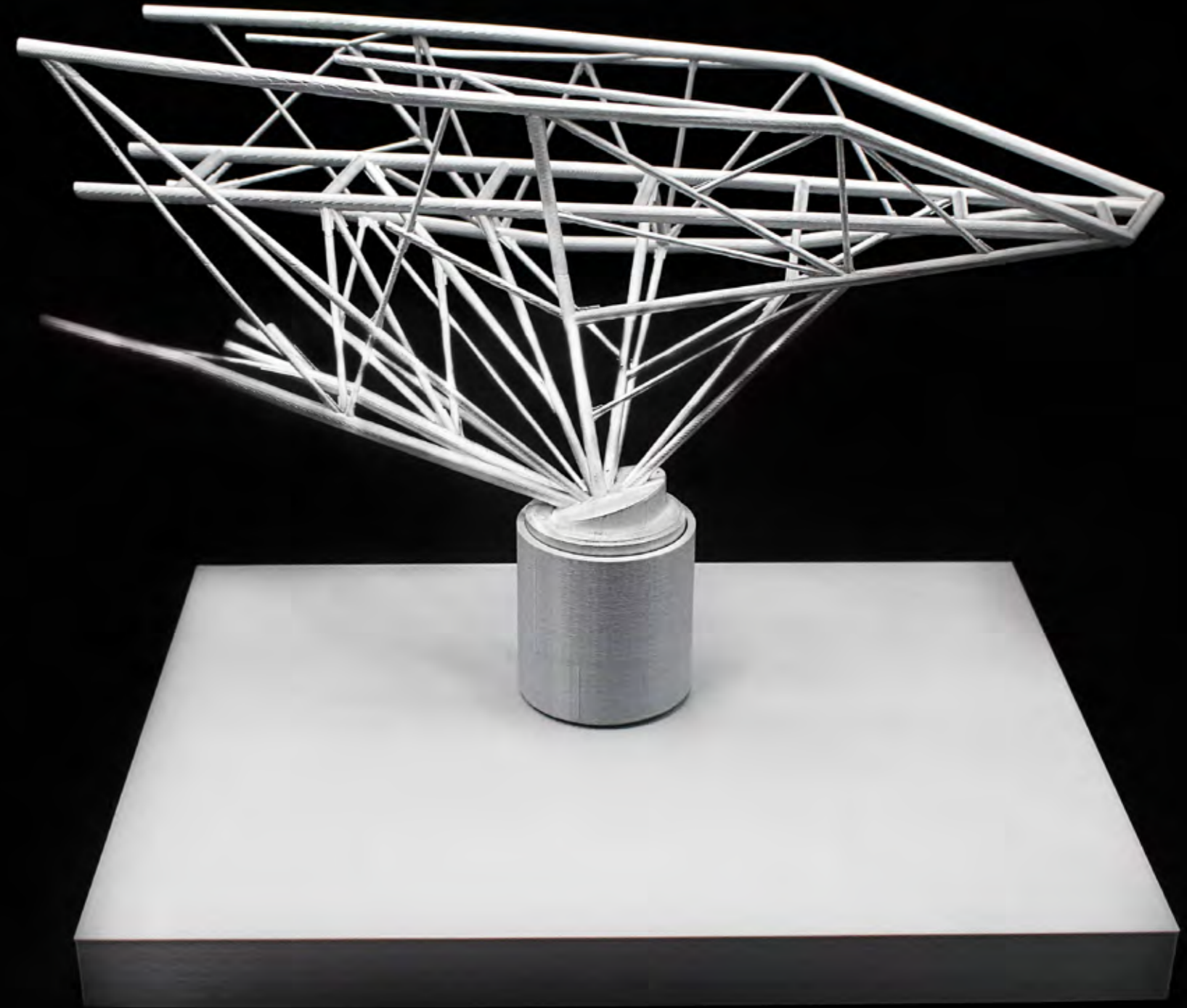
The award-winning Arroyo Bridge is an experiment in merging architectural coordination, robotic fabrication, and the creative possibilities of structure becoming form. The bridge itself has been built in California and spans a 25m canyon. A sculpture, Arroyo Bridge Section, is inspired by the process that led to the bridge, a deep creative and scientific process of robots meeting hands meeting ideas meeting drawings meeting photographs.

Arroyo Bridge Section (8.5m x 3.9m x 4.4m) offers a link between craftsmanship and machine-made objects; its asymmetry and structural complexity. While rhythmically and geometrically defined, it is closer to arboreal and other organic structures than to what is typically conceived of when we hear the phrase robotic manufacturing. Nature, of course, is not repetitive or grid-like; rather, as this project demonstrates, nature is often asymmetrical, novel, and expressive. Arroyo Bridge Section can be read as offering a counter to the often simplistic binary of natural vs technological, human vs computer, fabricated vs made. Instead, this complex structure, produced by a series of processes that invited both human and robotic intervention, argues for a nuanced approach to the possibilities and productive tensions inherent in the relationship between technology and craft. A steel base anchors the sculpture onto its pedestal while the top half, crafted from a balance of structural alloy tubes, conceptually lifts the structure, introducing a sense of fluidity and forward momentum.

The shape is almost anthropomorphized, articulating a feeling of a bird taking off, a moment of flight, a surprising reading for a sculpture that is almost pure engineering. And that engineering is at the heart of it, as Arroyo Bridge Section offers a demonstration of the next and new world of architecture and construction, showing what is possible when the relationship between our ideas of the natural, our ideas of the human-made, and our ideas of the mathematical, begin to coalesce. Conversing through the media of software, precision robotics, architectural drive, and conversation. This method opens up the conversation about how the built environment of the future might be made, and how it can begin to be conceived of, in the present.

Each piece is necessary; each element links to the next, articulating both the form of the connection and the overall shape of the sculpture, a shape created by both algorithms and human forces, built by precise robots and warm hands.

Arroyo Bridge and Arroyo Bridge Section were initially conceived of by Mary and David Martin's MADWORKSHOP in collaboration with R. Scott Mitchell and iterated upon by the USC School of Architecture's 2014 Bridge Studio, as well as at a residency at the Autodesk Technology Center in Boston.









## Martin George

*Lost isms.* To perform a spatially sculptural movement of allusive torque. Of linear twisting perfection. A seriously understated shape, simple yet excessive. How can this equilateral pentagon sport 540 degrees of interior angles, more even than the circle itself? Only to then dissolve into a matte black, a solid satin, a lackadaisical immateriality of surface?

Who might create such a modernist structure, each surface, without doubt, an act of faith? Once formed in the mind, sculptures weigh on their makers, personal structures manifest as monument. Here it stands jubilant, six months, upright, potential and all. When might it have been made, when would it like to have been made? What of the past presents to us variously as alive, as legacy, or as lack? Now a serious overstatement. An axe, an act, an enactment, an approach, a shatter of the edge, a breaking-up of parts and pasts. Why destroy their creation, fuel their desecration? Here the maker turns undertaker. Dressed for a flamboyant 1960's funeral, a journey unfolding through the length of a day, the distance of ports, 25 kilometers of reflection. An act of caring, of carrying of journeying. And of coffees.

Having put the artist to the test, the parts are in turn put to rest. Calmness ensues. In each of its' varied forms, in each of its' evolving states, we are subjected to the weight of the sculpture's imprint, both material and historical. In its path we can count

the art historical isms, the historical schisms, even the beats of TISM. Fallen monuments are only a matter of time, let's go.

Why cut down a monument? When it's cut down does it disappear and reappear somewhere else? Do they become refugees? Do we look on them kindly, are Lost isms ever actually lost? What does it mean to cut down an ism, do we associate it with the funeral of an idea, do we mourn or celebrate the transition from one manifestation to another, should we fight to save isms? The sculptural performance will manifest in three main parts.

The first chapter will be in the Marinaressa Public Gardens, the sculpture stands for several months, proud, strong and perfect, a pure modernist form with a hidden narrative.

The second chapter will be the ceremonially "desecration" by Martin George, with the use of an axe. The sacked monument will be carried on his shoulders to the Palazzo. This part may take several hours as it will be heavy, far and difficult. There may be several stops but it will be an endurance piece. It will be carried and placed in the garden.

The third chapter will be the display on the gravel. The final presentation of lost isms needs to be sombre, the sculpture is in obvious distress as it lies down close to the ground with cut wounds to the base. I believe that this is where the enquiry becomes most potent, the sacking, the expelling, the cancelling, the display.





Masoud Akhavanjam is a sculptor working in mirror polished stainless steel and bronze. His artworks are conceived as a commentary on society, and deal with themes such as the power of the mind over brute force and the constant struggle for a harmonic coexistence. Using his knowledge of the scientific properties of metal, he creates artworks ranging from intimate domestic pieces to monumental works, balancing the inherent strength of the material with the delicacy of the cast form.

Responding to the theme of the exhibition, “Personal Structures”, the Iranian born sculptor Masoud Akhavanjam has chosen to show his artwork “Conflictus” in two different editions and locations – the monumental version is placed in the Giardini Marinaressa, whilst the smaller piece is in Palazzo Mora. In these cast, polished stainless steel sculptures, the artist directs our attention to the enormous challenges that humans are facing as a result of climate change and the ensuing environmental catastrophes. Only now are nations taking note of these catastrophes and through these sculptures, Akhavanjam shines a light on the very real conflict with regard to the commitments needed by governments and businesses to control these changes.

On the one hand man-made numbers, GDP, profits and economic growth, etc. appear to be the primary concern for man’s emotional, mental and social stability; yet on the other hand, our greed for bigger and bigger numbers is jeopardising this personal well-being and even eventually our very existence. This

mind-boggling conflict of interest is creating a difficult dilemma for decision makers, and placing them in a very challenging situation. Should they consider the well-being of unborn generations or the satisfaction of the present generation? Are they even actually making these decisions or just leaving the numbers to continue to control our destiny? What is our response on a personal level and what structures are we putting in place?

The fact is that until we focus solely on managing these numbers, how can we ever expect to have any meaningful change in our policies and strategies regarding the maintenance of a stable, habitable planet earth? In the artist’s opinion, it is the very foundations of consumerism, wealth creation and never-ending competition between companies and nations in terms of economic growth that need to be reconsidered, not only by future generations but also and more importantly by the decision makers of today.

In Akhavanjam’s “Conflictus” sculptures, we see this omnipresent struggle played out in the tortious, writhing bodies of the entwined animals. Locked in a menacing struggle and impossible to tell apart, we are confused as where to look and how to interpret them. At each angle, they appear differently to us. There is no cohesive, comprehensive view. How can the protagonists be unravelled and what would they look like, if they were to be separated? Would this create the solution to our problems or just another paradox?





## Meryl Taradash

Meryl Taradash has always been fascinated by capturing the light on mountains and its reflected shadows, or the energy of the wind sweeping through trees. She has been inspired to represent these natural forces in her work.

Taradash uses the movement of form in her sculpture the way a painter might use color. Her forms are lines of metal in space that grow up from the earth to accompany movement from above or within. She wants to make people aware of their ever-changing natural environment. The unpredictability of natural forces is essential to her work. When a dancer gestures into space or a shape defines its surroundings, the wind and light carve a path for the form to be revealed. This is how Taradash connects with nature and creates her work. She sees and captures the form and the space, transforming each other and creating an ever-varying, unique experience for the viewer.

The exploration of movement and art in balance with nature also suggests a connection of human emotion with natural harmony. Although her sculptures are abstractions, they embody Taradash's dreams and emotional experiences, often expressing her feelings in a much deeper way than words could ever communicate.

The engineering problems presented by wind-driven sculpture can be daunting. Taradash studies the movement quality, striving to make the completed installation "effortless," a gentle form making apparent unseen moments in that place. For many

viewers during stressful times, the quiet movements of Taradash's sculpture can be a calming presence.

Meryl Taradash is an American born, award-winning kinetic sculptor currently based in Brooklyn, N.Y. More than 30 years ago, she was awarded her first public art commission, "Light Dance" (1984, Camden, N.J.). While assembling this 14 meter-high suspended installation for a medical school, she created large, colored moving forms that organically reflected and transported light into the building. Her vision was to create a painting in air. During the 3-year process of developing the installation, Taradash discovered that public art had the potential to affect people in subtle and unexpected ways. Her artistic inquiry became: How do I shape people's lives by shaping their spaces? At the same time, she began taking her work outdoors and into the natural environment. Her Lucite materials, which she formed with a gesture of her hands, evolved into metals.

"Sisyphus," 2001 (restored) rises from the earth. Its M bius loops reach high, towards infinity and yet the center remains calm. A wind-activated kinetic work, the sculpture balances and rebalances, moment to moment, and is designed to mirror the changing experiences of life. At one time in her personal life, when Taradash was facing great difficulties, "Sisyphus" emerged to embody the possibility of strength and hope.

[www.meryltaradash.com](http://www.meryltaradash.com)





## Naja Utzon Popov

Danish/Australian sculptor, textile designer and ceramicist Naja Utzon Popov was born in Copenhagen, Denmark in 1973. Naja's childhood years in Denmark have always been an important source of inspiration for her work, as were the years she spent in Australia studying drawing, painting and etching at the Julian Ashton Art School. After moving to England, Naja continued her formal artistic training with a BA in Ceramics at the University of Westminster. After fifteen years in London she is now back in her native Denmark and works out of her studio in central Copenhagen.

Naja's works of art reflect a modern edge derived directly from the simplicity of the natural surroundings and aesthetic sensitivity in which she has been immersed all her life. These influences find expression in her work, where she translates her encounters with nature into sculptures, ceramics, glassware and textiles.

"Momentum" the sculpture Naja is exhibiting with The ECC in Venice consists of aprox 30 black heavily textured ceramic columns. The columns will be exhibited on a 4m diameter plinth and in between the columns over 10.000 small handmade green porcelain shells will be covering the ground like undergrowth, climbing in and around the columns. The sculpture is based on the Australian bushfires and the naturally occurring regrowth that happens immediately after everything is burnt out. In only a few weeks after the fires, the underground starts to spring new life and the ground becomes bright green, as the plants start to climb up the burnt out trees. The sculpture should be a symbol of moving forward, of hope and of change. We say goodbye to what has been and welcome what slowly emerges from the darkness.









*Exculpato* is a silence demonstration and a sculptural space, the void created by the imprint of a tree trunk fossilized within two upright monumental concrete blocks. *Exculpato* is the materialization of a long conversation where the installation has morphed for over two years exploring the speech surrounding sustainability, and the roots behind the lack of substantial action against climate chaos. Now, the reflection passes onto the public posing three open dialogues: the absolute nothingness, the futility of demonizing one fragment of the whole, and digitalization as one more barrier between us and our natural essence.

*Exculpato* initiated its journey in 2019 emphasizing the need of a profound understanding of nature as the operating system of the planet: nature is not a space, you cannot be in, neither out. This global realization is crucial to propose a truly sustainable lifestyle. "Sustainable" is an extremely perilous word as it has an implicit redeeming character that exonerates us and allows us to continue business as usual.

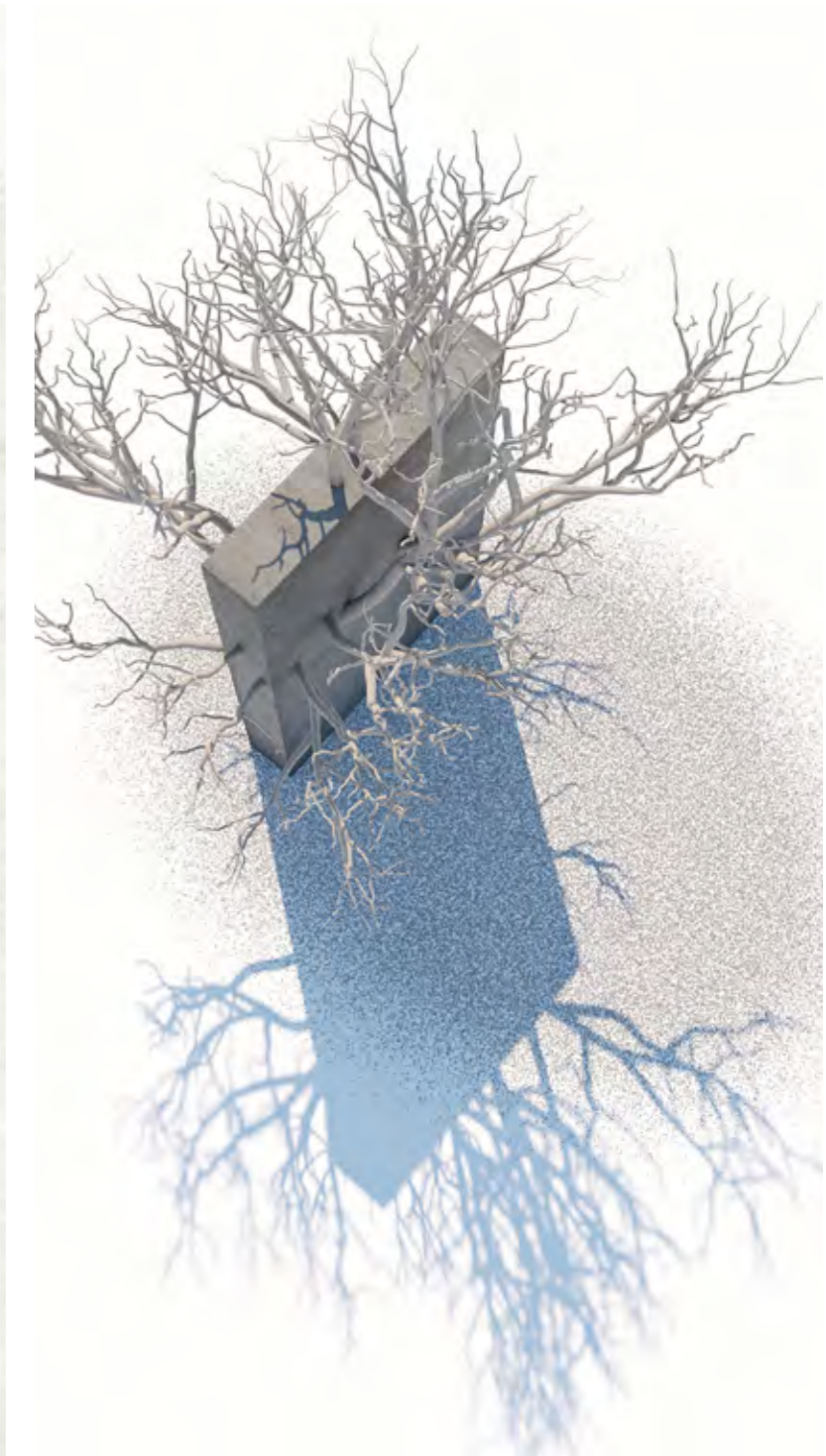
In 2020, "disruption" permeated the installation. Human - nature dichotomy always crumbles once disruption bursts the construct collectively crafted to tolerate our ephemeral nature. The reflection highlighted this disconnection. The means of nature have always unsettled humans, our mind dreams with permanence however, natural systems express themselves with change, disruption, adaptation, and impermanence as tools of self-preservation.

*Exculpato* transformed once again during 2021 when the ongoing dialogue arrived to the root of the urgency behind our de-

liberations: without nature, what? Lack of nature is the ultimate nothingness. It is an unsettling concept. Humanity can carry on with empty discourses, labels and communication gimmicks that exculpate us. In the meantime, the future becomes present and substantial action against climate change continues to be absent. What happens after nature's resiliency is not able to bring Earth back into a haven for life once again? A no-life-Earth is a suffocating idea, the absolute void.

*Exculpato* stands as two rectangular monoliths three meters high embracing the negative of nature. *Exculpato* is the void created by the imprint of a tree trunk fossilized within two upright monumental concrete blocks fractured into eighty pixels.

*Exculpato* passes on the conversation to the public presenting three clear dialogues, on one hand, it brings awareness about a scenario of no-nature, the absolute nothingness. On the other hand, it exposes an arbitrary segment of the construction, transportation, to focus on the futility of demonizing one fragment of the entire conversation around sustainability and climate change. Transportation is approached as a crowdsourced-transportation performance: a collective poetic journey across Venice where individuals will carry ultralight concrete pixels pilgriming towards the exhibition. Ultimately, *Exculpato* draws attention towards digitalization as one more barrier between us and our natural essence. It is no doubt that we are sophisticated primates however, we cannot live outside the rules of our operating system, nature. We belong here.





## Richard Orlinski

BEL AIR FINE ART

Driven by the desire to democratise art by making it accessible to the masses, Richard Orlinski takes an interest in all means of expression and his art knows no boundaries. He enjoys exploring different production techniques to bring life to his works. The artist has fun with colours, materials, transparency and light, and is constantly pushing back the limits of creativity and technique. His participation this year at the exhibition Personal Structures in collaboration with the group of contemporary art galleries Bel-Air Fine Art will be his first solo show in Venice and a complete and extremely representative journey of Orlinski's path till today.













## Rodrigo de la Sierra

Within his creation process, Rodrigo de la Sierra aims to maintain synthesis and simplicity in his sculptural work. He believes in the power of observation to reveal the clichés of contemporary society, which, seen through a filter of irony and sarcasm –that at the same time is humanitarian and hopeful– results in *Timoteo*.

As a mirror of the usually absurd human attitudes, *Timo* plays the role of a visual anthropologist, seeking to evidence through subtlety and mischievous irony, themes that carry a much greater weight. His appearance, without defined features, encompasses the collectivity of human identity; its fears, dreams, memories, nonsense, ego, love, and its constant search for answers on its journey through life.

When exhibiting in public spaces, far from the protection and experimental preconception imposed by venues such as museums, *Timo* seeks to significantly interact with his environment. As a citizen of the world, *Timo* speaks through his actions. It is this action that prevails, over words, concepts, time, and space, becoming the element that allows Timoteo and his discourse to be approached from multiple perspectives; from the social, the political and the economic, to the most intimate.

*Horizonte*, in its large format, was presented for the first time at the Alameda Central in Mexico City in 2017. Today, five years

later, it has sailed over 10,000 kilometers to reach Venice, seeking to pay homage to the landscape that makes up the city. The piece portrays a boat in the middle of nowhere, which struggles with the imbalance caused by its passengers: several *Timos*, grouped in the stern, sinking the boat with their counterweight. This causes the prow to rise, revealing the only adventurer who, standing out from the rest, looks towards the horizon.

This work, approached from an intimate perspective, represents someone's ability to distance themselves from their fears, their problems, and the situations that threaten to sink their life; the will –in spite of everything– to contemplate the horizon, always in search of something more. In turn, from a social perspective, the work can be interpreted as the ability to be separated from the mass, from the monotony of the collective discourse that sinks mankind. He who fights to stay on the prow has the virtue of appreciating the whole picture; of looking forward. Now, although the meaning of *Horizonte* is timeless, during these times of pandemic that we are going through, the message of resilience that it carries has become much stronger: despite death, confinement and uncertainty, there is always hope for a new horizon to follow.









## Romolo Del Deo

DEL DEO FOUNDATION FOR THE ARTS

*The Tree of Life Which Is Ours (Albero della Vita Nostra)* presents the artist's approach to a sustainable art practice for the 21st century which he calls Long Art, a creative platform for environmental and sociocultural activism. He repurposes artisanal methods from antiquity which require the investment of an artist's time, utilizing natural materials, to mitigate the carbon half-life of an artwork's impact. He encourages artists and institutions to turn away from expedient synthetic products and processes that drive global warming, to instead embrace greener heirloom practices which produce artworks with superior ecological and curatorial stability over time. Following this approach, Romolo Del Deo has sculpted *The Tree of Life Which Is Ours* with a method of lost wax bronze casting that is essentially unchanged for centuries.

The sculpture's inspiration is derived partly from climate science and partly from myth. These two disparate sources are entwined to draw attention to the imperative of sea level rise, an existential threat to humanity and specifically to the site of the sculpture on the shoreline of Venice in the Marinaressa Gardens.

The phenomena known as Ghost Forests appear when large sections of coastal woodlands are killed by salt seeping into the adjacent ground water. These dead trees and their remains are washing up on our shores. The artist has harvested them and incorporated their spectral forms into bronze. The other element of the artwork is drawn from the myth of Daphne, the goddess of moving water, rivers, and canals. She epitomized free-flowing movement, but she was transformed into a tree, forever rooted to her place. Like Daphne, we have also lived lives without constraint; however, now we must realize that we are also rooted into this earth, metaphorically and literally, our fate entwined with that of trees.

Romolo Del Deo was educated at the Academy of Fine Arts of Florence and Harvard University. With studios in Italy and the USA, he is an artist and sculptor, exhibiting internationally as well as curator, educator, and founder of Studio Romolo Atelier and Long Art.

*With the lyricism of his sculptures, characterized by an evocative play of matter and void, Romolo Del Deo is protagonist of a poetic synesthetic synergy. It is his unique method of working that creates the unusual effect of time, and makes the artworks look like they were excavated from some ancient underwater archaeology site. They are poetic and ethereal in their appearance, but green in their creation.*

Dr. Melanie Zefferino, Curator G7 of Art, Florence, Italy 2017

*Reinvigorating ancient techniques, Romolo's art seems to explore the idea that the past haunts the present through fragments. In this way, his work speaks to us from a place that feels familiar and yet also distant and elevated in times past.*

Mignon Nixon - Courtauld Institute of Art - London

*Sculptor Romolo Del Deo puts a contemporary spin on classical forms. He mixes up bronze casts with dune sand and driftwood. Many of the works look like the shed skins of ancient Greek statuary, thin and torn. The texture is gritty and scumbled with the artist's marks. In Del Deo's works, beauty erodes, but the erosion itself is captivating.*

Cate McQuaid - Boston Globe





## Vivianne Duchini

Vivianne Duchini chose for this exhibition a work she created during the isolation imposed by the pandemic. The lack of contact with loved ones through embraces, kisses, caresses and proximity inspired the artist to name the work *Tocante*. It consists of two busts of horses that close in an embrace.

*Tocante* joins the series of horses created by Vivianne, of which some pieces were exhibited in New York and Buenos Aires. This series has the remarkable characteristic of fluctuating in variations suggested by the context. *Tocante*, for example, is inspired by the bronze horses of St. Mark's Basilica in Venice. "I represented the horses as reminiscent of the sculptures of the ancient Greeks, Etruscans and Romans found under the sea, almost always with missing parts but with their beauty intact. That period when the works were underwater marked a parallel with isolation and their subsequent discovery, the reunion with the world. I celebrate touch as a fundamental sense of the artist in creating and relating to the world."

This embrace between horses, vigorous and heartfelt, challenges the viewer about the urgency of reunion and the way in which the pandemic has given us pause for thought. The counterpoint between confinement and freedom is provided by the open and natural environment of the Giardini della Marinaressa, appropriate for this embrace and all those to come.

Vivianne Duchini aims to create a dialogue with the venetian territory through the traditional lost wax technique. Workshops and events organized with venetian experts, Valeria Boncompagni in jewellery and Giordana Naccari in Murano glass, will be held during the exhibition of *Tocante*.

The project has been curated by Teresa Strianese and Laura Vattovaz in collaboration with Arteargentina.it, Fonderia Artistica Art'ù, O'live and LaErre.





# Special Projects





## From Palestine With Art

PALESTINE MUSEUM US

*From Palestine With Art*, a Collateral Event of La Biennale Arte 2022, sponsored by the Palestine Museum US, visualizes Palestinians' longing for a safe homeland and defiance of decades of injustice. Artists living on the land of Palestine in concert with those living in exile build with optimism the vibrant Palestinian national culture. Acknowledging the creative act as a form of resistance, artists refuse to accept man-made architecture and geography built to divide and constrict movement. Rather, they rise above it to show the natural beauty of Palestine and strength of its people. Palestinian artists of all ages show hopes and dreams of freedom as they debunk myths of the old dying and the young forgetting.

Incorporating symbols distinct to Palestinian life, artists have created unifying artistic language to show living reality of Palestine. Specific embroidery patterns identify villages; oud plays Palestinian music heard in wedding festivities; house keys on a live olive tree affirm Palestinians' right of return. Images of cyclamen, by Karim Abu Shakra, symbolize steadfastness in the face of oppression. Painted faces of beautiful Palestinian women express attachment to family and land.

Taqi Sabateen's depiction of hills surrounding Jerusalem joins Nabil Anani's panorama of majestic Palestinian landscapes of overlapping hills terraced with olive fields and dotted by pencil-thin Italian cypress, as a photograph of Rula Halawani sounds the alarm over the imminent destruction of that utopia.

Rania Matar photographs of an exuberant young Palestinian venturing outside of her Lebanon refugee camp experiencing the sea for the first time, while another photograph by Hanan Awad tells the story of a Palestinian woman, clad in an embroidered thobe, offering her meager harvest of figs for sale at the Ramallah vegetable market.

Samia Halaby's abstract painting, bold and bright, expresses a radical optimism that is equally strong in the blue of sky and

sea of Nameer Qassim's painting titled "Enough" which demands a halt to violence against women. Jacqueline Bejani portrays Palestinians prominent in art and literature. Mohammed Khalil's "Salt Worker" laments back-breaking work often relegated to women laborers.

Two historic Palestinian thobes, fully accessorized, from Hanan and Farah Munayyer's prized collection, each with motifs identifying village of origin, connect with contemporized embroidery patterns and Arabic calligraphy in Samar Hussaini's printed fabric.

Stories of life since 1948, written and encased in kefiyah-cloth bundles bear testimony in Ibrahim Alazza's installation. Salman Abu Sitta's 1877 map shows the pristine Palestine that was, before colonial settlers transformed it into today's walled enclaves, forbidden areas, and checkpoints.

Palestinian artists be they workers on the land, city dwellers, refugees in camps, or exiles abroad are clearly in love with the beauty of their land – a beauty that elicits a deep emotional response. In Venice, Palestinian artists from around the globe collectively paint hope as they present their art to the world.

*Participants:* Mohammed Al Haj, Sana Farah Bishara, Samar Hussaini, Ghassan Abu Laban, Jacqueline Bejani, Samia Halaby, Karim Abu Shakra, Nabil Anani, Rania Matar, Nameer Qassim, Taqi Sabateen, Susan Bushnaq, Ibrahim Alazza, Lux Eterna, Hanan Awad, Mohamed Khalil, Salman Abu Sitta, Nadia Irshaid Gilbert, Rula Halawani.

*Supporters:* Samar & William Langhorne, Leila Bakr, Wasef Jabsheh, Salwa & Monther Farah, Gisele & Maher Nasser, Hanan & Farah Munayyer, Najwa Jardali, Nabila Mango, Eman Khadra & Essam Ansari, Maha Freij, Ronnie Malley.

*Sponsors:* Artscope Magazine, The Washington Report, DaSilva Gallery.

*Palestine Museum US:* Faisal Saleh, Founder and Executive Director & Nancy Nesvet, Chief Curator









# SEYCHELLES

ZOE CHONG-SENG, CURATED BY MARTIN KENNEDY

Zoe Chong-Seng is one of the most highly regarded figurative painters working in the Indian Ocean region. Her subjects are invariably 'ordinary' Seychellois people doing the kind of things that ordinary people do. They wash dirty dishes, they hang around waiting for buses, they stagger home under the weight of heavy bags of shopping, they sprawl on the couch and watch television. One body of recent work is centred upon people in transit – the context here being a domestic and, in terms of distance, a modest one.

Other series have embraced the themes of relationship disintegration, psychological space and Seychellois youth (the artist lectures at the nation's sole post-16 art and design college). Chong Seng's images are often small in size, but they radiate an attractive and compelling intensity through her process of building the painted surface through multiple applications of oil paint, some washed into transparency, others more emphatic and solid.

The works explore contemporary life within distinct collections, in which the human form is invariably the key visual element within carefully arranged narratives which possess the feel, at times, of mise en scenes.

There is a clear connectivity both across and within these individual compositions, with paint serving as testimony to an enjoyment of the relationships between things, places and people. During the process of painting a person Chong-Seng feels an increasing sense of familiarity, with each creative session synonymous with the repeated and incremental conversations held when getting to know someone. The subject is increasingly known to her as the painting becomes itself.

Chong-Seng can produce accurate portraits when she chooses to. People recognise themselves in her paintings, even when they are observed and recorded from behind. But she can also create looser, more expressionist renditions, smudged and badged in movement.

Her more formal portraits – tight head-renderings conventionally framed and posed – deliver a strong sense of place as well as person, even though backgrounds are usually slight and lacking form, thereby posing no distraction to the main business in hand. These portraits possess a timeless quality, for there are no elements which anchor them without doubt to this year or any other. They float in (at least) a century of possibilities.



*Study for Series 'Young Love', 2021*  
Zoe Chong-Seng



## Fiebre Photobook Fest

In 2022 Fiebre Photobook, the first and only festival in Spain specializing in photobooks, celebrates its 10th edition. For a decade it has become an essential meeting point for creatives, students, professionals, collectors and the public who share a great passion for making, producing, discovering and collecting photobooks.

The photobook fair is the main event of Fiebre, which brings together small and established publishing houses, independent labels, distributors, specialized stores and self-publishers, with the aim of showing their new books, exchanging opinions and getting to know each other.

Parallel activities are organized around the fair with the aim of generating a network among peers as well as a space for exchange and collaboration. These activities include presentations of the most recent releases by their authors, as well as talks and round tables with professionals of the field, bringing the photobook closer to new audiences, without age limits.

Education is another structural pillar of Fiebre in order to contribute to professionalization of the industry and broadening the borders of the photobook audience. Each edition offers workshops and educational activities, both in person and online, welcoming people from all ages and backgrounds. Our curated exhibitions also aim to bring the public into the fascinating universe of the creative process of editing and producing photobooks. From the conception of the idea as a dummy, through editing and sequencing, to its final publication in different formats.

The festival is complemented by other initiatives such as the Fiebre Dummy Award. Aware of the technical and economic

difficulties involved in producing a photobook, Fiebre Photobook has been offering a prize since 2015 with the aim of making the winning project into an actual photobook. The Award has already produced 5 publications and the 6th photobook is currently underway.

Fiebre Photobook was born within the team from Blank Paper, a leading photography school in the production of photobooks, as a result of the need to create a professional meeting point in the Spanish photographic scene. The organization is run by the MOB Association, a small but very united team involved in the work of creating a solid platform, made up of the photographer and cultural promoter Miren Pastor, the photographer and editor Olmo González, and the visual artists Daniel Mayrit and Bonifacio Barrio Hijosa. Fiebre also counts with the collaboration of editor Sonia Berger, photographer and editor Fosi Vegue, the printing company Artes Gráficas Palermo and the specialized prepress collective La Troupe.

Fiebre is a solid and vibrating initiative in constant evolution, which continues to reinvent itself in order to adapt to any scenario. The 10th edition is positioned as a benchmark specialized event in the international context that will tend towards hybridization, combining the advantages of physical attendance with the benefits of online actions. Without limitations or geographical barriers, Fiebre is committed to making new editorial productions, contributing to the activation of the market, promoting greater accessibility and a larger reach. From September 23 to 25, the 10th edition of Fiebre Photobook Fest awaits you in Madrid!





## Klaus Littmann

The forest as exhibition object – thirty years ago it was just a conceit. In 2019, however, Swiss artist, curator, and producer Klaus Littmann overcame the many organizational and political obstacles and was at last able to translate that conceit into reality, endowing Klagenfurt's Wörthersee Stadium with 299 trees in a project called *For Forest – The Unending Attraction of Nature*. The international art scene was thrilled. More to the point, with his challenging of human perception and sharpening of our view of how our future relationship with nature might look, Littmann evidently hit a nerve among people across the globe. The narrative sequel followed in 2021 with the thematic distillation of Littmann's *Arena for a Tree*, which premiered in Basel with the support of the Kulturstiftung Basel H. Geiger | KBH.G.

Whereas in Klagenfurt it had been 299 trees, enough to fill a football stadium, here everything revolved around a single tree. The *Arena for a Tree*, which is visually and physically permeable both inside and out, has tiered seating for up to fifty people, all of them facing the chief protagonist at the centre. Twelve metres in diameter and shaped like a loosely woven wood-strip basket, the arena forms a protective shell both around the tree and – at 8 metres high – above it. The irregularity of the outer form and structure of the individual lamellae out of which the arena is 'woven' are modelled on the irregularity of real trees. Like the concentric tiered seating on the inside, the lamellae symbolize the year rings and hence the lifetime of a tree.

This temporary art intervention was shown in Basel and then in Zurich before coming to Venice. At each port of call, it invites people to enter it and to sit in silence, contemplating the tree at the centre. The idea is to focus our thoughts on our treatment of the environment and the natural world generally. Because this tree is not just an artistic statement; it is also a proxy for forests generally – nature's envoy, as it were. It is also a symbolically charged visual appeal to us all, not to dwell on the destruction of nature to the point of paralysis but finally to take action to halt it.

The choice of the tree at the centre of the installation was therefore motivated not just by purely optical criteria such as beauty or strength, but also by the criterion of resilience. Because what is sought is a 'tree of the future' that is at once adaptable and climate-resistant. The choice for Venice fell on the swamp cypress, a hardy and resilient tree that can cope with whatever the changing climate throws at it, from torrential rain to drought to tropical cyclones. The swamp cypress grows only very slowly, but can live for over a thousand years, rising to 35 metres high with a trunk of up to 5 metres and more in circumference. It counts among those few trees that are naturally resistant to almost all diseases and pests as well as being able to withstand severe air pollution. A tree, in other words, that is also a source of hope.









## European Cultural Academy

European Cultural Academy (ECA) is the educational branch of the European Cultural Centre. Established in Venice and Amsterdam, ECA runs design studios and art courses for professionals in collaboration with leading architecture schools, and training courses for educators entitled “Teaching Through Art”. Participants particularly value an insider’s perspective on the art world, a behind-the-scenes experience of the Venice Biennale and the inspiring atmosphere of our Venetian palaces. ECA believes in the power of education to transform the perception of oneself, elevate ambition and help participants thrive creatively and professionally. The Academy’s goal is to promote artistic expression through education, by providing insights into the art industry and creating opportunities to get involved and collaborate.

*Art Programmes For Professionals And Art Lovers.* All the programmes are based on a belief that everyone has the capacity to develop the skills and knowledge needed to fulfil their artistic ambition. Most of our course participants are already capable and knowledgeable. The Academy offers a framework that helps students to reboot and achieve the next level. Our professional art courses include Venice Biennale Revealed and Contemporary Art programmes. These aim to demystify the art world, create a space where individual opinions are equally valued and demonstrate that there are many ways to achieve success and recognition in the art industry. During Venice Biennale

Revealed for example, participants get behind the scenes of a major international exhibition to meet artists, curators and organisers. The 2-week Contemporary Art programme instead offers an opportunity to work on a step-by-step plan to realize your dream art project.

*Summer Architecture Programmes.* ECA partners with world’s leading universities and international research centres, to advance education in through architecture. In 2022, ECA will host summer design studios in collaboration with The Bartlett School of Architecture (UCL), University of Oxford, Pratt Institute, Melbourne School of Design and many more. Among the studios that students can join are Venetian Architecture and The Heritage of Carlo Scarpa, led by Dr Psarra of the Bartlett School of Architecture and Sustainable, Healthy Cities – Building for the Future led by Dr Howard, University of Oxford and Dr Hardy, Prince’s Foundation.

*Teacher Training.* ECA also offers “Teaching Through Art” training for educators seeking to integrate art practices into their work. More than 300 teachers from all over Europe have already learned how to use works of art in their classrooms. Each training module includes workshops and brainstorming sessions that focus on using works of art as a learning tool. They include visits to museums and time to explore, and find inspiration.

Visit [europeanculturalacademy.com](http://europeanculturalacademy.com) for more courses and info.





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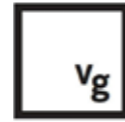
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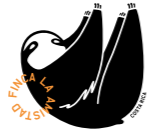


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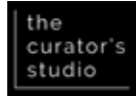
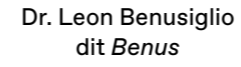
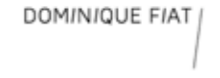
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*Edited and published by*  
European Cultural Centre

*Graphic design & concept*  
Miguel Núñez Jiménez

*Printed by*  
Grafiche Veneziane  
Venice, Italy, 2022

*ISBN/EAN*  
Personal Structures 2022  
9789082943467

