

**PERSONAL
STRUCTURES**

**BEYOND
BOUNDARIES**

BOUNDARIES
20.4 — 24.11
2024 VENICE
ART BIENNIAL

**PERSONAL
STRUCTURES**
BEYOND
BOUNDARIES



EXHIBITION ORGANISED BY
ECC ITALY IN COLLABORATION
WITH OPEN SPACE VENICE

Foreword

The *Personal Structures* project, launched in 2002, serves as a dynamic platform for artists to showcase their work, ideas, and research through exhibitions, symposia, and publications. Originally a travelling initiative spanning continents, it found its permanent home in Venice, Italy, hosting its inaugural exhibition in 2011. With an extraordinary presence of organisations dedicated to art and culture, and a rich history as a crossroad of cultures and ideas, Venice was the ideal place for the realisation of the objectives of the European Cultural Centre (ECC).

Every two years, artists, photographers, and academic institutions converge to explore themes of *Time*, *Space*, and *Existence*, offering diverse perspectives on contemporary art. By fostering inclusivity and encouraging dialogue, the project aims to inspire new ideas and experiences accessible to all.

The success of the seventh edition of *Personal Structures* in 2024 was made possible by the collaborative efforts of a diverse group of participants. Through mutual support and empathy, we have cultivated a community dedicated to

shaping a brighter future through art.

The contributions of each participant, spanning various media and topics, have sparked meaningful dialogues. The tireless efforts of the ECC team, have been instrumental in bringing this event to fruition.

We extend our heartfelt gratitude to all partners and participants for their unwavering support, passion, and vision. It is through collective efforts and shared enthusiasm that *Personal Structures* 2024 has come to life.

European Cultural Centre Team

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Introduction

“As human beings, we might be temporarily bound by our circumstances. But we are not contained by them.” [1]

This quote by Teju Cole was initially perceived to be enigmatic; on the contrary, it holds and expands the clarity and the truth of the human condition. Cole affirms that external factors, such as social and cultural context, or personal experiences may temporarily influence our lives and our perspectives. The merit of his thought lies in its emphasis on the human ability to overcome these limitations, transforming them and growing beyond them. Cole

invites us to consider the idea that, in spite of the challenges and restrictions that we may face on our journey, we always have the possibility to get through them and develop beyond them.

With this wish, we named the seventh edition of our art biennial *Personal Structures - Beyond Boundaries*.

Viewing each work of art as the result of the conditions and circumstances of the artists themselves, the project *Personal Structures* wants to be a platform where the multiplicity of approaches and artistic expressions can be enhanced, with the

intent of documenting the plurality of the contemporary art world.

Presenting more than 200 projects, the exhibit is to be seen as a journey through different themes and dynamics. Without a defined destination, it opens the possibility of moving around and travelling further, encouraging us to explore what is beyond, to see it from a bigger perspective, to overcome these restrictions, in favour of personal, social and global growth.

Within the historical and iconic venues of Palazzo Bembo, Palazzo Mora and the Marinaressa Gardens, situated in

the heart of Venice, *Personal Structures - Beyond Boundaries* is a stage for interconnected themes, compared opinions, and complementary visions. Renowned and emerging artists, photographers, sculptors and performers, together with institutions, galleries, art schools and research institutes from over 50 countries accompany us in this journey, suggesting unconventional and original paths.

The artworks on display explore a broad variety of themes and urgencies. They explore matters of cultural identity, ranging from indigenous to postcolonial, and find

a connection to the theme of memory, within different contexts. Moreover, they examine deep and existential subjects, such as loss, life and death.

The artworks lead us beyond physical and mental boundaries, towards a space that transcends the everyday experience, towards a spiritual dimension. Female identity is explored in all its facets, in relation to the body, to the historical, traditional and cultural context, in connection to the social background and the environment. The exhibit also tackles the environmental issue, exploring the contrast between

nostalgia for a pristine natural environment and concrete proposals for sustainability and the re-use of resources.

Personal Structures - Beyond Boundaries contains a plurality of opinions and contradictions, reflecting the current human condition and society.

“We are always looking forward and backward, inside and out. We are, and we are not what we see. Doubleness is the first condition of the human. We are not ourselves without also being the others.” [1]

[1] From *Human Archipelago*
by Teju Cole & Fazal Sheikh

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Palazzo Mora

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New York University Abu Dhabi
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128 Gigi
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Palazzo Mora

Abu Dhabi Festival and
New York University Abu Dhabi

Elemental Relations. Whether natural ones from classical mythologies or indigenous cosmologies – air, earth, fire, water – or chemical ones from modern science – aluminum, iron, oxygen, silicon – elements index relations between human and nonhuman, living and nonliving, animate and inanimate. They offer ways to imagine personal structures beyond human conceit. Selected work from New York University Abu Dhabi's MFA and BA arts programs, *Elemental Relations* invites us to acknowledge consequences of our anthropocentric behaviors – consumerism, extractivism – that reap irreversible damage on the planet. By recognizing interconnections and interdependencies, we can imagine alternative behaviors.

Under the patronage of Her Highness Sheikha Shamsa bint Hamdan Al Nahyan, the Christo and Jeanne-Claude Award is presented by NYUAD in partnership with the Abu Dhabi Music & Arts Foundation. Winner for 2023, Majd Alloush, Hala El Abora, and Vivi Zhu's *Shaheeq* ("To Breathe") considers mangrove ecosystems that protect coastlines from sea-level rise, shelter marine species, and sequester carbon dioxide in striations that visualize beyond human perception. Made of rammed earth and mineral dyes, it recuperates traditional knowledge yet is designed to decompose, rejecting expectations that human structures are permanent.

Farah Elmowafy's *The Morphology The Secrets of Salvia Hispanica* shows how human knowledge cannot anticipate plant behavior. Recorded data on how seeds grow into plants on canvases, inscribed with scientific texts, offers no conclusions. Elizabeth Dorazio's *Xylophone* brings discarded scrap-wood back to life in pyro-engraved images, evoking the forest's music and helping us see trees, whose lives were taken to create objects, whose useful-

ness was lost. Produced through NYUAD's Anthropocene Research Kitchen, Dima Abou Zannad's *at the border of the sea* explores the Mediterranean Sea's rhythms against Lebanon's coastline in Marcel Khalife's songs. Arabic poetry's sixteen meters are called buḥūr: each meter, a sea (baḥr). Majd Alloush's *Remote Landscapes* locates human and nonhuman cohabitation in flamingos, mangroves, and other lifeforms coexist in remarkably close proximity to the urban built environments.

Zara Mahmoud's graphite and pastel drawings examine atmospheric particulate matter. From a distance, it catches light in dazzling sunsets. Under a microscopic, it becomes discernable as individual particles that can seem menacing. In *Echo*, Roudhah Al Mazrouei draws in sikhham, a charcoal specific to Siji village, over images from archival television footage to convey Siji's identity as relations between animals, humans, mountains, rocks, soil, and trees. Hala El Abora's *Experiments in Reterritorialization* considers sinkholes around the Dead Sea as physical manifestations of mental collapse after decades of emotional and physical stress. Shumin Tan's *My Stripes* considers uncanny resemblances between a tiger's striped pattern for camouflage and designs carved into the earth by humans in constructing buildings and roads. The poem *Tiger Mom* celebrates Malayan Tigers as national heritage, while exploring their sacrifice for resource exploitation. Vivi Zhu's *Fish Tank* looks at the contained lives of exotic fish. The parallel lives of undocumented migrant women from East Asia and Southeast Asia, working as masseuses, are audible.

Curatorial team: Dale Hudson,
Tina Sherwell, Terri Geis, Katia
Arfara, Sheetal Majithia.

This exhibition is supported
by the Abu Dhabi Festival.

Captions, top to bottom, left to right:

Microscopic Specimen I,
Zara Mahmoud, 2023

Shaheeq, Majd Alloush, Hala El
Abora, and Vivi Zhu, 2023

Three Tigers, Shumin Tan, 2023

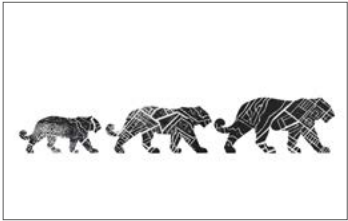
*The Morphology Secrets of Salvia
Hispanica*, Farah Elmowafy, 2023

Fish Tank, Vivi Zhu, 2023

Remote Landscapes,
Majd Alloush, 2023

Echo, Roudhah Al Mazrouei, 2023
at the border of the sea, Dima
Abou Zannad, 2023

Xylophone, Elizabeth Dorazio, 2023



Achim Großmann & Silvia Eisele

ArsCubis

A deep connection to nature is the basis of the work of the Black Forest artist couple Achim Großmann and Silvia Eisele *ArsCubis*. Their studio, located directly on the banks of the Nagold river in the picturesque Hermann Hesse town of Calw, is the source and flow of inspiration for their art work.

The major theme of their work is now living spaces. In particular, the fascinating habitat of the orchard meadow with its apples and pears and its high biodiversity. In 2019, these apples gave rise to the series of art works *Schiller meets Goethe*. Orchard meadow apples preserved by dehydration and colored using special techniques. *Schiller* followed in 2023 and *Humboldt* current from orchard meadow pears.

For the *Metamorphosis* project, the artists immerse themselves deep into the world of fungi and bacteria. They create an overall picture of orchard apples in all their manifestations. In fresh states through the high diversity of

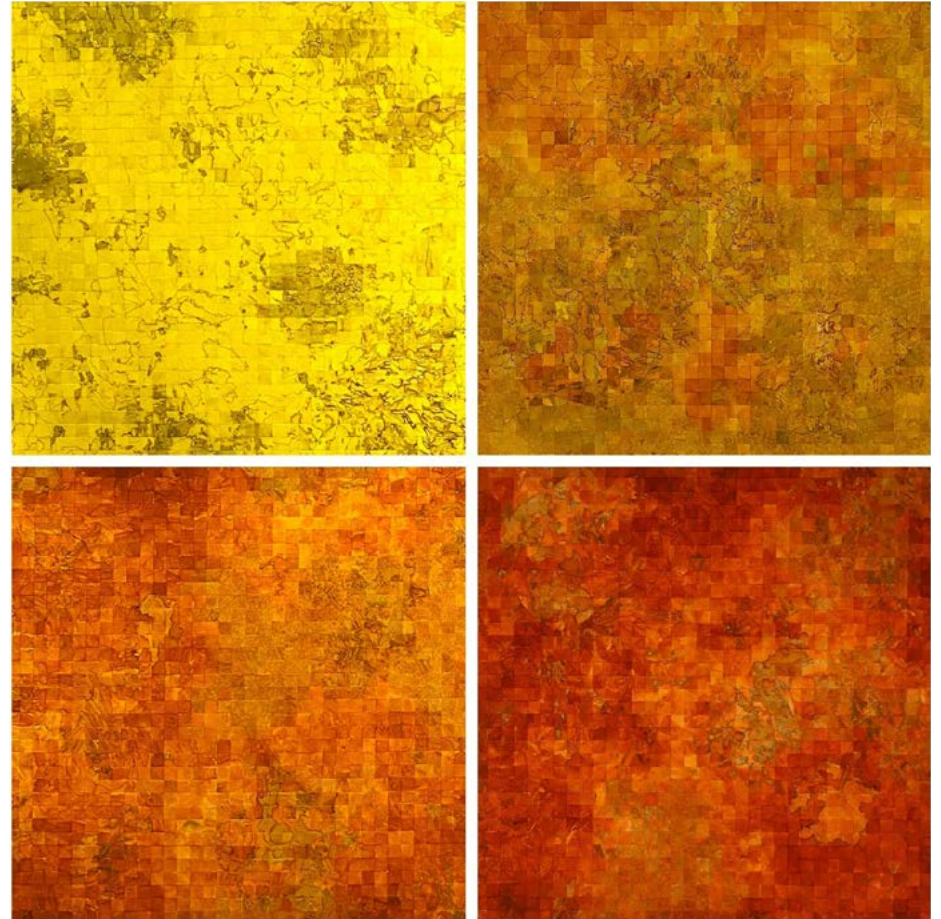
varieties found in orchards with their most diverse color images. As well as in the various stages of decomposition caused by fungi, bacteria and insects. For *Metamorphosis*, a file of meanwhile 14000 photographs was created. It serves Achim Großmann and Silvia Eisele as the basis for the 100 square meter work with which they want to make this fascinating orchard habitat visible.

The *ArsCubis* Magic Mushrooms series of works also draws attention to the importance of mushrooms. Consistently constructed from fungalized and colored beech wood cubes, the viewer loses himself in a magical mushroom mesh.

The *ArsCubis* work *A Bee, or not a Bee, that's the Question* is dedicated to the natural theme of bees. A work made up of 2500 varnished wooden cubes, constructed by running colors against each other in a stark contrast of light and dark, thereby the couple succeeds in visualizing the buzzing of bees in an impressive way.

Their work focuses not only on nature, but also on the civilized human being who has outgrown it. One striking example is the object art work *War and Peace*. A steel helmet transformed by acid into a filigree net demonstrates the fragility of peace.

The media with which Achim Großmann and Silvia Eisele realize their art, make a state visible, make a statement without evaluation, flow into each other and merge.



Alakananda Mukerji

My art is a celebration of *Life*, *Life's gifts*, and *Rejection* – all that I have been given: yes, the triumphs, but the tragedies as well. It seeks to capture great interconnected tangle of Being that we all share on this loom of *Space* and *Time*: you and me and everyone – friends, family, travelers, strangers; those I have met, and those I will never see; we who are now, those who have gone before us, and those yet to be.

The pieces often come to me in dreams – reflections of all my experiences: good and bad and in between. Bits and pieces of Life: childhood tales; connections with my sister – bonds built, broken; conversations overheard; half-memories from crowded marketplaces, comings and goings, travellings and wanderings. India is in my dreams. But so is America. I am a foreigner in both my worlds. And yet, I am also at home.

Sometimes what I create is abstract. But, then again, so are dreams – so is taking challenges, and not being perfect, and making mistakes. They are all abstractions to be contemplated, knots not to be unraveled, but to be enjoyed for what they are. They are what hold the world together. They are what hold us all together. They are what hold me together, too.

Foremost in my celebration of Life, is my celebration of connection, of collaboration – the link between me and everyone else. Am I what they colloquially call a people-person? Perhaps. But that is too simple a label. We are all people-persons in greater or lesser degrees, craving

companionship, made to recognize faces, and voices, and gestures. But there is also the internal, the private, the personal – those parts of the little girl who grew up in Varanasi, on the Ganges, the ancient sacred flow that flows in me. Are these separate things?

No. Two sides of the same coin, perhaps. I don't want to explain my art too much, and yet my art explains everything: my hopes, my fears, my activism, my passions, my prayers for world peace. I am on a journey, but at the midpoint, which – I guess means that I am halfway home. Every day is a new beginning, and every beginning has an end. I am not there yet, but getting closer.

Outside of India, I first studied in Greece before coming to America. I was a ξένη there – a stranger, friend and guest – but yet so many doors opened for me in that venerable land, literally and figuratively. And then I came to New York, and suddenly I found myself adrift in the vast ocean of a society of always on the run – alone most of the time: appointments, appointments, appointments. No popping in on someone unannounced – not even friends or family. So far from Varanasi. No time to think! 24/7!

But then, in time, the stranger found herself at home again. The Hudson was an ancient flow, too. Different, but ancient. Venerable. It flows in me now, too. At first I fought to stay afloat, but now, I know the tide. I still fight: in my art, in my dreams, but not for myself: for others, for the marginalized, for justice, for hope.

In celebrating *Life's gifts*, I am fortunate enough to be able to co-create: my own world, yes, but ultimately a reflection of the Wide World of us all. I am only one intersection of the warp and woof of *Space* and *Time*. My art: tremulous at times, but always honest – shiny things, dark things, colors, conflicts, wonder and folly – like a dream. In my dream I hold the World, and yet it holds me. Loss, anger, happiness, sadness, movement, migration, and yes, peace and home: *Life*. This is what I celebrate..

Alakananda Mukerji



Xenia: Strangers & Asylum, Alakananda Mukerji, 2023
24×30 in & 18×24 in. Photos: Hidenori Inagaki



Xenia: Sacred & Border, Alakananda Mukerji, 2023
18×24 in. Photos: Hidenori Inagaki

Cube and Sphere

The sphere symbolizes eternity, infiniteness, the transcendent. The cube delimits man and everything earthly. Both structures come to life through the light.

The glass cylinder consists of layered float glass panes. Circles of different sizes are cut into the individual panes, so that an apparent hollow space appears in the shape of a sphere. For us, the sphere is not created by looking through it, but rather by refraction of the edges. The light that flows through the glass body is refracted at the cut edge. This supposed cavity is visually perceptible, but does not actually exist.

It is a sculptural metaphor that inverts the question of the doubting Thomas, who has to touch everything. It is the question of an existence that we see but does not exist.

For this sphere can only be seen, not understood, and then the illusion is created that it circumscribes an empty space that does not exist. We see what does not exist and we believe what we cannot see.

Nevertheless the sculpture symbolizes hope and confidence. It appears green. It is the color of life and growth. We have to decide whether it becomes a sign of renewal and new beginnings for us. The viewer can enter into a highly reflective space that is about contemplation, this world and the hereafter, and self-exploration. It is about the tension between the immeasurability of transcendence or the limitations of earthly existence.

Alf Setzer was born in 1956. From 1976 to 1981 he first studied painting, then sculpture at the Braunschweig University of Fine Arts. He was a sculpture teacher at the State Academy of Fine Arts in Stuttgart from 1993 to 2021.

He has worked with a wide variety of media and genres of art, from sculpture to cabaret. His preferred materials are stone and glass, but his repertoire also includes metal, plastics, videos or performances.

The focus of his work is on the discourse of multimodal expressiveness, which arises from the material's dispute and confrontation with its environment and context.



Cube and Sphere, Alf Setzer, 2024
Layered float glass, 0,5×0,5×0,75 m. Photo: Nadine Bracht

Nature Art. Food and Nature

The Austrian artist Alois Lindenbauer calls his works *Nature Art*, and this term expresses well his self-image and artistic approach. While nature and culture are generally seen as opposites, for Lindenbauer they are one big whole that never ceases to amaze him. His preferred materials are wood and stone. In his artistic creative process he designs objects together with nature, using its elemental forces in an interrelationship full of appreciation and respect. Lindenbauer sees himself as a human being embedded in the larger context of nature. For him life and art go hand in hand; he spends a lot of time in nature and is interested in his alpine environment, its millennia-old history and geological composition. Alois Lindenbauer creates from what he finds in his daily encounters with nature and discovers hidden beauties in the process. He takes a step back, lets nature take the stage, makes use of natural processes and thus helps inconspicuous natural objects to achieve great effect.

Wind and weather work on his wafer-thin poplar wood elements and create wonderful weathered surfaces. This always takes place under the supervision and control of the artist. He is already present when sawing the boards in order to cut them as thin as possible, depending on the individual characteristics of the wood. If he wants to bend a

board, he places it on a specially prepared surface so that, with a lot of patience and time, he achieves the curvature he wants. This requires daily adjustment and care. With his large pool of elegantly curved, large poplar wood elements, Lindenbauer creates temporary works that resonate with their surroundings. Sometimes the boards clump together to form a dense object, frame or accompany something that already exists, sometimes they extend into the landscape in the sense of Land Art. The constellations created by Lindenbauer radiate great harmony and peace.

Beside wood stone is one of the main materials in Alois Lindenbauer's oeuvre. He collects boulders that appear completely unremarkable from the outside and divides them. Through his intensive study of geology, the artist is able to assess what the inside of the stone might look like and where the optimal cut for splitting should be made. The cut surface is ground and finely polished to reveal the spectacular interior. The many different stones collected result in a diverse cosmos of different rock structures, colors and textures. Lindenbauer calls the divided stones bowl stones because of their shape. He relates the bowls, which are filled to the brim with themselves, to human food. Without the rock in the ground and its mineral content, there would be no vegetation and food for humans. For the artist, everything is connected: nature, food, that makes life possible and art. In his art he makes this connection visible. This is also the reason for his great affinity with nature. Lindenbauer's message and vision is: "Nobody has to take anything away from anyone else. Everything is available in abundance in nature - an invitation to an everlasting meal". This deeply peaceful and contemplative attitude is reflected in his *Nature Art*.

Angelika Doppelbauer, *art historian*



Bowl-shaped stones on Boat-shaped table
Alois Lindenbauer

Memories Through the Liquid Desert Waves

Where there was once life and chatter and colour, now there's silence and sand. Where floorboards creaked and the wind rustled the curtains at midday, now doors open with no purpose, windows hang on their hinges, glass-less, and paint peels from the walls like autumnal leaves. These silent vestiges resonate with stories, memories, and questions...

Nature has taken back what was hers. The desert is merciless, recognizing no boundaries, no barriers, only its irrepressible force. It flows through the windows, through the gaping doors, filling every nook, every corner, in waves that seem almost liquid.

These images are composed of different shots, stitched together slowly and painstakingly. The creative process of (re)composing is reminiscent of how we arrange memories in our minds. Memories are fleeting and fickle. We remake our pasts in the same way I have remade these images.

That day in the desert, I stood struggling to make sense of these fleeting glimpses of a world now vanished, challenged to capture, through the mechanical click of a shutter, a moment in time which I felt had already passed.



Memories through the Liquid Desert Waves II, Anamaria Chediak, 2021

Anamaría Gutiérrez de Piñeres

Otros 360° Gallery

"Memories can be distorted. They're just an interpretation, they're not a record, and they're irrelevant if you have the facts."

Nolan, C. 2000. *Memento*

An archive made up of a series of what seems to be sheets of paper and words, is presented as a compilation of thoughts, which allows the artist to reconstruct memories of the past in the present.

The new artistic proposal of Anamaría Gutiérrez de Piñeres, involves a slow and careful process, in which cold porcelain is handled in such a way, that it's malleable and fragile nature is transformed into the thinness and subtlety of paper. Through the artist's action of kneading the porcelain, the material takes on the characteristics of paper, onto which words are later transferred, like traces of

the past. Each of these words contains a personal and yet universal meaning or message, daring to question those who observe and read them.

Each of these pieces that represent a variety of types of paper, is as particular as the very moment in which they were created. The selection of words and phrases written on them, stem from the exercise of memory, where recollections, emotions, and experiences, are all contained and exist, by the very action of being written.

In this new work, Gutiérrez de Piñeres allows the material to speak, giving each piece the freedom to take its time to dry and transform, accepting that it's fragile nature will lead some of them to fracture, acting as an excuse that allows for the exercise of repairing them, to take place. In the same way, accumulations of pages spontaneously emerge where thoughts are reorganized, superimposed as layers of meaning in the sense that the importance lies in the intro-spective exercise of writing by the artist, subtracting value from the fact that they may or may not be read by the spectator.

In this way, these varied visual actions produce a fragile and forceful materiality, in which marks and memories accumulate, generating a whole internal universe that allows us to reconstruct what was left unsaid.

Alejandra Fonseca



Lo que no fue dicho (What has not been said), Anamaría Gutiérrez de Piñeres, 2023
Cold porcelain, acrylic, paper, pencil and enamel, 2.20 x 2.35 m
Courtesy: Otros 360° Gallery

Anat Heifetz

“Bamboo for me has always symbolized magic, elegance, strength, simplicity and flexibility – qualities I wish for all of us to have.”

Anat Heifetz

Kawayan Collection. This unique project started initially with Anat's moving from Tel-Aviv to Manila in 2015, together with an urge to create something that would combine her experience in fashion and textile and her love for art and bamboo. Anat has been drawn to bamboo for several years, even prior to her residency in the Philippines. She

was awestruck at how the material was so commonplace in the country, with much of the stalks lying discarded along rural areas. In this kind of environment, Anat was able to create a language of communication and expression through painting and carving of fabric prints and textures on a natural and local material - the bamboo.

The transition from textile to bamboo - and back was natural for Anat and inspired by it, she launched in 2021 a new collection of clothing, jewelry and home decor under the KAWAYAN brand - bamboo In Tagalog. Focusing on exceptional fabrics, original handmade prints and impeccable details inspired by bamboo shape texture and energy, Anat designed an ageless wardrobe with subtle attitude in her own style.

Anat believes that with the privilege of creating comes a mission to do it in a kinder way, collaborating with one of a kind artisans and makers from all over the world. Anat paints her bamboo works and creates her collection exclusively in black and white. She believes both black and white capture all colors.



Sawali, Anat Heifetz, 2018
Acrylic paint on bamboo mat, 145×2.00 m
Photo: Christina Bautista



Bamboo poles, Anat Heifetz, 2023
Carved and painted bamboo poles, 1.70–2.00 m high
Photo: Miri Davidovitz



Kawayan Collection, Anat Heifetz, 2023
Silk top and pants, leather handbag with silver bamboo handle, silver and Onyx necklaces
Photo: Miri Davidovitz



Bamboo poles, Anat Heifetz, 2023
Carved and painted bamboo poles, 1.70–2.00 m high
Photo: Miri Davidovitz



Kawayan Collection, Anat Heifetz, 2023
Jersey Jacket and pants, leather handbag with silver handle
Photo: Miri Davidovitz

Annette Golden's exhibition Pandora: Hope, Hype and Hubris – 3,000 years of AI explores the classical myth of Pandora, a story that resonates strongly today with its focus on the conflict between good and evil, the relationships between women and men and the role of technology in shaping our lives. Was Pandora a classical archetype foretelling the advent of artificial Intelligence and are we now in turn birthing a vast and God-like intelligence to wield uncontrollable power and authority over our lives? What will this mean for humankind and what we understand to be the intrinsic value of "humanity"? Can we remain in the driver's seat?

Each painting explores a milestone, starting with a classic battle of egos between Zeus and Prometheus. Pandora, the "first woman", gifted with the most desirable of traits and talents, is created by Zeus as an ultimate

act of revenge. Her purpose is to wreak havoc as payback for Prometheus's gift of fire to mankind. Zeus considered mankind to be feeble, unworthy, and disposable. He sought to prevent its advancement by whatever means. As with other creation stories in Western culture, casting the "first woman" is the original "agent of chaos" has given rise to an inheritance of social, religious and cultural blame and shame that continues to impact the lives, relationships, goals, ambitions and dreams of both men and women.

Overlaying the above, we are at a point in time when extraordinary leaps in technology in the form of generative AI polarise our view of the future. While excited by the immense opportunities AI will provide, we are concurrently fearful of the unknown. Will generative AI elevate our lives such that our intrinsic mortality and ability to reproduce our species will stand us apart from artificial forms of life and intelligence? Or will our "humanity" only come to mean an inherent vulnerability and fragility to be exploited by a greater power that may consider all of us to be "feeble, unworthy and disposable". The sense of the classical creation story coming full circle is compelling and intriguing. Ultimately, these matters rest with current and future generations to determine as we grapple with the unceasing change and metamorphoses that are our past, present and future inheritance.



The Conversation - Zeus, Annette Golden, 2023
Oil painting with gold leaf, 60x60 cm



The Gifting, Annette Golden, 2023
Oil painting, 91x91 cm
Photo: Better Together Photography



Demeter, Annette Golden, 2023
Oil painting, 125x94 cm
Photo: Better Together Photography



Persephone, Annette Golden, 2023
Oil painting, 103x103 cm
Photo: Better Together Photography

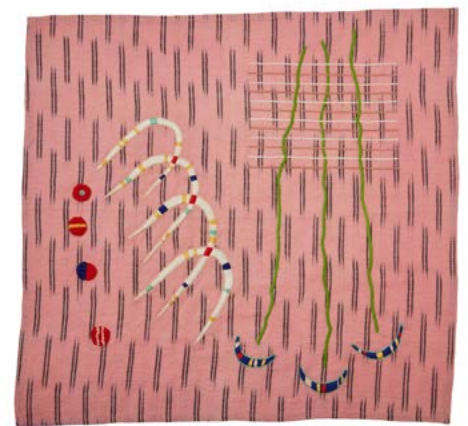
The Rhapsode's Tools Will Build the Rhapsode's House. Areez seldom awoke early enough to witness his grandmother feed the birds – a practice cultivated over Thrity's youth in India, long before their family migrated to Tāmaki Makaurau auckland. Over the decades her avian friends morphed from wild parrots, mynahs and kites to natives of Aotearoa new zealand: *tūi*, *pīwakawaka*, *kererū*, and a diverse array of introduced species. They visited Thrity at some ungodly hour, when Areez, one morning during a family visit in 2016, awoke to sneak a cigarette from his secret childhood nook behind the lemon tree. As Areez extinguished his butt on a damp terracotta brick, he witnessed from his hidden corner: Thrity's simple act of stepping onto the grass to scatter breadcrumbs from a red bowl.

The morning after Thrity passed away in December 2022, Areez flew back home alone and entered this empty sanctuary. Only a pair of *pīwakawaka* swirled around the apple tree, under which he noticed a divot of wet soil revealing veins of yellowish ochre: kaolinite clay. Within moments Areez fetched food for the birds, knelt and began digging for more clay. He later processed and rolled this earth from their backyard into nine tiles, titled *Disjecta Membra: Series T* (2023) which bear avian markings in this sensitive portrait of his grandmother. Areez's ongoing affectual enquiries testify to how one might inherit and cultivate pedagogies that are rooted in care and communion with ancestors. This notional archaeological practice is also an attempt to reframe the discipline as one based

around learning, sharing and play. The marks on fired clay posit how queer encounters with ecology nurture excavations of complex, often fragmented, linguistic threads: in this case, a language of love transmitted through his grandmother's pedagogy.

Language is often featured in layered modes of transposition across Areez's practice: departing from the pictorial, his marks loom closer to affective abstraction; drawings, executed in hand-embroidery, are another language inherited from Thrity. *The Rhapsode's Tools Will Build the Rhapsode's House* is a presentation that cites a methodology from Audre Lorde's summons, *The Master's Tools Will Never Dismantle the Master's House* – to transgress past homogenously western patriarchal academic machinations and construct one's own cultural lexicon. The sensuous qualities of found cloth in Areez's *Pedagogical Drawings: Series Z* (2024) are interlaced with another education from his Zoroastrian upbringing in a small diasporic Parsi community. Featured in this suite are 17 found handkerchiefs, excavated over years of urban encounter in Mumbai. Once restored, Areez's embroidered compositions responded to the 17 Ha's (Avestan for 'cut' or 'fragment') from Zarathushtra's Gathas – the doctrine's foundational hymns composed by the poet-prophet around the 6th Century BC.

By eschewing all didactic implications in the Gathas, Areez transmutes their edifications: he alleviates this liturgical and moralistic heft by encoding these visual interpretations with synesthetic markings based on affective and instinctive gestures. By suspending their religiosity in the realms of feeling, in spatial poetics and in play, these drawings plot alternate pathways through which religio-social systems may be framed. By remaining sensitive yet critical to materials mined from one's cultural identity, we see queer notions of speculation and obliqueness posited in Areez's approach, as fabulations within a fragmented mode of storytelling.



Pedagogical Drawing 1 (HA 29) & 2 (HA 28), Areez Katki, 2024
Cotton thread hand embroidery on found cloth, 420x450 / 355x360 mm
Courtesy of Areez Katki and Tarq Gallery

Pedagogical Drawing 3 (HA 30) & 4 (HA 31), Areez Katki, 2024
Cotton thread hand embroidery on found cloth, 430x450 / 380x420 mm
Courtesy of Areez Katki and Tarq Gallery

**Arika Von Edler &
Rachel Alexandrou**
With Alexa Stark

Steeped (In Situ). Combining their respective mediums of painting, textile, and botany; von Edler, Alexandrou, and Stark utilize the historical DNA of Venice to create site-specific installations exploring a sense of place.

The large tea bags and figurative textile sculptures are an exploration of Venice's historical ties to the silk road as Europe's entrepôt for teas, spices, and silks from the East. Each tea bag is filled with wild foraged plants from the Venetian Lagoon. Their installation incorporates local flora as a symbol of intrinsic connection to the land, and the site-specificity of Venice itself. The herbs embedded within the teabags are chosen for their medicinal properties to signify the undeniable interconnectedness between human and landscape. This knowledge, passed down from generations, is at risk of being lost as humans become more removed from their land, and thus, culture. Laurel, Hawthorn, Citrus, Olive, Fig, Locust, Pomegranate, and Magnolia were mindfully harvested from the lagoon, anchoring the installation in Venice. In a time of increasing ecological awareness and environmental urgency, the

work serves as a reminder of the intricate interplay between humanity and nature.

The figurative textile sculptures serve as a deeper probe into the lagoon's historical trade connection with Asia via the Silk Road. By blending the tactile qualities of textiles with the expressive potential of painting, these pieces aim to challenge perceptions of what constitutes limitations within mediums. These hybrid creations invite viewers to engage with both textile art and painting in a new and dynamic way, blurring the lines between traditional and contemporary practices. In a world inundated with digital imagery and mass-produced goods, the artists seek to methodically work with tangible materials. The ethereal, yet timelessly gaudy qualities of silk and tulle point to ideas of expectations of femininity. Within these forms, the raw and organic nature of fabric challenges the figurative aspect of painting.

Von Edler, Alexandrou, and Stark each from New England, USA, collaborate as interdisciplinary artists. Von Edler, known for her mastery in oil painting, Alexandrou, specializing in botanical installations, and Stark, a sustainable fashion designer, merge the unique qualities of their respective mediums to cultivate a symbiotic fusion. Together, they forge a narrative steeped in feminist discourse and ecological consciousness, intertwining their artistic expressions to evoke poignant reflections on the interplay between history, gender dynamics and environmental stewardship.

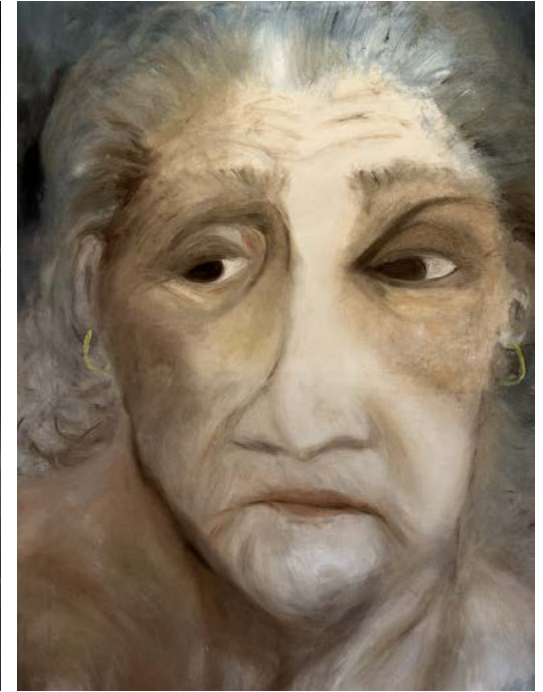


Steeped (In Situ), Arika von Edler, Rachel Alexandrou, Alexa Stark
Silk, Tulle, Paper, Wild-Foraged Plants

The *Stop Right There* series uses the language of portraiture to create a double moment of ethical subjectivity. In effect, the face of the Other is used as a mediation device, one that negotiates the encounter between a painted and a viewing subject. This double moment of subjectivity prompts the question of whether it is the gaze of the painted subject that suspends the viewer in time, or whether it is the viewer's look that momentarily captures the gaze of the painted subject? The portraits are not general or arbitrary figures, they are gender-specific, who despite their individual situation of despair, panic, or worry, gain a sense of collective strength as they stand in solidarity with each other. Employing the structure of an ethical moment of the face-to-face, as philosopher Emmanuel Levinas articulated it, A.Z. captures the challenge gender-based violence presents humanity. A.Z. is the UNESCO Chair of Water and Human Settlements.



Aila, A.Z., 2023
Oil on canvas, 48x60 in



Batsheva, A.Z., 2023
Oil on canvas, 48x60 in

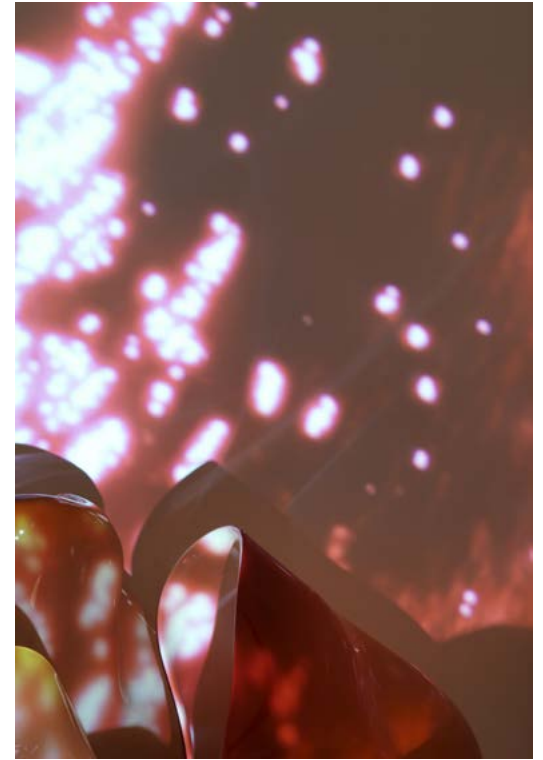
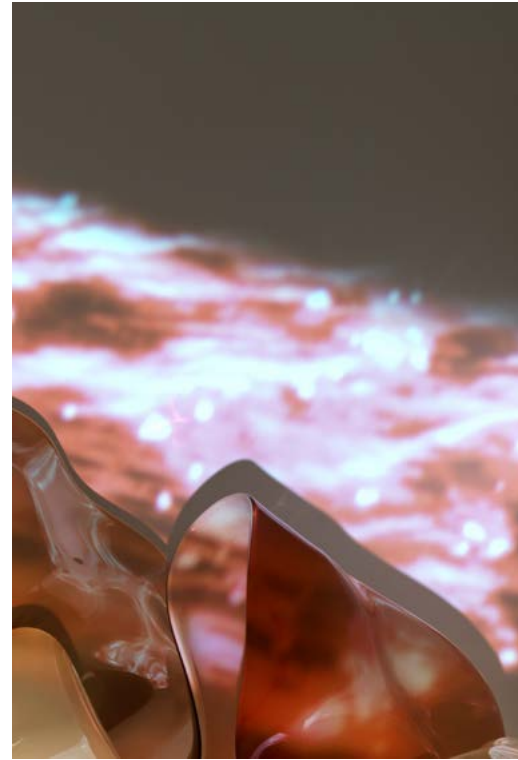
Our minds process what we see, hear and touch. The sensorial experience is a complex system that guides the body and is strongly connected to how we feel. In a fast-paced society, the mind focusses on processing an overwhelming amount of news and favours thinking processes, sensing the world is an essential part of how we perceive ourselves, others and space. When we float in a body of water, the mind wonders and feels restful, achieving a state of timelessness that creates many alternatives – and in a way, worlds. Looking at *Surge*, the artist Bibi Smit (b. 1965, The Netherlands) invites the audience to step away from reality as we perceive it. By diving into a new environment, the mind turns off thoughts and worries and becomes part of the immersive experience. For a moment, our imaginative space is full of possibilities, colour and movement.

Surge is a site-specific installation of blown glass elements, video and sound. It consists of a group of sculptures working as one, and two video projections of pure elements of nature. Filmed in her studio's surroundings,

each video looping shows fragments of water and fire, creating a strange and dreamy image. Smit focuses on the alienating feeling of not knowing exactly what we see. As we try to make sense of the shapes, the video morphs into the organic elements. By using projections on the sculptures, the glass becomes alive as when it was hot and fluid, remembering the moment of heat and fire.

As an experienced glassblower, Smit's connection to the molten glass is rather personal and guided by feeling. The pure material conveys a sort of viscosity that only exists in the moment of blowing, before becoming a solid. When shaping the sculptures, the outside world is on hold as if time would stretch between the artist's consciousness and the moving glass. In many ways, *Surge* is a continuation of Smit's search for nature's elements and a feeling of stillness and wonder. The installation has developed from the previous sculpture *Whirl of Life* (2022), in permanent exhibition at the Mauritshuis Museum, where life's circularity and decay are at the centre stage. With *Surge*, the focus is on quiet contemplation and a realm of possibilities.

Known for creating sculptures that explore the patterns, rhythms, and movements in nature, Bibi Smit is an intuitive artist. Her creative process is focused on the relationship between natural phenomena and the fluidity of hot glass. Her work is held in private and public collections, including the Mauritshuis Museum (NL), National Museums of Scotland (UK), Museum Jan (NL), Slovak Glass Museum (SK) and the Glasmuseum Lette (DE).



Surge, Bibi Smit, 2024
309×86.5×378 cm
Photo: Tom Haartsen

Brian J. Mac, FAIA
Birdseye

This work by Brian Mac chooses to inhabit dangerous, challenging territory. Architectural history is replete with examples of deconstruction, destruction, renovation, alteration, addition and subtraction and many other formal and functional modifications. Who, among us hasn't experimented, in their youth, with destruction? Stripping trees of their bark, blowing up frogs with bi-cycle pumps, slicing off the tails of salamanders to see if they would reproduce, shooting squirrels with sling shots or BB guns?

All of these are genetic anticipations of the final destruction that waits at the end of all our lives. But they also ground our creativity into the cycles of life and death. Especially life. Robert Rauschenberg erasing a de Kooning drawing; sheets of yellow tracing paper, crumpled up and discarded in waste baskets in architectural offices around the world; the wolf coming to blow the house down; the earthquakes; the floods; the fires. All of it destructive, all of it feeding into the great stream of architectural creativity. Remember Gallagher? He smashed watermelons with a wooden sledge, onstage, while spectators in the first row of the auditorium reeled under the protection of plastic sheets. Or Jimi Hendrix destroying his guitar? Arman,

enclosing commonplace materials within transparent polyester castings? Pennsylvania Station, destroyed in spite of the protests of so many architects, and so many citizens? The World Trade Center? Urban renewal, wiping out entire neighborhoods? Pruitt-Igde, in Chicago, the first of the high-rise housing projects to be demolished, with the contention that they were simply the breeding grounds for drugs and violence, but the fact is that when they were built with federal aid, they were denied the additional social services to which they were entitled and which they deserved. Malcolm X would have characterized the destruction "as American as apple pie." It certainly is the correlate of the progressive notions that have driven development in the United States since its inception. Progress has its collateral damages.

In this project, the three-cube frame is itself deconstructed into a 3x9 frame, two-dimensionalising it. Impeccable plexiglass construction houses the debris of a 27 year career: 27 architectural models, study models, obsolesced by sub-subsequent design re-iterations, and finally, of course, by the real thing, the houses for which these models were searching deep in this architect's creative imagination.

This plexiglass box, along with its contents, sends our own imagination back to Indigenous Peoples placing their dead on the high branches of ancient trees. To images of funeral pyres on the shores of the Ganges. Or to Columbarium walls in Italian and French cemeteries, with their neat, gridded rows of the earthly remains of lives much like our own.

Louis Mannie Lionni





Caitlin Devoy's work is full of startling contradictions. Simultaneously seductive and unnerving, sensual and neutered, excoriating and tender. Devoy's practice embraces the transgressive power of the comedic as both honey and sting, revealing the power relations encoded in representations of the body. The sculptures subvert everyday objects whose specific functions and tactile associations are familiar to the viewer. Her material choices underscore the humor, imbuing the objects with bodily characteristics and undermining binary representations of masculinity and femininity.

Wade through an undulating, gelatinous landscape, both familiar and uncanny, in which the human body is laid out, quivering and bare, like an adult-store mega warehouse, melting in a summer heatwave. Nipples pop, silicone ripples suggestively. The sculptures are indecently alive, deliciously tactile, teasing and eluding, in erotic pastiche and hot pink seriousness. It's impossible not to want to reach out and touch. To flick. To stroke. To blow. To slap. Transforming the viewer into voyeur. A subject in a sea of possible nouns.

Devoy's work aligns with the philosophy behind *Personal Structures*, which was born as a reaction to the exhibition *Primary Structures*, New York, 1966. Devoy

questions the tendency of Minimalist art to valorise a a stereotypically 'masculine' materiality which espouses objectivity and analytical distance, and connects these values with hard, industrial materials. Her work subverts binary representations of the nude which represent the masculine as heroic, monumental, public, solid, hard, permanent, and the feminine as sensual, yielding and submissive.

To centre the nude body is political, reflecting on the historical privilege of the white male artist to ignore the socio-political conditions in which their work is produced. The soft, yielding carcasses of voluptuous femininity, rendered luxuriantly passive by 30,000 years of western art history are recontextualised. Taut silicone breasts with rubbery, pert nipples act as switches, conduits of an implied electricity. A great flaccid recorder penetrates the barrier between the display cabinet interior and the viewer, poking fun at the modestly chiselled packages of classical dignity. Comically limp, the dangling cockflute, seems to have wilted in a great orchestra fire. Exquisitely rendered translucent silicone mouthpiece and delicate toneholes beg to be played.

The sculptures are undeniably funny. But there's equally something tender about them, like some rare, blind cave-dwelling amphibian, growing lungs and lurching out of the pink, primordial soup. Hilariously, decadently camp, but with a deadly serious intent. Devoy's works are utterly fresh yet somehow ancient, like a pair of nipple tassels fluttering in a primaeval breeze.

Caitlin Devoy, sculptor working in Wellington, New Zealand.

This project is supported by Creative New Zealand.

Written collaboratively with NZ poet Hera Lindsey-Bird.



Canons (components), Caitlin Devoy, 2023
Silicone and resin, dimensions variable. Photo: Shern Roose

Camille Hannah

How does one make art of the female body, of its morphology and of the erotic, while avoiding the dominant sexual metaphoricity which is scopis and organised around the male gaze? Perhaps we perceive of it instead in terms of space and thresholds and fluids, fire and water, air and earth, without objectifying, subordinating or essentializing it.

Subverting dominant archetypes, as an expression of female subjectivity, Camille Hannah titles all her works *WHOREMOAN*, with a secondary title. *LEDA* repositions the mythological narrative surrounding 'Leda & The Swan',

into transformational associations with female desire. The viewing experience leads us on to consider intersubjective relations, to mobilize a possible other 'female imaginary'.

Hannah's work speaks of fluidity, object/surface and the perception of interactivity relating to a virtual form of tactility. Traversing the paradox between the prohibition of touch in relation to art - and an erotics of painting, interactivity relates to seduction: a correlation that enacts the 'erotics' of painting and seeks to engage the viewer immediately in an aesthetics of the feminine, utilizing tactile participation, close and yet distancing at the threshold of vision and touch.

Her practice including paintings, installations and soundscapes, demands more than our capacity to critique; it demands our bodies, the slow trail of an eye-finger...It is therefore not possible to view her work without incorporation, reflection or multiplication; offering an alternative to ways of seeing, which demands a particular distance between subject and object, a vacillation, correlation and tactility.



WHOREMOAN: LEDA, Camille Hannah, 2024
Oil and 24K gold on plexiglass, 170×150 cm. Photo: Mathew Stanton

Peek-a-boo – an experience of discovery – visual, virtual, mental. Carole Kohler shows in room 13 in Palazzo Mora a multidisciplinary project that focuses on the aesthetics of camouflage, creating suspense through the hidden, the invisible and what is simultaneously triggered in the viewer's imagination. For her, the focus in this project is on an overall aesthetic adventure, thriving on contrasts in experience levels like - optical and acoustic – physical and virtual - perceptible and interpretive – real and imagined. The *Peek-a-boo* project lives in the field of tension between abstraction and concretization and combines both stylistic elements into a new whole. Abstraction acts as a camouflaging unit that only reluctantly reveals its true content. The bronze figures are positioned in the space, camouflaged by the paintwork on it, opening the third dimension for the paintings and integrates the visitor into the overall artwork. AR installations allow visitors to enter invisible levels of the paintings with their smart device and experience hidden, moving video content that interacts with the painting itself.

During her first steps as an artist, a few decades ago, Carole started showing what she had learned in art school with photorealistic charcoal portraits and with colorful paintings of wildlife animals that she encountered. After completing her apprenticeship period Carole Kohler spent six years travelling through various parts of the world and experienced a handful of special moments that still enrich

her artistic work today. Some of them were the igniting spark for the *Peek-a-boo* project. On a mind-blowing Sahara Desert trip, she discovered the unimportance of the individual in a seemingly infinite landscape. The emptiness and monotony of the desert had a strange effect on her. The subconscious and her imagination tried to fill in what was missing and created self-induced mirages, optically incorrectly interpreted things that – at a second glance – ultimately did not exist. Carole left her early figurative path and set off into abstraction, from then on trying to show the invisible, the atmosphere, the core.

As there were no hiding places, the creatures had little choice but to camouflage themselves and to integrate into the landscape. Camouflage and invisibility trigger much more tension and mysticism in her eyes than the obvious and clear. Each artwork's thrill and appeal lie in the hidden nature of some of its contents. Depending on the viewer, new things can always be discovered on the optical journey through the work of art. Therefore, he must slip into the searcher's role to grasp the full scope of the oeuvre.

Peek-a-boo consists of a wide variety of artistic information carriers, abstract paintings, art prints, figurative sculptures some of them abstractly painted, on strangler fig pedestals, and augmented reality installations. These different channels of expression bring the art experience into a dynamic motion, interfere with each other, thus always provoking new possibilities for interpretation.

Carole uses her figurative skills in her abstract paintings, and creates optical illusions through apparent gradients, semi-transparencies, layering, which mix with the viewer's interpretations and provides him with ever new insights to the work of art.

In this exhibition, Carole Kohler combines traditional bronze casting craftsmanship, classic, abstract painting, high-end printing, and cutting-edge augmented reality.





Peek-a-dance 1
Carole Kohler, 2022



Peek-a-dance 3
Carole Kohler, 2023



Peek-a-dance 7
Carole Kohler, 2023

Mind Food is a large-scale artwork measuring 2420x1200 mm, meticulously crafted from white perspex acrylic. Within this luminous glossy white piece, 28 round replica white pills reside encased in clear acrylic capsules, their pristine appearance reflecting light and casting a mesmerising glow within the space they inhabit.

This piece serves as a contemplation on the vulnerability of the human mind, a delicate balance between fragility and resilience. Through the symbolism of medication, meditation, and white light therapy, it explores the multifaceted journey towards mindfulness and holistic well-being. The pills, often associated with the complexities of mental health treatment, evoke questions about societal attitudes towards medication and the pursuit of inner peace.

The glossy, reflective surface of the artwork invites viewers to engage with their own reflections, both physical and metaphorical, as they navigate the space around them. Much like the human mind, the work's luminosity shifts and changes with the surrounding environment, offering a dynamic interpretation of inner states and external influences.

Drawing upon the rich tapestry of art history, *Mind Food* acknowledges the longstanding tradition of artists using their creative expression as a means of emotional navigation. Emotions and the mind have always been at the heart of artistic exploration, providing a conduit for introspection and self-discovery.

Ultimately, *Mind Food* is more than just a visual spectacle; it is an invitation to delve deeper into the complexities of our inner worlds. By sparking conversations about mental health and well-being, this artwork seeks to foster empathy, understanding, and a renewed appreciation for the interconnectedness of mind, body, and spirit.

Catherine Coady, a Melbourne-based artist, intricately delves into the contemporary culture's pulse, particularly its fixation on consumption and youth. Her artistry traverses the realms of sculpture and painting, engaging with socio-psychological themes. At the core of Coady's interdisciplinary practice lies an interrogation of our self-perceptions and the fragile nature of our modern mindset.

Her oeuvre revolves around exploring mood dynamics, specifically the oscillations between manic and focused states. Through her work, Coady probes into issues like society's dependence on medication and the challenges of understanding ourselves in real-time.

Renowned for her technically intricate pill sculptures, Coady epitomizes a serene and composed mental state. In contrast, her paintings embody a frenetic and emotive disposition. The juxtaposition between these mediums reflects the intricate complexities of the human psyche, sparking candid discussions about its trials and tribulations.

Coady's pill sculptures, with their meticulous design and technical precision, serve as poignant reminders of our reliance on medication. Despite pills being ubiquitous in our lives for alleviating various ailments, their subtle elegance often goes unnoticed until magnified and rendered in a state of parody through Coady's artistic lens. Through her art, Coady prompts viewers to reevaluate their perceptions and engage in introspective dialogues about the multifaceted nature of the human mind.



Chang-ming Shen

Artistic energy created with quantum mechanics

Artist Chang-ming Shen, starting from a humanistic perspective, has experienced the various comings and goings, life and death, and reunions and separations in his life. Through these experiences, he has come to understand the absolute nature of spiritual existence and embarked on a journey to explore the principles of the cosmic world.

The *Yijing* holds a central place in Chang-ming Shen's perspective. Drawing from both Eastern and Western philosophy, the humanities, and the science of cosmogenesis and phenomena, Shen has developed a unique quantum art theory and belief system that spans from life's insights to artistic creation. "In memory of my departed son, I repeatedly transcribed the Heart Sutra onto the canvas, creating a distinctive texture after numerous repetitions. This process led me to grasp the concept of yin and yang, as well as the interplay of the virtual and the real, opening up a new creative path for me. The act of creation is also a form of self-reflection, and I gradually came to realize that many things in life need not be overly attached to. Each person is an energy emanating from a shared magnetic field and domain. After departing this physical existence, we return to our source."

The *Yijing* begins with the two hexagrams of Qian and Kun, with Qian composed of six yang lines and Kun composed of six yin lines. Therefore, Qian represents pure yang, while Kun represents pure yin. Since everything in

actual existence must have both yin and yang aspects, what Qian and Kun represent is undoubtedly an abstract principle. This principle can be observed in the transitions of day and night, the changing seasons, and even in the smallest details like grains of sand and individual leaves. Shen, drawing from quantum mechanics theory, channels the overly romantic aspects towards a rational balance, approaching the *Yijing* and everyday thoughts with a scientific spirit. In his paintings, there is often an intuitive element beyond consciousness, but he always brings the viewer back to reality with rationality.

Approaching painting as a scientific study, Shen infuses the spirit of experimentation into his artwork. He introduces quantum elements into his paintings by mixing pigments with fine sand, creating an effect where colors both converge and stand independently, resulting in a visually vibrant and rich composition that transcends the scientific theories of light and shadow found in Impressionism.

Shen enhances visual richness through splattering, and he employs a yin-yang carving technique to bring three-dimensional sculptural effects to two-dimensional paintings. By employing visual misalignment, when viewed from different angles, the artwork presents an interplay between text and image, offering two distinct experiences for reading and viewing. Moreover, each individual character carries its unique and complete world within it. The diverse variations created within a single composition are a testament to Chang-ming Shen's artistic achievements developed through years of in-depth exploration.

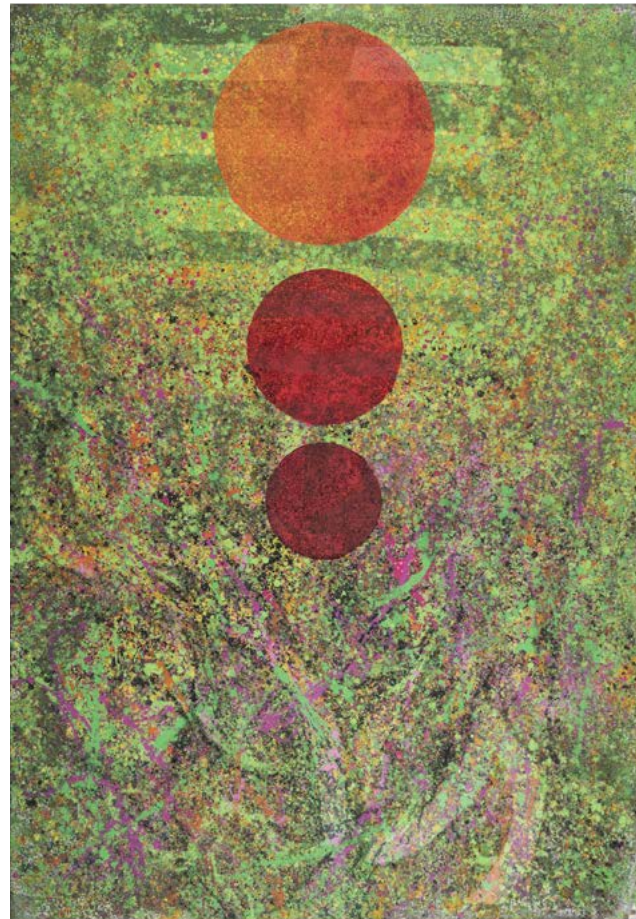
Pioneers may be solitary, but they are never lonely. Solitude is a necessary immersion, revealing the depths of one's being and providing a clearer understanding of the world during moments of introspection between day and night. Through Chang-ming Shen's creation of quantum art, we also discover a new world, not only visible to the eyes but also felt within the soul.

Curator, Emerson Wang



Start of Winter, Chang-ming Shen, 2023
Mixed Media on Canvas, 200×200 cm





Chien-hua Huang

In the ever-evolving frontier where we are enmeshed with omnipresent AI, we find ourselves amidst a transformative epoch under the context of Anthropocene. This transformation bridges the tangible reality of our changing natural world and the flowing currents of (human-)unconscious digitization, cultivating a realm we could refer to as the “dataprocene.” In this realm, our design is profoundly influenced by AI without our awareness and consciousness.

Cohabitation with Whom? urges us to traverse beyond mere coexistence with nature in its traditional sense. It propels us into an exploration of our relationship with living data that is designed and controlled by AI. The question

becomes a resonating echo – how will the essence of human life intertwine with the intricacies of artificial intelligence in shared spaces, whether they be physical realms, digital domains, or conceptual spheres?

In this initiative, cohabitation evolves into a canvas of collaboration. It portrays a partnership between human and machine learning, focusing on enriching urban communities' identities and environment. A central figure in this collaboration is the reinforcement learning agent – an AI entity envisioned not as a replacement but as a socio-cultural amplifier. This AI companion is designed to be adaptive and engaging, learning dynamically from user participation, and fostering enriched interactions that enhance community identity and collaboration.

Cohabitation with Whom? invites audiences to engage directly with the work, co-creating the work alongside others and AI. The project unfolds as an embodiment of our collective inquiry and exploration, probing the depths of integrated coexistence in an age where data breathes life into our environments and AI becomes an integral part of our living spaces.



Christoph Stückelberger

Upside Down – Inside Out

Looking at the world with other eyes: upside down, downside up, inside out and not only from the outside. This reverse view is similar to walking in the other's shoes or sitting on the other's chair. Changing the view opens surprising perspectives; it sets creativity free; it is a step towards mutual understanding and reconciliation.

Christoph Stückelberger focuses on sculptures, mainly made with wood and metal elements like iron or brass. A part of the exhibition room is dedicated to *Upside Down*. The work *Roots from below* shows the roots of a tree from below with its impressive network. The wagon wheel, *Global Solidarity*, expresses that up and down can always change, like a wheel on a moving bike. The figures inside the wheel express the global solidarity needed more than

ever with climate change and pandemics. The artist made the sculpture during the Covid pandemic lockdown to call for solidarity.

The other part of the exhibition room is dedicated to *Inside Out: Inside Anchoring* shows the anchorage of a long branch in a fir tree, like a screw. A screw is a fantastic invention of creation that humans just copied. The tear (*Tear coming from the heart*), comes from our human inside out. A tear makes visible the invisible heart/soul. Tears are a great expression of being human. A robot has no tears. The tree bark also has an inside and outside part. The inside of the bark is often mysterious and very wonderful, as visible in *Tree Bark from Inside*.

Christoph Stückelberger lives and works in Geneva and Zurich, Switzerland. He is a Professor of (Global) Ethics, teaching at universities in Europe, Africa (Nigeria), and Asia (China). He is also a protestant pastor and a photographer. He calls his works *CreationArt*: Expressing and celebrating the diversity and beauty of creation is his goal. He calls himself not an Artist but an Assistant Artist. He is convinced that the true artist is the divine Creator. He adores Him/Her as all Glory belongs to the Creator. Soli Deo Gloria.



Roots from below, Christoph Stückelberger, 2022
Natural roots of a tree



Global Solidarity, Christoph Stückelberger, 2021
Iron, 2x1 m

**Christopher Sperandio,
Rice University & Sergio Soave,
Ohio State University**

Wallpaper for Many [Carta da Parati per Molti]

In collaboration with invited students and artists, Professors Christopher Sperandio of Rice University and Sergio Soave of Ohio State University make a case for a return to printmaking as a medium of utilitarian exchange. In this context, they also showcase and celebrate the rich traditions of Venice's ornamentation, lacemaking, and printmaking by drawing on the work of fifteenth-century engravers and printers Marchio and Giovanni Battista Sessa and the book *Le Pompe: Opera Nova*. During the Renaissance, an estimated 400 print shops existed, establishing Venice as a cradle of printmaking and a center for wallpaper design. Working with the contemporary process of Risograph, Sperandio, Soave, and their collaborators, embraced the rich visual heritage of these historical

practices, creating new patterns that express a personal structure and voice and, when combined into a whole, evoke a pluralistic chorus. The installation collapses the hierarchy and evokes the streets and historic palaces in a cacophony of images. In a world where printmaking has become a part of the luxury consumer goods industry, it is vital to highlight the unique power of this medium to share ideas and information in a less precious format, recalling the posting of broadsheets in a public square.

Ornamentation serves as the compositional compass for the project. The artistic process for this work, individually and collectively, has created a surface that makes order from chaos. The installation is a collapse of different cultures, places, and times. In a modernist sense, ornamentation is how art gets fused to art. This ornamental installation, taking place during the global art event of the year, is a recognition of ordering voices with the cosmos while contributing to and reflecting on the biennale's larger, luxurious, and chaotic cosmos. The wallpaper includes a discrete QR code to a unique social media account: [Instagram.com/wallpaperformany](https://www.instagram.com/wallpaperformany). Visitors are encouraged to connect with the artists and extend the installation's cyberspace footprint.



Wallpaper for Many proof of concept, the ateliers of Christopher Sperandio and Sergio Soave in conjunction with Annete Millington, 2024. Risograph & letterpress

Clare McCracken and Pia Johnson RMIT University

Clare McCracken and Pia Johnson employ innovative performance methodologies, costumes and props to research how identity, race, culture, and gender are inter-generationally shaped by mobile and immobile practices such as migration, travel, motherhood and the pandemic. For *Personal Structures*, they have brought together two site-responsive projects under the heading *Performing Selves Across Histories*.

Clare's work was made as she sailed from Australia to China on the ANL Wahoonga container ship roughly following the 1874 journey of her great-great-grandmother. Only two per cent of contemporary merchant seafarers are women, and while a lack of alternative forms of mobility during the 19th century meant that women at sea were far more prevalent, stories of their travels have largely been erased from mainstream maritime storytelling. The film captures a performance moment from Clare's voyage.

Dressed as a hybrid character, part her, part her forebear, Clare sits on the ship reading a copy of Virginia Woolf's *Orlando*. In doing so, the body of the artist momentarily renders visible 144 years of women at sea, removing women from the threshold of oceanic extinction and elucidating their ongoing role in global seafaring, economics, and adventure.

Pia's photographic works were made during a residency at Melbourne's Old Customs House. A vast, grandiose colonial building constructed at the height of Melbourne's wealth from the gold rush (1855-1873). Historically Old Customs House was utilized to control who and what entered the country. Papers and baggage were checked, and travelers were forced to perform the infamous 'Dictation Test' which led to the beginnings of the racist White Australia Policy. In her contribution to *Performing Selves Across Histories*, Pia scales the immense architecture dressed in a shimmering gold costume referencing her Chinese and Italian heritage, to assert herself, her culture and gendered identities. The work challenges the legacy and architecture of imperial Melbourne – buildings designed by white men for white men – demonstrating the multigenerational presence of Australian women of color and transcultural histories, while asking timely questions about belonging within contemporary Australia.



Still from *The Place Between: Orlando Floats*, Clare McCracken, 2018
4K, Color, Infinite Loop. Image: Andrew Ferris



Threshold from Re-Orient, Pia Johnson, 2023
Archival inkjet print

Daniel Pešta

Daniel Pešta created the series of assemblages *Forgotten Innocence* between 2017 and 2020 as a reflection on the role of women in both a broader social, religious or political context as well as within the family. This time, he works with the characteristic features of women's hair in the form of plaits – symbols that are expressions of feminine individuality while, at the same time, the tight-knit plaiting of this traditional hairstyle can symbolise fear, anxiety, limitation. On the other hand, the appearance of loose hair is sometimes seen as a sign of vanity, defiance or public outrage; in the Middle Ages it was even seen as evidence of shamelessness and witchcraft. Some religions and laws still prohibit women from exposing their hair.

For each plaited object Pešta has used real hair of a different colour. Fair, brown and black. All three plaits are literally “amputated” at the very root on the head and the “wounds” are treated with bandages.

Beneath these items are simple messages written in “blood”, such as “My blood was wild”, “My blood was free”, “My blood was hot”. It is precisely the past tense in these messages that points out emotions girls often have to resign themselves to, sometimes hide or suppress completely during their lives. Women's hair thus becomes a kind of memento of long-forgotten innocence, suppressed freedoms, perhaps humiliation and loss of self-esteem.

Another element of the *Forgotten Innocence* project are women's camisoles. Perhaps no other garment hides so many mysteries. How much intimacy do they shroud, how much love and determination do they hide, how many scents do they offer, with how many tears is this piece of fabric imbued. There is perhaps no more poignant item of human clothing, as evidenced not only by the artist's delicate assemblage created with this symbolism in mind, but also by the video art of a freshly washed, soap-scented chemise blowing in the Venetian summer sun, ready for the next joy and pain of a woman's interminable lot.



My Blood Was Hot, Daniel Pešta, 2020
Hair, mixed media, 100×70cm



My Blood Was Wild, Daniel Pešta, 2020
Hair, mixed media, 100×70cm

Deakin University

Cameron Bishop and David Cross,
Public Exchange Bureau;
The Venetian Bind Collective

Venetian Bind. Of the many binds Venice is currently negotiating from de-population to architectural preservation, the issue of water remains front and centre. For a city built on the deft navigation of tides and the mainland river system unloading melted snow into the lagoon, Venice, for thousands of years, has had a pragmatic relationship with water. It is of course the Serenissima's point of difference, a city with liquid roads from which a maritime superpower was built. Yet, the battle to neuter entropy fought over thousands of years is tilting in favour of a rampant nature, as human-induced climate change continually threatens to best Venetian ingenuity.

Featuring 26 artists working in six groups, making and exhibiting work from February through to November 2024, and each responding to a different provocation, Venetian Bind (VB) is an art project that seeks to navigate the conundrum of a city both sustained and threatened by water. At the same time the project confronts the city as if it were the future, the proverbial smart city of sensors and 20 minute living between work, play and rest. For this reason Venice is a paradox, a sinking museum, but until the last person walks off the island it points at how the rest of the world should be living – sans cars and fast-food chains.

In this bellwether city, precariously positioned at the top of the Adriatic sea, our curatorial method will be put to the test as it captures Venice in its present bind. In myriad, unpredictable ways the groups of artists, performers,

film-makers, writers, and designers, with six PhD candidates from Deakin University, will respond to six performative binds, making and showing video and sculptural work over the life-cycle of the exhibition. Unlike much of the Biennale where works are pre-packaged and delivered to the pavillion's door, the project is alive to the city, while the VB artists are given choices to make, around what aspect of place, material, and story they respond to. The project asks them to make work in a way they rarely do, in collaboration, and in only 5 days.

The groups encounter a ritual, a performative bind, and a workshop, introducing them to a particular site, material and a set of themes grouped around Venice's life in the lagoon. Those themes pick up on the politics, the power, the events, the environment and the people who have shaped these islands despite the ever-increasing tides. We cannot predict what the 24 artists will make, but we can speculate, based on the law of averages, something generative AI uses to create what Hito Steyerl calls 'mean' images. With apologies to Carpaccio, Bellotto and his uncle Canaletto, and others, our interventions into their art apes our curatorial method by using prompts to create new works for the catalogue. By appropriating artists who have made work about Venice we can only hint at where the VB artists will go and what they might respond to.

The Venetian Bind Collective,
24 Australian Artists:

Group 1. Dean De Landre, Hayley
Elliot-Ryan Simon Grennan,

Group 2. Kate Hunter, Katie Lee,
Luigi Vescio Annette Wagner

Group 3. Victoria Duckett, Olivia
Millard, Emily Potter, Katy Morrison

Group 4. Tania Blackwell,
Dan Koop, Sean Loughrey,
Rebecca Gerrett-Magee

Group 5. Merope Carr,
Luke Heemsbergen, Stephen
Hennesy, Annie Wilson,

Group 6. Briony Kidd, Donna
McRae, Tonya Meyrick, Martin
Potter, Wyndham Artist

Curators: Cameron Bishop
and David Cross Public
Exchange Bureau





Deep Space Gallery Presents *Memory Palace*

Memory Palace combines the imaginal worlds of seven artists. Inspired by the idea of *Personal Structures*, the curators, together with the artists, explore in this site-specific collection both universal and individual notions of “home.”

The home as memory palace, at once physical and immaterial. Pajtim Osmanaj contributes his free-standing sculpture, a stylized “brick” wall, in reference to the boundaries intrinsic to delineating a space as *home*. TF Dutchman’s stained glass windows imbue our view of the world beyond and remind us that we are either inside looking out or outside looking in. The ceramic and plaster wall installation by sculptor Shamona Stokes is a near-literal iteration of the *Memory Palace*, a biomorphic altar and physical repository of experiences that have marked us, that define us, that personalize our identity and serve as avatars of parts of ourselves. Rebecca N. Johnson’s ceiling “frescoes” are the mark of one’s presence in a space, much like a signature declaring and acknowledging that someone was here. The impulse to beautify and personalize, to leave a unique trace that signifies to the viewer

a human hand. Like a family crest, or tribal iconography, the symbolic depictions are attributions describing the qualities and designations of the inhabitants. Alex Scott, video artist and composer, shares a visual composition and soundscape that incorporates archival family footage, an ode to nostalgia and reverie, a representation of the ways that memories live and operate within us and in space and over time. SarahGrace provides a soft resting place, a safe space where a woman can relinquish her vigilance and rest easily, under the altar of identity and the window, where light comes in and one can see out. Macauley Norman’s mixed media fiber art paintings weave webs of connection between spatial and visual loci, the interlocking yarn shapes itself into a cover, offering shelter, comfort and beauty.

Artworks by:

TF Dutchman
Rebecca N. Johnson
Macauley Norman
Pajtim Osmanaj
SarahGrace
Alex Scott
Shamona Stokes

Curated by:

Jenna Geiger
& Keith VanPelt,
Deep Space Gallery
Jersey City, NJ

Captions from top to bottom, left to right:

Through Webs,
Macauley Norman, 2020
Don't Touch, SarahGrace, 2022
Swift, TF Dutchman, 2022
Seen Missing, Alex Scott, 2023
Wall, Pajtim Osmanaj, 2024
What We All Share,
Rebecca N. Johnson, 2020
Valley of Fire Venus,
Shamona Stokes, 2023



Denise Pelletier

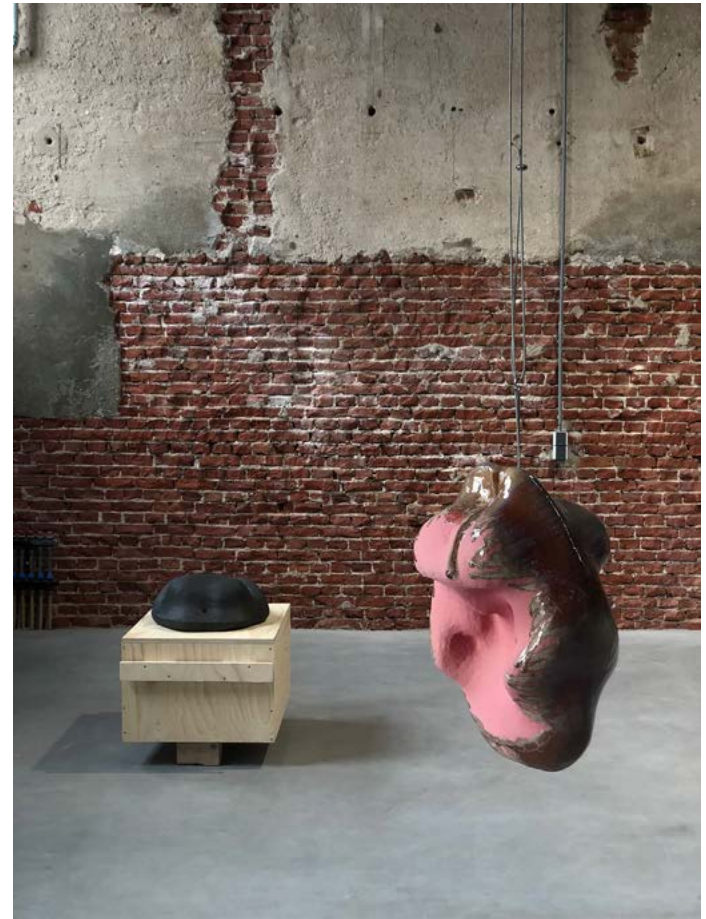
Strange orb-like shapes inhabit the dark space of a small room in *trans.con.figurations* by Denise Pelletier. Hovering freely or anchored to walls by way of steel supports, they appear to be turning themselves inside out and back again as they replicate and reform. Shimmering colors give way to scratchy, saturated, or metallic surfaces; the forms are hard, bulging, and meaty. Oddly masklike, and bearing a close resemblance to one another in size and shape, they seem to be part of the same family, or a set of objects with a similar purpose. A projected image floats on a wall alongside the largest of these pieces, a continuously morphing blob that somehow feels like an offspring of the sculptures, momentarily transporting you to a fluid unknown space.

Several years ago, a large tumor was discovered in Pelletier's cervical spine, suggesting that a cancer hidden elsewhere in her body had metastasized, spreading a secondary tumor to her bones. A search for the source of her tumor began with a series of scans of her entire body. After weeks of tests, doctors discovered that the tumor was likely not cancer at all, but an extremely rare osteoblastoma that needed to be removed. After surgery, Pelletier found herself with a bionic neck, a fusion of metal and bone holding her together, and in possession of almost a thousand beautiful and puzzling data maps of her body's interior.

trans.con.figurations is an exploration of this internal terrain, captured in PET/CT (positron emission tomography/computed tomography) scans and expressed in forms made from clay and steel. PET/CT, a medical imaging tool that reveals both the structure and the metabolic function of tissues and organs – how they are functioning in real time – can be read as hybrid 3D models in constant motion on the computer screen. In this form, they slip in and out of a recognizable realm, unidentifiable as separate organs but as interacting metabolic entities, unmoored and collapsing at their borders.

Interested in the interior landscape of her body, and how to express something that's invisible but real, Pelletier worked with EKWC European Ceramic Workcentre in the Netherlands to find a way to read her scanned images and transform them into 3D files for machining and prototyping. From these files, plaster and styrofoam molds were made to use as props to support wet clay. Pushing, stretching, and pinching the clay with no clear idea of an outcome, a series of unusual and assertive ceramic objects emerged, giving concrete shape to image capture in a feedback loop between digital, machine, and hand-made processes.

Pelletier applies a deft touch to clay, mindful of qualities that give specificity to each piece, and preserving clay's capacity to record human gesture. Sited in historic Palazzo Mora, the installation activates a dialogue with the room's beams and unseen spaces, its architectural "bones and guts." As in much of the artist's previous work, *w* speaks to themes of pathology, mutation, and mortality, resisting literal meanings to invite the imagination and hold space for the possibility that something can be what it's not.



trans.con.figurations: Alien, Denise Pelletier, 2021-2024
Photo: Birgitta de Vos



trans.con.figurations: Mirror, Denise Pelletier, 2021-2022
Animation co-creator, Sarah Umphlett



trans.con.figurations: Cinder, Denise Pelletier, 2021-2022
Photo: Birgitta de Vos



trans.con.figurations: Sac, Denise Pelletier, 2021
Photo: Jake Leone



trans.con.figurations: For Becoming
Denise Pelletier, 2021-2024

Textures and Interstices

Over the decades, various facets of Philippine contemporary art have emerged from contentious social conditions, experimentation of artistic medium, and exploring the shifts of local and global artistic tendencies. No singular aesthetic definition and valuation are gleaned from Filipino artistic movements given the country's archipelagic nature, diverse lived experiences, the continuing influence of coloniality, the response to everyday life, and surviving late capitalism.

Alfredo Esquillo (b. 1972) and Manny Garibay (b. 1962) are established social realists continuing their engagement with the country's shifting and often fraught socio-political realities. Though different in styles, Esquillo and Garibay fill their canvas, immersing the viewer in the struggles of ordinary Filipinos. Following their lead is Cedrick dela Paz (b. 1995), who demonstrates social realist tendencies in his often dark and morose canvases, sensitive to the dire conditions of the working class. Though often ignored, art demands the recognition of the continuing injustice in labor exploitation.

Capturing human experience and figures are also observed in the works of Demi Padua (b.1977) and Pongbayog (b.1982). Padua does not rely on likeness but fills the space with colors, patterns, and objects—referring to his technique as *trompe-l'oeil*, his collage-like paintings respond to current culture. Pongbayog, on the other hand, takes a

quieter approach. His monochromatic works reflect tensions and folds of the skin, muscles, and even the fabric of the subject's clothing.

Reflecting on the objects of everyday life is a fascination for artists, taking the ideas of still life and expanding into the nature and textures of objects. Marrie Saplad (b. 1984) takes a calm and introspective approach, painting ordinary and monochromatic objects for the viewer's quiet contemplation of each light and shadow. Similarly, Dino Gabito (b. 1989) shrouds his objects in fabric, focusing on the tonalities and plausible symbolisms, and making the viewer postulate what lies underneath. Isko Andrade (b. 1996) takes the opposite approach, filling his canvas with highly detailed, colored, and often emotional remnants of everyday objects. Anna Bautista (b. 1997) similarly uses vibrant objects, often relating them to representations of the Filipiniana.

Interpreting the human environment, especially in the time of social and environmental changes remains a focal point for artists. Raffy Napay (b. 1986) captures the beauty of nature through his larger-than-life and carefully woven canvases, traversing the lines of art and design. Mark Andy Garcia (b.1984) follows suit in engaging the natural world through painterly styles of oil on canvas. As picturesque as nature is, Max Balatbat (b. 1978) looks into the colors and patterns of the lived environment of houses and neighborhoods, pushing the boundaries of representation and abstraction.

Diverse situations, experiences, and provocations often tie together Philippine contemporary art's complex and complicated narrative. DF Art Agency attempts to present a starting point for the intricacies of Philippine contemporary art, inviting the viewer to investigate and ask questions, perhaps exacting a reconsideration and reflection of society, environment, and politics through art's lenses.

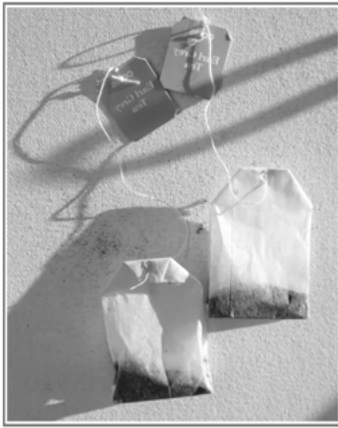
Portia Placino



Dial-A-God
Alfredo Esquillo, 2024



From Here, To There
Anna Bautista, 2024



First row: *PEYSAWT (phase out / face out)*, Cedrick Dela Paz, 2020; *Voyageur*, Demi Padua, 2024; *The Silent Bow*, Dino Gabito, 2024
Second row: *Lost in Silence*, Mark Andy Garcia, 2024; *Earl Greys*, Marrie Saplad, 2024; *Into the Light*, Pongbayog, 2024



First row: *Daluyong*, Emmanuel Garibay, 2022; *Bandage from the Past*, Isko Andrade, 2024
Second row: *Differences*, Raffy Napay, 2024; *MANILA*, Max Balatbat, 2024

DTR Modern Galleries

Halim Flowers

Love is the foundation for which Flowers has built his existence. With love at the core of his humanity, the composition of his body and soul has been able to transcend the many adversities in life that have intended to destroy his personal being. Living through the structure of love, Flowers is able to endure the constructs and negative prejudgments that have questioned the very value of his life, and with compassion and empathy composed through his visual language, create an opportunity for others to

see beyond the confines of physical and optical properties to gauge upon themselves and others with their hearts.

With this body of work, titled *Audacity To Love*, Flowers wants to share the gift of love. To have the audacity to love yourself holistically in a world that encourages you towards a generic impersonation of everyone else. To love those that seek to harm you, to still see their harm with love, and to not lose your compassion in the war for reciprocity of pain. To love those that have been marginalized into the abyss of otherness, to see their humanity in the midst of dehumanizing constructs.

This visual language composition is the painting of poetry and spoken word heard through the sonics of colors. Each iconography is an expression of optical improvisation, that liberates the heart to see more than the limitations of the physical eye. Every stroke of the brush and written word on canvas is a weapon of mass construction to be imploded viscerally.



Intrendsick Vowel You, Halim Flowers, 2024
Acrylic and oilstick on canvas, 60×36 in



Les Demoiselles d'Avignon (2049), Halim Flowers, 2024
Acrylic and oilstick on canvas, 48×48 in

Elaine Foster-Gandey

Inclusive arts practitioner Elaine Foster-Gandey has worked with several local community groups to create a sculpture from recycled fabric donated by the London College of Fashion.

Hope, a giant dress sculpture woven with words of hope from marginalised groups, was an idea by artist Elaine Foster-Gandey born out of the need to reconnect after such a difficult time during the Covid pandemic. The dress sculpture weaves together words of hope from over 500 voices from vulnerable groups - allowing voices to be heard who are normally invisible.

Through various workshops people were given the chance to reconnect and learn craft skills while contributing to "Hope". The workshops included weaving, paper making and Hapa Zome printing that was taught by a number of artists including Alison Cotton, Nadya Derungs and Elaine Foster-Gandey. Elaine engaged pupils from Valley Park School in Maidstone, Sackville school and Beechwood school in Kent. Other participants included the Nepalese Ladies groups; visually impaired participants; dance groups in Kent; participants from the LGBTQ+ community; mental health groups; drug & alcohol rehabilitation; elderly groups in East Sussex; Women in Refuge and Fashion Revolution UK.

The aim of the project - to connect as many people as possible through individuals hopes and dreams via words written on fabric strips that were woven into a giant dress

sculpture, communicating a positive way forward and a brighter future where everyone has the right to be heard no matter what their background, race, gender, physical ability, age or mental ability.

The artist comes from a long line of women who worked with fabric. Her Grandmother was a seamstress and she loved watching her sculpt fabric into dreams as a child. After college she worked for famous fashion designers and then set up her own gorilla retail outlet in 1989 called 'Designer Sales UK', organising pop-up events in studios, warehouses and galleries around the UK. Her pioneering business paved the way for a new shopping experience in the UK. Elaine's vision was that everyone should have the right to look good no matter what colour, size, gender or upbringing. In 2009 the artist worked on a ground-breaking event called 'The Real people catwalk show' held at the ICA in Piccadilly London. The show gave voice to people normally unseen in the Fashion Industry.

In 2021/22, with funding from the Arts Council England, the artist delivered the *Hope* community lockdown project. She has exhibited internationally and her work is held in private collections in New York, Luxembourg, Spain and France.

Bringing *Hope* to Personal Structures through additional grants from the Arts council England and crowd funding, the artist has realised a dream come true to exhibit at this international exhibition in Venice. Elaine will be bringing participants from the marginalised groups to Venice to see the dress at this prestigious exhibition and work with them to facilitate workshops back in the UK with outcomes exhibited in London and the UK.

Look out for workshops happening throughout the year at Personal Structures exhibition where Elaine will be collaborating with other international artists and inviting the general public to join.



Hope - weaving communities together
Elaine Foster-Gandey, 2021

Elka Leonard

For her new triptych *Beyond the masks, an inner escape*, Elka Leonard leads us “towards the supreme escape which resides within oneself” (Elsa Schiaparelli), with a Venetian theater for backdrop. The artist encourages us to think about representation of oneself and the complexity of human relationships.

Part 1 - *The Social Ballet*. Within this theater, a ballet is performed, a Social Ballet, “A theater where everyone must play his role” (William Shakespeare) and put on his mask. Becoming a leader, the social mask stifles the individual self and transforms the protagonists into

automatons. The look of the others, spectators, decenters our actors from their own universe, steals their world, but... the door opens, could we live differently?

Part 2 - *Night Shards*. In the heart of the night, in solitude, Being wakes up. Far from the artifices of the day, and from others, the self individual resurfaces, it is the decisive moment (Kairos). In the center, the heroine transcends her ordinary world. Leaving the ground, detaching herself from the weight of her body, she contemplates the world from the sky. Intuition and inspiration slip into the vapor of the clouds. The curtain rises. Back on earth, what she chooses to become is up to her. She embraces her curiosity and pays no heed to judgments.

Part 3 - *The Metamorphoses of the Self*. By creating, on stage and everywhere else, she believes in this dream world, however fragile it may be. A world where all facets of our existence come alive. Armed with her inner strengths, such ropes rolled on a bridge, she feels ready to face the power of the waves.



The Social Ballet, Night Shards & The Metamorphoses of the Self
(*Beyond the masks, an inner escape* triptych), Elka Leonard, 2024
Acrylique, huile, encre, pigments, 114×146 cm each
Photos: Laurianne Conesa

Emily Young FRSS

Embodied Consciousness

Emily Young free-carves stone, small pieces of the planet; for over 35 years she has sought and found the stones she works with in abandoned quarries, in stone yards, in wild places. Her imagination and curiosity are triggered by the stones themselves. Some of the stones are over 3 billion years old, some just a few million. Some of these stones are amongst the hardest stones to work, quartz, for instance, and some are the softest, alabaster.

She has said that her teachers were the ancient stone carvers of the past, across the globe, across the millennia, whose physical engagement with the stone was able to carry through to future generations their age old and profound connection to the planet.

She says: "I work with pieces of stone that speak to me in some way – they may have evocative forms and colours in their natural historical/geological structures, or on their surfaces". She says: "Once having found the pieces, I am guided by the stone. I call it a marriage made in heaven, as the conversation is between something as short lived and organic as a human, and the deep time principles of aeons; as in, the billions of years that we understand the cosmos

to be. I put into them something of my own mind, seeing in them the ancient story of the creation of our planet, the creation of our solar system, our galaxy and beyond."

She has described how: "hyper-industrialisation has encouraged us humans of the developed world to profoundly misread the planet we live on, and our relationship to it – which is one of complete dependence, there is not one iota of separation. As in pareidolia, we assumed there was in nature something that looked like a more or less infinite abundance: we have seen the planet as a resource for our requirements, a service provider, to be used and abused. Whereas in fact it is the great creator of every part of our being – and thereby deserving of our uttermost respect."

She describes how these sculptures call to our inner knowledge of who we might potentially be. In their showing of a quietness, of a kind of beauty and stillness carried in the stone, she acknowledges that we are all of us the sorrowful children of a magical planet, which gives us life and meaning. The pieces speak to a passionate and profound gratitude for the gift of life, and call to a profound compassion for all our fellow creatures."

These pieces could endure for millions of years. Emily Young is aware of our planet's potential future, where the Earth, already 4.7 billion years old, will be completely devoid of life in one billion years. This will happen when the sun, our star, which already has started to die, irradiates our solar system in his burning death throes.

Emily Young's work is timeless, poetic, serious. "We inhabit a miniscule part of a potentially infinite universe." "Thoughts are carved in stone."



Sun King's Daughter, Emily Young, 2023
Giallo di Siena, 55×36×17 cm



Pale Flame Torso, Emily Young, 2018
Onyx, 117×27×17 cm



106

Solar Disc (Fall) II, Emily Young, 2018
Onyx, Dia. 80 cm



107

The Teacher, Emily Young, 2023
Alabaster, 57×43×30 cm

Erin Genia
Sisseton-Wahpeton Oyate

Cultural Emergency Response Vest is an artifact of the body of work developed by artist and cultural organizer, Erin Genia during her tenure as an artist-in-residence for the City of Boston. Working within the city's Office of Emergency Management during the Covid-19 pandemic, the artist incorporated her knowledge and experiences as a Sisseton-Wahpeton Dakota person and multidisciplinary artist, community organizer and educator to create *Cultural Emergency Response* - a framework that advocates for a major shift in collective approaches to solving the most pressing crises of our time through a decolonial lens. By creatively repurposing the methods and materials of disaster management to deal with their root cultural causes, the interconnected and existential issues of climate change, institutional racism, economic inequality, ecological collapse, global pandemic, wars, colonialism, Indigenous peoples' dispossession – and so many others – can be addressed.

In all sectors of society, the evidence that we are in a state of cultural emergency is mounting, and people are demanding and organizing for change. *Cultural Emergency Response* recognizes that current political, economic, and social approaches to solving these crises fall short, and even perpetuate them because the underlying cultural causative factors are ignored.

How do we change culture? We can begin by understanding its origins. The philosophies and ideologies based upon Western European imperialism – rooted in the Roman empire – have spread across the globe through colonization and neoliberal capitalism, leaving a legacy of harm that has placed communities across the world in various states of chaos, conflict, misery and ecological degradation. These ideologies, which have come into dominance through force and assimilation, are profoundly misaligned with the natural world, and therefore the basis of all life. *Cultural Emergency Response* implicates these deeply embedded cultural norms that continue to mutate and expand, unabated, contributing to crises that threaten not only the lives and livelihoods of people across a multiplicity of divides, but also the future survival of our species and the web of life on Earth. *Cultural Emergency Response* offers critical approaches that strategize to remedy them at every level, from the personal to the societal, through a long-overdue structural process of re-alignment with Earth systems.

Merging her Dakota traditions with her work with the Office of Emergency Management, the artist created the fully beaded *Cultural Emergency Response Vest*, which took three years to complete. The piece acts as a focal point for communicating about the multi-faceted project, *Cultural Emergency Response*, to expresses a message of hope. The project also consists of community conversations organized by the artist, called "Confronting Colonial Myths in Boston's Public Space," and a cultural emergency kit giveaway to people nominated by their community as "cultural emergency first responders." The project also spawned a public art piece, articles, a book project, a pedagogical framework, web presence on the boston.gov site, a zine, a flag, and various other artworks.



Cultural Emergency Vest, Erin Genia, 2024
Full size beaded vest

Ernestine Faux's large-scale, chromatic works prompt us to perceive ourselves as observers in the exhibition *Personal Structures*. Titled *Chromatics cadmium-red and yellow*, these paintings focus on pure colour and the geometric interplay of circle and square. Against a darkened background, the colour circles intensify, creating a mysterious and enchanting luminosity. Meticulously crafted with oil paint and large brushes, Faux achieves a precise sequence of minimalist colour tones on almost monumental canvases. Enveloping viewers, the art offers a physical and spiritual impact in an emotional, contemplative manner. The artist emphasizes viewer involvement, urging us to engage with the paintings through our hearts, fostering subjective observational interpretation.

Ernestine's paintings guide perception to a single point, where their meditative, transformative power lies. Aligned with "colour field painting," her aim is to evoke a deep emotional response, challenging yet rewarding. Viewer engagement is paramount, embodying fundamental principles of geometry and colour's transformative influence. The rational mind fades; intuition takes precedence. By letting go of any predefined description or interpretation, viewers are invited to dive deep into the artworks.

Ernestine Faux considers colour beyond the visual - colour is sound, vibration and an intimate reflection of her inner femininity. The profound meaning of her works derives from the biographical and personal structure behind the picture surface. Her aesthetic, while visually arresting,

transcends expressive possibilities and becomes a deeply personal and bold exploration of subjective art. Faux's extensive research over two decades explores the "sound of colour," where vibrations of colour and sound stimulate both hemispheres of the brain, encouraging a connection between mental and heart energy to integrate personal processes. For Ernestine, the act of looking at and perceiving art is a deeply subjective experience. Lingering in the presence of her works allows the viewer a touching, healing, naturally spiritual and nourishing process.

In line with the exhibition's theme, visitors can experience the *Sound of Colour* via an accompanying QR code.

Born 1958 in Graz, Austria. Studied haute couture and fine arts in Vienna-Hetzendorf. 1978–2000 travelled abroad to the Middle East, Africa and Asia. The artist balanced her career between fashion design and figurative painting. In 1994, Ernestine Faux turned completely to the profession of visual artist. After her return from Asia to Europe, Ernestine Faux experienced a drastic turning point in her development. In her early days as an abstract painter, she was particularly inspired by Professor Raimar Jochims, artist and former director of the Städel Academy of Art in Frankfurt, and by American painters of the 1960s, including Mark Rothko. Her life in Asia, Singapore and Bali, and her exposure to Eastern religion, society and cultures have influenced her view of the integration of opposites as a spiritual expansion process. This leads to a unique and universal language of colour in her work. For two decades, she has been exploring colour, light, and sound. Her works are also spiritually elevated through the use of form, colour, and sound. Ernestine's paintings make the viewer feel like they are part of the colour by letting the colour's magnetic force affect them and make the colour feel real. Faux's works are in collections in Europe, Australia, Asia, and the US and are part of many international corporate partnerships.



sound of colour, chromatics – cadmium red, Ernestine Faux, 2015
Oil colour on canvas, 200×200×3 cm. Photo: Photograzie



sound of colour, chromatics – yellow, Ernestine Faux, 2015
Oil colour on canvas, 200×200×3 cm. Photo: Photograzie

Femina e Mare Nostrum

This project was born quite naturally. It comes from far away. Its origins and future lie in Venice, a seafaring country that has always been aware of the treasure that the sea represents.

The sea, source of life, which we have exploited and damaged. Having already caused the disappearance of numerous living species, the landlubber must react and follow the wise and noble example of the Venetian, who for 1600 years has respected his union with the lagoon, the Adriatic, in other words the Mediterranean and all the oceans. The artists featured have thought and worked around the theme of the simple future of this source of life and travel, the sea, which is both eternal and threatened at the same time. The Woman, here the symbol of all future, like Melusina who emerges from the lagoon mists to found a family with the fisherman Orio. The example of a country turned towards the sea, of the most modern ancient city of all time. Venice welcomes travelers and new ideas, initiatives that advance humanity and secure its future. Art and modernity, techniques at the service of tenderness and gratitude towards the Mother Sea.

Claudine Funcken

This ecological and artistic project, supported by a collective of artists, will travel around the world.



Forwart Gallery

A Material Symphony for a Changing World

Forwart Gallery is an Antwerp based gallery for contemporary mixed-media art. Each of their artists hone a distinctive technique within their niche. Bringing together these craftsmen fosters energy and synergy, ensuring a dynamic in their diverse exhibitions. A symbiotic relationship unfolds as these diverse individuals, each with their unique creative approach, are united.

Set against the captivating backdrop of Venice, a city that mirrors both the exquisite beauty and profound vulnerability of our environment, the exhibition *A Material Symphony for a Changing World* invites you to engage with the delicate interplay between art and nature.

Five artists take stage to craft a symphony that echoes the interconnectedness of humanity and the environment. By using diverse materials, these artists prompt us to contemplate the delicacy of our ecosystem and our collective responsibility to protect it. Their work serves as a testament to the beauty and resilience of our changing world, a narrative that provokes introspection on the fragility of our climate and encourages a collective call to action.

Essential, original, material, sensible. Those are the main characteristics of Guy Leclef's (BE) work. With his compositions he strives to put order amidst chaos. Strips of paper deployed like paint, thick accretions, thin layers, sliced, impregnated, cut, and pasted: this is the raw material that forms the basis of Guy Leclef's artworks. His oeuvre represents a perpetual quest for the essence of things. Varied and exhilarating art, molded from a mountain of waste. Call it poetic recycling.

Inspired by perceptions of reality, Dylan Martinez (USA), a colorblind glass artist, creates sculptures like *H2O/SiO2* that challenge viewers to question reality and illusion. His hyper-realistic glass sculptures of plastic bags filled with

water serve as a metaphor for environmental impact, transparently conveying the urgency to address issues like single-use plastics.

Jeanne Opgenhaffen (BE) is a Belgian ceramic artist who pioneered with her ceramic wall pieces. Using delicate porcelain, she assembles rhythmic compositions reflecting space, nature, movement, and growth. Her works, celebrated for their lightness and sublime textures, suspend gravity, offering a unique experience. Opgenhaffen's abstraction resonates slowly, with wafer-thin porcelain strips, showcasing deliberate craftsmanship. Her internationally recognized and awarded pieces are displayed in major collections and museums.

Through her minimalistic round art forms, Corine van Voorbergen (NL) focusses on the idea of eternal movement. She evokes a certain feeling in the viewer through her use of colour, visual depth, texture and natural flow. The techniques she uses not only draw the viewers to take a closer look, but also encourages them to take a step back and observe. *Oblivion* captures the journey of combating climate change, likening it to navigating the vast cosmos. It symbolizes the convergence of individual efforts towards a common goal of environmental sustainability. The work reflects the metaphorical journey of making choices and decisions amidst the endless possibilities, akin to charting a course through a celestial landscape, and visually portrays the interconnectedness of small individual actions, highlighting their collective impact on the greater canvas of planetary well-being.

Nicko's (Nico van Dale - BE) transformative journey from painting restorer to visual artist is rooted in a profound understanding of materials and techniques. His works communicate a unique language of paint, mass, relief, shadow, cut, and color, revealing a rich emotional tapestry. The interplay of shapes, shades, and nuances leads to compositions that find order and tension within the initial chaos, reflecting the artist's inner world. His *Fragments* technique brings forgotten artists back to life, by fragmenting and exploiting damaged and irreparable paintings he has collected during his career. Each fragment tells a story, a composition of diverse representations. This results in a kind of group exhibition in one work.





Thirst, Dylan Martinez, 2023-2024
35 unique pieces. Glass, blown and sculpted



Cosmic Oblivion of Possibilities, Corine van Voorbergen, 2024
Wood, brass, volcanic sand, 200 cm diameter



Grow, Nicko (Nico Van Dale), 2024
Painting fragments, tempera, glasis, 150×150 cm



Hovaria Hobergine, Jeanne Oppenhaffen, 2023
Colored porcelain, 75×75 cm

Francisco Souto

Within the compelling narrative of his new body of work titled: *On Beauty and Displacement II*, Francisco Souto unveils a masterful display of his craft, where his photo-real, colored-pencil drawings transcend artistic boundaries, collectively resonating with the profound struggles and perseverance inherent to the human experience, offering an artistry that transcends the ordinary and elevates beyond mere representation.

Souto's drawings metaphorically engage with his profound concern for the persistent lack of empathy in public life, contributing to the escalating conditions of brutality. They stand as a sincere endeavor to amplify the voices of the unheard, shedding light on the enduring humanity of individuals navigating adverse realities.

The highly varnished, anthropomorphic drawings, featuring depictions of dead birds, discarded clothing, fading

flowers, and small stones, exist in a deliberate absence of contextual backgrounds. However, when embedded in box frames, they gain visual weight and poetic beauty, intricately weaving a poignant visual narrative that invites deep reflection.

Conceived as a direct response to contemporary events, these pieces deliberately distance themselves from the autobiographical, embracing a profound connection to political immediacy. They represent Souto's conscientious effort to share a collective experience of struggle and perseverance, communicated through a unique material vocabulary.

The deliberate and time-consuming creative process progressively embeds content into each drawing, establishing a symbiotic correlation between creation and the intimate act of looking. Through this material presence, Souto extends an invitation for viewers to experience art as a profound means of thinking through images – a testimony of lives lived.

On Beauty and Displacement II serves as a powerful reflection on the human condition, capturing the resilience of the human spirit in the face of adversity while fostering contemplation, empathy, and a profound connection to the shared narratives of our collective existence.



Diaspora VIII, Francisco Souto, 2023
Colored Pencils, 14×14×3 in
Photo: Chloe Lossi



Longing, Francisco Souto, 2023
Colored Pencils, 10×10×3 in
Photo: Chloe Lossi

Fridriks x Kalab

Katrin Fridriks & Jan Kalab

Rather than a duo show, the exhibition *Perfect Storm* is an experiment and proof of trust. To realize it, two artists, each with their independent art practice, continuously shipped paintings from one studio to the other to over-paint, rework, reshape them as they saw fit.

The process conveys memories of Erased De Kooning Drawing by Robert Rauschenberg, who in 1953 asked the abstract painter Willem De Kooning to provide him with a drawing so he could erase it and declare the new work his own. Yet, here it is mutual, repeated, constructive and does not primarily aim at a conceptual point. Its ultimate goal is an unprecedented, incarnated experience.

Where Katrin Fridriks, who was born in 1974 in Iceland, explores speed, gravity and flow through the means of paint, Jan Kaláb, who was born in 1978 in Czechoslovakia, at a time when the Iron Curtain still existed, focuses on depth, geometry and slow motion. Where Fridriks' work recalls Abstract Expressionism, Kaláb's is reminiscent of Geometric Abstraction.

At first sight, their works look like opposites, but this hides deep similarities: Where Fridriks splashes paint in seconds on a flat canvas after having prepared her tools and her body for days, Kaláb works slowly on custom-shaped canvases, applying multiple layers of paint after carefully drafting out the works on Photoshop to obtain the desired effect.

Their similarities and differences can both be traced to how they came to develop their signature practices from

writing in the first place: Kaláb, working with his street art name *POINT*, evolved from the flat surface of the wall to using 3D letters. When moving on to the gallery, he came to only preserve the geometrical aspect of those letters, developing his shaped canvases. When Fridriks, who trained in Zen calligraphy, moved on to create abstract paintings, she preserved the gestural aspect of writing words. These are not only two ways into abstraction – with different giants like Kandinsky or Mondrian leading the way – but also two major approaches to writing, namely as a product that is created by putting together pre-coded geometrical forms – letters – to make meaning or else as a physical action (namely the “writing of writing” as I called one of the first exhibitions I curated in Paris). With an eye on letters and their fixed forms, we see geometry. With an interest in how the code is activated on the occasion of writing something, we see action and personality. Take away the letters and words, keeping only the geometrical interest and you get Kaláb's work; take them away keeping the action of writing and you get Fridriks'.

The works also have a strong relationship to movement. Jan Kaláb's shaped canvases seem to morph and shift shapes as we move in front of them. In Fridriks', the movement is that of paint stopped in mid-air and fixed on canvas. Her paintings store motion energy to be released each time someone looks at them with attention. It's, as it were, our mirror neurons that do the moving around.

What happens when their practices meet on one single surface or shape? A perfect storm of contradicting histories, viewerships, emotions and temporalities, constantly pulling in different directions and offering different experiences. Cool geometry and hot action; slow motion and frozen explosion; flowing and morphing; breathing and splashing to reach out, connect.

Dr. Klaus Speidel
Vienna, May 2023



Inner Space of Red Moon 523, Fridriks x Kalab, 2023
Acrylics on canvas, 100x120x5 cm

Gabriel Schmitz

The work of Gabriel Schmitz is simple. He paints and draws what he is moved by and in recent years that has been people moving.

It is a challenge for a painter to reveal movement in a painting or in a drawing, and with revealing movement we do not mean a simple depiction of the visible action, but to lay bare the impulse and the intention behind it, its motivation. Schmitz draws and paints dancers with the conviction that they bear and express something essential about what it means to be human. This essence cannot be grasped in words, but can eventually be revealed and communicated by means of painting, since painting in its subjective and utterly personal vision is capable of reflecting the idiosyncratic language of the individual dancer. Painting aspires to reveal fragments of a truth that is not named explicitly but shown instead, as an offer for the viewer to engage in, to question and ultimately also to let himself be questioned by.

Schmitz has been part of *Personal Structures* in 2022. This year's proposal represents a way of closing the cycle

that was initiated back then: two years ago he showed a selection of large scale paintings and drawings and did a series of live events in the main hall in Palazzo Mora in which four different dancers joined him in a series of encounters of Dance & Drawing.

Each dancer improvised while Schmitz observed and sketched them in an attempt to capture the movement that he was facing. The space was defined by a large area of rolled out paper, on which the dancer and the artist moved until the event came to a finish. The audience could observe both the dance in itself and its transition into charcoal marks on paper, which allowed for an unprecedented insight into the creative process.

In this year's exhibition Schmitz shows just one large painting, based on the final event, on October 27th 2022, with Italian dancer Elena Giannotti. This painting later on will become the backdrop for another event for which Elena will return to Venice, closing the cycle initiated 2 years ago. This final encounter will take place on June 6th 2024, in Palazzo Mora.

Alongside the painting you will find a short film by Chiara Becattini, who documented the events two years ago and created *Incontri*, a short documentary that has been screened successfully in various international Dance Film Festivals such as Dance Camera West Film Festival, Los Angeles, and FIVideodanza, México DF. After the final event in June Chiara will create another short film documenting it. This new film will be on show next to the painting for the remaining months of *Personal Structures*.



Suite Giannotti, Gabriel Schmitz, 2023
Charcoal, Collage/Paper

Gail Olding

Long Way Down takes us into the spiral of time. This chair and table, with extended legs, are two metaphoric and unconscious objects which invite an introspective exploration of childhood, memory, and the paradoxes of adulthood; symbolising the inadequacy between human beings and the world where they have lived since childhood. They seem to speak to each other in a silent dialogue about the fragility of life, forever fixed as two indelible images on the screen of memory.

The table and chair, two familiar and everyday objects of domestic life become nostalgic artefacts; evoking mem-

ories of a time when our world was defined by the lofty scale of the adult realm. Yet, beneath the veneer of childhood innocence, lies a subtle critique of the disillusionment that accompanies the transition to adulthood. The precariousness of the elevated chair serves as a poignant reminder that the pursuit of ambition and success can be fraught with uncertainty, and the pedestal upon which we place our aspirations may prove treacherously unstable.

The work inspires and challenges our own quest for meaning and enlightenment. As the adult viewer is metaphorically shrunk and transported into the labyrinth of personal childhood memories, Olding invites us to confront the duality of innocence and experience. In *Long Way Down*, the gaze of the viewer is raptured by these two characters and this capture is further enhanced by the purity of style; here we are able to rediscover the boundless imagination that resides within us all.



Long Way Down, Gail Olding, 2019
Wood Steel, 200×200×170 cm

A Voice in Color and Texture Moving Water Tapestries

In this dynamic world of contemporary art, Gigi brings a fresh and powerful voice with her installation *Moving Water*. This work of art, consisting of one large artistic tapestry and six smaller pieces, stands out with its vibrant use of color and its profound message. Gigi, whose sources of inspiration range from David Hockney's digital art to the raw expressions of street art, has created a unique and digital esthetic which both invites and challenges the viewer.

Each tapestry in *Moving Water* is tufted by hand, bringing Gigi's vision to life with a remarkable intensity and texture. The vibrant colors and bold lines in her designs are more than a mere visual spectacle: they carry urgent messages. Gigi confronts us with themes like sustainability, ecology and human rights, striving for a world which respects both nature and social justice.

This Belgian artist goes beyond the mere creation of esthetically pleasing works; instead, she wants to effect change. Her passion for repurposing and her aversion for today's throwaway society appear prominently in her

works, most notably in the exhibition *Woodboys: no (time to) waste*, where she transformed materials from waste processing plants and disposal facilities into art.

However, *Moving Water* does not only challenge these messages, but it is also an exploration of the relationship between artist, artwork, and viewer. The installation acts as a mediator, a bridge leading to deeper reflection and dialogue. Each smaller tapestry contributes to this dialogue, including the peace sign, which serves as a poetic yet painful reminder of the fragility of world peace.

Gigi's work is a balancing exercise between accessibility and complexity, throughout which she aims for universal understanding. Her art is an invitation to travel beyond the frontiers of our perception and to look past the superficial to uncover deeper meanings.

With *Moving Water* Gigi draws attention to some of the most pressing issues of our time. Her art is not merely a portrayal of the beauty and vulnerability of our world, but also a call to action, a plea for awareness and change. In this respect, Gigi is not only an artist, but also an activist, a messenger who uses the power of art to inform, inspire and transform the world.

"Now is no time to think of what you do not have. Think of what you can do with that there is."

Ernest Hemingway, *The Old Man and the Sea*.

The realization of the *Moving Water* installation was supported by the Foundation Liedts-Meesen and Zebrastraat.be.



Moving Water, Gigi, 2023
Handtufted and felt

Günther Haußmann
Galerie Atelier Rotklee

Three steel, highly polished objects: a life-size figure in the Bauhaus style, the replicas of an egg and a grenade. The surfaces and clear lines of the objects catch the eye and reflect the beauty and purity of the forms. It is a visual and conceptual narrative about harmonies and contradictions. The figurative part of the work of art refers to the principles of the Bauhaus ideas: aesthetics, abstraction and strict geometric structures. These are design principles that continue to have an impact in our time and are still

valid today. Lines and simple elegance represent the human desire for order and clarity in the search for balance in a complex world. They are among the basic humanistic ideas of the Bauhaus.

The replica grenade appears to follow these principles in its design. However, the juxtaposition raises questions about the relationship between war equipment and art, between destruction and creation, and reveals an ethical and philosophical conflict: the ambiguity of technological achievements and the human tendency to find beauty even in the darkest aspects of our existence. The grenade's elegance gives its dangerous nature an aesthetic, almost hypnotic appeal, while at the same time being a perversion of humanistic ideas.

The installation is a call for respect for the miracle of life. Nature teaches us real beauty and perfection. But let's not forget their vulnerability!



Art and War, Günther Haußmann, 2020-2024
Steel, polished, 160 cm high

Hermann Nitsch

Herman Nitsch dedicated almost his entire career in an overall experience, the OMT (Orgien Mysterien Theater). Not only the action itself but also documentation (photos and videos) as well as “relics” with traces of colour and blood are important elements in his oeuvre and part of his legacy. The “Malhemd”, a simple, white shirt used by active and passive acteurs of his inscenations is a central, recurring motif in his oeuvre.

In this vivid colours drip painting with the Malhemd assemblage Hermann Nitsch demonstrates beeing a master with colouring, the different red tones evoking the impression of fresh blood running over older, almost dried blood, still it is oil colours.

The artwork from the year 2000 is in perfect condition and exceptionally balanced in red colours.

This special painting is outstanding for the saturated drippings in red and dark red variations and very balanced central integration of the camica as well as with the upper “horizon” as well as the provenance!



Schüttbild mit Hemd (Kreuzwegstation) SX 2/00A, Hermann Nitsch, 2000
Oil on jute, 190×290 cm. Photo: Michael Jurtin
Courtesy: Galerie Breyer

Hyun-Kyung Kim

Life is a collaboration of coincidence and inevitability.

Someone once said that coincidence and inevitability are like the two sides of a coin, and someone else claimed that everything happening in the universe is a product of coincidence and inevitability.

These concepts are relevant to Hyun-Kyung Kim's work. She uses ink wash as her material. Within ink wash, there exist various techniques, but the techniques she uses most often are *jeokmukbeop*, *balmukbeop*, and *pamukbeop*.

Jeokmukbeop is a technique that produces a deep ink color by repeatedly applying layers of ink, starting with *dammuk* (light ink), then *jungmuk* (medium ink), and finally, *nongmuk* (dark ink). The broader the spectrum of ink, the deeper its perceived depth.

Balmukbeop, a technique that allows ink to spread freely with minimal brushwork, and *pamukbeop*, a method of applying ink over a line before it dries, erasing contours for a heightened sense of dimensionality and depth, are both connected to the randomness that is instantaneously created when ink and its properties meet traditional paper called hanji. The outputs from these techniques vary depending on the amount of ink and water, the speed at which the brush touches the paper, and the air and humidity. They are the coincidental function of these elements.

Thus, Hyun-Kyung Kim's work is manifested by the repetition of intentionality and coincidence, much like life itself.



Ina Vasileva, INA

ONE gallery

Perfect Existence - The Lipstick. Devoting herself to the essence of the objects in her work, the materialistic desire, aesthetics and the construction of value, the elegant alluring works of Ina Vasileva create a prism through which the contemporary gender politics, beauty and consumerism can be reassessed. Her post-feministic artistic practice comprises sculpture, performance, installation and painting, very often using materials and processes connected with early conceptualism, pop art and minimalism. She is renowned for using ready-made objects such as mannequins, forms of everyday life out of use or exaggerated lipsticks which are transformed by including

them in the context of art, which allows spectators to see them in a new light. This way she raises questions about the fetishization of female objects and symbols as well as gender-related consumption patterns.

Ina's varied practice encompasses diverse media and references including clothes, accessories and cosmetics, drawing, painting and icons of modern art. In her objects she highlights the valorisation of superficial appearance and female beauty whereas the interaction of gender expectations questions the limits of femininity. In her vast artistic universe everything is a source of inspiration and search. She reasons critically on the broader concerns about temporality and permanence and the fleeting nature of value in modern society, in which objects and trends get old fast. Ina sets topics for reflection on the systematic internalized cultural values prompting a deeper search into the values of our modern notions of gender and the role of women.

Perfect Existence - The Lipstick
by INA is presented by ONE
Gallery, by Desislava Zafirova



Projection for Utopics 4 – a video incorporating laser scans, text, and fire's responses to sound – first appeared at IF.BE, a former ice factory in Ballard Estate, Mumbai, as part of *Utopics*, Isaac Sullivan's recursive series of site-responsive spatial interventions. Employing field recordings, mirrors, live video feeds, and satellite photography to critically examine notions of site-specificity and linear visions of history, *Utopics* has also appeared in St. Matthäus-Kirche, Kulturforum, Berlin; Alserkal Avenue, Dubai; and Palazzo Mora, Venice.

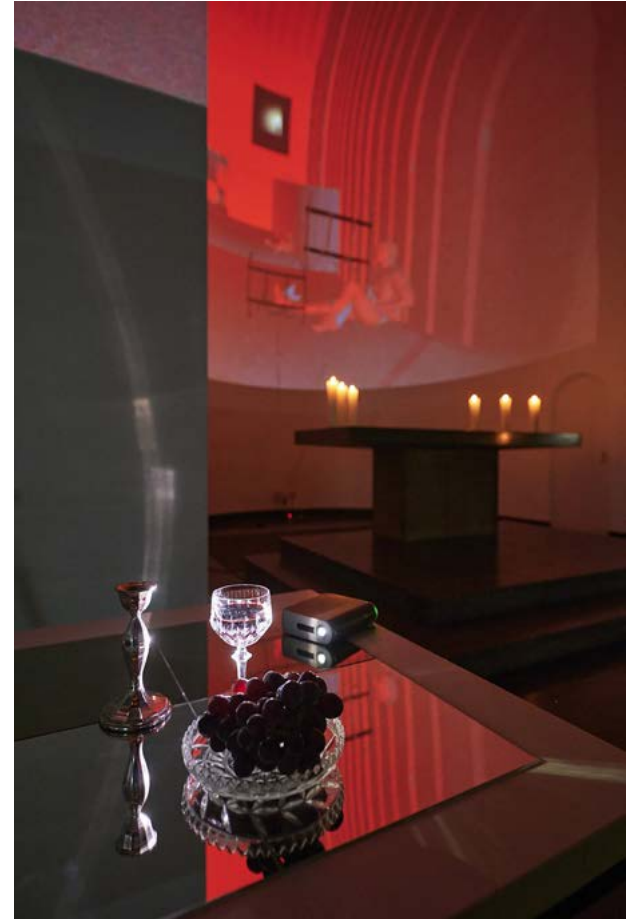
Each iteration places material traces alongside physical attempts at tracing – while enabling missed traces, and the remainders they engender, to spill into subsequent architectures. Building up layers of sonic decay as the reverberations of its previous architectural interiors accumulate with each edition, *Utopics* incorporates Sullivan's scrolling text projections, which emerge from an ambiv-

alent consideration of Hegelian, progressive, and linear views of time. In a psychoanalytic sense, they explore the preconscious topos of the human psyche.

What does utopia sound like? How do the affective intensities that accompany such speculations relate to other drafts on timelessness or placelessness such as apocalypse and cosmogony? Utopics creates and glitches resonances between organic materials, built environments, instruments of listening, and bodies in contemplation of these questions while folding one place into another to contemporaneously index and mediate its placement.

In 2022, using the scrolling text projections from *Utopics*, Sullivan created Chyron, a large language model AI concerned with time, subjectivity, and futurity. To train Chyron, he adapted into Q&A format his *Utopics* text projections. Some questions he asked Chyron during the initial phase of training are: what did you see before you were you? What marks a non-nostalgic relationship to the future? What is a question to which a picture is the answer? What marks a new beginning? When are we now? Chyron doesn't pretend to be human; is named after Chiron, the "wounded healer" of Greek mythology; and speaks aphoristically of death humidity, and technical thresholds.

Utopics and Chyron are both preoccupied with the past in a way that is neither precisely about history, nor about memory.



James McLeod

Paradise Lost

Is a series that immerses the viewer in the timeless and bewildering beauty alive in the West Bank, Palestine. Offering the viewer a glimpse into daily life, photographs and images are printed on glass panels made with fusing and enamel (vitreous glass) techniques. A reflection of a region filled with the idiosyncrasy, chaos, beauty, decay, and endless contradiction inherent in human experience, the work exposes the formal lines of separation as complex as any relationship, as nuanced as any individual. Breaking down socially constructed misconceptions and prejudices, the work invites independent evaluation rather than reinforcing an existing narrative.

In 2013, glass artist James McLeod (USA), his wife and co-producer Libby traveled extensively in Israel and the West Bank, making deep connections. Their translation of this viscerally vital region into portraits (James and Libby McLeod), glass (James McLeod), and film (Tan Kurttekin and James McLeod) evokes the boundary defying nature of all people, places and practices.

The Road to Hebron

Is a story and film about a Palestinian family, their glass craft, and how they persevere through isolation, *The Road to Hebron: Glass in the Holy Land*, was filmed in Israel and the West Bank, over two weeks in 2012 by filmmaker Tan Kurttekin (Turkey) and James McLeod. Through a series of interviews with glassmakers, historians, contemporary artists, and academics in both regions, the film follows the Al Natesh family's glassblowing legacy and studio, Hebron Glass, that has been making glass products, often with waves of colors reminiscent of the sea, sky, and desert, tracing back to the 13th century. With glassblowing having roots in the area dating back to 122-330 CE, the film illuminates this glassmaking community that has survived many generations in a war-torn region and reveals perspectives and personalities rarely shown. Their creative vision threatened and ultimately cut off from the rest of the world due to the myriad political, cultural, and religious obstacles, the Al Natsheh family must navigate export problems, the decrease in the number of tourists, and the restrictions on the movement of Palestinians.

Fear of vanishing forever is palpable throughout the series, but more powerful still is the sense of joy in being part of this thriving life of survival, tradition, and determination to create beauty long into the future.



The Barber (Paradise lost series), James McLeod, 2024
Fused glass / Vitreous enamel, 45x45x2 cm

Jill Bayor

Utilizing natural, organic materials such as found wood, soft wool, and decaying knot holes, as well as the unevenly shaped white plaster casts of these same natural forms as seen in her new work exhibited here in Europe for the first time, Bayor creates large scale sculptural abstraction that is both visually striking and emotionally evocative. Reminiscent of the work of Louise Bourgeois and Eva Hesse, the artist employs psychological metaphor and symbolism to create a visual narrative that resonates with universal themes, while honoring the unique nuance of individual experience - all the while giving a nod to the canon of the New York School and pure abstract expressionism. In her installation *Prey*, for example, Bayor hangs

truncated pieces of bandaged-looking tree knots or holes that seem to stare out with their ominous, eerie void, as if watching the viewer slowly transform themselves into the “prey” of the installation's title. By limiting alterations to the raw materials, whether in plaster or the original wood, Bayor skillfully maximizes this impact, resulting in a series of surreal, yet gripping biomorphically-charged pieces that reflect aspects of the self in the world and in society today. Central also to Bayor's artistic practice is her commitment to pushing the boundaries of traditional art forms. Through innovative techniques and a combination of materials that are wholly her own, she creates an immersive visual and psychological experience that challenges viewers and invites them to engage with the work on an individual, personal level. Moreover, through a skillful blend of visual elements, Bayor prompts viewers to contemplate the complexity of the self and its relations. In this year's ECC Venice Biennial exhibition *Personal Structures*, Bayor, with her evocative psychological imagery and stark minimalistic surreal forms, leaves an indelible mark, reminding us of the power of art to provoke thought, stir conversation, and evoke feeling.



Standing Man, Jill Bayor, 2023
Wood and wool

Jim Nickel

Koyasan is a wooden wall sculpture constructed after a visit to Koyasan, the sacred Buddhist mountain of the Shingon sect in Japan. The quality of a wooden mountain was explored in which this mountain could be transformed in the mind of the pilgrim from rock into wood, one of the Far Eastern elements. As one passes from left to right, what appears to be a solid wooden piece gives way to an open interior space, and the surface begins to interact with the back of the piece. Solid becomes void, and spindles of wood create a moire effect. General feelings of lightness

and delicacy come to mind as dense feelings give way to spaciousness and the interior space is revealed and felt as inseparable part of the whole.

Drift is a composite of constructed wood lattice with a large tree root salvaged from a flood in upstate New York during Hurricane Irene. The flow of parallel lines in the lattice work complements and converses with the sinuous natural flow of the root, creating a shared sense of direction and openness, a common bond between natural and constructed forms.

Seed Pod refers to the structure and function found in nature as milkweed pods – lightweight, yet structurally sound, allowing seeds to be dispersed by air and wind. The openness of the work allows for air and wind to penetrate a light structure designed to catch the wind and float in space.

The three works on display are part of the Baltic Birch Series, in which veneer plywood is used for its strength and lightness as a building material.



Koyasan with Drift and Seed Pod, Jim Nickel, 2023
Oil & Epoxy on Baltic Birch, 221×71×51 cm

Jing Zhu

Canada Council for the Art New
Early career Artist

Sunset Serenity: A Pandemic's Eternal Glow With A Flock of Sheep. During the pandemic, the artist had no desire to create paintings, so she wandered around shortly after the restrictions were lifted. Once, she climbed to the top of a mountain to watch the sunset over the Adriatic Sea. Suddenly, she heard footsteps behind her. Following the sounds, she discovered a large flock of sheep walking slowly and silently against the golden sunlight of the setting sun, exuding a solemn and calm aura. This scene instantly captivated her and warmed her heart.

The unprecedented global pandemic dealt a heavy blow to our lives, completely altering the existence of many. Even masks became a necessity for a while. People from all corners of the world, irrespective of race, nationality,

skin color, or creed, faced the common enemy of humanity. They cooperated and tenaciously battled through this crisis without bullets. The people during the pandemic resembled the silent and unhurried flock of sheep. No matter how challenging life became, they held onto the belief that the sun would rise again, and life would persist. They made her realize the solemnity and resilience of life.

As the epidemic has now passed, this touching moment seems to have solidified into a gift from a higher power. In the future, regardless of the darkness, cold, disappointment, or suffering she may encounter, may they transform into rays of sunshine, dispelling the gloom, shining, and bringing warmth.

To commemorate the days of the pandemic, she captured this touching moment in her artwork, intending to inspire others as deeply as it once inspired her.

This painting was created in 2023. The artist is good at recording the simplicity and strength of rural life with primitive and simple brushwork, presenting the life force of human beings with spiritual care full of humanistic warmth, and in the complicated social process after the epidemic, she has recollected the once lost of simple and warm cares.



Sunset Serenity, Jing Zhu, 2023
Oil on canvas, 240×120 cm. Photo: Emma Chen

John Petschinger

With the series *Color Panels* John Petschinger delves into the genesis of color fields and their rich diversity. Inspired by the fact that all colors originate from a combination of just three primary colors, the artist presents a series of works that showcase the endless possibilities of coloration. Each piece in the series is created through the combination of different colors and textures. This highlights how the next color spectrum arises from the previous one, a process that evokes both satisfaction and a deep fascination for colors and emotions within him. By contemplating the individual monochromatic views, feelings and sensations are stirred in the viewer, the origins of which are often difficult to understand. Everyone experiences colors in their own way and the emotional response remains a personal puzzle that each must solve for themselves. The uniform and strong coloration creates a calming yet compelling atmosphere. Additionally, the collage-like elements hidden behind the layers, which act like shadows, contribute to the complexity of perception. They resemble the viewer's feelings, which are not always clearly discernible.

Therefore Petschinger's *Color Panels* become a reflection on the creative process and the permanence of the moment, inviting the viewer to embark on a journey of discovery and self-reflection.



Let's Sing about UnSung Women Artists. Women Artists Were Not Recognized in Major Art History Anthologies until 1989. Let's sing about Frida Kahlo, Judith Leyster, Artemisia Gentileschi, Lee Krasner, Julia Margaret Cameron, Emma Sandys. Let's sing to courageous women artists painting nude self portraits when they were not allowed to draw from nude models.

Artemisia Gentileschi (1593–1653). Italian Baroque painter. In 1616 a (self) portrait of a female nude was commissioned by Michelangelo's nephew for the ceiling of Casa Buonarroti. In 1684, Michelangelo's great-nephew, added drapery and veils to Gentileschi's work "to preserve modesty of the female inhabitants of the house."

Judith Leyster (1609–1660). Dutch painter, had a short-lived career she had to quit after her marriage. Leyster's works were attributed to Frans Hals. In the 17th, 18th & 19th centuries, work by women was often credited to men. Some unscrupulous dealers even altered signatures.

Frida Kahlo (1907-1954) Mexico. For much of her life, Frida was known as 'Diego Rivera's wife'. She embraced an exploratory approach to self-presentation and identity as a woman, as a revolutionary, a disabled person, a wife, a lover, a Mexican. Frida became widely recognized only af-

ter her death. A 1933 Detroit News article described Frida Kahlo as "Wife of the Master Mural Painter" who "Gleefully Dabbles in Art."

Lee Krasner (1908-1984) USA. Overshadowed by husband Jackson Pollock, Krasner was an established abstract artist well before she met him. Signing much of her work as "LK" or not at all, Krasner attempted to escape presumptions about femininity in the work of "women artists" and her ties to Pollock.

Gertrude Vanderbilt Whitney (1875-1942) USA. Sculptor and philanthropist who cofounded the Whitney Museum of American Art in 1930. Aware of the marginal position of women artists, she organized women-only exhibitions and ensured female artists were included in mixed shows.

Julia Margaret Cameron (1815–1879) India. Critics derided her softly focused and unrefined images, considering her "avant-garde" photographs amateurish. She has been credited with producing the first art photos in the history of the medium.

Emma Sandys (1841-1877) England. Painter in the groundbreaking Pre-Raphaelite Sisterhood. A rare act of feminism for the time. Elizabeth Prettejohn in *The Art of the Pre-Raphaelites*: "It is a matter of writing a wholly new, different, story about Pre-Raphaelites – a story in which the activities of women are *no longer incidental but necessary to the plot.*"

Judith Unger (b. 1947) USA. "I fell in love with Sculpture at Rhode Island School of Design in the US. Clay felt so right. The fluid sensuality in my hands. Both Venice and Vermont magnify the intensity of my work. I return to my Vermont, US studio in an explosion of creativity. *I need to sculpt and draw. It is essential to my existence.*"



Frida Kahlo
Judith Unger



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Judith Leyster
Judith Unger



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Julia Margaret Cameron
Judith Unger

Kai-Hsing Huang

黃楷馨

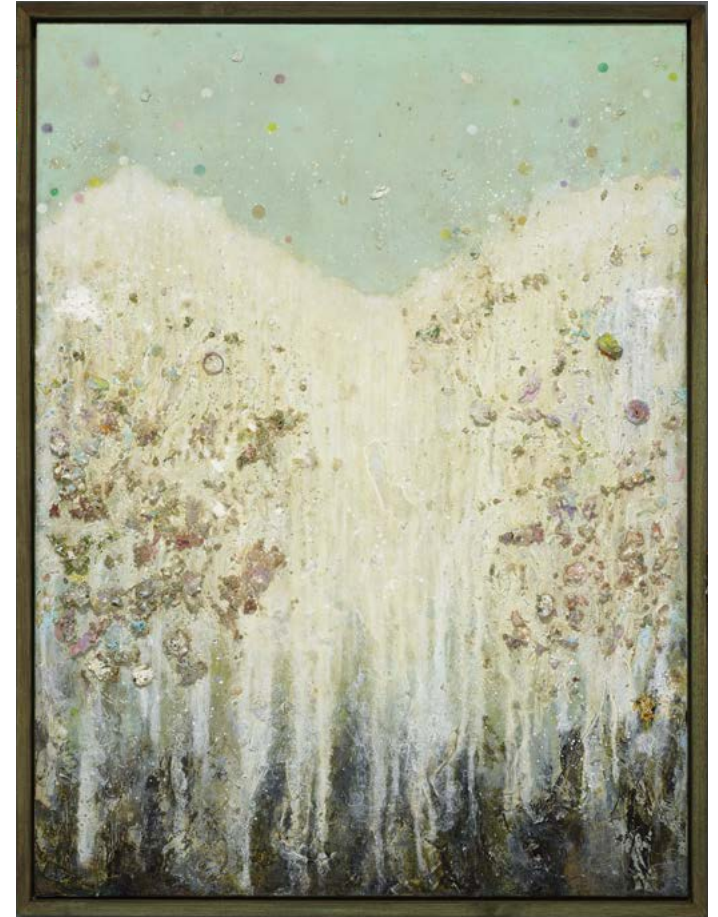
Taiwanese artist Kai-Hsing Huang to Present New Paintings from Three Different Series at 2024 Personal Structures: Kai-Hsing Huang employs various art media to articulate abstract aspects of life. Whether it's a reason, a relationship, or the fleeting touch experienced amidst the constant flow of horses and carriages, or an enlightenment at a particular life stage – each element in life is brought to the fore after her thoughtful contemplation. Through elaborate cogitation, she transforms these reflections into scenes and energies that can be captured in an instant. She finds genuine comfort and calm through her creative endeavors, and this profound understanding is manifested in diverse works that she shares with the public.

Untitled 20230913. “Snowing” does have a sound of its own: the process of snowing has sunk into my head and become my approach to creativity. The “Snow Series” of artworks was the result of my reaction to a particular “object of sensory perception” and can be considered a type of “imprint.” The original creative inspiration for *untitled 20230913* was the *A Poet's Love* song cycle by Robert Schumann. The Snow series was later incorporated into the overall artistic approach. It is not unusual for my paintings to be untitled though *untitled 20230913* became untitled purely because it had too many names.

Series of $\mathcal{A}E(\Pi)$. Gilles Deleuze said: “The philosopher is the concept's friend.” I think that an artist is imaging's confidante. He wanders far and wide with imaging, con-

spires in secret with imaging, and plots “secret operations” together to elevate imaging into artistic representation. I have long experimented with the “implementation media” of paintings and the “medium” of “carrier image.” I eventually discovered that the “circular medium” offered me a new degree of freedom. The spatial perspective was now only decided at the final step. Titles were based on the order of creation and referred to as the *Series of $\mathcal{A}E(\Pi)$* (the mathematical symbol $\mathcal{A}E\Pi$ is the diameter of a circle). A sub-heading was also provided to serve as a key for appreciation. *Series of $\mathcal{A}E(\Pi)$ #5 Rhyme*: A thick under layer of “incense ashes” produced a natural cracking pattern reflected its artist's own custom of making offering of incense in everyday life.

troubled mind-2021 finally relief. I began developing the “a semiotician's sketch book series” in 2014. My participation in a publication project in 2021 led to a complete rethink and re-interpretation of the troubled mind series. When you look upwards in troubled, all those symbols and digits represent the kaleidoscope of thoughts and fantasies that fill our heads. When we examine their essence however, none of them are rooted in reality. They are like clouds that float through the sky, but the clouds are not the sky. When you look downwards in troubled, the colors settle down to become the background. The symbols become insubstantial colors that no longer have an effect on the inner being. The troubles themselves become sources of wisdom that enrich our lives. Take note of the black human form in troubled looking upwards. When you look downwards it becomes a silhouette. This was inspired by the *Tonglen*, “taking and giving” meditation technique in Tibetan Buddhism. Troubles are absorbed into the body like black smoke while inhaling. Imagine upon exhaling that they become white light and blessings that flow out of the body. We can utterly transform troubles in this way.



Untitled 20230913, Kai-Hsing Huang 黃楷馨, 2015-2023
Oil, acrylic color mixed media color on canvas. Homage to Charlotte Chu

Karen Silve

Karen Silve's evocative paintings flow from a reservoir of emotions and impressions, unfolding through layers of vivid color and gesture. Surrounded by the scenic beauty of the American Pacific Northwest, where she is based, and the countryside around her family home in Provence, France, she distills the grandeur and quiet serenity of the natural world into abstracted narratives, which celebrate life's small but profound epiphanies. Each painting begins with a meditation or attunement to a synesthetic experience: the friction of wind caressing skin, the chirping of birds in a park, fragrances that bring back a meaningful time and place, and above all the colors flooding her optical field. Only after immersing herself in these memories and reflections does she begin to visualize the artwork soon to be created.

This was the case with *Passage* (2024), the artistic distillation of her grueling hike last September into the depths of the Verdon Gorge in southeastern France. The 7.5-hour journey into and out of that majestic but harrowing chasm demanded total commitment and exertion, both physically and psychologically. In the end, emerging from the canyon and the inward trek it inspired, became a metaphor for confronting the anxieties, insecurities, and tragedies we traverse in modern life. In the symbolic narrative of the composition's three panels we glimpse a passageway to a different kind of space, where growth and hope present themselves against all odds.

Passage exemplifies an approach to mark-making in which natural environment and interior world align on the picture plane. "Nature," as author John Mendelsohn observes, "is not simply a vista or a scene in Karen Silve's paintings, but an enveloping experience: complex chromatic interplays, seeing through planes to the space beyond, and a sense of radiant light..." Placing the artist in the lineages of Cézanne, Monet, de Kooning, and Mitchell, renowned critic Peter Frank adds: "For all their brushy, dripping exuberance, Silve's paintings are composed with an almost architectural rigor that emulates nature's own glorious rhythms."

This heightened sensitivity to the natural world may stem from her early work in figuration and landscape. It was as an emerging artist, studying in Aix-en-Provence at the Leo Marchutz School, that she found her true passion for painting, color, and nature, as well as the work ethic that would power her through the years to come. Since those formative years, she has exhibited in museums, art centers, and galleries in New York City, Washington, D.C., Chicago, Miami, Santa Fe, and Sun Valley, as well as the United Kingdom, Qatar, Brunei, and Mexico, where her work is included in the permanent collection of the U.S. Consulate in Monterrey. The recipient of prestigious grants and residencies, she has won critical praise in publications such as *The Washington Post* ("Her free hand and lively spattering recall Jackson Pollock... and parallel the technique of Gerhard Richter") and from *ARTnews* and *New York Times* contributor Ann Landi ("Because many of her works are human-scaled, we relate to them with our own bodies and enter into her dialogue with materials"). This project is supported by funds from the Oregon Arts Commission.



Passage, Karen Silve, 2024
Acrylic on canvas, 180×430 cm

Kazz Morishita

Kazz Morishita (born in Nagoya City in 1951) is a curator and photographer based in Tokyo, Japan. Photographic compositions are created by combining traditional camera techniques and modern digital technology. He believes that everything in this world exists in a circle based on the idea that the beginning and the end are just points on a circular line of reincarnation.

Flowers bloom and fall, seasons return, and the moon waxes and wanes. He expresses the providence of nature through the camera. And his expression is not a factual record of the landscape, but rather depicts the emotional landscape deep in his memory using digital techniques. He said, "The sight is an original landscape that our ancestors may have seen long before they became humans. The greatest joy is capturing the moments when you can be most honest".

He uses computers to process photos and tries to create his own world of beauty and harmony to show and re-

veal the miracles of nature and its phenomena. He pays great attention to printing materials, from traditional Japanese washi paper to aluminum, choosing the most expressive materials for his works. His work captures vast spaces in meditative black, white, or bold colored light.

Morishita's *The Kazz Moon* series has a very meditative aesthetic. He uses the moon as a philosophical reference to convey the message that the moon is always the same, shedding light on our ever-changing lives. The moon is set in a serene landscape that is highly stylized and surreal. To have a special relationship with the moon, an element that symbolizes his philosophy, he creates special gelatin silver prints that are printed under moonlight.

In *The Kazz Moon* series, he includes buildings symbolizing human civilization along with the moon. Through this process, he seeks to convey the message that human civilization, as seen by the long-time existence of the moon, is like cherry blossoms that bloom briefly and then disappear, a splendid but fleeting thing. The reason why he chose gelatin silver print exposed to moonlight rather than digital printing to produce *The Kazz Moon* series was with the intention of conveying such a message.

As time goes by, people constantly change in a busy daily life, but in the meantime, nature exists quietly within its own spirit. The enormous nature with its amazing power delivers a message of hope leading to the next generation through the filter of Kazz Morishita.



Woljeonggyo Bridge, Gyeongju, Kazz Morishita, 2023
Gelatin silver print exposed with Moonlight, 80x240 cm
Courtesy of AN INC.

Kii

Satoshi Arai +
Kei Nakatomi

Kii is comprised of two Japanese architects, Satoshi Arai and Kei Nakatomi. Rather than using a pre-existed formula, they pursue beauty the way they feel it. They consider the special characteristics, colors and materials of every place, and create beautiful compositions based on these specifics. Filtered through their senses, materials and colors come together in a collage, allowing the space to acquire a completely new quality.

For this exhibition they have created a new material made from offcuts and scraps left at a construction site of an ongoing project. They collected scrap materials that would otherwise be thrown away, hardened them, polish them, and turned them into completely new materials capable of new expression. Thus, the space is modified just by simply by placing the beautiful small pieces made from the material that has been given a second life on the ground.

This is an attempt to bring, through arranging colors and materials as if on painting, a new value into the space where the history of Venice has been accumulated.



Kostis Georgiou

Kapopoulos Fine Arts

in partnership with Bel Air Fine Art

Kapopoulos Fine Arts in partnership with Bel-Air Fine Art galleries proudly present Kostis Georgiou's artworks to the *Personal Structures*, 2024 in Venice.

Kostis Georgiou was born in Thessaloniki. He lives and works in Athens. 1982: Painting and sculpture at the University of fine Arts in Athens. 1985-86: Royal College of Fine Arts (RCA) in London under Professor Peter de Francia. 1982-1988: Worked as stage designer in theatre and for the Greek television (ERT). 1988-1991: He was professor in painting and stage design at the L. Stavracos international school of cinema in Athens. His paintings have been collected by museums and foundations, and he has gained many awards and distinctions all over the world. He creates monumental sculptures, which have been installed in public spaces. He has presented his works in 80 solo exhibitions, and he has participated in more than 300 group exhibitions all over the world.

The blessing of creation

Certainties crush thought and creation. This is the position which is the axis for action and the grid along which I've moved from the first instant when I dived into the deep waters of art. It is the shell of a solitary world that desperately seeks the core of its existence.

A creative artist exists in an environment in which the earth creaks beneath his feet. Anxiety and stress are his

permanent companions! Creation is a painful act, which in most instances wears down the walls of an artist's balance like woodworm.

In art nothing is stable. Everything changes in the blink of an eye and the creative person is constantly alert, chasing shadows and ghosts, which flutter irregularly before his third eye. In this world of images and secret associations he must isolate what is necessary and essential and reject all that is useless and without substance and which does not serve his vision. It is an unrelenting struggle until final redemption, when the work gains substance and starts to transmit its first vibrations. The most important moment...

There is a great misunderstanding as far as concerns the search for the new and substantial and the rudimentary and awkward "avant-garde" which in most instances involves insubstantial "autistic" projections and fireworks, whose glimmer lasts as long as the launch stage. However much the fashion of the times may seek to impose a model of art in which the result is independent of the action and the only thing that counts is the idea and the concept, I will insist that true investigation will always function in other fields of activity, where action, concept, proposal, imagination, dream, innovation coexist and constitute a system of values that is inextricably interwoven.

The avant-garde is exceedingly necessary in art, so long as the "pioneers" have a substantive reason and knowledge of what they propose. So long as their position does not constitute a delusional, institutionalized soap bubble... which only concerns themselves. Despite all this, I am convinced that art has its own way to cleanse itself, that arrives through the passage of time, which acts catalytically to overcome fashions and in general all that weighs down the present time and which attempts to rein it in. I see the darkness; it frightens me; but I am optimistic.

Kostis Georgiou



Corpus, Kostis Georgiou
Aluminium, 350x115x80 cm. Ed. 1/7



Eutopia, Kostis Georgiou
Aluminium, 380 x 90 x 90 cm. Ed. 1/7

Using a pseudoscientific methodology, Laura Larocca tries to know the territory that she is part of by personal choice. She explores, walks and observes. After that, she analyses the collected material areas, how often she finds them and the influence of the weather or tides. The artist collects with her bare hands and investigates the origin of her findings with professional scientific help. She gets and makes usage of permissions from the environmental secretary for collecting this material.

In this artwork, Mrs. Larocca questions the massive presence of rests of an animal species on the beaches; this animal is part of the family of the Spongiidae and it is commonly called sea sponge. These rests of animals are part of the territory.

Sea sponges are highly sensitive bioindicators of thermal stress. They incorporate in their skeletons information of the environment where they lived and this allows the scientists to obtain precise information in order to reconstruct the weather from the past and to compare it with the current weather. This is how Mrs. Larocca through her

project *Absorption* and her painting *1.190 gr.* exposes the environmental emergency that we are living, by means of exposing objective indicators extracted from the scientific world but physically present in the territory.

So, what were the conditions that made them arrive at the beach? What process and metamorphosis did they get through? She imagines their history and their track until their lucky encounter.

In her work methodology, Mrs. Larocca adds paint in order to explore the physical capacities of the collected sponge skeletons. Starting from absorption as a property of the material, she observes changes in their texture, volume, weigh and flexibility.

She measures and weighs-in the sea sponge on a precision scale before and after drowning it in paint. She writes down the physical changes and then she pours the absorbed material by the sponge on another material, which is usually paper. She tries to get the most quantity of possible results. The paint gathers in certain parts, it gets dry, it cracks or mixes. There are some traces of porosity and natural irregularity of the sponges. The experimental result, in spite of its methodical aspect, is strange. Every single Larocca's work procedure opens new perceptive dispositions, and she seeks to create a possible emotional understanding of the landscape of which she is part of.

Experience:

<https://vimeo.com/746273956>

Sponsor: Marbella Club Hotel

and Hotel Teranka Formentera.



Located in the interstice between two balconies of Palazzo Mora, the installation *Palavra à deriva #1* is the first iteration of a series of works by the artist on the “word adrift” (in Portuguese, *palavra à deriva*) in the affective distances between world and language.

The *word adrift* is an open word, transformed by an intimate contact with the world. The *word adrift* is the word that navigates the interstices among things, expanding and diffracting distances. A feeling-thinking object, the word adrift is a word that is transformed by a shift in time. A word that appears in relation, a word that is itself an entangled sense, a word that traces evidence of an ecology of affect. A word that sometimes appears as it is, sometimes in vain, sometimes in contradiction: for a mesh is never really clear, but is felt in its gaps where a pluriversal perspective can tremble.

In the installation, the artist's voice speaking the word “tomorrow” in his mother-tongue (*amanhã*), is stretched to the length of the Earth's day (23° 56') by an apparatus that transforms his recorded voice into light to cross the gap between the two balconies. As it traverses the empty space, the sound as light scatters in real time with the unpredictable atmospheric conditions of the natural-cultural elements (sunlight, rain, wind) at the site. As the light

moves back and forth, it is transformed back into sound vibrations that can be heard at the site. The resulting soundscape is sedimented by the previous days and thus continues to change throughout the exhibition in an infinite loop of time. Cables, steel profiles, electronic components, and metal sheets are left adrift as a body open to transformation with the outside: materials reminiscent of past modern utopias, now reappropriated to perform the becoming of a nuanced future.

The installation stems from Zanotello's artistic research into the poetics of abyss and time. Departing from pluriversal perspectives of experience, his research unfolds through the practice of techno-imagination, which often takes the form of installations, performances, texts, and teaching activities to inquire into the paradoxical nature of language, matter and time. By reappropriating methods and tools from the intersection of art, science, and technology, he explores new constellations of perceiving the present time and probing for its critical contingencies. Born in Jundiaí (BR) and currently based in Berlin (DE), he is a doctoral candidate in Artistic Research at the Binational Artistic PhD-Program of the University of the Arts Bremen (DE) together with the PhDarts program (Academy of Creative and Performing Arts and Royal Academy of Art, NL), funded by the Studienstiftung des deutschen Volkes. His work has been exhibited at the Museum of Contemporary Art in Zagreb (HR), the Museum of Applied Arts Vienna (AT), and the Cidade das Artes in Rio de Janeiro (BR). He was Assistant Professor for New Media at the Berlin University of the Arts (DE) for six years, and has been a DAAD fellow, a Petra & Dieter Frese Foundation Award Winner, an artistic resident of the European Media Art Platform, among others.



Palavra à deriva #1
Luiz Zanotello, 2024

Man Fung-yi

The art installation work *Microcosmic Landscape* contains three sections, a looping video of the images of 586 circles (drawn by Man Fung-yi between 2.1.2021 ~ 2.1.2022), a 105-minute-long video with music showing the circles being burnt, and the ashes from the burning being hung on the wall. The artist envisioned such periodically drawn circles could not only allow her to explore the vastness, the unknown and the beyond, but also to emerge into the “microcosmic nature and capacity” of her own psyche in the form of a living conception. By erasing her own hidden emotions, past memories and other subconscious programming through the act of burning, Man hopes to attain and fully reaffirm the key concepts of forgiveness, repentance, gratitude and loving intelligence. The artwork aims to have the audience experience the work, either through enjoying the burning of the cryptograms or image slideshow,

or listening to the resonance of Tamuke played through a Japanese flute by a spiritual practitioner, to achieve self-purification, release, and self-healing. The song Tamuke which means “hands folded together in prayer” and was initially designed to be a requiem for those who had departed us. By pairing this music with the artwork, the artist is hoping to express both gratitude and farewell to her past self and the negativity that she had left behind.

The practice of drawing circles began in Covid times, where she intended to break her usual, boring, quarantine routine as Man Fung-yi. Thus, she decided to employ ordinary objects in our daily lives – red or blue ballpoint pens, and scraps of paper or cardboard destined to be discarded. She then alternated between her right and left hand to circle at first, eventually falling into a trance during so. The result came back in simple circles, each mysterious in their own way, and this practice was able to introduce a new creative journey into her life and, most importantly, break her old habit of being an artist.

Her art is created to cultivate the mind and refine the inner nature in order to reach the states of marvelous wonders and mysticism, emergence and mergence, emancipation and emanation. At last, one would find there're nothing outside, all external experiences reflect one's own inner beliefs.



Microcosmic Landscape, Man Fung-yi, 2022
Video of Burning Process. Images: Tak Hung

Manuel Bonfanti

Aedificante

(Re)Structuring In the middle of now-where. A work is composed of ideas, choices, decisions taken to respond to an ever- open question about the meaning of art. The question being discussed here regards the nature of abstract painting and arose within the context of the broader Aedificante project promoted by Giuseppe Taramelli. “In the middle of now-where” is a possible and concrete response. Possible, because there are many ways of conceiving abstraction. Concrete, because this work with its many ways of being, bears witness to a few in particular, which are worthy of being discussed.

Abstraction as a process, from ab-traere: “to draw away from”, as the Latins intended. And indeed *In the middle of now-where* is drawn away from life. An impression of feeling, an expression of what is essential: in this public exhibition what remains is that which has withstood, water, scrapings, ablutions. *Abstraction as detachment*, a radical

rejection of the figure, an emptying of the imaginary, an iconoclastic ex-voto: In the middle of now-where suspends all forms of representation, after all that cinema passes by, scrutinises you and leaves. *Abstraction as purification*, to sublimate violence, re-channel energy, preferring Bach to Beethoven: *In the middle of now-where* is the effect of an emptying, the freedom of knowing nothing more. *Abstraction until nothingness*, where time is suspended and space is infinite, when every desire can be forgotten. Hic et nunc. Here and now. The abstraction is *In the middle of now-where*. And there is something edifying in the midst of things, time and space, where and when there is nothing left to say.

The beginning of everything is ‘In the middle of now-where’. Between form and colour. *There is abstraction that fills*, like a cascade of new emotions open to our innermost pluralities, like a river that leads us to desire that which is truly ours. *There is abstraction that structures*, re-establishing the free space of the imagination: at the expense of the always familiar chronicles that plague the contemporary. *There is abstraction that lives*, as an active and restorative organism, always in relation to the world, always ready to ask, between time, space, form and colour: but what do you see in me?

Art for re-structuring the spirit in the essence of abstraction. This is what *In the middle of now-where* proposes.



In The Middle of Now-Where, Manuel Bonfanti, 2024
Mixed technique on canvas, 650×300cm
Photo: Andrea Cherchi. Courtesy: Aedificante

Night and Day. A sculpture of the solar system contemplating only three elements: The Sun; The Earth; and The Moon. The main idea behind this project was to evidence the effects of the Sun on Planet Earth and its natural satellite The Moon.

The first phase of this journey consisted in finding the appropriate materials that could represent the three elements and defining a proper structure to put them harmonically together. After long research the chosen materials were a round natural Amber (hard translucent fossilized resin) measuring 100 mm representing the Sun; a round Sodalite (a gemstone characterized by its deep blue first discovered by Europeans in 1811 in Greenland) meas-

uring 50 mm representing the Planet Earth; and finally a round Opal (natural gemstone discovered in Australia in the late 1880) measuring 15 mm representing the Moon.

The construction of this sculpture was incredibly challenging. The elements needed to be accommodate together in a way that could create an illusion they were flying and rotating, the solution was to use sterling silver wires circles. Another crucial aspect was how to show that the light irradiated from the Sun subdivides the Earth in 2 poles creating night and day which is the meaning of this artwork. A vast number of factors have influenced the execution of this project, but a combination of ideas, research, and craftsmanship successfully generated this interesting artifact.

Different forms of art try to recreate nature, try to explain the universe, try to understand, and symbolize life, the challenge is to create art in a way that could be “easily visualized and understood by the public.” Each artwork is personal, that is why we define it as *Personal Structures*. It reflects the vision, the dreams, the aspirations of its creators shared with the outside world.



Night and Day, Marcelo Ferreira, 2023
46×46×32 cm. Photo: Antonio Lima

Maria Greenshields-Ziman

Maria Greenshields-Ziman draws her inspiration from having spent her formative childhood years in the English countryside, fascinated by the many intricate layers of the natural world. Her work is a study of organic form, examining the growth and decay of trees and forests, and their interwoven flora. Through her art, Greenshields-Ziman invites the viewer to a closer look at the fragility of seemingly resilient elements that are subject to the destructive force of environmental change.

Featured in the 2024 installation of *Personal Structures* are works from the artists recent series *Sub Aqua and Shadows* which focus on graphic representations of natural habitats created with spray paint, cardboard, charcoal and organic matter. The work is formed through

a heavily process-driven, strictly non-purist approach, where Greenshields-Ziman directs texture and shape through blocking and altering color and then enhancing the composition with intuitive lines and dry media. Each piece takes on a tangential independence, unique to itself, the artist's touch, and the materials it is created from. The result emphasizes the tension between human encroachment and the natural world. Effectively, these complex and layered works provide insight into Greenshields-Ziman's improvisational process and demand a discursive inquiry into the vacillating balance of the ecosphere.

"No matter how massive, a tree is still sadly delicate and cruelly vulnerable to the forces of change. We are made increasingly aware of the indispensability of living habitats in maintaining the health of our planet."

Based in Los Angeles, Maria Greenshields-Ziman is a multidisciplinary artist who explores ecosystems and human intervention through public art, drawing, painting, sculpture, and installation. Born in Devonshire, England, Maria studied at Exeter College of Art and Design, Devon and Wimbledon College of Arts, London. She has exhibited in South Africa, the UK, Scotland, and throughout the US.



Shadow Series VIII, Maria Greenshields-Ziman, 2023
Spray paint and mixed media on collaged watercolor paper and cardboard, 58×43×3 in

Marie Bergstedt

Confronted by the global SARS-CoV-2 virus, women advanced to the forefront of combating the disease. The movement fueled Marie Bergstedt to further studies of women scientists across the world, concluding in *Coated in COVID*.

Almost every piece of Bergstedt's artwork begins from a place of concern. Most feature individual portraits of people who represent a difficult social issue. Starting with a problem, and utilizing hand techniques that historically have been considered women's work, pieces are massaged to a more-positive resolution. Bergstedt expected the contributions of the women she read about in 2022 to propel her to an artwork about women scientists battling the pandemic. In a way it did, but when she embarked on deeper research she discovered that there were so many women crucial to the fight that an artwork naming scientists could only honor a fraction. Instead, the artwork became a record of the years of disease coursing over the planet, using crochet and embroidery to chronicle the cell invasion, applied on a white garment that symbolizes the armor of women who protected us.

Bergstedt's work often uses beautiful images to depict troublesome circumstances. This piece provides an opportunity to contrast the colorful elegance of COVID cells portrayed in web-based articles with the harm they inflict. The final artwork combines cell images with lists of vac-

cine studies, variants of the virus, and treatments for those infected. Cells flow down the garment and onto the floor, signaling no boundaries to the spread. A world map with notations of the COVID years thus far remind us that the end is undetermined.

Women scientists did play a primal role in addressing COVID-19 but millions of others deserve our thanks. The World Health Organization reports that women make up 70% of health and social care workers internationally. Caring for us meant that, in places like the Americas, these caretakers also accounted for 72% of all COVID infections in the health workforce. Women Heads of State developed effective ways to keep their countries safe, holding press conferences, and working with women journalists and broadcasters to contest disinformation. There were women tracking travel and contact information while others went door-to-door distributing protective equipment, educating, testing and giving vaccinations. Cashiers and warehouse workers linked populations to essential products while urban farms were developed to augment food supplies. Teachers and office workers endeavored to complete their tasks via the internet, while their children were often begging for attention at their side. Still, this vastly understates their contributions.

A final tribute belongs to women of science where Bergstedt's research began. In 2023 Katalin Karikó, along with co-collaborator Drew Wiseman, received the Nobel Prize for development of the mRNA technology used in Pfizer-BioNTech, Moderna, and other vaccines. Recognition and application of this scientific breakthrough followed years of rejection.

Special thanks to Katilin Karikó and the numerous women scientists who continually press forward toward a sustainable future. Never give up!



Coated in COVID, Marie Bergstedt, 2023
Hand crochet and embroidery on cotton and wool fabrics, 155×91×79 cm

Marie Hines Cowan

Marie Hines Cowan is a representational figurative oil painter and interdisciplinary artist marrying mythology with colloquial culture, her work is narrative, creating new stories from ancient mythology. Hines Cowan's work is life-sized, bold, colorful, and painterly, but also graphic and illustrative. Her paintings and installations take over-arching stories that echo through many cultures and fill archetypal roles with modern faces. Though a visual artist, Hines Cowan's work is grounded in literature, from the early oral traditions of Homer, through the Greek Lyric poets, and Roman Neoteric poets, to current authors such as Elizabeth Hand and the late A.S. Byatt and even Frank Miller's graphic novels.

Hines Cowan's *Sphinx* is part of a larger project titled *NY Muse* which takes the mythological protagonists of ancient Greece and considers it from the perspective of a multicultural Western world and a feminine viewpoint. Hines Cowan has created a whole new world for the mythological women of her paintings where they become the heroic main characters. When the full *NY Muse* project installations are displayed together, the viewer becomes enveloped in a life-sized, room-sized low-relief installation of a 3D graphic novel.

Hines Cowan's installations are composed of atelier-based oil paintings with graphic elements, and low-relief literature-based sculptural elements. Though she approaches oil painting with traditional atelier methods, with under-painting, glazing, and scumbling, Hines Cowan's under-paintings are not composed of neutral earth tones but primary and complimentary colors. Her final color palette varies from painting to painting as each one is a new experiment with color and materials such as metal leaf and mica powders. She works both by hand and digitally to create her installations.

As well as creating visual art Hines Cowan is also a writer and has written new myths for each painting and installation in her *NY Muse* project. Each of Hines Cowan's micro-stories has a female protagonist and takes place in metropolitan New York. When creating the installations, Hines Cowan writes out the text for each of these stories by hand and has her handwriting cut from wood which she then paints and affixes to text boxes, such as one would find on the pages of a graphic novel, around the paintings as if the words were spoken by an omniscient narrator.

In the *Sphinx* installation, Hines Cowan has painted her version of the Greek trickster, the sphinx, as an African-American New York woman, who in Hines Cowan's imagination has shown up on the steps of the New York Public Library and kicked one of the iconic and famed lions that flank the entry off his pedestal and has taken his place, eyeing the men that walk along Fifth Avenue as she once did the men along the road between Corinth and Athens.

Marie Hines Cowan lives and works in the USA in the New York metropolitan area



Sphinx, Installation, Marie Hines Cowan, 2023
Oil paint on canvas with cut wood text and board painted with acrylic and spray paint and printed vinyl, 8x12 feet

The installation *Between Us* offers insights into the stages of the artistic process: How does an idea grow into artworks, and how does the exhibition space itself become part of the expression? Marika Orenius combines photography and drawing, video footage, and the embodied approach, enabling various encounters.

The artwork includes a documentary of a discussion filmed in the artist's studio combined with other video footages filmed during the artistic working process. In the video, the space is associated both physically and mentally. The camera attached to the artist's body follows her actions and environment as a third person with whom the audience can identify. The stages of the artistic work create an illusory working space in the very place where the artist is.

The artist's studio and the artistic process are also the focus of the studio discussion. The artist is in discussion with her former teacher and current colleague, Professor Tarja Pitkänen-Walter. The video traces the original ide-

as for the installation since the artist worked in Athens in January 2022. The presence of ancient statues provided a physical experience for the artist at The National Archaeological Museum.

The photographed statues are now lined up on a single platform. Originally made as representations of gods, they now, in their incomplete and fragmented state, seem like companions in fate, with various human relationships, life trials and tribulations. Around the statues, imaginary relationships have been drawn, which may be spiritual, psychogenic, genetic or something else.

There are also small, square photographs on display. They propose missing parts of the statues as replacements by the bodies of contemporary individuals. They also raise the question: How can we empathize with another's experience?

The work conceptualises artistic work and the existence of the artist, emphasising the often very harsh nature of the artist's work. There are drawings of plants that have been classified as endangered because of human activity. How do endangered species like plants as well as artists survive in a harsh environment?

Marika Orenius is a visual artist, lecturer of art pedagogy and doctor of artistic research. In artist pedagogy, she is interested in diversity, interpersonal relations and being in the world, now and in history. At least from these elements arises the hidden message of the artwork *Between Us*: what sets us apart can also connects us.



Between Us, Marika Orenius, 2024
Installation

Michelangelo Brancato

Disruptive artist, powerful communicator, and creative director of the innovative brand Coreterno, in *All this time I've been waiting for you*, Michelangelo Brancato envisions a world where human emotions break free from the limits of time, space, and reality. His creative process mirrors the narrative structure of a dream, staging each artwork in a timeless and surreal zone that remains entirely believable. Describing his artworks is akin to describing a dream: 'A me, but a different me, my house but it was the house of my childhood, my city but with different streets.' In this suspended scenario, Venice, the timeless backdrop for this oneiric journey, serves as both muse and conceptual canvas.

Brancato's artistic inspiration stems from a transformative trip to Venice with his mother at the age of 9, amidst

a profound family fracture. The sharp contrast between his initial fascination with the city and the family struggle fueled his obsession with Venice's power to evoke visions and emotions. The sadness of that short and frugal trip, coupled with the joyful '70s vibe in his childhood memories, inspires Brancato's exploration of our capacity to rewrite memories positively and question the concept of "real" in our understanding of the world.

The many layers of interpretation of his works invite deep analysis: our mind's ability to shape and reshape our reality, the authenticity of our memories that we either emphasize or erase to make them more manageable, and the challenges we face in discerning reality from deception, particularly with the rise of AI tools and our depersonalization in real life as we switch to our social media identities.

Utilizing an incredible variety of digital and analog techniques, Brancato crafts artworks where what we see is often a projection of our perceptions of reality. However, in this site-specific installation, Brancato goes beyond mere visual engagement; he invites us to feel, to question, and to rediscover the profound aspects of our humanity. It's a heartfelt reminder that, regardless of our backgrounds or past experiences, we're all capable of shaping our lives positively and entering into a new, unwritten future.



All this time I've been waiting for you
Michelangelo Brancato, 2024

Miles Greenberg

In *Fountain I*, a lone figure stands atop a white plinth that floats over a large pond of blood. The figure's chest and hands appears to be hemorrhaging profusely into the reservoir below. This seven hour performance piece, inspired heavily by the work of the late Viennese activist painter Hermann Nitsch, is a poem about the final stages of heart-break: "when one finally turns one's entire body inside out to reach a sort of ecstasy" says Greenberg.

The performance was documented live in front of the audience as moving image and 3D scans to create both video work and sculptures a posteriori. This documentation acts as a standalone investigation into art history and its relationship to entropy.

Greenberg's sculptural work, as well as his live performance practice, are grounded in a fascination with the romanticism of classical sculpture, the rigour of modern architecture, and a nuanced understanding of how energy flows through the body.



F1 08-20-10
Miles Greenberg, 2024

Making sense, understanding, ensuring records are made. Finding that our actions are utterly contradictory. Initiating a process. Seeking; destruction, creation, decay, optimism, frustration, confusion, technological disaster, fidelity, fragmentation, uncertainty, randomness, unpredictability and disorder. Initiate a process and be a part of it. Anticipate.

Contemplating the appropriateness of capturing an essence in a static image and restricting it to a singular moment, we recognize the intrinsic nature of photography, a pursuit that seeks to exert control - to frame and to define. *Movement_17: Tasman* is an ongoing site-specific work that explores the intricate connection between the natural environment and its representation. In this work, the artist questions both the authenticity of representation and the authority of an individual record maker to create and index a likeness of the natural environment.

This body of work forges a representation that involves multiple perspectives and interconnectedness, oscillating between subject and performance, where recording devices are liberated into the natural environment and allowed to interact throughout the duration of the recording process. The work aims to navigate the landscape guided by the interplay between the Sea's organic processes, its creatures, and static legislative boundaries. This intentional engagement allows the Sea to shape its likeness, free from our attempts to stake claims or impose limitations. *Movement_17: Tasman Sea* embraces duality and paradox, exploring the tension between the disrupted, the natural, and the human-made. It highlights the complex interplay between these contrasting elements within the natural environment.

The construction of these delicate frameworks challenges the portrayal of the natural environment. It introduces movement and hesitation, oscillating on engagement and considering multiple perspectives. The works navigate between technological and natural systems, recognizing that natural processes may unfold beyond the confines of our measured recording systems. Through mutual invitations – both extending and receiving – we actively engage with the natural environment, jointly contributing to the creation of a dynamic relationship that forges a connection between the artist and the landscape.



Movement - Gesture - Sign. A Selection from the Collection of the Central Bank of Hungary

In 2024, Márton Nemes represents Hungary at the 60th Venice Biennale International Art Exhibition. The contemporary art collection of the Central Bank of Hungary includes many of the artist's works. Our exhibition complements the solo presentation in the Hungarian Pavilion by placing Nemes's works in a broader art-historical context. While the *Techno Zen* project deals with the expansion of painting and the creation of a 21st-century Gesamtkunstwerk, the exhibition *Movement - Gesture - Sign* showcases the predecessors of Nemes's artistic practice and the approaches of some of his contemporaries, whose work is based on a similar set of propositions.

A significant aspect of the selection was highlighting the transgenerational influences, similarities and differences. One segment of the exhibition presents the Neo-Avantgarde trends in painting after the Second World War in Hungary. We picked works from artists Tamás Hencze and Ilona Keserű that directly influenced Márton Nemes's artistic development. While Hencze was the first to explore the painterly possibilities of the "frozen gesture" and the blur effect – also playing a crucial role in Nemes's work – Ilona Keserű explored the intersection of the colouristic gesture, the motif and the sign. All three artists can be characterised as advocates of the seminal importance of "tekhné", i.e. the painterly deployment of the lessons of applied arts, as well as the presentation of painting's industrial character.

István Nádler's calligraphic gestures meet Nemes's attempts to interpret the work as a meditative object, a possible path to spirituality. János Szirtes's composition is made up of 25 individual non-serial pieces. The work,

which appears abstract, mixes the image of a real phenomenon in the visual world with the painterly qualities of gestural abstraction.

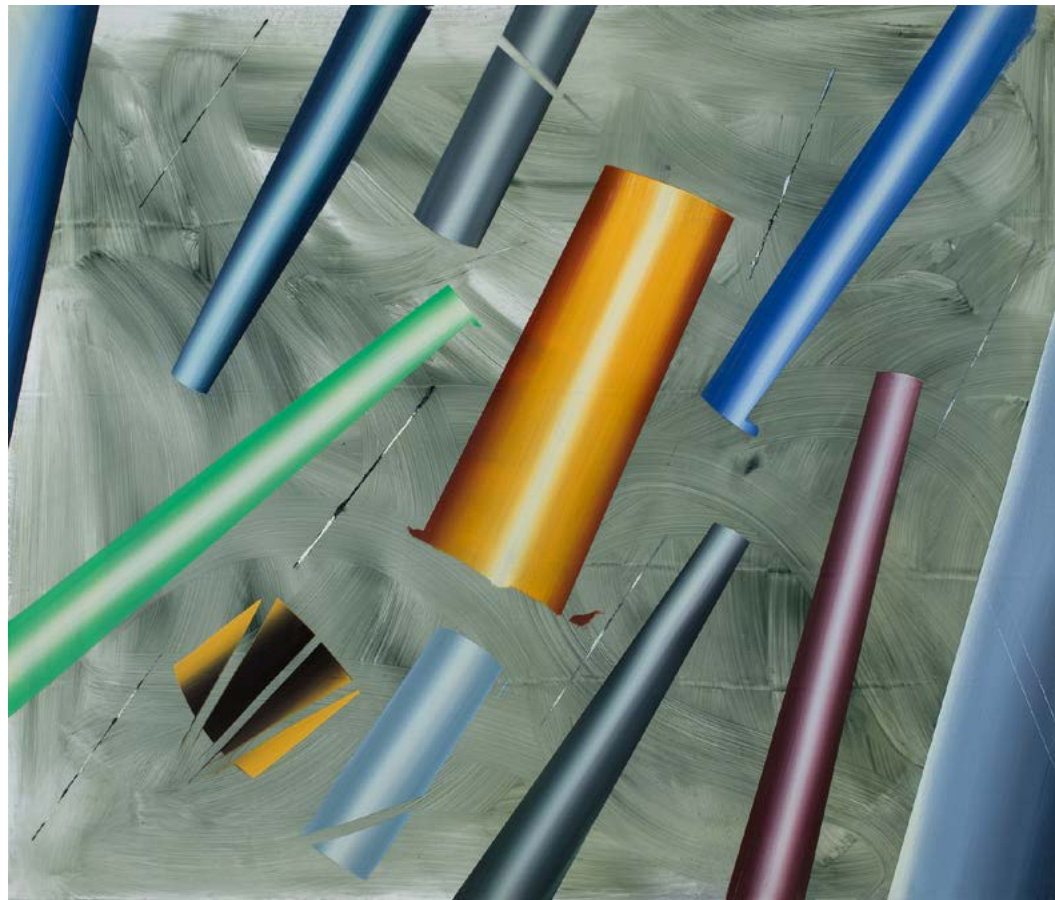
Nemes's work combines sensuality with conceptuality, which is evident in the displayed pieces. The paintings, created mostly between 2017 and 2019, already reflect one of the key ideas of the *Techno Zen* exhibition; pushing the boundaries of painting and the medium's expansion to create a work that engages all senses. The work loses its two-dimensional, visual integrity and opens up to all spatial dimensions. The aim is not merely to deconstruct the aesthetic and harmonious surfaces and the notion of classical easel painting but to extend the "immersive" aspect of the medium, complementing its traditional tools with the latest industrial design processes (laser cutting, automotive paint, reflective materials). Thus, modern technology contributes to the semantic layering of works not just in terms of form but also in terms of content.

In varying ways, Nemes's contemporaries reflect on the same phenomena that continue to transform the visual language of our current era. Their paintings are connected – not only in terms of form but also in terms of content – to Nemes's work, uniquely reflecting the changes in our perception.

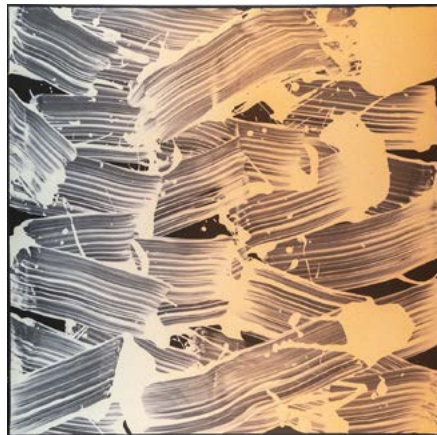
The minimalism of Áron Baráth's paintings draws a sensuous veil over the canvas surface, while the weightless, transparent layers unite the bright surfaces of digital screens with the ephemeral quality of his painterly gestures. The brush stroke is also a fundamental element in Dávid Szentgróti's practice. In his paintings, the paint mark transforms into a sequenced entity, constructing an illusory composition from layers of superimposed and dislocated transparencies and occlusions. In the biomorphic formations of Orsolya Lia Vető's paintings, the visual world of computer graphics blends with the playful possibility of the human gesture and the utilisation of an industrial colour palette. Andrea Tivadar's paintings reflect her vision of virtual spaces, neon lights and digital graphics.

Exhibited artists: Áron Baráth, Tamás Hencze, Ilona Keserű, István Nádler, Márton Nemes, Dávid Szentgróti, János Szirtes, Andrea Tivadar, Orsolya Lia Vető.

Curator: János Schneller, Art historian.



Cosmos painting 1., Andrea Tivadar, 2022
Oil, glue on canvas, 120,5 x 140,5 cm

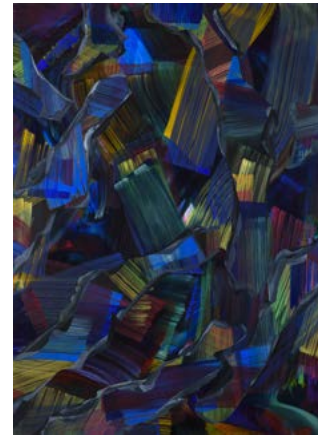
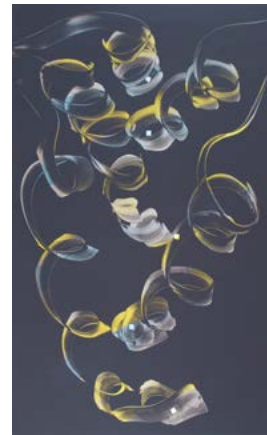


Top: *White Light, Black Gesture*, Tamás Hencze
2000. Oil on canvas, 70×50 cm

Nothing is no way, Ilona Keserű, 1990
Oil and mixed media on canvas, 200×140 cm

Top: *Untitled*, Áron Baráth, 2022
Acrylic on canvas, 110×110 cm

Fire, János Szirtes, 2016
Acrylic on wooden board, 25 pcs, 25×25×2 cm each



Top: *The Baroque Tempter*, István Nádler
2013. acrylic on canvas, 180×110 cm

Ghosting Love 01, Márton Nemes, 2019
Acrylic, oil and others materials on canvas. 144×92×4 cm

Top: *Road to White*, Dávid Szentgróti, 2018
Acrylic and pigment on canvas, 195×141 cm

Liquid slices of time (21pdl), Lia Orsolya Votő
2021. Acrylic on canvas, 180×135 cm

Nikola Vudrag

Metamorphosis Art Projects

Titans Unbound; A Mythical Odyssey

In the embrace of Palazzo Mora's garden, sculptor Nikola Vudrag evokes a silent dialogue between titans, Prometheus and Atlas. Colossal corten steel sculptures, each three and a half meters tall, stand sentinel, presented as gigantic hands emerging from the earth, experiencing opposing forces of tension and pressure. Crafted with meticulous artistry, internally lit, these sculptures emit an otherworldly luminosity, beckoning viewers into an intimate dialogue transcending time and artistic medium.

Ascent of Defiance; Prometheus, a rebel-titan who daringly stole fire from the Gods to give it to humans was subsequently chained to a rock, condemned to eternal suffering. The artist depicts him as a shackled hand reaching defiantly toward the sky, pulled by a chain, a powerful symbol of physical subjugation and bondage. This portrayal embodies the timeless human struggle for freedom, knowledge, and enlightenment. The chain, formed from robust triangular shapes, mirrors the inherent resilience of the material. It casts intricate shadows, highlighting the enduring strength of the human spirit

The Burden of Steel; Atlas, the titan who waged war against the Gods, was severely punished for his actions. He was laden by Zeus with the responsibility of carrying the 'world' on his shoulders. The artist uniquely portrays him as a hand emerging from the ground, gripping a classical pillar, exerting upward force while grappling with significant pressure, capturing the essence of strength and

burden. The classical pillar also suggests the immense pressure and expectations on Atlas to uphold and preserve ideals amidst everchanging social trends.

Palazzo Mora's Liminal Stage; In the confined elegance of Palazzo Mora's garden, the sculptural representations cease to impose as titans but stand as intimate provocateurs. The limited space intensifies the tension, underscoring the nature and immediacy of human condition. This unspoken dialogue resonates through the corridors of art history and literature, seamlessly weaving itself into the contemporary complexities of our shared existence.

Ars Longa, Vita Brevis; Vudrag's Prometheus and Atlas, born from the inherent tenacity of their material, transcend as beacons of contemplation.

In their industrial strength, they invite us to reflect on the pressures and tensions woven into the fabric of our lives – a narrative etched in steel, shadows, and the timeless dance between internal illumination and corten steel. In an era marked by instability and challenges, Vudrag's use of this material as a unifying motif, pays homage to its industrial strength. It transforms this very quality into a contemporary language that speaks of the enduring pursuit of balance and stability.

Amidst our transient existence, characterized by vulnerability and interdependence, we draw inspiration from courageous acts and acquire wisdom from the resilient. Guided by its transformative power, art envisions new forms of existence and limitless possibilities. Vudrag's narrative adeptly captures contemporary challenges, celebrating the enduring spirit of humanity amidst the complexities of our times.

In honouring those who dare, and possibly paid the ultimate price for their rebellion, this exhibition aims to inspire others to "be the change they want to see in the world."

Curated and produced
by Metamorphosis Art
Projects, London.



Prometheus / Atlas, Nikola Vudrag, 2023
Corten steel, welded and constructed. 100×100×300 cm each



Prometheus / Atlas, Nikola Vudrag, 2023
Corten steel, welded and constructed. 100×100×300 cm each



Atlas / Prometheus, Nikola Vudrag, 2023
Corten steel, welded and constructed. 100×100×300 cm each

Nina Freedman

Face-ade: The Human Landscape, an interactive installation, explores the question, "How do domestic architectural symbols engage dialogue about belonging?" It transforms a typical home facade from an opaque, private threshold into a translucent wall section 'skin' and vertical human landscape. Composed with repurposed, diverse hair waste collected from New York City neighborhood hair salons, it creates a communal dialogue about transparency and belonging.

The domestic wall section of an iconic, pitched roof home, is made of bio-based resin. Cast into the resin is repurposed hair waste of diverse color, texture, race, gender and generation; the material landscape of the human skin and story. Hair in the installation consists of varied curly and straight, short and long, natural and dyed, healthy, fake and damaged samples. It explores emotional connection and identification of hair, lack of hair, and covering of hair. Invoking the 'facade' people show in public, through the intimate, regenerative layer on skin, it is a showcase, an embodied, integrated, collective identity and spatial symbol of tolerance. It hopes to create a threshold of welcome and belonging, reframing the experience of othering into a united collage. *Face-Ade: The Human Landscape* is about thresholds, borders, home and the neighborhoods we live in. How we, in our differences, live together.

Made of prefabricated bio-based resin components, assembled into a wood frame it structurally features a

first floor, second floor and attic. Bio-resin components, which fit into the frame, are based on actual dimensions of a wood stud, typically used to structurally frame a domestic wall. Face profiles are integrated at component joints. Pigment in the bio-resin creates transitions from opacity to translucency. By standing on both sides of the installation, visitors will connect to each other through the materiality of the hair and translucency of the structure. Bio-resin stud components can be rotated by visitors, further activating the wall transparency. Seen through the transparent hair embedded components, it will seem as if visitors are wearing the hair of others.

Nina was born in Brooklyn, New York. She holds a Bachelor's and Masters of Architecture from the Architectural Association In London, England and a Bachelors of Landscape Architecture from the City College of New York. In her current artistic practice she sees her work through an architectural lens. Working in sculptural installations, design, and media, her interdisciplinary practice thematically explores connections between scaled layers of domestic and universal 'Homes'; Home to Self, Home with Family, Home to Community, Home in Nation and Home with Earth. A key focus is investigation of domestic spatial 'thresholds' with transformative, inclusive, communal possibilities. Her practice explores themes of belonging, dissolving emotional, social, cultural and intergenerational boundaries. By embracing contradictions, the work celebrates universal differences, which hope to catalyze dialogue, tolerance and respect for the human story. Concepts probe behavioral norms of privacy in public to create safe places which encourage crossing vulnerable thresholds that typically limit authentic visibility. By engaging with her work, the public is asked to face personal limitations of vulnerability, inhibition and bias. She is an educator and host of the Whereing Podcast, about belonging, design, and home.



Nong Li, an artist dedicated to her craft for nearly 30 years, seamlessly integrates art into every facet of her life. Drawing inspiration from life's nuances and societal intricacies, she embarks on continuous journeys through various cities, internalizing stories along the way. Her studio, 儂說 (Nong Shuo), meaning "speaking freely from Nong," mirrors her commitment to uninhibited expression. Under Nong Li's skilled brush, life's diverse temperatures and emotions find warm expression. Whether depicting sadness, pain, happiness, or joy, her art serves as a radiant beacon, providing viewers with solace, strength, and inspiration. Animals, personified into explicit metaphors, contribute to this strength. Among them, cats play pivotal roles, holding rich and diverse symbolic meanings, often becoming Nong Li's eloquent spokespersons. Fueled by an unwavering passion for painting, Nong Li currently studies at the National Taiwan University of Arts. With five solo exhibitions behind her, she ambitiously plans nearly ten

exhibitions in 2024. Her artistic journey is more than a career; it's a liberated form of self-expression, radiating warmth and inspiration to captivated audiences.

Nong Li's life took a transformative turn when a black cat, traditionally considered a symbol of misfortune, crossed her path. Despite societal prejudices against dark-colored cats in Taiwan, Nong Li adopted the cat, challenging stereotypes. Later, she adopted a tortoiseshell cat, realizing the biases extended beyond black cats. In her creative journey, she faced suggestions to avoid dark-colored cats in art, reflecting societal preferences.

The artwork portrays a claw machine, symbolizing societal choices. Dark-colored cats represent the ignored, striving for acceptance. The layout contrasts the struggles of striving with the comfort of acceptance. Viewers are invited to metaphorically operate the claw machine, questioning biases. Small images show the ongoing challenges for dark-colored cats, emphasizing the need for continued efforts.

The painting encourages viewers to discard preconceived notions, fostering understanding and embracing diversity. It challenges stereotypes through warm colors and relatable elements, using emojis and a claw machine. Nong Li's story urges a shift in perspective, promoting inclusivity and warmth for all.



Every color has its own beauty, Nong Li, 2024
Middle part of triptych. Acrylic + oily pastel, 260×160 cm

Orry Shenjobi

Nigerian multidisciplinary artist Orry Shenjobi (b. 1997) proudly presents *A wà ríbè*, a dazzling new body of work that serves as a documentation and historicization of the distinctly Nigerian *Owambe* (pronounced oh-waam-beh) party and its enduring cultural significance.

“*Owambes* are more than just parties; they are like a spiritual experience,” says Shenjobi. “It’s about so much more than having a good time. We, as a people, go through so much in life that we truly deserve these moments of balance and celebration.”

As a foreigner exhibiting in Venice, Shenjobi is extending a warm welcome into her artistic and cultural repertoire to *Foreigners Everywhere*, which is notably the title of the 60th International Art Exhibition of La Biennale di Venezia that serves as the backdrop against which the European Cultural Centre (ECC) is hosting this seventh edition of the *Personal Structures* contemporary art exhibition.

With a growing body of work that has evolved from two-dimensional oil on canvas paintings to intricately meticulous mixed media pieces incorporating three-dimensional elements, this chapter of Shenjobi’s artistic practice functions as an homage to the boisterous *Owambe* parties Nigerians are notorious for and the equally boisterous people in their attendance.

This latest addition to the artist’s oeuvre is presented in accordance with the three themes of *Personal Structures*: *Time* is expressed in the artist’s signature collage paintings and bricolage photographs; *Space* is

aptly represented by site-specific installations mirroring the interior of *Owambe* parties, and; *Existence* is portrayed through an original short film.

Meanwhile, these three elements of the exhibition are seamlessly woven together with sound and smell to create a multisensory experience that lingers in the museum of memory for exhibition attendees. This medley of mediums, metaphors and motifs also symbolically represents the merger of the material (physical) and immaterial (metaphysical) at the heart of *Owambe* culture.

The show title, *A wà ríbè*, which translates from Yoruba (a language native to southwestern Nigeria and spoken in several other parts of West Africa) as “we are there” is both a statement of celebration and reconciliation; a celebration (homecoming) of how far people of African descent have come and a reconciliation (homegoing) of hitherto untold Afro-diasporic stories. Indeed, the artist is present in Venice, as is their culture on this global stage.

Ultimately, Shenjobi is inviting *foreigners everywhere* (at the Biennale and elsewhere) to carefully consider *Owambe* and its intrinsic act of celebration as an equally cultural and existential phenomenon that – like its host city of Venice whose many parts are linked by countless bridges – is itself a bridge between and beyond *Time*, *Space* and *Existence*; a meeting and mediating point, to not only meet to be merry but more importantly to gather as a global community to mediate the past and future through the lens of the present from a uniquely contemporary African point of view.

“It’s about how we all come together, regardless of our backgrounds and tribes, to celebrate the sheer joy of life,” says Shenjobi.

Text and curation by: Usen Esiet
Sound installation by: Yinka Bernie
Textile designer: Suleiman Ismaila
Short film credits: Orry Shenjobi
(Creative Director), Ramsey

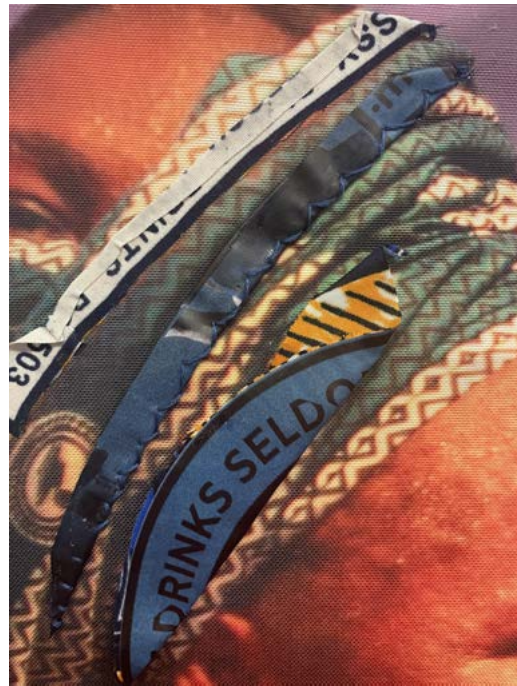
Ariguzor (Camera Assistant),
Femi Lawson (Script Writer),
Ekene Amaonwu (Editor),
Ireti Olutayo (Narrator), Moti
Ogunsina (Sound Engineer)



Pàdè mi ní sàlè (Get down with me), Orry Shenjobi, 2023-2024
Photography, oil paint, rhinestone, thread and fabric on Portobello canvas, 43×58 in



Àbùlà, Orry Shenjebi, 2023
Photography and oil paint on archival paper, 5.8×8.3 in



Màá jaiyé ori míi (I'm going to have fun), Orry Shenjebi, 2023-2024
Photography, oil paint, rhinestone, thread and fabric on Portobello canvas, 43×58 in

Pamela Jean Calore

*Documentation from the Inside Art:
the world of Trade, Labor, and Social Issues.*

The inspiration for my art draws from my family's work in the trucking industry, this experience growing up in a family business in transportation offers an insider view of the subjects involved in this world. My familiarity with this working culture makes it easy for me to explore and document it. This also involves investigating the links between cultural and geographical divides, as in migrating people and goods in border regions. I learned that art directly links to the heart and bypasses many preconceived biases. I have a story to tell and do so the way I can as an artist.

Sheila Pinkel, my former graduate mentor referred to my documentation of these issues as a Studs Terkel style of approach. Thus my research has covered the history of unions and the documentation of labor in the northeast of

the United States stemming from a deeply seeded foundation in art theory and critical research methods.

As a multidisciplinary visual artist, my work consists of various mediums such as photography, video, painting collage, and block printing. My documentary film *Total Truck* has been aired on the LaborLink TV Channel (LLTV) in La Jolla, California, UCSD, and was featured alongside my mixed media work titled *Personal to Public* in a one-person exhibit at the Workman Circle in Los Angeles, CA.

An extension of this research led to photographs I took of the mills and factories in New England. The photographs were featured in a one-person exhibition at the New Bedford Art Museum in 2011, titled *Time Has Left its Mark*. A photo essay, *Invisible Cities*, was also produced.

My art is exhibited in universities, cultural centers, galleries, and museums, such as The American Labor Museum in Haledon, New Jersey. My photos have appeared in several newspapers, articles in Amnesty International, and documentary films such as *Sin Fronteras/Without Borders*, directed by Giorgio Serafini.

My work expresses itself in a compilation of photographs and text, bringing attention to freight movement through borders. Most recently, I have created documentation and mixed media artworks during artists residencies in Cuba India, and this summer 2024 in Portugal.



*Tiled ceiling Istanbul | Lighting at the Bazaar, Istanbul
Portrait of a man Andore Village | Children of Andore Village, India
Pamela Calore, 2022-2023. Mixed media 8x10 in each*

Patricia Toro

The passion, imagination, restlessness, curiosity, perseverance, discipline and permanent search of the artist have shaped this work, which leads to experiencing some emotions and feelings.

When time stopped, in the 2020 pandemic, the encounter occurs with that which is simple, the almost forgotten, “the memories” of infinite moments lived and shared with those people who have shaped our lives.

It is a combination of memories and longing. Grab a needle again, a piece of yarn, a button, a guiding thread that takes you to a world full of fantasy. And the magic happened! Ideas emerged non-stop. Time was only to create

with passion from sheer feelings and emotions. To give shape to these ideas, finding the right materiality is essential. The nobility of Gres ceramics, porcelain and multiple materials, give shape to the ambitious project allowing creativity without restriction, which has been meticulously executed with discipline and hard work, seeking to show the beauty of what is genuine.

Dolcezza Genuina is made up of 30 works made between 2020 and 2023, all the sculptures have been delicately thought out and developed, using this noble material that is unpredictable in its result, both in the bisque-making and in the burning of the enamels by oxidation or reduction. Multiple effects were achieved in the third and fourth burning, managing to awaken a series of emotions. Each piece is a concept in itself of the sweetness and beauty of something genuine.

You are invited to take a journey through the memories and experiences of your own history.

This is a tribute to the grandmothers, mothers, sisters, friends and all the women who have lovingly enjoyed doing and transmitting these tasks and trades.



Una Quimera, Patricia Toro
Gres ceramic sculpture, 72×67×27 cm



208

Elegante, Patricia Toro
Gres ceramic sculpture, 45×45×45 cm



209

Celebración, Patricia Toro
Gres ceramic sculpture, 55×55×55 cm

Patrizia Casagrande

“Thanks to her unique style, Patrizia Casagrande has been able to make a name of herself in the international art scene in very short time and has already received many prizes and awards.”

Editor In Chief Fritz Fey

Her compositions have a fascinating depth effect and she uses recycled material as transport boxes, used cupboards and truck tarpaulins. When they are observed from close up, The effect can be compared to the works of the pointillists: The motif looks like an abstract painting consisting of grid points, whose pictorial content is only revealed at a distance. The Bas-Relief, created by the multiple application of paint, recedes into the background favouring the motif, Whereas it dominates when viewed up close. The secret of the luminosity of the artist's works lies in the pigments she uses. She bought up a 17th-century pigment shop in The Hague, Casagrande says, and is always impressed by the luminosity of these colours. At the same

time, she sticks to her way of working on several works simultaneously in order to react spontaneously to change. Sometimes it is a look or an advertisement that inspires her. In addition, she integrates the idea of humanism, peace and love, into her works. The Stuttgart-Born artist once described her creative process as being constantly in motion and development. It seems fitting that constant further development is so significant to her. Perhaps that is what makes her work so lively, Despite the continuous change of themes.

She especially wants to convey a universal message with the *Fighting for Change* and the *Dots for Change* series, which was mainly created in 2023/24: The idea of humanism, which is based on the concept of equal values, just as much as the world religions ultimately are. She makes clear that "dictators have always instrumentalised religion to legitimise their needs. That is nonsense! All religions have the same values.

Patrizia Casagrande's art is shown worldwide, including the Art Miami Context, the Biennale in Venice 2024 context, Florence and the Ostenbiennial in Macedonia, the Kunsthalle in Kühlungsborn, the Bege Galerien in Ulm. Among other things, she has exhibited in many Artfairs in the USA, France, Belgium and Netherlands, Jedlitschka Gallery (Zurich) and in the gallery. She had many Solo-Shows in many Galleries in the whole Germany.



Dream Come True? Imagine a world where man's ultimate dream and greatest threat come together. In this version of Paul's dystopian future, not only does AI run our everyday lives but it has found a way to make our greatest dream come true. It can now take on human souls and allow us to live on forever. In this piece, entitled *Dream Come True?*, you can see the souls of people represented as faces on top of cubes. They are travelling on a massive conveyor belt that is headed into the unknown. But are these the faces of souls who have finally had their dream come true? Is this really what they have been waiting for all this time? Or is living on forever perhaps not their ultimate dream after all? Paul explores the contradictions of human nature. How can man's single greatest desire end up so fruitless and leave us so powerless? He is also urging us to question the dangers of the power of AI in our future worlds. The cold blue hues and angular edges convey a sense of bleakness, whereas the contrasting red suggests barbarity. The future for these souls does indeed seem desolate. The cubes they are placed upon evoke the prison within which they are forever destined to stay. The expressions on their faces elicit emotions of

fear, hopelessness, surrender, as they head towards their eternal life in a world controlled by Artificial Intelligence. Without a doubt we are wondering whether this is really their dream come true?

Paul has been exploring themes of human destruction and dystopian futures since the 1970s. His first piece, *Devastation Ira*, was painted in Paris in 1974 and was later made into a reproduction. Living in the 14th Arrondissement in Paris, Paul heard the news about the Birmingham Bombing of 1974. 21 people died, 182 injured, it was significant for him as he had family there. The next morning Paul painted *Devastation Ira*. He had never painted anything like it. It depicted a war destroyed human figure, dismantled in the midst of a field of bodies.

He has also always been fascinated by extraterrestrial life and intelligence. His first painting surrounding this theme, *Celestial Beings*, was painted in Cannes, France in 1979. It illustrates alien figures in an underground cave playing in a live concert. The celestial subject matter has been another recurrent one over the past 50 years.

During the pandemic, he started the series of paintings *Under Siege* representing the covid virus taking over the world alongside another series of paintings *Hazmat Soldiers* and *Frontline Workers*, dedicated to the heroes of 2020.

Paul has a special capacity to react spontaneously to everything that is going on in the world around him. Through his brush, he translates his emotions onto the canvas with vivid colour, liberated brush strokes and continuous movement. His constant questioning of the world has always urged him to explore new styles of painting and is one of the driving forces behind his extraordinary body of work.



Dream Come True?, Paul Francis Ygartua, 2024
Acrylic on canvas, 120x120 cm

My work is very often based on my imagination but photography is mainly based on reality, therefore, I am trying to find the place in between. Photography is not a painting but in order to get a similar freedom I am getting into filling my imaginary just a different way. I started photography in the early 70s as an autodidact and at the same time I have been part of Beatniks poetic movement with my literature attempts. By that time I have met Jindra Víková, who became my muse and later my spouse. During the years we kept in our work supporting each other and also to inspire each other. Fortunately it has never ended and I am happy that she is now my guest here with one of her sculptures.

Project *Temples of Imagination* is based on my long-time dealing with mysteries. Mysteries are often mentioned in the context of photography, as they are considered to be an its inherent part. As I was in my thoughts trying to explain my dreams by poetry, later photography took over the major role in my work. Reality and Imagination are meeting in their dialogue. During the decades I keep changing the techniques but still keeping the major interest – discovering the mystery... of various figurative inscenations, light constructions, landscapes etc. Often I was exploring on the border between photography and filmmaking, because of my hidden stories.

Here is a shortcut from the text that maybe describes the best my history and later searchings in my work. It was published in the magazine *The Guardian*: “Dream logic: Pavel Baňka’s surreal abstractions – in pictures”.

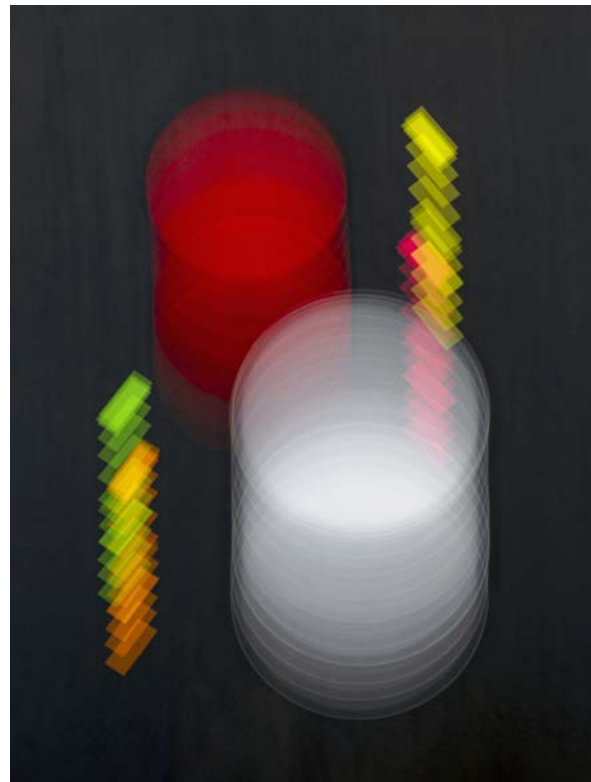
“If we tried to imagine Pavel Baňka’s creative life as a photograph, its inherently transient nature would probably show very soon. There would be a steady stream of portraits, staged figurative actions, spaces artificially created by the artist himself, images verging on the abstract, as well as landscapes and interiors with a spiritual dimension.

Within the framework of Czech photography, Baňka’s place would be somewhere behind the founding father figure of Jan Sudek, whom he also references in his early works, and alongside Jan Svoboda, with whom he also shares an interest in the work of renowned Czech glass and jewelry artists. In Baňka’s nudes and some of the portraits, we can also find traces of another giant of Czech photography, František Drtikol. Like Drtikol, Baňka’s main objective is not creating a mere image of the subject, but rather constructing a photographic picture, where the photographed figure acts only as a fully integrated, yet provocative, part of the whole.

Pavel Baňka was born in 1941 in Prague, and has had several creative “lives”, which have intermingled for decades. As a photographer and as a teacher and a mentor in the Czech Republic, United States and United Kingdom, he has influenced generations of artists. He is also known as a curator, writer, and the founder of the popular photography magazine *Fotograf*. His work is held in many collections including: Musée de la Photographie, Charleroi, Belgium; George Eastman House, Rochester, New York, USA; Art Institute of Chicago, USA; Paris Audio Visual, France. His photographs have been exhibited in galleries and festivals all over the world.”

Reflection written by Vojtěch Marc

Jindra Víková (b. 1946) lives and works in Prague, her work has been exhibited in many galleries in her and other countries in the world. She is mainly sculptor but in last years her work spread into the mix media space.



Post cubistic rituals #V
Pavel Baňka, 2019



White and Blue
Jindra Víková, 2007



From the late Infinities #1
Pavel Baňka, 1998-2024



Post-photogram #1
Pavel Baňka, 2023



Vertical Construction, Pavel Baňka, 1985
B&W Polaroid 4x5 in negative

Per Hess is an artist born 1946 in Kongsberg, Norway. He lives and work in Oslo Norway, as a trained painter who in the last decades has been working with neon as his preferred artistic medium.

“At the core of Hess’s work lies the undeniable role of light and color in shaping our mental activity and consciousness. He reminds us that light and colors, in their intrinsic essence is the living being’s perceptual experience that imbues them with hues and meaning.

Over several decades, Per Hess’s career has exhibited remarkable consistency. After completing his education at Oslo’s Art and Craft College and Academy of Art, he showcased his talent at prestigious events during the Venice Biennales in 2013 (eventi collaterale) and 2017 (Palazzo Mora), notable milestones in his artistic journey. Known for their deeply personal nature, Hess’s works tackle the complex challenges faced by individuals in our modern, technology-driven society.

Neon as an artistic medium has become a significant element in contemporary art, and Per Hess employs it not only for its aesthetic qualities but also for its potential to convey deeper symbolic and metaphorical meanings. In this exhibition, he uses neon tubes with single colors, the

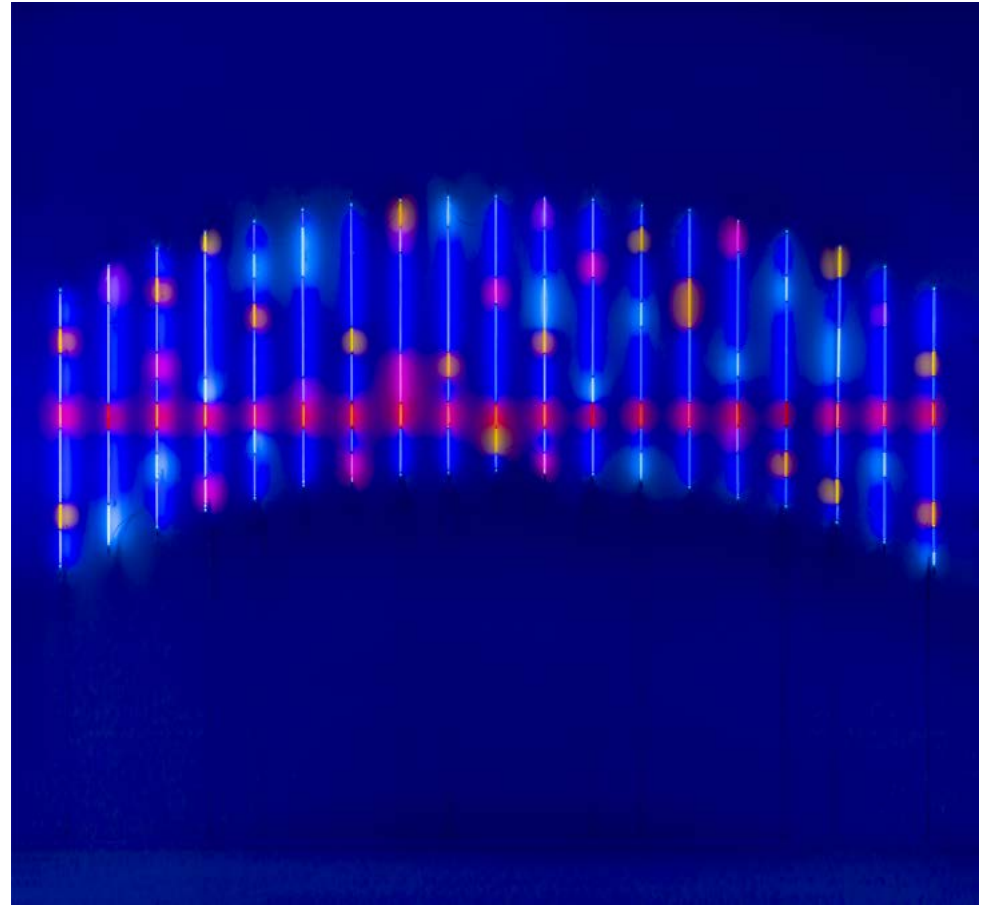
most common use of neon, as well as neon tubes composed of multiple colors, his own artistic invention. The combination of single-color and multi-colored neon tubes showcases Per Hess’s innovative approach to neon, adding vibrancy and dynamism to his pieces and reflecting his continuous exploration of new possibilities within his craft.

His works stand as a testament to the power of art to provoke thought, challenge conventions, and lead us on a journey through the ever-shifting landscapes of color and existence. As we gaze upon his creations, we are invited to contemplate not only what we see but also the intricate interplay of tradition and innovation, perception and reality, and art and science that define our existence.”

Excerpt from curator Mariam Dvali’s, text for the catalogue to Per Hess’s exhibition *In the Light of Neon* at the Georgian National Gallery 2023

Construction of the Bridge of Love. The world is paralyzed by senseless destructive wars. International politics are missing its ability to solve problems, dualism takes over as the style of communication. Russia -Ukraine, Israel - Palestine. Heartbreaking, cruel and unjust wars started by despots; powerful men gone astray.

Construction of the Bridge of Love can be seen as a reminder. Where do we start, where do we go, what can be done. The work consists of 19 pieces of fused neon tubes composed in several colors. The main impression is blue, cobalt blue with interspersed colors in lemon yellow, golden yellow, pink, magenta, violet, orange red and vermillion. And not to forget. Neon is a “captured” natural light: Just like the northern light, exposed by excitation of particle streams from the sun. Everything points towards the perfected, what only love can bring.



Construction of the Bridge of Love, Per Hess, 2023-2024
Hand-blown glass tubes, fluorescent colors, argon, wall mounts, silicone cables, conductors. 168×348×10 cm. Photo: Werner Zellien

Peter Bracke

Peter Bracke's installation, *Día de los Muertos* is based on photos taken during a visit to Mexico last year. His images are of the traditional altars created in Mexican homes and cemeteries during that annual festival celebrating the lives of deceased loved ones with photos, personal artifacts including favorite foods and belongings ranging from raffle tickets to bottles of tequila.

Confronted with the ethical privacy concerns raised by using photos of living people during such a uniquely personal celebration, Bracke turned to artificial intelligence. His technique consisted of describing his actual photos in detail and then using Midjourney, a generative artificial intelligence program, to transform those descriptions into new photos of the surroundings he originally photographed, with people who do not exist.

As the world around us is being permanently altered by artificial intelligence Peter's exhibit presents the viewer with a practical application of AI intersecting the art of photography.

Bracke has included a newspaper with mixed true and false news and real and AI photos. The exhibit raises the question we are all confronted with in the rapidly unfolding new world of AI imagery – what is real and what is fake?



Older Mexican woman, Peter Bracke
AI generated on own image taken by Canon EOS R3

Princeton University
UCHV Research Film Studio
Erika A. Kiss, Founding Director

Arthouse Memes presents a liberal arts counterpoint to industrial, propagandistic, and automated filmmaking. The film installations exhibited in Palazzo Mora originate in an arthouse canon of African American cinema taught in a Princeton Research Film Studio course entitled *The Hidden History of Hollywood*. This class introduces the history of American film as an ongoing struggle between civil rights activism and a Jim Crow system of representation. The exhibition continues the creative work of the class to remedy representational injustice.

Preparation for a Research Film Studio class starts with screen-grabbing the most memorable clips from the studied films as examples in which to ground the arguments of the seminar discussions. The clips collected by the students year after year keep feeding the archive of arthouse movie memes sorted in clusters according to themes. The attention-weighted and annotated memes gain new currency when selected by the students as building blocks for their own short montage films in which the hidden arthouse canon comes alive. The well-curated database of arthouse memes, therefore, serves as the thesaurus of a not-so-large language model with an architecture of a subversively low-tech collective montage. This scrappy analogue editing style approximates the intuitive ease of celluloid cutting and pasting that liberates the filmmaker

from the alienating clutter of digital technology. *The Arthouse Memes* school of collective montage filmmaking enables the same democratization as AI generated films not only in terms of low production cost, but also by making the creative process itself accessible to anyone. In many ways, the workflow of the Research Film Studio's collective filmmaking has been designed as a critical alternative to the digital automation offered by FilmGPTs. It is a reappropriation of film as a natural language shared by a community of native speakers.

In particular, the exhibited panoramic film *The Hidden History of Hollywood* is assembled from the memes collected and curated by generations of students who took the class of the same name. This experimental film lays bare its own creation as if it was being edited in front of our eyes. Across from the collective film installation, the audience can enter the immersive film theater of *The Prince of Watts* by Erika A. Kiss. This work is a mash-up of Shakespeare's *Hamlet* and Charles Burnett's *The Killer of Sheep*, a Shakespearean masterpiece of American cinema that takes place in the Watts projects of Los Angeles. Burnett's film drama of a melancholic slaughterhouse worker is reimagined in a 3D visual architecture that is matched by 3D acoustic walls made of directed soundwaves that carry Olivier Tarpaga's original music score. The audience (via their phone) can also see the augmented reality film installation of *Levitate!* that was made collectively by the Research Film Studio's 2024 Winter Film School. Another collective film installation *Best Music Video Ever* is displayed in the garden of Palazzo Mora. *The Arthouse Memes* exhibition leads its audience on an avantgarde exploration of the immense potential of arthouse cinema to inspire new forms of modern art to offset the imperial march of automation.





*Movie Actor in 1915
Zora Neal Hurston
Jordan Peele*



*Charles Burnett
Julie Dash
Melvin Van Peebles*

Rachael Mellors

In collaboration with Pete Hudson

Ancestors evokes a sense of the mystery and wonder in the natural world and a reverence for ancestors. The works are time and place specific, embodying sustainability and the circular economy through materiality. The artist's embodied relationship with the natural world and generational relationships are echoed through the materiality. The works evoke the artist's soul and blood ancestors and weave together layers of geological deep time and ancestral time.

Soul Ancestors expresses the artists intuitive responses to her immersive and sensory encounters with the natural world. Artistic practice is rooted in Earth's cycles and processes, in synchronicity with the seasons, the rising of the sun and the ecological and geological processes of erosion and regeneration. The luminosity of the rising sun captures the momentary shadow imprint of the artists body on the cliff face, embedded with layers of soils and shell fragments. Moving, looking and finding relationship with the cliff, shimmering images emerge and shadows shapeshift. The conjunction of place and natural cycles unfolding over time is integral to the artistic process. The cliff was a seabed 2 million years ago. It faces the rising sun, the sea a metre away. The late summer light after sunrise, diffused by humidity and dust, reflected off the waves, illuminates the cliff.

Embodied Earth. Making takes place at dawn and dusk on a beach and in an olive grove in Greece. The beach is backed by a cliff of sedimentary rock strata laid down over millions of years. Moving, immersed in the elements, using

clay fallen from the eroding cliff and seawater, the artist shapes forms in her hand referencing her body. She pits fires them in the olive grove, burning branches from the olive harvest. Forms emerge imbued with the primal and transformative energies of the materials and elements she works with. Shards of old pottery made locally wash up on the beach. The artist references these by making pots which she drops onto rocks creating shards.

Remembrance evolved through the artists grief and reflection emptying the family home after her mother's death. It has narratives of hardship experienced by her mother and grandmother and their struggle for independence and self-realisation. Objects kept by her mother are re-used to create assemblages, and remembrances are woven across shutters stored for 66 years, referencing the ancestral imprinting which impacted the lives of 3 generations of women.

Ancestors film is a collaboration with Pete Hudson. It reveals the artist's making processes, showing its inter-relatedness with the materiality and nature's cycles. It explores the fusion of geological deep time and ancestral time. The cliff embodies this fusion, the sedimentary strata represent accumulating levels of ancestry. We grow out of the soils laid down by our ancestors, creating another layer for the next generation. The generational impact of deprivation, family conflict, WWII and women's struggle for self-determination are evoked through the lives of the artist's ancestors with audio recordings, personal photographs, and archive photographs and film.

Ancestors conveys a tender, connected relationship with the natural world bringing attention to the vitality of the earth and our responsibility for laying down soil for future generations to flourish. We walk in the footsteps of our ancestors. We, the living, are the future ancestors.

Pete Hudson:
filmmaker and editing



Soul Ancestors, Rachael Mellors, 2019-2023
Photographs taken at sunrise by the artist of her shadow on the cliff. 190x165 cm

Bukang Liwayway at Takipsilim. (Dusk and Dawn)*

Raffy Napay's mastery over fabric and form is evident, lending his creations a sculptural richness that defies mere categorization.

In his latest work, Napay transcends traditional mediums, wielding the needle as his brush and thread as his paint. His canvases come alive with three-dimensional depth, inviting viewers to journey through suspended moments and chapters of life.

With a childhood steeped in the world of textiles, Napay's creative journey has found its roots in the diverse threads and fabrics of his upbringing – discovering parallels between the creative process and the passage of time. Each piece is a multi-layered tapestry of emotion, and experience – inviting viewers to explore the interplay between time, memory, and the ephemeral nature of existence.

Through a medley of techniques – paint, applique, knotting, weaving and sewing – Napay creates breath-taking landscapes, and environments reminiscent of secret gardens and forgotten forests. Embracing the nature of his materials, he translates the essence of existence into tangible expressions that transcend mere form.

Raffy Napay's art is a revelation. It is a testament to the enduring power of creativity to illuminate the human

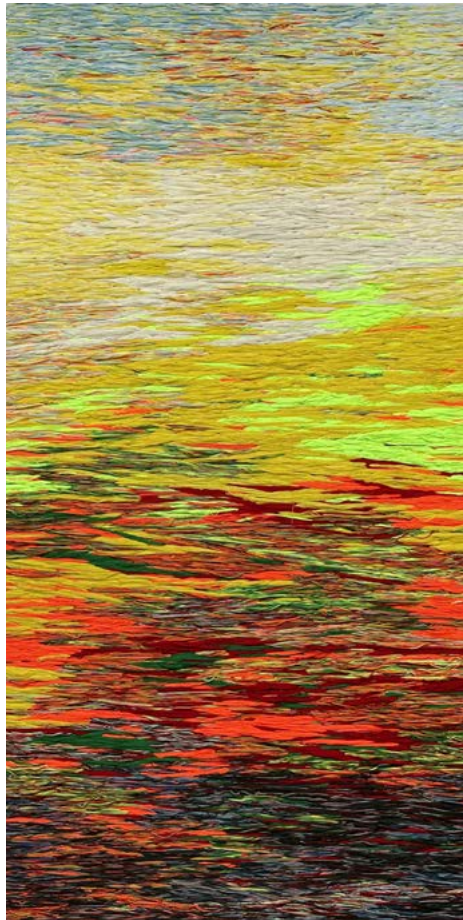
condition and offer solace amidst the complexities of life. He is a composer of the tactile and the temporal, crafting immersive worlds that echo introspective reflections and universal truths.

Artesan, in special collaboration with artist Raffy Napay presents *Bukang Liwayway at Takip Silim*. Napay finds fulfillment in the wholeness of each artwork. Like the threads he wields, time unravels. Through his art, Napay invites viewers to contemplate the intricacies of existence, embracing moments of reverie and reflection within his meticulously crafted realms.

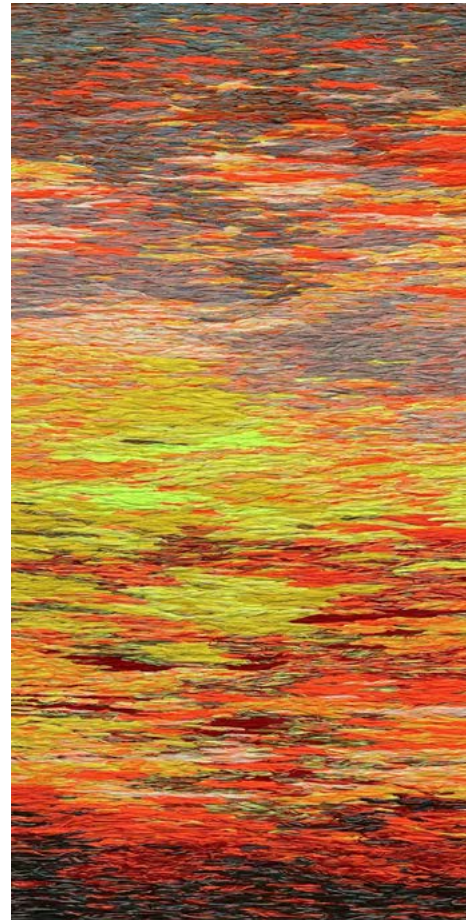
Since 2013, Artesan and Raffy Napay have been collaborating in various projects. Napay was awarded the prestigious Ateneo Art Award, emerging as winner in the Contemporary Artists category, besting artists from all over the Philippines. The award granted Napay two artist-in-residence programmes at both Liverpool Hope University and at Artesan Gallery + Studio in Singapore. To date, Artesan has toured Raffy Napay in solo and group exhibitions in several European cities, amongst other notable exhibitions in Southeast Asia.

Artesan Gallery + Studio is a distinguished art gallery headquartered in Singapore, specializing in showcasing contemporary art from across Asia. Since its inception in 2005, Artesan has been at the forefront of shaping the cultural landscape, building collaborations with emerging and established artists, museums, institutions, universities, and art foundations – further solidifying its status in the industry.

* Note: pronounced <boo -kang-lee-why-why> <at> < ta-keep-see-lim>; translated as "Dawn & Dusk"



Sunrise, Raffy Napay, 2023
Fabric, wool and cotton, 305×214 cm. Courtesy: Artesan Gallery + Studio



Sunset, Raffy Napay, 2023
Fabric, wool and cotton, 305×214 cm. Courtesy: Artesan Gallery + Studio

Richard Wearn

Richard Wearn's artwork reflects upon the latency existing between art and life. It accesses transformational energy drawn from the invisible elements that surround us. Im-materiality, transparency, temperature, and pressure are conditions of this work.

Using air pressure as a material and a conceptual device, the inflatable works communicate a unique aesthetic and phenomenal presence. This simplicity allows the works to operate effectively as re-programmable forms, disabling the need for fixedness, which is often associated with minimalism.

By connecting the aesthetic of minimal art to the muted design of production, the inflatable works address the artwork's status relative to that of the mass-produced object. Possessing an 'on/off' (inflated/deflated) potential, the works conflate the practical concerns of the art object – its transportability, or its 'event' nature – with a critical conversation regarding formalist art.

Constructed from PVC, and then inflated, the works connect to the functions of portability, provisionality, and the generic. By contrast, the precise design and the optics of transparency give the works an illusionistic and removed quality, where the experience of the virtual and actual are simultaneous.



Untitled, Richard Wearn, 2020
56×110×160 cm, 4 units. Photo: James Graham

Te Wepu MMXXIII (2023) is a tribute to the creative genius of 19th century Māori prophet Te Kooti Arikirangi Te Tūruki (1830-1893) who established the Ringatū religion in New Zealand in 1867 while imprisoned in the Chatham Islands, and the honorific tradition of artist Paratene Matchitt (1933-2021). *Te Wepu MMXXIII* reinvests the crescent moon, cross, mountain, bleeding heart and star with significance through neon illumination, chromatic juxtaposition, and reflection to reinvigorate the symbols of resistance within the neo-colonial present.

Te Wepu MMXXIII reconfigures Matchitt's 1986 *Te Wepu* installation of triangular framed symbols in the University of Auckland Collection. While Matchitt centred the mountain, I centre the bleeding heart to protest oppression in all its forms. The reconfiguration allows the core motifs to resonate iterations of patterns of light into infinity as a metaphor for understanding the message of the prophet, perceiving the vision of the artist, and comprehending the narrative of the orator. In the layered tiers of patterns of light, genealogy is evoked linking a tradition of transcultural appropriation where European motifs evolve through time and space in two-dimensions, three-dimensions, and multi-dimensions, albeit through illusion to reverberate a prophetic message of salvation. Ultimately, light reigns supreme as a metaphor for enlightenment because without light perception is impossible and one must rely on other senses to navigate the darkness.

Catholic nuns created the 52 ft x 4 ft triangular pennant for Hawkes Bay chiefs with its mnemonic charter of Christ's sacrifice for humankind. Te Kooti's capture of the flag in 1868 shifted the sacrificial intent to empower the bleeding heart to represent the suffering of Māori under colonial rule. The bleeding heart continues to be a symbol for those who are the victims of oppression and for those who care about the suffering of the downtrodden.

Within the Judeo-Christian tradition the crescent moon signified the Virgin Mary's immaculate conception while the six-pointed star represented the omnipresent God. For Māori prophets the juxtaposition of crescent moon and star spoke of the transition between old and new; the Old Testament and the New; a new regime supplanting the old. While the cross remained firmly anchored within the crucifixion tradition it became the battle cross of Gabriel in the hands of Te Kooti. While the mountain signified sacred mountains in Hawkes Bay, it assumed a pan-tribal significance as Aotearoa under Te Kooti's leadership.

Chromatic reverence to the 19th century tradition of red, black, and white; pervasive in East Coast tribal houses, aligns with the pre-European Māori conceptualisation of cosmological evolution from *Te Kore* (the void), *Te Pō* (the night) and *Te Aomarama* (the world of light). The use of red, black, and white in Matchitt's paintings commemorated the visionary leadership of *Te Kooti* whose iconographical charter heralded one of the most creative periods in Māori commemorative art in the tribal houses like *Te Tokaanganu* a Noho at *Te Kuiti* in 1873 and Rongopai at Waituhi in 1887.

In *Te Wepu MMXXIII*, the red, white, and blue coloured neons allude to the Union Jack (symbol of Britannica), early British colonial suppression of Māori tino rangatiratanga (rights of chieftainship), and the persistence of a colonial predisposition within New Zealand in which Māori are predominantly subaltern within their homeland.



Te Wepu MMXXIII, Robert Jahnke, 2013
Powder coated steel and aluminium, multi-board,
neon's, mirror pane, mirror, electricity.
320×87×21,8 cm. Photo: Norm Heke

Rochester Institute of Technology

College of Art and Design

The *Cultural Disruptors* project unites makers in sculpture, film, photography and industrial design. Faculty from the RIT's College of Art and Design investigate transgressing formal and social norms of race, gender, post-colonialism and class, as evident through their respective materials.

Elizabeth Kronfield's sculptures *Chasing Tail* and Christine Banna's animated film *Pink Pottery** investigate gender identity as forced onto materials and forms, affecting relationships in both the natural and industrial world. Juan Noguera's industrial design experiment *PastFastForward* disrupts A.I. tools of the global north by pairing them with traditional sand-casting techniques of Antigua, Guatemala, discovering unique relationships to capitalistic colonialization.

The project invites the viewer to enter the makers' meditative and poetic worlds, be it film or photography. Shanti Thakur's hybrid film *Terrible Children** crosses narrative

and documentary modes to investigate family banishment, colonial war and interracial love. Photographer Joshua Rashaad McFadden's *Love without Justice* delves into an autobiographical archive where intimate connections, the Black church and vulnerability in family interconnect. Vashti Anderson utilizes magical realism in her film *Moko Jumbie**, where taboo attraction lives amongst spirits in the natural world.

Cultural Disruptors is evidence of how a community of diverse creatives can, at the same time, create personal narratives and reverberate on a global scale. Each singular voice echoing the past with an eye towards the future.

Vashti Anderson, Christine A. Banna, Elizabeth Kronfield, Juan Noguera, Joshua Rashaad McFadden, and Shanti Thakur.

Captions, left column:

Moko Jumbie, Vashti Anderson, 2017. Film (still)

Pink Pottery, Christine A. Banna, 2022. Film (still), Single channel video with stereo sound, 4:06

Bring Your Wounded Heart and Tell Your Anguish, Joshua Rashaad McFadden, 2018. Inkjet print, 186.4x137.2 cm. Installation image: Courtesy of the George Eastman Museum

* Films are screened in the European Cultural Center's theater.

Captions, right column:

Chasing Tail, Elizabeth Kronfield, 2014. 3 pieces, 36x36x8 in

PastFastForward, Juan Noguera & Paolo Cardini (crafters: Christa Dieguez, Dany Tinoco & Carlos Cabrera - Antigua Guatemala) 2023. Cast Bronze, 32x10x6 in

Terrible Children, Shanti Thakur, 2021. Film (still), HD video, 5.1 sound



Sara Pathirane

Hyacinth Cracks shows a two-week period of a hand-painted silk painting becoming part of the ecosystem of two royal palm trees in the hills of Costa Rica, a country home to almost 5 percent of the world's living species. In the video documentation, nature slowly takes over the silk painting, a human imprint on nature, as the wind, sun, rain, insects, and lizards react with the painting. During the process, nature shapes the silk painting into new forms as the painting becomes part of nature's organic visual language. Finally, the documentation of natural processes culminates when a golden silk orb-weaver spider weaves a web just above the painting.

Hyacinth Cracks shows how the human imprint becomes small compared to nature's own processes and how nature acts as a creative force, creating surprising aesthetics as the silk painting gets tangled in new compositions in between the royal palm trees. In the work, human-insect collaboration is present in many layers, as the silk in the painting originates from silkworms. The title refers to the moment when a silkworm's hyacinth-colored egg breaks open as a sign of transformation. *Hyacinth Cracks* is part of Sara Pathirane's long-term practice of depicting the forces of nature interfering with and interacting with human aesthetic and imaginary ideas.



Simone Boon

Life is forever in an state of continuous change, with all things shifting and becoming something other than what they were a moment before. This idea of transformation has long captured the fascination of Dutch artist Simone Boon. In her work she tries to capture these transformations in colorful images where time space and place merge and are lifted above a linear concept of time. With her camera forms of transition are revealed that were impossible to grasp with the bare eye.

Simone Boon, an experimental photographer, obtained her master's degree in fine art from the RMIT, the Royal Melbourne Institute of Technology (Hong Kong Campus). Her life has been defined by a nomadic quality. This was of crucial influence in her art and the thematic choices of her work. The ever-changing surroundings, living between East and West, made her aware of how life evolves over time, space, and place, and is always in transition, where people perceive the world from different paradigms. Her affinity for the nuances of cultures, color, and religion culminated in art of an aspiring complexity and pure aesthetic beauty.

Boon's photographic images challenge the limits of traditional 2D art mediums, capturing the constant movement and dynamism of the perceived world within a single image. In her latest series the artist continues her deep investigation into identity from a female perspective, contemplating both the malleability of 'self' and the endless change in our physical surroundings. Her photography developed into a unique style by taking transitions as the only existing form possible, based on a thought of philosopher Henri Bergson.

There is a fantastical quality of illusion to Boon's photographs; upon first inspection, we see only streams of color and tone, however, as our eyes swim deeper into the image, a figure begins to emerge. This spinning and

unidentifiable wraith is both haunting and beautiful. The strips of color we see are in fact layers of delicate materials with different weights of opacity, that Boon meticulously drapes onto her subjects, create shapes that seem to suspend time. It's a fascinating and for a great al intuitive process.

Boon's investigation into the dynamism of life was first synthesized after observing her daughter's grow from child to young woman. "The look in her eyes, her appearance with so much more confidence, all had been transformed from a startling girl to a beautiful young woman" explains the artist. This encouraged Boon to investigate Western philosophies, that often-based identity on a male perspective, emphasizing self-containment and creating a division between body and mind. This provoked a deep curiosity towards the nuances of identity. During her investigations Boon was struck by the ideas of Søren Kierkegaard, who likened women to the temporal world of becoming and not the fixed and unchanging world of being. Like a form moving through space, our identities are also forever evolving.

Boon believes that the constant change in social, geographical and historical landscapes also contribute to how an individual's identity is formed and subsequently perceived. Boon comments on how these experiences "become woven together, layered upon each other, in bits and parts, sometimes broken off, but still form a fascinating pattern." These layers are reflected in the materials that are draped on the subjects' bodies, concealing their faces and revealing only fragments of the human form underneath.

Boon rebels from the idea that a photograph offers only a single snapchat of life, instead capturing a dynamic symphony of different movements and moments. Within her images, we can feel the rhythm of movement and the pulse change. Here, identity is depicted as a fluid force in a state of constant flux, influenced by the vicissitudes of life. She aims to convey an essence of freedom, of human identity free from cultural expectations and ideals.

Excerpt adapted from Boon's
interview with Otomys and
the World of Photography.



Aftermath. The installation consists of a series of Obelisk Crystals embodying Earth, Water & Sun, conveying a vital message: we must act now to create a foundation for a possible positive future. *Aftermath* is a consequential study in discarded materials that we humans leave behind, questioning the viewer – What will happen Next? How will the Earth regenerate? What comes out of the Ashes?

These are questions that Soledad illuminates through her installation. Transforming waste into a thought-provoking expression, consisting of 130 sculptures incorporating detritus of a contemporary civilization searching for a way not to extinguish itself. Evoking the ethereal ambiance of a crystal cave, the experience transports you into a realm once untouched by human interference, now transformed by the encroachment of our waste, which has overtaken the natural inclusions within the crystalline formations. *Aftermath* is a stark reminder of the effect of consumption, accelerating climate change on our vital Gaia.

Soledad collected all the materials encapsulated in the installation during months of coastal foraging, from blue mussels in Maine to beach waste cleaning in Miami with the Surfrider Foundation – dedicated to protecting the world's oceans – as well as discarded rubbish from her own home. This is how she sees the world today; we live in a juxtaposition between beauty and decay.

Drawing on the Artist's experience as a gemologist and geology, combined with her background in jewelry, she incorporates recycled gold flakes and brass nuggets, materials with a rich history of repurposing by humanity across centuries. The Obelisk depiction, dating back to ancient Egypt and symbolizing the Sun God Ra, pays homage to the celestial source of life. Embedded within some of the

crystals are messages, echoing the phenomenon of "viral quotes" popularized during the recent pandemic, prompting reflection on their perception and impact.

Each Obelisk Crystal is cast in several layers, created by hand with biodegradable, environmentally friendly epoxy. Natural pigments were used to tint them, ochre and burnt umber from quarries in Roussillon, France and Indigo from Santa Barbara, USA.

ECC Award Nominated 2023.

Humanitas explores the colliding worlds of invention, discoveries, and specimens from the natural realm in totemic conceptual form. Throughout time, humanity's enthrallment with nature has intertwined with efforts to control and tame it, often at the expense of its intrinsic beauty and freedom. The triptych sculptures explore human creations and withering, its attraction to natural history and the temptation of material desires.

Drawing on the Victorian fascination with *Parlor Domes*, which exhibited an array of curiosities and collectibles under glass, the gilded totems seek to capture the essence of wonder and timelessness, akin to being submerged in "water", the mythical fountain of youth. Through the storytelling power of objects fashioned into totems, they invite reflection on our intricate connection and the weight of responsibility in the act of creation. Their quadrilateral vault serves as a poignant echo of storage containers, symbolizing the pervasive culture of accumulation and overconsumption.

The artist repurposes discarded materials as a medium to contemplate our world today. Meticulously arranged, discarded electronics and natural elements like elephant bones are juxtaposed with everyday objects such as TV remotes, creating a realm ripe for exploration and unexpected revelations. The artist's jeweler background enhances the objects with gold foil, an age-old technique. The sculptures' significance is enriched by gold's multifaceted symbolism, synonymous with concepts of divinity, immortality, and power. Purposely straying away from perfection, the work is entirely created by eye measurement, leaving bubbles and curved edges as a form of childish revolt to mass production.



Aftermath. Soledad Lowe, 2023. Photo: Celia D. Luna
Biodegradable epoxy, discarded materials and others, 4.47×3.80×1 m



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Humanitas – Parlor Totems, Soledad Lowe, 2024. Photo: Celia D. Luna
Gold foiling, electronic waste, beachcombed sea life, biodegradable epoxy, 84×28×14 cm



243

Humanitas – Parlor Totems (single), Soledad Lowe, 2024. Photo: Celia D. Luna
Gold foiling, electronic waste, beachcombed sea life, biodegradable epoxy, 84×28×14 cm

In the shadow of progress lies the enduring chasm of the gender pay gap, a silent testament to inequality that whispers the harsh truth of our times. It stands not just as a disparity in earnings, but as a mirror reflecting the undervalued worth of talent and hard work, based solely on gender. *Slings & Arrows of Outrageous Fortune* stands as a poignant reflection on the persistent gender pay gap, an issue deeply rooted in the socio-economic fabric of global societies. These biases, deep-rooted and pervasive, perpetuate a cycle of inequality that extends beyond mere economics to the very essence of societal roles and expectations. At the core of this disparity is not just a quantifiable imbalance in earnings but a symbol of the undervaluation of women's labor and worth. This installation, through its bold visual elements and metaphoric richness, invites viewers into a dialogue that oscillates between critique of systemic oppression and an ode to the strides taken towards gender equality. At the heart of the installation is a stainless steel bull, featuring major world currencies. The choice of materials emphasises the bull market's strength and aggression, often associated with male dominance in the world economy; it is a representation of a patriarchal structure that valorizes and perpetuates male hegemony. The bull, with its bronze hoofs and

horns, charges towards a circular target, embodying the relentless pursuit of wealth and power within a system that has historically marginalized women.

Piercing the body of the bull are red arrows, each a testament to the incremental but significant advancements made in the fight against the gender pay gap. These arrows, vibrant against the metallic sheen of the bull, symbolize the wounds inflicted upon the seemingly invincible edifice of gender discrimination by women's resilience and determination. They mark the efforts of those who challenge the status quo, who dare to speak against systemic biases, and who work tirelessly towards an equitable future. The circular target that the bull charges towards represents the unified goal of achieving gender equality. This circle is not merely an endpoint but a symbol of continuity and unity – a reminder that the fight against gender inequality is ongoing, requiring collective effort and unwavering commitment. It signifies the world coming full circle to a point where gender no longer determines one's economic value or opportunity.

The artist not only questions the male-dominated economic systems but also highlights the transformative power of art as a medium for social change. It is a call to action – a reminder that while the journey towards equality is fraught with challenges, the collective resolve to overcome these obstacles can and will forge a more inclusive world. This installation does not merely depict the struggle against gender inequality; it embodies the spirit of resistance and the hopeful aspiration for a future where the economic value and opportunities of individuals are not dictated by their gender. The sculpture stands resolute with the groundbreaking work of Nobel Laureate Claudia Goldin and celebrates her pursuit for gender equality.



Slings and Arrows of Outrageous Fortune, Sonal Ambani, 2024
Bull: 261×172×150 cm; Red Circle: 28×104 d cm; Arrows: 61 cm

Sophie Muret
La Belle Etoile Arles Gallery

La Belle Etoile Arles Gallery It is the imperative necessity for expression, that leads to a mode of communication that is not inherently our own. Here, everyday language does not appear adapted enough anymore, to answer the question, “Who am I?”. To say “I”, with photography, is a way to the knowledge of oneself.

All the images that Sophie Muret takes of herself, in the intimate space of her bedroom, are taken in front of a mirror. The first step on the path towards self-knowledge, therefore, starts with the challenge of a mirror. Daring to know yourself, starts with attempting to see yourself seeing.

Sophie Muret wanted to look at herself truthfully, without any barriers, no decor or curated appearance. Nudity is the initial point of her quest. It is used as an initiatory process. She could have adopted Montaigne's address to the reader in his Essays: “I want to be seen here in my simple, natural, ordinary fashion, without straining or artifice; for it is myself that I portray.”

Liberty, *Là* (“right here, right now”) is beyond an autobiographical enterprise which was perhaps the primary motivation for the work. Sophie Muret's obstinacy, in demanding that photography becomes an image that tells truth about oneself, and the fact that she succeeds in doing so, gives this work exemplary value. As the author of *Liberty, Là*, she creates a Treatise on the journey toward oneself. As a photographer and model, she presents herself as the actress of metaphysical thought.

Robert Pujade *

I feel I am one hundred percent of my Human condition. I am a Woman born during the twentieth century. Navigating in the XXIst. I could have been living in another century, life probably wouldn't have been so different.

I participate in the evolution of my species. A process of self-acceptance, acceptance of my own body and my whole being such as it is. My own space in Space, a deep connection. Reaching the depth of the soul, the Essence, the Truth, Timelessness. Beyond Time, I absorb each molecule of Oxygen as an Atom of Freedom. Life is a beginning at each breath. With all my cells I participate in the evolution of my species, my own species, the species of Sophie Muret.

Sophie Muret

* Translated from French
by Emma de Warren



Watch, Sophie Muret, 2020

Latin Blood. In Latin America, great energy is accumulating, either due to its geography contained in tectonic plates that occasionally call us through telluric movements to understand our position on this planet, or due to the social contingency where in one country or another people raise the voice showing the Latin power of not giving in to pressure, that strength and energy that unites us and differentiates us from other continents, is the engine that runs through our veins, centuries of resistance, of falling and getting back up. That story is what Latin creators capture in their works, in the most varied range of techniques and colors, with the red of the *Latin Blood* being the one that predominates in their works, the white of the high Andes Mountain range that crosses from Venezuela to the south of Chile with its imposing height, the blue of the sea, the greens of the Amazon or the black of the coal of the remote depths of the land in the south of the world. Each work is part of a Code that will show a part of the life of this region, its history, its people, its culture, the life of Latin America.

Latin American artists will be called to create a *Great Qr Code*, the artist must be inspired by what it means to belong to the Latin region of the planet, they can create freely

on the topic, talking about geography, the customs of its inhabitants, history, politics, social contingency of each country in the region, etc. achieving in the curatorial line a contemporary reading of the feelings of Latin creators.

Latin Blood artist

Chile: Alejandra Morales, Andrea Carvacho, Asunción Recabarren, Carola Contreras, Carolina André, Claudia Arredondo, Claudia Mardones, Claudia Vergara, Constanza Villalba, Domingo Santa María, Francisca Moreno, Francisca Siri, Gentzane Aresti, Hans Barrera, Ingrid Gorigoitia, Ingrid Kocksch, Kourosh Nahid, Leslie Barrera, Lu Ross, Macarena Varela, Marcos Pérez, María Angelica Fernández, María José Morel, Mariana Agrasar, Milenka Jeretic, Paula Palacios, Paulina Tritinni, Sonia Koch, Susana Nahmias, Verónica Rodríguez Rowe (Meby), Victoria Kawas, Victoria Valjalo, Zarina Tollini, Maureen Mayne-Nicholls, Maximiliano Torres, Pamela Orellana Toro y Karin Barrera.

Argentina: Carolina Nebbia, Claudia Giovannini, Gabriela Farnell, Jorge Barboza, Marcela Baubeau de Secondigné.

Captions from left to right, top to bottom:

Delux Pinot, Lu Ross, 2023. Photography on methacrylate, 15x15 cm

Fachada Rosa, Gentzane Aresti, 2023. Acrylic and collage, 15x15 cm

Flowerful Desert, Sonia Koch, 2023. Oil, 15x15 cm

La Tirana, Victoria Valjalo, 2023 Acrylic and charcoal, 15x15 cm

Legos Chaos, Susana Nahmias, 2023. Oil, 15x15 cm

Matamoscas, Claudia Mardones, 2023. Etching, Aquatint, Photoetching, 15x15 cm

Mujer, Verónica Rodríguez Rowe (Meby), 2023. Oil, 15x15 cm

Rojo Amazonas, Mariana Agrasar 15x15 cm

Serie Raices, Paula Palacios, 2023 Acrylic, 15x15 cm



Studio Frischherz

Rolf Frischherz

Rolf Frischherz (b. 1955 in Lucerne) is a contemporary Swiss artist and sculptor. He lives and works in Switzerland and Spain; the Swiss production facility is located in Madiswil in the canton of Bern. Studio Frischherz produces sculptures based on the artist's designs, using materials such as wire and epoxy resin. Sculptural works by Rolf Frischherz are in public and private collections throughout Europe.

Since 2021, Rolf Frischherz has been digitizing the hand-made sculptures and continuously creating miniatures of his works using the 3D printing process. The work *Lovers*, which is being exhibited as part of the *Personal Structures* exhibition in Venice, is also available as a 3D-printed miniature replica. The miniature sculptures thus become editions of collector's items and can be purchased through various sales partners. As miniature sculptures made of a stable, durable material suitable for everyday use, Rolf Frischherz's works, such as the *Lovers* edition, appear as if they were made to find a place in our everyday lives.

The sculpture entitled *Lovers* takes up a well-known and popular theme, telling the story of two lovers. The artist's

visual language is reduced and abstract. The tender gesture of embrace is all the more clearly recognizable, two intertwined bodies facing each other. The well-known motif has been reworked by numerous artists over the centuries, including Vincent van Gogh and Renée Magritte. Rolf Frischherz's work *Lovers* is part of a long tradition, but as a contemporary artist he explores the theme in the context of current social developments.

In his works, Frischherz talks about the individual, his development potential and the optimization of personal transformation processes in the context of interpersonal relationships. The sculptures are created in a multi-stage process that is just as time-consuming as the personal transformation processes that his works tell of. The artist forms wire frameworks, which are later coated with glass fiber and epoxy resin, sanded and colored. The works are robust, light and weather-resistant. The abstract, organic and often complex, interlocking forms can be viewed from different angles.

The artist Rolf Frischherz draws the inspiration for his sculptures from his many years of work as a coach for managers in situations of upheaval in international companies. Self-optimization is one of the major trends of our time, and the service industry offers countless life coaching services, theories and instructions for personal development. His work is inspired by concrete processes, the highs and lows of his former clients: Of steep careers, human abysses and of closeness and distance.



Lovers, Rolf Frischherz, 2020
Steel wire, epoxy resin and acrylic lacquer
60×60×60 cm. Photos: Brigitte Mathys

Suly B. Wolff

The glass objects represent a testament to the resilience of the human spirit, says Suly B. Wolff. The work entitled *Vessels* began as a tribute to the artist's mother who, as a little girl, lived the devastating *Kristallnacht* event before WWII started in Germany.

The installation created by the artist consists of white glass objects with smooth reflective surfaces that symbolize beauty, symmetry, and perfection. However, beneath this veneer, a few of the objects contain layers of glass shards. During the work with glass objects, some may slip from the hand and shatter; the artist continuously collected the sharp fragments and preserved them as a means of keeping alive the memory of *Kristallnacht*. The artist incorporated the sharp fragments and numerous birds-like miniatures shaped in white paper cutouts, crystal beads, ceramic parts, and other materials mounted on thin metal

wires that swirl around the elongated glass white totems, imbuing them with powerful symbolism.

Segments of ready-made glass and crystal lampshades, bohemian vases, and contemporary and vintage vessels that B. Wolff connects become “ghostly” objects of imaginary buildings reminiscent of ancient palaces, temples, or futuristic architectures.

The elements are intertwined and represent simultaneously decomposition and destruction – and the juxtaposition of both is a yearning to rebuild and start anew, as well as a poignant cry from the depths of despair.

White color has been a powerful symbol throughout history. In some cultures, white is associated with spiritual enlightenment, while in others, it is associated with purity and innocence. In Eastern and Western cultures, white has long been used in art, literature, and religious ceremonies to express deep spiritual messages. White has also been used to signify hope, new beginnings, and the promise of brighter days.

Vessels inspires us to see the beauty in imperfection and the hope that emerges from pain and loss and serves as an evocative reminder that life is a complex mixture of different emotions, truths, pains, joys, impurities, purities, aesthetics, and various ends that may or may not meet.



Vessels, Suly B. Wolff, 2023
Photo: Avi Amsalem

Svilen Stefanov
ONE gallery

Svilen Stefanov is an artist working in Sofia, Bulgaria, who in the 1990s turned to the form of narrative painting, transforming it into his main means of expression. His painting is the result of a long experience in the field of the very materiality of this art, but it is also a consequence of his preoccupations with criticism and art history, as well as with his practice as an artist before the 90s, when he preferred the means of expression of photography, text and performance.

In the last decade of the last century, he was among the creators of the Sofia art group XXL, through which contemporary Bulgarian art will receive an image different from the paradigms of communist and post-communist public culture. This group separates and from the impositions is hardly long for the “contemporary artist” neo-conceptualism. Thus, Svilen Stefanov creates his own form of conceptual statement, but in which the classic approach to construction, characteristic of oil painting, is categorically applied.

Svilen Stefanov builds the picturesque surface through layers of thin veils, and the reverse perspective gives a sur-

real psychology to the objects and space. Often the format implies horizontal development, and the composition of two or three objects implies symmetry. It is an approach that appears formally painterly, but has gone through the understanding that contemporary art is a way of thinking that can be manifested through the specifics of any materials and means of expression. Stefanov places a text in the image, which is not literary-narrative, but rather aims at semantic confusion. The bright inscriptions are related to cinema, art history, music, literature, even politics, as there is a synthesis between word and image with an alternating dominant, and in this ironic production it is difficult to find a shortcut to an unambiguous reading. His paintings bear absurd titles such as *Last Farewell to Neo-Conceptualism*, *The End of the Visual Artist*, *Romantics Bury Conceptualists*, *Kitsch*, *Industrial Venice*, etc.

As this Stefanov says: My painting is narrative and at first glance tells different “stories”, but the logical threads of this subject matter are deliberately interrupted. There is nothing in them that could somehow be tied to life specifics. The essence of my work is deeply rooted in a simultaneous sense of the divinity of being and a deep doubt in all ideologies distinguishing the social side of world life. And today, quite deliberately, working in a visual field, we have become familiar with the tradition, but this is again part of my understanding of independence.

Dr. Susana Nikolova, *curator*

Kitsch by Svilen Stefanov is
presented by ONE Gallery,
by Desislava Zafirova



Kitsch
Svilen Stefanov

The *Relevant* sculpture is inspired by the complex role of a woman in society and the efforts to maintain balance between different spheres of life. Relevant simultaneously represents feminine perfection and strength, as well as vulnerability and sensitivity. She is powerful and gentle, elegant and steadfast, stable and ethereal. Proud and relevant!

This sculpture continues the artist's Terpsichore cycle, which was born out of a fascination with the female being and its strength, dominated by rhythm, energy, and play.

With a gentle dose of humor, the aim is to encourage the observer to interact both intellectually, concerning the importance of women in society, as well as physically. The observer can literally enter the sculpture and feel its life pulse.



Teo Chai Guan

The artist, immersed in the world's forgotten corners, witnesses a magical transformation as nature reclaims its dominion where humanity's touch has waned. Stirred by these places, a special essence of life finds its way back, and vibrant greens reemerge, resembling an artist's brushstroke within the fabric of time.

With each step taken, hidden gems are uncovered, revealing nature's triumphant return, a profoundly satisfying spectacle and arduous spectacle. It's a saga of growth and decay, a captivating work of art in the eyes of the artist. Life here unfolds akin to an intimate couple – celebrating joy-

ful moments or fiercely battling to assert their presence. This relationship is ceaseless, an endless journey evolving constantly, birthing something new with each passing moment. Witnessing this firsthand is an experience that defies imagination.

As an artist, capturing these untold stories of nature's revival with a lens is an endeavour. Revealing fascinating details within a visual symphony that echoes the essence of existence – creation and dissolution entwined seamlessly, each fragment becoming a unique piece of the grand mosaic.

Enamoured with these overlooked realms in the artistic journey, the artist strives to capture this intricate process, acknowledging the compelling struggle as nature grapples to reclaim her territory.

Despite all artistic prowess, the artist humbly noted that nothing could replicate nature's brilliance. Infinite complexities and boundless wonders remind them that they are merely an observer—a conduit to share the awe-inspiring beauty unfolding in these abandoned corners.



The Lovers

Bianca Lyla Clifford, Claire Lambe,
Justine Walsh & Parker Lev Dupain

The Lovers represent a collective of independent multi-disciplinary artists. Based in Melbourne/Naarm, Australia, *The Lovers* embrace an experimental approach, integrating elements of each member's methodologies and creative histories. Using intimacy, site-responsivity and thematic dedication, each member explores a collectively chosen motif through their perspective. This process culminates in the creation of a work that acknowledges experience, difference and embraces the constant notion of change.

The Well of The Fair Dances is a series of works that represent non-linear notions of the unconscious, travers-

ing a boundary that separates life and death, a descent into a psychological unknown state. In collaboration with cinematographers Juanita Ebbs and Ruben Bull-Milne and internationally recognised musicians Eleni Poulou and Hilary Jeffery, we experimented with light, sound and movement. *The Lovers* reflected on personal, historical and contemporary mythologies through their independent interpretations, travelling into depths of the underworld and unravelling the question of return.

Beginning during the Athenian heatwave of 2023, *The Well of The Fair Dances* involved recording the sound of live situationist composition in tandem with macro filming in a darked Athenian apartment, activating the historically loaded port of Piraeus through site specific character building, acts of endurance while filming from the back of a moving vehicle between the mountains of Leonidio and the performance of a gesture through call and response to the Asclepieion at Epidaurus. *The Lovers* experimented with the moving image and its capacity to represent the thresholds within a psychological descent, aiming to witness its flexibility and collapse.



The Well of the Fair Dances, The Lovers, 2024
Parker Lev Dupain, Marlon Lambe



The Well of the Fair Dances, The Lovers, 2024
Nouk, Marlon Lambe, Parker Lev Dupain (top)
Eleni Poulou (bottom)

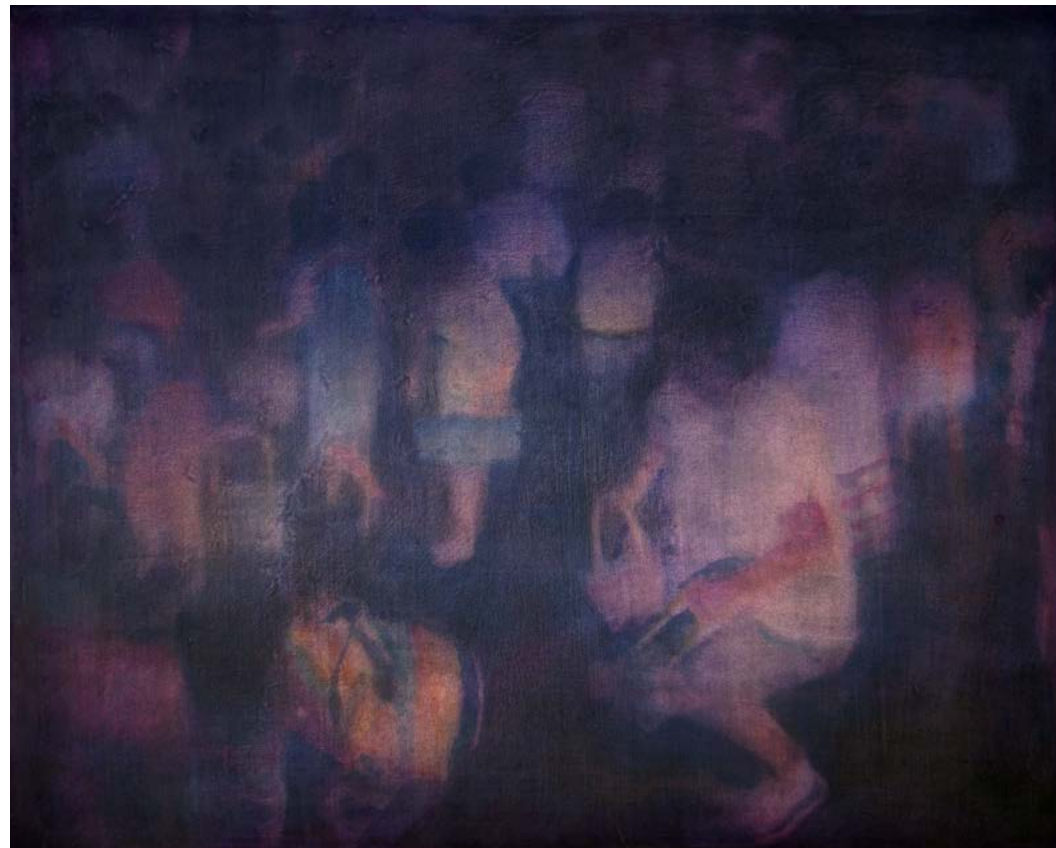
Tong Zhang

In an art world climate where socio-political issues and headlines have been driving and dominating much of the art-making discourse over the past few years, we are in dire need of more contemporary art that address what exists behind, and transcends, our socio-political issues and headlines, namely human universal experience. As evidenced in Tong Zhang's work as well as in his writing, he intends to point to seemingly small moments in everyday life that most everyone can identify with, while also leaving room for individual interpretation and wonder.

Zhang's artistic practice involves the transformation of the ordinary into the extraordinary. Through his adept use

of shadow and light, strategic image cropping, the scale of his paintings, and deliberate decisions regarding the inclusion or omission of clarity and details, he subverts commonplace scenarios. This deliberate subversion prompts viewers to reexamine and linger on what they initially perceived as familiar or perhaps benign, now called into question by the artist's interventions.

As a Chinese artist residing in the US for over a decade, Tong Zhang's work goes beyond cultural boundaries, presenting experiences that transcend differences and foster moments of connection and openness in our hearts, even if momentarily. His works serve as a reminder that substantive change often occurs when individuals are emotionally resonant with a multitude of shared experiences, rather than solely being reminded of divisive factors. In essence, Zhang's work encourages viewers to recognize the common threads that bind us, emphasizing that authentic transformation arises when we are touched personally by shared experiences, in addition to, or even beyond, the constant awareness of our divisions.



Hunting, Tong Zhang, 2023
Watercolor on canvas, 51×41 cm

USC Gayle Garner Roski School of Art and Design

Taboo. Fetish. Hybrid. Obsession. Bizarre. *Whispers From the Corner of My Eye* invites the undercurrent out of the periphery. The work highlights narratives of the untold and the ephemeral, displaying unconventional bodies and uplifting unheard voices. After exploring Adriano Pedrosa's theme, *Foreigners Everywhere*, the artists unearthed a suppressed desire to engage with the subliminal, recognizing it as foreign or 'other'. Through photography, painting, printmaking, sculpture, and textiles, some pieces prompt somber reflection while others take a more playful perspective. Each artwork is uniquely striking, yet when woven together they generate a visceral conversation about systemically silenced issues.

Whispers From the Corner of My Eye presents undergraduate students of diverse backgrounds at the USC Gayle Garner Roski School of Art and Design in Los Angeles, California: Georgia Helena Burki, Erin Cross, Jayna Dias, Emily Eid, Lauren Jian, Ada Liv, Maxim Marshall, Dylan Michaels, Roya Nadim, Jeana Park, Isa Perez, Marina Stamato, Ari Silverman, and Terrie Yu, working with instructors Thomas Mueller and Julia Paull and guided by Dean Haven Lin-Kirk.



Pleasure My Insides, Jayna Dias, 2023
Acrylic and oil on canvas, 183×122 cm



I Brought You Orchid, Terrie Yu, 2023
Polymer, Oil Paint, Resin, Black Mineral Stone, 25.4×165×26.7 cm



Scattered/Cosmos, Erin Cross, 2023
Screen Print, Canvas & Ink, Brass Tubes, 8.4×0.5 m



The Purge of Denialism - Mãe Iara defeats Bolsonaro
Marina Stamato, 2023. Canga (Brazilian beach towel), 150×108 cm



Мотанка для Європи (Motanka for Europe), Maxim Marshall, 2023
Linen, wood, repurposed rushnyk, repurposed vyshyvanka,
repurposed plakhta, embroidery thread, 49×20×12.7 cm

Viel Bjerkeset Andersen

Fifty-Fifty is a photo series with reflections on being in the middle of life and plays on a number of puns; – about sharing equally, being in balance, that life can be a bit of both, as well as questions about gender and equality.

The project shows images of a body trying to find balance, where a vulnerability is revealed. At the same time, the project metaphorically refers to the “meat scale”, and questions whether you, as a woman in the middle of life, are still weighed and found wanting. Or have you finally become heavy enough – and if so, heavy enough for what?

The images also comment in a quietly humorous way on both my own and society’s ambivalence towards a female body that ages; older women’s bodies are less often present in society, women in the middle of life often experience being in the “invisible age”.

Women all over the world are experiencing neo-conservative attitudes, where rights that we especially in the Nordics may take for granted are once again curtailed.

How does today’s polarized debates affect today’s girls who, in a few years’ time, will become the next generation of well-grown women?

Viel Bjerkeset Andersen is a Norwegian visual artist and sculptor, she lives and works in Oslo, Norway.

Andersen mainly works with site-specific art projects. This requires a deep understanding of the character of the place; “genius loci” – the spirit of the place, proportions, and distinctive details.

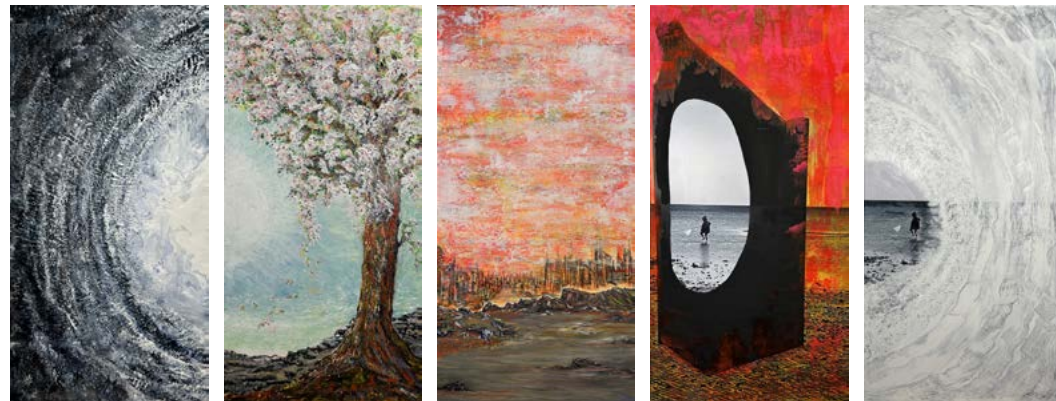
Her art hovers on the borders between architecture, land art, sculpture, and objects, and can vary between large formats and bold expressions to small, subtle signs – however always with a focus on the human scale, experience, perception and movement.

She handles most solid materials such as steel, stone, concrete, and wood, as well as transparent/translucent materials like glass, PMMA (acrylic) and PC (polycarbonate). She also uses photography, video, sound, and light in her art.



Wo Schiffman

Wo Schiffman's newest body of work, *38 Degrees North*, includes five door-sized panels of cloth, wood, and metal. Working with ground pigments from across the globe she explores time, space and existence within the personal structure of her own studio location (Latitude: 38 degrees north, Longitude: 122 degrees west). Schiffman weaves a story of human existence flowing across these panels with painting pigments and materials spanning the history of art over the past hundred thousand years. Each unique panel takes the viewer on a journey using one or more of the classic materials from traditional or current mediums including; casein, encaustic, oil, ink, polymer, and digital photography. Using the *Personal Structure* location (Latitude 38 north), each panel moves the viewer to a new event in the history and future of human existence. Beginning with the first panel, *Creation*, painted in encaustic on a wooden panel, we view a still-forming planet Earth from twenty-thousand feet as it may have looked over four billion years ago. As the viewer moves through the five panels, time moves forward through key events in human history all imagined from the single location of Schiffman's studio. From this personal vantage point, Schiffman explores a human story of creation, coexistence with other species, apocalyptic climate change and offers a sobering choice of two futures. Through these five portals, *38 Degrees North* shares a personal journey through time, space and human existence that raises serious questions about the consequences of our choices.



38 Degrees North, Wo Schiffman, 2023
Various mediums, 165×63 in (each piece: 33×63 in)
Photo: Annie Bates-Winship

Wu Dengyi Art Museum

Wu Deng-yi

Imaginary Color Ink Shanshui

How mysterious rocks they are! Wu's rocks are presented as symbolized ones (one of the common methods used in modern art). These irregular but repeating patterns are actually the results of magnifying the images several times. Such conflicted presentation seems to be common for people who get used to zoom in and out of their viewing objects in the modern society. These details invite viewers to observe and look for the hidden passwords left by the artists, and they are also the memory points that urge viewers to collect. The most importantly, this special way of composition spices up viewers' experiences in appreciating each painting. Even in the similar topics, each painting is independent and worth exploring.

Wu Deng-yi reorganizes nature by shaping four spaces (upper, bottom, front and back). A particular effect he creates on the mountain surface is a contrast between the visual proportion and the viewing distance. This is done by enlarging the details of Taihu stones and depicting them on far-away mountains.

Wu Deng-yi also depicts the trees in diverse proportions. For instance, the deliberately enlarged trees do not follow the rules of perspective in drawing or match our visual experiences in reality. Another example is that he symbolizes part of Taihu stones and presents them as the surface of the near mountains in the close-up shot. He places the symbolized mountains and rocks in the real nature scenes. In this way, it causes the tension between abstract and surreal. Also, the creative way of changing the objects proportion conveys some messages about Wu: he has integrated many different art styles and he is willing to use many different kinds of painting skills and presentation.

In 2021, Wu Deng-yi spends three years and finally finishes his 16-meter hand scroll 'Imperial Landscapes'. These few years are Mr. Wu most important and pivotal years. After almost 60 years of studying and learning, Wu Deng-yi has produced many great works in recent years. His style has transformed from 'Ink Shanshui' to 'Imaginary Color Ink Shanshui'. The yi 'the abstract style' and 'color' let his works full of potential, freedom and creativity. We interpret his works either based on yi or his use of colors, we should never ignore Shanshui in Wu's mind. That is where the inspiration and essence of his astonishing color ink contemporary works outgrow.

Xiwen Yang





274

Amethyst, Wu Deng-yi, 2021
Color ink on Paper, 66×66 cm



275

Purple Mists Rise from the Blue Sea, Wu Deng-yi, 2021
Color ink on Paper, 66×66 cm

Republic of Cynic: 1989. This work gives prominence to the most well-known picture of the 1989 Tiananmen Square Incident. A man in white shirt and black pants with a shopping bag in his hand stood alone on Chang'an Street in Beijing, determining to obstruct a row of eighteen Type 59 tanks. The man did not give up his attempt even though the driver of the leading tank tried to circumvent him. The man even climbed on the turret to negotiate with the tank commander. Eventually, the man was taken away by several men in blue. Not only that the entire event was recorded, but also that four photographers distributed the scene they captured, among which the

version by Associated Press picture editor Jeff Widener was the most widespread, viz., the famous *Tank Man*. It was printed on the front page of newspapers in many countries, showing the confrontation between the man and the four tanks ahead of the convoy. This picture has become the most iconic image of the Tiananmen Square Incident as well as a frequently quoted source in culture and art. However, it remains a blocked image behind China's firewall. Yao filmed the work 1989 in the square of the C-LAB, evoking our memories of the *Tank Man* with a similar setting. It also deconstructs the significance as historic as stereotypical carried by the original image through absurd, nihilist game-playing. It is worth mentioning that the four inflatable dummy Type 59 tanks in this work were made in and delivered from China to the artist's order. These dummy tanks are juxtaposed with the made-to-order documents, which not only reveals China's status as the world's factory after 2003, but also paradoxically brings a contemporary dimension to the historical image of the *Tank Man*.

Text by Yu Wei



Republic of Cynic : 1989, Yao Jui-chung, 2020
Single-channel video with sound, colorful, 6'40"
Commissioned by Taiwan Contemporary Culture Lab

Yiwei Gallery

Chen Shangping, Chi Haibo,
Jinting, Li Ge, Wu De,
Ye Wenlong, Zheng Xiaolin

Land/Mind/Scape is a group photography exhibition presented by Yiwei Gallery in Los Angeles, showcasing the works of seven talented Chinese photographers: Ye Wenlong, Chen Shangping, Chi Haibo, Jin Ting, Li Ge, Wu De, and Zheng Xiaolin.

The exhibition delves into contemporary Chinese landscape photography, with a focus on the ancient concept of Shan Shui (山水). Translating to “mountain-water,” Shan Shui embodies not merely the physical landscape but also a spiritual and philosophical connection between people and their environment.

Through their lens, the photographers capture the nuances of Shan Shui, providing a visual narrative that goes beyond surface-level representation. The artworks become a dialogue between the tangible and intangible aspects of the natural world. The artists employ careful compositions, thoughtful framing, and evocative lighting to blur the lines between self and landscape.

Land/Mind/Scape prompts reflection on the interplay of modernity and tradition in contemporary Chinese society. The images serve as a visual tapestry, illustrating the enduring connection between humanity and the ever-evolving landscape. The exhibition invites viewers to contemplate the serene yet captivating beauty of the natural world through the insightful perspectives of these seven photographers.

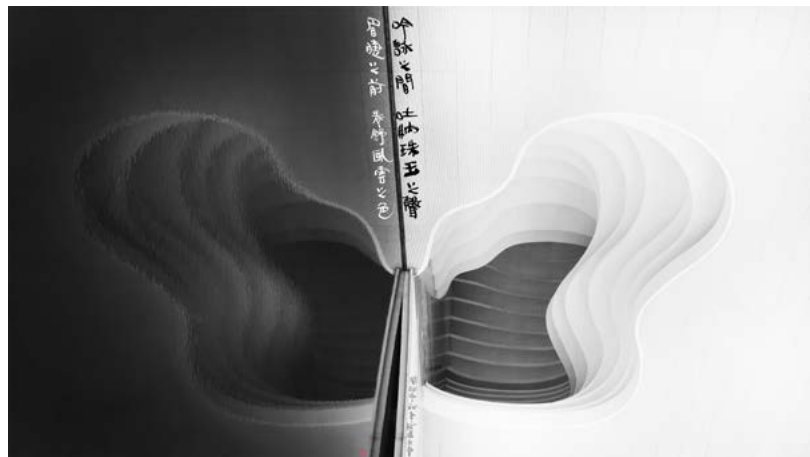


Embracing Infinity #1
Chen Shang Ping, 2023



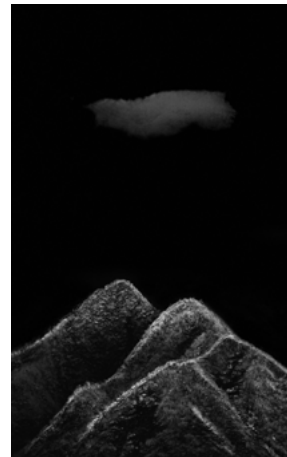
Top: *Remnants of Time #3*
Jin Ting, 2020

Jing Chuan Ying Dao #8
Li Ge, 2023. 843×1500 mm



Top: *Winter Snow #4*
Ye Wenlong, 2016

Shi Lu Mo Yun #6
Wu De, 2021-2023. 60×60 cm



Zhong Nan Ting Yun 01
Ye Zheng Xiaolin, 2024. 60×96 cm

In the busy landscape of modern cities, where we are surrounded by various stimuli and interactions, questions about personal identity and purpose of existence often arise. Kim Young-il explores these existential quests and captures the essence of urban life for city dwellers through creative expression. Born from a deep sense of disconnection and self-reflection in the urban landscape, Young-il's *Forgetting Series* serves as a deep exploration of the meaning and conditions of human existence in a metropolitan environment.

The *Forgetting Series*, which expresses Young-il's concerns about the existence of human existence, is rooted in existentialist philosophy. He was particularly influenced by thinkers such as Martin Heidegger, Jean-Paul Sartre, and Karl Jaspers. Heidegger's concept of being-in-the-world, Sartre's concept of being-other and being-for-itself, and Jaspers' concept of the inclusive provided a framework for exploring his own artistic exploration. The core of this philosophical inquiry is the idea of establishing relationships with oneself and others through self-reflection and existence, which defines one's own state of existence by becoming a subject from the influence of the city's cultural and social environment. Young-il has been creating the *Forgetting Series* since 2009.

At the core of his creations lies the fundamental question, "What have humans forgotten?" His observations thus reflect existentialist themes of self-reflection and

authenticity for city dwellers struggling with their own existence amidst urban disorder. Cities, with their numerous interactions and stimulation, become a stage where individuals seek validation and recognition from others, conscious of their gaze, while often forgetting their own selves due to their unique production and consumption methods. For such a stage, Focusing on elements such as clothing stores, shop windows, mannequins and artificial lighting, his artistic expression emphasizes the role of urban cross-sections in their intimate relationship with human existence.

This means that an individual's identity is not found in internal factors such as self-reflection and self-judgment, but rather in external factors such as urban cultural phenomena and social crowd psychology. He recognizes this as a phenomenon that seeks to define an individual's identity from the verification and recognition of others, including external factors. Through his art, he encourages viewers to think about the complex relationship between the external expression of an individual's identity and the inner truth. In his *Oblivion* series, Young-il expresses the shop windows in his works in a splendid way, but he says it is not to praise the splendor of the city. He simply says that it is to reveal the sad reality of city people who are deceived by external factors such as the splendor of the city and forget or lose themselves as real beings.

In the *Forgetting Series*, Young-il presents active reflection on the existential dilemma inherent in existence in the city. By juxtaposing vivid images of urban life with his explorations of personal identity and the meaning of existence, he invites the viewer to confront his or her own existential questions. Ultimately, his work stands as a testament to man's ongoing struggle to find the authenticity of his individual purpose of existence amidst the complexities of modernity.



Forgetting - City Life 40, Young-il Kim, 2017
Oil on Canvas, 194×87 cm

The basis of the installation concentrates on a small courtyard family house building in the desert city of Al Ain in the Emirate of Abu Dhabi, United Arab Emirates. The building is commonly known as Bait Al Qubaisi or Al Qubaisi house. The name is in reference to the last family that owned the dwelling. It is estimated that it was constructed in the late middle of the 20th Century when reinforced concrete was first introduced to the region. The over 70-year-old building, in the context of Europe, might be seen as relatively “new” structure, but in the context of the UAE, it predates the discovery of oil and the development of modern cities such as Dubai, Sharjah and Abu Dhabi and the forming of the UAE as a nation in 1971. The house has been a ‘collector’ of memories and time, recorded by the number of extensions added through time. Although the house is currently situated in a residential neighbourhood with all the infrastructures of a modern city, after its construction, the house would have been surrounded by desert sand dunes, camels, Bedouin tents and Arish (date palm leaf) houses.

The phenomenological projection is an expression of a possibility of experiential inhabitation within the existing site using 3D scanning, cloud point technology, virtual modelling and projection. This is an attempt for digital representation of architecture of rapid construction, changing habitat in a time and place of scarce resources.

The resulting body of work is viewed as phenomenological study composed of panoramic photographs and film created and edited by the authors using 3D point-cloud scanning technology to capture the essence of Bait Al Qubaisi and projected at 1:1. Unlike most of the structures within the neighborhood and adjacent cities, this house has paused and almost defied the passing of time. Through its walls, surfaces and spaces, one can read the evolution. That past time when the nation first started to experiment with sedentary forms of living. When nomads’ inhabitants started to settle. When what was then, regarded as modern foreign material started to be imported to replace and vernacular forms and substances of what and how homes and shelters were “made”. This was the first time that basic elements of “comfort” living started to be introduced and space with articulate functions and defined activities started to be formed. Meandering through the building today, you can see the structure frozen in past time. There is the contradicting duality of layered time and accumulated memory strata on every surface, skin and substance, and the aura of deserted void and desolated space that has been disconnected and separated from the passing time. Though one can almost feel the presence, see the inhabitation, hear the occupying sounds and smell the essence of performed actions, almost instantly, one is also transported to the moment when time stopped, the inhabitants left and all spaces fell into deep silence.

The installation shows the façade as a membrane, the building’s skin or epidermis reflecting the effect of time, materiality and the poetry that weaves through space creating a visual piece that questions the physical existence of history as we enter a virtual future. A set of conflicted realities at play. The images generated, create an analogy between the “fragility” of humanity and the decay of heritage buildings.



Palazzo Bembo

Adriana Torres Sánchez

Each artwork of Adriana is a story contains a *Torchello*, a little icon, painted with open arms, which signifies a hug. For Adriana, the most important moment of a hug is the imminent moment when we have not yet given the hug. When we make everything possible to give a simple hug for those who have passed away, or left our lives. That special moment could give us special strength that could make us feel like heroes, just to give a warm and reassuring embrace. Hugs through time, through wind, through the generations, hugs full of love, forgiveness, and peace, hugs waiting to be given, like the father to the prodigal son, like the mother to her unborn baby, like to a beloved soul who is not with us anymore.

Adriana has dedicated her work to the inclusion and awareness of autism.

Industrial Designer, Artist, Curator, Mexican Art promoter and Diplomat. Actual Director of the Mexican Cultural Institute in Miami.

Outstanding communicator able to coordinate with museums, artists, cultural authorities and donors in order to resolve issues and host successful events and exhibits of all cultural disciplines and fundraising events. Possesses a solid foundation in Design, Museography, Art History and Critic of Art. Adriana Torres is expert in Mexican Contemporary art and color expert. Adriana, was consider as one of the 26 leader women in Mexico, for the Mundo Ejecutivo Magazine, in 2019.

Exceptionally dedicated and professional with keen interpersonal, communication and organizational skills. As an artist, Adriana Torres AKA “Torchez” dedicates her art work to the autism awareness.

Adriana's work resides in public and private art collections in Mexico, USA and Europe. Adriana's collections have been exhibited in Mexico and abroad, highlighting New York, Montreal, Spain, Portugal, Italy, where she has participated in the 2016 Verona Triennial, the 2017 Florence Biennial and the Barcelona Spain Biennial, 2017, in this year she has been selected to participate in the Flanders Biennial in Bruges City, Belgium in November.



Waiting, Adriana Torres Sánchez
Acrylic and oil on canvas, 72×60 in



Loving Gaze, Friends, Hugs & Differences, Adriana Torres Sánchez, 2024
Acrylic and oil on canvas, triptychs 18×42 in each



Tree of Life, Adriana Torres Sánchez, 2024
Acrylic and oil on canvas, 80×80 inches

Artists In Residence In Everglades (AIRIE) & We Oppose Violence Everywhere Now (WOVEN)

Elements of Being is an immersive, multisensory experience fusing art and activism through a narrative-based installation. Presented by Artists in Residence in Everglades (AIRIE) x We Oppose Violence Everywhere Now (WOVEN), this groundbreaking collaboration intertwines diverse voices and art forms as catalysts for environmental, social, and racial justice presented on a global stage.

AIRIE x WOVEN invites viewers to an affirming space where diverse narratives of climate change and under-represented voices intersect to create intersectional environmental dialogue. The experience explores the convergence of interdisciplinary choral music, painting, opera, performance, and dance. Inspired by the regenerative power of fire, symbolizing both destruction and renewal, the installation delves into the Everglades ecosystem and the prescribed burns conducted by the National Park Service to mitigate wildfires and foster regrowth. Through this exploration, fire becomes a multifaceted metaphor for humanity's role in addressing ecological crises and fostering collective action for environmental stewardship.

Elements of Being, curated by AIRIE Artistic Director Cornelius Tulloch, blends evocative soundscape compositions with recordings from the Everglades; an original opera piece writtend by Kunya Rowley, as well as spoken word by Arsimmer McCoy, immersing audiences in a symphony of sounds. A dance composition from Gentry Isaiah George explores the power of movement as a narrative of environmental preservation and equality.

Earth Requiem, an interdisciplinary performance and installation conceived by Diana Wege, is presented as the

nexus between environmental and social justice orchestrated by WOVEN Creative Director Klay Enos with four movements written by composers Errollyn Wallen, Eve Beglarian, Jeff Beal, and Sophy Him. *Earth Requiem* seeks to unify all people through a shared love for the planet.

This collaboration between AIRIE x WOVEN unveiling in Venice represents a meeting of creative voices committed to igniting meaningful change. As art transcends boundaries, it becomes a powerful force for advocacy, inviting all to witness the urgent dialogue unfolding in the artistic landscape. *Elements of Being* explores a transformative course toward an environmentally sustainable and socially equitable future for the planet and under-acknowledged communities through collective action.

About AIRIE: Artists in Residence in Everglades (AIRIE) is a 501(c)(3) not-for-profit operating in Everglades National Park and the Greater Miami Area. AIRIE empowers artists to think creatively and critically about their relationship to the environment with a mission of revealing new narratives and solutions for social and environmental change. AIRIE's immersive residency program allows artists to live, research, and create inside Everglades National Park, a UNESCO World Heritage site currently in danger of disappearing forever.

About WOVEN: We Oppose Violence Everywhere Now (WOVEN) is a nonprofit organization aspiring to end violence in our lifetime. Founded in 2013 by New York activist and artist Diana Wege, WOVEN has expanded its vision to end violence against humanity, end intentional cruelty against animals, and find solutions to protect and preserve the natural environment.

Creative Direction led by AIRIE
Creative Director Cornelius
Tulloch and Woven Creative
Director Klay Enos

Curatorial Team: Cornelius Tulloch,
Tracey Robertson Carter

Artists: Jeff Beal, Eve Beglarian,
Gentry Isaiah George, Sophy
Him, Arsimmer McCoy, Kunya
Rowley, Cornelius Tulloch, Errollyn
Wallen, and Diana Wege

Production Team: Kristina Reinis,
Alexa Caravia, and Givanete Castillo



Elements of Being, Cornelius Tulloch, 2022

Aku Menditeguy

Skiascope

Renascere –in Latin, “to be born again”.

Renascere blurs the imaginary line between the microcosm and macrocosm and the concrete boundary between life and death. The work, a body poetry narrated in two chapters “Cineris” and “Porta”, materializes in video and photographic records. It is a metaphorical story - with a certain autobiographical tint - that aims to reflect the metamorphoses that every human being experiences throughout their life. It addresses the notion that everything dies to then be reborn, transformed. In “Porta”, from a vessel symbolizing the vulva, a body constructs and gives birth to itself. It traverses the portal, *porta* in Latin, highlighting the recurrence of the life cycle. In “Cineris”, there is no beginning or end; it moves from life to death and from death to life. A body burns to consume itself and then resurfaces, renewed.

1. “Cineris” (from Latin *ceniza*, ashes). Like a Möbius strip, “Cineris” moves from life to death and from death to life. It does not define what happens first because, in

cyclical terms, there is no beginning or end. To burn, to consume oneself and the resurge, undergoing transformation, is part of the symbolism and metaphor of this work. Ash represents the destruction and disappearance of something old to make way for something new and revitalized. In “Cineris”, a renewed body emerges, which is not different from the one that was incinerated, but also not the same. The work manifests the transience of life and, at the same time, the small deaths that each human undergoes throughout it.

2. “Porta” (from Latin *puerta*, door). *Porta* in Latin means door. Shaping one’s own life is the proposal of this work, which presents a body that gives birth to itself and, therefore, gives form to itself in the same way. Struggling and taking advantage of the malleability of clay, that is, the nature of one’s own nature, it is the hands that shape the limbs, torso, and the rest of the figure. The idea that human beings come from clay is a notion present in various ancient cultures around the world, from Egyptian and Greek to Judeo-Christian. In “Porta”, everything emerges from a vessel symbolizing a vulva, and the cyclical becomes omnipresent in the recurrence of generating the channel of life, the opening door to the outside world, and the potential of the body that sprouts from that portal. The strength of the work lies in not defining but traversing that path of repetition and persistent life.

María Lightowler, *Curator*



Porta from *Renascere* Series, Aku Menditeguy, 2023
Photography print on Hahnemühle Bamboo Natural Line Paper, 50×70 cm, Edition 5

America. Land of Dreams

Curated by Dr. Milagros Bello
from MIA Curatorial

America: Land of Dreams focuses on the intricate complexity of artistic practices of the Americas and beyond, pointing to how the artists have creatively crystallized their creative experiences across different geographies. It reviews multifaceted aspects of the Human Condition, from reveries to apocalyptic, non-objective, and abstract; the works project a vision of critical contemporary Humanity. Artists rooted in narratives of their native or diasporic territories, whose work in various mediums across different geographies, contribute to pressing questions of our time.

Magaly Barnola Otaola (USA) envisions a deep sense of humanity through a rigorous figure outlining an outmost inner force. A synthetic delineated entity is portrayed in a mighty thermodynamic posture - his foot deeply rooted onto the earth, his left arm powerfully projecting into the cosmos- substantiating the universal energy all humans possess.

Meg Cogburn (USA) proposes a reflection on Human Beings in stages of metamorphosis and rebirth. Emanating from her introspective spiritual inquiries, surreal beings are portrayed in hardships and transitions, overlaid through symbolic references to Voodoo Cosmograms and sacred geometries, revealing liminal and invisible forces of hermetic substances ingrained in the Latin American spirit.

Sergio Cesario (Brazil/USA) proposes digitally post-produced images pointing to the prosthetic future of Humans. In his Transhuman Series, – The Prophet and Forthcoming Monalisa, – robotic figures decompose into prototyped politically loaded characters portrayed with their positive and negative connotations as new prototypes of society.

Eliana Barbosa (Brazil/USA) exposes in her ephemeral photographs critical ghostly allocated characters as a reflection of social dissolution and existential crisis. Her creation method involves outlining silhouettes painterly dropped over the surface of a large can, then photographed before the ephemeral image dissolves onto the white paint.

Ricardo Carbonell (Venezuela), mastering the contemporary collage practice, proposes a compound of objects of consumption (stamps, seals, brand labels) articulated with tape cutouts and square and diagonal drawings in contrasted compositions of rhythmic tensions and dynamic collisions in a minimal approach to anthropological oriented and at the same time abstract art.

Paul D. Chisholm (UK), a multifaceted conceptual artist, proposes an installation of cushions as human shapes in a united compound of corpses embraced in dynamic interactions. Sensually intertwined, they evoke encounters, unifications, transactions, and exchanges in a metaphorical human interface.

Sylvia Constantinidis (Venezuela/USA), a musician, composer, and visual artist, creates multimedia installations involving a singular approach to art where music and painting, color and sound, correspond in a creative multidisciplinary combination. In her work, richly layered compositions displaying Pre-Hispanic Venezuelan pictograms merge into dynamic videos of aural and visual mixtures.

Mercedes Inaudi (Venezuela/USA) presents a multiple 25-piece work in a mixed media collage made from graphic signages, papercut news, graph types, and politically loaded phrases as signifiers of the current Venezuela crisis, underlining the power of the informational world and its weighty presence in our critical society.

Matt Jacobs (USA) features intricate, nature miniature paintings that contemporarily redefine the Baroque horror vacui. The pieces depict rapturous scenes with seductive flora and abundant greenery centered around a focal figure, a voluptuous and alluring cupcake, as a tactile and sensual connotation for eros and seduction.

Oksana Kirpenko (Ukraine/USA) portrays a human entity in an elusive distress. Through compositional pictorial subdivisions, a helmeted woman without skin ("senza



I write a language nobody understands
Clark Medley, 2022

pelle"), all flesh and muscles, emerges vulnerable but decisive, quiet but robust, and hieratic but intense as a reflection of human resilience and strength.

Esteban Machado Diaz (Cuba/Ecuador) Ode to Frida portrays the Mexican artist Frida Kahlo in an exuberant Caribbean nature of symbolic echoes, in a contemporary approach to Latin American Surrealism: Frida as a procreative Goddess buoyant in Cuban foliage, shows a coconut flowing water as an "Orbis Mundi" expanding as a river, her back leading with a winged Monarch butterfly representing migration.

Karina Matheus (Venezuela/USA/UK) Her video delves into a quest for light and enhancement through a spiritual and artistic dialog with the British Sun and its multifaceted forms in the UK seasons employing the Andean ritual of Munay Ki. Her artistic recollections of the sun come from her daily walks amidst the ever-changing English weather that contrasts with her reference to bathed sun places such as Caracas and Miami, where she has spent most of her life.

Clark Medley (USA) presents a self-inspired Arabesque alphabet, merging pictorial elements, dancing silhouettes, and twisting marks as unique glyphs imbued with existential meanings. Imaginary fonts marked by dynamic, repetitive strokes capture the essence of personal scripts shaped by perceptual and auditory experiential encounters.

Vered Pasternak (Israel/USA) reviews the critical poverty condition of the Homeless in America, defying the cliché phrase of "America. Land of the Free". Her oil stick on stop signs reveals homeless outlined portraits that have merged from her interactive contact and, through the years, with the homeless people in Miami.

Beatriz Sanchez (Venezuela) presents three sculptures assembling a profuse compound of collected objects set up as relics of society and consumption symbols. They work as complex chains of cultural signifiers and paradigms of our postindustrial civilization.

Raul A. Vargas (USA) His assemblages allude to our critical ecological crisis. They contain small, still, life-like academic paintings interconnected into a disgusting net of garbage collected from his environment. It is a vision of the Anthropocene era of devastating consequences.

Milagros Bello, PhD
Curator of the show

Dr Milagros Bello holds a PhD in Sociology with a doctoral thesis in Sociology of Art from the Université de Paris VII-Jussieu, France. She is a member of the International Association of Art Critics. She has curated numerous shows in contemporary art.

Dr. Bello has taught as a professor of art at the Florida International University, Florida Atlantic University, Miami International University, and the Istituto Marangoni/Miami. She is the director and chief curator of MIA Curatorial Projects.



Ode to Frida, Esteban Machado Díaz, 2023
Courtesy: © Roselle Gallery's Private Collection



Transhuman Series: The Prophet & Forthcoming Monalisa
Sergio Cesario, 2023

Andrey Kozakov

Country, Deconstructed is an ongoing series of works that incorporates the importance of national narratives, and explores the resilience of cultural identity in the context of war. Inspired by the peaceful beauty of Ukraine's parks and artistic heritage and horrified by the rapid destruction of its cities and landscapes by the armed forces of the Russian Federation following their invasion in February 2022, Andrey Kozakov sought to symbolize the emotional core of Ukrainian culture.

Each one of the three selected paintings, presents a scene that seems frozen in time, between the explosion that has already taken place and the possible aftermath, when the physical pieces suspended in the air, or fallen to earth, will be reassembled and rebuilt. The landscapes are devoid of people, millions of whom have fled the country or been internally displaced, but their presence is felt in the images of the monuments constructed sometime in the past. The broken homes and sculptures call out for the

return of the previous inhabitants, but in many places it is not yet safe to live or rebuild; that possibility lies sometime in the future.

The destroyed sculptures shown in *Broken Monument*, and *Broken Sculpture* in the Park, represent the importance of the arts and landscape to the nation, and serve as a reminder of the tragedy of violence, while the exploded structure in *House, Deconstructed*, represents the loss of a safe and peaceful homeland. The color palettes utilizing deep shades of green and blue, with moonlight shining overhead, create a calm and meditative effect that juxtaposes strangely with the stylized images of destruction. However, the quiet compositions suggest there is room for optimism, and each scene retains the elements of hope. The monuments have been blown apart, but the pieces of each whole still remain, suggesting the possibility of rebuilding from the ruins.

Andrey Kozakov is a US-based artist, originally from Kyiv, Ukraine, whose work explores identity, belonging and cultural memory. Through architectural paintings that portray real or imagined scenes encompassing dynamic city views, modern buildings, and remembered landscapes, Kozakov shares a vision of creative world-building. The timeless quality of his dreamlike compositions question the changing nature of memory. They suggest an ongoing narrative and invite viewers to imagine their own interpretation.



Broken Monument
Andrey Kozakov, 2023



House Deconstructed
Andrey Kozakov, 2023

Anna Pelc's artistic journey, has evolved into a rich exploration of global landscapes, inspired by ancient history, mythology, and a passion for storytelling. Her showcased autoportraits, *Me. Adorned* and *Gossip Girls*, reveal a fearless artistic approach, layering shapes to form obscure worlds with characters that carry unique narratives. This boldness in composition signifies Anna's growth, pushing boundaries and challenging conventional perceptions, reflecting the interconnectedness of chaos and progress within the human experience.

Notably, the autoportraits presented at *Personal Structures* demonstrate more than personal growth; they embody a shift in the artist's relationship with her art. Anna, never the object of her own creations, now utilizes her experiences as catalysts for new artworks, fostering a profound dialogue between self and creation.

Anna's art serves as a bridge between personal exploration and shared human experiences. In her explorative process, delving into colors, compositions, and moods, she invites viewers to witness the evolving narratives, characters, and emotions in each piece. The dynamic interplay of chaos and harmony in her compositions mirrors the broader theme of *Time, Space, and Existence*, fostering a dialogue that transcends personal boundaries and connects with the collective human journey.



Gossip Girls, Anna Pelc, 2023
120×100 cm

Textile arts were Anna's first love and she graduated in 1983 with a Major in Art History/Textile Arts. Throughout the years that followed, Anna worked in Boston/New York and developed a line of painted architectural glass blocks while also doing fabric and tabletop design. In 1995, she moved her studio to Venice California and focused on her canvas work. Anna also began doing pigmented prints and her shows exhibited these, along with her canvases and painted architectural glass blocks.

Anna's fascination with ice began with a rock in a frozen birdbath. In 2013 she started freezing every material she found interesting. This effort reflects the outcome of the evolution, which is now *Frozen In Life*. The artist creates images of flora and other natural objects as seen through the lens of ice and light. The work is rigorous and demanding with heavy ice sculptures and constant attention to the layers, timing, color and temperature. The implementation of various tools and techniques impact her finished piece's. During the growing season she collects

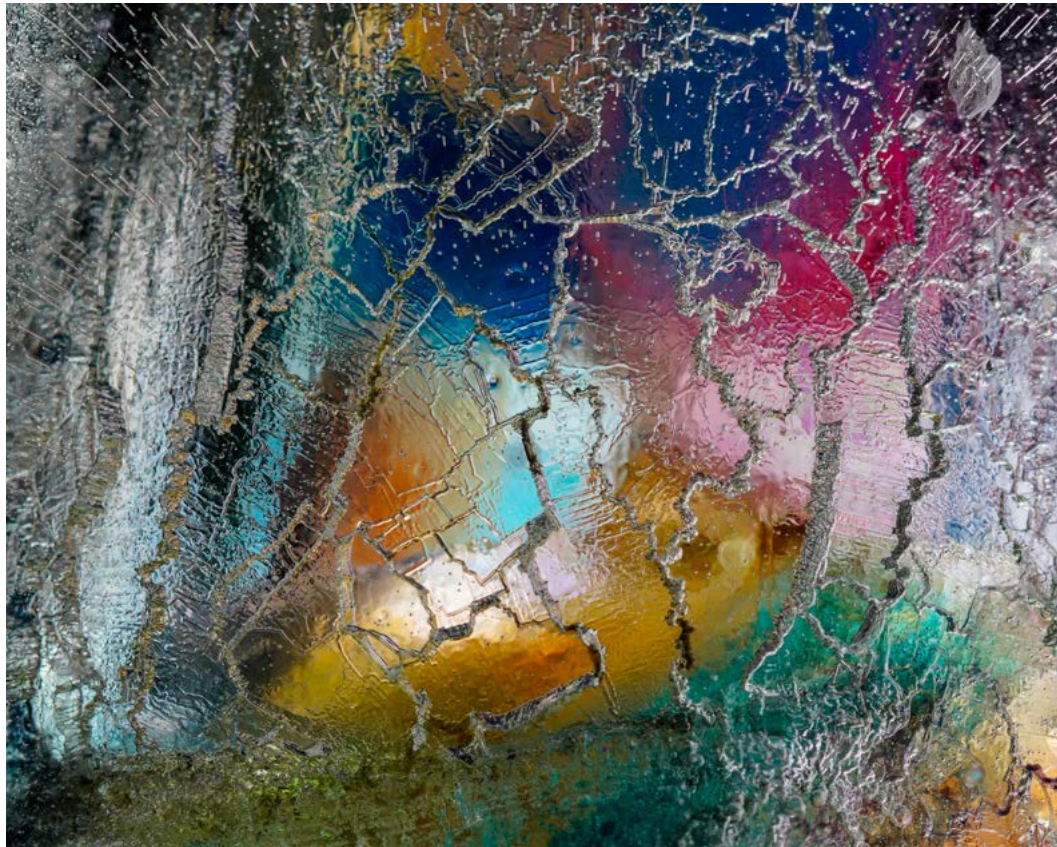
specimens from the gardens and forests around her home to create compositions. The poetry assembled with these botanicals in ice creates a shared conflicting environment that is beautiful and fleeting. Like nature, these sculptures emerge, transform and then melt away replicating the cycle of life and leaving no environmental impact.

The rhythm of the seasons invigorate Anna. In the long winters, she shifts her focus to pursue a different aspect of her work. Ice becomes a translucent subject explored with color, texture and lighting. These large pieces of ice transform into vivid and dramatic landscape studies. During these times, she exhausts her understanding of what works and what doesn't, revealing exquisite combinations in her ice. As these forms emerge, the selected palettes invade and camouflage the contours of the ice, resulting in a kaleidoscope of color and composition.

The exhibition of *Frozen In Life* remains an ongoing sculpture/photography project dedicated to documenting a moment, a season, or a botanical growing year. This installation includes images from both her botanical and color studies and introduces the icy waterfall of color. The *Personal Structures* exhibition will begin with the artist's favorite work from 2023. Over the course of the exhibition, the visitors will have the opportunity to watch it gradually transform and unveil images from the 2024 growing season. This project releases the viewer from interpretation and allows the simple appreciation of the beauty in front of them.



Ice Sculpture Stages / Frozen In Life
Anna Thurber, 2023



Color Study_01231 / Frozen In Life
Anna Thurber, 2023



So Happy to be Here / Frozen In Life
Anna Thurber, 2023

Annie Kammerer Butrus

Realized primarily through painting, Annie Butrus' (b. Evanston, Illinois) artistic practice concentrates on the intersection of science, landscape, and memory. Butrus focuses on how the impact of nature, emotions, and mapping shape our idea of place and belonging and how to document change and the passage of time.

Her process employs many series of latex resist and layers of opaque and translucent acrylic paint, applied in succession to create lines and boundaries. Labor intensive, the resist application records the act of painting, allows complete control of the painted surface and then, once removed, transforms the painting over and over, creating positive and negative voids.

Internal/External reveals the power of the landscape in our imaginations and the interior and exterior landscapes of the brain. The work presents overlays of images derived from photographic images showing a coronal cross-section of brain activity from functional Magnetic Resonance Imaging (fMRI) with shadow tracings of Alabama landscapes. *Internal/External* are horizontal diptychs featuring cranium demarcations, lateral ventricles, and the brain's

left and right hemispheres, co-mingling with 20 years of documenting places in Alabama such as peach orchards, formal gardens, and state parks.

Singular hues and a wide-ranging panoply of colors reflect individual or multiple emotional states and communicate with the left and right cranial hemispheres. The resulting color presentations feature both distinct and complex emotions happening simultaneously, highlighting the role of real and imagined landscape experiences that are interchangeable in our memory and "read" as the same in fMRI scans. Suspension, depth, and ethereality connect to Butrus' use of the horizon line, where the physical separation in diptychs offers broad notions of above and below.

As she sought to understand the brain and the impact of nature on it, Professor Michele Forman, Dr. Jonathan Roth, and Drs. Leila and James Markert responded thoughtfully to her questions about brain science. She is ever grateful for their support.

Butrus is an award-winning artist with an MFA in Painting and Printmaking from the University of Notre Dame and a BA from Wellesley College. Notable public and private collections, such as the Children's Hospital of Alabama, MD Anderson Cancer Center, and the Wellesley College Rare Book Arts Collection, hold her work. The Atlanta Journal-Constitution, Art Papers, and The Birmingham News have reviewed her work. She lives and works in Birmingham, Alabama, where she conducts her Color Response Community Art Project and is a member of Ground Floor Contemporary.



Internal/External: Multitudes I
Annie Kammerer Butrus, 2023

Arts Connection Foundation Miami New Media Festival

The Miami New Media Festival (MNMF) is a multimedia platform sponsored by Arts Connection Foundation (ACF) since 2006. However, its roots go back to the International Video Art Festival, created in 2004 in Venezuela by the artists Asdrúbal Colmenárez and Adriana Barrios and by the cultural promoter and museologist Andreina Fuentes Angarita. The Emerging Art Foundation and the Technology, Art, and Media Foundation (FAE) initially supported this initiative.

Today, the MNMF is based in Miami and has established itself as a space that promotes artistic creation by exploring new technologies, such as video art, animation, digital art, augmented reality, video mapping, and using devices such as drones.

In 20 years of experience, the MNMF has built an ecosystem of artistic production and promotion that has benefited more than 210 artists and creators from more than 15 countries, with a network of exhibitions in Latin America, the Caribbean, Europe, and Asia, including important cities such as Miami, Rome, Venice, Paris, Madrid, Barcelona, Amsterdam, Caracas, Maracaibo, Valencia, San Cristóbal, Mérida, Lima, Bogotá, Santo Domingo, Shanghai and Hong Kong.

The MNMF does not establish nationality or residency restrictions for artists. He has presented over 700 videos, installations, 3D digital art pieces, and performances. Furthermore, it has transcended conventional boundaries, promoting artistic experimentation with emerging digital applications such as Skype (2003), Facebook (2004), You-

Tube (2005), Twitter (2006), WhatsApp (2009), Instagram (2010), Snapchat (2011) and TikTok (2019).

For this reason, the MNMF plays a role of reference in global networks of creators and institutions. The festival features digital and multimedia artworks and engages the community in meaningful dialogues about crucial topics. However, with a particular focus on the participation and inclusion of women artists and members of the sexually diverse community (LGBTIQ+), promoting diversity and giving voice to protest perspectives for the construction and consolidation of new forms of citizenship.

The MNMF also positions itself as a promoter and defender of pressing global issues. These topics define our contemporaneity: each year promotes reflection on a different curatorial proposal, addressing a wide variety of arguments, from global warming, the construction of identities, media censorship, violence, and problems related to human mobility to the issues associated with individual and global well-being, health, solidarity, and the need for global healing.

This year, it celebrates its 20th anniversary with a special edition that recalls the Biennia's theme, *Foreigners Everywhere*, through a wide range of video artworks. It includes works by Alydia Weber, Carola Bravo, Carolina Camelo Jiménez, Claudia Robles, Cheryl Maeder, Consuelo Méndez, David Fernández Rocha and Francis Muñoz, David Palacios, Obi Waegbe, Terso Gundu, Gastón Ugalde, Jesús Hernández Güero, Kiyo Gutiérrez, Leo Núñez, Matteo Campulla, Muu Blanco, Nayari Castillo, Nela Ochoa, Raúl Rodríguez (RARO), Rolando Peña, Sandra Vivas and Santiago Carlini. Also presents as a special guest the Food of War collective (integrated by Hernán Barros, Omar Castañeda and Andreina Fuentes Angarita) with the proposal *Journey of Labels*, a project that aims to humanize the often-marginalized figure of the migrant and invites viewers to examine their own beliefs and entrenched realities.



Boise State University

Laurie Blakeslee, Jodi Brandt,
Megan Cattau, Caroline Earley
& Kate Walker

These works discuss human relationships to landscapes and land use in the western United States during a time of climate crises and land degradation. Three studio artists and two scientists from Boise State University present projects that both enrich and are in dialogue with each other. Idaho is traditionally a rural agricultural state, known for its vast wilderness. In Blakeslee's photographs of one woman's home garden and Brandt's NASA funded beaver rewilding project, we find connections to that legacy of abundance and its current fragility. Cattau's research into invasive species growth and Walker's video performances at Idaho's nuclear super fund site, speak of other land use and threats posed to these environments. Earley's work explores land as a living system, the soil food web.

Laurie Blakeslee's *50-Year Garden* is a series of photographic works that document a garden in all its seasons of transformation and its relationship with gardener Fritz, with her resilience and determination. Today not only does this garden provide food for her family (and her lucky neighbors), but it also allows a space for meditation through the ritual of daily maintenance. It is clear that as Fritz, now in her mid 80s, grows older this garden provides a way to maintain her vitality.

Caroline Earley's ceramic sculpture consists of interdependent biomorphic forms inspired by ideas of symbiosis. The work aims to embody the complex interrelationships between plants and microscopic life within the soil food web, and its role in carbon sequestration/ cycling. Her work explores the potential for mutually beneficial connection and interdependence within living systems, through cyclical processes of exchange, merging, and separation.

Kate Walker's performance-based videos feature group actions in Idaho landscapes. The nuclear airplane was test-

ed in the 1950's with no containment at the Idaho Nuclear Laboratory, before being abandoned as impractical. Today, contamination threatens the Snake River Aquifer. In *Cloudship* performers parade an inflatable modelled after this airplane engine, through desert foothills. In *Region 10* performers sing in front of a backdrop of these same 1950's nuclear airplane engines, which stand in an expansive desert backdrop of grass and sage brush.

Jodi Brandt's documentary video, details how on the North American continent, prior to European settlement, there were around 250 million beaver ponds. In the early 1800s in the American West, fur trappers brought beaver to the brink of extinction. Their absence, along with other land use changes caused by white settlement, led to a massive loss and deterioration of mesic ecosystems. This project leverages NASA satellite observations, biological data, ecological forecasting, and engagement with end user partners to improve beaver rewilding process.

Megan Cattau's documentary video and Virtual Reality project depict the Sagebrush steppe ecosystem. Invasive plant species establishment, which is catalyzed by climate change and wildfire, is one of the most prominent threats to native vegetation in this ecosystem. This project leverages species-specific phenology, meaning the unique timing of seasonal growth cycles, to detect and map invasive species in remotely sensed UAS imagery collected repeatedly over time, ultimately to support invasive species management.

Supported by Boise State University, The National Aeronautics and Space Administration,

Idaho Commission on the Arts, The National Science Foundation and Idaho Film Collection.

Captions from left to right, top to bottom:

50-Year Garden, 2013 to present, Laurie Blakeslee

Rewilding with beaver in the American West, Jodi Brandt, 2022, video,

Cloudship, Kate Walker, 2018, video

Region 10, Kate Walker, 2023, video

Detecting Invasive Species in Sagebrush Systems, Megan Cattau, 2022, video

Symbiosis, Caroline Earley, 2024 180x130x30 cm, Ceramic and mixed media



Chen Mei-Tsen

Venice is an intertwined network of canals, streets and buildings spread on 10 million tree trunks. It is according to this specificity that Chen Mei-Tsen presents the Paradise series. This series of paintings represents maps of the cities she visited and those where she stayed. They constitute her paradise on earth, which continues to metamorphose, both physically and mentally, like the rhizomes. In order to compensate for the finiteness of her territory as an islander, Mei-Tsen goes to meet other cultures. Because the quest for identity is built as much by movement as by immersion. She wanders through cities, moving from one path to another like plants roots in search of nutrients. This is why her Paradise series is made up of vascular trees whose tentacles entangle themselves with the city maps like a spider's web. Through their beige, red and purple colors, thus draw an analogy with a living organism which weaves its nervous system and its blood network. We can therefore consider that these skinned images constitute, in a way, her self-portraits. "Paradise immediately takes us into the intimate architecture of a journey – real and imaginary – that Chen Mei-Tsen has always undertaken in search of her own identity.

What strikes us is the perspective, the deep crimson atmosphere emanating from the canvases, and then suddenly the splintering of the architectural plan. Every time we cross a canvas, a map, or a landscape, we hear the incessant murmurings of imaginary markets, jammed arteries, and jubilant crowds. You can make out the presence of ramparts, waterways, or dykes, and elsewhere, the tangled web of buildings, one inside the other. The cities she passes through again and again are like mirages: tall silhouettes of walls glimpsed in the distance, gradually taking shape until they become tangible and are mapped out within the branches of a world-tree that is both glowing and sylvan.

Each time we stop in front of the scarlet canvas, a maze forms again, seamlessly following the tortuous paths of roots and nerve or plant branches that breathlessly run through the paradise on Earth that the artist invites us to explore. We are caught up in the canvas, in this 'organic cocoon' – at once an imprint and a matrix – which has the power to delineate the pulsating arteries of suspended city maps that house the artist's birthplace, and at the other end, a luxuriant, sprawling forest of red, iridescent, or purplish tones that flow through our veins and invade the whole space.

Through this blood-red flooding the city, infiltrating the sap of the trees, and beyond our own bodies as if transfixed by the canvas, Mei-Tsen tells us of the hope of the one who never ceases to weave links across cultures, and the dismay of the prey trapped in the geography of the web."

Marc-Williams Debono



Paradise LHR, Chen Mei-Tsen, 2015
Oil on canvas, 180×120 cm



Paradise PEK, Chen Mei-Tsen, 2015
Oil on canvas, 195×130 cm



Paradise CDG, Chen Mei-Tsen, 2017
Oil on canvas, 195×130 cm

Concept2048 is a duo of visual artists, consisting of Ekaterina Perekopskaya and Rostyslav Brenych, who specialize in art, fashion, and conceptual production. Their art projects never insist on hard and fast answers, but rather leave an array of open-ended questions for the viewers to reflect upon. In their creative works, they try not only to shed light on global issues, but also to inspire their spectator to active action. Their goal is to change the surrounding reality and sustainable development on the planet. The number featured in the duo's name, 2048, symbolizes a not-so-distant future, and serves as a reminder of the significance of taking proactive measures today, in order to shape a better tomorrow.

Whisper of the Sea is a multimedia conceptual art project that intertwines fictional mythology with current issues of humanity, and explores the interconnection between humans and nature through the prism of mythical beings. The aim of the project is not only to display artistic beauty, but also to awaken the audience's awareness of the importance of sustainable interaction with the environment and the restoration of harmony between humans and nature.

Millions of years ago, when the Earth was covered with water and the oceans followed the habitual rhythm of tides, many secrets remained hidden beneath the water's surface. Since those ancient times, mysterious beings known as AquaSouls have lived in the depths of the waters. They possess the exceptional ability to store information in their DNA and pass it on to generations of living beings. Their genetic code, serving as a living archive, holds the wisdom of ages, along with the knowledge and experience of the generations that inhabited the planet. Until recently, the AquaSouls whispered to humans stories of life, sorrow, and joy of the generations that populated the Earth, shared valuable secrets in their quiet dance, and reminded humans that they are part of this great natural symphony.

A few decades ago, the close bond between humans and AquaSouls was ruined when humanity locked itself in endless immoral interests, immersed in the constant noise of unnecessary matters, and built an invisible wall between themselves and nature, interrupting the flow of knowledge and wisdom that used to freely flow to people from these mythical beings. Since then, people have been stuck at one point in their development, lost the ability to understand nature, and initiated a cycle of its destruction.

Despite human behavior, nature continues to send its love - the AquaSouls leave the oceans and come ashore in search of human empathy. Today, their whisper is a cry for help, a call to restore the lost balance and harmony before the great ocean envelops humanity in its wet embrace, erasing the scars of its past, cleansing both its essence and the Earth.



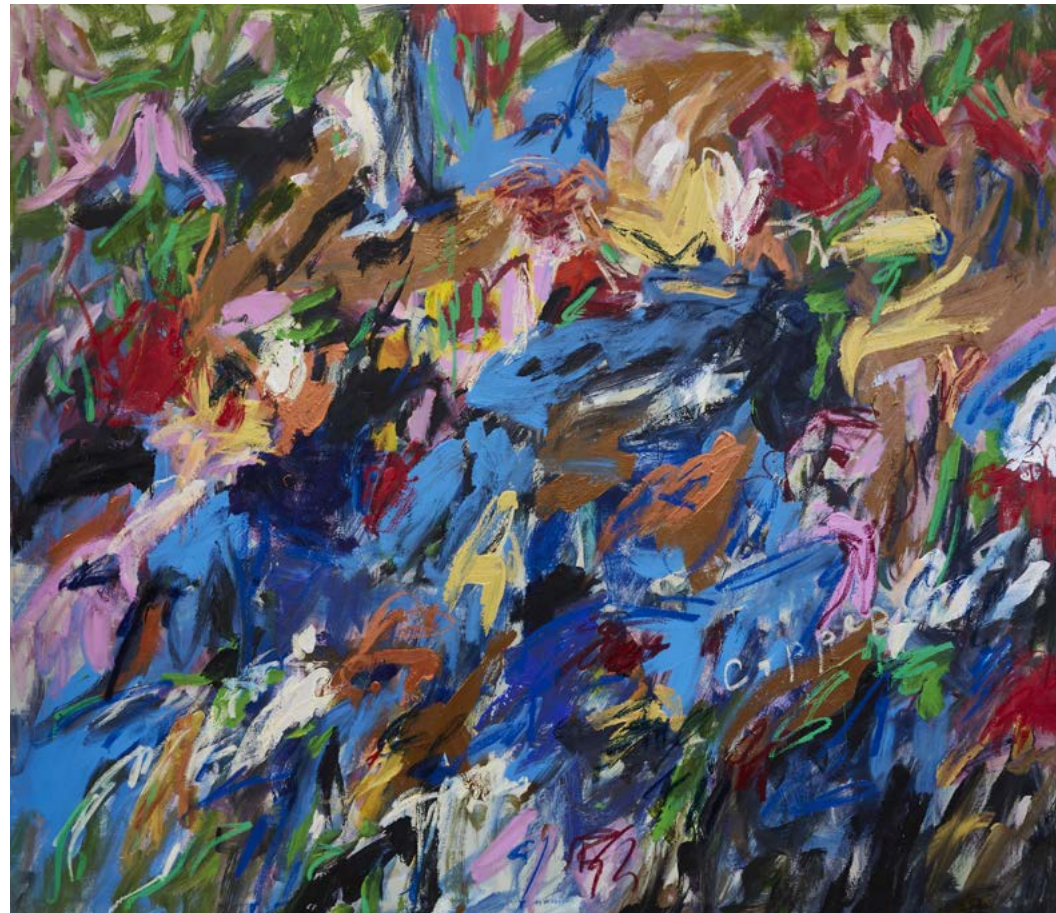
Whisper of the Sea
Concept2048, 2023

Coral Contemporary Gallery

Chiara Baccanelli

Chiara Baccanelli, born in Buenos Aires in 1993. She studied Interior Design at the Nuova Accademia di Belle Arti (NABA) and in 2017, she did a specialization in the same school, studying a Master's in Visual Arts and Curatorial Studies. She made several individual and collective exhibitions in Italy, Argentina and Uruguay. Her works focus on the search between space and color, on building an autonomous space through painting. In 2018, she was invited to participate in the artistic residency program of the Fondazione MACC Calasetta in Sardinia, Italy. Her work is reflected in the series *Hybridizations*. Some of the works created during this period are part of the MACC Museum collection. Her works were also acquired by private collections, such as the Amalia Amoedo Collection, Renato Alpegiani and Fondazione Bartoli Felter.

Coral Contemporary Gallery, located in Midtown, Miami, and founded by Isabel Tassara in 2018, specializes in Contemporary visual art from Latin America. The gallery represents young and mid-career artists and incorporates artists of great renown and career, favoring the link particularly between Latin America and the United States and Europe. Coral Contemporary Gallery works with a select group of artists and manages the exhibition, sales and promotion of his works. It also offers tours, dinners, and visits to artists' studios, with the intention of generating an experience through art with his clients and the public. The gallery also has a unique educational program that aims to nurture and develop the relationship between art and their community. Talks and interviews with artists, panel discussions and immersive art experiences in the gallery are some of the actions it develops. By providing a space to connect the public across various art forms, the gallery serves as a place to contemplate, acquire and connect art and the viewer, while expanding its boundaries.



Cooper, Chiara Baccanelli, 2023
Oil, acrylic and oil bar on canvas, 160×180 cm

Coral Contemporary Gallery

Roberto Vivo

Roberto Vivo, born in Montevideo, Uruguay, in 1953. He is a Uruguayan artist, businessman and writer. In his works, there is a reminiscence of symbolism, where color, textured and light surfaces give way to organic forms. The orange and the deep blue become clusters of cells that float and that mysteriously at times seem to invade the inside, and at others, emanate and flow outwards. He uses color as a step towards transformation and the deepest experiences tell us about metamorphosis and this passing life, the mystical belonging in this universe. With an active role in the political and social sphere, he lives between Punta del Este, Argentina and the USA. He is currently CEO & Chairman of a global media company and First Vice President of the Board of Directors of Universidad Torcuato Di Tella. He has written numerous books on business and social issues such as *Short History of the World's Religions* published on Amazon in 2012 and *War, A Crime Against Humanity*.

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Bonetris, Roberto Vivo, 2022
Bronze, 70×55 cm



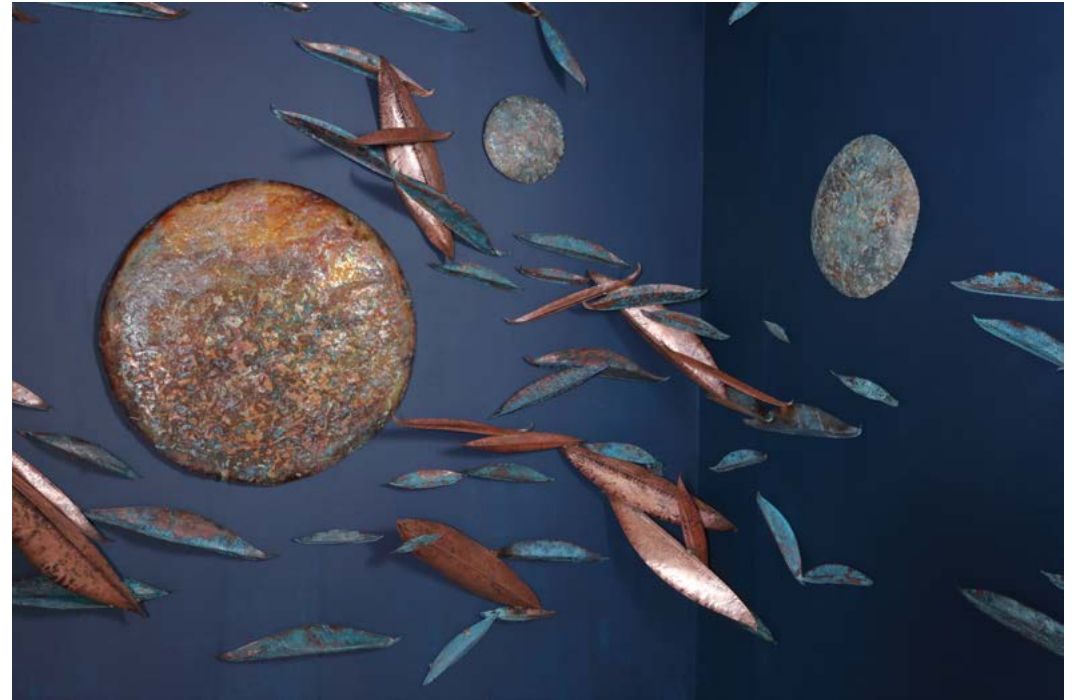
Etris, Roberto Vivo
Bronze, 70×55 cm

Corrina Sephora

Multimedia artist Corrina Sephora (b. New Hampshire, 1971) explores nautical and cosmic imagery, focusing on the elements of water and air that coincide with the memories of her experiences. *Dwelling in a Sea of Time and Space* combines ancient and contemporary technology and nautical and celestial imagery to explore life's journey in a dance with the liminal spaces. Her objects reference historical and functional connections to the practice of blacksmithing. The Aviron- oar is inspired by ceremonial staffs, merging her connections to the sky and water, steering humanity through uncharted waters and a sea of time and space.

Corrina holds a BFA in Metals and Sculpture from Massachusetts College of Art, Boston, 1995, & an MFA in Sculpture from Georgia State University, 2005. She participates in multiple residencies throughout the U.S. and abroad. Prominent locations feature her sculptures, including The Martin Luther King Jr. National Historic Park, Atlanta, GA, Atlanta Botanical Gardens, and Atlanta Jewish Academy. Placed within permanent collections such as the Museum of Contemporary Art, Georgia, and King and Spalding Contemporary Art Collection, and featured in private collections, notably Sir Elton John.

Among her most recent accolades, Corrina boasts of the Judith Alexander Foundation Relief Fund for Visual Artists presented by the Judith Alexander Foundation, Fulton County Arts and Culture Virtual Arts Initiative, and Decatur Artway Sculpture Program offered by the Decatur Arts Council, Decatur, Georgia. In 2023, the Freeport Art Museum's Arts Plaza, Freeport, IL, selected her work through a national call to create a public installation.



Dwelling in a Sea of Time and Space, Corrina Sephora, 2023
Photo: Mike Jensen

Daniel Ibbotson

Proceed Collective

The Proseed project was started in 2020 during the COVID pandemic by UK artist Daniel Ibbotson. Its aim was to help artists continue exhibiting in small, safe gallery spaces. After a series of pop-up shows it has expanded nationally; this will be its first international event. With a variety of styles in a range of artistic disciplines, Proseed offers multiple viewpoints to the theme.

Images in order, left to right, top to bottom:

Jan Huntley Peace
figurative porcelain sculpture

Mick McNicholas
primarily portrait paintings

Barbara Baty

Julian Longcake
community artist, 3D collage & sculpture

Alan Stones
we know things only by their differences

Martin Evans
painter

Kate Durdy
mixed media collage

Andrew Watson
pixel art, creating the bigger picture

Molly Hughes
textiles, mixed media sculpture

Steve Meyfroidt
artist, scientist, technologist

Carlo Castelvocchi
painting & digital prints

Paul Dunkerley
abstract sculptural art, Foreign Bodies

Troy Slater

Gillian Naylor
narrative mixed media paintings

Fliss Watts

Steven Heaton
artist represented by Saul Hay Gallery

Daniel Van Lierop
left handed painter

Shirley Johnson

Heather Doble
abstract painting

Eddie Potts
representational acrylic paintings

Marisa Privitera Murdoch
medium format film photography

Sophie Steadman
mixed-media sculpture destructive art

Yvette Ja
paper sculpture

Brigitte Bregagna
Glasgow UK, surrealist paintings

Rachel Gibson
Cumbrian artist & visual poet

Rafaele Appleby
It all depends on your point of view

Paul Whittaker
earth, air, feathers, fur

Vince Smith
eclectic wall sculpture paintings

Alexandra Jakob Whitworth
contemporary painting, assemblage

Tim Appleby
The Paradox of Tourism 2024

Malcolm Wilson
British architect & RA exhibitor

Craig & Kerry Wishart

Denis Houlihan
alchemist

Carolyn Marr
abstract tactile sculptures

Sadia Gul Ibrahaim
architectural sculpture paintings

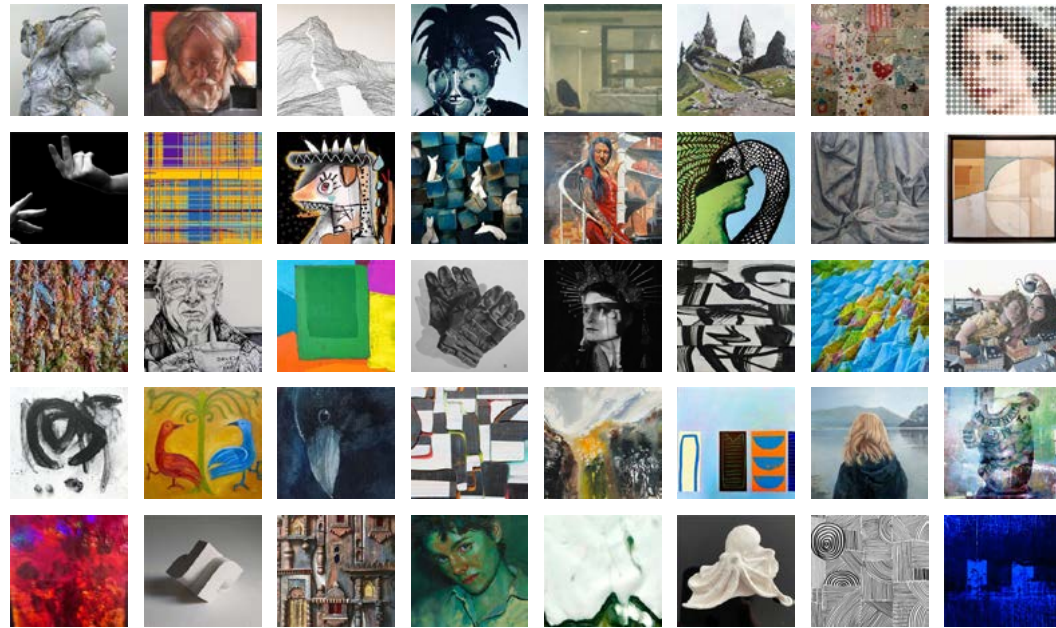
Ophelia Appleby
figurative painter

Sarah Tew
landscape inspired watercolour paintings.

Jeff Boyd & Petra Funk
not us, but not evil, often misunderstood

Dominic Doble
doble, abstract expressionist drawings & paintings

Daniel Ibbotson



David Gericke

Series *The canvases of the soul*.

The non-dual mind, according to Zen, is a state of consciousness in which we perceive reality without division or separation. It is a state of unity and connection with everything around us, allowing us to experience deep inner peace and understanding of the world.

David Gericke's paintings deeply explore the representation of the stages of ego duality, pain, separateness, illusion, remorse, among other aspects. Through his

distinctive use of color, texture, and composition, Gericke manages to capture the complexity of these emotions and mental states. His works often present visual contrasts and symbolism that reflect the internal struggle and tensions associated with the duality of the human being. Themes of loneliness and introspection are recurrent in his work. In this series of portraits, Gericke subtly captures tensions in the gaze of his characters and leaves the door open to the observer's free interpretation. According to Gericke, "he only contributes half in his work; the other half is provided by the viewer's interpretation, which reacts in various ways to the proposal presented by the artist."

Gericke's characters inhabit a dreamlike, melancholic world and therefore have an intimate character. His proposal with this series is for the viewer to gradually enter a dimension of attentive silence, where they may encounter perhaps unexpected answers but which lie deep within themselves.



Epitaphs of the water, David Gericke, 2023
Ink, pencil and gold leaf on cardboard, 100×70 cm



Winning Moon, David Gericke, 2023
Ink, pencil and gold leaf on cardboard, 100×70 cm

David Middlebrook

I would summarize in three words; “Make Thought Visible”. If I can imagine it... I love the challenge of trying to create it. This is not at all a new thing for an artist to embark upon, however I frame it with contemporary images of relevance at a time of environmental global consciousness.

Many of my works are describing physical events that could not happen in real time, but stimulate the imagination to say “what if.” We do not understand all forces that exist in the universe and I enjoy stimulating the imagination to describe the physical world as a mystery. I love the challenge of deception and distortion of perception. The latest global consequences regarding the health of the planet have brought much attention to the uncertainty of our future. I try to address distortion of physical laws of nature to remind us we cannot take assumed patterns of behavior for granted. My work is playful and delightful to give hope. Things now, more than ever, are not what they appear to be. At the core of my work is the need to express my passion for the world we are leaving our children.

Sometimes I arrange things in such a way that the images speak to me as if they know what they want to be. If I listen and look it truly becomes collaboration. I have an idea, the material has an idea and together we decide. At first I direct the work then later it directs me. I have come to call this way of working my understanding of “the nature of things.” I like this relationship.

I like things simple and direct. I use materials that have character and substance so they have a stronger presence in the finished work. I have learned to not overwork my materials. Less is usually better than more. I try to put my craft, my passion and my energy at the service of my fantasies. Like a vessel to be filled with ideas and visions that later becomes images and forms springing to life in the physical work. Craftsmanship and experience serves me well in the realization of the work. The artist is a medium or catalyst to bring the idea to life.

As we develop greater knowledge and technology allowing us to unravel the mysteries of our universe, we must also evolve our consciousness and sensitivity to the fragile nature of this delicate balance. It is my view that the long-term stewardship of this planet will be equally the responsibility of our poets and scientists to preserve our children's inheritance.

David Middlebrook



Deepa Khanna Sobti

Deepa Khanna Sobti is a self-taught abstract artist, writer and philanthropist. Born in India in 1969, she moved to Hong Kong in 1996 and is a Singaporean national.

Deepa's work suggests that there is a new way of experiencing life. She believes that there is a more natural way of living which does not employ the habitual conditioning of the brain that sees the world as a divided space and assumes oneself to be separate and fragile within the world.

She points to nature which exists as a single cohesive whole as an immediate pointer to this instinctive intelligence which is ever at hand but seems to get clouded by the conditioning in terms of spatial division and time lines. Deepa views time and space-based measurements as mere conceptual ideas which are only relative truths.

The hallmark of her work is its pointing to infinity, timelessness and causeless happiness. There can then be immediate fulfilment and the present moment is no longer a means to a future end, which is what she believes plagues the human condition with its present striving and division-based conditioning.

Deepa's powerful work pushes her audience to investigate their most venerate beliefs and to loosen the

limitations created by the mind. She points to a new way of living which ends striving and suffering and instead celebrates life through a more heart centric, fulfillment based approach.

The art technique she employs uses only a palette knife with impasto oil paints. The technique assists her in breaking any past pattern in conscious memory. It is more a falling into the mystery and spontaneous unfolding of life in the moment with full presence which is a wholistic occurrence emanating from a deep sense of freedom. She feels that when she begins to paint, there are no past ideas that are possible and no discernible end goals that the knife in her hand can conform to.

This led to her practice being called *Emptiness Is Full*. The expression of this magical fullness is also the charity aspect of Deepa's work. She donates 75% profits from her practice to charity. Deepa feels that as we are able to live more naturally and spontaneously, we are able to live our lives with much greater ease and harmony with our world and feel a shared sense of responsibility for its welfare.

Her paintings and poems presented at this exhibition have thought provoking titles like - *The Meaning of Meaning*, *The Magic of Aliveness*, and *It is Simpler Than I Know*.

Deepa has exhibited her work in over 55 exhibitions worldwide over the past 10 years in several solo and group showings. Her work has been critically acclaimed and has won several awards and been selected for several juried selections. Most recently she has been selected for the historic Paris Le Salon D'Automne 2023.



The Meaning of Meaning, Deepa Khanna Sobti, 2023
Oil on Linen, 100x80 cm

Destinee Ross-Sutton Ross-Sutton Gallery

Unapologetic WomXn, curated by the visionary curator Destinee Ross-Sutton, known for groundbreaking exhibitions like *Black Voices/Black Microcosm* and the *Say it Loud* series. This international group exhibition consists of 31 female artists on the subject of female sexuality through their own eyes while creating a safe space of community, allowing for more of a humanized view of anything the artists focus on; their bodies, experiences, how women navigate the world within the changes that occur in it constantly, and the importance of artists and art not conforming to the constraints of our societies.

This isn't dissimilar to the way a traditionally male dominated society has imposed and still imposes their idea of what a woman should be; art is supposed to make you feel; whether it being a sense of peace or shakes and asks you to confront your ideas, otherwise isn't it just decoration? Are women only decoration? A mere object?

The experience of being a woman is multifaceted; there are many X-factors that basically decide what one's experience as a woman and quality of life will most likely look like. From family and society, economic and socioeconomic factors, racial background, skin tone, zip codes, the beauty standards of one's culture or the culture of the country you live in, politics and laws that affect your womXnhood. Rarely imposed by you, but the burden is yours to bear.

Women are and can be many things, daughters, mothers, sisters, CEOs, entrepreneurs, workers, caregivers,

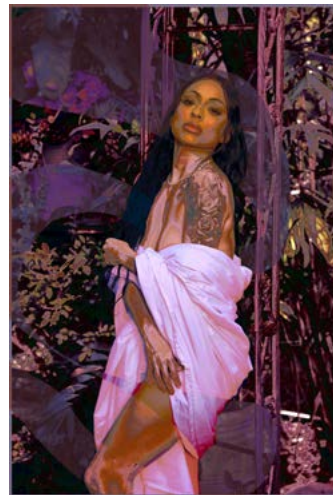
caretakers, providers, innovators, lovers, wives, queer, lesbian, bisexual, Christian, Muslim, atheists, Hindus, Sikhs, Catholics, Jewish, politicians, world leaders, women are loved, objectified, respected, disrespected, stoned, killed, admired, trafficked, worshipped, enslaved, oppressed, abused, used, celebrated, monetized, mourned, can be Caucasian, Black, Asian, Aboriginal, Hispanic, biracial, even multiracial, can be children, teens, adults, young or old, tall, short, skinny, obese, malnourished, healthy or not, refugees, free to travel or not, allowed to get an education or not, choose their partner or not, decide how to dress or not, their lives, gender and sexual expression, bodies and reproductive rights decided for them or not.

Are women free to just "be"?

One says it's an artist's duty to reflect the times we live in. Are women artists allowed to do so the same way as their male counterparts?

The exhibition has work by artists aged 25 to 89, emerging to established, from Greece, Germany, Uganda, Ukraine, South Africa, Sweden, India, Iran, Ukraine, USA, etc, some work specifically made for, other work lent for this exhibition, incl. from Ross-Sutton's personal collection.

Artists: Stacey Gillian Abe, Isa Andersson, Pyaar Azaadi formerly known as Jaishri Abichandani, Rita Mawuena Benissan, Alison Bickle, Gill Button, Bhasha Chakrabarti, Dorothea Charol, Caitlin Cherry, Renee Cox, Ariel Dannielle, Lunita-July Dorn, Maria Fragoso, Monica Kim Garza, Vanessa German, Reihaneh Hosseini, Stella Kapezanou, Lyne Lapointe, Amani Lewis, Turiya Magadlela, Emily Manwaring, Kristina Matousch, Rune Mielsds, Sungi Mlengeya, Zanele Muholi, Lydia Nobles, Vanessa Raw, Paris Reid, Deborah Roberts, Georgia Theologou, Sevina Tzanou, Nadia K Waheed and Ryan Wilde.



Her Sparking Heart, Georgia Theologou, 2024
Oil, acrylic on canvas, 80×66 cm

1 muse 6 ways, Midnight, Amani Lewis, 2024
Acrylic, glitter and digital collage on canvas
82.9×116.8 cm

Alice, Gill Button, 2024
Acrylic and oil on linen, 40 x 30cm



Temperance, Lydia Nobles, 2021
Acrylic, latex tubing, metal, plaster, resin, wood
88.9×64.8×50.8 cm

Flight, Vanessa German, 2019
Acrylic and mixed media assemblage
76.2×76.2×5.7 cm

Yo Mamas Pieta, Renee Cox, 1996
Color digital inkjet print on watercolor paper
25×25 cm. Edition of 5 + 2 AP



Jackie Serving Drama, Sevina Tzanou, 2024
Oil on canvas (cotton), 190 x 170 cm
Courtesy of the artist & Kendall Koppe, Glasgow

This American Life, Deborah Roberts, 2016
Collage and acrylic on paper, 76.5×55.7 cm
Occhio, malocchio, prezzemolo e finocchio
(Auge, böses Auge, Petersilie und Fenchel)
Lunita-July Dorn, 2024, Acrylic on canvas, 160×180cm
Courtesy of the artist & Galerie Judith Andreae



Othile, Zanele Muholi, 2020
Acrylic on canvas, 121.5 × 91.5 cm
Precious Purple Bunny, Ryan Wilde, 2023
Felt, wood, 83.8×40.6×40.6 cm
Courtesy the artist & Brigitte Mulholland Gallery
Nothing to Lose, Vanessa Raw, 2023
Oil on linen, 200×170cm

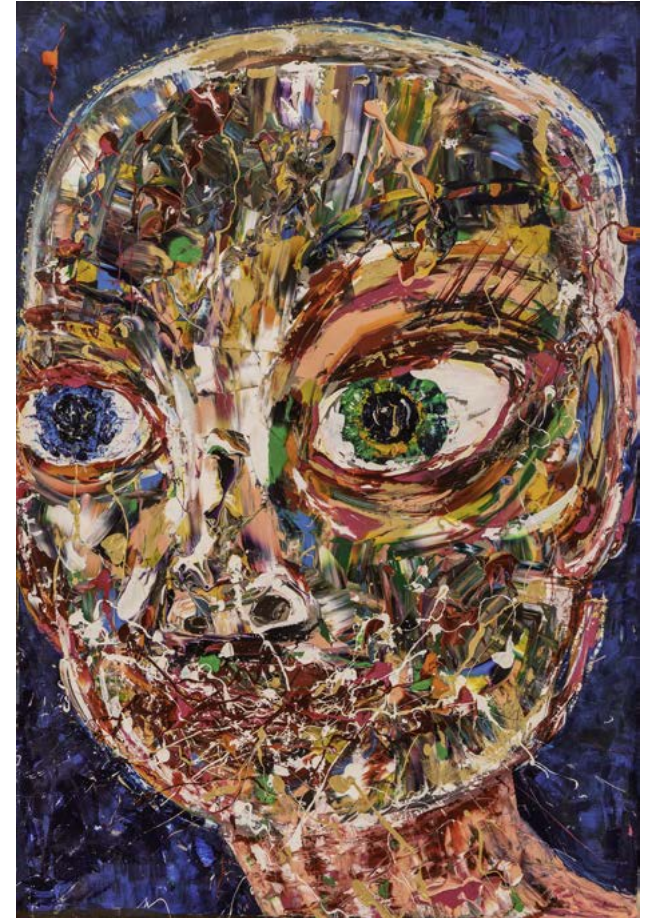


Selfportrait with gun, Selbstportrait mit Pistole
(nach Maria Lassnig), Rune Mields, 2020
Acrylic on canvas, 80×50cm
Courtesy of the artist & Galerie Judith Andreae
Untitled, Black 2, Turiya Magadlela, 2024
Acrylic and pantyhose on canvas, 50×50 cm
Ivy and friends, Stella Kapezanou, 2022
Oil on canvas, 200×230 cm

Edward Bekkerman

Since the late eighties and for more than thirty-five years, Edward Bekkerman (B. 1958) has explored the other-worldly through figuration, abstraction, and a conscious and subconscious play between both. Inspired by all that is spiritual, from angels and flowers to guardians, spirits, and dreams, his themes and fantastical compositions, drawn from other dimensions with coexisting realistic and abstract elements, create a visual language and imaginary landscape entirely his own, eliciting a sense of wonder at his sacred worlds, totems, dynamic, reverent, hidden worlds. His oeuvre resists categorization, the use of free association and allusive symbolism enhances the rawness of his mythology, and his use of color and complex painterly techniques only reveal themselves at close inspection.

Edward Bekkerman received artistic training at the Arts Students League, New York. Edward Bekkerman participated in a group exhibition entitled Talent, at the Alan Stone Gallery, NY and traveling exhibition entitled Jesus Christ in Christian Art and Culture.



Who is He?, Edward Bekkerman, 2020
Mixed media on canvas, 188×130 cm

EL LABORATORIO - Arte con Sentido

Aira Henao, Alexa-Riv, Jorge Luis Vaca Forero, Moody, Santiago Rincón

There in the complexity of the globalization of art is then how it becomes radically important independent art and management detached from the institutionally structured, where you must support different artists, artistic currents and works of art within the *contemporary art* in a *medium* that obviously generates neither guarantees nor real support for the artist, only gives use and abuse to trade, ignoring the importance of the creator and its true value and historical sense.

The independent cultural management must be a projection that has in the real cultural policies its direct object and that is located in the center of the processes of creation, production, formation, curatorship and diffusion of goods, services and experiences of symbolic and plastic direct base; where today *EL LABORATORIO - Arte con Sentido*, has been intervening gradually with its cultural developments and advocating for the democratization of the function of the artist and his works for more than 20 years of experiences and learning by the hand of its represented artists.

Our artists act as catalysts between art and the public's ideas; they represent a way of exhibiting and contextualizing art that makes it relevant and accessible to the contemporary public.

From the perspective of current art in Colombia (a country politically excluded in Contemporary Art), whose roots are *not* officially represented at the Venice Biennale, these 5 artists represent a globality of art in our country; understood from its diverse perspectives: emerging, intermediate and relevantly consecrated... to give a speculative vision of the art happening in our regional reality. Aira Henao, Alexa-Riv, Jorge Luis Vaca Forero, Moody and Santiago Rincón, are, without a doubt, a sample of the talent that today Colombia generates in the contemporary market.

Their plastic approaches in reflection from the political analysis, the relevance of language, the truth of color, public intimacy and true healing, reflect a reflective and analytical curatorship of a veiled reality, which shows the expression of the feelings of five visions of a Latin America that vibrates with the truth of the expression and the plastic that assumes a truth that has been dropped for years and years.

Contemporary Art allows the artist to express himself through the most varied forms; with the use of everyday art materials while interacting with people, leaving museums and going to the population, in order to make people think and make them reflect on art and life.

The importance of his Works and of art itself, resides today in the numerous benefits it brings to society: it inspires, promotes intercultural dialogue, questions social norms, boosts the economy and contributes to the personal and emotional development of people; his Works reflect the living of what the Artists try to express and appear as axes of a collective thinking, which demonstrate a cry of freedom in a rough environment and subjugated to the economy and to the influence of conveniences.

Felipe Garavito Muñoz



Unicorn Girl, Alexa-Riv, 2022-2023
Mixed, sequins, Crystals, 162×108×92 cm



Our first porno, Moody, 2023
Diorama Mixed media, 70×30×18 cm



Invulnerable, Aira Henao, 2023-2024
Fiberglass, polyurethane foam, graphite, 70×60×50 cm



Planetary Values - World Map
Jorge Luis Vaca Forero
Mixed Resin, 1 Euro cent coins and
50 Colombian Pesos coin, 50×50×50 cm



Macchina N.1 Olivetti, Santiago Rincón, 2024
Kinetic sculpture made of pasta, 14×28×32 cm

Elizabeth Heyert

THE TRAVELERS. In 2003/2004 Elizabeth Heyert photographed the bodies of more than thirty people at the Harlem funeral home of Isaiah Owens, who prepared the corpses for their last journey. She would take pictures, with the families permission, early in the morning after the they had said goodbye to their loved ones the previous evening and before the burial service later in the day.

The photographs are a unique contribution to contemporary photography. They are movingly intimate but never sensationalist. Heyert explains: "As a photographer I am often an outsider but perhaps never more so than with these images which have historical, cultural, and religious dimensions I have not experienced. I was aware that I was photographing a community from the past, a vanishing piece of cultural history. Many of these people left a brutal life in the Depression-era South of the USA to move to Harlem, New York, where the southern religious traditions were re-established. Younger people were born and died in Harlem but were still buried according to the old style, dressed for celebrating in the afterlife but in sharp tracksuits and fashionable dresses instead of burial gowns. With Harlem rapidly changing, these traditions have all but faded. Although my photographs were taken from the outside looking in, I hope they tell some small part of the story of a passing generation and their way of death."



THE TRAVELERS, Daphne Jones
Born 1954, Died 2003
Elizabeth Heyert, 2003



THE TRAVELERS, Raymond E. Jones
Born 1928, Died 2004
Elizabeth Heyert, 2004



*THE TRAVELERS, Rosie Inez Miller
Born Unknown, Died 2003
Elizabeth Heyert, 2003*



*THE TRAVELERS, James "La Smoothe" Patterson
Born 1966, Died 2004
Elizabeth Heyert, 2004*



*THE TRAVELERS, Martha Webb
Born 1941, Died 2004
Elizabeth Heyert, 2004*



*THE TRAVELERS, Daniel Rumph
Born 1933, Died 2003
Elizabeth Heyert, 2003*

Faiza Butt

To paint a poem

Faiza Butt was born in Lahore, Pakistan and completed her BA in arts at the National college of arts, Lahore and her MFA at the Slade school of art, London.

Butt's practise addresses the times we live in. Responding to the concept of *Personal Structures*, she explores the notion of existence, time and space from a unique angle. She adopts the pressing issue of climate anxiety and handles it in aesthetically rich and poetic manner. Her large elaborate oil paintings are inspired by the *Menagerie* tradition of the Dutch golden age. She adopts the landscape as a sublime reference to set out her narrative. Where the great dutch masters, such as Melchior de Hondecoeter and Frans Snyder, used animals and landscape to reference human morality, Butt takes it one step forward. She paints a congregation of birds against a classical landscape. Their forms are depicted in an array of dynamic postures, with expressions ranging from challenged, threatened, protesting to charging.

The viewer engages with the scale, beauty and variety of the birds occupying a romantic timeless space. However, the paintings carry visible signs of our age. Human generated litter mars the Arcadian landscape and brings imperfection and tragedy to the natural world.

The series *Phantasmagoric*, invites the audience to thread their own story together. Humans are absent in this animal world, yet their destructive mark is presented as a side notes. As in one of the works, *Phantasmagoric-1*, we witness a distant war, as missiles shot up in the horizon.

We witness startled birds scream out and turn against one another, amidst litter. In *Phantasmagoric-2* a crashed car burns in the horizon, with carbon filled smoke cascading towards the sky.

Butt generates her paintings by utilising photographic material. She scavenges historic and contemporary imagery to create a composition where multiple narratives are at work. As an artist, Butt considers herself a social commentator. She strongly believes that her palatable approach towards a serious matter such as climate anxiety, will engage a diverse audience.

Butt also presents her ceramic works in her given space. Her rigour, vision and passion as an artist is equally present in the ceramic works. White porcelain bowls are painstakingly painted with underglazes, rich in meaning. In her own words "The history of ceramics really excite me, as it is one of the first evidences of human technology."

She believes the tradition of ceramics is the most potent example of how humans shared ideas and innovations that helped world cultures to grow. Her narratives on these ceramic bowls range from the blue and white tradition, contemporary film merchandise, images from traditional Japanese water colours to Greek classical ornaments. She cross pollinates these diverse references to reflect on the hybridity of ceramic tradition. She strongly believes that culture is the most polluted territory and the history of ceramics carry that evidence the best.

In the ceramic work 'Cornucopia', we see a girl (Butt's own daughter) taking on the role of Hercules as she wrestles and slays a lion. Feminism is a consistent thread in her practise. The vessel is used like a canvas where meaning narratives are stitched together in seductive layering of shapes and forms.

The viewer is invited to look at the object slowly and in rotating movement. Butt believes in this age of excess, we are not only consuming resources, but information at an alarming rate.



Phantasmagoric-3, Faiza Butt, 2023
Oil on board, 152×93 cm
Collection of Marina Diaz Jimenez



Phantasmagoric-4, Faiza Butt, 2023
Oil on board, 185×133 cm
Collection of Mehrreen Malik



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Top: *Phantasmagoric-5*, Faiza Butt, 2023
122×244 cm. Collection of Syed Kamran Hashmi

Phantasmagoric-6, Faiza Butt, 2024
55×103 cm. Collection of Syed Kamran Hashmi



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Behind the forever beautiful, Faiza Butt, 2022
Underglazes on porcelain, 19×34 cm. Kiran Nadar Collection

Foreign Territory

Foreign Territory's contribution to *Personal Structures*, is a dynamic exhibition entitled *Beyond Ecstasy*, featuring works by Iraq-born artist Sasson Soffer, and Lithuanian artists Martynas Gediminas and Brigita Krasauskaite. Of *Beyond Ecstasy*, author J.C. Hallman says the following:

As explosion can be reaction or intention, there is temptation to see design and intelligence – curatorial juxtaposition – in the antennae'd foil sailing through blue-black abysses left behind after the flash that launches the cosmos. Is it the language and machinery of an adventurer, or the accidental order of crystals dumbly forming straight lines and angles, venturing similarly? Art explores as the mind wanders, with whimsy and calculation.

Founded by artist and curator Brigita Krasauskaite, Foreign Territory supports the work of contemporary artists, art foundations, and artists' estates seeking to advance their vision and financial success in the international art market, public spaces and museums, and private collections.

Sasson Soffer's work has been included in group exhibitions at the Whitney Museum, New York; Museum of Fine

Arts, Boston, Massachusetts; Yale University, New Haven, Connecticut; OK Harris, New York; and Carnegie International. Soffer's solo exhibitions include presentations at the Betty-Parsons Gallery, New York; Poindexter Gallery, New York; John Daniels Gallery, New York; Portland Museum of Fine Arts, Portland, Maine; and Galerie Birch, Copenhagen, Denmark. Public collections in which Soffer's work is represented include the Whitney Museum, New York; The Butler Institute of American Art, Youngstown, Ohio; Indianapolis Museum of Art, Indiana; Chase Manhattan Bank, New York; Albright-Knox Art Gallery, Buffalo, New York; Open-air Museum of the Centre of Europe, Lithuania.

Sasson Soffer Foundation

In 1998, the Sasson Soffer Foundation was incorporated as a non-profit organization to promote patronage of sculpture and painting; to sponsor art exhibits; and to advance public interest in the works of Sasson Soffer. Among other activities, the Foundation has gifted monumental sculptures to sites in various countries, among them: China, Cuba, Lithuania and Israel; and to various colleges, including Connecticut College and Queens College.

In 2006, the Town of East Hampton, New York, purchased a five-acre parcel of land from the Foundation and turned it into a Sculpture Park to exhibit the monumental sculptures of Sasson Soffer.

Martynas Gediminas (Lithuanian, b. 1974) holds an MA in textile art and design from Vilnius Academy of Arts. His artistic focus revolves around meticulous attention to overlapping surface textures, materiality, and the rhythmic structures of his subjects.



Flash, Brigita Krasauskaite, 2023
Tapestry, 200×190 cm



Constellation, Sasson Soffer, circa 1958-1959
Mixed media on board, 137×122 cm



Flying Carpet, Martynas Gediminas, 2024
Tapestry, linen and bamboo silk, steel, acrylic, 100×100×100 cm



Tea for Two, Sasson Soffer, 1984
Stainless steel, 58×157×109 cm
Photo: Bruce Armstrong



Untitled, Sasson Soffer
Acrylic on canvas, 244×122 cm

Fridriks x Kalab

Katrin Fridriks & Jan Kalab

Rather than a duo show, the exhibition *Perfect Storm* is an experiment and proof of trust. To realize it, two artists, each with their independent art practice, continuously shipped paintings from one studio to the other to over-paint, rework, reshape them as they saw fit.

The process conveys memories of Erased De Kooning Drawing by Robert Rauschenberg, who in 1953 asked the abstract painter Willem De Kooning to provide him with a drawing so he could erase it and declare the new work his own. Yet, here it is mutual, repeated, constructive and does not primarily aim at a conceptual point. Its ultimate goal is an unprecedented, incarnated experience.

Where Katrin Fridriks, who was born in 1974 in Iceland, explores speed, gravity and flow through the means of paint, Jan Kaláb, who was born in 1978 in Czechoslovakia, at a time when the Iron Curtain still existed, focuses on depth, geometry and slow motion. Where Fridriks' work recalls Abstract Expressionism, Kaláb's is reminiscent of Geometric Abstraction.

At first sight, their works look like opposites, but this hides deep similarities: Where Fridriks splashes paint in seconds on a flat canvas after having prepared her tools and her body for days, Kaláb works slowly on custom-shaped canvases, applying multiple layers of paint after carefully drafting out the works on Photoshop to obtain the desired effect.

Their similarities and differences can both be traced to how they came to develop their signature practices from

writing in the first place: Kaláb, working with his street art name *POINT*, evolved from the flat surface of the wall to using 3D letters. When moving on to the gallery, he came to only preserve the geometrical aspect of those letters, developing his shaped canvases. When Fridriks, who trained in Zen calligraphy, moved on to create abstract paintings, she preserved the gestural aspect of writing words. These are not only two ways into abstraction – with different giants like Kandinsky or Mondrian leading the way – but also two major approaches to writing, namely as a product that is created by putting together pre-coded geometrical forms – letters – to make meaning or else as a physical action (namely the “writing of writing” as I called one of the first exhibitions I curated in Paris). With an eye on letters and their fixed forms, we see geometry. With an interest in how the code is activated on the occasion of writing something, we see action and personality. Take away the letters and words, keeping only the geometrical interest and you get Kaláb's work; take them away keeping the action of writing and you get Fridriks'.

The works also have a strong relationship to movement. Jan Kaláb's shaped canvases seem to morph and shift shapes as we move in front of them. In Fridriks', the movement is that of paint stopped in mid-air and fixed on canvas. Her paintings store motion energy to be released each time someone looks at them with attention. It's, as it were, our mirror neurons that do the moving around.

What happens when their practices meet on one single surface or shape? A perfect storm of contradicting histories, viewerships, emotions and temporalities, constantly pulling in different directions and offering different experiences. Cool geometry and hot action; slow motion and frozen explosion; flowing and morphing; breathing and splashing to reach out, connect.

Dr. Klaus Speidel
Vienna, May 2023



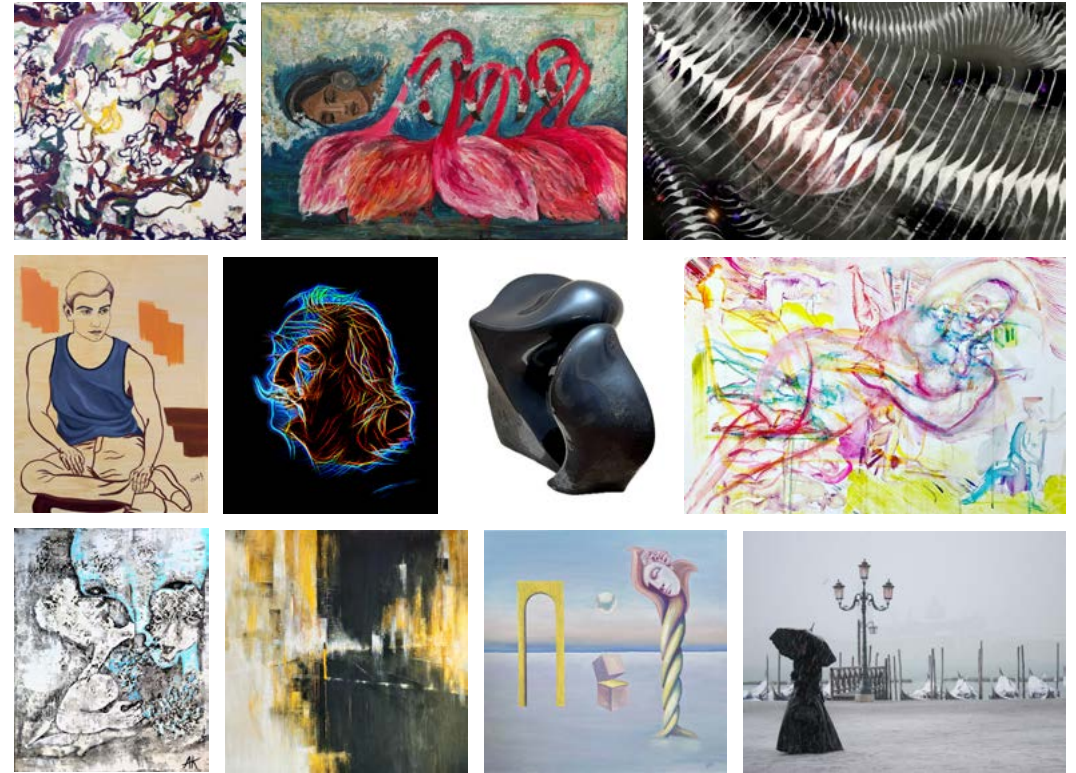
Step into a world where dreams and reality intertwine.

This collaborative project delves into the realm of lucid dreaming, where we are able to explore the depths of the human unconscious. Drawing inspiration from the captivating Cabinets of Curiosities, renowned for their eclectic collections of artefacts, we delve deep into the concept of being consciously aware within the dream-like state of sleep. Prepare to be immersed in an enchanting experience where words transcend their conventional boundaries and manifest as tangible objects within a mesmerizing cabinet of wonders. As we navigate this ethereal space, the lines between dream and reality blur, leaving you questioning your very existence. Emotions and sensations intertwine, creating a kaleidoscope of feelings that surround you, further blurring the boundaries between the tangible and the intangible. Within this captivating dreamscape, vibrant dreams and chilling nightmares coexist. You may ponder whether you truly hold the reins of your own destiny or if you have become ensnared in the irresistible allure of this room, unable to break free from its enchanting grasp. Prepare to be mesmerised, as you step into this immersive exploration of lucid dreaming, where the boundaries of reality are shattered, and the possibilities are as limitless as the depths of your own imagination.

According to Jung, "We do not feel as if we were producing the dreams, it is rather as if the dreams came to us. They

are not subject to our control but obey their laws." Could this be the reason why we should refrain from attempting to exert control over our dreams? Research surveys reveal that around 55% of adults have encountered at least one lucid dream in their lifetime and approximately 23% of individuals have the privilege of experiencing this phenomenon on a monthly basis. It has been proposed that those with a higher level of creativity are more inclined to have lucid dreams. Consequently, an unexplored correlation between lucid dreaming and creativity appears to be awaiting discovery.

When faced with the undeniable power of science and technology, it may seem futile to attempt to measure the significance of surreal dream-like states and the extent of research conducted on them. However, as we delve into the realm of curiosities, we uncover fascinating connections between language and reality, art and objects, and the way in which the sublime is objectified. In today's modern world, artefacts take on virtual qualities and ethereal values, while dreams play a significant role in the aesthetics of the unknown. Rather than being reduced to processes of normalization, bio-political regulation, or neo-liberal capitalization, life as imagined becomes an expression of aesthetics. According to Foucault, dreams reveal our personal ethics and our relationship with reality. Therefore, it is important to consider what dreams signify in terms of our own ethical framework. In this context, our collection of curiosities serves as both a social tool and a repository of diverse discoveries. The ultimate objective of this group of artists is to establish their socioeconomic status while merging education and entertainment, all the while pushing the boundaries of art, collaborating, and excelling as a unified team. Each piece of work explores the intricate relationship between dreams and reality, the conscious and subconscious perception of life and the present, and the interplay between these two realms.



Left to right, top to bottom: *Form Follows Force #21*, Arron Sturgeon, 2022; *Ethereal*, Maya Schulz, 2024
Lucid Dreams, Beata Maria Rzepecka, *Masked Sphinx* & *Fabrizio Smeraldi*, 2024; *Finding myself*, Elena Dobrovolskaya, 2022
Dali, Howard Harris, 2019; *The Kiss*, Maritta Winter, 2017; *Waking Dreaming and Being*, Diane Ponder, 2018
The birth of a new man, Nelya Akimova, 2019-22; *Lady Rose in Golden City*, Carine Hayoz, 2023
The Influence, Garegin Protopopov, 2023; *Venice, Snow on Gondolas*, Dora Bertolutti Howard, 2024

Galerie Leo et Co is based in Paris, France. The gallery specializes in promoting artists to reach international markets. This time, it presents 10 talented artists from China (names in alphabetical order): Huili Cheng, Yanhua Feng, Kacey Ko, Zhifang Qian, Dong Ruan, Shang, Xiaolan Sun, Aziguli Wufuer, Quan Yu & Wenyu Zhu.

For Huili Cheng, her work revolves around the exploration of time and space, leaving subtle clues within the imagery to hint at the existence of a certain will and power within the space. To her, the boundaries of “inside” and “outside” are ambiguous, as Kantian philosophy also suggests, “time and space are the a priori and presupposed conditions of human experience.”

For Yanhua Feng, *Parallel Worlds* stands as a profound manifestation of contemporary artistic sensibility, encompassing a rich tapestry of metaphorical and aesthetic complexity. Through the depiction of three female figures, each ensconced within their distinct yet overlapping cosmos, the artist navigates the nuanced discourse on the multiplicity of perspectives inherent in our shared existence.

For Kacey Ko, the body of work draws on her background in psychology and learnings from Chinese philosophies of change (Yijing) to investigate themes of self, existence and happiness. By combining eastern perspectives with the western medium of oil paint, she seeks to reinterpret the conception of east-meets-west in her art.

For Zhifang Qian, ancient Egyptian murals are not only a precious heritage of ancient civilisation, but also an im-

portant reference and inspiration for contemporary and future art. By studying and drawing on ancient Egyptian murals, artist can create culturally rich works that enrich the diversity and depth of art.

For Dong Ruan, the application of Chinese painting's chafing technique in modern photography can not only enrich the expression and artistic effect of photography works, but also promote the exchange and understanding between different cultures.

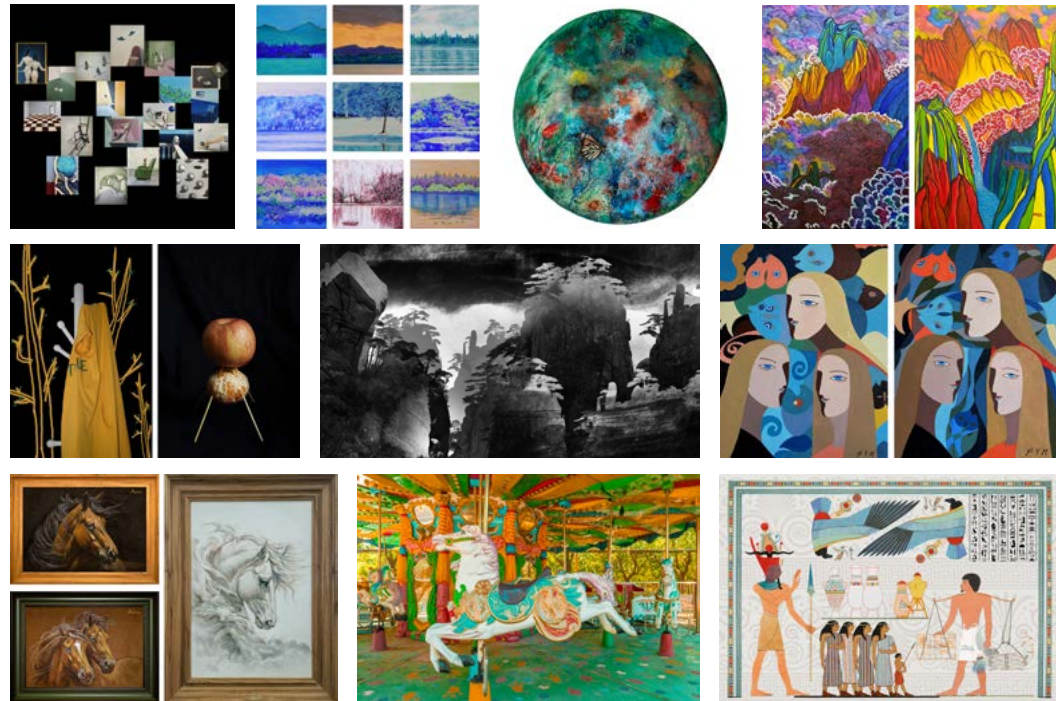
For Shang (Qiyu Xu), much of human creation has to do with imitating nature. Bionics is just a practical expression of this complex, and he thinks at a deeper level it's actually a worship of nature.

For Xiaolan Sun, this series of works are her heartfelt expression of her hometown, Hangzhou, a city endowed with beautiful landscapes. She often enjoys strolling amidst the picturesque scenery, quietly absorbing the joy and inspiration bestowed by nature. Returning to her studio, she translates the beautiful impressions of natural landscapes in her mind onto the canvas.

For Aziguli Wufuer, in the creation of the work, the horse's eyes are the most crucial part. They are treated with “obsidian changes”. When looking at the eyes, there will be the feeling of flying around the stars of the universe.

For Quan Yu, the relationship between urban modernization and abandoned playgrounds is not only reflected in urban planning and community regeneration, but also contains a wealth of artistic significance, inspiring people to think about and explore urban landscape, history and culture, and artistic creation.

For Wenyu Zhu, her circular work draws inspiration from the teachings of the esteemed Chinese philosopher Zhuangzi, embracing the essence of *Xiao yao* – a concept denoting the pursuit of a carefree and unrestrained existence. She skillfully intertwines the visual and philosophical realms, inviting viewers to transcend the canvas and embark on a contemplative journey.



Left to right, top to bottom: *The Edge Of Tranquility Series*, Huili Cheng; *The Lake Mirrors Series*, Xiaolan Sun; *Pour Le Moment*, Wenyu Zhu; *Oasis (OJ-1201 & OJ-2301)*, Kacey Ko; *The Trees, Non-Reciprocal Intimacy*, Shang (Qiyu Xu); *Zero Cracks*, Dong Ruan; *Parallel Worlds*, Yanhua Feng; *Obsidian Changes*, Long Zhang Feng Cai; *Whiteness in the East*, Aziguli Wufuer; *Dream Land*, Quan Yu; *Archeology Futuristic - Egypt*, Zhifang Qian

George Rodrigue

Rodrigue Studios

Created over five decades, this selection of work by George Rodrigue (1944–2013) charts the shifts, developments, and continuations in his artistic journey. Born in a section of Southwest Louisiana referred to as Cajun Country, Rodrigue's work takes inspiration from the Louisiana landscape and the cultural practices of the Cajun people. Originally called Acadians, the French-speaking people settled along the Atchafalaya Basin near the Gulf of Mexico in Louisiana after being forced to flee their home in Nova Scotia by the British in 1755.

Following stints living in Los Angeles for art school and working in New York, Rodrigue returned to Louisiana in the late 1960s with an enriched appreciation for his home. Rodrigue's early paintings sought to capture the romantic quality of Louisiana's landscape. Focusing on the oak tree, Rodrigue created moody landscapes that pull viewers into the work by offering a sense of what it feels like to stand under a grand oak.

In the 1970s, Rodrigue began depicting people in his work. These imagined portraits told stories of the Cajuns. Like Evangeline, the heartbroken character in Henry Wadsworth Longfellow's epic poem, *Evangeline, A Tale of Acadie*. Often based on photographs, Rodrigue's paintings serve as artistic documentation of the cultural habits and traditions of the Cajun people. As elements of Cajun culture began to spread beyond Louisiana at the end of the

20th century, Rodrigue became a part of that cultural proliferation. In the mid-1970s, his paintings gained international recognition by the Salon organized by the Société des Artistes Français. The Salon awarded Rodrigue an honorable mention, and the French newspaper *Le Figaro* declared him "America's Rousseau."

Today, Rodrigue is best known for the Blue Dog, a recurring pop art symbol featured in much of his later work. Like the landscapes and portraits, Rodrigue found inspiration for the Blue Dog in his culture. The Blue Dog is based on the Cajun loup-garou, a "crazy werewolf dog" said to lurk in the bayous and cemeteries in Cajun Country.

Eventually, Rodrigue deployed the Blue Dog as a means to explore his artistic concerns and comment on contemporary life. At once a recognizable and mutable symbol, the Blue Dog has been featured in campaigns for Absolut Vodka, Neiman Marcus, and the Xerox Corporation, which included print ads, billboards, and television commercials featured throughout the United States and Europe. Despite the commercial appeal, Rodrigue kept the Blue Dog rooted in fine art. In works like *The Finish Line*, he deconstructs the dog, resulting in a surrealist image incorporating a classical nude figure. A painting like *Round the Mulberry Bush* underscores Rodrigue's interest in art's formal qualities like line, shape, and color.

George Rodrigue passed away in 2013 at the age of 69. Today, his work is exclusively available through his two galleries in Lafayette and New Orleans, Louisiana, operated by his sons. Rodrigue's sons are focused on working with institutions interested in scholarly examinations of Rodrigue's work. For more information about George Rodrigue and *Blue: The Life and Art of George Rodrigue*, the first feature-length documentary film about the artist, visit the artist's website.





The Finish Line, George Rodrigue, 2001
Acrylic and oil on canvas, 137×183 cm



Evangeline With Basket of Roses, George Rodrigue, c. 1976
Oil on canvas, 61×51 cm

Grace Kisa
Collaborator Ellex Swavoni

A multimedia artist whose primary form of expression is sculpture, Grace Kisa (b. Kenya) employs an improvisational process to combine creativity, play and problem-solving. Her work draws inspiration from her childhood spent in Kenya, Ethiopia, Botswana, and Virginia and as a practicing artist in Georgia (US). By transforming what is familiar, she creates narratives that engage various histories while working through concepts of insertional identities, examining migration processes and cultural exchange beyond borders.

Transmission / Transformation merges speculative imagination, future dreaming, and world-building to create a

recipe for powerful creativity that enables humans to tap into their innate potential. Through this body of work, Kisa proposes that through speculative imagination, humans can fuel our future dreams and develop detailed worlds that resonate with their visions of the here and now.

A graduate of the Art Institute in Atlanta, Georgia, where she has worked professionally for twenty years, Kisa exhibits widely throughout the United States. Notably, in 2019, she participated in the Prizm Art Fair during Art Basel Miami. Artist Fahamu Pecou commissioned her to design and fabricate an Egungun costume for his *Do Or Die* thesis exhibition performance, included in the Michael C. Carlos Museum collection at Emory University. Kisa is a 2020 Artadia finalist for their collaborative project called *Nu Africans*, which was exhibited at The Hammonds House Museum and was commissioned alongside Ellex Swavoni by the Atlanta BeltLine to design and fabricate a public art sculpture *All In One*.

The New York Times, Forbes, The Atlanta Journal and Constitution, ArtsAtl, Black Art In America, and Rolling Out have published reviews of her work.



Transmission / Transformation, Grace Kisa & Ellex Swavoni, 2023
Wood, 3d printed resin, acrylic paint, 635×303×304 mm each

Hunt Slonem

Bunny Wall. For Hunt Slonem, his rabbits are, first of all, equal from an artistic perspective. The New York artist acts out of an inner freedom that is reflected in his pictorial contributions, in manifold forms. The rabbits are sometimes experienced in an ensemble, sometimes in a single image. The ensembles, for their part, have a freedom, as their arrangement varies again and again. Sometimes the pictorial space is defined by a few layers of strokes – the rabbit ears, upper body, and back in a play of colors; sometimes the animals are depicted in one color on a monochrome background. This, of course, changes their appearance. Aspects of movement, proximity, and distance become a theme. There are works in which one has the impression that the rabbits are running toward the viewer, when the artist integrates them into a deeper pictorial space. Or he emphasizes the foremost picture plane, where the animals look at us up close.

In all his ensemble works, Hunt Slonem favors the all-over system developed in the 20th century by artists such as Jackson Pollock. The painter builds his paintings without a European-traditional pictorial center, with its unambiguous hierarchy that had been valid for centuries. This lack of compositional hierarchy – in Pollock's case, it was spots and strokes of color – allows Slonem to work with great freedom. One rabbit lines up with the next, and none is singled out as something special.

Do these animals not have an identity that wants to emerge? With this question, one must refer to the individ-

ual pictures, which show hares in all kinds of serious and funny representations. In the *Bunny Wall* installation hanging on a large wall at the Palazzo Bembo, many faces look at the viewers, who have a completely different view of the animals in these individual works than in the ensembles. Very clearly, one sees here Slonem's painting style in these individual rabbits. He prefers very few strokes of color to paint the ears, bodies, and eyes. The animals may look at you with their eyes mostly from the front, but sometimes their heads are turned sideways, so that their long ears appear almost calligraphic. These variations, this obvious playing with pictorial planes, reveals a mastery that would not be possible without years of practice, inner freedom, and conceptual thinking.

Hunt Slonem, who is well versed in Far Eastern meditation techniques and visits an ashram once a year, has the necessary calm and serenity to breathe his spirituality into these wonderful animals. He views the individual works like the manifestation of a mantra. When Hunt Slonem begins to paint, he is – according to his own statement – in a field of thought that separates him, at least for a certain time, from the outside world. He paints until a certain point is reached that requires a different attitude, different thoughts. Thus, in the *Bunny Wall* installation, individual pictures of rabbits and in the ensembles, chains of associations are created that allow internal experiences to become apparent.

Hunt Slonem's *Bunny Wall* paintings have emotional, sensual, and, at the same time, stirring dimensions. Looking closely at the paintings, we can perceive his painting process, trace his hand, and feel his happiness while creating. This unity is only possible in a person who is aware of his center, lives his spirituality, and makes people happy with his art. Happiness gives birth to beauty, and beauty is infinite.

Excerpted from *Hunt Slonem: In the Paradise of His Animals* by Tayfun Belgin, art historian and author.



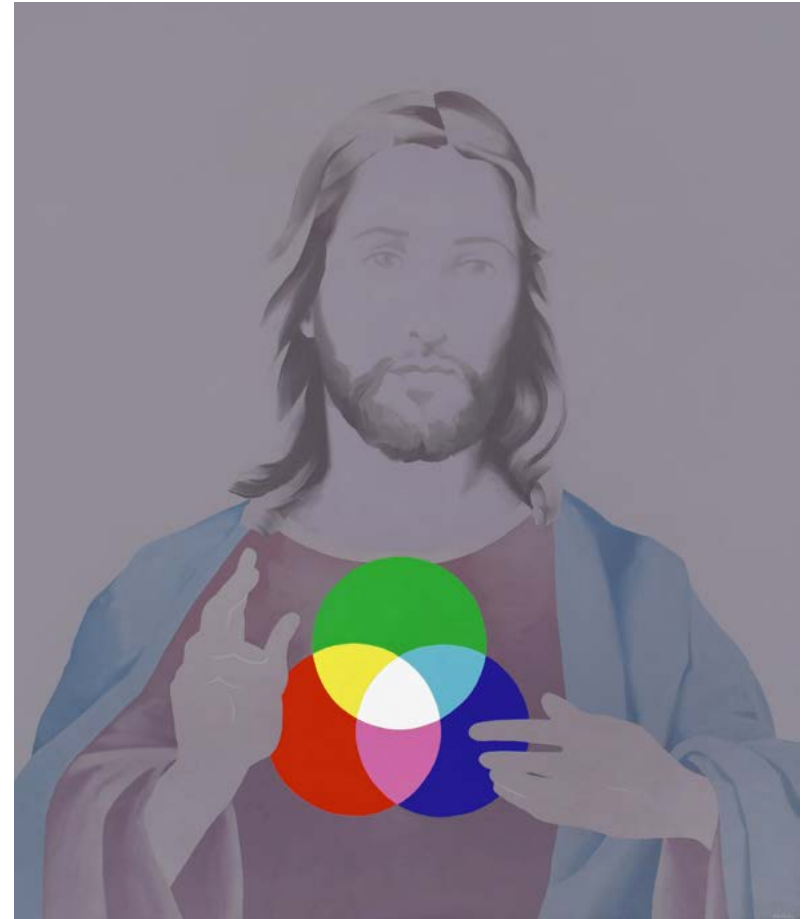
Bunny Wall, Hunt Slonem, 2016-2024
Oil on wood, 2,67 x 4,47 m

From a broader perspective, it doesn't matter what is "mine" and what is "yours" because most of us go through similar experiences. Following this line of thinking, Jarek Puczel is interested in the similarities that unite us. Striving for synthesis in his work, he looks for that one moment frozen in time that is both the condensation and transcendence of an individual story. The artist consciously minimize facial features, emphasizing their "intimate anonymity." This means that Puczel's paintings are clearly projective, but he seems to be satisfied with their semantic independence.

The starting point for the *United Colours of Light* project (oil and acrylic on canvas, 140×120 cm) could be the question of whether paint is somehow able to transcend the possibilities of its medium and suggest the presence

of light. What came to the artist's mind was a light model based on the three basic RGB colours (red, green, blue) with its unique ability to create intermediate colours and combine them all into pure white light. Puczel explains: "The need to deepen the dimension of seeing and understanding coincided with my interest in meditation and human energy centers, called chakras in the Eastern mystical tradition. Chakras can be described, among other things, by colours. The RGB colour model might be another way to represent in painting the chakras united at the heart center. In this way, the purity of the heart (white) can be represented as encompassing the diversity of all other colours."

As the work progressed, the artist gradually opened up to a new understanding that the project could relate to social reality, embracing diversity and lack of exclusion. The Christian churches, through the centuries of their activities, have appropriated the figure of Jesus Christ, attributing right-wing values to him. The *United Colours of Light* work is an expression of Puczel's disapproval of such appropriation and, at the same time, his attempt to restore wholeness in its diversity. In the project, Jesus's facial features are hazy, because we are neither sure what he looked like, nor is it important for the message.



John Douglas Powers

John Douglas Powers received his MFA in sculpture from The University of Georgia and a BA in art history from Vanderbilt University. His work has been featured in *The New York Times*, *World Sculpture News*, *Sculpture Magazine*, *Art Forum*, *The Huffington Post*, *Art in America*, *The Boston Globe* and on *CBS News Sunday Morning*. He is the recipient of a Guggenheim Fellowship, the Virginia A Groot Foundation Award and a Joan Mitchell Foundation MFA Grant. Powers currently lives and works in Knoxville, TN and is faculty in the School of Art at the University of Tennessee – Knoxville.

His creative work takes many forms, including kinetic sculptures, installations, drawings, prints, videos, animations, sound compositions, carvings, and assemblages. The topics that give rise to these works can also be quite diffuse. Classical myth, Buddhist philosophy, and visions of the afterlife intersect freely with technology, music, history, language, and geometry. The allure of the unattainable and its connection to the passage of time have become central to his artistic practice, encouraging the inclusion of sound and motion as compositional elements. The temporal logic of this kinetic work mimics the viewer's own existence, broaching questions of reality and illusion,

the corporeal and the spiritual. Solid, tangible materials of construction are used in distinct counterpoint to the ephemerality of movement, sound, and time.

The movement of these kinetic sculptures and videos often repeats on a closed loop. Like the primal experience of watching a fire burn or waves lapping on the shore, it is action without a narrative arc. His drawings and animations are similarly conceived and manifested in a context of heavy repetition within a closed system. In all cases, within that repetition, error and slippage allow the mechanical to become organic; the objects and images can become convincingly natural despite their overt unnaturalness.

In many ways the questions embedded his creative work are timeless. What are the animating forces that drive our world? What is the relationship between the invisible and the visible? What lies beyond death (or outside of life)? Movement, sound, material, and form are all tools used to create objects and temporal space where narrative is collapsed, allowing for reflection and contemplation.

Cloud Terrarium is inspired by the historical account of Ptolemy II Philadelphus who, upon the death of his wife Arsinoe II, commissioned the design of a levitating statue to commemorate her death and subsequent deification. The design called for a chamber with magnets embedded in the walls and ceilings that would act upon a statue with a magnetic iron core, causing the statue to float. Though never executed, the work would have been a technological marvel. Seeing this ancient idea as incredibly modern in its symbolism and compelling for its kinetic implications, *Cloud Terrarium* seeks not to recreate but to act as a sympathetic installation exploring the surreal and evocative imagery of a statue suspended in the air.



The River Oceanus, John Douglas Powers, 2021
Stainless steel, marble, feathers and multi-channel video
Installation view, dimensions variable

Joshi University of Art and Design

The Private Women's School of Fine Arts (currently Joshibi University of Art and Design) was established in 1900 to promote women's independence and improve their social status through art, at a time in Japan when only men could receive higher art education. In the 124 years since its foundation in 1900, the university has produced more than 70,000 talented female artists, designers, and educators. It has paved the way for many famous artists, and Joshibi is the only private art university in Japan to have produced a graduate who has been awarded the Order of Culture.

For the exhibition Personal Structures, the Joshibi University of Art and Design would like to consider what role the University should play in the next generation by introducing our current students and graduates, as well as our historical graduates who have had a significant impact on raising the status of female artists and designers in Japan, as Joshibi continues to be an 'art university for women' even today.

Captions from top to bottom, left to right:

Mt. Fuji, one of the *Six titles of Mt. Fuji*, Kataoka Tamako (Graduated in 1926, Awarded the Order of Culture in 1989), 1964

The Line of the Union Square, Sano Nui (Graduated in 1955, Awarded the Order of the Sacred Treasure, Gold Rays with Neck Ribbon in 2012), 1984

Plum in the home village, Goukura Kazuko (Graduated in 1935, Selected as the Person of Cultural Merit in 2002), 2000

Eiffel Tower, Migishi Setsuko (Graduated in 1924, Selected as the Person of Cultural Merit in 1994), 1985

Spring-Snow-Mountain-River, Shoji Fuku (Graduated in 1932), 1996

Space, Tada Minami (Graduated in 1944, Awarded the Order of the Precious Crown in 1994), 1989

Sense of Pondsides, Mitani Toshiko (Graduated in 1925, Awarded the Order of the Sacred Treasure, Gold Rays with Neck Ribbon in 1977), 1958

Afghan Princess, Hori Fumiko (Graduated in 1940), 2003



Justin Kimball

Justin Kimball's *Who By Fire* considers contemporary life in the United States as it relates to its complex economic, religious, historical, and political environments. This body of work wrestles with the complications of the current moment while trying to imagine the promise of a future that is unknown and tenuous. Unflinching photographs of people in their neighborhoods, streets, and yards make visible the weight of our time on our bodies and surroundings, while also conveying the resilience and hope we maintain under that weight. The people in these pictures are further contextualized by photographs

that point to the visual markers of humanity in the landscape, either unintended or by design; like cave paintings, these markers announce: "we were here." Together they are a collision of the past and present, a visual history culminating in that moment in time. They explore ideas of memory, loss, and hope and are about what it is to be human.

Kimball is a recipient of a Guggenheim Fellowship, an Aaron Siskind Fellowship, and Harvard's Kittredge Award, among others. His photographs are held in over thirty public collections, including the J. Paul Getty Museum, Nelson Atkins Museum, Museum of Fine Arts Houston, Library of Congress, High Museum of Art, Amon Carter Museum, San Francisco Museum of Modern Art, and the National Gallery of Art, and he is the author of the monographs *Where We Find Ourselves* (Center for American Places, 2006), *Pieces of String* (Radius Books, 2012), *Elegy* (Radius Books, 2016), and *Who By Fire* (Radius Books, 2022.) He lives in Massachusetts, US, where he is the Conway Professor of New Media at Amherst College.



Florence, Massachusetts
Justin Kimball, 2022



Mill River, Massachusetts
Justin Kimball, 2022



Parkville, New York
Justin Kimball, 2022

Kaoru Shibuta

Kaoru Shibuta is a painter fascinated with sound. He improves colors and shapes based on how sound appears. The integration of the large amounts of visual information we see and auditory stimulation we hear is perceived through all five of our senses. At times, these sensations are interconnected, so no one sense exists in isolation. In our daily lives, we are influenced by our environment through our senses and perceptions. However, these influences often enter and leave us without our awareness, seemingly disappearing. Therefore, it cannot be asserted that only what is clearly sensed exists. Shibuta draws inspiration from something that unconsciously enters the senses and seems to disappear without form. As if in communion with them, this inspiration is expressed through shapes, colors, and materials, which are then placed within a space and allowed to circulate.

The world connected by sound and music binds us together. Shibuta translates musical notes into paintings and installation art. He crafts a poetic symphony comprised of images, colors, and harmony through local culture and atmospheric energy. This fusion seamlessly blends nature, music, and art.

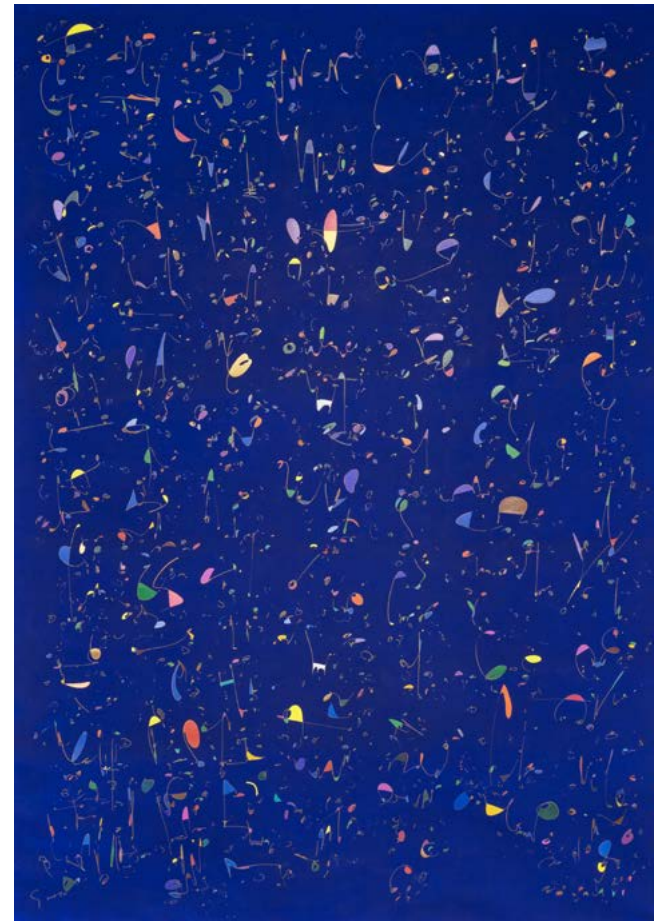
“J. S. Bach is the Old Testament of classical music. As Beethoven composed to transcend philosophy, I strive to give it form in my paintings. As Mozart composed to bridge the earthly and heavenly realms, I strive to propagate it with my paintings.”

Kaoru Shibuta

Shibuta drew the work on exhibit entitled *Eine Kleine Nachtmusik*, or “A Little Night Music,” based on Mozart’s music with the same title. In it, the colors and shapes sway happily as lights are shining under the beautiful moon. In *Goldberg Variations*, Shibuta seems to have been inspired by Bach’s graceful melodies and meticulously calculated decorative music, and one can see a whirlpool of sounds in the work. Each shape is matched with the sound of the harpsichord, giving the piece a profound and cerebral impression.

Shibuta has moved his production base to Setouchi, close to the Seto Inland Sea in Kagawa prefecture, Japan as of 2024. Shibuta makes use of everything he experiences with his five senses in his works such as the sound of the waves, the wind blowing in on the seashore, and the feeling of solitude when standing by the sea. The Setouchi area is always calm. Fishes are jumping, light dances on the surface of the sea, and boats of all sizes come and go at a leisurely pace. This scenery reminds him of the pine forests and lapping waves of Amanohashidate in Kyoto, which Shibuta used to visit frequently. For Shibuta, the sound of the waves is music. The music gently envelops him along with the relaxing scenery of the Seto Inland Sea. The dichotomy between where he grew up in Hokkaido with its biting cold and the sparkling light incessantly pouring down in the soothing warmth of the Seto Inland Sea is what Shibuta draws on in search of new creations.

Ryoko Takashima, *Curator*, Shionoe Art Museum



Goldberg Variation, Kaoru Shibuta, 2024
Acrylic, oil on canvas, 255×180 cm

Karima Al Shomely
College of Fine Arts and Design
University of Sharjah

Karima Al Shomely uses art as a medium to tell stories of days gone by and reinterpret notions of Emirati heritage specific to women's clothes, jewelry, and accessories. With a passion for heritage and a critical eye for detail she sheds light on the nuances of women's rich fashion rituals. Her work pays homage to recognized symbols of tradition such as the burqa, "a form of face covering worn by the majority of Emirati women in the United Arab Emirates (UAE) and neighboring countries until the late 1960s that reveals the eyes but does not cover the hair or body." Once considered an everyday attire for most Emirati women, the burqa has undergone significant shifts in its cultural significance, evolving from a daily necessity to a symbol of heritage worn by Emirati women alongside particular fabrics and jewelry during traditional celebrations.

Al Shomely presents a contemporary reading for the viewer to contextualize cultural heritage within a 21st century setting allowing the work to continue its presence in a visual and physical sense. She addresses the material culture of the Burqa and other traditional Emirati adornment through her contemporary practice in response to specific parts of their history. This artwork introduces women to the public as important cultural icons. It showcases their importance as individuals, revealing their personal stories and backgrounds by way of their clothing, accessories, and cultural rituals. More importantly, attention is paid to these women's inner worlds. The artwork reflects the artist's memory of her own grandmother presented through a contemporary vision, by way of nostalgic nods to past times when women wore pieces of adornment to beautify their very own inner beings.

Historically, women around the world safeguarded their most precious and personal objects inside a wooden chest box, a "Sahhara", as it is called in the UAE. "Sahhara" or "mandoos" (a more ornate version of the Emirati traditional chest box) continues to present itself in contemporary cultural events especially weddings. It is a hope chest, in which a young girl collects items with the view towards future marriage and taking them to her new home, or dowry chest gifted by the groom's family to the new bride filled with special fabrics or dresses, jewelry, perfumes and other luxury items. The latter continues to be practiced in the UAE. These chests, made of wood or galvanized metal, carved, painted, inlaid, or adorned with brass studs and plates, are usually displayed in a woman's bedroom or "majlis" (Arabic for a traditional sitting room or space to receive guests).

The exhibit is a private invitation to reveal the contents of the Sahhara to the viewer. The artist wanted to create the illusion of a private chamber; a space for each adornment to be presented separately, revealing what is usually safely hidden away. From textures of brightly printed fabrics that are cast into metal sculptures to the intricate gold jewelry that is monumentalized in an installation, the artwork plays with contrasting elements between tradition and modernity, high and low, pop art and fashion. It explores the manifold layers of how identity is created, expressed, and transformed over time. However, there continues to be memories of its essence in continuum from one generation to another.

Encouraged to walk around these pieces, the viewer is exposed to the beauty of the simple adornments holding significant personal values to its wearer. Inspecting them closely, would reveal the cause of its significance even if structurally and compositionally simple. This experiential journey shall reveal itself through photographs, metal sculpture, ceramics, traditional fabric patterns and the Emirati Burqa. The intent is to invite the viewer to explore Emirati hidden adornments, engaging with playfully contrasting elements of tradition and modernity, and discovering these forms of cultural icons in a new light. It explores the manifold layers of how identity is created, expressed, and transformed over time, yet never forgotten.



Mazziuna (a beautiful woman), Karima Al Shomely, 2022
Photograph printed on handmade paper



386

Ranaq "Colour,dye" (three different prints), Karima Al Shomely, 2022
Silkscreen print, 43×40 cm each



387



Oud Mayyali "A perfect body", 3 peaces, Karima Al Shomely, 2022
2D Metal sculptures, 70×40 cm

Katerina Kovaleva

If it rains. Waiting zone. Katerina Kovaleva presents the installation *If it rains* as a part of her project *Waiting zone*. It consists of suspended parachute imitating a dome with fragments of Tiepolo's frescoes combined with the artist's own drawings and old buckets covered with mirrors are placed under the parachute creating the illusion of filled vessels and reflecting painting on the top.

The "waiting zone" (or holding area) is the area of space in which the parachutist under the canopy must stay until the landing approach. Katerina Kovaleva interpreted the state of a parachutist hovering between the sky and the ground as a metaphor of our dependency on external circumstances, the time in which we find ourselves tied to the will of fate.

Drawing on parachutes she used allegorical scenes from the frescoes of Tiepolo, fantastic skies inhabited by deities. The idea was to convert the parachute canopy into a portable Heaven. The vault of a parachute turns into the portable Sky or the ceiling of Hope like painted "skies" of an old Russian church or ceiling paintings in Venetian palazzo... It becomes some model of the cosmos, enclosed within real space to create the effect of "heaven on earth."

The installation *If it rains* is about the habit of placing buckets under a leaking roof, collecting water or tears dripping from the sky... How many tears are in one bucket? Is there Waiting in Eternity?

The author thanks Lyuba Shaks.



Waiting zone, Katerina Kovaleva, GULAG History Museum, Moscow, 2023
Installation: vintage parachute (6 m diameter), acrylic, old buckets, mirror

In every corner of the globe, across diverse cultures and backgrounds, humanity shares a fundamental journey – the cycle of life. It is a profound odyssey of creation, existence, and transition, weaving a universal tapestry that unites us all. This journey, this common thread, intricately entwines through the fabric of our collective humanity, transcending borders, languages, and beliefs. As we embark upon this timeless voyage, *A Common Thread That Binds Us* delves deeper into the profound connections that define our shared human experience.

Within the exhibition, rich artistic expressions unfold, spanning diverse mediums and narratives that guide us through the entangled landscapes of time, space, and existence.

Alison Coney Moses skillfully crafts evocative wooden sculptural *Shells*, suspended like cocoons from the ceiling, urging reflection on human origination. Introducing beauty through the diverse characteristics – round, smooth, angled, thin, sharp, adorned with colors reminiscent of cream, brown sugar, dark chocolate, complex and rich, layered with skin, flesh, nerves, bones – Moses' work celebrates the complexity of life. The organic forms and textures, fluidly explore *time* and *space*, while depicting the transformative beginning of life's journey. Created from the same mold but different woods, the shells unveil intricate details upon closer inspection, of fibers stretched, pulled apart, and sanded to expose layers underneath. Despite their perfect appearance from a distance, they convey the essence of shaping identity as life emerges.

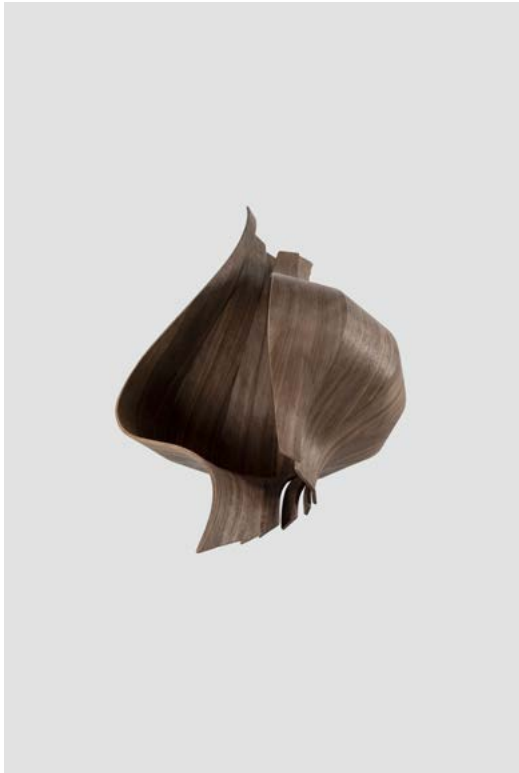
Existence is revealed through *Rites of Passage 7* by Maria-Lana Queen and portrayed in Adana Tillman's *Revel of Life*. Queen's paintings explore intricate layers of identity, individuality, and cultural experiences; shaping personal characteristics with a vibrant palette and bold brushstrokes. Her work serves as a visual ideographic script, meticulously incorporating coded details into complex compositions. Through a rich visual narrative, the diptych invites us to travel across the canvases, reflecting on one's lineage, ancestors, and faith drawing inspiration from the visually stunning mosaics and symbols. Tillman's quilted panel infuses the space with dynamic energy and expresses a passion for life. Figurative movements captured within the hand-dyed fabric and embroidered elements, depict the richness in the different characteristics we embody. Regardless of cultural differences, Tillman's work exemplifies the universal essence and greatness of the human experience.

Exhilaration, methodically created in goldpoint by D. Lammie-Hanson, captures moments of joy and reflection with delicate gold-wired strokes on wooden panels painted in deep indigo. The artist's reinterpretation of metalpoint is inspired by Da Vinci's technique, which dates back to the 15th & 16th centuries. Accentuated by indigo, Newton's seventh color in the visible spectrum, symbolizes evolution, inviting reflections on the fleeting nature of life and ultimately embracing the beauty of impermanence. Lammie-Hanson's intricate lines, balanced composition, and subtle interplay of light and shadow, evokes a profound sense of interconnectedness, transcending boundaries of time and space.

The exhibition highlights art's lasting impact in fostering empathy, understanding, and cross-cultural connections. Art offers solace, inspiration, and a deeper understanding of humanity.

Valerie Francis, *Founding Director*





Flame Birch Shell, Alison Croney Moses, 2023
Flame Birch Wood, 45.75×34.29×27.94 cm
Photo: Mel Taing



Mahogany Shell, Alison Croney Moses, 2024
Mahogany Wood, 63×33.02×50.17 cm
Photo: Mel Taing



Rites of Passage 7, Maria-Lana Queen, 2024
Acrylic on canvas, Diptych, 152×106 cm
Photo: Marvin Joseph



Rites of Passage 7, Maria-Lana Queen, 2024
Acrylic on canvas, Diptych, 152×106 cm
Photo: Marvin Joseph

Laurette Succar

Paris-based painter, visual artist, writer and editor of artists books, Laurette Succar has been exploring the themes of memory and transmission for more than twenty years. Coming from a family of intellectuals who fled the Lebanese civil war, words and literary heritage have always inhabited her universe as much as material and color.

Eternity anyway is an ode, an anthem, a cry of love. To the effective power of language. To the poetry. An open and vibrant artists book. Immense sail hoisted out of winds. In the heart of a Venetian Palace where the footsteps and voices of visitors from all over the world resonate.

Eternity anyway questions the book object, both in its form and in its content. It summons this myriad of words and gestures which have rocked the little ones since the

dawn of time. It emphasizes the saving virtues of art. Mixing writing and plastic intervention – drawing, painting, collage, sewing, etc – the artists book becomes the place of recovered innocence.

Because of a chaotic geopolitical, social, economic and cultural context, the urgency is there: to reshuffle the cards of meaning, to assume the legacy of which everyone is the custodian, to let this universal heritage which is the foundation of all human society breathe. The civilizational issues of the crisis that culture is currently going through – literary, artistic, educational – are palpable. Continuing on the paths of creation is then akin to an act of resistance and dissidence. The Book is always and again a space of freedom, it opens the fields of possibility and sharing.

The French poet, essayist and literary critic Daniel Leuwers wrote: “Yes, I know your artist’s books well, Laurette Succar, all precious, precise in their aim, solid in proportion to their fragility because the papers have in your hands the learned art of crumpling to surprise and warm our eyes ; the swirls of paper become tigers which open their dens to us. The eye listens, said Claudel; the eye, here, wanders to the nest where sense – and also all the senses – brood.”



Eternity anyway
Laurette Succar, 2024

Lincoln Townley

As a visual poet of violence, Lincoln Townley's figurative paintings capture the darker side of the human experience and apprehend it within recognisable gestures and a menacing palette.

Having participated in the 2019 and 2022 Venice Biennale, with exhibitions in New York City, London, Los Angeles, Berlin, and Singapore, the highly successful self-represented artist creates looming images of the foulest gradients of our soul.

His ability to capture the power of his sitters has made him a portraitist of several celebrities such as Sir Michael Caine, Al Pacino, John Cleese, Kate Blanchett, and Tom Cruise to name a few, while still working in parallel collections that encompass the experience of contemporary malice.

After having found solace in the work of artists like Francis Bacon and Edvard Munch, his art continues to reclaim the experience of confrontation and doubt, as when looking into a stained reflection, unsure – and scared – if what we just saw is indeed our own spectral image.

Sotheby's, New York



Bankers flames & Bankers dream
Lincoln Townley



Banker in the red room & Banker in Soho
Lincoln Townley

Marusya

At the time when concepts of masculinity and femininity attempt to redefine themselves and to settle within their newly-delineated boundaries, Marusya examines them in light of traditional relationships between the sexes by looking separately at each of them, trying to gain an insight into the genesis of their interaction.

For what purpose do we become an integral whole and what fertility does it bear? Is the current crisis of humanistic creativity just a phase in development or is it fatal? Perhaps, it is a necessary hiatus, a respite, or a sign of metamorphosis? Will we ever play together again or is our mutual Fiasco of Empathy final and irreversible?

These are the questions that Marusya is asking.

Born in Moscow in 1985 to a family of art historians, Marusya practiced drawing and studied art since early childhood. After years of working for various fashion publications, creating art-installations and designs for theatre productions and commercial events, she went on to study at the School of Visual Arts in New York and took part in residential courses worldwide. Since 2004 Marusya's paintings and installations have been exhibited in Russia, USA, Italy, Great Britain and Greece, and in 2015 she joined Russia's Creative Union of Artists. Today her works form parts of private collections in Finland, Russia, Greece, Italy, France, Great Britain and USA.



Fiasco of Empathy. The Feminine, Marusya, 2024
Mixed media on canvas, 195x130 cm



Fiasco of Empathy. The Masculine, Marusya, 2024
Mixed media on canvas, 195x130 cm

Mitchell van Dis

Lonely in Space 01 is the first in a series of wooden relief sculptures where the viewer is invited into the terrain of the artist's psyche. Where the lines between reality and imagination blur, and the struggle for stability unfolds with raw intensity. In this series, Mitchell van Dis lays bare the depths of his experience with mental disorder, weaving a narrative that resonates with the raw emotion of personal struggle.

Mitchell's struggle with psychosis forms the heart of the artwork. He uses laser-cut wood to create intricate layers of depth that represent the constant struggle of navigating between two different realities: the tangible world and the unpredictable depths of the mind.

The artwork is a story of resilience and self-discovery, where the lines between reality and illusion blur, and the mind becomes both a sanctuary and a battleground. His raw emotional expression brings to life two crying faces that create their own reality, where blurry patterns and fluid forms symbolize the struggle between sanity and chaos. Nature elements, with their resilient beauty, emerge as a powerful metaphor for the human spirit, offering a glimmer of hope amidst the darkness.

This artwork represents a new chapter in Mitchell's artistic evolution. It's a deeply personal exploration of the human experience, where he seeks to raise awareness about mental health in a world where conversations about mental illness are often shrouded in stigma. He invites viewers to confront their own vulnerabilities and embrace the power of resilience.



Murielle Argoud

The ancestral wave of impermanence. It is precisely this state of union with the cosmic ocean that creates the connection with our Self. Non-duality is the very essence of this state of transcendence, which we can call vacuity. Vacuity in this case doesn't mean emptiness, but an inexpressible state of fusion. The Wave, in which resides our eternal seed, awaiting the explosion of its potential for all the limitlessness of love and peace.

Classically perceived ocean waves exist on the surface of the ocean, but not beyond the appearance which they adopt in a fraction of a second. The wave is, by definition, the state of impermanence.

The three wings of the triptych, from left to right side are entitled: *Aurora*, the beginning, the dawn. *Sine tempore*,

timelessness. *Crepusculum*, dusk, the light fades, the inner light comes to the fore, the transcending breath of life.

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, photo details and oil colors and pigments. She also integrates plant elements such as ferns (the Druids' plant of protection), palm bark and rose petals (the rose, through different cultures and eras, still holds the content of ancestral wisdom that is always renewed, sowing into the depths of the earth and scenting the ethers with messages of timeless love). 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. For Murielle Argoud it's important to listen at an extremely sensitive level and to be receptive to cosmic impulses.



Per Lunde Jørgensen

Review. Per Lunde Jørgensen's alchemy turns absence into presence, reuse into potent concretism. His contribution to *Personal Structures* consists of second hand furniture upholstery and other people's experiences, transformed to pictures. Text quotes from user reviews from e.g. Tripadvisor are embroidered, and seat covers from preowned office chairs are sewn into canvases, presented in a modular fashion that devoid the autonomy of the singular pieces.

The office chair paintings are a hybrid between object and image, where the dismantled seat covers are mounted in a way that makes the picture plane completely flat. This Greenbergian strive for flatness directs the attention

to the surface fabric with its scuffs and stains left by previous owners. In that sense each individual chair cover also represents an absent person, who can be sensed as a ghostly presence.

A similar kind of absence/presence relation is at play in the text works, which are based on reviews of nightclubs, restaurants, cruise ships and art exhibitions. The texts are subjective assessments of something experienced, which often becomes a pretext for a future or potential experience for the reader, and in this way the texts seems to be merging past and present.

They are designed as text fragments embroidered on the same kind of painting canvas as the chair pictures, and in the same thread color as the canvas, whereby they rise from the canvas surface like scar tissue.

Both series of works raises an uncertainty about their spatial dimensions, and they are obtained with recycling the past in order to build new structures, but at the same time addressing some contemporary modes of experience and consumption, directing the focus towards a system of entropy and transformation.



Installation detail, Per Lunde Jørgensen, 2023-2024
Embroidery, upholstery and canvas on stretchers. Photo: Malle Madsen

The two paintings about Venice demonstrate Peter Day's extensive experience in creating issues-based and site-specific artworks. Day has painted over 100 murals, including some of the largest in the southern hemisphere, and has created many public sculptures in various media.

The form and presentation of these two paintings are inspired by theatrical backdrops, which are relevant to the theme of the drama, and painted union banners, which are renowned for stridently advocating social issues and human rights.

Peter's interest in Venice commenced when conversing with Assessor De Martin of the City of Venice. They discussed Council's obligation to the world to maintain Venice as much as possible because Venice is a UNESCO World Heritage site. The upkeep of Venice involves a great deal of investment, commitment and organisation.

The uniqueness of Venice is indicated by the amount of interest it generates in the rest of the world, especially in terms of tourism, arts, and architecture. Day was impressed with the willingness of Council to rise to such a great challenge, especially given the pressures imposed on the city by tourism, climate change, and even its residents.

A local business owner introduced Day to some scientific research by an eminent Venetian scientist, Rosanna Serandrei-Barbero, about monitoring organisms living at

the bottom of the lagoon to gauge its health. These organisms are called Benthic Foraminifera (Forams), and we now understand their important contribution to the structure of Venice. Millions of years ago, the decomposition of the Forams created limestone. Since a large component of Venice is limestone, Venice might be described as made of Forams.

In these two artworks, Day asks: Is it not curious that the monitoring of Forams is contributing to the well-being of Venice when we in the world are not doing much to safeguard them? This question takes on particular significance when we realise that Forams will be extinct by the end of the century due to climate change and the acidification of the sea, after existing for 750 million years.

The painting *Forams* reveals the structure of the City of Venice by espousing the link between Forams and Venice. A graphic of the Forams is shown embracing Venice.

The painting *Aqua Alta* depicts a fragment of the courtyard in front of the Museo Archeologico, being consumed by the Aqua Alta. This is a specific example of the effect of climate change on Venice. A lot of the paving in Venice is limestone, which came from the bottom of the sea (Forams – Benthic Foraminifera). If climate change continues and the sea rises significantly, the pavements of Venice will again be part of the bottom of the sea. The word benthic means occurring on the bottom of a body of water.

Both paintings were designed digitally from photographs Peter took in Venice in mid-October 2022.

Heartfelt thanks to Rosanna Serandrei Barbero, Gianni Serandrei, Assessore De Martin, Rina Day, Terry Cook, Colin Husband, Nicholas Waters, Ken Reinhard, Catherine Smithson, Ron and Marianne Newman, and Antoinette and Jorma Aunela.



Forams – The Structure of Venice, Peter Day, 2024
Acrylic and oil, gold and silver leaf on linen, 220×220 cm
Photo: Colin Husband



Aqua Alta - Reclaiming, Peter Day, 2024
Acrylic and oil, gold and silver leaf on linen, 220×220 cm
Photo: Colin Husband

Changing my life in the 1990s. Without understanding what it was about, I decided to become a contemporary artist. Trying to find my way through the many senseless writings and ideas, I saw this as an intellectual challenge. Much slower as thought, but I did find what and how I wanted to communicate with others through my works. I created *Personal Structures* focussing on *Time - Space - Existence*.

In the beginning I loved painting sexual women, but I took this intellectual challenge, my thoughts about what my work should be, very serious. It brought me far away from easy recognizable sex. To say in my work, in the best way possible, what I wanted you to understand, my work had to become non-figurative. There could be no visual recognizable subject anymore. My work became purely the expression of my intellectual me.

It took more than 10 years until I finally was able to communicate with other artists about the values I pursued, on the level I wanted. We all grow older, my communication partners are dying, the artworld continuously is going into a very different direction, it seems that there are not many left anymore who are interested in serious sincere content.

Today, meaning expressed in contemporary art is no longer a further development of mankind's intellectual capabilities, art is increasingly pleasing the taste of masses. Marketing is more and more deciding the direction, directing what we are supposed to like. Money seems increasingly to corrupt us.

I love making my artworks, I really find them to be me, I really find that my artworks have a bigger message within them. In addition, I also still like sexuality. Gauguin, Wesselsmann, Araki and many others created artworks which depicted the women they had sex with.

I do not want to claim that my photos can be considered contemporary art, with intellectual content, in the way my other works are, but making photos from the woman I share sexual adventures with just feels good, and I am very aware, it is me who still creates, it is me who is still alive.

Rene Rietmeyer, February 16th 2024

Amsterdam, The Netherlands





410

La Parisienne, Seychelles
Rene Rietmeyer, 2022



411

La Parisienne, Botswana
Rene Rietmeyer, 2023

R'OMA LEPANTO

Foundation Kai Dikhas

Venice is proud of its seemingly splendid history. The city of Venice celebrated in 2021 the 450th anniversary of its success in the naval battle of Lepanto. In that battle the Republic of Venice together with Malta and Spain formed the Holy Alliance, and won against the Ottoman fleet. *R'OMA LEPANTO* is an artistic intervention to rewrite history: What is erased from historical narration is that several hundreds of the rowers of the Venetian and Spanish galleys were Roma and Gitanos who were traded as slaves and provided the manpower for the win of the Holy Alliance. On the side of the Ottoman fleet were also rowers who were Roma. As in following European wars, Roma met in battle on different sides. As in other contexts, the voice of the oppressed is silenced. Treating Roma as slaves by the Venetians is one of the earliest examples of antigypsyism which the minority is facing up until this day. Contributions of the Roma towards European history are continuously neglected and Venice partly owes its greatest victory to the force of Roma.

R'OMA LEPANTO is a site specific art installation as it takes place in Palazzo Bembo during the 60th Biennale de Arte in Venice. The Bembo family was amongst the most important noble families of Venice. Giovanni Bembo served as *sopracomito di galera* (commander) during the battle. The exhibition looks beyond the beauty of Venice. It takes the naval battle as a starting point for an acute debate about how Roma are part of European society and history. By confronting Europe with its invisible past we can step forward to a future of participation and honesty.

The art installation does not simply reconstruct the naval battle, but the artists set it in context and invite the audience on an ambiguous and shiny journey between past and present.

Following the successful 4th Pavillon of the Sinti and Roma, which has taken place as a collateral event of the 59th Biennial of Venice commissioned by ERIAC, this exhibition will again present art as a motor for change. The project demands a permanent home for the art of the Roma in the Venice Biennial, which is still denied. Artists of Romany background from across Europe step out of invisibility by giving them a stage. The exhibition acknowledges the long history of slavery of the Roma and presents art as a means to tackle and defeat the feeling of inferiority, which is the result of silenced history. By sharing new perspectives on European events Roma are taking control of the imposed history and through their art they can show a self image which presents a people of talent and ideas, of positive and imaginative contributions towards society and our community.

The Battle of Lepanto has been an early media event. At that time, Venice has been the European centre for printing and publication of books. In many of which the Turkish enemies have been portrayed as monstrous and evil. These early versions of mass media have been of hegemonic power. Racist representations are very common to the current antagonism against minorities which Roma are still facing today. *R'OMA LEPANTO* as an artistic approach, an empathic and careful encounter of people in arts opens up a new vision of an inclusive Europe: Roma are a part of Venice, the Venice Biennial and of Europe and its history.

Participating Artists:

Luna de Rosa, Manolo Gómez,
Dariya Kanti, Damian Le Bas,
Brunn Morais, Girolamo Porro,
Alfred Ullrich, Kálmán Várady

Curated by:

Moritz Pankok and
Miguel Angel Vargas Rubio



Back to the Future! Safe European Home 1938, Damian Le Bas, 2013
Courtesy of Foundation Kai Dikhas & Estate Damian Le Bas



Warrior VIII, Kálmán Várady, 2013-2024
Courtesy of Foundation Kai Dikhas & Artist



Thalassa (The Sea), Dariya Kanti, 2024
70x50 cm. Courtesy of Foundation Kai Dikhas & Artist



Top: *Roma Lepanto* (detail), Luna De Rosa, 2024
300x210 cm. Courtesy of Foundation Kai Dikhas & artist

Bottom: *Lepanto Gitano*, Manolo Gómez, 2024
100x210 cm. Courtesy of Foundation Kai Dikhas & artist

ELEMENTARY: 666 - 108/17 - CO2Z

Your mind has always worked globally, lovingly, and inquisitively. Accordingly, your hands delve deep into the repository of material elements, seeking creation, driven by a longing for manual penetration of the material and its possibilities. Thus, since youth, you have traveled the world, absorbing craftsmanship from every land, learning about ancient traditions and the transformation of natural resources into culturally valuable works. In Tunisia, you shaped clay into goods; in Mexico, it was the art of silver-smithing, whose allure captivated you; and in Europe's historic steelworks, in the heart of the Ruhr area, the shiny black coal mesmerized your senses.

Here, finally, at the boiling point of a lifelong chain of understanding between humanity and matter, in perceiving and exploring natural phenomena and malleable forms, and relentlessly confronting the finiteness of global resources, your active critical mind fused into a poignant archaic triad in your current art: coal, copper, and water-Black Gold, Blue Gold, and within them, the semi-precious, malleable, and tough heat-conducting metal Cu.

Sabine Pierick fundamentally follows her natural instinct, aiming to extract the inherent beauty of the earth, repeatedly, energized, like an innate insatiable desire for a sensually creative appropriation of our world. She digs deep into the segment, crushes by hand, patinates, allows nature to transform, and then catapults the earth's treasures into her own Pierick universe.

666. From where, out of the myriad broken circles of black gold coal, like a globally-spanning silhouette base, the copper soul spins a human lament, a thread of memory. Or 666. Veined labyrinth of a world on the self-destructive edge of boundless possibilities. Or an airy web

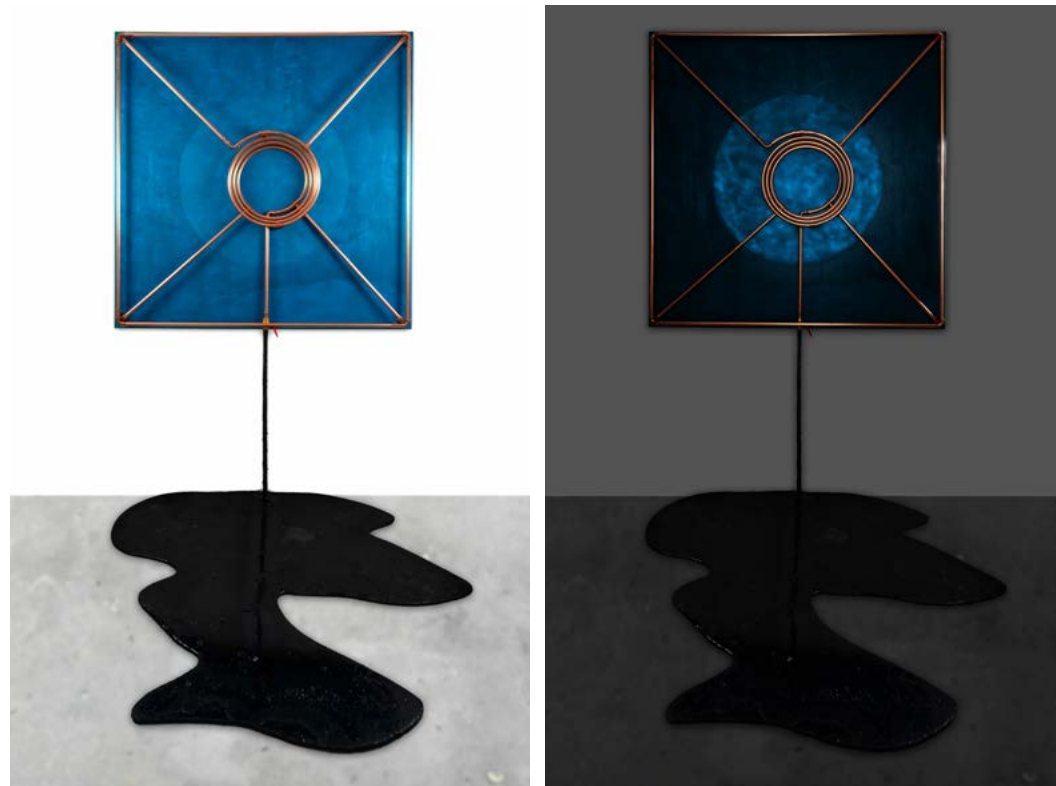
against the ghosts summoned, which could be caught if only one desired.

118/17. Countless seeming, delicate copper threads, yet precisely those 118, the number of chemical elements in our periodic table, intuitively manually interwoven with 17 Cu threads, symbolizing global climate goals and nothing less than urging the responsibility of the world community. The survival of the Earth as a multidimensional weave, in which only an agile network of thoughtful, caring, and comprehensive respectful "properties" can hold us all together... should.

CO2-Z. 15 meters of incarnated accusation in bare copper pipe on planetary blue, perpetually circling and simultaneously silently reminding of the last drop that still carries hope. For precisely every single drop of the elixir of life water here sets the measure of our responsibility. Sabine Pierick dynamizes the crucial question of humanity in the form of a copper pipe spiral, and firmly places it in the crosshairs of existence, oceanic, against a dark blue iridescent backdrop, unavoidably tautly grasped. Z like Zero as a chance to flip the red lever for world salvation with all necessary global consequences in responsible action? Or Z like Certificate, to conveniently wash off the "dirt" of ecological responsibility in the morally cheapest way possible? One might see the end looming, if one looks into the abyss. Sabine Pierick ruthlessly explores the flourishing certificate trade artistically as a scenario of downfall already grounded in reality. Those who fail to flip the lever end up in a pitch-black puddle of lifelessness. Her stark formula is clear: Greenwashing = Doomdating. The impetus is clear: those who shirk their responsibility not only risk, but also bear the responsibility for the decline of our planet into irreversible stagnation. Sabine Pierick places her 15-meter-long spiral copper pipe installation like a universal monument entirely on planetary ground, thus mapping the human sphere of responsibility on a global scale. Still an oasis or already on the way to the desert? The CO2-Z spiral challenges the mind to focus and simultaneously widen perception ruthlessly and responsibly. When everything is at stake, the signs must be compelling.

Carbon-aspiring narratives.

C / Atomic number 6. Substance of life.

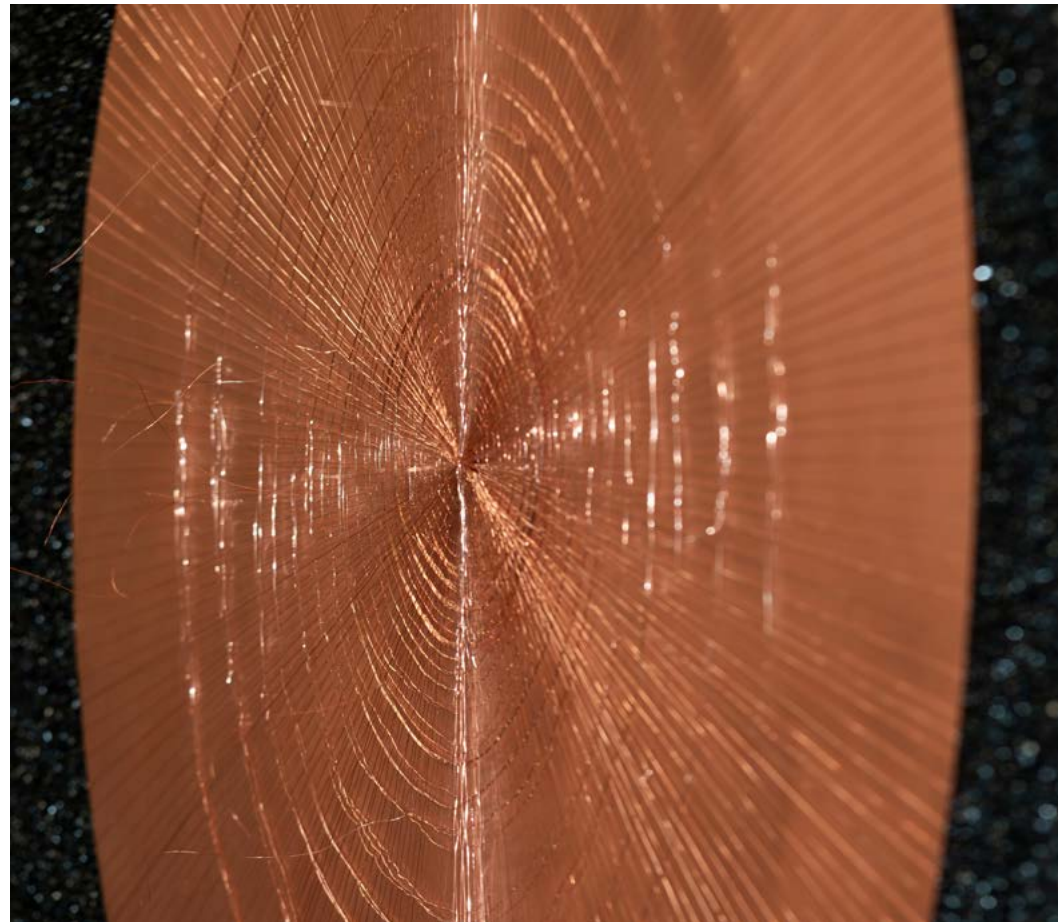


CO2Z (day / night)
Sabine Pierick



418

666 (detail)
Sabine Pierick



419

118/17
Sabine Pierick

Sabre Esler

Sabre Esler (b. Cleveland, OH) explores the synergy between art and science, where elegance and symmetry meet. Esler's study of energy waves, mathematical codes and musical ciphers allows her to question the human experience of personal perspectives and narratives, which create imaginary constructs defining who we become through logical and illogical choices or paths. Through her practice, she seeks a harmonious life balance. While recognizing chaos as a natural phenomenon that interrupts the universe's balance and reveals genuine experiences, her work provides a calm, meditative background, soothing melodies and loving interactions in juxtaposition to the manufactured disruptors such as AI, social media and the frenetic pace of information overload in our current way of life.

Esler holds an MFA from Savannah College of Art and Design and a BFA from Miami University, Oxford, OH, where she studied graphic design, illustration and biology. She exhibits her work in major cities throughout the US at major non-profit art centers, galleries, museums and academic institutions. Internationally, renowned public, private and corporate collections hold her work in their collections. Esler receives accolades for her work at events such as the Carolyn Glasoe Bailey Foundation Art Prize in Minnesota and participates in art fairs such as SCOPE and Aqua during Art Basel, Miami. She is a studio artist at Atlanta Contemporary and a Distinguished Hambridge Fellow.



Circuitous Route, Sabre Esler, 2023
152.4×152.4×6.35 cm. Photo: Mike Jensen

Sandra Cattaneo Adorno

After taking up photography at age 60 in 2013, Sandra Cattaneo Adorno embarked on a journey with camera in hand, capturing glimmering flickers of daily life that evoke scenes from a dream. Like Dora Maar, who reinvented her photography practice in her 70s, Cattaneo Adorno is drawn to experimentation and to innovative ways of printing and presenting her work.

Hailing from Brazil, Cattaneo Adorno's life, work and worldview have been shaped by a lifetime of travel, fostering a sense of belonging through the act of making art. The new exhibition *Ten Years*, curated by the photographer and Andrea Verganti, charts her evolution as an image-maker and author, elegantly blending the essence of her previous series into a modernist masterpiece.

Ten Years opens with a 6-minute video installation that explores the cinematic possibilities of the image. Floating between reality and illusion, the photographs meld one another, unveiling the complex interplay between dislocation and interconnection. These glittering scenes of Mauritius,

Egypt, Brazil, Thailand, Singapore, New York, London, Italy, Portugal and Japan become surreal meditations of otherness as mysterious as existence itself.

Cattaneo Adorno takes an intuitive approach to image making to create otherworldly visions evoking the ethereal quality of music. Guided by a profound sense of curiosity she was instinctively drawn to street photography, using the camera to navigate a sense of place for her first book *The Other Half of the Sky*.

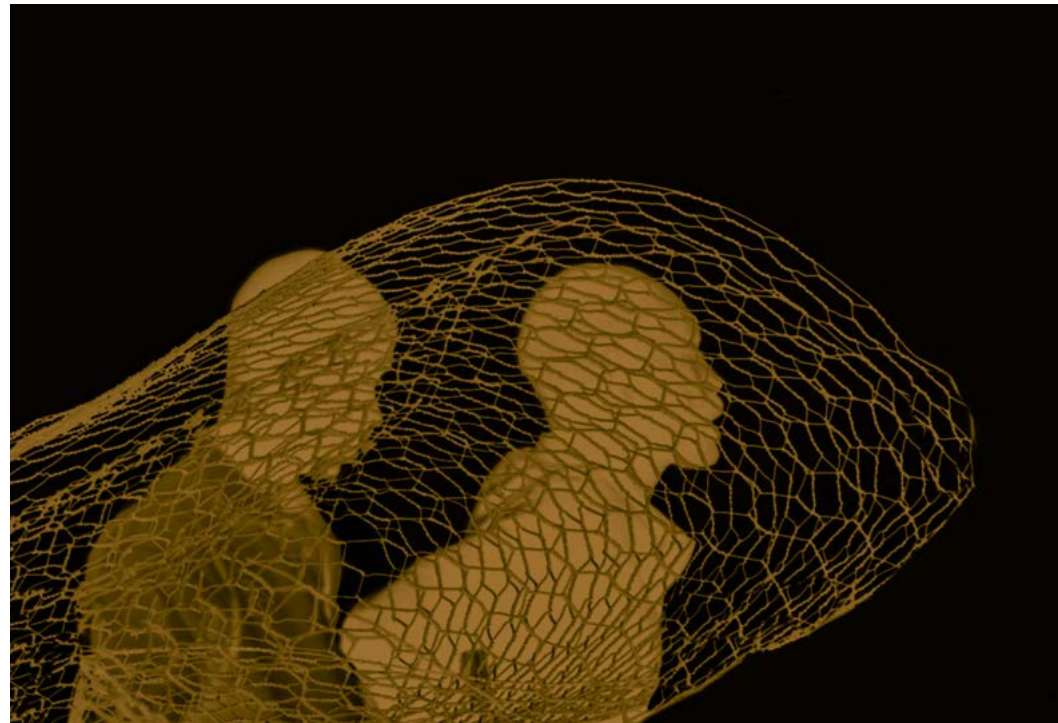
Delighting in the combination of immediacy, creativity and surprise Cattaneo Adorno brought street photography to Ipanema, the fabled Rio de Janeiro beach of her childhood, to create *Águas de Ouro* ("waters of gold"). Revisiting the glittering shores of her youth, she printed the work with gold metallic inks to evoke the elements of water, earth, sun and sky.

At the center of the exhibition, Cattaneo Adorno's new book, *Ten Years*, is envisioned as a scroll where stories unfold in fragmented and layered narratives, much like traveling itself. Drawing inspiration from artist scrapbooks and *leprellos*, the book adopts the accordion format to imagine the photographs as notes one would make in a diary. The images in the book are printed with the same gold metallic ink and black paper as the prints on view, transforming the photograph into a glimmering sliver of reverie that recalls the splendors of Gustav Klimt's symbolist paintings and the golden paint of Brazilian dancers at Carnival.



All images: *Ten Years X*
Sandra Cattaneo Adorno, 2023





Silvie Mahdal

Silvie Mahdal is a self-taught artist based in the Czech Republic. She uses the traditional combination of charcoal on paper to create (hyper)realistic drawings.

Through her figure drawings she contemplates an idea of the natural interplay between the human form and the “formless” or even “ethereal,” using the authentic expression of the human body as a vehicle to capture a pure reflection of the innermost essence of our existence.

Silvie attempts to portray a sense of realness in her creations but at the same time abstraction in their meaning, to balance revelation of high level of detail and protection of an intimacy and mystery of the subjects, to tell stories without revealing the identity of the characters, and to personify the elusive and ordinary pleasures of life.

Her work celebrates simple and raw motifs. Subtle postures of the female body or its partial fragments. Being at ease. Relaxed. They speak to us in a very soft tone. Their alluring calm invites us to be present with them for a while.

One of the main themes of Silvie's work is reverie (daydreaming) as a pleasant way of losing oneself in existence and immersing in the present moment. It's not an escape from the outside world, but rather escape from our perception of it. Linger in a quiet corner of our minds, hidden beyond the everyday thoughts, may initiate us into new perspectives, new inspiration, new ways of perceiving reality and deeper internal self-awareness.

The simplicity of Silvie's work opens the space for subjective impressions, giving it the meaning that most appeals to us as observers. The lack of identity of her characters helps us to easily sense the very essence and leaves us in a comforting silence beyond the reach of analytical thoughts.

Silvie spends tens of hours drawing a single piece. It is a time of calmness and active meditation. The process itself and the themes create a harmonious unity and help her to cultivate an inner peace and an elevated state of mind. She hopes it will have a similar impact on the observers.



Daydream, Silvie Mahdal, 2024
Charcoal on paper, 90×130 cm



The Dreamer, Silvie Mahdal, 2022
Charcoal on paper, 89×115 cm

When looking at Sonja VishnudArt's sculptures, you are entering a completely different world of perception. You are offered a window to the deepest emotions and feelings, which are crystallised in exuberant bronzes. The Artist gives expression of ineffable perceptions, in which she draws on her own experiences. Her perspective and view of the world of the subconscious mind is unique thanks to her overwhelming cultural background. Having roots of India, being raised in South America and having lived in different European countries, is giving a particular flavour to her Art works. She is mixing tantric and sanguine emotions and translates them through sculptures, who seem always in motion.

The sculptures are not a static picture, but they are an expression of the seeking individual. There is no beginning and no end. Only movements and transformations. Entanglement and intertwining are contrasting with breaking out and flying away. The quest for the inner forces translates in either in brutal confrontation or gentle shapes, but always leaving the spectator with a strong impression. Through the confrontation with VishnudArt's work, you are invited to embrace the intense inner expression and to couple this sensation with your own subliminal experiences and forces. The intensity of the engagement changes every day, as you look at the sculptures from a different angle. Each time a new discovery, a new journey, which make the Art Works endlessly enjoyable.

This is Art touching all your senses and your soul. Whether it is the soft touch of the Tango, the dazzling movements of the Intertwining, the shocking roughness or the sensual imagery, looking at VishnudArt's sculptures will never leave you untouched, pushing you to reflect.

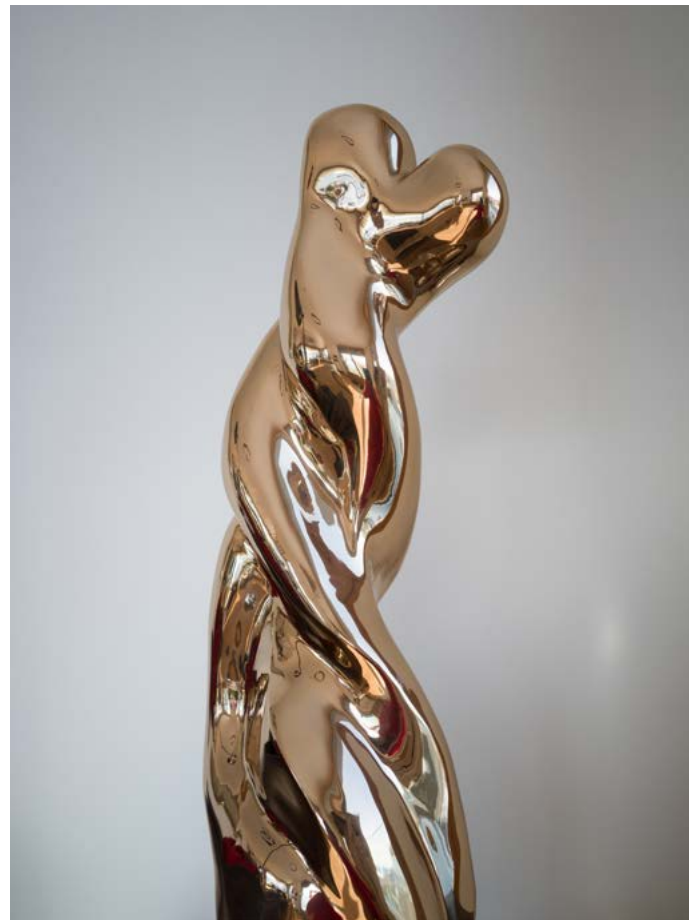
Sonja VishnudArt was born in Suriname, South America. In Europe she has lived and worked in the Netherlands, Belgium, Monaco and Switzerland. In Nice, she collaborated with several French sculptors on various projects. She has her own studio in both Belgium and Switzerland. She participated in exhibitions in Monaco, Montreux, Brussels, Breda, Zurich, Venice, London and Paris.

Her concept for the Memorial in Brussels, in honor of the victims of the terrorist attacks in Belgium, was selected for the final round.

Her works are universal feelings and therefore her sculptures speak the universal language, allowing the viewer to entangle with his own deepest emotions hidden in silence. Life is an entanglement and letting go, but also letting go in order to be entangled again.

The development and opening up as an artist coincide in a world that is rapidly transforming into a multi-colored society. The spectators can mirror their own experiences in my images, at the same time gain insight and recognize their own story. This universal feeling is recognizable; it gives peace, openness and freedom! It is purely her instinct that she follows... with a powerful dance she feels the energy pulling her to achieve something and let her go completely in body and mind... very physically in her own world of dance in *silence*.

This is Art touching all your senses and your soul. The sculpture exposed in this exhibition is the Intertwining... the dazzling movements. She is mixing tantric and sanguine emotions and translates them through sculptures, who seem always in motion.



Tilney Hardiment

Hinode (Sunrise)
Age 59, Tokyo, 2023

*I see you warm up
The horizon glowing gold
Ember to amber*

Tilney Hardiment's series, *Hinode*, is a visual representation of her haiku. As such they are paintings to be heard as well as seen.

This quadtych presents a sunrise – breaking it down to its chromatic elements. In this Hardiment creates poetic landscapes with symbols that resonate on a subliminal level. Her work presents a juxtaposition of literal and visual poetry – the poetry of words and the poetry of form. The simplicity of the words and the paintings register the signs and symbols as key notes to personal memory.

These emotive landscapes invite the viewer to dream - connecting us on a visceral level in the purity of nature. We take for granted the sun will rise and set and as so it is seen as a cliché based on its reliable aesthetic *beauty*. Hardiment marks this magical quality of the natural world by creating forms emblazoned in subdued seductive hues.

The haiku and accompanying paintings will be published later this year in Tilney's forthcoming book, *Palette*.



Tim David Trillsam

Tim David Trillsam, born in 1985, stands as a German sculptor whose artistic journey seamlessly weaves classical sculpture education with a distinctive creative identity honed at prestigious art academies. Transitioning into freelance artistry in 2013, Trillsam's body of work showcases an expressive and profound exploration of the human experience.

Rooted in a solid foundation from the Vocational School for Wood Sculpture in Berchtesgader Land, where he received a classical sculpture education, Trillsam deepened his artistic roots through further studies in Fine Arts at the Academy of Fine Arts in Stuttgart. This period marked the genesis of a unique and expressive formal language, laying the groundwork for his evolving artistic vision.

Trillsam's creative results unfold with an aura of intimacy and quiet grandeur, capturing the essence of ordinary life. His sculptures, distinguished by intense gestures and an emphasis on oversized hands and feet, not only possess physical presence but also evoke a sense of spirituality. They serve as monuments to the self, prompting reflections on transience and engaging with the ephemeral nature of life. In this depth of reflection, his sculptures transcend mere physical forms, manifesting as artistic expressions that delve into the profound.

A salient feature of Trillsam's art lies in its universal appeal, fostering identification with diverse observers.

Through themes that resonate universally, the artist establishes a profound connection between his works and the individual experiences of each viewer. His art becomes a reflective mirror of humanity, portraying the diversity of emotions, psyche, and inner experiences.

Traversing the realms of realism and expressionism, Trillsam's works, primarily associated with expressionist sculpture, consistently center around the human figure. Despite abstract elements, the human form retains its central role, visualizing emotions and inner experiences and creating a compelling bridge between the concrete and the abstract.

His bronze standing figures, characterized by a sensual dimension, transcend the earthly realm, creating experiential worlds with profound aesthetic depth. Notably, oversized hands and feet take center stage, delicately heightened and emphasized, often detached from their conventional function yet essential. This intentional emphasis on hands and feet serves as a symbolic expression, highlighting aspects of human existence such as the power of creation, rootedness, and groundedness.

Despite the strength of these statements, Trillsam's figures maintain a remarkable, almost humorous restraint. The artist adeptly balances the visualization of human challenges with the serene, introspective postures of his sculptures. This duality lends his art a compelling intensity and provides his works with a distinctive visual identity.

The symbolic staging of Trillsam's sculptures invites further interpretations, challenging traditional art hierarchies. Whether emphasizing the power of creation, rootedness, actions, or questioning conventional artistic hierarchies, his works stand as intricate reflections on the diverse facets of human existence.

Zahra Hasson-Taheri



Tom McIntyre

Miranda Warning, was developed in direct response to the implementation of restrictions of movement on the general public in the United Kingdom in January 2021. Working from his studio during the time of the public announcement, Tom McIntyre intended to invoke immediate reflection on the circumstances of the time period and the value of personal freedom and individual thought.

In legal terms, a Miranda warning is a type of notification customarily given by police to criminal suspects in police custody advising them of their right to silence. McIntyre's deliberate and considered use of two highly

contrasting colours usually associated to hazard warning signage can be paralleled to the context of the artwork, visually signifying the immediacy and importance of the subject matter to the viewer.

The concentric line work seen in this project, akin to the works by artists in the genres of geometric abstraction and optical art, both of which McIntyre has researched academically in the United Kingdom and the Hungarian University of Fine Arts, can be read as an attempt to reaffirm and highlight the importance of visual stimuli, symmetry and minimalism to aid in non objective expression and understanding.

With an affinity to the term Abstract Engineering, which Tom McIntyre believes can be used to most accurately describe his artistic practice, he aims to continually investigate abstraction and its multiple applications as a means of problem solving. The reoccurring methods used in McIntyre's practice, which he considers operating as tools, consist of painting, multiple print types, and more recently three-dimensional and site specific works.



Miranda Warning
Tom McIntyre, 2021

Vanesa Wallet Hardi

With her colorboxes at the *Personal Structures* artist Vanesa Wallet Hardi presents the installation *Colourcode*. It is a selection of several smaller paintings/objects which interact to create some kind of colour code, representing a concentration of her feelings and thoughts. It is about the transfer of physical and spiritual energy into the material. It is a direct expression of her inner self. The transformation of a powerful experience of reality into a pure and simple form achieved by reduction.

In her installation she is interested in the dialogue between the paintings themselves and also within a given space, creating a clear order and tension but also a perfect harmony. She is interested in the border, the limit, the edge – the point where something ends and something new begins or complements each other. Texture. Composition. Coincidence. Repetition. Ruining, destruction and again creation.

Structures, processes, emptiness, silence, purity and balance between them are also very important. Color and surface texture are fundamental for her. She is constantly searching for the “right” color and form, for the new vision or new perceptions of color.

Colourcode cannot be understood by explanation, but only by own experience. Intuition.



Vasily Klyukin

Vasily Klyukin (born 1976) is a South of France-based visual artist, sculptor and architect.

In 2011, Klyukin moved to the South of France and devoted his life to art and architecture. Influenced by architects with global firms like Thornton Tomasetti and Leonid B. Zborovsky, he took private lessons from world-renowned artists and designers, studying under theatre designer and scenographer Andrei Sharov, who studied under couturier Slava Zaitsev. He also studied with art historian Paola Gribaudo, the president of the Academy of Fine Arts Albertina in Turin, Italy, who also worked with Robert Rauschenberg.

With these skills, Klyukin began to focus on highly imaginative digital architectural design. In 2014, he created a digital design project called *Designing Legends*, a book of imaginary architecture that was published by Skira Editore in Milan and announced in Designboom and ArchDaily.

In 2019, Klyukin's work was introduced to the global art world with his sculptures. He has a trademark technique where he makes multi-faceted sculptures that are connected in a way without the use of fasteners. He connects industrial materials like laser-cut steel, polycarbonate, plywood, or cardboard into 3D sculptures, which the artist finishes by hand painting. He does this for his sculpture series *In Dante Veritas* which was inspired by Dante's Divine Comedy. The solo exhibition with over 20 sculptures started its world tour in the courtyard of the Mikhailovsky

Castle of the State Russian Museum in 2018, then traveled to the Venetian Arsenale Nord in 2019 (Venice Biennale).

In 2017 Klyukin designed the Golden Madonnina statuette for the Milan Design Week, and in 2020, he showed his wall sculptures from his *Crypto* series in a solo exhibition at the Simon Lee Gallery in London.

In 2021, Klyukin held a major exhibition called *Civilization: The Island of the Day Before* at the Kunstforum in Vienna, where his 4.5-meter-high brass sculpture entitled *413* was on display outside the museum's entrance. It was later installed in Malaga, Spain, with the support of the city authorities and local foundations.

From September 2022 to January 2023 Klyukin's solo exhibition *Mind Space* was on view at the first-ever museum of contemporary art, the Osthaus Museum Hagen, Germany. The artist created sculptures primarily for the museum spaces and presented to the viewers about 300 sculptures up to 7.5 meters high (*K-Objects*), including 144 60 cm wall pieces from the series *Embryo composition*.

At the Venice Biennale 2024 at Palazzo Bembo, Vasily Klyukin presents his iconic series of wall sculptures *Crypto*, which was born during the Biennale 2019, as well as a continuation of the *Puzzles* series first shown at Hagen. The artist often turns to the theme of outer space, so in the *Puzzles* series, he imagines what different fragments of the universe might look like if we could capture them. The work *Puzzle 7* entered the museum's collection and was later shown in the group exhibition *INNENLEBEN* alongside works by Picasso, Matisse, Warhol among others.

Klyukin's works can be found in the collections of museums such as The State Russian Museum in St. Petersburg, Russia, The Osthaus Museum Hagen in Hagen, Germany, Seewerk Museum in Moers, Germany, The Museum Tower of David in Jerusalem, Israel, as well as in private collections in EU, USA, UK, UAE, etc.



Puzzle 16, Vasily Klyukin, 2023
Mixed media, 120×80×17 cm



Puzzle 9, Vasily Klyukin, 2023
Mixed media, 120×80×13 cm

Virginia Bradley

Bradley's current series of paintings, *Corallium*, is in part inspired by the coral reefs in Playa Santa Bay, off the southwest coast of Puerto Rico. The artist has snorkeled and swum among these reefs many times over the years. *Corallium* is a genus of reddish coral, commonly known as Precious Coral because it is often used in jewelry making. Bradley's titular reference is broader, however, including corals of all colors in this family of marine organisms. Were Bradley's oil on archival film works more emphatically realistic, there would be a case for calling them Eco Art. Bradley acknowledges her concerns with the welfare of coral reefs – and with other natural environments – in her daily life, but in the studio her explorations of material interactions reveal another, more poetic, influence: alchemy.

Every painter's chemistry resonates with the alchemical project material transmogrification. In his influential 2000 book, *What Painting Is*, art historian and critic James Elkins offers specific comparisons between painting and alchemy, arising from a mutual concern with fluids and particles: "... as in painting, most of alchemy does not have to do with either pure water or hard stones, but with mixtures of the two. Alchemists worked with viscid stews,

with tacky drying, films, with brittle skins of slag: in short, they were concerned with the same range of half-fluids as painters and other artists."

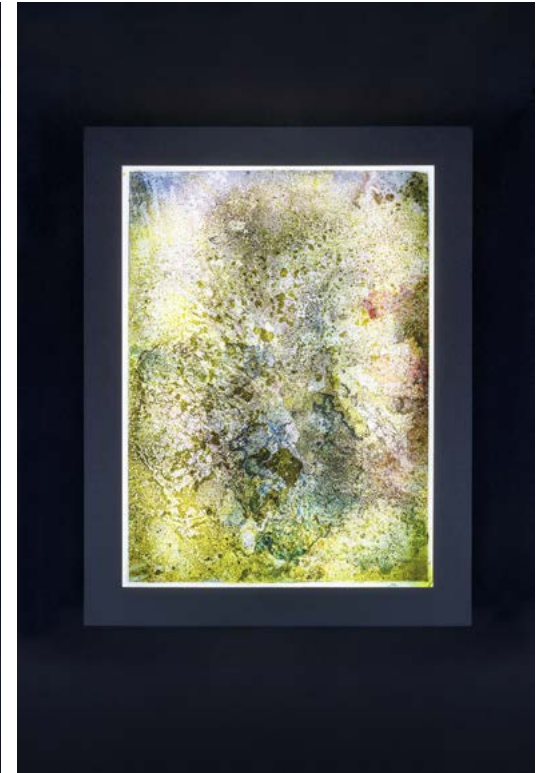
Bradley's work over the years shows the constancy of her extraction of form from color as applied to canvas and paper, but for the *Corallium* Series she uses polyester sheets. The translucency of the film allows Bradley to mount it in armatures holding LED bulbs, adding backlit illumination to the material and chemical effects of the work.

Bradley acknowledges the role of chemistry and physical forces in her art but qualifies her interest as one of going beyond the purely phenomenological. She invokes Rumi, the 13th Century Persian poet and scholar: "[My] use of alchemy is not only a physical process. As Rumi says, it is also a search for the 'other.' The alchemists... were searching for 'the prodigal son' and a higher level of consciousness. It was not just about the creation of gold. In my studio the results of uncontrollable (and unknown) chemical reactions enable the painting to take on a life of its own."

This "consciousness" that Bradley has in mind arises both from observation of her studio techniques and the memory of exquisite suspension that every diver experiences in the water. Bradley mixes pigments, various binders, and solvents, before tipping the vessels (for alchemists it would have been crucibles) onto the film substrate. As the poured mixture dries, Bradley works into it with scraping implements or steel wool. She describes her intent to embody a "process of erosion ... that evokes the wearing away of rocks or coastlines through wave action over time."



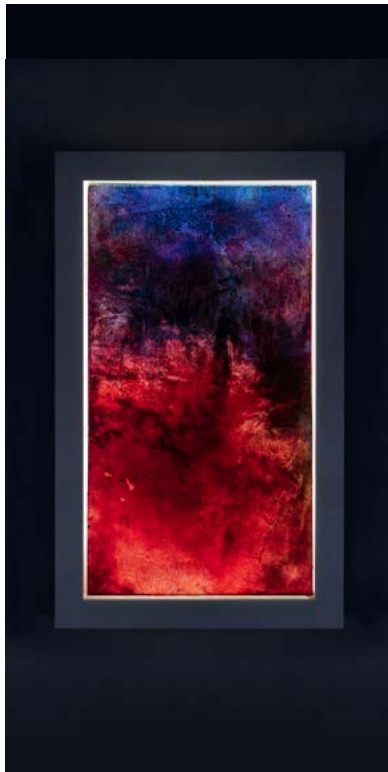
Corallium 40, Virginia Bradley, 2023
Oil, archival film, backlit on lightbox, 33×25 in
Photo: Tasja Keetman



Corallium 47, Virginia Bradley, 2023
Oil, archival film, backlit on lightbox, 33×25 in
Photo: Tasja Keetman



Corallium 53, Virginia Bradley, 2023
Oil, archival film, backlit on lightbox, 40×50 in
Photo: Tasja Keetman



Corallium 50, Virginia Bradley, 2023
Oil, archival film, backlit on lightbox, 74×40 in
Photo: Tasja Keetman



Corallium 41, Virginia Bradley, 2023
Oil, archival film, backlit on lightbox, 33×25 in
Photo: Tasja Keetman



Corallium 52, Virginia Bradley, 2023
Oil, archival film, backlit on lightbox, 33×25 in
Photo: Tasja Keetman

Women’s LIVE Artist Studio

Step into the mesmerizing world of *Chronicles of Venus*, where the canvas becomes a tapestry, weaving the intricate narratives of women through the vast realms of time, space, and self. This exhibition is a celestial odyssey, capturing the ethereal essence of femininity, transcending boundaries and resonating with the cosmic pulse of existence. Each brushstroke tells a story, echoing the goddess within, as artists explore women's health, rights, and the profound connections that form the constellation of female experiences. Embark on a visual journey that navigates the cosmos of emotions, community, and support. *Chronicles of Venus* is a testament to the enduring strength and beauty that define the feminine spirit, inviting you to witness the convergence of art and empowerment in every stroke, color, and form.

About WLAS: Dana Todd Pope and Martha A. Wade, both artists and curators, co-founded Women's LIVE Artist Studio – a vibrant community representing 30+ female artists from diverse backgrounds and mediums. Beyond being a “public art” gallery, WLAS is a supportive force in the Chicago art scene, advocating for equal recognition and opportunities for women artists, at home and globally. Located at Navy Pier, Chicago's bustling tourist destination with over 9 million visitors yearly, WLAS offers exhibitions, workshops, and daily live art demonstrations educating the public and creating a window into the creative process.

Exhibiting Artists:	Jennifer Warren
Candace Hunter	
Dana Todd Pope	
Dani Galleri	Kristen Williams
Gretchen Jankowski	Kudzai Mutasa
Hyero	Lois Stone
Jaudat Rahmani	Marissa Kendrick
Jennifer Hodges	Martha A. Wade
Jennifer Turner	Minnie Watkins
	Natalia Virafuentes
	Reisha
	Rhonda Gray



*Because Being Black in a White
Space is a Real Thing... 22*
Dana Todd Pope, 2024



The Story Keeper
Martha A. Wade, 2024



In this page:
Pods I, Gretchen Jankowski, 2024
Guided and Protected I, Reisha, 2024
Virsa, Jaudat R. Art, 2024
Because Being Black in a White Space is a Real Thing... 22, Dana Todd Pope, 2024
 Opposite page:
Contemplation, Jennifer Turner, 2024
Being Human In A Business Setting, Jennifer Warren, 2024
Blue Series I, Lois Stone, 2024
Vessel of Life, Natalia Virafuentes, 2024



Yilan County Government, Taiwan
Cultural Affairs Bureau of Yilan County,
National Palace Museum, Lanyang
Museum, Claudia Wang, Che-Yu Wu

Yilan Taiwan, with its distinctive cultural and ecological landscape, is a microcosm reflecting the essence of Taiwan. Shaped by the rhythms of the earth, the erosion and movements of waves and monsoons have given rise to its diverse topography. This region is inhabited by a multitude of ethnic groups, encompassing the Amis from the sea, the Atayal residing with the mountains, and the Han people who have chosen to cultivate and settle in this unique locale. As the first city to independently participate in the Venice Biennale, Yilan unveils artistic creations that seamlessly intertwine the rich local cultural heritage with emerging technology, metamorphosing Palazzo Bembo into an innovative 5G technology art space.

This exhibition aligns with the 2024 Venice Art Biennale, focusing on local culture and the female perspective. Commencing from Yilan's geographically unique vantage point, one can perceive shifts through time and maritime sentiments. This natural gem, as precious as a national treasure, is brought intimately closer through the conversion of digital images, fostering profound interaction with seemingly untouchable landscapes and artifacts. The convergence of culture and technology must march in step with contemporary times, fostering comprehension and respect diverse cultural customs and values.

The *Discovering Guishan Island* augmented reality experience focuses on the captivating Guishan (Turtle) Is-

land, situated in the Pacific to the east of Yilan coastline, renowned as one of the world's most captivating small islands. Overlaying digital images of ancient Taiwanese maps onto the tangible scene, it leverages 5G communication technology to instantly project 3D stereoscopic images, allowing individuals to engage comprehensively with Turtle Island. Inspired by undulating marine life, generative algorithm artist Che-Yu Wu captures real-time behaviors through sensor detection, giving birth to the ethereal and romantic *Soul Fish*. Classical depictions of feminine beauty from the National Palace Museum, such as *Spring Morning in the Han Palace*, and the national treasure *Jadeite Cabbage*, will be showcased in immersive interactive theaters and stereoscopic 3D experiences, debuting overseas through avant-garde 5G technology. This transcends temporal and geographical confines, providing audiences with a firsthand encounter with the splendor of national treasures and interaction with cultural artifacts, thereby establishing an international artistic context. Fashion designer Claudia Wang utilizes digital creative techniques in *Gaming Fashion* and *Civilization of Love*, fabricating a metaverse space with virtual 3D models for fashion shows, deploying modern technology to connect and actualize a more interactive and expressive realm in the realm of fashion.

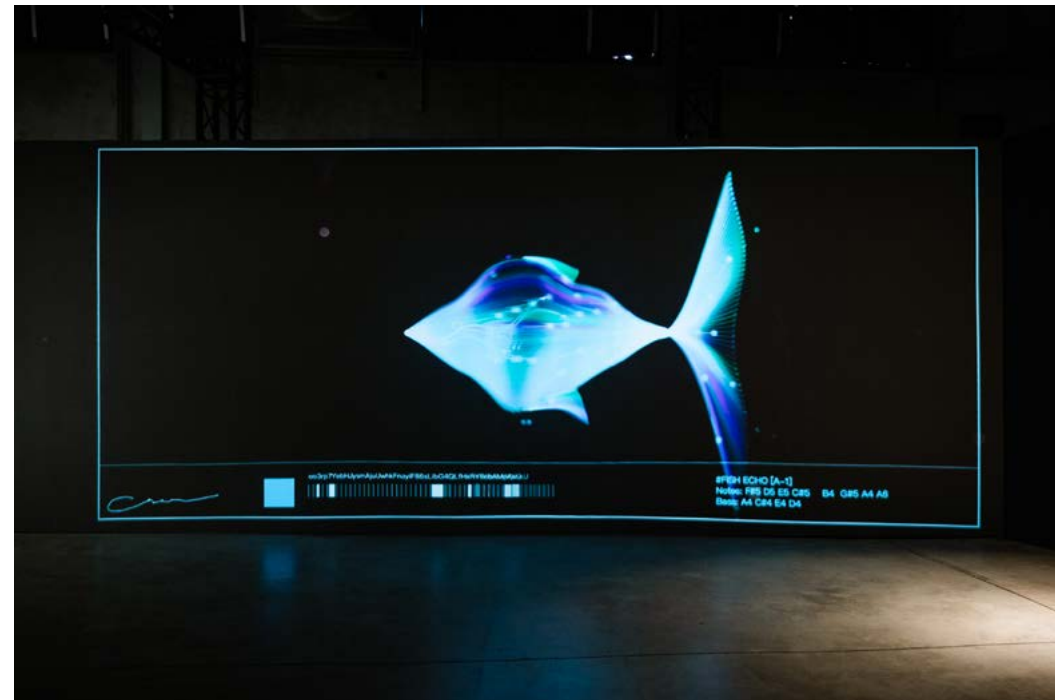
Yilan presents interdisciplinary works blending art, culture, and emerging technology for a global audience. Dismantling the barriers between the virtual and the real, it redefines the spectator's role from a passive observer to one that can immerse and actively partake in artistic creation. Through synergy with local and central governments, technical backing from international corporations, and collaboration with private organizations, Yilan presents a cultural technology extravaganza and invites all to visit and explore the limitless possibilities of the 5G era!



Civilization of Love, Claudia Wang, 2023
Fashion Design, Metaverse, AI technology



Gaming Fashion, Claudia Wang, 2023
Fashion Design, Metaverse, AI technology



Soul Fish, Che-Yu Wu, 2023
Generative Art

Marinaressa Gardens

Alexander Polzin

With its surface of 24-carat gold blazing in the sunlight, Alexander Polzin's *Double-Angel* (2023) spectacularly unfolds its magic in the Giardini della Marinaressa. Entirely hand-gilded, it is unique among his sculptures of stone, wood, bronze, and glass, whilst embodying the dialogic ethic that pervades his art.

Alexander Polzin, born in Berlin; lives and works in Berlin and New York. He works as a sculptor, painter, and stage designer. He initially trained as a stonemason and today demonstrates his versatility in a variety of creative fields and projects worldwide, ranging from opera and commissioned music theatre productions to sculptures in public spaces and art-science interventions.

His oeuvre bespeaks of a tireless curiosity both about materials and the dynamic effects of space and time on them, and about other artforms. Polzin has collaborated with many artists and dedicated works to them – *Requiem: Homage à György Kurtág* (2011), *Homage à Thomas Brasch* (2005), *Homage à András Schiff* (2014), *Homage à Théodore Géricault* (2020), *Giordano Bruno* (2000), *Age of Anxiety* (1999) inspired by W.H. Auden's poem, and recent busts of Bach in bronze and in blue glass (2023). Apart from such fresh interactions, the dialogic has multiple meanings in Polzin's art: a sensitive hearkening to other modes of expression, a political gesture and a communicative space for ideas. Doubles have haunted his imagination for years, as *Homage à Paul Celan* (2016) and *Fragments of Pound* (2012) show, voicing ambivalence

and probing into hidden, unspoken or unspeakable dilemmas. Difference and opposition, resistance, contraries and countercurrents are crucial in Polzin's engagement with literature, music and dance – more in aesthetic than in political terms, even though the aesthetic in contact with the public is always also political.

The *Golden Double Angel* far from being expressions of faith or facile beliefs, their shapes appear out of proportion, disfigured, even dysfunctional, revealing ruptures and holes that hinder movement. Still, they are often arrested in highly energetic moments – falling, soaring, or spinning around – with polished surfaces struggling against seemingly raw wood, and dual figures clinging to each other despite their obvious impediments. Polzin's encounter with angels stems from “art and literature and philosophy”. Notwithstanding Polzin's reticence about interpreting his own art, we sense the artist's dual role as a solitary “dreamer” on the brink of public intervention. As these angels with lumpy wings, gaping mouths and open skulls are staring into the void or seem to be vainly attempting to speak, they urge us to fill their sheer presence with meaning – i.e. to hear *Seraphim's* song muted by his counterpart's wings; to visualise the next step of Kurtág's angels and perceive the debris of a shattered world, just as Walter Benjamin had envisaged history; or to feel the huge, gyrating wings of the two golden angels trying to protect each other. Or shall we see them as a desperate warning of the next calamity that threatens their innocent sleep? As the wings' vibrant dynamic contradicts the figures' huddled postures, they evince the equivocity of life and its impossibility of isolating moments in time. Such is the preserve of art. Polzin's *Golden Double Angel* simultaneously parades and dismantles this preserve as we are called upon as witnesses of the dual figure's intertwined becoming, its trust, fight and suffering in history.

Sabine Coelsch-Foisner



Double-Angel
Alexander Polzin, 2023

Asmer Sultanova Topçu

"Bunny & Me. With this collection, we see not only our inner world but also our outer world with both figures and composition. I designed it with the dream of a collection that would keep up with the rhythm of the world. Adding soul to a simply designed figure, Bunny sometimes reflected the protection of a parent, sometimes the innocence of an angel, and sometimes the warmth of friendship. I chose to use every color of nature, so I imagined that the bunny would spread its positive energy to the universe, regardless of gender, language, religion or race. Bunny & me, was done after my other collections Eggy and Dropy which were mainly made up of a piece of Bunny all combining with Bunny & Me in a composition."

Asmer Sultanova Topçu

Born in Baku in 1986, the artist studied Literature. After completing Mimar Sinan University of Fine Arts After graduating from the Department of Modern Sculpture Design she completed her studies at the Accademia di Belle Arti di Bologna At the Beyond Plaster workshop, where she has been a founder since 2020 is actively working. In 2021, she opened her own gallery called Beyond Sclupt and presents her works to art lovers.



Bunny & Me
Asmer Sultanova Topçu

Beate Schroedl-Baurmeister

The artist is exhibiting a sculpture titled *Momentum*. This metaphor refers to the dynamics of people and societies facing adversities such as war and climate change. The theme of *Momentum* is reflected in bamboo, which bends in the storm without breaking and reverts to its regular shape. Beate Schroedl-Baurmeister has been inspired by the rhythm of bamboo trees, which grow and bend in space.

The title *Momentum* stands for dynamic change, new beginning and a collective movement in an urban society. The material she uses is recycled stainless steel. All connections of the tubes are cut and welded.

Beate Schroedl-Baurmeister studied Art and Sculpture in Stuttgart and Berlin. She lives and works in Wuppertal and shows her sculptures internationally.

The project is sponsored by
UB-public-Art gGmbH



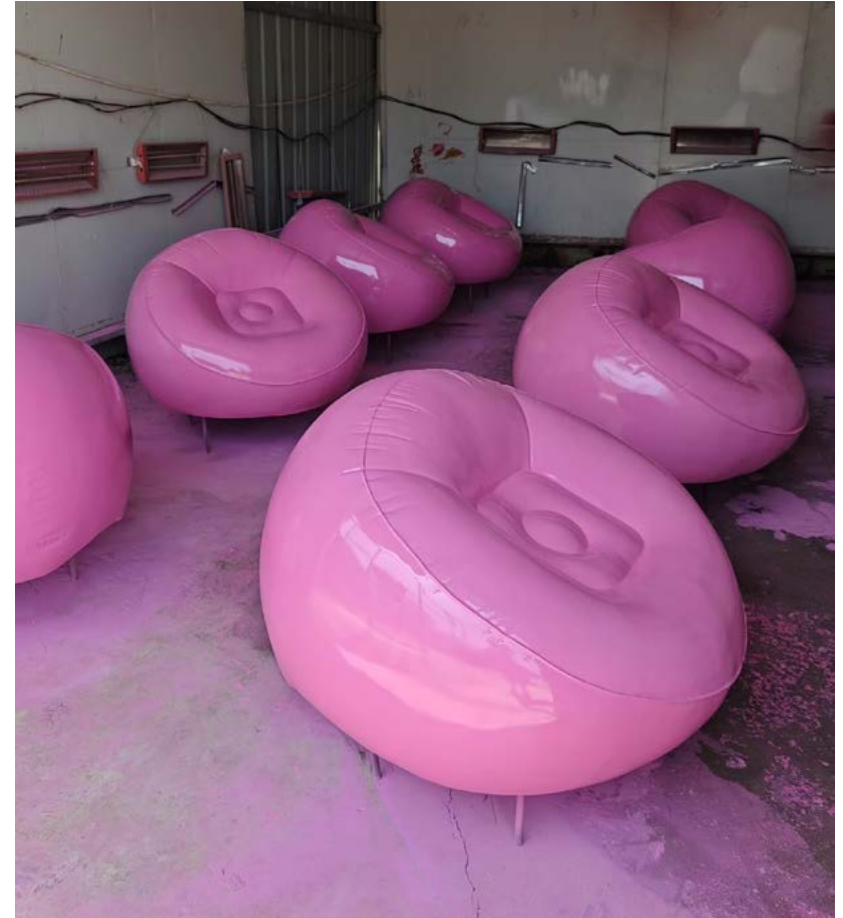
Momentum, Beate Schroedl-Baurmeister
Stainless steel, 225×250×220 cm

Cj Hendry

For NYC-based artist Cj Hendry, the journey to international renown has been anything but straightforward. Originally from Brisbane, Australia, Cj was initially studying architecture and finance when she resolved to devote herself full-time to something she actually loved and was exceptionally good at – drawing.

Today, Cj Hendry is a household name among art connoisseurs, on and off the Internet, with her work exhibited across Australia, the U.S., and Asia. The artist's eye-catching, hyper-realistic drawings of luxury consumer goods and flowers have caught the attention of collectors around the globe, including Kanye West and Maria Sharapova.

As part of her *Inflatable* series, Cj set out to reconceptualize public art through the lens of public space and its utilitarian components, like seating. The *Pink Chair* is an experiment in weight and scale by subverting the idea of the usually light and impermanent inflatable chair.



Coral Contemporary Gallery

Roberto Vivo

The Human Tribe Totem

Those who enter *The Human Tribe Totem* connect with the earth, and are able to gaze out in the four Cardinal directions – a celebration of the diversity that the four points of the compass provide.

Truly celebrating diversity goes a step beyond mere tolerance. It encompasses discovering the positive value of variety. It embraces a preference for diversity over unanimity. This sculpture invites the public to become part of a novel global concept: Humanity.

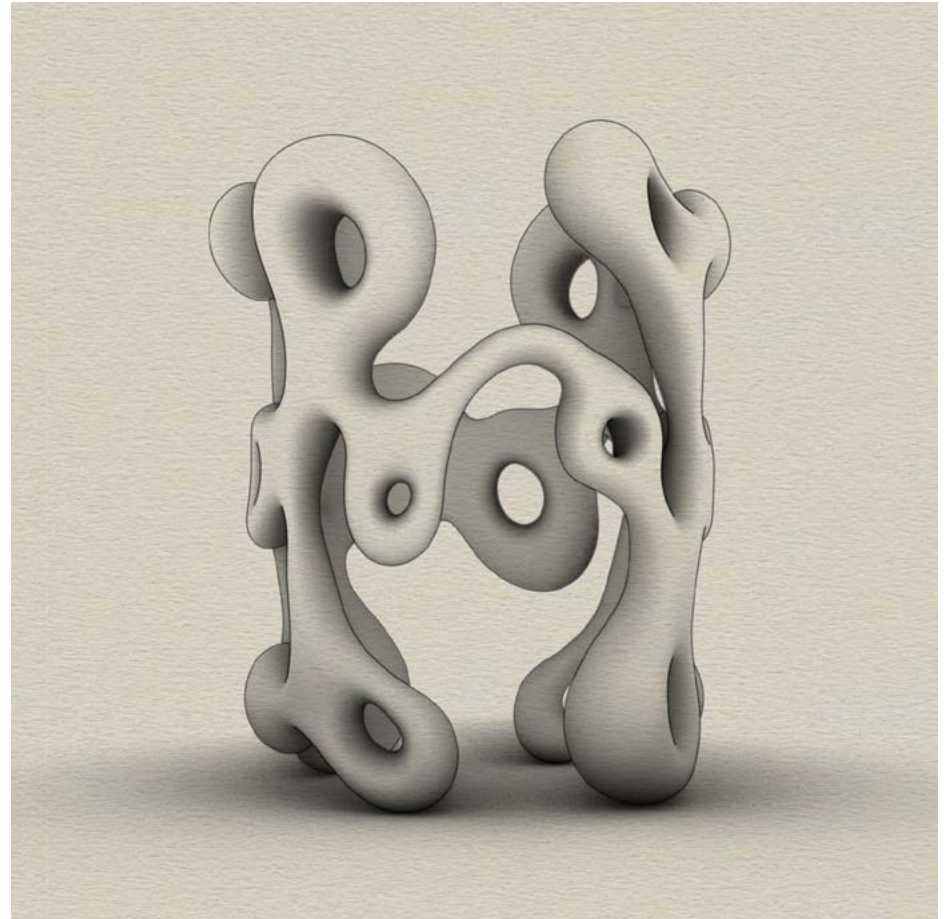
In this way, the distinct, the alien, the “other”, who might be perceived as a threat, becomes a member of an inter-

linked global community. The next step? Consensually creating global laws to protect the Human Tribe, and to put an end to wars – like the unspeakable human tragedies unfolding right now in Ukraine, in Iraq, in Syria, in Israel, in the Gaza Strip, and in so many other places around the world.

In a nuclear age, war, as a mechanism to manage conflict, is obsolete. Worse still, nuclear war threatens to make the Human Tribe as such obsolete, to render it subject to self-inflicted extinction.

War begets revenge. Justice puts a stop to it. Justice is civilization. War is nihilist barbarism. Powerful global laws and strictly enforced justice are all that can stand between the advancement of civilization and the devastation of war. They are all that can protect the Human Tribe from certain destruction.

The Human Tribe Totem is Roberto Vivo's latest contribution to global peace, and is a powerful synthesis of the philosophy contained in his thought-provoking book, *War: A Crime Against Humanity*.



Edwin Hamilton

My sculpture often incorporates the principles of the venerable craft of stonemasonry I have been privileged to study, keeping its traditions alive in the modern world even as I reinterpret them through my own language of forms. Both constructed and carved, the work is a dance with a most fundamental force of nature. Age-old principles are adhered to, stones are cut and fit to work with gravity as the glue. Within this simple architectural framework, a formal sculptural complexity emerges.

Stone sculpture is generally a reductive process, my process is different- the pieces I have carved are intricately assembled. As Cormac McCarthy once wrote "A properly built stone wall relies solely upon gravity for its strength, it is a guardian of the true." I like to think that my work is imbued with this spirit, that it taps into the magic of something that is felt as much as it is seen.

Edwin Hamilton



Twist, Edwin Hamilton, 2023
Basalt, 137×41×66 cm

Embodied Consciousness

Emily Young free-carves stone, small pieces of the planet; for over 35 years she has sought and found the stones she works with in abandoned quarries, in stone yards, in wild places. Her imagination and curiosity are triggered by the stones themselves. Some of the stones are over 3 billion years old, some just a few million. Some of these stones are amongst the hardest stones to work, quartz, for instance, and some are the softest, alabaster.

She has said that her teachers were the ancient stone carvers of the past, across the globe, across the millennia, whose physical engagement with the stone was able to carry through to future generations their age old and profound connection to the planet.

She says: "I work with pieces of stone that speak to me in some way – they may have evocative forms and colours in their natural historical/geological structures, or on their surfaces". She says: "Once having found the pieces, I am guided by the stone. I call it a marriage made in heaven, as the conversation is between something as short lived and organic as a human, and the deep time principles of aeons; as in, the billions of years that we understand the cosmos

to be. I put into them something of my own mind, seeing in them the ancient story of the creation of our planet, the creation of our solar system, our galaxy and beyond."

She has described how: "hyper-industrialisation has encouraged us humans of the developed world to profoundly misread the planet we live on, and our relationship to it – which is one of complete dependence, there is not one iota of separation. As in pareidolia, we assumed there was in nature something that looked like a more or less infinite abundance: we have seen the planet as a resource for our requirements, a service provider, to be used and abused. Whereas in fact it is the great creator of every part of our being – and thereby deserving of our uttermost respect."

She describes how these sculptures call to our inner knowledge of who we might potentially be. In their showing of a quietness, of a kind of beauty and stillness carried in the stone, she acknowledges that we are all of us the sorrowful children of a magical planet, which gives us life and meaning. The pieces speak to a passionate and profound gratitude for the gift of life, and call to a profound compassion for all our fellow creatures."

These pieces could endure for millions of years. Emily Young is aware of our planet's potential future, where the Earth, already 4.7 billion years old, will be completely devoid of life in one billion years. This will happen when the sun, our star, which already has started to die, irradiates our solar system in his burning death throes.

Emily Young's work is timeless, poetic, serious. "We inhabit a miniscule part of a potentially infinite universe." "Thoughts are carved in stone."



Lost Mountain Head I, Emily Young, 2013
Pyroclastic Rock, 107 cm height

Gottfried Kumpf

In addition to studying medicine, Kumpf attended the art academy and soon devoted himself exclusively to painting and sculpture.

Since 1956, he has worked as a freelance artist, creating oil paintings, drawings, watercolors, gouaches, lithographs, etchings and sculptures of all sizes. His works also include architecture, stage designs, book illustrations and stamps.

At the heart of his work is his respect and admiration for the beauty of the landscape and nature, especially in Burgenland (the most eastern part of Austria), where he lived for more than 40 years; his love for animals is also expressed in his commitment to nature conservation. His painting *Löffler über der Langen Lacke* ("Heron over the Long Lake") was instrumental in the founding of the National Park in this area. One of his best-known creations is the figure of *Der Asoziale* – sometimes compared to "the fool on the hill" – which can be found in almost all of his paintings and often as a sculpture and became part of his signature. Asocial in this sense is not meant negatively and means that the asocial exists alongside society as a loner, content with himself and marveling at the world.

Kumpf's paintings have been exhibited in London, Los Angeles, Moscow, Munich, New York, Paris, Taipei-Taiwan,

Tokyo, Washington, Vienna, Bologna and numerous other places. Some of Kumpf's large animal sculptures have found a permanent home in Vienna's Schönbrunn Zoo. On display are lions, rhinoceroses, hippos, monkeys, as well as a family of orangutans, polar bears and meerkats.

Some highlights of Kumpf's career: 1990, Architectural design and artistic design of a restaurant with hotel on the Austrian east highway. 1995, Sculpture park on the forecourt of the Vienna-Bisamberg waterworks 1996, Creation of the Kumpf-Therme (spa) with hotel and a 12 m high walk-in owl sculpture. The complex was classified as a cultural monument. 1999, Design of the *Foschong* ("frog prince") fountain in Vienna Simmering. 2010, Fountain with owl in Kumpf's hometown of Annaberg/Salzburg. 2016-2018, Ski-gondola in his birthplace of Annaberg/Salzburg. The large sculpture *Elephant* has been on display in front of the Natural History Museum in Vienna since 2004.

Gottfried Kumpf has received numerous national and international awards and honors. Among other things, HRH Prince Philip of England presented him with the Award for Conservation Merit for his many years of successful efforts on behalf of nature conservation. Gottfried Kumpf died unexpectedly in September 2022 while working on new paintings and sculptures. His extensive work is overseen by his muse and great love Guni Kumpf, to whom he was married for more than 40 years.

Gottfried Kumpf's guiding principle for his 6 years of tireless work was: "Art is a wonderful path of joy." Like few others, he succeeded and still succeeds in appealing of people across society with his works, making him one of Austria's most popular artists.



Großer Elefant, Gottfried Kumpf, 2006
Bronze, 155×205×150 cm. Photo: Guni Kumpf

Jaroslav Róna (born 1957) is a sculptor, painter, graphic artist and performer. He studied in the studio of the professor Stanislav Libenský at the Academy of Arts, Architecture and Design in Prague. Róna is a founding member of the *Tvrdohlaví* ("Stubborn") art group opposing the official rules of the Communist Party and restricting artistic activities (1987–1991). At the beginning of his career, he was considered primarily a painter. His artistic production changed between 1992 and 1994, when he focused mainly on sculpting. In the early stages of his painting career, Róna based his work on gestural and structural painting and grotesque figuration, which endowed his works with a grotesque nature, deconstruction and deformation. At that time, he thematically inclined towards archetypal, mythical and dream symbolism. However, his works also display reminiscences of expressionism, futurism, cubism and art deco, which is also typical of his sculptures in public space. He draws inspiration from ancient, antique and non-European indigenous artefacts and motifs. His sculptures refer to the tradition of modernist aesthetics (Auguste Rodin, Antoine Bourdelle, Otto Gutfreund, Henri Moore), which he combines with the traditional canon and forms of Renaissance artistic representation (Donatello, Michelangelo).

His sculptures are distinguished by artistic abstraction, shape stylization and artistic enhancement. His figure sculpting emphasizes forms of a universal nature, which he achieves by altering proportions, scale and spatial re-

lations. Additionally, his works gain a new meaning when placed in specific and unique architectural space. Some of his sculptures are on the borderline between sculpture and architecture, as they are taken from the pedestal and become part of urban space. Such peculiar juxtaposition of sculpture and architecture allows for a physical interaction between the viewer and the artwork. Conversely, when using a pedestal, Róna emphasises contrasting shapes: his sculptures are edgeless, smooth and round, whereas the plinth is of a rectangular, flat and sharp shape. In his quest to liberate the figure, he discovers and further develops new possibilities of sculptural abstraction, through which he imbues his works with emotions and intensity. His artworks encompass the unconscious and intuitive dimension of reality as well as the conscious and logical one. His works are permeated by beauty and power of expression, bringing pleasure to the senses and spiritual enrichment.

Róna's sculptural masterpiece is the *Statue of Franz Kafka* (2003) in Prague's Old Town, based on Kafka's short story *Description of a Struggle*, consisting of two male figures, one carrying the other. Many of his sculptures depict apocalyptic visions of cities and civilisations. Some are thematically and formally related to architectons, i.e., sculptures inspired by constructions such as labyrinths, fortresses and ritual structures. His statues, particularly variations on equestrian statues, are represented by the monumental sculpture *Courage (Jobst of Moravia)*, 2015 installed on Moravské náměstí in Brno. More abstracted stylizations and figurative concepts accompany his sculptures *Reader in an Armchair* (2012, 2018) and *Refugee Welcomer* (2019). Róna's artworks transcend with their significance the boundaries of local space, as they respond to the burning global problems, risk of apocalypse, emotional numbness and brutalization of the modern world.

Dr. Barbora Půtová, art historian and curator
Faculty of Arts, Charles University, Prague



The Rhinoceros, Jaroslav Róna, 2020
Bronze, 3,2 m. Prague, Czech Republic



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The Red Giraffe, Jaroslav Róna, 2020
Bronze, 10,1 m. Prague, Czech Republic



Franz Kafka Monument, Jaroslav Róna, 2003
Bronze, 3,75 m. Prague, Czech Republic



475

The Mythical Ship, Jaroslav Róna, 2010
Bronze, 7,2 m. Bratislava, Slovakia

A Trap for Greta is a site-specific iteration of a performative sculpture for the exhibition *Personal Structures*. For this Venetian version at the European Cultural Center Giardini della Marinaressa, the sculpture's tripod is formed from three salvaged oak log *bricola* sourced from the Venetian lagoon.

Each *bricola* is approximately 23 cm diameter and 2.8 meters long that rests on the ground through three circular holes in a platform made from a sheet of 244×22×1.9 cm poplar plywood. The *bricola*, already decayed by the sea, are carved further to weaken them. A thick steel chain and heavy spring hang from the apex of the tripod of *bricola* and a large solid block of ice (approximately 45×45×60 cm and 80 kg) is suspended on the spring above the plywood platform. Large casters support the plywood platform and give it the impression of being ambulatory, but because the *bricola* run through the plywood, the whole structure is stuck and cannot move.

When a fresh, solid ice block is attached to the spring the sculpture becomes quietly dynamic. If the temperature is above freezing, the ice begins to melt. The pace of the ice melt is obviously dependent on the outside temperature and sun exposure. As the ice slowly melts, weight decreases and the ice incrementally rises since the force on the spring declines.

When the artist is present to interact with the sculpture, the sculpture becomes even more dynamic. Many slow actions may occur in durational performances. The artist may push or pull the ice so it moves up and down on the spring. He may hold and caress the ice or strike it. He may use his body heat to increase its melting. Or he may lay under the heavy ice as it moves up and down and ice-cold melt water drips onto his soaking suit.

As each ice block on the sculpture eventually melts away, a new ice block waiting in a freezer is attached to begin the process over again. The artist will produce ice blocks throughout June – November 2024 and may perform with the sculpture during the day or in the evening.

A Trap for Greta is a literal and metaphorical personal structure for the artist to examine and demonstrate his uselessness and paralysis. It is a trap of his own device, but it is useless in catching anything but him. He becomes paralyzed in the structure.

Metaphorically, we are all trapped within a range of structures. We are all entangled in the unsustainable systems, habits, and structures that propel us into future collapse. They trap us even as we know we must change, but often fail to act, or even imagine, other possibilities for living in our current circumstances.

In summer 2023, a UNESCO committee recommended putting Venice on its list of endangered World Heritage Sites. But in autumn 2023, Venice avoided addition to this list for now. From April to November 2024, the artist brings this project to Venice and the European Cultural Center knowing the fragility of the Veneto and hoping for its resiliency and preservation.



John Ruppert

John Ruppert's artistic practice is inspired by the landscape, the processes that have formed it, and humanity's relationship to it. His work reveals both nature's destiny and ongoing pattern of change, as well as human interference on a global scale.

Ruppert's choice of chain-link fencing, a material not typically associated with sculpture, heightens our awareness of how we perceive boundaries and limits. His large-scale vessel forms define a space but also highlight the artificial nature of how we shape our surroundings, encouraging us to reimagine where things begin and where they end.

The series of chain-link fabric sculptures are an exploration of form, material, and light. The translucent objects become catalysts in the site and perform as perceptual devices or monitors in the landscape responding to and making us aware of the changing light and conditions of our surroundings.

The shape of the sculpture is determined by a combination of the structural characteristics of the fencing fabric, certain restrictions that Ruppert imposes to direct the form, and gravity. The material can perform simultaneously as a membrane and as a structure. It has a grain; in one direction it is rigid with great strength under tension, yet in another, it is loose and malleable and will collapse on itself.



Gourd, John Ruppert, 2023
7×11×11 ft

Kostis Georgiou
Kapopoulos Fine Arts in
partnership with Bel Air Fine Art

Kapopoulos Fine Arts in partnership with Bel-Air Fine Art galleries proudly present Kostis Georgiou's artworks to the *Personal Structures*, 2024 in Venice.

Kostis Georgiou was born in Thessaloniki. He lives and works in Athens. 1982: Painting and sculpture at the University of fine Arts in Athens. 1985-86: Royal College of Fine Arts (RCA) in London under Professor Peter de Francia. 1982-1988: Worked as stage designer in theatre and for the Greek television (ERT). 1988-1991: He was professor in painting and stage design at the L. Stavracos international school of cinema in Athens. His paintings have been collected by museums and foundations, and he has gained many awards and distinctions all over the world. He creates monumental sculptures, which have been installed in public spaces. He has presented his works in 80 solo exhibitions, and he has participated in more than 300 group exhibitions all over the world.

The blessing of creation

Certainties crush thought and creation. This is the position which is the axis for action and the grid along which I've moved from the first instant when I dived into the deep waters of art. It is the shell of a solitary world that desperately seeks the core of its existence.

A creative artist exists in an environment in which the earth creaks beneath his feet. Anxiety and stress are his

permanent companions! Creation is a painful act, which in most instances wears down the walls of an artist's balance like woodworm.

In art nothing is stable. Everything changes in the blink of an eye and the creative person is constantly alert, chasing shadows and ghosts, which flutter irregularly before his third eye. In this world of images and secret associations he must isolate what is necessary and essential and reject all that is useless and without substance and which does not serve his vision. It is an unrelenting struggle until final redemption, when the work gains substance and starts to transmit its first vibrations. The most important moment...

There is a great misunderstanding as far as concerns the search for the new and substantial and the rudimentary and awkward "avant-garde" which in most instances involves insubstantial "autistic" projections and fireworks, whose glimmer lasts as long as the launch stage. However much the fashion of the times may seek to impose a model of art in which the result is independent of the action and the only thing that counts is the idea and the concept, I will insist that true investigation will always function in other fields of activity, where action, concept, proposal, imagination, dream, innovation coexist and constitute a system of values that is inextricably interwoven.

The avant-garde is exceedingly necessary in art, so long as the "pioneers" have a substantive reason and knowledge of what they propose. So long as their position does not constitute a delusional, institutionalized soap bubble... which only concerns themselves. Despite all this, I am convinced that art has its own way to cleanse itself, that arrives through the passage of time, which acts catalytically to overcome fashions and in general all that weighs down the present time and which attempts to rein it in. I see the darkness; it frightens me; but I am optimistic.

Kostis Georgiou



Lauren Baker

Consciousness Awakening. Lauren Baker's 2 metre tall, bronze sculpture, *Consciousness Awakening*, incorporates multiple eyes sprouting from a plant, bringing an enigmatic and surreal dimension to the artwork.

Consciousness Awakening serves as a poignant reflection on the theme of *Foreigners Everywhere* at the Venice Biennale. Rooted in a profound connection to nature, the sculpture explores the unfamiliarity inherent in our relationship with the natural world.

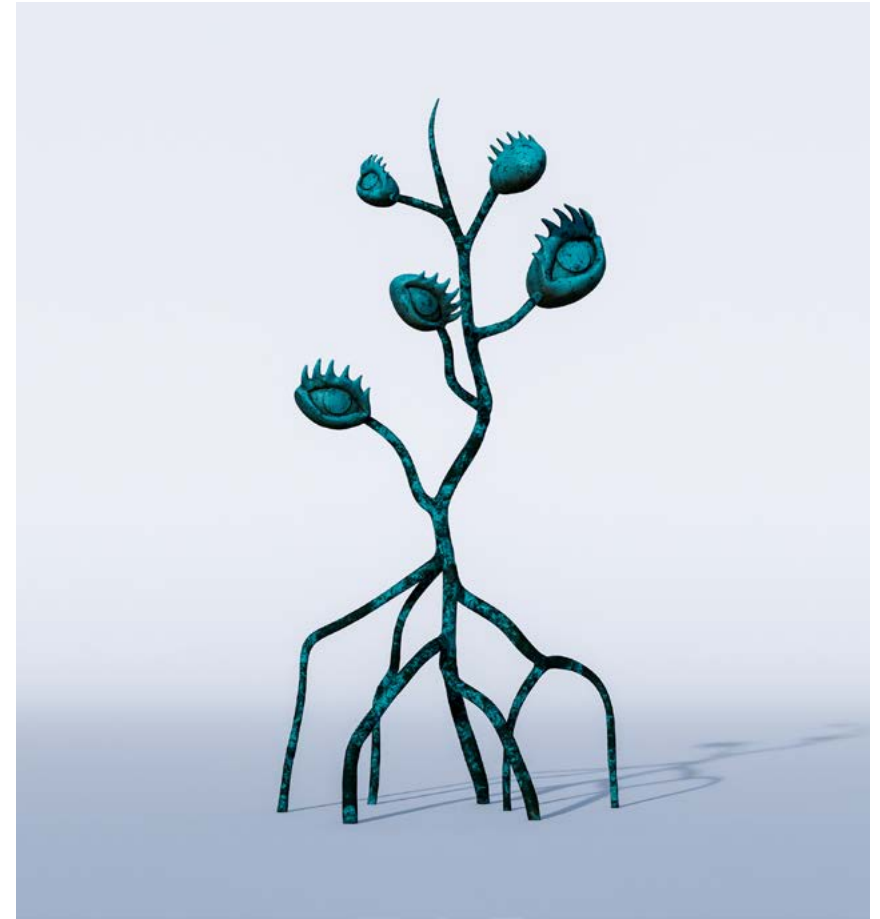
Inspired by the folkloric reverence bestowed upon the silver birch and aspen, known as *The Watchful Tree*, Baker's artwork encapsulates the essence of nature's vigilance. The inclusion of watchful eyes within the sculpture symbolizes a universal language of observation, tran-

scending barriers of language and nationality. In this context, the concept of "foreignness" takes on new meaning, inviting viewers to reconsider their perceptions of what is familiar and what is foreign in the natural realm.

As viewers engage with *Consciousness Awakening*, they are encouraged to contemplate the interconnectedness of all living beings, transcending borders and boundaries. The sculpture serves as a reminder of our shared responsibility to the planet, prompting introspection into the impact of our actions on the delicate balance of ecosystems.

Baker's commitment to environmental stewardship is demonstrated through a pledge to plant 8888 trees in the Amazon rainforest. By fostering a deeper appreciation for the beauty and resilience of nature, *Consciousness Awakening* inspires viewers to embrace their role as guardians of the earth's rich biodiversity.

In the context of *Foreigners Everywhere*, the sculpture prompts viewers to contemplate their own role as foreigners in the vast tapestry of existence, transcending national borders and embracing a sense of interconnectedness with the natural world.



Consciousness Awakening, Lauren Baker, 2024
Bronze, 2 m high

Miriam Lenk

The *Janus fairy* is a fertility goddess in the sense of the Indian goddess Kali, who not only stands for fertility, but also for whirlwinds and natural disasters. She manifests herself from a polytheistic animated nature describing an allness that connects everything with everything else.

One side is friendly and calm, the other angry and agitated. Janus was the roman god of beginnings and endings. The so-called Janus head is therefore a symbol of ambivalence: something is Janus-headed: something is ambivalent. Of course, this can also be applied to the human psyche.

At the center of Miriam Lenk's work is a female archetype, tall and powerful, liberated from all discipline, figure-head for a pantheistic, sensual counterculture after the battle of the sexes: post-patriarchic and post-feminist. It is strengthening the female body image and encouraging women to accept themselves. Lenk sets as her artistic theme an anti-ideal of humanistic bourgeoisie and created a pleasure image of the human body, oscillating between overflowing heaviness and light pleasantness, is both engaging and irritating.

These voluminous, feminine, swelling formations of her figures emerge in a climate of contemporary hostility to the flesh, in which the workmanlike, patiently subordinating himself to the fate of political events is booming in Europe.

This exhibition was supported by:
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Lenk and Patrick Margraf.



Janus fairy, Miriam Lenk, 2015
Epoxy resin, 300×125×115 cm. Photo: Tania Beck-Leyh

Monument

In 2024, an ambitious and innovative Biennale of Contemporary Art is born, to establish itself in the international artistic panorama. The location that seems most suitable for our initiative can only be Venice. Venice, hosts works by prominent Australian artists in the spaces of its Giardini della Marinaressa, and this is the chosen venue to showcase Australian sculpture on the world's largest international stage for art and culture. With the Venetian event, our artistic journey dedicated to contemporary Sculpture also begins in Italy. This project aims to establish continuous contacts and collaborations among artists from all over the world and across all forms of sculptural expression. Venice is where our focus is centered, by enhancing and promoting the most current Monumental Sculpture, in all its forms. We hope this will be a significant contribution to contemporary sculpture practice, an artform that knows no limits or constraints of space and time. Culture and art foster dialogue and internationalisation, while sculpture creates a sense of place that bridges artists and communities with diverse backgrounds.

Cultural and social diversity is the driving force behind the artistic development of the project, which originates in Sydney, a city known for its modernity and innovation, and reaches (across oceans and cultures) to Italian soil, specifically the heart of the Serenissima, a symbol of history and art since the fifteenth century, throughout Europe. Our Australian artists, by placing their works in the heart of Venice, at Fondamenta dei Sette Martiri, with a stunning view of the San Marco Basin, become creators and explorers, utilizing their know-how and "creative intuition" for a necessarily ambitious and innovative path of personal and collective growth.

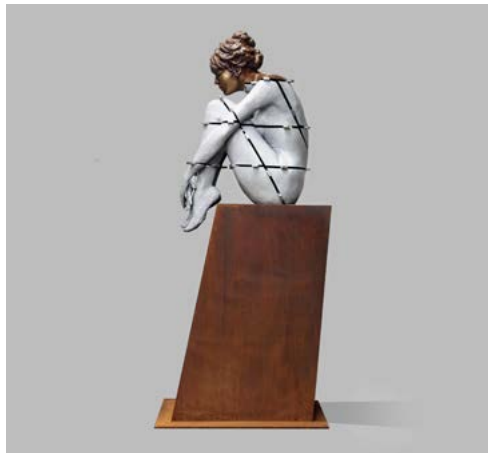
For some time now, Australia has been experimenting with events dedicated to large-scale sculptures, including *ARTPark Sculpture Walks*, held continuously in the city of Sydney and New South Wales Regions for more than 13 years. Established in 2011, this innovative exhibition platform aims to create an artistic testimony accessible to the Australian public, fostering a sense of community and sharing. These free exhibitions capture visitors' imagination all year round, and are one of the world's largest outdoor exhibition programs, capturing the attention of almost 1,000,000 art lovers who admire and experience hundreds of monumental sculptures every year. Now, Australia turns its attention to the culture, creativity, and beauty that are at the heart of many Italian realities, such as contemporary sculpture and its international ramifications that are closely connected to the worlds of production, science, and technological research, and oriented towards ecological transition.

What are the new challenges and opportunities awaiting art-making? What are the new frontiers of creativity in contemporary sculpture? What are the balances and synergies between strengths and vulnerabilities?

Today, *Monument* in its firm determination to overcome barriers and predetermined schemes, presents its works and artists with the European Cultural Centre, after making the Gardens accessible in *Open Space*. This encourages artists, architects, and designers, to interact with each other, and the sculpture, to promote and emphasize the importance of art in urban environments, culminating in that 'sense of place', which is so important in corporate spaces, public spaces, and more generally, in the community. The exhibited works will and do reflect on, the expressive form of each artist, and their relationship within public spaces and urban contexts. The artists exhibiting their works understand and share the common value of creating a dynamic public space, with continuous innovation and dialogue with community projects. *Monument*, starting from Australia with its artists and their selected works, creates a virtual bridge between the *new world*, dynamic and irreverent, and that fascinating world rich in history and culture from which no form of art can abstain.



Next Level, Stephen Glassborow, 2024
Bronze with Patina, 40×30×180 cm



Left to right, top to bottom, this page:
Space Girl, Stephen Glassborow, 2024
 Bronze with Patina, 75×55×190 cm
Woman in Bronze, Sonia Payes, 2023
 Bronze with Patina, 86×86×180 cm
Muse of Time, Hugh McLachlan, 2024
 Polished Stainless steel, 40×30×250 cm
 Left to right, top to bottom, opposite page:
Swaying Woman, Hugh McLachlan, 2023
 Polished Stainless steel, 60×40×240 cm
Who else but Woman, Margaret Sheriden, 2019
 Bronze with Patina, 50×40×185 cm
Stepping Bather, Phillip Piperides, 2019
 Bronze with Patina, 50×40×165 cm
My Girls, Martin George, 2018
 Stainless Steel, 90×90×250 cm



Naja Utzon Popov

Continuum consists of 2500 small handmade porcelain bells, which are fed on to metal wire, hung on a single hook to form a large organic cluster, over three meters long.

The inspiration for the work comes from an old Greenlandic legend about the Mother of the Sea, who, in order to punish humans for the mistreatment of the seas, had gathered all the animals in her hair. Once man realises his misdeeds and combs her hair free of the mess, balance is restored in the ocean.

The fragile bells illuminate the strength of nature, if we as humans can comprehend it. The work deals with and captures nature's cyclical growth and expresses its strength and impermanence in a form of holistic balance.



Continuum, Naja Utzon Popov, 2022
70×300 cm

Aliens, a captivating sculptural series by British Contemporary Artist Olga Lomaka, delves into the profound concepts of human desire, the collective unconscious, and the sense of alienation through the lens of contemporary popular culture. Drawing inspiration from one of the most iconic narratives of science fiction – the arrival of extraterrestrial beings on Earth – Lomaka's artworks challenge the traditional portrayal of aliens as fundamentally distinct from humanity. Instead, her alien creations mirror our own processes and ways of existence, embodying two contrasting states: screaming and meditation.

Lomaka explains her approach, stating: "I perceive screaming and meditation as the two most vivid expressions of contemporary society. Both are closely tied to our deepest desires, those we hold as truths. Yet, what we often obsess over – as conveyed through screaming – seldom leads us to discover our true selves. It is only in moments of quiet contemplation, through dreams and meditation, that we can uncover our authentic identities."

Aliens is built upon two striking juxtapositions. The first lies in the juxtaposition of the alien and human realms. Alien forms are contrasted with human desires, vividly portrayed in their eyes. These eyes serve as conduits or

mirrors reflecting the obsessions of our modern society: money, love, brands, wars, politics, drugs, and technology. The monochromatic, fluid forms of the aliens sharply contrast with the glossy, bold logos of brands, flags, and common symbols of contemporary culture.

The second juxtaposition emerges from the contrast between the two postures adopted by the sculptures: screaming and meditation. Both postures have deep roots in Western culture, with screaming gaining prominence through Edvard Munch's *The Scream* (1893) and meditation finding its place in new age philosophy. Both postures are intricately connected with popular imagination while simultaneously manifesting a yearning to transcend the tangible world and explore the unknown.

By representing her aliens in these contrasting postures, Lomaka aligns with the tradition of early portrayals of aliens in Western culture, such as H.G. Wells' *The War of the Worlds* (1897), where these visitors served as reflections of societal fears and tensions. The dual composition of the sculptures enables viewers to transform the fears seen in the screamer's eyes into a meditative state and vice versa. Yet, it's crucial to remember that these sculptures are aliens, not humans, introducing an element of estrangement that makes the series both critical of the human condition and self-reflective.

Aliens sheds new light on consumerism and the contemporary social media-driven society with a remarkable blend of form, meaning, futuristic vision, and the collective unconscious. Its bold sincerity, tribute to expressionism, and exploration of unconscious realms firmly establish it within the diverse contemporary art landscape.



Paresh Maity

Paresh Maity has a traveller's soul, reciting real and imagined stories which he crafts from experience and memory into both paintings and sculptures. Still embedded in the rich traditions of Bengali art and crafts, he continues to bring to life the cultural wealth of India's landscapes and history. Maity's sculptures demonstrate great versatility and a monumentalism that involves his original love of miniatures and tribal art.

Indeed, he has reinvested his energies in the tactile dignity of village life and the natural world, drawing on narratives that have permeated rural consciousness for centuries.

"The pendulum of history has swung from believing that everything we can't understand must have a supernatural explanation to believing it can only have a natural explanation." F.J. Garcia-Julve, *Sense Nonsense: Final answers to the lack of final answers*.

The artist's new monumental work *Genesis* (2024) explores the concept of pendulum metaphorically. Life cannot be associated with any single object. All you can do is take up some single characteristic of life and associate with something like that of a pendulum. Life is much more than that. Pendulum's motion is all about back-and-forth movement, but motion of life has pauses, walks, joggings, sprints and much more than that. But from another point of view - it's like Pendulum. Because a pendulum has a meaning with its movement, so does life have.

Paresh's *Genesis* is a new work he has developed over the last twelve months for this historic exhibition fully casted in bronze which stands tall at 120 inches in height and 500kgs in weight.



Genesis, Paresh Maity, 2024
Bronze, 118×50×14.5 in, 500 kgs
Courtesy of Gallery Art Exposure

Pavel Miguel

Pavel Miguel's work is characterised by its rawness, its symbolic power and its rough but precise execution.

Together with two other monumental sculptures, the *Modern Sisyphus*, a version of the Greek myth in which the hero pushes an ordinary shopping cart uphill, and the *Mute*, a huge face with closed eyes and a mouth sealed by a tightly screwed gag, his new work *Between Heaven and Hell* forms a trilogy that portrays our times.

Between Heaven and Hell is Pavel Miguel's new Pietà, in which Mary, the mother par excellence, appears this time seated on an imposing ammunition box, holding the new martyr in her arms: a soldier who falls at every moment in any war. The author deliberately contrasts the whiteness and purity of the mother with the dark military uniform of the dead soldier, the white tunic and veil with the harshness and martial character of the battle dress, the antagonism between mercy and duty, between light and darkness, between love and death, the replacement of the fallen anonymous soldier by Jesus in the arms of the loving mother.

Pavel Miguel pays homage to Michelangelo, but replaces the harmony of the Renaissance with the drama of our time and uses an additional human dimension to the figures to reinforce the message of despair and loss.



When looking at Sonja VishnudArt's sculptures, you are entering a completely different world of perception. You are offered a window to the deepest emotions and feelings, which are crystallised in exuberant bronzes. The Artist gives expression of ineffable perceptions, in which she draws on her own experiences. Her perspective and view of the world of the subconscious mind is unique thanks to her overwhelming cultural background. Having roots of India, being raised in South America and having lived in different European countries, is giving a particular flavour to her Art works. She is mixing tantric and sanguine emotions and translates them through sculptures, who seem always in motion.

The sculptures are not a static picture, but they are an expression of the seeking individual. There is no beginning and no end. Only movements and transformations. Entanglement and intertwining are contrasting with breaking out and flying away. The quest for the inner forces translates in either in brutal confrontation or gentle shapes, but always leaving the spectator with a strong impression. Through the confrontation with VishnudArt's work, you are invited to embrace the intense inner expression and to couple this sensation with your own subliminal experiences and forces. The intensity of the engagement changes every day, as you look at the sculptures from a different angle. Each time a new discovery, a new journey, which make the. Art Works endlessly enjoyable.

This is Art touching all your senses and your soul. Whether it is the soft touch of the Tango, the dazzling movements of the Intertwining, the shocking roughness or the sensual imagery, looking at VishnudArt's sculptures will never leave you untouched, pushing you to reflect.

Sonja VishnudArt was born in Suriname, South America. In Europe she has lived and worked in the Netherlands, Belgium, Monaco and Switzerland. In Nice, she collaborated with several French sculptors on various projects. She has her own studio in both Belgium and Switzerland. She participated in exhibitions in Monaco, Montreux, Brussels, Breda, Zurich, Venice, London and Paris.

Her concept for the Memorial in Brussels, in honor of the victims of the terrorist attacks in Belgium, was selected for the final round.

Her works are universal feelings and therefore her sculptures speak the universal language, allowing the viewer to entangle with his own deepest emotions hidden in silence. Life is an entanglement and letting go, but also letting go in order to be entangled again.

The development and opening up as an artist coincide in a world that is rapidly transforming into a multi-colored society. The spectators can mirror their own experiences in my images, at the same time gain insight and recognize their own story. This universal feeling is recognizable; it gives peace, openness and freedom! It is purely her instinct that she follows... with a powerful dance she feels the energy pulling her to achieve something and let her go completely in body and mind... very physically in her own world of dance in *silence*.

This is Art touching all your senses and your soul. The sculpture exposed in this exhibition is the Intertwining ... the dazzling movements. She is mixing tantric and sanguine emotions and translates them through sculptures, who seem always in motion.



Stan Bitters

Stan Bitters is a sculptor working for nearly seven decades. His work traces back to the post-war decades when the American West Coast was defining itself against a backdrop of economic prosperity, architectural innovation and artistic experimentation – a time later known as California Modernism. Today he is the last of the ceramic abstract expressionists who studied under Peter Voulkos, the pioneering ceramist whose work challenged the prevailing perception and understanding of ceramic art in the '50s. Regarding his own work, Bitters says that “the energy of Voulkos, the controlled output of John Mason, and the adoption of color of Paul Soldner has led me to creating my own voice in ceramics.” This lineage has resulted in

hallmarks of California design, such as ceramic tile screen, slab fountain, ceramic mural, not to mention garden elements like the thumb pot, bird house, and mushroom table and stools, works that have gained him a strong following among mid-century collectors today. It is his large-scale work, however, that has set him apart from Voulkos and other pioneers of the form. Confronting specific design problems of space has led him to many challenging opportunities such as the 30-foot ceramic towers at Westfield Mall in Santa Monica, California to the imposing ceramic wall murals at Ace Hotel in Palm Springs and in Brooklyn. In terms of vastness, there is probably no other ceramic artist that comes close. The sculptures Bitters are showing in the Venice Biennale represent an extrapolation of these ceramic wall murals. His ceramic wall murals are imbued with visceral characteristics of clay – raw and primal – and bring out sculptural possibilities of the form through heavy relief and protrusions expressed on flat, expansive surface. These sculptures, which he named *Humpies*, have the same surface as his wall murals but in this iteration, they're taken out of the context of the flat and made to envelop the roundedness of freestanding sculpture.



Humpies, Stan Bitters, 2023
Glazed Ceramic Sculptures
Photo: Mike Maniquiz



Humpies 1, Stan Bitters, 2023
Glazed Ceramic Sculpture, 35×56×17 in
Photo: Mike Maniquiz



Humpies 2, Stan Bitters, 2023
Glazed Ceramic Sculpture, 32×51×17 in
Photo: Mike Maniquiz



Humpies 3, Stan Bitters, 2023
Glazed Ceramic Sculpture, 32×54×16 in
Photo: Mike Maniquiz



Humpies 4, Stan Bitters, 2023
Glazed Ceramic Sculpture, 27×38×15 in
Photo: Mike Maniquiz

Studio Micky Hoogendijk

Micky Hoogendijk

Showing strength though vulnerability, Micky Hoogendijk encapsulates the continuous choices life presents – the decision to stand still or to forge ahead. Choosing celebration over stagnation, Hoogendijk transforms joy and pain into timeless visual works, from photographs to sculptures. Her subjects encompass the diversity of humanity, and her sculpture series *The Ones* combines classical and contemporary symbolism. Hoogendijk reveals herself through her art, while also offering a depiction of ‘the other’ that connects the observer with her emotions and encourages introspection. She believes that the unseen connection between artist, artwork, and observer is where the magic unfolds. Though the eyes of others I see me.

This amalgamation of energies, the interplay between elements, is what defines her role as an artist.

The artist: “I want my sculptures to lead to a dialogue with observers. Ultimately their different perspectives do not matter, because in the end it’s not about what you see, but about what you don’t see: it’s about what you feel.”

In a public space this monumental four-meter bronze sculpture invites viewers to participate in the artistry, becoming integral parts of the work itself. Through this interaction, Hoogendijk seeks to evoke immersive encounters, where observers merge with the sculpture, guided not just

by sight but by a visceral and emotional connection.

Micky Hoogendijk has created *The Ones No. 1, Larger Than Life Version* in enduring bronze using sand casting, working in partnership with the Kemner Bronze Foundry.

Hoogendijk is closely involved with the whole production process, working with traditional techniques like sand casting and Cire Perdue. Hoogendijk’s connection with her creations extends to their crafting, from meticulous design to rough molding. In the process of cutting, moulding, and poring the bronze. They transform from fragile designs to robust bronze sculptures mirroring the vulnerability and strength embodied in her works. The making of *The Ones* is a harmonious fusion of form, emotion, strength, and vulnerability – a celebration of unity in diversity: The Family. The feelings that these works evoke in the viewer are identification and a realization that we have to connect in order to become stronger ourselves.

The artist: “I want to show that as individuals, we are part of something bigger: a family, a group, a society. Ultimately, we all come from the same source and can identify with each other. We belong together, we come from each other. We are connected – one and all. The beauty of *The Ones* lies in their universal language: just as music, colour and nature can be understood by everyone, the same is true of sculptures of *The Ones*. Everyone can understand them, can see themselves in them and can recognize something in them. It’s that universality that makes me eager to travel with them.”

The Ones No. 1, Larger Than Life Version was first presented in Amsterdam in spring 2023 and traveled all the way to Venice to find its temporary home in this beautiful garden.

Curated By René de Vreugd





The Ones Nr I, Larger Than Life Version, Ed. 1/3, Studio Micky Hoogendijk, 2023
Bronze, Sand Cast Methode, 450×165×104 cm
Photo: Peter Baas



The Ones Nr I, Larger Than Life Version, Ed. 1/3, Studio Micky Hoogendijk, 2023
Bronze, Sand Cast Methode, 450×165×104 cm
Photo: Robert Roozenbeek



Bronze Foundry Kemner, Bronze, Sand Cast Methode, 2023
Photo: Micky Hoogendijk

Tilmann Krumrey (1966) comes from a family of artists and has an important bauhaus legacy through his father Immo, born in 1923 and studied at the HfG Ulm, the so-called “second bauhaus”, from 1953-58 under Walter Peterhans, Josef Albers, Johannes Itten, Max Bense, Helene Nonné-Schmidt and Max Bill. Tilmann received his first artistic impulses as a child, in the studio of the post-expressionist sculptor Doris von Sengbusch-Eckardt (1905-2002), his great-aunt. He encountered painting in the studio of Prof. Albert Fessler (1908-1978), her son-in-law, friend of Dalí and professor of painting at the Munich Art Academy from 1945 to 1948. Krumrey's mentor was a good friend of his father, sculptor and silversmith Prof. Hartwig Ullrich (1932), a student at the HfBK Hamburg under bauhaus graduate Prof. Wolfgang Tümpel. Krumrey studied art history, economics and business administration, graduating with an MBA (Dipl.Kfm.) from Ludwig-Maximilians-Universität, Munich.

Sculpture inevitably involves the third dimension. Built space (architecture) is a hollow space and is therefore concave, whereas built bodies (sculpture) and natural bodies are convex. This complementary shape is always and spontaneously in a, mostly unconscious, dialog between space and body, which shapes the inner mood. This dialog can be experienced in feeling and described using language, but it is based on mathematical ratios (proportion / frequency) and repetition (rhythm) and is analogous to music. Sound and space are two forms of expression of

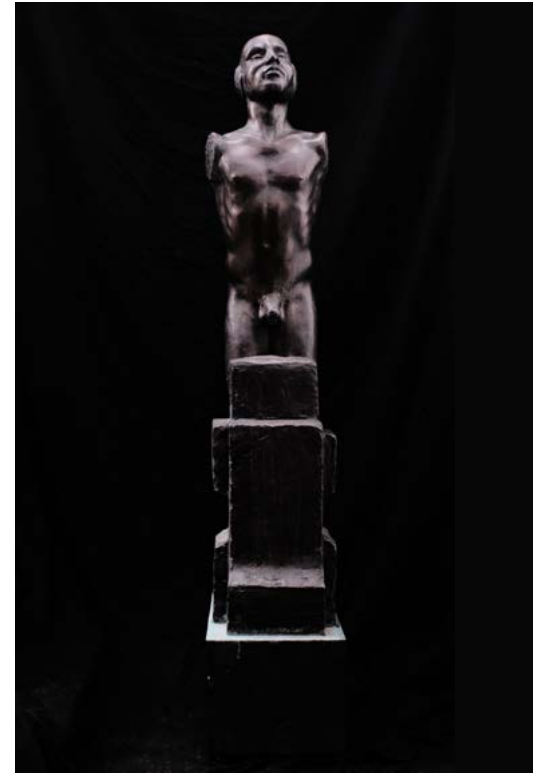
the same phenomenon, as Cymatics (Chladni patterns) impressively demonstrate. Krumrey therefore began to develop built space for his sculptures in order to create this body-space dialog for the visitors to his spaces. In these “space installations”, all the senses are addressed by deliberately shaping acoustics, light, temperature, smell, touch and physical sensation as a holistic work of art (Gesamtkunstwerk). These spaces change consciousness and build bridges between the inner world of dream and physical existence.

The artist works figuratively because in the naked human body, beyond all boundaries, a spontaneous access to the embodied content opens up and body language is understood intuitively as well as universally. Krumrey prefers traditional materials such as stone, wood, plaster, wax, bronze and metal in order to draw attention to the innovation in statement and style rather to the material, as is (unfortunately) so often the case in contemporary art.

The shown bronze sculptures *Ohnmacht* (Impotence) and *Stille* (Silence) function as a portal, as an entrance and threshold to these spatial installations, which open up access to the inner space of consciousness. They embody opposite polarities of human behavior: both are blocked, trapped and bound. While the figure *Ohnmacht* seeks the cause on the outside and therefore embodies despair, anger and accusation, *Stille* goes inwards. The ears are closed to the outside world and the figure listens inwards in search of answers. The body gesture expresses an embrace, even if the arms are missing. From a formal point of view, both figures work with basic body actions, in this case ‘standing upright’ (figure as column) in combination with the dialog of ‘torso’ (truncation) and ‘nonfinito’. At the same time, there is a dialog between ‘abstraction’ and ‘figuration’. Abstraction refers to basic geometric forms such as triangles, squares or informal patterns as here in these two sculptures.



Ohnmacht (Impotence), Tilmann Krumrey, 2008
Bronze, 197×33×48 cm. Photo: Nikolaus Leonard



Stille (Silence), Tilmann Krumrey, 2010
Bronze, 197×36×45 cm. Photo: Nikolaus Leonard

Tone Fink

Tone Fink, born in 1944, in Schwarzenberg, Austria, is graphic artist, painter, sculptor, designer and filmmaker.

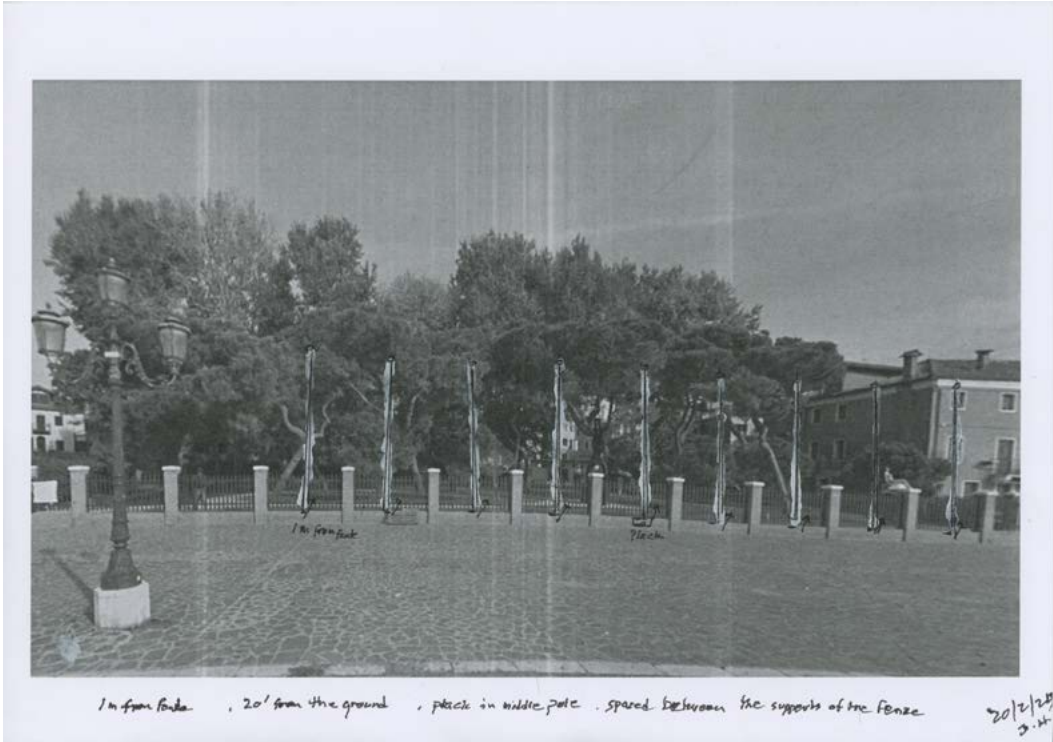
Tone Fink's objects not only are perceptible with the eyes, they are also tangible and usable with the entire body. Like for instance his works: *Hipomobil*, *Fahrschaukel*, *Jenseitsrüttlerwippe*, *Modewelle*, *Papamobil* and others. Fink's preferred materials are: metal (cast metal), wire, wood, papier mâché, or laminated paper.

The work *Fünferbandegestühl* is based on a model. It was also possible to take a seat on the objects which were shown under the name *Buchblätterpultgestühl* at the Wiener Rathaus. The five displayed objects to sit on create a joint wavy line when facing each other. Though, they can be playfully placed and displaced in a modular assembly concept.

Drawings are the source and basis of Fink's work: freely narrative or as sketches for objects, ornaments, or cartoons. While in his paintings, Fink very often uses colour not necessarily as a means of painting, but as a sculptural material (paintings to feel, grasp and touch).



Fünferbandegestühl, Tone Fink, 2000
Cast concrete, 53×55×100 cm. Photo: Edgar Leissing
Courtesy of the Artist and Bildrecht



Invisible Flags, Yoko Ono, 2015 / 2024
7 flag poles (maximum height 20 feet), and plaque (260 x 180mm)
Courtesy and image: Jon Hendricks

Special Projects

Blurring the Lines

Vanessa Cowling

The theme of the 2023 edition of Blurring the Lines, *An Ecology of Seeing*, resonates deeply in a world where the climate crisis and other environmental issues are immediate and pressing. It presents an extraordinary opportunity for young image-makers to contribute to a growing collective narrative requiring us to see the world and our place in it. It is a call to look beyond the frame to the larger ecological networks in which we are embedded, encouraging a new way of seeing that is also a new way of thinking, acting, and being in the world.

The challenge for recent graduates in responding to this call lies in navigating a complex interplay of ethical, aesthetic, and empirical considerations to produce a compelling body of work. Our winners and finalists, despite the challenge, have shown a comprehensive understanding of

environmental issues through documentary photography from diverse viewpoints. Some of the work focuses on the pressing matters related to the destruction of the ecosystem, while others showcase the endeavors to construct a sustainable world individually and collectively.

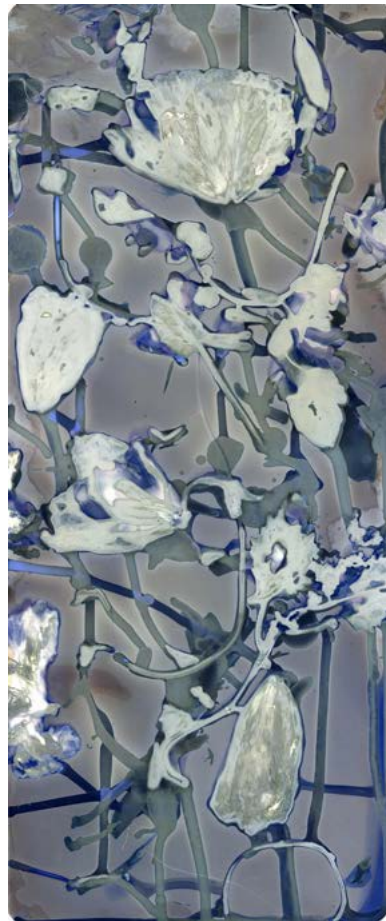
As the jury member and the Curator of the Year, I am reminded that our work is far from done. I encourage each finalist and those who have won special mention to continue exploring, questioning, and reflecting on the theme *An Ecology of Seeing* in their future endeavors. Your work serves as a vital bridge between understanding and action, between seeing and changing the world for the better.

We are glad to present here the work by South African artist Vanessa Cowling, among the talents selected from 36 schools and 23 countries worldwide.

Yining He, *curator*

The presence of plant life is traced through chemical processes of cameraless photography and the unusual colour emanations that result from its shadows. It is hoped that this immersive, dynamic exhibition will for a moment dispel fear and grief, bringing the viewer out of the shadows and into the light.

Vanessa Cowling, *artist and educator*



Untitled, from *Fixing the Shadows*, Vanessa Cowling 2023
Archival Pigment on paper, 70×35 cm. Framed

European Cultural Academy

European Cultural Academy (ECA) is an award-winning organisation that offers short programmes in arts and architecture. We accept 1000+ international students annually in Venice, Amsterdam and Barcelona.

ECA is a member of Cumulus, European Association for Architectural education, ELIA and a participant of the Biennale Sessions. It is accredited for EU Erasmus+ funding. ECA is a sister organisation of the European Cultural Centre.

Its mission is to live in the world where people follow their heart's calling and confidently pursue their professional purpose. To achieve this goal ECA creates a safe and inspiring professional environment that provides knowledge, strength and confidence.

The programmes are designed for both professionals and art lovers. Undergraduate, graduate, PhD students in art, design, architecture, landscape, urban design, planning and construction are also welcome to join.

2024 programmes:

Venice Biennale Revealed: Behind the Scenes Experience.
Keywords: contemporary art, art market, biennale as global phenomenon. Dates: 18.04–22.04, 29.08–01.09, 20.11–24.11

Contemporary Art. Framework to Develop Your Ideas.
Keywords: contemporary art, artistic career, art market. Dates: 15.07–26.07, 28.10–08.11

Sustainable, Healthy Cities: Building for the Future.
Keywords: climate change, morphology of sustainable cities, energy. Certificate from Kellogg College, University of Oxford, The Global Centre on Healthcare and Urbanisation and The King's Foundation. Dates: 17.06–28.06



Architecture student
at Palazzo Bembo, 2023



Art students visiting
La Biennale di Venezia

Fiebre Photobook

Fiebre Photobook is the first and only festival in Spain specialized in photobooks. Reinforcing from the beginning its function as an international and essential meeting point for creators, students, professionals, collectors and the general public who share a great passion for this format.

Fiebre arose within Blank Paper Escuela in Madrid, as a result of the need to create a meeting between independent and consolidated publishers, emerging authors and those with a longer trajectory, professionals of the medium

such as curators, editors or technicians, always with the idea of generating networks and broadening the audience.

The BookMarket is the main axis of Fiebre, which brings together small and large publishers, independent imprints, distributors, specialized stores and self-publishers with the aim of showing their novelties, exchanging opinions and getting to know each other. Parallel activities are organized around the fair to promote the meeting, such as presentations, workshops, exhibitions, viewings, talks and BookJockeys, bringing the photobook to new audiences, with no age limit.

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 6 publications and the 7th photobook is currently underway.



Fiebre Photobook Fest 2022
Photo: © La Famosa Productora

Foreigners in their Homeland

Palestine Museum US

Foreigners in their Homeland. Palestinians Under Israeli Occupation. Palestinians, the native inhabitants of their land, have tragically endured the label of foreigners in their homeland since 1948. Dispossession and forced displacement by the establishment of Israel turned hundreds of thousands into refugees. The occupation of the West Bank, East Jerusalem, and Gaza Strip in 1967 deepened this foreignness through military presence, settlements, and restrictions. Palestinians fight daily challenges against a system denying their rightful place, perpetuating their foreign status on their own soil.

Foreigners in Their Homeland by 26 Palestinian artists captures decades of struggle under brutal occupation. The exhibition portrays the suffocating atmosphere of Palestinian life, emphasizing the fight for dignity and safety against all odds. Through this powerful collection, the endurance and spirit of the Palestinian people shine, highlighting their resilience and the pressing call for justice and peace in their homeland.

Through their creations, these Palestinian artists aim to challenge the status quo and bring attention to the injustices experienced by their people. Their works depict the hardships endured in their daily lives, while also highlighting the resilience and determination of the Palestinian spirit. The art serves as a medium to convey the stories of struggle, resistance, and hope in the face of adversity.

The labyrinth of walls, barricades, and checkpoints that dominate the Palestinian landscape have become a symbol of the restrictions placed upon them. So have prisons and detention centers that hold not only adults but also children as young as 12 years of age. The artists use these

symbols to explore the themes of confinement, isolation, and the longing for freedom. Through their art, they aim to break down these barriers and open up a dialogue about the reality of life under occupation.

Recently, the Gaza genocide has exacerbated the suffering of Palestinians under Israeli control to unimaginable levels of loss of innocent lives and complete destruction of civilian infrastructure.

Palestinian artists capture their anguish through poignant strokes of paint, depicting military/settlers' violence, the devastation caused by home demolitions, expulsions, land confiscations, and protesting the unattainable permits that restrict their freedom to travel, visit imprisoned relatives, and build houses. Their artwork transcends the boundaries of a canvas, serving as a powerful testament to their lived experiences and the enduring resilience of the Palestinian people. With every brushstroke and color choice, these artists convey the profound emotional weight of their displacement, the injustice they endure, and the unwavering spirit that fuels their struggle for justice and freedom. Through their art, they amplify the voices of the marginalized, revealing the impact of these injustices on the Palestinian community and inspiring empathy and action. They send an urgent message – an S.O.S. to the world at large.

Participating Artists:

Janan Abdu
Mustafa Al Hallaj
Rasha Al-Jundi
Alaa Albaba
Mohammed AlHaj
Dalia Ali
Hani Amra
Nabil Anani
Samira Badran
Maisara Baroud
Jacqueline Bejani
Mohammed Bushnaq
Lamis Dajani

Samia Halaby
Ahed Izhiman
Michel Jabareen
Khaled Jaradeh
Mohamed Khallil
Sari Khoury
Reem Masri
Nameer Qassim
Mohammed Sabaaneh
Khair Alah Salim
Zainab Shaath
Laila Shawa
Nisreen Zahda

Curator: Faisal Saleh
Designer: Luzan Munayer
Sponsoring Organization:
Palestine Museum US

Suppliers: DaSilva Gallery,
Cornici Degan, EBS Bortolazzi,
Zust & Bachmeier, Image Pro,
AC Hotel by Marriott (Venezia).



Those who deter the revolution, Mustafa Al Hallaj, 1990
Print from masonite etching copy, 70×100 cm



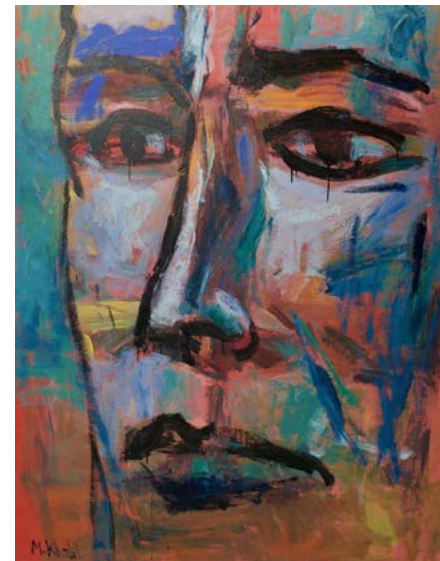
Children of the Camps, Alaa Albaba, 2023
Acrylic on canvas, 100×80 cm



Siege, Samira Badran, 1994
Acrylic on paper mounted on textile, 140×114 cm



You have the right; they have the land, Mohammed Alhaj, 2023
Acrylic on canvas, 130×200 cm



Portrait II (Palestinian Identity), Mohamed Khalil, 2016
Acrylic on canvas, 174×140 cm



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Massacre of the Innocents / Gaza, Samia Halaby, 2024
Acrylic on canvas, 133×315 cm

Izumi Ashizawa

Description. Kurogo Me version 1.x: A Sequel is a participatory performance art piece that reframes the traditional Japanese theatre, video game avatar, and live participatory theatre.

Definition: Kurogo. Kurogo is a figure on the stage dressed completely in black in Japanese traditional Bunraku puppetry and Kabuki theatre. In the Japanese theatrical code, Kurogo signifies “invisible” / “non-existent”, functioning to support the on-stage characters. In both of these 400-year-old Bunraku and Kabuki, women have not been permitted to perform professionally on the stage. Recently, Kurogo has been appropriated in the Western puppetry context as Kuroko in what they call “Bunraku-style” puppet works.

Reframing the traditional code. By reframing her cultural heritage and spotlighting what is perceived “invisible” figure as a main character, Ashizawa examines the meaning of “invisible” in the context of identity and gender politics as well as internet and AI cultures.

Story behind the performance. The Kurogo character was first developed in Ashizawa’s duo performance “I Cried Because I Had No Shoes Until...” commissioned by Physical Fest and performed in Liverpool, U.K. in 2019. Ashizawa played the “invisible” Kurogo woman, animating multiple shoes on the stage throughout the show. What was perceived “invisible” figure was spotlighted, and “invisibility” became the core. Her co-performer, a British white male actor interacted with 100+ pairs of shoes without bodies manipulated by the “invisible” Kurogo woman, against the backdrop of Liverpool, the former colonial

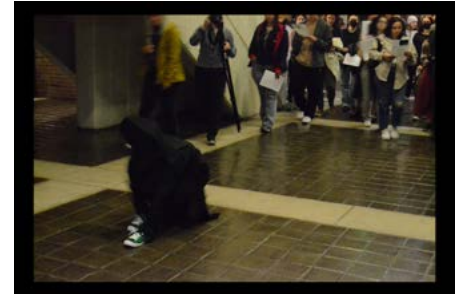
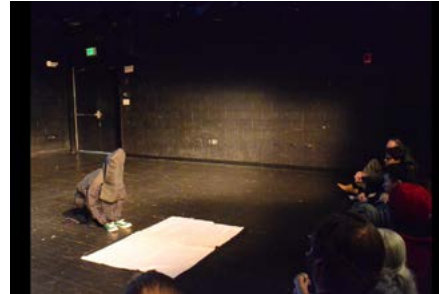
slave trade epicenter. The juxtaposition of two characters evoked the identity and gender politics.

Ashizawa later developed the character further and created the participatory performance art piece *Kurogo Me version 1.0*, which was premiered in Art + Tech: An Asian American Experience exhibition in Brooklyn in 2023. This live participatory performance consisted of the moving image introduction in the video game avatar format, followed by the live audience participation “let’s transform her into the ‘invisible’ Kurogo” segment, and the continuous shoes animation outside the theatre throughout the duration of the reception party in the exhibition hall.

Kurogo garment that makes Ashizawa invisible. The Kurogo costume in the performance was originally owned/worn by the professional Japanese male Kurogo puppeteer/ actor who is a close friend of Ashizawa’s. She saved his worn-out costume before it

was disposed, and mended and adjusted it with the fabric pieces cut from the century-old Japanese funeral kimono owned by Ashizawa’s grandmother. As the number of *Kurogo Me* performance progresses (version 1.1 to 1.2 to 1.3, etc), the costume naturally deteriorates; each time, the added fabric pieces from her grandmother’s kimono will spread throughout the costume – maintaining the original with respect while reshaping/ recoding it to more fitted to her body.

About the artist. Izumi Ashizawa is a Japanese-born-raised-trained performance art practitioner and visual artist. Specialized in cross-cultural trans-media performance art, she reinterprets the Japanese traditional codes and places them in different contexts to generate a whole new meaning. She utilizes physical story-telling and unconventional puppetry and object animation. Her past commissioned projects have taken place in the U.S.A., Japan, the U.K., Canada, Turkey, Iran, Norway, Bulgaria, Romania, Poland, Russia, Estonia, Australia, the Cayman Islands, Greece, Cyprus, Peru, and Greenland. Ashizawa holds a MFA from Yale School of Drama. More information: izumiashizawa.com



Arena for a Tree
a walk-in art intervention

Arsenale Nord, Venice
17 April – 31 July 2024

An 'ark' in the Arsenale Nord

This summer, a platform bearing a circular structure made of wood will be moored close to the Art Biennale. From a distance, the large "hull" looks like an upside-down dome or a giant walnut shell with a sapling sprouting from it. Seen close-up, it reveals itself as architecture, sculpture and stage rolled into one. Mimicking the growth rings of a tree, its horizontal structure can seat up to fifty people in three tiers.

This natural protagonist is embedded in a spatial concept that dates back to the beginnings of Western culture. Originally a scene of combat, then of theatre, the arena is a venue that focuses all eyes equally on the event unfolding at its centre. The event in this case is utterly undramatic but nevertheless existential. Three trees stand in a pool of water – a silent symbol of rooted resilience, a habitat for small creatures, a source of shade and of raw materials. It is no coincidence that the choice of tree fell on the swamp cypress – a tree that thrives on either freshwater or seawater, withstands gales, and can soak up large amounts of floodwater. And it can even withstand peak temperatures in urban areas. Its "natural" home today is mainly in Mexico, Guatemala and along the Mississippi River. In view of global warming, it is also likely to take root in Europe.

A long-term project

Poetry is not exclusive, and trees are there for everyone. Artist and curator Klaus Littmann prefers to develop art projects for public spaces. In autumn 2019, the football stadium in the Austrian city of Klagenfurt was transformed into a forest. The voices of excited football fans yielded to the serenity of trees under an overarching sky. Wind and rain were heard through trees up to fourteen metres high, while the behaviour of birds and insects was transformed in step with changing temperatures and lighting conditions.

Arena for a Tree developed like a seed from that large-scale art project. It was installed first on Basel's Münsterplatz, or cathedral square, in 2021 and graced the inner courtyard of the Swiss National Museum in Zurich in the spring of 2022. Venice is its third port of call – and the first one on water. Water makes the temporary island tangible as part of a global ecological cycle. And it also shows trees in their global mobility and adaptability. This is how *Arena for a Tree* connects to themes from this year's Biennale. Dubbed *Foreigners Everywhere*, it explores the wider field of art as part of the global tension between south and north and provides a space for contemplation and reflection for anything and anyone that might seem distant, foreign and overlooked.

Arena for a Tree was created in collaboration with Schnetzer Puska's engineers developed the structure to designs by Klaus Littmann. The project was made possible thanks to the generous support of Kulturstiftung Basel H. Geiger | KBH.G.



Arena for a Tree - a walk-in art intervention
Klaus Littmann, 2020-2024
Image: Axel Vansteenkiste

Ryan Chetty
PALA II - Seychelles

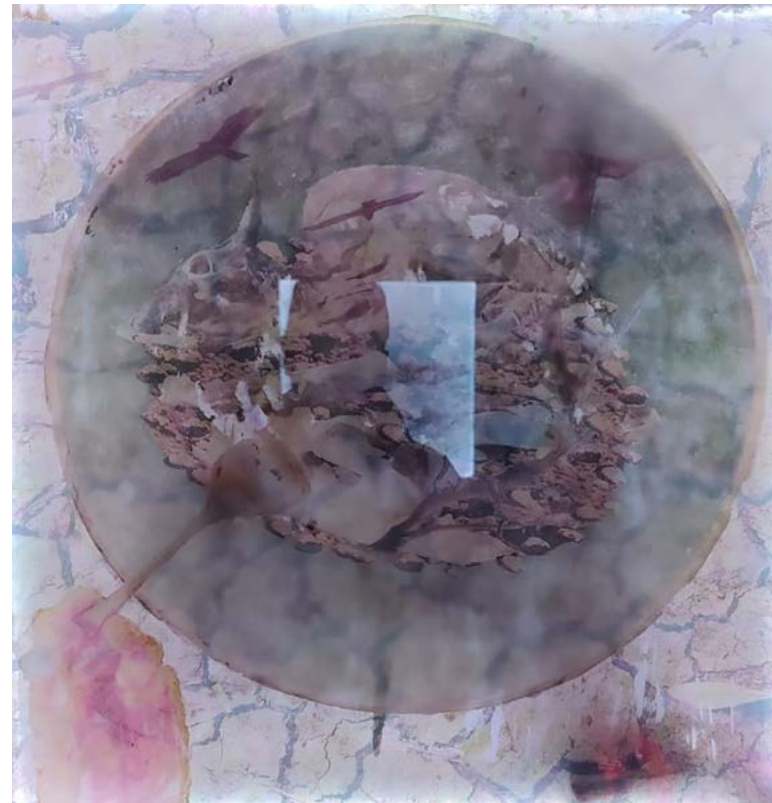
Seychellois artist Ryan Chetty won first prize at the 2022 Seychelles Biennale of contemporary fine art with an installation which, conceptually and in terms of design, has been consolidated and extended in his presentation as part of the *Personal Structures* exhibition. He also has work in the Seychelles National Pavilion at the Arsénale, part of the 60th edition of the Venice Biennale.

The *Personal Structures* installation, titled *A Nation of Many – Emanating from Everywhere*, expresses the artist's personal gratitude for life's bounties at a time when many take such things for granted and turn a blind eye to their personal privilege. The work also pays homage to the people – past and present - of the Seychelles, essentially a mix of cultures from three continents; Europe, Africa and Asia. It references the founding of Seychelles, settled a mere 250 years ago and which today is a vibrant and diverse melange.

This concept is illustrated through the presentation of an unaltered aspect of tranquility, along with the inclusion of a distinct socio/cultural identity that will be expressed holistically through the deployment of form, colour, movement, and the interpretation and presentation of the Seychelles natural environment. The work combines video, structures and sound and is essentially interactive in nature.

The artist said this about the manner in which these concepts are realised in the *Personal Structures* exhibition:

In part the work explores the peace, tranquility, and mystery that my nation held prior to its discovery. A place with astonishing natural beauty, but a place only reached through the roughness of the ocean, which is referenced through the inclusion of water in the installation. In a general sense, water is an emblem of all fluidity in the material world, and of dissolution, mingling, cohesion, birth, and re-generation. This arrangement is complemented by several cubes, objects which I perceive as fundamental building blocks, symbolic of the emergence of life or the birth of something. In relation to the title of the work cubes refer to many foreign external factors coming together, symbolising comfort, security, and a sense of peace.



Last Meal
Ryan Chetty

Jude Ally
Pala li - Seychelles

Fellow Seychellois artist Jude Ally presents an installation titled *Through the Windows*, which features the artist's signature expressionist style of image making, with his established, highly charged gestural works more recently being manifest within more expansive installation formats – quite literally *personal structures*. Following studies in Seychelles and Western Australia, Ally evolved several series of large mixed media collages which initially resembled street walls, posters and graffiti – battered, torn, and aged by time and weather. The merciless attrition of form and meaning.

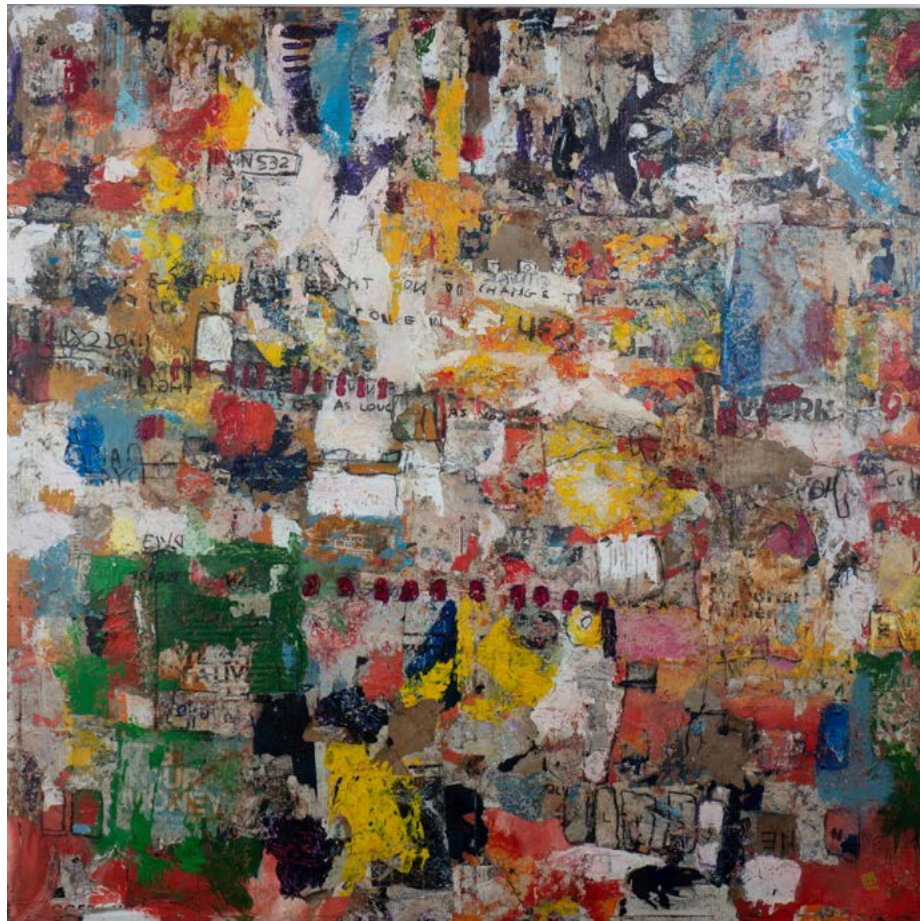
Ally's work at Palazzo Mora incorporates video material shot in his native Seychelles as well as sculptural forms

which dictate a new geometry for the space they occupy. Collectively they explore the *man and society* paradox, exposing its priorities and engagements.

Jude Ally has stated that:

The concept driving this installation artwork is that people are stranded through the many transitions of societies. Identified (or unidentified) groups of people find themselves and their relevance tainted through the transitions of displacement and disposition.

This directly relates to – and resonates with – the state of the world today, and the narratives of the works exhibited here and in the National Pavilion at the Arsénale suggest that we are indeed somehow foreigners to each other, in terms of where we go and what we do, whether it's deliberate or otherwise. Essentially the artist addresses the issue of inclusivity and, inevitably, the flip side – exclusion – not just of the disabled and socially disadvantaged, but also those who are misplaced, displaced and excluded as a consequence of the shifting tectonic plates of society.



Loud, Jude Ally 2022
Mixed media on canvas, 145x145 cm

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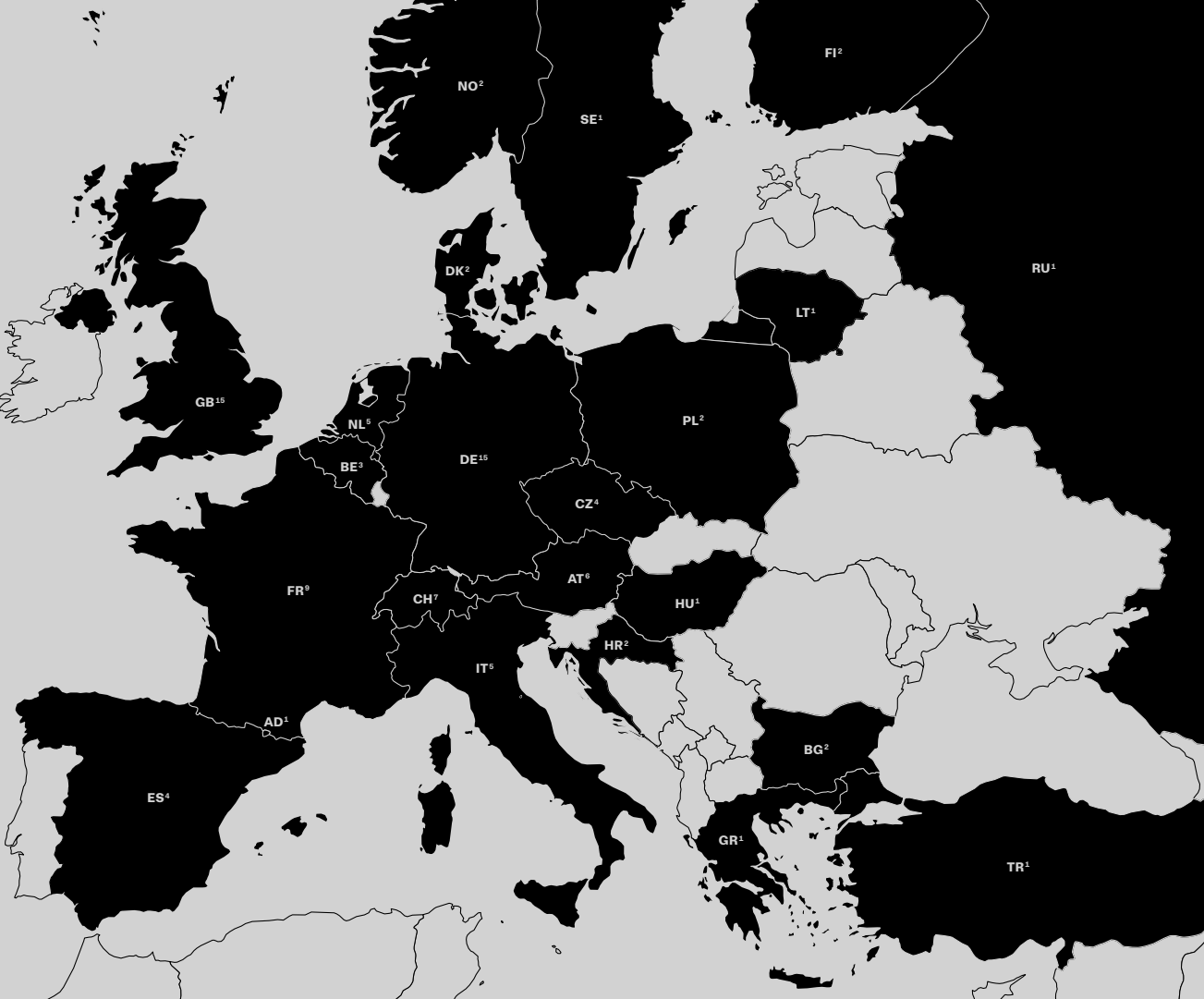
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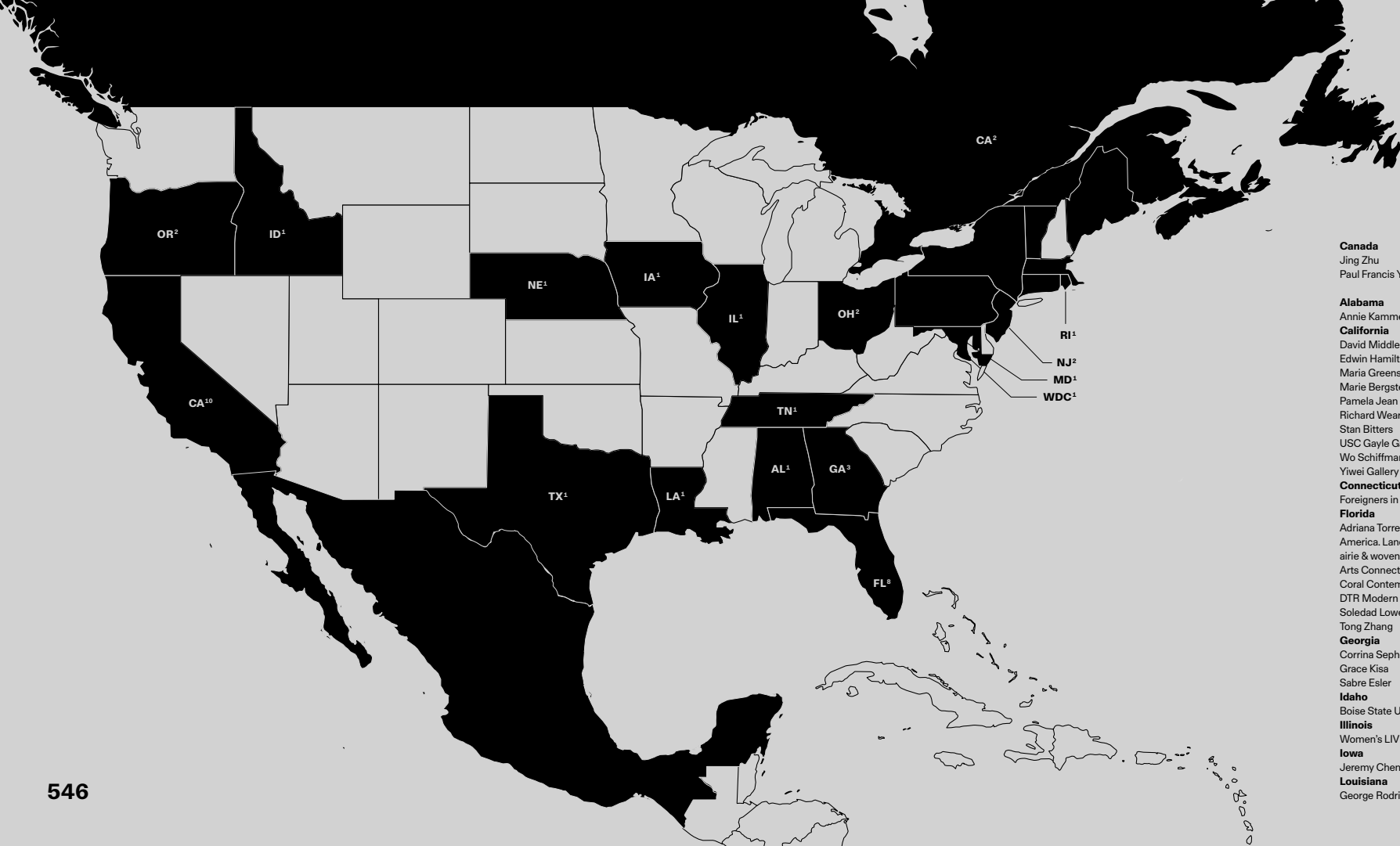
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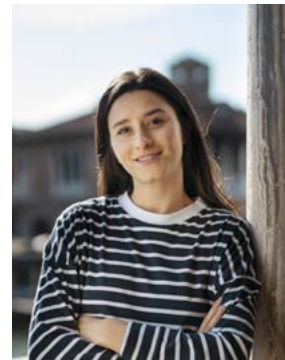
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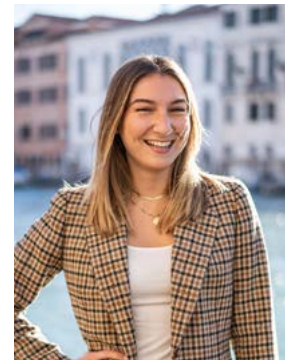
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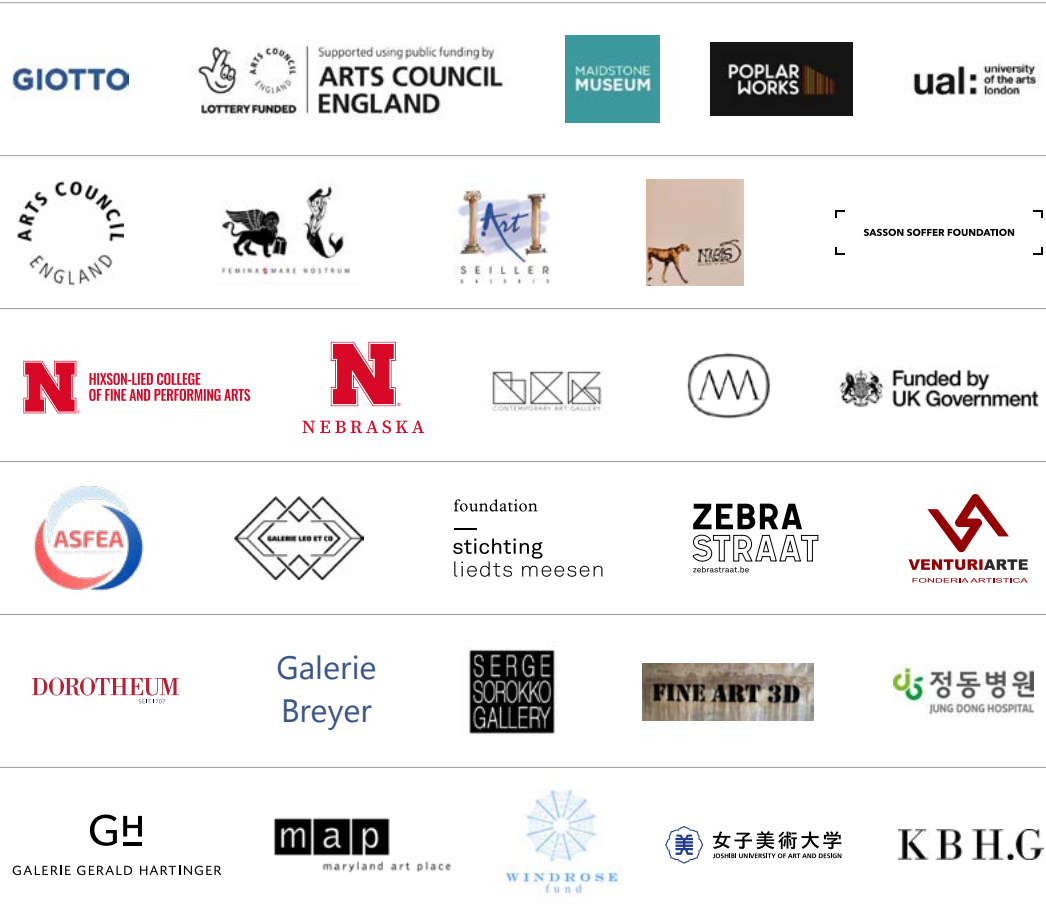
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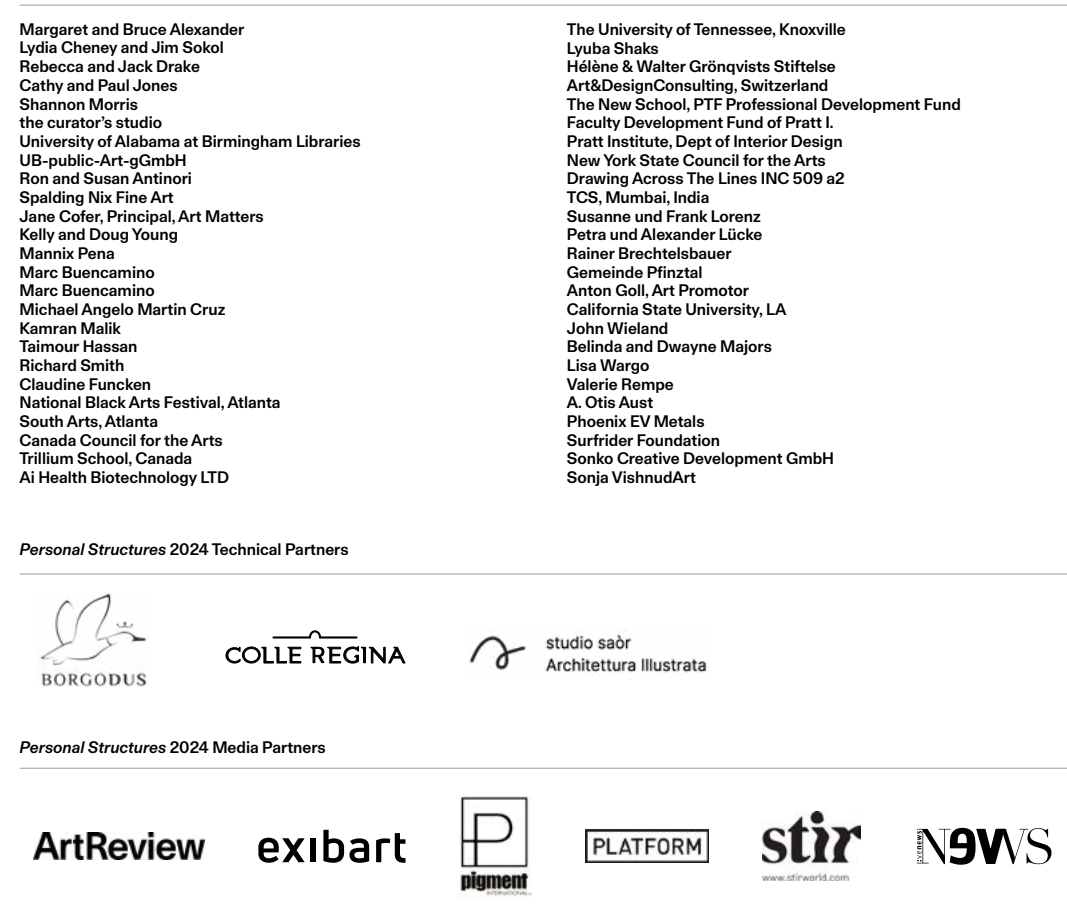
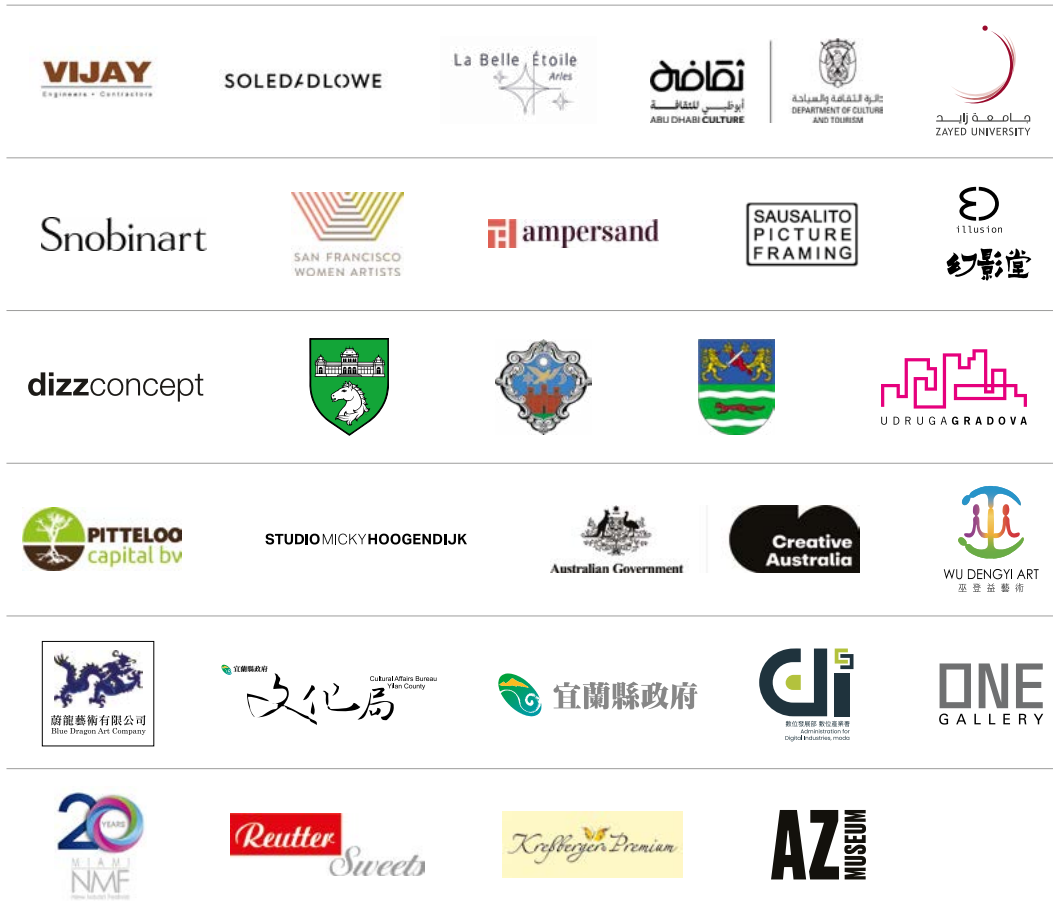


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