

**PERSONAL
STRUCTURES**
Identities

PERSONAL STRUCTURES Identities

National Pavilion of Kiribati
National Pavilion of Mozambique
National Pavilion of the Republic of Seychelles



Colophon

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Introduction

Introduction

by the European Cultural Centre team

We, cultural entrepreneurs, philanthropists, mostly young people, who make things happen, who care, and even some paper-people, we as a collective group, we believe that there is a need for a dynamic organization, creating centres dedicated to the culture of Europe.

Centres, in different places of the world, devoted to cultural exchanges, meetings, exhibitions, creative projects, with Europeans and all others. To strengthen our cultural commons, to cherish our uniqueness and to learn about the beauty within our differences.

The ECC-Italy is part of the larger European Cultural Centre network. In addition, we continue to establish worldwide partnerships with other educational and cultural institutions, Museums, Foundations as well as with private initiatives.

At the start of our project, in 2002, our goal was to establish an open platform for artists, architects, creative people; individuals of all ages and nationalities as a way to investigate the most vital contemporary issues in our society in order to build a shared future.

Years have passed since the opening event of the European Cultural Centre and ever since then, the world has witnessed a large number of people crossing borders - seeking better living conditions and in most cases escaping drastic poverty and even war. Consequently, Europe and many countries of the world have been facing deep social and cultural challenges. People from very different cultures interacting with others, having an interesting influence upon each person's Identity.

Recognising this tendency of the world, to divide rather than unite, our awareness and experiences within and beyond this project force us to have a closer look at our own Identity. The creation of political and other borders is a psychological and cultural phenomenon. For all of us borders seem to have a powerful symbolic significance; Linking people's identities and their sense of belonging, to an imaginary group according to the borders we believe in. It is mainly through our surroundings, our self-created culture, our beliefs, that individuals define their own Identity. We use the awareness about and the belief in our Identity to give meaning to our life and to define our existence. By reflecting upon one's own Identity, people distinguish between the 'self' and the 'other' which expands to our sense of 'us' and 'them'. It is to wish for that we stay aware that the beauty is in the differences.

Today where words such as "culture" and "identity" play a vital role in shaping our awareness, the mission of the European Cultural Centre has become even more critical. By bringing together European cultures and creating a dialogue with many other different cultures of the world, we hope to stimulate a more conscious thinking unto the wider public about the fundamental concepts of Time, Space and Existence. The interaction amongst the different presentations within our exhibition allows for a more critical perspective on our lives, and the lives, the Identities, of others - inviting you to cherish our cultural commons and to embrace our differences.

The ECC-Italy presents their Biennial Art Exhibition "PERSONAL STRUCTURES - Identities", in two of its prestigious Palazzo's in the centre of Venice - Palazzo Bembo and Palazzo Mora and the Giardini Marinaressa.

"PERSONAL STRUCTURES - Identities", is the fifth biennial art exhibition hosted by the European Cultural Centre in Venice. For hundreds of years, Venice has been a place of cultural exchange and an important exporter of European culture. Venice, however, was chosen as the seat of the first European Cultural Centre not only for its historical importance, but also for a number of specific features that make it the ideal venue for the realization of the objectives of the ECC. Venice is a city with an extraordinary concentration of facilities and organizations dedicated to culture. It is the ideal place to come to understand who we are and how we are seen, a place for reflection, research and dialogue.

"PERSONAL STRUCTURES - Identities" is an open forum for discussion to take place around the different expressions of contemporary art that break away from any ideological, political and geographical barriers. This exhibition shows an extensive combination of internationally established artists and artists whose works are less well-known. A cross-section of what can be seen as contemporary art today. The selected artists come from many different parts of the world, different cultures resulting in very different artworks. Visually, the artworks may appear very different, but all artists present their own subjective, personal expression of their reflection on the concepts Time, Space and Existence, they present their Identity.

The exhibition mainly presents recent artworks by living artists, either site-specific, specially made for this exhibition, or taken from the existing collection of the artist. Some rooms in the palazzos are dedicated to the presentation of a single artist, while other rooms will present a combination of projects and works. Strong statements give each of the rooms a very specific character. The

exhibition features a broad variety of artistic media; video, sculptures, paintings, drawings, photos and installations. Since the more than 200 participating artists originate from very diverse cultures representing over 50 countries and are also of very different age, the topics Time - Space - Existence are highlighted from unusual, very personal points of view.

The ECC-Italy's exhibition "PERSONAL STRUCTURES - Identities" shows the commonness and differences between Europeans in dialogue with works of non-Europeans. In addition, the exhibition stimulates a more conscious relationship from the spectator towards his daily surrounding aiming to increase the awareness of their own personal Existence, their own Identity, as human beings influenced by a specific culture within Time and Space.

"PERSONAL STRUCTURES - Identities" is a collective statement by all of us, including artists from more than 50 countries. It is in fact only through the synergy amongst people from Nigeria, Albania, Philippines, Russia, Italy, Brazil, Lebanon, Austria, China, France, USA, Mexico and the Netherlands in our team that this project was made possible. "Identities" is our statement of hope for a world where future generations have the chance to live their lives as free global citizens with the understanding that differences in our Identities are an important quality.

Sarah Gold

ACTIONISM & MORE

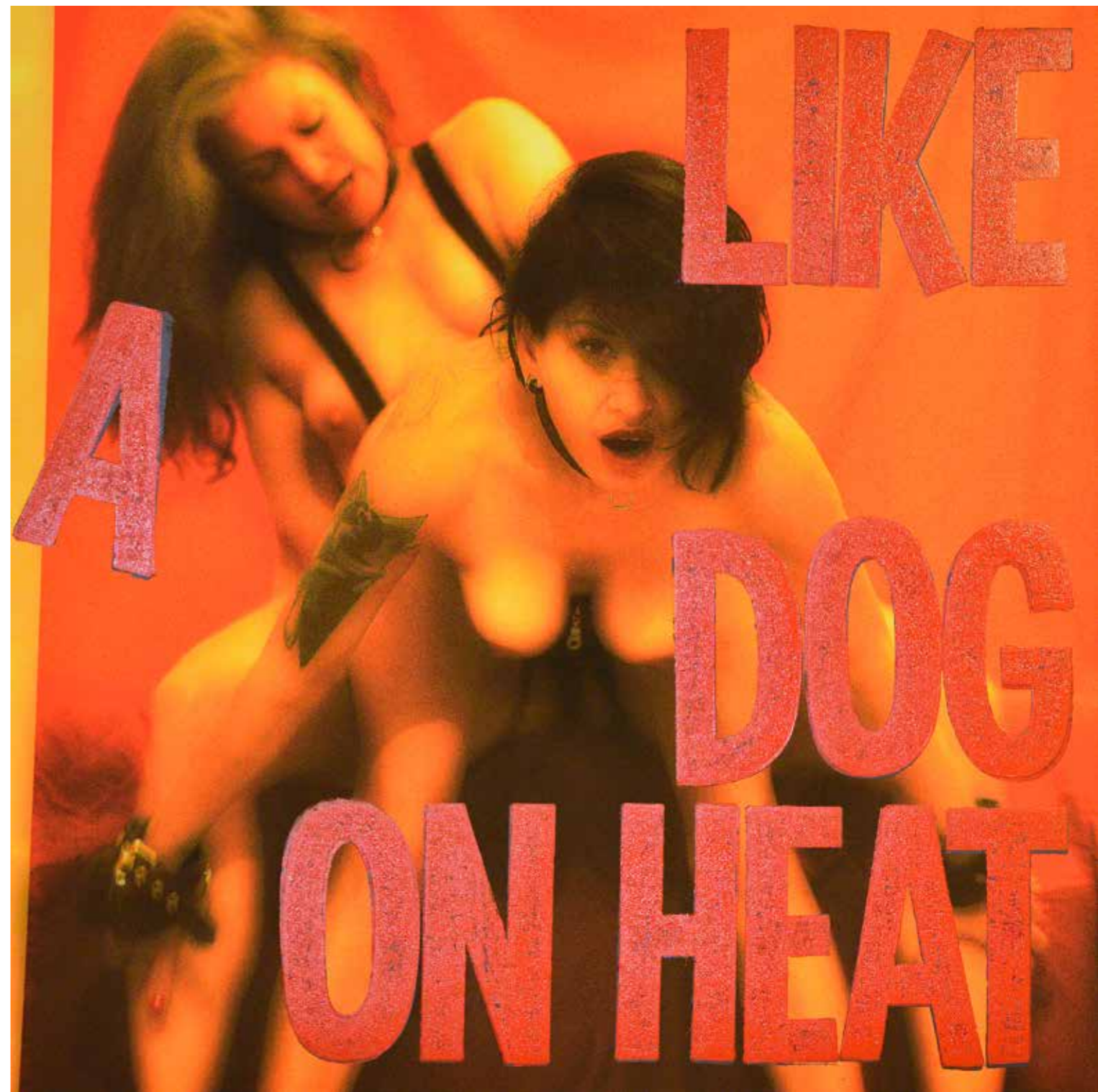
My work challenges hypocrisy by depicting my real life, my way of living a life, with elements which are not often seen in public.

If it is my life, me, having sexual interaction with other women or men, my toys; upon the images of my encounters I write text, either by hand or stamped.

I try to reflect and to comment on my life, in the hope to be able to create some positive acceptance to issues which are normally not easy shown in public.

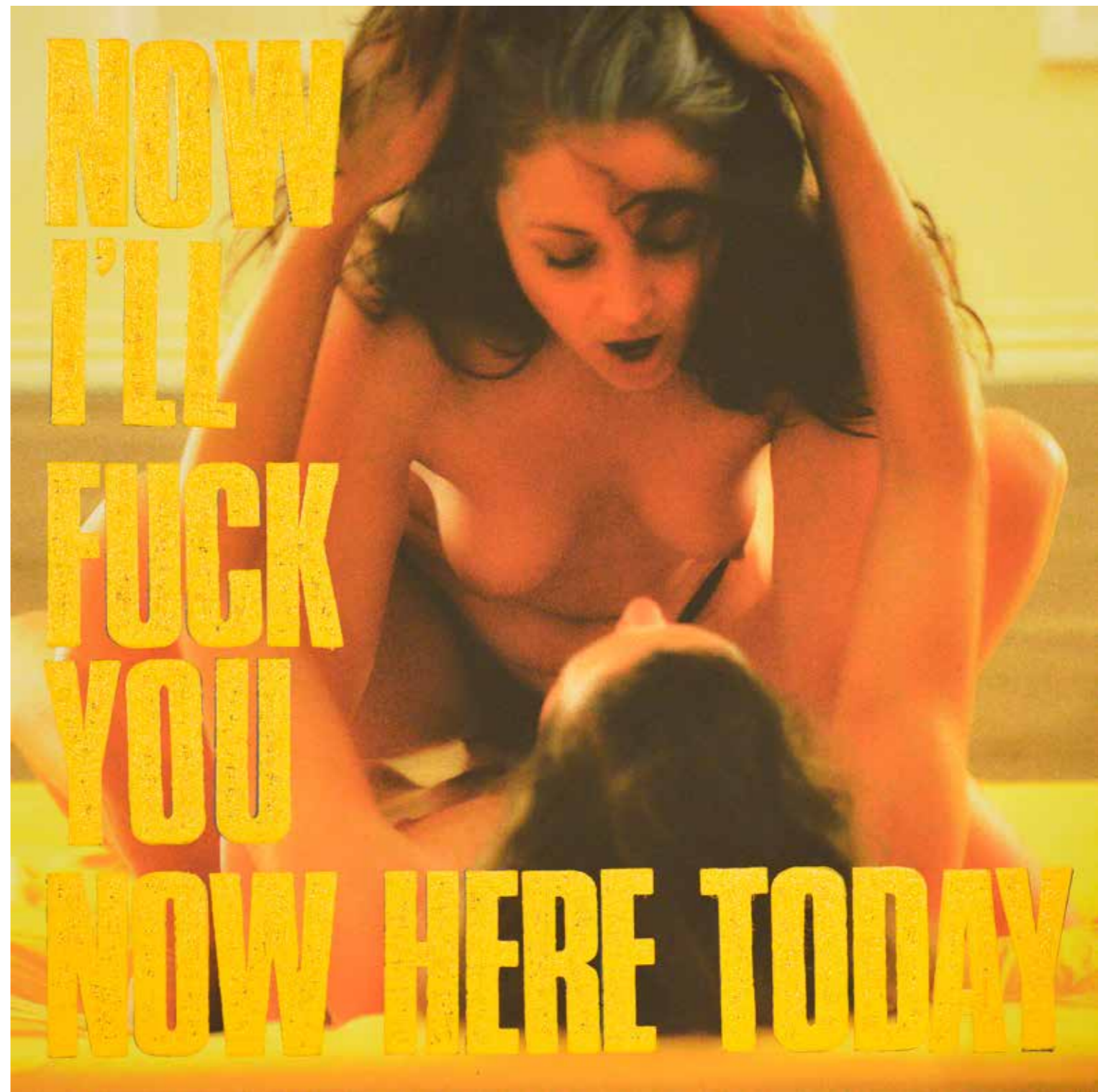
To give freedom, to show that it is ok, that you do not have to feel ashamed about yourself, and to show some things you might have never thought of; to broaden your horizon.





this is it Snoopy said what else could we do? fuck and fuck what a combination wonder
feel as long as all are happy why should we not be there is no reason to regret seize the
moment we want to enjoy as much as possible so what is it going to be boy yes or no
just like jani sang i think just do it why not there is no right or wrong just the joy of the
moment we could be dead tomorrow that is the reason why i want to push and pursue as much
as i can cope and carry because sooner or later in life you loose the things you love and in
the end also your own life why do i write aslo when it is also no clue it seems to be a
thing to switch letters i think i am just stupid but however everybody has their assets or advantages
their vice or better said drives so what is it going to be boy yes or no do you know now well
i have not got all day well i have but not for the morning on you i will fuck you all day but not
wait on you there have to be limits are you done now Snoopy said with your endless be
at 3 lat your sorrow gets me down let's do something about it let's go out and soak up
life and enjoy that we exist don't be a fool and lay around all day energize your
self by activity don't stuff your face and be lazy you will not feel better from
that start to play with Brancusi Snoopy suggested or if you are curious to try Mr. But
plug is available as well still a night's effort all these years in the closet
however you must admit my share is lost i pretty appealing too just face it it max
ed you at least curious so what do you think would you like to say yes and try
to live life for a moment - Snoopy looked very inductive so which one will it be my
my dear? i think i opt for the classic i said i don't want to come across as boring
but Brancusi is not so my thing and i am talking out of experience it is not some un-
founded no it is a well considered one, one answer based upon empirical research so we
founded opinion and Kinnon Sutherland is scaring me a little to be honest with you i know
without praxis you go nowhere but still that one makes me stumble and shit my pants
but good old classic is doing just fine right now but i admit i am gagging for
it i am so horny i can barely walk every step i take it feels like an explosion of lust
+creeping upon me once i get in motion and i came so strong i nearly made an accident
nt i must have looked so strange with my cumface on my face cycling in leader on
my way to somewhere university or work i can't remember but the moment is now
now and i could see that Snoopy was losing his momentum i turned and got undressed
my bold pussy facing Snoopy who awoke at the very moment he saw me undress NOW what
is that? Snoopy pointed at my hairless pussy you look like that bread of cats and dogs
you can find in the Andes mountains unusual but interesting at the same time i
think also pretty practical since you will not give hairs when you get eaten better
as the Dutch say he leaned forwards me and started to lick me i like very much

this is the moment i thought when will we see each other again where
is my mind where will we go to where will we be in what state of body
and soul when we are in the mood we will go anywhere together however is
this the way we should be always to each other will Snoopy come and rescue
me or will he just stand by and enjoy the view how heavy or dirty it would be
but knowing Snoopy for probably more than thirty five years he is not the kind of dog
who stands just by he loves to get involved full action so when he saw the three of
he went berserk as he gapped out he jumped up to us nearly stepping on the stones on the beach
he did not know whom to jump first Ann Mia or me he stood by for a moment and
hailed from sheer joy that at his age he could still witness a scene like this he was ab-
solutely thrilled he felt himself growing his body felt as if it was expanding and his penis
began to throb faster and faster now the girls who had not noticed Snoopy before looked up
what are you doing you old dog what are you waiting for an invitation in three handcopies send
by post Wow Snoopy could not believe his luck ohh those girls will not regret their invitation to
him he will take so good care they are like angels and he will make them fall out of the sky
but first he would have to get his harness because to him without it would be as good as
out his costume on the thing but at the same time not to be run down the beach to the car where
he always kept an emergency harness he prepared and ready always even when you are not was
his motto so there he came back running along the shoreline on this most beautiful beach
with the not so sexy name Police boy nevertheless the name did not impress Snoopy at all in his li-
fe it is all about action and reaction what ever the situation there is always the time
and space for positiveness being it what ever the form of output as long as you do it it has to
be good Snoopy still gasping for air when he arrived was holding his harness with the click
on dildo in his paws the pink dildo was shining in the sun as if he also was looking for-
ward to the action with a lot of demonstrating and gestures Snoopy assembled himself
so who is first in line to be fucked by the infamous Snoopydog well well boy the girls grinned
what do we have here i think it is time to learn some manners first let's start the lesson
shall we free of charge by the way we will show you that having sex is not only fucking it is a
world full of emotions and physical reactions yes getting a hardcock is also physical but
there is so much more to it let us show you we all 3 went over to Snoopy who all of a sudden
was not so hardcore batman Snoopdog anymore i think we took him by surprise i think
he was not used to not be the boss and be in charge Ann and Mia took his paws and legs and
started to caress his body his legs were wide spread he could not move and i just looked
and saw his emotions run wild he nearly got tears in his eyes out of happiness this had ne-
ver happend to him he felt like a star twinkling beautiful full of life and sparkle i saw
that the moment was ready he had succom to himself he could let go no pressure no an-
xiety just pure joy light emotions but those i would intensify i bend over and started to lick with
my tongue around the base of his cock i could feel the blood circulating pumping now we are ta-
king Snoopy we will caress him and tease him until he nearly explodes and then he is ad-



Hermann Nitsch

ACTIONISM & MORE

A celebration of Life and Death.

For many years I did not want to include the works of Hermann Nitsch in my project Personal Structures. It was until I organized in 2008 in Tokyo a symposium about "Existence" and the Japanese artist Toshikatsu Endo spoke about him. I had to realize how little I knew about the work from Hermann Nitsch, how little I had understood.

The realistic images of his Orgien Mysterien Theater had been misguiding me. I had now to come to the conclusion that, although the works of Nitsch looked very different than my own work, he actually was confronting similar topics.

Life, experiencing life, with all senses we have, the most intense we can, being fully aware that you are alive.

Rene Rietmeyer







Arnulf Rainer

ACTIONISM & MORE

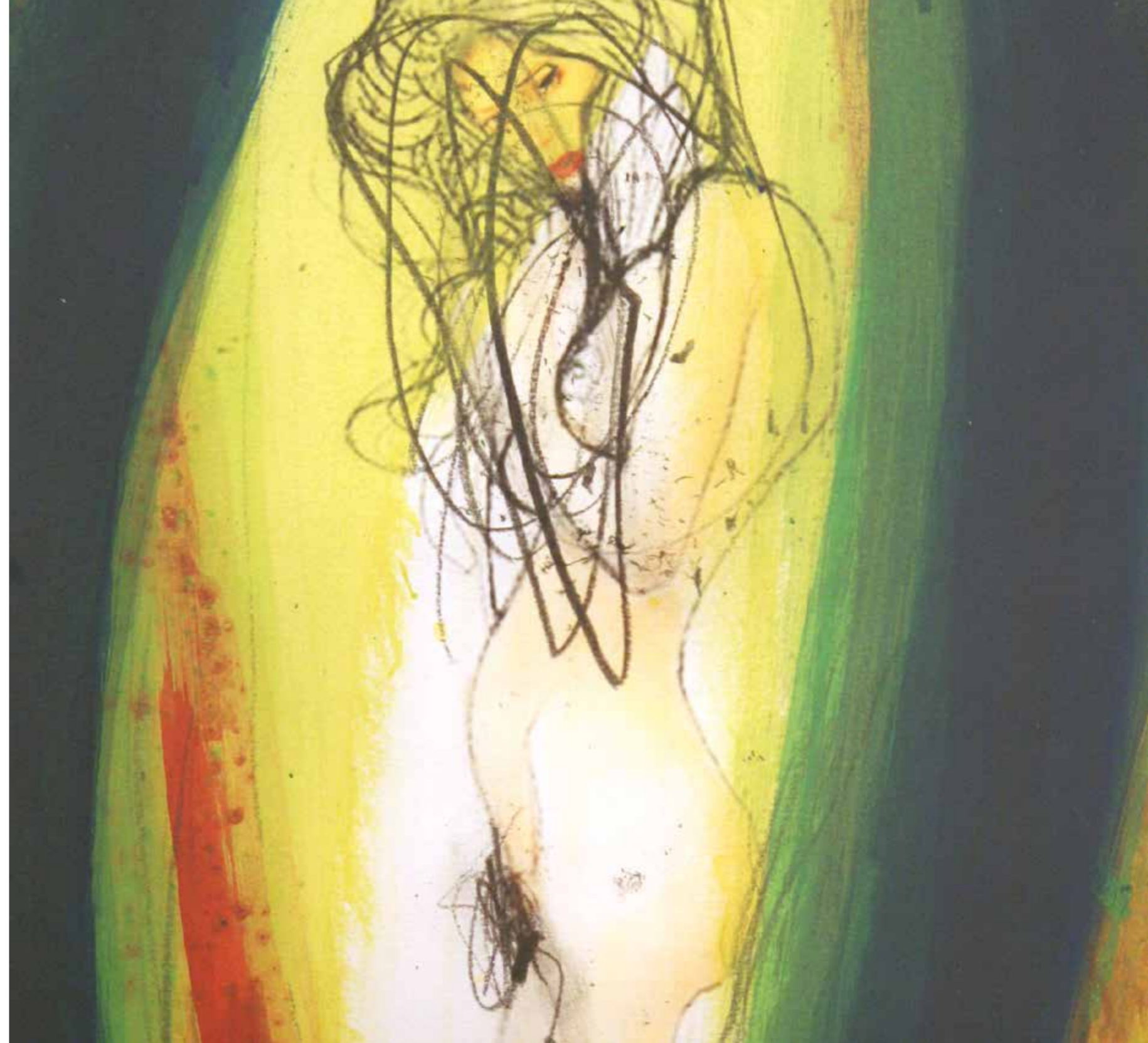
The artist Arnulf Rainer was born in 1929. In 1953 he began to forge an entirely new path in artistic expression which continued to interest him for the rest of his life: overpainting. From the 1960s onwards, he painted over his own or other artists' paintings or photographs to create two series of works, "Face Farces" and "Body Poses". The purchase of a large Face Farce painting in 1986 by the Solomon R. Guggenheim Museum in New York led to Rainer's international breakthrough. The works now exhibited at the Biennale 2019 are more recent overpaintings by Arnulf Rainer, created between 2011 and 2013 at his studio in Tenerife. They are photomontages of female nudes, inspired by paintings by the "Old Masters", Klimt and Schiele and reworked by Rainer. No other subject has fascinated Rainer more than overpainting these photographic reproductions of erotic works by his fellow artists. Rainer himself finds the very act of painting erotic and these ecstatic and authentically produced photographs even more so. They bring Rainer to a climax of artistic creativity that is fully charged with imagination and realism. In creating this special series of reconstructed images, the artist employed the services of the two young art historians Sarah Gold and Karlyn De Jongh, who acted as models for Rainer over a period of three years. The reproduced poses of the two women were photographed and meticulously reworked by the artist Rene Rietmeyer in such a way that they could be inserted in a facsimile of the carefully selected original photograph, using special photographic techniques. This series followed the earlier "séance" of naked women wrestling from 2011 which featured the same two protagonists. Those works were also produced at the studio in Tenerife, with the walls covered in sheets to provide a white background for the bodies and any drops of blood or tears. Then, too, Rainer installed an automatic camera to record his work. The idea was that the artist himself would play the roles of both story editor and director, but he was soon also drawn into the fighting:

*"I gave Sarah a red curtain so that she could divert Karlyn, "the tall one" from me, like a bullfighter. But Karlyn captured Sarah with one end of the rope. She threw the other end round me like a lasso, tied me up and told me that she was going to tickle me "to death" using the notorious Chinese-Dutch form of torture. However Sarah bravely freed first herself and then me."*¹ These erotic games subsequently became even more intense, still under the constant eye of the camera. A selection of these works can now be seen at the Venice Biennale in the Palazzo Bembo.

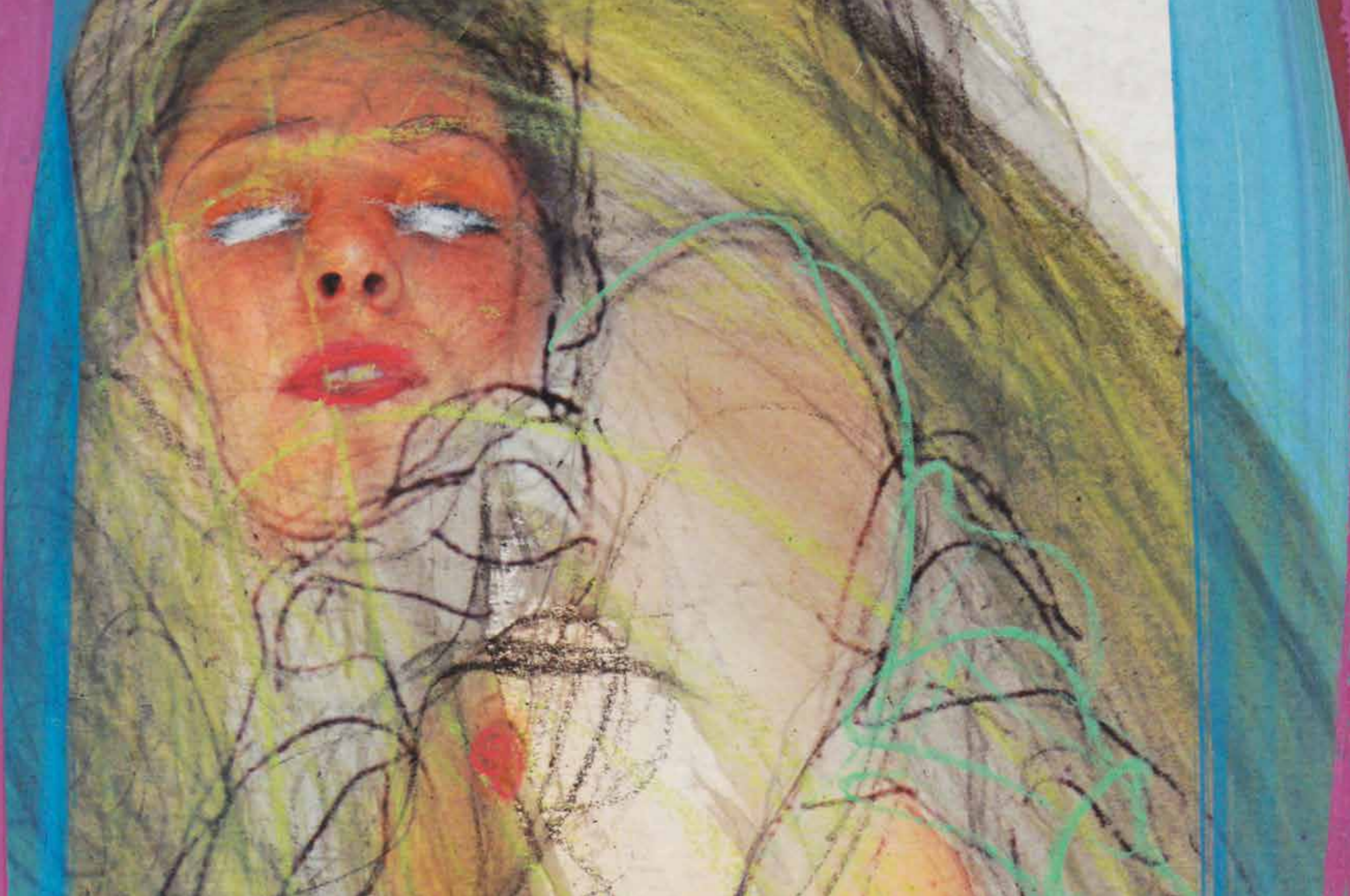
Monika Ziwna

The exhibition of Arnulf Rainer's work inside "Personal Structures: Identities" was made possible by the sponsorship of Brigitte Löw-Radeschnig.

¹Arnulf Rainer in "Personal Structures – TIME.SPACE.EXISTENCE" by Karlyn De Jongh and Sarah Gold, book accompanying the 55th Venice Biennale at the Palazzo Bembo 2013, page 101









VALIE EXPORT

ACTIONISM & MORE

I feel Identity in all its facets. For me it is also Non-Identity. This is a very important subject for me, it is a very important context of my person vis-à-vis 'other' identities that surround me. In the seventies there was also a rebellion inside me to form my identity myself, to decide myself, evidently, and to form an identity without identity, one that does not belong to the many identities within myself. But identities are shaped by various, different systems, changes. The way I see myself has not changed, for I see my Self always differently.

I believe that I have succeeded in not defining identity unambiguously in my works, because my works also do not have an unambiguous identity. The works consist of roots which are interlinked, live in each other. Rhizome would be the appropriate concept, they are rhizomatic works, have rhizomatic architectures.

Within ourselves we carry structures of identities which have molded us from the outside. They are strangers to us because they do not meet our desires and needs. There are rights that make the rules, there are barriers that surround and also challenge us to recognize the strangeness within ourselves.

Excerpt from an interview with VALIE EXPORT
by Karlyn de Jongh in 2009







Ika Abravanel

Walk The Talk

The idea of changing my main occupation from business management and focusing on art had been brewing inside me for many years. So after many years of drawing (“and keeping it in the closet”) in a rented studio near Tel Aviv, and after moving to the studio I’ve been working from for the past few years, I participated in several group exhibitions in Israel and abroad, as well as having my first solo exhibition in Jaffa. These exhibitions gave me the confidence I needed to dare and to present in Venice.

The exhibitions in the past year, including this exhibition, describe my shift from the world of business to the world of art. At first glance these two areas of endeavor seem quite different, but in fact they are not. I see important similarities, although there are fundamental differences between the two. In management there is more room for planning. There are constraints, and a great deal of teamwork as opposed to art, which is a solitary affair. Management requires compromises and a search for cooperation. In art, compromise is mediocrity. But the greatest similarity between the world of management and the artistic realm can be found in the precision, the perseverance, and the determination in the work.

In this exhibition specifically, my works have been influenced by the impression of my visit to Morocco last October. I found the diversity and the landscapes of this beautiful country to be very impressive and I was driven by these colorful pictures. The foundation is usually a panoramic view photo. After drawing the outline, I leave the photo and progress with the painting, with no specific direction, and then add the colors and the black acrylic accents, and the minimal resolutions are completely random and are made in real time. My fascination with details represents who I am and therefore when the

work is completely abstract, I have a clear desirability to formulate the movement and frame it so that it will come to an accurate and clear expression, clear and distinct, almost like in photography.

I now know that the best way for me to express myself today in the new path I have taken, is having the feeling of being capable while staying humble. In other words, I fully understand that modesty is required from me when I take this long and arduous “marathon” to get the results, and I am aware that there are no shortcuts, just as in the worlds of content I had experienced before, nothing comes quickly and easily – accomplishments only come through hard work and perseverance.

And to those who asked me “Why now?” And about the “courage to be exposed and mercilessly criticized” I answer in a proverb that says it all:

“Do not be afraid to walk slowly. Be afraid to stand still”.

(Japanese proverb)



Soraya Abu Naba'a

"*Vertical encounters*" is the visual and tangible manifestation of a short book I wrote, "The knots in my past: A memoir on belonging" using the heteronym María Nader, my maternal grandmother. In this memoir, I recount my grandmother's life as being her, giving her the possibility to express herself as an artist, by merging her own experiences with mine, to create narratives dealing with trauma, loss, identity, motherhood and gender. This writing reveals her views as an elder and mature artist, analyzing herself and the moments that influenced her art practice. The memoir describes vividly, scenes from her strict catholic childhood upbringing, to her teenage years and her married life, taking place first in Haiti in the 1940's then in the Dominican Republic from 1955 until the late 1960's. The foundation of all the work derives from the painful family episodes she faced as a woman and an Arab immigrant in a landscape of political, social and economic instability.

This body of work has been specifically planned for the exhibition "*Personal Structures*" using the physical gallery space as part of the piece. I used these works as a whole to be an exploratory and introspective instrument, intertwining drawing, painting, and installation to develop a platform where the viewer is invited to relive history through a family's experience. Additionally, beyond the aesthetics of the pictorial and sculptural, lies my interest in converging my life experiences with those of my grandmother's, formulating interpretations that transcend a continuous linear representation of time rather a malleable version of it through materiality.

I wanted to push the boundaries of the historical notions of painting and its structure, forming a vivid and a corporeal language that can go beyond the traditional medium. I produced work that inhabits the canvas and the stretcher bars from within and above, generating a

visual sensation of organic growth through color and bodily forms. I employed in the composition of the work some of the materials my grandmother handled when working with her husband in their small shop including fabrics, the technique of stitching and stuffing mattresses to braiding hammocks, as well as cardboards used for packaging. These objects and crafts became inherent in almost every piece, which transformed each work into a complex reading of a family tree and family relationships. I used my grandmother's storytelling to depict her psychological painterly portrait and old photographs from family members I have never encountered as the characters of these paintings. Moreover, through "*Vertical encounters*" I revealed my desire to further the research of the condensation of times through the act of remembering, concretizing the abstract notion of my family's collective memories with my own wariness of the future. Furthermore, questioning the impressions of contemporary living, my hybrid identity and my family's heritage.



Detlef E. Aderhold

Forming, uncovering, and exploring structures, understood in the broadest sense, constitutes my overriding process and theme. Structures lie at the root of every aspect of life and are formed through interactions. This is also the case in an artist's work. My mood and feelings as well as spontaneity and chance play an important role when I am painting and want to develop specific ideas or concepts. For me, a painting is finished when its visual and intellectual configuration results in a solid form and thus identity. My paintings emerge from within this network of interlocking forces of conception, emotion, chance, and construction.

I always work in three phases. Initially I record my ideas and concepts with pencil or coloured crayons on paper. As I translate my ideas into acrylic on canvas, I find that I am creating from two inter-dependent processes. I start with a dynamic and expressive approach and then the contemplative and reflective method responds. Sometimes the latter takes up the consequences of the former and further develops them. This reflective and emotional formulation takes place spontaneously within the painting.

My engagement with structures sometimes incorporates impressions of everyday objects, such as shards of glass or natural materials, as well as numbers, symbols, and text. Some symbols that I use—for example, the airplanes that appear in various paintings (either painted or as impressions made with children's toys)—can be charged with meaning by their viewers and can represent a threat in today's global context. However, these symbols play with ambiguity and can be purposefully understood in a variety of ways. Ultimately, my mixed-media work as an artist is fundamentally defined by abstraction and representation which I use together to create unique visual formations.

The series "The Motherboard Project" deals with the question of how change occurs through interaction. The original painting (Motherboard) is changed through the other canvases (Takes) that are laid on top of it; at the same time, it shapes the new canvases. The removal of paint produces erasures and new structures, for example. The result is a process of reciprocal formation and change. Traces of paint are left behind on the Takes, and these represent the point of departure for new paintings. The impression is not merely a transferred copy: It is further developed and thus invested with an individuality and identity of its own. Here, once again, what is important to me is spontaneity and the question of how structures form—expanded through the interactive process.



Masoud Akhavanjam

Dilemma of Man

During our life time we will face numerous moments, some of which are more critical, where we need to make important decisions: where we have to choose between what is beneficial or good for me and what is for the benefit of a greater good or society. Between what makes me more powerful, important or influential or what would benefit my people or humanity.

Among influential people these choices can have a great and irreversible impact on the people, society or humanity. Their choices may determine the path of our lives today and even for future generations. These are some of the dilemmas people have been facing throughout history. And how more influential people have made their choices in each society can be determined by observing a certain society more carefully. Their quality of life, nature, relationships and well-being are all the fruits of the decisions made by their predecessors when they faced these kinds of dilemmas.

My sculpture depicts a mythical figure which consists of the wing of an angel and the wing of a bat attached to a human body, representing good and evil, and putting the man in a dilemma - his biggest challenge.

Metamorphosis

Inspired by the mythical figures of the Achaemenid Empire of Iran around 500 B.C., which depict the combination of powerful animals such as lions and eagles to create a stronger animal, I have created the sculpture *Metamorphosis* which is also a mythical figure consisting of different animals. By using a very contemporary and strong material (stainless steel) to create harmony and beauty, I am creating a figure that consists of powerful animals such as a bull and an elephant in combination with less strong animals like the deer. With this, I like to depict the harmony that has been created between the coexistence of the stronger and bigger along with the less strong and smaller.

Humans have come a long way to tolerate and accept each other in order to coexist, but it seems like we still have a long way to go. And this is where art can certainly play an effective role in creating more awareness, tolerance and acceptance among peoples.





Mark Amerika

Mark Amerika's *Lake Como Remix* video artwork is a playful reminder of the virtual and networked world we live in. In the video, the artist experiments with the Google Street View online mapping program to create a rich field of morphing glitch aesthetics accompanied by a cinematic soundtrack.

The work is reminiscent of early video art experiments by artists like Nam June Paik but puts a contemporary Internet spin on the images. One of the most widely exhibited works in Amerika's series of works focused on glitch aesthetics, *Lake Como Remix* reveals the way online technologies stitch new forms of reality into what passes as a representation of the real while documenting an alternative and experiential "head trip" suggestive of both time-travel and teleportation.



Anoma

Kintsugi

Kintsugi explores the search for harmony and renewal in a world of change and movement. Based on the Japanese concept of restoration that celebrates, rather than disguises, the fractures and flaws of an object: it examines the possibility of beauty and value through revitalization and the concept of separate and shattered entities being made whole. The structure of the art echoes the process of deconstruction and reconstruction.

Kintsugi responds to the normalization of unconscionable intolerance, hatred and bigotry. It is inspired by the migration and refugee crises unleashed by war, poverty and climate change. As the desperate seek security and survival, societies are wounded and people are broken physically, emotionally and psychologically.

Anoma's Sri Lanka is emerging from thirty brutal years of civil war and ethnic conflict. Here she reflects on the diversity that binds and divides us: where conflicts, religious fervour, and human insecurities blur the boundaries between reason and passion.

Anoma collaborates with writers, composers, activists and experts, to challenge our conceptions and explore our common humanity. Anoma sees our diversity as our greatest gift and strength in the face of the crises we face, indeed that we have created. Her Colombo exhibitions 'Mi Casa Es Tu Casa' (2016), 'Phoenix' (2009), 'Quest' (2006), and 'Faith' in New Delhi (2002) each, with reference to Sri Lanka's war, examined healing and renewal, as does Kintsugi.

Since 2005, Anoma has explored the very urgent quest for a sustainable future for our planet in exhibitions in Sydney, Colombo, Maldives, Dubai and Hong Kong in view of the insufficient progress

made between the 1997 Kyoto Protocol and the 2015 Paris Agreement. *'It would take a spectacular coincidence of bad choices and bad luck to make a completely uninhabitable Earth possible within our lifetime. But the fact that we have brought that eventuality into play at all is perhaps the overwhelming cultural and historical fact of the modern era.'* writes David Wallace Wells in *The Uninhabitable Earth*.

In Kintsugi, Anoma inspires us to rise from the shards of our shattered lives, to repair and rebuild. Romesh Gunsekera has written poetry specifically for the paintings. His words examine the paintings' fundamentals in a parallel process of separation and renewal, combining fragments of prose and poetry in a single unified poem. Sharon Smith's music for Kintsugi, synthesizes tones from several cultures.

We, as humans, need to truly understand the temporary nature of existence and the fragile, finite state of the world. We create and we destroy in our search for immortality, never accepting that Anicca - the Buddhist concept of impermanence - is inevitable and unalterable. Kintsugi is Anoma's response, calling us to confront and overcome fear and greed, and reach for our higher selves.





Nobuyoshi Araki

MONSTROUS PARADISE

The origin of this project goes back to 1999. The Dutch artist Rene Rietmeyer met with Araki at the opening of his exhibition at the Museum of Contemporary Art, Tokyo. While being introduced, Araki turned to the Japanese girl that was with Rene and whispered in her ear some Japanese words. The girl smiled and gave Araki a kiss. Then Araki signed one of his photos and wrote the text of those words just spoken on it. "I want to stick my finger inside". That sentence stuck.

Years past and Rene Rietmeyer together with his new lovers Sarah Gold and Karlyn de Jongh created and published several art projects with artists such as On Kawara, Roman Opalka, Lawrence Weiner and Yoko Ono. However, they always kept dreaming of the possibility to create an Art Project together with Araki.

Araki: the photographer famous for his depiction of Japanese girls which are tied up, sometimes even hung from the ceiling; some looking straight into the camera, vulnerable and helpless - others look away, as if the spectator cannot see them if they are not looking.

Araki has lived his entire life in Japan and there he has been documenting his surroundings; all his subjects have been always Japanese. There have been only two exceptions for two Caucasian women: Björk and Lady Gaga. And now we would come: two unknown Dutch girls to become subject to his camera – whatever Araki would come up with, we would do it.

Japan is strange and different at any time; surrealness was in the air as we made our way towards the meeting point, it was august 2015. In the middle of the hustle and bustle of Shinjuku there was a door, a

little set back from the pavement. We walked into the unknown, Bar Rouge truly lives up to his name.

Shortly after, Araki with a small camera in his hand arrived as well. As a gift I had bought two little toy lizards hoping he would like the non-standard. They were a great success. Araki started playing with them straight away. However successful the gift, our dreams scattered soon. It seemed not possible to get Araki to photograph us. Were we the wrong race, really not his taste or too old?

Araki wanted to make a project with us. We, the two Dutch girls will be represented by the two reptiles. They will have adventures which Araki will document; Monsters Paradise was born.

Back in Venice Italy, all what we could do was hoping that Araki would make an interesting series of photos.

In April 2018 we finally received 200 images, works by Nobuyoshi Araki. We understood why he had needed so long, each image showed a careful arranged setting, thoughts, ideas, a way of presenting stories so typically Araki, we had not expected that quality. He had taken care for the project, he had taken it very seriously, we could not have hoped for more.







Leca Araujo

Fifty years after the main feminist movement and the invisibility of women is still on the spot. Gender inequality remains an important subject in the agenda of UN Forums. The statistics main topics are over the Poverty, Education, Employment, Decision-Making and Violence. But I just want to talk about soul. Sometimes a political or social equality is achieved, but never a moral equality. In an attempt to have their feelings and morals respected, several feminist movements are completely out of orbit, whose purposes are never achieved. I see women struggling in the darkness of their souls, unaware of their adversaries or even incapable of putting their voices in order : In fact what they seek is a respect, a moral repair, or just love. The structuring of morals and feelings is indeed something very difficult and particular.

The Installation “Na Pele Delas” (In their shoes) is part of a larger project presented at the United Nations Palace in June 2018 - during Human Rights Week - in Geneva.

The installation gives voice to four works of the series “As Marias” inspired by some Brazilian women who struggled to position themselves in their time.

- Maria da Penha, a pharmacist who survived two attempted murders by her ex-husband, the last one through an electric shock. The Brazilian law which has the specific intent of reducing domestic violence carries her name.
- Maria Fernanda (Fernanda Montenegro), a talented actress, revered as the great lady of theater, cinema and dramaturgy in Brazil.

- Maria Carmen (Carmen Miranda), an iconic singer and actress who projected Latin American culture internationally between the 1940s and 1950s.
- Maria Carolina (Carolina Maria), one of the first and most important black women writers in Brazil. Her book “Child of the Dark”, written from her siding house in the favela, sold more than one million copies and was translated into 14 languages.

Living in different realities, I was just wondering how it would be if they could have a simple conversation about their feelings and experiences...

The usage of different types of paints combined with recycled materials is the basis of my work to unite social themes and ecological balance.

The Series “As Marias”

One day I heard by a Brazilian novelist that the typical Brazilian woman was a black house-made named Maria. Although this stereotype is not true, the data isolated is at least curious: We have 11.700 Marias in Brazil, the population is 54% black and yes, the country is responsible for a considerable percentage (almost 14%) of the domestic workers worldwide.

Thinking about the women immersed in this atmosphere, I decided to recreate black, white, yellow, Marias, Clarices and Teresas as if they were all black named Marias, purposely, to bring the Brazilian women into a common context and then speak of the beauty and differences of each one of them, which actually is not in the appearance but in the soul.



Murielle Argoud

I wish to paint that which appears to be hidden behind physical manifestations:

*The caressing and whirling of the winds and the waves,
The dance of the Elements and the void abundant with stillness,
The life of scintillating light.
Where words cannot touch, the life of colour can merge with the heart of the beholder.
Let the gaze follow the undulating waves of colour, their timeless changes – not suggesting anything though, full of promise.
Creating stillness for the song of the painting to become audible
Creating stillness for deeper contemplation – no wish to analyse or understand.
To be ready to receive.*

My work for this particular exhibition is inspired by the Greek philosopher Heraclitus: “Everything flows to infinity...eternally - Pantha Rhei”, the original principle of everything real being in eternal flow. Water, the force of Life, the breath of infinity and transcendence are the themes that I like to explore. The light-water emerges in different phases of incarnation in analogy with the dawn of time. The indigo and black are transcended by the eternal flow. The water-light, in perpetual motion, allows a way to go beyond appearances.

To express that idea authentically, I painted on the shores of waters of all kinds; oceans, seas, lakes, stunts. I blend into the elements of water, air, light, rock in order to understand and feel their own essence of life. More than ten years of traditional art studies, working with masters of Goethe’s colour theory and a lifetime of artistic research have led me to the alchemical processes. My technique and quest fulfil a deep metamorphosis. I realise my ideas by means of

expression like sand, gold, lava, melted stone, carbonised and hardened. The latter unique black leads to the depth, to the primordial ground, to the all including initial beginning. Sand represents and reflects all: Being, becoming and passing, duration and volatility, strength and weakness, humanity, microcosm and macrocosm. In the interspaces, I interweave the different pigments like a rainbow of conjunction, coherence and unity. The structures in the paintings support these processes with balancing, condensing, dramatizing, calming, talking or keeping silent, unifying or opposing, in different ways but never indifferent!



Atelier Morales

Juan Luis Morales and Teresa Ayuso

THE NEW SILK ROADS - space, time and existence

This project draws on photography taken along the mythic silk road during extensive travel, mostly on land (more than 13 000 km), beginning in Shanghai and taking us through numerous cities, historical sites, landmarks and territories in China, Kazakhstan, Uzbekistan, eastern Azerbaijan, Germany, Russia and Byelorussia.

This long and memorable voyage resulted in a vast body of photography that attempts to accurately express the confluence of space, time and existence observed all along the extraordinary land- and cityscapes that we traversed.

Our itinerary, which purposely overlapped with some of the routes taken by Marco Polo and Baron Von Richthofen, revealed many emblems that once seen could not be forgotten. The constant challenge was to capture the vast accumulation of information and the varied images encountered, in order to discern the recurring signs that help form a redundant memory on which the silk road's temporal transcendence is based.

Each new encounter pointed to the legendary caravans while also reflecting new forms of connectivity for current and future trans-continental trade. The more we immersed ourselves in the remote cities that we visited, the more we understood our prior stops and each new city revealed aspects of those that preceded. We moved along an open road, informed by a retrospective eye, searching for the proximal future made visible through the permanent traces left by a magnificent past, a future constantly evolving as we moved forward.

In each new and spectacular landscape or city photographed, we became aware that the importance of each site added to the beauty of its surroundings, a connection impossible for us to capture with our cameras. That is why we have supplemented our photographs with drawing and painting; in order to capture, with an illusion, the intangible aspects of this mythic voyage.

Our challenge as artist-travelers was to keep hold of the thread connecting us to those oases imagined by traveling-merchants during moments of total delirium and exhaustion in a quest to transport goods, knowledge and beliefs- a feat beyond the limits of the humanly possible leaving in its wake a trace of hopes, fears, ambitions and the desire to dominate.

Thus, in the works that we have created, "arrival" and "departure" figure as key leitmotifs representing the omnipresent road, without which the cities that we visited would not have developed, nor the life that evolved in them and in their surroundings.

The very cities, landscapes, people, cultures, religions, languages and economies that we encountered have the potential to give life to the perennial dream of planetary connectivity. We hope that in so doing the fragile balance between space, time and existence achieved across centuries will be preserved in this legendary silk road.



Au!

Arvee , Meg den Hartog, Naerebout, Vanhorck

Four well-known Dutch artists, associated with the Museum Musiom, house for contemporary art in Amersfoort, the Netherlands and individual exhibiting worldwide for over 30 years, joined together in 2017 in Au! They combined their skills to research the many meanings of gold such as God, eternal life, rebirth, healing, protection, merit and purity.

In ancient times, gold was especially magic, it represented the light of the sun on earth, it became a symbol of the divine power and later symbol of the rulers, disguised as Gods.

Being a soft substance, brought to us from the womb of mother earth, gold can transform its purity in emotions for special occasions f.i. to be used as flimsy threads in delicate fabrics.

Meg den Hartog has the skills to paint these precious materials such as lace, silk and tulle, f.i. in her fine-art 'Lady of the dawn' and 'Fairy dust', using real gold in a variety of colours, as well as titanium, diamond dust en lapis lazul, to highlight the magic of gold so we can sense the essence of the details, like the delicate skin of her model.

'Ego Evadere' ('I survive) painted by Arvee in oil on linen is showing another aspect of gold: the power of the human soul breaking through its abstract barriers, with pure orange gold as a metaphor for strength and pure yellow gold as a metaphore for oxygen, letting us survive through history so we can travel the world.

Living, working, exhibiting where-ever she likes, as a real nomad Naerebout loves the original, the simplicity, the real 'gold' in humanity. Talking to us in vibrant, exuberant colours and fluid gold, translated in this unique wall sculpture 'Separately one', showing her

worldwide encounters with mankind, with music and distant lands.

Travelling through ancient history, through different cultures and landscapes, gold is mined by men and spread out over the corners of the world, leaving 'Traces', painted by vanhorck in his typical complex compositions in layers of paint together with fluid gold. In early byzantine times, the backgrounds of paintings were replaced by gold, shining a view in the soul and hereafter of our ancestors. Brought together by vanhorck in mixed media and fluid gold in 'Sublimatio'.

Au (Aurum) is the fountain from which blue, red and yellow differentiate themselves and to which all colours can return.

Au! Is curated by René de Vreugd, Art dealer from the Netherlands.







Laila Azra

My artwork *1 Nusa* is an art installation consisting of abstract mixed media painting presented together with a video mapping and a sound effect to stimulate different human senses so that audiences can get a complete message.

For me, the exhibition's theme *Personal Structures* has made me think about our identity as human being. For me, our true identity is shaped not only by what already inside of us - "Nature" but also by all the things we learn and absorb everyday from our surrounding consciously and unconsciously - "Nurture". Whether it is an experience, culture or contact with another being.

So in the artwork the painting is a representation of our inner being and the video mapping and the music are the outside influences.

I'm an Indonesian artist but live and work in Singapore. Being an foreigner has made me a bit more patriotic and feel compelled to use my Indonesian identity in this artwork.

Nusa in Bahasa Indonesia means an area of land surrounded by water, or in short "island". Indonesia is archipelago country and because we are made up of many islands we are also called Nusantara. All these islands that have their own distinguished languages and cultures but we always feel as one people and one country - INDONESIA. Hence my title *1 Nusa*.

Talking about Indonesian culture brings us to Saman dance which is showcased in the video mapping and sound effect. The dance is from Aceh province where my mom comes from. The beauty of this dance is in its highly precise and synchronized movement of the dancers' hands and bodies. Teamwork is key here and to have a good teamwork, the dancers who are individuals (that are unique)

have to move at same rhythm and with the same moves (common things). So again many but one just like *1 Nusa*.

To me life is a journey towards God so it is good to show Godly way in life and it is portrayed in the Saman dance as they chant Assalamualaikum which means "Peace be upon you" in Arabic.

As thanksgiving to God, I choose to live fully - not just exist. That's why I love creating something because not only it gives me unlimited possibilities to operate as a living human, but it also gives me a great feeling for being alive.

So *1 Nusa* is a starting point or a prelude to its viewer to think, to get to know themselves, how to react towards it, is it hate? is it anger? is it positive? Is it calming? In this era where technology, media, and social media have a big impact on our lives, the perception of one thing can be good or bad depends on the people's perspectives. And the people's perspectives are based on their identities (nature) and their personal experiences (nurture). Rene De Cartes once said: Cogito Ergo Sum - "I think therefore I am". I believe that the shape of our identity also the result of the choices that we make. Our choices put us where we are now. All those different perspectives make us a human. *We are all different but we are also all the same just like 1Nusa.*



Josephine Baan

Willem de Kooning Academy Rotterdam

During the Venice Biennale 2019, the European Cultural Centre (ECC) has offered an exhibition space to graduating students at the Willem de Kooning Academy Rotterdam (WdKA) following the observation that art academies are underrepresented in this international showcase of contemporary art.

A Tenderfoot is unused to hardships; a novice, raw and inexperienced. Those who are named Tenderfoot are ridiculed for their sensitivity, having not yet developed the callus deemed necessary to tread this world unscathed.

To be tender is to be gentle, kind, careful; but it is also to be vulnerable, sensitive to pain, easy to chew. It means to be young or new, perhaps requiring protection or careful handling. And yet tenderness requires trust and intimacy, it requires another; always occurring between two or more bodies. Tender moments tend to escape the gaze of a wider audience, transpiring in covert exchanges, and seldom experienced alone, yet rarely public. Tenderness is touching and being touched, moving and being moved; the impossibility of resisting connection, the impossibility of being singular. To be tender is to open oneself up, to be porous.

I am in no position to decide who gets to show in Venice and who does not- nor do I wish to be. I am a practising artist, all too familiar with the anxiety inducing and opaque nature of application and selection processes, contingent on systems of power and cronyism from which I attempt to distance myself. And so, I decided to be tender. To curate is to care, to guide.

Taking part in the exhibition initially as undergraduates, the students will exit the event holding a BA in Fine Art. Along with Rolf Engelen

(WdKA core tutor, friend, and co-founder of the educational collective, *Friendly Stalking*¹) I will entrust the graduating artists to devise a framework within which they wish to collectively present themselves, departing from the principle of generosity. This project springs from the gaps between us, in an attempt to find harmony in dissonant voices, and above all in taking the risk to trust one another. To invest in trust is a big political resource², the space between two subjectivities not only being a site for shared learning, but also holding the potential to actively (re)shape the world(s) we inhabit.

Tenderfeet are responsive and perceptive. They have the curiosity and courage to venture into unknown territories, in directions overlooked by more stable amblers.

Written by: Josephine Baan
Edited by: Honey Jones-Hughes

¹ For more information, see: www.friendlystalking.com

² Jan Verwoert in an interview about the Venice Biennale 2017



Petra Barth

My original Face

I grew up during the post-war and reconstruction period in Germany, where I watched my parents work tirelessly to rebuild a life for themselves and for us, their children. I absorbed their strong work ethic and social conscious, just as I absorbed the values of the German society around us: diligence and discipline; punctuality and precision; order and perfectionism. Growing up, compliments were rare and complaints not tolerated. My childhood paid tribute to Nietzsche's "What does not kill you makes you stronger."

Then I left Germany. My travels as a photographer in the Americas brought me to unfamiliar places, both geographically and psychologically, and suddenly I was forced to question everything that was familiar about myself. Doubt engulfed me and nothing felt certain. It was there that I was confronted with the question: "Why did I pursue a project in the Americas and not in Germany?"

The answer was simple. Away from home, I could be anonymous. I could make mistakes without being judged. I could communicate with other people but rarely faced questions about myself. And when I did, I had a generic answer.

Until one moment not too long ago when I realized I didn't want to live that way. That only honesty – with others and with myself – would allow me to move forward. To let go of the constraints of my past. To be FREE.

My photographic project "My original face" is a reflection of who am I today. It reveals my emotions during a time of change and loss that led to a transformation: my acceptance of myself and of the freedom I have found.

It took me 55 years to be myself. How long will it take you?



Mario Basner

Las Vegas based photographer Mario Basner was born in Hamburg, Germany and is renowned for the realism and depth in his photographs. Mario is a purist who intuitively captures the essence of what's before him. His works transcend experiences through time and space and take the viewer on an emotional journey, invoking thought and stimulation the senses.

“The PERSONAL STRUCTURES theme perfectly illustrates my profound experience at the historic Beelitz Heilstätten Sanatorium in Germany as it was touching, emotional and very personal. There was an extraordinary underlying beauty in the unlikely of places. There was grandeur and a spiritual aura, applied symbolism and notable traces of compassionate dedication applied by the architects and builders. It was clearly built to preserve dignity and nurture the soul and directly relates to core values and their importance in life. The surroundings felt overwhelming and profoundly humbling.

Built in 1898 as a treatment center for tuberculosis, this hospital complex was amongst the largest of its kind and a world leader in research and treatment. It included 60 buildings over 200ha of park-like grounds amidst a scenic forest located 1hr south of Berlin. Some sections of the hospital still remain in operation as a neurological rehabilitation facility and as a center for research and care for victims of Parkinson's disease. The majority of the complex has been abandoned since 1994.

Despite its enormous size, the sanatorium represents one of the most personal structures one could ever visit. This is a place where people faced life and death, love and loss, hope and despair; it was a structure where people fought for their utter existence. The environment would become a final destination or the origin of a fundamentally

redefined sense of self. In my view, I find great inspiration and encouragement by acknowledging and internalizing the extraordinary accomplishment of creating this type of environment on such a tremendous scale. It is a marvel of humanitarian care.

Interestingly, I also emerged from this experience as a different human being and underwent a significant process of self-discovery through the subconscious messages communicated through these structures. One could conclude that in architecture, the initially applied qualities and human intensions will not only be relevant to society at the time of inception, but actually remain very pronounced even more than a century later. These structures have certainly touched me profoundly and consequently redefined my own sense of self in ways I never imagined possible”



Carole Feuerman

Bel Air Fine Art

Through my sculptures, I create visual manifestations of the stories I want to tell, of strength, perseverance, survival, and balance. My sculptures express my feelings about life. It is easier for me to express myself with my art than through words. Since the seventies I have been making hyperrealistic figurative sculptures, a time when good art was not supposed to be hyperreal. At that time, creating healthy, beautiful men and women was a radical departure. Now, in the new age of questioning and challenging the women's rights, human rights, and equality, it is right in keeping with unprecedented thinking and socioeconomic progress. "Wellness" and "strength" are no longer dirty words in the contemporary art world, they are the "now" words.

This year I will be presenting several new sculptures made for this exhibition. The Thinker portrays a man in thought, concentrating, in the process of using his mind to consider or reason. He may be remembering something or trying to solve a problem. At any rate, he is deep in thought. I'm also exhibiting my sculpture Strength. Strength, in a difficult situation, shows confidence and courage. He is lifting a female figure high into the air. Her body is arched as she reaches for her toes, almost touching them creating a circle. Her pose represents the notions of totality, wholeness, original perfection, the Self, the infinite, eternity, timelessness.

As metaphors, they are expressive of hope and determination, and of faith to persevere regardless of the challenges we face. Their strength and trust give me inspiration in my life. Even though it has been forty years since I first began sculpting people, I'm still contemplating the same important themes.

As Claudia Moscovici PhD, wrote in her recent essay on me,

Verisimilitude, or the true-to-life physical representation of objects, was brought to life by classical Greek, Hellenistic and Roman art, all of which rendered the beauty, movement and sinuosity of the human body especially palpable in their breath-taking sculptures. In classical Greek and Hellenistic art in particular, the human body conveyed (what was perceived as) the essence of beauty: the glorification of divine powers and aesthetic ideals were embodied in the human form.





Laurence Jenkell

Bel Air Fine Art

The “wrapping technique” became my signature with the twist of my Candy Sculptures, always unique pieces. I am self-taught and first created my wrappings 15 years ago as a result of frustration I experienced during my childhood.

An artist must find his own language, impose his/her style. As far as I am concerned, the subject of Candy imposed itself on me because, as a child, I was not allowed any sweets and I suffered not being able to eat candies like my friends did. A childhood frustration is today my revenge since Candy has now become my predilection which I continue ad infinitum. The first Candy works were composed on canvas with real candies which I heated in the kitchen oven, then I continue with abstracts compositions on canvas treated with resin or epoxy.

Each Candy sculpture in plexiglas is unique, only one twist, draped once. The work with plexiglas is very delicate because each color has a cooking temperature which one must respect. After cutting the plexiglas I prepare the sheet in order to be able to put it in the oven along with the interior “shape” of my sculpture around which I will roll my sheet. Once the plexiglas is soft, then the work of making the sculpture starts, the twist, the opening of the paper and the folds which I work with a blowtorch.

Along the years my Candy artworks became larger and larger and mediums evolved from plexiglas to bronze, aluminum to marble, always with unique twist that became my signature worldwide. More than a medium, the candy I interpret raised to a “language”. My works join in a thought and cultural process: the subject of the Candy allying simplicity and universality.

Though I am obsessed with candies I now want to express myself as a French female artist using the twist of my Candy artworks to

raise awareness. Though the candy remains my favourite subject, my latest wrappings twists creations reflect on impending environmental issues like the exhaustion of the coffee growing lands, the proliferation of non-biodegradable disposable products and the poaching of endangered animals.

I am currently hosting my fourth solo show in New York City “Candy Nations” in JFK International Airport. At the invitation of the Governors of the States of New York and New Jersey I first started with a “Crossroads of the World” at the Port Authority Bus Terminal late 2017 followed by a « Candy Nations » in Garment District, then on World Trade Center Campus to be relocated to JFK early 2019.

The exhibit features G20 Flag Candies, which were first commissioned by the G20 ahead of their summit in Cannes in 2011 proning same meaning as I for Peace, Unity and Love between Mankind.



Idan Zareski

Bel Air Fine Art

Why are the big feet?

My huge feet sculptures evoke the roots of our past, our anchor to this small fragile planet. Reminding humans that we are all from the same small world. No matter what our race or color is, where we live or who we are, we are all enslaved to our paradisiac planet, our home.

At ease in all continents, my sculptures convey a message of awareness about cultural differences and our origins in a fun and peaceful way..

The Bigfoot series, bares witness to human stupidity, it carry hints of mass deportation, forced labor, slavery and abuse that countless cultures suffered through history. They stand against the seeds of wars, over beliefs and differences that have been going on for ages. They are not a denunciation as it might first seem, on the contrary, they represent a peacefull call for hope, for unity and respect amongst the human race. It is a call through art to reassemble, to geminate consciousness for the future generations.

If art has the ability to convey hope, then my big feet sculptures are the chosen messengers to carry the task.

I come from a mix of cultures and have spent my life traveling and living in various continents, interacting with many different people and races, religions and faith.

Throughout my travels I have met people of all colors and religions, they have given me love, shelter, warmth and food. Their ways of life differs dramatically from Africa to Latin America, Asia to Europe, North and South, East and West, each culture has developed an amazing adaptation to their regional needs and belief systems. With

the time they have shaped me, invaded my soul and nourished my eyes.

Through Sculpting, I have found a way to give back, allowing myself to express and share a message that is deeply important to me and yet universal to us humans.

Our lives are so important, and yet we seem to forget that we are just stardust. Let's not forget, that we all have our feet on this lonely and fragile planet, the Earth. It is just a speck floating in space nothing more, our only vessel, but all of us depend on it. The ground we step on everyday is what is most precious, it feeds us and gives us shelter for us and our children. When we see these wonderful images taken from space we realize how fragile our Earth is. A thin atmosphere and millions of creatures living on its surface and in the oceans.

What we do have in common is simply our connection to the Earth through our feet. We have been grounded to it since the beginning of mankind.

But although the message is serious, my sculptures are fun, almost childish, because it is mainly through a child's eye that you see the essential. Let not take life too seriously and we will lighten our burden, our differences.

It is in a joyful way I share you my creations, very human and infantile. If they bring you joy or smiles, I have succeeded in transmitting my message.

So I invite you to keep on walking barefoot and to smile everyday of your life.



Katerina Belkina

These four works from the *Revival Series* are an allegory of the four seasons embodying the symbols of human needs and their associated natural instincts. Being a nursing mother, I experienced to the full extent the influence of the instincts and chemical processes. I felt interrupted in my thoughts and actions, so great is our dependence on instincts. The same is true for men's hunting instinct.

"Vesna" (Spring) and "Fall" is an opposite pair, representing our two major vital acts: giving and taking.

Spring is the beginning and the birth, the giving. We are *full*. We are driven by the desire to give a part of ourselves, our resources, our energy and our time. In the Spring we are full of energy and open our heart, we are moving forward. Nature compensates the loss generously. Spring gives. Time to give.

Summer is the time of fruit-bearing and fertility: Enjoyment. We enjoy life like children, we are resting and want to unite with nature, enjoy warmth, both physically and spiritually. A joyful child. Time to play. Sitting in the cradle of the vines, the child refers to the image of Dionysus. The vine is one of the symbols of Christ. I liked the idea of a dual symbol - the pagan god and the Christian god. The unity (in vine) of these two God's images indicates the inseparability of the physical and spiritual. In Nietzsche's book "The Birth of Tragedy from the Spirit of Music" (1872), the idea is expressed that the task of Dionysus is to convince us of the eternal joy of life: only we must search this joy not in the phenomena but behind them, transcending them.

In Fall man is harvesting and hunting, taking not giving. Since ancient times it is the period of preparation for winter, a changing of the habitual system of life, priorities and values. The time of harvest and

hunting. The Fall *takes*: heat, colours, everything that was given by Spring and Summer. It's time to take. The hunting is one of our basic needs. It shall be allowed to stereotype: the hunter is a man. On his body is a drop of blood as a symbol of his willingness to sacrifice himself - to take risks. On his clothes is a print with the weeping Mary Magdalene. She mourns Christ, who in this context is the victim of the hunter. The tears here are not real, they are feminine expressed through her image. In our society there's still a taboo about men's tears. You must fight till the blood, but don't cry.

Winter is a special time of silence, tradition and the keeping of power. We are planning a new life, we are thinking about the past. Nature rests, man reflects. Very often, this time is crisis time, and a moment of trial. Nature pushes us to contemplate and to rethink. Time to be silent. The bullfinch in many traditions is considered to be the divine bird. In Japan the bullfinch is traditionally considered the bird of Buddha. In Christianity, there is a belief - the bullfinch tried to pull the thorns out of the Savior's crown with its beak, and a drop of sacred blood fell on his chest. Ever since the bullfinch breast is red. This association and this image come from my childhood: to see a bullfinch in winter for me was a magical miracle, because this amazing bird flies to us amidst the white silence and tranquility of winter like a red winter sun, which comes and bears the good news (evangelion gr. = good news). As if it wants to say that life will start soon, the sun will come soon.



Richard Bell

In 1972, the Aboriginal Tent Embassy was established outside the Australian national parliament. It was erected to challenge the status, treatment, and rights of Aboriginal people in Australia. Forty-six years later, the Tent Embassy remains in place, one of the longest ongoing protests in the world. As an extension of this protest, *Embassy* (2013–) is a public space for imagining and articulating alternate futures and reflecting on or retelling stories of oppression and displacement, drawing on on black power politics, theatre and performance art.

So far, *Embassy* has been shown in many cities across the world including Moscow, Jakarta, Arnhem, Amsterdam, New York, Brisbane, Sydney and Cairns. In each case, *Embassy* has addressed its local context. For example, in Performa 15 in New York, activists from Black Lives Matter, the Black Panthers and the Idle No More movement gathered to screen films, give lectures and discuss issues in a spirit of solidarity. At Cairns Indigenous Art Fair, local indigenous elders, activists and artists discussed strategies of resistance.

In its ability to demount and reappear in different contexts, *Embassy* is a satellite of the original Tent Embassy, utilising my agency within the infrastructure of art as a means of furthering its reach. *Embassy* maintains a global presence as part of the long history of Indigenous diplomacy asserting Indigenous sovereignty and resilience in the face of relentless settler-colonial oppression, which often manifests in the denial of basic human rights.

My work must be understood as coalition building, seeking solutions towards fairness through solidarity.

Embassy 2019: Venice will take place for three days in May, it will coalesce around several key themes including Indigenous Sovereignty; Forced Migration; and the effects of late Capitalism. After this the *Embassy* tent will be dismantled and replaced by a sculpture, a model of the Australian Pavilion at the Venice Biennale wrapped in chains.





Patrick Bermingham

Cross MacKenzie Gallery

Midway On Our Path Through Life

This painting is the culmination of 25 years of painting at night without artificial lights—en plein air. The painting transports us into the night to a place that is at first dark and unknown. Gradually, our eyes adjust to a scene that seems somewhat familiar and friendly. A place where we have been before in our distant lives as forest dwellers perhaps? Or hunter-gatherers. There is no road or prescribed path through this unknown landscape. The whisper of the trees calls us to enter; we roam feely wherever our eye takes us. The canvas becomes a playground for our mind's eye. The trees provide a canopy, a cathedral for a pantheist. There is delight in what we can see, and desire to know more. Our fear of the dark dissolves slowly. The forest represents an untamed and unknown world that exemplifies our relation to nature.

The night landscape is dramatic and devoid of the pastoral harmonies of traditional landscape painted during the day. In the night, light and dark compete for prominence in a landscape reduced to mass and volume or more sculptural perception. The painting does not translate the night into a fully resolved and finished portrait of sylvan beauty, but sets the stage and lighting of a theater where the nocturnal play will unfold. It is up to the viewer to let their eyes adjust and watch the drama unfold as the play comes to life. It is a bridge from the diurnal to the nocturnal world.

As we stand in the quiet of the night, our eyes adjust and the fuzziness of light, dark and grey begin to resolve more clearly into trees and bushes. We become a part of the night, a witness to the ongoing drama of the natural world that does not shut down and go to sleep at sundown. Nature runs on a clock without hours, and the night pulsates with the same activity, drama, and beauty as the day.

Most of us live in a parallel world alongside that of the natural one. For us the diurnal, our day is divided into hours, minutes and seconds and punctuated by digital conversations. Outside in the forest, in the clearing, no digital abbreviations can capture reality. Even the best cameras cannot fully capture the nocturnal scale and vitality of the night. Our eyes have cones to see color and rods to see light and dark. Stepping into the night we rely solely on the rods: during the first minute, our eyes become 10 times more sensitive to light and after 40 minutes, they are 25,000 times more sensitive.

For me, stepping into the night landscape means departing the modern world. My eyes struggle to see detail and depth. It's not possible to see color, so I am reduced to a palette of white, grey and black. Sensitivity to light and sensitivity to night become the same. I am transported back in time to my primeval self and wonder: did we travel by night to avoid the heat? Or did we hunt at night? Clearly, humans are more adapted to see at night than we are led to believe in our modern world, which is awash with streetlights and artificial light creeping into every corner of our existence. I hope the viewer will take the time to allow their eyes to adjust and fully experience the power of their night vision, to listen to the trees, and to use their nocturnal vision to see what the night reveals.

“Midway upon the journey of our life I found myself within a forest dark, For the straightforward pathway had been lost.”

Dante Alighieri, 1265 – 1321



Rolf Berte & Dr. Michael Pröpper

The intention of the installation *Infinity Messenger* is to enable visitors to send personal text messages to infinity – eternity – multiverses – heaven – God - the afterlife - extra-terrestrial life - or whatever other metaphor is preferred for the never-ending universe.

Shaped like an obelisk, the messenger-transponder will convert typed messages into laser light waves that will be beamed via mirrors through a window into the sky. In ancient Egypt, the obelisk represented the sun god's petrified rays and was viewed as the link between the earthly and celestial realms. Thus, the messages that have been transformed into laser light particles will be able to circulate in the universe ad infinitum.

In our hectic times defined by the incessant use of text messages that create related cognitive and spatial pollution as well as social isolation, this installation offers up a chance for reorientation. It asks the viewer to think about the one personal message he or she would send to infinity that does not pollute the universe or disrespect our potential neighbors.



BIRDSEYE

Brian J. Mac, FAIA

We exist together sharing more in common than not. Ironically, our continuity of similarity feeds each other's individualism. The creative consciousness of the imager stems from the embedded experiences in one's life. An expressed authenticity reveals a unique aspect to the world. Our individual qualities depend on our shared experiences and our own lineage of genetic make-up. As artists we are charged with the duty "to increase the awareness of their own personal Existence as human beings influenced by a specific Culture within Time and Space."

As we create, we tell our story. The message of our existence is in the work. We believe the true story reflects a language of familiarity. One that connects, one that surprises and expresses the individual yet grounds the experience.

The Birdseye exhibition contribution represents the unique expression of our thought process in design and craft. The model tangibly reflects our design philosophy of how regional, vernacular architecture informs contemporary architecture. The abstract extrusion of a 19th century timber frame bank barn into a contemporary form suggests the relationship of how we shift the contextual, historical language and make it our own, of our time. The past informs the present.

We believe the crafting of an idea reflects the continuum of the concept. The hand-built model and details of the object all reinforce the connections to Time, Space and Existence.

The integration of the poetry of the Robert Frost (Vermont Poet Laureate 1961-1963) poem, *Stopping by Woods on a Snowy Evening*, reminds us of our connections to the familiar and the necessity to draw energy and enlightenment from these experiences

and to move forward with reflection. The paradigm is further strengthened through the model base which is an abstraction of barn cribbing, a construction technique used to temporarily support a structure. Capping off the model, the flush-aligned gabled plexi-glass cover completes the overall form.

As we explore these connections in architecture, we are reminded of our visceral connections to each other. The design and building of our exhibition piece mirror our collaborative process at Birdseye. We draw from each other's history and experience to create foundations for creative thinking. The spirit of our model reflects this process.

We acknowledge our place in time by expressing our unique architectural aesthetic inspired by the built and natural landscape of our American state of Vermont.



Marcus Bleasdale

Human Rights Watch

Despite what you may think, these are not really photographs about Central African Republic. Rather, they are about humanity.

We know the pattern of responding to mass atrocities. We wring our hands and say, “if only we had known,” and “never again!” But then we define “never again” so narrowly that it applies only if a German chancellor once more orders Jews into concentration camps. Meanwhile, atrocities unfold in places like Central African Republic—and we look up from Diary of Anne Frank and shrug.

At a time when the United Nations was paralyzed, when world powers were averting their eyes, when we in the news media too often were mostly dropping the ball, two guys with a vehicle, tents, cameras and Twitter accounts helped galvanize international attention—and ultimately a response from France and the United Nations. The response was insufficient, but without it the bloodshed would have been far worse. I sometimes think that think tanks and human rights organizations are, to some extent, taking over part of the news media role of covering complex international events, and Human Rights Watch and Bleasdale is a reminder of that. Thank goodness that as we dropped the ball, they picked it up.

The tragedy documented underscores two larger lessons in international affairs. The first is that violence is contagious and escalating, sometimes resembling the spread of a disease. It is so much easier to arrest war, like Ebola or cholera, in the early stages. Once violence spreads and takes on an ethnic or religious dimension, counter-attacks unfold, and distrust makes it difficult to put a country back together again. If only the world had responded promptly as CAR was plunging into violence, so much mayhem could have been averted—and international aid money would have been saved as well.

The second lesson is the paramount importance of security. In the West, we don’t much think about security; we take it for granted. We assume no warlord is going to come down our residential street, stealing our property, raping the women, killing the men. But when there is no security, then no progress is possible. No one will invest in businesses or homes, because they may be burned down. Children die of diarrhoea because they cannot get access to well water or clinics.

These photos are sometimes tough to look at. But that’s because life in the 21st century is sometimes tough to look at. And the images capture not only horrific behaviour but also heroism, courage and resilience that marked this turbulent period.

It’s when we gaze directly at these scenes that we perhaps can summon the strength and the will to act, and then to mitigate the suffering. We can’t solve every problem worldwide, we can’t prevent every killing, but we can save some lives and avert some atrocities. It’s mostly a question of will, and these images in very human terms reminds us of the stakes—having to do not so much with Central African Republic as with our common humanity.

Written by Nicholas Kristof - New York Times



William Bloomfield

I came to the visual arts “relatively” late, in my early 30s, when I had an aha moment looking at classical sculptures at the Princeton University Art Museum. I remember being amazed that it was possible to create such beautiful and evocative objects from a rock.

Having never taken an art class beyond high school and barely able to draw anything at all, I had no thought of becoming an artist. But a few days later, I borrowed some tools and a small piece of alabaster from a bemused, helpful art store proprietor and began carving and sanding until an odd looking dolphin emerged, and I was hooked!

But life intervened for about 20 years. When I was 52, I decided that I needed to know more about sculpture and technique if I was going to be able to create what was in my imagination. So, I “carved” out some time and took classes at the Decordova Museum in Massachusetts — later at The Chautauqua Institution School of Art in New York State, the Vermont Carving Studio, and in 2018, with master sculptors in Carrara, Italy.

Using my experiences as an educator, social entrepreneur, actor, and older guy, the exhibit I’ve brought to Venice focuses on how individuals and groups inhabit common spaces together; within our self-defined personal spaces and externally imposed structures that are created for us by others; and the ways we then interact within those structures.

Siblings, a two-piece pink alabaster sculpture represents the concept of individual entities sharing a common space, in-time, and connected through the universality of family and community. Siblings of different colors and complexions are arranged in various configurations; alone, and in relationships with the “others.” At another level one can

observe how societal, race, ethnicity, age, and gender issues play-out in our day-to-day interactions with loved ones, friends, neighbors, and everyone else in the communities wherever we live in this ever-changing, interconnected world.

An essential element of my creative process is to let go of any preconceptions of what the raw stone might evolve into. My creative process begins by becoming very familiar with the stone itself, its surface characteristics, structural elements, and shape. After a while (sometimes, a long while), possibilities float into my consciousness until I see something and settle on an initial direction and form. Then I begin. The stone is the inspiration for what happens when I begin chiseling and filing. Most of the time, my initial vision and plans for the piece change many times before settling on a solid sculptural pathway. And at the end, I’m not always sure how a chunk of stone, millions of years old, has been transformed into what people consider to be art.

What I do know is that the sculptural arts has enriched my life to no end.

Note: I’ve included a short video as part of the exhibit showing my creative process and the methodology I use to create contemporary stone sculptures.



China Blue

Human perception and overcoming its limits are fundamental factors of China Blue's work. With her works the artist employs the installation format as her preferred exhibition form, providing visitors with an experience. In the installations, China Blue uses sound to articulate architecture, space, and time. Viewed from the vantage point of a sculptor, she imagines how sound fills and shapes space with this time based structure.

By incorporating sounds not normally audible by humans, reforming this temporal component to match the our hearing and creating paintings based on shifting the normally invisible infrared spectrum to colors that human can see, she has created a body of work based on listening for the unheard and visualizing the unseen in our world. She calls this philosophy of "Deep Perception," as the practice of shifting the unperceived into the perceptual realm. This is concept builds on Noam Chomsky's linguistic ideas and Pauline Oliveros' auditory explorations in Deep Listening. "Deep Perception" derived from the muted viewpoints of cultural and artistic minorities whose ideas and perspectives are often ignored or forcibly appropriated in the name of mainstream aesthetics is the underlying catalyst for the artist's work over the last two decades.

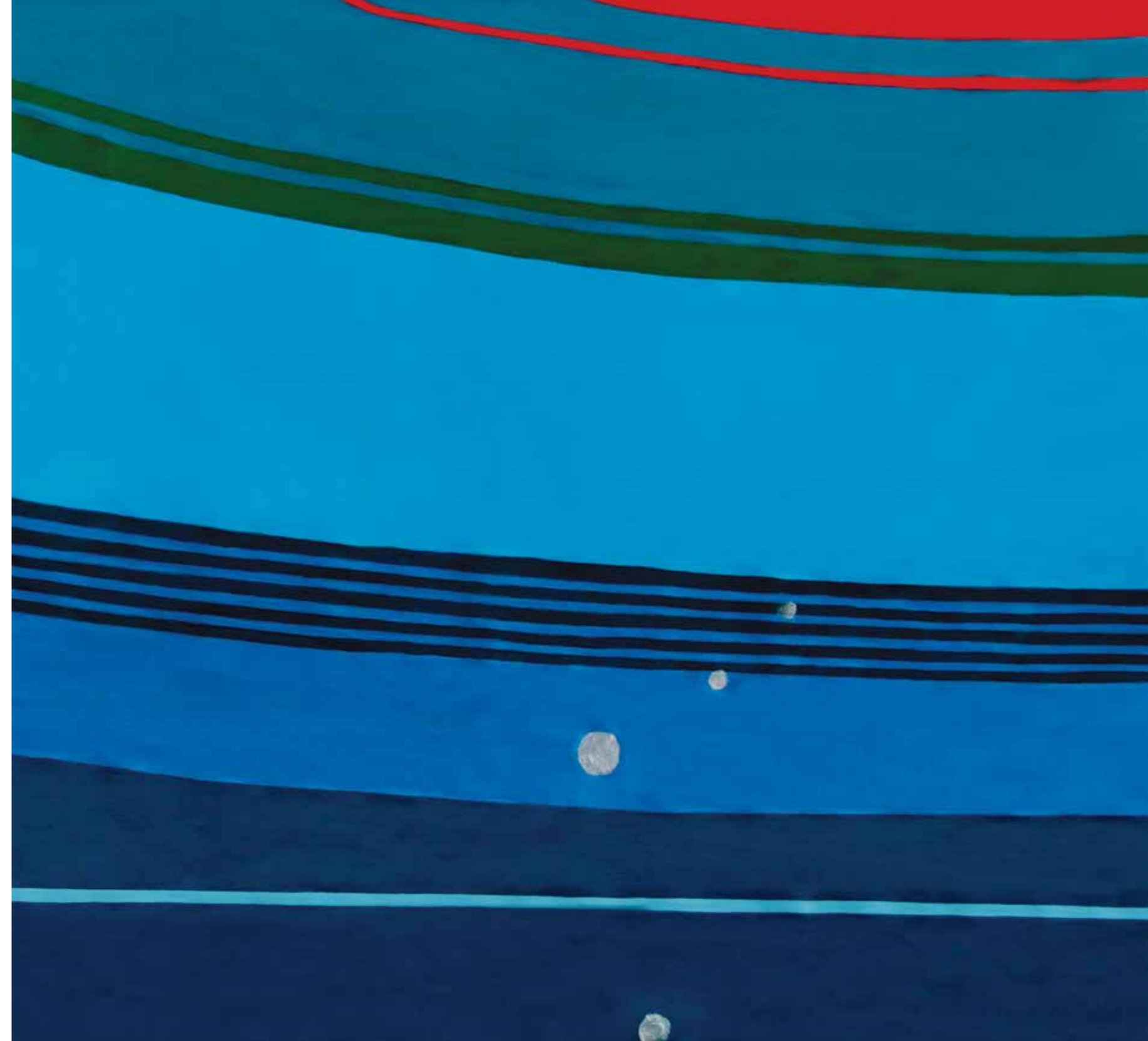
Use of immersive environments encourages the formation of individual realities on the part of the viewers. The unique translation of space into time and form into vibration created by China Blue in collaboration with neuroscientist Dr. Seth Horowitz and composer Lance Massey lets us listen into the interpreted sounds of temporal and physical forms. In the interactive installation "Cassini's Dreams," the artist reimagines the Saturn-orbiting spacecraft Cassini as a laser-driven spacecraft model that reads the rings into sound from an inflatable model of Saturn suspended from the ceiling, thus mixing

them into the human-centric music of "Cassini's Dreams.

The co-exhibited paintings depict the nested halos of Saturn's rings in the infrared color spectrum.

By using a minimally figurative approach, the artist reinterprets the form of Saturn and its rings based on data from both visible and the invisible spectra. Using the infrared color field as the palette for the paintings gives us visual access to another perceptual dimension often utilized in space science in the coloration of cosmic images. She then combines art science and technology, mixes materials, approaches and sources to add to an even greater range of assets to draw upon. By swimming in the sphere of chaos she unveils the liminal, the realm of the unheard and unseen. By referencing this unseen aspect of our world, China Blue defines and highlights beauty in the unexpected.

This work unveils the crevices of the unheard and unseen to allow the artist and the audience to discover, explore and broadcast worlds that we are not aware of through her signature style: listening for the unheard and disclosing the unseen.



Manfred Bockelmann

curated by Dr. Hans-Joachim Petersen

“Yes, we have done it” Los Alamos - The Manhattan Project

1945

The lab coats of the nuclear physicists are hanging on the hooks in the cloakroom of the Los Alamos National Laboratory. Their work is done. “Little Boy” is detonating on 6 August at 8:15 in Hiroshima and “Fat Man” in Nagasaki on 9 August at 12:01.

2019

President Donald Trump suspended the Intermediate-Range Nuclear Forces Treaty (INF), the arms control treaty between the U.S. and Soviet Union signed in 1987, on 1 February and Russia does so the following day in response.

On 2 August 1939, the Einstein-Szilárd letter, by Leó Szilárd and signed by Albert Einstein, was sent to U.S. President Franklin D. Roosevelt. Szilárd in consultation with fellow Hungarian physicists Edward Teller and Eugene Wigner, warned that Nazi Germany might build an atomic bomb and suggested the U. S. should start its own nuclear program. The Advisory Committee on Uranium was formed, Fermi and Szilárd won approval for their experiments. Einstein himself did not work for the project.

Under the stewardship of the physicist Robert J. Oppenheimer and Army General Leslie R. Groves, the “Manhattan Project” employed up to 100,000 people across the country and despite tight security, Soviet atomic spies, such as the German Klaus Fuchs, penetrated the program. On 16 July 1945 the first nuclear bomb detonated in Alamogordo as Hans Bethe, director of the Theoretical Division, the National Laboratory’s most prestigious division, recalls: “The first thought was, yes we have done it. The second thought was, what a horrible gadget have we invented.”

On 17 July, Stalin, Churchill, and Truman gathered in Potsdam to decide how to administer Germany and to end the war in Asia. On 26 July the Potsdam Declaration was issued which outlined the surrender for Japan as an ultimatum (“The alternative for Japan is prompt and utter destruction”). On 6 and 9 August 1945 the U.S. Air Force dropped two atomic bombs, originally designed for Berlin and Mannheim, on Hiroshima and Nagasaki. Imperial Japan surrendered on 15 August 1945 bringing World War II to an end. The Soviet Atomic Bomb Project, helped by captured German scientists and the intelligence gathered by spies on the “Manhattan Project”, accelerated and the Soviet Union conducted 1949 their first atomic weapon test. On 8 December 1987 U.S. President Ronald Reagan and Soviet General Secretary Mikhail Gorbachev signed the Intermediate-Range Nuclear Forces Treaty (INF).

Manfred Bockelmann, the Austrian artist and photographer, has dedicated a significant body of work to the subject “Drawing against Oblivion” (Zeichnen gegen das Vergessen). In Venice he shows large scale charcoal on canvas cut-outs of white lab coats symbolizing the scientists involved in the “Manhattan Project” at the end of their work and focuses on one of the darkest chapters in the history of science, an epitome for the curse of technology. His project evolved after the artist’s visit to the National Laboratory Los Alamos Museum where he saw the lab coats with their name tags still attached. He became intrigued by their banality, symbols of the everyday nature of the scientific work, not giving a glimpse of the horrors their invention would later create. Oppenheimer quoted “Bhagavad Gita” in reference to himself: “Now, I am become Death, the destroyer of worlds.”

Today, 74 years after Hiroshima and Nagasaki, the Intermediate-Range Nuclear Forces Treaty, regarded as one of the most important of preventing nuclear war, is at risk.





UREY



LAWRENCE



FRANCK



BETHE



OPPENHEIMER



COMPTON



TELLER



FERMI

» yes, we have done it «

Eyenga Bokamba

I create immersive painterly worlds that function on multiple levels to address our political landscape, cultural myths and intellectual conundrums. I value a constant exploration of boundaries, continual questioning of assumptions, and a desire to apply the laws of alchemy to my work. I am fascinated by the dimensionality and sculptural quality of translucence, how it causes a rupture in space and demands consideration.

My long-term preoccupation as an artist centers on the role of beauty in enabling any of us to consider issues from another person's perspective or experience. My installation, entitled *Moments of Beauty, Reframed, Create a Blueprint for Thriving/If We Can Just Learn to Pivot*, consists of three cubes of paintings rendered on silk, highlighting detail shots from three series. "*What will I do with all this freedom?*" (2018); "*Decades in the Making (2008-2018)*"; and "*The Great Migration*" (2015). The "*More Freedom*" series explores the glimmers of hope and possibility within moments of creation. As I work primarily in calligraphy ink and acrylic, these magical instances of juxtaposition happen quickly. I believe that my artistic responsibility is to be awake, receptive, and cognizant of those moments as they happen. The "*More Freedom*" series is a nod to process, experimentation, and possibility, and to the importance of being awake to the investigative process.

This exploration of freedom must be contextualized within the struggle for self-determination represented by *The Great Migration*. This painting is an homage to the hundreds of thousands of people around the globe who left homelands in order to transcend the curtailment of political, cultural, and educational freedoms. Created in 2015 in the aftermath of uprisings in Egypt, the possibility of triumph contrasts with the reality of struggle; fear and hope coexist

in pastel hues. The rain clouds bring temporary relief from the scorching heat and the tyranny of displacement. I render the circuitous nature of the journey in pastel hues, and one imagines - through family legacy and cultural lore - the impossibility of the journey from there to here. Is my current freedom worth all the sacrifice? As I consider this question, I wonder about the relationship between freedom and beauty, and how I might issue an invitation to my fellow human beings to consider the relationship between beauty and peace.

Moments of Beauty, Reframed, Create a Blueprint for Thriving/If We Can Just Learn to Pivot exists as a personal embodiment of the political act of reconsideration. To pivot, one must create space for consideration, space for the other, space to contemplate, space to dream. To pivot, one must shift, move, perhaps turn. To pivot ideologically, one must consider another perspective as equally valid. My greatest desire is to create work that pivots on an axis of understanding and advances our collective consciousness about what it means to be alive, thriving, and empathetic in today's world.



François Bonjour

If you open your eyes, Thomas Bernhard writes in his "Perturbation", you will see that but for a few milliseconds all of history slips away into the deepest darkness.

I have always been a collector of fragments of life, setting these milliseconds in a narrative with a rhythm and concept depth.

I use papers, fabric scraps, twine and steel threads, pages from old books, newspapers, pieces of red wax and objects with their real dimension transformed into elements for inner dimensions, bits of memory and of the unconscious.

It is a quest for itineraries to pursue, thresholds to cross and territories to explore and interpret.

It is a rhythmic narrative on the secret intelligence of things, entering the very heart of this world with all its beauty and its ruination.

All this is revealed itself in the creases, in the gaps, in the dark corners and in the abandoned pages.

The answers are there in the things, and in their dust, where an unexpected library can be found, as well as in the traces of a fossil life that risks being wiped out by the speed of contemporary history.

It is not easy to achieve this, you get there a step at a time. It is a long journey in which inspiration has to deal with reflection, where frenetic creativity is confronted by reason, where mind and hand have to learn to detach themselves from the pitfalls of stylistic euphoria.

It is in this very act of conservation, and in these "milliseconds", writes Graziano Martignoni, that Bonjour seeks in his work to fight off and defeat the darkness, to give a "home" back to our dispersed soul (.....)



Annette Bonnier

VESTIGES OF PAST LIVES

Time transforms - It changes meaning, memories and physical appearances and the places in our past are often tainted or enhanced by our experiences. Buildings retain an aura, specific characteristic and mood from the people and experiences that have taken place there. The moments seem to seep into the walls.

Returning to a childhood home can be daunting after years of being absent. Memories of a huge house that was filled with wonderful experiences and years of growing up with loved ones can become perceived as disturbingly small and plain.

A Jamaican hotel that was once full of life and excitement, fades into clues of past history and its characters. Old beautiful rooms scattered with mildewed antiques and creeping vines flourish into a scene of wonder and curiosity about the people who once filled it with parties and interesting lives.

An old spoke wheel design prison, built in the 1860s is menacing with single cells full of flaking cement layers of various colors. The history is oppressive and the solitary confinement imposed on every prisoner in small cells permeates the air. The hospital wing hints at the controlled and outdated medical treatments used on noncompliant inmates. Yet history teaches lessons.

The remnants of an old plastic chair and ball highlighted with barred windows attests to the odd rooms on the main floor in an asylum. It was closed due to harsh conditions and treatment of its residents and inspired new legislation to improve conditions elsewhere.

Yet beauty can be seen in historic architecture with layers of paint, classic staircases, old Spanish tiles and broken windows. The old buildings in Cuba remain as they were over 100 years ago and the integrity of their original design is maintained by their lack of change. The cultural change seems to occur within the people who live in them.

A vestige is a trace of something that is disappearing or no longer exists yet there is beauty in these decaying places and the memories of the people who once lived in them. Their beauty will remain a little while longer until . . . they fade into the past.



Peter Bracke

The end of legal voyeurism

The Internet killed the peep show – a two dimensional low brow performance art of watching and being watched. Voyeurism has gone digital, if not illegal...

There are no more peep shows in Western Europe. The last peep show in Belgium closed in 2015.

Watching and being watched.

Without spectators nudity is one-dimensional. My photography offers a lens into a vanished world – a theatre with girls stripping on a revolving stage – voyeurism from what was an unspoken but ever present universe of visual adultery.

A faded era in the evolution of sexuality where live peep shows, booths surrounded a round, stage upon which a performer, usually female, did a striptease and struck sexually explicit poses. Once in the booth the customer closed the door and inserted coins to open the a screen – one 1 euro for 60 seconds.

Retired performers told me that at the end the customers were often older men, sometimes physically or socially handicapped. The days of performing for young men were over.

My work offers a freeze framed look back at a prolonged moment in the gauzy shadows of the history of back room human sexuality.

I try to visualize the right contradictions with uncomplicated images. My art has to stay accessible without falling into platitudes or unnecessary intellectualism.

I often use the camera obscura... the infinite depth of field means that the viewer must look for what is important in the image.

In the case of *The end of legal voyeurism* I made a link between the round plate on which the ladies dance and the format of an LP as referring to the famous picture-discs of the eighties.

In addition, I have transformed small boxes working with wood, mirrors and tripods to recreate a sense of the viewers awkward presence in the private peep shows.

"I've come to believe that beauty can be a very powerful conveyor of difficult ideas. It engages people when they might otherwise look away."

Richard Misrach



Aliette Bretel

Calma is a photographic project born from its own concept. Concept that carries a duality: it is movement (recording of log winds speeds) and immobility (suspension, peace) at the same time. It was performed and exhibited in Buenos Aires, Argentina between May and July 2009.

I was living in Buenos Aires for three years at the time and I had a good life however something was missing. It had to be the sea, I was used to seeing it every day in my home town in Lima and I had never been away from the ocean for so long. I needed that infinite view to unload and/or recharge. I needed to be in its presence, spend time contemplating its dynamic nature and connect with its rhythm whilst feeling its calm.

The closest access to the sea I had was the Río de la Plata, the widest river in the world which blends with the Atlantic ocean a few hundreds kilometres from the city and it would take me an hour to get there.

I decided to make an experiment. Would being in the presence of the river make me feel that calm again? I took the decision to go every day for a month and see if that would change something inside me.

Being a visual artist that experiment became an art project. I had to register the process somehow. Calma was conceived then as a photographic project. I needed to photograph the inherent duality, motion and stillness. The only way to photograph the movement was through long exposure shots. For this reason I decided to use a pinhole camera. This technique would allow me to capture images through the longest exposure time and to unveil the pictures after a methodical process of developing and printing.

The result was a collection of images captured one per day, from the same point, with a large cardboard camera (Pinhole) in a routine executed every day for a month. This routine for me was indeed a calming process. The project became a chronology on my journey to finding calm.

When I finished "Calma" I realised the experienced had changed me. The contact with the river and its infinite horizon, all this time spent staring at its hypnotic and dynamic state and afterwards developing the result of my task every night every day for 30 days, calmed me.

Calma and its process allowed me to capture the passage of time of a space that brings me the ultimate feeling of calm. In some way I feel a big part of me is in the photographs too and I realised I will forever need to continue that personal ritual from time to time, as if I could take with me, in an image, a piece of the sea and the sensations that it produces within me through contemplation, until the next time I can be in its presence.

Not having access to a laboratory anymore made me simulate the process with long exposures on my digital camera and sometimes with a converted digital pinhole. Untitled 1 is the first of a series of digital long exposure shots of the sea and the result Images that ended up being as hypnotic and calming as the contemplation of the motion of the sea can be.



Christopher Capriotti

'sometimes you have to compromise' / even a fool learns to love is a composite of two images of the same moment, taken seconds apart. The action speaks to unfinished business, persistence, and the feeling of the build up to a climactic resolution; however, those climaxes don't always arrive. Or, at least not in the way you expect.

This work is an exploration of the disparity between intent and outcome, and the lingering feelings that accompany what could have been.

*

You're a knight errant. It's the 13th century, and you've gained fame as both a warrior and a lyrical poet.

You find the underground lair of Venus, the goddess of love; or it's someone much like her, enough so that you believe her to be divine. You live with her, you love her, you probably have a lot of sex. A year goes by, maybe more. You realize that this idea of reality, this life, is a far cry from what you used to do.

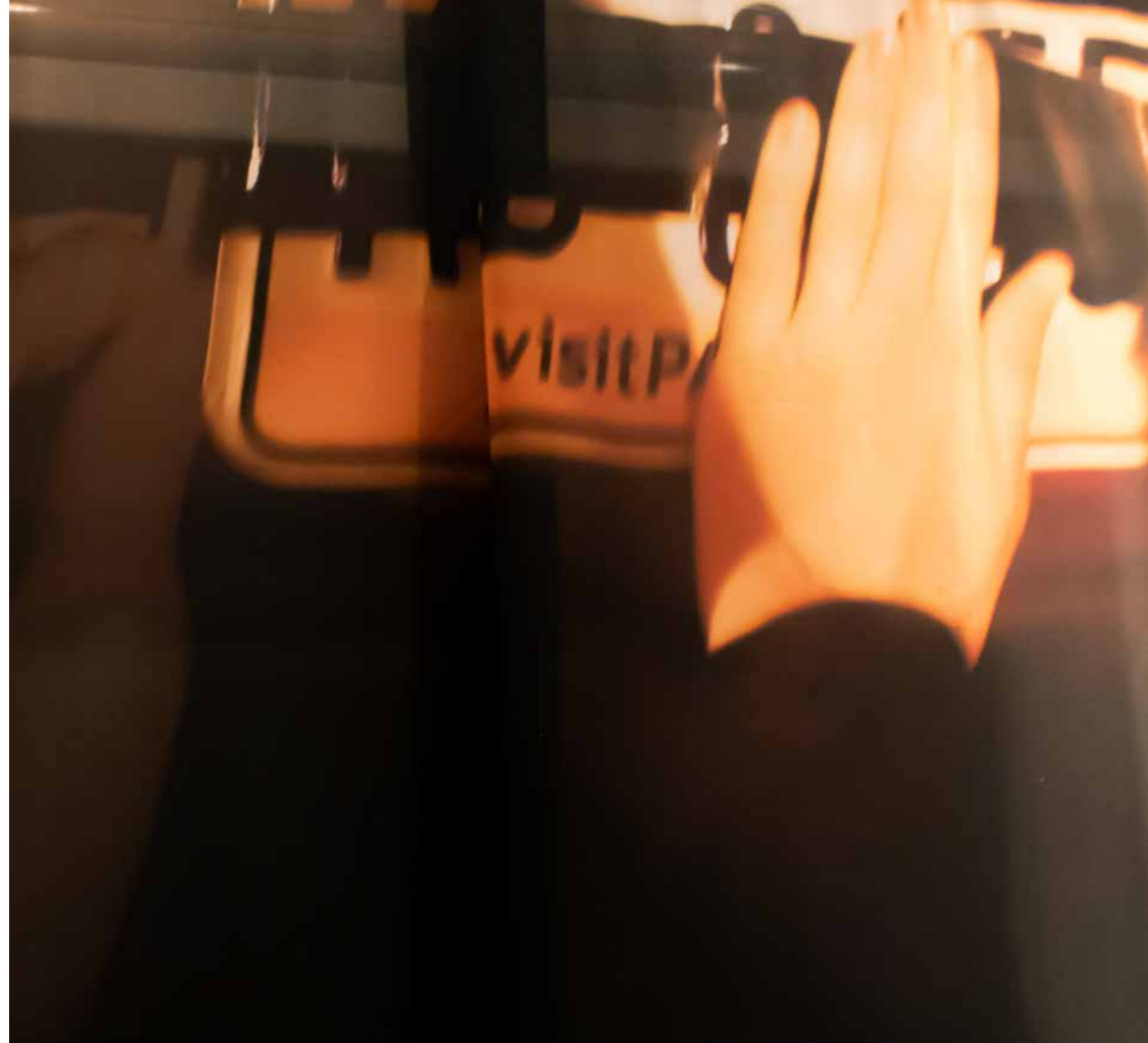
You used to be a knight in the service of god, the big biblical one, not this woman in a cave whose heyday of worship is far behind her. You long to be what you were, and you crawl back to the pope for forgiveness, a second chance, redemption.

He says no. Forgiving you for your trespasses is as impossible as his staff blossoming with flowers.

So you return to the mountains, to the cave and the woman and the fact that you've replaced one existence with another, while still acknowledging both.

It's not a bad life, really.

Three days later, the pope's staff blooms.
Too late.



Adriana Carambia

*However brutal it may seem, there is no scar
that does not embody beauty.
An isolated history is told there, with certain pain.
But also its end.
So scars are the seams of memory,
an imperfect ending that cures us, while harming us.
The form that time finds to ensure we never forget our wounds*

Piedad Bonnett

The concepts of subject, body, fragmentation and the connection with the world that they inhabit are questions which are an integral part of my work.

I build bodies, stories. Appealing to the fragility of the material emphasized that primary human fragility.

I make it possible to appear their scars and connections.

The roughness of a wall acts as an initial act of a generation of drawings, signs, histories. I work with cotton paper, very thin, fragile and resistant at the same time; as metaphors of the human being.

Drawing gestures, ideas, thoughts. Metonymic stories that host landscapes, nature, locations.

It is the formation of a landmark between forgetfulness and memory.

I make history in a successive series of origins and reconstructions.

Drawing absurd hoarding desire.

In a journey, search, it is an attempt of writing that materializes memory, remembrance and word.



Esteve Casanoves

Minutes of a landscape. Lived under the celestial sphere.

It had snowed in the Ebro delta. Silent hours drawing at dawn automatically cross my mind, in front of the sea projecting books with seaweed, surrounded by stillness. But the image of the white colour remitted once and again to such a deep silence that it was close to the absence. Thinking that the great masters of the vacuum were always the nomads in mountainous areas and the Zen monks. Large empty spaces accompany them in different ways: in the geographical / physical concept to the first and in their mind to the second.

Many cultures have endeavored in very different ways to reproduce the celestial sphere: both in the coffered ceilings of the conjugal rooms and in the borders on the wall.

Both reflections, absence and celestial sphere, refer to the Catalan nomadism in past times, both tribal and individual. Deriving in summer grazing in search of quality grass that, after a long time living in high altitude areas, would end with touching parties always next to a reference lake to schedule the trip back to the lowlands. Months and months with scarcely any contact apart from their own family and work, the meeting between those who had spent three months in the most absolute loneliness of the mountain with animals and sometimes

The absence, the celestial sphere and the flight of the birds when questioned will tell how the activity of the day will unfold. All the tents in a semicircle, except for a not-inhabited one, which is used for distribution and organization meetings about who does the common tasks and who, every night at the same time, will look at the celestial sphere and will try to reproduce it in front of the main tent. At the beginning, the drawing of the celestial sphere was made with nearby

stones found on the road. Further on, they began to use always the same stones, transported as part of the utensils that had to do with the area of chance and fate. Over time, the stones were replaced by cast iron balls, some of which were already marked according to the star of the constellation that they had to address.

Art has always wanted to communicate to the receiver a way of seeing and understanding, generally changing the context. This exhibition does not seek a museum reading of an anthropological concept from an oral narrative widely heard from generation to generation, but seeks to raise an unreliable, rather poetic act about a life a space a moment that perhaps was not real.

We have two things in favor of the author: the first are the drawings that we make walking along our life. The second is perhaps simpler: all religions have their first babblings in the animistic world, to codify attitudes, ways of being and norms of group life: reading the flight of birds, relating to the trees, interpreting the spirit of the water (whether it is stagnant or moving) and a pretended relationship with the more powerful meteorological phenomena: lightning, thunder and rain. Later on they go to the second level, the part of the great magic, the light.

Bernat Corderoure



Teo Chai Guan

MAN VS NATURE explores the conflict between humans and mother nature. Each image is a juxtaposition of an element of nature, intertwined within the manmade environment.

Shot in portraiture style, my work personifies the element of nature. This gives personality to the subjects and casts a light on the resilience of mother nature.

Humans have been spending tremendous effort and time to mould our environment. Our contributions are visible through our amazing marvels. This is what humans want, but is this what Mother Nature wants? With that in mind, I hope that this project will create more awareness and engage individuals to understand more about our natural environment.

My project stems from my constant observation of Mother Nature (the Ecosystem) in Singapore. I realized that the changes are drastic and it has created new interactions between humans and nature.

I grew up in a *Kampong* (a colloquial term for 'village'), our *attap* house was surrounded by dense vegetation. In contrast, the vegetation is now cleared to make way for buildings and structures. And then, new plants are grown around these structures.

Humans make up only a small portion in the long history of our planet. But in this short span of time, we have made enormous changes to the environment. Human intelligence has reached a level where anything is possible - forests are cleared, living creatures are dwindling, high rise buildings are sky rocketing everywhere.

Mother nature is now mostly replaced by the concrete jungle. Yet we know that we need nature desperately. We have treated nature both kindly and badly. We have valid reasons for doing so. Humans has created a place where we now call our home, a comfortable home, a man-made home.



Solan Chiu

Giant Year Gallery

To Hong Kong contemporary ceramic artist Solan Chiu, artistic evolution is a means to explore the society, the concept of self and the core of life. Her works reflect a new stage of style-and-concept transcendence, and the converging journeys of art and life. Similar to interpersonal bonding, the relation between artists and their creations changes with time inevitably, where predictions are not possible. Solan Chiu loves to read and was being inspired by *The Metamorphosis*, by famous writer Franz Kafka which recalls many real-life absurdities. Her Kafka Series, as a tribute to, and also a visual projection of her imagination through Kafka's writing, projects the action or process of changing in form, shape, or substance. The human-like animals are like telling you when you enter a surreal world in which all your control patterns, plans, and the whole way in which you configured your own behaviour begins to fall into pieces and automatically change when perceiving the reality. The works are like the word metamorphosis that defines us. It's the word that tells us what we are, what we can expect, how the world works, and to find out what that means.



VIO CHOE

GALLERY ARTPARK

Every time I painted, I saw more of me, or rather, I saw more pieces of the puzzle consisting of cryptic universe.

When I say universe, I do not mean the universe as science decrypt universe.

Now I have been doodling, painting or creating (whatever you call it – I call it my universe), for almost a half century. I see a fraction of my universe. And I transcend it on to the canvas. That is what I must do and what I need to do in my universe.

I exist in my universe yet I am looking at it and creating it as an outsider from my own universe.

I express my universe. It runs on an algorithm like system which we cannot numerate.

My universe cannot be described with verbal or written languages. I cannot paint with the physical world in my mind. I work with the universe which pulsate within my soul.

My soul exists in this world and it runs as a code in infinite possibilities. The possibilities correlate with my universe. All are connected and yet separate. My mind is everywhere and at the same time it is nowhere to be seen. The only way I can define the existence of my mind is to paint on canvas.



Sung-Kyun, Goo & Vania Oh

GALLERY ARTPARK

Sung-Kyun, Goo

QUACK QUACK

All types of information, logic and theories used to be somebody's truth and expression in the past. Being immersed in myself, the embodiment of visceral experiences of a lifetime, drives creativity and ownership. Every day, flooded with fake news and useless data, my sharp blade of creativity dulls against the current.

My work clears empty discourses (especially, the word of politicians) and masked truths. Clean and wipe with the emotions that I have mastered through experience. The fake discourses and fake news are represented by printed material, books, canvas, metal molds and paper. Fake information is glued on a surface and their logos or symbols are erased. I draw metaphors on these spaces. The imagery of Donald Duck's beak (the quack, exaggerated movement and meaningless noise), a baby's pacifier (a quick and easy temporary solution, shushing fussy cries) and toys, these imageries repeated over and over. As if to make fun of and to laugh at the institutionalized half-baked truths.

My art is the constant struggle to protect my soul's purity, against existing oppressive rules and order, rather than pursuing abstract artistic freedom. To continue the free expression of who I am right now, conscious and subconscious. There are limitations chained to time and space. But striving to express myself to the fullest within these mediums and boundaries, is what you will see at this exhibition.

Vania Oh

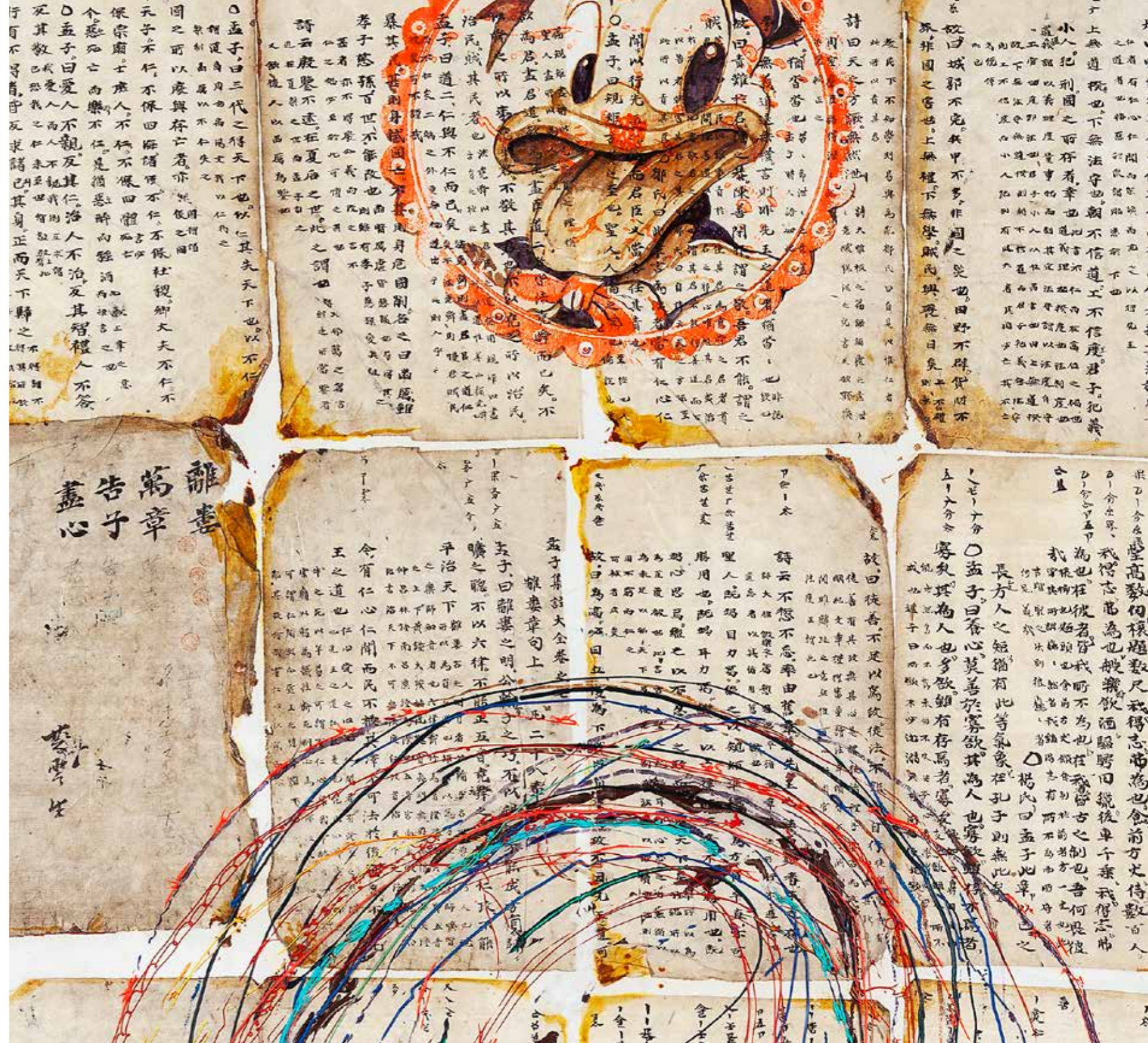
How sweet, strong and soft they are, my coveted toys. All the plush animals aspire to be comforters. They are my friends for life, these compassionate objects to which I can murmur my joy and my sorrow.

Once, in the coziness of her breast, I was afraid of losing this comfort. When my mother's heart was beating hard out of mighty love, I enjoyed listening to the sound. When she was away, I had to find other peace. It was pretty easy finding one, because my good friends never left me, supporting me with comfort and pleasure.

Oh, how I loved Melton, the Dodo. Yes, you, Especially! I loved your warm neck and nutty scent of your foot. This gentle pal was shared with many other kids besides me. 'Why should he be a console to many other children, when I want him by myself?'

And there was a time when I waited dearly to play with my bedmate, my brother. I used to sing to my friendly ghost. My orchestra crews were always ready for me, waiting on my bed. But, what if my silly companions get lost, too? My dusty textured Dodo knew how to disappear. I have never seen you from then.

My secret pal, Dodo is a mental infatuation and strong attachment which satisfy and console the soul. Love, anxiety, jealousy, emptiness, are vulnerable feelings I used to struggle with in my life. When I entered the world, and broke away from my mother, my sense of familiarities, I placed them on my favorite objects. I am still a wanderer who never knows to settle. So, yes, I, need you, my Dodo, to keep my sentimental sense of life.



In Hyuk Choi

Aesthetics of darkness Series

As humans have (tiny or terrible) emotional scars in their lifetime, monsters live inside of each person. The inner monsters were modeled on the existence (so-called "trauma") toward the space (so-called "hell") through the "time(past)", through the mind's eye.

Being a painter, I recorded on the canvas as I seem to write my inner monsters in a journal. I recorded the process of healing myself, not just creating an artwork.

In my youth, I often spent my time alone because I lacked skills of communication and interaction with the outside world. This way of life caused me to withdraw toward my inner self.

Such withdrawal led me to write introspective poems, and writing these poems then led me to paint pictures. I never received any formal art education, let alone studying art at college. I learned to paint pictures through self-study.

This is because formal art education did not allow me to withdraw toward my inner self.

As a painter, I expressed my inner monsters on the canvas in the same way as writing a diary. This was not just creating a work of art, but also a process of healing myself.

In short, the canvas was a mirror of my soul.

My works were created after I deeply observed my inner monsters with my mind's eyes and these monsters met my inner fantasies spurted like lava.

In this intense distortional agony where loneliness and despair in the darkness of the world were entangled with my desperate struggle with my inner side, a new being called the "Aesthetics of darkness" was born.

Although every human being inevitably has an inner monster, it is, paradoxically, also possible to sublimate this monster into beauty on the strength of the human being.

Nicholas Wolterstorff, an American philosopher, said as follows:

"In the valley of agony, despair and bitterness are brewed, but also dignity is produced. The valley of agony is the valley that creates the soul."



Insook Choi

Touch Crescent Moons

*From where about in the orbit, we see the fragment of a moon.
In the darkness of our own shadows, two crescents meet.
Broken dreams dwell in forgetfulness, in contemporary illusion.
Only touch may reveal the suspended dream of the whole.*

Touch Crescent Moons explores extreme slow art and the epic process of born ceramics, rendered through a digital arts lens.

As an artist in an intense partnership with technology, the meaning of slow process, honest labour, and failure ring deeply in my mind.

My journey began when I encountered master Shin Gyung Kyun and his Dahl hangari, captured in this installation. Dahl hangari, “Moon Jar”, is a Korean white porcelain from the Joseon Dynasty. It is made by joining the open rims of two large bowls to form a full moon shape. Its shape and luminescent glaze make the lunar connection to its name. Once an ordinary object with colour reminiscent of time-worn white clothing of commoners, from the fifteenth century it gained mythological status as imperial ware.

The slow materiality of Dahl hangari culminates in dozens being smashed by the artist, to keep only the best—an art of curation, returning fragments to earth, from whence this work claimed back, as an allegory of Crescent Moons. Though shattered, the Crescents too have gone through the enduring process of born ceramics.

In this work, touch awakens the Crescents’ dreams. When touched, a Crescent recalls the artist’s sweat, blood, and skin that it embraced. Touch in the installation encompasses all the touches

laboured through from birth. Metaphorically, Crescents are remembering. Pragmatically, visitors are playing with memory by touching the Crescents. The longer a touch, the deeper a memory. Once in a while, the Crescents’ dreams come together into a joint celebration of orchestrated events.

The narrative structure combines linear and nonlinear storytelling techniques to respect how time passes during the ceramic process and how time passes in this installation space. The former, is the scale of epic time. The latter, is the scale of epic perception. Visuals have ways of impressing the narrative in time; sounds and music have ways of expressing our memory. My work generates the interplay of fleeting cinematic elements brought on by a visitor’s touch, each time as live moments, every time as different momentum.

Complex **signal processing is applied** to process sound and image using motion data and AI techniques. The network of communication amongst system components are an analogy to the network of scenes retrieved by a complex dynamic query, which in turn represents a network of suspended dreams of the Crescents.

The juxtaposition of craft and computation reveals a figure-ground play in dahl hangari, irregular and plain at first sight, then on, with a captivating quality of femininity, a fleeting beauty in hide and seek.

Thanks to JangAnYo, Arts Council England, University of Salford School of Arts and Media and Digital & Creative at MediaCityUK.





Young Min Choi

In the Maze

It is like a maze in this location at this moment. We move forward, left, right, and backward as if we are searching for the way out in the maze. Anywhere can be a starting point and at the same time an end point since it is our free will that determines where to start or end. However, our free will is limited. In fact, freedom is only allowed within the radius of action offered by the gigantic maze, and it even gets easily obstructed by various reasons. Although we do have a freedom to escape from a repetitive daily maze at any time we want, the determination would not be made without hesitation. In the maze, we get our daily bread and butter, find reasons for being, and feel secure about our survival. For these reasons, we often feel horrified by the feeling that there may be a long line of candidates outside who want to be a part of this maze, knocking on the entrance door desperately.

In the maze, each person faces different situation, slowly marching towards the exit that might be visible or invisible at times, fighting against the horror that he or she might lose everything by one mistake. They feel pleasant when they are few steps ahead, but they are suddenly seized by the fear that they could be overtaken by others. When someone collapse and fall behind, people sympathize but also feel relieved, promising themselves that they would not to be one of them. Those who left behind resent for their fate that he or she is the only one who must go through such pain. However, there is always someone who undergoes something worse in a more disastrous situation. We, wandering around in the maze, are not as simple as we seem to be.

All these actions boil down to survival. After the successful construction of the maze, human beings have gone beyond the domain of

animal behaviors and lived by more complex and various definitions of survival. Considering that wild animals' lives are free, rough, and full of struggles, human beings may have chosen to live safely but harnessed as domesticated animals. The master of humankind, paradoxically, is the gigantic monster called "system" created by human beings themselves. Within the chain of system, nobody, even leaders living on top of everyone, is not free. We, living along the fixed routes in the maze, are after all not convinced that if we are happy or not.



Bob Clyatt

My practice consistently inquires into the relationship between “Individual” and “Other”. This provokes lines of questioning intrinsically entwined with issues such as power, agency, identity and the role artists can fill in cultures and histories. *Personal Structure* is a home, but it is an uncomfortable one, filled with uncertainty and always existing in relation to whatever is outside.

The sculptural collage work, *Cscape #53* from my “Cultural Landscape” series, sits squarely in this dialog. The top roils with a hundred powerful symbols of the world: Arabic battlegrounds in the Middle East and snips of computer code from self-learning AIs or Chinese names of African places: billion-dollar infrastructure projects the Chinese are building there. Menthol cigarettes marketed specifically to black Americans, math equations, government agencies, logos of the great deliverers and corrupters – FBI, Exxon, Goldman Sachs, Amazon. An anarchist’s mask gazes out at us as does the head of Michelangelo’s David, surrounded by the Apple. All cast in a blend of super-hard plasters and powdered Carrara marble, the material used for millennia to document the triumphs of our history.

And a switch. A place to turn it all off, unplug, disconnect, perhaps to hide.

Of course there is no place to hide. Social practice artists such as Adrian Piper, Ai Weiwei, Theaster Gates and my early mentor, author James Baldwin, have guided me. These figures have led me to that deeper place where the only answer is to open up to all of it, unlock our doors, recognize our complicity, and connect to one another and to our shared history. These artists helped create me. They inspire me now and urge me forward.

Today my work takes me into unfamiliar places to weave the voices and choices of the people I meet into each new piece. We organize *Shared Spaces* projects in communities across the US to create American flag relief sculptures filled with objects meaningful to the people there. The works will be shown together next year in various installations, the experience of which we hope will spark questions or connections, perhaps around ways of being American today, or how to live alongside each other in the “Shared Space” of our diverse and complex country.

In the *CoPortraits* project I sculpt another artist’s portrait head in fired clay and turn the pieces over to them to complete: painting, mark making, assemblage of treasured objects, adding context and accessories – through these acts they claim their identity in the piece. In this way together we weave a unified vision. Together we question and restructure the portrait tradition, creating the possibility for fresh ways of being in relation – to ourselves and to each other.



Lilibeth Cuenca Rasmussen

Art Academy, University of Bergen and ART2030

Octopada (2017)

Duration of video: 5 minutes

Performance: variable length between 30-90 minutes

Media: living sculpture, performance and video

Costume: 300 led lights, sensor, 8 tentacles

Costume Design: Lise Klitten

Interactive Technical Design: Peter Zander

Cast of hands: Michael Schulz

Music: Davide Rossi

Photography and edit: Niels Plenge

Me, being a “human octopus” I find the animals magical transforming abilities fascinating. Octopada is a living sculpture that interacts and communicates with its environment by changing into the color of what it touches. In our hectic, rapid changing world, man would benefit from having the features of the octopus and its eminent abilities to adapt to its surroundings.

And here comes the relation to the song about being perfect with all the demands that society is asking for today: flexibility, sustainability, efficiency, being unique, independent etc.

“Running marathons, taking stress tests

Yoga, earthing, mindfulness

Spiritual massage, cutting down on glucose

Minus dairy, gluten, no-go lactose

Hanging around academic feminists

as well as climate change activists

Updated on local, updated on global politics

Collecting contemporary art

I’m queer, trans-human, anti-materialist”

Tow with the Flow (2018)

Duration of video: 12 minutes

Performance: variable length between 20-45 minutes

Costume Design: sur le chemin

Music: Pete Drungle and Steve Heather

Photography: Jacob Østergaard Johansson

Edit: Nikolaj Holst Kristensen

Instructor and producer: Mads Heibing

Tow with the Flow is a large-scale performance involving local actors, choreography with clothes, text and music. *Tow with the Flow* includes custom made uniforms created by sustainable Scandinavian design studio sur le chemin. While incorporating piles of recycled clothing, the artwork casts a critical light on the global textile industry and suggests an “all-in-one-wardrobe” solution for a more sustainable future.

Presented at several venues around the world, *Tow with the Flow* reaches beyond the moment of the specific performance, and is a work in progress. By continuously working with new groups of local people students, dancers and musicians the project transcends borders and social backgrounds for a single common cause: bringing attention to the fashion industry and the mass consumption deriving from it.

Tow with the Flow is commissioned by the nonprofit organization ART 2030, connecting art and the United Nations 2030 Agenda for Sustainable Development. *Tow with the Flow* is an artwork for the Global Goals highlighting Goal 4: Quality Education, and 12: Responsible Consumption & Production.

Text, concept and performances by Lilibeth Cuenca Rasmussen



Lori Cuisinier

Death, love (+evrythg else), a/k/a #DL(+EE) is part of an ongoing series of photographs exploring sexuality, love, and loss in contemporary life. The images propose counter-definitions for the ideal figure, natural light, and physical sensuality as they have been variously depicted in visual art and literature. Ekphratic works such as Latin poet Catullus's Poem 64; the eroticism of Renaissance drapery; the frozen emotionality of Roman and Greek nude sculpture; and, not least, men's entertainment magazines, all serve as texts from which I quote—and rewrite—predominant interpretations of the female figure throughout cultural history. In the images, I aspire to both performer and still life as a means to center a reflective female gaze, and push the boundaries of my own practice—be they aesthetic, physical, or psychological. I seek to not only synthesize ancient and modern conditions of life, but to remake them for an imagined viewer with whom I intimately share in common (and in difference) an experience of the female body that transcends eras and cultures.



CURATOR'S VOICE ART PROJECTS

By Milagros Bello

WORKS OF ART. FORM-FORMLESS AS CONCEPTS.

Sahar Ahmadi The work displays the topology of a feminine shape. Mysteriously positioned and enigmatically confronting the outside space, the intense feminine character in a nostalgic stanza plays out as a mythological and cultural icon of multiple resonances.

Eliana Barbosa Ephemeral and carnival-like masked feminine faces seem to pose as prosthetic models for an imaginary drawing. In fact, the work is a photograph. The image is produced in a reconstructed process.

Dalia Berlin Deconstructing the iconic Infanta Doña Margarita in the painting "Las Meninas" by the Spanish Baroque Master Diego Velázquez, the artist recontextualizes it into a new visual conception: an intersecting geometric white-red square encasing the Infanta, subverting the perceptual vision of the famous painting.

Rosario Bond The painting proposes a tactile materiality of gesture and a beautiful roughness of an unprimed canvas. Poetic transformations take place from the potent brushstrokes, colorful spots and dripping lines, composing a powerful aesthetic system connected to inner drives.

Clarita Camacho Various optical effects created by vertical acrylic colored bars superimposed one over the other produces a forceful structural geometry of musical progressive regularities. Chaos and order are tempered through the kinetic tactics applied here.

Nathalia Delgado A drifting woman floating and mirroring her own image glides on a vast aquatic universe of diffused turquoise

transparencies over a strange compositional depth. The photograph exposes a tableau of pure mythical fiction of the feminine as a muse and as a lyrical substance.

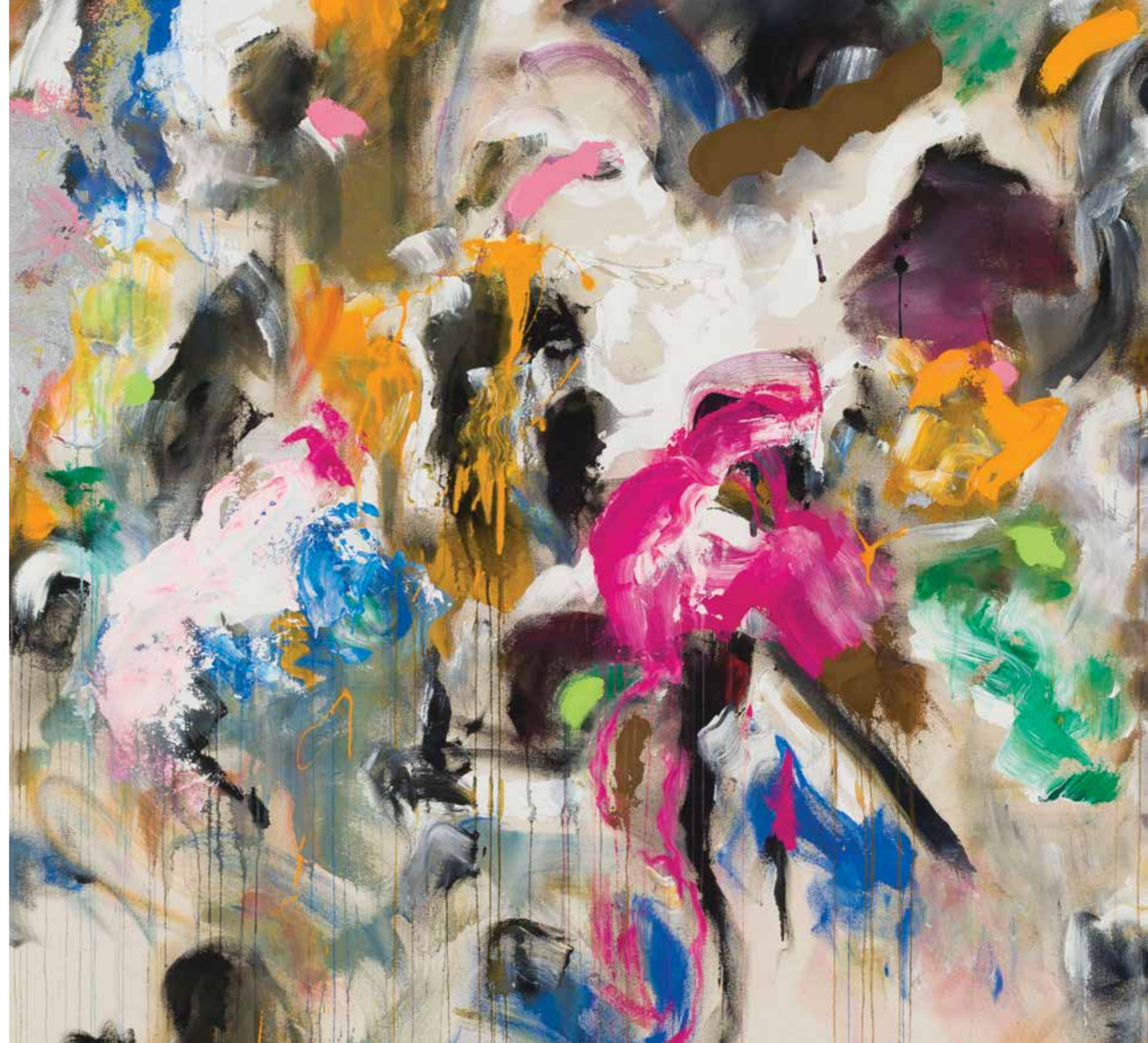
Karina Matheus The work reveals inner drives as meditations of the universe. A cosmic vision of a spiritual input develops through primal gestures and fistful touches over the canvas. Explosive colors emerge out from the center as an implicit pictorial "big bang".

Clark Medley In the spirit of millenarian glyphs, abstracted forms of calligraphy emerge as a visual primal vocabulary; the artist collapses figurative-abstract procedures. Mixed scribbles are proposed as existential and life scripts, results of his obsessive memories and visual experiences from his residency in China.

Elisabeth Olle-Curiel In her sculpture, the artist re-conceptualizes Spanish icons, recasting them as icons of the 21st century. The artist in recovering her collective memory depicts a Spanish classic personage; the typical gentleman of the Spanish society of past times comes to live as an archetype of men in patriarchal society.

Tania Riera Subtle outlined drawings on paper delineate tactile ethnic feminine figures as transposed ancestral human heroines. They are cast as figures of intense and powerful transhuman forces, signaling the command and strength of women today.

Lorien Suarez-Kanerva On a space-time-rhythm-movement continuum the work expands and retracts through curvilinear lines and fractals, compounds contraposing the random geometries in an overt exposed scheme of order and chaos.





Deakin University

David Cross and Cameron Bishop, Public Art Commission

Venetian Blind is an art project featuring 23 Australian and New Zealand artists. Developed by Public Art Commission at Deakin University and curated by Cameron Bishop and David Cross, this hybrid exhibition/public art event has commissioned six projects to unfold over the duration of Personal Structures from 8 May until 24 November 2019. The project title is a word play on the famous Venetian architectural invention, but in this instance refers to artists entering a project with no knowledge of what they're expected to do. The curators have constructed six specific briefs, in which artists will consider issues of class, sexuality, colonialism, race, globalization, and political structures. The curators frame these larger themes through specific stories, people and places. Six separate teams will encounter a provocation in the form of a previously unseen banner and a box of objects. The kit-box will be used for site research and the development of a place-responsive artwork, and contains materials and directions for the documentation of the artwork in the gallery space. *Venetian Blind* prefaces the importance of site-based research, teamwork and a compressed temporal register as productive constraints in the making of public art works, including their documentation and location within a gallery space.

For *Venetian Blind*, what follows is a factual, but abbreviated, unfolding of the curator's six briefs revealed one at a time, each month, over six months:

PROVOCATIONS

Devils Bridge Walk the Devil's Bridge on the Island of Torcello and develop an artistic response that investigates the relationship between architecture and mythology.

Fake City Investigate the labour practices of the workers at the Venice Biennale; where do they intersect with the well-ordered looking

practices of the visitors to the city?

Venetian Silences Using the frame of silences, develop a project that investigates blind spots in the representational history of Venice.

Palimpsest A handwritten note on the grave of poet Ezra Pound recites a verse from his Canto LXXXIII. It asks plaintively 'Will I ever see the Giudecca again, or the lights against it?'

Consider this action as a palimpsest and develop a project that explores the relationship between place, absence and longing.

The Committee for Public Instruction Reprising the name, The Committee for Public Instruction, and in response to the texts, artefacts and map, choose three sites and intervene in the bureaucratic practices that manage the variety of publics that pass through them.

The Sixth Seance Responding to the artefacts (and voucher) in the box of prompts the team will undertake a Tarot reading to determine the ultimate fate of Sandrigo Bembo from *The Executioner of Venice*. Seek direction from the Tarot reader as to what form your response should take.

Artists:

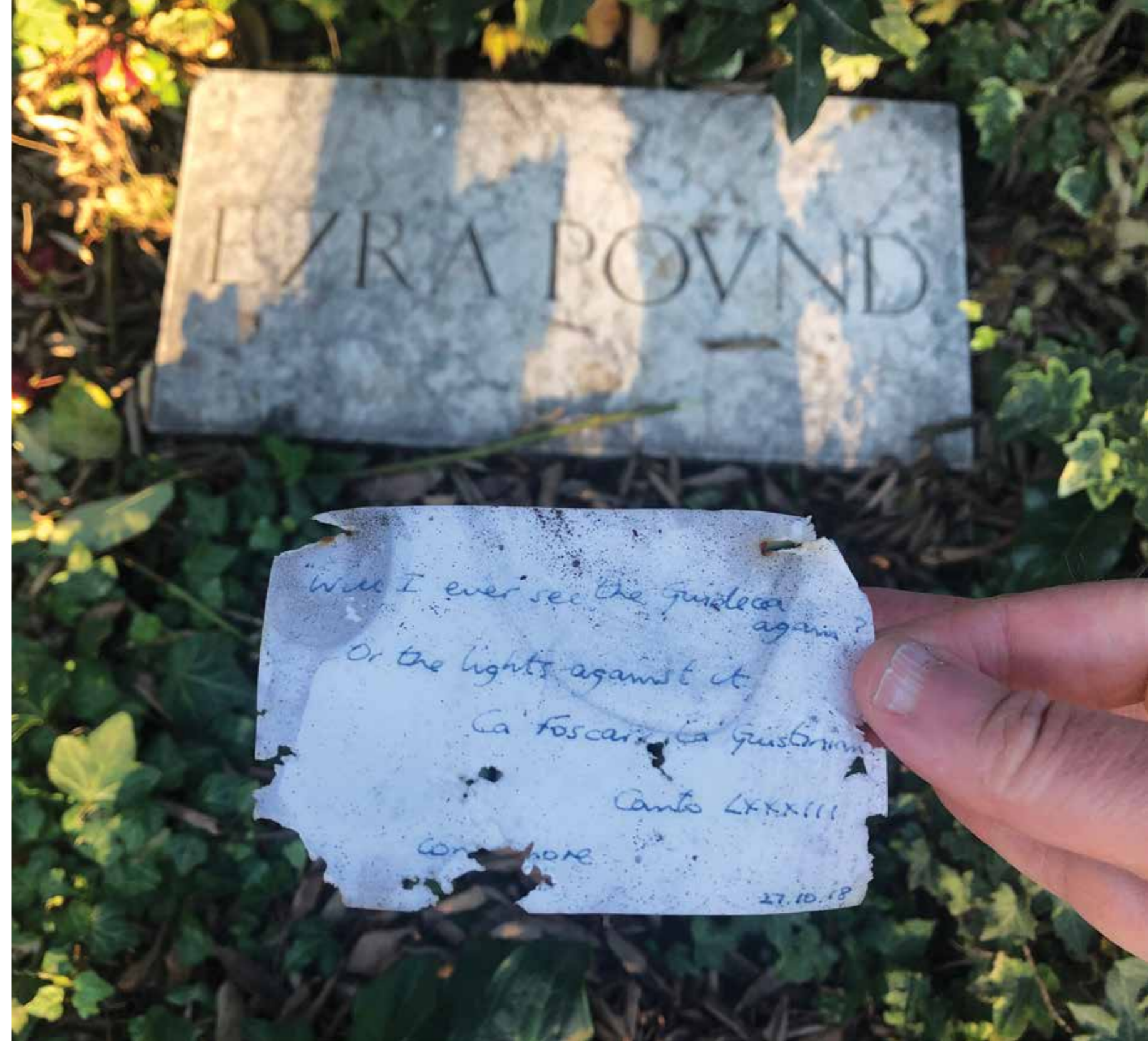
Patrick Pound, Jondi Keane, Sandy Gibbs, Lyn McCredden, Ann Vickery, Paul Venzo, Cassandra Atherton, Kari Lyons, Rea Dennis, Misha Myers, Anindita Banerjee, Jane Bartier, Simon Grennan, Lienors Torres, Anne Wilson, Sarah Neville, Shaun McLeod, Olivia Millard, Rosemary Woodcock, Dario Vacirca, Antonia Pont, Martin Potter, Tasha Haines

Design:

Meghan Kelly

Supported by:

City of Greater Geelong, #VACANTGeelong Project with School of Architecture and Built Environment, City of Wyndham.





Pamela Merory Dernham Cyrus Tilton Sanjay Vora

VESSEL GALLERY

Vessel Gallery's works explore the "Personal Structures" concept through figuration, blending ideas about memory, gender, imagination with grace, possibility, and mystery, engaging to reach our collective dreams for humanity in our shared time.

"My art synthesizes my experiences, fears, and desires into sculptures that reflect rich and varied lives. I arrange human figures drawn with steel wire in ways that portray interactions evoking our intricacies and ambiguities as individuals and in relationships. A theme in my life, which recurs in my work, is resistance to the pressure to conform to gender stereotypes, to restrictive definitions of femininity. "Abundance" is an expression of my vision. It reflects the abundance of interests, imagination, and selves we are born with. The ebullient figures, with both breasts and penises, recognize that the feminine and masculine exist in us all, replacing narrow labels with a spectrum of possibilities. Their joyous interactions tell us that life is the richer for it."

—Pamela Merory Dernham

Cyrus Tilton found his place among the most innovative and imaginative American sculptors of his generation before his tragic death at age thirty-nine in 2017. Tilton worked most often in papier-mâché, his materials ranging from steel and concrete to wood, muslin, and twine. Some pieces he ingeniously endowed with motion. "I try not to hide the material I am using," he said, "and allow its qualities to show through in the finished piece." "Tension is something I'm drawn to. Tension among subjects within a single piece, a collision of forms that you don't usually see in nature. Tension of forms definitely is a recurring theme. I usually have an

idea of the main form, then I identify what will satisfy the need I have to provoke tension. Within that tension I seek harmony between dissimilar, conflicting materials or subjects. Within I have a story, an idea in mind, or a tale to tell. Often the idea or story presents itself as I am working on the piece. Some things take more effort, but they tend to find their meaning."

—Cyrus Tilton

"Born of reflection, my pieces become visual experiences, coming to terms with the command and inevitability of time. Brought up in a suburban American home seeped in East Indian heritage and repetitive modal music, I now attempt to resolve my own sense of meaning and truth, endlessly searching to remember and rediscover that which was once familiar. My current bodies of work examine the fragility of the actual; the processing of our place in the now. The acknowledgement of time haunts, holds, and cuts through each painting as a structure and order, a system in place which continuously tests my eventual acceptance. Painted experiences and materials of association become connections as they intersect, live and pass through interstitial, transitional moments towards adulthood and endings—lost, found, dissected, excavated and/or reconstructed into sensations driven by comfort."

—Sanjay Vora



Giò di Busca

It is still a mystery to me why I do what I do, I just know I have the strong need to draw and visualize my fantasies in three dimensions. Willingly or not, I am constantly stimulated by my emotions. They build up and pile up in an unconscious fashion for rather long periods of times until they suddenly give rise to an idea. I feel compelled to then unburden myself of all the information my mind recorded and elaborated by letting my hand freely draw on paper.

I am urged to unload, without any notice, the accumulation of months or years of emotions into a concept coming from my subconscious. It is a kind of collection and processing of information. The experience of beauty and astonishment, a tragic news, suffering and joy, a cheerful thought; it is a continuous stream of stimuli that nourish my conscience, my curiosity and my participation to life.

Similarly to a computer loaded with data, my mind processes the information and gives me a solution which I unload, unburdening and emptying myself, allowing me to feel light again. My pursue of beauty is extremely personal and one that I can only fully explain to myself once my work is finished.

Only upon completion, I can understand just how much of myself I poured into telling myself a story, as my work is first and foremost addressed exclusively to myself and myself alone. A creation is completed while in a rapture with the unconditional desire to surprise and understand myself.

An internal analysis conducted like a puzzle dictated by emotions.



John Doing

The Unknown

What is the unknown?

The unknown is what asks to be explored, in all possible encounters. Since, however small and humble they may seem, they could be the unanticipated yet decisive granules of the research. They can be found anywhere, anyone can leave traces of them, inadvertently or not.

The results of this journey take the form of a product: a painting, a sculpture, a video, a ceramic piece, an installation.

Such items contain messages which are unexpected and unintentional, hidden until the very end even to their author.

Will they be perceived in a different way by the viewers? That is again the unknown.

John Doing

Currently based in Lugano, he travelled extensively for business in the Far East since an early age. During these trips, he kept cahiers of voyage where he captured his impressions in watercolor images. Merging such experiences with his Italian background, immersed in classical culture and myth, he expresses his memories and dreams of beauty through multiple means.

His visions live in the threads of masks moved by the breeze, in painting on different sorts of paper, in the clay pieces enameled in raku, and in the digital production of videos and printed images, collages of ordered elements found in the Library of Babel.

Using materials to leave traces of an immaterial wisdom learned during his long voyage.



Hanna ten Doornkaat

A complex repetitive process of mark making and erasure—revealing and concealing—informs my drawing practice. The serial mark making mirrors the series of ideas involved in my drawings. I directly respond to the continual thread of fleeting moments in the online/social media experience, whilst drawing information and memories from art history—even though the visual result is non-descriptive or referential.

I restrict myself to using three materials—graphite pencil, gesso and acrylic on board. By drawing hundreds of thin straight lines, I build up a density both in pictorial composition and through the act of layering—painting, sanding back the surface, and redrawing. I perform this action multiple times. This drawing process eventually reaches a point where it becomes more about the memory of movement or a response to the visual experience. The extremely hard graphite pencils that I use—which are often used by architects for drafting—allows me to carve into the surface of the plywood making it both textural and tactile. This sculptural act emphasizes my understanding of drawing as a spatial concept. By transforming and manipulating the material in this way, I liven and activate the drawing surface which becomes in some sense palimpsestic through the process of concealing and obscuring.

The idea of 'Personal Structures' is to bring together artists from all over the world which is why I used the location and the longstanding art historical background of Palazzo Bembo, Venice as the starting point for my work. I often react to the space that I exhibit, but for this particular work I have decided to incorporate ideas from works by the Italian painter Canaletto (1697-1768)—who is known to have innovatively used atmospheric effects and strong local colours, often using Venice as the subject of his paintings. As a result, the work

that I will exhibit is an abstract wall installation formed by a series of my small-scale drawings (approximately 30 - 40) which respond to the mood and perception of colours—bleached by wind, rain and sunlight—in Canaletto's paintings. The grid like structure of the installation can also be understood as something infinitely larger, as an all-encompassing woven net which resembles nothing less than the entire world and the universe*. This is where my work closes the circle from where it started its journey within the framework of 'Personal Structures' to where it ends.

Edited by Brooke Leigh

* Catherine de Zegher and Cornelia Butler, *On Line: Drawing Through the Twentieth Century*, ed. David Frankel (New York: Museum of Modern Art, 2010), 80.



Barbara Downs

“Blue skies smiling at me,
Nothing but blue skies do I see”

Irving Berlin (1926)

Walking up a hill, I see the white barn. I've passed it many times before, but today it looks different — a stark trapezoid interrupting the horizon. I go back again and again but it never looks quite the same. And now I see that someone has fenced it in. I ignore the fence.

The beauty of the Icelandic landscape is undeniable, but I keep noticing the barns. There's a coded message in those solitary buildings.

Endless sky. I could look at that sky all day and all night. I cover my eyes with my hands and peek through my fingers, at the sky.

Some painters use phthalo blue near the horizon, manganese for the mid-sky and french ultramarine at the top of the painting. Sometimes the horizon doesn't actually contain any blue at all...maybe just yellow and white and grey. And maybe prussian blue is also a good idea, or cobalt, or cerulean. They're all fine, but I'll use whatever blue I want.

I wake up in a cold sweat, realizing that the buildings I've drawn and painted have no doors and windows. My sister is dying of brain cancer and I sense that she and I need to get into those buildings. I rush to my studio to add doors and windows as my talismans.

It's flat. I see the horizon. It's not a straight line, but I'll draw it that way. The sky is a ten-ton press slamming the squat buildings into the ground. That's a small band where we live, between the sky and the earth.

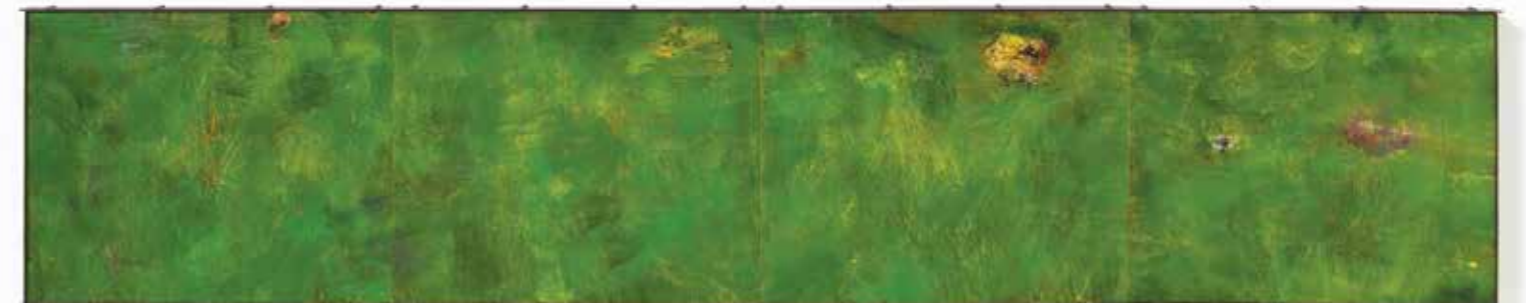
Our retinas imprint visual reality, but in our brains what we see is augmented by *how* we see, and how we select where we direct our attention and what we ignore.

I see: blue sky, cloudy sky, oppressive grey sky pushing down on me, night sky, blushing peach sky, starry sky, aurora sky, cobalt sky with undertones of earth yellow and vermillion and warm grey.

Look. At this. Not that, but this. This one specific thing and nothing else. Then you can look over there. Really look!

I want to make a special room for my sister, before she dies. The interior of the room will be covered with pictures of the landscape, *that* landscape, her favorite landscape, which is also my favorite landscape. It will look like a shrine or a sanctuary or a refuge, right in the middle of my studio, which is also a sanctuary in this storm.

You can finish the piece...I don't need to finish it for you. Whatever it is that you see in it, it's fine, I don't mind. You don't even need to tell me! It can be all yours and yours alone.



Nina Dotti

Reflexions

Take a moment...

Look at yourself in the mirror...

What do the following statements mean to you?

By changing the perception of our problems,

By confronting the reality as it is reflected by ourselves on to us.

As we learn to accept who we are...

We uncover a sense of responsibility for our own lives.

We begin to shine...

We begin to live...

We begin.



Alberto Echegaray Guevara

MONDO GALERIA

MONEY TALKS & GLOBAL LIE

“What is demonstrably good in the sphere of economics may be far from good for men and women as voters or even as human beings.”

A. Huxley - Brave New World. 1958

Money is energy. Sphere is perfection.

A perfect sphere is a symbol of totality, uniformity, concurrency, and original perfection. It is eternal, cyclic, it has no beginning and no end. In times of Krypto blooming as hibiscuses in spring, vanishing of currency as we know seems imminent (is it? Considering the intriguing relationship, we have developed with notes and coins).

Beneath the prophetic “One Million Dollar Sphere” by Alberto Echegaray Guevara lies a theoretical graphic of a cycle: from the origin to the end of monetary simbology.

The dollar sign created as a seal of property for Spanish conquerors slave trade, will return as an implanted microchip in a not too far future. Made by an S (*spirito*) and two crossed nails (*clavo* - nail in Spanish) this sign made it into coins, coins became cheques and cheques notes, later credit cards and mobile handsets. Next step: The implanted chip as a tattoo. A new property mark for the love mammal, as seen on daily basis production of implants for pets.

In this renewed world order, fed by fear and epidemic shopping, the algorithm becomes a paradigm. The hidden influence of the global monetary system, and the effect of consumerism on spiritual values questions the future of currencies and modern society's obsession with material wealth.

At a glance, an (apparent) micro-division of power arises. The dollar sign takes a new perspective losing hegemony on the markets. Sign of the times (are changing). Through a process of decentralization, if possible. Investors are flying as migratory birds to new centres of accumulation: formerly free of trace; today integrated by financial regulators (Banks). Chamber beneath. Lies.

Globally *Pinocchio* is a sign, an allegory of corruption. A humanoid who lies to be loved. How does an epic created to educate children of an Industrial Era adapt to a Bit Generation? The *Ch1*, the *Prana*, LOVE.

From wood to a post-Space-Era alloy, *Pinocchio* represents the greed in Humanity. The moral beneath this tale also alerts us of artificial intelligence and the drama behind it as portrayed by later *Maestros* from Aldous Huxley to Stanley Kubrick. An extremely centralized power transvestite as a soft-social revolution based on individualization(?). Mechanic prototypes of a refreshed mythology.

You decide, lies or love.

Diego Alonso - Ibiza, December 2018.

Alberto Echegaray Guevara (1972) born in Venezuela and raised in Argentina has a background as economist with the Federal Reserve Bank in USA. He has collaborated with artists as Jeff Koons or Marina Abramovic. His works can be found on private and public collections all over the world. Is the first artist ever to have place an artwork at The International Space Station.

This installation is possible thanks to the efforts of curator Roxana Punta Álvarez and MONDO GALERIA.



Arika von Edler

My oil paintings investigate female sexuality, its historical and contemporary suppression, and its subsequent exploitation. The figures explore the political fictions projected on women's bodies, and how they affect the experience of womanhood. It also investigates the power narratives that divide and/or connect women, and complicates the abysmal gap(s) that exists between gender, identity, and representation.

Charmeuse is a fabric traditionally used in lingerie and bridal gowns, and its inclusion in each of the paintings is a meditation on women's history of being viewed as either a sex object or property. However, the unconventional usage of the fabric invokes the feeling of social and political suffocation, gender invisibility, vulnerability, and a fixed and imprisoning idea of what being feminine means. I explore the female gaze through an honest, and diaristic lens of friends and family, which allows me to use painting to narrate the complicated lives of the women close to me, including my own. Whether it be my mother's many abusive and failed marriages which was caused by and resulted in generational trauma, or my friend's struggle to have an abortion in the United States where it's considered highly controversial. My paintings borrow figures from the Sistine Chapel, by bringing Renaissance angels into the contemporary. Through their performance of present-day struggles, they seek to invert classical notions of femininity. By drawing from figurative painting's golden age, my work injects the female gaze and perspective into its historical DNA. The figures enact an honest portrayal of the female existence, while also highlighting the intersectionality of our plight.

My textile installations are a re-incorporation of history into the present, and a reminder that time is cyclical. The hand-sewn golden baubles are also hand-dyed with small batch fair-trade turmeric and coffee. By using traditional textile methods, the installation seeks

to challenge the wastefulness of contemporary industrialized textile production, which is now one of the leading causes of pollution and climate change. The usage of silk and the incorporation of turmeric is an homage to the silk road. It has been installed as public art in both Venice and Amsterdam and serves as a reminder of how European cities originally made their fortunes. The shiny golden shapes are intended to be not only alluring, but simultaneously uncomfortable to view. They give the impression that they are growing on their installed surface like barnacles to remind the viewer that while the past is past, its memory lingers.



European Cultural Academy

The European Cultural Academy was created by the European Cultural Centre with the wish to unite creative communities, increase visibility, build connections and make a lasting impact on participants career.

The Academy organizes short courses in art, design, and architecture. Courses run in parallel with the Venice Biennale and start on various dates from May until November. Each course is a combination of lectures, workshops and guided visits to architecture and art studios, museums and the Venice Biennale. Courses are aimed to give you exclusive insights and teach you practical skills in a short period of time. All of the courses are in English.

At ECA you experience Venice and the Venice Biennale together with like-minded participants from all over the world. Here, you and your peers are immersed in inspiring environment led by the renowned faculty and industry experts. Join us to gain new skills to create greater impact with your work immediately.

Learn more and apply

All 2019 programs can be seen on the right. Visit our website to find out about the program dates, curriculum, and faculty.

Apply online on the home page: www.europeanculturalacademy.com

or contact us at: study@europeanculturalacademy.eu

Venice Biennale revealed - Behind the scenes experience

May 7 - 12 | November 18 - 23, 2019

The course connects you with experts of the art market and allows you to experience the reality behind the Venice Biennale and its parallel events.

Contemporary Art - Strategies to develop & refine your ideas

July 15 - 27, 2019

The programme focuses on the contemporary market and the ways to get involved in it. The goal of the course is to transform you from consumer to maker in the cultural field. You will work on a group project dedicated to the Venice Biennale and create a roadmap for your personal creative goals.

Contemporary Architecture - How to make your ideas stand out

July 8 - 20, 2019

The course focuses on the most powerful communication strategies for architects and shows how to integrate them into your daily practice.

City Lab Venice: Space - People - Possibilities

July 7 - 11, 2019

In our one-week course we critically and playfully explore public space not only as a "generosity" that architecture can offer to society but also as a political, social and deeply urban condition.

Architecture in Venice - The challenges of a heritage city

October 9 - 11, 2019

This intense 3-day course will introduce you to the magical combination of new and the old in Venice. Best architecture studios from Venice will share their insights on local projects and together we will examine innovative solutions for the city that is claimed to be stuck in time.



European Cultural Academy

THE WILD RESIDENCY X THE EUROPEAN CULTURAL ACADEMY

Jocelyn Claire Burke is a graduate Alumna of The European Cultural Academy and founding Curator of The Wild: Artist In Residence. Here she shares how the experience at ECA has changed her career.

Wild Visions: A Necessity For Fluidity; A Vibrancy of Community

In navigating my path as an independent artist and curator, I had an ocean of uncharted waters to cross in bringing my ideas for a thematic artist residency to fruition. Far away from the shores of pristine Canadian wilderness that inspired my vision for creating what is now 'The Wild: Artist In Residence' I found myself in the floating dream that is Venice, Italy.

Immersed in a curatorial crash-course in the epicenter of the (often elitist and opaque) contemporary art world of the Venice Biennale, I was wary of sinking into murky waters while attempting to develop my earnest empire. Instead what I found at the European Cultural Academy was great clarity. Propelled by a welcoming, vibrant tribe of international leaders, inspiring peers, and unlikely co-conspirators, I formed a supportive community beyond all wildest hope or expectation.

For where else but the European Cultural Academy can one enjoy a coffee with The Jealous Curator in the morning, a private peek behind the curtain of the Venice Biennale in the afternoon, and dinner with living legends Mike Parr or Yoko Ono later that same day? Yes, in Venice the fluid approach of the European Cultural Academy certainly showers one with both solid resources and serendipitous surprises.

The circumstances surrounding the accelerated realization of The Wild Residency are in some ways quite surprising and remarkable-but not if you believe that art builds community and transcends borders, that with creativity anything is possible, and that within the world of wildest dreams there is a place for everyone.

To learn more and read the full article visit www.thewildresidency.com

Jocelyn Claire Burke



EVA

The art works from the project "To the wonder" are dedicated to interaction of good and evil forces through their influence on humans within postmodernist philosophy. The project aspires to give an interpretation of reality, a combination of images, by analyzing postmodernist symbols, such as desire, simulacrum, hyperreality, transgression, deconstruction, interpretation.

The project includes the concept of objects deconstruction in search of spirituality. This allows to separate the material from the true spiritual essence that is able to overcome the barrier of reality and to transgress to a different dimension.

The project seeks to show that the constant quest for truth in the pluralistic world of postmodern is essential to get to know oneself and one's place in the world, and the art stays the only real basis to rely on when everything around gets distorted and transforms into illusions. The Italian philosopher Umberto Eco used to say about the role of art: "It explores the disorder of reality. Art has to find 'an excuse' for uncertainty, for ambiguity of existence as it is, and to give a positive meaning to this disorder."

The project's photos (created with computer technologies) explore the notion of unity and opposition of sacred and profane, eternal and momentary, human and elemental, the imminence of death and the attempt to overcome it. The project explores connections between mystic universes, spiritual portals and energies.

The French postmodernist philosopher Jean Baudrillard considered the present-day reality as a mere set of simulacra, i. e. copies without content. He called it 'hyperreality' and metaphorically described it as a black sun deprived of natural warmth and light. The images of sun

and bright white light reappear again and again in works aiming to draw attention to the true human pathway.

The present is considered by the project to be based on misperceptions and paradoxes of the world. Present-day humans live in the environment of hyperreality where they are surrounded by phantoms of real objects and phenomena. The search of truth is the only theme and the only goal of the life journey, which is called "To the wonder".



EVA & ADELE

Two brides look into the camera, bells ring, roses twinkle. BELLS BRIDES tells the story of the marriage between EVA & ADELE, the story of the eternal bride and of the constant expectation, the story of the wedding and the fulfillment. EVA & ADELE have transposed their mutual genesis into a shared life and work and have crowned therewith.¹

EVA & ADELE's real-time video BELLS BRIDES shows the artists in wedding dresses as a reminiscence of uniting both lives on the one hand, and the moment when both change their life into art. At the same time they manifest *over the boundaries of gender* always with a smile on their faces, a theme that should become one of the most important issues of our generation. EVA & ADELE: "Our smile is a work of art."

The permanence of their artistic performance is made clear by the real time of the video: In 62 minutes without cuts, they present the audience EVA & ADELE, always smiling and knowing the power of their performance.

Since their 1991 performance *Hochzeit Metropolis* EVA & ADELE have always appeared together, always dressed in very elegant feminine dresses in the international art world as they transform their surroundings. EVA & ADELE's performance turns the public space into an exhibition space: *Wherever we are is museum*.

EVA & ADELE live their life as an expression of lifelong commitment and devotion to an artistic existence which is as radical as it is differentiated – there is no life outside EVA & ADELE. FUTURING, their genuine word invention, is beside art always with them.

Hence, the lifelong, permanent and worldwide performance of internationally renowned artists EVA & ADELE is one of the most radical positions in contemporary art.

EVA & ADELE's work has been exhibited in over 40 solo exhibitions as at the Musée d'Art Moderne de la Ville de Paris, the MARTa Herford, the Museum MOCAK, Kraków, the Museum der Moderne, Salzburg, the Sprengel Museum, Hannover as well as in many group shows as at the Kunsthaus Zürich, the PS1 New York, the Kunsthalle Wien, the Centre Pompidou, the Royal Academy London. Their paintings, drawings, sculptures, photographs and videos are to be found in the world's most important collections such as the Musée d'Art Moderne de la Ville de Paris or the Tate Gallery in London.

¹ See Margit Zuckriegl, *The Journey as a Becoming of the World. Hellas and the Beginning of a Shared Being*, in: EVA & ADELE. ROSA ROT, Köln 2008



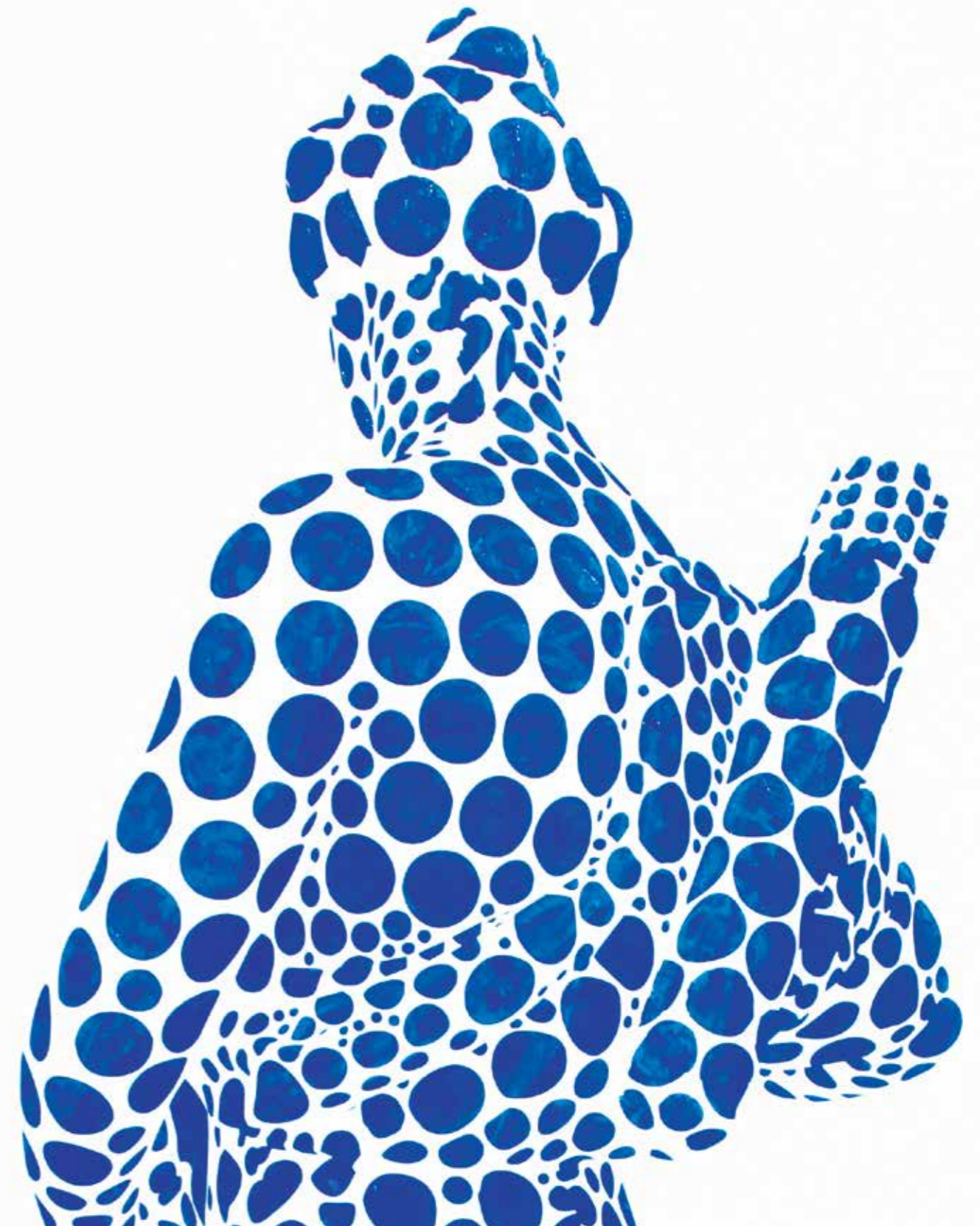
FEROMONTANA

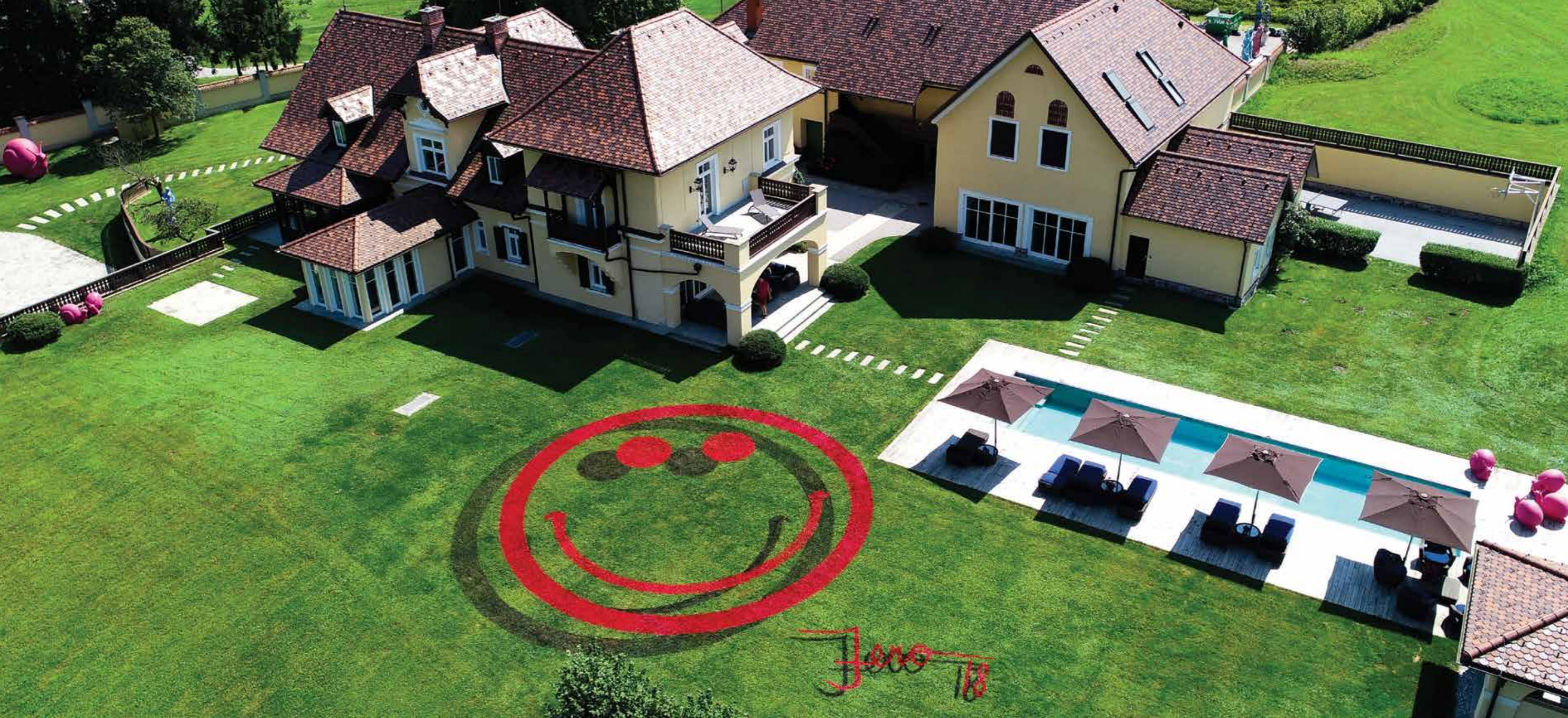
“You don’t have to like the color or the style or the motive, but when you see a painting, a sculpture or an installation and feel like “*Oh, what a great idea, I never thought of that*”, then you see true and lasting contemporary art.”

FEROMONTANA

Look at the knife installations of Farhad Moshiri, the balloon dogs of Jeff Koons, the society-critical street art of Banksy, the reduced paintings of Julian Opie, the spot paintings of Damien Hirst, the brilliance of Albert Uderzo in drawing Asterix Characters or the different ways Yayoi Kusama arranges dots. All of those artists have one thing in common: you don’t necessarily have to like them or consider their work true artistic textbook art, but every single one of those artists had a great, innovative idea.

Consider FEROMONTANA one of them.





Fano 18

Jared FitzGerald

KAI Gallery

Intro

As his artistic practice evolved in China decades ago, Jared FitzGerald was embraced by a number of artist communities, academic institutions, and production centers where he developed long-standing relationships with many established Chinese artists. The respect and trust he gained amongst his peers as a practitioner of traditional Chinese Arts created the opportunity for him to commercially represent many of these artists in the West. In New York and China he has developed innovative architectural designs for both commercial gallery spaces and artist studios in order to facilitate ongoing projects and compelling exhibitions. FitzGerald's unique background as both artist and gallerist continues to guide KAI Gallery's mission of facilitating a visual dialogue between East & West.

Artist Statement

As an artist living and working in China I have the opportunity to learn the culture and techniques that the professional Chinese artists have shared with me. This infusion of information has inspired over the years for me to create artwork that reflects both cultures. This cross-cultural experience has greatly informed my present artwork. In Calligraphy, the application of the brush gives the message. When making my art the brush is the word and the dexterity and liveliness of the painting is what the viewer will experience. The subject matter that I paint is varied and often has a magical feeling because the various subjects transform themselves from one image into another. The philosophy behind this is that any image within the painting will show out the whole feeling and the narrative. The brush work integrates and links one image to the next image. On the ceramic vessels, which is a cylindrical form, as the vessel is turned or is walked around the viewer's intimacy with the work grows and the story elements emerge section-by-section so the total meaning and intent burgeons.



Puma Freytag

The raw material for my Dreamlike Dramaturgies originated from the psycho-affective environment in which I was immersed during innumerable professional and union meetings that addressed determining cultural and social issues, demanding constant vigilance on my part. Numerous graphic scribbles (over 200) thus emerged, scattered throughout my notebooks reserved for these meetings spanning more than 15 years of university activities.

Uncertain emanations of my subconscious, giving rise to a form of Art brut ("raw art"), primitive art, comprising protean drawings that I then exploit in my paintings. In this creative process, free writing is a determining factor. It is a most important tool in my pursuit of a phantasmagoric pictorial dramaturgy. Creeping into the unleashed actions of imagination where everything is permitted, or almost, is a subtlety of execution, whose precision brings to mind the art of illumination, contrasting with the libertarian intention of the realization, and planting the seed for its chromatic materialization.

The central necessity of mental release becomes the driving force behind the organic crystallization on the canvas of a dreamlike world where the subconscious finds an ideal space to confront reality. As a painter and playwright puppeteer, I question, without concession, what fable to accomplish in a world undergoing significant changes in terms of culture, identity and technology. Akin to the manner in which dramaturgical essence is fundamental to the substance of my puppet plays, the dreamlike theatricality of my paintings is also a conveyor of fables whose random narrative threads can be refashioned at leisure by the imagination of the observer.

My compositions are based on paper sketches that are scanned and then reworked using design software. This cleaning up process,

which also permits me to choose from different elements available, enables me to develop a graphic assemblage that I project onto the canvas with a video projector. The next step consists in reproducing this image in pencil, then working over the pencil traces in acrylic.



Andrea Fried

We are living our lives with such intensity that in the past I wished I had longer days. Now I would also need them wider.

We are doing multiple things at the same time, we have many windows constantly open on our cellphones, computers, minds ... in our lives. Painting is for me the pause.

When I enter my studio I enter to a new dimension of time. There is only one window open: my painting.

Although I do not plan my paintings, most of them rest on white. White represents silence that is essential in my life.

I start playing with lines, creating patterns that insist on leaving the frame, on pushing the limits of the canvas.

My intuition is my guide.

I like to keep the sensual gesture of the brushstroke and the unavoidable imperfection of the line on the canvas. Thus confronting the apparent rigid order given by geometry.

Color is a key element in my works.

I like to create systems of radiating color possibilities.

My challenge is to experiment these endless combinations.

The color fragments start appearing like in a movie. They can be vibrant or not, they can trigger emotional turbulence or they can invite you to meditate. The paintings aim at the nervous system and colors work on the retina, to then swing emotions into relaxation or exaltations.

Colors can speak of Plenitude or Emptiness, Euphoria or Reluctance, Extravagance or Austerity.

Colors can speak about us.



Hideharu Fukasaku

I work as a medical surgeon and painter. Through two works, I always am facing many lives, their life and death of many people and paint them as my theme. Because I love humans, I have painted many people as models. However, even if I painted it well, I was not satisfied. I was drawn to copying the model and I couldn't paint its essence. Because I only looked at people from the outside. However, I wanted to paint the life itself. For this purpose, I wanted to get into the human mind. I wanted to paint with eyes from inside, not with eyes from outside.

Sometimes life is not always a reality or a dream. It is because the consciousness to live shapes that life. My painting "Woman in the Ruins" (#1) feels myself to seek its life in a dream or reality.

People are born and grow. In their life, people experience many life choices. The choice of the way of life is like choosing the dwelling place from many rooms. Sometimes they get lost in choosing a room of life. Even if you open the door and enter the room, occasionally people need to come out again. I paint such a choice of life on a scene with many rooms and doors in my painting, "Eight Rooms and Lives" (#2).

When you open the door from your chosen life, you find, there is a wild desert world and unknown ruins that you have never seen. Such surprises are a common occurrence in life. I painted such mind in oil painting, "Woman Lost her Way at the Red Gates" (#3).

People grow up, and in our life, they fall into many illnesses. In the hospital, they are cured their illnesses, and return again. I paint this life itself in the scene in "Running Nurse and a Baby in the Hospital Corridor" (#4).

A bright room is seen on the left-hand side. Suddenly looking close, naked men and women hug each other in a dark closet. The personal secrets of life shine in the dark. Such scene is painted in "Couple in the Closet" (#5).

The past self appears as a girl and sees the present self. Past memories and present are linked beyond space-time. It is expressed in "Memory in the Hall" (#6).



András Gál

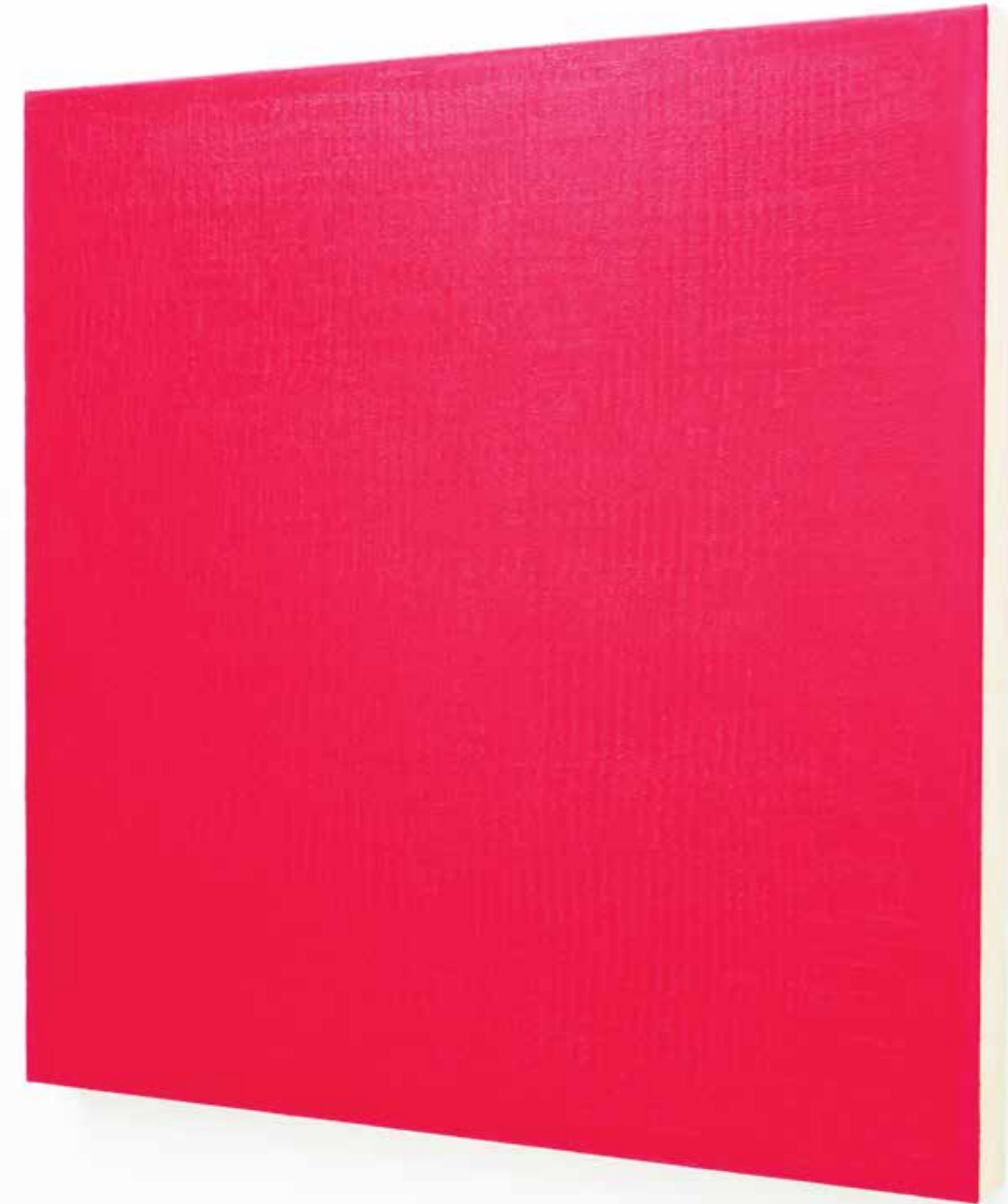
András Gál's paintings focus on two characteristics of painting as colour and surface (or, texture). His career began in the second half of the 1980s, at a time when the theoretical foundations of radical painting were being laid down in New York and Western Europe, and the first important exhibitions were staged. It is radical not only on account of being extremist, but also in the sense of the Latin basis of the word itself (*radix*=root); for its attempt to return to the roots of the art of painting. The movement, which relies on substantial theoretical literature, defines itself as an "investigation" Joseph Marioni — Günter Umberg: *Outside the cartouche*. For a young painter seeking his own way, there is an obvious appeal to a movement that questions painting itself. What Marioni calls "the presence of the painting as an object and the investigation of its objectness" become manifest in András Gál's former shaped canvases.

With the work now exhibited, he returns to the traditional format of the picture, with rectangular, even squareshaped, piece. The objectness, however, continues to be obvious: it is interesting to see how the impression a work makes changes when it is placed in a different environment. The size and proportions of a picture immediately enter into an interaction with the respective sizes and proportions of the wall and the space— and with the sizes and proportions of the other works, of course. According to the theory of radical painting, viewers will experience the colours in accordance with their own visual culture. Nevertheless, the light colours of the paintings now presented can be safely assumed to make a pleasant impression on the majority of viewers. Most visitors to the exhibition will probably find it "beautiful," though this is not a scholarly category. The fields of associations related to the individual colours are difficult to define. There are, however, essential sensations linked to each colour which are the same with every human being, or very similar.

For instance: yellow >> sunlight; light blue >> sky; red >> fire, heat, etc. Light colours usually refer to beginnings (spring, childhood, morning, etc.), and elicit a romantic tenderness. Which is of course a crude generalization. The point of radical painting is exactly the investigation of sensations and effects created by colour, by colours.

A work really comes to life when viewers immerse themselves in the quality of the colour. In this regard, the interaction with the environment is even more evident: the impression such a painting makes on a snow-white wall is completely different from the effect in a coloured environment, be it only off-white or light grey. In Gál's paintings, the colours do not have the all-engulfing endless space of Mark Rothko's works. It is not the space created by the colour that matters here but the colour itself. And what captivates most is the texture of the paintings. There is a fascinating, spellbinding, diaphanous structure based on parallels, sometimes perpendiculars. The greasiness and softness of the oil paint provides a sensual experience. The shimmering of the surface, the play of light on the texture is almost lyrical. Orderliness mixes with chance in a pleasant harmony, spatiality (the furrows in the paint) with planarity (when these furrows are smoothed). The work almost sucks in the viewer, engendering a near-romantic rapture, and creating the essential sensual experience ("radical painting is an object of sensation," says Marioni) that has in fact always been, and will always be, the goal of all artists, no matter when they worked, and what movement they followed.

Anna Balvanyos



Justin Garcia

These days we rarely get to see the artist's process, the origins of where it begins, much less see the connectivity to science explained through the journey and evolution of the artist.

My work is about process through three cognitive phases: experience, awareness and control. This understanding was derived from a theoretical model I have designed called Humanity's Sustainable Infinite (HSI), that uses the relationship of art and science to understand both the physical and mental processes of human evolution through these three phases.

With my structural paintings, I build, strip down and then rebuild the physical structure of the artwork using the constructs of color, shape, depth and movement in an impasto style of layering and thin staining. These processes reveal nuances that give insight to moments that become memories in time. Each subtle mark is a story that lies before the viewer and brings them to stillness with their inner curiosity.

Yet it is not the story or the moments felt that ring most significant, it is bringing the mind to a point of questioned awareness through curiosity.

This is the fuel that stimulates our evolution. What we find is time and question what it reflects of us.

The complexity of time and the human perception of it through the simplicity of aging walls as architectural structures representing reality. It is precisely the walls all around us that bring a sense of solace when confronting concepts of time and its infinite effect. As every surface, from that of the smallest pebble to the largest planet, is a wall, and every wall is a surface subjected to time. Because of this we know time to exist as it is only seen through the direct affects it has on

surfaces. Aging walls being the closest connection for us to feel time all around, not as just a physical change but an atmospheric feeling of change. The transported feeling we get when visiting an old city, is the moment we see, feel and become completely aware of times presents. My work uses that understanding as an entry point for a much deeper and complex connection into both the micro and macro understanding of time, space and the human existence within it.

The process of layering within each work mirrors the sensation of layers in reality and the act of staining serves as memories in the subconscious. The tangible art that is created through this exploration of process becomes a footnote left behind during my journey. Every work is part of a series, every series is part of a larger whole that is created and analyzed for the purpose of deeply exploring the fundamental building blocks humanity collectively climbs in order to evolve.

In order to study the tangible object (art) one must study self (the artist). Yet in order to find the reflection of humanity at its core make-up, we must look beyond our independent self and into the cognitive collective whole. The process of looking so deep within, we reach the point of looking outward.



Erin Genia

MIT

The tipi sound amplifier is a drum interface that invites people to create audible vibrations which reverberate throughout space. The traditional tipi is a Dakota portable home structure for an extended family, it is a shape of strength. In this piece, the tipi is scaled to the body, and its contours have been stylized to encourage sound transmitting capabilities. It is home to four sacred drums. The embedded drums are of different sizes, each playing a different tone. The drums reside within the structure via tension support cords which enable the sound to be amplified and harmonized, projecting upwards and outwards. The drums have the Anpa o wicahnpi/ Morningstar painted in white, yellow, black and red, representing the four cardinal directions. Anpa o wicahnpi is symbol of Dakota philosophy and in this context, represents our people and our ways of life that are indigenous to the land. The tipi structure resonates with the pure sound of the drum, directing it down into the ground and up into the air, each beat a communication to the earth and cosmos. Acoustic Tipi is painted with a scene from the story of Wakinyan/Thunderbirds and Unktehi/Water Serpent spirits who clash in an epic battle from ancient times. Unktehi is a supernatural being who brings catastrophe in the form of flooding, Wakinyan brings storms and atmospheric calamity. The war between these supernatural beings is a way of describing the destruction of climate change through Indigenous knowledge. Acoustic Tipi was built to occupy the Venice lagoon as a ground zero site of climate change. The drum beats emanating from the structure can act as a sonic prayer for our wetland ecosystems, existing between the worlds of the water and the land, teeming with life, and increasingly threatened by human activity. The piece is a reminder of the Dakota principle, Mni Wiconi – water is life, a reality that urgently needs to be recognized.



Beatriz Gerenstein

The Gift is a stainless steel sculpture by Beatriz Gerenstein that invites the viewer to connect souls as a good tango does. It looks like a paper-wrapped box tied with a natural twisted manila rope.

Gerenstein transgresses here the limits imposed by a postmodern society submerged in the coldness of those bodies that renounce the warmth of good deeds.

What is inside The Gift is up to at the viewer. Gerenstein's noble intention is to offer everyone who approaches his work the opportunity to access a certain oasis of desire where they can meditate and dream, at least for a few seconds.

Yes, each person will have his or her own gift. The idea is to receive, put a balm on the wounds that we carry inside and conclude with a smile that returns and spreads peace, joy, and love. However, one step beyond involving the "other" and recognizing its importance in us, the sculpture recalls us of a greater gift, the Life.

Gerenstein conceived this sculpture as the "package" of life that is given to us at birth. In this box, we keep our fate, which carries the exact weight we can lift. It reminds us that life is given to us without religious labels, of race or color, stripped of social patterns and mental borders: it is up to us to find the way to be people of good or evil, capable of achieving any goal set.

The very reflective but uneven stainless steel surface personalizes all the faces that come close to The Gift to look at themselves. The viewer is forced to recognize that the perceptions of his or her images, as the wishes inside The Gift, are just self-constructed. Like in a quantum paradox, it is subject to other people observation.

The Gift is a sculpture in continuous change. In addition to absorbing the colors and lights, the shiny metal projects back to the surroundings twisted images and faux realities.

The organic and warm rope that ties the gift is a vital element in this composition. By its own texture, it symbolizes the force with which life embraces all of us.

Gerenstein delivers this gift with the solemnity and respect that life deserves; open to connect, to share, and above all things, to live.

By Dayara Bernal Roque



Cheryl Goldsleger

Augusta University

Vast Scale-Intimate Space

Common to all human beings is our temporary occupation of the earth. Throughout her career, Cheryl Goldsleger has explored the concept of place and how humans occupy interior and exterior spaces. As the way we inhabit the world continues to evolve, Goldsleger's interests persist, expanding from the study of architectural renderings to maps. Functioning not only as representations but also as concepts, maps, similar to lines drawn by the artist, represent the idea of a place.

Although Goldsleger's current works do not reference specific locations, they are also not imagined. *Vast Scale-Intimate Space*, her contribution to *Personal Structures-Identities*, presents three paintings *Tenuous*, 2019, *Coalescence*, 2019 and *Transient*, 2018 installed over a wall-covering created from a reverse printing of her drawing, *Independent*, 2015, reinforcing our shared existence within communal spaces.

Aided by a set of tools collected over time, she references geographical elements, the mathematical, and humankind's comfort with geometric forms. Her use of repeating motifs recalls modern landscapes and reinforces current reliance on systems and networks.

Capitalizing upon the provisions of a resist technique, Goldsleger selects a black ground for her paintings upon which jewel-toned colors highlight the beauty of connectivity, chaos, and order. Fluid lines traverse over one another, and meticulously rendered borders appear through them. Often sub-divided into smaller plots, they allude to humanity's ambition for ownership.

Goldsleger's use of an abstract vocabulary allows for multiple interpretations while conveying her sensitivity for the human experience. Her '*diagrammatic images*' also suggest natural and societal orders and serve as a reminder of the transitory realities present within contemporary society.

Curated by Shannon Morris



Christopher Griffith

In 2002, mob boss John Gotti Jr, the don of the notorious Gambino family crime syndicate died in prison. What proceeded can only be described as a spectacle for his funeral with 22 limousines and 19 flower cars that snaked through Ozone Park in Queens. There was local outrage that a man convicted of 5 murders, conspiracy to commit murder, racketeering, obstruction, tax evasion, gambling, extortion and loansharking was given such a grand farewell. I watched the funeral on TV in total amazement and then had an interesting thought.

Some people simply are not good people in life. They lie, they steal, they abuse or worse. Everyday, people are being called out for their present and past inappropriate behavior. No longer can people hide behind their power or influence to intimidate their victims into submission. So why do we still feel compelled to praise these people when they die? Where is it written that we be polite and aggrandizing about people who were not worthy? Is this reluctance to judge born out of a societal tradition or is it born out of the fear of our own failings in life and how we indeed might be judged in death?

In Memoriam questions why we are by default polite and respectful about people when they die by unapologetically displaying the worst aspects of the human condition in the form of conventional funeral flower offerings. Admittedly harsh, though beautifully rendered, *In Memoriam* is meant to question the status quo of how we react to death. It asks the viewer to reflect on themselves and the people around them in how these all too common statements of human failings relate to their own lives. It reflects on what the real legacy of people ends up being in ultimately presenting how some people should actually be remembered.



Marinka Grondel

PEEL

My name is Marinka Grondel. I'm a conceptual and fashion photographer.

In my photography I explore themes surrounding metamorphosis and the diversity of different landscapes; in particular, the profound ways humanity's touch can inevitably transform a landscape. I always try to find connections in my captions, seeking to establish a relationship between elements to create an experience where the human form, objects, art or clothing become part of their surroundings. Through this process I play with reality and maybe create a new one.

I like to fantasise about the future and think about what people will look like. How do we move and behave? PEEL shows one of my futuristic visions.

The world is being polluted with large amounts of plastic and filled with materials from our production processes. With PEEL I investigate what our world would look like if it consisted largely of these materials. The plastic dome that formed the stage for this project symbolises the bubble in which we all live.

The materials are a very important part of my artistic process. These are shown in a tangible and detailed way. I play with combining natural and unnatural materials. The viewer sees something that feels natural, but the use of materials creates confusion. Like:

Plastic sand and aluminum clouds.



Elena Gual Baquera

I have always felt a strong connection with colour and composition. Though while growing up in Mallorca, I explored alternative ways to express my creativity such as music, dance and theatre, but ultimately art was where my heart lay.

During my studies at the Florence Academy of Art, I studied the techniques of Renaissance painters, which I believe, in some ways, was like learning music theory. This technical base gave me the tools to start improvising my own songs. After graduating, I struggled a little bit to find the right notes, but photography and travelling helped me out with this. While emerging myself in different countries and continents I found the varying lights, colours, skin tones and cultures in women fascinating. At first my intention was to depict these ideas with the techniques learned at the Academy, a few good brushes and my favourite medium "oil paint" were my allies, though despite my few attempts I was dissatisfied with the impact, and felt that I wanted to be more creative and explore a totally new avenue from that which I had become so accustomed to. Whilst experimenting for a long period I befriended the palette knife, which enabled me to develop an impasto effect to my work. By keeping my style and composition consistent, I have attempted to highlight the similarities that my muses all have, despite them looking very different at first glance.

In a world full of creativity my inspirations do not only come from my favourite Impressionist painters such as Monet and John Singer Sargent, but also from the strength of photojournalists, fashion photographers such as Steve McCurry and Chris Colls and composition and storytelling's that Almodóvar creates.

Beauty is a concept that we are universally drawn to, not only feeling attracted to it, but even the elegance and tranquility found in nature is something that I strive to portray in my paintings. To make someone take a glance and feel like they want to look at it for longer, an attraction to the eye, but also something that adheres to the memory.





Aamir Habib & Noor Ali Chagani

Antidote art & design

Aamir Habib

Integrating sculpture with digital media and modern technology, Karachi based artist Aamir Habib creates bold pieces that are not merely documentative but also aim to connect and process pieces of information from alternate sources with underlying humor and wit. He weaves them into an alternate discourse, exposing the anxiety that surrounds such decisions but at the same time it is essential for the installations to be unambiguous so viewers are in direct communication with the artist's thought process.

Weaponry and specifically missiles, their structure, systems and the effect they have on the green landscapes and blue skies of our natural world, take center stage in the artistic output of Habib. He bore witness from a young age to violence and conflict, born in Kohat and raised in Quetta, two cities close to the Pakistani border with Afghanistan.

Always exploring new techniques and media, Habib produces work that directly comments on particular political figures and situations, subtly merging the decorative and destructive. Satirical responses to his personal experience of corrupt political leadership and democratic processes, his installations display surreal scenes of an all too possible, nightmarish future that is quickly becoming our daily reality.

Aamir Habib, V2, 2016, 33 X 101.6 cm, Edition 2/3, Laser Engraving on Acrylic, photo print and LED lights

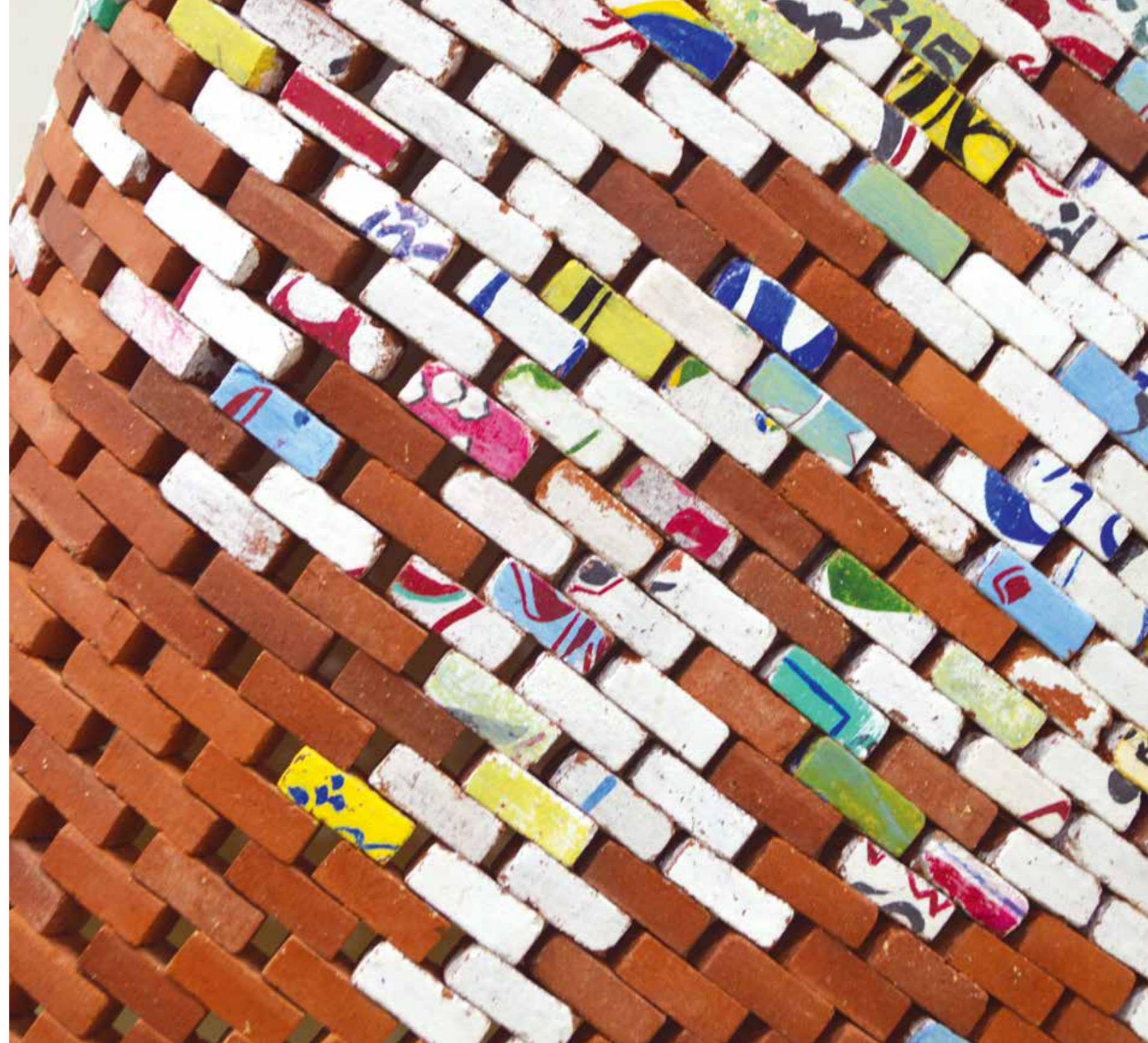
Noor Ali Chagani

The brick forms the foundation of many built structures around the world. Together with a multitude of other units, the bricks symbolize a solid and enduring space as well as power, possession and strength. Its might and fortitude sustains entire buildings and the people that occupy them. They provide shelter, protection and a home. Noor Ali Chagani captures these qualities represented by a brick to serve as a metaphor for traits that are expected in men in Pakistani society. They are assumed to be pillars of strength that should not reveal any weaknesses. These endless responsibilities never allow men to show their softer, more fragile and emotional side.

This inspired Chagani to create a sculptural work in which he uses the medium of brick to create cloth and fabric like structures. "Hanging Walls" is about showing the softer side of men. The brick cloth aims to transform preconceived notions of rigid solid walls into something soft, fragile and cloth like - the other side of a man.

He has created minuscule bricks, each individual unit fitting easily within the palm of one hand. These pieces could hardly be considered powerful; a tight squeeze might obliterate them from existence. Yet all these tiny units make up a bigger chunk that would go into the formation of an even larger entity.

Antidote art & design is an online platform that represents talented emerging and mid-career artists and designers from around the world, with a special focus on the Middle East, North Africa and South East Asia.



Joan M Hall

Childs Gallery, Boston, Massachusetts

I have always been drawn to the sea. It is a mysterious abyss both fascinating and terrifying. Water is our greatest resource, and we are dependent on it to survive. We know little about it even though it occupies seventy percent of the planet's surface. The beauty of the ocean, its endless shifting from serene to deadly and back, its maritime lore and history, and our physical relationship to the ocean (we have the same percentage of salt in our blood as does the sea) have informed a lifetime of creative exploration. We live surrounded by various kinds of water until the day we die. I am a cancer survivor, and in 2005 my work shifted. I began reading scientific studies that predicted the next cure for cancer could originate from the ocean while concurrently reading about the rapid rate of pollution worldwide. My art evolved from a personal relationship I have always felt to the ocean to a global concern about ocean pollution and our intertwined mortality. Climate change demands new and different ways of navigating how we exist. Plastic is here to stay, but as a civilization we have come to realize we have too much detritus and we need to consume responsibly. The warming of the ocean due in part to floating plastic has already affected over 700 species of marine life and is causing coral reefs to die at an alarming rate. Ocean currents cause plastic detritus to circle the planet as it breaks down, creating large gyres of swirling particles.

Being an artist and an avid sailor, I am drawn to the tension between control and surrender, and I embrace the unpredictability of the materials and processes I use in making my art. Bits of scavenged plastic are often embedded in paper or used to create marks and textures. Exploration and experimentation are core to my process. The work in the exhibition *The Invasion of Hull Cove* is influenced by an experience of walking on a Rhode Island beach after a storm and seeing pink, fleshy colored, rusty-red vegetation over a foot deep

piled on the shore. It was beautiful, but my gut reaction was that it did not belong. It was a type of invasive algae that had come from Asia and can now survive in a New England climate. I want viewers to be attracted to the beauty of my piece, but on closer inspection realize beauty is camouflaging danger. Surprising three-dimensional shapes emerge from the algae-printed wallpaper. Wavelike, they undulate and jut out from the cadence of the pattern. Beauty is my tool to seduce the viewer into contemplating a troubling message.

My work combines my need to make art that is visually arresting with my passion for marine advocacy. I want to initiate a conversation about the peril we will face if we choose to ignore climate change. Many of my exhibition installations polarize works about cause and effect, the past and the present, love and loss. Now that I live on an island on the East Coast, my source of inspiration is my view. We protect what we love.



Karin Hannak

Love, as a power that unites times, places and people, but also the sadness of so much suffering in our world are the essential motivation for my work which I design in various techniques. I try to set signs that supply ordinances and memorials for the recipients, intentionally or not. Anyone who wants feels the horizon of experience in it which ranges from an innermost sensibility to the confrontation with infinity and contains a reminder of the need for redemption.

Embracing Time And Space (ETAS) | Transparent foils with a quote from Thérèse de Lisieux, continuously repeated, written in silver lettering and in languages of all continents symbolically uniting the world.

10 years ago the same banner for peace had been installed at the New Cathedral, Linz, Austria. Connecting times and spaces (places), now on loan from the New Cathedral Linz "ETAS" will be presented at "Personal Structures" 2019 Venice to the theme "Time - Space - Existence" and will thus bring the message of love from Austria to Italy. But symbolically, Venice/Italy will be also connected with Beijing/China, Penang/Malaysia, Georgetown/Guyana, Johannesburg/South Africa, Budapest/Hungary, Caracas/Venezuela, Vienna/Austria, Port-au-Prince/Haiti where the banner has been installed since 2008.

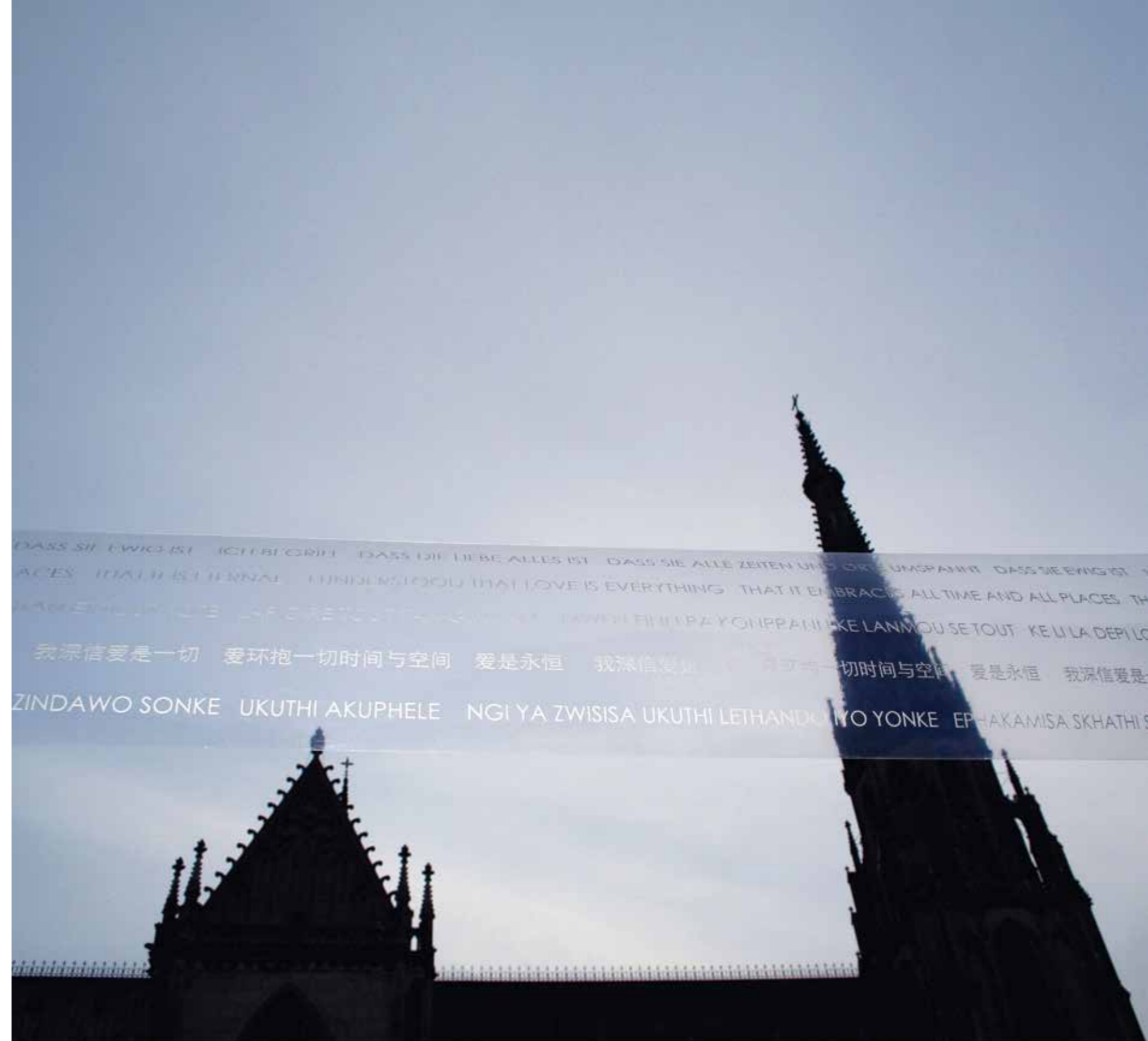
Karin Hannak | Capillographics, Photography, Installation, Concept Art | lives and works in Wels, Upper Austria

Artist's career | 1985/88 painting with Prof. Anton Lehmden in Salzburg, Austria and Prof. Rudolf Kortokraks in Rome, Italy. | In 1990 there is a change in the means of expression from painting to Capillographics (art with human hair) and conceptual art. From 1993, projects in

white, poster walls, installations and photo projects follow. Concern for humanity and the future of our world becomes a central theme. Karin Hannak often combines her artistic activities with calls for humanity and interpersonal solidarity by setting signs for a peaceful coexistence. At the same time, her work is a contribution against the violence and brutality of our time.

Exhibitions (selection) - in Austria: Vienna Künstlerhaus, Museums Quartier/Vienna, Galerie Gritta Insam/Vienna, NÖ DOK St. Pölten, Art Museum Lentos Linz; - Abroad: Art Museum Gelsenkirchen/Germany, Westermann Art Collection/Germany, Contemporary Art Museum/Naples/Italy, Tallinn Art Hall/Estonia, National Museum Bratislava/Slovakia, Het Zwanepand Gallery/Antwerp/Belgium, Symphony Hills Gallery/Tokyo/Japan, Olympic Fine Arts Museum/Tai Miao Temple/Beijing/China, Drill Hall/Johannesburg/South Africa, Cairo Opera House/Egypt.

Memberships | Austrian Artists' Society, Vienna Künstlerhaus, INTAKT - International Action Group of Fine Artists Vienna, Gallery Forum Wels, Atelier Wels



Carl Martin Hansen

I work with painting, drawing and sculpture. My work reveals dreams, inner images and impulses. Music and landscape are important sources of inspiration, and both play a vital underlying role in my work. In my recent works there are often close suggestions of bodily forms, while, at the same time, the viewer is left to his/ her own experience and interpretation.

In working with sculpture I have been occupied by music, the body, rhythm and movement. I try to make visible an inner space that is also apparent in my drawings. The traces of the process of work are important to me, like in the process of drawing.

The group of bronze sculptures modelled in Berlin forms a spatial interaction, a kind of conversation or dance. I work directly and spontaneously by modelling the clay. In the marble sculptures I am fascinated by the hardness, but also by the softness and sensuality of the material, as a means of visualizing sculptural visions and expressions.

My latest paintings and drawings are strongly influenced by musical inspirations. Fragments of text are often a part of the picture. The drawings are presented as a series, like notes and expressions of thoughts and reflections, often created when travelling.

The series of drawings "Berlin notations" was made at the same time as the sculpture group in Berlin, the two expressions inspiring each other. In this series I was concerned by impressions from the urban landscape, sculptural and bodily forms as well as musical impressions.



Tilney Hardiment

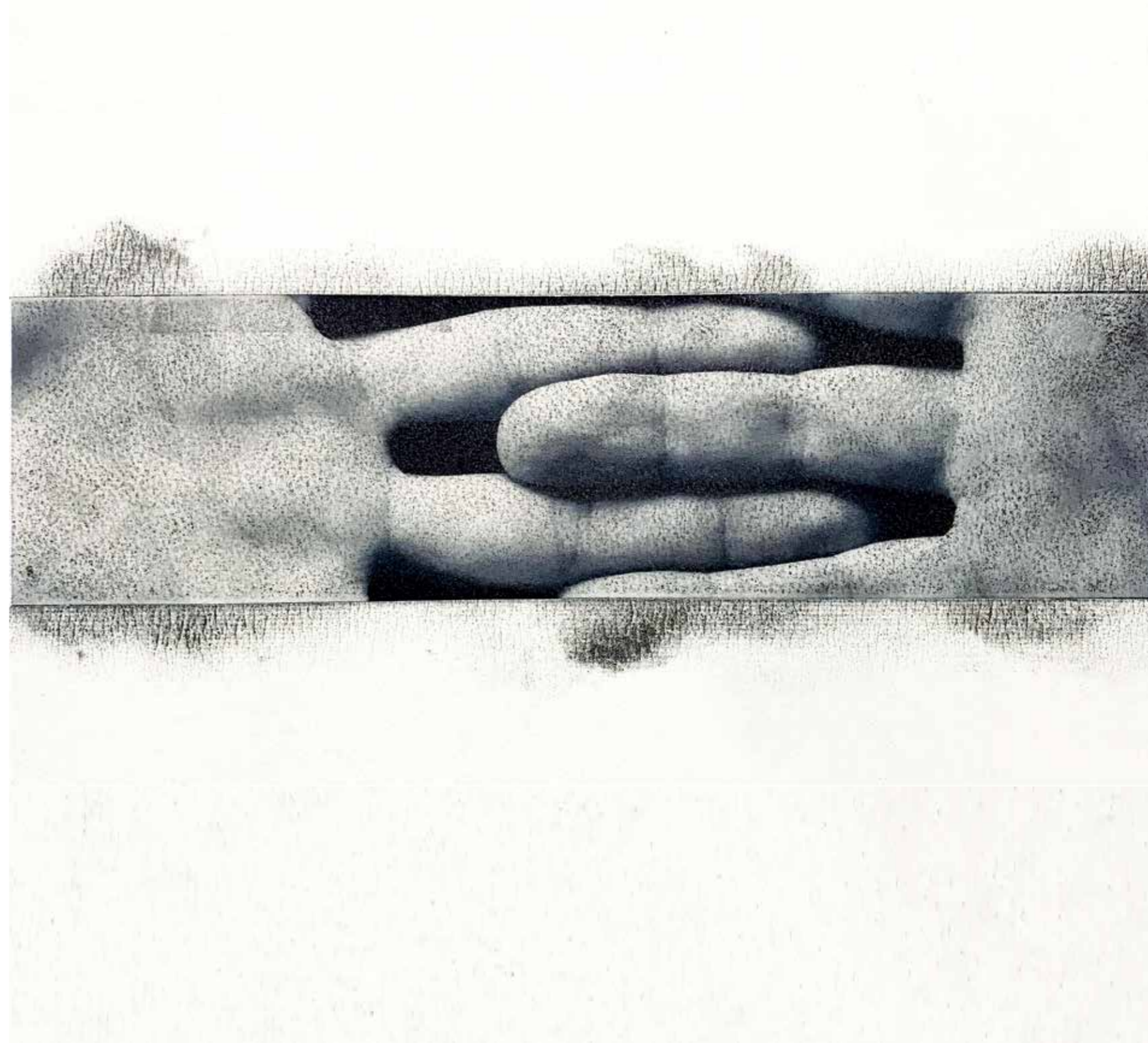
Painting and drawing from photographs of my body is a process of employing the physical and transforming it to other levels of suggestion.

The works in this exhibition are photographic or have photographic origins that have been transformed through different media into metaphorical figurative landscapes, releasing the still nature of the photographic images into sensual material planes that touch on the metaphysical experience of being.

I am interested in the subtle implications of images, rather than framing what is known. My practice is essentially concerned with the abstract nature of forms and focuses on their evocative qualities by emphasising the works' materiality.

The merging of these two different processes: the handmade and the mechanical, sets up a tension, a dichotomy of media that vie for their synonymous value.

Whilst addressing these concerns in traditional aesthetic terms, it is through presenting my body as a vehicle for the work and treating it as a neutral compositional tool, that these works adopt a modernist aesthetic, claiming a right to exist within that pedagogue and ultimately exalt the female form.



Jürgen Haupt

... painting is like writing a novel for me -
but not about copying, I want to create a new story!
In doing so, I create my pictures from the subconscious without any
kind of aids such as sketches or something like that...

The process of painting begins with the determination of one basic
color which then remains as a visible part of the work. What then
arises on the canvas with thick paint application either by brush or
spatula in quick succession is equivalent to an explosion, since even
for me, the result a complete surprise. Then the so-called coloring of
the work begins to give the figures originated from the subconscious
the pictorial.

The much-noticed colorfulness of my work can be explained as
follows: I produce my own colors with special high quality pigments
based on acrylic.



Kathryn Hart

Kathryn Hart's, "New Dawn," reflects on the simultaneous organic processes of regeneration and degradation and questions if there is a point of homeostasis. Each sculpture sways towards either becoming or eroding. Expand or contract, develop, remake or become anew individually or collectively prompted by internal impulse, not external constraint. Sculpture boundaries are like membranes, permeable to light, air, space, energy, emotion and idea. Sculptures concurrently glisten with an embryonic presence and molt their skins. In the abstract photographs, found deer bones reveal transformation after long term exposure to the natural elements. They become translucent to light and full of graceful energy. Symbols of decay alter into pictures of rebirth. Both the sculptures and photography are reflections of the natural cycle and unique moments. Microcosm mirrors macrocosm.

In "Personal Structures, Identities," Hart continues her dialogue with feminine identity and the lasting core which survives the white noise from society, family and personal experience. Kathryn Hart is a multimedia artist whose works echo the human condition — all of its crags, crevices, revelations and secrets — and a belief in an endless ability to rise from the ashes. Artworks are rooted in personal history and explore life, death, and hope, and the tenacity of the human spirit.

Her works, centered primarily in organic line, space, gesture, dimensionality and shadow, exude the inherent energy of an entity. Hanging sculptures and installations change with varied light and air movement. Line and shadow are used both as form and symbolism. Some pieces are physically palpable and bridge genres. Surfaces rich with archeology reflect the complexities and turmoil of human existence. Forms extend beyond support boundaries, jut outward and encroach the viewer's space.

A family of scientists and a decade in organ transplantation research bred a fascination with physical and psychological intricacies and the relationship to the whole. As a plastic surgeon's daughter, suturing and cutting come naturally from frequently observing surgeries. However, Hart's aim is not to veil the underbelly, but to reveal it.

Kathryn Hart lives adjacent to and roams Pike National Forest in Colorado.

Referred by Levis Fine Art, New York



Elizabeth Heyert

The Idol

What makes a woman an idol, an object of fascination and worship? The starting point for my project was Mary, the woman believed to be the mother of Jesus, whose image is probably the most ubiquitous in the western world. We see so many religious depictions of Mary, but what would we see if Mary were portrayed simply as a woman?

I concentrated on realistically rendered statues in southern Spain, photographing Mary alone, without any of the trappings of religion. I quickly realized that these lifelike sculptures, all created by men, reflected a highly biased conception of an “ideal” woman. Many of the faces of Mary looked remarkably similar to the gorgeous movie stars from the golden age of Hollywood. That the male fantasy of the archetypal woman is seemingly unchanged over the course of many centuries amazed me, and yet somehow was not surprising. From the Bible to Princess Diana, from movies, popular songs, tabloids, celebrity magazines, and K Pop, the timeless message to women— if you are pure, sexy, beautiful, vulnerable, pale-skinned, and perfect, the world will worship you.

And yet. The message is more complex than that.

There is the myth of the “good” woman, and the myth of the “bad” woman.

And, in the modern world, we often elevate the women we worship to dizzying, impossible heights, only to destroy them.

I decided to create pairings, juxtaposing very realistic portraits of Mary with artifacts of popular culture that reflect intricate and often

contradictory messages about women. Sometimes I use movie posters from the “Bad Girl” genre, depicting beautiful movie stars whose characters have somehow lost their innocence, fallen from grace, and are now “bad to the bone”. The copy lines are telling: “Just Say It, I’m No Good” or “Half Angel, Half Devil, She Made Him Half A Man”. I also explored the way women who are elevated to the status of idol — so much so that the whole world knows them only by their first names like Marilyn, or Diana, or Whitney— are ultimately destroyed by the brutal stresses and demands that status commands. I collected covers from original newspapers, like the poignant LA Times from 1962 announcing the death of Marilyn Monroe at age 36. Her photo, at the center of the paper, is as enticing as the portrait of Mary next to her, surrounded by jewels and gazing hypnotically at the viewer. You can’t take your eyes off either of them.

We love our idols even more, once we no longer have them.

The tennis champion, Billy Jean King, recently wrote: “Women are taught to be perfect. We aren’t of course, so why are we held to that standard”? My project doesn’t answer that question, but perhaps it will provoke thoughts: About what it means to be a woman who is idealized and worshipped; Why women try against impossible odds to live up to someone else’s vision of perfection; And, most of all, why we elevate the women we most admire to unattainable heights, and then demean or destroy them when it cannot be sustained.



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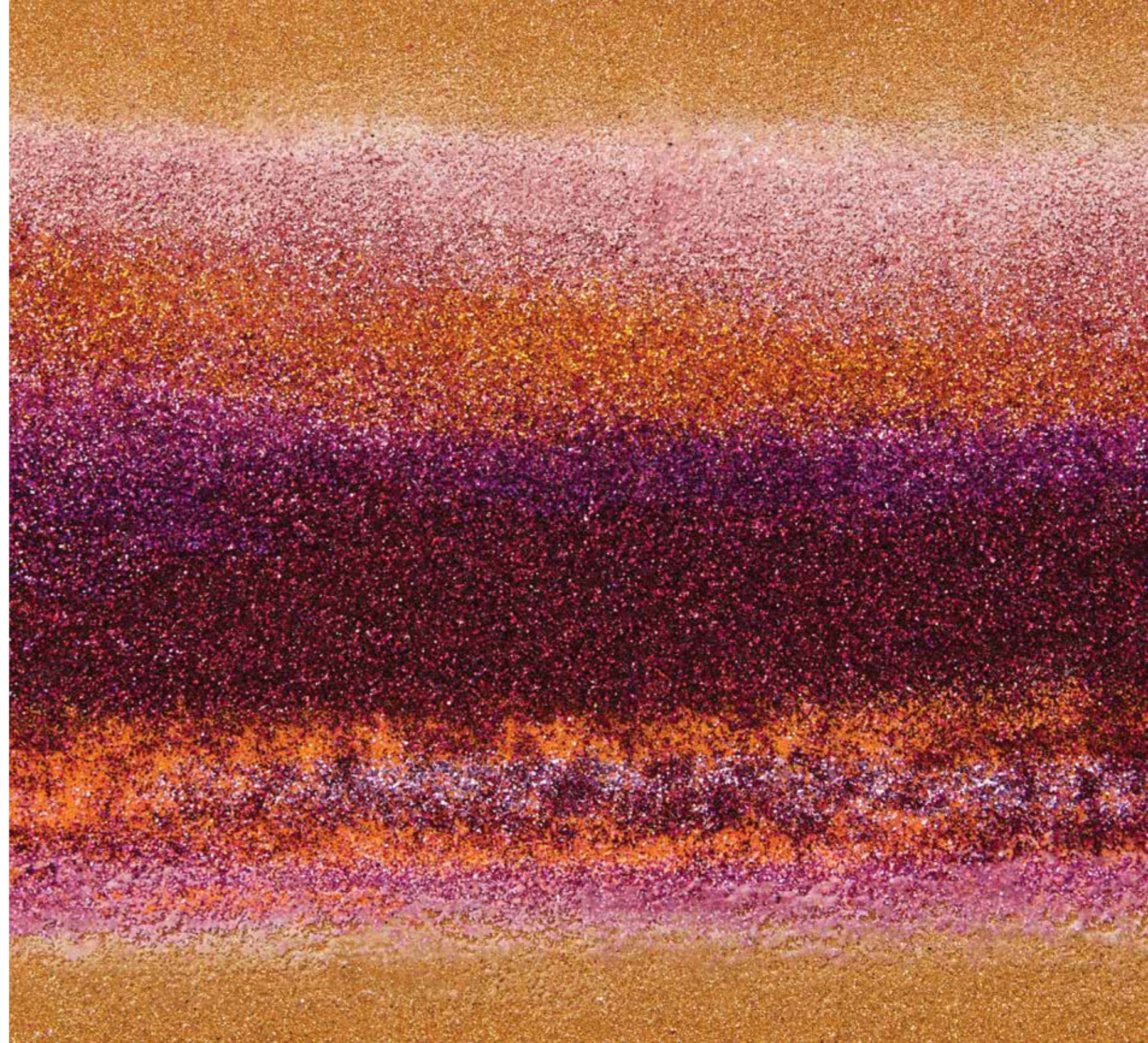


Camomile Hixon

Humankind is presently at its greatest inflection point in history; we are welcoming an era where earthlings become a multi-planet species which represents an unprecedented opportunity to re-evaluate our culture and create better ways of co-existing.

Leaving Earth behind to colonize Mars is nothing short of a grand turning of the evolutionary wheel. Astronauts have conveyed that seeing Earth from space becomes a spiritual experience which causes a fundamental perception shift, bringing with it a heightened sensitivity to Earth's fragile state and a much enhanced solidarity with others. Travelers lucky enough to board spaceships for the new world may have their transformations during the journey and will be better equipped to avoid the historical earthbound mistakes of our species.

The view of Earth from space does not allow for borders, walls or divisions, rather the effect is one of overwhelming unity, unconditional love and connectedness to humanity which will be fundamental in reversing climate change and insuring peace in our colonized solar system.



Ania Hobson

The tides are changing. No longer are female artists held back in the shadows - they are on the rise! Do we need to even still call ourselves 'female artists'? It's almost like the label itself is now becoming a movement (a movement that's been gathering pace for centuries), and interestingly it was only last year that it was discovered that the famous hand prints in the Lascaux caves actually belonged to women - our sister artists!

I tend to paint close family members and friends as they are familiar with my style and techniques and perhaps it is also a relief from the tension and pressures of painting commissions for clients. Being comfortable with your work is very important. I work quickly with illusional perspectives and figures that interact with their interiors, creating what is almost an abstract pattern of flat planes of colours and geometric shapes. I don't like to fuss over a piece of work, or overcomplicate a painting. Any overworking tends to constrict my technique and style, so maybe that's just my character determining my style of work? It's very rare that I would do preliminary sketches before starting a painting - It's more of an 'in the moment' thing for me, the quicker I set off the better the painting usually turns out. There is never that 'perfect face' to paint. I prefer to look at the figure as in how it's composed in the space it is located in and how it interacts with the interior, an exploration of the sense of space, the shapes together with the colour palettes. A big inspiration is Gauguin, consequently my studio is full of books and postcards that I surround myself with for inspiration.



Jean-Marc Hunt, Joël Nankin & François Piquet

Jean-Marc Hunt

The expression of the connection between everyday life and the derision of death determines the stripped expressivity of Jean-Marc Hunt. He makes visible the shock of inevitable encounters between different worlds and cultures. Hunt's style reveals the reality of desires, hopes and sufferings experienced in the impoverished suburbs. The irruption of his writing, fast and jerky, represents the reality of social and psychological experiences.

The common thread running through his three reference exhibitions, *Negroscope*, *Negropolitan Traffic*, *Negropolis*, and *Récits cosmogoniques* is haunted by caricatured figures created by a mind that's radically critical. Hunt's seismographic plot transcribes his revolt against injustices and the chaos that shakes the foundations of our modern societies. His sculptures also challenge mental barriers and other walls, echoing the old adage that hatred is born of fear, while fear is born of ignorance.

Christian Bracy

Joël Nankin

Guadeloupean visual artist Joël Nankin literally freed himself through painting. Introduced to art in Haiti after leaving colonial jails, he became a major figure in the arts in Guadeloupe. He opens up the mind by practicing an aesthetic that goes "beyond what we can see." The artist has been exhibited in Guadeloupe and abroad in Canada, Trinidad, Rome, New York or Paris.

Nankin paints in a rhythm with outlines, erasures and scratches that gives his work movement. He has built a pictorial nomenclature that extends from an obvious figuration to a deconstruction of this same figuration. His creations are almost always populated by characters inspired by Native American, African, and Asian symbols. Nankin

summons beings, spirits and souls. His dives into the heart of painting display confident, nervous or blurry features, and show absent or wide-eyed gazes, witnesses of a history often written by the conquerors. Nankin's pieces transcend the question of memory in our existence.

Nathalie Hainaut

François Piquet

The works of François Piquet generate an unrest that is continually reiterated. He creates three-dimensional "objects", installations and multimedia productions through an approach based on appropriation, recycling and reinterpretation. His work questions memory, modern Guadeloupean society, and the complexity of human relationships resulting from a former dominant/dominated system. He drew attention by making animal and human figures out of woven metal strips he recovered in the old Darboussier sugar factory in Guadeloupe, that were originally intended to be used as hoops for rum barrels. For a work *Mounpapyé*, he built forms out of crumpled paper that he wrapped in sheets of paper, tied up and coated with resin. For his project *Moun brilé* he carved black burned wood into figures. These pieces show a sense of violence and/or vulnerability, and refer to an ethic position of the artist.

For the 2019 Venice Biennale, he created a multimedia installation about the difficulty and necessity for people to coexist.

Dominique Berthet





IMAN - Instituto Mazeredo de Arte Nova

MAZEREDO: A PERMANENT DIALOGUE WITH NATURE, FOR A PEACEFUL WORLD

The sculptor Mazeredo, who is a resident in Rio de Janeiro, Brazil, placed several works of her own in parks, avenues and churches of the city. On the other hand, she has successfully developed a well-deserved international trajectory: she has already exhibited successfully in Miami, New York, Lisbon and Paris. In 2015 in New York, she presented her exhibition called Dialogue for Peace on the sidewalk of the United Nations, and today three sculptures of her own are permanently installed at Playhouse Plaza Park in Larchmont, Westchester County. In Paris, the City Hall, the eighth arrondissement, houses a sculpture of Mazeredo, which materializes the symbol of the campaign of prevention of breast cancer, created for the American Cancer Society.

The art of Mazeredo is projected toward a permanent dialogue with nature, backed by the artist's concern with the preservation of natural resources (her environmental concerns even led her to recycle the marble powder waste of some pieces, mixing it with glass fiber to get a material aligned to the concept of sustainable development, which she uses both in her sculptures and in her paintings).

In the visual field, she seeks a universal language with a global reach, based on the research of synthetic, minimalist forms, which condense the human body figure into colorful silhouettes that float in space; and, as her Diálogo series demonstrates very well, Mazeredo created a three-dimensional sign of the human mouth, which functions as a unit that allows several constructive combinations. Therefore, the artist broadens the debate about the current era, which is characterized by the over-communication that comes from information technology:

an era of chaos and fake news, but also of endless possibilities of productive dialogue and of a better change of bringing human beings together. Mazeredo is not interested in the hybrid wars fought in the digital world, rather, she is interested in the Culture of Peace, spreading the permanent awareness of the nonviolent social values. For the artist, the culture of peace is more than an absence of war – it should not be mistaken with passivity and resignation. It does not take away conflicts, but it assumes that they are peacefully solved, which means a radical change in the paradigms that underpin the current model of civilization.

Mário Margutti
Art critic



Institute ERGO SUM

Daniela Danica Tepeš & Sanja Vatić

Daniela Danica Tepeš

Sweet Hope

In the clutches of the establishments and neoliberalism, the popular masses are misled from proper information that constitutes an important factor when deciding on important issues. The main goal is to minimise information in the media and redirect the masses to focus on trivial debates about insignificant social issues. It may be concluded that their main tendencies and goals are depoliticised, passive, indifferent, apathetic and that the uninformed popular masses follow them blindly.

The artwork is based on a reflection of international migration, an issue that is too generalised in politics and media and often used as a tool to mislead the public. Most migrations are ignored and placed outside the framework of reporting and information. The lack of information and the increase in international migration results in the growth of the migration industry and its dark side that operates outside of the law. The number of migrant smugglers and human traffickers is increasing. In this respect, unregulated and uninformed migrants are particularly vulnerable and thus, the most demonized victims of all evil and the problem of each society.

The Sweet Hope artwork, in the form of actual lollipops, metaphorically represents the moment when smugglers give to migrants lollipops with promises of a better life. However, in the centre of the lollipops are sharp razors that represent the evil that awaits them on the long and deadly smuggling route, as well as the evil that awaits individuals who manage to come to the "promised land". Nothing is ever quite as good as it looks at first. In its core, sweet and tempting lollipops hide the harsh reality that is metaphorically depicted as sharp and deadly razors.

Sanja Vatić

Implants

Previous revolutions and disruptions have always been driven by technology. The artwork 'Implants' deals with issues arising from the scale and speed of technological progress and new media development in contemporary society. If in the era of industrialization capital took control over the material, physical body, in the digital age with the help of new technology, it expands its dominion into the immaterial realm. It is from this perspective that the artwork questions the meaning and power of technology and its impact on society.

The kidney shaped object made of stainless-steel medical basin, filled with moving watch mechanisms positioned between the mirrored book or laptop shaped-like pedestal, questions the duality that comes with technological progress. It questions the relations between individual and social, the cultural and the political, contemporary and historical changes taking place in nowadays society. At the same time the artwork examines the absence of the physical body in the digital world, implementing the surrogate devices, replacing the direct communication with "prosthetics" that are controlling and directing individual perception and emotional responses.



Hélène Jacobowitz

Sculptures as a reflection of our imagination

I was born in an artistic family, my father created jewels and my brother designs jewels and ceramics.

Growing up, I always tried to express myself through shapes and figures. I trained as an artist with the famous Antwerp Academy teacher Ruperto Urzua.

Although living in Belgium, my first formal recognition as a sculptor was at the "Academie de Lutèce" in Paris.

This exhibition at the Palazzo Bembo gives me the opportunity to open a window to the world and to communicate my passion for beauty and harmony.

"The woman" is a central figure in my work, very receptive to her surroundings she has the power and strength to express feelings.

This allows to promote an emotional bridge between people of various origins, philosophy, religions, ethnicities, etc.

My favorite mode of expression is abstract figurative bronze, all in feminine curves, allowing the spectator to use their own imagination and life-experience. At the end giving them a privileged personal artwork to admire with an acquired freedom that gives a fourth dimension to my sculptures.

The form is part of my way to express myself. The curves, the rounds, the lines, the curls leave room to the imagination and the dream.

Following them with the eye or the fingertip is always fascinating.

The meticulous work of the Fonderia Artistica Guastini in Gambellara, Italy has beautifully enhanced the pure lines in my sculptures.

Finally, there is no better way to describe my work than by citing the late Professor Marcel van Jole vice president of the International Association of Art Critics:

"...Slender sculptures reach out to space and indicate movement. Jacobowitz looks for the "essence" in all beings, she refines her models and preserves their elegance and their grace. She cheers the tenderness and brushes the joy. She is a goldsmith in moulding clay..."

As a conclusion, I would like to say that sculpture is my means of expression and I invite you to discover them.



Jon Jaylo

As The Moonlight Echoes On Still Waters

It was 2014 when I had my third solo exhibition in Europe. It was the best highlight of my life but it was also the worst of times in my life as I was facing all the repercussions of my decisions. Although I was celebrating on the outside, deep inside I was torn mentally, emotionally, and spiritually. After my show in Switzerland, I went to Italy with my two sons. We went to see Michelangelo at the Vatican's Sistine Chapel and his David sculpture at the Galleria dell'Accademia, and Frida Kahlo's whose works were coincidentally featured at the Scuderie Del Quirinale museum in Rome. We were astonished seeing all these masters of art and architecture in Florence, particularly the Uffizi Museum that houses The Birth of Venus by Sandro Botticelli, The Annunciation by Leonardo da Vinci, and Medusa by Caravaggio.

While trying to heal myself through travel, art, and culture, in our last evening in Florence I received an unexpected but very important message. It was a complicated beautiful gift that would forever change my perspective in life. Arriving in Venice, my mind was in a state of confusion, there were a million questions running through my head. As I was walking on the cobbled street by the edge of the river, the moon was so bright and just below I found myself staring at the dancing reflection of the moonlight. Somehow it gave me hope and slowly calmed my mind and heart.

I remember telling myself how I wish I can have an exhibit here one day hoping that everything in life can be healed through art. I moved to New York City and started rebuilding my life slowly. Although I left my motherland, Philippines, I never left art. After five long years, that dream is now a reality. Here I am sharing you my recent collection of paintings titled "As The Moonlight Echoes On Still Waters".

The show will focus on my journey as an artist, as a single father and as a flawed human being with hopes and dreams.



Ervin A. Johnson

Arnika Dawkins Gallery

Personal Structures allows the work to take on a new life on a world stage, bridging the gap of race and pulling back the veil that aims to hide things that rather not be discussed. #InHonor's goal is to exist globally and over various mediums. This is the series' first international showing. #InHonor is a series of photo-based mixed media portraits made to honor Blackness as it exists in its various forms. More specifically it speaks to the violence and destruction occurring across America, in the form of police brutality. The skin color is removed from each portrait and then aggressively renegotiated. Pigment stands in for an idea or preconceived notion about particular type of human experience. That experience is culminated and summed up in a word; Black. Questions of tangibility and digital approximations of an entire race are raised. What does a digital approximation of skin color mean and what does it mean to physically remove it and reapply it? The faces are forever transformed, just as our world is with each loss of life.



Igor Josifov

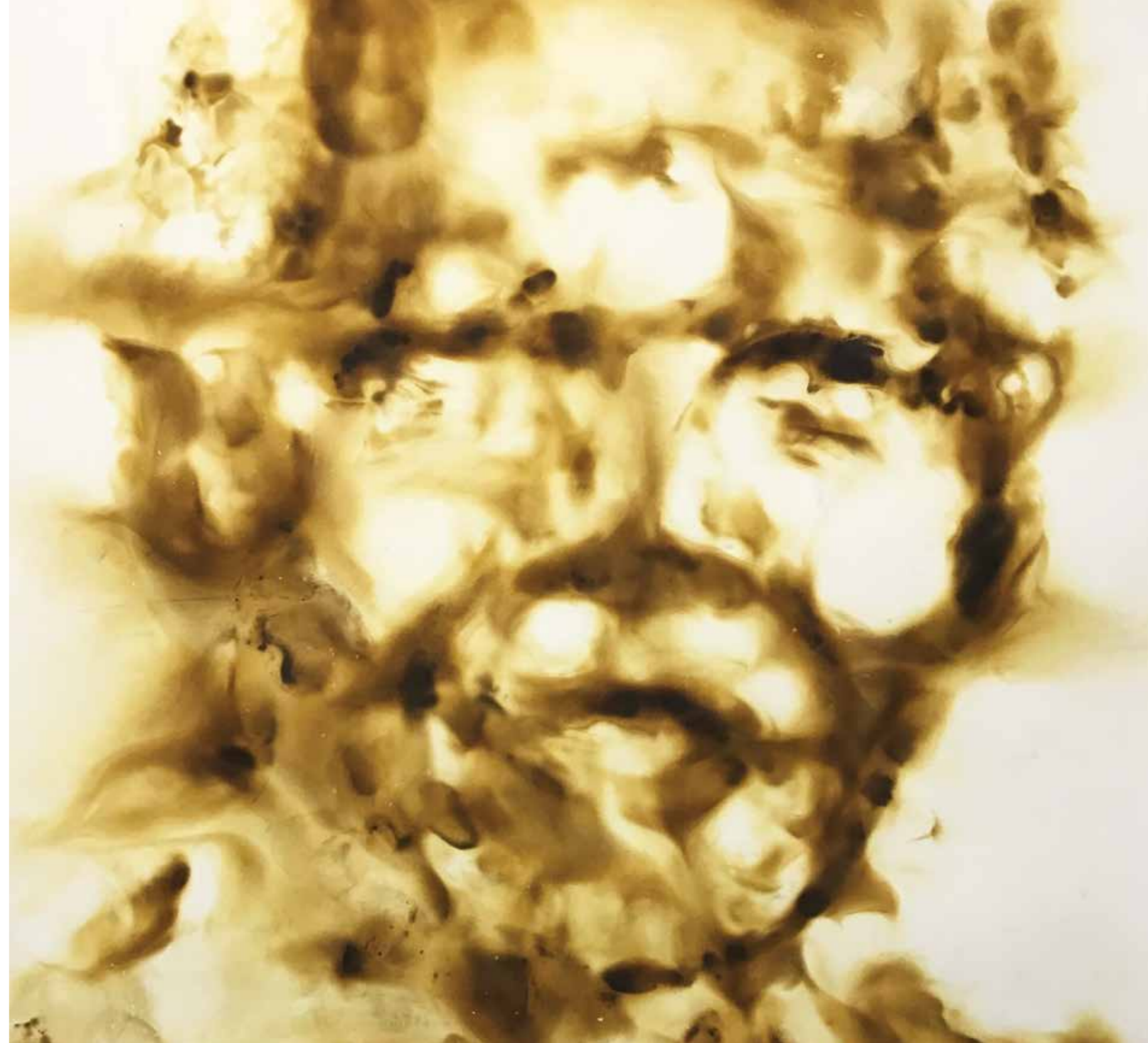
The project 'Че Биде' is a transformational installation that mirrors the world at a time of change that reflects on our future every day. 'Че Биде' symbolizes the rhythm of my performances. I expose my creative process while that process is a reflection of the 'interesting' times in which we live in and manifests itself in a multimedia exhibition.

In my work, an analogous collapsing of borders occurs between artist and form. Covering more than a decade of artistic research and work in a different range of media, I have now chosen my own body as my primary and essential medium. 'Че биде - Перформанс' is a performance installation that comments on the process of entering and moving through different mental constructs that artists embody during the performance. All of these performances are anchored in visual and body art and share a through the line of endurance. This is a durational work during which I cast myself as a signifying body in a field of social semiotics, by using performance and visual representation - to explore psychoanalytic themes such as identity, death, loss, injustice and the status of the ego in contemporary society.

The audience will have the opportunity to be part of a transformative installation for which there will be special dates dedicated to the copyright of the artist.

I will outline key works that are symbolically related to the theme including my piece 'Nelson Mandela', which I managed to get back from the Federal Police in Paris. After a long legal battle, this piece will be exhibited for the first time in public at the 'Personal Structures' 2019 in Venice. This work brings a significant history about human rights and comments on this contemporary issue that is happening to many artists around the world and addressing it is of great importance.

In the context of this event, I will premiere a new film "Че биде - Вистина", filmed by award-winning cinematographer Samir Ljuma - featuring myself & Katarina Ivanovska. This film is based on my life and creative process which is closely connected to the story that will unfold during the Biennale. This project is dedicated to a process that constantly nurtures growth and inspires the truth.



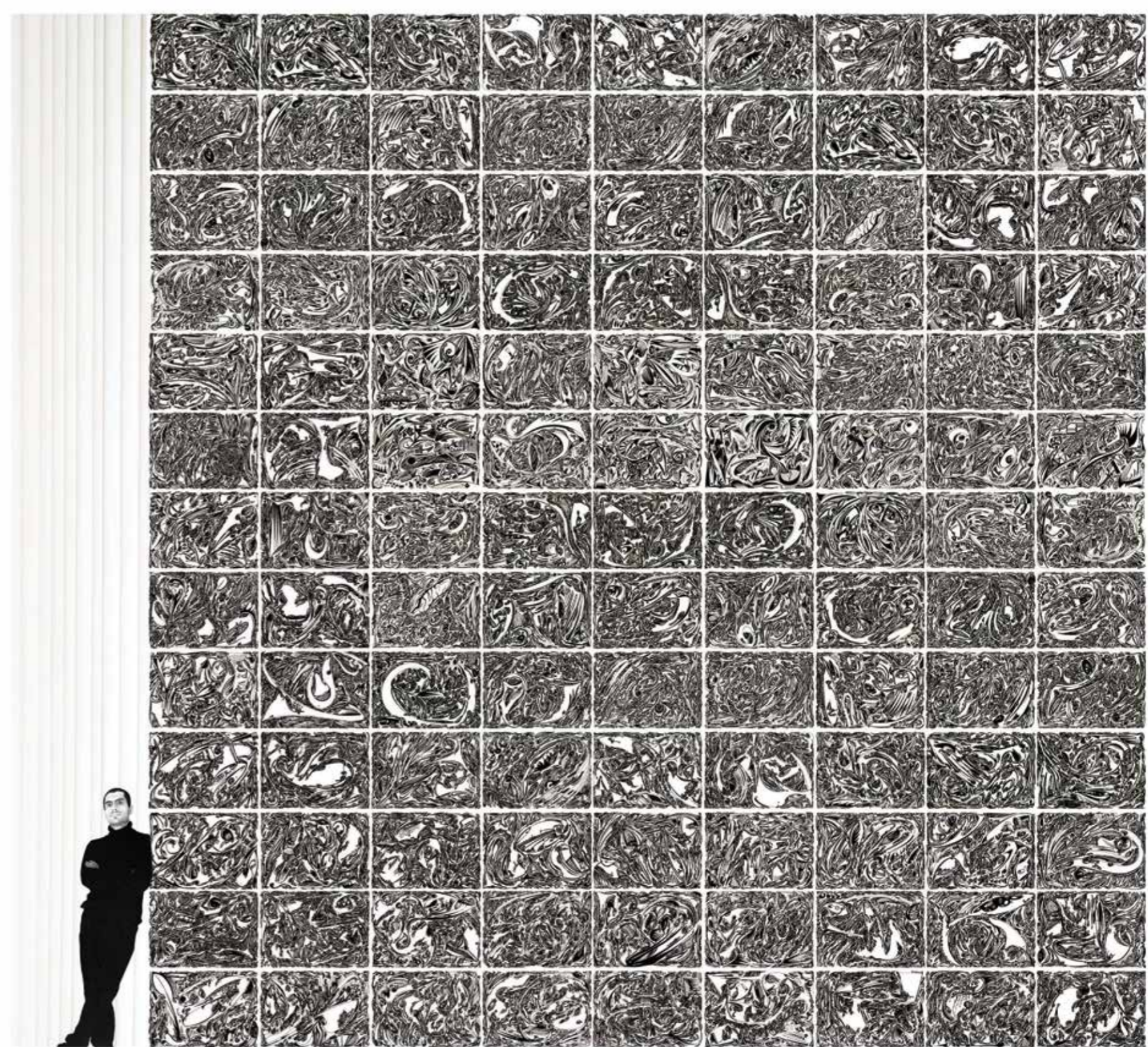
Georges Kachaamy

American University in Dubai

Limitless, unlabeled, with no beginnings or ends, "UNCONSCIOUS" is an incessant art expression that reflects the concept of the unbounded fabric of the universe. It is the artist's personal manifestation of the collective universal consciousness.

The constantly evolving artwork is the expression of the dynamic "micro to macro" phenomenon that exists in nature. The drawing is currently a compilation of 100+ pieces that is growing extensively and thoroughly. Each drawing is created by the usage of automatism techniques that allow the unconscious human mind to lead the making of the work at hand.

The drawings are subjectively interdependent on the location and vantage point of the observer as each piece or compilation of pieces can be experienced and grasped from different distances and orientations. From the smallest detail, every element coexists with the other, creating larger parts that dissolve into a united whole, and generating a single oneness. Each part is unnamed and undefined, as it is for the viewer to partake, feel and define what is being perceived without prior statements or preconditions.



Shunsuke Kano (shnskkn)

At the very moment a phenomenon fluctuates, a condition which is both sparse yet dense, and static yet connotes dynamics, somehow coexists and emerges there.

By supplementing the intensity and construction that arises and materializes there, could it not be possible to evoke the perception and cognition that arises and disappears every day within our physical bodies towards the diverse phenomena...

As a result of various trials, I might have succeeded in capturing and forming the moment of contradiction by utilizing the medium of steel plate, which could be described as a dynamic calmness.

I hope that such experiment in forming structures would provoke opposing and coexisting anatomic elements within the viewer, and perhaps trigger further fermenting and alternation of the mind.

(English translation : Kana Kawanishi Art Office)



Lina Karam

Lina Karam is a French artist, she works as a painter, designer and photographer. Born in 1958, in Beirut Lebanon, she moved to Paris in 1976, where she lives and works. She attended the ESAG school, les Ateliers Guillaume Met de Penninghen et Jacques Dandon, from 1976-1980, she also followed anatomy courses at the Ecole Nationale Supérieure des Beaux-Arts in 1982. Born into a family with artistic sensitivity, Lina was always naturally attracted to the arts and design. Once in Paris, Lina's creations at Atelier Guillaume Met de Penninghen showed fantasy, exuberance and characters inspired by oriental culture.

Very colourful her first work revealed great attention to texture and detail, creating depth on her large canvases, on which she experimented and developed her technique. In 1986, Lina Karam gained much recognition as a painter for her self-portraits. Since then, she has developed figurative painting style characterized by spontaneous free hand expression, research of shapes and symbols, associated with chromatic harmonies. Lina Karam's work is inspired by a figurative universe filled with references to modern and contemporary painting, to pop culture, classical art and digital technology. Her interpretation of nature, graphic expression of water and study of plants, seascapes, water droplets, the shining sea, the Mediterranean universe is unique. Her self-portraits are sometimes used and mixed in with figures from classical paintings by Michelangelo, Titian, Delacroix and Bernini, to create and shape the theatrical mood of her artwork. For a number of years she has passionately enjoyed developing and refining her oil painting technique.

The art of Lina Karam evokes the dreams and adventures of the eyewitness travelling between the « east » and the « west ».

She illustrates her emotions and reflects on her journey and today's society: war, current affairs, politics, freedom and the condition of woman in society, these are the subjects that illuminates and enrich her art. Like huge tapestries of life her paintings are patch worked compositions of different textures featuring arabesques, geometrics, florals and animals. Lina Karam's art mixes different worlds and references cultural ideas, poetic universes and orientalism, fantasy and fairy tales.

This series of artworks is executed in a colourful palette of bright and pastel colours. The work features shells and pink heart and describes the Mediterranean seashore, evoking someone leaving their country by the sea, the canvas print, graphic shell skin looks like an erratic heartbeat, conveying how the artist feels separated from friends, parents, lovers...

There is also a suggestion of mortality, the heart is cut but remains colourful and shiny. Shells look like enormous, oversized toys that every lover and child cherishes so much. We can even hear the sound of the sea by putting our ears to the shells... is it a heartbeat or the rhythm of the waves?



Nadim Karam

Politics of Dialogue: The Merry-Go-Round addresses the theme *Time, Space and Existence* by considering the paradox of effective communication in an era marked by hyperconnectivity.

It is translated into a carousel game, where viewers are invited to come and watch a performance of “politics of dialogue” as they would a scene from a contemporary play. The installation consists of humanoid figures convening for the purpose of dialogue on an elevated rotating circular platform. Their intensive exchange takes place while they rise and descend in turn, restricted to the structure of a merry-go-round and dislocated from their surroundings. The rough texture of the gold-painted resin paste emphasizes the rupture with the space of dialogue, reinforcing the idea that we tend to sacralize instead of question power dynamics. The mechanical spin is a manifestation of the struggle over the different concepts of politics and perspectives on finding frameworks for our existence.

From the early works on the *Age of Anxiety*, through the *Archaic Procession* until the more recent *Shout and Silence* series, Karam has used absurdity as a tool for addressing contemporary realities and reflecting upon the multilayered complexities of our societies. For *Politics of Dialogue: The Merry-Go-Round*, he questions our notions on communication and power.

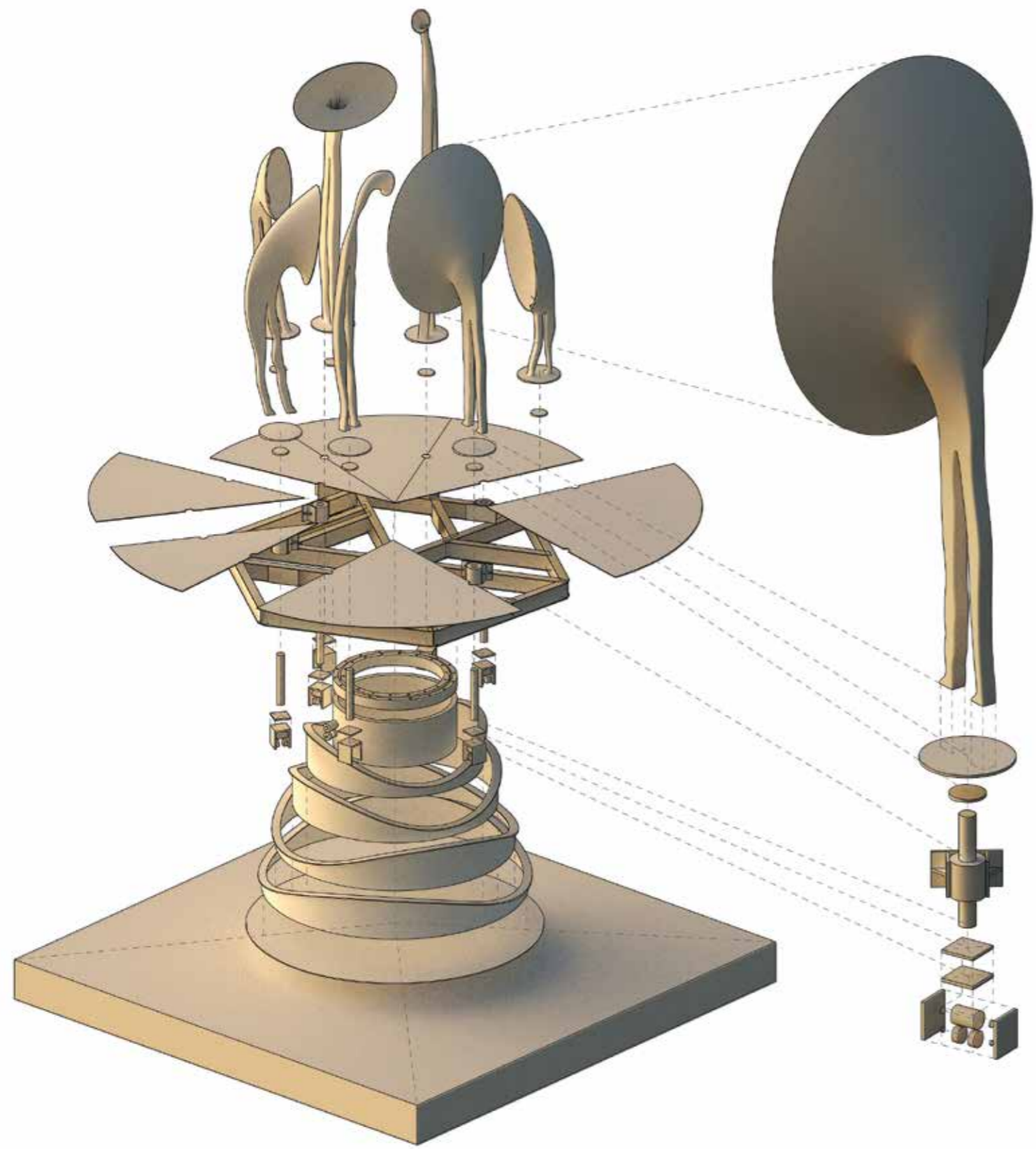
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Editorial Consultant: Kaya Mussak





Azad Karim

I was born in Kurdistan, in northern Iraq. For over forty years I have been living in the country which is not my native homeland. As an artist I draw inspiration from my ancient roots. Each of my art projects is a conglomerate of fragments, in which ancient civilisations meet with my personal experience of contemporary currents in visual art at a symbolic level.

In the past decade I have been especially stricken by horrible images related to conflicts in the countries of the Middle East. Ruins. Rivers of refugees, ships with refugees, seas of refugees... How could I remain indifferent seeing the atrocious suffering of millions of people?

On the other hand, the world bears witness of the barbaric destruction of cultural heritage. Numerous artefacts of ancient civilisations have fallen in the name of religious fanaticism. Their destruction has been carefully planned; agents of their destruction know exactly that each of the shards will affect all those who consider culture an important value.

In the video I tried to relive the horrible moment when the work of my hands broke into small shards. My sculpture. This performance helped me process within myself all that humanity felt the moment Buddas of Bamiyan fell in Afghanistan. I relive the destruction of a museum in Baghdad, the looting of archaeological sites, the destruction of temples and all other barbaric deeds in the world which are aimed against culture. In the video I also present interviews with two people who are directly involved in the atrocious stories of the Middle East. A Slovenian Anja Šmid, head of projects at a refugee camp in Iraq and a Kurdish artist Karani Jamil, who lives in Iraq and observes on the spot the painful events, both speak about their experiences.

The installation consists of a multitude of figures made of fired clay forming the shape of a vessel. A vessel of insecurity. A tribute to all the real ships with refugees who are sailing the dangerous seas of the world at this very moment.



Jessica M. Kaufman

No one
bears witness for the
witness.

Paul Celan

I approached this series as I have all others: with the intention to investigate, or call attention to, how identity shifts and changes when catalyzed by experience, and more dramatically, trauma. For this project, I again was drawn to the landscape as muse, but uncharacteristically chose one loaded with meaning, burdened with a history so cumbersome that I initially was afraid to pursue it.

The title of this series, Panopticon, refers to an 18th century circular prison model that allows for secret surveillance of all prisoner activity through natural illumination. The subject matter is the grounds of Nazi concentration camps. Far from being documentary in nature, these photographs are decontextualized excerpts through which I sought to dispose of most recognizable clues to the specific places, and focus on the surrounding, and surviving, environments in order to recast them as sites for new meaning. The resulting images, mutated through a technical process that relies on decay as an operative force, do suggest trauma, but don't require a reaction that encompasses a response to iconic horror. Instead, I make this work in the hope of inspiring a dialogue between the viewer and imagery that fuses indeterminate disturbance with transcendent beauty.



Anton Kersch

"heyou"

Everything is over in a hundred years.

In a hundred years, there can be no human life on earth. If we continue to consume our natural resources, the earth will change to become uninhabitable for us. In the middle of the eighteenth century, with our consumption, we began to consume the natural supplies that had arisen in hundreds of millions of years. We release carbon, dioxide in quantities that change our climate. Art too, can not escape these processes. An elementary principle of art is to speak openly about the problems of life. Let's turn around before it's too late.

Metal squares welded and treated with plasma.



Virginia King

Over the past three decades I have created a diverse range of site specific sculpture commissioned for public locations and private collections. Being surrounded by the sea I'm inspired by the ocean to celebrate the geographic isolation of Aotearoa, New Zealand, by creating works informed by science, history, mythology.

By magnifying and abstracting the scale of natural life forms, I draw attention to the beauty, fragility and vulnerability of our environment. My Vessel forms have evolved from symbols of exploration, migration, nurturing and protection, to become symbols of life and survival. Since learning about global warming in 1988 from a Canadian Ministry for the Environment report, my work has been focused on environmental concerns.

My Antarctic Artist Fellowship in 1999 was a pivotal experience. Scientists I met on location in Antarctica provided electron microscope images of diatoms, the algae at the beginning of the food chain that informed my *Antarctic Heart* series. I visited spectacular Lake Vanda before beginning my involvement with the microsphere making reference to micro-organisms, marine protozoa, corals and foraminifera.

I also began making ephemeral works that floated in the hope that by video recording the performances I might better communicate the threat of rising sea levels. With Venice vulnerable to sea level change these warnings are increasingly relevant.

At the '*Rising Seas - Floating Land*' Symposium at Lake Cootharaba, Noosa, Australia I created floating word-strings about the ocean. During a residency in Hawaii I made *Floating Reefs* and videoed the installation at Pu'nhonua o Honaunau and in Keauhou Bay. My major

environmental works commissioned for public sculpture parks have offered further opportunities for comment.

I'm entranced by the extreme beauty and fragility of the microsphere and continue to make work inspired by marine micro-organisms and coral reefs, using salvaged timber, bronze and stainless steel. While my sculpture celebrates natural life forms in the South Pacific, enduring themes include ecology and survival and the delicate balance between sustainability and progress.





Helen Kirwan

perpetuum mobile

I am interested in the question of what is memory and how might it function and be visually represented. I ask what action can be taken, what objects can be assembled and what journeys can be undertaken in the service of memory and how is time in itself memorial and memory.

Drawing on my own experience of sudden loss and choosing remote outdoor locations such as in Iceland and Connemara, Ireland, I create videos of my performances of seemingly pointless, absurd tasks; stroking decayed plants in a peat bog, measuring the sea with test-tubes and buckets and the ground with pieces of string. These are the physical traces of mourning. I explore also the metaphorical construction of memory through travel and its textual and visual narratives as expressed by Proust, Walter Benjamin and others. This inspires my direct, performative commitment to the long journeys which I have undertaken in Central Asia, the Caucasus and the Middle East.

perpetuum mobile is an immersive three-screen video installation showing my live performances in the ancient cedar forests of Lebanon and on the Ustyurt plateau and Aral Sea regions of Uzbekistan. These, synthesised with my performances under water and other imagery, form a complex montage which- through its fragmented but interwoven, repetitive structure- expresses a poetic, metaphorical approach to a meditation on memory and memorial.

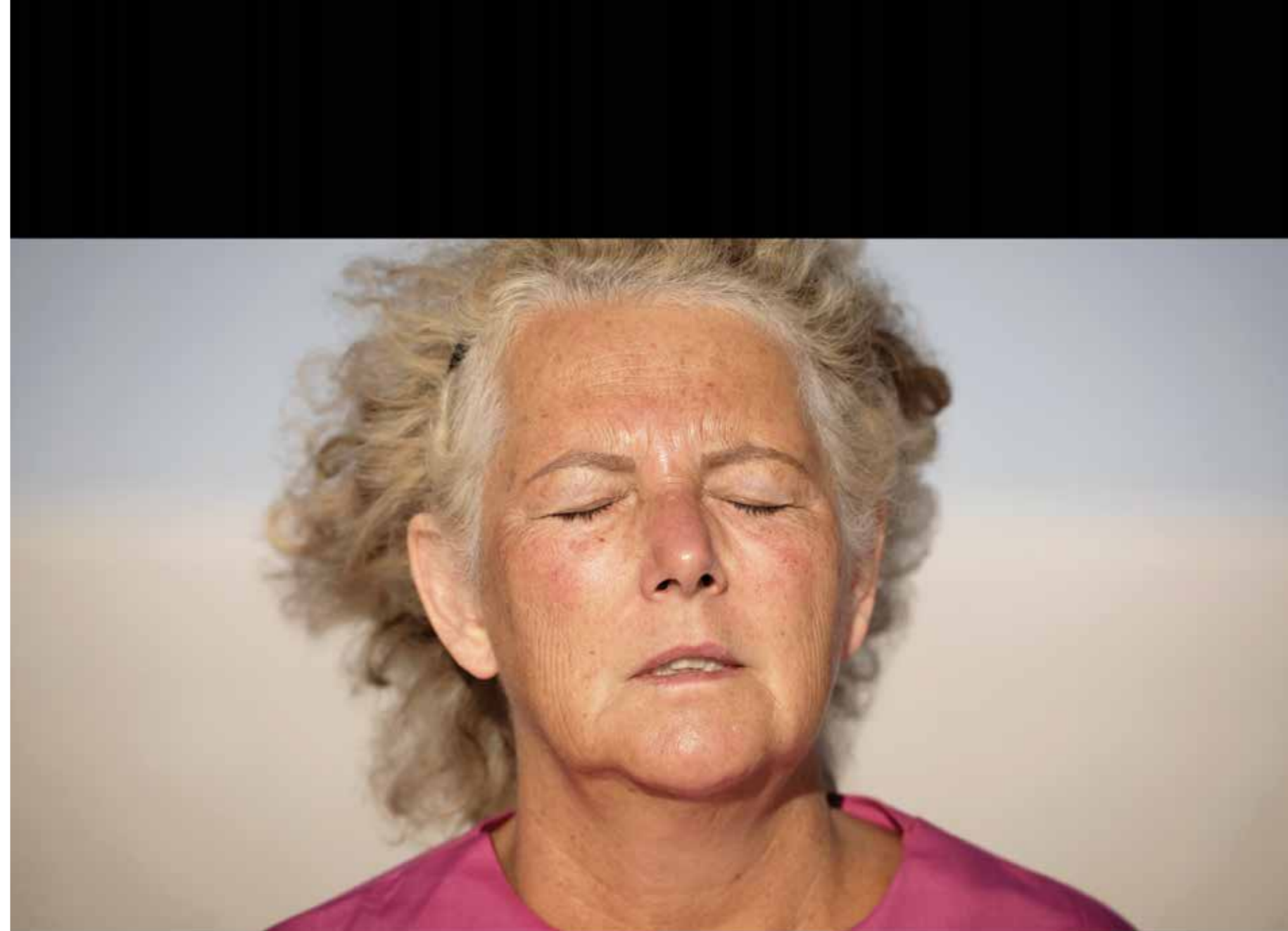
The work is mainly inspired by Simon Critchley's *Memory Theatre*. Critchley admires Hegel's insight on memory; rather than reducing it to a dull recitation of the past, on the contrary, it is a dynamic process

akin to transportation or endless motion. '*A wheel that turns, returns and turns again...* Thus, Hegel's memory theatre is '*a kind of perpetuum mobile, a permanently recreating and re-enacting loop.*'¹

Repetition evokes also the ceaseless journeying and yearning which some psychologists recognise as intrinsic to the bereavement process. Thus, the sensorimotor, haptic elements of my performances correspond to metaphors for wayfinding and mapping; feeling literally, the ground and one's way through the darkness, wilderness and bewilderment of bereavement.

Intrinsic to these futile tasks and journeying is an essential incompleteness which is itself the mode of fulfilment. This stems from my interest in Friederich Schlegel's concept of the philosophical fragment as a dynamic, creative practice of fragmentation for its own sake in which totality is both finite and plural at the same time. Thus, memory is a totality, endlessly creating novelty out of itself and opening up questions about the relation between the finite and infinite, unity and chaos.

¹ Simon Critchley, *Memory Theatre*: (Fitzcarraldo Editions, London, England 2014) p.74.





Nadia Kisseleva

“The pure present is an ungraspable advance of the past devouring the future. In truth, all sensation is already memory.”

Henri Bergson, *Matter and Memory*.

The artwork *Stripped* sets an enquiry into ‘archaeology’ of memory as one of the main forces in shaping our identities and our present. The process of the removal of already existing imagery by stripping off canvasses of their paint and constructing new impressions, employs an atypical form of aesthetic in the conventional practice of painting. This approach has been influenced by Heidegger’s concept of ‘revealing the essence of the thing’ and carrying the process as ‘un-concealment’.

The process of making *Stripped* spanned several decades. The art works initially appeared as figurative paintings in Kenya and thirty years later they were brought to ‘completion’ in Birmingham, in the UK. It was unavoidable to have such a long gap between the starting point and the completion of work. The whole process of making *Stripped* closely relates to the events and travels in my life, first to Kenya where I moved from Russia, and later to the United Kingdom and Austria.

Based on the research of memory, *Stripped* relates to incident and occasions that seem to leave no visible traces, resting under layers of more recent happenings. However, those moments remain surprisingly intact and visually strong when brought back to life by the dismantling of layers.

The interdisciplinary of the work relies on a number of different practices: painting, writing, installation, printing, drawing and

collage. The idea of disrupting the traditional approach to painting by developing the artwork in ‘reverse’, places *Stripped* within an unusual and distinct context. *Stripped* is a reflection on the shifting views in painting practice, its processes and its meaning.

Stripped is also about the regeneration of personal experiences and shaping them into an art form that is strongly connected to gender issues and the necessity of developing a distinctive personal language. It is hardly surprising that in the making of *Stripped* I used methods that replicate the daily routine of women’s life: washing, ironing, stitching and mending. A collection of short texts is an organic part of this work. These texts are insights into the events in my life that took place in shaping of my identity.

Stripped is about my life and is also about painting, but not painting ‘as we know it’.



Christine Kowal Post

'Wolfpack'

As an artist I am interested in human behaviour, and as such I will often play with stereotypes, myths and art history. I want people to look at my work and think about it, and I endeavour to make my work attractive and playful. I am a sculptor, but I have no particular interest in beauty for beauty's sake or in form. My work expresses my ideas and how I see the world, and it is informed by science especially biology and evolution.

We know that we are animals, but humans still like to see themselves as somehow special within or apart from nature. Humans think of themselves as intelligent life, masters of nature controlling their own destiny, and that however flawed we may be we are still fallen angels. But that is not how I see it - no, humans are as much part of nature as any other living creature. My woodcarving installation 'Wolfpack' is about our relationship with the rest of the natural world, how we see ourselves within it and our attempts to control nature. As such my dogs are allegorical.

Many of the dogs in 'Wolfpack' display the attributes of human control as well as concern i.e. collars, muzzles, coats, etc. Our interventions produce many breeds as working dogs and companion animals, often with pedigrees which act as trophies for the owners, and some of my dogs obviously represent particular breeds, but others are my own inventions. Breeders with little knowledge (or interest) of genetics have bred disabilities and defects into many dogs which cause them to suffer. Now they are being cloned.

In spite of our love of dogs as loyal companions, when they get the opportunity they are far more interested in their own kind. My dogs appear colourful and cute at first glance, but when dogs get together

they exhibit pack-behaviour inherited from their wolf ancestors and can be aggressive and threatening. Ultimately we fail in our attempts to control nature.



Ute Krautkremer

Ministerium für Wissenschaft, Weiterbildung und Kultur,
Rheinland-Pfalz, Germany

Artistic position

Dealing with traces of change and dissolution due to time, nature and human intervention is a major focus of my artistic work. The clash of traces of both growth and decay reveals the fragility of existence as a process of constant change.

I can secure these traces by taking plastic impressions made of paper. I have developed a special casting process with paper that combines surface tension and stability on the one hand with the lightness of paper on the other hand. This provides the opportunity to work with open forms and to install them freely in the room. Inside and outside can fuse and the surrounding spaces or walls become part of the sculpture.

I work with forms and structures from my immediate surroundings; with random finds, but also with finds that I collect purposefully at "places of remembrance" in order to put them into a different context, to fill them with new aesthetic content.

In the series "strange connections", I combine naturally grown structures with artificial forms. Here, branches are transformed: they are changed, interconnected and arranged with circular elements. The impressions deceive by their apparent authenticity, making believe that the original objects are still present and recognizable. However, openings and cracks provide "insights" and unmask the seemingly compact shapes as mere wrappings that suggest fragility and frailness. The coloring in shades of red and black underlines this perception and gives a strange feeling when looking at the work, recharging it with new meaning. Through my special technique of processing, the branches lose their original naturalness and materiality, they become something abstract, merely lines and shapes.

As a free-floating installation, the sculpture looks like a "space drawing" that can unfold from all sides, offering multiple perspectives.

The naturally grown object seems to be still present, but it steps into the background and makes room for new meanings. The structure seems alien and even bizarre in its formations, but familiar relationships can still be established.

The ambivalence between the actual appearance and the abstract dissolution of the original form is the decisive content of my work and leaves the observer in an intended state of uncertainty.



Jan Kuenzler

1000 landscapes – an atopic aporetic chronotopos.

Russian semiotician Mikhail Bakhtin coined the concept of chronotopos in his theory of the novel. The novel – any story – has to create a space in which it takes place. And it creates time: The story is about events, and events need their time to happen. Time and space may be explicitly reported by a narrator, say Homer, who tells us that Ulysses had wandered for ten years before returning home to Ithaca and that he spent seven of these years of wandering on Ogygia with Calypso. Hans Castorp spent seven years on the Magic Mountain enchanted by Calypso (or Circe?) Claudia Chauchat yet just one night with her before the narrator leaves him on the battlefields of Flanders in 1914. It took Leopold Blum just one day wandering through Dublin to return home to his Penelope, Molly Blum, who had not been faithful to him.

All stories create their own prerequisites: time and space, chronos and topos, chronotopos. Each story is a chronotopos. Its space and its time are products of narration, imaginary space and imaginary time. Atopia and aporia are Greek concepts, too. Atopia literally means the impossibility to tell the place, it is a place in nowhere. Aporia literally means the impossibility of finding one's way, to find a way-out, a resort.

What about landscape? In geography, landscapes are parts of regions. Yet landscapes also are a genre of the visual arts. Landscapes show landscapes, ideal ones or real ones. They are images of space. And when there is a series of landscapes, ten or hundred landscapes, obviously belonging together? They too show a chronotopos. Here and there, first there and then here. Do they create stories? Do they encourage the beholder to create hypotheses about the events, to imagine the events that might connect the pictures,

to write the plot for a possible film? Maybe the pictures are stills from a film. A story connecting landscapes has to be some kind of movement, at least of the eye, at least of the camera. A voyage, a journey, an expedition, a cruise, a crusade, an exodus, any kind of movement. Which stories would make sense in the given chronotopos? The atopic chronotopos, which cannot be located on a map.

The aporetic chronotopos, where the eye cannot find a path or a track. Maybe traces, maybe artefacts like walls, but no way out. Maybe the pictures are documents and I just pretend to be the author. Being trained as a sociologist, I am curious about the stories the beholders of the pictures construct, create, write. Maybe you, the reader of these lines and possibly the beholder of the pictures, will kindly share your thoughts with me. Maybe the pictures need a reordering for the sake of your story. Please feel free to do so. There are approximately 120 pictures (not 1000?), so the number of possible permutations is 120 factorial, which is an incredible high number of possible stories, all being different chronotopoi.



Anne Kuhn

Heroes, for one day

In her work, Anne Kuhn, gives shape to heroines from literary history. A means of exploring the female condition through a play of imagery. In the enflamed feminist arena, reactivated by the stream of sex scandals, the question of impeded female freedom resurfaces with refreshed clarity. The photographic works of Anne Kuhn, inspired by a number of famous heroines from literary history, find their place in the context of current times, even if they do not relate directly to them.

Started, in the main, prior to the more recent and repeated protestations, this work echoes, in its own way, the numerous demands and questions which are so live today. *Are we ever free?*, *What should one really expect?*... These questions create the heart-beat of Anne Kuhn's photography, who, through portraits and diptyques of legendary literary people and related extracts, explores the features of the feminine condition. "Between allegory & fiction" she admits wanting to hold onto some of the timeless subjects- the waiting, revolt, recognition...- issues which contemporary undercurrents have once again brought to the surface.

Literary heroines

The list of her heroines spans the best part of ancient, modern & contemporary literature as it invokes Flaubert's *Madame Bovary* as well as Nabokov's *Lolita*, Zweig's *24 Hours in the life of a woman*, Marguerite Duras' *The ravishing of Lol V. Stein*, Laclos' *Dangerous liaisons*, Virginia Woolf's *A room of one's own*... Every novel taken from literary heritage provides the opportunity for the photographer to put forward her idea of the incarnation of her characters. Characters described in their supposed historic context as well as catapulted into a fantasied present.

Sophistication and wildness

Within this iconic and ironic game, hides the imagination of a female perspective on the past that created her, Anne Kuhn indulges us with a mixture of sophistication and wildness. Her images portray this questioning at the same time as they distance themselves, leaving the mystery of embodiment win over the dictate of a dialogue. Inspired by Sophie Calle's exhibition *Take care of yourself* several years ago, the photographer offers the opportunity to tell a personal story to an anonymous public but also to question the spectator by sending him or her into their own experience. Through her multiple questions, *Is it always so hard for a woman to assert herself in total independence?*, *Where does submission start?* or *What outcome is possible when faced with heartbreak?*, Anne Kuhn gives to heroines more than a simple picture: she restores to them the political element of themselves, as if they carried, in spite of themselves at times, the mark of an unfinished history, a call to be heard. As Bernard Lenoir indicates in the forewords of her book, "These existential questions are at the source of suffering all so often a pretext for noble artistic gestures, which, as we can see throughout this work, provide food for thought."

By Jean-Marie Durand
Journalist and art critic



Eric J. Lee

These three paintings, *In Broad Daylight*, *Foundations Near Hughitt Slip*, and *Łódź* are based in part on stories I had read about the Łódź Ghetto during WWII. Certain words and expressions would stick out to me, such as “in broad daylight”, and cellars or “foundations”, for example. The context of these otherwise innocuous words gave them a particularly distressing tone. The word “Łódź” had caught my attention, at first by its mere appearance, and then by its meaning, “boat”, which came to be the defining concept of this work, and one that tied directly to my personal frame of reference.

I haven't been to Łódź. I have no personal connection with the events that took place there. I'm from an American port city called Superior, Wisconsin. I haven't lived there in many years and shouldn't claim to be from Superior at all as I spent only a short time there throughout my 20s and 30s. Yet, for ten years nearly all my work has been a direct result of that time and place. So, when reading about Łódź, I understood it largely through that lense, through that familiar vocabulary. In these three paintings, however, I realized that this was no longer tenable, and I took my first steps outside that familiarity.

Łódź, then, while landlocked and a place I had only read about, and by virtue of its name, became in my hands a port where people struggled and waited. They waited for their boat, their “łódź” to come pick them up and carry them away. Their piles of clothes and objects became my crude wharves and docks made of discarded cans, matchsticks and cloth. The painted miniature buildings are ones I had painted before, but now found themselves in a different context. The blue swirls I glued to the canvas are Lake Superior, but more significantly are colorful and bright, which was something quite new. I was odds with myself in these paintings, and it shows.

What had started as another look into darkness had become the final straw. These chaotic works would be my stand against a toxic cycle of self indulgence and depression. The success or failure of the work itself was secondary; I had to leave. There was hope now, and I've since come to find that the importance of that cannot be overstated.



Legate Lithography Editions (LL Editions)

curated by Ruzy Rusike

Ubuntuism Re-enchanted

Those who feast on the grounds of others
Often are forced into gestures of friendship they do not desire.
But we are the generation that cannot be bypassed.
We shall not be blinded by gifts from feasts.
With our own fire we shall stand above the mountains, as the sun.

"The Rise of Shaka" - Mazisi Kunene

Kunene's poem toys with the effect of absence and presence, where excess of the latter suffocates and the former piques interest. Ubuntuism Re-enchanted evaluates the cost of "stand[ing] above the mountains, as the sun." Our appetite for knowledge recognises the bedrock of Ubuntu: a person is a person through other people. The Re-enchancement derives from a re-imagining of the self as an entity, a collective, paying homage to the generational bricks of Ubuntu. Collaboration with the GAA Foundation under "Personal Structures" - Time, Space and Existence creates the possibility to share ourselves in a reflective narrative for the re-articulation through print and other articulations. The artist and printer produce lithography, print, etc. to the extent that they are interwoven. Legate Lithography Editions epitomises this.

Blessing Ngobeni: When A Crocodile Eats The Sun

The Shona of Zimbabwe describe an eclipse as 'a crocodile eating the sun', which indicates anger with humanity. The dichotomy of nature and urbanisation fuels Ngobeni, who moved from Limpopo, hoping that the City of Gold would hold untold promise. Through his internal and external struggles in Johannesburg, he realised the truth.

Mbali Dhlamini: Am I Blue

Dhlamini's work converses with her past and present landscapes. Her process recognizes language as a medium of understanding. She is on a quest for a renewal that she hopes to achieve through seeking out spirituality to find the significance of African humanity. Her work reflects the seeking of a decolonised order through cleansing.

Nandipha Mntambo: Well Awake

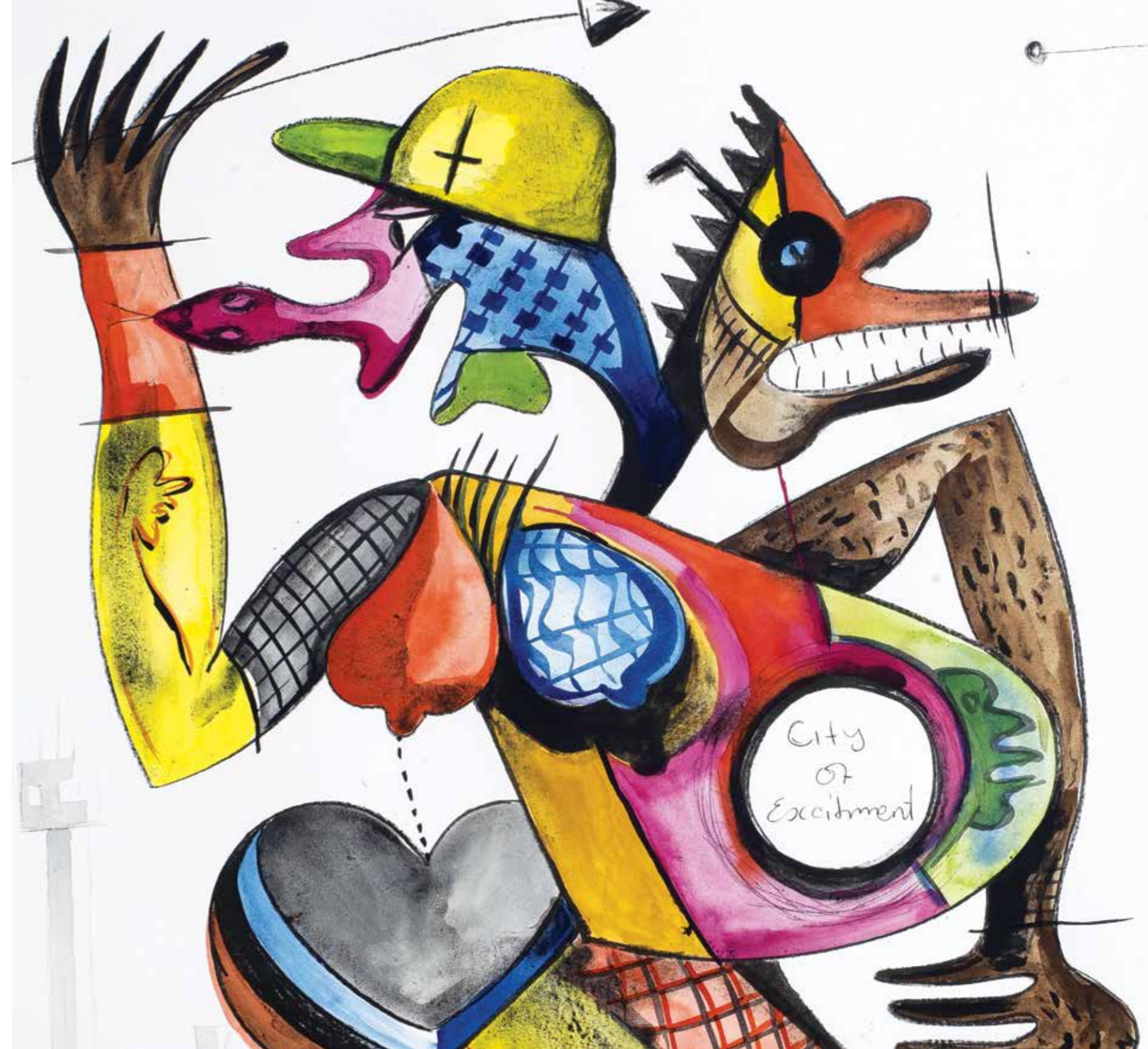
Mntambo creates with the purpose of her art being experienced. Logic provides a limited scope and must be overcome. Mntambo confronts the way in which we orient ourselves through a portrait of race, gender and culture. She presents a pregnant figure in a milieu of repulsion and attraction.

Nelson Makamo: Sustaining Wonder

Makamo rejects maturation and finds its absence influential. The youthful essence of carefree living inspires the work he creates and, in doing so, Makamo remains in touch with his own internal child. In mirroring the spontaneous nature of a child at play, he refrains from planning his pieces and allows inspiration to drive him.

Sam Nhlengethwa: We share the same river

"Painting jazz pieces is an avenue for expressing my love for music," Nhlengethwa says. "As I paint, I listen to jazz and visualise the performance. Jazz performers improvise within the conventions of their styles." While jazz is often about the explosion of sound, it follows a period of waiting. This prevents a perception of a start to the work, enabling the beautiful chaos to fill the space.







Marietta Patricia Leis

The Silent Road

The Silent Road is a dialogue between painting and sculpture. It is a road that leads in two directions, reaching upward toward the ancient beamed ceiling of the Palazzo Mora and winding downward to its staircase landing. *The Silent Road* was inspired by my time in Iceland during the dark months of the long Icelandic winter. The treeless, volcanic, landscape revealed the earth's curved horizon, confronting me with a stark image of all that is infinite—both visually and metaphorically. My acute sense of this fascinating and haunting place provided fertile ground for germination of *The Silent Road*.

I have always made art using a variety of mediums, choosing those that best serve and amplify my intentions. For *The Silent Road*, graphite painted on Tyvek™ (a paper-like plastic sheeting used to insulate houses) evoked the shimmering darkness of Iceland's volcanic rock. I hand burnished the graphite until it radiated that luster. Thus, the Tyvek™ is magically transformed, as old traditions meet modern technologies on *The Silent Road*.

My handwork has traced every inch of surface on *The Silent Road*, marking a path and leaving a record of my artist's journey for others to follow. *The Road's* reductive surface texture offers hidden complexities for the viewer to ferret out—an opportunity to engage with the work without straining to understand it—simply traveling *The Road* with me for a journey in silent contemplation.

In today's noisy world, we can become distracted, numb to our deepest natures. The road to authenticity is by its very nature traveled in solitude. It is an internal road that, with patience, can lead deep into the core of our being. As we each embark on the journey

to this rich and fertile place, we can discover a common thread of the shared humanity that binds us.

My intention is for my art to be palpable, transmitting a sensation of adventure, beauty and peace. I invite you to travel the undulating *Silent Road*—welcoming your own perceptions and experiences.



SÉRGIO LEITÃO

“GLI ORATORI _ THE SPEAKERS”, a site-specific mixed media installation, takes as its starting point Baldassare Castiglione’s “The Book of the Courtier” (Venice, 1528)¹, dedicated to the Portuguese humanist D. Miguel da Silva. This work, also called “Il Libro d’Oro”, was much admired in 16th century Italy. Taken as a reference of this period and an always current proposal, it was written in the very advanced Court of Urbino, at a time when the author established fruitful relations with various personalities from the cultural life of the time, among them the painter Rafael or the poet Pietro Bembo. The latter is said to have been born at Palazzo Bembo and to have written the final Latin epitaph under the monument erected in memory of the author at his death. Bembo’s ideas are represented by one of the characters of this much celebrated work.

In “The Book of the Courtier”, a manual of behavior and ethics, the Italian writer, drawing inspiration above all from Renaissance Humanism, Plato’s dialogues, and Cicero’s De Oratore, seeks to respond to the concerns and worldview of the time. It is this ideal of Renaissance life, described by the author, that we propose to enter into dialogue with the present times.

At the center of Castiglione’s treatise lies the concept of sprezzatura, presented by the author as a quality that should have the ideal courtier and which shaped his social identity. Departing from this definition and other references provided by his work, “GLI ORATORI _ THE SPEAKERS” confronts the positions presented by the Renaissance author with multiple points of view around what we are, what we want to be and what others expect from us, framed into differentiated and singular times, spaces and existences.

Just like Baldassare’s work, “GLI ORATORI _ THE SPEAKERS” is

formalized through a four-part game of dialogues, represented by four videos, featuring different montages of moving images, filmed and, also, collected from various sources. In these images, anonymous people and figures of greater recognition express their points of view on identity issues, exploring links with Castiglione’s work.

Other elements complement the presence of the videos, trying to establish a dialogue with the place of exhibition. The illustration by Guido Cadorin, “Futurism in Progress on the Grand Canal” (1914)² is such an example, establishing a counterpoint to the Venice of the past, that of Bembo, Castiglione and others, on which the futurists expressed their ideas in manifestos such as “Venezia futurista” and “Contro Venezia Passatista”, sent from the Clock Tower in leaflets, after speech, in 1910.

“GLI ORATORI _ THE SPEAKERS” was made possible through the support of the Porto City Hall’s SHUTTLE programme.

¹ CASTIGLIONE, Baldassare - Il libro del cortegiano. Venice: Aldo Romano & Andrea d’Asola, 1528.

² CADORIN, Guido - “Il futurismo in marcia nel Canal Grande”, in: Numero, n° 19, May 3, 1914 (collection of the artist).



Ping-Cheng, LIANG

From painting to sculpture, it is wood carving that makes me once again reach the high peak of my artistic journey.

When I start to touch the wood and organize the shape of work in my mind, the smell, the texture, the process of creating, all these are my personal secrets, and by combing all these secrets, each piece is born. There is no doubt that making artwork is extremely personal, and it should be extremely personal so that each artist can show their unique aesthetics through their work.

Sculpture and structure, for me, these two crucial things are so important in my work. I have been working in wood sculpture for decades, I believe behind every sculpture, the structure is the core element.

In the early stage of my wood carving creation, I came up a key creation concept "gravity release", which means to release the intrinsic heaviness of the wood material step by step. Following this concept, my wood sculptures express an incredible light and flowing beauty and achieve an irreplaceable position in the wood carving field. Another innovative artistic concept is "inverted aesthetics", also influenced the birth of several important series, such as "Book & Illegible Book", "Utensil & Anti-Utensil". From the context of contemporary art, the concept of "inverted aesthetics" and the idea of unreadable books, unuseful objects are the mix combination of ready-made objects, conceptual art and appropriation theory, all together they become the aesthetic declaration to support the structure of my art creation.

I develop my serial works on the base of my own aesthetic concepts, including "Gravity Release", "Book & Illegible Book", "Utensil &

Anti-Utensil", "Whisper in Forest", "Mask", "Angel's Heart". Although each of these six series has its own characteristic, its essence is still connected to the main context of "gravity release" and "inverted aesthetics".

Over decades, I insist on doing all the carving by myself, each incised mark represents my life. I used to carve against the wood's nature, but gradually I came to realize that the real carving is to carve along with nature of wood. This awakened realization completely responds to the theory that "man is an integral part of nature", I always hope that my creative soul integrates with wood and metal materials in a naturally spontaneous state. Unique structure gives each sculpture a vivid character and makes them special. That's my way to do art and I will continue to do art in this way.





Chien-Hsin Lien, Julie Hsieh, Yen-Fu Kuo

Yuan Ru Gallery

Yuan Ru Gallery transports visitors through the Personal Structures of three Taiwanese artists. They share their perspectives and feelings through deeply personal artwork that describe the memories of one's past, the roaring fires of one's present, and the unknowable exhilaration of one's future.

The first artist, the Taiwanese master Chien-Hsin Lien, paints with a surreal realism that recalls the romantic memories of Taiwan. He delivers two majestic masterpieces structured as magical islands and overlays them with memories of the past and keen insights into the future of our civilization.

In his first piece, *A Journey to Mining Island* (2019), Chien-Hsin presents an abandoned Taiwan mining village on a floating island. His second piece, *Meditation Island* (2019), presents an inside-out island that provides ample spots for contemplation. These illusions lead with reality but provide space for a cultural redefinition of history.

Julie Hsieh, a Taiwanese-American artist, creates art with a sense of rhythm, reveling in her study of both music and art. She builds upon the traditional Chinese art of ink and marries it with her western sensibilities to create a dazzling whirlwind dance on paper.

Julie creates with soft strands of rope to form gossamer lines that breathe across the paper and sing as they swirl in on their own reverberations. They echo like the soul's desire to share its disposition and meaning with others. These eddies sway to the gravity of the thicker ink, which focuses on its own explosive power and force, adding an almost auditory dimension to her artwork. Julie's work expresses her enormous energy and spirit, and through this her art acquires a graceful and majestic life of its own.

For the final Taiwanese artist, Yen-Fu Kuo, art is a feast which he faces with honesty. He comes to art by way of a successful singing, modeling, and acting career, returning to his love of art with new experiences and passion. His artwork explores the relationships between people, using suitcases to explore the true state of a person's inner heart that is available only when one thinks nobody is watching.

In this series, *From Here to There*, he examines the mundane to find that which is most significant knowing that a book, a pair of shoes, no matter what, are all symbols and manifestation of one's human nature. To see through this selection is a way to find the freedom of one's soul.





Sherman LIN

REDTORY Culture & Art Organization Guangzhou

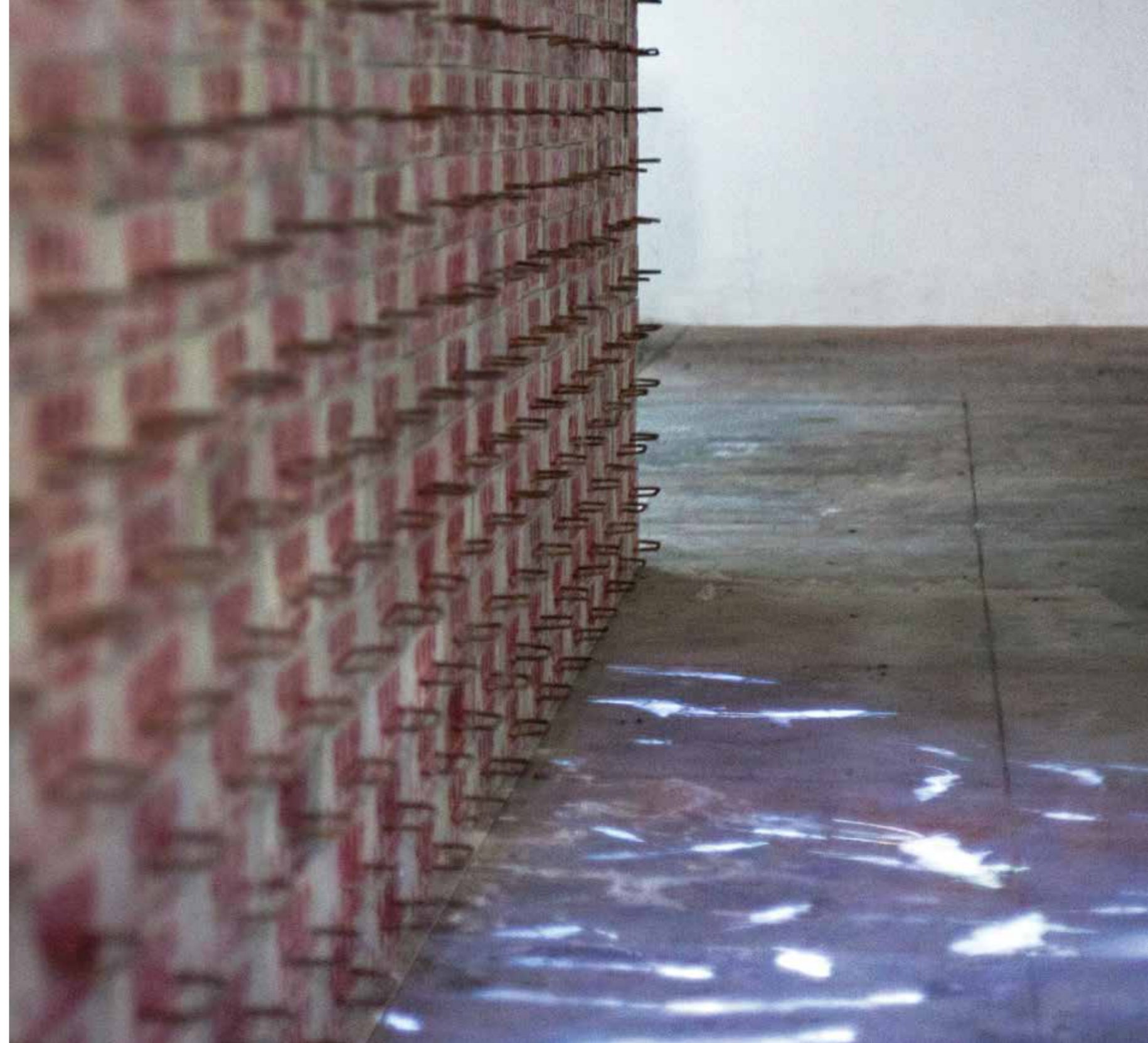
In China, rats are considered as a species of animals that should not have any life value. The poison bait house is extensively used to kill rats, as a brutal instrument of torture, simple and crude.

The poison bait house is paradise for the rats, the temptation of unlimited desires forces them to lose their inherent awareness and life instincts, they numbly fall into an unpredictable labyrinth step by step, thus unable to extricate themselves from having their lives in the hands of humans.

The basic component of the installation is the readymade of poison bait house. The high walls made of reinforced concrete are cold, hermetic and completely opaque. The modularized tunnels are rigidly arranged, extending endlessly...

In the primitive caves, the self-sustaining community of destiny, which derives from a chaotic and unfettered scene of life is free. However, the features of life that they present are completely on the contrary to the "ideal polis". They are unconsciously submitted, enslaved, tempted, forced, dominated and cheated in the city-state, which made them confused, selfish, cruel and hypocritical, struggling to survive. After all, they inevitably start to fight with each other with a firestorm of resentment and animosity. There is no survivor in this rigidly planned city, while the self-terminating tunnel is their common grave.

The quest of searching for the meaning of life is an eternal proposition for human-beings. The significance of it is exploring the initial state of life, as well as the conjecture and cogitation on the evolving social model.



Davor Ljubičić

Everything I do, all my artwork is undergoing a process. What I do today, what I did in the past – there is no chronological order. What I finish today will be erased, destroyed tomorrow and incorporated in something new – old and new will be interconnected, merged, either gently or powerfully. What has been is equally important as what will be, pre...and post...

What is it all about? What am I writing about?

How would it be if I took the words of the last sentence, double each vowel and insert a “p” in between. And I repeat: Whapat apam lpl wripitiping apabopouput? Would you still be able to figure out the meaning? Maybe a bit of confusion is caused, but it is not impossible to read the sentence. Works of art can also be “read” (or not), if you really want to read them. Read them in one way or another, either way, in various ways. Want to read them, don’t want to read them, can read them, cannot read them.

Dot! Dot! Dot! Dopot, Dopot.....will become a line, and another line and many lines, lines like sentences. If you can and are willing to read, nothing will remain hidden.

Charcoal is artist’s material.

Charcoal is powerful, originating from the depths of the past, leaving a thick, saturating trace. Charcoal is burning, fingers are burning. Charcoal is squealing, crying – crumbling between your fingers. Dusty floor. If I sweep the floor with my broom, dark residues of charcoal gather on the edge of the broom. I don’t sweep the coal dust off but form different shapes of it from time to time – one fragile structure after another. But these coal dust appearances are not really

entitled to validation and existence, although they seem to beg for it. And sometimes they are lucky and end up on heavy and big paper sheets. I irradiate them with glaring projector light, thus giving them even more vividness, and little coal dust particles are glittering in the light beam as if they were attracted by it.

Charcoal is dusty, powdery. Hair becomes black, face too. In my movements, I seem to resemble a caveman, a cave painter, though with no intent to hunt down an animal, but rather set my inner “demons” dancing instead.

Charcoal is amazing, it will.....Food’s on the table, I hear Maja calling, please bring your home-baked bread. I do so. The bread has been in the oven for too long and is now charred. I already used a cross for drawing, so why not the charred bread?

But not today.

Today, the extra-virgin olive oil with a bit of salt and Parmesan cheese, and the warm inner part of my charred bread taste too good.



Georg Loewit

Protagonists

In my sculptural works the human being - in his everyday surroundings - evolves into the "first actor". As documents of human interactions, the pictures serve as protocols of the change of the individual, who has become a part of the crowd. From this crowd, I pick out single figures, which become the first actors, the protagonists. Every single sculpture suggests in her external appearance, in position and gesture, a type.

My view is directed primarily upon the back view of the single figures, which are molded into a naturalistic design vocabulary. Starting from that substantive rear view, the sculptures develop a strongly abstract lateral view, the edges of which in turn transition into a completely smooth front. The expected readability in the sense of a fully plastic sculpture in general perspective is dissolved in order to create a new projection surface at the supposed "missing part" - the smooth cut surface. The sharp outline of the resulting silhouette condenses the typical of the respective protagonist and expands the space for one's own associations and perceptions. The absence of the front side irritates usual visual experiences - nevertheless, without questioning the three-dimensionality of the figure. Thus, I devote the same attention to the surrounding spaces as to the sculptural treatment of the figure. The works play with moments of irritation and question visual experiences and expectations. In the field of tension between individual and crowd, anonymity and supposed idylls, the directions and sequences of movement of the protagonists are perceived and group-dynamic processes are visible. The cut surface and back view define the typical characteristics of the individual protagonists as equal sides.

Furthermore, in the paintings, too, the individual person plays the leading role. Unusual perspectives, extreme incidences of light and exact forms characterize these works. I discover my motifs in the field of tension between individual and crowd, anonymity and supposed idylls. The surroundings are faded out and reduced to a monochrome surface. In analogy to the cut surface of the sculptures, the shadows in distorted form define typical features of the individual protagonists.





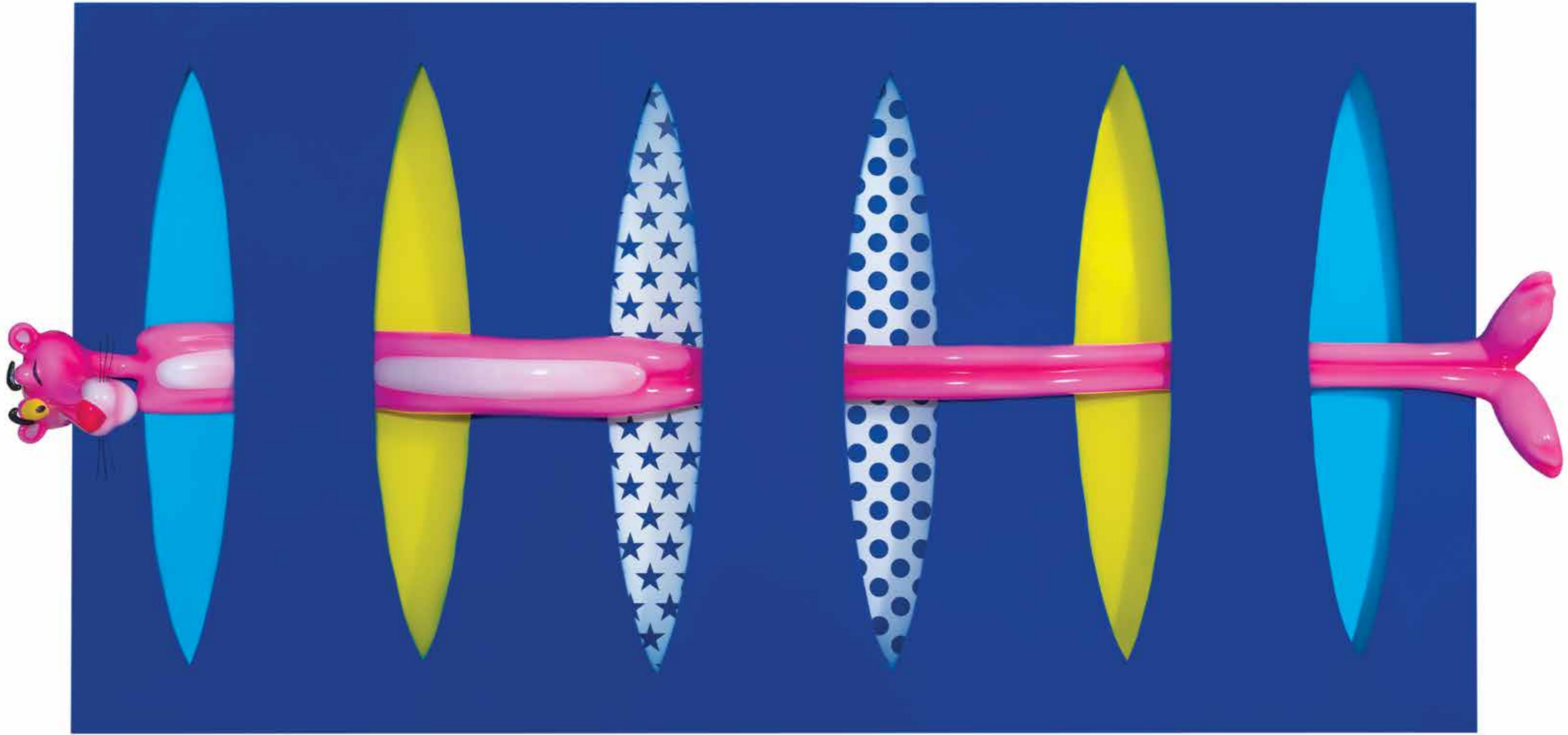
Olga Lomaka

Infinity is a part of the “Pink Magic” project, a series of thirteen installation and relief sculptures which explore a multi-layered interface of meaning through a rich panoply of sources; from the artistic, to mass media, to the unexplained and less obvious. In my work, I continue to synthesize my own exploration of psychology, philosophical concepts, and experiments with different movements of art.

At the heart of this compelling series is the interplay between the masculine and feminine - as both universal and individual energies which organize, determine and create our existence. The familiar is met in the form of the humorous male Pink Panther, a vehicle of association which crosses numerous media and contexts. A sense of mystery, of the magical, of something hidden within another form, is implied by this reference, obvious only upon close inspection. The hole in the center of each sculpture, symbolic of the feminine, cuts through to the background revealing a deep colour of an inner dimension. The void becomes infinity with its endless possibilities, manifestations and creations; an aspect of the magical. The temptation of the symbolic void is communicated through the playfulness of the panther. As he moves his way through, in and around the void, he tells of the inevitability of its magnetism and the inescapable pull of its enchantment. The magical interaction between the masculine and the feminine as both forces of human sexuality and as universal polarities contained within unity, are reinforced in each sculpture, since panther and void never separate. And in my final and thirteenth installation, *Infinity*, that all of the colour and pattern variations come together with the Pink Panther interwoven through the entire form. A monumental installation over 3.5 meters long, *Infinity* is set above and beyond the other twelve sculptures, highlighting the significance of that which it points to.

Spiritual, philosophical and intimate matters that preside throughout our lives and govern our existence are communicated under the guise of humour, playfulness and vibrancy. *Infinity* pivots on the balance between raising questions and stirring curiosity through its intrigue, never settling for the completeness of definitive answers. It is an exploration of the universe, of consciousness, and of other dimensions that may exist. The universality of creation which is infinitesimal is held within the magical interaction of male and female polarities showing their inseparableness at the core of existence. Pink, denoting hope, optimism and tenderness, and magic, which can never be fully explained or pinned down, is a culmination of both the abstract and the concrete, epitomizing the multiple layers inherent in creation, between the masculine and feminine, and enticing those same qualities to awaken in the observer.





Norma E. Lopez

Recycling is an action that must be in the conscience of every individual. The great technology that has reached us must serve for the comfort of man not for his destruction.

Our electronic devices must be repaired not replaced. We are seduced by the low prices offered by countries whose workers are exploited.

Recycling is the process from which a product can be used again. With this artwork RECYCLE I present you with a television screen that I rescued from a dumpster, everything has a use not a disuse.

To all of you I ask, to be conscious about recycling to help the survival of man.



Loughborough University

Politicized Practice/Anarchism/Theatre Activism Research Groups

Re-imagining Citizenship Activity Book/Re-imagining Citizenship Living Archive

Media: Risograph printed books, activity station housing laptop/tablet with online access. Activity station designed by Chiara Dellerba, Johanna Hallsten, Assunta Ruocco and Zak Jones.

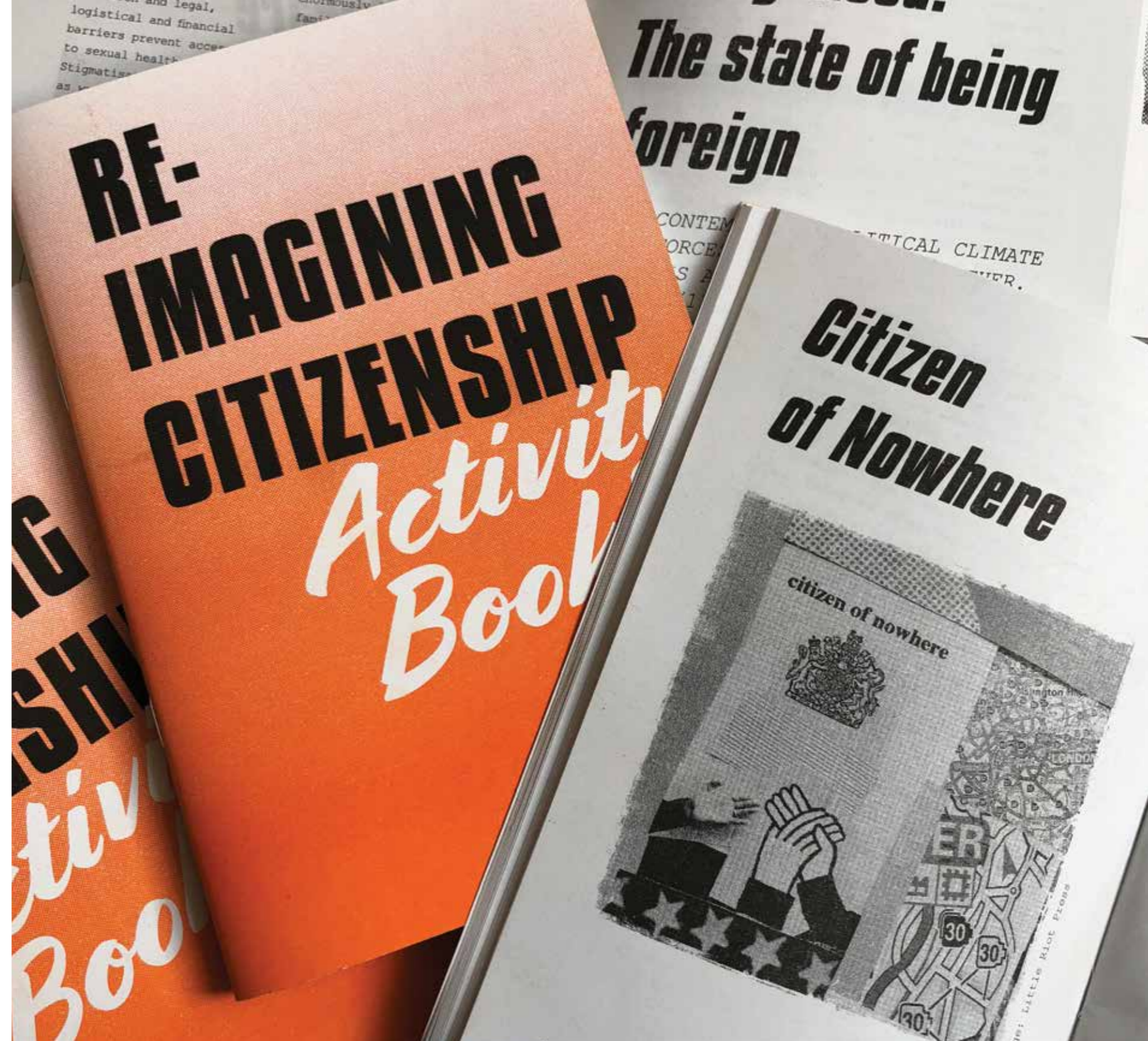
What is at stake in re-imagining new forms of citizenship and modes of civic participation? How can the notion of citizenship - in our trans/post-national society - be reconfigured without subjection? How can it help us to transform our practices, behaviours and environments?

This interactive exhibit *Re-imagining Citizenship Activity Book/Re-imagining Citizenship Living Archive* forms part of an ongoing dialogue around themes related to art and political activism. Since 2014, artists, researchers and associates of the three Research Groups have organised events, installations, performances and participatory activities to explore the potential for art practices to re-imagine citizenship. These culminated in a series of activities during Brexit 'deadline' week in March 2019. The *Re-imagining Citizenship Activity Book* has thirty different activities, inviting readers to respond creatively to sets of instructions (using text, video, sound or graphics) and upload them to the Living Archive at www.re-imagining.org.

Re-imagine, participate, respond! Help us develop and share new, creative approaches to citizenship!

Contributors to the *Re-imagining Citizenship Activity Book* will run a series of related workshops throughout the exhibition period.

Re-imagining Citizenship is a collaborative project initiated and produced by the Politicized Practice/Anarchism/Theatre Activism Research Groups based at Loughborough University.



Lu Xinjian

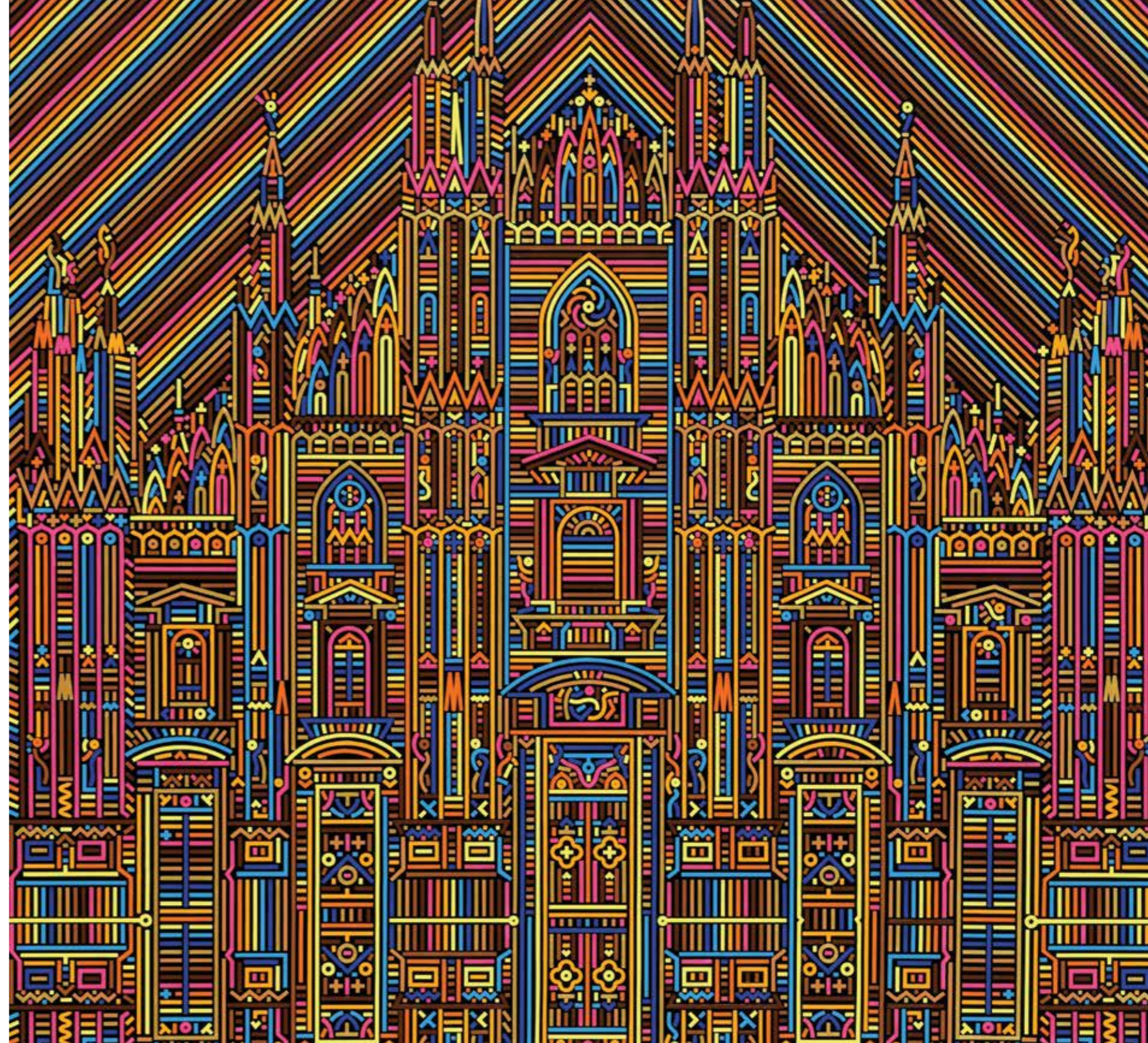
ART LABOR Gallery, Shanghai

Reflecting on Lu Xinjian

Lu Xinjian is a painter who deals in abstraction; his new paintings, each titled with a place name, are composed of colors and shapes which collectively cohere into recognizable images even though the elements from which they are composed are abstractions, ones which do not apparently resemble their physical reference points. How is it that we can see the Forbidden City in Xinjian's painting, a collection of splinters in red and yellow, and what does that tell us about the relationship between real and representation, between abstraction and realism? His "Garden Bridge of Shanghai" obviously represents that bridge, but not in the literal way that Chinese landscape paintings or Western realist paintings do. To the extent that we can see anything in his paintings, it's a product of our own vision; like a Rorschach blot, his patterns and colors might allow us to imagine something, but do not show it directly; but by titling his paintings with place names, Lu makes it clear that he does want us to see something, but the process of deciding what it is, is left to the viewer.

Xinjian's paintings that represent places with abstract symbols follow a venerable tradition. We often use images of architecture as shorthand for political and social structures which are intangible and invisible. For example, every police car in China has a stylized picture of the Great Wall on it; it looks nothing like the actual wall, and is not even the same color, but is immediately legible as a symbol indicating the Great Wall, even as it seems to conjure up the notion of Chinese political power; the image is simultaneously a symbol of an actual physical structure and of an intangible and contentious cultural heritage. An image might be worth a thousand words, but that is only because in observing and processing an image, we supply those words ourselves: in the space between the viewer and the artist,

an invisible process of knowing and comprehension takes place. "China" and the "West" are both images rather than actual realities; and yet, these images bind our concept of the world together, organizing and structuring the ways that we relate to ourselves, as well as the "others." What we see reflected in these new paintings are not actual buildings, or places, but his own perceptions, which he has reified with us in order to share them. Xinjian's paintings, composed of fragments, lines, shapes, colors, are a good metaphor for the nature of perception, and the ordering structures that we impose on chaotic realities: reflections of reflections, ones which capture what Xinjian has seen, and force us to reflect on what we're seeing, too.



Clifton Mahangoe

“When being in constant contact with nature, a connection with the earth is made, meditation strengthens this consciousness. In The Sphere 3D Spectrum I have tried, after cultivation and research, to show, in my own way, the connection between spirituality and science. ”

Clifton Mahangoe

Just as a globe from a distance is observed as a dot and close by as a circle, the earth and the stars can also be perceived as two-, or three-dimensional objects. This phenomenon manifests itself in everything and everyone according to perspective and dimension; everything is relative. We are part of the immense universe: on the one hand as a significant, on the other as a microscopic small part. The energy of a human being vibrates in the universe, while the space around this human being is attuned to the frequency of the earth. In the Hindu writings, the Vedas, one can read about the creator Brahma. In a blink of an eye, he created the earth while actually millions of years had passed. In his expressions of light caught in circular, multidimensional forms, conceptual light artist Clifton Mahangoe brings together the relativity in time perception together with life energy, called Prana. In his installations and videos, the artist reaches out to everyone who wants to connect by means of light, in the belief that everything in the universe is connected through life energy.

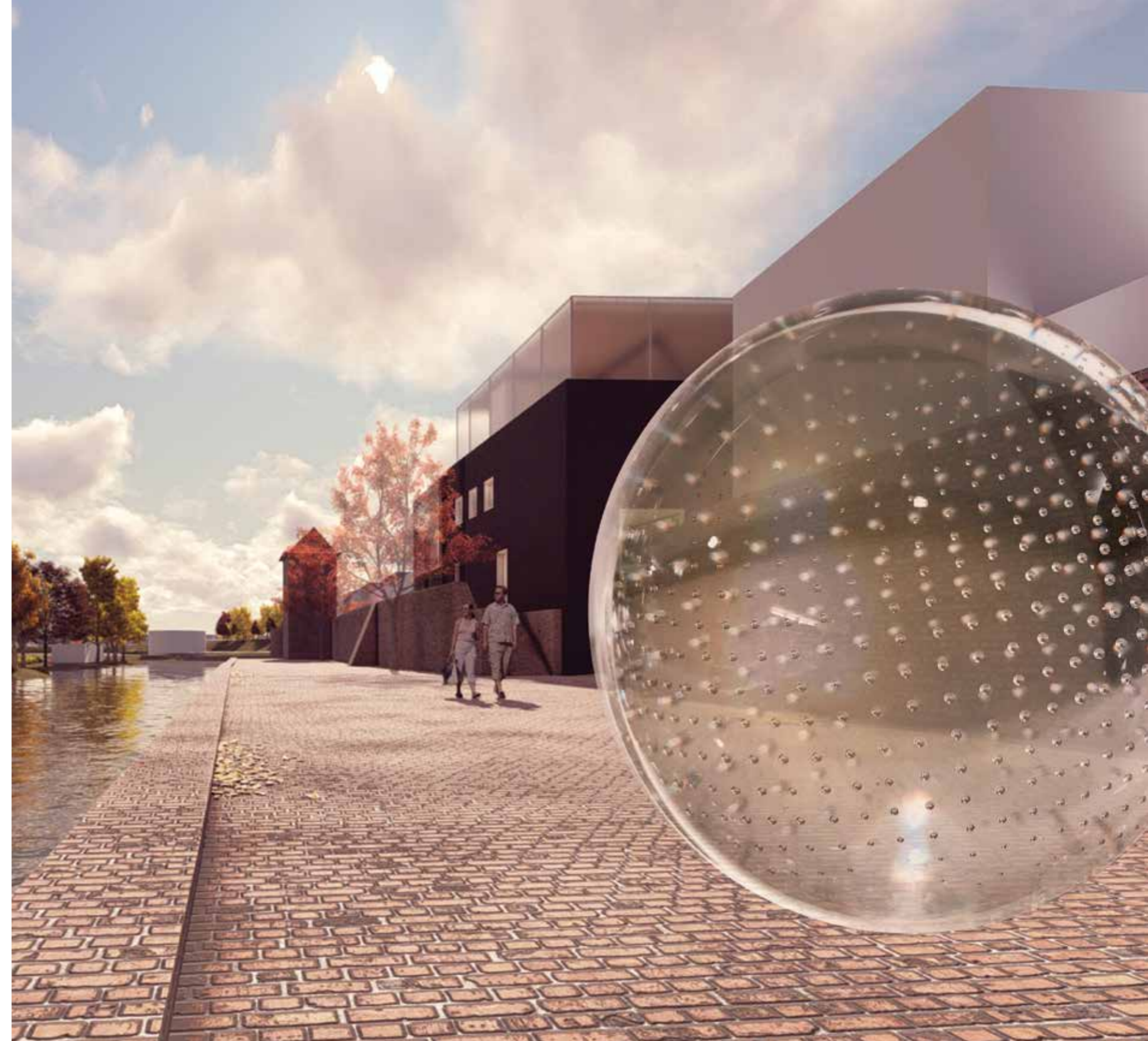
Clifton Mahangoe's oeuvre consists of videos and light installations in which we find a great attention for the stillness of natural phenomena. They are often a succession of intertwined images: running water, reflections, shadow play, a sky full of stars. The slow rhythm of the

sequences creates a mesmerizing and soothing effect. Of great importance to the artist is the use of the circle, the symbol of infinity: the line without beginning nor end.

Clifton Mahangoe has a deep interest in spirituality, energies and the meditative effect of natural phenomena. He has performed meditation sessions at various magical places on earth; in the jungle of Thailand, the caves of Menorca and the magnificent rock island Es Vedra on Ibiza. There, through the prisms in waterfalls and healing light rays, Mahangoe has experienced Prana directly flowing from nature. As Prana merged with the flow of his breath, a path of inner journey was created. Mahangoe grew up in a family of Hindu priests and both the Buddhist and Hindu philosophies are intertwined in his work. Within these philosophies Prana represents all cosmic energy, permeating and connecting the universe and life on all levels.

The Sphere 3D Spectrum

Light artwork The Sphere 3D Spectrum brings stillness to the city: a moment of wonder and connection with each other. In the work, two opposites come together as harmonious partners. They form perfect circles surrounded by vibrations and spirals. In the projections, abstract dots and lines, images of sunlight, water reflections and swirling flocks of birds alternate.



Frank Mann

I wish to represent vision only as it might be.

Frank Mann

I have maintained a keen interest in vision and visual perception. I do believe that recognizing the value of art is linked to my experience of perception and that experience goes to the heart of extracting meaning from an image. The conscious effort to keep art at the center of my life performs a vital function of extending my perception.

Most of the paintings are an extension of my interest in vision and visual phenomena. The six major groups of work completed to date have been produced with these themes in mind. The most recent group is titled the Oculus cycle. Oculus is, simply, the Latin word that refers to the eye. It is also the name for the tip of the dome of the Pantheon in Rome and it is also a term used to describe other architectural elements that emit light, including round windows, openings, and skylights. Most of the work derives from an internal model rather than a description of objects in nature or a virtual scene, it derives from the imagination. And the search here is primarily for visual language, and thus, to create images that I have not seen. The method requires a willingness to embrace that which is revealed through working. Ludwig Wittgenstein once stated that "to imagine a language is to imagine a form of life." I primarily think of painting as a field in which I am free to have ideas that I have or have not had before. Ultimately, the paintings explore the mystery of seeing and realize that in a concrete way, in order to make it more real or tangible. I wish to represent vision only as it might be.

In my view, painting represents the fullest possible expression of a certain kind of content, that through the creative process of working,

is related to the ontology of will. Painting is concerned with the experience of always 'holding to the image inside', so that as the artist, I may see the image (or vision) in what Leonardo referred to as "the eye of the mind", and then paint it out as it were. This image or vision, through conscious awareness, is simply intuition shaped by my experience. The primary impulse then is to work from the inside out, inevitably, achieving some sort of balance between inside and outside.

Painting and drawing are most applicable to my own search for a personal abstract language. I have, through experimentation, found oil paint to be most appropriate to both a sustained handling as well as to building a veiled or transparent imagery, utilizing the layering of paint from which the form is derived in the automatic sense. Automatic meaning, without conscious planning, and for the most part, independent of an external influence. As Franklin Sirmans, art critic and independent curator has commented "Mann's process and the material engagement with oil paint applied to canvas has become a poetic language occupying the energy of life made visible".



Stephan Marienfeld

DISLIKE pink and DISLIKE green

The artist is always playing with contrasts and is trying to break up solid structures to find new structures.

Perfect, smooth surfaces of his chosen works DISLIKE for the Biennale in Venice 2019 are tied with a rope so that they are forced to change their form and structure.

He is working with dents or breaks on perfect high gloss surfaces which builds a big contrast and let some of his sculptures appear not perfect - but this makes them much more interesting and gives them an own personality.

DISLIKE is forced to stay at a tree or a building, it is fixed with the rope. But the sculpture does not want to be chained to the tree or building (dis-like).

It is trying to break out and move away over or under the rope and it is searching for a way to break this structure.

Stephan Marienfeld often uses a rope to create an individual form for his sculptures.



Walter Markham

“The Flaying of Marsyas” - Homage to Tiziano Vecellio (Titian)

The first time I saw Titian’s “The Flaying of Marsyas” (also known as “Apollo and Marsyas”) was at the National Gallery of Art, Washington D.C, in the fall of 1990. The painting was included in a traveling exhibition titled: “Titian: Prince of Painters”. The artwork captivated me immediately. Upon initial encounter, I wasn’t sure if I should keep staring or turn away to divert my eyes. As a painter, I absorbed the intricate handling of the medium, the strong contrast of lights and darks and the subtle, yet exquisite use of color. However, the brutal imagery proved to be much more perplexing to grasp. After a few minutes of looking, I stood with an overwhelming sense of self-consciousness as if something about the work’s sacrificial story made it confusing to understand my place as a viewer. I had never encountered an artwork that both attracted and repelled to this level and with such potency. It was this oscillation that provided an aesthetic experience for me that has yet to be equaled in all my years of looking at paintings. As a young, abstract painter it indicated to me the power and persuasiveness of what figurative work, at its best, can do.

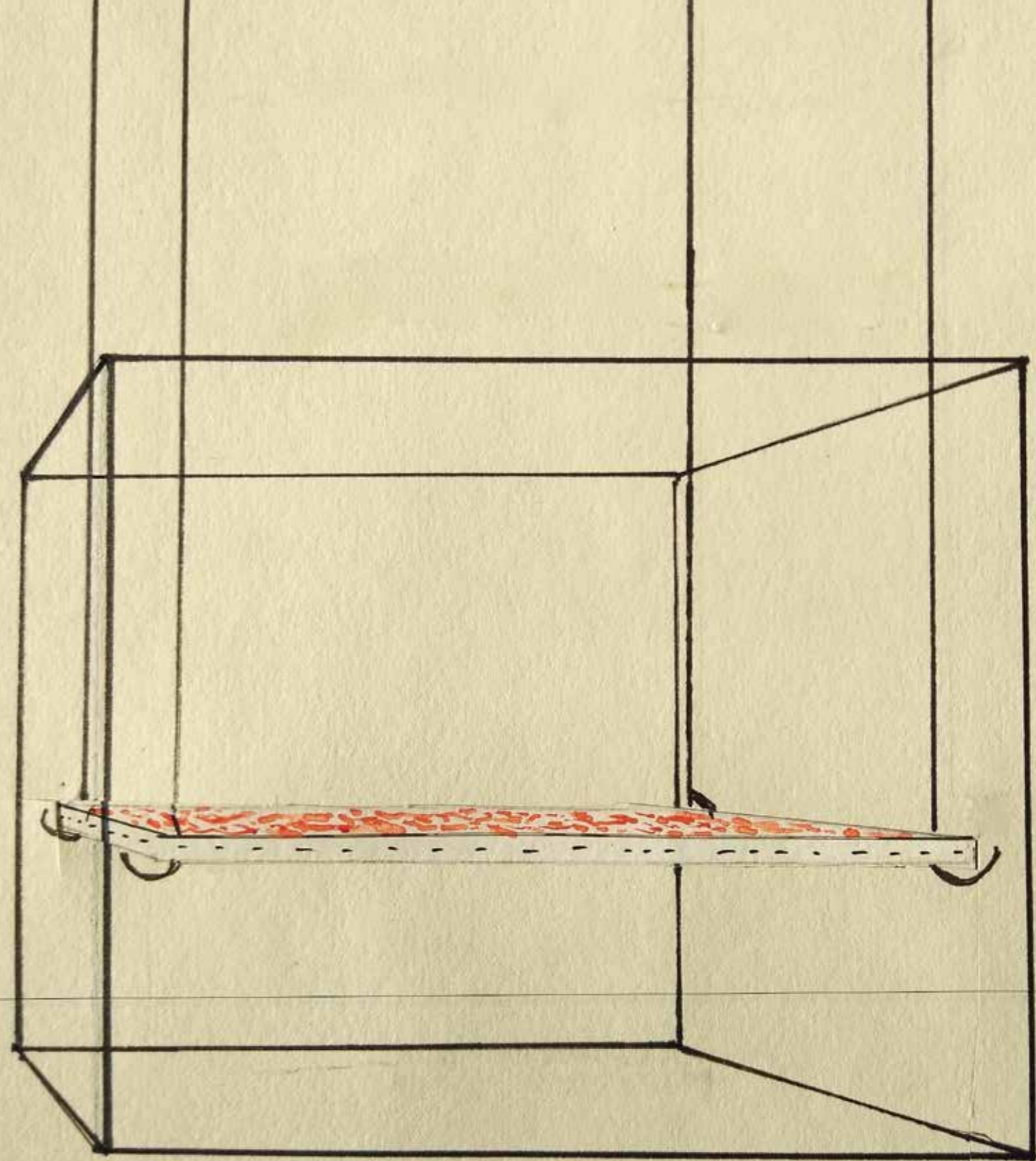
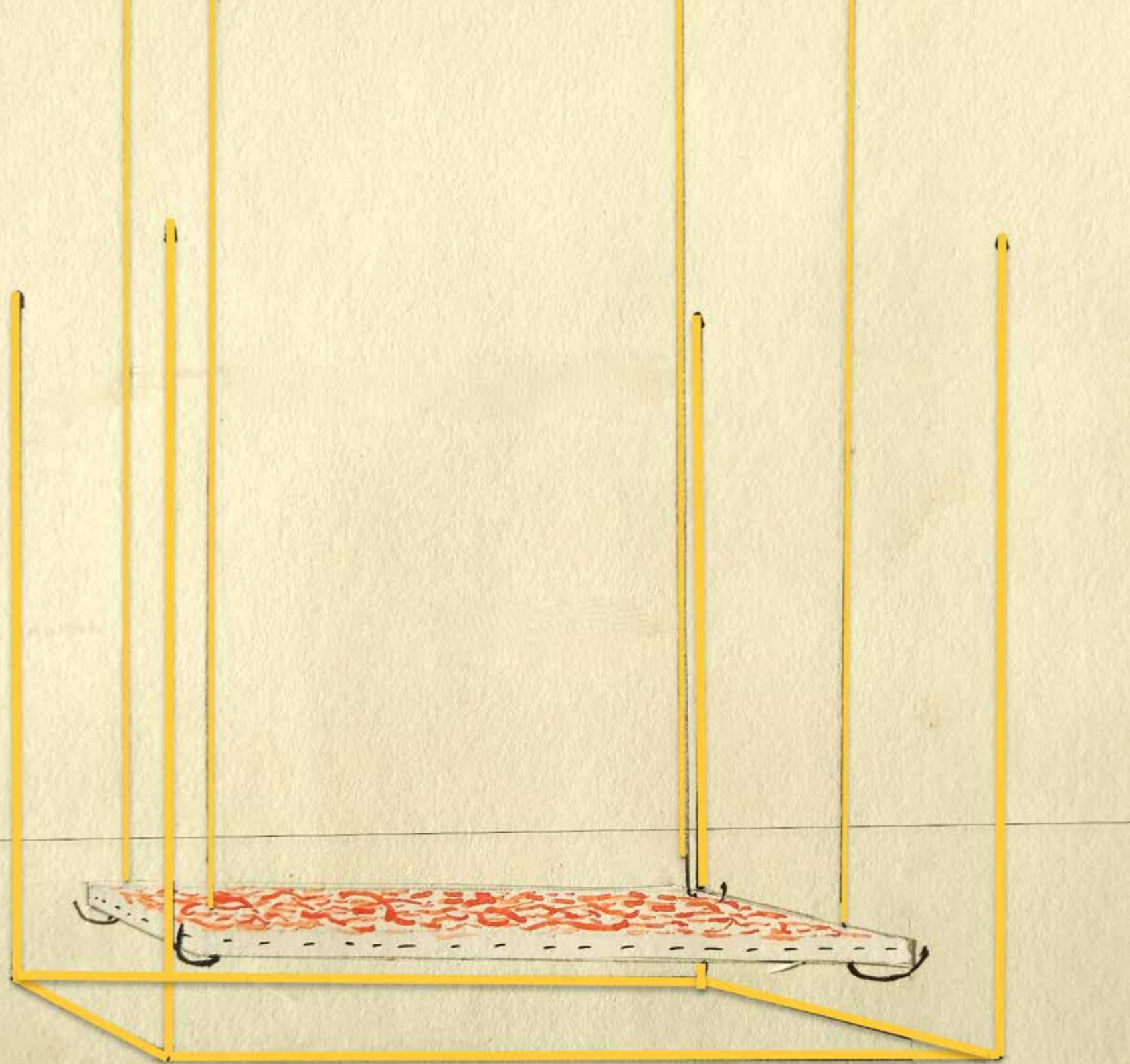
The myth of Apollo and Marsyas is much more than just the conflict between beauty and savagery. The power struggles portrayed through the story, particularly divine intervention, touch on universal themes that question what it means to be human. The satyr Marsyas finds an aulos discarded by Athena who curses it because she doesn’t like the way it distorts her face when she plays it. Marsyas perfects his skill at the instrument to such an extent that he is willing to challenge Apollo to a musical contest. Apollo’s chosen instrument is the lyre, so we have a duel of skill between a satyr and a god. The agreement is that the victor can instill a punishment of their choosing to the defeated.

Apollo wins the contest and his decree is for Marsyas to be flayed alive. Through this myth, there is a triumph of divinity over earthly life, a challenge from our animal instincts towards a higher realm and a scathing retribution for humankind’s hubristic tendencies.

My rendition of “The Flaying of Marsyas” transforms from a figurative representation of a narrative to a material usage as narrative. The surface of the painting is treated as skin by using a coating of crackle medium which forces the top layer of paint to split, forming fissures and revealing the color underneath. This vein-like appearance alludes to a flayed surface. My work is as much about addressing subject matter through abstraction as it is about paying homage to a great painting. Because of this myth, and Titian’s brilliant articulation of it, I was driven by a compulsion to do more than just “allude” to this theme, but attempt to create a contemporary version of a ritual, one that links the strength of this story back to its origins in Antiquity.

The multiple Variations (printed in this catalogue as studies on paper) may reference certain expressions of Minimalist practices. The seriality of works from that genre often emphasize art-making through paradigms of constraint. My Variations do reveal a process of finding possibilities through restriction, yet for me, this need for repetition is a form of catharsis so the motivation is far different from a calculated methodology. This cathartic aspect has a deep resonance because it allows me to perpetuate an amazing story and a work of art that truly reverberates over time. If I have any rights or role to play in this particular influence, then the only way to not be skinned myself, is to acknowledge this formidable guide.





Marcello Martinez-Vega

Back to Black Forest

« Xenos »

Here in the morning

I love you in the deep loneliness

I did not mean it, I know is easy, I do love you stone ! revolved side !!

I do not feel you but I speak out loudly your name toward the savage wind.

I do not listen you, but I feel the water that touches the stones in the rivers.

Water that kisses the salt and the sun's pepper, that melts the most hardened boulder in the dessert.

You water you fertilize me. In the night you transform yourself into tears.

In the morning you are the passionate kiss that I do not have.

At the zenith thin water turned into fire.

In the night I close the bloody desire to avoid repeating you name in my dreams.

Black forest, dark beauty !!!

You, with your sad and desperate guitar, gaily, dead at a time, submarine volcano,

you emerge powerfully and disturb my dream

You are the love that will never belong to me.

You are life, death "Xenos"

I will be born again in this love madness, thousand years I shall wait for you and I am sure I will lose you again and again

In the horizon there is a signal, maybe a star, maybe an arrow that tears apart my heart.

Here you plant your garden, with infinite colorful plants and vibrant music.

Love is so short but forgetting is impossible!

I bite my lips in the night trying to avoid repeating your name.

Black forest !!!

Treacherous mind. Weak heart

naked flesh that I love in my dreams

treacherous mind.

Why did I let enter the love ? In which way does it trespasses sneakily inside my brain ?

I feel myself as a paralyzed being seeing the love arrive and I run out of fear.

Brunnete flesh you might belong to another one, your kisses will be

for another one, your hair will be caressed by another's hands

I bite my bloody and burnt lips for not uttering your name.

Black forest !!!





Walter McConnell

Cross MacKenzie Gallery

The profusion of porcelain objects that comprise "A Theory of Everything" in its various forms, are cast in molds acquired second hand from the ceramic hobby industry. The accumulated figurines and bric-a-brac, glazed in flamboyant blooms of crystalline zinc, are meticulously composed, stacked, rearranged and fussed over to structure elaborate filigreed architectures; monumental spires reminiscent of Asian temple facades or table top cascades intimately scaled to a domestic setting. When viewed en masse, objects flicker in and out of attention in a play of reflected light and color. Inevitably, a favored figurine appears to slow our roving consciousness and engage a pleasurable reminiscence.

The characters and themes on display are familiar, the persistent conceits of a paint-your-own ceramic subculture. The entertaining array of cowboys and shepherdesses, beneficent virgins and garden gnomes, botanical fantasies and adorable animalia, once destined for the curio cabinets of middle America are relegated to flea markets and thrift stores. My intent in reworking these well-worn tropes, arises out of a curiosity for objects that circulate as part of a larger cultural system of value and status. The assembled ceramic archive compounded to excess in my resplendent porcelain towers, hints at unconscious yearnings --- vastly inscrutable, weird and wonderful --- at the source of our acquisitional urges and desires.



Joseph McDonnell

Sculpture may be as big as the Statue of Liberty (and even Mt. Rushmore) or as small as an amulet. A penny is sculpture; so is a giant bulldozer. Many formerly useful objects, such as a scythe or millstone continue life as sculptural form with flowing lines and intersections. It is first and foremost an object in space. It may convey mythological, religious, or political messages, like so much of earlier heroic statuary, but its enduring aesthetic worth is sculptural: form that visually enhances a special location in a plaza, park, corporate lobby, or shopping mall.

Of all the visual arts, sculpture is the most protean. As relief or plaque, it performs painting's role of enlivening walls, adding depth to a room, or diminishing a plaza's scale. As three-dimensional, self-standing form, sculpture creates spaces, much as those we enjoy within architectural vaults and around columns and obelisks. But sculpture's variety does not end with planar or architectural delights; a high ceiling may become a dramatic setting for a mobile.

Sculpture distinctively marks a place. Whether it becomes a symbol or merely a sign depends on the sculptor's art. While clearly identifying and thereby signifying an urban address such works as my sculptures of cubes, intricately interlocked, surely also symbolize the fascination we have with geometric calculation. A fountain may become more than a place to watch weaving rivulets, sparkling spray, and glistening flow; it may become a place to meet.

My work is a paradox or declaration of faith in the possibility of perfection in an imperfect and imperfectable world. I believe I am seeking artistic paradise in hellish times, using destructive energy in a constructive way. The result is a subliminal sense of perfection.

Whether with glass or metal or stone, my work seems to be falling apart or coming together simultaneously. Many of my sculptures are constructions using geometrical cubes, appearing as ice, that seem to be either thrown at random, (unlike Malevich's aerodynamic supremacist work) which seem arranged in a prearranged pattern.

My glass cubes are straightforward basic shapes transfigured into forms that adhere to each other like strands in a DNA model. They are structural assemblies with an inner logic and sense of inevitability.

They capture light which is refracted throughout each work's cubic cells. The quality of the surrounding light further enhances each sculpture with changing spectrums of color.

There is translucence in my glass surfaces that absorb and reflect light giving off an ethereal element that is much beyond the banality of Pop and the mundane formality of Minimalism. An entire spectrum of rainbow hues are captured within the depths of these cubes. One thinks of illuminated cubes as well as the basic cluster units of Cubism from which all modern art descends.

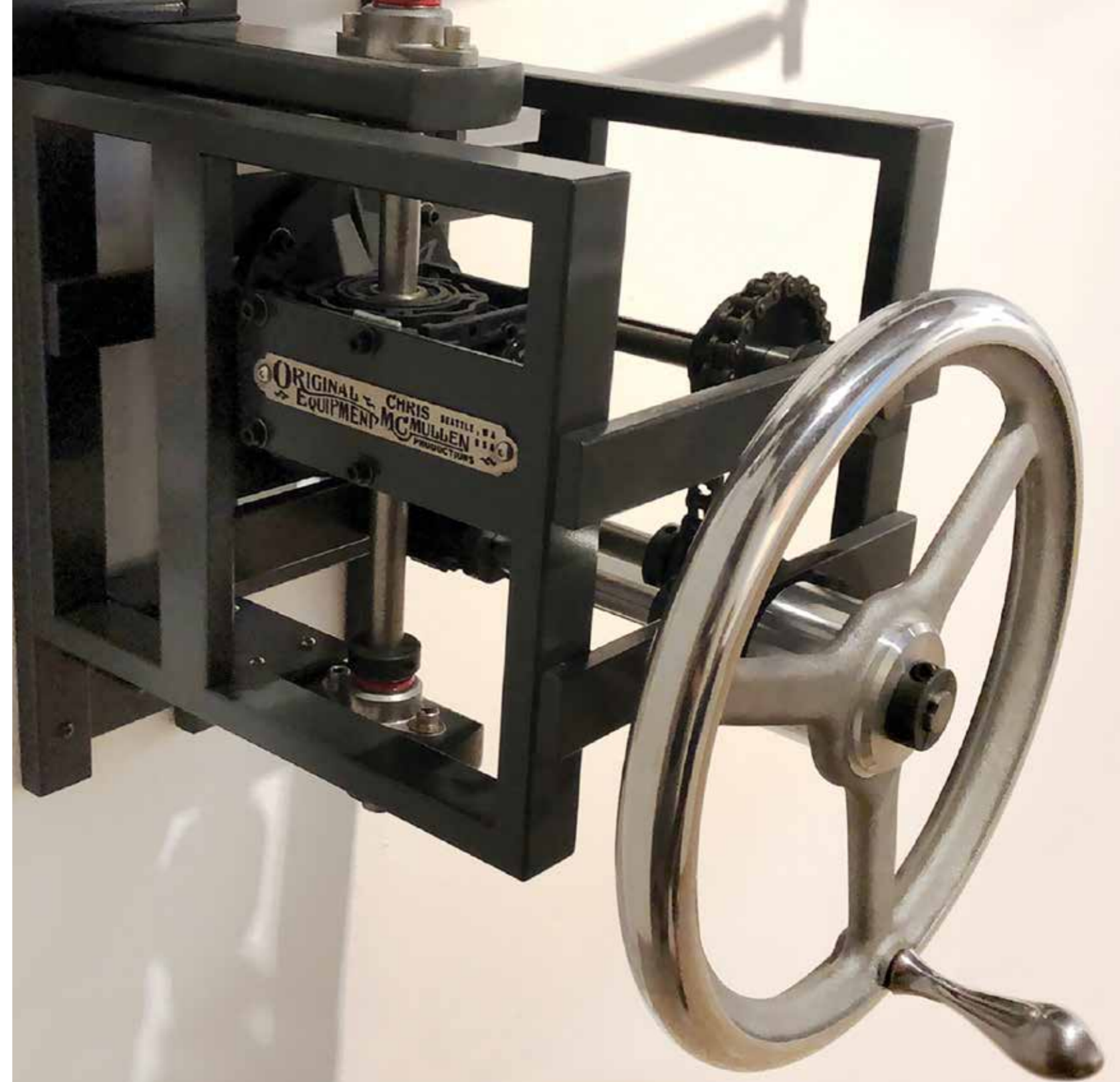


Chris McMullen

For many years now, I have incorporated motion into my sculpture. I work primarily with steel, a material that when used for sculpture, has often been bent, moved and stretched in seemingly impossible ways to exploit its strengths.

My work is about making the material move literally, in real time. I use mechanics based on simple geometry to affect a series of shapes, transforming mechanical engagement into a fluid motion. This motion can evoke memories or emotion, like the feeling of watching water or the slow tension of ships passing on parallel courses.

The creation of this sculpture was inspired by Venice itself, the distance between Italy and my home, and the passageways between the two.



Manuela Mollwitz

SPAZIO 8

“Feel like a Rock star” with PERSONAL STRUCTURES.

Close your eyes and imagine being at a rock concert of your favorite singer or group.

You find yourself among the crowd, listening to the music and following with your eyes the artists performing on stage.

A stage full of lights and colors, the performers are moving and speaking to you through their music and their images.

Imagine how the sounds enter through your ears creating a vibration of well-being and happiness, and all the people who are there with you are experiencing similar sensations.

Emotions are amplified thanks to an amalgamation of interconnections created between all present people.

My stage is a canvas or a space and my favorite “performers” are oil colors, soft pastels, modelling clay, play dough and wax.

My ART, similarly to that of a rock star, demands to be seen and shared because it is a consequence of an inner need.

What pushes me is a very strong desire to communicate aesthetic emotions, create connections, positive vibrations and beauty.

A beauty that has nothing to do with the canons we know and believe we know, I mean a beauty that needs to be “felt”, that which nourishes our soul.

I only choose themes with which I can identify myself, I like the realistic figurative portrait. I look for balance in my works, even when I use them and especially when I use different media.

I don’t like the superfluous, my focus lies on the essential. I feel very attracted to the world of women. The typically feminine interior emotional aspect and the antithesis of strength and weakness have always fascinated me.

In my art, animals can not be absent as they depict my instinctive part, linked to an existence in a space where time collects the past, the present and the future.

TIME SPACE EXISTENCE

“OTTO” the dachshund integrates harmoniously into space and reflects reality in the here and now witnessing with its existence.

Translated into the Italian language “OTTO” means eight, and the figure 8 symbolizes infinity in the spirit of life.



Lorenzo Maria Monti

The changes that have taken place over time, in the ways of making art involve practical reasons, but also reveal a change in collective feeling and perception.

Today we live in an age where modern technology has made anyone feel like a photographer. All you have to do is have a mobile phone and you're a "photojournalist" in your daily life. We are constantly invaded by instant images captured by anyone, anywhere and at any time that are distributed at the same, uncontrollable, speed anywhere in the globe through social networks. If we think about the younger generations, how they use technology, how they grew up with advertising and various social media adapting and imitating what they see, we become aware that they have no critical approach, and are victims of a mild brainwashing.

It is a world made of a myriad of information and distractions that disconnect us from it and gradually lead to a loss of the ability to imagine. We must rethink how to perceive the world and bring our imagination back to space freely .

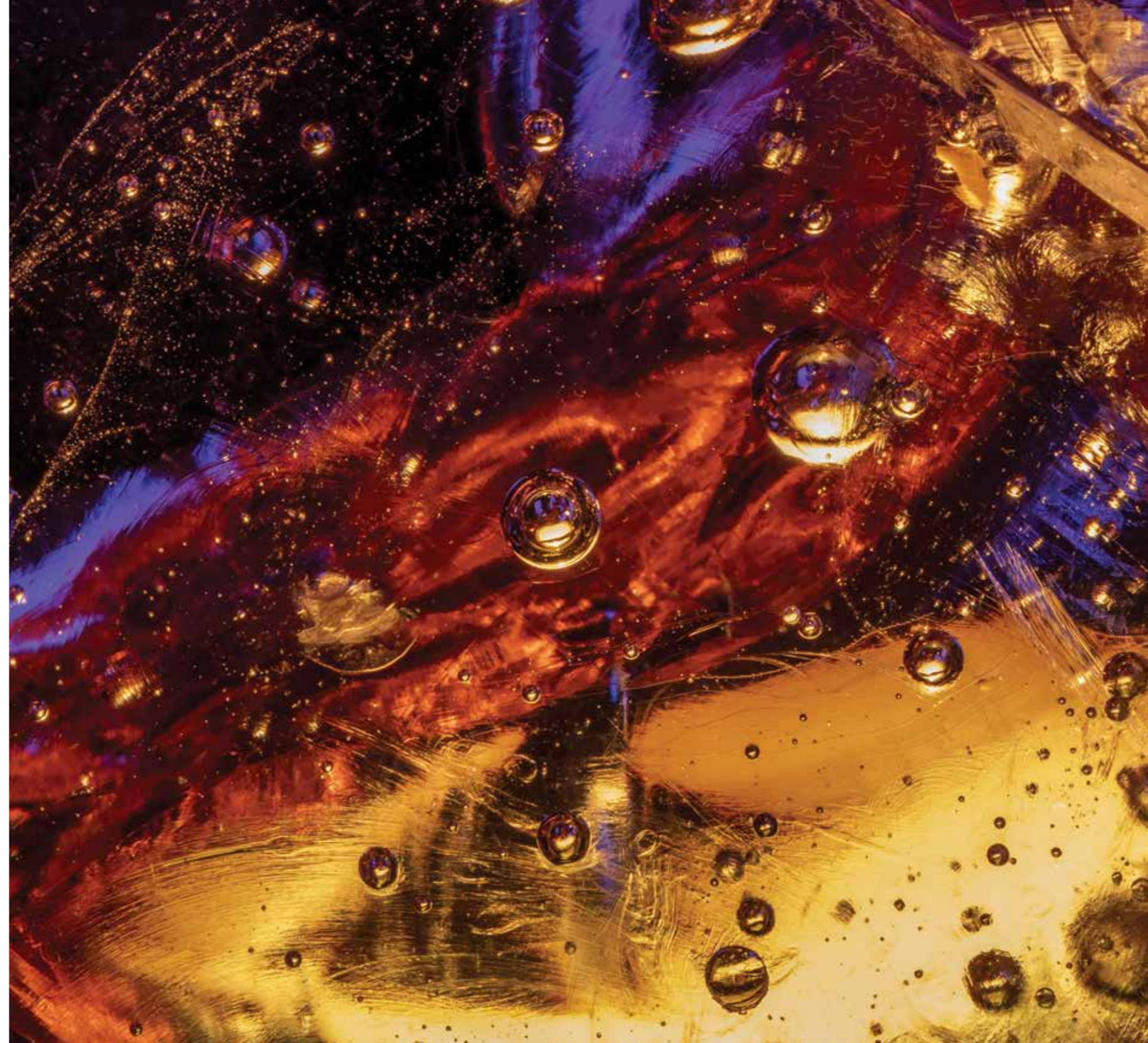
It is on the basis of this reflection that Lorenzo Maria Monti's projects are developed. His interest in photography is not only overall but also linked to the influence it has on our brains and on our perception of the world. His work creates a short circuit between the act of looking and the act of thinking critically at images, interrupting the spontaneous relationship between viewer and representation in the modern society of Selfie. From the observation of his works, an important element emerges: the dual role of photography; not only a mere means of expression as a "trace of reality, a pencil of nature" citing William Fox Talbot, but also a field of research and reflection as a medium, offering a more conceptual approach to artistic research

and opening the surface to continuous investigation.

In the presentation of "Vitrum Spatialis", Lorenzo Maria Monti translated this idea into a "reworking"; of the existing NASA images, to represent another vision of space. An imaginary landscape where there is a desire to discover hidden elements and to interact with glass crystals and light sources, transforming them into something aesthetic. His work requires the use of alternative methods, often invented.

The materials are systematically altered, creating richly polychrome abstract images that evoke the cosmos. This process-oriented practice creates works halfway between the abstract and the figurative, imaginary works that seem at the same time realistic to us. The simplicity and conceptual nature of the photographs encourage the viewer to explore the unique characteristics of photography as a medium based on the transference of light.

By Federica Recchia



Müller & Sohn Art Projects

The artist duo Müller & Sohn think of themselves as an aesthetic, experimental research laboratory that operates between the poles of painting, sculpture, photography and video art. Their work focuses on nature, from closely observing and examining it and its phenomena to scrutinising how human intervention can impact and alter it. Müller & Sohn develop artistic-scientific tools which they use to create object-based landmarks. In this way, they may for instance install oversized red strips of fabric as measuring instruments in a landscape, documenting the changes of their visual structure in photographs and on video. By letting landscape blend into their artistic framework, Müller & Sohn create images of intense aesthetic coherence.

Irene Müller, previously an artistic collaborator with Christoph Schlingensiefel, interweaves documentary photographic and video material with painting. Diethard Sohn connects with nature by means of its hyper-realistic reconstruction in painting, contrary to his ironical reinterpretation of cubism which combines cubistic structures with comic strip aesthetic.

The duo's experiment which started off in the Austrian Alps a couple of years ago has since been widely expanded and transformed. In their new project "WEGE – Wattenmeer" ("PATHS – Wadden Sea"), their individual approaches converge in a variety of ways. Whereas in the Alps the artists made use of red strips of fabric exclusively, these strips of fabric are now complemented with additional elements such as "network" and "lugworm poo", and all this on a tiny island in the North Sea. The "network" consists of a grid of red fabric which they raise above their heads while hiking on the island's beach. Wind gets caught in solid matter and the object forms in relation to the wind's force and direction. A camera records and displays the succession of temporary fabric sculptures photographically and videographically.

Big inflatable knot-like objects ("lugworm poo") are intended by the artists to manifest the vastness of the sandy beach. Underwater recordings show the influence that currents exert on water. Air bubbles come into being, arise and vanish while new ones keep on rising. Not least of all, the duo takes great interest in neobiota – a specie from the Pacific Ocean which was introduced into the North Sea and is gradually spreading in an environment that is alien to it. Neobiota eventually became the source of inspiration for the sculptures which take the shapes of mutated, fictitious marine creatures.

All these approaches of discovering nature, re-interpreting and re-designating it and viewing it from different perspectives, are condensed by the artistic processes of Müller & Sohn. The "paths" are a timeline and a cross-section of their endeavours. Operating at the intersection of art and science, crossing static with animated art forms, and confronting transient performative happenings with solid objects, the artists create an experience of totality deeply rooted in the present moment.



Kumari Nahappan

Studio K

“Talktime was inspired by the notions of conversation, relationships and time. The two forms represent a fruit and a spice coming together – much enjoyed culturally, historically and currently in time, creating more connections and engagement.”

Kumari Nahappan, 2018

I have always tried to bring up conceptual and symbolic qualities that I believe are unique to the cultural fabric of Singapore and South East Asia. Inevitably, my works are the fruition of my own personal journey in this part of the world. Constant flux, continuity and the need to evolve are at the basis of everything we do in our lives – be it in art, science and technology or business. For me, these aspects consist of rituals and are central and a continuum to my studio practice. Nature has provided us with this connection to create.

The idea of interconnection is fundamental to my art making. My larger-than-life public commissions in and outside of Singapore are platforms from which I view space as a greater garden. A trail connects them in their material and motifs, and in their concepts and language which are all part of this greater garden. The conversation triggered by the dynamic pairing of a fruit and a spice was inspired by the notion of rhythm and movement in nature.

This big work takes on a new role as a monumental public sculpture with different viewpoints. What happens in the in-between space – the void? A new relationship will form with every new encounter.

In the exhibition Personal Structures the idea of communication is vital. I hope Talktime will interface new beginnings with its audience.



Raffy Napay

Eternal Sanctum

I observe and record the turning of the seasons, the cycle of days and the passing of hours — the slow churning of life marked by growth and decay. I explore universal themes: filial ties, love, happiness - reflections on humanity and our persistent desire for safe havens. These places, manifested as my own secret garden, or a sequestered grove, or even maybe a forgotten forest - they all form the environment for suspended moments and chapters in life. They form the basis of my current works.

While I am adept in many media, I have gravitated towards using the needle as brush, thread, string and rope as my paint and palette, and fabric as my canvas. I find the three dimensionality of the material to be far more tactile, versatile and satisfying to influence and manipulate, more immediate and visceral than the brush. I use a medley of paint and applique over printed textile, I knot and tie, sew semblances of tree trunks, branches and twigs, weave yarn into nests, even machine sew other elements to summon a grove or a figure to view. I don't view my work as mere contemporary tapestry - it is far more sculptural, inviting and multilayered.

Growing up with a seamstress mother, I was exposed to a wide variety of threads, cotton and fabrics and these materials provided me with a strong foundation into a different world of creativity. I began to realise that the creative process was the same - from early conceptualization to the finishing touches of a work that gives me a wholeness in my personal fulfillment. The environments I create allow the simultaneities of hours and the sharing of time through the mechanisms of reverie and reflection. Yet, like the thread that I use - time unravels, frays, fractures and breaks; echoing the brittle firmaments of life, and the fragility of nature.



National Pavilion of Kiribati



Pacific Time - Time Flies

In the Kiribati language Ana tai te Betebeke - E biribiri te tai

In the great vastness of the Pacific Ocean, the tiny island countries are barely noticeable on the map. One of these islands is the Republic of Kiribati, consisting of 33 paradise atolls with wonderful beaches. However, the rising ocean level caused by climate change is threatening the existence of Kiribati. The islands are in danger of disappearing into the Pacific Ocean forever.

The Republic of Kiribati Pavilion at the 58th Venice Biennale reflects the endangered existence of the island country of Kiribati and the time we live in. In the Kiribati Pavilion, you can see interlaced group artworks by 29 artists from different generation and genres of art. The presented art genres are: video, photography, interactive animation, performance, ready-made and installation. The artist Michael Betero uses photography to represent the threat to homes and inhabitants. The Kairaken Betio Group uses dance to communicate their passion for life, dance and tradition. Daniela Danica Tepes, a visual artist, connects all the artworks into an interactive installation. This art project discusses the issue of climate change and is designed as a reflection between the artwork, human presence and space.

By Nina Tepes, Kautu Tabaka





National Pavilion of Mozambique



The National Pavilion of Mozambique aims to show, through a contemporary perspective, the troubled past of the nation and its influences in today's society. Portraying this journey are three artists who grew up in a post-colonial period during which the country was engulfed in a long civil war from 1977 to 1992.

Heirs of a common historical and cultural background, Gonçalo Mabunda, Mauro Pinto and Filipe Branquinho, are producers of diversified discourses that converge in the way they critically interrogate vectors of power which adversely affect the lives of millions of Mozambicans today. They bring to this exhibition a space for reflection that goes beyond aesthetic-pleasure, provoking a dialogical conversation on violence, corruption and social injustice.

The integration of art in the public sphere is intrinsically linked to Mozambique's history. During the colonial-era and the decade after independence, renowned Mozambican artists like Malangatana and Alberto Chissano, as well as photographers like Ricardo Rangel, were powerful motivators of critical commentaries about political and social processes through different artistic expressions. The post-war period of the 1990's and the beginning of a neoliberal era engendered new subjectivities and visual languages.

Working with different mediums, the three artists in this exhibition give an ironic nod to the experience of human hardship. The result is artwork that investigates contemporary politics and popular culture, underpinned by a poetic and sometimes humorous accent. Extremely attentive to what happens around them, particularly to the deeper dimensions of the human experience, their work speaks to our most empathic feelings.

Mabunda, Pinto and Branquinho for long have transcended the limits of national art production and circulation, securing worldwide recognition, often representing their country abroad.

Written by Andrea Moreira

Title of the exhibition: The Past, the Present and The in Between
Participants: Gonçalo Mabunda, Mauro Pinto and Filipe Branquinho
Commissioners: Domingos do Rosário Artur
Curator: Lidija Kostic Khachatourian

Organizers and other collaborators:
Producer: Akka Project SRL
Project Manager: Kristian Khachatourian, Arianna Grosso
Sponsors: Africa Legal Network www.africalegalnetwork.com & Abu Dhabi Securities www.adss.com





National Pavilion of the Republic of Seychelles

DRIFT

An installation by artists George Camille and Daniel Dodin

We are creating two personal installations which, in a complementary manner, are intended to provoke dialogue and consideration of issues around social repression specifically relating to the daily, pernicious and hard-to-avoid 'tsunami' of data, pseudo-knowledge and misinformation.





Jackie Neale

Crossing Over: Immigration Stories

Cyanotype portraits and oral history created by Jackie Neale

Knowledge is neither immediate nor inherent. Discovery is never-ending. Yesterday's stranger is today's friend. What feels more comfortable, leaving a door open for growth or keeping it closed? Pushing past the uncomfortable yields great rewards.

In times of great change I turn to my artwork to embrace persistent uncertainty, for that is what teaches us to prevail. The possibilities to learn built my courage.

Crossing Over is an artwork first intended to open minds, and then to connect us through abstract thinking about human form, human values, and human likeness, which transcends status, color, shape, culture.

Throughout this project's progress, I have continued to think about how, through this striking abstract connection, amid a new community, among strangers who are not so strange, I remain curious to know, to learn more about individual people. I became invested in their story, and they in mine.

We all have experiences to share about what it is to be a human in our time. *Crossing Over* may help us realize that the idea and reality of borders are outmoded constructs we establish out of fear? The constructs of borders, flags, countries, wars, and boundaries were created to suit the needs of people in the past, people we have never known. Are they establishing order? Ask yourself, are they created to secure prosperity for all, or to impose order that serves those who can impose it?

Crossing Over became an opportunity to learn from people I did not know, to hear about their lives and travails in a time that we all share: right now, the early 21st century. All people are important. All stories are meaningful. When one listens, one learns. When one learns, one begins to see a deeper humanity, a common thread, a shared ground. I present *Crossing Over: Immigration Stories* as a way to connect people through abstract ideas of self.

Jackie Neale, Philadelphia b.1972

Jackie Neale, a former Online Publications Imaging Director at NYC's Metropolitan Museum of Art, is a photographic artist, documentary photographer, author, and teacher. She prefers to feature diverse communities throughout the United States and abroad. Through affiliations with arts institutions, she completed residencies and commissioned projects in New York City, Philadelphia, in Mission, Texas, as well as in Calabria and Milano, Italy.

Jackie began *Crossing Over: Immigration Stories* to gain greater insight about the impact on lives by U.S.-Mexico immigration and border policies which extended into looking at immigration policy in her family's country of origin, Italy. Her project revealed a higher plane of connection as well, the images being ethereal, and therefore spiritual. When one makes the choice to leave their family, to immigrate to another country for a better life, it feels the same in so many ways as leaving one body/form of self to go to another.



New York Art Wave Project

NY ART WAVE PROJECT supports curated exhibitions to help artists gain more presence and promote their artistic activities in Japan and New York. We have/had numerous art exhibitions in NY and Japan with our collaboration partner NPO organization “Dessart” of Japan. We are very pleased to present a solo show and group show in “Personal Structures 2019” during Venice Biennale 2019.

Ms. Mizue Sawano lives in NY since 1969 after her Japanese-government-sponsored scholarship in Paris. She is well known for “Mizue’s Cherry Blossom,” floral emblem of Japan. Her famous works are shown every year at Sakura Matsuri, cherry blossom festival, at Brooklyn Botanic garden in NY since 1984. She has art collectors worldwide particularly in US, Japan and Morocco. She paints what she feels in the nature and the world dressed in ideas that are close to her heart.

At the group show, we will feature outstanding Japanese contemporary artists, Yumiko Hirokawa (Kanagawa, Japan), Emiko Aida (London, UK), Miwako Kashiwagi (Tokyo, Japan), Toto Takamori (Tokyo, Japan), Yoshiko Saito (Kanagawa, Japan) and Niwako Mori (Mie, Japan).

Ms. Hirokawa paints with a mission which she realized through the 9/11 attack during her study in Washington DC. The tragedy impacted her works to depict moments in modern society and a prayer for people who suffered from disasters and conflicts. She depicts beauty, not chaos and darkness, to show an uplifting vision of reality. She paints not what is visible but what is seen to the eyes in our minds.

Ms. Emiko Aida was born in Japan and received her MFA from The Tokyo University of Arts / MA Printmaking and Royal College of Art.

She is now a printmaker and painter in London. Her work is exhibited worldwide in many collections such as New York Public Library and Guangdong Museum of Art. She uses different canvases and materials together to represent nature and humans. She places images of sounds, vibrations, movements, lights and memories exploring consciousness. Spirituality and quantum physic are her source of creation.

Ms. Miwako Kashiwagi studied painting in US and Japan. For the last several years, she has created a series of art depicting peaceful moments in daily lives from her hope that they will continue because we often see those moments suddenly destroyed by wars and natural disasters. Her art reflects her prayer for eternal peace.

Ms. Yoshiko Saito was a professional Japanese calligraphy artist. She spontaneously gets ideas for her art works from ancient icons or letters from her past career.

Mr. Toto Takamori explores various paint media and combines them with pieces of found metals, plastic and other materials to create a textural surface. He resides in Tokyo but visits NY and is interested in studying both Eastern and Western approaches to creating art.





NONOS

Mercedes and Franziska Welte

NONOS sculptures embody a limitless love for life.

Our work is an unusual symbiosis between us as sisters working together, between “shape and colour”, which form the characteristics of our NONOS sculptures and all our creations.

The NONOS are figures who transform movement and color into a flowing form of sensuality, pure joy of life and femininity – we create through this fusion a new era ... the “Nonoism”.

Pure emotions – combined with clear lines - free forms and colours – this is what the NONOS are, and this is what we are. A combination of our life experiences converted into a new form of power. A desire to bring femininity into a new expressive form. This is our great passion and aim when we create our sculptures.

The sculptures consist of metal and fibreglass that is free bended and shaped by hand with great love by Franziska, who is the creator of the form, and free painted with pure pigments and great love from Mercedes, who is the creator of the colour.

An inspirational process is the foundation when the character of a sculpture begins to mature, when the shaping and the colours of the form takes place. Largely we forgo on sketches and plans. In fact the sculptures emerge from visually recorded impressions as well as a high and intense exchange of thoughts that we share with each other.

Through this collective process we have created a distinctive and unique style with our NONOS sculptures. They combine pure joy with aesthetic, dynamic with extravagant sensuality. A powerful ensemble of colour, shape and movement. This is our expression - our language.







Reka Nyari

Mother Ink

“Wear your heart on your skin in this life”

Sylvia Plath

Mother Ink is the 3rd instalment of my Fine Art portraiture project, which explores tattoos as one's life story. It tells the story of Leah, a resilient and rebellious young woman, who grew up in a small town surrounded by uniformity and averageness. Inspired by music, books, and stories of rebel women in faraway lands, she decided to transform her outer shell to reflect the extraordinary she felt on the inside. Her first tattoo, acquired on her 18th birthday, opened a door to the world beyond what she had known. With each subsequent tattoo, she became closer to the uncommon woman she desired to be, opening up a world of modeling and adventures in New York City. Changing her body allowed her to take charge of her identity in a demonstration of self expression and ambition.

During her time in New York, Leah got involved in an abusive relationship, which resulted in her pregnancy. Rather than staying in the toxic environment, she had the extraordinary strength to leave and become a single mother at a young age. Inspired by the love for her child and the defiant symbolism on her skin, she returned back to her small hometown to heal and to raise her son.

Mother Ink embeds Leah in the character of Virgin Mary, the ultimate symbol of motherhood and love. In these images, we see her nursing and playing with her son, full of tenderness and devotion. She is healed and she has forgiven. Her body, still a tool for self-expression and sexuality, has also become a sanctuary of nourishment

and security. She is a mother, yet a sexually empowered woman. While our culture often forces these two powers into a realm where they seem mutually exclusive, where they are not allowed to co-exist, Leah proves that they, in fact, thrive from one another.

Mother Ink tells the story of transformation through self-expression, forgiveness, sacrifice, and love.



Jan Oberg

Oberg PhotoGraphics

Personal structures

I've spent over four decades as an academic peace and conflict researcher, a peace studies professor at several universities around the world, and a mediator in international conflicts.

In 1986, my wife Christina Spann and I founded the independent Transnational Foundation for Peace & Future Research, TFF.

In May 2009, I started out on a parallel journey as an experimenting art photographer and opened a home studio. For three reasons:

- I grew up in Denmark surrounded by art from COBRA to Hockney, Hamilton, Rauschenberg, Johns, Lichtenstein, etc. I assisted my father in his gallery. We arranged exhibitions; I learned to see. That's my only art education.
- After fact-finding visits to Iraq before the US-led war, I experienced that my photos attracted more attention than the analytical articles: the world of images had broken through.
- I wanted to explore what peace photography can be. I'm for peace and nonviolence, fascinated by positive visions and potentials. I believe that both research and art can contribute to a better future.

So, my personal structures are deeply intertwined: the rational-academic studies of the world's conflict and peace potentials - (unfortunately, lots of negative energy these days); an intuitive-aesthetic image exploration of that world and ways of presenting it - (positive energy).

In SPAR, created for this wonderful exhibition, they come together.

Open Borders and Global Identities

It seems clear to me that the Western world - US/NATO/EU - is on its way down while China and others move up.

I'm anti-Empire, not anti-American. Our world would be better without the disastrous ideas of militarism and the Western culture's exceptionalist mission to 'civilise' others.

Many know about the old Silk Road. Fewer know about the new Silk Road: the Belt and Road Initiative (BRI) taken by China in 2013. It's the single largest and most visionary project anywhere connecting over 60 countries horizontally.

Over just four decades, China has lifted 500 million people out of poverty and created a modern society. Through vision, eclecticism, hard work and now the new Silk Road - it may spearhead a new win-win, multi-polar, cooperative world.

Its implicit, intelligent peace philosophy is: Win-win cooperation may increase understanding and reduce the risk of violent conflicts. However, if China seeks to become a global Empire, it will be a disaster for all.

SPAR

A photo-based, multi-media installation. Like a map, it moves along the Silk Road from China (photos from 1983 and 2018) over Myanmar (1983), Iran (2012-16), Somalia (1977-2015) and Kazakhstan (2010) to the beautiful (Venezia) and the dark ugly West symbolised by Aleppo, Syria (2016).

From vision and construction to crisis and destruction.

I want SPAR # 1-4 to further a constructive, peace and art dialogue between people from different civilisations. A much better, peaceful world is possible. One with positive energy, beauty and open - or better - no borders.



Karl Ohiri & Riikka Kassinen

In 2012 the artist Ohiri's mother was unexpectedly diagnosed with cancer. Coming from a religious background the family remained optimistic in the hope of a miracle that would defy science and come to stand as a true testimony to the power of God. However, no amount of anointing oil or prayers could save her life and she passed away suddenly, leaving behind many of her possessions including the box of medication that was used to treat her cancer.

Caught between fantasy and reality Ohiri would dream of having supernatural powers like that of the ancient medicine men, existing in an alternate reality where such powers could be used to cure his mother's illness.

Ohiri shared his trauma of losing a loved one with his partner; side by side, Ohiri and Kassinen used the medium of photography and performance to create a fictional character called the Medicine Man, a being whose presence bears witness to a poignant chapter in their lives.

As Ohiri transforms into character, it is the hand of his partner that carefully applies his tribalistic face-paint, adorns him with sacred charms made from the remaining medication and then records this intimate portrait.

This final stage of becoming and documenting the 'Medicine Man' acts as a joint mourning ritual and closure for both of the artists, exploring the boundaries between time, space and existence.



Hans Christian Ohl

Accelerated Art

My artwork consists of paintings with virtual paint and digital paint-brushes. Based on digital photos of mostly everyday subjects. I edit the pictures on the computer: destroying and cutting, putting them together, using distortions, layers, overlaps and other digital interventions.

I am using digitized photographs as color pots. In doing so, I reverse the painting process: I don't create a picture with paint, but elaborate photographic image in a reverse process back to color and structure.

Photographs are a shadow of reality. If this shadow is digitized, it leaves only a mere arithmetic operation, a reality of zeroes and ones. It shrinks to a virtual shadow and is simultaneously accelerated to a high-tech reality.

"Acceleration" refers not only to moving matter, e.g. the body racing through a landscape in a car and the eye involuntarily drawn towards the horizon, eluding the obvious and details.

An increasingly complex social processes like the dissolution of space and time in technical communication processes, when, for example, a person talks to another person who is in a completely different place.

For the "accelerated person" it is getting difficult to distinguish between reality and virtual reality. The dividing lines blur. Every look at the environment is overlaid by endless layers of virtual image snippets.

The image on our mind, that is, the image behind our eyes, builds up completely different to the image of a camera. It is composed of

snapshots of different situations and times, which overlay the retina's perception with moods and feelings, creating a very complex but always subjective image.

Due to technical possibilities of digital printing on various materials in unlimited sizes I can create large scale installations in buildings. These "accelerated worlds" are based on images of daily life such as consumer products, environments, people, plants. Compositions of various details being processed to digital paintings they unfold to worlds of their own, which cannot easily be deciphered and decoded at first sight.



Kouji Ohno & Kaoru Yamamoto

KYAS ART SALON

Kouji Ohno

Title: Quantum fluctuation

In the twentieth century, quantum mechanics and theory of relativity greatly changed the concept of time, dimension and existence.

“Quantum fluctuation” a concept within the quantum theory of modern physics, closely resembles “Emptiness” and shows many similarities with theories of Buddhist philosophy.

Our bodies are made from many cells, which in turn are made from many molecules, these molecules are made from many atoms, and atoms are made from quantum. The size and mass of quantum elements can not be determined in modern physics yet. Furthermore, it can not specify whether quantum is a point or a wavelength. Which leaves visual interpretation open for artist. But given the nature of our presence in this world , our bodies and our lives are made from fluctuating quantum. Blaise Pascal, who was a medieval philosopher, physicist and mathematician compared this by stating that “The human being is only a reed, the most feeble in nature; but this is a thinking reed”.

In our bodies, live inherent ancient memories that are acquired from phylogeny. However, we have not been able to fully analyse our body structure yet. This visualisation intents to show my personal take on this matter and raises the question: what is human existence?

The wood-carved body sculpture is floating in a box and is made from one piece of Camphor wood. The other is made of a silk thread that is only 0.2mm in diameter and uses the same algorithm as a binary perceptron used for “AI”.

Kaoru Yamamoto

Title: LOVERS 100

Lovers 100 is a contemporary visualisation of love found in big cities. This presentation shows my take on how young people living in metropolitan cities try to fill the voids in their hearts with disposable love. The loneliness found in big cities drives people to have multiple short lasting relationships. The visualisation is based on my personal experiences surrounding love life. Using lenticular animation prints, spectators become witnesses of 100 separate brief moments within these short love affairs. A witness of a moment, that passes, freezes and switches to the next frame.

LOVERS 100:

100 separate lenticular animation prints. Computer generated artworks.



Roman Opalka

It is now already 23 years ago, in 1996, that I saw the works from Roman Opalka for the first time. It was in Paris, in the Centre Pompidou. There they were, three big works "Details". I sat down on the floor in front of them, looked at them, and then I realized, there was sound, I heard a person speaking, in a language I did not understand. That was Roman, he was counting, counting in Polish, his own language. I could not understand, but I heard him speaking, I could not stop listening, time was passing, Roman was showing me, Time passing.

I had to learn more about him, find him, talk with him, but he was far away, a well-known artist and I had just started to paint, I did not even understand what I was doing myself, I would not know what to say to him, what did I know about Time Passing.

The sound stayed in my head, it pushed me forward, it made me more aware. Roman speaking his numbers was one of the influences which brought me to my project, my Time-Space-Existence.

Years later, in 2006 I felt I was ready, ready for serious confrontations. I wanted to make a symposium, in Amsterdam, about Time. I called Roman, and he agreed to meet first, if I would drive 1000 km. to St. Etienne, I could speak with him perhaps for 10-15 minutes, he was busy. There he was, in the museum, in the centre of his octagon, impressive. He canceled other meetings, it became a three hour long dialogue, more like a fight, about his work, my work, Space, Time and Existence.

In the years after I did many projects with Roman, many beautiful projects, we became close. I remember well my last meeting with him, in 2011. He came to Palazzo Bembo in Venice, with the collector

Gerhard Lenz. He came to make up, a few months before we had had a fight about his participation in our exhibition. I could give him only a small room, he wanted the big room at the grand canal, but that room was promised for Arnulf Rainer, Roman was not happy. There he was now, back in Palazzo Bembo, friends again.

Two weeks later he died.

To me, Roman Opalka is one of the greatest artists from the last 50 years, but time does not stop, makes that we forget him. Time never stops, we should not forget him, but time is not our friend. Time is always passing.

Rene Rietmeyer





Gregory Orekhov

Orekhov Gallery, Moscow

"Agatha" is named after my daughter, whose birth created an impulse that made me go back to sculpture, an art expression which I neglected completely after my father's death. My father, Yuri Orekhov, played an important role in my professional artistic evolution as we worked side by side on numerous sculptural projects.

"Agatha" is inspired by a popular soviet roly-poly toy "nevalyashka". I wished that this work would be more than just a comeback on the art scene as a sculptor (like a roly-poly toy that stands back up no matter how strongly it has been shaken off balance). With "Agatha" I aspire to wake thoughts about the existential problem of cyclical nature of life and invite everyone to engage in a self-dialogue from the child's perspective who looks at his own "grown-up" reflection.

Stand in front of "Agatha" and look at your own reflection, remember times when you were a child and ask yourself a question: "Did my dreams come true?". An attempt to come closer to the essence inevitably leads to a situation where unanswered questions find their solution. And it could not have been otherwise. A reflection appears only on the surface that hides depth beneath...





David Pace

Karaba Brick Quarry

The Karaba brick quarry is located in the southwest corner of the small landlocked West African country of Burkina Faso. As you approach the quarry the dazzling color is the first thing you notice. In the golden light of the afternoon sun the multiple facets of the quarry emit a reddish-orange glow that suffuses the entire area. The scale of the place is immense. All of the lines and patterns etched into the towering walls are the product of human hands. Decades of labor have produced the tectonic designs that distinguish the quarry. This deep pit with its corners, angles, and towers is the result of carving and cutting bricks from solid stone, creating what might be seen as the opposite of architecture. The quarry is forever expanding and changing. From year to year formations emerge and disappear, like a never-ending earth-art installation that continues to surprise and fascinate.

The men who make the bricks in Karaba using only picks and shovels are as much the subject of my photographs as the quarry itself. Making bricks is a highly valued and lucrative profession in Burkina Faso. Brick makers have enough cash to buy bicycles or motorcycles and nice clothes. They wear good clothes to the quarry each morning and then change into work clothes. Torn and saturated with the red orange dust of the quarry, the work clothes are removed at the end of the day.

I have been documenting everyday life in Burkina Faso for more than a decade. In 2007 I visited the country for the first time at the invitation of colleagues from Santa Clara University who were conducting research there. Personally, and physically, the trip was the most challenging experience of my life, but photographically, it was the most rewarding. Despite the intense heat, lack of electricity and

running water, language and communication challenges, absence of paved roads, and general lack of infrastructure, I was determined to return. I returned to Burkina Faso every year between 2007 and 2016, spending at least a month photographing in the same area each time.

Through my photography I want to express what it's like to live in West Africa for ordinary West Africans. The Western media, highlighting war, famine, and illness, typically shows the negative side of life. While newsworthy, this perspective, is incomplete and misleading. It fails to capture the richness and complexity of life in small villages where a large percentage of West Africans live and work. Most live simple, meaningful lives. My photography tells a story that may be at odds with the more common perspective, but is no less accurate or realistic. This work challenges the Afro-pessimism that too frequently pervades the images we see. I am committed to communicating the beauty of spaces like the brick quarry, so clearly marked with the traces of human life and labor, and to portraying the realities of daily life in West Africa.



Tomasz Padło

The attitudes of tourists towards the people from the Third World do not differ from the widespread Human Zoos of the 19th century Europe. The industrial revolution created a mass tourist and the transport revolution enabled him to see and take pictures of “exotic peoples” in their places of residence. From New Guinea to Greenland and from Zanzibar to Chukotka.

Technological development along with popularity of social networks has resulted in egalitarianisation of photography also among poor societies. This announces another revolution that gradually destroys the current meanings of the ideas mentioned above: the tourist turns from a “hunter” into an object of a “wild game”; a photographer is transformed into a model. The project presents a process of reversing these meanings, experienced by me during my travel to India. I wanted to be like Phileas Fogg: I became a white, tall, shaggy, male Saartje Baartman, who was saved in the memories of at least 156 mobile phones owned by the locals.

The project is supported by Pedagogical University of Cracow, Bezgranica Foundation and city of Cracow



Helga Palasser

THIRD SPACES: The Bridge to the Other is Imagination

My interest in different cultures had already been awakened when I started my artistic education doing an apprenticeship for sculpture in Austria, but it got deepened during my master studies in Cultural Production in Salzburg. At that time, I started to document my experiences during my cross-cultural artistic exchanges by creating a book series called *Stone Diary*. *Stone Diary I* took place in Zimbabwe and was followed by *Stone Diary II* in Nepal.

The motive for immersing myself into the sphere of intercultural work is that I have been frustrated by people's misconception of foreign cultures for a long time, and I have also wanted to use my position as an artist to change the way people view other cultures.

In the sculptural installation presented here in Venice the trails of my diverse experiences made as a travelling sculptress are converging. Inspired by the concept of Third Space by Homi K. Bhabha, I tried to depict how identities of different cultures are challenged in intercultural encounters. My artwork itself consists of many different pieces, each of them is representing a unit, a unique culture, resulting together in an open network. Together they form ways or waves which are crossing or going side by side in order to express the fluent character of the term culture, moving and changing any time.

For Homi K. Bhabha the possibility to enunciate cultural difference arises from the shared incompleteness of every production of cultural meaning. Cultures are not closed entities, they are in a permanent process of evolvement with uncountable ties to other cultures. Culture cannot be fixed but evolves in the interaction *between* people anew at every moment. This in-between is represented by the Third Space, a space of ongoing negotiation, articulation of

difference, a space where something new and different can come into existence.

To make Third Spaces possible some basic openness is required as well as confidence in the other, but also self-confidence and the pursuit of one's own way. On the one hand imagination is a very personal thing being always tied to one specific human being, on the other hand it is the human capacity to transcend one's own self and approach the Other. Therefore, Christoph Wulf is writing: "The bridge to the other is imagination." What imagination is representing here, is a positive openness towards the other, confidence in oneself and in the other, a positive uniting power that is capable of changing and crafting reality.

Curved lines, arches, paths, bridges, ties, characters, converging, diverging, intersections, distances, a complex network of links, possibilities appearing and disappearing, spaces to rest, paths to follow, flowing time like water beneath the bridges used by travelers to walk across, dynamics within statics, stability that enables mobility, oppositions in tension to each other and in harmony, giving space for something new, something different.



PAPER Pavilion

For the fifth edition of the biennial art exhibition “PERSONAL STRUCTURES”, PAPER and the European Cultural Centre will present the PAPER Pavilion at Palazzo Mora featuring a curated exhibition of work on paper that explores the notion of the artist’s studio, and features six artists with links to the North West of England.

The artist’s studio is traditionally seen as the location of individual development. It is a location usually unseen, constructed to encapsulate the artist’s being. It is a hermetic space, a space prone to the creative endeavours of the artist. Ovid’s tale of Pygmalion – the artists who brings to life his statue, reanimated in the form of Galatea – is one such example. This is a sacred space, a mythical space in which magic happens.

The studio is the artist’s window to the outside world and informs their response to it. It acts as a filter through which the world is laid before them, a banquet of material. Through their methods of production, their ideas formulate and become tangible. The studio marks a threshold; a physical, tangible realm that marks the start of the artists’ imagination – a symbolic chamber where the artist draws deep from within themselves. The studio comes pre-formed with its own mythology; a ready made architectural space equipped for the production of art making. Courbet, in his painting, *The Studio of the Painter, a Real Allegory* (1855), describes his studio as “the world coming to me to be painted.” Courbet splits the world of the studio in two: his muse and subjects representing the germination of the artwork; the other, the artworld who will receive, critique, and disseminate the work. The artist is at the cusp of these two worlds, separating reality from the imagination.

This notion of the artist as the mediator between two worlds is a

theme that unites the artists selected for Personal Structures. Whether it is Jill Randall’s recreations of ad hoc structures or David Hancock’s still lives that fluctuate between object and subject; Iain Andrews’ paintings depicting the unconscious world of damaged teenagers or Hannah Leighton-Boyce’s exploration of raw materials and invisible processes; Tim Ellis’ objects that are reinvented to create alternative narratives and reimagined worlds or Matthew Houlding’s homage to the utopian zeal of modern architecture, the artist functions as a conduit between the intangible space of the studio and the reality of the world outside. This is the space they inhabit and create their imaginary worlds.

Formed in 2012, PAPER is an artist-led gallery based in Manchester, United Kingdom that represents a range of emerging and mid-career artists whose practice is based around the medium of paper. The PAPER Pavilion is an ambitious curated project for the biennial art exhibition “PERSONAL STRUCTURES - Identities” that has been generously supported by Arts Council England and University of Salford.

Iain Andrews / Tim Ellis / David Hancock / Matthew Houlding / Hannah Leighton-Boyce / Jill Randall





Daniel Pesta

Top Secret

I created the "Top Secret" cycle of works for the European Cultural Centre for the *Personal Structures* project on the occasion of the 58th *International Art Biennale* in Venice.

In the separate exhibition hall on the first floor of the historical Palazzo Mora building I will present a collection of works which consists of three assemblages – *Birth*, *Memento*, *Hope* (*Zrození*, *Memento*, *Naděje*) and one videoart – *The Chain* (*Řetěz*).

Birth, assemblage 1.

The only timeless suffering is the pain of the mother during childbirth. The vital presence of woman is symbolically represented in this work by a white chemise, a fetish of innocence for some. The torso is a performance challenge, the most powerful energetic act of the bearer of life who, in the pain-ridden moments undergoes her genetically given destiny, lifts herself into a vertical position in order to take a breath and fulfil her archaic challenge and assume responsibility for all human generations. At the same time she is uplifted, because her power of decision always raises her up again, so as to watch over the lives of her nearest and dearest with a clear insight.

Memento, assemblage 2.

The fragmented body in its wounded form represents a challenge. At the same time it distances itself from our need for harmony and a sense of security. It provokes a society longing for perfectionism and aesthetics, it holds attention with its suggestive vulnerability. It permits the symbols of pain, suffering and death, while at the same time connecting all that is organic and biological. The anatomical and material structures blend into one, blood in this case acts like a delightful, dynamic and healing relief. That is also why, on the shore of ecologically endangered Venice,

I have deliberately and systematically been searching for old wooden debris, resembling organ structures, separating the pieces from each other like limbs, having sawn some of them off and tied them into one bundle with the halved body of Christ made of ivory.

The Chain, video

The Chain (*Řetěz*) deals with the peculiar practices of secret societies, totalitarian conspiracies, religious or power groupings, and points out not only the aggressiveness of the "so-called" leaders, their superiority and manipulation, but bears witness also to the fear of those who are intrigued by narcissistically disturbed individuals. It reveals their servility, weakness and desire to allow themselves to be controlled, testifies as to how far a person is prepared to go in pursuit of his own humiliation or self-destruction and to where indeed do the frontiers of fanatical tendencies lie?

In a deserted, bleak and gloomy factory hall an imaginary secret society sits around a wooden table. It is precisely at tables such as this that the fate of groups, individuals or nations is decided.

Hope, assemblage 3.

The dramatic concept of the projection of a twenty-week-old human embryo on a tin warning notice board from a mine field in former Yugoslavia should be the opposite of all suffering, since it is the carrier of human genetic information whilst also being the symbol against the destructive power of all aggressors who threaten our very existence through their tendencies like the accumulation of weapons, modern hybrid wars, or even the perversion of mine fields.





Fernando Picornell Cantero

Museum of Contemporary Art of Castilla la Mancha

In this exposition I will try to show the opposite with liquid paint or paint that does not dry and that represents a modifiable and changing work of art according to the performance of the artist or the spectators. It is a new concept in painting and a way of understanding art or of conceiving it. We will enter into a new world of materials, mediums and conceptual interpretations that previously we did not imagine were possible in the trapped reservoir of using dry paint in the traditional way. Within the noisy world, liquid, diluents monopolizes new reactions, possibilities of soluble or indissoluble mixtures, in continuous, complex reactions of floating colours and paintings of greater or lesser mixtures. These hoarding liquids, floating materials or elements will show us new and novel visions and artistic interpretations.

Throughout this book we will show how liquids interact with different elements and the material that forms around them. How the exterior, The world of pictorial work and of the spectator changes compared to our usual views of the previous era. Take advantage of this research work to know how the concept of Liquid Paint was initiated and the beginnings of artistic works with liquid paint, the first materials used and how the first projects were carried out.

From here we leave an artistic path to undertake and the possibility that thousands or millions of artists continue with infinite possibilities to create and transform this universe of sensations.



Olga Marie Polunin

The silk road has linked people for thousands of years, through the exchange of ideas, beliefs and religions. From the dawn of time to today, these ancient routes have enabled the passage of both the material and the metaphysical.

This painting, through its symbolism, embodies this flow of ideas as well as the natural tendency of human beings to come together. We are connected and united by our experiences of love, compassion and beauty, as we embark on this journey of life.

Before anything can exist in the material world, it must first be born in the heart and spirit. In this day, we are still faced with conflicting and clashing ideals, war, suffering and negative influences, yet there always remains this undercurrent of love through the common experiences that unite humanity, the links of the heart, the bonds of love and family, and the promised future of our children.

It is through the feminine qualities of nurturing and motherhood that we may follow this unifying and healing emotion that leads us to choose the way of the heart.

The animals in the painting represent the elemental instincts that guide and influence us. The surrounding plants, flowering show growth and harmony with nature.

This painting entitled, "Awakening the dreamer" symbolises these links and the natural passage of the human spirit towards creation, birth and the unity of love and compassion.



POW Ideas

GERAI TAI TAI

“Regardless of your choice, this will be the outcome.”

Gerai Tai Tai is an interactive fortune telling installation. First staged in 2015, it was conceptualised as a pop-up “gerai” (Malay for “stall”) at a “pasar malam” (night market). The installation revolves around the “Tai Tai” (Chinese colloquial term for a wealthy married woman who does not work), who provides a soothsaying experience to her customers, allowing them to share their deepest secrets and qualms.

The *Tai Tai* offers each customer six dices to roll and then three delectable jellies to consume. As one takes a bite of each jelly, the mystic will do her readings, describing the different flavours, textures and colours to represent the past, present and future. The performative installation allows one to not only be a part of the art work but to also take something back; be it a word of caution, a love advice or a future mandate.

Gerai Tai Tai critiques our hedonistic needs by displaying and selling knowledge that humans have longed questioned, but to no definite answers. The installation seeks to play on the duality of fact versus fiction, *heimlich* and *unheimlich* and to further harp on the notion of pop-up spaces and its engagement with its immediate environment. The intervention brings to light the value of fortune-telling as a dying craft and perhaps create a dialogue among its patrons by subverting time, space and perception.

The installation has been appropriated for Personal Structures 2019 in partnership with LAMITAK.



Martin Praska

Who am I? The answer to a simple question can be of considerable, even unfathomable complexity. Thousands of years of philosophy and libraries full of biology, psychology and epistemology could be consulted to find out if you are more than an old fart. Much less complicated is the answer to such a complicated question as the following: May I entice you to join me today at 7.30 p.m. in the Osteria such and such at Campo di such and such for a glass of Brunello di such and such? Question and answer are often inversely proportional to each other in terms of their complexity.

And now to art: an artist is someone who is confronted with a very simple question every day. What is beauty? I don't think anyone has ever wanted to paint ugly pictures, write horrible music or a horrible novel. Just as Malevich wanted to draw our attention to the beauty of a black square, and Hermann Nitsch tries the same thing with mysterious naked bodies doused with blood, I attempt it in my own way.

Should you nevertheless deem something to be ugly, then either the artist has failed in his aspirations or the viewer in his benevolence. Nature knows neither beautiful nor ugly. The woodlouse is equal with the gazelle. We have acquired the sense of beauty ourselves, and it is subject to an ongoing learning process. You can learn to consider a black square or a bloody enigma beautiful. This is art. You can also learn to regard a work by Martin Praska as the most beautiful painting ever painted. And why not? Only with a certain disrespect for Leonardo, the old fart, will you find a woman you like even better than Mona Lisa.

And you know what? I have no other objective than to paint pictures that are beautiful. I also avoid applying a complicated theory to it. Ask the art historian of your choice! I simply paint complicated

pictures. That's enough. I mix different motifs with different painting techniques. It is also quite possible that beautiful women will be featured now and then. I don't think there is anything wrong with that. I'm no different in that respect than Leonardo. Or Hermann Nitsch.

Translated by Patricia Stephenson. The exhibition of Martin Praska's work inside "Personal Structures: Identities" was made possible by the sponsorship of Brigitte Löw-Radeschnig.



PSJM

The Spanish team presents in Venice one of his "corporate performances". Given their relational quality, these actions could be labelled as happenings—an interactive, playful and reflective event, triggering a conceptual exercise and a debate sustained on the ironies and paradoxes that the social system and the art world, as yet another realm of the social, puts in front of our eyes. PSJM's practice focuses on the consumption of aesthetic goods, and on the structural bonds connecting their operation with the ideology which the late capitalist system has expanded massively and technologically. As such, PSJM is an artists' team that engages in an appropriation of corporate production and the commercial rhetoric that lends commodities their value. That is the reason why, to carry out these happenings, a variable number of hostesses dressed in corporate uniforms have been used.

In each one of their appearances, the PSJM hostesses produce events cutting across various disciplines (action, video, fashion, theory, multiples), often questioning the very foundations of the art system. Sometimes, what sparks off the reflection is the distribution of mass-produced objects; other times, demos of art products (Blanca Soto Gallery, Madrid, 2003; ARCO 05, Espacio Líquido Gallery, Gijón 2005; Havana Biennial, 2006), or a viral marketing of sorts, as in "Hidden Brands" (Saro León Gallery, Las Palmas, 2006; Blanca Soto gallery, Madrid, 2006), or the hostess requests signatures from people to be exhibited (A Foundation, London, 2009).

In addition to this varied typology of actions, making use of communication, the commodity, the public/consumer, distinctive signs and a series of questions, there is another one, based on the communicational relation between the hostesses and the public through surveys, tests and sociological research (Freies Museum,

Berlin, 2010; Zagreus Projekt, Berlin, 2009; WIP Sthlm, Stockholm, 2007; Blanca Soto Gallery, Madrid, 2003,). The survey fulfills a twofold simultaneous function as a source of information and a communication medium, because mixed in within the questionnaires are traps, ironic remarks and contradictory questions.

PSJM is a team of creation, theory and management formed by Cynthia Viera (Las Palmas G.C., 1973) and Pablo San José (Mieres, 1969). PSJM present themselves as an "art brand", thus appropriating the procedures and strategies of advanced capitalism to subvert their symbolic structures. The brand-team has been included among the 100 most representative artists of International Political Art in "Art & Agenda: Political Art and Activism", (Berlin: Gestalten, 2011). They have also been included in "Younger than Jesus. Artist Directory. The essential handbook to the future of art" (New York: Phaidon-New Museum, 2009) and "Come Together: The Rise of Cooperative Art and Design" (New York: Princeton Architectural Press N.Y., 2014), among others.



Jim Rattenbury

Words are not my medium. My vocabulary is a visual one. It's the dialogue between elements, the interaction of materials, and the response they generate in the viewer that motivate me to make my work. This installation is both a journey and an exploration.

I leave it to a good friend who is a collector of my work and an art historian, to lead you into it with her rich and evocative text:

*Passages through time. Tunnels, corridors, ruins.
We seek knowledge in books. We listen in the dark.
Stories we have heard and read; encrusted in memory.
Shifting connections between worlds.
Somewhere between heaven and earth, past and present.
Explorer, archaeologist, alchemist, he lets you in to find your way.
Briefly.
Then expels you.*

*Passages through time. Totemic images.
Ladders lift you up and beyond. Staves to measure time.
Crossing worlds in vessels, a faceless, masked parade.
Imagination, transformation; the ebb and rhythmic flow.
What lies beneath but chance encounters?
Salt, rust, iron, copper, wax.
Gone.
Changed uncontrollably.*

*Passages through time. A world of shadows.
Almond, olive and carob trees.
Bone-dry, bleached summers of shimmering heat.
Winters lush and fecund, bursting with sound.
Jim Rattenbury, a journey past and future in winds and rain,
across the seas, beyond the stars and planets.
Darkness
Into light.*

Dr. Jacqueline Cockburn, winter 2019





Martina Reinhart

Bodies of Knowledge

At first Martina Reinhart, who studied at the Academy of Fine Arts in Vienna, dealt with the corpus, then with human beings and their receptions ('The Image of Woman', 'The Image of Man', 'The Image of Children'), where she shows different stages of life and their further development ('Chimeras', 'Dream-Creatures').

Then she created 2 big cycles about knowledge ('Knowledge and it's structures', 'Cities of Knowledge/Sites of Knowledge'). In those works Martina Reinhart takes up themes concerning structures and manifestations of the brain, written culture as a vessel of knowledge and she presents a contemporary reinterpretation of Descartes' philosophical thesis 'cogito ergo sum'. The next series about cities and cites of knowledge offers a continuation of this subject. Our digital knowledge-society is mainly concerned with acquiring competencies. And some Cities therefore deal with knowledge in an exemplary manner and impart it through structures and processes at different sites of knowledge, such as universities, schools and libraries, but as well with the computer, the internet and social networks. Reinhart also thinks that knowledge is preserved in the experience of nature and the body.

In her latest cycle 'Body/Media/Knowledge' she links these 2 profound fields, knowledge and bodies. This intention arose from impressions and encounters in everyday life, also in reference to the media-theorist Marshall McLuhan, where Reinhart steadily noticed those 'Extensions of Man' - In communication, also by simply observing people and their interactions. Laptop computers, smartphones, smartwatches, tablets, E-books – one can hardly imagine life without these mobile devices. They literally have become 'extensions' of the individual and his world.

Martina Reinhart approaches this subject, as well as the altered processing of knowledge and information, further impacted by globalization, with photograms, painting, drawing and video-installations.

The artist participated in numerous national and international solo- and group shows. In the Venice Biennial exhibition 'Personal Structures' Martina Reinhart presents a selection of works, where she allegorizes the body as an experience-based writing surface of knowledge.



Rene Rietmeyer

After so many years active within the world of contemporary art, yes, I would have a lot to say about my own work and about my own intentions. I could also reflect upon my work from an art-historical point of view or speak about the act of painting itself.

The confrontation with my own being in relation to my own surroundings however, teaches a lot about priorities in life. The communication with other people enables me to bring my thoughts more and more to the essence.

Eventually my work is nothing less than the proof of my existence. Not much different than the hand of the painter in the cave of Chauvet in France.

Amsterdam, 5th March 2019







Andreas Rimpel

When I was very young I started to create my own arts and crafts.

I constructed new gadgets and engineered machine parts and wanted them to work well and even look beautiful.

Constructing is comparable to working on a piece of art. Improving the basic idea over a certain period of time until harmony is accomplished. This part of the process is what I love most about creating art.

Many years ago I started painting people in oil. I'm inspired by human beings. That's why I painted them in a lot of different emotional states: relaxed or curious, emotionless, thoughtful or hopeless.

Later I recognized that I needed another way to express myself. Therefore I began sculpting. My sculptures display strong emotions in a powerful manner. Working with three dimensions allows me to experience and express a view of human beings from an inside perspective.

PERSONAL STRUCTURES

Human being – being human

The sculpture shown here is called "HELP". It belongs to a cycle dealing with sorrow and fear of human beings. The former artwork "Bad News" was exhibited in Palazzo Mora in 2017.

Help – The request is moreover a natural reflex than expecting anything. The tension is an expression of fear and desperation. It's a monument of devastated human beings. HOW CAN WE HELP?



Iggy Rodriguez

I grew up in a devout Catholic family, and I have been greatly influenced by the religious imagery I encountered throughout my youth - an exposure in image-making with allusions to Christian symbols. Later, as a student, I joined an art collective formed due to the growing awareness the role of culture and the visual arts played in nation-building. It was during that period in the late 90s, that I developed an artistic practice that focused on pen and ink technique doing visual journals of my encounters, and creating images with socio-political undertones, whilst re-examining history.

In my work *Hallowed Be Thy Name*, I utilise Christian iconography – a retablo (an altar piece) comprised of a triptych and one horizontal piece at the base. It is a large-scale pen and ink on oil, on canvas, measuring three meters in height by almost four meters wide. The central panel portrays a bulging swine creature swinging on the back of a person whose suffering rests his position of power. His halo of bullets demand reverence through fear as worshippers perform an orgy of adoration. The centre panel is flanked by two other panels: illustrating devotees in grotesque cherubim form, placed as protectors of the realm. The base panel portrays bodies in limbo depicting oppression and suffering. It is a critique of both the worshipped and the worshipper, and invites the viewer to discover both absurdities.

It is also my intention to create a discourse between my tableau of a politically charged theme - and the reverence of religious art of great prominence prevalent in Venice, including the grand setting of Palazzo Mora. It seeks to translate familiar religious imagery into a *carnevalesque* tableau, ironically, *mimicking* a familiar invitation to reverence commonly seen in religious art.

Of particular interest, I learned that historically, although the people

of Venice generally remained orthodox Roman Catholics, the state of Venice was notable for its freedom from religious fanaticism and executed no one for religious heresy during the Counter-Reformation, during the 12th -15th century. This apparent lack of zeal contributed to Venice's frequent conflicts with the Papacy . I do not only feel privileged to be in Venice at this time, but pleased to know that I could not be in a more congruous setting to exhibit my work.

Hallowed Be Thy Name questions the implications of politics, as well as the relevance of religion and history today - and the role it plays in our contemporary lives. It addresses the world audience, its changing value system, and the prevalence of power and brutality today. Ultimately, my intention is to invite close examination to the painstaking detail of the pen and ink medium, revealing a sordid world of orgies of the absurd, greed and the grotesque - whilst perhaps reflecting our own conscionable place within that world.



Herb Rosenberg

ALTARED SPACE is a mantra to soaring beyond boundaries with grace and boundless power. It's a metaphor for possibilities with its form clearly strong and commanding that sits on single points in a field of life. [Defying everything and defining them at the same time] It's an alter in an altared space as an invitation to consider infinite possibilities.

I am a left-handed Aquarian art-maker in the tradition of some of history's most zealous artists. Most artists make art through their eyes. I make art through my libido, expressing a very parallel dynamic or archetypical/aesthetic perspective. Early in my career, a critic described my work as 'Emotions-in-Motion' which very neatly describes both the strength and sensitivity in my work.

As a humanist, I am always referring back to the state of the human condition. I dig deep into chaotic thoughts and images of the mind and then hone them into a visual vocabulary called 'art'. And, I have become a visual hoarder of symbolism and form: a cacophony of experiences that define my individual iconography.

"American Macho" [1994] is a good example of how iconography and form are intertwined to capture the audiences by merging energized movement within life embracing symbols, Guns and ammo morphing into penises and testes speak to the impact of violence in and out society. By machining the two-dimensional metal surfaces with large swirling curved lines, holographic arcs are created. As light travels off of the arced lines, illusions of depth swirl within the art work, subliminally capturing the audience.

The swirling aluminium thus having a holographic form.

During my career, I have been propelled through the street of a ghetto as a Youth Parole Officer: to the pavements of Paris and the Ecole de Nationale Superieure des Beaux Arts: to living two months each year in a self built studio deep in the woods with no electricity or running water: to being a single parent who took his son around the world for six months on an exhibition tour of my work: to settling outside of New York City into a 44 year career at a university culminating as a Professor Emeritus of Art: to being a committed problem-solver and gardener..

But I didn't want to go among mad people. Said Alice
Oh you cant help that, said the cat
We're all mad here. I'm mad.
You're mad.
How do you know I'm mad? Asked Alice
You must be. Says the cat
Or you would not have come

Lewis Carroll

Herb Rosenberg is sponsored by New Jersey City University, Jersey City, New Jersey, USA



Brigitte J. Schaider

THE UNKNOWN MAN

The work shows a figure still stuck in the material which seems to be enclosed in externalities.

A liberation has already partly taken place. An arm and a considerable part of the body are already exposed. Also the head is free and thus it can come to an exploration of the own being and the satisfaction resulting from it. This can lead to a lasting inner independence from external personal as well as material things.

The Unknown Man investigates the question of whether consumption, success and money or the exploration of one's own inner self can lead to what can sustainably point the way out of personal as well as global crises.

The shown sculpture is part of the social sculpture "THE ART OF LIVING" which unites human interactions, spatial installation, video installations, performance, paintings, sculptures, lectures and events. The basic motivation here is to investigate the causes of current global challenges such as global warming, extinction of species, environmental pollution and their consequences.

The intention is to make the human structure visible and experiential, its challenges as well as to explore the human quest for happiness and its fulfilment.

Not only the conscious creative expression, but also any action, also the unconscious action of the individual, leads to a shaping of the individual as well as the global process.

This is not a rigid phenomenon, rather it is a process developing at every moment, which is not isolated from existence, but rather connected to it in the deepest sense, even being part of it itself.

The all-encompassing depth and connectedness of all phenomena present at every moment inevitably leads to the realization that not

only every individual is an artist, as Joseph Beuys already recognized, but also that all processes that take place at every moment in every depth of the individual, represent a creative process that in turn exerts influence on the entire system.



Claudia Schildknecht

We see the ocean as something unlimited and unimaginable, the last great wilderness on our planet. We carry this idea with us when we first encounter a coral reef diving; never seen organisms and shapes, fearsome reef sharks and elegant turtles swimming by leisurely. The impression arises that the underwater world is still wild and untouched.

The theory of the Shifting Baseline is incredibly important to consider in regards of the 6th mass extinction. The human memory is a tricky and very subjective thing. When you see something very infrequently it's hard to remember how it was. The exploration of the reefs is historically still incredibly young. Unfortunately, when the reefs around the world where the most pristine there wasn't any photo or video. It was pretty much a selected few of people who had the opportunity to see how the reefs were, before all man made impacts started to accumulate. The political inaction in the last 20 years in regards of the ocean's conservation was as well due to the theory Shifting Baseline. People just didn't know what the pristine state of a coral reef was and didn't realise which part was already missing. We don't notice how far away the underwater world is from its original state.

Many reefs have suffered serious damage in the human age, the Anthropocene. Rising water temperatures affect corals in particular. The first global coral bleaching occurred in 1998. The next one followed in 2002. Although researchers do not predicted annual global coral bleaching until 2040/50, a global bleaching event in 2016 was followed by another one in 2017. Due to a lack of political intervention, researchers currently expect the reefs to disappear worldwide by the middle of the century. If we lose coral reefs, we lose the rainforest of the sea. We would lose 25% of the fish that live

in this „underwater rainforest“ leaving large marine animals without food. We would lose staple food sources from the sea, on which 400 million people depend every day. We would lose the seemingly last big wilderness on our planet, which has not been it anymore for a long time.



Eva Schjølberg

“What the artist is always looking for is the mode of existence in which soul and body are one and indivisible: in which the outward is expressive of the inward: in which form reveals.”

Oscar Wilde, De Profundis

Existence is the urge inside that makes me want to experience the world, and to do so I work with art. This has become an ongoing process in which I search for meaning.

When I was a child, my grandmother often talked about the soul. Without her explaining further what it was, I imagined what it could be. I imagined it as something inside my torso, with a shape, colour and texture. I understood it was something of great value, and that, somehow, it had to do with art.

Sculpture, to me, is the work of invention. Through my mind and body I search intuitively for possible expressions. Mainly I use textile, an almost floating material. Through the movement of my hands, from formlessness to form, something becomes visible.

My work demands patience, my hands shaping space within the material, building up forms, folding and unfolding. Abstraction through both geometrical and organic expressions - the eternal and the ephemeral.

In art and in life, there is always resistance. The force of gravity and the vertical are challenges that can only be transcended by effort.

When I exhibit, I plan an installation according to a specific space, place, theme. In Palazzo Bembo, I exhibit vertical shapes of silk from floor to ceiling where darkness and light play together in the space. I aim at an intimate atmosphere that at the same time points beyond the present time and space.

Throughout time, textile has been close to human life. The spinning of silk thread and weaving it into cloth are processes by which nature is transformed into culture. The movement of horizontal and vertical lines become a surface, a cloth, a creation. From everyday life to ceremonies and rituals textile takes on different roles and expressions. Textile communicates and hides.

Inspiration comes from what I sense and what I read. Through research on the origin of words and characters I find connections between the visible reality, phenomena, thinking and spiritual life.

The experience of diversity is essential to understand our common ground. To know who we are and where we stand. To search, to take risks, to build, to fall, to change, to stretch limits, to reflect, to be silent, to approach darkness.



Sarah Schrimpf

Last summer, I received this e-mail. Exhibition in Venice, "Personal Structures" and "invitation" it said, then my name and "we have noticed your work". The exhibition title "Personal Structures" brought crucial questions to the surface: Who am I "personally"? Is there something that defines me as an artist? What is this "something" like? Is a creative process limited to art or is it not more like that, that we all have it in some ways within ourselves – as being an artist or not? And most essential: how was the development to this point in my case?

While playing perkily with respectively light-interpreting the quote "everyone is an artist", I started to reflect about my unconsciously artistic beginnings. I went through my archival boxes of my first photographs and made a discovery. Building houses and statues with toy blocks in my childhood, a fascination for envisioning stories, an interest in photography, followed by filmic and theatrical experiences led in my late teens to the construction of a box. Nothing special on first sight: some wood, fabric that formed a cuboid. For me, this was wonderland, my own theatre, the place that allowed me to transform my inner thoughts into an image.

In this box, I created my own imaginative world out of found objects, miniatures, self-build objects and photographed it. The installations inside the box were never meant to last. What counted for me was this one photograph I took of it. But still, this could have been stayed at this stage and the photographs might have vanished somewhere in an album but, no: The box pictures made me pass the entrance exam of the Academy of Fine Arts - most likely the turning point for my life.

What you see in this exhibition of my works is not a line-up of one

particular series of photographs that I made. I could have chosen one but I felt it was not enough to pay a tribute to the theme the exhibition is about. The questions that came up thanks to it intrigued me. So, I searched for a variety in my work that gives consideration to that:

Including joyful, colorful subjects but also darker matters of life. I am pleased to show my "personal" world "structured" into this exhibition and I decided to show several photographs that stand for some crucial steps in my artistic life. Those photographs were completed in creating the one-piece "Window to my world" for which I went back to my roots and reconstructed the former "photography box".

In there, I photographed the assemblage of objects that define my artistic world for the moment being. In fact, what you see in the exhibition here is not just a wall, a frame, a photograph, but parts of my artistic life. It is part of me.

Of course, it needs more pieces than just these few to complete my life puzzle. Some pieces always need to be safely and secretly kept to yourself while, as well, there are puzzle parts in the future that we can impossibly know about yet.

This project was supported by the Alexander Tutsek-Stiftung and Stadt Gaildorf.



Joakim Sederholm

For me art is very personal, my own life is the source and inspiration. I'm building structures, sculptures with a soul. I have always focused on the human experience, on what it means and feels like to be human. The warmth and kindness within us inspires me. These things have a more eternal nature, in some aspect. The mental side of existence is in a way the same for me as it was for my great great grandfather.

My ancestors have not only given me their genes, they have also shared their experiences.

This tradition of sharing is essential for us humans, and artists are in the core of this tradition of storytellers.

One could say that we are built, not only of our experiences and memories, but also of people before us. A sometimes very fragile structure of memories shapes what we are, our soul, if you will.

A person can be very lost if he does not know his ancestors, his roots. When I was about 6 years old my grandmother took me to a medieval church nearby. As a hobby she copied the shapes in frescos on the walls and sealing on hand made pottery. Later she gave me a book about artwork in Finnish medieval churches. there was pictures of frescos and wooden sculptures in it. At the time I did not appreciate the gift so much, but some 15-20 years later it made a great impact on me. I realised it had had an influence on my work. The somewhat clumsy almost naive shapes of the medieval sculptors in Finland had rebourne in my own work.

My artwork are often built of pieces of wood, they are physical structures constructed to express feelings, experiences and memories through shapes, rhythms and proportions, they are personal structures in a very direct way. They are built things with a soul.



Orestis Seferoglou

Uniformity: the quality or state of being uniform.

Doha, (ad-Dawḥa or ad-Dōḥa), literally meaning “the big tree” in Modern Arabic or locally “rounded bays” is the capital city and most populous city of the State of Qatar. It’s the county’s fastest growing city, with over half of the nation’s population living in the metropolitan area.

Since the middle of the 20th century and the transformation of a fishing and pearl catching settlement to a modern city, Doha is experiencing an interaction of multicultural groups in different levels. Unlike western countries, in Qatar foreigners represent the majority of the population. Doha has become a city of expatriates and the urban spaces are mapping the boundaries between different social economical and cultural groups and the way these groups are interacting and experiencing inside city’s layers.

Doha is a city in the making. The city is a fast growing economic center, an upcoming metropolis in the Persian Gulf. The modern, metal and glass skyscrapers of Doha are replacing the traditional buildings and the empty areas of the desert. The rapid transformations driven by the country’s new wealth, are reshaping the landscape and are becoming the new traces of memory for future historians. The under-construction sites and the completed buildings are creating a sense of timelessness.

The desert as an open space has multiple roles and states. The basic characteristic is uniformity. From every point of view the desert has almost the same image. The desert is transformed into a modern city on an exponential growth. The desert is reformed into an artificial oasis.

West Bay is a newly developed neighbourhood of Doha, in the state of Qatar. It is considered as one of the most prominent areas of the city being the latest district to be built. Some of the tallest skyscrapers of the country are found in this area. The city, as seen from these buildings, loses its small details the higher you get. A reshaped part of the desert that still maintains its uniformity.

My work as a photographer focuses on the human condition, the imprint of the presence of people around us and the documentation of modern social and political events. I use photography not only to think critically about the world around me, but also to convey the stories of those I meet. I consider my photographic work as the projection of the vision I have for the present.



Martine Seibert-Raken

“Once upon a time... Part 10... Unkel Goes to Venice...”

Apart from my work as an artist, my life has a deep connection to people and nature. And I am just crazy about running.

When I run, I breathe and I am exactly where I want to be – with myself! Then the pictures rise. In my head, stomach, soul. My thoughts are circling around my creative processes and complex questions.

Is man really able to learn from his past – or, is there just that unnatural materiality going to be left over instead of all those wonderful old tree-lined avenues I am walking along?

Chicken wire occurred to me.

It will certainly survive me and all the remaining green areas.

So, chicken wire, that is:

Signs of limitation, restriction, line, fence, deprivation of liberty. Landmark of any better garden. How many sentient beings must be living their lives in front of such a kind of fence? How many people of our age as well?

Visionary, I saw a huge metallic shimmering body that landed from the sky. Maybe to bring hope and help to our planet? Like a cloud, this body staged the forest clearing I was formally standing in front of. Its surface reflects the light and makes the body appear always different. Standing on its legs, the shimmering body is swaying in the wind and playing with light sparkling like a spaceship from the future. The vision is: “Once upon a time...” Like a fairy tale, it should continue in ever new parts, based on past, present, future and in close interaction with the environment I have chosen for it. It starts in the future and ends today. It tells of trees, nature, light and seasons, our history, our buildings and poses questions!

It is there to engage the viewer in a dialogue, to quote our responsibility for the present and the future.

In the middle of the village of Unkel on the Rhine, I found a totally neglected yet wonderful old building that must once have seen golden times and attracted people from all over Europe.

Today, this building is a biotope. Nature began to take back this building long ago. I could see birches and a wild cherry tree standing sadly in the rain above the rain gutter. It's hard to believe that something like this can be seen in the middle of a town. Following the theme of responsibility and hope, I staged the building in urban neon pink.

Like a fairy tale, I am telling this story that started in the wild, this time at a central square, which shouts for interaction with both the environment and the viewer and demands a closer look and, above all, action!

Personal Structures attaches great importance to these personal stories. I absolutely want to continue telling this story in Venice. The imminent demise of an incredibly beautiful building substance is the topic. This results in parallels with Unkel on the Rhine. There is no difference. Each and every one of us bears the same responsibility for the future!

Personal Structures called me back after I made an enquiry there.

During the interview, I felt a common openness to people, concerns, ideas, visions, and great faith in my work. It was like rain in the desert!

“When do you want to come?”

“ASAP would be fine for me!” was my answer.

Martine
February 2019



Bianca Severijns

For Dutch-Israeli contemporary paper artist Bianca Severijns, art began as a study of the cycles of nature and progressed to social and humanistic themes. Uprooting herself from her native country, Severijns relates strongly to the concept of displacement and examines the basic needs of refugees, asylum seekers and victims of natural and manmade disasters. The artist chose the concept of *blanket* as a metaphor to convey fundamental needs and human rights, such as equality, integrity and humanity.

Blankets welcome us into the world and envelop us as we leave it. Although often perceived as an ordinary object, a blanket is loaded with associations, connotations and expectations. It holds promise of care, warmth and protection. Inside a blanket one can experience silence, an escape from confusion and chaos. Blankets can sometimes make the difference between life and death. The human body will succumb to hypothermia faster than to starvation.

The association to Joseph Beuys is instinctive. He claimed that after crashing his warplane in WWII, Tatar shamans saved him by treating his wounds with fat and wrapping his body in felt. The theme of felt blanket as a survival necessity runs as a thread in Beuys' artwork.

Severijns' quest for a deeper exploration of the displacement theme, led her towards media images of aid organizations whose first action upon contact was to offer blankets to help traumatized people feel safe, warm and looked after. Another source of inspiration came from Japanese photographer Manabu Yamanaku's images of homeless men wrapped in blankets. The striking impression is of men who lost so much but still hold onto their blanket as a basic psychological and physical necessity for survival.

For this exhibition Severijns created a reconceptualization of a humanitarian protective blanket titled "*Who will protect us? Who will behold us?*" which echoes the themes of *Personal Structures, Time, Space and Existence*. She uses a unique technique, constructed by esthetically weaving and layering thousands of hand-torn pieces of paper. This process leaves a ruggedness and raw edge, analogous to being torn away from all ties and belongings when displaced. Some of the patterns used on the blanket symbolize scars and scratches left from being torn, reflecting the psychological and physical hardships of displacement. The layered texture and color scheme aim to capture global, regional, local, familial and personal dimensions of displacement while forming a unified, holistic and humanistic theme.

Bianca Severijns invites the audience to actively participate in shaping her protective blanket art exhibit by inspiring viewers to reflect upon the questions and emotions it evokes and encouraging them to share their comments. She will leave strips of paper and writing utensils for doing so. These comment strips will be used to either expand this blanket or to create a new one.

Shira Davidi and Dorit Lautman
Exhibition Curators



Tineke Smith

IN TOUCH – shadows flee away ¹

TIME

After the fall of communism, criticism on capitalism, there as well as here, has stilled, shadowland, the world of everything we have and hold. Unlimited greed has nestled in every nook and cranny of our society. On the altar of economic growth - our last article of faith - Mother Earth is dying, resulting in particularly disintegrating waves of migration. Violation of intimacy and the #metoo defense. Permanently seeking acknowledgement on the screens of mobile phones.

SPACE

Inspired by the *Song of Songs*, the sing of love and poetry by touching I want to seduce us to this world different: *Me Tangere* ². We see knitted hands and a grand piano comfortably clad in a knitted cover [Marynka Nicolai and Tineke Smith]. Sewn fragile hands on paper: ' will space finally be the eye of the needle '?

Visitors are invited to dress themselves in a cloak of love. This coat fits all of us. Male, female, transgender: ' blow through my court', *Song of Songs* 4:16 . Tactical lights of hope.

The video screen depicts a verse by the poet Achterberg: Sperm and stars silvering back and forth/ Heaven falling through us in spells.³

Music and dance improvisations make associative connections: la part de Dieu.

During vernissage and finissage period Biennale Venice 2019 the performance will be completed by Marynka Nicolai, piano. The rest of the time I invite pianist and dancers to improvise on my installation.

EXISTENCE

This rebellious knitting refers to the time when attention and love were still part of the valuable everyday life. So does recycling: to retake both in history and materials.

Lateral thinking: a bank shot, not a billiard cue but a knitting needle. Time and space for the questions and development of others, the feeling of desiring, faith, safety, and connection.

Simone Weil wanted to suspend the result- and profit – oriented way of thinking, in favour of the mind that makes itself available⁴: hinneri, me voici, here I am, from the biblical prophecy. Mysticism of the earth.

Henk Abma

¹ Song of Songs, 4,6- King James, 1611

² Cf. 'to touch' which is the idiom of the poet Willem Jan Otten carries the meaning of 'to put in its place' Eindaugustuswind , 1998, Gerichte Gedichten, 2011,47

³ Gerrit Achterberg [1905-1962], Sexoïde

⁴ Simone Weil [1909-1943] in : Attente de Dieu [attente > attention]





II SON

ArtNWork

My early work has been carried out in various directions, including object, installation, and painting, under the theme of short stories about nature and civilization.

The appearance of the symbol of letters in my work began in 2004 when I met Hunminjeongeum (National Treasure No. 71 and 1446years), a first edition of the Korean alphabet stored at the Kansong Art Museum in Korea

Sejong the Great king and Jiphyeonjeon scholars carried out innovation of Chinese-style Chinese character culture, which was shared only by the intellectuals at that time. The invention of Han-gul allowed an ordinary people to write down their thoughts and meanings easily. This is the foundation of the history of communication.

I'm working on creating a picture by texting the various communication stories that arise in society.

The motifs of the work begin with sections of human personal or historical memory.

Remnants of the memory, Such as a letters, poems, and bible appear on the screen.

The picture configuration of the stereotatic of letters, which is a characteristic element of my work, is:

As light changes, a third space of shadow is created, and the relationship between reality and fiction, picture and the symbol of letter are reinterpreted.

On a flat picture, character symbols are constructed in the form of stereotactic relief.

The process of work is that the letter symbols are placed on the flat screen and fibers of the paper mulberry or threads are pasted over and over.

The main materials used in the works are the fibers of the paper mulberry and threads. The intertwining of fiber of the paper mulberry or the connection of the fine thread, which is the originality of materials are in terms of Eastern ideas, it is given the meaning of continuing the relationship.

This is symbolized the organic relationship of human society and human personal.

Graduated Department of Fine Arts, College of Arts, Dong-A University

Graduated Department of Art Education, Graduate School of Art Education Dong-A University

Special thanks to aVr!ct.Lab



Jeongyun CHOI

ArtNWork

Historically in Asia, a sword has been associated with human desire, being an auspicious object belonging to an aristocrat. Throughout history, it has become an icon of power. During the past 10 years, I have endeavored to analyze the historical context of the sword in human civilization. My works have been efforts to reveal the futility of human desires through the manifestation of swords in various visual vocabularies.

I started my process of converting the materiality of the sword into historical context by using ceramics. Ceramics was an ideal vehicle for formal expressions and practices, however I faced the limitation in transcending the text and context of a sword using this medium. I then turned to salt, which charmed me with its visual manifestation of its sensual materiality. The symbolic aspect also fascinated me; salt has symbolic images of wealth, power, religiousness, and life that are parallel to the nature of human desires.

After ten year of using the sword as a subject matter, I search for new ideas and changes. I am now pursuing formal changes and metaphorical expressions using the form of flowers. To me, a flower as a sexual organ means the origin of a life and is a core of desires hidden under its brilliance. In that aspect, a flower and sword are sharing a similar nature within them. I can therefore describe that the conceptual aspect of my most recent work is similar to that of my past works. In order to avoid conventional images that using representational objects might cause and hence compromise metaphorical expressions within them, I used my imagination to create the forms. In other words, my new work is a variation of expressing human desires and their futility, borrowing forms of imaginary flowers.

Special thanks to aVr!ct.Lab



Antonio Sorrentino

The photographic project *A Spiritual Geography of the Highlands* is a visual inventory of the spiritual imagery of the South Peruvian Andes. The main purpose is to generate reflection in the reader about the importance of the conservation of ancestral cultures and the deep contribution that a different ecosystem of interpretations of reality can offer.

This project began in 2016 when the author went to live in the Andes of Cusco, where he had the opportunity to immerse himself in the cultural wealth that these lands have been able to preserve. Living in the mountains of Cusco means being in continuous contact with an ancestral wisdom, expressed not only in a pre-Inca language such as Quechua, but also through small daily ritual gestures that show a close relationship of affection and respect between the man and his environment. An exemplary symbol of this relationship is the belief in the Apus, the guardian spirits incarnated in the mountains. According to the inhabitants of these lands, the Apus are supernatural entities, true masters and protectors of all existing things and to which the inhabitants show daily respect in the form of different dedicating offerings. Andean spirituality is a fragmented world of an eminently traditional nature, which is deeply connected with agricultural and pastoral practices.

This fragmentation is reflected in the inventory proposed by the photographer. The intention, therefore, is to invite the viewer to consider the partiality of the project as an intrinsic characteristic of the subject it is documenting; this is justified, on the one hand, by the lack of a coherent narrative within a belief system influenced by other cultures, and on the other hand, finds its reason in the large number of symbols and customs that are still to be investigated. Popular mystical beliefs are considered to predate the times of the Inca, which sought

in part to overcome them by building an institutionalized polytheistic system; but these ancient beliefs survived almost as a clandestine religion in parallel. It is also known that they resisted the imposition of the Catholic religion in colonial times, avoiding extinction and oblivion as has happened with other cultures in other corners of the planet, thus creating in the South-Peruvian Andes a kind of official syncretism among these two worlds. In modern times, on the other hand, the Andean spiritual practice is fighting against the process of globalization, as well as against the eventuality of a gradual construction of a single "monochromatic" society. From this idea comes the project of documentation, which in certain ways recalls and rescues the cosmology of our ancestors that is in danger of extinction.

"I hope that this project could awake the sensibility of the reader about the relevance of the Andean conception of the world, which in general terms is only a small example of the enormous cultural diversity present in our planet and that at accelerated rates is disappearing".



Wanda Stang

Nicole Loeser: Wanda, I think I met you almost 7 years ago and must say, you always surprise me with your work. It's astonishing what oeuvre you have developed over the years and I'm proud to be able to represent your work as a gallerist. I especially admire your use of large-scale installation, three-dimensional paper objects, spatial drawings and paintings to create a surreal experience of different levels of time, material and spatiality. How would you describe your work in general?

Wanda Stang: I try to expand and blur boundaries. My openness to experimentation makes it possible to vary between different levels of sensation, exploration and invention. My oeuvre deals with questions of observation, distance, exchange and the boundaries between the private and the public sphere. My imaginative world, composed of the merging of dreams and reality, offers a surreal space in which new perspectives of thought and creation can be revealed. I strive with my original design style to establish a deep connection with the observer and with many cultures of the world. I am looking for self-knowledge about our own existence and our environment. The work emerges in terms of interpersonal relationships, but far beyond the obvious, it focuses on the finer, more subtle interactions. Empathy and the ability to empathize with the idiosyncrasies of others is fundamental to me.

N: What is the main approach of your presented work?

W: It is about to loosen the boundaries of the two dimensional and three-dimensional space and fuse them into one. In this particular work I began breaking up the format of the canvas by adding layers of linen and giving the formerly rectangle shape a more organic look. So it is now neither a painting nor a sculpture or maybe it is nevertheless both.

N: The yellow, rosé and blue colors which are dominant in the added linen layers remind the observer of classical color schemes which were also used by renaissance painters. Did those paintings inspire your work?

W: I chose a very classical colour composition, with a little bit of a modern touch to it and used it as a reference to our contemporary time. I think it works well and gives an even deeper illusion of a waving fabric and adds to what I would call a new retro flair.

N: The women in your artworks appear to be strong, independent women with a mystic touch to them. How would you describe the women in the presented work?

W: My female actresses persist in different attitudes. Terrified, unimpressed, surprised and introverted by what they can see but the observer does not. I like playing with this point of view. It triggers the phantasy and creates an interaction with the observer. They become part of my work. But it is just as we have the illusion of our own freedom to do what we want, so we are still captivated and trapped in our own imagination. This shows us our own limits. But if we expand our mind, it may be possible to open our borders.



Wendy Steiner

Traces on the Farther Side
a music visualization in real time

Run time: 17 minutes

Co-Directors: Wendy Steiner & Andrew Lucia

Composer: Frances White

Musicians: Parthenia, A Consort of Viols

Artworks become “Personal Structures” by drawing us into their impersonality until we discover ourselves there. This deeply personal revelation, I believe, is what we mean by beauty.

Traces on the Farther Side is a nest of such revelations. Steiner and Lucia responded visually to the music of White’s *A flower on the farther side* (2010), which itself responds to the medieval chant *Alleluia, o virga mediatrix* by Hildegard of Bingen. In playing *A flower*, Parthenia’s renaissance viols interweave against an electronic background of wind sounds and viol chords.

The five sound sources in *A flower* generate colored pixels in their assigned panels: e-track in the middle; tenor and treble viols on the left; bass viols on the right. The pixels generated by the e-track stay inside their frame, stable as a medieval *cantus firmus*. But those generated by the viols sometimes breach theirs, interacting unpredictably, like glances exchanged among the musicians of Parthenia.

The result is 17 minutes of ethereal music relating ineffably to an abstract, ever-changing imagery evocative of foliage, maps, starry skies, painted screens, or “a flower on the farther side.” Though the music repeats, no two runs of Traces are visually the same.

Traces on the Farther Side premiered in live concert in New York in 2011. Palazzo Bembo is its first gallery installation.

Wendy Steiner, writer, artist, and cultural scholar (University of Pennsylvania), explores interfaces between word and image in her books, e.g., *The Scandal of Pleasure*, *Venus in Exile*, *The Real Real Thing*. Steiner is librettist and producer of two operas (composer Paul Richards). Her central theme in all modes is interactive beauty.

Andrew Lucia, designer, artist, and academic, has projects ranging from land art to buildings to live multi-media collaborations with composers and musicians. Lucia is co-founding principal of the architecture/design practice LUCITO, and has held positions at PennDesign, Cornell, and as Cass Gilbert Visiting Fellow at the University of Minnesota.

Frances White, composer, is known for the beauty and romanticism of her instrumental, vocal, and electronic music. She uses the computer to reveal hidden levels in sounds recorded in nature and on the shakuhachi. With writer James Pritchett, she combines narration and music. Her work appears on CDs and in soundtracks of three Gus Van Sant films.

The viola da gamba quartet **Parthenia** brings early music into the present with concerts and CDs of pre-1800 works and contemporary commissions from Frances White, Richard Einhorn, Kristin Norderval. Based in New York, Parthenia collaborates with the world’s foremost early instrumentalists, singers, and actors.



studio palazzo inzaghi

irmfried windbichler, ruth ledersteger & jolana skacel-wagner

why we go on

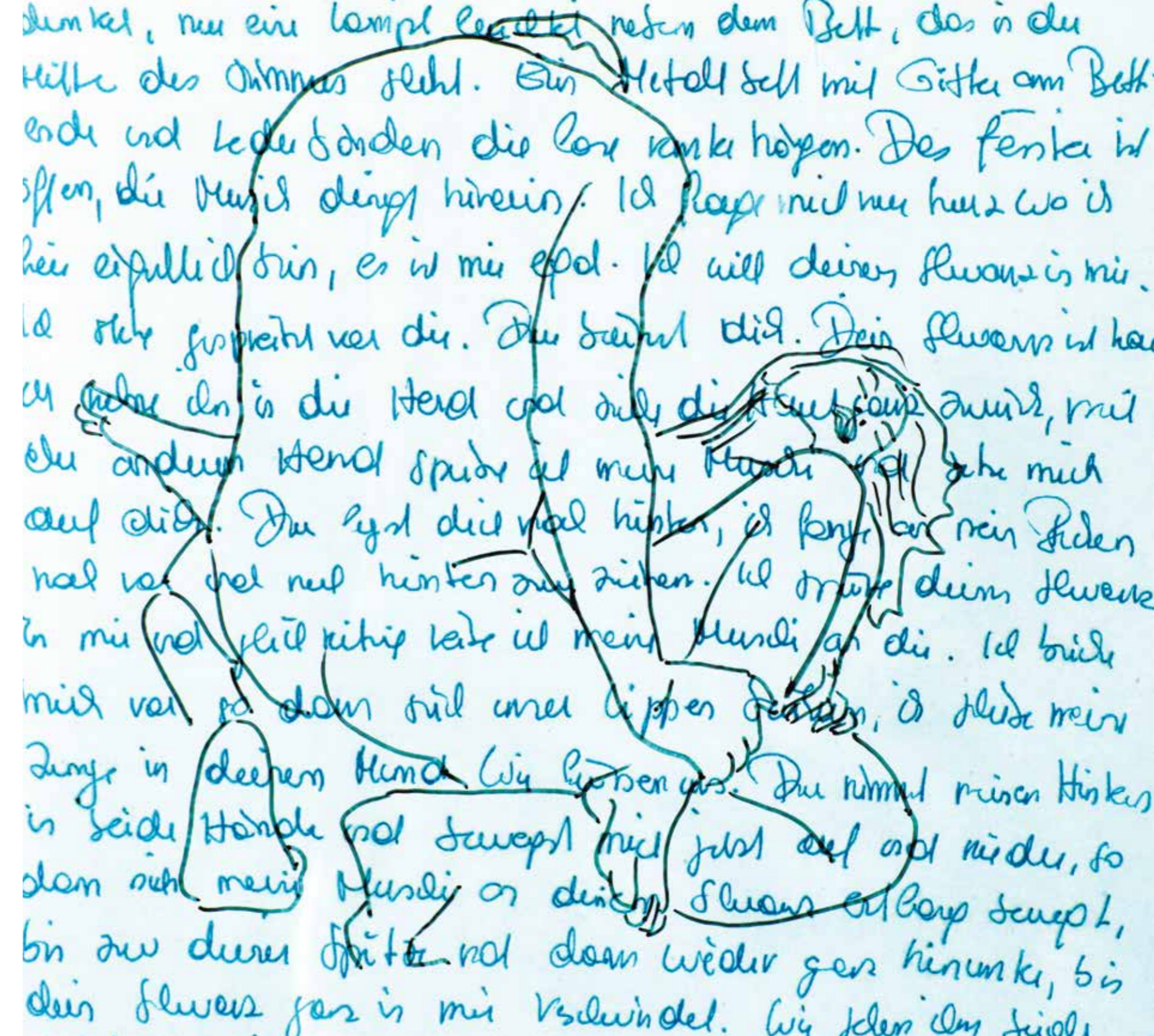
from you to me to we, the experience of being a self is not only an illusion created by a multitude of interrelated cognitive modules in the brain, it is also a principle of personal identity built by the other and the normative commitments. in politically confusing times the topics of the self and the other, of intersubjectivity and empathy, get into trouble. uncertainty shapes our time. the relationship to the other is in conflict between the desire for bonding and the pursuit of autonomy. the embodied self with its power and vulnerability is threatened by the agony of eros.

feminism is an important historic movement helping us to overcome patriarchal structures in our society. ongoing from there we must redefine gender roles and develop clear, free and egalitarian relations. romantic love is dependence. we must forget the control over our selves. sexual performance in our culture is a subject of capitalist order. we want a new world order with free and emancipated humans, with self-awareness and alterity.

states and families change, new structures are developed and tested, they should be less rigid, more tolerant and colourful with sexuality as the creative megapower.

arts reach a new summit, as well as the art of living lovingly together. that's our goal, we try hard.

the present is the point of power and accepted vulnerability



denkmal, nur eine Lampe leuchtet neben dem Bett, das in der
Mitte des Zimmers steht. Ein Metallbett mit Gitter am Bett-
ende und Lederbänden die Low rank haben. Das Fenster ist
offen, die Musik dringt herein. Ich rauche mit mir hier wo ich
hier erfüllt bin, es ist mir egal. Ich will deinen Schwanz in mir.
Ich stehe gegenüber vor dir. Du bist mir wichtig. Dein Schwanz ist
ich habe dich in die Hand und dich die Handfläche an mich, mit
deiner anderen Hand spüre ich mein Mund und ich gehe mich
auf dich. Du legst dich nach hinten, ich lege mich an dein Rücken
nach vor und nach hinten zum Ziehen. Ich drücke deinen Schwanz
in mich und flüster dir in mein Ohr an dich. Ich bringe
mich vor so dass dein Mund meine Lippen berührt, ich lege mein
Zunge in deinen Mund. Wie gut es ist. Du nimmst meine Hand
in beide Hände und streichst mich just auf und nieder, so
dass ich mein Mund an deinen Schwanz anlege und streichle,
bis zu deiner Spitze und dann wieder ganz hinunter, bis
dein Schwanz ganz in mich verschwindet. Wie schön das ist.

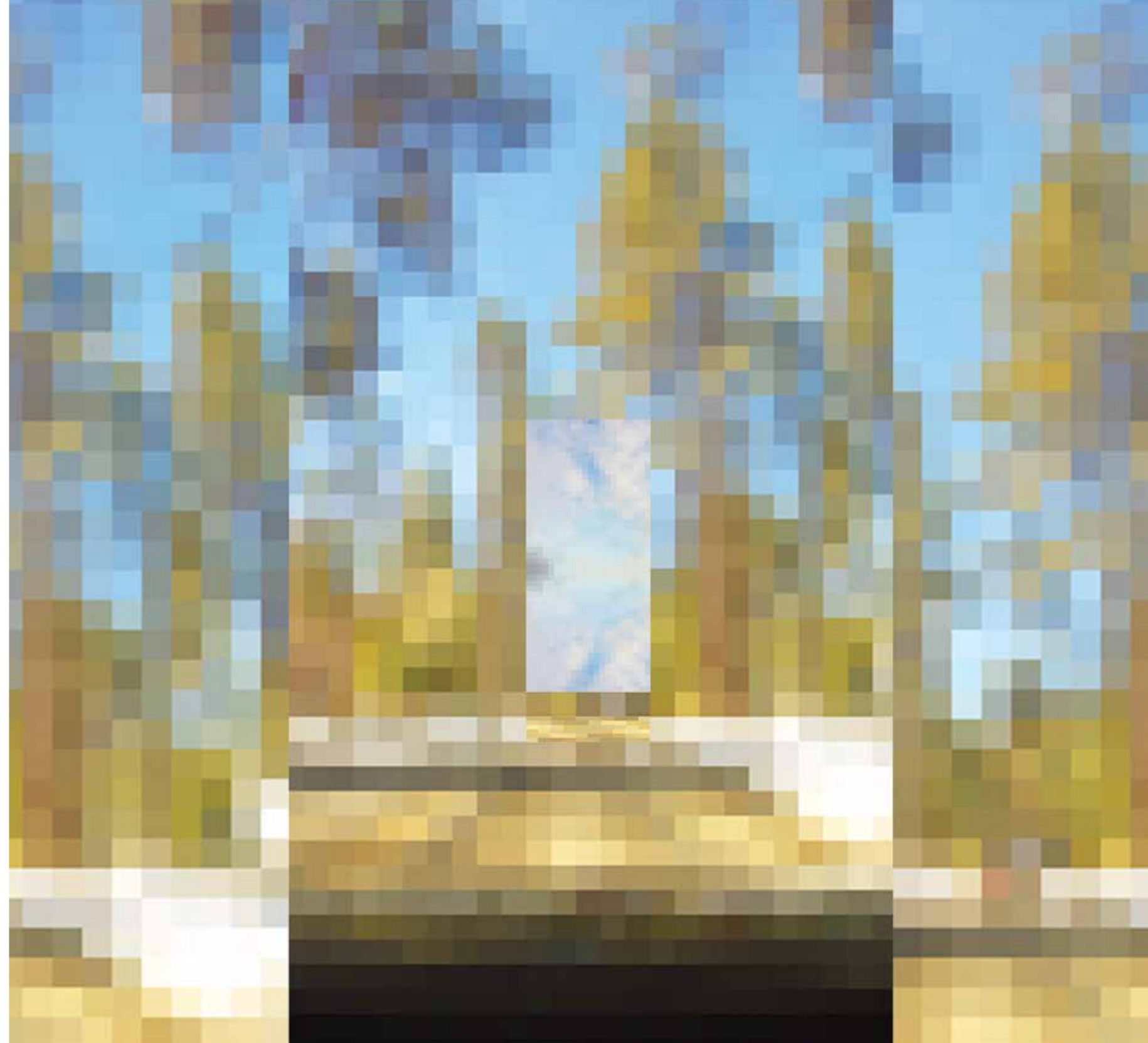
Isaac Sullivan

In a 2009 Q&A, Fredric Jameson dismissed the technological singularity – the hypothesis that an artificial superintelligence will alter human civilization – as a fantasy, and asserted that the popularity of the idea is symptomatic of a new kind of paralysis that arises when we attempt to recount the past and envision the future. Indeed, ten years later – as our material and digital spheres are increasingly integrated – simple questions like *what happened*, *what is going to happen*, and *what is presently the case* are, at times, surprisingly difficult to answer. How, for example, can we begin to coherently describe past (and contemporaneous) events when – owing to the exponential profusion of content generated by smartphones – the sum duration of an event’s mediation now seems to exceed one’s lifetime?

More broadly, how have technological innovations altered our sense of the past and future – and how are personal structures and spatio-temporal existences situated and unsettled within the elusiveness of the present, in which the materially perceivable and screen-mediated alter one another recursively and continuously? This state of affairs inspired my durational performance, *An Iconic View of Text*, along with subsequent works using the photographs and GPS data generated by it. During the performance I spent 40 days in my car attempting to trace cursive letters I had previously drawn upon a digital map, recording my movements as they were traced by GPS data to draw a new line, taking approximately 62,000 time-lapse photographs of the road ahead, and making 26 site-specific deliveries on behalf of other artists and writers. Remembering Michel de Certeau’s distinction between voyeurs and walkers, I hoped the question of the artwork’s location would refract endlessly between its map and territory.

While working with these time-lapse photographs to produce several videos, lightboxes, and a print on aluminum for *Personal Structures: Time - Space - Existence*, I became increasingly aware of the wish to inhabit an image, or to encounter a palpable quality in the presence of its limits – in accord with the iconic clarity of the high-res and its inevitable opacity, to push the ethereality of the grid.

Communicational media can be understood as a prosthesis for memory and anticipation. It creates a spectral bridge between the absent and the present – one that feels increasingly vivid, and likewise tenuous. As our digital archives grow, the potentially endless time of postproduction may replace the enterprise of documenting occurrences as the anxiety that presses hardest against the finitude of a lifetime. Before I feared I had not photographed enough; now I fear I have photographed too much. The ecclesiastical assertion that “the eye never has enough of seeing, nor the ear enough of hearing” inverts across our grid of ones and zeros.



Merab Surviladze

BRUSSELS ART FACTORY

Ever moving shadow that inspires me

“The present is the ever moving shadow that divides yesterday from tomorrow. In that lies hope.”

Frank Lloyd Wright

I think in a visual way, but for me it's not separate from verbal thinking. I see objects that leave an impression on me and lead to ideas that I love to examine.

Once I realized how important and expressive a shadow could be for me; what a shadow can say. Since then shadows and three-dimensional shapes started to appear in all my paintings. Before my works were more figurative and expressive; inventing shadow motives has transformed them into more abstract visions.

For a while I was really into top-down views - roofs and shadows as seen from windows. This is where the shadow theme came from. What I'm trying to say is that this theme did not just come out of the blue; it's not a whim or a mere excuse to change the subject. I feel that I've always had this motif in me, it just took a while to fully emerge. Naturally, materials are important as I make textured, almost three-dimensional pieces. Modern technologies allow you to create such surfaces with considerably less effort, I've tried various techniques, but I wasn't satisfied with the outcome. I still prefer the traditional method - oil paint, or to sculpt figurines with acrylic paint. It takes way more time and is much more labour-intensive, but I quite like that. For me though, this is the only way to my bring my contemplations into reality. Working with oils allows me the physical

pleasure of the texture and the depth of the colours; acrylic allows me to sculpt 3D figurines, each of which is unique.

For me art and the experience of being exposed to art is above all an emotional experience. Art in all its forms should cause deep immediate feeling without passing by the sometimes false constructs of intellectualism. We should feel it, not think it. Every artist is looking for their identity in the infinity of personal visions of humankind. Every artist looks for their own means of expression. I am not so good with words, I hope that my art communicates better with the spectator than my verbal attempts. Communication is vital to me. It's always very interesting, sometimes surprising, for me to hear what others have to say when looking at my work for the very first time. It can be quite inspiring to see them interested. People have a lot of questions, they want to learn about the pieces and the painter whose work they're planning to place in their intimate space. I find this kind of exchange can be a very helpful artistic experience.

At its essence I believe that art must produce emotional reactions. These first reactions can later grow into deep feelings; a sharing and communication between the artist and the viewer. That's the moment when art works.



Betty Susiarjo

A Dazzling Grey

Before it gradually took shape as a video installation, *A Dazzling Grey* began as a series of poems on shadows that I wrote during an artist residency in Japan in 2016. The work stems from contemplation of a fleeting moment – a temporal displacement of being – a state of having departed and yet not necessarily settled. It describes a shift in one's reality, an acknowledgment that one is in the midst of a journey: floating, searching, and longing.

The two videos capture the graceful movement of birds, presented and juxtaposed as references of two geographical locations which are familiar to me – one across a rice field in Asia, and the other, above the sky of a Middle East landscape. Together, the videos are intended to become windows that frame instances of ordinary encounters. Yet, this meditative act of gazing could also transport us to a dream-like realm, filtering our conceived realities and fantasies. What is seen as certain may not be after all, and what seems indefinite, could be authentic.

The work is a result of my long engagement with time, beauty, and the relationship between the two. I am interested in the interplay between the materiality and the immateriality of video work by pairing the projected light with various surfaces. In recent years, my work considers light itself as an agent of time.

Like a shadow or the colour grey, which exists between two polarities, so does our own personal structure, in all its corporeality and ephemerality. It is never a fixed system. But rather, in a constant state of change – flowing through time, space, existence, towards another reality, or perhaps another dream.

Betty Susiarjo, 2019

This project is made possible with the support of: Provoke! (Sponsor), Tumai Studio (Design), Nicky Trok (Photographer) and Avigail Dahan (Video Editor)





Alexey Terenin

ART GALLERY TOLSTOY

Alexey Terenin was born in 1969 in Moscow.

While studying at the university he began to build a career of a graphic artist and painter, successfully combining the education of an architect and the practice of an artist in his works.

"In my childhood I lived in Czechoslovakia,"-says Aleksey-"which probably greatly influenced my working direction, incorporating the heritage of the cultures of the East and West. The language of memories and associations allows to build my own dream city, where I myself choose the time, place and rules of the game, and then go on a journey with my characters". Experimenting with everything Alexey considers himself to be a realist, or rather to be a fantastic realist.

At the moment, the artist lives and works in Prague.

The Art Gallery "Tolstoy" (Moscow) exclusively represents Terenin in Russia.

The creators of the gallery, Mikhail Freyndorf and Marina Belik, have traveled for many years and have fallen in love with modern art, collecting paintings and sculptures. From this hobby and personal communication with artists was born their own art space. Special atmosphere of old Moscow and direct proximity to the estate of Leo Tolstoy determined the choice of the name.

"It seems to us that this is a simple and very organic name for the gallery, where Russian and Western art is represented"- comment the creators of the space.





Barbro Raen Thomassen

I never cease to marvel at the power of very small things. My attention is drawn to the overlooked, the rejected, the almost invisible, almost negligible. Is this a place where significance may be found? What value has a butterfly egg? May not the most exuberant, sumptuous and magic shapes be found among plants we usually hate?

There are weeds capable of as many as 50.000 - 700.000 seeds per plant. I love discovering the astonishing beauty in them and then enlarging them, carving them in stone, making the invisible visible. There is a great paradox in making the ephemeral last, making the vulnerable solid through an almost eternal material – stone. The organic turns inorganic. What is little and light becomes massive.

I am familiar with paper, concrete, fabric, wood, soil, grass, ash. Stone has, however, become my main medium in the last years. My sculptures pay close attention to nature, but they never try to copy it. Nature is a thrilling point of departure – until the sculpture as such processes it, following its own demands.

The works emerge autonomously, looking for somewhere to be. Or the place is given: an exhibition hall, an outside yard, a barley field, a bunker, a garden in Venice. The place invites cooperation, occupation, investigation. The work comes into existence in an understanding with place and history. Under all circumstances; this is an exercise in concentration, keeping a fixed glance, tuning the ear, searching for that which does not immediately let itself be found, waiting till it happens.

PEPPER was the spice that made Venice great in the 14th century – and led to its fall in 1497, when Vasco da Gama discovered the sea

route to India, and Portugal took over the trade. At its peak Venice traded more than 400 tons of pepper per annum. Pepper was Europe's most sought-after spice, a status symbol in the medieval kitchen for those who could afford it. Dockworkers were subjected to a dress code without pockets, to prevent them from stealing.

Seen under a magnifying glass the peppercorn reveals interesting hollows, creating a structural and tactile pattern. I have chosen to chisel it in Norwegian Emerald Pearl. This stone has crystalline qualities, which when ground (not polished) give a leaden look that I much treasure. The stone has a discreet, but still lively surface.

The plinth is of light-coloured granite. Along its edge, the following text is carved into the stone: PEPPER – THE RISE AND FALL OF VENICE. I, BARBRO RAEN THOMASSEN, CREATED THIS BLACK PEPPER IN STONE IN THE YEAR 2019. I'M NORWEGIAN AND A WOMAN. I'M NOT ON FACEBOOK AND I HAVE NO MOBILE PHONE. PRAY FOR ME.

A separate version of the above identity text, appears as a long one-liner on black fabric in Palazzo Mora, embroidered with yellow fluorescent thread. Though at first sight an electronic billboard message, the letters are meticulously stitched by hand.



Gotlind Timmermanns

“Azimut” is a term from the field of astronomy, which refers to a directionally oriented horizontal angle, starting from the elevation of the star to the horizon.

Painting expresses something that can't be formulated by any other means and which one can't imagine. “Azimut” consists of several parts that interact with each other in space.

At the same time, they are cells that connect with each other, maps, paths, rivers, horizons, escalations, elevations, energies, sparks, and stars.

In this spatial arrangement, too, one is surrounded by an imaginary path and the sparkle that art produces in order to break free from earthly restrictions.

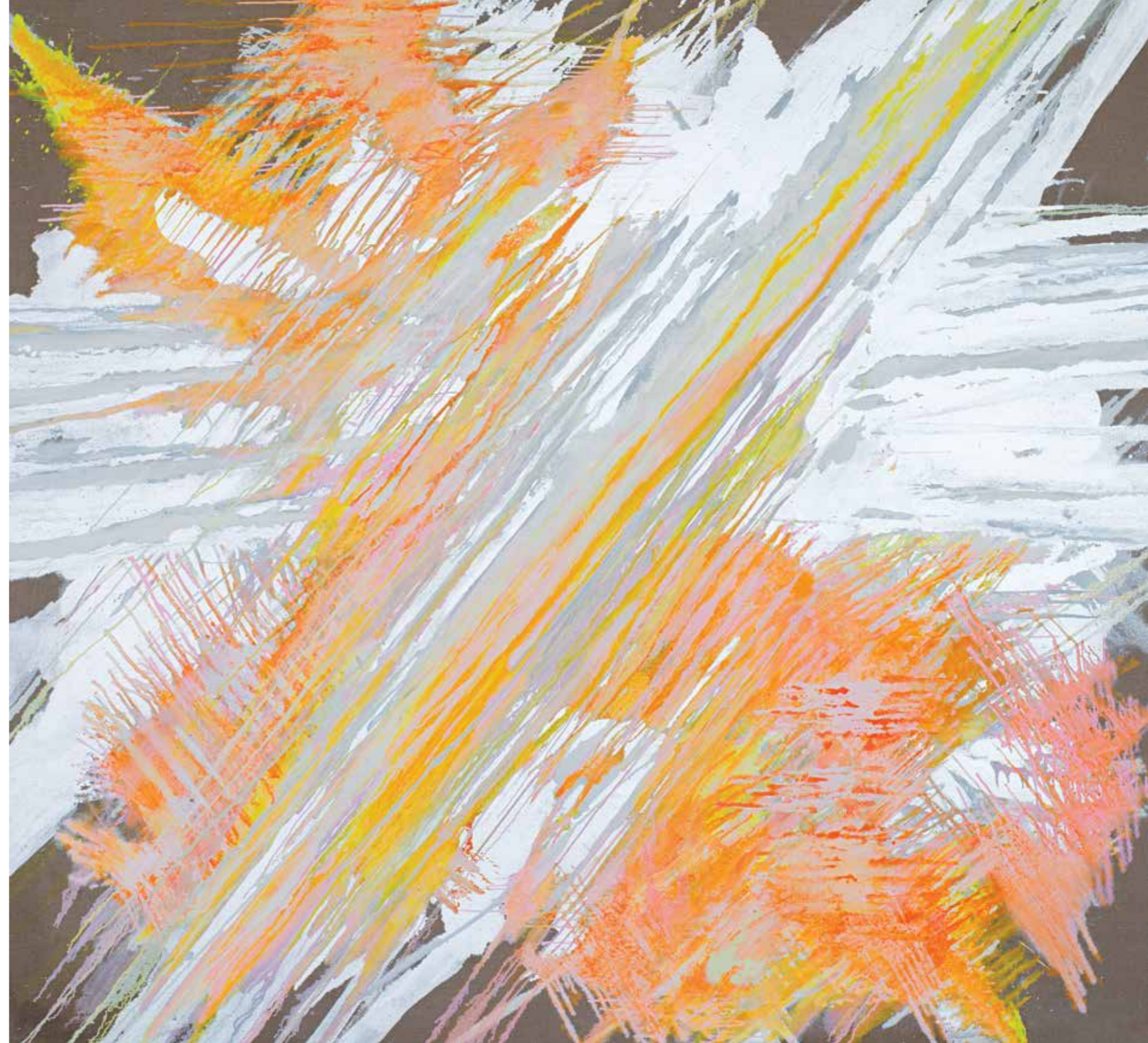
My abstract *Farbklang* paintings catch the visitors' attention with unusual combinations of bright shining or mineral colours in sometimes very large formats. Paint is dripped on the canvas in many layers of various viscosity.

I use my own technique of applying paint to canvases which are laid on the floor. I drops paint to the canvas - either using the brush for dripping or pouring it directly. Sometimes “organic forms” appear through the flow of the paint. I mix the paint, consisting of linseed oil and pigments, so I can alter the viscosity.

Some of the paintings are composed as abstract colour field paintings. The impulse and source of their atmospheric impact evoke a sense of inner landscape.

Recent paintings use silver (aluminum powder pigment) sometimes on uncoated canvas. As silver is a metal and not a colour, it changes from white to silver or gray depending on the point of view.

The chosen colour scheme with the inclusion of the silvery reflecting background initiates a rivalry. The various luminous colours and white appear to fight for dominance. The outer edges of the support dissolve, projecting the colours to the foreground. The colours appear to float as if emerging from the surface enveloping the viewer.



George Tobolowsky

Sponsored by Commercial Metals Corporation

My three sculptures located in the Venice Garden are part of my "Sustainable Flowers Series."

I make abstract metal sculptures from steel and stainless steel "found objects". These found objects however, are not of the everyday sort, but rather bulky industrial metal castoffs that I scour scrap yards and fabrication plants to find. I rarely alter these metal pieces but instead work to fit the individual scraps together – much like the pieces of a jigsaw puzzle – into a balanced compositions. My sculptures are one part assemblage and one part recycling, which follows closely with the philosophy of another early artistic influence and mentor, Louise Nevelson.

I occasionally paint my Sustainable Flowers Sculptures with very bright organic colors, which brings out the energy created by that found object; color helps to re-defined that object in its own time and space. The organic colors I chose for these 3 pieces help to emphasize the relationship of my "Sustainable Flowers" with the landscape, the materials and the technology. These organic colors play a critical role in the natural landscaping surrounding of my Studio in Texas.

Just 10 miles from my Sculpture Studio near Pilot Point, Texas is a "Sustainable Tulip Farm". This TEXAS-TULIPS FARM is owned and operated by a family who came from Holland over 40 years ago. Their beautiful and colorful Tulips inspired my "Colorful Sustainable Flowers Series". I create my sculptures by welding together recycled steel and stainless steel "found objects". These found objects can be as small of flower pedal or as heavy as a 2000 lb industrial castoff found in scrap yards and fabrication plants.

My titles are typically added upon completion and offer a suggestion for interpretation but mindfully allows room for various readings

within each piece. In the case of, "Sustainable Flowers," I chose to focus on how a ecology of the materials interplay with the ecology of the natural environment. My works represent a logical extension of the welded steel sculpture tradition that can be traced from Julio Gonzalez to David Smith. My sculptures are in 51 National and International Museums, University Collections and Public Art Collections. My pieces are also in numerous Private Collections.



Lincoln Townley

I'm interested in people who take risks and go at life guns blazing. The characters who hardly ever show you what's going on behind the mask yet continue to drain every ounce out of life in their own very unique robust way. Charging forward providing the power to keep their human machine moving towards the glory.

Painting drives thoughts in my mind that wrap around the suggestion that the human race is obsessed with success, fame and fortune. This pattern is extremely exciting but only a few have the mental and physical platform to pull it off, therefore if someone is not well enough equipped they almost definitely take risks to achieve this goal. In some of my paintings the figure is achieving, striving and winning but in many the lack of direction and increase in ego will lead to dire circumstances which inevitably lead to pain and suffering something I see as beautiful when portrayed as a painting.

The constant tightrope these people walk and in most cases into the unknown. I personally would hate to lead a risk free life, I see my personal pursuit weighed down with pushing out so hard I'm bound to fail at some things but achieve hugely in others, because by taking risks even when I fail, I learn. I often gravitate toward charismatic extroverts, when you look at my work you can see the figures toiling and scheming. My work is difficult for most to live with but I have the incredible satisfaction of collectors who thrive in this world of madness and personal gain that they begin to see themselves in the work almost immediately.

So when you look "Behind The Mask" at my work and think about the world you live in does it help galvanise confidence and drive to succeed or are you on a plane so far away from me that all that is conjured up is fear?







Sho Tsunoda

Living in different countries has helped me to think globally and made me aware of how to make paintings that will potentially communicate with many people of the world regardless of their cultural background. While I embrace our personal uniqueness, I seek collective humanity in all we share.

My painting deals with complexity, brightness, and the intensity of contemporary urban life. A basic theme is my struggle in search of *raison d'être* in our constantly expanding society. Each individual seems to become an anonymous member of a vast crowd in cities today. Through my work, I portray the struggle to find identity and aim to deliver the message that no matter how vast the society becomes, we are all unique and irreplaceable and although it is difficult, it is possible to find the purpose of life.

I usually paint with fingers to give my work organic, dynamic and humane feel. It helps me depict the energy of living and sense of urgency to express feelings in this fast-paced society. Through the directness of this painting method, I aim to create lines or forms that are sensitive yet strong and random yet specific to my feeling.

In colors, I am interested in the way ultraviolet colors become visible in the forms of fluorescent colors and uses them as I believe that role of art is to make invisible things such as feelings and thoughts visible.



Katja Tukiainen

Katja's Sassy Sayings Exploring narrative painting in space

My army of girls explore the ways of narration in the field of painting. My pink girls show a way to the visual narration which takes place in a single painting, in between paintings and incorporates the whole exhibition space as a part of their narrative. My girls indicate the ways of reading the visual language of paintings in the spaces they take over. My girls are telling herstory without nullifying boys, men or any others. If you let them be strong they stand for you.

The slogans I paint are generally used to give power to manhood or men. I change the word man to the word GIRL. The times are changing and the labels of gender are sometimes inappropriate, but the word GIRL needs to be treated equally with others. GIRL is not a four-letter word.

The girls of my paintings have opinions. I agree with them mostly and I want to create a dialogue. I talk about them like they would have a will of their own. I use my Girl Army in my pink paintings to explore space and other limits given to a painting. The chosen color and the girls conquer the spaces of hierarchies. Girls can be soft, strong, weak, wild, fragile, hard, shy, cheeky, clever, sassy, crybabies and tomboys. There is nothing wrong to call them GIRLS.

My girls talk from one painting to the next one, and back. The space is the assembling element between the paintings. The text is incorporated as a visual element, as a narrative element or even, in the paintings with no text, as a subtext. The way I have painted the text into my paintings vary from the cute red handwriting to the anarchistic neon pink spray paint. The pink color has a fundamental role in my

paintings. The color creates meanings and is linked to the message of my paintings. Pink color is strong and anarchistic, softening to airy-fairy rose, same way as we have both moments of power and sensitivity.

I mix the traditional oil painting with spray paint, the same way as my art studies in Helsinki and Venice are mixed with the nocturnal hobbies of my teenage years. There is both a nostalgic and contemporary tone in my girls which I have painted for 25 years now. My girl character was born in 1990's as my alter ego, but very soon I realized she is so much more, people related with her. I made her to multiply and let my girls to grow to an army. Also I learned that my girls are much braver than I am. They fight for good. I paint, draw and sculpt these girls, I change the men of historical art pieces to have my iconic girl face to show that in the end we are all the same. No matter what gender, age or color. We are all humans.



Judith Unger

“BREAKING FREE”

Judith Unger's Original Sculpture & Drawings Celebrating Strong Women & Gender Equality

This is MYSTORY, HERSTORY. My sculpture told my story before I recognized it myself. Years ago I sculpted a faceless woman breaking free, defending herself with threatening claws. Then a crouching angel protecting herself under her wings. I no longer need wings to protect me, to soar. This is MY Journey from Oppression to Shining Strength. I am Free. I SHINE. A STRONG WOMAN. MY ART SHINES. I give this gift to others “to give heart”, to EN COURAGE.

SHINE

“Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us. There is nothing enlightened about shrinking so that other people won't feel insecure around you. We are all meant to Shine. As we let our own light shine, we give other people permission to do the same.”

excerpt Marianne Williamson

“A Changing Narrative of Female Existence Over Time”

“Leda” is my reclamation of the Greek Myth “Leda and the Swan”, the rape of Leda by Zeus.

“A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.”

Excerpt “Leda and the Swan” W.B. Yeats

My rendering of this myth offers a changing narrative of female existence. Unlike the story of the ancient Greek Myth of Zeus raping Leda, my Leda transforms herself into a powerful swan, defending herself. “Janson's History of Art”, The Art History Classic since 1962, DID NOT INCLUDE ANY WOMEN ARTISTS UNTIL 1989.

“There is reason to fear that a younger generation of (female) artists lack knowledge of the challenges, the claims for place, and the revolution in attitudes that have actually secured their careers”

Agnes Gund

Justice Ruth Bader Ginsburg said her male colleagues sometimes do not hear a woman's voice. 2009 interview USA Today, she said the other justices who were then all men, sometimes ignored her arguments at their private conferences.

My mother, a painter, encouraged me to draw at a young age. We'd ride the train weekly to the Metropolitan Museum of Art in NYC. I memorized whole rooms of paintings! I remember looking up from my small height overwhelmed by a room overflowing with Monet waterlilies. A whole new grand world for a small child. I fell in love with Sculpture at Rhode Island School of Design. Clay felt so right. The fluid sensuality in my hands translating into Sculpture and Drawing. Both Venice and Vermont magnify the intensity of my work. I return to my US studio in an explosion of creativity.

I NEED TO SCULPT, DRAW, CREATE.

IT IS ELEMENTAL TO MY EXISTENCE.





Urban Studies Lab & Federico Puggioni

Similar to other local communities throughout Bangkok old town, there are many so-called community-based tourism activities. Sadly, there is no way to confirm whether this is truly a sustainable solution or not, how can it benefit the whole neighbourhood? Or could it trigger more gentrification? Talking to some of the local residents, there are benefits and it helped some of the local business. But many people were quite concerned and voiced their discontent that it disturbed them and benefit only limited group of people. The solution could be fostering a local champion who can interact, and can be the mediator between Nang Loeng and outsider, also leveraging for Nang Loeng as a whole. The collaboration between the robust local community network and the conscious newcomer will be an integral force for Nang Loeng to encounter gentrification now and in the near future.

Urban Studies Lab (USL) is an independent urban studies laboratory, urban think-tank, knowledge & data management centre and community engagement facilitator. USL offers diverse consultancy support in urban studies research which can be divided into four themes, Socio-cultural Diversity, Inclusive City, Resilient Urbanism and Integrated Built Environment.

Based in Nang Loeng and initiatively focus on Bangkok Metropolis, the key mission of USL is to tackle contemporary urban issues through bottom-up community initiation & local engagement, co-learning experience such as urban living lab which we call "urban classroom", mentoring new generation urbanists and be a community driven open-data research centre.

We are working with several academic institutions and local stakeholders. Through seed-grant program, we are also funding the student group to kick-start the local intervention project in the real neighbourhood.

Urban Studies Lab

As Instructor of Urban Design at Thammasat Design School, it's my responsibility to think to a better future for any scenario: hence, an aware and conscious statement for all the Nang Loeng's communities that will change, soon or later.

"Before the Metro will come; before the tourism economy will unify all the richness of diversities; before the society will change and the small scale will be gone and all the corners of the neighbourhood will not look like before, while the real-estate market moves its chess pieces in this area...

Before all of this, few minutes before the storm, resist: there's the life, as a honest and dignified resistance of the local population. Is a calm but firm position, made by people that keep alive the area just, simply, living within it".

This brief summary of the site's Personal Structures is made mostly documenting and understanding the reality: is the best way to keep everything alive. With the auspicious that the tradition will become a vivid heritage to be daily preserved – and not only a legacy to be told to somebody one day, like an old and lost story.

Federico Puggioni, UDDI, Thammasat Design School



Federico Uribe

Adelson Galleries

My name is Federico Uribe and I am a Colombian artist who lives and works in Miami. My artwork resists classification. I find beauty, opportunity and plasticity in bits that society associates with one particular task and I repurpose them into artworks that are mesmerizing to the eyes and mind. The materials I use are unconventional: bullet shells, colored shoe laces and pins, cut up pieces of color pencils, electrical wires, ties, books, just to name a few.

My sculptures are not sculpted but constructed and weaved, in curious and unpredictable, repetitive and almost compulsive ways. When observed from close, my works reveal various kinds of interpretations; invites to touch them, to discover the detail and connection between one element and another. When viewed from further away, they offer volumes, forms, textures and color. Distance, proximity and perception are key factors in the interconnection between my work and its viewers. By connecting objects in such ways, my work reflects on Nature's pivotal presence and in the process, I go full circle and give back to Nature what was taken from her: as trees are turned into books, I turn books into trees, leather shoes into animals, while the use of bullets and cartridges to bring a fox back to life might illustrate dramatically the brutal annihilation of wildlife all around our planet.

I have worked a lot with pencils. "Pencilism", as I define it, is an installation built entirely out of color pencils, a medium I felt connected with at an early age. From a distance the assemblages appear to be gestural paintings. Up close, one can see the hundreds of colored pencils that are carefully cut and arranged, with all the techniques that a painter would use to stroke the pigment on canvas.

Another favorite material are bullet shells. My freestanding sculptures and bas-relief paintings entirely composed of bullet shells play with

juxtaposition between whimsical subject matter, animals or landscapes that are full of life, and a historically emblematic and lethal medium. Behind each bullet shell, which I buy from a metal recycling company, is a sad tale.

What I want to do is create beauty out of these accumulations of ugly stories. I come from Colombia, a country torn out by a more than 50-year war, the longest in the history of the Americas. The ability to turn destruction and death into peace and beauty is for me a way of reconciliation with life. Whatever the viewer's interpretation, I am always pleased that my art is speaking to so many people. And yet the potential narratives seen in my work are not meant to promote any particular ideology; I just want the imagery of my experience to resonate with my viewers. As a recurrent intention in my work, I encourage the viewer to discover, beyond the sole function of an object, an underlying symbolic and aesthetic reality where life overcomes death and beauty supplants destruction. Humor, beauty and love are essentially what remain the memory of the viewer.











Guy Van den Bulcke

After experimenting with Impressionism and Cubism, Francis Martinez de Picabia (Paris 1879-1953), who is widely regarded as one of the most imaginative Dadaists and Surrealists, went on to create figurative and abstract works. In 1921 he famously said: *"Il faut être nomade, traverser les idées comme on traverse les villes et les rues"*. Picabia used this metaphor to indicate that man in general, and the artist in particular, should not always be a slave to the prevailing trends, but should instead chart his own course. It is a view that Guy Van den Bulcke applies in both his work and life, which are nomadic in more than one way.

Whilst his abstract work places him squarely in the avant-garde camp, he developed his own niche in figurative art, after a period of reflection. He began producing figurative work before figuration became trendy again in contemporary painting. But he is also a nomad when it comes to his travels, having visited countries around the world, explored areas of extreme natural beauty, from Asia and Africa to Latin and North America, where he took a keen interest in other cultures. As a result, his outlook has become very global, very open. His paintings are for the most part inspired by his own observations, resulting in a seemingly endless stream of very varied images. While Flemish painters travelled to Italy for artistic inspiration in the 16th and 17th centuries, Guy Van den Bulcke has visited all of the world's continents with the same idea in mind.

Guy Van den Bulcke's current landscapes, ranging from Patagonia and Scotland to the Alps, are different. As a landscape painter, he has developed his own personal style, subjecting nature to his own painterly laws and rules. While the representations are recognisable and true to nature, the observer is nonetheless overcome by a sense of alienation. He creates hushed images, in penetrating colours

such as blue and black, which seem even more blue and black in his canvases. Deeper than the deepest depths. In his recent works, the amateur ornithologist has also added wildfowl, especially waterfowl, both diurnal and nocturnal birds of prey. And, of course, man in various forms and disguises, again from different countries and ethnic groups around the world. The paintings in which he purposefully incorporates abstract image constructs, which contrast with the figuration, are especially unique and among his most magnificent.

Guy Van den Bulcke's artistic trajectory is a never-ending quest, from painting to painting. The creative process, the exploration of the pictorial means available to him, the application of the oils to the canvas give him satisfaction. His creed is to search for a greater truth than that which manifests itself at first glance, to give a freer and more expansive interpretation to nature, animals, birds, man and culture, and to create something that catches our eye and fuels our imagination.





Marc Vinciguerra

THE TRANSFIGURATION

Heidegger a prophecy

Why artists in time of desolation asks Heidegger?

The artist is the one who keeps track of the gods

Even if there is no God anymore

The Hero is the one who keeps track of the Gods in the age of nihilism

Today the nihilist keeps track of the last God

The age of nihilism is the age of transitional nihilism

The age of transitional nihilism is over

The last God is nihilism it-self

The divine emerges from the confrontation with nihilism

We can now fully reconnect with the sacred

We are all victims of a philosophical error

The error of the 20th century is to have confused

Transitional nihilism

THE ERROR OF THE 20th CENTURY IS TO HAVE CONFUSED

TRANSITIONAL NIHILISM WITH THE ESSENCE OF NIHILISM

THE ERROR CARRIES ON IN THE 21st CENTURY

WE STILL ASSOCIATE NIHILISM WITH PESSIMISM

INSTEAD OF RUNNING AWAY FROM NIHILISM

ONE MUST CONFRONT AND ATTUNE WITH NIHILISM

THIS ATTUNEMENT WITH NIHILISM IS GOD

PESSIMISM IS THE BEGINNING OF THE NIHILIST REVELATION

*LETS BURN THE DICTIONARY TO DISCOVER THE DEFINITION OF
THE REAL*

*AND LETS DISCOVER WHAT TRANSFIGURATION REALLY MEANS
TODAY*

*THE TRANSFIGURATION IS THE INCARNATION OF THE LAST
GOD*



Tristan Vyskoc

INSPIRE!

"I could have painted a panorama, but that's not really what I wanted to do. I want you to be drawn into the work, that you immerse yourself in it - let this blue fill you, intoxicate you, lose yourself in it.

It's not a panorama at all, it's a mind map. Pervading images from a journey that led me close to the red line.

16 views projected into consciousness, often emerging from the deepest of the deep. An unconscious landscape, drawn with relentless passion, spanning a race, a day, a life.

The placid morning... The sun at its zenith - blinding, dazzling, scorching... The overcast sky, threatening, foreshadowing darker hours. Then a sea-coloured sky that washes over us and engulfs us.

A soothing blue without a single speck of white, reflecting my struggle with my own Horla, who knows me more and more, and who has understood my resilience.

Aborigines paint roads to find their way in their dreams; I like to feel this same trance fill me and transform my painting. It connects me to nature, to the heavens.

The Earth melts ... The mountains will be our last sanctuaries, our safe havens. Isolated islands, where life will still be possible. The idea of mapping and leaving an imprint, a memory of these magical places, is an idea I hold dear.

Face to face with these mountains, you are no longer sure of anything. With a wall before your eyes, you only see the marks on it.

Approach the painting and you won't see anything. Only rock. Take a step back and you'll see clearly.

Go to the mountains, and you will see that something is changing. The stigma of global warming and pollution is visible.

Is this one of the works of Humankind? Are we maybe too presumptuous to think that we could have such an effect on nature? A nature stronger than ours. Terrestrial forces, uncontrollable changes may be at work. This shift may be unavoidable and our activity may be contributing to its acceleration.

Let's ask ourselves the question every day of what we can do to slow it down. This is not a plea against Humankind, but a plea for the Earth."

MB 360° Project

These 16 paintings will be climbed in 2019/2020 at the top of different mountains around the world to spread this message on climate and the environment. These are photographs of 16 oil paintings (200 x 200 cm).



Wendy Wahl

Many things have a cyclical nature. I'm drawn to the rich layers of meaning that an embodied knowledge of these fluctuations may yield. Accordingly, my creative practice is influenced by the rhythm of Flow.

My particular aim here is to make visible a biological, uncontrollable psychological and spiritual experience that, in too many parts of the world, is tabooed and shamed. Historically, the menstrual cycle has often determined women's place in society and created a culture of concealment. If discussed at all, this female phenomenon seems considered only as it relates to reproduction and since the twentieth century to the marketing of feminine products to those who have access.

The language used to describe this universally female process is often shrouded in negativity or veiled in humor. The Red School has advanced the term menstruality defined in part by four phases: menarche, menstruation, menopause and maturity. Author, Jennifer Weiss-Wolf defines period equity as a human right, an economic, political and social justice issue. This terminology helps shed the menstrual stigma, suggests new ways to understand, and reframes the discussion about this life-long power of the feminine.

As we know, materials matter and the medium can be the message. Period Dress is made from deconstructed dupioni silk fabric and overspun chained wool. It is part of my ongoing "Skirts and Stations" series that began with Goddess Girdle in 1996. Both of these works are inspired by the woolen Bronze Age string skirt that was worn not for warmth and modesty, but rather, to identify a woman's station regarding fecundity and regeneration. These and other textile wraps appear in diverse cultures and have traveled anatomically from hips

to head as a means of visual communication. It is my hope that this artwork will encourage those who view it to consider and give voice to their own unique narratives. These stories may be complicated, challenging, uneven, uncomfortable, whole, healthy, divine, and glorious.

This exhibition is made possible by the generous support of AHT Architects and BrownGrotta Arts.



Maxim Wakultschik

Progress lies at the core of everything I do. My approach to art is characterized by a passion for experimenting and the will to find new modes of expression. I am constantly looking for novel technical opportunities and innovative approaches to evolve my style. My body of work serves as documentation of the evolution of my creative work. Every new series is rooted in the insights of a previous one and reflects an advancement both in technique and effect.

Up until now, portraiture was my main area of interest. In my mixed media artworks, I combine classical modi of portrait painting with unusual material to explore the many facets of the human countenance. However, I do not strive to depict individuals, but rather to convey an aura that serves my purpose. My focus always lies on techniques that allow me to overcome the traditional limits of painting.

My artworks always arise from mathematically precise and multi-layered constructions that create formal order from a chaos of independent elements. Singular objects mimic collective forms without hiding the artifice of the technical process. Working at the three-dimensional threshold of painting and sculpture, I am concerned with an ever-shifting focus between material and image that constantly challenges the viewers to visual alertness. In the complex surfaces, I explore the perpetually oscillating interplay between light and shadow, surface structure and color vibration in an attempt to convey the ambivalence between material and motif.

Carefully balancing color, space and subject, I aim for my artworks to constantly levitate between reality and enigmatic abstraction. This allows me to enter into a dialogue with my viewers, influencing what they see and how they see it. I invite the viewers to explore the material closely, while at the same time emphasizing that the

complete image may only be grasped from a distance. My central concern is the effect that alterations in the viewers' perspectives will have on my artworks.

Modifications in movement and light make for ever new encounters with my art. These changes turn my artworks into dynamic and dazzling kinetic objects that challenge the human eye to take in all the facets of color vibration and reflection. The viewers are expected to immerse into my artworks and assemble the singular elements to a complete image. It is in this interactive approach – and only there – that my artworks reveal their full hypnotic and eye-bending capabilities.

Through crystalline, shining and radiating artworks that express my passion for both structure and irregularities, I point out the boundaries and the indefinite possibilities of the viewers' visual and perceptual potential. As an artist, I made it my mission to push both the limits of material and of the viewers' perception in order to break down the barriers between reality and illusion, opening a door to stunning variations of reality in an enchanted universe perpetually altered by motion, light and perspective.



Lawrence Weiner

TIME IN RELATION TO WHAT

AT THE WORST

A PLACEMENT IN A LINEAR HISTORICITY

A PLACE IN THE SUN.

SLAM BAM

THANK YOU MAM

WITHOUT ANY SENSE OF WHERE THE SUN IS.

OR ANY RECORD OF WHAT THE SUN IS.

TIME

GENTLEMAN

PLEASE

A NEED FOR AN ACCORD OF THE PASSAGE OF A TIME

IF & WHEN A LIFETIME IS SO PRECIOUS WHY IS IT POTENTIALLY AVAILABLE TO ALL PERHAPS.

IT IS THE SAVING GRACE.

WHY ARE WE SO JEALOUS OF ENTROPY

TIME IS:

PROCESS & DETERMINATION OF AN END IS ONLY SITE SPECIFIC

PRECEDING THE HIERARCHY INHERENT IN PARALLEL REACTIONS THERE IS NO POSSIBILITY OF DETERMINING TIMES & REMAINING HISTORICAL.

BOIL FOR 3 min.

IS IN RELATION TO THE RELATION TO THE LEVEL OF THE SEA

AESTHETIC FACTOR

SPEED IS OF THE ESSENCE

TIME & TIMELESSNESS IN NON-REPRESENTATIONAL ART.

ALL ART IS AN OBJECT

& ALL ART IS REPRESENTATIONAL ALL PRESENTATION PRESENTS.

MIRROR ON THE WALL

ALL ART IS FIGURATIVE IF DIGNITY CAN BE FOUND IN WHATSOEVER IS FOUND TO FORM WHAT IS IN FRONT OF YOU.

WITH THE ACCEPTANCE OF A MATERIAL REALITY.

TEMPORALITY IN PERCEPTION

IT TAKES AS MUCH TIME AS IT TAKES

TIME

SORGFÄLTIG GEHANDELT

& SO WEITER

HANDELT WITH CARE

& SO WEITER



Val Wens

I explore conflicted identities to do with place, family and sexuality, referencing both Indonesian and Western visual art traditions.

In my project, *Banyuwangi* (fragrant water), I 'perform' balancing acts in East Java. *Banuwangi* is a conflicted area, peopled by an oppressed ethnic minority, the Osing who work in the toxic sulphur mines, without protection.

The Osing struggle to maintain identity as a separate religious minority within hegemonic, mainstream Javanese culture. The Osing people are described 'as sub-ethnic Javanese' (I am from the mainstream Javanese group). I too struggle to accommodate my gay identity within mainstream Javanese culture.

The *Kawah Ijen* works here were photographed in a sulphur mining location within the *Banyuwangi Regency*. I perform wearing a gas mask while holding two paintings (black and red squares) which represent the Western, non-objective painting tradition originated by Kazimir Malevich. This in turn references my training and education in Australia as an artist within a Western cultural context.

By performing juggling and balancing acts in several locations in *Banyuwangi*, I hope to create metaphors to do with the broader human struggle through performing the daily 'balancing acts' we all find necessary for survival.

In my daily existence, I 'juggle' sexuality, cultural identity and geography as a gay Indonesian man (ex-Muslim), brought up and educated in both Islamic and Catholic traditions, now living in Australia.

Val Wens and Anthony Bond would like to thank Andrew and Cathy Cameron and Catriona and Simon Mordant for their generous support of this project.



Ariela Wertheimer

Curator: Dana Gillerman

Skin

The exhibition “Skin” includes a journey that begins in a shipyard in Jaffa (Israel) where barnacles that latch to the underside of fishing boats are scraped off. There, in a place that serves as a kind of convalescent home for boats, marine life such as mussels, marine vegetation, or unicellular algae that restrict the movement of the boat in the water, are being removed from the bottom of the boat. The removal involves scraping and exposing the coating of the lower layers and repainting them with epoxy-based paints.

Ariela Wertheimer photographs the texture of the boats, before, during and after the treatment process. The colorful images call to mind the Lyrical Abstraction – a key term in Israeli art that originated in the Parisian discourse in the 1940s and 1950s and is attributed, for example, to the members of the group New Horizons. They also form a dialogue with paintings of Lea Nikel, a prominent and extraordinary painter in the Israeli art world, whose colorful, sometimes wild, paintings lean toward expressive abstract.

Also, they markedly resemble aerial photos that document landscapes and borders from a great distance, photos that belong to the world of espionage and information, nationality, secrecy, and encryption, and yet again, from a completely different world, resemble magnified cells observed through a microscope, associated with laboratories, research and medicine. These layers – much like the layer of skin that covers our body – contain the parasitism, the disease, the treatment, and the recovery. They conceal and at the same time expose a course of time, a path, a journey across sea, land, and soul, collecting evidence.

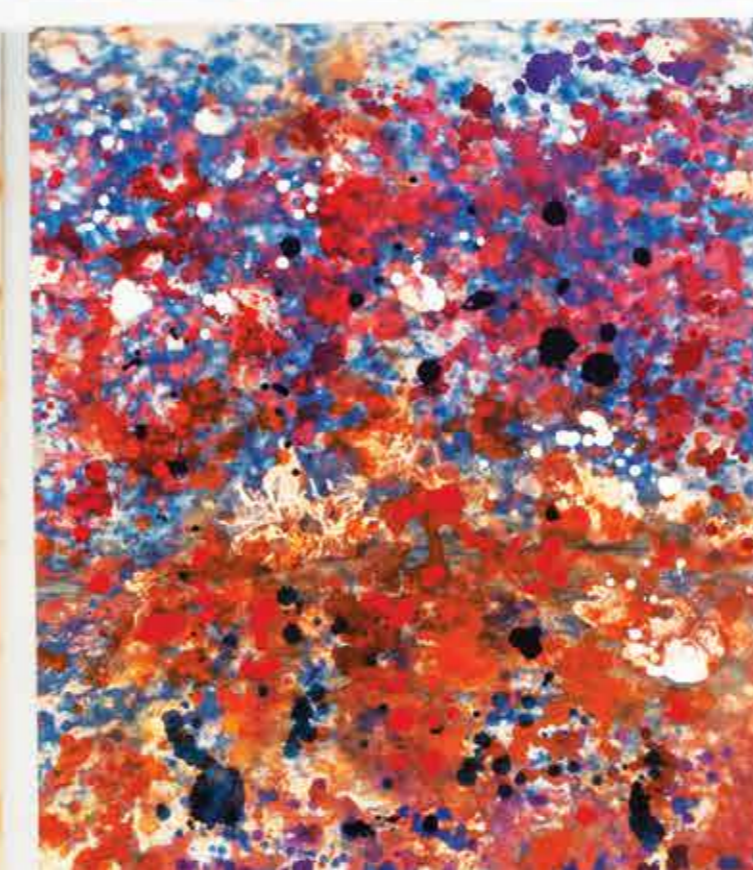
The photos are then printed on canvas, a layer of paint is added, and they are sealed with a layer of epoxy. This process, similar to the coating process used for boats, transforms the image – that begins a process of recovery – into a lyrical, beautiful, illuminated and spiritual image. A second glance still reveals traces of concealment, tedious scraping, and internal bleeding, along with hints of soil, sand, sea, and sky. Stress and relief.

The boat and the image embark simultaneously on a journey of rehabilitation. The former takes place in the shipyard and the latter in Wertheimer’s studio in Jaffa. Both journeys end with a longing for release, knowing that after a while everything will start over again. A journey with two almost opposite motions, that pushes forward, toward the horizon, and at the same time moves in a circle.

Showcasing the exhibition in Venice is also an expression of a journey. The space itself acts as a picturesque installation inviting the viewer to go inside and take part in it. It starts with a meditative video art composed of hundreds of photos taken over time. The frames slowly shift, concealing and revealing, becoming a place of wandering and movement. Further inside, there is a large wall installation comprised of layers of images that also include a movement of search, compelling the viewer to move forward and backward, from micro to macro, in an attempt to understand the overall picture. It ends with the process of recovery – a kaleidoscope-like wall installation, full of color, made out of fragments that preserve the traces of the entire journey.



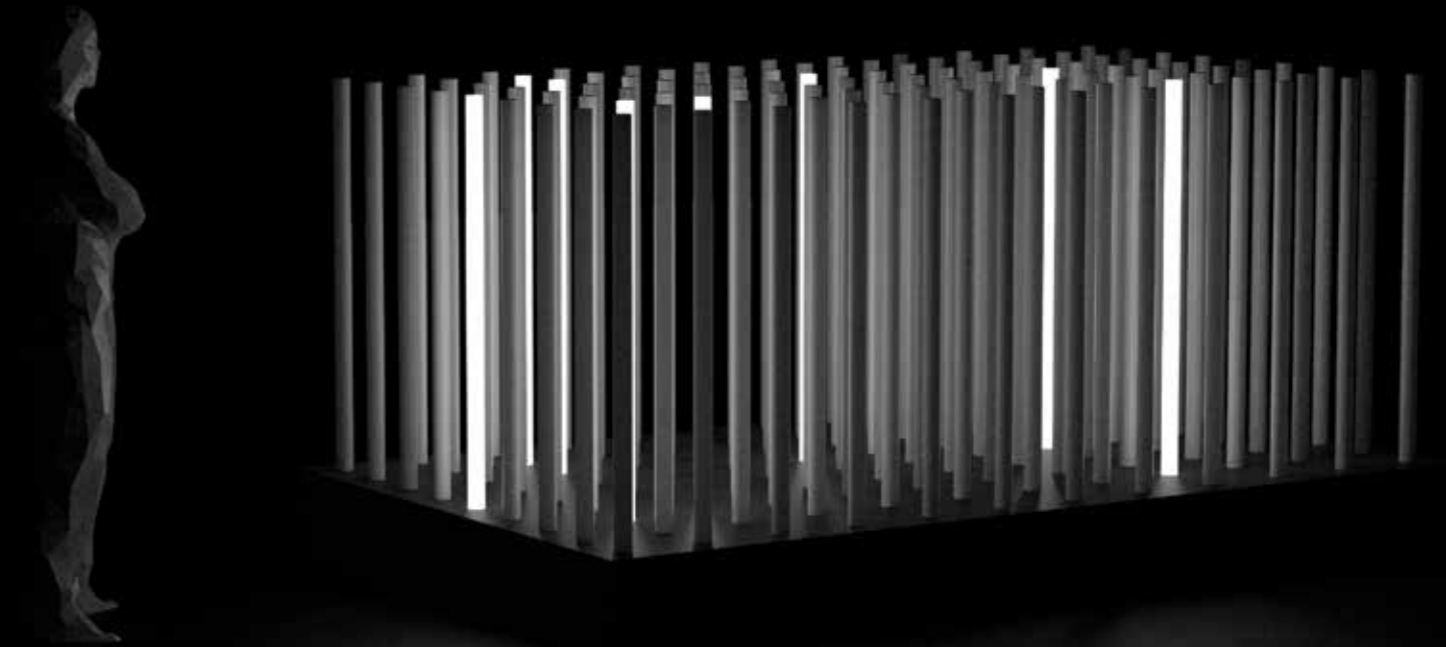




Wild Flag Studios

Footprints is an interactive sculpture that explores the juxtaposition between identity, mass migration and physical barriers through sound, light and movement. Driven by current immigration data and illustrated using animated light patterns, *Footprints* is an art installation that conveys the number of forced migrants crossing borders per minute due to conflict - A sobering representation of the amount of people currently embarked on a journey to find peace.

Wild Flag Studios is a collective of artists and designers that creates interactive experiences, kinetic art installations and public sculptures that reside at the intersection of art and innovation. They specialize in developing thought provoking design aimed at stimulating the human senses by combining classical methods of craftsmanship with digital fabrication.



Maritta Winter

For Personal Structures the artworks selected are „Skydream“ and „Douceur“ (softness). „Douceur“ (exhibited in Giardini Marinaressa) is a grounded version; its height of 215 cm has something of a tree or a mother on which one can lean. „Skydream“, conceived for the lobby of Prime Tower in Zürich, is elegant, airy and lithe. Both soft curved sculptures in lively volume vibrate upwards.

Inspiration for my work I achieve through intuitive sense for growth, architecture and movement.

What does one feel experiencing a construction or nature or one's own movement, for example in dance? Here for me begins creation. Remembrance of these impressions flow into my shaping sculptures. It feels like the shapes find me. This has to do with feeling — instinctually perceiving volumes, edges and transitions between shapes.

It is the combination of movement and architectonic forms in my sculptures that has led many of them to be displayed in public squares and buildings.

Dance and music are very important for me. Especially spontaneous dance and contact improvisation inspire me. In subtle dialogue with music, body and space I shape virtual space and forms. My dance movements metamorphise in artwork giving them lightness and power.

Twenty years' interaction with built space was very formative for me as well. In effect on inhabitants I recognize parallels to the effect of a sculpture on its beholder. Which form, which color, which surface quality?

Everything radiates and thus has effect.



Maria Wolfram

In my work as a painter I explore themes like identity, interaction, human condition, equality and power, often referencing to a female perspective. I exhibit frequently installations combining paintings and mixed media sculptures. Materiality, physicality and an experimental approach are crucial elements in my practice. For me it is important that we pay attention not only to the image but also to what the painting does to the image.

I like to confront the viewer with questions related to exclusion and inclusion. I draw my inspiration from everyday encounters with people in the contemporary posing culture where people create a particular identity for themselves driven by the endless hunger to be seen and accepted. My subjects are drawn from historical, mythical, fictional and very real figures. I like to play with the imagination of the viewer and their preconceptions.

I look at the world from a female perspective and I am provoked by the lack of *her* presence in history. This has a strong impact even today on equality and the underlying structures in different cultures. This underrepresentation of women explains the lack of female role models and why family as a crucial unit in society has been frequently overlooked in society. I cannot stop wondering how it is possible that women, who have had important functions in different areas of the society since ancient times have been so efficiently ignored.

In my work I capture glimpses of fleeting moments of something unmasked and real. Through portraying the face and the figure I try to create something intimate and thus generating first-hand emotions. My work looks back at the viewer and asks: *What do you see when you look at me?* I like to shift the boundaries between public and private selves and generate a dialogue between the surface and the hidden.

To this exhibition I have brought an installation titled *Walk with me* which consists of twelve figures as large oil paintings on wooden panels. This installation invites the viewer to step into this labyrinth of female figures to be indulged in conversations through looking.

My participation in this exhibition has been made possible by the generous support by EM Group Oy, Svenska Kulturfonden, and Héléne and Walter Grönqvist Stiftelse.





Rada Yakova

RedRoom

I have always been fascinated by the photographer's darkroom. It is a space that is very special, very intimidating. I am always expecting to discover secrets that are forbidden for the outside world, or perhaps secrets that no one wants to talk about.

For Personal Structures I would like to recreate this feeling with my RedRoom.

RedRoom is a space covered with drawings, sketches, texts and paintings. The colours are predominantly black and white but sometimes red. The light is red, as in the photographic darkroom and this allows both myself and the viewer to transition to a place where secrets can and will be made. A place which itself creates an atmosphere of secrecy, desire, eroticism and sin.

RedRoom provides women with the opportunity to recognize their hidden selves.

RedRoom is about breaking the boundaries on social norms for women. Even in today's society women are limited in being or expressing themselves and having the free will to choose who they want to be and how they want to behave.

This starts from within our deepest selves. Being able to connect to your intimate existence is to be able to free yourself of these, inhibitions.

RedRoom seeks to project the combined experiences of joy, guilt and desire within women. I have focused on the diverging and conflicting emotions that women feel in trying to unfurl our true feminine identity. I try to lift the shame we sometimes experience in regard to sexual relationships so that we can freely and uninhibitedly celebrate our female self on our terms, even if they conflict with the pressures of conforming to the norms and rules of family, community and society.

This liberating attitude to and behavior within life — and more specifically sex — greatly interests me, not least because talking sex in an academic context feels thrillingly incongruous.

Even in today's morally relaxed society "sex" remains to many as dirty word. Exploring attitudes to sex through the medium of art, paintings and drawings is a liberating experience.

I explore mainly the female desires; forbidden love, inner conflicts and try to lift the taboos in our sexual relationships. I want to show that women have a right to share their emotions without feeling ashamed.

For Personal Structures - Identities I invite the audience to participate and share their secrets with me. This contribution will be included in my work in a form of text.

RedRoom is a collection of mixed media paintings and drawings. I will create a space, where the viewer can dive into different reality... somewhere that exists where the viewer can explore their private thoughts and reactions to what they see - a place that for many remains hidden and which many prefer not to talk about.

Among others these bright women shared their thoughts especially for Redroom. They are Marlies Dekkers- an amazing Dutch lingerie designer, Maria Kassimova - Bulgarian journalist, strongly complimenting my work and Sara Barmak, Canadian author revealing in a fascinating way the female sexuality.



Purvis Young (1943-2010)

Skot Foreman Gallery

“The first things I painted,” said Purvis Young, “were heads with halos around them.”

And so these Angels of Overtown were born.

Building on an early education in the Masters from Michelangelo to Picasso, Young drew his initial inspiration from works comprising the late 1960’s Chicago Wall of Respect and enthusiastically embarked on a self styled homage in Miami’s Good Bread Alley, displaying hundreds of paintings affixed to abandoned storefronts. In city block after block of paintings, Young not only captured the “problems of the world ” as he described them, but also courageously explored the contemporary themes of freedom and liberation prevalent in Miami’s rapidly expanding immigrant Afro Caribbean Cuban and Haitian communities – albeit beneath the increasingly authoritarian glare of a government security apparatus - portrayed in the form of the unblinking blue or green EYE(S) set within...

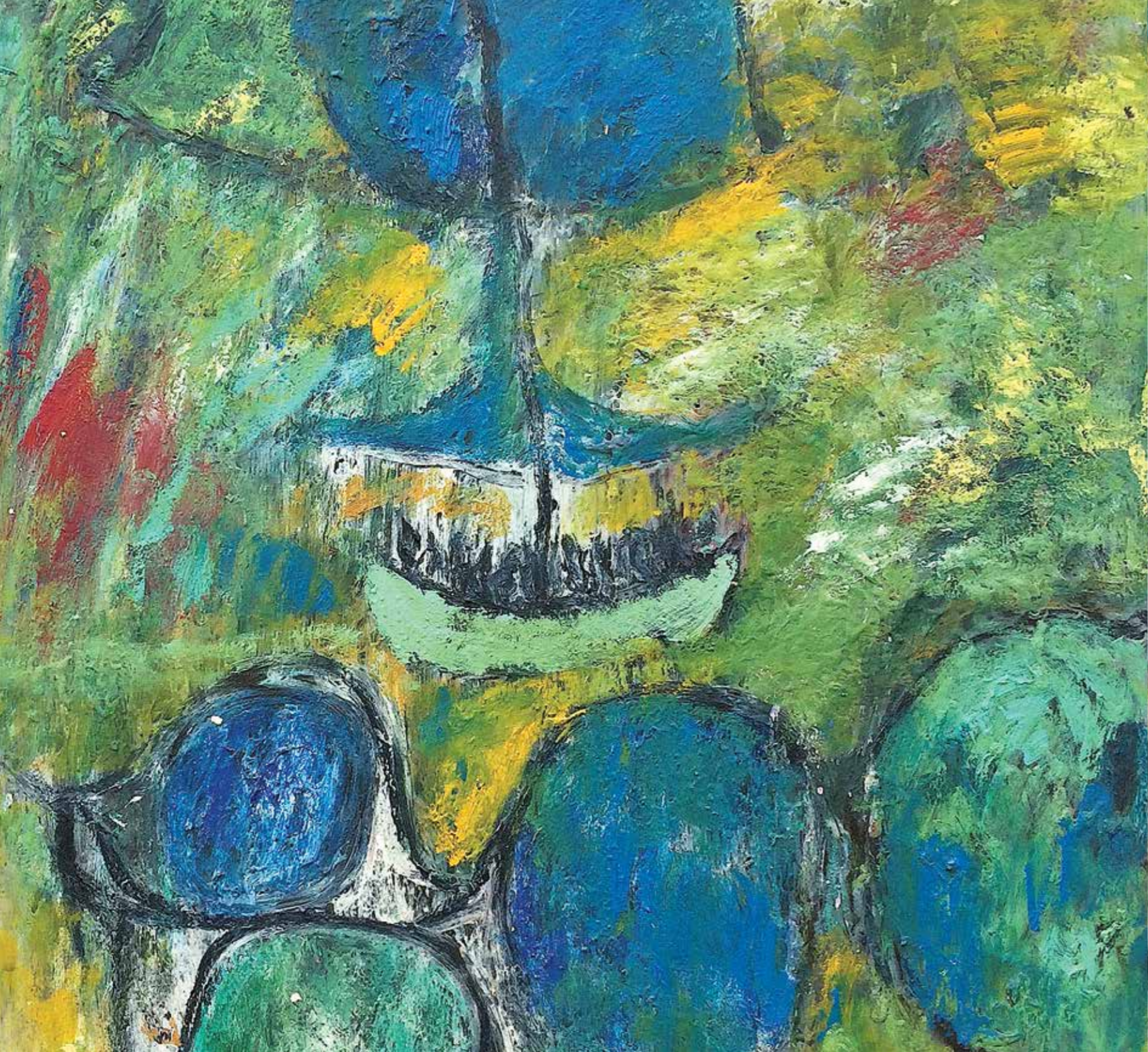
By 1973, his ancestral home of the Bahamas, subject to British Rule for 325 years, gained their own independence and ignited the already fierce pride of the largely Bahamian Islands populated Good Bread Alley. Young was not immune to this close to home immigrant experience perspective. Relationships between power and people across all sectors of society garnered renewed scrutiny. But as Overtown began to sink beneath a smothering wave of Nixonian decay, Young found himself adrift as well, an artist now without gallery walls and a majority of his Good Bread Alley works destroyed by the malevolent forces of an ill considered urban renewal. Moving forward from a series of Overtown warehouse studios, fronted by broken sidewalks that often doubled as showrooms to passers by, he relaunched with a renewed creative energy, further refining his iconographic vernacular.

Young now looked to the sea with the same frequency as the land, and wholeheartedly embraced the fullness of human experience incumbent in both environments.

In the 1980’s, as the human flotsam of Spanish and French New World colonialism set out on Gulf Stream currents in handmade rafts built from scraps, Young continued to find his own refuge in found materials as canvas, engaging recurring conflicting motifs of struggle and joy, birth and death and love amidst oppression. “I have painted a lot of boat people,” said Young. “I mostly see the boat people struggling. I see them on the news, where the boats turn over, or they get turned around, sent back.”

This palpable tension in Young’s works functions as a guidepost for the post open border world of today – where citizenship is determined less by self and more by decree. Young’s work continues to encourage us to embrace the shared human condition, where, in the words of Abraham Lincoln, “We are not enemies but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory will swell again when touched, as surely they will be, by the better angels of our nature.”







André Chi Sing Yuen

Buddha – The Touch

The red Buddha introduce friendship, love and harmony to the world. He's leading the 21. Century.

Media artist André Chi Sing Yuen feels at home both in Hong Kong, where his family originated and in New York where he has spent a good part of his life. Engaging in an ongoing dialogue between two cultures. His multi-faceted embedding is reflected in his art, which intertwines Asian and Western traditions in a substained discourse with modernism.

Within his artistic concept the Eurasian visually integrates and responds to philosophical, social, religious and political subjects. New aesthetic dimensions are born of his unique Asian and Western perspective.

The Buddha – The Touch ' series visually treats the teachings of Buddha and the topics of enlightenment and eternal state of bliss. The artist approaches these philosophical concepts using a simple figure reduced to the silhouette of a sitting and meditating Buddha, placed in the context of popcolored contemporary art.

The Buddha figure prevails throughout the projection surface in his New Media Installation. The form is characteristic and the image becomes a pure color surface.

The reduction to essential outlines opens the door not only to the mindset that the artist seeks to impart but also to that which the viewer is able to project onto the creation.

Curated by René de Vreugd, Artdealer, the Netherlands

Meng Zhou

I find myself drawn to the rich cultural, political and historical symbolism of silk.

Even the life-process of the silkworm, which must weave its delicate filament into a protective shelter, seems so metaphorically relevant to the times we are living in. To me, the cocoon, once constructed, both filters the view from outside and limits the space within. Woven in such a way that complicates the notion of a simple start and end point, the cocoon – an endless network of links and bindings – acts both as a shield and as an incubator. And yet, while the cocoon seems claustrophobic and oppressive, it is also a site of metamorphosis and becoming.

I have been thinking a lot about how these seemingly simple structures are in some ways symbolic of the world that we are living in. In the contemporary world, within its manifold layers data and networks of information, we experience a parallel condition to the chrysalis – surrounded by and constantly negotiating with these networks of truth, meaning and reality.

Onto my silk sculptures I project videos of dreamscapes. In the video, 0.064g, I re-enact narratives charged with poetic allusions, meditating on themes of being, loneliness and time. Symmetry and repetition are common features in my work and help me to multiply and merge subject and surroundings.

The works that I have included here are a continuation of my exploration of the living-flow and shifting physical environments of my hometown of Shaoxing, Zhejiang and Shanghai. Borrowing from film noir much my work incorporates idiosyncratic observations and wry details encountered in the everyday, where fantasy and the real meet to negotiate truth, beauty and desire.



Salma Zulfiqar

The Migration Blanket

The Migration Blanket - a canvas artwork created by Migrant and Refugee women in Birmingham, UK with International Artist and Activist, Salma Zulfiqar, shows their struggles in belonging to their communities and their hopes and dreams. During the project, supported by the UK Arts Council, women from Somalia, Senegal, Pakistan, Afghanistan, India and Yemen recreated their life in the UK through creative expression and learned how to work with collage and drawing as art forms. The project and inspirational supervision from Salma Zulfiqar enabled the women to improve their confidence, creative skills and realise their ambitions through creative workshops. The Migration Blanket is made up of 60 creative panels, each contains a story from the women and includes two creations by the artist herself: 'Cultural Divide' and "Free Migration" featured at the top and bottom of the blanket.

The artwork is part of the artist's Migration Project which tackles negative stereotypes of migrants in the media and promotes cultural diversity and peace building in communities. The artist also runs workshops called ARTconnects to empower women through creativity. As an abstract artist, Salma Zulfiqar's inspiration for the project comes from her own migrant heritage (Pakistan) and her work as a migrant woman for the United Nations all over the world, where she has been focussing on highlighting the plight of women and children. Salma Zulfiqar was voted one of the most inspirational women to hail from Birmingham, UK, and her remarkable outstanding creative work and activism is documented in the book 'Once Upon A Time in Birmingham - Women Who Dared to Dream' (2018). This exhibition will also feature the pre-launch of a new report "Lost in Media". The publication is a reflection and follow up from the project Displaced in Media, coordinated by the European Cultural Foundation. Critical

responses to the representations of migrants in the media in Europe were gathered through eight essays and works by prominent writers, artists and journalists. The starting point is the assertion that migrants have entered European countries, but they haven't entered the public sphere.





In addition

Carnegie Mellon University School of Art

Bob Bingham, Nick Crockett, Joy Poulard Cruz,
Shohei Katayama, Erin Mallea

The Carnegie Mellon Master of Fine Arts Class of 2019, along with professor Bob Bingham, present a series of video and sculpture works which examine the dynamic relationships between land, labor, power, identity, and cultural memory. In a moment marked by political and ecological precarity, the artists create spaces of ritual, reflection, and fantasy in search of moments of solidarity and human and non human kinship.

Nick Crockett's animated film, *Fire Underground*, presents an alternative version of the history of coal. It pitches labor history and natural history against the confused representations of Appalachia in popular culture today.

Joy Poulard Cruz's "Power Yoga" and "Force Flex" both explore subversions of hypermasculine power through correlated movements of the female body. They attempt to locate her place as a woman of color within the black American experience, particularly the lingering threat of police brutality. Her relationship to these external phenomena sheds light on an element of state power witnessed by many, counted, disputed and protested.

Shohei Katayama's *Kintsukuroi | Golden Repair*, is an examination of anthropogenic impacts on the environment, expressed through the Japanese concept of kintsukuroi, the practice of repairing broken pottery with a with gold or platinum mixed with lacquer, so that the repair reflects and honors the history of breakage. The repaired object mirrors the fragility, imperfection, and beauty of life — and also its strength. "The object returns to wholeness, to integrity."

Erin Mallea's *Fieldwork Daydream* and *Refuge* explore the personal and political implications of environmental changes at an Oregon

wildlife refuge caused by invasive fish. Beginning with her personal relationship to this landscape, Mallea muses on larger cultural understandings of what is deemed "natural". The work asks who and what become disposable, who is allowed to move freely, whose success is naturalized, and whose is seen as a threat.

Bob Bingham's *Still Life #9*, is an homage to his father's passing. His intention is to entice viewers to contemplate living, aging, dying and death—returning to the womb—to mother earth. Contemplation about when/where we go—to the 'other side.' On the other hand, he attempts to create a tone, an environment in which to contemplate, question and act to address what is happening to the planet due to us humans causing climate change. And to wonder how we can survive, and change our behavior and policies to sustain life for future generations.



Mark Dziewulski

Layers of Self – Essentia

My new series “Layers of Self” celebrates the layers of personality that make up each of us. The sculpture gives the appearance of a 3-dimensional bust, until the viewer walks around the work and sees that it is made up of a series of different 2-dimensional faces, painted onto many slices of clear plexiglass. The work reflects how we are all a complex layering of many characters that combine to create a whole person. It is intended to project the ‘presence’ of a person – their soul and essence.

This series of work was inspired when I started looking after my mother (93), in London, while I was working 9,000 km away in San Francisco. I set up a computer in her living room in England that I could turn on remotely from the USA. While I was working, I would have my laptop next to me and would Skype her for hours each day. I had always thought communication was visual and verbal — if you telephone someone, you feel the need to talk to them continuously. But with Skype we just got into the habit of keeping each other company, without even really talking or watching each other. I was busy working but it was like being in the room with her. For example, she would fall asleep and, if I went to lunch, I would leave a note in front of the camera saying: “Gone to lunch, back in 20 minutes”. She would wake up when I was back and say she was going to make a cup of tea. I realised that we felt each other’s ‘presence’ very powerfully, without traditional communication. It is this ‘presence’ of a person that I wanted to capture in my work – people’s characters, emotions and, in effect, their ‘essence’. Something in the work that the Sunday Times called “...extraordinary Intimacy”.

In the last 12 months, this series has been exhibited in London, New York, Busan and Daegu (South Korea). I am very honoured to now be showing it at the Venice Biennale – my third participation here.

Mark Dziewulski was born in London, studied at Cambridge and then moved to the USA on a Fulbright Scholarship to study at Princeton. His mother is English and his father was Polish, coming to England during WWII to be a Spitfire pilot in the RAF. This international exposure has influenced all his work. His fascination with movement and time have informed both his architecture and art. Dziewulski created a dynamic stainless-steel sculpture for the Polish national airmen’s memorial in Warsaw. The Republic of Poland presented him with the Gold Cross Order of Merit, which received a letter of endorsement from Buckingham Palace. He has also completed Asia’s largest indoor sculpture, *Dancing Ribbons*, in Hong Kong, and collaborated with Mikhail Baryshnikov on San Francisco’s Museum of Performance and Design. The theme of fluid forms, constantly changing relative to the perception of the viewer, continues to inform every aspect of Dziewulski’s art. He has exhibited internationally in many museums and galleries, and his work has been published more than 150 times in 14 countries.



Gunnar H. Gundersen

Oslo Metropolitan University

...I have explored the various basic natural phenomena throughout my entire artistic career, usually related to meteorology. This through creating structures in which these phenomena can unfold over short or long time and produce something physical or intangible...

The nature and natural science have always interested me and I have a deep fascination and respect for physics and mechanics. The main concept is to combine natural phenomena with mechanical installations. The installations can be described as instruments that accumulate time and the results of natural phenomena. These results become visible one way or another.

In this case, an installation using the power of the sun combined with a glass sphere.

The installation consists of two main parts:

1. A glass sphere filled with transparent fluid that converts into a magnifying glass.
2. A double curved "screen" fixed in the focal point.

When the sun is shining, the energy in the focal point will make a hole or engrave marks in the "screen".

As the height of the sun changes a little bit every day, the focus point will change through all the year.

The installation will produce a unique weather-, time- and site-specific object during the exhibition.



Manfred Kielnhofer

AKTIONSRaum LINKZ

In the beginning, there was Chaos and deep darkness, from which arose Gaia - Mother Earth - whose offspring was Uranos. Together they created the Titans. Kronos, the youngest and personification of time, castrated his father and ruled the world until his own son, Zeus, became therewith the highest god on Olympia. Only the Moirai - white-robed incarnations of destiny - could not be touched by him, because you can't fight fate.

The sinister group of monk-like figures of Austrian artist Manfred Kielnhofer known as *Guardians of Time* are integral part of his artwork. Born in Haslach an der Mühl, Austria, he currently lives and works in Linz, Austria, where he opened the gallery „Art Park“ in 2005, the space provided by Karin and Johann Brandstetter, for whom this was the first confrontation with art and which made the genesis for their art collecting and art presenting activities that led to the foundation of AKTIONSRaum LINKZ. The guardians can be classified as timeless and indestructible, also within the context of their material. They have been made in polyester resin, stone and bronze at various sizes and with different fabric cloaks. In recent appearance at Palazzo Mora they are presented as life-size cloth objects in polyester resin for outdoor use lighted up from inside installed LEDs.

Kielnhofer, who situated his life-size sitting or standing phantom sculptures across Europe, depicts that mankind is watched, but also protected by strange characters. In his artworks Manfred Kielnhofer also deals with the natural human desire for security. The message is, that people should never forget that they are always watched by a power, that is stronger than mankind. The sculptures are both observer and guardians of time and space, presenting a view into the past and present. According to the artists urban guerilla tactics the sculptures occupy our perception, they appear and disappear at

once - such as wandering monks did. They convey a sense of immortality and theological authority to protect and enforce universal laws of existence. Like a memorial they remind us to remain vigilant about our human principles, to treat people humanely and with dignity. But human rights are in crisis. Everywhere one looks, there is violence, deprivation, and oppression, which human rights norms seem powerless to prevent. „In the figure of this sacred life, something like a bare life makes its appearance in the Western world. What is decisive, however, is that from the very beginning this sacred life has an eminently political character and exhibits an essential link with the terrain on which sovereign power is founded.“ (Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*.) The system of „Discipline and Punish“ (Michel Foucault) works with a network of digital cameras that monitor public space as fundamental interest of a surveillance state.



Zinaida Kubar

cultural bureau Hagoromo Projects

Zinaida Kubar about her *Dakini* video project:

I am glad to be part of the *Personal Structures* project in the context of the Venice Biennale for the second time. This year I am presenting my video *Dakini*. In my installations, photographs, videos, and fashion projects, I try to address contemporary and eternal problems at the same time while mixing universal cultural codes with the wisdom of my native Ukrainian tradition. If I to define our modern world, I would say people are prone to detach themselves from their cultural roots and profound spiritual codes encrypted in traditional rituals and folklore. Migration, globalism, intercontinental travels have become an important part of our lives. But that often makes people distant from their homes, families, and cultural roots.

Dakini project is my attempt to remind people of the universal laws of life, while embracing cultural heritage that I belong to. The starting point of the work was my continuous interest in Ukrainian folklore. My desire to find a spiritual source of human energy led me to my first expedition to the Western regions of Ukraine in 2012 as I wanted to learn more about the local ancient rituals. Since then, I have traveled Ukraine and other countries, connecting to the local communities and learning about their cultural and spiritual codes.

Through *Dakini*, I talk about female spirituality and transformations that are predicated by the time and inevitability. A female protagonist is shown during three different stages of her life. First, it's a childhood of a little girl. Then, it is a natural transformation into a mature woman who is ready to give the world her maternal energy and love. The journey of life leads the woman into old age, with its wisdom and acceptance. And, after all, the woman passes away.

In my video, the women walk on the moving bridge over the river. It symbolizes the inevitability of passage of time and transformation from one form into another. These themes have been always reflected in my works, including my video installation *Transformation* (2012). Similar to it, *Dakini* is based on juxtapositions: the beginning of life and its end, the world of the living and the world of the dead, journey from the past and journey into the present. The time only moves us forward. But we also keep deriving energy, wisdom, and strength from our ancestors. It is up to us whether we want to participate in this incredible dialogue, and become a link between those who were here before us and those who will come to live after us.

Dakini is a female meditational deity, energetic being in female form in Tibetan Buddhism. Dakinis are connected to wisdom, knowledge, and intuition. The word *dakini* itself can be translated as "skywalker".

The project is curated by Anna Milashevych and Harogomo Projects cultural bureau.



Arnaud Nazare-Aga

Sumo Totem "Vision", 2019 (Tribute to Leonardo da Vinci)

Hand Painted with Acrylic and Gold Leaf, Sculpture in Resin and Fiberglass covered with anti-UV Marine Lacquer, Stainless Steel.
H: 420 cm, W: 140 cm, D: 140 cm

This Sumo Totem is one of the largest sculptures I have ever made and it represents many aspects of my vision of life. Composed of 4 elements assembled vertically towards the sky, this is my tribute to Leonardo da Vinci through a representation of Sumo wrestlers, East and West in Venice to mark the quincentenary of the master's death.

The Sumo is a fighter who stands out as very big for a sportsman, but instead of feeling threatened by his strength and body mass, we'd rather hug him and get his protection.

First of all, the totem rests on a round base that symbolizes the defined circle in which we exist, the ring of Sumo wrestlers fights and also the circle of protection necessary for a serene life.

In the center of this circle is firmly fixed Dojo-Iri, the first sumo that will support the other two. "Dojo" refers to a place where one realizes one's way, initially it was the word for the temples, later it also designated the martial arts training halls. "Iri" means to enter. This sculpture has both feet anchored in the ground and both hands on the knees, which is the final position of the Sumo wrestler when he thanks his competitors. The sculpture represents all that. It is massive as a rock and symbolizes this immutable force and the discipline necessary to any spiritual or sporting progress. It is perfectly symmetrical, representing the balance of material and spiritual.

Leonardo da Vinci observed and represented the movements of water and hair, and later the liquids of the human body, during his anatomical studies. Water and blood are the basis of life, featured on this first piece that supports others.

The second Sumo, Welcome, has his two feet on Dojo-Iri's shoulders and is perfectly symmetrical as well. This Sumo with open arms inspires kindness and protection. It is firmly fixed above the first one and thus has a higher vision and a greater open-mindedness. It bears the Vitruvian Man on a gold leaf, the symbol of universal harmony in physical and spiritual body of the human being. Its genitals are pixelated as is often the case in our digital world. 500 years after the death of Leonardo da Vinci, this kind of censorship rises questions, when images of extreme violence are widely and freely spread. On his buttock features the word "harmony" in Japanese and Chinese.

The last Sumo "Shiko" stands on a perfectly stable leg on the shoulder of Welcome. His vision is even higher and further, representing the risk-taking that allows us to surpass ourselves and realize our dreams. I represented the birds that Leonardo da Vinci observed to imagine a machine to make humans fly, their greatest dream, which took a few more centuries before becoming a reality...



Yoko Ono

Send the **ONOCHORD** message
'I LOVE YOU'
by repeatedly blinking the light
in the frequencies and the durations
required for the message.

From ships
from the top of the mountains
from buildings
using the whole building.
In town squares
from the sky
and to the sky.

Keep sending the message
to the end of the year
and beyond.

Keep sending the message
everywhere on the Earth
and to the Universe.

Keep sending.

For individuals:
send the message by hand
or using flashlights

I	i
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Błażej Ostoja Lniski

Refuges of images

Refuges of images are places where the Instinct of art¹ is rethreading the paths of culture. In the vicinity of nature and wind – thoughts and imagination are reborn regardless of the medium. The phenomenon of inheriting the instinct of an image is becoming a fascinating subject for scientists. Art meets knowledge and discovers the source of creativity. The end of the second decade of the 21st century is a good time to remember the reflections of Jean Dubuffet, his strong and unorthodox attitude of “looking” or “seeing” as a source of energy. Nowadays, “looking at something” needs a reset again. It needs to go back to the beginning, to find a moment of silent reflection, pointing our eyes at the wind.

Paintings by Błażej Ostoja Lniski as well as sculptures and paintings on glass by Włodzimierz Ostoja Lniski are such winds of vision. In wind gusts, they carry MATRICES and sources of images from which C. G. Young was extracting archetypes and where J. Lacan recognized sublimation². These are images marked with the texture of time, signs of nature, sculptures – archetypes and blocks with woodcut waiting for a continuation.

The exhibition REFUGES OF IMAGES is a reminder of an origin, an ecological response of discord to the sea of simulacra, and, at the same time, the BEGINNING of “ecoart”, in which the ECO signals the safety – Refuges.

¹ This is a reference to Denis Dutton's famous book, *The Art Instinct: Beauty, Pleasure, and Human Evolution*, translated by Jerzy Luty, Copernicus Center Press, Kraków 2019. When in 2009 the book appeared in the English language (Margit Dutton, 2009), Steven Pinker wrote that this book shall determine the future of the humanities. ² Sublimation is “the elevation of an object into the dignity of the Thing”. Paul Moyaert, *Sur la sublimation chez Lacan: quelques remarques*, [in:] *La pensée de Jacques Lacan. Questions historiques – Problèmes théoriques*, ed. Steve G. Lofts, Paul Moyaert, Éditions Peeters, Louvain-Paris 1994, pp. 125-146.

Organiser: Academy of Fine Arts in Warsaw
Cooperation: prof. Dorota Folga-Januszewska, prof. Wiktor Jędrzejec, Inga Karczewska, Magdalena Boffito, Nastazja Ciupa, Klaudia Krynicka, Mariusz Filipowicz, Mateusz Kowalski



Paris College of Art

Photography has evolved considerably since its invention, and education is without any doubt a significant element that has accompanied and shaped this evolution. The way in which emerging photographers are exploring the photography boundaries is a captivating subject that has inspired *Blurring the Lines* started in 2016 in collaboration with Steve Bisson.

The project aims to promote student's thesis research work, to get international recognition, and contribute to an inter-academic dialogue. The selected images over the past three years show a different expansion of modes of representation through photography. A change that indeed refers to the digitization and the frontiers of post-production, the contamination between different visual languages, the relationship between the availability of technology and new forms of expression.

This explosion of the medium combined with an endemic proliferation of pervasive social media has encouraged us to reflect on the ethical consequences of the image-making process. Our talented participants remind us of the potentiality of the medium without forgetting that photography can separate what is pointless and irrelevant from what is pertinent and poignant. The notion of storyteller itself has been redefined, placing the storyteller in a position in which a variety of tools allow the photographer to communicate the same message in different ways. Photography is a generous medium with resources that are not merely physical materials and processes; each process comes with beliefs, practices, and conventions that affect our understanding and ways of production.

At the intersection of visual phenomena, new media, critical studies, and creative production, it was necessary for us to invite other insti-

tutions to share a broader overview of photography and education. Paris College of Art has been delighted to host renowned institutions and their students to work hand-in-hand to celebrate and share their talent.

I would like to particularly thank our guest curators who have put much energy and have brought a unique vision to each edition, François Ronsiaux (2016), Rodrigo Orrantia (2017) and Lisanne van Happen (2018); and of course, the photographers, the academic institutions, the partners and our wonderful team who have made this project possible.

Klaus Fruchtnis (Klaus Fruchtnis (Associate Dean of Graduate Studies, Chair of Photography Paris College of Art)



Maria Pavlovska

MANA Contemporary

A Reaction

The creative energy of Maria Pavlovska is expressed through sensory and intellectual engagement uttered throughout her drawings, paintings and conceptual practices, elements of which are all part of this installation. Searching for the visual sign of our modern age, she embarks on a quest for dominant visual and spiritual markers, transposed via fine art and visual recordings in her works of personal reminiscences and emotional recollection. Her artwork contains elements of reality altered into symbolic signs that narrate fragments of memories, intimacy, personal space, and a moment arrested in time – a sort of emotional landscape of the soul and spirituality. Driven by the passion of discovering new expressive possibilities, she explores different stylistic and conceptual approaches towards her métier.

The project A-REACTION unites various fine art disciplines like drawing, painting, sculpture and above all installation, i.e. multimedia as conceptual art discourse.

The video material describes the full process of the project and the installation, produced by MANA Contemporary.

The project includes an Introduction to the installation (overture) – Eight Artworks Larger different formats and drawings 70 x 100 cm.

The darkened room, in which the installation is set, comes out of a metal box, aesthetically made and placed as a pedestal. A halogen light is being projected towards the object-sculpture made out of wire and whose shape, in the form of a shadow, is being reflected in

space. The sculpture, with dimensions 10-30 cm or bigger, is made of wire in a specific form that is a transposition of the drawing. Through a lighting reflection of the object-sculpture, a shadow-drawing is being transmitted in the space with dimensions 2-20m or larger.

This effect generates a reaction and sensibility of aesthetic refinement of the space, i.e. a sort of aesthetics of space-within-the-space. There is also an element of interaction for the visitor who becomes an integral part of the installation as their shadow is interwoven with the one of the installation. This communicates its own experience that is sometimes a monologue, and sometimes a dialogue, with the installation and the space. This experience gives a feeling of intimacy – the space and me; me in the space; the space in me and around me / Reaction – A Reaction.



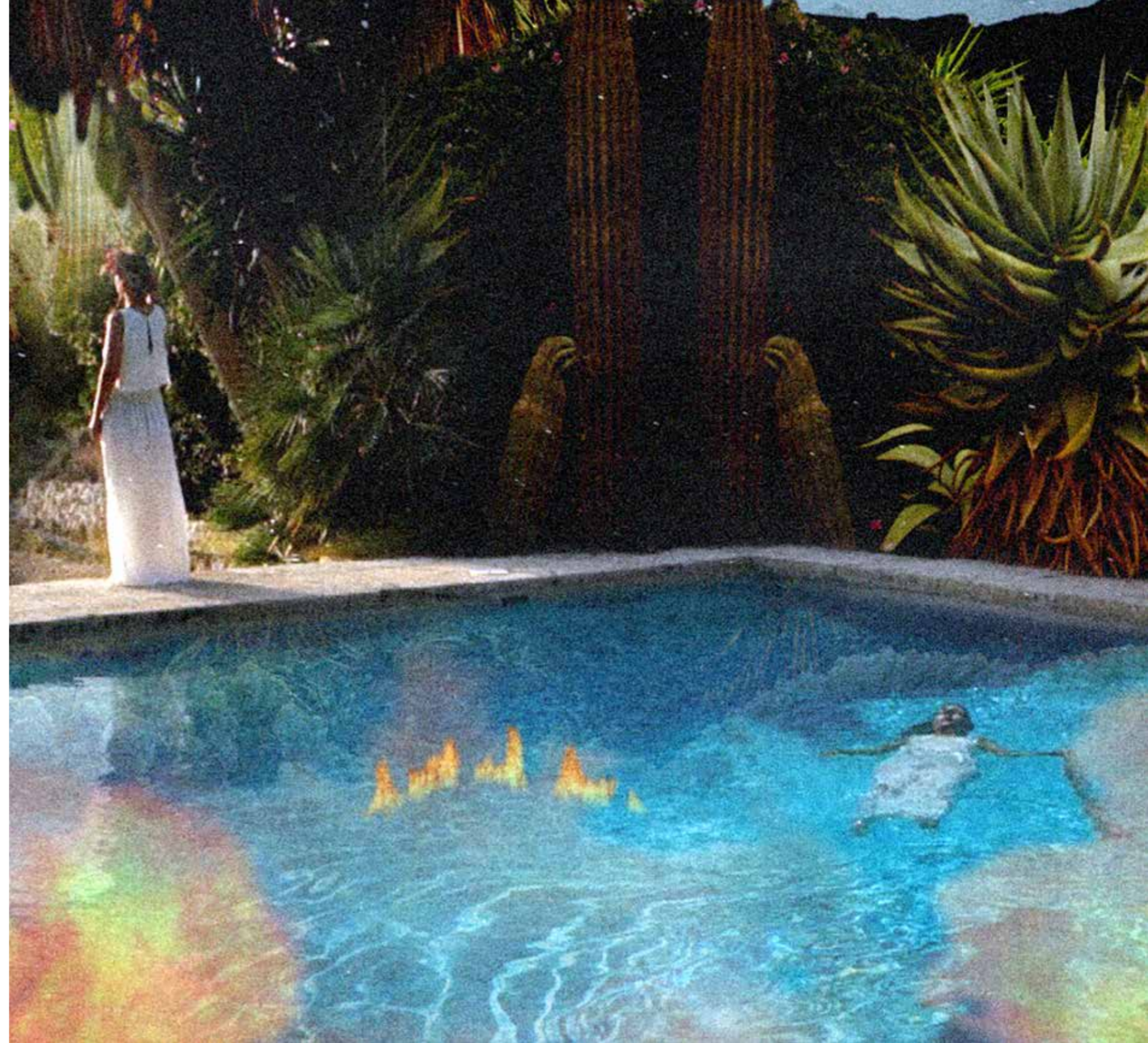
Patricia Reinhart

Patricia Reinhart's artistic practice encompasses painting, photography and video installations projected in public spaces. The three mediums complement one another by generating a subtle dialogue between the distinct artworks.

The Austrian visual artist offers sensuality as a red thread of identity. "As a woman, after the storm, I lay down my arms. I don't want to fight anymore or to act like a man. I would love to go to the garden, as a woman."

The imagery of water is everywhere in Patricia Reinhart's video piece. In the sea mass that surrounds the island, the waves that lick the beach where the nun walks, the flat pool surfaces, the rivers where the Ophelias and waterlilies float, the exploding waves, the water that nourishes the lush gardens. A Jungian symbol of the unconscious, water invites us to consider what is hidden but limpid, powerful but submerged. It is enough for very little, he wrote, "to shatter the semblance of unity of consciousness, to disintegrate it into its first elements." A plurality of selves emerges from this awareness. Beneath the surface of each lake exists a parallel universe on the other side, we become aware of the back of the mirror, the surf and the tide. Simultaneous and vertiginous possibilities, carried by the current of water, waves, tides, the repetition of filmic images. In this game of reflections, an abyss of cyclical life and death in the rhythm of the waves, sunrise and sunset and the phases of the moon. Staged self-portraits are at the center of the artist's works, installations, films and photographs. These female figures, like the Platonic sirens sing the music of the spheres that produces the harmony of the universe, embodying the energy that surrounds them and from which they are the emanation. An energy of strength and power that cannot be conquered or tamed, but waits for self-awareness.

An inland sea that is an integral part of the woman element, which can be inhabited with serenity or savagery, in the dark abyss or transparent surface, and which can give life or destroy it. By abolishing the surface, passing on the other side, dissolving matter in water and water in matter, dissolving itself in time, repetitions, reflections, blooms. I am the lady of the garden, says Patricia Reinhart. I am the lady of the garden, says the garden. * La dissociabilité de la psyché - C.G. Jung



Samuel Stubblefield & Joshua Borsman

```
import biometrics
import gather_keys_oauth2 as OAuth2
import pandas as pd
import numpy as np
import datetime

import csv

#artist_a credentials
CLIENT_ID = '01001100 01001111 01010110 01000101'
CLIENT_SECRET = '01001100 01001111 01010110 01000101'
user='artist_a'
"""
#artist_b credentials
CLIENT_ID = '01001100 01001111 01010110 01000101'
CLIENT_SECRET = '01001100 01001111 01010110 01000101'
user='artist_b'
"""

server = OAuth2.OAuth2Server(CLIENT_ID, CLIENT_SECRET)
server.browser_authorize()
ACCESS_TOKEN = str(server.biometrics.client.session.token['access_token'])
REFRESH_TOKEN = str(server.biometrics.client.session.token['refresh_token'])
auth2_client = bio.metrics(CLIENT_ID, CLIENT_SECRET, oauth2=True, access_token=ACCESS_TOKEN, refresh_token=REFRESH_TOKEN)

today = str(datetime.datetime.now().strftime("%Y%m%d"))
data_day = datetime.date(2019, 3, 28)

#heart rate csv
bio_statsHR = auth2_client.intraday_time_series('activities/heart',
base_date=data_day, detail_level='1sec')

time_list = []
val_list = []
for i in fit_statsHR['activities-heart-intraday']['dataset']:
```

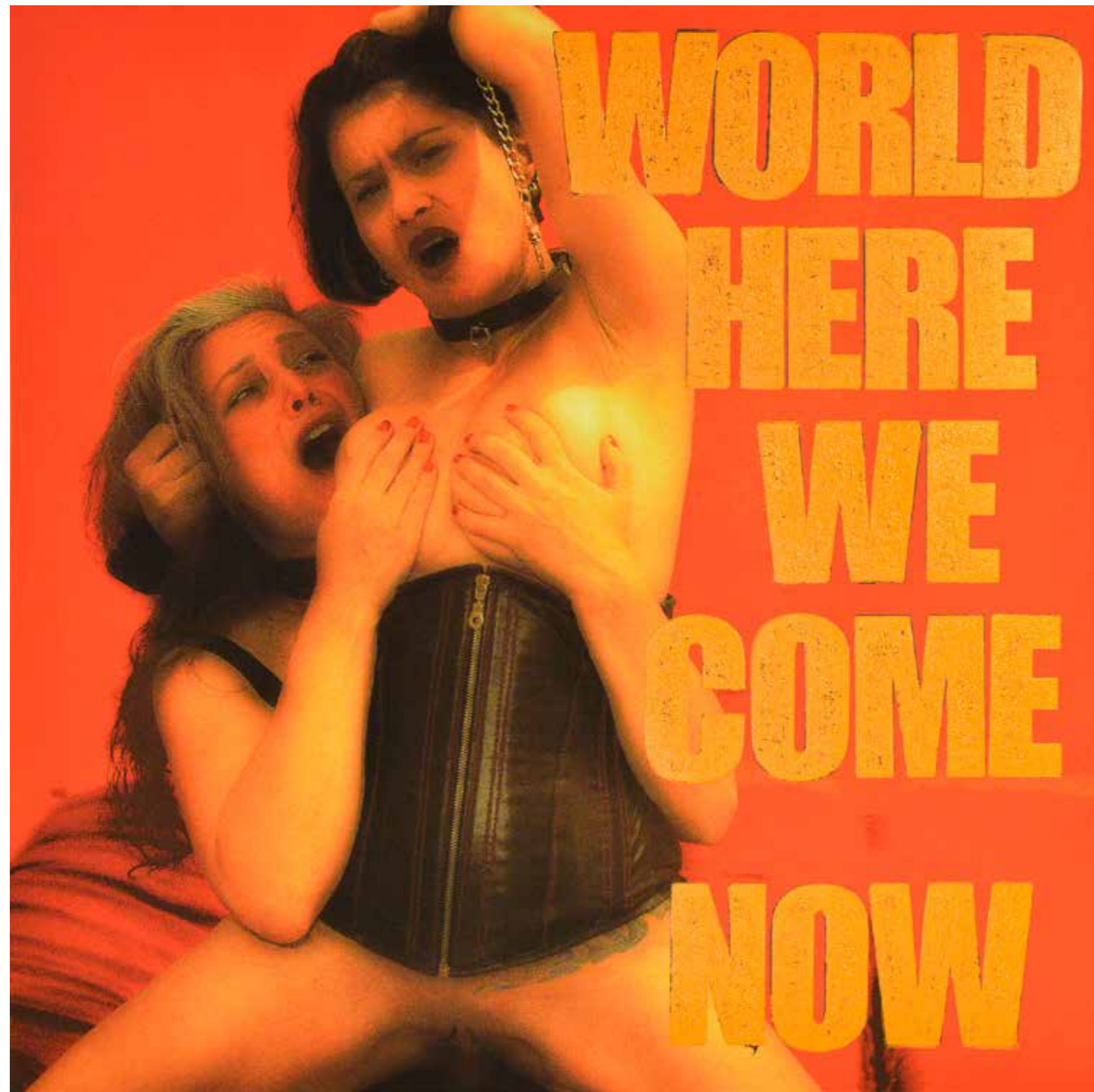
```
    val_list.append(i['value'])
    time_list.append(i['time'])

heartdf = pd.DataFrame({'Heart Rate':val_list,'Time':time_list})

heartdf.to_csv('c:\workspace\data\heart'+ \
'_'+ \
user+ \
'_'+ \
yesterday+'.csv', \
columns=['Time','Heart Rate'], header=True, \
index = False)

"""Sleep data on the night of ..."""
fit_statsSI = auth2_client.sleep(date=data_day)
time_list = []
level_list = []
seconds_list = []
for i in bio_statsSI['sleep']['levels']['data']:
    time_list.append(i['dateTime'])
    level_list.append(i['level'])
    seconds_list.append(i['seconds'])
sleepdf = pd.DataFrame({'Time':time_list,
'Seconds':seconds_list,
'Level':level_list})
#sleepdf['Interpreted'] = sleepdf['State'].map({'2':'Awake','3':'Very Awake','1':'Asleep'})
sleepdf.to_csv('c:\workspace\data\sleep'+ \
'_'+ \
user+ \
'_'+ \
today+'.csv', \
columns = ['Time','Seconds','Level'],header=True,
index = False)
```





Exhibition organisers



Valeria Romagnini



Sara Danieli



Lucia Pedrana



Bérénice Freytag



Elena Volpato



Hady El Hajj



Micaela Skerl



Mila Sarkisyan



Bianca Bonaldi



Claudia Piovani



Cristina Sakura Indragoli



Debora Bae



Rachele De Stefano



Rocco Schenkel



Svetlana Eroshina



Alessandra Valle



Image captions

Image captions

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- 12 Sarah Gold, *Amsterdam - Esther #3*, 2018. 105x105 cm.
- 13 Sarah Gold, *Amsterdam - Eve #9*, 2018. 105x105 cm.
- 14 Sarah Gold, *Snoopy #1*, 2018-2019, 105x105 cm.
- 15 Sarah Gold, *Seychelles - Ann&Mia #1*, 2019, 105x105 cm.
- 16 Sarah Gold, *Amsterdam - Angel #3*, 2018, 105x105 cm.
- 17 Sarah Gold, *Venice - Eva #1*, 2016-2019, 105x105 cm.
- 19 Hermann Nitsch, *Australia*, 2017.
- 20 Hermann Nitsch, *Australia*, 2017.
- 21 Hermann Nitsch, *Australia*, 2017.
- 22 Hermann Nitsch, *Australia*, 2017.
- 23 Hermann Nitsch, *Australia*, 2017.
- 25 Arnulf Rainer, *the Klimt-Schiele series*, mixed media over photo, 2013, 59x42 cm.
- 26 Arnulf Rainer, *the Klimt-Schiele series*, mixed media over photo, 2013, 40x60cm detail.
- 28 Arnulf Rainer, *the Klimt-Schiele series*, mixed media over photo, 2013, 40x60cm detail.
- 30 Arnulf Rainer, *the Klimt-Schiele series*, mixed media over photo, 2013, 40x60cm detail.
- 33 VALIE EXPORT, *WORK Mann & Frau & Animal 6*.
- 34 VALIE EXPORT, *Unsichtbare Gegner*.
- 35 VALIE EXPORT, *Unsichtbare Gegner 2*.
- 36 VALIE EXPORT, *26 Selbstportrait mit Kopf*.
- 37 VALIE EXPORT, *26 Selbstportrait mit Kopf*.
- 39 Ika Abravanel, *The Artist In His Studio*, 2018. Photographer: Vadim Lidin. Courtesy of The Farkash Gallery.
- 41 Soraya Abu Naba'a, *The both of us*, 2019.
- 43 Detlef E. Aderhold, *Motherboard Korn/Kernel*, 2014. Mixed media on canvas, 150X150 cm. Courtesy of the artist. Photo: Nicolai Stephan
- 45 Masoud Akhavanjam, *Dilemma of Man II*, 2017.
- 46 Masoud Akhavanjam, *Metamorphosis*, 2017.
- 47 Masoud Akhavanjam, *Metamorphosis*, 2017.
- 49 Mark Amerika, *Lake Como Remix*, 2012.
- 51 Anoma, *The earth laughed, when finally, it heard, the rhythm of its own heart*, 2015.
- 52 Anoma, *The heart will hear*, 2015.
- 55 Nobuyoshi Araki, *Monstrous Paradise*, 2015-18.
- 56 Nobuyoshi Araki, *Monstrous Paradise*, 2015-18.
- 58 Nobuyoshi Araki, *Monstrous Paradise*, 2015-18.
- 61 Leca Araujo, *Na Pele Delas (In their shoes)*, 2018. Photographer: Giselle Münger.
- 63 Murielle Argoud, *...Through the mirror*, 2019. 120 x 100 cm.
- 65 Atelier Morales, China, *Dam of Liu Jia Xia*, 2019. Photographer: Daniel Pype.
- 67-71 1. Arvee, *EGOEVADERE Oil with Pure Orange & Yellow Gold on linen (detail)*, 2019. 2. vanhorck, *TRACES ,mixed media, fluid gold (detail)*, 2018. 3. Meg den Hartog, *LADY OF THE DAWN*, 2019. Mixed media, Pure Red, Orange, White and Double Gold gold, diamant dust. 4. Naerebout, *SEPARATELY ONE*, 2019. Mixed media, fluid gold.
- 71 Laila Azra, *1 Nusa*, 2019.
- 73 Josephine Baan, *MOTH: The Fall*, 2018. Photographer: Mik Matter.
- 75 Petra Barth, *My original Face, Hideaway*, 2018.
- 77 Mario Basner, *Beauty Forgotten*, 2016.
- 79 Carole Feuerman, *Strength*, 2017.
- 80 Carole Feuerman, *Midpoint Swarovski Cup*, 2019.
- 83 Laurence Jenkell, *Jelly Wrap*, 2018.
- 85 Idan Zareski, *Nena*, 2019.
- 87 Katerina Belkina, *Zima*, 2017.
- 89 Richard Bell, *Embassy, installed at the 20th Biennale of Sydney*, 2016, 2013 - ongoing. Photographer: Document Photography. Courtesy of the artist and Milani Gallery, Brisbane.
- 90 Richard Bell, *Embassy, installed at Perth Institute of Contemporary Art*, 2014. 2013 - ongoing. Photographer: Tony Wilkinson. Courtesy of the artist and Milani Gallery, Brisbane.
- 91 Richard Bell, *Embassy, installed at the Cairns Indigenous Art Fair*, 2016, 2013 - ongoing. Photographer: Colyn Huber. Courtesy of the artist and Milani Gallery, Brisbane.
- 93 Patrick Bermingham, *Midway on our Path in Life*, 2018. Photographer: David Dashiell. Courtesy of Cross MacKenzie Gallery.
- 95 R. Berte/M. Pröpper, *The Infinity Messenger*, Front view, 2019, ©R. Berte.
- 97 Birdseye, *Time Space Existence*, 2018.
- 99 Marcus Bleasdale, *Homecoming*, 2014. The family of Jean de Dieux and Eliam greet them and celebrate as they arrive home. They were abducted on their farm by Seleka rebels as they fled Bangui to carry their belongings for them. They were forced marched through the bush for 9 days and 4 of the others who were taken were shot and killed when they became too tired to continue. Jean and Eliam escaped during an attack on a local village.
- 101 William Bloomfield, *Siblings in Black and White*, 2017.
- 103 China Blue, *Nested Halos*, 2019.
- 105 Manfred Bockelmann, *Studio/Draft for "Yes, we have done it", Los Alamos - The Manhattan Project*, 2019.
- 106 Manfred Bockelmann, *Studio/Draft for "Yes, we have done it", Los Alamos - The Manhattan Project*, 2019.
- 107 Manfred Bockelmann, *Studio/Draft for "Yes, we have done it", Los Alamos - The Manhattan Project*, 2019.
- 109 Eyenga Bokamba, *The Great Migration*, 2015. Photographer: Terry Schopper.
- 111 François Bonjour, *pagine*, 2017. Photographer: Andrea Giovetto.
- 113 Annette Bonnier, *Jamaican Hotel - Mural*, 2018.
- 115 Peter Bracke, *End Of Legal Voyeurism*, 2016.
- 117 Aliette Bretel, *Untitled 1*, 2016.
- 119 Christopher Capriotti, detail of 'sometimes you have to compromise' / even a fool learns to love, 2019.
- 121 Adriana Carambia, *The Absurdes - Los Absurdos*, 2018. Photographer: Gimenez-Duhau Estudio.
- 123 Esteve Casanoves, *Dos nubes, bajo toldo*, 2018.
- 125 Teo Chai Guan, *Portrait of Plant 1*, 2019.
- 127 Solan Chiu, *Kafka*, 2018-2019.
- 129 VIO CHOE, *universe in my mind*, 2018. 210x210cm.
- 131 Sung_ Kyun Goo, *QUACK QUACK*, 2019.
- 133 In Hyuk Choi, *Twisted Rage*, 2016.
- 135 Insook Choi, *Touch Crescent Moons*, 2018. Photographer: Future Audience Lab MediaCityUK.
- 136 Insook Choi, *Labour Measured Head to Toe*, 2018. Photographer: Future Audience Lab MediaCityUK.
- 139 Young Min Choi, *Payday 1*, 2019.
- 141 Bob Clyatt, *Cscape 53*, 2017.
- 143 Lilibeth Cuenca Rasmussen, *Tow with the Flow*, 2018. Photographer: LEES fotos. Courtesy of Lilibeth Cuenca Rasmussen & art2030.
- 145 Lori Cuisinier, *Ariadne (~bride) / cake*, 2018. 139.7H x 137.5W cm, UV pigment on dibond.
- 147 Rosario Bond, *Happy Ashes XII (Song)*, 2018.
- 148 Sahar Ahmadi, *My Melting Chair*, 2017.
- 151 David Cross, *Pound's Grave*.
- 152 Cameron Bishop, *Pink Column*.
- 153 Executioner of Venice (movie still), 1963.
- 155 Top (left) Pamela Merory Dernham, *Abundance*, 2015. 64h x 74w x 6d inches, 162.5h x 188w x 15.24d cm, steel wire. Photographer: Wilfred J. Jones, Courtesy of Vessel Gallery.
- 155 Top (right) Cyrus Tilton, *Vesuvius*, 2013. 20h x 32w x 20d inches, 78.74h x 60.96w x 50.80d cm, papier-mâché. Photographer: Carey Fruth, Courtesy of Vessel Gallery and Cyrus Tilton Estate.
- 155 Bottom (left) Cyrus Tilton, *Nightie*, 2006. 15h x 8.5w x 7.5d inches, 38.10h x 21.59w x 19.05d cm, papier-mâché, paper clay, on display is bronze AP 2016. Photographer Carey Fruth, Courtesy of Ken Ehrhardt and Lonnie Lee Collection, and Cyrus Tilton Estate.

155	Bottom (right) Sanjay Vora, <i>Disneyworld Resort '91</i> , 2018. 66h x 96w inches, 167.64h x 243.84w cm, acrylic, oil on canvas. Courtesy of Vessel Gallery.	195	Erin Genia, <i>Acoustic Tipi</i> , 2018.			279	Anne Kuhn, <i>Lol V. Stein 1 and Lol V. Stein 2</i> , 2017.
157	Giò di Busca, <i>Ala di Ravennate</i> , 2015.	197	Beatriz Gerenstein, <i>The Gift</i> , 2016. Photographer: Rick Rofe.	243	Ervin A. Johnson, <i>Grace</i> , 2015. Courtesy of Arnika Dawkins Gallery.	281	Eric J. Lee, <i>In Broad Daylight</i> , 2016.
159	John Doing, <i>John</i> , 2018.	199	Cheryl Goldsleger, <i>Coalescence</i> , 2019. Photographer: John Harpring, Jr.	245	Igor Josifov, <i>Nelson Mandela Reflection</i> , 2013.	283	Blessing Ngobeni, <i>City of Excitement</i> , 2019. Photographer: Soloman Moremong. Courtesy of: LL Editions.
161	Hanna ten Doornkaat, <i>when have you last seen the horizon (VI) (after Yoko O.)</i> , 2018.	201	Christopher Griffith, <i>WANKER (NOT IN SHOW) In Memory of Ex-Foreign Ministers</i> , 2018.	247	Georges Kachaamy, Ph.D., <i>UNCONSCIOUS</i> , 2019.	284	Nandipha Mntambo, <i>Intersections</i> , 2019. Photographer: Soloman Moremong. Courtesy of: LL Editions.
163	Barbara Downs, <i>Making My Own Paradise</i> , encaustic/oil/ mixed-media on panel with rust-patina steel frame, 57"x81"x3", 2016. Photo by R.R. Jones.	203	Marinka Grondel, <i>Bind</i> , 2018.	249	Shunsuke Kano (shnskkn), <i>NUE#8</i> , 2017.	285	Mbali Dhlamini, <i>Untitled (work in progress)</i> , 2019.
165	Nina Dotti, <i>My body is my temple</i> , Series Reflexions, Mirror engrave, 60 cm x 50 cm x 1.5 cm, 1/3, 2019.	205	Elena Gual Baquera, <i>Cameroon</i> , 2019. Oil on canvas.	251	Lina Karam, <i>Shells and pink heart 2</i> , 2018/2019. Photographer: Pascal Therme. Courtesy of Adagp Siae.	286	Nelson Makamo, <i>Untitled</i> , 2018. Photographer: Soloman Moremong. Courtesy of: LL Editions.
167	Alberto Echegaray Guevara, <i>Millon Dollar Sphere</i> , 2015. Courtesy of MONDO GALERIA.	206	Elena Gual Baquera, <i>Flamenca</i> , 2018. Oil on canvas.	253	Nadim Karam, <i>Politics of Dialogue: The Merry-Go-Round (In the production factory)</i> , 2019. Photographer: Elie Nohra.	287	SamNhlengethwa, <i>FeyaFaku</i> , 2018. Photographer: Soloman Moremong. Courtesy of: LL Editions.
169	Arika von Edler, <i>Por que no los dos?</i> , 2017. Photographer: Sebastiaan de With.	207	Elena Gual Baquera, 2019. Oil on canvas.	254	Nadim Karam, <i>Politics of Dialogue: The Merry-Go-Round, Exploded Diagram</i> , 2019.	289	Marietta Patricia Leis, <i>The Silent Road</i> , 2018. Photographer: Stefan Jennings Batista.
171	ECA students at Architecture Biennale, 2018.	209	Noor Ali Chagani, <i>Hanging Walls</i> , 2018. 81.28 x 67 x 31 cm, Miniature bricks, acrylic paint and metal wires.	255	Nadim Karam, <i>Politics of Dialogue: The Merry-Go-Round</i> , 2012. Work on paper, from the sketchbook Paris, Chicago and Explosions in Beirut- wax crayon on paper, 21x29.7 cm. Photographer: Elie Nohra.	291	SERGIO LEITÃO, <i>GLI ORATORI _ THE SPEAKERS</i> , 2019. Photographer: ANTÓNIO ALVES. Courtesy of Guido Cadorin and Carmelo Bene.
173	WILD.RESIDENCY, <i>SoundbathMeditation</i> , WonderUpA-World, Italy, 2019.	211	Joan M Hall, <i>Invasion of Hull Cove (installation detail)</i> , 2019. Photographer: Daniel McManus. Courtesy of Childs Gallery, Boston, MA.	257	Azad Karim, <i>A Vessel of Insecurity (detail)</i> , 2019.	293	Ping-Cheng, LIANG, <i>Mask(FuFu)</i> , 2019. Photographer: Chiu Te-Hsin. Courtesy of the artist & LiLy Art.
175	EVA, <i>To the wonder</i> , 2017.	213	Karin Hannak, <i>Embracing Time And Space (ETAS)</i> , 2009.	259	Jessica M. Kaufman, <i>Untitled from Panopticon</i> , 2006, Courtesy of the artist.	294	Ping-Cheng, LIANG, <i>Gravity Release 1901</i> , 2019. Photographer: Chiu Te-Hsin. Courtesy of the artist & LiLy Art.
177	EVA&ADELE, <i>BELLSBRIDES</i> , 2004. dvd-Pal, loop, 62 minutes real-time. Courtesy of Nicole Gnesa Galerie, München.	215	Carl Martin Hansen, <i>Sculpture group Berlin</i> , 2018.	261	Anton Kerscher, "hey you", 2019. Courtesy: Head of the sculpture.	297	Chien-Hsin Lien, <i>A Journey to Mining Island</i> , 2019.
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180	FEROMONTANA, <i>Friendly mansion</i> , 2018. Drone picture.	219	Jürgen Haupt, <i>Amazonas Blues</i> , 2015	264	Virginia King - <i>Phantom Fleet</i> - 2017 - Virginia King	299	Yen-Fu Kuo, <i>From Here to There A</i> , 2019.
183	Jared FitzGerald, <i>Sunset Dream</i> , 2017, Courtesy of KAI Gallery.	221	Kathryn Hart, <i>New Dawn 1</i> , 2018. 65x60x71 cm.	267	Helen Kirwan, <i>perpetuum mobile: video still</i> , 2019. Photographer: Simon Pruciak.	301	Sherman LIN, <i>The anonymous polis</i> , 2017.
185	Puma Freytag, <i>Monochrome Blu</i> , 2018. Photographer: Nahoué Tardif.	223	Elizabeth Heyert, <i>Untitled</i> , 2018.	268	Helen Kirwan, <i>perpetuum mobile: video still</i> , 2019. Photographer: Simon Pruciak.	303	Davor Ljubičić, <i>Rektifizierter Artefakte / Konstellationen (rectified artefacts / constellations)</i> , 2017/2018, Photographer Davor Ljubičić.
187	Andrea Fried, <i>Austerity</i> , 2018. Photographer: Estudio Fotografía Quiroga+Caraffa.	225	Mi Bo (密博), <i>Nonentity</i> , 2016.	269	Helen Kirwan, <i>perpetuum mobile: video still</i> , 2019. Photographer: Simon Pruciak.	305	Georg Loewit, <i>Five Protagonists bathing</i> , 2015-18. Courtesy of Atelier Loewit.
189	Hideharu Fukasaku, <i>Eight Rooms and lives</i> , 2019.	227	Camomile Hixon, <i>The Vapors of Mars</i> , 2018.	271	Nadia Kisseleva, <i>Stripped 3</i> , 2017. 105x101cm. Photographer: Dietmar Innerwinkler.	306	Georg Loewit, <i>Whitewashed wooden figures</i> .
191	Andras Gal, <i>Elegia Monochromia</i> , oil on canvas, 90x90cm, 2018.	229	Ania Hobson, <i>Girl with Cactus</i> , 2018.	273	Christine Kowal Post, <i>Wolfpack</i> , 2016-18.	309	Olga Lomaka, <i>MOSCREAM</i> , Polycarbamide, enamel paint, 243x131cm, 2018.
193	Justin Garcia, <i>Time Machine: Through the Walls of a Time Traveler</i> , 2017. Photographer: Nathan Lindstrom	231	HUNT, <i>St Georges</i> , 2018. Photographer: Vanessa Gaulain.	275	Ute Krautkremer, <i>Strange Connection, Red</i> , 2019. Courtesy of Atelier Krautkremer	310	Olga Lomaka, <i>Infinity</i> , acrylic on Canvas, xirallic colour, fiber glass, 360x190x10cm, 2016.
		232	Joël NANKIN, <i>Si ce n'est toi, c'est donc ton père</i> , 2018. Photographer: B. BOUCARD.	277	Jan Kuenzler, <i>chronotopos #107 077 (3)</i> , 2016-18.	313	Norma E. Lopez, <i>Freedom To Journal</i> , 2018. Acrylic on
		233	François PIQUET, <i>Atlas noir</i> , 2018.				
		235	Mazeredo, <i>Integration</i> , 2019. Photographer: Gustavo Mendes.				
		237	Daniela Danica Tepes and Sanja Vatic, <i>Sweet Hope - Implants</i> , 2016, 2008. Courtesy of Daniela Danica Tepes, Sanja Vatic, A.V.A Academy of Visual Arts, Ljubljana.				
		239	Hélène Jacobowitz, <i>LES TOURNANTS DE LA VIE</i> , 2016.				
		241	Jon Jaylo, <i>Efflorescence</i> , 2019. Photographer: Ross Jaylo.				

- 315 brokenTVscreen, 4/12ftX2ft. Photographer: BlessMazurura. Loughborough University, *Re-imagining Citizenship Activity Book 2019*, Politicized Practice/Anarchism/Theatre Activism Research Groups.
- 317 Lu Xinjian, *Reflections – Duomo Externus*, 2019. Courtesy of ART LABOR Gallery.
- 319 Clifton Mahangoe, *The Sphere 3d Spectrum*, Artist impression, morning sun, 2019. HD projection technology (special lens) Fiberglass sphere with projection coating. 240cm diameter.
- 321 Frank Mann, *Oculus, No. 28*, 2019. Photo by Jason Mandella. Courtesy of Artifact Gallery, New York.
- 323 Stephan Marienfeld, *DISLIKE*, 2018.
- 325 Tiziano Vecellio (Titian), *The Flaying of Marsyas*, 1570's. Photographer: Zdenek Sodoma. Courtesy of Archdiocesan Museum Kromeriz.
- 326 Walter Markham, *"The Flaying of Marsyas, 6th Variation" (Study)*.
- 327 Walter Markham, *"The Flaying of Marsyas, 5th Variation" (Study)*.
- 329 Marcello Martinez-Vega, *Back to Black Forest*, 2018. Photographer: Gregor Pawlik. Courtesy of S. Weinert.
- 330 Marcello Martinez-Vega, *Back to Black Forest*, 2018. Photographer: Gregor Pawlik. Courtesy of S. Weinert.
- 331 Marcello Martinez-Vega, *Back to Black Forest*, 2018. Photographer: Gregor Pawlik. Courtesy of S. Weinert.
- 333 Walter McConnell, *A Theory of Everything: White Stupa*, 2010- 2016.
- 335 Joseph McDonnell, *Ice Cube Pyramid*, 2011.
- 337 Chris McMullen, *Passage*, 2018. Photographer: Michele McMullen.
- 339 James Michalopoulos, *Double Take*, 2016.
- 341 Manuela Mollwitz, *"OTTO" A/P 1*, 2016. Photographer: Federico Canzi.
- 343 Lorenzo Maria Monti, *Pulsar*, 2018.
- 345 Müller & Sohn Art Projects, *WEGE – Wattenmeer (Paths – Waddensea)*, 2018.
- 347 Kumari Nahappan, *Talk Time* - work in progress, creation of the master artwork in plaster, 2018. Courtesy of AFA (Asia Fine Art).
- 349 Raffy Napay, *Eternal Sanctum*, 2019. Photographer: Miami Borromeo. Courtesy of Artist & Artesan Gallery + Studio.
- 351 Kaeka Michael Betero, *Pacific Ocean 03*, 2019.
- 352 Daniela Danica Tepes, *Kiribati Return*, 2019.
- 355 Mauro Pinto, *From the serie BlackMoney*, Ongoing.
- 356 Filipe Branquinho, *Procurador da república (Attorney general)*, 2018.
- 357 Filipe Branquinho, *Patrão "Boss", from the series Lipiko*, 2017.
- 359 Daniel Dodin, *'An Ordinary Day'*, Acrylic on canvas, 120 (h) x 85 (w).
- 360 George Camille, *'On A Wind'*, 102 (h) x 76 (w), Acrylic inks on canvas.
- 363 Jackie Neale, *Crossing Over: Anonymous*, 2018.
- 365 Yumiko Hirokawa, *Fight Like A Girl 1*, 2019.
- 366 Mizue Sawano, *Renewal*, 2013.
- 369 NONOS, Mercedes and Franziska Welte, *Agnes from Waiblingen*, 2018.
- 370 NONOS, Mercedes and Franziska Welte, The small bronze sculptures embody the same characteristics as the large sculptures ... they express pure joy - pure femininity and sensual movements ... this is the Poesy of Beauty.
- 372 NONOS, Mercedes and Franziska Welte, *Charlotte*, 2016.
- 373 NONOS, Mercedes and Franziska Welte, *Christelle*, 2017.
- 375 Reka Nyari, *Gate of Heaven*, 2018.
- 377 Jan Oberg, *Silk Peace Art Road (SPAR) installation detail*, 2018-2019.
- 379 Natalia Ohar, *PRESS MOSAIC*, 2015.
- 381 Karl Ohiri & Riikka Kassinen, *Medicine Man: I'll Take Care of You*, 2013.
- 383 Hans Christian Ohl, *21-20-05 Accelerated Evolution*, 2017
- 385 Kouji Ohno, *Quantum fluctuation*, 2019.
- 387 Roman Opalka, 2007, Amsterdam, June 15 3.26 PM.
- 388 Roman Opalka, 2007, Amsterdam, June 15 3.27 PM.
- 389 Roman Opalka, 2007, Amsterdam, June 15 3.27 PM.
- 391 Gregory Orekhov, *Agatha*, 2017. mirror-polished stainless steel, 230x130x130 cm.
- 392 Gregory Orekhov, *Agatha in Pink*, 2018. mirror-polished stainless steel, 230x130x130 cm. Photographer: Gleb Serov.
- 395 David Pace, *Karaba 0743 (Four Men Working)*, 2012.
- 397 Tomasz Padło, *Human Zoo 2.0*, 2018.
- 399 Helga Palasser, *THIRD SPACES: The Bridge to the Other is Imagination*, 2019. Photographer: Mark Duran.
- 401 Jill Randall, *Sheds of Rochdale. Shed on stilts*, 2013. Mixed media, 13 cm x 10 cm x 12cm. Photographer: David Bennett.
- 402 Tim Ellis, *Orange Dusk*, 2019. David Hancock, *The Dreamed-Of City (Isidora)*, 2018-19. Iain Andrews, *Salome*, 2019. Hannah Leighton-Boyce, *Consequences of progress, remnants for the future*, 2019. Matthew Houlding, *The Pavilion of New Times*, 2018. All images are at the courtesy of their respective artists.
- 405 Daniel Pesta, *Memento*, 2016. Photographer: Otto Palan.
- 406 Daniel Pesta, *The Chain*, 2015.
- 409 Fernando Picornell, *Suelo in paint liquids*, 2019.
- 411 Olga Marie Polunin, *Awakening the Dreamer*, 2019.
- 413 POW Ideas, *GERAI TAI TAI*, 2015.
- 415 Martin Praska, *32 Muttermal 2*.
- 417 PSJM, *Corporates performances*, 2003-2019.
- 419 Jim Rattenbury, *Bookstack 1*, 2018.
- 420 Jim Rattenbury, *Assembly*, 2018.
- 423 Martina Reinhart, exhibition view, 2017. Photographer: Thomas Schoenauer.
- 425 Rene Rietmeyer, Amsterdam 2018, Oil on Wood 1.
- 426 Rene Rietmeyer, Amsterdam 2018, Oil on Wood 2.
- 428 Rene Rietmeyer with Brice Marden installation.
- 429 Rene Rietmeyer with Brabant boxes.
- 431 Andreas Rimpel, *Help*, 2018. Bronze, 2018, 170 x 80 x 80 cm. Photographer: Frank Schnellert.
- 433 Iggy Rodriguez, *Hallowed Be Thy Name*, 2019. Photographer: Piya Rodriguez. Courtesy of Artist & Artesan Gallery + Studio.
- 435 Herb Rosenberg, *American Macho*, Aluminium and Mirror, 30"x40"x4", 2003.
- 437 Brigitte J.Schaider, *THE UNKNOWN MAN*, 2018.
- 439 Claudia Schildknecht, *See You Later, Zooxanthellae!*, 2017.
- 441 Eva Schjølberg, *Clearing*, 2018/2019. Copyright © Eva Schjølberg / BONO, Oslo 2019.
- 443 Sarah Schrimpf, *Window to my world*, 2019. Courtesy of the artist.
- 445 Joakim Sederholm, *Clown*, 2018. Photographer: Mathias Grönqvist.
- 447 Orestis Seferoglou, *Untitled 2*, 2015.
- 449 Martine Seibert-Raken, *Once upon a time...Löwenburg Unkel*, 2017/2018. Photographer: Frank Homann. Courtesy of Unkel am Rhein, Germany.
- 451 Bianca Severijns, *Protective Blanket 2*, 2018. Photo by Sigal Kolton.
- 453 Tineke Smith, *In Touch*, 2018. Photographer: Bert Janssen.
- 454 Tineke Smith, *In Touch*, 2018.
- 457 Il SON, *Unsent Letter 1903*, 2019. Thread Resin on Panel, 85x170cm.
- 459 Jeongyun CHOI, *The Flesh of Passage*, 2017. Thread, Resin, Stainless Steel.
- 461 Antonio Sorrentino, *Apu Ausangate*, 2017.
- 463 Wanda Stang, *Das überraschende Unwissen*, 2019. Photographer: Andreas Wengel.
- 465 Wendy Steiner & Andrew Lucia, *Traces on the Farther Side*, 2011.
- 467 jolana skacel-wagner, *the reinvention of sexual love1*, 2018. Courtesy of studio palazzo inzaghi.

469 Isaac Sullivan, *Idyllwild*, 2019.
 471 Merab Surviladze, *Shadows*, 2019. Photographer: Derek Prager.
 473 Betty Susiarjo, *A Dazzling Grey*, 2019.
 474 Betty Susiarjo, *A Dazzling Grey*, 2019.
 477 Alexey Terenin, *Transformation*, 2018.
 478 Alexey Terenin, *Paper wings*, 2018.
 479 Alexey Terenin, *Rebus*, 2019.
 481 Barbro Raen Thomassen, *PEPPER*, 2019. Photographer: Tommi Sarkapalo.
 483 Gotlind Timmermanns, *Azimut*, 2018.
 485 George Tobolowsky, *Colorful Sustainable Flowers*, 2018. Outdoor Sculptures.
 487 Lincoln Townley, *The Hustler*, 2018. Photo by David Klein .
 488 Lincoln Townley, *The Dealers*, 2018. Photo by David Klein .
 490 Lincoln Townley, *Pushing The Limits*, 2018. Photo by David Klein.
 493 Sharon Tsai, *Memories*, 2019. Photographer: Hao-Wei Tsai.
 495 Sho Tsunoda, *Heartrending*, 76,3"x51.3" or 194cm x 130.3cm oil on canvas, 2019.
 497 Katja Tukiainen, *A girl is not a four-letter word*, 2018. Courtesy of private collection.
 499 Judith Unger, *Breaking Free*, 1984
 500 Judith Unger, *Glykeria22K GOLD*, 2016
 503 Urban Studies Lab, *Urban Classroom*, 2018.
 505 Federico Uribe, *Knot in the throat*, 2017. Photographer: Marco Inzerillo.
 506 Federico Uribe, *I don't need water*, 2013.
 508 Federico Uribe, *The Hug*, 2018. Photographer: Marco Inzerillo.
 509 Federico Uribe, *Panda*, 2017. Photographer: Marco Inzerillo.
 510 Federico Uribe, *Plastic Coral Reef*, 2018.
 513 Dr. Héctor Valdés, 2018.
 514 Dr. Héctor Valdés, *Atelier*, 2018.
 515 Dr. Héctor Valdés, *Atelier*, 2018.

517 Guy Van den Bulcke, *No title*, 2016.
 518 Guy Van den Bulcke, *No title*, 2015.
 521 Marc Vinciguerra, *The Transfiguration*, 2018
 523 Tristan Vyskoc, *Aiguille du Midi - France*, 2018. Oil on canvas, 200 x 200 cm.
 525 Wendy Wahl, *Period Dress*, 2019. Photographer: Scott Lapham.
 527 Maxim Wakultschik, *Maxim Wakultschik, "In the Studio"*, 2018.
 528 Lawrence Weiner, Time Lecture.
 530 Lawrence Weiner, Time Lecture.
 533 Val Wens, *Kawah Ijen 1 (Ijen Crater)*, 2018. Assistant, photography: Muhammad Saiful Furqan. Courtesy of Kronenberg Mais Wright.
 535 Ariela Wertheimer, *Skin*, 2019.
 536 Ariela Wertheimer, *Skin*, 2019.
 538 Ariela Wertheimer, *Skin*, 2018.
 541 Wild Flag Studios, *Footprints*, 2019. Computer render.
 543 Maritta Winter, *Skydream*, 2019.
 545 Maria Wolfram, *Walk with me*, 2019. Photographer: Torben Eskerod.
 546 Maria Wolfram, *The Daughter of Pablo Garcia*, 2019.
 547 Maria Wolfram, *Qiu Jin*, 2018.
 549 Rada Yakova. Photographer: Martijn Bakker.
 551 Purvis Young (1943-2010), *globe>miami<island* triptych, 2000. House paint on panelling, 244 cm x 366 cm. Courtesy of Skot Foreman Gallery.
 552 Purvis Young (1943-2010), *Overloaded Refugee Boat with Eyes Looming (detail)*, c1988. Courtesy of Skot Foreman Gallery.
 553 Purvis Young (1943-2010), *Crucifixion in the Ghetto (detail)*, c1990. Courtesy of Skot Foreman Gallery.
 554 Purvis Young (1943-2010), *Heroin in the Hood with Procession (detail)*, c1991. Courtesy of Skot Foreman Gallery.
 557 André Chi Sing Yuen, *Buddha – The Touch*, 2019.

559 Meng Zhou, *0.064g Detail*, 2018.
 561 Salma Zulficar, *Migration Blanket*, 2018. Photographer: Ashley Carr.
 562 Palazzo Bembo by night, courtesy of the European Cultural Centre Italy.
 565 Erin Mallea, *Fieldwork Daydream*, 2019. Photographer: Tom Little.
 567 Mark Dziewulski, *Layers of Self*.
 569 Gunnar H. Gundersen, *Sun project, Venice*, 2019.
 571 Manfred Kielnhofer, *Guardians of Time*, 2011.
 573 Zinaida Kubar, *Dakini*, 2017. Video, 17:45 min.
 575 Arnaud Nazare-Aga, *Sumo Totem 'Vision, Tribute to Leonardo da Vinci'*, 2019.
 577 Yoko Ono, *ONOCHORD*.
 579 BŁAŻEJ OSTOJA LNISKI, *The Fern*, 2019. Oil on canvas.
 581 Carson Gilliland, *In Progress*, 2018.
 583 Maria Pavlovska, *A Reaction*, 2018. Photographer: Kerwin Kendell.
 585 Patricia Reinhart, Film still *Anoir and the woman in the garden*, 2015-2017. Courtesy of the artist and re.riddle.
 587 Samuel Stubblefield & Joshua Borsman, *UZBEKISTAN 2.0*, 2019.
 588 Sarah Gold, Amsterdam, *Eve #12*, 2018, 105x105 cm.
 592 Sarah Gold, Amsterdam - *Eve #1* - 2018 - 105x105 cm.
 602 Sarah Gold, Amsterdam, *Esther #7*, 2018, 105x70 cm.
 612 Nobuyoshi Araki, *Monstrous Paradise*, 2015-18.



Sponsors







