



**PERSONAL
STRUCTURES**

CONFLUENCES

PERSONAL STRUCTURES

9.5 – 22.11
2026

2026 Venice
Art Biennial

Palazzo
Mora

Palazzo
Bembo

Marinaressa
Gardens



Exhibition organised by
ECC Italy in collaboration
with Open Space Venice



Hosting the National
Pavilions of El Salvador
& Seychelles



Hosting the Collateral Event
“_____” *
* Gaza - No Words - See the Exhibit

CONFLUENCES

Foreword

When we started this project, our goal was to establish in Venice a space for reflection, dialogue, and research, fostering cultural exchange and mutual understanding.

With its remarkable concentration of organisations dedicated to art and culture, and its long history as a crossroads of cultures and ideas, Venice offered the ideal setting for the vision of the European Cultural Centre Italy (ECC Italy).

Over the centuries, the city, an island set within a lagoon, with all its peculiar-

ities and beauty, has fascinated and inspired artists from around the world. Its palazzos and canals, the life unfolding through the calli, and the slow rhythm of walking and rowing have long been observed, interpreted, and reimagined through artistic practice.

Today, Venice remains a dynamic place where time appears almost suspended within its architecture rising from the water. At the same time, the city is increasingly shaped by contemporary transfor-

mations such as climate change, rising sea levels, and the growing fragility of the lagoon ecosystem. Mass tourism, the depopulation of the historic centre, and the evolving character of urban life continue to reshape its identity. Within this complex environment, Venice remains an important platform for artistic and cultural exchange, where artists from diverse backgrounds engage with themes such as environmental vulnerability, cultural heritage, and the relationship be-

tween local realities and global dynamics.

Every two years, we invite an international group of artists, curators, art and academic institutions, and creative professionals working across disciplines to engage with the fundamental themes of *Time, Space, and Existence*, which form the basis of our long-term research. The biennial exhibition, titled *Personal Structures*, explores how these universal dimensions are perceived and interpreted through individual perspectives. The title refers to the

personal, cultural, and social frameworks through which we understand our place in the world, bringing together diverse artistic practices that connect individual experiences with broader cultural narratives.

By welcoming a growing international community of participants, the project fosters exchanges that extend beyond geographical, cultural, and disciplinary boundaries.

Art plays an essential role in offering new ways to interpret the present, ques-

tioning established narratives and encouraging reflection on the social, cultural, and environmental conditions that shape contemporary life. Conceived as an open platform and a laboratory for ideas, the exhibition seeks to inspire new perspectives on how we understand and inhabit our world.

We would like to thank all the participants and the ECC Italy team for their dedication and commitment, as well as our partners for their support and enthusiasm.

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Confluences

The word *confluence* originates from the Latin *confluere*, meaning “to flow together.” It evokes the image of rivers meeting, not to erase one another, but to transform through encounter, generating new currents, new energies, and new directions. Within this natural gesture of union and metamorphosis lies the conceptual core of the eighth edition of *Personal Structures*.

Confluences emerge as a metaphor for human, cultural, and creative relationships: symbolic spaces where different

identities enter into dialogue, intertwine, and renew themselves. Every confluence is a point of transition, a moment of dynamic balance between what has been and what is yet to come. It is a fertile zone of tension, where differences are not dissolved but enhanced.

In this perspective, Venice represents the ideal context in which to embody and expand the meaning of this theme. For centuries, the city has been a crossroads of peoples, trade routes, and knowledge.

It has witnessed countless confluences between East and West, tradition and innovation, land and sea. Artistic languages, architectural styles, social practices, culinary traditions, and worldviews have merged here, shaping a deeply hybrid and ever-evolving cultural identity.

Within the lagoon landscape, where water and land coexist in a fragile yet extraordinary balance, confluence also acquires a natural and symbolic dimension. Venice itself stands as a living metaphor

of encounter: a complex organism in which nature, history, and human intervention converge into a unique system.

Within this broader context, *Personal Structures – Confluences* invites reflection on our contemporary condition, marked by global interconnections, migration, technological transformation, and environmental challenges. Confluence becomes a key lens through which to understand the relationships between art, society, nature, and technology, reveal-

ing how these spheres no longer exist as separate domains, but as interconnected systems in constant dialogue.

Within this landscape of interconnections, artistic practice increasingly unfolds through crossings, overlaps, and unexpected proximities. As art historian Kirk Varnedoe observed in *A Fine Disregard*, “modern art thrives on the co-existence of differences and on the freedom to bring together elements that once seemed incompatible.” This insight reso-

nates strongly with the notion of confluence, suggesting that creativity often emerges precisely where heterogeneous perspectives encounter one another and new meanings are generated through their interaction.

Today, the artist is called to inhabit these spaces of intersection. As observer, interpreter, and mediator, the artist navigates between different worlds. Through artistic research, tensions and harmonies emerge between personal experience and collec-

tive realities, between memory and future, between materiality and the digital realm.

The works presented in this edition bear witness to a plurality of visions, languages, and sensibilities converging in an open dialogue. Each artwork functions as a meeting point, a node within a wider network of meanings, emotions, and reflections.

Confluences is not merely a theme, but a process, an ongoing movement of encounter, exchange, and transformation. In a world increasingly defined by com-

plexity and interdependence, the ability to recognize and engage with difference becomes not only an artistic strategy but a cultural necessity.

Through these converging practices and perspectives, *Personal Structures – Confluences* proposes art as a space where new connections can be imagined, where diverse voices can coexist, and where the creative potential of meeting points continues to generate unforeseen possibilities.

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Palazzo Mora

Aarne Jämsä

Arja Jämsä

Heroes of the Everyday

These images can already be viewed from a distance, projected onto a wall, and watched while sitting in an armchair. In them, two thick-bodied figures are seen adventuring, things happening to them almost always on the same ground. Days and seasons change, the characters live their small circular lives. The first time I held a nearly finished image in my hands, I was terrified. And then again regularly, whenever a new image appeared. I cannot – and besides, I do not want – anyone to look at me. In the images everything seems to be exposed, as if a wall of our domestic playhouse had been opened.

You get used to everything. Even to taking your clothes off sixty times when the other just asks. Because we are not actually naked all the time. This time comic-book heroism did not require a costume. Our costume is already ready on everyone. Nudity as a role costume is so Eve-and-Adam – you can try it at home. Our nudity now has to do with how we look, but let's not go into that any further... I have not yet decided whether the whole series was made to torment me or as a magnificent declaration of tenderness. In my self-satisfaction I would like to be this deeply loved, but the images also contain anger and mockery, cruelty

and hatred. On the other hand, when someone paints the spaces between your toes so many times, you begin to believe the brush really touches you. As a caress.

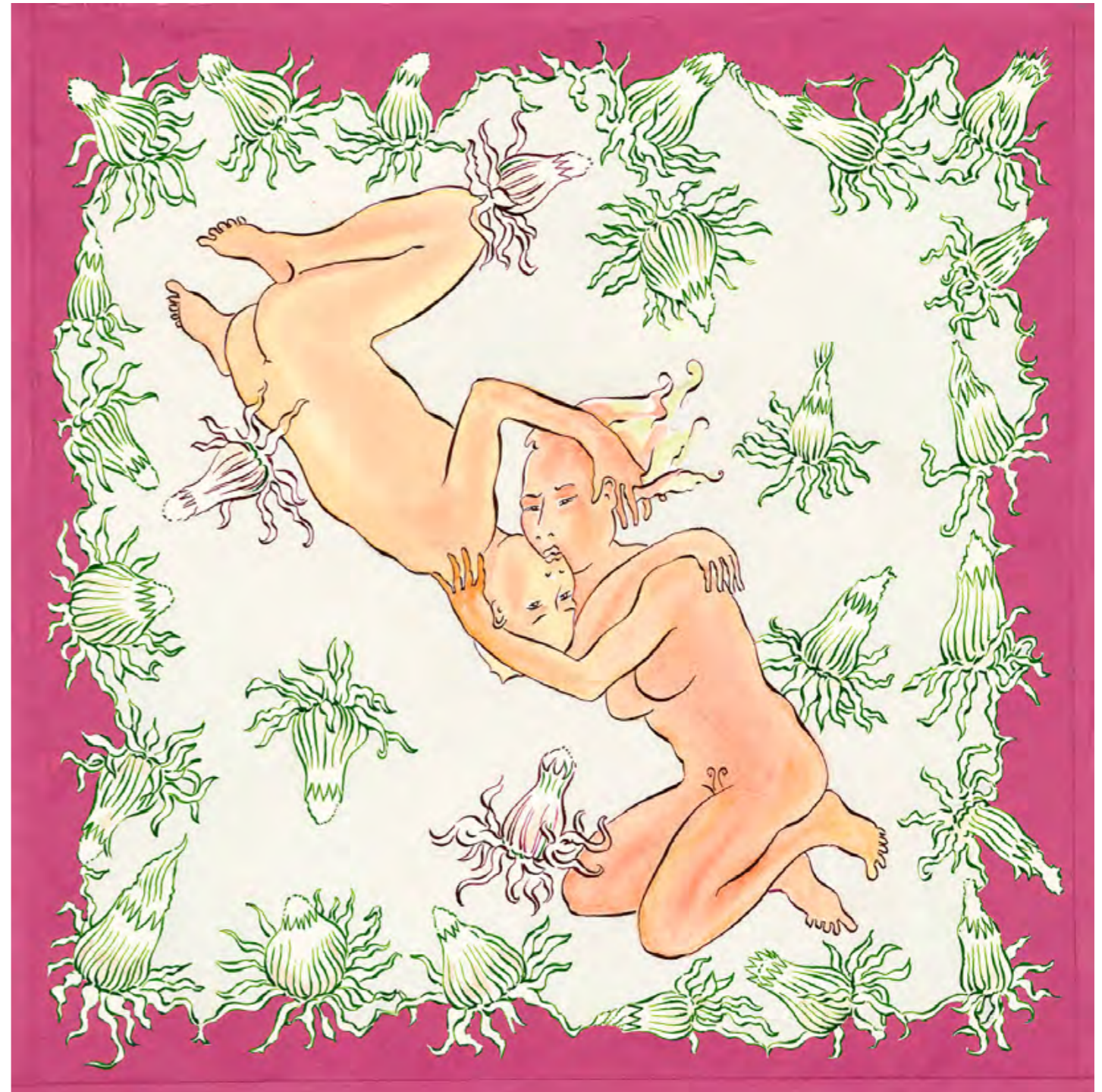
Thank you, Aarne. You make me live as that fat and mad woman. This mad and fat life.

Arja Jämsä

Aarne Jämsä was born 9 August 1956 in Jokioinen and is a Finnish sculptor living now in Helsinki. His wife is painter Arja Jämsä.

He graduated from the Academy of Fine Arts of Finland in 1981. Jämsä has participated in many group exhibitions in Finland and abroad and has held solo exhibitions. His works are among others in the Museum of Contemporary Art Kiasma, in the Oulu Art Museum and in the collections of the State of Finland and the City of Tampere and Helsinki. Also, his works are in the collections of the Saastamoinen Foundation. Jämsä received the Mänttä Fine Arts Weeks Prize in 1993 and an artist's pension in 2017.

Jämsä won the Ring Art Competition in 2011 with his work Helman heilahdus, and the work was unveiled at the Airport railway station in 2015.



Achim Großmann & Silvia Eisele, ArsCubis

Metamorphosis, transformation, change in appearance, reshaping of a state. In *The Metamorphosis of Plants*, Goethe emphasizes the rhythm of growth and transformation. Nothing is lost; everything is subject to constant change. The laws of development in nature are represented as an eternal sequence of metamorphoses of a respective archetype, which affect not only botanical phenomena, but the entire process of becoming of all living beings. The works of the Black Forest artist duo Achim Großmann and Silvia Eisele ArsCubis move within this framework. As keen observers of nature, they make states of transformation visible. Based on over 20,000 macro photographs of apples from orchards in their various stages of transformation, they have created a total work of art with gallery prints measuring 105 square meters, selecting 468 photographs. In their first artistic stage with the orchard apple, they colored the fruit after a long drying process that lasted for months. This resulted in the series Schiller and Schiller meets Goethe: apples artfully staged on a black, high gloss background in striking colors under an acrylic glass cover. Later, the Humboldt Current series followed, made from orchard pears.

Transience, with its unusual aesthetic, always comes to the fore, and ultimately the two artists' exploration of the orchard apple can be seen as a modern continuation of this classic theme. It already appeared in 17th-century painting, especially in still lifes by Flemish and later Italian and French painters. In numerous paintings, the transience of life was illustrated by a human skull. *Memento Mori*, remember death, a reminder to be aware of one's own mortality. But also *Carpe Diem*, seize the day, the exhortation to make use of the limited time we have today and

not to put it off until tomorrow. The couple's works in the style of the Baroque Old Masters emphasize this through their color schemes. However, the real driving force behind the work of Silvia Eisele and Achim Großmann is the search for structures. In doing so, they venture into a still unknown, fascinating universe with its own aesthetic parameters. Given the infinite variety of color images, shapes, and structures that appear during the magical transformation processes can become an eternal quest.

Achim Großmann and Silvia Eisele are the artist duo ArsCubis. They have been working in their studio in Calw in the Black Forest since 2014. In their first year of work, they created the ArsCubis series, works that are assembled from several thousand colored wooden cubes to form a harmonious image grid. A recurring theme in their work is nature. This can be seen in their object artworks, which are constructed using materials such as wood, copper, steel, acids, acrylic glass, fabric, natural materials, and paints. The civilized humans, who have outgrown nature, also became a theme for the artist duo. The media with which the artists realize their art, make a state visible, and make a statement are diverse, flow into one another, and merge. Structures, forms, colors, transience. The photo project *Metamorphosis* developed through their exploration of the orchard meadow, a habitat typical of their region with its high biodiversity, and the orchard apple with its variety of species. For three years, they have been photographically documenting the fascinating transformation processes of decay caused by microorganisms. Moments of transience and their aesthetics in decay.





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Orchard Apple 2/55 Metamorphosis, 2024
Gallery print, Macro photography of an orchard apple in the process of decay, 150×150cm



27

Orchard Apple 3/81 Metamorphosis, 2024
Gallery print, Macro photography of a mummified orchard apple, 150×150cm

Human: Eat. Sleep. Repeat. explores the shared rhythms that shape human life: who people are, how they live day to day, and the ways communities sustain them. Across continents and cultures, individuals move through the same essential cycle of nourishment, rest, labour, care and continuity. While environments, traditions and histories differ, the lived experience of being human remains deeply familiar.

The exhibition brings together a curated selection of photographic works created through years of immersion within communities around the world, from remote regions and island nations to diverse cultural landscapes shaped by place, tradition and environment. Each image focuses on everyday existence, revealing the quiet strength, tenderness and connection found in ordinary moments. The work does not seek to emphasise difference, but rather to reflect on shared humanity.

Through long-term engagement with different cultures, the artist arrived at a simple realisation: beneath geography, race, belief, language and circumstance, people everywhere are negotiating the same fundamental truths of life – survival, rest, care, love and belonging. Throughout the work, environment is not treated as a backdrop but as an active presence. Climate, geography,

food, labour and landscape shape daily routines and influence how communities function and endure.

These elements form a distinct imprint around each life. Yet when place and circumstance are stripped away, what remains is constant: people navigating existence with the same essential needs, emotions and rhythms. The environments may change, but the human core endures. *Human: Eat. Sleep. Repeat.* offers a quiet reflection on everyday life, community, and the shared structures that bind people together across distance and difference.

Adam Slama is a photographer, award-winning filmmaker and visual storyteller whose work centres on humanity and the relationships between people, place and community. Over sixteen years, his practice has taken him across the world, working alongside communities, explorers, cultural leaders and conservation organisations. His work is grounded in closeness rather than observation. Adam seeks to honour people, to witness daily life with sensitivity, and to reveal dignity in the ordinary. Whether documenting remote ecosystems, tribal and island cultures, cultural rituals or everyday city life, his work consistently returns to one core idea: what it means to live, to belong, and to be human.





Adrian Parr Zaretsky and Liu Shiming

Liu Shiming Art Foundation

Intimate Unthinkables gathers the quiet yet insistent rhythms of women's everyday lives across distant geographies and shifting times. Set amid the accelerating transformations of the contemporary world, the works of Adrian Elisheva Parr Zaretsky (A.Z) and Liu Shiming attend to the fragile beauty of ordinary moments: the intimacy of feeling and endurance; joy and labor; conflict and care. Together these form a shared pulse that transgresses the differences between each artist.

The installation takes the encounter as both structure and metaphor: an encounter between artists and the lives they depict; between the individual and collective; between east and west; between presence and disappearance. Shiming's sculptural practice rooted in Chinese tradition yet touched by French realism, captures the dignity and hard labor of rural women amid social change. A.Z's contemporary portraits, by contrast, confront gendered violence and the struggle toward renewal, giving form to the unseen fractures of our current time.

Women move through these images not as subjects of spectacle but as witnesses and makers, shaping meaning within constraint, presenting a collective vision of agency as articulated through compassion.

A.Z is a painter, filmmaker, creative writer, and philosopher. Drawing on the affective intensity of physical and psychological sensation, she brings these into tension with the image economies of popular culture and social media. Through compositional structure she introduces relations of violence not as spectacle, but as a condition of looking: a force that organizes proximity, power, and vulnerability within the painted field.

Liu Shiming (1926–2010), among the first generation of sculptors trained in early French modernism and traditional Chinese art, developed an independent artistic language grounded in everyday life and forms. Working primarily in sculpture, he privileged expressive presence over formal exactitude, treating ordinary figures and gestures as enduring vessels of cultural memory and human experience.

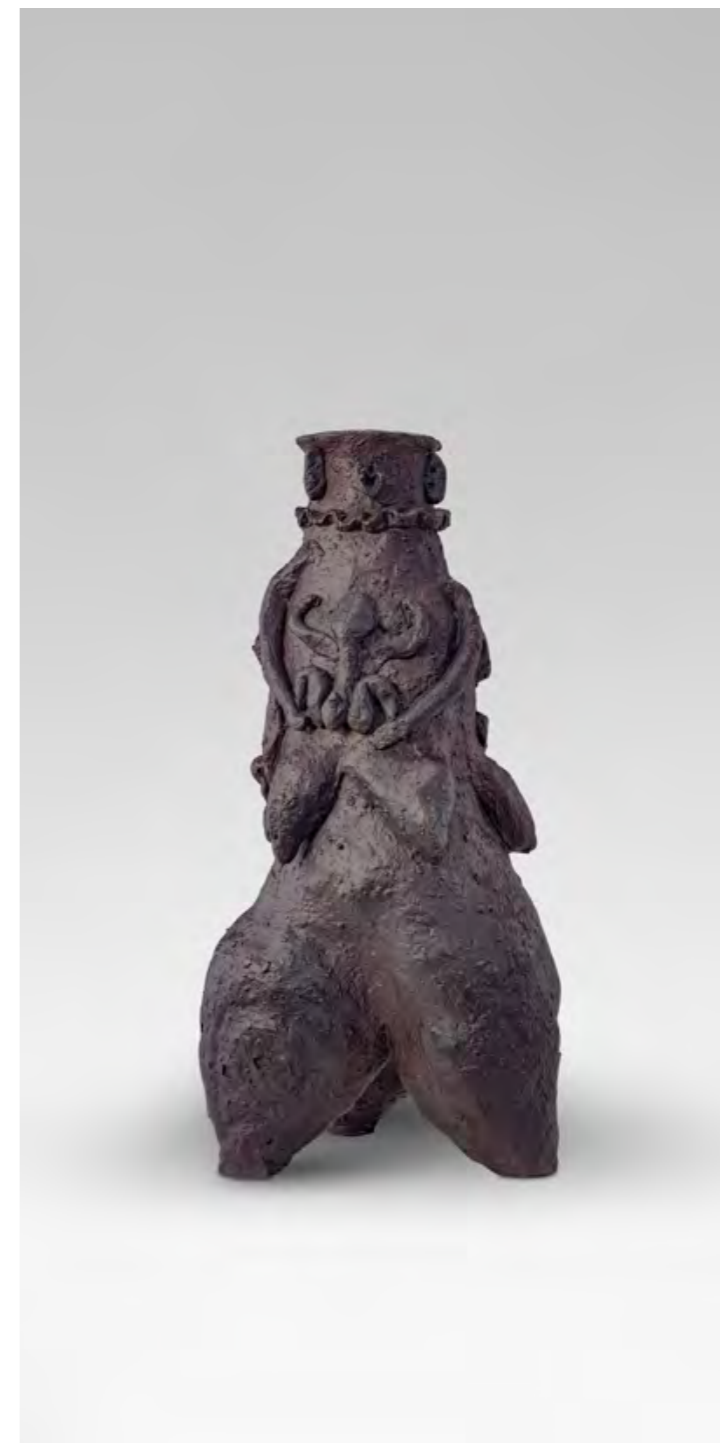
Together they create a conversation around the everyday lives of women taking place against the backdrop of global social upheaval and change.





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Mother and Child at the Station, Liu Shiming, 1987
Bronze, cast in 2025, 33.6×60×28.6cm. Liu Shiming Art Foundation



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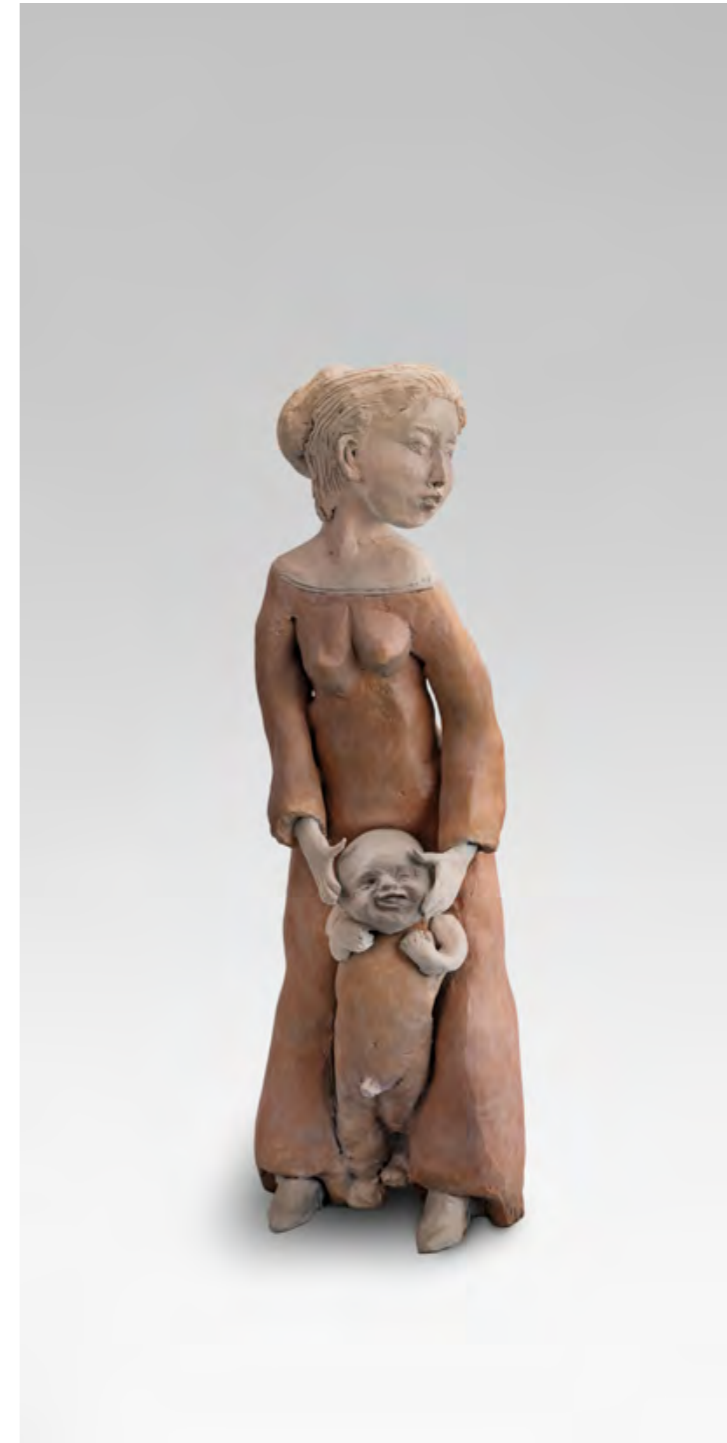
Human-Shaped Jar, Liu Shiming, 1998
Bronze, cast in 2025, 72.7×34.3×32.7cm. Liu Shiming Art Foundation



36

BDE #12, A.Z., 2025
Oil, glitter, ash, and soil on canvas, 121.9×152.4cm

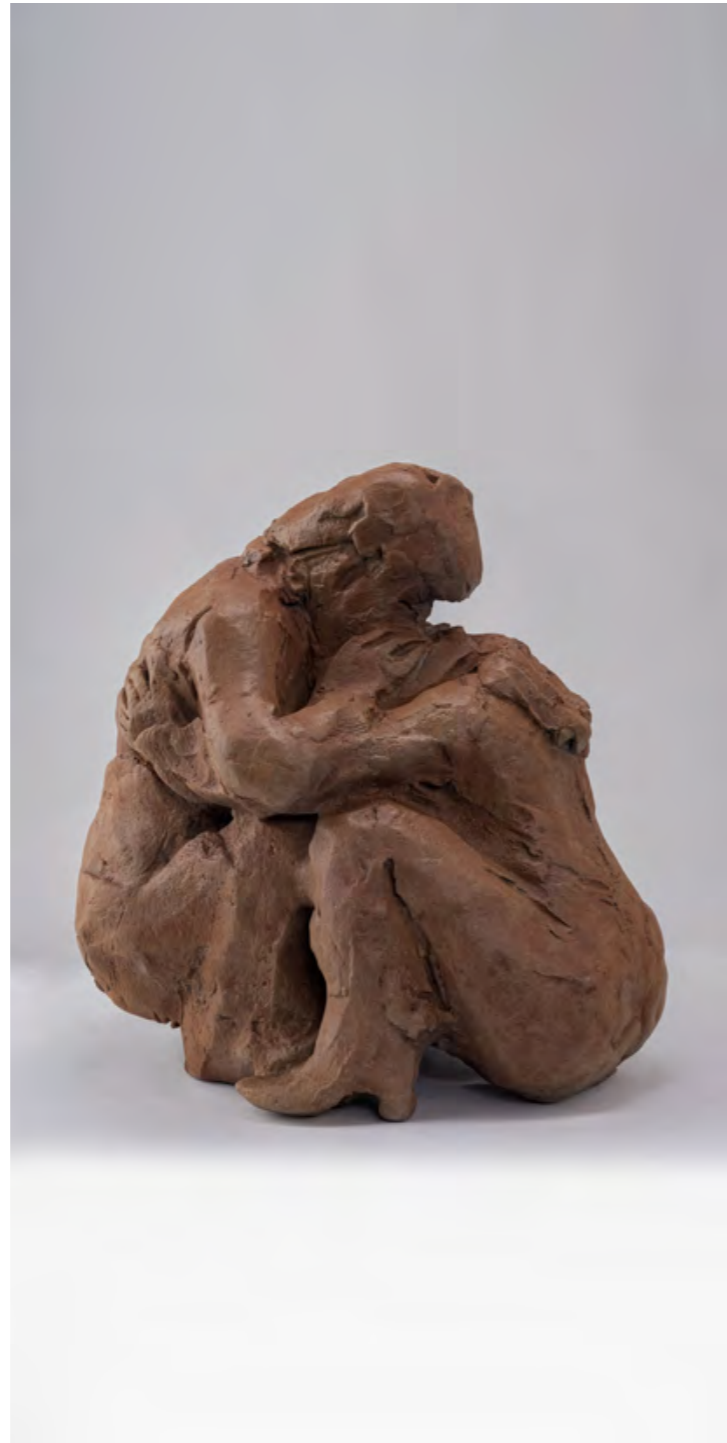
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Mother Returns, Liu Shiming, 1993
Bronze, cast in 2025, 119.4×40×32.1cm. Liu Shiming Art Foundation



38 *Balagan #1 (Balagan series), A.Z., 2024*
Watercolor, pencil, pastel on paper, 213×91cm



In Love, Liu Shiming, 1985
Bronze, cast in 2025, 41.6×41×32.1cm. Liu Shiming Art Foundation



39

BDE #11, A.Z., 2025
Oil, soil, and ash on canvas, 121.9×152.4cm

Aeron Bergman & Alejandra Salinas

University of Missouri

Painting Quietly Together

Aeron Bergman and Alejandra Salinas ask institutions to save cardboard boxes to be used as the material of their exhibitions. The cardboard is flattened, painted with black ink, and installed on site to the dimensions of the institution walls. Cardboard is symbolic of the world market: the Cardboard Box Index is used by investors to gauge consumer consumption futures. The artists use black ink for its formal and symbolic values. Ink is smooth, a joy to work with, and lends itself to both drawing and painting, but ink is a renewable resource, symbolic of the carbon cycle, and a commons resource. Black ink is made from soot, that is, carbon, by burning organic material such as oil, sap, bones, vegetation, and tar. Making ink from soot is common human knowledge, independently discovered by many early cultures, a shared scientific heritage, and contributed to the development of art, literature, law, record keeping, and culture. Painting as a symbolic form – a fundamental performance of human expression. The artists paint with their daughter Agnes Bergman-Salinas.

Aeron Bergman and Alejandra Salinas are an artist duo. Alejandra Salinas is Assistant Professor in the School of Visual Studies at the University of Missouri. Bergman & Salinas have shown their work internationally at institutions such as the Athens Biennale, Bergen Assembly Triennial, Turku Biennial, Struer Tracks Sound Art Biennial, Steirischer Herbst, Fundação de Serralves, Kunsthalle Exnergasse, Kunsthal Aarhus, Haus der Kulturen der Welt, ICC Tokyo, Lincoln Center, Center for Contemporary Art Glasgow, Dundee Contemporary Art, MOCA Novi Sad, Taipei Fine Art Museum, Van Abbemuseum, Centre Pompidou, Palais de Tokyo, Nikolaj Kunsthal, Henie Onstad Art Center, Kunstneres Hus, MUDAM Luxembourg, Eastside Projects, CCELima, and Artpace San Antonio. Their work has been written about in BOMB Magazine, Temporary Art Review, Afterall, Frieze Magazine, e-flux, and The New York Times, among many others.



Amelia Galgon

In this new series, Galgon explores how queerness emerges in the moments when a body becomes something the viewer didn't expect. The paintings situate the figure within the home, a space shaped by repetition that directs the figure towards familiar actions. Rendered through observational drawing techniques, the domestic interior appears inflexible, while the figure is expressive and disruptive. The fluid quality of watercolor shines within the figure and new possibilities in the relationship between the figure and the furniture emerge. As the body morphs within the space, the furniture seems to adjust, bend, and resist, revealing both the friction and mutual transformation between individuals and the structures meant to contain them. The home, shaped by repeated use, accumulates the impressions left by the body and starts to align with the figures' fluidity. Galgon's work emphasizes the power of a body that is out-of-line to unsettle expectations and transform inherited structures.

Amelia Galgon (b. Philadelphia, PA, USA) has lived and worked in Brooklyn, New York since receiving their B.A. in Art and B.S. in Computer Science from Lehigh University in 2017. Inspired by both the intimate and decorative paintings by Pierre Bonnard and the twisted, expressionist style of Egon Schiele, Galgon's work layers painting and printmaking to highlight the complex forces that shape people, particularly as they relate to gender and sexuality. They received the award for Excellence in Watercolor from Philadelphia Sketch Club in 2021 and completed a residency at Vermont Studio Center in 2022. Their paintings have been published in *I Like Your Work*, *Maake Magazine* and *Create! Magazine* and were featured in local and online exhibitions, including *The Other Art Fair*, *I Like Your Work*, 440 Gallery, WB Gallery, Curina, Tussle Projects, Visionary Art Collective, Philadelphia Sketch Club, and Riverside Festival of the Arts. They will be making their first international premiere at the 2026 *Personal Structures Art Biennial*.



Andrea De Luigi

In *Transience*, Andrea De Luigi explores the notion of impermanence as a vital condition of existence. The human figure appears in motion, multiplied and partially dissolved, suggesting a state of continuous transformation rather than a fixed identity. Bodies overlap, fragment, and repeat, evoking the experience of time as layered and unstable, where past, present, and becoming coexist simultaneously. The figures are merged with natural elements, particularly birds and organic forms, which function as extensions of the body and symbols of transition. These hybrid presences suggest an ongoing dialogue between the human and the natural world, emphasizing interdependence rather than separation. Movement becomes both a physical and existential act, expressing urgency, resilience, and the instinct to move forward despite uncertainty.

Through a process that combines painting, layering, and graphic intervention, De Luigi creates visual rhythms that oscillate between figuration and abstraction. Transparency, repetition, and shifting planes generate a sense of vibration, reinforcing the idea that identity is fluid and continuously reshaped by experience. The absence of facial features further removes individuality, allowing the figures to represent shared human conditions rather than personal narratives. The work invites the

viewer to reflect on transformation as an inherent and necessary state, where fragility and strength coexist. Rather than presenting change as loss, the imagery embraces transience as a space of possibility, suggesting that meaning emerges precisely within movement, instability, and the ephemeral nature of life.

Andrea De Luigi is an Argentine visual artist based in Buenos Aires, whose practice explores transformation, impermanence, and the porous relationship between the human body and nature. Working across painting, drawing, collage, assemblage, sculpture, and installation, she develops layered processes that emphasize materiality, gesture, and temporal states. Her work often situates the human figure in moments of transition – fragmented, fused, or dissolving into organic forms – reflecting on vulnerability, resilience, and becoming. Influenced by phenomenology and lived experience, De Luigi conceives the artwork as a space of encounter rather than representation, where perception unfolds through material presence. Alongside her artistic practice, she directs Taller Andrea De Luigi, an art studio-school that fosters experimentation, collective learning, and interdisciplinary dialogue. Her work has been exhibited internationally and continues to evolve through research-driven and site-responsive projects.



Andrée Valley

Andrée Valley's series of sculptures use a complexity of subtle surface pattern, color and texture to randomize the look of the overall objects. An ongoing inspiration throughout the work is music. Her sculptures visually express music's intricacy, layering, patterns, and aural color in celebration of an art that really defies gravity.

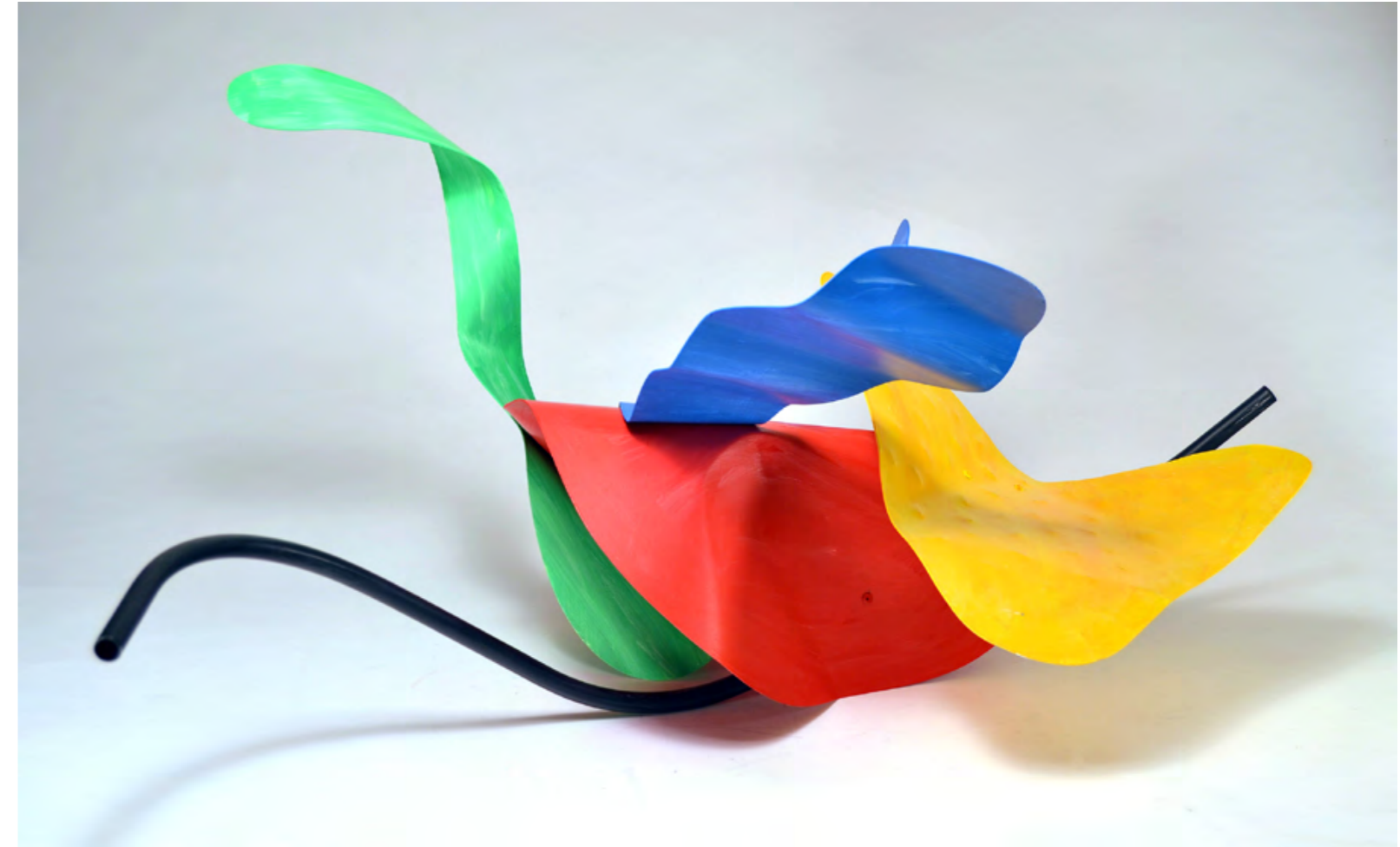
Gravity imposes a vertical point of view and a comfortable relationship of our perceptions of up and down. Unable to defy gravity, these table sized sculptures instead do not impose one point of view in dictating visual orientation. Therefore, the constructions can be placed and viewed any way. Based on chaos, the separate pieces are put together by organizing randomness and eliminating a formal top or bottom. Shape, color, pattern, piling, stacking, and tangling permit the viewing of one form through another. The pieces have a sense of surprise, a lot of fun and a bit of irreverence.

Aluminum shapes are designed on computer then laser cut. Aluminum is light, malleable, and easily painted. The artist works in a converted garage studio and has a long-time working relationship with a metal fabricating factory. Under the artist's supervision, pieces are cut, bent, and sometimes powder coat painted.

Andrée Valley's sculptural goals primarily explore abstraction and are based upon perceived chaos and how it is investigated within her works of art. These 3D objects represent her efforts both in organizing randomness and layering components. Some of her sculptures hang on the wall. Other pieces sit on the floor or table or hang freely with swiveled wire and are explorations of randomness, orientation and color. Shape, color, pattern, piling, stacking, and tangling permit the viewing of one form and pattern through another within each of these pieces.

Valley's artistic interests are wide-ranging. Her career in ceramic sculpture explored ways to achieve color during the medium's 'brown-era'. Over time, her ideas about color and space evolved to working in metal, now her primary medium. Other ongoing mediums include working with paper and in the graphic arts as a designer and gallerist.

Valley lives and works in Madison, Wisconsin, and just retired from teaching in the art department at Madison College. She received a BFA from the University of Denver and an MFA from the University of Michigan and spent two years as Artist in Residence at the Archie Bray Foundation.



Anne Harris

School of the Art Institute of Chicago

*We are the world that thinks itself.
The world is at the heart of our flesh.*
Maurice Merleau-Ponty

Everyone looks in mirrors, and everyone draws. We innately recognize and scrutinize our own reflections; and as soon as we can pick up a crayon, we make marks. We draw. Both these actions tend to be done privately. What happens if we do them together? What happens when the private experience of self-scrutiny is shared? Can the act of drawing together break down barriers? Can it connect us?

Anne Harris's *The Mind's I* is a traveling, expanding drawing project that combines two private, introverted acts – self-perception and drawing – and makes them public and communal, to connect broad ranges of people, from widely diverse artists to the public at large. Harris calls this an extended drawing conversation. She draws in an exhibition space, looking in a mirror, and artists join her and do the same. They're encouraged to define drawing and self-perception as they wish. When drawings are finished, they're hung. The drawings converse on the wall, while the artists converse as they draw. The meaning of this work unfolds through the power of individual drawings, the numerous possible comparisons, and the intensity of the whole, as hundreds of drawings combine to become a single installation. Participating artists are invited to contribute their drawings to *The Mind's I Archive*, which now holds more than 1500 drawings. *The Mind's I* debuted in 2012, in Chicago, and has since traveled across the U.S., and to Santiago, Chile. This Venice exhibition will be the project's thirteenth iteration and its European debut.

For *Personal Structures – Confluences*, Harris presents 105 drawings from *The Mind's I Archive*, created by artists affiliated with her partnering institution, the School of the Art Institute of Chicago. Throughout this exhibition, on-site drawing sessions will generate new work that will, over time, replace the archived work. As diverse practices, people, and perspectives are brought together, *The Mind's I*, at Palazzo Mora, will continue to affirm drawing as a shared human act, one that connects individuals and transforms private perception into collective experience.

Anne Harris has been painting slowly, and drawing less slowly, invented portraits and self portraits for the last 35 years. She's exhibited her paintings and drawings at galleries ranging from Ivory Gate (Shanghai), to Serious Topics (LA), Alexandre (NYC), and Goldfinch (Chicago), as well as museums such as the National Portrait Gallery at the Smithsonian Institute, The Portland Museum of Art, the California Center for Contemporary Art and the North Dakota Museum of Art. Her work is in such public collections as The Fogg Museum, The Yale University Art Gallery, The New York Public Library and The DeCordova Museum and Sculpture Garden. Grants and awards received include a Guggenheim Foundation Fellowship, an NEA Individual Artists Fellowship and an Honorary Doctorate from the Lyme Academy of Fine Arts.

Harris teaches in the Painting and Drawing Department at The School of the Art Institute of Chicago. She lives and paints just outside Chicago, in Riverside.



Drawing in progress, *The Mind's I: Espacio Andrea Brunson*, Santiago, Chile, 2019
Anne Harris with 80 Santiago artists, organized by Tully Satre and Andrea Brunson
Finished installation: a grid of 304 drawings, mixed media on paper, 28×25.5cm each approx.

Annette Golden

Annette Golden's exhibition, *Ariadne's Thread: Myth, Meaning and Metamorphosis*, is a research-driven cycle in which myth becomes a living guide within technological culture. Golden repositions Ariadne from instrument of heroic utility to agent of purpose, action, foresight and wisdom, while the Minotaur shifts from monster to system: a closed architecture of power and observation. The works stage a dialogue between embodied intelligence and algorithmic governance. Feminist, posthuman perspectives inflect the arc: abandonment at the cost of extraction, hallucinated adoration as love's blind spot; and, finally, an affirmative ethic in which human and beyond-human intelligence meet without conquest. The series proposes myth not as nostalgia but as a durable framework for reconsidering ethics, responsibility and relationships in an increasingly automated world.

In *Minotaur Protocol*, the labyrinth reads as both ancient maze and contemporary research facility. The Minotaur's head presides like a designed intelligence, guardian, operator and product, re-framed as protocol: a closed loop of observation, control and fear that mirrors our worst suspicions of algorithmic governance. In *Ariadne's Thread* we see the moment of Ariadne's personal activation: hair and dress unfurl into spirals and circuits of thread, turning inspiration into drive. The sacrificed souls anchor Ariadne's decision along with her love for Theseus. Copper and gold leaf ignite the surface, asserting Ariadne as architect of resolution.

What She Believed centres Ariadne's hallucinogenic adoration within a central flawed embrace, with Theseus's exit upper-

most in his intentions. *On Naxos* finds Ariadne lost in depression with the revelation of her expired utility. Cool geometric precision and neural networks contrast with her vulnerability, reflecting the cost of innovation and systems that function flawlessly while discarding those who sustain them. The cycle completes in *Divine Union*, where the affirmative convergence of Ariadne and Dionysus signals reciprocity and generative futures. Read contemporarily, Dionysus echoes AI's godlike potential: abundance or harm depending on ethics. This work imagines technology grounded in care, knowledge and shared becoming.

Annette Golden is a Sydney based artist whose practice explores the enduring relevance of classical myth as a critical framework for examining contemporary technological culture. Working across painting and drawing and the moving image Golden situates myth as a living, adaptive epistemology through which enduring questions of authorship, agency, power and transformation can be re-articulated. Her research-driven practice is informed by philosophy, feminist theory and media studies, and is characterised by an iterative methodology that treats emerging technologies not simply as instruments but as reflective systems shaped by our human values and limitations. By placing ancient narratives in dialogue with algorithmic processes, Golden interrogates notions of progress, control and ethical responsibility, proposing myth as a site of resistance and re-imagining within an increasingly automated and data-driven world.



Minotaur Protocol, 2026
Watercolour on 600gsm Arches paper, 80×101×4cm
Photo by Better Together Photography

Arika Von Edler, Rachel Alexandrou, Parks Sadler

Arika Von Edler and Rachel Alexandrou are collaborators based in London, UK, and New England, USA. Von Edler, a figurative oil painter, and Alexandrou, a botanist and artist, combine aspects of their individual practices to form a synthesis of feminist theory and ecological awareness.

Tough (2026) is a collaborative installation of large-scale tufted rugs portraying figures immersed in botanical symbolism, exploring the emotional terrain of love, loss, and transformation as experienced through the female lens. The rugs function as woven tableaux, drawing on imagery accumulated from years of shared travel, memory, and lived experience. Bodies are situated within landscapes that oscillate between the real and the mythic. The use of domestic design inverts the interior and exterior of experience, while the inclusion of traditional folk rug patterns references both artists' New England roots.

Beyond the woven surfaces, strands of yarn spill from the rugs and gather across the floor, collapsing the boundary between image and space. These threads evoke nervous systems, root networks, or lines of fate, materializing the connective tissue between memory, body, and environment. The work considers emotional experience, particularly in relation to womanhood, intimacy, and time, not as linear narrative but as entangled and continually unraveling.

Parks Sadler works across sculpture, installation, photography, and printmaking. His practice explores memory and queerness as processes inseparable from the creation of images, functioning as an archive of lived experience within a conservative upbringing. *Curtains*, 2026: In moments of trauma, our minds disengage, suppress, or selectively recall. To depict this, Sadler constructs a large curtain, confining the body as it paces behind its veil.

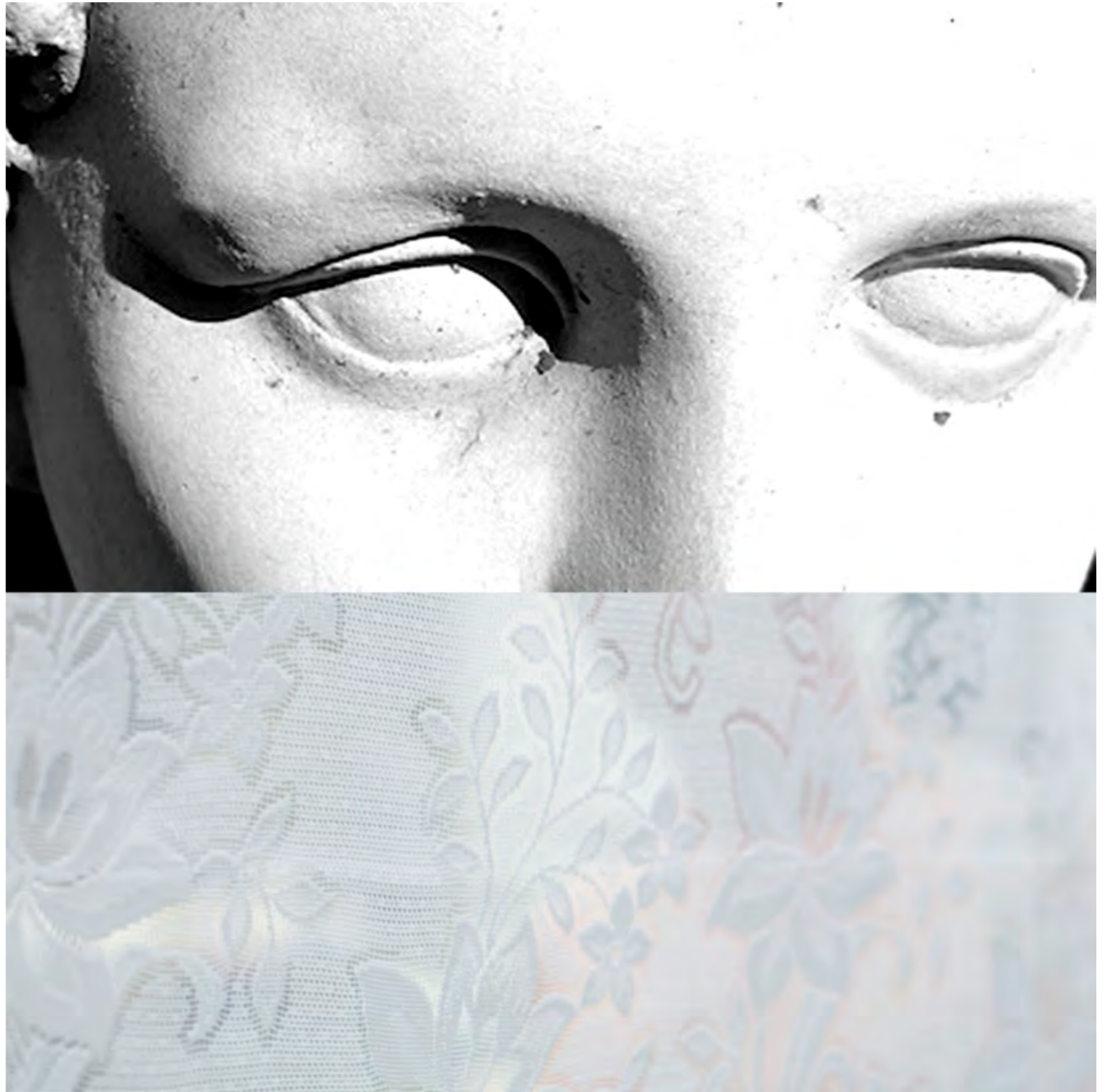
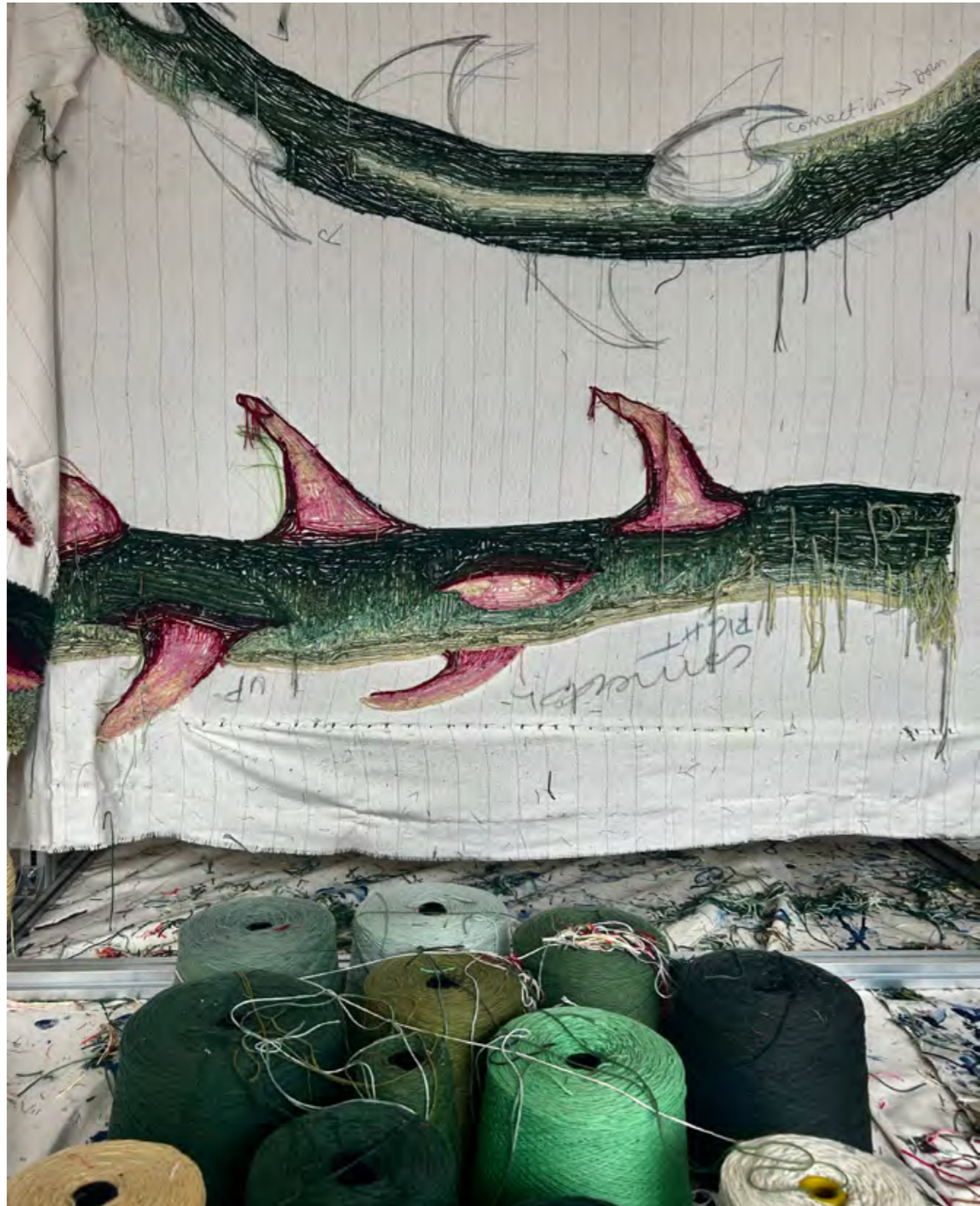
Arika Von Edler Bready (b. 1987) is a London based artist and curator working in figurative oil painting and textile sculpture. Her work investigates themes around female sexuality, its historical and contemporary suppression and feminist discourse.

Rachel Alexandrou (b. 1986) is an interdisciplinary artist whose practice bridges plant science, botanical processes, and collaborative installation. She creates site specific, experiential work that engages with food systems, flora, and material ecologies, to explore human relationships with the landscape.

Parks Sadler (b. 1996) is a London based artist whose work spans sculpture, installation, photography, and printmaking. His practice explores memory and materiality through diverse media, frequently producing tactile, conceptually driven works that reflect on personal and collective histories.



Tough, Arika Von Edler & Rachel Alexandrou, 2026
Plant dyed yarn tufted rugs, various sizes



Barbara Duran

Barbara Duran develops her research around the theme of transformation, understood as a primary condition of being and matter. The installation project *Anima Mundi*, comprising one hundred and twenty small-format works on canvas and a video contribution, explores the mystery of metamorphosis, that is, the formal transformation that emerges in the tension between alteration and continuity, between identity and ceaseless change.

At the core of the work an essential question arises: how can identity be reconciled with becoming? How can the living being be preserved from total dissolution without being removed from the eternal mobility of forms? Thought attempts to construct provisional embankments against the flow of the Heraclitean river, in which nothing perishes but everything transforms.

Matter, conceived as an infinite ocean, generates temporary configurations devoid of a privileged direction of becoming. What results is a paradoxical, circular dynamism, similar to the flow of a river that changes without ever being exhausted. Within this vision, the notion of soul multiplies, shaping what the artist defines as the *merry-go-round of humanity*, where experiences of existence overlap and confront one another across possible and parallel worlds. The dichotomy between the natural and the human dissolves within the atomic movement of the energy of matter. Nature conceals nothing: its harmony lies in its lack of organization, in a primordial rhythm from which all culture derives. Metamorphosis, understood as a prodigious event or divine intervention, belongs to the realm of *paradoxa* and *mirabilia*: phenomena that escape fixed laws, in which individuality dissolves, becoming a station of passage within the transformative process.

The image of the exploded star, evoking the origin of the world and the unified core of nature and *humanitas*, becomes the central metaphor of *Anima Mundi*. Following the thought of Henry Corbin, Barbara Duran does not seek the imaginary, but

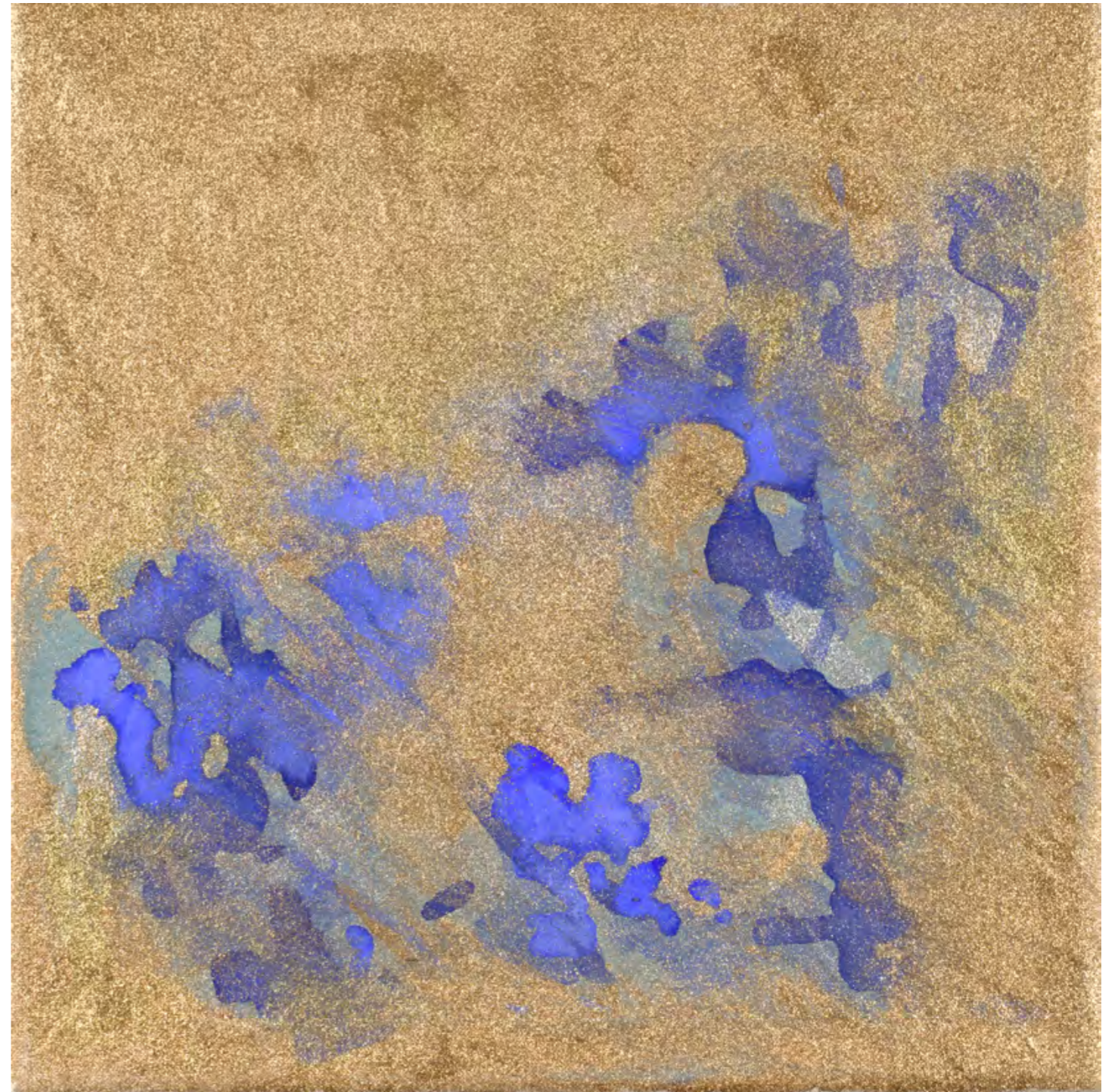
the imaginal: a dimension born from an intimate relationship with depth, producing a synesthetic collapse, an emergence from the abyss. It is the realm of the real *imaginatio* in alchemy, of active imagination, an *interworld* suspended between the sensible and the intelligible, where vision, belonging to the soul, leads to the limits of sensory experience, opening a dialogue with the unconscious. *Imaginal* vision as a transmission of the capacity of desire.

In this context, the exhibition space takes shape as a magical box. The video contribution unfolds as an unstoppable flow, a *pan-ta rei*, while the *Counter-spells* as epiphanic and alchemical apparitions: fragments of an imploded star that, even in dispersion, retain the energy of the whole and guide perception beyond the visible.

Barbara Duran is a contemporary artist, painter, and video maker born in Rome into a cosmopolitan family. Active on the international art scene since the early 1990s, she has participated in numerous solo and group exhibitions in Italy and abroad. Her works are included in private and public collections across Italy, Latin America, the United States, France, Russia, Greece, United Arab Emirates, and other countries.

Rooted in painting as a primary and ancestral medium, her practice unfolds as a process of transformation through the alchemical passage from darkness to light. Duran explores the relationship between matter and spirit through a path of sublimation, revealing a subtle radiance emerging from shadow. In her recent body of work, a long process of technical and conceptual rarefaction has led to a refined synthesis of form, language, and vision, where structure becomes a threshold for perception and meaning.

Alongside her artistic research, she is the founder and artistic director of Studio Urbana, a cultural space for contemporary art established in the heart of Rome in 2007.



Blurring the Lines

LAB27

Chhyake by Jyoti Shrestha is a personal and political exploration of queerness, body image, and intergenerational trauma in Nepal, told through the language of skin. In Nepal Bhasa, a language spoken by the Indigenous Newar people, the term *Chhyake* refers to the marks left by skin disease. Within my family, it was used to describe freckles – a word that should have signified beauty. Instead, it carried shame, rejection, and silence.

The series *Chhyake* examines how bodies – especially queer, gender-nonconforming, and visibly marked ones – are regulated by family, society, and patriarchal norms. Families often disown children, language becomes a tool of violence, and ancestral rights, healthcare, and opportunities are withheld. Despite symbolic legal progress, including the recognition of same-sex marriage in 2023, these protections rarely translate into lived safety or dignity. Around 900,000 LGBTQIA+ individuals in Nepal face discrimination, and a 2023 UN Women study found that 81% experienced violence based on sexual orientation or gender identity. Rejection and erasure often begin at home but

extend into institutions, public spaces, and cultural narratives. Through self-portraiture, collage, text, and layered visual textures, *Chhyake* confronts these forms of violence while asserting resilience, dignity, and the right to exist authentically. The work interrogates cultural mechanisms that perpetuate shame and silence, showing how inherited trauma can be unlearned. It weaves memory, vulnerability, and courage, asking viewers to witness what society instructs people to hide.

This ongoing body of work is both an archive and an act of reclamation – honoring queer lives, rewriting inherited narratives, and reclaiming agency and visibility. *Chhyake* is for anyone who has ever felt unseen in their own skin.

Blurring the Lines is a non-profit organization that seeks to promote and encourage all initiatives in various fields of photography and education, contributing to academic, local, and global dialogues, enabling young graduates to obtain international recognition.



Bold Beauty Project

DISABILITY becomes BEAUTY becomes ART becomes CHANGE

Through large-scale portraits and personal narratives, Bold Beauty Project creates an intimate look at what it means to be a woman living with a disability today.

These powerful photographs transform the lives of the women portrayed and the photographers who collaborate with them. The exhibitions have allowed viewers to become more aware of the challenges and successes of living with a disability.

This exhibition was made possible by our presenting sponsors Dr. Ariella Riva Ritvo-Slifka/The Alan B. Slifka Foundation, Coastal Wealth Management, LLC, Crisis Case Management, and The Nestor Family Foundation. BBP also recognizes the individuals, families, and organizations whose generosity fuels our mission.

Bold Beauty Project (BBP), a nonprofit organization based in Miami, founded in 2015, curates photography exhibitions celebrating women with a range of disabilities. BBP has exhibited throughout the USA, Panama, and South Africa, and hosted University Editions at Columbia, UCLA, Florida International University, University of Miami, and Yale. BBP is dedicated to creating social change through art, at the intersection of beauty and disability.



Burcu Ünlü

ACT CONTEMPORARY

Burcu Ünlü began to capture the ethereal spirit of sunrises and sunsets inspired by the unique atmospheres of the cities she visited during her travels. All her paintings are done with the technique of layering oil on canvas. She is exhibiting five works of her beloved city Istanbul.

Istanbul. Once known as the capital of capital cities, It was the capital of both Byzantine Empire and the Ottoman Empire. is the only city in the World to saddle two continents, between Europe and Asia divided by the sea of Marmara. For more than 2,500 years has stood the conflicts of religion, culture and imperial power. Istanbul, the majestic, captivating rich heritage and culture, and is the most beautiful in Europe.

Princess Islands. Istanbul's hidden gem, a sanctuary for the soul, an eternal love story between the sea and beauty. The enchanting Istanbul is not complete without those jewels scattered in the waters of Marmara. Nine small islands. Burcu Ünlü described in her art work how time stands still, the noise of the city is replaced by whisperers of waves, birds, and the fragrance of pine trees. Her refuge is a place where nature lives in serene harmony with historical charm

Bebek (Baby). A very trendy village alongside the Bosphorus. It has a buzzing atmosphere, nice seaside promenade. Buzzing with life, sea front cafes. Burcu Ünlü wanted to portray the beauty and glamour of the irresistible Bebek, giving positive energy and relaxation to a soul with lights reflecting on the seawater at night.

Balat. The home of colorful and vibrant architecture. Its narrow cobbled streets, townhouses and impressive mansions is a hidden gem. The very steep streets and fantastic views of the Golden Horn is fascinating. Burcu Ünlü painted the sounds of a myriad of colors, washing lines strung between buildings, kids playing in the narrow streets with her brush strokes in an imaginary way.

Beyoglu. One of the most important districts of Istanbul. Destination of art, culture, tourism and entertainment. Beyoglu was named 'Pera' in the Byzantine Empire, meaning 'the opposite seashore'. A Mosaic collection of Byzantine, Arabic, and Ottoman civilizations captures the hearts of Istanbul people and tourists. Burcu Ünlü reminisced of what Beyoglu was in history by capturing the oldest inhabitant places, with dark alleys, tranquil and elegant streets with ladies in hats and style once upon a time.

Emirgan. The Beauty in the Bosphorus. Stunning views with the smell of tulips and Redbud flowers nestled in a variety of plants and trees. With an Ottoman mansion built in the 18th century. Burcu Ünlü's painting wanders in the parks of nature, flying as a seagull, overlooking the flowers and the seawater under her wings.

Burcu Ünlü is an artist who places the fine line between light and darkness at the center of her art, transforming her inner journeys onto canvas. She seeks the traces of her wandering spirit in the memories of different cities; in each work, she leaves a door opening both to the world and to herself. She defines herself as "someone still searching" amidst the ever-changing flow of life; and in her works, the two emotions she pursues are always the same: excitement and hope. In this world where each of us is a mirror to the other, sharing and multiplying light is both her artistic and humanistic wish.

Represented by ACT CONTEMPORARY Burcu Ünlü, is on the international art scene exhibiting her work in London, Art Basel Miami Weeks, Dubai, Venice and many solo exhibitions around the world signaling her continued expansion into new international territories.



Carrie Able

Paint the Silence

Carrie Able is a New York-based musician and multidisciplinary artist whose work defies any one genre. As disciplines meet and transform, Able positions herself within the realms of music, live performance, and virtual reality (VR), yet there remains an inherent sense of an artist whose roots stem from a continuous evolution of traditional media. Able's work is three-dimensional with an open invitation to discovery and connection. Within Able's worlds there is a physicality not always present in decentralized virtual spaces. A human element that calls viewers back to themselves. As in traditional mark-making, in Able's digital VR paintings there is an ephemeral sense of shape and sound. The strength of creative amalgamation emerges where digital lines drawn in mid-air align with oil on linen. A guitar riff emerges through the same intuitive process as a brushstroke or choreographed movement. As figures float and interact with a virtual version of Able, surrounded by dancers, a song, a melody, a poem, a color, a movement, a glow, an edge, a horizon meld into each other.

If one had to label a genre for Able's work, it would align most closely with G.A.M.E. – The Guided Arts Media Experience, a term developed by the artist to describe a total sensory experience. As within a game, there is a level of accessibility that encourages connection, reinvention, and relationship building on a global scale. Stepping into a VR headset, Able invites guests within the historic palazzo to connect with viewers from around the world, speaking to one another in real time while simultaneously inhabiting paintings. In parallel to the immersive work,

Able's practice includes oil paintings on canvas that extend the project's visual language into physical form. In this, Able has succeeded in building a unique axis, one that transforms and transports the viewer into color, chord progression, and most importantly, a feeling. Boundaries dissolve for both artist and viewer as the ability to be grounded in one's own reality holds true. Starting with sound, followed by a brushstroke or choreographed movement, an environment unfolds, building on a lifelong artistic practice and lived experience that, while unique, resonates beyond the individual.

Contributors: Carrie Able, concept, original artworks, lyrics, vocals, guitar, production; Sam Light, essay and curatorial; Kate Griffler, choreography, dance; Pink Supakarn, choreography, dance; Sasha Stiles, text prompt and vocals (*The Garden*).

Album recording, New York City (2026): Robert L. Smith, music production, mixing, mastering; Jake Arnstein, bass; Cliff Aaron, drums; Olawale "Africa" Anifowoshe Olalekan, music advisory.

Carrie Able is an internationally renowned multidisciplinary artist, musician, creative thought leader, and AR/VR pioneer. Able's expansive practice immerses global audiences within the intersection of original music and digitally native, Extended Reality (XR) artworks. Across all disciplines, Able's vision for futurism and world-building stands as a leading voice within music and digitally native art.

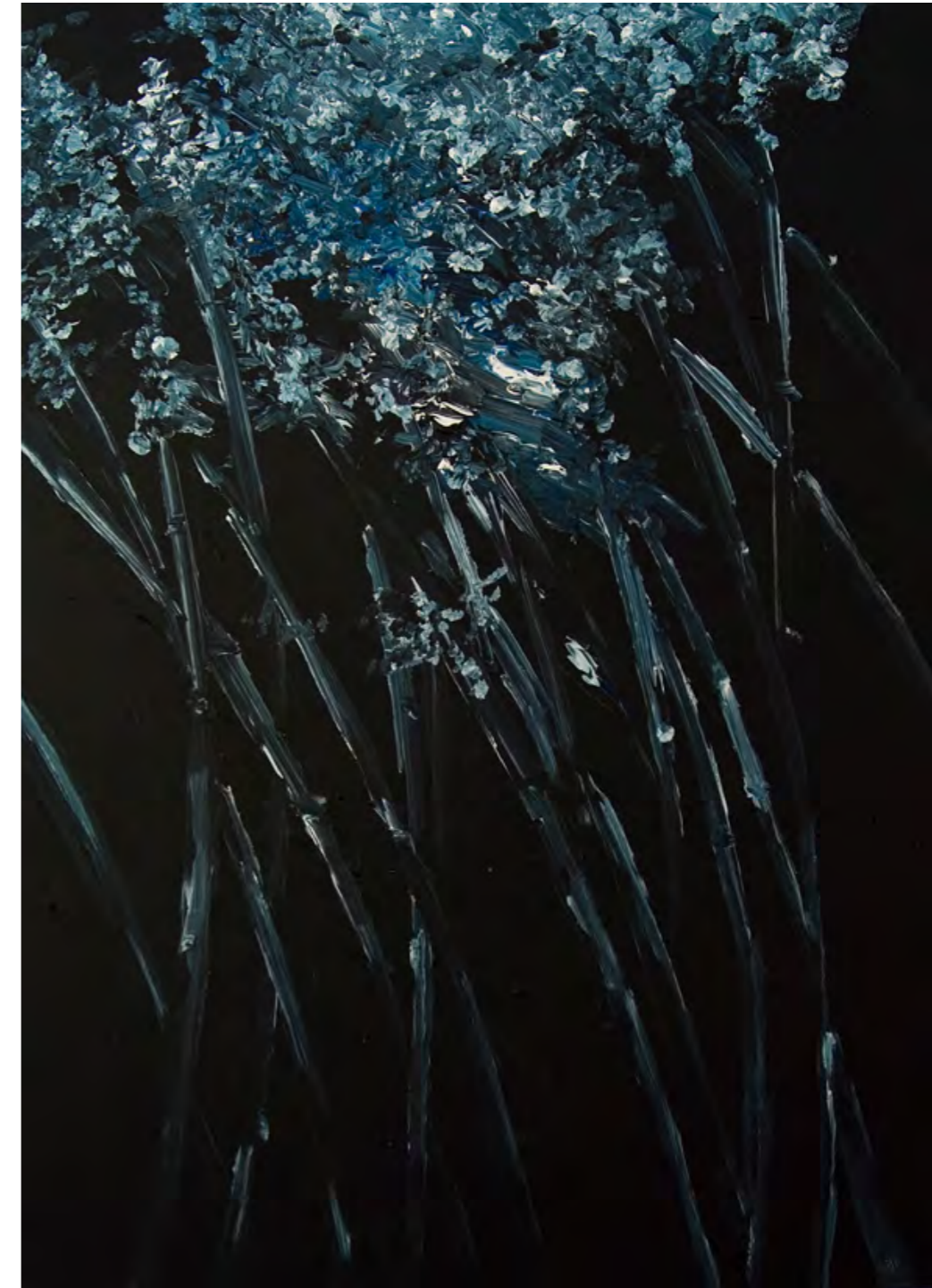


BOX, Carrie Able, Pink Supakarn, Kate Griffler, 2025
Still from Virtual Reality Painting Performance

Caspar Baum

Caspar Baum is a traveller, an explorer and admirer of nature and culture. He believes that everything is connected, somehow and somewhere. Physically and spiritually. The earth is just a shape, a frame for many ideas and views. Caspar helps to make this relevant and visible. Art is just a medium to support, to transform and interact.

Caspar Baum has graduated from the Academy of Fine Arts in Stuttgart and has his studio in Athens for the last 30 years. He has had major solo and group shows during the last three decades globally and has received multiple awards. Caspar at present is represented by institutions in Madrid, New York, Paris and Tokyo.



Center for Didactics of Art & Interdisciplinary Education University of Applied Arts Vienna

In May 2026, Bad Ischl hosts a multi-venue exhibition across the Trinkhalle, the Sudhaus of Salinen Austria, and Galerie Am Fluss addressing a topic that often remains hidden: *Mental Load and Invisible Labour*.

Initiated by the Center for Didactics of Art and Interdisciplinary Education at the University of Applied Arts Vienna, led by Prof. Ruth Mateus-Berr, in cooperation with Galerie Am Fluss and the Künstlerhaus Vienna, the project brings together artistic positions from an international open call. The exhibition focuses on the often unseen work of organising, planning and caring – activities society relies on yet rarely acknowledges, particularly within the contexts of care work and artistic production.

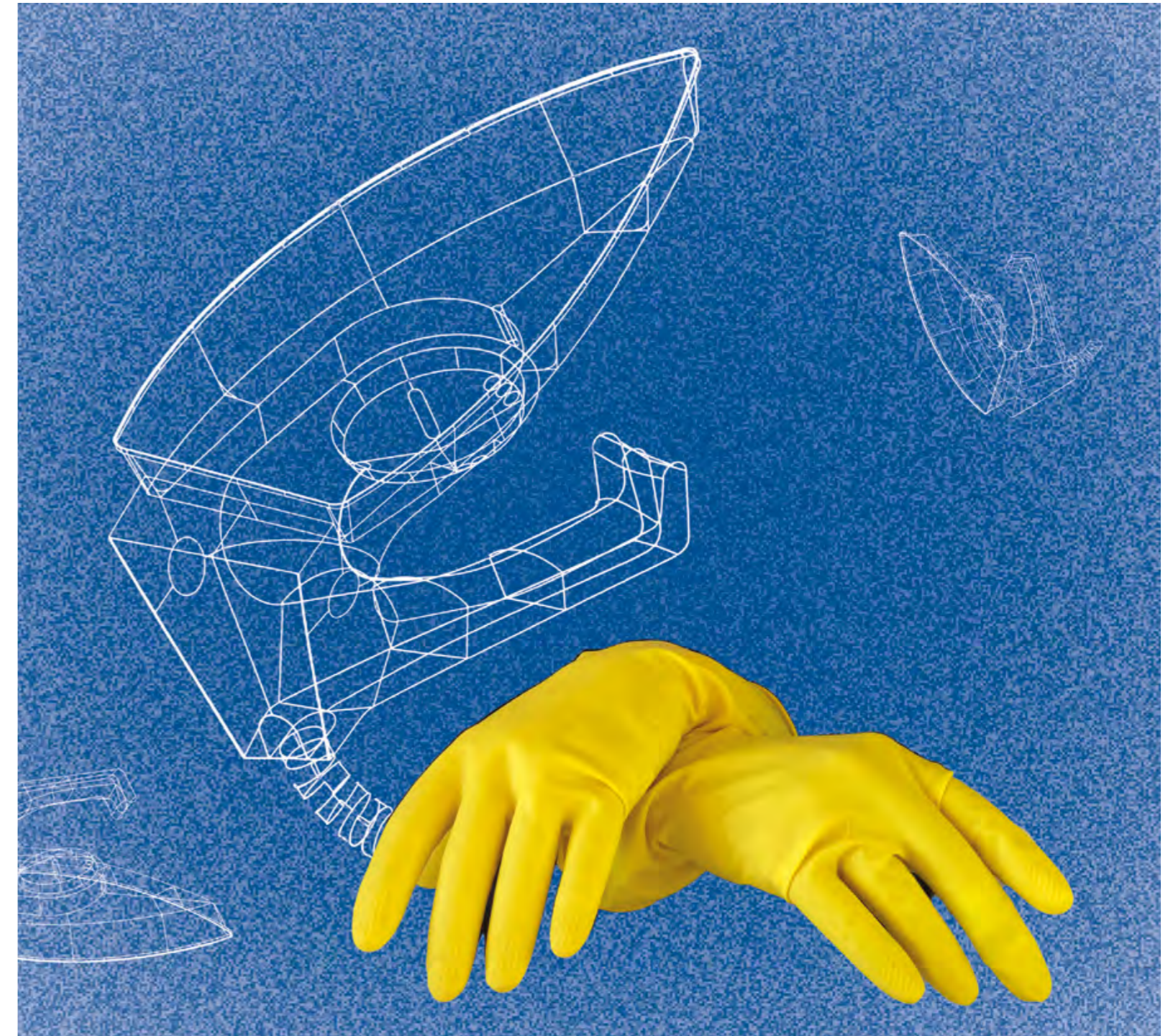
Bad Ischl provides a meaningful historical backdrop. In the Kaiservilla, concealed corridors once led to service areas where invisible labour sustaining imperial representation took place. This constellation becomes the starting point for a contemporary artistic reflection on care, responsibility and structural invisibility. The exhibition combines installation, performance and film. Markus Moser comments on the persistence of domestic labour with a nearly floating wire iron, while Edo Amelie Katavic's *Feminist Rage* confronts the traditionally feminine technique of weaving with resistant metal wire. In *The Silent Neighbor*, Veronika Merklein stages herself seemingly suspended from a smiley balloon – an unsettling image between lightness and threat capturing emotional isolation and the social pressure of constant positivity. Robert Cambrinus' video *I CARE* exposes gendered expectations of domestic labour through role reversal. Karoline Sams' monumental *Haufen* – a towering accumulation of traditional garments – reflects generational female attributions, while Anouk Rehorek's participatory installation imagines alternative futures of time and labour distribution. International contributions

such as Filipa Santos Antunes' sound-based installation *Beyond the Unseen* and Amanda Bravo's dance film *Take Care* expand the discourse with global perspectives on resilience and care.

Condensed into a single presentation at Palazzo Mora, the project brings together selected works from Bad Ischl while making the broader constellation of artistic positions visible through a continuous digital compilation within the international context of the Biennial.

Die 4 Grazien feat. Christiane Spatt, Filipa Santos Antunes, Amanda Bravo, Robert Cambrinus, David Carol Fedders, Elke Punkt Fleisch, Klemens Hegen, Paul Iby und Johanna Winklhofer, Edo Amelie Katavic, Sarah Kretschmer, Marlene Lerperger, Ina Loitzl, Lena Mayringer, Susanne Meerwald-Stadler, Veronika Merklein, Wolfgang Miksits, Markus Moser, Paula Peters, Pia Plankensteiner, Petra Radel, Anouk Rehorek, Lena Reutenauer, Jonas Rottmann, Alexandra Rusz, Karoline Sams, Gabriele Schuller, Julia Schulz, Christiane Spatt, Astrid Starrermayr, Max Steinacker, Gertraude Stüger, Elisa Tremel, Golnaz Walamortamed.

The Center for Didactics of Art and Interdisciplinary Education at the University of Applied Arts Vienna, led by Univ.-Prof. Dr. Ruth Mateus-Berr, operates at the intersection of art, design, and education. The department investigates how artistic and design practices can be translated into meaningful learning processes and educational contexts. While preparing future teachers for art and design education in schools, the Center also develops projects in museum education, cultural institutions, and other public learning environments. Through interdisciplinary collaboration with artists, researchers, and cultural partners, it fosters critical engagement with visual culture, creativity, and societal issues among diverse audiences, both within and beyond formal education.



Chen Mei-Tsen

In Flux: Where Lines Becomes Currents

Arriving in Venice teaches you that arrival is never final – and that getting lost is an essential part of the experience. Venice has long served as a “living archives” of global exchange, its “liquid roads” are the city’s arteries, serving as the infrastructure for cultivating the meeting of disparate currents. In this setting, Chen Mei-Tsen invites the viewers to walk across and feel immersed in front of her work *In Flux* (2025), a monumental work consists of five vertical panels. This turns viewing into an act of navigation where, much like the experience of Venice, orientation is never fixed but is constantly re-made through motion.

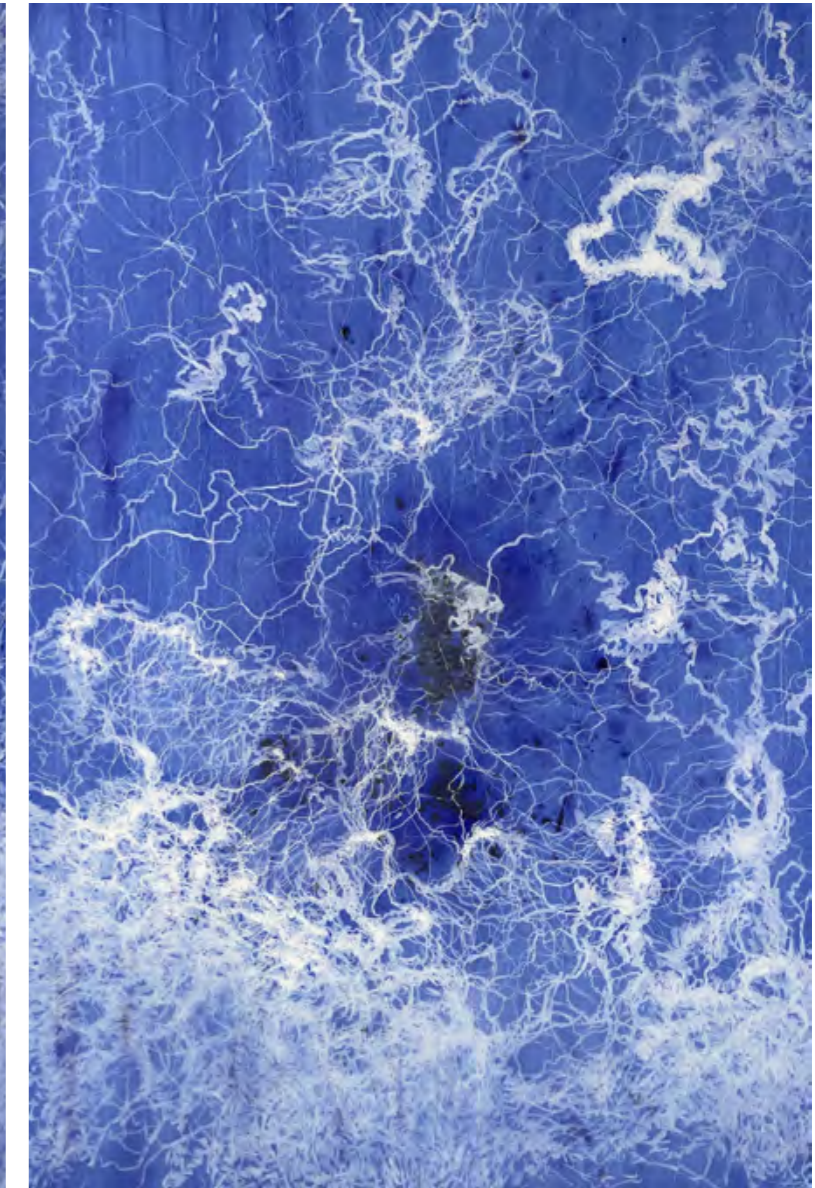
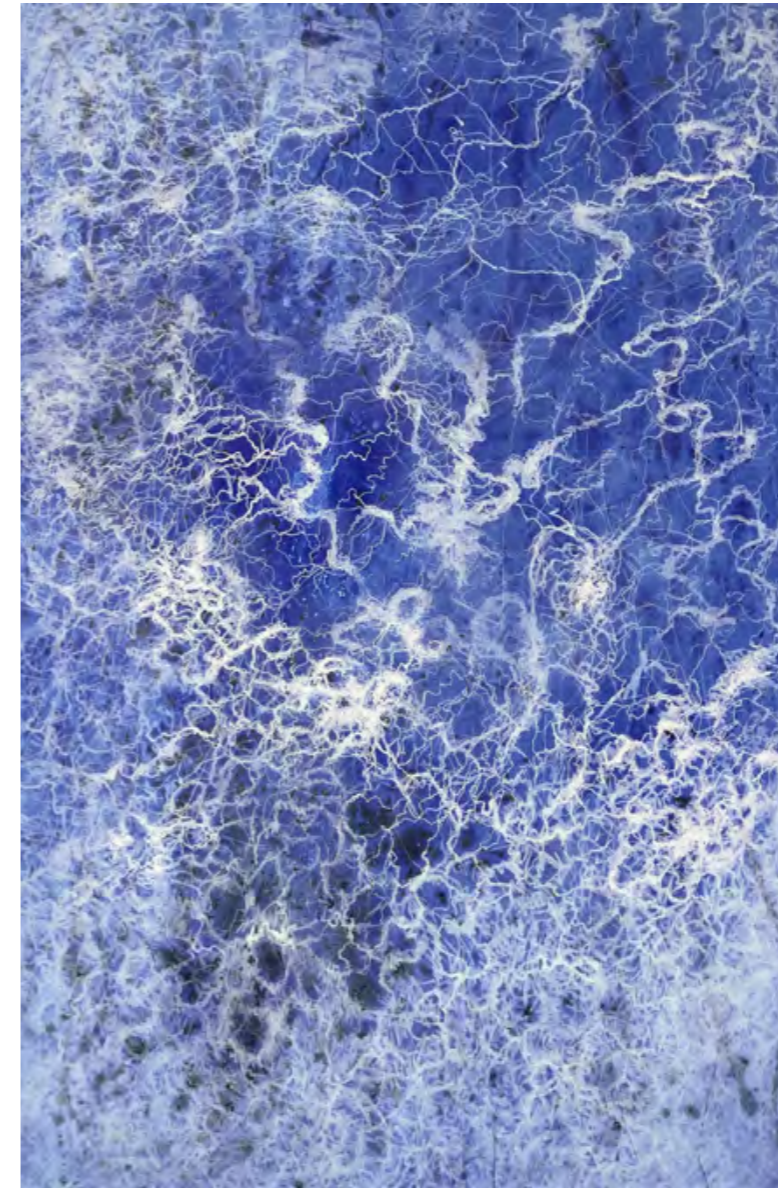
An ultramarine blue backdrop sets a unified tone for countless layers of white traces that oscillate between the macrocosm and the microcosm; from a distance, they resemble a grand aerial view of the ocean, but up close, they become living organisms like jellyfish or nerve cells and vascular tissue. These flowing lines traverse the panels with rhythmic momentum, sometimes gathering into dense clusters and other times wandering as free filaments into the blue void. As light catches the chalk to create an atmosphere of mist or haze, the work gains a time-based depth, continually renegotiating itself through the viewer’s position.

The rhythmic movement of these “breathing” white lines reflects Chen’s personal history as a Taiwanese artist who has lived in Paris for over 30 years. Born in Taipei to an architect father, Chen grew up surrounded by blueprints – a visual language of precision that eventually evolved into her own artistic vocabulary. She bridges the known and unknown, revealing an artist who draws nutrients from diverse cultures while remaining in a state of permanent flux. *In Flux* reveals Chen’s notion of

“constructive nomadism,” where moving across geographies is a creative act rather than a rupture, and displacement becomes a space of construction. Her lines – at once architectural and organic – trace the fragile boundaries between permanence and transience. In time, her work suggests not control but surrender: an openness to change where structure and spontaneity coexist in a fine balance, inviting a quiet negotiation between where we come from and where we are becoming.

Jenny Lee

Chen Mei-Tsen, born in Taipei (Taiwan), is a visual artist based in Paris (France) for over 30 years. A graduate of Taipei National University of the Arts, her artistic practice spans painting, drawing, photography, video, installation, and sculpture, through which she explores the intricacies of her personal quest for a sense of belonging, identity, and connection. Her journey reflects the essence of a nomadic existence – forever moving and seeking. She thus transforms personal life experiences into a continuously writing perceptual map. As the daughter of an architect, Mei-Tsen views the city as a living structure that evolves over time through movement and human experience. Defining herself as an urban nomad, she investigates the relationship between place and identity, tracing how displacement and return shape individual and collective topographies. Her work has been exhibited internationally and won the European Cultural Centre Award (Painting & Mixed Media) at the *Personal Structures* Art Biennial in Venice in 2024. Her paintings were collected by Taiwan’s China Medical University Art Museum in Taichung, a building designed by Frank Gehry which will be inaugurated in 2028.



China Academy of Art, CAA

Wu Haiyan, EP YAYING, Yao Jianping & Qiu Zhijie, Lin Xia,
Jiang Tutu, Lang Qing, Wang Xiaoding & Li Jialu, Li Xinyuan
Chief Curator: Wu Haiyan

Silk Road, Star Net – Cosmic Echoes in a Minor Key

We begin with Hangzhou – home of silk and digital innovation – where handwoven warp and weft converge with data streams to weave a *Star Net* connecting antiquity with modernity, East with West. Venice, a city on water, shares a similar aquatic fabric and cross-cultural tradition, making it the ideal resonance chamber. From Hangzhou to Venice, we adopt the “minor key” as method and perspective, allowing silk to become a metaphorical net linking cosmos and human experience.

This exhibition is curated by a team led by Professor Wu Haiyan of the China Academy of Art (CAA). Founded in Hangzhou in 1928, CAA is China’s first comprehensive art institution. For nearly a century, it has served as a vanguard of Chinese art, nurturing generations of renowned artists. The exhibition establishes an international cultural platform with distinct Hangzhou characteristics across multiple dimensions: digital reconstruction of history, tangible presentation of the digital economy, and international dissemination.

It is on this platform that we revisit an ancient wisdom: in an age of rupture and acceleration, the world is an interconnected web – the silkworm spins its net, ancient peoples mapped the stars. The “minor key” invites visitors to sense the subtlety of connection, a spirit that runs throughout – the net of silk and the net of stars placed side by side, from agrarian craftsmanship to digital algorithms, silk returning to everyday life, culture woven into the urban fabric. Participating artists respond to this theme in their own ways: Wu Haiyan’s *One Silk, One Porcelain, One Narrative*, Yao Jianping and Qiu Zhijie’s *five pairs of eyes*, Lin

Xia’s *Original · Derivative*, Jiang Tutu’s *A Fold Between Waters*, Lang Qing’s *The Continuation of Nature*, Wang Xiaoding and Li Jialu’s *One Thread, All Forms*, and Li Xinyuan’s *Narratives from the East* – together weaving a dialogue that spans tradition and contemporaneity.

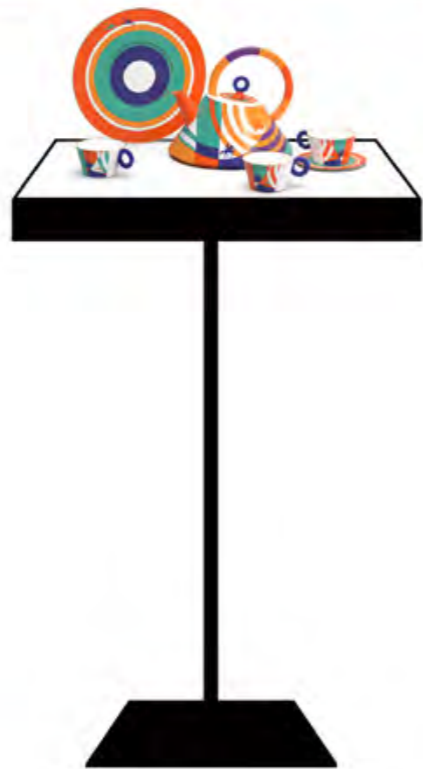
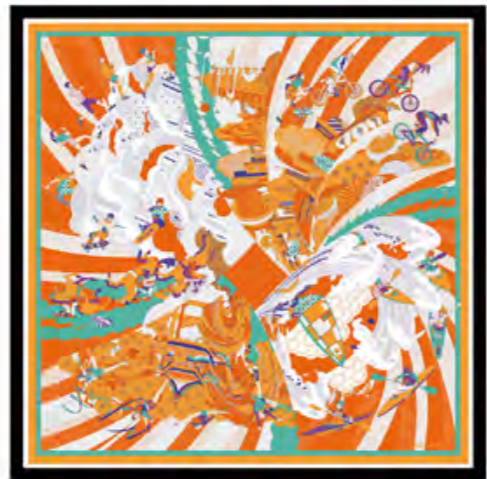
This is not merely an exhibition about silk; it is a way of relating to the world. We invite every visitor to become a thread, a star, a note in the cosmic echo.

Founded in 1928 and located in Hangzhou, Zhejiang Province, the China Academy of Art (CAA) was the first art academy in China to offer a comprehensive range of academic programs. The Academy is jointly administered by the Zhejiang Provincial Government, the Ministry of Education, and the Ministry of Culture and Tourism. It offers 28 undergraduate programs, with 26 designated as National First-Class Undergraduate Program Construction Sites and two as Zhejiang Provincial First-Class sites.

CAA has over 10,000 students and about 1,000 faculty and staff. It comprises four campuses in Hangzhou – Nanshan, Xiangshan, Liangzhu, and Xianghu – and one in Zhangjiang, Shanghai.

Over the past century, despite changes in name and location, the Academy has stood at the forefront of the arts – maturing through early challenges and achieving remarkable accomplishments recognized both at home and abroad. Committed to revitalizing Chinese art and engaging with the world, CAA has exerted a profound influence on the development of modern and contemporary art in China.





One Silk, One Porcelain, One Narrative, Wu Haiyan, 2021-2026
 Mulberry silk, bone china, polyvinyl chloride (PVC)
 Hand-painted rendering, jacquard weaving, sensing device technology, 1×1.5×2.5cm



five pairs of eyes, Yao Jianping & Qiu Zhijie, 2021
 Silk, embroidery, variable-size block

Curtis Patterson

Inspired by innate curiosity, spiritual growth and life-long learning, artist Curtis Patterson has developed a body of work imbued with antiquity and modernity. This coexistence is evidenced in his stainless-steel sculpture *Hymn to Freedom*. Congruent with other works in Patterson's oeuvre, this piece, ushers allegorical messaging that pays homage to individuals who have made unequivocally remarkable contributions in the realms of the arts, athletics and campaigns for humanitarian equality and justice. The sculpture reveals a powerful confluence between the brilliance of creative genius and the audacity of courage.

The sculpture assumes its name from the 1962 song by Oscar Peterson, *Hymn to Freedom*, and honors the brilliant virtuoso jazz pianist and song writer with its rhythmic design.

The sculpture also pays tribute to two US Hall of Fame Olympians, Tommie Smith and John Carlos, who won a gold and bronze medal, respectively, in the 1968 Olympic games in Mexico City. During the games the two athletes made an iconic stand with their fists raised and heads humbly bowed during their podium ceremony as a silent protest against social injustice.

Patterson utilizes his reflections on life; his ancestry and shadows cast from the past to stir metaphorical conversations within his work which often perpetuates unbroken connections to historical events. Through his work Patterson aims to illuminate the beauty of African iconography and design. The command of aesthetics in his pieces produce a symbiosis that spontaneously melds the subconscious with the sublime. An aficionado of jazz, Patterson finds music as a key catalyst in the inception of his work.

The artist finds the ability of sculpture to penetrate space and create mind and soul engaging environments most intriguing. He

believes art has the ability to elevate the highest aspirations of the human spirit for freedom. A primary goal of his journey in art development is to compose timeless works that constitute gravity, an irresistibly invitational gravity, that draws audiences in for inspection, interpretation and meditative energy.

Artist Curtis Patterson extends his most sincere thanks and appreciation to Dr. Cuthbert & Mrs. Diane Simpkins who substantially contributed to and endeavored to make this project possible.

Based in Atlanta, Georgia, US, artist Curtis Patterson finds fulfillment in developing art on a range of scale from monumental sized sculptures to flat work. Inspired by innate curiosity, spiritual growth and life-long learning, artist Patterson has developed a body of work imbued with antiquity and modernity. He utilizes his reflections on life; his ancestry and shadows cast from the past to stir metaphorical conversations within his work which often perpetuates unbroken connections to historical events. Through his work, he aims to illuminate the beauty of African iconography and design. The command of aesthetics in his pieces yield a symbiosis that spontaneously melds the subconscious with the sublime.

With improvisational jazz, the natural environment and matters from the sphere of social justice as key motivating forces, the dynamism of Patterson's works effortlessly evokes a sense of visual dialogue. He believes art has the ability to elevate the highest aspirations of the human spirit for freedom. A primary goal of his journey in art is to compose timeless works that constitute a type of gravity which draws audiences in for inspection, interpretation and meditative energy.



Danica Jojich

With lavender filled oprema/equipment on clothing, sculptures and walking/sitting devices, *Vodi Me/Lead Me*, is a sculptural installation that consists of photographs, clothing, walking/sitting supports, and sculpture that assist in placing one foot in front of the other. When left with half a heart through loss, assistance is envisioned in this sculpture installation that activates motion through sight, smell and kinetic imagination.

Linen clothing, walking/sitting devices and sculptures are adorned with lavender-filled pillows of various sizes and prints made from rusted half-hearts. Mona Lisa-like photographs whisper stability, confidence, mystery and calm. The act of walking, guided by smell, imagery, and sculptural assistance leads.

I arrive with poshtovanje/deep respect. *Vodi Me/Lead Me*.

Danica Jojich is a professor of Studio Arts in the Sculpture programme at Concordia University, Montreal, Canada. Danica Jojich is a multi disciplinary artist who combines image and object in installations that invite participation.



**Deakin University, LASALLE University of the Arts,
PerLA - IUAV University, Auckland University of Technology**

Curatorial Group: D Cross, C Bishop, A Kueh,
Ian Woo, B Bonanno, M Redmond, C Braddock

Venetian Kind

In a city saturated with spectacle and artistic virtuosity, this situated and place-responsive project offers a blend of collaboration, process and in situ research wrapped in kindness and notions of gift giving and exchange. *Venetian Kind* is a multi-university research project focused on new understandings of place-based learning through creative practice.

Featuring researchers and postgraduate students from Deakin University, Auckland University of Technology, LASALLE University of the Arts Singapore and PerLA - Performance Epistemologies Research Lab of IUAV University of Venice, this project will bring up to forty artists to Venice to learn from and respond to the city, its histories, contexts and its ecological challenges. Employing a distinct curatorial frame that suggests authorship can be a relay rather than a signature – a set of hand-overs rather than a heroic claim to concept and eventual object – *Venetian Kind* is less a conventional exhibition (an exhibition that arrives fully formed in shipping crates at Palazzo Mora) but an armature that keeps *becoming* over its six month duration. Consisting of four groups who will each spend a week in the city across June to September, artists develop collective artistic responses that preface process, encounter, learning with local experts, and the redistribution of agency across time, cultures, and disciplines.

The objects and performances that will be produced over the duration are completely unknown at the outset. What is clear

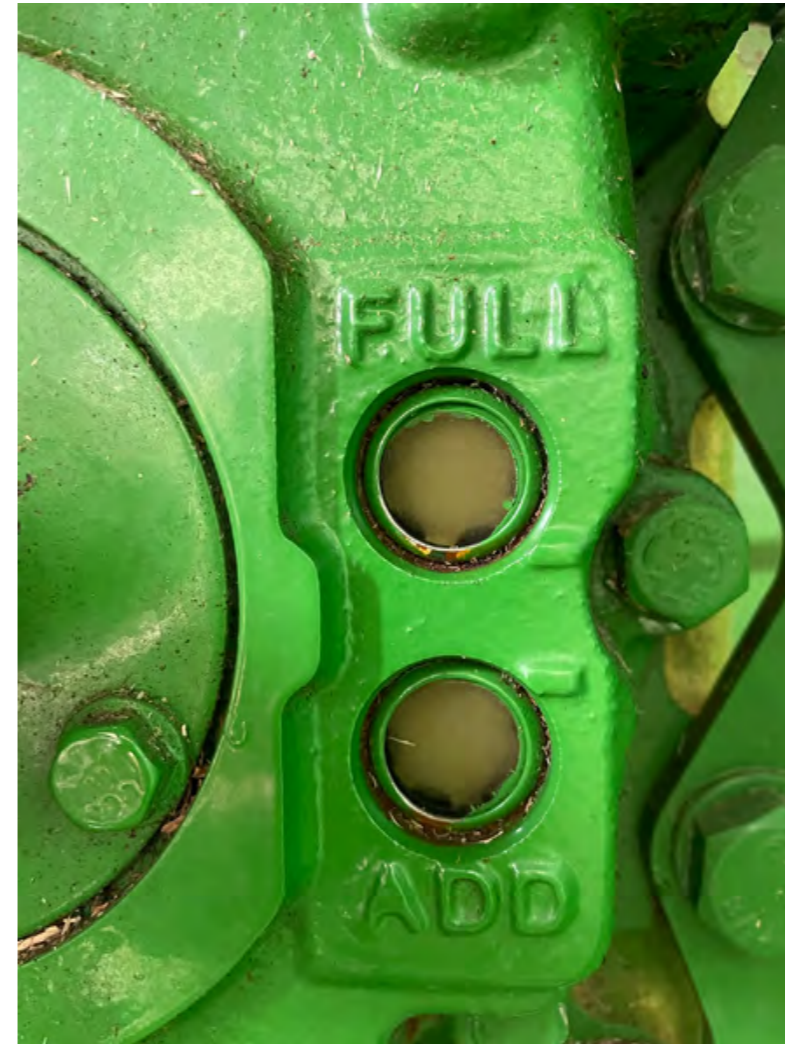
however is that the artefacts, events, actions and workshops should be seen less as resolved outcomes and more as propositions; speculative devices that speak to the unique conditions of Venice as they play out over 2026.

Venetian Kind is led by a cross-disciplinary curatorial group of artists and researchers working across performance, theatre, participation, dramaturgy, sound, painting, installation and sculpture. Each sustains an independent practice, yet their work is grounded in long-standing collaborations shaped by shared pedagogy and curatorial exchange across local and international contexts.

Conceived by Cameron Bishop and David Cross at Deakin University, the first two iterations established the collaborative ethos and provocative method of the project, refined over a decade of collaboration together. Following *Venetian Blind* (2019) and *Venetian Bind* (2024), the project has expanded beyond Deakin into an international partnership linking Australia, Aotearoa New Zealand, Singapore and Italy.

Bruna Bonnano anchors the Venetian context, bringing her work as playwright, dramaturg and scholar to the politics of place. In Singapore, Ian Woo and Adeline Kueh extend the project through their research-led studio practice and critical pedagogy. From Auckland, Monique Redmond and Chris Braddock donate their experience and knowledge in performance, participatory and critical-writing practices.





Desmond Beach

Black Current Art, ArtEnlight

My practice engages Black memory as a living and ancestral archive, carried through the body, activated through ritual, and sustained through acts of making. Working across fibre, performance, sculpture, sound, and installation, I approach materials as witnesses. Cloth, gesture, voice, and duration become sites in which personal and collective histories are held, disrupted, and reconfigured.

Rooted in the collective traditions of what I call the Black congregation, my work addresses the enduring effects of anti-Black violence, from the afterlives of the transatlantic slave trade to contemporary systems of surveillance and policing, while foregrounding Black joy, tenderness, and spiritual resilience as essential forms of knowledge. Memory within this practice operates not solely as recollection, but as an active and generative force shaped by transmission, embodiment, and care.

My studio is a ritual space in which mending, repetition, and attentiveness operate as both material processes and ethical strategies. Through performance and installation, I create conditions for communal reflection, inviting viewers to consider how grief may be held, survival acknowledged, and repair imagined.

Across this work, artistic practice becomes a site for witnessing, where ancestral presence, contemporary experience, and collective responsibility converge.

Desmond Beach

Desmond Beach is an artist and educator based in New York City. His interdisciplinary practice examines Black life in the United States through engagement with histories of racial violence, dispossession, and resistance. Working across fibre, performance, drawing, sculpture, sound, and mixed media, Beach considers the legacies of the transatlantic slave trade and the Jim Crow South as ongoing structures shaping contemporary social and cultural experience. His practice is informed by practice-led doctoral research at the University of Plymouth (UK), which explored artmaking as ritual, remembrance, and healing in relation to generational trauma and anti-Black violence. Drawing on Black Baptist traditions, including call-and-response, communal witnessing, prayer, and ritual performance, Beach situates artistic practice within broader frameworks of faith, memory, and collective responsibility.



Quiet Between Us, 2026
Digital painting, jacquard woven, hand and machine sewn pieced fabric, 218.4 x 203.2cm

Filipino Artists in the Face of Adversity

The Philippines, as a developing nation, presents a uniquely challenging landscape for artists and creatives. With limited public funding and few institutional opportunities, sustaining an artistic career is often a formidable pursuit. Yet despite these constraints, the resilience, ingenuity, and unwavering dedication of Filipino artists continue to shine.

Pangarap (Dream) is a two-man exhibition featuring Demi Padua and Pongbayog, two of the Philippines' most promising contemporary artists. Both come from humble beginnings, and through perseverance, discipline, and exceptional talent, they have emerged as compelling voices in Philippine contemporary art. Over the past five years, they have steadily expanded their international presence through both solo and group exhibitions abroad.

The exhibition juxtaposes the figurative realism of Pongbayog with the trompe l'oeil mastery of Demi Padua. Pongbayog's works are deeply rooted in narratives of labor, survival, and resilience, revealing the dignity and quiet strength of everyday Filipinos. In contrast, Padua challenges perception through hyper-detailed trompe l'oeil paintings that blur the line between illusion and reality, inviting viewers to question what they see – and what lies beneath. Together, their distinct yet complementary approaches embody the Filipino dream: the pursuit of a better life amid hardship and adversity.

This curatorial vision resonates strongly with the theme of ECC's *Personal Structures* exhibition, which explores the relationship between individuals, communities, and their environments, and how personal narratives shape the collective human

experience. Through their art, Padua and Pongbayog transform deeply personal struggles into universal stories of hope, endurance, and aspiration.

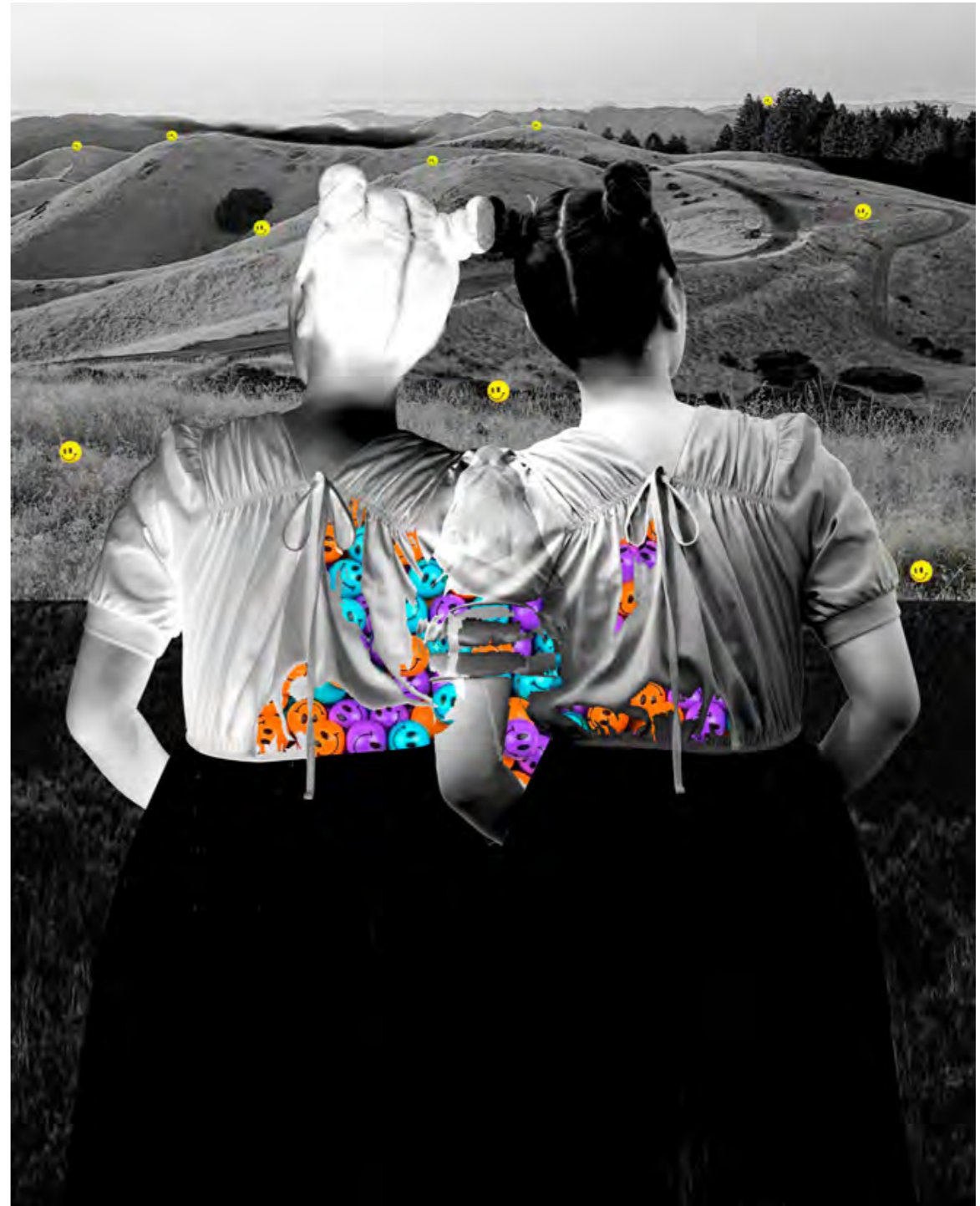
Beyond the individual journeys of the two artists, the broader aim of *Pangarap* is to present Filipino artistry at its finest on a global stage, alongside some of the world's most celebrated talents. During the Venice Biennale, the city itself becomes a living gallery, fostering dialogue and exchange within the international art community.

Ultimately, the exhibition seeks to amplify Filipino voices, share narratives of resilience, and reaffirm the Philippines' place within the global contemporary art discourse. *Pangarap* stands as both a tribute to the dreams that sustain the Filipino spirit and a celebration of the artistry that gives those dreams form.

DF Art Agency is a Manila-based artist management and consultancy firm founded in 2011 by Derek Flores, who serves as its Managing Director. It represents both emerging and established Filipino contemporary artists, offering services like: Artist representation & exhibition management; Arts business consultancy & strategic engagement; Private collection management.

In summary, DF Art Agency acts as a strategic bridge between Filipino contemporary artists and global art platforms. They provide, Expert artist representation, International exhibition opportunities, Arts business consulting and Private collection curation. Since 2011, the agency has grown into a respected force in the local and international art scene.





Donna Isham

Donna Isham presents a diptych composed of the paintings *She Never Left* and *I Found It at the Curio Shop*, two works that explore the shifting boundary between figuration and abstraction within her practice. Built through intuitive mark-making and layered materials, the paintings unfold through fields of gestural color, line, and surface, allowing fragments of the human figure to emerge and dissolve within evolving compositions. Through this process, the canvas becomes a space where perception, memory, and emotional presence converge.

In *She Never Left*, a fractured portrait appears through intersecting planes of color and movement. The figure is simultaneously revealed and obscured, suggesting a presence that persists beneath the shifting layers of the painted surface. The work reflects Isham's interest in the human form as both subject and structure, anchoring the composition while remaining open to abstraction and transformation.

I Found It at the Curio Shop expands this visual language into a more exploratory field of forms and symbols. The painting reflects Isham's interest in the physicality of a curio shop as a site of encounter, where individuals engage with objects that carry traces of personal history. Within this imagined space, material objects become vessels for memory, raising questions about the relationship between human presence and the physical world.

Through layered marks, shifting imagery, and gestural color, the painting suggests the act of searching among objects whose meanings shift between the personal and the collective. Isham considers the nature of materiality both in the human body and in the objects people choose to keep, exchange, or relinquish. The work reflects on what individuals hold onto and

what they are willing to release, asking whether attachment resides in the physical object itself or in the memories it carries.

Together, the two paintings form a dialogue between presence and discovery. Moving between portrait and abstraction, structure and spontaneity, the diptych reflects Isham's broader interest in constructing psychological landscapes through color, mark, and layered form. In this context, the curio shop becomes a metaphor for lived experience, where objects accumulate as markers of memory – small and large, intimate and ordinary – remaining as mementos of what has been left behind.

Donna Isham is an expressionist artist whose practice moves between abstraction, figurative painting, sculpture, and immersive installation. Working across contemporary and traditional media, she explores the emotional and psychological dimensions of the human experience, often examining themes of memory, perception, identity, and transformation. Her paintings merge lyrical abstraction with fragments of the human figure, creating layered visual environments where color, movement, and form interact.

Drawing on a background in film, Isham approaches composition with a cinematic sensibility, constructing visual spaces that invite viewers into contemplative psychological landscapes. Her work often begins with intuitive mark-making, allowing forms to emerge organically through layered surfaces and gestural colors. Bold coloration frequently develops after the initial marks, amplifying movement and emotional resonance within the composition. Through expressive process and evolving material layers, her work investigates the relationship between the physical and the metaphysical, the visible and the imagined.



DTR Modern Galleries

Kozo & Keith Haring

Eden Karo, professionally known as Kozo, is a contemporary artist and globally recognized tattoo innovator whose micro-realism style has reshaped both the fine-art and tattoo worlds. Born in 1990s Israel and now based in Brooklyn, New York, Kozo has become one of the most influential young artists of his generation. His practice bridges the precision of classical draftsmanship with the immediacy of pop culture, bringing together centuries-old artistic discipline and the visual language of today.

Keith Haring: *Subway Drawings*. Haring made hundreds, if not thousands, of subway drawings between 1980 and 1985. They were executed illegally with white chalk on the black paper panels that the Metropolitan Transit Authority used to cover ad-

vertisements between rentals. Haring was arrested many times while engaging in this activity though he reported that many cops were also fans. Constantly changing networks of commercial space resulted in the continual erasure of his work as new advertisements were posted. While this forced Haring to develop new ideas and imagery it also means that very few of these subterranean chalk frescoes now survive.

DTR Modern has been at the forefront of the art market since opening its first location in 2003. Today its seasoned gallery operation is the largest and most notable on the East Coast with four brick and mortar locations in Boston, New York City, Washington, DC and Palm Beach.





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Mona Marilyn (Divine Contrast), Kozo, 2025
Mixed media with tattoo ink on paper, 165×127cm



95

Allegory of the Arts, Kozo, 2025
Mixed media with tattoo ink on paper, 165,1×127,0cm

We mirror ourselves in birds. In this project Elisabeth Medbøe reflects on how Humanity has evolved in coexistence with birds. Observations of them have inspired stories and symbols; motifs have been shaped not only to depict nature, but also to express the human search for insight. Birds serves as expressions of our existence, our yearning for transcendence and perceptions of life and death. Yet today, our way of living threatens the very existence of birds, prompting new reflections on our bond with nature and human sensitivities. Throughout her artistic practice, birds have held an important place; the joy of observing them, and in the countless tales of birds found in folklore and mythology.

Elisabeth Medbøe is presenting two works: *The Eagle* and *Without the Birds, Life Will Never Be the Same*. Both pieces are conceptual in nature, grounded in an ongoing process that intertwines emotional response, reflection, and time. Her embroidery continues for as long as her mental and emotional state remains charged by the motif and the thoughts it provokes. Even then, the process is never truly complete. The act of stitching becomes a durational dialogue with the longing for nature and its birds, alongside a sense of detachment imposed by urban life. Working from photographic images of the eagle and the owl, she responds to what they express. *The Eagle* is depicted with one wing severed by a wind turbine – a stark confrontation between nature and the machinery of

human progress. The eagle's gaze affected her profoundly. A similar emotional charge is found in her rendering of the owl, whose piercing sharpness of vision evokes watchfulness and silent witness.

Hand embroidery is a slow process and creates space for contemplation. In this sense her practice stands as a quiet act of resistance against mass production, overconsumption, and the accelerating pace of contemporary life, a speed that the natural world can neither sustain nor regenerate from. Various silks are selected as materials because their fibres provide a range of textures for visual expression and silk is reared by small holding farmers in some Asian countries.

Elisabeth Medbøe is a Norwegian artist with attachment to Assam, India. She received her art education in Norway and conducted research on aesthetics in India. Her practise reflects ongoing exploration of various aesthetic traditions with their visual expressions. Humans' relation with nature is in her focus.

Working across a range of techniques and materials, including textiles, paper, and wood, she often incorporates inlays of discarded technological fragments and abandoned objects. Through this material approach, her work brings together tactile craftsmanship and conceptual reflection, inviting viewers to a dialogue about notions of value, memory, and ecological responsibility.



Elizabeth Heyert

Elizabeth Heyert is an American photographer known for experimental portrait projects. Unlike most portrait photographers, Heyert works from the outside as an observer rather than a director. She has photographed people sleeping for hours in her studio while they were transformed by their subconscious dreams; and people lost in hypnotic trances as they acted out an internal private fantasy. In her most well-known series, *The Travelers*, she shot formal portraits post-mortem, leaving it to the viewer to imagine the complex history of each departed life. Often using analog techniques from the 19th and 20th centuries to transform these intimate portraits into an expressive vision, she allows us to witness, without judgement or manipulation, pure and essential aspects of our shared humanity.

The nine photographs in Elizabeth Heyert's series *The Unborn*, are portraits of pre-natal subjects who were conceived in the first half of the 20th century and died of natural causes. For Heyert, these portraits are bookends to her ongoing exploration of what makes us human, which began with her post-mortem series. These latest portraits are about what all of us are like before we enter the world. They show us the unseen.

Aside from what we see in Heyert's photographs, we don't know very much about the figures here. Unlike the post-mortem

photographs, which she made after the entire story of a human life had been told, with *The Unborn* portraits we can only guess what her subject's lives might have been. Heyert gives us the opportunity to stand before these figures and experience them through the lens of our own emotions. Everyone will view them differently and there is no right or wrong way to respond. We can each write their stories, if only in our imagination.

Elizabeth Heyert is an American photographer known for her experimental portrait projects. Formerly a world-renowned architectural photographer, Heyert established her reputation in the art world with her groundbreaking series *The Sleepers*, *The Travelers*, *The Narcissists*, and *The Bound*. Her photographs are in the permanent collections of the Metropolitan Museum of Art, the San Francisco Museum of Modern Art, the J. Paul Getty Museum, The Beinecke Library of Rare Books and Manuscripts as well as other museums and private collections. Her books include *Metamorphosis*, *The Sleepers*, *The Travelers*, *The Narcissists*, *The Outsider*, *Metropolitan Places*, and *The Glass-house Years*.

Heyert graduated from the Royal College of Art, London. A native New Yorker, she lives in Greenwich Village and has a studio in the Chelsea arts district.





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The Unborn, 2025
Platinum palladium print on Japanese Gampi

Elliott Nicole J. Waller

Alinda Kring, Curator

Transisting (Am I Somebody Else in Private?) is an immersive textile and video installation that explores non-binary identity as a condition of continuous, non-linear transformation. Moving between physical and digital space, the work approaches gender not as a fixed category, but as a fluid, shifting, and multifaceted experience. The film centres on three characters of different ages and gender expressions, each navigating distinct dimensions of queer identity. Although each figure is distinct, all are performed by Elliott. This turns the work partly into a self-portrait, while also suggesting that identity is never singular: within one person exist multiple selves, roles, and contradictions that shift over time. In this way, the work reflects the instability, multiplicity, and performative nature of identity, while also considering how digital environments can expand the possibilities of selfhood and gender expression.

The suspended textiles extend the film's visual and conceptual language into the exhibition space. Hand-drawn digitally by Elliott, and not generated by AI, they combine pixelation, layered textures, and references to queer visual culture to evoke states of transition, fragmentation, and becoming. Together, film and textile create an experiential environment in which transformation is not presented as an end point, but as an ongoing process.

At a time of renewed political and cultural regression, when queer, trans, non-binary, and female identities are increasingly met with backlash, erasure, and control, *Transisting* asserts the complexity and dignity of fluid selfhood. The work offers an intimate and empathetic portrayal of non-binary experience while opening a space for recognition and reflection.

Performance & Visual Artist: Elliott Nicole J. Waller; Script, Film Concept & Production: Elliott Nicole J. Waller & Brian Andrew Hose; Film Director: Brian Andrew Hose; Creative

Director: Elliott Nicole J. Waller; Composer: Albert Gruber; Musical Artist: AlBird; Visual Artist: Makoto Inoue; Editor: Sabrina Rücker; Director of Photography: Carl Eriksson; Costume: Maja Silfwergård; Set Design: Amir Baltić.

Film Crew: 1st Assistant Director: Joshua Carver; Sound Recordist: Magnus Østermann; 1st Assistant Camera: Ginevra Marino, Jannick Kühn; Gaffer: Moath AL-Azzeh; Set Photographer: Gurjot Rupal, Chanel Kah Yin Liang; Hair and Makeup Artist: Anan Tan; Production Assistant: Kshitija Ghongadi; Special Thanks: Ata Sergey Nowak, Bühnenbild_Szenischer Raum an der TU Berlin.

Supported by: K-Ungdom.

Elliott Nicole is a Swedish/Polish multimedia artist and creative director based in Berlin and Gothenburg. With a background in fashion and software design, their practice explores technology, digital media, and performance. As a solo performer, Elliott investigates how the role of the performing artist can evolve in a digital age, presenting immersive works within contemporary and pop cultural contexts. Their projects combine acting, dance, film, and video to create experimental environments that question perception, identity, and the relationship between performer and audience.

Elliott Nicole has presented solo exhibitions including *Transisting* at The Templet, Gothenburg (2022), *Natural // Unnatural* in Funchal (2019), and *Constraints Constructed* in Berlin (2018). Their work has been exhibited internationally, including at Contrast Gallery, Tokyo (2024). In 2020, Elliott represented Sweden at the European Union's AI Summit in Dubai and has collaborated with the Stockholm Royal Academy of Technology on research exploring AI and the arts.



Fintan Whelan

Intertwining Motion is a meditation on Confluence, capturing the subtle interactions of movement, matter, and place. Across its large-format surface, layered earth tones, deep greens, and resonant reds converge, creating a palpable sense of energy as if the canvas itself were subject to the same forces that shape the land. Dense, tactile passages gradually open into lighter, breathing spaces, evoking moments where currents meet, collide, and briefly transform one another.

Drawing inspiration from rivers and waterways, Whelan observes the persistent and quiet forces of erosion: water cutting through soil and stone, redirecting its course, leaving behind traces of pressure and change. These natural processes are transposed into sweeping gestures, sudden interruptions, and subtle shifts in paint, suggesting a landscape formed through motion, transformation, and time, rather than through literal depiction.

Whelan's practice is marked by a tension between immediacy and reflection. What appears instinctive is underpinned by years of careful observation and sustained attention. Each mark arises from continual assessment, precise adjustment, and an ongoing exploration of pigment, surface, and structure. Oils, varnishes, and varied materials are layered to manipulate light, texture, and surface detail, producing resonances that engage the senses, memory, and emotion.

In this work, confluence extends beyond the natural world to encompass human experience: a meeting of forces, tensions,

and harmonies that are never fixed. *Intertwining Motion* invites an active encounter, where perception, memory, and feeling are continually negotiated, and where the viewer participates in the ongoing dialogue of flow, collision, and transformation.

Fintan Whelan is one of the most compelling voices in contemporary Irish abstraction. Over decades, he has developed a distinctive practice that unites the immediacy of gesture with a disciplined, methodical approach. Based in Germany, Whelan creates large-scale works that explore the fluid nature of perception, consciousness, and the emotional resonance of colour.

His practice brings together pigments, oils, varnishes, and diverse materials in layered configurations, producing richly textured surfaces where light, depth, and colour unfold with remarkable intensity. While his paintings often appear spontaneous, they are the result of sustained observation, careful modulation, and refined engagement with materials.

Whelan invites viewers into a space where perception, memory, and sensation converge. For him, abstraction is not a category but an inherent dimension of artistic expression. His international career includes residencies at the CICA Museum, the Pouch Cove Foundation, and the Chelsea Harbour Design Centre. His Water Dance Series gained global recognition during a large-scale installation at Palazzo Bembo for the 2022 ECC Art Biennial *Personal Structures*.



Galerie Leo et Co

Association Sino-Française d'Échange d'Art (ASFEA)

Inner Landscapes

Inner Landscapes brings together eight artists whose works explore the subtle relationship between perception, memory, and the environments that shape inner experience. Rather than describing landscape as a physical territory, the project approaches it as a psychological and emotional space where personal reflection and collective imagery intersect.

Through painting and sculpture, the participating artists develop distinct visual languages that translate internal states into tangible forms. Color, material, gesture, and composition become tools for navigating the boundary between observation and imagination. In some works, landscapes appear as fragmented impressions or atmospheric fields of color; in others, symbolic forms or sculptural presences emerge as quiet witnesses to shifting emotional terrains. The exhibition creates a dialogue between different approaches to representation, abstraction, and material presence.

The project brings together works by Cheng Huili, Liu Jinshi, Lu Bing, Ma Yan, Mo Baipeng, Sun Xiaolan, Wei Yixin, and Zhu Na. While each artist develops an individual perspective, their works resonate through shared concerns with transformation, memory, and the way inner states influence how the world is perceived. Placed in conversation, the works form a constellation of visual reflections that invite viewers to navigate between

external reality and interior landscapes. Through this collective presentation, *Inner Landscapes* proposes an open field of interpretation where the viewer becomes an active participant in constructing meaning, moving between the physical presence of the artworks and the intangible spaces they evoke.

Galerie Leo et Co is a Paris-based curatorial platform dedicated to fostering dialogue between emerging and established contemporary artists across cultural contexts. Working closely with artists, curators, and international partners, the gallery develops exhibition projects that emphasize thoughtful presentation and cross-cultural exchange.

Based in Paris, Galerie Leo et Co regularly participates in international exhibitions and art fairs while organizing independent projects that connect artists from different geographic and conceptual backgrounds. Its curatorial approach focuses on creating meaningful encounters between works, encouraging reflection on perception, memory, and the evolving relationship between individuals and their environments.

Through collaborative initiatives and long-term partnerships, Galerie Leo et Co seeks to provide artists with opportunities for international visibility while maintaining a curatorial framework that values clarity, dialogue, and professional presentation.



Leisurely Drift, Sun Xiaolan, 2024
Oil on canvas, 160×160cm

George Rivera

Mutations: Subconscious Reality Imagery

My artwork is about images in the subconscious mind. Knowing can be divided into three parts: Consciousness, the Subconscious, and the Unconscious. Consciousness is readily available. Unconsciousness is difficult to access but can be revealed in dreams and through hypnosis. Subconsciousness lies between Consciousness and the Unconscious. Psychology defines the subconscious as “part of our mind that is not in current awareness.” It lies just below the surface of consciousness and has its own reservoir of images that try to make sense of the visible world found in consciousness. Subconscious Reality Imagery (SRI) refers to images, based on experience, that lie between the unconscious and consciousness. These images appear as figurations resembling reality but manifest themselves as completely different in form and color.

Psychologists often view the subconscious as limited to our preoccupations, unresolved issues, obsessions, etc. In my view, the subconscious contains more than this. It is a phase that precedes consciousness. In this phase of consciousness, the subconscious mind is in the process of organizing what is seen. This image is not yet complete as the final image until consciousness organizes it into something that resembles reality in our consensus of meaning.

In conclusion, the subconscious contains images of an object before it appears as something that resembles reality.

Something is seen that does not appear in the external manifestation of the object. Since what is perceived by the subconscious does not resemble what is actually seen, I call these images “mutations.” Others might refer to this as the “essence” of the object. Moreover, what is perceived in the subconscious might appear as malevolent or spiritual essences. This is dependent on the eye of the beholder, whether this be the artist or the audience.

Dr. George Rivera received his doctorate in Sociology from the State University of New York, where he studied Sociology of Art. He is a Professor Emeritus from the Department of Art & Art History at the University of Colorado Boulder. He is an artist, international curator and poet. Dr. Rivera has curated international exhibitions in Bosnia i Herzegovina, Brazil, Bulgaria, Canada, China, Colombia, Germany, Guatemala, Hungary, Korea, Mexico, Palestine, Peru, Russia, Rwanda, Spain, Uganda, and in the United States.

Dr. Rivera has received the Governor’s Award for Excellence in the Arts from Colorado and is a Fulbright Scholar. His life’s work is archived at the Nettie Lee Benson Latin American Collection at the University of Texas in Austin. He is also a founding member of Artnauts Collective established in 1996.



Geraldine Ondrizek & Dr. Shizuko Takahashi, MD, PhD

National University of Singapore & Reed College

The exhibition *Becoming You* is an art–science collaboration that visualizes human development from a single cell to birth through twelve paintings mounted on Japanese scrolls. It is an excerpt from the companion book *Becoming You: A Journey from a Single Cell*. The work is accompanied by a video of the book read aloud by the author, Dr. Shizuko Takahashi. The scroll format of each painting evokes the sense of a tale unfolding, while the book is intended to foster genetic literacy and self-esteem by celebrating the beauty and commonality of the genes we share. Grounded in embryology yet shaped by narrative pacing, the project translates stages usually confined to microscopes and clinical diagrams into images that can be read slowly, like a story. Viewers move through fertilization, early cell divisions, and implantation, encountering both the precision of biological change and the fragility of its contingencies.

Geraldine Ondrizek’s paintings on habotai silk using dye and water colors, illuminate Dr. Shizuko Takahashi texts. Dr. Shizuko Takahashi created the central image using Japanese shibori (stitched resist dye). This series of paintings brings together materials and visual languages that rarely meet. Fine linework reminiscent of scientific illustration sits alongside textile patterning and flowing forms that echo DNA, membranes, and cellular migration. Layering, staining, and translucency suggest the way bodies are built – by repetition, differentiation, and loss – while generous negative space creates an ethical pause, resisting spectacle and refusing to treat reproduction as a purely technical achievement. The tone is deliberately tender rather than triumphant, inviting attention without prescribing a single moral conclusion.

Installed as a continuous journey, *Becoming You* asks what changes when we meet our beginnings as visible, continuous,

and shared. By making early life legible without collapsing it into propaganda, sentimentality, or policy slogan, the work opens space for wonder and for difficult conversation about kinship, bodily vulnerability, and the ethical stakes of reproductive and genomic technologies. At its core is a sustained inquiry into personhood: where a life starts, how it becomes recognizable, and what we owe to that becoming.

Shizuko Takahashi, MD, PhD, is a Research Fellow at the Centre for Biomedical Ethics, National University of Singapore. Her interdisciplinary practice at the intersection of clinical genetics, reproductive medicine, and visual storytelling questions of how genetic and reproductive technologies shape everyday life. In 2023, Japan’s Cabinet Office awarded her with the Women Challenge Award. She earned a BA in Molecular Biology and Studio Art from Reed College, a MD from Tokai University, and a PhD in biomedical ethics from the University of Tokyo.

Geraldine Ondrizek, Professor of Art at Reed College, collaborates with scientists to create artworks based on medical and genetic information that explore personal, political and ethical issues. Her work has been exhibited and collected widely including; Gasworks London, the Hallie Ford Museum, ZKM, Nassir School of Art, John Hopkins University, MIT, Sanofi-Genzyme, UW, and the Berkeley Medical Center. Her BFA is from Carnegie-Mellon University and MFA from the University of Washington. Support for the exhibition is from the National University of Singapore, Oxford University, the Wellcome Trust, the Ford Family Foundation and Reed College.



G-sim Seyeon

BALC

G-sim Seyeon is an artist who captures fleeting moments within the continuous flow of time that connects the past, present, and future. The “moment” he refers to is an instant that appears and disappears in the blink of an eye. His interest in such moments stems from personal experiences – particularly the difficult periods he faced while living abroad – which led him to realize the importance of focusing on the present. These reflections also led him to explore Buddhist teachings that emphasize awareness of the present moment.

Scenes of exploding flames and breaking waves reveal moments that arise and vanish instantly. Through these images, the artist shows that within a single flow of time, there coexist moments that pass quickly alongside those that unfold more slowly. As he follows the sensations that emerge at his fingertips, he sometimes encounters emotional outcomes that are difficult to explain in words. The repeated actions of pushing paint, leaving traces, and covering them again become attempts to preserve fleeting emotions.

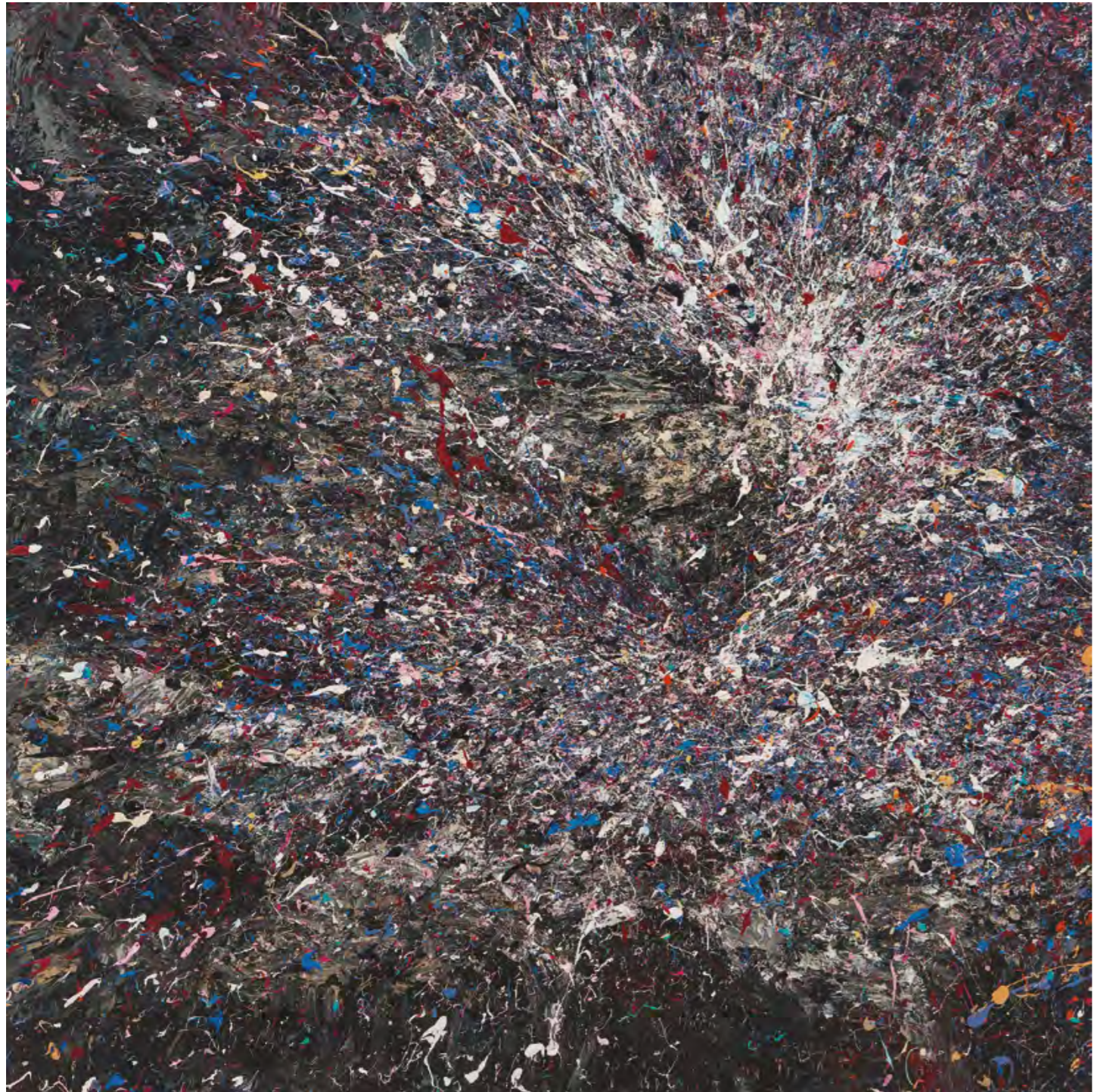
Fleeting moments sometimes resurface unexpectedly. They do not disappear, but remain as afterimages of sensation. The artist slowly places these lingering traces onto the canvas, observing how they overlap and tremble. Images and working methods from the past are recalled and layered over present

sensations. Repetition always accumulates with varying density; it is not a single scene, but as time changes, so do sensations.

G-sim Seyeon’s paintings do not attempt to hold onto the past. While recalling the past and contemplating the future, his work ultimately reminds us that what we truly face is the present moment. He views the act of painting itself as a moment unfolding in time, honestly expressing the emotions and experiences contained within it. For this reason, time in his work does not take a single form, but flows differently from moment to moment. The instant of an explosion, the movement of waves advancing and retreating, and each individual brushstroke stand as evidence of time passing. Through his work, G-sim Seyeon quietly conveys the meaning of feeling and living fully in the present moment.

G-sim Seyeon (b.1984)’s work explores fleeting moments that span past, present, and future. In his early works, he depicted these moments through explosive flames, while more recently, his works portray the shape of ocean waves, representing the transient nature of time. The exploding flames and crashing waves represent moments that happen and vanish instantly, while the flowing waters of the sea and worn rocks symbolize the continuous flow of time. G-sim Seyeon’s works show the intersecting flows of different times, bridging the past, present, and future.





Helga Palasser

Pink coloured elements of clay bend themselves like waves in front of a white background. Around a centre, a wave-like spiral sculpture evolves by putting itself together from several single pink elements of clay. In the background, the white wall is likewise transformed into waves by the material of white plaster/paper – like a white sea. The sculpture is following an initial impulse, expressing liveliness, a growing, becoming, moving on, as if everything follows a rule or a pattern.

Why choosing the shape of waves? The wave is the basic element of flowing. Waves are always different to each other. No wave is the same. Always searching for the completed shape, the verve of the first pencil drafts is still recognizable in the finished sculpture. At the start there was the simple, everyday picture of a couple of tiny waves flowing into each other, evolving their own circles, overlaying and overlapping with the circles of the other waves and reacting to each other. Then, the idea of a centre was added, as a point of departure from where liveliness, power and flow start. Shadow and light increase the effect of flowing.

Waves play an important role in the process of making sense of the world, be it in scientific research, conceptualizing reality or in spirituality. In quantum physics research points at the fact that matter can be basically described through the model of waves. In the African Aesthetic worldview, sound is a model for all kinds of reality, the artist creates a specific sound-structure in their artwork. Following latest sociological findings, it is of utmost importance to live in “resonant” relations to the world and people around us, meaning that for a full experience of live it is necessary to listen

how the world sounds/ resonates “back” to us instead of wanting to control every little detail. The transition from the unconsciousness to the consciousness, the connection of body and soul, the overlapping and intertwining of cultures: can waves help to understand mutual influence? The waves on the surface of water show to us the movement of the water. Isn't it that in our gestures, words, and experiences the movement of our spirit/soul is visible?

Helga Palasser, sculptress based in Austria, focuses in her work on intercultural exchange, peace, and femininity. The materials she works with are as diverse as the forms her art takes. Experimentation with form and material stands in the centre of her creation. Combining light material like paper with heavy clay reminds of collage technique. Likewise, classical one-block stone or wood sculptures are among her works. Her sculptures impress by the fine and dynamic movement they capture, always searching to enter into a dialog with their spectator and environment.

Helga's intercultural sculpting project Stone Diary led her to Zimbabwe and to Nepal. In Nepal she realized a sculpture as contribution to the foundation of a peace centre in a former civil war region. The experience of travelling to many different places in the world and sculpting there reflects in her most recent work: a language to express how people and world can live together peacefully is tried to anticipate in its basic outlines; a source of inspiration for a peaceful living together is tried to be created here – always searching for alternative models too grasp, understand and conceptualize “world”.



Where I end and you begin..., 2026
240 × 200 × 25cm

Iman Djouini

Djouini's practice examines the structural and conceptual relationships between gender, pattern, and computational linguistics. Using print media, typography and placemaking, she approaches language as a patterned system, an architecture of repetition, variation, and mutation, tracing visual structures in written forms alongside recurring motifs embedded within North African oral traditions.

Works in this exhibition draw from folktales transmitted across generations by matriarchal storytellers, each composition engages typography and sound as both medium and method. Through printed compositions and sonic elements, Djouini maps the evolution of language across the region and its diaspora, foregrounding the role of women as custodians and transmitters of cultural memory.

Central to her research inquiry is the study of ancient women's scripts and the migration of linguistic characters across time and geography. Characters such as sinographs become agents of transformation, traveling between languages and cultures, shifting in form and meaning.

In this framework, typography operates simultaneously as a visual structure and conceptual device. Letterforms are treated as spatial bodies: their arrangements, distortions, and digital

manipulations generate layered meanings that reveal language as both material artifact and living system.

Blending computational linguistics, and feminist historiography, Djouini's work positions pattern not as ornament, but as a generative logic, one that encodes memory, gendered knowledge, and the continuous reconfiguration of language itself.

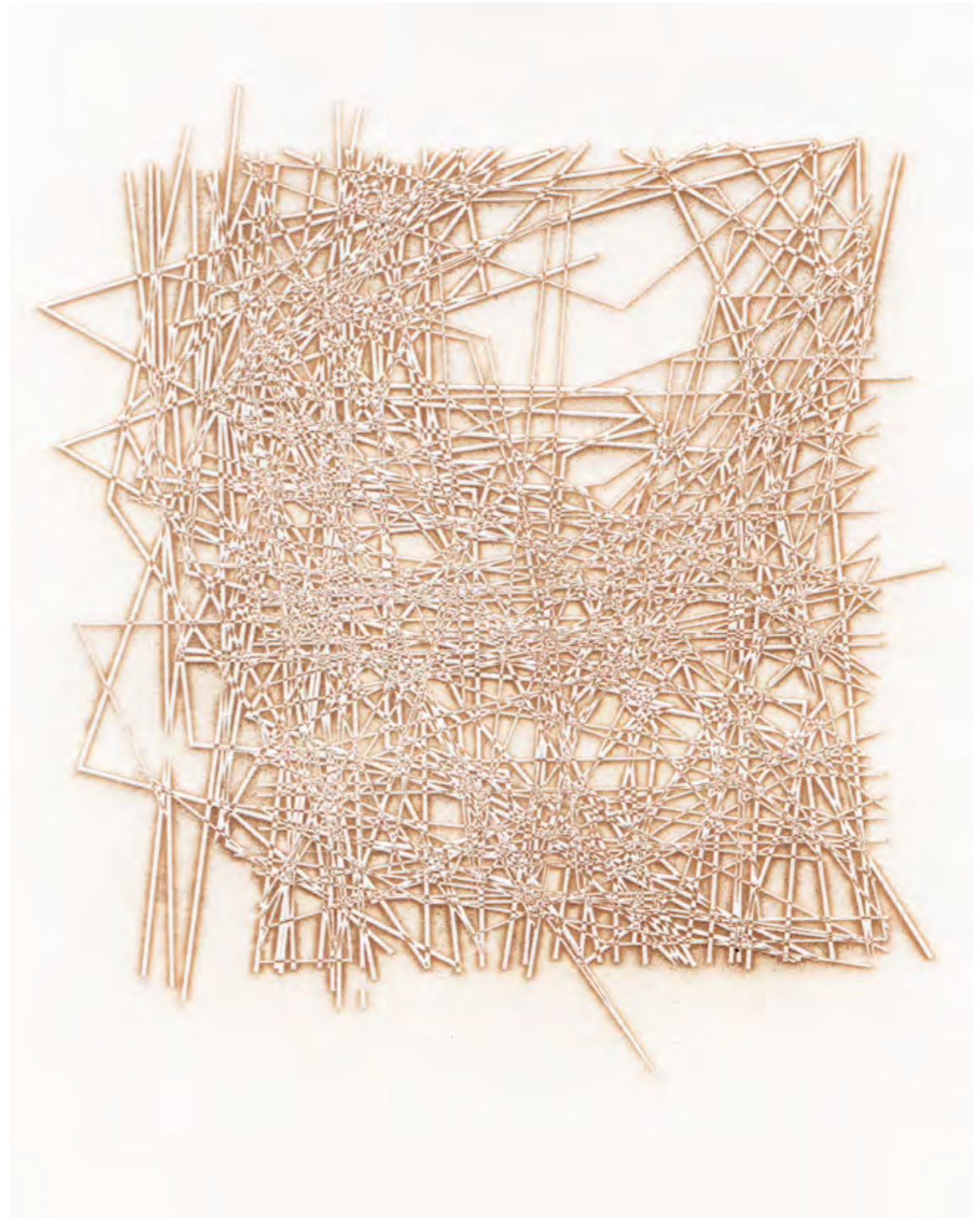
Djouini is an emerging interdisciplinary artist and scholar whose practice spans print media, typography, placemaking, merging analog print processes with digital and emerging technologies. Djouini lives and works in Santa Barbara, California. She received her BFA from the Maryland Institute College of Art and her MFA from Tulane University. Her research has been supported by fellowships at the Walters Art Museum (Rare Books and Manuscripts Collection), Dieu Donn e, and through multiple awards from the Baltimore Office of Promotion & The Arts. Her work has been exhibited nationally, and internationally, including at *Parcours de L'Art* in Avignon, France; *ArtLab Gallery* in Tokyo, Japan; *Feral Gallery* in Mexico City, Mexico; *The Front gallery* in New Orleans, *MASS Gallery* in Austin, Texas; the *Museum of Contemporary Art Santa Barbara*; the *Peale Museum*, and *El Paso Museum of Art*.





120

Rendre III, 2026
Hand carved and laser etch woodblock on paper mounted on panel, 55.88 × 71.1cm



121

Rendre II, 2026
Hand carved and laser etch woodblock on paper mounted on panel, 55.88 × 71.1cm

Ines Hildur

Dialogue: Clarity and Contrasts – associative visual narratives, like a stage upon which different plays are performed. They may address the great themes of human coexistence – connection and separation – symbolized through lines and forms, through hard or fluid edges, with a particular sensitivity to rhythm and subtle tonalities of color that radiate clarity and warmth at once.

Light color fields in delicately blended shades of white stand in contrast to dark, predominantly black or brown-black free forms, applied with vehement painterly gestures or collaged onto the surface. The use of used paper – upcycling en passant – leaves the process of image-making visibly unvarnished: smooth and powdery layers of paint overlap and engage in dialogue with one another. Traces are painted over. Drawn elements conceal one another within the layers of paint, break through the color application, and may unfold into finely fanned hatching as a dynamic element – like a captured vibration. The placed form remains vulnerable, exposed to injury; after all, who can guarantee that a glued fragment of paper will still be there after the next transport, or that only the torn remnants will testify to something lost, whose traces nevertheless remain visible?

The visual narrative emerges in the process of painting – intuitive and reflective, attentively observing which impulse to follow at any given moment. Everything develops playfully, with lightness and uncontrived authenticity. The various signs and traces coalesce into a composition that arises fragily from the “no longer” and the “not yet,” from what was found and its further reinterpretation – shaped by the past, by history, which has left its inscriptions on objects, and formed through an artistic will oriented toward the future.

Within the seemingly ordinary lies a particular beauty: a crumbling house wall, moss living between concrete slabs – traces of transience, the aesthetic potential of the inconspicuous. The atmospheric quality of marks left by time and use is closely connected, in images and in thought, to the Japanese aesthetic of Wabi-Sabi.

In the words of the artist: “My longing for a truly distinctive aesthetic continually presents me with the new challenge of merging fragments into a particularly graceful poetry – into a beauty that allows for opulence, yet may also remain sparse and unrefined.”

The unfolding of her artistic practice draws upon a balance between intuition and conscious reflection, with the visibility of the process itself forming an essential aspect of her work. Trust in the successful outcome of her practice, grounded in many years of experience and insight, is the key to achieving her strong artistic results. Ines Hildur is among those boundary-crossers who are credited with an especially open and liberated perspective across her diverse fields of activity as an architect, interior designer, and artist.

Born in Freiberg, Saxony, she lives and works in Leipzig, Germany. She studied architecture at TU Dresden, the Academy of Fine Arts Salzburg, and the Saar College of Arts in Saarbrücken. She has worked as an architect and interior designer in Dresden, Saarbrücken, Salzburg, and Leipzig. Since 1994, she has participated in exhibitions and projects nationally and internationally, and since 2002 she has been active as an international lecturer in the field of fine art and painting.



Ines Valentinitzsch

Palazzo Bottigella Gandini Art Lab, Room of Fine Arts

Fluid Venus

A minor key and deeply human Venus

Ines Valentinitzsch is a painter of corporeality: undefined bodies, of uncertain sexual belonging or, at times, emphatically declared, though more often marked by ambiguity, where sexuality is no longer an attribution and certainly not a boundary. Through watercolour, bodies become fluid, expanded, fragmented, underscoring the absence of fixed references or identities. What strongly emerges is the vital and sensual core of the human being, sensuality as the driving power of impulse, the root of emotion, and the unconscious force of our evolution since earliest infancy.

Since 2025, Ines has begun working with glass, a sculptural medium extremely difficult to control and never entirely predictable. Yet the results are strikingly balanced, harmonious and above all astonishingly coherent with her painterly language. The human body continues to assert itself in glass, even as these sculptural blocks tend toward abstraction; nonetheless their evocative force remains immediate and powerful. The fluid consistency of watercolor finds an unexpected parallel in the transparency of glass, so that the bodies retain their fluidity and indeterminacy while revealing the meaning and pulse of life itself, rendered through tickles of red flow beneath the surface like veins, traces of blood spreading through curved, polished forms no longer defined by reference, but by pigment, matter, and poetry.

Equally significant are the performances in which Valentinitzsch engages in a silent dialogue of bodies and gestures. As a witness and accomplice to the movements of the nude performer, she records each tremor and shift of posture, translating them onto large canvases with broad, expressionist and gestural brushstrokes. Kneeling on the floor like a Japanese calligrapher, she paints bodies as haiku of flesh aspiring to become spirit. She too stands nude on stage, sharing in the vulnerability, passion, and unrest of the performer, who does not act or interpret, but simply is.

Christian Marinotti

Ines Valentinitzsch (b. 1972) is an Austrian painter, performance artist, sculptor, illustrator and designer. Mentored early by Günter Brus, she graduated cum laude from the University of Applied Arts Vienna (Masterclass Helmut Lang) and later earned a master's degree from Domus Academy in Milan.

Her work explores themes of body perception and sensuality, challenging conventional societal norms. Through installations that combine sensitive yet powerful painting with live art and performance, she investigates vulnerability as a source of strength.

Valentinitzsch's work has been presented at art fairs including Big Torino, miart Milano and Volta Art Fair Basel, with exhibitions and performances in Munich, Milan, Kitzbühel, St. Moritz, Graz, Pavia and Vienna.



Fluid Venus IV, 2025
Blown glass, 45×35×30cm. Photo by Barbara Herbst

Jala Foundation for Contemporary African Artists

The presented works explore the circle as both form and concept, using it to reflect on water, land, and the self as sites of memory, transformation, and continuity. Across different material languages, the artists approach change not as rupture, but as an ongoing process shaped by time, environment, and human intervention.

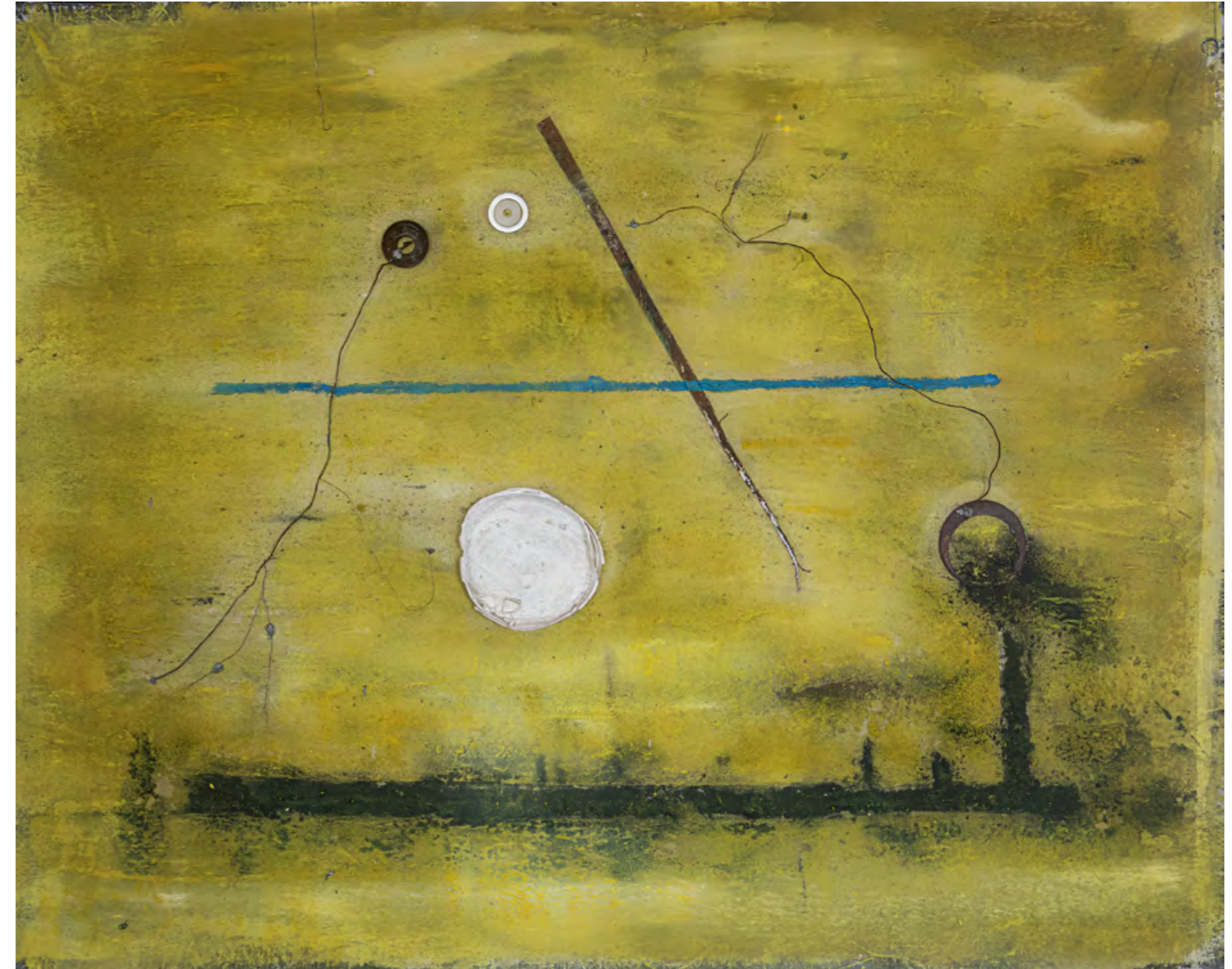
Arabella Caccia's *Lake Malawi and Lake Tanganyika*, embroidery and appliqué on hand-painted silk, 2024, draw inspiration from a 2023 journey from Cape Town to the Great Rift Valley. Referencing Africa's second- and third-largest inland lakes, the works celebrate the life-sustaining and transcendent qualities of these vast bodies of water, while questioning their vulnerability in an era of global warming. By combining hand-painted mulberry silk and digital embroidery with hand-stitched felt appliqué, glass beads, and repurposed brass, the artist creates a dialogue between ancient African craft traditions and contemporary technology, reflecting on the balance between human progress and planetary survival.

Jean du Plessis's *Constant Change* forms part of *The Idea of Constant Change*, an ongoing exploration of the human mind, body, and soul in relation to society, technology, and nature. Through constructive abstraction and gestural mark-making, the work reflects on contemporary consciousness, examining the tension between the intuitive and rational mind, inner and outer worlds, and shifting perceptions of identity. Influenced by

Surrealism and the ideas of thinkers such as Édouard Glissant and Nicolas Bourriaud, the work approaches change as both destabilizing and generative, positioning uncertainty as a space for reflection, empathy, and transformation.

Neo Ramushu's *Reconnecting the Land* reflects on fractured relationships between self, land, and memory. Drawing from a studio environment once defined by industrial production, the artist adopts the circle as a recurring form symbolizing unity, continuity, and collective presence. Earth-toned surfaces, embedded materials, and linear interruptions evoke landscapes shaped by displacement and extraction, while repetition suggests time as cyclical rather than linear. The work treats land as a living archive, proposing reconnection as an ongoing act of repair.

Jala Foundation for Contemporary African Artists is dedicated to cultivating creativity, growth, and self-actualisation among African-based contemporary artists. Like seeds in fertile soil, talent flourishes in the right environment. The foundation provides artists with exposure, access to global platforms, and opportunities for meaningful engagement with international markets, from Venice to Geneva, California to Vietnam. Jala Foundation empowers artists, creating pathways for their work to resonate worldwide while celebrating Africa's rich and dynamic artistic heritage.



Janus Hochgesand refers to his abstract paintings as *High Intensity Paintings* where surface, structures, and textures take center stage. The former sculptor, who studied under Tobias Rehberger, considers paint as a material in a tactile sense. In his studio, which serves as a laboratory for painting, one won't find brushes or easels. Instead, Hochgesand applies pigment and oil to the canvas through direct and dynamic movements, often using his footwear as artistic tools. However it is not the gesture itself that is decisive, nor the painter's style, nor even the materiality of the paint. Rather, the essence of the picture reveals itself as both reality and vision. The entity manifests itself as a confrontation between the factual nature of the picture itself and the associative, yet emotional sublimation of the work as a force of impact.

His often dynamic, sometimes poetic and then again elegiac paintings focus on a self-evidentness rooted in the here and now, which at the same time testifies to great inner depth and a close affinity with everyday things and nature.

For *Personal Structures*, Hochgesand develops a spacious concept that goes beyond the classic image format. He extends his painting into the dimension of the exhibition space, creating a holistic, immersive experience.

Janus Hochgesand, born in Dierdorf in 1981, studied at the State Academy of Fine Arts in Karlsruhe under Prof. Andreas Slominski from 2002 to 2004, at the Esmeralda Escuela Nacional de Pintura, Escultura y Grabado (E.N.P.E.G.) in Mexico City under Prof. Sofia Taboas in 2005, and at the Städelschule in Frankfurt under Prof. Tobias Rehberger from 2005 to 2009. He has received numerous prizes and grants, including the Hamburg travel grant from the Burkhard-Vernunft residency in Torria (2018), the Rheinland-Pfalz grant for the Cité Internationale des Arts, Paris (2011), and the Städelschule graduate prize in 2009. Since 2005 his work has been shown at exhibitions regularly. He has been living and working in Hamburg since 2010.

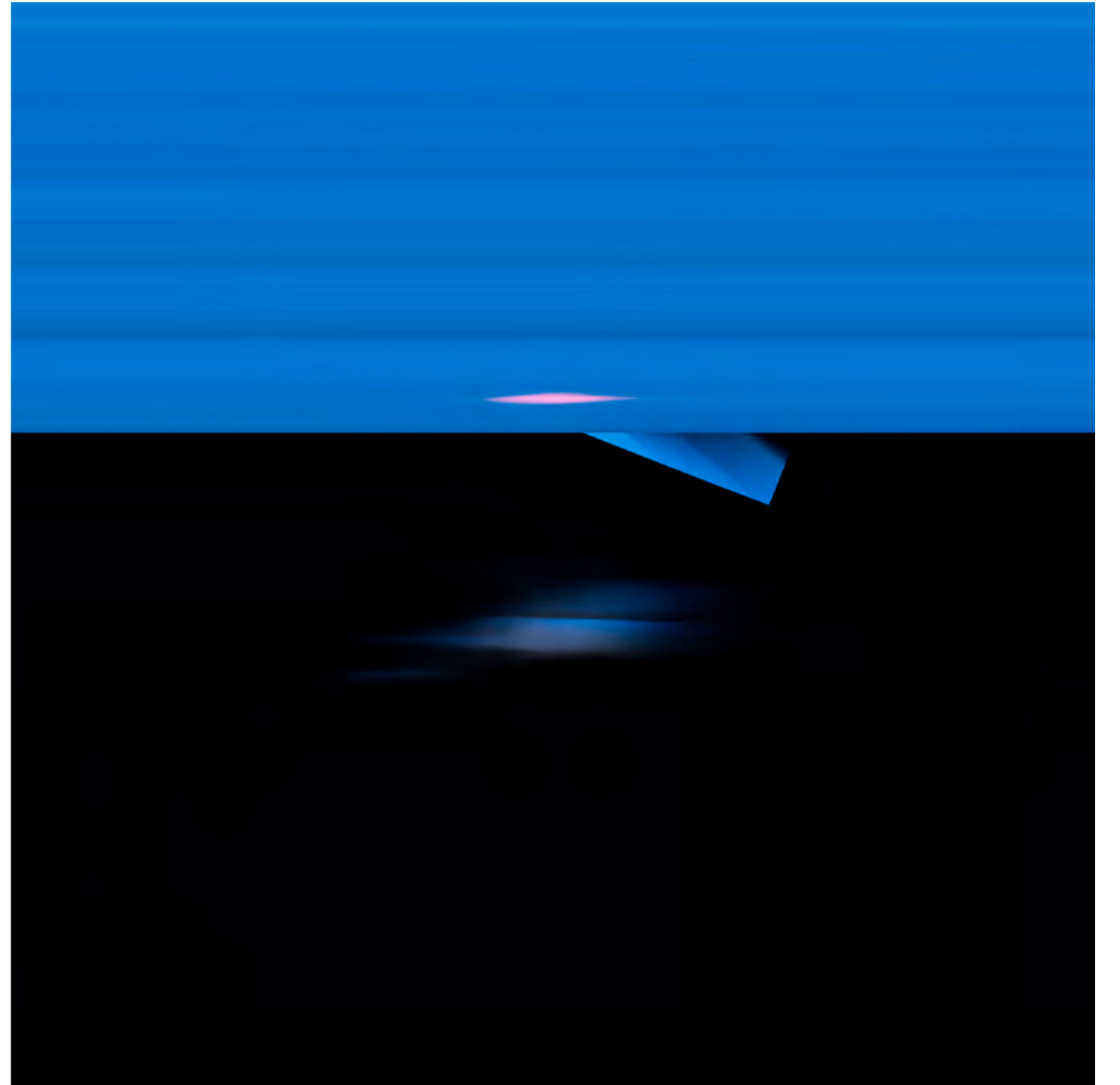


Wallpainting for Venice, 2025
Acrylic paint on wall, oil and pigment on canvas

Jean Paul Soujol Benedetti

The *Contemporary* series offered for Visual Structures masterfully blends minimalist aesthetics and conceptual expression. *Contemporary* encourages viewers to reconsider the boundaries between art and reality. The aim is to take viewers on an exciting journey between imagination and innovation, enabling them to see the world with new eyes and an open mind. Each shape, each shade and each line are interconnected, creating works with a strong chromatic impact and great expressive value, completely free of prejudice. *Contemporary* is a window onto fantastical worlds, where meaning is not imposed but suggested, leaving plenty of room for personal interpretation. *Contemporary* stimulates critical thinking about visual reality and its digital representation: the observer is invited to discover the evolving power of art, hoping for an authentic multisensory experience.

Jean-Paul Soujol Benedetti is a minimalist photographer deeply influenced by the world of contemporary painting. His artistic vision revolves around the pursuit of purity in lines and forms, with blue serving as a dominant and ever-present element. Inspired by renowned contemporary painters such as Pierre Soulages, Mark Rothko, and Yves Klein, Soujol Benedetti's work showcases his meticulous aesthetic research.



Jennifer Garcia Peacock

Davidson College

Ester Hernández: An Ecological Memoir offers a panoramic view of the artist's environmental interests and inspirations, forming the largest international solo exhibition of her work to date. Presented as 8 works on paper, supplemented by extensive archival material and narrative installations drawn from the Ester M. Hernández Papers at Stanford University Special Collections Libraries (in collaboration with Davidson College), viewers are invited into an immersive chronicle of the stories behind these beloved and iconic images.

At the center of this presentation is *Sun Mad* (1982), one of the most celebrated images in Chicana visual art that has made its home in the permanent collections of the Museum of Modern Art (New York), the Whitney Museum of American Art, the Victoria and Albert Museum of Art, the Smithsonian American Art Museum, the Los Angeles County Museum of Art, El Museo del Barrio, the National Museum of Mexican Art, and Cesar Chavez National Monument. While long appreciated by critics and the public alike for its ability to draw powerful connections between the harmful effects toxic pesticides have on farmworkers, the environment, and consumers, placing *Sun Mad* in its full archival context provides viewers of *Personal Structures 2026: Confluences* with a nuanced portrait of the vast agricultural empire that grew to surround her family's home in the Central Valley of California during the twentieth century.

The works are presented in a diverse array of formats including printmaking, digital collage, filmmaking, drawing, mixed media installations, eco-poetry, sculpture, gardening and yard art, photography, altars, and embroidery, offering viewers a so-

phisticated mobilization of political satire, popular imagery (in the forms of the Sun Maid raisin logo and José Guadalupe Posada's Mexican Revolution era *calaveras*), and cultural resilience. Informed and inspired by her background as a Mexican and Yaqui heritage farmworker in California, *Ester Hernández: An Ecological Memoir* demonstrates that *Sun Mad* functions not only as a leading visual voice on farmworker advocacy and toxic discourse, but also as part of Hernández's decades-long commitment to arts-based ecological advocacy and cultural memory.

Born and raised in California's Central Valley, Jennifer Garcia Peacock's work as a Chicana Environmental Humanities scholar, educator, and curator is rooted in creativity and collaboration, aiming to raise awareness of the rich and nuanced ways Chicana and Latinx visual artists have advocated for social and environmental justice through their visual material. Trained in American Studies as an interdisciplinary historian, her work utilizes formats as wide-ranging as printmaking, murals, pilgrimage, altars, sculpture, gardens, painting, photography, filmmaking, and roadside shrines to expand our understanding of how Chicana and Latinx cultural producers have contributed to American environmental advocacy and knowledge production. Recent collaborations have situated these interventions by Chicana and Latinx ecological advocates in a global visual network, locating points of intersection and solidarity on issues related to biodiversity, climate change, cultural affirmation and resilience, gentrification, health disparities, traditional environmental knowledge, transportation justice, and workplace safety.



Acicular is a descriptive term meaning “pins and needles.” It is also a geologic term to describe a group of minerals having distinctly spiny protrusions which can appear both elegant and soft as well as threatening and lethal. The term has a Latin derivation.

The term was selected after surgery which coincided with the election of an objectionable president. The *Acicular Series* was conceived as an abstraction of internal emotional reactions to these two events and an attempt to maintain mental stability during the concerted collapse of cultural institutions and idealism.

Jim Nickel was born and raised on the western side of Chicago in the American Midwest. Growing up, he painted, sketched, worked with clay and plaster, and built things of wood, including scale-model buildings, bridges, and scenery for his model railroad.

As a Philosophy major in college, Nickel was fascinated by Heidegger's description of the artist as a person being always "in venture," a person who "compels the unhappened to happen and makes the unseen appear." He pursued his creative interests at Washington University School of Fine Arts in St. Louis, Missouri where he also became a studio assistant for the Hungarian artist, Erno Koch, working on photography, printmaking, and large outdoor works. He has taught 3D Design at Washington University, exhibited his work locally, moved his studio to New York and obtained an MFA from Columbia, University. His current studio is located in Woodstock, NY.

Nickel has long been working in large geometric abstract painting, photography, printmaking, and wood sculpture.



Jin-me Yoon

Touring Time (Everywhere Here Now) builds on Jin-me Yoon's sustained engagement with temporality. Working across photography and moving image, Yoon has long examined time as a material condition through which entangled histories of colonialism, imperialism, militarism, and tourism are encountered in the present. Time, in Yoon's work, is not a backdrop but an active force shaping perception, relation, and historical understanding.

The project situates Venice within long histories of movement between Asia and Europe, from its emergence as a mercantile republic and maritime power to its later transformation through tourism. A key node in early global trade networks, Venice became by the eighteenth century a stop on the Grand Tour, where elite travellers arrived to study and consume its image. In more recent decades, the city has served as a port of arrival for migrants and refugees moving toward Europe, even as these forms of passage remain largely unacknowledged. Against the backdrop of the Venice Biennale – when the city becomes the focal point of the international art world – Yoon approaches Venice from the position of a temporary visitor, implicated in these layered histories while remaining attuned to what, and who, is made visible.

The work takes the form of single-channel videos accompanied by photographic elements. In *Touring Time*, a spectral figure moves through sites across the city, appearing at touristic landmarks such as Piazza San Marco as well as historically charged locations including Santo Spirito and Poveglia. Wearing a hybrid mask that draws together references to Korean *talchum* mask performance, war helmets and armor, and perhaps amphibian forms, the figure embodies ambiguous layered cultural affiliations and unsettled temporal states. The spectral figure's restrained and

expressive gestures, set against a score devised from an improvisational performance on Sant'Andrea, animate the surrounding architecture, emphasizing encounter rather than spectacle.

Resisting the logic of touristic looking, the video withholds full vistas through an aspect ratio that fragments the scenes on screen. Partial framings, vertical scrolling, montage, and unexpected juxtapositions of image and sound, time and place, refuse a complete, consumable view, redirecting attention toward duration and interconnections. A work of poetic urgency, *Touring Time (Everywhere Here Now)* reframes Venice not as a fixed image to be consumed, but as a site of interdependent, ongoing entanglement, shaped by layered histories and unresolved futures of a planetary kind.

Jin-me Yoon is a Korean-born, Vancouver-based artist whose work explores the entangled relations of tourism, militarism, and colonialism. Since the early 1990s, she has used photography, video, and performance to situate her personal experience of migration in relation to unfolding historical, political, and ecological conditions. Through experimental cinematography and the performative gestures of family, friends, and community members, Yoon reconnects repressed pasts with damaged presents, creating the conditions for different futures. Over the last three decades, Yoon's work has been exhibited internationally, and she has been the recipient of prestigious prizes both in Canada and abroad, including the Scotiabank Photography Award (2022), the Governor General's Award in Visual and Media Arts (2025), and the Kim Byung-Jong Art Award (2025).





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Touring Time (Everywhere Here Now), 2026
Photograph, dimensions variable



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Touring Time (Everywhere Here Now), 2026
Photograph, dimensions variable

John Nickerson

In *Personal Structures 2026*, John Nickerson photographs personal spaces as portraits of human beings, even as the human body remains unseen. Influenced by the photographers of the New Topographics movement of the 1970s, Nickerson's work interrogates the reverberations of human life, memory, and liminal exchange as they are reflected in person-less built environments. The First Century philosopher, Heraclitus, is attributed with the notion that everything exists in a state of perpetual change, stating "one cannot step into the same river twice." Nickerson's photographs can be understood as meditations on the ceaseless and simultaneous condition of becoming and transforming. This is confluence.

Nickerson began his artistic practice as a filmmaker, using light, sound, and motion to explore the complexities of human life. Over time, he became increasingly interested in reducing the elements of visual storytelling to their most essential components. This ultimately led to a captivation with the expressive potential of the single image.

Although Nickerson's work has always centered on people, here he conveys the specificity of individuals through the spaces they have created, inhabited, and abandoned. The resulting images feel at once familiar and enigmatic. Formal photographic

elements – shape, shadow, line, light, color, and texture – are clearly present, rendering each scene immediately recognizable. However, these elements do not distill to a simple narrative. The photographs hold a quiet distance and invite the viewer to project themselves into the spaces depicted. Through acts of imagining, questioning, and wondering, the viewer animates the image and builds a bond – connecting the observer and those who are unseen but observed – across time and space.

John Nickerson began his artistic journey as a filmmaker using sound and moving images to explore ideas. Becoming increasingly fascinated by the power of the image began to strip away dialogue, then sound then motion itself leaving only the still image. Further drawn into the infinite complexity of a single image, he began to explore questions that the image pose. Questions that go beyond the recognizable objects within the images to interrogate the shape, shadow, color and form. It has been said many times that "the thing is never just the thing", that an image can always be seen as an abstraction of a deeper truth. With this in mind, John Nickerson presents photographs that allow space for the viewers mind to wander within them.





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Pool with Red Ladder, 2025
Photograph



143

3 Pool with Lifeguard Stand, 2018
Photograph

José Moñú & Martí Moreno

Galería Fernando Latorre

José Moñú's work is fresh, innovative and very authentic. He is especially known for depicting portraits in which abstraction and figuration coexist and intertwine in a dynamic way. He develops his creativity in the context of a new figuration, closely related to abstract expressionism. In his representations he transcends the physical appearance of the characters to reflect the unbridled activity of their thoughts. These are works, most of them large-format canvases, that investigate the potential of strong and bright colors to highlight the emotional, the pure energy. Through numerous layers of paint, which in some segments achieve the sculptural properties of a relief, Moñú's work explodes from the surface of the canvas into the space that surrounds it. This very original and personal style, his ambiguous, critical and acid language, through which he unconsciously opens the doors to his particular world, makes his works unmistakable: colorful images, without definition, blurred, but with great expressive force. Constant exploration and innovation, but always with elegance.

Martí Moreno began his sculpture series, *The Fleeting Nature of Existence, Origin*, a few years ago (2010). For him, like all artistic expression, it is about capturing the deepest and most

authentic reality. Through art, he expresses the fear and uncertainty surrounding death, the unpredictability of Nature, and the search for the essence of who we are and what surrounds us.

José Moñú (1981) is an international artist born in Zaragoza (Spain) who has lived and worked in Berlin, Madrid, Barcelona, New York and the Netherlands. He currently lives and works between Zaragoza and New York. The work of José Moñú that is presented in this biennial 2026 consists of 5 large-format canvases and 24 small papers forming a composition with all of them from a single work. Represented in numerous private collections and foundations: Japs Collection, México D.F. (México); María Cristina Masaveu Peterson Foundation; Circa XX (Pilar Citoler, Madrid); Banco Santander; Ibercaja; fcdp Foundation (Las Palmas de Gran Canaria) ArtCar Lexus, and others.

Manuel Martí Moreno (Valencia, Spain, 1979) has a degree in Fine Arts with doctoral studies between the faculties of Valencia and Madrid, and a *Seneca* scholarship at the Faculty of Fine Arts of Seville. He participated in the 2014 *Open Festival* Outdoor Sculpture Exhibition during the *Venice Film Festival*.



Origen I, Martí Moreno, 2025
Iron nuts and black slate, 63×58×50cm



Pájaro loco, José Moñú, 2025
Acrylic on canvas, 230×200cm.

146



Esquiando con poca luz, José Moñú, 2026
Acrylic on canvas, 150×150cm.

147

Healing Trauma

A Tsunami of my nine traumas: child abuse, suicide, violent marriage, rape, crippling illness, oppression... I accepted each trauma when it happened with a "I can handle it" attitude, suppressing my grief, anger & horror.

No more.

The traumas continue to drain me. *I need to heal.* I force myself to recreate each trauma in my sculptures. I work each sculpture until they shout each trauma. I cry intensely. *I begin healing.* I hope you can gain peace with me from my exhibit.

I painted the Devil red and slayed him.

Judith Unger

Judith Unger studied at RISD, where she fell in love with sculpture. Clay felt so right – fluid sensuality in her hands, a sensuality she translates into her sculpture and drawings.

At her Palazzo Mora exhibits, visitors exclaim: "Thank you for your art," "We're so glad, so fortunate to meet you," "You are a beautiful, powerful woman," "The art is so expressive, full of life," "We're so surprised and delighted," "Beautiful, beautiful message," "I read about her exhibit and came specifically to see it," "Brava, brava, brava." Visitors pat their hearts in appreciation. A woman reads her exhibit message on the wall. Speechless, tears stream down her face: "You give all women courage."

Drawing and sculpting are essential to her existence. Her art helps make positive changes in the world.





150

Suicide
Ceramic with 11k gold, 48.3×34.3×25.4cm



151

Child Abuse
Ceramic with 11k gold, 53×53×10cm

Kaoru Shibuta

Kaoru Shibuta translate musical notes into images and contemporary installations. In addition, through local culture and energy of atmosphere, he create a poetic symphony composed of images, colours and harmony, which is a perfect fusion between nature, music and art. The world connected by sound and music links us. J. S. Bach is the old testament Bible of classical music. If Beethoven composed to surpass philosophy, then I undertake to give them a shape with my paintings. If Mozart is the one who composes music to link the terrestrial world to the celestial world, I propagate it with my painting.

Kaoru Shibuta is a painter, but is also interested in sound, and he creates improvised drawings based on the way sound appears as color and shape. When the information from the five senses, such as the sense of sight, which is said to contain a great deal of information, and the sense of hearing, such as sound, is integrated and recognized within us, feedback can come back through other senses, and each sense is not closed off by itself. In this synesthetic state, Shibuta feels “color” and “shape”. Every day, we receive and grasp the influences of the environment surrounding us (the outside world and others) through our five senses and perception, but it cannot be said that only what we clearly sense and what remains exists, something that unconsciously enters into our understanding, something that we cannot pick up, something that seems to disappear without having a form. He draws inspiration

from these things and expresses them through “shape”, “color”, and “material” as if in sympathy. Although the initial clues will be different, by composing the artist’s expression in space and circulating it, we hope to create an environment in which new sympathy and resonance can occur.

Kaoru Shibuta is a contemporary artist, among others winner of Jury Special Award (PTUJ, Slovenia), The 13th Paper Art Festival Grand Prize, and Art Fair Asia Fukuoka 2018 Emerging Writer Exhibition Gallery Award. Her work Brahms Fantasien op.114 was selected for the Chianciano Biennale 2022 and is now part of the permanent collection of the Chianciano Art Museum.

Shibuta is inspired by the constant and progressive theoretical reflection on the musical dimension of the pictorial avant-garde. Both art and music deal with emotions, stories, and feelings. A perfect intertwining of musical notes and brush strokes represents the sublime in art and in her practice. Over the past 10 years the artist’s research has been based on the investigation of how melodies generate by nature and music. Shibuta believes on the importance to paint the music, to connect the two worlds to bring the audience in a parallel dimension. Shibuta creates symphonies by using different techniques from acrylic, to oil, tempera, thus encouraging to reflect on our world, on the importance to listen nature, to focus on beauty and the power of art.



ochatsumi-days, 2024
Photo by Daisuke Itou

Katja Tukiainen & Maria Wolfram

Katja Tukiainen's & Maria Wolfram's new painting installation is a signifying bold jump into a partnership rarely undertaken by painters. It is an adventure taken up by two different painters, who are united through their process driven way of working and through their subject matters. Each part of the work is telling its own story and together they form multi layered narratives. Both artists have extensively kept researching the impact of different cultures on women and womanhood. This collaboration is both widening these perspectives and increasing the role of the viewer. The significance of the work arises from the traces of the material, the brushstrokes, the surface, and the multilayered pictorial narratives.

Maria Wolfram is exploring the themes of human interaction, equality, fragility and power dynamics, often referencing the female perspective. She makes sculptures, paintings, and installa-

tions combining oil paint, acrylics, ink and textiles. She received a Master of Fine Art from Chelsea College of Art and Design, the University of the Arts London in 2002. A central focus of Wolfram's work is the dynamic interplay between paint and surface. Her artwork draws inspiration from mythology, art history and encounters with different cultures. She likes to confront the viewer with topics related to exclusion and inclusion.

Katja Tukiainen is born in Pori, Finland, year 1969. From mid 1990's Tukiainen has painted with pink oil colour and told stories of girls and women in her narrative paintings. She has following artist degrees: Master of Arts (1996) from Aalto University, Master of Fine Arts (2007) from Academy of Fine Arts Helsinki and Doctor of Fine Arts (2022) from Academy of Fine Arts Helsinki. She deals with the myths, sayings and art history. Her paintings are in several public collections, such as the Kiasma Museum of Contemporary Art and the Gösta Serlachius Art Foundation.



GIRLS came here to chew bubblegum and rule
Katja Tukiainen, 2024. Oil on mdf, 50×50cm

Last supper in hiding
Maria Wolfram, 2025. 110×140cm

Keith Lemley

Cincinnati Art Underground

Cincinnati Art Underground is excited to present Keith Lemley's installation *The Woods* as part of European Cultural Centre's exhibition *Personal Structures* during the 2026 Venice Biennale. Lemley brings together neon sculpture and natural wood to create an immersive environment that invites viewers to consider the relationship between the natural world and human intervention.

The Woods consists of freestanding neon sculptures shaped like axes alongside several tree trunk bases that anchor illuminated forms within the space. Arranged throughout the room, glowing axes line the walls while others emerge from the trunks positioned at the center, allowing visitors to walk among the works and experience the shifting atmosphere created by light, material, and spatial movement.

The contrast between raw tree trunks and the precision of neon light reflects the artist's ongoing interest in the connections between nature and scientific thought. Lemley often sources wood from fallen trees on his family's land in West Virginia. By incorporating the physical history of his landscape into the sculptures, he creates a direct link between the environment where the artist has experienced life and its transformation into an art object.

Lemley uses neon as a material to investigate how opposing elements can exist within a unified spatial framework. Light be-

comes a physical sculpture that traces hidden structures, while the wood holds the organic processes of life. *The Woods* brings to the forefront how interconnected man is with the natural world.

Keith Lemley is an artist whose work combines neon sculpture with natural materials such as wood and marble. Often sourcing fallen trees from his family's land in West Virginia, he repurposes them into sculptures that reference the landscapes they come from. His practice is influenced by scientific research exploring how underlying geometric structures connect disparate parts of the universe. Through installations that bring together light, architecture, and geometric form, Lemley explores the idea that a unifying structure links all thought and matter. His work reflects an interest in experimentation and discovery, inviting viewers to reconsider everyday materials through the lens of geometry, light, and space.

Founded more than ten years ago through conversations with artists about the need for a supportive exhibition space, the gallery has grown into an evolving platform for contemporary art. Today it operates as both a pop up exhibition space and an art advisory, producing exhibitions and site specific installations in Cincinnati and internationally.



The Woods, 2015-2025
Axe sculpture, 61×6.4 cm each
Image courtesy the artist.



158

The Woods, 2015-2025
Axe sculpture, 61.0 x 6.4 cm each
Image courtesy the artist.



159

The Woods, 2015-2025
Axe sculpture, 61.0 x 6.4 cm each
Image courtesy the artist.

Ken Sobajima
SOBASUTA Gallery

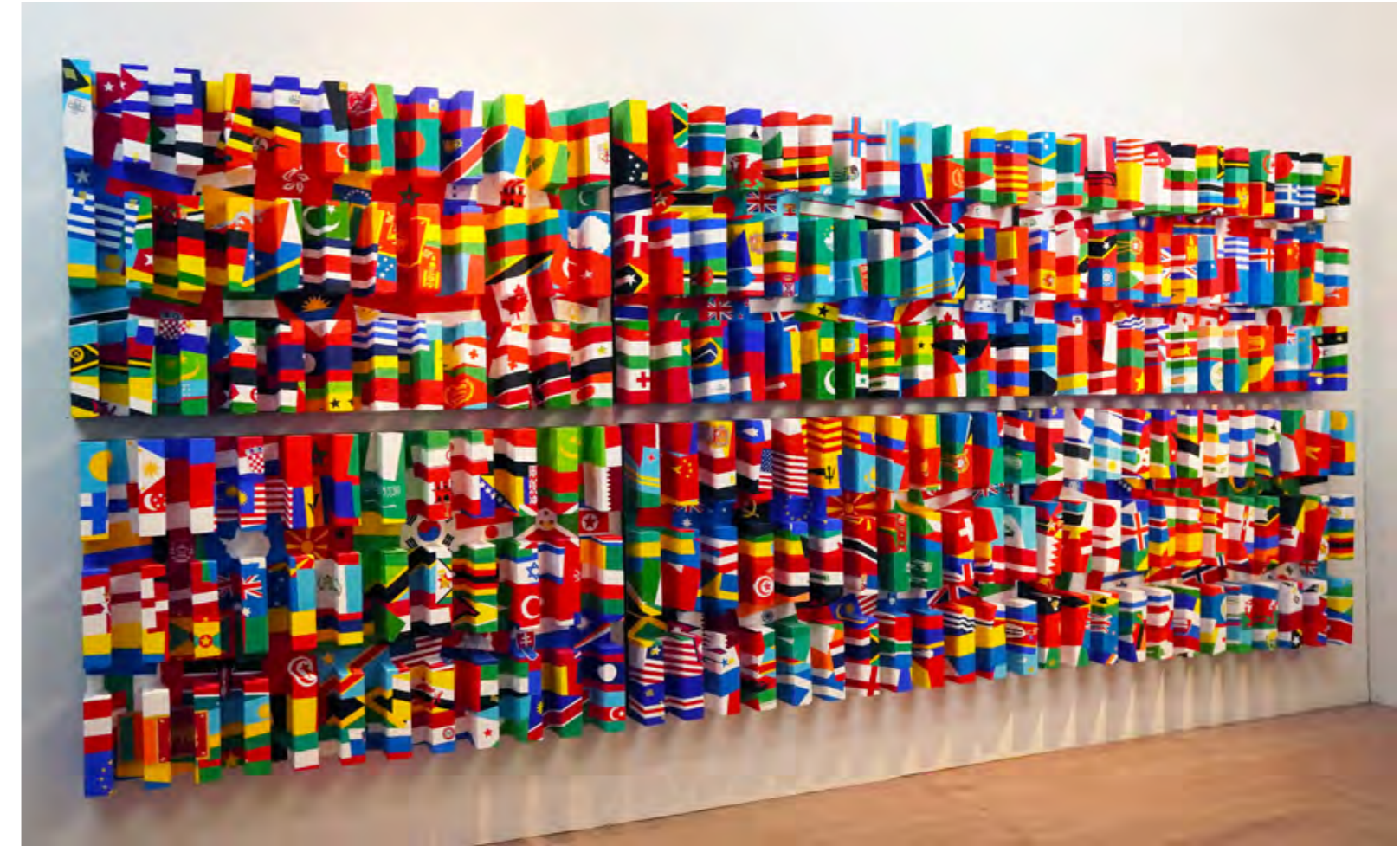
The presented artwork explores the concept of boundaries through the visual language of national flags. Ken Sobajima depicts flags from countries around the world, referencing borders as defining yet fragile constructs that shape political, cultural, and social identities. While borders are often perceived as clear and fixed, they are also sites of tension, conflict, and unresolved issues.

From a frontal viewpoint, each flag appears recognizable and visually harmonious, symbolizing the clarity and authority typically associated with national borders. However, when viewed from an angle, the image begins to fracture. The shapes dissolve, colors overlap, and individual flags lose their immediate legibility. This shift in perception reveals a layered field of mixed colors and forms, suggesting the instability and complexity that lie beneath seemingly rigid divisions.

Through this transformation, Sobajima emphasizes the importance of changing one's point of view. The work proposes that perspective itself plays a crucial role in how boundaries are understood and maintained. What appears distinct and orderly from one position may become fluid and interconnected from another.

In this context, the flags function not only as symbols of national identity, but also as elements capable of coexistence and mutual influence. The blending of colors reflects the potential for dialogue, understanding, and shared experience beyond borders. Viewers are invited to search for their own national flag while simultaneously encountering others, prompting reflection on both personal identity and collective responsibility. Ultimately, the artwork encourages reconsideration of boundaries as spaces where separation and connection exist simultaneously.

The central theme of Ken Sobajima, an artist represented by SOBASUTA Gallery, is "boundaries." His work focuses on the lines that exist between these boundaries, where social problems, tensions, and anxieties emerge. By highlighting these in-between spaces, Sobajima explores the conflicts that shape contemporary society. Through his artwork, he seeks to create opportunities to transcend the barriers that arise between boundaries.



The exhibited works are digitally generated compositions that consciously operate at the intersection of painting, digital process, and physical materiality. Although originating in the digital realm, they are realized as prints on canvas, positioning themselves clearly within the discourse of contemporary image-making.

A defining characteristic of the group is the tension between calculated digital structure and perceptible emotional intensity.

Color fields, textures, and impulses of movement appear precisely orchestrated while remaining fragmented, open, and unstable. The digital image spaces are neither smooth nor illusionistic; instead, they reveal layers, ruptures, and compressions that recall painterly processes without directly imitating them.

The surfaces oscillate between depth and flatness. Dark zones act as visual anchors from which luminous color accents emerge. Reds, blues, and violets in particular generate an energetic presence that guides the viewer through the ensemble. Abstraction is deliberately maintained, avoiding narrative closure and allowing the images to function as open fields for perception, memory, and emotional resonance.

In their collective presentation, the works unfold a rhythmic choreography. Variations in format and visual density create shifts between concentration and expansion, intimacy and

distance. The series thus reflects not only aesthetic concerns but also the status of digitally produced images within physical space. Installed in the historical setting of Palazzo Mora, the works enter into a productive dialogue between contemporary digital practice and architectural heritage.

Klaus Pohlmann (born 1953, Cologne) is a German artist whose contemporary practice unfolds primarily within the digital sphere. After training as a typesetter and pursuing a long entrepreneurial career, he has dedicated himself fully to fine art since 2016. He lives and works between Cologne and Koblenz in Bad Breisig.

Pohlmann's digital abstract works are conceived as visual fields of perception rather than representational images. Emerging from an intuitive, open-ended process, they combine digital tools, layered color fields, textures, and fragments into dense yet fragile compositions. The deliberate absence of titles rejects fixed narratives and positions the viewer as an active participant in meaning-making. Through rhythm, chromatic tension, and spatial compression, the works oscillate between control and dissolution, presence and disappearance. They reflect contemporary conditions of perception in a digitally mediated world and invite slow contemplation amid visual saturation.



Koloman Wagner

City of Regensburg, Department of Cultural Affairs
Regensburg Tourismus GmbH

Koloman Wagner works with wood in an unconventional way. Rather than carving his artworks from a single block, he builds his objects additively, layer by layer, from thousands of elements. In his sculptures, installations, and graphic and compositional works, the doctor of natural sciences explores physical and philosophical concepts of space and time – as an artist, he translates these scientific theories into aesthetic algorithms. In doing so, the continuum becomes a characteristic feature of his oeuvre, manifesting in constructions without beginning or end that evoke the formal language of Baroque ornamentation and ancient motifs.

With the sculpture *Ouroboros*, Koloman Wagner transforms the collective symbol of a snake biting its own tail to form an eternal circle into spatial-visual structures: a dense mesh of loops, branches, and parabolas that renew themselves from within in infinite repetition. Through this aesthetic union of concepts from mythology and mathematics, Koloman Wagner opens a new symbiosis between the arts.

The fractal structure obeys no linear order; instead, it reveals a vast network of scaled self-similarity, in which every form be-

comes a further starting point for multiple patterns. His unmistakable style not only bridges the abstract and the concrete, the geometric and the organic, but also explores new possibilities for wood as a traditional material. Ad infinitum, the coils of *Ouroboros* materialize the phenomenon of time in space. Like excessive spirals of thought, they circle the invisible burden of everyday responsibility, which, as a closed system of permanent distress, chains itself into endless patterns of thought. As mental load, they weigh heavily on the shoulders of marginalized groups, becoming a visual metaphor for the unequal distribution of roles.

Koloman Wagner (b. 1992) is a sculptor, composer and interdisciplinary artist. Raised in a family of musicians, he studied physics and completed his doctorate at the Institute for Experimental and Applied Physics at the University of Regensburg. Inspired by the concept of the space-time continuum, his work translates music into spatial forms and vice versa. Through sculpture, installation and composition, he explores space-time as an interdisciplinary field.



Laurel Holloman

Laurel Holloman's *The Landscape of Relationships* presents a series of 45.7 x 61 cm abstract paintings that delve into the complex, often hidden dynamics of human and primal connection. The artist uses the canvas as a metaphorical terrain to explore how individuals interact, coexist, and form bonds, both harmonious and challenging. Each piece is a visual dialogue, moving beyond simple representation to capture emotional and psychological topographies.

Inside this collection, the artist explores the balance of negative and positive space by manipulating these fundamental elements with vibrant color, while subtly revealing figures. Holloman illustrates the balance between presence and absence, attachment and distance, and the push and pull inherent in all relationships. The interplay of bold, saturated hues and subtle, delicate brushstrokes creates a rich, textured surface that mirrors the nuances of emotional exchange.

Beyond the immediate abstract forms, the works reward prolonged engagement by revealing hidden figurative imagery and unique characters. These abstracted figures are not immediately apparent, they emerge gradually from the interplay of light, shadow, and pattern, inviting the viewer into an intimate discovery process. Each character, once perceived, plays a distinct role within its painted environment and the composition of the artwork is designed to showcase how these figures relate and connect to each other.

The Landscape of Relationships challenges viewers to project their own experiences onto the canvas, forming personal interpretations of the interactions depicted. The exhibition ultimately celebrates the intricate, often veiled, nature of connection by using the language of abstraction and the word play of clever titles.

Renowned for her vibrant use of color and large-scale compositions, Laurel Holloman creates paintings that pulse with movement and emotional intensity. Her work seamlessly blurs the boundaries between abstraction and figuration, employing bold, expressive brushstrokes alongside delicate, precise details. Through abstraction, she weaves subtle references to elemental imagery like water, fire, earth and the sky, reflecting a fascination with science and existential inquiry.

A hallmark of Holloman's technique is her innovative use of color composition and textured surfaces, which lend her paintings a tactile, three-dimensional quality. Her practice frequently explores themes of nature and science, depicting flora, fauna, and landscapes. Layering pigments and patinas of gold and silver, she creates works that shift and shimmer with the viewer's perspective. She also uses unique color choices and titles that create a unique dialogue between language and abstract imagery. Drawn to the concept of 'liminal spaces' – the thresholds between life and death, reality and imagination – Holloman invites viewers to discover personal meaning within her blurred, dreamlike imagery.



Laurette Succar

Paris-based painter, visual artist, writer and editor of Artists Books, Laurette Succar has been deploying for more than twenty years a poetic and elliptical work shaped by the experience of exile, the persistence of memory and the necessity of transmission. Very early sensitized to the active force of language and the transformative power of creation, she positioned her practice at the intersection of visual arts and literature. Her work explores what connects individual experiences to the common part of our humanity.

Tabula Rasa echoes her current artistic research and writings, devoted to syncretism – religious, cultural and philosophical – and the way in which multiple currents meet and interact within the same space. The artist pays particular attention to recurring motifs, archetypes and correspondences between cultures. The use of the foundations of our literary and cultural heritage – myths, legends, founding texts – constitutes an essential base, enriched by a constant link to the living world.

Thought as a constellation of seven units, the artwork takes the form of a polyptych, each element distinguished by an intensely textured surface, marked by subtle reliefs and an almost epidermal materiality, where the vibration of matter fully participates in the perceptual experience.

The choice of the number 7 resonates with widely shared mental structures – cycles, balance, relationship to the cosmos, tension between poles – that run through cultures and systems

of thought. Its recurring presence within the great monotheistic traditions, as well as in the cosmologies and symbolic systems of cultures from all continents, situates the work in a broader reflection on the shared matrices of the human imagination. Thus endowing *Tabula Rasa* a dimension that is at once universal and enigmatic.

Paris-based painter, visual artist, writer and editor of Artists Books, Laurette Succar belongs to this generation of artists for whom creation is an act of resistance and resilience. For over twenty years, she has been developing research around materials loaded with meaning and stories. Imbued with colors, scents and texture of her Lebanese childhood, her singular works question the flaw, oblivion and the conditions of a possible transmission.

Her palette is essentially composed of spices, fibers, handmade and recycled papers, maps, natural pigments, wax, stones, words... The crucial place of all metamorphoses is, as she likes to repeat, the “deafening sound of silences and solitudes”. Poetry and painting then intertwine in singular works where words are sculpted and lines are chanted.

Regularly exhibited in France and abroad, Laurette Succar’s artworks are part of several private and public collections. Her artists books are found in prestigious libraries including La Bibliothèque Nationale de France, Paris.



Tabula Rasa, 2026
Polyptych, set of 7 artworks mounted
on wooden panels, 245×135cm
Photo by Antoine Succar

Laurie Lea

Keith Roberge, Project Coordinator
& Tom Wiley

Kingdom Works

In this piece, I've searched for what holds the world together but remains unseen – the underlying patterns and proportions that quietly shape reality through light and form. Numbers have always felt alive to me. They are a universal language that crosses culture, history, and belief. They order music, color, time, and space. I see them as evidence of intention, a world formed with consistency, coherence, and care. *Kingdom Works* is structured within the numbers four and seven. Four speaks to the earth – elements, directions, and seasons. Seven speaks to fullness – time, light, sound, and form. Together, they anchor the work between seen and unseen. Four works are each composed of seven vertically spaced panels.

In the first three, a vertical cord flows down the center like light passing through matter. In the final work, movement comes to rest; an emerald rainbow fills the space with radiant light.

Kingdom Works follows the arc of human history – creation, fracture, redemption, and glory. Meaning emerges through material and process: how light pours, fractures, and dwells; how minerals hold weight; how translucence allows light to pass through. This work is rooted in a biblical cosmology expressed through contemporary materials. *True Vine* reflects origin and growth, shaped by rhythms found in nature and patterns formed as materials settle: interference pigments, metallic oxides, ground glass, minerals, semi-precious stones. *Light in the Darkness* alternates light and dark. I employed metallic oxides, black gouache and magnum minerals. I thought about a world fallen from harmony to fracture, from light to darkness. *Apocalypse* is an unveiling. It is a revelation, not destruction. I love the clash of

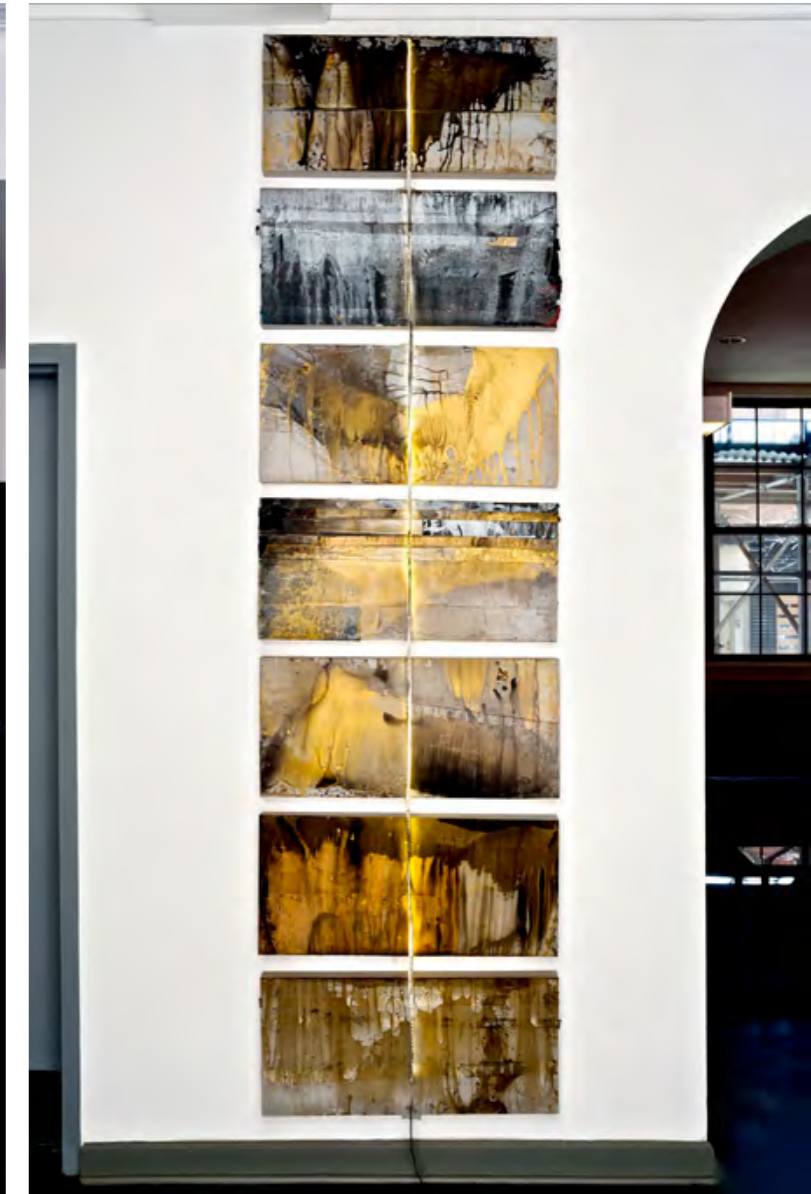
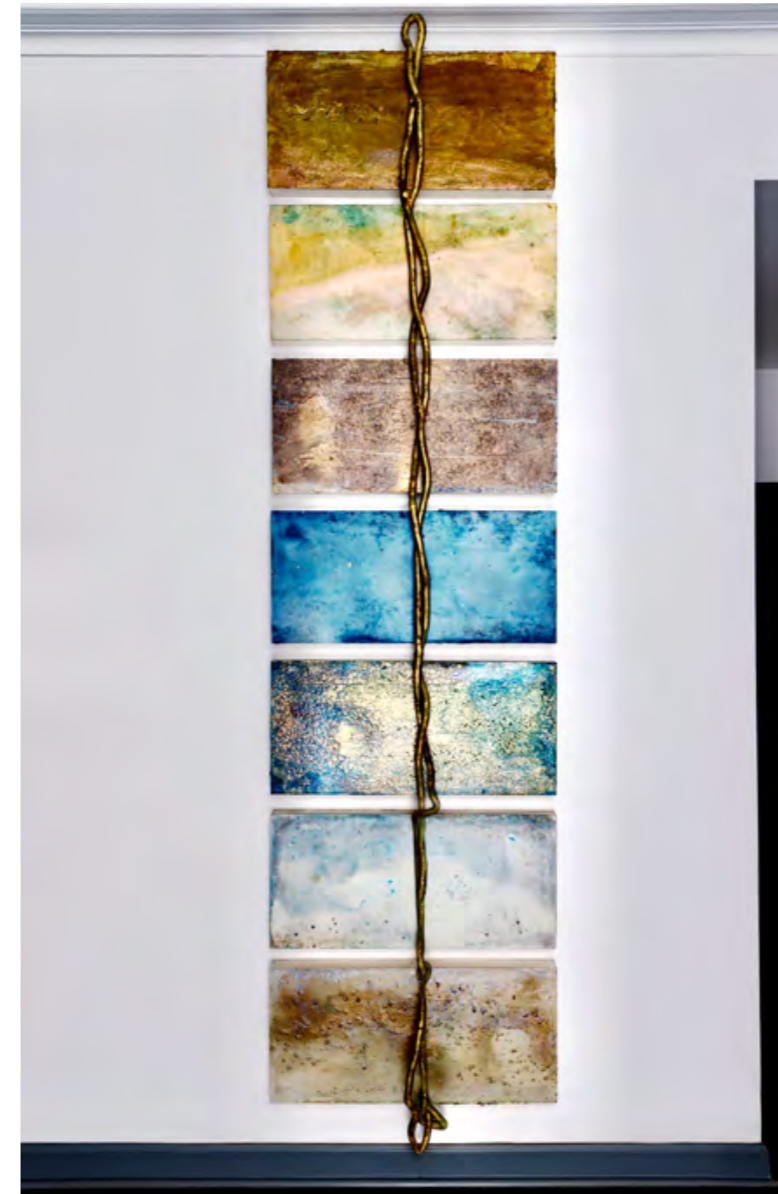
scarlet and gold causing light to refract, and to break through. This is a dream of a world on the edge of becoming new.

Glory translates the vertical flow of light from the first three works into an emerald rainbow, revealing an unseen realm, free of death and decay. Beneath a sea of glass, semi-precious stones, and holographic films, the colors of the rainbow are reflected. Radiant light fills all.

Laurie Lea is a New York City based artist exploring the integration of light and form through the media of sculpture, installation and poured works. Light represents God and the unseen realm, and form represents mankind and the physical dimension. The fusion of light with fractured and light reflective media and materials refers to states of fragility, fragmentation, awe, transformation and redemption.

Lea has exhibited nationally and internationally, receiving numerous residencies, awards, grants and international speaking engagements. In 2026 she and her husband, Tom Wiley, are moving to Pennsylvania where she looks forward to creating large work with students and interns. Her vision going forward involves creating large hanging luminous sculptures covered by broken glass, visual metaphors for how light transforms brokenness into beauty in individuals and society.

Today as always, whether pouring two and three dimensional pigments using chemical processes and gravity onto light reflective surfaces, or sculpting with light and glass, Lea continues to expand and explore the visual and conceptual foundation of her art, the relationship between light and form.



True Vine, 2018
Interference pigments, metallic oxides, gold leaf,
ground glass and minerals, rock salt, wood and
ink stains on Bristol vellum, 24.1×76.2cm

Light in the Darkness, 2023
LED strips, interference pigments, metal oxides,
ground glass and minerals, magnum, ink, gouache,
tape, metal on Bristol vellum, 24.1×76.2cm

Lena Schabus

City of Regensburg, Department of Cultural Affairs
Regensburg Tourismus GmbH

The photographic work of Lena Schabus oscillates between the concrete experience of a place and atmospheric uncertainty, aiming to aesthetically intensify the impact of what is found. Image composing serves as her artistic technique, operating at the intersection of authentic documentary photography and digital manipulation. In this process, she deconstructs her shots into iconographic motifs, which she then estranges, multiplies, collages, and arranges.

The composition *Kontakt* (Contact) also presents an absurd connection between factuality and fiction; at first glance, a familiar everyday scenario unfolds. In the background, the high-rise buildings of a Regensburg housing estate appear, interspersed with fragments of a local folk festival. However, Lena Schabus allows reality to proliferate into the surreal, utilizing the possibilities of manipulation to create an image-immanent reality through this digitally produced work.

Nothing is as it seems in this chimera. The artist plays with her material to confront us with the “higher truth” of urban realities – a balancing act between work and home, friends and family, leisure and pleasure. The associated responsibilities and obligations characterize the “mental load,” the cognitive burden of collective dependencies that emerges subcutaneously within this artistic illusion. The carousels and fairground rides depicted are grotesquely deformed in both size and color, appearing like monsters from a dark dystopia brought to life. In their superficial omnipresence,

they do not fit the prefigured cityscape at all. These subliminal eerie elements, which take on a life of their own and ultimately reveal a destructive nature, address very real threats. Indeed, the loss of nature in the age of the Anthropocene defines the tenor of the work, holding a mirror to a parallel world damaged by construction and technology – a cosmos of hypertrophic growth.

In her work, Lena Schabus uses digital image manipulation to create an image-inherent reality that only subtly departs from the familiar, with interventions becoming visible upon closer inspection. Using image compositing, she edits, collages, and alters photographs so seamlessly that they often appear conventional at first glance. Yet her works evoke a quiet unease, as they depict not reality itself but speculative, alternative, or even dystopian scenarios.

This tension arises from both imagined and real threats. While some images draw on science fiction or primal fears, others reflect the consequences of human intervention in nature. Environments shaped for human benefit reveal their destructive potential, as artificial structures increasingly overtake the natural world.

Through digital manipulation, Schabus condenses and intensifies subjective perceptions of place, capturing impressions that exceed what a single photograph can convey. Her composed images ultimately come closer to lived reality than purely photographic representations.



Liao Junwei

AAIE Center for Contemporary Art (Rome, Hong Kong)

In Liao Junwei's artistic practice, material is understood not as an object to be controlled, but as a form of existence with its own rhythm. Her works do not use material to express external ideas; instead, through co-presence, juxtaposition, and waiting, they allow existence to unfold over time. Art thus functions as an inquiry into processes of becoming rather than symbolic representation.

Ceramic works directly engage transformation. Under fire, clay undergoes irreversible change, moving from malleability to relative stability. This process reveals how material acquires structure through energy and time rather than formal order. Liao's wall-based ceramics avoid functionality and formal completeness; cracks, density variations, embedding, and residue expose internal material tensions. Life appears as structural trace, neither growth nor decay.

By contrast, another body of work centers on sustained observation of natural objects. Liao employs materials that resist symbolic interpretation. Mangoes function neither as metaphor nor cultural sign, but enter the work through physical volume, texture, weight, and changeability. Through repeated observation, material becomes the condition of the work rather than its object. Here, time operates as an internal mechanism. Change unfolds through duration rather than a single visual moment. Watching, waiting, and repetition render subtle transformations perceptible, framing life as an ongoing process rather than a completed state.

The juxtaposition of ceramics and natural objects establishes a dual structure of existence. Ceramics temporarily arrest change through fire, isolating a phase of becoming; natural objects remain unfinished and can only be witnessed. Together, they articulate a non-linear conception of time encompassing

suspension and continuous flow. Based on this understanding of time and becoming, the curator, Zhu Yaning, director of AAIE, presents these practices in juxtaposition as distinct temporal states of existence.

Engaging discussions on material agency and processual existence, Liao's work resists conceptual display. Rather than asserting that material possesses life, her practice allows material to reveal intensity through transformation itself, where rupture, maturation, decay, and change coexist within a single system. In a contemporary art context oriented toward speed and immediate legibility, Liao Junwei's work moves in the opposite direction, restructuring the temporality of viewing and positioning art as a mode of operating alongside the world.

The project developed within the program of AAIE Center for Contemporary Art (Rome, Hong Kong).

Independent artist. Originally from Hunan Province, she currently lives and works in Shenzhen. She studied at the School of Fine Arts at Changsha University of Science and Technology from 1987 to 1990, and attended the Advanced Postgraduate Program at the Academy of Arts & Design, Tsinghua University from 2014 to 2015.

Her solo exhibitions include *Pixel Wasteland* at Young Art Museum in Shanghai (2025), *Black White Sharp Folds Tearing and Eternity* at Enlai Art Museum in Beijing (2024), *Painting in the South* at Nanzhong Xuetao in Shenzhen (2023), *Wabi-Sabi Is an Attitude* and *Wind Through Petals* at Jun Space in Shenzhen (2021), *Realm of the Minuscule* at Shenzhen Art Museum (2021), the themed solo *Zhi Series* at the 9th edition of Art Shenzhen (2021), and *Trampling the Humble* at Jun Art Museum in Shenzhen (2019).



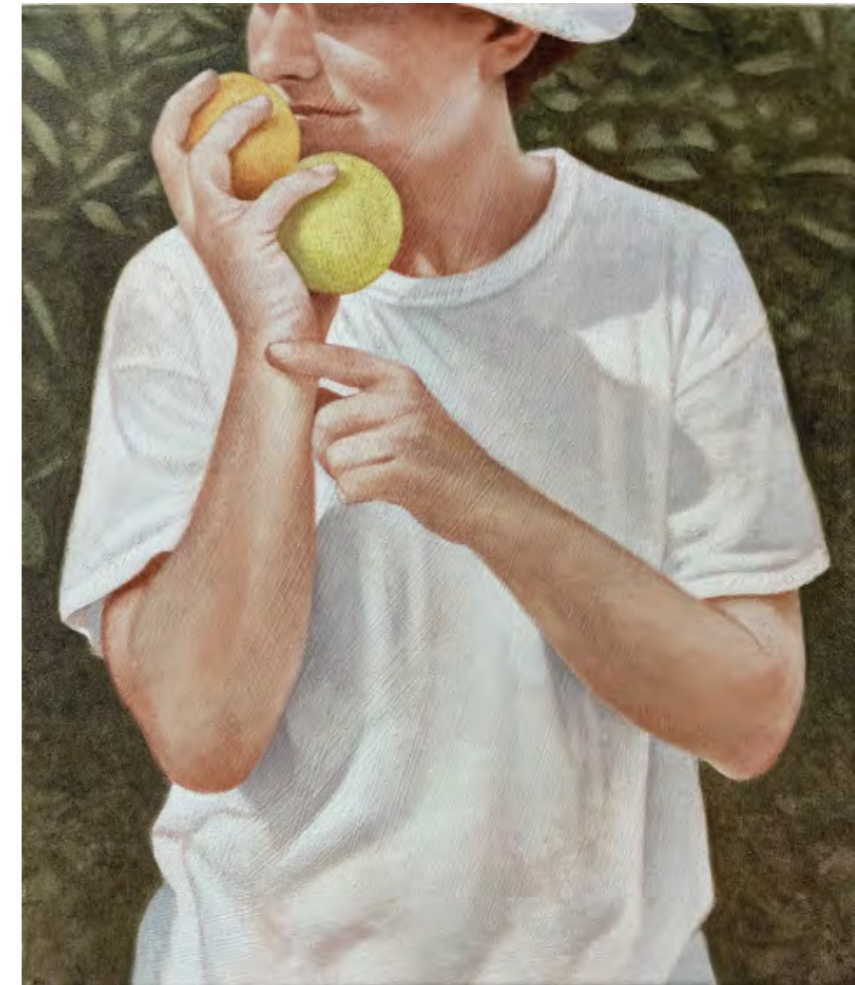
LKIF Gallery
Ruben Müller & Shumu

Ruben Müller's work examines the fundamental experiences that shape human existence in contemporary society. His practice engages universal yet deeply personal dimensions of lived experience, attending to the often-overlooked rhythms of everyday life – its fruits of labor, quiet exchanges, and gestures of care. Müller situates the ordinary as a perceptual field in which meaning quietly emerges; his paintings visualize the warmth and significance embedded in these everyday acts, revealing the subtle sensory structures that sustain everyday life. By foregrounding the delicate networks of effort and attention that underlie daily routines, Müller's work opens a space for reconsidering value, existence, and relationality, demonstrating how contemporary painting can probe the phenomenological conditions through which lived experience unfolds.

Shumu's work explores the processes through which life takes form, reflecting on the rhythms shared by human and non-human beings alike. Rather than representing specific species, she seeks to evoke inner human sensations and emotions

through non-human presences. In a work depicting a roe deer braving the wind, viewers encounter not the animal itself, but a shared moment of emotional resistance. Her woodcuts do not rely solely on visual form, but engage with invisible touch, durational time, and the relational processes that sustain life. In her woodblock works, the physical act of carving leaves traces of breath upon the surface, while layers of ink absorbed into the wood accumulate over time. These gestures invite an emotional attunement to what flows and what remains – between creation and decay, between what is seen and what is felt.

LKIF Gallery is a contemporary art gallery founded in 2019 with the slogan "Let's Keep It Fresh." As an early supporter of emerging artists, we focus on presenting diverse perspectives that navigate and reflect our present time. Through independently curated exhibitions and art fair presentations, LKIF aims to cultivate artists in the early stages of their careers while offering audiences inspiring contexts that enrich everyday life through art.



Bitter Oranges, 2026
Ruben Müller

Through the Wind, 2026
Shumu

LOOK UP Times Square

Vancelette Global Art Acquisitions Corp. / INTROXPRT

LOOK UP is a global creative-experiential movement uniting art, technology, storytelling, and human connection. Founded by curator Rachel D. Vancelette, it transforms everyday urban space into a site of reflection, connection and collective imagination. The platform builds city-wide cultural moments, digital interactive connections and multimedia touchpoints with an open-air gallery concept for a new era of creativity. Launched in Times Square as a large-scale digital billboard project in 2025, LOOK UP emerged from a simple yet urgent gesture: the act of lifting one's gaze. The initiative asks a simple question "What does LOOK UP mean to you?"

Artists, cultural leaders, thinkers, dancers, musicians, filmmakers, designers, and writers from over 40 categories of creative industry were invited to respond through one-minute video works presented across monumental screens, forming a global open-air gallery to engage viewers. Times Square brought together millions of viewers, creating a shared public experience at the crossroads of culture and commerce. Integrated QR codes and 3D experiences allow viewers to access extended content, individual creator information, and digital archives transforming fleeting encounters into sustained engagement. The Times Square Alliance featured participants including: Michel Haddi, Andy Gotts, Gordana Biernat, Helene Beck, Greg Miller of Dance Parade, Buglisi Dance Theatre, Nikki Haskell, Max Tucci, Rossella Vasta, Laura Geller, Kreemart, Payal Parekh, Nathan Brujis, Matt Enger, Karen Bystedt and other creative interdisciplinary voices.

Each LOOK UP video work runs on these screens alongside a curated selection of 10 contemporary artists whose artworks engage themes of awareness, elevation, and connection. LOOK UP: Times Square to Venice presents a sophisticated array of

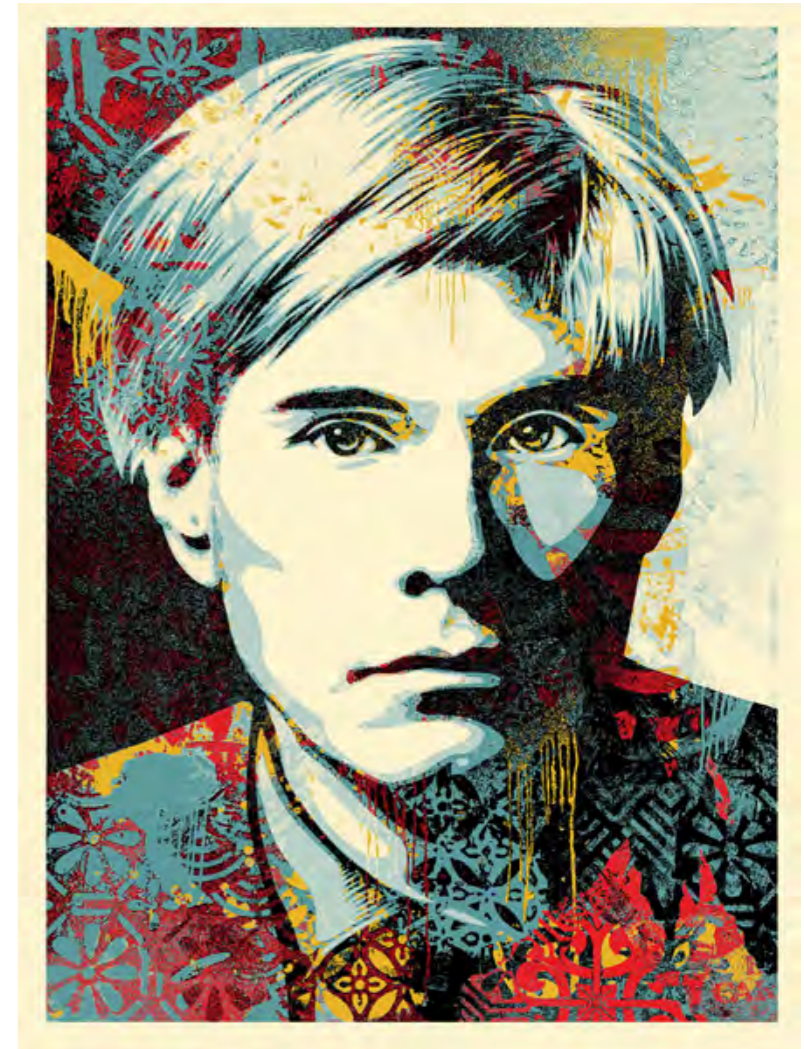
paintings, photography, and prints reflecting these core themes. This reinforces the movement as both a participatory platform and a living archive of collective consciousness, bridging the gap between the digital and the tactile. By merging fine art, film, and cutting-edge technology into a shared meditation on possibility, LOOK UP continues to be broadcast to millions, inviting the world to pause, breathe, and rediscover the horizon together.

LOOK UP expands its global dialogue through the participation of an international group of contemporary artists whose artworks reflect theme of awareness, reflection and human connection. LOOK UP emerged from a personal moment in which curator Rachel D. Vancelette reflected on a simple yet powerful question: *What does LOOK UP mean?* The movement evolved into an private invitation for artists and creative voices around the world to share their interpretations, encouraging audiences to pause, lift their gaze and reconnect with their surroundings and one another.

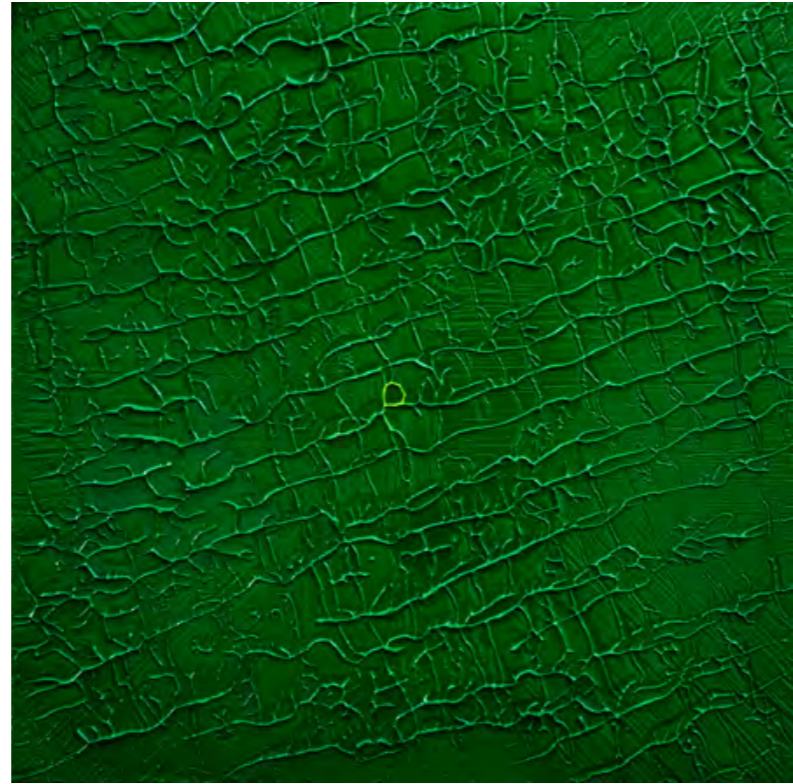
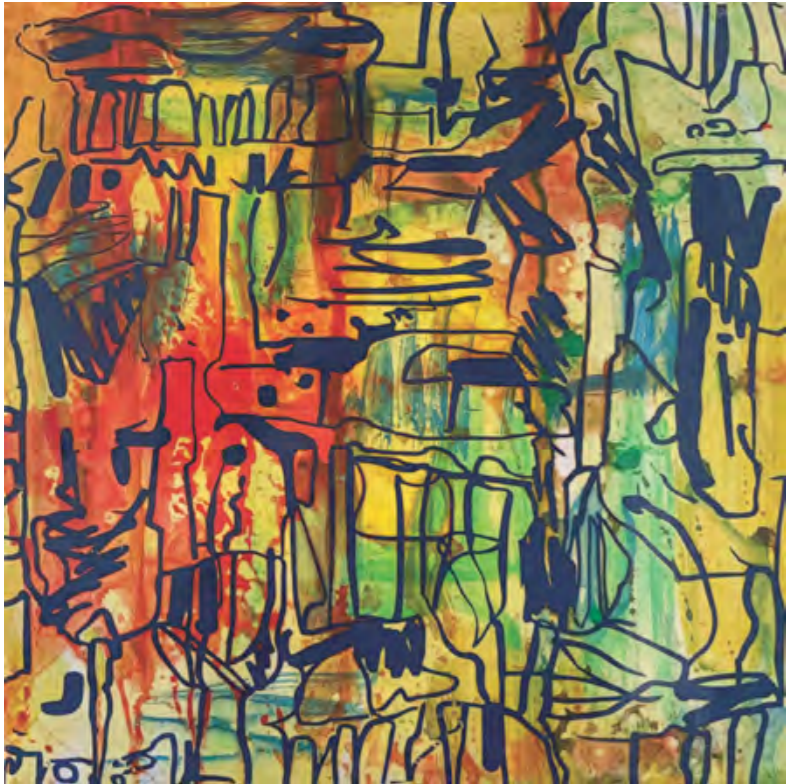
Contemporary artists artwork include Nathan Brujis (Peru), Karen Bystedt x Shepard Fairey (USA), Micheline Klagsbrun (UK), Roald Bradstock (UK), Rossella Vasta (Italy), Arturo Casanova (Italy), Lindsey Nobel (USA), and Matt Engers (USA). The project will features over 100 creative industry members contributing one-minute video reflections, including Andy Gotts (UK), Jeff Rogers (Canada) Consequence of Energy (Chile), Helene Beck (USA), Gordana Biernat (Sweden) INViDA (USA), The Perfect World Foundation (Sweden), Michel Haddi (France), Dance Parade (USA) and many more. Supported by Vancelette Global Art Acquisitions, a global creative agency & INTROXPRT IX, a platform connecting minds with cultural initiatives around the world.



Surfer, Roald Bradstock
Acrylic on canvas



Warhol Collage, Karen Bysedt & Shepard Fairey, 2023
Screenprints in colors on cream speckletone paper, 61x45.7cm



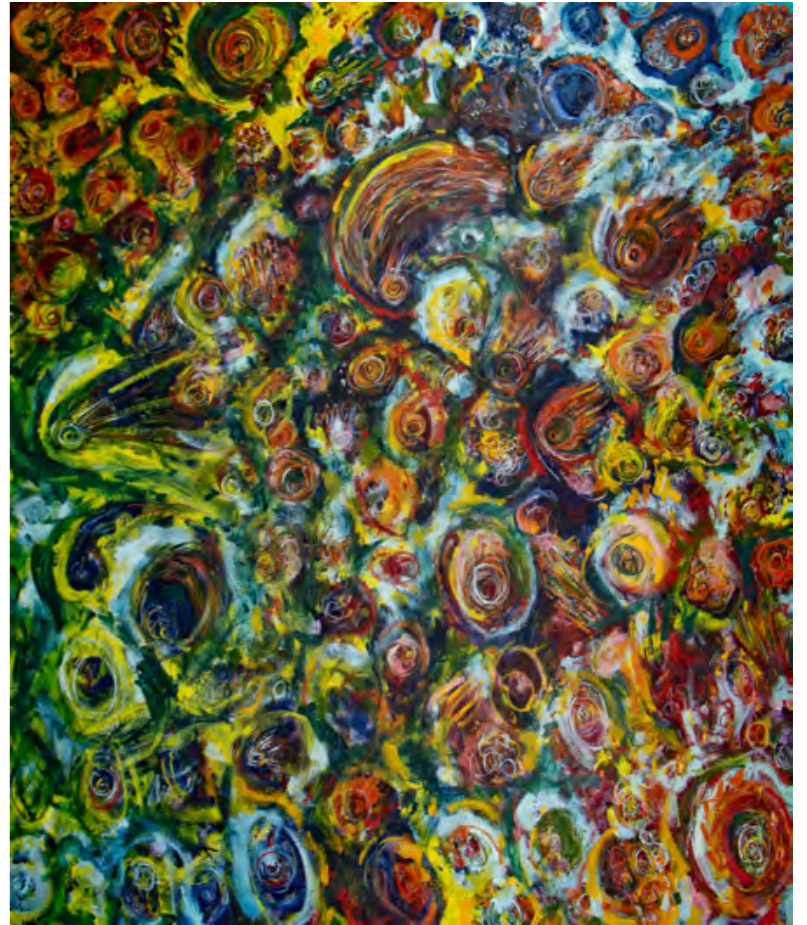
Kingdom of Night #17, Matt Enger, 2025
Cast acrylic on canvas, 35.5×35.5cm

Blue Blossom, Rossella Vasta, 2025
Oil on canvas, 30×40cm

Inner AC, Arturo Casanova, 2025
Oil on canvas, 50×50cm



Pathway of Reflection, Micheline Klagsbrun, 2026
Resin, found objects, ink and paper, variable dimensions



Pachamama, Nathan Brujis, 2025
Oil on linen, 240×200cm. Photo by Kevin Frest

Lucy Mattos

Lucy Mattos Museum of Contemporary Art

The installation *Landing in the City* by Argentine sculptor Lucy Mattos is articulated through the coexistence of multiple materialities and scales. A large-format photographic image structures the space as both background and visual horizon, establishing an expanded field in which the other elements are inscribed.

Positioned over and in front of it, a textile component introduces a sensitive, enveloping dimension, bringing movement, texture, and a soft temporality that contrasts with the fixity of the image. In dialogue with these planes, figures produced through 3D printing are arranged, their finish evoking bronze and thereby tensioning the relationship between contemporary technology and sculptural tradition. These elements coexist with an intervened sculpture representing a woman on roller skates, modeled in clay and cast in resin, whose surface displays an imposing white sheen. Her presence, and the body in motion it conveys, reinforces notions of volume and dynamism. The line functions as a record of movement, tracing trajectories and tensions that activate the space. Each spatial and material decision responds to a precise gesture and a deliberate aesthetic intention. However, Mattos presents her works without predetermined narratives, conceiving the installation as an invitation for each viewer to feel and imagine their own revelations. As the artist states, her works are shared without explanation so that each person may sense and imagine something, allowing meaning to emerge through personal experience.

The work proposes a pause, an attentive mode of observation, and an individual form of registration. Within this passage of arrival, displacement, and encounter, the possibility opens to imagine all possible landings.

Lucy Mattos (Argentina) Sculptor, educator and counsellor, is one of the most distinctive voices in contemporary Argentine sculpture. Graduated from the prestigious Prilidiano Pueyrredón National School of Fine Arts. Her work serves as a powerful manifesto on female resilience and social engagement. A pioneer, she is the creator of the translucent–intra–light–neon technique, patented in 1995, a luminous exploration that coexists with her work in resin, bronze, aluminum, silver, and wood. By incorporating natural fibers, her pieces establish a dialogue between industrial materials and organic fragility, grounded in a profound environmental awareness.

In 2012, she founded the Lucy Mattos Museum of Contemporary Art, a space declared of Cultural Interest in Buenos Aires, an institution she continues to actively direct. Her global footprint is undeniable: from art fairs and exhibitions in Tokyo, New York, Dubai, France, and Monaco, to public monuments in Argentina and Panama. With works held in private collections in Brazil, Panama, USA, Germany, Spain, France, Italy, Japan, and South Korea, Mattos not only shapes matter but also builds cultural bridges from her museum in Buenos Aires.



Desembarco en la ciudad (Landing in the city), 2025
Photography, textile, 3D-printed figures, sculpture cast in resin, 175×125×40cm (variable)

Mahwish Chishty

Women artisans of Pakistan,
University of Massachusetts, Amherst
& National Textile University, Faisalabad

Tanka Tales: Thread as Archive is a transnational, research-based textile installation that examines craft, memory, borders, and material culture through Punjabi embroidery traditions. The project approaches embroidery as a living archive of memory, women's labor, and cultural transmission, foregrounding hand stitching as both visual language and narrative structure through which personal histories and collective memory are encoded, preserved, and reimagined. Each embroidered work functions as a fragment, a tanka, an Urdu word that literally means stitch and figuratively suggests repair. These fragments accumulate into a nonlinear archive that unfolds through repetition, gesture, and embodied labor.

Engaging regional hand embroidery practices historically sustained by women, the project presents embroidery as both adornment and a record of lived experience, care, and community memory. Through close collaboration with Pakistani women artisans, these traditions are documented and revitalized while being situated within a contemporary art framework. The visual compositions draw from textiles held in Western Massachusetts museum collections, allowing traditional forms to be reinterpreted and reactivated across geographies and time.

Techniques including Phulkari, Kacha tanka, Moti tanka, and Sheesha kari are preserved and reimagined, with artisans contributing words and personal narratives that are stitched directly into the work. Text and thread become inseparable, embedded within the surface rather than applied to it. Conceived in the spirit of Indian miniature painting, the textiles are transformed from

wearable objects into painterly surfaces where design, pattern, and the maker's story coexist. Through sustained engagement with the labor of making, the installation emphasizes the temporal, embodied, and relational dimensions of craft, forming a collective narrative that connects past and present across cultural boundaries.

Mahwish Chishty is an international, Pakistani born artist based in the United States whose practice bridges traditional South Asian craft with contemporary art and politics. Trained in Mughal, Persian, and Indian miniature painting at the National College of Arts in Lahore, she later earned an MFA in Studio Arts from the University of Maryland, College Park. Her practice expands miniature painting into a multidisciplinary language that includes installation, video, and conceptual work.

Chishty's research based projects explore questions of identity, borders, and cultural memory, informed by her transnational upbringing across Pakistan, Saudi Arabia, and the United States. Since 2011, her work has critically engaged with folk art traditions, women's labor, and contemporary geopolitics. She has exhibited internationally at institutions including the Imperial War Museum in London, the Utah Museum of Contemporary Art, Villa Empain in Brussels, and Gandhara Art Gallery in Karachi. She is currently an Associate Professor at the University of Massachusetts Amherst and a Guggenheim Fellow, with works held in major public and private collections worldwide.



Margareta Biegert-Simm

TAPIS-SERIES. Robes for the walls

During her travels through France, Margareta Biegert-Simm explored the tradition of tapestry. In the Middle Ages, enormous woven images hugged the walls and provided rooms with warmth and good sound. During that time, which was scarce in imagery, they told stories and meant to the people then what a visit to the cinema might mean to us now. The *Apocalypse Tapestry* in Angers is a hundred meters long, depicting overwhelming scenes of the apocalypse. The miraculous Cluny tapestries show woven unicorns and depictions of women, symbolizing the five senses and thus making the invisible, visible. The time-honored significance of tapestries in France, they were often given as noble official gifts by the state, was interrupted only by the French Revolution, which considered them unnecessary and absurd. Classical Modern artists such as Matisse and Picasso were happy to continue the tradition again, having motifs of their paintings woven.

These threads of history can be traced all the way to Margareta Biegert-Simm's *TAPIS-SERIES*. It was looking at a tapestry by Jean Cocteau that she suddenly knew she wanted to bring this tradition back to life. The softness of the material was ideal for implementing her artistic explorations of water and waves. Water, as the origin of everything. There was nothing she had seen more often in her life than the surface of the lake, that is spread out like a carpet of water, outside the house where she was born. Despite the place always being the same, the view never is. There are endless moods to be discovered, often reflecting one's own emotions.

For implementing the image on paper as tapestry, Margareta Biegert-Simm did as artists in the Middle Ages did: she sought a weaver to work with. The weaver, working with mod-

ern techniques, transfers the motif from paper into a computer program, that the weaving mill can then use for weaving. The way the weaving takes place, the motif growing thread by thread, allowed Margareta Biegert-Simm to set up the same motif in a whole range of different plays of color. In this way, she was able to create greatly different atmospheres and discovered the *SE-RIES* in the tapisseries. The series comprises five distinct color variations, each in a limited edition of five pieces.

Her path to becoming an artist began when she was a child, in the goldsmith's workshop of her father. It was there that Margareta Biegert-Simm encountered questions of and the handling of materials. She learned the basics of goldsmithery and later went on to study art education and art at the Munich Fine Arts Academy, Munich and, which was very meaningful to her, under Joseph Beuys.

For 40 years, she was a passionate art teacher in Munich and Weilheim and at the German School of Rome. Influenced by Beuys' teaching, she considered her art lessons to be Social Sculpture, influencing society. In this spirit, she initiated outstanding projects with her students, with the work being recognized nationally and internationally. She also trained 101 art teachers during that time, passing on her enthusiasm and her conviction that art must be communicated.

She has devoted herself fully to her own artistic work, since 2019. In her work, the subject matter is always closely linked to the materials used – metal and paper having been her preferred materials for a long time. Having changed material again, she now focuses on woven tapestry, connected to her life-long theme of *water*.



María Inés Aguirre (MIA)

The works shown here come from different moments of María Inés Aguirre's (MIA's) series *The Music of Colour*, which includes works on canvas, paper, sculpture and painted musical instruments. For Mia, the connection between music and art goes back to her childhood in Argentina, when she would paint for hours next to the piano while her mother, a gifted pianist, was practising. While she was artist in residence at Steinway Hall, London (2010), Mia transformed a concert grand piano which had been retired from Covent Garden Opera House into an exuberant homage to Diaghilev and Les Ballets Russes.

The next major work for *The Music of Colour* was *Chromasoul* (2019), a new Steinway Model D concert grand piano which Mia painted as her response to music inspired by nature and the threats of global heating. The prints shown here include its motifs of the sun, the moon, the stars, continents and oceans. The colours, dots and lines create visual music and represent the countless ways in which notes and sounds combine to make music. They also suggest how people can come together in harmony to create new beginnings.

The print of *Chromasoul* with the open lid evokes the healing power of art and music, a theme inspired by Mia's experience of painting open heart surgery and the surgeon's comment that "opening a heart is like opening a piano because each person has their own music". Mia works with oil paints made by Michael Harding, which contain natural oils and pigments from every corner of the globe. Their kaleidoscope of colours therefore celebrates the infinite possibilities of music and the variety of the natural world. *Firebird* (the painted piano-lid) evolved as a palette turned work in progress while Aguirre was composing her visual music.

The critic Edward Lucie-Smith visited Mia's studio while she was finishing *Chromasoul*. He wrote: "Rather than looking for ways to decorate an instrument, as most of her predecessors have done, María Inés Aguirre has looked for ways to express its inner spirit... It suggests the possibility of the *gesamtkunstwerk* – the total work of art." The video shows Mia in her studio painting *Chromasoul*.

This project has been curated by Inés Uzielli and Artsphere.

After a Fine Arts degree in Argentina, María Inés Aguirre MIA studied under Fabrizio Plessi at the Venice Accademia di Belle Arti. Her work then caught the eye of Pierre Restany, the critic who championed Yves Klein. He became a mentor, writing that Mia's use of colour to express emotion enables her work to touch the essence of our being. Her creative process relates to artists including Paul Klee, who felt guided by a benign 'remote will' and Wassily Kandinsky, who said "colour is a power which directly influences the soul". Music consoles and heals, touching hearts more directly than any other art. Mia keeps in tune with Arturo Toscanini's maxim: "I don't remember a day without sunshine, because the sunshine was in my soul". Her long-standing series *The Music of Colour* explores the liminal space between music and visual abstraction with works painted on pianos, panels, canvas and paper. In the words of Giorgio Segato: "Mia's expressiveness works within the sentiment of nature and time. Her painting thus becomes a symbol of a deep and individual memory, but also a collective, environmental, archaic and recent remembrance that touches and moves the intimate fibres of being".



Maria Pavlovska

Pavlovska's art considers painting as an extension of her own existence, amidst shadows, light, happiness, and pain. This is why her art takes on such intense and personal meanings, intimate and powerful, profoundly representing her own vital energy, amidst dreams, hopes, bursts of vitality, and rarefied moments of meditation. Maria Pavlovska perfectly embodies, with her work, the spirit of contemporary society, always poised between salvation and damnation, and in the stark tonal and chromatic contrasts of her compositions, the meaning of life is found in a continuous dialogue between illusion and reality.

In the rapid, gestural, essential strokes that pierce the underlying darkness of her major works, one can read an alphabet of the soul, in which the artist expresses herself through a coded, cryptic language that nevertheless reveals a great deal about her inner self. Black and white, the swirling, continuous movement of the stroke, are nothing less than the atavistic symbol of the harmony and elusive complexity of the universe, of opposites that confront and complement each other, in a sort of balancing of vital and creative energy. The observer can lose themselves in Pavlovska's poetic and creative world, can rediscover a part of themselves, in a constant search for the Self, the essence of Being. The artist's use of pure colors like black and white, both in her drawings and in her major works, makes her immediately recognizable internationally. In the unstoppable movement of her gesture, the artist expresses the very process of her creation, always evolving, always grounded in opposites, on the idea of an experimentation that becomes life and matter, an existential journey and a quest. Light and dark, full and empty, black and white alternate, overlap,

and collide in a thoughtful design, "felt" by the artist, never random, because a canvas, a sheet of paper, becomes the expression of her own existence, on which she modulates feelings and emotions. Space, time, measure, and infinity are other founding elements of Maria Pavlovska's art, for it is in the fusion and interpretation of these elements that Maria discovers the meaning of creation, of life, of human and divine identity. Her art is spiritual because it seeks the human spirit, seeking to capture its essence and synthesis in a journey of self-discovery and that of others.

Maria Pavlovska is an emerging contemporary artist, active in the first half of the 21st century with two and a half decades of continuous presence in the European contemporary art scene and an active presence internationally in the USA and Asia. Her art covers themes of polarization and globalism.

Pavlovska's art, using polar black and white colors, is distinctive, with a specific expressive style that is unique, both in the Balkan region and on an international scale. Her vivid images - made up of striking, non-existent moves - cover polar opposites: light and dark, full and empty, black and white. Maria's work carries the same intense, sincere, dedicated focus that is so evident in her personality. She has developed the ability to communicate deeply through a purely linear, gestural movement that composes her images. The emphatic energy of her artwork seems spontaneous, but is the result of thoughtful study, the creation of actions and responses that occur within the work over a period of time. A canvas or series of drawings can take months to be fully realized and carry that concentration of thought and action.



Marita Setas Ferro

Double J Collective Gallery / Artist Culture

The Echoes of Things from Nature is a solo presentation by Portuguese artist Marita Setas Ferro. Rooted in marine landscapes and organic formations, the project proposes a rare and deliberate convergence between textile sculpture and ceramics. Handcrafted crochet, created from vintage and surplus threads, merges with ceramic elements formed from recycled clay. Lightness meets density. Flexibility encounters permanence. Through this material dialogue, Marita constructs a poetics of tension. Soft thread expands into coral-like volumes. Clay condenses into mineral anchors. Together they evoke organisms suspended between growth and fossilisation, fragility and endurance. The works unfold as hybrid bodies, where the handmade gesture becomes a reflection on ecological vulnerability, memory, and continuity. Rather than imitating nature, the sculptures echo its rhythms, its cycles of erosion and regeneration.

Presenting *The Echoes of Things from Nature* in Venice marks a significant moment in the international trajectory of Marita Setas Ferro's practice. The project situates Portuguese textile and ceramic traditions within a global contemporary discourse on ecology, material intelligence, and sustainability. By transposing artisanal techniques such as crochet and ceramics into sculptural territory, Marita reclaims craft as a contemporary language rather than a historical relic. These methods, rooted in inherited knowledge, are reconfigured as vehicles for reflection on environmental fragility and cultural memory.

The work aligns with *Personal Structures* through its investigation of material presence, spatial perception, and the philo-

sophical relationship between matter and time. Textile suggests transience and breath. Ceramic introduces weight and geological memory. Their coexistence generates a charged equilibrium, questioning assumptions about durability, hierarchy, and value. The project extends Marita's ongoing research into the relationship between softness and structure, allowing for greater scale, deeper material experimentation, and a sustained exploration of tactility as an aesthetic and ethical position.

Marita Setas Ferro is a Portuguese multidisciplinary artist whose practice emerges from an artisanal and experimental background. From the age of ten, she worked with ceramics in her mother's atelier, developing an early sensitivity to touch and materiality that continues to shape her artistic language. This foundation expanded through her exploration of textiles, garment construction, and theatre set design, later incorporating stone, wood, and metal, each material enriching her understanding of form and texture.

A pivotal moment in her practice was the discovery of the sculptural potential of threads worked with needles. This technique allows greater freedom in shaping three-dimensional forms while inviting physical engagement. Her soft sculptures emphasize flexibility and tactility, encouraging touch and fostering a sensory dialogue between the viewer and the work.

Her background in fashion refined her approach to materials, colour, and texture, elements that remain central to her practice. Touch is fundamental to her work, offering an intimate, tactile experience that transforms how art is perceived and encountered.



Martha Russo

University of Colorado,
The Idea Forge & Walker Fine Art

Martha Russo creates sculptural and installation-based works that exist at the threshold of language and compel the viewer to engage on a visceral level. Rooted in the process of ceramics, yet deliberately challenging its historical associations, her work transcends traditional materiality, defying gravity and spilling into space. She harnesses the chameleon-like properties of clay to explore notions of mystery, wonder, and fragility of the natural world. Her work radiates both a quiet tension and undeniable force that creates a primal connection between the viewer and the work, a connection that is felt in the body as much as it is first seen by the mind's eye.

For *Personal Structures – Confluences*, Russo presents a new piece, *nomos (cube Venezia)*. The title, derived from the Greek root for “nomad” and translated as “to wander” and “to wonder,” encapsulates both making and experiencing the work. Russo explores how the abstraction of form, material, and gravity couple with a cacophony of color and texture to generate openings for prolonged investigations, enticing a flood of interpretations.

Russo knits together thousands of porcelain components to create an entire ecosystem. The sculpture's large scale transforms it into a playground for child-like discovery where unexpected elements emerge with every step around the piece: a cluster of pink baubles unfurls into chartreuse tendrils adorned with rose-colored orifices; bluish-gray, rock-like shards give way to a grouping of white, bumpy, crackly appendages. The intertwined parts oscillate from the solid stillness of geology to the papery undergrowth of the forest to the endless quiver of the sea. Bridges to the marvels of the vast natural world unfold slowly.

nomos (cube Venezia) aligns with one of the underlying concepts of *Personal Structures – Confluences*; it encourages the viewer to go beyond intellect and float in a sensory experience that brings us to ponder our biological roots.

Donors: Linda Riefler, Christopher Boyatt, Sayre and John Gerhart, Sorenson Family Foundation, Erica and Walter Russo, Jane Russo, Peter Russo, Lucy Hodder, Rob Thomson, Margaret Laws, Maggie and Andrew Jarrett.

Martha Russo (b.1962) makes abstract sculptures, installations, and public art. Her artwork invites layered interpretations about discovery and curiosity rooted in the mystery of the natural world that connects to our base biological and psychological beings.

She earned an undergraduate degree in Developmental Biology and Psychology at Princeton University (1985) in Princeton, New Jersey, and a Master of Fine Arts degree from the University of Colorado Boulder (1995) in Boulder, Colorado. She studied studio arts in Firenze, Italia (fall 1984). She exhibits extensively in the USA and her work is in many private and public collections. She has done residencies in California, Colorado, Maine, Montana, New Mexico, and Chile. In addition to her studio practice, Martha has been an educator for over 42 years. Currently, she is a lecturer at the University of Colorado Boulder in the Fine Arts and Mechanical Engineering Departments. Martha is represented by Walker Fine Art in Denver, Colorado and lives in Ward, Colorado in the mountains northwest of Boulder, Colorado.





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nomos (cube Venezia), 2026
Porcelain, paper clay, glazes, mixed media. Photo by Wes Magyar



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nomos (cube Venezia), 2026
Porcelain, paper clay, glazes, mixed media. Photo by Wes Magyar

Mary Shaffer

For me, the collective human experience is the relationship we have with animals, the world around us, and the idea that all matter is alive. I grew up at a school based on community, humanity, and international understanding, where every voice was equal, even a young child's. We lived outdoors; nature was a second skin, helping farmers and community was normal. Even younger, I didn't speak the same language as my family – I spoke Spanish, they didn't. I thought inanimate objects were living, and they became my imaginary friends.

Quantum physics teaches us that everything is alive and connected. Science tells us that all animals are sentient beings. When I watch a tiny insect wandering about foraging its food and shelter, an action I would be incapable of, my respect only deepens. Much of the work I make humanises or normalises inanimate objects. In each work you sense the animal/human connection. *Bird Key* and *Sitting There* are visible personas and make a case that we are all one with nature.

Even though, as *Homo Sapiens*, we relied on community to survive, and our ancestors the chimpanzees are the only other animal that can go on a killing rampage against their own species, I still have hope that kind actions are accumulative and will ripple from person to person and country to country.

Mary Shaffer

Mary Shaffer is known as a significant influence in the American Studio Glass Movement. Her sculptures range from small objects to room-size installations and public works. Mary lives in Taos, NM, and has a studio in Marfa, TX.

Shaffer's work is featured in collections worldwide, including the Metropolitan Museum of Art in New York City, the Museum of Modern Art in Kyoto, Japan, the Corning Museum of Art, NY, and museums in France, Switzerland, Germany, Canada, Bolivia, and Denmark. Shaffer has lectured worldwide and taught at New York University and California College of the Arts.

She received a USA Fellow Grant by United States Artists, three National Endowment for the Arts awards, and the Glaspreis from the Kassel Competition in Germany, among many others. She was among the first group of four to receive the Visionary Award from the Museum of Art and Design in NYC.



MIA Curatorial by Milagros Bello, PhD

Karina Matheus, Clark Medley & Mircza Seiler

America. Rewriting the Center proposes an exhibition that foregrounds artistic practices emerging from cultural, geographic, and conceptual margins, challenging dominant narratives within contemporary art. The project positions the peripheral as a generative site where displacement, hybridity, and diasporic memory produce alternative visual cartographies. Artworks operate as fields of dissonance and resonance, activating zones of drift, rupture, and spatial intensity while revealing visual languages shaped by fractured memory and ecological awareness.

Clark Medley's *Unspeakable* interrogates the relations between language, power, and representation. Composed of four transparent acrylic cylinders containing painted canvases rolled inside, the installation presents codified inscriptions and confidential texts that remain deliberately unrevealed. The work displaces narrative into the archive, suspending language from its linear syntax and normative legibility. Meaning becomes contingent and relational, unfolding through the vertical presence of the cylinders where experience and perception prevail. Language is unmoored from representation and reconfigured as a field of visual forces operating in space.

Mircza Seiler's *Return to the Origins Series I and II* – assemblages of dried poinciana pods attached to white canvas and encased in transparent acrylic boxes – references the modernist grid while destabilizing its rational abstraction through ecological residue. The organic curvature of the pods replaces industrial neutrality with irregular, warped forms that function as carriers of territorial memory. The work introduces a tension between nature and structure in which the center is not destroyed but reconfigured as a relational, fractal intelligence.

Karina Matheus' *Unveiled* (2026) interrogates the epistemological authority of vision within Western modernity. The video

proposes perception as a contested terrain where multiple ontologies converge. At its center emerges IgiBarKi, a symbolic artifact rooted in Sumerian cosmology, operating with the Moi Aussi lenses as a ritual apparatus that mediates between human perception and cosmic order. Drawing on speculative cosmology and Itzhak Bentov's oscillatory model of reality, the work challenges the assumption that the visible corresponds to the knowable. Perception appears instead as a dynamic field where matter, consciousness, and energy intersect.

Milagros Bello, PhD, Curator

Milagros Bello, PhD, is a curator, art critic, theorist, and educator whose work has contributed significantly to contemporary Latin American and U.S. art, particularly in Miami. Her practice engages critically with conceptual art, peripheral aesthetics, emergent visualities, and the visibility of marginalized voices within the art system. Bello approaches curating as a form of critical discourse rather than simple exhibition-making. Her projects foreground decolonial perspectives, identity-based narratives, and culturally displaced experiences. Drawing on Latin American critical traditions, she proposes a perspective "from the margins" that challenges dominant languages of contemporary art while bringing together theory, intuition, and embodied knowledge. Through MIA Curatorial Projects, she has developed a platform for exhibitions, dialogue, and mentorship supporting emerging and established artists. Her essays and critical texts address exile, otherness, the body, and instability in contemporary art, bridging Latin American artistic thought with the global circuit. Her work sustains a decolonial vision that amplifies peripheral perspectives and fosters dialogue cultural contexts.



Unspeakable, Clark Medley, 2024
Rolled up canvas inside glass tubes, oil enamel, 132x10cm each

Return To The Origins I & II, Mircza Seiler, 2024
Mixed media / organic materials, 90x90cm each

Michelle Gialanze, Mixa Painting

Advice After Time explores memory as both material and temporal – formed through memory and time by natural materials. Structured as a vertical stratigraphy, the work becomes a site where lived experience, material gesture, and reflection converge. Identity and recollection are approached not as fixed narratives, but as layered states in continual formation.

Portraits emerge intermittently through translucent surfaces, never fully resolved. These figures do not represent specific individuals; instead, they function as temporal presences suspended between past experience and present awareness. Their partial visibility resists singular interpretation, mirroring the way memory gathers, dissolves, and reorganizes over time – multiple moments coexisting within a single field.

Handwritten text is embedded within the surface as trace rather than story. Drawn from reflective advice addressed to a younger self, the fragments are interrupted, concealed, and partially eroded. Language remains provisional, subject to the same processes of transformation as the visual elements. Meaning unfolds gradually through proximity and association, rather than declaration.

Material process is central to the work's conceptual framework. Natural and reactive substances introduce duration as an active force: staining, oxidizing, and layering inscribe time directly into the surface. These evolving interactions foreground contingency and change as essential to the work's formation.

Measuring 1.5 by 2 meters, the scale engages the viewer physically. The image shifts between abstraction and figuration depending on distance, echoing the experience of memory as both intimate and elusive. Rather than offering resolution, *Advice After Time* proposes reflection as an ongoing condition – shaped through coexistence, accumulation, and continual reconfiguration.

Michelle Gialanze, known professionally as Mixa, is a Maltese contemporary artist whose practice is centred on finding beauty throughout the entire process of creation – Beauty as a Process. She turns to nature not only for inspiration, but also as a source of material. From broken earth, stone, and botanical sources, she creates opportunities for the depiction of life in both figurative and abstract paintings, observing each phase and translating it into her art.

Sourcing materials from nature, Mixa continues to create work in a sustainable way, working with care, awareness, and responsibility. The topics of her work cover a wide array of subjects, but a common denominator throughout is beauty as a process to be entered – broken, planted, and reborn. She examines order and collapse, grief and regeneration, permanence and erosion, each phase offering the viewer a beauty of its own.

Michelle has exhibited internationally, including in Malta, France, Florence, Japan, and London, and won a special award at the Florence Biennale 2025.



Michelle Jung

Four Corners Of The World: Confluences of Light, Nature, and Time

At moments of cultural convergence and uncertainty, art becomes a space where histories, technologies, and identities meet. *Four Corners Of The World* situates Michelle Jung's work within this intersection, where Renaissance techniques, modernist color theory, and digital perception merge to examine how contemporary life reshapes our relationship with nature, time, and self.

Drawing from chiaroscuro and glazing traditions reminiscent of early Renaissance painting, Jung combines historical methods with a restrained, monochromatic palette inspired by mid-20th-century Color Field painters. Her surfaces resist flatness; activated by light, they become translucent and dimensional, evoking the glow of a digital screen. This luminal quality raises a central question: has technology permanently altered how we perceive nature, color, and reality?

Presented as a quadriptych, the work echoes ancient cosmologies that divided the world into four quarters – four corners, four rivers, four directions – symbols of completeness and interconnectedness found across Mesopotamian, Hindu, Judeo-Christian, and Buddhist traditions. Each panel marks a distinct passage of time and perception, yet together they form a unified whole, aligning with the exhibition theme *Confluences*.

Recurring botanical forms, particularly succulents, function as metaphors of resilience, endurance, and adaptation. With ancient origins and global presence, succulents embody survival through balance and restraint. Their capacity to store life mirrors Jung's evolving practice as she relocates her home and studio, allowing place, memory, and experience to shape identity

over time. Like the Aeonium succulent flower within the painting – whose Greek name suggests the everlasting – these forms speak to continuity amid impermanence.

The work unfolds as a tapestry of light, shadow, tradition, and innovation. Individual threads remain visible, yet meaning emerges through their interconnection. Jung's paintings offer a contemplative space where art, nature, technology, and time quietly converge.

Born in Connecticut, USA, Michelle Jung holds an MFA in Painting from the Academy of Art University and a BA in Art History from Colorado State University. Her academic training informs a sustained dialogue with art history, while her studio practice emphasizes experimentation and material investigation. Jung has exhibited widely in national and international contexts, with work presented in museum group exhibitions across the United States, including the Autry Museum of the American West, the Pasadena Museum of California Art, the Natural History Museum of Los Angeles County, Mystic Seaport Museum, and the Frederick R. Weisman Museum of Art. She has presented solo gallery exhibitions in New England and, in 2021, her first solo museum exhibition at the Santa Paula Art Museum in California.

Jung's international presence has continued to expand through participation in major art fairs, including FOCUS London, Art Miami, FOCUS New York, Red Dot Miami, and Cube Art Fair. In 2025, she was selected to exhibit at Saatchi Gallery in London as part of *Flowers – Flora* in Contemporary Art and Culture. She currently maintains studios in California and Nevada.



Moira Marti Geoffrion

All Different, Yet of the Larger Entity

In recent years, the art of Moira Marti Geoffrion has employed a grid-wall structure exploring the contrasts among elements of nature within the Sonoran Desert of Southern Arizona, her home, since 1986.

Geoffrion juxtaposes these forms in nature in her oil paintings, expressed in a quiltlike format, which shares with the viewer structural complexities and color contrasts otherwise often overlooked. Moira's lifelong interest in minute details and textures of nature and her early work in quilt making has resulted in this current series. This visual contrast presents a deep awareness and unique perspective of this panoply of growth and survival in demanding surroundings.

Growing up on a farm in southern Ohio, Geoffrion became acutely aware of textural aspects within her surroundings. Years later, as Head of the University of Arizona's Art Department, Moira's excursions into desert landscapes have exposed her to a rich new world of plant and seed forms. Her experiences during artist residencies in St. Petersburg, Russia, and in Australia, a Fulbright Grant to do research in India, and her years of work in Sierra Leone and Malawi have contributed to her appreciation of a diversity and complexity in nature.

In recent years, Geoffrion escapes the summer heat in Tucson to a high valley on Colorado's Western Slope where an entirely different visual experience evolves. This rich and diverse

expression of nature is yet another example of the richness of what our world offers. Hence the title of this exhibit – *All Different Yet of the Larger Entity*.

Moira received her B.F.A. from Boston University's School of Fine Arts, served in the Peace Corps in Sierra Leone, and went on to complete an M.F.A. at Southern Illinois University. She has taught sculpture, drawing, weaving, and mixed media, and built and ran foundries at Notre Dame University and the University of Arizona. She was artist in residence in St Petersburg, Russia, Zurich, Switzerland, and in India on a Fulbright grant, and has been represented by Lerner Heller Gallery in New York, Sonia Zaks Gallery in Chicago, Carson and Shapiro in Denver, and Medicine Man Gallery in Tucson. Her work has been exhibited in museums and galleries across the United States and Europe, with public art projects in Indiana, Arizona, and Australia, and works held in museum and private collections in the USA, Europe, Africa, Australia, South Africa, and Russia.

Her focus is on painting forms in nature in grid groupings of small oil paintings that explore in detail the textures and forms of the environment: plant parts, seeds, and pods crucial to our ecosystems. Moira's lifelong interest in the minute details and textures of nature, combined with her early work in quilt making, has resulted in this series.



Mok Yat-san

Sun Hung Kai Properties

What is reality? Artist and sculptor Mok Yat-san ponders this question in an age of AI-generated images and misinformation. The result is *Soft Shan-shui* (柔山軟水) in which he takes a mischievous twist on his signature metallic mountains. Mok's mountains often feature sharp, jagged edges with fascinating layers of depth and shading, meant to remind us of tough and indomitable peaks, with smoothing pools of water at the bottom to form the Chinese concept of Shan Shui (literally means mountain and water). The present dichotomy between smoothness and roughness interplays to draw out honed and defined lines that embed themselves in the viewer's mind.

A key element is the train, chugging along the mountainside toward the peak. Mok evokes both his childhood memories and offers a blessing to the viewer, all manifested in this train. He arrived in Hong Kong from the mainland as a young child riding an old steam engine, which to him represented a connection between two worlds. The train on the cloud extends this connection to Venice, a art and culture focused world, while also blessing viewers so that their life journeys move toward their peak, similar to the train's relentless movement toward its destination.

This motif combines Mok's background in Chinese ink painting with a Western style of metal sculpting. On the surface, the work seems to continue this long-standing tradition. On closer inspection, however, the materials are revealed to be a blown-up balloon – soft, touchable, interactive and flexible, essentially a portable “traveler's edition” of Mok's mountains. This choice stems not only from playfulness but also from the idea that things are rarely what they seem and often more than

meets the eye. The unexpected softness and elasticity subvert expectations, while the design still invokes Chinese artistic ideals, framing the piece as a dialogue between the child Mok and the adult sculptor Mok.

In a world where reality can be manufactured through computer programs, social media, and misinformation, truth is increasingly distorted. This work uses playfulness and illusion to highlight both the importance and the dangers of this issue.

Mok Yat-san (b. 1968) was born in Guangzhou and moved to Hong Kong in his youth. He now is a full-time sculptor. He obtained his Bachelor's degree from the Department of Fine Arts at CUHK, where he now serves as a part-time lecturer. He obtained his Master of Fine Arts at GAFA. As the former president of HK Sculpture Society and current vice president, Mok often represents Hong Kong's art scene in Guangdong and beyond.

Mok's solo exhibitions include *Remaining the Mountain, Becoming the Ocean* (Mok and Man Solo-Couple Exhibition, Alisan Fine Arts, Hong Kong), *In the Midst of Ethereality and Oblivion* (Redtory) and *Falling Into a Trance* (HKAC). He has participated in exhibitions, including *Personal Structures 2026* (ECC, Venice, Italy), *Art SG 2026*, and *Art Basel in HK* (HKCEC).

His artworks are in prestigious public collections like HK Museum of Art, HK Palace Museum, HK Heritage Museum, Pingshan Creative Sculpture Park, HK Legislative Council, HK Airport Authority, HK MTR Corporation, Morgan Stanley Bank Asia Hong Kong, K11 Art Foundation, Chengdu International Finance Square, Bank of China and various private collectors.



Soft Shan-shui 柔山軟水, 2026
Paint on PVC, air pump

Mr. Kaka

Kaka's work is characterized by a distinct spontaneity and intuition. In his large-scale paintings, he avoids pre-planning and orchestration, and it is this immediacy that creates their aesthetic tension. The striking visual power of his graffiti comes not only from his assertive and intuitive process, derived from the juxtaposition of a rigorous formal Art Academy training in China, with the compulsion to occupy and express through public space. This dichotomy forged a profound conceptual shift within Kaka's graffiti work: it's not just a formal, aesthetically consistent visual expression, but a form of intervention upon static notions of individual and public identity, that critically explores the complex relationship between personal interior experience and entry into social reality.

Kaka repeatedly references Kafka's *Metamorphosis*, focusing on the main character, Gregor, as he struggles with confusion and alienation, comparing himself to an insect. The Kafkaesque absurdity is a bass line throughout Mr. Kaka's paintings.

Kaka's works cannot be easily interpreted through traditional methods – they lack clear patterns of iconography and do not follow a linear or recurring narrative. The paintings are accumulations of mental imagery within a specific moment, subconscious leaks that surface in public spaces. If we view the flow of content as a story, it becomes something so familiar (the intersection of thought, sensory experience, and time) that it produces the recognizable, with no real meaning beyond its presence. We share an equal capacity to create or assign meanings from this flow of images.

Max Ernst's practical assurance for Surrealism's confrontation with the horrors of the 20th century, *Fighting one form of madness with another*, played out as the only option in the face of

institutionalized psychosis. Engaging in rational discourse within our urban, capitalist spaces, or with manufactured consensus, wastes our potential and disconnects us from our true selves. Kaka's depiction of this spontaneous flow of thoughts and images – our unconscious desires for the virtual consumer era – is both recognizable and banal, and dysregulated for our comfort.

Richard Wearn, Professor, University of California, LA

Mr. Kaka is a contemporary artist whose works are marked by a distinct spontaneity and intuition. He repeatedly references Kafka's *Metamorphosis*, focusing on the protagonist Gregor as he struggles with confusion and alienation, likening himself to an insect. This Kafkaesque absurdity runs like a bass line throughout Mr. Kaka's work, forming a psychological and conceptual undercurrent that shapes his visual language.

The compelling visual power of Kaka's graffiti stems not only from his accomplished and refined technique, but also from the assertive and intuitive process that arises from the juxtaposition of his rigorous academic training in China and his impulse to occupy and express through public space. More importantly, Kaka's graffiti practice reveals a profound conceptual turn: it is not merely a formal expression, but a mode of conceptual intervention that critically engages with established notions of individual and public identity, reflecting a contemporary artist's sustained inquiry into the complex relationship between inner experience and entry into social reality.

Supported by Shangrong Gallery; Luoge Art Museum; ITHREE Design Co., Ltd.; ZEN TEA / Lucky Furniture (Hong Kong) Co., Ltd.; Xuntang Culture Co., Ltd.



Estranged Garden, 2026
Ink on Chinese xuan paper, 300×69cm



The Predicament of Gregor Samsa (detail), 2026
Ink on Chinese xuan paper, 300×69cm

Murielle Argoud

Within the circle, everything begins again. *The Breath of Genesis* unfolds like a primal matrix, a slow pulse where painting becomes breath, birth, and memory. The work invokes the four elements – fire, earth, water, and ether – not as fixed symbols, but as living forces in motion, rivers of metamorphosis flowing through the human soul.

Fire opens the scene: it burns what must vanish and illuminates what must be born. Earth gathers the fragments, bearing both shadows and secret germinations. Water, an untamed mirror, dissolves contours to offer new pathways toward light. Ether, finally, boundless space itself, breathes through the circle like a vibrating silence, an invitation to step beyond oneself in order to return more fully.

In this cosmic round, painting becomes a mirror of emptiness, a place where the soul is suspended, where the gaze releases its habits to enter a slower, more ancient time. Nothing is described; everything is suggested: a passage, a heartbeat, a world beginning anew. The work invites an inner journey, to listen to the breath of origins, to allow the circle to close... and then to open once more.

Born in France, she now lives and works in Switzerland, with studios in Morges on Lake Geneva and in Ronco sopra Ascona. Her geographical proximity to water is often reflected in the lightness, transparency, and natural dynamism of her works. She has held nearly 50 solo exhibitions and took part in ECC's *Personal Structures*, in the context of the Venice Biennale (2018, 2022, 2024).

Her work explores the notions of time, metamorphosis, creation, cosmos, and alchemy – where matter and spirit merge. She evokes interior landscapes: the breath of the wind, the murmur of water, motionless waves, where “superimposed worlds” emerge in lyrical abstraction. Inner silence is central to her art: an invitation to feel rather than to analyze. Don't look for a realistic depiction: these are lyrical, vibratory impressions. Their beauty lies in suggestion and what is left unsaid. She is not concerned with representation, but with the invisible in the visible – with silence, emptiness, structure, and presence.

Murielle Argoud offers a sensory and meditative painting, exploring the alchemy of matter and spirit. Through rich textures and plays of light, she invites you on an inner journey, where silence opens the heart.



Nadia Kisseleva

Rare Metals is a meditation on geopolitics and the accelerating struggle for the Earth's mineral wealth. Rare metals and rare earth elements, indispensable to digital infrastructures, military technologies, and renewable energy systems, occupy a paradoxical position within contemporary political systems: materially scarce yet structurally central, geographically localised yet globally contested. Each painting carries the name of one such element, revealing the entanglement of geology, power, and value.

The surfaces are embedded with soil and sand pressed into MDF boards, physically tethering the paintings to the geology they invoke. The earth is not depicted; it is present. From this granular ground, colour emerges – luminous, at times incandescent. Beneath the saturated hues, the textures hold a quiet friction, shaping landscapes that appear both seductive and unsettled.

The works are deliberately small in scale, reflecting the concentrated value and fragile preciousness we instinctively associate with what is rare. This intimacy contrasts with the vast planetary processes and global conflicts bound to these materials.

At first glance, the works shimmer with intensity. Yet their beauty is restless. Within the turbulence lie persistent signals – fault lines of instability, traces of extraction, the weight of environmental strain, and the human cost embedded in the ground itself. What appears radiant also carries a warning: violence embedded in the ground itself.

Nadia Kisseleva approaches painting as both a visual and conceptual language. Each body of work begins with an idea that shapes its form, materials, and emotional register. Rather than pursuing a fixed style, her practice unfolds through a continuous dialogue between concept and process, allowing each series to develop a distinct visual identity determined by the idea at its core. In this way, painting becomes a site of inquiry where form evolves in response to thought.

Informed by Russian, African, and European cultural influences, her work engages with questions of memory, belonging, and cultural inheritance. The paintings function as spaces of intersection, where histories overlap, and presence and absence coexist. Material becomes a carrier of meaning, holding traces of personal and collective experience.

Kisseleva's practice evolves in dialogue with life itself – responsive to change, open to transformation, and grounded in the belief that ideas and form must move together toward new possibilities of expression.



Nick Turvey

Metempsychosis (2021) and *Cataclysm* (2023) presented in *Personal Structures 2026* are part of *Memento Mori*, Nick Turvey's ongoing series of lenticular dioramas that probe the fragile boundaries between memory, belief, identity, and death, each based on the loss of a significant person in the artist's life. The series takes shape as an intimate dialogue with remembrance, questioning how stories are inherited, an investigation into the philosophical and emotional dimensions of death, variously seen as erasure, exile, annihilation, transformation, forgetting.

Death becomes a conceptual framework through which to examine identity: if memory falters, who are we? If a story is lost, does the self it carried vanish with it? The dioramas operate as theatres of remembrance, staging personal history and family stories against wider meditations on the human condition, and on the strange entanglement of existence and mortality that shapes every life.

In *Metempsychosis*, a butterfly with an ecstatic human face has left behind an automaton body signing its autograph, wreathed in the cigarette smoke of a watching caterpillar. Behind them, a ghostly figure opens a cage and releases a cloud of butterflies into the air. A ceiling light in the form of a pupa invites us to ponder the bizarre transformations of the butterfly's life cycle, and how we might use this to think about death in terms of reincarnation. Drawing equally on LA lowbrow and early Sieneese painting, the works use distortions, temporal layering and forced perspectives to create heightened frozen moments of magical realism.

Like museum dioramas, each is a window into an entire little world. From initial sketches and collages, Turvey develops the spatial composition through cardboard and plasticine maquettes. From there, faces and figures are sculpted in wax, then scanned and transformed into three-dimensional digital models, composited into a digital environment for dramatic effects. A light-

ning strike illuminates the scene in *Cataclysm*, rending the earth asunder and revealing a complex network, the roots of this family tree or the tubes of a hospital life support system. Computer simulations generate drifting particles, clouds of smoke, dust, and breath, elusive and unpredictable, just like memory itself.

The lenticular format means these dioramas are constantly shifting. Multiple renderings are filtered by the lens to present a different perspective to each of the viewer's eyes, making them an active part of the experience. As they move or tilt their heads, new images, details, and narratives emerge. The scenes do not reveal themselves at once but unfold slowly. In this way, *Memento Mori* becomes not only an exploration of death but a living archive of stories, a shifting theatre where personal history, myth, and imagination meet in continuously changing constellations.

Nick Turvey is a sculptor, film-maker and designer, who studied Architecture at Bristol and the AA, and Glass at the Royal College of Art. He received a two year bursary from the Royal Society of Sculptors, an Arts Council International Fellowship for a residency at Khoj, Delhi and the Brian Mercer Stone Carving residency in Pietrasanta. Moving image work has included music videos, short drama and documentaries, with work shown at international festivals, London cinemas, the Barbican Centre, Beumanns Museum, Rotterdam, broadcast by NHK and the BBC, and distributed by Factory Records. His sculptural work has been exhibited at The Fitzwilliam Museum, Cambridge; Beukenhof-Phoenix Gallery, Belgium, Mascall's Gallery, Brighton, Gibberd Gallery, Harlow, National Glass Centre, Sunderland, The Print Room, London and Eleven Spitalfields, London, among others and he has large-scale pieces in the permanent collections of Pinsent Masons and the Harlow Art Trust.



Olga Petrova-Podolskaya, KOD.objects

ADJ Style, production partner

Archetype is a research-based project developed by Olga Petrova-Podolskaya and presented by KOD.objects. The work investigates Russian architecture of the 11th–17th centuries, focusing on arched windows and architectural openings found in churches and stone chambers.

The project does not focus on architectural decoration but on structural logic: the proportions of openings, the rhythm of concentric outlines, and the internal geometry of the form. The architectural opening is approached as an archetypal structure – a threshold between interior and exterior space that organizes spatial perception and establishes order. Through a process of reduction, the volumetric logic of stone architecture is translated into a flat graphic system. Depth becomes rhythm, and the plasticity of stone transforms into a concentric linear structure. The result is a modular arched form that preserves the structural memory of architecture while becoming a contemporary visual language.

The final form of the project is expressed through carré textile objects. The architectural structure is transferred into fabric, where it functions as a mobile architectural surface. The scarf can be folded, worn, or displayed as an image, operating between architecture, graphic system, and textile object.

KOD.objects is a design research laboratory founded by designer Olga Petrova-Podolskaya. The studio studies Russian architecture, domestic objects, and visual culture as systems of form, structure, and cultural meaning. Its research focuses on early architectural forms, spatial organization, traditional household objects, and ornamental systems that shaped everyday environments.

Rather than reproducing historical forms or motifs, KOD.objects examines the internal logic behind them: proportions, construction principles, and cultural rules embedded in architecture and material culture. Through analytical study and reinterpretation, these principles are translated into a contemporary design language.

The studio develops furniture, lighting, textiles, and interior objects that transform historical structural knowledge into new forms. Its practice combines historical research with contemporary design, creating objects that preserve cultural memory while responding to present-day contexts.



Oona Frost

Oona Frost is an artistic persona – a fictional construct in continuous transformation. Her identity remains fluid, shaped by shifting geographies and contexts, through which she constructs speculative narratives for a post-truth world, questioning authorship and the underlying politics of the art system.

Working across immersive installation, inflatable sculpture, textile collage, film, and interactive media, Frost's interdisciplinary practice is grounded in an investigation of human evolution – not only as a biological process, but as a psychological, technological, and mythopoetic transformation. Translating digital research into tactile form, she emphasizes manual labor, sensory presence, and the use of natural and recycled materials, engaging questions of sustainability and artistic production.

At the core of her work lies the *Dream Museum*, an evolving body of research centered on 42 speculative hybrid beings – genetically imagined chimeras combining human consciousness with the adaptive capacities of other species. These entities emerge from Frost's proposition that humanity has reached an evolutionary impasse, shaped by inherited behavioral "programs" no longer suited to planetary survival. In response, she envisions evolution as a conscious, creative act: a process of self-directed transformation informed by biohacking, neuroscience, and neuroplasticity. Lucid dreaming functions as a key methodological and symbolic tool – a threshold state in which perception becomes malleable and consciousness can be reconfigured. Through immersive installations, often developed in collaboration with interactive technologies, viewers enter environments that blur the boundaries between body, simulation, and dream.

Visually, Frost's speculative cosmology unfolds through de-

tailed research drawings, vibrant textile collages, and monumental inflatable sculptures. In works such as *Tardigrade*, a microscopic organism is reimagined as an inhabitable architecture – an environment of protection, resilience, and transformation. Visitors are invited to enter these soft, spatial bodies, encountering a hybrid zone where tactile presence and digital narrative converge.

Oscillating between scientific inquiry and myth-making, Frost proposes a form of biological optimism: an understanding of life as a self-organizing, ever-evolving system. Her work reframes crisis as a site of potential, imagining new forms of existence as part of an ongoing, dynamic choreography of life.

Oona Frost is an artistic persona – a fictional construct in continuous transformation. Her identity remains fluid, shaped by shifting geographies and contexts. She constructs speculative narratives for a post-truth world, questioning authorship and the "background politics" of the art system. Her work spans immersive installations, inflatable sculptures, textile collage, and video. Through these mediums, she explores quantum multiplicity, lucid dreaming, and the future of human evolution. Translating digital research into tactile form, Oona emphasizes manual labor and sensory presence. She often uses natural and recycled materials, addressing sustainability, energy, and artistic production. Her practice gives form to hybrid beings, bridging biology and technology. Drawing on biohacking and neuroscience, she understands the human as fluid, shaped by neuroplasticity and constant change.

Oona Frost envisions evolution as a conscious, creative act – proposing new forms of life in response to ecological and existential crisis.



WE ARE INCONSOLABLE

We do not seek consolation.
 We stay with the wound to hold its meaning.
 Inconsolability is not a private feeling but a critical position.
 Across the landscape of contemporary violence,
 it becomes a form of active vigilance.
 Tears are not signs of surrender.
 They become forces of transformation, traversing the image.
 They are an eruption of RAGE.
 Within this field of tensions, authorship withdraws,
 reappears, and redefines itself.

Text by Francesca Carol Rolla

ORLAN is not bound to any artistic practice, whether traditional or new. She interrogates social phenomena through shifting forms and media. She deploys artificial intelligence to generate self-portraits conceived as manifestos. Eyes bulge, mouths scream, teeth exposed, ready to bite – extending *Les femmes qui pleurent sont en colère* (2019), where she hybridized her image with Picasso's *Dora Maar*.

This series reactivates an iconography of suffering, infusing it with a political and contemporary charge. Tears no longer signify sorrow but rebellion and resistance. Inconsolable, they register as visible traces of anger within a world marked by the rise of the far right, totalitarianism, masculinism, racism, war, and systemic violence.

The work unfolds as an evolving device. The first image, entirely generated by AI, remains untouched – a probing of the

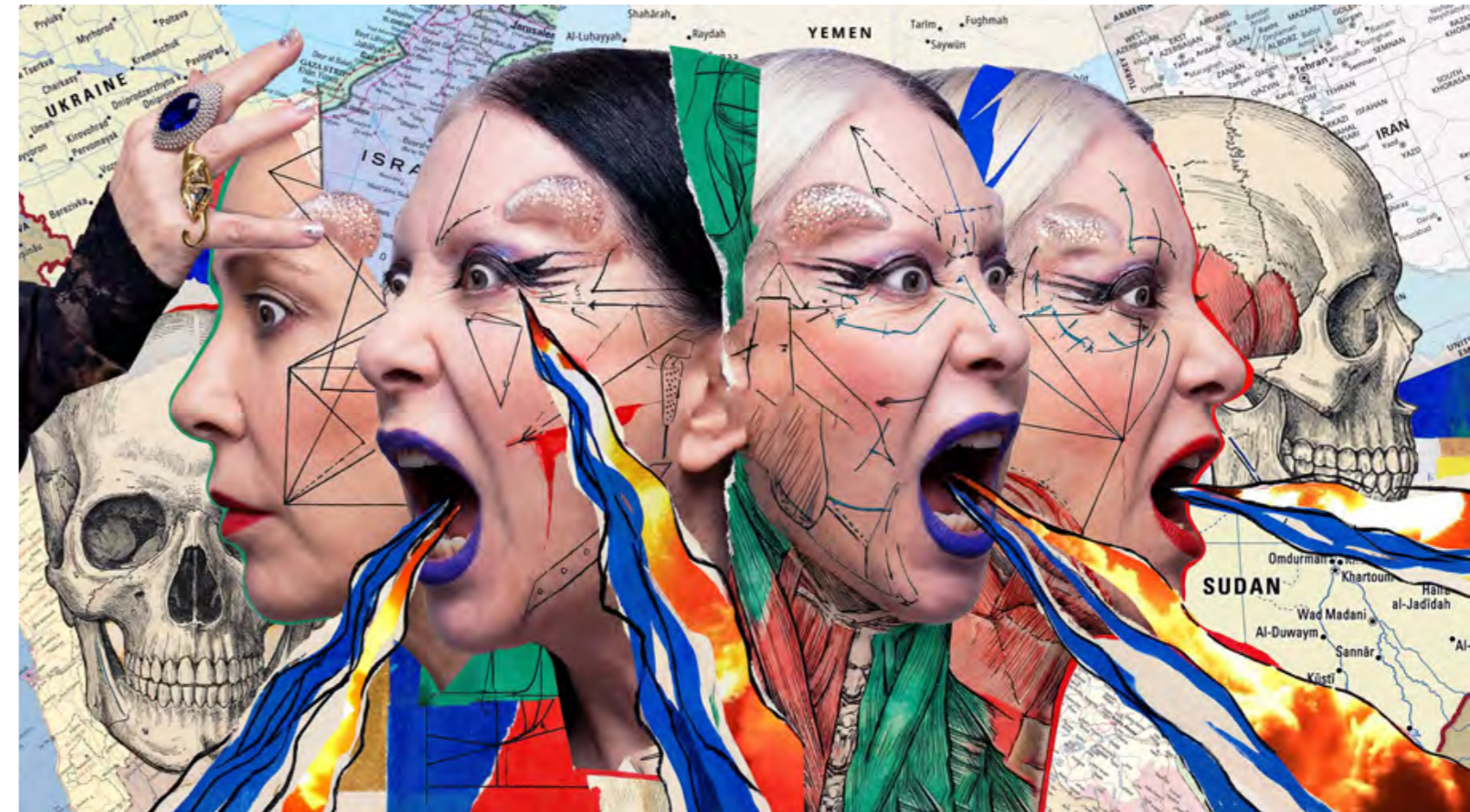
machine's potential and limits. Gradually, the images are taken up, altered and transformed by ORLAN through painting. A dialogue emerges between digital and human gestures, between algorithmic automatism and artistic intention, coexisting in the same space-time. The interventions with paint may be visible, very visible or invisible, requiring a keen eye to perceive nuances, and recalling Robert Filliou's principle of equivalence: "well done, badly done, not done".

ORLAN has consistently questioned the body and its image throughout her work. Here, she turns her inquiry toward painting and artificial intelligence, creating sfumato between the act of painting and its representation.

Text by ORLAN

ORLAN, always written in capital letters, is a pioneering and committed contemporary artist with an international reputation. Often associated with her highly publicized performances, she is an artist who is not bound by any particular material, artistic practice, mode of expression, technique, or technology, whether old or new.

ORLAN attempts to address issues that are important to our times by examining social phenomena with a critical distance. She works on the status of the body, particularly that of women, questioning all the traditional, political, social, and religious pressures that affect it. A staunch feminist, she fights in her life and work to break down the walls of ice between genders, sexes, and artistic practices.





224 *Enough is enough! (We are inconsolable series), 2025-2026*
AI-generated photo, printed on canvas stretched over a frame and repainted, 120×80,5cm



225 *Tears, cries of rage (We are inconsolable series), 2025-2026*
AI-generated photo, printed on canvas stretched over a frame and repainted, 120×180cm

Orleans Gallery

Curated by Orleans Gallery during the Venice Biennale, this exhibition begins with New Orleans' cultural history, moves into the inflection point of Hurricane Katrina in 2005, and ends with the rebirth and hopeful future of the city's culture bearers. Situated 20 years after the devastation of the storm, this exhibition examines New Orleans' sustaining of its history through art and celebration.

Andrew Lamar Hopkins' singular view of Creole history leads the show with *Venus Floating on the Mississippi River*, representing the ceremonial beginnings of life in New Orleans. *A Creole Apothecary*, *Marie Laveau*, *Pere Antoine*, *Café des Exiles*, and *Creole Father and Son* follow, presenting an interwoven tapestry of religion, medicine, status, and culture in 18th–19th century New Orleans. Karen Ocker's reliquaries then raise the Father of Jazz Louis Armstrong and Mother of Gospel Mahalia Jackson to sainthood.

Adam Trest's triptych tells the story of Katrina in three parts: the storm rolling in as a band plays; the waters rising around a lone trumpet player; finally he rises above the waters, affirming that the culture of New Orleans will always transcend hardship. Alongside, a sewn piece by Michie Cooper depicts a vibrant Creole cottage marred with the Katrina Cross.

Representing the aftermath, Joe Mustachia depicts the first Second Line after the storm, a celebration backdropped by the wreckage of Katrina. Below, a flash cuts through darkness as electricity is finally returned to the city, symbolically assuring that New Orleans would see the light once again.

Looking to the future, Tony Bernard's King George bears witness to the dawn, and his Oak represents the region's ubiquitous, resilient flora. Michie Cooper's free sewn cottage returns joyful color to rebuilt homes. Jen Morgan and Morgan Gray's Mardi

Gras Indians represent New Orleans' cultural legacy continuing. Ocker and Kloé Donley imagine the city's future musical legacy. Hopkins' Orleans Gallery Second Line affirms the endurance of cultural institutions.

Finally, the exhibition closes with two self portraits of Hopkins' drag persona, Desirée, traveling from New Orleans to Venice – homages to his piece in the National Gallery of Art and to Peggy Guggenheim – depicting the cities' shared cultural legacies.

Orleans Gallery began with Cayman Clevenger's vision for a creative laboratory that brings together all walks of New Orleans cultural life to make art accessible to all. This vision is guided by a commitment to artists and is driven by the transformative energy of creative collaboration.

This exhibition, curated for *Personal Structures* during the Venice Biennale, presents New Orleans as a living cultural space. Situated 20 years after Hurricane Katrina, it examines the ways New Orleans sustains its history through art and celebration, using creative practice as a means of cultural continuity. It is a monument to culture bearers, tradition-keepers, and storytellers who carried the city through renewal.

This collection of the Gallery's artists was chosen for their unique perspective and mastery of media. It features work by world-renowned, New York Times acclaimed artist, Andrew LaMar Hopkins; New York Times best-selling illustrator and artist, Adam Trest; nationally acclaimed artist, Tony Bernard; Louisiana Contemporary winner, Karen Ocker; world-renowned splatter painter, Joe Mustachia; and celebrated, emerging artists Morgan Gray, Kloé Donley, Michie Cooper, and Jen Morgan.



Park Byung Geun (Parking)

One H Gallery

The artist's study on light was motivated by the question; reason of being.' As humanity, all things are revealed with a touch of light. Light consists of vitality and tolerance. Perhaps 'light' is a foundation of being, thus making one exist, and coexisting with others, eventually forming a universe.

In sharing this exploration of *existence*, the exhibition focuses on both the cultural and academic background of the artist, gradually leading to an explanation of how light is represented and how the sensation of 'being in light' is experienced through art.

The curation starts with the Han-Yang (2021) series – a series of paintings inspired by the artist's daily routine. Han-Yang do-sung, a city wall built to surround Han-Yang (now Seoul), the capital of Chosun (now Korea), was spotted during the artist's everyday walk. Observing its structure, the artist began to pursue the impression of the historical monument. "It was then I started to realize I was surrounded by the brick walls, whilst also existing in the light contained within."

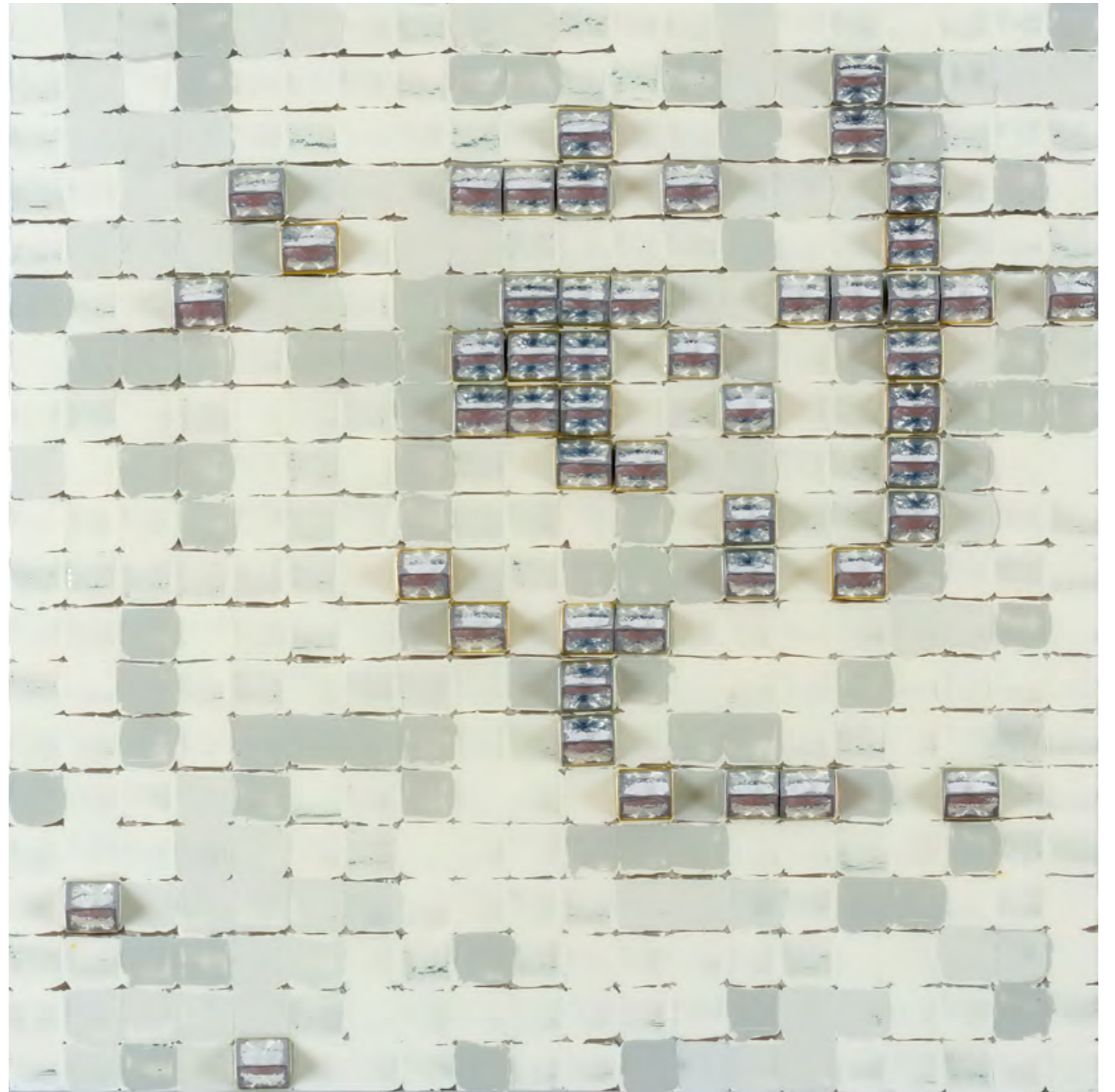
Into the Light (2025), a sculpture specifically created for *Personal Structures*, directly demonstrates the key idea of the artist's artistic practice: The theory of *xu shi shang bai* (虛室生白) by Zhuangzi (莊子), in which the light is recognized within an empty space – the objects are seen due to the light set on the negative space between objects. Philosophically, the emptiness is used as a metaphor for a clear mind – a sublime state without greed, selfishness, or pride –, leading one to see the world in its

purest form. The sculpture is structured to invite the audience to engage with the literal terms of the theory, as well as to take opportunities to reflect on themselves.

Trace of Light (2020), portrays an image of light itself perceived by the artist. The painting is done instinctively, as the aim of the work is to show light in its inherent form. The painting still carries a distinguished perspective from the artist, suggesting that light does not take on a certain form but is dependent on how one interprets it.

Park, Byung Geun, also known as *Parking*, sees light as a foundation of energy and being. Having been called *Gwang Myeong* (光明, ray of light) as a childhood nickname, it was natural for the artist to ponder the meaning of the word. Light, a medium for spotting subjects through the optic system, is a tool for finding "Existence". For the artist, light was a guide for identifying the inner self, eventually leading to self-awareness and self-actualization.

Inspired by his research, the artist's painting seeks to capture light in its purest and most essential form. To do so, the artist has developed his unique method of painting using hologram film, wood, acrylic, and resin. The combination of materials in the artworks is often intuitive, subtly reflecting influences from the artist's everyday experiences. Later, his artistic practice developed into a particular series titled *Bitti*, a created persona exploring memories, remnants of light, and enlightenment.



Paul Art Lee

Arnion Art

Lee began drawing at the age of six and officially debuted as an artist in 1984. In his thirst for spiritual freedom, peace, and love, he presented a performance art piece in 1986 as an act of entrusting his inner struggles to God. He then entered a long period of waiting – for healing and restoration.

In 1995, Lee chose to stop creating art entirely and instead focused on teaching, all while immersing himself more deeply in his faith. After relocating to the United States in 2004, he became a pastor. He dedicated himself to serving others – teaching art to students and people with disabilities, and supporting the homeless through outreach. In February 2023, he returned to artistic practice with renewed purpose, launching a new series titled *Light of Life*, inspired by the biblical passages Isaiah 60:1-3 and John 1:4.

Since reestablishing his career in 2023, Lee has exhibited his work internationally in galleries, museums, art fairs, and competitions. His active participation in exhibitions across Europe – including France, Italy, and Austria – as well as in Korea and the United States, positions him among the voices shaping contemporary art.

Paul Art Lee is a Korean American artist and pastor, born in Seoul, South Korea, and currently based in California, USA. He graduated from Chugye University for the Arts in Korea and later pursued theological studies in Calvinist orthodoxy at Chongshin University in the United States, earning M.Div., Th.M., and D.Min. degrees.

Lee's work exists at the intersection of spiritual art and post-modernism. Rooted in Christian theology, his art centers on themes of divine light, love, and grace. Through a contemporary visual language, he presents biblical messages with clarity and emotional depth – offering a distinctive voice within modern Christian art.

Unlike many artists who imply spirituality through abstraction, Lee directly visualizes the gospel. He integrates reality – where people and nature exist – with spiritual truths. This union creates a compelling visual experience that evokes peace, healing, and the redemptive love of God. His work not only continues the legacy of Christian art but also asserts a meaningful presence in the broader history of religious and cultural art.



Sculpting the Unseen – A Confluence of Art and Science

Three abstract sculptures of minute organisms, created in Venice, merging art and science to reveal the face of climate change.

Peter has explored the unseen connections between environment and culture through public art for 45 years, known for his significant issues-based and site-specific works. His latest project, *Sculpting the Unseen*, takes inspiration from Benthic Foraminifera or 'forams', tiny single-celled organisms that form the basis of marine ecosystems. Forams build vast limestone structures essential for habitat and biodiversity, including Australia's Great Barrier Reef, and contribute to the building of cities like Venice, which is largely constructed from limestone. Venice studies forams to monitor the health of its lagoon, and these unique artworks connect the Venice Lagoon and Sydney's Georges River through research carried out in both places.

This project transforms these minute life forms into three abstract sculptures crafted from bronze, glass, and limestone, capturing their intricate natural architecture. The result of two years of research, sketching, clay modelling, digital files, prototyping, and maquettes, the final sculptures were made in Venice with Venetian artisans. The process is experimental and contemporary: concept sketches and clay models were digitised through complex computational processes, enabling 3D-printed and CNC maquettes and an international sourcing of fabrication techniques and materials. It is hoped they will engage communities in conversations about ecology, climate change, and the invisible forces shaping our waterways – a rare fusion of art, science, and environmental advocacy.

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Foundation, Rosanna Serandrei-Barbero, Gianni Serandrei, Rina Day, Terry Cook, Colin Husband, Diego Vianella, Paul Bradley, L & R Blackwell, Lorna Patten, Meg Fisher, Jenny Solomon, Catherine Smithson, K & R Hudson, Kaiser Goss, Jennifer Palmer, Simone Marks, Sarah Head, A & J Aunela, Claudine Walker, Michelle Murch, Venkata Kantipudi, Elliott Weston, Rodney Monk, Nicholas Waters.

Peter Day has been making art professionally for over 45 years, with more than 30 solo exhibitions and works held in public and private collections nationally and internationally. A Churchill Fellow, he has taught and guest lectured at most universities in New South Wales, Australia, and worked with all three tiers of government, including the Department of Foreign Affairs, as well as institutions, commercial developers, and the United Nations. He has held residencies in Mexico, New York, France, and Australia, and lectured on public art in the USA, Mexico, England, Scotland, and India.

As Artistic Director of Peter Day Environmental Art+Design, Day has created over 200 site-specific projects in Australia and overseas, including murals, sculptures, ceramics, mosaics, playgrounds, and urban design. Most recently, he created five large sculptures on the north bank of the Parramatta River, Sydney, exhibited in the 2024 *Personal Structures* exhibition during the Venice Biennale.

Working from Gadigal Country, Peter's studio practice is concerned not only with issue-based imagery but with the meditative act of applying paint and mark-making with materials that bring satisfaction.



Pnina Afik

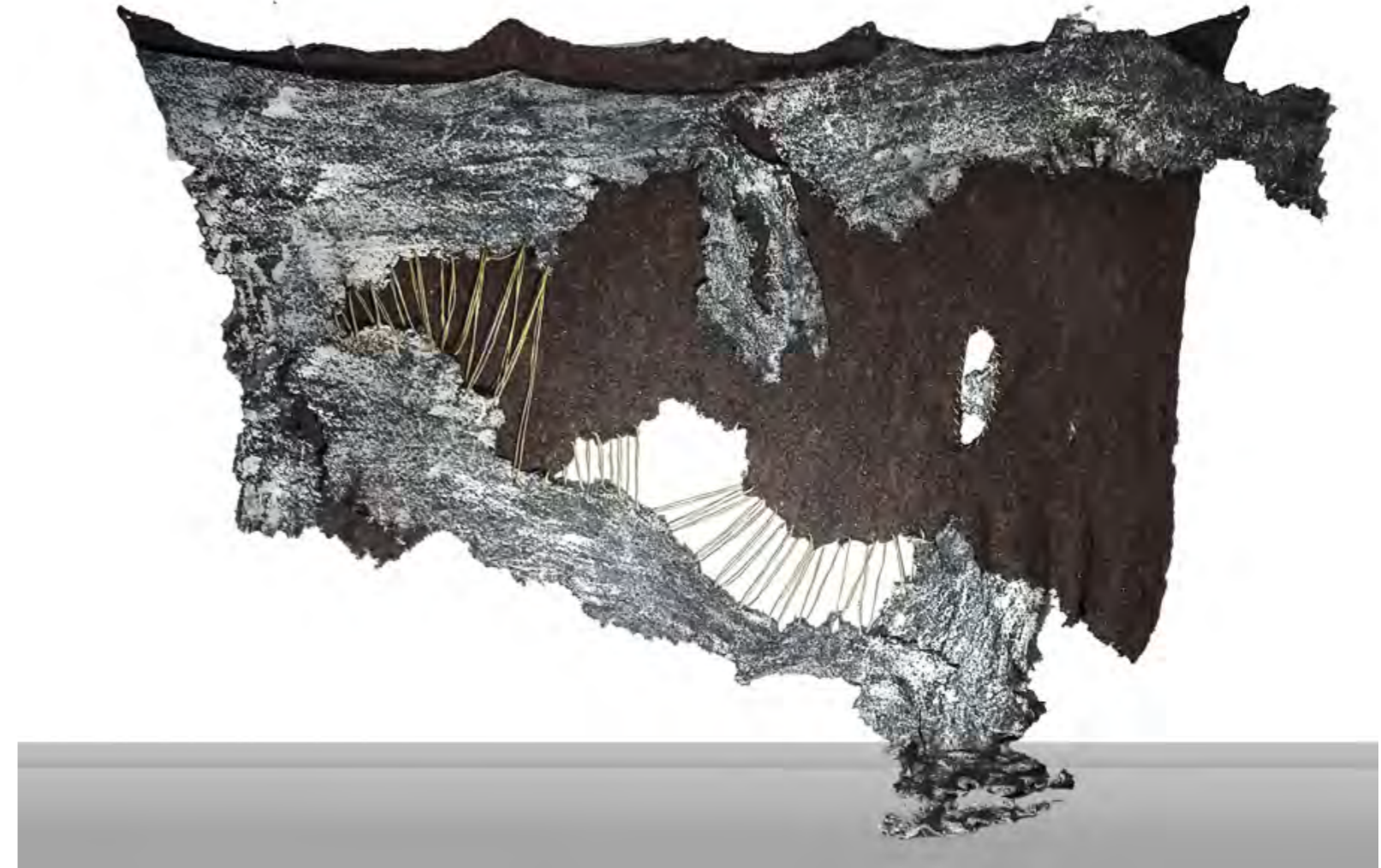
In my showroom I expose for the first time my current project – *Holding the Fragments*. When a traumatic or significant event occurs, the mind does not typically store it as a linear film. Instead, it breaks down into fragments or shards translated into the following: Sensory detail: a specific sound, smell, flash of color, or Emotional residue: Intense, unarticulated feelings, or disjointed images: random snapshots that lack content. Memory, as studied by researchers such as Hermann Ebbinghaus, Brenda Milner and Eric Kandel, is not a static reservoir, but a living, evolving system. It is built and dismantled, strengthened and arises through emotional, environmental influences and ongoing processes of connection and disconnection. The psychological reality is that we often only possess pieces of memory. My artwork attempts to visualize this internal state.

The core connection of the above lies in how the art mimics the mind's effort to cope with these fragmented memories by acceptance of imperfection: The decision to use visible mending or exposed joints reflects the understanding that the memory will never return to its pre-trauma state. The scars (the visible joints in my work) become part of the memory's new identity, and the empty spaces- the gaps, force the viewer and the memory holder to actively fill in the missing narrative. By physically joining the broken pieces, using Geotechnical Cloth, roses, nets and threads, I try to symbolize the mental process of integrating the fragmented memory into one's sense of self. It's an affirmation that even a broken memory can contribute to a resilient, if complex present. In essence, my work aims to transform the psychological struggle of retaining and integrating fragmented memories into a tangible, physical experience. It suggests that strength comes from acknowledging the breaks, not hiding them.

This understanding takes material form in my work: Tearing the fragile Geotechnical Cloth with my bare fingers echoes the fragility of memory. The rope, both binding and burdening, mirrors the dynamics of neurological and experiential connections, and the iron, strong and durable, embodies the tension between stability and fragility. Memory is an active process rather than a stored copy of the past. My work does not offer a fixed or closed narrative. A space emerges where past and present intertwined, where memory is partial, and where some of the fragments are missing. My action in the substance itself aims to reflect all the above.

Pnina Afik is a multidisciplinary Israeli artist, living and creating in Israel. She is an art graduate from Haifa University. Her work explores states of fracture, transience, and transformation. Through the use of materials such as iron, rope, and geotechnical fabric, she weaves a narrative of strength and fragility, connection and restraint. Over the past three decades, Afik has presented numerous solo exhibitions in Israel. She participates in group shows in Israel and internationally, including the Biennial of Contemporary Art at the Museum of Modern Art in Barcelona and at Starta Arta Gallery, New York. Her work has been published in professional art journals, domestic and international.

Among others, she has served as the art director and chief curator of the plastic art department of the Netanya Municipality. In recent years, she has lectured on various art topics. She founded the Zurala Group, which includes female artists, each from a different discipline: painting, sculpture, photography, and ceramics. Her works are held in private collections in Israel and in the USA. She maintains an active online presence.



Princeton Research Film Studio

Director, Erika A. Kiss

Film is an art that was born out of technological innovation. While the mechanical reproducibility and projection of moving picture was meant to serve creative image-making, mechanization kept advancing into the realms of art until finally generative AI automated all aspects of filmmaking. Digital streaming has destroyed theatrical projection, the big screen's immersive, community-forming power and the primary mode of cinematic communication addressing our sense of balance by choreographed movement. It is time to break film out of handheld electronic screens and headsets. Let us go back to the primordial cinema of Plato's cave but watching this time with irony: with eyes wide shut and minds wide open.

Now that digital automation regularly poses as creative art, it is time to launch an artisan counterattack. The Studio's educational paradigm of filmmaking disrupts the march of digital automation, just like New Wave Cinema disrupted industrial filmmaking. Princeton New Wave begins with bringing the poetic art of cinematic storytelling into the technology of projection. Kiss's cave-projection design - inspired by the Holy Monastery of Amorgos and Buster Keaton's dada house - is the cubist version of the caldera form - the very form which Plato describes in his story *Atlantis*.

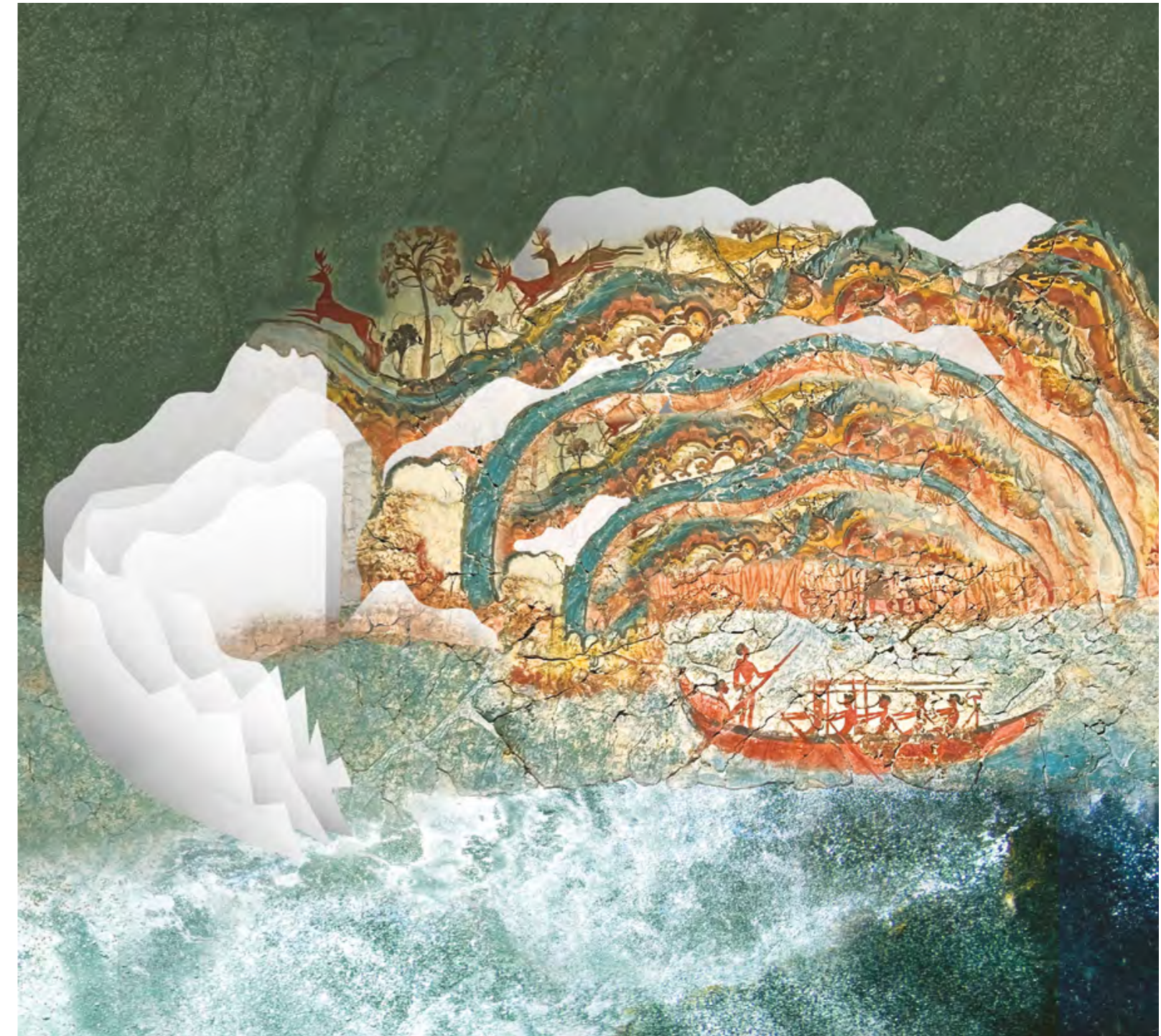
The caldera form is the geological memory of a civilizational trauma, a catastrophic volcanic outbreak caused by the shift of invisible tectonic plates made both visible and hidden in the projection design. When one takes the perspective of the physical world, you can visualize the precarious balance of the randomly angled flats that are ironically both two and three dimen-

sional due to a slight twist allowed by the fluidity of the canvas. When one takes the perspective of the projected film-world, the physical space disappears.

A design enabling a state of mind capable of holding contradictory perspectives at the same time is spatial irony. Watch the story of *Atlantis* from the simultaneity of humanistic and environmental perspectives: human life was made possible through the evolutionary adaptation to the precarious balancing of tectonic plates that shield us from cosmic magma. Let's keep adapting. Begin again, Atlantis!

The Research Film Studio housed in the University Center for Human Values enables Princeton University faculty and students to pursue, develop and disseminate higher learning and research via audio-visual and mixed media. The studio's faculty and student fellows hailing from all areas of advanced studies strive to counter the centrifugal forces of increasingly specialized and fragmented research with the centripetal force of the integrative language of vision fusing artistic, technical and scientific data visualization.

The studio is dedicated to an overarching art of persuasive design pedagogy and theory termed 'architectonic rhetoric' in the hope of shaping a shared view of the contemporary world that is appealing to the senses yet also guided by advanced knowledge instead of conspiracy theories and propaganda. To invoke Gropius, the new architectonic art of persuasive design is able "to generate an integrated expression of the thought and feeling of our time" as a "visible pattern of a true democracy".



The Last Bloom of the Reef. The reef's final bloom unfolds as a chromatic elegy, where fading coral mirrors human fragility. Its vibrant threads recall life's pulse, now dimming, binding ecological loss to our own impermanence.

Threads of Vinicunca. Vinicunca's chromatic strata render geological time as visible memory. These threads echo the human psyche, where layered emotions and histories converge, binding earth and mind in a shared, evolving topography.

The Singing Liwa Dunes. Liwa's dunes articulate a sonic landscape, where wind activates sand into a resonant hum. This ephemeral vibration mirrors human interiority, rendering the desert both medium and witness to shifting states of being.

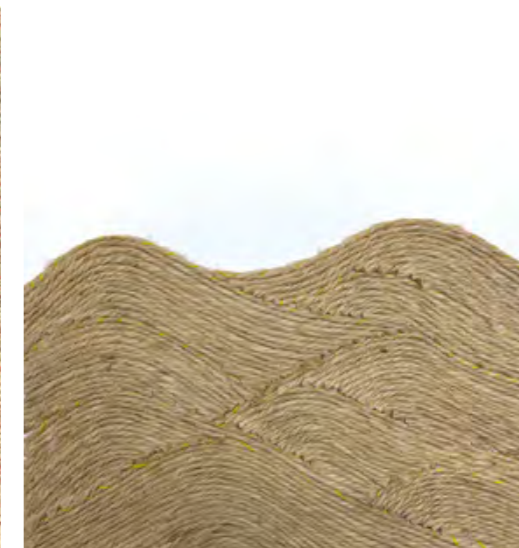
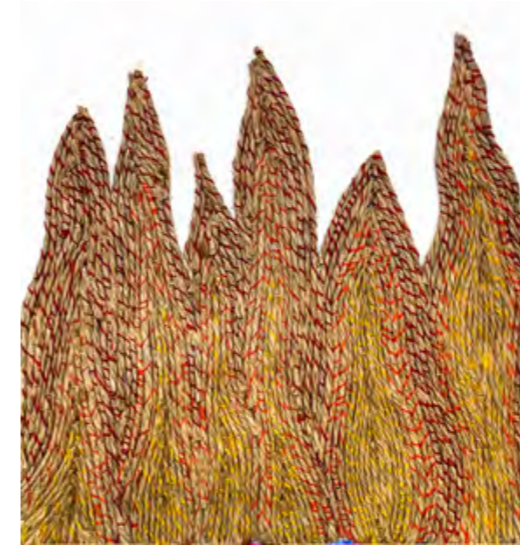
Flames of becoming. Fire mirrors the human psyche, intense, restless, transformative. It fuels desire, ambition, and creativity, yet holds the power of anger and destruction. Like the mind, it burns, purifies, and renews, driving change and shaping identity through cycles of passion, release, and rebirth.

The Grand Canyon, we carry. An intimate topography of the mind, this work echoes the Grand Canyon, layered, eroded, enduring. The human psyche carries unseen weight, carved by time and memory into vast, silent landscapes.

Crown Shyness—Where Silence Meets. Branches hesitate, holding distance like first love's quiet pause. Nature withdraws, yet roots entwine below, an unseen bond mirroring human hearts that fear closeness, yet remain deeply connected.

Raisa Mariam Rajan is an architect, sustainable artist, curator, and speaker whose practice navigates the terrain between material culture, ecological consciousness, and spatial memory. Her work is defined by the use of organic materials, particularly natural.

Jute rope and Zari (Kasavu) silk thread, which she manipulates into sculptural forms that reference ancient architecture, sacred geometries, and the quiet rhythms of nature. This unique combination draws symbolic connections between Kerala (India), the UAE, and broader South and Southeast Asian traditions. Rope, a recurring material in her work, was deliberately chosen for its ancestral resonance. Historically, women across cultures would gather after household chores to weave rope or thread, sharing stories, emotions, and creating bonds that transcended words. For Raisa, rope becomes a powerful medium not only of form but of connection between people, traditions, and the natural world. Through this tactile language, she engages spectators in a dialogue.



The Weight of Impermanence

In an era defined by disposability, Raoul Morren's practice reclaims what has been cast aside. His work is rooted in the belief that materials once deemed imperfect or obsolete are not without value, spirit, or memory. Through acts of careful selection, preservation, and reassembly, Raoul transforms what has been discarded into objects of renewed meaning – inviting a reconsideration of beauty, permanence, and care. The act of making functions as an homage to resilience, continuity and reclamation.

“Our culture is in constant pursuit of what is new, often abandoning what once held meaning,” Raoul reflects. “Yet the things we leave behind are not without spirit – they wait for reinterpretation, for a second life shaped by attention and time.” His practice becomes an act of renewal, revealing how the forgotten can be reborn through intention. This philosophy aligns with the principles of wabi-sabi: an embrace of imperfection, transience, and the dignity of wear.

Raoul presents a body of work from his *Assembled Fragments* series, created using reclaimed textiles and frames encased within modern shadowboxes, creating a deliberate nod to past and present. This method echoes museum and archival practices – particularly from the late 19th and early 20th centuries. In Raoul's hands, a contemporary gesture of care that honors historical modes of preservation continuing to put an emphasis on reuse.

Incorporated into this installation are a collection of vintage bronzed baby shoes. Once soft and fleeting, these objects have been transformed into permanent forms through an act of conservation. The shoes serve as a counterpoint to the textile works. While materials and identities change, the act of preservation creates permanence. They suggest that continuity is not achieved by resisting change, but by caring for what we once loved and choosing to carry it forward.

Raoul Morren, a self-taught artist and curator, explores a spectrum of artistic mediums, including collage, painting, photography, sculpture and video. Drawing profound inspiration from nature and the allure of imperfection, his formative experiences deeply influence his creative output. Raoul's art, enriched by extensive travels and an ever-curious spirit, manifests as both a deeply personal expression and an inclusive dialogue.

Assembled Fragments is an ongoing series where Raoul creatively reconfigures found objects to demonstrate how varied elements can merge into unified, beautiful artwork. This collection challenges viewers to explore this amalgamation of old and new elements and discover the personal interpretation of inherent unity and beauty in what might otherwise remain unseen.



The College of Art and Design at Rochester Institute of Technology presents a student exhibition *Sewing a Chord / Sowing Accord: Unity Through Many Threads*. The exhibition brings together emerging artists whose works reflect on connection across difference, revealing how individual creative voices – when interwoven – can form shared meaning and collective resonance. The exhibition title evokes both sewing and sowing – acts of mending and planting that speak to care, renewal, and continuity. In a time marked by fragmentation and uncertainty, the works gathered here invite contemplation, proposing creativity as a quiet yet resilient gesture of optimism and belief in the future.

Misa Yo's *Through the Knots* is a sculptural installation composed of plywood forms cut, rotated, and reassembled into twisted, knotted structures. Through repetition, flat material evolves into an organic, immersive system in which subtle variations grant each element its own presence. Visible traces of labor foreground process, suggesting that harmony emerges through difference rather than uniformity.

Ben Deutch's ceramic installation *translate10_mirror.gcode* occupies the space between functional object and sculpture. Projected video introduces ephemerality onto materially enduring ceramic forms, creating a tension between permanence and transience that remains intentionally unresolved.

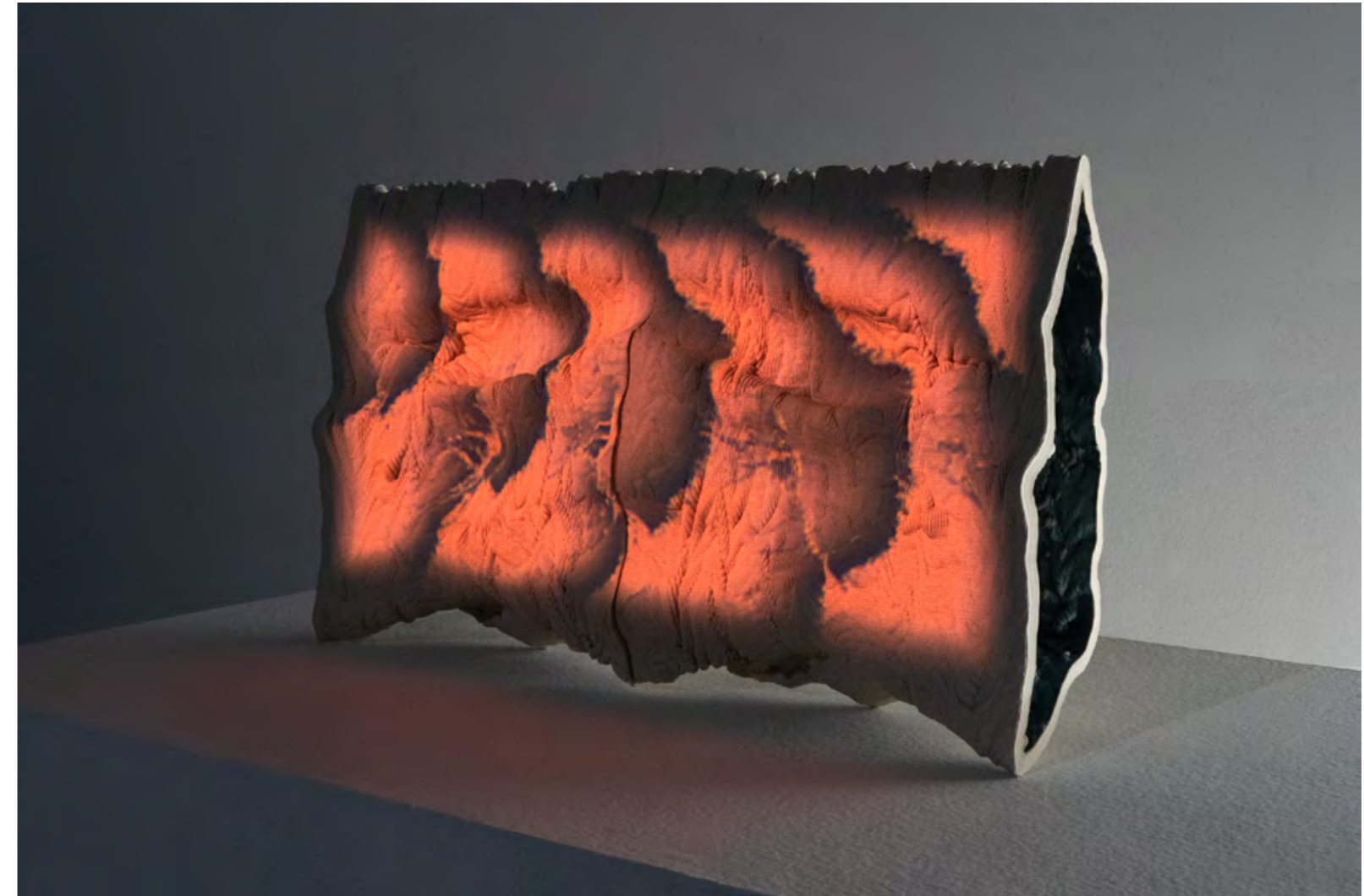
Tomer Feugin's photo series *I Always Walk on Tiptoes* (אני תועבצאה תוצק לע תכלוה דימת) explores connection formed

through subtle disruption. By using her own body to interrupt analog photographic processes, Feugin reshapes pathways of light, emphasizing vulnerability, attentiveness, and the interweaving of difference.

Aybüke Yilmazer's animated film *Asymptote* reflects on emotional disconnection and loneliness within a culture of excess and endless choice. Through an abstract, dialogue-free visual language, the film follows a figure who continually approaches connection without attaining fulfillment, proposing that acknowledging distance is a necessary step toward restoring human connection.

The College of Art and Design is Rochester Institute of Technology's creative hub where art, design, and technology intersect. From centuries-old and contemporary methods of producing fine art to the latest in digital media, the College of Art and Design possesses a comprehensive selection of majors in disciplines related to visual communication, imaging, and science. A world of possibilities awaits curious minds with interests that are artistic, creative, and professional.

Boasting programming combining the best of art, design, creative endeavors, and technology from across the university, the College of Art and Design is engaged in a constellation of inspired programs fueled by innovative curricula and world-renowned faculty.



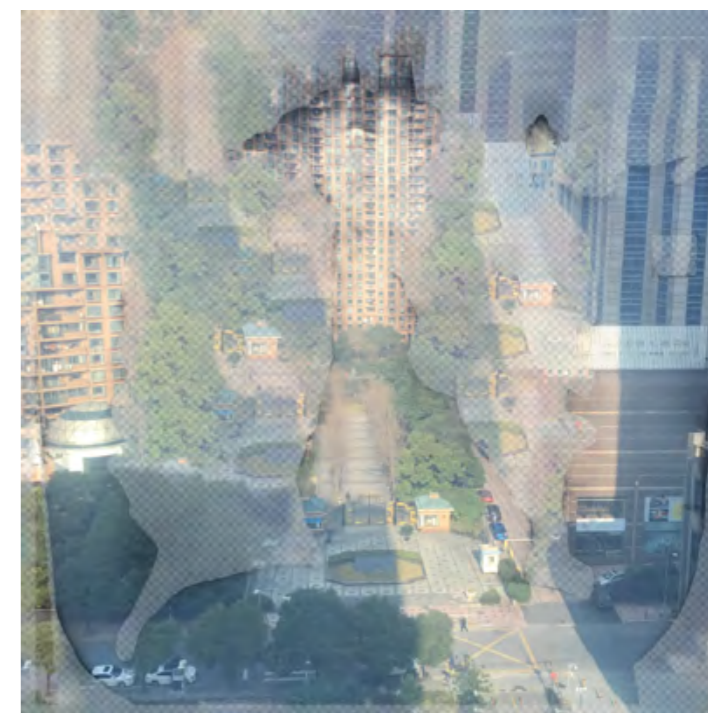
Roopa Vasudevan

Core Memory is an exploration of the things that artificial intelligence is incapable of understanding about the individual human experience, and its futile attempts to fill in the gaps it leaves behind.

For this work, the artist runs personal photographs from her archive (originally taken between 2012 and 2018) through an automated alt-text generator, and systematically removes content based on what is left out of or misinterpreted by the description. The resulting gaps are then filled utilizing Content-Aware Fill, a computer vision tool that has been present in Adobe Photoshop since 2010. The generated caption is displayed against the manipulated imagery, calling attention to what is not present in the final image. The title refers to the pop psychological concept of “core” memories – deeply personal memories that are widely imagined to shape and define who you are throughout your life – as well as the computational concept of “core memory,” which refers to how information is distilled into binary 0s and 1s and stored in a computer system.

Core Memory looks at the facets of lived experience that are omitted or neglected when we assume a one-to-one parallel between human and machine intelligence. By examining this metaphor in a careful and considered way, the artist aims to uncover assumptions implied within about what is and is not valued about humanity, and to question whether AI is truly as “intelligent” as it is thought to be.

Roopa Vasudevan is a South Asian-American media artist and researcher based between New York City and Western Massachusetts. Through her technologically-driven research and creative practice, she investigates the gaps between the stories we tell ourselves about digital systems and the realities of their implementations. She has exhibited her work internationally, and been featured by the New York Times, WHYY, Reuters, Slate, Hyperallergic, PBS NewsHour, and more. Vasudevan has demonstrated a steadfast commitment to artist-led initiatives, working with spaces across the United States including in New York (New York), Philadelphia (Pennsylvania), Cleveland (Ohio), and Portland (Maine). Her work has additionally been exhibited or supported by MASS MoCA (North Adams, Massachusetts), NEW INC (New Museum, New York), the Processing Foundation, Eyebeam, and the Emerson Collective Culture Council, among others. Vasudevan is an Assistant Professor in the Department of Art at the University of Massachusetts Amherst. She holds a PhD in Communication from the University of Pennsylvania, and an MPS from the Interactive Telecommunications Program (ITP) at New York University.



Ruth Gurvich

Gardinus is an installation composed of screen-printed paper chalices. The chalices are 21 cm in height and 10 cm in diameter. They are displayed on a glass-enclosed shelf resembling a diorama, extending along the entire length of the wall. The shelf measures 44 cm in height and 27 cm in depth. Its interior is painted white, and the glossy surface of the base reflects the chalices, doubling the screen-printed motifs and expanding the perception of space.

Each paper chalice is adorned with screen-printed motifs of lilies, thistles, crows, and sparrows – symbols that traverse the history of art. These elements embody contrasting notions: purity and fertility in the lily, pain in the thistle. The crow, a feared scavenger, opposes the fragile and vulnerable image of the sparrow.

The faceted construction of the chalices suggests a gentle rotational movement. This structural principle makes each piece unique and generates floral compositions where petals, leaves, and birds intertwine to form new patterns. The reflections on the shiny surface extend the boundaries of the display box, multiplying forms and creating new visual figures.

Ruth Gurvich's work emerges from a deep reflection on the ways different cultures conceive and produce art. She focuses on objects that, through centuries of refinement and use, have attained such strong aesthetic and symbolic resonance that they have become icons of a civilization.

Drawing inspiration from diverse fields – ceramics, international design and modern architecture – she examines each as an emblem of its own culture, questioning the codes and stereotypes they embody. Her fascination with volume and perspective has led her to construct life-sized objects entirely from paper: delicate interpretations of iconic tableware such as Asian, European ceramics. These are not realistic replicas but rather pictorial representations – contemplative translations of form and materiality. Installed together, they evoke still lifes or landscapes.

Whether working with, paper, porcelain, or silver, Gurvich continuously explores the emblematic power of representation itself. Techniques may vary, but her concerns remain constant. Work after work, she intertwines codes and symbols, acting as a translator – one who expands and enriches our ways of seeing.



Shen Lieyi

AAIE Center for Contemporary Art (Rome, Hong Kong)

Shen lives a quiet life amidst the watery landscape of Hangzhou, China, near the Yiling Bridge, teaching and making art. He began exploring nature in his Water series started in 2001 where he examined the philosophical Daoist opposites of Yin/Yang or male and female principles. But, he also initiated a meditation upon the qualities of what he calls “celestial coalescence” by capturing the moment when a drop of water hits a surface. In modern East Asian cultures, theories of Daoism (based on obeying the way of nature or observing the correct path) are combined with those of Buddhism that in art relate to Chan (or Zen) esthetics. In the West, the Impressionists Edgar Degas, Claude Monet, and the Futurist Umberto Boccioni sought to represent the ephemerality of nature, for example, raindrops at the moment they are seen as falling, to both capture movement and to record the changing quality of nature. Shen does so by solidifying the forms created by water at the moment of hitting an object like a stone.

Thalia Vrachopoulos, Associate professor of visual arts at John Jay College of Criminal Justice of the City University of New York.

When we watch Shen Lieyi's works, something called charm will fill your heart. In the traditional Chinese aesthetics, charm is given a very special humanitarian connotation. How to create the charm in sculpture as in painting? The method used by Shen Lieyi is nothing more than the use of plane in space - such as water currents

and ripples. Without planes it is not enough to depict. Without space it would become a prisoner of painting. This is his pioneering creation. Although traditional Chinese sculpture has plenty of legacy in this area, he promoted it and made it direct objects of aesthetic inspection. Moreover, he fixed the softest part of his heart to the hard materials, so as to obtain a contrast, with a sense of charm that spreads to the heart. This is exactly the power of art, and the power of artists. By the way, Shen Lieyi is currently almost one of the most “native” sculptors. He did not use “national goods” as advertisement, but made great efforts in perspectives of perception and aesthetic tastes. His personal conceptual imprint is very clear-cut. Modeling and production manifest his superb skills.

Li Xiaoshan, Director of the Art Museum of Nanjing University of the Arts, Contemporary Chinese Artist and Art Theorist

The project developed within the program of AAIE Center for Contemporary Art (Rome, Hong Kong).

Shen Lieyi is an expert in integrating natural and daily elements into the material, space and concept of sculpture arts and turning personal experience into the artistic expression of life insights, and he integrates his plain worship and love of the natural world into the consciousness of life. His creation is invariably intertwined with the universe harmoniously.



Shohei Fujimoto

This work is an attempt to hold, in a static structure, the relationship between light and perception that the artist has explored through laser-based installations. The red laser lines that once emerged and disappeared over time are no longer presented as events, but as traces held in a suspended state.

The black spheres that appear as if seeping out from the surface of the panel serve as material signs given to what was once invisible. Lines that could exist only as visual phenomena are translated into a tangible structure through the smallest possible unit of volume. Rather than fixing the line itself, these spheres function as a device that temporarily anchors the act of seeing.

The placement of the spheres is derived from algorithms based on physical simulation. Their positions exist in a subtle state between control and contingency, shaped by conditions rather than by direct compositional intention.

At the same time, every black sphere is attached to the surface by the artist's own hand, one by one. Positions determined through computation are fixed only after passing through bodily action, and the time spent in this process quietly settles into the structure. Abstract calculation and personal time are layered here without hierarchy.

The surface of the panel is covered with countless circles generated through an algorithm, each oriented toward the nearest black sphere. In this way, the printed plane is integrated into the same physical structure as the three-dimensional elements.

In addition to the black spheres, silver spheres are also placed on the surface. Their reflective skins capture ambient light, surrounding colors, and the faint image of the viewer. While the structure itself remains fixed, it continuously absorbs its environment.

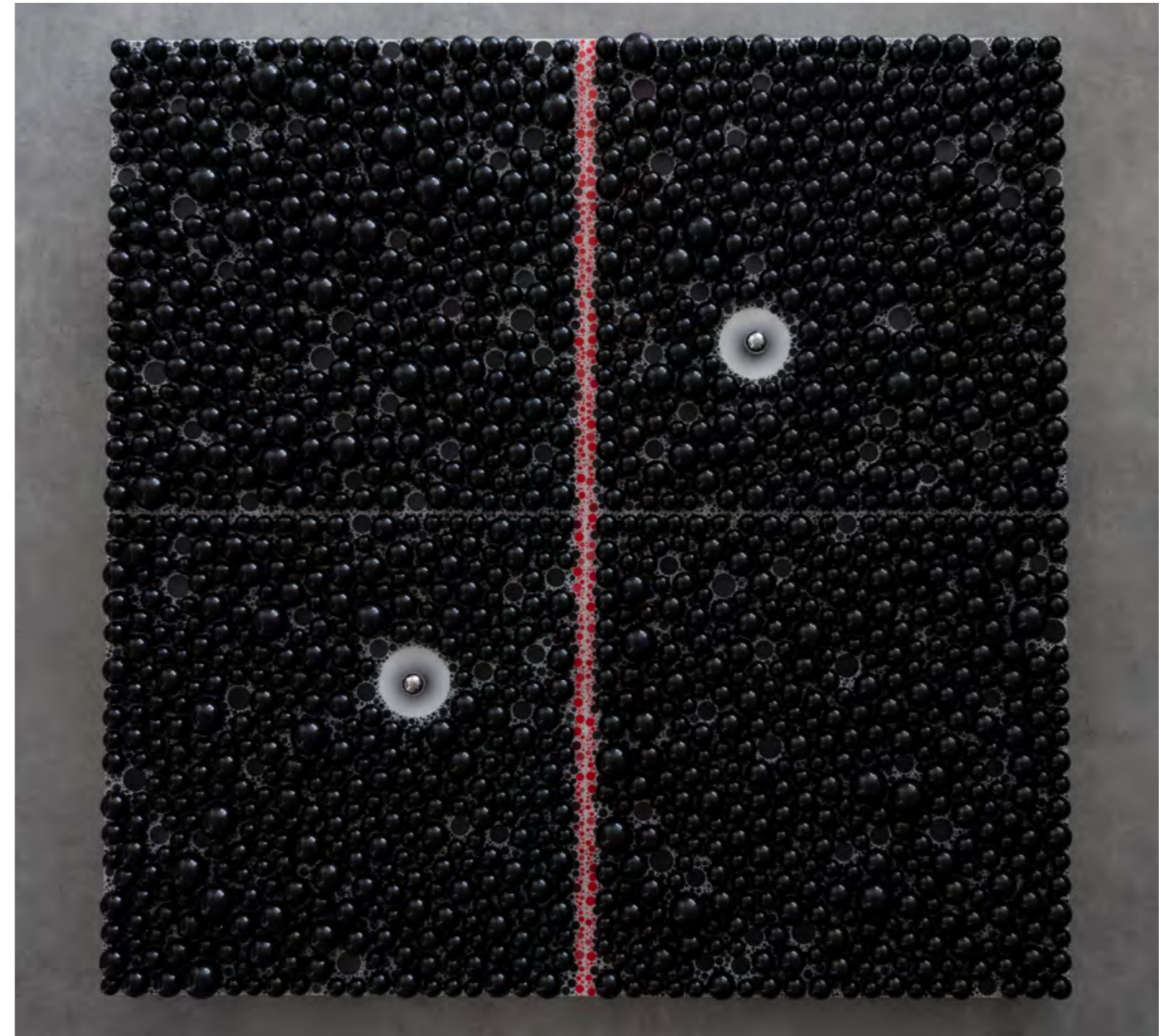
Through this absorption, the viewer can no longer remain entirely outside the work. The act of seeing is gently reversed, and perception emerges not as a one-way operation, but as a reciprocal movement.

As a whole, the work holds, on a single plane, the image that arises in the moment of perception. By layering light, material, computation, and the presence of the viewer, the artist quietly renders visible the friction inherent in how we come to perceive the world as real.

Shohei Fujimoto is an artist who explores the primordial structures underlying human perception, focusing on the moment when perception comes into being. His practice extracts and reconfigures latent data and relationships within phenomena, transforming them into sensory experiences with an organic presence.

Working at the intersection of digital and physical, visible and invisible, calculation and the human body, Fujimoto's works draw attention to the act of seeing itself. Rather than presenting the world as something given, his practice suggests that reality emerges through perception, taking form with each experience. Through the layering of algorithmic control and bodily engagement with material, his works contain subtle tension and fluctuation. This dynamic blurs the boundary between what is seen and what is felt, inviting viewers to become aware of their own perceptual involvement.

Seeking a universal layer of sensation beyond individual interpretation, Fujimoto's work uncovers the latent potential of human perception, quietly revealing how reality is continuously generated through the act of perceiving.



Simone Boon

Where Light Meets Time belongs to the series *Illusive Identity*. In this body of work, Simone Boon explores the ephemeral nature of perception and existence through a visual language shaped by light, movement, and color. The images embrace the tension between presence and absence, clarity and ambiguity. Each photograph becomes a negotiation between what is revealed and what remains elusive, echoing the ways in which the self is constructed, performed, and shaped by inner narratives and outer projections.

Working with continuous lighting, color gels, silks, and layered materials, Boon constructs compositions in which light seems to pause, and time itself holds its breath. Figures emerge, drift into softness, dissolve into their surroundings, or remain poised in ambiguity – existing in a state of flux. These spectral forms challenge fixed notions of identity and space, capturing moments of transition rather than resolution. The imagery resists closure, offering instead a suspended moment: a threshold where time, space, and self appear to converge, yet never fully settle.

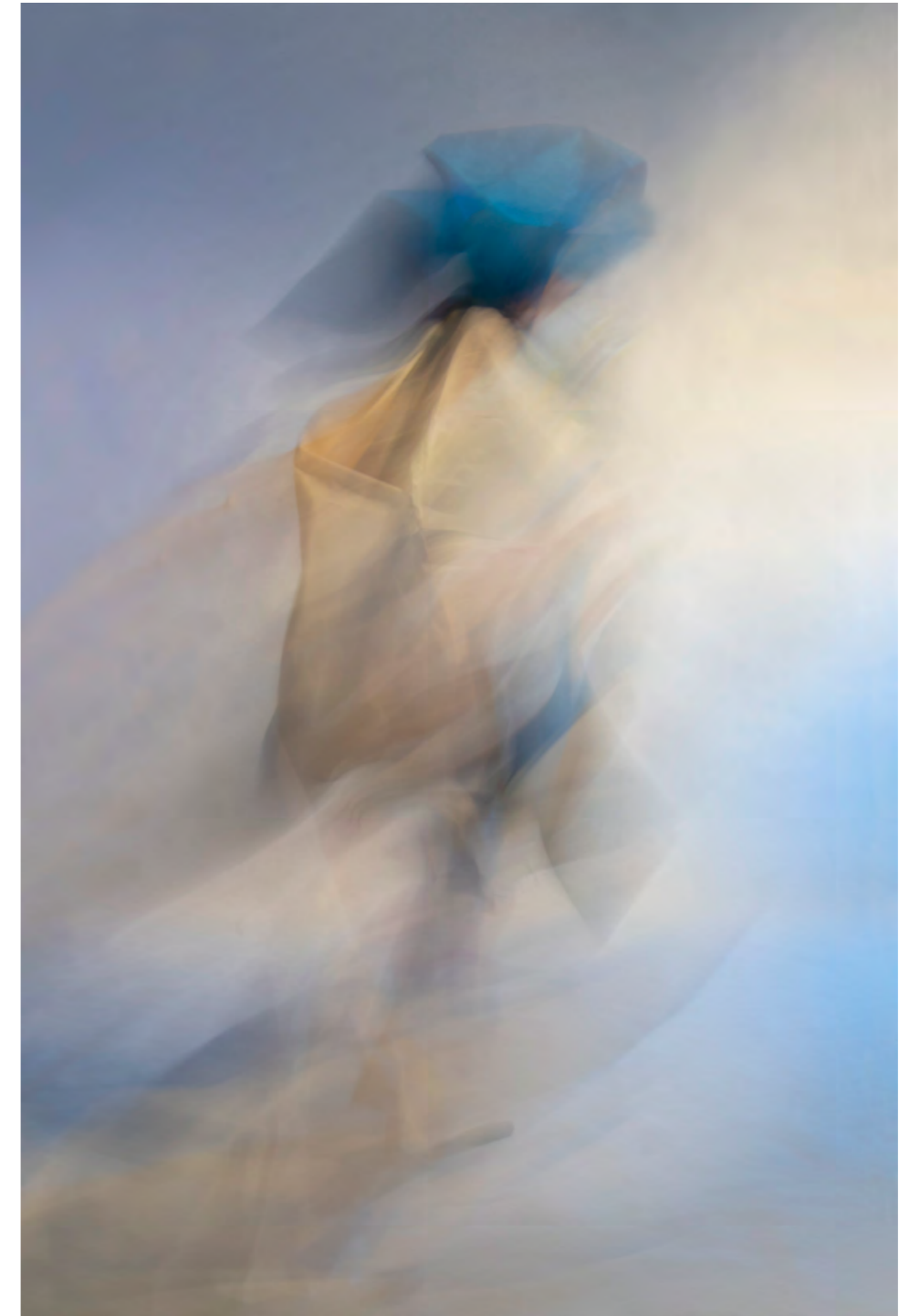
Boon suggests that beauty resides within the unknowable, and that perception itself is an act of interpretation. The resulting work reflects both poetic and philosophical dimensions of existence, giving form to the intangible.

Simone Boon is a Dutch visual artist whose work explores the fluid nature of identity, perception, and transformation. Having lived across continents – from Southeast Asia to South America and Europe – her encounters with cultural diversity, unfamiliar landscapes, and layered urban environments have become a lasting source of visual and emotional memory.

Her artistic development was profoundly shaped by her years in Malaysia and Hong Kong, where she completed a Master of Fine Art from RMIT University. The interplay of light and shadow, the sensory richness of everyday life, and the hidden, mystical layers of the street became central to her work. Her experimental photography often conveys a subtle sense of movement and temporality, reflecting an interest in ‘becoming’ rather than fixed ‘being’, and drawing philosophical inspiration from thinkers such as Henri Bergson and Søren Kierkegaard.

Trained also as a sculptor and ceramicist, she has focused primarily on photography since 2010, bringing a strong sense of materiality and spatial awareness to the medium.

Simone currently lives and works between Antwerp and Amsterdam. Her work is presented, collected and exhibited internationally.



Solan Chiu

Galloping Dreamscape. Stoneware Sculptures, Herd of 111 Ceramic Horses. 2012, 2024–2026

Solan's *Galloping Dreamscape* transforms her lifelong affinity for horses into a sculptural vision of transcendent liberation. Born from Kafka's spirit of transformation – where the soul gallops without fences – the mythical mother horse Innocence, created by Solan in 2012, wears a child's shoes, her unburdened gaze declaring "I am what I am, and I am free." With wings to escape the earth and a horn to touch the magical, she has never known a saddle or master. From this singular creature, an entire dream herd was born. In this exhibition, Innocence sits at a corner, watching as the herd runs after her – a reminder that freedom begins with one courageous soul, then multiplies.

From over 180 ceramic horses made during 2024 to 2026, 110 are showcased here alongside Innocence, together forming a herd of 111. Each has a uniquely textured body shape, imagined with distinct forms conveying organic movement and emotion. Shortened legs represent liberation; wings carry the soul beyond constraint. Presented in the Year of the Horse 2026, Solan offers these 111 horses as a blessing for the best in all things – a wish for boundless freedom and noble spirit. They echo Tang Dynasty ceramic horses – robust forms reflecting the ancient Longma spirit: dragon-horse energy embodying resilience, aspiration, and noble strength, reinterpreted through playful, inventive forms bringing joyful whimsy.

Vibrant and earthy glazes play across surfaces, with liquid gold catching light. Each horse carries a unique narrative, blending East and West, celebrating its liberated community. The curation places them within an ancient curved arena floating in the

galaxy – a timeless stage where they gallop freely, some soaring beyond into infinite space. Suspended among nebulae and starlight, the herd becomes constellations of liberated souls, their wings catching light as they chase dreams. Here, a community of individual dreams takes flight: each horse pursues its own liberation, yet together they form a congregation of shared yearning, reminding us that freedom is both a personal journey and a dream we chase together.

Solan Chiu is a Chinese ceramic artist based in Hong Kong whose conceptually-driven work focuses on sculpture and large-scale installation. Her art synthesizes deep Chinese cultural heritage with perspectives shaped by living in New Zealand in the 1990s, forming a unique visual language rooted in personal and social narrative.

Her four-decade practice explores memory, place, and material transformation. Chiu's immersive ceramic installations turn architectural spaces into contemplative environments, creating visceral encounters that leave lasting sensory impressions. Within these works, contemporary sculptural forms convey layered historical and cultural meaning.

As founder of Hong Kong's Giant Year Gallery, she fosters emerging talent and promotes ceramic art in public discourse. Her international recognition is reflected in acquisitions by institutions such as the Macau Museum of Art, The World Bank in Washington, D.C., and the Auckland Museum, and through exhibitions in Venice, London, Berlin, Singapore, Japan, Macau, and Hong Kong.



Steen Higham & Bastian Higham

Curves of Life

Father and son. Experience and wisdom meet youth and curiosity. Both individuals possess a strong instinct for form and beauty, and the passion to pursue it. This creates a synergy from which springs the powerful energy that fuels their creativity.

The works for this exhibition are lighting objects made of wood and paper – large, organically shaped shells of paper floating in space. Powerful and delicate. In dialogue with each other and their surroundings. Performing a dance. Made possible after years of experimenting with paper lamination, this new technique enables the creation of self-supporting shells of paper that float freely in space.

The objects are both extravagant and minimalist: bold organic shapes crafted from delicate, fragile materials. Each object is unique, created especially for the space that embraces it – dictated by that specific space. Another space would call for a different object, another composition, form, and size. Another dialogue.

A fundamental part of Steen and Bastian's work is the pursuit of originality and the beauty of nature. Beauty fulfils and comforts us. Curves of nature and natural materials stimulate us, connecting us to nature and to space. Their works remind us of the power of beauty.

Based in Copenhagen, father and son work in the crossfield between design and object art, creating one-of-a-kind objects and installations as well as product design. Not adhering to any particular style, their work springs from the energy that emerges when experience and wisdom meet youth and curiosity, with the process guided by purpose and invention.

A fundamental part of Steen and Bastian's work is the pursuit of originality, quality craftsmanship, and beauty – a strong instinct for form and the passion to pursue it.

“Original design is to defy the ordinary.”



Stefan Hanke

City of Regensburg, Department of Cultural Affairs
Regensburg Tourismus GmbH

The oeuvre of black-and-white photographer Stefan Hanke captivates through a genuine symbiosis of artistic intuition and technical excellence, deeply rooted in the analog tradition. Here, the camera is not merely a tool but a constitutive element of a meaningful iconography. This results in a visual archive that outlasts the moment, transcending a mere depiction into a universal legacy.

In his work *Hure* (Whore), the artist maintains the balance between historical placement and the immanent mystery of the moment. His photography is a hallmark of a particular sensibility, shaped by the memento mori, revealing the sculptural power of moments in their transience. Here, the portrait of the city of Regensburg becomes an autonomous art form, sublimating the found environment into a multifaceted system of signs.

The sublime vanishes behind the mundanity of the ordinary, as the two cathedral spires become petrified witnesses to the superficial act of reproduction. Thus, a discursive field of tension arises between the urban scene of a copulating pair of pigeons and the transcendence of patriarchal worlds of faith looming on the horizon. And yet, the banality of the earthly rises into heavenly spheres through the angel-like beat of wings, bestowing a timeless validity upon the concrete as a symbol of peace.

The titular lettering *Hure* – an insulting comment of the kind that frequently marks the cityscape – opens a sharp paradigm shift. Through artistic crystallization, the seemingly accidental

forms into a compelling arrangement, an immediate confrontation between sacred order and moral coding. Bodies read as female are normalized and stigmatized, humiliated and devalued within the context of sexuality. These cultural norms and collective role models unfold their invisible power even within everyday dependencies, affecting marginalized groups above all as mental load.

Stefan Hanke is a portrait photographer based in Regensburg, Germany. Trained at the Bavarian State School of Photography in Munich, he has devoted his practice consistently to portraiture since the early 1980s. His work is grounded in a sustained engagement with the human face as a site of expression, memory, and presence. Working primarily in black and white, Hanke develops his images through a careful interplay of composition, light, and personal encounter. His approach is characterized by long-term commitment, extensive research, and a process that privileges trust and attentiveness in front of the camera. The studio and the photographic situation function as spaces of dialogue, where individuality and lived experience become visible.

Across decades of practice, Hanke has pursued projects of considerable duration and conceptual coherence. His work reflects a deep humanistic orientation and an interest in the relationship between image, biography, and collective memory, situating portrait photography as both an artistic and socially engaged practice.



Stephens Tapestry Studio

William Kentridge

The Johannesburg-based Stephens Tapestry Studio has on show two tapestries designed by William Kentridge. The cartoon development for both works was done by the studio's founder, Marguerite Stephens, in the early 2000s. They form part of the Porter series of 15 tapestries that Kentridge has made in collaboration with the studio, each measuring approximately 250 for 350 centimeters.

The overarching theme of the series is migration and “por-tage” – literally to bear one’s cargo between seas and rivers. The tapestries show silhouetted figures laden with artefacts traversing continents as depicted by maps in a 19th-century French school atlas. Kentridge’s original maquettes, designed specifically for tapestry, are collages of cut and torn paper glued, pinned, and taped onto the maps, with slashes and swirls of red, yellow, and blue crayon electrifying the muted tones.

The tapestries are woven in a centuries-old tradition using upright Gobelin looms, some of which are 5 meters wide. Raw mohair from the dry south-east of South Africa is sent to the studio’s satellite operation in neighbouring Eswatini, where it is hand-spun and hand-dyed. Kentridge’s maquettes are then adapted into a cartoon so they will translate successfully into their amplified, textured medium. Finally, a team of between 4 and 6 expert weavers works the cartoon template into the final artwork, a process that takes around 12 to 16 weeks.

The two tapestries on show are *Carte de France Divisée en 86 départements* and *Asie Mineure*.

The Stephens Tapestry studio, based in Johannesburg, makes handmade tapestries and carpets designed by leading South African and global artists.



Tim David Trillsam

The sculptures of Tim David Trillsam show the human body as a fragile yet resilient form. In his bronze art pieces, he develops characters elongated in proportions with bodies depart from classical anatomy. Hands and feet appear oversized and alter the perception of weight, stability, and agency within the figure. This way the bodies remain recognizably human while shifting between figuration and abstraction.

In his work *Handlanger*, an upright character emerges from the formation of enlarged hands. These hands not only serve as limbs but also carry the entire sculpture itself. Supporting the body for one, at the same time it appears they grow out of it. This changes the usual order of anatomy. Hands associated with work, action and creating take on a structural role. They support the body and point to the structures (system?) that sustain human existence.

The sculpture *Bruchpilot* introduces a spatial dimension. Here the figure merges with winglike forms opening the body laterally into space. The wings do not stand for lightness but for weight and resistance. While the body remains upright and grounded, the wings extend the figure into space and create a tension between aspiration and limitation.

Trillsam's artwork convey vulnerability without losing their stability. Slender body axes and elongated limbs shape their appearance, while heavy extremities anchor his figures in space. From this tension between lightness and weight a quiet tension emerges. Bodies standing between movement and stillness. The surfaces of the bronze are also important. Traces of modelling

remain visible. Textures and irregularities emphasize the material presence of the sculptures and reveal aspects of their making. Patinas create contrasts and guide viewer's gaze across the surface of Trillsam's figures.

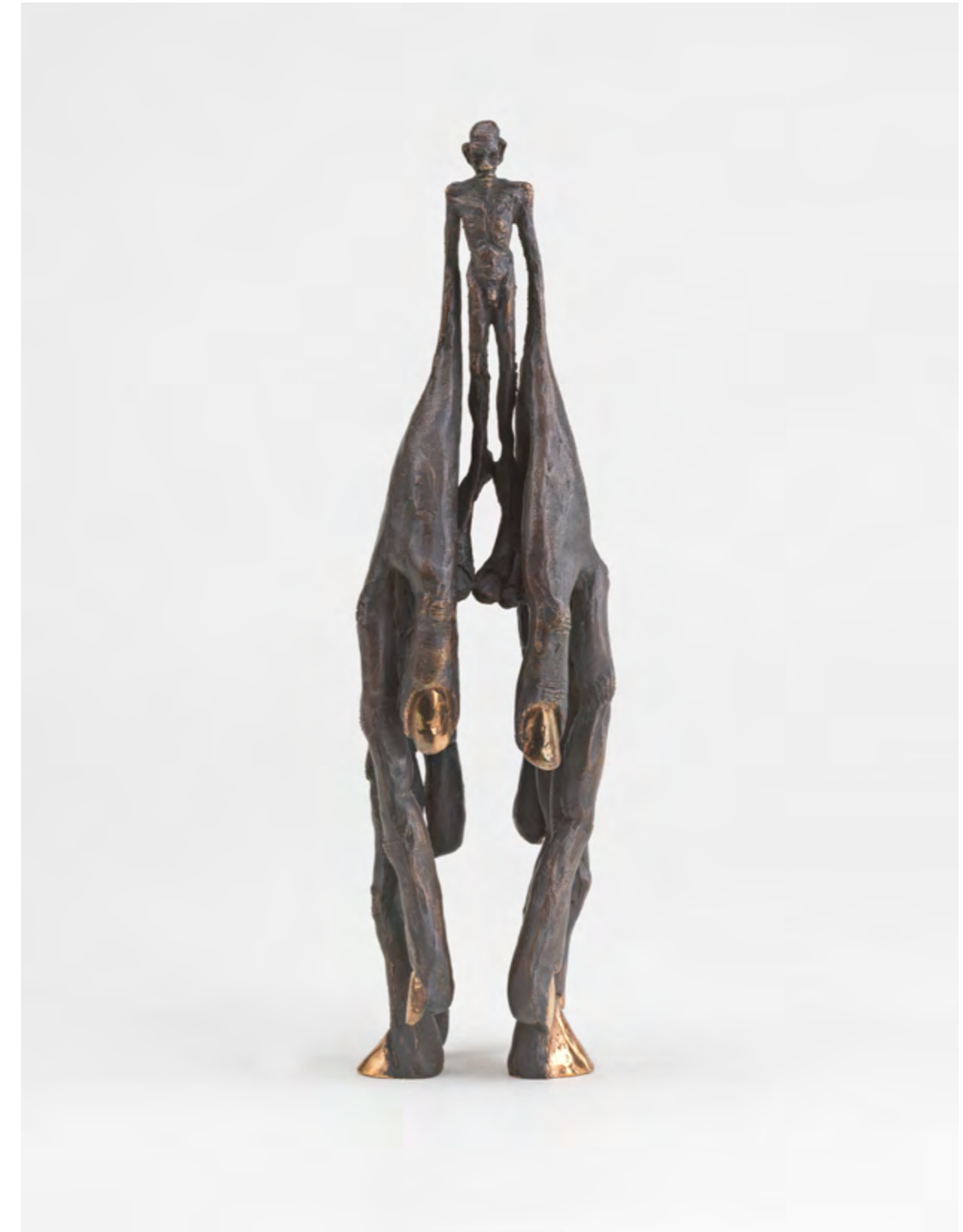
Trillsam's works do not present the human body as an autonomous entity but as a body shaped by balance, support, and change. Through shifting proportions and strong presence of material, his sculptures direct attention to fragility, endurance, and human existence.

ZHT

Tim David Trillsam, born in 1985, is a German sculptor who transitioned from a classical sculpture education to a creative identity developed at renowned art academies.

His work offers an exploration of the human experience. In his mostly bronze standing figures, a sensual dimension manifests that appears to transcend the earthly. The central characteristic of his sculptures lies in the distinctive portrayal of oversized hands and feet. These monumental body parts are not intrusive but delicately heightened and emphasized, often alienated from their usual function while still demonstrating their indispensability.

This consciously intense depiction can be interpreted as an emphasis on certain aspects of human existence – whether the power of hands as tools of creation and shaping, or the fundamental connection of feet to the earth as a symbol of rootedness. The figures maintain a remarkable, almost humorous restraint.



Handlanger
Bronze

United Media Artists, UMA

Wilderness evokes divergent scenarios: a place that obeys its own laws, an uncultivated mythic world, a place to explore or to hide; an example of the wonders of life – the dichotomy of beauty and danger. To preserve this powerful force of nature and to value the inherent worth of all living beings, regardless of their utility to human needs, the philosophy of Deep Ecology was founded - advocating we adopt a system of ecological egalitarianism, which extends to the human mind and its constructs.

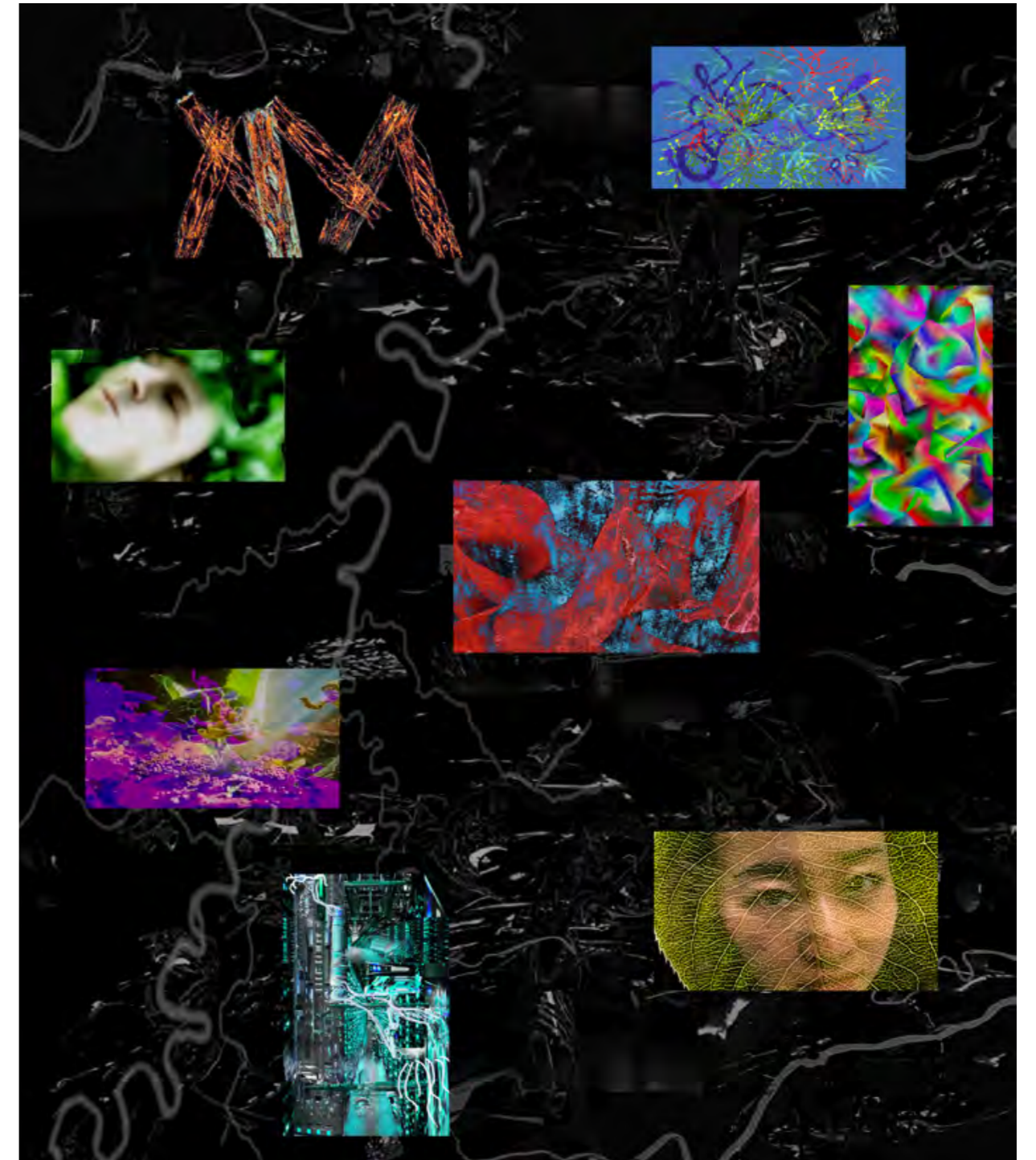
A relevant tool in decoding the mysteries this proposes, is the exogram, an artefact in the physical world where humans export knowledge into “message carriers”. These can be cuneiform tablets, books, drawings, photographs or computers – as the end goal of this information evolution is data without form. UMA inserts this concept into a continuum of creativity, using video exograms to suggest imaginative processes of growth and transformation.

As self-determined explorers, the artists of UMA challenge their practice of employing evolving technology to describe the living world by offering alternative ecologies, each created to guide us further into the wilderness. The result is a collection of media messages left balanced in time from past and future. This

juxtaposition has a romantic yet treacherous relationship with Wilderness, as humanity is now simultaneously complicit in its own ruin, or its survival.

UMA is a collective of artists who continue to bridge the analog to digital eras maintaining successful practices throughout these transitions. We retain our creative, cultural and critical propositions in relation to new technology driven environments. As UMA evolves, we welcome new generations of digital-native artists into this ongoing dialogue. By joining together to challenge ourselves to create new directions, we utilize our global locations and differences of creative approach as a stimulating force for our artistic practices and the development of art in the 21st century and beyond. The works of the UMA artists are in the permanent collections of world museums like MoMA and Whitney Museum in NY, Tate London, Centre Pompidou in Paris, V & A in London and ZKM in Germany.

James Bloom, UK; Fernanda D'Agostino, US; Terry Flaxton, UK; Will Pappenheimer, US; John Sanborn, US; Nina Sobell, US; Nataša Prosenč Stearns, SI; Tamiko Thiel, DE/US.



Vanessa Garner
Ritsch-Fisch Galerie

Derived from a traditional fishing implement, the fish net has been repurposed from its utilitarian function to become a spiritual and contemporary form. Hung at the entrance to homes, it acts as a good luck charm, promising fortune, prosperity, and protection to those who live near it. The object becomes a protective amulet, a silent call for prosperity, revealing invisible dimensions – those of light and memory.

The dominant colors are reminiscent of flesh, like living skin. The object is no longer a tool, but a body-object, a fabric envelope imbued with traces of an ancient ritual. Transformed into a work of art, the net evokes both the fragility of the body and the power of a spiritual presence. A threshold between the visible and the invisible. The bells evoke Asian traditions; their tinkling wards off negative forces. The net is embellished with freshwater pearls that bring light, referencing the organic, the mystery, and the beauty of creation. The work evokes a reliquary of movement, a trap turned offering. It no longer catches fish, but light.

The net belongs to the same lineage as the *Fuseaux-Mêlés* (*Mixed Spindles*). Both are the result of weaving work experienced as a spiritual act. Each thread is a prayer. A weaving of memory, heritage, and rebirth. The net functions as a place of passage, a landmark on the edge of the currents that flow through our lives from multiple horizons: like fresh and salt water that meet without mixing, the work brings together distinct ele-

ments within the same structure. It creates a space of passage between interior and exterior, visible and invisible, between the individual and the collective. The net invites us to see encounters as an exchange between different forces, and each personal story as part of a common, constantly evolving movement.

Vanessa Garner Lives and works in Strasbourg (France). This Alsatian artist explores questions of heritage and hybridity through the perspective of a young Eurasian woman. Granddaughter of nomads who once travelled across Siam and Southeast Asia, she grew up between French and Asian cultures, in a subtle in-between space. From this tension emerges a personal mythology shaped by her origins. Her inspirations and spirituality offer a framework to explore both the world and her own identity.

Her practice lies at the intersection of craftsmanship and contemporary art, through the re-emergence of sacred forms drawn from an imaginary archaeology where mysticism plays a central role. Her works reflect an ancestral art language reinterpreted through a contemporary sensibility.

The artist is represented by Galerie Ritsch-Fisch (France), an international reference in historical Art Brut, which also supports a new generation of contemporary artists explore themes such as identity, environment, diversity and inclusion, establishing a sensitive bridge between heritage and contemporary art.



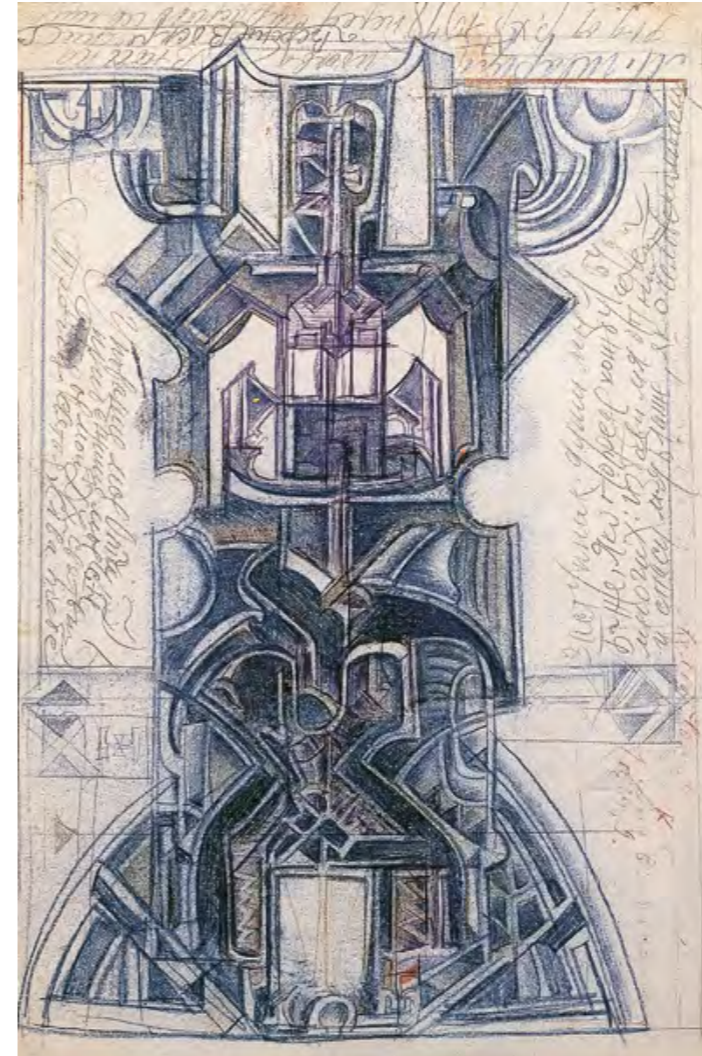
Vasily Klyukin & Mikhail Shvartsman

The exhibition brings together works by Vasily Klyukin and Mikhail Shvartsman, revealing the evolution of the icon theme in contemporary art. The dialogue between the artists demonstrates how the tradition of sacred imagery transforms into a new plastic and conceptual language.

Vasily Klyukin's authorial technique, defined by him as *Demetricism*, represents a reinterpretation of the icon as both form and symbol, opening new dimensions of perception and spatial depth. Mikhail Shvartsman, an outstanding Russian artist whose centenary is celebrated this year, is represented by graphic works that create a bridge between iconographic tradition and the search for a contemporary artistic language, affirming the continuity of spiritual meanings within visual culture.

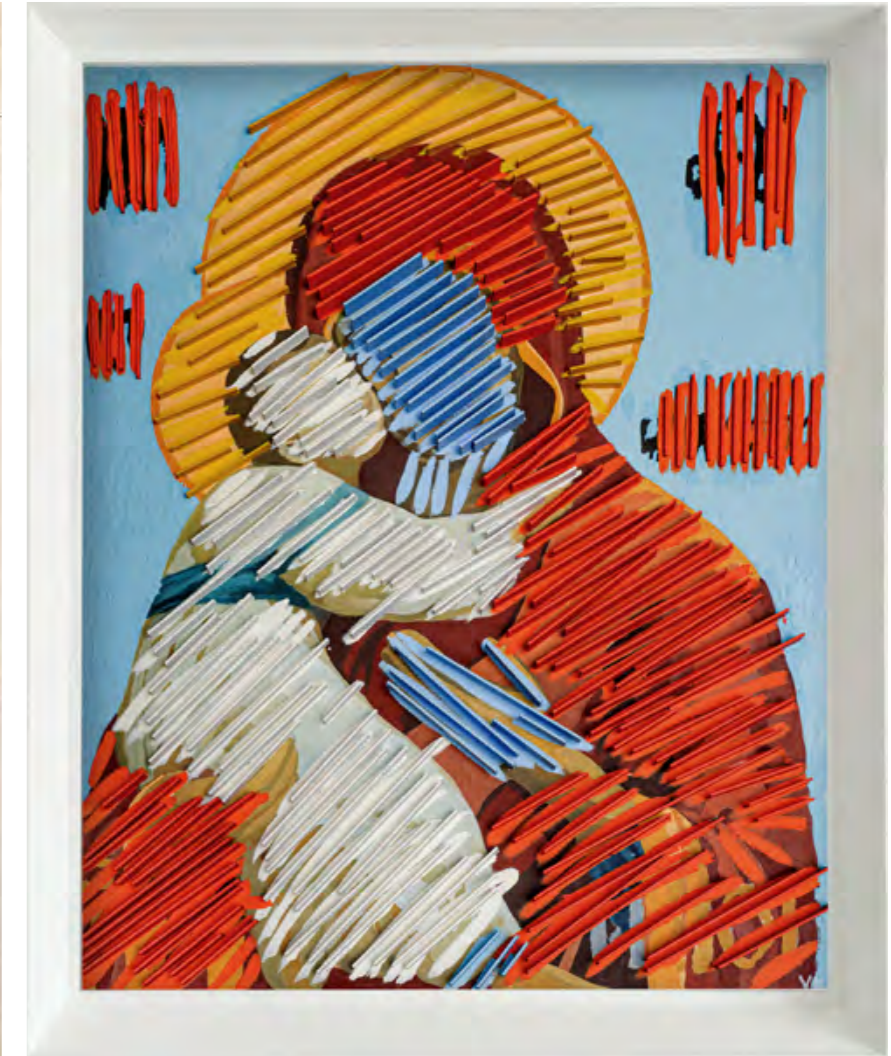
Vasily Klyukin (b. 1976) is an artist, sculptor, and architect based in the south of France. Initially engaged in conceptual architectural projects, he gained recognition with *Designing Legends* (2014), presenting visionary designs. Since 2019, he has focused on sculpture, developing a distinctive technique that merges engineering precision with artistic expression using contemporary materials. His works, often inspired by literature such as *Dante Veritas*, are exhibited across Europe and beyond, emphasizing spatial presence and technological integration.

Mikhail Shvartsman (1926–1997) was a major figure in Russian art, active from the post-war period through the late 20th century. A painter, graphic artist, and philosopher, he developed the concept of "hierarchical painting," combining symbolic imagery, monumental form, and deep color exploration. Founder of the Hierarchical School, his work also explored architectural structures and linear transformations in graphic art. Widely exhibited internationally, his works are held in museum and private collections, marking his lasting influence on modern art.



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Defender, Mikhail Shvartsman, 1978
Graphite pencil, colored pencil, 29.5×21cm



Godmother, Vasily Klyukin, 2025
101×80cm

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Walcha Gallery of Art, Carley McLaren

Angus Nivison, Utopia Art Sydney

Australian Contemporary Artist Angus Nivison is represented by Utopia Art Sydney and Exhibits at Walcha Gallery of Art. Nivison has chosen to live & work in Walcha Australia, and to support the land he calls home. His art attracts national attention for his abstract paintings, filled with reference to life on his land.

Angus Nivison is inspired by the natural surroundings of his property. Through his paintings he explores landscape, environment, memory and the human condition.

Nivison's works include trademark blacks, darker groups of colours that reflect recent effects of climate change plus what he's seen around him and what he's felt from the wider, more challenged world. Amongst the blacks and greys, are splashes of bright open colour. His brushwork is sweeping, the hand is clear and the mark making expressive.

The tantalising hints of colours in Nivison's paintings reveal where a sun shines with a beacon of hope, and a romantic vision adds to the deep forces that run through his work.

Angus Nivison *Promise* 2008 is a large three panel work and exists in the ethereal world of beauty and hope although it grew out of despair. It was created towards the end of a prolonged drought of three years where our eyes were forever skyward searching for rain clouds. But rain clouds never came

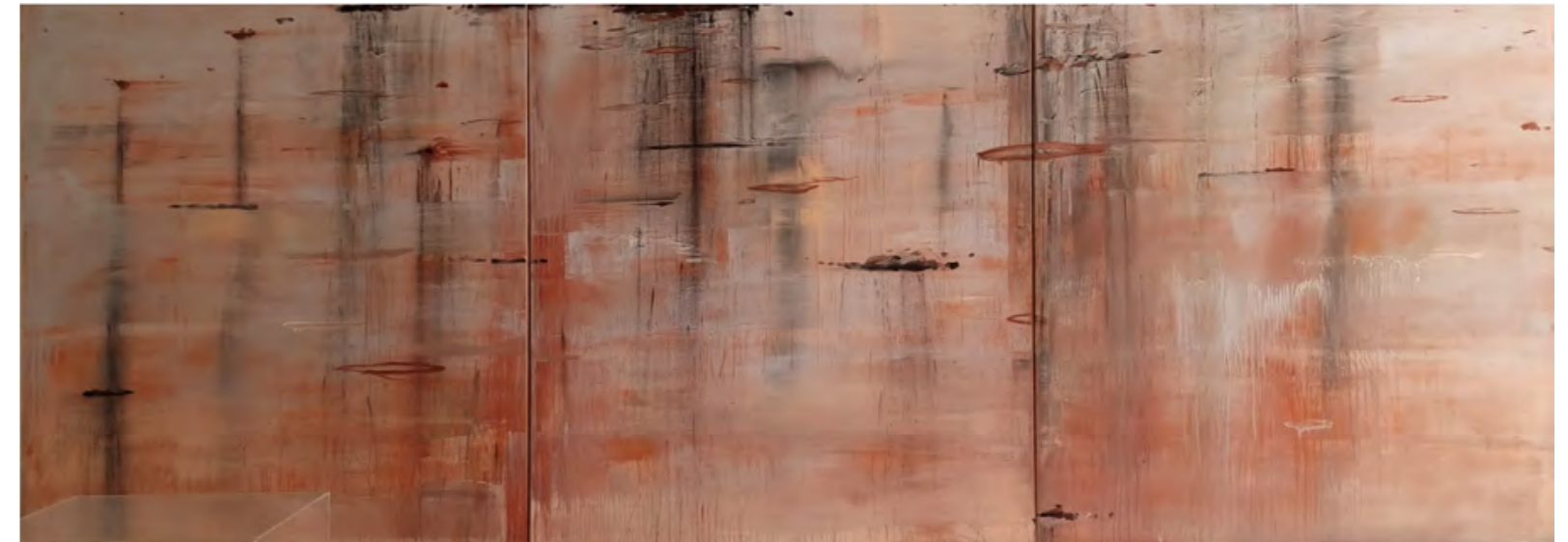
and if they did, they never released their precious cargo of rain and when they finally did it was *virga!* (evaporating before reaching the ground).

The result of this light rain that never reached the parched land was heart-breakingly, breath-takingly beautiful, tantalising and full of *promise*. So *Promise* is about the possibility of hope and in these uncertain times we all need hope.

Walcha Gallery of Art is a space dedicated to good design – a place for artists to exhibit in a contemporary setting, highlighting the extraordinary artistic talent found in Walcha and beyond.

Established in 2009, the gallery showcases what is happening in the art world, blending contemporary with traditional, painting and drawing with sculpture and objects. It examines the continuing thread found in this small rural community: the connection and experience of each artist, and the oldest form of making art – storytelling. For some artists, abstract qualities have been the focus; for others, a more realistic sense of place holds their sensory world.

The gallery complements the crowning achievement of Walcha's public sculpture programme: 70 *Rhythmic* abstract sculptures placed around the town, a startling discovery for visitors.



Wantian Cui

Fragmented Magic Mirror: Visual Reconstruction of Pictorial Purity and Multiple Truths

The *Fragmented Magic Mirror* series employs a “shattered hologram” structure, extending modernist critiques of medium specificity while transcending formalism to engage with the philosophical inquiry into “multiple truths.”

I. *Fragmentation as a New Purity*. The canvas becomes a shattered mirror, with each fragment serving as an independent visual unit. Together, they form a composite field that rejects a single viewpoint. Flatness is transformed into a foundational medium capable of bearing multiple realities and heterogeneous spaces.

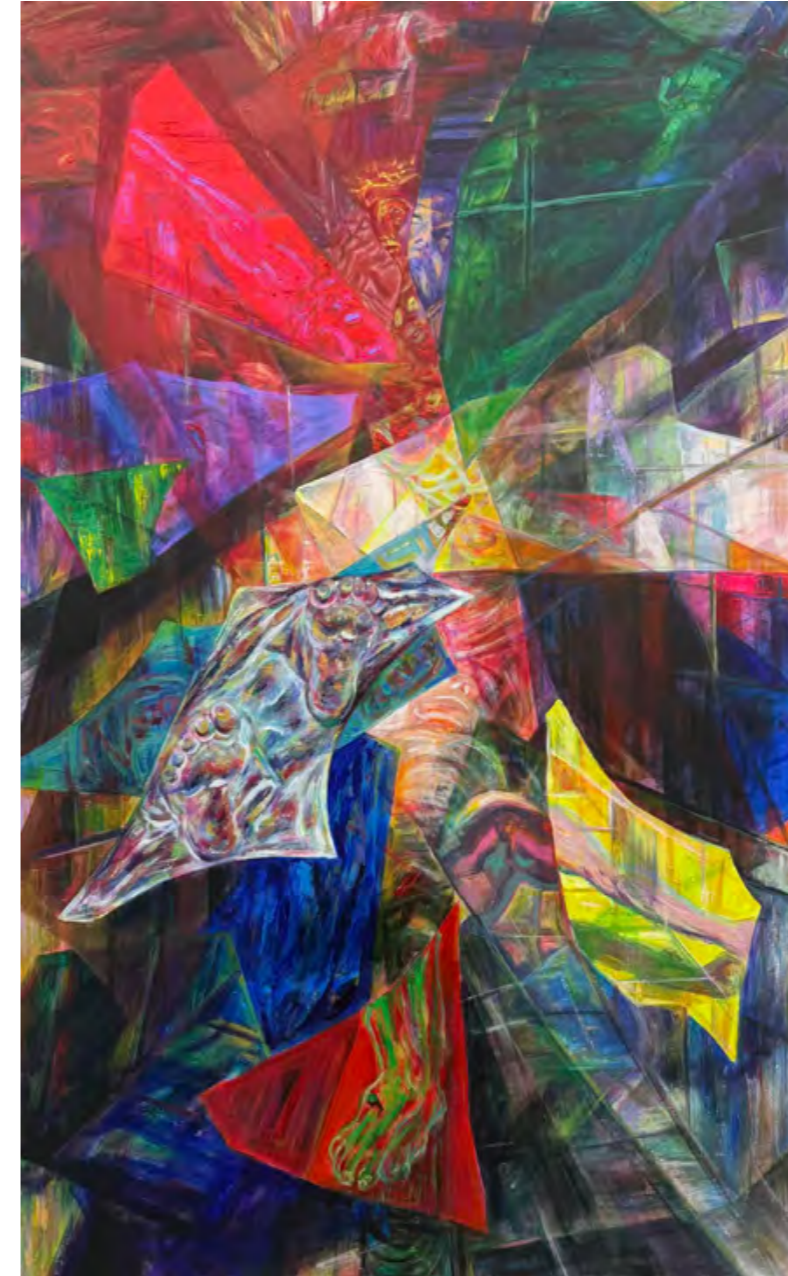
II. *The Fourfold Prism: Deconstruction from the Sacred to the Profane*. The series functions as a prism, refracting the core concept into distinct dimensions: 1. *Fragmented Mass I & II*: Transforms religious ritual into visual ontology. Color and geometric shards coexist in multiple dimensions, constructing a “holographic truth” field that ultimately sublimates into an energetic “singularity” of the spirit, allowing viewers to experience the sacred’s transformation into visual sublimity amid the fragments; 2. *The Unpredictable Trump*: Launches a metaphysical revolt through absurdity. Pigment erupts like lava, lines convulse like nerves, constructing an irrational field. Stripped of external references, it relies solely on material properties to demystify the “single truth,” forcing viewers to confront the sublime and absurd within the visual itself; 3. *Fragments of Freedom*: Violent color collisions declare the fragmented nature of freedom. Each shard reflects the possibility of the whole, while fractured lines act as “wormholes” connecting different dimensions, revealing freedom’s resistance to singular definition; 4. *Chair – The Labyrinth of Power*: Deconstructs the symbol of power into a multidimensional

visual maze. Clear structures coexist with chromatic afterimages, “quantizing” abstract authority into a perceptible experience that exposes its fluid, spectral absurdity.

III. *Reconstructing Painting’s Contemporary Mission*. The series achieves a dual breakthrough: Theoretically, it expands purity from formal autonomy to a vessel for cognitive complexity and the multiplicity of truth. Practically, it redefines creation as a meditative labor that achieves precision through free exploration.

Wantian Cui (born 1973 in China) has transformed his life into an extraordinary “total art of work” that defies conventional categorization. As an economics Ph.D., professor, and doctoral supervisor, he concurrently serves as co-director of the Chinese Christian Art and Culture Research Center at Beijing Normal University, vice chairman of China Software Industry Association, and co-founder of Geneva’s *Dream Comes True* Foundation. These multifaceted roles collectively forge his distinctive life paradigm.

His artistic practice synthesizes theological inquiry, economic thinking, industrial innovation, and social responsibility, serving as a visual crystallization of his transdisciplinary endeavors (his works have been exhibited in the U.S., France, Italy, Japan, and other countries). Since 2019, Cui has been a consistent participant in Venice art exhibitions. The rigor of economic training imbues his works with precise “holographic” structures, while theological depth lends them a transcendent spiritual quality. His practical experience enables the transformation of abstract concepts into compelling visual systems.



Two travelogues intertwined.
A collage.
A correspondence.

Through text, researcher-writer Alexandra David-Néel's journey across the Himalayas a century ago unfolds through her letters home – seeking answers in a world fractured by colonial history and human ferocity.

In audiovisual spaces, the artist's experiences in eastern Tibet are reflected via her own lens and those of native Tibetan people. What begins through her encounter with a legendary school in the region becomes an elegy – as violence eclipses “history”, yet fails to erase memory.

Meandering between past and present, the work invites viewers into a meditative space open to contemplation on life, death, history, remembrance, the self, and more.

Yi Cui is a Chinese media artist. Her practice is rooted in process and collaboration. She engages time-based forms as a way of listening, thinking, and relating. Through her evolving framework of *Migrating Cinema*, she explores intersections between grassroots filmmaking, expanded cinema, traveling projection, and ancient screen arts such as shadow theatre. For over a decade, Yi has worked closely with communities in Eastern Tibet, supporting local audiovisual creation by herding families, monastic filmmakers, and students. These sustained relationships have deeply shaped her artistic approach, emphasizing situated knowledge, mutual learning, and media-making as a relational, open-ended process. Her work has been presented at exhibitions and film festivals, including International Film Festival Rotterdam, Images Festival, Viennale, and Ji.hlava IDFF. It has received recognition including the Grand Prize at the International Short Film Festival Oberhausen and the Libraries' Award at Cinéma du Réel, and is held in the audiovisual collection of the Bibliothèque publique d'information at the Centre Pompidou, Paris.





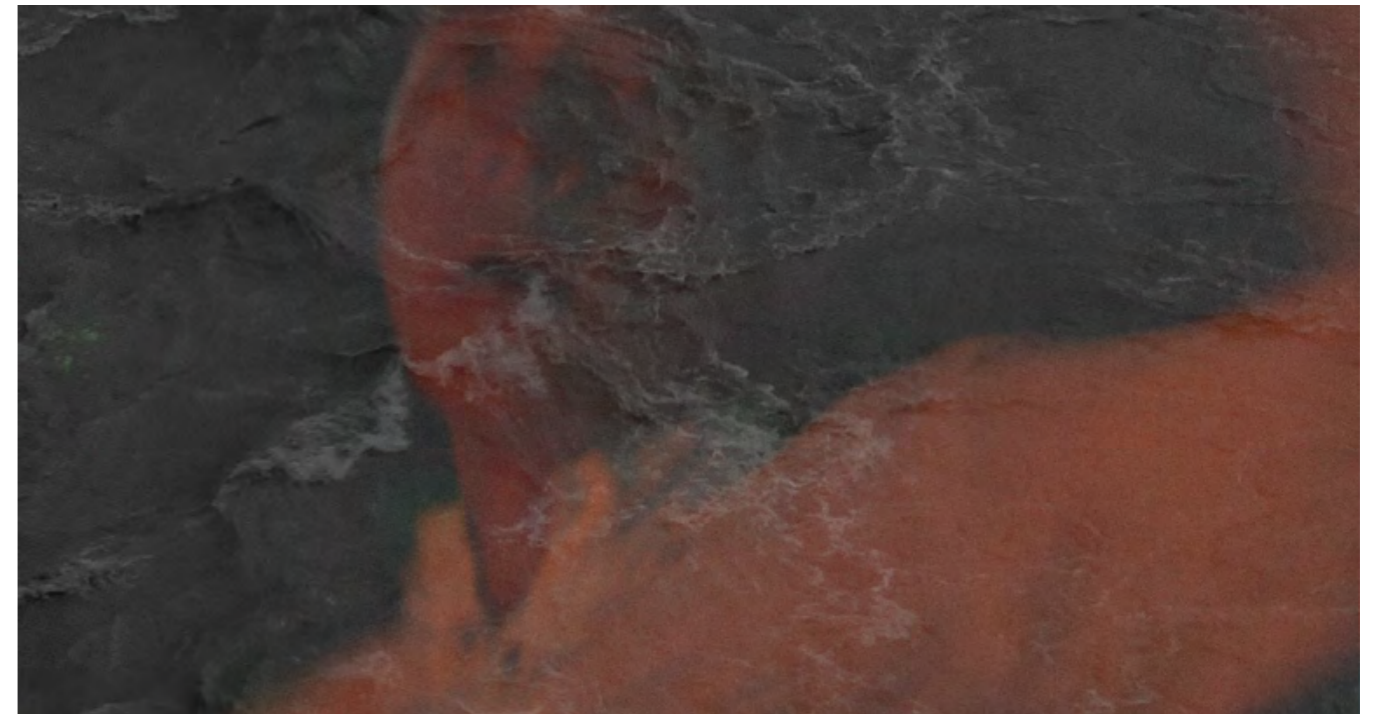
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To Alexandra (stills), 2026
3-channel video



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To Alexandra (stills), 2026
3-channel video



Yorgos Papadopoulos

Aperture on the Invisible

With *Aperture on the Invisible*, Yorgos Papadopoulos turns glass – his lifelong medium of reflection and fracture – into a meditation on what cannot be seen yet continuously shapes human experience. With it he opens a quiet dialogue between material and meaning. The installation is built around the *Pendulum of Life*, consisting of twenty-nine suspended glass disks, and several wall mounted ones. Together they create a passage for light to transform space and perception.

The works draw on the visual language of the *matopetra*, the traditional “evil-eye” amulet omnipresent in Cyprus and the wider Middle East, believed to ward off unseen harm. Papadopoulos reinterprets this symbol, moving beyond its mythic protection to explore the structures of value that sustain communal life. The glass itself becomes an active participant – transparent yet obstinate, fragile yet enduring – through which light filters, bends, and gathers. Each piece functions as an aperture: an opening through which the invisible becomes perceptible, if only momentarily.

This vocabulary of suspension and luminosity evokes more than superstition; it gestures toward a shared ethics of resilience, devotion, and integrity. The viewer is invited not simply to observe, but to sense the intangible relationships that bind people and places together – what Papadopoulos calls “the architecture of belonging.”

An avid proponent of the odd ones out, the *queer*, Papadopoulos included in this installation one of his kaleidoscope-inspired works. Its shifting colours and playful symmetry introduce

an element of childish wonder into the space pointing to another layer of the invisible: the spontaneous, unguarded delight of joy.

Aperture on the Invisible speaks quietly but insistently to our need for connection. In a world saturated with spectacle, it proposes another kind of seeing – one rooted in stillness, memory, and light. Through glass, Papadopoulos reminds us that the invisible is not absence, but presence: the delicate force that holds communities, and meanings, in place.

Yorgos Papadopoulos, (b. Cyprus, 1969) is a glass artist whose works represent a fusion of experimental craftsmanship with the contemporary medium of architectural glass. Trained in fine arts and interior design, he holds a master’s degree from the Royal College of Art, London. At the heart of his practice lies a process born of fracture and repair and of fluidity of matter. Sheets of industrial glass are broken, coloured, textured, and re-laminated, their apparent fragility concealing a remarkable strength. In none-broken works utilitarian materials are transformed into surface of unexpected depth, tension and luminosity.

Papadopoulos positions his practice within the lineage of process art, where the creative process receives more attention than the final objet d’art. By the very nature of his methods, his works always leaves one marvelling at their serendipity. The discovery of the signature technique in itself being the result of an accidental breakage, his process-led practice and research leads to works full of unintended but pleasant surprise.



The Road Less Travelled: Each of us has a journey. Different paths but the same destination. The treasure is hidden not at the destination. If you are willing to see, they are everywhere, wherever you go. The road less travelled is the road leading us to joy, peace and abundance. The most important companion on this journey is the Self. Walking with ourselves, we will realize that all roads lead to Rome, and there is no wrong way.

The Ether: Everything is energy. Yellow is the energy. Silence is the energy. The marks are energy. I started with the energy of yellow, and I finished with the energy of yellow. But different types of energy. We always end where we start. The beauty lies in our shift of perspective on the same situation. Allowing energy to flow is the way to experience unconditional love and freedom. All we need is willingness and trust. The Ether is everything, and everything is energy.

Cross-disciplinary artist Zi Ling is based in Bath, UK, and is a member of the Royal Institute of Painters in Water Colours. Her early years focused on etching, a technique she specialised in while at the Central Academy of Fine Arts, China, in which she was fascinated with abstract figures. After her time at Royal Central School of Speech and Drama and Chelsea College of Arts, she started to experiment with video art, painting, drawing, and theatre.

Colour and mark-making are the main language of her painting. Her works have been displayed extensively at many prestigious venues and exhibitions, including the National Art Museum of China, Royal Academy of Dance UK, the World Stage Design, Paper and Watermark Museum Fabiano Italy, and Asia Art Expo, and are appreciated by private collectors worldwide. In her own words, a portrait is a portal to the beauty of a human being, a mystical conversation between the Self and others, while abstract painting is the love and acceptance of the Self. It is a pure expression from within. Each abstract painting created began from a meditation, and the rest is a leap of faith.



Palazzo Bembo

The exhibition by Fine Arts students from ADEMA University School represents the result of an academic process where research, experimentation, and critical thinking converge. Through works that engage with today's social, political, and environmental context, the students demonstrate deep reflection on their role as creators in a constantly changing world. Each proposal reveals a personal and committed stance, with special attention to contemporary languages, materiality, and modes of artistic production. The exhibition allows us to understand art not only as an object but as a tool for analysis and action, where the personal intertwines with the collective, and artistic practice becomes a space for knowledge.

The ADEMA University School is the first university institution to implement a Bachelor's Degree in Arts in Mallorca, marking a historic milestone in art education in the Balearic Islands. Its academic model is distinguished by a strong focus on the professionalization and internationalization of its students. From the beginning of their studies, students work on real projects, exhibitions, and international events that connect them directly with the professional contemporary art circuit. ADEMA maintains active collaborations with internationally renowned universities, consolidating a global academic network that places Mallorca on the international map of emerging art. With a contemporary, bilingual, and globally connected vision, ADEMA not only trains artists but also projects art students talent onto international stages.





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Puzzle, Laura Bibiloni, 2026
Polyurethane foam, 47 x 37 x 5cm



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Broken Mirror, Margalida Serra Celià, 2026
Aluminum, 60 x 52 x 4.5cm

Anna Thurber

Frozen In Life

Anna's current body of work, *Frozen In Life*, began unexpectedly with a rock in a frozen birdbath. That encounter cemented a new focus, and she began freezing any material that sparked her curiosity. What emerged is a practice grounded in the discipline of sculpture and the ephemerality of nature. Botanicals are collected throughout the growing seasons around her home and in her community; then, through a precise process of arranging, layering, timing, temperature, and light, they are transformed into large ice sculptures containing the compositions. Custom tools and techniques are used to shape the sculptures before documenting their brief lifespans. What remains are photographic records of these collaborations between nature and the artist's hand. It's standard practice to give an ice sculpture to the local farm or friend where the botanical materials were gathered, allowing the community to engage with her work while it melts.

Long winters allow Anna to experiment with ice as a luminous, translucent subject. These studies yield abstracted landscapes where pigment and light saturate, obscure, and reveal the contours of the frozen forms. Through this process, she tests every boundary of what the medium will accept. These quiet convergences guide her practice as she impatiently waits for spring.

Returning to Palazzo Bembo, Anna presents a new chapter of *Frozen In Life* that reveals a distilled and intentional evolution of her work by focusing on living energy. The project remains dedicated to recording moments, seasons, or botanical years, but through this work, she reflects more on the fragile and temporary nature of all environments. Our communities, families, friends and neighbors, all participate in these transitional states; and those fleeting moments define the nature of our shared experience. We are only brief participants in the larger rhythm and collaboration of life. This work is a meditation on cycles. Each ice sculpture exists as a confluence of intention and unpredictability. Within the brief architecture of drifting botanicals, diffusing pigments, and fracturing ice, the sculpture gradually shifts toward its own dissolution, melting away while leaving no environmental trace.

Anna Thurber lives and works in her studio near Boston. She has been creating and photographing natural compositions in her ice sculptures for more than a decade. Anna's raw images are unretouched and authentically documented. Each new day propels her to keep a rigorous pace with seasons. The beauty of her past guides the energy and inspiration of future work.





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Welcome Party / Frozen In Life, 2025



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Dandelion Bouquet / Frozen In Life, 2025

Australian Chinese Global Curation Association, China Academy of Art

Chief Curators: Karl Weiming Lu, Prof. Haiyan Wu, and Ji Peng

Hangzhou to Venice: A Contemporary Art, Silk & AI Road

A Group Exhibition in the Context of the 2026 Venice Biennale

This is the theme of the whole project which contains three components: 1. the three trends of contemporary Chinese art; 2. the silk road of civilization from past to now with links between Venice & Hangzhou; 3. the emerging of AI dragons of Hangzhou led by DeepSeek, Unitree Robotics, Game Science, etc. The whole project was initiated by the Hangzhou born Australian artist Karl Weiming Lu; and the whole project is Co-Chief Curated by Karl W. Lu and Prof. Wu Haiyan from China Academy of Art. The Contemporary Art Sector is Co-Chief Curated by Karl Lu and a Beijing based curator Ji Peng, with an international team of Chinese curators of Dr. Wang Kai, Yuhong He, Dr. Wenmin Li, and Yifei Wang. Meantime, Prof. Wu Chief Curated the Silk Road & Civilization Sector of the project. Prof. Wu and Karl Lu also Co-curated the Hangzhou AI Dragons Sector of the project, teamed up with Wang Xingxing, the founder of Unitree Robotics as a Director of Robotics of the project, and Dr. Eric Liu as a Director of AI, Dr. Yongjian Bao as a Director of Science & Technology, and Dr. Susan Xiaochen Zhang as an AI Academic Director of the project.

Both the *Silk Road & Civilization* and *Hangzhou AI Dragons* will be presented by Prof. Wu's team separately. Here, *The Three Trends of Contemporary Chinese Art* will be presented by the listed three groups artists of 1.: Across 20th -21st Century Chinese Art, Karl Weiming Lu, Hu Junqiang, Jiang Miao, Zhu Yan, Gong Dongqing, Meicheng Lu, Da Yu, Cheng Yi, Yu Xiang, Wang Yunqing, Jiang Ying, Zeng Rupeng, Zhou You, Jie Yanyang, Zhang Weiguo, Dong Feng, Wu Xunmu, Zeng Yingdong, Yu Qixiang; 2.: The Ink Art with Oriental Charm, Li Guangming, Liu Hengfu, Li

Wenmin, Wang Kaiyin, Zhang Fuxiang, Zhang Li, Zhang Hao, Karl Weiming Lu, Chen Mingchun, Peng Daqing, Zhang Qiang; 3.: AI Art, Zhong Biao, Luo Can, Zhuma Yisaierman, Shen Jingdong, Li Chengcheng, Wang Huaxiang, Yu Jingfan, Liu Shijun & Meng Qiuhan, Lu Sha, Shi Zhenyu, Guo Mei, Zhao Dongfeng, Li Huaqi, Su Xin, Yu Zhongbao, Ye Xiangming, Luo Biwu, Zhai Xiaoshi, Dong Feng, Shen Xian, Yu Junling, Zheng Chengfeng, Nomura Kosho, Ding Guohong, Zhu Hanyun, Qi Fei, Tian Taiquan.

Hangzhou to Venice: A Contemporary Art, Silk & AI Road – A Group Exhibition in the Context of the 2026 Venice Biennale, this project was initiated by Karl Weiming Lu, a Hangzhou born Australian artist and Chief Curator of the Australian Chinese Global Curation Association, which was formed to promote global Chinese and world culture, arts, AI, and science & technology development by a group of international Chinese elites in the fields of humanities, art, design, architecture, AI, science & technology. Karl Lu invited his old friend Prof. Haiyan Wu, a Former Dean of Design School of China Academy to be a Co-Chief Curator of the project. Thus, both Karl Lu and Prof. Wu are Co-Chief Curators to curate the whole project. Further, Karl Lu also invited Mr. Ji Peng as a Co-Chief Curator to curate the Contemporary Art sector with Lu himself. Ji Peng is a Beijing based senior curator and a Director of the Contemporary Art Collectors Association of the China Association of Collectors. Meantime, Prof. Wu played the Chief Curator role to curate the Silk Road & Civilization section of the project. Prof. Wu and Karl Lu also co-curated the Hangzhou AI Dragons section of the project.





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Wind rising, Zhang Li, 2024
Colour ink on paper, 50×50cm



Origin Series @ The Flow of Universal Cloud X, Karl Weiming Lu, 2018
Mixed media on canvas, 61×46cm



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Its Tentacles Are the Wind, Echo Can Luo, 2024-2025
Unreal Game Engine, 3D Printed OBJ (still)



Unknown and Imagination, Liu Shijun, Meng Qiuhan, 2026
AI generated short film (still)

Barbara Grygutis

Bollinger Atelier, Fabrication

Strands. It begins with scattered fibers, unassuming, easily carried by the slightest wind. Alone, each would fray and vanish. Twisted together, they discover a tensile grace and a new strength of interdependence. So it is with cultures. Each language is a filament of memory. Each ritual is a thread of belonging. Each migration is a strand stretched across distance. When these strands are laid side by side and turned toward one another, they form a living line capable of mooring vessels, raising dwellings, spanning ravines. Difference does not disappear in the weaving but rather becomes an architecture of endurance. This is the language of confluence. This is the promise that what drifts can be drawn together. It is the bridge spun by human hands and the braided whisper that says we belong to one another. In these woven strands live stories of unity. Alone, fibers are fragile, yet together they become unbreakable. Together they create an architecture of trust.

Strands is a metaphor of resilience, a testament to strength born from intertwining paths. Each strand bends, yields, and twists. In yielding and bending it gains power. Endurance is flexible, adaptive and alive. In harbors and mountains, in fields and on ships, it has long served as a lifeline and a steady companion in uncertain terrain. Unity transforms vulnerability into quiet invincibility.

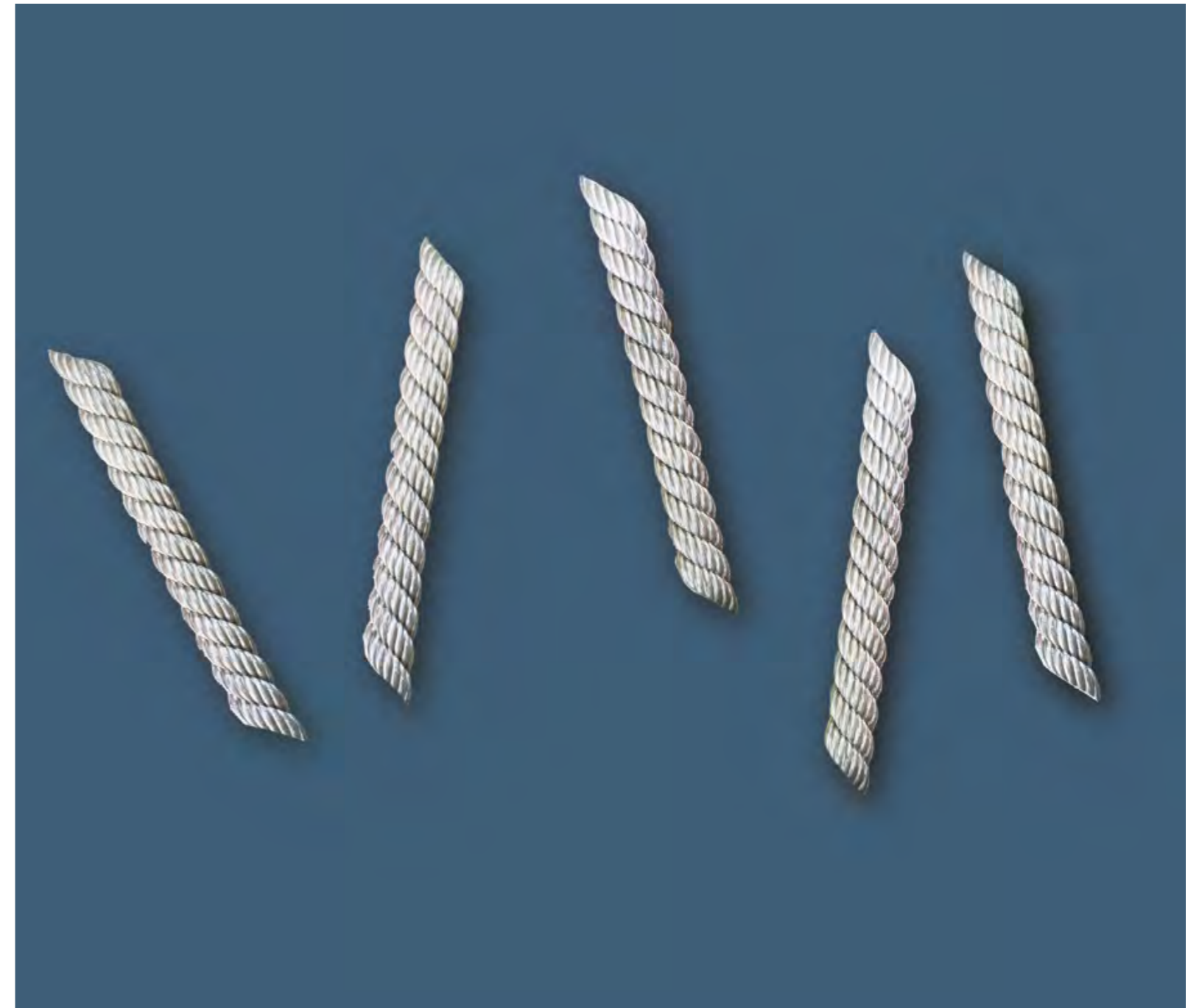
Strands reminds us that culture itself is a cord of countless individual stories twisted into shared meaning. When cast out-

ward, cord becomes a gesture of rescue and a line thrown toward hope. When tied carefully, it becomes a circle of wholeness. To come together at a confluence is an act of deliberate weaving.

Barbara Grygutis creates sculptural environments using architectural elements, familiar objects, and forms from the natural world. Throughout her career as a sculptor, her work has been realized primarily through the practice of public art.

The unlimited possibilities of public art and the placement of artwork into the built environment continue to hold interest for Grygutis. She recognizes that the inclusion of works of art in public spaces promotes a unique interaction between artist and viewer. The broader and less predictable public art audience invigorates the field. Creating to fit the criteria intrinsic to specific locations continues to be a fulfilling challenge. Grygutis elaborates: "My personal interests and inquiries are explored within the project boundaries. This establishes new challenges for each project. I have to stay fresh. That's what draws me into my studio every morning."

Barbara Grygutis has been commissioned to create over 75 works of large-scale public art internationally. Grygutis currently maintains an art fabrication and design studio in Tucson, Arizona, USA.



Barvinskyi Art Gallery

Elham Hadian, Ryts Monet, Farniyaz Zaker

Elham Hadian is a multimedia artist based in Vienna, working with video, photography, and installation. Her practice explores the interrelation of memory, performativity, and political structures.

Hadian presents *Exposed Layers*, a poetic video work that emerges from the artist's immersive residency at an active archaeological excavation site in southern Serbia, where a team of archaeologists were investigating one of the earliest Neolithic migration routes from the Middle East into Europe. Shot on analog Super 8 film, the work is not a documentary in the traditional sense. Instead, it is a sensory meditation on the traces left behind by early pioneers and on the contemporary hands unearthing their story.

Ryts Monet is an artist whose research explores images, cultural frictions, monuments, and symbols of power, often working with found materials such as postcards, stamps, banknotes, and printed or digital media.

In the series *Lamassu (With Love and Embers)*, Monet presents *Paws* and *Wing* – fragments of ancient Assyrian figures – CNC-milled from digital scans and merged with AFP photographs documenting their destruction by ISIS. These works link ancient heritage with contemporary catastrophe, reflecting on resilience and vulnerability in the face of historical and political upheaval.

The head of a Lamassu, 3D-printed in collaboration with scholars from the University of Baghdad, continues this inquiry by tracing the afterlives of cultural heritage through conflict, displacement, and restoration.

Farniyaz Zaker is a multidisciplinary artist working with textiles, sculpture, drawing, print, video, and installation. Inspired by Gottfried Semper's theory that architecture originates from weaving, the artist's practice recontextualises textiles and carpets as architectural devices rather than just decorative elements, transforming spatial environments through tactility, enclosure, and order.

Referencing Gabriel Guevrekian's carpet-inspired gardens of the 1920s, Zaker investigates how modern architecture and art use textiles to manipulate spatial perception, blurring the boundaries between interior and exterior. The artist assembles these ideas through an examination of carpets and woven forms and their transformation of contemporary spaces, creating environments that are immersive, intimate, and tactile.

Barvinskyi Art Gallery operates within the Viennese art landscape, presenting both established and emerging artists from international and local contexts. The gallery focuses on artistic practices engaged in social and political discourse, exploring historical narratives, cultural memory, and their contemporary reinterpretations. The gallery's curatorial vision is guided by the director's archaeological background, blending an analytical depth with the evolving currents of the contemporary art scene. Through exhibitions and public programs, the gallery seeks to create a professional setting for critical engagement and cultural exchange, encouraging dialogue and reflection within the art community.





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Lamassu (With Love and Embers) / Paws, Ryts Monet, 2017
CNC sculpture, high-density foam, 44×68×36cm



301

Homage to Gabriel Guevrekian I #10, Farniyaz Zaker, 2025
Gouache and ink on paper in a wooden frame, 29,5×40,5cm

Bryan Hamilton Chadwick

What if you woke up one day inspired to make a painting of the sky. Not just that one day, but every day, for an entire year.

365 Skies. This is the true story presented in Bryan Hamilton Chadwick's room at Palazzo Bembo. Bryan's art is defined by a life-long worry that his creative inspirations or 'nudges' might come from a source outside of himself. Many creatives feel this, but it's been emphatic in Bryan as far back as he can remember. His query is, "how can this be happening in me, and why?"

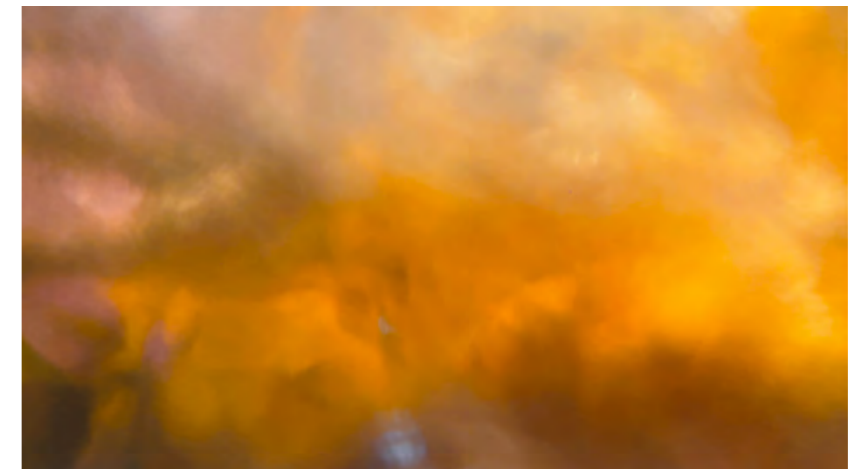
Growing up in Canada under a big sky, he has likened the formation of ideas and impulses in the creative mind to the formation of clouds, storms, and sunbursts above him. That turbulence. "You don't know how it's going to turn out; but you know it's coming; you can feel it, like an approaching storm."

Since Bryan's art is an attempt to understand his own creativity – why it's happening, what's nudging it along – he's been painting skies as a way to express the vastness and ever-changing expanse within the creative mind. He has long thought of these as "neuro-landscapes", or "MRIs of inspiration in progress", glimpses of an inner world in which blue-sky calm can be interrupted by sudden volatility, a deluge, a hurricane, and the proverbial lightning-strike of inspiration. As his story unfolds, though, the artist comes to confess that these are not skies he's seen outside in the world, but, rather, those he's seen inside himself, on a horizon the rest of us haven't actually arrived at yet. As such, he has turned the tables: Now the world outside might be coming from a source inside himself.

365 Skies is comprised of a film in which an entire year of skies passes in a single sitting, with sound, narration, and original score by the artist; a sampling of *Skies* photo-etched on silver metal; a print-on-demand hard-copy coffee table book; and an opportunity to acquire a limited edition print of the Sky corresponding to your birthday, or any combination of Skies you wish, all available at the project's website.

Bryan is a New York-based multi-disciplinary artist with a special interest in the inexplicable moxy of the muse and if creativity has been gifted as a survival mechanism in us.

To fund an art life free of market forces, Bryan served as a White House speechwriter and global ad agency creative director in Toronto, Hong Kong, London, Paris, Amsterdam, and New York. He is a recipient of over 175 international awards for creativity, including three "ad-of-the-year" awards, an "ad-campaign-of-the-decade" award, as well as accolades from The Cannes, London, Austin, New York, Vegas, and Los Angeles Film Festivals, among others. He's a two-time World Entertainment Awards nominee, a Luxembourg Art Prize jury certificate recipient six years in a row, and Boynes Emerging Artist Award winner. His activism has garnered Anthem, Pixie, Davey, and Telly awards. For his work on noble causes, Bryan has been recognized at The United Nations with a Gold Award for Outstanding Service in the Interest of Public Service. He is a Trustee of the National Institute of Social Sciences and a proud recipient of a "Best Dad Ever" coffee mug.



Catherine Widgery

Widgery Studio

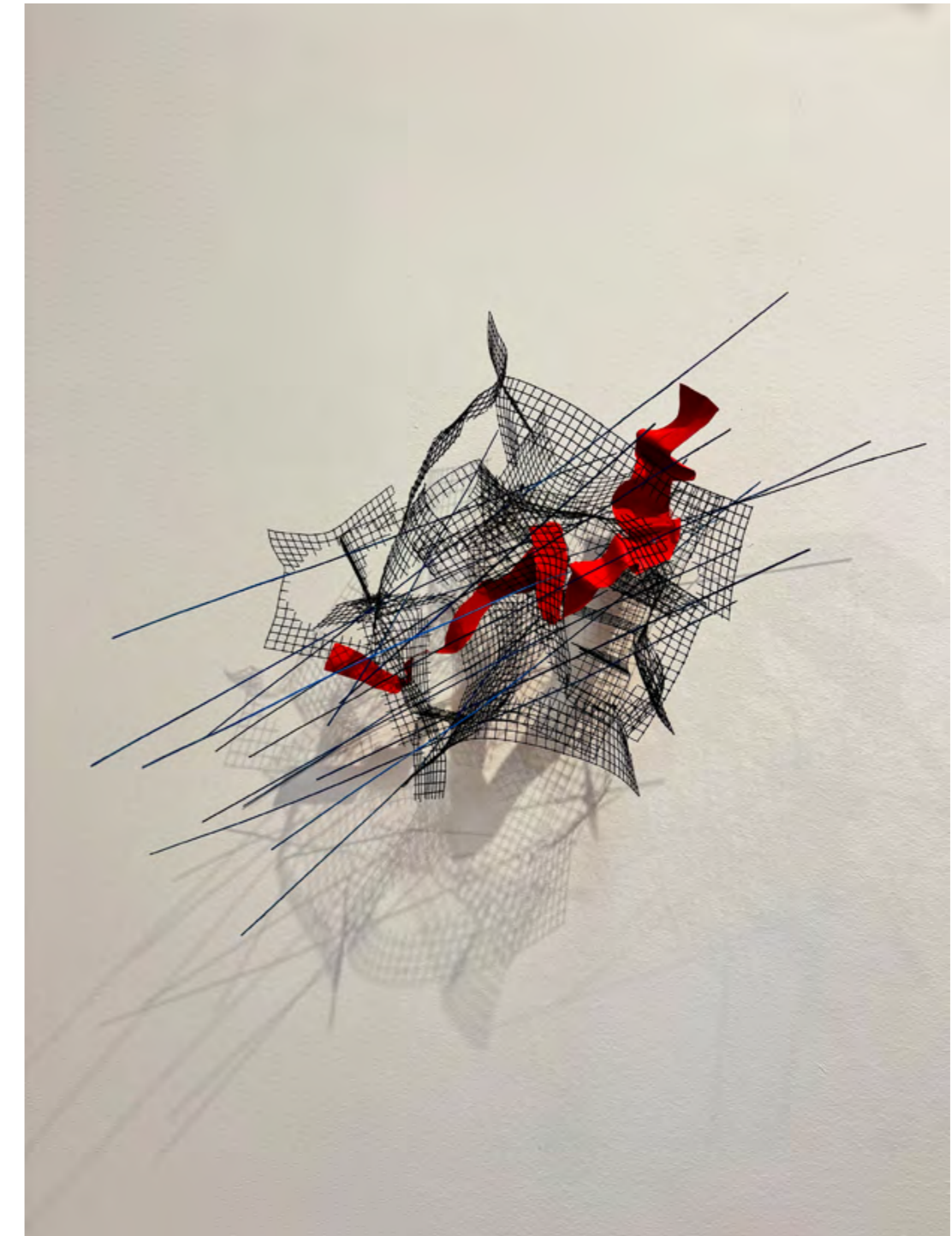
The series *Matters of the Heart* (2025 - 2026), explores the fragility, confusion, pain and exuberance of our emotional inner workings. Through fragments of form in screening and wire, we see the inner chambers of these translucent structures as though through an x-ray into our interior world. Suspended from virtually invisible lines, they turn in a breath of air. Or clinging to the wall, exposed and vulnerable, they nevertheless vibrate their energy to the surrounding environment. An impossibly delicate moment of support heightens their tender mix of chaos and calm. And their shadows are ghosts in conversation with the physical object. Our attention flits back and forth from one to the other.

A subset within this series is *Balancing Act*. Suspended by a thread, pale open forms almost disappear against the white wall. We witness the turning structures engage in the quiet labor of establishing balance amidst uncertainty and instability. Here the shadows are often bolder than the objects themselves; the original engages with its shadow as though in a dance between object and its projection, as they come together and move apart. Despite the movement, there is a stillness, a *pas de deux* that is never finished, never resolved. Yet finding balance is also a playful game. Twisted ladders and stairs begin and end in emptiness. Like a tightrope walker, the movement of these fragile structures captures our attention as uncertainty and near misses of collision has us hold our breath.

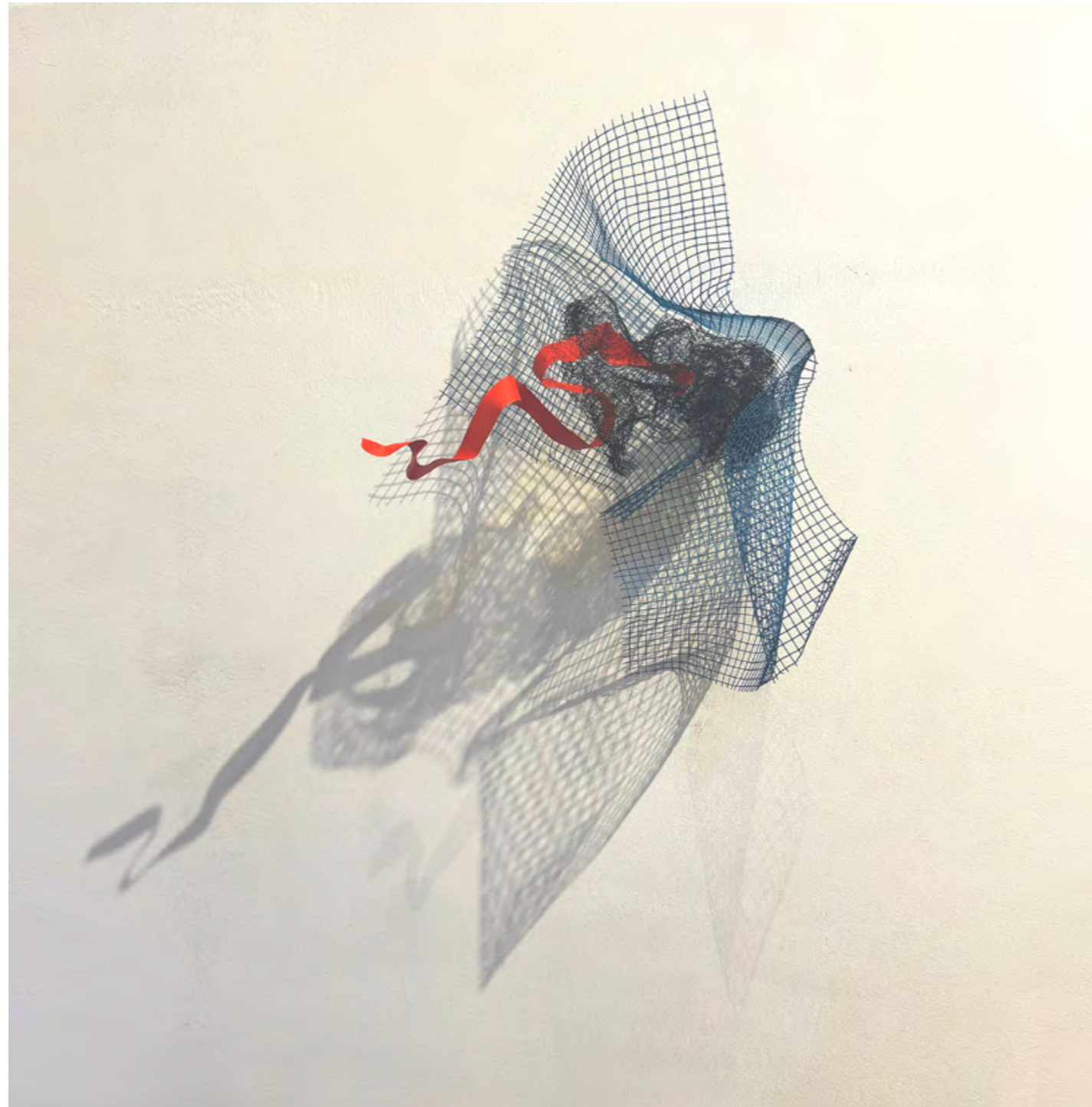
Catherine grew up wandering forests and creeks around her home outside of Pittsburgh, but she passed roaring steel mills each day on the way to school. The never static tension between nature and the urban environment shaped her perceptions. Catherine's practice of creating site-specific public art works spans 40 years and more than 50 major artworks. She recently reengaged in her studio practice where the freedom of experimentation and play has inspired this new series.

"Give the viewer something intriguing to help them come alive to their surroundings and their inner landscape." Mystery, ambiguity and changeability is a metaphorical narrative, so interpretation resides within the participant. The physical boundaries of the artworks dissolve in light and shadow. Permeable, dematerialized, appearing and disappearing, it is changing light and the viewer's participation that determines the art in any given moment.

In addition to numerous solo and group exhibitions in galleries and museums and many site-specific public art projects, her award-winning artworks have been featured on the covers of *Sculpture*, *Landscape Architecture*, *Espace* and *World Sculpture News* magazines.

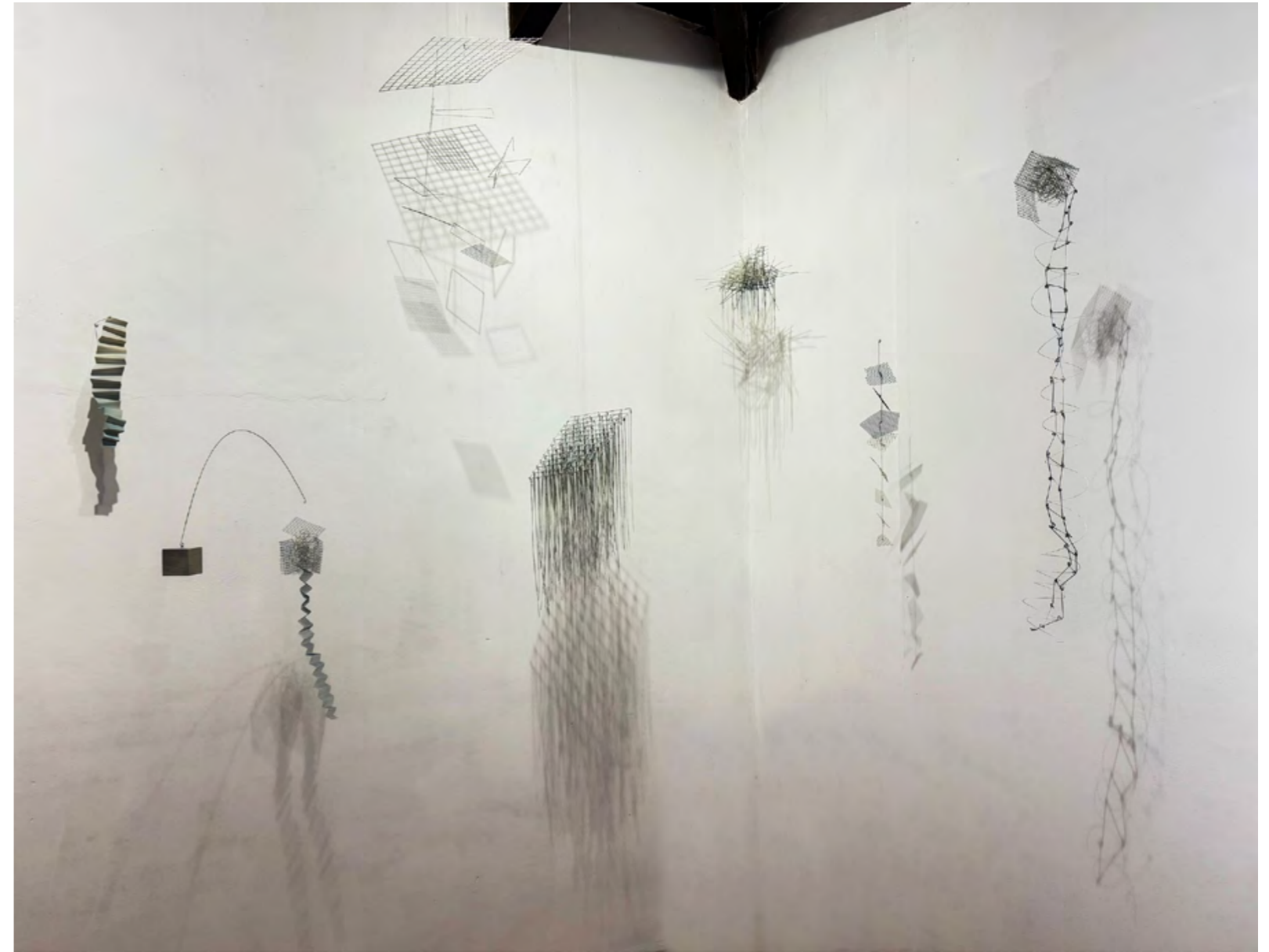


it wasn't supposed to rain, 2025
Painted steel wire and mesh and aluminum sheeting



306

not what you told me, 2025
Painted steel wire and mesh and aluminum sheeting



307

balancing act, 2025-2026
Painted wire, mesh and mahogany, miscellaneous

Claus Bertermann
Jos De Troyer, Agent

The artworks presented in this exhibition focus on the act of painting itself. Wide brushstrokes move across the surface in layered directions, creating compositions that feel built rather than depicted. The paintings do not describe a place or object, but show traces of movement, pressure, and decision. Each layer remains visible, allowing the viewer to follow the development of the work over time.

Color is used as a physical element rather than a decorative one. Tones overlap, break, and merge, producing depth and variation within the surface. Some areas appear calm and open, while others are dense and energetic. This contrast gives the works a strong sense of tension and release.

The paintings invite close observation. Meaning is not fixed, but develops through the viewer's engagement with rhythm, scale, and direction. Within the framework of *Personal Structures*, these works reflect on how structure can emerge from

gesture and how order can exist within free movement. The result is a series of works that emphasize process, presence, and visual balance.

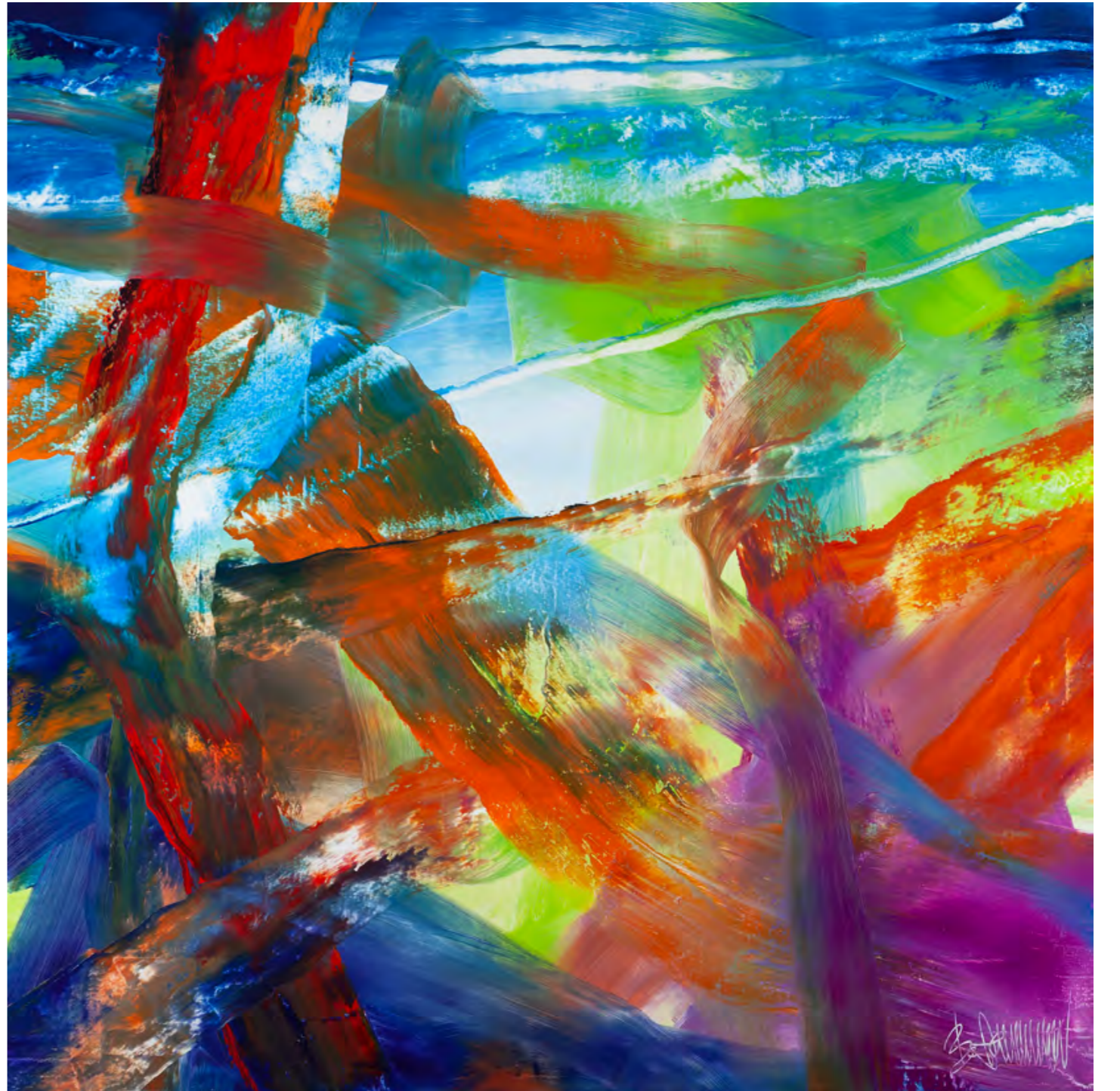
Claus Bertermann is a contemporary artist whose work focuses on balance, emotion, and form. His artworks explore the relationship between structure and feeling, between control and openness. Using clear compositions, subtle textures, and strong contrasts, he creates works that invite the viewer to slow down and observe. Rather than giving fixed answers, Bertermann's work leaves space for personal interpretation. Each piece reflects a quiet dialogue between the visible surface and the inner experience behind it. Presented within *Personal Structures* at Palazzo Bembo, his work connects naturally with themes of perception, presence, and human experience. Bertermann's artistic language is calm and direct, encouraging reflection through simplicity and attention.





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FJ54#CB, 2024



311

V2F2#CB, 2021

Deborah Ruggieri, DivaPhoenixArt Carmen Kurbjuhn, Curational Support

With *Phoenix Wall*, Deborah Ruggieri (DivaPhoenixArt) presents a site-specific installation consisting of six large-scale abstract canvases deliberately removed from their conventional exhibition context. Suspended freely in space, the works are arranged transcontextually, recalling laundry lines in the Venetian urban landscape. Combines expressive large-scale abstraction with feminist historiography and mythological depth. *Phoenix Wall* is conceived as a visual narrative of female agency across centuries – an artistic research project that translates cultural memory into a contemporary visual language. This reference operates structurally rather than illustratively, introducing a spatial logic of proximity, exchange, and visibility that transforms abstraction into a relational field.

The point of departure is three historical female figures who, in different ways, embody intellectual, social, and artistic authority: Veronica Franco, Christine de Pizan, and Rosalba Carriera – whose lives share a decisive common thread: economic and intellectual independence within historical systems that largely denied women access to authorship, visibility, and autonomy. Franco navigated political influence through literary and social agency; de Pizan sustained herself through authorship and an independent scriptorium; Carriera achieved professional sovereignty through portrait painting and international recognition. They are placed in dialogue with three female deities from different cultural spheres serving as archetypal resonance spaces.

This constellation does not result in illustrations, but rather in a dynamic field between concrete biography, cultural memory, and present-day discourse: Who writes history? Who holds interpretive power? How can female voices across time be made visible and audible – and translated into cultural agency? Together, the six works form a mythological triangle of female

self-creation. Abstraction functions as a mode of thinking: Ruggieri translates analytical research on power, identity and equality into sensorial compositions of material, gesture, and space.

The works operate through condensation and intensity – less as narrative in a classical sense, and more as energetic fields in which historical forces, contemporary questions, and personal visual logic converge. The installation follows a curatorial logic that generates a movement through the space: from knowledge and writing, through craftsmanship and form, toward transformation. The phoenix crowns the narrative – not as a static symbol, but as a process of renewal and self-creation.

Deborah Ruggieri is a Berlin-based contemporary visual artist and art historian with a strong connection to Venice. Her artistic practice is grounded in a profound command of material, gesture, and spatial composition, developed through decades of artistic work beginning in early childhood. From collage to painting and spatial experimentation, her practice has evolved through constant exchange with other disciplines, culminating in a reflective engagement with abstraction as her artistic language. Ruggieri's works are driven by intense color, gesture, and spatial dynamics. Grounded in studies of art history, cultural studies, and political theory, she understands abstraction as a mode of thinking – a process through which questions of power, identity and equality are translated from analytical research into sensorial form. This oscillation between intellectual structure and intuitive freedom constitutes the conceptual backbone of her practice under the name DivaPhoenixArt. Through her concept she positions abstraction as a site where freedom, knowledge, and renewal intersect, and where art functions as an active agent within contemporary intellectual and societal discourse.



DOM Art Residence

Accepted Without Review is a project that reflects on trust, institutional fear, and the systems that regulate access, visibility, and legitimacy within contemporary art. It questions how formats, hierarchies, and selection procedures shape not only what is shown, but also how art is encountered and who is allowed to speak. The project is rooted in the observation that contemporary art often protects itself through complex structures, professional codes, and closed languages. While these mechanisms aim to maintain quality and authority, they also produce distance and exclusion. Art becomes something to be decoded rather than experienced, and many viewers step back not out of indifference, but because they do not feel addressed.

Accepted Without Review proposes a different approach. Instead of evaluation or filtering, the project is built on trust in the artist's practice. It rejects the review process as a form of control and replaces it with acceptance as a starting condition. Artists are invited without being asked to justify their methods, adapt their work, or fit predefined expectations. The project unfolds over time rather than around a single finished outcome. During the residency, each artist works from their own studio while their daily practice is streamed live to Palazzo Bembo. The screen becomes a window into an often invisible part of artistic life: moments of focus and doubt, repetition and pause, routine and intuition. Creation is shown not as a polished act, but as a fragile, human process embedded in everyday life.

Viewers are invited to follow the work as it slowly takes shape, without knowing the result in advance. At the end of the

residency, the completed artwork is physically installed in Palazzo Bembo. By then, the final presentation feels less like a climax and more like a moment of arrival – the material trace of a shared journey. Within the context of *Personal Structures*, *Accepted Without Review* functions as an experiment in openness and care. It asks whether an art space based on trust rather than control can foster deeper connection, attention, and responsibility, and whether refusing evaluation can lead to a more honest encounter between art and its audience.

DOM is a hybrid project combining a nomadic art residency, a contemporary group exhibition, and an online gallery presenting works by artists-in-residence. Each year, DOM hosts 12 artists for one-month residencies. We cover accommodation and material costs, allowing participants to fully focus on their practice. Every edition is built around a specific theme, encouraging engagement with urgent social, political, or cultural issues.

DOM follows a nomadic model, changing locations regularly. This approach reflects today's unstable socio-political realities and enables us to work with new contexts, audiences, and local artistic communities. The residency includes an educational program with international art professionals, featuring lectures, workshops, and public discussions. DOM organizes two public group exhibitions: one presenting the artists' existing practices and another showcasing works created during the residency. An online gallery supports artists by offering their works to an international audience.



Hasta La Raiz Gallery ContArt Gallery

The exhibition proposal unfolds as a progressive journey that begins with visual languages rich in symbolism, narrative, and recognizable imagery, gradually moving toward territories where form is freed from representation and abstraction becomes experience.

At the beginning of the path, the artworks invite multiple readings: the body, landscape, iconography, cultural memory, and the narrative element emerge as devices of meaning. These images function as thresholds, inviting the viewer to an active interpretation in which symbols and references act as anchors.

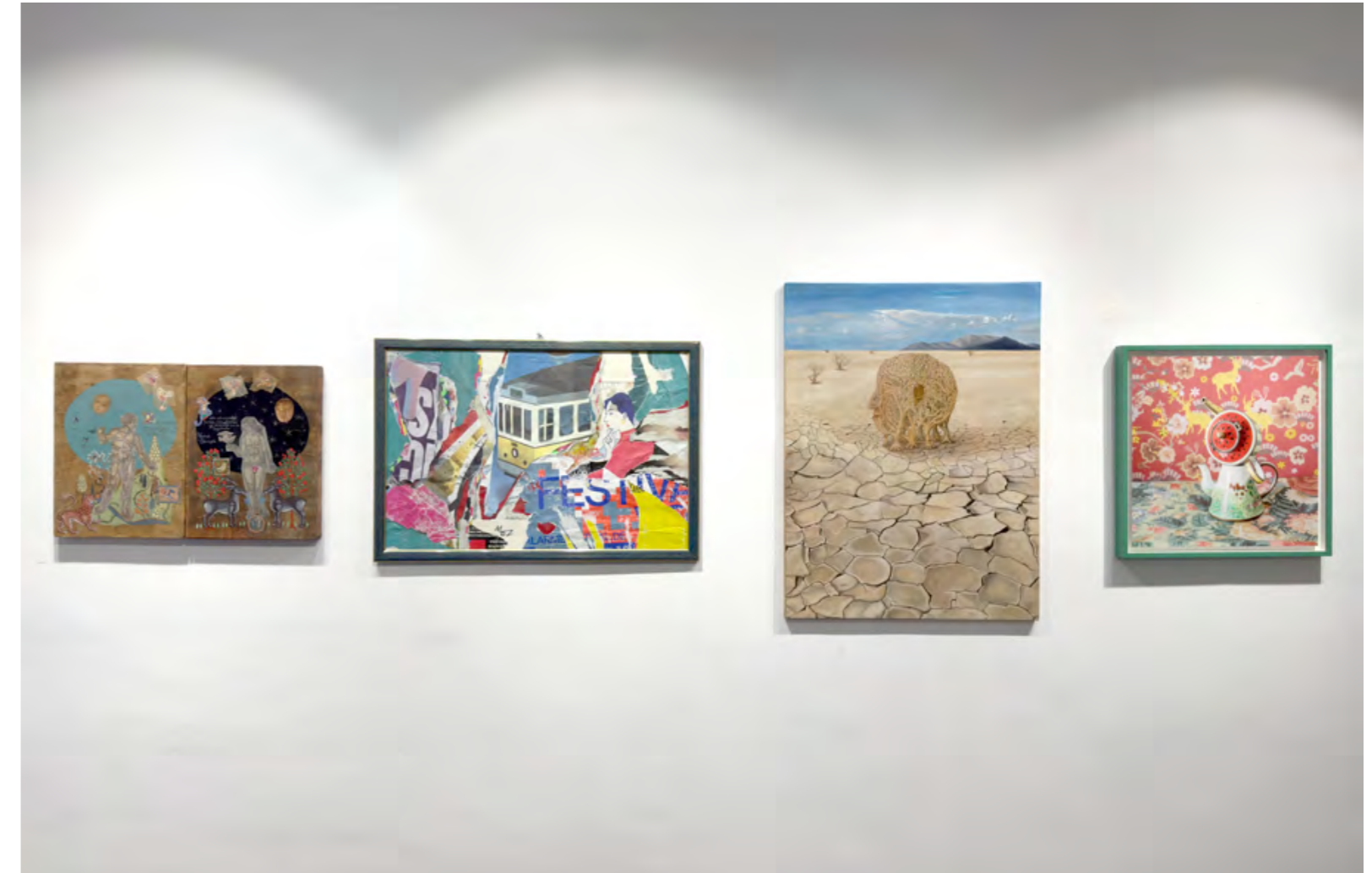
As the journey progresses, the artworks begin to detach from narration, privileging materiality, gesture, color, and compositional tension. The image no longer describes; it suggests, vibrates, breathes. Abstraction thus emerges not as a rupture, but as a natural consequence of the visual and perceptual process.

The exhibition design accompanies this shift, proposing a passage from the readable to the sensorial, from interpretation to contemplation. In this transition, the exhibition invites visitors to abandon certainties and inhabit a space where meaning becomes open, mutable, and deeply personal. In this way, the

exhibition takes shape as a path of transformation, where each artwork becomes a station in a process that moves from symbol to form, from image to rhythm, from narrative to experience.

The four represented artists are Marcela Chichizola, Mario Martínez, Michel Oz and Fernanda Zannol.

Galería Hasta la Raíz is dedicated to promoting and disseminating contemporary Latin American art, offering a platform for both emerging and established artists to showcase their work. The gallery emphasizes the celebration of cultural diversity and artistic expression, aiming to provide accessible art experiences to a wide and varied audience. Through its exhibitions and activities, the gallery seeks to enrich the local and international art scene, contributing to the development and recognition of Latin American art. Additionally, the gallery is characterized by its inclusive and accessible approach, utilizing technologies such as QR codes to connect visitors with artists and facilitate the acquisition of artworks. This commitment to innovation and community engagement reinforces its mission of bringing art closer to the public and promoting culture in all its forms.



Hijo Nam, Space 776 Gallery

Hijo Nam's recent body of work unfolds as a unified spatial narrative rather than a collection of discrete objects. Works made with mother-of-pearl, lacquer, and painting operate as interdependent elements that together form a continuous structure. Within this framework, constellations and the Big Dipper are not presented as fixed symbols or astronomical diagrams, but as relational systems shaped through observation, memory, and the gradual accumulation of meaning.

Mother-of-pearl functions as a surface that responds sensitively to light and movement. Its iridescence resists a stable image, allowing forms to appear and dissolve depending on the viewer's position. Nam draws on this quality to evoke the nature of starlight – constant in presence yet endlessly variable in perception. Lacquer, by contrast, is constructed through repetition. Layer by layer, it seals time into the surface, producing depth through accumulation. The tension between immediate reflection and embedded duration creates a dialogue between fleeting perception and long-term continuity.

The constellations suggested in these works remain intentionally unsettled. Relationships between points are allowed to shift, underscoring the idea that constellations are not objective maps but cognitive constructions formed by the human need for orientation and coherence. The Big Dipper, historically used in East Asian cultures as a guide for direction, seasonal change, and the cycle of life and death, appears here as a relational structure rather than a system to be decoded.

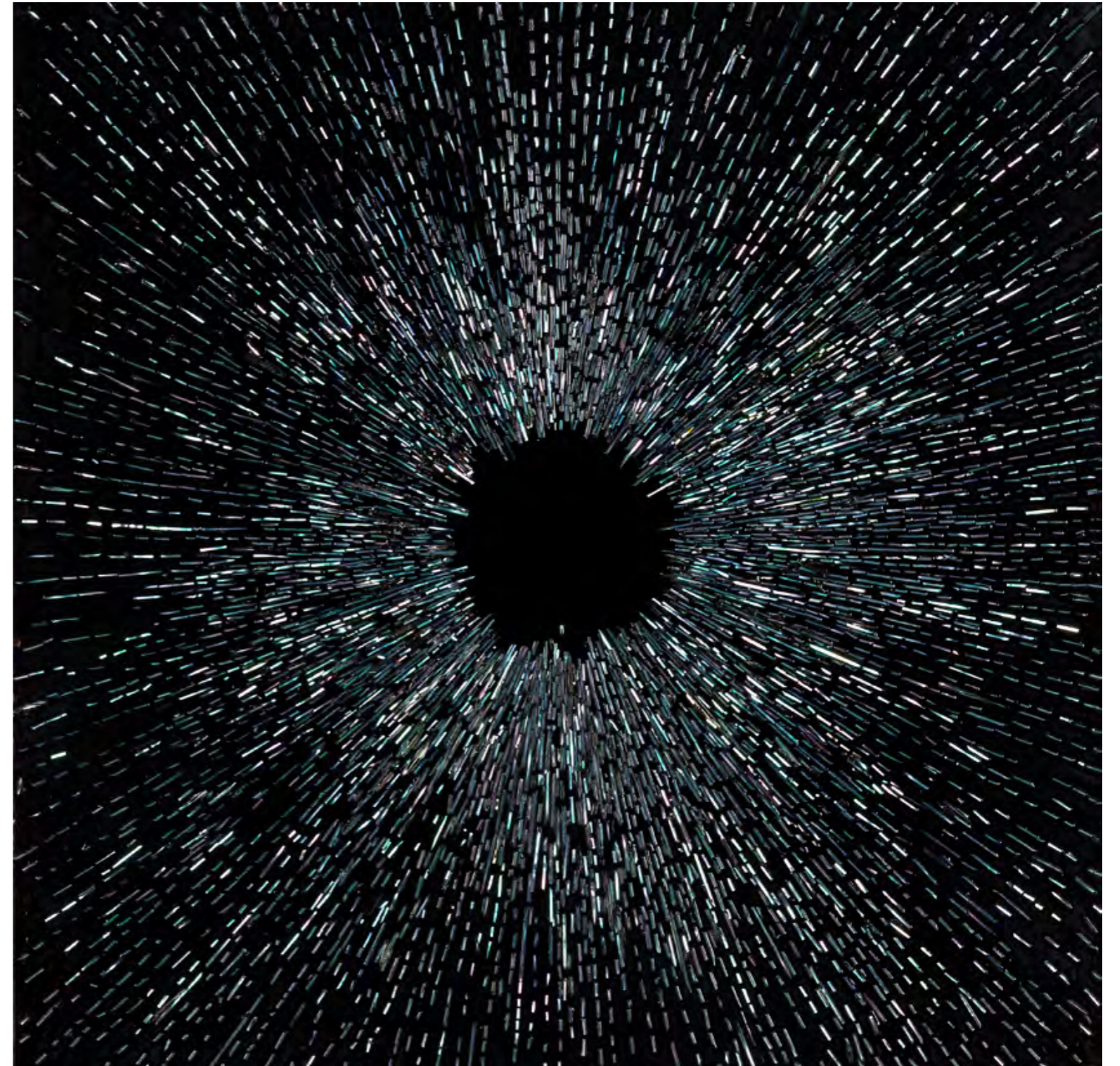
The paintings extend this framework into an emotional and sensory register. Rather than depicting stars directly, they hold the experience of looking itself – darkness layered with color, density interrupted by quiet intervals, and surfaces that register hesitation, memory, and duration. These works echo the

rhythms established by the mother-of-pearl and lacquer pieces, creating zones where sensation and recollection settle.

Together, the works function as a single installation that unfolds through movement and attention. No single piece offers a complete image; meaning emerges gradually as the viewer navigates between surface, light, and depth. Nam's work does not seek to revive myth or illustrate cosmology, but acknowledges that humans have long relied on the sky to orient themselves emotionally as well as physically. Through traditional materials and restrained gestures, her work gives form to this enduring act of searching for direction, revealing constellations as reflections of how meaning is constructed over time, through belief and presence.

Hijo Nam (b. 1961) is a multidisciplinary artist who received her BFA and MFA in Fine Arts from Pratt Institute in New York. Working across painting, installation, ceramics, and textile-based practices, her work explores themes of origin, memory, shamanistic traditions, and the relationship between humanity and the cosmos. Nam is known for integrating material experimentation with philosophical inquiry, allowing traditional materials to carry contemporary meaning.

She has received numerous awards, including the Grand Prize at the 43rd National Art Exhibition of the Republic of Korea (2024) and being named Best Artist of the Year by the Korean Association of Art Critics (2022). Her work has been widely exhibited internationally, with presentations at major museums, art centers, and cultural institutions across the United States, Europe, and Asia, including a landmark exhibition at the National Archaeological Museum of Greece. Nam's practice continues to evolve through research-driven projects that connect ancient narratives with present-day experience.



Hugh Lassen

These recent sculptures and drawings by Hugh Lassen present his ongoing exploration of vital form. His work is grounded in studying the figure through drawing. As sculpture is both a visual and tactile art form, he has made drawings and studies specifically to develop his sense of touch. Often he will draw a small object, a pebble or twig, by feel. In this way he can explore the whole object, and by extension sculpture, fully in the round. From these informal studies he can choose forms that seem compelling to further develop as future ideas for sculpture as presented here.

Hugh tries to match a particular stone or piece of wood, its scale, heft and grain, with an idea from his drawings. As the carving progresses, often the drawing is put away and the formal problems of the three dimensional sculpture need to be solved.

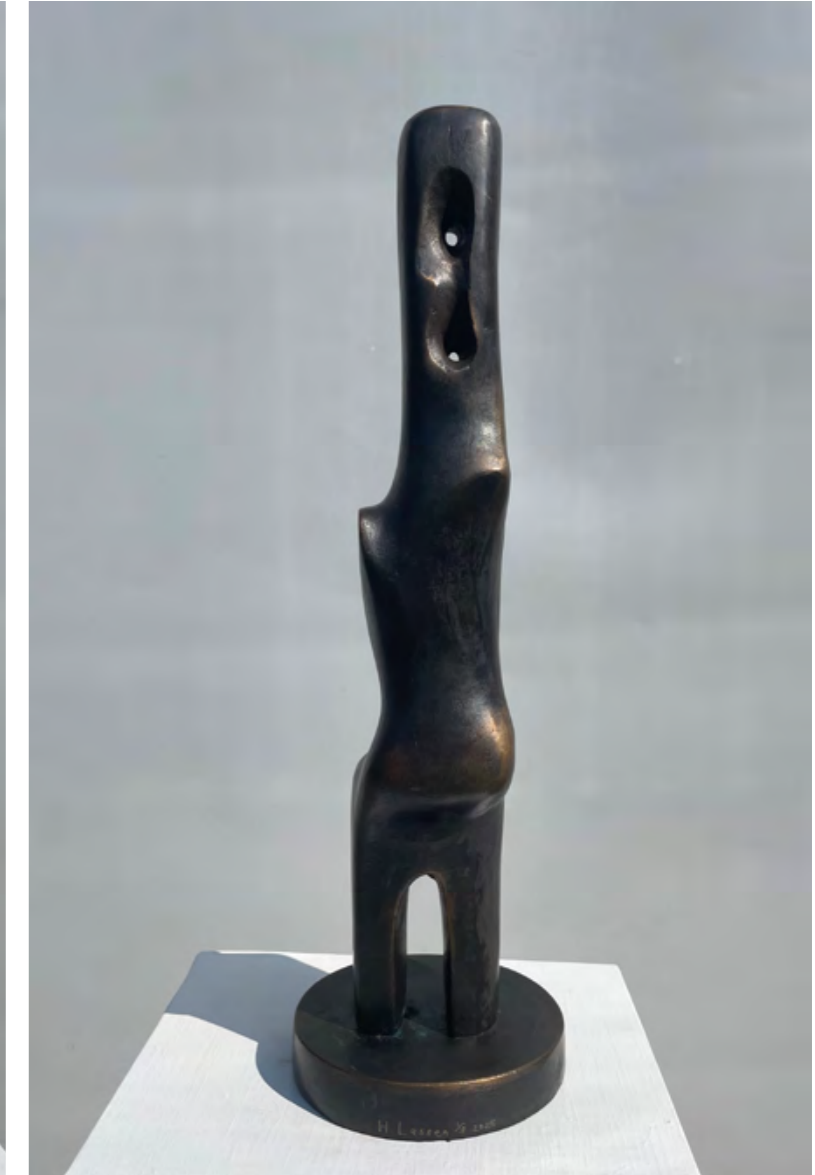
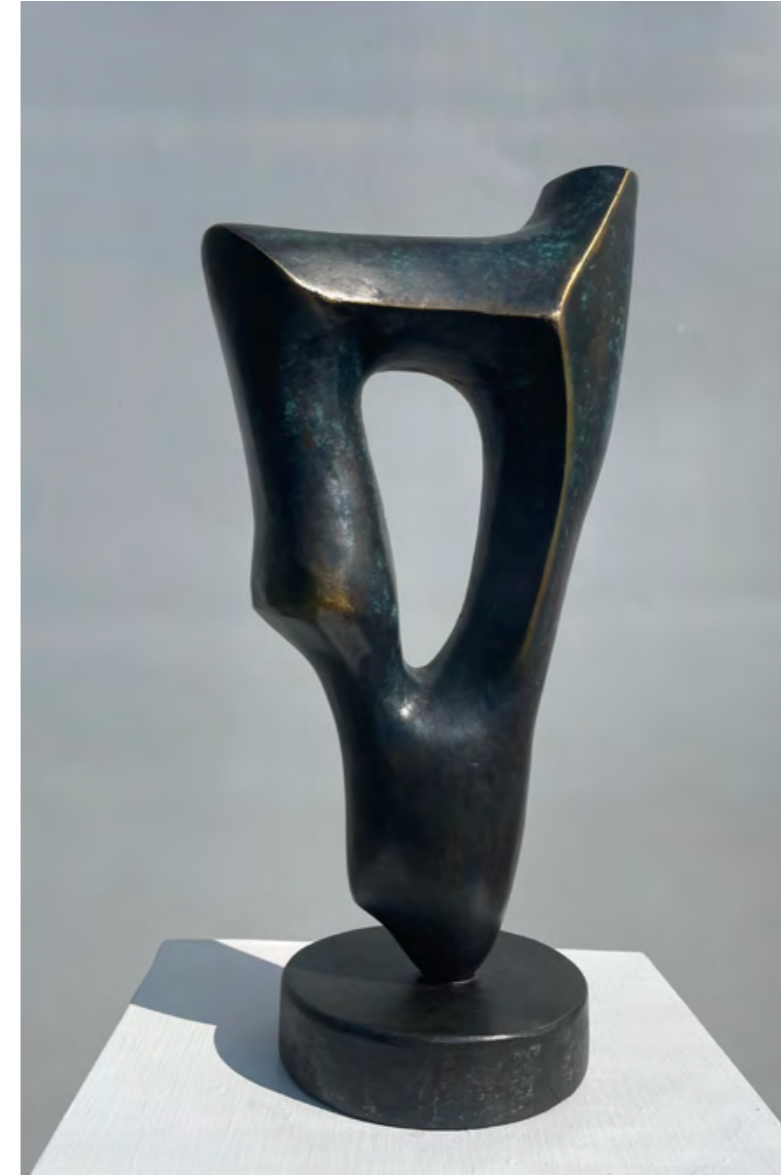
Hugh is also inspired by the historical cannon of sculpture stretching from pre-history to the present, including works from archaeological and anthropological collections. Coming around the corner of a museum and being inspired by the intimate power of a piece of sculpture is a delight for Hugh. It is this delight and sculptural language that he is inspired to engage with.

Also presented here are small bronzes. They were cast after plaster maquettes that provided an intermediary between an idea from a drawing and a large stone sculpture. Often Hugh

will cast a proportional plaster block at 1:10th of the scale of the stone. He will then carve the plaster knowing that he can achieve that form in the block of stone. The time and effort required to flip and rotate a large stone is considerable so a plaster maquette provides a clear way forward with a large stone sculpture. As with the drawings, a maquette acts as a guide that is eventually abandoned as a reference.

For Hugh, sculpture is fundamentally an intuitive process full of trial, error, and brief moments of clarity. After many years of practice he has come to trust the almost blind, halting process of educating a block to a final form.

Hugh Lassen was born in 1976 in Edinburgh, Scotland. He took sculpture classes at the Rhode Island School of Design while studying at Brown University. He learned to carve after seeing a small Native American spear weight carving (also called a “Bird Stone”) in a museum. He continues to be greatly inspired by Ancient and Indigenous Art as well as Modern Art. Often an idea will emerge from a drawing and will provide the beginning for a sculpture. By carving directly in the stone or wood the idea will be refined until, hopefully, it works in the round. He lives with his wife and two children in Cherryfield, Maine.



Jaspar Joseph-Lester

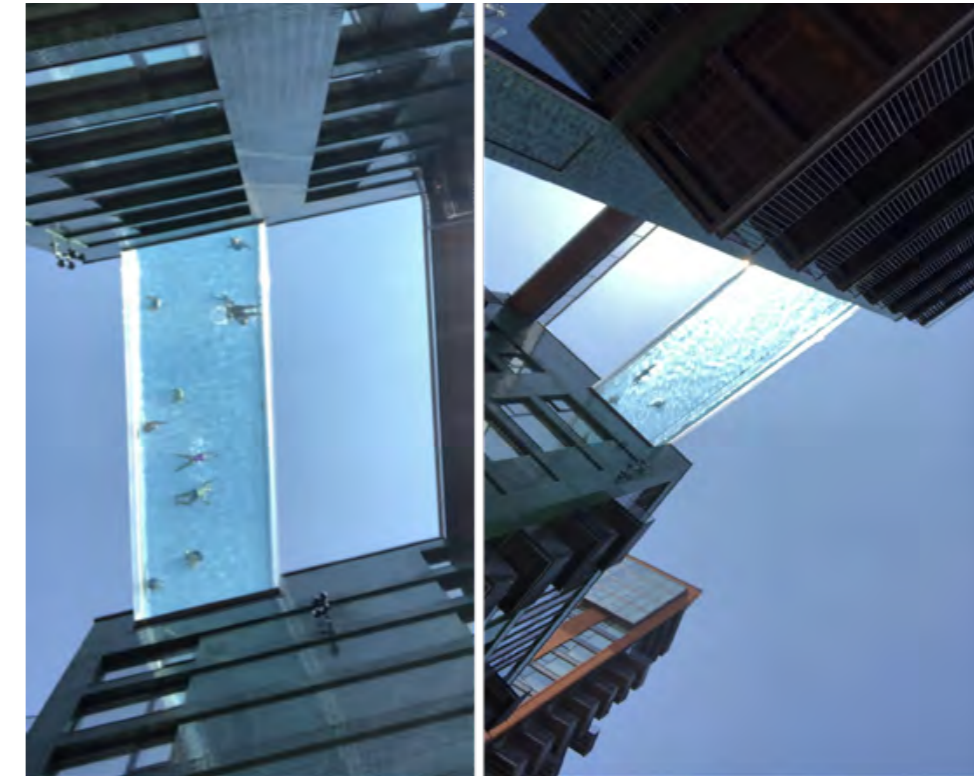
The video works selected for the exhibition examine water as both material substrate and ideological metaphor within advanced capitalism. *Sky Pool* (single channel video, 10 mins, 2021) is an audio-visual essay on the urban infinity pool – particularly the second-generation “sky pool” – as a paradigmatic form of late capitalism. Drawing on Fredric Jameson’s claim that cultural production reflects the logic of its economic moment, the work explores the elevated, glass-walled pool as an architectural allegory of boundlessness. Suspended between towers and merging water with skyline, the sky pool performs a fantasy of limitlessness – an engineered horizon without edge. As Mark Fisher cites Jameson in *Capitalist Realism*, it is “easier to imagine the end of the world than the end of capitalism.” The sky pool materialises this condition, rendering structural limits invisible. Tracing a genealogy from the monumental rooftop pool at Marina Bay Sands to contemporary glass-bottomed residential developments, the work contrasts visible catch-and-pump infrastructures with seamless CGI-enabled image environments. Water becomes computational, aestheticised and securitised – an image-space in which infrastructure disappears into spectacle. Drawing on Walter Benjamin and Luc Boltanski and Eve Chiapello, the video considers how capital reinvents its surfaces, absorbing critique and aestheticising excess. The delirium of floating above the city mirrors the abstract flows of finance: liquidity as leisure, finance and ideology.

Grand Canal (Single Channel Video, 3 mins, 2005/2009) cuts between the Venetian Casino Hotel in Las Vegas, Villaggio

Italia in Nagoya Port and Venice itself. Gondola rides circulate tourists through replicated canals, blurring distinctions between “authentic” city and themed reproduction. The canal, once embedded in mercantile exchange, reappears as franchised spectacle. Historic and geographic differences dissolve into image equivalence, suggesting that under global capitalism spatial identity yields to reproducibility.

If *Sky Pool* explores vertical transcendence, *Grand Canal* examines horizontal replication. Together the works frame water as a carrier of ideology – suspended, purified and endlessly reproduced – through which capitalism renders itself natural, pleasurable and inevitable.

Jaspar Joseph-Lester is a London-based artist and Professor of Critical Spatial Practice at the Royal College of Art where he is Head of Programme, MA Sculpture. His interdisciplinary practice spans art-making, writing, curatorial projects, public interventions and participatory walking methodologies, examining the politics of space at the intersection of art, architecture, urbanism and social theory. His work explores how images, data and spatial systems shape urban experience, social behaviour and regeneration processes. Addressing post-urban conditions and conflicting ideological frameworks embedded in modernity and renewal, he uses artistic research to rethink masterplanning and civic participation. Through projects, publications and collaborative research, Joseph-Lester positions art as a critical tool for understanding and reimagining contemporary urban life.



JS Gallery by Institute of Mediterranean Culture

Crosslines: Unlocked Identities

Curated by Julia Sysalova

Crosslines: Unlocked Identities is a multimedia project that explores identity as a process of becoming, unfolding through the intersection of lived, imagined, digital, physical, and cultural trajectories. The project brings together four artists, each articulating a distinct type of crossline, a threshold where identity is released from imposed models and internalised structures, trauma, cultural simulacra, childhood archetypes, digital and bodily constraints.

Alena Rezanova establishes the project's cosmic coordinate system. Her works are structured around a Cartesian grid reconfigured as an inner topography. Four shifting quadrants – real and imagined, digital and physical – form a field of continuous transition in which her *DreamScapes* unfold. Identity opens here at the centre of an internal collapse, a moment where chaos condenses into form and orientation is briefly suspended.

Natalya Radünz introduces the project's existential architecture and humanistic core. She maps archetypal crossroads that trace a woman's inner biography: the first encounter with irreversibility, the emergence of personal choice, and the transformation of falling into flight. The recurring figure of the girl functions as a pre-personal self, an inner witness that accompanies the individual across time.

Veera Romanoff brings bodily and psychological intensity to the project. The body becomes a site of internal collision – torn, sutured, traversed by its own movements – where a new form is born through rupture. Her visual language operates as an anatomy of intersection: red and flesh as zones of vulnerability, black as shadow, and saturated colour as the space of emergent impulse.

Alina Altukhova articulates the project's sociocultural dimension. She reintroduces Barbie as a nostalgic and destabilising code, producing tension between elitist and mass culture, gloss and unease, the real and the artificial. Barbie appears simultaneously as a camp figure (after Susan Sontag), a metamodern oscillation between irony and sincerity, and a simulacrum of ideal femininity – a mass-market archetype intruding into the territory of “high” art.

As part of the Institute of Mediterranean Culture (Greece) ecosystem, JS Gallery approaches art as a transitional space, a site where fragmented identities, migrant experiences, and cultural memory intersect. It extends its presence across the United States, Europe, and Asia, bringing together artists from diverse geographies. Their practices are shaped by displacement, belonging, and the search for a shared visual language in a divided world.

Through exhibitions and curatorial projects, the gallery explores contemporary art as a form of cultural translation, working across media, perspectives, and narrative structures.

Led by curator and art critic Julia Sysalova, JS Gallery is defined by her long-standing expertise in contemporary art and cultural strategy and guided by a research-driven curatorial vision that prioritises conceptual depth, artistic autonomy, and long-term international visibility. Its projects aim to make contemporary art accessible to a wide audience while maintaining a high professional and intellectual standard.





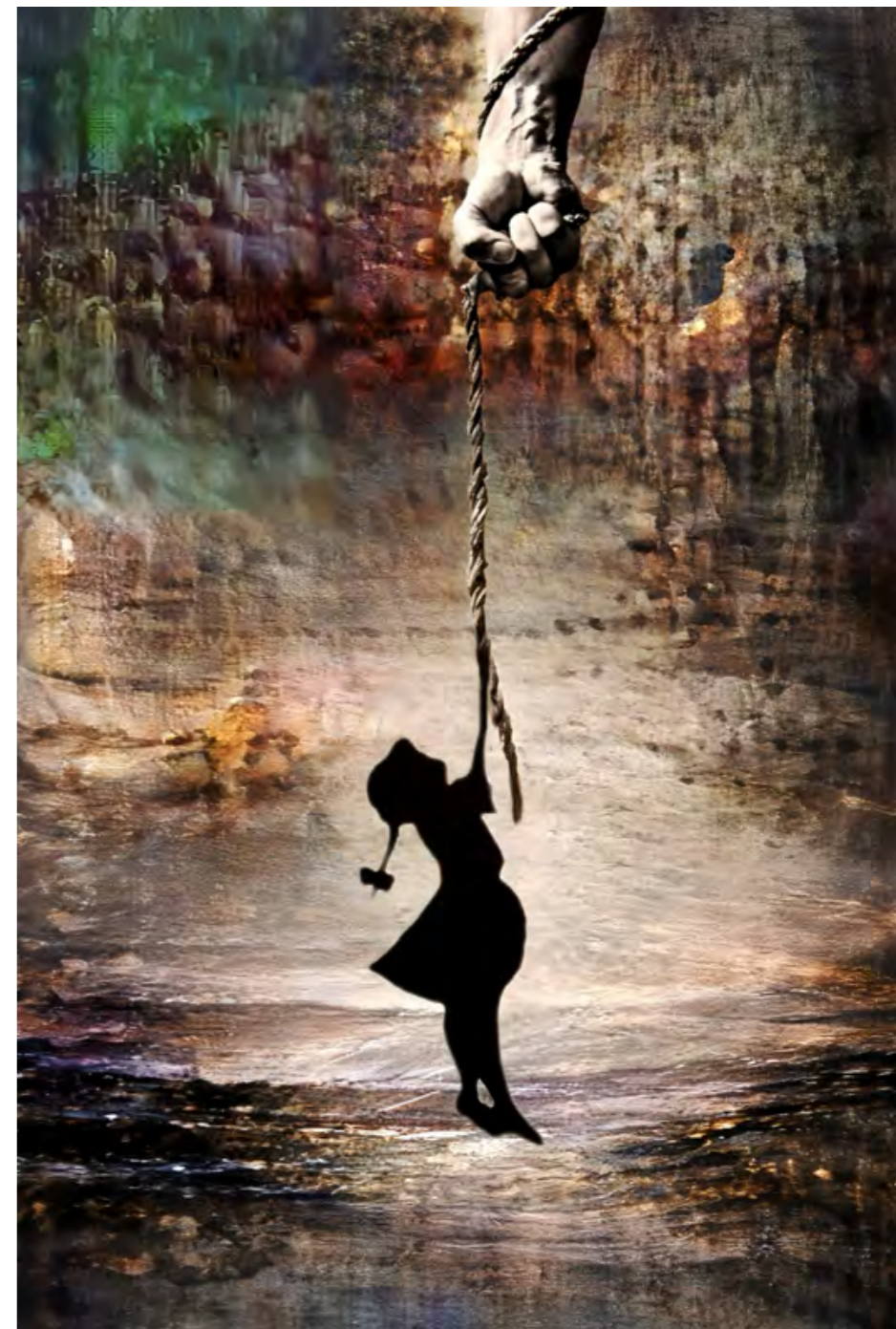
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Barbiegirl 003 "I'm perfect, right?", Alina Altukhova, 2025
Mixed media on canvas, acrylic box, 50×40cm



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Transition, Veera Romanoff, 2024
Mixed media on canvas, 120×120cm



Whose Hand?, Natalya Raduenz, 2026
Mixed media on canvas, 120×70cm

Kathryn Mussallem

Hey Sailor! New in Town?

On an urban safari, armed only with her camera, Kathryn Mussallem is a visual artist from Vancouver, Canada who does not simply witness and record tradition and trouble when the U.S. Navy sails into town, she revels in bawdy shenanigans to capture the colourful characters behind their ranks and uniforms. In role and known as Kitty while engaging in this ongoing immersive documentary project *Hey Sailor! New in Town?*, Kathryn has secured special access in this performative world where regimented collectivism meets liberty and libido. She dives into the mess, staged in America's iconic port cities, uncovering the dynamic personalities behind their bell-bottomed uniforms, neckerchiefs and Dixie cups. From the back rooms of dive bars with Sailors on leave to the emotionally charged homecomings after months of deployment, Kitty has travelled across America chasing Sailors for 15 years, capturing a timeless slice of Americana.

Intentionally mixing black and white with saturated colour, Kathryn's work guides the viewer through a narrative adventure with nostalgia, cliché, sensationalism and humour. Photographs from this series have recently had solo exhibitions at multiple Maritime Museums, been published in various international art publications and been featured in group exhibitions in North America, the U.K. and Europe.

A camp throwback to another era, background players in vintage movies, musicals and cartoons, Sailors started as a camp fascination for the artist. As a Canadian, an outsider, she is also a visitor to the hyperbolic patriotism of the United States. Kathryn reverses the conventional male gaze to exoticize embodied America, her subjects becoming friends and lovers, her photo-

graphs alive with vivid stories. The individuality of the Sailors in these images stands in stark contrast to the anonymity of their work; their marching orders are out of focus. These people are far more than their years of service, more than just numbers in a fleet sent off into battle by far-removed decision-makers. These are characters who work hard and play even harder.

Kitty jumps into the ridiculous fray, hitting the streets in bright red lipstick and red high heels; she approaches ready to match ebullience and unafraid to inquire... "Hey Sailor! New in town?"

An exhibiting photographer and visual artist with work published and exhibited in Canada, the United States, Europe and the UK. Recent group exhibitions include New York NY, London UK, Venice Italy, Berlin Germany, Milan Italy, Saint Rémy de Provence France, Leiden Netherlands, Hastings New Zealand, Minneapolis MN, Denver CO, Ottawa ON, Montreal QC and Calgary AB. Recent solo exhibitions; the Vancouver Maritime Museum, Maritime Museum San Diego, the Los Angeles Maritime Museum and Santa Barbara Maritime Museum. Winner of the Canadian National Prize at the 2016 Sony World Photography Awards. Shortlisted and exhibited internationally in the 2023/2024/2025 Sony World Photography Awards. Receiving a BFA in Photography and MAA in Visual Arts from Emily Carr University of Art+Design in Vancouver Canada and an MPS in Digital Photography from the School of Visual Arts in New York NY.

Kathryn is an instructor of photography, digital media and visual arts at Emily Carr University in Vancouver BC Canada.



Kiyomi Sakaguchi

Carrying the soul, the boat sails on

In Room 16 of Palazzo Bembo, a single table occupies the center of the space. Upon it lie scattered mirror fragments, bowl-shaped wax forms, and branching elements in brass, arranged with deliberate yet understated irregularity. Surrounding the table, Japanese ink drawings on handmade Japanese paper rise along the high walls, so that the currents traced by the objects below seem to echo and extend into the suspended movements of the drawings above. Together, they form a unified, undulating field of perception.

The artist seeks to give form to the invisible life of the mind. Thoughts, reflections, and transient impressions – intangible presences that rarely settle – are embodied in the multitude of hand-formed wax pieces. Each element, subtly distinct, drifts across the mirrored surface like a fragment of memory, its faint shimmer suggesting whispered exchanges or half-remembered laughter.

Subjected at times to splashes of light or the gravitational weight of human attention, these forms begin to shift, absorbing the emotions, histories, and unseen forces that surround them. Gradually, they acquire the resonance of souls – hesitating, persisting – mirroring the fragile continuities of existence in a world shaped by disaster, violence, and contradiction.

Above them, the brass elements evoke intermittent rainfall, a metaphorical precipitation of history that recalls cycles of rupture and remembrance. Beneath, the wax forms continue their quiet motion, as if navigating the unsteady currents of lived experience. The installation offers not a declaration but a gesture: a suggestion that something essential – diverse, peaceful, and quietly enduring – may yet remain afloat.

Within Palazzo Bembo, *Carrying the soul, the boat sails on* also enters into dialogue with the surrounding city. The installa-

tion seems to resonate with the ripples of the Venetian canals and the broader breath of the lagoon, allowing the interior and exterior of the palazzo to intermingle. In this convergence, the murmurs of visitors, the shifting light, and the distant movement of water begin to amplify one another, rising together like a slow tide of hopes and prayers. Also quietly existed is a small masterpiece, *A little bit of loneliness killed me*.

Kiyomi Skaguchi is a Japanese sculptor whose practice extends across Germany, Luxembourg, and Tokyo. Her works enter major public collections, including the Art Museum at Portland State University (USA), the Wilhelm-Lehmbruck Museum (Germany), and the City of Düsseldorf.

In 2005 she joined the studio of Günther Uecker as a recipient of the Japanese Government Overseas Study Programme for Artists, an experience that decisively shaped her ongoing engagement with Europe. Her public commissions include the marble and bronze monument *Carving the History of Freedom* (2014) for the UNESCO-designated Historic Centre of San Marino; in Japan, the award-winning *Stone Stage* (Tokyo), a commissioned work for the Omiya Bonsai Art Museum, and the Sugamo monuments *MADAMADA* ("not yet") and *KOREKARA* ("from now") along with numerous reliefs integrated into public architecture and parks.

Central to her practice is a sensitive reading of place: form emerges from the resonance between material, site, and history. Recently she has begun exploring new materials to expand her sculptural vocabulary. She also appeared on NHK Educational Television's *War and Art – Klee: The Lost Pictures*.





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Carrying the soul, the boat sails on, 2025
Photo by Makoto Toyabe



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Carrying the soul, the boat sails on, 2025
Photo by Makoto Toyabe

Lincoln Townley

Success, A New Collection by Lincoln Townley

In *Success*, Townley turns his uncompromising gaze toward the price of ambition. This new collection confronts not the polished myth of winning, but the private reality beneath it: pressure, obsession, doubt, sacrifice, and the quiet moments of fear that accompany every serious pursuit of achievement. These works are not celebrations of comfort; they are portraits of endurance.

Townley's figures stand as emblems of modern striving – bankers, power brokers, symbols of authority rendered with visceral intensity. Faces are distorted, surfaces aggressively worked, paint dragged, layered, attacked. This physicality is deliberate. Success, in Townley's world, is not clean or linear; it is built through abrasion. Each mark echoes the mental strain, the long nights, the moral negotiations, and the emotional isolation that often sit behind outward triumph.

What distinguishes this collection is its honesty. Success does not moralise, nor does it mock. Instead, it observes. It acknowledges that to rise is to risk – reputation, relationships, certainty, even self. Townley captures the tension between desire and consequence, between hunger and fulfilment. His subjects appear both powerful and exposed, locked in a moment where victory feels close yet fragile.

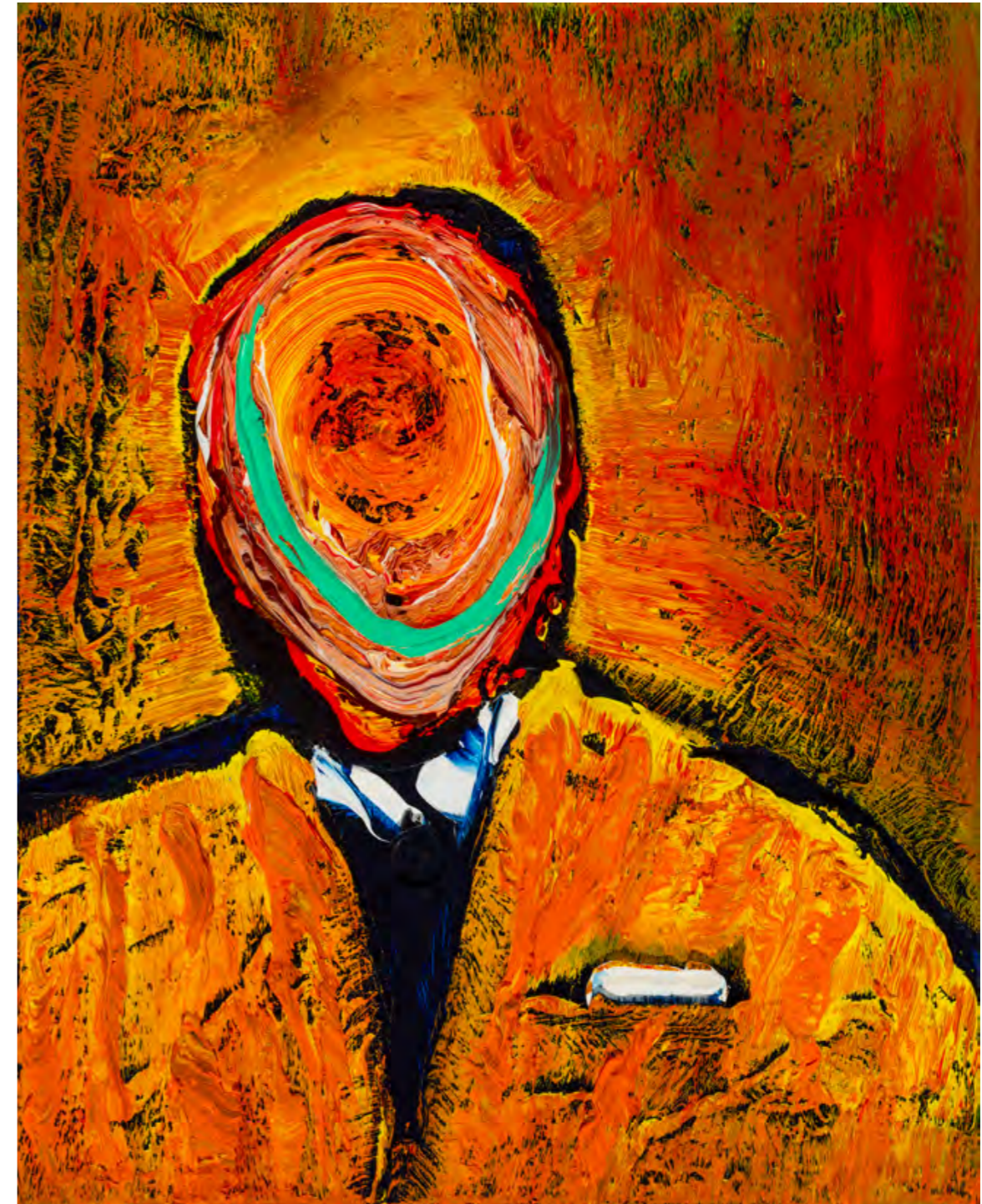
The collection speaks directly to a contemporary audience living in an era of relentless comparison and visible outcomes. Here, success is not defined by applause or wealth alone, but by resilience: the ability to persist through volatility, rejection, and self-doubt. Townley reminds us that behind every accomplished figure is a history of struggle rarely seen.

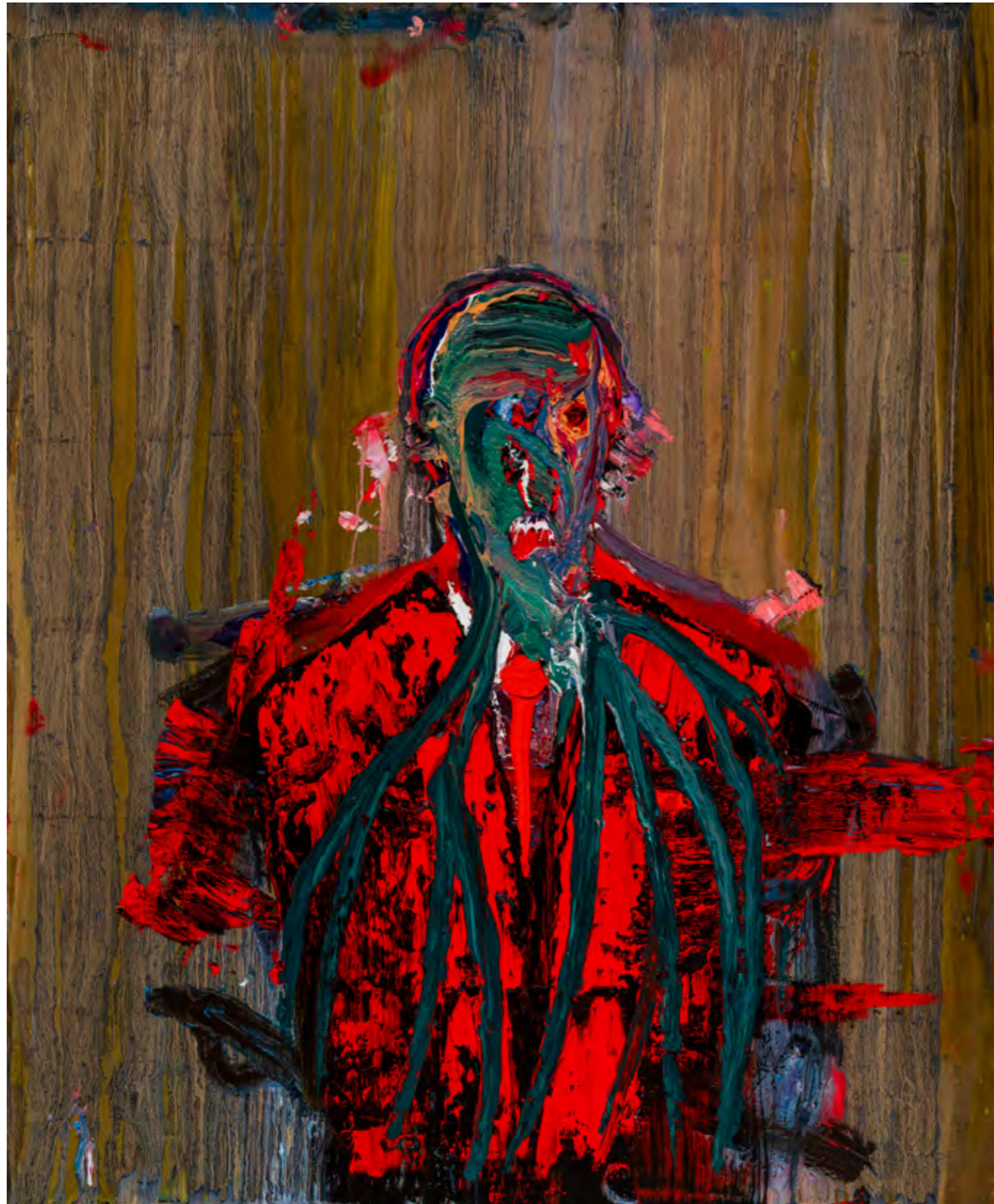
Success is ultimately about what we go through to get where we are going. It is about the cost we accept, the pressure we absorb, and the version of ourselves that emerges on the other side. In confronting these truths head-on, Lincoln Townley delivers a collection that is raw, intelligent, and unmistakably of its time.

Lincoln Townley is a contemporary British painter whose work sits at the intersection of abstraction and figuration, exploring power, ambition, and the psychological cost of modern success. Working from imagination rather than direct portraiture, he creates sculptural head-and-shoulders figures that confront the viewer with raw emotional intensity. Bold colour, aggressive mark-making, and heavily worked surfaces reveal subjects who appear simultaneously authoritative and exposed.

“Lincoln Townley's figures make manifest the existential turmoil of our own Twenty-First Century moment. The influence of Francis Bacon here cannot be denied, and akin to the Twentieth Century master's radical distortion of the human figure. In these works, Townley combines the horror and distortion of Bacon with the thick and sculptural paint application synonymous with Frank Auerbach's best portraits of the 1950s.” Emma Baker, Head of Evening Auctions, Sotheby's London.

Through his work and explorations of the human figure, Townley consistently seeks to represent what we go through, and sacrifice of ourselves, in order to succeed.





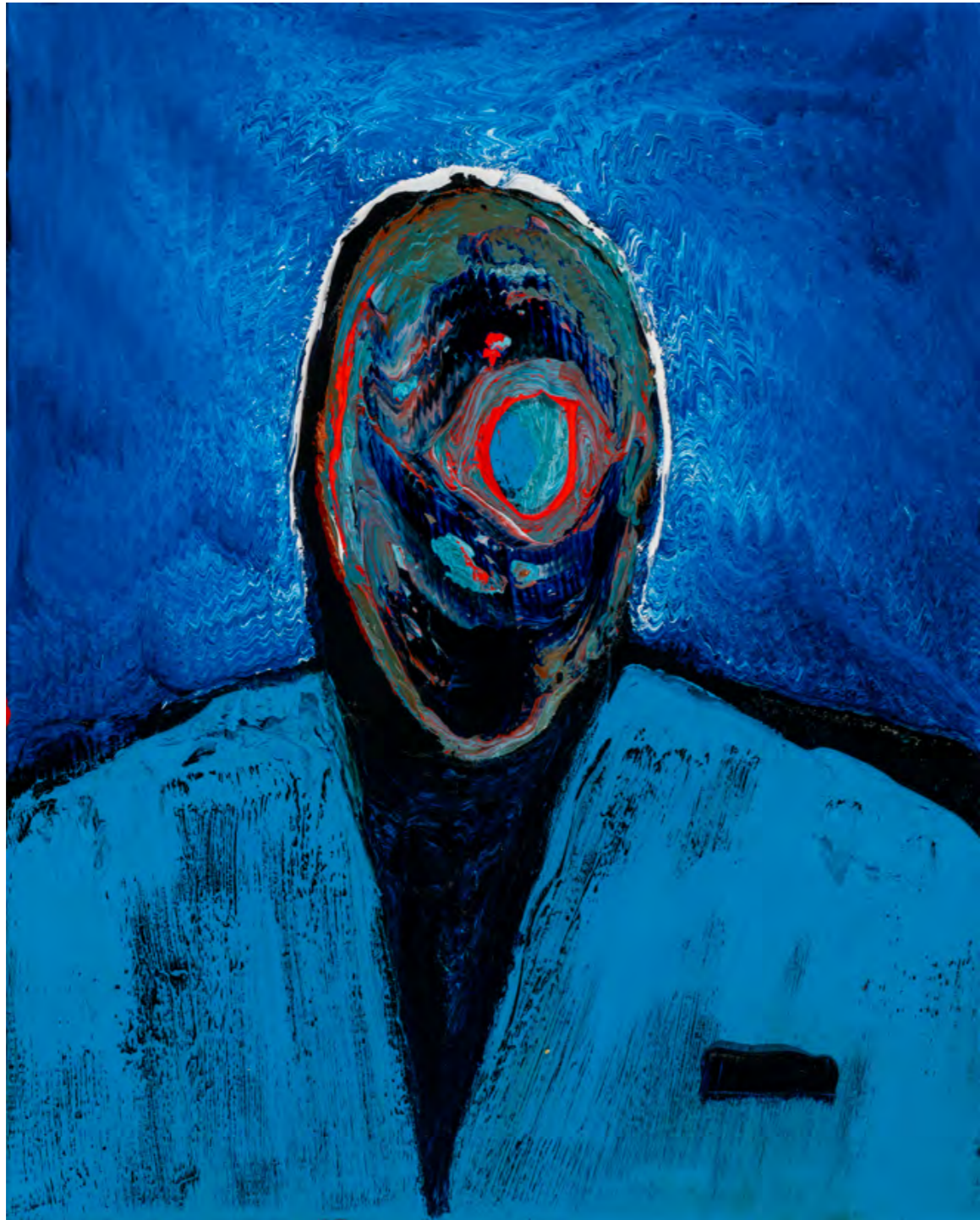
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Biennale Dreaming, 2025
Oil on board, 85×70cm. Photo by David Klein



337

Colours Of My Mind When Closing A Deal, 2025
Oil on canvas, 50.8×40.6cm. Photo by David Klein



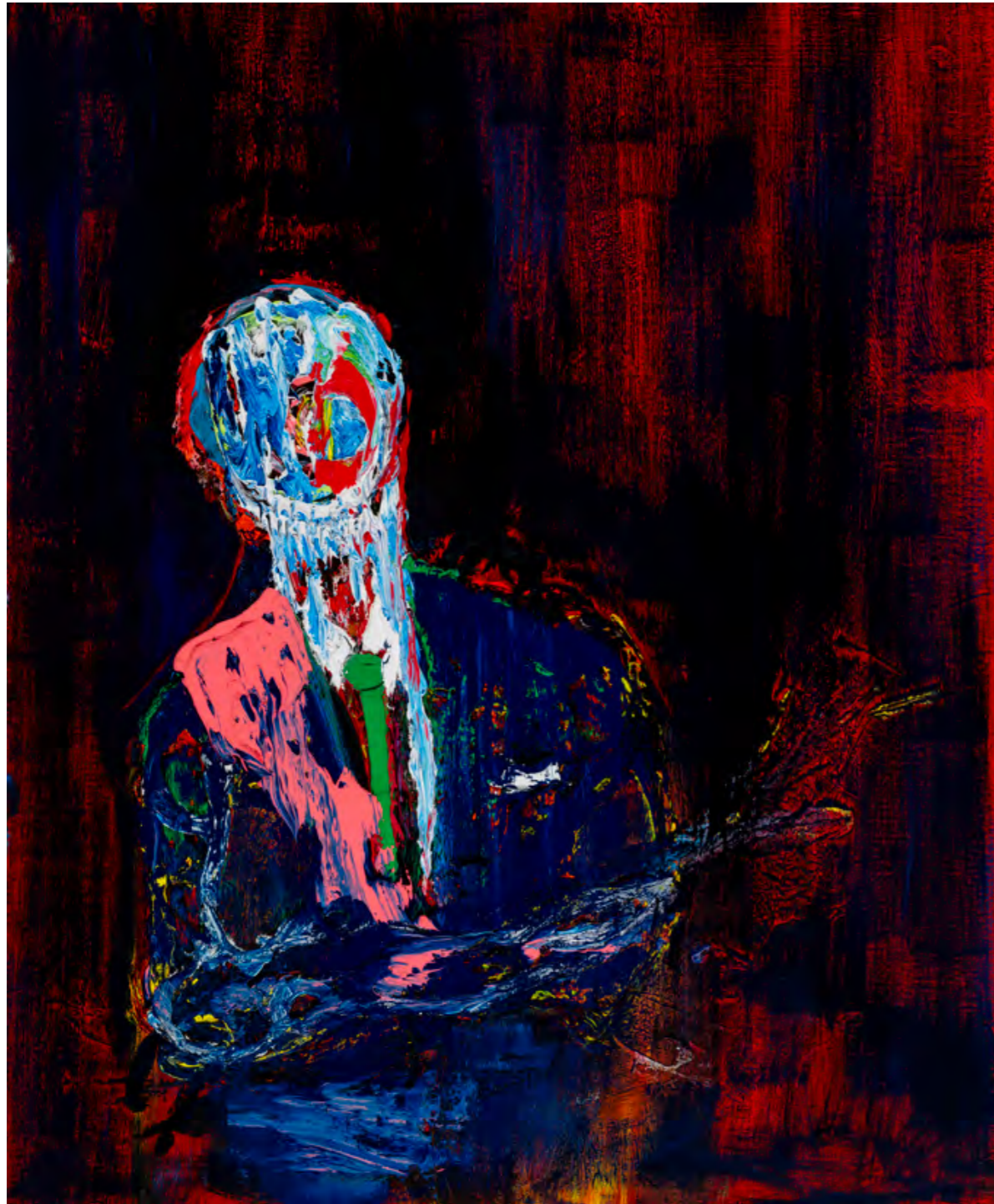
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Success Is Loud, 2025
Oil on canvas, 50.8×40.6cm. Photo by David Klein



339

The Banker's Bull On Wall Street, 2025
Oil on canvas, 126×191cm. Photo by David Klein



340

The Shadow Of Wealth, 2025
Oil on canvas, 85×70cm. Photo by David Klein



341

As The Sun Sets, I Rage
Oil on canvas, 50.8×40.6cm. Photo by David Klein

Lynn Christine Kelly

The Forest for the Trees fills the room, an immersive experience that brings a taste of the forest to the city. An installation of fabric trees, all suspended from above, with diffuse lighting and the haunting sounds of nature, enhances the feeling you might be somewhere other than inside a building downtown.

As you walk through the trees you cannot help but touch them, moving them, disturbing them. After you pass, the disruption fades and they return to their natural state of being. Upon closer study you see the trees are not all the same. Some are transparent, some opaque, some still retain a hint of bark, symbolic of the variety of trees in the world. A hint of sound from nature draws you, a soft yet compelling reminder of how alive the forest is, with so many creatures using them for survival, respite and regeneration. Peace and tranquility is present in the still almost-silence, no human voices to disturb your thoughts or impose unwanted stress.

Lynn Christine Kelly says the cedar tree, common where she grew up, was known by the Celts as the Tree of Life, and they drew Earth energy and grounded themselves by placing their palms against the ends of the fronds. The alder was thought to have the power of divination, especially in the diagnosing of diseases. The hazel symbolizes white magic and healing, and also translates to the Tree of Life. The yew, perhaps the oldest-lived tree in the world, has been cited as a treatment for cancer. And the oak has been considered sacred by just about every culture that has encountered it, and was held in particular esteem by the Celts because of its nutritious acorns, its size, and its longevity.

Even modern cultures find that certain trees capture the imagination as cities embark on tree planting regimens in an effort to enhance outdoor spaces. If we are honest with ourselves we

will admit the record of individuals does not matter. In the end we come, we go. But a result of the butterfly effect, the choices we make have long-term consequences. Kelly hopes we will choose to look after our forests and care for our trees. After all, they are life-giving and they ask so little in return. A chance for rejuvenation, *the Forest for the Trees* is a quiet way to bring the outside in, a gentle reminder to reconnect with nature.

Lynn Christine Kelly grew up in Salmon Arm, in the interior of British Columbia, surrounded by forests. Strongly connected to the natural environment, her concepts focus on nature, trees and forests in particular. Her Irish ancestry draws her to the meaning of trees and what they have to share. Had she been alive in the day she may have been a Druid, studying the trees, developing an even deeper connection.

Multi-faceted, Kelly's work embraces painting, sculpture, and installation. She says trees are living things, filled with the essence and energy of Mother Earth. She notes they are the basis of global ecosystems, providing us with clean air, supporting an untold number of species, caretaking the soils and water supplies, and providing sustenance, medicines, and shelter. They are her friends and confidants, mentors and sounding boards. She finds them a strong support system, a haven, and ultimately a source of rejuvenation.

Receiving an MFA from the Chelsea College of Art and Design, London, UK in 2008 and a BFA with Distinction from the Ontario College of Art and Design in 2006, Kelly now resides in a home backing onto green space, connecting daily with the trees she loves.





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Forest for the Trees, 2015/2026
Various fabrics, various diameters, 3m high. Photo by Toni Hafkenscheid



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Forest for the Trees, 2015/2026
Various fabrics, various diameters, 3m high. Photo by Toni Hafkenscheid

Maya Zhang

To Sartre, meaning in human existence is not predetermined but created by assembling fragmented shards of life. Likened to the reassembly of a shattered mirror, the scattered moments of everyday life form the true perception of our lives. Maya Zhang's *Fragments of Life* is her visual response. Using 'pics' taken with her mobile phone, (an indispensable extension of our nervous system, and an intimate and immediate recording/memory device) Maya captures fleeting moments of daily life, eliciting inner sensations through a non-linear, multi-perspective approach. The images do not follow a traditional narrative but aim for emotional sincerity, inspiring existential reflection. Maya: "When we grow numb to our surroundings, art provides an emotional outlet, suddenly allowing us to realize that even in the most ordinary daily life, we can still exist vividly."

Initiated around 400 AD, Chinese Ink Painting is the world's oldest and continuously practiced form of image-making. Drawing on the intricate technical and symbolic traditions of Ink, Maya's pictures are rendered from digital cell phone images. Maya's work directs us toward two issues: the idolatry of technology that creates a psychic numbing, and the status of the image has changed – once understood as an illusion, the image has become structural to reality. Maya alludes to a transitional state of perception, for when a new media-induced environment becomes all-pervasive and alters our sensory balance, it also becomes invisible.

Holding a PhD in Fine Arts from the Central Academy of Fine Arts (CAFA), she has conducted in-depth research into both tra-

ditional aesthetics and contemporary art practices. Maya's *Farewell to Spring* (2025), in horizontal scroll format, depicts an encounter she had in a small European town. The scene presents a serene, introspective gathering, while the title alludes to her reflections on Europe's realities in 2025 – a time when the continent faces numerous challenges, the painting uses the tranquil gathering as a metaphor. Here, personal sensory experience naturally intersects with collective existential predicaments, generating a whispered perspective: true symbiosis may lie hidden within these overlooked, everyday human relationships, rather than in grand ideological confrontations.

Maya Zhang's work, ostensibly firmly anchored in her perceptions and emotional responses to the world, is filtered through her gentle gaze. Her artistic practice offers a point of resistance: through gathering and reassembling fragments, we rediscover the poetry of existence within the seemingly mundane and can understand invisibility as an active form of powerful change.

Richard Wearn, Professor, University of California, LA

Maya holds a PhD in Fine Arts from the Central Academy of Fine Arts (CAFA), where she conducted in-depth research into traditional aesthetics and contemporary art practices. Maya Zhang's art is anchored in her direct perceptions and emotional responses to the world, refracted through her gentle yet acute gaze.

With the support of A+GALLERY Helsinki; Coates Battle & Tyree; Au Cœur de Laflamme; Sandberg Volvo Cars. Lynnwood; Lucky Furniture (Hong Kong) Co. Ltd.



Mukesh Shah's artistic practice combines conceptual precision with sharp socio-political commentary to investigate the structures of power and inequality that define our contemporary world.

MILLION BILLION, a neon installation that is part of his series *UTOPAI*, interrogates the evolution of capitalism into hyper-capitalism – a system where a handful of billionaires monetize and impact the lives of billions. What is the social contract between the billionaires and the rest – are the other 8 billion people just data points in a system of digital serfdom?

Through his minimalist yet incisive visual language, Shah transforms philosophical and economic critique into luminous symbols, bridging text and light to provoke reflection on value, hierarchy and human agency in an AI age. His work engages both mind and emotion – conceptually sophisticated while remaining visually immediate and accessible, he distills complex global concerns into striking visual metaphors.

Mukesh Shah (b 1959, Aden, Yemen) is a British-Indian multi-disciplinary visual artist based in Dubai and London. His childhood was in Aden and Bombay before coming to the UK in 1976. He has an MA from the University of Cambridge. Shah's practice is observing, intuitive and reductive. It is a dialogue between textual works which frame the zeitgeist and contemplative abstract compositions that may be viewed as inner landscapes.

His solo and group exhibitions include: *Palabras, Palabras, Palabras* (TK Gallery, Madrid, 2023), *Personal Structures* (Palazzo Mora, in context of the Venice Biennale, 2022), *Sign Systems* (Unit London, London, 2022), XVA Gallery (Dubai, 2021), *The Print Show* (Alserkal Avenue, Dubai, 2019), XVA Gallery (Dubai, 2019), Wetpaint Gallery (Stroud, UK, 2018), *Sikka Art & Design Festival* (Dubai, 2018), *ArtBAB* (Bahrain, 2017), Gallery Elena Shchukina (London, 2017), XVA Gallery (Dubai, 2016). His book *C?N U FEEL IT* was published by Akkadia Press, Edinburgh, in 2021.



Pablo Damian Cristi

Angelo senza Ali is a veiled female figure carved in Carrara statuario marble, seated and gathered inward upon herself. Created in 2020 through direct carving, without technological mediation, without intermediate models, the hand and the stone in unmediated dialogue across time. The sculpture emerges from matter as a revelation rather than a construction. Carrara marble is not an aesthetic choice but an ethical one: its millenary density carries the full weight of what cannot be said, the accumulated silence of all that resists language. Chaos is here made material, not depicted, but held within the stone itself, present without resolution and without name.

The veil does not conceal. It renders visible what words cannot reach: the membrane between the inner world and the outer one, between what we are and what we show. The figure occupies the threshold of recognition: she has not yet arrived, she has no answer yet. She is in the process. And it is precisely in that state, without resolution, without certainty, wholly present before her own disorder – that her full power resides. Those who approach this figure sense that it looks back at them, even though its eyes are not visible. The gaze exists in the posture, in the weight of the gathered body, in the quality of stillness that is not passivity but the most profound and patient form of attention one can offer to oneself.

The absent wings are not a lack: they are a deliberate choice. To remain on the ground, fully present, is courage of another kind: a quiet resonance with the low frequencies, the whispers, the unheroic registers that the Biennale this year invites us to inhabit. The earth, not the sky, is where transformation takes root and finally takes hold.

There is a moment that precedes every transformation. Not the moment of change itself, but the one that makes it possible: the instant in which a person stops fleeing their own disorder and looks it in the face. Without certainty. Without protection. Without the comfort of resolution already in sight. That instant, suspended, interior, silent; is the very heart of this work. And it is from that instant, however brief and however difficult, that everything else becomes possible.

Camila Altamira, Curator

Pablo Damián Cristi is an Italo-Argentine sculptor and architect whose practice is rooted in the tradition of direct carving – a discipline of immediate, unmediated dialogue with material. Trained as an architect at the Universidad Nacional de Rosario (2002), he developed his sculptural language through hands-on research, working primarily in Carrara statuario marble, eucalyptus wood, and bronze. His works range from intimate formats to monumental installations exceeding three metres, exhibited across Italy, Argentina, Uruguay, and the United Kingdom. Cristi has received international recognition including the Premio Borghetti for Best International Sculptor at Torano and Best Sculptor at the International Art Competition in Punta del Este. His practice inhabits the threshold between body and spirit, giving form to interior states that resist verbal expression. From 2026, he is establishing his atelier in Florence, deepening his engagement with Carrara marble in collaboration with the artisanal workshops of the Tuscan tradition – a city he regards not as a backdrop, but as an active interlocutor in the ongoing work of revelation that defines his sculpture.



In the trilogy *Confluences – Lebenslinien*, Patrick Hochleitner develops a spatial composition based on the principles of Transformative Symbolism. The three large-scale paintings unfold as a dramaturgical structure of expansion, condensation, and balance, forming a rhythmic architecture of transformation.

Through biomorphic abstraction and layered painting, Hochleitner visualizes movement as a continuous process of becoming. Lines appear as traces of inner processes, while circular and arc-like forms suggest organic systems in transition. Rather than depicting fixed narratives, the works reveal dynamic fields of tension between energy and restraint, memory and emergence, structure and flow.

Chromatic Pulse embodies expansion and energetic momentum. Color operates as an active force, generating a pulsating interaction between proximity and distance. *Between emergence and Memory* condenses movement into layered fragments, creating a resonant space between past and possibility. *Flow of lines* establishes balance through wide arcs and intersecting trajectories, suggesting a stable yet fluid system in continuous motion.

Within the context of *Personal Structures – Confluences*, the trilogy becomes a metaphor for transformation itself – a visual articulation of connection, transition, and the interplay between individual perception and collective structures. Oil and acrylic on canvas allow depth through translucency and subtle luminosity, reinforcing the sense of spatial and emotional resonance.

Patrick Hochleitner defines his artistic practice as Transformative Symbolism. His ongoing series *Lebenslinien* explores organic movement, transformation, and the relationship between light, form, and inner perception. Rooted in biomorphic abstraction and articulated through a refined contemporary visual language, his paintings emerge through an intuitive and meditative process. Each line becomes a trace of an internal evolution, each form a fragment of a larger energetic structure. Working primarily in oil on canvas, Hochleitner constructs luminous and layered compositions that invite contemplative viewing. His work creates a bridge between the visible and the intuitively felt, reflecting the continuous dialogue between inner experience and universal patterns.



Pepperdine University Studio Arts

Co-curated by Yvette Gellis & Kira Maria Shewfelt

Love & Mercy, Blue foregrounds artistic excellence while affirming mentorship, imagination, and ethical engagement as vital forces in contemporary art. Bringing together faculty and student artists from Pepperdine University, the exhibition presents art not merely as visual production, but as a human practice – one capable of cultivating empathy, reflection, and connection in an increasingly fractured world.

At its core, the exhibition explores the spiritual and emotional resonance of the color blue as both aesthetic presence and contemplative invitation. Across cultures and centuries, blue has served as a conduit to the transcendent – from ancient lapis lazuli to modern and contemporary artists such as Kandinsky, Yves Klein, and Lita Albuquerque. Here, blue becomes a site of encounter: between inner and outer worlds, between maker and viewer, between mentor and mentee. Within this lineage, *Love & Mercy, Blue* positions color not as surface alone, but as experience – an active agent of meaning and transformation. Each mentor-mentee pair in the exhibition is invited to interpret blue as a visual and spiritual guide, responding through personal, formal, and symbolic approaches. The works ask fundamental questions: What does it mean to feel through color? To teach through spirit? To heal through visual form? How does the exchange between artist and viewer, teacher and student, function as a sacred dialogue? Rooted in Pepperdine University's commitment to faith-centered mentorship and creative scholarship, *Love & Mercy, Blue* advances a model of learning based on reciprocity rather than hierarchy. Faculty and students engage as co-seekers, exhibiting side by side on an international stage. Through sustained mentorship, rigorous studio practice, and professional guidance, emerging artists are supported toward independent, distinguished careers – positioned not as apprentices, but as peers within a living continuum of artistic inquiry.

At a moment when the humanities are increasingly measured by productivity and utility, this exhibition affirms a different value system. Art's power lies in the slow unfolding of insight, vulnerability, and renewal. In contrast to the divisive imagery dominating contemporary discourse, *Love & Mercy, Blue* offers a quieter register – one of mercy, spiritual depth, and reverence for the dignity of the human spirit. Participating artists include: Gretchen Batcheller, Kate Parsons, Ty Pownall, with student artists Miriam Kim, Naomi Popple, Davyny Olivas, Adri Sahakian, and Mason Turner and curators Yvette Gellis, and Kira Maria Shewfelt.

The Studio Arts program at Pepperdine University presents a meditative and holistic perspective for teaching artists to thoughtfully respond to their experience within a dynamic society. Faculty practice and teach the potential of art as a vehicle for community engagement, social change, and the advancement of diversity with compassion. The studio is framed as a lifelong process of opening students up to the transformative experience of relating to and serving others. Faculty actively support emerging artists through rigorous studio practice, critical dialogue, professional guidance, and international exposure – preparing students to develop distinct voices and pursue independent, distinguished careers in the arts. Seniors take part in the capstone experience, a museum exhibition and are provided with individual studio space. Juniors also have the opportunity to develop a Junior Exhibition in the fall semester. Co-curated by Professors Yvette Gellis and Kira Maria Shewfelt, this mentorship led exhibition also features Professors Gretchen Batcheller, Kate Parsons, and Ty Pownall, and students Miriam Kim, Naomi Popple, Davyny Olivas, Adri Sahakian, and Mason Turner.



Rene Rietmeyer

Reflecting upon Nina

By Rene Rietmeyer

It had been many years in the planning, I was growing old and I wanted a safe place calling home to do so. A place where I could work on my publication *EXISTENCE*. That publication would take me several years and I was aware that it would never be really finished.

I had found land in Seychelles and in 2014 I decided to build there. Since I was a boy, I had envisioned how my house would be, with 18 it would be just a white concrete cube, one big square space whereby one side would be only glass. Since then, the project developed in my mind and I made a maquette to visualize it better.

I like white walls whereby colour is brought in with the art on that wall and I wanted red in my living room. But I could not just paint some red paintings as decoration, I needed a subject whereby I would find that red expressed my thought about it.

We communicate not only through spoken language and writing, music and gestures, but also through our paintings. In the decisions about the visual appearance of my work, my own emotional and intellectual choices are influenced not only by the subject, but also by my own experiences and state of mind. If you want to communicate through the use of colors, it is good to know how, not only yourself, but also how others respond to certain colors. Although it remains a subjective feeling, most people would pair red with passion and grey with quietness, rather than the other way around.

In 2018 a new woman came into my life and in the years after this relationship grew into a partnership. Intelligent, sexual and, in my eyes, beautiful, red in various shades, with blue green underlayers. It had to be her on my walls. I had decided upon the size and shape of the paintings, it had to be oil on wood and in

November 2024 while the house was almost finished, I ordered 15 panels by my carpenter.

The panels came and I hung 2 groups of 5 and one group of three panels, naked, unpainted, on the wall. It looked good already, sometimes you just know that an installation will become how you had envisioned it. But now I had to do it. My portrait of Nina, my reflection upon my partner, I had to be honest to myself, regardless if she would like it or not, she also would have to live with it.

My works create an atmosphere, a dialogue. They transport my emotional and intellectual relationship with the subject by using form, color, texture, composition and a conscious choice of material. Whether my work is visually attractive or not, is not relevant. My objects mirror my thoughts concerning the subject, existence, and thereby, at the same time, also say something about me, my life, regardless whether the result is aesthetically attractive or not.

Nina is 35 years younger than me, and her personal development was going through complex times, the green-blue underlayers, very dark, would have to stay visible through cracks in the surface. A red surface, because although our relationship was mainly built upon intellectual understanding and communication, Nina was also about sex, she needed sex, although not enough to be mainly deep dark red hues, it was still a lighter, brighter, red. Not a rough texture, but more flat not that experimental and wild, but still, many different shades of red.

I made 10 panels whereby each painting could stand on its own but the 10 together would present a total impression. These paintings represented Nina as I saw her today, and in addition I painted three panels as I thought I would see her in the near future, deep dark red with a vivid structured texture.





358

Portrait of Nina, 2024



359

Portrait of Nina, 2024

Sandra Cattaneo Adorno

Danilo Vespier & Andrea Verganti, Co-curators

Sandra Cattaneo Adorno's *Fragments of Light* is a visual and meditative experience that envelops the viewers, prompting their senses in the exploration of the inherent fragility and unstable experience of perception. Conceived as a space created with the active contribution of the public through images and installations that change in response to movement, the project relies on a re-definition of the photographic medium that favours the relational aspect of the works over the idea of prints as static objects.

The first work that the visitors encounter is a large projection on the wall of a smaller room at the entrance of the show. In the video piece, monochromatic photographs representing unrecognisable people merge into one another and recombine, evoking at once the ephemeral quality of perception and the relational aspect of the project. Entering the main room of the show, the visitors are welcomed by the glow of thirteen monochromatic photographs. Printed with silver metallic ink, the images sparkle differently according to the distance and angle of view of the viewers, casting shadows and highlights that dissolve and re-emerge with their movement. The frames appear suspended and are tilted towards the bright large windows of the room, like sunflowers reaching for the light of the sun. The photographs are printed on dark blue paper, adding a faint tonality of colour that connects them to the water from which Venice is born. The walls of the rooms are in a complementary dark red, an earthy tinge that enriches the blue and enhances the silver shimmer. Throughout the main room vibrate the notes of *É luxa* so by João Gilberto, a delicate and intricate melody summoning Cattaneo Adorno's Brazilian roots.

A photomosaic installation in the middle of the room offers another perspective on the experience of vision, as it engages the viewers in an attempt to recompose the image each of its disjointed panels partially displays. A set of nine curtain panels, printed with fragments of a photograph and suspended across a large window, further extends the scope of the project. As their bluish tinge recalls the sea and the sky beyond the window facing the Grand Canal, the curtains lead the gaze into an abstract space of imagination and vision where all boundaries are lost.

Sandra Cattaneo Adorno (b. 1953, Rio de Janeiro) started photographing in 2013 at the age of 60 and has since achieved extensive recognition for her work. Her inventive practice revolves around street photography as a way of questioning reality and representation. Guided by a profound sense of curiosity, Cattaneo Adorno pairs insight and playfulness to reflect through images on both society and personal memories.

The experimental approach Cattaneo Adorno adopts while photographing is mirrored by the techniques she employs to exhibit her work, ranging from the use of innovative inks and materials to her most recent exploration of the possibilities of connecting stills and projections, visuals and sound.

Cattaneo Adorno has worked closely with Radius Books to create monographs that could expand the poetic possibilities of her photography: *The Other Half of the Sky* (2019), *Águas de Ouro* (2020), *Scarti di Tempo* (2022) and *Ten Years* (2024). In April of 2024 Cattaneo Adorno launched her solo exhibition during the 60th Venice Biennale, organised by the European Cultural Centre.





362

Fragments of Light II, 2025
Two silver inks print on Sirio Bu paper. 68×97cm



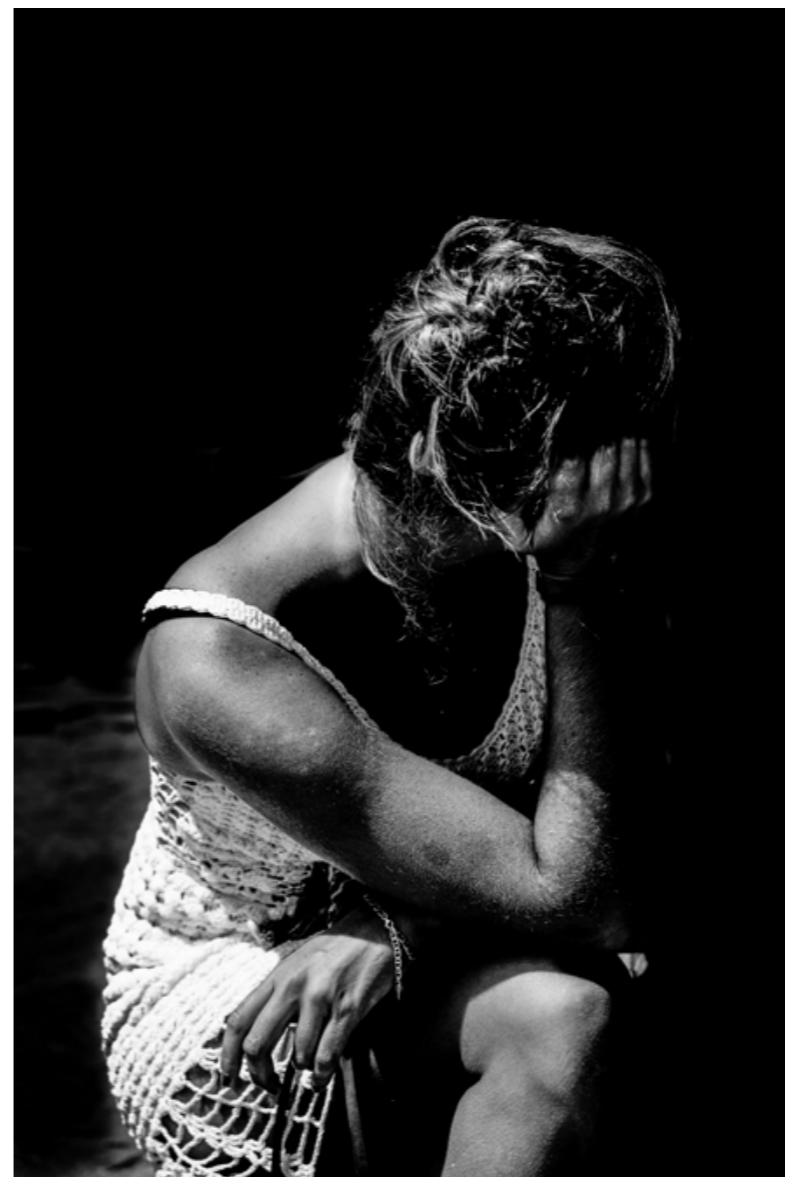
363

Fragments of Light III, 2025
Two silver inks print on Sirio Bu paper. 68×97cm



364

Fragments of Light IV, 2025
Two silver inks print on Sirio Bu paper. 68×97cm



365

Fragments of Light VIII & IX, 2025
Two silver inks print on Sirio Bu paper. 97×68cm



Steve Moors

Steve Moors' latest series *Of a [Familiar] Nature* began as an inquiry into humanity's place within the natural world – an exploration of the fragile balance between human intervention and nature, and the uneasy beauty that emerges when the two collide. The series considers a central paradox: humans are undeniably of nature, yet driven by an impulse to organize, reshape, and control the environment around them. Does this impulse sever our connection to nature, or simply extend the path of evolution? If humans are both of and from nature, can anything they create truly be considered unnatural?

In nature, termites and ants construct vast, intricate structures from mud and soil without being viewed as separate from the ecosystems they inhabit. Their building is an expression of their nature. Likewise, humanity's instinct to build and shape the world is inherent – but too often motivated by a desire to dominate, to impose order, to tame chaos. In doing so, nature is frequently reduced to something curated and controlled: straightened, sanitized, and compartmentalized, transformed into a spectacle or a place to briefly visit rather than a system to which we belong.

These works reflect both the beauty of nature left to itself and the fragility of that balance when disrupted by human touch. They serve as a reminder that humans are not apart from nature, but an expression of it – familiar, even when forgotten.

Although created digitally, each work is drawn entirely by hand, with every mark deliberately placed to retain a sense of

life and organic presence. Through this process, the artist seeks to evoke quiet reflection and invite viewers to reconsider their own familiar nature.

Steve Moors is a British-American artist based in New York. He studied photography at the renowned Newport School of Documentary Photography under Magnum photographer David Hurn, an experience that laid the foundation for his lifelong engagement with visual storytelling. Over the years, Steve has worked across multiple disciplines – including painting, illustration, art direction, graphic design, and photography – forging a multifaceted creative practice that defies easy categorization.

His work reflects a synthesis of these influences: original, hand-drawn digital prints that fuse traditional mark-making with digital rendering. The resulting images maintain an organic, tactile quality while embracing the precision and possibilities of contemporary technology. His process reflects a deep respect for both analog and digital forms, and a desire to explore the gray area between them. His evolving practice continues to push boundaries, inviting viewers to reconsider the nature of image-making in the digital age.

Steve's work has been exhibited in the US and UK, including a group show at London's Victoria and Albert Museum featuring photographers published in *Blitz Magazine*.



Steve Simmons
Georges Bergès Gallery

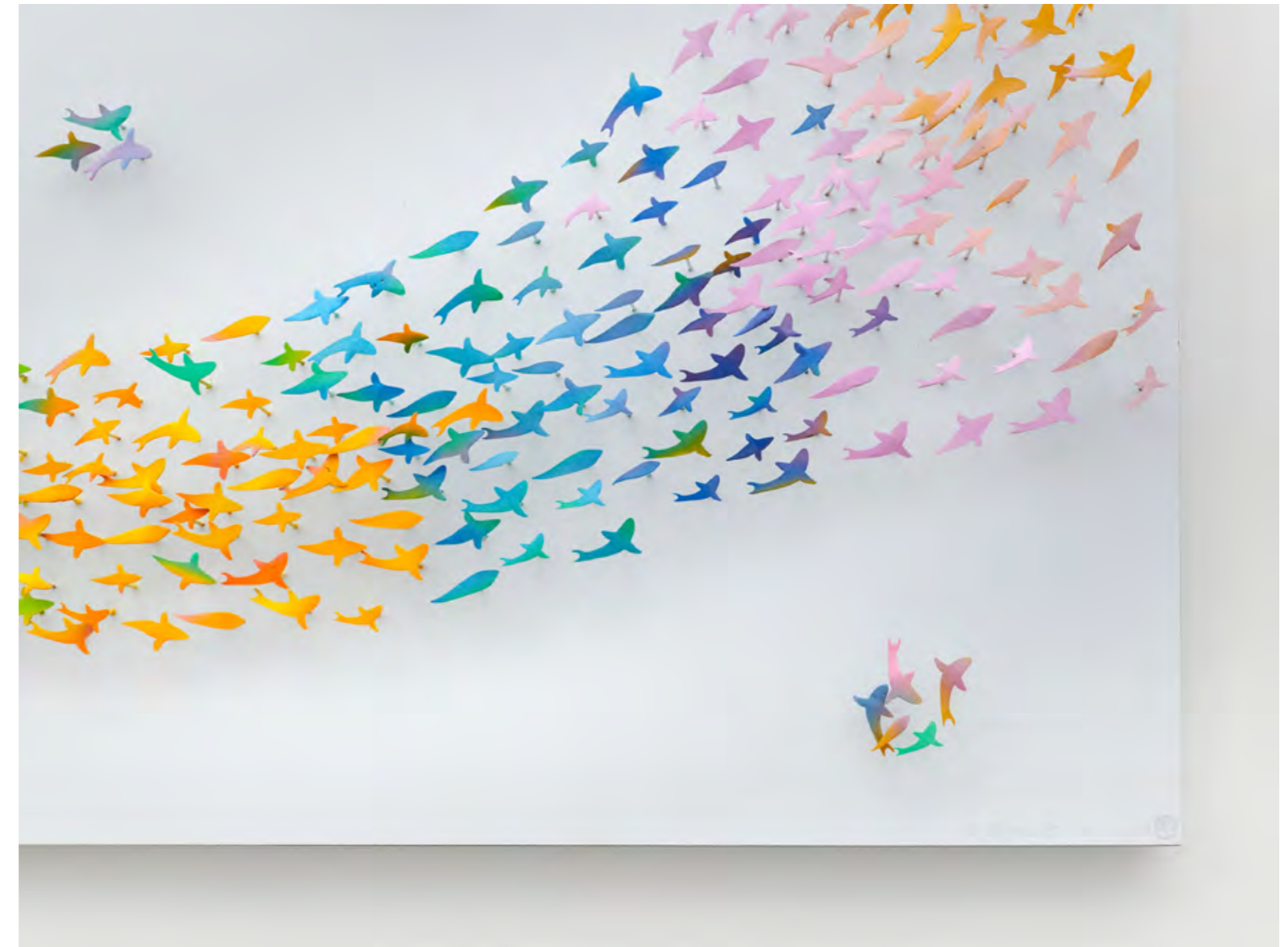
American sculptor Steven Simmons creates works that transform solid materials into expressions of movement, balance, and vitality. Working across bronze, steel, and painted metal, Simmons moves fluidly between abstraction, figuration, and forms drawn from the natural world. His sculptures often begin as clay studies before evolving into carefully fabricated or cast works, allowing him to combine traditional sculptural craftsmanship with a distinctly contemporary sensibility. Whether exploring the grace of marine life, the tension of the human figure, or the rhythm of geometric structures, Simmons approaches sculpture as a way of capturing energy in motion.

At the heart of Simmons' work is a fascination with balance, flow, and the dialogue between form and space. His sculptures invite the viewer to move around them, revealing shifting perspectives and subtle tensions between gravity and lift. Vivid metal compositions suggest schools of fish or flocks in flight, while bronze figures appear suspended in moments of quiet transformation. Across these diverse subjects, Simmons' work reflects a deep sensitivity to the forces of nature and the elegance of movement. Through this interplay of structure and dynamism, his sculptures transform static material into forms that feel animated and alive, engaging the viewer in a continuous visual conversation between mass, motion, and imagination.

Steve Simmons began his journey as a sculptor in the 1990s. Building on a creative foundation inherited from his parents, both accomplished painters, he developed a style that brings life and energy to static materials.

His work follows two main directions. In one, Simmons creates abstract sculptures in various metals for both indoor and outdoor settings. Often finished with vibrant polychromatic paint, these works range from large outdoor pieces such as *The Universality of Love and Diamonds to the Sky* to smaller works like *Circle Red* and *Suspended in Space*. Although structurally stable, the sculptures evoke a sense of movement. As Simmons explains, "I like my sculptures to express energy as they are experienced from different viewpoints. They appear to move even though they stand still."

The second direction of his practice focuses on clay sculptures of animals and the human form. Using the lost-wax method, the clay models are cast in bronze at a foundry. These works include detailed subjects such as an osprey catching a fish, an elephant with outstretched ears, a great white shark, and the graceful motion of a dancing ballerina. Some are monumental outdoor installations, while others are smaller works intended for indoor display.





370

Kiss of the Sun
Individually painted steel flowers w/ polychromatic finish, 96.5×66cm



371

Humpback Whale
Bronze, 25.4×52×43.18cm

The Old Fire Station

Alchemy: interconnecting artists, as a collective, to each individual practice.

It is their occupation. Conduits, between their materials, minds, landscapes, through marks and movements, to new forms. Be it ceramics, sculpture, print, or something in-between – a methodology, a madness. This notion of the creative act, the transmutation, not only the creation. What is alchemy but this seemingly innate and magical artistry of transforming one thing into another?

Working as a collective out of an old Victorian fire station in Port Sunlight (Wirral, UK), *The Old Fire Station* collective is a group of artists driven by curiosity, environments and elements of nature and the reactions that happen through the process. Natural materials, chemical reactions, alchemy in its entirety. Creating is unpredictable, the brushstroke that just works, the bleed of the wax when casting, the crack in the clay – nature's force pulling back.

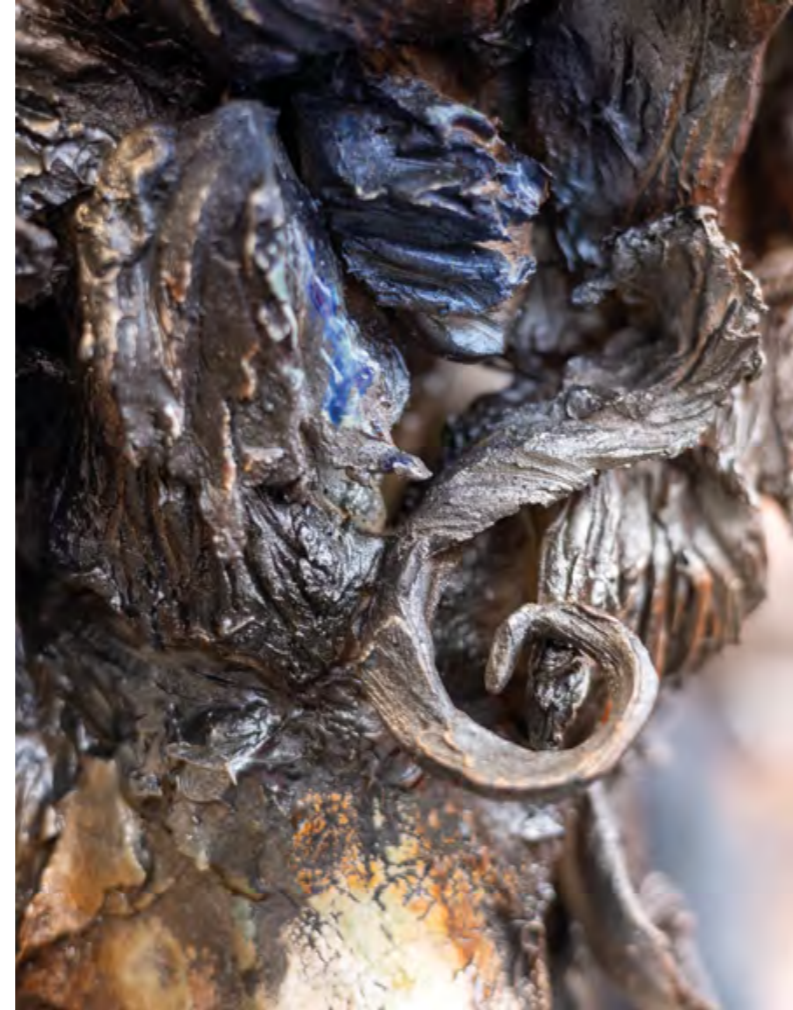
The Guardians of Two Shores, a shared vigil, two figures standing guard of their ports. These two collaborative sculptures are connected through a shared language of civic symbolism rooted in maritime identity, history, and power. The 'Wirral', shaped by monastic foundations and later by sailing and global trade, expresses its origins through the lion and crosier – symbols of authority, guardianship, and spiritual legacy – reinforced by the anchor that acknowledges dependence on the sea. And 'Venice', a city entirely defined by water, represented by the winged lion of St Mark, an emblem of divine protection,

sovereignty, and maritime dominance. In both places, the lion functions as a timeless guardian figure, standing for strength, continuity, and civic pride, while coastal geography underpins their economic and cultural development.

Artists featured include the collective: Emma Rodgers, Johnny Vegas, Peter Hayes, Max Eugeni, Sophie Anna Green, Simone Schofield, Lonn Landis and Gina Hatter. With special guest Fredrik Andersson. Kindly sponsored by Tetrosyl, Can Can Productions, Kwik-klik Systems and Potclays.

The Old Fire Station collective is a group of sculptors, ceramicists, and printmakers based in Port Sunlight (Wirral, UK), a model village founded in 1888 that stands as one of the finest examples of the Arts and Craft Movement in the UK. The collective was formed by sculptor Emma Rodgers in 2024 and now includes six other artists, Johnny Vegas, Peter Hayes, Simone Schofield, Lonn Landis, Sophie Anna Green, and Max Eugeni. Whilst they work across a variety of mediums the artists are connected by a deep interest in materiality, place, and form, creating a synergy across their works that aims to push ideas beyond each singular practice. The collective exists as a space to explore how ideas can develop, combine, and evolve through the intertwining of skills and experiences, whether this be through conversation, curation, or group multidisciplinary works.





374

Guardians of Two Shores 'Wirral' & 'Venice', 2026
Ceramic and steel
Photo by Gina Hatter

375



Guardians of Two Shores 'Wirral' & 'Venice', 2026
Ceramic and steel. Photo by Gina Hatter

Tineke Smith SmithArt

Touchable

For everything there is a season, and a moment for every matter under heaven. The tides are the breath of the seas: the slow inhalation and exhalation of planet Earth. Each generation encounters these tides anew, searching for a life rhythm that fits its linear time, *chronos*, while sensing the deeper, intuitive time, *kairos*, that holds all ages at once.

Touchable emerges from warm light, wind and water, and from the cold shadows of a former factory. The work unfolds as an installation of projected imagery together with a constellation of visual elements that echo and intensify one another, overlapping like memory and matter. It breathes and shifts through film, dance, music, and tangible objects, questioning how life is woven within the natural and human-made environments of our era. The juxtaposition lies between the open, fluid freedom of the beach and the vast, stark architecture of the former factory, now standing as a monument of estrangement. Human constructions expand until they confine, revealing how the pursuit of profit or safety can slowly transform into captivity.

Four dancers, clothed only in thin silk and air, move in elemental feminine presence. They also embody different cultures, the quiet pulse that binds inner time to outer time. Life unfolds in the in-between. Gentle yet defiant, innocent yet knowing, they connect with one another and with their surroundings in a search for grounding. Their nakedness seems a condition for genuine connection. In a world hardened by fear and deception, it is a plea to remain transparent: to feel, to touch and be touched, to become human again and again.

A symbol of a roof appears, a reference to the letter *beth*. Or is it a passageway? Can vulnerability bridge the space between what

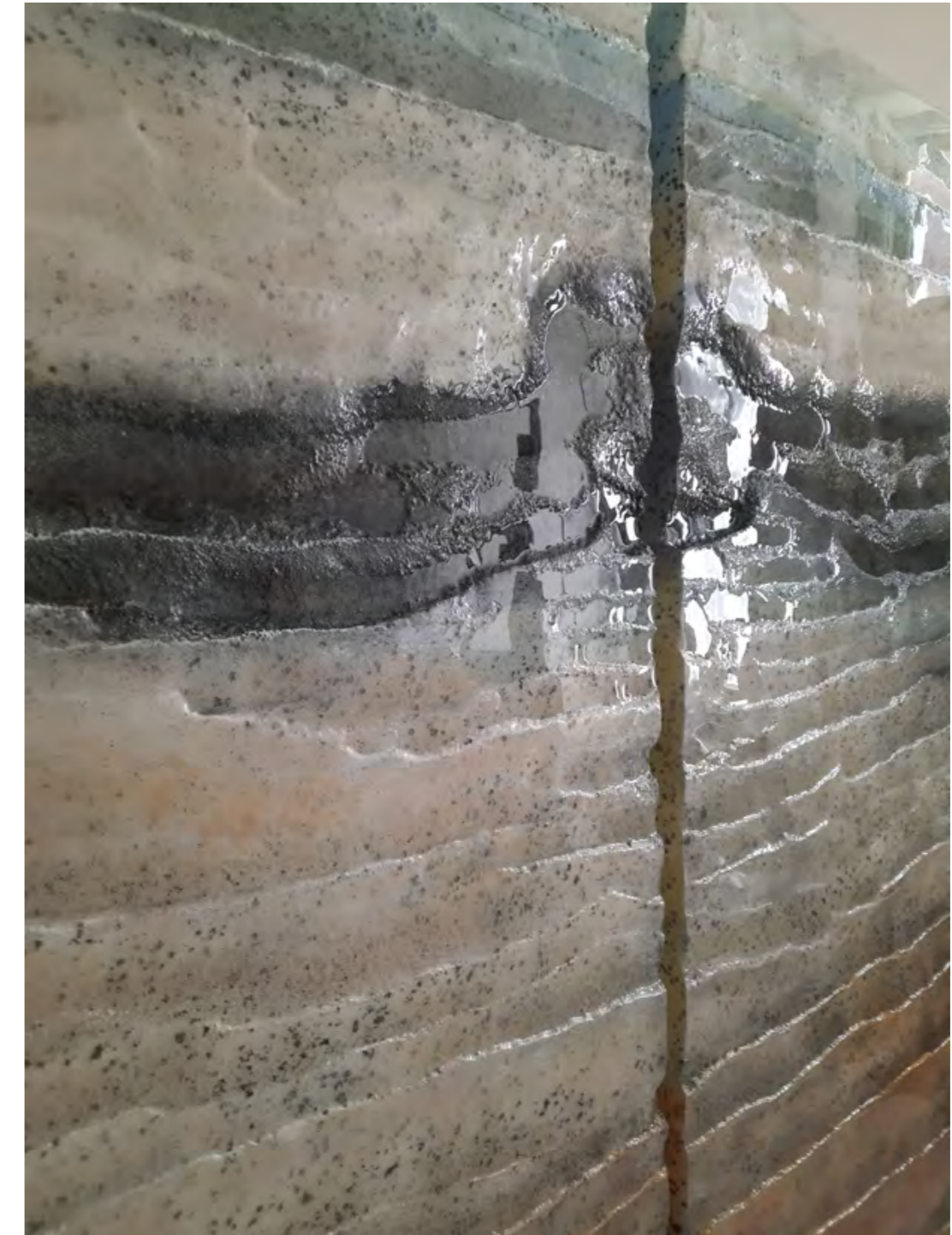
is constructed and what is alive? The artwork does not seek escape, but connection and rebalancing: a fragile harmony where nature and human creation may coexist and strengthen one another. At a crossroads of humanity, this artwork questions the rhythm of our way of living today. The viewer is invited to be home in this world, to live collectively, to awaken to pure humanness once again: open to possibility, gentle, full of wonder, powerful, free.

Is this perhaps a season for fragile, yet resilient, hope?
Anikó Ouweneel-Tóth

Tineke Smith (SmithArt) works between studios in Bussum, The Netherlands, and Lectoure, France. Active as a visual artist in 2D, 3D, installation and performance, she studied art, theatre and dance. Her work visualises the synthesis of imagination and the crossing of poetry, dance, music and image. She has a strong preference for nature and natural colours, for the earthy and for recycling: retaking the past through history, stories, materials and images, leaving the work open-ended, challenging and surprising.

Her practice belongs to contemporary and conceptual art and is never fixed to one material, combining glass and iron, wood, rubber, wool and gelatine. Thematic and narrative, her work is inspired by the Bible, mythology and current events, raising questions about the present. Experimental and research-based, her work is minimalistic while manifesting monumentally.

She is also the initiator of SmithArt Middelburg, a museal open space and podium for the crossing of contemporary art, music, dance and theatre.



Torrie Groening

A Studio Life

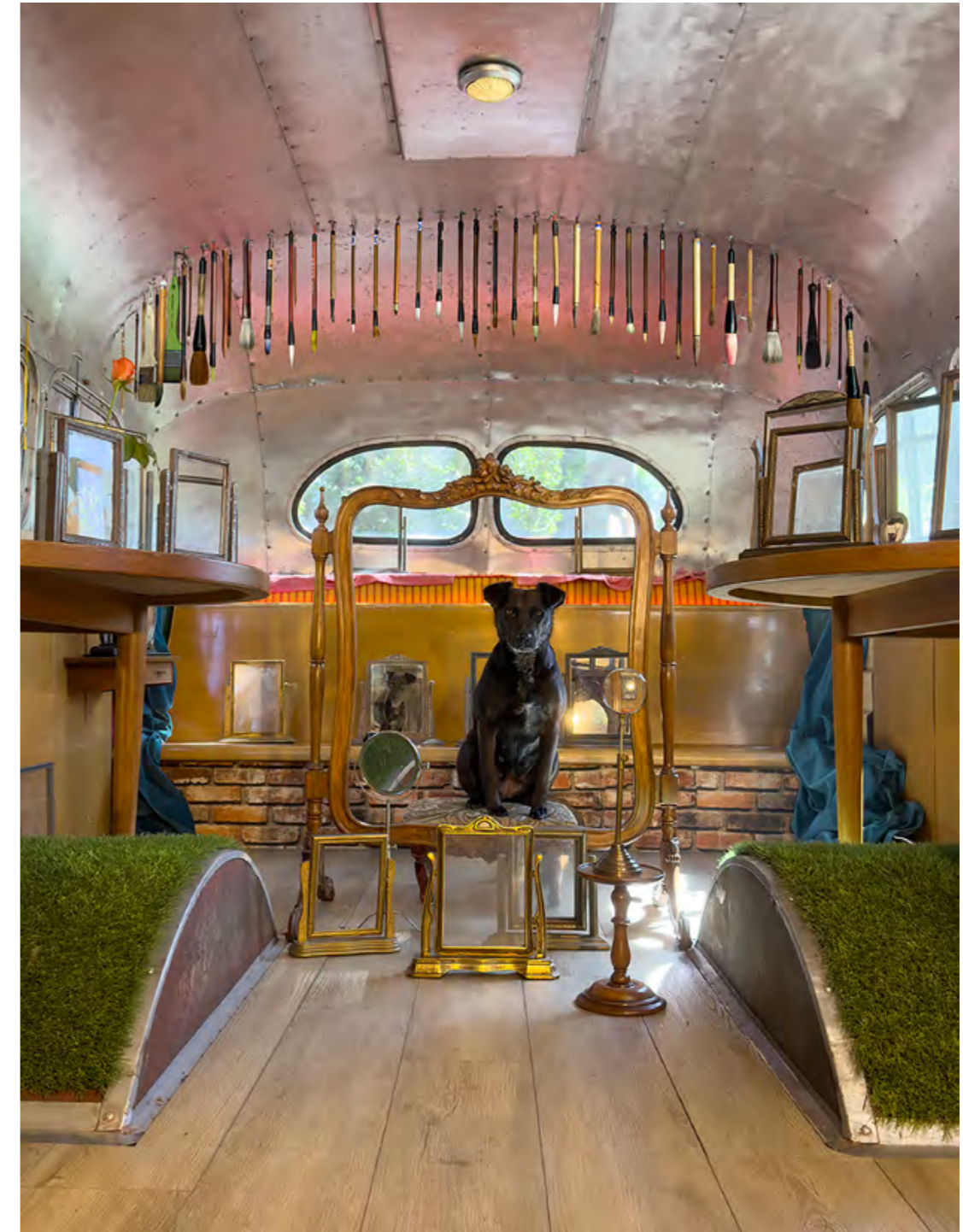
Vancouver artist Torrie Groening creates large-scale photo collage works that blur the boundaries between drawing, painting, printmaking, and photography. Her *Grand Scenario* series transforms static objects into vibrant tableaux charged with imaginary life. For this Venice presentation, her richly constructed still lifes emphasize the artist's studio as both subject matter and genre. Groening's creative practice evolved from an early career devoted to printmaking and drawing. She expanded skills acquired in her university education in Canada with extensive technological training while living in California. As curator Geraldine Davis observes, "In her distinctive body of work Groening has adeptly intermingled hand-drawn or printed elements with digital and photo-composition to produce dazzling, original visual works with art-historical resonance." This technical virtuosity renders all her object-actors equally inviting: the arcane mingles with the beautiful, everyday, and quirky others to share centre-stage in her studio mini-dramas.

Groening invents not only the complex arrangements of things – she creates many of the objects they contain. Her drawings and prints often appear in new works. Many of these original etching and drawing art props featured in the large photo collages are presented in the Venice exhibition. Central to this presentation is *A Dog Blessing*, a new project staged in the artist's satellite studio – a revamped, repurposed 1952 Royal Canadian Air Force bus. This unconventional workspace becomes both subject and setting, extending Groening's investigation of the studio as a site of creative transformation and theatrical possibility. Davis notes that "larger-than-life qualities pervade Groening's constructed scenarios, investing her still lifes with

engaging near-animation." These meticulously crafted compositions invite viewers into layered visual narratives where hand-made and photographed elements converge, where past artistic processes manifest in present contexts, and where the ordinary becomes extraordinary through careful orchestration.

Torrie Groening is a Vancouver-based artist whose hybrid studio practice merges photography, traditional printmaking, and digital technology to create layered photographic works. With over 30 years of engagement with printmaking as artist, master printer, teacher, gallerist, and collector, Groening has developed a distinctive approach that transforms the peripheral material of her studio into elaborate still life compositions. Drawing from her extensive personal collections, she constructs scenes that embody multi-linear and often auto-fictive narratives, where objects become characters in layered visual stories. Her work reflects an investment in the material culture of artistic production itself – the ephemera, tools, and accumulated artifacts that populate creative spaces.

Groening studied printmaking at Emily Carr College of Art & Design and is an *alumna* of The Banff Centre. Her work has been recognised with solo exhibitions in Houston, San Francisco, Toronto, St. John's, and Vancouver, and over thirty museum group exhibitions in North America, China, and Estonia. She is represented by Alta Vista Gallery, Los Angeles, and her works are held in numerous public collections including the Vancouver Art Gallery, Art Gallery of Hamilton, Burnaby Art Gallery, Georgetown University (Washington, DC), and Palm Springs Museum.



Urs Grunder

Urs Grunder: Picturing the Self Outside the Box

By Daniel Blochwitz, Curator

The self-portrait has changed fundamentally with mobile phone cameras and proliferated as selfies – an estimated 100 million uploaded daily worldwide, competing for validation on social media. Though staggering in scope, we are still in an early stage of selfie culture and only beginning to grasp its broader implications.

Here, works by artists like Urs Grunder, whose sustained interest in and engagement with different forms of the self-image anticipated questions about visibility, temporality, and commodification before they hardened into conventions. The impulse to frame oneself as present and belonging – to negotiate one's place and worth within this world – is a powerful one, now shifted from introspective considerations of personhood to performing an identity for the camera.

By using various imaging apparatuses – from traditional cameras to video stills, screen captures, and spyware – Grunder has taken his own image head-on, as reflections or shadows, from obvious to subtle. Yet these self-portraits served merely as raw material that subsequently underwent repeated and varied stages of editing, manipulating, and distorting. All wrestling with questions like “Who am I?” or “Why am I?” This engagement with existential doubt and fragile reassurance situates his practice at the intersection of visual culture, image theory, and artistic research.

Grunder's approach – device at hand – begins with observing himself being in the world before processing what he experienced or how he remembers the moment. This is a form of estrangement from the original image and a turn inward that

distinguishes his work from both today's selfies and traditional self-portraits. In fact, having effectively scrubbed his images of the medium's specificity, they have ceased to be photographs and instead have entered the realm of post-media art.

The pictured may allude to but often obscure a recognizable likeness, envisioning instead an entire cosmos of emotions and thoughts particular to him, yet also allowing viewers to relate. These images capture specific moments while also opening up to the duration of time: the becoming of self and the passing of life. They not only offer a glimpse into who Urs Grunder might be, but are generous in the way they allow us to recognize ourselves and others within them.

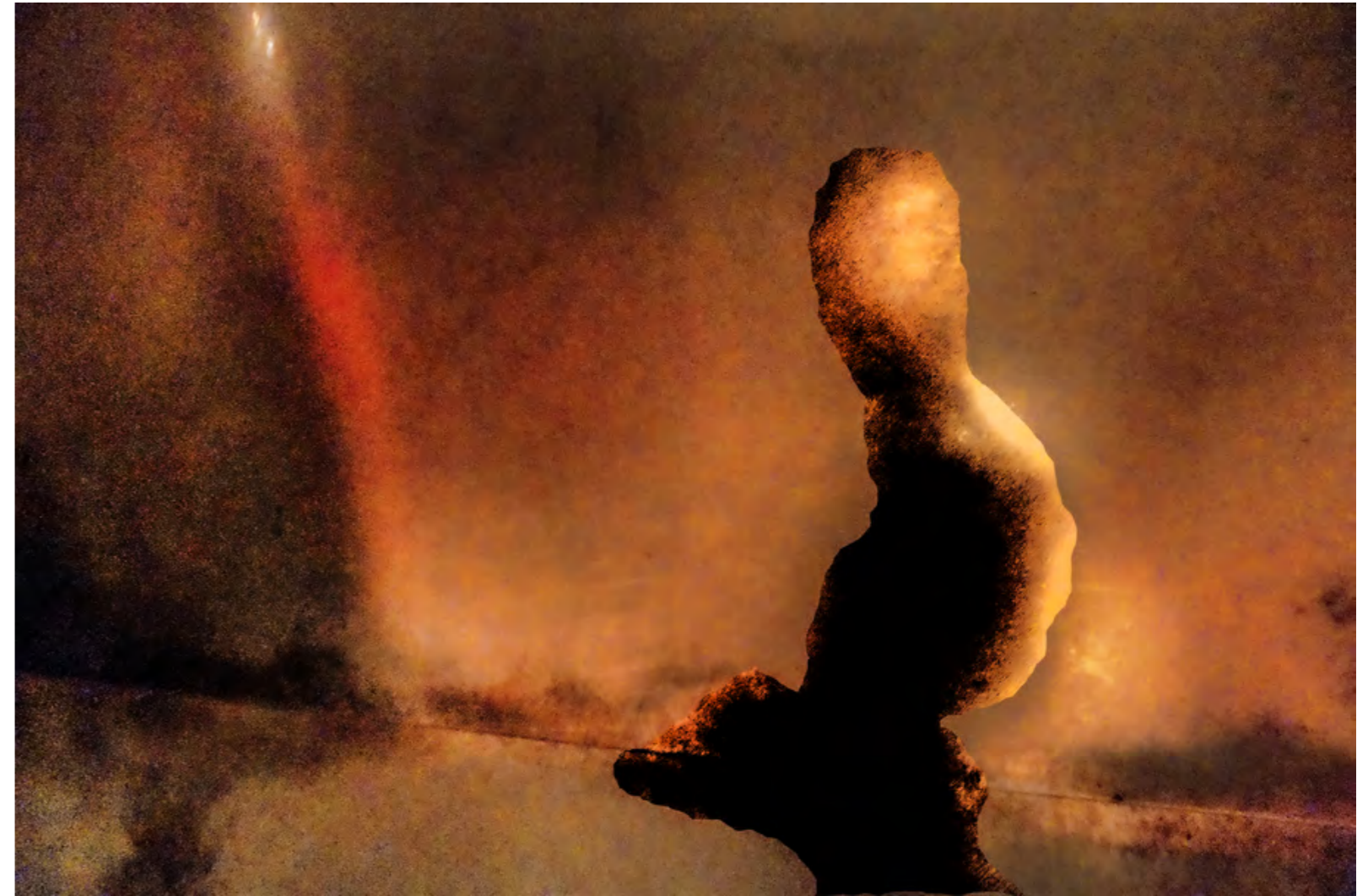
Urs Grunder was born on 9 December 1951 in Bern. After studying dentistry and completing his training as a specialist in reconstructive dentistry, he ran his own specialist practice in Bern. The diverse creative possibilities of the medium of photography have fascinated Urs Grunder since his youth. After retiring in 2013, he began his professional career as a photographic artist. Through various exhibitions since 1978 both in Switzerland and abroad, as well as prizes, awards and purchases by institutions, Urs Grunder has become known beyond national borders. For a long time, he has not only been involved in photography, but also intensively in quantum physics and brain research. It is therefore only logical that his artistic work repeatedly addresses the theme of perception and raises the question of what is true reality. He has been living in Bolligen near Bern since 1985.





382

Time Traveller, 2012
88.2 × 59cm



383

Meeting Plato 2, 2025
88.2 × 59cm

Yorgos Papadopoulos

Crown of Light

Here lies the sacred, shattered and reborn. Yorgos Papadopoulos, in his audacious *New Icons*, commits a necessary heresy. He takes the familiar Byzantine form – vessel of communal faith – and subjects it to the most personal of passions: memory. The result is a divine paradox, rendered in a shocking, fluorescent pink that glows with otherworldly intensity.

At a moment when artistic reinterpretations of sacred imagery are once again subject to moral scrutiny at home, Papadopoulos reopens a difficult yet vital conversation: how can artists engage with spiritual traditions without being accused of desecrating them? Modelled after the *Ecce Homo*, picturing the figure of Christ crowned with thorns, *Crown of Light* both honours and unsettles the Byzantine icon. Its devotional intimacy remains intact, yet the choice of materials and palette challenges the expectation of piety expressed through conventionally “respectful” forms.

In the Orthodox world, the icon functions as a mediator between visible and invisible realms. Its shapes and colours are codified, its making bound to ritual. By replacing mineral pigments with synthetic fluorescence and the stable panel with broken glass, Papadopoulos invites readings of both rupture and renewal. For some viewers, this substitution constitutes sacrilege – a symbolic breaking of faith. Yet the artist’s act is less about affront than translation: a search for equivalence between an ancient theology of light and a contemporary aesthetics of luminosity.

Against a backdrop of the vilification of blasphemous artists, *Crown of Light* performs a quiet resistance. It neither mocks nor desecrates; instead, it exposes the persistence of sacred expe-

rience in new media and new modes of seeing. Papadopoulos’ glass surfaces – simultaneously fragile and dangerous – become metaphors for collective belief itself: easily cracked, yet capable of reflecting infinite light. Above all, this work sits as an enquiry into how spiritual and personal inheritances can coexist with freedom of expression. *Crown of Light* suggests that reverence need not mean repetition, and that even the act of shattering can become a form of devotion.

Yorgos Papadopoulos, (b. Cyprus, 1969) is a glass artist whose works represent a fusion of experimental craftsmanship with the contemporary medium of architectural glass. Trained in fine arts and interior design, he holds a master’s degree from the Royal College of Art, London.

At the heart of his practice lies a process born of fracture and repair and of fluidity of matter. Sheets of industrial glass are broken, coloured, textured, and re-laminated, their apparent fragility concealing a remarkable strength. In none-broken works utilitarian materials are transformed into surface of unexpected depth, tension and luminosity.

Papadopoulos positions his practice within the lineage of process art, where the creative process receives more attention than the final objet d’art. By the very nature of his methods, his works always leaves one marvelling at their serendipity. The discovery of the signature technique in itself being the result of an accidental breakage, his process-led practice and research leads to works full of unintended but pleasant surprise.



Marinaressa Gardens

In *Taming the Beast with the Heart*, Aigars Bikše examines the human subject as a composite of biological inheritance, historical memory, and cultural regulation. The bear – one of the most enduring totemic figures in European mythological and anthropological traditions – functions here as a structural metaphor for power, understood not as an external force but as an immanent condition of human existence.

The sculpture stages power as something inherently present yet perpetually negotiated. The bear's physical monumentality is counterbalanced by its restraint: a chain and weight that operate simultaneously as material constraints and symbolic structures. These elements do not signify domination imposed from outside, but rather mechanisms produced by civilisation itself – ethical, juridical, and cultural frameworks that regulate instinct without annihilating it. Power is thus presented as neither inherently destructive nor neutral, but as a condition requiring continuous mediation. The invocation of the heart in the title signals a conceptual reorientation. Bikše moves beyond purely rational or authoritarian models of control, proposing instead an ethics grounded in empathy and affective responsibility. The sculpture articulates a tension between governance and vulnerability, suggesting that the regulation of power must remain inseparable from the capacity to feel. The bear becomes an internalised figure – a projection of the subject's own latent violence, desire, and potential for care.

Materially, the work's execution in wood foregrounds temporality and corporeality. Visible grain and mass of the material evoke processes of growth, decay, and transformation, situating the sculpture within a continuum of time rather than as a fixed monument. Material choice reinforces the work's engagement

with memory and endurance, emphasising that power and restraint unfold as historical processes rather than static states.

Taming the Beast with the Heart operates as a critical reflection on the relationship between individual agency and collective structures. It poses an unresolved question: how might contemporary subjects learn to inhabit inherited forms of power without reproducing the violence embedded within them?

Katrīna Jaunupe

Aigars Bikše is a Latvian artist best known for his interactive sculptures and installations for public spaces, most of which bear historic, socio-cultural and political connotations. He devotes himself to making sculptures and outdoor installations, many of which are large scale and constitute the urban environment in various cities in Latvia and abroad, like Japan, The Philippines and elsewhere. His work has been recognized both locally and internationally.

The themes in his works draw parallels between his fascination with mythology and socio-political processes in society. The historical setting that lays the conceptual basis of many of his sculptures and installations is central to his work, much like the mythological beliefs and their prevalence in the modern world.

Aigars graduated Latvian academy of Arts in 2000 where he afterwards became a professor. Aigars is amongst the curators of the Sculpture Quadrennial Riga 2004, 2008 and 2012. He is also the head and founder of The Arts Management and Information Center (MMIC), which deals with the management and production of various interdisciplinary cultural projects with partners in 25 countries.



Anna Chekh

Paciotty Corporation s.A.s.

Shadow Man – Energy in Transit

At the center of Anna Chekh's artistic practice stands *Shadow Man* – a faceless figure reflecting the psychological and philosophical condition of contemporary humanity. Deprived of individual features, the character transcends personal identity and becomes a universal symbol of a generation living within accelerating technologies, global systems, and constant transformation. He represents the modern human navigating a paradoxical reality: striving to remain present within the flow of global events and information, while simultaneously seeking to preserve personal values, inner space, and the right to anonymity. In this sense, *Shadow Man* embodies the tension of our time – the desire to be everywhere, while remaining invisible. In the sculpture, *Shadow Man* holds a sphere. At first glance, it may be perceived as a symbol of the individual inner world – the private territory of thoughts, values, and identity that each person carries and protects. Yet the inner world of a human being is never isolated. It is inevitably connected to the wider forces shaping contemporary civilization. For this reason, the sphere also becomes a metaphor for energy – the fundamental force moving through societies, systems, and generations. Energy is never static. It passes through hands, through infrastructures, through time.

From natural resources to technological networks and digital systems, energy continuously shapes the trajectory of human development. Humanity does not truly possess this force; it merely interacts with it temporarily. *Shadow Man* does not claim ownership of the sphere. Instead, he holds it with awareness – as a temporary guardian of energy in transit, positioned at the intersection between the personal and the collective, between the inner world of the individual and the vast flows that structure civilization.

This sculpture marks a significant moment in the evolution of the *Shadow Man* series. For the first time, the character is realized at this scale in stainless steel, giving the figure a new material presence and architectural presence. The realization of the sculpture has been made possible with the support of Paciotty Corporation, whose patronage enabled the production of the work and its presentation within the international context of Venice.

Anna Chekh is a multidisciplinary contemporary artist (born in Ukraine) exploring the emotional and intellectual complexity of modern society. At the center of her practice is *Shadow Man* – a faceless character symbolizing the modern human condition and the balance between the search for knowledge and protection of identity. Chekh works across painting, sculpture, digital art, interactive installations, Web3 projects, and innovative 3D sculptural paintings merging relief, sculpture and advanced technologies. Her works were exhibited internationally including the Arsenale during the Venice Biennale 2024, Carrousel du Louvre, Museum of the Future and DIFC Sculpture Park (Dubai), Tokyo Tower, and Hamptons Sculpture Park (USA), as well as in cities such as New York, Tokyo, Abu Dhabi, Dubai, Bangkok, Barcelona, Berlin, Cannes and Singapore. Chekh received international awards including Best Phygital NFT 2023 and Best Innovative NFT 2024 (presented at Burj Khalifa), was granted the UAE Golden Visa for Talents (10 years), included in Prestige Thailand's "300 High Flyers" (2025), and in 2024 appointed Art Ambassador of Ukraine by UNESCO within Art Connects Women.



Shadow Man, 2026
Stainless steel, 2m height

Asmer Sultanova

Beyond Plaster

Meeting Point (2026) is a sculptural work by Asmer Sultanova that reflects on the quiet power of patience, time, and human connection. The sculpture depicts a calm encounter between a rabbit and a turtle, figures traditionally associated with speed and slowness, creating a symbolic dialogue between different rhythms of life.

The rabbit represents speed and movement, while the turtle symbolizes slowness, patience, and continuity. Rather than presenting opposition, the work emphasizes the moment where these contrasting characters meet. It suggests that lives moving at different *tempos* may ultimately converge at a shared point of encounter. Sometimes slowing down or waiting can lead to deeper and more meaningful connections. The more a person pauses and reflects, the more clearly the meaning of life can be seen and felt.

Through its smooth, reflective surface and simplified forms, the sculpture transforms familiar figures into universal symbols of

balance and coexistence. Sultanova's work proposes that true connection is not defined by speed or competition, but by presence, patience, and the willingness to meet at a shared point in time.

Asmer Sultanova (b. 1986) is a contemporary sculptor based in Turkey. She graduated from Mimar Sinan Fine Arts University in 2022. Her artistic practice focuses on creating playful yet refined sculptural forms that merge pop culture aesthetics with contemporary art. Working primarily with fiberglass and high-gloss automotive paint, she produces smooth, reflective surfaces that emphasize color, light, and form. Inspired by toy-like figures, animals, and symbols of childhood, her sculptures explore themes of innocence, nostalgia, and emotional connection. By transforming familiar shapes into monumental objects, Sultanova invites viewers into a joyful and imaginative visual experience while blurring the boundaries between sculpture, design, and contemporary pop culture.



Avetis Sargsyan

Loss of Self is a monumental exploration of identity dissolution and the fluid boundary between reality and reflection. Standing at 2.3 meters, this original plaster work presents a feminine figure engaged in a silent, transformative dialogue with a mirror-like surface. The sculpture challenges the traditional perception of a portrait: as the figure faces the flat plane, her own features begin to vanish, merging into the void. Simultaneously, the mirror ceases to be a passive reflector, developing its own volumetric, convex presence that emerges to meet the subject.

By presenting the work in plaster – the most intimate and direct medium of the sculptor – Avetis Sargsyan captures the raw energy of the creative process. While the concept is designed for eventual realization in white marble, the plaster version stands as a powerful spatial experience, reflecting the universal struggle to maintain one's essence in an increasingly reflective and distorting world. This piece invites viewers to contemplate the philosophical concept of *Personification* through a bold, contemporary narrative.

Avetis Sargsyan is an Armenian sculptor and visual artist with over 20 years of professional experience, rooted in a 120-year creative family legacy. As the son of a Merited Sculptor of the USSR and a professional painter, Sargsyan's practice is a profound synthesis of classical academic traditions and modern visual storytelling. Having graduated with honors from the Yerevan State Academy of Fine Arts (Faculty of Sculpture) and holding a Master's degree in Art Photography, he masterfully balances technical precision with deep emotional impact. His work explores the mastery of form, light, and volume, often bridging the gap between monumental sculpture and fine art photography. Sargsyan specializes in transforming raw materials – from cast bronze to natural stone – into soulful representations of human connection and heritage. His participation in international projects and symposiums reflects his commitment to bringing art to life through both traditional craftsmanship and contemporary conceptual depth.



Loss of Self (Personification), 2026
Plaster with patina, 230cm height

Egon Straszner

stone_clearing: Stone, Light, and the Figure of the 21st Century

Egon Straszner's work explores the silent memory embedded in stone, transforming the material into a medium of light, shadow, and perception. In his ongoing series *stone_clearing* (since 2005), massive stone blocks are meticulously carved and subtracted to reveal inner forms that remain elusive. The figures do not assert themselves as tangible bodies; they emerge as light images, shadows against bright backgrounds, visible only in their interplay with distance and perspective.

Straszner's approach balances geometric order with organic movement. Lines begin to flow, layers seem to breathe, and negative spaces acquire structural significance. Through subtle manipulation of volume, surface, and texture – often treated with fire and water to create reflective effects – stone becomes both mirror and vessel, integrating the viewer and the environment into the perceptual experience.

Distance and proximity shape perception: the inner figures gain clarity from afar, while close observation dissolves them. This oscillation between presence and absence, material weight and immaterial apparition, echoes contemporary experiences of virtuality and physical reality. Straszner translates these paradoxes into sculptural form, inviting meditation and active engagement. The observer's movement, perspective, and scale generate shifting realities, making each encounter with the work unique. In works such as *sun_clip*, two opposing stone blocks

frame a luminous interior chamber. Silhouette-like forms emerge from the shadows, producing a central light figure that extends into space. The sculptures act as resonant systems where light, shadow, and material interact dynamically, transforming the perception of stone from static mass to responsive medium.

Straszner's practice recalls the historical innovation of sculptor Donatello, who first introduced the modern human form into Florentine sculpture, yet he addresses the conditions of the 21st century: the tension between tangible and virtual, body and image, closeness and distance. In the *stone_clearing* series, stone ceases to be inert and becomes a threshold between heaviness and light, between touch and vision, revealing the potential for contemporary sculpture to articulate subtle, ephemeral, and profoundly human experiences.

Egon Straszner (b. 1966, Malta, Carinthia) is an Austrian sculptor whose practice centers on stone and public space. Trained as an artistic blacksmith and as a wood and stone sculptor, he further developed his artistic approach as an assistant at the Salzburg Summer Academy under Josef Zenzmaier. Straszner has realized numerous projects in Austria and internationally, including sculptures for public spaces, and has participated in symposia and exhibitions. He currently lives and works near St. Pölten, Lower Austria.



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cell phone, 2026
Verde oliva granite, 200×60×28cm

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Gottfried Kumpf

In 2003, the director of Schönbrunn Zoo in Vienna approached Professor Gottfried Kumpf with a special commission. The zoo had received a giant panda couple from a Chinese breeding station as part of an international programme for the protection and rebreeding of the species. A dedicated enclosure was built for the pair, and both the director and the responsible ministry wished Kumpf to create a bronze sculpture of a giant panda to be placed in front of it.

Kumpf worked on the sculpture for two years, modelling it first in clay in Pietrasanta, Italy, before it was cast in bronze at the Venturi Arte foundry in Bologna. Upon completion in 2005, the sculpture was erected at Schönbrunn Zoo, where it became a symbol of the zoo's successful giant panda breeding programme.

Professor Gottfried Kumpf (born 1930 in Annaberg, Salzburg; died 2022 in Vienna) was a painter and sculptor. Alongside studying medicine, he attended the Academy of Fine Arts in Vienna before devoting himself exclusively to art. His practice encompassed oil paintings, drawings, watercolours, gouaches, prints, and sculptures of all sizes, as well as architectural projects.

His best-known creation is *Der Asoziale*, a figure that appears in almost all of his paintings and as a bronze sculpture, becoming a signature of his work. The *Asoziale* lives alongside society as a loner, content with himself and marvelling at the world. Kumpf's works were exhibited internationally, and his large animal sculptures can be found at Schönbrunn Zoo in Vienna and in public spaces, including the Elephant Sculpture in front of the Natural History Museum in Vienna. He received numerous national and international awards, among them the Award for Conservation Merit from HRH Prince Philip for his long-standing commitment to nature conservation.



Big Panda with Cub, 2005
Bronze sculpture

Hugh Lassen

Many years ago, Hugh Lassen visited an old slate quarry in northern Maine looking for a few remnant blocks to carve. That trip began an interest in this unique, metamorphic stone as a medium for sculpture. There is a history and warmth to slate as it is softer than granite or basalt and it has bedding planes that create a sort of grain much like wood. It is, however, a difficult stone to carve because it cleaves easily.

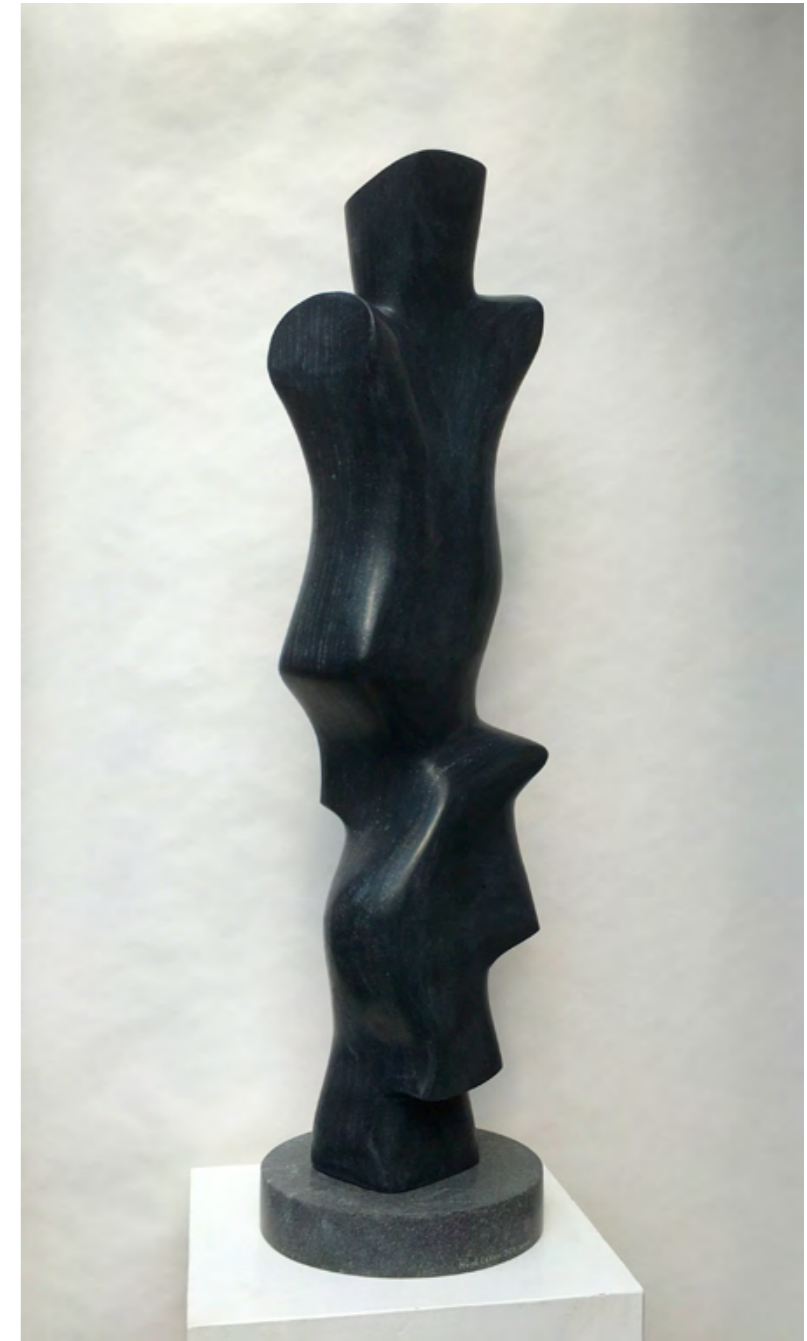
In carving *Figure*, Hugh matched an idea from his drawings with a block of slate. He set aside the preparatory drawings more and more as the carving took shape. Often he stood the sculpture up and marked areas that needed to be removed in order to create a coherent vital form.

A milestone in this process came when he could no longer feel the dimensions of the original block. In a strange way, the sculpture then started to feel larger or, at least, project more into space. Michelangelo's reference to a form being "imprisoned"

in the block is apt. Hugh continued to make adjustments to the form through the polishing stages.

Due to the physical struggle of the sculptor, direct stone carving can produce a compact, intimate and powerful form. Hugh is honored to show this piece at the Marinessa Gardens.

Hugh Lassen was born in 1976 in Edinburgh, Scotland. He took sculpture classes at the Rhode Island School of Design while studying at Brown University. He learned to carve after seeing a small Native American spear weight carving (also called a *Bird Stone*) in a museum. He continues to be greatly inspired by Ancient and Indigenous Art as well as Modern Art. Often an idea will emerge from a drawing and will provide the beginning for a sculpture. By carving directly in the stone or wood the idea will be refined until, hopefully, it works in the round. He lives with his wife and two children in Cherryfield, Maine.



Jakob Bokulich

A kaleidoscopic vision of a fractured world, *Pollinator I* stands in the Marinaressa Gardens as the fruit of a dismembered natural order, reassembled and choreographed with strange geometry.

An earlier version of the sculpture first appeared at *Burning Man* in 2018, rising six meters high in the Nevada desert. Participants worked in unison to activate the spinning gears, leading to a fiery ritual at the end of the event. Constructed of Baltic birch, the sculpture rotated with mechanical precision while enveloped in flames and explosions. As though it were a tale of technolatr, it simultaneously created and destroyed itself like an ouroboros in a convergence of wood, fire, and motion.

Reborn now as *Pollinator I*, this steel, pedestrian-scaled iteration turns its gaze back toward the viewer and their surroundings. As with its predecessor, the work is interactive, truly alive only when engaged. Like a hallucination of futuristic social architecture, the gears form a hive-like network of interconnected parts, suggesting an alien intelligence. Just as a single bee becomes part of the remarkable consciousness of the hive, the sculpture's many trapezoidal elements move together in poetic mechanical harmony.

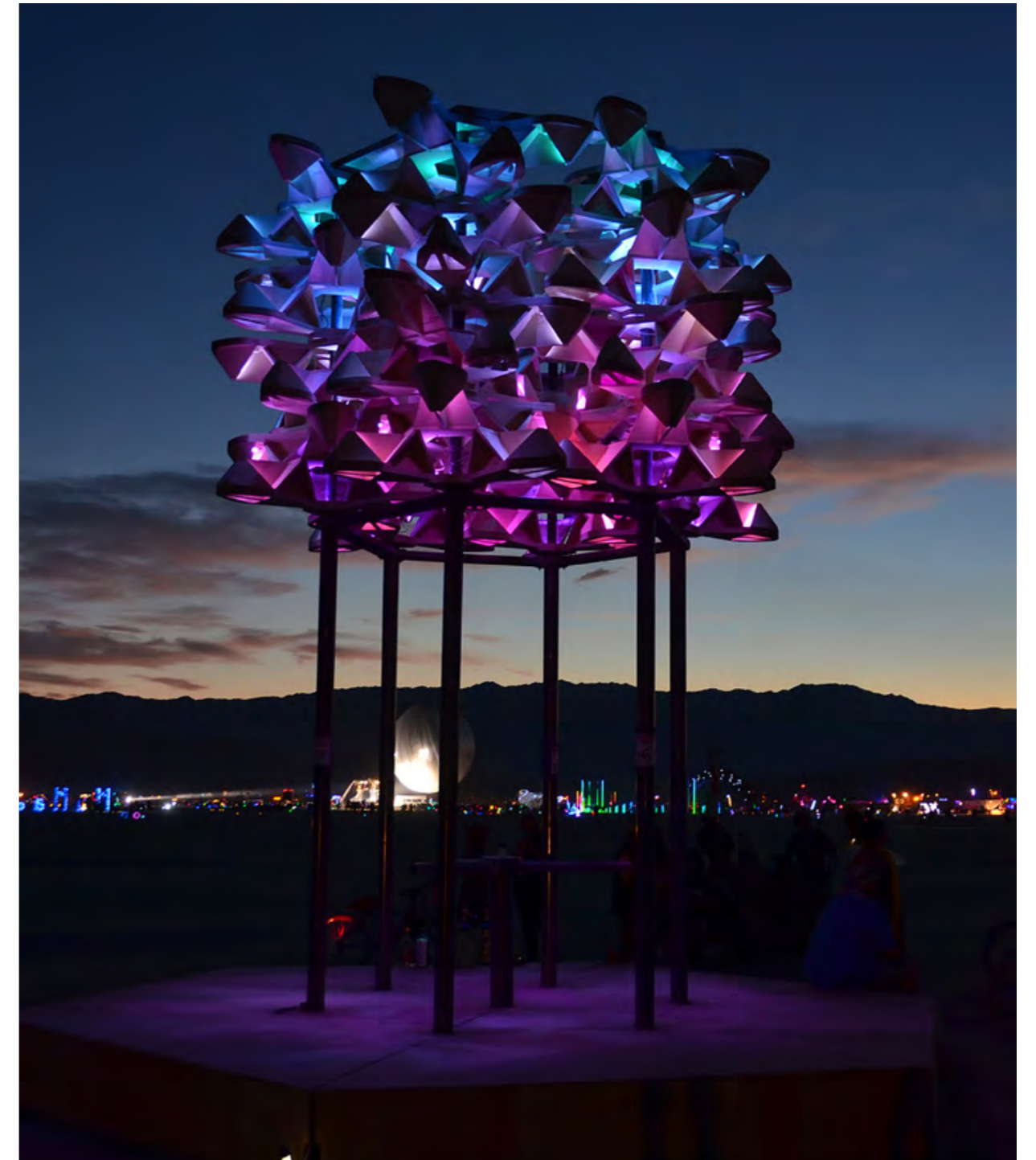
Jakob Bokulich's work, spanning sculpture, painting, and murals, explores a symbiotic dance between biological and manufactured mechanics. His practice aims for the point where

emotion and machine intersect. In an age when we speculate whether machines might one day achieve consciousness, Bokulich poses a quieter question: perhaps machines have already been conscious all along.

Jakob Bokulich is a self-trained, multidisciplinary artist living in New York. In addition to studio paintings, his work includes murals in New York and large-scale kinetic sculptures at *Burning Man*.

The son of an auto mechanic, Bokulich began painting at age 12 after a house fire left his family homeless and he stayed temporarily with a local landscape painter. At 17 he left home for Europe – his arts education was living in art squats and artist communities, and immersing himself in the museums and galleries of Europe. Drawing inspiration from the wartime environment of Croatia in the 1990s, he exhibited at a young age in Europe and California.

Bokulich was instrumental in building artist communities in the San Francisco Bay Area, and explored performance and ritual, including work in arthouse films. This prompted some time in Los Angeles working in film and set design. In 2015 he moved to New York City's Lower East Side, developing a unique psychedelic visual language with his paintings, murals, and Burning Man sculptures.



Jakov Brdar Gallery Maona, Ars Videndi

Jakov Brdar, a sculptor of Bosnian origin and a graduate of the Academy of Fine Arts in Ljubljana, is among the most recognizable and original contemporary artists in Slovenia and beyond. He is widely known for his small-scale sculpture and is the author of numerous public monuments in Ljubljana and other cities, including Piran, where in 2014 he presented the monumental bronze sculptures *She and He* on the protective wall of the pier.

Brdar's oeuvre is defined by an expressively conceived figure – human, animal, and mythological – at once real and unreal, even surreal. His works offer the viewer a discreet entry into the artist's inner world, reflecting both his perception of reality and the state of his soul. The figures appear frozen in a moment of becoming, capturing a fleeting instant while revealing Brdar's acute sensitivity to detail. Within his dynamic creative process, reduction and transformation into new, sometimes abstract organic forms play a key role. Equally important is his careful placement of sculpture in space, particularly in exterior settings, where he seeks a harmonious relationship between the artwork and its environment. His sculptures resist classification: they are neither classical nor modern, neither realistic nor abstract, but singular expressions shaped by intimate experience and momentary inspiration. This is evident also in his hand-modelling in clay, which intentionally preserves the traces of touch even after casting in bronze.

The sculpture *She and He* (2011) is imposing not only in scale (2.80 and 2.65 m), but also in the artist's evident mastery and the originality of its deeply intimate interpretation. Striking is the

contrast between expressive force and the restrained, refined romantic presence of the two figures, whose faces transform into bird-like heads, merging the human and the animal. Positioned face to face, they seem to approach one another yet remain silent and frozen in a timeless, mythic moment. Totemic in character, with echoes of ancient Egyptian and Mesopotamian imagery, the elongated figures radiate power and charisma, as if created in a single passionate gesture – an intense sublimation of the artist's emotional, mental, and physical state, imbued with an irrepressible life force.

Nives Marvin

For this project, Gallery Maona and the cultural association Ars Videndi have joined forces with the aim of developing, fostering, and implementing high-quality cultural programmes based on open dialogue, cooperation, and the exchange of knowledge, experiences, and artistic practices. Through their joint activities, they seek to enhance the visibility of culture as an important space for encounter, understanding, critical reflection, and shared creation. Special emphasis is placed on international collaboration and on positioning Piran (Slovenia) and the wider Mediterranean region within contemporary cultural and artistic currents. Within the framework of the project Jakov Brdar – *She and He*, the working team consists of Polona Senčar, Milka Sinkovič, and Nives Marvin, who strive to present the artworks in a comprehensive manner to a broad international audience.



I am Gea. Before time, before my name.

In *Gea*, Malisa Catalani does not represent the earth as a stable form, but as an original condition in constant flux. The sculpture is configured as a body traversed by tensions and openings, in which matter seems to become a living organism, capable of transformation and regeneration. The reference to the primordial principle evoked in the title does not refer to a peaceful origin, but to a profound, obscure, and fertile generative force, in which birth and mutation coincide.

The artist's words expand this vision, giving the sculpture an archaic yet contemporary dimension: the earth as a maternal womb, as an energy that welcomes, nourishes, and transforms. From this perspective, the body is no longer a finished image, but an unstable threshold between visible and invisible, between permanence and metamorphosis. *Gea* thus becomes a place of transition, a space in which identity is not defined, but continually reconstituted.

Malisa Catalani is an Italian sculptor based in Bologna whose practice investigates the ontological condition of the body through processes of transformation, fragmentation, and regeneration. Working across ceramics, bronze, textiles, and resin, she conceives matter as an active agent, capable of retaining memory and generating form beyond static representation.

Her research is rooted in a dialogue between contemporary sculpture and artisanal knowledge, particularly in relation to material practices developed in Faenza, as well as in conceptual affinities with traditions such as Kintsugi, where fracture becomes a site of continuity. Within this framework, the body emerges as a porous and unstable structure, shaped by tensions between interiority and external forces.

Her recent projects include the solo exhibition *UNHUMAN* at SimonBart Gallery with site-specific interventions developed for Art City Bologna.



Gea, 2023
Bronze, lost wax casting, 187×79×79cm
Courtesy of SimonBart Gallery

Jamie Lester

I have always been drawn to the malleable nature of clay, an infinite mesh that can be shaped into whatever form we can dream of. Over the past decade, I have turned toward sculpting in ZBrush rather than traditional clay. *The Way of the Gods*, the exhibition for which the first iterations of these works were created, became not only a return to tradition but a new way to imagine my work with clay, breathing life into this inert material much like Prometheus of myth. The evolution of these pieces once again reflects both reimagining and returning to form, as Zeus and Aphrodite have become bronze from clay, shining brightly in the mortal realm. With these new works, I have come full circle back to digital sculpture modeling, by using a 3D scanner to create a digital model of the ceramic and clay works, resculpting/revising them in ZBrush, and then casting in bronze. This cyclic process of sculpture with traditional means, then 3D scanning, sculpting digitally with software like ZBrush and Blender, and finally recasting in other materials like bronze or resin represents a powerful and almost limitless possibility of producing new art.

While I consider myself an agnostic atheist, I continue to be fascinated by Greek mythology, mining the rich cast of characters that has captivated us for millennia. Greek mythology offers up gods that are, like us, imperfect. Their jealous dramas, passionate trysts, and plays for power reflect humanity back upon ourselves. Religion is a tool to explain the unknown, but it is also a means to explain our inner nature and our roles in the universe. *The Way of the Gods* became a way for me to fully explore the depths of our humanity.

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These sculptures can be viewed together or separately. *Aphrodite* stands boldly, with a lotus flower hidden behind her back. The bronze casting captures the textures of the ceramic clay and steel work, but transforms the mediums into everlasting bronze, a classical medium which carries with it prestige and power. *Zeus* is conceived as a massive head, without neck or shoulders. A city emerges from the top of his head, as if his consciousness supports him and simultaneously weighs him down. The sculpture is installed on its side, to evoke the crumbling of western society. The bronze medium creates a connection with the tradition of toppling bronze statues that no longer serve communities.

Jamie Lester

Jamie Lester is an award-winning West Virginia-based artist who has created kinetic sculpture, murals, abstract pieces, and lifelike bronze works across the United States. He has created private and public art for multiple states, universities, and organizations, including a life-plus-one-third sculpture of David Crockett that will debut in front of the Tennessee state capitol in winter 2026. Jamie's fine art reflects the rich iconography of Appalachia, and the desperate beauty found in extraction economies all over the world. *Way of the Gods*, his most recent solo exhibition in Washington, D.C., offers an interpretation of the Greek gods formed from clay, reclaimed steel, and repurposed pieces. It features two award-winning pieces: *Aphrodite*, which won the Purchase Award at the Juliet Art Museum, and *Poseidon*, which won Best in Show at the Tamarack Marketplace Best of West Virginia Exhibition in 2025.



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Aphrodite, Zeus, 2025
Bronze, 152.4×91.4×91.4cm
& 182.9×121.9×121.9cm

This is where confluence begins. As soon as you step across the threshold, you enter the largest space of all: public space. It is more than just a route from A to B. It is a terrain of encounters, of pauses and conversations, of parallel realities unfolding side by side. Here, strangers share proximity. Here, difference becomes visible. Yet public space is not automatically inclusive. It reflects the fractures and hierarchies of society as much as its possibilities for exchange. miramondo approaches this complexity with the conviction that furniture can do more than furnish. It can invite. It can structure openness. It can create places where people do not merely pass, but stay – where they meet, speak, listen, and connect.

The table-bench combination *King Arthur* emerges from this intention. Its sculptural form translates the theme of the 2026 ECC Biennial, *Personal Structures – Confluences*, into spatial experience. Table and seating surfaces unfold like streams, tracing wave-like circles that suggest movement and gathering at once.

At the head of the ensemble, the seating surfaces open outward. This gesture is both formal and social. It dissolves hierarchy, avoids rigid frontality, and encourages eye contact. The design makes room – for conversation, for difference, for participation. It offers a point of access, acknowledging that public space is inhabited by people with diverse needs, backgrounds, and rhythms.

King Arthur does not claim to resolve the tensions of public life. Instead, it proposes a setting in which inclusion can be

practiced. By shaping how bodies gather, it subtly shapes how encounters unfold. The flowing forms become metaphors for social currents – sometimes parallel, sometimes intersecting, sometimes merging.

This is where confluence begins.

Since its foundation in 1999, miramondo has specialised in designing and manufacturing furniture for public spaces, with a clear commitment: to preserve its beauty for generations to come. Public space, in their understanding, is a shared cultural asset – one that deserves care, responsibility, and foresight. Sustainability and ethical production form the foundation of their practice. Through the efficient use of resources, they are able to maintain fair pricing without compromising quality. Carefully selected, high-grade materials ensure durability and longevity, allowing each piece to withstand time, weather, and continuous use.

Waste prevention is central to their philosophy. Production processes are optimized to minimize offcuts and eliminate unnecessary excess. Their guiding principle is simple: the most sustainable resource is the one that remains. With mindful manufacturing and a deep respect for both people and environment, they create long-lasting furniture that integrates seamlessly into its surroundings – designed not only to serve projects today, but to endure as part of the public realm tomorrow.



Blurry Memories – Kinetic Sculpture

These vessels originate from a design gesture that transcends function to enter the realm of art. At first glance, they evoke the stillness of museum collections – objects preserved behind glass, untouchable and suspended in time. Yet this stillness is only an illusion. When activated, the pieces reveal their dynamic nature: they rotate slowly upon themselves in a measured, almost choreographic movement, their form gradually opening in a blooming gesture that recalls the natural world and introduces time as a fundamental element of the work.

This transformation is not merely a technical achievement, but a language in itself. Movement redefines the very nature of the object, shifting it from a static entity to an evolving experience. The vessel is no longer simply a container, but an event. The hand-painted surfaces – each one unique, each one a narrative – draw on historical decorative traditions while being irrevocably reframed by the context of contemporary experimentation. Oculta Studio, founded in Mexico City by David Galván and Emmanuel Aspero, brings to this body of work a layered cultural sensibility in which tradition and innovation meet with equal weight.

The complexity of the mechanism, concealed from view, enables a fluid and harmonious transformation that appears almost natural in its expression. Carefully selected materials and precise engineering elevate these objects into a hybrid space between design, kinetic art, and contemporary sculpture – challenging

perception and inviting the viewer to reconsider the relationship between form, time, and movement. Already recognized with numerous international awards, *Blurry Memories* can be experienced in its original installation at Palazzo Bembo, on the occasion of the 61st Venice Biennale.

Oculta Studio is a multidisciplinary creative practice founded in 2020 by David and Emmanuel, two collaborators with over fifteen years of shared experience across the creative and production industries. Based between Mexico City and California, the studio works at the intersection of art, technology, and spatial experience – conceiving large-scale installations that transform architecture into living, sensory environments.

At the heart of their practice lies a sustained inquiry into how space can hold emotion. Working across light sculpture, kinetic installation, and ephemeral architecture, Oculta Studio crafts immersive works that invite audiences not merely to observe, but to inhabit. Technology serves as both tool and medium – always in service of concept and feeling, never an end in itself.

Since its founding, the studio has developed an international presence through collaborations with festivals, art fairs, and cultural institutions across the Americas and Europe. *Blurry Memories* stands among their most conceptually refined works – a meditation on time, transformation, and the quiet persistence of memory within objects.



Olga Lomaka

Dreaming Miki is a new sculpture from *the Dreamers* series by artist Olga Lomaka that exists at the threshold between reality and reverie. Rising from the earth like a surreal fruit of imagination, the monumental golden lemon appears both familiar and otherworldly, its luminous surface acting as a vessel for hidden consciousness. Within this radiant form, a sleeping baby's face quietly emerges, suspended in a state of timeless dreaming.

The lemon becomes more than a symbol; it transforms into a metaphoric container of memory, potential and emotional alchemy. Long associated across cultures with abundance, protection and spiritual clarity, its golden sheen speaks to ideas of fortune and inner light. At the same time, the dreaming infant represents the origin point of human identity – a pure state of being that exists before language, expectation or social construction.

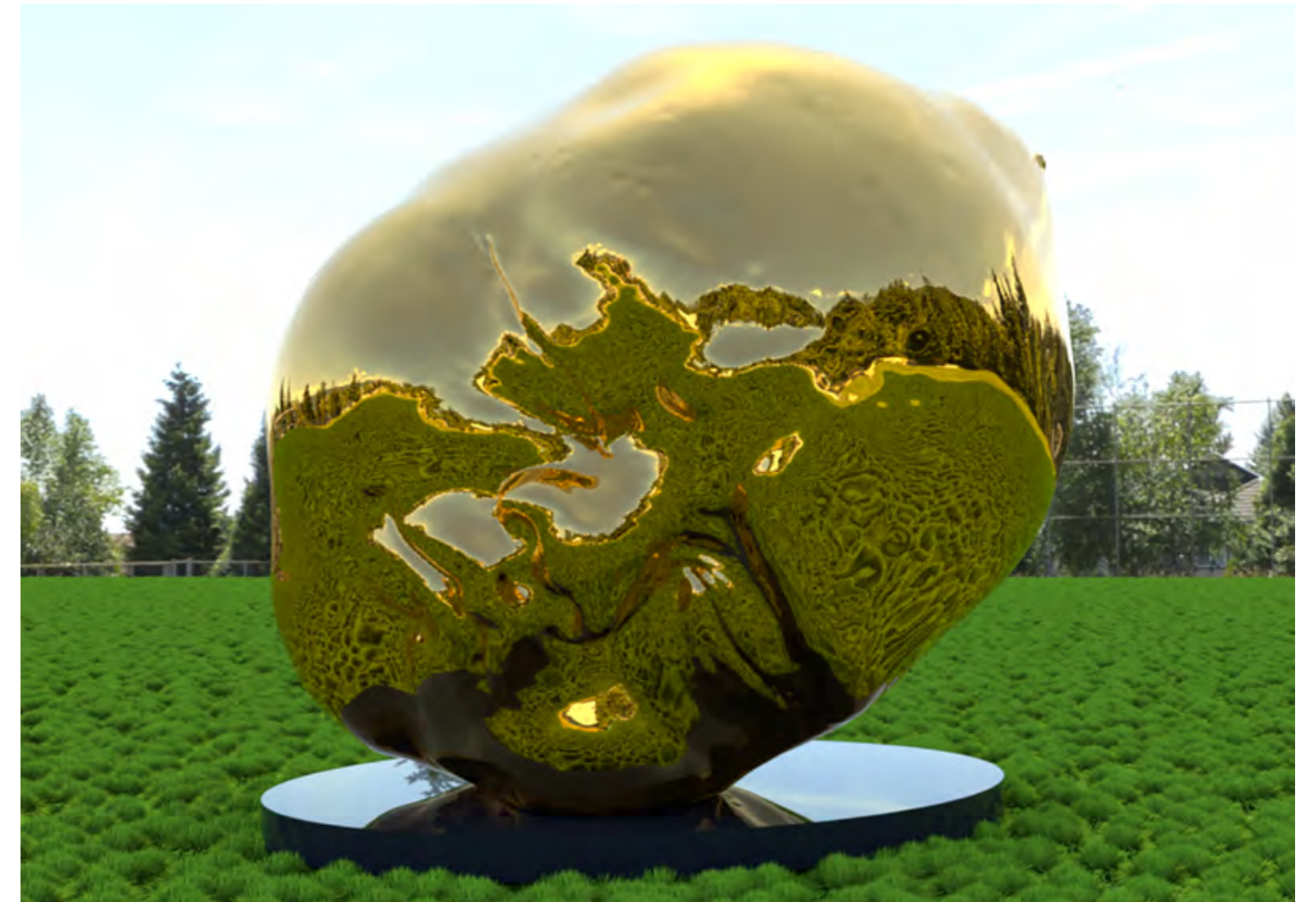
What appears playful at first glance slowly reveals deeper layers of meaning. The work suggests that imagination is not an escape from reality, but a hidden architecture within it. The baby's dreaming face implies unseen worlds forming beneath the surface, inviting viewers to consider their own inner landscapes and forgotten tenderness. The act of "growing" from the ground connects human consciousness to natural cycles, pointing toward the fragile, poetic interdependence between nature and self.

Through humour, luminosity and visual seduction, *Dreaming Miki* masks profound spiritual, philosophical and psychological

questions. It asks where identity truly begins, what remains of us beneath our social masks, and whether the dream state might be the most honest realm of existence. The sculpture stands as an invitation to reconnect with innocence, to embrace vulnerability, and to imagine new dimensions of the self that exist quietly, patiently, just beneath the surface.

Olga Lomaka is a multidisciplinary contemporary artist recognised for her bold, pop-inspired aesthetic and innovative sculptural practice. Her work spans installations, reliefs, and free-standing sculptures, merging traditional techniques with modern methods. Artist's distinctive visual language is instantly recognisable, drawing viewers into a dialogue between the concrete and the abstract, the familiar and the unknown. Lomaka's work addresses universal concerns surrounding world order, the contradictions of modernity, and the psychology of human consciousness.

Her work has been exhibited internationally at major art fairs and cultural events, including ArtBasel Miami, and has been exhibited at leading institutions such as the Royal Academy. Her work has also been featured in publications including *The Sunday Times* and *The Guardian*. Lomaka's works are held in prominent public and private collections worldwide.



Omar Viglino

In *Fratelli*, the sculptural form develops from a relationship of proximity and interdependence. Two animal figures, represented as hammerhead sharks, emerge in a unified configuration that brings distinct identities into relation within a shared structure. The heads, defined by their archetypal morphology and mirrored surfaces, come into direct contact, creating a point of connection that orients the composition and determines its balance.

The verticality of the work emphasises development and continuity. The upward movement appears as the result of a joint progression, in which each element contributes to the stability and direction of the other, transforming the fraternal bond into a structural principle.

The reflective surfaces expand the perceptual field of the work, integrating the surrounding space and the viewer into the composition. Reflection does not fragment the image but extends it, suggesting that identity is shaped through relationships and exchanges. In this sense, the gaze of the other becomes an active part of the process of constructing the work.

The choice of the animal form introduces a symbolic dimension that resonates across cultures and historical contexts. The hammerhead shark, associated with strength, orientation and environmental perception, becomes a metaphor for growth within a shared condition. The fraternal relationship is presented

not as opposition but as dynamic coexistence, capable of generating balance and mutual support.

In Viglino's practice, characterised by the use of industrial materials and reflective surfaces in dialogue with public and architectural contexts, *Fratelli* reflects on relationship as a generative force, suggesting that growth and movement emerge through shared strength rather than solitary assertion.

Omar Viglino is a visual artist based in Sydney whose practice centres on sculpture while extending into painting and light installation. He trained under traditional mentors in Italy, developing a strong foundation in material, technique, and form before relocating to Australia in 2012. Viglino's work explores structure, perception, and the effects of time and process, with large-scale sculpture engaging physical and spatial dynamics. He has exhibited in solo and group exhibitions across Italy and Australia, and his projects include public commissions and curated sculpture programmes. In recent years, he has collaborated with peers and institutions on international exhibitions, integrating industrial materials with refined craftsmanship to create works that explore reflection, presence, and material clarity. His artistic focus continues to evolve toward positioning sculpture within public, architectural, and conceptual contexts.



Paresh Maity
Art Alive Gallery

Paresh Maity's sculpture, *Equilibrium*, envisions the universe as a meticulously poised system, structured around the four cardinal directions – east, west, north, and south – and the four cosmic corners of traditional Indian spatial philosophy: *Ishan* (North-East), *Agni* (South-East), *Nairit* (South-West), and *Vayu* (North-West). Stemming from ancient cosmological thought while being rendered in contemporary sculptural language, the work translates philosophical principles into a commanding physical presence.

Rising as a freestanding, monumental form, the geometric brass structure asserts both strength and refinement. Its carefully balanced planes and linear axes evoke an invisible grid, suggesting that all movement and matter are held within a greater, unseen harmony. The sculpture is rendered in brass, a luminous yet earthy medium, that reflects light of the spiritual domain while retaining the weight and permanence of the terrestrial realm.

Crowning the structure is a head, symbolic of consciousness. Positioned at the apex of the sculpture, it represents awareness as the guiding force that perceives, interprets, and ultimately harmonizes the forces of nature. The open airspace within the sculpture is as vital as its material form. This void invites the flow of wind from every direction, evoking a world in constant circulation. Rather than enclosing space, the work frames it, allowing light, shadow, and breeze to participate in its

meaning. The interplay between solidity and emptiness reflects a universe sustained by both presence and absence, structure and freedom.

The sculpture stands as a powerful metaphor for cosmic equilibrium. It suggests that harmony arises not from rigidity, but from the sensitive balance of dynamic forces, an act that sustains the universe and mirrors the quest for inner alignment.

Renowned artist Paresh Maity was born in 1965 in Tamluk near Kolkata. He studied at Government College of Art & Craft, Kolkata and later earned his Master's from College of Art, New Delhi, graduating top of his class. Over nearly five decades, Maity has worked across watercolour, oil, acrylic, mixed media, sculpture, and photography. He has held 91 solo exhibitions worldwide, with works spanning landscapes, abstracts, portraits, and figures. His art features in major collections including Rashtrapati Bhavan, British Museum, Rubin Museum of Art, National Gallery of Modern Art, and Kiran Nadar Museum of Art.

In 2010, he created an 850-foot mural at Indira Gandhi International Airport. In 2024, five sculptures, including *Sound of Silence* were installed at the airport's Terminal 1. His sculpture *Genesis* was shown in Venice at the *Personal Structures* during the Biennale. A Padma Shri awardee, Maity has also presented at TEFAF Maastricht (2025).



Rashid Al Khalifa

The structure is not a solid mass but a permeable volume – an architecture of lines, voids, and intersections. It exists as both object and environment, inviting the viewer to move through it rather than merely observing it from a distance.

The grid is a fundamental modernist language, often associated with order, control, and rationality. Here, however, the grid is softened by transparency and human scale. The metal mesh allows light, shadow, and bodies to pass through, transforming rigidity into porosity. As visitors walk inside the structure, their movement activates the work, shifting perspectives and collapsing the distinction between interior and exterior. The body becomes a temporary measure within the system, emphasizing presence over permanence.

The repetition of identical cubes suggests modularity and industrial logic, yet the experience is inherently personal and variable. No two paths through the structure are identical. Vision is fragmented by overlapping planes, producing moments of disorientation and reorientation. The viewer is continuously aware of being both contained and exposed held within a framework while remaining visible to others. At once sculptural and architectural, the work resists function while borrowing its scale and logic. It does not shelter, enclose, or direct; instead, it frames movement and perception. By walking through the mesh, the audience inhabits a drawing, tracing lines in space with their own bodies.

Ultimately, the installation reflects on systems we inhabit daily – urban grids, social structures, invisible frameworks – while offering a rare freedom: to slow down, wander, and momentarily occupy a structure that exists only to be experienced.

Born in 1952 in the Kingdom of Bahrain, Rashid Al Khalifa moved to the UK in 1972 to study at Hastings College of Arts and Technology in Sussex. Inspired by impressionism, he returned to Bahrain in 1978 and began capturing his country's landscapes, creating works that reflect the desert, sea, and historical sites.

These atmospheric paintings marked the start of Rashid's artistic journey. In the 1980s, he transitioned to figurative works, blending landscapes with the female form through fleeting mark-making. The 1990s brought further evolution, with a style that incorporated foliage, patterns, and a darker color palette.

In the early 2000s, Rashid focused on convex canvases, abstracting forms and creating a synthesis of color. By the late 2000s, his experimentation with materials, such as aluminum, led to a minimalistic style. His works from 2015 onward exhibit a powerful yet delicate quality.

Recognized as a key patron of the arts, Rashid is Chairman of the National Council for Arts in Bahrain. In 2020, he established the RAK Art Foundation in Riffa to empower artists and foster international collaborations.





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Inhabited Crate, 2026
Galvanized steel mesh- powder coated, 4×4×4m



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Inhabited Crate, 2026
Galvanized steel mesh- powder coated, 4×4×4m

Sonia Payes

Australian artist Sonia Payes' *Re Emergence*; a monumental bronze sculpture, finished with a deep black patina that accentuates its smooth, fluid surfaces with the shifting interplay of light and shadow across its form, stands proudly at two and a half metres tall. Featuring a stylized, elongated human face appearing to be emerging from or perhaps merging back into a more abstract, organic shape. This duality explores themes of transformation, the resilience of the human spirit and the cyclical nature of life. By utilising a significant scale, Payes invites viewers to engage with the sculpture on a physical level, fostering a sense of awe and contemplation regarding the relationship between humanity and the environment. This work is part of a broader body of exploration by Payes into the impacts of climate change and the potential for a symbiotic future between nature and technology.

Payes' *Re Emergence* acts as a sentinel, its dark polished surface capturing the surrounding atmosphere while maintaining a stoic and timeless presence. Her choice of bronze as a medium provides a sense of permanence and weight, contrasting with the ethereal and transient quality of her long time muse's expression. Through this sculpture, Payes captures a moment of transition, which speaks to the enduring capacity for growth, for regeneration and the emergence of new forms of existence within a changing world.

Sonia Payes' practice is defined by a continuous dialogue between the tangible and the digital merging traditional mediums like sculpture and photography with the frontier of 3D animation. Her work explores the intersections of humanity and nature, investigating themes of regeneration and the cyclical nature of time.

Payes transforms her static 2D photographs into dynamic 3D forms. This transition is rooted in a process of archival reinvention, where she often revisits unseen studio photography, treating it as the digital DNA for her contemporary work. By utilizing 3D modelling, Payes bridges the gap between the lens and the physical world, evolving photographic portraits into multifaceted 360-degree sculptures in materials like bronze and fibreglass. This process pulls the image out of the frame and into the viewer's space creating monumental works that must be experienced from every vantage point.

Based in Prahran, Melbourne Australia, Payes' art studio is housed within an early century Victorian-era building. This setting serves as her sanctuary for creation, where the weight of historical architecture meets the contemporary aesthetic of her finished collections.



Re-Emergence, 2023
Bronze, black patina, bronze rock base, 200×70×400cm

Stephen Glassborow

White Chameleon continues Stephen Glassborow's long investigation into the human figure as a site of change rather than permanence. The sculpture presents the body in a state of quiet transition, poised between presence and disappearance, solidity and light. The title refers to adaptation. Like a chameleon, the work responds to its environment rather than asserting itself. The matte white surface absorbs and reflects surrounding light so that edges soften and contours dissolve. As conditions shift, the figure appears alternately solid, translucent, or almost immaterial. Form becomes dependent on light and space rather than fixed mass.

Behind the figure, fragmented wing-like forms emerge as extensions of the body. These fractured planes are not literal symbols but physical traces of change. Their layered, broken surfaces suggest growth, shedding, or continual reformation, as though the figure is in the process of becoming something else. Rather than offering escape or flight, they register transformation as an ongoing, material process. Stripped of colour and narrative detail, the body reads as both classical and contemporary. It recalls the stillness of carved marble while remaining provisional, as though still forming. This tension between permanence and flux lies at the centre of the work. Identity is presented not as fixed, but as something continually shaped through context, responsiveness, and time.

Stephen Glassborow's practice spans more than four decades. Working across bronze, resin, and large scale public commissions, he combines classical figuration with contemporary abstraction and architectural form. His sculptures have been exhibited extensively throughout Europe, Asia, and Australia, often within civic and public environments. Across this body of work, the human figure becomes a vehicle for exploring material, scale, and the shifting relationship between body and space. Within this trajectory, *White Chameleon* stands as a distilled expression of adaptation and presence. The sculpture does not demand attention. Instead, it changes quietly with the world around it.

Born in Hammersmith England, Stephen served his apprenticeship as a Sculpture student at Newcastle upon Tyne and at Brighton College of Art, in the United Kingdom, before moving to Australia as a young professional sculptor in the early 1980s. He has since attracted considerable interest and many commissions throughout Australia, Asia, and the US.

In his work, Glassborow relies heavily on traditional classical precedents and careful anatomical observation. He manages to temper his respect for figurative precision with a refined sense of elegance and beauty. His inspiration inspires an Art Deco renaissance. Retaining fluidity in the body while still achieving sharp muscular perfection, is Glassborow's driving force.



White Chameleon, 2025
Cold cast polychrome, 140×35×30cm

Steve Simmons

Georges Bergès Gallery

American sculptor Steven Simmons creates works that transform solid materials into expressions of movement, balance, and vitality. Working across bronze, steel, and painted metal, Simmons moves fluidly between abstraction, figuration, and forms drawn from the natural world. His sculptures often begin as clay studies before evolving into carefully fabricated or cast works, allowing him to combine traditional sculptural craftsmanship with a distinctly contemporary sensibility. Whether exploring the grace of marine life, the tension of the human figure, or the rhythm of geometric structures, Simmons approaches sculpture as a way of capturing energy in motion.

At the heart of Simmons' work is a fascination with balance, flow, and the dialogue between form and space. His sculptures invite the viewer to move around them, revealing shifting perspectives and subtle tensions between gravity and lift. Vivid metal compositions suggest schools of fish or flocks in flight, while bronze figures appear suspended in moments of quiet transformation. Across these diverse subjects, Simmons' work reflects a deep sensitivity to the forces of nature and the elegance of movement. Through this interplay of structure and dynamism, his sculptures transform static material into forms that feel animated and alive, engaging the viewer in a continuous visual conversation between mass, motion, and imagination.

Steve Simmons began his journey as a sculptor in the 1990s. Building on a creative foundation inherited from his parents, both accomplished painters, he developed a style that brings life and energy to static materials.

His work follows two main directions. In one, Simmons creates abstract sculptures in various metals for both indoor and outdoor settings. Often finished with vibrant polychromatic paint, these works range from large outdoor pieces such as *The Universality of Love and Diamonds to the Sky* to smaller works like *Circle Red* and *Suspended in Space*. Although structurally stable, the sculptures evoke a sense of movement. As Simmons explains, "I like my sculptures to express energy as they are experienced from different viewpoints. They appear to move even though they stand still."

The second direction of his practice focuses on clay sculptures of animals and the human form. Using the lost-wax method, the clay models are cast in bronze at a foundry. These works include detailed subjects such as an osprey catching a fish, an elephant with outstretched ears, a great white shark, and the graceful motion of a dancing ballerina. Some are monumental outdoor installations, while others are smaller works intended for indoor display.



Universality of Love
Steel with polychromatic finish, 254×142×142cm

Susanna De Angelis Gardel

For her new sculpture, which will be presented in the Giardini della Marinaressa in the context of the 2026 Venice Biennale, Susanna De Angelis Gardel has chosen to create a monumental *Opuntia* cactus in stainless steel (220×140cm), finished with a bright powder-coated yellow surface. The choice of this plant is far from incidental. In both its botanical and symbolic dimensions, the cactus represents for the artist a profound capacity for survival in extreme environments. It is a form of life that stores water and energy within itself, adapting to conditions that would seem impossible. In this, Susanna finds a powerful metaphor for perseverance and adaptation – qualities essential not only in nature but also in human experience.

Another aspect that struck the artist is the linguistic root associated with the plant: in Arabic, the word for cactus is connected to the word for patience. This resonance amplifies the meaning she attributes to the work, transforming it into a symbol of quiet resilience and inner strength, capable of emerging in moments of difficulty. Her choice of stainless steel reflects a deliberate interest in durable and resistant materials, while the intense, luminous yellow surface subverts the common imagery associated with a spiny plant. The result is an object that, on one hand, preserves its defensive nature, and on the other, radiates vital energy and visual appeal.

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In a context as fragile and precious as Venice, the artist felt that the cactus could also become a collective sign: an invitation to reconsider our ability to adapt and to recognize how, even in the most challenging conditions, life always finds a way to emerge.

Susanna De Angelis Gardel was born in Rome and lives and works in Lugano. After studying the humanities and earning a degree in Modern Foreign Languages and Literature, she decided in 2006 to devote herself fully to art, the natural outcome of an inner search begun many years earlier. She first approached painting, exploring various figurative techniques and favouring oil for its softness and depth.

Sculpture soon became a new expressive territory. She embraced bronze casting with determination, turning the challenges of the process into opportunities for growth. Three-dimensionality, direct contact with matter and the plastic gesture shaped the development of a personal, essential and abstract language, in which the human face and the symbolic “thought-chair” recur as central elements.

Her work is grounded in an inquiry into interiority and essential form. Reduced lines, luminous surfaces and evocative signs build a coherent artistic path, where beauty emerges from the balance between rigor, intimacy and creative energy.

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Fortitude, 2026
Stainless steel, 220×140cm. Photo by 59th Attempt

Special Projects

Relational Logic – Beyond Dualism, a World Reconnected

Produced by B-OWND, *Relational Logic – Beyond Dualism, a World Reconnected* invites us to rethink the rigid “distinctions” that have been institutionalized through fine art – and to repair fractured value systems through *en* 縁, the Japanese term for connections that bind people, places, and moments together.

Modern society is often built on dualism: a habit of forcing the world into binaries for the sake of convenience, good vs. evil, spirit vs. matter, nature vs. artifact, splitting things that are, in many ways, inseparable. Over time, this way of thinking can deepen separation rather than uncover shared ground, and it can distance us from a wider range of voices. These sharpened distinctions have also shaped art institutions, which have frequently elevated “non-functionality” in the pursuit of conceptual purity. In doing so, they have often pushed forms of expression that are closely connected to life, the body, and nature to the margins – especially when they resist neat categorization.

While the concept of *Relational Aesthetics* – coined by art critic Nicolas Bourriaud, where art’s value comes from human relationships and social interaction as opposed to the finished product – has gained attention in the contemporary art scene, it has long been intrinsic to the foundations of daily etiquette and spirituality in the East, including Japan. This includes the Buddhist idea of *ku* 空 (emptiness), which holds that nothing exists as a fixed, independent entity, but instead arises temporarily through *en* relationships with others and the environment. It also includes an animistic sensibility that recognizes spirituality in all things and sees humans and nature as part of a continuous, inseparable whole. This relational way of thinking – one that does not rely on dualism – continues to unsettle

established categories and to generate Japan’s distinctive, nuanced, and often ambiguous modes of creation today.

The exhibition brings this worldview to life through six artists from diverse craft backgrounds, one art collective, and a special collaboration with a manga publisher. Moving through the seven rooms of Palazzo Bembo, visitors are guided from a mindset of ‘understanding through division’ toward one of ‘perceiving relationships.’ The *Relational Logic* proposed here is not a compromise or middle point, but a reworking of how relationships are designed, and how value is defined. In Venice, a place where layered cultures meet and overlap, we believe this *Beauty of Connection* can unsettle fixed standards of value and open a new path toward renewing global aesthetic consciousness.

B-OWND is more than a gallery; it is a catalyst where history meets the contemporary pulse. Since 2019, it has functioned as a device to reshape the conditions – context, perspective, and relationship – under which art is valued. Moving beyond the white cube, it works to rediscover the latent potential within craft, dissolving the partitions between tradition and innovation, utility and appreciation, high and low art – reuniting materials and people in an integrated world.

Through experiments weaving ancient craft with icons like manga, B-OWND expands the landscape of Japanese art. This vision is secured via blockchain, ensuring authenticity as digital heritage. As a comprehensive producer of Eastern aesthetics, B-OWND continues to reconstruct ancient wisdom within a modern context, presenting a new set of criteria for beauty to the world.



Art Collective TeaRoom

B-OWND

The Generation of Relationships – From Observation to Participation

What *TeaRoom* brings to this exhibition isn't an object to stand back and contemplate. It's a lived structure for seeing relationships take shape, built from a contemporary re-reading of the Japanese tea ceremony – refined over five centuries.

The tea ceremony (*chanoyu* 茶の湯) works as a comprehensive art form (*sōgō geijutsu* 総合芸術). Material elements – vessels, calligraphy, flowers, incense – share equal weight with gesture, silence, intervals of time and space (*ma* 間), and the turning of the seasons. The host and guest create the moment together. In this room, you don't stay outside the work. Once you enter, cross the boundary (*kekai* 結界), and drink tea, your presence and actions help compose the scene. Contemporary life often trains us to sort experience into opposites: right/wrong, inside/outside, usefulness/beauty. A tea gathering softens those divisions. The observer and the observed, author and spectator, art and craft become fluid roles. Utensils begin as tools before they are objects of appreciation. Meaning isn't fixed upfront; it appears through attention, action, and relationship, then disappears.

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TeaRoom's installation and tea program rebuild this 'relationship-generating' structure as contemporary art. It doesn't offer easy harmony or a guaranteed consensus. It stages the real work of adjusting distance between self and other, leaving room for difference, quiet, and mismatch. In Venice, a crossroads of value systems, tea becomes a medium for remembering – through the body, not just the intellect – a world before dualistic division.

TeaRoom builds an ecosystem where art, industry, and culture move together – extending their practice beyond exhibitions and performances into tea cultivation, distribution, education, and international cultural projects. Working from a tradition that has continually shaped ways of *being together* for centuries, they treat roles like *artwork* and *viewer* as fluid, making everyone present part of the environment. In this exhibition, by shifting appreciation into participation, TeaRoom poses a quiet question: what returns to us when we experience the world before it gets divided?



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Yoshiaki Imamura

B-OWND

Ritual to the Universal – The Intersection of Alchemy and Animism

Room 2 opens into a quiet, ritual-like space that transcends religion or region and touches something more fundamental: a shared human sense of spirituality. Based in Okinawa, ceramic artist Yoshiaki Imamura presents a group of contemporary “ritual implements” that bring together an Eastern view of nature and the experimental spirit of Western alchemy.

Imamura’s process starts with a deliberate release of control. Clay is surrendered to fire and gravity, forces that can’t be negotiated with. Inside the kiln, matter softens, collapses, transforms, and hardens again. That cycle echoes alchemy’s drive to draw something precious from the ordinary, while also aligning with an animistic worldview that recognizes spirit in all things and treats nature’s power with reverence.

Displayed on stands arranged like altars, the works carry faint traces of Western forms – wine glasses, candelabras – yet they distort into hybrid shapes with multiple “faces” and organic shifts across their surfaces. Some motifs grew out of prayer and satire of contemporary society; others feel pulled from a desire for unknown life forms. Here, those origins expand into something broader: objects that call up prayer and awe as universal experiences.

In front of these works, the usual question – are they for use or for viewing? – falls away. Function and decoration, sacred and

profane, East and West have been fused by heat. What remains is an invitation to remember a kind of interaction modern life often dulls: the ritual charge of handling, approaching, and paying attention to objects. The viewer shifts from observer to participant, stepping into a space where a different, almost mythic sense of time seems to move.

Born in Hyogo Prefecture in 1984 and now based in Okinawa, Imamura has long been drawn to cryptids and the “unknown,” aiming to give form through clay to presences that resist classification. He shapes clay by hand, then entrusts it to the kiln’s heat and gravity – a stance that holds two energies at once: the experimenter’s drive to transform matter, and a devotional respect for nature’s authority. The results often arrive beyond what can be planned, carrying a blunt certainty: what you see in front of you is the truth of what happened.

His multi-faced vessels and gravity-softened forms sit at the meeting point of Western vessel traditions and Eastern animistic sensibility. Without forcing a divide between art and craft, or appreciation and utility, his objects carry a ritual presence that continues to stir something old in the viewer: a dormant memory of awe.



Takahiro Koga

B-OWND

NEO WABI-SABI – A Portrait of Stillness and Excess

Room 3 is home to ceramic artist Takahiro Koga and his exploration of *NEO WABI-SABI* – a way of holding two forces that often get framed as opposites: stillness and excess, quietness and show.

Koga traces two strong currents in Japanese aesthetics that took shape around 500 years ago. One comes from *chanoyu* (the tea ceremony), with its restrained, inward *wabi-sabi* 侘寂 sensibility – simplicity, pause, and attention. The other comes from the Japanese performing art *kabuki* (歌舞伎), known for its boldness, exaggeration, and flamboyant costume. They look like opposites, but they share a root: a fascination with imperfection, distortion, and the human. That sensibility continues to echo in contemporary culture, including *kawaii* 可愛い (cuteness). This room brings those aesthetics into direct contact. At the center are Koga's signature works: *Ho-Yoroi Hai* (Cheek Armor Sake Cups). Studded with countless points and finished with gold and platinum, these vessels carry both an inner intensity (the discipline and depth associated with tea) and an outer intensity (the display and ornamentation tied to Sengoku warlords and *kabuki*) at the same time.

Koga avoids the familiar stereotype of *wabi-sabi* as purely quiet, Zen-like minimalism. Instead, he proposes a standard that recognizes fragility inside decoration, and silence inside aggression. Vessel and object, restraint and deviation – elements usually kept apart – are fused into a single system he calls *NEO WABI-SABI*. It reads as a portrait of how to live now: grounded, expressive, and unapologetically complex.

The *Ho-Yoroi Hai* takes its form from armor that protects the chin and cheeks. When you drink from it, you physically step into

the role of a warlord, helmeted and transformed. The reference point is the *kawari kabuto* – eccentric helmets that warriors used to compete in style and individuality even in the face of death. Koga ties that drive for presence and beauty to the spiritual discipline of tea, bringing both into contemporary form.

The installation is built around 72 *Ho-Yoroi Hai* facing a suit of armor (*kacchu* 甲冑), positioned as a spiritual anchor. Dark mirrors multiply reflections of the works until the room feels endless. Armor placed on a half-mat of *tatami*, surrounded by a field of cups, becomes a metaphor for a modern kind of *gekokujo* 下克上 (social upheaval): a world where more egalitarian broadcast platforms like social media allow anyone to rise, regardless of origin, if they have the will.

Born in Fukuoka Prefecture in 1987, Koga is a ceramic artist whose signature vessels are made from clay yet take on a metallic feel – armored, spiked, and confrontational. They affirm the force of the individual in a time when personality is often flattened, while reimagining the Sengoku-era (15th and 16th centuries) mindset of staking one's life on beauty and distinction.

Koga treats his works as “devices”: they remain usable as vessels, but they also shape the user's posture, behaviour, and state of mind. Exhibiting internationally in cities including Paris, Milan, Miami, and New York, he moves beyond traditional ceramics, crossing into contemporary art, fashion, and design to project a new kind of Japanese strength outward.



Tomoya Sakai

B-OWND

Stratification and Liberation of Memory – Toward a *FLAT* Horizon

In Room 4, ceramic artist Tomoya Sakai uses “memory” to show how the conscious and unconscious, the individual and the collective, constantly overlap. For Sakai, personality, and our baseline sense of the world is built through accumulated memory. But memory doesn’t just store experience. It also stacks it, creating layers that can quietly produce hierarchies of meaning and value. Over time, that layering can harden into a framework that fixes how we see. The idea Sakai puts forward here is *FLAT*. He breaks apart inherited images and judgments and proposes a view where life and the world sit on the same level, unranked. In the studio, this happens through the potter’s wheel. Sakai works in a constant back-and-forth between unconscious sensation and conscious decision, pulling “parts” from fragments of memory as they surface. He detaches those fragments from their original contexts and recombines them, forming new objects that resist being pinned to a single meaning.

The room brings together several bodies of work: *ReCollection*, which draws up memories buried deep inside the individual; *SPIRIT*, which lifts faith and symbols out of fixed contexts and gives form to a sense of the divine; and *Archē*, which searches for primal sensation before culture and information set in. They look different, but they’re all testing the same struc-

ture: a world where the elements that make up existence share the same status, arranged on a flat plane.

In front of these works, your usual habits of “understanding” can start to slip. The lines between understandable and incomprehensible, beautiful and unbeautiful soften. What remains is the simple fact of presence: it’s there. Sakai’s *flat* landscape works as a tool for loosening the spell of fixed memory, opening space to see the world again with a different gaze.

Born in Aichi Prefecture in 1989, Sakai is a ceramic artist who explores the relationship between memory and identity through the potter’s wheel. His practice begins with an awareness of finitude – a fear of death, and the knowledge that a self can disappear. As if tracing the outline of something that won’t last, he reaches for what sits beneath the surface: sensations and memories lodged in deeper layers of consciousness.

On the wheel, forms rise up without planning; then conscious judgment selects, edits, and refines. That oscillation – between what emerges and what is chosen – produces objects with a particular kind of reality, one that refuses easy categories. Fired clay, a material that outlasts the moment, becomes a record of that thinking: an enduring testament to life directed toward the future.



Kengo Takahashi

B-OWND

Flower Funeral – Life and Death, Held Together

Room 5 emerges from darkness: two skulls, one male, one female, built from countless flowers, rendered in metal. This is Kengo Takahashi's *Flower Funeral* series, its origin is March 11, 2011: the Great East Japan Earthquake, and the nuclear disaster that followed. The work sets out to dissolve the boundary between opposites we take for granted – life and death, ephemerality and permanence – through a single thin membrane of metal.

Takahashi's practice shifted after the disaster, turning toward "death" as a lens for examining contemporary life, and toward the idea of a requiem for lives lost without warning. The deeper reference point is older: Neanderthals, believed to be the first to lay flowers over the dead, around 100,000 years ago. Takahashi inherits that impulse and turns it toward us, the living. Using tens of thousands of fresh flowers, including forget-me-nots with their association with true love, he builds the form of a skull. Through his original 'flower casting' (*hana-ikomi* 花鑄込み) technique, the flowers are burned away by heat and replaced with poured aluminium, transforming organic life into permanent metal.

The resulting petals are just 0.1 millimeters thin. At that scale, the flower's moment – something made to open and fall – is locked into eternity. A skull formed from flowers: death's sym-

bol constructed entirely from life's. These two figures are not specimens of mortality. They are a way of seeing death not as a severing, but as part of a larger continuous cycle, where despair is recast as return. Standing before them in the quiet of this room, the line between life and death doesn't disappear, but it becomes something else: a threshold rather than a wall.

Born in Kagoshima Prefecture in 1982, Takahashi studied at Tokyo University of the Arts, completing his undergraduate and Master's degrees in the Casting Lab of the Crafts Department, before earning his Ph.D. in Fine Arts (Crafts/Casting) there in 2022. He has also served as a research assistant and part-time lecturer at the university.

His practice centres on his original 'flower casting' (*hana-ikomi*) technique, a development of vacuum pressure casting that transforms fresh flowers into aluminium at a thickness of just 0.1 millimetres. His objects sit at the boundary of the organic and inorganic, life and death – running through them is a continuity of mourning and gratitude that stretches from early human burial rites to the present: a quiet insistence that death is not absence, but part of something larger.



Hiromine Nakamura

B-OWND

Your Ark – Celebration and Emergency

In Room 6, master doll maker Hiromine Nakamura appropriates the *Hinadan* 雛壇 (tiered doll stand) – a traditional Japanese structure associated with festivity and protection – to build an installation that holds two meanings of red at once. Red as celebration, as warning. The work is called *Your Ark*, and it offers no easy salvation. Arranged across the tiers are 18 dolls: humans and animals placed together without hierarchy, distinguished only by the fact of living in this moment. They are not heroes or deities. Their fate is undecided, they are a population in a state of pre-selection, waiting.

At the center of the room sits a wooden boat, around 90 cm long, made in collaboration with Miyamoto Unosuke Shoten of Asakusa, Tokyo. It carries echoes of Noah's Ark, but also the ease of a luxury cruiser. Its prow faces the window, pointed toward Venice's Grand Canal. That orientation matters: it connects the interior of the exhibition to the world outside, suggesting this is not a ship for escaping somewhere else, but one for moving through the reality we're already in. The walls carry panel paintings of dodos and submerged landscapes – portraits of those who didn't make it. They sit quietly alongside the dolls as a reminder that every act of saving also involves not saving.

The room doesn't answer the question of what should be protected. In a space where blessing and crisis, survival and extinction, the chooser and the chosen are all present simultaneously, the viewer is left with this: the Ark isn't something provided from outside. It's the site of the choice itself – one that keeps having to be made, in a world that keeps dividing.

Born in Fukuoka Prefecture in 1986, Nakamura studied sculpture at Tokyo University of the Arts, completing his undergraduate degree in 2009 and his Master's in 2011, before apprenticing under his father, doll master Shinkyō Nakamura. He works within the tradition of Hakata dolls, while consistently pulling contemporary life into that classical frame.

A question drives his practice: if a doll maker from the Edo period could observe the present, what would they make? He approaches modern athletes as warlords, luxury brand logos as family crests – lightly crossing eras and cultures to find the prayers and aspirations people carry without quite naming them.



Tanabe Chikuunsai IV

B-OWND

The Way of Interbeing – The Path of *Ku* (Emptiness)

Room 7 brings the exhibition to its close with *The Way of Interbeing*, a site-specific bamboo installation by Tanabe Chikuunsai IV that moves through and reshapes the historic architecture of Palazzo Bembo. The structure fills the space from floor to ceiling – but it isn't simply monumental. Chikuunsai gives form to the Buddhist concept of *ku* 空 (emptiness): the idea that nothing exists in isolation, that everything arises through its relationships with everything else. The installation stands only because thousands of bamboo strips hold and interweave with one another. That interdependence is the point. Individual and whole, heaven and earth, human and nature – bound together and inseparable.

Inside the dome-like space, three entrances open onto four “tubes,” paths that pass through the structure freely. They function as connectors between realms we usually keep separate: inside and outside, individual and collective, past and future. As visitors move through and pass each other, fixed boundaries soften. The space stays in motion, edging toward a condition where all presence resonates together. One of the three entrances faces outward, toward the Grand Canal. Wind off the water and the light of Venice enter the weave, and the bamboo shifts as if

breathing. At that point the work steps outside the exhibition's interior logic and joins the city around it.

The question running through *Relational Logic* – what lies beyond dualism? – doesn't resolve in words here. It resolves in the body, in the experience of moving through this corridor, and in the quiet recognition that arrives somewhere along the way: that we are part of something larger, and that the world, however fractured, can be held together again.

Born in Sakai City, Osaka Prefecture in 1973, Chikuunsai IV grew up within a distinguished lineage of bamboo craftsmen, surrounded by the material from childhood. He studied sculpture at Tokyo University of the Arts before apprenticing under his father, Chikuunsai III, and taking the name Tanabe Chikuunsai IV in 2017.

His work builds on traditional weaving techniques while expanding them into the scale and language of contemporary art. He is known in particular for large installations that draw on bamboo's inherent vitality. After each exhibition, the works are dismantled and the bamboo carried forward into new projects – a practice that enacts, materially, the circulation and continuity his work is about.



Shueisha Manga-Art Heritage

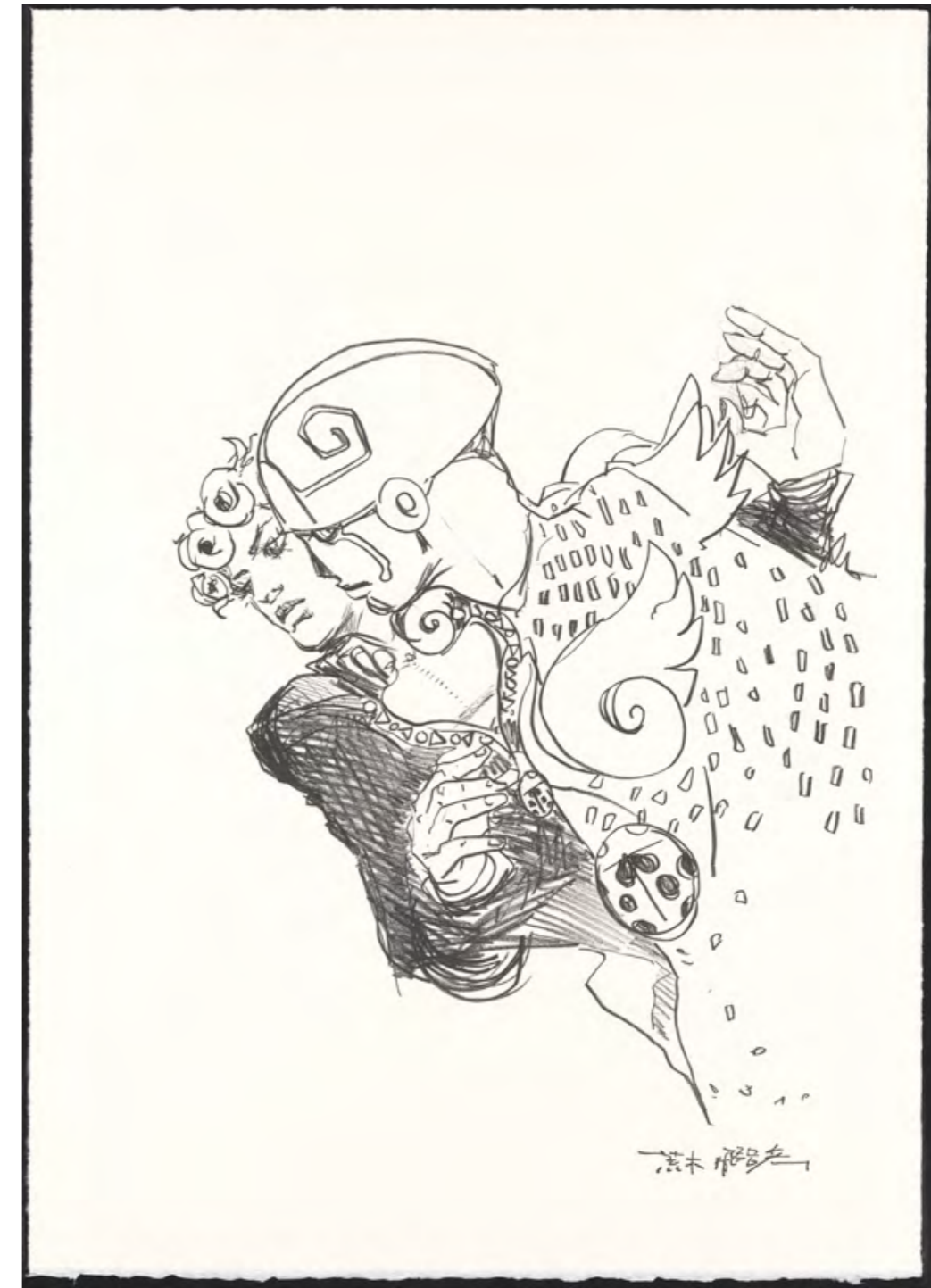
Hirohiko Araki began the serialization of *JoJo's Bizarre Adventure in Weekly Shonen Jump* in 1986. The ninth part, titled *The JOJOLands*, is currently being published in the monthly magazine *Ultra Jump*. A Stand appears in the third part, *Stardust Crusaders*. It always remains at its owner's side as it fights. Stands can take various forms, including liquids, gases, and machines, as well as humanoid figures.

Starting in June 2025, Hirohiko Araki illustrated nine lithographic prints. The main story pages of manga are usually illustrated in black and white. In the plate-making process, the illustrations are converted into clear black-and-white binary data and printed by letterpress. In other words, the subtle shading of pencil and ink is not captured. These works were made with lithographic pencils and chalk, and the lines drawn by the artist are faithfully rendered. Once drawn, lines cannot be removed with an eraser or anything else. As such, the artists move their hands with a sense of pressure. However, this allows us to feel the boldness of slowly drawn lines, the precision and comfort of the faster ones, and the rhythm of the rough shadows.

These works were first exhibited in September 2025 at the Minnesota Street Project (San Francisco) alongside lenticular prints, then traveled to Higashi Honganji Temple Shiro-shoin (Kyoto) in November. They were subsequently displayed at

the Shueisha Manga-Art Heritage Tokyo Gallery. The Venice exhibition will include these works, as well as color prints and letterpress prints. Part 5 of *JoJo's Bizarre Adventure*, *Golden Wind*, is set in Italy, and Venice features prominently in the story. At the Palazzo Bembo, manga pages depicting Venice will also be on display.

Shueisha Inc. is a comprehensive Japanese publishing company founded in 1926. It publishes a wide range of magazines and books, including novels, non-fiction, dictionaries, fashion magazines, and manga. Shueisha Manga-Art Heritage (SMAH) was founded in March 2021 with the vision of "manga is an art form that deserves to be inherited." In November 2024, Shueisha Manga-Art Heritage Tokyo Gallery opened in Azabudai Hills, Tokyo. SMAH produces art prints of Eiichiro Oda's *ONE PIECE*, Tite Kubo's *BLEACH*, Riyoko Ikeda's *The Rose of Versailles*, Shin-ichi Sakamoto's *Innocent*, Oh!great's *Biorg Trinity*, Keiichi Tanaami x Fujio Akatsuka's *TANAAMI!! AKATSUKA!!*, Go Nagai's *Mazinger Z*, Hirohiko Araki's *JoJo's Bizarre Adventure*, among others. From November 2025, SMAH was invited to participate in the Art of Manga exhibition held at the de Young Museum, FAMSF in San Francisco, where it exhibited its works.





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Jotaro Kujo / Star Platinum, Hirohiko Araki, 2025
Photograph by Naoki Honjo. ©Hirohiko Araki & Lucky Land Communications / Shueisha Inc.



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Jotaro Kujo / Star Platinum by Hirohiko Araki at Higashi Honganji Temple (Kyoto), 2025
Photograph by Naoki Honjo. ©Hirohiko Araki & Lucky Land Communications / Shueisha Inc.



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Jotaro Kujo / Star Platinum & Josuke Higashikata / Shining Diamond
by Hirohiko Araki at Higashi Honganji Temple (Kyoto), 2025
Photograph by Naoki Honjo. ©Hirohiko Araki & Lucky Land Communications / Shueisha Inc.



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Jotaro Kujo / November Rain by Hirohiko Araki at Higashi Honganji Temple (Kyoto), 2025
Photograph by Naoki Honjo. ©Hirohiko Araki & Lucky Land Communications / Shueisha Inc.

Rita Sabo
Association for Art in Public

Unison. The Fusion of High Cultures

Curated by Dr. Tayfun Belgin

In a world that favours the loud, linear, and obvious, Rita Sabo's *Unison* opens a resonant space for the subtle, the quiet, and the hidden. Depth is not deficiency; it articulates layers of reality beyond the logic of progress and power – where cultures do not compete, but remember, merge, and carry forward, touching the metaphysical.

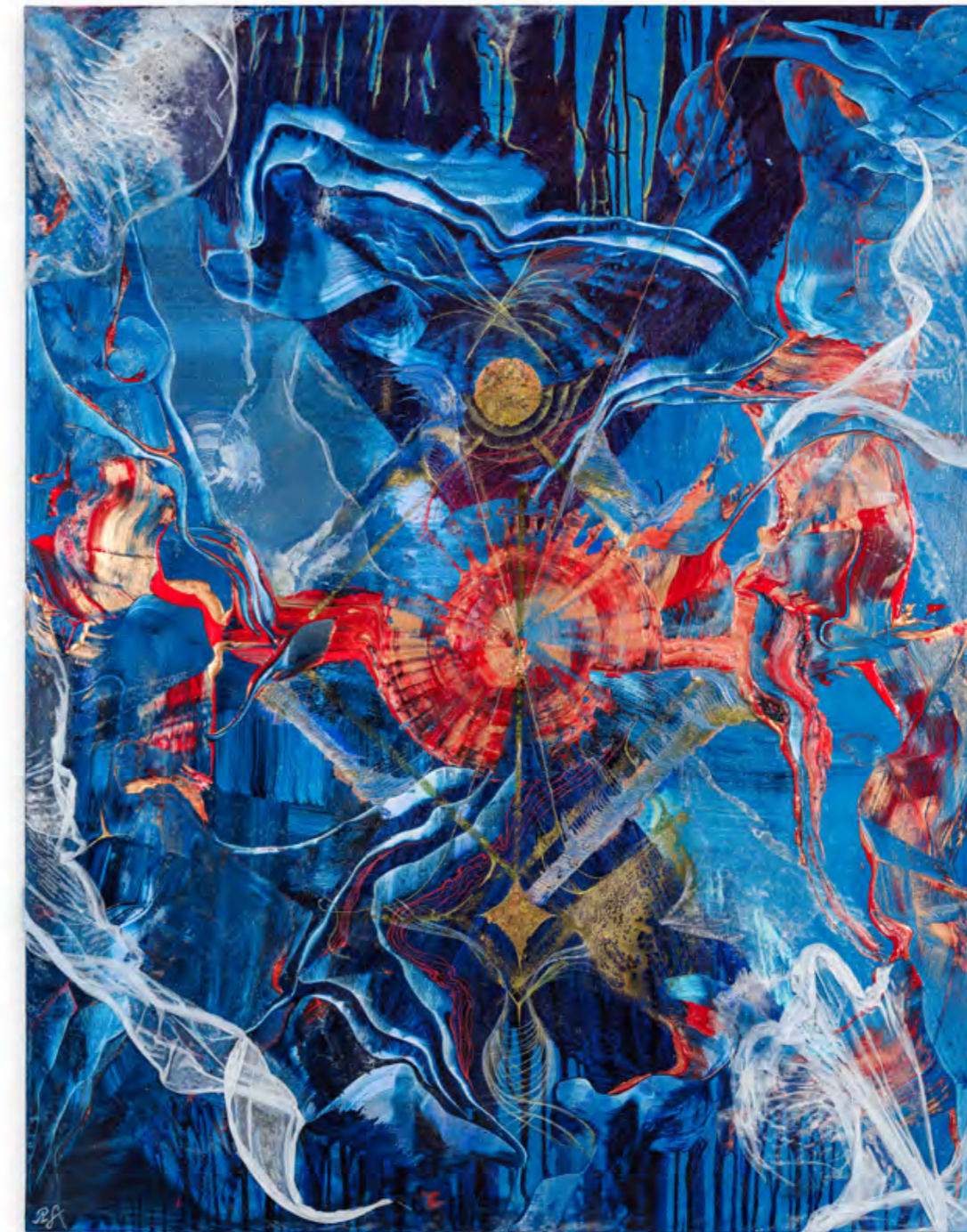
Unison invites thinking in fine frequencies: a vibrating field of symbols, colours, and forms that resist linear timelines, fixed narratives, and singular cultural attributions. The exhibition unfolds as a harmonious resonance of memories, frequencies, and states of consciousness. In Sabo's works, fifteen cultures merge into a polyphonic field where past, present, and future appear simultaneously – not as an archive, but as a living, experiential present. This multidimensional field transcends conventional chronology, allowing the earthly and the cosmic to interpenetrate.

In the *Woven Codes* series of fifteen paintings, ten high cultures are symbolically linked to star constellations resonating with them on mythological or energetic levels. Sumerians, Egyptians, Mayans, Celts, Buddhists, Hindus, and Daoists appear alongside Atlanteans, Lemurians, and the Dogon, forming a cosmological constellation of cultural memory and knowledge. This framework is complemented by four major intellectual traditions – Roman, Greek, Hebrew, and Arab – which act

as connective forces shaping humanity's cultural and spiritual continuum. The Masons and Templars, as a fifteenth principle, function as guardians of symbols and bridges between cosmic and intellectual cultures, revealing hidden lines of transmission between knowledge, ritual, and consciousness.

Each culture, symbol, and energetic field exists in relation – never in isolation – revealing Earth as an active resonant planet within the universe: a kaleidoscopic world where the fragmentary discloses a higher order, not as rupture, but as a fractal. Fragmentation appears as a self-similar structure, echoing fractal mathematics and the concept of a universal Logos – an underlying order within apparent chaos. Sabo's art is not merely image, but cipher: an attempt to render the seemingly disconnected as part of a greater unity. Each culture becomes an instrument in a multilayered score, a resonance line within a vast polyphony.

Through subtle thread work, the *Woven Codes* link symbols and fragments into a network of hidden connections. These threads recall ritual practices in Buddhist traditions, where binding signifies inner coherence and universal order, connecting the visible and invisible in a cosmic web. What may first appear ornamental reveals itself as a carrier of cultural memory – a cartography of transmission across time, cultures, and spiritual spaces.



Roman Empire, 2025
Acrylic on canvas, 140×110cm

For Sabo, fusing high cultures is not merely an artistic strategy, but a way to activate collective consciousness and ethical responsibility toward the planet as a living whole. This vision culminates in *Sacred Planet*, a star-shaped sculpture that condenses intellectual and cosmic dimensions into a transcendental space of unity. Its seventeen-fold colouration references the UN Sustainable Development Goals, embodying balance between humanity, nature, and the cosmos.

The Sacred Planet becomes a symbol of global responsibility, uniting ecological sustainability, social justice, and cultural diversity within an aesthetic-spiritual field of resonance. By transforming intangible cultural heritage, Sabo renders it meaningful for the present and future, opening a path where cultural memory intertwines with universal questions of peace, justice, and planetary care. Her cosmological design embodies an ethics of responsibility – a space where knowledge and action, intuition and consciousness converge. As she states: “My work weaves together ancient civilizations and visions of the future – turning paintings and sculptures into frequency portals. Each piece is an invitation to step into a new reality.”

Sabo’s art is not mere representation, but an experiential medium: multisensory, immersive, and resonant. *Unison* extends beyond the visual into a trans-medial environment, where

painting, sculpture, sound, video, and scent engage in dialogue. The exhibition becomes a threshold – a liminal space where subtle vibrations render the invisible perceptible, opening experiential access to trans-dimensional reality and making the metaphysical tangible.

Rita Sabo was born in the North Caucasus and grew up multilingual in Jerusalem, Israel, and later in Switzerland. She first attended art schools in Zurich and Basel before moving to the Invers School of Art in Olten, Switzerland. In addition to her strong focus on painting, she later completed further training in jewelry design at the renowned Central Saint Martin’s College of Art and Design in London. In her visual language, the multilingual artist explores the meaning of ancient symbols in the context of our present, creating space for reinterpretation. The result is a modern encyclopedia of symbols that bears Rita Sabo’s signature, transforming the mystical and ancient symbols of the past into the present and transcending them into the future. Sabo artistically transformed many of the symbols now considered obsolete, making their symbolic value accessible again for the 21st century: “My work weaves together ancient civilizations and visions of the future – turning paintings and sculptures into frequency portals. Each piece is an invitation to step into a new reality.”

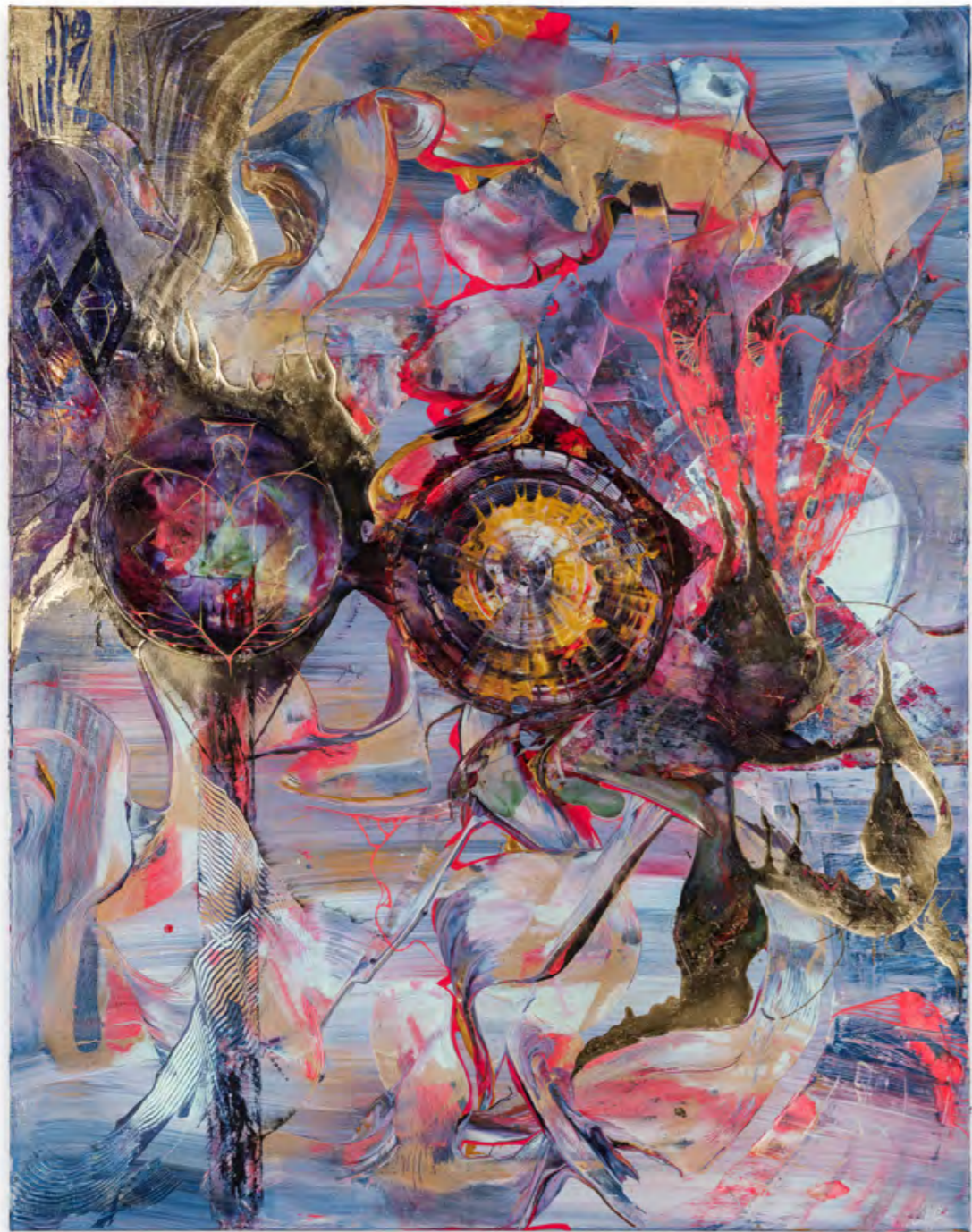




Dogon x Orion, 2025
Acrylic on canvas, 100×110cm



Lemuria x Pleiades, 2025
Acrylic on canvas, 110×110cm



Arab Culture, 2025
Acrylic on canvas, 140×110cm

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Hebrew Culture, 2025
Acrylic on canvas, 140×110cm

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464

Atlantis x Lyra, 2025
Acrylic on canvas, 110×110cm



465

Masons, 2025
Acrylic on canvas, 100×100cm

Dietmar Brixy

Association for Art in Public

Brixy – Wanderlust

Curated by Dirk Geuer

With the exhibition *Wanderlust*, the German artist Dietmar Brixy unfolds a multi-layered panorama poised between dream and reality. *Wanderlust* – a term that has found its way into several European languages – is deeply rooted in German Romantic ideas of nature, movement and self-reflection. It refers less to a destination than to an inner disposition: a longing for departure and for the very act of being on the move. As the word has travelled internationally, it has retained this open core while taking on new nuances – as a cipher for mobility, yearning and openness towards the Other. The exhibition title thus becomes a space of resonance between inner motion and outer experience, between the search for orientation and the desire for freedom. In Brixy's painting, this wanderlust is made visible through gestural traces and dense accumulations that resemble paths through unfamiliar terrain.

In this exhibition, Dietmar Brixy brings together a broad spectrum of his artistic practice: key works from the *Journey* and *Wanderlust* series enter into dialogue with recent works from his ongoing creative process. The result is a focused insight into his visual world – a condensed snapshot of an artistic way of thinking in constant motion.

Brixy's expressive compositions are driven by vibrant colour, applied in a process that oscillates between meditative calm and impulsive dynamism, using brushes, palette knives, combs and bare hands. Thick impasto layers, transparent glazes and exposed passages form a tactile surface in which time remains

visible as a sedimented trace. Painting is not an act of final assertion, but an ongoing dialogue between construction and dissolution, in which the process of making itself becomes the subject.

Brixy's work has always revolved around landscape – though not as a depiction of the external world, but as a structure of inner states. The layered textures, colour fields and forms he brings together on the canvas open up a world that appears at once strange and familiar. Horizon lines, colour zones and tectonic formations do not describe fixed places, but create open spaces. Landscape becomes a field of experience: suspended, mirrored, fragmented or dissolved into strata. The viewer loses any stable vantage point and becomes part of the movement that shapes the image.

The *Journey* series marks an important point of departure. It explores transitions, routes and shifts in direction, conveying a palpable sense of setting out and forward motion. Horizontally charged tensions, rhythmic condensations and gestural ruptures dominate the compositions. Contrasting colour spaces open and close again, depth structures tilt, surfaces are torn apart and reassembled. Dynamic, at times ornamental colour fields unfold an almost theatrical effect: like a stage curtain, they reveal an illusionistic depth that evokes horizons, mountain ranges or shorelines. Layer by layer, the viewer is drawn into the composition. Characteristic are fig leaves, drawn out of the thickly applied paint with diluted oil, forming a bridge between real nature and abstract landscape.



With the three-metre-high installation *Endless Journey*, Dietmar Brixy translates his painterly work into the third dimension. Across eight panels, the artist ignites a panoramic firework of colour and form – an immersive work that can be walked around and experienced spatially.

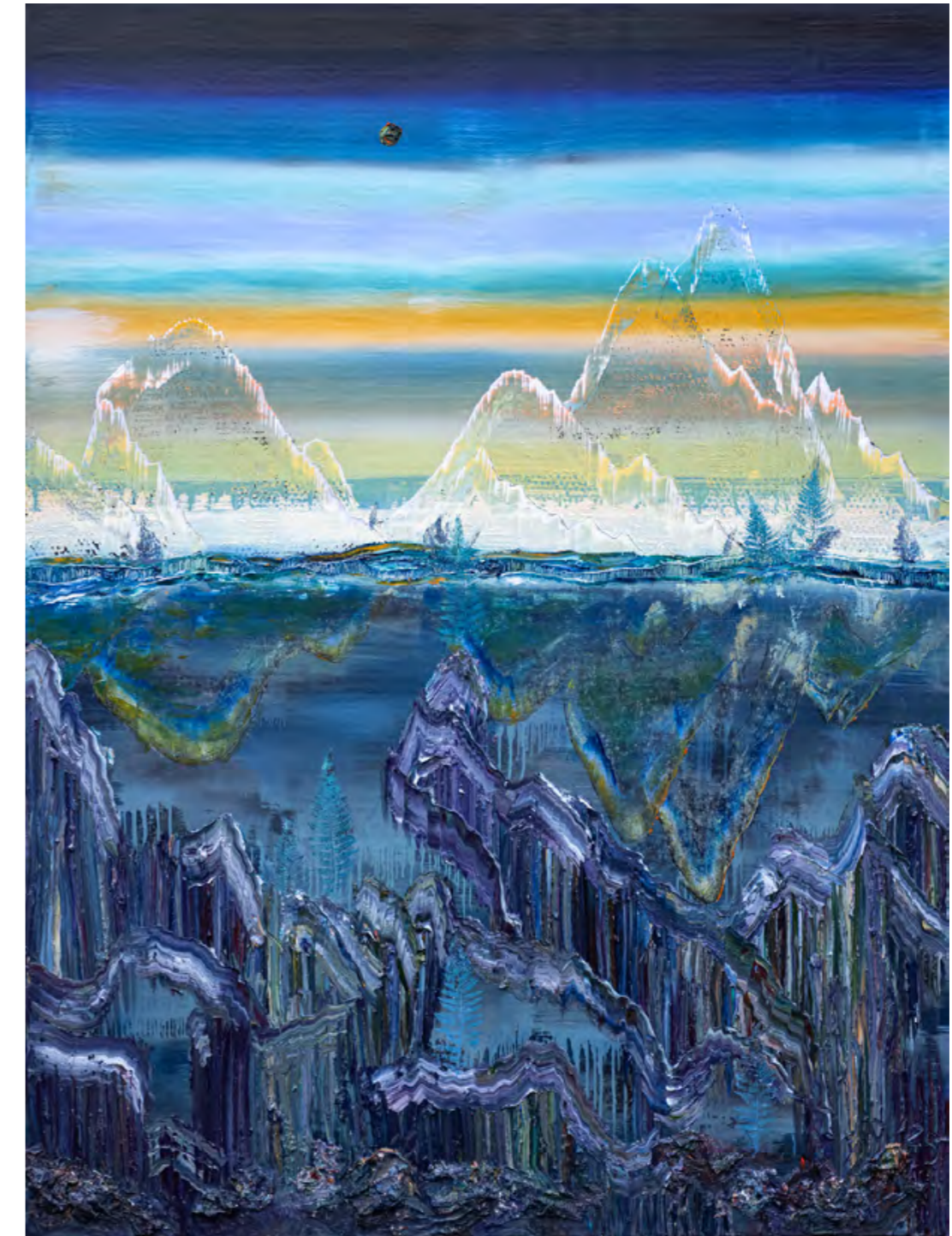
In the works of the *Wanderlust* series, the focus shifts from the route itself to the openness of perception. The paintings appear calmer yet more concentrated, with more finely modulated transitions of colour. They evoke forests, waterscapes and a wide range of light atmospheres, while always leaving room for personal associations. In many works, mirror-like structures emerge in which upper and lower pictorial zones relate to one another. Landscape is no longer traversed, but explored with all the senses.

A special role is played by the circular formats in the tradition of classical tondi. Brixy's *Bubbles* deliberately break with the conventional landscape composition, opening up a self-contained pictorial space without beginning or end. Reminiscent of binoculars or planetary windows, they concentrate the gaze and draw it into a centred, intensified act of looking – as though one were stepping into another sphere. In the viewer's perception, the *Bubbles* develop a gravitational pull of their own. They appear like freely floating bodies, like planets in the firmament or fragile soap bubbles oscillating between presence and dissolution. Movement is no longer linear but circular; time seems suspended.

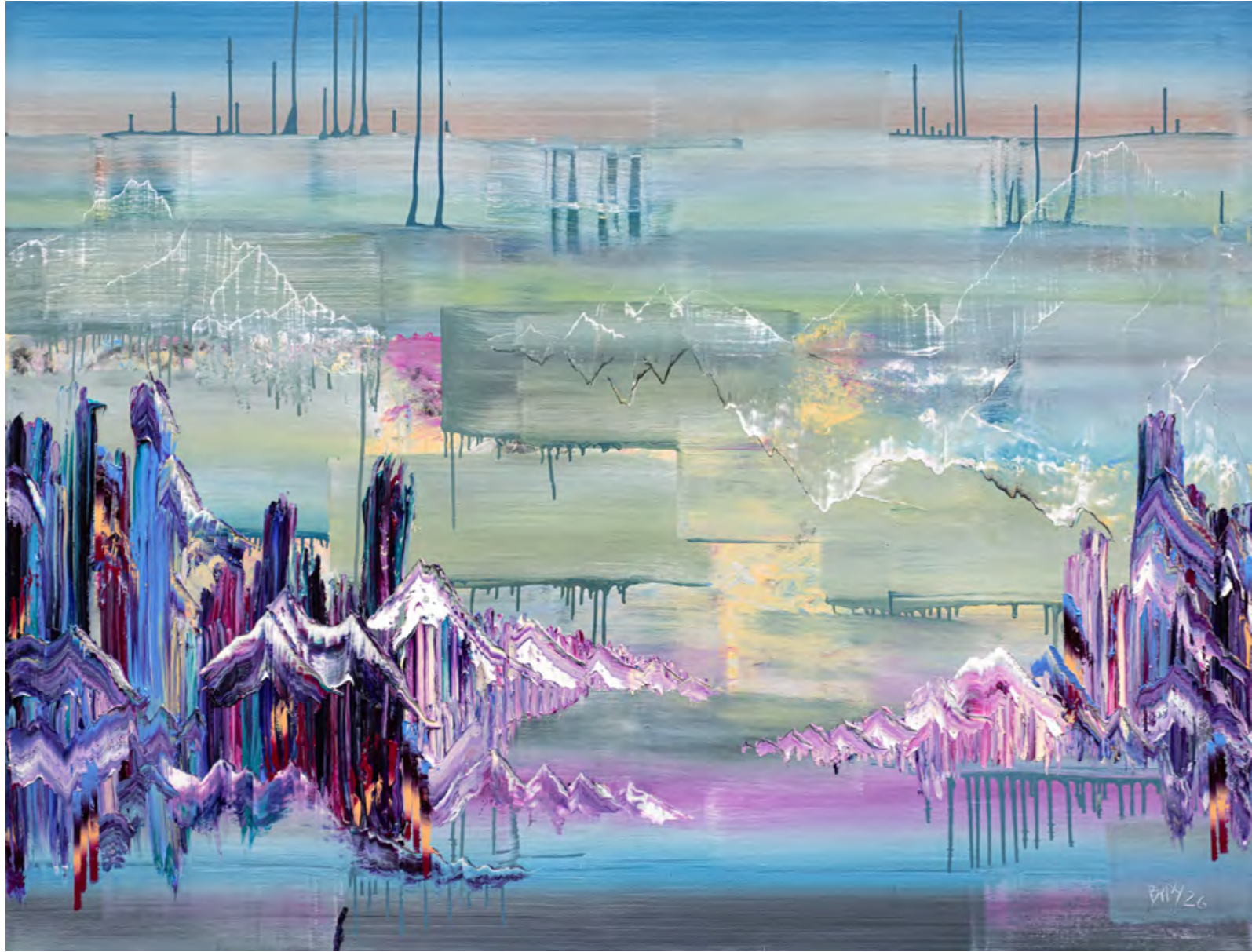
For Brixy, *Wanderlust* does not stand for escapism or geographical longing. Rather, the title describes an inner attitude:

the willingness to embrace openness, change and uncertainty. His works invite viewers to move through these pictorial spaces without a prescribed narrative and to leave their own traces. Perception becomes an active process; seeing becomes exploration. The exhibition thus does not lead towards a fixed goal, but opens up spaces – for movement, resonance and lingering in the in-between.

Dietmar Brixy, born in 1961 in Mannheim, Germany, is regarded as one of the outstanding artists of his generation. From 1985 to 1991, he studied sculpture at the State Academy of Fine Arts Karlsruhe under Wilhelm Loth, Katharina Fritsch and Harald Klingelhöller. This formative period laid the foundation for his highly distinctive painterly language, characterised by dynamic compositions and intense colour. Since 1991, Brixy has lived and worked as a freelance artist in Mannheim. His studio, housed in a lovingly restored historic industrial building, serves not only as a space for intense creative work but also as a vibrant meeting place for collectors and art enthusiasts from around the world. Brixy's work has been shown internationally, including the acclaimed exhibition *The Description of the World* at the Biblioteca Nazionale Marciana on Venice's Piazza San Marco, which took place in parallel with the 60th Biennale Arte in 2024. Through his paintings, Brixy opens up horizons for exploring space, colour and resonance – between reality and imagination, between departure and arrival.

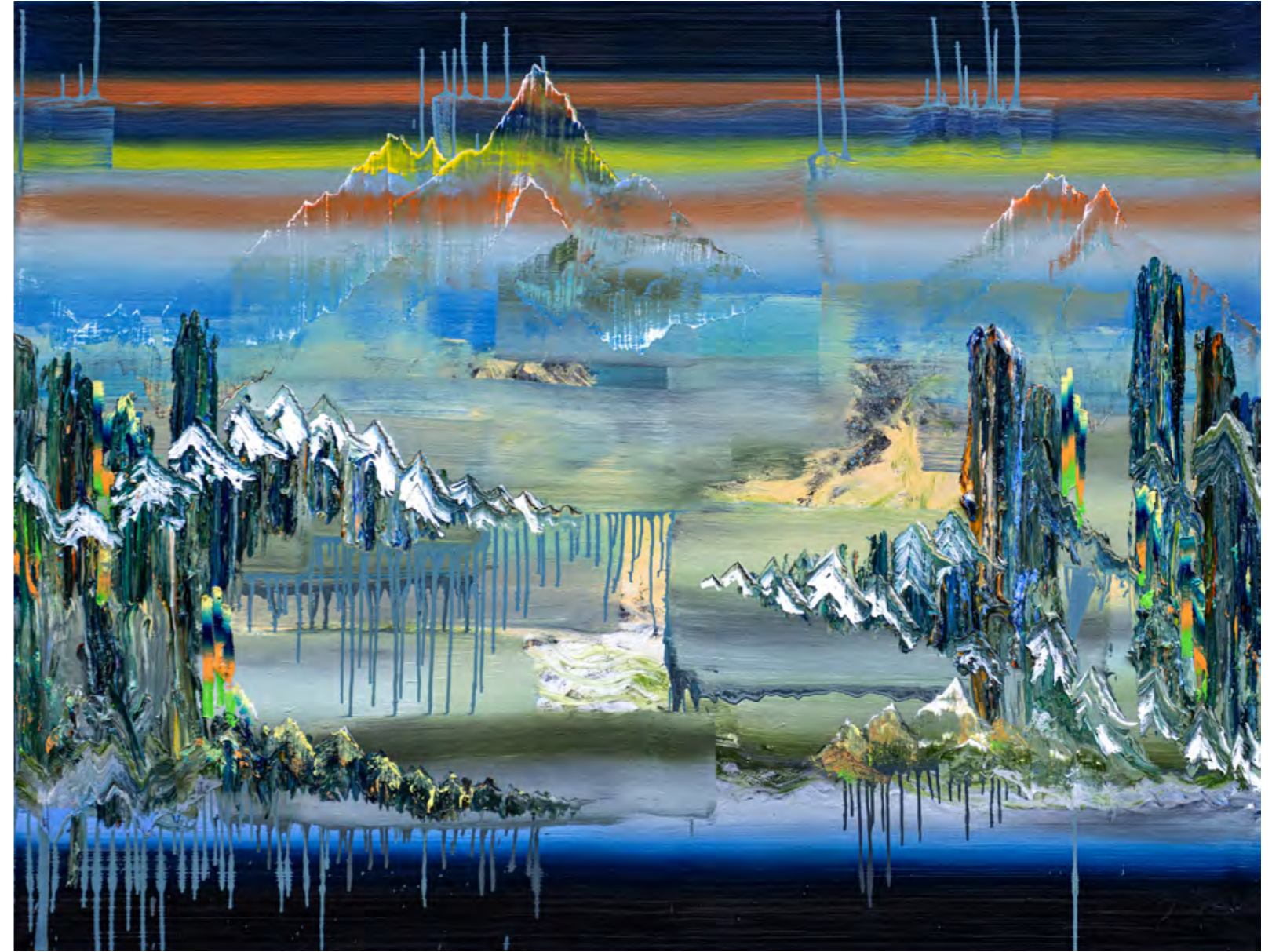


Wanderlust, 2026
Oil on canvas, 240×180cm. Photo by Studio Brixy



470

Wanderlust, 2026
Oil on canvas, 160×210cm
Photo by Studio Brixy



471

Wanderlust, 2026
Oil on canvas, 160×210cm
Photo by Studio Brixy



472

Wanderlust - Blue Moon, 2026
Oil on canvas (triptych), 240×540cm
Photo by Studio Brixxy



473

Wanderlust, 2026
Oil on canvas (diptych), 160×420cm
Photo by Studio Brixxy



Wanderlust Bamboo Bubble, 2025
Oil on canvas, ø 160cm
Photo by Studio Brixy

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Horizon Bamboo Bubble, 2018
Oil on canvas, ø 200cm
Photo by Studio Brixy

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Collaborations

Egbert Marday Seychelles Pavilion

It is 17 March 2026 and I am going to visit the artist Egbert Marday at his home on the island of Mahé, the main island of Seychelles, a beautiful country north of Madagascar, with high mountains, tropical landscapes, postcard beaches and clean blue-turquoise waters. There he was, with a welcoming natural smile, in the middle of his personal paradise. As a young boy he had spent all his money on buying a piece of land and building a small hut for himself and his future wife. It had not been easy to survive; for several years taking on a job as a biology teacher was necessary. Now, almost 50 years later, at 72 years old, he is surrounded by hundreds of flowering and fruit plants, living in a stone house with a large working space that has been added to the original hut.

He shows me his work, wood carvings, sculptures, paintings. It is obvious that he has always been making works of art simply out of the need to create. Of course, living in Seychelles, he also had to make items that were more easily pleasing to clients; he needed to sell to survive. But selling never seemed to have been his main incentive. Creating what he needed to create for himself, going into the essence of who he is as a person, interacting with nature and wood, implementing his thoughts and himself into his works, he has been able to live the life he envisioned. Independent, on his own land, as part of the tropical rainforest, living art.

Seychelles does not have a long history in art; the first humans settled here only 250 years ago, and only very recently have a few individuals begun creating contemporary art from a western perspective, the oldest among them being Leon Rade-

La Biennale di Venezia National Participation

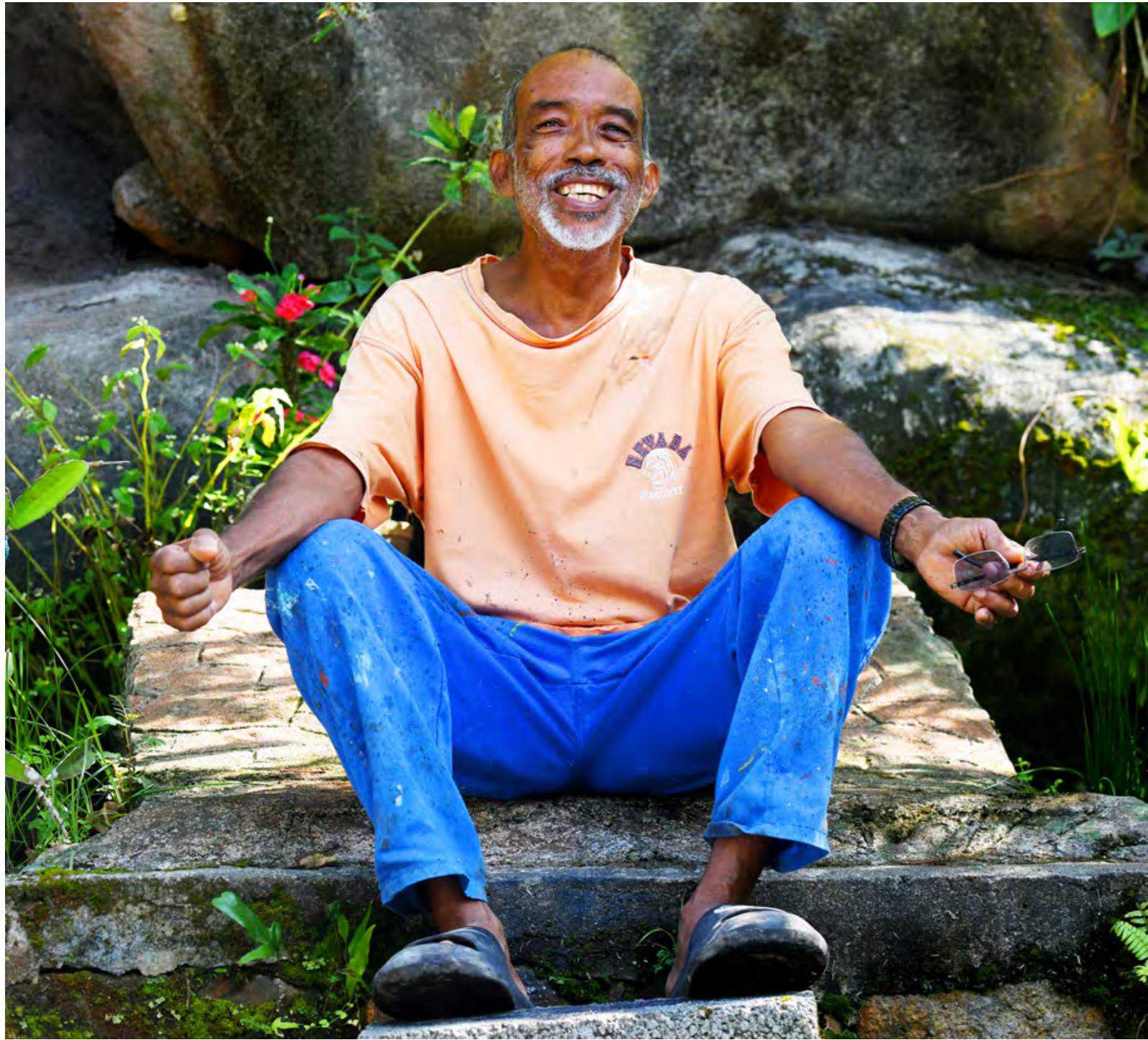
gonde and Egbert Marday. Leon had been part of the Venice Biennale some years ago, and it was Egbert's turn this year. But I had to tell him that we no longer had space to present his works. Due to changes in the Seychelles government, formalities had taken very long to resolve, and all exhibition spaces at the European Cultural Centre were now dedicated to other artists. So there I was, having to explain to Egbert that I could offer him only a very small space. He understood. He simply wanted to be part of Venice, focusing on the bigger picture rather than on himself.

He asked me which work I would choose for Venice, but I felt that was not for me to decide. I saw many works that would represent well who he is, the dusty musician whose music I could still hear, the wooden moray eel sculpture, or one of his paintings; they all captured him well. He is like his artworks. Yes, I could write many intellectual-sounding words about them and all the thoughts he puts into them, but his works are more than words, they represent Seychelles, they are a product of its culture. There is nothing fake about Egbert: the way he lives his life, as part of nature, the works he makes, he is one of Seychelles' oldest and most sincere contemporary artists.

By Nina Comini

Egbert began his career as a Biology Teacher (1978–84) before pursuing a Fine Art degree at the Universities of Saskatchewan and Concordia in Canada (1984–88). He is now a fulltime freelance artist living and working in Seychelles, where he has participated in numerous group and solo exhibitions and received several awards and commissions.





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J. Oscar Molina El Salvador Pavilion

Cartographies of the Displaced

Displacement is often understood as a rupture tied to a single moment: the departure, the loss, the crossing. *Children of the World* proposes a different reading. In J. Oscar Molina's sculptural practice, displacement unfolds as a sustained condition – one that reshapes how bodies relate to space, memory, and time long after movement has occurred. The works gathered here do not document journeys; they materialize what remains.

Molina's sculptures are marked by weight and restraint. Their forms suggest carrying rather than arrival, endurance rather than resolution. Objects appear burdened, compressed, or held in suspension, evoking lives shaped by continuous negotiation with instability. Displacement emerges not as an exception, but as something that settles into the body and environment, becoming part of everyday existence. The exhibition foregrounds internal displacement alongside global migration, dissolving the boundary between "local" and "international" movement. Within El Salvador, histories of violence, inequality, and environmental precarity have generated forms of displacement lived quietly and persistently. Placed in dialogue with broader global dynamics, these works reveal displacement as a defining, though unevenly distributed, condition of contemporary life.

Materially, the sculptures act as silent witnesses. Concrete and industrial elements register pressure, erosion, and duration,

La Biennale di Venezia National Participation

transforming infrastructure into a carrier of memory. Here, displacement is neither explained nor resolved. It is encountered as weight, as pause, as an ongoing condition of becoming.

Alejandra Cabezas, Curator

J. Oscar Molina is a painter and sculptor whose work explores resilience, memory, and transformation. He grew up along the Gulf of Fonseca during El Salvador's civil war, an environment marked by conflict and displacement that would later inform his artistic vision.

In 1989, at sixteen, Molina and his family migrated to the United States, seeking refuge from the violence of his homeland. A decade later, he dedicated himself fully to art, transforming personal experience into a visual language that addresses universal themes of loss and renewal. His work has been exhibited in institutions such as the National Museum of Anthropology in El Salvador, the Long Island Museum, Southampton Arts Center, LongHouse Reserve, and in international venues in Mexico and Colombia.

Molina's ongoing project *Children of the World* reflects his enduring interest in migration and human endurance. Cast in concrete, copper, and bronze, these sculptures – ranging from intimate to monumental scale – stand as quiet witnesses to displacement and belonging.





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Children of the World (Workshop Gathering, detail), 2025
Italian Composite and Galvanized Wire; various dimensions. Photo: Gary Mamay. Courtesy of the artist's studio



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Children of the World (Gathering at the Barn, detail), 2025
Italian Composite and Galvanized Wire; various dimensions
Photo by Matko Tomičić. Courtesy of the artist's studio



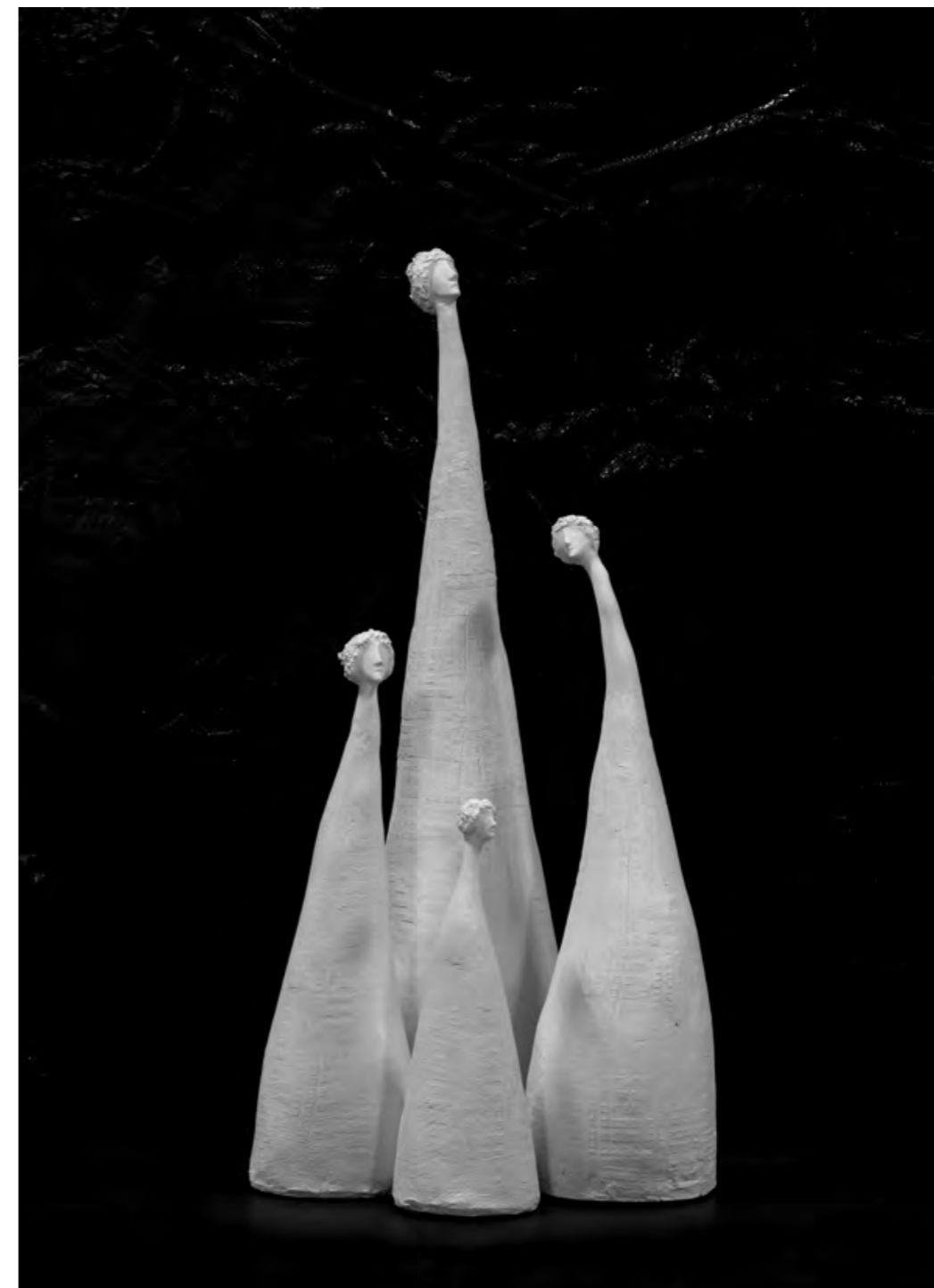
486

Children of the World #92, 2023
Italian Composite and Galvanized Wire; various dimensions
Photo by Gary Mamay. Courtesy of the artist's studio



Children of the World (Gathering at David's White), 2023
Italian Composite and Galvanized Wire; various dimensions
Photo by Gary Mamay. Courtesy of the artist's studio

487



Children of the World #90, 2023
Italian composite, galvanized wire; various dimensions. Photo by Gary Mamay. Courtesy of the artist's studio

Palestine Museum US Palestine History Tapestry

“ _____ ”*

*Gaza - No Words - See the Exhibit

The *Gaza Genocide Tapestry* unfolds as an act of witnessing made in real time. Composed of 100 hand-embroidered panels, the work records the ongoing destruction of Gaza since October 2023 through tateez, the traditional embroidery practice of Palestinian women. In this context, embroidery functions neither as ornament nor heritage alone, but as a method of documentation; slow, deliberate and resistant to erasure.

The work forms the latest chapter of the Palestine History Tapestry, the largest body of Palestinian embroidery tracing the land's history from Neolithic times to the present. Since its inception in 2012, the project has operated as a dispersed studio, bringing together women embroiderers across occupied Palestine, refugee camps in neighbouring countries and the global diaspora. Separated by borders and displacement, their labour converges into a single visual record.

Historically, tateez operated as a vernacular archive. Its motifs encoded identity, place and social status. After the Nakba, the mass displacement of Palestinians in 1948, embroidery became a means of cultural preservation, a way to retain history and heritage when maps, homes and archives became fragmented or lost. In the context of Gaza's devastation, tateez assumes another role: testimony.

Each panel records a loss or an act of perseverance: a child weeping as their world crumbles around them, a grandfather hugging the “soul of his soul” for the last time, or the defying instincts for survival against odds. These fragments resist the logic of scale and statistics that often governs representations of a devastated

La Biennale di Venezia Collateral Event

Gaza. Instead, each panel insists on proximity, duration and the intimate details of life during genocide. As destruction accelerates, the work slows time, committing loss to material memory.

The *Gaza Genocide Tapestry* is not simply a ledger of destruction, but a cross-stitched testimony that insists the world remember not only what has been done, but to whom. Each stitch marks a moment in which women chose creation over despair, asserting that even under the shadow of annihilation, Palestinians continue to narrate their own history, not only through photos or words, but also through the needle and thread carried across generations.

The *Gaza Genocide Tapestry* proposes embroidery as a form of evidence, an ethics of care enacted through collective labour against disappearance.

The Palestine Museum US is making waves as a pioneer in showcasing Palestinian culture. Launched in 2018, it's the first Palestinian museum in the Americas, and its Edinburgh branch, opened in 2025, is the first contemporary art Palestinian museum in Europe. The museum's mission is to share the Palestinian story globally through art, highlighting heritage, history, and promoting awareness and understanding. Founded by Faisal Saleh, it's a non-profit, independent institution with a rich collection of Palestinian art and artifacts. The Edinburgh branch features works by renowned artists like Samia Halaby, Nabil Anani, and Mohammed Alhaj, offering a platform for Palestinian voices and challenging dominant narratives.





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Lined Up Before a Tank, Iman Shehaby, 2025
Cross-stitch on fabric, 80×50cm
Based on public domain imagery



491

Ramadan Massacre, Nawal Ibrahim, 2025
Cross-stitch on fabric, 80×50cm
Based on artwork by Mahmoud Abbas ©



492

Man on Fire, Iman Shehaby, 2025
Cross-stitch on fabric, 80×50cm
Based on artwork by Mahasen Alkhatib ©



493

Children of Gaza, Iman Shehaby, 2025
Cross-stitch on fabric, 80×50cm
Based on photographs by Walaa Alnajjar (left)
and Momen Majed (middle, right) ©



Displaced, Rajaa Ajai, 2025
Cross-stitch on fabric, 80x50cm
Based on video by Motaz Barakat ©

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Girl in the Fire, Basma Natour, 2025
Cross-stitch on fabric, 80x50cm
Based on video in the public domain

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PS Design

Like rivers that converge and give rise to a new course, the exhibition is conceived as an open and fluid space, a territory of encounter between practices, languages, and perspectives drawn from the international landscape of contemporary design. The curatorial intent is not to establish rigid boundaries, but to build a platform for dialogue capable of accommodating different visions and placing them in relation with the historical architecture that hosts

them. In this intertwining of past and present, the space becomes a living organism, where unexpected connections emerge.

The exhibition path unfolds as a continuous flow, where each environment introduces a different modulation of perception. Light, transparencies, reflective surfaces, and tactile materialities contribute to an immersive experience, engaging the visitor not only on a visual level but also physically and emotionally. The in-

stallation does not simply present objects; it creates conditions, atmospheres that shift with the movement of bodies, balances that transform according to points of view, and relationships that activate within the space.

At the heart of the reflection lies a fundamental question: where does art end and design begin? Or perhaps, does maintaining this distinction still make sense? The selected works suggest an open an-

swer, proposing a vision in which function and expression, utility and narrative co-exist dynamically. Design is understood as a cultural and critical practice, capable of influencing the way we inhabit the world and perceive what surrounds us.

Water, evoked as both metaphor and generative principle, symbolically runs through the entire project. An element of transformation and adaptation, water represents the possibility of assum-

ing different forms without losing its essence. Likewise, the works on display adapt to the space, redefining it and establishing a respectful yet vital dialogue with it. Fluidity thus becomes not only the theme but also the methodology, a way of conceiving the exhibition as a process in evolution rather than a static collection of objects.

Alongside the dimension more closely tied to formal and material research,

a critical tension toward the present also emerges. Some interventions, while maintaining an essential language, address issues touching the social and political sphere, inviting reflection on our relationship with technology, the dynamics of power, and the mechanisms of perception and consumption of contemporary images. The exhibition thus opens spaces for questioning, suggesting that design can also function as a tool for awareness.

The selection originates from an international call organised by the association Open Space Venice, involving designers from diverse cultural contexts. The curatorial process prioritised works capable of dialoguing with one another while preserving strong individual identities, constructing a narrative in which each voice contributes to a harmonious whole.

Overall, the exhibition proposes a vision of design as a fluid and interdis-

ciplinary practice, capable of crossing boundaries and redefining categories. The exhibition space becomes a place of experience and reflection, where matter and light, function and poetry, critique and imagination converge. Like a river in constant movement, the path invites the visitor to be carried by the current, embracing uncertainty as an integral part of the creative process and recognising in change its generative strength.

A+N Studio

Tom Bergman, light scientist

Breathing Light is a research-driven light object that translates the rhythm of deep breathing into a spatial experience. Developed in close collaboration with environmental psychologist Renske Bongers (MSc) and light scientist Tom Bergman (MSc), the object bridges design, psychology and light science to address one of the most pressing challenges of contemporary life: stress and burn-out.

Breathing Light operates on two levels: as a guided breathing tool and as a restorative visual backdrop. Engagement begins merely looking at it. Gently moving spots of light expand and contract in a slow, natural cadence, inviting users to synchronise their breath with a proven deep-breathing rhythm. Subtle shifts in movement and colour draw on patterns found in nature and are informed by the Attention Restoration Theory (Kaplan, 1995), offering a carefully calibrated visual stimulus that restores mental energy and enhances focus. In this way, *Breathing Light* reframes the built environment as an active participant in human wellbeing, proposing spaces can do more than contain activity, they can quietly guide and restore the body's rhythms

Originally commissioned by School Partnership VO Waterland, a collective of thirteen secondary schools in the Dutch region of Purmerend, the project emerged from increasing levels of stress among students. The brief called for a durable, accessible and intuitive 'anti-stress' object embedded within everyday school spaces. Students became co-creators in the process, contributing insights on movement, tempo and colour. Prototypes were tested in real school environments, where heart rate variability was measured to refine the most effective

breathing rhythm. The result merges scientific research with sensory experience, inviting the body to slow down through the simple act of breathing.

For this exhibition, the colour sequences have been specially adapted. The transitions draw inspiration from the shifting light of Venice at sunrise and sunset, from the slow warming of morning light into the suspended stillness of evening light.

A+N Studio is a material-driven design studio shaping wellbeing-focused objects and installations. Founded by Alissa van Asseldonk (1988, Eindhoven, NL) and Nienke Bongers (1988, Arnhem, NL), who met while studying at the Design Academy Eindhoven, the studio operates at the intersection of research, material exploration, and sensory experience.

As well-being has become an ever-expanding concern in today's society, A+N Studio creates interior products that appeal to the senses and enhance health and happiness. Through a rich variety of materials and techniques, they develop a growing collection of research-based designs – ranging from soft, touchable walls to breathing lights. Their work is informed by principles such as Environmental Enrichment, Attention Restoration Theory, and Biophilic Design, translating scientific insights into tangible, atmospheric experiences.

Working internationally for renowned clients in hospitality, retail, healthcare, and (semi)public spaces, A+N Studio designs objects and installations that invite interaction, foster restoration, and contribute to a more mindful and nourishing built environment.



Charlotte Lancelot

GAN Rugs

Onda is a tapestry project created for GAN, a design brand deeply rooted in handmade products, which reinterprets the art of Tapestry while highlighting the expressive and artistic potential of embroidery. Made from felted wool threads, the work features deliberately oversized stitches that transform an ancestral craft into a contemporary visual language. Inspired by the technique of needle painting, each stitch is conceived as a drawing stroke, revealing the beauty of the gesture and elevating embroidery, traditionally domestic or artisanal, to the realm of art and design.

Its monumental scale and amplified stitches create a dialogue between tradition and modernity. By enlarging the gesture, *Onda* makes the hand's organic flow visible, asserting the textile's materiality as a pictorial surface. The palette is deep and vibrant: intense blues blend with mauves and rose-oranges reminiscent of sunsets, while brighter tones bring energy and modernity. Subtle gradients, executed stitch by stitch, give depth and luminosity to the wool.

At the intersection of art and design, *Onda* embodies multiple confluences: between material and space, craft and contemporary culture, human gesture and perception. Inspired by the movement of a wave, its abstract, fluid form evokes both energy and calm. The oversized stitches also reference the pixelated aesthetics of the digital world, while reminding us that the principle of the pixel has long existed in textiles.

The tapestry's density also evokes the historic use of wall hangings in palaces and castles, valued for thermal and acoustic comfort as well as visual beauty. This connection under-

scores how traditional craft can offer sustainable solutions without relying on technology or polluting materials.

The result of over ten years of research by Charlotte Lancelot in collaboration with GAN, *Onda* transforms an organic flow into a textile structure. Through its materiality, color, and composition, the work bridges past and present, craft and innovation, offering a contemplative and sensory experience.

Charlotte Lancelot is a Belgian designer whose practice is rooted in exploration. Each project emerges from in-depth, methodical, and intuitive research, informed by close observation of use, place, and production systems. Materials, textures, and colours become both fields of experimentation and tools for reflection. From this immersion arise forms, objects, and new uses that resonate with contemporary social and cultural transformations. Her systemic approach ensures that every choice – material, colour, or production method – enters into a dialogue between aesthetics, function, and responsibility. Colour plays a central role: through nuances, contrasts, and layering, she creates surfaces that approach the pictorial, while textiles become spaces for composition, revealing a precise and sensitive visual language.

Since 2012, she has collaborated with companies such as GAN Rugs, Pinton, and Ames, developing signature collections. Her work has received the Red Dot Design Award and the Archiproducts Design Award for its innovative character. In recent years, her practice has evolved toward a more artistic dimension through the creation of monumental pieces and limited editions.



Fredrikson Stallard

Species is a study in evolution by Fredrikson Stallard through the media of furniture, created with a brute force that is at odds with ideas of comfort or human contact, yet so inviting by the nature of its materials. The pieces are amorphous structures, elements of sculpted mass, chaotic energy, finished in shades of red, as for Fredrikson Stallard these are the colours of life and death. Something along the lines of “It couldn’t happen here, but then it did”. This is very much furniture, but not as we know it.

Species condenses many of the concerns of Fredrikson Stallard – materiality, process, colour, directness – yet it seems not so much like a product of the studio as something pulled from deep in the earth’s crust, or fallen from the heavens.

The *Species* works were originally launched in their own capacious studio. The show, entitled *Momentum*, served as a capsule summary of what they had achieved to that point, and indicated where they might be going next. Fredrikson Stallard made the work without any particular clientele in mind. It was like a gift that Ian and Patrik gave themselves – a moment of complete creative freedom, freed from the usual dependencies of design, and situated in its own purely expressive space.

The *Species* seating forms were the crucial lynchpin of the project. Though they recall earlier works such as the breakthrough Pyrenees sofa (which is in the permanent collection of the Victoria and Albert Museum), *Species* has an exciting sculptural boldness, a release from apparent functional constraint. The impression that one is looking at organic specimens, rather than the handcrafted objects they actually are, perfectly captured the spirit of the *Momentum* show, with its subtext of

growth and rebirth. Even the title of the series relates to the concept of evolution: it was inspired by Charles Darwin’s seminal book *Origin of Species*.

The *Species* works are made of foam covered with a densely textured surface which is unexpectedly comfortable. The result is sublime. It evokes ancientness and depth, in a way that Fredrikson Stallard associate with the red and black Rothko paintings in the Tate Modern.

Ian and Patrik’s bet with *Momentum* paid off. *Species* is now in the permanent collection of the San Francisco Museum of Modern Art.

Fredrikson Stallard is a London based art and design practice founded in 2005 by Patrik Fredrikson (Swedish, born 1968) and Ian Stallard (British, born 1973). Breaking onto the scene with their iconic sculpture and furniture, they have become synonymous with contemporary British art and collectible design.

Their award-winning work is recognised for its ability to create emotionally engaging works and immersive installations, uniting and mastering the platforms of art and design.

Fredrikson Stallard’s works have been acquired for the permanent collections of global institutions including MOMA San Francisco, the French National Art Collection, twice by the Victoria & Albert Museum, shown at MOMA New York, the Museum of Art and Design New York, Design Museum Holon, Design Museum London, The Belvedere Museum Vienna, Museum Angewandte Kunst Frankfurt, Musée d’Art Moderne Luxembourg and The Museum of London.



Gjertrud Hals

Pelagia is dealing with objects that can give associations to the marine fauna; like manets and sea anemones living in the ocean currents. There is a dynamic interplay between confluences and pelagic zones, creating transitional habitats where freshwater and saltwater mix. Species adapted to specific conditions may thrive in these mixed environments, influencing overall pelagic biodiversity. Healthy pelagic zones also contribute to climate stability, showing how interconnected these systems are.

Pelagia is one of a series of wall installations, each one consisting of circa 30 items. The objects are made of cotton/linen thread that is first knitted and then cast with resin on moulds.

Gjertrud Hals was born and raised on a small island on the north-western coast of Norway, and was educated a teacher and a tapestry weaver. However, she early started experiment-

ing with fiber-based materials and sculptural techniques. In the late 1980s she was gaining international recognition with *Lava*, a series of vessels/ containers made from cotton and flax pulp. That was the starting point of a life with travels and exhibitions, as well as acquisitions to public and private collections in USA, Europe, Japan and China. Since 2013 Gjertrud Hals has been represented by Galerie Maria Wettergren, Paris, and her art has increasingly been made available to a large audience through fairs and exhibitions. Her practice incorporates techniques such as casting, weaving and knitting, often using natural and found materials. She covers a range of themes, circling around history, tradition, philosophy and religions, from Christianity to Zen Buddhism. She is especially interested in mythology, as an important source for understanding and expressing oneself as an artist in the complex world of today.



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Pelagia, 2026
Knitting, resin cast, 250×130cm

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Lara Bohinc

Shared Streams is about capturing the movement of matter in one moment of time. This body of work focuses on materials and forms that suggest flow, melting, folding, and transformation, states of flux rather than ultimate resolution. Fabric, water, wax, metal, and stone appear arrested mid motion, caught between solid and liquid, growth and decay.

The works evoke fluidity and softness despite being rendered in rigid, heavy stoneware ceramics. Draped and folded surfaces recall fabric or ribbons suspended in motion, while textured skins resemble lava surfaces or eroded stone. Elsewhere, forms suggest organic life: sea creatures, mushrooms, moss, lichen, or premeval organisms that feel animalistic and instinctual rather than engineered. Natural processes of melting metal, flowing wax, water worn stone and mineral accretion serve as both visual reference and conceptual framework. These processes point to the forces of the elements and time, aligning the works with geological, marine, and biological imaginaries: stone flowers, submerged live bodies, coral like growths, and hybrid entities, that appear to surface from an ancient or speculative ecology.

Across the body of work, material behaves as if alive: folding, sagging, swelling, dripping, or crystallising. This sense of arrested motion produces tension between softness and hardness, control and surrender, permanence and impermanence. The works operate in a liminal zone where design methodologies meet artistic intuition, neither fully functional objects nor purely sculptural forms. Materiality plays a central role: surfaces evoke compression, erosion, and growth, suggesting natural formations while remaining unmistakably artificial. This ambi-

guity situates the works between the crafted and the spontaneous, the intentional and the emergent.

These works were conceived in ceramic and made by hand by Lara Bohinc at a workshop in Rochester Square, London, in 2025. Their forms imply movement, continuity, and transformation, echoing the exhibition's guiding metaphor of converging currents, where distinct material and conceptual streams meet, overlap, and generate shared forms.

Lara Bohinc is Slovenian born British artist. She studied industrial design in her hometown of Ljubljana, Slovenia, before pursuing an MA in metalwork at The Royal College of Art in London, where she still works and lives today.

After a decade long stint with Cartier, exploring design and sculpture through jewellery, Lara Bohinc embarked on creating functional sculptures in a variety of materials, from metal, ceramics, glass, wood and stone. Her design palette varies in scale from small to very large and she produces unique pieces, limited editions, private and public commissions. In 2016 she founded Bohinc Studio to explore furniture, object and interior design.

In 2023 she won the Miami Design District Commission with *Utopia*. Museum for Architecture & Design MAO (Ljubljana, Slovenia) presented retrospective solo exhibition of Bohinc's work in 2018 and she has also exhibited at PAD, Nomad, Salon Art & Design, Design Miami and the Eye of the Collector. With *Peaches* she was also part of Jessica Silverman Gallery's group show *Enthroned* and at *Seeing Red* exhibition at Phillips, London. Her work has been acquired by SFMOMA and Moco Museum.



Special Projects

Aperture: a concept which merges AI, physical design, and digital wellbeing principles to foster more mindful technology use, without adding new devices, just reimagining the ones we already have.

Aperture emerged from playful experimentation with a phone and case. By reversing the phone so that only a small section of the screen is visible, you create a mini “window” into your phone’s interface. However, flipping the phone in and out of the case is surprisingly difficult due to friction, which oddly becomes its strength – it discourages constant access and encourages more mindful technology use.

While companies race to create new and amazing devices, *Aperture* takes a different approach guided by our design philosophy by reimagining something we already use every day – the phone case. Rather than asking you to adopt new technology, it transforms an existing accessory into a thoughtful interface for digital wellbeing.

Special Projects is a London-based design studio founded in 2014 by Adrian and Clara Westaway. As a certified B Corp, the studio focuses on creating sustainable, human-centred solutions across diverse sectors including technology, consumer goods, AI, automotive, and health. They blend deep user insight, creative technology, and imaginative design to envision products and experiences that don’t just work – they feel magical.

Their research-driven approach is enhanced by collaboration with the Helen Hamlyn Centre for Design, a global leader in Inclusive Design. Co-founder Adrian Westaway is known for blending magic and technology to craft delightful experiences, while Clara Westaway drives the studio’s dedication to optimistic, sustainable solutions. Special Projects has developed innovations for clients such as Google, BBC, and Sonos, consistently aiming to combine creativity, insight, and sustainability to make technology more human and impactful.



Studio Waldemeyer

Studio Waldemeyer presents a site-responsive light installation conceived for the architectural rhythm and contemplative atmosphere of Palazzo Mora. Suspended across the timber ceiling, a constellation of 111 candle-like light elements unfolds along the corridor, transforming a transitional passage into a luminous journey.

Each element appears as a contemporary echo of the candle, distilled into a slender vertical gesture that hovers delicately between presence and disappearance. Composed in response to the proportions and cadence of the architecture, the lights gradually grow denser toward the end of the corridor, gently drawing visitors forward as if toward a distant glow. What begins as a dispersed shimmer slowly gathers into a more intimate constellation, creating a sense of anticipation and quiet revelation.

Rooted in the universal symbolism of candlelight as a sign of memory, devotion, and shared ritual, the installation bridges the ancient and the contemporary through subtle low-voltage technology and precise engineering. As visitors move beneath the suspended field, the work becomes a choreography of light and shadow. Variations in height and spacing produce shifting perspectives, encouraging a slower pace and a heightened awareness of space, breath, and movement. Rather than imposing a fixed narrative, the installation invites reflection. It

transforms the corridor into a meditative environment where repetition becomes rhythm, and illumination becomes emotion. In this suspended landscape of light, technology recedes, and what remains is a quiet, collective experience of warmth, passage, and presence.

Studio Waldemeyer is an award-winning art and design studio based in London led by Moritz Waldemeyer and Nazanin Farahbod. The studio operates at the intersection of art, light, and technology, creating immersive installations, sculptural objects, and site-specific works that merge engineering precision with poetic expression.

With a background spanning architecture, industrial design, and advanced electronic development, Studio Waldemeyer collaborates internationally with cultural institutions, luxury brands, galleries, and leading designers. Their practice is defined by innovation in light-based systems, material experimentation, and a deep sensitivity to context.

From large-scale public installations to intimate collectible pieces, the studio explores how light can shape emotion, narrative, and spatial experience, continuously redefining the boundaries between art and technology.



Uncommon Creative Studio

What does authoritarianism look like today? Gone are the leather and eagles – the new design language of fascism is much harder to spot. It feels warm and cute. Algorithm-friendly. Almost nostalgic. Hateful rhetoric can be *Ghibli-fied*, turned into anime, or softened into meme aesthetics, courtesy of AI.

Bootlicker mimics the foot of a well-known authoritarian ruler, but sugar-coated to be hyper-palatable. It is the crossover of platform aesthetics and political power. But however glossy the surface is, the gesture remains the same; you're still stooping to lick the boot.

Uncommon is an award-winning multidisciplinary creative studio making films, entertainment, art, experiences and design that people in the real world actually wish existed. The practice earned recognition as one of *Fast Company's* 50 Most Innovative Companies across all industries globally.

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The collective have been behind provocative viral stunts including: *Ratboot*, which debuted at New York Fashion Week, earning more than 147M views; *PAIN*, an installation featuring a claw machine holding the ultimate designer handbag impossible to win, currently displayed at Moco Museum; *The Big Gay 'Donation'*, the first crowd-funded bribe; and a first-of-its-kind protest outside Parliament calling for legalised time off for unpaid carers with Carers Trust. Recent projects also span film, with their most recent feature *The Thing With Feathers* starring Benedict Cumberbatch, which premiered at Sundance; sustainable furniture design selected to debut at Dutch Design Week; and public architecture as a founding partner of Humanise, Thomas Heatherwick's powerful movement to change our built environments towards more creative and human-centric design.



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Bootlicker, 2026
Poured resin & paper, 45×182×53cm

Yiannis Ghikas

Miniforms S.R.L

Soda Tables is a collaboration with the Italian brand Miniforms, named after one of the three main ingredients of glass, the material from which the tables are made. *Soda* was born upside-down, with a puff of air. It weighs 20 kilos and is blown, drawn out, and shaped by three master glassmakers. The result is a single volume of glass with three – or four for the *Soda SQ* – large petals forming the stem. In *Soda*, the glass vibrates: it's tough, hammered surface fragments its transparency to give a primitive aesthetic. This is artistic value granted to an industrial product.

Throughout *Soda's* research and design process, the designer was astounded by the lack of glass-blown products of this size and kind. Only later did he realize that this was due to the technical difficulties inherent in handling such an object, as well as the level of expertise required to do so – expertise possessed by only a handful of highly skilled artisans on the Italian island of Murano. One of his main objectives was to use one of the most characteristic attributes of glass to their advantage: its transparency. They therefore designed an object with a geometry that allows it to play with light and shadow, creating different shapes as the viewer's perspective changes.

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Yiannis Ghikas was born in Athens Greece. With his background encompassing Computer Science alongside Design, he employs functionality as the ultimate purpose of his designs while explores their potential emotive responses. He sees design as a process of satisfying needs either tangible or intangible.

His *Monarchy* stool has received the Red Dot Design Award (2009) and the German Design Award (2016). His *Soda* tables for the Italian brand Miniforms, entirely made of mouth blown Murano glass, got instantly the attention of the design world and won the archiproducts design award, the Azure Magazine Award, the Dezeen Design Award 2021, was selected for the ADI Index and was a nominee for the Compasso D'oro 2022. In 2018 he was selected to participate in a three-month design residency in Arita, Japan where he worked with the local potter's community, a valuable experience, not only in design but also in cultural aspect. His work has been exhibited internationally.



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Soda tables, 2020-2025
Mouth blown glass
Photo by Alessandro di Bon



Soda tables, 2020-2025
Mouth blown glass
Photo by Licht gallery, Tokyo

ECC Awards

2026 Awards

Since 2010, the European Cultural Centre Italy has recognised outstanding contributions to contemporary culture through the ECC Awards, honouring artists, designers, architects, and researchers whose work critically engages with the present and fosters meaningful dialogue across disciplines and communities.

All projects presented in the exhibition are eligible for consideration. An international jury of experts will select the recipients across the new award categories introduced for the 2026 edition. These categories have been developed in response to the curatorial vision of *Personal Structures – Confluences* and reflect ECC Italy’s ongoing commitment to research, cultural exchange, and social engagement.

The 2026 edition acknowledges the evolving dynamics of contemporary artistic practice, highlighting projects that demonstrate sensitivity to context, openness to interdisciplinary approaches, and the ability to create meaningful connections between ideas, places, and communities. The awards recognise practices that embrace complexity and experimentation while contributing thoughtfully to current cultural conversations.

Artistic Interpretation of the Theme *Confluences*

Recognises the project that offers the most powerful interpretation of this year’s theme, expressing encounters between cultures, languages, generations and perspectives through a strong, coherent artistic vision.

Research & Curatorial Project

Awarded to museums, universities, and curatorial or research institutions, this award recognises a research-based project with a clear and thoughtful curatorial vision that meaningfully engages with the theme.

Space & Context Project

Recognises the project that creates the most compelling relationship between artwork, space, and audience, activating the architecture and the Venetian context as an integral part of the work.

Cross-Disciplinary Project

Celebrates the project that successfully integrates artistic practice with other disciplines, such as design, architecture, science, technology, or research, highlighting exchange and collaboration.

Emerging Practice

Recognises an emerging artist, collective, or creative whose work demonstrates originality, research potential, and a unique contribution to contemporary practice.

Special Award Recognition *Artist as Activist*

This recognition has been created to celebrate artists whose practice transcends conventional boundaries and generates meaningful social impact through their work. This award is selected by the ECC Italy team.

2026 Jury

Anouska Phizacklea

Anouska Phizacklea (BA (hons), MA, MCom, CPA, GAICD) is Director of the Museum of Australian Photography (MAPh). She has expertise across the visual, decorative, screen and literary arts as well as finance and organisational development, with Masters Degrees in both Fine Arts and Commerce. Anouska is the co-President of the Melbourne Queer Film Festival. She has held senior management positions at leading Victorian public institutions, Heide Museum of Modern Art and the Australian Centre for Contemporary Art (ACCA), and worked for many years in art research and valuations in galleries and auction houses in Melbourne and London.

Rahul Gudipudi

Rahul Gudipudi is Founding Director of *ke– na–* an international artists’ initiative and research network that nurtures artistic programs, support and publishing. Previously, he was Director of Exhibitions at the CARA in New York. Gudipudi was Adjunct Curator at the Diriyah Contemporary Art Biennial 2024. Before joining CARA, Gudipudi was Senior Curator at Art Jameel, Dubai leading on exhibitions and programs at the Jameel Arts Centre in Dubai, and at Hayy Jameel in Jeddah. He was on the curatorial and editorial board for The New Alphabet School at Haus der Kulturen der Welt (HKW) in Berlin.

Jesús Alberto Flores

Jesús Alberto Flores is a cross-border cultural strategist, based in Mexico but active across Latin America, Europe, and East Asia. Trained in architecture, he established Colector, an art gallery and consultancy that specialises in developing exhibitions, curatorial practices, and museum-based work. He is co-founder and chairman of Axis Mundi in the United States, supporting public art and infrastructure, and co-founded L4UD, an international platform for artists that combines music, performance, and audiovisual practices. He endorses emerging artists worldwide through grants and residencies.

Euijung McGillis

Euijung McGillis is Assistant Curator of Contemporary Art at the National Gallery of Canada, specialising in modern and contemporary Asian art and the Asian diaspora, with an emphasis on Korean modernism. Since joining in 2015, she has contributed to numerous exhibitions and has worked on installations in the Gallery’s permanent collection and exhibitions for the Sobey Art Award. She holds an M.A. in Art History from Carleton University and is pursuing a PhD in Visual Culture, with research exploring global art history from a transnational perspective.

Nargess Banks

Nargess Banks is a writer and editor specialising in contemporary art, design and visual culture. A contributor to Wallpaper* and Forbes, she writes about artists, exhibitions and the ideas shaping today’s cultural landscape. She is editorial director of voices by Maze Row and works internationally with cultural institutions, publishers and creative brands on editorial and cultural projects. Nargess is also the author of books exploring wine and luxury through art, history and cultural ritual.

2024 Awards

For the first time in 2024, the ECC Awards introduced an international jury composed of distinguished experts from the fields of art, architecture, and cultural research, entrusted with identifying the most outstanding projects presented within the exhibition.

The selection process unfolds in two stages. Initially, the ECC curatorial team conducts a comprehensive review of all participating projects, identifying a shortlist of works that stand out for their artistic quality, conceptual depth, and relevance within the broader framework of the exhibition. This preliminary selection forms the basis for the jury's evaluation.

The shortlisted projects are then reviewed by the international jury, whose members assess each nomination according to criteria including originality, creativity, critical engagement, and cultural impact. From the shortlist prepared by the ECC team, the jury selected five winning projects that most effectively embody the spirit of research, experimentation, and dialogue promoted by the exhibition.

The jury was composed of five distinguished professionals whose collective expertise spans photography, gallery direction, architectural media, and cultural institution leadership:

Steve Bisson

Head of the Photography Department at Paris College of Art, Founder of Penisola Edizioni, and Editor-in-Chief at Urbanautica

Saskia Fernando

Director of Saskia Fernando Gallery, Paradise Road Group and Founder of KALĀ platform

Amit Gupta

Founder & Editor in Chief at STIRworld

Alexandra Laqueur

Managing Director of the European Cultural Academy

Maria Nek

Co-founder of the European Cultural Academy

1. Painting & Mixed Media

The award in this category went to Chen Mei-Tsen for the project *Paradise*, exhibited at Palazzo Bembo.

2. Sculpture & Installation

Emily Young was recognised for her installation *Embodied Consciousness*, presented across Palazzo Mora and the Marinaressa Gardens.

3. Video & Digital Art

Yao Jui-chung received the award for *Republic of Cynic: 1989*, shown at Palazzo Mora.

4. Photography

Sandra Cattaneo Adorno was honoured for the *Ten Years* project, exhibited at Palazzo Bembo.

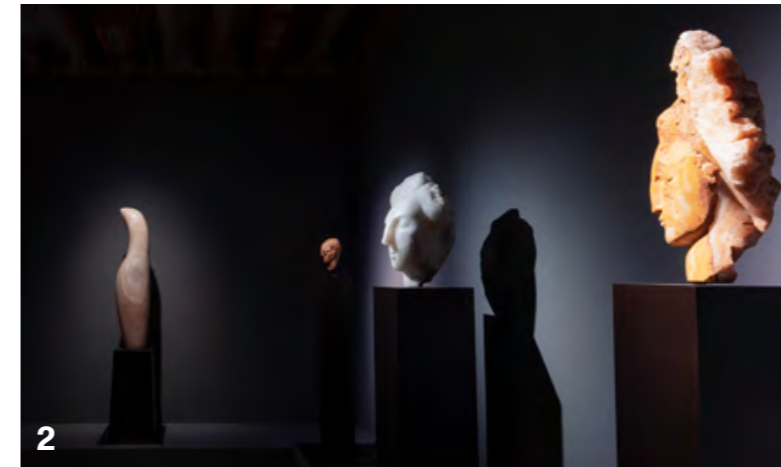
5. University & Research Projects

The Rochester Institute of Technology, College of Art and Design, awarded for *Cultural Disruptors*, at Palazzo Mora.

2024 Winners



1



2



3



4



5

Curators



Sara Danieli



Lucia Pedrana



Rachele De Stefano



Lucia Trevisan



Elisa Dallanoce



Sara Serpilli



Elena Volpato

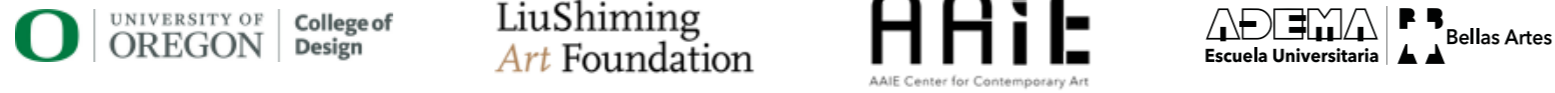


Claudia Piovan



Micaela Skerl

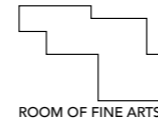
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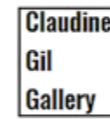
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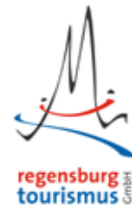
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Arnion Art, USA

Articulated Artworks, New York, USA

Barbara and Todd Leland

Bert G. Kerstetter

CAT CNC, Zagreb, Croatia

Charles Luzuriaga, Owner/Founder, Cucina Italia

Clara and Juan Toro

Clare O'Brien and Charles Doane

Diane Oehrli, USA

Doug Bradbury, USA

Gaon Gallery, USA

Hans Tan, CEO/Founder, TGHFF

Jaime Ponce De Leon of Leon Gallery

Janet and Christopher Hesketh

Jane, Peter, Erica and Walter Russo, USA

Jane V. Talcott

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John D. Harkey, Jr. and Peni Barfield, Harkey Family Foundation

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Linda Riefler and Christopher Boyatt, USA

Linn and Peter Schlaifer

Lucy Hodder and Rob Thomson, USA

Lucky Furniture (Hong Kong) Co. Ltd.

Margaret Laws, USA

Nick Bagatelos, USA

Olawale "Africa" Anifowoshe Olalekan

Rafael and Monique Consing

Robert and Carol Dorsey, Tucson, Arizona, USA

Robin and Paul Vermylen

Sandberg Volvo Cars, USA

Sigrid Carandang, Chairman, Minted MNL Corp

Sorenson Family Foundation, USA

Susan and Charles Lassen

The Idea Forge, University of Colorado, Boulder, USA

The Midway, San Francisco, USA

Tove Gallery, USA

Turner Carroll Gallery, Santa Fe, NM, USA

Colophon

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