

NON

PLAYABLE

CHARACTER

THE FAIREST - TEASER 04

Ahmet Öğüt, Benjamin Lallier, Bogdan Koshevoy, Caleb Jamel Brown, Chloë Saï Breil-Dupont, Cibelle Cavalli Bastos, Coco Magnusson, Daria Dmytrenko, Dario Filippis, David Michel Fayek, Discount Store Contemporary, Eleonora Luccarini, Fabiano Vicentini, Federica Zanlucchi, Giacomo Giannantonio, Giorgio Distante, Giulia Wetter, Hannah Rose Stewart, Julie Monot, Kianí del Valle, Lauryn Youden, Lucia Veronesi, Malte Bartsch, Manutcher Milani, Marie Matusz, Mary-Audrey Ramirez, Mathilde Agius, Mattia Sinigaglia, Monilola Olayemi Ilupeju, Niclas Riepshoff, Nik Kosmas, Omsk Social Club, Raoul Zöllner, REIF, Thomas Radin, Tobias Spichtig, Tore Wallert, Viola Morini, Zeroscena.

School for Curatorial Studies Venice, in collaboration with **The Fairest** is pleased to present *Non Playable Character*, a group exhibition of international and Venetian positions. The Fairest, launched in Berlin 2021 by Eleonora Sutter and Georgie Pope, is a fresh art fair model characterised with current values to support young, emerging or independent artists. *Non Playable Character* forms Teaser 04 of The Fairest's activities, exploring the overarching value of collaboration, community, and working with others. The exhibition will exist throughout the infrastructure of the **"Pier Fortunato Calvi" State First Grade Secondary School**, located in via Garibaldi between the headquarter venues of the Arsenale and the Giardini of the Venice Biennale.

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The **School for Curatorial Studies Venice** is an ambitious and challenging project promoted since 2004 and conceived as a school committed to experimentation and interdisciplinary thinking. The main goals are to spread knowledge in the field of visual arts and to introduce the students to the professions related to the art world, focusing on contemporary curatorial theory and practice and contemporary museology. The staff is formed by international professionals, scholars, historians and art critics of recognized experience. disseminate knowledge in the visual arts field and professions related to contemporary art. The training offer includes two main courses each year: in Italian lasting a school year, plus an international format, which takes place during the summer months. The School for Curatorial Studies Venice was founded by Aurora Fonda and Sandro Pignotti.

Non Playable Character is conceived by the students:

Asia Barbiero, Oluwatobi Monica Benzing, Laura Cagnin, Giulia Del Gobbo, Agnese Dell'Omo, Federico Gemelli, Eleonora Ghedini, Alessia Imprescia, Gaia Lazzerini, Beatrice Levorato, Angelica Littamè, Rebecca Manzoni, Greta Mellere, Ylenia Modolo, Marta Omodei, Ileana Rutigliano, Sara Sandrucci, Maria Chiara Terracciano, Rubens Tola, Alessandra Maria Venditti, Benedetta Zannoni and Giorgia Zenerola.

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The Fairest is a new platform for artists, supporting access in the art market, regardless of galleries and medium, providing an opportunity for discovery in a fair setting with curated group shows. Taking a fluid approach to formats and exchanges, The Fairest organises smaller scale teaser versions of their main fair, to be held for the first time during Berlin Art Week in September 2022. A new selection of artists is presented in each teaser, who collectively go on to be positioned in the main fair. The Fairest is an innovative platform, whose mission is to build a growing manifesto, based on research values, relevant content and a sustainable market.

The **"Pier Fortunato Calvi" State First Grade Secondary School** is an ideal location to support a local reality of the risk of its existence disappearing, due to the fast decline in the number of residents in the Venetian territory. The collaboration of the Institute with the School for Curatorial Studies (which began in 2019) is therefore linked to the desire to enhance the city context in which both are located, placing them side by side with important local and international realities.

For a new present tense of the verb to play

Exhibition concept

Text by Eleonora Ghedini

Turner, C., Moore, I.A., & Fink, E. (2016).
*Play as Symbol of the World: And
Other Writings*. Bloomington: Indiana
University Press.

Huizinga, J. (1970). *Homo Ludens: A
study of the play element in culture*.
London: Maurice Temple Smith Ltd.

Schiller, F., In Wilkinson, E. M., &
In Willoughby, L. A. (1968). *On the
aesthetic education of man: In a series
of letters*. Oxford: Clarendon P.

Nietzsche, F. W., & Kaufmann, W.
(1995). *Thus spoke Zarathustra: A book
for all and none*. New York: Modern
Library.

E. Dissanayake, *Aesthetic Experience
and Human Evolution*, "Journal of
Aesthetics and Art Criticism", 41 (1982)

The game gifts us our present: this is what the German philosopher Eugen Fink writes in his short and intense essay *The Oasis of the game* (1957). At a first glance, these words might sound anachronistic in an era as convulsive and contradictory as ours, in which playful activity is often mistaken as a mere distraction or, even more radically, a disengagement lacking of any practical purpose or of any ethical or social value. The intentions of this exhibition are to overturn completely this stereotype. At the start of WWII, the Dutch historian Johan Huizinga published one of the main essays dedicated to this theme, *Homo ludens* (1938), in which he conceptually defines playing as a type of activity that foreruns the origin of culture, and not vice versa, reiterating the importance of values that are not strictly materialistic. As of today, in deeply changed yet not redeemed historical circumstances, we choose to reconsider the ancestral value of the game in human civilization, re-proposing it to the public in a fully contemporary way.

We could now ask ourselves a question: what if the game could help us rediscover the deeper meaning of our existence? A first confirmation is given by a passage from Friedrich Schiller's *On the Aesthetic Education of Man*; in a series of letters (1795), in which he states that *a man is never so authentically himself than when at play, and he is only fully human when he plays*. Almost a century later, in *Thus Spoke Zarathustra* (1883-1885), Friedrich Nietzsche also uses the metaphor of the game, and outlines the image of the *child* who, thanks to the fulfillment of the playful act, overcomes the past and deconstructs the present, announcing the advent of a new era. Only at the beginning of the 1980s we finally encounter the theory of *artification* developed by the American anthropologist and philosopher Ellen Dissanayake who brings further proofs of an ethological origin to what previously stated by Huizinga regarding the playful beginning of culture.

According to Dissanayake, art originated from a peculiar propensity to confer a special and out-of-the-ordinary meaning to certain gestures and actions (making special), favoring behaviors that would further contribute to the survival and evolution of the human species. Among these behaviors, in addition to some specific dynamics of the relationship between mother and newborn, as well as the ritual, the scholar includes the act of *playing*, equally fundamental for the strengthening of social relationships and internal dynamics of a community. Every single human being, in fact, comes into the world with a natural predisposition to become a cultural being and

the interactions with the mother are the first manifestation of it. By observing more carefully this type of interaction during the first months of life, we can witness the constant *simplification, repetition, exaggeration and modification* of the daily gesture: all elements traceable in equal measure not only in the ritual and in the game, but also in every artistic practice.

The game, therefore, would attribute a *different* and extra-ordinary dimension to everyday life and would still allow the human being to mature both as an individual and as a member of its own kind. This shows how much the game is a fundamental component not only in the age of development, but in every phase of life, and how much it guarantees the survival of the whole of humanity. From this point of view, as Huizinga also recalled, human beings do not differ from many animal species. Furthermore, since it is a proto-aesthetic practice and, therefore, historically traceable to a phase of human evolution prior to the appearance of the first cave paintings, the game would constitute a dimension that can be traced back to the origins of art itself.

This *other* dimension, separated from everyday life, has already been circumscribed, in time and space, by Fink in *The Oasis of the Game* and, a little later, by the French sociologist Roger Caillois in *Man, Play and Games* (1958). Caillois, in particular, reaffirms the free nature of playful activity, already outlined by Huizinga: when the game takes place, the man redeems himself from everyday life to be fully free and this dimension is never experienced in total solitude, but in constant interaction with the other. This exhibition is an invitation to immerse in this dimension, becoming this way bearers of a new awareness of our relationship with the rest of the world: as amply demonstrated by all these scholars, the game is, not surprisingly, an element that unites every culture and era, allowing us to rejoin with what surrounds us.

Living in these current days, so fragmented and painful, the aim of the exhibition is to offer the visitor a series of potentially useful tools not only to rediscover a sense of community, but also to reconnect with the very essence of our human being. and of our being free. In this regard, as Huizinga warns, the game can constitute a unifying force and, however, just as easily, it can degenerate into a disintegrating force: more specifically, into a war. Now more than ever, therefore, it is necessary to reconsider the game as an educational tool that allows us to know what is outside of us in a positive way, reaffirming its relational value.

Act in your place, think with the world is a well-known aphorism of the french writer Édouard Glissant: words that reaffirm the importance of connecting the local to the universal, through the practice of the game and much more, giving life to that *sharing of the imaginaries* hoped for by the author himself in the introduction to the recent Italian edition of his *Poetics of the Relationship* (1990) and never so necessary as in our present time.

The will to become the bearer of this message is what created this exhibition, so that it could interact with the social context it fits in. Entering the spaces of the “Pier Fortunato Calvi” Secondary School and actively involving the pupils, offering, in addition to the exhibition, a series of educational activities that allow children not only to rediscover the more profound value of the act of playing but also to rediscover themselves as an integral part of a community.

Caillois, R., & Barash, M. (1961). *Man, play, and games*. New York: Free Press of Glencoe

Glissant, Édouard, 1928-2011. *Poetics of relation*. Ann Arbor: University of Michigan Press, 1997

NON PLAYABLE CHARACTER

exhibition curated by School of Curatorial Studies
and The Fairest - TEASER 04

19 - 30.04.2022, 3 - 7.30 pm



ground floor

Ahmet Ogut

- 1 *Today in History: Shortly after Pinochet's violent coup d'Etat, the 1974 Venice Biennale was entirely dedicated to Chile*
2022, site specific facade installation and poster

Niclas Riepschhoff

- 2 *Threader (III)*
2021, Cast aluminum, 144 x 40 x 1.5 cm

Malte Bartsch

- 3 *Time Machine*
2013 - ongoing, thermal printer, button, paper, server Open Edition, 42 x 31 x 13 cm
- 4 *Agave*
2021, aluminium, 250 x 100 x 100 cm
- 5 *Battery pack*
2022, alloy, acrylic glass, 45 x 25 cm

Bogdan Koshevoy

- 6 *Summer Juice*
2019, oil on canvas, 172 x 112 cm

Caleb Jamel Brown

- 7 *Sun Sound Pleasures*
2022, inkjet print, journal paper, oil, acrylic, and thread on Mylar, 30 x 41 cm

Mathilde Agius

- 8 *Alpen Blumen, James und Philip kussen in der Reformierte Kirche*
2021, analog chromogenic print on Fuji Crystal Archive DPII, 65 x 80 cm

Cibelle Cavalli Bastos

- 9 *Eu Hoje*
2015, carpet underlay, golden insulation, blue sticker roll, cloth tape, oil cloth, pebble spray, household paint, eggshell paint, acrylic paint, 140 x 140 cm

Marie Matusz and Tore Wallert

- 10 *Lost Dogs and Mixed Blessings*
2021-2022, colour pencil, aquarelle and oil paint on linen, artist frame, 66 x 55.5 cm

Omsk Social Club

- 11 *Perception as Participation*
2021, video and sound, 4'24"

David Michel Fayek

- 12 *On Crowd Archeology*
2020, laser print heat transfer on copper plate, 30 x 40 x 0.3 cm
- 13 *On Crowd Archeology*
2020, cyanotype on cotton paper, 30 x 40 cm

Mattia Sinigaglia

- 14 *Ortus#1*
2022, oil on canvas, silver leaf, wood, ceramic, colored plasticine, 50 x 45 cm
- 14 *Ortus#2*
2022, wood, ceramic, iron, 120 x 17 x 50 cm

Bogdan Koshevoy

- 15 *Runner's high*
2020, oil on linen, 50 x 70 cm

Federica Zanlucchi

- 16 *Biglie*
2022, acrylic and oil on paper, 150 x 200 cm

- 17 *Untitled*
2021, mixed media on paper, 30.5 x 28 cm

- 18 *Untitled*
2022, mixed media on paper, 42 x 29.7 cm

- 19 *Untitled*
2022, mixed media on paper, 42 x 29.7 cm

Zeroscena

- 20 *Disco Mythology*
2020, video performance, stop motion, 2'27"

Mathilde Agius

- 21 *Alpen Blumen*
2021, analog chromogenic print on Fuji Crystal Archive DPII, 65 x 47.5 cm

Julie Monot

- 22 *Butts*
2021, ceramic, variable dimensions, ca. 2 x 0.5 cm
- 31 *Raven A*
2021, ceramic, cotton, synthetic rope, dimensions variable

Eleonora Luccarini

- 23 *Just 1 poem*
2021, video, 7' 26"

Kiani del Valle

- 24 *INARU ANTILLANA; El mapa de mi piel (Woman from the Antilles Islands; the map of my body)*
2021, video, 5' 31"

Discount Store Contemporary

- 25 *Le Birb, the Butter and Shanice*
La Fleura Suspedue
Staglione alle Statzziony
2022, variable dimensions

Lucia Veronesi

- 26 *Nonostante il pensiero (Despite the thought)*
2020, fabrics, printed fabrics, plastic, sewing thread, straps, buckles, zip, 250 x 152 cm

Benjamin Lallier

- 27 *Proto Hardcore Social Misconduct (Carnaval Brook & Bruegel)*
2022, ink on Canvas, 205 x 465 cm

28 6LLS #2

2022, color print on aluminum, aluminum plate stand, 82 x 127 x 25 cm

Giulia Wetter

- 29 *Tsundere*
2021, oil on canvas, 21 x 14 x 8 cm

REIF

- 30 *02*
2022, as a group sound installation - LP to be released May 2022

Cibelle Cavalli Bastos

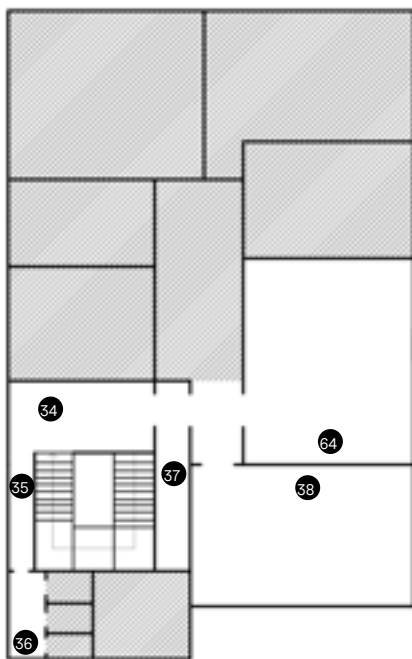
- 32 *Feeling II*
2018, watercolour, canson paper, readymade frame, 18 x 14.5 cm

Hannah Hallermann (HAHA)

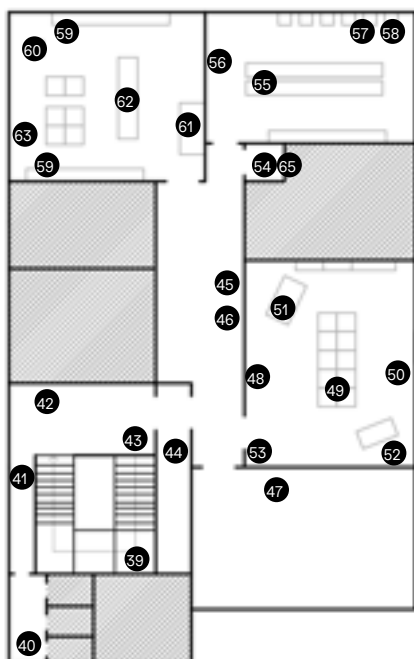
- 66 *Are you satisfied with your decision?*
2022, blue PVC, foil, metal, arrow shots, edition of 10 + 1 AP, 74 x 104 cm

Miriam Kongstad

- 67 *We Say This Rose Is Beautiful But When This Rose Is Destroyed This Rose Is Ugly Or This Rose Is Clumsy We Say*
2021, digital print, aluminium frame, edition of 12 + 2 AP, 42 x 59.4 cm and 70 x 100 cm



first floor



second floor

Chloe Sai Breil-Dupont

- 33 *Ajayus, portait de Maria*
2022, oil, wax and resin
on canvas, 190 x 140 cm

Mary-Audrey Ramirez

- 34 *Snorsas + Tentacle*
2020, vinyl, metal, fluff,
160 x 103 x 60 cm
- 34 *Snorsas*
2020, vinyl, waxed MDF,
foam, fluff, variable
dimensions

Viola Morini

- 35 *S*S*S*
2020, hay, glass, pencil
on paper, print, dice,
55 x 40 x 12 cm

Cibelle Cavalli Bastos

- 36 *Cas(c)a/\Carniça*
[dismembered]
2016/2022 ongoing
T-shirt, latex, time &
circumstance, variable
dimensions

Cibelle Cavalli Bastos

- 37 *998257ce-8246-42cf-
e443-ce3749ff6092*
2022, latent walk
interpolation video, 30"
60fps 4K AI upscaled
output, model training:
14500 steps, machine
learning: StyleGAN2
Model

Hannah Rose Stewart

- 38 *The diadal*
2022, animated video,
4', voice acting by Niklas
Draeger

Thomas Radin

- 64 *What a time to be Alive*
2022, oil on linen,
handmade mahogany
frame, 194 x 169 cm

Manutcher Milani

- 45 *Untitled Auto Pattern*
2022, tufted wool on
monk fabric, white glue,
177 x 125 cm

- 46 *Untitled Auto Pattern*
2022, tufted wool on
monk fabric, white glue,
171 x 129 cm

Lauryn Youden

- 47 *Dark Water*
2020, video, 40'

Monilola Olayemi Ilupeju

- 48 *Bridge*
2022, mixed media on
paper, 130 x 40 cm

- 49 *2002*
2022, mixed media on
canvas, 50 x 40 cm

Chloe Sai Breil-Dupont

- 50 *Ce qu'il y a derriere*
2021, oil, wax and resin
on canvas, 70 x 50 cm

Giacomo Giannantonio

- 51 *Disaster averted*
2021, kids pool, tablet,
scented bath, bomb,
water flowers,
85 x 85 x 25 cm

Coco Magnusson

- 52 *Dionysos*
2019, digital painting, 100
x 70 cm

Mattia Sinigaglia

- 53 *Coordinates for Purple
Space*
2021, oil on canvas, silver
leaf, ceramic and wood,
80 x 80 cm

Lauryn Youden

- 54 *A process of grieving*
2020, shelf and mixed
materials,
116 x 65 x 40 cm

Caleb Jamel Brown

- 55 *Sketches for a New Flag*
2020, video in
Collaboration with Crai,
3' 48"

- 56 *A poem Against the
state of things (After
June Jordan)*

2021, inkjet print,
photolithograph,
acrylic, found screen
printed t-shirt graphic,
and thread on found
paper, 160 x 173 cm

Fabiano Vicentini

- 57 *Le regole del gioco*
2021, colored pencils on
canvas, 40 x 50 cm

- 58 *Meeples*
2021, acrylic and
colored pencils on
canvas, 50x40 cm

Lucia Veronesi

- 59 *I maestri del colore (The
Masters of Colours),
Series*
2020 – 2021 (in
progress), collage,
mixed media and fabric
on paper, 29.3 x 21 cm

Dario Filippis

- 60 *Atto I
(notte)*
2020-2022, balsa wood
and porcelain, variable
dimensions

- 61 *Per quelli che dormono*
2021, terracotta, variable
dimensions, 10 x 15 cm
approx.

- 62 *Culto del sole*
2020-2021, clay, about
5 x 4 cm each

Coco Magnusson

- 63 *The Clown*
2019, digital painting,
100 x 70 cm

Giorgio Distante

- 65 *Circo-incisione*
2022, audio, site specific,
5'48"

Daria Dmytrenko

- 39 *Purple Birth*
2021, oil on canvas,
140 x 190 cm

Coco Magnusson

- 40 
2019, digital painting,
43 x 60.5 cm

Mathilde Agius

- 41 *Paelden in the shed*
2021, analog
chromogenic print on
Fuji Crystal Archive DPII,
65 x 50 cm

Tobias Spichtig

- 42 *More Beautiful*
2022, oil on linen,
100 x 150 cm

Julie Monot

- 43 *Grace*
2020, silicone, hair,
foam, steel, silver fabric,
variable dimensions

Mathilde Agius

- 44 *Lara und die Berge*
2021, analog
chromogenic print on
Fuji Crystal Archive DPII,
65 x 50 cm



Raoul Zoellner

- Don't Go Wasting Your
Devotion*
2022, video, 4'29"
(scan the QR code to
see the exhibition trailer)

AHMET ÖĞÜT



Ahmet Öğüt born in 1981 in Diyarbakır, is a sociocultural initiator, artist, and lecturer who lives and works in Amsterdam, Berlin and Istanbul. Working across a variety of media, including photography, video, and installation, Öğüt often uses humor and small gestures to offer his commentary on rather serious or pressing social and political issues. Öğüt is regularly collaborating with people from outside of the art world to create shifts in the perception of the common.



Today in History: Shortly after Pinochet's violent coup d'Etat, the 1974 Venice Biennale was entirely dedicated to Chile

2022
site specific facade installation and poster

Site-specific facade installation and posters including a render of Anti-tank hedgehog from WW2 taken from museum used as barricade in Kyiv at this very moment.

NICLAS RIEPSHOFF



Niclas Riepshoff, born in Bremen in 1992, is a Berlin-based artist. He uses a wide range of materials and media, from ceramics and computer platforms to paper-maché to drawings, to form sculptural elements that sometimes emit light, sound or heat. Riepshoff's practice playfully questions the notion of "Self" as an authentic agent of artistic production. Intertwining site-specific research, personal stories and references to historical art movements, his works are focused on the themes that most interest biopolitics: reproduction, childhood and age.



Threader (III)

2021

cast aluminum
144 x 40 x 1.5 cm

In the series *Threaders* (2021) analogies between sewing and character molding abound. In these works Riepshoff depicts a handful of his former teachers on the needle threader-shaped support, each one of them having exerted a specific influence in the artist's past lives. In this visual bildungsroman, the pedagogues pose with a needle and threads, wielding them as weapons of intergenerational transmission of knowledge and skill. If one of the paradigmatic qualities of our neoliberal age is a (false) glorification of non-hierarchies and the conflation of authority with authoritarianism, the teachers are here iconized and granted an almost assertive monopoly over a specific area of expertise: English, maths, astronomy, painting and even kindergarten education. In cases of good education, molding of students is therefore never unidirectional. Instead, a teacher is taught while teaching, becoming prone to external influences, willing to listen. In short, they are receptive (in Riepshoff's portraits the aura of

MALTE BARTSCH



Malte Bartsch is a German artist born in 1984. In his work, Bartsch combines childish naivety with technical refinement. Bartsch tries to resolve the questionable position of the given truth. His installations work with physical laws but, at the same time, try to dissolve them.



Time Machine

2013 - ongoing

thermal printer, button, paper, server Open Edition

42 x 31 x 13 cm

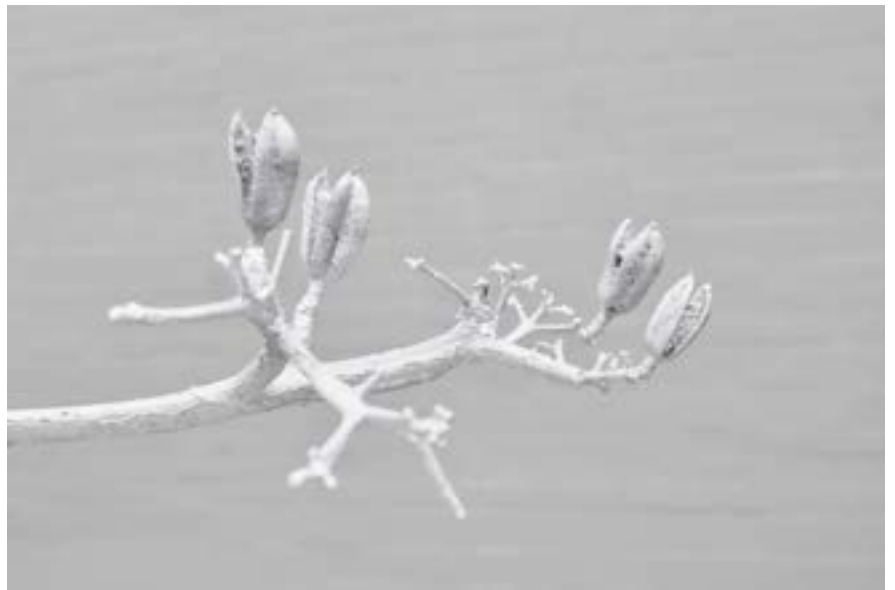
As long as the red button is held down, the Time Machine TM prints a receipt. The longer the button is operated, the more extensive the printout becomes. The Time Machine TM Network was launched in 2013 by artist Malte Bartsch.

As part of the project, 61 Time Machines have been positioned in a total of 04 countries to date. A total of 20263 individual artistic works (sales slips or receipts) were created, in which the button was pressed for 111185 seconds.

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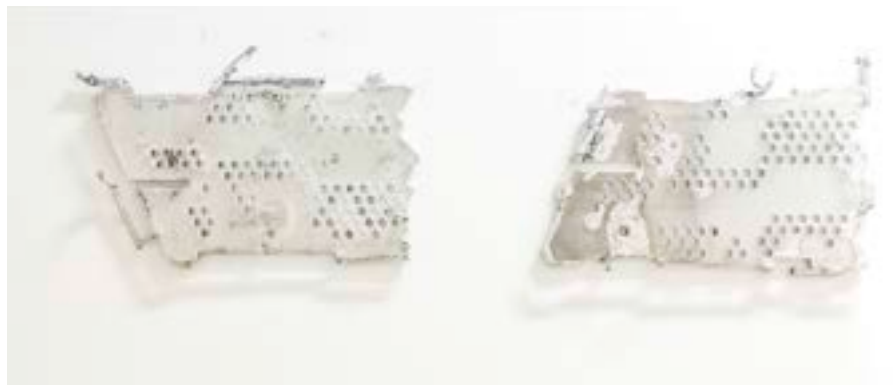
Agave
2021
aluminium
250 x 100 x 100 cm

Agave does not resemble the decorative succulent houseplant that goes by the same name, but refers to its flowers, which can grow up to eight meters high in Central and South America. After decades, such plant, also called “Century Plant”, blooms once and then dies. The long-awaited glory of its existence is thus also its death sentence. Cast in aluminium, a material familiar from industry, this moment is captured for eternity.

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Battery pack

2022

alloy, acrylic glass
45 x 25 cm

BOGDAN KOSHEVOY



Bogdan Koshevoy born in 1993 in Ukraine, is an artist who lives and works in Venice. Through his pictorial practice he explores story lines that take place in suggestive open spaces between dreamlike and imaginary scenes and landscapes. These panoramic imaginaries are often made up of forgotten architectures restored by the artist to their original splendor and inserted in naturalistic contexts animated by people who carry out enigmatic activities. The result is a parallel world in which different memories are added which, decontextualized from the original environment and painted with unreal colors, form scenes with hallucinatory tones.



Summer Juice

2019

oil on canvas

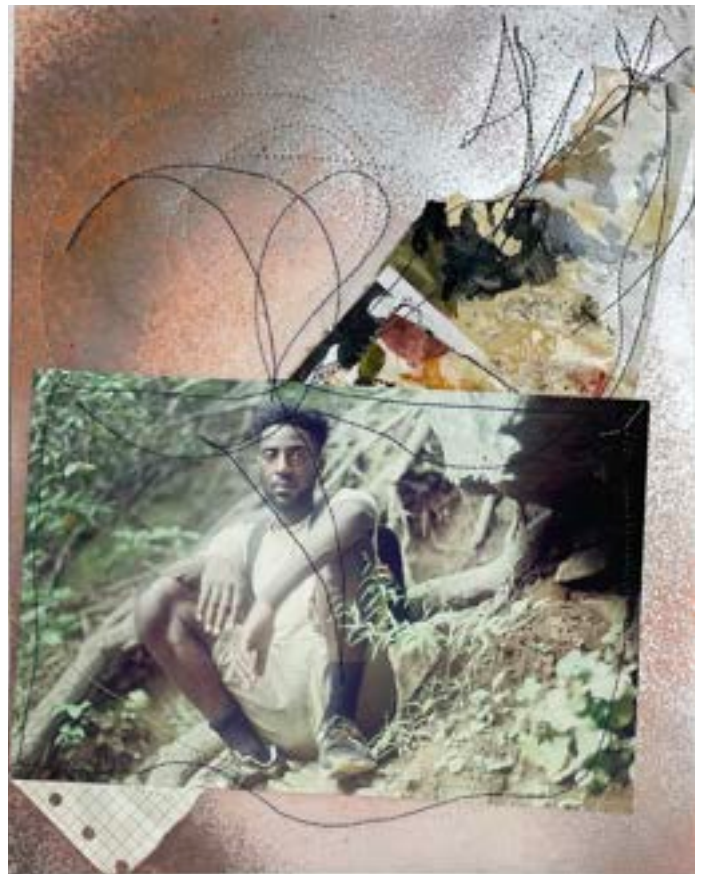
172 x 112 cm

Nymphs from Paradise are floating in the artificial vision that the prophet Nessabbad theorized in 853 BC. According to the prophet, fairies did exist but had been expelled from their earthly place of bestowal, a place that is now located between Adiss Abebba and Syria. Taken from the White Book 872 BC: "Starting from the Holy Scriptures it is better to respect the oases and not introduce anything of the land".

CALEB JAMEL BROWN



Caleb Jamel Brown, born in 1993 in Atlanta, Georgia, lives and works in Atlanta, Georgia. In 2016 he received his BFA from Valdosta State University in Valdosta, GA. His work examines themes of black labor & leisure in the southern American states, craft traditions, stigmas of mental health, and overlapping psychological states. Utilisation of abstraction and a study of the use of language as the foundation for larger cultural narratives are at the core of his practice.



Sun Sound Pleasures

2022

inkjet print, journal paper, oil, acrylic,
and thread on Mylar
30 x 41 cm

MATHILDE AGIUS



Mathilde Agius is a Swiss photographer currently based in Berlin. Her expressive photography is characterized by the playful use of bold colours and bright lights, yet conveys a surreal intimacy. With an ironic approach and unusual poses, she captures confident femininity with wit and dreamy tactility. The carefully composed images of her show great attention to detail, focusing on colours and textures, which together build a narrative of suggestive fictions.



***Alpen Blumen, James und Philip
kussen in der Reformierte Kirche***

2021

analog chromogenic print on Fuji

Crystal Archive DPII

65 x 80 cm

“MOO!” This onomatopoeia, both grotesque and universal, is the rallying song of this photographic project carried out at Haus Gawaling during the summer of 2020. Like a postcard whose outlines it draws with irony, this series offers a new pastoral imaginary where the Swiss mountain becomes land of myths, mixing community ideals and western lexicon. Its heroes with a thousand faces become the pioneers of this temporary utopia imbued with syncretism. It includes the artists and friends invited to the Radical Selfcare Retreat organized by Lhaga Koondhor: Sitara Abuzar Ghaznawi, James Bantone, Lara Damâso, Shamiran Istifan, Philip Ortellì and Pâlden Tamnyen.

CIBELLE CAVALLI BASTOS



Cibelle Cavalli Bastos born in 1978 in São Paulo, Brazil is a non-binary artist, musician, independent researcher and activist, who uses They/Them pronouns. They live and work between Berlin, São Paulo and London. Cibelle Cavalli Bastos's practice as research engages with the changing conceptualisation of identity, performativity, pictorial communication and the propagation of behavioural patterns in the digital age. It observes the challenges to perception and cognition under a white-supremacist cis-hetero-normative patriarchal psyche turbo-powered by platform capitalism and explores how counter-discourses, that challenge dominant narratives around sociopolitical issues, can be embedded or used as a form of resistance against the propagation of algorithmic behaviour both IRL and the digital sphere.



Eu Hoje

2015

carpet underlay, golden insulation, blue sticker roll, cloth tape, oil cloth, pebble spray, household paint, eggshell paint, acrylic paint
140 x 140 cm

These works are somewhere in between painting, collage and sculpture. They reside in a neither space, formally non-binary, genre-non-conforming, they are bodies in space echoing projections, phrases stuck in the back of one's mind, assumptions. They are mirrors, they are bodies in space receiving someone's gaze, a collapsed wave function.

MARIE MATUSZ and TORE WALLERT

Marie Matusz, born in Toulouse in 1994, lives and works in Basel. Her work is the result of a critical commitment that evolves through in-depth research into philosophical, sociological and linguistic theories. By combining elements and textures, she develops a choreography of the viewer while the works seem to remain immobile and static. Through this suspension she tries to activate an interruption of time. Her work plays with this moment of idleness, by presenting objects from historical archives and re-examining them through contemporary lenses and production techniques.

Tore Wallert, born in Stockholm, Sweden in 1985, is a visual artist based in Berlin, working between performance, installation, painting, and film. Wallert's work explores poetic and spatial topics relevant to our time and sociopolitical climate in relationship to public space. His installations consist of expansive fictional worlds using a wide range of antithetical sculptural materials; architectural structures juxtaposed by painting, photography, mixed with organic materials such as plants and flowers. Wallert's work often functions as a stage for performance and imagery for films he's been directing. Wallert represents an eclectic method of artistic production and propagates an unorthodox approach to collaboration and exhibition-making.



Lost Dogs and Mixed Blessings

2021-2022

colour pencil, aquarelle and oil
paint on linen, artist frame

66 x 55.5 cm

OMSK SOCIAL CLUB

Omsk Social Club is a project created between two lived worlds, one of life as we know it and the other of role play. Omsk works closely with networks of viewers, everything is unique and unrehearsed. Their work aims to induce states that could potentially be a fiction or a reality not lived yet. Through these immersive installations, they move into a territory they coined in 2017 called Real Game Play (RGP). The living installations they create examine virtual egos, popular experiences and political phenomena; they also allow the works to become a dematerialized hybrid of modern culture along with the participant's unique personal experiences.



Perception as Participation

2021
video and sound
4'24"

A 2016 book by Donna Haraway "Staying with the Trouble" states that - staying with the trouble - requires us to learn to be present. This means we must not fade away into horrific pasts of apocalyptic futures but instead be right here right now. The producer Fatboy Slim Ibiza released an anthem in 1999. The video starts 350 billion years before and maps the evolution of the human being in 3 minutes and 48 seconds. This evolutionary composition is set to the euphoric beats of a classic late 90s rave ethos score, where lyrics were often repeated as framing beats rather than storytelling tropes. This reduction of spoken information frequently meant that the sung words became a social incantation on the dancefloor. Last year Norman Cook aka Fatboy Slim re-mixed his original song with a speech by the climate-change activist Greta Thurnbergs. This being said, we wish to focus on the original song, which is made up solely of the lyrics "right here right now" and "waking up to find your love is not real". Anyone who has gone to a rave and fallen in love over sweating, wide-eyed kinetic limbs can concur with his lyrics as the dawn of reality hits home. The song literally destabilized reality. It became both the oracle warning us and the enchantress for us to fall in love with. It is Chaos. And so as a thought experiment, we proffer that love stays with the trouble. The love we are talking about is indeterminate of genders and genres. It is plural and collective, it cannot be determined by exclusivity and opposites must attract for it to be seductive as a political action. This love requires us to believe there is a point in not striving for something other than what is in front of us right here right now. To practice this love we must let fate be our matchmaker and reject the oracle knowing that every love story is a ghost story. If we believe there is a point to this coupling we will keep going, if we do not we will seek other divine bodies that we may never reach.

DAVID MICHEL FAYEK



David Michel Fayek was born in 1986 in Milan, Italy, where he currently lives and works. He bases his research on socio-anthropological and identity questions such as mass psychology and the long-term effects of decolonization on individuals. His interest is focused on the gestures and energetic relationships between different types of crowds and their historical relationship with the architecture and the art of control. This research is supported by an experimental investigation on conductive materials able to convey autonomous energy in the works.



On Crowd Archeology

2020

laser print heat transfer on copper plate
30 x 40 x 0.3 cm



On Crowd Archeology

2020

cyanotype on cotton paper
30 x 40 cm

Events that made history, often passed through the gathering of huge crowds, such as in revolutions, migrations, deportations and wars. The characteristic of these situations is that the multitude of people generates an energy so strong to make historical changes possible. What of these moments remains in the collective memory? In this work I investigated the echo of an historical moment, working with processes that use energy and heat as their main principle: the copper plate is printed using a technique usually used for transfer electric circuits, while the second image I worked with the photographic technique of cyanotype.

MATTIA SINIGAGLIA



Mattia Sinigaglia, born in Sirmione in 1989, is an Italian artist who lives and works between Venice and Milan. From his recent artistic practice, a continuous relationship between painting, sculpture and installation emerges, thanks to small medium-sized canvases combined with sculptural frames in which he inserts ceramic objects. The sources of inspiration for his works often derive from symbolic elements present in art history or from figures of an alchemical nature and notions of scientific nature. He pays particular attention to gestures in the act of painting, the relationship with materiality, color and the transformation of materials.



Ortus#2

2022
wood, ceramic, iron
120 x 17 x 50 cm



Ortus#1

2022
oil on canvas, silver leaf, wood,
ceramic, colored plasticine
50 x 45 cm

Ortus is a Latin word. Ortus is the rising of the Sun (or even of the Moon, of the stars) in the sky, or the point where the Sun rises, the East.

Ortus is an installation consisting of a painting and a sculpture.

The work develops starting from the white ceramic face, apparently sleeping. It continues in the upper corner of the room where a hand is embedded in the corner of the wall. It ends with a painting in which the face is transformed into an immaterial entity.

BOGDAN KOSHEVOY



Bogdan Koshevoy born in 1993 in Ukraine, is an artist who lives and works in Venice. Through his pictorial practice he explores story lines that take place in suggestive open spaces between dreamlike and imaginary scenes and landscapes. These panoramic imaginaries are often made up of forgotten architectures restored by the artist to their original splendor and inserted in naturalistic contexts animated by people who carry out enigmatic activities. The result is a parallel world in which different memories are added which, decontextualized from the original environment and painted with unreal colors, form scenes with hallucinatory tones.



Runner's high

2020
oil on linen
50 x 70 cm

The title allows us to grasp some sensations present in the work: the “runner’s high” is a very intense rush of euphoria that runners (and many other athletes) experience during (or after) an energetic physical exercise, often compared to the feeling of being ‘high’ as induced by some drugs. The scene is reminiscent of a dream produced by our mind, where certain behaviors are allowed: the protagonists are busy participating in a rather extravagant and typical race of the childhood imagination (the wheelbarrow game). The scene takes place under a night sky, interrupted by mysterious lights, which at times seem to flood the surrounding landscape. The architectural element plays a fundamental role within the work, as if the building itself becomes a spectator of what is happening.

FEDERICA ZANLUCCHI



Federica Zanlucchi was born in 1994 in Trento, Italy. She currently lives and works in Venice. Her pictorial research is focused on the natural world, what in her everyday life she could smell, step on, feel, touch and perceive. Organic elements, surfaces, atmospheres from different places and times that have sedimented and added up in her memory. From this memory they resurface in an unpredictable way and coexist and organize themselves in a new space, the pictorial one.



Biglie

2022

acrylic and oil on paper
150 x 200 cm



Untitled

2022

mixed media on paper
42 x 29.7 cm



Untitled

2022

mixed media on paper
42 x 29.7 cm

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Untitled

2021

mixed media on paper
30.5 x 28 cm

The organic and mineral world is the focus of Federica Zanlucchi's pictorial research. In her works the landscape is broken down into fragments, captured from different times and ecosystems, which are organized in the pictorial space, in a landscape that becomes the memory of many places and no one in particular. Interested in the natural processes of aggregation and disintegration, she also leaves a lot of space for the intelligent action of matter that is a fertile place of discovery. From the worked surfaces similar to geological sedimentations, several different microcosms emerge, like small mossy agates, lichens or balani that coexist with visions of larger macrocosms, in a landscape without hierarchies.

ZEROSCENA



Zeroscena is a collective founded in Milan in 2020 by Elisa La Boria and Luka Bagnoli, active in the creation and sharing of multimedia works. The work investigates the relationship between bodies, human or non-human, and the space of representation and how the latter dialogues with the real environment. In its practice, the collective seeks formal solutions capable of hybridizing the material dimension with the imaginative one; literary or mythological episodes are also used as a starting point, mixed with contemporary elements in an admittedly artificial form.



Disco Mythology

2020

video performance, stop motion, 2'27"

What would happen if Daphne and Narcissus met each other in a disco? *Disco Mythology* tries to picture the answer. The two characters, borrowed from the *Metamorphosis* of Ovidio, are engaged in a grotesque mating ritual. The vivid colors, the techno music and the stop motion technique make the setting appear like a club, where the air is rarefied and the senses are confused. Narcissus' exasperating attempt of seduction does not gain any sign of approval from Daphne, but the opposite: in order to avoid and not give in to the harassments, she transforms herself in a tree for the rest of her life. Narcissus, left alone because of his behavior, breaks down crying and turns into a flower. Daphne, tired of running away, recurs to the extreme sacrifice. Yet, Narcissus's tears are not for her. *Disco Mythology* is a study about the inability of understanding others outside our own desires. Narcissism is addressed within a common social context, where it is hiding itself or it is identified as a role model. Narcissism, like other diseases, has been portrayed from ancient poets, who also had the role of psychologists of the society they lived in. The video tries to do exactly the same, mixing imaginaries and deliberately mistaking myths.

MATHILDE AGIUS



Mathilde Agius is a Swiss photographer currently based in Berlin. Her expressive photography is characterized by the playful use of bold colours and bright lights, yet conveys a surreal intimacy. With an ironic approach and unusual poses, she captures confident femininity with wit and dreamy tactility. The carefully composed images of her show great attention to detail, focusing on colours and textures, which together build a narrative of suggestive fictions.



Alpen Blumen

2021

analog chromogenic print on Fuji

Crystal Archive DPII

65 x 47.5 cm

“MOO!” This onomatopoeia, both grotesque and universal, is the rallying song of this photographic project carried out at Haus Gawaling during the summer of 2020. Like a postcard whose outlines it draws with irony, this series offers a new pastoral imaginary where the Swiss mountain becomes land of myths, mixing community ideals and western lexicon. Its heroes with a thousand faces become the pioneers of this temporary utopia imbued with syncretism. It includes the artists and friends invited to the Radical Selfcare Retreat organized by Lhaga Koondhor: Sitara Abuzar Ghaznawi, James Bantone, Lara Damâso, Shamiran Istifan, Philip Ortell and Pâlden Tamnyen.

JULIE MONOT



Julie Monot was born in 1978 in Switzerland. Her artistic practice is inscribed in different mediums such as installation, sculpture, performance and video. Her research has, among other things focused, on the limit zones of bodily exteriority and its modes of representation. The notion of figure is part of her specific interests, because this notion is polysemic and shifting, but especially, because it allows a figural space, a critique on our social constructions. The accessory of transformation, the costume, the prosthesis, the body “furniture” and its objects in connection with a praxis are part of her daily reflections.



Butts

2021

ceramic

variable dimensions, ca. 2 x 0.5 cm



Raven A

2021

ceramic, cotton, synthetic rope

variable dimensions

Starting from the idea that the exhibition area could not be separated from the lived and shared space where the artwork is exhibited, the character is a dark and scowling cat, an irreverent roommate. Smoker, he invades the exhibition space with a hundred cigarette butts, which are also made out of ceramic.

ELEONORA LUCCARINI



Eleonora Luccarini was born in 1993 in Bologna, Italy. She currently lives and works between Bologna, Berlin and Amsterdam. Her artistic research focuses on the performative potential of language, observing it as an instrument of revolution and transformation. Reflecting on the metamorphic capacity of poetry, she proposes continuous intersections between the written word and other media such as performance, sculpture and video. Her artistic production focuses on the theme of identity, conceived as a nomadic and transitory entity to be freely observed.



Just 1 poem

2021
video
7' 26"

Just 1 poem is part of an interdisciplinary project related to writing as a performative practice, entirely structured on Léonard Santé's identity, poet and the artist's alter ego, where the line between fiction and autobiography is blurred. Poetry is the medium through which Léonard, thus the artist, tries to understand his complex and contradictory relationship with emotional vulnerability, gender, sexuality, religion, future and family expectations. Particularly, *Melancholia* by Lars Von Trier is the title of the poem performed by Léonard Santé's CGI character in this work and it is included in the collection *Léonard Santé, 13 poems*.

KIANÍ DEL VALLE



Kianí del Valle was born in Puerto Rico and is currently based in Berlin. She is a multidisciplinary artist and dancer who explores her own experiences with migration and having many homes or none at all as a major influence on her work. Her style combines an assortment of disciplines but ultimately aims to disrupt classical notions and explore authentic movement as a means of expression. As a whole her art pulls from various mediums such as film, music, and fashion to create a truly avant garde experience.



**INARU ANTILLANA; *El mapa de mi piel*
(Woman from the Antilles Islands; the
map of my body)**

2021
video, 5' 31"

Following a series of works paying tribute to my ancestral taíno arawakan roots and co-relating it to former research within technology, artificial intelligence and movement, INARÚ ANTILLANA revisits the process of ENGENDERED OTHERNESS live solo work (a collaboration with Hamill Industries for Sonar Festival 2021) and turns specifically the "data sets" of that process into a new video work of its own right.

INARÚ ("women" in taíno, extinct Arawakan language) is used to encompass the title of the work that translates to, WOMEN FROM THE ANTILLES ISLAND: THE MAP OF MY SKIN. The piece serves as a mirror of the flesh using numerology & cartography intertwined with raw physicality & a trans-disciplinary approach investigating the body within my autobiographical history.

DISCOUNT STORE CONTEMPORARY



Artistic duo formed by Coco Magnusson and Cibelle Cavalli Bastos.

Le Fleura Suspendue

2022
variable dimensions



Staglione alle Statzziony

2022
variable dimensions



Le Birb, the Butter and Shanice

2022
variable dimensions



Discount Store Contemporary work primarily inside TKMaxx reassembling home decoration art, documenting, hashtagging, posting and leaving it there.

This is the first time the decorative items have been acquired to be exhibited in a real space and not a virtual one. Unless collected they will be returned to the shop along with a detailed CoA on chain.

LUCIA VERONESI



Lucia Veronesi, born in Mantua in 1976, is an Italian artist based in Venice. In 2000 she graduated in Painting from the Brera Academy of Fine Arts and subsequently obtained a Master's in Organization and Communication of the Visual Arts at the same institution (2003). After experimenting with different techniques, her artistic practice is currently focused on collage and the use of fabrics and other materials such as paper (vintage books, vintage and contemporary magazines, fragments of previous pictorial works) and plastic.



Nonostante il pensiero (Despite the thought)

2020

fabrics, printed fabrics, plastic, sewing
thread, straps, buckles, zip
250 x 152 cm

This sewn cloth belongs to a series of works born during the artist residency Materia within a company specialized in high quality fabrics, an experience that led the artist to use different types of textile fabrics, allowing them to dialogue with plastic thanks to the sewing machine. The ability to create in the factory spaces allowed the artist to investigate the concepts of lightness and freedom.

The artist states that it is an instinctive work in which the thought remains suspended, the doing is faster, it surpasses it without asking too many questions.

BENJAMIN LALLIER



Benjamin Lallier born in 1985 in Corsica, France, currently lives and works in New York, USA. He has a non-exclusive relationship to a number of media. His work ranges from sculpture, painting and drawing to installation and audio, often ignoring the traditional formal constraints each medium seemingly imposes. His work explores a broad spectrum of interests, ranging from scientific theories to the prosaic aspect of some pop culture markers. The artist is also largely influenced by the punk culture and ideology of DIY aesthetics, anti-conformity, anticonsumerism, and satire. His work explores the humor, poetics, and manipulations of everyday situations and popularly held beliefs. Lallier calls attention to the nuances within a world of often unchallenged stereotypes. Certain moments are simultaneously playful, and deeply somber. The artist's willingness to dwell in interstitial, apparently contradictory emotional registers endows the works with a peculiar and often surprising humanity; conflicting feelings don't just sit atop one another, but share the same space, as they do in life.



***Proto Hardcore Social Misconduct
(Carnaval Brook & Bruegel)***

2022

ink on Canvas, 205 x 465 cm



6LLS #2

2022

Color print on aluminum, aluminum
plate stand,
82 x 127 x 25 cm

During the Middle Age, a remarkable social phenomenon occurred, involving groups of people dancing erratically, sometimes thousands at a time, until they collapsed from exhaustion and injuries. Many people even died. What spurred these moments of trance is still uncertain. Maybe a mushroom present in wheat called “ergot” (used during the 20th century to produce LSD) was responsible, maybe just the need to break free from the difficult quotidian of the time gave them the impulse to dance until death occurred.

GIULIA WETTER



Giulia Wetter was born in Milan in 1998, she currently lives and works between Venice and Milan. Her work focuses on threading together multiple layers of storytelling and medium. With a multidisciplinary approach she investigates the process of intuition and connection in the daily visual experience trying to create a narrative in which installations, paintings, clothes and design pieces are part of the same vision and desire of beauty, complexity and preciousness. In 2021 she co-founded CoCo collective, a group of six artists who work with interdisciplinary artistic practices focusing on the sense of community through the DIY approach, a site specific process and the re-enactment of found materials.



Tsendere

2021

oil on canvas

21 x 14 x 8 cm

About fashion and art, about games and monsters and empty boxes, about preciousness and secrets.

REIF

REIF is an artistic collective that evolved from an antithetical night in a club in Berlin that responds to the indulgence of the city's nightlife, to a project that is also peripatetic dedicated to creatively stimulating equality and fairness. In its course, the project has staged parties and actions that intertwine, on the one hand, questions and uncertainties, and on the other, beliefs and aspirations of our personal and collective realities. For REIF, appropriation is a dynamic withdrawal from presumptions and a narration of events in the light of unpredictable results.

Sonic Catharsis, a program curated by REIF, presents original artistic collaborations that aim to collectively illustrate how sound can be a means of resistance. *02* is the closure work of this program and presented through a continuous sound installation at Non Playable Character.

Artists featured are:

Baby Nymph
Bruno Mendonca
Gerzender
Carminho
Caroline Letho
Sym
Casual Melancholia
CrystalMess
Dominique Gonzalez Foerster
Emma Dj
Eleonora Meoni
Ninon Liotet
Oliver Schulter
Steev Lemerrier
Fuck U Pay Us
Grillo
Joao Pimenta
Gomes
Jtamul
Isabel Lewis
Kelsey Lu
Kubra
Çiçek Çocuk
La Chatte
LABOUR
No Bra
Paid to Practice (Eric d. Clark, Eleni Poulou-Smith)
Photonz
Richie Culver
Ron Trent
Sign Libra
Shcuro
Yesh
Maria

02

2022

group sound installation

LP to be released May 2022

CIBELLE CAVALLI BASTOS



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Feeling II

2018

watercolour, Canson paper, readymade frame
18 x 14.5 cm

CHLOË SAÏ BREIL-DUPONT



Chloë Saï Breil-Dupont, born in 1990 in Les Lilas, France, currently lives and works in Berlin and Paris. Attached to the uniqueness of oil painting, Chloë Saï Breil-Dupont's work questions the fate of images and the worlds they contain. The artist builds her own database, like an atlas of memories and people she knows and met, and extracts images from it which she paints on small wooden cassettes. The models of these compositions try to hold in their arms these small images of recovery, to which they face their silent presence. It all merges into an ubiquitous subject of what is stifled or hidden, ancient times difficult to remember and forbidden cultures.



Ajayus, portait de Maria

2022

oil, wax and resin on canvas
190 x 140 cm

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Hidden place

Text by Julie Crenn

*We go to the hidden place
That we go to the hidden place
We go to the hidden place
We go to a hidden place*
Björk – Hidden Place (2001)

Chloë Saï Breil-Dupont paints portraits. On the canvas, she represents in oil her friends, the people she lives with now or in the past. Each work is the result of a personal relationship, of conversations over time. "We do not exist in the same way with another person, and then with another, or yet another." * These plural relationships are part of what she is. They nourish her ideas about systems of representation, about art and the social structures (real or utopian) within which they would like to exist.

The artist, who has lived in France, in Brazil, in Italy and in Germany, appropriates the codes and techniques of an art history that is at once classical and open. She revisits Flemish art or Renaissance painters and creates temporal shifts between what has been and what is. Her technical and visual exploration can be seen as a counterpoint to the visual flux that we have been accustomed to for some time now. Chloë Saï Breil-Dupont takes the time to paint her friends' bodies. The oils and the glaze enable her to "put the preciousness back" in their skin, and "sacredness" in their faces and gaze. Indeed, in her most recent works, the artist replays the gaze of the Mona Lisa – the gaze of painting pursuing our own.

"She or he who looks exists as much as she or he who is painted or paints"

Their hands hold against their chests little blocks of images that the artist calls cassettes. These are freeze frames of films, of painting, of events. Between ex-votos and Instagram images, they constitute a memory that is partly offered for sharing. The gesture is equivocal. It holds back a form of intimacy as much as it reveals parts of it. This same gesture, of holding one's hands against oneself, manifests a modesty, a desire to say something about oneself, about the other. The cassettes exteriorize what is deep within us – ghosts, invisible things, things that are difficult to say, and perhaps easier to represent. They could do without our commentaries. They make visible all the things that appearance dissimulates. And so the portraits belong in a history as ancestral as it is of the moment – the black paste – and in which the artist searches through memory-bodies with the utmost delicacy.

MARY-AUDREY RAMIREZ



Mary-Audrey Ramirez, born in Luxembourg in 1990, lives and works in Berlin. Her research focuses on the production of installations, occupied by monstrous and out of the ordinary creatures which, together with videos, objects and images of fabric, create a fantastic world. Born or inspired by digital space, Ramirez's installations and creatures that populate them visualize the parallel digital worlds that are substitutes and surrogates for our desires, needs and dreams, but also for our fears and apprehensions.



Snorsas + Tentacle

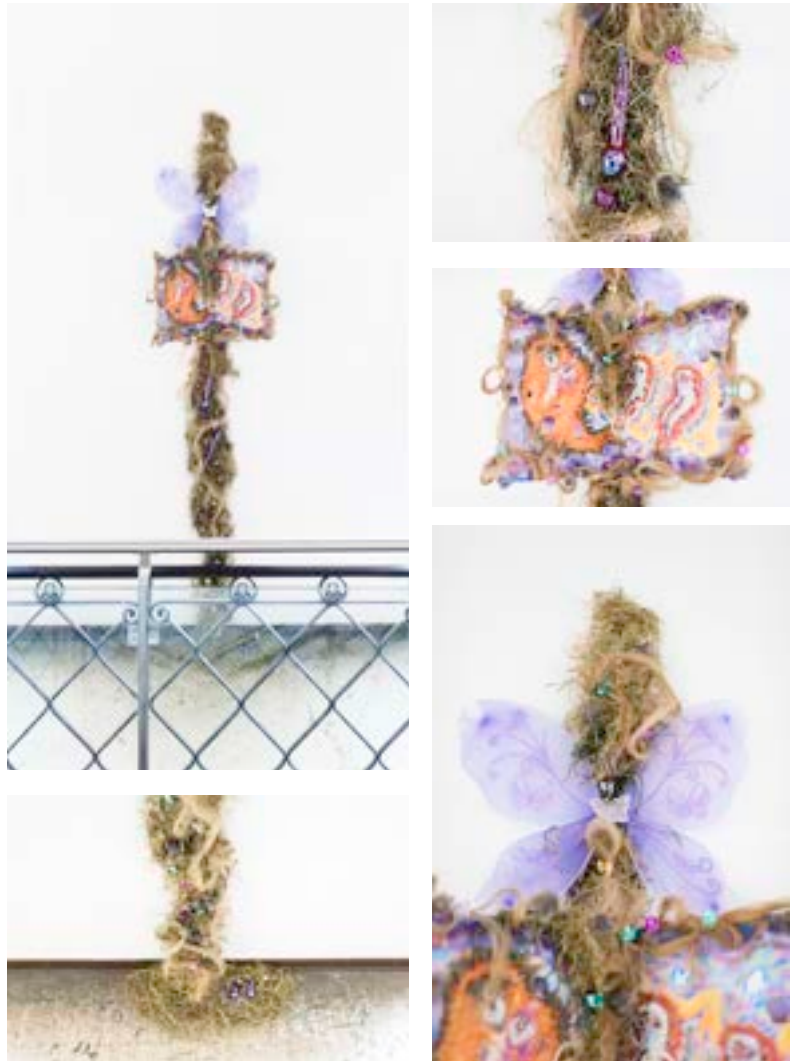
2020
vinyl, metal, fluff
160 × 103 × 60 cm

Mary-Audrey Ramirez' installation is a snapshot of a surreal and mysterious scene that fascinates us despite, or perhaps because of, just how strange it is: these creatures are wild yet tamed, submissive yet dominant, sinister yet cute. The smooth, soft fabrics seem to melt like hard plastic or wax, and the reflective, holographic surfaces seem strangely digital—as if we were looking at a screen from an oblique angle and the image before our eyes was constantly changing.

The boundaries between reality and fiction melt away. Everything seems to be in metamorphosis, in a transition from one state to the next, from one world to the other, from one interpretation to the following.

VIOLA MORINI

Viola Morini was born in Milan in 1997, where she studied painting at the Brera Academy of Fine Arts. Her research mainly deals with the relationship with everyday life and the subconscious, investigating this relationship with the systems that put work in crisis. In her works there is a strong narrative element and a close link between reality and imagination. The search for her deals with her daily experience, with the space that surrounds her and sees her body as a political place. Although she is interested in the conceptual dimension of art, working in situ is what attracts her.



S*S*S

2020

hay, glass, pencil on paper, print, dice

55 x 40 x 12 cm

This work was conceived as a personal magical ritual, made to indissolubly bond with its owner. The one in the photos is my personal vision of the work which in case of purchase, however, would change in part.

This work was born with my personal research on Chaos Magic, an esoteric punk current, completely contaminated by the 2000s imagery of the game. This system of objects is guided by the memory of my experience and my personal militancy that pushed me to create a board where I can wander with the senses and the imagination.

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Cas(c)a/\Carnaça [dismembered]

2016/2022 ongoing

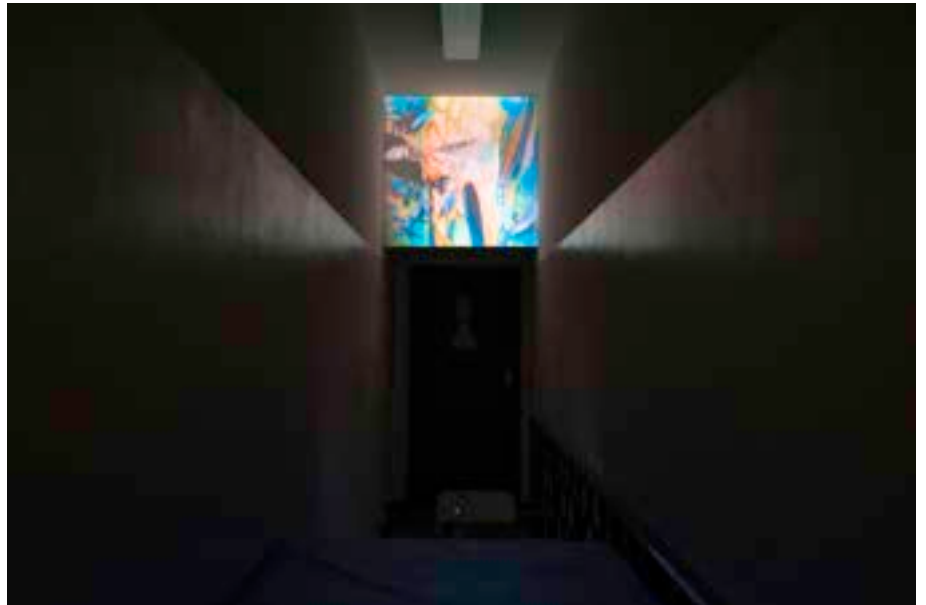
T-shirt, latex, time & circumstance
variable dimensions

This series of neither works talk about the full layer of identity, chosen, echoed and/or imposed, either by society or by birth. It imagines subjectivities set free in space, no longer body bound in interaction. The materials are clothes from random individuals, either donated, personal and from charity shops. They come in skin membrane colour, that transparent beige tone of dead skin when it flakes off, with the exception of one piece that has a tinge of red. These pieces are alive, they darken and mature with time. The latex needs nurturing to live forever, it needs care, needs to be rubbed with oil from time to time to remain archival, such is the human obsession to keep hold of form, be it of oneself in the mirror or a loved one, be it of a material possession. It serves as a metaphor to the need of care, of nurturing one another as it is urgently needed in the face of a patriarchal-capitalist society that is entrenched in violence over bodies and subjectivities.

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998057cc-B046-40cf-B443-cc3749ff6092
2022

latent walk interpolation video, 30", 60fps 4K AI upscaled
output, model training: 14500 steps, machine learning:
StyleGAN2 Model

This project uses generative adversarial networks to investigate the aesthetic and formal common ground of a conceptual art practice focused on subjective consistency rather than sticking to an aesthetically consistent identity. Through human-machine collaboration, like subjectivity cymatics, it attempts to image the aesthetic consistency that can be unintentionally derived beyond form. After thousands of steps in training, the #subjectiveconsistency model then generates still images based on my previous physical art practice. I choose from these generated still images in random batches and tell the ML model to perform a latent walk from one generated image to another.

HANNAH ROSE STEWART



Hannah Rose Stewart, born in 1994 in Whitley Bay, UK, is an artist and 3D conceptual designer currently based in Berlin. Often manifesting within digital and physical installation, her work takes form as a historically inspired fantasy, as liminal ghosts, drifting from a place of inheritance and interface. Her practice concerns emerging relationships between experience, perception, and fiction within lifecycles of monumental power structures. As digital and physical hybrid installations, her work draws from research into media trends, speculative, and historical narratives, often represented as architectural and character simulations that challenge pre-existing contexts.



The diadal

2022

animated video, 4', Voice acting
by Niklas Draeger

The work considers how the body is encoded within institutional architecture. Drawing on classical horror tropes from film and video games, such as Silent Hill, it uses familiar settings and uncanny totems of adolescence to amplify the hauntological qualities of the school system, casting uncertain shadows in the twilight of childhood memories.

THOMIAS RADIN



Thomias Radin is a painter and performer born in 1993 in Guadeloupe. In 2018 he received his Master in Fine Arts from the University of Rennes 2 in France. Thomias Radin's paintings are collages of cultural references through which he investigates questions of identity and epistemology. He uses the musical technique of sampling to depict fragments of memory and experience and aims to convey the fundamental elements of dance – intuition, intimacy and vulnerability. Describing his paintings as depicting “internal struggles”, Radin seeks to represent a double consciousness: one formed through the intellect and one instigated through the physical experience of the body. Elements of urban culture, juxtaposed with elements of early modern European art, create a map of the aesthetic values that informed the artist's practice.



What a time to be Alive

2022

oil on linen, handmade mahogany
frame

194 x 169 cm

Thomias Radin's paintings are collages of cultural references through which he investigates questions of identity and epistemology. Describing his paintings as depicting ‘internal fights’, Thomias Radin seeks to represent a double-consciousness: one formed through the intellect and one instigated through the physical experience of the Black body. Elements of urban culture, juxtaposed with elements of early modern European art create a map of aesthetical values that have informed the artist's practice. Borrowing to the musical technique of sampling, fragments of these memories and references are reappropriated. Moving bodies in his paintings, frozen into metaphorical moments, occupy the surreal backdrops of the subconscious. It is not anymore the mind that occupies the body but the opposite. The Western Cartesian experience is disturbed by animated bodies, carriers of another memory. The self comes into existence through the body and the bodily. By performing in front of his paintings, Thomias Radin pursues his aesthetical investigation of the experiences of blackness, and post-coloniality. The dance, the painted representations, the artist's body and consciousness, the viewers' bodies and gazes form a constellation of forces feeding the choreography of the artist's “internal landscapes.”

DARIA DMYTRENKO



Daria Dmytrenko was born in Dnipro, Ukraine, in 1993 where she received her first art education. She currently lives and works in Venice. Through her painting, the artist explores the visual expression of the subconscious, using intuitive impulses as a tool aimed at bringing out her deeper memories and transforming them into compositions. She engages in an often conflicting dialogue with forms, colors, proportions, which she resolves by finding the right chromatic solution that corresponds to the atmosphere she wants to convey.



Purple Birth

2021

oil on canvas

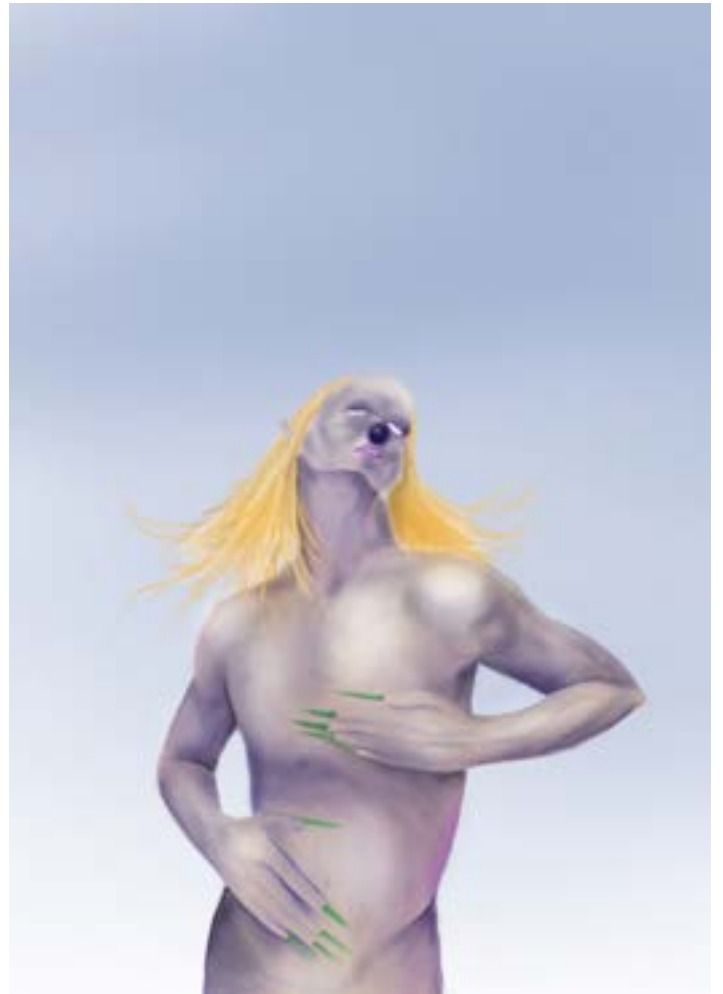
140 x 190 cm

The image represents a mysterious birth process, which is happening in the depths of the sea. Through a game of colors, lights and shadows we identify the scene - two almost indistinct creatures emerge in an organic tangle from a crystalline mass. The dominant sensation of depth suggests that we are spectators of a distant and almost alien event, an occult process that should not be observed but is instead and anyway revealed by our testimony.

COCO MAGNUSSON



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2019

digital painting
43 x 60.5 cm

MATHILDE AGIUS



Mathilde Agius is a Swiss photographer currently based in Berlin. Her expressive photography is characterized by the playful use of bold colours and bright lights, yet conveys a surreal intimacy. With an ironic approach and unusual poses, she captures confident femininity with wit and dreamy tactility. The carefully composed images of her show great attention to detail, focusing on colours and textures, which together build a narrative of suggestive fictions.



Paelden in the shed

2021

analog chromogenic print on Fuji

Crystal Archive DP11

65 x 50 cm

“MOO!” This onomatopoeia, both grotesque and universal, is the rallying song of this photographic project carried out at Haus Gawaling during the summer of 2020. Like a postcard whose outlines it draws with irony, this series offers a new pastoral imaginary where the Swiss mountain becomes land of myths, mixing community ideals and western lexicon. Its heroes with a thousand faces become the pioneers of this temporary utopia imbued with syncretism. It includes the artists and friends invited to the Radical Selfcare Retreat organized by Lhaga Koondhor: Sitara Abuzar Ghaznawi, James Bantone, Lara Damâso, Shamiran Istifan, Philip Ortellì and Pâlden Tamnyen.

TOBIAS SPICHTIG

Tobias Spichtig, born in 1982, lives and works between Zurich and Berlin. In the artist's work, the environment in which a work is created is as important as the work of art itself, be it painting, sculpture or installation. Singer, actor and musician, Spichtig brings together second-hand paintings, sculptures and furniture in installations populated by ghostly narratives of the past.



More Beautiful

2022

oil on linen
100 x 150 cm

JULIE MONOT



Julie Monot was born in 1978 in Switzerland. Her artistic practice is inscribed in different mediums such as installation, sculpture, performance and video. Her research has, among other things focused, on the limit zones of bodily exteriority and its modes of representation. The notion of figure is part of her specific interests, because this notion is polysemic and shifting, but especially, because it allows a figural space, a critique on our social constructions. The accessory of transformation, the costume, the prosthesis, the body "furniture" and its objects in connection with a praxis are part of her daily reflections.



Grace

2020

silicone, hair, foam, steel, silver fabric
variable dimensions

Julie Monot's works inhabit space as so many indices of a fabulous narrative blending the vocabularies of folk tales, ancestral myths and science fiction. She invites us to think about the hybridization of bodies and materials, the constant transformation of a world that we are constantly trying to appropriate, explain and order. These relationships appear in a potential of metamorphosis between objects, bodies and decors: her works invent a pop surrealism, a camp theater. She invites fragmentary characters, in hollows and volumes. Their spectral presences are embodied in the remains of an electrum mine, in the dilation of a fleece sleeper with hydrocarbon skin or the devitalized dressing of a synthetic princess with the features of Grace Kelly, closing her eyes to her own reflection.

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Lara und die Berge

2021

analog chromogenic print on Fuji

Crystal Archive DP11

65 x 50 cm

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MANUTCHER MILANI

Manutcher Milani, born in 1996 in Ghana, lives and works in Zurich. His work aims to release his reflexes as immediate traces. Immersive lines form patterns that break character from the standards of symmetry, leaving one's eyes restless. He is a painter and carpet maker and his work stands out through an abundance of symbols, dazzling colors, and ornaments applied on various medias. He is strongly influenced by his grandfather who was a carpet dealer in Zürich in the 60's. Traditional Ghanian Adinkra symbols have also influenced the artist since his childhood where he spent the early years of his life.



Untitled Auto Pattern

2022

tufted wool on monk fabric, white
glue
171 x 129 cm



Untitled Auto Pattern

2022

tufted wool on monk fabric, white
glue
177 x 125 cm

Manutcher Milani's practice covers different mediums, keeping him away from a clear positioning, and allowing him to produce paintings, sculptures, carpets and tattoos. In his works we can see many forms that are reminiscent of different things. These forms go back to different memories from his childhood. When he was a teenager, settled in Switzerland, he often found himself doodling on notebooks or paper. Later, during the art school years, he started collecting these shapes, signs or symbols in a more organized way. They are a product of his memory, of the interweaving of the formal language that characterized his childhood with the ornamentation of the furnishing of his Zurich mansion.

LAURYN YOUTEN

Lauryn Youden, born in Vancouver in 1989, is a Canadian performance and installation artist, writer and independent curator based in Berlin. Her poetics is based on research and in-depth study of the medical industrial complex, of "alternative" healing practices for the treatment of her chronic diseases and disabilities. By publicly presenting her personal experiences, her work deepens and supports healing practices and knowledge that have been repressed, marginalized and forgotten.



Dark Water

2020
video, 40'

Originally performed at Montag Modus 2020, this digital/ video version of *Dark Water* was commissioned by Volksbühne, Berlin as part of the NEXT WAVE THEATER at the Roter Salon, 2020. *Dark Water* is a 40 min performative lecture, ritual and auto-theoretical text that examines the history of mourning, lamentation and death as central to the daily lives of European society during the rise of capitalist patriarchy and the plague; as well as the divination and ritualistic practices used by many to endure this period of time. Interwoven between passages are Youden's personal experiences with ritualistic lamentation and intergenerational trauma expressed through poetry and healing found in Crip magic practices.

MONILOLA OLAYEMI ILUPEJU



Monilola Olayemi Ilupeju (1996) is a Nigerian-American artist and writer living in Berlin. She studied Studio Art and Social and Cultural Analysis at New York University. Her transdisciplinary practice addresses the distortions of systemic structures, also questioning the broader political contexts in which these issues are immersed. Ilupeju questions the idea of self and what constitutes 'identity'. She combines the visible with epistemologies constructed of history, sexuality and representation that embody fragmented ideas of being.



2002

2022

mixed media on canvas
50 x 40 cm



Bridge

2022

mixed media on paper
130 x 40 cm

CHLOË SAÏ BREIL-DUPONT



Chloë Saï Breil-Dupont, born in 1990 in Les Lilas, France, currently lives and works in Berlin and Paris. Attached to the uniqueness of oil painting, Chloë Saï Breil-Dupont's work questions the fate of images and the worlds they contain. The artist builds her own database, like an atlas of memories and people she knows and met, and extracts images from it which she paints on small wooden cassettes. The models of these compositions try to hold in their arms these small images of recovery, to which they face their silent presence. It all merges into an ubiquitous subject of what is stifled or hidden, ancient times difficult to remember and forbidden cultures.



Ce qu'il y a derrière

2021

oil, wax and resin on canvas
70 x 50 cm

CHLOË SAÏ BREIL-DUPONT



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Hidden place

Text by Julie Crenn

*We go to the hidden place
That we go to the hidden place
We go to the hidden place
We go to a hidden place*
Björk – Hidden Place (2001)

Chloë Saï Breil-Dupont paints portraits. On the canvas, she represents in oil her friends, the people she lives with now or in the past. Each work is the result of a personal relationship, of conversations over time. "We do not exist in the same way with another person, and then with another, or yet another." * These plural relationships are part of what she is. They nourish her ideas about systems of representation, about art and the social structures (real or utopian) within which they would like to exist.

The artist, who has lived in France, in Brazil, in Italy and in Germany, appropriates the codes and techniques of an art history that is at once classical and open. She revisits Flemish art or Renaissance painters and creates temporal shifts between what has been and what is. Her technical and visual exploration can be seen as a counterpoint to the visual flux that we have been accustomed to for some time now. Chloë Saï Breil-Dupont takes the time to paint her friends' bodies. The oils and the glaze enable her to "put the preciousness back" in their skin, and "sacredness" in their faces and gaze. Indeed, in her most recent works, the artist replays the gaze of the Mona Lisa – the gaze of painting pursuing our own.

"She or he who looks exists as much as she or he who is painted or paints"

Their hands hold against their chests little blocks of images that the artist calls cassettes. These are freeze frames of films, of painting, of events. Between ex-votos and Instagram images, they constitute a memory that is partly offered for sharing. The gesture is equivocal. It holds back a form of intimacy as much as it reveals parts of it. This same gesture, of holding one's hands against oneself, manifests a modesty, a desire to say something about oneself, about the other. The cassettes exteriorize what is deep within us – ghosts, invisible things, things that are difficult to say, and perhaps easier to represent. They could do without our commentaries. They make visible all the things that appearance dissimulates. And so the portraits belong in a history as ancestral as it is of the moment – the black paste – and in which the artist searches through memory-bodies with the utmost delicacy.

GIACOMO GIANNANTONIO

Giacomo Giannantonio born in 1998 in Reggio Emilia, currently lives and works in Venice. His multidisciplinary practice encompasses a various range of production processes, focusing on the energy of the single work, on its sense and its formal complexity. The DIY approach, domestic and familiar materials and the usage of pop imagery are basic needs to design a unique scenario, where sexuality and vital spaces play fundamental positions. The ordinary merges itself with some humor, some dirt, something sexy and a little bit of danger. He always deals with social related matter in a broad sense.



Disaster averted

2021

kids pool, tablet, scented bath,
bomb, water flowers
85 x 85 x 25 cm

This work is part of the collective project *No Child Left Behind*, first exhibition made collaboratively between Giacomo Giannantonio and Viola Morini. Through the media of video, sculpture, and site specific installation, the exhibition considers the immediate and long term effects of the displacement of individuals, families, and communities via land ownership transfers resulting in the rapid urbanization of towns and areas surrounding metropolitan cities. How can one situate themselves in a disappearing place? *No Child Left Behind* grapples with loss by making, remembering, and salvaging what's still left.

COCO MAGNUSSON



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Dionysos

2019
digital painting
100 x 70 cm

MATTIA SINIGAGLIA



Mattia Sinigaglia, born in Sirmione in 1989, is an Italian artist who lives and works between Venice and Milan. From his recent artistic practice, a continuous relationship between painting, sculpture and installation emerges, thanks to small medium-sized canvases combined with sculptural frames in which he inserts ceramic objects. The sources of inspiration for his works often derive from symbolic elements present in art history or from figures of an alchemical nature and notions of scientific nature. He pays particular attention to gestures in the act of painting, the relationship with materiality, color and the transformation of materials.



Coordinates for Purple Space

2021

oil on canvas, silver leaf, ceramic
and wood
80 x 80 cm

Coordinates for Purple Space is composed of a wooden frame in which the shapes create gaps, filled-in by 3 sculptures inserted inside in the upper part, on the right and left and which incorporate elements that I generally work with in my two-dimensional paintings. The painting, on the other hand, is more essential than my more recent works, it is a purple space in which a silver abstract form expands from the center. The intent of this work is to symbolically represent an idea that develops itself, potentially speaking. A primary energy that pushes things and ideas to become tangible.

LAURYN YOUTDEN

Lauryn Youden, born in Vancouver in 1989, is a Canadian performance and installation artist, writer and independent curator based in Berlin. Her poetics is based on research and in-depth study of the medical industrial complex, of "alternative" healing practices for the treatment of her chronic diseases and disabilities. By publicly presenting her personal experiences, her work deepens and supports healing practices and knowledge that have been repressed, marginalized and forgotten.



A process of grieving

2020

shelf and mixed materials

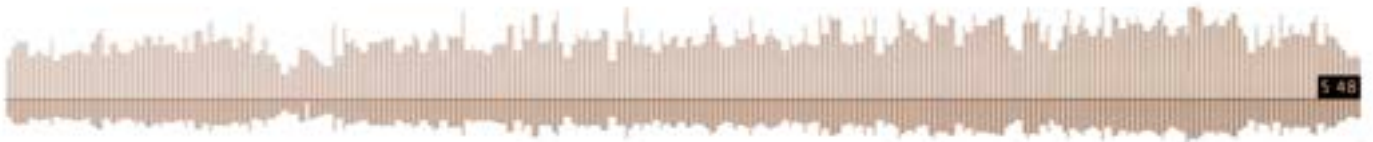
116 x 65 x 40 cm

Lauryn Youden's altars document the survival strategies she has developed to navigate an ableist world. This work was originally part of Visionary of knives, a space of retreat and rest but also education and protest. Originally conceived as a meeting place for a queer crip community, it has become a place of absence due to Covid-19, mirroring the physical isolation often experienced by people with disabilities.

GIORGIO DISTANTE



Giorgio Distanto was born in 1980 in Cisternino, Italy. He currently lives and works in Lecce. His artistic practice starts as a musical performance. He composes and writes his own softwares to treat the sound of the trumpet in a new and different way and developing everything in SOLO, duo and trio projects, exploring the possibilities of new audio and video applied to acoustic instruments. Since 2015 he has been working on an electroacoustic instrument of his own conception and design: a hybrid, synthesis between electronics and an acoustic instrument.

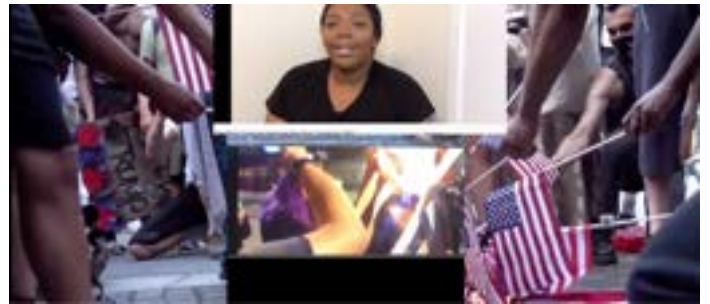


Circo-incisione

2022

Audio, site specific
5'48''

Circo-incisione is a passing passage: magical realism mixed with the most sinister cynicism. It is the moment before and the moment just after, it is the acoustics and the electronics, the synthetic and the organic. When a sound inhabits an environment it must put itself at its service and, at the same time, build imaginary plans that are handles, windows, secret hatches, stairways and corridors made of only sounds. *Circo-incisione* is precisely the will to be a rite of passage, the abandonment of a dimension to embrace, with fear, mystery and courage, a new form, a different way of perceiving and feeling spaces.



in collaboration with Crai
3' 48"

THE FAIREST
urwelcome@the-fairest.com

CALEB JAMEL BROWN



Caleb Jamel Brown, born in 1993 in Atlanta, Georgia, lives and works in Atlanta, Georgia. In 2016 he received his BFA from Valdosta State University in Valdosta, GA. His work examines themes of black labor & leisure in the southern American states, craft traditions, stigmas of mental health, and overlapping psychological states. Utilisation of abstraction and a study of the use of language as the foundation for larger cultural narratives are at the core of his practice.



A poem Against the state of things (After June Jordan)

2021

inkjet print, photolithograph, acrylic,
found screen printed t-shirt graphic, and
thread on found paper
160 x 173 cm

FABIANO VICENTINI



Fabiano Vicentini was born in 1993 in Verona, Italy. He currently lives and works between Venice and Mestre. His research draws from the visual impulses that he receives daily such as television frames, memories of video games, images found on the Internet, magazines looked through quickly. These images emerge through the pictorial material, almost to form a rebus, for which there is no solution. A disconnected narrative takes shape, the subjects are repeated, interrupted, mixed, creating rhythms and structures. This creates a field of free associations, where symbols, letters and numbers build a language that moves on different levels of interpretation.



Meeples

2021

colored pencils on canvas
50 x 40 cm



Le regole del gioco

2021

colored pencils on canvas
40 x 50 cm

The artist's research draws from the visual impulses he receives daily: television frames, video game memories, images found online, magazines quickly browsed. The resulting images emerge through the pictorial matter, as if to form a rebus, for which there is no solution or enigma. A disconnected narrative takes place, the subject is repeated, interrupted, mixed, creating its own rhythms and structures. Thus a field of free associations is created, where symbols, letters and numbers build a language that moves on different levels of interpretation.

The works on display are therefore mysterious and enigmatic, and it is precisely in this context that the viewer comes into action, a game to freely interpret the figures imprinted on the canvas and consequently what they could represent.

LUCIA VERONESI



Lucia Veronesi, born in Mantua in 1976, is an Italian artist based in Venice. In 2000 she graduated in Painting from the Brera Academy of Fine Arts and subsequently obtained a Master's in Organization and Communication of the Visual Arts at the same institution (2003). After experimenting with different techniques, her artistic practice is currently focused on collage and the use of fabrics and other materials such as paper (vintage books, vintage and contemporary magazines, fragments of previous pictorial works) and plastic.



I maestri del colore (The Masters of Colours), Series

2020 – 2021 (in progress)
collage, mixed media and fabric on paper
29.3 x 21 cm

This series of works was born following the great high tide that hit Venice on November 12th 2019, when the artist came across many issues of the historic series “The masters of color”, published by the Fratelli Fabbri publishing house in the 1960s. Otherwise destined to being destroyed, the vibrantly colored printed paper came back to life thanks to the collage technique and the integration of the textile element that add further interpretations to the image and to the history of art itself.

DARIO FILIPPIS



Dario Filippis was born in Venice in 1999, where he currently lives and works. His research stems from a reflection on the dimension of the existence of everyday objects, and how these relate to our meaning and emotional system. The intent is to analyze the relationship between an archaic dimension and the elements of an interpersonal past, usually small vessels or animals, and rebuilding a lost intimacy between these objects and the Self. These elements come through an approach that recalls ritual and repetition gestures reproduced in series, populating distant but familiar worlds, in an imaginary dimension motionless and silent.



Atto I (notte)

2020-2022

balsa wood and porcelain
variable dimensions

Rethinking things of our reality, giving them a new shape, on one hand preserves them and on the other allows us to see new bonds and associations, and rediscover the World. A series of simple elements (small porcelain animals and wooden houses) are put together to create a real scenario, a narration just whispered starting from the Night: this new little world, preserved in its purity and fragility, lets us imagine stories as if it was a game, where everything is possible again.

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Per quelli che dormono

2021

terracotta

variable dimensions, 10 x 15 cm approx.

Inspired by an ancient imaginary, where toy and votive objects are often indistinguishable, *Per quelli che dormono* is a series of urns with effigies. The eyes are closed and they don't speak anymore, but they like to think they can still hear so that some people can still and always be there, in the warm red earth. They are small empty tombs, dedicated to all those we have loved, of which only a tender memory will remain.

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Culto del sole

2020-2021

clay

about 5 x 4 cm each

The artist has created a series of stories about an imaginary cosmogony, one of which deals with the origin of the Sun. The story becomes a myth and takes the sculptural form of a series of eggs, methodically made by hand, in clay. The egg, an everyday and primordial object that has always belonged to our imaginary, is obsessively reproduced until it loses all connection with personal experience, to become familiar but an inscrutable relic. A long sanding and polishing process explores the characteristics and possibilities of the material, ultimately letting the uniqueness of the surface of each single element emerge. This process, together with the reiteration of the subject, becomes a ritual method particularly attentive to the repetition and care of gestures.

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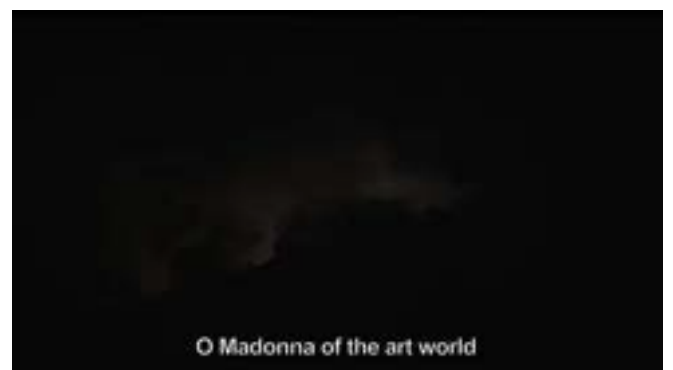
The Clown

2019
digital painting
100 x 70 cm

RAOUL ZÖLLNER



Raoul Zöllner, was born in Berlin in 1987. His work is made up of various elements, such as parking lots, cars, vending machines, warehouses, DHL and shopping centers. Much of it explores the properties of genuinely changing the quality of these things for oneself and others without changing the thing in a material sense. A sort of back to front reworking of the commercial process. It moves through worldly situations as if they were works. He sometimes inevitably hints at broader socio-political issues, but never enough to reveal a point of view.



Perception as Participation

2021

video and sound
4'24"



scan the QR code to watch the
exhibition trailer or go to the link
<https://vimeo.com/698054565>

Raoul Zöllner made the exhibition's trailer, based on the school and the sad story of Venice in general — this gothic merchant town which was kind of the birthplace of capitalism but then ultimately sold itself to tourism. It's still following the idea of a work that is also in service of the show (like a guided tour) — that's why the artist used this trailer format.

NIK KOSMAS



Nik Kosmas, born in 1985 in Minneapolis, is based in Shanghai. His work is a physical, emotional and spiritual journey through technology, human experience, suffering and growth. He has exhibited in spaces such as the New Museum in New York and participated in the 9th Berlin Biennale. Kosmas, together with Daniel Keller, founded the collective of artists AIDS-3D in 2006. Their installations, Internet-based works and performances, oscillate between the themes of technical innovation, free sexuality, free market and artistic autonomy. AIDS-3D disbanded in 2013. Since then, Kosmas has been working as a thinker, educator and entrepreneur.



Bodyhunter Mandala 2b

2022

steel, acrylic, paint, UV printing
diameter 84 cm

The mandala is a map of the universe. These light-industrial mandalas produce alignment in various coordinates spiritual, emotional and gravitational; in its subtleties a gesture can be transformed, from healing to harm to pleasure. Gravity makes all movement possible and the skeleton is the ultimate tissue for conducting the force of gravity. Human knowledge and behavior, in relationship to gravity and this principle, has diverse manifestations. Learning the theory, mechanism, and anatomy, and also studying the close parallels between the systems, can help us understand how and why we act and behave in many ways that are perhaps unconscious. The goal of this work is to educate, entertain and surprise the viewer about structures and relationships previously unnoticed. Is violence always bad, is teaching always verbal? What is the relationship between controlled and controller?