
BIENNALE
ARTE
DOLOMITI
2018
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DOLOMITI

Associazione Culturale Biennale Arte

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DOLOMITI
UNESCO WORLD
NATURAL HERITAGE

BIENNALE
ARTE
DOLOMITI

CIBIANA
DI CADORE

2° BIENNALE ARTE DOLOMITI 2018 Italy

ROSENGARTEN: The Garden of the Rose 2018

1st June - 16th September, 2018 // 1 Giugno - 16 Settembre 2018

"Come le altezze
e i confini dividono,
così l'arte unisce culture, etnie e
pensieri a livello globale"

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Paivi Tirkkonen

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TESTIMONIANCE by **Elio Humouda** "LANZO EX CASERMA 75-76"

Il sindaco di Cibiana **Luciana Furlanis** e l'Assessore alla Cultura **Elisabetta Rotato** e tutti coloro che lavorano presso il Comune di Cibiana di Cadore.
Un ringraziamento speciale va a tutti gli artisti e tutti gli amici, curatori e gallerie che hanno creduto ed investito in questo progetto; Roberto e Katja; Giorgio Scola e il suo staff; Nives Milani - Radio Cortina; Apicoltura di Forte Christian e Carla; Renato e Orietta; Renato e Marzia; Irma Bedin, Hotel Remauro; Il Comitato Turistico nella persona di Christine Zandanel; Marianne Emmler; Agathe Fischnaller MMM Firmian; Paola Franco; Franco e Mirella; Paula e Renata; Denis; Mario; Amedeo e Delfina; Attilio; Antichità Tiziano/Collezione di Silvio Munerin; Renata e Paula; Il Cantiere (Villorba - TV); Andrea e Katerina; Guido; Giacomo; Enrico; Gemo; Davide e Gianpaolo Zandegiacomo; Federico Vincentini; CENTER FOR CONTEMPORARY ARTS, ESTONIA

I dedicate this Biennale "Rosengarten" to all courageous ones, and first of all women like my three Roses, Tuula, Eija and Chimera.


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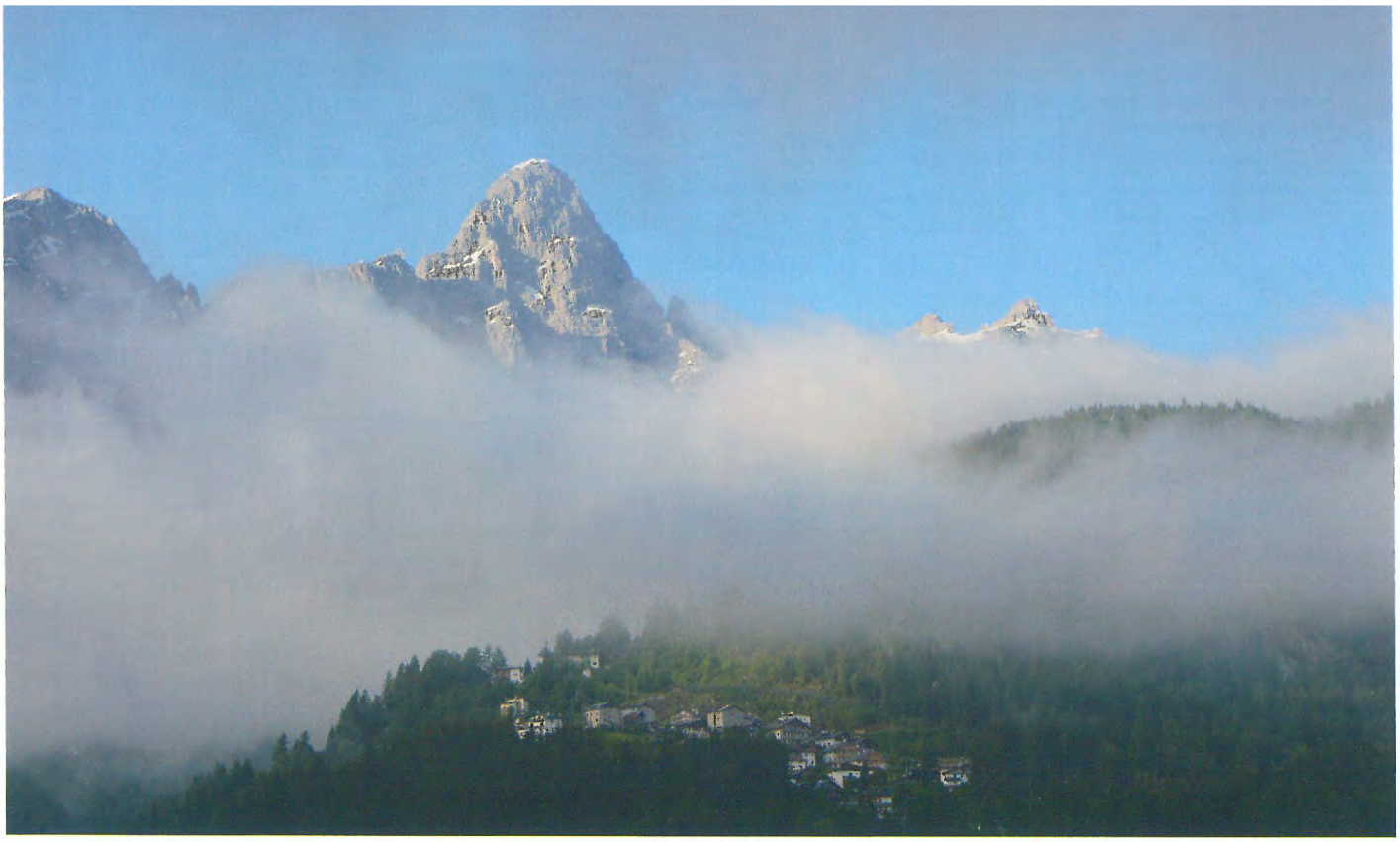

Biennale Arte Dolomiti

Cibiana di Cadore è da sempre un borgo ricettivo e sensibile nei confronti dell'arte; un luogo che ha visto incrociarsi moltissimi artisti da tutto il mondo, oltre a quelli (e non sono pochi) ai quali ha dato i natali, che già furono celebrati in occasione del trentennio appena passato con la realizzazione dei Murales, nonché nel 2016 in concomitanza con la prima Biennale di Montagna.
La posizione dell'Ex Caserma si presta senza dubbio ad ospitare questo importante evento, e la realtà stessa di questa piccola perla appare coerentemente allineata anche con il tema di quest'anno. Infatti, Cibiana rappresenta già di per sé uno spazio interstiziale, perché "sta in mezzo" a due valli, e questa posizione intervalliva ha da sempre contribuito a renderla originale all'interno del territorio del quale fa parte, ma in un certo senso dal quale è anche staccata: Cibiana è altro, è altrove, dove regna un'atmosfera particolare, rara, magica. Ed è anche La Rosa di quel Rosengarten, con le sue spine, le sue difficoltà, le sue asprezze, ma anche con il suo profumo inebriante, la sua pura bellezza, la sua rara autenticità.
Ringraziando l'Associazione Biennale Arte per quanto fatto e per le edizioni future, l'Amministrazione si augura possa aumentare il successo già riscontrato nella prima edizione, contribuendo così alla valorizzazione di questo splendido territorio.

Il Sindaco
Luciana Furlanis

Cibiana di Cadore has always been a receptive and sensitive village with respect to art. It is a place that has seen many artists from all over the world, as well as those who were born here, who were already celebrated for the past thirty years with the realization of the Murals, and in 2016 in conjunction with the first Mountain Biennial.

The position of the former barrack undoubtedly lends itself to hosting this important event, and the reality of this small pearl appears to be coherently aligned with this year's theme. In fact, Cibiana is an interstitial area, because it is 'in the middle" of two valleys, and this position has always contributed to make it an original landmark within the territories in which it is located and, in a certain way, from which it is also detached... Cibiana is something else, it is elsewhere, it is where a special, rare, magical atmosphere reigns. It is also 'La Rosa' of that Rosengarten, with its thorns, its difficulties, its harshness, but also with its inebriating perfume, its pure beauty, its rare authenticity.
Thanking the Associazione Biennale Arte for what has been done and for future editions, the Administration wishes to increase the success already seen in the first edition, thus contributing to the enhancement of this splendid territory.

The Mayor
Luciana Furlanis





Ex Caserma/Ex Fortress Monte Rite (BL) Italy

ROSENGARTEN:
The Garden of the Rose 2018

Dopo il grande successo della 1° Biennale Arte Dolomiti 2016, l'organizzatore Ass. Culturale Biennale Arte/PaiviProArte.Com ha voluto proporre per il 2018 la seconda edizione 2° Biennale Arte Dolomiti "Rosengarten": Il giardino delle rose 2018.
Il 2018 è l'anno delle celebrazioni per il centenario della firma dell'Armistizio della Prima Guerra Mondiale; la Biennale non si esime quindi dal celebrarne il ricordo continuando così il suo interesse per le storie militari e politiche che hanno segnato le Dolomiti.
La biennale accoglie artisti la cui pratica o le cui opere perseguono ed esplorano le dinamiche, le percezioni e i segni consequenziali della guerra sul corpo, sulla mente, sulla coscienza, sullo spirito, sull'ambiente e sull'umanità, sulla comunità e sulle relazioni. Ma l'orizzonte degli interessi di questa edizione della Biennale è più ampio e onnicomprensivo, infatti si spinge oltre il racconto e l'immaginario della guerra indagando con curiosità altre storie e temi, abbracciando leggende e miti che nati tra le Dolomiti sono parte della cultura di questi stessi luoghi e delle genti che le vivono.
Il Rosengarten è il nome dato ad un massiccio o catena montuosa delle Dolomiti celebre per lo spettacolare fenomeno dell'enrosadira (alpenglow) per cui queste cime, come in verità molte altre nelle Dolomiti, assumono un colore rossastro, che passa gradatamente al viola, grazie alla particolare luce del sole che caratterizza l'alba e il tramonto. Il suo nome evoca la leggenda del Re dei Nani Laurino che aveva coltivato un magnifico roseto proprio tra queste montagne. In un momento drammatico di questa leggenda, il re, credendo di essere stato tradito dal suo amato roseto, lo maledisse facendo sì che la sua bellezza non potesse mai più essere vista dagli occhi umani né di giorno né di notte. La maledizione aveva notoriamente trascurato le ore dell'alba e del crepuscolo ed è proprio in queste ore - magico momento di "fratellanza" tra notte e giorno - tempo epifania dell'alpenglow, in cui ancor oggi si può magicamente cogliere il colore del fiabesco roseto. La metafora del roseto in montagna, con il suo essere qualcosa di meraviglioso e misterioso, ispira ed è alla base del tema della biennale di quest'anno. Il riferimento della stessa leggenda al essere in e tra lo spazio e il tempo enfatizza l'idea e la metafora degli "interstizi" come spazi di confine. Gli spazi di confine, luoghi cruciali di transizioni, sono schermati e sopravvivono agli effetti delle maledizioni - permettendo nello stesso tempo di essere attraversati e consentendo di originare riflessioni e pensieri generatrici di creazioni straordinarie per originalità e significato. Lo "spazio interstiziale" assume così interesse tanto che è stato analizzato ed esplorato da diversi filosofi e scrittori (scrittori interstiziali). Questa biennale accoglie opere d'arte che indagano e ricercano la comprensione e la discussione inerente il tema degli "spazi Interstiziali.

Andrea Zinato, Paivi Tirkkonen

Following the success of the first Biennale Arte Dolomiti 2016, the organizer Ass.Culturale Biennale Arte has developed a 2nd edition of the biennale with the theme of Rosengarten: The Garden of the Rose 2018. This biennale marks the 2018 Centenary of the First World War Armistice and continues its interest in the military and political histories that have marked the Dolomites. The biennale welcomes artists whose practice or works pursue and explore the dynamics, perceptions and consequential marks of war on the body, mind and consciousness, the spirit, the environment and on humanity, community and relationships. Yet the theme for this edition is also broad and encompassing, arching over histories and terrain beyond the language and imagery of the War, embracing ideologies and mythologies that have shaped the Dolomites for generations. Rosengarten refers to the massif or mountain range in the Dolomites that are celebrated for their alpenglow – the rosy shade cast by the sun at dusk and dawn. Its name invokes the legend of the dwarf King Laurin who had cultivated a magnificent rose garden in the mountains. In a dramatic moment of this legend, the King, believing the rose garden had betrayed him, cursed it such that its beauty could never again be seen by human eyes by 'day or night'. The curse had famously left out the hours of dawn, dusk and twilight – the magical time of "in-between-ness" – the time when alpenglow was born and is seen today. The metaphor of the rose garden in the mountains, signifying something marvellous and also mysterious, drives the theme of this year's biennale. The legend's reference to 'in-between-ness' in space and time emphasize the idea and metaphor of "interstices" – the crucial spaces of transitions that are shielded from and survive the effects of curses - allowing borders to be crossed and enabling new thought and powerful creations to be generated. The "interstitial space" has been expounded on and explored by diverse writers and thinkers in cultural theory and literature, spawning "interstitial writers". This biennale welcomes art works that advances understanding and discussion of "interstitial spaces".

Andrea Zinato, Paivi Tirkkonen







Opera di Daniel Torres

Paivi Tirkkonen

Emblema e specchio di saggezza per molte persone (se non per tutti) e distinta per la sua forza e coraggio, la civiltà di questa zona condivide l'occasione di un'apertura culturale e prospettiva nell'arte (pensiero condiviso, opportunità, scambio, interazione).
La mostra qui organizzata è il perfetto esempio di una grande apertura mentale e volontà di evolversi, caratteristica di queste nuove generazioni che stanno usando il tormento del passato per migliorare in modo intelligente il futuro.
Inoltre, in questa occasione, è nostro dovere rendere OMAGGIO a Reinhold Messner, l'uomo il cui amore per questi luoghi ha fatto si che sei musei di montagna diventassero realtà. Siamo qui per conoscerli, ammirarli e ricordarli in suo nome. Alpinista, esploratore, scrittore e fotografo. Messner ha fisicamente scalato (e psicologicamente "salito") quelle montagne che facilitarono il varco durante la prima guerra mondiale, e che nel tempo sono diventate le protagoniste dei nostri stessi ricordi e della nostra pace interiore come esseri umani appartenenti alla natura.

Paivi Tirkkonen

Project Management - Art Projects

Emblem and mirror of wisdom for many people (if not for all), and known for its strength and courage, the civilization of this area shares the opportunity for a cultural openness and perspective in art (shared thinking, opportunities, exchange, interaction). The exhibition organized at the Biennale Dolomiti is the perfect example for large open-mindedness and willingness to move forward, characteristic of these new generations, that are using the torment of the past to improve wisely the future.
For this occasion it is also our duty to pay a TRIBUTE to Reinhold Messner, the man whose love for these places has helped establish six mountain-museums. We are also here to know, admire and remember these places in his honor. Mountaineer, explorer, writer, and photographer, Messner has physically (and also psychologically) climbed those mountains that were the setting for the first world war and that, over time, have become the protagonists of memories for our own memories and our inner peace, as humans and part of nature.

Paivi Tirkkonen

Project Management - Art Projects
















Testimoniance

Ex Caserma Monte Rite Lanzo 1975-1976

Ricordo ancora quel giorno d'estate. Quando, il 17 settembre del 1975 ha avuto inizio la mia leva militare. Quattordici mesi passati tra il territorio aspro e roccioso delle Dolomiti e la caserma "Capitano Michele D'Angelo", 6° artiglieria da montagna del gruppo Lanzo, arruolato nella 47° batteria. Divenni allievo del C.A.R. (centro addestramento reclute) prima e fotografo ufficiale del reggimento poi. La vita di caserma si susseguiva tra marce e adunate mattutine. Un "si, signore" e un pasto frugale diviso tra i commilitoni in sala mensa. Questo almeno fino al gennaio del 1976, data del campo invernale quando dal paese di Vodo di Cadore abbiamo ripreso la marcia verso l'ex caserma del Monte Rite in compagnia dei muli e 105 obici. Nonostante le condizioni avverse e la neve spessa siamo riusciti a spalare tutta la neve fino alla nostra destinazione. Una volta lassù abbiamo pernottato con i mezzi in dotazione per circa dieci giorni. Le esercitazioni giornaliere venivano svolte all'esterno della struttura con zaino e Garant, nonostante le temperature fossero sempre sotto zero.

Il giorno della nostra partenza abbiamo attraversato i paesi di Forno di Zoldo, Caprile, Fucine passando per la lunga via delle Dolomiti fino ad arrivare al Colle di Santa Lucia/Passo San Pellegrino. Durante la note effettuammo la marcia di ritorno dal passo Giau alla località di Cortina D'Ampezzo. L'avvenimento più importante e tragico resta però, nella mia memoria, il terremoto di Gemona del Friuli e Osopo del maggio del' 76. Ricordo bene i danni e la disperazione che si respiravano, mentre percorrevo quelle strade piene di macerie. Il nostro servizio come reggimento in quel territorio durò circa tre settimane. Finito il nostro compito, siamo rientrati in caserma dove ho passato i mesi rimanenti come fotografo ufficiale fino al giorno del mio congedo avvenuto il 12 novembre del 1976.

Artigliere Elio Humouda III '75

I still remember that summer day, when, on September 17, 1975, my military lever began. Fourteen months passed between the harsh and rocky territory of the Dolomites and the Captain M we managed to shovel the all the thick snow ichele D'Angelo's barracks. I was in the 6th mountain artillery belonging to the Lanzo group, and enlisted in the 47th battery. I first was a student of C.A.R. (recruits training centre) and then an official photographer of the regiment. The life of barracks varied between marches and morning meetings. A "yes, sir" and a frugal meal was shared between the comrades in the canteen hall. This was happening at least until January 1976, date in which the winter camp from the village of Vodo di Cadore resumed the march to the former Monte Rite's barracks in the company of mules and 105 howitzers. Despite the adverse conditions, we managed to shovel all the thick snow up to our destination. Once up there we stayed with the means provided for about ten days. The daily exercises were carried out outside the structure with a with backpack and Garant, despite the temperatures being always below zero.

The day of our departure we crossed the villages of Forno di Zoldo, Caprile, Fucine, going through the long Dolomites road up to the Colle di Santa Lucia / Passo San Pellegrino. At night we made the return journey from the Giau pass to the town of Cortina D'Ampezzo. In my opinion, however, the most important and tragic event remains the earthquake of Gemona del Friuli and Osopo, in May 1976. I remember the damage and despair in the air, as I walked among those streets full of rubble. Our service as a regiment in that territory lasted about three weeks. After our task, we returned to the barracks where I spent the remaining months as an official photographer until the day of my leave on November 12, 1976.

Artilleryman Elio Humouda III '75

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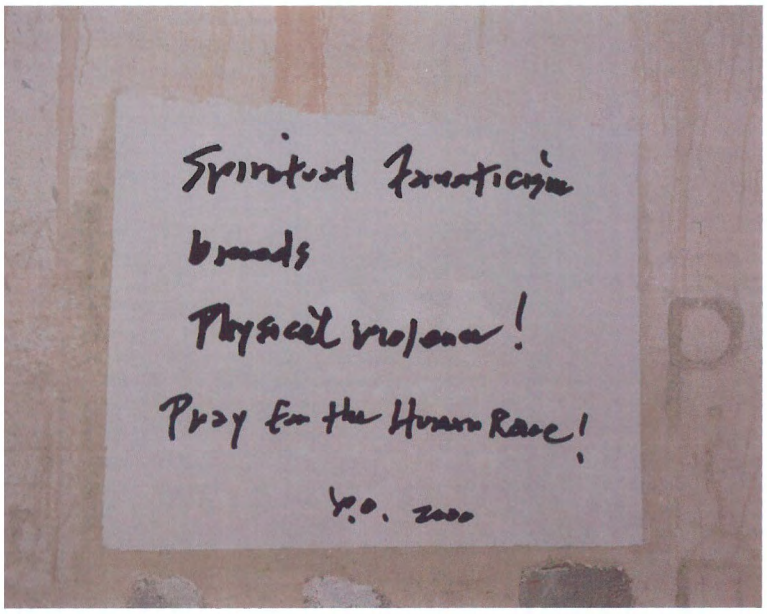
PERMANENT COLLECTION 2016



© Yoko Ono



Stefan Soravia



Karee S. Dahl

Eventi Speciali
//
Special Events

Tribute to Reinhold Messner; mountaineer, explorer, writer, photographer and film director

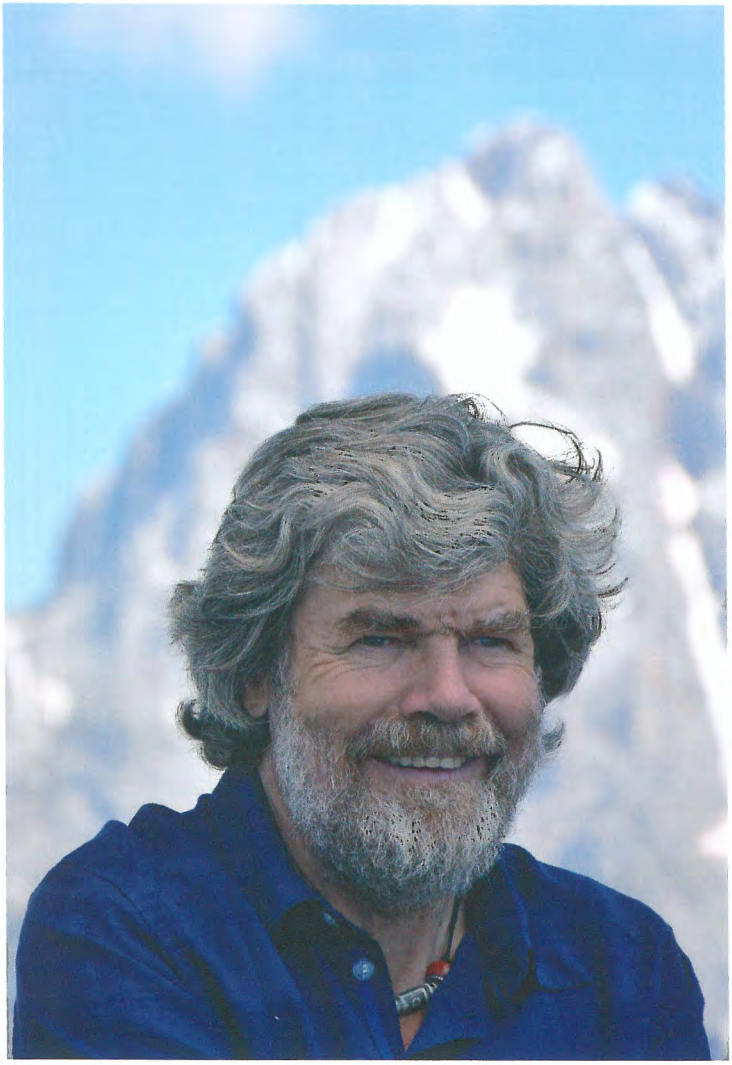
Photography by Reinhold Messner, "40 years of Everest"













"Ho dimenticato dove sono. Il solo respiro è così faticoso, che rimane a malapena la forza per andare avanti. E per pensare."
R.M.

"Tutto ciò che è, tutto ciò che sono, ora è sostenuto dalla consapevolezza che siamo arrivati al punto di arrivo, che abbiamo superato un limite, infranto un tabù sul "tetto del mondo". Tutto si riassume in una risposta intuitiva alla questione dell'essere."
R.M.

"I forgot where I am. My only breath is so tiring, that I barely have the strenght to go on and to think."
R.M.

"All that is, all that I am, is now supported by the awareness that we have reached an arrival point, that we have overcome a limit, breaking a taboo on the "roof of the world". Everything can be summarized in an intuitive answer to the question of 'being'."
R.M.

„Ich habe vergessen, wo ich bin. Das Atmen allein ist so anstrengend, dass kaum noch Kraft zum Weiterkommen bleibt. Auch nicht für Gedanken."
R.M.

„Alles, was ist, was ich bin, ist jetzt getragen vom Wissen, dass wir den Endpunkt erreicht, eine Grenze überschritten, ein Tabu vom Dach der Welt geholt haben. Alles ist wie eine intuitive Antwort auf die Seinsfrage."
R.M.

MURAL WORK
//
MURALES

BRAZIL

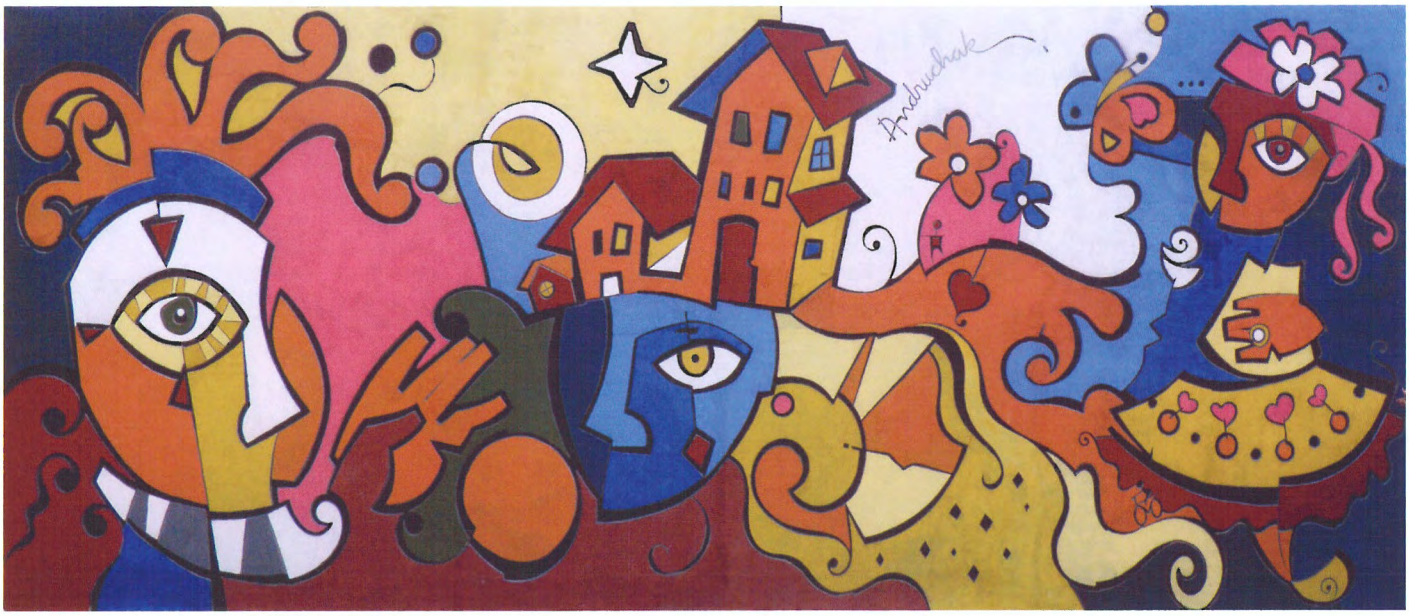
Marcos Andruchak



Title: Andruchak – Window to the Universe
Dimensions: 3x7 meters
Technique: Concrete relief
Style: geometricist
Art Critic: Rejane Cintrão
Local: CLBI – DCTA - Parnamirim RN - Brazil jun 2013
Foto: Brasil Art



Title: Andruchak – Living life (Vivendo a vida)
Dimensions: 4.75x10 meters
Technique: Concrete relief
Style: geometricista
Art Critic: Oscar D'Ambrósio
Local: CAURN/UFRN - Natal - PR Brazil Ago 2014
Foto: Brasil Art



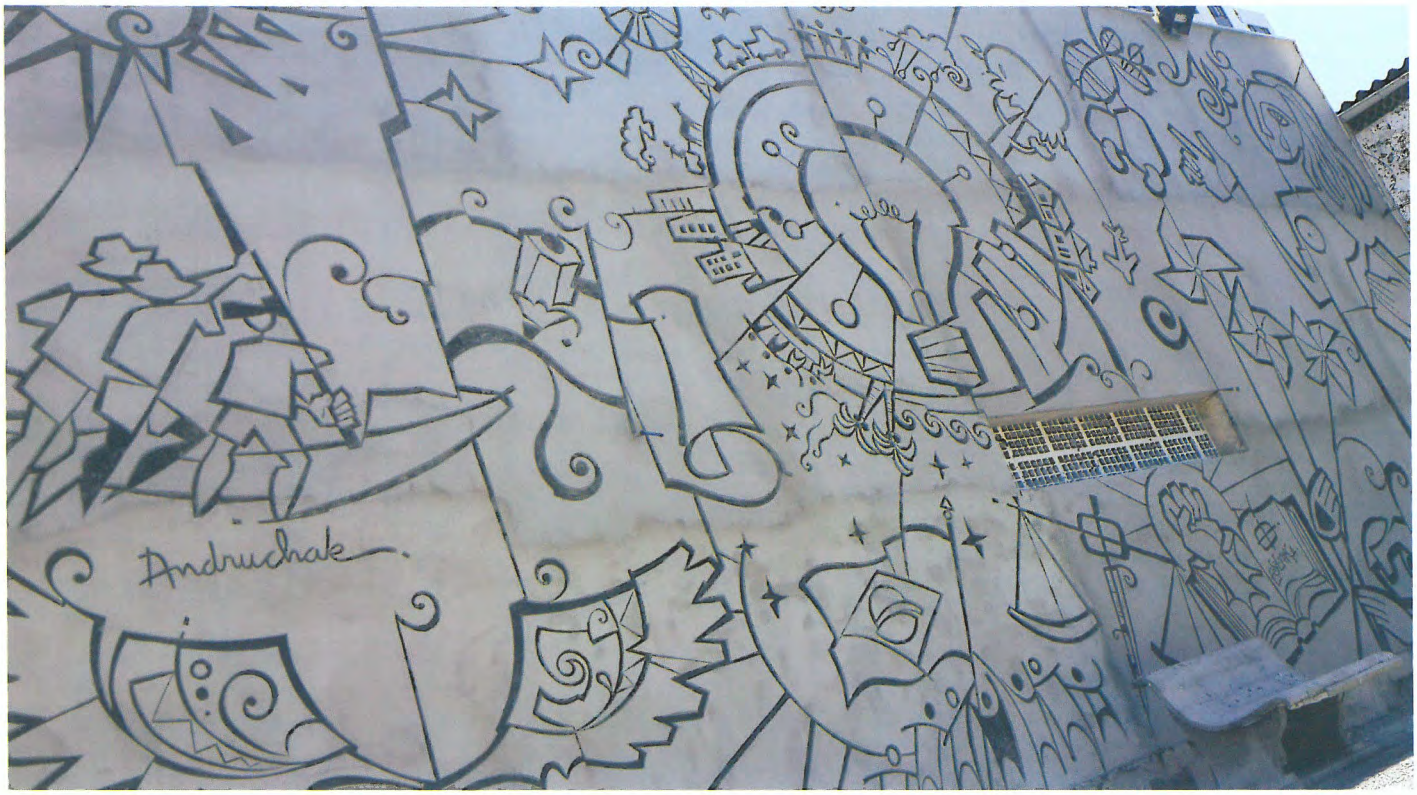
Title: Andruchak – Ludicity (ludicidade)
Dimensions: 4.75x10 meters
Technique: Concrete relief
Style: geometricist Art
Critic: Enock Sacramento
Local: Nova Esperança - PR - Brazil Ago 2013
Foto: Brasil Art



Title: Andruchak - Flash Cultural
Dimension: 3.5x13 meters
Technique: Concrete relief
Style: geometricist Art
Critic: Paulo Klein
Local: CCUERN - Natal - RN - Brazil Ago 2012
Foto: Brasil Art



Title: Andruchak – West PR Teaching of Excellence Monument
Dimension: 10x8 meters
Technique: Concrete relief
Style: geometricist Art
Critic: Rejane Cintrão
Local: UNIOESTE – Cascavel - PR - Brazil Nov 2016
Foto: Brasil Art



Title: Andruchak – Idealization of the future (idealização do futuro)
Dimension: 6x12 meters
Technique: Concrete relief
Style: geometricist Art
Critic: Oscar D'Ambrósio
Local: Macarenhas Homem Municipal School - Natal - RN - Brazil Apr 2016
Foto: Brasil Art

Andruchak è un artista brasiliano che nel suo lavoro crea monumenti murali di varie dimensioni in cemento. Il suo particolare è che nei luoghi dei suoi lavori artistici le comunità locali sono coinvolte nella produzione dell'arte. La grafica subisce l'influenza locale osservando il design grafico esistente, il design informativo e il design urbano. La costruzione del messaggio è ispirata da temi e idee che le persone della zona vorrebbero vedere. Questo scambio d'informazioni alimenta la creazione della grafica e fornisce un sentimento di appartenenza da parte dei partecipanti, che in un certo modo diventano coautori del monumento. I disegni che mescolano forme figurative e astratte tendono al minimalismo, che è un modo per riassumere le tante informazioni concatenate.

La tecnica di Andruchak è unica e fa parte del suo stile geometrico che ha le sfumature grafiche dell'identità visiva che identifica il suo lavoro. Le discontinuità rappresentano il primo punto osservato nel suo tratto che ha spessori e colori variabili che vanno dal monocromatico allo studio delle composizioni a due tonalità a vari policromati. Anche gli arabeschi e una serie di geometrie specifiche fanno parte del suo marchio.

Anche se lavora con incisioni, tele, ceramiche e metalli, la sua "impronta principale" sono le opere concrete, comunemente presentate come parte del design urbano, in modo giusto integrate nei luoghi in cui vengono prodotte.

Andruchak is a Brazilian artist who works with the creation of monuments murals of varied dimensions, produced in concrete. The detail of his work is that the production counts on the participation of the communities where the work is carried out. The graphics undergo local influence by observing the existing graphic design, informational design and urban design. The construction of the message is inspired by themes and ideas that people in the area would like to see. This exchange of information feeds the creation of the graphics and provides a feeling of belonging on the part of the participants, who in a certain way become co-authors of the monument. The drawings mix figurative and abstract forms will tend to minimalism, which is a way of accounting for so much concatenated information.

Andruchak's technique is unique and is part of his geometricist style that has the graphic nuances of the visual identity that identifies his work. The discontinuities may be the first point observed in his trait that has varying thicknesses and colors ranging from monochromatic to the study of duotone compositions to various polychromatisms. Arabesques and a number of specific geometries are also part of your brand.

Although he also works with engravings, canvas, ceramics and metals, his "main footprint" is the concrete works, commonly presented as part of urban design, properly integrated in the places where they are produced.



Dominika Zamara
Soprano



M° Franco Moro
Pianista, compositore



Dominika Zamara
Soprano

Il soprano Dominika Zamara, artista di origine Polacca e cresciuta artisticamente in Italia, è definita dai media sensazionale soprano Europeo. Nel 2006 vince una borsa di Studio dal Conservatorio Statale di Verona. Nel 2007 si laurea con il massimo dei voti presso l'Università di Musica di Wroclaw (PL). Durante la sua carriera si è esibita in gran parte d'Europa, USA, Messico, Cina ed in Corea del Sud, in Teatri, Sale da Concerto, Festival Internazionali con opere, concerti da camera, concerti sacri e contemporaneo.
È stata insignita di numerosi premi e menzioni tra cui il premio ZLOTE SOWA oscar europeo nella categoria Musica Classica, Premio A.N.L.A.I 2014, Premio internazionale Padre Pio, 2017 Premio Polacco dell'Anno nella categoria Musica Classica, Premio Ambasciatore della Cultura Polacca ed Italiana nel Mondo. Ricopre la carica di Vice Presidente Onorario dell'Associazione "Acceptus Mundi Onlus"
Degne di nota sono le sue esibizioni alla Mostra del Cinema e La Biennale di Venezia, al Teatro Olimpico di Vicenza nel ruolo di Dori nell'Opera "Un Tramonto" di G. Coronaro in prima mondiale assoluta, il debutto al Lincoln Center di New York presso il Metropolitan Opera con un orchestra di 130 elementi. Al Teatro Verdi di Padova nell'opera contemporanea La Serva di Padova (opera contemporanea scritta da Vincenzo Faggiano), in Messico ha cantato nella più importante sala da concerti dell'America Latina, la "Manuel M. Ponce Hall" e a Roma nella Sala Accademica del Pontificio Istituto di Musica Sacra. Nel 2015 ha cantato presso l'Ambasciata Polacca di Roma alla presenza del Presidente della Repubblica Polacca Andrzej Duda. 2016 vede Il suo debutto con un tour in Corea del Sud. A Cracovia si è esibita durante la Giornata Mondiale della Gioventù con la presenza del Papa. 2017 A Chicago ha Cantato l'oratorio Creation di J. Haydn dieretta dal M° Glenn Block, a New York ha cantato nell'opera contemporanea La Serva di Padova scritta dal Dott. Faggiano, musiche del M° Robert W. Butts al National Opera Center di New York.
Festival di Musica Sacra in Francia, CICA Festival (U.S.A.), Festival Assisi Suono Sacro, Cracovia Sacra Polonia, Royal Azalea Blossom Festival Finale Concert Corea del Sud, 1° Biennale Arte Dolomiti, Festival Asisa de Música in Villaviciosa de Odón Spagna. Alion Baltic Music Festival in Estonia.
Ha registrato Quattro dischi, DREAMS nel 2009 e LIFE nel 2012 prodotto dalla EDIT MUSIC ITALY, nel 2015 IVAN PADOVEC. Works for Guitar and Soprano prodotto dalla Sheva Collection, nel 2018 CHOPIN LIEDER OP. 74 edito da Elegia Classics e nel 2014 IL CONCERTO dvd prodotto da CREMOA 1 TV.

The soprano Dominika Zamara, an artist of Polish origin and artistically grown in Italy, defined by the sensational European soprano media. In 2006 she won a scholarship from the Verona State Conservatory. In 2007 she graduated with Honours from the Music University of Wroclaw (PL). During her career, she has performed in most of Europe, USA, Mexico, China and South Korea, in theatres, concert halls, international festivals with operas, chamber concerts, sacred and contemporary concerts.
She has been honoured with numerous awards and mentions including the ZLOTE SOWA European Oscar in the Classical Music category, ANLAI 2014 Prize, Padre Pio International Award, 2017 Polish Prize of the Year in the Classical Music category, Ambassador Award of Polish and Italian Culture in World. She holds the position of Honorary Vice President of the "Acceptus Mundi Onlus" Association.
Worthy of note are the performances at the Venice Film Festival and the Venice Biennale, at the Teatro Olimpico in Vicenza as Dori in the "Un Tramonto" Opera by G. Coronaro in the world premiere, the debut at the Lincoln Center in New York at the Metropolitan Opera with an orchestra of 130 elements. At the Teatro Verdi in Padua in the contemporary opera La Serva di Padova (a contemporary work written by Vincenzo Faggiano), in Mexico she sang in the most important concert hall of Latin America, the "Manuel M. Ponce Hall" and in Rome in the Academic Room of the Pontifical Institute of Sacred Music. In 2015 she sang at the Polish Embassy in Rome in the presence of the President of the Polish Republic Andrzej Duda. 2016 sees her debut with a tour in South Korea. In Cracow she performed during the World Youth Day with the presence of the Pope. 2017 In Chicago she sang the Creation oratory by J. Haydn, which was coined by M ° Glenn Block, in New York he sang in the contemporary opera La Serva di Padova written by Dr. Faggiano music by M ° Robert W. Butts at the National Opera Center in New York.
Festival of Sacred Music in France, CICA Festival (U.S.A.), Assisi Festival Sacred Sound, Krakow Sacred Poland, Royal Azalea Blossom Festival Final Concert South Korea, 1st Biennale Arte Dolomiti, Festival Asisa de Música in Villaviciosa de Odón, Spain. Alion Baltic Music Festival in Estonia.
She recorded four records, DREAMS in 2009 and LIFE in 2012 produced by EDIT MUSIC ITALY, in 2015 IVAN PADOVEC, Works for Guitar and Soprano produced by Sheva Collection, in 2018 CHOPIN LIEDER OP. 74 produced by Elegia Classics and in 2014 IL CONCERTO dvd produced by CREMOA 1 TV.



Verônica Fernandes Schell & Pierre do Vale

In Between
Performance di danza
In Between - Parla delle emozioni che si perdono tra gli spazi del tempo e dello Spazio. Informazioni non verbali che vengono costruite in conformità con stimoli esterni e interni e che sono viste solo da coloro che possono percepire il silenzio, l'invisibile. Per gli artisti brasiliani, Verônica Fernandes Schell and Pierre do Vale, i movimenti sono creati quotidianamente, incessantemente, in modo sinestetico, coinvolgendo energie, sentimenti e percezioni di culture distinte che lasciano segni sul corpo, sulla mente e sull'anima.

In Between
Dance Performance
In between - talks about emotions that are lost between the spaces of time and space. Non-verbal informations are formed in conformity with external and internal stimuli and are only seen by those who can perceive the silence, the invisible. For the Brazilian artists, Verônica Fernandes Schell and Pierre do Vale movements are created daily, incessantly, in a synesthetic way, involving energies, feelings and perceptions of distinct cultures that leave marks on the body, mind and soul.



Andrée Weschler
The forgotten
Performance

Andrée Weschler

The Forgotten

L'argilla è morbida e umida. Può essere manipolata in qualsiasi forma desideri di scultura. Prima malleabile, puoi modellare tutto ciò che vuoi finché si asciuga, quindi si indurisce poi viene messa in forno a temperatura molto elevata. Un momento fugace può essere immortalato, come il ricordo della vita.
Nei paesaggi architettonici e scultorei umani, ci sono molte statue modellate da volti anonimi. Gli scultori erano forse ispirati da donne che condividevano le loro vite, madri, padri, amanti, bambini. Non sappiamo nulla delle loro vite, solo i loro volti che rimangono scolpiti nella pietra.

The Forgotten

Clay is soft and moist. It can be manipulated into any form it's sculptor desires. First malleable, you can carve everything then it will dry, then harden once put in an oven at very high temperature. A fleeting moment can be immortalized, like the memory of life.
In the Human architectural and sculptural landscapes, there are many statues modelled by anonymous faces. The sculptors were perhaps inspired by women who shared their lives, mothers, fathers, mistresses, children. We do not know anything about their lives, only their faces that remain carved in stone.

DONATION
To the Municipality of Cibiana
(natural stone Monte Rite)
by Carlos Enrique Valdéz
(Argentina)
and Toomas Altnurme
(Estonia)

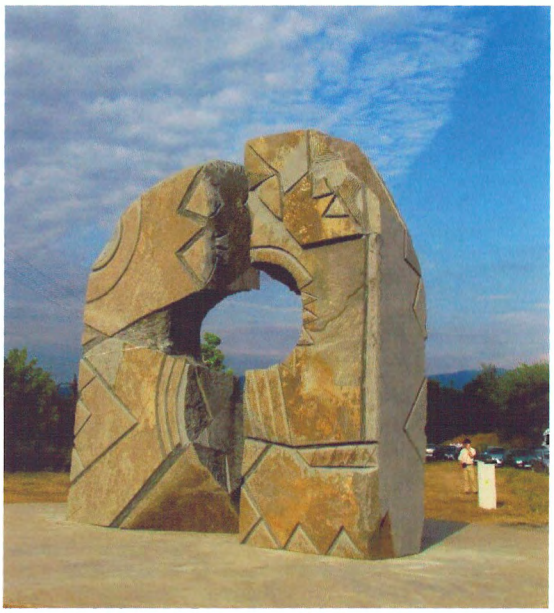


Opere
//
Works



Stone carving and polishing
90x80x20 cm
Property of the artist
Curator Toomas Altnurme





Tutte le mie sculture scaturiscono da questo pensiero:
Il pensiero che il contributo culturale nelle sue differenti espressioni aiuti la società nell'amore e nel rispetto tra i suoi abitanti e la vita nella natura.

All my sculpture projects are related with this thinking:
Thinking that the cultural contribution in its different expressions helps society to be loved and to be respected between its inhabitants and life in the nature.



'Pray For Me' Cycle, 2013-2015
5 works from the series Rue Du Commerce,
each circa 90x180 cm
Property of the artist

Per Rosengarten 2018, in Cadore, presenterò una serie di cinque opere, tele dipinte in Italia e Costa d'Avorio tra il 2013 e il 2015, dal ciclo Rue du Commerce, e sottotitolata "Pray for me".
Le opere sono ispirate ai pagnes religieuxi (tessuti wax printed utilizzati in Africa Occidentale) che celebrano i santi, la Madonna, le festività cristiane, le particolari cosmologie religiose, ed altri motivi tradizionali tipici di queste stoffe. Qui tutto si combina insieme in un patchwork dipinto che ha la forma di un abito femminile, circondato dai profili delle mappe dell'Italia e del continente Africano - un incontro di mondi - con la presenza occasionale della rosa rossa.
Le opere pendono liberamente dal soffitto dalla baracche, risalenti alla prima Guerra Mondiale, a Cibiana nel Cadore, in ambienti dove una volta hanno dormito i soldati sognando di fidanzate e madri; i cento anni che ci separano da quegli uomini sono simboleggiati da quegli abiti femminili volteggianti nell'aria e dalle preghiere recitate, forse, in quelle lunghe e fredde notti. Qui lo spazio "interstiziale" è interpretato come spazio vuoto tra le tele appese, e come rapporto tra i motivi decorativi tradizionali femminili, la fede e la violenza nella vita di questi giovani uomini in quel momento storico particolare.

For the Rosengarten in Cadore 2018, I will present a series of five free-hanging paintings on un-stretched canvas painted between 2013 and 2015 in Italy and Ivory Coast, entitled Rue du Commerce and subtitled 'Pray for Me'.

Based on the 'pagne religieux' fabrics celebrating the Madonna, Christian feast days, particular religious cosmologies and traditional patterning evidenced in the wax-cloth, here all joins together as a painted patchwork, re-defined in the form of the shift form of female dress, surrounded by the simply painted contour maps of Italy and the African continent - a meeting of worlds - with the occasional red rose interspaced.
By hanging the works freely in the First World War barracks in Cibiana Cadore, above spaces where once soldiers may have slept and dreamt of sweethearts and mothers, the 100 years separating us from those men are eluded to by the hovering female dresses and the prayers perhaps recited on those long, cold nights. Here the 'interstitial space' is reimagined in the negative space between the hung canvases, and the space between traditional female ways of decoration, faith and the violence of these young men's live at that particular historical moment.



PEACE, 2018
Installation of contruction steel and barbed wire
Property of the artist

Il lavoro di Reinhard Schell "Pace" tratta di un argomento attuale dell'umanità, che la riguarda fin dall'inizio. La colomba della pace fatto in acciaio strutturale e di lo spinato, come fu usato soprattutto nel fronte della prima guerra mondiale – e perciò anche nelle Dolomiti, si trova su un piedistallo a forma di cubo.

Di fronte alla figura pende una gabbia di uccelli, montato su una forca. All'ingresso della sala d'esposizione, barre metalliche verticali sono fissate sul pavimento. Dentro o fuori, fuori o dentro - questo è una questione di opinione.

Lo spazio espositivo è illuminato con una luce rossa come il rosseggiare delle vette alpine o come il fuoco di guerra.

Reinhard Schell's work "Peace" deals with a since dawn of mankind current topic. His peace dove made of construction steel and barbed wire, as it was used in the battlefronts especially of the First World War – also in the Dolomites, is situated on a pedestal in cube shape.

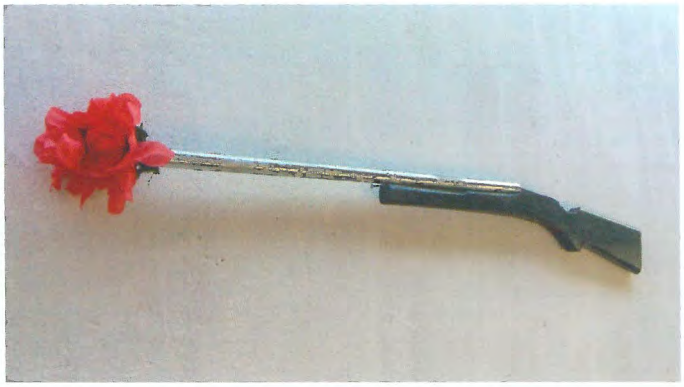
Opposite the figure hangs a birdcage, mounted on a metal structure. In the entrance of the exhibition room, vertical metal bars are fixed on the floor. Inside or outside, outside or inside - that's a matter of opinion.

The exhibition space is illuminated with red light like alpenglow or like firelight.

Brazil ***Fabio di Ojuara***







I am shooting roses in the garden
Installation with plastic roses, mirrors and rifles
Property of Fabio di Ojuara

Fabio di Ojuara, nato in Brasile nel 1958, lavora e vive in Brasile e in Austria. È membro del „Associação dos Artistas Plásticos Potiguares" (Associazione degli artisti figurativi del Rio Grande del Nord-Brasile) e della „Berufsvereinigung Bildender Künstler Österreichs" (Associazione austriaca degli artisti figurativi). (Realizza quadri, sculture, installazioni e performance.)
La sua opera - influenzata dalla corrente dadaista - è espressione della sua irrequietezza e del suo continuo bisogno di cambiamento.
Il Dadaismo è un movimento resistente che da sempre riflette il caos dell'umanità e anche l'arte di Fabio di Ojuaras mantiene questa peculiarità: attraverso l'uso di segni simbolici riflette un'interpretazione non convenzionale. Per esempio usa "escrementi sociali" in forma di composizioni figurative nella sua "Mailart". Risale al 2006 il suo slogan "Now, every shit is art", che attraverso la sua Mailart e con le Sue presentazioni a Vienna, Berlino e alle biennali di Venezia dal 2007 al 2015, ha alimentato forti polemiche.
Dalle opere di Fabio di Ojuaras, in dipinti, installazioni, interventi interurbani e sculture emerge sempre la sua preoccupazione per l'ambiente.

Fabio di Ojuara was born in Brazil in 1958, but lives and works in Brazil and Austria. Member of the Association of Artists Potiguares and of Austria, works with painting, sculpture, installation and performance.
Just as he is as a person restless and always eager for change, is also his artistic work from his inner restlessness and influenced by Dadaism. Until today it has been shown that Dada is a very robust movement that reflects the chaos of humanity. Also Fabio di Ojuaras art reflects the chaos, by use of symbolic signs an unconventional forms of interpretation. So he uses "social excrements" figuratively composed in his mail art. In 2006 he founded the slogan: "Now, every shit is art" by the mail art and among others through his performances in Vienna, Paris, Berlin and at the Venice Biennale from 2007 to 2015, a wide spread controversy.
In Fabio di Ojuaras paintings, installations, interventions and inter-urban sculptures always his concern for the environment is shown.

Up To Neck, 2018
Pointillism
96x66 cm
Property of the artist







Quattro disegni di puntinismo (dimensioni: 96 x 66 cm) fatti con penna nera, di seppia e d'oro, che sono fissati in quattro tavole rettangolari di legno (dimensioni: 2,50 m x 1,25 m) si trovano appoggiati al muro. I disegni sono fissati sulle tavole di legno con oggetti come coltello, pistola, forbici e una mano, fatta di cavi - esempi di strumenti utilizzati in caso di violenza contro le donne nei recenti casi di femminicidio in Brasile.

Un servizio televisivo sull'omicidio per strangolamento di due donne ha scioccato l'artista brasiliano Daniel Torres. Toccato da questi eventi, l'artista ha approfondito la sua ricerca sulla crescente violenza contro le donne in Brasile e in una composizione poetica coinvolgendo la donna, ha sviluppato una serie di disegni che hanno come motto e punto di partenza il collo femminile. Da questo ha ripreso la giraffa come una metafora, poiché questo mammifero è nella lista degli animali in via di estinzione. Penetrando nell'universo dell'immaginario, il surreale, l'artista ci mostra le immagini di un corpo femminile antropomorfo, strano, metamorfosato, forse erotico.

Four pointillism drawings (size: 96 cm x 66 cm) made of black, sepia and golden pen, are fixed in four rectangular wooden plates (size: 2.50 m x 1,25 m) leaning against the wall. The drawings are fixed on wooden plates by objects such as - knife, pistol, scissors and a hand, made of cables - examples of tools used in case of violence against women in recent cases of feminicide in Brazil.

A television report about the murder by strangling two women shocked the Brazilian artist Daniel Torres. Touched by these events, the artist deepened his research into the increasing violence against women in Brazil and, in a poetic arrangement involving the female, developed a series of drawings that have the female neck as a motto and starting point. From this he brought the giraffe as a metaphor, as this mammal is on the list of endangered animals. By penetrating the universe of the imaginary, the surreal, the artist shows us images of an antropozoomorphic female body, weird, metamorphosed, perhaps erotic.



Selknam, 2016
Stoneware, porcelain and the raku technique
5m/5m (variable dimensions)
Property of the artist



Le pietre, immobili, umide, modellate dall'energia e dal movimento della natura, dal caldo, dal freddo, dall'acqua e dal vento australe, testimoniano il passare del tempo. Da migliaia e migliaia di anni osservano, ascoltano e registrano sulla sua superficie tracce di storia, in silenzio.
La pietra è natura. La pietra fa parte del paesaggio della Patagonia, con le sue lunghe spiagge, foreste e pianure, nuvole in movimento e vento furioso in una luce immobile e pura. Le pietre sono una testimonianza della storia umana. Hanno visto e sentito tutto. Videro i primi abitanti, i popoli nativi del sud, la loro vita e morte, una cultura ricca di miti e rispetto per la natura, sterminata dalla civiltà.

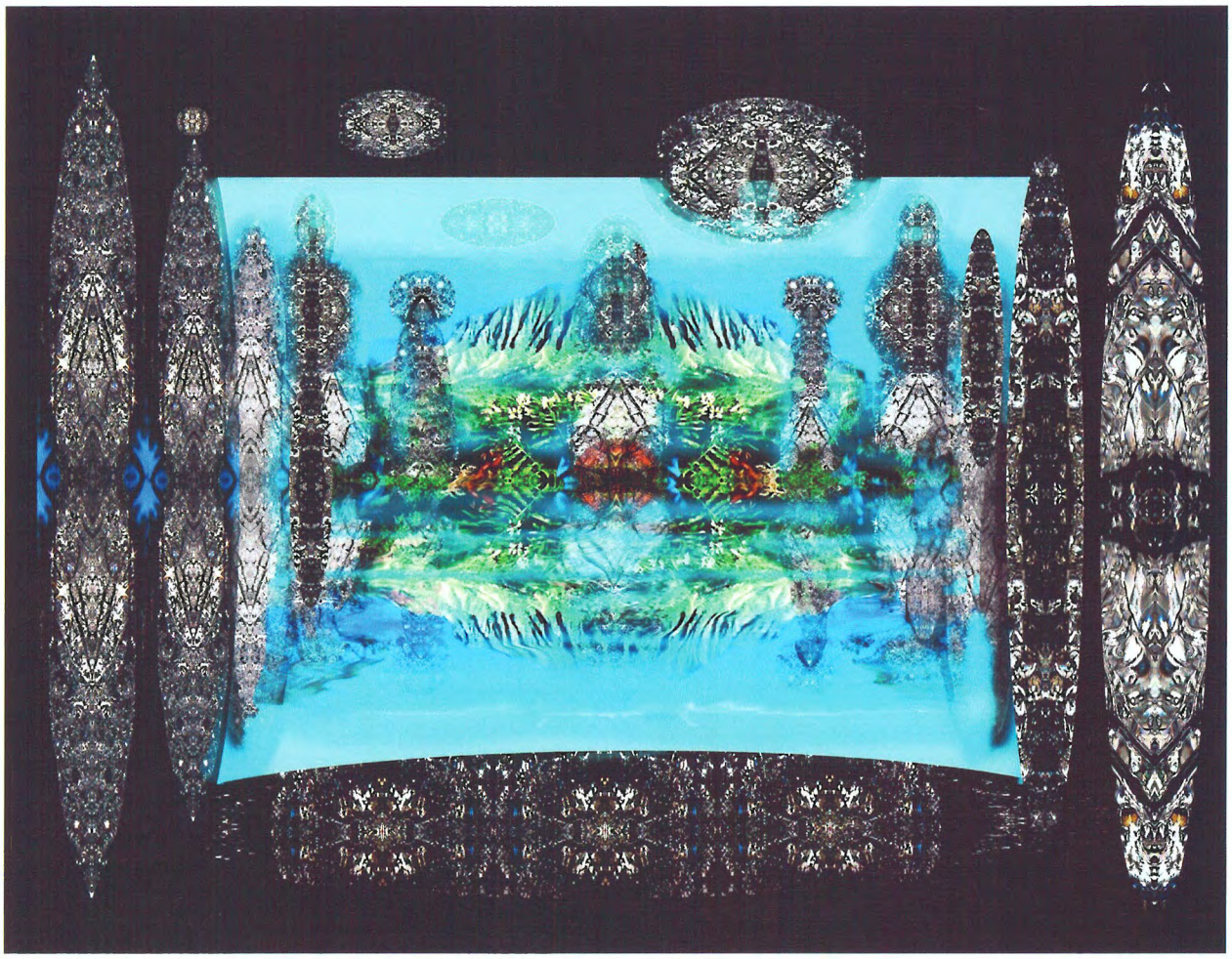
"Qualche decennio fa, l'uomo bianco ha cominciato a invadere la nostra Isola; c'è molto che potrei dire delle scuse che usavano per estinguere il nostro popolo. Tutto iniziò con l' occupazione delle terre che Taiyin, per conto di Temauquel, aveva distribuito tra i trentanove ceppi. I pascoli erano popolati da pecore e guanachi. I Selk'nam, che dapprima credevano di poter disporre di queste pecore, come avevano precedentemente cacciato i guanachi, soddisfavano la loro fame con questi grossi animali, ma l'uomo bianco, che aveva occupato la nostra terra, dichiarò che questo rappresentava una rapina e inviò bande armate a uccidere il nostro popolo, pagando una o due monete d'oro per ogni Selk 'nam ucciso.
L'uomo bianco iniziò a spargere tra i campi abitati dai Selk'nam pecore avvelenate nei campi, il quale consumo contribuì alla decimazione del nostro popolo.
Iniziò così una guerra con sangue e fuoco, a seguito della quale il nostro popolo fu espulso da questi campi, costretto a ritirarsi sempre più a sud, in posti dove alcuni di noi vivono ancora. Quei banditi non erano cileni o argentini, ma estranei che arrivarono nella nostra grande isola dall'altra parte dell'oceano. Quando i governi cileni e argentini si resero conto di quello che stava succedendo, misero fine a questi crimini, ma il nostro popolo era già stato frazionato in un numero limitato di sopravviventi. Non voglio incriminare nessuno, né lamentarmi, poiché questi sentimenti non si armonizzano con il nostro carattere.
Ho voluto evocare questa recente storia della Terra del Fuoco solo per poter dire alcune parole di addio. Sicuramente, verrà il giorno in cui l'ultimo di noi morirà e nessuno userà più la nostra lingua."

Carlos Keller.
Fragment farewell to the book "God in the land of fire"

The stones, still, moist, modelled by the energy and movement of nature, heat, cold, water and the austral wind, witness the passage of time, thousands and thousands of years observing, listening and recording on its surface traces of history, in silence.
The stone is nature. The stone is part of the landscape of Patagonia, with its long beaches, forests and plains, moving clouds and furious wind in a still and pure light. The stones are a witness to human history. They have seen and felt everything. They saw the first inhabitants, the southern native peoples, their life and death, a culture rich in myths and respect for nature, exterminated by civilization.

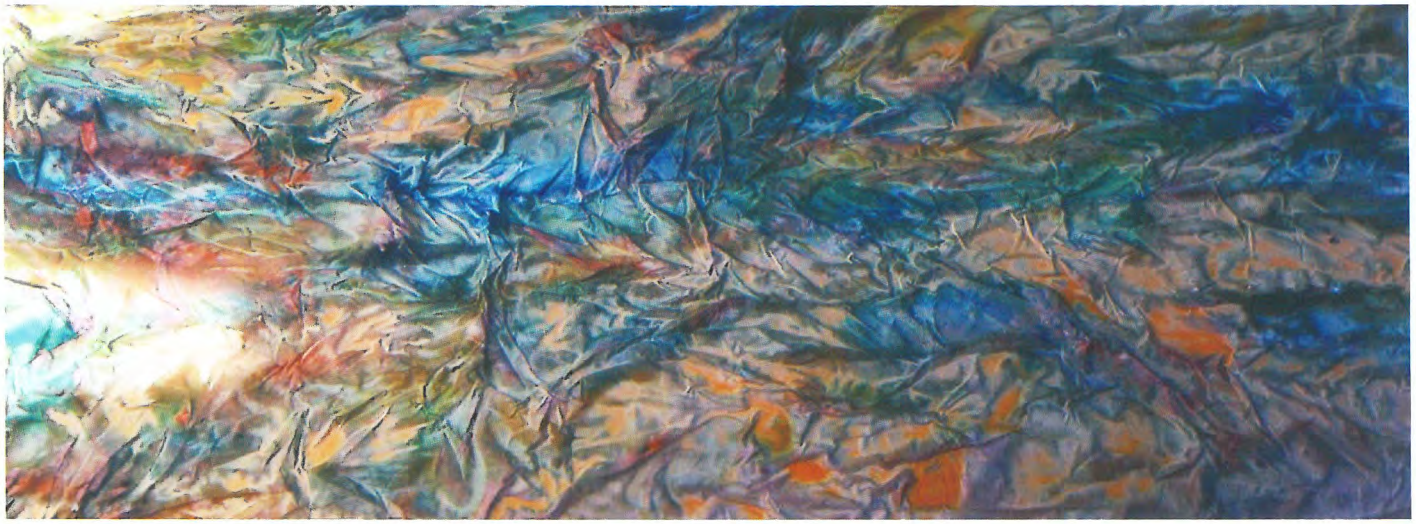
Javier Canales. Strait of Magellan, Chile. NOVEMBER 2016
... "A few decades ago, the white man began to invade our island, there is much I could tell you about the excuses they use to extinguish our people. It began by occupying the lands that Taiyin, on behalf of Temauquel, had distributed among the thirty-nine strains. The pastures were populated with sheep and guarnacos. The Selk'nam first believed they could dispose of these sheep, as they had hunted guanacos before, satisfying their hunger with them, but the white man, who had taken our land from us, declared that this represented a robbery and sent armed bands to kill our people, paying one or two coins of gold for every Selk' nam murdered. They often placed poisoned sheep in the fields, whose consumption contributed to the decimation of our people. A war with blood and fire began, as a result of which our people were expelled from their fields, having to retreat more and more to the south, where some still live. I would like to express that these bandits were not Chileans or Argentines, but strangers who came to our big island from the other side of the great ocean. When the Chilean and Argentine governments realised what had happened, they put a stop to these crimes, but our people had already been reduced to a fraction of the number of inhabitants they had been before. But I do not want recriminations, nor give myself to lamentations, which do not harmonize with our character. I have evoked this recent history of Tierra del Fuego just to be able to say a few words of farewell. Surely, the day will come when the last of us will die and no one will use our language anymore. "

Carlos Keller.
Fragment farewell to the book "God in the land of fire"



ATLANTIS DREAMING
Computer art , digital collage printed
200x300x20 cm
Property of the artist





COURTESY
Painting
200x300 cm
Property of the artist

C'è sempre uno spazio vuoto, sconosciuto, dietro gli occhi di colui che osserva; è una parte inosservata dell'universo. L' Arte, in questo caso, è una esperienza metafisica assoluta dell'essere, un universo interiore. Essa ci comunica tramite colori, forme, vibrazioni e crea una connessione tra culture e vari regni di comprensione.
Il nostro mondo occulto, sviluppatosi in aree differenti, può arrivare a creare un linguaggio capace di cambiare e migliorare la nostra realtà.
Quando l'"io" è separato dalla mente e connesso all'intuizione e il sentimento, si riesce a realizzare. L'artista diventa scienziato, inventore, continua a porsi domande e cerca di vedere il mondo da un punto di vista differente. Come milioni di molecole differenti, le mille idee dell'artista si intrecciano tra di loro, creando un mondo nuovo e fantastico. Per quanto riguarda la creazione, non ci sono regole logiche, ma leggi dettate dalle intuizioni e i nostri sensi. La bellezza sta negli occhi di chi guarda.

L'arte è un modo per ritrovare noi stessi, il nostro "io". L' arte converge magia e varietà nelle nostre vite.
L' arte, nelle sue mille forme di manifestazione, ci lega alla vita.

Personalmente credo che la Natura si prospetta come una forma di vita perpetua, che si rigenera continuamente. È proprio con questo credo che voglio, tramite l'arte, esprimere l'esistenza di realtà parallele. Come nei sogni, l'"io" può viaggiare in qualsiasi direzione, esplorare diverse realtà.
Dopo la "forma" che cosa c'è d'assoluto nel nostro mondo, se non altro il vuoto abissale, lo spazio? Spazio e forma sono i fondamenti del nostro universo. Per noi, che cosa è assoluto e che è relativo? Per me, per esempio, trovare la nostra combinazione di colori favoriti potrebbe essere un concetto assoluto.
Poi mi soffermo sulla tecnologia...vedo i computers come un sistema nervoso con protesi e sensori e mi chiedo come si possa portare avanti l'integrazione tra la Natura e la Tecnologia; la microelettronica ha già portato nell'arte un concetto nuovo: "copiare senza avere una copia originale". Questo per me, è un nuovo paradosso. Come artista, queste sono le mie domande. Uso la mente per volare, navigare, esplorare, giocare, creare illusioni e per cercare nuovi livelli di espressione artistica non ancora esplorati.

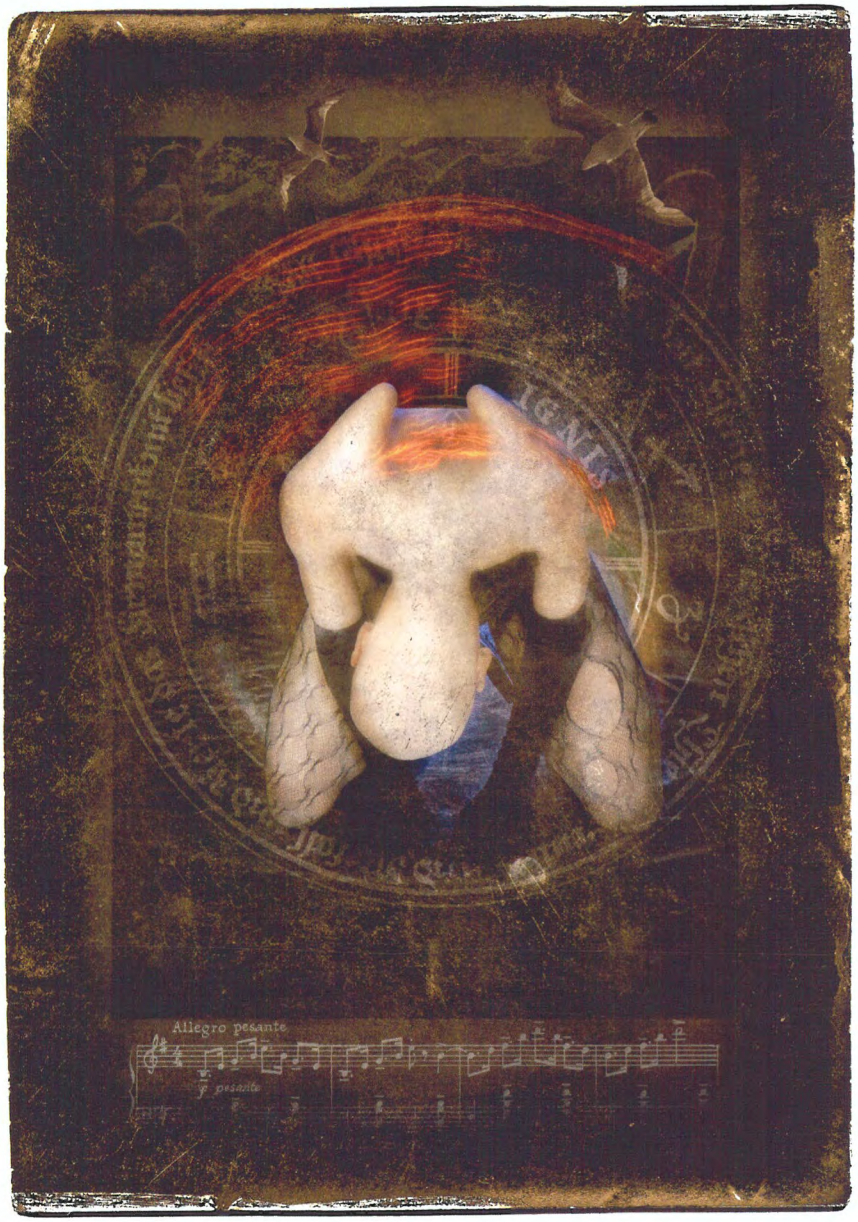
Toomas Altnurme

There is always an empty space, unknown, behind the eyes of the observer: it is an unnoticed part of the universe. Art is an absolute metaphysical experience of being, an inner universe. It communicates to us through colors, shapes, vibrations and creates a connection between cultures and various realms of understanding. Our occult world, developed in different areas, can get to create a language capable of changing and improving our reality.
When the self is separated from the mind and connected to intuition and feeling, it realises itself. The artist becomes a scientist, inventor, continues to ask questions and tries to see the world from a different point of view. Like millions of different molecules, the thousand ideas of the artist intertwine with each other, creating a new and fantastic world. As for creation, there are no logical rules, but laws dictated by intuitions and our senses. Beauty lies in the eyes of the beholder.

Art is a way to find ourselves. Art converges magic and variety in our lives. Art, in its thousand forms of manifestation, binds us to life.

Personally I believe that Nature shows itself as a form of perpetual life, which regenerates itself continuously. It is precisely with this belief that I want, through art, to express the existence of parallel realities. As in dreams, our inner self can travel in any direction, explore different realities.
After the 'form', what is absolute in our world, if not the abysmal void, the space? Space and form are the foundations of our universe. For us, what is absolute and is relative? For me, for example, finding our favorite color combination could be an absolute concept.
Then I dwell on the technology ... I see the computes as a nervous system with prosthetics and sensors and I wonder how we can carry on the integration between Nature and Technology: microelectronics has already brought a new concept into art: 'to copy without having an original copy'. This for me is a new paradox. As an artist, these are my questions. I use my mind to fly, surf, explore, google, create illusions and look for new levels of artistic expression that have not yet been explored.

Toomas Altnurme



Credo, quia absurdum – usun, sest see on mõttetu (Tertullianus)
84x59x5 cm
Property of the artist



AD ABSURDUM

È una celebrazione dell'illusione. Il pezzo d'arte suggerisce che l'illusione è un modo di comunicare, anziché un'interpretazione. Questo lavoro rimuove la richiesta di sapere cosa significa in definitiva la vita o il comportamento umano reindirizzando la nostra attenzione alle simmetrie globali del caos create dall'interazione dei mondi del presente e del passato e del futuro. L'illusione è versatile, tanto più perché la ragione e la verità possono essere ostili l'una all'altra, poiché la ricerca del significato può essere ostile alla vita umana.

Potrebbe essere qui - in questo straordinario sito della Biennale - siamo più aperti ad accettare l'assurdo. Può darsi che Camus abbia ragione, dopo tutto, credendo che accettando l'assurdo, possiamo raggiungere la massima estensione della nostra libertà e che non riconoscendo nessun vincolo morale o religioso e ribellandosi contro l'assurdo e accettandolo allo stesso tempo inarrestabile, potremmo possibilmente essere contenti. Forse abbracciando l'illusione e inventando sempre nuovi artifici e innovazioni che danno alle cose l'apparenza di essere belli, possiamo diventare i poeti delle nostre vite, possiamo diventare vivi.

AD ABSURDUM

Ad Absurdum is a celebration of illusion, suggesting illusion is the way of communicating, instead of interpretation. This work removes the demand to know what life or human behavior ultimately means by redirecting our focus to the overall symmetries of chaos created by the interaction of the worlds of the present and the past, and the future. Illusion is versatile – all the more so because reason and truth may be hostile to each other, as quest for the meaning can be hostile to human life.

May be here – at this extraordinary biennale site – we are more open to accept the absurd. May be Camus was right after all, believing that by accepting the absurd, we can achieve the greatest extent of our freedom, and that by recognizing no religious or other moral constraints and by revolting against the absurd while simultaneously accepting it as unstoppable, we could possibly be content. May be by embracing illusion, and by always devising new artifices and innovations that give things the appearance of being beautiful, we can become the poets of our lives, we can become alive.



Dolby Toblerone, 2018
Foam cast Matterhorn Mountain peaks
230x90x15cm
Property of the artist



Mutezza è una montagna da superare, sia che si tratti di influenze esterne o di ostacoli posti dentro di sé. Il silenzio indesiderato sta soffocando, ostacolando azioni e movimenti; udibilmente inafferrabile. come da una cima di una montagna si può avere una visione generale di ciò che ci circonda ma non una visione del paesaggio sonoro circostante. La dura formazione rocciosa avvolge uno dei sensi in una barriera di schiuma morbida, creando un interstizio tra la volontà di parlare e la comunicazione che non avviene.
La scultura è fatta di schiuma, simile alle strutture piramidali utilizzate per bloccare il rumore negli studi del suono. Ogni forma piramidale è sostituita da una copia ridotta della cima del Monte Cervino: una delle cime più famose delle montagne, utilizzata nei loghi del cioccolato Toblerone e della Paramount Pictures. Il posizionamento del pezzo nello spazio ostacola il movimento. opponendosi all'idea del suono circondante (cioè Dolby Digital Surround nelle sale cinematografiche) con uno strato "intermedio" per creare il silenzio circostante.
Come il tema della biennale si occupa della nozione di spazio interstiziale, la scultura Dolby Toblerone funziona come uno strato che crea un paesaggio sonoro muto in mezzo a qualsiasi spazio in cui è collocato. La forma del picco del Cervino, famoso per le sue storie e miti e dei suoi legami con la cultura popolare, entra in una conversazione fisica con la catena montuosa del Catinaccio nelle Dolomiti.

Mutedness is a mountain to overcome, whether it is due to influences from the outside or obstacles set inside oneself. Unwanted silence is suffocating, hindering actions and movement; audibly ungraspable. as from a mountain top one can have the visual overview but not one of the surrounding soundscape. The hard rock formation wraps one of the senses into a soft foam barrier, creating an interstice between the will to speak and the communication that does not happen.
The sculpture is made of foam, resembling the pyramid structures used to block noise in sound studios. Each pyramidal shape is replaced by a reduced copy of the Matterhorn mountain peak: one of the most well-known mountain tops, used in the logos of Toblerone chocolate and Paramount Pictures. The placement of the piece in space obstructs movement, opposing the idea of surround sound (i.e. Dolby Digital Surround in film theatres) with an "in-between" layer to create surrounding silence.
Just as the biennale theme deals with the notion of interstitial space(s), the sculpture Dolby Toblerone works as a layer creating an in-between mute soundscape into any space it is placed in. The shape of the Matterhorn mountain peak, famous for the stories and myths about it as well as its connections to popular culture, steps into conversation with the physical mountain range of Rosengarten in the Dolomites.



EESTI KULTUURKAPITAL

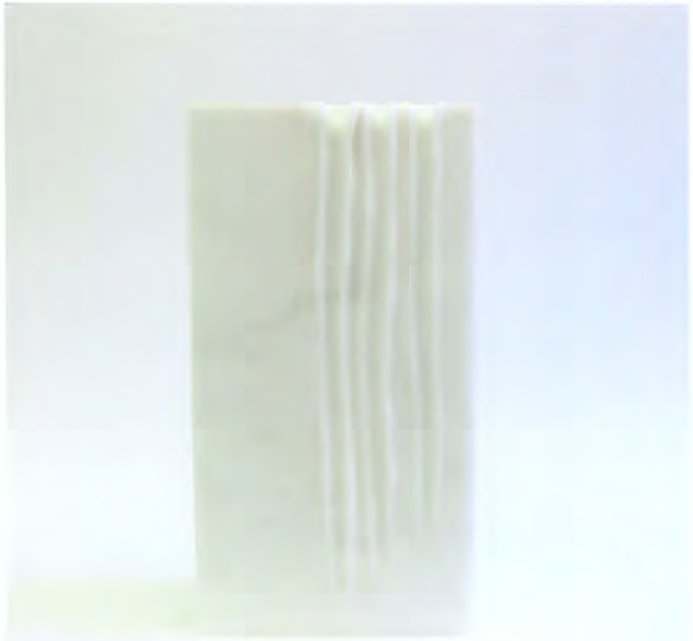
Michelangelos assignment, 2017
Video 27:08
Property of Uku Sepsivart
Courtesy Uku Sepsivart

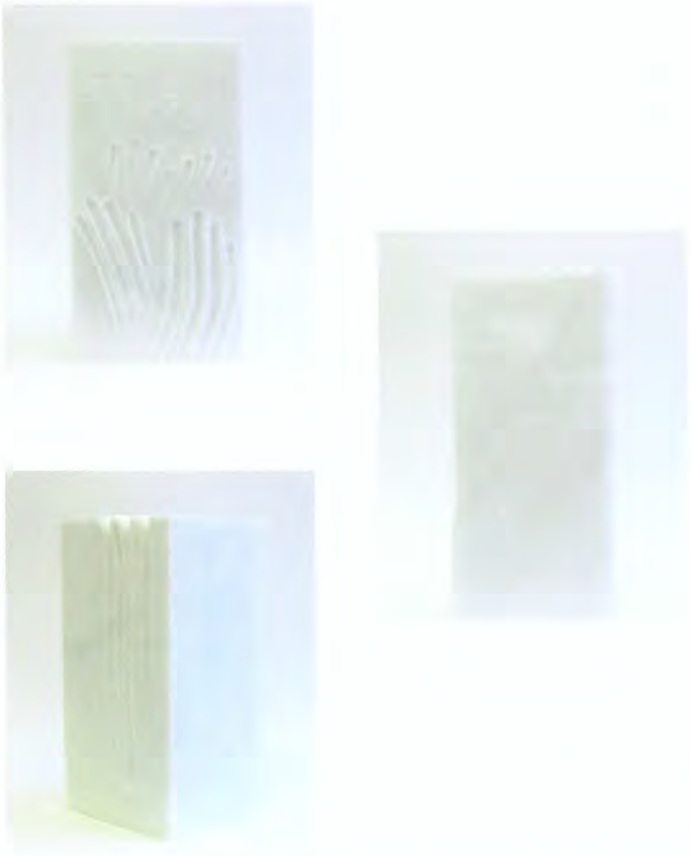


L'idea viene da una frase citata da Michelangelo, che dice "La scultura è nella pietra (o materiale) ed è compito degli scultori portarla fuori da lì". Negli ultimi anni, attraverso la mia arte, mi sono avvicinato alla natura e I suoi processi congeniti. La prima idea era quella di realizzare un video con uccelli che partecipassero alla realizzazione di una scultura. L'idea mi venne in inverno, quando, in giardino stavo dando da mangiare agli uccelli. Mi piaceva vederli venire a mangiare la mattina.
Ho già lavorato con i castori. Dopo aver lavorato con i castori ho pensato alle possibilità di collaborazione con gli animali (senza forzarli, catturarli o nuocerli). Per me il "giardino della rosa" potrebbe essere una sorta di giardino utopico dove natura e uomo vivono in equilibrio. Mi interessa l'interazione tra natura e civiltà. Il mio studio, dove suolo lavorare e dove ho realizzato questo lavoro d' arte, in passato era un giardino di rose.

My idea has developed from a sentence that is quoted from Michelangelo, which states "The sculpture is in the stone (or material) and it's the sculptors assignment to take it out from there."
I have been into nature and natural processes in my art for recent years. The first idea was to make a video with birds contributing to the chiseling of a sculpture. I had the idea while I was at garden feeding the birds in the winter: I liked to observe them coming to feed in the mornings. I have worked with beavers before. After exhibiting with beavers I have thought about possibilities of collaboration with animals (without forcing them, capturing them or harming any of them).
For me the "Garden of the Rose" could be kind of utopian garden where nature and humans are living in harmony. I am interested in the intersection interaction between nature and civilization. Furthermore, the garden where my studio is and where I create my artwork, used to be a garden of roses in the past.

France ***Anne Cecile Surga***





Untitled, 2018
Carrara Marble
38 x 20 x 16 cm
Property of the artist
Courtesy Gallery Piero Atchugarry

Ho iniziato la serie "Souvenir d'Auschwitz" tre anni dopo la mia visita al campo di concentramento di Auschwitz in Polonia, e due anni dopo il mio primo bassorilievo sull'argomento.
Ho un rapporto personale con la Polonia, in quanto i miei nonni erano immigrati polacchi in Francia. Questa immigrazione è stata una storia molto dolorosa e non siamo stati in grado di discuterne all'interno della mia famiglia, né da parte di mia madre né da quella di mio padre. Da entrambe le parti della mia famiglia, alcuni dei miei parenti sono finiti in campi di lavoro o di concentramento in Polonia, Germania e Russia. I sopravvissuti dei campi non volevano dire cosa gli fosse successo lì, e da allora questo periodo ha ossessionato la mia famiglia come una nuvola scura sopra la nostra testa. Tre anni fa, grazie a internet e ai social media, ci siamo ricollegati a una parte della mia famiglia polacca. Ciò ha portato a numerosi viaggi in Polonia, alla scoperta di una nuova famiglia allargata e alla realizzazione di alcuni miti della vita e della famiglia.
Sono andata al campo di concentramento di Auschwitz dopo anni passati ad essere obbligata a guardare documentari su di esso. Nonostante questa "preparazione" nulla può descrivere la sensazione di questo posto. Ci sono molti orrendi esempi delle atrocità che l'umanità può fare. Il sentimento della vita ha lasciato questo posto, ovunque si guardi, si vede solo la mancanza di vita, nemmeno la morte. L'unico resto della vita l'ho trovato nel posto più orribile: la prima camera a gas, l'unica che non è stata distrutta. Il posto è tutto buio e claustrofobico, e nella parte superiore delle mura, a circa due metri dal suolo, si possono vedere le impronte dei prigionieri che cercano di scappare invano, mentre muoiono di asfissia. Questa era l'immagine più disperata della prova umana per la sopravvivenza che io abbia mai visto, un'esperienza ripugnante e una visione che porto dentro di me da allora.
Ho deciso di fare una serie di lavori tratti da questa esperienza per non aumentare l'oscurità di cui l'umanità è capace, o per indicare alle persone che reagiscono a questo caos e per mantenere vivo l'odio. È più un omaggio all'umanità, il tocco, la traccia. La stessa traccia che si può trovare nella caverna preistorica, questo senso gutturale di umanità e unicità che sorgerà sopra ogni odio e caos.

I began the series "Souvenir d'Auschwitz" three years after my visit to the Auschwitz concentration camp in Poland, and two years after my first bas-relief on the subject.
I have a personal relationship with Poland, as my grand-parents were Polish immigrant in France. This immigration was a very painful story and we were not able to discuss it within my family, neither from my mother or my father side. On both side of my family, some of my relative ended up in labor or concentration camps in Poland, Germany and Russia. The survivor of the camps did not want to tell what happen to him there, and since then this period has haunted my family like a dark cloud above our head. Three years ago, thanks to internet and social media we reconnected with part of my Polish family. This led to several trips to Poland, the discovery of a new extended family and some realization about life and family myths.
I went to the Auschwitz concentration camp after years spent being obliged to watch documentaries about it. Despite this "preparation" nothing can describe the feeling of this place. There are many horrendous examples there of the atrocities humanity can do. The feeling of life has left this place, everywhere one looks, one can only see the lack of life, not even death. The only remnant of life I found it in the most horrible place: the first gas chamber, the only one that was not destroyed. The place is all dark and claustrophobic, and on the top part of the walls, approximately two meters above the ground one can see the finger traces of the prisoners trying to escape in vain while dying of asphyxia. This was the most desperate sight of human trial for survival I have ever seen, a repulsing experience and a vision I carry within me since then.
I decided to make a series from this experience not to enhance the darkness humanity is capable of, or to point out the people responsive of this chaos who keep this hatred alive. It is more of a homage to humanity, the touch, the trace. The same trace that can be found in prehistoric cavern, this guttural sense of humanity and unicity that shall rise above all hate and chaos.

Finland ***Kaisu Koivisto***



Wanderlust
Electrogalvanized steel, sealskin boot
35x32x18 cm
Property of the artist

La relazione tra fenomeni naturali e tecnologia è per me un tema in continua evoluzione. Mi ispiro dalla natura selvaggia delle montagne e dall'urbanizzazione. Il mio lavoro racconta la commercializzazione della natura, la ricerca delle materie prime e gli aspetti simbolici e allegorici dei fenomeni naturali.

Esploro argomenti che riguardano la storia, la politica mondiale, l'ecologia, il turismo e l'estetica. La mia pratica artistica è radicata nei luoghi in cui vivo e lavoro. Osservo intensamente l'ambiente circostante, spesso coinvolto in lunghe passeggiate.

Nei miei lavori utilizzo spesso oggetti di seconda mano. I materiali e gli oggetti sono in un certo senso archivi storici e politici: hanno un passato e un contesto in cui sono stati creati. Le strutture che creo di acciaio e materiali recuperati come vecchi cappotti di pelle o scarpe hanno un riferimento ai processi industriali e all'economia globale. Gli indumenti sono realizzati e spediti in tutto il mondo, a basso costo, venduto per un prezzo economico e poi finiscono nella spazzatura, o forse diventano materiale per un artista. Penso a come l'acciaio di scarto viaggia in tutto il mondo, verso il luogo in cui viene lavorato e trasformato in nuovo acciaio.

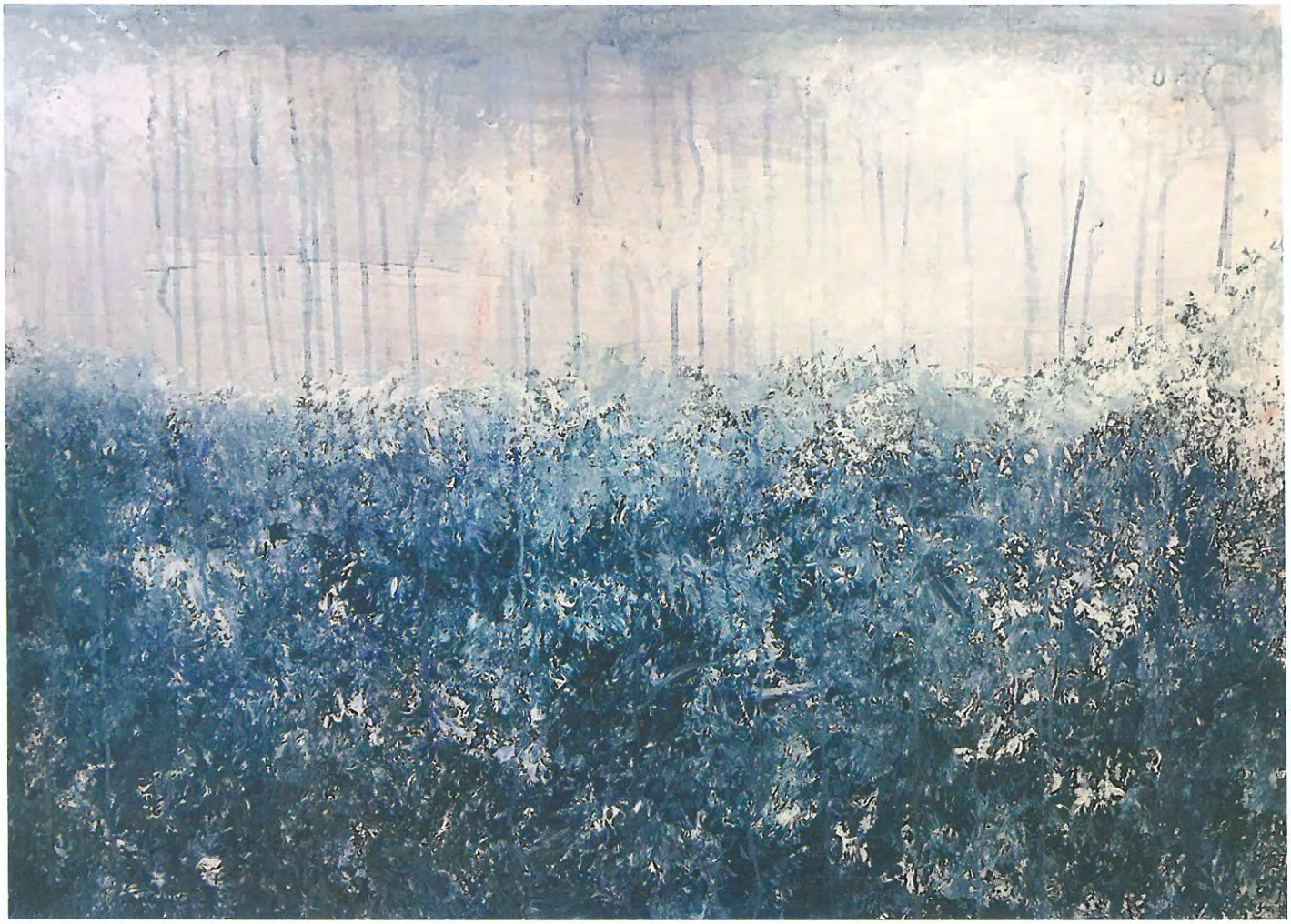
Ho accostato due mondi raffigurati nelle mie opere: il mondo naturale e quello fabbricato. Siamo dipendenti da entrambi. Riesco a ridefinire e ridefinire significati, all'interno della bellezza e delle contraddizioni di materiali e oggetti banali che costituiscono il mondo in cui viviamo.

The relationship between natural phenomena and technologies is an ongoing subject of exploration for me. I am inspired by the rough wilderness of mountains as well as by urbanization. My work tells about the commodification of nature, the quest for raw materials and the symbolical and allegorical aspects of natural phenomena.

I explore topics which deal with history, world politics, ecology, tourism and aesthetics. My artistic practice is rooted in the places in which I live and work. I observe the surroundings keenly, often involved in long walks.

In my works, I often utilize second-hand objects. Materials and objects are in a way historical and political archives - they have a past and a context into which they were made. The structures I create of steel and salvaged materials such as old leather coats or shoes have a reference to industrial processes and the global economy. Garments are made and shipped all over the world, at a low cost. Sold for an inexpensive price and then they end up in the dumpster, or maybe as material for an artist. I think about how scrap steel travels around the world, on the way to where it is processed and re-made into steel.

I juxtapose two worlds depicted in my works - the natural and the manufactured world. We are dependent on both of them. I reshape and redefine meanings, within the beauty and the contradictions of mundane materials and objects which constitute the world in which we live in.



TOO BEAUTIFUL TO BE TRUE,
abstract oli painting (canvas 140x100)
Property of the artist
Special Thanks to Eva Malm

SULLA PITTURA "TROPPO BELLA PER ESSERE VERO"

Per quanto riguarda il mio dipinto "Troppo bello per essere vero" in Biennale Arte Dolomiti, devo prima spiegare come creo dell'arte. Ho espresso i miei sentimenti su tela con le vernici e i pennelli. Non pianifico mai in anticipo cosa dipingerò, né ho bisogno di ispirazione. Quando inizio a dipingere, i sentimenti arrivano alla tela e i colori scelgono se stessi.

Quando ho sentito il tema della Biennale d'Arte Dolomite 2018 è "Rose Garden", sono andata in una biblioteca e ho trovato una storia sul re che è venuto nelle Dolomiti e ha pensato: "Questo è così bello". Ma poi pensò: "È troppo bello per essere vero".

Per tutta la vita ho avuto paura del fatto che, se qualcosa è troppo bello (e per me bello è il bene supremo), che allora non può essere è vero. Ho paura di perderlo.

In questo lavoro ho deciso di affrontare la mia paura di perdere tutto. Quando ho iniziato questo dipinto, le cose più belle della mia vita e del nostro mondo mi sono venute in mente e le ho applicate sulle tele. Il mio stile è astratto e spero che le persone, che amano l'arte quanto me, trovino i loro ricordi felici dalla mia pittura.

Questo dipinto è dedicato a Eva Malm. <3

ABOUT THE PAINTING "TOO BEAUTIFUL TO BE TRUE"

About my painting 'Too Beautiful to be True' in Biennale Arte Dolomiti, I must first explain how I do art. I apply my feelings onto canvas with the paints and brushes. I never plan ahead what I am going to paint, nor need I an inspiration. When I start painting, the feelings just come to the canvas and the colors choose themselves.

When I heard the theme for Biennale Art Dolomite 2018 is 'Rose Garden', I went to a library and found a story about the king who came to Dolomites and thought: 'This is so beautiful'. But then he thought: 'This is too beautiful to be true'.

All my life I have been afraid that, if something is too good (and for me beautiful is the ultimate good), it is not real and that I will lose it.

In this work, I decided to face my fear of losing everything. When I started this painting, the most beautiful things in my life and our world came to my mind and I expressed and applied them onto a canvas. My style is abstract and I hope that those who love art as much as I do, find their own happy memories in my painting.

This painting is dedicated to Eva Malm. <3

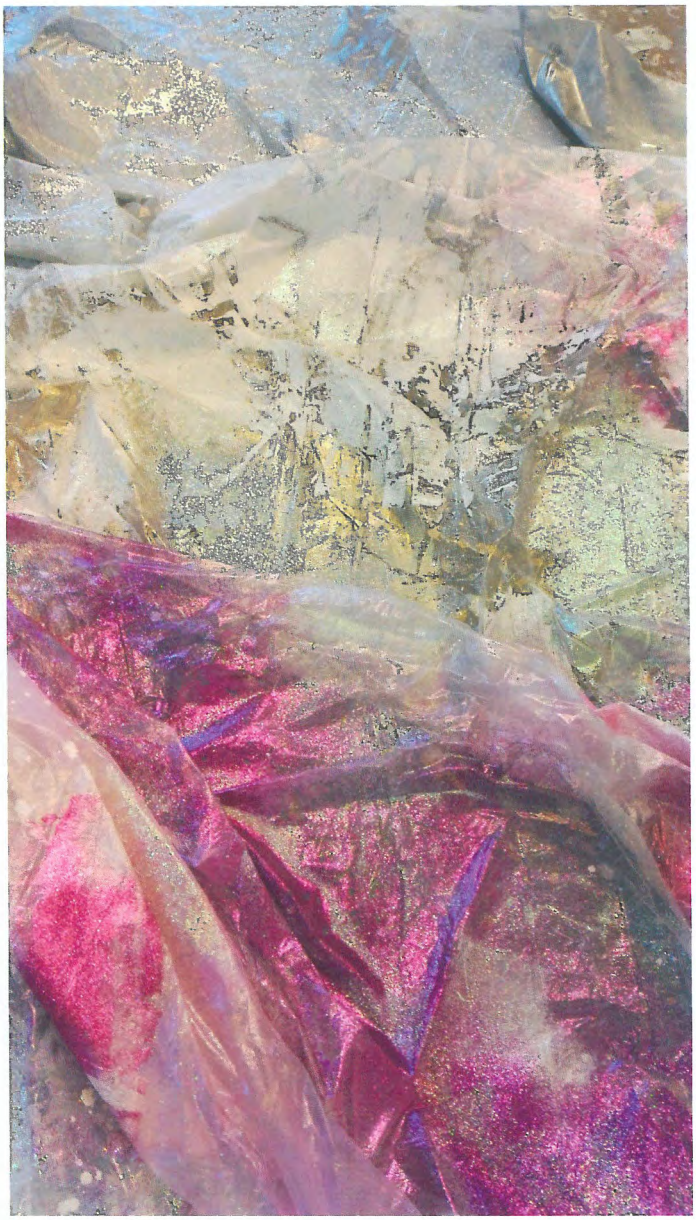


"Untitled", 2018
Mixed media
Property of the artist

Nata nel 1970 in Finlandia, Eva Malm ha trascorso la sua infanzia e adolescenza in campagna, dimostrando profondo amore e rispetto per la natura. Attualmente vive e lavora in Estonia - soprattutto nella piccola isola di Saaremaa.
Eva ha sviluppato il suo amore per la pittura nel 1997, nel corso di un'opera di restauro. Da allora ha realizzato opere d'arte "su misura" per clienti privati, architetti, alberghi, ristoranti e altri locali commerciali. Attualmente, continua a dipingere con tecniche miste.

Born in Finland, 1970. Eva Malm spent her childhood and teenage years in the countryside, explaining her deep love and respect for nature. She currently lives and works in Estonia – mainly in the small island of Saaremaa.
Eva developed her love for painting in 1997 during a renovation. Ever since, she has produced "tailored" artworks for private clients, architects, hotels, restaurants and other business premises. Till date, she continues painting with mixed techniques.

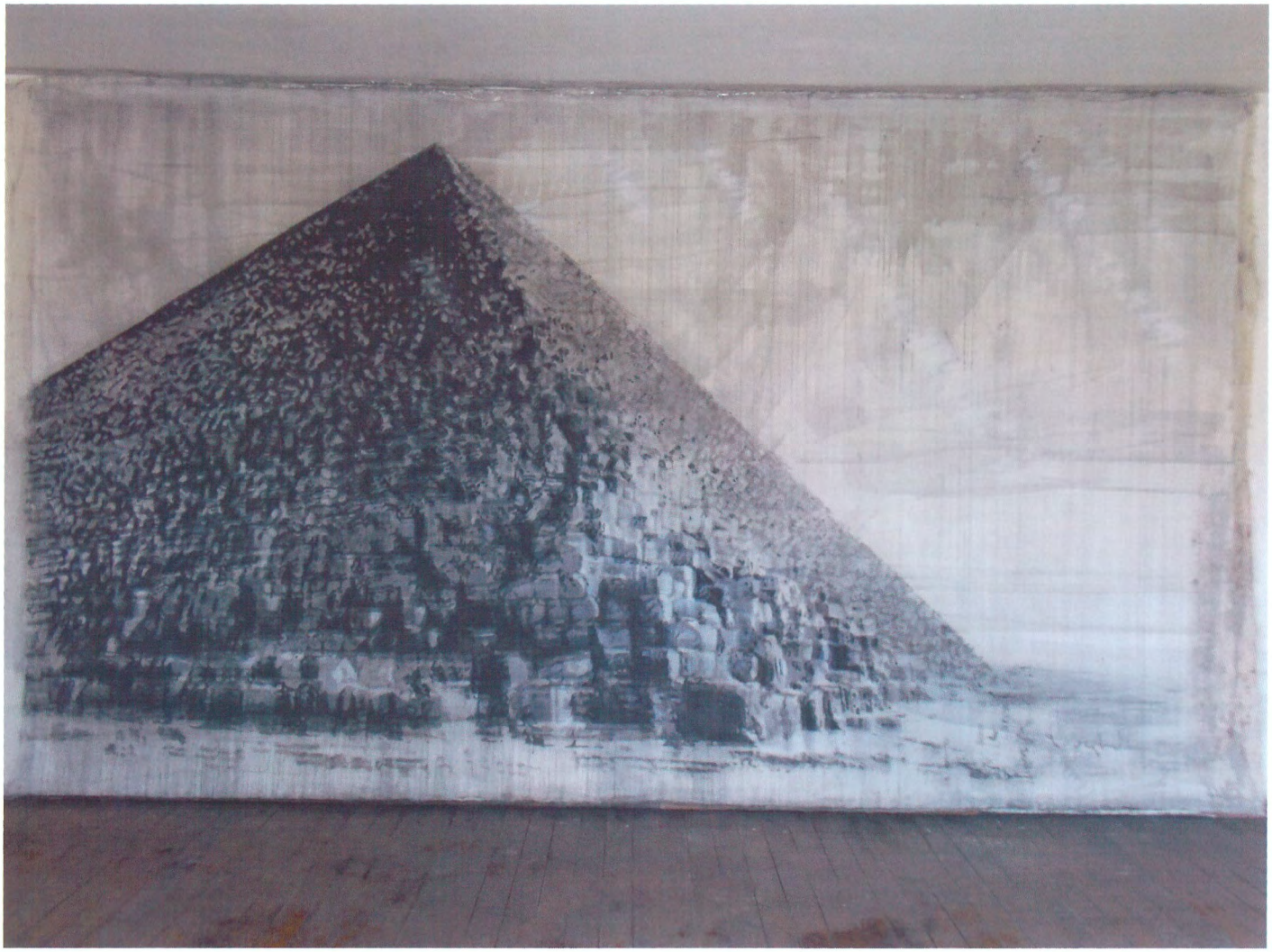




Transcendent, 2018
Various Dimension
MixedMedia, Plastic, Pigments, Foil
Property of the artist

Dipingere, tramutando tutto quell'incubo di plastica e l'ossessione per il materiale in un altro stato dell'essere.
Ricreando se stessi nella libertà e nella bellezza amorfa.

Painting transmuting all that plastic nightmare and the obsession for the material into another state of being.
Recreating itself into freedom and amorphous beauty.



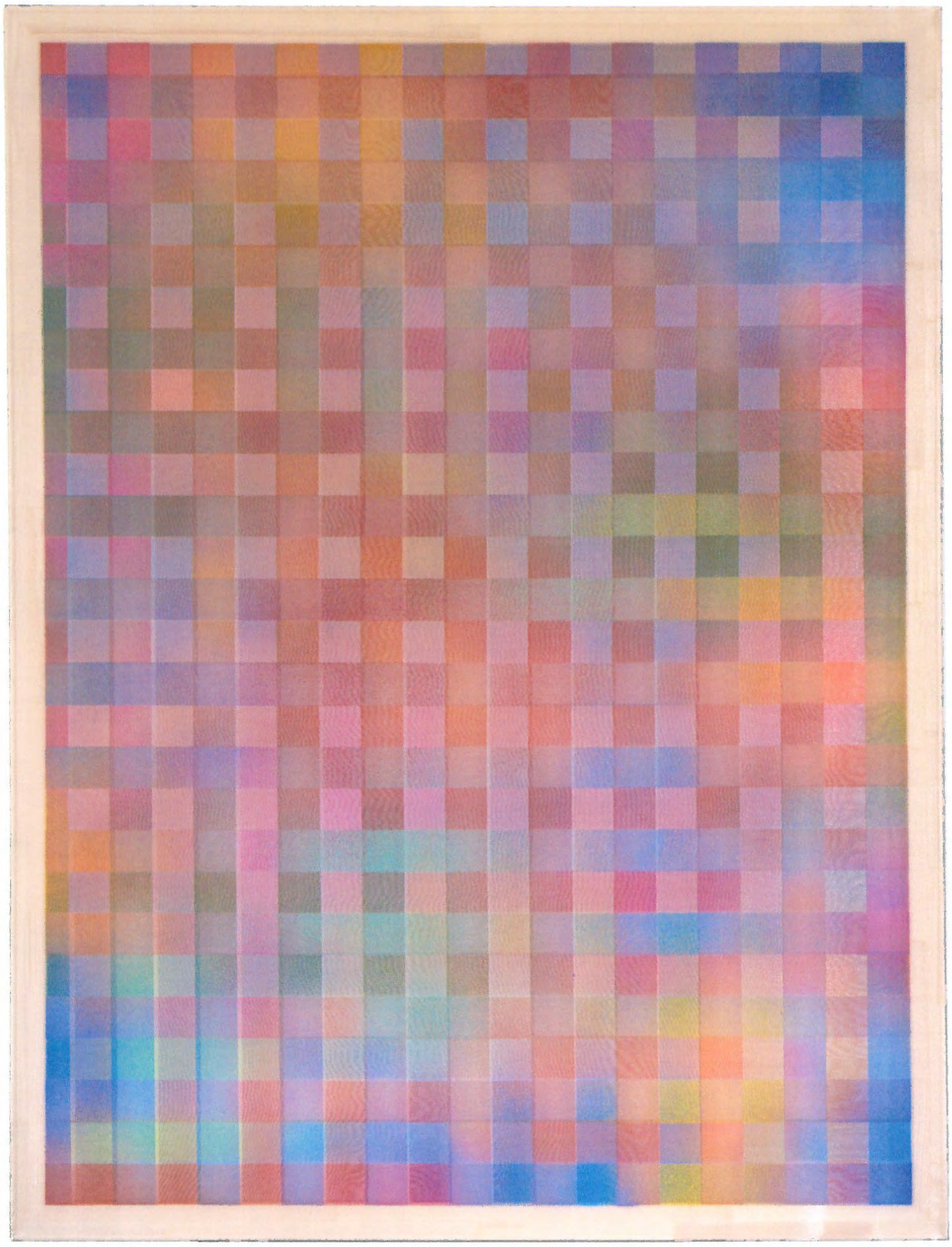
History, 2018
500x300 mixed media
Property of the artist
Courtesy DEDICACE GALLERY
Curator Khatuna Khabuliani

"I lavori di Zura Apkhazashvili (Apkhazi) riflettono il suo stile di vita speciale, poiché è una sorta di estraneo che ha preso la sua residenza vicino al famoso complesso storico architettonico in Georgia - Uplistsikhe e le sue opere rivelano vividamente l'ispirazione dalle visioni artistiche arcaiche sviluppate nel soggetto di relazioni tempo e spazio attraverso la dimensione astratta. La storia legata al paesaggio è il tema principale della sua serie rappresentata attraverso tele / tende su larga scala."

Khatuna Khabuliani, critico d'arte, curatore

"Works by Zura Apkhazashvili (Apkhazi) reflect his special style of living, as he is a kind of outsider who took up his residence near the famous architectural historical complex in Georgia – Uplistsikhe and his works vividly reveal inspiration from archaic artistic visions developed in the subject of time & space relations through an abstract dimension. History connected with landscape is major topic for his series represented through big scale canvases/curtains."

Khatuna Khabuliani, art critic, curator



Urban Diaries (from series), 2018
Acryl, Polyester
145x100cm
Property of the artist
Courtesy DEDICACE GALLERY
Curator Khatuna Khabuliani

Urban Diaries è un progetto a lungo termine concentrato sulla ricerca del modo di esistere moderno, la sua routine e la sua superficie. Pezzi di dimensioni diverse sono fatti di una combinazione originale di texture e immagini visualizzate in due strati, creando un effetto illusorio. La serie esamina entrambi - arte astratta e figurative- e contiene frammenti di vita quotidiana e paesaggi esistenziali espressi in astrazioni geometriche.

Urban Diaries is a long-term project concentrated on research of modern way of existence, its routine and surface. Pieces of different size are made of original combination of texture and image displayed in two layers creating illusory effect. The series examines both – abstract and figurative art - and contains fragments of everyday life and existential landscapes expressed in geometric abstractions.





Content Unavailable, 2016
Mixed media (glass, plastic transparent strings, paint)
150x100x40 cm
Property of the artist
Courtesy DEDICACE GALLERY
Curator Khatuna Khabuliani



"Content Unavailable è un'installazione che offre uno spazio illusorio di un giardino sintetico pieno di immagini di informazioni condizionanti. L'artista trasforma lo spazio in una dimensione comoda e meditativa che rimanda alla storia dei dipinti astratti."

Khatuna Khabuliani, critico d'arte, curatore

"Content Unavailable is an installation offering illusory space of a synthetic garden filled with images of conditional information. The artist transforms the space into a comfortable and meditative dimension referring to the history of abstract paintings."

Khatuna Khabuliani , art critic, curator



Vivenas Stein
Various materials
Property of the artist



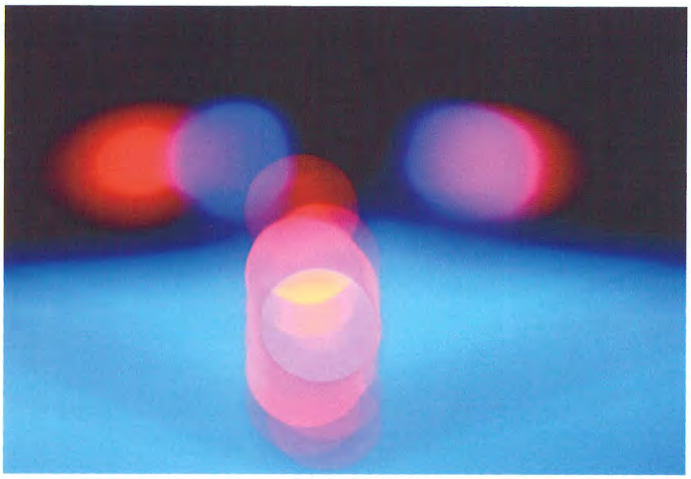
L'argentiera non c'è più
Various materials
Property of the artist



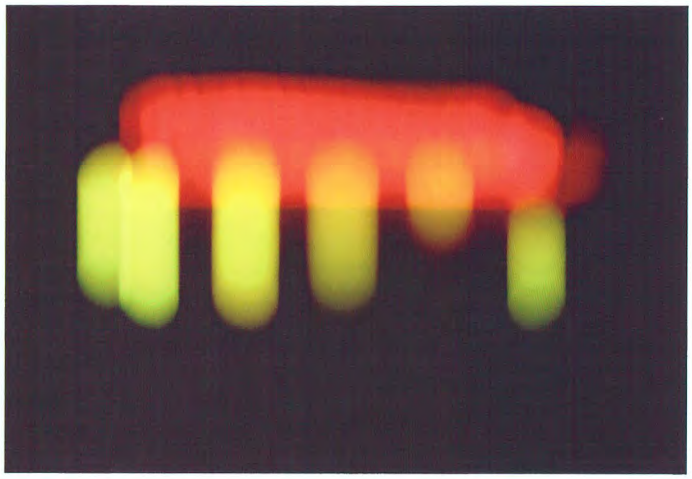
Cava d'oro IV (ad venas)
Various materials
Property of the artist

Con i nostri infinitamente poveri mezzi, possiamo comprendere l'imponente alfabeto delle montagne, il solenne linguaggio degli alberi, l'incantato codice sonoro dei ruscelli? E cosa possiamo costruire come umani impegnati a vivere e convivere con gli oscuri messaggi della natura?
Le opere di Stefan Soravia si immergono nel paesaggio montano, nelle sue storie e mitologie. La sua decennale frequentazione delle Dolomiti cadorine, dei loro boschi, torrenti e sentieri unita alla sua attenta ricerca delle vestigia umane, delle tracce di quel faticoso e secolare lavoro di boscaioli, cacciatori e antichi minatori impegnati a sopravvivere, sono allora frammenti di senso, rudimenti di significato che l'esperienza artistica accoglie accostando il vissuto storico e i suoi manufatti allo studio dei miti e delle leggende dolomitiche.
I calchi sulle rocce, l'umile gerla costruita di persona, le pietre raccolte dai torrenti, i legni bruciati o bagnati dalle intemperie, i reperti delle cave abbandonate sono indizi di quella arcana lingua primordiale che ci circonda e che l'arte di Stefan Soravia si ostina a esplorare, ripercorrendone i simboli, l' emozionante poesia.

Are we capable, just by using our incredibly humble means, of understanding the majestic language of the mountains, the alphabet of trees and the resounding code of the brooks? (What are we supposed to build as humans, as long as we are sharing our existence with the mysterious messages of nature?)
Stefan Soravia's artwork is inspired by the stunning landscape of the mountains, with its stories and mythologies. The artist has wandered through the Dolomites of Cadore for decades, visiting their forests and their most remote paths.
His artwork is characterised by a constant research of human interference in nature: e.g. by lumberjacks, hunters and ancient miners. Those have left historical marks, which apparently survived in this area.
These are fragments, that give an impulse to his artistic work. He joined the historic experience, its artifacts and the study of myths and legends of the Dolomites.
The casts of the rocks, the self-made basket, the stones, collected from the streams, the lumbers, burnt and wet by the weathering, as well as the finds from deserted iron mines are signs of a mysterious prehistorical language, that surrounds us.
The symbolism and thrilling poetry of this language is being researched and expressed through his art.



Exosphere
250 x 172 cm
Property of the artist
Curator Toomas Altnurme



Landing zone
250 x 172 cm
Property of the artist
Curator Toomas Altnurme



Yellow nimbus
250 x 172 cm
Property of the artist
Curator Toomas Altnurme

L'esplorazione e il viaggio nello spazio sono concomitanti con l'acquisizione di immagini, poiché queste sono i dati grezzi per molte ricerche scientifiche spaziali.
Le numerose missioni guidate dall'Agenzia spaziale europea e Spitzer della NASA, Hubble e presto, James Webb Space, i telescopi hanno portato all'istituzione di uno sguardo scientifico, indiscusso in termini di validità.
Sebbene le immagini dei telescopi spaziali abbiano agevolato le nostre ricerche, a determinare l'età dell'universo, l'identità dei quasar e l'esistenza dell'energia oscura, il nostro raggiungere l'infinito è un progetto ancora in sviluppo che dovrebbe essere valutato nel presente e non nel futuro, a causa della sovrappopolazione e dell'esaurimento delle risorse in rapida evoluzione del nostro pianeta Terra.
Queste immagini portano lo spazio una volta immaginato invecchiato sempre più vicino alle nostre vite quotidiane. Il futuro è ora. L'era spaziale è ora ed è alimentata da invasioni nel viaggio spaziale e nell'intelligenza artificiale (vale a dire singolarità, intelligenza artificiale).
È proprio da questo contesto che il progetto The Future is Now prospera, sollecitando il discorso e l'azione nel presente.
The Future is Now si materializza con un'installazione audiovisiva di fotogrammi di alta qualità, il quale scopo è di tracciare collegamenti tra le narrazioni attorno alla cosiddetta "Era spaziale" e l'attuale esplorazione dello spazio. Questi nessi ci danno l'opportunità di esplorare diversi punti di vista su un'ideologia che sostiene la fuga dell'umanità dal Pianeta Terra in cambio di nuove stelle e sistemi solari.
Questi discorsi hanno alimentato il mio incentivo a descrivere lo spazio come punto di partenza e destinazione da raggiungere, e le mie contribuzioni con le mie rappresentazioni del cosmo cercano di comunicare nuovi modi di rappresentare l'esplorazione e il viaggio nello spazio.
Nella realizzazione del portfolio sono stati utilizzati processi fotografici a tecnica mista, tra cui: fotografia computazionale diretta, disegni di luce, modifica di interfacce grafiche, video editing di animazione e post-produzione.

Yiannis Galanopoulos

Space exploration and space travel are concomitant with capturing images, as images are the raw data for much space-oriented scientific research.
The many missions led by the European Space Agency and NASA's Spitzer, Hubble and soon James Webb Space telescopes have led to the establishment of a scientific gaze, undisputed in terms of validity.
Although images from space telescopes have helped us determine the age of the universe, the identity of quasars, and the existence of dark energy, our gaze and our reach into the infinite is a work-in-progress deemed to be tackled in the present and not in the future, due to overpopulation and the fast- evolving resources' exhaustion of our planet Earth.
These images bring the once imagined space aged closer and closer to our every day lives. The Future is Now. The Space Age is now and it is powered by encroachments in space travel and in artificial intelligence (i.e. singularity, strong AI).
Within this context, the project, The Future is Now, thrives. And from this context, it derives its importance, as it urges discourse and action in the present.
It has been materialized by the production of high quality photo based stills and an audiovisual installation in order to draw connections to narratives around the so-called 'Space Age' and current space exploration and space travel efforts opening a discussion between opposing points of view on an ideology, which advocates the escape of humanity from Planet Earth in exchange for new stars and solar systems.
These discourses have fueled my incentive to depict outer space as both a point of departure and a to-be-reached destination. Also to contribute my own renderings of the cosmos and communicate new ways of representing space exploration and space travel. Mixed technique photo-based processes have been used in the realization of the portfolio including: direct computational photography, light painting, graphic interface editing animation video editing and postproduction.

Yiannis Galanopoulos



Hektor
Encaustic on canvas
130 x100 cm
Property of the artist

Light V Garden of Peace
Encaustic on canvas
170 x140 cm
Property of the artist





Light VIII Garden of War
Encaustic on canvas
140 x180 cm
Property of the artist

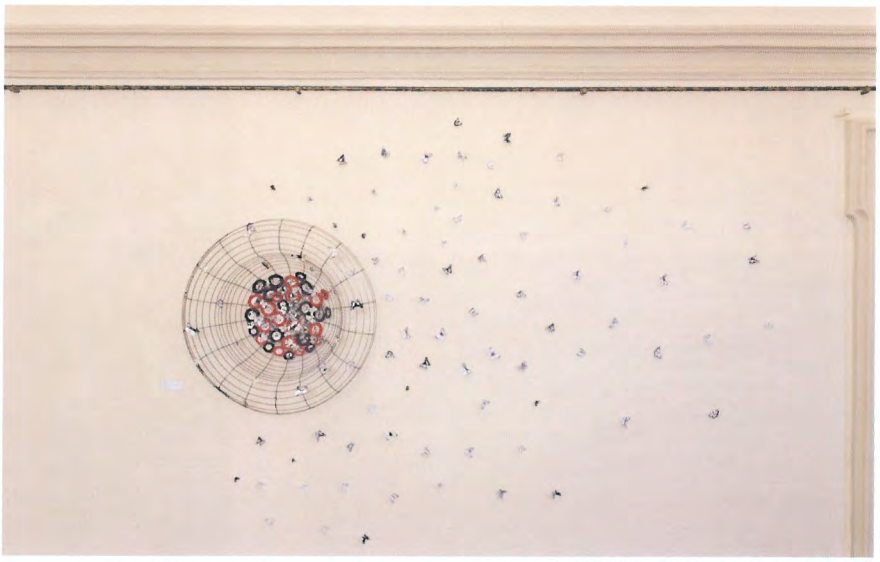
Incapace di vedere la soprannaturale bellezza e luce della natura, i nostri demoni dominano la luce del giorno.
Non possiamo essere amici di questi guardiani di luoghi mitici?
Non possiamo essere amici di questi guardiani dell'inconscio?
Siamo sempre noi a trasformare i giardini di pace con giardini di guerra? Espulsi dal paradiso, dobbiamo dare il benvenuto a questo meraviglioso giorno di luce con una preghiera per prevenire gli abusi.

Unable to see nature' supernatural beauty and light our demons dominate the light of the day.
Can we not be friends with these guardians of mythic places?
Can we not be friends with these guardians of the unconscious? Do we always transform gardens of peace with gardens of war? As expelled from paradise and so as to prevent abuse, we have to welcome this marvellous day of light with a prayer.



Leggiadro come una farfalla, 2016
Tecnica mista lamiera ricamo
33x99ø cm
Property of the artist





Leggiadro come una farfalla

L'opera presenta una disposizione centrica formata da una griglia metallica concava che rimanda ad uno spazio chiuso, allusione forte e pregnante ad una cavità che assume la valenza di gabbia intesa come trincea. All'interno, l'accumulo di elementi circolari veicola l'immagine di crisalidi in attesa di liberarsi e seguire quindi le farfalle di carta striate di rosso che già invadono la parete. Tra i vari simboli che la leggerezza della farfalla assume, si vuole qui ricordare quello dell'anima che abbandona il corpo: è la resurrezione delle anime dei tanti caduti nel Primo conflitto mondiale. Non rimane traccia dei loro corpi, solo vibrazioni dello spirito che ancora avvolge il massiccio del Rosengarten, catena magica e favolosa per l'eccezionale fenomeno dell'alpenglow, ma qui potente metafora, nelle ali di farfalla, del sangue versato ora divenuto luce inesauribile.

Graceful as a butterfly

Graceful as a butterfly, the work presents a centric arrangement formed by a concave metal grid that refers to a closed space, a strong allusion to a cavity that assumes the value of a cage intended as a trench. Inside, the accumulation of circular elements conveys the image of chrysalises, waiting to hover and then follow the red-streaked paper butterflies, which seem to be invading the wall. Among the various symbols represented by the lightness of the butterfly, we want to focus on the one symbolising the soul abandoning the body: it is the resurrection of the souls of the many fallen in the First World Conflict. There's no trace of their bodies, only vibrations of the spirit that still surrounds the Rosengarten mountain range, this magical and fabulous chain known for the exceptional phenomenon of the alpenglow. The powerful metaphor is in the butterfly wings, seen as the blood once shed, which has now become inexhaustible light.



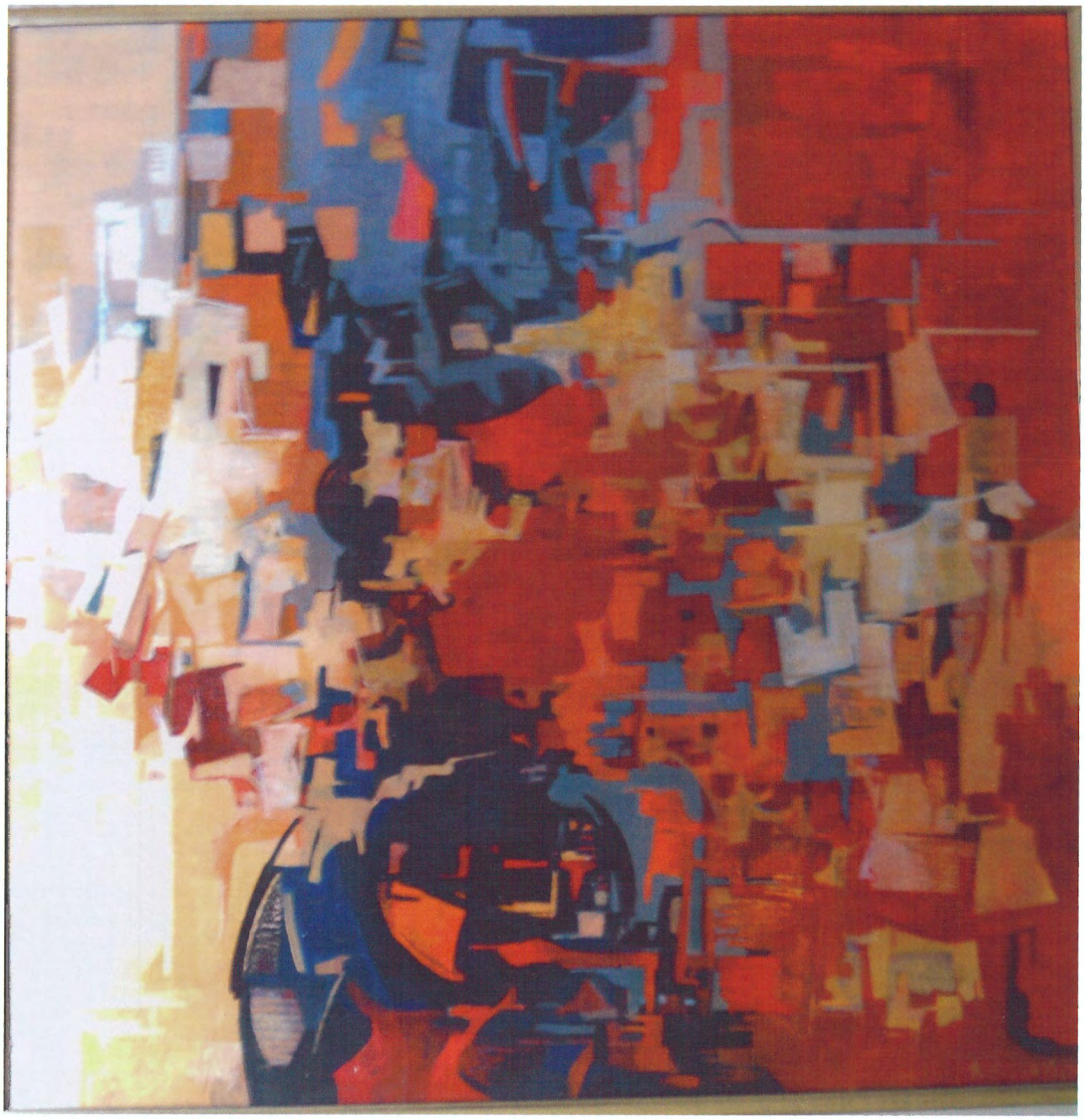
Confini
Property of the artist



Ha realizzato numerose mostre personali e partecipato a mostre collettive con buon successo di pubblico e critica.
Nel 2016 partecipò alla prima BIENNALE ARTE DOLOMITI sul Monte Rite con altri 40 artisti provenienti da tutto il mondo.
Nel 2017 fu virtualmente presente all'EXPO EUROBRASIL, a Nadal in Brasile, unico rappresentante per l'Italia e a Lubiana, all'Istituto Italiano di Cultura. Le sue foto di Cadore fanno da sfondo alla presentazione della candidatura del Cadore Capitale della Cultura Italiana 2020 e la promozione del territorio del Cadore.
Nel 2018 si inaugurò la sua prima mostra personale con sole fotografie in bianco e nero.
A Franco piace esperimentare con la fotografia, e il suo lavoro varia dal colore al bianco e nero, dall'immagine reale a quella elaborata.
Collabora con diversi giornali e riviste che lo hanno anche gratificato con diverse prime pagine e copertine.
È iscritto in diverse comunità fotografiche dove partecipa a numerosi concorsi fotografici, spesso risultando in posizioni di vertice e ricevendo commenti positive da fotografi dilettanti e professionisti dall'Italia e dall'estero.

He has made several solo exhibitions and participated in collective exhibitions with good success with the public and critics.
In 2016 he took part in the first BIENNALE ARTE DOLOMITI on Monte Rite with 40 other artists coming from all over the world.
In 2017 he is virtually present at the EXPO EUROBRASIL, in Nadal in Brazil, the only representative for Italy and in Ljubljana at the Italian Institute of Culture. His photos of Cadore are the background for the presentation of the candidacy of Cadore Capital of Italian Culture 2020 and the promotion of the Cadore territory.
In 2018 first solo show with only black and white photographs.
He likes to move a little 'everywhere, from color to black and white from the real image to the elaborate one.
He collaborates with several newspapers and magazines that have also gratified him with several first pages and covers.
He is enrolled in several photographic communities where he participates in numerous photographic contests often resulting in top positions and receiving positive comments from amateur and professional photographers from Italy and abroad.

Interazione spazio-donna 1
olio su tela
80 x 80 cm
Property of the artist





Interazione spazio-donna 2
olio su tela
50 x 70 cm
Property of the artist



Interazione spazio-donna 3
olio su tela
80 x 80 cm
Property of the artist

Il corpo fuori dal corpo

Il lavoro di Renata Olivotti ha in se il senso di un vissuto intenso e l'ossessione di una ricerca tra i meandri.

Lo studio affannoso di chi considera l'apprendimento come l'acqua senza la quale non è possibile la vita. Renata studia il corpo, quello femminile in particolare, perché il corpo contiene tutte le dimensioni, sia quelle note che quelle ignote.

Il corpo è materia da ritrarre e da indagare, da conoscere a fondo in ogni sua piega e sfaccettatura.

Il corpo diventa comparazione e studio della storia del corpo in sistemi di rappresentazione che hanno caratterizzato la storia dell'arte. Renata focalizza la propria attenzione sulle arti pittoriche egizie e su quel periodo misterioso e apparentemente involutivo, che parte dalla cancellazione della memoria di quella classicità tramandata da Roma, fino alle magie di Cimabue. La bidimensionalità è strumento di narrazione dove tutto sta su un piano di rappresentazione e dove il senso della profondità dipende da una sovrapposizione e non da un chiaroscuro o da un inganno prospettico all'occhio per convergenza di linee.

Quando si studia con ossessione il corpo e ne si padroneggia l'anatomia, diventa consecutiva l'indagine su ciò che il corpo anima e dirige.

Studiare l'animo e la sfera emotiva, porta il corpo fuori di se.

L'anima amplifica le dimensioni del corpo fino a non contenerla più. Il corpo rinuncia alla propria materialità e si espande in un flusso continuo di elementi primari.

Le composizioni diventano a questo punto pulsazioni, tanto è che quando si mettono più dipinti in successione, si ha la sensazione di vedere un ritmo ed un flusso sanguigno. Nelle fasi di mezzo tra una compressione ed una depressione, pare di vedere il corpo ricomporsi nello spazio circostante per poi scomporsi in modo visibile nel dipinto successivo.

Interessa l'ambiguità di questo flusso, di cui si blocca un istante nell'azione dentro uno spazio neutro dove le sovrapposizioni indicano la profondità e ingannano sulle dimensioni mentali di questa nuova materia generatrice.

Renata osserva il luccichio di ogni tessera e l'infinità delle combinazioni possibili fanno capo ad un unico DNA. Anche quando sembra scomparire totalmente, del corpo e del suo carattere rimane intatta la matrice.

Ogni elemento si posa, modifica colore ed essenza, genera un ritmo talvolta più udibile che visibile, tanto che la commistione tra gli elementi interni e il confronto tra più lavori, genera la sensazione di un componimento, dove codificate le note/colore ed attribuiti gli strumenti/forma non si può escludere la costruzione di una complessa melodia.

Un'evoluzione pulsante di scomposizioni e ricomposizioni del corpo e dell'emozione che il corpo ospita ed il corpo modifica.

Una ricerca costante e delicata sulla migrazione dei sensi e del pensiero, sulla natura dei sentimenti e quanto resta di se in chi/cosa ci circonda.

Una dedizione che può solo essere femminile e che è carezza alla natura più intima del corpo.

The body outside the body

The work of Renata Olivotti expresses the intense experience and obsession with searching through meanders. It reflects the frantic study of someone who consider learning as the source of life, as life, which without water is not possible. Renata studies the body, the female one in particular, because it contains all the dimensions, those visible as well as the hidden ones.

The body is a matter to be portrayed and investigated, to be thoroughly known in all its folds and facets.

The body becomes a comparison and study of the history of the body itself, expressed through representation that have characterized the history of art. Renata prefers to focus on the Egyptian pictorial arts and on that mysterious and apparently involute period, which starts from the cancellation of the memory of the concept of 'classic', handed down from Rome to the magic of the Italian painter Cimabue. Two-dimensionality is a tool of narration where everything is on a representational plane and where the sense of depth depends on overlapping materials, rather than chiaroscuro or a perspective deception on the eye by convergence of lines.

The study of the soul and the emotional sphere allows the body to emerge and communicate.

The soul amplifies the size of the body until it is no longer contained. The body renounces its own materiality and expands into a continuous stream of primary elements.

The compositions become pulsations, so that when you put several paintings in succession, you have the sensation of seeing rhythm and blood flow. In the phases between compression and depression, the body recomposes itself in the surrounding space and then disappears visibly in the next painting.

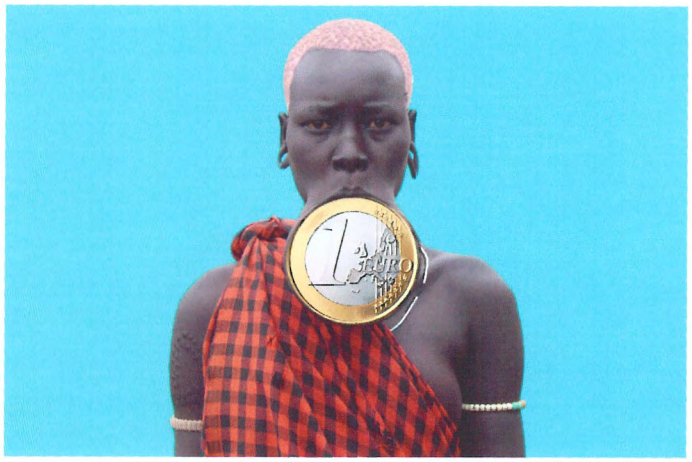
This flow is ambiguous: freezing it in neutral space reveals the overlapping material which indicates the depth, deceiving the mental dimensions of this new generating matter.

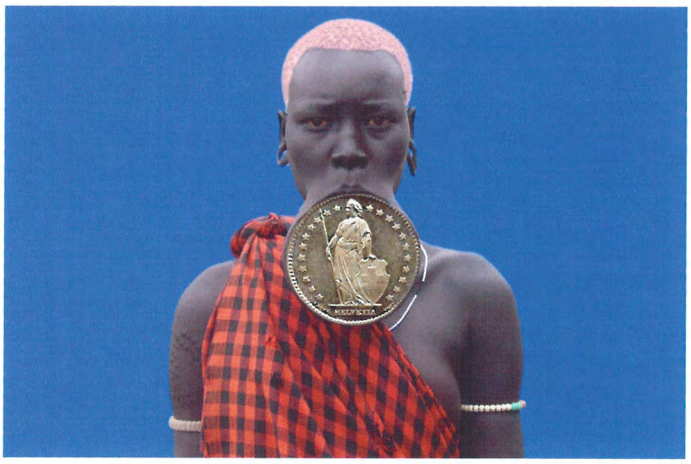
Renata observes the glitter of each card and the infinity of possible combinations are linked to a single DNA. Even when it seems to disappear completely, the matrix remains intact of the body and its characteristics.

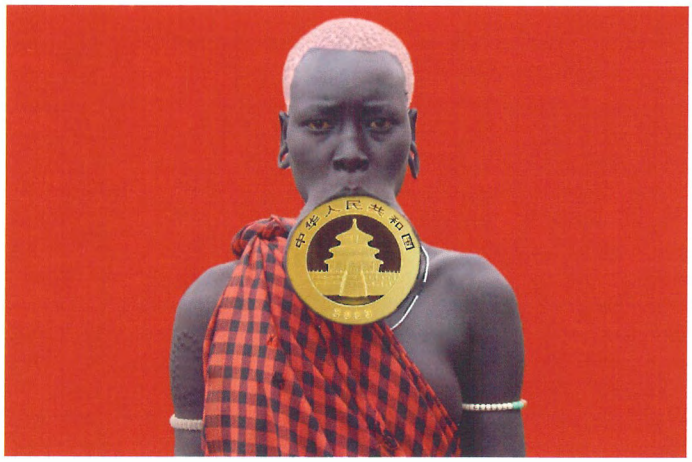
Each laid element, modified color or essence, generates a rhythm that is sometimes more audible than visible, so much so that the mixture of the internal elements and the comparison between several works generates the sensation of a composition, where the notes / color are codified and the instruments / form is the construction of a complex melody that cannot be excluded.

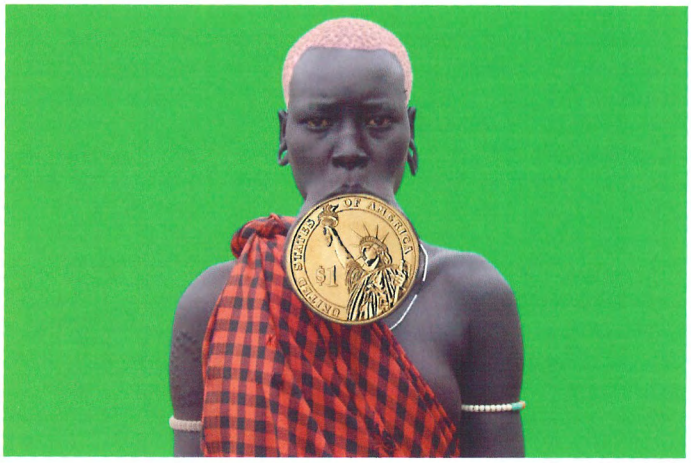
It is a pulsating evolution of the breaking apart and reconstruction of the body and of the emotions it hosts and modifies, a constant and delicate research on the migration of the senses and of the thought, on the nature of feelings and what remains of what or who surrounds us.

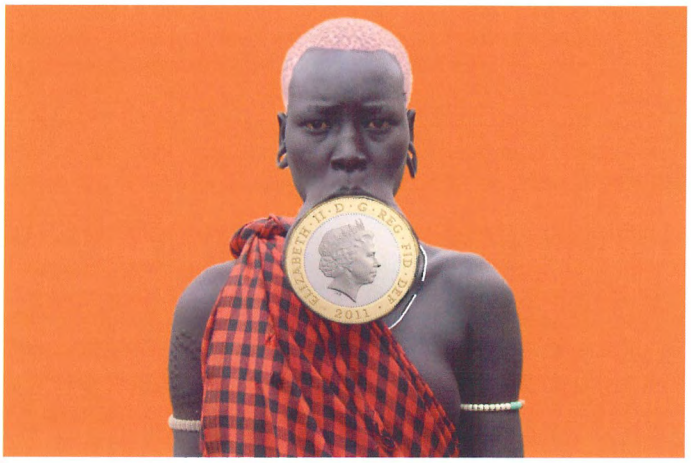
A feminine dedication that is dear to the most intimate nature of the body.

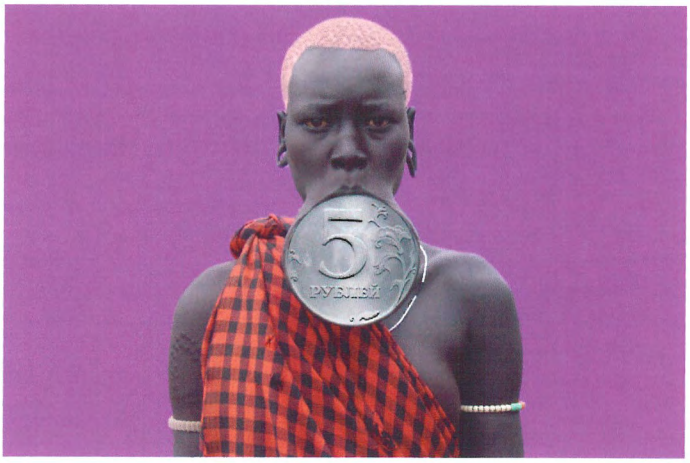














Rosa rosae
(pecunia non olet)
Property of the artist

La poetica di questo artista ironico, disincantato, spirituale – a raffigurare scene impossibili e giochi di parole e di senso – vuole colpire e rapire, come di sorpresa, e in tal modo approfondire la nostra comprensione dei messaggi distorti, dei condizionamenti, dei falsi miti cui andiamo incontro incessantemente tutti i giorni. – ROSA ROSAE (PECUNIA NON OLET) – il suo è un messaggio apocalittico, sinaptico, empatico, apofantico, ovvero un monito e al tempo stesso una rivolta verso la natura stessa dell'uomo, e la natura debole della sua mente.
Tuttavia l'espressione artistica deve mantenere la sua originalità e indipendenza nonostante la sua caratteristica di Art engagé. Come osserva acutamente l'illustre studioso d'arte, Edgar Wind (1900-1971), nella sua conferenza dal titolo "Partecipazione estetica": "Da questa duplice radice – partecipazione e finzione – l'arte trae il suo potere sia di allargare la nostra visione, trasportandoci al di là della realtà immediata, sia di approfondire la nostra esperienza, grazie alla partecipazione.
Nei lavori di Parisi c'è molta fantasia, molta ironia, molta immaginazione mentale e a volte il non detto, il non mostrato o il solo accennato vuole giocare un ruolo maggiore rispetto all'opera reale proprio per stimolare ulteriormente la nostra partecipazione e rendere rapida e quasi fulminea la nostra esperienza – Poi piovve dentro a l'alta fantasia – Dante, Purgatorio XVII, 25.
L'artista ci sprona a tenere vigile la coscienza e ci indica un percorso tramite fotografie e installazioni che ci aiutino ad andare oltre, travalicare il comune senso delle cose e dei messaggi che ci circondano. Il pericolo oggi è nelle continue e insidiose sollecitazioni uditive e visive, notizie disinformative, nella propaganda deviata, nel revisionismo storico, nei programmi televisivi spazzatura e flash pubblicitari.
C'è qualcosa d'altro oltre la Chiesa?, il fanatismo?, le guerre?, l'imperialismo?, e il consumismo? Sì, c'è l'uomo, la sua spiritualità e la sua intimità con le sue verità e conquiste.

LORENZO MORTARA

The poetics of this ironic, disenchanting and spiritual artist – symbolizing impossible scenes as well as a play upon words and meanings – wishes to strike and to seize attention, in order to astonish and in this way to deepen our knowledge of distorted messages, of conditionings, of false myths which we come across incessantly every day. The message of – ROSA ROSAE (PECUNIA NON OLET) – is apocalyptic, synaptic, emphatic, declaratory, or rather a warning and at the same time a rebellion against the human nature and against the weak nature of his mind. Nevertheless, the artistic expression must maintain its originality and its independence in spite of its of Art engagé characteristics. As sharply observed by the famous and studious art critic, Edgar Wind (1900-1971), in his lecture titled "Participation aesthetics": from this twofold root – participation and fiction – art draws its power either by extending our vision, transferring us beyond immediate reality or by deepening our experience through our participation. In the works of art of Parisi there is much fantasy, much irony, much imagination and sometimes the untold, the not shown or the only hinted desire that wishes to play a major role in the real work just to stimulate more and more our participation and to render rapid, almost like lightning, our experience – Next shower'd into my fantasy a shape – Dante, Purgatory XVII, 25. The artist goads us into keeping our awareness alert and indicates a path to us through photos and performances which help us to go beyond, to overstep the common sense of things and the messages that surround us. The danger today is in the continuous and insidious auditory and visual stress, disinformation, deviated propaganda, historical revisionism, in trashy television programmes and advertising spots. Is there anything else other than State's religion?, fanaticism?, wars?, imperialism?, and consumerism? Yes, there is mankind, its spirituality and its intimacy with its truth and conquests.

LORENZO MORTARA



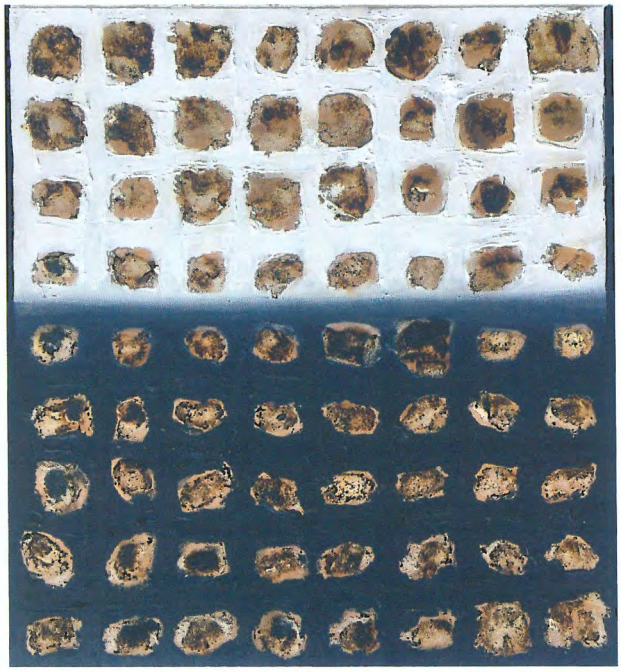
Resina epossidica, ossidi, terre e polvere di madreperla
60 x 60 cm
2017
Property of the artist

L'enorme impegno di Luca Peroni per i dipinti ad olio è un trampolino di lancio verso creazioni innovative, studi di materia e toni. Con immaginazione e creatività inerenti al suo lavoro nel design e nella fotografia, reinterpreta il lavoro esistente testando l'impatto di elementi specifici.
La riorganizzazione del vetro, il riutilizzo del materiale da demolizione, l'uso di "Bricole", di licheni e metalli, rende le sue creazioni opere uniche.
L'arte per Luca racchiude divertimento, colore, sensazioni ed emozioni, e lui sarà sempre alla ricerca di soluzioni nuove, innovative e originali.

Luca Peroni's enormous dedication for oil paintings acts as a springboard towards innovative creations, studies of matter, and tones. With imagination and creativity inherent in his work in design and photography, he reinterprets existing work by testing the impact of specific elements.
The rearrangement of glass, the reuse of demolition material, the use of "Bricole," of lichens and of metals make his creations unique works.
Art for Luca involves amusement, colour, sensation and emotion, and he will always be up for finding novel, innovative and original solutions.



"Poetry Rose"
Acrylic & oil on hardboard
170 x 100 cm , not frames
Property of the artist



"Sky stone"
Acrylic & oil on hardboard
90 x 100 cm, not frames
Property of the artist



"Alpenclühen"
Acrylic & oil on hardboard
10 x 90 cm, not frames
Property of the artist

"Per me dipingere è una passione profonda. È un modo di dare forma ai sentimenti, e sotto un certo punto di vista diventa una corsa frenetica per scoprire cosa ne uscirà. Resto col fiato sospeso finché non nasce quello che mi fa stare sereno e che mi fa emozionare, perché è quello che mi aspetto ed è quello che si aspetta chi lo vedrà."

"Painting is a deep passion for me. It's a way of giving form to my feelings. from a certain point of view it can be seen as a frenetic race to discover what will be created. I hold my breath until that which makes me feel at peace and feel emotional comes to life. because that is what I expect for myself and that is what is expected by those who see my paintings".



La Regina di Ghiaccio e la Regina Nera, 2017
Mista Acrilico
50X70 cm
Property of the artist
Curator Daniele Prearo
Special Thanks to Dominika Zamara e Enrico Bertato



La Dolcezza dei Colori, 2017
Mista Acrilico
50X70 cm
Property of the artist
Curator Daniele Prearo
Special Thanks to Dominika Zamara e Enrico Bertato

La disabilità un valore aggiunto all'Arte

Il giovane pittore padovano Thomas Prearo nato il 09.08.1982, ai piedi dei Colli Euganei, attualmente vive e lavora a Galzinano Terme. Thomas, artista con certe disabilità, già dai primi anni di scuola faceva intravedere la propensione all'uso dei colori, poi rafforzata durante i successivi anni scolastici. Ha frequentato l'Istituto d'arte "PIETRO SELVATICO" di Padova, dove è stato indirizzato verso la specializzazione in "PITTURA e DECORAZIONE". Seguito nei primi anni dalla Prof.ssa Cristina Boaretto, con la quale si lega particolarmente, riesce, con tutte le difficoltà del caso, a seminare delle ottime basi, che poi nel tempo si sono rivelate molto utili per la sua attività artistica. Terminata la scuola nel 2006 entra in contatto con la critica d'Arte Gabriella Niero, la quale, dopo aver selezionato una cinquantina di quadri decide di esporre le sue opere nella sua prima mostra collettiva a Venezia presso la Galleria D'Arte S. Vidal come "Pittore Emergente". Da qui è partita la sua carriera, che l'ha portato ad esporre Italia ed all'Estero.
L'artista spontaneamente riesce ad estrarre dalle tele quanto quello che racchiude la sua fantasia, senza aver all'inizio la percezione di cosa sarà. Per questo i significati sono immediati, i titoli dei suoi quadri sono dati successivamente, quando le opere sono completate. In certi casi nel quadro s'intravedono delle immagini che rappresentano dei volti.

Disability, an added value to the Art

The young painter from Padua, Thomas Prearo, was born on 09.08.1982 in the picturesque Euganean Hills. He lives and works in Galzignano Terme. Thomas, an artist with disabilities, had already showed aptitudes towards the use of colours at a very young age, which were enhanced and developed during his school years. He attended the Art Institute "Pietro Selvatico" in Padua where he was directed towards the specialization in "Painting and Decoration". During his first years in the Institute he was guided by Professor Cristina Boaretto, a person whom with he has a special bond. She has managed, regardless all the difficulties, to give him a good foundation that has proved to be very useful later in his works. After finishing school in 2006, he came into contact with the Art's critic Gabriella Niero, who, after seeing over fifty of his paintings decided to expose some of them at the exhibition "Emergent painters" at S.Vidal Art's Gallery in Venice . It was his first exposition and from that moment Thomas has started his professional career, exposing in Italy and abroad. The artist uses the 'Stream of thought' technique to extract images from his canvas, without having the perception of what it will become and the result comes out almost immediately. Only after the image has been completely defined, a title is given to the painting. In some cases images that represent faces can be seen in his paintings.

Rose cherry brandy 2009, 2017
Poltrona in stile, velluti in seta Pontoglio, passamanerie in seta
Style armchair, Pontoglio silk velvets, silk passementerie
170x140 cm
Seduta / Seat 70x40 cm
Courtesy Galleria Contini, Stefano Contini





Opyum, 2017
Agrippina in stile veneto fine '800, velluti in seta Pontoglio e tessuti Etro
Late 19th Century Venetian style agrippina, Pontoglio silk velvets, Etro fabrics
154x110 cm
Seduta / Seat 33x49 cm
Diametro rosa / Rose diameter 120 cm
Courtesy Galleria Contini, Stefano Contini



Tearose Pouf, 2013
Struttura in legno design Tolomeo, seduta scultura in velluto di seta
wooden structure by Tolomeo design, seat-sculpture in silk velvet
H 60 cm x diametro Ø 120 cm
Seduta / Seat 60 cm x diametro Ø 105 cm
Courtesy Galleria Contini, Stefano Contini



Progetto per un capoletto, 2012
Gouache e matita,
campioni di tessuti per scelta colori
Gouache and pencil,
frabrics swatches for color selection
36x51 cm
Courtesy Galleria Contini, Stefano Contini

Carla Tolomeo è un'artista eclettica, dai molti interessi e dalle mille sfaccettature: scrive, si occupa assiduamente di Giacomo Casanova, opera da circa trent'anni nel mondo dell'arte, ma pur avendo dato prova di essere un buon pittore con la mostra di Milano a Palazzo Reale nel 1992, il successo, quello vero, in Italia e nel mondo, proviene dalle sue incredibili Sedie-Sculture. Hermès, Neiman Marcus, Missoni, Blumarine dapprima, poi le grandi gallerie nazionali e internazionali sono le vetrine sul mondo che hanno dato e danno visibilità a queste sculture azzardate, in velluti di seta e paillettes, dalle forme barocche e seduttive.
La Sedia della Tolomeo è ormai un fatto di cultura e costume insieme: compare alle aste internazionali, entra gloriosamente nei Musei d'arte contemporanea. Le Sedie, contese da galleristi di tutto il mondo, si possono ammirare al Fiac a Parigi, a Miami Art Basel, ad Arco a Madrid, a Bologna Arte Fiera, a Miart; vengono proposte in grandi mostre, non ultimi il Museo d'Arte Moderna di Milano, il Museo Puskin a Mosca e il Museo Sheremetev a San Pietroburgo.
Dalla scultura in marmo alla ritrovata pittura, alla ceramica, agli straordinari disegni e ancora Sedie, sempre nuove, sempre più eleganti in sfida a ogni legge di gravità. Nell'estate 2017 si è cimentata con la scenografia disegnando le scene per una grande Turandot.

Il 21, giorno della sua nascita, era il numero magico del Critico d'arte, scrittore-letterario, giornalista, Segretario Generale della Comunità Europea degli scrittori, il mitico Professore Giancarlo Vigorelli.
A lui, Carla era legata da lunga e provata amicizia.
Marito, compagno e rivale in cultura di Carla Tolomeo: Giancarlo è stato Presidente del "Centro Nazionale di studi Manzoniani", Carla è la massima studiosa ed esperta della vita di Giacomo Casanova.
Il 21 era il numero che l'aveva sempre fatto vincere: tutti i Grandi Uomini hanno un numero al quale collegare eventi importanti, fortune, guadagni.
Casanova sapeva che il giorno 21, il suo numero, avrebbe segnato avventure e disavventure di un destino fatto di fughe, duelli, amori.
La vita sentimentale e spirituale di Carla Tolomeo è stata condizionata da queste due Grandi e incombenti Presenze, che sicuramente l'hanno segnata, ma mai hanno impedito la sua ricerca di assoluto e di libertà. Non ha mai vinto a una Lotteria, non ha mai giocato al lotto, per lei un numero vale l'altro, perché i numeri le sono indifferenti.

Carla Tolomeo is an eclectic artist with many interests: she writes, she is constantly documenting the life of Giacomo Casanova, she has been operating for about thirty years in the art world. Although she proved to be a praiseworthy artist with her exhibition at Palazzo Reale in Milan in 1992, her real success in Italy and internationally came as a result of her extraordinary Sculpture-Chairs. Initially businesses like Hermès, Neiman Marcus, Missoni, Blumarine, followed by exhibitions in affirmed national and international galleries popularised her work and have shone the spotlight on her bold sculptures in silk velvets and sequins, with their baroque and seductive forms. The chair of Carla Tolomeo is now a matter of culture and habit together. Her works are shown at international auctions and are part of Contemporary Art Museum collection. Her works are in demand by gallerists from all over the world. The Chairs can be admired at FIAC in Paris, at Miami Art Basel, at ARCO in Madrid, at Arte Fiera in Bologna, as well as at MIART; they are sought after for important exhibitions, not least of which the Museum of Modern Art in Milan, the Pushkin Museum in Moscow and the Sheremetev Museum in St. Petersburg.
From sculpting in marble to the rediscovery of painting, from ceramics to her extraordinary drawings and once again her Chairs, there is always something new and elegant, that defies every law of gravity. In the summer of 2017, she accepted the task of working as a scenographer, designing the backdrops for the great Turandot.

The number 21 - day of his birth - the magic number of the legendary Professor Giancarlo Vigorelli, art critic/writer-literary/ journalist/General Secretary of the European Community of Writers.
A long-standing friendship binds them.
Husband, rival companion in cultural affairs of Carla Tolomeo, Giancarlo was the former President of the National Center of Manzonian Studies; Carla is a learned scholar and expert on the life of Giacomo Casanova.
21 was the number that had always made him a winner: all Great Men have a special number which connects them to important events, fortune, financial gains.
Casanova knew that the 21st day - his own number - would signalize a destiny of adventures and misadventures made of escapes, duels and passionate love affairs.
The sentimental and spiritual life of Carla Tolomeo has been influenced by these two great and incumbent Presences, who without a doubt have both had an impact on her, but never impeded her search for the absolute

Come lei sono nata in febbraio, ma è sorprendente che Carla sia nata esattamente lo stesso giorno, forse la stessa ora, fortuna per lei, non lo stesso anno.
Per lei e per me, tutti i giorni sono straordinari, da vivere con entusiasmo e passione.
Da dove nasca questa sua assoluta fiducia non so, a Carla non l'ho mai chiesto, con la certezza che la nostra sopravvivenza e la sicurezza del futuro dipenda esclusivamente da noi.
Da sempre la seguo nella sua ricerca continua dell'Arte, ben sapendo le difficoltà di affermarsi di un pittore-donna, come è stato per grandissime pittrici del passato.
Nel 1993 la sua folgorante mostra di cinquanta grandi opere a Palazzo Reale a Milano: non era una retrospettiva ma un lungo percorso, un lungo dichiararsi tra tele immense che rappresentavano stanze vuote, ombre, luci nel buio di corridoi, immaginarie presenze, omaggi a Dürer e a Mantegna, che comunicavano tanta violenta memoria.
Carla era bella, giovane, piccola figura morbida, scattante di energia, sembrava nutrirsi di aria, di luce, d'arte e di sogni.
La sua pittura è tuttora presente, non è né esaurita né spenta, è un vulcano in attesa di stupire, sconvolgere galleristi, critici e collezionisti.
Nel 1997, dopo la Grande mostra di Londra alla "Leicester galleries", ha smesso di dipingere dopo aver scalato e raggiunto una vetta difficile, dovendo occuparsi a tempo pieno, in quel momento cruciale, di gravi problemi di salute in famiglia.
Sospende il suo cammino d'arte ma nel suo piccolo mondo privato ha saputo trovare una nuova forma d'espressione.
Qui comincia la storia di Marta con Carla, e la mia ammirata amicizia perché non posso dimenticare l'effetto sorprendente delle sue Sedie-Sculture, ammirate a casa sua a una festa di compleanno che mi diedero grande emozione realizzate. Erano irreali, divertenti e inquietanti, piene di fantasia; aveva iniziato a crearle per gioco, per distrarre la madre, gravemente ammalata.
Ma quella che mi ha veramente entusiasmato, è stata l'assoluta novità di questa forma d'arte.
Ricordo, e ne vado fiera, di essere stata la sua prima cliente-mecenate, di avere avuto totale fiducia nel valore di questa versatile e fantasiosa artista. Dopo averle ammirate a casa mia, si moltiplicarono autorevoli articoli su riviste d'arte e d'arredamento di tutto il mondo.
Le Sedie-Sculture, le poltrone, i divani, oggi arredano case importanti, da New York a Honolulu, da Londra a San Pietroburgo, poi arrivarono le grandi firme internazionali, e fu il mondo di Blumarine, di Hermès a Parigi, di Neiman Marcus a New York.
Missoni donava a Carla tessuti irripetibili, a Pontoglio i velluti venivano creati per lei, che incredula e umile mi confidava: "È un fenomeno passeggero, presto tutto finirà, ma io mi reinventerò qualcosa di nuovo".
Invece, il successo, la novità delle comode Sculture non finisce, dilaga nelle gallerie e nelle Fiere internazionali, nei Musei, nelle collezioni private di tutto il mondo.
Carla Tolomeo nel frattempo affronta il duro marmo con incredibili sculture totemiche. Ha ritrovato la ceramica, lavora nella leggendaria "San Giorgio di Albisola" che fu la bottega di Lam, di Fontana e dalla quale sono usciti assoluti capolavori.
Ma le sue sedie restano fenomeno raro di fantasia e d'invenzione in un mondo che sembra aver perso valori di bellezza, di cultura, di spazio e di tempo.
La tolemaica Tolomeo non finirà mai di stupirmi. Le sue forme sfidano ogni Legge Statica, ogni Canone estetico, sono pezzi unici, bellissimi, oggetti di desiderio simili a un lungo sogno infantile.

Marta Marzotto
Milano 21 ottobre

and for freedom. She has never won a lottery, nor played lotto: to her, numbers are all the same... complete indifference.
Like Carla, I was born in February and surprisingly Carla was born on the exact same day, perhaps even the same hour but fortunately for her, not the same year.
For both of us, every single day is extraordinary, meant to be lived with enthusiasm and passion. I have no idea where this absolute faith comes from and I never asked Carla, being certain of the fact that our survival and future security depended exclusively on us.
I have always followed her continuous study of Art, fully aware of the difficulties she would face to affirm herself as a woman-artist, just as it had been in the past for many others like her.
In 1993, her impressive exhibition of 50 works at Palazzo Reale in Milan was not only a retrospective, but an extensive artistic itinerary, a prolonged declaration between immense canvases that represented empty rooms, shadows, lights in dark corridors, imaginary presences, homages to Dürer and Mantegna; works that transmitted violent memoirs.
Carla was attractive, young, a small soft figure, bursting with energy: she seemed to feed on air, on light, art and dreams.
Her style of painting is current still today: it's neither extinct nor spent, but a volcano waiting to amaze us, to unsettle gallery dealers, critics and collectors.
In 1997, after the exhibition at the Leicester's Galleries in London, she ceased to paint, after having climbed up and reached a difficult summit. In a crucial moment, she chose to dedicate herself full time to deal with severe health issues within her family.
She suspended her artistic studies, but in her small private world, discovered a new form of expression.
And it is here that the story of Marta and Carla and my beloved friendship begins; I cannot forget the surprising effect of her Chair/Sculptures, which I admired at her home during a birthday party...they left me feeling emotional. They were surreal, fun and disturbing, full of fantasy: she had begun to create them as a pastime to distract her mother who was gravely ill. But what enthused me the most was the absolute novelty of this artistic expression.
I recall, and quite proudly so, to have been her first client/benefactor, to have had complete confidence in the merit of this versatile and high-spirited artist. After admiring the chairs in my own home, prestigious home furnishing magazines world-wide began to incessantly write about them.
The chair/sculptures, the armchairs, today grace distinguished private residences, from New York to Honolulu, from London to St. Petersburg, and have since also caught the interest of international fashion maisons. (Blumarine, Hermès in Paris, Neiman Marcus in New York).
Missoni repeatedly donated fabrics to Carla: in Pontoglio velvets were created for her, and incredulous, humbly she confided to me, "It's a passing phenomenon that will soon end. But I will invent something new". But success, the novelty of the comfortable Sculptures, did not end: it spread to galleries and international fairs, museums and private collections all over the world.
Carla Tolomeo in the meantime, took on the task of working with marble, creating incredible totem-like sculptures. She rediscovered ceramic art and worked in the legendary workshop, San Giorgio di Albisola - frequented in the past by Lam and Fontana - and from which absolute masterpieces have emerged.
Her chairs however, remain a rare phenomenon of fantasy and invention in a world that seems to have lost the meaning of beauty, culture, space and time.
The "tolemical" Tolomeo will never cease to amaze me. Her style defies statics and every canon of aesthetics: they are unique pieces, magnificent objects of desire similar to a deep child-like dream.
This collection of works being exhibited in a solo show in Sabbioneta, pay tribute not only to the ability of a great artist, but also to her inexhaustible and invigorating creativity and joy of Art itself.

Marta Marzotto
Milan, October 21st



Property of the artist
Special Thanks to "Tenuta Canto alla Moraia" Rodolfo e Silvia Banci

....chiare Alpi, risplendono al sole di primavera, le spine di un tempo si dissolvono alla luce, e nuovi fiori reclamano sorrisi.....

...clear Apls shine to the spring' sun, the spines of a time; they dissolve in the light, and new flowers claim smiles...



Muna, 2018
Wood, glass, acetate paper and led light
73 (H) - 55 (W) - 17 (D) cm
Property of the artist
Curator Toomas Altnurme

L'opera d'arte qui esposta illustra la poesia della dott.ssa Muna Sahli, che, attraverso le sue parole, ha espresso emozioni di disagio e dolore dovute al vivere sotto un rigido socio-politico scenario in uno dei paesi nordafricani. Le sue parole non parlano di eventi, ma lasciano filtrare quelle profonde emozioni immagazzinate nel suo cuore. Le illustrazioni qui rappresentate sono commissionate per un album di poesie che sarà pubblicato nell'autunno del 2018.

Informazioni sulla dott.ssa Muna Sahli, l'autrice delle poesie.

Muna Ali Sahli è una professoressa associata di Letteratura Comparata e Critica Letteraria all'Università di Bengasi, in Libia. Attualmente lavora presso il Dipartimento di Lingua e Letteratura Araba, UAEU. Ha pubblicato poesie, articoli in letteratura e critica letteraria e due libri, "Contrapposizione in Criticismo Letterario con uno studio applicato della poesia di Abu Tammam" Universita' di Garyounis (Benghazi, 1996) e "Creatività e libertà: Letture sulla poesia libica moderna" "Per il Ministero della Pubblica Istruzione e della Società Civile (Tripoli, 2013). È membro di diverse associazioni, tra cui l'Accademia libica di lingua araba, è capo dell'Associazione libica per gli amici delle lingue arabe (2012-2017), attivista nel Forum Sul Pensiero Arabo in Giordania e il Consiglio internazionale per la Lingua Araba a Beirut.

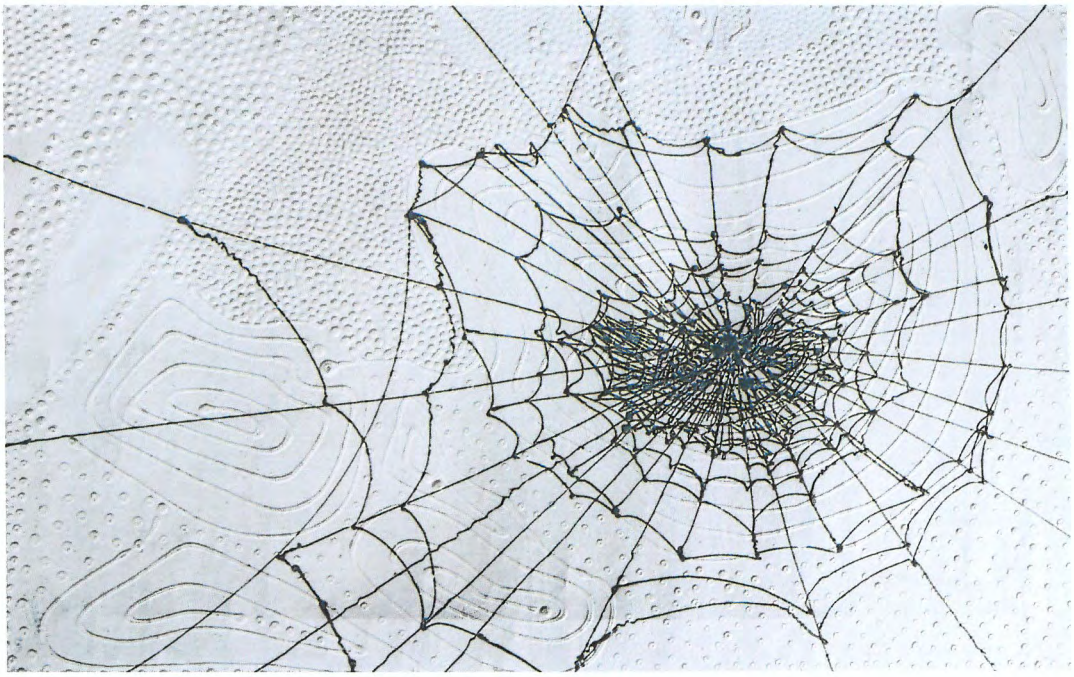
The art piece herewith exhibited illustrates the poetry of Dr. Muna Sahli, who, through her words, has expressed emotions of hardship and sorrow for living under a harsh socio-political scenario in one of the northern African countries. Her words do not speak about events, but let seep through those deep emotions stored in her heart. The illustrations here represented are commissioned for a poetry album which will be released in the fall of 2018.

Information about Dr. Muna Sahli, the author of the poems.

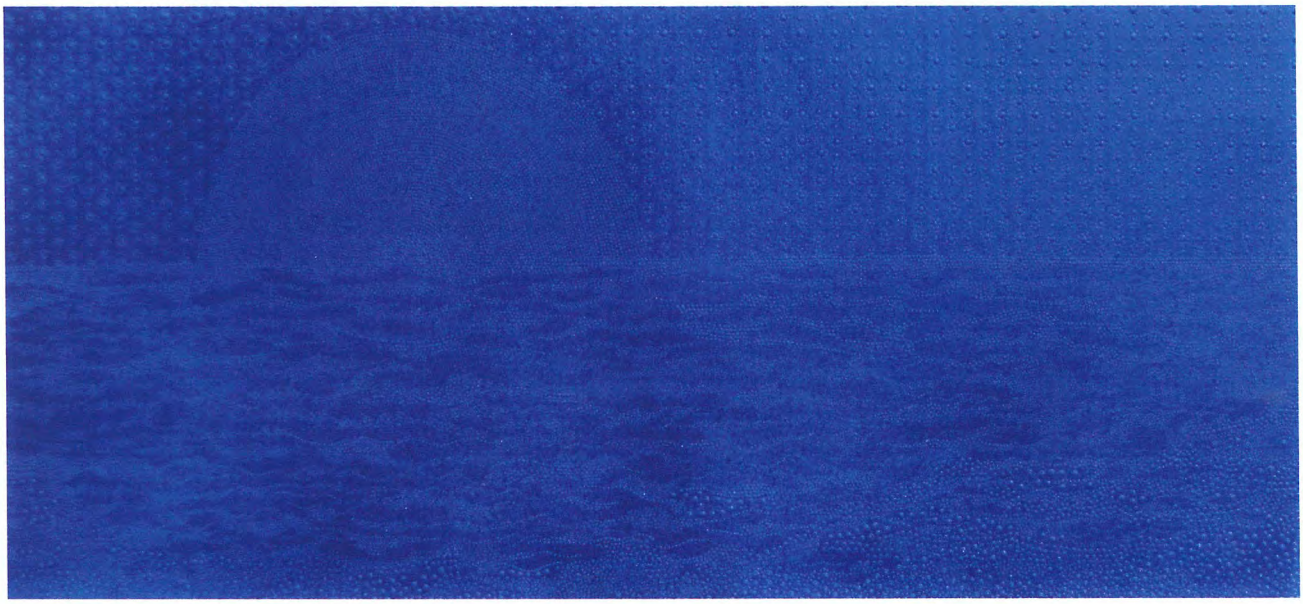
Muna Ali Sahli is an Assistant Professor of Comparative Literature and Literary Criticism at the University of Benghazi, Libya. She is currently working at the Department of Arabic Language and Literature, UAEU. She has published poems, articles in literature and literary criticism, and two books, "Contraposition in Literary Criticism with an Applied Study of the Poetry of Abu Tammam" Garyounis University (Benghazi, 1996) and "Creativity and Freedom: Readings on Modern Libyan Poetry" for the Ministry of Education and Civil Society (Tripoli, 2013). She is a member in several associations, among which the Libyan Academy of Arabic Language, Head of Libyan Association for Arabic Language Friends (2012-2017), activist in the Arab Thought Forum in Jordan and the International Council for Arabic Language in Beirut.



'Regard de La Porteuse' ,2018
Acylic on canvas
43x43 cm
Property of the artist
Courtesy Virginia Ryan Projects



'Matin', 2015
30x60cm
acylic on canvas
Property of the artist
Courtesy Virginia Ryan Projects



'Djini San' ,2015
160x74cm
Acrylic on canvas
Property of the artist
Courtesy Virginia Ryan Projects

La natura e l'acustica sono gli aspetti che definiscono la mia pittura in questo momento. Il mio studio è vicino al oceano Atlantico. Il mio lavoro spesso risponde al cielo stellato; è per questo che lavoro spesso direttamente nella calma della notte. Questo è quindi collegato alla musica jazz che amo ascoltare; vedi tutti i punti nei dipinti? Sono come una partitura musicale.

Nature and acoustics are the defining aspects of my painting. My studio is by the atlantic ocean - here, my work often responds to the star-lit sky: that is why I often work in the calmness of the night. This is then connected to the jazz music I love to listen to ; see all the dots in the paintings? They are like a musical score.



Peonies II, 2014
90x70 cm
Property
of the artist
Curator
Toomas Altnurme

Peonies I, 2013
80x60 cm
Property
of the artist
Curator
Toomas Altnurme

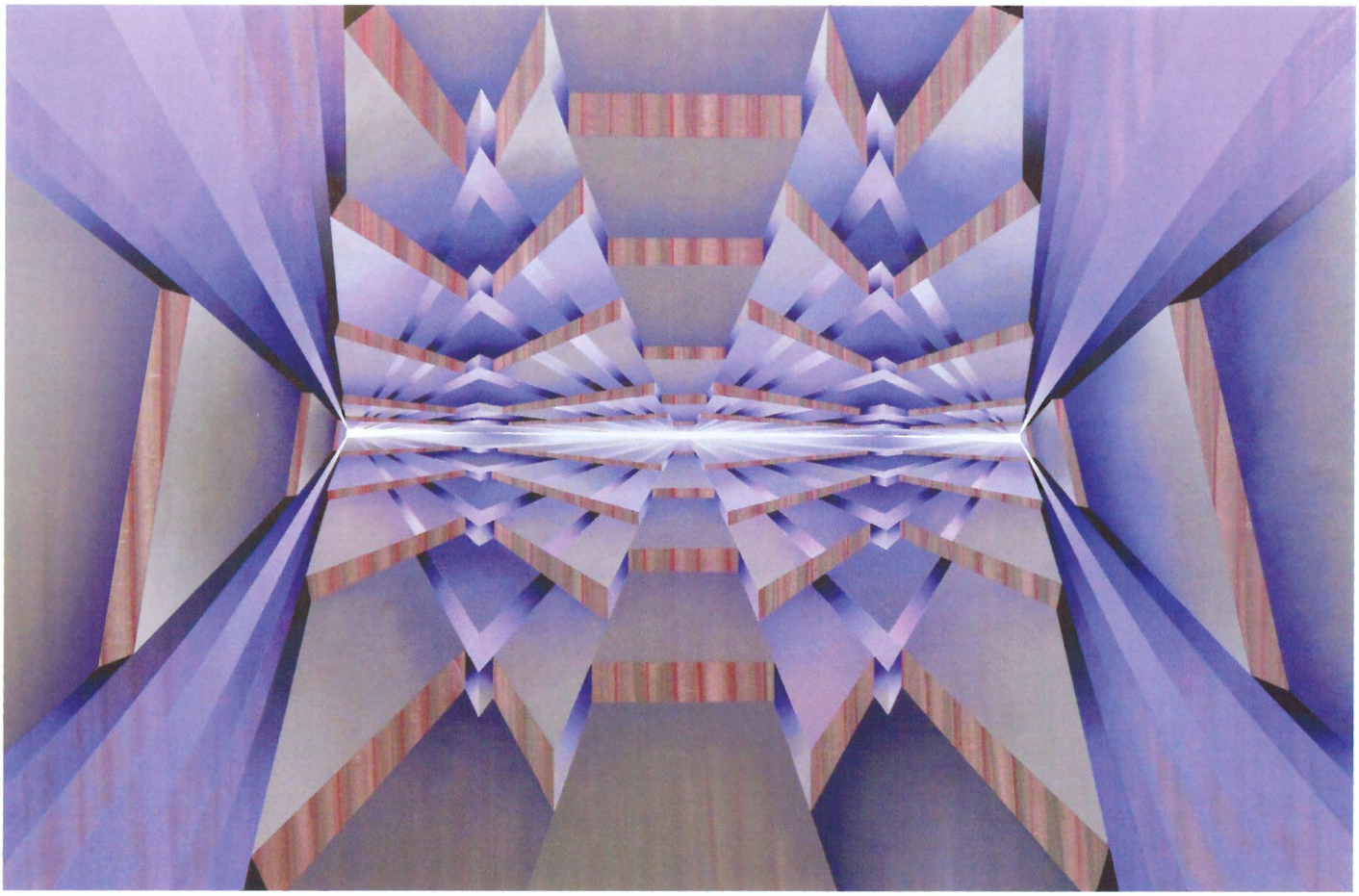




Bees, 2014
80x60 cm
Property of the artist
Curator Toomas Altnurme

Sebbene abbia optato per un altro percorso di carriera, alla fine ho scoperto un desiderio immortale di dipingere. Sentivo di aver accumulato ciò che volevo dire sulla tela agli altri. La pittura mi dà la piena libertà di svelare, di scoprire l'"Io" autentico e per me questo è uno strumento accattivante di auto-espressione e parola. Natura, vedute della città, nature morte, varie composizioni e ritratti che mi piace rappresentare in modo espressionistico concettuale e in modo astratto, amo dipingere e giocare con i colori. Mi sembra di aver dipinto tutta la mia vita. Solo all'inizio, non con il pennello, ma con i miei occhi, pensieri, il mio cuore. Quando dipingo sento mi sento in libertà e piena armonia con me stessa. Sono così felice che molti dei miei dipinti si siano diffusi in tutto il mondo.

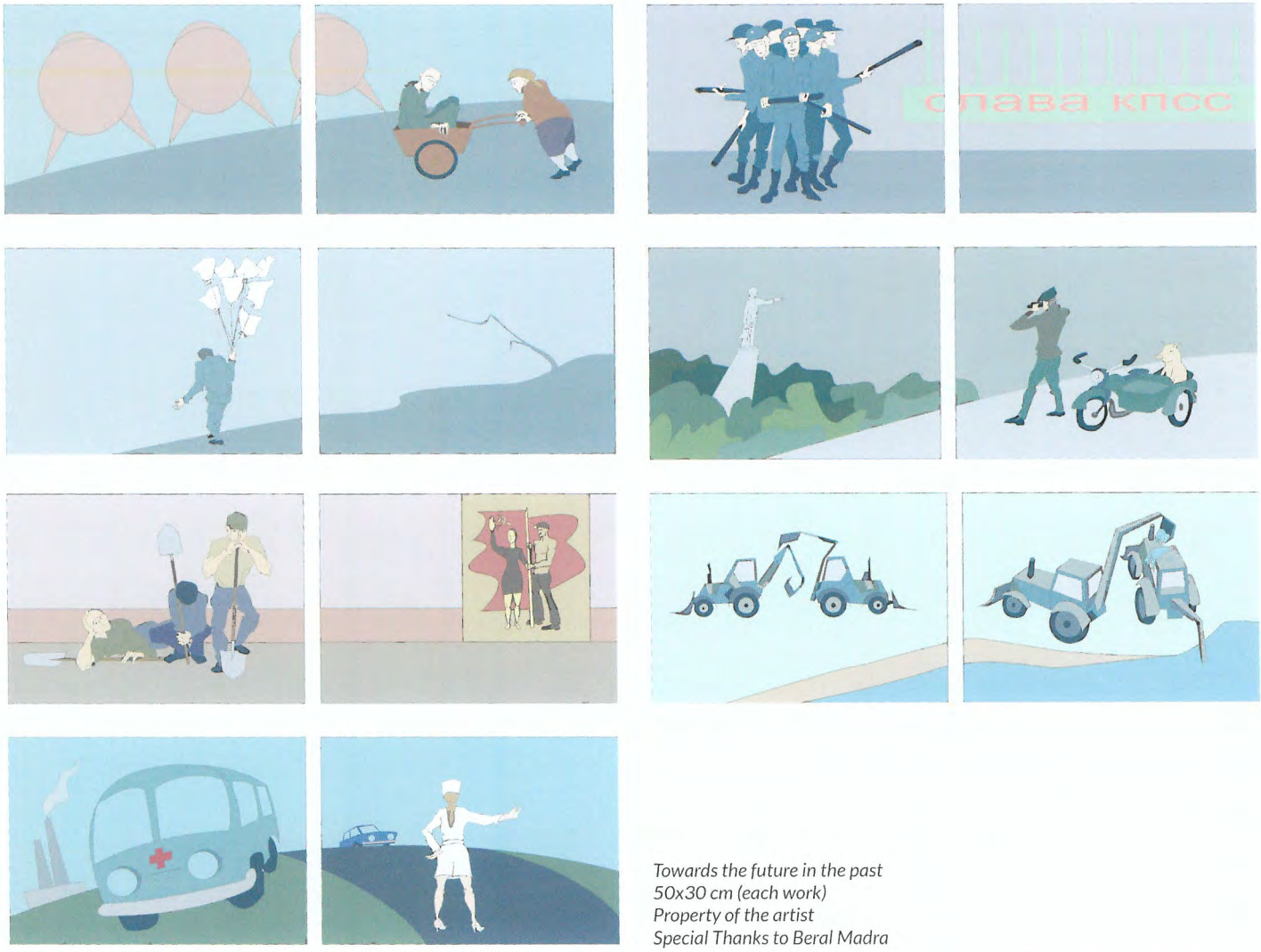
Although I opted for another career path, I eventually discovered an undying desire to paint. I felt that I had accumulated what I wanted to say in the canvas to others. Painting gives me the full freedom to unfold, to discover the authentic self and for me this is an endearing instrument of self-expression and speech. Nature, city views, still life, various compositions and portraiture I like to represent in conceptual expressionism way and in abstract manner, love action painting and playing with colours. It seems to me that I have painted my whole life. Just at the beginning not with the brush, but with my eyes, thoughts, heart. When I paint I feel freedom and full harmony with myself. I am so glad that many of my paintings spread out all over the world.



Untitled
Acrylic on canvas
150 x 200 cm
Property of the artist

I quadri di Mateja Suligoj (acrilici su tela) si muovono nelle dimensioni astratte a secondo del suo concetto visivo. Ogni quadro è accuratamente disegnato e studiato prima nella prospettiva, con uno o più punti drammatici di fuga nel mezzo, dove di solito viene posta una luce intensa.
Con una grande abilità lo spettatore e guidato verso la luce grazie a una combinazione di ostacoli geometrici, i quali formano una specie di effetto di un labirinto ottico con i blocchi di colore. Anche se la sua tavolozza è armoniosamente brillante, il fatto è che la prospettiva ci costringe attraverso livelli aberranti, verso un spazio senza peso, nella zona bianca al centro. A questo punto entriamo in un altro spazio virtuale, sorprendentemente infinito, misterioso, come una zona crepuscolare.

Mateja Suligoj's paintings (acrylic on canvas) are moving in an abstract dimension to her visionary conception.
Every canvas is accurately drawn in perspective first, with one dramatic vanishing point in the middle, usually where an intensive light is placed.
With great skill the viewer is driven into the light thanks to a combination of geometrical obstacles as an optical labyrinth with blocks of colors.
Even if her palette is quite harmoniously brilliant, the fact that with her perspective she forces us through aberrant levels, toward a weightless space. The white zone is the center.
We enter, at this point, into another space quite virtual, surprisingly infinite, as twilight zone.



Towards the future in the past
50x30 cm (each work)
Property of the artist
Special Thanks to Beral Madra

Il progetto "Verso il futuro nel passato" è stato pensato dall'autore come ripensamento del passato sovietico, che è anche la sua esperienza personale, dato che Bashir Borlakov è nato ed è stato educato nell'URSS.
Ecco gli schizzi per un'ulteriore serie di fotografie.
Questa è la Russia moderna, dove avvenne il crollo della deindustrializzazione dell'Unione Sovietica e dove la maggior parte delle strutture industriali sono state abbandonate. Borlakov ha preso in prestito il titolo "Ritorno al futuro" dallo scrittore Boris Groys; nel suo libro "L'arte totale dello stalinismo". Boris parla dell'Unione Sovietica come di un progetto senza presente, come uno spazio che ha vissuto nel futuro.
Ma la Russia moderna di Borlakov è più simile al romanzo dei fratelli Strugatsky "Picnic on the Roadside". Come una sorta di zona abbandonata con i suoi artefatti e la gente del posto cerca di adattarsi a loro, non conoscendo il loro vero scopo.

The project "Towards the future in the past' was planned by the author as a rethinking of the Soviet past, which is also his personal experience, since Bashir Borlakov was born and was educated in the USSR.
Here are sketches for a further series of photographs.
This is modern Russia, where the collapse of the Soviet Union deindustrialization took place and the bulk of industrial facilities were abandoned. Borlakov borrowed the title "Back to the Future" from Boris Groys; in his book "The total art of Stalinism", he speaks about the Soviet Union as a project without the present, as a space that lived in the future. But Borlakov's modern Russia is more like the novel of the Strugatsky brothers "Picnic on the Roadside." As some kind of abandoned zone with its artefacts and local people try to adapt to them, not knowing their true purpose.



The forgotten
Performance
Andrée Weschler





The Forgotten

L'argilla è morbida e umida. Può essere manipolata in qualsiasi forma desideri di scultura. Prima malleabile, puoi modellare tutto ciò che vuoi finche' si asciuga, quindi si indurisce e poi viene messa in forno a temperatura molto elevata. Un momento fugace può essere immortalato, come il ricordo della vita.
Nei paesaggi architettonici e scultorei umani, ci sono molte statue modellate da volti anonimi. Gli scultori erano forse ispirati da donne che condividevano le loro vite, madri, padri, amanti, bambini. Non sappiamo nulla delle loro vite, solo i loro volti che rimangono scolpiti nella pietra.
Ci sono così tanti artisti in tutto il mondo, in ogni paese, in ogni città, nei tempi antichi e nei giorni moderni. Non li conosciamo tutti, possiamo solo ricordare alcuni. Opere anonime sopravviveranno ad artisti anonimi.
Le sculture di questo giorno rappresentano quasi sempre un individuo diverso da quello attualmente raffigurato. Ci sono solo alcuni eletti che sono stati ritenuti degni di ricordare il passato, ma ci sono migliaia di altri artisti che hanno modellato al loro posto. Nessuno ricorda le donne che hanno fatto da modella per la Vergine Maria o gli uomini che hanno posato per il David.
In "The Forgotten", sono scultore, modella e soggetto. Come madre, amica, bambina e artista, mi concedo, una donna normale, il diritto di essere dimenticata. Scolpisco e modello il ricordo di tutti quelli dimenticati per immortalare i pochi.
Ad artisti anonimi, a modelli anonimi

The Forgotten

Clay is soft and moist. It can be manipulated into any form it's sculptor desires. First malleable, you can carve everything then it will dry, thereafter harden once put in an oven at very high temperature. A fleeting moment can be immortalized, like the memory of life.
In the Human architectural and sculptural landscapes, there are many statues modelled by anonymous faces. The sculptors were perhaps inspired by women who shared their lives, mothers, fathers, mistresses, children. We do not know anything about their lives, only their faces that remain carved in stone.
There are so many artists around the world, in every country, in every city, in ancient times and in modern day. We do not know them all, we can only remember a few. And will survive anonymous works from anonymous artists.
Sculptures to this day almost always represent someone other than who is depicted. A select few that were deemed worthy to remember compared to the thousands that modelled in their place, many of which are biblical figures. No one remembers the women who modelled for the Virgin Mary or the men who modelled for the David.
In "The Forgotten", I am sculptor, model, and subject matter. As a mother, friend, child, and artist I allow myself, an ordinary woman, the right to be forgotten. I carve and shape the memory of all those forgotten in order to immortalise the few.
To anonymous artists, to anonymous models





BETWEEN (The Scent series), 2018
204 x 93 cm
Chinese ink, mineral pigments, with zhihua & printmaking techniques on silk
Property of the artist

Questo lavoro è parte del più ampio interesse dell'artista per elementi come profumi, suoni e tatto, che sono difficili da rappresentare visivamente. Come artista visuale che si basa sulla vista come senso dominante, Cristene ha iniziato a esplorare gli effetti del profumo sulle proprie percezioni ed emozioni oltre un decennio fa. Un ricordo del costoso profumo di sua madre - un lusso segreto, provocatorio nell'impoverimento e austerità del periodo post-bellico a Singapore - aveva attivato in lei un'ondata di ricordi e immagini dal passato. L'idea di una fragranza persistente nell'ombra dell'occupazione giapponese era associata alla complessa personalità di sua madre, la cui delicata cornice smentiva uno spirito elastico e individuale. Questo motivo di profumo continua nel 2018 ed è stato presentato in risposta al tema della Biennale di Rosengarten con il suo riferimento agli spazi interstiziali e allo strano tempo ed ore di "intimità" nella leggenda di Alpenglow. Il tema della Biennale comprendeva anche la storia della guerra nelle Dolomiti.

Tra l'allusione di Cristene a un profumo che aleggia nell'aria suggerisce una presenza comparata ad una forza silenziosa che emana il suo stesso profumo. Questa essenza distillata di profumo non cede alle ombre avvolgenti ma sopravvive e indugia tra gli spazi.

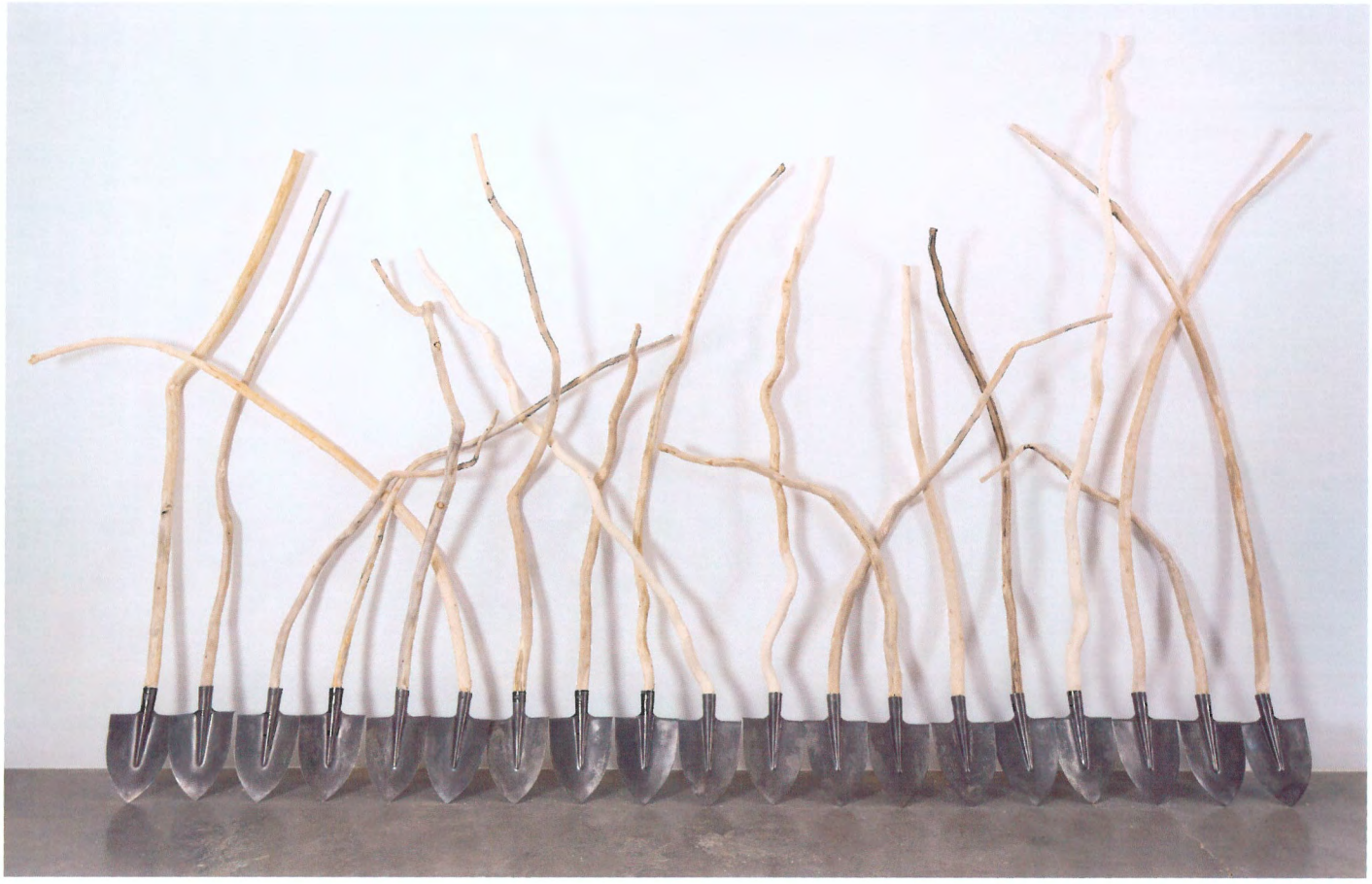
Per questo pezzo, Cristene ha utilizzato una combinazione di stampe e pittura zhihua - in cui i pigmenti minerali sono stati applicati direttamente con le dita e il palmo anziché con i pennelli. La consistenza e le impronte sono state create attraverso le impressioni di matrici fatte a mano. La traslucenza del tessuto di seta e i colori tenui suggeriscono il comportamento dei profumi mentre macchiano e lasciano tracce, aggiungendo il senso dell'effimero e della transitorietà.

This work is part of the artist's larger interest in elements such as scents, sounds and touch, that are difficult to depict or represent visually. As a visual artist who relies on sight as a dominant sense, Cristene first began to explore the effects of scent on her own perceptions and emotions over a decade ago. A memory of her mother's expensive perfume - a secret, defiant luxury in the impoverishment and austerity of the post-War period in Singapore - had activated in her a flood of recollections and images from the past. The idea of a persistent fragrance in the shadows of the Japanese Occupation was associated with the complex personality of her mother, whose delicate frame belied a resilient, individual spirit.

This motif of scent continues in 2018 and was submitted in response to the Biennale theme of Rosengarten with its reference to interstitial spaces and to the strange time or hours of "in-between-ness" in the legend of Alpenglow. The Biennale theme also encompassed the history of war in the Dolomites.

Cristene's Between alludes to a wafting scent that in turn suggests a presence that is a quiet force emanating its own scent. The distilled 'essence of a scent' does not yield to enveloping shadows but survives and lingers between spaces.

For this piece, Cristene deployed a combination of printmaking and zhihua painting – where mineral pigments were directly applied with fingers and palm rather than with paint brushes. Texture and imprints were created through impressions from handmade matrices. The translucency of the silk fabric and subtle colours suggest the behaviour of scents as they stain and leave traces, adding to the sense of ephemerality and transience.





Untitled, 2017
Installation
19 tree brances (or more..depending on the area), shovels without handles
Property of the artist
Curator Beral Madra

Ali Ibrahim Öcal ha realizzato un' installazione con oggetti impilati, composta da centinaia di rami di alberi e pale metalliche, costruite in accordanza con le condizioni dello spazio esterno. Sono entrambi reali e funzionali. Tutte queste maniglie sono state trovate sul terreno della foresta; sono rami morti che hanno interrotto le tempeste o fenomeni naturali simili. Sono abbondanti, però ben posizionati nell'ambiente naturale.

Nell'installazione, la funzione della pala è suggerito: la pala è un oggetto dritto usato come uno strumento progettato in accordo con l'anatomia umana non funzionale.

Per definizione, tutto ciò che nella natura non è stato toccato e modificato dall'umanità è chiamato 'fattore naturale'. Oggi non c'è quasi nulla che non sia stato soggetto all'intervento umano, quindi, ciò che è naturale sta scomparendo.
Questa pala fa porre le seguenti domande: Quanto e' funzionale questa pala prodotta in una forma storta a differenza delle normali pale, per la persona che usa questa pala per lavorare il terreno? Osservando questi oggetti simili alla pala, sentendo la sua differenza e forse non potendo relazionarsi con questi oggetti, non ci viene il dubbio che l'impugnatura di una vera pala sia fatta di legno o qualcosa di simile. Ma c'è una forma selvaggia, che è diversa da un manico della pala 'domata'. Come si ottiene una pala che è uscita dalla sua vera definizione? Non e', per caso, la pala funzionale per l'individuo che ha compiuto il passaggio dalla società agricola alla società industriale? L' essere umano e' in collegamento con alberi e piante; ma come è la relazione di una persona con le pale e strumenti simili che sono prodotti dagli esseri umani? Sapevamo cosa volevamo dal suolo, dalla realtà di questa connessione?

D'altra parte, il numero di badili che possono essere utilizzati per qualsiasi attività è uno. Non è possibile utilizzare più di una pala contemporaneamente per guadagnare velocità e scavare più velocemente. Quando la funzione di uno strumento è messo in questione, a volte la qualità è più importante della quantità. Una persona può utilizzare una pala e provare a utilizzare gli oggetti in questa installazione. Il pubblico si estranea. La pala non è una pala, ma dal momento che il ramo rimane nella sua forma naturale senza l'intervento umano, continua ad essere un ramo. È unico come l'essere umano che ha la capacità di tenerlo.

La pala è costituita da una piastra metallica ad un'estremità e da un ramo morto di un albero. Per quanto riguarda i manici delle pale nell'installazione, sono dei rami storti, parti di un albero. Quindi, queste pale devono essere costruite mediante l'installazione. Il pubblico dovrebbe mettere in discussione le conoscenze e le definizioni memorizzate, nonché il suo rapporto con la natura. Gli spettatori dovrebbero cercare di stabilire una relazione con l'installazione attraverso estraniamenti e punti interrogativi. "Untitled" offre al pubblico una nuova proposta sulla sua comunicazione con la natura, il suo rapporto con gli oggetti della vita quotidiana e la realtà.

Ali Ibrahim Öcal has constructed an installation with piled up objects resembling shovels consisting of hundreds of tree branches and metal shovel blades depending on the conditions of the venue or the outdoor space. While each shovel's blade is real and functional, their handles are not made out of treated and shaped wood but out of branches. All of these handles were found on the forest ground; they are dead branches that have broken off during storms or similar natural phenomena. The fact that they are plentiful and tightly placed in the venue so that they cover the whole area is a reference to the human being questioning its relationship with the soil.

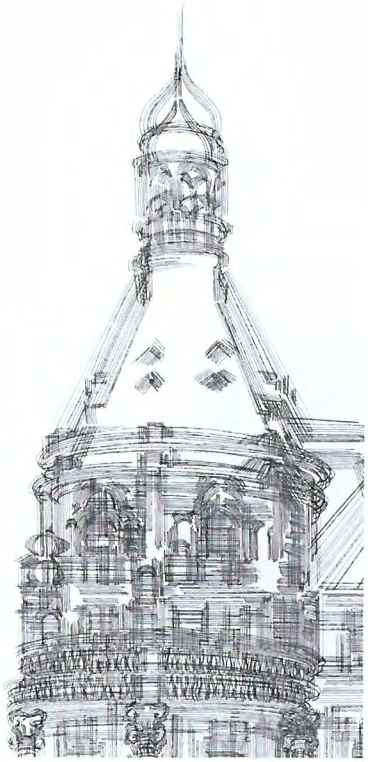
In the installation designed to be exhibited within the scope of artist biennale, a setup based on the functionality of the shovel is suggested. As a matter of fact, the shovel is a straight object used as a tool that is designed and selected in accordance with non-functional human anatomy.

By definition, everything in nature that was not touched and changed by mankind is called 'natural factor'. Today there is scarcely anything that has not been subject to human intervention. Hence, what is natural is dying out.

This shovel form, with which the audience is familiar with, creates the following questions: How can this shovel be produced in a crooked form unlike normal shovels, as well as the person who uses this shovel work the soil? While looking at these shovel-like objects in the installation, feeling the oddity and maybe not being able to relate oneself to them, one does not question whether the handle of a real shovel is made out of wood or something else. There is a wild form presented that is different than a tamed shovel handle. But how does a shovel that has gone out of its real definition and a tree branch come together? Is the shovel non-functional for the individual who has made the transition from the agricultural society to the industrial society? An individual has a fundamental connection with trees and the soil which in most of the cases it is forgotten. But the individual unavoidably reminds himself of this connection by means of getting a houseplant, eating at a wooden table, stepping on wooden floor. But how is one's relationship with shovels and similar tools that are produced by human beings and used in order to serve them? Did mankind got detached from the soil, from the shovel that is used to get in touch with the soil, from the reality of the connection?

On the other hand, the number of shovels that one can use for any task is one. It is not possible to use more than one shovel simultaneously to gain speed and proceed faster. When the function of a tool is in question, sometimes the quality and not the quantity is important. A person can use a shovel and just try to use the objects in this installation but the branches slow down the act. When the tree that one is familiar with in the form of a branch becomes the handle of a shovel, the user/audience becomes estranged. The shovel is not a shovel but since the branch remains in its natural form without human intervention it continues to be a branch. It is unique. Matchless and unique like the human being who has the capacity to hold it.

The shovel consists of a metal plate at one end and of a dead branch of a tree. As for the handles of the shovels in the installation, they are crooked, ordinary branches which give the clue that they are parts of a tree. Hence, these shovels are to be constructed by means of the installation. The audience is expected to question memorized knowledge and definitions, as well as its relationship with nature. The spectators should try to establish a relationship with the installation through estrangement and question marks. "Untitled" offers the audience a new proposition on its communication with nature, its relationship with daily life objects and the reality.



Threshold of Forgetting / no:3(detail), 2017
Drawing on paper
100x100 cm
Property of the artist
Curator Beral Madra



Spaces of Memory Serie 1/no:11, 2014
Etching
70x100 cm
Property of the artist
Curator Beral Madra

I miei lavori dai primi anni 2000 in poi, prodotti attraverso vari media come il disegno, fotografia, video e installazione, sono basati sui concetti di memoria, identità e spazio.

Il collage, che costituisce il centro dei miei primi lavori, prende in considerazione il concetto di memoria come la sua componente principale. È la correlazione di un tempo particolare, in cui il lavoro è stato creato dal materiale visivo che appartiene a vari processi.

Oggi, tuttavia, il campo su cui si concentra il mio lavoro è direttamente correlato al concetto di memoria. Piuttosto che essere strettamente circoscritti ed estranei alla realtà sociale, questo concetto di memoria costruisce legami solidi tra il sociale e il culturale. Questo rapporto porta passato e presente a un confronto e ricostruisce il contemporaneo con la consapevolezza del momento.

Viviamo in un'epoca in cui la privacy è evaporata, dove lo scontro sociale, personale e tutto ciò che ne segue sono testimonianze e storie. Percorriamo sentieri tra formale e informale, familiare ma non veramente conosciuto. Crediamo di essere l'assoluto nel presente, portando l'eco del passato, che è in costante evoluzione e sotto costante minaccia. Tutta la nostra memoria personale porta i segni di un intervallo di tempo nel quale siamo scagliati, sotto il cui dominio siamo trascinati.

Come afferma Gramsci, il potere e la sua struttura egemonica appaiono davanti a noi attraverso formazioni politiche governative, militari o dirette, così come attraverso forme e immagini. In questo contesto, la produzione artistica è anche una forma di resistenza.

L'arte di oggi è un campo interdisciplinare, capace di riprodursi attraverso innumerevoli mezzi e tecniche. In quanto tale, credo che lo scopo dell'arte sia oltre il cambiamento di qualcosa - di stare alla larga da un idealismo modernista e di marcare / significare l'invisibile rispetto al momento e al reale, non importa quanto sia variabile. La riproduzione, attraverso metafora della situazione riferita come tale, rende possibile che l'eventuale "lavoro" tocchi la vita dell'"altro"..

My works from early 2000s onwards, produced in various media such as drawing, photography, video and installation, are built upon the concepts of memory, identity and space.

Collage, which constitutes the centre of my early works, takes the concept of memory as its prime component. It is the correlation of a particular time, in which the work was created, to the visual material that pertains to various processes.

Today, however, the field upon which my work focuses is directly related to the concept of memory. Rather than being close-circuited and extraneous to social reality, this concept of memory constructs robust bonds with the social and the cultural. This relationship brings past and present to a confrontation and reconstructs the contemporary with the awareness of the moment.

We live in an age in which privacy evaporates where the social and the personal clash and where all that remains afterwards are witnesshood and stories. We tread paths between formal and informal, familiar yet not truly known. Everything we believe t be absolute within the present, bearing the echo of the past, is in constant flux and under constant threat – just like yesterday. The entirety of our personal memory bears the marks of an interval of time into which we're hurled, under whose dominion we toil and along which we are dragged.

As Gramsci states, power and its hegemonic structure appear before us through governmental, military or direct political formations, as well as through forms and images. In this context, artistic production is also a form of resistance.

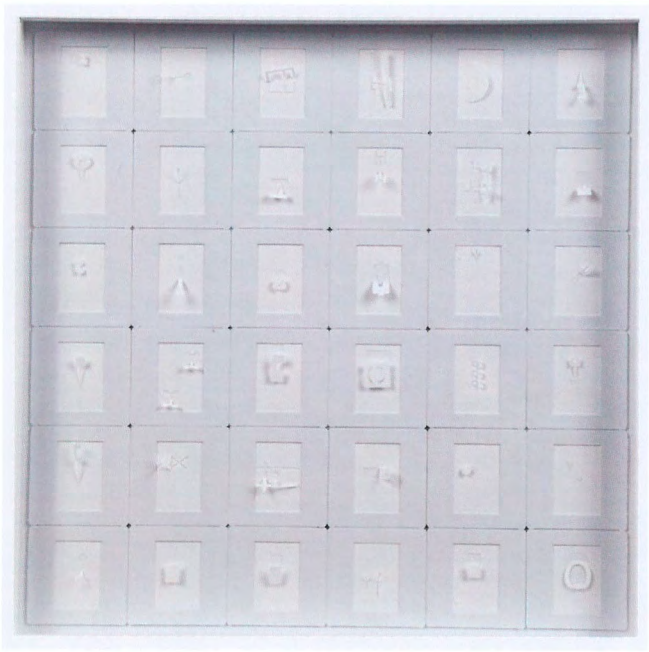
The art of today is an interdisciplinary field, capable of reproduction through countless means and techniques. As such, I believe the purpose of art to beyond changing something - to steer clear of a modernist idealism and to mark / signify the invisible regarding the moment and the actual, no matter how variable. The reproduction, via metaphor and pastiche, of situation referred as such, makes it possible for the eventual "work" to touch the life of the "other".



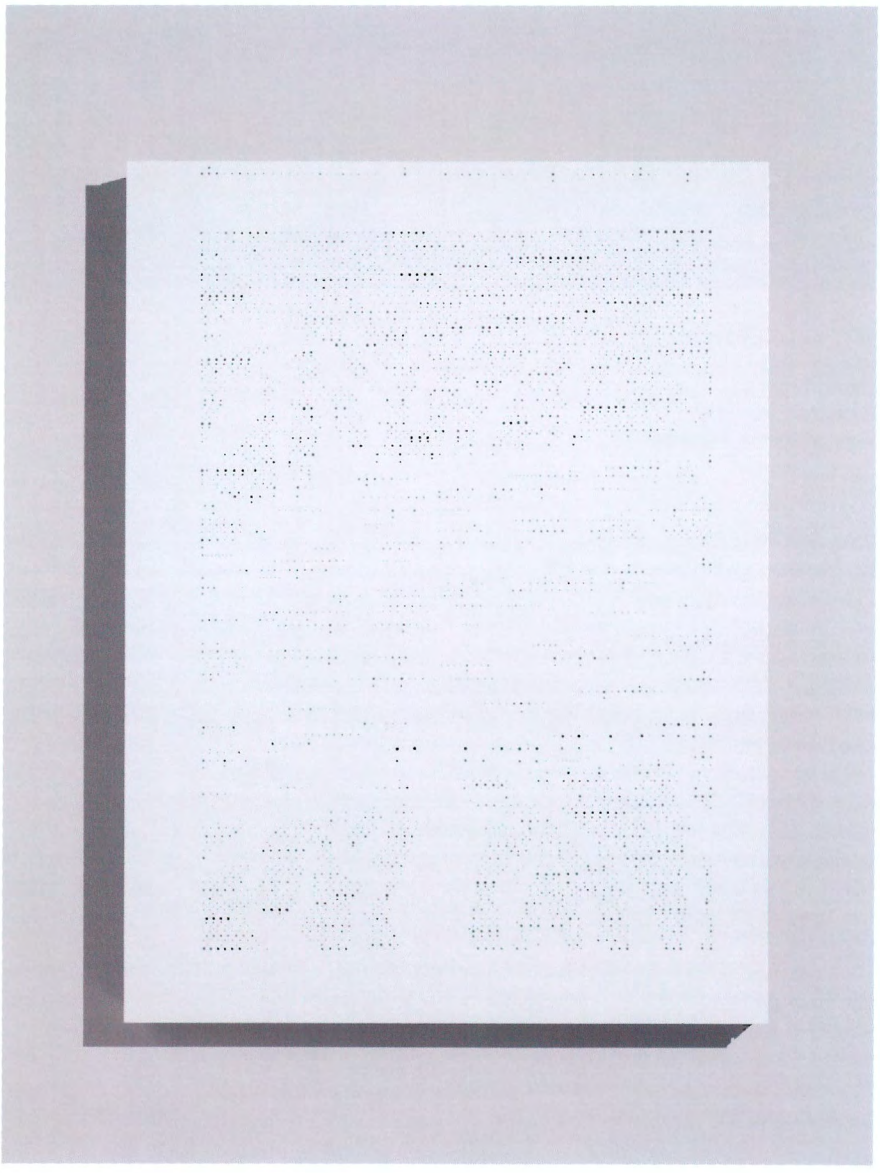
IN SPACE THEY SWIM
UAE painting
250x183 cm
Property of the artist
Curator Toomas Altnurme

La tecnica Automatizzata è diventata una rivelazione per me quando ho iniziato ad annotare i segni della mia mente interiore su tela e carta. Cominciai a chiedermi se lo spettatore potesse effettivamente psicanalizzare le opere stesse ed effettivamente "leggermi nella mente". Questa sicuramente è una possibilità: ma quando ho iniziato a esporre i miei lavori, ho notato che stava accadendo qualcos'altro. Molti spettatori iniziarono a vedere diverse interpretazioni di ciò che facevo del mio lavoro.
Un esempio di questo è quando associ forme mentre guardi le nuvole. Approfitto di questo fenomeno nella speranza che le mie opere, che per me sono una manifestazione del mio inconscio, possano funzionare come uno specchio per gli spettatori inconsci.
Forse le mie opere possono servire allo spettatore per capire come funziona la propria mente, come si muove e cosa ci si sceglie di vedere.
La mia opera d'arte cambia mentre gli spettatori notano i cambiamenti prospettici e quindi possono comportarsi come uno specchio per la mente e l'immaginazione interiore degli spettatori stessi. È un tentativo di collegare le persone all'opera d'arte, in un modo per vedere se stessi, attraverso l'uso del mio subconscio nel tuo subconscio.

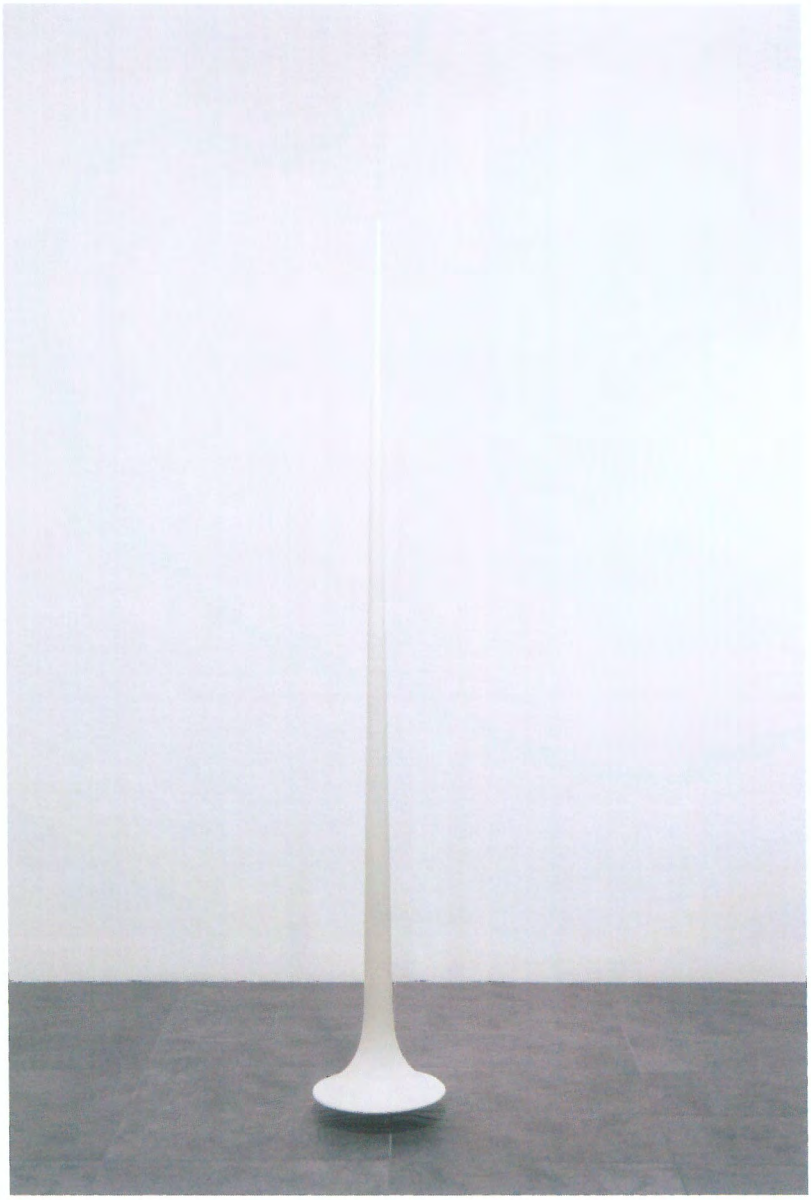
The Automatic technique became a revelation to me as I noticed the markings of my inner mind on canvas and paper.
I began to wonder if the viewer could effectively psychoanalyze the works themselves and effectively "read my mind".
It's a possibility but as I began exhibiting my works I noticed that something else was happening. To a lot of the viewers, they began seeing different interpretations of what I have made of my work.
An example of this is when you find characters in clouds. I take advantage of this phenomena with the hope that my artworks, which are a manifestation of my unconscious, can function as a mirror to the viewers' unconscious.
Maybe my artworks can serve the viewer to understand how their own mind works, how it drifts, and what it chooses to see.
My artwork changes as the viewers' focus perspective changes and therefore can behave as a mirror to the viewer's inner mind and imagination. It's an attempt to link people to the artwork, in a way to see themselves, through the use of my subconscious into your subconscious.



Opera bianca
30x30 cm
Property of Marco Maggi (Uruguay)
Courtesy Gallery Piero Atchugarry

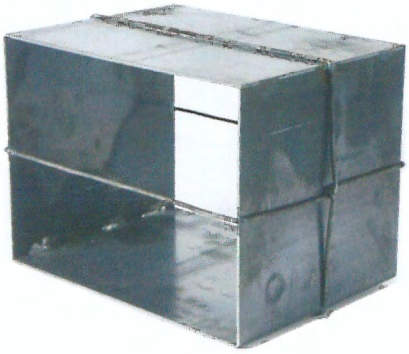


Pagina strappata
135x100 cm
Property of Riccardo De Marchi (Italy)
Courtesy Gallery Piero Atchugarry



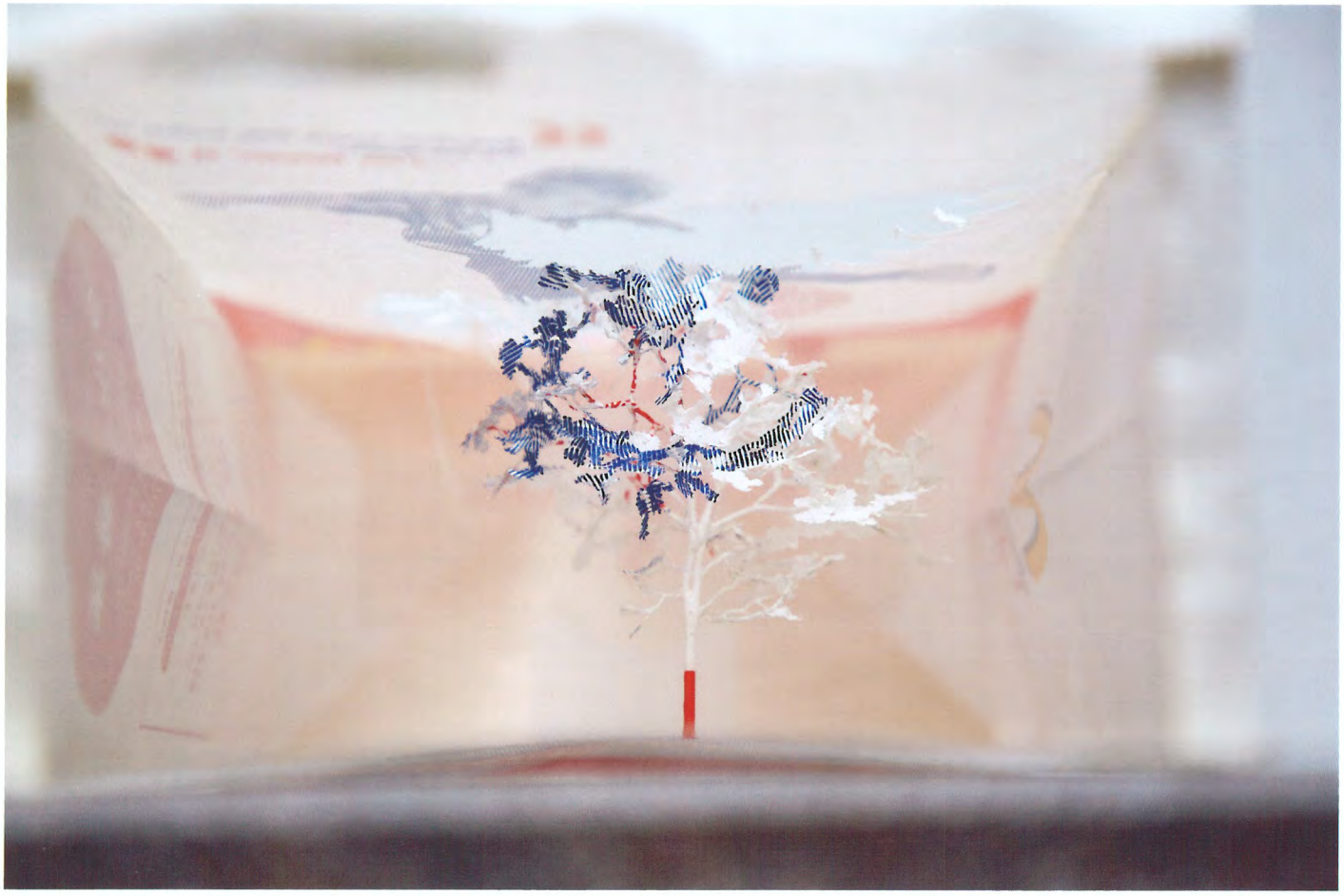
Pendolo bianco
200x30 cm
Property of Artur Lescher (Brazil)
Courtesy Gallery Piero Atchugarry







Dittico griglia e carta
30x60 cm
Property of Verónica Vázquez (Uruguay)
Courtesy Gallery Piero Atchugarry



Mc donald bag (dentro plexi)
37x15x9 cm
Property of Yuken Teruya (Japan)
Courtesy Gallery Piero Atchugarry

Piero Atchugarry Gallery

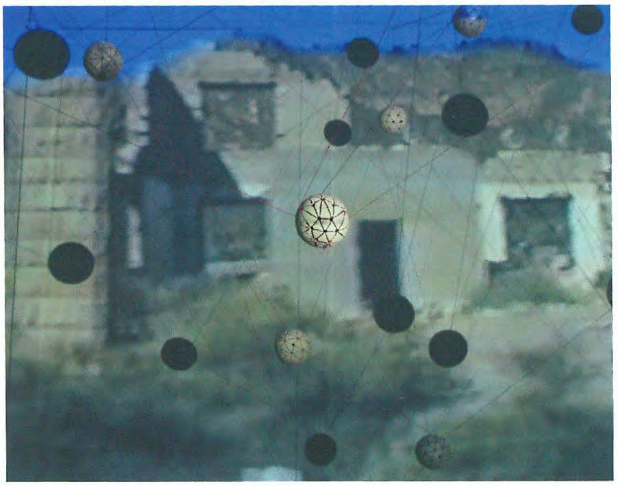
Situato a Garzón, in Uruguay, Piero Atchugarry è una galleria d'arte contemporanea che si concentra sul mercato primario e la rappresentazione di un gruppo selezionato di artisti.
La galleria è stata fondata nel settembre del 2013 a Garzón, e occupa una vecchia stalla convertita. Lo stesso anno la galleria inizio' un programma di residenze; artisti da tutto il mondo sono invitati a rigenerare e creare opere d'arte specifiche ispirate alla calma e alla bellezza del paesaggio e della natura uruguaiana. Il programma si propone di educare il pubblico sui processi artistici convertendo la galleria in uno studio d'artista.
I visitanti sono invitati ad esplorare le pratiche artistiche in situ, nonché a incontrare e scambiare idee con gli artisti. Ogni artista ospite sviluppa un lavoro a Garzón e crea un'installazione per il parco delle sculture di 159 ettari (54 acri) che circonda la galleria, lasciando un ricordo permanente del suo passaggio.
Il focus della galleria è quello di promuovere l'arte a livello internazionale e quindi rappresenta artisti provenienti da Brasile, Italia, Giappone, Uruguay e Stati Uniti. Oltre ad un consistente programma di mostre, la galleria collabora con musei e istituzioni e partecipa in numerose fiere internazionali d'arte in America Latina, Stati Uniti, Europa e Medio Oriente.

Located in Garzón, Uruguay, the Piero Atchugarry is a contemporary art gallery that focuses on primary market and the representation of a selected group of artists.
The gallery was founded in September 2013 in Garzón, occupying an old converted stable. The same year the gallery began a program of residences: artists from all over the world are invited to regenerate and create specific artworks inspired by the calm and beauty of the Uruguayan landscape and nature. The program aims to educate the public on artistic processes by converting the gallery into an artist studio.
Visitors are welcome to come and explore artistic practices in situ, as well as meeting and exchanging ideas with the artists. Each visiting artist develops a body of work in Garzón and creates a site-specific installation for the sculpture park of 159 hectares (54 acres) which surrounds the gallery, leaving a permanent memory of his or her passage.
The focus of the gallery is to promote art internationally and therefore it represents artists from Brazil, Italy, Japan, Uruguay and the United States. In addition to a consistent schedule of exhibitions the gallery collaborates with museums and institutions, and participates to several international art fairs in Latin America, United States, Europe and Middle East.

USA ***Stacey Kalkowski***



Translations of Vibration
Installation
Property of the artist



Nel mio lavoro tutte le cose a cui siamo o saremo collegati sono metaforicamente rappresentate da un filo rosso. Ho scelto il filo rosso a causa di un mito giapponese che crede che tutte le persone che incontrerai e che ti aiuteranno durante la tua vita siano collegati a te tramite un filo rosso invisibile. Questo filo magico può allungarsi o aggrovigliarsi, ma non rompersi mai.
Questo lavoro ha a che fare con l'esistenza simultanea di due mondi diversi. Anche se sono nata e cresciuta negli Stati Uniti, ho trascorso molti anni vivendo e lavorando negli Emirati Arabi Uniti e sento di appartenere a due culture e luoghi diversi allo stesso tempo.
La teoria quantistica del Multiverso afferma che, non appena esiste un potenziale per qualsiasi oggetto in qualsiasi stato, l'universo di quell'oggetto si trasforma in una serie di universi paralleli uguali al numero di stati possibili in cui l'oggetto può esistere, con ogni universo contenente un unico stato possibile di quell'oggetto. Inoltre, esiste un meccanismo di interazione tra questi universi che, in qualche modo, consente a tutti gli stati esistenti di diventare accessibili e influenzabili tra di loro. Concludendo, il mio lavoro esplora l'interazione tra i miei multiversi personali e i loro stati potenziali.

All things to which we are, or will be connected are metaphorically represented in my work as red thread. I chose red thread because of a Japanese myth that believes that everyone you will ever meet or be helped by in your life is connected to you by an invisible red thread. This magical cord may stretch or tangle, but never break.
This work is about existing in two different worlds simultaneously. Though I am from the United States, I have spent many years living and working in the United Arab Emirates and I feel that I am of two different cultures and places at the same time.
The quantum theory of the Multiverse states that as soon as a potential exists for any object to be in any state, the universe of that object transmutes into a series of parallel universes equal to the number of possible states in which that the object can exist, with each universe containing a unique single possible state of that object. Furthermore, there is a mechanism for interaction between these universes that somehow permits all states to be accessible in some way and for all possible states to be affected in some manner.
Thus, my work is about the interaction between my personal multiverses and their potential states.



IT'S GOOD TO BE HER(E), Biennale Arte Dolomiti 2018
Archival Ink Limited Edition Print
Property of the artist



WE ARE HER(E), Biennale Arte Dolomiti 2016
Archival Ink Limited Edition Print
Property of the artist



Global Women Project
Limited Edition Book of 25 copies with Print
signed and numbered by the artist
Hardbound with Clamshell Book

Il libro GWP pubblicato in 2016, ha significato il culmine di un progetto di dieci anni che celebra alcune fra le donne più autorevoli del mondo. Tale libro fu in mostra alla prima Biennale Arte Dolomiti con una limitata edizione in tema intitolata "WE ARE HER(E)" che simbolizza in metafora gli eccezionali traguardi raggiunti dalle donne di GWP.
La metafora continua nella seconda Biennale 2018 con la leggenda della catena montuosa delle Dolomiti, nominata Rosengarten per la sua 'alpenglow', un fenomeno in cui le cime delle montagne assumono un colore rossastro, visibile solo all'alba e al tramonto. Ci si riferisce a questa leggenda nella seconda edizione a stampa limitata "IT'S GOOD TO BE HER(E)" nella quale si raffigurano le rose. Tale inspirazione viene evocata dalla leggenda del Re dei Nani Laurino che aveva coltivato un magnifico roseto proprio tra queste montagne. In un momento drammatico di questa leggenda, il re, credendo di essere stato tradito dal suo amato roseto, lo maledisse facendo sì che la sua bellezza non potesse mai più essere vista dagli occhi umani né di giorno né di notte.
La maledizione aveva notoriamente trascurato le ore dell'alba e del crepuscolo ed è proprio in queste ore - magico momento di "fratellanza" tra notte e giorno - tempo epifania dell'alpenglow, in cui ancor oggi si può magicamente cogliere i colore del fiabesco roseto.
La metafora del roseto in montagna, con il suo essere qualcosa di meraviglioso e misterioso, ispira ed è alla base del tema della biennale di quest'anno.
Il riferimento della stessa leggenda al essere in e tra lo spazio e il tempo enfatizza l'idea e la metafora degli "interstizi" come spazi di confine.
Gli spazi di confine, luoghi cruciali di transizioni, sono schermati e sopravvivono agli effetti delle maledizioni - permettendo nello stesso tempo di essere attraversati e consentendo di originare riflessioni e pensieri generatrici di creazioni straordinarie per originalità e significato.
Lo "spazio interstiziale" assume così interesse tanto che è stato analizzato ed esplorato da diversi filosofi e scrittori (scrittori interstiziali). Questa biennale accoglie opere d'arte che indagano e ricercano la comprensione e la discussione inerente il tema degli "spazi interstiziali".
"IT'S GOOD TO BE HER(E)" e' presentato dal Global Women Project ancora in corso - un ciclo in evoluzione di ritratti multimedia di donne creato da Jennifer White Kuri, la quale ha lavorato per migliorare il loro ambiente fisico, sociale e politico.
Lo straordinario fenomeno 'alpenglow' delle Dolomiti e i loro "spazi interstiziali", sono la metafora per raggiungere il confine di nuove idee, l'essenza dell'arte di Jennifer KuriGlobal Women Project.

Jennifer White Kuri
Special Thanks to J. Kuri Film Director

In 2016 the just published GWP Book signified the culmination of a 10-year project celebrating influential women around the world and exhibited at the first Biennale Arte Dolomiti with a thematic limited edition print "WE ARE HER(E)" symbolizing as a metaphor the GWP having reached great heights.
The metaphor continues in the second Biennale 2018 with the legend invoked by the Rosengarten Mountain Range of the Dolomites celebrated for their alpenglow – the rosy reddish glow only visible after sunset or before sunrise. The legend is referenced in a second limited edition print "IT'S GOOD TO BE HER(E)" and depicts roses inspired from the legend of the dwarf King Laurin who had cultivated a magnificent rose garden at the foot of the mountains but left a curse to hide the Rosy glow from all. Famously, the curse had not included twilight, the magical time of "in-between- ness" – when alpenglow is born and seen.
The metaphor of the Dolomites's rose garden, signifies something marvelous and also mysterious.
The legend's reference to 'in-between-ness' in space and time, emphasizes the idea and metaphor of "interstices" – the crucial tiny spaces that intervene and allow borders to be crossed, thus enabling new thought and powerful creations to be generated.
IT'S GOOD TO BE HER(E), is presented by the ongoing Global Women Project – an evolving cycle of female multimedia portraits by Jennifer White Kuri who have worked to improve their social, political, and physical environments. Northern Italy's Dolomites' unique aspenglow, its interstices, are the metaphor for crossing a border to new thought, the essence of the art in Kuri's Global Women Project..

Jennifer White Kuri
Special Thanks to J. Kuri Film Director



ARGENTINA // AUSTRALIA // AUSTRIA // BRAZIL // CHILE // ESTONIA // FINLAND // FRANCE // GEORGIA // GERMANY // GREECE // JAPAN // ITALY // IVORY COAST // LITHUANIA // SLOVENIA // SINGAPORE // POLAND // RUSSIA // TURKEY // UNITED ARAB EMIRATES // URUGUAY // USA

Biografie
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Biographies



Carlos Enrique Valdéz
Argentina

Date of Birth: September 11, 1965 (Argentina)

2017 Stone monument on Payogasta
which belongs to the cultural project.
2016-2017
Cultural project destined to the knowledge
and valuation of regional identity using stone sculptures.
2014 XXXIV Grand Honor Prize of the province, Salta, Argentina.
2010-2012
Coordination of the cutting and polishing classes.
Social projects using stone.
National Mining of Argentine Republic.

In private collections in: Canada, New York, Chile, Bolivia, England, Scotland, Switzerland, Holland, Japan, Taiwan, Estonia (Tartu, Parnu and Tallin) Turkey, China,Israel ,Romania.

30 exhibitions in Argentina since 1989

At the moment his works are distributed in: Salta, Bs. As, Misiones, Córdoba, Chaco, Tucuman, Catamarca, Entre Ríos, Jujuy and different places of Argentina.

AWARDS AND DISTINCTIONS
FIRST AWARD OF SCULPTURE ACQUISITION.
XXV Provincial Salon of Arts. Salta. Argentina. 2005.

SECOND SCULPTURE AWARD.
VI Municipal Annual Salon of Arts. Salta.Argentina.1997.

THIRD SCULPTURE AWARD.
XVI Provincial Salon of Arts. Argentina.Salta. 1996.

JURY'S SPECIAL DINSTINCTION.
V National Encounter of Sculpture in Wood. L.N. Alem. Misiones. Argentina. 1996.

SPECIAL PRIZE GIVEN BY THE JURY.
II Biennial of arts for a better world. Capital Federal. Argentina. 1992.

JURY'S SPECIAL DINSTINCTION.
VIII Salón Foundation Bank Of the Northwest. Salta. Argentina. 1988.

FIRST SCULPTURE PRIZE.
National Salon for Student of Arts. Neuquen. Argentina. 1986.



Virginia Ryan
Australia

Virginia Ryan is an Australian-Italian binational artist, art therapist and cultural activist who graduated from the National Art School, Canberra (79) and School in Art Therapy (Edinburgh, Scotland 94). Since 1980, she has worked internationally within the disciplines of painting, photography, sculpture and installation, solo and in collaboration with artists, anthropologists and musicians, collaborating with institutions such as New York University, and co-founding FCA Ghana (Foundation for Contemporary Art, Ghana-ongoing) and Make Art Not War NGO in Grand Bassam (now terminated)
Now based in Italy since 1981, she has lived and worked with artists in Alexandria in Egypt (1982 -1985), Curitiba in Brazil (1988-1990), during the breakup of the former Yugoslavia in Belgrade in Serbia (1990-1992), Edinburgh in Scotland (1992-1995) Accra in Ghana (2001-2007) Abidjan (2009-2013) and the Quarter France of Grand Bassam (2014-2016).
Much of her personal artistic research in the years 2000~2010 has been concerned with identity, land and memory, resulting in large scale projects such as 'The Castaways Project' and 'Exposures: A White Woman in West Africa' with renown anthropologist and MacArthur scholar Steven Feld.
Ryan's work has often concerned displacement, migrations, collective memories and their transformation, and has involved multiple engagements with local artists and communities in the varied 'art worlds' she has encountered
Since 2008, she has shown in the Biennales of Malindi, Dakar, Venice and Curitiba; at the city Museum of Curitiba Brazil and The Atelier of Alexandria Egypt, the Whitworth Museum in Manchester; Palazzo Collicola, Spoleto and the Pino Pascali Foundation, Puglia; the National Museum of Accra, Galerie Cecile Fakhoury Abidjan and Galleria Montoro12 in Rome and the first Biennale Alto 2016.



Reinhard Schell
Austria

Born 1971 in Villach, Austria. Lives and works in Spittal/Drau.
Member of Austrian Art Association "Berufsvereinigung Bildender Künstler Österreichs" and of Brazilian Art Association „Associação dos Artistas Plásticos Potiguares"

Exhibitions:

2017 "Euro-Brasil" Palácio Potengi, state art gallery, Natal, Brazil
"Art and Nature", Rotary Art calendar, Weissensee Haus, Weissensee, Austria
"Brazilian Cultural Festival", Alte Burg, Gmünd, Austria

2016 "1st Biennale Arte Dolomiti", Ex Caserma Monte Rite, Cibiana di Cadore (BL), Italy
Zandegiacomo Show Room, Cortina D'Ampezzo, Italy

2015 "1st Venice- Triennale 2015 – In the Name of Freedom in the Art", "Natura Nutrix – Homo Vorax", Palazzo Albrizzi, Venice, Italy

2014 "Focus Latin America, Art Is Our Last Hope" (Mail Art), Phoenix Art Museum, Arizona, USA
"Copa Cultural", "Pensando bem" ("Think about it"), Palácio Potengi, state art gallery, Natal, Brazil

2012 „Um a pensar +" Galeria de Arte do Câmpus Natal, IFRN, (Art University), Natal, Brazil

2011 "Insalata culturale", law firm Vitto Claut, Udine, Italy
„Wir", [We], sculpture (cast aluminium) in the garden of the home for the aged Marienheim Spittal/Drau, Austria

2010 „MorgensternAdler", [Morgenstern eagle], sculpture (cast aluminium) in honoure of Thomas Morgenstern, Olympic champion in ski-jumping, Seeboden, Austria
„AustriaBrasil", municipal office of Natal, Brazil
"III infinita estética particular & Avulsos", Colégio Ciências Aplicadas, Natal, Brazil

2009 „Aquarius und Drautalnixe", [Aquarius an the mermaid of the river Drau], sculpture (cast aluminium) for the new indoor swimming pool, Drautalperle, in Spittal Drau, Austria
„Now every shit is Art", 3. International Mailart Exhibition, Gewölbegalerie, Klagenfurt, Austria

2008 „1 + 1 = 1 – pintura e instalação", [1+1=1 – painting and installation] Solo exhibition, Palácio Potengi, state art gallery, Natal, Brazil

2008 "Dia do Artista Plástico", group exhibition of "Associação dos Artistas Plásticos Potiguares", Palácio Potengi, state art gallery, Natal, Brazil
"Now Every Shit is Art"; Galeria Convivarte, UFRN (Art University), Natal

2007 „Salão Abraham Palatinik de artes Visuais", Art competition Palácio Potengi, state art gallery, Natal, Brazil

2006 „Zeit wird Bild", within the project „solysombra – Bewegung wird Gestalt", [movement bilds form] Galerie Šikoronja, Rosegg, Austria



Fabio di Ojuara
Brazil

Born in 1958 in Natal, Rio Grande do Norte, Brazil
Lives and works in Natal, Brazil and Spittal/Drau, Austria
Columnist of the journal „O Popular", Céara-Mirim - RN
Gives art lessons for the social project Educara Taipu, Rio Grande do Norte.
Member of „Associação dos Artistas Plásticos Potiguares" [Association of Visual Artists of Rio Grande do Norte, Brazil] and of "Berufsvereinigung Bildender Künstler Österreich" [Association of Visual Artists of Austria]
Recent Exhibitions:

2017: "Euro-Brasil" Palácio Potengi, state art gallery, Natal, Brazil
"Brazilian Cultural Festival", Alte Burg, Gmünd, Austria

2016: "1st Biennale Arte Dolomiti", Ex Caserma Monte Rite, Cibiana di Cadore (BL), Italy
Zandegiacomo Show Room, Cortina D'Ampezzo, Italy

2015: "Venice- Triennale 2015 – In the Name of Freedom in the Art", "Natura Nutrix – Homo Vorax", Palazzo Albrizzi, Venice
Performance „Now every shit is art" at the Venice Biennale, Italy and in Berlin, Germany

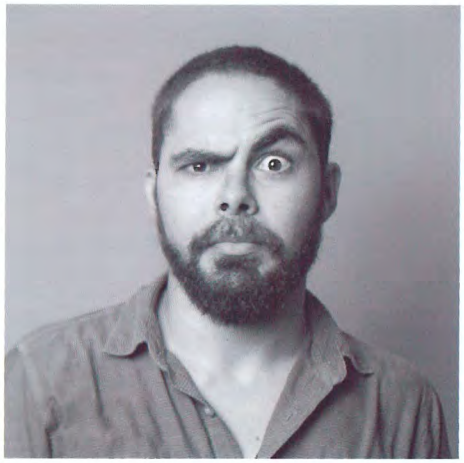
2014: "Focus Latin America, Art Is Our Last Hope" (Mail Art), Phoenix Art Museum, Arizona, USA
"Searching a better place for our earth" Performance, Spittal/Drau, Austria
"Dudu", public sculpture in memory to his son Dudu, Millstatt, Austria

2013: Performance „Now every shit is art" at the Venice Biennale, Italy
Mural painting in Millstatt, Austria

2012: „Um a pensar +" Galeria de Arte do Câmpus Natal, IFRN, (Art University), Natal, Brazil
Performance „Now every shit is art" in Paris, France

2011: "Insalata culturale", law firm Vitto Claut, Udine, Italy
Performance „Now every shit is art" at the Venice Biennale, Italy
Performance „Now every shit is art", in Vienna, Austria and in Paris, France

2010: Annual exhibition of Association of Visual Artists of Austria, Galerie Alpen-Adria, Klagenfurt, Austria
„Kunst im Kontext" (Arte em Contexto), BV Galeria, Klagenfurt - Áustria
„AustriaBrasil", Câmara Municipal de Natal, Brazil
"III infinita estética particular & Avulsos", Colégio Ciências Aplicadas, Natal, Brazil



Daniel Torres
Brazil

Visual artist graduated in Technology in Cultural Production in Natal/Brazil, draws in small scale. One of its characteristics is the strong trait in both his portraits of graffiti and the prints in Indian ink. In addition to his artistic work, Daniel Torres also works as a curator and theater producer.He was a facilitator and teacher in the National Youth Inclusion Program (Projovem) in 2008 and professor substitute of arts in 2010.

Solo exhibitions

2017 PELO PESCOÇO (Up To Neck)
SIGMUND FREUD University | Linz – ÁUSTRIA
GALERIA DE ARTE IFRN CIDADE ALTA - Edital de Concurso para Exposições de Artes Visuais
TEATRO CARLOS CÂMARA – Ocupação Teatro Máquina Fortaleza - CE
GALERIA SESC RN - Edital de Artes Visuais da Galeria Sesc Natal

2013 Intervenção – Tons da Quarentena | Edição de maio do Circuito Cultural Ribeira - Natal/RN

2012 Construção do Traço – Projeto Café com Arte | Teatro Alberto Maranhão - Natal/RN
Construção do Traço – II Diálogos em Produção Cultural | (IFRN Cidade Alta, Natal/RN)

2011 Anônimos - Galeria do IFRN Campus Cidade Alta, Natal/RN)

Group exhibitions

2017 Brasilianisches Kultur Festival Gmünd/ÁUSTRIA | Bildende Kunst aus Brasilien

2017 5ª Graffit Expo Natal – Galeria Newton Navarro, Fundação Capitania das Artes.

2017 3ª INarteurbana | Pixo Associação e Casa Vermelha – Natal/Paris

2017 II Salão Dorian Gray de Arte Potiguar - Fórum Silveira Martins | Mossoró – RN

2017 ATELIÉ A CÉU ABERTO – 2017 | 5º PRÊMIO RUY PEREIRA DE ARTES VISUAIS RN

2016 NASCE NATAL Exposição de Arte – Pinacoteca do Estado | Palácio Potengi – RN

2014 II CONCURSO RUY PEREIRA DE ARTES VISUAIS NO ATELIER A CÉU ABERTO
IFRN – Campus Cidade Alta

2011 I Mostra de Artes Visuais de Ceará-Mirim | Capitania das Artes/FUNCARTE – Natal (RN)

2007 III Salão de Desenho, Natal – CEBE/ZN
Praia Shopping na Poty Livros, Natal
Operart, Instituto Fal na Fundação José Augusto, Natal



Javier Canales
Chile

JAVIER CANALES (1968) of Magallanes origin, realized his studies of Bachelor in Fine Arts in the University of Arts and Social Sciences, ARCIS Santiago.
Assistant sculptor of Harold Krussell, Santiago. He worked in the workshop Concha in the Museum of Natural History, Santiago and in the workshop Gres/ Raku Ceramics of Maximiliano Abiatti, Buenos Aires.
His work has always been shifted between the culture of the almost extinct southern native peoples and nature, it has been a constant and direct reference in his artwork. Textures, colours, gesture and graphic of painted bodies appear not only in his work but also in the concept, generating the deeper relationship of appreciation and awareness with the natural environment of Patagonia, developing links between contemporary art, education, nature and landscape of a unique geographic space.



Toomas Altnurme
Estonia

Fine Art educator, artist, sculptor, designer, curator, photographer

Professional Associations:
Estonian Artist's Association,
Estonian Painters Association,
Estonian Sculptors Union,
Seoul A – Link Artist Group South Korea,
International Association for Monumental Sculpture Events,
Artists in Nature, International Network

Work experience:
2014-2017 Fine Art Instructor in United Arab Emirates University, College of Humanities and Social Sciences.
Fine Art Minor
Courses taught: Painting, Drawing, 3D Design, Designing Media Messages,
Introduction to Art History, Introduction to Heritage, and Culture.
2014 Freelance artist, sculptor, designer, photographer
2013 Art Director, Germany –South Korea digital media corporation RNTS Media in Berlin Germany
2011-2012 Painting lecturer at Estonian Art Academy
2006-2010 Fine Art Art and Graphic design teacher in Tallinn Art School
2005 Fine Art lecturer in Tartu Art College. Mixed media workshop.
2003-2004 Estonian Art Academy, Grata Academy. Painting and sculpture lecturer.
2002 Freelance artist.
1997-2001 English teacher at CPI, Seoul South Korea -Organized art exhibitions and performances.
1999-2001. Fine Art teacher in Kent Academy Seoul South Korea
1996 Cultural Exchange Program: "Up with People", USA.
Organized drama workshops and performances.



Terence Dee
Estonia

Terence Dee is a practicing visual artist, photographer and teacher based in Tallinn, Estonia. For the first time he held the camera in his hands at the age of 7. After the first attempts in photography, his interest shifted to moving pictures. Thus, his early career kicked off as a director of photography for animations. After a successful debut in Cannes International Film Festival, a door opened for him to the world of media – MTV Europe in 1995, London Weekend Television in 1996, Estonian media publishing company Ajakirjade Kirjastus in 2000. However, his successes followed a major shift in a new direction - he received his B.A. (arts and photography) from Estonian Academy of Arts in 2009, M.A. from Tallinn University in 2014. Today Terence Dee is exhibiting nationally and internationally, most recently Icones Mutantes in Paris art gallery "12 avenues des arts" in 2017.



Kristin Reiman
Estonia

Solo shows
2017 Wearing Out and Weathering Hobusepea gallery (Tallinn, EE)
2017 Claritin Haapsalu Gallery (Haapsalu, EE)
2016 Marble Balance EKA Gallery (Tallinn, EE)
2016 Idle Time Disquiet Rundum artist-run space (Tallinn, EE)
2014 Take Care (with Gina Hendry) LIIIM3 (Antwerpen, BE)

Selected group shows
2018 INTOTO 6 Fondation d'Entreprise Ricard (Paris, FR)
2018 Festival der Junge Talente Frankfurter Kunstverein (Frankfurt am Main, DE)
2018 Monument Contest / State is Not a Work of Art Tallinn Art Hall (Tallinn, EE)
2017 Kilometre of Sculpture @ Tallinn Art Week Freedom Square (Tallinn, EE)
2017 INTOTO 3 Le Molière (Paris, FR)
2016 False Evidence Appearing Real EKKM (Tallinn, EE)
2015 Spring Exhibition Tallinn Art Hall (Tallinn, EE)
2015 Sensitive Nature of Becoming Kanuti Guild (Tallinn, EE)
2015 Pussy Envy (Ladyfest 2015) Hobusepea gallery (Tallinn, EE)
2014 Näitus Kopli tüdrukutele / Nancy Nakamura Ideederiiul Jaik, Keedus, Keskküla, Maasik, Nirgi, Reiman, Õllek (Tallinn, EE)
2014 Feeling Queezy?! EKKM (Tallinn, EE)
2014 Kilometre of Sculpture Rakvere, EE
2014 Audio Walk to the North (BiteVilnius) Dailininkø sàjungos galerija (Vilnius, LT)
2014 Portrait of Unseen (Young Sculptor Prize Show) ISFAG@ EKKM (Tallinn, EE)
2013 Escape Landscape Tartu Art House (Tartu, EE)
2013 Dimensions Variable (Young Sculptor Prize Show) Vaal Gallery (Tallinn, EE)
2013 Palm Snacks Raja Gallery (Tallinn, EE)



Uku Sepsivart
Estonia

Uku Sepsivart is born 1988 Estonia, Rakvere. He has obtained both his MA (2015) and BA degree (2009) from the department of sculpture and installation of Estonian Academy of Arts. In 2012 he started MA studies in the same department. During the studies Sepsivart has taken additional courses in Finland - in 2009 in Villu Jaanisoos studio and during 2013-2014 in Helsinki Art University. The artist has been taking part in several street-art festivals and has released a book about street-art together with Tõnis Palkov and Andres Siplane. In 2012, Uku Sepsivart was awarded the Young Artist Prize (by non-profit organization Noor Kunst and Estonian Academy of Arts). In recent years Sepsivart has been practicing process art and opened up nature related topics. Sepsivart cooperates with animals, and from these encounters new works of art arise. The results of his artworks open up new lines of thinking and offer new experiences concerning the division of labour between animals and humans.



Kaisu Koivisto
Finland

In her work Kaisu Koivisto incorporates photography, sculpture and video into installations. The core of her work touches the notions of place, history and landscape, and the different ways in which environments are represented, commodified, and stereotyped. Kaisu Koivisto is inspired by rough wilderness such as mountains and the arctic landscapes, as well as by the signs of human activity in a post-industrial environment. She has a soft spot for semi-urban places in which processes of erosion and growth are visible. Her interest in cultivated and restrained nature leads her to metropolises as well as areas no longer in focus of geopolitical attention. Places in a dreamy state of oblivion such as former Cold War nuclear missile bases and abandoned military areas in Eastern Europe. The political dimensions of the locations and sceneries remind one of their troubled past and an uncertain future. Kaisu Koivisto´s work has been shown for instance in the following institutions: Museo Hendrik Christian Andersen, Rome; Kiasma Museum of Contemporary Art, Helsinki; Reina Sofia Museum, Madrid; PS 1, New York; Kumu Art Museum, Tallinn, Estonia; Tokyo Metropolitan Museum, Tokyo. Kaisu Koivisto (b.1962) lives in Helsinki, Finland. She holds an MFA from the University of Art and Design Helsinki.



Kara Luhtanen
Finland

19 years old Kara Luhtanen has studied abstract painting from 2002 to 2016 in Annantalo Art Centre for Children and Youngsters. She will graduate this spring from Rudolf Steiner School and was accepted for four years undergraduate Art Direction -program in Polimoda, Firenze. She will start her studies in Firenze in October. Kara's art has been shown in several group art exhibitions in Finland. Her paintings have been sold to private collectors and investors. Biennale Arte Dolomiti is the first exhibition outside Finland where her art is exhibited.



Eva Malm
Finland

Born 1970 in Finland, Eva Malm spent her childhood and teenage years in the countryside, cultivating her deep underlying love and respect for nature. She currently lives and works in Estonia – mainly on the small island of Saaremaa.
Eva developed her love for painting in 1997 and has since produced "custom made" artworks for private clients, architects, hotels, restaurants and other business premises. To date, she continues painting with mixed techniques.



Marianna Uutinen
Finland

1961 born in Pieksämäki, Finland lives and works in Helsinki, Finland and Berlin, Germany

Solo Exhibitions (Selection)
2017 WAIT LIGHT, Städtische Galerie Wolfsburg, Wolfsburg, Germany Artist's Space – Marianna Uutinen, Weserburg Museum of Modern Art, Bremen, Germany
2016 Free, carlier | gebauer, Berlin, Germany
2015 Plastic Sky, Galerie Forsblom, Helsinki, Finland
Trans, carlier | gebauer, Berlin, Germany
2013 Last Supper, Salon Dahlmann, Berlin, Germany (together with Anselm Reyle)
2007 Ytimestä / Coring, Kunsthalle Helsinki, Helsinki, Finland; Mikkeli Art Museum, Mikkeli, Finland; Turku Art Museum, Turku, Finland

Group Exhibitions (Selection)
2017 Dreamaholic / Miettinen Collection, Weserburg Museum of Modern Art, Bremen, Germany
2016 Illumination, Lousiana Museum of Art, Copenhagen, Denmark
2014 Einblicke, Collection Wemhöner, Osram Höfe, Berlin, Germany
Kosketus, EMMA, Museum of Contemporary Art, Espoo, Finland Superpop!, Serlachius Museum, Mänttä, Finland
2013 Curated By: Why Painting Now, Kerstin Engholm Gallery, Vienna, Austria
Kiasma Hits, Kiasma Museum of Contemporary Art, Helsinki, Finland
Lies about painting, Museum of Modern Art, Malmö, Sweden ICASTICA 2013, Arezzo Biennial, Arezzo, Italy
2010 Memory Traces, Ludwig Museum, Koblenz, Germany; The Finnish Institute in Germany, Berlin, Germany
Carnegie Art Award, Listasafn Islands, Reykjavik, Iceland; The Royal Academy of Fine Arts, Stockholm, Sweden; Kunsternes Hus, Oslo, Norway; Kunsthalle Helsinki, Helsinki, Finland
2008 Image and after, Kiasma Museum of Contemporary Art, Helsinki, Finland
Zuordnungsprobleme, Johann König Gallery, Berlin, Germany
2006 The Saastamoinen Foundation Art Collection, EMMA - Espoo Museum of Modern Art, Espoo, Finland
Immaginaire Féminin, OPEN2002, Venice Lido, Italy
2000 Premio Michetti, Museo Michetti, Palazzo San Domenico, Francavilla al Mare, Italy
North, Kunsthalle Wien, Vienna, Austria
The Nordic Postmodernism, Kiasma Museum of Contemporary Art, Helsinki, Finland
1998 Momentum, Nordic Festival of Contemporary Art, Moss, Norway This Side of the Ocean, Kiasma Museum of Contemporary Art, Helsinki, Finland
1997 The Venice Biennale, The Nordic Pavilion, Venice, Italy
1995 ARS '95, Kiasma Museum of Contemporary Art, Helsinki, Das Abenteuer der Malerei, Kunstverein für die Rheinlande und Westfalen, Dusseldorf, Germany; Württembergischer Kunstverein, Stuttgart, Germany



Anne Cecile Surga
France

Anne Cecile was born in 1987 in Lavelanet, France. She demonstrated a natural interest in art and other manual activities during her childhood, and in 2000 she entered her first drawing and painting class. She learnt classical rules of compositions, anatomy, and harmony of colors along with different techniques such as drawing, pastel, china ink and oil painting. This first classical study of art would be the foundation for the artistic development to come. Anne Cecile enrolled in a business school in 2006 while studying clay sculpture in the evening. She later graduated with a Master in Business Administration. This is also the period when she took all the opportunities offered to her to travel and discover the world. Her travels brought her to live in countries such as Mexico, Turkey, in Florida, and in Singapore; and she travelled to even more countries. In 2012, she went to New York City where she graduated with a Master in Art History. Because of her exposure to a multitude of aesthetics and cultures, Anne Cecile is inclined to develop a universal artistic style: a style that aims to be understandable by most people, an art that speak directly to the heart of the viewer.
In 2013 Anne Cecile stayed at the Fundacion Pablo Atchugarry where she learnt how to cut marble.
Following this experience marble becomes her favorite material, but she will keep on creating with other material such as papier mache, plaster and steel. In 2015, she decides to entirely dedicate her life to her artistic practice and open her studio in the Pyrenean Mountains in France. Little did she know these mountains were full of marble as well. She thus integrated French marble to her practice, while keeping on working on Carrara marble.



Zura Apkhazi
Georgia

1968 born in Gori, Georgia

Exhibitions

1996 Central House of Arts Moscow, Russia
1998 Contemporary Arts Gallery, Tbilisi
1999 Solo Exhibition "7 Day" (GI-)
Gallery of Georgia-Italian Society, Tbilisi
2001 Solo Exhibition "Compressed Space" GI-Gallery, Tbilisi
2002 Solo exhibition "black and white Silhouette" Gi gallery
2002 "Negatives are lost" State Museum of Literature Gallery, Tbilisi
2003 National Art Gallery, Tbilisi
2003 Goethe-Institute Project, Tbilisi
2004 "Dinner for Everybody: "Karvasla" History State Museum, Tbilisi
2004 "Tsingi", State University Library, Tbilisi
2004 "Medea, Kolhis, Argonauts"- Project group Exhibition, Tbilisi
2005 Art Caucasus "Second body" group project, GTS-Hall, Tbilisi
2008 "Meet pirosmani-2" exhibition,
History State Museum Karvasla, Tbilisi
2009 Solo Exhibition "black and white negatives",
French culture Centre, Tbilisi
2010 Solo Exhibition, Gallery "Lisstros", Berlin
2012 Contemporary Arts Gallery, Tbilisi
2012 "Georgia-Deutcher kulturverein Regenburg e.V",
Regensburg
2012 "Georgia on my mind" state gallery "Alte Shule Adlershof",
Berlin
2013 Solo Exhibiton, " ARS MEDICINA"
"Museum of Medical History", Tbilisi
2013 Group project "Kvali" , "Karvasla"
History State Museum, Tbilisi
2014 Solo Exhibition "Own LHC", Gala Gallery, Tbilisi
2017 Solo Exhibition. "Black Box Records" Dédicace Gallery's project for Artisterium 10.



Alexander Gegia
Georgia

ალექსანდრე გეგია
28.04.1980

1998-2004 თბილისის სახელმწიფო სამხატვრო აკადემია
2004-2012 დუსელდორფის სამხატვრო აკადემია,
პროფესორები, იორგ
იმმენდორფი, მარკუს ლუპერცი, ანდრეას შულცე
2012 დიპლომი, პროფ. ანდრეას შულცეს მაისტერშულერი

გამოფენები

2007 გოეთეს ინსტიტუტი, დრეზდენი, გერმანია
2008 „Klasse Immendorff, von Pferden und Affen" ლუდვიგ მუზეუმი, კობლენცი,გერმანია
2008 გოეთეს ინსტიტუტი, როტერდამი, ნიდერლანდები
2008 „Project Flux" Sino-German Contemporary Art Exchange Exhibition, Sichuan University Art Gallery, Chengdu, China
2008 „205", Das Seewerk, მოერზი, გერმანია
2010 „Exchange MUC-DUS", White Box, მიუნხენი, გერმანია
2011 „Exchange MUC-DUS", E.ON, დუსელდორფი, გერმანია
2012 „Augenlicht" WGZ-ბანკი, დუსელდორფი, გერმანია
2013 „Auf der ewigen Reise", E.ON, დუსელდორფი, გერმანია
2015 პროექტი „191°S", Salon des Amateurs, დუსელდორფი, გერმანია
2015 „191°S", Weltkunstzimmer, დუსელდორფი, გერმანია
2016 „Kö meets Art", დუსელდორფი, გერმანია
2017 „Blue Is The New White", Atelier Alen, მიუნხენი, გერმანია
2017 „Limits Of My City" თბილისის ისტორიის მუზეუმი

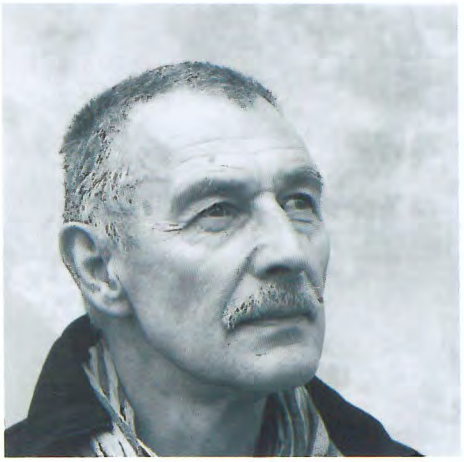


Manuchar Okrostsvaridze
Georgia

1974 born in Tbilisi, Georgia.
Lives and works in Tbilisi, Georgia.

Selected exhibitions :

2017 "Content Unavailable", "Dedicace Gallery", Tbilisi, Georgia.
2017 Rustavi City International Sculpture Symposium. Rustavi, Georgia.
2017 "Spying Future" – Klaipeda Cultural Communication Center. Klaipeda, Lithuania.
2016 "Spying Future" – National Scientific Library. Tbilisi, Georgia.
2016 Art Festival "ARTRA" – Ambrolauri, Georgia.
2016 Green". – Georgian National Art Gallery. Tbilisi
2016 "Spice Up"(solo exhibition). – Institute fur Alles Mogliche, Berlin, Germany.
2015 "Back Side of a Mirror"(solo exhibition) Tbilisi History Museum.
2014 "Plastic Idols" – Writers House of Georgia, Tbilisi, Georgia.
2013 "Moon Museum" – National Art Gallery. Tbilisi.
2013 Artisterium– 6th Tbilisi International Contemporary Art Exhibition and Art Events.
2013 "Ideographic Objects" - Writers' House of Georgia.
2013 "For John Cage at 100" – National Art Gallery. Tbilisi.
2013 "Hyperposition" (in cooperation with Konstantin Mindadze) - Georgian State Museum of Arts.
2012 Artisterium – 5th Tbilisi International Contemporary Art Exhibition and Art Events.
2012 "Existere"(Solo exhibition) - Gallery "Academy+",Tbilisi.
2011 "Makulatura"(Wasted Paper) - Tbilisi Doll Museum, Tbilisi, Georgia.(Drawings) (curator and participant),
2011 "Body & Soul" – Gallery "9", Tbilisi, Georgia. (Drawing) (Group exhibition)
2010 Duo exhibition with Tatia Darchiashvili – "Gallery 9" Tbilisi, Georgia.
2009 "Cloisonne Enamel from the Land of Golden Fleece", UN office, New York, USA
2007 "Cloisonne Enamel from the Land of Golden Fleece", Madrid, Spain
2007 "Cloisonne enamel from the Land of Golden Fleece", office of European Council, Strasburg.
2006 "New generation in Georgian contemporary arts", gallery "Kopala", Tbilisi, Georgia
2006 International biennale of enamel art - "New Wave", "Chardin Gallery, Tbilisi, Georgia.
2005 "Chardin" Art Gallery, Tbilisi, Georgia.(Duo exhibition)
2005 Museum-Gallery of Exclusive Porcelain, Moscow, Russia. (Duo exhibition)
2004 International biennale of enamel art "New Wave", Gallery "Chardin", Tbilisi, Georgia.
2002 "Contemporary Georgian Exlibris", Museum of Literature, Tbilisi, Georgia
2002 Exhibition of young graphic artists (Drawings), gallery "N", Tbilisi, Georgia
2000 Exhibition dedicated to the 175th year anniversary of Impressionism, "Old gallery", Tbilisi, Georgia.



Stefan Soravia
Germany

Born in Ulm
1976 - 1980
Study of graphic design at College of Design, Pforzheim
1982 - 1987
Study of painting at College of Fine Arts, Braunschweig, prof. Ben Willikens
Seit 1984 Assistant of Ben Willikens
Work stay abroad in Italy, Norway, South Africa

Exhibitions (selection)

2017/18 Biographie Natur, Fabrikgalerie, Lauda

2017 10 European and 10 Brazilian artists
Rio Grande do Norte, Natal, Brazil
2016 Biennale Arte Dolomiti
2015 trans-form, Städt. Galerie Fruchthalle, Rastatt
2014 „Waldeslust", Museum Würth, Rorschach
2011/12 Kühle Analysen "Kunstmuseum Celle"
Mit Sammlung Robert Simon
2001 'Down to Earth' Galerie Carol Johnssen, München
2000 Galerie Peter Zimmermann, Mannheim
1998 Gedächtnis des Waldes' Galerie Seitz und partner, Berlin
1995 Nine German artists' Museum the Sandton art Gallery, Johannesburg,s.a.
1988 36. Jahresausstellung Deutscher Künstlerbund - Stuttgart Kunsthalle Heilbronn
1987 Palazzo Crepadona, Belluno, Italien



Yiannis Galanopoulos
Greece

Yiannis Galanopoulos has been a visual artist for the past sixteen years. He has participated in numerous solo and group international art exhibitions in Europe, UAE, the USA and Japan. His work has been acquired by private and public collections. He has a BFA in Photography and Audiovisual Arts from the Technological Institute of Athens, a Master of Arts degree in Humanities from Old Dominion University, and a Master of Fine Arts degree in Visual Studies from Norfolk State University. He holds a lecturer's position at United Arab Emirates University and server as the coordinator of the Fine Arts Minor, while retaining an ongoing exhibition, research and university service records. He is currently Ph.D. candidate at RMIT Australia.

SHORT STATEMENT

Art represents for me, a highly creative, never ending mind game, where novelties are created under flexible rules and flexible objectives. Success, or failure, within that context of flexibility, is less important than the process itself. I value the sense of satisfaction from that process as an end in itself, and its final product, the artwork, as a generator for such an end. On the whole, I consider artistic creation, as an applied expression of self-fulfillment and freedom to play. Although creation is a process in flux, I have identified the core drives of my bodies of work. These are the "anticipation of a discovery" and the need for "experimental versioning".



Maria Foskolaki
Greece

She was born in Athens. She was taught painting by Giannis Tsarouchis. She studied architecture in the Aristotelian University of Thessaloniki.
In Athens she worked as collaborator in big architectural offices. From 1998 to 1993 she studied painting at the Superior Faculty of Good Arts. Her diplomatic essay was presented in a special exhibition at the Municipality of Thessaloniki. The drawings of her work were presented also in Athens, in the historical room of art "Ora", in 1997, in the frame of presentation of new authors.
Then, she presented a new collection of landscapes inspired from harbours and industrial landscapes with oil paintings and water colours in the room of art "Astrolabe".
She worked as collaborator in internationally known Greek company of decoration of cruise ships.
The search of her personal style, led to a series of work with complex subjects. In this units dominate the person and the interpersonal relations. She draws from the modern daily life and the Greek art as it is presented over the time with the unique and unlimited psychological refinements and symbolisms.
Certain of her precocious work were presented in the room of art of Stavros Michalaria in Malakasa.
The completed presentation of this unit of work was realized in the known room of art "Titanium" Giagiannos, in 2007, entitled "Statues' Histories".
Since then the painter works systematically in works of also wide subjects with 'encaustic' in paintings of medium and big dimensions.



Cristina Ricci Curbastro
Italy

Nata a Genova nel 1966, si è diplomata presso l'istituto d'Arte per la Ceramica di Faenza e ha poi frequentato il biennio di specializzazione in arte plastica. Successivamente si è laureata presso l'Accademia di Belle Arti di Bologna frequentando il corso di scultura. Attualmente affianca alla attività artistica
Quella di progettazione di interni.

Esposizioni più significative

- Tutti insieme spensieratamente - Spazio Brandale, Savona a cura di Antonio Battaglia
- Bipersonale Spazio Culturale Renzo Cortina, Milano
- Concorso "Occhi rovesciati presso Circuiti dinamici", Milano
- Esposizione presso Galleria Francesco Zanuso, Milano
- Esposizione presso Galleria d'Arte Gollini, Imola (Bo)

Esposizioni Recenti

- 2016 - Esposizione presso galleria Wiki Arte, Bologna
- 2016 - Esposizione Biennale di Asolo(TV)
- 2016 – Mostra personale presso "Engel & Völkers", Cortina d'Ampezzo
- 2017 - Finalista per la Biennale di Roma
- 2017 - Mostra personale "Esistenze Riflesse", Rocca di Dozza - (Bo)

Partecipazioni

- 1985 - Primo premio internazionale "Bernardaux", Parigi
- 2014 - Segnalazione Celeste Prize 2014
- 2015 - Segnalazione Celeste Prize 2015
- 2015 - Concorso "Still life" presso Circuiti dinamici, Milano
- 2016 - Partecipazione concorso internazionale "Dave Bown projets 2016", Boston
- 2016 - Partecipazione Celeste Prize 2016



Franco Oliveri
Italy

Born in Venice in the distant '51, Olivieri lived there until he was 20 years old. Then he moved to Mestre and finally to Cadore. Always passionate about photography, as an amateur, he started with the legendary Zenith, then a Nikon EM; he has participated in various competitions and won a national prize in '82.
He has participated in several solo and collective exhibitions, where he received very good credits from both gallerists and critics. In 2016 he took part in the first BIENNALE ARTE DOLOMITI on Monte Rite with 40 other artists from all over the world.
In 2017 he participated to the EXPO EUROBRASIL, in Nadal, Brazil, as the only representative for Italy. He also took part in a show in Ljubljana at the Italian Institute of Culture, where his photos of Cadore were implemented as the background for the presentation of the candidacy of 'Cadore Capital of Italian Culture 2020'. In 2018 he had his first solo show with only black and white photographs.
He likes to move a little 'everywhere, from color to black and white from the real image to the elaborate one. He collaborates with several newspapers and magazines that have also gratified him with several first pages and covers.
He is enrolled in several photographic communities where he participates in numerous contests, often resulting in top positions and receiving positive comments from amateur and professional photographers from Italy and abroad.



Renata Olivotti
Italy

Renata ha iniziato con il realismo per poi evolvere progressivamente verso l'astrazione.
Ha esposto a Buenos Aires, Roma, Barcellona, Perugia, Fratta di Portogruaro, Fratta Polesine ed ha partecipato a svariate mostre ed ex-tempore nel bellunese, ha inoltre partecipato a concorsi ottenendo premi e svariati riconoscimenti .



Paolo Lorenzo Parisi
Italy

Paolo Lorenzo Parisi (1956) lives and works in Genoa.

Always interested in painting of the masters of '900, Parisi begins as a self-taught and participates in various collective exhibitions. In the nineties, he creates his first conceptual works. The critic and poet Giuseppe Mortara introduced him to the writer and artist Milena Milani, who had invited him in various group and personal exhibitions. His friendship with Rosa Leonardi and the architect Bruna Soinas was important to him. The gallery "Il cancello" presents him in personal and collective exhibition. Gallery "Passo blu" presents him to Genoa, Milan, Barcelona. After a group exhibition in the United States in Las Vegas he begins a relationship with "Galleria 44" which exhibits his works several times in Switzerland (Lissach, Langenthal, Zug).

He has exhibited his installation "Contemporary cakes" in Genoa, London, Venice and Switzerland and at the Diocesan Museum in Genoa.

His works are exhibited in several Italian cities from the gallery "Immagine e colore e Divulgarti. In recent years the "Galleria 44" of Genoa and "Silbernagl Undergallery" in Milan hold permanently his work. In 2014 Parisi was at the "Biennale China Italy".

That year he was invited by in the museum Sciarborasca (Genoa-Cogoleto), for a solo exhibition in the "Day of Remembrance 2015" during which he created the installation / performance "dziekuie".

"Biennale Arte delle Dolomiti" - 2016 ex CASERMA a Monte Rite, Cibiana di Cadore (BELLUNO - ITALY)

"Fratture composte 1997 - 2017" - Silbernagl Undergallery Daverio (VARESE - ITALY).

He was also invited by the City of Comago (Varese) in the church of San Rocco for the exhibition "The Dark Side" and he's been invited to the event "Cross the Skull" of "Gallery Undergallery" in Milan. His works are auctioned (Wannenes) and are present in public and private collections in Italy and abroad.



Luca Peroni
Italy

Born in Vicenza, 1963, Luca Peroni has always been passionate about technology, photography, design and art. With TOKY, a company specialised in architectural surfaces, his inquisitive nature and passion for research and have led him to study resin and various materials. This study of materials is the force behind his art.
Moreover, his enormous dedication for oil paintings acts as a springboard towards innovative creations, studies of matter, and tones. With imagination and creativity inherent in his work in design and photography, he reinterprets existing work by testing the impact of specific elements. The rearrangement of glass, the reuse of demolition material, the use of "Bricole," of lichens and of metals make his creations unique works.
Art for Peroni involves divertissement, colour, sensation and emotion, and he will always be up for finding novel, innovative and original solutions.



Paolo Socal
Italy

PA (Paolo Socal) was born in Treviso in 1964, where, today, he lives and works.

That which bridges the different themes of his work is the search for an almost emotional immediacy in his expressive method.
The tension in his figurative work and the suggestiveness of his landscapes are free of the typical restrictions which give them an essentiality of color and a material strength in lines. There is also a kind of expressionism added that makes the only essential language from pure perceptions.

"Painting is a deep passion for me. It's a way of giving form to my feelings, from a certain point of view it can be seen as a frenetic race to discover what will be created. I hold my breath until that which makes me feel at peace and feel emotional comes to life, because that is what I expect for myself and that is what is expected by those who see my paintings".



Thomas Prearo
Italy

The young painter from Padua, Thomas Prearo, was born on 09.08.1982 in the picturesque Euganean Hills. He lives and works in Galzignano Terme. Thomas, an artist with disabilities, had already showed aptitudes towards the use of colours at a very young age, which were later developed during his school years. He attended the Art Institute "Pietro Selvatico" in Padua where he was directed towards the specialization in " Painting and Decoration". During his first years in the Institute he was guided by Professor Cristina Boaretto, a person whom with he has a special bond. She has managed, regardless all the difficulties, to give him a good foundation that has proved to be very useful later in his works. After finishing school in 2006, he came into contact with the Art's critic Gabriella Niero, who, after seeing over fifty of his paintings decided to expose some of them at the exhibition " Emergent painters" at S.Vidal Art's Gallery in Venice . It was his first exposition and from that moment Thomas has started his professional career, exposing in Italy and abroad.
The artist uses the 'Stream of thought' technique to extract images from his canvas, without having the perception of what it will become and the result comes out almost immediately. Only after the image has been completely defined, a title is given to the painting. In some cases images that represent faces can be seen in his paintings.

At the 1° "Biennale della Creatività" at Verona 2014 inaugurated by Vittorio Sgarbi in presence of his godmother Katia Ricciarelli and art critics Paolo Levi, Thomas expressed on stage his thoughts on art and disability: "Even those with disabilities can make art".



Carla Tolomeo,
Stefano e Riccarda Contini

Carla Tolomeo
Italy

Carla Tolomeo was born in Pinerolo (TO), but she grew up and studied in Rome where she was formed as painter. Encouraged by Giorgio de Chirico and later by Guttuso, Gentilini and Attardi, in 1971 she exhibited in Lugano, inspired by the Japanese painting.
It would be another illustrious name of the Italian culture, Giovanni Testori, to introduce her to the Cavour Gallery (Milan), through the exhibition Le storie di Erodiade. After moving to Milan, Carla Tolomeo began a new fervent season, developing her studies on the works of Vittore Carpaccio.
Between 1976 and 1980, Carla Tolomeo exhibited in Europe: Vienna, Geneva, Zurich, Athens.
To the memorialist Giacomo Casanova, she would dedicate drawings and etchings, accompanied by the words of Leonardo Sciascia.
After an interesting experience in Paraguay, Carla Tolomeòs work would once again find its centre in Milan.
Besides producing her creative works, she taught engraving at the Brera Academy and at the Venetian Academy of Art.
In 1995, the Casa Mantegna invited Mrs. Tolomeo to Mantova, where she exhibited a sequence of Variazioni of the works of Mantegna. In 1996 her works were exhibited in Prague at the Museo del Lazzaretto Italiano and then in Zagreb at the Italian Culture Institute.
In 1997, Carla Tolomeo is invited in London at the Leicester Galleries with a great exhibition: A Tribute to Leonardo. In the same year, she exhibited Le Sedie, that represents a turning point in her production. With these creations, a pretext of cultural enjoyment, the artist surprised her collectors. As she herself wrote in the presentation of her first catalogue dedicated to the Sculpture-Chairs, her philosophy is the mutation/transformation of any object into an artistic object, beginning with the simplest household item: a chair. Encouraged by her life's experiences, her studies, the memory of her old teacher, Giorgio de Chirico, Carla Tolomeo is capable of transforming the chair into a totem, a fish movement, a gigantic flower etc.
Her Chairs-Sculptures become something magical that brings to mind memories of our infancy, with the mischievousness of a well-lived life.

Carla Tolomeo is an eclectic artist with many interests: she writes, she is constantly documenting the life of Giacomo Casanova, she has been operating for about thirty years in the art world. Although she proved to be a praiseworthy artist with her exhibition at Palazzo Reale in Milan in 1992, real success in Italy and internationally, came as a result of her extraordinary Sculpture-Chairs. Initially Hermès, Neiman Marcus, Missoni, Blumarine, followed by affirmed national and international galleries which became windows to a world that have given and still give visibility to her bold sculptures in silk velvets and sequins, with baroque and seductive forms. The Tolomeo Chair is now a matter of culture and habit together. Her works are shown at international auctions and are part of Contemporary Art Museum collections. Her works are in demand by gallerists from all over the world. The Chairs can be admired at FIAC in Paris, at Miami Art Basel, at ARCO in Madrid, at Arte Fiera in Bologna, as well as at MIART; they are sought after for important exhibitions, not least of which the Museum of Modern Art in Milan, the Pushkin Museum in Moscow and the Sheremetey Museum in St. Petersburg.
From sculpting in marble to the rediscovery of painting, from ceramics to her extraordinary drawings and once again her Chairs, always something new, always elegant, defying every law of gravity. In the summer of 2017, she accepted the task of working as a scenographer, designing the backdrops for the great Turandot.

Carla Tolomeo links her name mainly to the creations and realization of the "Sculpture-Chairs": unique pieces which recall the shapes of flowers, fruits, plants transformed through her lively and playful imagination.
Huge scarlet peonies, amazing lilac-hued roses, extraordinary silvery camellias ...not to mention the butterfly wings with delightful shades of violet and gold; pineapples puffed up with softness and color. Everything is large, exaggerated, paradoxical, in Tolomeo's World, as only dreams can be.
An exuberance of colors that express joy for life and a mind with an inexhaustible energy, constantly searching for different forms of expression.
Carla Tolomeo's artistic journey is quite strange.
She began painting at a young age, under the guidance of the great De Chirico.
Prestigious awards soon began to arrive from all over the world, thanks to a refined, sophisticated and studied art expression.
Coincidentally, Life leads her to offer her intelligence, her creativity towards a different expression of art: sculpture.
The playfulness, which is intrinsic to her, emerged to express itself with chairs that appear to have arrived straight from Alice's World.

She is therefore, an artist, endowed with immense talent and personality, who within herself maintains intact that gift of youthful thinking which allows her to see beyond reality...far away. Where the future merges with a dream.



Valerio Toninelli
Italy

Valerio Toninelli was born in Pistoia in 1951.
In the mid- seventies, he took an interest in painting, first with a clear influence of the Tuscan Macchiaioli School, then with figurative experimentation linked to the description of social minorities.
Toninelli in this period he took part in various group exhibitions in central Italy, obtaining the first critical and prize rewards.
At the same time its expressive vein finds spaces in the word: Thanks to Poetry, it has the opportunity to compare itself with figures such as Mario Luzi and Piero Bigongiari.
From the early nineties, Toninelli departed from the figurative and delved into abstraction and experimentation.
It is in this prolific period that the artist began to use new and different materials, installed and shaped on the canvas in swirling and conscious movements taking on a whole new road linked to sculpture.
Toninelli has been part of many solo and group exhibitions in Italy and all over the world. He has recently captured the interest of major eastern galleries, participating in the International Art Festival in the 798 district in Beijing, paving the way for new and important collaborations.



Sarah Laura Nesti Willard
Italy

Sarah Laura Nesti Willard has been working as a free-lance illustrator, graphic artist and muralist in different European countries as well as overseas.
She has specialised in Animation and Illustration at Kingston University and received a Master in Visual Communication and Design from the Royal College of Arts in London.
After a few years of working as an illustrator and muralist, Sarah decided to undertake the path of Art educator. She is currently working as an art instructor at the United Arab Emirates University, in Al Ain. Sarah's work is always meant to suit her commissioner's needs; this is why her style continuously changes from illustration, to photography or to 3D. Sarah's approach to art is to understand other people's feelings, words and perceptions and to interpret them visually.

Exhibitions:

2010	'American Prints 25th Ed.' – group exhibition – Valencia, SP
2009	American Prints 24th Ed.' – group exhibition – Valencia, SP
2007	'Un Cuento en el Lienzo' – group exhibition Galeria Imprevisual, Valencia, SP
2006	'Boredom' – Solo exhibition Al Margen Cultural Centre-Valencia, SP
2005	'Monsters' – Solo exhibition - Café Negrito, Valencia
2005	'Monsters' – Solo exhibition - L'Espai, Ruzafa, Valencia
2004	'Double Personalities' Solo exhibition Kensignton Gore, Royal College of Art, UK.
2002	'Exposed' – group exhibition, Penrhyn Rd Gallery. Kingston Upon Thames, UK.
2002	'Illustrations' - group exhibition Coninsby Gallery, 30 Tottenham St., London, UK
1997	'Artisti Nel Borgo' Outdoor group Exhibition Department of Culture of the city of St.a Margherita, IT



Yubah Sanogo
Ivory Coast

Yubah Sanogo was born December 15, 1984 in Bingerville, Ivory Coast; attending the Bingerville Applied Arts Center (technical diploma in applied arts with honors). He was studio assistant in the ateliers of Maitre Jacques Stenka and Australian artist Virginia Ryan. His works have already been shown in Italy, and appear in the catalogs and leaflet of prominent exhibitions in his own country. Yuba now works at Kool Studio in the Unesco World Heritage Site, Grand Bassam.

Yubah Sanogo work for the last few years evokes the energy of the famous West African 'Dozo' hunters, and the strategy of Hunter Spiders; his gaze incorporates both water and the sky into the pictorial space. Indeed the dotted reliefs (which can be read as synonymous interstitial openings or cracks) in these highly concentrated paintings are representations of drops of water from the sky, which invade the canvas and create significant forms; for the artist, the element and immensity of water, a vital source of life, expresses hope and courage which contributes to our daily life.

Recent exhibitions include:

COLLECTIVE EXHIBITION

2016 Solo at the Case Bleu (Grand Bassam)
2015 Expo BICICI Amis des Arts
(Masters and Students of Ivory Coast)
2014 Solo at Koffi Yao Gallery (Ivory Coast)
2013 ARKADI 17th Edition (Ivory Coast)
2013 Remembrance of Africa from the collection
of Contemporary Art of West Africa
curated by Maurizio Coccia and Mara Predicatori /
Predicator Palazzo Lucarini Contemporary Trevi, Italy
2012 Museum of Civilization of Abidjan (Ivory Coast)
'Esprit de L'Eau at the Italian Embassy in Abidjan
(Côte d'Ivoire) and Peroux (Italy)
2011 Collective at the Rotund Des Arts of Abidjan
2010 International Biennale of ARTE3 4th Edition (Italy).
'Esprit de L'eau' at the Charles DONWAHI Foundation,
Abidjan.
2009 Trainer at the NGO TERRE DES HOMMES (Italy)
and MESAD (Ivory Coast)
2008 International Biennial ADJE-PESSI (Bingerville)
Ivory Coast



Ieva Liaugaudaite
Lithuania

The painting road started in 2009 in Art Studio "Blue-Yellow", under the direction of famous Lithuanian artist Antanas Beinaravicius. In the year 2014-2017 I studied and finished art at Vilnius Justinas Vienozinskis Art School. I have already participated in over 20 group and personal exhibitions, paintings have been exhibited in auctions in Lithuania and the USA. I am especially glad and proud that I had the opportunity to exhibit works at the National Museum of Lithuania (one of the works, at the request of the museum, remained in their collection), at the Lithuanian Applied Art Museum. My works are acquired for the collection of famous Lithuanian Trakai and Medininkai castles.

2010, 2011, 2013
Group Art Exhibition "Blue-Yellow Art Studio"
in Vilnius Juozas Art Gallery
2014 Personal exhibition of paintings
in Vilnius Juozas Art Gallery
2014 Republican exhibition "World-at-home"
at the Lithuanian Museum of Applied Arts and Design
2015 Republican painting exhibition
at the National Museum of Lithuania
2015 Group exhibition of four artists "Visit"
at the Vilnius Juozas Art Gallery
2015 Annual exhibition of Vilnius painters "AR (T) CHYVAS"
in Gallery "Arka"
2015 Residency and exhibition "Art of Heritage"
in Trakai Voke manor
2016 Personal exhibition "Bees and Peonies"
in the restaurant "Ertli House", St. Jono 7, Vilnius
2016 Personal exhibition at the Lithuanian Energy
Companies Group
2016 International plener in the farmstead "Cranes' nest"
and exhibition at Skuodas Museum
2016 Vilnius J. Vienožinskis Art School, Adult Department
Students Art Exhibition
2016 Republican exhibition "Golden Wreath"
2017 Residency and exhibition in Medininkai castle



Mateja Suligoj
Slovenia/U.K.

Born in Slovenia 1984, lives and works in London U.K.

2016 June 2016 – September 2016
La Biennale Arte Dolomiti 2018 Italy
Group Exhibition

2011 August 2011
MA Fine Art Central Saint Martin's Degree Show
June 2011
SHENYANG Internationl Luxury Exhibition ShenYang
April 2011
3 Bedforbury Gallery; Covent Garden; London; U.K
Group Exhibition
January 2011
MA Fine Art Central Saint Martin's Interim Show
Group Exhibition at Bargehouse; London; U.K

2007 December 2007
Casinò di Venezia / Ca' Noghera / Solo Exhibition /
Venice / Italy - Permanent Exhibition
"Se fossi luce" / Solo Exhibition / IMAGINA Cafe /
Venice / Italy
"Atelier B" / Group Exhibition /Academy of Fine Art
in Venice Accademia di Belle Arti di Venezia /
prof. Maurizio Martelli / Venice / Italy
Dall'Accademia alla Fornace / Group Exhibition /
Asolo TV / Italy

2006 "90ma Mostra Collettiva Fondazione Bevilacqua La Masa"
Group Exhibition / Galeria Piazza San Marco /
Fondazione Bevilacqua La Masa / Venice / Italy
"Obupany" / Group Exhibition / Centro culturale Laconi /
Sardenia / Italy
"Riguardo a Pinocchio" / "Regarded to Pinocchio" /
in collaboration with Royal College of Art London;
United Kingdom / and Academy of Fine Art Venice /
Venice / Italy
Group Exhibition at Hackney Gallery / London / U.K
"Atelier B" / Group Exhibition / Academy of Fine
Art in Venice / prof. Maurizio Martelli / Venice / Italy

2005 Galleria A+A / Slovenian Culture Center / Venice / Italy
Group Exhibition

2004 "Sogni d'oro" / Group Exhibition / Academy of Fine
Art in Venice / prof. Maurizio Martelli / Venice / Italy
Olympics Games in Athens / Group Exhibition /
Athens / Greece



Bashir Borlakov
Russia/U.K.

1977 BORN IN KARACHAEVSK / KARACHAY-CHERKESS
REPUBLIC / RUSSIA
LIVES AND WORKS IN ISTANBUL / TURKEY
AND LONDON / UNITED KINGDOM

AWARDS

2001 21STEXHIBITIONOFTHEISTANBULCONTEMPORARY
ARTISTS, ISTANBUL / TURKEY
1999 POWER OF COMMUNICATION,
TURKSELL ART COMPETITION, ISTANBUL / TURKEY
1998 17TH EXHIBITION OF THE ISTANBUL
CONTEMPORARY ARTISTS, ISTANBUL / TURKEY

SOLO EXHIBITIONS

2011 DREAMS OF MEXICO, PILOT GALLERY, ISTANBUL / TURKEY
2009 TOWARDS THE FUTURE IN THE PAST, GALLERY NEV,
ISTANBUL / TURKEY

RECENT GROUP EXHIBITIONS

2017 TRANS-ID, SURP YERROTUTYUN CHURCH,
CURATOR SEYHAN MUSAOGLU AND ANNA
ZIZLSPERGER, ISTANBUL / TURKEY
2016 BIENNALE ARTE DOLAMITI, CIBIANA DI CODORE / ITALY
RARE WORK, GALERINEV, ANKARA / TURKEY
2015 "HISTORY OF MANIPULATION" THE BATUMI PHOTO
DAYS, BATUMI / GEORGIA
2013 TRANSCENDING CULTURES, ESSL ART AWARD CEE
2013, ESSL MUSEUM, VIENNA / AUSTRIA
ME & I, CERMODERN, ANKARA / TURKEY
RE-ORIENTATION, THE MEDITERRANEAN BIENNALE
2013, SAKHNIN / ISRAEL
2012 TURKISH ART NEW AND SUPERB, CURATOR:
RENE BLOK, TANAS, BERLIN / GERMANY
2011 IF THE NATURE IS HEAVEN, THE CITY IS HELL,
CERMODERN, ANKARA / TURKEY
2010 WHEN IDEAS BECOME CROME, CURATOR:
HALIL ALTINDERE, DEPO, ISTANBUL / TURKEY
ABOVE AND BEYOND, FORUM STADPARK, GRAZ / AUSTRIA
2009 ISTANBUL TRAVERSEE, CURATOR: CAROLINE
NAPHEGYI, PALAIS DES BEAUX-ARTS, LILLE / FRANCE
2008 LAST THINGS, CURATOR: VASIF KORTUN,
WESFALISCHER KUNTVERIEN, MUNSTER / GERMANY
I REFUSE TO BECOME WHAT YOU CALL NORMAL,
OUTLET, ISTANBUL / TURKEY



Andrée Weschler
Singapore/France

Andrée Weschler is inspired by life and transmits her experience through art. She uses her body and her image through the art of performance and video. The body of the artist carries her ideas and becomes her tool and her voice.
Born in France, Andrée Weschler has lived and practiced her art in Asia for the last 20 years. Her formative visual arts training were in Singapore, Australia and France. At Les Beaux Arts in Paris, she worked in the studio of Annette Messager. Since 2000, she has had been invited to participate in international art events in Asia and Europe.
Her artistic practice encompass performance art, video, photography, installation and jewelry-making.



Cristene Chang Hoei
Singapore

Cristene Chang Hoei is best known for the 'hybridity' of her artistic expression, combining and re-invigorating conventions from printmaking, Chinese ink and artisanal modes of creation. A Fine Art graduate of Middlesex University, London (with training in art education at Nanyang Academy of Fine Arts Singapore), Cristene's art practice spans over 40 years.

Her interdisciplinary works amplify tactility and textures and explore the densities and translucencies of material, inks and pigments. Her ideas and thought are marked by a literary sensibility that is manifested in her artwork titles and her articulations. Recurrent motifs in Cristene's work include the behaviour of memories, the peculiarities of our experience of Time, and our attachment to places and terrains. Her works often allude to sensory elements that are difficult to represent pictorially or visually – such as scent, sound, touch and mood.

Her printmaking matrices are uniquely handmade, with many produced to naturally 'self-terminate' (i.e.: rendered not re-usable for multiple runs) sometimes after only a single pull through her printmaking press. Comprising natural or found elements (rice-stalks, twigs, branches, coir fibre, wires, hessian, etc.), these matrices are themselves a singular aspect of her practice and have been written about and published.

Her accolades include the First Prize Ray Fawcett Award, London (1995); First Prize, Tan Tsze Chor Award [Abstraction] (2003) and Bronze Award, UOB Painting of the Year (2014). She was a finalist in Sovereign Asian Art Prize in 2009 and in 2017 her work was shortlisted from over 4000 entries in a selection of 304 artists for 6th Guanlan International Print Biennale 2017 and exhibited at the China Printmaking Museum. Cristene's practice has been featured on television - The Travelling Palette (Mediacorp, 2007) and Passages: Art Nation (Mediacorp, 2002) and publications including Women Artists in Singapore (2011) and Printmaking Handbook (A&C Black, London, 2008).



Ali Ibrahim Öcal
Turkey

Lives and works Istanbul
1982 Aschaffenburg / GERMANY

MA
2009-2004 MA Fine Arts Painting. Institute of Fine Arts Painting Department, Marmara University

BA
1999-2003 BA Fine Arts Painitng, Faculty of Fine Arts, S.Demirel University

Residence
2011 art.homes///20 artists 10 houses // Munich, Germany
2008-2010 Art Center Residence Program, Borusan Art Center, Istanbul

Awards
2009 The Painting and Sculpture Museums Association Achievement Award Painting and Sculpture Museum Association, 28th Contemporary Artist's Exhibition
2008-2010 Residency Program, Borusan Art Center, Istanbul

Workshops
2010 Workshop and the Artistic Field Study. Art Center/ Istanbul & Kunstschule Liechtenstein Student
2009 "Site" Exhibition. Workshop - School Program with Sarkis
2009 Istanbul 2010 European Capital of Culture Visual Arts Projects. Lives and Works in Istanbul project. Remo Salvadori Workshop

Solo Exhibitions
2017 Nature Morte / salto mortale, SANATORIUM, Turkey
2014 Heaven. MERKUR, Istanbul, Turkey
2012 Pathetic Corridor, Daire Art Gallery, Istanbul, Turkey
2010 Pungent. Daire Art Gallery, Istanbul, Turkey



Çagrı Saray
Turkey

1979 born in Istanbul, lives and works in Istanbul
Assoc. Prof. in Marmara University Faculty of Fine Arts.
10 Solo Exhibitions since 2001 including "Spaces of Memory" (2017, Jönkopings Lans Museum, Jönkoping, Sweden), "Threshold of Forgetting" (2017, Pilot Gallery, Istanbul, Turkey), "Diminishing Time" (2015, Primary Greek School, Istanbul, Turkey), "Grey Corridor" (2013, Cite Internationale Des Arts, Paris, France), "4/12: Topography of a House" (2011, Daire Gallery, Istanbul, Turkey), "Memory Boxes-1" (2001, Atatürk Library, Istanbul, Turkey).
Selected Group Exhibitions among 100 local and international exhibitions "Home" (2018, Museum Evliyagil, Ankara, Turkey), "Unerlöst" (2017, Corpus-G, Istanbul, Turkey), "Past, in Each of its Moments, be Citable", (2016, Depo, Tophane, Istanbul, Turkey), "Raptures and Convergences" (2014, Kuad Gallery, Istanbul, Turkey), "3rd International Çanakkale Biennial" (2012, Çanakkale, Turkey), "Where Fire Has Struck" (2011, Depo, Istanbul, Turkey).



Marya Al Qassimi
United Arab Emirates

Born 1993. Marya grew up in Sharjah in the United Arab Emirates, studied Fine Arts and became a Fellow at the Cultural excellency program by ADMAF.
Marya specializes in Oil paintings and mixed medium drawings using the technique of Automatism and it's purpose is to reveal the inner working of the subconscious mind.
Marya is currently working at the art spaces in Emirates Fine Arts society with her fellow artist and friend Abdulrahman Almaaini, continuing the research of the unconscious mind through art.



Marco Maggi
Uruguay

Marco Maggi was born in Uruguay in 1957, he lives and works between New York and Uruguay.
In the world in which everything goes faster and in a disorganized manner, the artist creates dysfunctional information that helps people to stop and think. His artworks present an infinity of information that are not easy to classify and difficult to understand at first sight. The artworks are composed of accumulated tiny cut outs pieces of paper of geometric shapes. Those forms are attached on neutral background creating a rhythm of subtle light and shadow. Paper it is the holder of all printed information: from office paper to newspaper or even letters. It is this primary use of paper that attracted Maggi to work with this material: in this logic he dissects and reorganizes it in order to propose the public a reflection on our society.
Maggi represented Urugay at the 2015 Venice Biennal and we showed his work in shows such as; Works from the Daros Latin America Collection (Fundación Banco Santander, Madrid, Spain, 2010); and In transition (Cisneros Fontanals Art Foundation, Miami, USA, 2010). He also featured in the 25th Biennial de São Paulo, Brazil (2002); the 8th Havana Biennial in Cuba (2003); the 29th Pontevedra Biennial, in Spain (2006); the 17th Guatemala Biennial (2010); and the Cuenca Biennial, in Ecuador (2011). Recent solo shows: Color Files (MOLAA Museum of Latin American Art, Long Beach, USA, 2013); Lentissimo (Vassar College Museum, Nova York, USA, 2013); Desinformação funcional – desenhos em português (Instituto Tomie Ohtake, São Paulo, Brazil, 2012), etc.
His works are included in the collections of the MoMA, New York, USA; Whitney Museum of American Art, New York, USA; Guggenheim Museum, New York, USA; Hirshhorn Museum, Washington, USA; Museum of Fine Arts, Boston, USA; Fine Arts Museums of San Francisco, San Francisco, USA; and Daros Foundation, Zurich, Switzerland



Riccardo De Marchi
Italy

Riccardo De Marchi, born in 1964, lives and works between his ateliers in Flaibano close to Trieste and Venice in the northeast of Italy and Parma in central-northern Italy. He studied at the Academy of Fine Arts in Venice Italy till the mid 80s.
De Marchi creates holes representing presence-absence which penetrate the material to enquire its meaning, traces left by the action of the artist where individual signs become letters of a universal language or alphabet. The surfaces of his "art works", to him, represent a kind of white page to be written on by penetrating the chosen materials like aluminium, stainless steel or plexiglas, creating a new universe of interrogation and dialogue. De Marchi's art doesn't want to establish final concepts, but generate a dialectic, which involves the spectator as well as the environment where his art is located
In 1993 he was invited to participate at the XLV International Biennale of Venice. He then exhibited at the Scultura/Architettura/Città, IX International Biennale of Sculpture in Carrara, had a solo exhibition at the Kunstlerhaus Palais Thurnund Taxis in Bregenz, Austria, he exhibited at Arte Contemporanea Italiana-Unicredit Art Collection at the Mart in Rovereto, Themes & Variations at The Peggy Gugenheim Collection in Venice, as well as in the Fortuny Museum in Venice and The Marco Museum of Contemporary Art in Rome. His works can be found in private and public collections across the world, such as in the city of Fukuroi, Japan.



Artur Lescher
Brazil

Artur Lescher (b. 1962, São Paulo, Brazil) lives and works in São Paulo.

For more than thirty years, Lescher presents a solid work as a sculptor, which results from a research around the articulation of materials, thoughts and forms. In this sense, the artist has on the particular, uninterrupted and precise dialogue with both architectonic space and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper, fundamental elements to highlight the power of this discourse.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not have the form as the only purpose, actually, it goes beyond it. This contradiction opens space for myth and imagination, essential elements for the construction of his Minimal Landscape.

By choosing names for his artworks, such as Rio Máquina, Metamérico or Inabsência (Projeto Octógono Pinacoteca do Estado de São Paulo, 2012) Lescher proposes an extension of the work, suggesting a narrative, sometimes contradictory or provocative, that places the spectator in a hiatus, in a suspended condition.
Artur Lescher participated in the 1987 and 2002 editions of the Bienal de São Paulo and the 2005 edition of the Bienal do Mercosul in Porto Alegre, Brazil. He took part in several exhibitions in Latin America, Europe and in the United States, as well as in two solo shows, the first one at Instituto Tomie Ohtake (2006), in São Paulo and, more recently, at the Palais d'Iéna (2017), in Paris.



Verónica Vázquez
Uruguay

Born in 1970, in the Department of Treinta y Tres, Uruguay, Verónica Vázquez studied Drawing, Painting, Sculpting, Engraving, Ceramics, Tapestry and History of Art. Although Vázquez likes to think of herself as a self-taught artist, she concedes that a series of adventitious courses and workshops played a key role in her training process amidst the exploration of her own artistic vision.

She frenqueted the Fundación Pablo Atchugarry where she met the sculptor Pablo Atchugarry. This experience allowed her to meet masters such as Octavio Podesta, Henrique Broglia, and Miguel Angel Battegazzore, important figures of Uruguayan art. She pursued further pottery studies in Buenos Aires, with potter Jorge Fernández Chiti. Role models for Verónica are Jorge Oteiza, Eduardo Chillida, Germán Cabrera, and above all, Richard Serra.

Recent monographic exhibition include: Efrain Lopez Gallery in Chicago (2017-18); Marignana Arte in Venice (2017); Museo Nacional Artes Visuales in Montevideo (2016-17), Museo della Commenda di Pre in Geona (2016) and Piero Atchugarry Gallery in Garzón (2015).

Her artworks are in private collections in Uruguay, Argentina, Brazil, Canada, France, Germany, Italy, Switzerland and the United States, as well as public collections such as the Buckhorn Sculpture Park, USA; the Fundación Pablo Atchugarry, Uruguay; Museo Nacional Artes Visuales, Uruguay.



Yuken Teruya
Japan

Yuken Teruya is a Japanese born New York based artist born in 1973. He works with discarded papers that are representative of the consumption society: shopping bags from the main retails brands, the New York Times, Dollar bills, Monopoly bills, as well as toilet paper rolls.
He received his BFA from Tama Art University, Tokyo in 1996, and his MFA from the School of Visual Arts, New York in 2001. His work has been shown in several solo and group exhibitions worldwide, notably one-man shows include Josee Bienvenu Gallery, New York; Shoshana Wayne Gallery, Santa Monica; Dahlem Ethnological Museum/Asian Art Museum, Berlin; Pippy Houldsworth Gallery, London; and The Ueno Royal Museum, Tokyo. Teruya participated to many important group exhibitions such as Paper at Saatchi Gallery, London (2013); the 18th Biennale of Sydney (2012); Ties over Time: Japanese Artists and America at the US Ambassador's House, Tokyo (2010); Hundred Stories about Love at 21st Century Museum of Contemporary Art, Kanazawa, Japan (2009); The Shapes of Space at the Solomon Guggenheim, New York (2007); Greater New York 2005 at MoMA P.S.1, Queens, NY.
Teruya's work is present is some of the most renown collections such as the Museum of Modern Art, New York; The Guggenheim, New York; Flag Art Foundation, New York; the Smithsonian American Art Museum Washington, D.C.; the Charles Saatchi Collection, London; 21st Century Museum of Contemporary Art, Kanazawa, Japan; the Mori Art Museum, Japan.



Stacey Kalkowski
USA

Stacey Kalkowski is a multi-media artist and educator from Los Angeles, California. She earned her MFA from California State University, Los Angeles and Rochester Institute of Technology. Stacey currently lives in the United Arab Emirates and works as a Professor of Art at the UAE University in Abu Dhabi. Her current work explores connection within the context of space and place through multi-media installation, video, photography and painting.



Jennifer White Kuri
USA

Jennifer White Kuri born in Syracuse, New York; currently lives and works in Los Angeles, California. Kuri received undergraduate and graduate degrees from the University of California, Berkeley, where she studied with leading painters of the San Francisco Bay Area Figurative School, including Joan Brown and Elmer Bischoff. Drawing from a diverse cultural and geographic landscape, Kuri's work often takes a diaristic approach. She thrives in the space between the representational and the conceptual, allowing her to exploit contextual and perceptual shifts. Kuri has exhibited in the United States and Europe, in numerous solo and group shows including the Los Angeles County Museum of Art and Art Basel in Miami. Her work has also been featured on the HBO television series Six Feet Under, and can be found in numerous private collections.



Beral Madra
Curator, Art critic - Turkey

Beral Madra, a critic and curator, directed Gallery BM (1984-1990) and directing BM Contemporary Art Centre (since 1990); artistic director of Kuad Gallery www.kuadgallery.com (2012-2016). Lives and works in Istanbul. She coordinated the 1st (1987) and the 2nd (1989) Istanbul Biennale, curated Pavilion of Turkey in 43rd, 45th, 49th, 50th and 51st VB, Central Asia Pavilion in 53rdVB; Azerbaijan Pavilion in 54thVB. Curated 3rd and 4th Çanakkale Biennale (2012-2014).2008- 2010 Visual Arts Director of Istanbul 2010 ECOC. Mentored Istanbul Scholarship of Berlin Senate with 60 artists (1995-2013). Founding member: Diyarbakır Art Centre (2002-2010) ; Foundation of Future Culture and Art (since 1994); honorary president of AICA, Turkey (established 2003) Publications: "Identity of Contemporary Art" (1987), "Post-peripheral Flux-A Decade of Contemporary Art in Istanbul" (1996); "Iki Yılda Bir Sanat" (Essays on Biennale) (2003); "Neighbours in Dialogue" (2005); "Maidan" Essays on Contemporary Art in South Caucasus and Middle East; "Home Affairs", Essays on Contemporary Art in Turkey.



Khatuna Khabuliani
PHD, Art critic, Curator - Georgia

Khatuna Khabuliani graduated from Tbilisi State Academy of Art in 1990 – the faculty of art history and theory. She is an associate professor at Ilia State University and visiting professor at Tbilisi State Academy of Art (course of Postmodern Art). The critical essays, reviews and articles by Khatuna Khabuliani are published in local and international editions. In 2001-2005 Khatuna Khabuliani was a member of team of MAF_Media Art Farm and editor of "ARTURI" (quarterly insert of "24 hours") in 2004 and "Impress magazine" in 2008. She is an author of two video projects: "eco talks" (Goethe Institute Tbilisi, 2006) and "hedonistic drive" (Women's fund Georgia and New Art Union, 2009). She curated and co-curated various projects and exhibitions. In 2009 Khatuna Khabuliani was a curator of Georgian Pavilion at 53th Venice international biennale. She is a member of Armenian section of AICA - The International Association of Art Critics, ICOM and CIMAM. In 2011 Khatuna Khabuliani participated in research programme at University of Fribourg /Switzerland.

Khatuna Khabuliani's PHD research topic is "Transformation of visual signs: artistic forms and concepts in postmodern Georgian art". She lives and works in Tbilisi, Georgia.



CONTINI
GALLERIA D'ARTE

Stefano Contini

Gallerista di fama internazionale, da più di quarant'anni nel mondo dell'Arte.
Egli definisce l'arte come "la più alta espressione dello spirito umano" ed aggiunge:
"Gli umani hanno bisogno di artisti per soddisfare i loro sentimenti.
Ma gli Artisti hanno bisogno di galleristi per diffondere la loro arte"

Internationally renowned gallery owner, for more than 40 years in the art world.
He defines art as "the highest expression of human spirit. And he adds:
"Humans need artists to shape their feelings.
But artists need gallerists to SPREAD their art".

A Carla Tolomeo

Svegliarsi la mattina e vedere le tue sculture intrise di gioia di vivere mi danno la forza di affrontare le mie giornate con ottimismo.
Alla sera, rivedendole, mi dicono che domani sarà un altro giorno che affronterò con gioia!
Grazie, Carla, hai migliorato la mia esistenza trasmettendomi il tuo entusiasmo: le tue sculture, sedie, poltrone sono un atto geniale e di grande valore artistico.
Nessun altro potrà inviare un messaggio così artisticamente alto.

Con affetto,
Stefano

Waking up in the morning and seeing your sculptures imbued with joy of life gives me the strength to face my days with optimism.
In the evening, when I see them again, they tell me that tomorrow I will face another day with joy!
Thank you, Carla, you have made my life better by your infectious enthusiasm: your sculptures/chairs/armchairs are brilliant and of the highest artistic value.
No one else is capable of expressing such a valuable artistic message.

Affectionately,
Stefano



Andrea Zinato
Architect - Italy



Alberto Gersich
Architect - Italy

A kaleidoscope of distinctly different ethnicities and cultures emerged as artists from around the world came together for their shared love and respect for art at Biennale Arte Dolomiti. Through a sensitive and vibrant exchange, their contributions amplified the beauty found in nature through art.
The organic unfolding of newfound friendships and meaningful discourse on art throughout the course of curatorial planning and installations on site between artists, the organizing committee and the local people of Cibiana is a real-time realisation of the biennale's concept- unification of different peoples through nature and art- testimony to the event's success.



Tirkkonen Paivi Hannele
Curator - Italy

RECENT WORK EXPERIENCE

2018 2° Biennale Arte Dolomiti June-September, 2018,
Ex Caserma, Monte Rite, Cibiana di Cadore (BL) Italy
www.biennalearte.com

2016-2018 Showroom Zandegiacomo/Bottega d'Arte,
Corso Italia, Cortina d'Ampezzo www.zandegiacomo.it
Marketing Manager and Artistic Director

2016 1° Biennale Arte Dolomiti - Ex Caserma, Monte Rite
Cibiana di Cadore (BL) 28 may-2 October, 2016
Founder and Organizer www.biennalearte.com

2015 Triennale of Venice Palazzo Albrizzi, Venice, Italy
Organizer and Curator for artists coming from Austria, Brazil and Singapore
Concert by Dominika Zamara (soprano from Poland)
Polo Culturale, Cibiana di Cadore (BL), Italy
Organizer and PR

2014-2016 Pets Club House, S. Vito di Cadore (BL), Italy
Organizer and Sales Manager

2013 Icastica 1° La Biennale di Arezzo,
Italy Project "Glocal Women"
Founder and Organizer www.paiviproarte.com
Commercial Art Exhibitions in Italy
Picasso, Chagall, Dali by Fondazione Ambrosiana, Milan, Italy
Organizer and Sales Manager; Venice, Pontassieve and Sorrento

2012 Tamara Kvesitadze, Galleria Visconti, Saint Germain,
Paris, France - Organizer and PR

2011 International Art Exhibition La Biennale di Venezia
Commissioner and Organizer - National participations
Georgia Any Medium Whatever by Tamara Kvesitadze,
Palazzo Pisani, Venice
Latvia "Artificial Peace " by Kristaps Gelzis,
Palazzo Albrizzi, Venice

2010 Collateral events 12. International Architecture Exhibition
la Biennale di Venezia - Commissioner and Organizer
HONG KONG IN VENICE; Quotidian Architectures
in collaboration with Hong Kong Arts Development
Council, HK(China) Arsenale, Venice
IL VUOTO E LE FORME 2010; Metropoli//Antimetropoli
in collaboration with Bellati Editore, Arsenale, Venice
National Participation of Latvia "Fragile Nature" Rialto

2010 Organizer
Concerts Dominika Zamara, (soprano from Poland)
Cinema Festival, La Biennale di Venezia Lido di Venezia
Sculpture Museum, Museo del Parco, Portofino
Church S.S. Filippo e Giacomo, Cortina d'Ampezzo (BL)
Church S. Lorenzo, Cibiana di Cadore (BL)
Cafè Tiziano, Pieve di Cadore (BL)

2010 30 years of Mural works Cibiana di Cadore,
BL in collaboration with the Municipality of Cibiana
General Organizer, Head of the Press and Information
Office, Realization of the new city map

and publicity program
Curator for the new mural work by Kiba Lumberg, Finland
and the video mural work by Koka Ramishvili, Georgia

1995 – 2009
ORGANIZER and General Manager
OPEN International Exhibition of Sculptures
and Installations 1998-2009

2009 53. International Art Exhibition - La Biennale di Venezia:
Official participations of Latvia, Georgia, Hong Kong

2008 11. Internazional Architecture Exhibition –
La Biennale di Venezia
Official participation of Latvia, Riva San Biagio; and
Portugal, Fondaco dell'Arte, San Marco;5th Official
participation of Taiwan (collateral event), Palazzo delle
Prigioni, San Marco; 2nd Official participation of Hong
Kong (collateral event), Calle della Tana, Arsenale;
Next Gene 20 Hong Kong (collateral event),
Calle della Tana, Arsenale

2007 VISION FÈMININE. 6 Chinese artists in Venezia,
Fondaco dell'Arte
52. International Art Exhibition - La Biennale di Venezia:
1st Official participation of Georgia, Campo della Tanaù
2126/A, Arsenale; 10th Official participation of Portugal,
Fondaco Marcello, San Marco 3415; 5th Official
participation of Latvia, Scoletta di San Giovanni Battista
e del SS. Sacramento; 1st Official participation of MACAO,
Riva San Biagio, Castello 2145;1st The First Roma
Pavilion, PARADISE LOST, Palazzo Pisani (S. Marina)
Cannaregio 6103;4th Official participation of Hong
Kong, Campo della Tana, Arsenale;7th Official participation
of Taiwan, Palazzo delle Prigioni, San Marco;
CAOS PROJECT by ALBA AMORUSON STEFANO
FIORESI, MASSIMO FRANCHI E GIUSEPPE LINARDI,
Sala Badoer - Scuola Grande di San Giovanni Evangelista,
San Polo 2454;ENERGY OF EMPTYNESS. LI CHEN.
Telecom Italia Future Centre, San Marco 4826;
RESONANCE by LEE UFAN, Palazzo Palumbo Fossati,
San Marco 2597; TRANSCENDENTAL REALISM.
THE ART OF ADI DA SAMRAJ, Palazzo Bollani, Castello.

2006 10. International Architecture Exhibition -
La Biennale di Venezia
Official participations of Cyprus, Libreria Mondadori,
San 1345; Greece, Giardini della Biennale; 3rd Official
participation of Latvia, Riva San Biagio, Venezia;
Official participation of Luxembourg, Campo della Tana,
Arsenale; Official participation of Portugal, Giardini della
Biennale; 4th Official participation of Taiwan (collateral
event), Palazzo delle Prigioni, San Marco;
1st Official participation of Hong Kong (collateral event),
Calle della Tana, Arsenale; PROJECT BELGRADE, Scoletta
di S. Giovanni Battista e del SS. Sacramento; HABITAR
PORTUGAL, Fondaco Marcello, San Marco
6th edition, OPENPRIZE at 63.
Venice International Film Festival
FLOWERS FROM THE EAST. Xiao Feng and his family,
Hassan Museum, Rabat, Morocco.

2005 51st International Art Exhibition - La Biennale di Venezia:
5th Official participation of Estonia, Palazzo Malipiero,
San Samuele; 3rd Official participation of Hong Kong
(collateral event), Fondaco Marcello, San Marco;
rd Official participation of Indonesia, Telecom Italia future
Centre, San Marco; 7th Official participation of Iran,
Fondazione Levi, Accademia; 4th Official participation of
Latvia, Palazzo Malipiero, San Samuele;
1st Official participation of Morocco, Chiesa della Pietà,
Castello; 3rd Official participation of Singapore,
Calle della Tana, Arsenale; 6th Official participation
of Taiwan (collateral event), Palazzo delle Prigioni,
San Marco; PLAY THE GLASS, Masuda Hiromi
(collateral event), Scoletta di San Giovanni Battista
e del SS. Sacramento, San Marco; US Virgin Islands
Council on the Arts (collateral event) - The Shape of Time,
Cornelia Kubler Kavanagh, Riva degli Schiavoni, Arsenale;
Personal Living Space, Marya Kazoun (collateral event),
Palazzo Pesaro Papafava.
5th edition, OPENPRIZE at 62.
Venice International Film Festival
ATELIER APERTI/WORK IN PROGRESS.
10 Artists at Fondaco Marcello, Venice

2004 9th International Architecture Exhibition -
La Biennale di Venezia:
3rd participation of Taiwan, Palazzo delle Prigioni,
San Marco; 2nd participation of Latvia, Arsenale;
1st participation of Singapore, Calle della Tana, Arsenale
Venice Village, 1st Art project for international
artists resident in Venice, Palazzo delle Prigioni,
4th edition OPENPRIZE at 61. Venice International
Film Festival, Hotel Des Bains

2003 Taiwan painting exhibition - La peinture a travers
les epoques - Taiwan Venice, Palazzo delle Prigioni
3rd edition OPENPRIZE at 60.Venice International
Film Festival, Palazzo Benzon, Venice
50th International Art Exhibition - La Biennale di Venezia:
6th Official Participation of Iran, Palazzo Malipiero,
S. Samuele; 5th Official Participation of Taiwan
(Extra 50), Palazzo delle Prigioni, S. Marco;
4th Official Participation of Estonia, Palazzo
Malipiero S. Samuele; 3rd Official Participation of
Latvia, Palazzo Malipiero, S. Samuele; 2nd Official
Participation of Hong Kong (Extra 50), Ramo della Tana,
Arsenale; 2nd Official Participation of Singapore,
Fondazione Levi, Accademia; 2nd Official Participation of
Indonesia, Palazzo Malipiero, S. Samuele; Kuma "La Luce
Circolante", Cloister S. Francesco della Vigna, Arsenale;
Masuda Hiromi "PLAY THE GLASS con tenerezza",
Cloister S. Francesco della Vigna, Arsenale;
Angel Orensanz "Burning Universe", Palazzo Malipiero,
S. Samuele
La peinture a travers les epoques-
Taiwan, Montecatini Terme

2002 2nd edition, OPENPRIZE at 59. Venice International
Film Festival, The Guggenheim Collection
8th International Architecture Exhibition -
La Biennale di Venezia:
2nd participation of Taiwan, Palazzo delle Prigioni;
1st participation of Ukraine, Pavilion Italia
Biennale Gardens;
1st participation of Latvia, Pavilion Italia Biennale Gardens;
Taiwan painting exhibition

2001 49th International Art Exhibition - La Biennale di Venezia:
4th Official Participation of Taiwan – Venice, Palazzo
delle Prigioni, San Marco:
1st Official Participation of Hong Kong – Venice,
Ex Musicanti, S. Apollonia –; 1st Official Participation
of Singapore– Venice, Schola S. Apollonia:
2nd Official Participation of Republic of Latvia – Venice,
Church S. Lio; 1st Official Participation of Jamaica –
Venice, Ex Oratorio S. Filippo Neri; 1st Official Participation
of Ukraine, Biennale Gardens; 29th Official Participation
of Greece – Biennale Gardens

2000 1st edition, OPENPRIZE at 58. Venice International
Film Festival, The Guggenheim Collection, Venice
Apocalisse Maria Luisa De Romans, Venice, S. Stae Church
Auguste Rodin Plasters&Bronzes, Venice –
Palazzo delle Prigioni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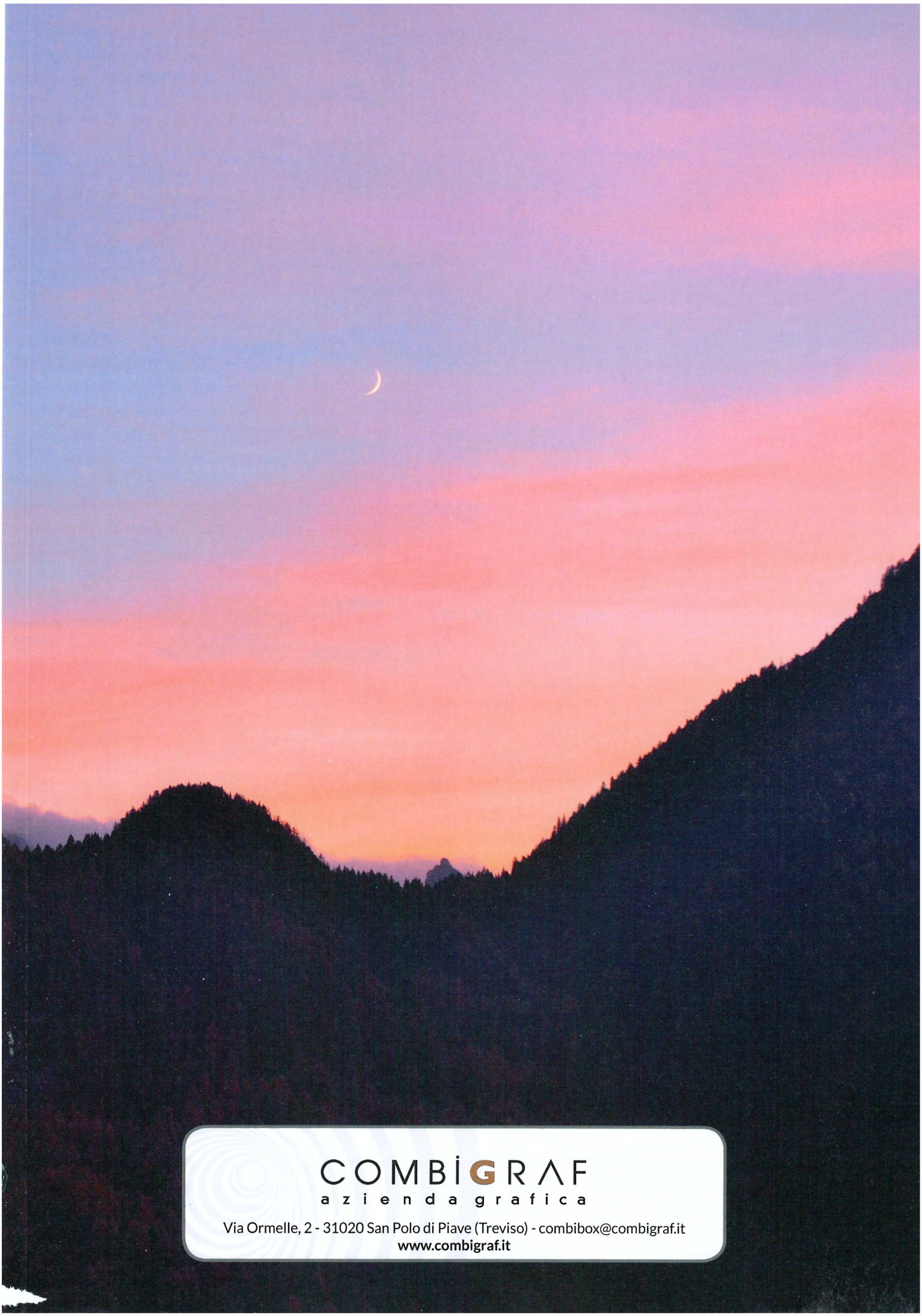

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