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Associazione Culturale

artSPACE

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this issue is devoted

to the exhibitions

"Searching for Identity

(at the time of Selfie)"

presented at Studio

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via Del Monte 2/1, Trieste

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Over the course of my lifetime, I have always been driven forward in my exploration.

In the world of contemporary art - and not only in that world - this approach is essential as I feel it is essential to have the desire to risk and to accept change as it happens, given that it happens so quickly.

These days, the change in every corner of society in which we live is palpable and even distressing. This change requires courage and energy, but especially the capability to move our vision from a fixed point to an imaginary one, but one that is always ahead of us, forgetting what could be a familiar daily routine to find ourselves moving towards the unknown.

To be honest, I have always aspired to this approach and have endeavoured to apply it to my life, in my travels, and in my work.

Over these last few years, organising exhibitions with Giuliana Carbi in the small but fascinating space of the Studio Tommaseo has always been both a joy and a challenge. The total freedom and the strong friendship between us creates the conditions that I can propose what I would like to see be created and am met with not only her support for my efforts, but also the support of artists whose work I have followed and who have become friends over the years, even from before the time of the Galleria del Cavallino, right up to the Associazione ArtSpace.

And on this most recent occasion, in 2019, we presented three exhibitions within a three-month period, concluding in a panel discussion as a conclusion to the events - all showcasing 26 artists coming from eight different European countries. The theme was extremely current: "Searching for identity (at the time of Selfie)" and in this newsletter you will find Giuliana's essay outlining her impressions and experiences. Over and above involving artists to work on this project, we wanted to create exhibition spaces in which the public would have felt themselves at ease, and involved in what was happening. As such, the artist became part of the public and there was no longer a separation between them and the art they were creating: an exhibition in which the visitors would interact in a tactile manner with the works being shown while surrounded by an acoustic track of sounds and recorded texts in various languages...

So as to say, then, an exhibition of current artistic reflections, but rendered more human on the emotional level, without divisions and barriers, with the goal of rendering the creative process of a work of art more accessible to everyone.

The great turn out that we had to all of the events that we created along with the comments we received are testimony that this path is the one to follow in the future... a courageous choice, perhaps taken in solitary reflection... But this is the attitude and the great strength we all must find today in order to move forward.

We must return to art for our spiritual survival, we must return to the beautiful and to balance that exists between microcosm and macrocosm, we must free ourselves from the prison of our minds that renders us slaves and does not allow us to perceive the real meaning of events. This is the challenge over time, over the dictatorship of technology, this is the road to a better future.

My gratitude goes out to all the artists who participated in our project, to the staff of the Studio Tommaseo and ArtSpace, to the visitors, but most importantly to the strength of Giuliana.



Gabriella Cardazzo

Even if Gabriella told me to be cautious, I had made a bet with myself that this project would be capable of stirring emotions. Knowing the quality and the specificity of the invited artists' work, I wanted to believe my bet was a sure thing. Truth be told, it was even more so than I thought it would be!

I would like to attempt to recreate the overall atmosphere created by the project:

- 26 artists coming from 8 countries,
- 3 exhibitions with works installed on the walls, drawings, photographs, installations, music video and film, performances,
- 1 panel discussion with Giorgio Conti, Fulvio Dell'Agnese, and Stefano Triberti,
- 3 very rich, intense conversations during the inaugurations, and even
- 1 sound track in diverse languages, themselves definitions of identity, offered as an à propos accompaniment alongside the exhibitions by another 30 friends.

To all this, the public responded with a great sense of engagement. The first thing they noted was the invitation extended by Gabriella was received by all the artists with enthusiasm (as well as a sense of responsibility - given that it is not an easy subject on which to open up and share one's most intimate thoughts). Then, the public was able to perceive how seemingly effortlessly each of the artists offered a glimpse of their identities in a return chorus. Therefore, very simply, members of the public felt as if they had been "chosen" to reflect alongside them, hopefully disposed to cultivate a state of grace together. For all of us, this factor became a way of belonging, inclusion, cohabiting in the same time. It was very moving, even if it was only for the short life of the project.

How difficult is it to define ourselves, to have continual self-awareness? It is not about detachedly flashing an identity card or perhaps hiding ourselves in the ambiguous fluidity of today's social media profiles. The matter is much more intricate. Very, very human. Not at all technological. Exclusively human. Identity is created by relationships (with others, with the world, with history). That is why it is fragile (on the inside it may have crises or moments of delirium; on the outside it may suffer terrible abuses). Therefore, identity's area of operation (psychological - as such every single individual is identical to no other, that is, s/he is identical to her/himself, as was taught by ancient philosophy) becomes an engaging story of variety and sharing. Its modern version is ever increasingly composed of indirect elements that characterize its evolution and its imagination. A tale capable of drawing upon mathematic coldness (that which defines two expressions that are unconditionally equal as identical) so as to give origin to a crucial modern meaning of humanity: a great turn of events that happens right when we maintain that we have founded our social relations based on equality, given our shared presence on this planet.

Because additions are continuous in this complexity, our artists looked at the modern theme of identity, in my opinion, particularly in the aspects that mark the boundary of one's very being (as concerns others, the world, history...) Or, better yet, in the aspects (those very aspects) that can leave this boundary open.

According to our artists, giving identity's boundary an opportunity to transform itself into a two-lane passageway creates a specific point where, always, a point of reciprocity appears, so to say.

In short, the artists of "Identity at the time of Selfie" assembled a series of circumstances and of facts ever relevant for a Janus-like delineation (which includes two conditions, two "terminals" from which reciprocal information travels). This reciprocity is the artists' living matter. The ability of artistic language to know how to exercise two polarities without opposition, and to represent the "possible" is well known. Even if in the various works displayed common instruments used, i.e. to state and then to contradict, exchanges of viewpoint, uses of identifying oneself, overlapping and drifting, continuity and contiguity, thresholds of meditation, role-playing - I did attempt to find large groupings of possible identities as apertures of this boundaries. I have selected four: recognition of plurality, contrasting negative external agents, researching of the similar and consonant, and, discarded language.

1. It is always better if exploration and memory of identity *are shared*. The point of departure. For Patrick Faigenbaum, the iconicity and singularity of a photographic portrait are a "must", except in the case of offering us a... group portrait, an identity of family.

Exploration and memory are able to, thus, *melt and recognise each other in the plurality*. They can overlap and almost fit together. This is the right side of the cloth. Giovanni Floreani and Daniela Gattorno centred their performance on the text, "A Photograph of a Crowd" by Wisława Szymborska, and they expand on it in the tradition of folk music. Małgorzata Dmitruk wore (a) a sweater made with recycled wool (b) from sweaters belonging to many people (c) and the wool embroidered many faces (d) while the work braided the levels of meaning.

2. On the other hand, *exploration and memories can also be negated (sometimes violently, painfully)*. The other side of the cloth. In her "Casa Azul" installation, Giulia Iacolutti, spoke of a particular condition with a double difficulty. How to construct and maintain an identity while in solitary confinement in a Mexican prison, if one is a trans-gender women being kept in the male section of the prison? Laure Keyrouz, in her poetry and performance work "Adopt a friend" starts from drawings and the exchange of letters among some Italian school children and some children from Damascus and Aleppo where war has taken everything, including the schools. Even



Samir Mehanović in his film "Through our eyes", tells the dramatic stories of Syrian refugees. In his case, the word "our" in the title does not only refer to the Syrians but also to those of the director, who himself was a Bosnian war refugee.

3. It is even better if explorations and remembrances *not remain as one's individual island, but find a similar*, and cannot help but be influenced:

be they harmonies of like explorations and memories, be they consonances with external principles. On the other hand, be they reflections in something familiar or more everyday, or be they reflections of something that is more universal. Ways of expansion. Sonia Squillaci questions her own basic, everyday domestic scene (vase of flowers, vegetables) which can also belong to many other people. Marc Camille Chaimowicz expands on his action of belonging to an external fact of irrelevances that become a continuous environment, perceiving, for instance, unique features (abstract parts of the body, or recurring signs) in the hotel's wallpaper that hide in non-places. Manuel Frara immerses himself in diffuse, daily transferral of images of the post-analogic era. Cristiana Moldi Ravenna underscores the naturalness of an extension uninterrupted in time ("My identity can be defined by the shape of my skull... round like my grandfather's.") Or, on the opposite side but with a similar resonance, Marijana Vukić Pende calls upon the kinetic chemical energy of carbon graphite so to hypothesise on an impossible organic, mineral ... skin. And, Katja Fleig and Erick Deroost "misbehave": Katja performs in other people's space, an improper place for a dance, such as a very busy foundry in the Loire, while the workers are tackling the white-hot metal... and what happens is that everyone continues doing what they are doing, without either feeling alien. From the large to the small and, humbly, vice versa. How much do the ideas of the world we have - ideas we believe in very strongly, innocently - influence the perception of our very selves, our behaviour in the real world? Diego Esposito investigates an orientation of action in the celestial constellations (to which, at least since the time of Leopardi, we are rather indifferent). Other artists ask for dynamic force (as much ancient as it is apparently foreign to the sensitive, modern world) for their spirit from the ideas of harmony (which puts together contradictions like the perfection of the square and the indivisibility of the number 7 - Gian Carlo Venuto) or of circularity ("I go simply where I'm returning" - Luigi Arpini), or of movement as a vital energy (the ancestral action of the dynamic performing of the scythe - Remo Rostagno). For Leon Tarasewicz, a powerful identity filter, as unavoidable as subjectively unexpected, is the complexity of universal meanings that the city of Jerusalem lives: capable of transforming even the way in which he is able to imagine himself as a child in a completely different place. Or, looking through the same filter of being, but from another perspective, Ian McKeever tells us with intimate discernment: "Whether it be within one's own skin, or outside of it, the more one tries to be perfect in this world, even for one moment, the less one will be".

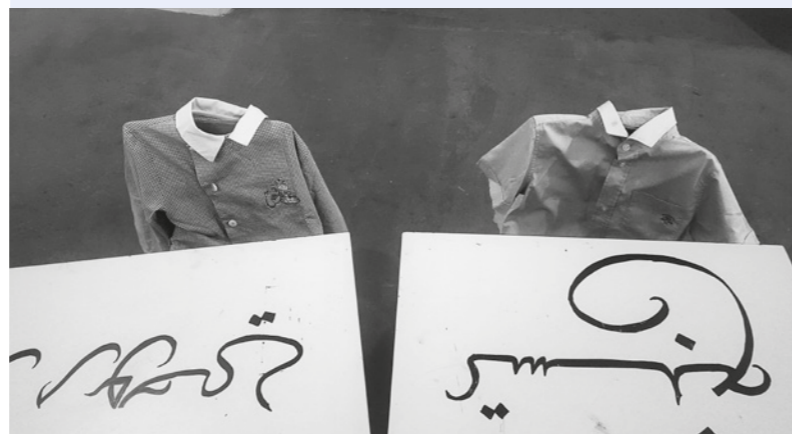


4. A final grouping must be made for those artists who investigate a fluid material like identity while having a curious (at times ironic) critical attention to *similar means of ambiguity that art has, as a language, when it gives form to thought*. Taking into account that visual language is in itself "bipolar" (made up of meaning and significance) this approach (lateral, ma non troppo) seems very exact from the point of view of the opening of the boundary (with which we are conducting our conversation about identity).

Certain artists use semiotic function of the index in a deliberately unorthodox manner. They drive indices' relations of evidence between concepts and represented objects to function badly or to not function at all. This is intended to mean that to talk about oneself is contradictory as well. This Claudio Ambrosini's point of view. He assumes in "Anemos" that the sound of the strings of a musical instrument transforms itself into the artist's very breath. As for Mario Sillani Djerrahian, he affirms his presence with a series of impersonal photographs, where none of the chosen ordinary subjects is as relevant as the non-visible fortuitous passage of the author of those images ("Strolling in the landscape implies to live for a given time in the photograph I am taking, which is thus, my portrait"). Others put imperfect or impossible tautologies into the field. In her installation-by-projector, Lada Nakonechna tells us, "Ich bin eine Osteuropäische Künstlerin" (I am an East European artist), but her self-declaration is pure show, and the image that is projected reveals gaps as someone passes in front of it. In the works "Cristiano Berti", photographic portraits of seven of his cognomens, the identity of Cristiano-Berti-Artist disperses (namesakes open the door to anonymity). Other artists, like Andrzej and Teresa Welmiński immerse us in the intriguing conceptual balance that describes the unstable relational system that is instilled between identity and the observer (which can influence reality - Erwin Schrödinger) and the existence of

something (that depends on being perceived, being observed - George Berkeley). All the artists reasoned in the same manner, even though they certainly were not asked to do so: they gave a definition to identity as a value of relationships and sharing. This tells us a great deal more than we think, precisely on the use of selfies today, on how the personality is “filtered” by digital devices and, even more generally, on the points of functionality and dysfunctionality of the “fluidity” of appearing on the internet. It poses the question again of what strange thing happens (different from before) in the world of social media that makes one not identical to oneself. The psychologist Giuseppe Riva already tells us quite easily, for example, “it is the internet and not the subject that decides if a person can or cannot be whom s/he wishes to be”. Riva provokes the question again of whether it is possible that the very intricate and delicate business of identity, exclusive to human-kind, that determines de facto all the responsible decisions of individuals, can it also embark on a road of simplifying for the sake of simplifying? Our artists seem to be telling us that no matter how fantastically innovative the online global instruments at our disposal may be, it is of no use to us if we do not always remain responsibly aware that we are identical to ourselves and equal to others.

Giuliana Carbi



EXHIBITIONS

Event 1, Saturday, 12 January, 2019

6:00 pm, OPENING OF EXHIBITION 1 (from January 12 to 24, 2019): CLAUDIO AMBROSINI, CRISTIANO BERTI, PATRICK FAIGENBAUM, MANUEL FRARA/INTERNO 3, LADA NAKONECHNA, MARIO SILLANI DJERRAHIAN, MARIJANA VUKIĆ PENDE.
7:00 pm, PERFORMANCE BY GIOVANNI FLOREANI AND DANIELA GATTORNO.
7:30 pm, DIALOGUE WITH THE ARTISTS.

Event 2, Saturday, 26 January, 2019

6:00 pm, OPENING OF EXHIBITION 2 (from January 26 to February 7, 2019): ERICK DEROOST, MAŁGORZATA DMITRUK, DIEGO ESPOSITO, KATJA FLEIG, LAURE KEYROUZ, SONIA SQUILLACI, GIAN CARLO VENUTO.
7:00 pm, PERFORMANCE BY LAURE KEYROUZ.
7:30 pm, DIALOGUE WITH THE ARTISTS AND SCREENING OF A FILM BY ERICK DEROOST AND KATJA FLEIG.

Event 3, Saturday, 9 February, 2019

6:00 pm, OPENING OF EXHIBITION 3 (from February 9 to 22, 2019): LUIGI ARPINI, MARC CAMILLE CHAIMOWICZ, GIULIA IACOLUTTI, IAN MCKEEVER, SAMIR MEHANOVIĆ, CRISTIANA MOLDI RAVENNA, LEON TARASEWICZ, ANDRZEJ AND TERESA WEŁMIŃSKI.
7:00 pm, SCREENING OF A FILM BY SAMIR MEHANOVIĆ.
7:30 pm, DIALOGUE WITH THE ARTISTS.

PANEL DISCUSSION

Event 4, Saturday, 16 February, 2019

6:00 pm, GIORGIO CONTI, FULVIO DELL'AGNESE, REMO ROSTAGNO, STEFANO TRIBERTI SPEAK WITH GIULIANA CARBI JESURUN, GABRIELLA CARDAZZO.
7:30 pm, VIDEO PERFORMANCE BY REMO ROSTAGNO.

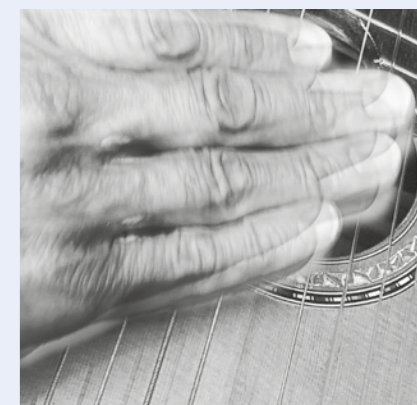
ARTISTS

CLAUDIO AMBROSINI

Anemos, 2018
sound portrait

In Anemos, a hand, caressing the strings of a musical instrument, reveals its “breath”, which in turn reveals the breath of the player. When the breathing of the musician approaches the microphone it produces a vibration, almost the beating of a heart.

Claudio Ambrosini (Venice, 1948) is the author of vocal, instrumental, electronic, radio and lyrical works, oratorios and ballets which have been presented in major international contemporary music festivals, as well as in theatres like La Scala (Milan) or La Fenice (Venice). In the '70s he was also active as a video and installation artist, photographer and performer. Recent awards: Golden Lion for Contemporary Music (Venice Biennale, 2007), Music Theatre Now (Berlin, 2008), Rotary International Award (2009), Abbiati Award (2010), Play It! (2015).



LUIGI ARPINI

I'm going to where I'm returning, 2018
text

“If man were never to vanish like the smoke over Toribeyama, but lingered on forever in the world, how things would lose their power to move us. The most precious thing in life is its uncertainty”. (Kenkō Yoshida)

“People would sacrifice anything, rather than their negative emotions. The fact is that most people live immersed in their negative “Self”. If one were to take their negative emotions away from them, they would simply collapse and fade away in puff of smoke. What would our lives be without negative emotions? What would happen to what we call “art”, to cinema, theatre, to most novels?”. (P. D. Ouspensky)
Nothing would happen. They would not exist. This voyage we call searching – where are we planning to take it? Does our will really exist? No, it does not. This myth of a personal search for identity should be dispelled: in nature where we are, of which we are a part, our identity just happens. Our effort is to support its energy, not to use a volitional sense of duty and be able to change things. I'm going to where I'm returning. Along a line that is not straight, rigid. It's a circular line - maybe spiral, I do not know ... I'm just going to where I'm returning. What happens during, before or after, I have to try only to assume it. To live with it and let it go.

Luigi Arpini graduated from the Alessandro Fersen Theatre Academy in Rome. He became part of the Cricot 2 company, directed by Tadeusz Kantor (1980-1992), and collaborated with Yoshi Oida on the staging of texts regarding classical Japanese theatre. With some members of Cricot 2 he founded the Alkahest theatre. Between 1994-97 he was a playwright at the Centre of Experimentation and Theatrical Research of Pontedera. He collaborates with the Studio Nabu Literary Agency of Florence and with the ArtSpace group. Since 1997, his literary activity has been added to the theatre. He published *The illusion of life, travel and theatre with Tadeusz Kantor* (Titivillus Edizioni 2002).

CRISTIANO BERTI

Cristiano Berti, 2003
7 photographic portraits

The people portrayed are six cognomens of the artist, in addition to a fictional character, a theatre critic named Cristiano Berti, played by the English actor John Steiner, in the movie “Tenebre” by Dario Argento (1982). The repetition of the name and surname, dissolves identity. Cognomens open the door to anonymity. The sense of uncertainty is further accentuated by the presence of even a fictional character.

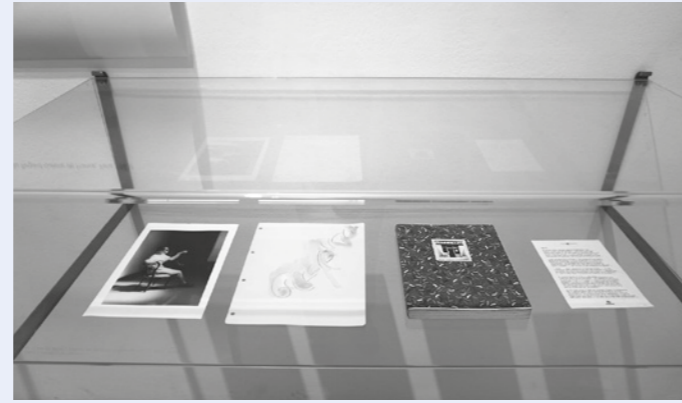
Cristiano Berti (Turin, 1967) is an artist who mainly works with photography, video and installations. Among his recent solo exhibitions: Uqbar, Berlin, 2017; Villa Croce Museum of Contemporary Art, Genoa, 2015; Alert Studio, Bucharest, 2014; Mole Vanvitelliana, Ancona, 2012. Among his group shows: Récits des Bords de l'Eau, 4ème Biennale Internationale de Casablanca, 2018; Black Disguises, Museum of Modern and Contemporary Art, Rijeka, 2017; Residual, New Art Exchange, Nottingham, 2015; I never got to Ph.D, Ballhaus im Nordpark, Düsseldorf and Smuggling Anthologies, Museum of Modern and Contemporary Art, Rijeka, 2013. He teaches at the Academy of Fine Arts in Macerata.



MARC CAMILLE CHAIMOWICZ

Café du Rêve, 1985
installation, 2 photographs, book, text

The influence of Chaimowicz's work is hard to pinpoint, but everyone familiar with his art agrees that it is substantial. Is it his imagined rooms, so evocatively furnished as to suggest a story? Or his classic drawings, suggestive of abstracted body parts or fractured parentheses that appear on everything from wallpaper to murals to fabric? His persistently joyous sense of colour? Most likely, it is Chaimowicz's anarchic lack of distinction between public art and private life that makes him a pioneer and also an enigma. (from Gaby Wood, This Artist's House is Not a Home, "The New York Times Style Magazine", March 15, 2018).



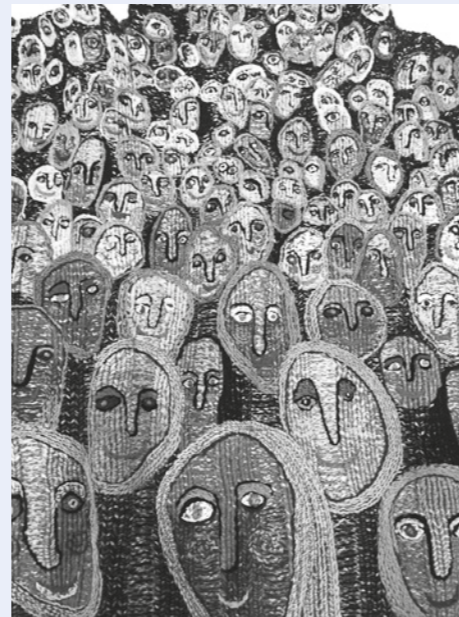
Marc Camille Chaimowicz (Paris, 1947) whose father was Polish Jewish and mother was French Catholic was born in post-war Paris. When the artist was eight years old, the family moved to London, where he still resides. His work (painting, drawing, collage, sculpture, installations, furniture, lighting, ceramics, textiles and wallpaper) challenges the category divisions between art and design. His works can be found in the collections of the MOMA, the Tate Modern and the Victoria and Albert Museum. His first solo exhibition in a US museum is currently in the permanent collection at the Jewish Museum in New York.

MAŁGORZATA DMITRUK

untitled, 2001
wood, acrylic, anitex

I mix the wool that I recover from the clothes of different people, relatives and strangers. I mix clothes, skirts, sweaters, shirts, blouses. I combine thoughts, time and memories of those days and people. I put together the previous lives of clothes worn by my mother, aunts and grandmothers, and people I do not know in a single sweater. I give them a new life. I combine the past with the here and now. (Małgorzata Dmitruk)

Małgorzata Dmitruk (Bielsk Podlaski, Białystok district, 1974), graphic artist, painter, illustrator, fashion designer and scenographer. After studying at the Belarusian State Academy of Arts in Minsk, she graduated in 1999 from the Academy of Fine Arts in Warsaw. She received her PhD degree in 2007 and a post-doctoral degree in art in 2013. She teaches at the Academy of Fine Arts in Warsaw. From 2002-2014 she was an assistant, and then promoted to senior lecturer in 2011 at the Faculty of Graphic Arts. Since 2014, she has been running the Studio of Relief and Intaglio Printing at the Faculty of Sculpture. She has received many awards for her work: Grand Prix Warsaw Graphic Competition, 2000 and 2001; Grand Prix Daniel Chodowiecki National Competition, Gdansk, 2006; Scholarship of the Young Poland Programme of the Minister of Culture and National Heritage, 2008. Her work has been shown in Poland and abroad in more than 50 solo shows and over 100 group shows.

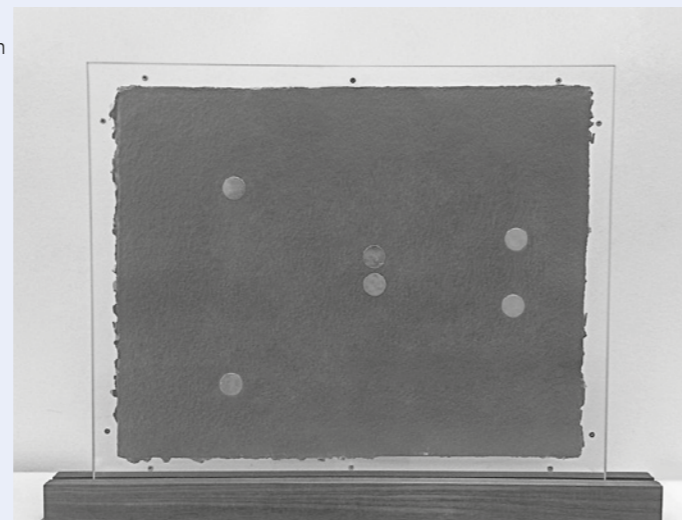


DIEGO ESPOSITO

untitled, 2018
drawing and collage on paper

A map with an Earth constellation and a Celestial constellation in search of an orientation of the self by imagining the umbilical cord that once united these two realms in a Cosmic Brotherhood. The active view by a non-limiting gaze. A terrestrial and a cosmic map at the same time: to see the Universe and become one. A spiritual path. (Diego Esposito)

Diego Esposito (Teramo 1940) lives and works between Milan and Venice. His sculptural works, starting from the project-in-progress "Longitude / Latitude" began at the Center for Contemporary Art Luigi Pecci in Prato, Italy (2001), have been installed at the Museo Emilio Caraffa, Cordoba, Argentina (2010), at the Centro Cultural Ccori Wasi, Lima, Peru (2011), at the Muryokoin Temple, Japan and at the École supérieure d'art et de design Marseille, France (2015), at the Giorgio Cini Foundation, Island of San Giorgio Maggiore, Venice, Italy (2016); at the University of Teramo, Italy, and in Satka, Russia (2018).



PATRICK FAIGENBAUM

a work from the series of black and white photographic portraits of Italian noble families (1983-1991)

The photo is that of the noble Florentine Guicciardini family taken in front of their archives at their estate in the Tuscan countryside. Faigenbaum conceived the idea of creating portraits of Italian noble families in their ancestral homes in 1983, while returning from his first trip to Italy: starting in Venice, then continuing in Florence and Rome (where he was a resident scholar at the French Academy - Villa Medici from 1985-87), and completed in Naples, in 1991. Having already taken similar portraits of the Parisian nobility, Faigenbaum felt that meeting aristocratic families in their estates allowed him to create more complex compositions in addition to offering a methodical research, which gradually became an exploration, a reconstitution, a collection of memory.

Patrick Faigenbaum (Paris, 1954) gained international fame in the field of contemporary photography in the '80s, precisely with this series of portraits. His works are regularly exhibited in France and abroad and are part of public collections (from the Metropolitan Museum of Art in New York to the Centre George Pompidou in Paris, from the Reina Sofia Museum in Madrid to the Vancouver Art Gallery). In 2013 he won the Henri Cartier-Bresson Award for his work "Kolkata". He has been teaching at the École des Beaux-Arts in Paris since 2001.



KATJA FLEIG and ERICK DEROOST

Fusion Two, 2012
video, 14' (artist: Erick Deroost; dance: Katja Fleig / enCo.re; video shooting and editing: Philippe Lucas)

We are in a foundry in the Loire-Atlantique, an extraordinary landscape for a choreographer. The dedicated workers are focused on the glowing-hot metal while the artist improvises a dance performance. Their parallel worlds and movements meet in a singular "pas de deux" that brings out the richness of differences between the identities of a worker and an artist. These identity differences bind humans to one another.

Erick Deroost, lives in Rennes. He is interested in the duality of nature and culture. Over the last ten years, alone or in collaboration with other visual artists and architects, he has realised installations exploring the relationship of people living in a city with the environmental issues. To raise citizens' awareness on domestic waste sorting and sustainable development, he was commissioned to realise 5 monumental installations in 5 municipalities located south of Rennes. Other sculpture-installations have dealt with the themes of recycling and energy saving.

Katja Fleig, German-born choreographer and dancer, created her enCo.re company in 2003 in Rennes and has developed an interdisciplinary creation process, working a dozen pieces in collaboration with: choreographers, dancers, actors, musicians, writers, video artists, visual artists, translators, DJs. Since 2008, the relationships and exchanges between the artist and the public have been at the centre of her research, of which some examples are the "KF née en Février" and "CKF" performances for public spaces, and the "Visite chorégraphique" project, tailored to 15 specific public sites. She collaborated with director Alexander Kutchevsky in the "Blockhaus" theatre-landscape project. The performances "Enjeux associés" were realised in 8 locations in Brittany in connection with the works of artist Robert Schäd. Together with Gilles Amalvi and Julie Seiller, she is now working at "Engelsam, en jeu", a dialogue with Paul Klee's 1939-40 drawings with angels.



**GIOVANNI FLOREANI
DANIELA GATTORNO**

Ephemeral, 2019
a reflection in poetry and music (Daniela Gattorno – poems by Wislawa Szymborska;
Giovanni Floreani – sound research and songs)

*In the photo of the crowd / my head is the fourth from the edge / and maybe the
seventh from the left / or the twentieth from the bottom*
(taken from "A Photograph of a Crowd" by Wislawa Szymborska)

Friulan Giovanni Floreani started his musical journey through the beat music of
the tumultuous '60s in Mestre (Venice). He became interested very quickly in
experimentation (Area, Perigeo, Aktuala) and in the British and American avant-garde
musicians (Frank Zappa, Van der Graaf Generator, Brian Eno). At the end of the '70s he
approached the vocal and musical authenticity of folk music. Since then, he has moved
between research and experimentation proposing open projects in collaboration
with artists such as Yang Jing, Pierre Favre, Latif Bolat, Paul Tofani Krsna Prema, Tony
Pagliuca.

Daniela Gattorno (Genoa, 1964) is an actress, a theatre director and children's
playwright. At the beginning of her artistic career, she perfected juggling and aerial
acrobatics with the Orfei Circus. In the early '90s, she began her theatre activity in
Trieste, and since 1995, has maintained an intense street theatre activity, going on to
contribute to the creation of theatrical and musical events for the Cultural Association
Furclap. Since 2001, she has collaborated with La Contrada - Teatro Stabile in Trieste
and, as of 2017, is President of the Amici della Contrada Association. Gattorno has
played various roles in TV productions and movies, including starring in the 2015 film
"Un Bacio" by Ivan Cotroneo, Indigo Film production.

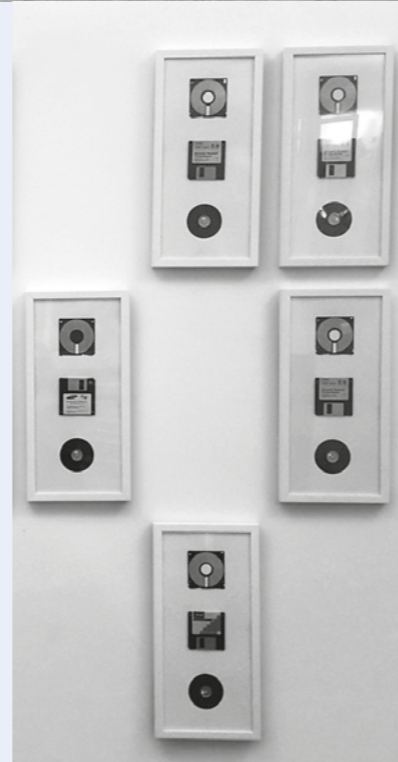


MANUEL FRARA / INTERNO 3

Primary selfie: take this software and make your selfie, 2018
installation, 9 wall elements

Your identity today is a new identity.
Your identity is accelerated by the social media.
Your new identity is a self-portrait out of control.
Your identity is your new image in its most unconscious form.
Your identity has increased until its collapse on your Whatsapp profile.
On Facebook, on Instagram.
On Twitter, on Telegram, on LinkedIn, on Xing and on Renren.
On Google Plus, on Disqus, on Snapchat.
On Meetup, on Vine, on Tumblr.
On Twoo, on Vk.
On Medium, on Pinterest, on Youtube [...]. (Manuel Frara)

Manuel Frara lives and works in Venice. Since 1996 he has been known under the
pseudonym "Interno3", which is the name of his project of interaction between
high-tech and low-fi. In 1997 he graduated from the Academy of Fine Arts, where
he has taught since 2007. In 2007 he participated in "DiVA" New York, and in 2008
his solo show "A Beautiful Day" was installed at the Galleria Contemporaneo in
Mestre, and again at the Abertay University of Dundee, Scotland. In 2009, he took
part in Isola mondo, a collateral event for the 53rd Biennale di Venezia. He was artist
and curator for the 2005-2014 editions of Art Stays, International Festival of Visual
Arts, Ptuj (Slovenia).



GIULIA IACOLUTTI
Casa Azul, 2016-2017

photography project

Casa Azul is a socio-visual project on the life story of five trans women held in one of
Mexico's male prisons. The project shows the process of identity construction and
the bodily practices of people whose bodies are considered doubly abject because
of their identity and their condition of isolation. The trans inmates, forced to dress
in blue, nicknamed the prison "the blue house", evoking the imprisonment suffered
by the bodies themselves. Through printing processes that allow the use of the
stereotypical colours of the genre (the blue that evokes passive identification and the
rose that speaks of the self), Casa Azul shows the eternal binary struggle that these
people must face to be what they are: women.

Giulia Iacolutti is a documentary photographer and visual artist. Her work is mainly
dedicated to personal projects between Italy and Latin America. Devoted to narrative
research, in addition to photography, she uses different languages and media to
explore political-socio-cultural themes related to the struggles of identity resistance.
Her work has shown in Argentina, Colombia, Italy, Mexico, Spain and the United
States. Her most recent awards include nominations for the Joop Swart Masterclass,
the 6x6 Global Talent Program and the Foam Paul Huf Award.



LAURE KEYROUZ

Adopt a friend, 2018
installation (10 desks and chairs, 10 school smocks, 1 table, 2 blackboards, 1
artist's book) performance (drawings Laure Keyrouz; calligraphy Ahmad Alaa Eddin;
translations Silvia Galluccio, Janetta Ledell, Niu Xin, Maruša Mugello Lavrenčič;
performers Sami Samuela Barbieri, Silvia Galluccio, Laure Keyrouz, Janetta Ledell,
Betta Porro, Ivana Sarazin, Adriana Torregrossa.

"Adopt a friend" is an event created by Enas Elkorashy focused on the letters and
drawings exchanged between 10 children from Damascus and Aleppo and some
Italian students. After studying the drawings, I wrote a poem in Standard Arabic,
as if it were written by one of the children. Some verses are directly inspired by
the letters. The key to the work is the analysis of the most significant deprivation
suffered by these children due to the war and destruction in Syria: the loss of the
school and the sadness felt in being unable to return to the classroom. The 10 desks
represent the children, as if they were present. On the desks I wrote the words "my
soul swims, on a burnt sheet, it buries a poem in the East, and tears the twilight in
the West". The performance is built around my reading of poetry in Arabic, from the
artist's book "Poetry for my school - I pour myself into the scent of a flower" that I
created specifically for the installation. A first version of "Adopt a friend" was held in
2017 at the "Made in ... Art Gallery" in Venice. (Laure Keyrouz)

Laure Keyrouz, a poet and a visual artist from Lebanon, has carried out an intense
activity of interventions in public spaces (installations / lettering and performances,
writing and reciting poetry in Arabic) over the last few years. She is working on her
PhD at the University of Nova Gorica on the current mutations of artistic expression
(HybridMedia) as found in contemporary art and literature in Lebanon. Since 2014,
she has been teaching Arabic Language and Translation at the University of Trieste.



IAN MCKEEVER

untitled, 2018
text

I've always found it impossible to resemble myself from one day to the next.
(Philippe Ricord)
Whether inside your own skin or outside it, the more one tries to be perfect in the
world, even for one moment, the less he will be. (Ian McKeever)

Ian McKeever started painting in 1969 in London, renting a studio from SPACE after
graduating in English literature. His first solo exhibition came four years later at the ICA
in London. In 1989, he received the prestigious DAAD scholarship in Berlin, followed
in 1990 by a major retrospective exhibition at the Whitechapel Gallery in London. In
the early years, his work concentrates on landscapes, reflecting his many trips to places
like Greenland, Papua New Guinea and Siberia. The direct references to the landscape
decline in the mid-80s when his work becomes more abstract, displaying interest in the
human body and architectural structures. Over the years, the quality and the presence
of light become increasingly important in his painting. He has held various teaching
positions: he was a guest professor at the Städelschule Akademie der Kunst in Frankfurt and
a Professor of Drawing at the Royal Academy Schools in 2006-2011. Since 2001, he
has been a visiting professor of painting at the University of Brighton.



SAMIR MEHANOVIĆ

“Through Our Eyes”, 2018
film, 70’

Shocked by the way in which the Syrian war is reported in the West, I asked myself how close do we ever get to the true human stories of those caught up in the war? For me, the suffering of the Syrian people brings back so many memories of the war in Bosnia 20 years ago. As a young man growing up in the Bosnian war zone between 1992 and 1995, I was likewise shattered by war. At that time I experienced daily bombings, being cut off from basic supplies, seeing young people and children injured and killed. I still feel traumatised today by those memories. When I arrived in Edinburgh with my theatre company in 1995, my basic human instinct for survival proved stronger than my desire to return home. I became a illegal immigrant. I was scared, hiding like a mouse, scared of being sent back to the war zone.

I remember a September day walking the street of Edinburgh as a genuinely homeless person while the Scottish rain seeped into my bones. For me that day was harder than three years in the war zone. I spent most of the time loitering in a shopping centre, being questioned by security guards, feeling hungry. Finally, late in the evening, I found a good person who took me into his home. He advised me to register as a refugee, and thereby I became a member of UK society. This explains why I felt such a strong urge to make it possible for today’s refugees to tell their stories, and why I felt compelled to make this film, “Through Our Eyes” (Samir Mehanović)

Samir Mehanović is a film and theatre director, producer and screenwriter. Born in Tuzla, Bosnia, he has lived in Scotland since 1995. He shot this film three years after making “Silent War in Beqaa Valley” in 2014. After obtaining his MA in Film and TV at the College of Art in Edinburgh, he started his career with the short-film “The Way We Play”, BAFTA 2005 Award. He made the documentary film about the Srebrenica massacre “The Fog of Srebrenica” on commission from the BBC, and won the IDFA award in 2015.



CRISTIANA MOLDI RAVENNA

untitled, 2018
text

My identity is characterized by the shape of my head, of my skull. Round like my grandfather’s skull, my paternal grandfather, like a Roman’s... descending from a family farmers and horse merchants who traded with Hungary for centuries, from groups of Romans who had settled in the Po Valley and at Annone Veneto, perhaps at the time of Julius Caesar.

The skull is telltale of the life-death transition. In my ‘making of art’ I always tend towards the circular, a movement within words or texts that I write, so that it reproduces a complexity or a novelty of thought that must find synthesis in various forms of expression.

I have collected images of my family where my grandfather’s native identity can be clearly seen. I obtained an image from the 1600s: a plaque displaying a series of particularly round skulls around its perimeter. It is located in the cloister of Santo Stefano’s church in Venice. I recently found a little coat, guarded with love, belonging to me when I was a year old and my head, as can be seen in the accompanying photo, almost shaved, reveals the spherical shape: my first coat, light blue and the lining of pink and light blue squares, and golden round metal buttons. I remember exactly how that lining felt. The senses guide us, the memory of the senses is the trace of our identity. (Cristiana Moldi Ravenna)

Cristiana Moldi Ravenna’s research is mainly focused on linguistic coding both visual and literary. Between 1978 and 1985 she and Guido Sartorelli co-curated several exhibitions on the decoding of cultural messages in cities (in 1984 alone “Semiopolis”, “The city as an advertising medium”, “The city as an instrument of communication”). She has published books of poetry, texts for the theatre. One of these, “Primo grillo Secondo grillo”, which mixes mathematical symbols with onomatopoeic annotations, won the National Theatre and Science Award in Manerba del Garda in 1996. She has written books on Venice, most notably “Secret Gardens in Venice” with Tudy Sammartini and Gianni Berengo Gardin, Arsenal, 1989.



LADA NAKONECHNA

Ich bin eine osteuropäische Künstlerin, 2019
installation, video projection

Identity is manifested through gestures and acts in public areas, it is revealed in political activity. It does not require additional work (such as an organizational support or a special constitution). It is the conscious need in the political struggle. (Lada Nakonechna)

Lada Nakonechna (Dnipropetrovsk, Ukraine, 1981) lives and works in Kyiv. She is an artist, a curator (member of curatorial and activist union Hudrada) and an educator (co-founder of the Course of Art, an independent educational program in Kyiv). Since 2005 she has been part of the R.E.P. group. In 2015 she co-founded the Method Fund. She has participated in numerous international and Ukrainian exhibitions, including exhibitions at the Museum of Modern Art (Warsaw, 2015), Kunstmuseum Wolfsburg (Germany, 2015), Galerie für Zeitgenössische Kunst (Leipzig, Germany, 2015), National Art Museum of Ukraine (Kyiv, 2012), CSW Zamek Ujazdowsky (Warsaw, Poland, 2012, solo show).



MARIO SILLANI DJERRAHIAN

Portrait of the MAXXI as myself, 2018
Portrait without sound like myself, 2018
2 portfolios of 101 photographs

To walk into a landscape means to live for a certain time in the photo that I take, making it, therefore, a portrait of myself. I do not document a place, as it is not the subject of the photo. The subject is my traversing that point and knowing I am there when I shoot 101 photos. How do I take a photo? With a few technicalities. Automatically. Adjusting only the framing, which has to be the most trivial. It does not count the single shot, but the time used (which I note as evidence of having been there for those 101 fractions of time). I get an endotic, internal landscape. One that is lived in: I am linked to the world by my simple action. As an ancient Chinese painter said, a beautiful view (and also a beautiful photograph) is a standing outside, whereas walking through the landscape one senses their own soul. (Mario Sillani Djerrahian)



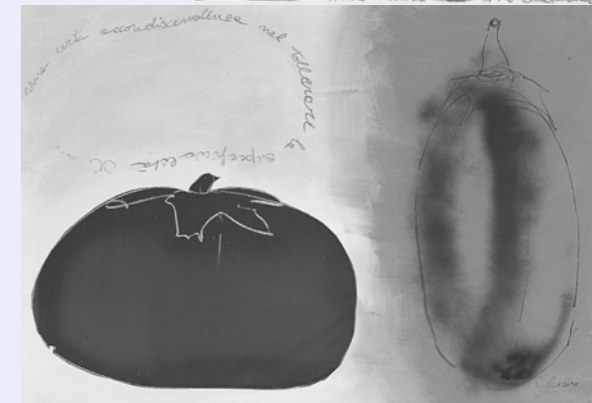
Mario Sillani Djerrahian (Addis Ababa, 1940) is a photographer, a performer and a videographer. He has exhibited in Italy and abroad (recently in Yerevan, Graz, Moscow, Messina, Venice). He teaches photography and has worked for theatres in Trieste and Milan. In Trieste he founded the Centro Fotografico Gamma, the Radioattività radio, the Edizioni Centro G publisher, the Gruppo 78. He was president of La Cappella Underground, collaborated with the Centro Arte Viva. He was a visiting lecturer at Sheffield Polytechnic (1976, 1978 and 1986) and conferences on his body of work were held at the Università Cattolica, Milan (2001) and at Ca’ Foscari University, Venice (2001, 2004, 2008). He was awarded the 1989 CRAF Friuli Venezia Giulia Photography Award for Research Activity.

SONIA SQUILLACI

17 roses and a few more, 2019
mixed technique on paper (detail)

For many years the artist has focused on a few selected subjects from a domestic setting. Fruits of nature, be they aubergines or other vegetables, are taken out of their context to acquire mysterious attributes. Each time, their archetypal characteristic is extolled but they are not easily recognizable at a first glance. This is mostly remarkable in her works on Plexiglas and carborundum.

Sonia Squillaci (Cormons, Gorizia, 1975), artist and teacher, graduated in painting at the Academy of Fine Arts in Venice. Her paintings, drawings, engravings, sculptures and artist’s books have shown in Italy and abroad. Her most significant shows include: “Biennale 2011. The State of the Art”, curated by Vittorio Sgarbi, Magazzino 26, Trieste; “Broderies” curated by Fabio Belloni, Villa Aboca, Sansepolcro, Arezzo, 2011; “Stimmate della Speranza”, installation, Church of San Girolamo, Cervignano del Friuli (UD) 2012; “Group 78 - Trieste Oaxaca Torreon”, curated by Maria Campitelli, La Calera Museum of Oaxaca, Mexico, 2013.



LEON TARASEWICZ

Jerusalem, 2018

text

[...] under one sky [...] the Torah, the Gospels, and the Koran whisper their truths amid ancient stories. It has been this way for ages, and it is this way today.[...] ...and I do not know of another city as such, which would be as controversial as it is desirable in the history of humanity. [...] ...when I lived on Mount Zion, I was completely paralyzed. Gehenna was down the road, and on the horizon, the Sacred Grove where Christ once taught. Golgotha was located four hundred meters from the house where I lived. ...and how to paint in such a situation, how to find yourself in such a reality? ...I walked the ancient streets for a long time, gathering my thoughts, avoiding various people, [...] I felt like a child deceived by the iconography of Orthodoxy and by the sacred images of Catholicism. ...because here, I did not find any dark chiaroscuro icons against a golden background, or Roman blue shades. Everything was saturated with the mystical warmth of yellow and orange, and the shades were complementarily purple. ...this moment caused me to revise my imagination, and the F I got for a drawing I made for religion class no longer taunted me; during my childhood, I painted the Red Sea using a red crayon, because how else could I have possibly drawn it? (Leon Tarasewicz)

Leon Tarasewicz (Wality, Podlasie region, Poland 1957) is one of the leading contemporary Polish painters. Despite the identification with his place of origin, evident in the references to nature and the landscape of his early works, the artist systematically covers the tracks that could indicate the genesis of his work. Gradually, the structure of his paintings inspired by nature becomes a captivating and sensual playing area of pure, intense colours, spread out in parallel strips. On the surfaces of his large-format works the only determining elements are colour, texture and light.

GIAN CARLO VENUTO

Identity, 2014

model, mixed media

This work is based on the very old Chinese game of TANGRAM, which divides a square into seven parts, those parts assume a volume, occupy a space of infinite facets and creative combinations, which embrace my continuous, unceasing search for identity, conducted in a defining but never definitive way. The SQUARE is a spatial module in which, or by which, I have often structured my works with an infinite variety and possibility of combinations and HARMONY that derives from it. SEVEN is a number with a particular meaning, it is the only one among the first ten numbers that cannot be multiplied or divided within the group, a number, present also in the Bible, that takes on a mystical meaning and indicates completeness and correct arrangement. (Gian Carlo Venuto)

Gian Carlo Venuto (Codroipo, Udine, 1951) has taught at the Academies of Fine Arts in Venice and Turin, as well as at the Brera Academy in Milan. He has always loved Lorenzo Lotto, Pontormo and Parmigianino, but also Rilke's poetry. Painting for him originates as a fresco - even when technically it is not - living the layers of time, thought and matter, as plaster does during carbonation.

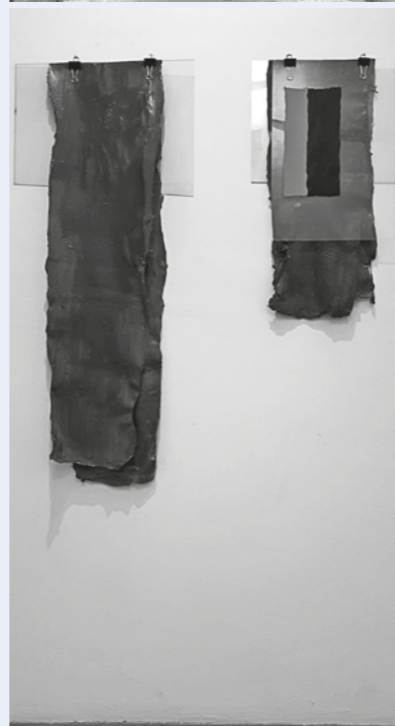
MARIJANA VUKIĆ PENDE

The First layer, 2018

installation, latex, graphite, coal, Plexiglas

The artist's approach to carbon graphite evolves during the process of studying this material's properties in relation to the human body. Therefore, other materials are combined with the graphite in order to create a new organic, living element, which resembles our skin, which covers us, protects us. Together with the power of the graphite's chemical kinetic energy, this new element evokes the potential energy we humans have forgotten that we have.

Marijana Vukić Pende (Dubrovnik, 1973) studied sculpture and contemporary music, and graduated from the Academy of Fine Arts, Venice in 2008. In 2005 she participated in Atelier Aperti, Academy of Fine Arts in Venice, 51st Venice Biennale. In 2008 she was an artist in residence at the Atelier Frankfurt - Kulturamt Frankfurt am Main. Her work has been shown in several collective exhibitions in Croatia and Italy and three times at the Gliptoteca Triennial of the Croatian Academy of Sciences and Arts, Zagreb. Solo shows: Museum of Modern and Contemporary Art, Rijeka, 2016; Gliptoteca, Croatian Academy of Sciences and Arts, Zagreb 2017; Museum of Contemporary Art of Istria, Pula 2017; Palazzo Costanzi, Trieste, 2018.



ANDRZEJ and TERESA WEŁMIŃSKI

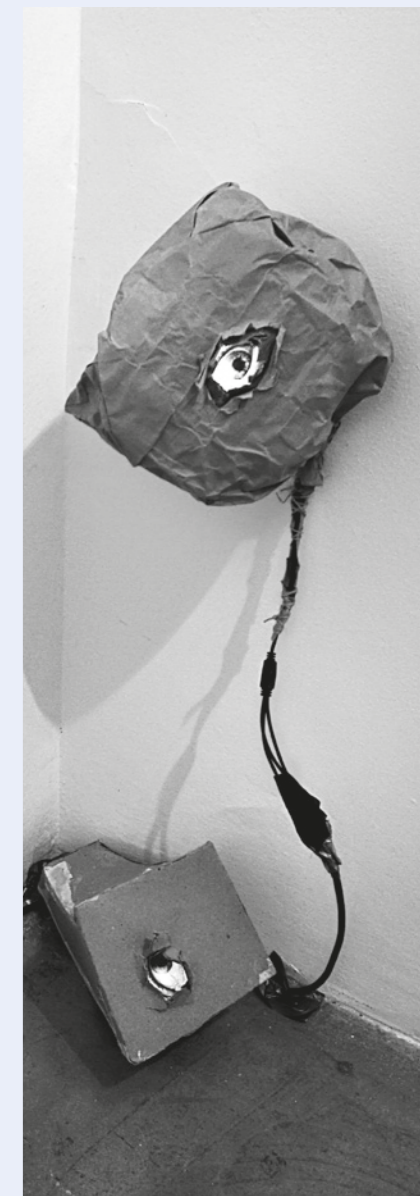
Esse est percipi 2

installation, paper, resin, monitor, video

Several cardboard boxes (5-7) are placed in non-significant places in the exhibition space: in a corner, under the stairs, etc. Each box has a hole from which an observer's eye follows us. The installation refers to the early work of the Polish duo on the themes of identity, individualism, unstable conditions of the viewer (from observer to voyeur), and is also inspired by the Isolate Systems and issues related to the impartiality of the observer (Schrödinger: we are not neutral looking at reality, but we influence it). The title refers to the George Berkeley's investigation of "being observed" (the existence of something depends on being perceived).

Teresa Wełmińska is an actress and director. She graduated from the Medical Vocational School of Krakow. From 1976 to 1990 she collaborated with Tadeusz Kantor and performed in the Cricot 2 Theatre. Since 1992, together with Andrzej Wełmiński, she realizes artistic projects, shows and theatre workshops.

Andrzej Wełmiński is an actor and director. He worked with Tadeusz Kantor from 1973 to 1990, and participated in all productions and tours of the Cricot Theatre 2. He graduated in 1977 in Graphic Arts at the Academy of Fine Arts in Krakow. As an artist he uses various media (drawing, painting, photography, objects and installations) and is associated with Foksal Gallery and Krzysztofory Gallery. Together with his wife Teresa, he has co-authored numerous shows represented in European theatres and festivals, including "Pages from the Book of..." (2012), for which he was awarded Best Actor and Best Production at the Istrapolitana Festival in Bratislava.



PANEL DISCUSSION

Searching for Identity (in the time of Selfie)

As a conclusion to the three expo-visual appointments organized by ArtSpace and Trieste Contemporanea on the theme of searching for identity, a panel discussion was held on 16 February at 6.00 pm at the Studio Tommaseo. This event provided the occasion for deeper discourse and debate from the prospective of psychological studies and the ethics of information. The panel was a rich one indeed: Giorgio Conti, Fulvio Dell'Agnese, Remo Rostagno and Stefano Triberti engaged with the public and with the Curators Giuliana Carbi Jesurun and Gabriella Cardazzo. At the end of the discussions around 7.30 pm., Remo Rostagno presented an artistic performance, "Becoming Animal", for our contemplation.

In the months of January and February, the overall project of Searching for Identity (in the time of Selfie) the question, "who am I today, between virtual identity and the traces of my real self?" involved the emotional responses of 26 artists and experts from 8 European countries. The panel discussion proposed an at times theoretic-scientific approach to possible replies, confronting the new world of manipulability of psychological identity in the context of social media. The theme was presented by Giorgio Conti who, by starting with considerations on Luciano Floridi's "infosphere" spoke to hyper-connectivity and the "quantification" of identities in the era of social media and selfies. Then Stefano Triberti followed by focussing on the difference between a stable identity as supported by documentation and the possible manipulation of the same by individuals engaging in "impression management" or by the creation of an avatar, that is, a digital alter ego, which we often choose and personalise in the context of social media and video games. Fulvio Dell'Agnese followed, putting into context identity as expressed through metaphor and circularity in art history and current reality. The final panellist, Remo Rostagno "restored" depth (and the sensory dimension) to the flat digital presentations on the video screens by concluding with his performance.

GIORGIO CONTI has taught at both of Venice's universities: Ca' Foscari and IUAV (Istituto Universitario d'Architettura di Venezia). As well, he has taught in Algiers, Salerno, and Lugano at the SUPSI (Scuola universitaria professionale della Svizzera italiana). He was the Italian delegate to the CNRS (Centre National de la Recherche Scientifique) in Paris. Together with Elia Barbiani, in 1980 he founded the Archivi della Modernità (Archives of Modernity), a centre inspired by the poetics and philosophy of Joseph Beuys. As coordinator of the Archives of Sustainability, at Ca' Foscari, he organized over 50 meetings and seminars both in Italy and abroad regarding approaches on integrated sustainability (ethics, economics, socio-cultural and artistic). Giorgio Conti is an affiliated member of the Italian Philosophic Society and of the Study Centre for Human Rights at Ca' Foscari.



FULVIO DELL'AGNESE, art historian, dedicates particular attention to the relationship between artistic creation and its context, especially environmental. For this reason, as concerns areas of research, he sustains the frescos in the Veneto and Friuli from the 15th - 17th Centuries, the wall murals of the 1900s, and the installation dimensions of the contemporary research aesthetic all of equal interest. Since 2007 he has been the curator of the Festival Pordinonelegge (Pordenone reads), as well as the annual conference "l'Arte di scrivere d'Arte" (the art of writing about art), dedicated to the style characteristics of art criticism and to the diverse perspectives of the relationship between visual arts and writing.

REMO ROSTAGNO, dancer and choreographer, has been working for over 30 years as a soloist starting in Italy and then in Germany, where he founded the Tanztheater Aus Der Zeche together with Stefan Nölle. Since 1995, after having received his diploma from Body-Mind Centering® as a Practitioner, and as a Biodynamic Craniosacral Therapist from Franklin Sills' Karuna Institute, he has been carrying out an intensive teaching programme both in the artistic field as well as in the more specific field of Health research. In 2010 he founded the In Flow association together with Rosella Denicolò and then in 2018 the In Flow Biodinamica in Turin.

STEFANO TRIBERTI, PhD, is a Research Fellow at the Department of Oncology and Hemato-Oncology at Milan's Università degli Studi. His research focalizes on ergonomic evaluation and on the User Experience of advanced technologies for surgery and on the use of new technologies for the promotion of health and well-being (eHealth and Positive Technology). He is the author of more than 60 scientific publications and articles both nationally and internationally. A few of his publications are: User Experience: Psychology of Objects, Users and the Contexts of Use (Maggioli, 2017) and The Online Personality: Digital Traces of Identity (Giunti 2018).

AUDIO RECORDING

CONTRIBUTORS



LUIGI ARPINI
Actor

PASCAL CARIOU
Freelancer

GIOVANNI CARPENEDO
Actor

FULVIO DELL'AGNESE
Art historian

LORIANO DELLA ROCCA
Actor

RICHARD DEMARCO
Impresario

DIEGO ESPOSITO
Sculptor

AMPARO FERARRI
Tango instructor

DONATA DANTE FERRO
Psychotherapist

GIOVANNI FLOREANI
Musician

MANUEL FRARA
Video artist

LAURE KEYROUZ
Performer

ALBERTO MADRICARDO
Philosopher

SAMIR MEHANOVIĆ
Film-maker

CRISTIANA MOLDI RAVENNA
Poetess

CARLO MONTANARO
Film historian

LADA NAKONECHNA
Visual artist

CORRADO PREMUDA
Writer

REMO ROSTAGNO
Choreographer

NILDO SANVIDO
Composer

MARIO SILLANI DJERRAJAN
Photographer

SONIA SQUILLACI
Visual artist

FRANCE THIERARD
Jewellery designer

ALBERTA TONINATO
Director

GIAN CARLO VENUTO
Visual artist

MARJANA VUKIĆ PENDE
Visual artist

SUSAN WISE
Poetess

In collaboration with
AURORA CEDOLINI



3 EXHIBITIONS
26 ARTISTS
BOSNIA CROATIA
FRANCE ITALY
LEBANON POLAND
UNITED KINGDOM
UKRAINE