

EMOZIONALE 3 PART 2

Sept. 23 – Oct. 15, 2023
City Galerie Wien, Vienna, AT

Works by Virginia Ariu, Stefania Batoeva, Xenia Bond, Billy Coulthurst, Olivia Coeln, Zoë Field, Evan Jose, Jared Madere, Emmanuel Troy

Old Skin New Skin, 2023
Newspaper crops, Polaroid, pigments and oil on canvas
33 × 36.4 cm

Installation view, works by Virginia Ariu (left) and Evan Jose (right)



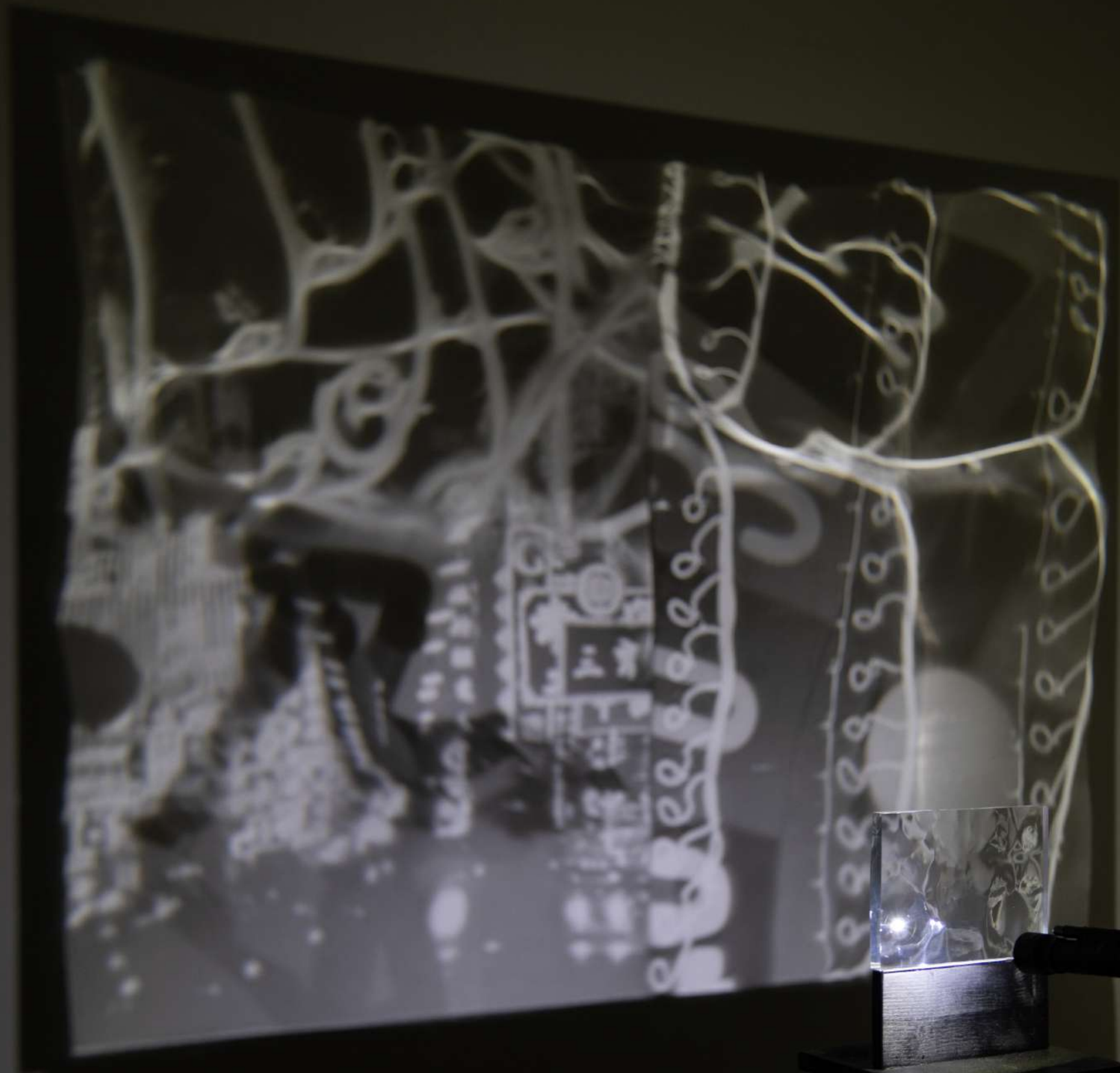


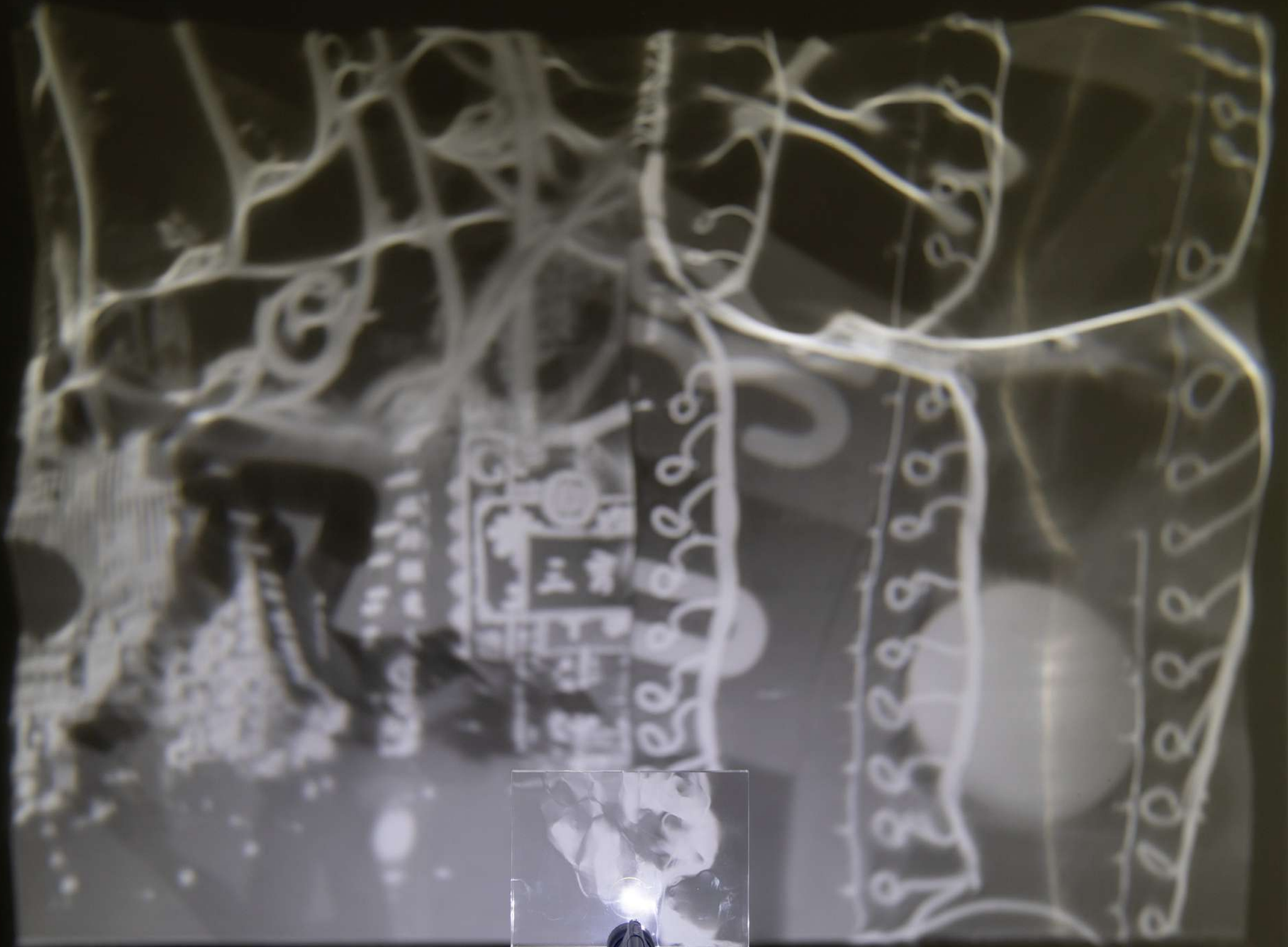
OPEN STUDIOS

July 20, 2023
La Becque, La Tour-de-Peilz, CH

Works by Virginia Ariu, Ellen Arkbro & Marcus Pal, Esra Elfeky, Florian Hecker, Nicole L’Huillier, Hanne Lippard, Zinzi Minott, Davi Pontes

Not Yet Titled, 2023
3D shaped Plexiglas caustic lens, LED flashlight
20×15 cm





“It is true that a software cannot exercise its powers of lightness except through the weight of hardwares. But it's the software that gives orders, acting on the outside world and on machines that exist only as functions of the software and evolve so that they can work out ever more complex programs. The second industrial revolution, unlike the first, does not present us with such crushing images as rolling mills and molten steel, but with “bits” in a flow of information traveling along circuits in the form of electronic impulses. The iron machines still exist, but they obey the orders of weightless bits. Is it legitimate to turn to scientific discourse to find an image of the world that suits my view?

*[...] The **De Rerum Natura** of Lucretius is the first great work of poetry in which knowledge of the world tends to dissolve the solidity of the world, leading to a perception of all that is infinitely minute, light, and mobile. Lucretius set out to write the poem of physical matter, but he warns us at the outset that this matter is made up of invisible particles. He is the poet of physical concreteness, viewed in its permanent and immutable substance, but the first thing he tells us is that emptiness is just as concrete as solid bodies. Lucretius' chief concern is to prevent the weight of matter from crushing us. Even while laying down the rigorous mechanical laws that determine every event, he feels the need to allow atoms to make unpredictable deviations from the straight line, thereby ensuring freedom both to atoms and to human beings.”*

When light rays refract through a curved surface, they concentrate into bright patches called caustics. The movement of water and light is representative of this principle, which in optics is referred to as caustic projection. Caustic design, a modern process that uses a similar approach by means of computational technology, creates seemingly random patterns that systematically modify the shape of an object, so that, in the entirety of refractions, an actual image is drawn. To do so, a computer algorithm calculates different parameters: the tridimensional surface from an image, the position of the light and the focal distance to the light image. Once these three elements are defined and it's possible to specify where they are in the space, the software finds an ideal configuration to realise the image. Then, through the use of an algorithm, the software changes the generator (the object), so the light coming from the source gets redirected to the receiver (for instance a wall), gathering these information into an image. The appearing image results by moulding the object's shear surface variation: a set of strains is produced by pressure in the structure of a substance (in this case plexiglas) and its layers shift in relation to each other. The image, calculated for one specific configuration of light, object, and position of the image, is then reproduced around this configuration: when moving away from this ideal configuration, the image slowly warps and disappears.

The research initiated at La Becque employs caustic design in the creation of sculptural-photographic hybrids, drawing parallels to one of Italo Calvino's books, ***Six Memos for the Next Millennium*** (1988). In the book, the writer considers the virtues of lightness, in his view one of literature's most significant qualities, and envisions how to project them into the future. The work presented at the Open Studios elaborates a visual transposition of Calvino's literary understanding of lightness, encompassing both aspects of the term: luminescence and weight subtraction.

In the first memo, ***Lightness***, Calvino imagines an era in which “weightless bits” travel along circuits as electronic impulses in an information flow. Following this principle, the project employs the technology developed by Rayform, a spin-off of the EPFL, which created a computer algorithm able to generate light shaping surfaces. Like a dream of dematerialisation rebooted for a cyberspatial era, the work is itself a note, or preliminary draft, for the creation of a modern analogy of the ***Allegory of the Cave*** in an age of computer-generated images. The project presents an oneiric dimension where the cave becomes a fictional universe that discards continuity to re-shape its characters, plot-lines and backstory from zero. Where images, similarly to refractions, dissipate in rippled patterns as if they were adjacent to water.

DIDACTIC POETRY

June 1st – Sept. 23, 2023
Galerie Kirchgasse, Steckborn, CH

Works by Virginia Ariu, Jean-Luc Blanc, Andrea Celeste La Forgia & Max Fletcher, Costanza Candeloro, Thomas Hesse, Elza Javakhishvili, Peter Kamm, Sarah Lehnerer, Birgit Megerle, Angelbert Metoyer, Mathis Pfäffli, Matthias Sohr, Megan Francis Sullivan, Anna Zacharoff

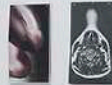
Organized by Anne Gruber, Philipp Schwalb and Stephan Steiner

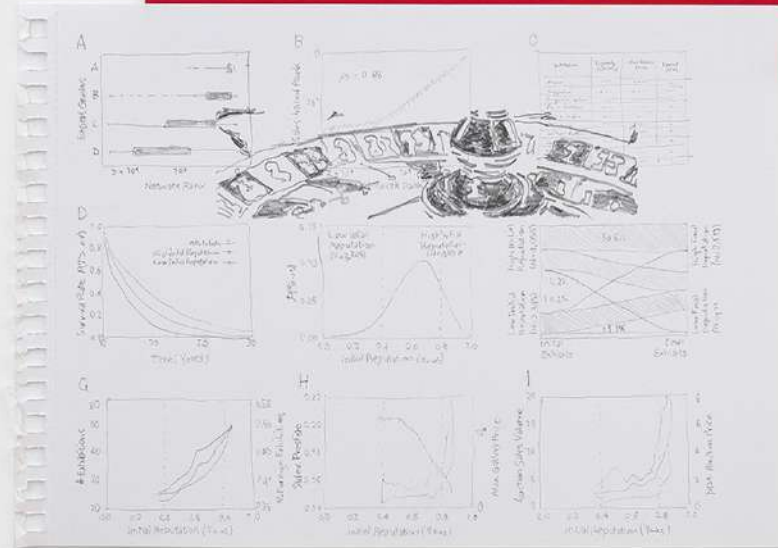
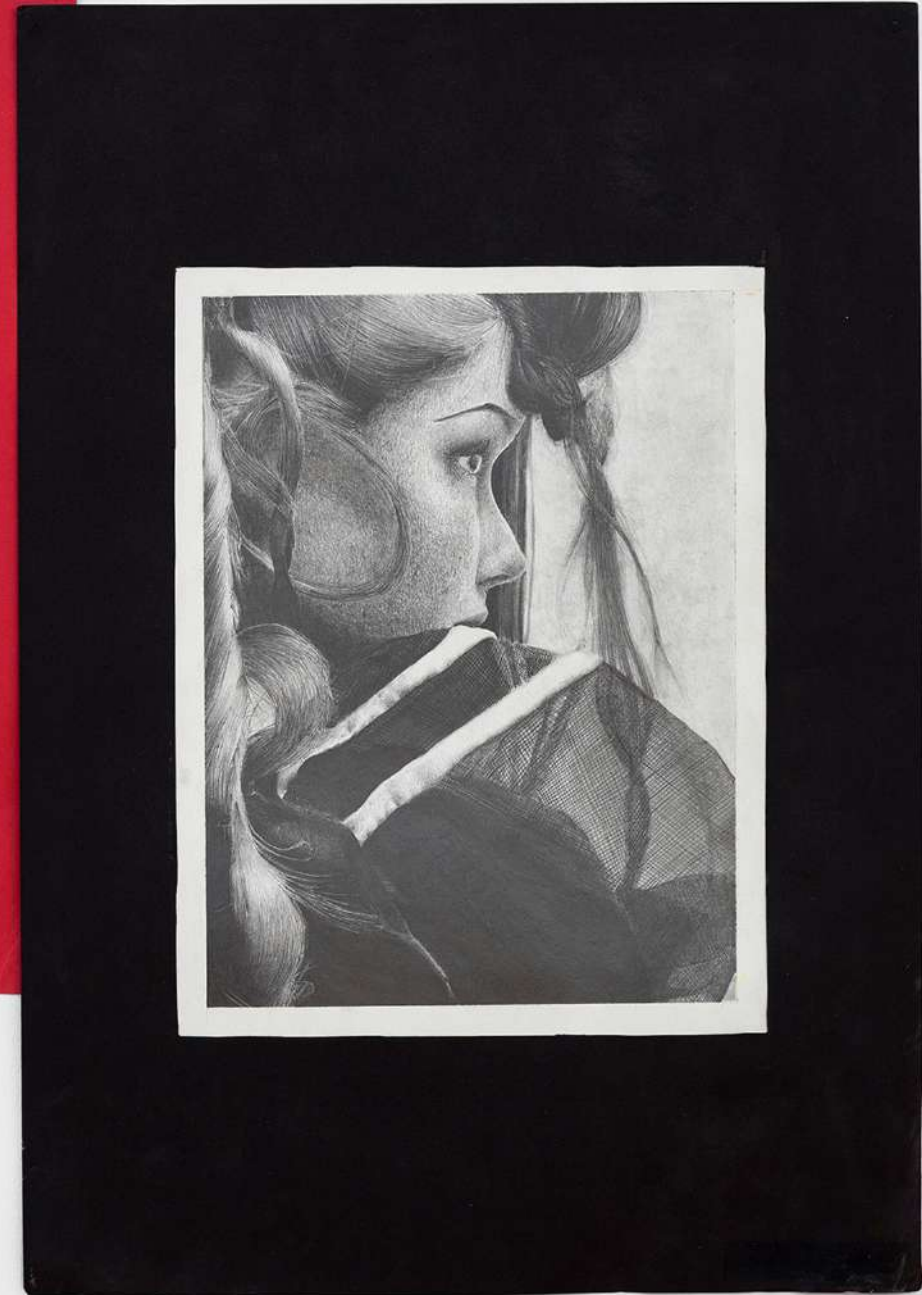
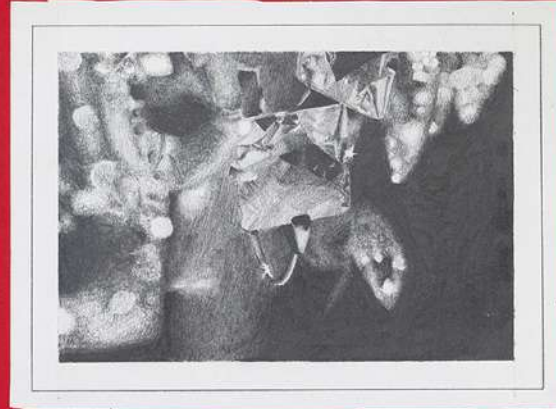
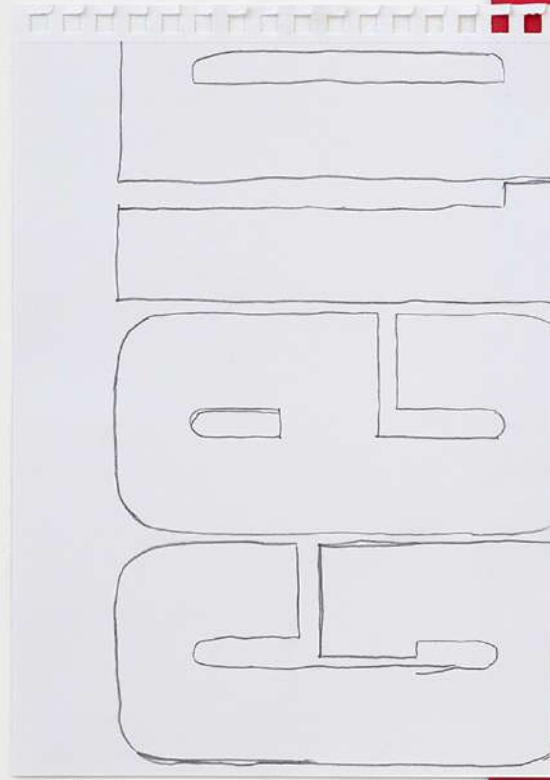
Exercise No. 1 (Didactic), 2007
Pencil on paper, coloured paper,
48.8×34.5 cm

Exercise No. 2 (Poetry), 2007
Pencil on paper, coloured paper,
49.8×35 cm

Geld (Labor), 2023
Pencil on paper,
29.8×21 cm

Quantifying Reputation and Success in Art (Gallery), 2023
Pencil on paper,
29.8×21 cm





*“In areas of human activity where performance is difficult to quantify in an objective fashion, reputation and networks of influence play a key role in determining access to resources and rewards. To understand the role of these factors, Fraiberger et al. reconstructed the exhibition history of half a million artists, mapping out the coexhibition network that captures the movement of art between institutions. Early access to prestigious central institutions offered life-long access to high-prestige venues and reduced dropout rate. By contrast, starting at the network periphery resulted in a high dropout rate, limiting access to central institutions.”*¹

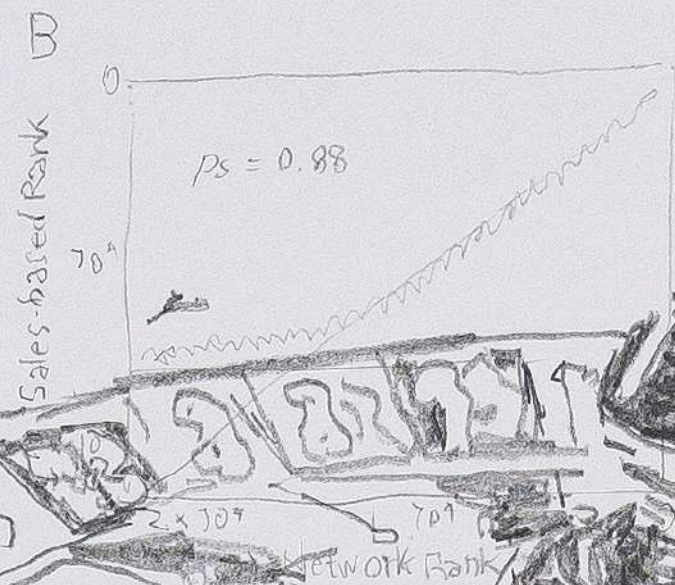
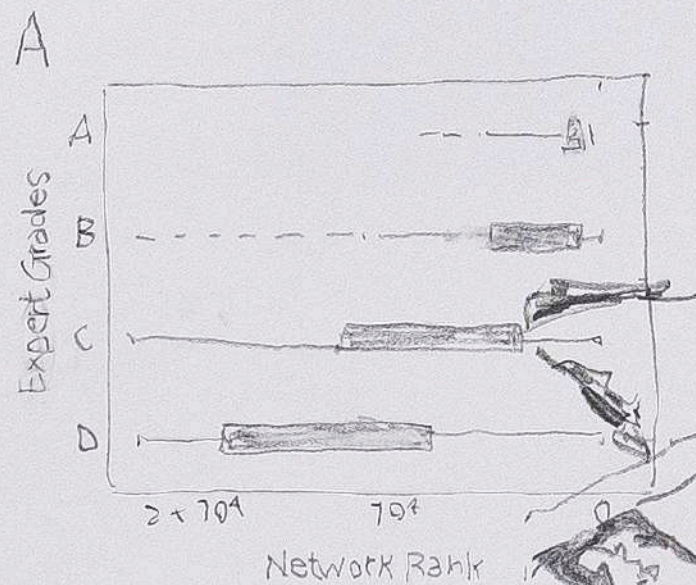
In the exhibition ***Didactic Poetry***, participating artists are invited to present four drawings on their personal understandings of pedagogy, labor, poetry, and gallery. The drawing ***Quantifying Reputation and Success in Art*** presents an insight into the word “gallery”, where models illustrated in the homonymous paper are reproduced. The graphics track and predict the career trajectory of individual artists, highlighting the history dependence of valuation in art relative to a network of galleries and institutions.

The drawing ***Geld*** (“money” in German) underlines the economical denotation of the word. In a market economy, labor is typically exchanged for wages or salaries and constitutes the monetary compensation for workers' time and effort. For many creatives, labor compensation from other professional activities represents a way to further sustain the costs of art making.

The drawing ***Exercise N. 1*** presents a retrospective look at the field of pedagogy and the possible correlations to future artistic developments. Made in the early years of secondary education, the drawing is the result of a school assignment which contains the potential to inform future works.

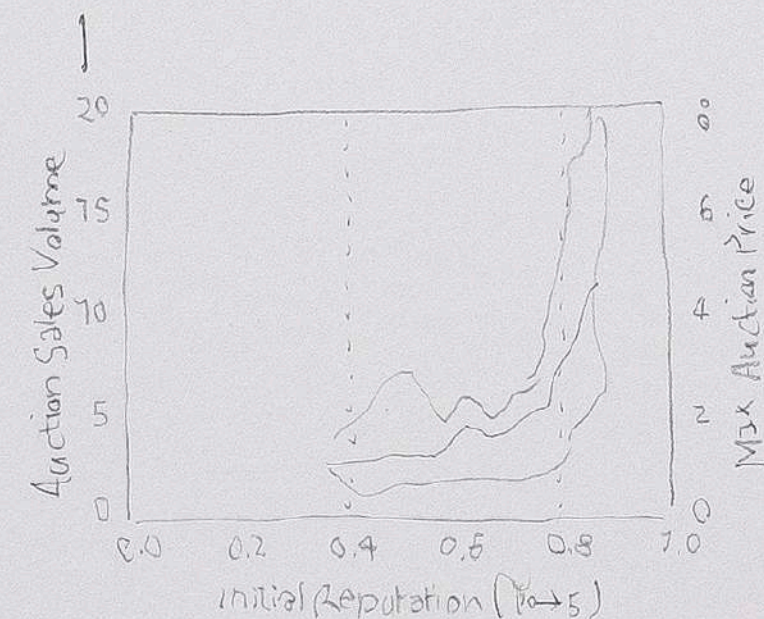
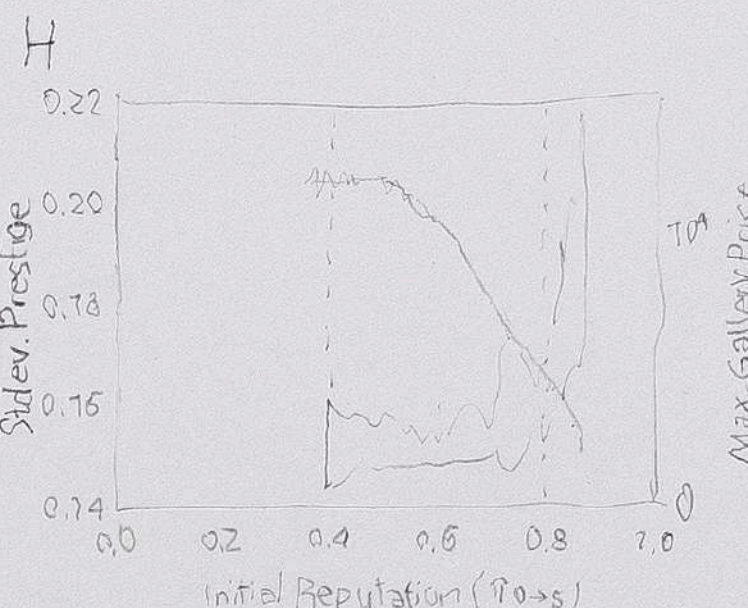
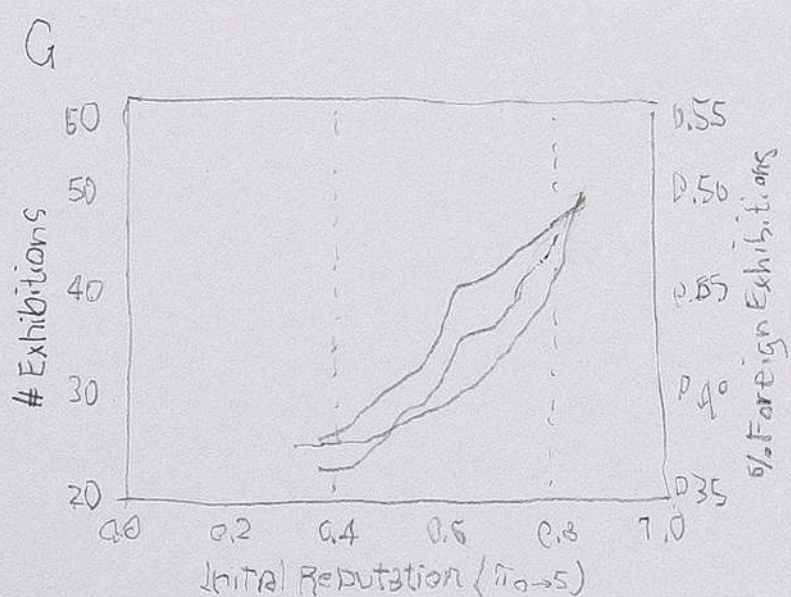
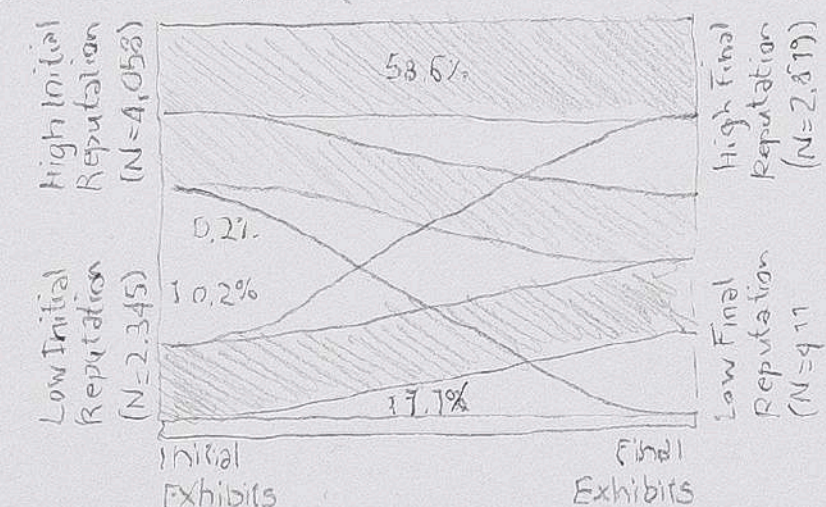
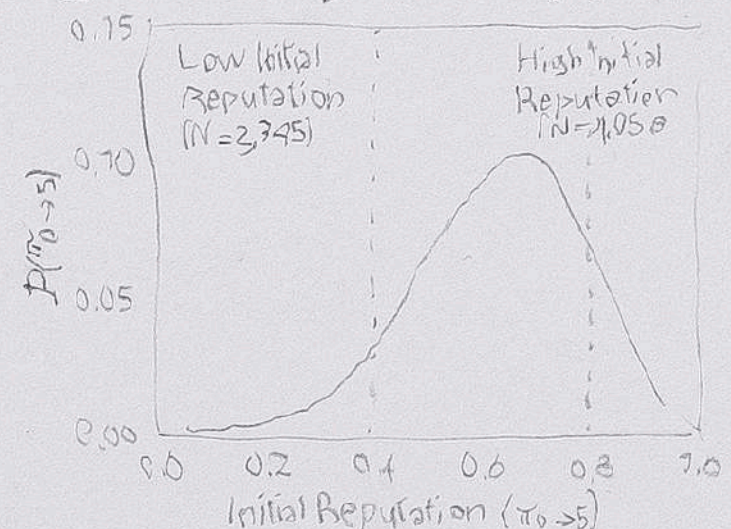
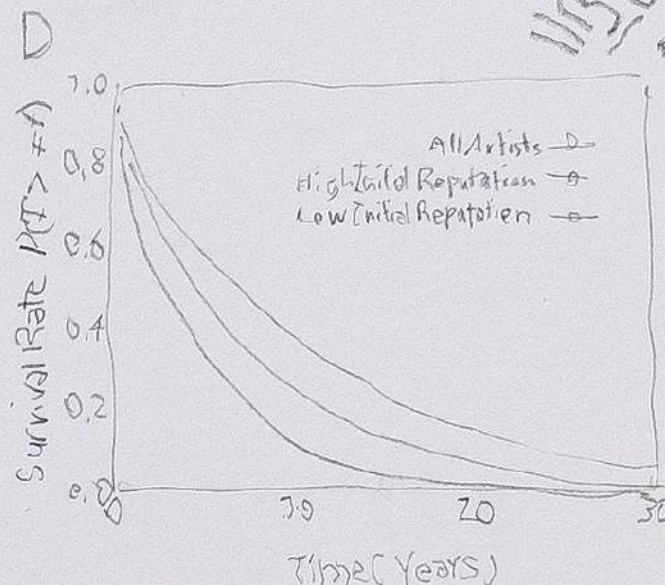
Exercise N. 2 is part of the same educational practice. Also made in 2007, it can be intended as a subliminal exercise of early identification, where the time lapse both determines the distance from an early artistic persona and possible aesthetic developments over time.

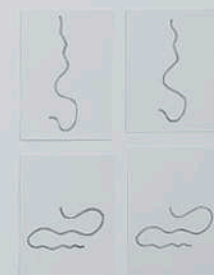
¹ Samuel P. Fraiberger, Roberta Sinatra, Magnus Resch, Christoph Riedl, Albert-László Barabási, *Quantifying Reputation and Success in Art*, Science, Vol 362, Issue 6416 pp. 825-829, 2018



C

Artists	Engage Centrality	Max. Relative Price	Expert Grade
Mona	Low	Low	A
Bugzboon	Low	Low	A
Gagosian Gallery	Low	Low	A
Pace Gallery	Low	Low	A
White Space	Low	Low	A
Artforum	Low	Low	A
Galleria Continua	Low	Low	A
Conte	Low	Low	A
N	Low	Low	A





THE LAST STRAW

June 13, 2023
Borgenheim Rosenhoff, Basel, CH

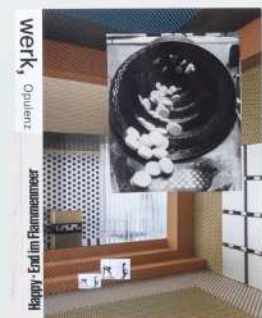
Works by Virginia Ariu, Xenia Bond, Lotte Lovise Brondbo, Mathieu Dafflon, Gabriel Friend, Gilles Jacot, Bjarne Melgaard, Hallvard Nuland, Julia Nusser, Kristian Suvatne

Not yet titled, 2023
Magazine crops, printed paper, tape
26×21 cm

The Makers Are Coming, 2023
Magazine crops, Polaroids, tape
26×21 cm

Not yet titled, 2023
Magazine crops, Polaroids, printed paper, tape
26×21 cm

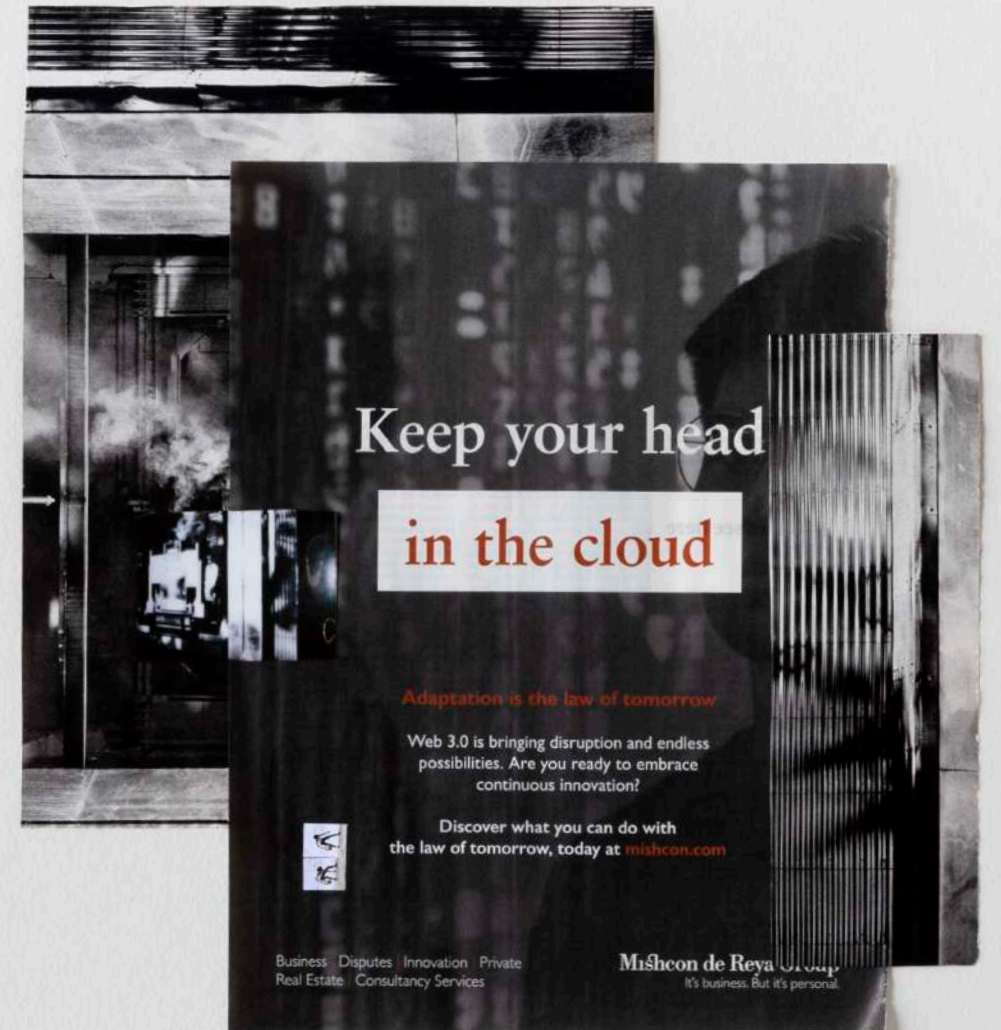
Not yet titled, 2023
Magazine crops, Polaroids, tape
26×21 cm



DIE MACHER KOMMEN.








Keep your head in the cloud

Adaptation is the law of tomorrow

Web 3.0 is bringing disruption and endless possibilities. Are you ready to embrace continuous innovation?

Discover what you can do with the law of tomorrow, today at mishcon.com



Business Disputes Innovation Private
Real Estate Consultancy Services

Mishcon de Reya Group
It's business. But it's personal.

PRESENTS PRESENTS

December 10 - 11, 2022

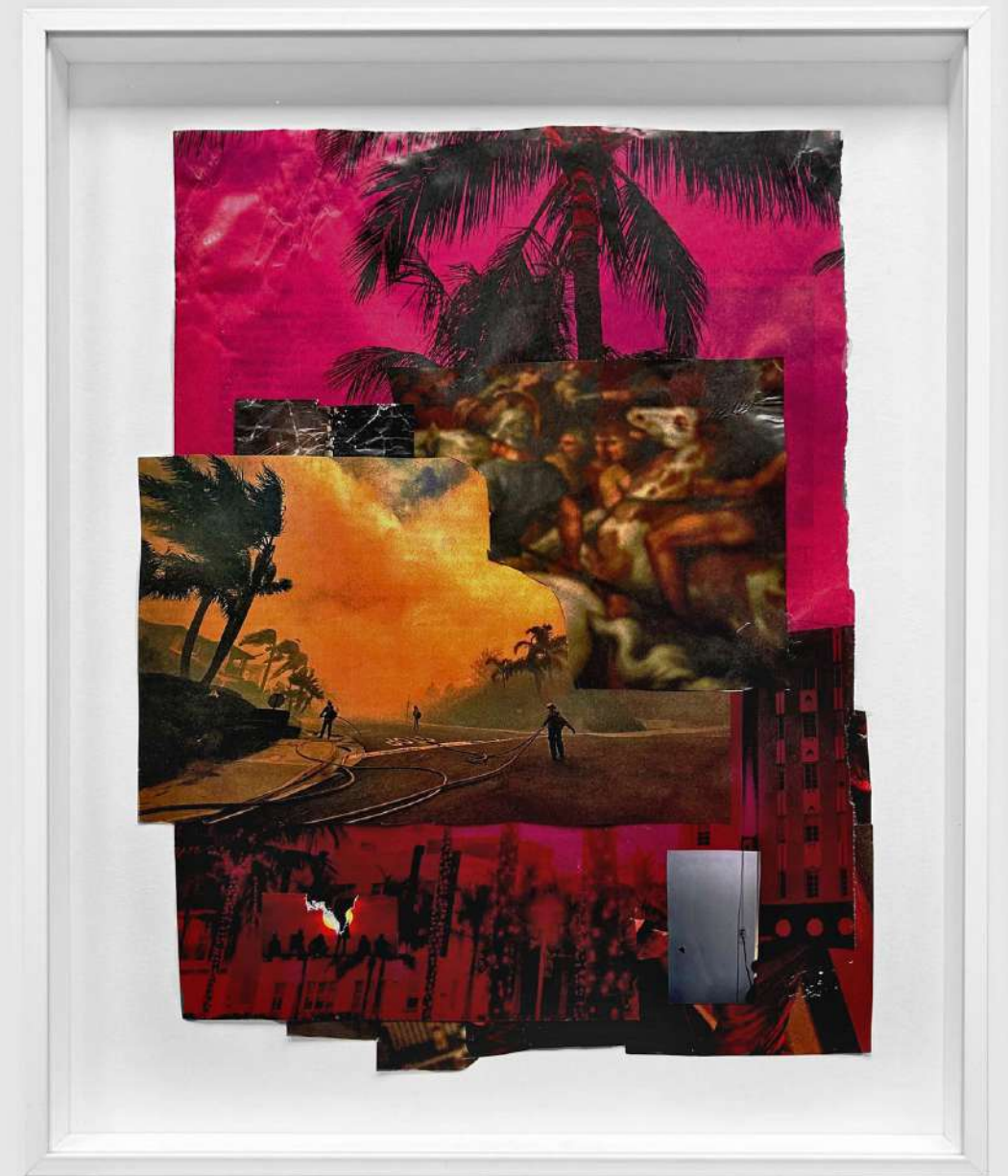
Sihl Delta, Zürich, CH

Works by Yumna Al-Arashi, Cristian Andersen, Virginia Ariu, Beni Bischof, Michael Bodenmann, Anja Braun, Selina Baumann, Patrick Cipriani, Céline Ducrot, Ramon Feller, Corinne Futterlieb, Yann Gross, Alex Hanimann, Christian Hörler, Tobias Kaspar, Pierre Kellenberger, Noha Mokthar, Reto Müller, Barbara Signer, Jules Spinatsch, Adam Thompson, Dorian Sari, Valentina Stieger, Lucas Uhlmann

Untitled, 2022

Magazine crops, Polaroid crop, glue

26×21 cm





WÄRE ICH FEUER, WÜRD E ICH DIE WELT WEGBRENNEN

July 8 – August 14, 2022

BINZ39, Zürich, CH

Works by Virginia Ariu, Selina Lutz, Georges Rey, Simeon Sigg, Arnaud Wohlhauser

Curated by Julia Künzi and Chantal Kaufmann

Untitled (Contingency), 2019-2022

Magazine crops, cigarette package, tape for paper, framed
7×5 cm

FOURTH WALL

June 5 – July 16, 2022

Hamlet, Zürich, CH

Works by Virginia Ariu, Milena Langer, Sara Ursina Sjölin

Curated by Julia Hegi and Antonia Rebekka Truninger

Correspondence, 2022

Acrylic glass, paper, resin, brackets

207 × 197 × 18 cm

Osmose Production 1.5, 2019

Newspaper crops, glue

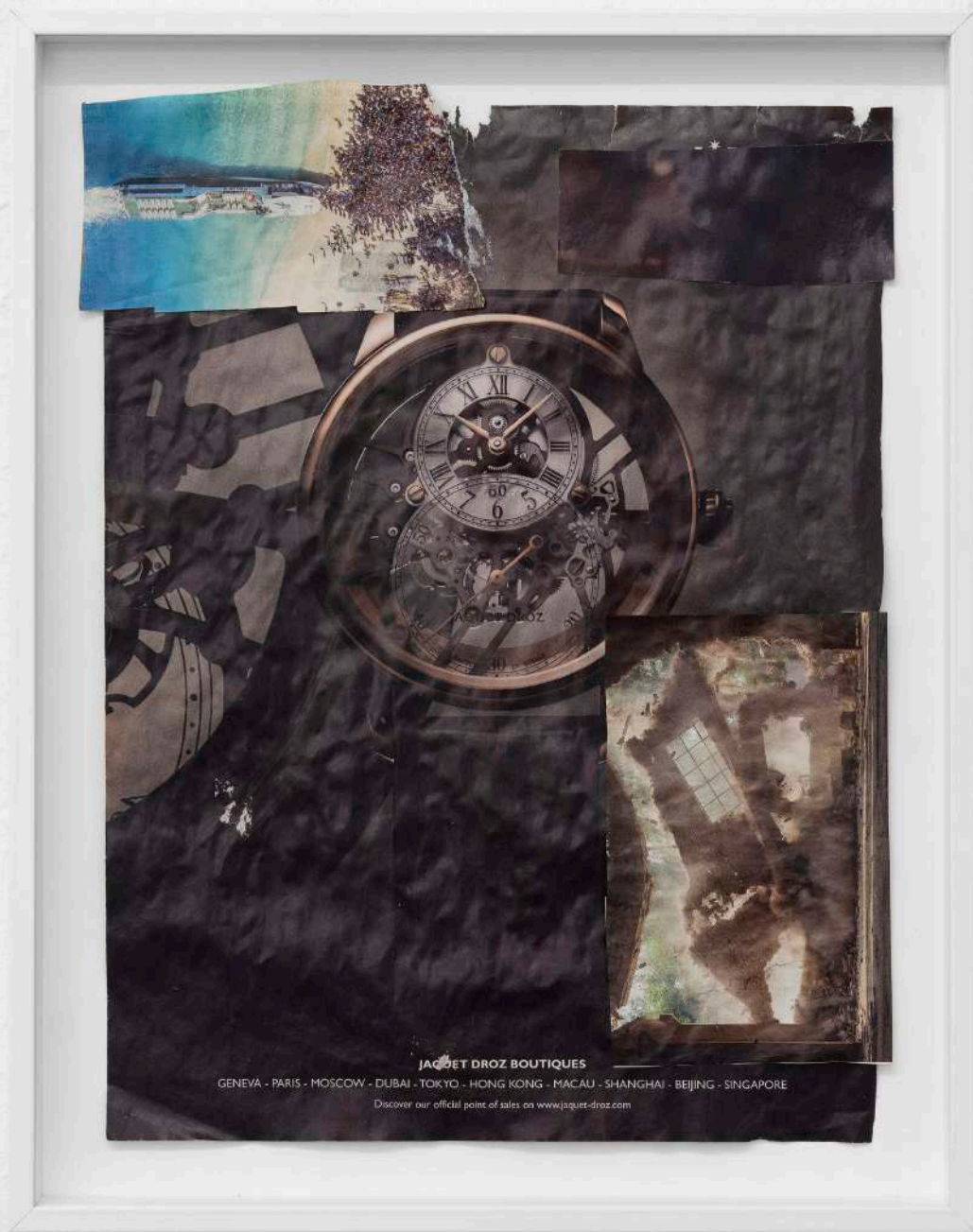
26 × 21 cm

Capital City, 2022

Acrylic glass, paper, resin, brackets

200 × 102 × 13 cm





JACQUET DROZ BOUTIQUES
GENEVA - PARIS - MOSCOW - DUBAI - TOKYO - HONG KONG - MACAU - SHANGHAI - BEIJING - SINGAPORE
Discover our official point of sales on www.jaquet-droz.com



Abstraction, transparency, simultaneity, and symbolization are means of expression which appear both at the dawn of art and today.

Sigfried Giedion

In the architecture analysis published in ***The Transparent State*** by Deborah Ascher Barnstone, she examines the see-through glass structures whose visual accessibility could be understood as an analogy for openness, accessibility and egalitarianism. ¹ In specific, structures employed in modern constructions that serve economic, legislative or civic functions, and that similarly outline corporate buildings: an aesthetic of lightness that supports abstraction in modernism, in tune with the abstraction of cybernetic spaces and financial systems. ²

Transparency in architecture was originally used to dematerialize the traditional wall so to reveal the structure, making it more comprehensible. It would later become increasingly associated with ideological values and employed in governmental buildings so to evoke an idealistic openness that transcends the material world and embraces symbolism. In another book, ***The Art-Architecture Complex***, critic and historian Hal Foster comments on such examples: the renovation of the German Parliament in Berlin, the Reichstag. ³ Other uses of architecture to develop institutional images are found in the Bordeaux Law Court and the Singapore Supreme Court, as to suggest the accessibility of judicial systems, or to express the transparency and accessibility of democratic processes, such as in London's City Hall or the National Assembly of Wales. Other associations of transparency with the political or administrative workings of the client—though, these types of workings can be opaque at times— are found in the Hongkong & Shanghai Bank, followed by the Commerzbank in Frankfurt and the Swiss Re as successive elaborations. ⁴

The works shown at Sihl Delta and Hamlet take into consideration possible functions and symbolic attributes of transparency and convey these aspects through sculptural solutions: translucent elements are envisioned as architectural components (doors and room dividers), where images applied with transparent resin intersperse in their configurations. As a result, the structures' translucency blurs the vision, making a full visual experience challenging for the viewer, who is induced to walk through the space and whose voyeuristic gaze becomes indistinct. Translucency thus becomes an agent that softens the boundary between interior and exterior, a liminal space that is explored in material, symbolic and ontological perspectives.

¹ Deborah Ascher Barnstone, *The Transparent State*, Routledge Press, 2005

² Hal Foster, *The Art-Architecture Complex*, Verso Books, 2011

² <https://www.archdaily.com/955204/transparent-buildings-and-the-illusion-of-democracy>

⁴ Hal Foster, *The Art-Architecture Complex*, Verso Books, 2011



EXCUSE ME THE MESS

Sept. 18 – Oct. 30, 2021

Sihl Delta, Zürich, CH

Works by Virginia Ariu, Shelly Nadashi and Antek Walczak

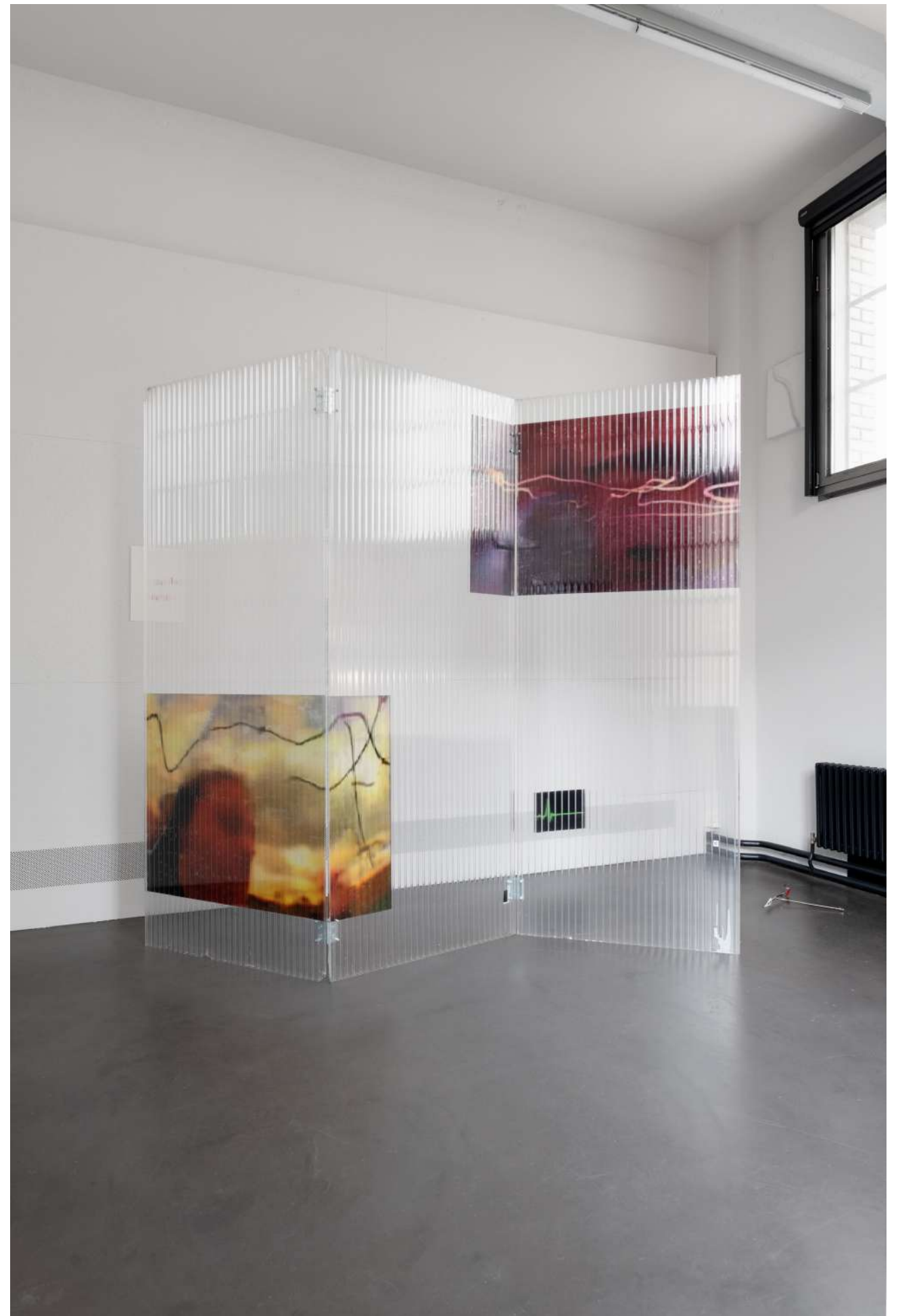
Curated by Nadja Schmid

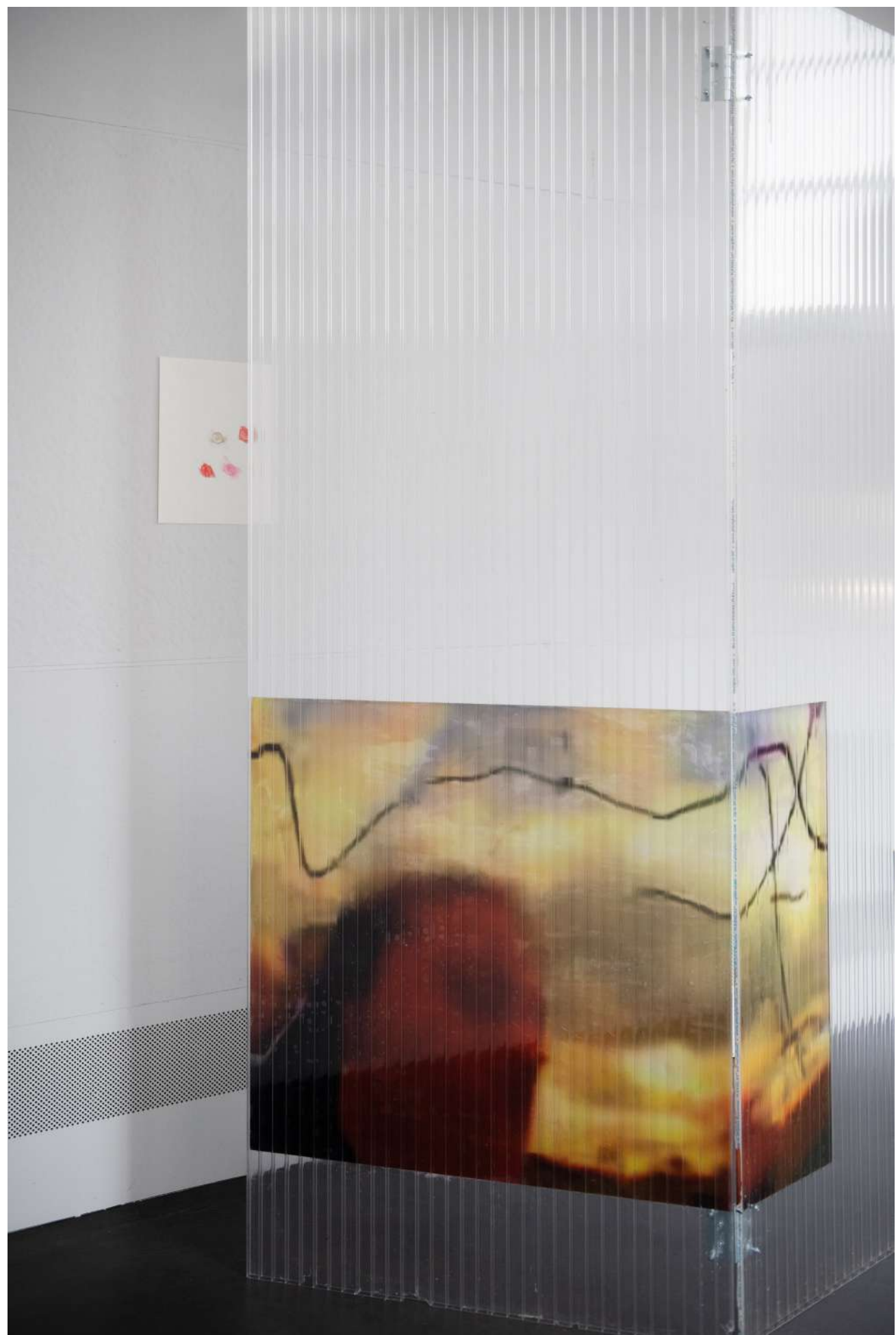
Photo credits: Sebastian Stadler

Excuse me the mess, 2021

Plexiglass, inkjet prints, resin, frottage drawing, newspaper crops
50 × 150 cm and variable extension

Plexiglass, inkjet prints, resin, frottage drawing, newspaper crops
250 × 300 cm × 70 cm











Tradition is history

Disruption is the law of tomorrow
The rules of business and society have changed.
85% of jobs that will exist in 2030 haven't been invented yet.
How will you embrace the opportunities?
Discover what you can do with the
law of tomorrow, today at mishcon.com

Business | Dispute Resolution | Real Estate | Mishcon Private


It's business. But it's personal.

Virginia Ariu

Wheels: taste of echoes (2018–2021)

Virginia Ariu

The darts: before, almost, never (2018–2021)




Risk is good

Disruption is the law of tomorrow

The rules of business and society have changed.
Only 12% of Fortune 500 firms from 1955 still exist.
Creative disruption is crucial to economic growth.
How will you embrace the opportunities?

Discover what you can do with the
law of tomorrow, today at mishcon.com



Business | Dispute Resolution | Real Estate | Mishcon Private

Mishcon de Reya
It's business. But it's personal.



iu, born 1992 in Turin, Italy, is an artist living in Zurich, Switzerland. She graduated in 2015 with a BFA from the Albertina Fine Arts Academy in Turin, before pursuing her studies at Ecole cantonale d'art de Lausanne (ECAL) completing an MA in Visual Arts in the summer of 2017. In the same year she benefited from a travel grant for a research project in New Orleans and New York, and participation at the residency «SOMA Summer» in Mexico City, both awarded by ECAL. From August 2021 she is invited to spend eight months as artist in residence at «Sihi Delta Art Residency» in Zurich.

THE BRINK

September 19 - October 27, 2020

Almanac, Turin, IT

In the show *The Brink*, modern still lives are alternated with views of public spaces, architectural elements and interiors. The images, often filtered through windows, mirrored on screens or blocked by gates or fences, reveal their ambiguity to the viewer's gaze, whose presence is reflected on the surface of some of the photos. This technique of reproduction, reminiscent of the first practical photographic process, the daguerrotype, it's a digital adaptation of its precursor.

The act of looking, captured in the images, initiates and directs recurring but estranged narratives that involve the viewer in the forms of individual and personal experiences, underlining topics of accessibility, proximity and positioning. Positioning, in the social psychology's definition of the term, as a mechanism through which roles are assigned or denied, either to oneself or others, and determine boundaries and interactions between individuals.

In the photos, the city and its architectures are seen from their delimiting functions and in relation to the human body, yet devoid of any human presence. Protective equipment, interiors details and silent urban views - configured as pictorial compositions - emphasise a subjective dimension. The collages, composed by packaging paper, fragments of dialogues and voyeuristic photos of unknown entities, punctuate the ambivalences of intimate and emotional spaces. As a visual journal that ranges its references from popular culture to childhood imageries and personal storylines, the works constellate the exhibition space, evoking a feeling of protection and isolation.

Text by Guido Santandrea

Photo credits: Sebastiano Pellion di Persano

Clock with mirror, 2020,
UV inkjet print on mirror dibond
40×17cm

Interno, 2020
Print on transparent plexiglass white layer applied
80×56cm

Capsule POV triptych, 2020
UV inkjet print on mirror dibond (x3)
25×18,5cm each

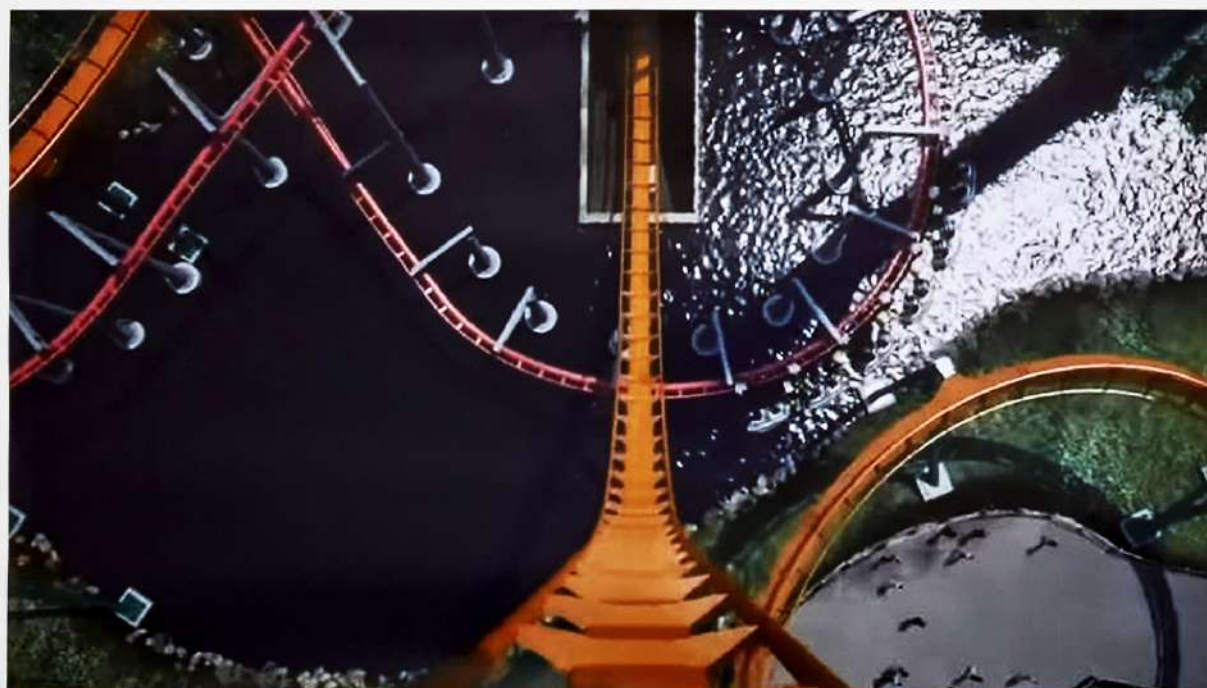
Mr. Salmonella, 2020
Wrapping paper for clothing items, printed book excerpt, found paparazzi snapshot, cut-out newspaper headline
71×103cm

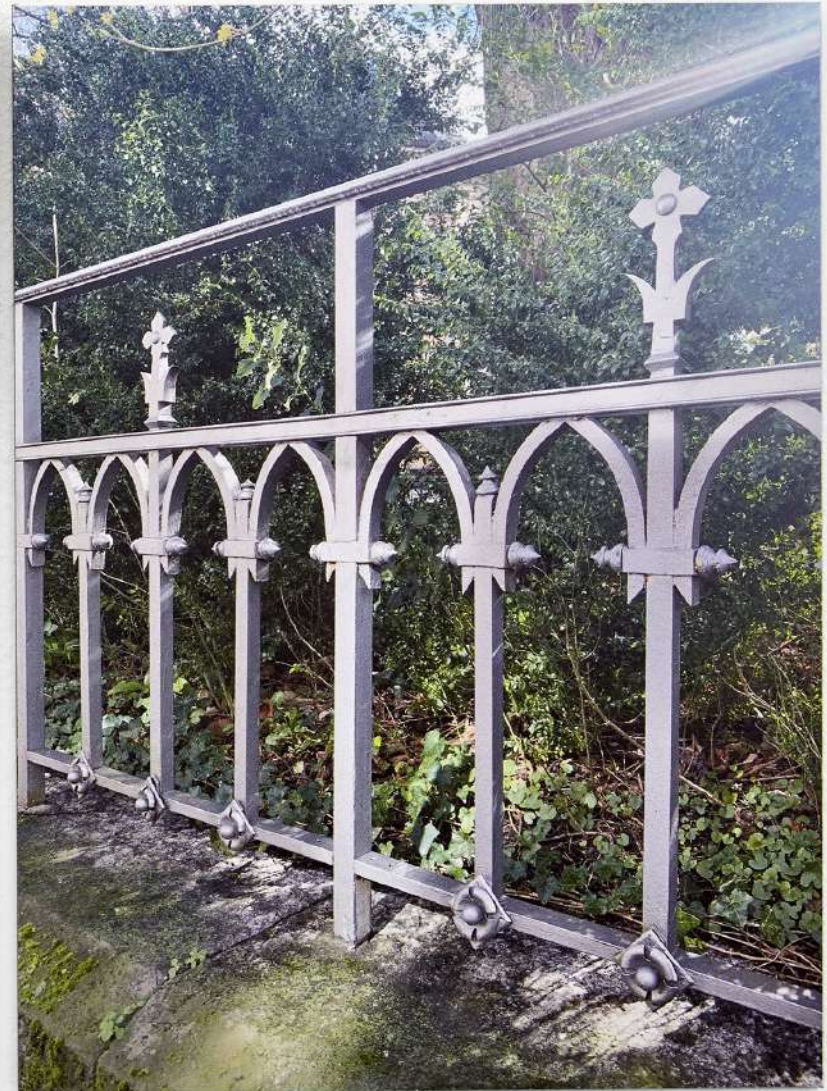
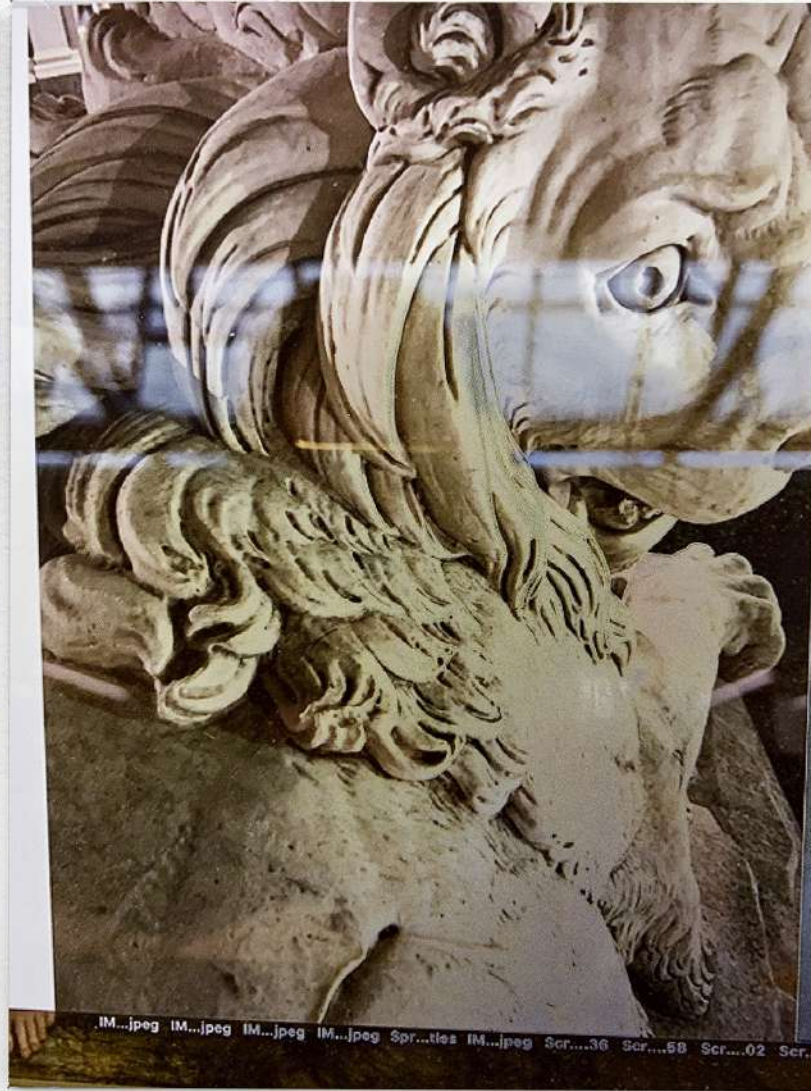
Seizure, 2020
Wrapping paper for clothing items, printed book excerpt, found paparazzi snapshot, cut-out newspaper headline
103×71cm

Tale of end. Pumpkin tin, plastic sword, lens, window, 2020
Inkjet print on paper
56×35cm













Deathwatch



ANXIETY IS AN EMOTIONAL TURMOIL DESPERATE FOR DIRECTION. CHARGED WITH FEARS AND DOUBTS, IT CAN BE REACTIVE, RESOLVING ITS DESPERATION BY FOCUSING ON A SPECIFIC CONCERN; OR IT CAN BE DIFFUSE, WITHOUT DIRECTION OR MOTIVATION. ITS DESPERATION SUSPENDED AND THEREFORE RESISTANT TO RESOLUTION. THIS DIFFUSE ANXIETY IS USUALLY SUBCONSCIOUS AND MANIFESTS ITSELF AS SERIOUSNESS. IF THE DESPERATION IS SUSPENDED LONG ENOUGH, ITS ENERGY DISSIPATES AND SOBRIETY BECOMES APATHETIC. DESPERATION INCAPABLE OF RESOLUTION, AND INSECURITIES FIXATED.







n/a/s/l

Praga 35, Mexico City, MX

February 27th — April 20, 2021

Works by Virginia Ariu, Rocio Boliver, Olga Cerkasova, Nico Colón, Natacha Donzé, Tracey Emin, Motoko Ishibashi, Karla Kaplun, Lourdes Martínez, Mario Miron, Raquel Olmos, Federico Schott, Reina Sugihara, Teorias Dinamita, Gillian Wearing, Urban Zellweger

Osmose Production 1, 2019

Newspaper, ink-jet prints

23,5×18 cm

Osmose Production 2, 2019

Newspaper, ink-jet prints

23,5×18 cm

Osmose Production 4, 2019

Newspaper, ink-jet prints

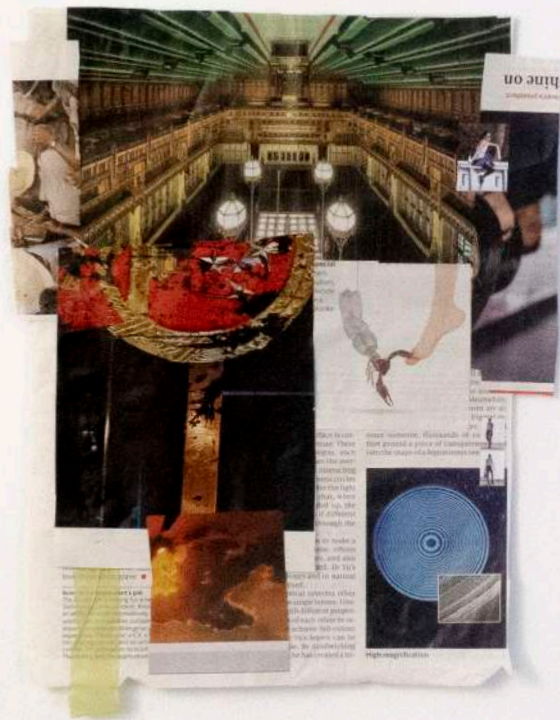
43×27 cm

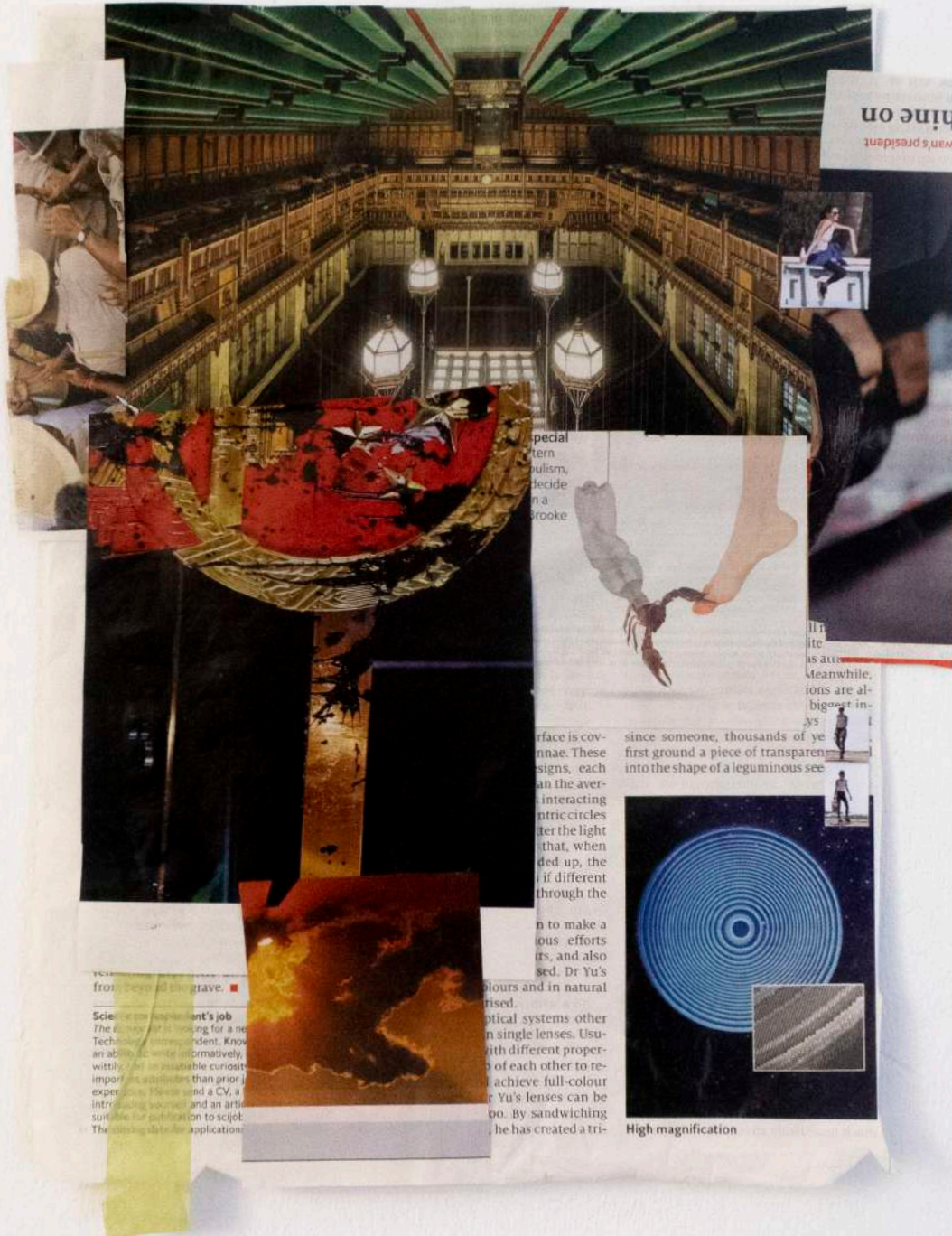
Osmose Production 3, 2019

Newspaper, ink-jet prints

23,5×18 cm







I SOLDI DELLA LEGA / 3
«I soldi sono stati spesi, in cassa non ci sono più, quindi non possiamo restituirli», dicono i leghisti dei 49 milioni che devono allo Stato. Userò lo stesso sistema quando la banca mi chiederà di renderle il prestito: mi dispiace, i soldi sono stati spesi, in cassa non ci sono più, quindi non posso restituirli.
Leonardo Torino

I SOLDI DELLA LEGA / 4
Di tutti i partiti presenti oggi nel Parlamento italiano, la Lega è quello che ha...



La copertina dell'8 luglio 2018

co, con la Biogo... villaggio turistico... 2003 è la vicin... nord-Fiorani. D...

SALENTO. GUIDA AI SAPORI E AI PIACERI.
Nel fuoco dello shtvale italiano ci sono secoli di storia. E un mare unico. Il Sale... da offrire, scoprirete con la sua Guida, per orientarvi tra mille iniziative en... culturali e oasi naturali. L'introduzione è a cura di un gigante del rock: Stewa...

IN EDICOLA



Fascia in seta twill di Furla, da mettere tra i capelli

Da Guerlain, smalto per unghie la nuova tinta East Poppy, della linea La Petite Robe

FOR HE ALSO ESCAPES THE VULGARITY OF DAILY LIFE



La donna Calvin Klein, tecnica con brio, veste gonna a sirena e camicetta

Colours Hla Etre camata n un filo perline



Da Gazel la camicia a manica corta arancio con stampa rigata, da indossare su bermuda per un look safari



Suola in etilene vinil acetato e gomma, stabilizer sul tallone, per la running bassa Collezione Colmar Originals

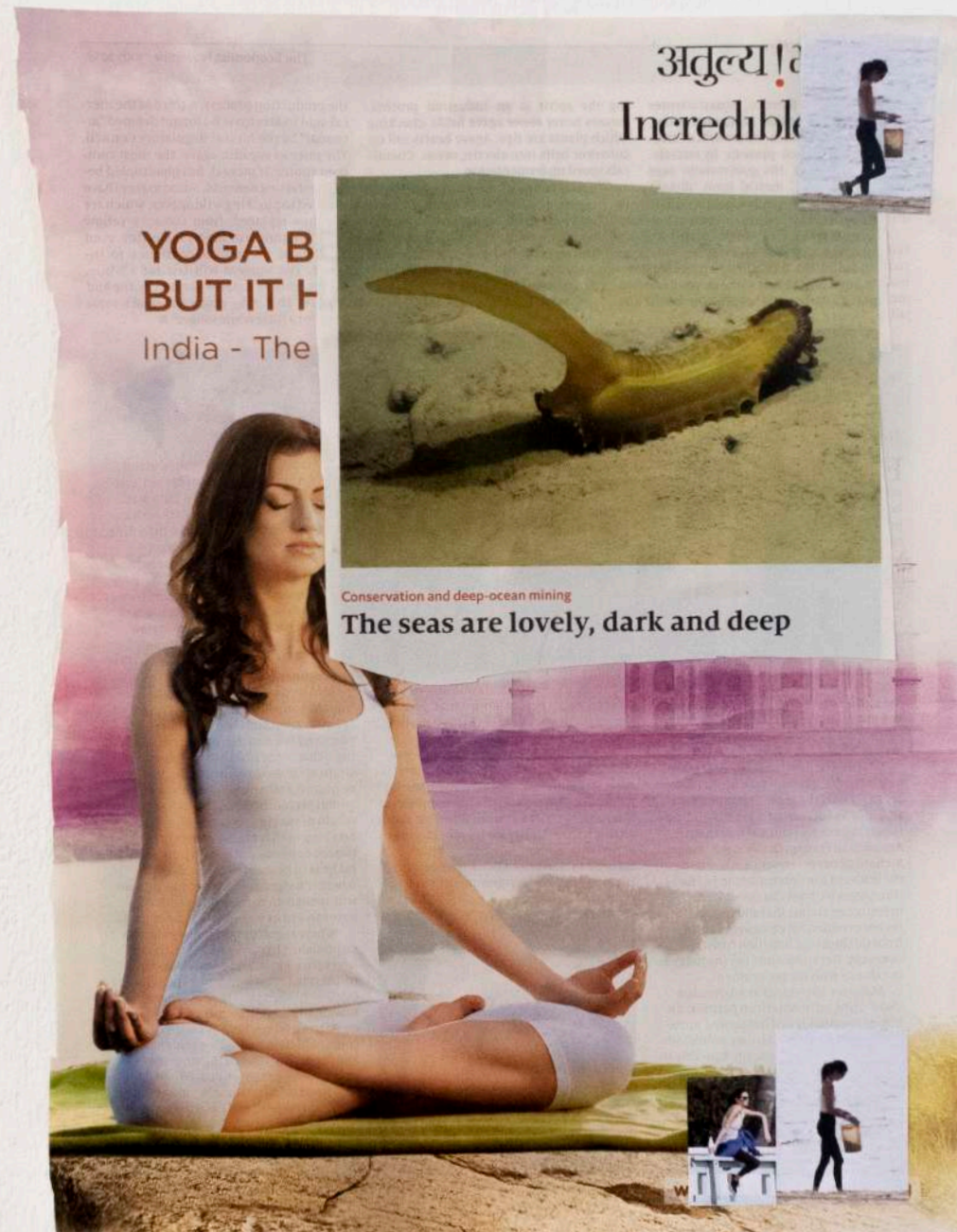


Senza glutine né conservanti, l'olio con fragranza fruttata BioNike idrata e protegge



Dona luce alla pelle la collezione Cool Wave Dior. Grazie ai cinque colori...

Espresso n. 28
t, e il crac del
Croazia. Del
ietro-



PIERCED

June 5 - July 19, 2020

Forgo, Berlin, DE

Untitled (midday), 2019
pencil on paper
21×29,7 cm

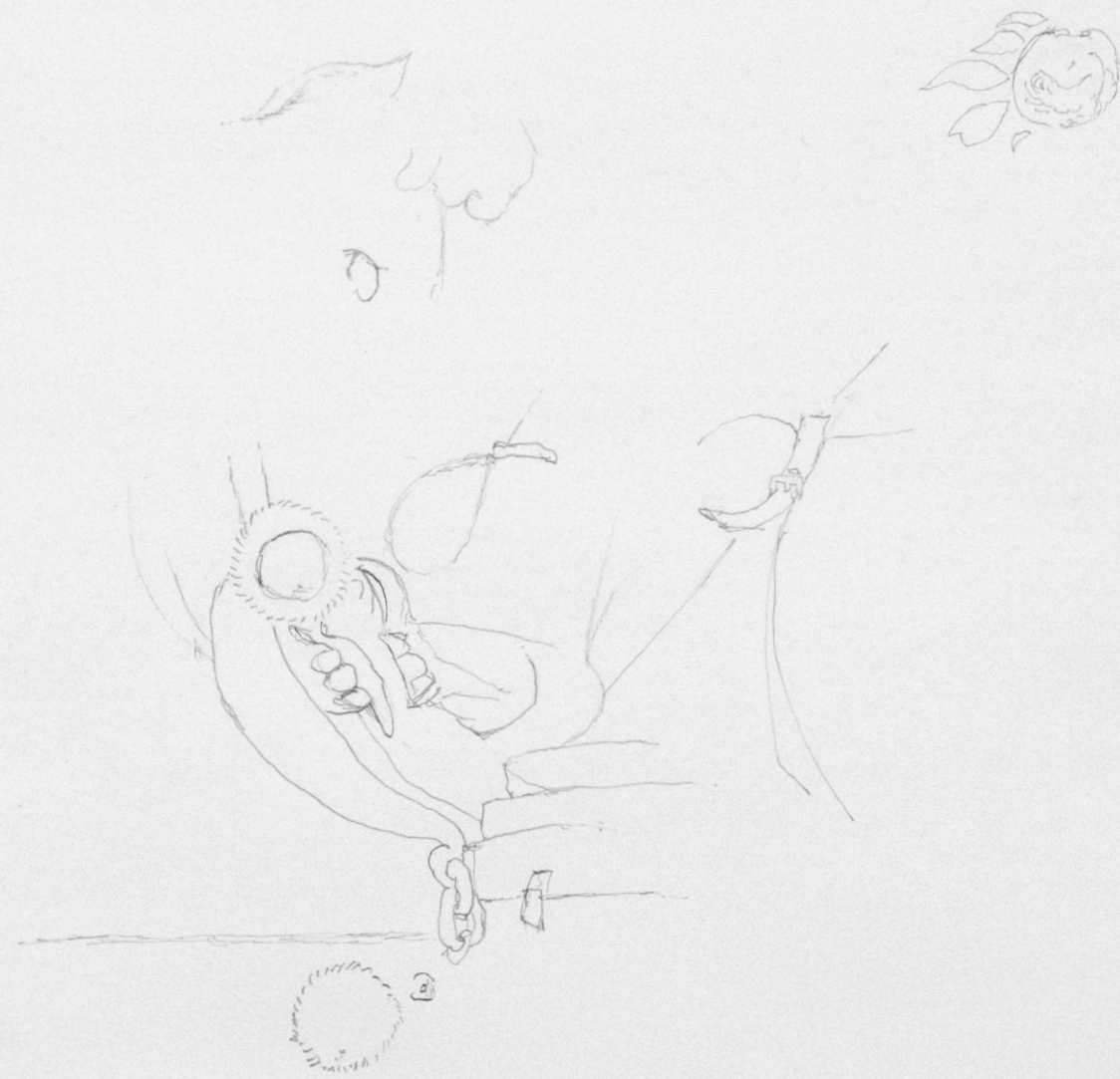
Untitled (dusk), 2019
pencil on paper
21×29,7 cm

Handrail, 2020
wires, zip ties
variable dimensions

Untitled (dawn), 2019
pencil on paper
21×29,7 cm

Triptych Counterclockwise, 2019
newspaper, ink-jet print
23,5×18 cm each















DOMICILES

March 30, 2019
Ateliers Bellevaux, Lausanne, CH

Love's the boy stood on the burning deck
trying to recite "The boy stood on
the burning deck." Love's the son
 stood stammering elocution
 while the poor ship in flames went down.

Love's the obstinate boy, the ship,
even the swimming sailors, who
would like a schoolroom platform, too,
 or an excuse to stay
on deck. And love's the burning boy.

Elizabeth Bishop

Pleasure into Annihilation, 2018
pencils, footprints, nailpolish on photographic studio paper
58×62cm

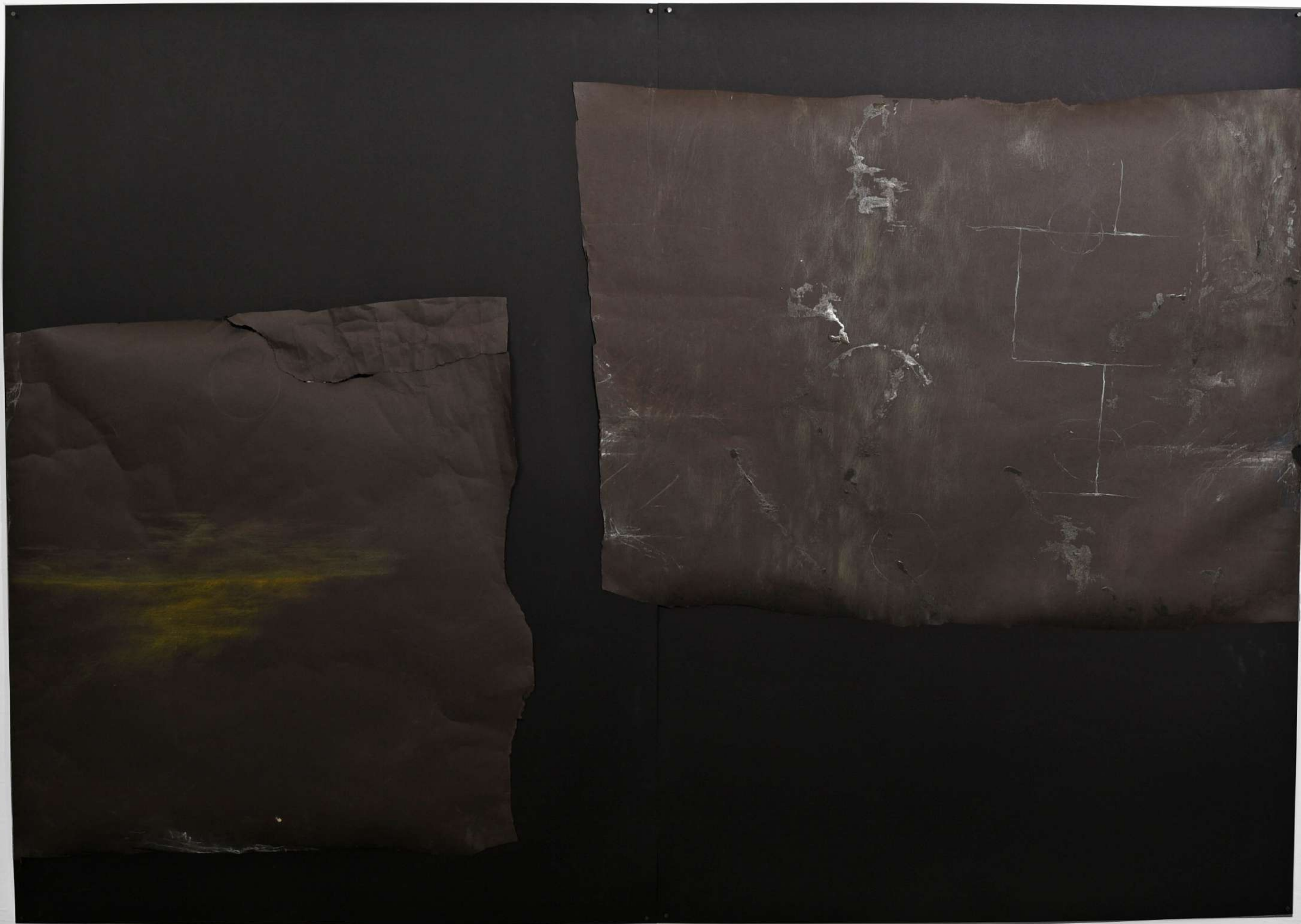
Target-End, 2018
pencils and caput mortuum pigment on paper
44×32cm

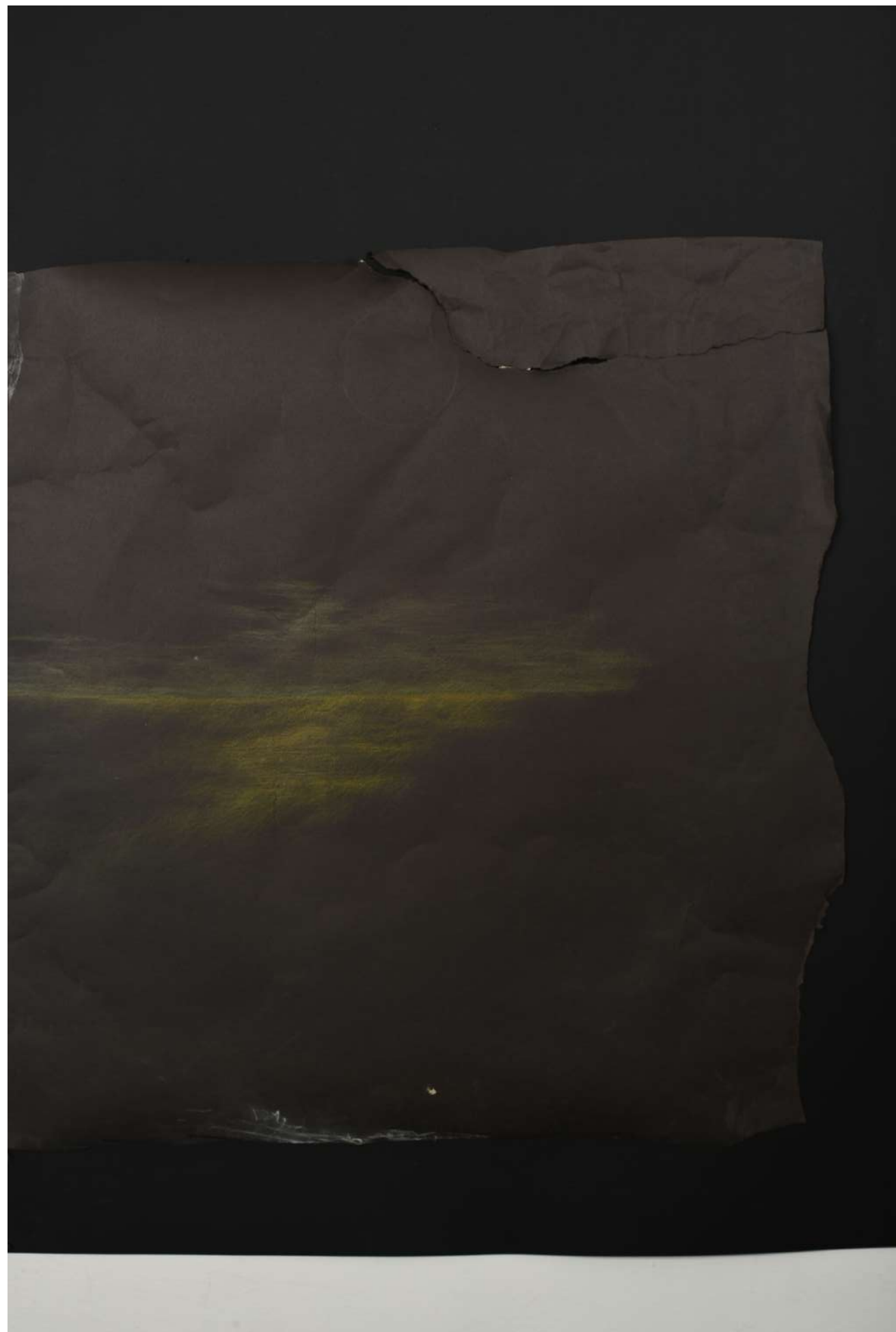
Aurore/Detriment (after Blinky Palermo), 2018
pencils, nailpolish, footprint and chalk on phographic studio paper
103×125cm

Sunset on the Mississippi, 2018
pencils, chalk and quinacridone magenta pigment on paper
80×57cm













MENTOR
with Shirin Yousefi
Jan 25 - Feb 10, 2019
Alienze, Lausanne, CH

Untitled, 2019
Sound piece in multiple sections, each the vocal reproduction of a rhythm from a different part of the world

Untitled, 2019
Sentences transferred on neon bulbs

Untitled, 2019
Plastic stakes for plants, different lengths

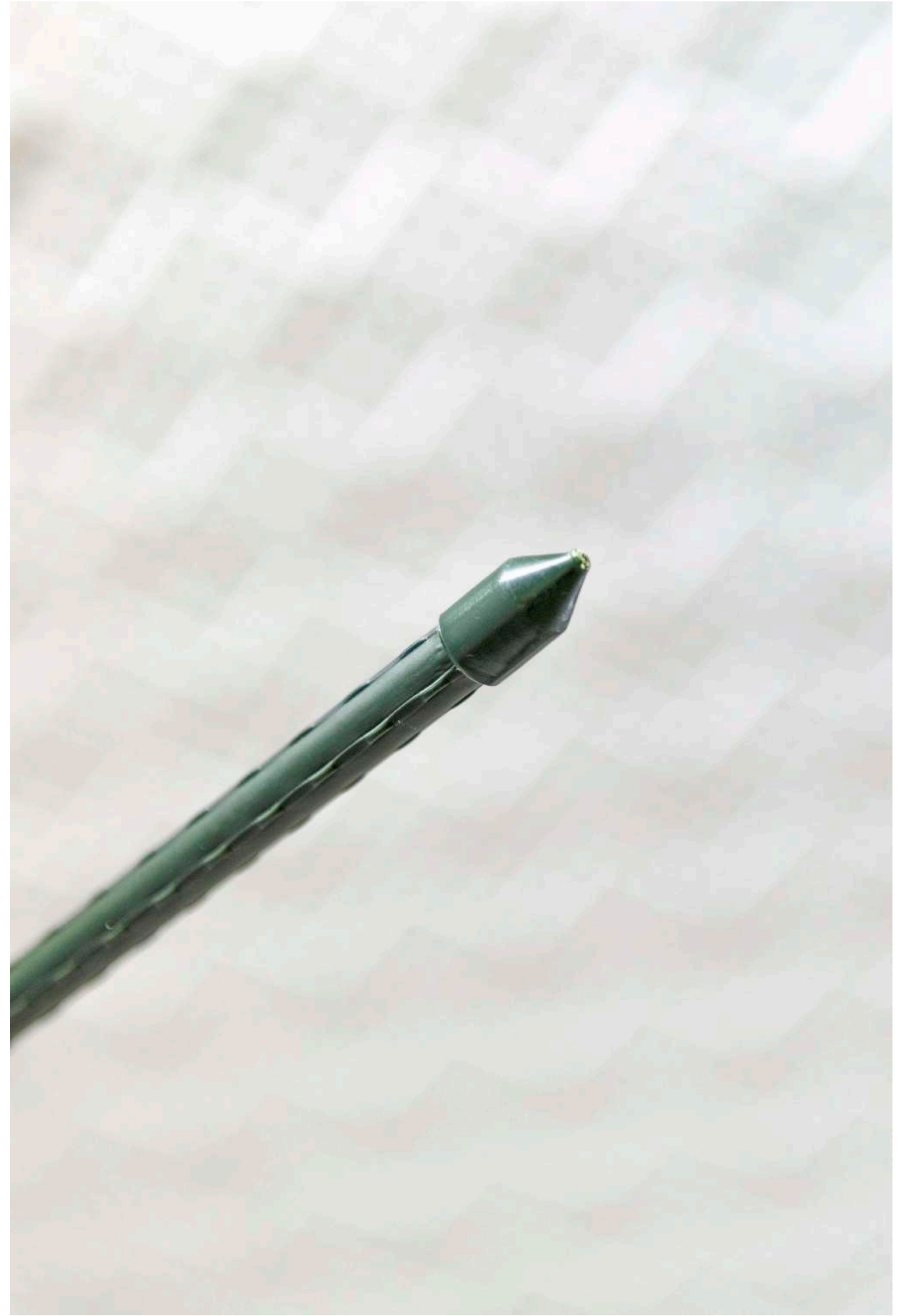
Untitled, 2019
Wall intervention with selfmade nootropics containing both natural and synthetic components, applied on wall

Uninflatable, 2019
Glass baloon,
variable dimensions











INNER ELEGANCE

July 12 – 29, 2018
No Conformism, Milan, IT

Disposable Ward (Tolerance) is a site-specific installation consisting of a columned line inflatable wrap for fragile items that hedges the perimeter of the exhibition space. In the fifties inventors Alfred Fielding and Marc Chavannes created an easy-to-wash three-dimensional plastic wallpaper. Finding little resonance as a home feature, this material would later be used as protective packaging product, for its capacity of providing optimal cushioning, as well as shock and vibration isolation for sensitive objects, such as glass and liquids. In the show the air wrap returns to its original function as a home feature, partly surrounding the exhibition space.

Blow-up is a series of eight xerox-matt prints on glossy red adhesive vinyl applied on aluminium sheets. This technique of reproduction, whose outcome is similar to the one of spray paint while recalling previous works on wall realised with the same technique (*Wing*, 2017), is employed in the creation of figurative photo-abstractions. Each aluminium plate features a close-up cut of found images of diamonds that finds its formal content in commercial photography for luxury items. Some of the images are intentionally distorted through a digital process that rips the image so as to create a concave-like surface on the flat support.

The display is a dialogue based on the affinities and divergences of the two installative elements, whose theme allegorically follows developments in domestic affairs in the place where the show was hosted, focusing on the notion of transparency as presumed political value and of shock as a moment of consolidation of meaning. (W. Benjamin)

Disposable Ward (tolerance), 2018

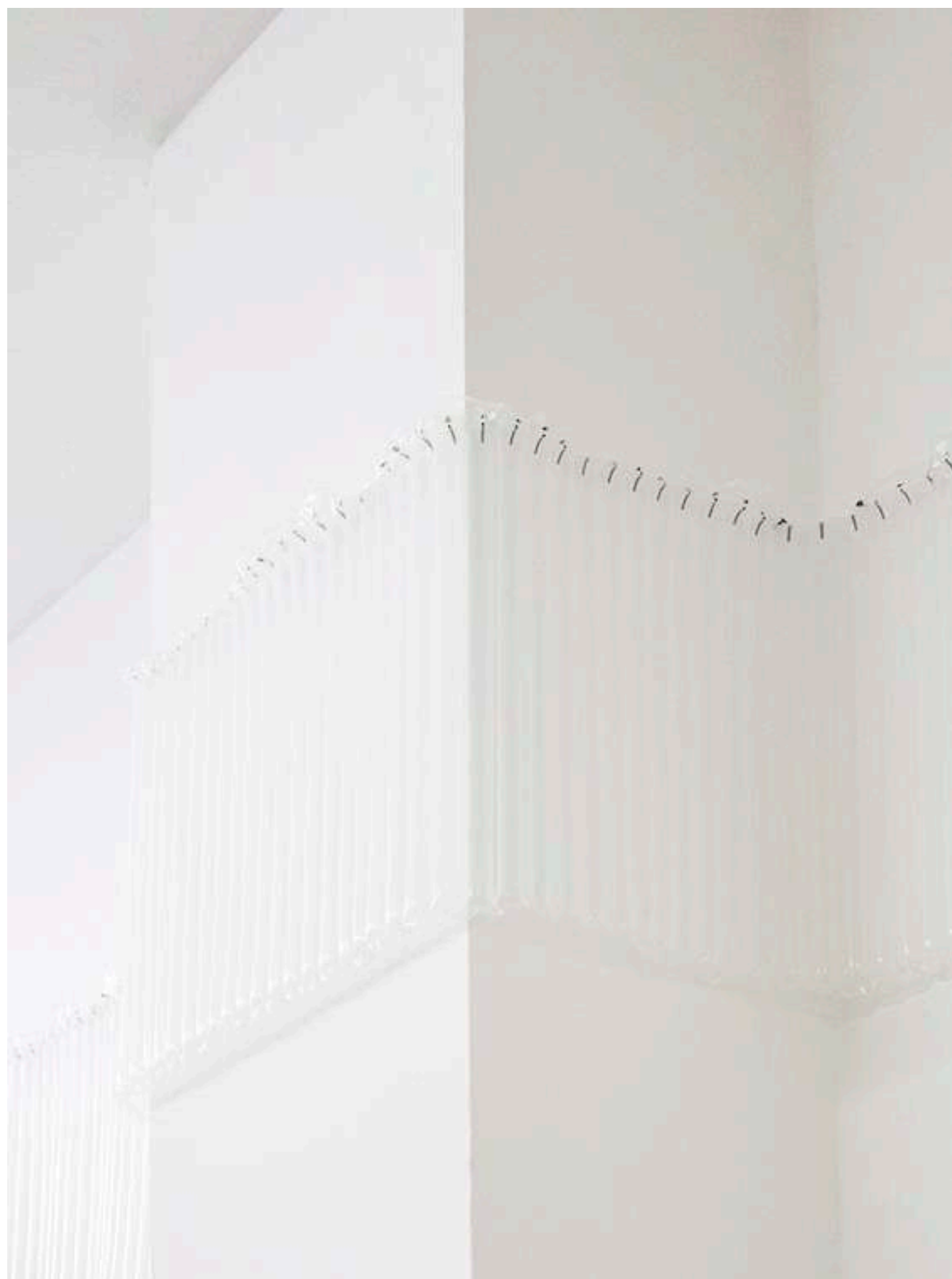
Inflatable air wrap bags
2500 × 50 × 2 cm

Blow-up, 2018

Printed adhesive vinyl on aluminium x8
100 × 55 cm each







ON SECRECY AND SECRET SOCIETIES

January 22 – March 20, 2022

Solutions, Milan, IT

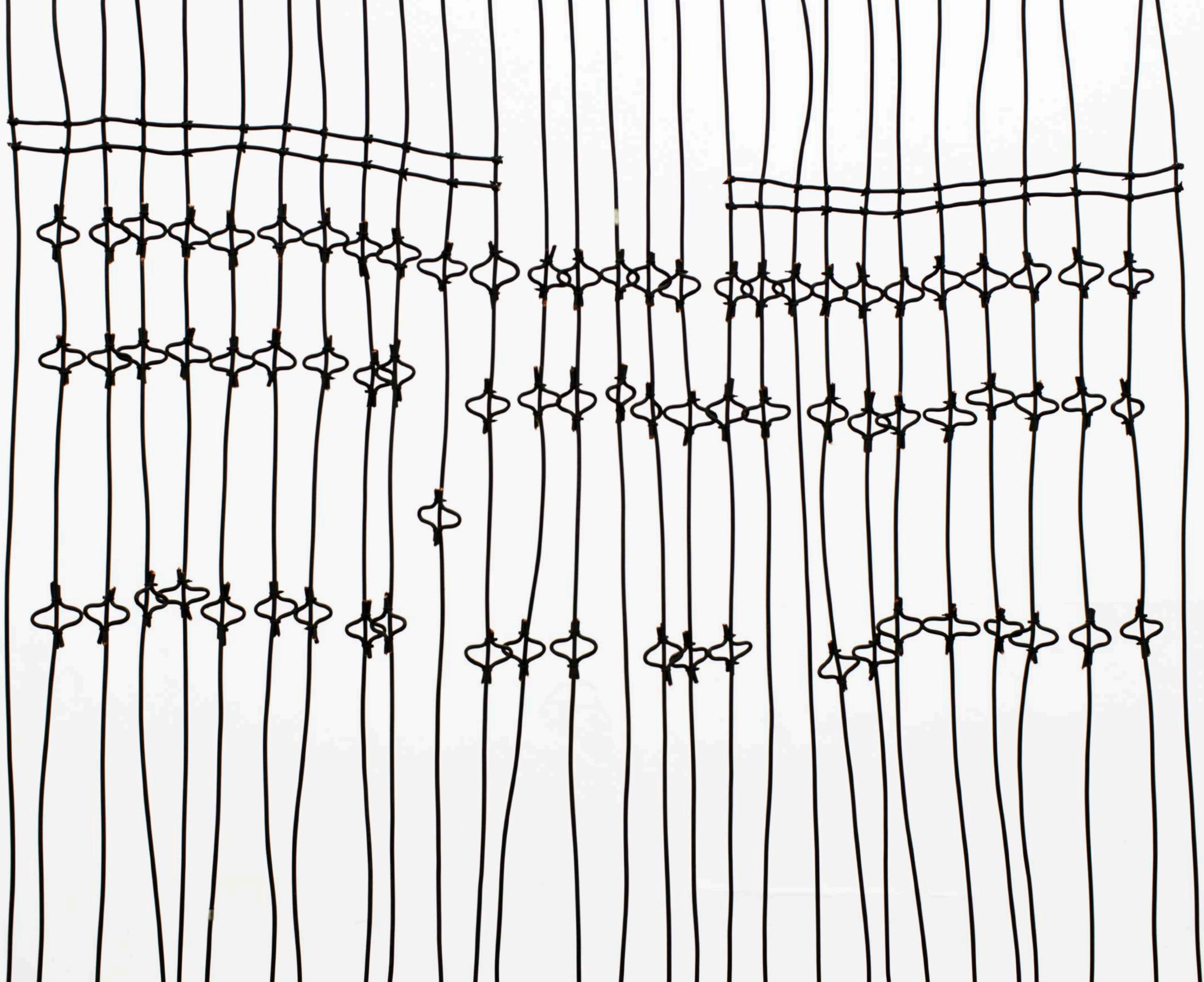
Works by Virginia Ariu, Anna-Sophie Berger, Gilles Jacot, Margherita Raso, Mia Sanchez

Threshold, 2018

Cables, zip ties

290 × 150 × 20 cm





FORD EVERY STREAM

September 7 – October 13, 2019
Galleria Acappella, Naples, IT

Works by Magnus Andersen, Virginia Ariu, Stefania Batoeva, Anders Dickson,
Yong Xiang Li, Felizitas Moroder

Curated by Antonia Lia Orsi

Angular combination (rail), 2018

Wires, zip ties
300 × 150 × 50 cm

Divided loyalties, 2018

Terracotta doorstep, stock of ads from magazine
Variable dimensions



ACAPPELLA







RESPONSE

February 15 – March 31, 2018

Weiss Falk, Basel, CH

Works by Virginia Ariu, Henry Flynt, Georgia Sagri, Bea Schlingelhoff, Roger van Voorhees, Léo Bachiri Wadimoff, Staged Worlds

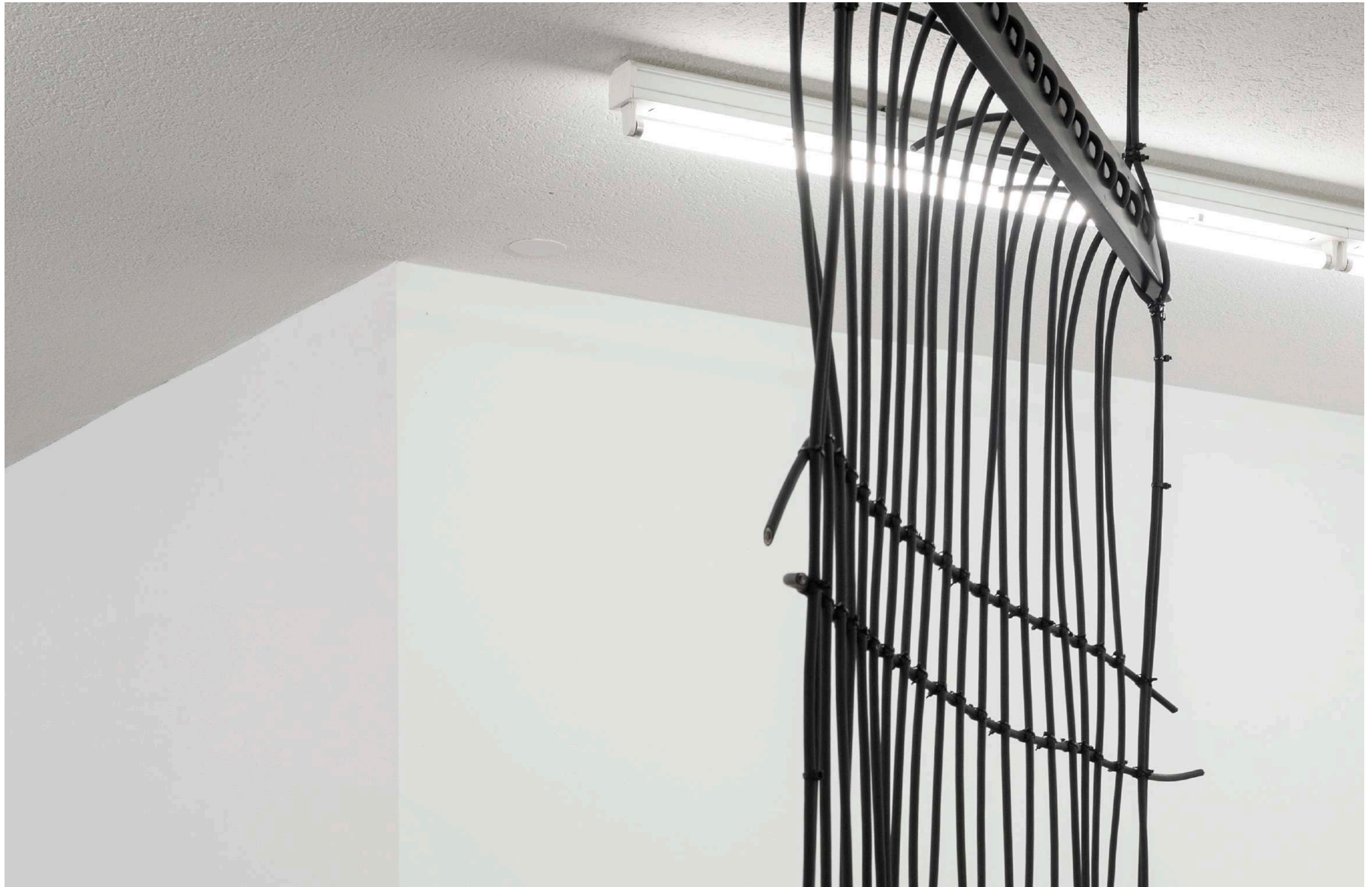
Curated by Emanuel Rossetti

Gate, 2018

Cables, zip ties and wood

295 × 140 × 50 cm





HARSH HEAVENLY CONTACT, 2017

Graduation project

Installation view at Galerie l'elac, Renens, CH

***Cosmos*, 2017**

Wall Painting

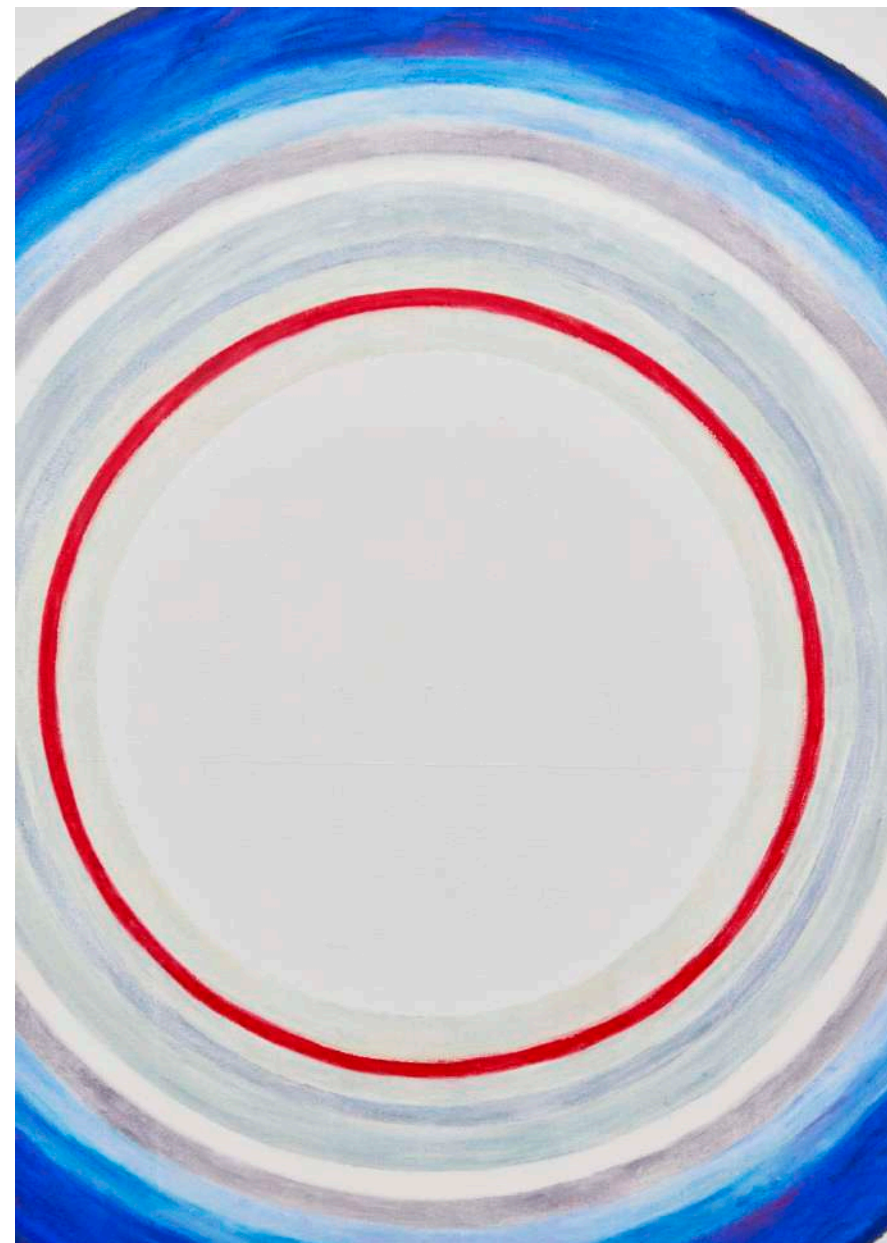
Pastels on wall

Diameter 150 cm

***Fence*, 2017**

Wires, zip ties, mixed water

500 cm x 220 cm





TUTTO SUBITO, POSSIBILMENTE DUE VOLTE

No Conformism, Prilly, CH
May 25 - July 16, 2017

Works by Virginia Ariu, Daniele Bonini, Lorenza Longhi, Matteo Pomati,
Ilaria Vinci, Bruno Zanichelli

Wing, 2017
Black spray paint on wall
Variable dimensions

Wing, 2017
Red and black spray paint on wall
Variable dimensions





First semester presentation
ECAL, Renens, CH

Dead Body, Very Very Dead Body, 2017
Rubber gloves, silent valet.
Variable dimensions

Fountain, 2017
Trash bin, photograph
Variable dimensions

Sleepers, 2017
Pair of standard slippers
Variable dimensions







EVERY TABLE IS A POTENTIAL TENT

Les Mouches, Geneva, CH

July 2016

Works by Nabila Alegre, Virginia Ariu, Jérôme Baccaglio, Thomas Baud, Bianca Benenti, Francesco Cagnin, Ashley Cook, Guillaume Dénervaud, Basile Dinbergs, Camille Dumond, Lucas Erin, Marion Goix, Gitte Hendriks, Quentin Heizmann, Séverine Heizmann, Gilles Jacot, Arthur Jaquier, Aurélien Martin, Marue Matusz, Sébastien Mennet, Aude Richards, Alan Schmalz, Kostis Sotiriou, Claire van Lubeek, Linda Voorwinde, Léo Bachiri Wadimoff, Baker Wardlaw

TESK, 2016

Pink molded soap

9x, variable dimensions

