



**MIART 2025**  
Apr. 3rd – Apr. 6, 2025  
With City Galerie Wien

Works by Virginia Ariu and Olivia Coeln

*Peace Sells but Who Is Buying?*, 2025  
Newspaper crops, Polaroids, framed  
37.4 × 30.5 cm

*Flash Crash*, 2025  
Newspaper crops, Polaroids, framed  
37.4 × 30.5 cm

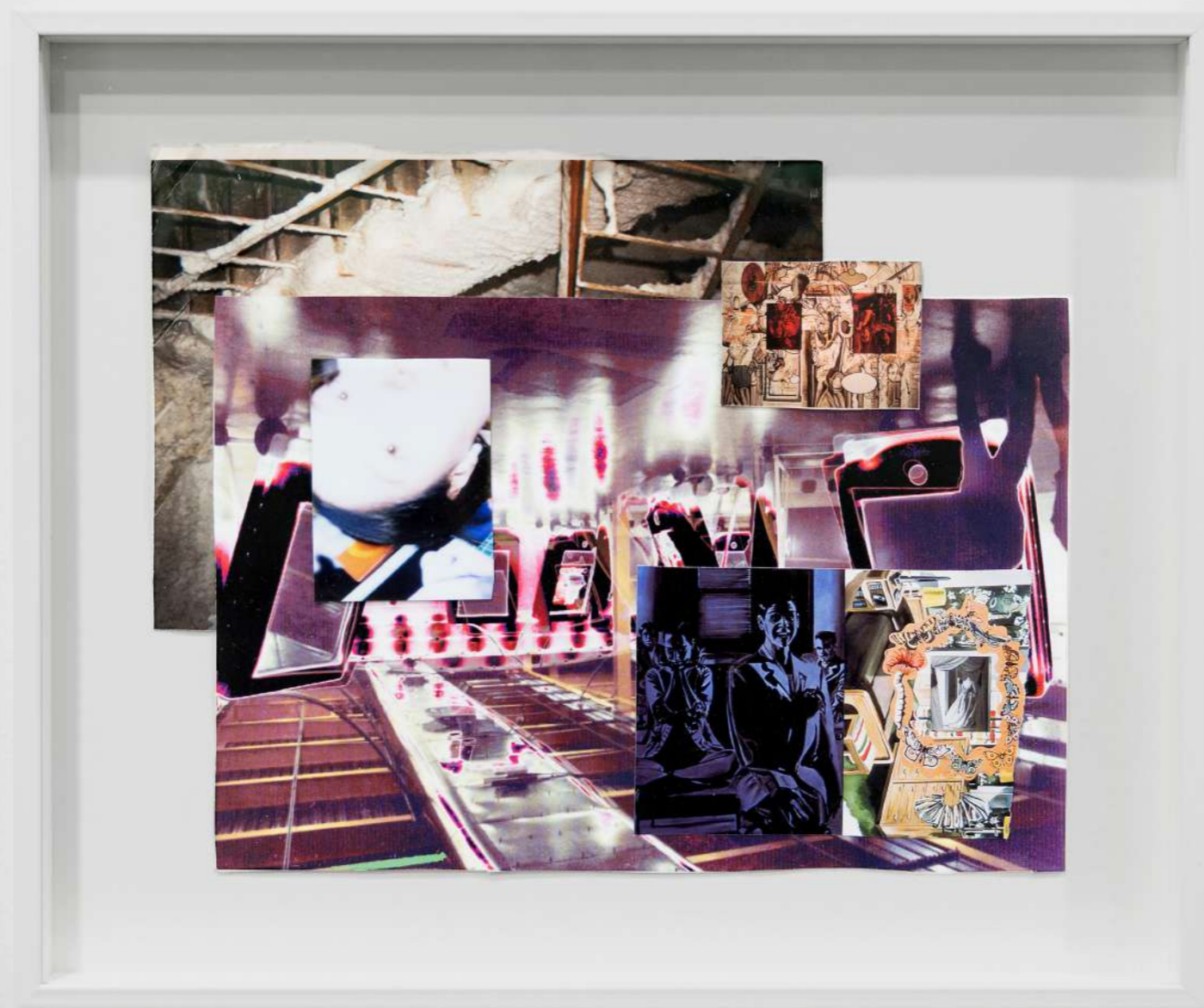
*Chi Cerca Trova*, 2025  
Newspaper crops, Polaroids, framed  
23.2 × 29.4 cm

*Risk Appetite*, 2025  
Newspaper crops, Polaroids, framed  
87.6 × 40.4 cm















## PRETTY PEOPLE

Dec. 14 – Feb. 23, 2025

Windhager von Kaenel, Zug, CH

Works by Virginia Ariu, Sveta Mordovskaya and Peter Wächtler

*Tongue's Product: the Ultimate Backstage Pass, the New Priesthood*, 2023

Newspaper crops, polaroid

33,7 × 26,4 cm

*Futures*, 2023

Magazine crops, Polaroids, tape

29.4 × 31.5cm

*Reminiscences of a Stock Operator*, 2023

Magazine crops, Polaroids, printed paper, tape

30.4 × 19.8cm

*Not yet titled*, 2023

Magazine crops, printed paper, tape

29.7 × 22.7cm







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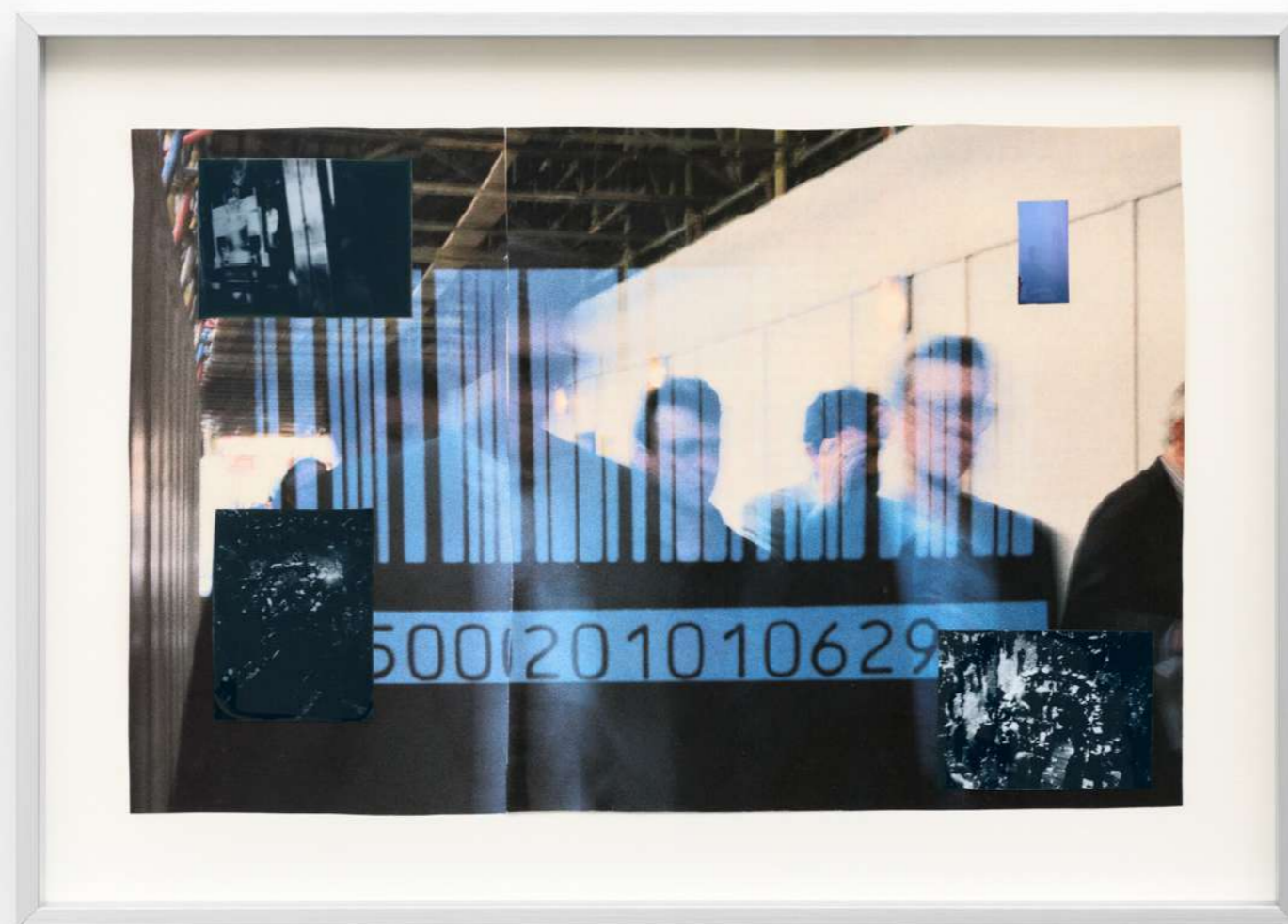
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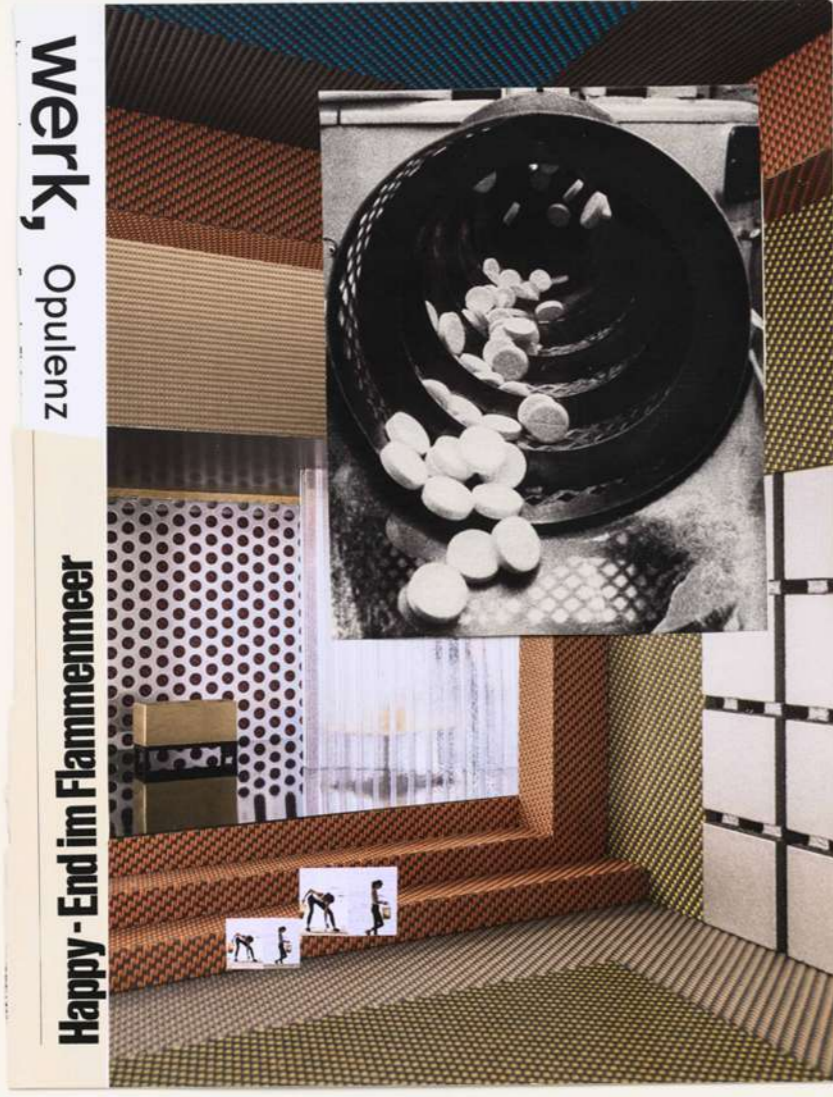
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## EVERYTHING TENDS TO ASCEND (PART ONE)

June 21 – Sept 1st, 2024

Società Interludio, Turin, IT

Works by Virginia Ariu, Luisa Brandelli, Francesco João, Gabriel Kuri

Curated by Francesco João

**Gate**, 2018

Cables, zip ties and wood

295 × 140 × 50 cm





WHAT’S GOT INTO ME

June 5 - August 15, 2024  
City Galerie Wien, Vienna, AT

*Holistic Jumps I*, 2024  
Oil on Canvas  
15×15 cm

*At Times the Real Was Daylight II*, 2024  
Inkjet print on glossy paper  
120×90 cm

*Holistic Jumps II*, 2024  
Oil on Canvas  
15×15 cm

*Holistic Jumps III*, 2024  
Oil on Canvas  
15×15 cm

*Transit*, 2023  
Oil on Canvas  
15×15 cm

*At Times the Real Was Daylight I*, 2024  
Inkjet print on glossy paper  
90×120 cm

*Wheeling*, 2024  
Framed Polaroids (3×)

*The Admiral*, 2023  
Oil on Canvas  
15×15 cm

*At Times the Real Was Daylight III*, 2024  
Inkjet print on glossy paper  
120×90 cm

*SchizoHermeneutics*, 2023  
Framed Polaroid, variable dimensions

*Traded Pawn*, 2023  
Oil on Canvas  
10×10 cm

*Describe It, Fix It and Modify It*, 2024  
Polaroids  
7×4 cm (2×)

*At Times the Real Was Daylight V*, 2024  
Inkjet print on glossy paper  
120 × 90 cm

*Holistic Jumps IV*, 2024  
Oil on Canvas  
15×15 cm

*Holistic Jumps V*, 2024  
Oil on Canvas  
15×15 cm

*At Times the Real Was Daylight VI*, 2024  
Inkjet print on glossy paper  
90×120 cm

*A Bit Less of Gravity*, 2023  
Oil on Canvas  
15×15 cm

*Sublimation (in My Time of Need)*, 2023  
Oil on Canvas  
10×10 cm

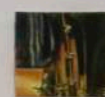
*Distorted Mind*, 2023  
Oil on Canvas  
10×10cm



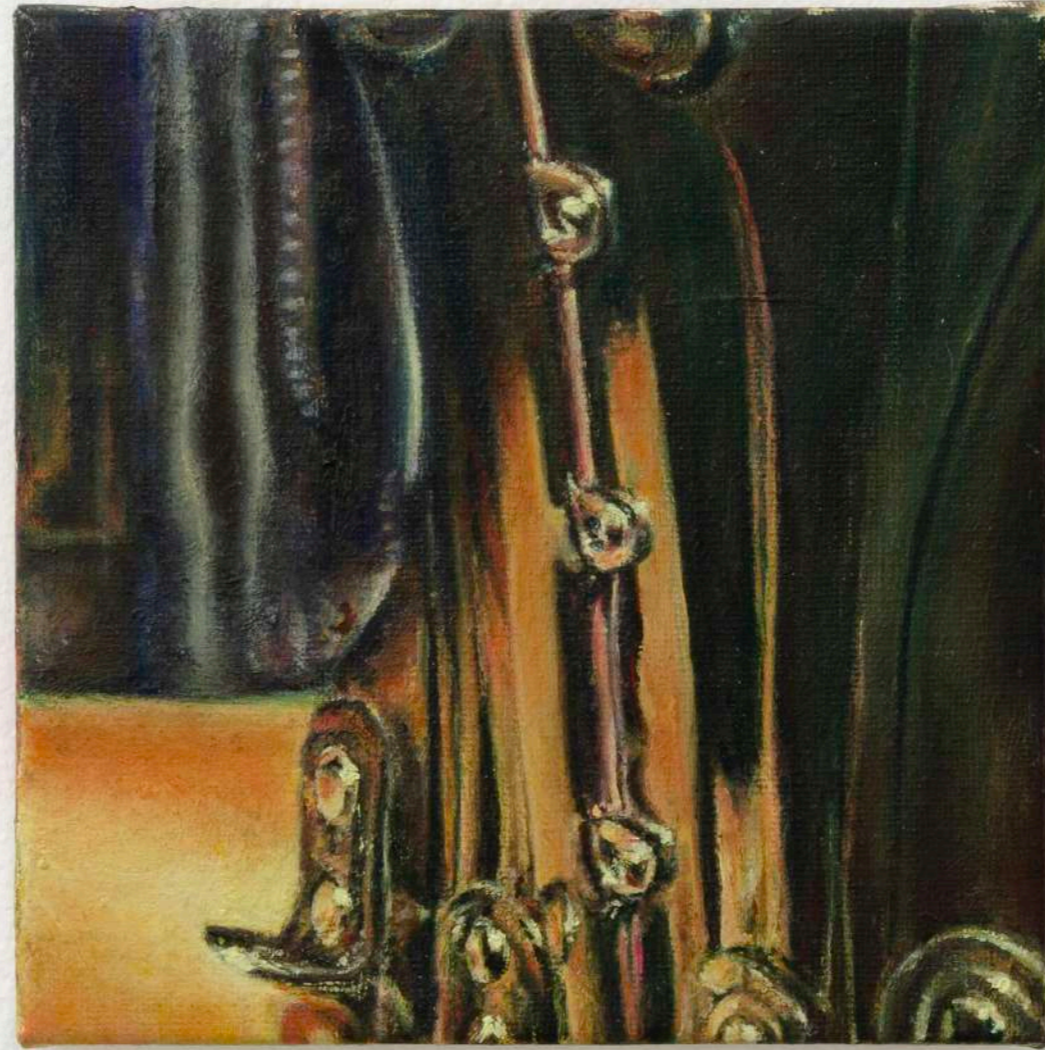












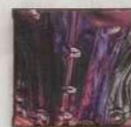












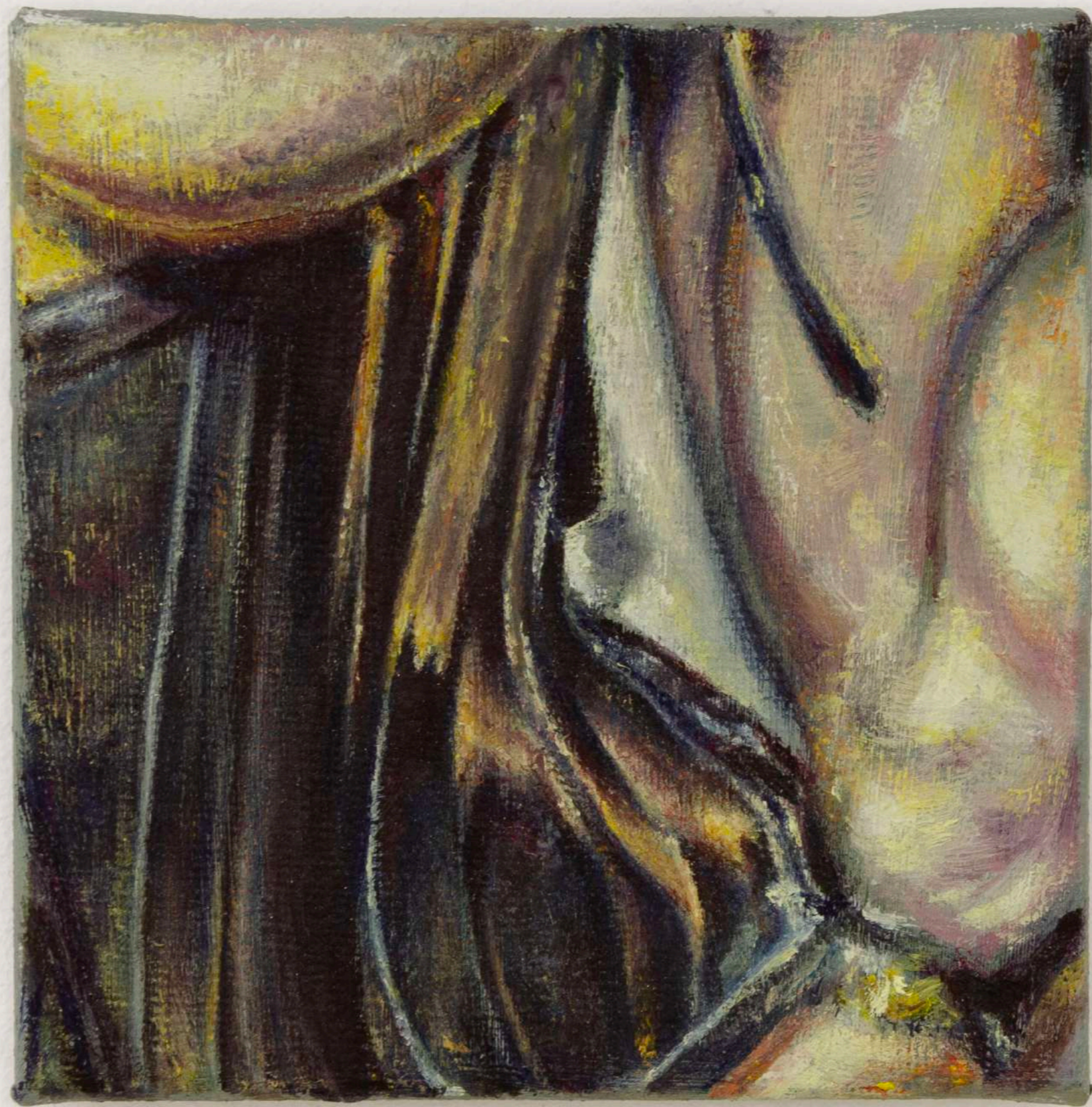












**WHAT WHERE / WAS WO**

with Vittorio Santoro  
April 27 - May 25, 2024  
Lighthouse, Zürich, CH

*Yet Another Form*, 2024

Inkjet print on satin photo paper (2×)  
122×90 cm





**BUREAU BOLLITO**

Jan. 15 – Dec. 20, 2024  
Robert Walser Zentrum, Bern, CH

Works by Virginia Ariu, Peter Fischli, Lisa Hoever, Fabian Marti, Annina Matter, Ivan Mitrovic, Emanuel Rossetti

Curated by Reto Sorg and Urs Zahn

Paintings reference: <https://ch-studien.uni.wroc.pl/reklame-uhr-klingsel-knopfe-glaskugel-zu-den-gegenstanden-in-robert-walsers-roman-der-gehilfe/>

*The Office Was Completely Green with Malicious Joy, a Piercing Green*, 2023  
Oil on canvas  
15×15 cm

*Unambiguous Demand*, 2023  
Oil on canvas  
10×10 cm (2×)



**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)

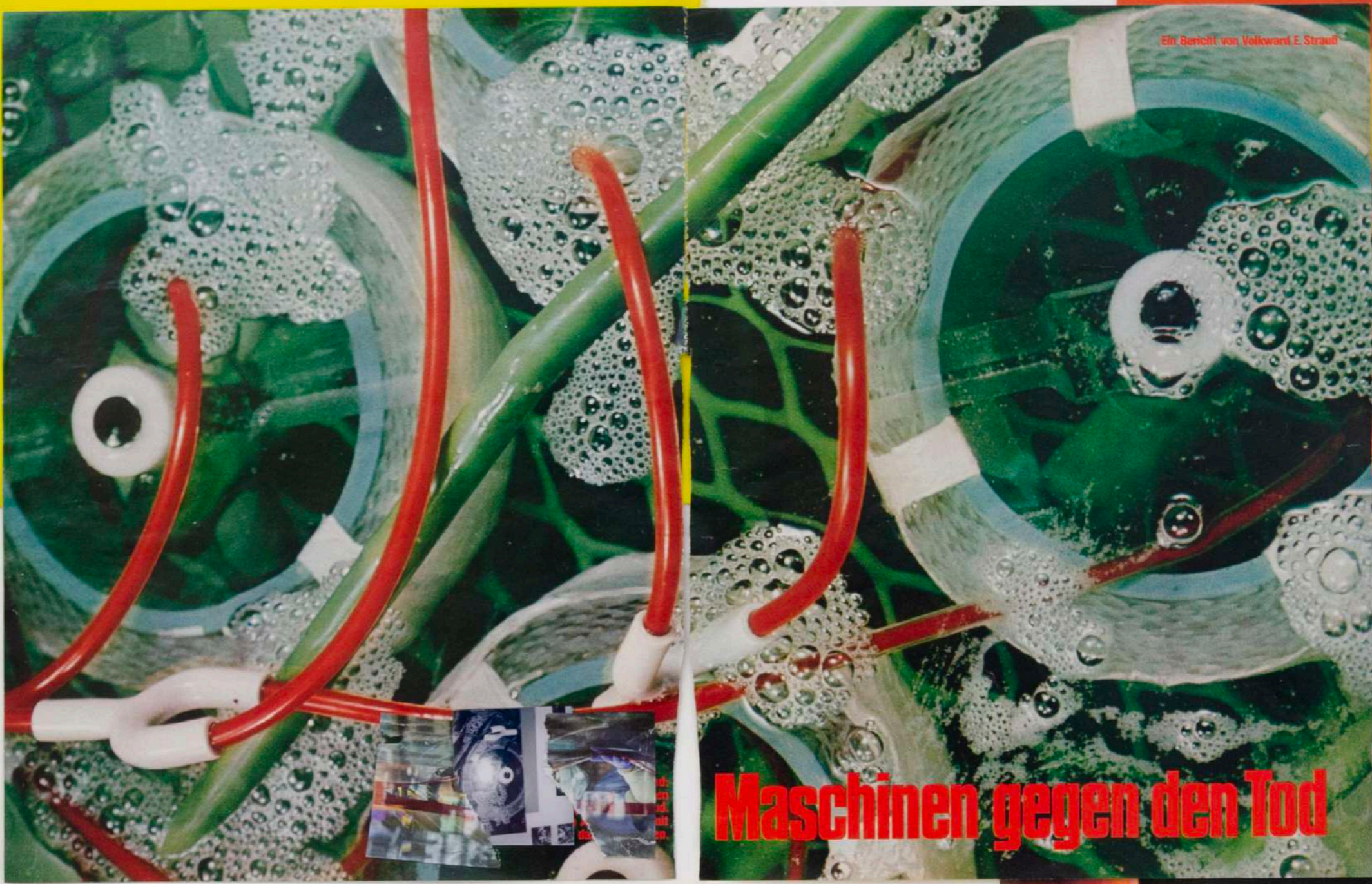
Installation view, works by Virginia Ariu (left) and Stefania Batoeva (right)

*Machines Gegen den Tod*, 2023  
Newspaper crops, polaroid, pigment on canvas  
62.7 × 37.2 cm









Ein Bericht von Volkward E. Strauß

# Maschinen gegen den Tod

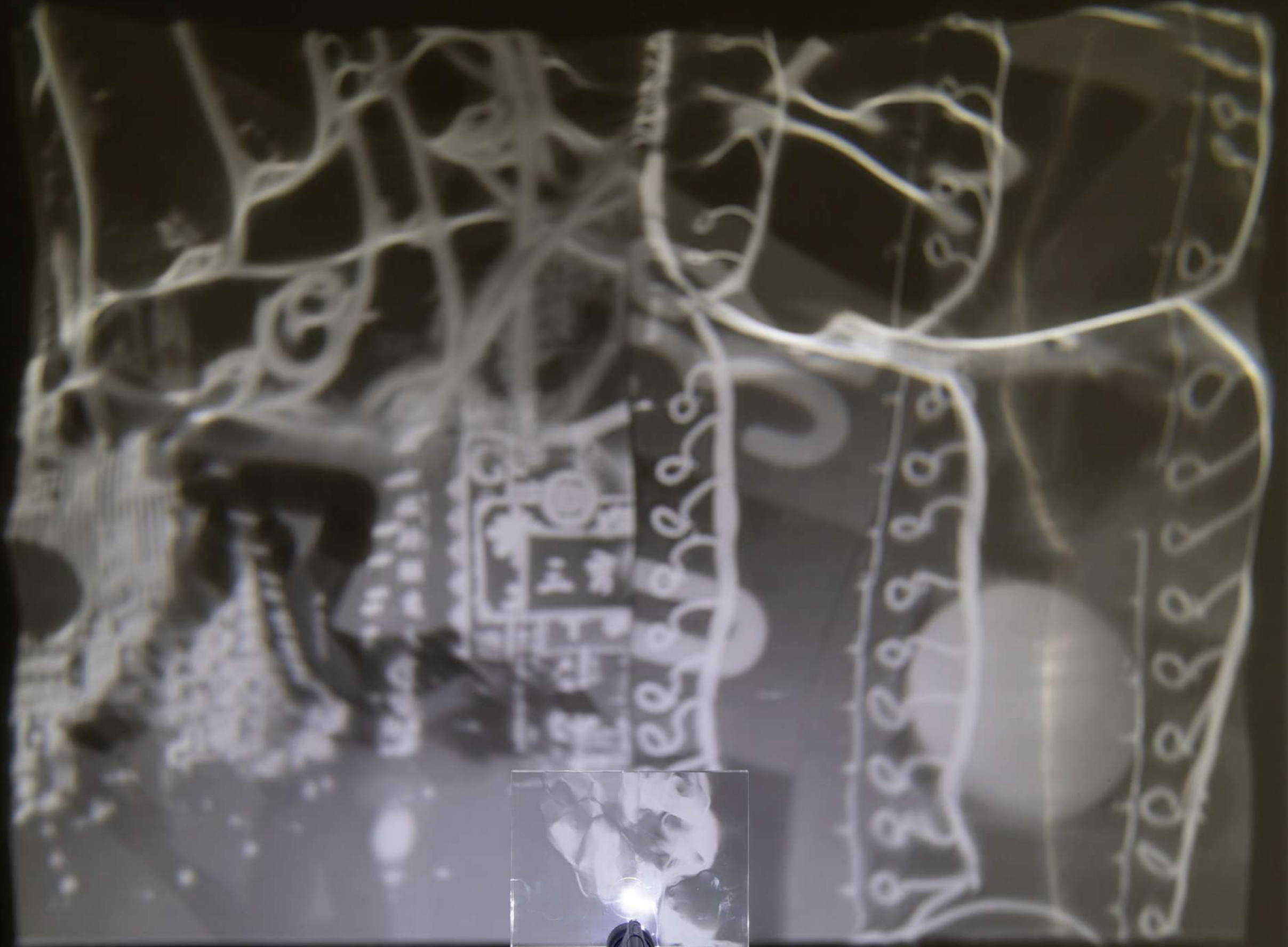
OPEN STUDIOS

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

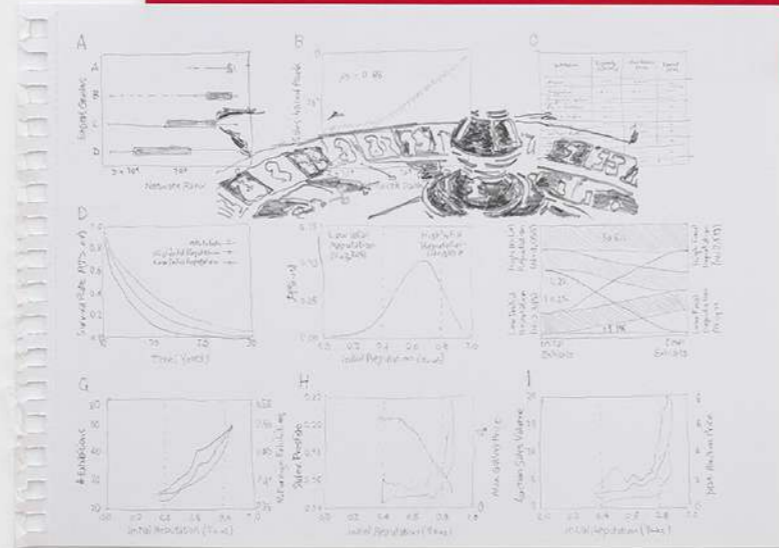
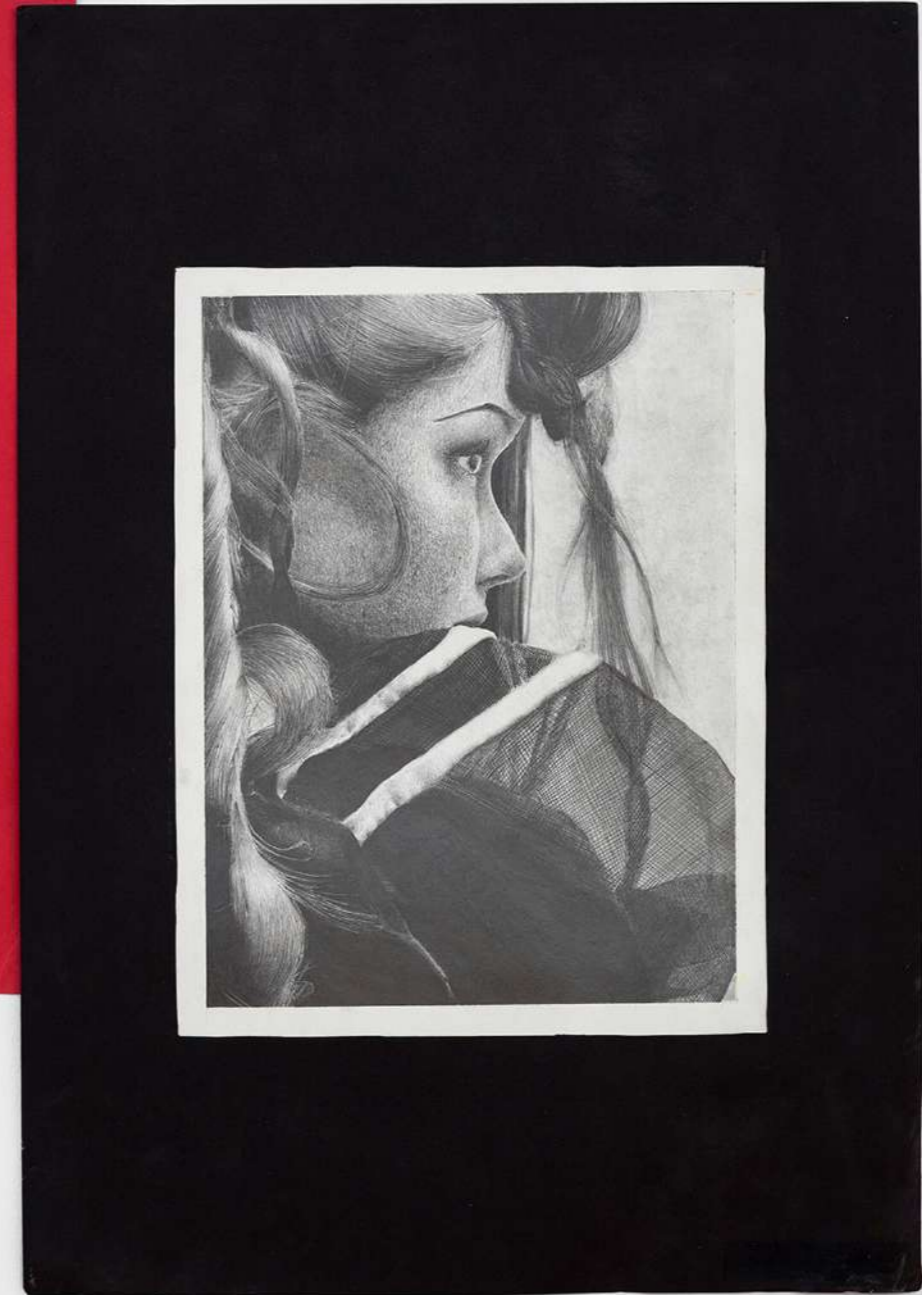
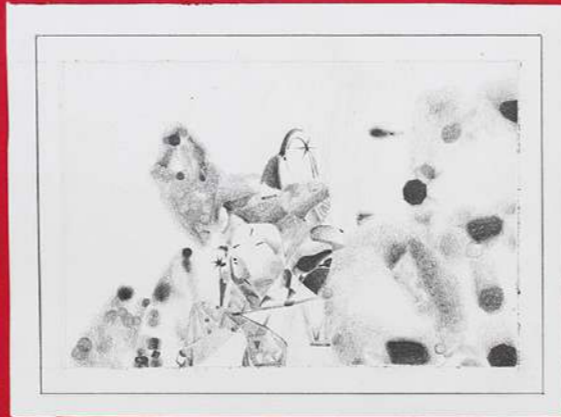
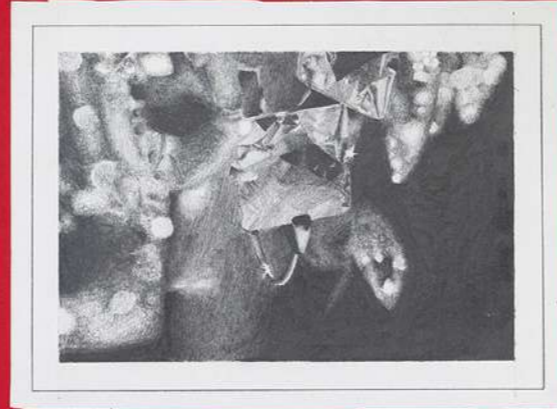
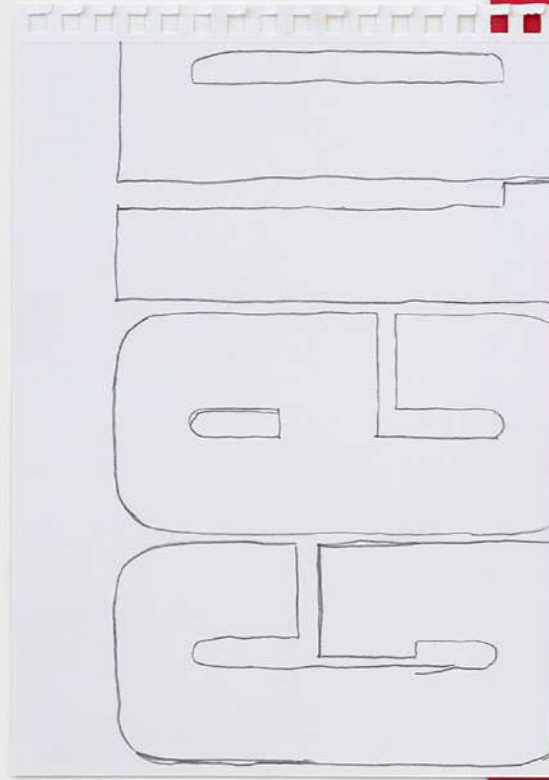
*Exercise No. 1 (Didactic)*, 2007  
Pencil on paper, coloured paper,  
48.8×34.5 cm

*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.”*<sup>1</sup>

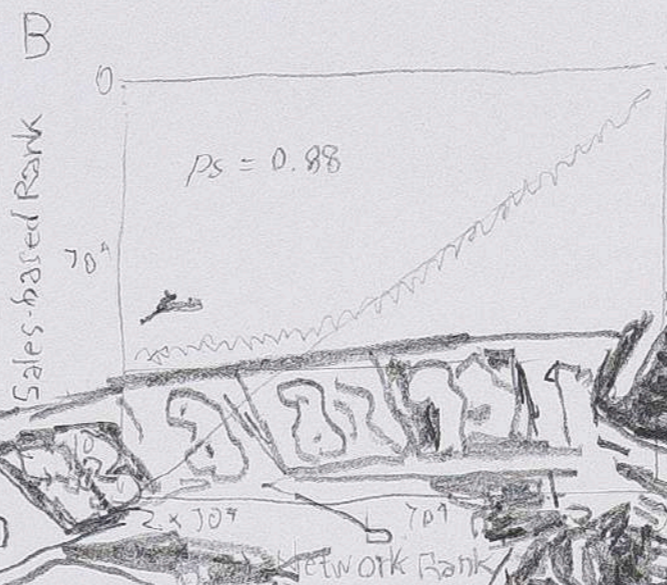
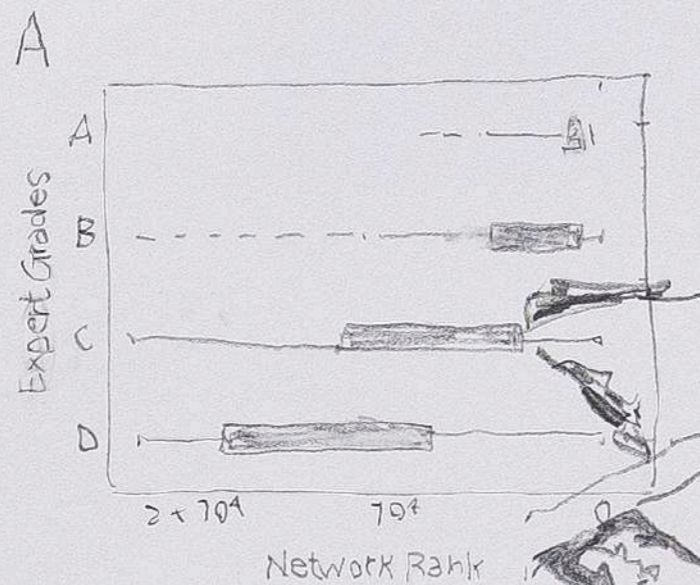
In the exhibition ***Didactic Poetry***, participating artists are invited to present four drawings on their personal understandings of pedagogy, labor, poetry, and gallery. The drawing ***Quantifying Reputation and Success in Art*** presents an insight into the word “gallery”, where models illustrated 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.

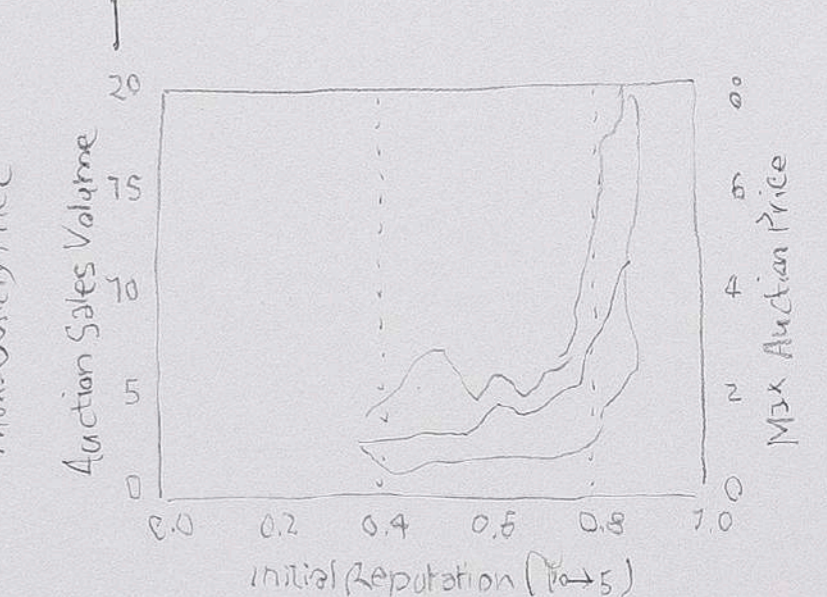
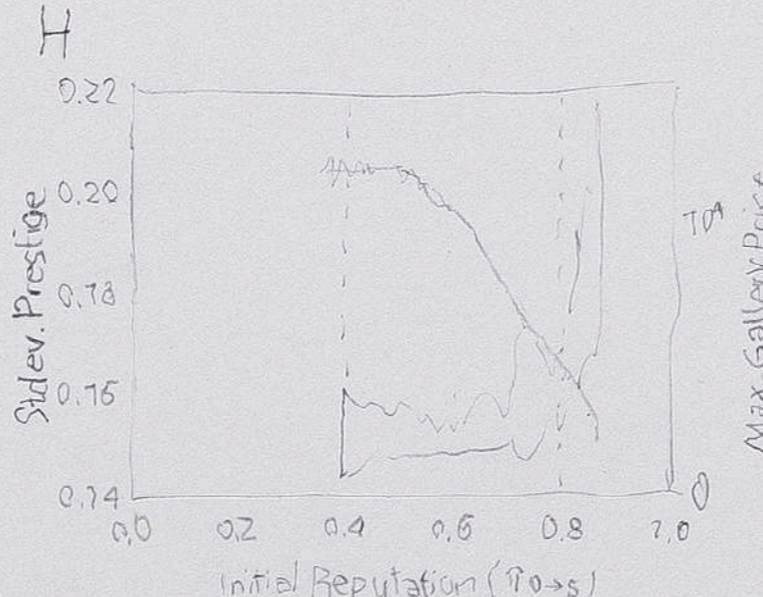
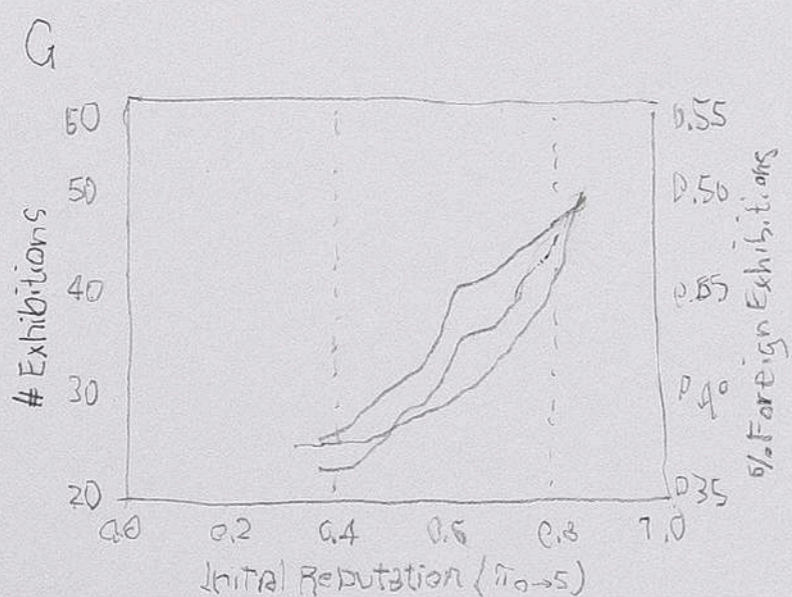
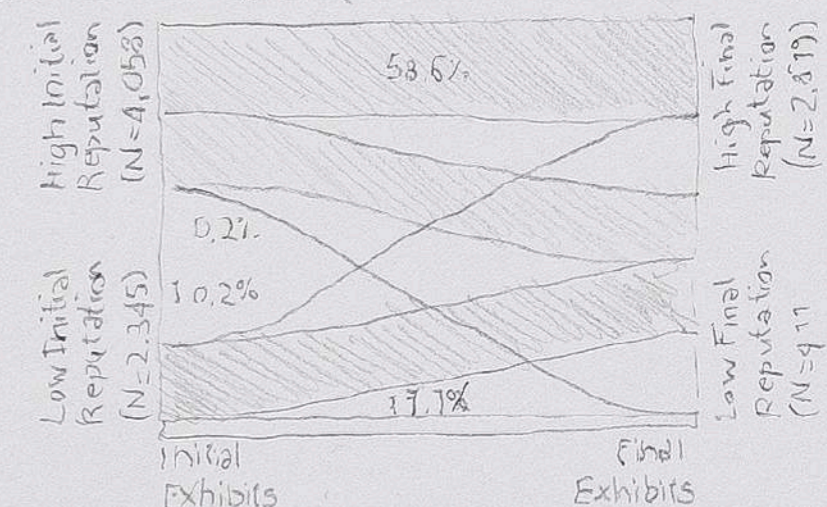
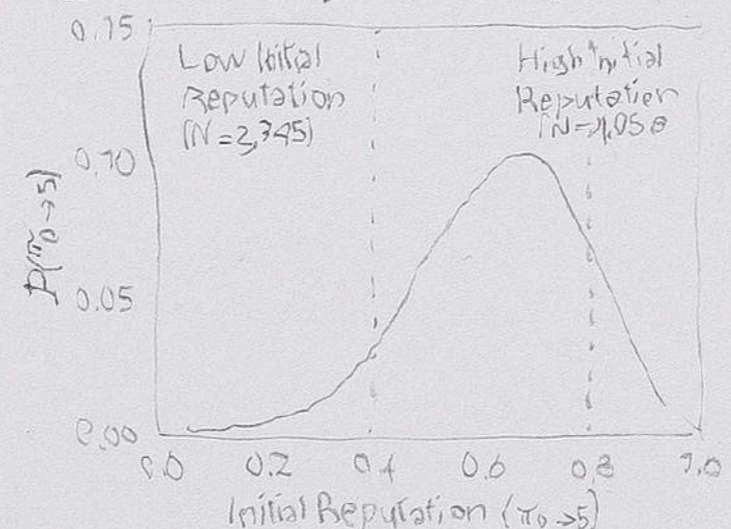
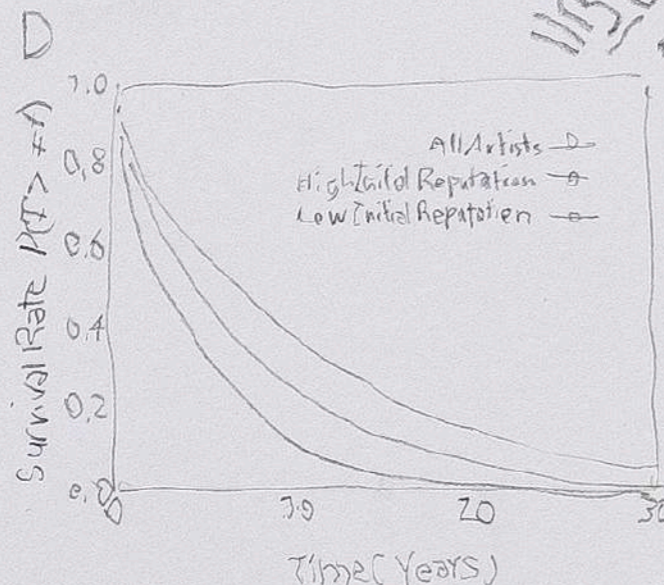
***Exercise N. 2*** is part of the same educational practice. Also made in 2007, it can be intended as a subliminal exercise of early identification, where the time lapse both determines the distance from an early artistic persona and possible aesthetic developments over time.

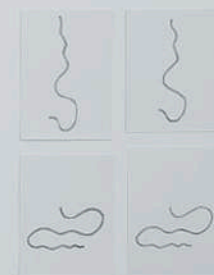
<sup>1</sup> Samuel P. Fraiberger, Roberta Sinatra, Magnus Resch, Christoph Riedl, Albert-László Barabási, *Quantifying Reputation and Success in Art*, Science, Vol 362, Issue 6416 pp. 825-829, 2018



**C**

Artists	Expert Grades	Max. Gallery Price	Expert Grades
Mona	A	2.5	A
Borghese	A	2.5	A
Borghese Bellini	A	2.5	A
Pace Gallery	A	2.5	A
David Lauder	A	2.5	A
Warhol	A	2.5	A
Galleria Reale	A	2.5	A
Caravaggio	A	2.5	A
Michelangelo	A	2.5	A





THE LAST STRAW

June 13, 2023  
Borgenheim Rosenhoff, Basel, CH

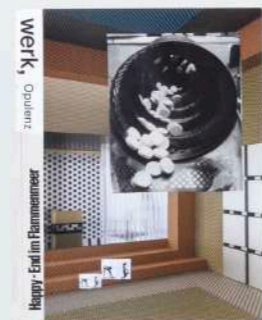
Works by Virginia Ariu, Xenia Bond, Lotte Lovise Brondbo, Mathieu Dafflon, Gabriel Friend, Gilles Jacot, Bjarne Melgaard, Hallvard Nuland, Julia Nusser, Kristian Suvatne

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

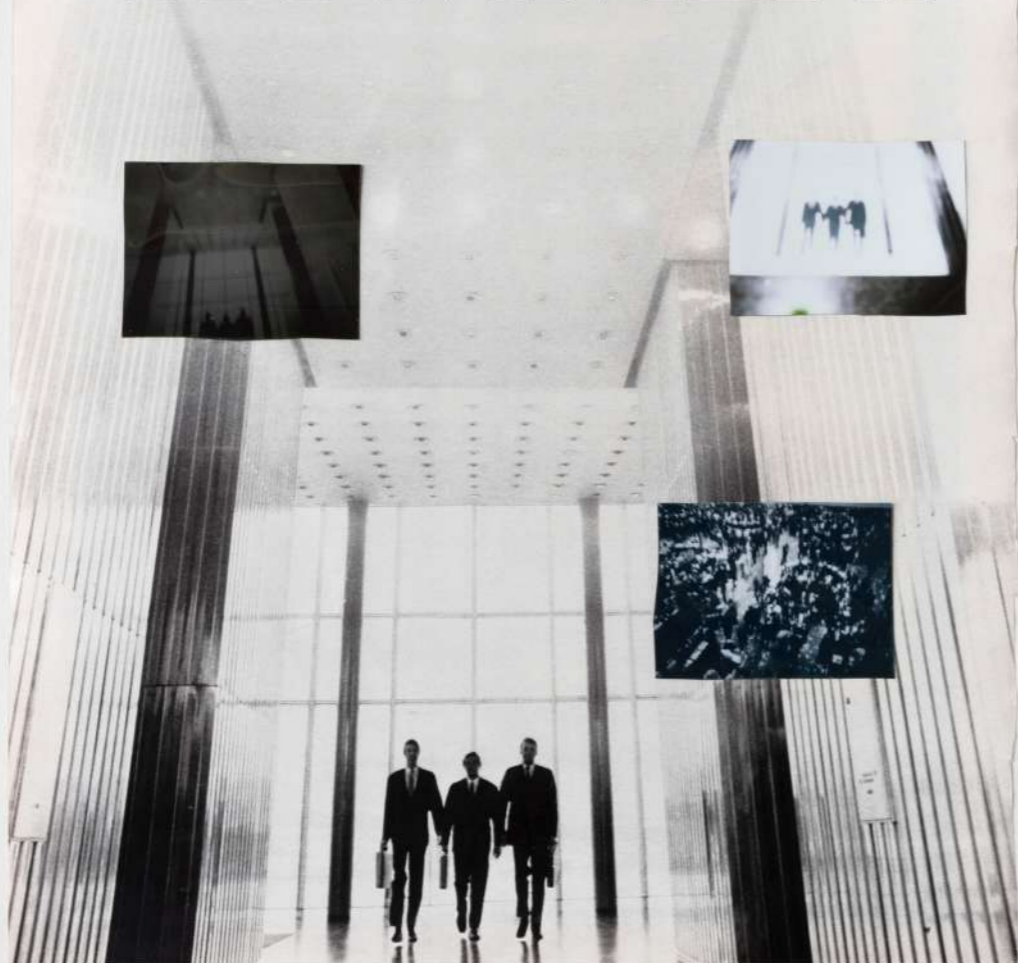
*The Makers Are Coming*, 2023  
Magazine crops, Polaroids, tape  
26×21 cm

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

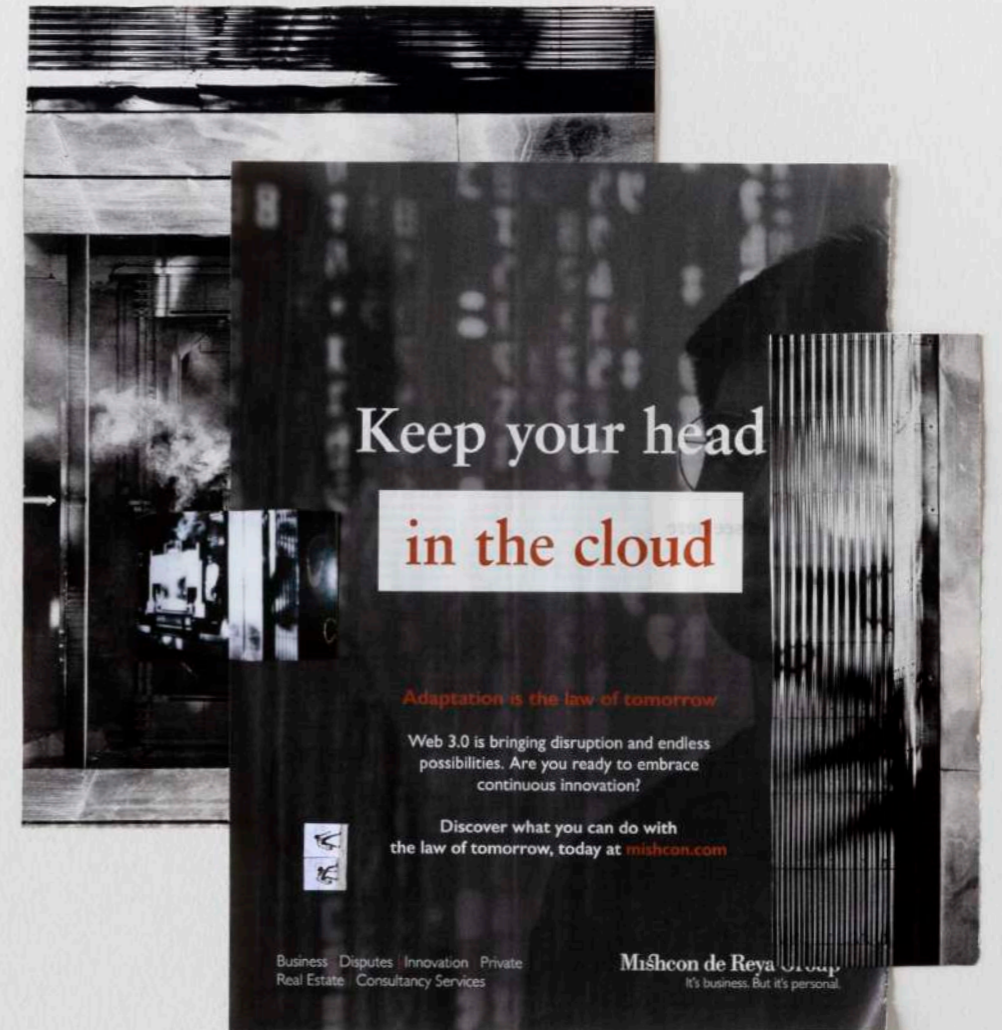
*Not yet titled*, 2023  
Magazine crops, Polaroids, tape  
26×21 cm



# DIE MACHER KOMMEN.








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## PRESENTS

December 10 - 11, 2022

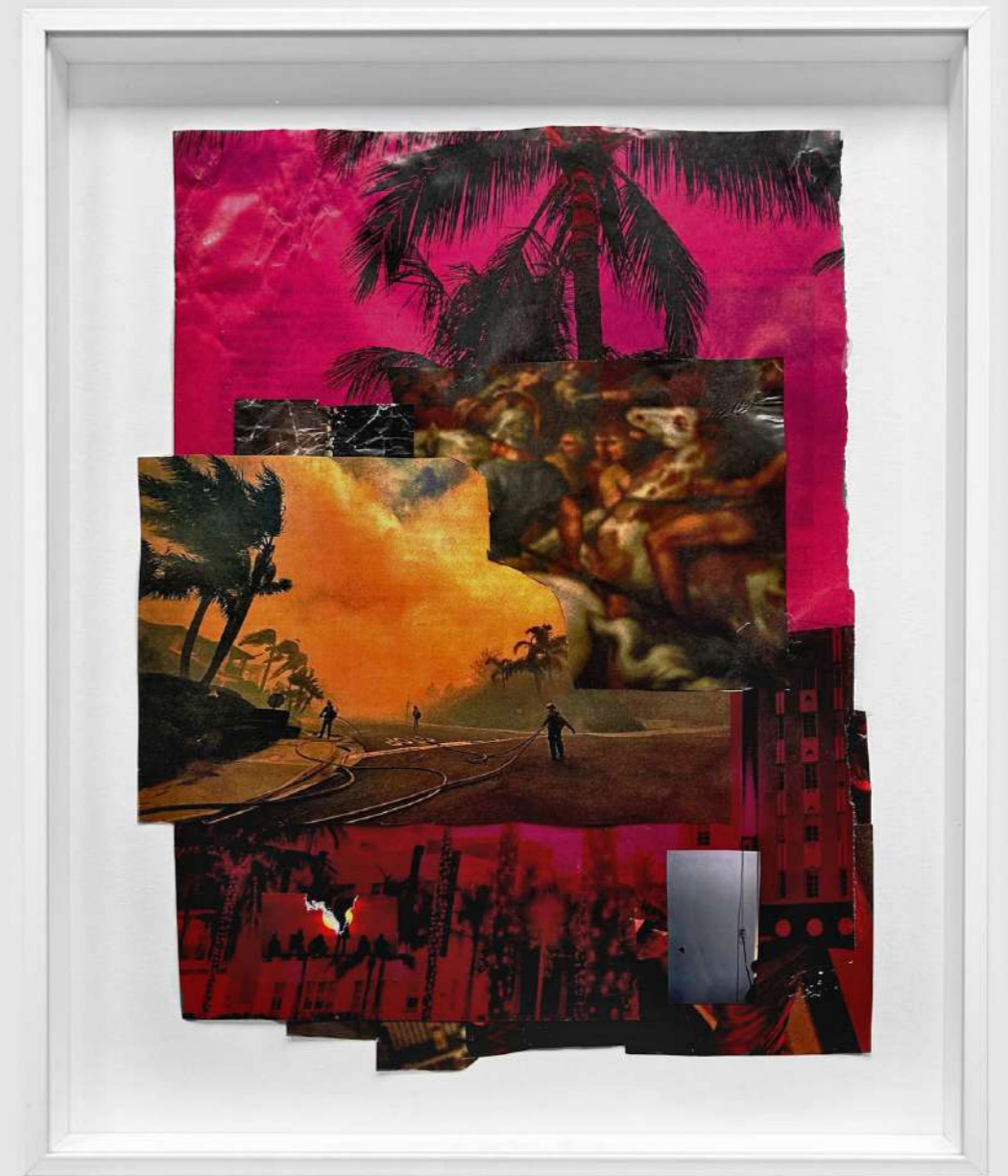
Sihl Delta, Zürich, CH

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, WÜRDTE 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

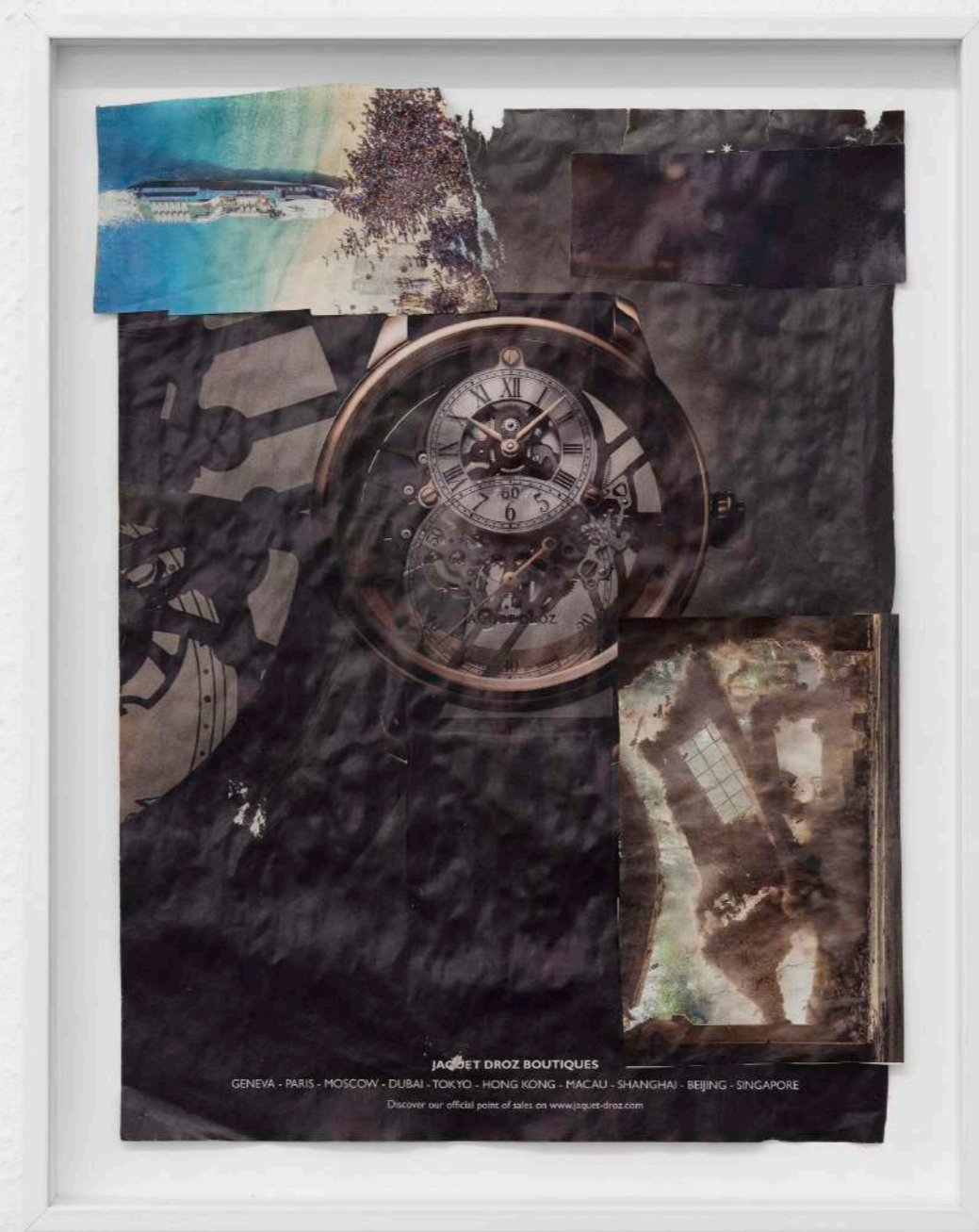
26 × 21 cm

### *Capital City*, 2022

Acrylic glass, paper, resin, brackets

200 × 102 × 13 cm





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*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. <sup>1</sup> 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. <sup>2</sup>

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. <sup>3</sup> 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. <sup>4</sup>

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.

<sup>1</sup> Deborah Ascher Barnstone, *The Transparent State*, Routledge Press, 2005

<sup>2</sup> Hal Foster, *The Art-Architecture Complex*, Verso Books, 2011

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

<sup>4</sup> Hal Foster, *The Art-Architecture Complex*, Verso Books, 2011

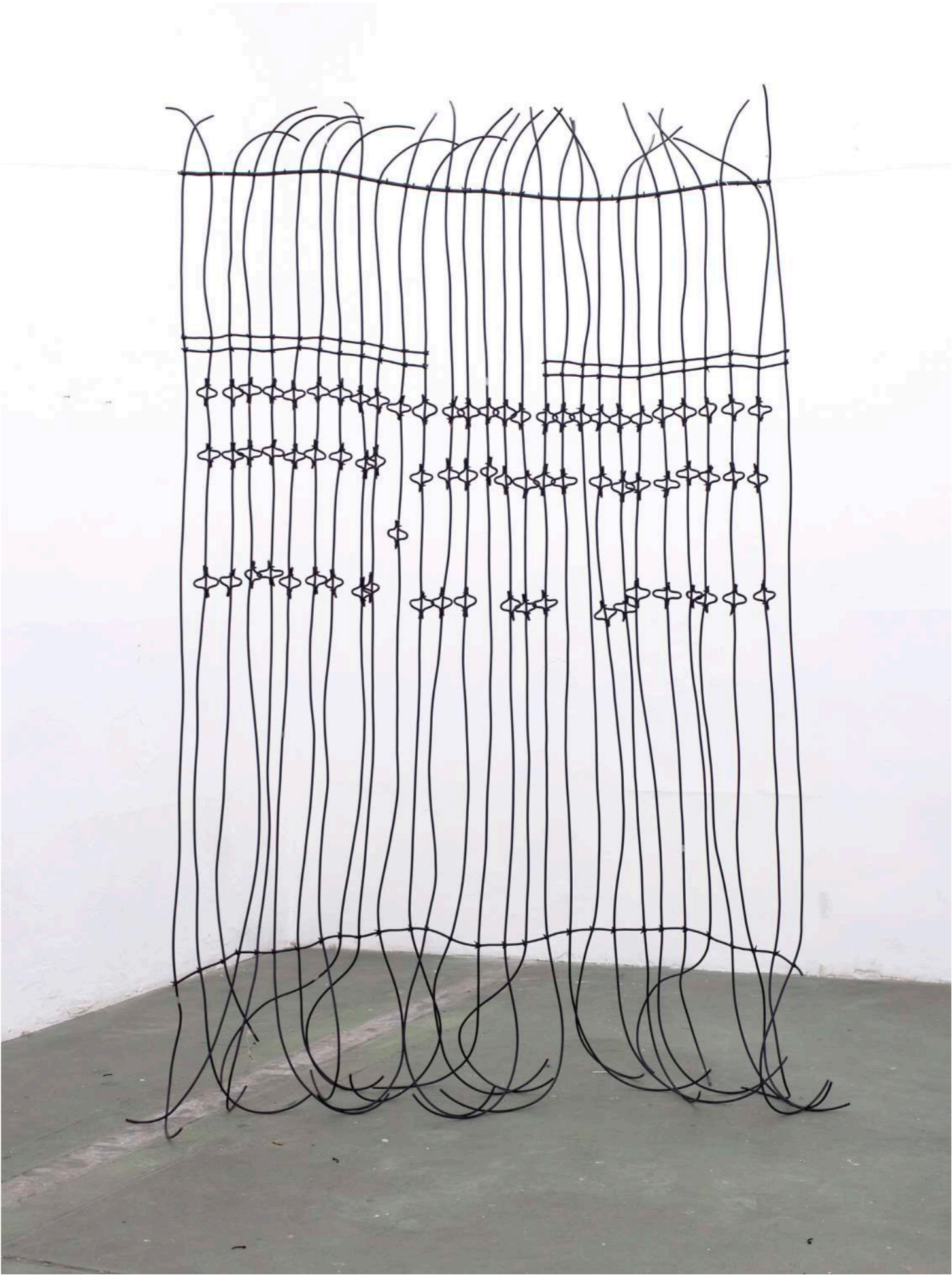


**ON SECRECY AND SECRET SOCIETIES**

January 22 – March 20, 2022  
Solutions, Milan, IT

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

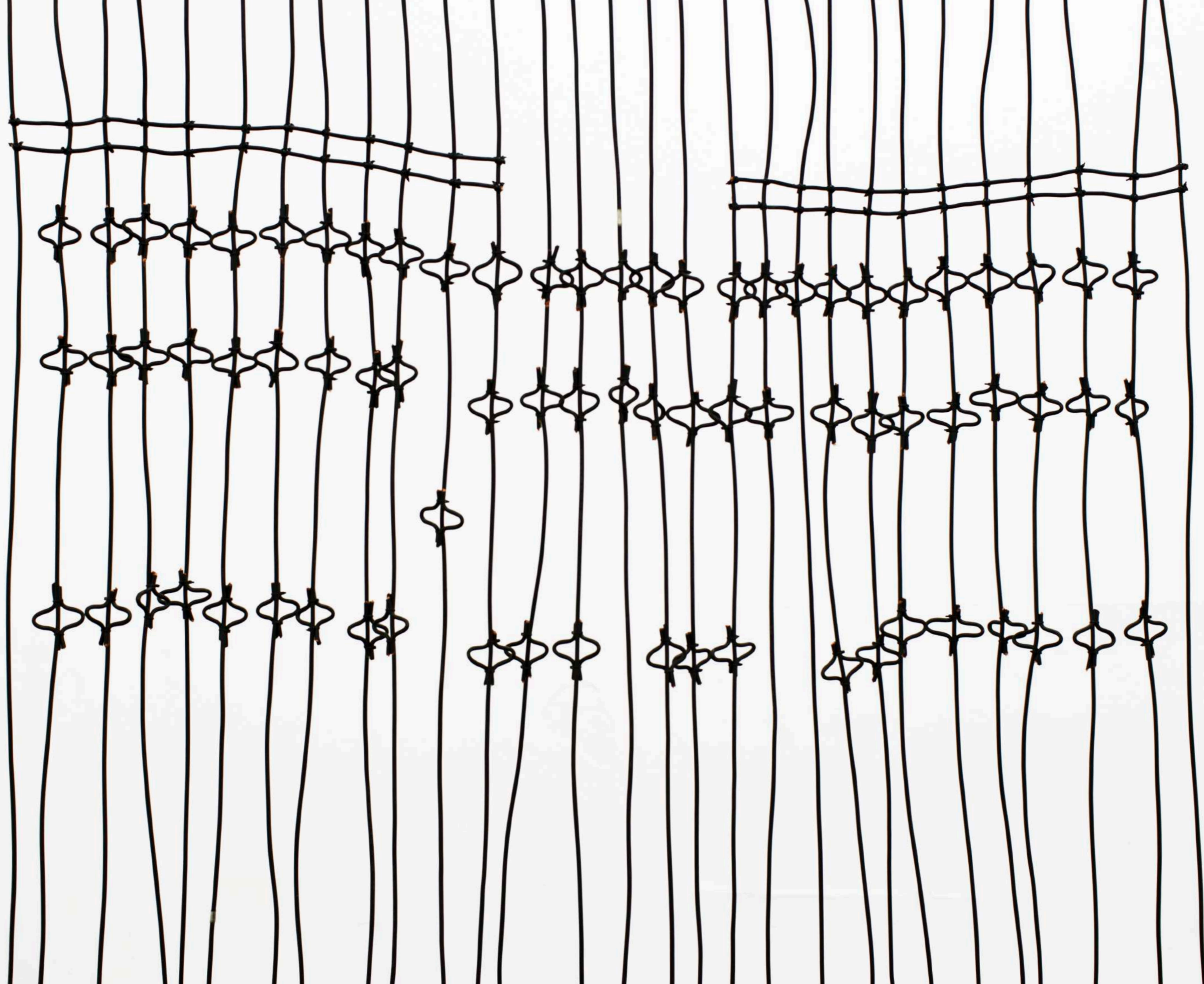
*Threshold*, 2018  
Cables, zip ties  
290 × 150 × 20 cm



***Fence*** (2017), ***Gate*** (2018), ***Threshold*** (2018) and ***Angular combination (rail)*** (2018) are large scale sculptural reproductions of portals and enclosures, made from discarded electrical materials. The series, started in 2017, is made to be physically experienced by being seen through, around and beyond, pushing the viewer into ambivalent positions.

Cables enable connection and transmission. They appear in everyday domestic settings, exposed infrastructural systems in industrial and urban development areas, or beneath oceans - facilitating energy circulation and exchange of data across distant geographical regions. Conversely, fences and portals are images of both access and division. Displaced and decontextualised, these enclosing structures no longer hold the authority of an image of division, but reveal instead their weakness in the use of feeble materials, getting rendered as inert aesthetic objects. Once assembled, cables appear in altered forms, recalling of the act of drawing, where representation becomes elusive and uncontrollable, defying intentional design.

Tracing the backdrop of recent political developments, the series subtly alludes to unsettling scenarios of increasing sentiments of exclusion, drawing historical parallels to transitions marked by the privatisation of common lands (as illustrated in ***Against the Grain*** by James C. Scott) and reflecting on the socio-political implications of boundary-making, in both past and present.



## 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

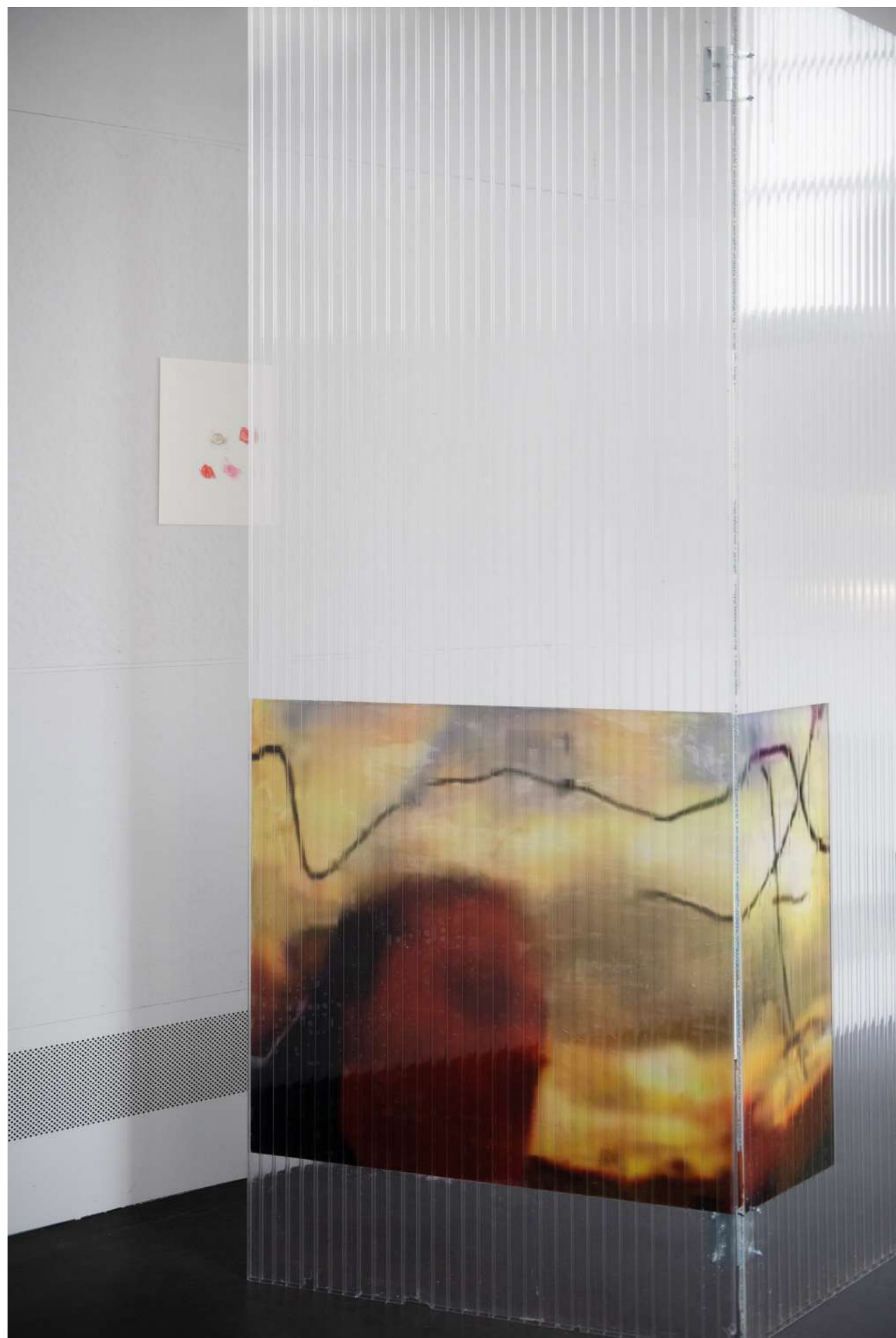
Photo credits: Sebastian Stadler

*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](http://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](http://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.

**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

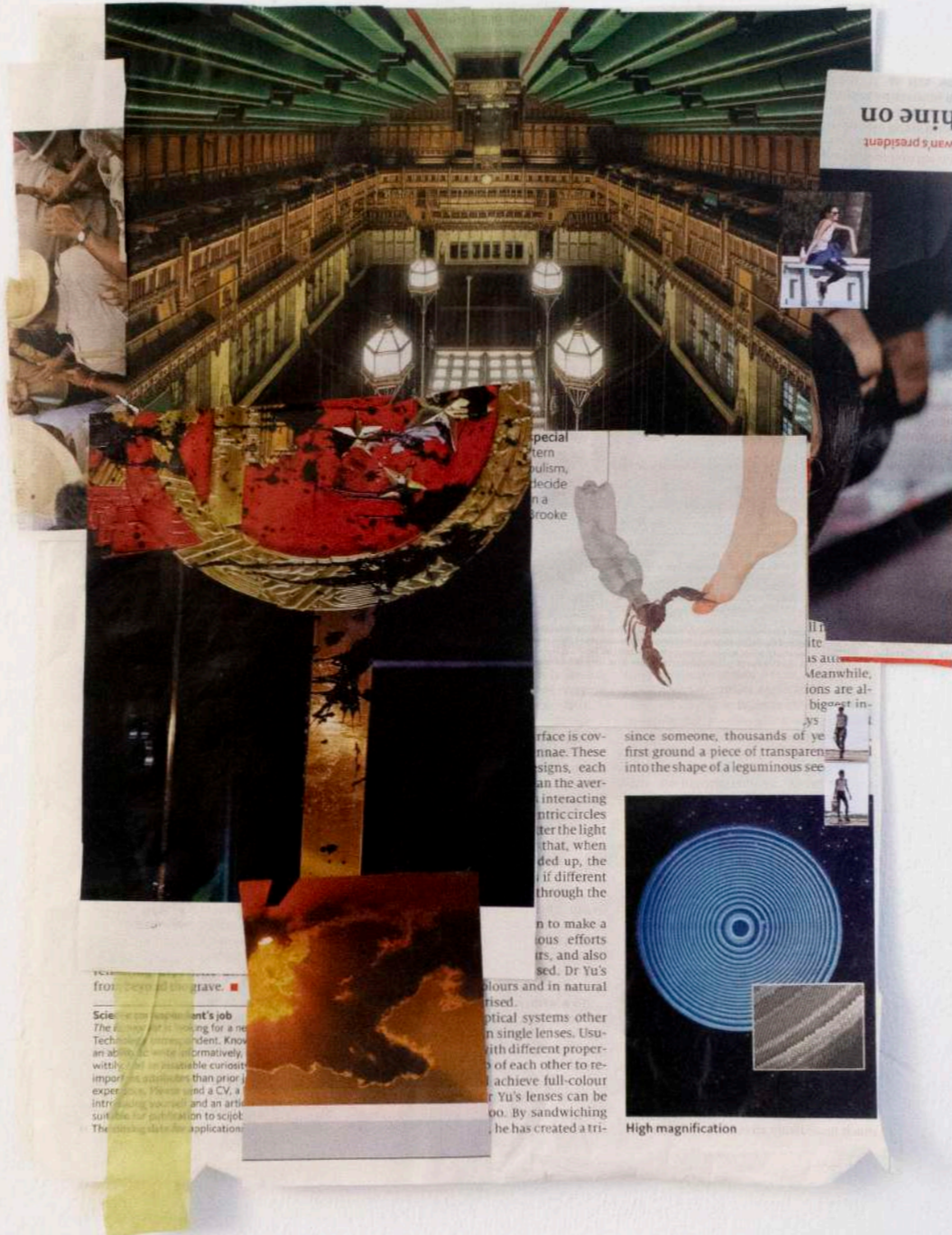
***Osmose Production 3***, 2019

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 stivale italiano ci sono secoli di storia. E un mare unico. Il Salento offre scoperte con la sua Guida, per orientarvi tra mille iniziative eno-cultrali e oasi naturali. L'introduzione è a cura di un gigante del rock: Stewart...

IN EDICOLA

**FOR HE ALSO ESCAPES THE VULGARITY OF DAILY LIFE**

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

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

**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**

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

**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**

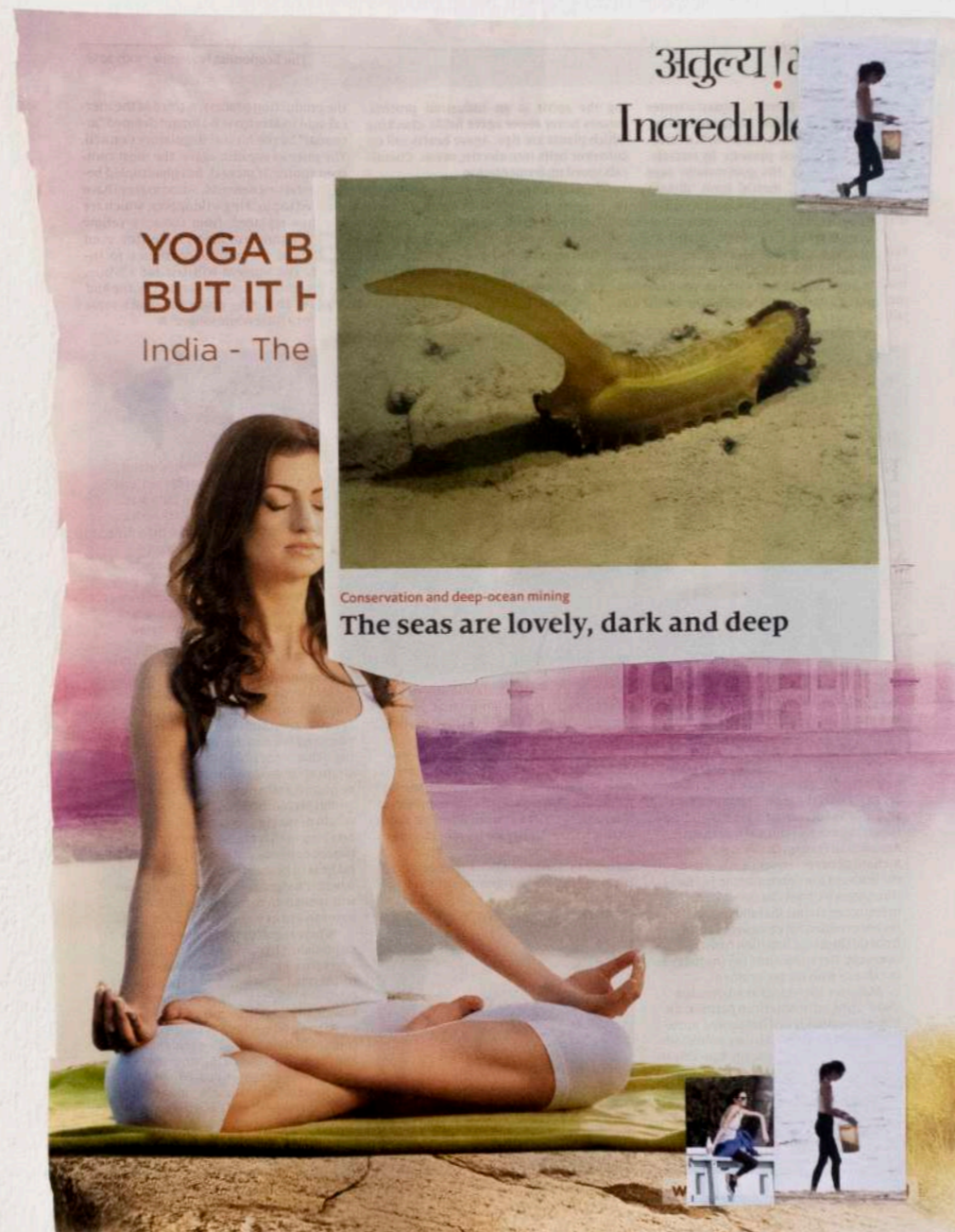
**15 fruit XSENSE**

**Espresso n. 28**

**La Croazia, Del**

**Il crac del**

**Espresso**



THE BRINK

September 19 - October 27, 2020

Almanac, Turin, IT

*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

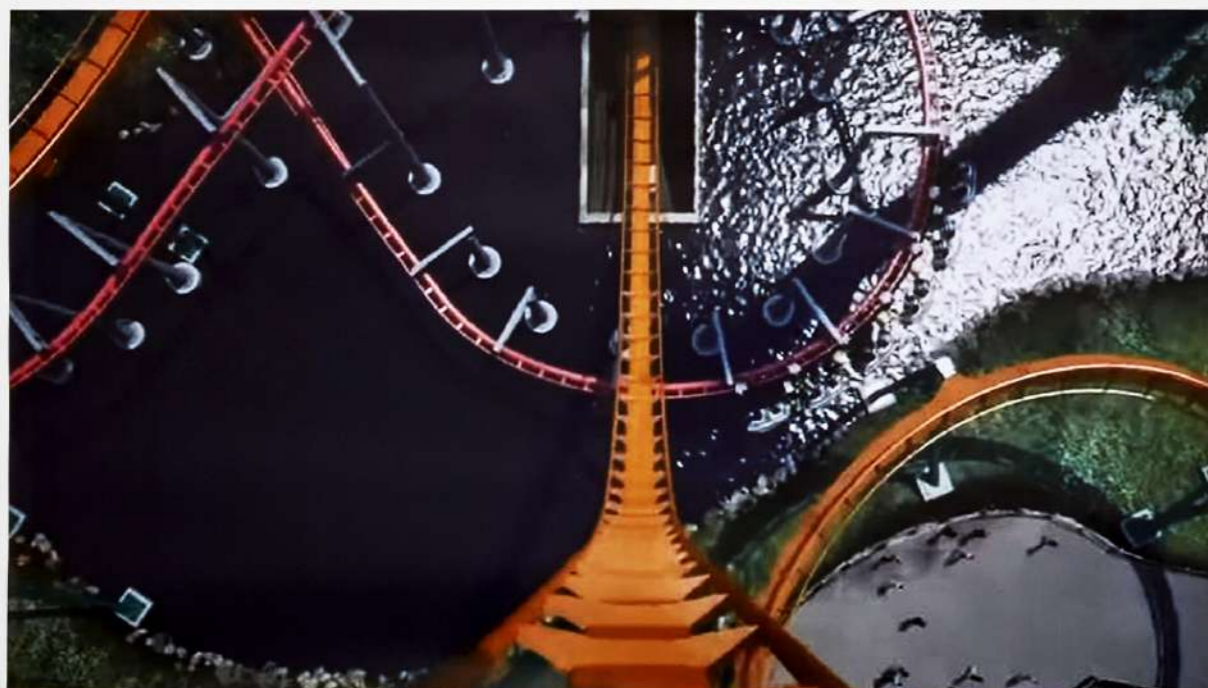
*Mr. Salmonella*, 2020  
Wrapping paper for clothing items, printed book excerpt, found paparazzi snapshot, cut-out newspaper headline  
71×103cm

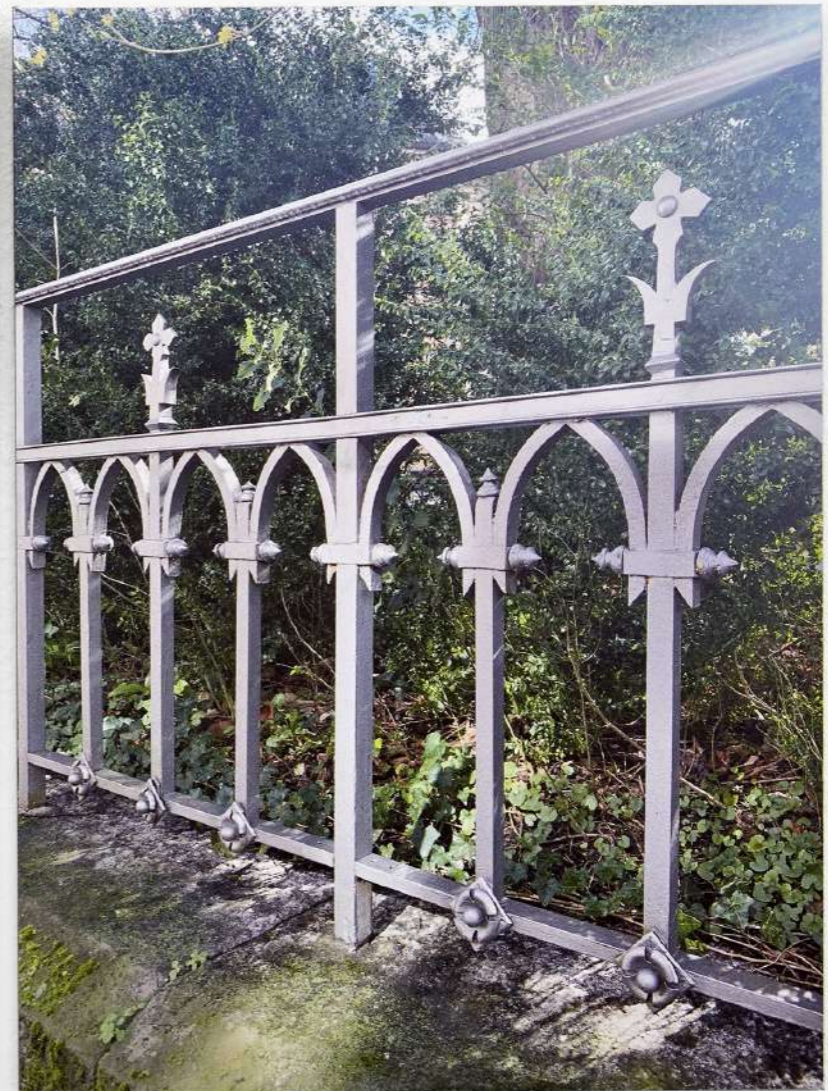
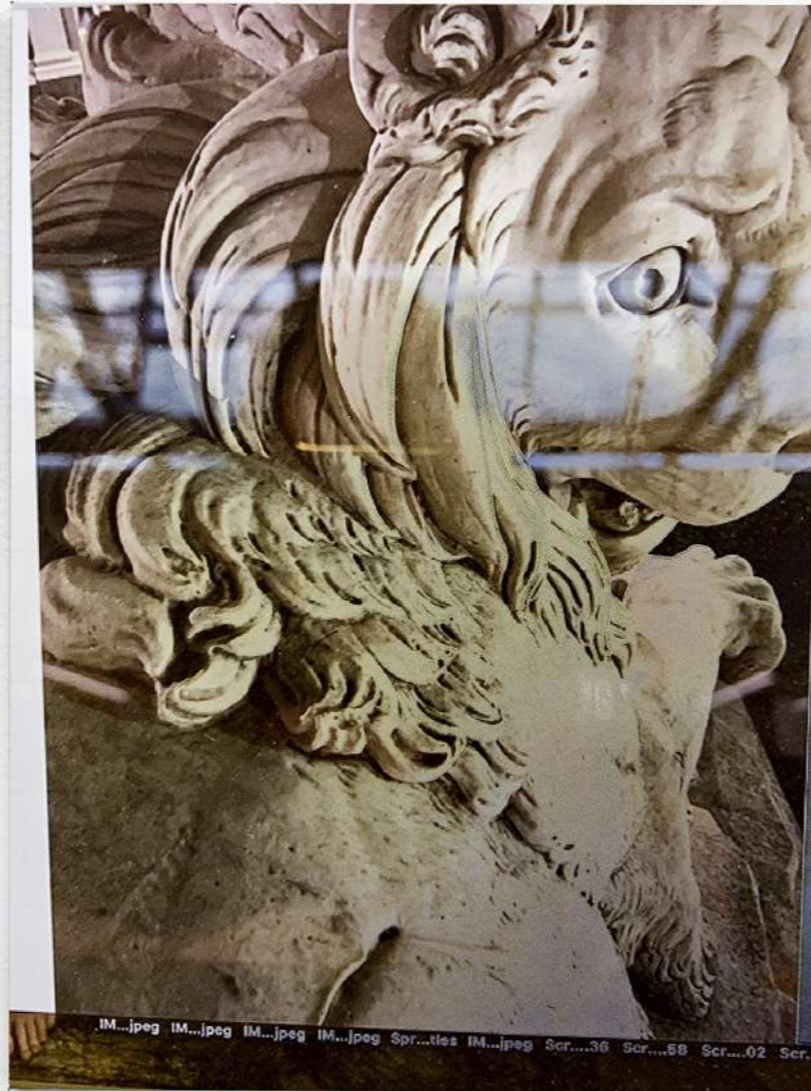
*Seizure*, 2020  
Wrapping paper for clothing items, printed book excerpt, found paparazzi snapshot, cut-out newspaper headline  
103×71cm

*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.







**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

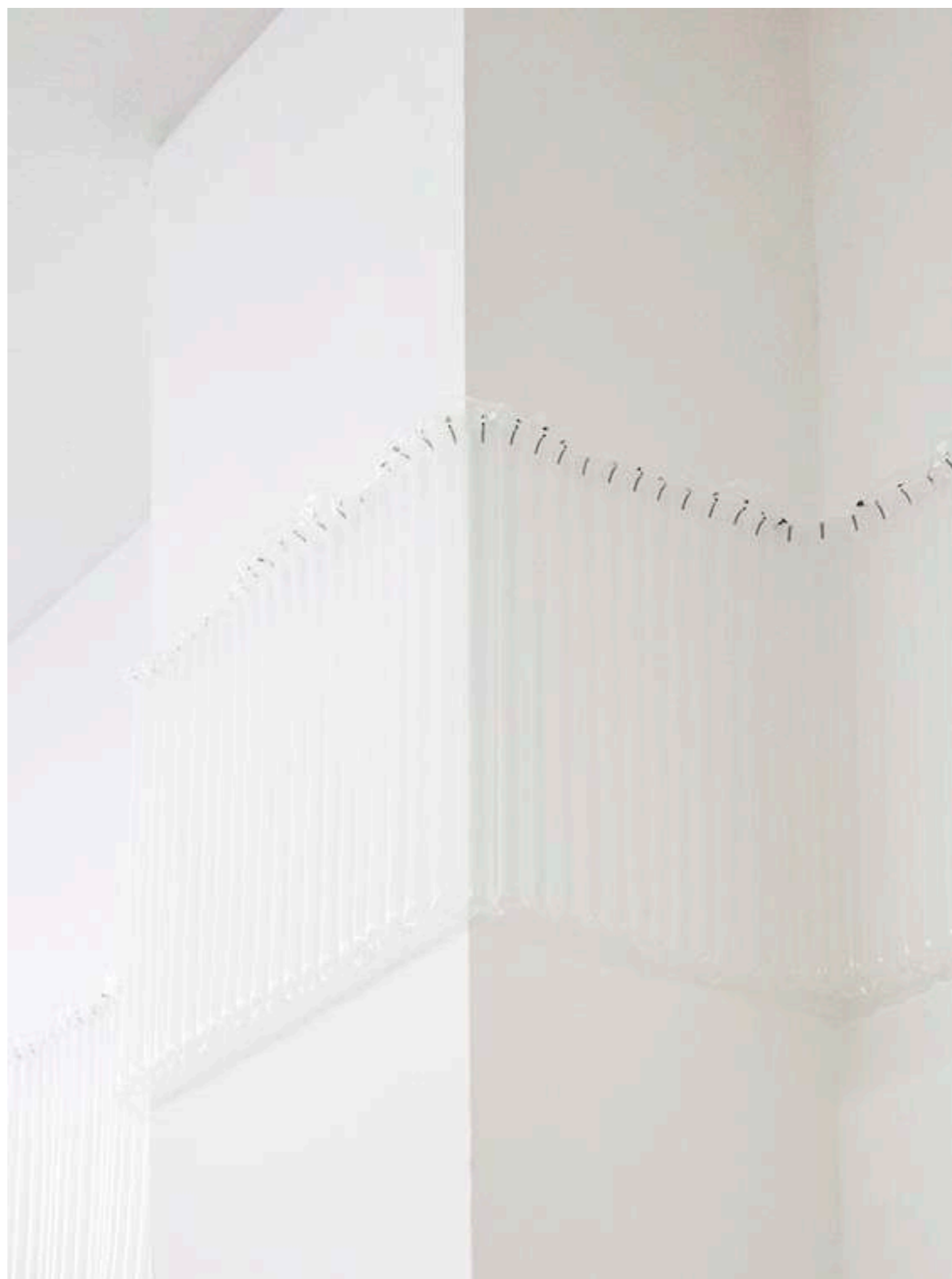
Inflatable air wrap bags  
2500 × 50 × 2 cm

*Blow-up*, 2018

Printed adhesive vinyl on aluminium x8  
100 × 55 cm each







**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

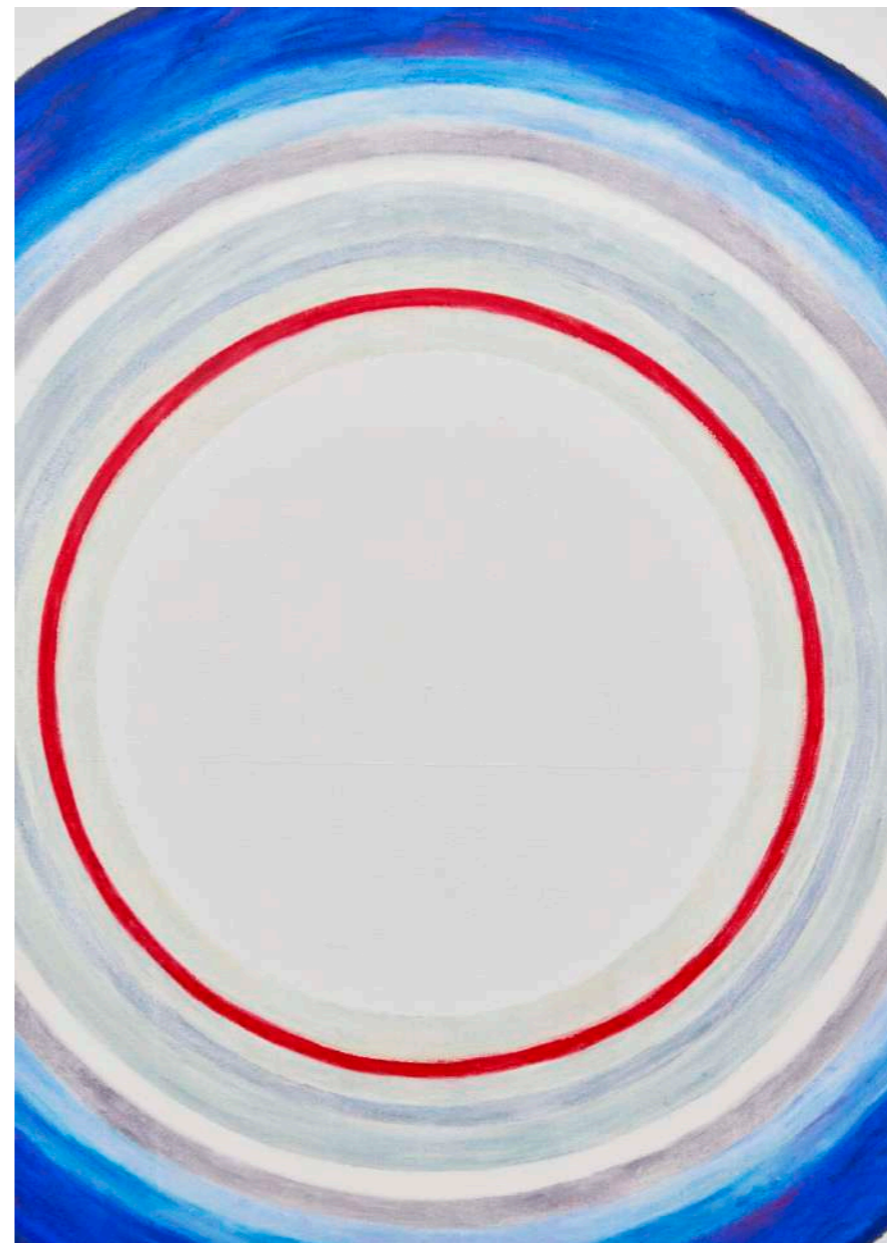
Pastels on wall

Diameter 150 cm

***Fence*, 2017**

Wires, zip ties, mixed water

500 cm x 220 cm





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





