

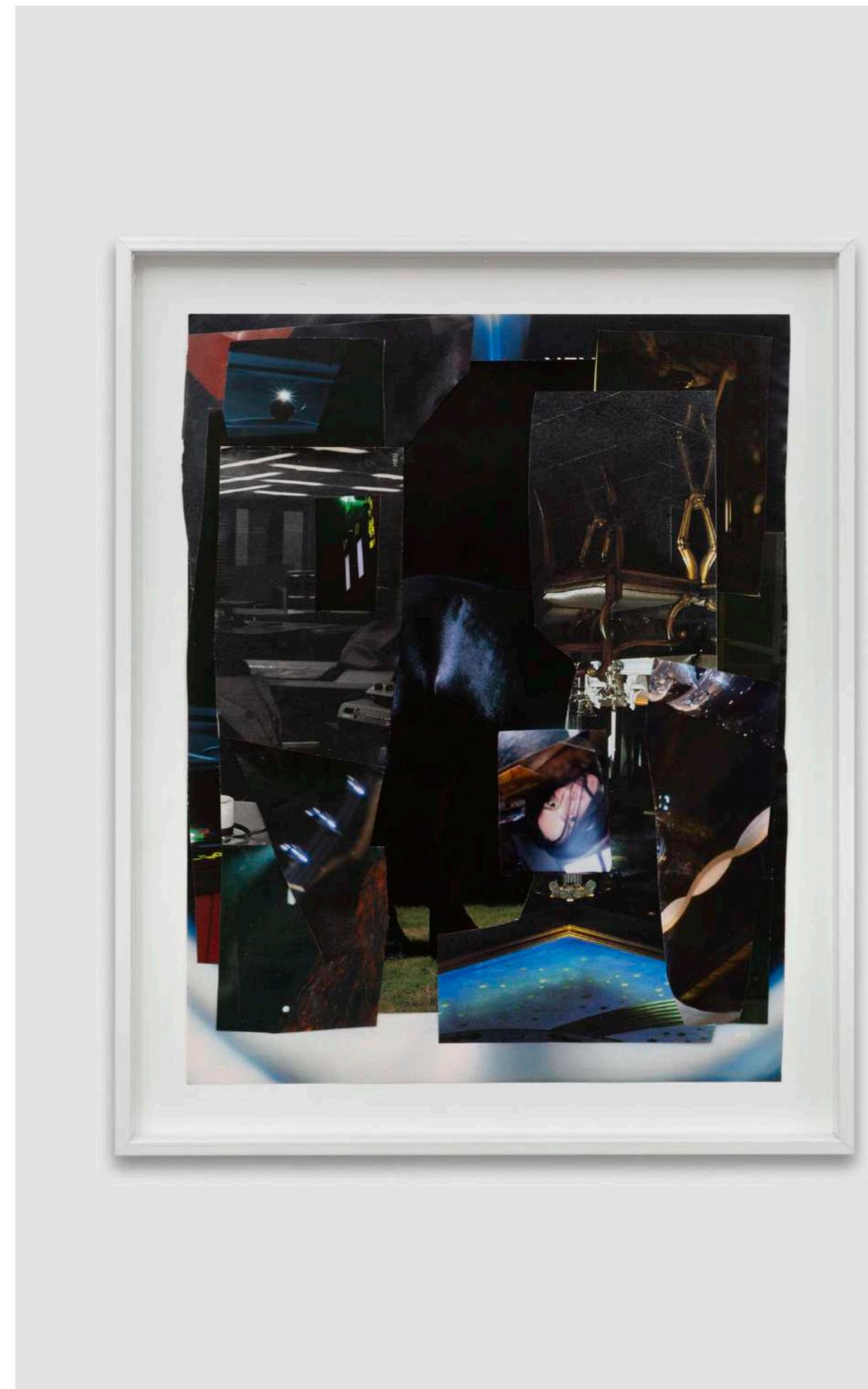
VIRGINIA ARIU

Selected works 2023-2025

VIENNA CONTEMPORARY 2025  
Sept. 3rd – Sept. 9, 2025  
Presented by City Galerie Wien, Vienna

Works by Virginia Ariu, Fabienne Audéoud, Stefania Batoeva, Xenia Bond,  
Karolin Braegger, Juliet Carpenter, Zoë Field, Helena Huneke

**All Mutated Forms**, 2025  
Newspaper crops, Polaroids, framed  
31 x 39 cm





EFEMERIDI 2013-2025  
July 3rd – Oct.10, 2025  
Almanac Projects, Turin, IT

Works by Soukaina Abrour, Pietro Agostoni, Stefano Arienti, Virginia Ariu, Elisa Barrera, Stefania Batoeva, Benni Bosetto, Antonia Brown, Chiara Camoni, Adam Christensen, Gianluca Concialdi, Giulia Crispiani, Derek MF Di Fabio, Cleo Fariselli, Anna Franceschini, Enej Gala, Maria Gorodeckaya & Joshua Williamson, Ezra Gray, Neil Haas, Helena Hladilova, Atiéna R. Kilfa, Davide La Montagna, Rachele Maistrello, Liliana Moro, Diego Perrone, Megan Rooney, Giuliana Rosso, Nolween Salaun, Samara Scott, Greta Schödl, Yves Scherer, Stefano Serretta, Davide Sgambaro, Namsal Siedlecki, Federico Tosi, Alice Visentin.



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

Photo credits: Sebastiano Pellion di Persano



EXERCISES OF ABSTRACTION

June 7 - Aug. 15, 2025

Sentiment, Zurich, CH

**Secret Twins**, 2025

Wood, magazine clippings, varnish,

primer, vinyl glue

64 x 58.5 x 30 cm

**Secret twins**, 2025

Wood, magazine clippings, varnish,

primer, vinyl glue

40 x 42 x 23 cm

Photo credits: Philipp Rupp / Julien Gremaud

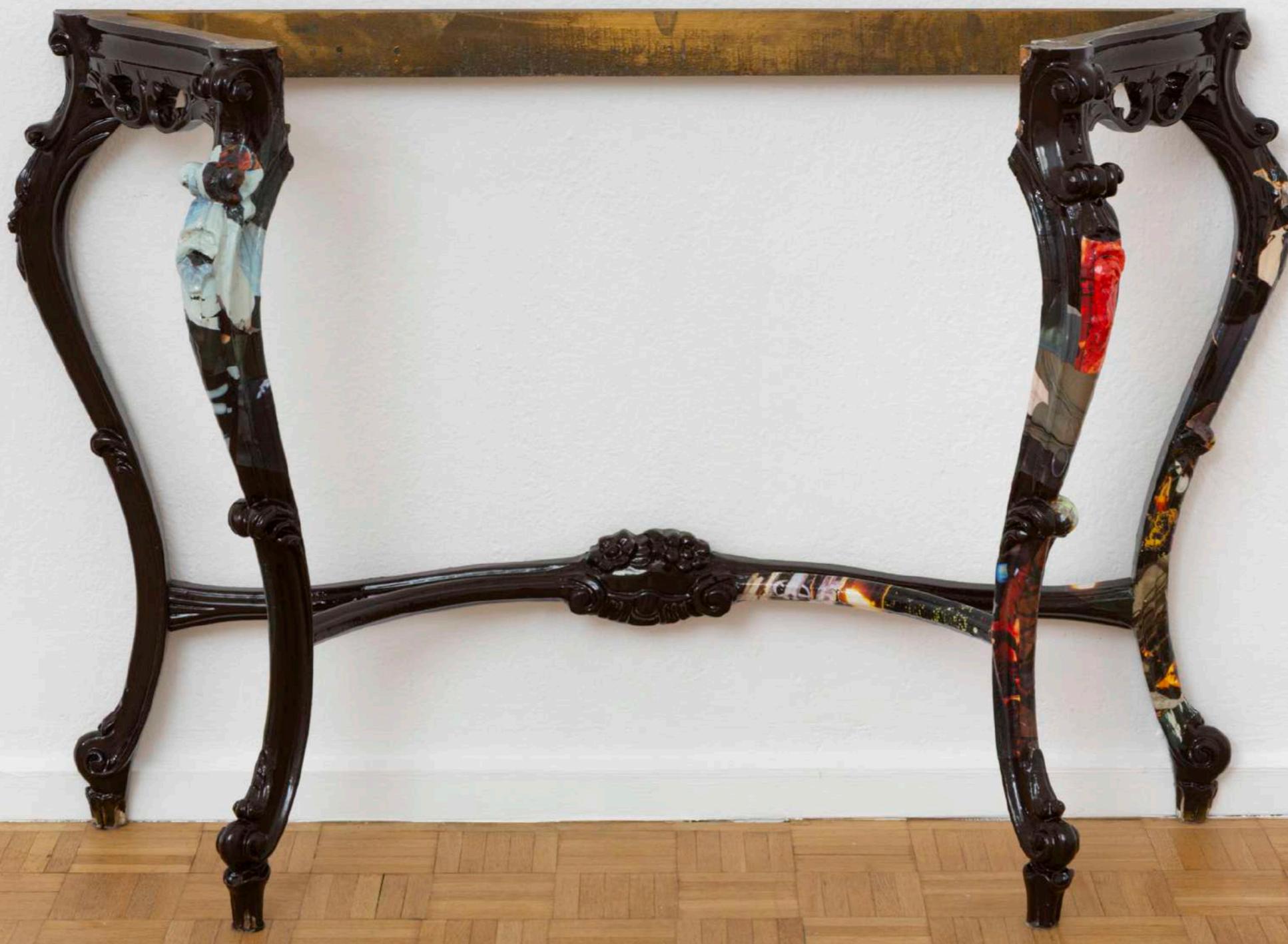








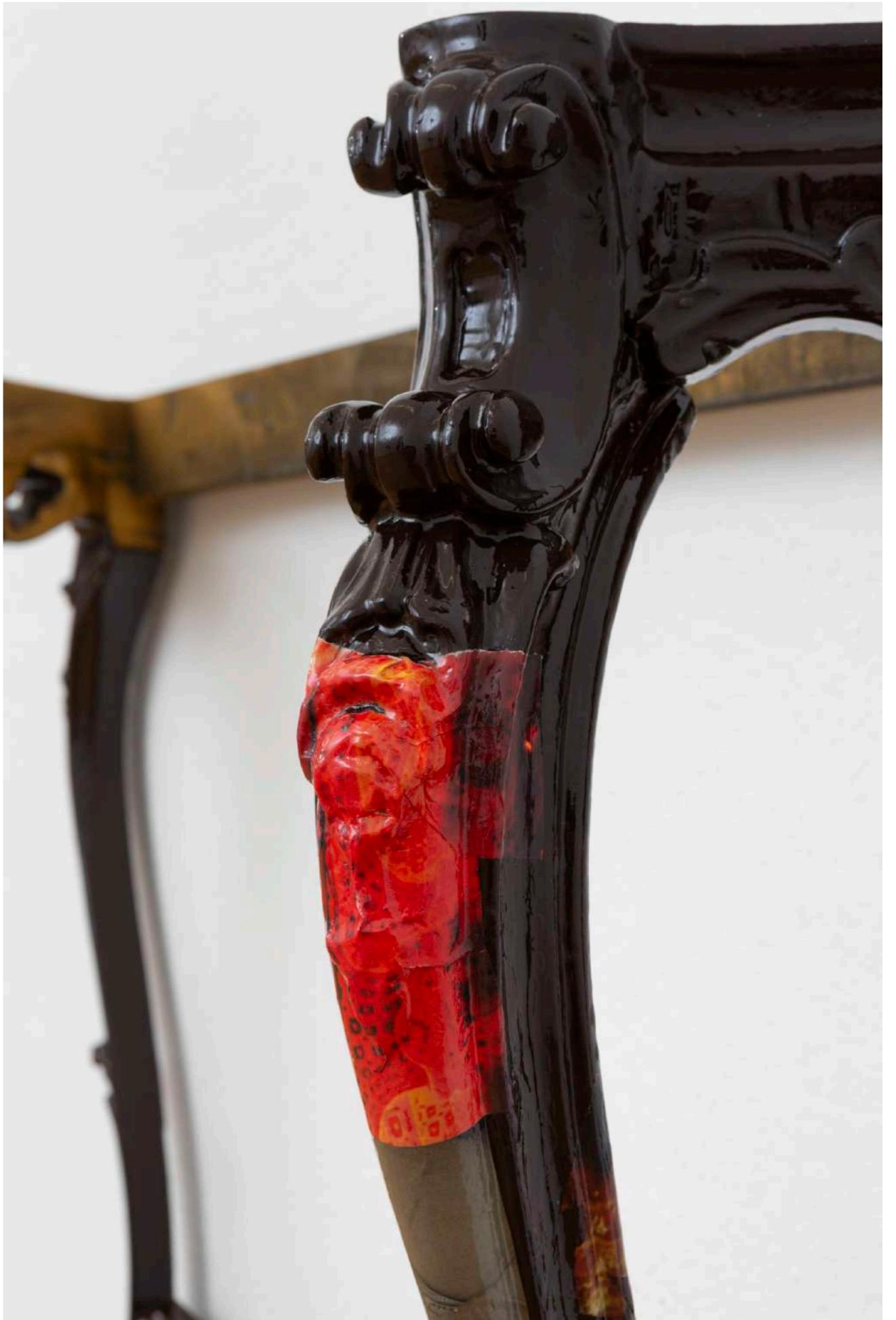




Previous page:

**What beast should I adore**, 2025  
Wood, magazine clippings, varnish,  
primer, vinyl glue  
84 x 116 x 30.5 cm

Detail





**Serenade**, 2025  
Wood, magazine clippings, varnish,  
primer, vinyl glue  
82.6 x 76 x 30 cm



MIART 2025  
April 3–6, 2025  
Fiera Milano, Milan

Duo booth with Olivia Coeln presented by City Gallery Wien

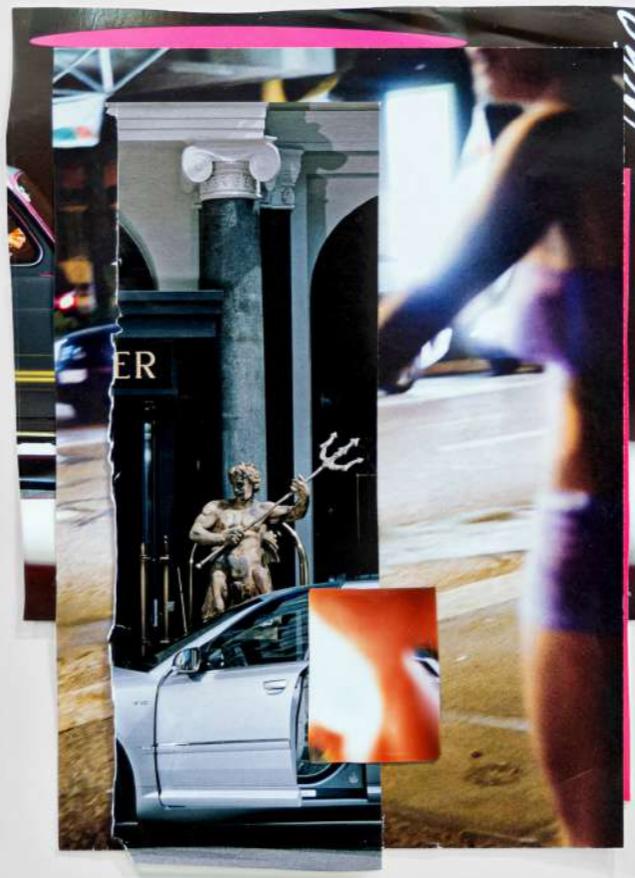
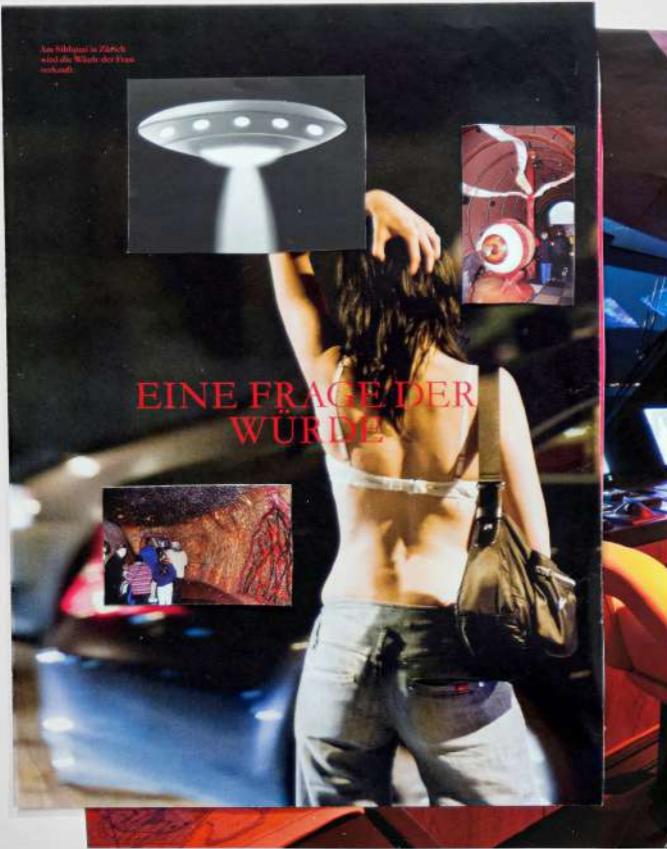
**Peace Sells but Who Is Buying?**, 2025  
Newspaper crops, Polaroids, framed  
37.4 x 30.5 cm

Installation view at Miart, Milan.

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









**Flash Crash**, 2025  
Newspaper crops, Polaroids, framed  
37.4 x 30.5 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 x 26,4 cm

Next pages:

**Futures**, 2023  
Magazine crops, Polaroids, tape  
29.4 x 31.5cm

**Reminiscences of a Stock Operator**, 2023  
Magazine crops, Polaroids, printed paper, tape  
30.4 x 19.8cm













werk, Opulenz

Happy-End im Flammenmeer



**Double-Blinder**, 2023  
Magazine crops, printed paper, tape  
29.7 x 22.7cm

EVERYTHING TENDS TO ASCEND (PART ONE)

June 21 – Sept 1st, 2024

Societè Interudio, Turin, IT

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

Curated by Francesco João

**Gate**, 2018

Cables, zip ties and wood

295 x 140 x 50 cm

Photo credits: Stefano Mattea





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 (3x)

**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 (2x)

**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

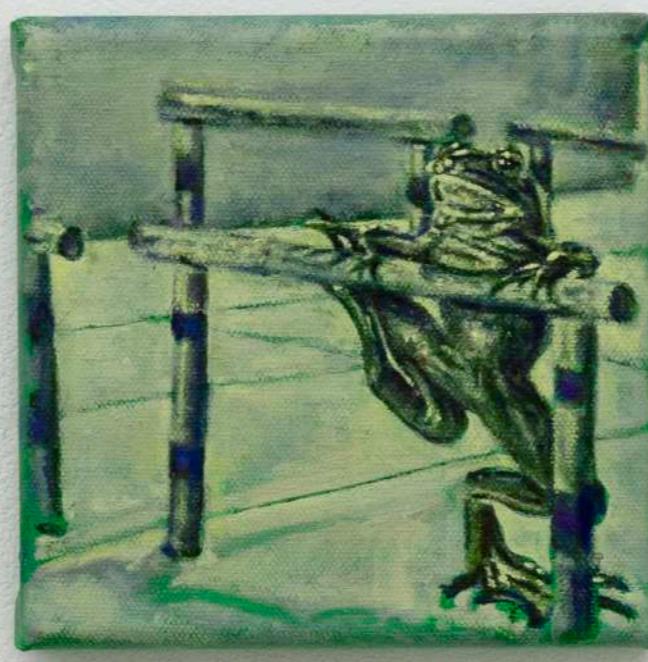
**Distorted Mind**, 2023

Oil on Canvas

10×10cm





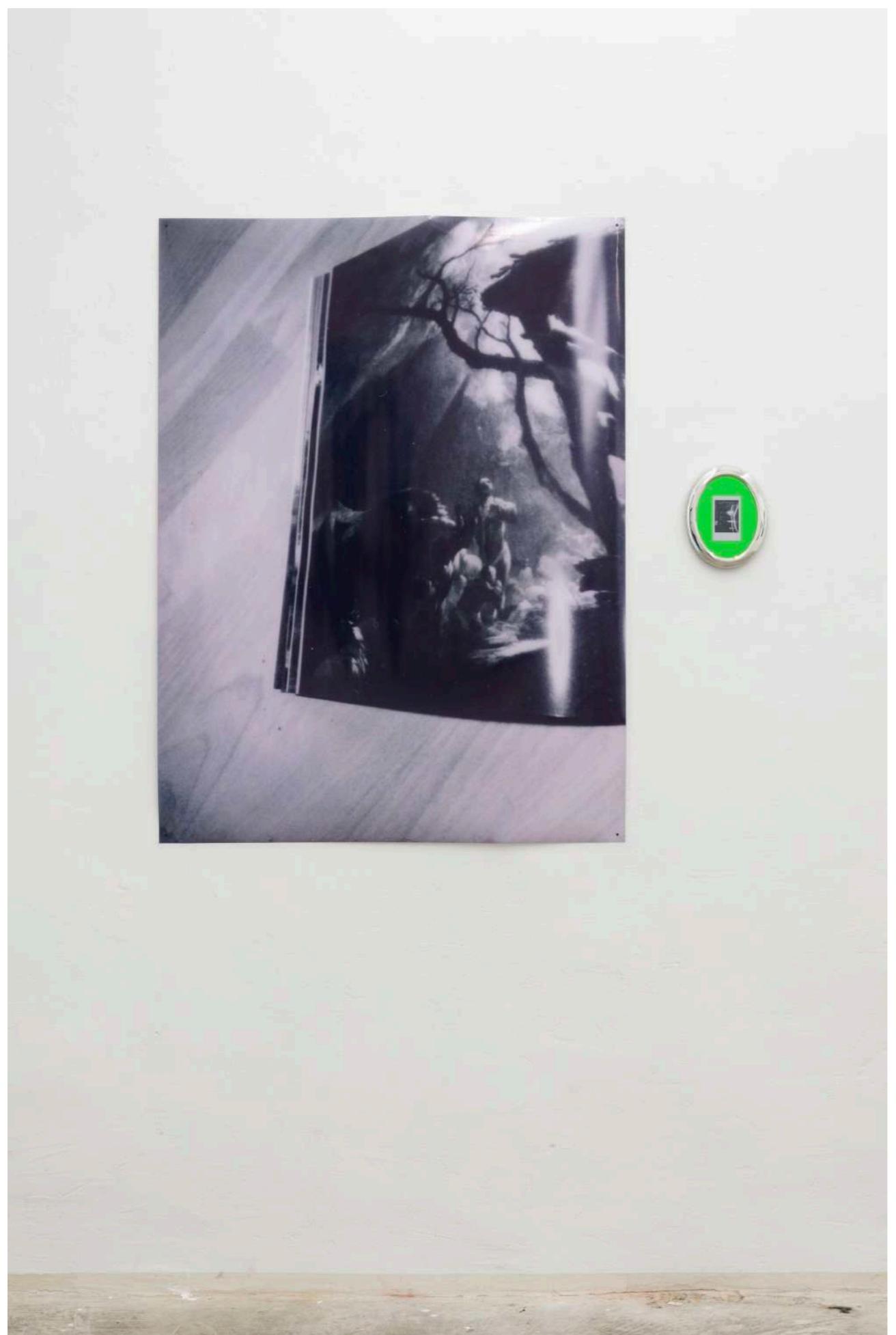










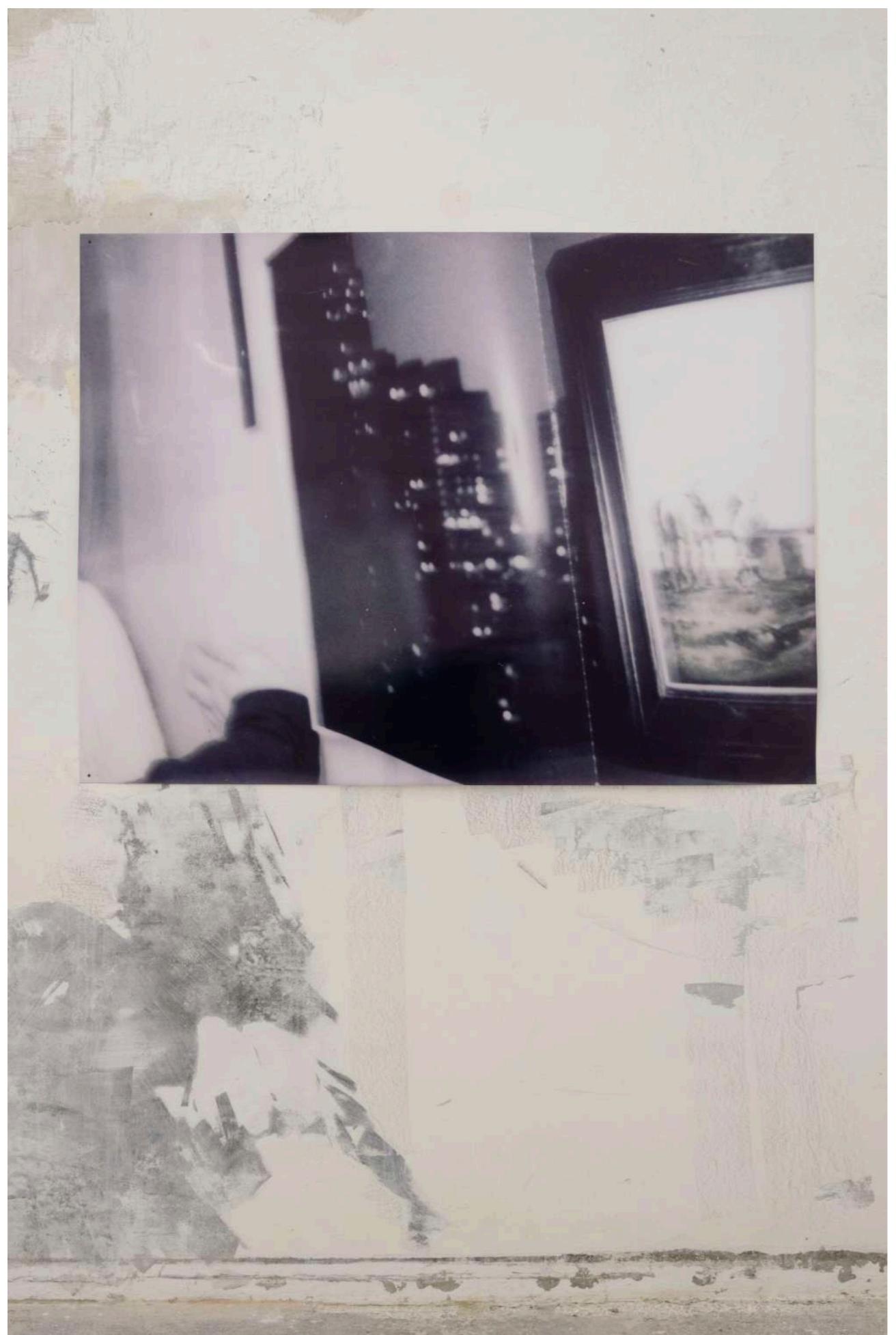








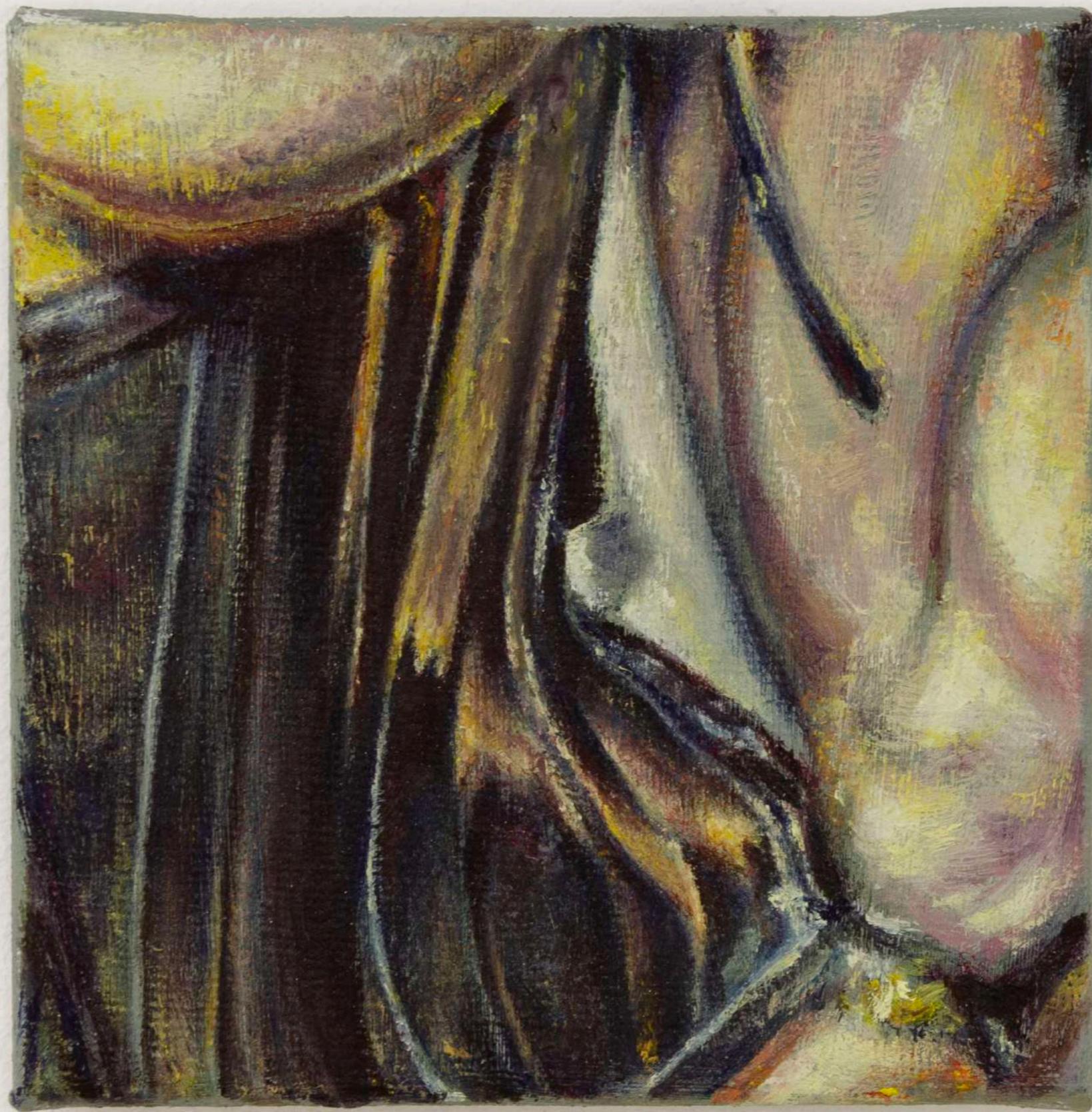












WHAT WHERE / WAS WO  
with Vittorio Santoro  
April 27 - May 25, 2024  
Lighthaus, Zürich, CH

**Yet Another Form**, 2024  
Inkjet print on satin photo paper (2x)  
122x90 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

**The Office Was Completely Green with Malicious Joy, a Piercing Green**, 2023  
Oil on canvas  
15x15 cm

**Unambiguous Demand**, 2023  
Oil on canvas  
10x10 cm (2x)



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 x 36.4 cm

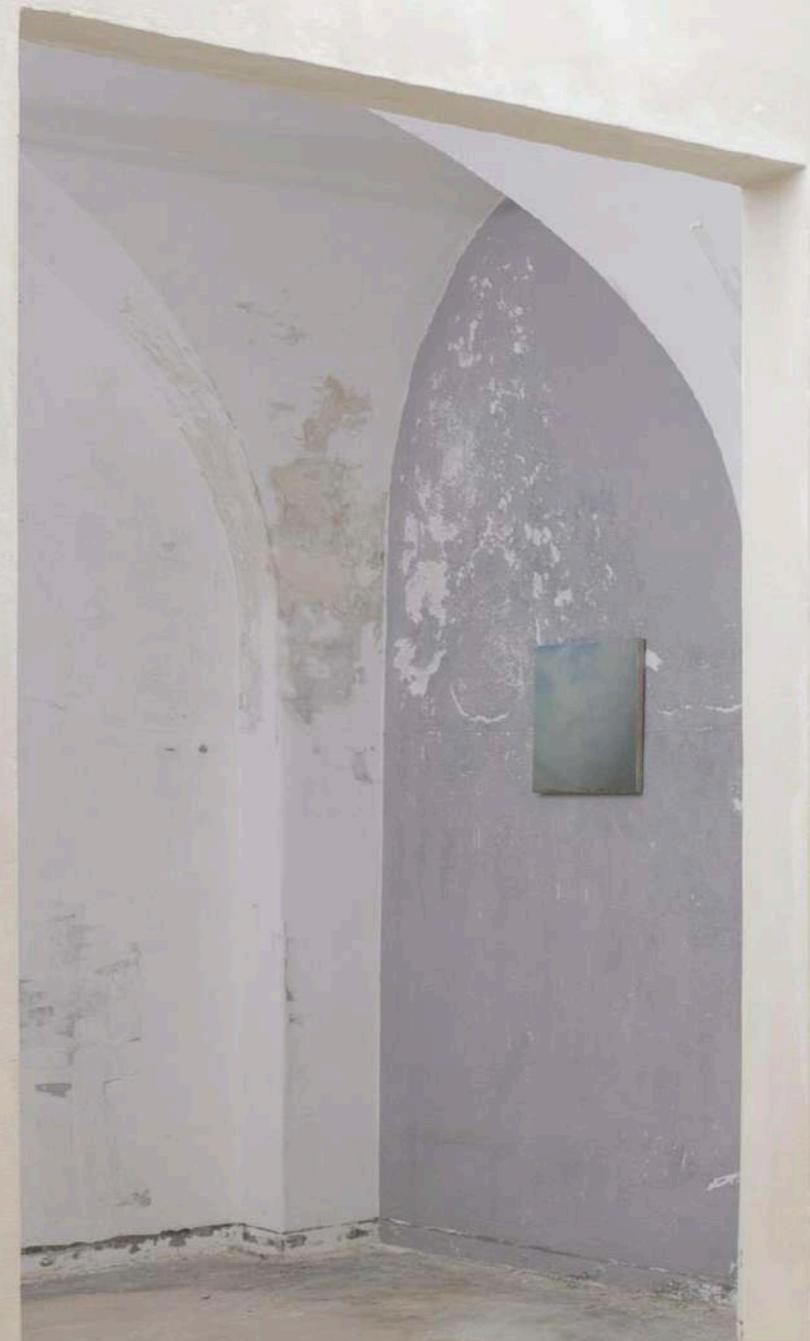
Installation view, works by Virginia Ariu (left) and Evan Jose (right)

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

**Maschines Gegen den Tod, 2023**  
Newspaper crops, polaroid, pigment on canvas  
62.7 x 37.2 cm









**Maschinen gegen den Tod**

Ein Bericht von Volkward E. Strauß

OPEN STUDIOS

July 20, 2023

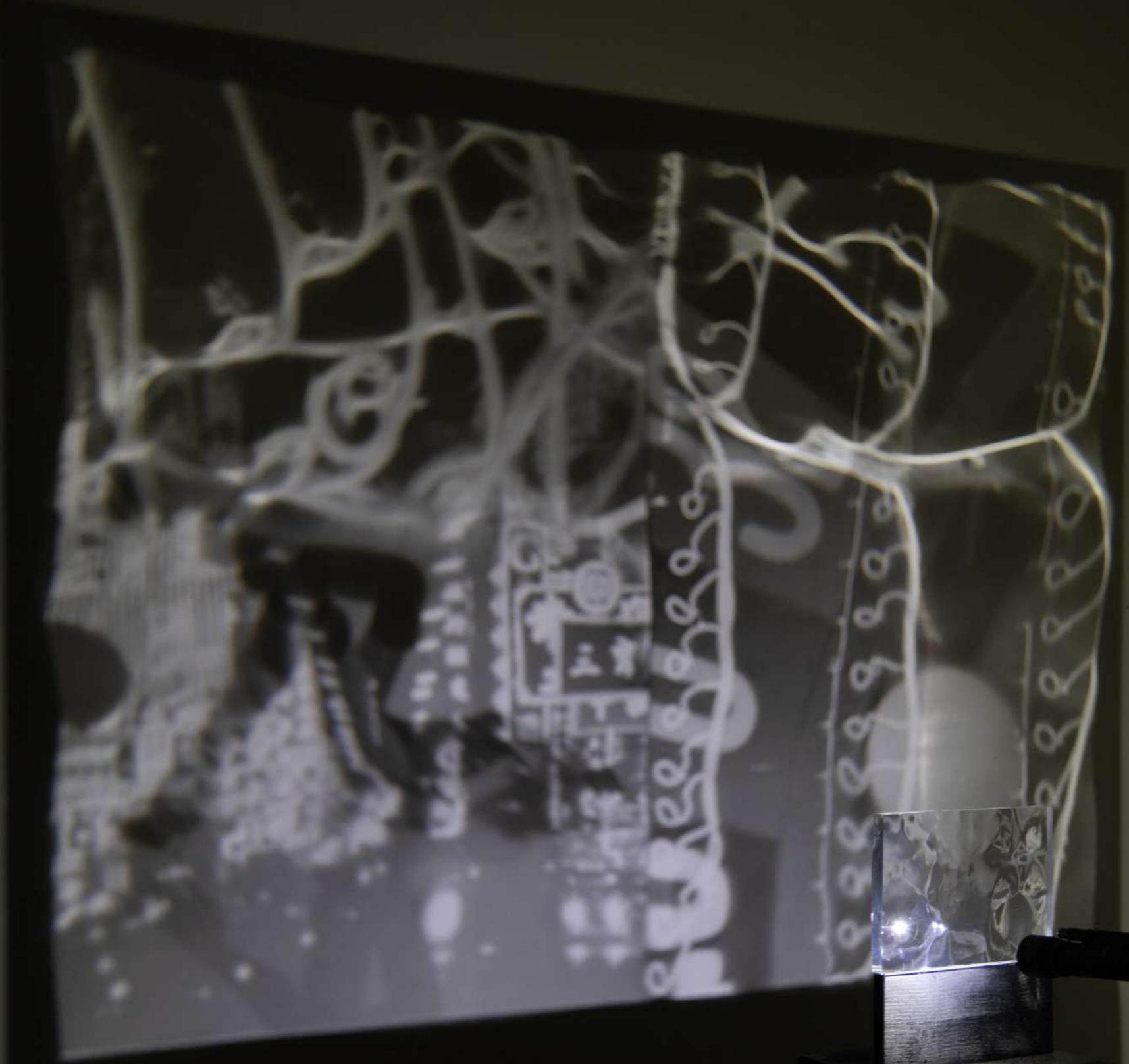
La Becque, La Tour-de-Peilz, CH

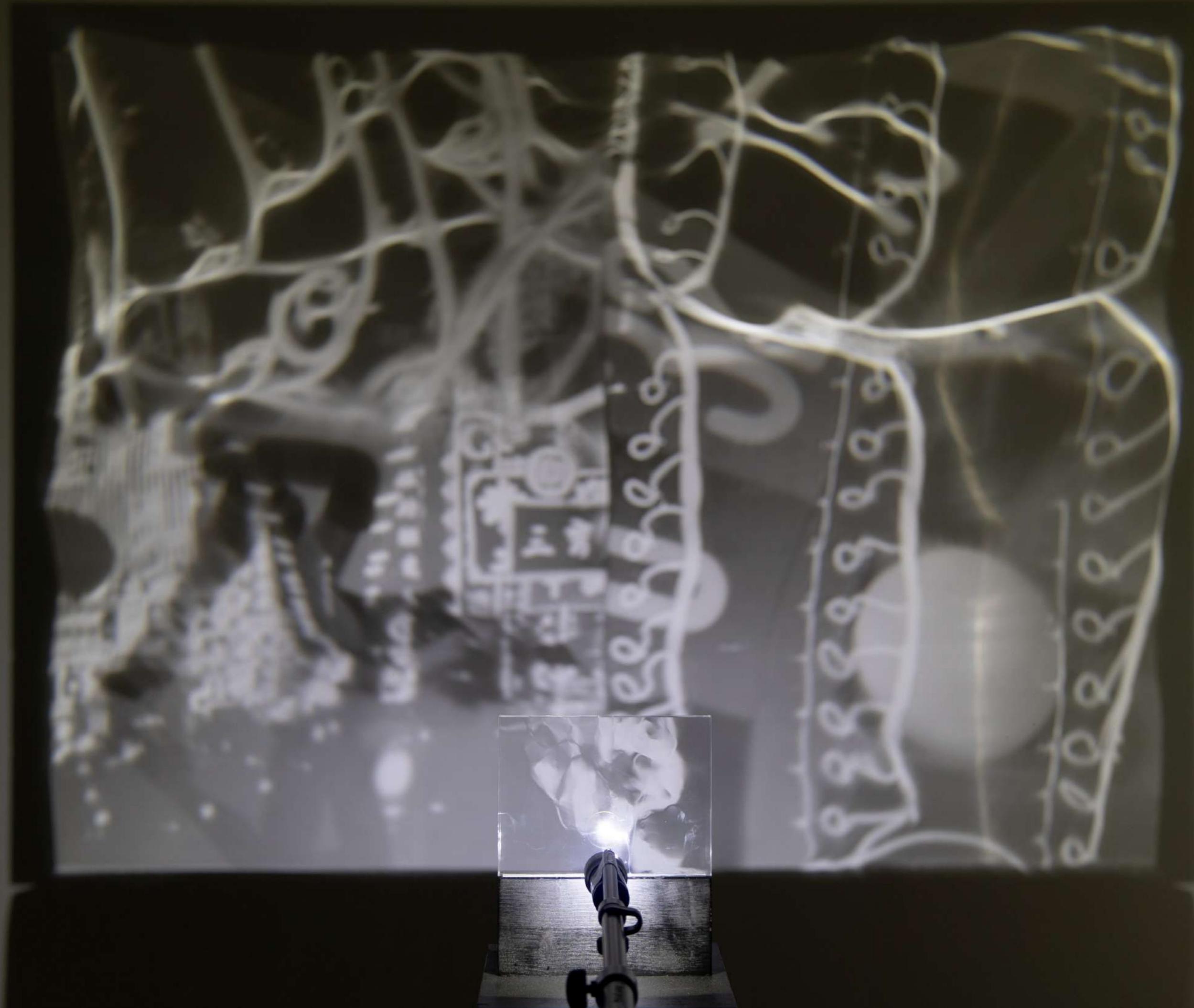
Works by Virginia Ariu, Ellen Arkbro & Marcus Pal, Esra Elfeky, Florian Hecker,  
Nicole L'Huillier, Hanne Lippard, Zinzi Minott, Davi Pontes

**Not Yet Titled**, 2023

3D shaped Plexiglas caustic lens, LED flashlight  
20x15 cm

Credits: La Becque, photo Aurélien Haslebacher





*"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."

Italo Calvino, *Six Memos For The Next Millennium*, trans. Patrick Creagh, Harvard University Press, 1988

When light refracts through a curved surface, it concentrates into bright patches known as caustics. This phenomenon, visible in the movement of water and light, is the basis of caustic projection. In contemporary caustic design, computational algorithms use this principle to manipulate the surface of an object so that, through refraction, an image appears. 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 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,  
48.8x34.5 cm

**Exercise No. 2 (Poetry), 2007**

Pencil on paper, coloured paper,  
49.8x35 cm

**Geld (Labor), 2023**

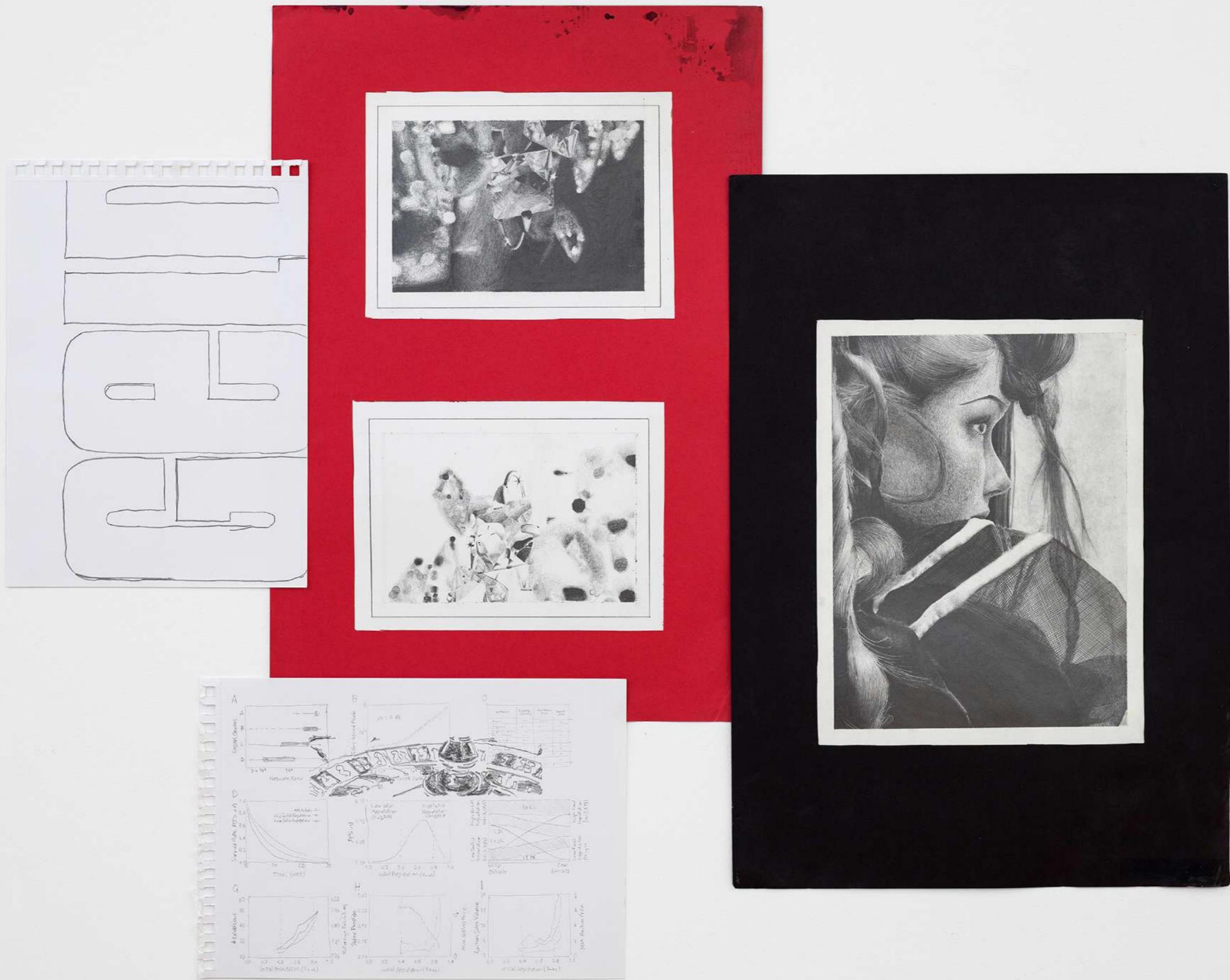
Pencil on paper,  
29.8x21 cm

**Quantifying Reputation and Success in Art (Gallery), 2023**

Pencil on paper,  
29.8x21 cm

Credits: Galerie Kirchgasse, photo Cedric Mussano





*"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 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

