

MEMORY

**International
Contemporary Sculpture**

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THE PAST IS NEVER DEAD;
IT'S NOT EVEN PAST †

† William Faulkner, Requiem for a Nun (1951)

Two of the most marked differences between contemporary sculpture and the classical tradition are the wealth of materials used by artists today and the enormous range of interpretation and subject. The old parameters have gone leaving virtually no boundaries as to what constitutes sculpture. Malevitch's *Black Square* and Duchamp's *Urinal* appeared to be iconoclastic endings to painting and sculpture respectively, but in retrospect they were mere beginnings. Damien Hirst's *Shark* or Christo's wrapping of the Reichstag are modern ideas of what can constitute sculpture. The barriers between the various arts have all but dissolved, so that an artist who works with sound can be considered a sculptor in today's terms. Is Peter Eisenman's 'Holocaust' memorial in Berlin architecture or sculpture? Does it actually matter?

This is to explain a part of the motivation behind the mounting of this exhibition. The nine artists we have chosen are very different with markedly distinctive voices, yet share a common sensibility. For each of them an aesthetic pursuit is a cardinal feature in their practice, whatever material or narrative approach they follow. The different voices will, we hope, present an exhibition that illustrates in an obviously limited way, a small range of the possibilities being explored by contemporary artists working within this time old discipline. The complete lack of demarcation lines does, ultimately, allow an enormous scope for innovation. And the democratization of materials has removed the heavy financial burden of classical sculpture.

Nicola Samori has made sculptures in wax, and although the busts come within an established classical tradition, their freeness of interpretation makes them unmistakably contemporary works. When we first view them, our initial points of reference are precisely the classical bust or torso, the artist's declared point of departure. However, the missing head on the bust and the cancelled head in the torso, the numerous marks, the profoundly discoloured areas in the wax and a scar tissue form is a direct consequence of pushing the tradition almost as far as it can go from the idealized vision of the *Greek* and the *Renaissance*. If Giacometti's spindly figures came to be seen as the most potent

visual symbol for the whole existential movement; an emaciated figure completely alone in the world buffeted by the implacable winds of the universe, then Nicola's figures are just as eloquent a metaphor for the psychological anxieties afflicting contemporary man in the opening decade of the new century.

Andreas Blank is another classically influenced sculptor in that he works with stone and is a master craftsman. However, whereas Nicola Samori is principally concerned with the human figure, Andreas' subject matter is more exclusively contemporary: His subjects include suitcases, light bulbs, filing cabinets and plastic bags; the complexity of his sculpture being compounded by the juxtaposition of various objects within a single work. We are showing a detached light bulb, which sits on top of a carved paper folder, which in turns rests on a large filing cabinet;

A wrapped frame hints at the unseen work within; a box, its contents unseen, is perched on top of wall brackets; All of the pieces perfectly illustrate the obliqueness and humour with which he interperates memory. He uses a wide range of stones availing himself of innumorous different sources. His humour is never flippant, working in an ancient medium, but looking at the possibilities of his material through acutely observant contemporary eyes

Steve Goddard's heads use a more contemporary medium. He begins by working with the fibre that typically makes up the interior of settees. This is his raw material to which he adds pure pigment to provide the colour. All the works we are showing draw reference from characters who are part of Western Civilization's DNA. Heavily influenced in many of his paintings by Van Gogh, not just as a technical master but at the artistic difficulties he encountered in his life, Steve Goddard has produced two heads directly inspired by the artist, one a portrait of a character portrayed by Van Gogh, and the other of the artist himself after his encounter with Gauguin. These reinterpretations of well known figures include Jesus, Salvador Dali as well as people from his own personal life. The fibre gives these heads the sensation that they

are living beings. In a strange way, both Samori's wax and Goddard's fibres give the viewer a heightened sense of plasticism. Delicate but at the same time creating great vibration within the material; neither of them contain that sense of permanence which we associate with bronze or stone.

Rossana Zaera's art is a continual meditation on the fragility of existence. Her principal piece in the show recalls a ward in a hospital, the most emblematic of theatre settings to evoke such a subject. Although in appearance the work represents a hospital ward, the artist transforms this into an object of beauty. The painstaking detail in the floor, the fragile beds, timeless yet always on the point of collapse, and the house itself perched on stilts in addition to the illumination within the room, bathes the whole in light, not death, both metaphorically and in reality. "*Sobre la Cuerda Floja*" contains the essence of Rossana's art. We are, for her, funambulists hovering between the bed, nothingness and life. To reach life we have to negotiate the journey of the suspended cord, reach the other side and descend the stairs. Whether she is working with paper, light boxes or sculpture, her preoccupation is the same. The darkness is vanquished by beauty, which transforms everything into light and life.

Mar Arza's use of memory is more abstract in its philosophical concerns. In her large sand and time piece each movement of the dials is, in appearance, exactly the same as the previous one, yet as it stretches over the sand, it is slightly different each time. Her other work in the show is a multiple knife piece conceived as a *Wunderkammer* work: Hugging the blades of the knives are small pieces of text, their meaning interrupted by the violence of the blades. Words are frequently used by the artist and have become a consistent leitmotif of her practice. For Rossana the bed is the beginning and the end of existence, for Mar it's the words and our ability to recognise and communicate with them.

There are two artists in the exhibition who work with wood, Roberto Almagno and Leonardo Drew. Both deal with memory but in very

different ways. Roberto Almagno's large work is actually entitled "*Memoria*" and although at a most superficial level the tall, lithe pieces of exquisitely carved wood which appear to sway in the air recall a thick forest, his use of his material is in fact aimed at creating a sublime form, something that stands outside reality rather than in it. His starting point is gathering wood from the forests surrounding his native city of Rome, but when they're finally back in his studio, he refines these large pieces revealing the pure essence and energy within the material. These beautiful, elongated shapes refer to an idealized vision of memory; a forest that might appear to us in our dreams.

Leonardo Drew's approach couldn't be more distinct. He collects the relics of the world, both in nature and in our industrial world. However although Leonardo transforms his raw materials, we never forget what they are; the pieces of wood he gathers always retain their identity. His art relates to the cycle of life: birth, death and rebirth. His raw materials are born in the world and either die or are merely discarded, before being found by the artist, given due burial within his studio, and then transformed into a new life reborn within his sculptures. Our memories when we look at his powerful creations are of recognisable elements that suddenly make us sit up to their unexpected beauty, now that they have become an intrinsic element on the mystery of the whole.

Kaarina Kaikkonen sculpts with old clothes; all of which still breathe the lives of their previous owners. Once discarded, they re-emerge as an integral part of her art. The three pieces in our show all directly reference the human being, from an open rib cage to a human torso. Their poignancy is inescapable but as with Rossana Zaera, the beauty of her works tempers the sadness, and as with Leonardo Drew, where there was death, these clothes are now returned to life.

Kaarina is also well known for her very large scale site-specific installations where the clothes interact with a natural or man-made landscape. The scope of these creations makes them more overtly

joyous. they are lighter and more openly a celebration of life. Both Kaarina and Leonardo Drew use discarded objects for their raw material, and both are responsible for giving them a new life where they remain what they were but now are transformed into objects of beauty; so much so that they force us to question the shortcomings of our own value systems in a contemporary industrialized society.

Spazio Visivo is a collaboration between the sculptor Paolo Cavinato and composer Stefano Trevisi. They have two works in the exhibition, the principal one being “*I/cona*” a 4-metre wall work, which comprises of some 60 boxes emerging from the wall at varying distances. They feature either paint, faded strips of old wallpaper, old black and white images and other ephemera, all of which recount the memory of the fast disappearing city of Berlin as it is engulfed by the contemporary world. The sculptors rich kaleidoscope of visual information creates a continuous dialogue between the various boxes, the large dimensions of the piece allied to the quantity of the various elements means that it cannot be viewed in any detail from a single standpoint: The sound which emerges from different points in the installation only adds to the complexity. Paolo Cavinato, the sculptor, began his career as a set designer and experiencing Spazio Visivo’s work is always a theatrical experience..

The open-ended layout of the exhibition will, we hope, encourage a dialogue between these disparate voices. A common sensibility and a not terribly dissimilar value system unites these nine artists far more than divides them. If that truth is to some extent shared by the visiting public, then the breaking of all the boundaries about what can constitute sculpture is, in reality, not as iconoclastic as it appears to be. From the artist’s point of view, the pursuit of art is more about a system of values than the more formal questions of whether a piece of sculpture needs to follow in the rules of the great tradition.

“I look at the wandering marks going nowhere; suspended and swaying, a blind flight in space towards the unknown.”

ROBERTO ALMAGNO



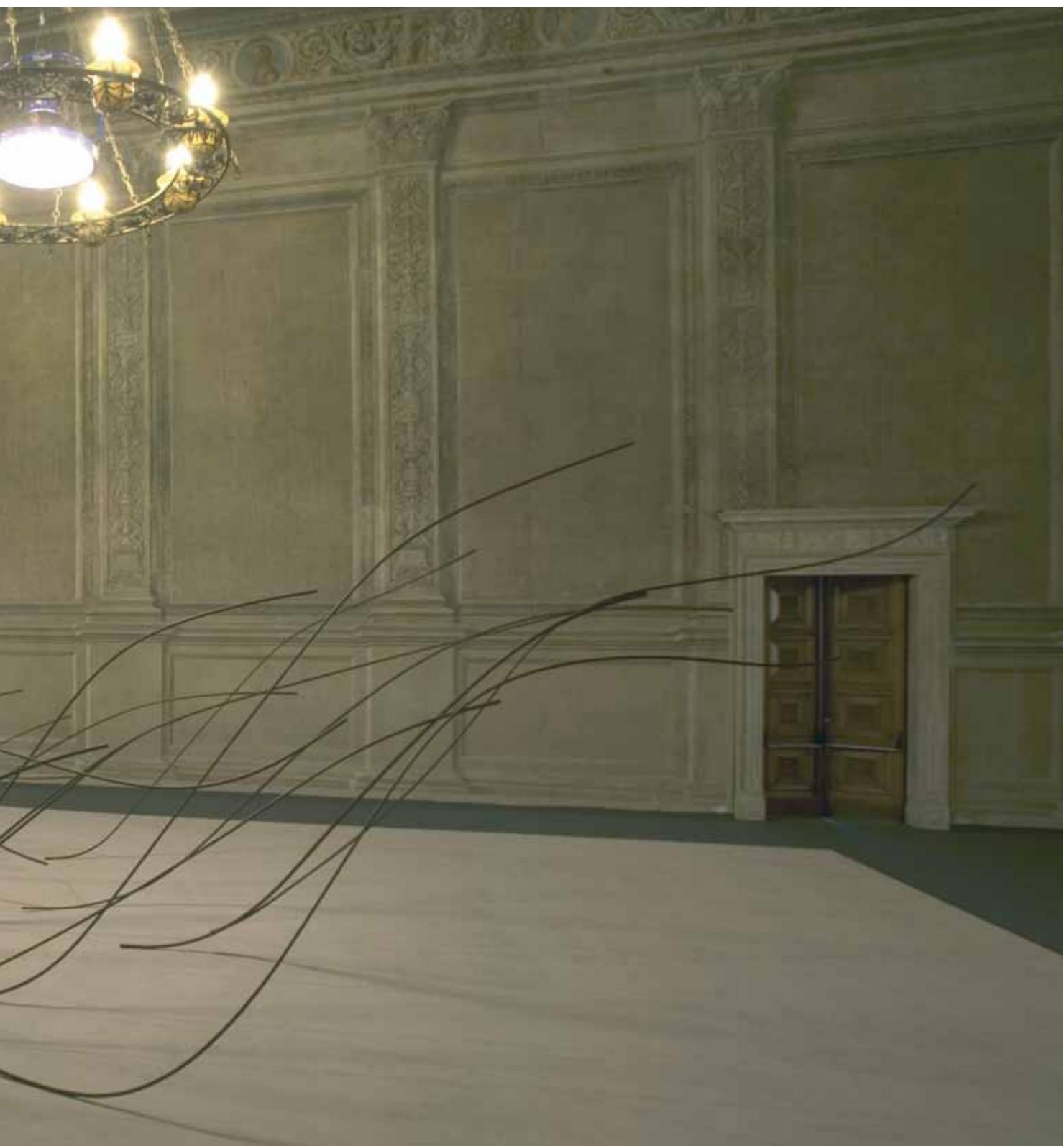


Flutto
1998-1999
Wood
830x185x30 cm

Tremula
2004
Wood
50x50x10 cm

overleaf
Sciameare
2000-2005
Wood
2450x850x450 cm





GROUP EXHIBITIONS

2011

Bologna, Arte Fiera (Galleria Morone), 28-31 gennaio
Roma, Galleria Edieuropa, marzo-maggio, Proposte per una collezione
2010
Bologna, Galleria Edieuropa, gennaio, Arte Fiera
Bologna, Sala museale Quartiere Santo Stefano, 20 febbraio-28 marzo, *Humana Passio. Collezione Museo Stauros d'Arte sacra contemporanea*
S.Gabriele, Fondazione Museo Stauros, 31 luglio- 24 ottobre, XIV Biennale d'Arte Sacra Contemporanea. Le Beatitudini
Castronuovo di Sant'Andrea, 18 agosto, 30 anni fa Leonardo Sinisgalli 30 anni dopo. Roberto Almagno. Il bosco come spazio dell'arte
Shanghai, Expo, Padiglione Italia, ottobre, Esposizione Universale 2010
Roma, Galleria Edieuropa, 9 settembre – 28 ottobre, Artisti della Galleria Edieuropa
Bevagna, Museo Civico, 19 dicembre-30 gennaio, In Chartis Mevaniae 2009
Campobasso, Laboratorio per l'arte contemporanea, Università degli Studi del Molise, 23 marzo- 24 aprile, Dinamismo/Spazio/Luce Nera
Saluzzo, Castiglia di Saluzzo, 4 aprile-10 maggio, Energie sottili della materia
Pechino, Metal Ku 798, 5-19 aprile, Roma, il gioiello. La fabbrica dei sogni
Todi, Associazione culturale Extra Moenia, 21 giugno-30 settembre, Roberto Almagno-Ernesto Porcari Roma, Galleria Ricerca d'Arte, 27 novembre 2009- 30 gennaio 2010, Ricerche aniconiche
2008
Bergamo, Galleria Fioretto Arte, , 10-14 gennaio, Arte Fiera
Bologna, Galleria Edieuropa, Galleria Il Segno, 24-28 gennaio, Arte Fiera
Santiago del Cile, Centro Cultural Palacio La Moneda Santiago, 17 marzo-20 Aprile; Lima, Centro Culturale della Pontificia Università Cattolica, 14 maggio-20 maggio; S. Paolo, Museo di Arte di San Paolo MASP, 8 agosto-15 settembre; Buenos Aires, Museo Nazionale delle Belle Arti, 8 ottobre-8 novembre; Guadalajara, Museo de las Artes- Universidad de Guadalajara, 27 novembre- 4 gennaio 2009, Viaggio nell'arte italiana. 1950-1980.
Cento Opere dalla Collezione Farnesina
Roma, Galleria Edieuropa, marzo, Proposta per una collezione
Shanghai, Urban Planning Exhibition Center, gennaio; Pechino, National Academy of Painting, marzo, Energie sottili della materia, Rassegna Internazionale di Scultura Italiana Contemporanea
Roma, Palazzo Incontro, 6-22 giugno, Roma. Il Gioiello. La fabbrica dei sogni
Roma, Galleria Edieuropa, 9 luglio-30 settembre, Proposte 2008
Gubbio, Museo della Scultura Contemporanea, 4 ottobre- 30 novembre, XXV Biennale di Scultura
Roma, Galleria Edieuropa, 10-12 ottobre, Art Weekend. I luoghi dell'arte contemporanea
Matera, MUSMA, Leonardo Sinisgalli. Centenario della nascita 1908-2008
2007
Bologna, Galleria Edieuropa, gennaio, Fiera di Bologna
Roma, Ara Pacis, 27-30 marzo, L'uovo di Pasqua nell'arte
Roma, Ministero degli Affari Esteri; Sarajevo, Umjetnicka galerija bih, 4-24 maggio; Sofia, Museo di Arte Straniera, 5- 30 giugno; Budapest, Museo di Belle Arti, 12 luglio- 16 settembre; Sibiu, Museo Brukenthal Casa Altenberger, 25 settembre-18 ottobre; Bucarest, Museo Nazionale Di Arte Contemporanea, 7 novembre - 2 dicembre; Varsavia, Museo del Palazzo di Wilanowy, 17 dicembre 2007- 15 gennaio 2008, Viaggio nell'arte italiana. 1950-1980. Cento Opere dalla Collezione Farnesina
Padova, Galleria Fioretto Arte, 7-12 ottobre, Arte Fiera
Verona, Galleria Fioretto Arte, 18-22 ottobre, Arte Fiera
2006
Colonia, Römisch-Germanisches Museum, 12- 19 novembre, Araubiorum
Roma, Museo Venanzio Crocetti, 11- 30 novembre, Il segno contemporaneo
Roma, Liceo Artistico Ripetta, Arte insegnò
Matera, Musma, Museo della scultura contemporanea

Roma, Ministero degli Affari Esteri, Cento anni di arte italiana alla Farnesina 2005
Roma, Ordine degli Architetti- Acquario Romano, settembre, Colletiva 2004
Bologna, Galleria Accursio, 13 aprile - 11 luglio, Moderni e contemporanei cento opere
Roma, Auditorium- Parco della Musica, 11- 14 maggio, "La materia narra". Roberto Almagno e allievi
Seoul, Pici Gallery, 1 - 20 settembre; Gotanda, Tokyo Design Center, 6 -14 ottobre; Osaka, Kuchu Teien Tenbodai Sky Gallery, 9-24 novembre; Karachi, 6- 21 settembre, 2005; Kuala Lumpur, Galleria Soka Gakkai, ottobre 2005, Roma Punto Uno
Roma, Galleria Il Segno, dicembre, Nove scultori italiani 2003
Bruxelles, Parlamento Europeo, 13 novembre- 13 dicembre, Futuro italiano 2002
Roma, Liceo Scientifico Statale "E. Majorana", 6-11 maggio, Incontri di Arte Contemporanea 8
Roma, Liceo Artistico Ripetta, 20-23 maggio, Opere d'artista all'asta 2001
Roma, Palazzo delle Esposizioni, 23 marzo- 9 aprile, 38 proposte per la sistemazione di Piazza Augusto Imperatore a Roma
Roma, Liceo Artistico di Via Ripetta, 14- 19 maggio, Mondi e modi del lavoro Artistico: "I materiali"
Avezzano, ex Granaio di Palazzo Torlonia, 8 luglio- 31 agosto, Codice mutante. XVI Premio Avezzano
Castelbasso, Borgo Medievale, 14 luglio- 19 agosto, Mito e Materia. Scultura, altro ed oltre
Sassocorvaro, Rocca Ubaldinesca, 19 agosto - 22 ottobre, Venti artisti a Sassocorvaro Montefeltro
Roma, Tempio di Adriano, 4- 14 ottobre, Le stagioni del legno. Mostra sull'arte del legno a Roma
Roma, Galleria Giulia, novembre, Arte e scienza
Roma, Galleria Edieuropa " Qui Arte Contemporanea", 2 dicembre 2001-15 gennaio 2002, Carte, grafica, piccole sculture di maestri italiani e stranieri del XX secolo
2000
Roma, Palazzo Costaguti, 27-28 maggio, Cortili Aperti
Matera, Chiese Rupestri, 24 giugno-30 settembre, Periplo della scultura italiana contemporanea 2
Vigevano, Castello e Strada coperta di Luchino Visconti, 24 giugno-22 ottobre Scultura italiana del dopoguerra. Un percorso
Porto Ercole, Forte Stella, 1 luglio- 31 agosto, Scultura al Forte
San Gabriele, Museo Staurós d'Arte Sacra Contemporanea, 15 luglio - 15 ottobre, IX Biennale d'Arte Sacra. La porta segno di Cristo ed evento artistico Celano, Castello Piccolomini, Chiesa S. Giovanni Battista, Chiesa S. Maria Valleverde, 22 luglio- 10 settembre, XV Triennale d'Arte Sacra
Roma, Chiostro del Bramante, 15 settembre-15 ottobre, BNL: una banca per l'arte oltre il mecenatismo. Giovani artisti all'inizio del Nuovo Millennio 1999
Roma, Sala 1, 25-30 gennaio, Vitalità del moderno
Roma, Galleria A.A.M., 13 settembre-2 ottobre, Una casa con gli artisti. Roberto Almagno, Maria Dompè, Eliseo Mattiacci
Ancona, Mole Vanvitelliana, 17 ottobre-19 dicembre, Premio Marche. Biennale d'Arte Contemporanea. Edizione 1999
Roma, Galleria Reginella, 28 ottobre-27 novembre, Monocromi 1998
San Gabriele, Museo Staurós d'Arte Sacra Contemporanea, 4 luglio- 20 settembre, VIII Biennale d'Arte Sacra
Alatri, Chiesa degli Scolopi, Palazzo Conti Gentili, 3 ottobre-15 novembre, XXVII Biennale d'Arte Contemporanea di Alatri. Aspetti del Contemporaneo. Roberto Almagno, Ciriaco Campus, Ignazio Gadaleta
Roma, Complesso Monumentale di S. Michele in Ripa, Sala degli Aranci, 1-31 dicembre, Arte in cattedra

Fermentino, Carcere di S. Ambrogio, 12 dicembre 1998-3 gennaio 1999, Dentro fuori. Viaggio nel contemporaneo	1997	presepe foresta ed altre opere dal 1989 al 2008
Roma, Cortile di Palazzo Borromini, 25 marzo-6 aprile, Le tavole dell'angelo		Roma, Liceo Artistico Ripetta, 16-30 aprile, Il legno e la cenere
Roma, Spazio Oltre, 11-21 luglio, Artolina		Roma, Galleria Mara Coccia, 9 maggio- 8 settembre, Roberto Almagno. Non solo carte
Cagli, Torre Martiniana e Museo Archeologico, settembre, Il centro per la Scultura contemporanea Torre Martiniana		2006
Roma, ex Chiesa di Santa Rita, 13-30 ottobre, Bianco e Nero	1996	Roma, Palazzo Venezia, 23 marzo- 23 aprile, Roberto Almagno. Sciamare
Ancona, Mole Vanvitelliana, 19 maggio-14 luglio, Premio Marche,Biennale di Arte Contemporanea		Orvieto, Duomo di Orvieto, 12 dicembre- 17 gennaio 2007, Il presepe foresta e disegni
Trento, Galleria L'Isola, giugno, L'Isola presenta L'Isola		2005
Roma, Palazzo delle Esposizioni e Ala Mazzonia della Stazione Termini, 25settembre- 25 novembre, XII Quadriennale. Italia 1950-1990. Ultime generazioni		Roma, Valadier design jewels, Roberto Almagno
Aprilia, Biblioteca Comunale, Scuola Media Statale "Menotti Garibaldi", 28 novembre-22 dicembre, Luoghi del tempo. Itinerario artistico	2003	Pietrasanta, Galleria La Subbia, 9 agosto- 10 settembre, Roberto Almagno
Roma, Ergife Palace Hotel- Galleria Esposizioni, 12-15 dicembre, Contropunto in rosso		2002
1995		Todi, Extra Moenia Associazione Culturale, 24 marzo- 30 maggio, Roberto Almagno
Bologna, Galleria Forni, 4 marzo-26 aprile, Continuità del talento	2001	Matera, Circolo La Scaletta, 19 dicembre 2001 - 7 gennaio 2002, Il presepe foresta di Roberto Almagno
Roma, Argam, Accademia d'Egitto e Galleria L'Isola, 9 maggio-9 giugno, Tre critici/ Trenta artisti		2000
Roma, Galleria L'Isola, Opere del Novecento	1994	Roma, Galleria Mara Coccia, 8 novembre-8 dicembre, Roberto Almagno. Una scultura e sette disegni
Bologna, Stand Galleria L'Isola, 28-31 gennaio, Arte fiera		Ferrara, Palazzo Massari-P.A.C., 3 dicembre 2000-11 marzo 2001, Roberto Almagno
Roma, Centro Cinecittà Due, aprile-maggio, Lo spazio della scultura Francavilla al Mare, Convento Michetti, Liceo Scientifico, 30 luglio-31 agosto, Storie di pittura. 46º Premio Michetti	1999	1999
Ascoli Piceno, Eremo di San Marco, 10-18 dicembre, Iconografi		Roma, Spazio Musumeci Greco, dicembre 1999- marzo 2000, Roberto Almagno, Sculture e disegni
1993		1998
Bologna, Stand Galleria L'Isola, 22-25 gennaio, Arte fiera		Pietrasanta, Studio d'Arte La Subbia, 18 giugno-14 luglio, Roberto Almagno.
Taranto, Gruppo Ilva, febbraio, Scultura del Novecento		Sculture
Roma, Galleria L'Isola, dicembre 1993-gennaio 1994, Animalia	1997	1997
1992		Roma, Museo Laboratorio d'Arte Contemporanea, Università "La Sapienza", 22 gennaio-12 febbraio, Roberto Almagno
Roma, Galleria L'Isola, novembre 1992-gennaio 1993, Scultura 1905-1992	1983	1994
1983		Roma, Galleria L'Isola, maggio, Roberto Almagno
Nemi, Palazzo Ruspoli, 12 giugno-30 luglio, Arte-Incontro 83	1992	1992
1976		Roma, Galleria L'Isola, maggio-giugno, Roberto Almagno
Firenze, Galleria Giorni, 28 febbraio-16 marzo, Giovani presenze in Firenze	1976	1976
Roma, Il Gonfalone Galleria d'Arte, giugno-luglio, Primo incontro con giovani Artisti		Livorno, Galleria "Arte Idee", 15-30 maggio, Roberto Almagno
1975		
Roma, Palazzo delle Esposizioni, 25 marzo-20 aprile, X Quadriennale di Roma. IV. La nuova generazione		
1974		
Roma, Galleria Marino, Concorso degli allievi dell'Accademia di Belle Arti di Roma		
1972		
Roma, Galleria Aldina, giugno-luglio, Allievi dell'Accademia di Belle Arti. Opere eseguite nel 1971-1972		

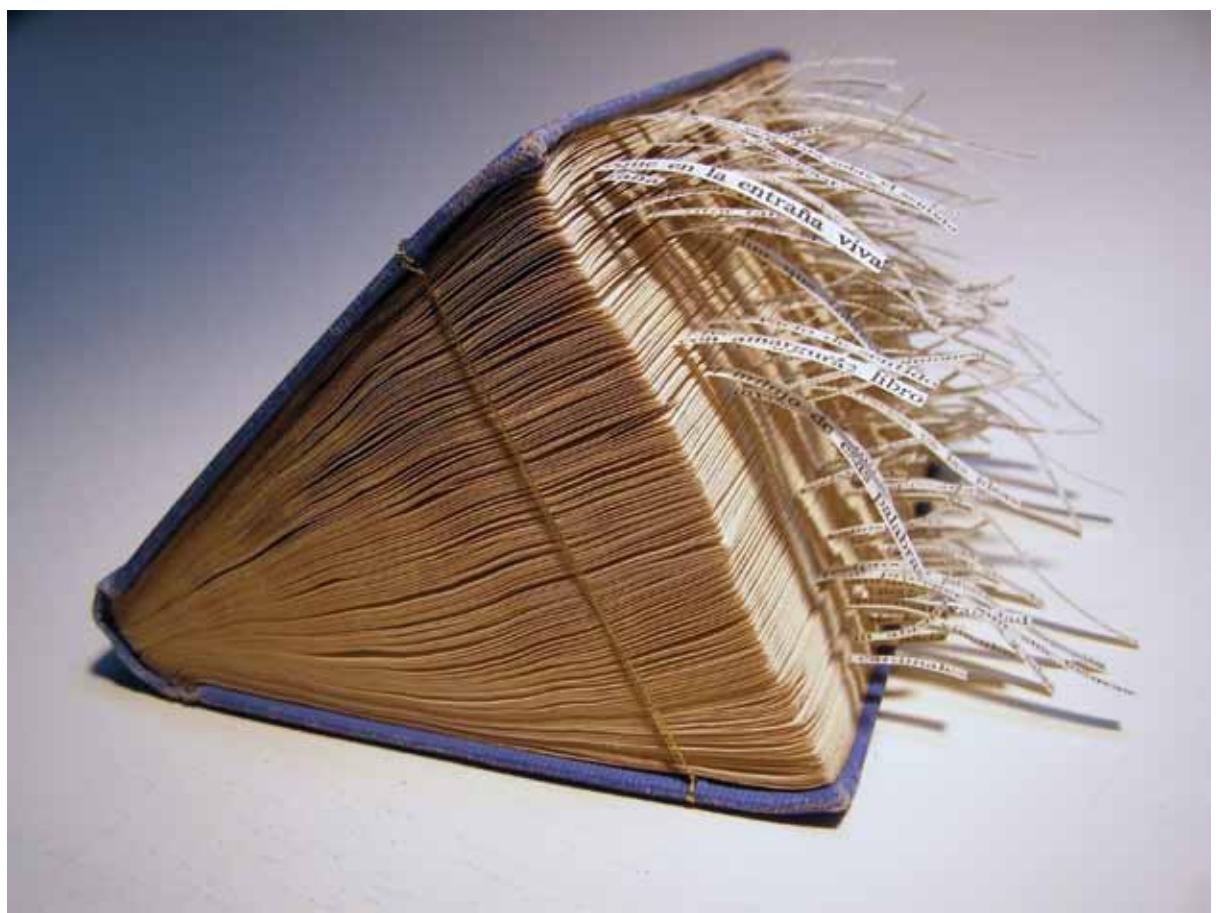
SOLO EXHIBITIONS

2010	
Roma, Galleria Edieuropa, 24 marzo- 4 giugno, Pagine	
Milano, Galleria Morone, 28 ottobre- 28 gennaio, Ombre	
2008	
Roma, Archivio Crispolti, 14 gennaio- 9 febbraio, Nere soglie di vento	
Padova, Galleria Fioretto Arte, 16 febbraio-29 marzo, Roberto Almagno.	
Materia-Memoria	
Roma,Galleria Il Segno, 16 aprile-13 giugno, Roberto Almagno. Venti	
Padova, Galleria Fioretto Arte, 5 giugno-20 luglio, Nero-Bianco	
Assisi, Museo Pericle Fazzini, 6 dicembre-23 gennaio, Roberto Almagno. II	

“In her book of Hours, she juxtaposes moments (trazas) suspending linearity and the movement of the second hand because seconds have no minutes, and no hours”

Joana Maso

MAR ARZA





...Epifora...

2007

Paper, metallic thread

From the book: "La gran ilusión"

18x15x12 cm

Lluerna Ulls

2007

(Site specific Installation for Saint Roc Chapel,
Contemporary Space)

Electric installation, paper, wood

From the Books:

"Libre de Meravelles", Ramon Llull

"Libre de Meravelles", Vicent Andrés Estellés

Variable dimensions

Tempos (Fuga)

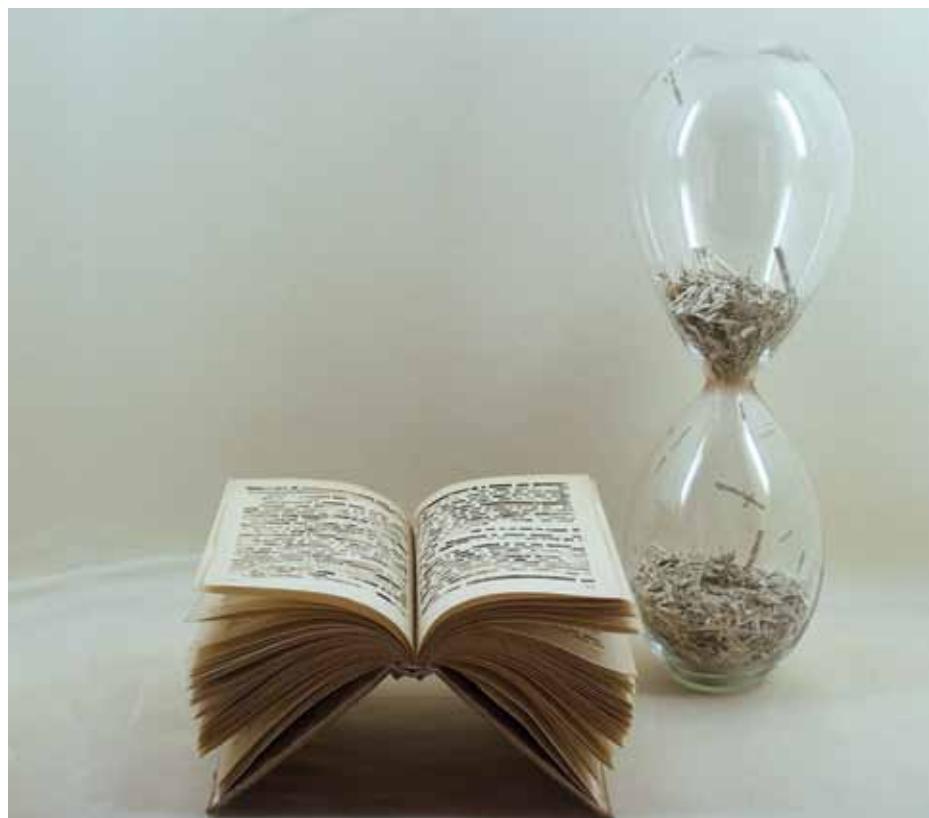
Diptych

2004

Paper, wood, glass

From the book: "La estancia vacía" (The empty room)

60x42x55 cm



EDUCATION

MA Sculpture, Winchester School of Art, Southampton University, UNITED KINGDOM. 2000. Supported by Canyada-Blanch Foundation Scholarship.
Fine Arts Degree, at San Carles Fine Art Faculty, Polytechnic University of Valencia, SPAIN. 1999.

OTHER STUDIES

Postgraduate Studies on Gender Issues, Duoda Research Center, Barcelona University, SPAIN. 2006. Supported by Davalos-Fletcher Foundation Scholarship.

Carnegie Mellon College of Fine Arts, Carnegie Mellon University, Pittsburgh, PA, Pennsylvania, EEUU. 1998. Supported by PROMOE Programme, UPV.

SOLO EXHIBITIONS

2010

Galería Càinem, Castelló de la Plana: De la enciclosofía

2008

MeessenDeClerq Gallery, Brussels, BELGIUM.

Galería Estampa, Madrid, SPAIN.

2007

La Galeria, Fundación Vila-Casas, Palafrugell, SPAIN.

Espai d'Art Contemporani Sant Roc, Museu de Valls, Tarragona, SPAIN.

2006

Galería Alonso Vidal, Barcelona. SPAIN.

2004

Galería Càinem, Castellón. SPAIN

2003

Galería Sicart, Vilafranca del Penedés, Barcelona. SPAIN

2002

Galería Horrach-Moyà, Palma de Mallorca. SPAIN

GROUP EXHIBITIONS

2011

Galeria Càinem, Castelló, SPAIN.

The Solo Project, Basilea, SUIZA.

Galeria pazYcomedias, Valencia, SPAIN

Galería Sicart: A l'abast de la mà. Vilafranca del Penedés, SPAIN.

ARCO'11, Madrid. Stand: Galeria Càinem..

2010

Cincinnati Contemporary Arts Center, Cincinnati, Ohio, EEUU.

MeessenDeClerq Gallery, Brussels, BELGIUM. : Objects are like they appear.

ARCO'10, Madrid. Stand: Galería Càinem & MeessenDeClercq Gallery

2009

ArtBrussels, Brussels, BELGIUM. Stand: MeessenDeClercq Gallery.

Arcimboldo Galería, Buenos Aires, ARGENTINA.

ARCO 09, Madrid. Stand: Galería Càinem.

2008

"New Contemporary Art From Spain: A proposal". KIAF, Seoul, KOREA

PUBLICATIONS, REVIEWS & CATALOGUES

2010

Objects are like they appear. MeessenDeClerq Gallery. Exhibition catalog. V.V.A.A., Un buen sabor de boca, ABCD, Diario ABC, 20/02/2010. Review. 2009

José M de Francisco, Escrito está. Poesía experimental en España, Catalog. ARTIUM de Álava y Museo Patio Herreriano de Valladolid.

2008

Abel Pozuelo, Entrelíneas, El Cultural, El Mundo. 18/09/2008. Review.

2007

Assumpta Bassas & Gema del Olmo, En lugar de nada. Exhibition catalog.

2006

Ángela Molina, El relato ideal, Babelía, El País. 25/11/2006. Review.

Cèlia del Diego, Lluerna Ulls, Museu de Valls, Tarragona. Exhibition catalog.

“

”

ANDREAS BLANK



Still Life 5

2010

Marble, Alabaster, Limestone

40x40x80 cm

Untitled

2010

basalt, alabaster, soapstone

40x40x32 cm





Still Life 6
2010
Slate, marble
80x50x78 cm

Installation images courtesy of Galerie Christian Ehrentraut





1976

born in Ansbach, Germany

2001-06

Staatliche Akademie der Bildenden Künste

Karlsruhe, Prof. Harald Klingelhoeller

2006/07

Guest student from Andreas Slominski,

Hochschule der Bildenden Künste, Hamburg

2007/08

MA Sculpture, Royal College of Art, London

Lives and works in Great Britain and Germany

SELECTED EXHIBITIONS

2011

13Galerie Christian Ehrentraut, Berlin

Art Cologne, New Contemporaries

Galerie Christian Ehrentraut

Please Write, Posted, London

Transcending LARM Galleri, Copenhagen

2010

New German Art German Embassy, London

In Substantiality, Theodore: Art, New York

Posted, London

Galerie Christian Ehrentraut, Berlin

Cocktail Galerie Frank Schlag, Essen

Land Securities Studio Award, London

The Catlin Prize, London

2009

New Sensations Saatchi Gallery, London

Embassy of Afghanistan, Berlin

Dt. Bahn Museum, Nürnberg

We Can Understand The Meaning Better Without,

St. Pancras Crypt, London

Volta Show, Basel

2008

Projectspace M54, Basel

Optimism , Hannah Barry Gallery, London

Basement Project, Fred Gallery, London

Allen & Overy , London

Lichtfeld 8, Basel

2007

Sculptureproject Osterburken, Germany

Regionale 7, Kunsthaus Baselland, Switzerland

Lichtfeld 7, Basel

AWARDS, RESIDENCIES

2009

Land- Securities Studio Award, London

Conran Foundation Award, London Royal College of Art

2008

Scholarship for Great Britain "Studienstiftung des Deutschen Volkes",

2007

Residency Foundation Vorwerk, Hamburg

2005

Scholarship „Studienstiftung des Deutschen Volkes“

BIBLIOGRAPHY

ARTICLES, MAGAZINES, CATALOGUES

2010

Corrieri, Claudia: Andreas Blank. In: Land Securities Studio Awards 2010, London, 2010, S.10-11. (Kataloghrsg. v.

Land Securities anlässlich der gleichnamigen Ausstellung in der SW1 Gallery, London, 10.06.2010 – 26.06.2010).

Land Securities (Hg.): Land Securities Studio Awards 2010, London, 2010 (Katalog anlässlich der gleichnamigen Ausstellung in der SW1 Gallery, London, 10.06.2010 – 26.06.2010).

2009

Lentati, Alex: Saatchi makes case for young art; New Sensations prize highlights most striking talent in Britain, The Evening Standard, www.standard.co.uk, 9. Oktober 2009, S.26.

Butler, Thomas: Artist's Statement, Salon Contemporary, 2009.

Dorment, Richard: Venice Biennale 2009: prize collector's leap of faith, Telegraph, www.telegraph.co.uk, Venedig, 8. Juni 2009.

College students selected for Saatchi, ECA News, www.eca.ac.uk, 15. September 2009

Miller, Phil: Scottish art school graduates among Saatchi's sensations, ThE Herald, www.theheraldscotland.com, 17. September 2009.

Der Steinbildhauer aus der Oxford Street, Westmittel-franken, 25.-26. Juli 2009.

New Work, Artworld Magazine, www.artworldmagazine.com, Oktober/November 2009.

2008
Look on the bright side: Optimistic Art, The Independant, www.independant.co.uk, 20. Oktober 2008, S. 16-17.

I grew up in the P.T. Barnum projects in Bridgeport, Connecticut. The city dump occupied every view of our apartment. I would watch the bulldozers troll back and forth over this massive landfill, the dump trucks cart and drop, and the cranes lift, deposit and bury. I remember all of it, the seagulls, the summer smells, the underground fires that could not be put out... and over time I came to realize this place as ‘Gods mouth’... the beginning and the end... and the beginning again. And as I grew up I always found myself there, mining through remnants and throw-always, putting this with that. I did find something in the discarded... ‘new life’. It’s this metaphor and consistent weight of being which drives my work to this day.

LEONARDO DREW





Number 134
2010
Darkened Wood
427x518x244 cm
Courtesy of the Frankel Collection

Number 119d
2010
Darkened Wood
152x152x20 cm





Number 20i

2011

Mixed Media (Wood)

61x61x15 cm

Number 8i

2009

Mixed Media

66x66x2.5 cm

b. in Tallahassee, Florida, 1961

Lives in San Antonio, Texas & Brooklyn, New York

EDUCATION

The Cooper Union for the Advancement of Science and Art, New York, NY,
B.F.A., 1985 Parsons School of Design, New York, NY, 1981-1982

SOLO EXHIBITIONS

2009

Existed: Leonardo Drew, Blaffer Gallery, the Art Museum of the University of Houston, TX: May 16- August 15, 2009;

Weatherspoon Art Museum, Greensboro, NC: Feb. 6 – May 9, 2010.

Fine Art Society, London, UK: Oct. 6 – Oct. 29, 2009

2007

Sikkema Jenkins & Co., New York, NY: April 14 – May 12, 2007 2006

Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy

2005

Brent Sikkema, New York, NY 2002

The Fabric Workshop, Philadelphia, PA

2001

Mary Boone Gallery, New York, NY

Royal Hibernian Academy, Dublin, Ireland

2000

Hirshhorn Museum and Sculpture Garden

Smithsonian Institution, Washington, DC

The Bronx Museum of the Arts, Bronx, NY

1999

Madison Art Center, Madison, WI

1998

Mary Boone Gallery, New York, NY

1996

University at Buffalo Art Gallery, Center for the Arts, State University of New York, Buffalo, NY

Mary Boone Gallery, New York, NY

Currents: Leonardo Drew, Saint Louis Art Museum, Saint Louis, MI

1995

Museum of Contemporary Art, San Diego, CA

The Pace Roberts Foundation for Contemporary Art, San Antonio, TX

Ground Level Overlay, Merce Cunningham Dance Company Collaboration, New York, NY

1994

San Francisco Art Institute, Walter/Mc Bean Gallery, San Francisco, CA

Thread Waxing Space, New York, NY

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY 1992

Thread Waxing Space, New York, NY

GROUP EXHIBITIONS

2010

From then to Now: Masterworks of Contemporary African American Art, Museum of Contemporary Art Cleveland, OH: Jan. 29 – May 9, 2010

2008

30 Americans, Rubell Family Collection, Miami, FL: Dec. 30, 2008 – May 30,

2009

2007

New Directions in American Drawing, Columbus Museum, Columbus Georgia, Feb 25- June 10, 2007

Telfair Museum of Art, Savannah, Georgia June 27- Sept 16 2007, Knoxville Museum of Art, Knoxville, Tennessee, Oct 26- Jan 13, 2008. Repeat Performances: Seriality and Systems Art since 1960, Allen Memorial Art Museum, Oberlin College, OH, Sept 4- Dec 23.

2006

Legacies: Contemporary Artists Reflect on Slavery, The New York Historical Society, NY, NY

Black Alphabet: Contexts of Contemporary African American Art, Zacheta National Gallery of Art, Warsaw, Poland, September 23 – November 19.

2005

Sikkema Jenkins & Co., New York, NY, 2005 Leonardo Drew/Kara Walker, Galerie Max Hetzler, Berlin, Germany

2001

Brooklyn!, Palm Beach Institute of Contemporary Art, Lake Worth, Florida 2000

Vanitas: Meditations on Life and Death in Contemporary Art, Virginia Museum of Fine Arts, Richmond, Virginia

1998

Passages: Contemporary Art in Transition, The Studio Museum in Harlem, New York, NY

1997

New Work: Words & Images, Miami Art Museum, Miami, Florida 1996

Leonardo Drew/Mark Francis/Oliver Herring, Mary Boone Gallery, New York, NY

1995

About Place: Recent Art of the Americas, The Art Institute of Chicago,Chicago, IL

Pace Roberts Foundation for Contemporary Art, San Antonio, TX 1995

Carnegie International, Carnegie Museum of Art, Pittsburgh, PA

1994

Promising Suspects, The Aldrich Museum of Contemporary Art, Ridgefield, CT

1993

Markets of Resistance, White Columns, New York, NY

1992

Biennial Dakar, Senegal Three Sculptors: Leonardo Drew, Lisa Hoke, Brad Kahlhamer, Thread Waxing Space, New York, NY

1991

From the Studio: Artists in Residence, 1990-91, The Studio Museum in Harlem, New York,

SELECTED BIBLIOGRAPHY

2009

Britt, Douglas. "Blaffer's Leonardo Drew Survey Hits a Home Run." *Houston Chronicle* 10 July 2009.

Britt, Douglas. "Existed explores death and decay," *Houston Chronicle*, 14 May 2009.

Schmuckli, Claudia. *Existed: Leonardo Drew*, (exhibition catalog) Houston: Blaffer Gallery, 2009. ISBN: 1-904832-58-4

2008

Nichols, Matthew Guy. "The Taxonomy of Ruin," *Art in America*, January 2008, pp. 112-115

Klein, Jennie. 'Repeat Performances: Seriality and Systems Art since 1960, *Artpapers*, Mar-Apr, p. 65

Rosenberg, Karen. 'Where have all the Paintings gone?' *The New York Times*, May 30, 2008

The 183rd Annual: An Invitational Exhibition of Contemporary American Art (exhibition catalogue). National Academy Museum & School of Fine Arts. 2008. ISSN 2008-1590-National Academy of Design.

Kunitz, Daniel. "The Grab Bag Anthology". *ARTS+* June 2008

"The 183rd Annual: An Invitational Exhibition of Contemporary American Art". *Journal of the Print World*, Inc. Summer 2008. ISSN 0737-7436

2007

Baker, Kenneth. "Grand Tour Detours," *Art & Auction*, June 2007, pp 170- 175

New Directions in American Drawing, (exhibition catalog) c. 2007 Columbus Museum, Columbus Georgia. ISBN: 1882650190

2006

Drake, Cathryn. "Leonardo Drew: Palazzo delle Papesse- Centro Arte Contemporanea." *Artforum*. Summer 2006

Richer, Francesca, and Matthew Rosenzweig, ed. No. 1: First Works by 362 Artists, d.a.p. ISBN 1-933045-09-4.

Brewinska, Maria. Black Alphabet – contexts of Contemporary African American Art, (Exhibition Catalogue) Zacheta Narodowa Galeria Sztuki, Warsaw, Poland.

Sims, Lowery Stokes, Hulser, Kathleen, Copeland, Cynthia R. Legacies: Contemporary Artists Reflect on Slavery, The New York Historical Society, NY, NY (Exhibition catalog)

Wolin, Joseph R. "Legacies: Contemporary Artists Reflect on Slavery," *Time Out New York*, July 6 - 12.

"Legacies: Contemporary Artists Reflect on Slavery Opens at the New York Historical Society," *Daily Challenge*, June 30.

Boyd, Herb. "A Fresh Perspective on Slavery," *New York Amsterdam News*, July 6.

Bloomberg.com, posted June 23.

ABN. "Exhibit Shows Slavery's Cultural Impact," *Art Business News*, May 1.

"Artist Reflect on Slavery at N-YHS," *artnet.com*, posted March 17.

"New York to Chicago...," David Patrick Columbia's New York Social Diary, posted July 6.

Bernard, Audrey J. "Kickin' It: Exquisite Show Deals with How Racially Based Slavery Has Shaped Our Society," *The New York Beacon*, July 6 - 12.

"Exhibit to Focus on the Legacy of Slavery," *The Bronx News*, June 1.

2005

Amy, Michael. *Art in America*, September 2005, p. 152

2001

"Leonardo Drew", *The New Yorker*, 29 January 2001, p. 18. Glueck, Grace.

"Walls That Talk to You About Talking to Walls", *The New York Times*, 2 February 2001, p. E38.

Leffingwell, Edward. "Leonardo Drew at Mary Boone", *Art in America*, April 2001, p. 133.

2000

Dobrzynski, Judith H. "Extracting Metaphors From Life's Detritus", *The New York Times*, 2 February 2000, pp. E1, E8.

O'Sullivan, Michael. 'A Trash Course in Sculpture", *The Washington Post*, 26

March 2000, pp. G1, G4-G5.

1997

Edwards, Lorraine. "Navigating a Sea of Chaos", *Sculpture*, February 1997, pp. 18-21. (illus: "Number 56", Cover, C).

Haye, Christian. "Leonardo Drew", *Frieze*, May 1997, pp. 81-82.

1996

Kimmelman, Michael. "New things that look old and ravaged", *The New York Times*, 13 September 1996, p. C26.

Yablonsky, Linda. "Leonardo Drew", *Time Out New York*, 10 October 1996, p. 30. Johnson, Ken. "Leonardo Drew at Mary Boone", *Art In America*, November 1996. pp. 113-114.

Mac Adam, Barbara A. "Leonardo Drew", *Art News*, November 1996, p. 130.

1995

Melrod, George. "Material Witness", *World Art*, December 1995, pp. 34-39.

1994

Cotter, Holland. "Art in Review: Leonardo Drew, Barbara Toll Gallery & Thread Waxing Space", *The New York Times*, 1 April 1994, p. C20.

1993

Nesbitt, Lois. "Leonardo Drew, Thread Waxing Space", *ArtForum*, January 1993, p. 87.

Als, Hilton. "Openings: Leonardo Drew", *ArtForum*, February 1993, p. 94.

Naves, Mario. "Reviews: Leonardo Drew, Thread Waxing Space", *New Art Examiner*, February 1993, p. 29. Heartney, Eleanor. "Leonardo Drew at Thread Waxing Space", *Art In America*, March 1993, pp. 112-113.

1992

Kimmelman, Michael. "Art in Review: Leonardo Drew", *The New York Times*, 27 November 1992, p. C23.

1989

Brenson, Michael. "Sculptors Using the Wall as Venue and Inspiration", *The New York Times*, 24 February 1989, p. C30.

SELECTED COLLECTIONS

The Metropolitan Museum of Art (NYC), The Guggenheim Museum (NYC and Bilbao), St. Louis Museum, The Harvard University Art Museum, McNay Art Museum, The Hirshhorn Museum, The Tate, Museum of Contemporary Art (Miami), The Weatherspoon Museum.

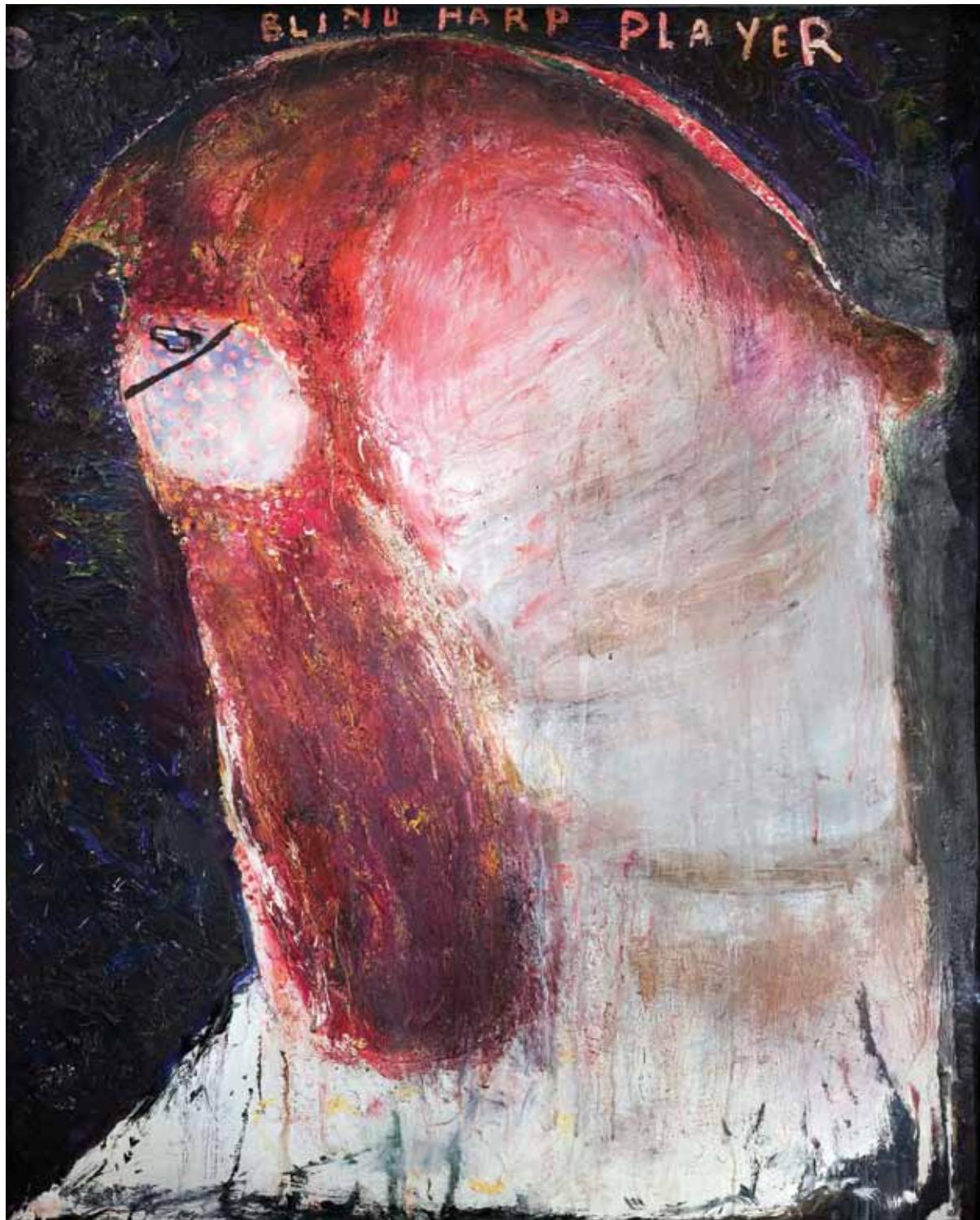
Private collections include the Barbara Toll Collection, the Rubell Collection, the Hort Family Collection, the Linda Pace Foundation, The Frankel Collection.

“His work is timeless yet not traditional. It seems rooted somewhere in the 20th century yet his approach to portraiture is so pioneering with its diverse use of material and texture. The portraits have an inherent quality that seems aged or matured, a kind of patina... He’s taking elements- spliced sections- of art history, and reinterpreting them... rather as a tribute to the memory of the best elements of painting as filtered through Steve’s own life experience.”

Toby Clarke

STEVE GODDARD

BLIND HARP PLAYER



The Blind Harp Player

2011

Oil on canvas

150x120mm



Van Gogh
2008
Sunflower, fibre, string, cloth and paint
28x23x27cm

b. 1959, London, UK

SOLO EXHIBITIONS

2011

One God to Many Devils, Fine Art Society Contemporary, London, 11-31

March

2010

Solo Projects, Volta, New York, 4-7 March

2009

Only Headhunting, Fine Art Society Contemporary, London, 26 June–10 July

2007

How to Read a Face, Fine Art Society Contemporary, London, 20 June–12

July

2005

Watchers, Fine Art Society Contemporary, London, 16 November–10

December

2005

The London Art Fair, London, January

2004

Art London, London, October

GROUP EXHIBITIONS

2011

Pertwee Anderson & Gold, London, 2-29 September

2011

The London Art Fair, London, January

2010

Volta, Basel, June

2010

The London Art Fair, London, January

2009

Scope, Miami, December

2009

Encomium, The Fine Art Society, London, 9-24 September

2004

Royal Portrait exhibition, London

1998/1992/1989

New English Art Club, London

1994/1995

An English Exhibit, Maralyn Wilson Gallery, AL, USA, with David Hockney

1990-1995

Royal Portrait exhibition, London

1988-1991

Royal Watercolour exhibition, London

1988-1995

Annual exhibitions, Royal Institute of Water Colour Artists

1983-1999

Annual exhibitions, Royal Academy, London

1986/1993

National portrait exhibition, London

AWARDS

2003

First Prize Singer & Friedlander / Sunday Times Watercolour Competition

1998

Second Prize Winner Singer & Friedlander / Sunday Times Watercolour Competition

1997

Second Prize Winner Singer & Friedlander / Sunday Times Watercolour Competition

1996

Prize Winner Royal Academy

1995

First Prize Winner Singer & Friedlander / Sunday Times Watercolour Competition

1992

Prize Winner Royal Water Colour Society

1991

Prize Winner Galleries and Fairs

1990

Prize Winner Royal Society of British Artists

1988

Prize Winner Royal Overseas League

1987

Prize Winner Royal Society of Pastel Artists

“In the same way that holiness adheres to the church walls from prayers, love adheres to the everyday objects at home. The garments left behind by the past generations make their past wearers present even now that they are absent. They inspire the kind of affection that a passer-by might feel when walking past people loading or unloading a removal van. The boxes do not contain mere objects but love as well; the human soul lives in those objects.”

Torsti Lehtinen

KAARINA KAIKONNEN



Hiding Memories
2011
Shirts
Ameno, Italy



SOLO EXHIBITIONS

2011

Kaarina Kaikkonen, Gallery Forsblom, Helsinki, Finland

2010

Kaarina Kaikkonen, Nurmijärvi Library, Nurmijärvi, Finland

2009

From Generation to Generation, Fondazione Pastificio Cerere, Rome, Italy

From Generation to Generation, Z2O Galleria Sara Zanin, Rome, Italy

Kaarina Kaikkonen, Oulu Art Museum, Finland

Changes of Directions, Tampere Museum of Contemporary Art, Tampere, Finland

2008

Kaarina Kaikkonen, Örebro Konsthall, Örebro, Sweden

Kaarina Kaikkonen, Korjaamo Culture Factory, Helsinki , Finland

Kaarina Kaikkonen, Forsblom Projects, Helsinki, Finland

Kaarina Kaikkonen, Konsthallen Trollhättan, Trollhättan, Sweden

Kaarina Kaikkonen, l'Espal, Le Mans, France

Kaarina Kaikkonen,Norrtälje Konsthall , Norrtälje, Sweden

2007

Inner Borders, The State Hermitage Museum, St Petersburg, Russia

Kaarina Kaikkonen, Institute Finlandais, Paris, France

Kaarina Kaikkonen, Galleria Pictor,Vihti, Finland

And It Was Empty, University Wyoming Art Museum, Laramie, Wyoming, USA

2006

Across the Deep, Bass Museum of Art, Miami, Florida, USA

Kaarina Kaikkonen, Jyväskylä Art Museum, Jyväskylä, Finland

Kaarina Kaikkonen, Charlottenborg, Copenhagen, Denmark

Reaching Far, Rochester Cathedral, United Kingdom

The Presence of Absence, Remy Toledo Gallery, New York, USA

2005

Kaarina Kaikkonen, Helsinki Kunsthalle, Finland

Queen of Night, Gallery Artina, Finland

Birds, Galleri Orton, Helsinki, Finland

2004

And It Was Empty, Galleri Stefan Andersson, Umeå, Sweden

2003

Too Far from Home , Galleri 21, Malmö, Sweden

Beyond Reach, Fabrica, Brighton, United Kingdom

Like a Bird of Passage, Gallery Artina, Helsinki, Finland

2002

Wohin, Rastatt Schloss, Rastatt, Germany

2001

From Generation to Generation, Gallery Artina, Helsinki, Finland

And The Wind Blows Over You, Helsinki Kunsthalle, Studio, Helsinki, Finland

2000

Way, Helsinki Cathedral, Helsinki, Finland

Kaarina Kaikkonen, Mikkeli Art Museum, Mikkeli, Finland

And the Wind Blows Over You, Kuopio Art Museum, Kuopio, Finland

GROUP EXHIBITIONS

2011

IL CAOS - conflicts, Isola San Servolo, Venice, Italy

Critical Mass, St Petersburg, Russia

2010

The 6th Liverpool Biennale, Liverpool, United Kingdom

Vancouver Biennale, Vancouver, Canada

Baltic Biennale II, St. Petersburg, Russia

Borås International Sculpture Festival 2010, Borås, Sweden

The Sixth Borough, No Longer Empty, Governors Island, New York, USA

Kesänäyttely, Kajaani Art Museum, Kajaani Finland

Den Gyldne, Vestjylland Art Museum, Tistrup, Denmark

Memory Traces, Ludwig Museum Koblenz, Germany

Cosmos, Silkeborgbad Art Center, Silkeborg, Denmark

Etre Ainsi, Espace culturel Boris Vian, Les Ulis, France

Here and Now, Art First Bologna, Bologna, Italy

2009

Ei saa peittää, Eskilstuna Art Museum, Eskilstuna, Sweden

Confections, Biennale du lin, Quebec, Canada

2008

My Space, The Palazzo Delle Arti Napoli, Naples,Italy

Cairo 11th Biennale, Cairo, Egypt

Borås International Sculpture Festival 2008, Borås, Sweden

Örebro OpenART 2008, Örebro Konsthall, Sweden

Pewna Finlandia BWA Contemporary Art Gallery, Wroclaw, Poland

Pewna Finlandia, Oronsko Sculpture Center, Oronsko, Poland

Hoviart, Anttola, Finland

2007

Barely Legal, Chelsea Galleria, Miami, USA

Pewna Finlandia, BWA Contemporary Art Gallery, Katowice, Poland

Box, Gallery Alkovi, Helsinki, Finland

OH MY GOD, Vestfossen Kunstlaboratorium, Oslo, Norway

Age of the Animal, Ateneum Art Musem, Helsinki, Finland

2006

20/20, Chelsea Galleria, Miami, Florida, USA

Echigo-Tsumari Art Triennial, Niigata, Japan

Influenced Identity, Bernice Steinbaum Gallery, Miami, Florida,USA

Biennale Balticum, Rauma Art Museum, Finland

Mänttä Art Festival , Mänttä, Finland

Påskeudstillingen i Tistrup, Vestjylland Art Museum, Tistrup,Denmark

2005

Fogelfrei, Stadt Paradies, Darmstadt, Germany

Omniart , Art Basel-Miami, Miami, USA

Une certaine Finland, atelier340muzeum, Bryssel,Belgium

Den Gyldne, Charlottenborg, Copenhagen, Denmark

2004

Omniart, Art Basel-Miami, Miami, USA

Umedalen Skulptur Umeå, Sweden

Den Haag Sculptuur, The Hague, Holland

Den Gyldne , Charlottenborg, Copenhagen, Denmark

Postcards from Cuba, Henie Onstad Kunstcenter, Oslo, Norge

Sound and Fury, Iisalmi Art Hall, Iisalmi, Finland

2003

8th Havana Biennial, Wifredo Lam Center for Contemporary Art , Havana,Cuba

Loud and proud, Anttolanhovi, Mikkeli, Finland

Night Train, Kiasma Museum for Contemporary Art, Helsinki, Finland

2002

In & Out , Kuopio Art Museum, Kuopio, Finland

2001

In Via, Flemish Ministry, Brussels, Belgium

Turpahöylä-Metamorphoses in Sculpture, Turku Art Museum, Turku, Finland

The Spirit of The Forest, Kunsthalle Helsinki, Helsinki, Finland

New Paper Art, Crafts Council, London, England

Art in Savo - Savo in Art,Lapinlahti Art Museum, Finland

MIELI-kuva Mänttä Art Festival, Finland

Premiére ,Galerie La Ferronnerie, Paris, France

Paper+Finland=Art, Galerie Montcalme, Hull, USA

Harbourfront Center, Toronto, Canada

Nash Gallery, Minneapolis, USA

2000

Overgångar, Malmö konstmuseum, Malmö, Sweden

Kunsthalle Rostock, Germany

Qui a plante ces grands arbres?, Galerie La Ferronnerie, Paris, France

Espace Huit November, Paris, France

Transformations, Natural History Museum in Helsinki, Finland

Paper+Finland=Art, The Art Gallery of Newfoundland and Labrador, Canada

Triangle Gallery, Galgary, Canada

Susquehanna Art Museum, Harrisburg, USA

1999

Paper Worlds Musee de Pully, Lausanne, Switzerland

Galerie im Werkstatt Laden, Winterthur, Switzerland

Aine Art Museum in Tornio, Finland

Paper+Finland=Art, Mingei International Museum, San Diego, USA

Alkumeri, Wäinö Aaltonen Museum of Art in Turku, Finland

Sky is the Limit Museum for Contemporary Art in Tampere, Finland

1999

Three Women, Lapinlahti Art Museum, Finland

La Nature du Papier Salle des Cordeliers, Annay, France

1998

Espace Valles, Grenoble, France

Funf Bildhauerinnen aus Finnland, Kulturbahnhof Eller, Germany

Paper+Finland=Art, American Craft Museum, New York, USA

The Chicago Athenaeum at Schaumburg, Chicago, USA

Paper Worlds, Lönnström Art Museum in Rauma, Finland

Jyväskylä Art Museum, Finland

1997

Ireland and Europe, Iveagh Gardens, Dublin, Ireland

Echo, Tallina Art Hall, Estonia

Glass and Light, Museum for Contemporary Art in Tampere, Finland

Fiber, Fiskars Art Center, Fiskars, Finland

1995

Fair Wind, Hanko foreshore, Finland

River, Rovaniemi Art Museum, Finland

Art Works Work Spaces, Hyvinkää Art Museum, Finland

1993-94

Nature of Paper, The Center of Polish Sculpture, Oronsko, Poland

Secret Garden, Hämeenlinna Art Museum, Finland

1994

Points of View, Retretti Art Center, Punkaharju, Finland

1992-93

USA-Finland, Contrasts and Connections, touring exhibition, USA

1993

Finnish Contemporary Art, Mänttä Art Festival, Finland

Paper on Paper, Lappeenranta Art Museum, Finland

1992

12 Spaces, Kerava Art Museum, Finland

1991

Set for the Sea, Gallery Titanic, Turku, Finland

1990

A Stolen Kiss, Kotka Fire Station, Kotka, Finland

AWARDS

2009

Honorable Mention in Cairo 11th Biennale, Egypt

2004

The Public Prize, Den Haag Sculptuur 2004, Holland

2001

The Prize of Environmental Art, Finland

Finland Art Reward

1998

II price in the art competition in Espoo, Finland

1996

II price in the art competition in Hyvinkää, Finland

1989

State Art Reward, Finland

1985

Price in Nurnberg Drawing Triennale, Germany

1982

II price in the art competition for Finnish Club, Helsinki, Finland

1979

Iisalmi City Art Reward, Finland

State 5-year stipendium 1994-98, 2000-04, 2006-10

Candidate of Ars Fennica Prize 2001

Finnish Cultural Foundation Grant 1999, 2005

PUBLIC WORKS

2011

A New Tomorrow, Hyvinkää City Hall, Hyvinkää, Finland

2009

Proceed, Hanasaari Culture Center, Espoo Finland

Towards Deeper Waters, Mikkeli University, Finland

2006

Children of Light, Savon Voima OY, Kuopio, Finland

2005

And the Wind Blows Over You, Ylöjärvi City Hall, Finland

On the Wing, Heinola School, Heinola, Finland

2004

A Path, Umedalen Sculpture Park, Umeå, Sweden

Towards Sun, Towards Moon, Viikki School, Helsinki, Finland

Song of Songs, Lapinlahti School, Lapinlahti, Finland

2000

Hope, Espoo Congregation House, Finland

1993

Wall, Kivipankki Museum, Jämsä, Finland

1989-93

Ohne Fahrkarte, Central Library in Rikhardinkatu, Helsinki, Finland

1989

The Word as the Sward, University of Joensuu, Joensuu, Finland

1988

Travelled Journey, Hartola Museum, Hartola, Finland

COLLECTIONS

State of Finland

Kiasma Museum for Contemporary Art

Foundation of Jenny and Antti Wihuri

Collection Swanljung

Helsinki Art Museum

City of Joensuu

Kuopio Art Museum

Wyoming University Art Museum

City of Iisalmi

Joensuu Art Museum

Mikkeli Art Museum

Aine Art Museum

City of Pieksämäki

Lapinlahti Art Museum

Oulu Art Museum

Collection Kaisa Blomstedt

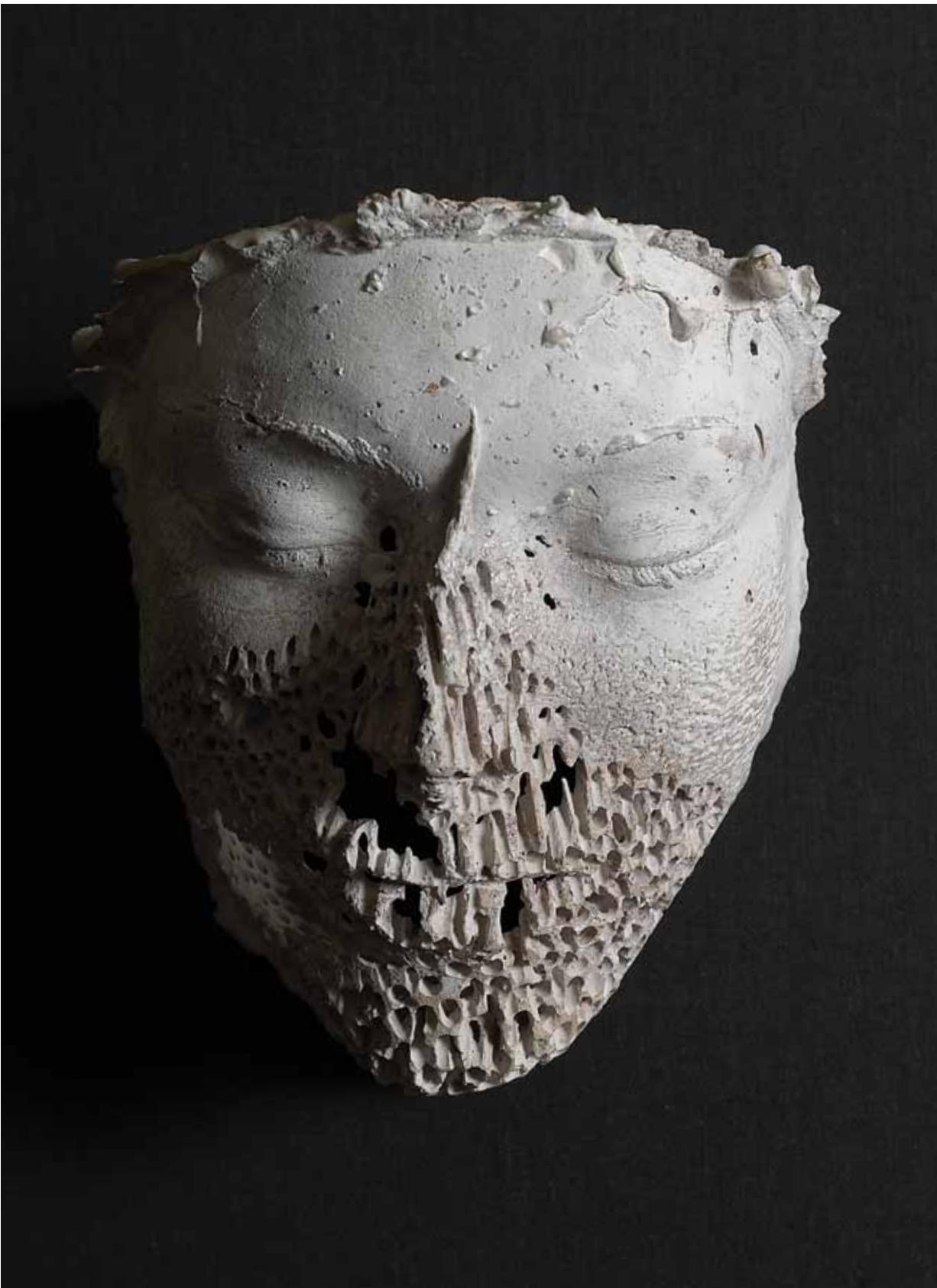
EMMA Museum for Modern Art,

Borås Art Museum, Sweden

Maramotti Collection, Italy

Every well-established language is the embodiment of a ghost that never ceases to push out the shape from within even when its image seems to be complete. I reconstruct the outcomes of the trials that have characterized these different seasons and I shake them while their bodies are still soft.

NICOLA SAMORI





Moulage
2008
Chalk
19x16x13 cm

Passivo
2008
Chalk, perfumed wax, pigment
62x25x44 cm

Eraser
2008
Oil on copper
100x100 cm



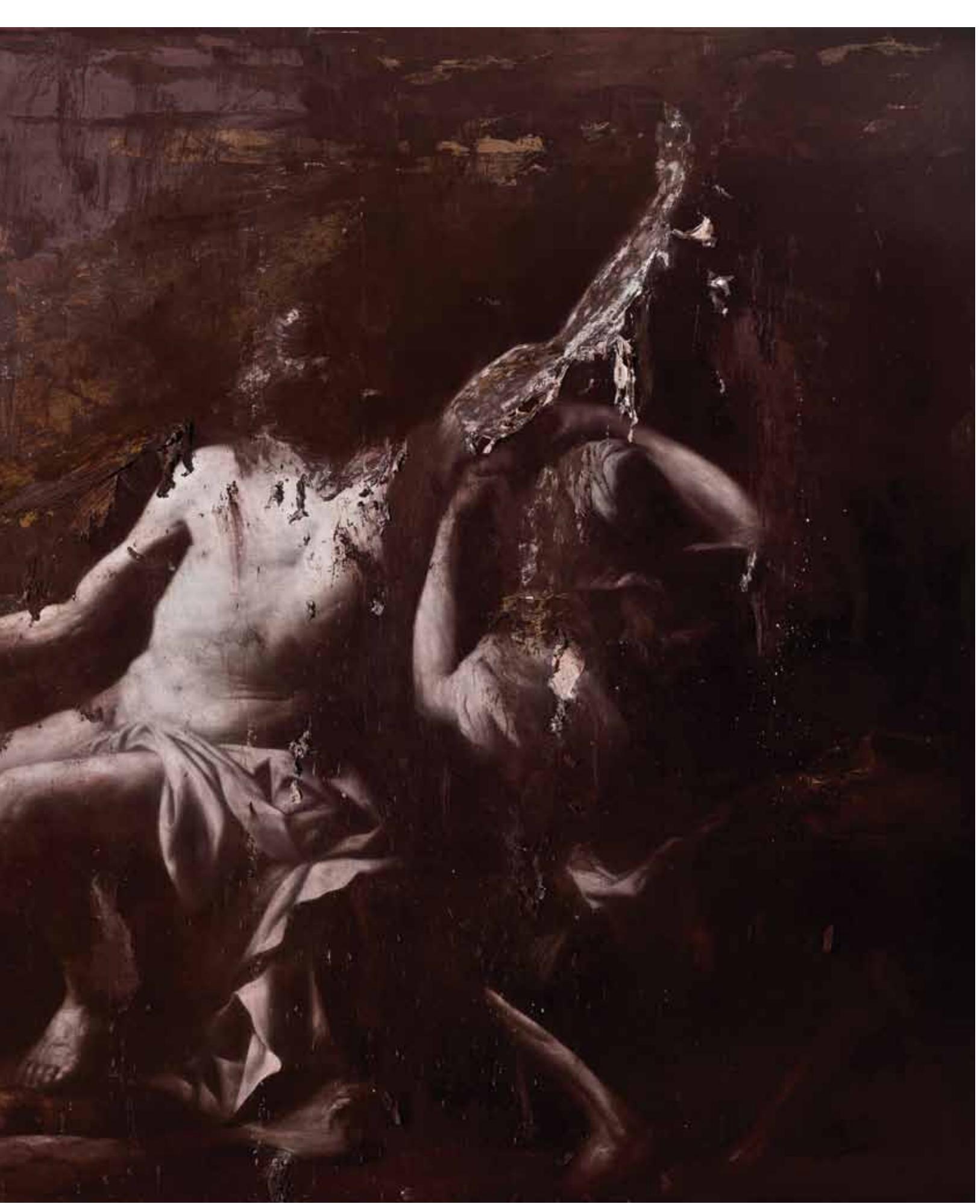
Ebbro

2010

Oil on linen

300x200 cm





b. 1977 in Forlì
Lives and works in Bagnacavallo

EDUCATION

1998/2003
Akademie der Bildenden Kunste, Bologna

GRANTS AND AWARDS

2008
9th Cairo Prize, Palazzo della Permanente, Milan

2006
Michetti Prize, Italian workshop, 1st prize, Domenico Palace, Francavilla al Mare

2002
Giorgio Morandi Engraving Prize, 1st prize, Morandi Museum, Bologna

SOLO EXHIBITIONS/ SELECTION

2011
Scoriada, Studio d'Arte Raffaelli, Trento

2010
La dialettica del mostro, MarcoRossi artecontemporanea Gallery, Milan

2009
La mutabilità del passato è il dogma centrale, Napolinobilissima Gallery, Naples

Lo spopolatore, Civic Museum of Riva del Garda, Fortress of Nago

Being, Magazzini del Sale, Cervia

Presente, ancient Monastery of St. Francis, Bagnacavallo

2008

Stramberia di Pensieri d'Argomento di Metro Azione, Rossini's House, Lugo

Pandemie, Allegretti artecontemporanea Gallery, Turin

Not so private. With my tongue in my cheek, Villa delle Rose, Bologna

2006

Lapsus, Fortress of Strino, Vermiglio, Trento

2005

Disiecta, Church of the Pious Suffrage, Fusignano

New Works, Studio d'Arte Raffaelli, Trento

TAC. Un paesaggio chiamato uomo, L'Ariete artecontemporanea Gallery, Bologna

2004

Classicism Betrayed, Erdmann Contemporary Gallery, Cape Town

La conquête de l'ubiquité, Former Church in Albis, Russi

2003

Dei Miti Memorie, Central TAFE Art Gallery, Perth

2002

Enigma man. The fire of rebirth, Modern Art Museum Ca' la Ghironda, Ponte

Ronca di Zola Predosa

Nicola Samorì, Santa Maria delle Croci, Ravenna

GROUP EXHIBITIONS/ SELECTION

2011

Baroque, LARMgalleri, Copenaghen

Alla luce della croce, Modern Art Gallery "Raccolta Lercaro", Bologna

Ausstellung 13, Galerie Christian Ehrentraut, Berlin

54th Venice Biennale, Italian Pavilion, Arsenale, Venice

2010

Christian Achenbach, Andreas Blank, Nicola Samorì, Galerie Christian Ehrentraut, Berlin

Festival dei Due Mondi, Palazzo Pianciani, Spoleto

Attraverso le tenebre / Goya, Battaglia, Samorì, Modern Art Gallery "Raccolta Lercaro", Bologna

Blickkontakte, Anhaltische Gemaeldegalerie, Dessau

2009

Guardare con lo sguardo della mente, Contemporary Art Gallery "Vero Stopponi", Santa Sofia

Maggis / Rielly / Samorì - Face Off, MarcoRossi artecontemporanea Gallery, Milan

Tadzio, Bianconi Gallery, Milan

2008

Not so private, Villa delle Rose, Bologna

2007

Sine die, Museum of Contemporary Art, Gibellina

Italian Art 1968-2007. Painting, Palazzo Reale, Milan

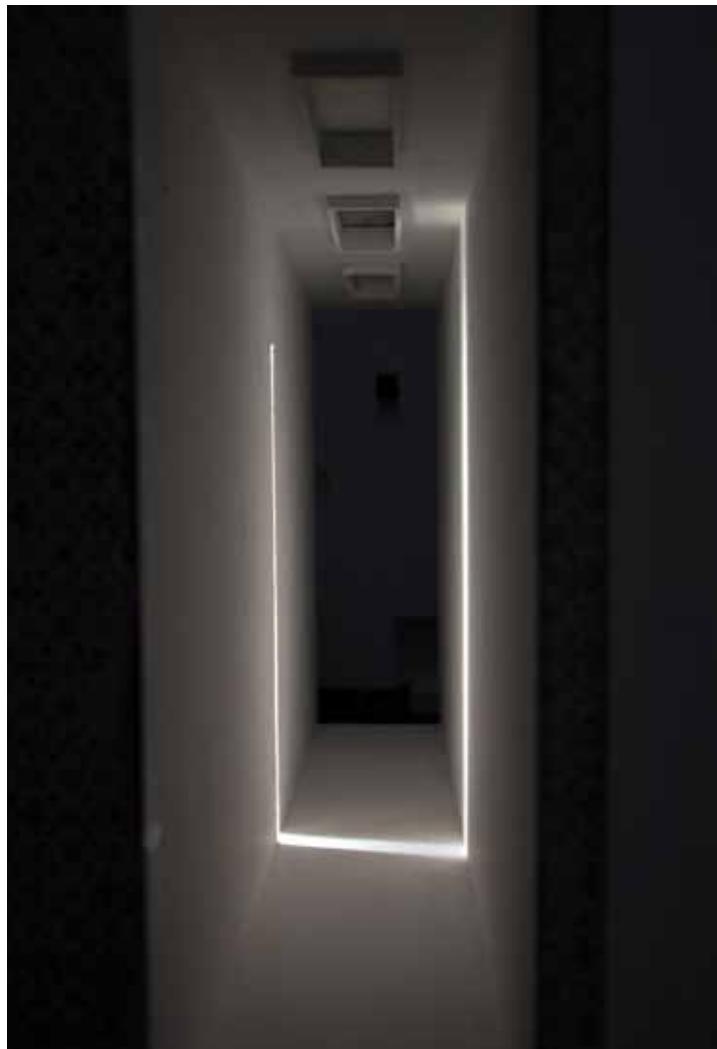
2005

Seven... everything goes to hell, Palazzo Pretorio, Certaldo

“A man sets himself the task of drawing the world. Over the years he peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, instruments, stars, horses and people. Shortly before his death, he discovers that the patient labyrinth of lines traces the image of his face.”

Jorge Luis Borges

SPAZIO VISIVO



Teatrino Tunnel

2011

Card, metal, mp3 player, speakers

25x25x60 cm and base 120 cm

Teatrino Cella

Card, glass, mirrors, metal, luminous circuit with timed mp3 player

50x60x100 cm and base 120 cm



Constellation Angolo

2011

Installation: Paolo Cavinato

Sounds: Stefano Trevisi

Iron, Nylon, cardboard, plastic, 5.1 stereo audio system

250 x750 x250 cm

Paolo Cavinato (Mantua, 1975) - Sculptor
Stefano Trevisi (Mantua, 1974) - Composer

SOLO EXHIBITIONS

2011
Solo@108 Exhibition, Royal British Society of Sculptors, London
2010
Linie, Mario Mazzoli Galerie, Berlin
2008
simmetria personale, curated by Andrea Gaspari, Fabbrica Borroni, Milan
Festival della Creatività, Fortezza da Basso, Firenze
Festival eterotopie, Palazzo Te, Mantua
Spazio Visivo, Palazzo Libera, curated by Antonio Cossu and PromArt, Villa Lagarina, Trento (IT)

GROUP EXHIBITIONS

2010
Art in the City, Egmont Park, Brussels
Ludus, per video ed elettronica, l'Arsenale 2010, Treviso (IT)
2008
The word is yours, curated by Margherita Salmaso, Fabbrica Borroni, Milan
2006
Camerae Pictae, V Biennale Postumia Giovani, curated by Paola Artoni, MAM, Gazoldo degli Ippoliti, Mantua
Cromatismi, Museo Carlo Zauli, Ravenna
BigScreen Italia, the Italian Culture Festival in China, Kunming (China)

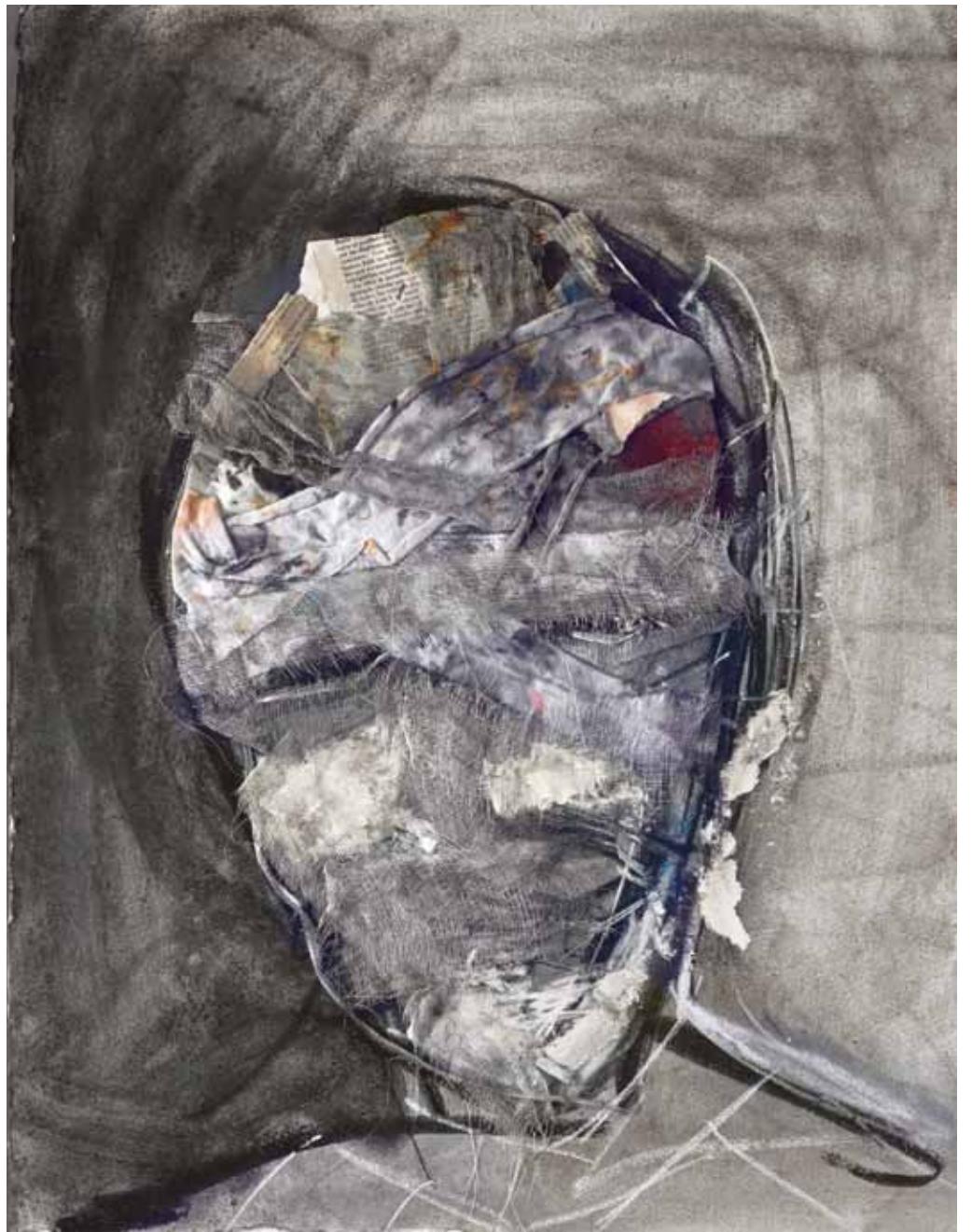
ART FAIRS

2011
Art Amsterdam, Amsterdam
the Road to Contemporary Art, ex mattatoio, Rome
Arte Fiera Bologna, Fiera Internazionale d'Arte Contemporanea, Bologna
2010
Art Brussels, 28 contemporary art fair, Brussels

“She seeks an interior in which the appearance draws back to give way to a vision of a world which safeguards the secrets of life and death. It is a strange light which illuminates this interior map. The return drags along with it an irreplaceable wisdom which brings us the excitement of those who discover the embrace of shadows.”

Francisco Jarauta

ROSSANA ZAERA



Wounded Ghost

2002

Mixed media, gouache, pastel and collage on cotton

50x67 cm

Coma

2009

Iron, natural fibre and filler



b. Castellón, 1959

Philosophy degree at the University of Valencia, 1984

C.A.P. Certificate of Pedagogical Ability. University of Valencia, 1984

Graphic Design. Superior College of Art and Design. Castellón, 1988

Masters in Cultural Organization University of Oberta of Catalunya UOC, 2008

EXHIBITIONS

2011

Acte Iliurament per la futura Facultat de Ciencies de la Salut de la Universitat Jaume I

Paranimf. Universitat Jaume I de Castelló

Del 7 al 24 d'abril de 2011

Memoria de la vida

Orfila Galería de arte. Madrid

31 de enero-19 de febrero 2011

2010

Resiliencias/Cajas de memoria

Galería Octubre. Universidad Jaume I de Castellón

Incontro 105, Castellón

20 de octubre-30 de noviembre 2010

2009

il nero non è solo buio.

Galleria Napolinobilissima.

Nápoli. 23 octubre - 5 diciembre 2009

Suma y Sigue del Diseño en la Comunidad Valenciana.

Exposición Colectiva

Muvim. Museu Valencià de la Il·lustració i la Modernitat.

Valencia, 24 septiembre - 29 de noviembre 2009

Ver artículo

HABITACIÓN 450. Cànem Galeria

Castellón, 12 diciembre 2008/ 13 enero 2009

2008

ARCO'08 Cànem Galeria

Stand 12 A01. Parque Ferial Juan Carlos I

Madrid, del 13 al 18 de febrero de 2007

2007

FANTASMAS QUE NOS HABITAN

Sala de Exposiciones Centre Cívic Antic Sanatori Sagunto, Valencia

Del 19 de octubre al 17 de noviembre de 2007

Valencia ART'07 Feria del Arte. Cànem Galeria

Hotel Astoria, Valencia. Del 25 al 28 de octubre de 2007

ARCO'07 Cànem Galeria

Pabellón 7. Stand 7E 187. Parque Ferial Juan Carlos I

Madrid, del 15 al 19 de Febrero de 2007

2006

DONARTE'06. Group Exhibition

Sala de Exposiciones Fundación CajaMurcia. Madrid

Comisario: Alfonso Brezmes. Del 19 al 23 de diciembre 2006

"Creadores solidàries amb Rudraksha".

Exposición Colectiva Sala Thesaurus. La Nau, Universitat de Valencia.

Del 14 de Junio al 23 de septiembre 2006

2005-2006

ANATOMÍA DE LAS SOMBRAS. Comisario: Francisco Jarauta

Sala Estudi General. LA NAU, Universidad de Valencia.

Del 14 de noviembre de 2005 al 15 de enero de 2006

Exhibition Catalogue: "Anatomía de las sombras. Rossana Zaera"

Texto "Fragmentos sobre la sombra" de Francisco Jarauta

Universidad de Valencia. Servicio de publicaciones

2005

"Habitaciones sin número. A Jose Luis Verdes in memoriam"

Sala de exposiciones del Edificio Zabaleta.

Universidad de Jaén. Del 18 de febrero al 30 de marzo.

(Catálogo Universidad de Jaén)

"Rostres" Cànem Galeria. Exposición colectiva

Castellón, del 28 de diciembre de 2004 al 25 de enero de 2005

2004

Participa en la exposición "Dolor: pasión, compasión, sensibilidad".

Comisario: Javier Moscoso. Explora la historia del dolor físico, su significado y sus formas de representación.

Del 12 de febrero - junio 2004. Museo de la Ciencia. Londres 2002

Presentación de Crisálidas. Ellago Ediciones

Librería Babel, Castellón. Diciembre 2002

Presentación a cargo de Francisco Jarauta y Francisco Villegas 2001

Galería NADIR. Exposición colectiva

Valencia. Junio - Septiembre 2001

HABITACIONES SIN NÚMERO. Cànem Galería

Castellón, del 14 de Septiembre al 22 de Octubre, 2001

Exposición colectiva. Unicef "Lucha contra la Hambruna en Centroamérica" Sala de Exposiciones Fundación Dávalos-Fletcher.

Castellón, del 15 al 25 de noviembre, 2001

PREMIO TOMBATOSALS de literatura infantil ilustrada 2001, con la obra "Tiburones de agua dulce". Tàndem Edicions (Valencia) y Ayuntamiento de Castellón. 1de Diciembre de 2001

2000

ANATOMÍAS. Palacio de Colomina. Exposición individual

Fundación Universitaria CEU San Pablo, Valencia.

Del 14 de Diciembre de 1999 al 9 de Enero 2000 1999

Group Exhibition. LA INVENCIÓ DE LA QUOTIDIANITAT. DISSENY GRÀFIC VALENCIÀ. Facultad de Geografía e Historia. Universidad de Valencia. Del 18 de Febrero al 3 de Marzo de 1999

Premio del Instituto de Cultura Juan Gil-Albert. Diputación de Alicante. Generalitat Valenciana "II ENCUENTROS DE ARTE CONTEMPORÁNEO": Exposición colectiva.

- Sala Juana Francés. Generalitat Valenciana. Alicante, del 7 al 23 de Mayo

- Sala Municipal de Exposiciones. Ayuntamiento de Elche, Generalitat Valenciana. Elche. Del 4 al 30 de Junio de 1999

Creación de la colección Antes morir ,libros de autor, editada por la Imprenta Comunicación Gráfica, y publicación del n 1 de dicha colección Pensamientos como hojas 1998

VIVIR. Centro de Cultura "La Mercè". Consorcio de Museos de la Generalitat Valenciana. Ayuntamiento de Burriana, Castellón. Del 3 al 30 de Enero de 1998. Claustro de la Escuela de Artes Aplicadas de Castellón. Del 19 de noviembre al 18 de diciembre de 1998

Group Exhibition. " El somni de Federico García Lorca"

Centro Municipal de Cultura "La Mercè". Consorcio de Museos de la Generalitat Valenciana. Ayuntamiento de Burriana. Castellón

Del 11 de Noviembre de 1998 al 15 de Enero de 1999 1995

Drawing Group Exhibition ."Feliz Cumpleaños". Asociación de Diseñadores de la Comunidad Valenciana, D.DI Sociedad Estatal para el desarrollo del diseño industrial y Gremio Maestros Confiteros. Centro de Artesanía, Consellería de Industria de la Generalitat Valenciana

Group Exhibition of Drawing."El Día Mundial del Diseñador Gráfico" Casa Golferichs, Barcelona. ICOGRADA- ADG/FAD

Exposición colectiva/Diseño. Feria Hispano-Portuguesa MODEC'95. IFEBA. Badajoz

Group Exhibition. "Castellón por Bosnia". Centro de Arte María Caballero, Castellón

1994

LAUS' 93. LAUS DE PLATA de Imagen Corporativa ADG-FAD. Barcelona, 9 de Marzo de 1994

LA COMUNICACIÓN A TRAVÉS DEL DISEÑO

Galeria Art-Dam. Castellón, Junio de 1994

1992

Group Exhibition: Galería de Arte ART-DAM

Castellón. Julio de 1992

1990

Participation in the XIV BIENAL DE DISEÑO GRAFICO DE BRNO,

Checoslovaquia. Del 20 de Junio al 23 de Septiembre de 1990

A Fragile Equilibrium

Ivana Porcini

Each one of us has memories, although not of our own volition. After all, we are made of memories and dreams, of an eternal past that continuously distracts us from the present. Our lives are peopled with memories, from which it is impossible to escape. Inside all things there is a time of memory and a real time. It is indisputable that what we call reality is a fragile equilibrium between experience and memory.

From this continual relationship between what happened yesterday and what is today, each individual constructs his or her life, which becomes more intense the more memory one possesses of oneself. This is because, as Leopardi so eloquently suggested, the sensation of the present does not stem directly from things. It is not an image revealed by objects, it does not derive from what one can see but flows from memory which has gradually left its mark.

Proust devoted the whole of his poetics to memory, distinguishing in *Remembrance of Things Past* between a voluntary memory, aroused by intelligence, and an involuntary memory, driven outside by a sensation that has already been experienced; it is like a sort of metaphor which, by connecting two elements, gives us back one inside the other. On a winter's day, the taste of the *madeleine* melting in the mouth reawakens past experience. Memory is not lost, it can become the present once again, returning like a gift to live amongst us, conjured up by a smell, a flavour, or by music, through the senses, transcending time. And yet time frames all things, rearranging them and giving them back meaning.

Seneca lucidly argues in *De brevitate vitae* that past time is the strength of the honest.

“Life is divided into three periods—that which has been, that which is, that which will be. Of these the present time is short, the future is doubtful, the past is certain. For the last is the one over which Fortune has lost control, is the one which cannot be brought back under any man’s power... No one willingly turns his thought back to the

past, unless all his acts have been submitted to the censorship of his conscience, which is never deceived; he who has ambitiously coveted, proudly scorned, recklessly conquered, treacherously betrayed, greedily seized, or lavishly squandered, must needs fear his own memory. The mind that is untroubled and tranquil has the power to roam into all the parts of its life".

S^T Augustine places even more emphasis on the importance of memory and the relativity of past time. In his *Confessions*, he reflects,

"there are three times, past, present and future. But perhaps it might properly be said that there are three times, the present of things past, the present of things present and the present of things future. These three times are in the soul, but elsewhere I do not see them: the present of things past is in memory, the present of things present is in intuition, the present of things future is in expectation... It seems to me that time is nothing else than extension; but extension of what I am not sure- perhaps of the mind itself".

More generally, all peoples have learnt feelings through the memory of myths and gods who have deceived mankind with false promises of immortality.

Literature has always attempted to dissolve the gloomy and horrendous image of death, and its destruction that leaves no room for hope whatsoever. In his poem *Dei sepolcri*, Foscolo emphasizes the possibility of dying without anxiety, in the certainty of life continuing after death in the memories of the living, of living again through memory.

Memory represents a disorderly and indivisible mixture of terrible and happy thoughts. At the beginning of the last century, Freud demonstrated the indisputable role of childhood and the memory of it in the formation of personality. Experience remains within and this is the

exclusive domain of the analyst who, through perceptions, symbols, associations of ideas and images, manages to bring it outside.

Pavese's work is also imbued with the places and times of memory, considering childhood to be the age of fundamental and indelible experiences. It is during childhood that a person experiences first contact with the world and it is there that symbols and myths are created, corresponding to individual revelations of things. Subsequent experiences merely involve finding out things a second time, rediscovering and reducing those myths to clarity. And the attempt to return to those places only leads to a sense of loss and bitterness, because it is only "a country of the dead, crammed only with things and the deceased". Nostalgia, in these cases, is the most bittersweet of illnesses. This desire to inhabit the past whatever the result, preferring its muffled rhythm to the hardness of today, can cause serious harm and therefore, to avoid suffering, people strive to get rid of memories: memory is repressed. Instead, I struggle to avoid forgetting and I do not repress memory. Memory is our life, with its colours and its sounds. And it is necessary to give substance to the present. Memory is the continuation of our existence as passengers and should be handed down through art. Only art survives us because it is a noble memory that has escaped the clutches of time.

Translated by Colum Fordham

Seneca, *De Brevitate Vitae* (The Shortness of Life)
translated by John W. Basore, 1932

The Confessions of St. Augustine
translated by Rex Warner, 1963

Catalogue

P. 49-96

Roberto Almagno
Memoria (Memory)
1997-2000
Wood
420x300x300 cm



Mar Arza

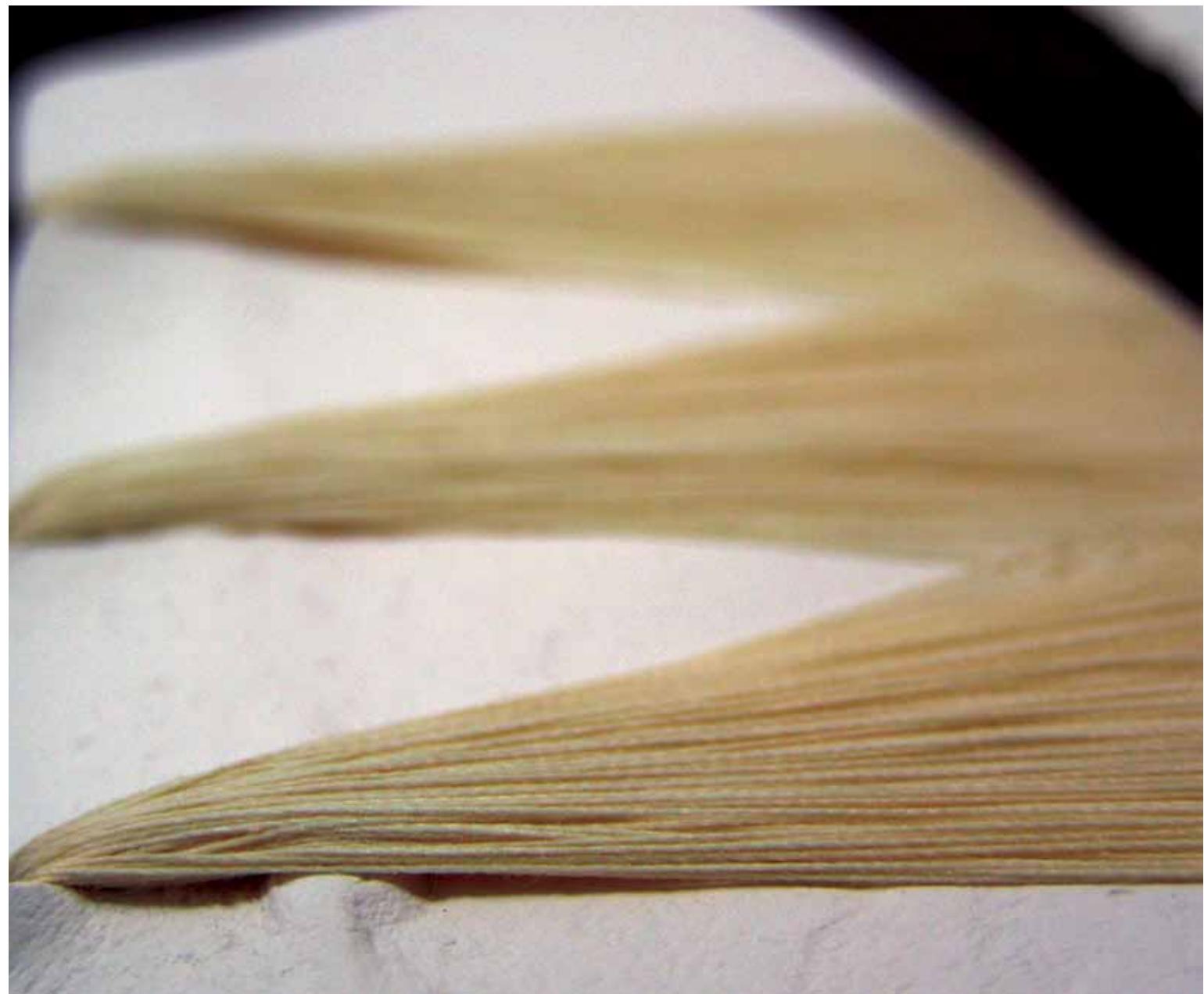
Femme Couteau (After L.B.)

2011

Porcelain, paper, cotton, wood

160x72x85 cm





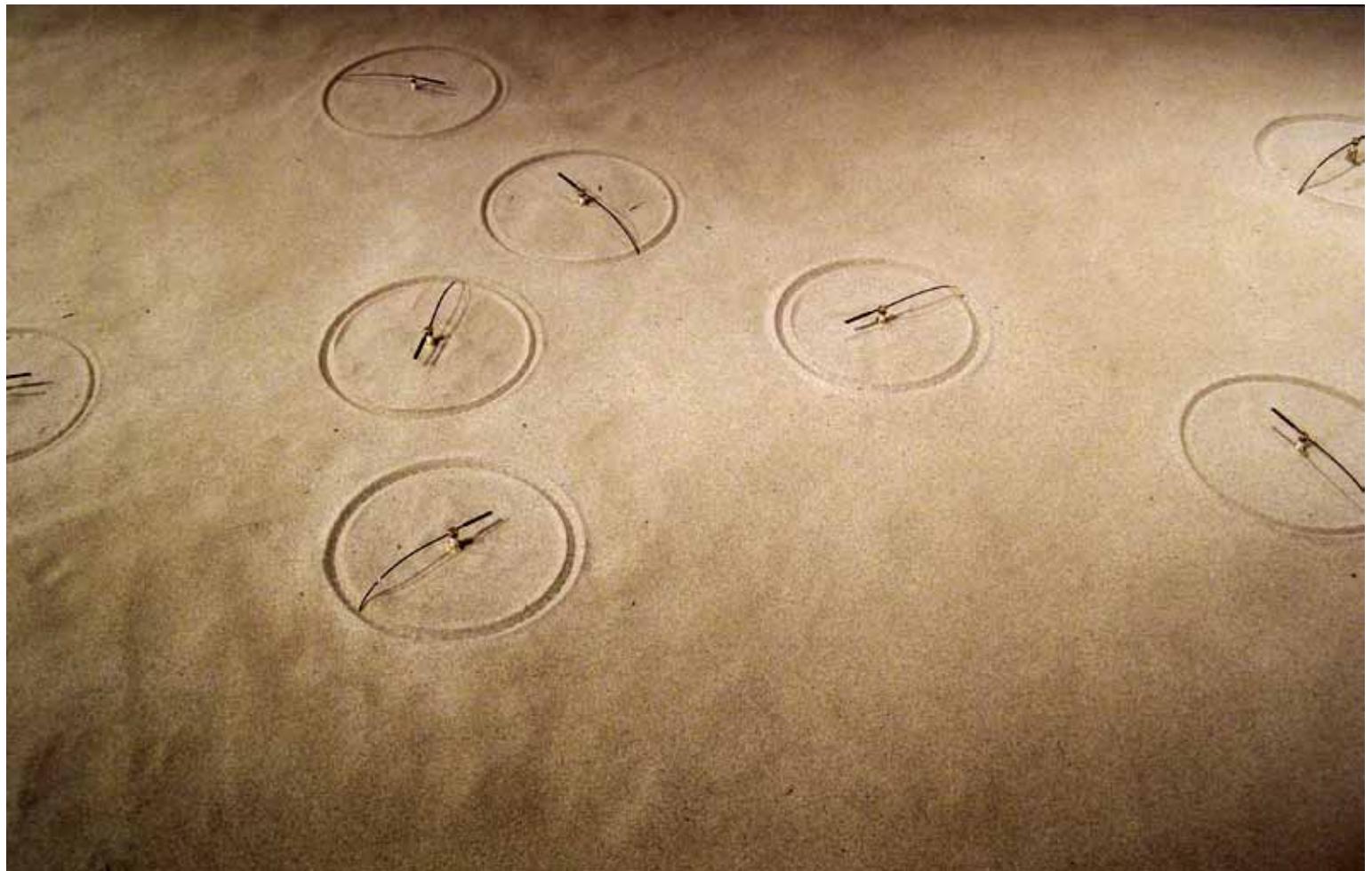


Mar Arza

Trazas (Traces) 2010

Book of sand: Wood, clock mechanisms, batteries, sand, silk

280x112x85 cm



Andreas Blank

Untitled

2009

Alabaster, serpentinit

70x50x72 cm



Andreas Blank

Still Life 11

2011

Alabaster, serpentinit, slate, sandstone

70x40x40 cm



Andreas Blank
Box with Braquets 2
2011
Marble, sandstone, soapstone
22.5x21x15 cm

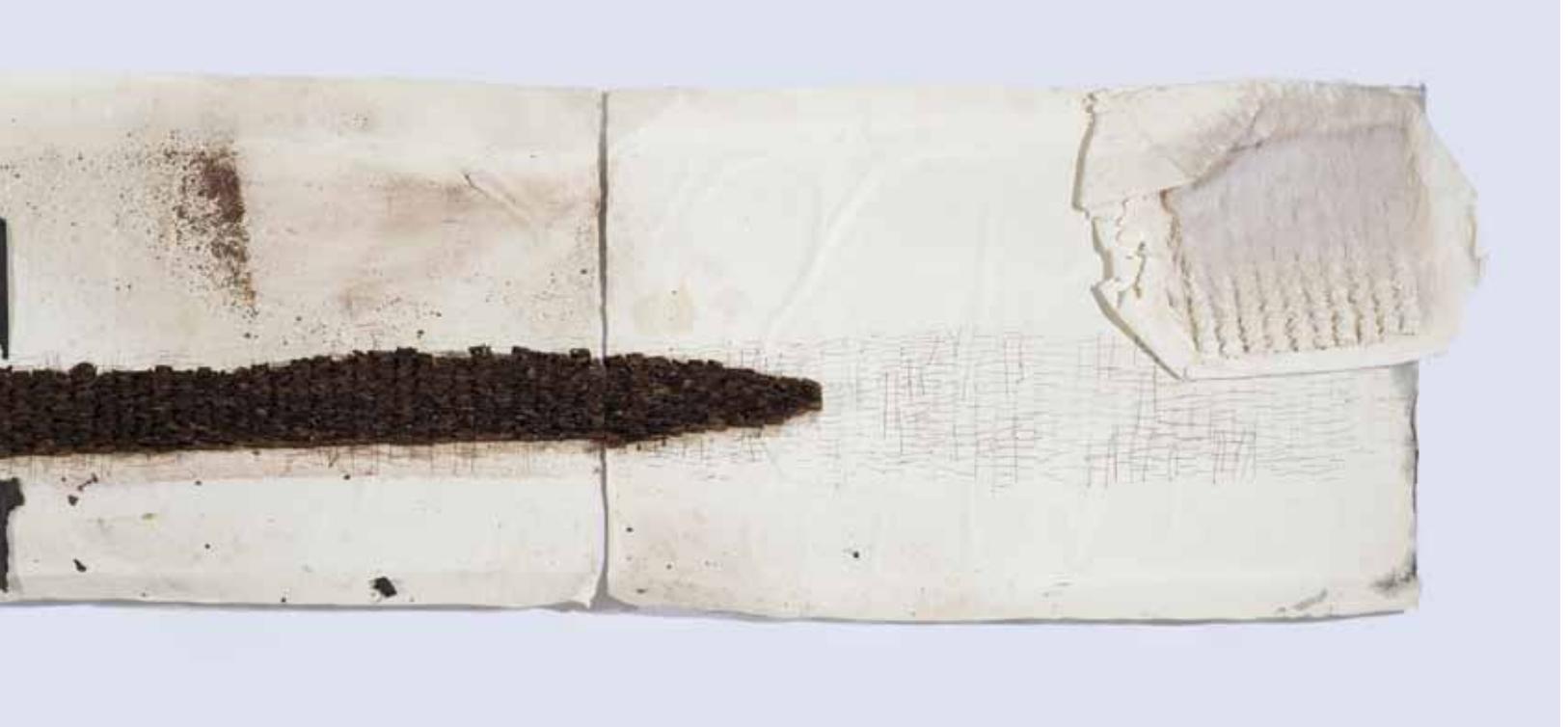


Andreas Blank
Untitled
2011
Alabaster
40x32x5 cm

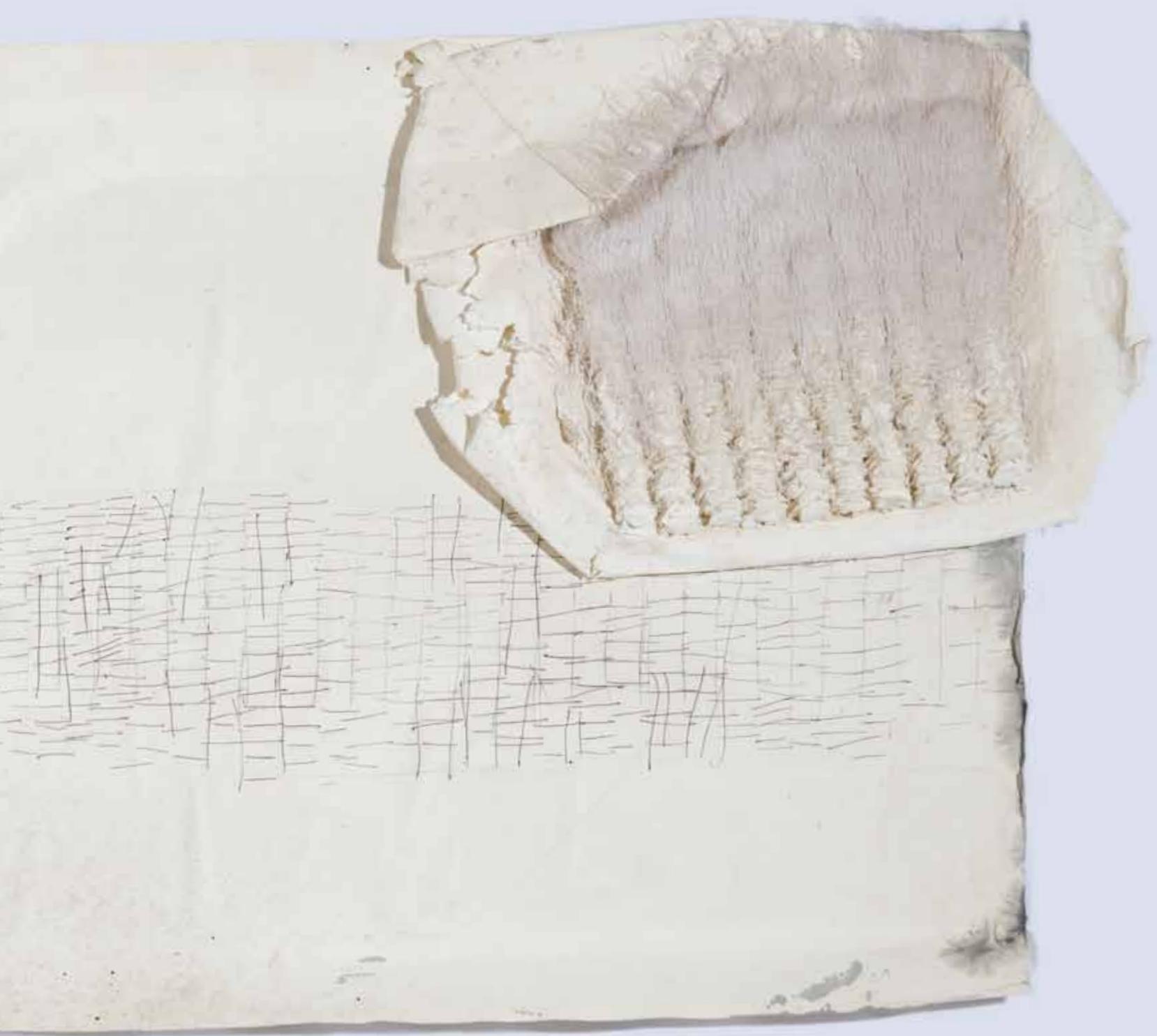


Leonardo Drew
24i
2011
Mixed media
391x74x13cm



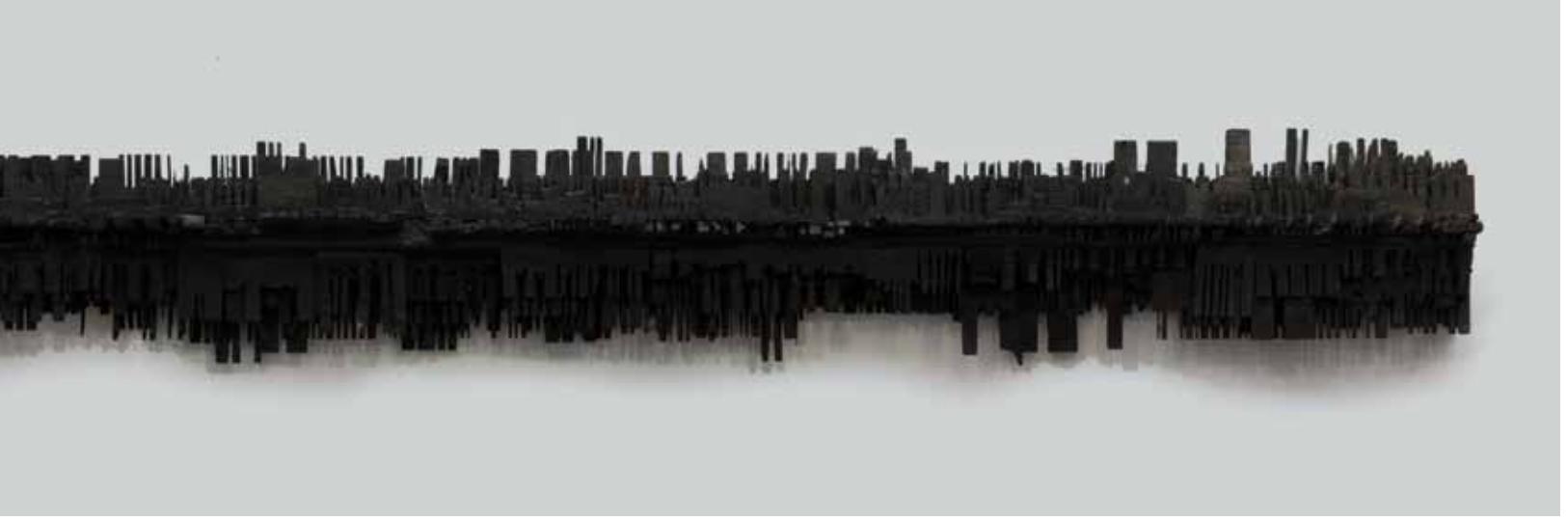


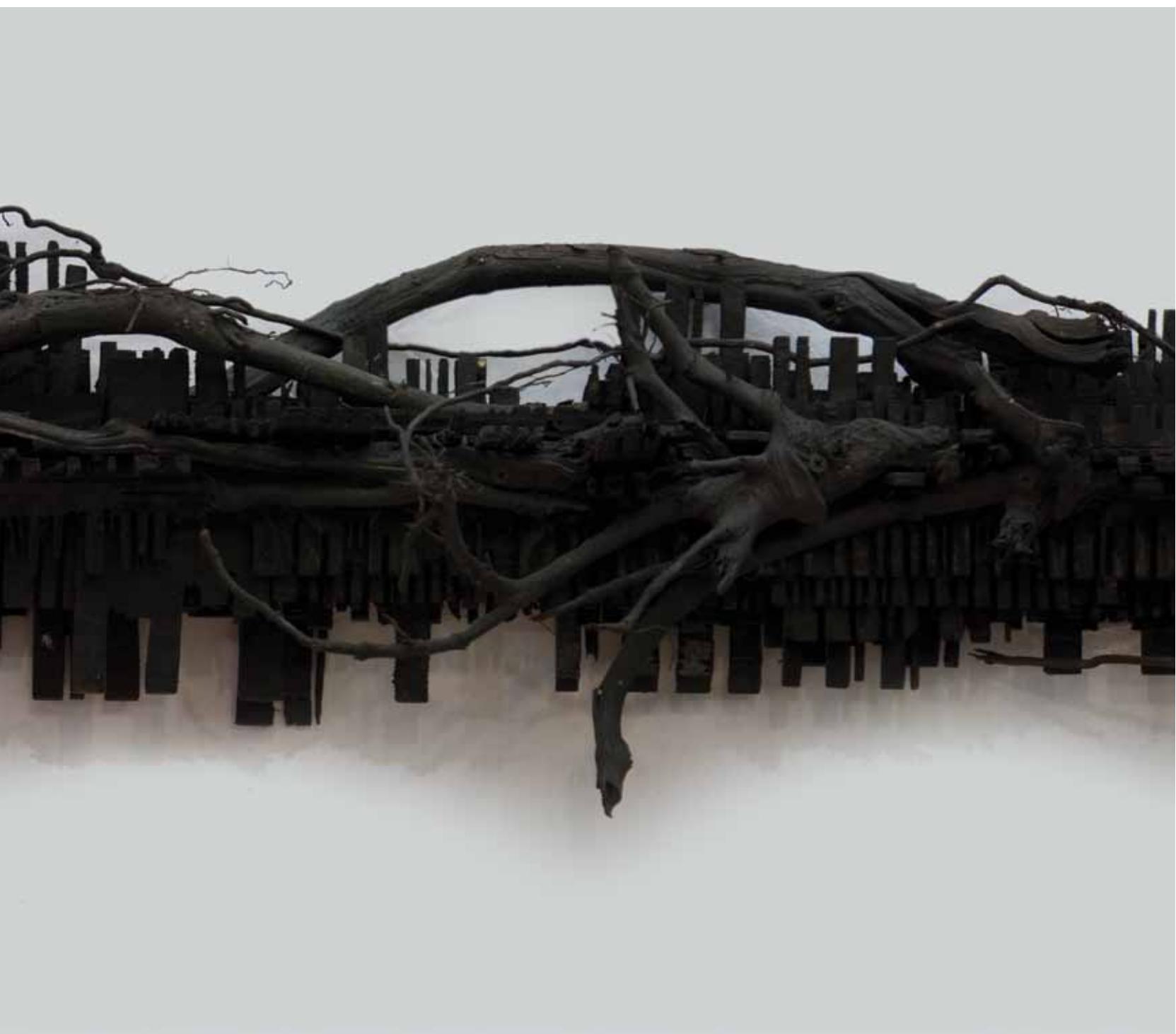


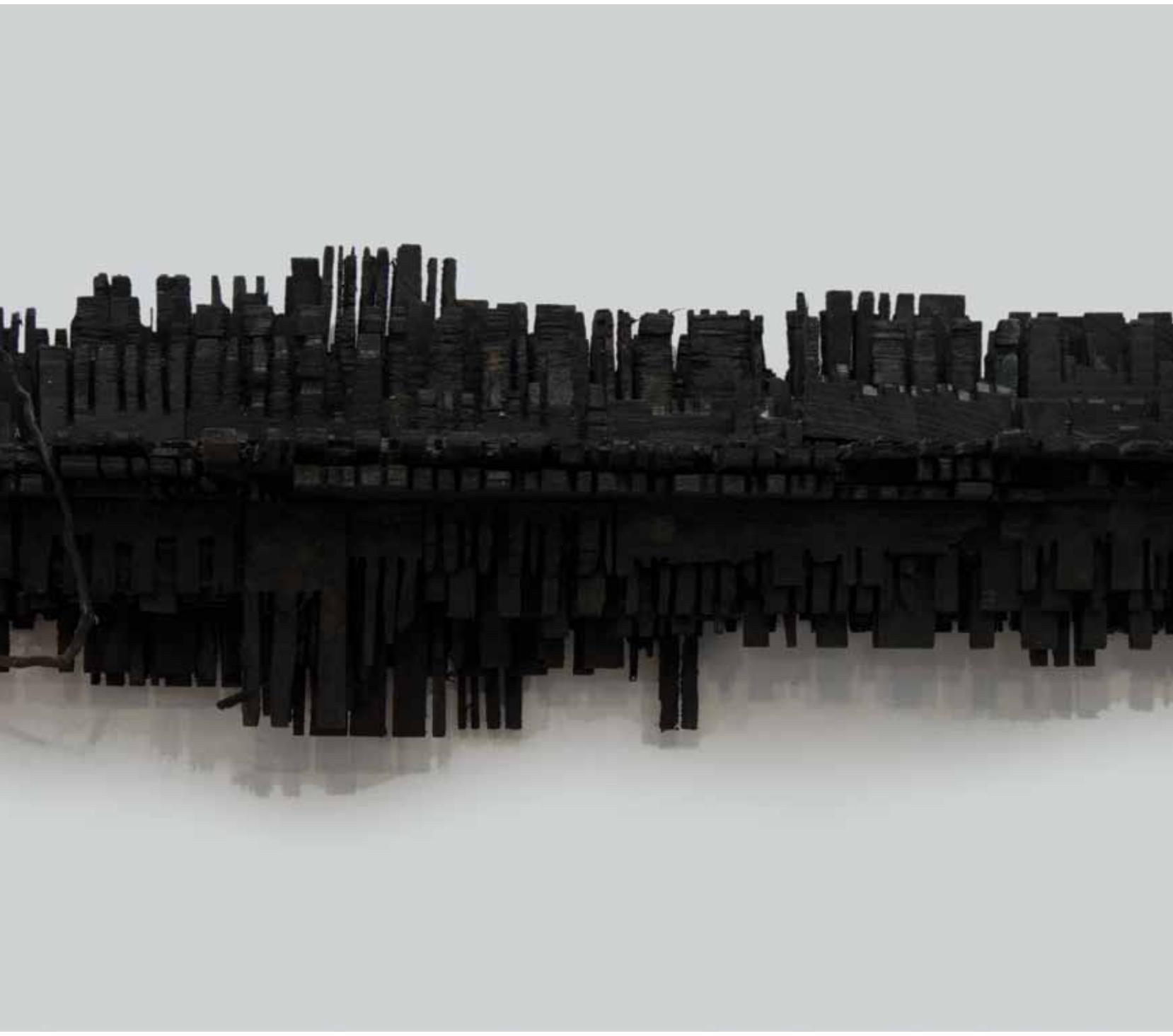


Leonardo Drew
25i
2011
Mixed media
277x18x25.5 cm









Steve Goddard
Van Gogh with Pipe
2009
Sunflower, fibre, string, cloth, paint
30x24 cm



Steve Goddard

Mr Poste

2011

Fibre, string, cloth, paint

43x54x40 cm



Kaarina Kaikkonen
Just a Whisper of Wind
2011
Shirts
120x340x40 cm



Kaarina Kaikkonen

Existence

2011

Mans jacket and shirts

80x39x20 cm



Kaarina Kaikkonen

Existence II

2011

Mans Jacket and shirts

70x40 cm



Nicola Samori

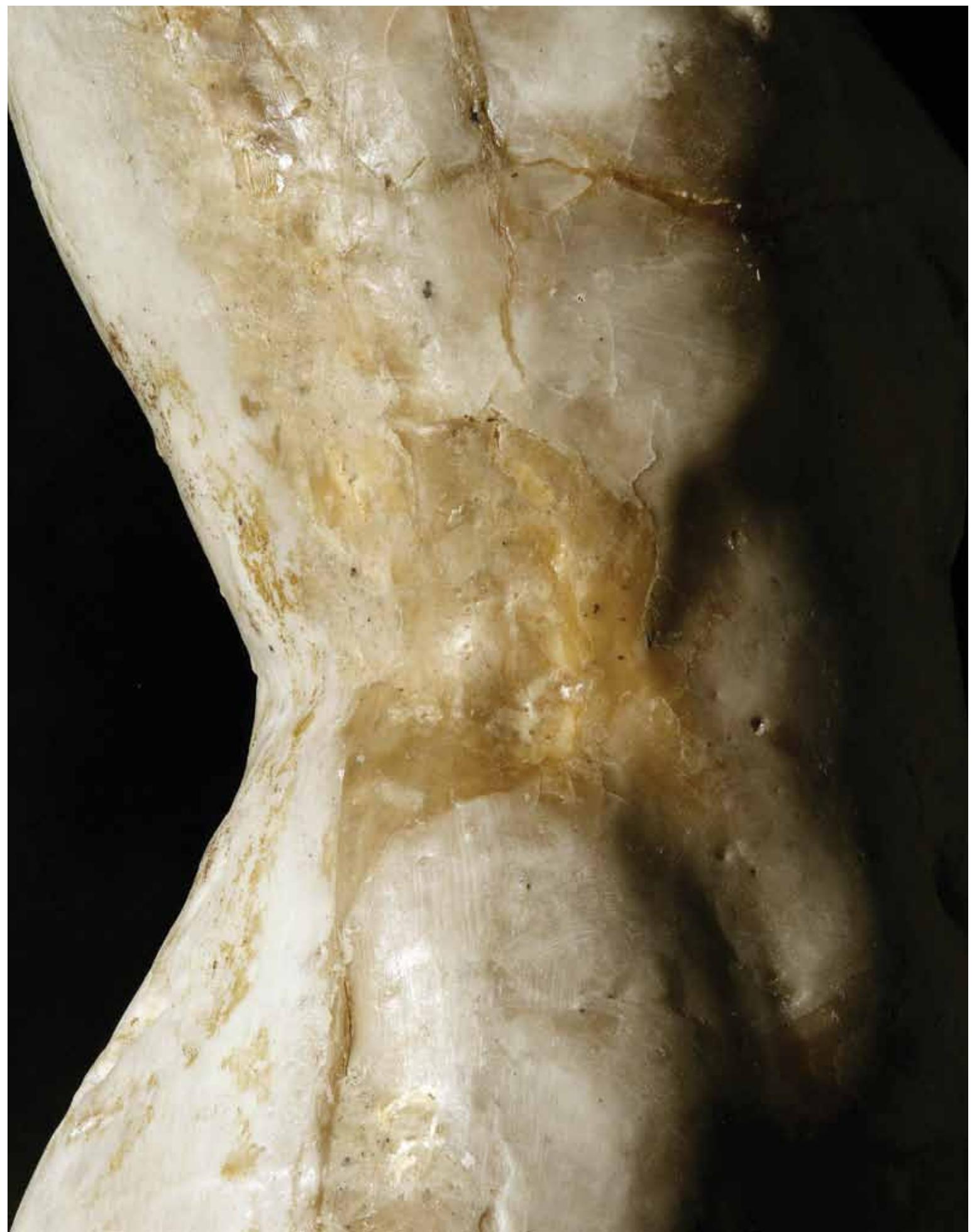
Seer

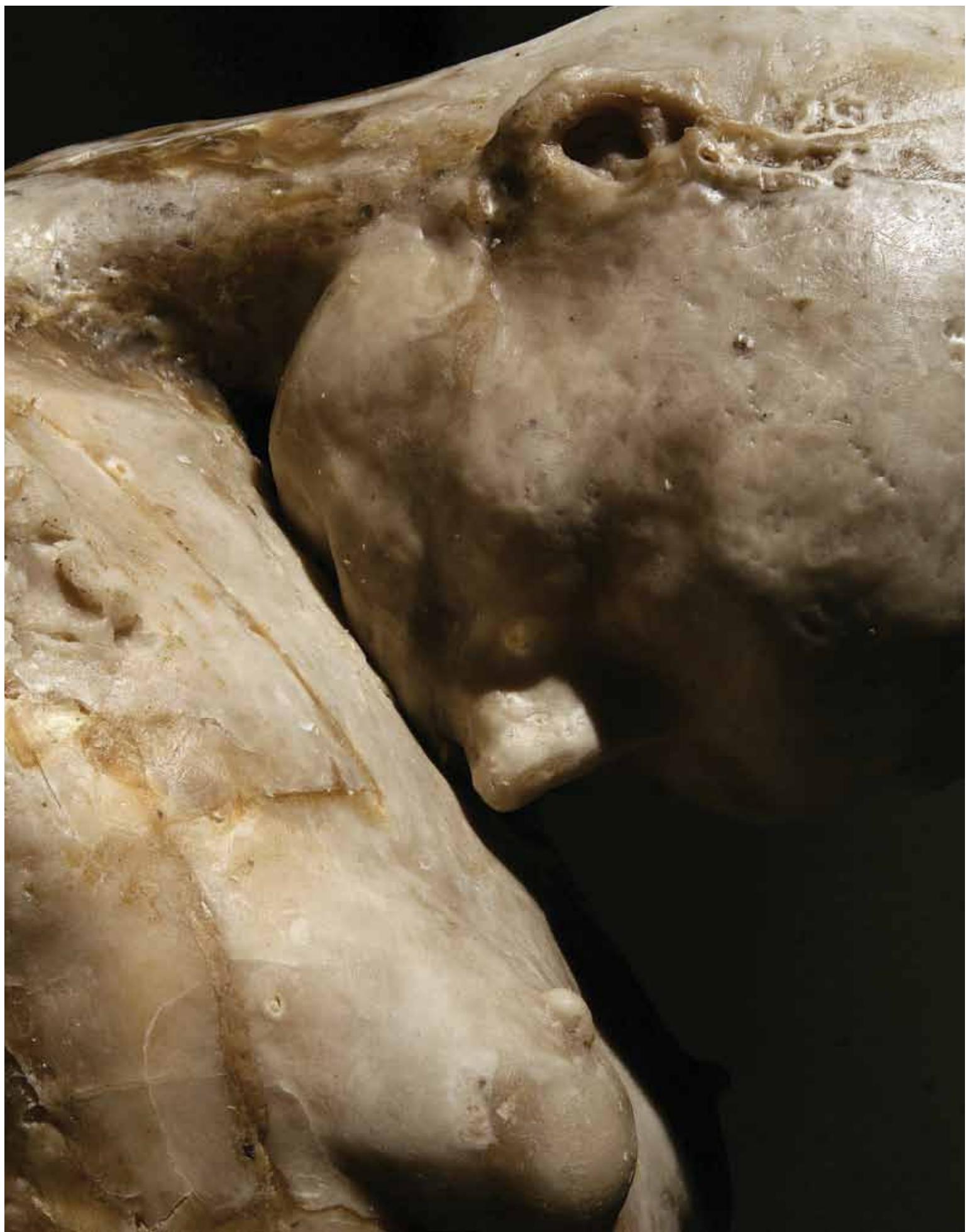
2011

Wax, pigment, iron

250x50x50 cm







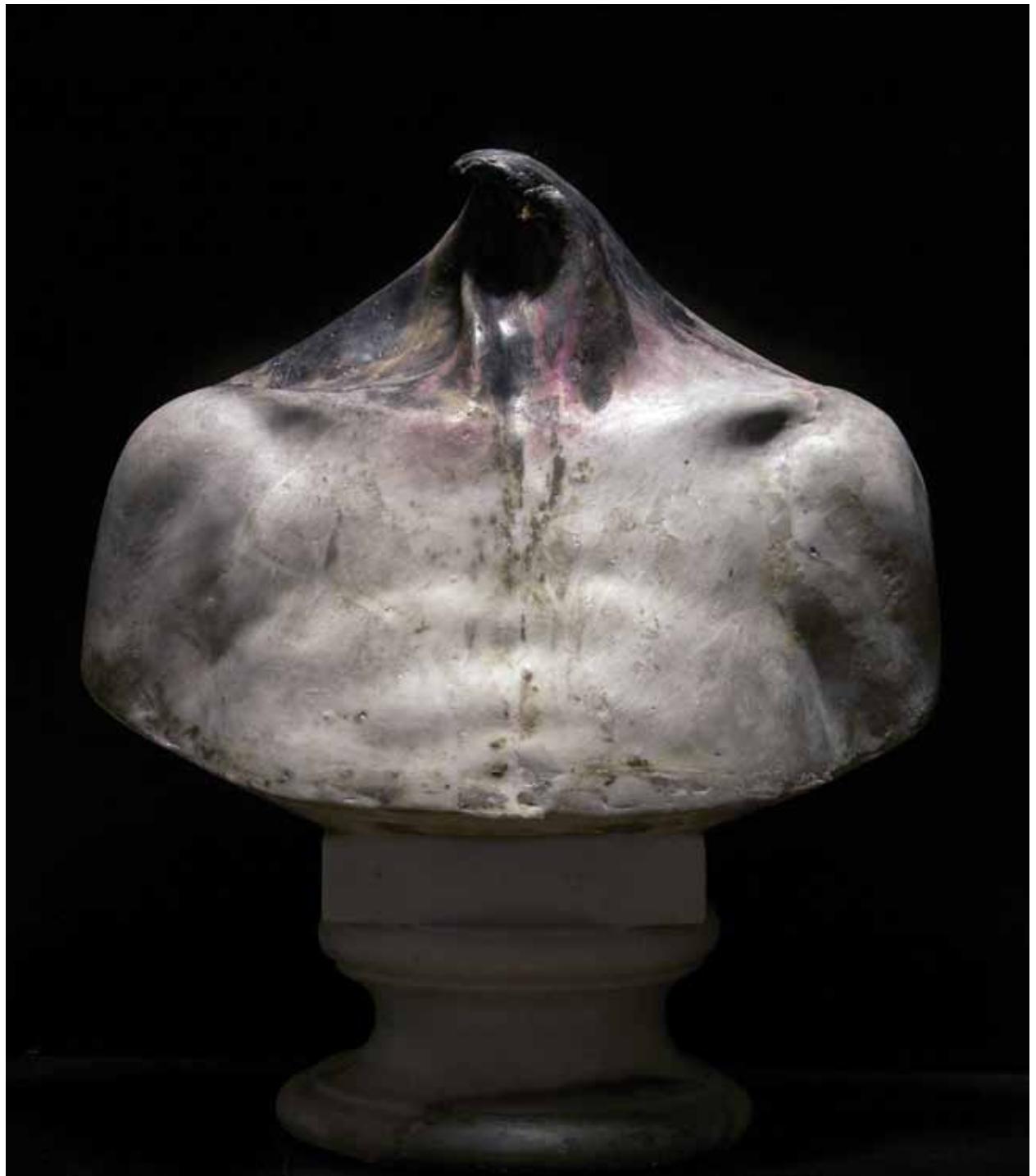
Nicola Samori

Inconnum

2011

Wax, pigment and gesso

49x40x23cm



Nicola Samori

Inconnum

2011

Wax, pigment and gesso

49x40x23cm

reverse view



Nicola Samori
Seer
2011
Wax, pigment and iron
250x50x50 cm







Spazio Visivo

Totem

2011

Wood, material, iron, card, stereo equipment

45x45x90 cm and base height: 110 cm

overleaf

Spazio Visivo

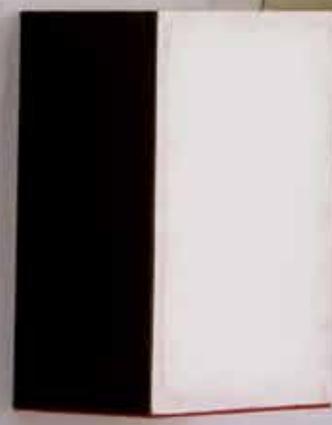
Icona (*Installation*)

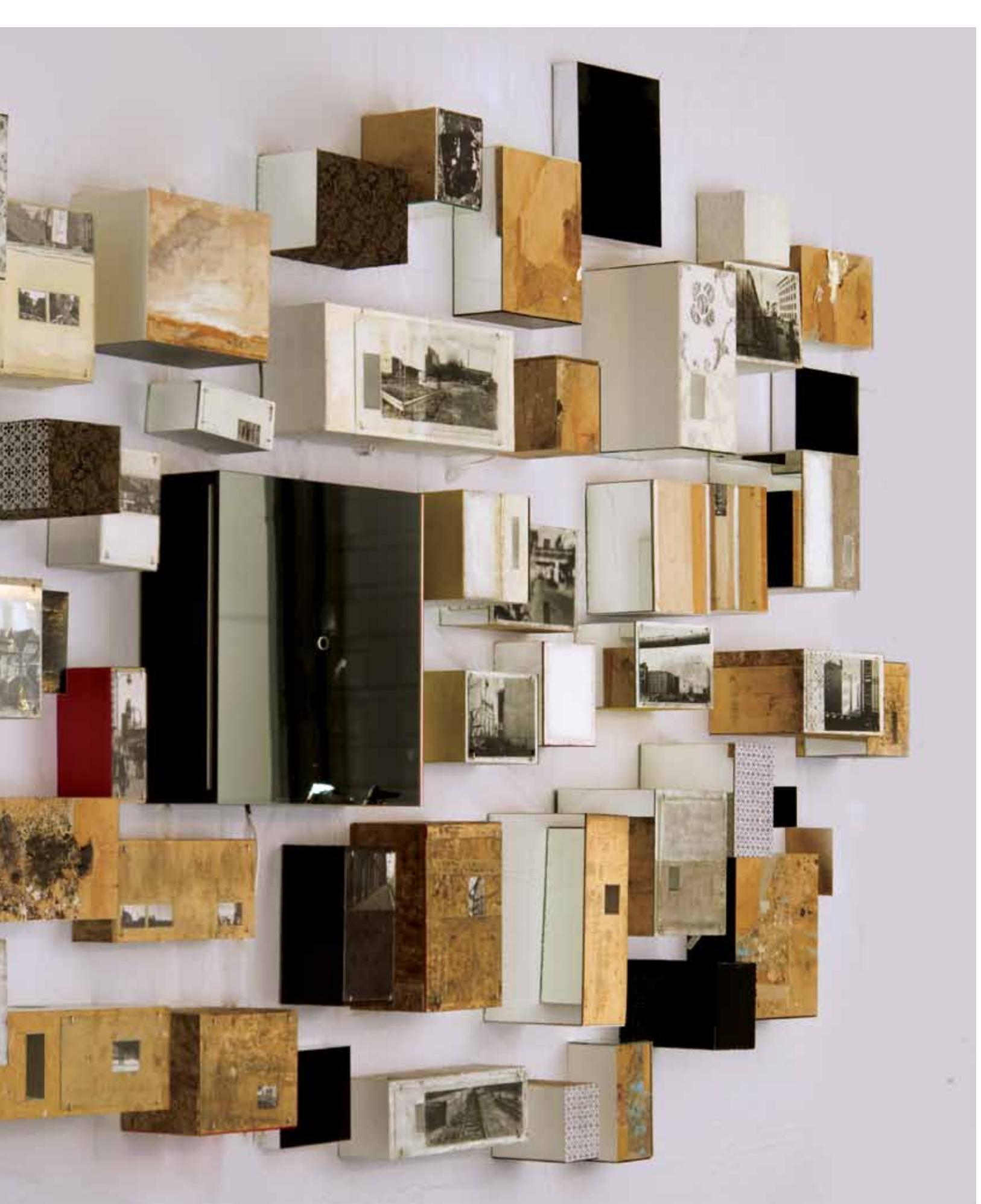
2010

Paper, wood, glass, textile fabric, mixed media, speakers, cd player

Each box from 10x15x5 cm to 50x25x20 cm







Rossana Zaera

The Big House

2011

Natural Oak

Interior: LED Lighting, wire, string, plaster, bandages, paint

147x43x70 cm



detail

Rossana Zaera

The Big House

2011

Natural Oak

Interior: LED Lighting, wire, string, plaster, bandages, paint

147x43x70 cm



Rossana Zaera
The Crack
2005-2009
Edge, filler, natural fibre, wood and crystal
21x27x27 cm



Rossana Zaera

On the tightrope

2009

Iron, cord and natural fibre

42x97x15 cm



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