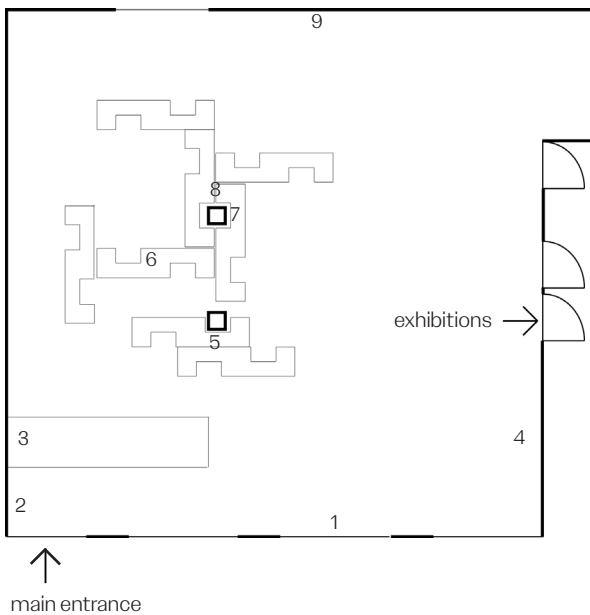


# GROUND FLOOR



1- Eliza Douglas  
I Am the Horse you Should Bet On (G), 2017  
oil on canvas  
170 x 170 x 3 cm  
unique



2 - Aaron Flint Jamison  
GIT, 2018  
oak frame and carbon ink prints  
30,5 x 37,5 x 4,4 cm  
unique



3 - Jean-Luc Verna  
Vase Misère (#1), 2013  
Stoneware, enamel, paint  
48 x 29 x 44 cm  
unique / in a series



4 - Sturtevant  
Sturtevant Duchamp Wanted, 1991  
offset print mounted on black cardboard, frame  
41,5 x 34,5 x 3,5 cm  
nn/nn



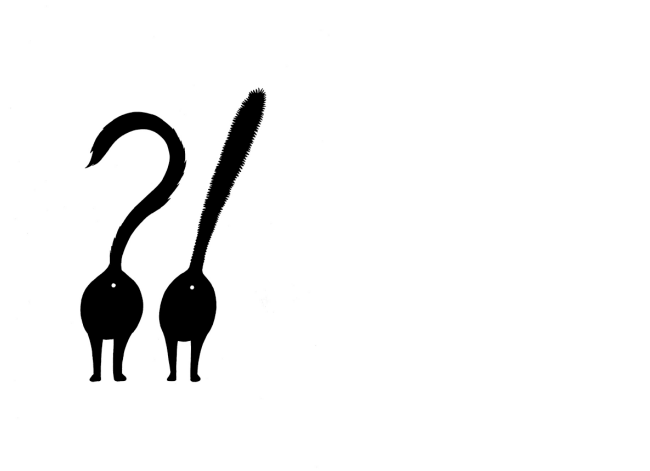
5 - Michel Houellebecq  
Pelage d'hiver,  
print on paper (2019), signed, frame  
31,2 x 22,6 cm  
nn/nn



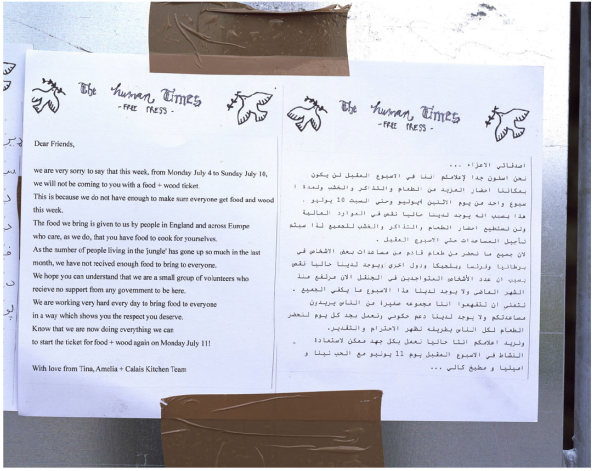
6 - Aaron Flint Jamison  
{{Reflist}}, 2016  
10 wooden tables, plugs, cables, screens, wheels  
variables  
unique/- +



7 - Sturtevant  
Krazy Kat, 1986  
ink and graphite pencil on paper  
52,6 x 62,6 cm  
unique

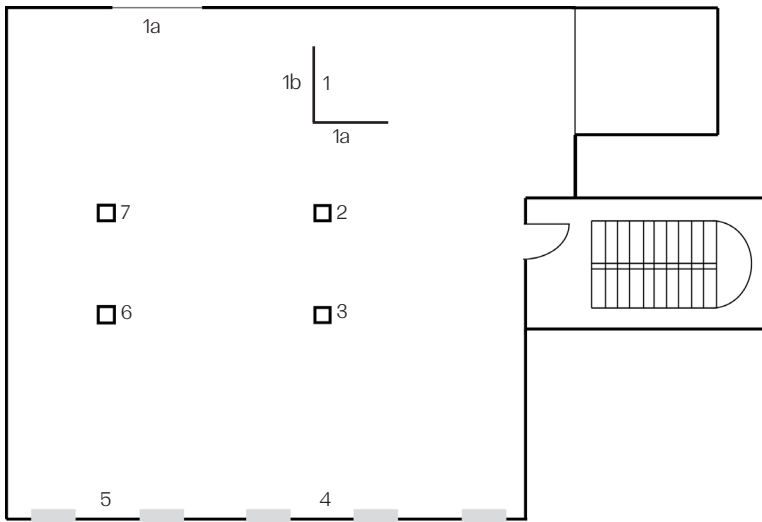


8 - Mrzyk & Moriceau  
Sans Titre, 2015  
ink on paper  
31 x 22 cm  
unique



9 - Bruno Serralongue  
Dear Friends, «bidonville d'Etat» pour migrants, Calais, 07 juillet 2016,  
2016  
Inkjet print on Canson Baryta Photographique paper, mounted on  
Aluminium, Plexiglas box  
126 x 157 cm  
Edition of 5 + 2 AP

# FIRST FLOOR



1 - Sturtevant  
Ça va aller, 1998  
sports net, Adidas soccer ball , audio CD (La Doublure) , VHS video, slide, black and white photograph (Blues Brothers, card)  
ca. 110 x 23 x 30 cm  
Edition of 8 + 4 AP



1a - Sturtevant  
Ça va aller, 1998  
curtain : 36 color laserprints on cardboard, chainette. Framed original collage from 1997 (date and signature)  
260 x 260 cm - frame 40 x 44,5 cm  
unique



1b - Sturtevant  
Ça va aller (Blue Brothers), 1998  
framed Baryta photograph, signature, stamp and date on mat and print.  
43 x 42,5 cm  
Edition of 8 + 1 AP



2 - Sturtevant  
Final Articulation of Origins, 1999  
video, sound  
1' 42", variable dimensions  
Edition of 5 + 2 AP





3 - Sturtevant  
Shifting Mental Structures Millionaire / Money, 2000  
video, sound  
4'02", variable dimensions  
Edition of 5 + 2ap



4 - Sturtevant  
The Greening Of America, 2000  
video, no sound  
2'04", variable dimensions  
Edition of 5 + 2 AP



5 - Sturtevant  
I Love Arlette, 2002  
video, sound  
2'11", variable dimensions  
Edition of 5 + 2 AP



6 - Sturtevant  
Cut & Run Porn Productions Chick Things, 2006  
video, no sound  
39 secondes, variable dimensions  
Edition of 5 + 2 AP



7 - Sturtevant  
Cut & Run Porn Productions, 2006  
video, sound  
48 secondes, variable dimensions  
Edition of 5 + 2 AP

# STURTEVANT

ça va aller

Exhibition from January 12 to March 14, 2020  
Opening on January 12, 12PM - 6PM

43, rue de la Commune de Paris 93230 Romainville



Sturtevant, *Shifting Mental Structures Millionaire / Money*, 2000

1998

ça va aller (it will be ok) (June 5 – July 25, 1998) is a key exhibition in Sturtevant's work. It takes place at the same time than the Football World Cup (June 10 – July 12, 1998), whose finale in Paris sees the French team victorious. In an almost religious fervor the whole country celebrates «Les Bleus» led by Zidane. This sport, which is also known for the violence of its hooligans and the indecent amounts paid on the players' transfers, is a good example of the pornography of the world that Sturtevant points out in her work.

For the first time, she works with images from television : commercials, interviews with Zidane... Projections, videos, a techno soundtrack composed by DJ La Doublure (Michael Amzalag, one of the M from the famous duet MM Paris), the installation integrates a drawing contest for the neighborhood's young inhabitants, a prize being awarded to them by a jury composed by professionals from the contemporary art world: Bernard Blistène, Michel Bourrel, Nicolas Bourriaud and Jean-Yves Jouannais, led by the artist, all disguised as clones of the Blues Brothers treating very seriously their roles in this crazy and creaky farce...

Ça va aller went on to become the signature of the artist's first videos, before the switch to Cut & Run Porn Productions in 2006 ...

2020

The two Zidane films will be shown back to back at the entrance to the exhibition at Air de Paris.

Next come six works planned for six flat screens scattered around a single room. That way the hubbub of the images will be accentuated by the hubbub of sound.

Three of these videos «stammer» images from American television game shows and commercials, and point up the power of the dollar (whence the witty title *The Greening of America*).

The other three are very brief loops featuring soft toys and ridiculous little mechanical animals, edgy and garishly coloured. *I Love Arlette*, without doubt the most winsome and joyful of these works is a double-edged tribute to Arlette Laguiller, who got 5.72% of the vote at the French presidential election in 2007.

Each of these works – like their simultaneous presentation – offers a near-nauseating portrait of the mindless products of the entertainment industry and their derivatives. The slogan-like titles of the works and the name of the artist or the production house are overlaid like brands on the same plane as the images: the credits and the works intermingle seamlessly.

The exhibition comes with an intro by Elisa Schaar and tributes by Muzzey, Bruce Hainley, Anne Dressen and Stéphanie Moisdon.

--

Sturtevant (1924, Lakewood, Ohio – 2014, Paris) was awarded the Golden Lion for lifetime achievement at the 54th Venice Biennale in 2011, and her pioneering work has been featured in numerous exhibitions, including at The Abertina Museum, Wien (2015); Hamburger Bahnhof Museum für Gegenwart, Berlin (2015); The Museum of Modern Art, New York (2014); Serpentine Galleries, London (2013); Kunsthalle, Zurich (2012); Moderna Museet, Stockholm (2012); Musée d'Art Moderne de la Ville de Paris (2010) and the Museum für Moderne Kunst, Frankfurt am Main (2004 and 2014).

AIR DE PARIS

A resolute force from the moment she first appeared on the scene, Sturtevant was always stirring things up. If her repetitions of works by artist peers conceptually strike viewers like a brick thrown against the head, the recent videos are no less trouble. In these videos, short scenes of extreme examples from the realms of consumer and entertainment cultures, such as beauty, food, porn, and sports, are collaged and montaged to produce a noisy, restless state of agitation, confusion, and movement back and forth, without it ever being clear what started off this big brouhaha in the first place.

Ranging from footage taped from television game shows and commercials in early examples, such as *The Final Articulation of Origins* (1999), *The Greening of America* (2000), and *Shifting Mental Structures (Millionaire/Money)* (2000), to filmed material like the variously animated plush toys in *I Love Arlette* (2002), *Cut and Run Porn Productions* (2006), and *Cut and Run Porn Productions (Chick Things)* (2006), all videos are fastidiously compiled, edited, and trimmed. Quick alternations between repetition and reversal, similarity and difference, real and fake, beginning and ending create a dizzying sequence of images that's impossible to get one's head around, not entirely unlike the unsettling experience of a Warhol signed "STURTEVANT".

Counting more than thirty items, the videos constitute a significant body of work, which debuted at Air de Paris in 1998 with an exhibition entitled "Ça va aller" that also lent its name to Sturtevant and collaborator L. Muzzey's production company. While entailing a shift in form and medium that allowed time and movement, as well as sound and light, to enter into the work, by Sturtevant's own account, the videos still dealt with similar concerns that preoccupied her in making the repetitions, but that became ever more urgent under conditions of cybernetics and the digital, namely "to push out the fault lines and the falsity of current thought structures, to display the impediments and brutality inherent in our obsessive desire for appearance and immediacy" (2004).

Incoherent cuts and abrupt shifts within individual videos and across different ones when installed in the same space produce a perceptual play that, rather than reveal anything as to what lies behind the immediately available surfaces, raises more fundamental questions about the relation between appearance and reality. In the age of fake news and digital manipulation, works like *The Greening of America* and *I Love Arlette* could not be timelier, even with their conspicuously low-tech qualities of grainy images and puppet theatre. But what is darkly serious matter, rather than presented as stern warning or dry theory, in Sturtevant's work still makes for excitingly good fun – what with the oinking, tail-swishing electronic toy piglet tumbling off a table-top in *Cut and Run Porn Productions*. With its life-affirming energy and humour, her work offers viewers a kind of solace even as it has them stare straight into the contemporary abyss.

LOREN MUZZEY

I don't know ask Elaine



# BRUCE HAINLEY & GABRIEL MADAN

"Ça va aller": Genius Annotations-Adjacent

Bruce Hainley: Flo told me that the project is "to increase the brouhaha of the images with the brouhaha of the sound."

Gabriel Madan: I was just thinking about what brouhaha would take place at a soccer match, I've never been to one but am remembering the vuvuzelas from the South Africa World Cup and the creative chants/jeering I've heard in the past. Maybe we should go see a match?

BH: I used to work out at a gym where the US fútbol team trained in the winter. It was very hard to concentrate, i.e., their bodies and exuberance. A rumor that circulated in the 1980s, when I was a teen: Adidas was an acronym for All Day I Dream About Sex. Sturt's show ran concurrently to the World Cup. Brouhaha. Razzle-dazzle. Brutal truth. These are her fundamentals, the charge of her work, electric. Vuvuzelas of thinking. Syncopating commercials and infotainment to synth beats she produced antiviral consequences, a vaccine that used the infecting agent (greed, hate, stupidity, i.e., the drumbeats of capital) against itself--but, as medicinenet informs me, "viruses replicate (make copies of themselves) by hijacking the machinery of the cell they infect, so it is difficult to kill the virus without killing the cell."

GM: I also had that brouhaha on this morning while trying to put my ski boots on. Need to go to A1 Foot Massage where the masseurs only tell you "no pain, no gain" as they squeeze and pound and beat your already beat feet and laugh in your face while you wince and moan in pain. It feels so good! Erotic humiliation.

"Don't you feel squashed?" - Left Adidas export box



BH: Branding hurts. Contemporary existence--some days I'm not sure it rises to the level of life--has been fracked by brands, datamined (for which the best image is mountaintop-removal mining, leaving environmental devastation, nothing but psychic slurry and ash for whatever remains of some notion of an interior) into obliteration. Unless one is a brand one isn't alive. Isn't that the tag line of Keeping Up with the Kardashians? Let me tik-tok this elsewhere. Sturtevant double-troubles it all: "La victoire est en nous." Victory's only possible by assembling a team, an "us," to find thinking "within." Not beholden to the "ad" built into Ad-idas, no one has to wear Adidas trainers to do the work needed, although some might wish to.

GM:



Contemporary existence is Keeping Up with the Best Memes. Sturtevant: MEMES. For something to become a meme, it must be replicable. For something to become a meme it must spread fairly quickly in order to take hold within a culture. It's viral. Memes have to have longevity, or staying power. Is there a meme-vaccine? If something spreads but doesn't take hold in a culture as a practice or an ongoing reference point, then it ceases to exist. In biological terms, it goes extinct. Let's get sick. Going viral. A company's marketing team's wet dream.

A few of Forbes rules for corporate brand meme-ing:

Be a native. Make sure a digital native is writing and sharing memes from your brand so the lingo is on point. If you don't, the audience will immediately pick up that you're

trying hard to be cool, and it will hurt your brand.

Be relatable. It's guaranteed that only a sliver of the population will understand your meme. Don't try to create a meme that appeals to everyone. Know your target audience and cater to their interests instead.

BH: How big a soccer fan or how old do you have to be to remember who Zidane is? His fame, like Sturtevant's, is before memes. He headbutts his way out of his last game and into history in 2006—a gif before gifs. I like that the Zidane video calls forth an audience, a team Adidas wished to target-market: skaters, punks, squads of black, white, and Arab teens. The first Adidas ad Sturtevant puts into play, reactive, reactivating, relatable, shows the cloning of the 1998 French World Cup team—Black, Blanc, Beur—to play against themselves. Who wins?

GM: I like that this target-market (Street Punks - Vince Staples) is most likely wearing the Adidas Superstar. "In the 80s a huge turn of events happened around the Adidas Superstar that not only catapulted the shoe into greatness but also laid the foundations for Adidas to become a world leader in street fashion and extend its popularity beyond just sportswear.

Run-D.M.C. were pivotal in this transition. The rap group out of Queens started wearing the shoe on the street and at concerts. It wasn't long before the Superstar was embraced into HipHop and urban culture. The bigger Run-D.M.C. became the bigger the Adidas Superstar sneaker became and the trend was soon spread globally."

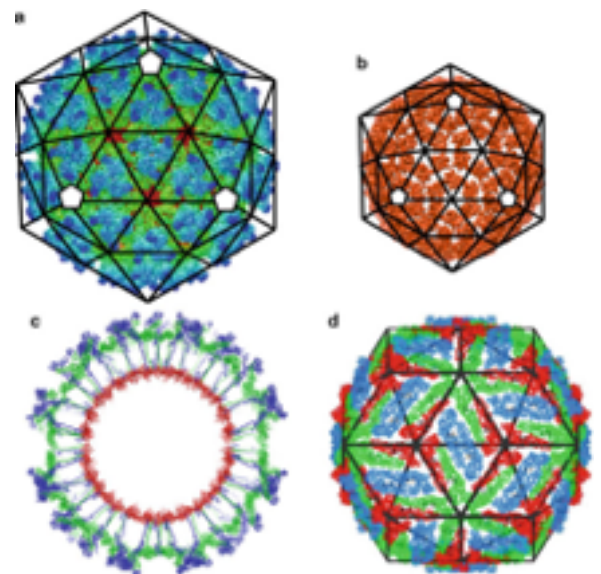
Superstar, Kareem Abdul-Jabbar's favorite shoe. Superstar, rapped about in "My Adidas" by Run-D.M.C.

Kim Kardashian, Superstar (2007)

"I like being squeezed." - Right Adidas export box

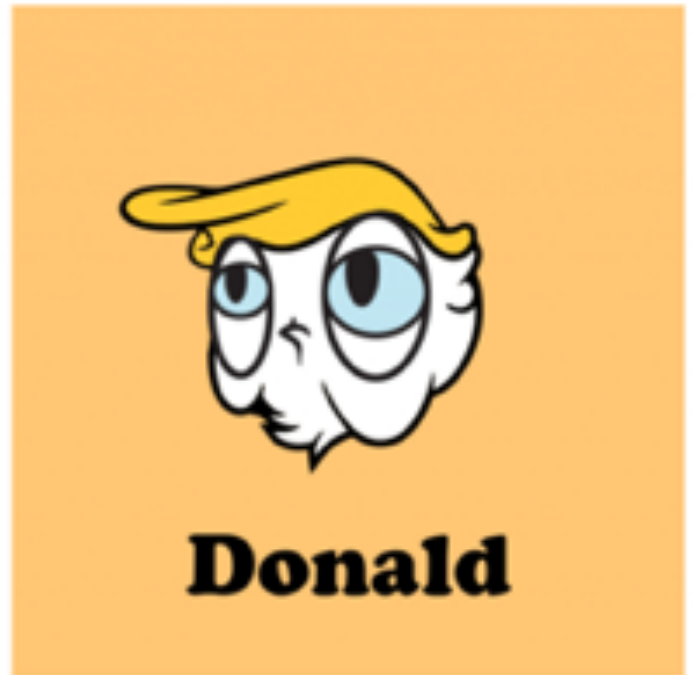
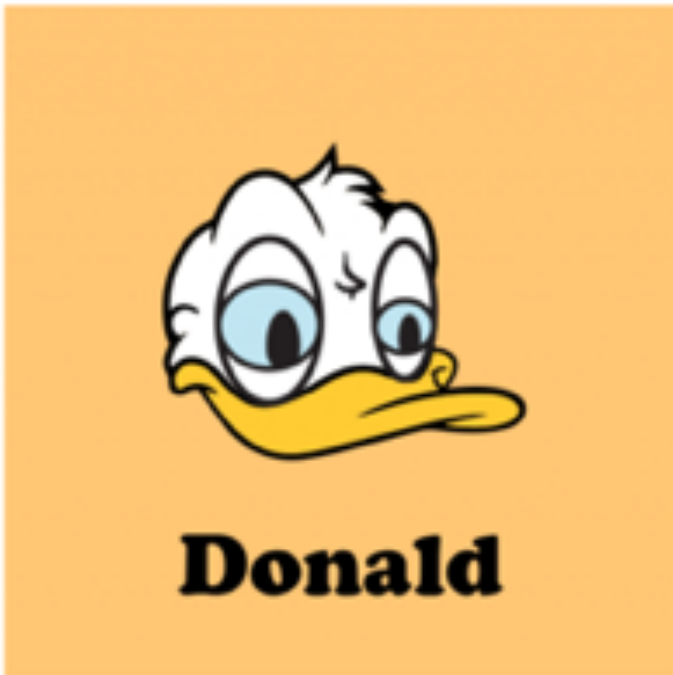


The soccer cell, an admittedly stupid Google search for inspo brings me to multiple Prezi presentations on how the structure of a cell mirrors that of a soccer team. The endoplasmic reticulum is like the soccer assistants because ER produces important products and serves as a delivery system (Adidas' 1998 World Cup Volunteer Mission) The Golgi Apparatus packages proteins and transports lipids around the cell, which is also like the... '98 WC volunteers' bag that carries all their sweet sweet Adidas schwag.



BH: So the structure of the cell mirrors the inside of a soccer ball—a ball that looks like it could have been designed by Margiela (rapped about by Kanye in “Niggas in Paris”). Boys and their balls. Skater punks and their kicks. Toy piglets and chicks. The tuba-ish walk-of-baby-elephants intro to DJ La Doublure’s music. Somehow this all makes me want to jump-cut: Sturtevant loved the rinky-dink, wind-up, dime (now dollar) store aspect of America. Basically, we’re carnies. At best.

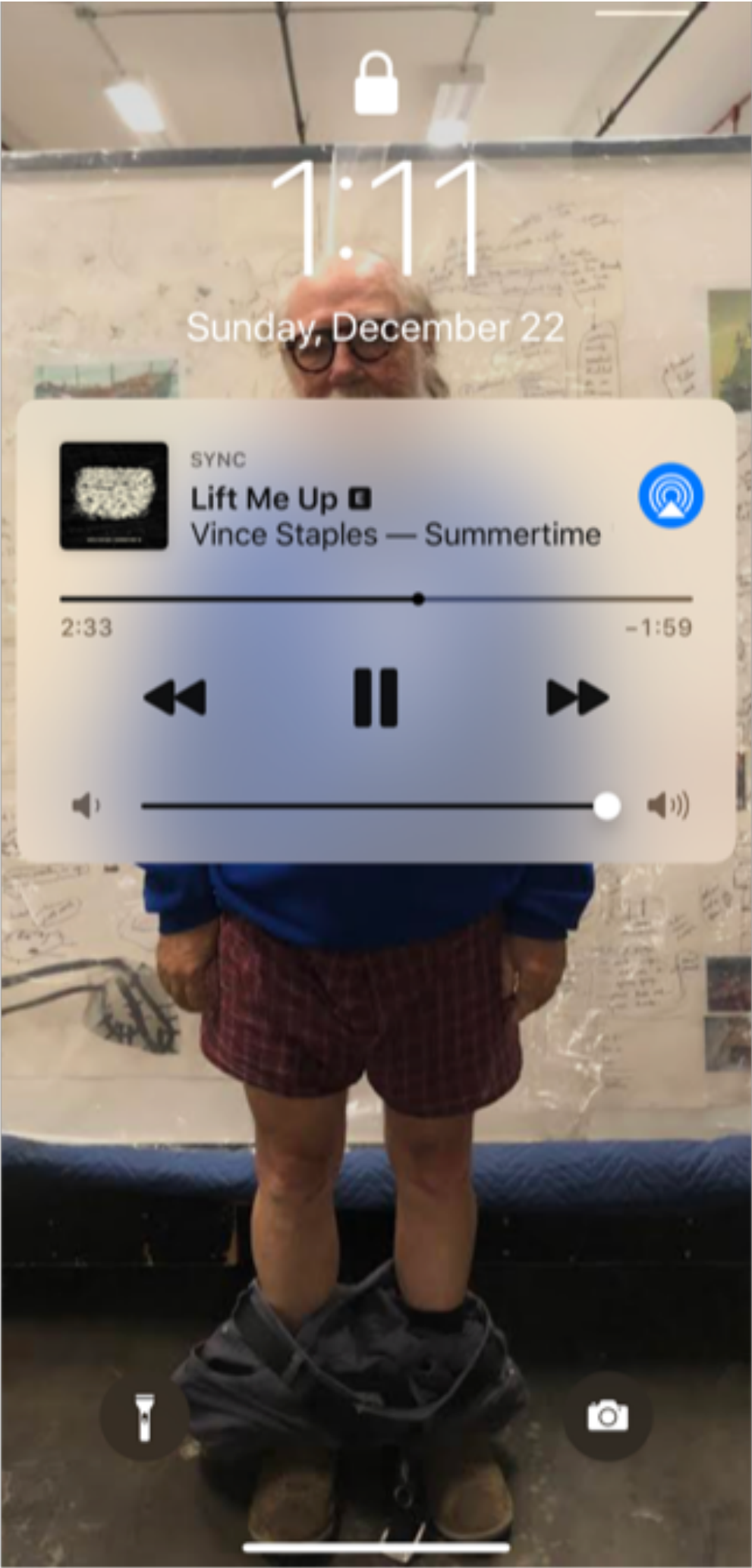
GM: A chick’s not far from a duck and as Denzel Curry raps in his cover of Rage Against the Machine’s “Bulls on Parade”, a cover that strong-arms and stampedes the original version, Donald Trump Donald Duck / What the fuck is the difference?



Denzel Curry “Bulls on Parade” cover: <https://youtu.be/ZY4ywyFXdik>

(12/22/19 1:11pm) As I’m leaving the Burbank IKEA, talk about a carnival, Vince Staples’ “Lift Me Up” comes up on my Apple Music Favorites Mix. I do a quick screen grab as I hear Vince directly responding to Kanye and Jay-Z. Need to remember these lyrics.





"Was standin' on this mezzanine in Paris, France / Finna spaz cause most my homies never finna get this chance / All these white folks chanting when I asked 'em where my niggas at?"

Michel Martin: How do you feel about the fact that you have such a large fan base of white people?

Vince Staples: I don't feel any type of way. ... When you perform, when you say that line, you see people start to look at one another. And when they look at one another, they self-assess: "Is he talking about me? Is he talking about him? I love black people, I just kinda like the songs. How dare you judge me for listening to your music" — it forces people to think about themselves, which is a very hard thing to do sometimes.

"What's that jacket, Margiela?" The reference to high-end fashion contrasts dramatically with mentions of drugs and kills. "Margiela" is also a near-homophone of "Magilla", so listeners who don't know about high-end fashion will think Kanye is name-dropping a famous cartoon gorilla to pair with the "going gorillas" line. This demonstrates Kanye's knowledge of both the high-brow and low-brow.

I really love Genius annotations... the rinky-dink group attempt to decipher what the artist really meant when they said, "If you escaped what I've escaped / You'd be in Paris getting fucked up too." Apparently, Jay-Z, Kanye's counterpart in Paris, was talking about Seeing people around him fail to escape from poverty has driven Jay to live a life of debauchery. Another Genius brings up the historical context of 1920's African Americans migrating to France, to escape American racism and become famous overseas. Drop one L in the line "So I ball so hard mothafuckers wanna fine me" and end up at The Bal Nègre.

"So I bal so hard mothafuckers wanna fine me"



08/14/16 branded on the outsole. The exposed soul.  
NIKE / AIR FORCE 1 / COLIN KAEPERNICK X AIR FORCE 1 LOW '07 QS 'TRUE TO 7'  
"Don't let me into my zone / Don't let me into my zone / I'm definitely in my zone

Colin Kaepernick might not be let into his zone in the NFL anymore, but selling out (in only a few minutes) his Nike collab that commemorates the first time he sat during the playing of the national anthem, is a whole new zone. Ça va aller.

BH: Wise men kneeling in their CK (Colin Kaepernick) kicks. Sturtevant closed her show with a Blues Brothers performance. Perhaps our outro should be Louis Armstrong?



<https://www.youtube.com/watch?v=-vDm1lomVHU&feature=youtu.be>

<https://www.youtube.com/watch?v=2LDPUfbXRLM>

# ANNE DRESSEN

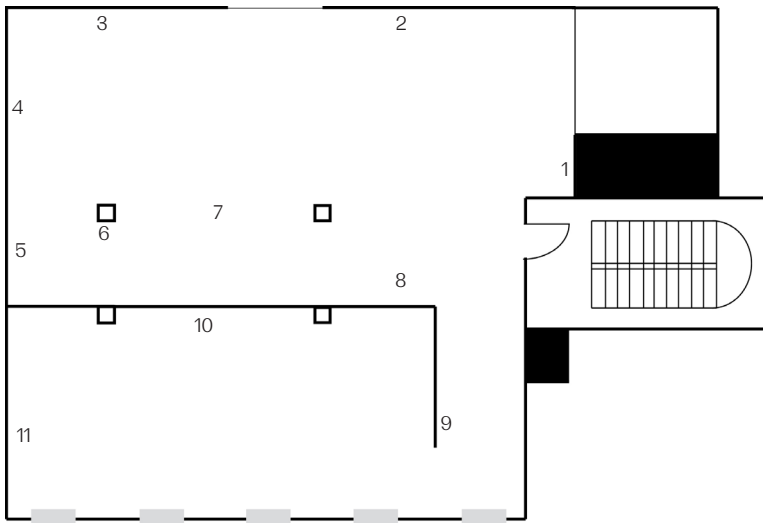
Ça va aller ; surtout si on regarde et si on écoute Sturtevant. La plus visionnaire des artistes que je connaisse ; la plus alerte, la plus drôle et la plus percutante. On ne se lasse pas de voir ses vidéos d'anticipation. Et leurs cut-ups cinglants, leurs boucles débiles et obsédantes. Elles ont beau dater pour certaines d'il y a plus de 20 ans, - avant le coup de boule de Zidane, avant le greenwashing du monde, avant la disparition du PCF (et de la lutte d'Arlette Laguiller), et avant l'apparition de l'autre, le Politically Correct, régressif, moralisant et universel, qui sévit sur tous les réseaux - elles donnent l'impression d'être d'aujourd'hui. Elles nous disent : ne nous trompons pas de cible. La pornographie n'est pas là où on nous dit qu'elle est, mais se prélassse partout ailleurs. Ah ! ça ira, ça ira, ça ira !

# STÉPHANIE MOISDON

Sturtevant est du côté du spectacle, du simulacre, de la machine à produire des images et des signes à répétition, de la cyber machine et du clonage. Comme avec le meilleur de la philosophie, il ne s'agit pas de comprendre son œuvre mais d'éprouver dans la mise en réseau de toutes ces unités, l'acte de penser, ce qui force à penser.



## SECOND FLOOR



1 - Jill Mulleady  
Fight-Or-Flight, 2019  
woodcut print  
150 x 82 cm  
unique



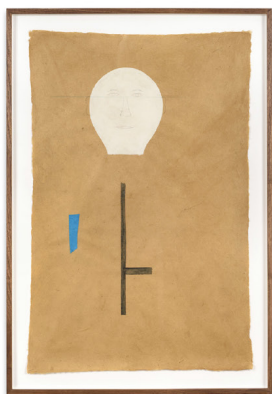
2 - Lin May Saeed  
Dach der Welt / The Liberation of Animals from their Cages X, 2010  
styrofoam, acrylic paint, polyester  
217 x 155 x 48 cm  
unique



3 - Horia Damian  
Untitled, 1976  
lithograph  
70,5 x 101 cm



4 - Lucy Bull  
Claps Jaw, 2019  
Oil on canvas  
84 x 127 x 3 cm  
unique



5 - Rodrigo Hernández  
Working title: J'aime Eva, drawing 3, 2017  
paint and collage on paper, cadre  
77 x 50 cm  
unique



6 - Rodrigo Hernández  
Heva, 2017  
oil color, acrylic, wood, papier-maché  
38 x 31,5 x 10 cm  
unique



7 - Evgeny Antufiev  
Untitled, 2019  
bronze, enamel paint, epoxy, amber  
57 x 47 ø cm  
unique



7 - Evgeny Antufiev  
Untitled, 2017  
wood  
10 x 4 ø cm  
unique



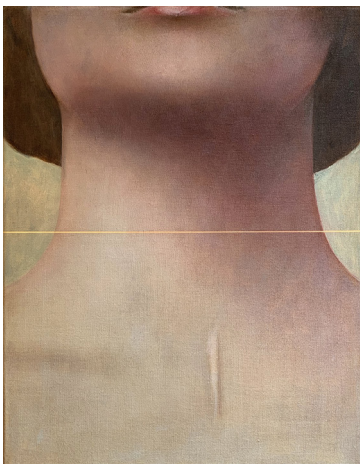
7 - Evgeny Antufiev  
Untitled, 2017  
ceramic, glaze, patina  
36 x 40 x 20 cm  
unique



8 - Horia Damian  
Galaxy 3-I, 1976  
pencil and watercolour on paper  
75,2 x 103,8 cm  
unique



9 - Rodrigo Hernández  
Evá, 2017  
oil color, acrylic, wood, papier-maché  
29 x 19 x 9 cm  
unique



11 - Louise Giovanelli  
Marker III, 2019  
Oil on linen  
47,5 x 36,5 cm  
unique



10 - Lin May Saeed  
Grane, 2013  
screed cardboard, transparent paper, lit up from behind with strip  
lights  
325 x 570 x 50 cm  
unique



# El oro de los tigres

with Evgeny Antufiev, Lucy Bull, Horia Damian, Louise Giovanelli,  
Rodrigo Hernández, Jill Mulleady, Lin May Saeed  
cur. Ana Mendoza Aldana

Exhibition from January 12 to March 14, 2020  
Opening on January 12, 12PM - 6PM

43, rue de la Commune de Paris 93230 Romainville



Lucy Bull, *Cleps Jaw*, 2019

The yellow sun pursues its slow course behind the horizon.

The last amber leaves have carpeted the ground, retaining in their belly the echo of a warmish autumn, ahead of the imminent ashen snow.

Other hints of ochre are stirring, in the form of flowers, trees and yellow shrubs with yellow thorns. You could count the thousands of seeds and acid spores till you lose count, till you lose your mind.

When a fire burns out, still further away, the flames revive. The rumbling of the earth lights up the dusk. The sand in the hourglass has formed its pyramid.

In their cage Borges's golden tigers retrace yet again the path  $\infty$  times taken, obstinately fulfilling their repetitive destiny with frenzied determination.

Maybe their stripes are hiding the divine writing<sup>1</sup>.

Deep in the heart of the threads stretching from grandmother to father, from father to son, the cells multiply their degeneration. The emerald rims of the nebula are already impinging on the retina and the globe is covered with thick fog. Blindness sets in as the pages of the endless library are overlaid with a fine blue dust, and yet the yellow remains, in, scattered constellations.

\*

In the dark times  
Will there also be singing?  
Yes, there will also be singing.  
About the dark times.<sup>2</sup>

\*

Jorge Luis Borges is famous for the density and brevity of his narratives, peopled with mirrors, labyrinths and his vast love of philology. For him time is a spatio-temporal continuum<sup>3</sup>.

Between June and August 1977 Borges (1899–1986) gave a series of talks at the Teatro Coliseo in Buenos Aires. *La Ceguera* (Blindness) was the seventh and last of these talks<sup>4</sup>.

*La Ceguera* begins on a personal note: Borges learned very young that he would go blind. In the talk, as in *El oro de los tigres* (1972)<sup>5</sup>, the poem written some years earlier, he pays tribute to this blindness, describing it not as a slow descent into darkness (as if someone were little by little putting out the lights), but rather as the gradual loss of colour.

1 In *The Writing of the God*, a god of a pre-Columbian civilization has hidden a sacred phrase capable of staving off all the wrongs of the end of the world in the spots of a jaguar.

Jorge Luis Borges, *La escritura del dios*, in *El Aleph*, ed. Emecé, 1949

2 Bertolt Brecht, *Motto*, in *Svendborgdigte*, section II, 1939

3 Time is a river which sweeps me along, but I am the river; it is a tiger which destroys me, but I am the tiger; it is a fire which consumes me, but I am the fire. The world, unfortunately, is real; I, unfortunately, am Borges."

Jorge Luis Borges, *Obras completas*, Emecé, Buenos Aires, 1996. 816 p

4 The conference can be watched in its entirety on Youtube : <https://www.youtube.com/watch?v=LLjd2eo62II>

5 *El oro de los tigres*, ed. Emecé, 1972, 168 p



*Le Rouge et le Noir*, as he says in his talk, are the colours he misses. He is never immersed in total darkness: the world seems to him swathed in a blue and a green that have lost their vividness, and a dirty grey has taken the place of white... Yellow alone has conceded nothing to blindness. Its brightness and sunny radiance remain intact. Thus it becomes a faithful companion, ready to resurface in the writer's happiest memories: contemplation of wild beasts in the zoo, with the gold of their downy skin teasing his child's eye.

Long after these talks, over a year ago, yellow suddenly started popping up everywhere for me too: in the demonstrations that shook France in November 2018, and since then in the equivalents that seemed to be rumbling in other parts of the world, like the aftershocks of a single earthquake. In Algeria, Bolivia, Hong Kong, Lebanon, Chile; in feminist writings of more than a century ago<sup>1</sup>; in the fires consuming chunks of Amazonia, California, Australia; and at the very moment of this writing, in the dead leaves blanketing the footpaths of Paris.

A recurring yellow become embodied, physical hypertext: a revealer of the waves buffeting our reality.

The artists invited to take part in this exhibition have in common a relationship with time going beyond the immediate and the instantaneous. Their work has its roots in the literature and the fables of ancient civilisations, and the archetypal forms they have given rise to. An overlaying of a past and stories converging with our present.

**Evgeny Antufiev (1986, Kyzyl, Russia)** has an innate practice of art. The Russian artist is particularly interested in eternity and in etiological tales (his work is nourished for example by the legends of the nomads of the Touva region in Siberia where he was born) that he reinterprets in his own manner. Often embellished by semi-precious stones, bones or animal's teeth that he collects, Antufiev's sculptures retain the marks of their handmade craft.

**Lucy Bull's (1990, New York)** virtuoso paintings call upon the history of painting and abstract art. The works she produces are hallucinated visions that seem to float between dreams and the digital images produced by artificial intelligence. In her paintings, although mainly abstract, we could almost see flowers blossoming, fish swimming, insects swarming, or tigers lurking ready to ambush us – we almost see them move, we almost hear their wings or fins agitating, we almost anticipate the tearing of their claws.

Romanian artist **Horia Damian (1922, Bucharest – +2012, Paris)** lived and worked most of his life in Paris. His work is mostly interested in simple forms and colors that reflected his interest in cosmic landscapes, stellar architectures and invisible geometries, and the connections between the macro and the microcosmos.

*The Hill* or *La Colline* is one of his main projects as bear witness the quantity of preparatory sketches drawn. *The Hill* both a sculpture and a place, a yellow work of obvious spiritual elevation, was installed in front of the Guggenheim in New York in 1976.

**Louise Giovanelli's (1993, London)** paintings draw inspiration as much from the cinematographic culture than from Renaissance paintings. From canvas to canvas, the same image might appear with some small variations: sometimes the surface of the painting has been scratched, the color altered, almost as if each painting was a different print of one single photograph or if each canvas was a projection of a movie whose film had been damaged by the passing of time. On a single painting can then coexist the snapshot of Elizabeth Taylor's tracheotomy scar and a devotional image of a martyr's beheading.

**Rodrigo Hernández's (1983, Mexico DF)** sculptures, volumes and paintings function as a compendium of meaning. A same idea, a word (its definition, the way it is written) or an image, is explored simultaneously from different angles. The simplest forms can thus embody a plethora of mental associations. Hernández's pieces can be apprehended as a work-word-image-porte-manteau...

Times are dark in **Jill Mulleady's** paintings (1980, Montevideo), where different time periods coexist (their architectures, their characters fashionably dressed, their food, their excesses, their domestic or wild fauna) always in a disturbing manner. In *Fight-Or-Flight* a giant rat rides a horse over a random city: maybe the Four Horsemen of the Apocalypse have a different face than the one we were expecting.

**Lin May Saeed (1973, Würzburg)**, addresses the human-animal relationship and the animal liberation movement. Her works often crafted in Styrofoam – a material that because of its very slow decay will persist longer than wood, iron, marble, and most noble materials generally used in classical sculpture – borrow their aesthetics and vocabulary from ancient civilizations and thousands of years old mythologies, imagining a future where animals and humans now coexist in peace.

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<sup>1</sup> *The Yellow Wallpaper* by Charlotte Perkins Gilman (1892) but I also noticed that the most recurring color in Virginia Woolf's *Mrs. Dalloway* is yellow.