

# *What the Eye Brought Back*



20.09 – 15.11.2025

**P420**

Leonardo Devito  
Majd Abdel Hamid  
Brett Charles Seiler  
Maha Ahmed  
Iva Lulashi  
Bekhbaatar Enkhtur  
Xian Kim  
He Xiangyu  
Hamra Abbas  
Khaled Jarada  
Edgar Calel

*What the Eye Brought Back* brings together the work of eleven artists exhibiting at P420 for the first time. The exhibition originates in travel, in that particular existential condition of the observer moving through the world, a mobile witness gathering signs, images, and presences without the urgency of defining them. It unfolds as a constellation of returned gazes and encounters—with works and with artists—sedimented in the visual and emotional memory of the viewer. Conceived at a distance, *What the Eye Brought Back* is a project shaped by the passing of time, where non-linear bonds persist with lasting solidity.

The selected artists, met over time and across diverse contexts, do not converge around a thematic framework but share a common horizon of sensibility. Their juxtaposition follows the logic of a notebook—an open, organic archive. Each work invites us to consider looking not merely as an optical act but as a mode of thought. In this sense, the exhibition approaches the idea of a mental space where each work is a point of intensity resonating with others, without the need for hierarchy or sequence.

*What the Eye Brought Back* attempts to reconstruct a visual geography made of visions reactivated across distances, of images migrating from one context to another, carrying with them memories, desires, and subtle tensions. It is an exhibition about seeing as a form of memory, listening, and openness, as articulated by Matteo Binci in the accompanying essay:

“Every exhibition is a form of writing and montage. Some unfold as linear narratives, others as visual poems or thematic essays. *What the Eye Brought Back* expands the possibilities of the notebook, the travel diary where notes do not follow a sequential logic but respond to the urgency of a moment, the intensity of an encounter. *What the Eye Brought Back* arises from an intimate and rhizomatic process: the memory of encounters accumulated in recent years by the founders of P420, resurfacing here as fragments of a desiring archive. Édouard Glissant spoke of the ‘right to opacity’ as a condition of relation: what we encounter is never fully transparent but retains its irreducibility. These artists—names once jotted down as private notes—now appear in a constellation of opacities that invite relation rather than decipherment.

“Artists on view: **Hamra Abbas** (1976, Kuwait City, Kuwait – lives and works between Lahore, Pakistan and Boston, USA), **Majd Abdel Hamid** (1988, Damascus, Syria – lives and works between Beirut, Lebanon and Ramallah, Palestine), **Maha Ahmed** (1989, Lahore, Pakistan – lives and works in London, UK), **Bekhbaatar Enkhtur** (1994, Ulaanbaatar, Mongolia – lives and works in Turin, Italy), **Edgar Calel** (1987, Chi Xot, Guatemala – lives and works in Chi Xot, Guatemala), **Leonardo Devito** (1997, Florence, Italy – lives and works in Turin, Italy), **He Xiangyu** (1986, Kuandian, China – lives and works between Milan, Italy and Beijing, China), **Khaled Jarada** (1996, Gaza City, Palestine – lives and works in Paris, France), **Xian Kim** (1992, Seoul, South Korea – lives and works in Seoul, South Korea), **Iva Lulashi** (1988, Tirana, Albania – lives and works in Milan, Italy), **Brett Charles Seiler** (1994, Harare, Zimbabwe – lives and works between Cape Town, South Africa and Leipzig, Germany).





*What the Eye Brought Back*, Installation view, 2025, P420, Bologna, IT



## Text by Matteo Binci

Every exhibition is a form of writing and montage. Some take on the guise of linear narratives, others are like visual poems or essays on a theme. *What the Eye Brought Back* expands the possibilities of the notebook, a record of a journey in which the notes do not obey a sequential logic, but respond to the urgency of the moment, the intensity of an encounter. *What the Eye Brought Back* stems from a personal and rhizomatic process: the memory of interactions layered over the years by the founders of P420, which resurface in this exhibition as fragments of an archive of desire. Edouard Glissant spoke of the “right to opacity” as a condition of relation: what we come across is never fully transparent, but conserves its immovability. These artists, names gathered as private notes, now present themselves in a constellation of opacities that urges relation rather than deciphering.

The title of the exhibition links back to a simple, radical gesture: to bring back with the eye not a copy of the real, but what has touched us in that reality. The imagine is always a “survival,” something that returns from another time and place to open up new possibilities of thought. Looking is therefore an act of return: what we see is not limited to the present of the experience, but takes on an after, a memory that is never definitive. The show constructs itself by starting from these survivals: each work is a note that flashes, a fragment that resists, a promise of relation.

The rhizomatic geography takes form through the works, which do not simply thematize memories and rituals, but summon them as active presences, translating them into languages of investigation of the present, through the prism of spirituality, cosmology, history and myth. The sculptures by **Bekhbaatar Enkhtur** shape fragile images of zoomorphic figures drawn from myths and from Mongolian traditions, revealing the permeability of time and matter. **Edgar Calel** intertwines Guatemalan Mayan-Kaqchikel culture and natural materials, coming to terms with the dynamics of power and assigning value to native beliefs and customs in an anti-colonial approach. The practice of **Majd Abdel Hamid**, built on slow, repetitive embroidery, becomes a memory of trauma and a gesture of resistance, countering the accelerated time of the present with the discreet force of manual labor. The miniatures of **Maha Ahmed** evoke suspended worlds inhabited by hybrid, fragile creatures, balanced between wonder and extraneousness. **Khaled Jarada** explores the complexity of Palestinian memory through visual narratives that waver between autobiography and collective history. The inner gardens of **Hamra Abbas** mix Islamic heritage and the forms of everyday life, creating places in which meditation and sensory experience coincide. Following the trajectories of

the notebooks, the works center on questions about material and body, transforming them into fields of critical, affective and sensorial resonance. The material never appears as a neutral factor, but as a porous surface that retains memory and potential, while the body becomes a space of conflict and desire, a political and emotional device. **Xian Kim** reconstructs everyday objects and figures that are reduced to their essence, deprived of weight and complexity to the point of transforming them into suspended plastic visions that evoke an ideal state of emptiness. In the works of **He Xiangyu** urban matter becomes the metaphor of social and temporal stratifications. Sculptures and gathered objects – from the steel heart to the glass fragments found in Berlin – intertwine memory and power, transforming the fabric of the city into an unfinished narrative made of layers, reflections and resonances that demand to be continuously reactivated by the gaze. In the painting of **Iva Lulashi**, which feeds on archival materials and intimate memories, time is suspended between past and present, generating dense, sensual and ambiguous atmospheres. **Leonardo Devito** stages an enigmatic repertoire of suspended figures and gestures, where irony coexists with tragedy in a pictorial theater that shifts between art history and personal visions. **Brett Seiler** depicts vulnerable bodies and intimate relationships, subverting patriarchal codes and creating visual spaces in which desire and fragility become language.

If the journey is the temporal experience of a body that crosses space, *What the Eye Brought Back* is its distilled recollection: a set of traces reassembled in the space of the gallery, which cease to be private notes and become collective genealogy. Each work is a return that does not coincide with the origin, but with its ability to generate new relations, to activate geographies of the imagination and to transform the gaze into a gesture of listening. Observing thus becomes a political and poetic act, capable of transforming individual memory into a common ground, bringing out the opacities of the real unexpected possibility of thought and presence.



*What the Eye Brought Back*, Installation view, 2025, P420, Bologna, IT



# Leonardo Devito

Leonardo Devito's creative process takes inspirations from Renaissance elements with an underground and experimental twist. He begins with an image that evolves unpredictably during painting, creating a unique narrative. Avoiding iconic and monolithic tensions, Devito often emphasizes childhood in his paintings as a means of thematic purification, constructing a personal imagery unconstrained by research. The artist also explores three-dimensionality through bas-relief, mediating between two- and three-dimensional dimensions.

Recent solo exhibitions include: Hauser & Wirth in collaboration with Ciaccia Levi, Paris (2025); *Al letto con mille pensieri*, Acappella, Naples (2025); *Candide*, with Domenico Gnoli, Drawing Week Milan, Ciaccia Levi, Milan (2024); *Teatrino*, Ciaccia Levi, Paris (2024); The Artist Room, London (2024); *My favourite things*, Galleria Acappella, Naples (2023); *Piccolo testamento*, The Artist Room, London (2023); *Ghost dance*, Osservatorio Futura, Turin (2023); Era Gallery, Milan (2022); *I giorni e l'infante*, B.east gallery, Florence (2021); *Palazzo dei Pittori*, Academy of Fine Arts of Florence, Florence (2018).

Selected group exhibitions include: *Last Night I Dreamt of Manderley*, Alison Jacques, London (2025); *Intimate Tales*, Monica De Cardenas, Milan (2025); *X Collection 202: Portrait of a Man*, X Museum, Beijing (2024); *After Reminiscence*, Cassina Projects, Milan (2024); *Haunted Garden*, curated by Leonardo Devito, The Artist Room, London (2024); *Benim adim gravür*, Port Art Gallery, Ankara (2023); Exhibition finalists, Premio Compat XIII ed., Museo G. Fattori, Livorno (2022); *Unity Wanted Volume 2*, Street Levels Gallery, Florence (2021); XI Biennale d'Incisione, Mac, Monsummano Terme (2019).



**Leonardo Devito**

*Ritratto*

2025

oil and acrylic on canvas

100 × 140 cm

unique work





other views



*Devito's works intend to restore his deep and solitary bond with them, carefully observed and preserved over time. In fact, the painting and the bas-relief never convey casual atmospheres, on the contrary they show scenarios which have deep and distant roots, linked to his personal history or to imaginaries in which he feels a part, sometimes taken from literature or from ancient, medieval and renaissance (...)*

*Devito's ultimate intent is not to create finished narratives, on the contrary, it is to allow the observer to complete the reading of the work through one's own position of vision which, articulated and complex, awakens distant memories and sensations.*

Laura Di Teodoro



side view

# Majd Abdel Hamid

Majd Abdel Hamid (1988, Damascus, Syria – lives and works between Beirut, Lebanon, and Ramallah, Palestine) develops an artistic practice rooted in the slow, repetitive, and performative gesture of embroidery, set against the hyper-accelerated production of digital images. Moving across video, installation, drawing, and sculpture, his work explores themes of national identity and trauma, drawing on a tradition in which embroidery has long been both a personal form of expression and a symbol of cultural resistance. Abdel Hamid transforms this craft-based language into a critical tool for interrogating Middle Eastern political history, borders, collective memory, and personal experiences of grief and resilience. The meticulous act of stitching becomes, in his practice, an act of therapy, deceleration, and silent resistance in the face of geopolitical chaos and the traumas of history.

Abdel Hamid's solo exhibitions have been presented at Kunsthalle St. Gallen, Switzerland (2025); Cell Projects, London, United Kingdom (2025); Signal, Malmö, Sweden (2024); and Fondation d'Entreprise Hermès, Brussels, Belgium (2021). His work has also been featured in numerous group exhibitions, including Biennale de Lyon, Lyon, France (2024); Phenomenon, Anafi, Greece (2024); La Biennale di Venezia, Venice, Italy (2024); Palais de Tokyo, Paris, France (2024); Prix Reiffers Art Initiatives, Paris, France (2024); Art Explora, Photograph Pavillion (2024); Hirafen, Tunis, Tunisia (2023); Kyiv Biennial, Vienna, Austria (2023); Sharjah Art Museum, Sharjah, United Arab Emirates (2022); S.M.A.K., Ghent, Belgium (2022); Frac Franche-Comté, Besançon, France (2022); Cité Internationale des Arts, Paris, France (2021); Ruya Maps, Venice, Italy (2019); Beirut Art Center, Beirut, Lebanon (2019); Krognoshuset, Lund, Sweden (2016); Instituto Valenciano de Arte Moderno, Valencia, Spain (2018); and Halil Saakini Cultural Center, Ramallah, Palestine (2018).

His work is held in international public collections including: Centre Pompidou, Musée d'Art Moderne, Paris, France; The Stockholm County Council, Stockholm, Sweden; S.M.A.K., Ghent, Belgium; Barjeel Art Foundation, Sharjah, United Arab Emirates; Kadist Art Foundation, Paris, France; Frac Franche-Comté, Besançon, France; CNAP – Collection Nationale, Paris, France; Kunstmuseum Liechtenstein, Vaduz, Liechtenstein; and the Saradar Collection, Beirut, Lebanon.





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In the works of the series *800 Meters (How Long Was the Thread)*, created after the August 4, 2020, Beirut port explosion, embroidery becomes a direct reference to the physical sutures endured by the victims and to the attempt to mend a collective wound. The irrepressible need to repeat a gesture in response to an unspoken anguish is central to the practice. This automatism resolves nothing and constitutes a form of anxiety in itself.

*A recent sketch, 800 meters, refers to the countless stitches performed in people after the August 4, 2020 explosion at the port of Beirut, which mutilated a city and population already devastated by the summer 2019 crisis and the years of corruption that preceded it. Wounded, his head stitched up and still in shock, Majd Abdel Hamid interrupted the white rectangle he was working on and set about three more embroideries before finishing it, his wrist swollen. The irrepressible need to repeat a gesture in response to an unspoken anguish is all about compulsion – the unstoppable need to repeat a gesture. This automatism solves nothing and constitutes in its turn a form of anxiety. An operation of filling up time, the compulsion transposed into an artistic gesture builds an object all the more charged with meaning that it delivers no explicit message - there is no enunciation regarding its mechanism, which is a trauma.*

Marie Muracciole



**Majd Abdel Hamid**

*How long was the thread*

2020-2021

cotton thread on fabric

38 × 18 cm

unique work









side view



**Majd Abdel Hamid**

*Son this is a waste of time*

2024

cotton thread on fabric

7 × 6,5 cm

unique work





side view

*Son, this is a waste of time* originated in 2015, when the artist attempted to commission an embroidery from a woman, asking her to work with white thread on fabric. She refused, remarking: “*Son, this is a waste of time.*”

*Precisely the artist's practice manifests a slow, concentrated and repetitive time, a time that today's all-powerful productivity injunction would call wasted. A laborious and fragile work process that is as important as its result. This need for reinvention in the face of bankruptcy or failure also concerns the motifs of modern Western art. His reappropriation of Malevich's 'White Square' in embroidery, for example, allows him to reinvest this canonical motif with social and political concerns, which have been progressively erased by its institutionalization even though they were inscribed in the intentions of the Russian painter. Using only white, he decolors the levels of representation, questioning the relationship between work and visual value. The works focus more on the repetitive gesture of the needle and the repetitive process of stitch on stitch. He will spend hundreds of hours there, laborious and dreamy during which he discovers the reflexive dimension of this manual practice which allows him to adopt the good tempo, the good distance compared to the jolts of the world and the flow of the images which circulate.*

Guillaume Désanges





**Majd Abdel Hamid**

*800 meters (how long was the thread) IX*

2022

cotton thread on fabric

34 × 30 cm

unique work









side view



**Majd Abdel Hamid**

*Son this is a waste of time*

2024

cotton thread on fabric

26 × 27,5 cm

unique work









side view



*What the Eye Brought Back*, Installation view, 2025, P420, Bologna, IT

# Brett Charles Seiler

Through his paintings, Brett Charles Seiler (1994, Harare, Zimbabwe – lives and works between Cape Town, South Africa and Leipzig, Germany) creates an interior world which wavers between desire and anxiety. He explores the male body, domestic space, poetry, Queer history, Biblical symbolism, love and alienation, as well as the possibilities of painting as a medium. His experimentation with material, colour, and line has culminated in a unique and carefully honed style. In his search for materials which are both evocative and easily accessible,

Seiler's early paintings included found objects such as old black-and-white photographs and fabric. Though these objects have mostly been stripped away from his most recent paintings, they have been absorbed as visual strategy. The photographs are present in the snapshot-like, narrative atmosphere of the depicted scenes, and in the colour palette and tones. The interest in fabric can be seen in his treatment of the canvas as an important part of the finished work. The rawness of the surface and the sketched quality of the lines add to the feeling that we are witnessing a brief, urgent moment in time which has passed but been memorialised.

Seiler will soon present his solo exhibition *LOW BUDGET, LOVE STORY* at the Museum der Stadt Bensheim, Germany. Recent solo exhibitions include NoHero Museum, Delden, The Netherlands (2024); Galerie Eigen+Art, Leipzig, Germany (2024); Everard Read, London, UK (2023); Galerie Eigen+Art, Berlin, Germany (2023); Everard Read, Johannesburg, South Africa (2022); M+B, Los Angeles, USA (2022); SMITH, Cape Town, South Africa (2019); CIRCA Gallery, Cape Town, South Africa (2018); AVA Gallery, Cape Town, South Africa (2016); and Zeitz MOCAA, Cape Town, South Africa (2018).



**Brett Charles Seiler**

*Head in the clouds*

2024

bitumen and wall paint on canvas, in suitcase

43,5 × 45 × 41 cm

unique work









other view

*The intimacy and volatileness of Seiler's scenes result from his spontaneous, process oriented working style, which captures the fleeting moments of everyday life and the often unspoken emotions between his characters. His conscious choice of materials emphasizes the fragile balance between presence and absence and reflects his nostalgic, often intense examination of the subject of remembering and forgetting.*

Alexander Wilmschen



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**Brett Charles Seiler**

*Time together, far apart (Jonas and Willem)*

2025

bitumen and wall paint on canvas

200 × 200 cm

unique work









side view



other view



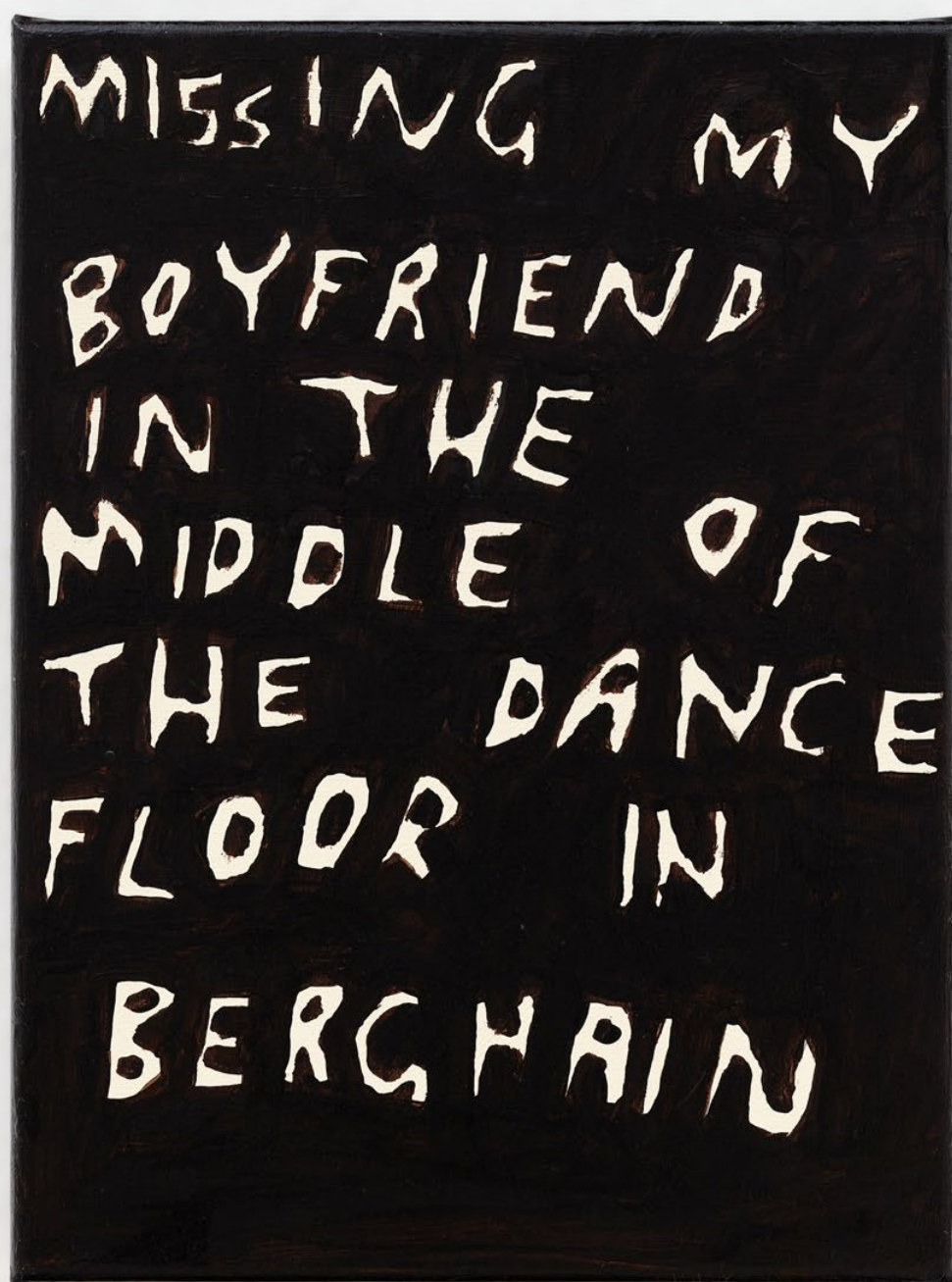
*A dense, almost impenetrable atmosphere in Seiler's paintings is broken up by bright, gleaming whites. These contrast tensely with the deep, powerful black of bitumen. Seiler transforms the mineral oil based material, which is usually used in construction for its resistance and density, into a painterly substance. The bitumen-coated canvases thus give his works a heavy, almost sculptural texture and raw immediacy. The result is a tangible yet rejecting presence that reinforces the intimate and sensual dimension of his subjects. For the artist, working with bitumen is a physical experience, almost like wearing designer clothes.*

Alexander Wilmschen



MISSING MY  
EXPERIENCE AS HE  
DANCES IN THE  
MUSIC OF THE  
DANCEFLORA  
IN BEACHMAN  
ON A SUNDAY  
MORNING AT  
7 AM





**Brett Charles Seiler**

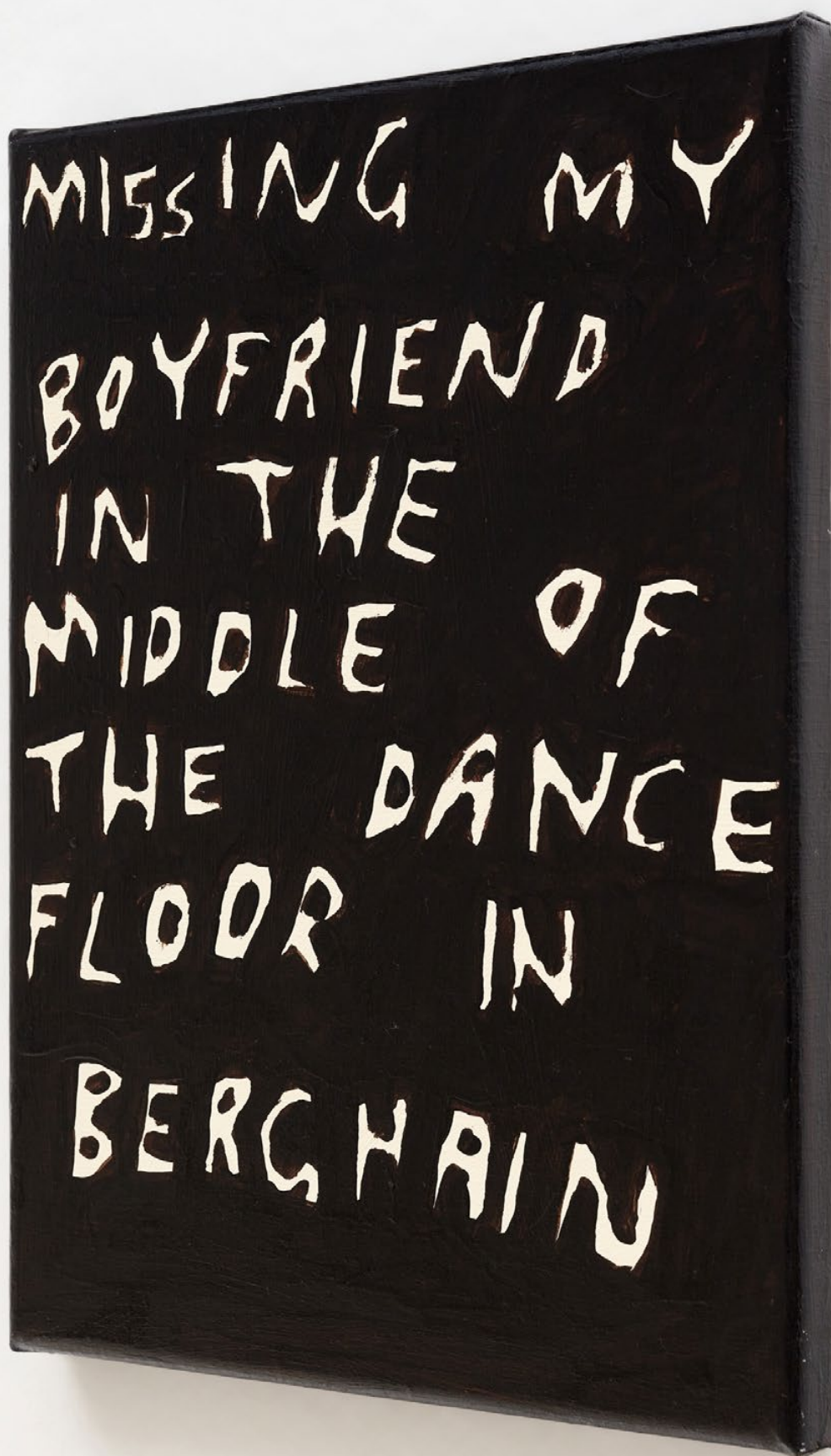
*Missing my boyfriend, part 1*

2025

bitumen and wall paint on canvas

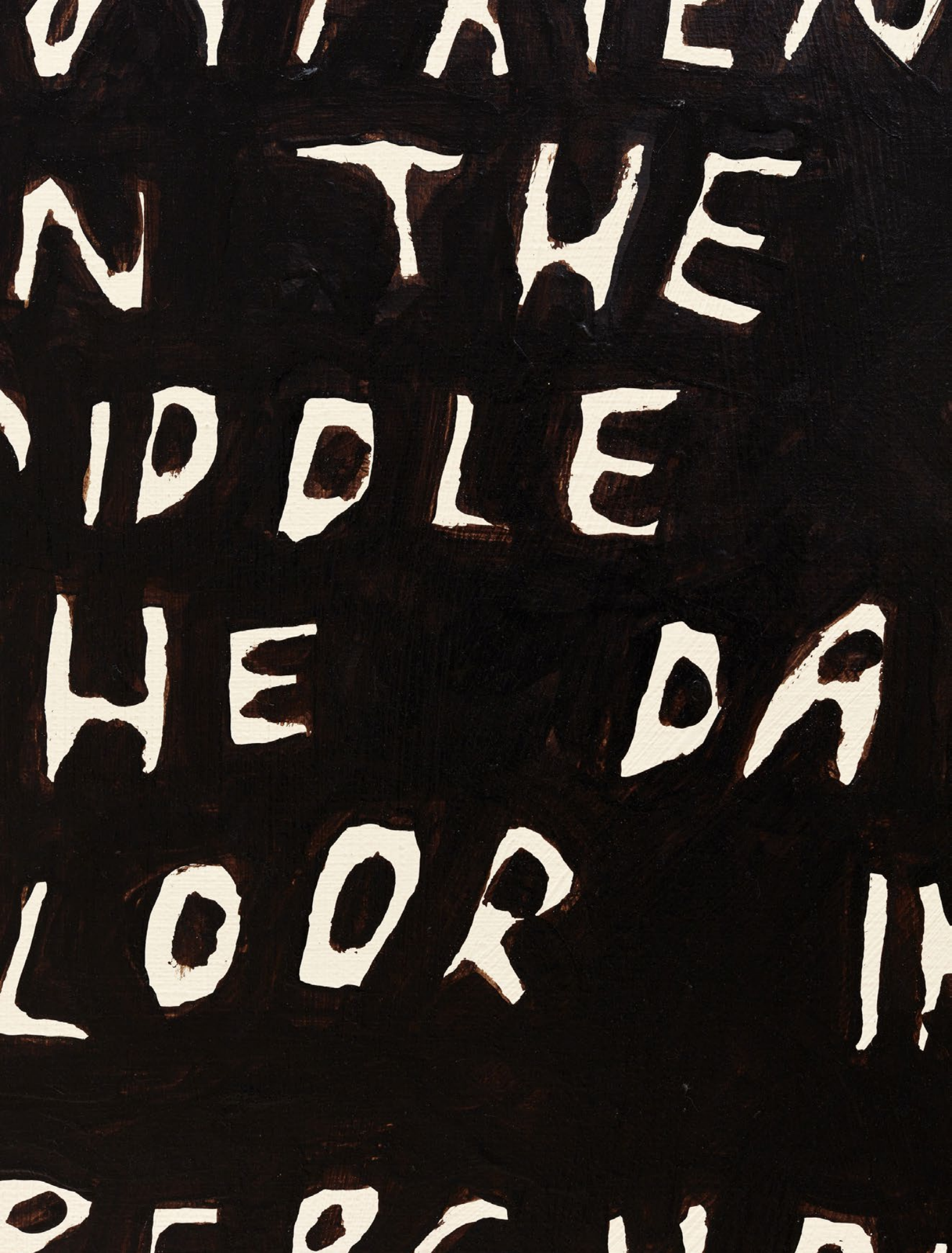
40 × 30 cm

unique work



side view





# Maha Ahmed

Maha Ahmed (1989, Lahore, Pakistan – lives and works between London, UK) develops an artistic practice rooted in the tradition of miniature painting, which deconstructs identity and the position of the self within cultural contexts while simultaneously questioning society's responses to the individual. Her work draws inspiration from Persian and Mughal manuscripts as well as Japanese landscape painting, producing intricate, otherworldly visions of fantastical creatures and distant realms. Executed using traditional miniature techniques—such as flat washes, line work, and *pardakht* (dry brush) on coffee-stained paper—her pieces emerge from feelings of isolation and wonder cultivated during periods of life and work in Lahore, London, Tokyo, and Dubai.

Solo exhibitions of Maha Ahmed have been presented at: Kristin Hjellegjerde Gallery, Salon, West Palm Beach, United States (2024); Leighton House Museum, London, United Kingdom (2023); Galerie ISA, Mumbai, India (2023); Kristin Hjellegjerde Gallery, London, United Kingdom (2022, 2020); Kristin Hjellegjerde Gallery, Berlin, Germany (2019); Display Gallery, London, United Kingdom (2016); and Asia House, London, United Kingdom (2016).

Her work has also been included in numerous group exhibitions, among them: *Symposium*, Kristin Hjellegjerde Gallery, Salon, West Palm Beach, United States (2025, upcoming); *What the Eye Brought Back*, P420, Bologna, Italy (2025, upcoming); Expo Chicago, Navy Pier's Festival Hall, Chicago, United States (2024); Art Dubai, with Kristin Hjellegjerde Gallery, Dubai, United Arab Emirates (2023); Kristin Hjellegjerde Gallery, Schloss Görne, Kleßen-Görne, Germany (2021); Galerie ISA, Mumbai, India (2021); Lahore Biennale 01, Lahore, Pakistan (2018); Fakir Khana Museum, Lahore, Pakistan (2018); Istanbul Contemporary, Istanbul, Turkey (2017); Republic Gallery, London, United Kingdom (2017); Crypt Gallery, London, United Kingdom (2017); *Dentons Art Prize* Shortlist Exhibition, Dentons Offices, London, United Kingdom (2017); Asia House, London, United Kingdom (2016); Central Saint Martins Annex, London, United Kingdom (2015); Lethaby Gallery, London, United Kingdom (2015); Central Saint Martins, London, United Kingdom (2015); Satrang Gallery, Islamabad, Pakistan (2014, 2013, 2012); Fringe Art Fair, Bath, United Kingdom (2014); Chawkandi Art Gallery, Karachi, Pakistan (2013);



Bargehouse, OXO Tower, London, United Kingdom (2013); The Drawing Room, Lahore, Pakistan (2013, 2012); Rohtas II, Islamabad, Pakistan (2013); No Format Gallery, London, United Kingdom (2012); Ink Spot Press, Brighton, United Kingdom (2012); VM Art Gallery, Karachi, Pakistan (2012); National College of Art, Lahore, Pakistan (2012); Alhamra Arts Council, Lahore, Pakistan (2010); and Zahoor-ul-Ikhlaq Gallery, Lahore, Pakistan (2008).

Selected awards include a Special Commendation at the *Dentons Art Prize* and a nomination for the *Sovereign Asian Art Prize*, Hong Kong.

Maha Ahmed's work is part of collections including the David Roberts Art Foundation (DRAF), London, UK, and the A.R.M Holding Art Collection, Dubai, UAE. She was a finalist for the Sovereign Asian Art Prize (2023) and received a Special Jury Mention from the Dentons Art Prize (2017).



*What the Eye Brought Back*, Installation view, 2025, P420, Bologna, IT





**Maha Ahmed**

*The serpents promise*

2025

gouache on paper

42 × 30 cm

unique work









side view

Ahmed imagines utopian landscapes inhabited by fragile, hybrid beings suspended between wonder and strangeness: figures that inhabit boundless, illusory spaces, often in dissonance with their surroundings. These visions become realms of imagination, dreams, and emotion, reflecting cross-cultural experiences, personal transformations, and processes of identity formation.





**Maha Ahmed**

*A silent divide*

2025

gouache on paper

42 × 30 cm

unique work









side view

# Iva Lulashi

The work of Iva Lulashi (1988, Tirana, Albania – lives and works in Milan, Italy) begins with found traces, photographs of scenes, or film stills that reflect the visual language of an Albanian history she never consciously lived. Her practice starts to incorporate erotic films, blurring the boundaries between still images of communist propaganda, cinematic sex scenes, and outdoor activities.

Her work is rooted in contrasts: restrained eroticism meets the clear rhetoric of communist propaganda, producing images suspended between attraction and ideological distance. In the most recent phase of her practice, Lulashi evokes Albanian folklore through legends she heard as a child, now intertwined with mythological figures rediscovered in theater. The result is a visual repertoire in which the intimate becomes epic, and myth gracefully merges into contemporary imagination.

Among her recent solo exhibitions: Massimo De Carlo Piece Unique (2025), *Love as a Glass of Water*, Albanian Pavilion, 60th Venice Biennale (2024); *Girandoti girandomi*, Ordet, hosted by Massimo Giorgetti, Milan (2024); *Libere e desideranti*, Church of Santa Caterina, curated by the Giuseppe Iannaccone Collection, Corniglia (2021); *Love as a Glass of Water*, Salzburger Kunstverein, Salzburg; and *Eroticismism*, Prometeo Gallery di Ida Pisani, Milan.

She has also participated in numerous group exhibitions, including *Twilight is a Place of Promise*, Esther Schipper, Berlin (2024); *Italian Painting Today*, Triennale Milano, curated by Damiano Gulli (2023); *La collezione impermanente*, GAMeC, curated by Sara Fumagalli and Valentina Gervasoni, Bergamo (2023); *Progetto Genesi*, Villa Panza, curated by Ilaria Bernardi, Varese (2021); *Italian Twist*, Fondazione Benetton, Gallerie delle Prigioni, curated by Mattia Solari and Elisa Carollo, Treviso (2021); *Ciò che vedo. Nuova figurazione in Italia*, MART, Trento and Rovereto, curated by Margherita de Pilati and Alfredo Cramerotti, Trento (2020); and *Ex Gratia*, Giuseppe Iannaccone Collection, curated by Adrian Paci, Milan (2018).





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**Iva Lulashi**

*Inargentato sorriso*

2025

oil on canvas

30 × 40 cm

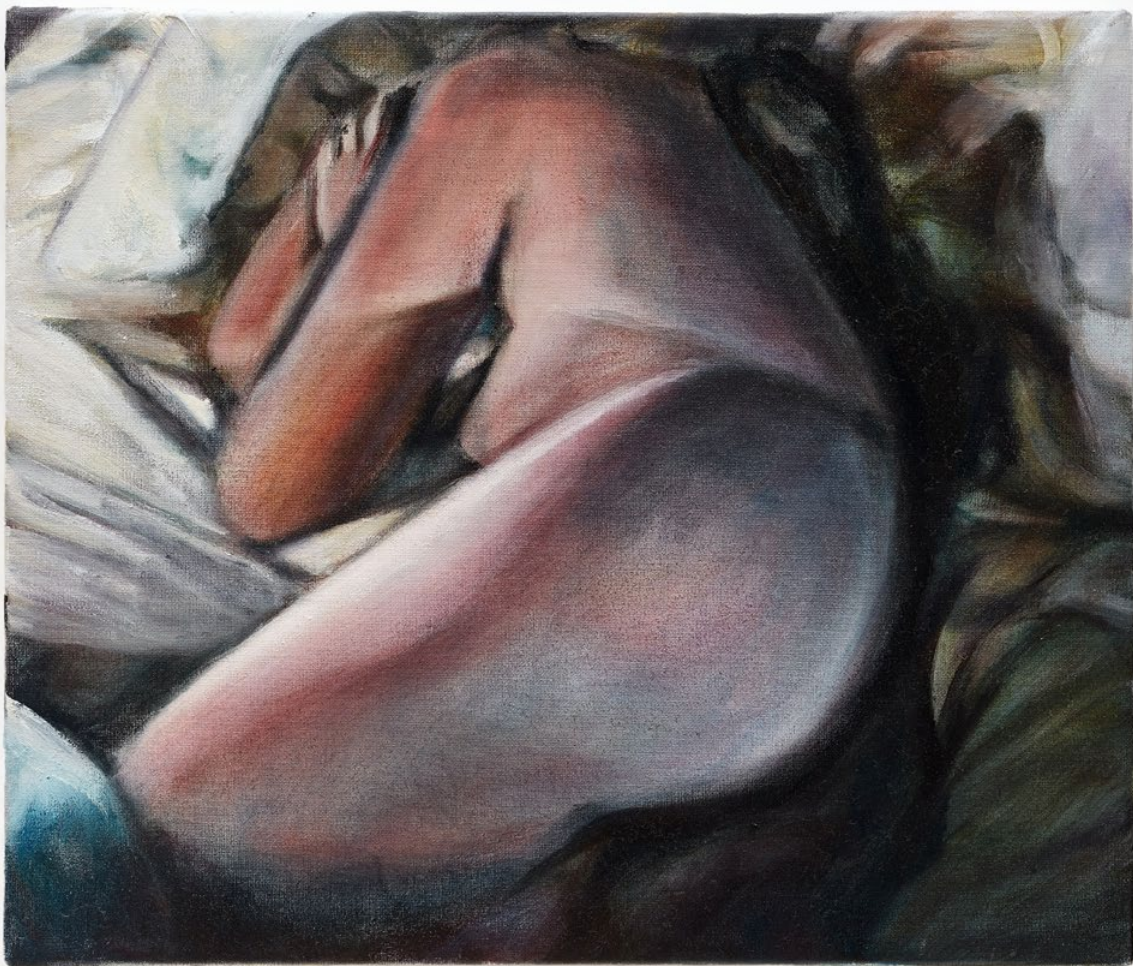
unique work





other views





**Iva Lulashi**

*Mentre tu difendi*

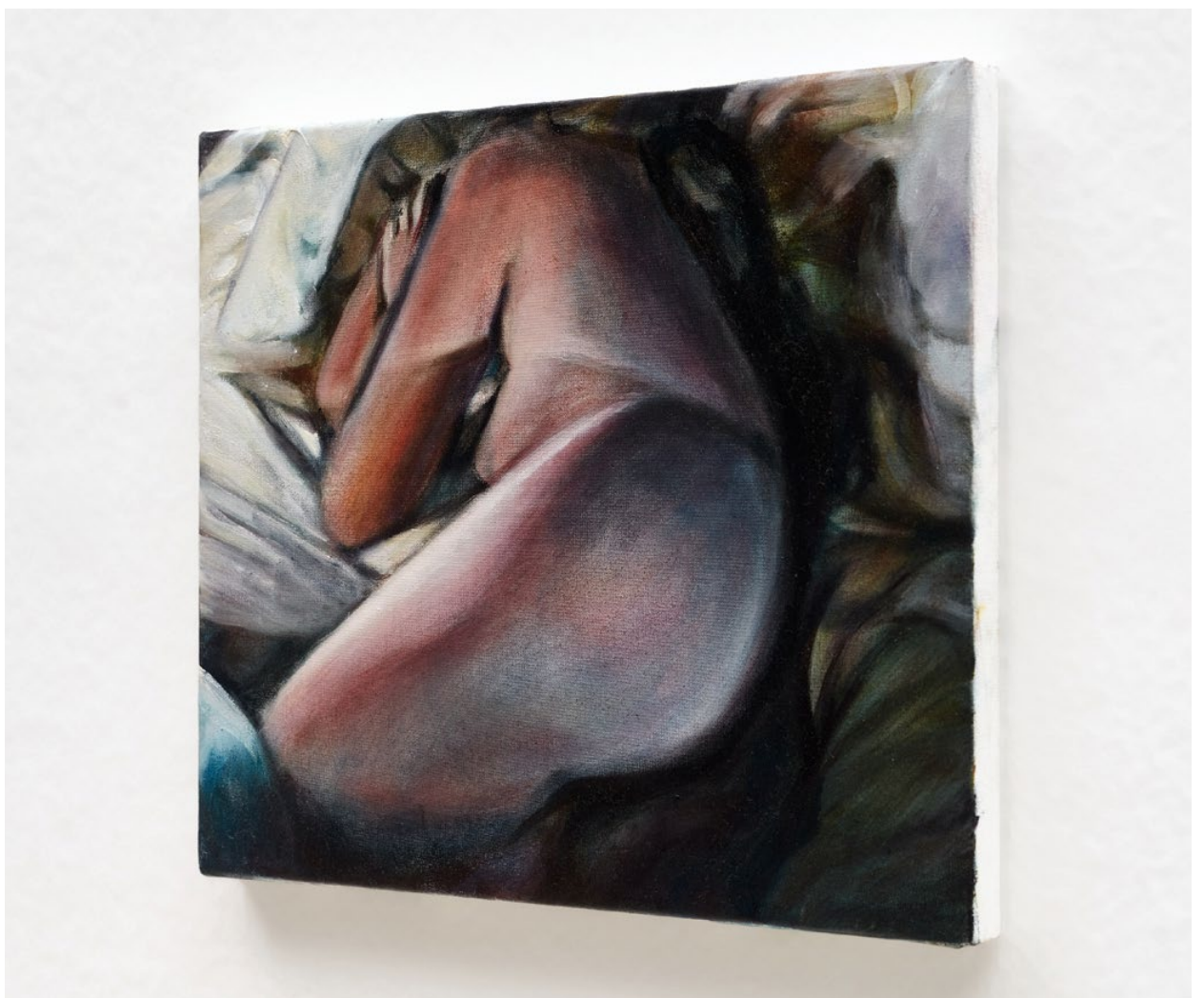
2025

oil on canvas

30 × 25 cm

unique work





other views







# Bekhbaatar Enkhtur

Bekhbaatar Enkhtur (1994, Ulaanbaatar, Mongolia – lives and works in Turin, Italy) explores the multiple expressions of sculpture, focusing on processes of material transformation and their relationship with space and the viewer. The notion of change, understood as a constitutive principle, guides his use of both organic and inorganic materials, highlighting their intrinsic qualities and formal potential. His work intertwines references to cultural memory with contemporary perspectives, generating open systems that invite multiple interpretations. Within this framework, Enkhtur's practice investigates the transitory nature of materials and phenomena, prompting viewers to confront impermanence as a universal condition.

Bekhbaatar Enkhtur has recently been invited to the inaugural Bukhara Biennale (2025) and presented a solo exhibition at the Fondazione Sandretto Re Rebaudengo, Turin (2024). Other solo exhibitions include: Galeria Pedro Cera, Lisbon, Portugal (2024); Matèria, Rome, Italy (2023); KORA – Centro del Contemporaneo, Castrignano de' Greci, Italy (2022); Fonderia Artistica de Carli, Volvera, Italy (2021); Giardino Storico di Villino Giulia, Bologna, Italy (2021); MARKT studio, Bologna, Italy (2021); Borgo Valbelluna, Italy (2020).

He has also participated in numerous group exhibitions, including: HKW, Berlin, Germany (2025); Matèria, Rome, Italy (2025); PinchukArtCentre, Kyiv, Ukraine (2024); Kunsthal KAdE, Amersfoort, Netherlands (2024); Palazzo Collicola, Spoleto, Italy (2023); Artbat Festival, Almaty, Kazakhstan (2023); Galleria de' Foscherari, Bologna, Italy (2023); Fondazione Elpis, Milan, Italy (2023); Fuocherello, Volvera, Italy (2023); Spazio Contemporanea, Brescia, Italy (2023); Dolomiti Contemporanee, Borca di Cadore, Italy (2022); Bagnacavallo, Italy (2021); San Lorenzo in Campo, Italy (2021); Galleria CAR DRDE, Bologna, Italy (2020); Oratorio di San Sebastiano, Forlì, Italy (2020); Museo Pecci, Prato, Italy (2020); P420, Bologna, Italy (2018).



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**Bekhbaatar Enkhtur**

*Coccodrilli*

2025

beeswax, steel, golf ball

96 × 205 × 100 cm

unique work





Enkhtur's practice investigates the transitory nature of materials and phenomena, prompting viewers to confront impermanence as a universal condition.

This trajectory includes *Cocodrilli* (2025), in which Enkhtur addresses themes of coexistence and conflict through the Ghanaian Adinkra symbol *Funtunfunefu-Denkyemfunefu*, depicting two conjoined crocodiles sharing a single stomach. Traditionally, the motif represents the necessity of cooperation despite difference: distinct beings compelled to share the same resources, a metaphor for communities or peoples who, even in tension, must find compromise to survive. Enkhtur introduces a disquieting yet ironic twist by placing a golf ball in one crocodile's mouth, halting the flow of the game and leaving it suspended. This interruption becomes a metaphor for unresolved deadlock, evoking conflicts that never reach a definitive resolution. The work stems from research on textiles conducted between Indonesia and Ghana. In studying Ghanaian textile motifs, the artist identified the crocodile symbol, which became the starting point for his sculpture. Through the expressive force characteristic of his work, the symbol is expanded and reinterpreted in a contemporary key, becoming a reflection on the relationship between identity, tradition, and intercultural mediation.



other view





*What the Eye Brought Back*, Installation view, 2025, P420, Bologna, IT

# Xian Kim

Kim Xian (1992, Seoul, South Korea – lives and works in Seoul, South Korea) reimagines familiar creatures and objects by reconstructing them with textures similar to plastic. She approaches her work with the intent to focus solely on the essence, stripping away the additional elements that are often encountered in daily life. The objects and creatures reimagined as still life do not convey any particular temperature, yet they reveal forms that are objective, simple, and at times, candid. Everything in her paintings exists in an idealized state of nothingness, embodying the complexity of reality, or rather, the absence of conceptual ideas. Her works escape from reality and create a unique utopia of Kim Xian's own. This space, which feels like a world of zero gravity, is free and peaceful, allowing one to forget all of the worries and troubles of the world.

Kim Xian's major solo exhibitions include Afterthought (Hive Center for Contemporary Art, 2025), TIME SLEEP (ARTSIDE Gallery, 2024), CLOSED MARKET (GALERIEOVO, Taipei, 2023), and ETERNAL LAND (Gallery IN HQ, 2023). Her group exhibitions include You, who shake and tremble silently (ARTSIDE Gallery, 2025), Harper's Holiday Show (Harper's Chelsea, New York, 2024), and Phantom Room (NEW CHILD, Antwerp, 2024). Her works are primarily held in the collection of the National Museum of Modern and Contemporary Art (Art Bank).





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**Xian Kim**

*object 387*

2025

acrylic on canvas

73 × 91 cm

unique work









side view





**Xian Kim**

*object 388*

2025

acrylic on canvas

145 × 97 cm

unique work



side view









other view



*Recently, people of the present time tend to borrow the emotions of others quickly, rather than deeply sensing their own emotions. This approach can serve as a tool for quickly filling the emptiness inherent within, much like a fleeting pleasure. However, there's a saying, "What comes quickly, leaves easily," which reflects the transient nature of pleasure. This phenomenon causes people to become indifferent to their surroundings, overlook the small things, and eventually neglect the sensory experience of their daily lives.*

*As an artist, I have pondered over this environment. By addressing this issue and presenting it through my work, the experience conveyed to the audience may either be comforting or, perhaps, deceptive. However, it is essential to recognize that the emotions we seek to resolve quickly belong to others, and we cannot truly sense them ourselves. We must always accept that a lonely soul is inherently present within us. Therefore, I decided to document the things around me that can easily slip away, acting as an observer.*

Xian Kim



**Xian Kim**

*object 386*

2025

acrylic on canvas

97 × 145 cm

unique work







side view



# He Xiangyu

He Xiangyu's (b. 1986, Kuandian, China – lives and works between Milan, Italy and Beijing, China) conceptual practice manifests in multi-year projects that span sculpture, drawing, installation, and video. Emerging as part of a generation of artists who experienced rapid urbanization in China during their upbringing, Xiangyu's work looks to shift the viewer's perception of cultural signifiers through an examination and manipulation of material. Divergent in their aesthetic, Xiangyu's projects aim to investigate an array of personal, social, and political themes, addressing cultural boundaries and the commercialized status of contemporary art.

He's work was recently the subject of the solo show *Past Is Prologue* at Kuandu Museum of Fine Arts, TNUA, Taipei, Taiwan, 2025. In 2024, He's solo show *The Memory of Stillness* was presented at Manshu-in Temple, Kyoto, Japan and Andrew Kreps Gallery presented his third exhibition with the gallery *The Radiance of Liberty*. In 2023, He's work was the subject of an exhibition at the Sifang Art Museum, Shanghai, and in 2021 He was shortlisted for the 4th edition of the Mario Merz Prize. Other past solo exhibitions of He's work include *House of Nations*, CCA, Berlin, 2022, *Low-hanging Fruits*, Tao Art Space, Taipei, 2022, *New Directions: He Xiangyu*, Ullens Center for Contemporary Art, Beijing, 2015, and *Cola Project*, 4A Centre for Contemporary Asian Art, Sydney, 2012, among others.

In addition, He's work is included in *The Gatherers*, on view at MoMA PS1, New York, and *The Life of Things* at Museum Voorlinden, Wassenaar, Netherlands. In the past, he has participated in numerous group exhibitions which include: *Pictures of the Post-80s Generation —Generational Leap*, now on view at TANK Shanghai, China, 2025, *Namedropping*, Museum of Old and New Art, Hobart, Australia, 2024, *Wenn's gut werden muss*, Kunstverein Wiesen, Wiesen, Germany, 2024, *Launching a New Era: Body and Language as Manifesto*, Yuan Art Museum, Beijing, China, 2024, *M+Sigg Collection: Another story*, M+, Hong Kong, China, 2023, *MVM - Infinite Cosmos*, Jebum-gang Art Center, Lhasa, China, 2023, *Motion is Action, 35 Years of Chinese Media Art*, Art Matters, Hangzhou, China, 2023, *Friends in the Arts*, TANK Shanghai, Shanghai, China, 2023, *Looking at the Stars*, G Museum, Nanjing, China, 2023, *Living in the New Century: Chinese Media Arts since 1986*, Ulsan Arts Museum, Ulsan, Korea, 2022, *Forming Communities:*

*Berliner Wege*, KINDL, Berlin, Germany, 2022, *Afterimage*, MAXXI L'Aquila, L'Aquila, Italy, 2022, *Persona and Parasite*, White Space Beijing, Beijing, China, 2022, *Drawing in the Continuous Present*, The Drawing Center, New York, USA, 2022, *A Chair*, ZHI Art Museum, Chengdu, China, 2021, *To Be the Better One—The Methodology of the New Generation: New York, New Identity, New Direction, New Life*, Wind H Art Center, Beijing, China, 2021, *Border Crossings: North and South Korean Art from the Sigg Collection*, Kunstmuseum Bern, Switzerland, 2021, *Facing the Collector, The Sigg Collection of Contemporary Art from China*, Castello di Rivoli Museum of Contemporary Art, Turin, Italy, 2020, *Terminal 3*, Centre Pompidou, Paris, France, 2019, *Tales of Our Time (Film Program)*, Guggenheim Museum New York, New York, USA, 2017, *Chinese Whispers*, Paul Klee Zentrum, Kunstmuseum Bern, Bern, Switzerland, 2016, and *Fire and Forget: On Violence*, KW Institute for Contemporary Art, Berlin, Germany, 2015, among others.

He Xiangyu has additionally participated in the 5th Ural Biennale, Yekaterinburg, 2019, *Everything We Create is Not Ourselves*, the 58th Venice Biennale Chinese Pavilion, Venice, 2019, the 13th Lyon Biennale, Lyon, 2015, the 10th Shanghai Biennale, Shanghai, 2014, the 5th Yokohama Triennale, Yokohama, 2014, as well as the 8th Busan Biennale, Busan, 2014.

He Xiangyu was named as a finalist for the Future Generation Art Prize in 2014, and won the 10th CCAA Best Young Artist Award in 2016. His recent interdisciplinary research publication "*Yellow Book*" (2019) was awarded as one of "The Most Beautiful German Books in 2020".

His works have been collected by a number of public and private collections such as Asymmetry Art Foundation, London, Boros Collection, Berlin, Castello Di Rivoli, Turin, KADIST Art Foundation, Paris; San Francisco, Long Museum, Shanghai, M+ Sigg Collection, Hong Kong, New Century Art Foundation, Beijing, Rubell Family Collection, Miami, White Rabbit Collection, Sydney, and others.





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**He Xiangyu**

*Untitled (3 Pieces)*

2025

bronze, aluminum, stainless steel, ceramic,  
resin, wood, plastic, iron, MSG, glass

79 × 45 × 310 cm (overall dimensions)

unique work





other view







*“Causality in the city often lacks a clear beginning or defined end. The steel-forged heart, ore-laden trucks, treated white crystals, and grates that structure space fracture vision, resonating as a metaphor in which the subject gradually dissolves. Minor misalignments and wandering fantasies accumulate in the city’s invisible folds, enveloping narrow passages yet to be opened or mysterious stages awaiting revelation. Opaque causalities permeate daily life like topographic lines, tracing the contours of power and social stratification. The tactile qualities of materials, fragments of reality, and sediments of memory intertwine within a shared space-time, where once-separate trajectories quietly converge. It is through these countless subtle, enduring interactions that the city continually sews itself together, weaving an unfinished narrative that invites discovery and interpretation.”*

He Xiangyu







other view









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*What the Eye Brought Back*, Installation view, 2025, P420, Bologna, IT





**He Xiangyu**

*Untitled*

2025

bronze, glass, wooden cabinet

151,5 × 50 × 50 cm

Edition 1/2





Concerning the other sculpture on view, *Untitled* (2025), it references the nine years the artist spent in Berlin, during which he amassed a collection of aged, recovered glass bottles. Faint traces of brand logos and long-forgotten street names on their surfaces act as silent time capsules, preserving memories of the city's past. Arranged within a wooden cabinet, the bottles subtly echo the architectural-form sculpture (container) above the counter; when placed atop it, the boundary between the subject and the viewer's gaze begins to blur. Through reflections in the glass and interaction with the container, the textures of time gradually settling become almost tangible.









# Hamra Abbas

Hamra Abbas (b. 1976, Kuwait City, Kuwait – lives and works between Lahore, Pakistan and Boston, USA) develops a body of work rooted in the garden as both metaphor and conceptual device: a garden as a site of memory, conflict, and promised paradise, but also as a decorative, chromatic surface that transforms into landscape and political terrain. Her practice spans miniature paintings using hand-prepared lapis lazuli pigments; prints that challenge notions of reproduction and error; and large-scale marble and hardstone inlays that turn floral motifs, mountains, and waterfalls into monuments of color and material. In Abbas's work, ornament becomes a critical language, and color assumes an ideological dimension, as seen in series of portraits of transgender subjects or in works reflecting on sacred imagery.

Abbas is an Honoree of the Asia Arts Game Changer Awards 2021. She is the recipient of the Jury prize at Sharjah Biennial 9, the Abraaj Capital Art Prize in 2011 and was shortlisted for the Jameel Prize in 2009.

In 2021, Abbas presented *Garden (2021)*, a large-scale public art intervention commissioned as part of the Expo 2020 Dubai Public Art Programme, conceived to remain on site as a permanent feature of the future city of District 2020. She was recently selected to take part in *Art Here 2025* at the Louvre Abu Dhabi, opening at the end of this year, where she will present a series of carved stone sculptures inlaid with lapis lazuli, installed in the museum's Damascus Fountain Courtyard.

Her work has also been featured in numerous exhibitions, including: *Highlights*, Ithra Museum, King Abdulaziz Center for World Culture, Dhahran, Saudi Arabia, 2023; *Beyond the Page: South Asian Miniature Painting and Britain, 1600 to Now*, MK Gallery, Milton Keynes, UK, 2023; *Brand New Ancients*, Misk Art Institute, Riyadh, Saudi Arabia, 2023; *Frieze Seoul 2023*, *Focus Asia*, Lawrie Shabibi, Seoul, South Korea, 2023 (solo); *Art Dubai Contemporary*, with Lawrie Shabibi, Dubai, 2023; *Ornamenting Relation*, Blackwood Gallery, University of Toronto, Mississauga, Canada, 2022; *COLOR / GARDEN*, Lawrie Shabibi, Dubai, 2022 (solo); *Art Dubai Contemporary*, with Lawrie Shabibi, Dubai, 2022; *Precaution*, ARTER, Istanbul, Turkey, 2021; *Tonight No Poetry Will Serve*, Barefoot Gallery, Colombo, 2021;



*Under Construction*, Lawrie Shabibi, Dubai, 2021; *Art Dubai Contemporary*, with Lawrie Shabibi, Dubai, 2021; *Color Wheel*, Canvas Gallery, Karachi, 2021 (solo); *Every Colour is a Shade of Black*, COMO Museum of Art, Lahore, 2020 (solo); *Gateway: Fragments, Yesterday and Today*, Abu Dhabi Art Fair, Abu Dhabi, 2019; *Second Karachi Biennale*, Bagh Ibn e Qasim, Karachi, 2019; *She Persists*, Palazzo Benzon, Venice, 2019; *Open Cube*, Lawrie Shabibi, Dubai, 2019 (solo); *Gardens in Which Rivers Flow: Plastic Flowers and Everyday Miracles*, Art Dubai with Canvas Gallery, Dubai, 2019 (solo); *Art Dubai Contemporary*, with Lawrie Shabibi, Dubai, 2018; *Lahore Biennale*, Lahore, 2018.

Her works are included in collections such as the British Museum, London, UK; Nelson-Atkins Museum of Art, Kansas City, USA; 21c Museum Hotel, Louisville, USA; Pacific Asia Museum, Pasadena, USA; Kadist, Paris, France; Borusan and Koç Foundation, Istanbul, Turkey; Vanhaerents Collection, Brussels, Belgium; Burger Collection, Hong Kong, China; Devi Art Foundation, Gurgaon, India; Kiran Nadar Museum of Art, New Delhi, India; Qatar Museums and Art Mill Museum; Cleveland Clinic Abu Dhabi, UAE; Art in Embassies, USA; Farjam and Zayed National Museum, UAE.



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## Hamra Abbas

*Tree 1*

2022

lapis lazuli, serpentine, jasper, calcite on marble, 4 elements

53 × 76,2 × 2 cm each (213,3 × 76,2 × 2 cm overall)

unique work

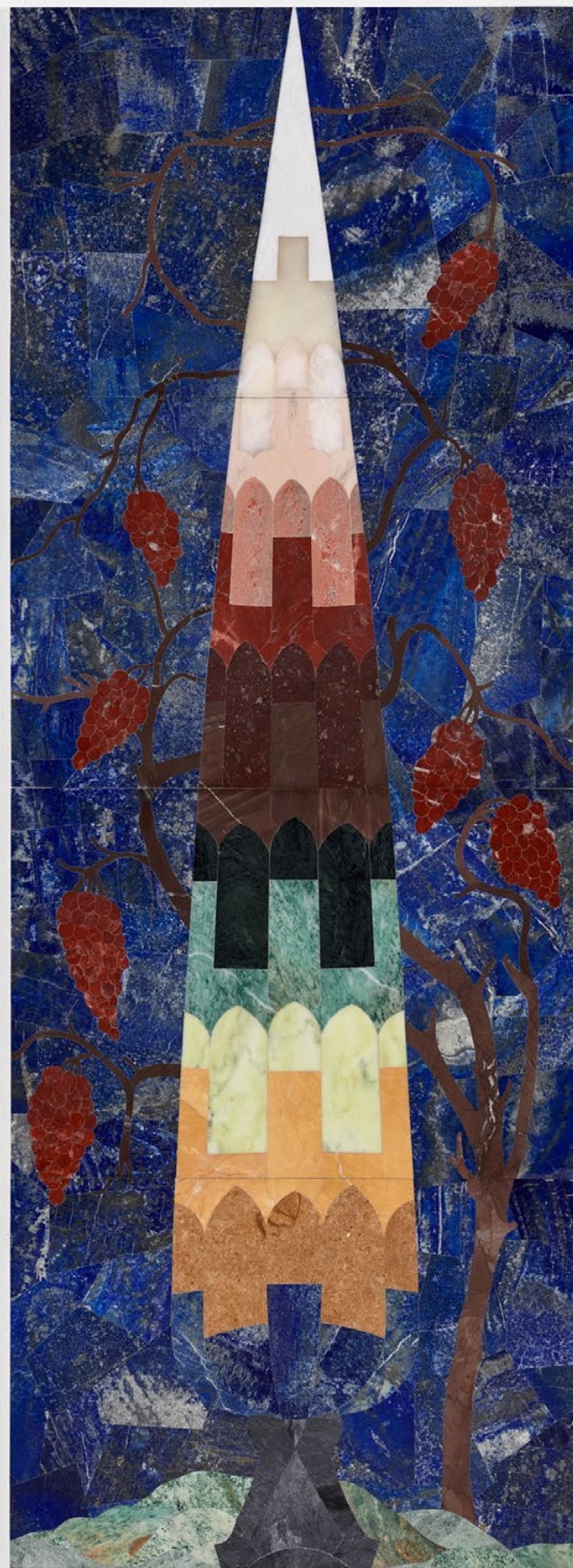


side view









other view



Abbas has for some years been experimenting with marble inlay (Pietra Dura) a decorative art form that involves the use of carefully cut and fitted coloured stones to create intricate images, breaking new ground as she pulls this traditional practice away from its historical function to create a new form of aesthetics. Her works reference Mughal architecture and its traditional use of garden motifs, where idyllic images of landscapes epitomise paradise and perfection, immortality and mortality; an earthly utopia in which humans coexist with nature in perfect harmony; she unearths the symbolic significance of nature imagery in relation to architecture and their interplay in the representation of nature and colour. Drawing attention to the geographical origins of Lapis lazuli, particularly in Badakhshan, Afghanistan, Abbas investigates its historical significance and sheds light on its utilisation in the history of art, unravelling its cultural and artistic implications. Through her research, she uncovers the rich heritage associated with this precious gemstone, revealing its historical usage beyond its purely visual qualities.



**Hamra Abbas**

*Flower Studies 27*

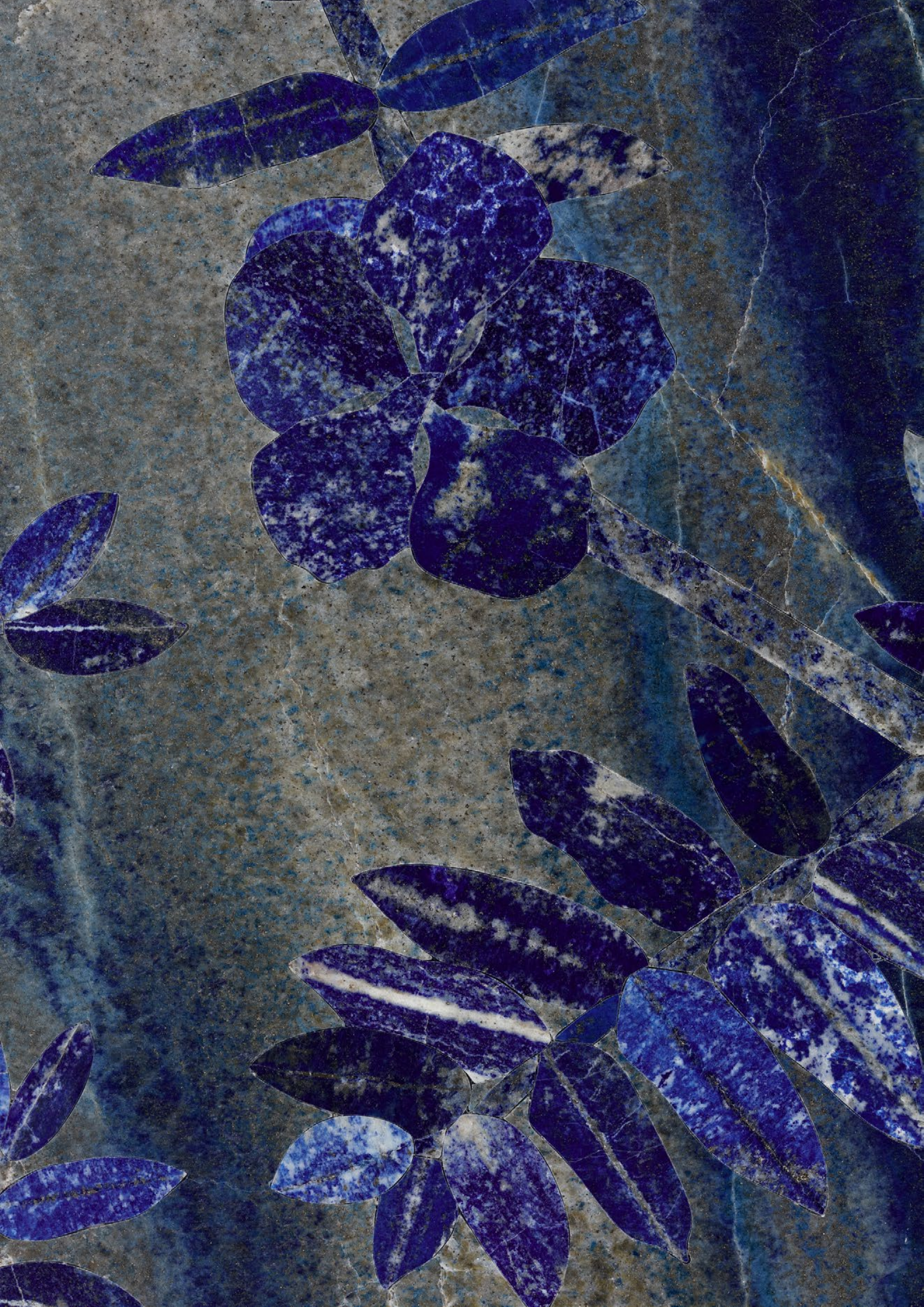
2024

lapis lazuli on marble

28 × 23 × 2 cm

unique work









side view





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**Hamra Abbas**

*Aerial Studies 4*

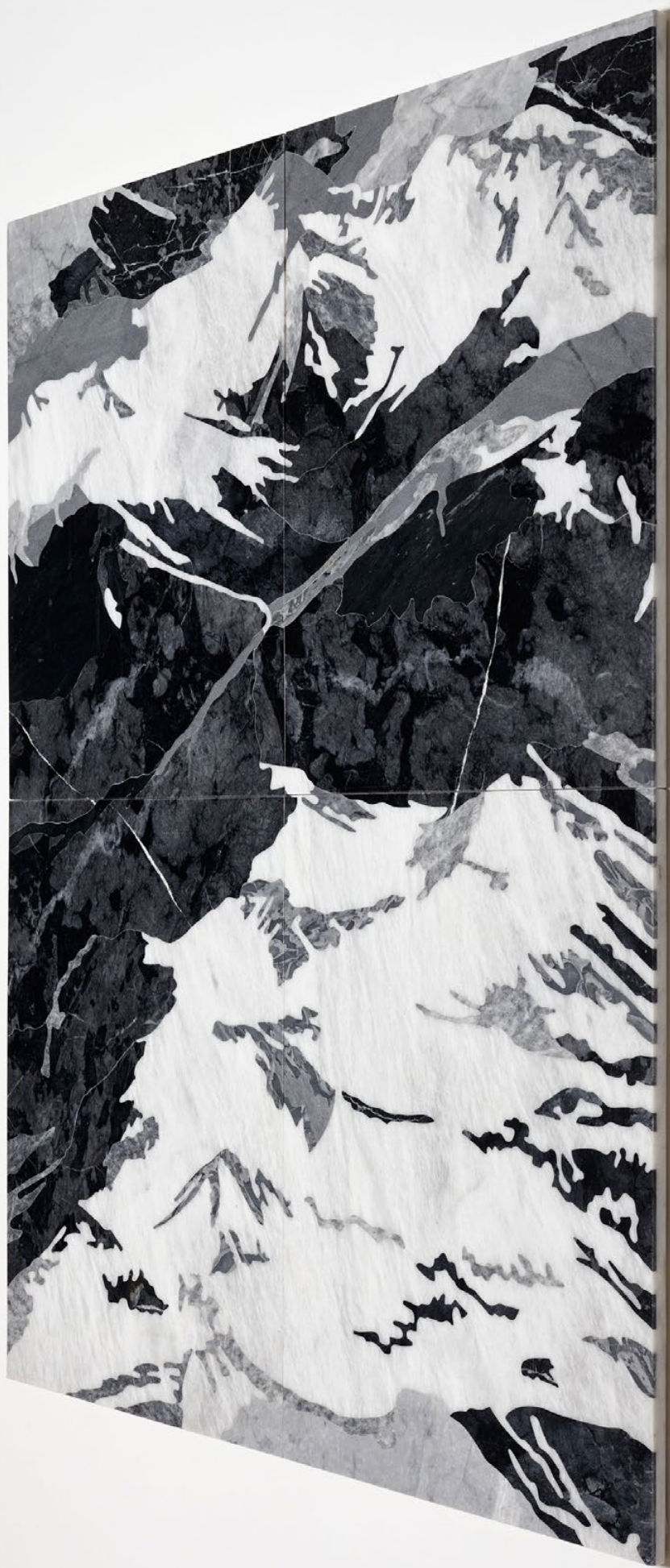
2023

marble, 4 elements

76 × 61 × 2 cm each (152 × 122 × 2 cm overall)

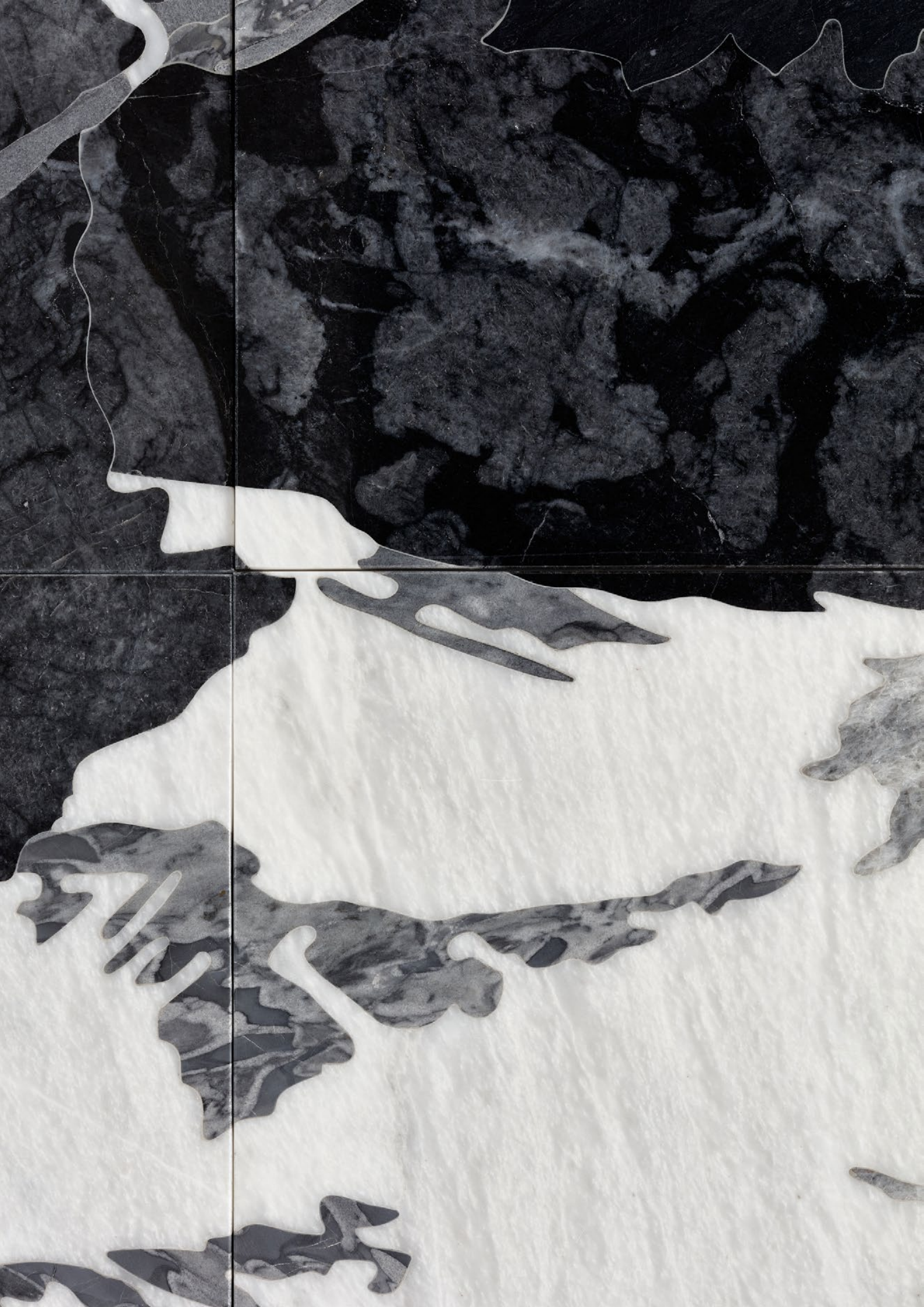
unique work





side view









other view



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# Khaled Jarada

Khaled Jarada (1996, Gaza City, Palestine – lives and works in Paris, France) creates compositions captured *in medias res* (in the midst of things). His figures appear unbalanced, anxious, out of place. The condition of suspension in his works is not only temporal but also spatial. Jarada began exploring the unease of this liminal dimension when he himself experienced displacement, living in exile. Rejecting all forms of rigidity, he elevates moments, places, objects, and figures—often overlooked—transforming them into subjects worthy of display, appreciation, and idealization.

Jarada has also illustrated numerous children's books, including *Cane Talk* and *School Uniform*, working with several publishing houses. He has worked as an animator and taken part in various international exhibitions. In 2020, he participated in an artistic residency at the Al Qatan Foundation (Ramallah, Palestine), where he presented the project *Metres*. That same year, he received second prize at the Video Art Festival organized by the Institut Français in Palestine for his project *Pandemic Diaries*.

In 2021, he was selected for a residency at the Royal Academy of Spain in Rome. In France, he joined the residency program at La Filleuse in Reims in 2022 and, in 2024, at the Festival Ciné-Palestine in Paris. Also in 2024, he took part in the group exhibition *Musée Sahab* at Palais de Tokyo, Paris, and held his first solo show, *Non Key Frame*, at Fann À Porter in Dubai. Since 2021, he has been a member of the Agency of Artists in Exile.



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**Khaled Jarada**

*Waiting Rituals 02*  
2025  
charcoal on paper  
150 × 300 cm  
unique work









side view



**Khaled Jarada**

*Waiting Rituals 03*

2025

charcoal on paper

150 × 210 cm

unique work













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*Every act of waiting that we can observe or grasp is, in itself, a form of practice, one that evolves into a habit and eventually becomes an extension of the body, as if it were part of its very structure. It takes shape through the body's rhythm and movement, becoming raw material for the time that passes within it.*

*Waiting lends time a certain elasticity, a softness that makes it feel like a close companion, one whose absence we cannot comprehend and whose presence we endlessly seek to recreate.*

*The fluidity found in these works is fleeting moments, brief traces captured by my body and inscribed onto paper. They are sensory testimonies of suspended time, where waiting is no longer a passive state, but an embodied, existential act, one that cannot be seen, only felt and lived.*

Khaled Jarada





**Khaled Jarada**

*Waiting Rituals 01*

2025

charcoal on paper

150 × 240 cm

unique work









side view



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# Edgar Calel

As a visual artist and poet, Edgar Calel (1987, Chi Xot, Guatemala – lives and works in Chi Xot, Guatemala) engages with topics related to the rich cultural heritage and rituals of Guatemala's midwestern highlands, where he resides. Hailing from a family of Maya-Kaqchikel artists and artisans, Calel works across drawing, painting, sculpture, installation, and performance, often engaging with sites and traditions around his hometown of Chi Xot (San Juan Comalapa) as creative touchstones for works that meticulously interconnect localities, at home and internationally. The artist's primary concerns include exploring the complexities of Indigenous experiences and representing the Maya-Kaqchikel worldview to new publics.

His work, often centered on themes of home and care, reflects a belief in creativity as a communal and inherited endeavor linked to nourishment, continuity, and the preservation and transmission of ancestral knowledge. In the Maya-Kaqchikel tradition, personhood is a relational status that surpasses the Western notion of individuality. The Kaqchikel language, for example, has no direct word for "art" but rather translates our concept of artistic production as knowledge-wisdom-understanding or a sacred state of thinking. In Calel's practice, art serves as both material expression and sets of rituals intrinsically embodying communal solidarity. His exploration of personhood within Maya cosmology invites a rethinking of kin-based relationships with non-human entities. Calel's work ultimately embodies a philosophy in which the land itself is alive and a reading of human and non-human agency as inextricable from our surroundings.

Recent solo exhibitions have taken place at: Mendes Wood DM, Archipelago, Germantown (2024); Desanexo do Desapê, São Paulo (2023); Sculpture Center, New York (2023); Proyectos Ultravioleta, Guatemala City (2022).

Selected group exhibitions have been held at Tate Modern, London (2025); Armada Galería, Mexico City (2024); Proyectos Ultravioleta, Guatemala City (2023); 35th São Paulo Biennial, São Paulo (2023); Galeria de artistas, São Paulo (2023); Soft Power, Berlin (2023); 12th Liverpool Biennial, Liverpool (2023); 14th Gwangju Biennale, Gwangju (2023); Casa de Hierro, Guatemala City (2023); Proyectos Ultravioleta, Guatemala City (2023); SESC Pompéia, São

Paulo (2022); 58th Carnegie International, Pittsburgh (2022); Centro Cultural de España, Guatemala City (2022).

Calel's work is included in institutional collections including Fundación Teor/ética, Kadist Foundation, MADC Museum of Contemporary Art and Design, Museo Nacional Centro de Arte Reina Sofía, National Gallery of Canada, Rijkscollectie – National Collection of the Netherlands, and Tate Modern.





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**Edgar Calel**

*Me Venden - Mani yi na besq iopij III*

2024

clay on canvas

31,2 × 38,2 cm

unique work





other views



In his series '*They Are Selling Me*' ('*Me Venden*'), which he created collectively with various family members, the artist brings to the forefront the issue of land and cultural exploitation, stemming from the extractivism imposed on the Mayan peoples of Guatemala during the colonial period, which continues to this day. The front of the works features landscapes of some of the most visible tourist destinations in Guatemala, using soil from Chi Xot as pigment, over which the phrase "*Me Venden*" is inscribed. On the reverse of the paintings, the phrase "*maní yi ni besq'opij*" is written in Kaqchikel in charcoal, which translates to "*Don't Let Go of Me*", a phrase from his maternal grandmother, who always urged the family to preserve their land, traditions, and knowledge. Seen together, the works call on Indigenous peoples to reclaim their rights and to retain their identity and land as expressions of cultural pride and territorial resistance. Meanwhile viewers are invited to recognise the unequal dynamics at play and to appreciate Indigenous peoples' rich cultural legacy, territorial and systemic knowledge, in their terms rather than ours.





**Edgar Calel**

*Me Venden - Mani yi na besq iopij I*

2024

clay on canvas

31,2 x 38,2 cm

unique work





other views



Mani yi Na  
besq'opij

Edgar Galel  
2024



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