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THE AMBIGUOUS  
LIGHTNESS  
OF BEING

- an homage to Milan Kundera

CURATED BY OMBRETTA AGRÓ ANDRUFF

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*"The heaviest of burdens crushes us, we sink beneath it, it pins us to the ground. But in love poetry of every age, the woman longs to be weighed down by the man's body. The heaviest of burdens is therefore simultaneously an image of life's most intense fulfillment. The heavier the burden, the closer our lives come to the earth, the more real and truthful they become. Conversely, the absolute absence of burden causes man to be lighter than air, to soar into heights, take leave of the earth and his earthly being, and become only half real, his movements as free as they are insignificant. What then shall we choose? Weight or lightness?"*

Milan Kundera, *The Unbearable Lightness of Being*

I first started thinking about an exhibition inspired by the Franco-Czech novelist's masterwork in 2002. While it never came to fruition at that time, its concept lingered for a long time to resurface only 14 years later, as the project presented today at Diana Lowenstein Gallery. The exhibition, as presented here, was triggered by a series of encounters with several artists that took place over the last couple of years while traveling throughout Eastern and Central Europe as well as Cuba.

The featured artworks encompass a wide variety of media and approaches, yet they are all somehow connected to the dichotomy of lightness and weight, either because of their ephemeral nature, the real or apparent lightness, or weight, of the materials employed to create them, or because of their ability to address profoundly personal as well metaphysical issues and express them in subtle and poetic forms through their practices.

Kundera, in response to the question noted in the excerpt above, tells us that Parmenides, the Greek philosopher who lived in the sixth century BCE, came to the conclusion that lightness is positive and weight negative, however I find myself in agreement with the author when he claims that "the only certainty is: the lightness/weight opposition is the most mysterious, most ambiguous of all".

It is their ambiguous nature, in fact, the thin red line that connects the artists and artworks in the exhibition.

Salvadorian Ronald Morán and Slovak, London-based Jaroslav Kyša, both explore somber socio-political issues in their installations, sculptures and drawings by way of 'dematerializing' the very forms that they represent.

MORÁN addresses the silence of power and aggression, from domestic to gang-related violence, using materials such as white thread and white polyester foam that, while projecting a benign appearance belie the true threatening nature of the absconded or alluded objects. With *Muro sin Sombras* (Wall without Shadows) the artist creates an ephemeral wall using white thread: suddenly the 'wall' that is usually associated with strength, stability or durability, a barrier that divides, but also protects us, becomes its own ghost in this play of tension between presence and absence, violence and subtlety.

KYŠA also uses the brick as a metaphor: while in Morán's wall the bricks become transparent, and yet maintain their 'allegorical' weight, Kyša renders his Brick weightless by defying the laws of physics enabling it to literally float in the air. The brick becomes a monument of resistance. As explained by the artist: "It refers to throwing bricks at the demonstrations, it symbolizes the growing trend of the protest in the time of crisis of democracy all over the world, but it does not offer any alternative. That is why the brick is just aimlessly hovering in the space". The second work presented by Kyša, *Monument for Fallen Monuments*, is in my view an allegory of the impermanence of the powers-that-be and becomes a poetic 'swan song' for the monuments that are erected to immortalize them. Even the heavy and durable material the artist uses, iron, is 'disintegrated' and presented as weightless powder that seems to be gracefully dancing thanks to the pull of hidden and yet powerful magnetic forces.

Other artists are driven by a more intimate approach: triggered by profound personal experiences they address a sense of loss, re-birth and existential malaise that through their work raises above their personal sphere to tackle universal meanings.

Italian, New York-based, ANGELO MUSCO'S intricate photo-based works and performances find their roots in the artist's

difficult birth and the physical repercussion he has had to endure throughout his life. Musco's practice is also inspired by nature and its architecture, engaging classic and contemporary themes of birth, nutrition, renewal and community. In *Aves*, his most recent series, the images appear minimal and restrained on the surface, yet they reveal their complexity and compelling visual poetry when examined up close. The feathers, created by the weaving of thousands of naked human bodies, are gently floating against a pitch-black background, frozen in a magical dance, engaged in an ongoing paradox of lightness.

The mourning following a profound and sudden loss is the trigger for *Disco Punch*, the installation presented by the Romanian collective APPARATUS 22. Vacillating between surface and depth, movement and stillness, exuberance and severity, vying for attention and cold inaccessibility, each work in the series is a metaphor conveying inner turmoil. *Disco Punch* is in fact dedicated to the late Ioana Nemes (friend, lover, brilliant artist and founding member of Apparatus 22) and allude to the collective's feelings of loss and grief, expressing the void left after her bewildering departure. Deeply personal experiences and thoughts are given solid body in texts inscribed on concrete slabs

hung on a wall and hidden underneath a skin of shimmering tinsel. A fan positioned in front of the installation 'sculpts' the works endlessly: at once shinningly shrouding and carelessly revealing the grey heaviness of concrete, cheerful layers of tinsel reminisce potential fun times and glorify triviality and lightheartedness.

Korean GYE HOON PARK takes the struggle between lightness and weight to a greater existential platform. His delicate works on paper, through the repetitive act of perforation, become a meditation on his uncomfortable feeling regarding his self identity. Park believes that the artist's goal is to examine the philosophical struggle of existence through his/her art making process.

Lebanese, Venice-based, MARYA KAZOUN'S practice is also deeply rooted in her personal journey, each work having its own narrative inspired by childhood memories and her rich and complex cultural background. Kazoun is a multidisciplinary artist whose elaborate installations often come alive through dramatic and disquieting performances. The artist weaves and mends with thread, pearls and stones; she mixes humble and semi-precious materials to give life to her interior world, inhabited by horrifying and shocking figures that however, contain a singular and



RONALD MORÁN / MURO SIN SOMBRAS, 2015  
white thread  
dimensions variable



MARYA KAZOUN / Travellers from Ouppala, 2013  
Murano glass  
dimensions variable



BEATRICE PEDICONI / *RED*, 2011  
Single Channel video, 6'26 (looped), color  
dimensions variable  
Ed. 1/5 + 2AP

mesmerizing beauty. Since her move to Venice Kazoun has been experimenting with glass in ever more ambitious and challenging ways: Habitat, one of the two installations presented here, recreates the magical interior of an ice cave, incorporating a cloud of fragile glass globes suspended from the ceiling and hovering above a fractured icy landscapes inhabited by two creatures, the Momoths, that will be brought to life during a performance on opening night. The other installation is composed of a series of biomorphic glass sculptures, the Travelers of Ouppala, crawling through the gallery's floor.

A similar fascination with materials and traditional crafts can be found in the work of Polish-born and Mexico-based XAWERY WOLSKI. For years the artist has been experimenting with terracotta, bronze, steel, seeds and natural fibers searching for ways to meld them organically while infusing them with a spiritual, complex and introspective energy. Although his method may be described as an interpretation of contemporary concepts and theories through the use of traditional handcrafting techniques, his art necessitates an understanding beyond the materials used.



MICHELE CHIOSSI / *CARRARA ARABESQUE (DETAIL)*, 2015  
Carrara marble, stainless steel, neon  
dimensions variable

Wolski is featuring two works: Globos, a large-scale installation of suspended globes painstakingly woven with thin metal thread; and, as the counterpoint to this weightless installation, a few of his terracotta chains coiled onto the floor, as if collapsed under their own weight.

In the interstice between lightness and weight we can also locate Italian MICHELE CHIOSSI and British Jonathan Callan. Chiossi's Carrara Arabesque, a large marble and neon installation, was created by the artist in 2015 as an homage to Lucio Fontana's iconic work Spatial Light – Structure in Neon, a swirling large-scale neon ceiling sculpture that was first exhibited in 1951 at the 9th Milan Triennial. Chiossi's interpretation of the work is based on a series of photographs the artist took of details of Fontana's environmental sculpture which he then re-created with white Carrara marble in his iconic zigzag style with a pink neon that emerges from behind. The weight of the material employed is almost negated by the 'airiness' of the installation and the gentle pink glow that seems to enable the marble to float mid-air.

JONATHAN CALLAN'S body of work explores the relationship of disembodied knowledge to embodied experience and materiality. Perhaps because of his critical preoccupation with language and its limitations, Callan often works with text – books, maps or photographs – as a source material. His methodology consists of amplifying the physical aspects of the object by embedding, dissolving, cutting, scratching, folding or punching until the original form is barely identifiable. Through this sometimes violent, often obsessive process, Callan develops a system of inquiry, which both drives the work and generates meaning. He is presenting here 'Tristan and Isolde,' a book that is almost completely obliterated and whose residues are exhibited as ashes from a glorious past gathered with what remains of the binding in a Plexiglas box.

The last group of artists is concerned with physical phenomena of perception, inspired in part by how humans respond to and interpret certain natural manifestations. Nicaraguan, Miami-based, MARISABELA TELLERÍA in most of her works investigates the realm of visual perception and how we respond to physical phenomena particularly within quiet, seemingly unaltered situations that require slower viewing and experiencing. Tellería's subtle installations are studies of light and color including a wall that not only exists as a structure but as an active, resonating element in dialogue with what it contains via surfaces, gradations of colors and shadows. She has created a site-specific installation for the exhibition.

Tellería's installation leads us to Italian, Berlin-based, LORIS CECCHINI'S Wallwave Vibration, part of the Extruding Bodies series which the artist has been working on for approximately 10 years. In Cecchini's work physical phenomena become an optical and emotive inventory of the environment, natural systems turn into algorithms of a non-homogeneous system, both complex and individual, in order to reveal the invisible processes of our present. The Wallwaves are the physical manifestation of a pulsation resembling a fluid's whose balance has been disseminated to form a delicate electromagnetic wave. The wave disrupts the flat surface of the wall and seamlessly brings to life its inert substance through the subtle vibrations that appear before our eyes.

Subtlety and wonderment are also very much at the base of Italian, New York-based, BEATRICE PEDICONI'S contribution to the exhibition. The artist's work bears witness to the possibility

of another form of painting: painting that "mutates" not on the canvas, but in water, and with results that the artist can only partly control. Pediconi uses a multitude of substances to paint on water: plaster, tempera, organic materials, oil, acrylic paints and inks. Through her work she explores different media, from photography to video, installation and performance. The three photos and video presented are part of the series Red created in 2010 in which we witness the delicate abstract compositions and mesmerizing dance created by an egg yolk and other foods as they are gently released into the water.

It is thrilling, after an hiatus of almost 15 years, to see this exhibition finally come to life. Reading once again Kundera's masterwork, two decades after its publication, has been an uplifting experience, as have been the countless studio visits and eye-opening conversations with the artists in the exhibition.

In a recent interview curator and art historian Carolyn Christov-Bagarkiev said that: "artworks are somehow this place where Lacan's theories of the inability to access the real except through the imaginary and via the symbolic are actually confirmed". This quote came back to me when, half-way through Kundera's book, the narrator says: "A single metaphor can give birth to love." These two statements suddenly merged in the understanding that "a single metaphor can give birth to art": the artists in the exhibition taught me as much and for this I will be forever grateful.

## APPARATUS 22

is a multidisciplinary art collective initiated by current members Erika Olea, Maria Farcas, Dragos Olea and late artist Ioana Nemes (1979, Bucharest – 2011, NY) in January 2011 in Bucharest, Romania.

Apparatus 22 is exploring the intricate relationships between fashion and economy, politics, gender studies, social movements, religion in order to understand the contemporary society. A string of very diverse works – installations, performances, text based – shapes their practice in which reality is mixed with fiction and storytelling and all merges with a critical approach drawing knowledge & experience from design, sociology, literature and economics.

The collective participated in exhibitions and festivals at MUMOK, Vienna (AT), Brukenthal Museum Contemporary Art Gallery, Sibiu (RO), MAK, Vienna (AT), Steirischer Herbst, Graz (AT), Drodesea Festival, Dro (IT), Young Artists Biennial, Bucharest (RO), Akademie Schloss Solitude, Stuttgart (DE), Gyeonggi Creation Center (KR), TIME MACHINE BIENNIAL OF CONTEMPORARY ART, D-O ARK UNDERGROUND, Konji (BIH), TRAF0 Gallery, Budapest (HU), Ujazdowski Castle – Centre for Contemporary Art, Warsaw (PL), Württembergischer Kunstverein Stuttgart (DE), Contemporary Art Museum (MNAC), Bucharest (RO), Galeria Nicodim, Bucharest (RO), Nieuwe Uide, Haarlem (NL), KunstMuseum, Linz (AT), Osage Foundation (Hong Kong), etc.

The work of the collective was exhibited at La Biennale di Venezia 2013, Romanian Official Representation II – “Reflection Centre for Suspended Histories. An Attempt” exhibition.

Disco Punch is the name of an aesthetic the collective devised for a series of introspective works, deeply personal experiences and thoughts are given solid body in texts inscribed on concrete slabs hidden underneath a skin of shimmering tinsel.

Vacillating between surface and depth, movement and stillness, exuberance and severity, vying for attention and cold inaccessibility, each work in the series is a metaphor conveying inner turmoil.

Air blown in rhythmic ritual by rotating fans sculpts the works endlessly.

At once shinningly shrouding and carelessly revealing the grey heaviness of concrete, cheerful layers of tinsel reminisce potential fun times and glorify triviality and lightheartedness.

Nevertheless, the beautiful surface is shattered repeatedly and the reflexive sternness of the texts underneath circumvents any hint of playfulness. The first four works are dedicated to late Ioana Nemes (friend | lover, brilliant artist and founding member of Apparatus 22) and allude to the collective's feelings of loss, grief, expressing the void left after such a bewildering departure.



DISCO PUNCH IV (DEDICATED TO IOANA NEMES), 2014  
3 concrete plaques, tinsel curtain, oscillating standing fan  
dimensions variable

Born in Manchester, England in 1961, lives and works in London. **JONATHAN CALLAN** graduated from Goldsmiths College and. His works have been exhibited extensively in museums and galleries throughout Europe and the United States. Recent exhibitions include: Words Will Fold, Galerie Martin Kudlek, Cologne, Germany (2014); Bind, Josée Bienvenu Gallery, New York, NY (2013); Wesleyan University Museum, Boston, MA (2012); Teylers Museum, Haarlem, Netherlands (2012); John Michael Kohler Arts Center, WI (2010); Royal Society of British Sculpture, London, UK (2010); Kohler Arts Center, Sheboygan, WI (2010); Contemporary Arts Center Cincinnati, OH (2008); Haifa Museum of Art, Israel (2007). His work is included in major museum collections such as: The Museum of Modern Art, New York; The British Museum, London; The Henry Moore Institute, Leeds, UK; Whitworth Gallery, Manchester, UK; The High Museum, Atlanta GA; The Leopold-Hoesch Museum, Duren, Germany; and Princeton University Art Museum, Princeton, NJ.



Jonathan Callan's body of work explores the relationship of disembodied knowledge to embodied experience and materiality. Perhaps because of his critical preoccupation with language and its limitations, Callan often works with text – books, maps or photographs – as a source material. His methodology consists of amplifying the physical aspects of the object by embedding, dissolving, cutting, scratching, folding or punching until the original form is barely identifiable. Through this sometimes violent, often obsessive process, Callan develops a system of inquiry, which both drives the work and generates meaning.

TRISTAN AND ISOLDE, 2005  
Mixed media (paper on board)  
33 x 23 x 7 1/2 in

Born in Milan in 1969, **LORIS CECCHINI** lives and works in Berlin. One of the most prominent Italian artists on the international scene in the last decade, he has shown his work around the world, with solo shows at prestigious museums and galleries including the Palais de Tokyo in Paris, the Musée d'Art Moderne de Saint-Etienne Métropole, PS1 in New York, the Shanghai Duolun MoMA, the Museo Casal Solleric in Palma di Maiorca, the Centro Gallego de Arte Contemporaneo in Santiago de Compostela, the Kunstverein in Heidelberg, the Fondazione Teseco in Pisa, Quarter in Florence, the Centro per l'arte contemporanea Luigi Pecci in Prato, and others.

Cecchini has also participated in various international art events, including the 49th and 51th Venice Biennale, the 6th and 9th Shanghai Biennale, the 13th and the 15th Rome Quadriennale, the Taipei Biennial (Taiwan), the Valencia Biennial and the 12th International Sculpture Biennale of Carrara. He has also contributed to many group shows, including the Ludwig Museum of Cologne, Palazzo Fortuny in Venice and Macro Future in Rome. Additionally, he has produced a number of permanent site-specific installations, in particular in Italy, at Villa Celle Pistoia and in the courtyard of Palazzo Strozzi in Florence.

Cecchini's photography, drawing, sculpture and installation combine to form a unified poetics, the cardinal element of which is transfiguration. The subjects that appear in his work include multiple collages and detailed architectural models, objects in rubber, reinvented caravans and tree houses, structurally distorted spaces, and prismatic, transparent covers and surfaces.

Cecchini's latest work focuses principally on diagrammatic models, searching in the alterity of artifice a key of ambivalence of Western systems of representation. Physical phenomena become an optical and emotive inventory of the environment, natural systems turn into algorithms of a non-homogeneous system, both complex and individual, in order to reveal the invisible processes of our present. Searching for an analogy between grammar and anatomy, in their language the works recall formulas capable of generating auto-poietic systems in which the bursting out of the structures regenerates itself, contaminates and transforms itself, just as happens in an organism.



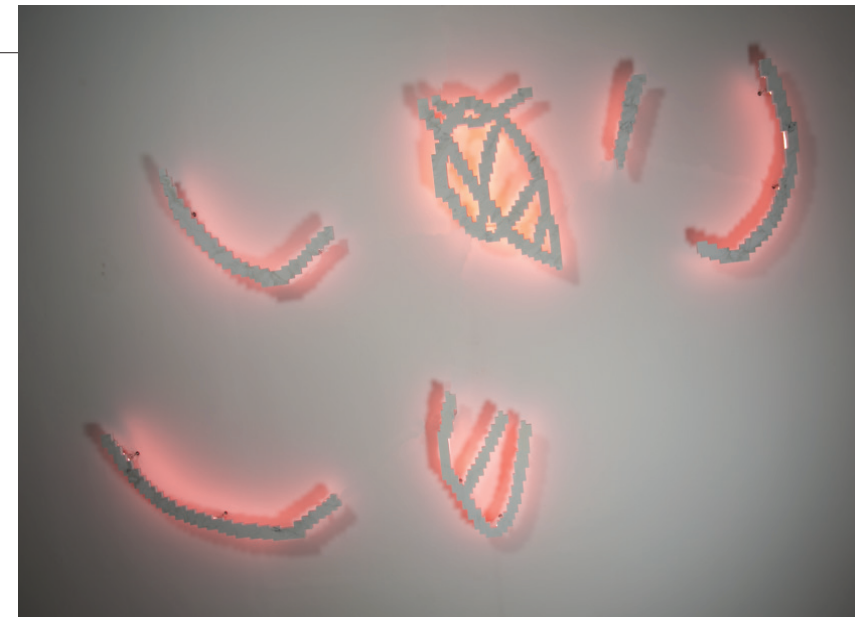
WALLWAVE VIBRATIONS (ASYNCHRONOUS EMOTION), 2012  
polyester resin, wall paint  
86 5/8 in (diameter)  
Ed. 2/3

**MICHELE CHIOSSI** was born in Lucca, Italy, in 1970 and currently lives and works between Milan and Versilia. Amongst his solo and group shows: #outofharmonywiththepresent, PLUTSCHOW Gallery, Zurich –(CH); CARRARA ARABESQUE, i Salotti, Galleria Nicola Ricci, Carrara –(I); MORE LOVE, K's living, Taipei –(TW), (2015); HANGITALL, BROTHERS' ART GALLERY, Lugano – (CH); #ITSFIRENZE BABY, Les Copains, Firenze –(I); #ITSMILANO BABY, Atelier Les Copains–Gloria Maria Gallery, Milano –(I) (2014); BURNING FEELINGS, Hotel Byron, Forte dei Marmi –(I) (2013); Talking to Wittkower, Galleria EFFEARTE, Milano– (I) (2009); NEON-CLASSIC, Galleria Z2o, Rome– (I) (2008); WORDS OF ART, EDS Galeria, Mexico City – (M); FORTEMARMISSIMA SQUARE, Piazzetta dei Marmi, Forte dei Marmi –(I); CENTO la Lettura Corriere della Sera, LaTriennale, Milano – (I) (2013); VIDEO-WORKS, EDS Galeria, Mexico City – (MX); L'AUR'AMARA, La Générale en Manufacture, Paris – (F); DOMESTICITY, PRAGUE BIENNALE, Prague – (CZ); 54° ESPOSIZIONE INTERNAZIONALE D'ARTE DELLA BIENNALE DI VENEZIA –PADIGLIONE TOSCANA, Museo Pecci, Prato – (I), (2011).

Michele Chiossi's practice focuses on the analysis and interpretation of moods and trends that define our contemporary life-styles. He finds his inspiration in objects and symbols that inhabit our everyday life such as food, corporate logos, social media as well as in art history.

He is an artist who has consistently re-invented his oeuvre. His sculptural practice celebrates Marble, a naturally found metamorphic rock, and Light. In a very discerning manner, he created an interactivity and play of light, stone and shadow that enhance his installations into a visual experience to that of a painting, in which the white Carrara marble acts as a blank canvas and the scribble of neon light is the gesture of paint.

Chiossi works with, and often combines, different materials: from more traditional ones such as marble, bronze, aluminum, and acrylic to more experimental ones like resins, neon, urethane rubber, fiber glass, chromalusion, HDR, reproducing logos and famous trademarks such as Heineken, Levis, Mini Cooper, Versace and others, giving them new forms and new meanings. Since the late 1990s he has re-interpreted iconic subjects, paid tributes to seminal artists, and rewrote brands creating contemporary forms of still lives through his now iconic zigzag style which he applies both to drawing and sculpture.

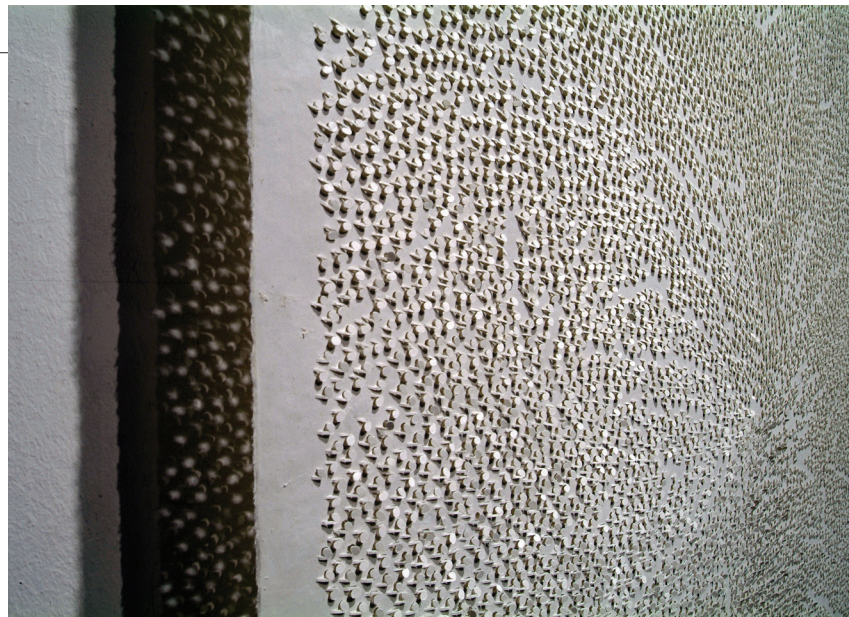


CARRARA ARABESQUE, 2015  
Carrara marble, stainless steel, neon,  
dimensions variable

**GYE HOON PARK** was born in 1965 in Korea. Park received his Masters in art and sculpture at the Chungbuk National University in Korea. He lives and works in Korea.

One of Korea's most prominent contemporary artists, he has shown at the National Museum of Contemporary Art and the Daejeon City Museum in Korea, as well as internationally.

Amongst his solo and group shows: *White Thoughts*, Diana Lowenstein Gallery, Miami, FL (2012); *Art cultivation*, Daejeon Municipal Museum of Art, Daejeon, Korea (2012); *White Materializing of Conscience*, UM Gallery, Seoul, Korea (2011); *Consciousness of Conscience*, Space Mom Museum, Chungju, Korea (2010); *Art Chicago*, Chicago, USA (2005); *Art Book Art* (National Museum of Contemporary Art, Korea) (2003); *MENWOMEN6+6* (Mooshim Gallery, Chungju, Korea) (2002).



Through his delicate work on paper and large scale installations Gye Hoon Park uses vulnerable consciousness and endangered faith as metaphors for his uncomfortable feeling regarding his self identity. He believes that the artist's goal is to examine the philosophical struggle of existence through his/her art making process.

*WEAK STANDING*, 2005  
Korean paper, oil stick, cutout  
41 x 83 in

**MARYA KAZOUN** born in Beirut, Lebanon, in 1976, where she grew up; currently lives and works between New York City and Venice, Italy. In 1984 her family fled the war by moving to Switzerland and later to Montreal where she became Canadian. She completed degrees in Interior architecture and Fine Arts at LAU. In 2001 she moved to NY and completed an MFA at the School of Visual Arts.

She took part in the 51st Venice Biennial in 2005 with a solo show 'Personal Living Space'. Some of her participations include, the Pushkin State Museum of Fine Arts 2006, the Museum of Modern Art of Klagenfurt 2006, the Sharjah Biennial 8 in 2007, the World Economic Forum in Davos 2008, Pozna Biennial in Poland 2008, the 53rd Venice Biennale 2009. She represented the city of Venice at the 54th Venice Biennale 2013 with a major commission.



Kazoun's practice is interdisciplinary. Her pieces are mainly installations and performances, and often a combination of both. 3-D reliefs, paintings, drawings and photos are support studies for her installations/performances. The artist weaves and mends with thread, pearls and stones; she mixes humble and semi-precious materials to give life to her interior world, inhabited by horrifying and shocking figures that however, contain a singular and mesmerizing beauty.

Every work has its own narrative and is a story deriving from her personal journey, from her childhood memories and her cultural background.

*HABITAT: WHERE HE CAME FROM*, VENICE BIENNALE, 2009  
Installation Performance, Glass Stress show, tissue paper, pen, glass plastic, acrylic, paper  
200 x 170 x 620 cm  
Collaboration and Performance: Christian Minotto, Andrea Busetto, Andrea Gareddu

**JAROSLAV KYŠA** was born in 1981 in the Slovak Republic, he currently lives and works in Bratislava and London. In 2007 he received an M.F.A. from the Faculty of Fine Arts, Department of Arts and Intermedia, Studio of free creativity 3D, at the University of Košice, Slovakia; prior to his degree he studied at the Academy of Fine Arts, Bratislava, Slovakia.

Amongst his solo and group exhibitions are: There is no such place, House of Arts, Brno, Czech Republic (2015); Island of stability, omt\_project, Bratislava, Slovakia (2014); Too far east is west, London Metropolitan University, London, United Kingdom (2010); Oskar Cepen Award /finalists, Kunsthalle Zilina, Slovakia (2014); Werkleitz – Jubiloums Festival 2013, Halle (Salle), Germany; The Emperor's New Apparel, Trafo gallery, Budapest, Hungary (2013); Velvet, Red gallery, London, United Kingdom (2012); Donumenta – Perfect Asymmetry II, Kunstforum Ostdeutsche Galerie, Regensburg, Germany (2009)

His oeuvre comprises object, installation, interventions in public places, photography and video. He applies a method of appropriation and aesthetization of found objects or commodities or banal everyday moments of reality. He enjoys relativization of functionality of objects or occurrence while delegating them new, very often turnaround role which elevates them to the sphere of art. While doing so, he raises the question of a border between art and everyday reality. This strategy is also applied in his interventions in public places while endeavoring to create so called 'testing situations' which are being created by corrections of usual face of reality.

*Tomas Knoflicek, PhD. fine arts, University of Ostrava*

"In my work looking for answers, how and if rather can a monument keep the memory and meaning in the flow of time. [...] Monuments and their stable (unstable) form are the places, which prescribe us time for contemplation. In my objects and photographs I am trying to achieve multi-layered, unstable interpretation of the term "monument", which will bring new associations. I am creating unstable objects – models of monuments, which are kept together only as a result of physical principles."

*Jaroslav Kyša*



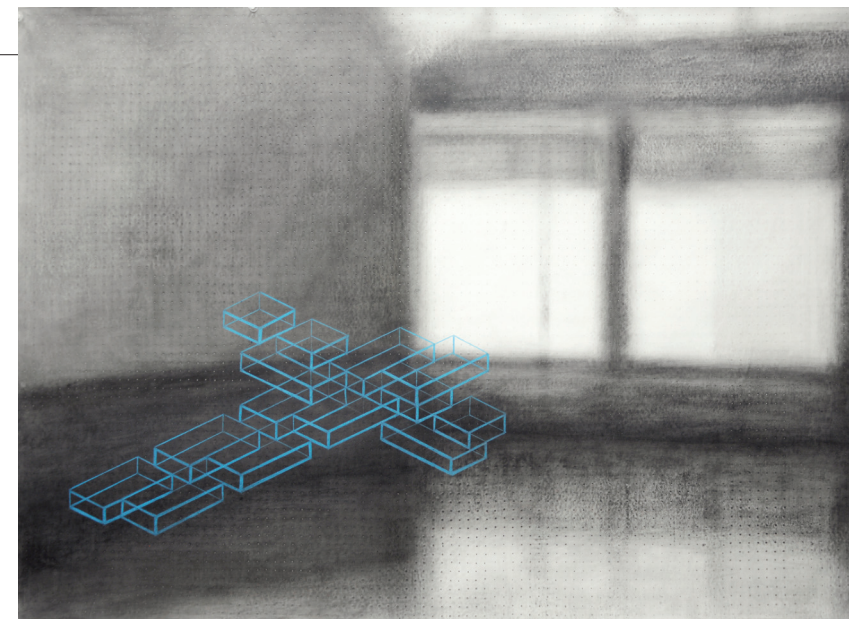
*BRICK, 2013  
brick, magnets  
25 x 9 x 15 cm  
Ed: 1/5*

**RONALD MORÁN** was born in 1972 in El Salvador where he still lives and works. He received his high school diploma in Plastic arts from the Centro Nacional de Artes, CENAR, San Salvador, El Salvador, in 1990 and a degree in Advanced studies of decorative arts (Graphic Drawing), Universit  Dr. Jos  Mat as Delgado, San Salvador, El Salvador in 1994.

Named by Exit Madrid as one of the 100 most influential contemporary Latin American artists of our time, Ronald Mor n has participated in over 150 exhibitions throughout the United States, Latin America, Europe and Asia. In 2007, Mor n represented El Salvador at the Venice Biennale. He has also exhibited at the Beijing Biennale, the Bienal Cuvee in Austria, the Tenth Habana Bienal, the Dorsky Curatorial Project in New York and the Margulies Collection in Miami. His work addresses the silence of power and aggression, the white cotton wrapping his pieces projecting a benign appearance that belies their true nature.

Walls without Shadows addresses intimacy. Walls are associated with strength, stability or durability. As dividers of space, they separate functions, contain and situate activities, mark off and block routes. The wall hides unwanted views, protects complicitly. Similarly, the digital walls serve as guards, filtering content. This safety that is objectified in the material construction of the wall, is questioned in Mor n's work. In a precious way, Moran builds a wall (a skeleton, or maybe a ghost?) which, inside, prevents privacy and, outside, the [possibility] to "see without being seen." Upon approach, looks clash, presences are assessed. The act itself of appreciating it, as an art work, enables a game in which attention and dissimulation are keys: am I looking at the wall or, discretely, at those who look at the wall from the other side?

*Spanish text by Dalia Ch vez, translation by Ana Gonzalez*



*CRUZ LEVITANTE EN ESPACIO SAGRADO I, 2015  
white thread  
25 x 25 in*

Born in Naples, Italy, in 1973, **ANGELO MUSCO** was awarded a scholarship to attend the University of Granada, Spain, and received his BA from the Art Academy in Naples, Italy. The artist, moved to NYC in 1997 where he currently lives and works. Since arriving in the States his art practice has been focused on performance art, photography, and video work, often combining the various media in one organic project. His photo shoots, which are the foundation of his photographic work and may involve a few dozens to a couple of hundred people, have become more and more ambitious in scale and complexity, and are often held in private and public spaces, becoming a performance in their own right.

His work and research have evolved over the years, leading to an invitation to show his Hadal photographic installation at the 53rd Annual Venice Biennale in 2009. His work has been shown in Chicago at Carrie Secrist Gallery, Paris at Acte 2 Gallery, New York at Lyons Wier Gallery, Patricia Conde in Mexico City, as well as The National Gallery of Perugia in Italy, Maison Particuliere in Brussels, The Museum of non Conformism Art in St Petersburg, QUT Art Museum Brisbane in Australia. In 2002 he was awarded the IDAA, International Digital Art Award in Australia.



Angelo Musco continues his journey, inspired by nature and its architecture, engaging classic and contemporary themes of birth, nutrition, renewal and community. Each of Musco's pieces details a different story of what preceded the moment, a history unique to that image, fulfilling in the viewer's mind a glimpse at a memory or a token of what has been left behind. Musco's signature is the meticulous construction, melding and weaving of tens-of-thousands of nude bodies that are with great time and care brought together to explore themes related to his own birth. A single work can take over a year to complete and incorporate over a million bodies.

Earlier works engaged the nutritional energy of water, the power of a forest's vascular system and then following that out to the end of limbs where nests would be found. And upon the threshold of those nests, what might we find now?

In the AVES Series the images are minimal and restrained on the surface but complex, poetic and compelling just below the surface. The images are presented lightly floating on the air or gently falling downward, a frozen dance, a silent musical bridge, an ongoing paradox of lightness.

P3, FROM AVES SERIES, 2015  
large format print on metallic photo paper  
48x72 in  
Ed:2/5

**BEATRICE PEDICONI** was born in Rome and studied Architecture both in Rome and Paris. In 2010 she moved to New York where she currently lives and work. In 2008 she won the first prize at the VII Biennial of Experimental Art in Sant Petersburg, Russia. Her work has been exhibited throughout Europe, Asia and America and has been acquired by numerous public and private Museums such as La Maison Européenne de la Photographie in Paris, the Macro Museum of Contemporary Art in Rome and the Collezione Maramotti in Reggio Emilia among others. Her work has been published and reviewed in Italian and international magazines, including Il Giornale dell'Arte, Artforum, Harper's Magazine and Art in America.

The work of Beatrice Pediconi is charged with mystery and amazement, and the gesture she performs is no less capable of generation than attuned to capturing and accepting the unexpected: advance and retreat, action and perception.

Her work bears witness to the possibility of another form of painting: painting that "mutates" not on the canvas, but in water, and with results that the artist can only partly control. Differents are the substances she uses to paint on water: plaster, tempera, organic materials, oil, acrylic paints and inks. Through her work she explores different media, from photography to video, installation and performance. With her video installations the artist creates an environment, a space that becomes a vessel which the visitor is invited to enter.

Her work aspires to couple the scientific observation of the behavior of materials and the capacity to reproduce them with a state of creative freedom in which the image is shifted onto planes of perception quite different from those to which traditional painting has accustomed us. Her praxis finds its basis in the fragility of vision and its transformation.



RED 10, 2011  
Archival Pigment print on Hahnemühle Barita paper.  
27.5 x 35.4 in  
Ed: 2/5



**MARISABELA TELLERÍA** was born in Nicaragua. She holds a BFA from Florida International University, Miami, FL and a MFA from Virginia Commonwealth University, Richmond, VA, both in sculpture. Her work has been exhibited widely in galleries and museums in the US and Latin America, including the Brooklyn Museum (Open house, 2004), Albright Knox (Extreme Abstraction, 2005), Museo del Barrio (S-Files, 2006), National Museum of Women in the Arts (Transitory Patterns, 2006–2007), Frost Museum of Arts (solo show, 2014), Perez Art Museum (Caribbean Crossroads, 2014) among others. This year her work was also exhibited at the UNTITLED art fair 2015 (Y Gallery, NY) and at the Miami Biennale (Illuminations, 2015). Her work is in several private and public permanent collections such as The Hirshhorn Museum and Sculpture Garden, the National Museum of Women in the Arts and the Weatherspoon Museum among others. She is currently based in Miami and works between New York, Miami and Managua.



In these works, as in most of my works in the last few years, my interest in visual perception persists; in understanding how we respond to physical phenomena particularly within quiet, seemingly unaltered situations that require slower viewing and experiencing. These are studies of light and color including a wall that not only exists as a structure but as an active, resonating element in dialogue with what it contains via surfaces, gradations of colors and shadows. Also recurring in these works is my interest in exploring the coexistence of opposites, where things can exist not only for their “physicality” but for their perceptual presence, a presence that points to what’s there as much as to what’s not, i.e., the materiality and “here-ness” of the objects/materials vs. the luminous, illusory quality of their shadow or negative space emphasized by paint, fabric, or thread. The intention is to create a contemplative environment where elements, all interconnected, make room for introspection and sensorial experience. A space where things, however invisible, can still be understood at a sensorial level unencumbered by preconceived notions of meaning.

Marisabela Tellería

DETAIL OF UNTITLED INSTALLATION, 2015,  
mixed media  
dimensions variable

**XAWERY WOLSKI** was born in Warsaw in 1960, where he attended the Academy of Fine Arts from 1980 to 1983. He later lived, studied and worked in Paris, New York, Carrara, Aix-en-Provence and Lima before moving to Mexico City where he has lived and worked since 1996. His art has been exhibited throughout Asia, Europe, North America and South America. Awards and recognition include the Sculpture Prize at the Nice Biennial; residencies with the Jim Thompson Foundation in Thailand, as well as the Religare Arts Initiative in India; and commissions for monumental sculptures at the World Expo in Daejeon, South Korea and the Rufino Tamayo Museum in Mexico.



Xawery Wolski continues his experimentations with terracotta, bronze, steel, seeds and natural fibers searching for ways to meld them organically while infusing them with a spiritual, complex and introspective energy. Although his method may be described as an interpretation of contemporary concepts and theories through the use of traditional handcrafting techniques, his art necessitates an understanding beyond the materials used.

The conceptual thread found in his work is an evident interest in bridging media, artistic heritage and personal obsession. “I understand that we have a need for liberty and happiness; that we seek love, connection and approval; that we fear illness, bad fortune and death; that we base our beliefs and our gods upon these principles. And ultimately, no matter our cultural, social or moral models, we yearn to communicate.”

GLOBOS, 2010  
Alpaca wire  
Installation  
dimensions variable

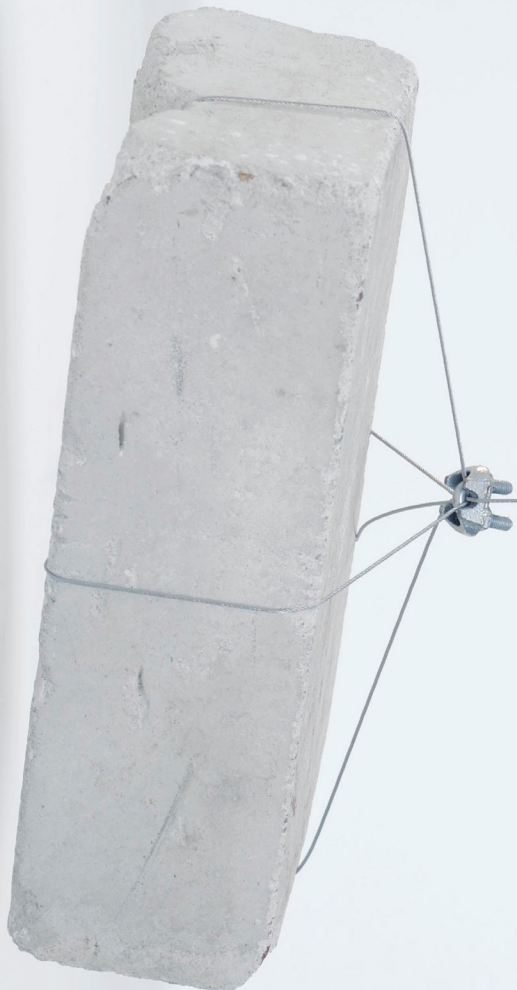
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JAROSLAV KYŠA / BRICK, 2013  
brick, magnets  
25 x 9 x 15 cm  
Ed: 1/5

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