

Gabriella Toledo Anaya

The works exhibited here are part of the collection called:
“Hope grows in trees”.

My name is Gabrielle and I have been painting ever since I
can remember.

In the middle of this global destruction
(war, contamination, negligence, etc.), I decided to paint trees:

contemplating that each piece of work is a piece of hope,
for peace, for care and for love to all, in all colors and
dimensions.

Trees are attached to earth and mother earth needs little care,
she is our caring mother, she loves us.
Please make peace with our planet.

gabitoledo2011@gmail.com

Hope grows in trees 1



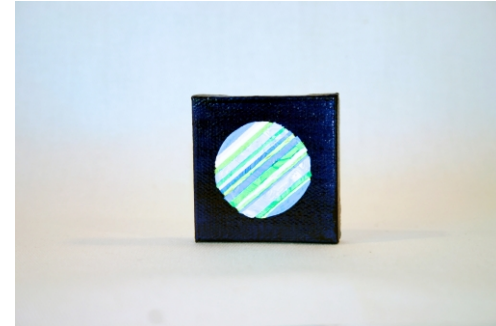
Hope grows in trees 2



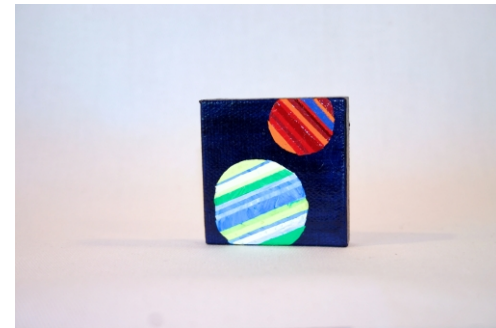
Jessica Aye

text

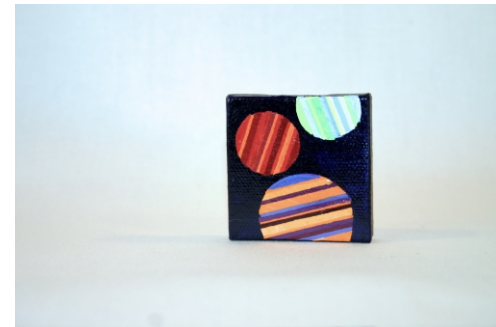
The Forthcoming Advancement of Mankind: Unity



The Forthcoming Advancement of Mankind: Mars One



The Forthcoming Advancement of Mankind: Planetary Construction



ayejessicaaye@gmail.com

B3

text

The Gardener's Battle



Freedom



The Human Tendency



buddugfrancis@yahoo.com

John Baldwin

Looking at the affirmative model of disability as well as the social model, using the processes of perception, with reference to Gestalt theory or laws of perceptual organization and other psychological practices.

Using high dimension mathematics and combining this with the history of those that have come before me the work I achieve can be surreal, contemporary and thought provoking with sometimes a soupçon of humor and sometimes a little dark. My practice reflects on how I negotiate my environment as a disabled person and by doing so, aims to challenge the preconceived ideas of disability.

Using digital media and sculpture I create conceptual pieces that become interactive installations and visual representation of occupied space. My work is an attempt to engage the viewer and question the notion of being differently abled.

I have worked all over the U.K. and abroad. In that time my skill set has grown to include; Recruitment and staff training. Supervising, motivating, and monitoring teams performance. Setting budgets/targets. Maintained detailed documentation of the company's products. Product development, identifying new business opportunities, and developing marketing and networking strategies.

Access Deconstructed

Material, laser cut Ivory mount board

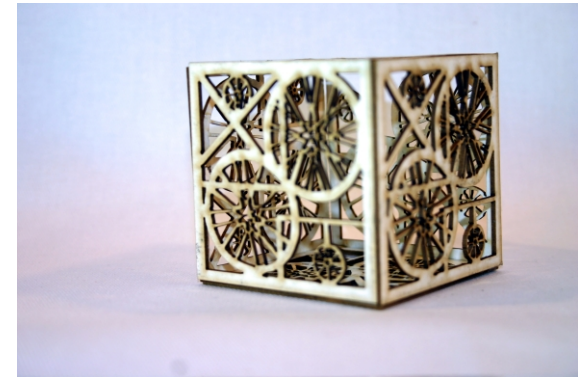
Created from the deconstructed components of an NHS wheelchair

A Landscape of Disbelief

Created from the cast of three wheelchairs tyre impressions.

johnbaldwin07@aol.com

Access Deconstructed



A Landscape of Disbelief



Josh Bartlett

Gestural 1



Gestural 2



Rachel Capovila

Rachel is based on the edge of the Lake District in the North West of England. She studied at UCLAN graduating with a BA(hons) in Fine Art.

Currently working mainly in textile and mixed media, Her artistic practice explores the role of craft and the woman in the home and how it speaks now to a contemporary audience.

Rachel has exhibited nationally with textile work individually and within the North West region with textile collative group Trident Textiles. With a background originally in theatre working with many renowned companies she now works for a film and digital media company Signal Film and Media.

As a filmmaker Rachel has been part of many exciting short film projects many of which have been critically acclaimed on the international festival circuit.

1.All Hung Out to Dry - cotton/linen handkerchief with cotton machine embroidery size open 32cm x30cm folded 6cmx6cm

An embroidered love letter in Arabic on a vintage ladies handkerchief maybe given on the leaving of war torn Syria by a loved one as a keepsake.

A paper love letter would easily get wet and be damaged; a handkerchief would last and be a reminder of home. Over time the cloth is affected and the embroidered arabic rendered maybe a different meaning.

1.A Rough Idea Guide - cotton handkerchief with cotton machine embroidery size open 37cm x39cm folded 7cmx7cm

A man's handkerchief with an embroidered map is a 'do not leave home without it' essential for the Syrian sea faring refugee. A paper map will get wet and destroyed. A cloth map is a handy pocket size and longer lasting. A thoughtful mother may have embroidered this for her son avoiding conscription. He would have looked at this for comfort and hope. This map may have been found on a lonely beach without the owner. Owner unknown.

capovilarachel@gmail.com

All Hung Out to Dry



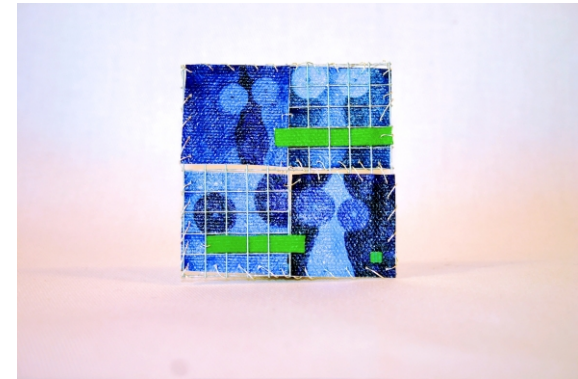
A Rough Idea Guide



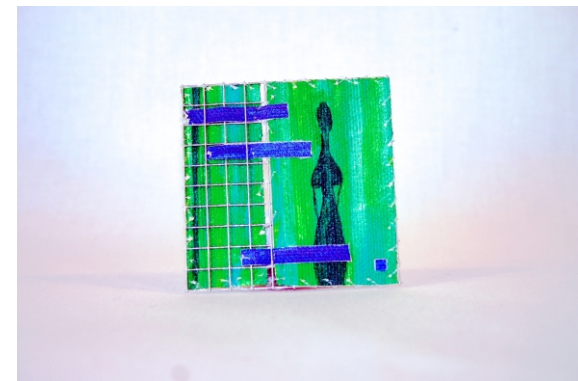
Jana Charl

text

Four Quadrants



She Matters



Maso Alessandro alias Ciaci el Kinder

humorist ,
cartoonist , illustrator
born in Venice 1961

Collaborations: Il Gazzettino di Venezia since 1984

Comix, Cuore, l'Unità , Boxer, il Male, Tor for the band.

Artist designer and illustrator for the Venetian band Pitura Freska
and other music fan-zines.

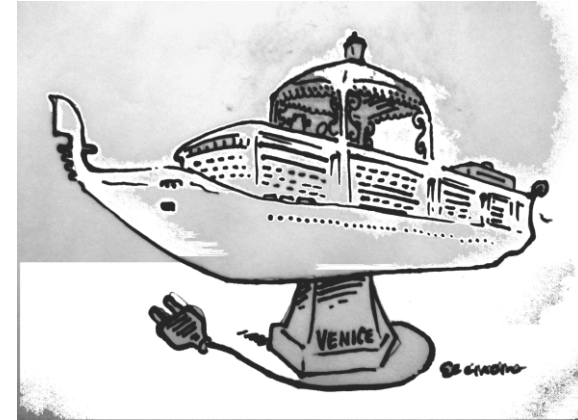
Collaborations with the City of Venice information campaign
against degradation.

Exhibitions and contests include: Prize Festival of Satire Calasetta (CA)

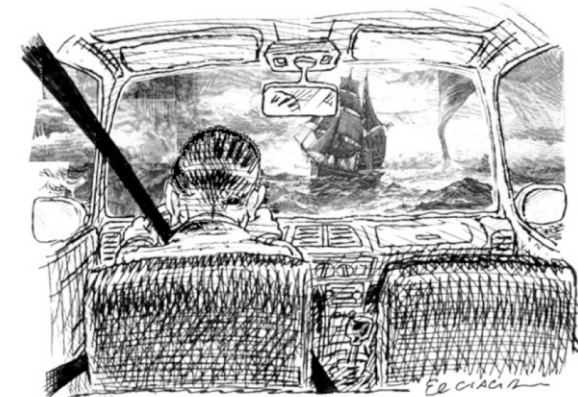
Biennial of Humor and Art (MC) , Review Humour , Dolo (Ve)

"The Global South" Brazil & South Africa

Gongola



Cruise Gondola



Dallas Collins

text

Styx I 2015



Styx II 2015



Leonardo Comin

Occhio Bozzoluto



Rose del Mondo Quadretti



Leonardo Comin

Rose Del Mondo Plastica Rete



Rose Del Mondo Tufolina



Dr Cinzia Cremona

Course Leader
Colchester School of Art

Associate Lecturer
Wimbledon College of Arts - University of the Arts London

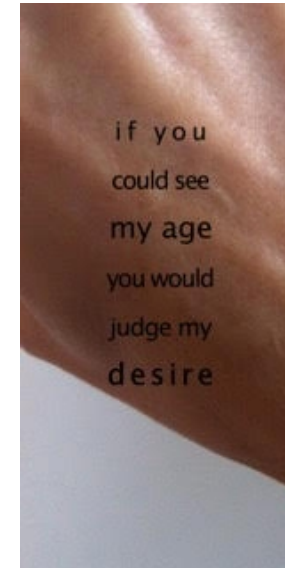
Associate Artist
firstsite gallery - Plus Tate

Hon Research Fellow
REWINDItalia
www.rewind.ac.uk
Duncan of Jordanstone College of Art & Design
University of Dundee

Member of
Critical Practice
Chelsea College of Arts
University of the Arts London

cinziacremona@gmail.com

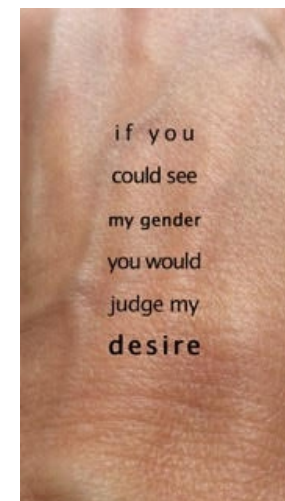
Age



Colour



Gender



Anca Cristofovici

Anca Cristofovici was born in Bucharest. In 1985, she defected to France, where she is currently a professor of American literature and art. Cristofovici has published her fiction essays, poetry, and translations in Romanian, English, and French in Europe and the United States.

1) “Reels”: how does one pass a frontier, legally, knowing that one is not going to cross it back, that is defect? This brief section synthesizes the emotions, observations, events that accompany one of the forms of such an experience. As he steps into free territory, Luca, the protagonist of this section of the novel, an artist, finds two boxes of reels which he will later use (and transform) in unexpected ways.

“Reels” is an excerpt from Stela (pp. 85-87), 2 pages printed on A4 filigree blue paper, sewn together, rolled, and tied with silk ribbon.

2) “Passing on”: survival as an accumulation of small things, details; survival as a series of small gestures and events that contribute to transforming identities.

“Passing on” is an excerpt from Stela (p. 35; 159-160) with a drawing by Daniel Cristofovici. Printed, rolled, and tied with silver-thread lace.

<http://ancacristofovici.blogspot.fr/>

Reels

{6} Reels

Two boxes of reels I found them not far from the border, when, past the customhouse, past questions and searches, I was “ap proved for the road.” My heart still racing, a knot throbbing in my throat, I parked my Skoda on the shoulder ~~looked~~ around to stretch, to take in the new air, to feel the mild snow under my soles. I looked back at the curtain of fear that had dropped behind me still wondering that I had managed to pass, and saw nothing but the dismal customhouse behind ~~the~~ the offices of the new country. From where I stood, on the other side of the border, having just stepped out of my life into another, mine all the same, I could still make out the two angular silhouettes fight ing boredom in the gloomy space of the office. Two heedless boys appointed to guard the border, as thin as their machine guns and ill at ease in their wool uniforms the color of mud. Everything over there, where I came from, remained small, coated with dust. But why linger over that thought? I stamped to warm up my feet, to feel my new space. I crushed out a cigarette and hissome thing solid with the point of my shoe. A stone? Ice? No, the sound it ~~is~~ said: metal. I knelt down and realized I had stepped on two boxes brimming with film coiled on reels, shiny and black as the sky that shined through the balding forest at the edge of the road. Two boxes covered by mud mixed with snow, sending icy sig nals to my fingers. Someone must have had an interest in those boxes and then, maybe, disappointed, threw them away, or, from the other side, someone rolled them under the barbed wire or bowled them (when the guards were dozing or pretending to? did the guards do it, in exchange for some small present, say, a bribe, or a day off? and if it was not the guards who passed them over the border, what happened to the one who did? why hadn't anyone bothered to pick them up? did something go wrong? did someone pass them over the border precisely for them to find their way into adictious hand? and what kind of story had those films recorded? what for?). In any event, there was no point in me caring about them when I had other worries. My rough coat was of no help against the gray cold I carried from beyond the border and my every cell. A porcupine entangled in frozen leaves and moss was feeling its way out, exploring its surroundings. A car dashed by my left side, followed by a restlessness of branches: someone might have been watching me from over my shoulder, but I was just a rush of wind. “Time for me to go,” I thought, even if, at least for a while, no clock dictated my schedule. I tucked the boxes into the tiny free space left in the back of my car loaded with more than one would need for the three week journey abroad which my travel permit allowed. I would, no doubt, pass other checkpoints along my way, but no one there would care for such trivia as the two boxes of film. I pulled into the first gas station for a few small things: a drink of water, a decent lighter, change to make a phone call. Every

Anca Cristofovici 87
thing small. Basic. A whiff of soap and detergent emanated from

Passing On



Because for each one who vanished, somewhere else another survived, deriving their strength from who knows what: a friend, a relative, the remains of sharing and trust, or, perhaps, from a tree's sudden blossom, a handful of syllables rehearsed in the dark, a capacity for wonder they'd managed to spare.

Surviving is no virtue. It is an act of love.

From STELA, a novel by Anca Cristofovici
Rome, GA & Salt Lake City, UT:
Ninebark Press, 2015

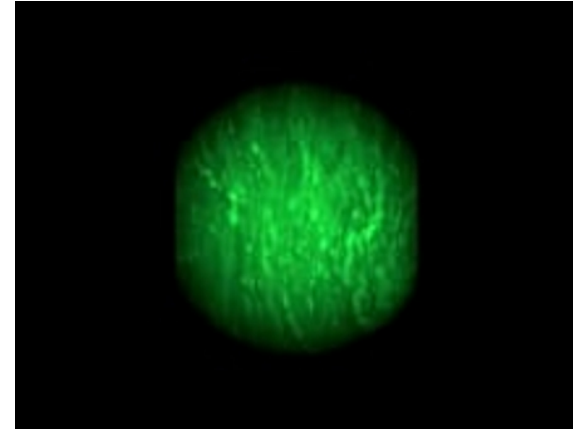
<http://www.ninebarkpress.org/>
Drawing by Daniel Cristofovici

Anca Cristofovici

Water and Fire

3) “Water and fire”: two basic elements that change and transcend unimaginable sorrow to bring the self farther, relate it to other selves.

“Water and fire” is a book trailer for Stela, an original collaborative videopiece, 3:30 long, with story board by Anca Cristofovici and original film beads by Marsha McDonald, produced by Tyler Marino; jpg file on stick placed in envelope and folded.



Carrie Crow

Carrie Crow is a fine art, performance, and horse racing photographer whose work has been exhibited internationally at the Queens Museum of Art, Newspace Center for Photography, Orange County Center for Contemporary Art, the FIDM à Paris Mairie IX, and the Venice Vending Machine at Galleria Perela during the 54th Venice Biennale.

Her work has also appeared in print in The New York Times, 3:AM and SAND. Born and raised in Los Angeles and a long time resident of New York City, Carrie frequently works in Paris, France.

We live in an age of great paradox: we are connected yet isolated, our cities grow wealthier yet are more exclusive than ever, we tear down the old, rebuild anew then long for the history that was lost.

Using observation deck telescopes as the medium, my series 'Observatorio' explores the point of view of the outsider who is excluded from the grandeur of the city. Through the telescopes, which bear the time-worn markings of public machinery, the viewer is presented with a sense of nostalgia, disorientation and isolation;

the subject of her gaze is both near and far,
the view is clear yet marred by dust and scratches,
she is alone in a public space.

The distance that stretches between our hopes and our realities haunts us.

carriecrowphoto@gmail.com

Observatorio I



Observatorio II



Oisin Davis-Lyons

I am a Bristol based artist and work in a variation of mediums covering digital art, collage, wall based art, graphic design and illustration.

I work under the name of 'From Bristol With Love' and 'Black Light' and I am currently situated in "The Island studios", formerly the old Bridewell Police Station in the centre of Bristol.

My work explores themes of Black British identity, both historically and contemporarily, and tends to be political satire. My work asks questions about capitalism and hedonism, and the effects both personally and on a wider society.

"The 3 (Un) Wise Mice"



"The 3 (Un) Wise Mice" are original collages and have been crafted using real money.

"See No Evil" has been crafted out of a £5 Pound note,
"Hear No Evil" has been crafted out of a £10 pound note,
and
"Speak No Evil", a £20 pound note.

The short story is an original piece written by myself.
This series of collages explores many different ideas, including;
the corruption of money,
turning a blind eye to impropriety,
the development of greed from innocence
and the effects of capitalism.

oisindavis-lyons@hotmail.com

Fernando Egido & Miguel Rubio

Fernando Egido

He studied composition with José Luis de Delás in the Alcalá de Henares University. He studied Electronic Music with Emiliano del Cerro.

For several years he taught the subject Fundamentals of Electroacoustic and Computer Music in a Superior Conservatory. His work Three Chants for Computer was selected in the SID 2015 conference at the New York University Steinhardt.

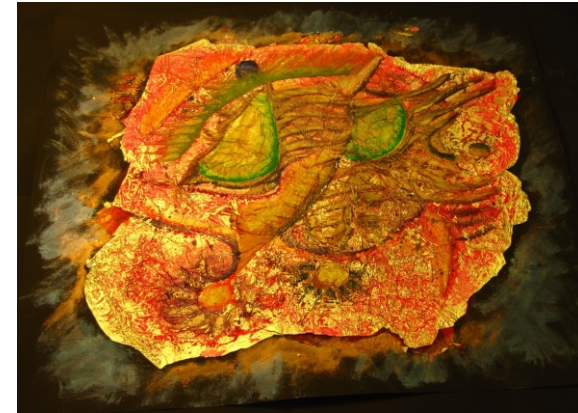
Miguel Rubio

He is a multidisciplinary artist and musictherapist. He studied the master of musictherapy at the Extremadura University. He is also a composer and a painter. Now he works as a musictherapist in an Asperger's association in Madrid.

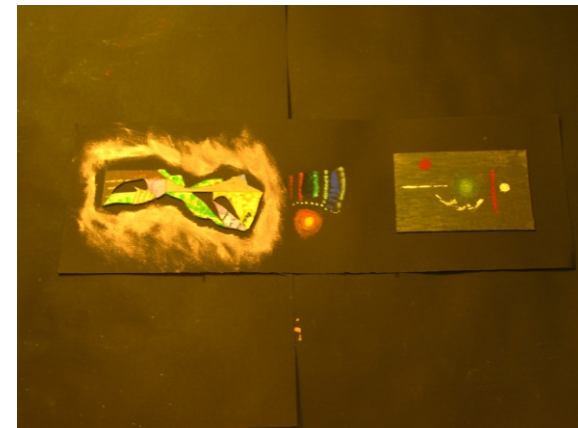
He is the painter of the drawings and the designer of the Sound Stains performative spaces.

busevin@gmail.com

Soundstains 3



Soundstains 9



ELASTIC Group of Artistic Research

Alexandro Ladaga (Italy)
and
Silvia Manteiga (Spain)
established the

ELASTIC Group of Artistic Research in 1999 in Rome.

In the last 15 years they have realized many Public Video Art works in contemporary architecture or monuments of international importance providing a truly immersive media environment in order to fully incorporate the viewing public into the work of art.

They were selected to represent Italy in the New Media Biennial at the Museum of Contemporary Art in Rijeka and they have realized Public Art Projects for ArteFiera Bologna, Milan Week Design, La Biennale di Venezia and Riga, Capital of European Culture.

www.elasticgroup.com
www.egarlab.eu

no me apetece



te quiero observar



Melanie Ezra & Ben Honebone

Melanie Ezra and Ben Honebone are UK based multidisciplinary artists.

Here original photographs provided by Ben are chaotically reworked by Melanie in order to rebuild the picture back to something approaching its original form.

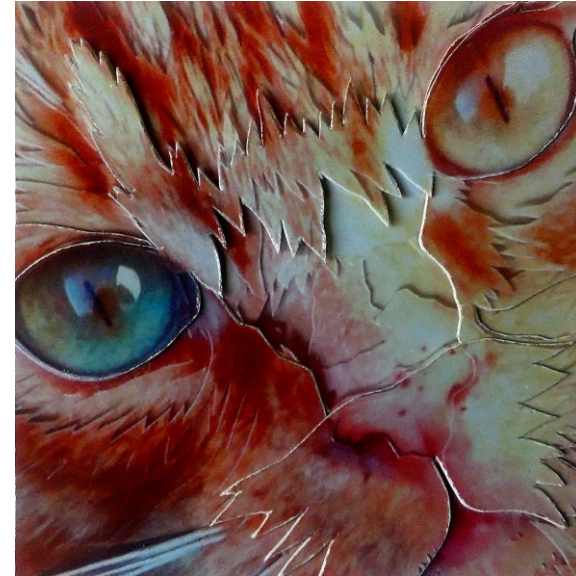
These artworks form part of the *Structured Chaos series* which draws parallels from the world of theoretical physics and energy exchange; where the simple act of viewing irrevocably changes the perceptions of how the artwork is viewed.

Layers of reality provide a paradoxical dynamism whilst the chaos of the piece is always resolved through retaining the parameters of Ben's original photograph.

melanie.ezra@yahoo.co.uk

bone@goldbringer.com

Stare Down



Eiscape



Melanie Ezra & Ben Honebone

1. Stare Down (edit)

Original paper collage.

Who holds the power? Assumptions and exchanges. Motion and emotion.

2. Eiscape (edit)

Original paper collage.

Writhing in complexity we are all connected. Strings and particles.

Embodiment and disembodiment.

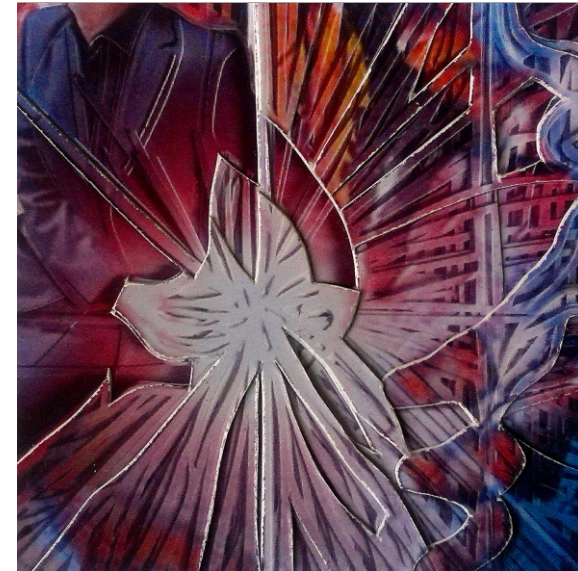
3. Quarter Circle Punch (edit)

Original paper collage.

Energy cannot be created nor destroyed.

Equilibrium, disequilibrium, new equilibrium.

Quarter Circle



<http://melanieezra.com>

<http://goldbringer.com>

Tracey Falcon

Tracey Falcon makes work from newspaper...

Rammed with information of society's strictures and structures,
the newspaper headlines - bylines - official lines,
pass the stories from front line to back page, home.

And behind the lines lie, and behind the lines that lie,
and behind the lines are lies and behind the lies lie lines
of tall, upright families gradually huddled and gnarled and crumpled
like the ordinance obliterated trees which form the pages of the
newspapers passing the twisted tales of hope home.

... sometimes you can't see the wood for the trees.

falcon0101@gmail.com

www.traceyfalcon.co.uk

LIE LINES EXHIBIT 1



LIE LINES, THE FUTURE



Kathryn Fox

Life On The Edge



Cross Border Relations



Kathryn Fox

Pocket Guide To Walking In Venice



Charlie Franklin

Charlie Franklin (b.1983, UK) completed her BA in Fine Art at Middlesex University, London in 2005, and her Master's degree in Fine Art at Chelsea College of Art and Design, London in 2008.

Recent exhibitions include: The Green Room (Scotland), Encyclopedia Galactica (London, UK) and Ouija (Sheffield, UK). She was artist in residence at the Hafnarborg Centre of Culture and Fine Art, Iceland in 2012, and in 2015 she was awarded the KEL Trust Studio Award. She lives and works in London.

"The Zone": A derelict territory whose name derives from Andrei Tarkovsky's 1979 film Stalker. In the Zone, nature and culture, landscape and ruin, begin to bleed into one another...visions of poisoned land, a post-industrial ruin turning back to nature, sites overwritten or rendered desolate by human activity, places where geology reasserts itself'.

Brian Dillon – Ruin Lust.

The Zone (I)



The Zone (II)



Cadi Froehlich

My work explores the physicality of exchanges between people, objects and material.

In particular I investigate the hidden infrastructure of the interaction between these things.

My sculptural works make a 'spare and considered use of material, resulting in forms and structures that combine an aesthetic sensibility with a critical understanding of everyday systems.'

Globe, 2015, salvaged wires
9 cm x 9 cm x 9cm

Globe is a new work in an ongoing investigation into communications and global connections. Using wires salvaged from abandoned PCs, I have stripped them and reconnected them to make one closed continuous circuit.

I imagine all the communications which have passed through these materials, and it becomes a portrait of our implicit participation in digital information exchanges.

In my work I have researched and examined the global submarine telecommunications networks which link each continent physically using cables. Our trust and dependancy on elemental materials such as copper are an allegory for our vulnerabilities and desires for human interaction.

Cadifroehlich.co.uk

cadifroehlich@me.com

Globe, 2015



Valeria Fulop-Pochon

Valeria is a visual artist born in Hungary living and working in Bristol, UK. As a practicing artist she has been exploring the issues of gender, identity, migration and womanhood; her paintings are influenced by Central and Eastern-European culture, exploring the myths and primordial female archetypes.

In 2010 Valeria participated in the Acession 8 project which was a collaborative exhibition exploring the stereotypes of Eastern European women and the media portrayals of them.

Her recent series of paintings are concerned with the Genocide of European Roma between 1939 and 1945.

My paintings are inspired by tranquility and spiritual freedom. My work is strongly influenced by Balkan and Central/Eastern-European culture, exploring the myths and primordial female archetypes.

I'm concerned with the alienated and isolated individual of today's life, who lost connection from 'oneness' separated from one's original roots. My purpose is to work spontaneously, using automatic drawing and painting. When I work, I'm using solely intuition; I am interested in the abstracted form created by expressive gestures. The female is the representation of the fragile but determined soul, and to visualize the complexity of emotions I create multiple layers which helps me to restructure the 'hidden inner beauty' within the composition.

www.fulopvaleria.com

fulopvaleria@gmail.com

'Faded Memory I. – Lost identity' 2015



'Faded Memory II. – Fateless. Interdependence' 2015



Raoul Gilioli

Raoul Gilioli, under the patronage of the Piedmont region, University, the city of Torino and Ministry of Cultural Heritage and Activities, presented to the public the installation project Pupilla, through the looking glass.

The artist conceived the project in 2012 creating a series of towers made of black transparent crystal, silver and cryogenic material, having them placed in many site specific exhibitions.

In the same year, at the art festival Artissima, he presented a performance-installation called “Pupilla, through the looking glass”, a work about violence against women, later exhibited also in the royal palace of Venaria Reale, at Castello Ducale of Agliè, and at the Dean's Office of the University of Turin.

In 2014, Pupilla became the protagonist of some flash-mobs organized in the centre of Turin and inaugurated the first European garden against Femicide.

He is currently working on the realization of Vita, 200 stories through the glass. . . a thematic path related to the fight against violence on women.

raoul.gil@gmail.com

Build a beautiful glass tower for your Pupilla starter kit



Build a beautiful glass tower for your Pupilla starter kit



David Goldenberg

My practice develops the concept or narrative of Post Autonomy, which may or may not be a new narrative of art. At the moment artists are in a difficult situation since there is no contested narrative to Modern Art. So what to do?

It is this enigma or complexity that the concept of Post Autonomy seeks to address as a starting point towards other threads of enquiry particularly how to address the emergency we currently exist in.

How is art and critique required to address this state of affairs when both of these entities have become unknowns particularly through the dismantling effect of Neo Liberalism on art and thinking.

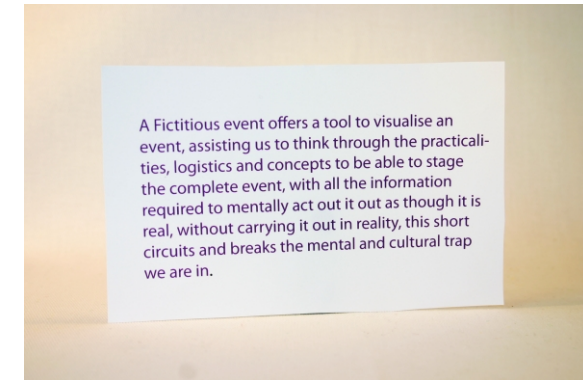
How my contribution to this project addresses these problems.

I see both texts as starting point for a route out of the existing order and Neo Liberal regime to establish building blocks for a new art, that leads to the reconfiguring of art through the constructive dialogue with multiple cultures.

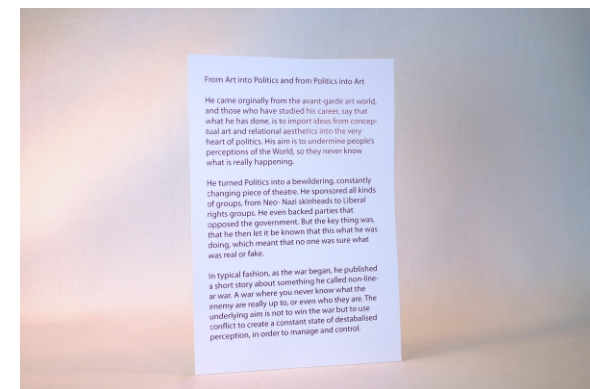
It seems to me that unless we recognise the problems, circularity and inward looking nature of the existing culture, and the difficulty to break its endless loop, any idea of change and breaking with the existing ideas and problems will only remain fruitless and a delusion

dged03@hotmail.com

“Fictitious event”



“From art into politics and from politics back into art”



Becky Grismer

Becky Grismer (b.1978—Spearfish, South Dakota, USA)

Becky Grismer's sculptures are created with tree bark, clay and other materials found in nature. Her figures explore themes relating to humans and our experiences of the world around us.

Her work has been included in public collections, and can be found in private collections throughout the United States.

She currently resides in the Black Hills working as a sculptor.

This sculpture explores the idea that all living things, including plants (specifically trees) are predominantly made of the element carbon.

This common characteristic ultimately unifies all beings on this planet, regardless of origin or location.

In this socially uneven world with so many divisions, we are all made of carbon, after all.

“We are all made of carbon, after all”

tree bark, river rock, polyurethane

9cm x 3.5 cm x 4 cm

2015

www.beckygrismer.com

becky@beckygrismer.com

“We are all made of carbon, after all”



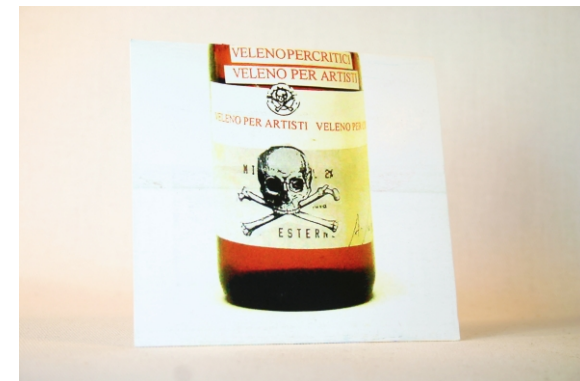
“We are all made of carbon, after all”



GRUPPO SINESTETICO

(Albertin M. Sassu A. Scordo G.)

1999 Fondazione Gruppo Sinestetico (manifesto) Albertin M. Perseghin M. Sassu A.) Torreglia Pd Italy
2001 49th Biennale di Venezia Bunker Poetico and Happening Virtual Venice Italy
2001 PERFORMANCE a cura di Inga Pin , E.Miccini , E.Jappe , Mantova Italy
2002 Manifesta 4 Frankfurt Project FREE MANIFESTA (curator Sal Randolph) Kunstverein Frankfurt Germany
2002 London Biennale 2002 Actions Synesthetics (video) director David Medalla , London Inghilterra
2002 Liverpool Biennial 2002 Project " Liberarti " (video) curator Karen Eliot Liverpool Inghilterra
2003 Gallery 291 Film Screenings + Performance (Video)curated by Gulsen Bal London Inghilterra
2003 Biennale Kyoto 2003 Kyoto Japan
2003 50th Biennale di Venezia 2003 "Extra 50" Brain Academy Apartment Venezia Italy
2003 Museo da Imagen Florianopolis "sinesteticamente" (curator Flavia Fernandes) Florianopolis Brasile
2004 London Biennale 2004 London Inghilterra
2004 Liverpool Biennial 2004 "Precipitation" (Museum MAN curator Adam Nankervis) Inghilterra
2004 VII Bienal do Reconcavo (Rio de Janeiro) 6 nov 2004 - 22 gennaio 2005 Reconcavo Brasile
2005 Biennale Hong Kong 2005 China
2005 Web Biennial 2005 Museum Art Contemporary Istanbul Turkey
2005 WPS1 Art radio 51° Biennale Venezia and MoMA N.Y.
2005 RAM Radio Arte Impetus 51° Biennale VE (ideatore M.Pistoletto curat. A Bonito Oliva) Italy
2006 5+5 Gallery Brooklyn New York Usa
2006 London Biennale 2006 London Inghilterra
2006 Museo Casabianca "Worn Contagion Pollinations" Malo (Vicenza) Italy
2006 Museo Historico de Santa Catarina Florianopolis (Brasile)
2006 Palais de Tokyo images libres 2006 Paris FRANCIA
2006 Biennial Liverpool 06 collateral project "INDEPENDENDENTS" 2006 Liverpool UK
2006 10th Biennale Architettura Venezia 2006 Zitelle Collateral Project Venezia ITALY
2007 -2005-2003-Museum New Art (Mona) International Video Festival Detroit USA
2007 Web Biennial 07 Istanbul Contemporary Art Museum TURKEY
2007 Studio.ra "Chi vuoi eliminare " ? (personale Gruppo Sinestetico) Roma ITALY
2007 P3 Project collateral - 52° Biennale d'Arte 2007 Venezia ITALY
2007 Joseph Beuys "Difesa della Natura" (collateral) 52° Biennale Venezia Spazio Thetis Venezia ITALY
2007 Athens Bienial 2007 Artwaveradio Athens GRECIA
2008 The (Self) Promotion Show – Supermasochist - Gallery Apexart New York , N.Y. (USA)
2008 London Biennale 2008 "Pollinations" and "Arrows" London UK
2008 Liverpool Bienal Independents 2008 HeadSpace , Liverpool UK
2008/2009 IX Bienal do Reconcavo , BRASILE



GRUPPO SINESTETICO

(Albertin M. Sassu A. Scordo G.)



2009 CaC 09 4° Annual Festiva Art . Uttarakland , INDIA
2009 Open , International Performance art Festival Beijing CHINA
2009 Visions in New York , video and still exhibition , New York – USA
2010 Catodica 5 Stazione Rogers (curat. M. Campitelli) , Trieste ITALY
2010 Fluxus Museum # 4 Forth Worth Texas USA
2010 Lost & found – Internationales Festival der Fotografie- Ruhr Biennale Duisburg , GERMANY
2010 London Biennale 2010 , London UK
2010 Ruhr Biennale 2010 Duisburg GERMANY
2010 Independents Liverpool Biennial , Gallery4allarts , Liverpool UK
2011 Prix du livre d'auteur in Les Rencontres d'Arles photographie , Parc des Ateliers , Arles FRANCIA
2011 Biennial Porto Santo's Biennial 2011 , Madeira Portugal
2012 CeC 2012 (independent Short-Creative-Videoworks) , Uttarakhand , INDIA
2012 Natures 9 (videofestival) Galerija Bezigradska , Galerija Mestna . Ljubljana SLOVENJA
2012 6° Bienal do Esquisito Museu Olho Latino ,Estancia de Antibaia , SP BRASIL
2012 Flyers (collateral event) 11° Bienal de Habana CUBA
2012 London Biennale (pollination VISUALIZZARTE) Museo del vetro Montegrotto T. (Pd) ITALY/UK
2012 2 Ruhr Biennale 2012 , Duisburg GERMANY
2013 Prix du livre d'auteur-Les Rencontres d'Arles Photographie 2013 (Pac des Ateliers) Arles FRANCIA
2013 Triennial Extended Media 2013 , Belgrado , SERBIA
2014 Nonbiennale 2° WAC space Madeira PORTUGAL
2014 Video Festival Natures 11 (Naraves 11) Bezigrad Gallery 2 , Ljubljana SLOVENJA
2014 VideoPlay Celebrating 10 year of trajectory, curator S. De Gracia (itinerant) ARGENTINA
2015 Video Festival Natures 12 (Navares 12) Bezigrad Gallery 2 , Ljubljana - SLOVENJA

Si sono occupati del Gruppo Sinestetico :

Umberto Allemandi ,Luginbuhl Sirio, Beral Madra, Miccini Eugenio, Randolph Sal,
Medalla David, Gian Ruggero Manzoni, Gulsen Bal, Jagodic Stane, Segato Giorgio, Cramer Peter,
Lucrezia De Domizio Durini, Perretta Gabriele, Stefanidis Manos, Pignotti Lamberto, Alchuk Anna,
Biasi Vittoria, Francisci Bruno, Martusciello Barbara Carrera Mauro, Campitelli Maria

reference :

: MUSEO CASABIANCA MALO (Vi) www.museocasabianca.com
: STU-DIO-RA ROMA www.studiora.eu info@studiora.eu
: VIATICO Art Magazine www.viatico.org

Theresa Hackett

Theresa Hackett is an artist that lives and works in New York. She has shown extensively in New York, Los Angeles and in Europe.

Theresa has also curated several shows and is the recipient of a Pollock Krasner Grant, NYFA, and several others.

The pieces "Trees", for the Venice Vending Machine 3, are small watercolours that represent a gesture of breath. Trees produce chlorophyll that keeps our air vital and we must take care to keep them abundant in our world.

Trees (series of 4)



Trees (3 of 4)



Charlotte Hawkins

Gestural 1



Gestural 2



Fiona Jappy

Research for my work is taken from personal experience.

Daily occurrences, situations, journeys undertaken, places visited, memories evoked, what surrounds me at a given moment in time, all collaborate together to inform my ideas, with the key component to the research being the study of the concept of place.

I graduated from Edinburgh College of Art with a BA (Hons) Degree in Painting and from Southern Illinois University Carbondale, USA with an MFA in 2D/Painting.

Searching for Home I

Digital print on paper on wooden block

4.3 x 7 x 1.7 cm

September 2015

What if everyone felt a sense of place deep within themselves, where they felt at home and felt a sense of belonging?

What if everyone had a safe place to call home?

Even though the notion of home could be seen as a mental and emotional construction, that which is carried in your mind and heart, always with you regardless of where you are, it does not detract from the point that the option of a safe, secure home should be a universal human right.

A place which offers shelter, comfort, and peace, where roots can be planted and seeds sown for dreams that live deep within hearts.

Searching for Home I



Searching for Home I



Fiona Jappy

Searching for Home II



Searching for Home II

Digital print on paper on wooden block

4.3 x 6.7 x 1.7 cm

September 2015

What if everyone felt part of a caring and supportive community?
What if everyone felt at home amongst those that surround them?
What if everyone cared enough to reach out to others, offering peace, love, and support, a helping hand if ever needed, looking after each other?

Not only to those they know, but to those that live around them, and also to those in further distant shores.

Searching for Home II



A home where one feels a true sense of belonging, where you are accepted for being your unique self, where you feel you have found your place in the world where you truly belong should not simply exist in the hopes and dreams of many.

It should be reality.

It's coming together, being neighbourly, thinking of others, accepting differences between us, but still working towards having a greater loving connection with each other.

penny d jones

I am a colourist who performs, makes films and installations with a feminist ethic.

Remains to be Solved is a puzzle, a DIY painting where the viewer may experiment with moving the colours into different positions to make their own painting.

However, there is a solution also, by fitting together the words on the reverse, which are a feminist quote, one is drawn to the realisation that women have not yet reached equality with men.

Remains to be Solved

21 pieces of varying sizes making a total

2 dimensional image 30 cm x 17 cm

acrylic pencil on mount board

September 2015

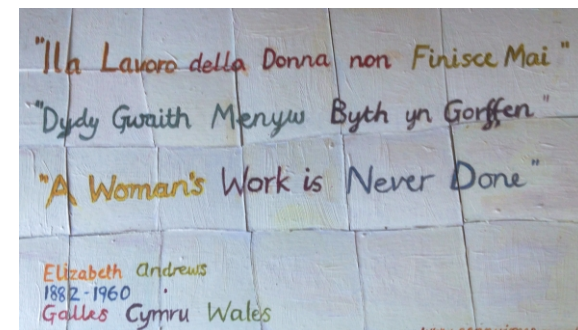
www.pennyjones.me.uk

pennyart50@hotmail.com

Remains to be Solved 1



Remains to be Solved 2



Victoria Kucherenko

My work focuses on using the formats of collages and combining that with illustration.

I worked as an illustrator for some time for periodicals and journals, and have recently completed a project with “Made” magazine.

My participation in exhibitions has brought my work to the attention of the Kandinsky prize for which I have been shortlisted in 2015.

Without Borders



A glimpse into the future

