

OPEN  
SPACE

The European Cultural Centre is presenting the First edition of the multidisciplinary outdoor exhibition OPEN SPACE. The exhibition opens on August 29th, 2020 and it will run until February 16th, 2021 in the beautiful gardens of Giardini della Marinaressa.

With this exhibition, the European Cultural Centre would like to acknowledge the important influence of art and design on our lives, by highlighting the relationship with public spaces and communities. OPEN SPACE is an interdisciplinary project involving artists, architects and designers bringing small and large scale installations.

The diverse works presented by this wide range of international exhibitors contribute to a great cultural value adding uniqueness to the city of Venice and meaning to its community. In such unprecedented times, the public space is cherished, in which Giardini della Marinaressa captures the spirit and atmosphere of a vivid cultural milieu in an open space in nature.

The exhibited works invite visitors to reflect on the connection between public spaces in urban context and the specific concepts highlighted by each participant. OPEN SPACE is a project that ambitiously creates a social space for the community to participate in and is distinguished in its inclusivity of a diverse audience. This vivid intersection of open historic gardens merged with a sense of contemporary public art is a place where people can feel the

impact of interactive projects in an authentic open space in Venice.

OPEN SPACE is taking place in Venice at Giardini della Marinaressa. The gardens are located in the Castello district between Arsenale and Giardini of La Biennale and situated along the Riva dei Sette Martiri, the monumental waterfront of Venice.

The European Cultural Centre promoted the renovation of the two gardens (Giardino di Levante and Giardino di Ponente) to produce cultural activities and to make these spaces accessible and enjoyable for citizens and international visitors.

This 6-month project is accompanied by a collateral program of public events which will take place in the gardens. The discussion and diffusion of ideas and creativity through workshops, film screenings, performances and guided tours will support the significance of openness and public spaces in our modern times.

OPEN SPACE aims to create a public space to promote people's happiness, gathering, and well-being. These renowned artists share a common value of creating a dynamic public space in dialogue with inspirational artistic projects.

European Cultural Centre Team

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About ECC

P. 6

---

The Gardens

P. 8

---

Participants

P. 12

---

Sponsors

P. 46

---

Maps

P. 48

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# About ECC

The ECC is a non-profit organisation headquartered in the Netherlands. It is an international network of cultural platforms, ECC-Satellites, committed to promote culture through international exchanges. The ECC continues to expand its network of Satellites, associations and partners (educational, cultural, governmental and non-governmental institutions, like museums, foundations and several other private initiatives). Among our main activities are the planning and management of cultural projects, the creation of exhibitions, publications, videos, educational programmes and several other initiatives.

To achieve our goals, we continue to expand our international network of inspired, creative, and dedicated individuals. Our people care and are determined to further develop these independent ECC-Satellites where intellectual and cultural exchange is a reality. ECC has today established centres in the Netherlands, Belgium, Japan, Russia, USA, South Africa and Italy.

## European Cultural Centre Italy

ECC Italy is a well established satellite of the European Cultural Centre, with its base in Venice. Focusing on a range of subjects within art, architecture and design, we aim to create dynamic exhibition spaces that show the interchanging of ideas from different cultures. A dialogue is created where current developments, concepts and thoughts are recorded.

Our art exhibitions, *Personal Structures*, alternate each year with the architecture exhibition *Time Space Existence*. The exhibitions organized by the ECC-Italy



are set in three Venetian palazzos and two gardens, each of which has its own particular atmosphere and curatorial guidelines. These include Palazzo Mora, Palazzo Bembo, Palazzo Michiel and the Marinaressa Gardens. The diverse range of interior and exterior locations we have provides many opportunities for the exhibitors. Moreover, our exhibitions draw a range of visitors, from professional architects and artists to locals and tourists.

# The Gardens

The Marinaressa gardens are located along the Riva dei Sette Martiri (former Riva dell'Impero), monumental waterfront of the city of Venice. This *riva* was built in the 30s of the XX<sup>th</sup> century under the Fascist rule —intended to celebrate the new regime— taking the place of the long sequence of *squeri* and shipyards which for centuries had operated in the area. Situated in the Castello district, along the part of the San Marco basin between the Arsenale and the Biennale Gardens and is the extension of the Riva degli Schiavoni and the following banks.

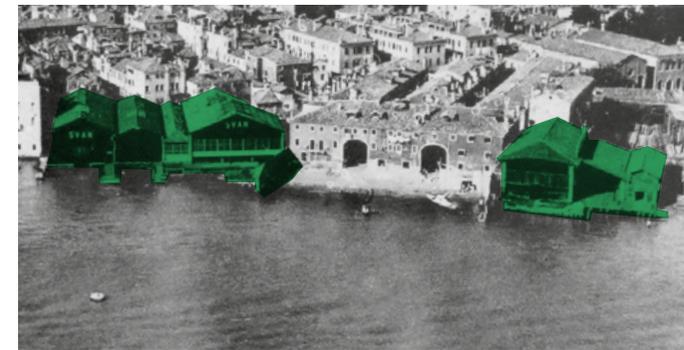
You can find the two gardens of Marinaressa before arriving at the Giardini di Biennale: the Ponente one —recently reopened to the public— and that of Levante. The two gardens frame the complex of houses of Marinaressa and have at their back the Via Garibaldi (built during the french rule) and further north the wall of the Arsenale.

They are therefore a short distance from Piazza San Marco, overlooking the basin, and are situated within a very inhabited and lived Sestriere in Venice.

The houses between the two Gardens are an interesting example of collective dwellings dating to 1411 - 1468, “built according to a comprehensive plan for a particular social order. These structures were intended to give accommodation to Venetian and foreign sailors who stood out while serving the Venetian Republic.” (translation from *Venezia Minore* by Egle Renata Trinacato, Grafiche Esperia, 1948). Initially the houses didn't overlook the lagoon. After the construction of the shore, the building complex was enlarged and char-



↑  
The Marinaressa, John Singer  
Sargent, watercolour, around 1880  
↔  
Docks (Squeri), anonymous,  
engraving, around 1780  
↓  
Riva San Biagio before  
the construction in 1937 of the  
Riva dell'Impero, around 1880





acterized by two huge entrance arches, positioning it directly on the current lagoon front.

### The redevelopment project of Levante Garden

The redevelopment project of the Levante Marinaressa Garden concerns the public landscape renewal, the increase in ecological value with the growth of biodiversity and the integration of the new park in the social context of the neighborhood. In the aims of the European Cultural Center, promoter of the garden recovery initiative, the garden should become a meeting place where the two populations, often alternatives in the city, are reconciled: the inhabitants of the neighborhood and the visitors.

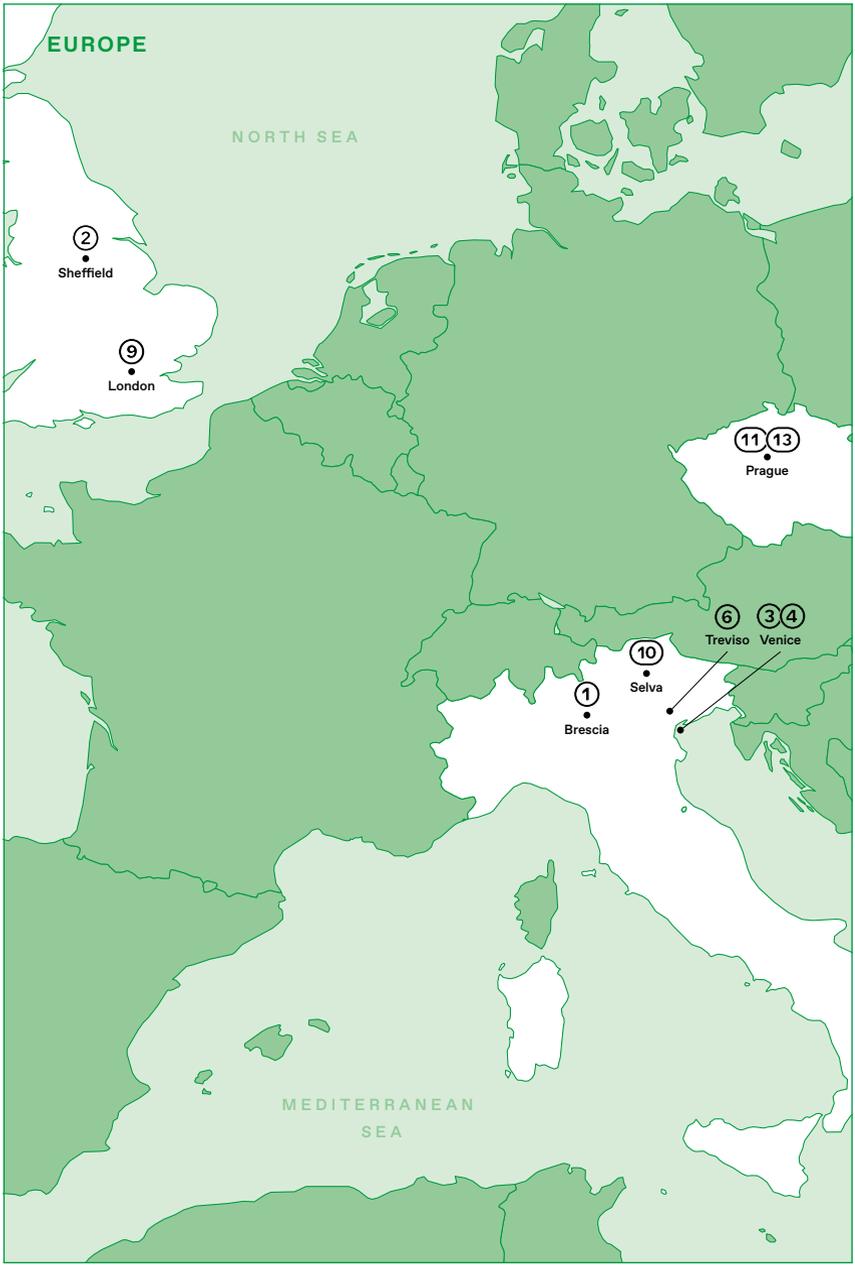
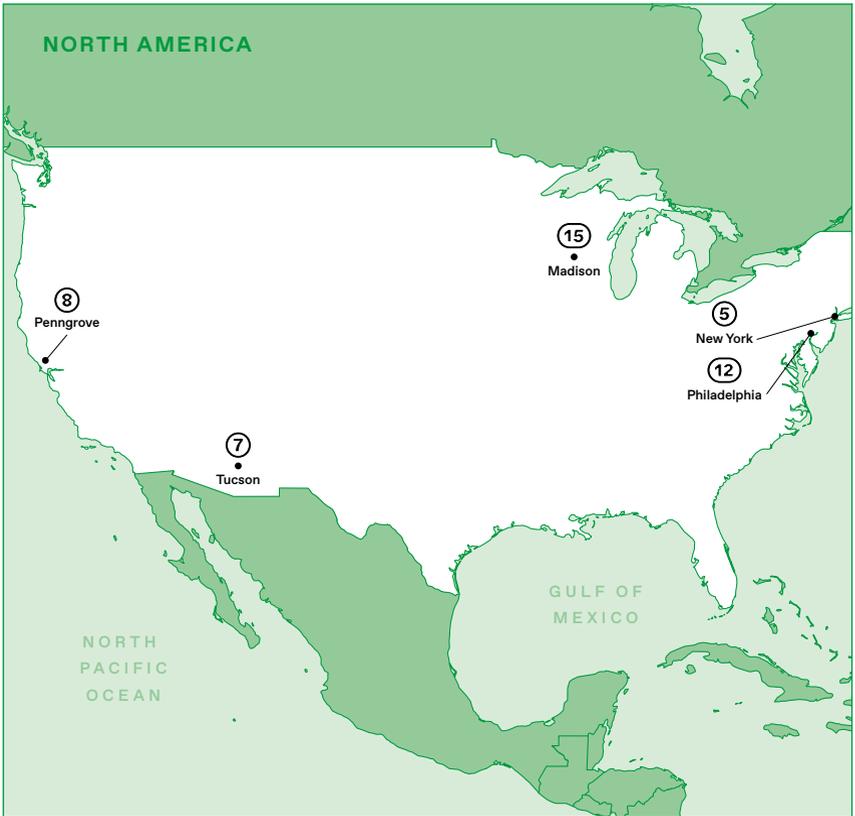
Along the west, north and east edges, new climbers plants, hedges and flowers have been planted to create a green scenery and to mask some gray and worn-out walls. Furthermore, a sort of border has been created, giving depth to the garden, increasing the available ecological niches and planting a second lower row of bushes around the climbing hedges. The project has also provided a flowery band along the external fence towards the Sette Martiri bank that can attract insects, have bright colors and increase the ecological biodiversity of the garden. Finally, a large aromatic plants tub have been placed. This medicinal tub is available to the people. The renovation project has been planned and executed with Oblò Architetti, Venice-based architecture firm.



Aerial view of the  
Marinaressa Gardens  
Still from *TIME SPACE*  
EXISTENCE, 2018, PLANE-SITE

# Participants

①	Stefano Bombardieri	P. 16
②	Paul Chamberlain	P. 18
③	ECA Contemporary Arts	P. 20
④	ECA Collective Arts Workshop	P. 22
⑤	Carole A. Feuerman	P. 24
⑥	Riccardo Gatti	P. 26
⑦	Barbara Grygutis	P. 28
⑧	Edwin Hamilton	P. 30
⑨	David Jacobson	P. 32
⑩	Ivan Lardschneider	P. 34
⑪	Stefan Milkov	P. 36
⑫	Jackie Neale	P. 38
⑬	Jaroslav Róna	P. 40
⑭	Singapore - ETH Centre Future Cities Laboratory	P. 42
⑮	Andrée Valley	P. 44



## ① Stefano Bombardieri

Bel-Air Fine Art

Brescia, Italy

Stefano Bombardieri was born in Brescia in 1968. He grew up in his father's studio, also a sculptor, and it was here that he began to know the technical arts and experiments with materials. His approach was initially towards the figurative sculpture, influenced by the great masters of the '900. Later, his research has evolved experimenting with a more philosophical approach about making art: the time and its perception, the experience of pain in Western culture.

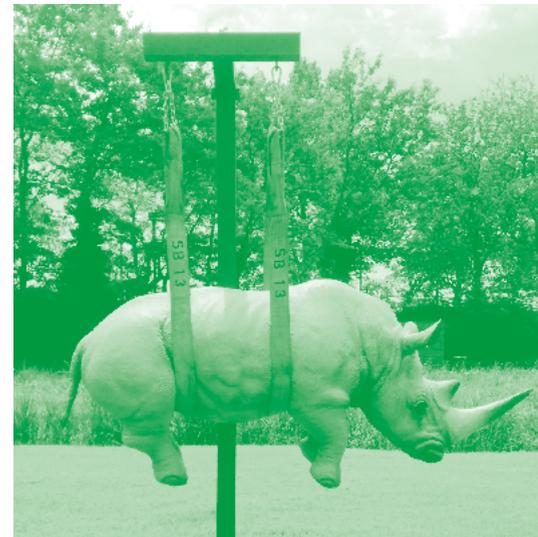
His work starts from the truth to come to imagine fantastic universes, inner worlds. Besides sculpture, he found expressions related to Arte Povera, minimalism, video-installation and conceptual research. Since the 90s, mainly realizes monumental artworks for public and private spaces. He works in Italy, France, Germany, Switzerland, England, Greece, Lebanon, Turkey, USA, UAE.

He participated in the 52<sup>nd</sup> Venice Biennale Pavilion of the host of the Syrian Arab Republic with the piece "Europa Pale Mother" installed at the Cloister of San Francesco della Vigna. In 2011 he participated in the 54<sup>nd</sup> Venice Biennale, at the Italian Pavilion.

- Rhinoceros hanging in mid-air, an elephant held up by a child: oneiric and estranging characters, heavy objects or the weary animals which are the trait d'union between the sky and the Earth and, being so, they don't belong neither to one world nor the other; tired of this long pilgrimage, isolated in their clumsiness, they become interpreters of a message of solitude and they exit the scene, forgotten by everyone, like a clown at the end of his performance.



The artist in working  
Rino 220, 2013,  
photo by Bel-Air Fine Art



② **Paul Chamberlain**  
Lab4Living, Sheffield Hallam University  
Sheffield, UK

Paul's interest lies in designing and developing tools and methods to encourage and engender social innovation applied with a focus on healthcare, disability and ageing. His work explores the role of artefacts that help define pertinent societal questions as much as present solutions. He adopts an inclusive co-design approach to challenge existing power structures and traditional frames of reference through the collision of bisociation, ambiguity and metaphor. He has led major interdisciplinary projects developing innovation strategies and sustainable approaches to design and manufacture that have played a significant role in regional industrial reconstruction.

He is currently exploring the role of Design in the reconceptualisation of the 100-year life funded through Research England's Expanding Research Excellence initiative. He prescribes to the notion that the designer should remain a perpetually a humble student of their subject and continue to question what they are doing. Paul is a graduate of the Royal College of Art, London, Professor of Design at Sheffield Hallam University, UK., founder and director of the interdisciplinary research group Lab4Living.

- **THE REST OF YOUR LIFE** reinterprets the humble bench, a symbol of shared space in response to these unprecedented times. The installation offers an egalitarian public resource, a sense of placemaking, opportunity to connect with communities, and combat isolation and loneliness. The work interprets the commemorative nature of the 'bench' as a memorial object, capturing this moment in time. Inclusivity is characterised by the archetypal walking stick whilst its materiality possesses antimicrobial properties, pertinent to new social conventions.



Lab4Living Studio interior, ↑  
Paul Chamberlain, 2020  
*The Rest of Your Life*, ↑  
2020, Paul Chamberlain

### ③ ECA Contemporary Arts

Venice, Italy

European Cultural Academy focuses on professional development in art and architecture. This year we are excited to present a group of international artists, all participants of our Contemporary Art course. During the course they worked on a concept and created works for the show. Interdisciplinary project involves artists, art lovers and curators bringing small-scale artworks to an open public space in Venice.

This show should be seen as a platform where artists share one step of their journey, their reflection on personal visual language. The exhibition shows a vast spectrum of presentations full of surprising artistic elements. The works range from small wooden panels to sculptures made of nylon fabric. Some are inspired by Venice, some represent an attempt to reflect on the dramatic experiences of 2020. Various media create an extraordinary combination of approaches, a dialogue between current developments and ideas in art, design and architecture.

We exhibit the work of professional artists next to emerging ones whose works might be less known. What they all have in common is curiosity, courage to explore and ability to deliver under challenging conditions of pandemic. The works are presented by Bianca Artopé, Anna Egle, Marcel Grimard, Peter Goryashko, Daniela Guevska, Kasia Kay, Tamar Kordzadze, Kristina Kragujevska, Christine Kuhn, Holly Maples, Katerina Panagiota-ki, Victoria Cecile Wreden Sadeq, Pooja Sharma, Anastasiya Troshenkova and Stephen Vineburg among others.



Pictures taken during the summer courses organised by the European Cultural Academy



## ④ ECA Collective Arts Workshop

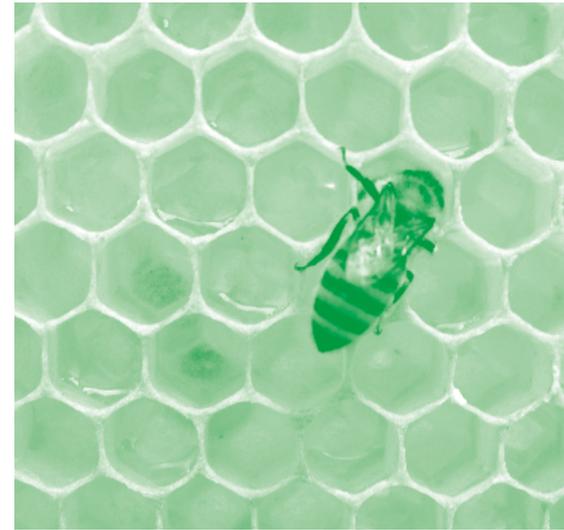
Venice, Italy

European Cultural Academy organised an artistic workshop to create a collective piece of art. We welcomed artists, and creative minds to contribute. Once the piece is created we bring it to Burning Man. Here is what artist and course leader Andrew Johnstone wrote about it: *The word "collaborative" is vitally important. Although building the Man is a huge project under extreme conditions, we are able to accomplish the impossible by working as a unit, and relying on the support, imaginations and strengths of each other... the "hive mind", a syndicate of creativity without rank or ego. When I was a young artist, I pressed a professor for a definition of "art" that I could carry with me. He replied that art is "the inexpressible, made unforgettable". It is our moment to do something unforgettable.* — Andrew Johnstone, course leader

- **'ALVEARE di riposo' (HIVE at rest)** by The Pollinators Collective. Inspired by a hive and the vital role bees play in sustainability, 'ALVEARE di riposo' is an invitation to rest and reflect while furthering a sense of community. It is a glimpse of what we will bring to Burning Man 2021: 'ALVEARE', a 5m tall structure centered in the belief that each of us has a role to play, gifts within, and the power to bring change. The Pollinators Collective: Sally Buchanan, Victoria Deryugina, Zarina Karapetyan; lead by Andrew Johnstone and Luba Zygarewicz.

- **A SHELL OF A THOUSAND WISHES** by RESONANCE COLLECTIVE. The collective is represented by Stephan Janssens, Sicilia Shine, Alexandra Ehrlich Speiser, Stephen Vineburg, Daria Zolotukhina. Collective leader Andrew Johnstone. An interactive installation in a form of a giant sea-shell that invites to get inside, record your voice in real-time and listen to the messages of hundreds of people inspired by the 'metta' practice — loving-kindness meditation of expressing selfless love towards ourselves and universe. The shell amplifies people's prayers and wishes.

Reference images for the two projects: a hive structure and the shape of seashells



## ⑤ Carole A. Feuerman

Bel-Air Fine Art

New York, NY, USA

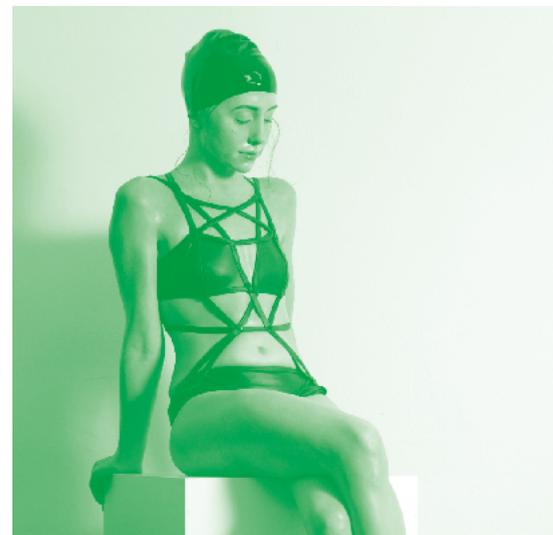
Carole A. Feuerman is acknowledged, alongside Duane Hanson and John D'Andrea, as one of the three major American hyperrealist sculptors that started the movement in the 1970's. Feuerman's career spans over four decades and four continents. Through her sculptures, she creates visual manifestations of the stories she wants to tell, of strength, survival, and balance. She has taught, lectured, and given workshops at the Metropolitan Museum of Art, the Solomon Guggenheim Museum, Columbia University, and Grounds for Sculpture. In 2011, she founded the Carole A. Feuerman Sculpture Foundation. Her work was included in *An American Odyssey 1945-1980* with the most prominent artists of the American Post-WWII era.

A comprehensive one-person show in 2005 was held at the QCC Art Museum/CUNY titled *Resin to Bronze Topographies* with catalogue essays authored by critics John Yau and Donald Kuspit. It was followed by the installation of her work at the prestigious Grounds for Sculpture in New Jersey. Feuerman has had solo museum retrospectives at the El Paso Museum in Texas and the Huan Tai Hu Museum of Jiangsu in China among others.

● **KENDALL** - The name Kendall means Valley of The River Kent and is of English origin. Kendall is name that's been used by parents who are considering unisex or non-gendered baby names--baby names that can be used for any gender. The better definition of Kendall is PERFECT. She has absolutely no flaws. even if she thinks she isn't perfect, trust me she is. With this sculpture, I explored what it means to be perfect.



↑ Feuerman in her atelier, courtesy of Carole A. Feuerman  
↓ Kendall/Island, oil on resin sculpture, original edition of 8, 2014, courtesy of Bel-Air Fine Art



## ⑥ Riccardo Gatti

Treviso, Italy

*I don't want to imitate, but to be nature that creates new forms. Illusion through form which causes visual incomprehension, where the observed goes further than possible. Reusing the material by modifying it to the point where it changes its appearance, until it returns its sensitivity. Marble is one of the materials, associated with coldness and rigidity. My research focuses on the change of state, creating a new sensation opposed to the new characteristics of the elements being hot and liquid, and thus evoking wonder and disbelief. Several ideas develop with the thought on how to enhance our life support, the material of our mountains, which are layers of eternity. The artist responds by combining the primordial nature of onyx with a simple and modern mother form, in order to increase its value.*

Onyx, according to Riccardo Gatti acquires a fertile, primitive nature: at first shapeless, cold and impenetrable, resembling the original appearance of our planet. The marble parts have been carefully selected by the same sculptor: almost as if the material obtained from the center of a mountain could whisper *I am a planet ...*

● **ARE WE REALLY RESPECTING THE PLANET?** The artist wants to make the viewer think, transmitting how our evolved and balanced planet in millions of years has been altered by humans in a few years. offering the material of our substrate the artist through a translation of the material, dissolves an immortal matter; how global warming is effecting the earth. We live in the era of the upheaval of planetary relationships, but in reality the attitude towards the earth is now deeply utilitarian. Our hands are our timid attitude towards solving the problem that does not seem to concern us. We forget that we are part of the planet and not the planet itself. The reflection puts the viewer to feel an integral part of the work itself, and therefore of a potential change, a direct participant of the topic on which the work rotates.



Planet Earth 2020  
Gatti's working space

## ⑦ Barbara Grygutis

Tucson, AZ, USA

Barbara Grygutis uses imagery from the natural world, and architectural elements recognizable from the built environment, to invite dialogue, raise the tempo of questioning, and provoke the personal, offering a human connection. Her artwork evokes the complexities and creativity of the human mind. Grygutis' work is designed to elicit passion and intense emotion.

Shadow patterns cast from elements in the natural environment are a central component of Grygutis' work. The mind is influenced, perhaps defined, by light and varying qualities of light: reflectivity, glow, glare, glitter, absorption, shadow. Light shapes psychological being. Grygutis considers patterns of light as a passage between public and private. The work invites human interaction with these patterns.

Barbara Grygutis has created over eighty public sculptural installations for a wide range of communities. Each work of art is designed for a specific site and situation. From her studio in Tucson, Arizona, Grygutis enjoys the exquisite beauty of the Sonoran desert, which undoubtedly brings unique influences and enhances her approach to the creation of works of art.

● *Portal* joins art and architectural elements on a human scale. Shadow patterns infuse human form evoking an emotional response with natural and human-made elements. *Portal* plays with the architectural element of the grand portal. In contemporary digital society a portal is a gateway to information, a framework to provide a single point of access to tools and information. *Portal* figures a gateway to the human mind and offers an exploration of an architectural element as sculptural expression.



↔  
*Portal*, in fabrication in  
the studio of the artist, 2020  
↔  
*Portal*, Barbara Grygutis  
↔  
photo by Katie McCann, 2020



## ⑧ Edwin Hamilton

Penngrove, CA, USA

I began my career as a stonemason and sculptor in Northern California in 1984. This led to the pursuit of an apprenticeship in Europe where I deepened my knowledge and appreciation of the craft of traditional stonemasonry. My sculpture practice is firmly rooted in stonemasonry, attempting to connect into the compelling nature of ancient structures using modern form. When in the studio I often think of cathedral builders going to work every day knowing they will not see the completion of their efforts in their lifetime. This concept of time is fascinating and has become an integral component of my exploration in sculpture. With the slowing of the pace of work to what at first seems an unnatural degree discoveries are made. As one becomes comfortable, fluid, and efficient working in this state the works are imbued with and connected to a timeless quality that has become rare in our modern world.

Currently I maintain both stonemasonry and sculpture practices, quite often working on projects that combine the two disciplines, primarily in the United States.

- The sculpture presented for Open Space 2020, *Berengei*, came into being in the course of a nine-month creative journey. It shows the most current evolution of my sculpture practice and surpasses previous works in terms of fluidity of form — an exciting breakthrough. This work began with a model as a point of departure but the daily interaction with the stone led to unexpected developments in the finished piece, maker's marks were left exposed and a raw edge unfinished to celebrate the process and material.



Untitled, 2017, photo by  
Lorenzo Basadonna Scarpa  
Artist's studio and work

⑨ **David Jacobson**  
London, UK

David Jacobson's sculpture, prints and drawings have been exhibited in the U.K., U.S.A., Italy, France, Switzerland, Japan, Spain and South Africa. His work is represented in public collections including the Victoria and Albert Museum, the Basler Afrikanischer Bibliothek, the Modena Museum of Art and Castello dei Nelson in Sicily.

His public commissions include Emergent Property for the British Consulate General and British Council in Hong Kong made for the handover of the colony to China in 1997; Spring Celebration for the Leamington Spa Art Gallery and Museum in the Royal Pump Rooms and more recently The Pudding, Intervention at Cockshaw Burn, a 100 meter long intervention, part of the flood defences and reinstatement of the river in Hexham Northumberland, with the Environment Agency and Northern Arts.

He has won awards for both his sculpture and prints and his work is included in numerous publications. He works from London and Italy.

- Parks, gardens and green spaces are the *lungs* of our cities! Since the pandemic with fewer cars, trains, boats and aeroplanes it had been well documented that nature has reclaimed much of it's territory. The air is cleaner, the waters clearer and birds have returned en mass to our cities and greenspaces. One could ask that for how long this will continue after lockdown ends but we can only hope that humanity has learned some lessons and the nature is also more resilient.



Le stèle in the artist's studio in Pietrasanta, Italy  
Earth Plug, 2019  
photo by Camilla Turriani



## ⑩ Ivan Lardschneider

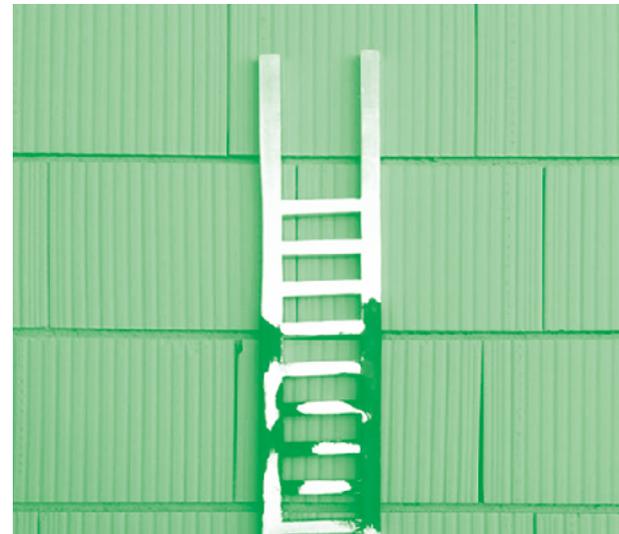
Selva di Val Gardena, Italy

Ivan Lardschneider was born in Selva di Val Gardena in 1976. His works have been exhibited in Italy and Europe since 2005 and his practice combines the artisan technique typical of the wooden decorative Ladin tradition with a unique and original style, vaguely pop-surrealist and characterized by strong lack of proportion.

For instance, some parts of the body of his characters are deliberately unbalanced and in contrast with the classic proportions. The colours are often strong and anti-naturalistic, with frequent use of gold as an element of alienation and surprise. His works have always moved on a line of playful deconstruction and semantic and visual unveiling of clichés, paradoxes, contradictions, double meanings and verbal traps typical of our Contemporary culture and aesthetics.

His men, often comically affected by clamorous headache, striking losses of balance and huge disproportions between the limbs, they mysteriously embody our fears, our hidden thoughts, phobias and unspoken words.

- The staircase that takes you to heaven? Many people when they are in the last days of their life, from the hospital bed or from the bed at home, they express their last words: *I want to go home* ... At home? At my place, yours or at home in paradise? How do you go to heaven at home? Simply by climbing a ladder. A logical idea for children less logical for us adults; but often we forget to listen to them, the youngest, innocent children who teach us to open our eyes. The staircase is burnt and golden at the top ... daily life maybe, or not, maybe not everything has always gone as planned in our life. It was not as we imagined it, hoping to enter paradise where we are all welcomed, everyone: the rich, the poor, the male and female, the black and white – as the religion taught us.



Lardschneider's atelier  
*I go Home - vado a casa -  
gehe Heim, Ivan Lardschneider*

## 11 Stefan Milkov

Prague, Czech R.

Born in Bohumín, he completed his studies at the Secondary School of Applied Art in Uherské Hradiště and subsequently studied at the Sculpture Studio at the Academy of Arts, Architecture and Design in Prague. Between 1987 and 1991, he was a member of the group The Stubborns. Stefan Milkov currently lives and works in Prague.

*"I am honoured to be able to show my sculpture in the beautiful city of Venice, in a country that had suffered so much this year. I hope that it will bring the viewers a sense of hope in safer future, as it did to me when I was creating it. I would like to thank the organisers of OPEN SPACE in Italy, the SCULPTURE LINE agency in Prague and the others who made it possible for me to take part in this exhibition".*

– Stefan Milkov

● *Originally, I created the Guardian as a small-sized sculpture. Its formal qualities later inspired me to recreate it on a monumental scale. I personally feel that these are troubled times, sometimes even turbulent, and the world is changing in all aspects. Regretfully, it is a change for the worse, as we are witnessing in recent months. This work is thus an expression of my belief in our civilisation and its power, a symbol of courage and faith in indomitable spirit of humanity – the Guardian and Protector in difficult times.*



↑  
Milkov's atelier  
Guardian, 2017, work  
↓  
and photo by Stefan Milkov



12 Jackie Neale  
Philadelphia, PA, USA

Jackie Neale is a hybrid photographic artist creating storytelling installations in mediums ranging from alternative processes to low-fidelity recordings. Her process relies on community immersion to depict honest interactions in underrecognized communities where the documentaries serve as personal testimonials as oral histories. Her most recent work is working with The Corona Collective and her Immigration project *Crossing Over: Immigration Stories* comprises audio interviews and large format fabric prussian blue cyanotype imprints of friends, family, and community members who are immigrants, descendents of immigrants, and asylum seekers. She is the former Online Features Imaging Director at New York's Metropolitan Museum of Art, completing over 300 storytelling projects over 15-plus years. She is also a published author, and undergraduate Photography Professor at Saint Joseph's University and the New York Film Academy. Neale has completed residencies in New York City, Philadelphia, Texas, Mexico, Calabria and Milan, Italy.

● *The cyanotype images are full body prints on 5 by 7 foot pieces of fabric. While there are no faces, each individual is clearly sensed. We see their height and build, and through hairstyle, hat or prop—even blurred lines of movement—can guess their age, gender, possible occupation or hobby. Their humanity is fully present, their opaque yet exuberant forms recalling paintings of dancers by Matisse. The lack of expected detail only deepens their mystery, prompting us to wonder and want to learn more.* – C. Kirkpatrick for Art Spiel Magazine



The artwork being  
documented by the artist  
*Crossing Over: Immigration  
Stories* - Anonymous, 2018, art  
and picture by Jackie Neale



## 13 Jaroslav Róna

Prague, Czech R.

Even though I have the opportunity to present myself only as a sculptor here in Venice, I must point out that I am not only a sculptor but also a painter, and thus my sculptural work is based on a pictorial imagination. The sculptures I create do not deal with current political and social problems, but depict a kind of universal world beneath the surface of living reality, which, however, can emerge to a perceptive observer from the deposition of everyday banality at any time. My artwork refers to tragic events, either historical and mythological or those from the modern history of mankind, but I seek a new, contemporary form for them, often with a somewhat humorous or sarcastic touch, which puts the events into a flow carrying away a human being who is subject to illusion that it is him who is a driving force influencing his course of life. In my sculptural work, I use traditional durable sculptural materials, such as bronze, stone, burnt clay or iron.

I would like to thank the ART LINES agency from Prague and SCULPTURE LINE, an international festival of sculptures, who made it possible for me to take part in this exhibition.

- *The Sitting Lioness* statue was created as a design for a five-meter monumental statue that would enliven and thematically complete the Parukářka hill (the highest peak in Prague) in the specific Prague district of Žižkov. The theme reflects the strong (somewhat self-ironic) patriotism of the rebel, mostly working-class district, which has always been critical of the ruling establishment.



Lioness, 2018, Jaroslav Róna, photo by Petr Bedrna  
Jaroslav Róna working in his atelier in Prague

## 14 Singapore - ETH Centre Future Cities Laboratory

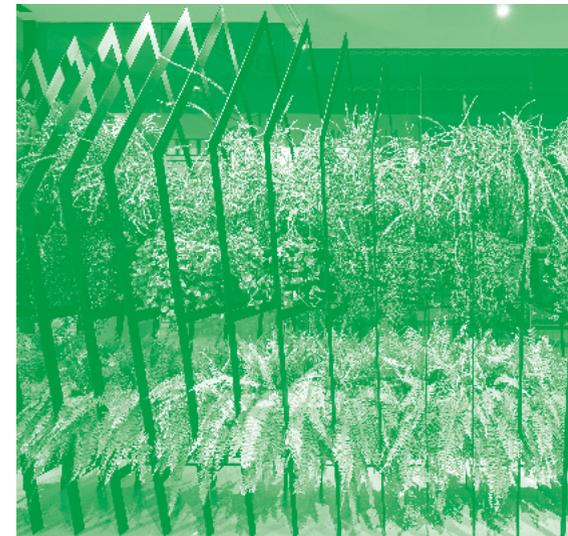
Swiss Federal Institute of Technology Zurich (ETHZ)  
Singapore University of Technology and Design (SUTD)  
Singapore, Singapore

*Dense+Green* is an ongoing research project at the Future Cities Laboratory (FCL) that was established by the Swiss Federal Institute of Technology Zurich (ETHZ) and the National Research Foundation Singapore in collaboration with key academic partners including the Singapore University of Technology and Design (SUTD). FCL explores sustainable future cities through science, by design and in place, developing new integrated planning paradigms, research methodologies and implementation processes to support higher population densities, higher standards of environmental sustainability and enhanced liveability. Within this framework, *Dense+Green* explores the interaction between buildings and the city as ecological systems through questions of concept, planning, design, technology, and experience. Important aspects of the research have been published in *Dense+Green Cities: Architecture as Urban Ecosystem* (Birkhäuser 2020).

- Originally showcased as part of a larger exhibition at the National Design Centre Singapore from March to July 2020, the parametrically designed centrepiece consists of 56 elements of 50mm wide and 4mm thick steel plates. Filled with local plants and transitioning sectionally from a horizontal to a vertical display structure, it includes a number of analytical models that highlight various aspects of the *Dense+Green* research on the planning and design of future liveable and sustainable cities.



*Dense+Green* Cities exhibition, ↕  
centrepiece structure, 2020. Photo  
by Koh Sze Kiat / Oddinary Studios  
CREATE interior, Singapore. ↕  
Photography by Carina Teteris



## 15 Andrée Valley

Madison, WI, USA

Andrée Valley is an American sculptor living and working in Madison, Wisconsin. Although she periodically works with clay, paper, and computer graphics, her medium of choice is aluminum. She has a relationship with a nearby metal fabricating factory, whereby they use her computer drawings to cut, bend, and paint metal pieces which she then assembles in her studio. Her sculptures, included in many public and private collections, range from static abstract objects to pieces that incorporate movement to express ideas inspired by the complexity of music or the layering of rocks depicted in geologic maps. Aside from her Triffid series, much of her artwork is based on chaos and how it is perceived in an object. In all of her work, she strives to achieve a sense of surprise and fun, along with a bit of irreverence.

- *Triffid V* takes its inspiration from John Wyndham's iconic book, *Day of the Triffids*, a tale that uses rogue plants to expose the frailty of human existence. Valley capitalizes on the potency of optimism with this assemblage. When placed outside, the sculpture moves in the wind with the dynamic sensibility of a living plant. The visual implication is that the deadly Triffids of the novel have a hidden goodness, offering bit of fun and a happy ending. *Triffid V* uses visual escapism to reassure us that civilization will prevail.



*Triffid V*, 2019, aluminum  
with powder coat paint.  
Size: 130 x 122 x 236 cm  
Painted and partially  
re-assembled *Triffid V*  
in studio, Madison, WI USA



# Maps

## Participants

- ① Stefano Bombardieri
- ② Paul Chamberlain
- ③ ECA Contemporary Arts
- ④ ECA Collective Arts Workshop
- ⑤ Carole A. Feuerman
- ⑥ Riccardo Gatti
- ⑦ Barbara Grygutis
- ⑧ Edwin Hamilton
- ⑨ David Jacobson
- ⑩ Ivan Lardschneider
- ⑪ Stefan Milkov
- ⑫ Jackie Neale
- ⑬ Jaroslav Róna
- ⑭ Singapore - ETH Centre Future Cities Laboratory
- ⑮ Andrée Valley

## Gardens

- Ponente
- Ponente
- Levante
- Levante
- Ponente
- Ponente
- Levante
- Ponente
- Levante
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- Ponente

