

Fondamenta Sant'Anna 994 /
Fondamenta San Gioachin 1830,
Castello 30122, Venezia



LIFE AFTER STILL LIFE

Exhibition continues to 12 September 2021
Open daily 11am - 7pm, closed Mondays

LIFE AFTER STILL LIFE

Judith Adataberna - Rémi Deymier - Geelherme - Thomas Mendonça - Marta Oliva - Nacho G. Riaza

Exhibition curated by Roberto Majano in collaboration with Yasmine Helou and Venice Art Projects

“In the traditions of 'Western' science and politics – the tradition of racist, male-dominant capitalism; the tradition of progress; the tradition of the appropriation of nature as resource for the productions of culture; the tradition of reproduction of the self from the reflections of the other – the relation between organism and machine has been a border war. The stakes in the border war have been the territories of production, reproduction, and imagination.”

– Donna Haraway, *A Cyborg Manifesto: Science, Technology, and Socialist- Feminism in the Late Twentieth Century*.

The collective imaginary of consumption has for centuries found its base on the invention and representation of living beings stripped of their context, arranged on a table according to the taste of the time. This exhibition thus calls to question the binary of natural/artificial through new approaches to the “still life”. A symbol associated with the passage of time filtered through the lens of a Western “human gaze”, this exhibition also aims to question and deconstruct the sanctity of human perspectivism, and thereby, the meaning of “human” itself. Each artist in *Life After Still Life* uses a particular technique to contemporize the classic theme – re-contextualising and playing with its connotations of domesticity, arrangement and nature - they propose not only new approaches to the “still life”, but to a world in which this motif is situated.

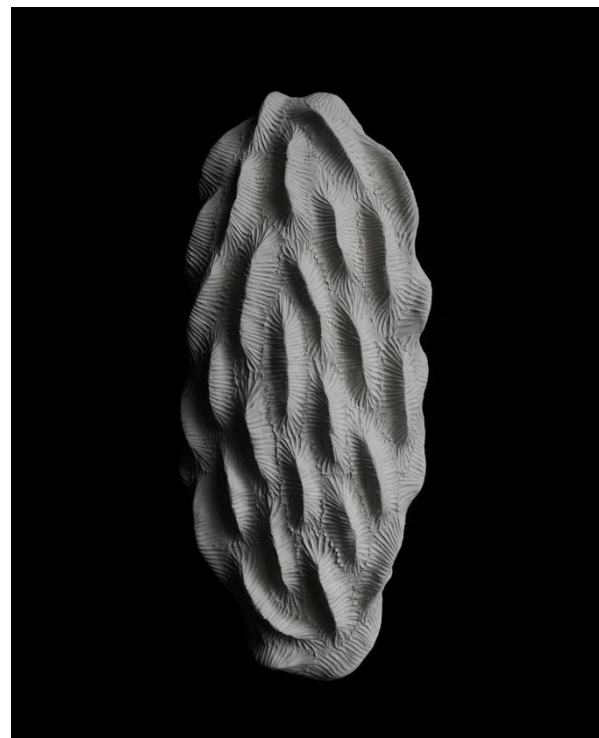
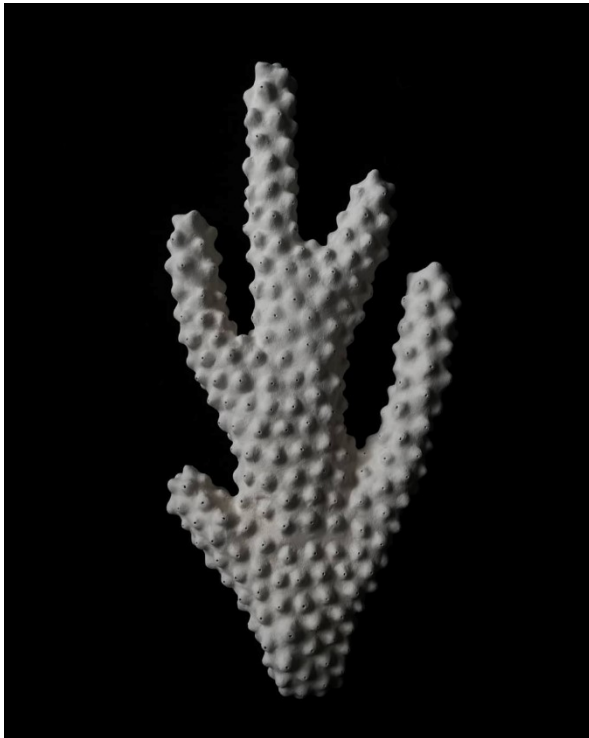
This gradual look starts from the Fondamenta Sant'Anna exhibition space, where the sculptures, monochrome creatures modeled in terracotta created by Thomas Mendonça (France, 1991), embody marine animals that derive from a fantastic world. The painting by Rémi Deymier (France, 1993) shows a still life in which a marble bust shares the space with plant motifs that surpass the canvas and free themselves from the frame. In this case, nature emerges from the support itself to embrace the wall in a site specific intervention. In this way, the plants are linked to the photographs of Nacho G. Riaza (Spain, 1988), whose home garden contrasts with an almost empty post-party table; an analogical practice that documents our dependence on other beings through aesthetic details that could easily go unnoticed by a quick glance.

The second exhibition space, connected by a bridge over the canal, incorporates the triumph of the digital world in today's vision of nature. The work of Marta Oliva (Italy, 1994) builds a connection between photography and installation by making a direct reference to the backdrop of the still life. A critique of the textile industry with an image printed on fabric, in which a mass of people merges among the agglomerated clothes of Els Encants market in Barcelona. Passing through this curtain, we witness the more ethereal dimension of the exhibition: the latest works are projected on the walls of a former butcher's shop. First, two videos by Judith Adataberna (Spain, 1992) alternate images of wild animals with human presences. In *Glimpses in the Devil's Eye* (2019), a kaleidoscopic vision created through images recorded between Galicia and Bolivia, gives life to a magical documentary tinged with pre-Columbian anthropological nuances. *Parpadeo* (2018), her other work on display, is shown as an authentic immersive installation in which the textures of flowers and insects are simplified into hypnotic colors. Finally, in the utmost technological version of the proposed concept, Geelherme (Brazil, 1992) presents a non-existent still life generated by a bank of images. A projection on marble that marries an immaterial figure belonging to a digital dimension with a millenary mineral ...

Thomas Mendonça (France, 1991)

Thomas Mendonça is a visual artist graduated at ESAD.Cr. He lives and works in Lisbon. He participated in the exhibitions “Poríferos Preciosos” at Museu Geológico de Lisboa and Museu Nacional de Historia Natural e do Ciência, “Gênero na Arte: Corpo, sexualidade, identidade, resistência” at Museu Nacional de Arte Contemporânea do Chiado, and “Species Novae” at Galeria FOCO. Among others, he also curated the exhibitions “O Virus” and “Sem Receio De Criar O Caos” for the 22nd and the 23rd editions of International Film Festival Queer Lisboa, and “PAU DURO CORACAO MOLE” both at Galeria FOCO. His main interests are spread among sentimental melodramas, post-pop culture and the beauty of iconic singularity in general.

ARTWORK/S



Name: earthenware

Date: 2021

Technic: Ceramic sculpture

Size: 35 x 22 x 6 cm

Name: earthenware

Date: 2021

Technic: Ceramic sculpture

Size: 28 x 14 x 4 cm

Name: earthenware

Date: 2021

Technic: Ceramic sculpture

Size: 30 x 16 x 6 cm

Name: earthenware

Date: 2021

Technic: Ceramic sculpture

Size: 22 x 10 x 6 cm

Rémi Deymier (France, 1993)

After obtaining a master degree in painting at the Venice Fine Art Academy in 2019, he pursued a two years long residence in Bevilacqua La Masa studios. His works have been exhibited in Venice and Milan at the Galleria Poggiali. He lives and works in Venice.

ARTWORK



Name: Antonine Portrait

Date: 2021

Technique: Oil on canvas

Size or duration: 38×46 cm

An old marble portrait from the Antonine period of the Roman Empire is reinterpreted in a contemporary key. Partly covered with fragments except from another artwork of another period in Art history.

Nacho G Riaza (Spain, 1988)

Nacho G Riaza is a self-taught photographer that built his research between Spain and Argentina for the last ten years. Analogue photography is his main channel, through which it makes portraits and other experimental works in which repetition, still life, and the common are the main characters. Spontaneously, each of his shots just happens. There is no pre-production, the camera accompanies him and unconsciously there are some contexts that overwhelmingly inspire him.

He's currently living in Barcelona doing different editorial/music commissioned works in publications such as Crack Magazine (UK), The Face (UK) or The Fader (US).

ARTWORK/S



Name: Los limones

Date: February 2019, Barcelona (Spain)

Technic: Kodak Color Plus Film - Pigment Print Photo Pearl 310 gr

Size or duration: 60 x 90 cm

Short description: “Los limones” are the result of one of G Riaza's biggest traumatic event. The *sobremesa* is the Mediterranean ritual in which the meeting is held immediately after a meal. In summer and under the sun the *sobremesas* are much more durable. Healing wounds and reconnecting with the roots are the two main themes represented in this shot.



Name: Cicada

Date: July 2021, Teruel (Spain)

Technic: Kodak Color Plus Film - Pigment Print Photo Pearl 310 gr

Size or duration: 60 x 90 cm

Short description: "Cicada" happens while listening to the song that is repeated every summer: the shrill (*stridulo*) of the cicadas. Sunset on the balcony where G Riaza grew up and watch the flowers that die every winter and bloom in spring: one of the latest shots he took this year.

Marta Oliva (Italy, 1994)

Trained as a Visual Artist and Photographer between Venice, Amsterdam and Barcelona, she is the founder of Publishing Station, a curatorial platform, extending across music and publishing. Focus her attention in archives, erotism and transformation of landscapes, she mainly works in editorial and curatorial projects. Currently living and working in Venice, she collaborates with many publishing houses and is also a monthly guest on Radio Alhara in Bethlehem.

ARTWORK



Name: Els Encants

Date: 2018, Barcelona

Technic: Print on polyester fabric

Size: 100x150 cm

Judith Adataberna (Spain, 1994)

Galician visual artist who has developed her own imagery through photography, video installation and experimental cinema. Graduated in Fine Arts at the University of Vigo, Adataberna completed her studies in the Master-Lav experimental cinema laboratory in Madrid, where she received a scholarship in 2017. Her work focuses on nature and landscape, where the artist has found a place in which to test models based on the paradigms of perception and to reflect on the mysteries of consciousness. Her interest is to explore the mechanisms of survival, besides the interest in simulated environments – as an investigation of the world, the relationship with death in folklore, the connections between body and machine or the technological becoming in society and how this generates uprooting from nature.

ARTWORK/S



Name: Glimpses in in the Devil's eye

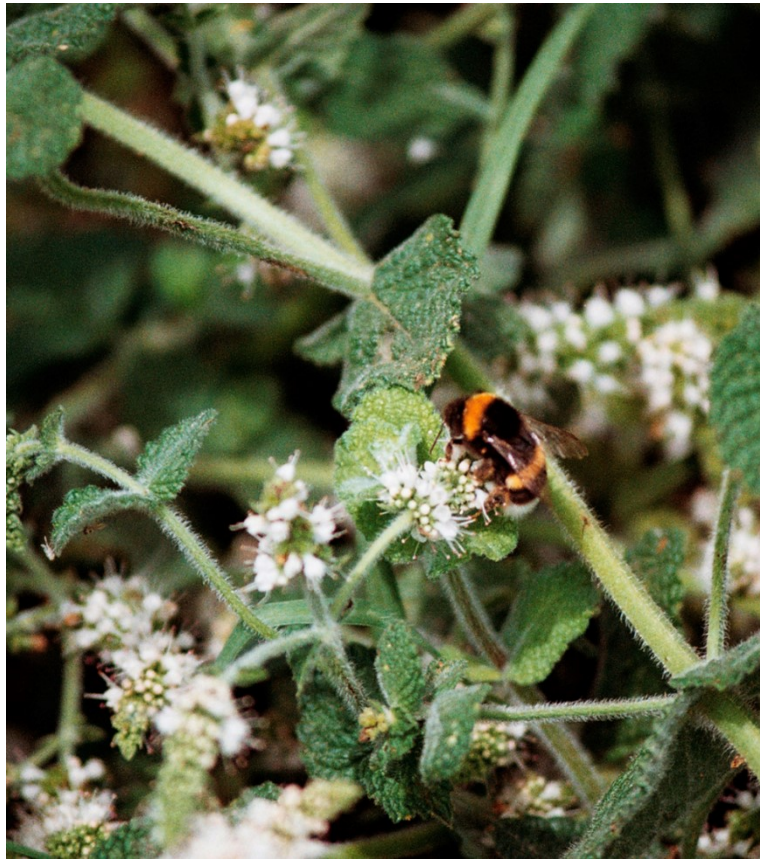
Date: 2019, Galicia - Bolivia

Technic: Video MiniDV

Size or duration: 16,22 min

Short description:

In this work, the artist aims to dissect the concept of the Evil, starting from the glimpses of the animals living in a river, besides a recording showing the masks of “la Diablada”, which are displayed inside the Museo de Etnografía de la Paz, in Bolivia. Before the Christian arrived, the Andean culture didn't discern the concepts of Good and Evil, but then, they re-elaborated the Devil's image combining the zoomorphic creatures living inside the wilderness around them with the features of European people. We can see a progressive abstraction of matter towards its infinite particles which create the illusion of the world as we see it.



Name: Parpadeo

Date: 2018

Techinc: Digital video animation from 35mm photographs

Size or duration: 3:52 min

Short description

Parpadeo is a video experiment based on the given problems caused by the pace of everyday life in capitalistic societies. The video that challenges the threshold of visual consciousness. The absorption and effect of the endless bombing of images to which we are accustomed to scatters as a melody full of necessities. From this perspective, two opposite spaces, city and nature, dialogue towards a consideration on habitat.

Geelherme (Brazil, 1992)

Geelherme Vieira is a Brazil born and Venice based multidisciplinary artist. His work is not contained into a single style, instead he experiments with analogue and digital mediums, stills and motion, nature and studio. Geelherme's practice encompasses photomontage, photography, film-making and GAN art. Been surrounded by image-making since childhood he began taking photos and experimenting with collage in his early teens. He studied photography at Fabrica Research Center from Benetton and since 2019, he has worked on various film and photography projects.

ARTWORK

Name: Still life of pixels in a digital Vessel

Date: 2021

Technic: Image generate by artificial intelligence

Size: 512x512 px

Exhibition curated by Roberto Majano in collaboration with Yasmine Helou and Venice Art Projects

For more info, high res images and to request interviews please email to
Hey@yasminehelou

Date: 20 August - 12 Septembre 2021

Opening: 19 August 2021, 6:30 pm - 9 pm

Location: Venice Art Project, Castello 994, Fondamenta Sant'Anna / Castello 1830, Fondamenta San Gioachin,
30122, Venezia

Vaporetto: Arsenale ACTV / Giardini ACTV

Opening hours: Tuesday to Sunday, 11am - 7pm

Social media:

facebook: @veniceartprojects

Instagram: @veniceartprojects @robertomajano @adataberna @thomas.mendonca @martaoliva @remideymier
@geelherme @nachogriaza

Links: yasminehelou.com