

Hands Of Time

HANDS OF TIME



OPENING NIGHT: 20TH MAY FROM 19:00
VENTANA, VIA PLINIO 37, MILANO
EXHIBITION PERIOD: 21-31 MAY
PHOTOGRAPHY EXHIBITION BY CHRISTINE VEFLING
CURATED BY YANG CHI
SUPPORTED BY CAP.A & VENTANA BY PAOLO SARRA, DANIEL MANOS

INAUGURAZIONE: 20 MAGGIO DALLE 19:00
VENTANA, VIA PLINIO 37, MILANO
PERIODO ESPOSITIVO: 21-31 MAGGIO
ESPOSIZIONE FOTOGRAFICA DI CHRISTINE VEFLING
A CURA DI YANG CHI
CON IL SUPPORTO DI CAP.A & VENTANA BY PAOLO SARRA, DANIEL MANOS

Show description

Hands of Time presents a journey through the intimate worlds of Italian artisans, captured by Christine Vefling between 2023 and 2025. Moving across *botteghe*, and hidden interiors, the project reveals a constellation of practices where making is not merely production but a form of cultural continuity.

In these images, artisans emerge as **authors of collective identity**. Their gestures, spaces, and tools shape how places are recognized, remembered, and inhabited. Each workshop becomes more than a site of labor; it is a living archive where knowledge is transmitted, preserved, and quietly transformed.

At the same time, the exhibition inhabits an **interstice**: a space between handcraft and contemporary life, between inherited traditions and present conditions. The artisans portrayed here operate within a delicate balance of forces—local materials, environmental constraints, economic shifts, and the accelerating rhythms of modernity. Their work resists disappearance not through nostalgia, but through adaptation and persistence.

Vefling's analog photographic process from development to print, reinforces this condition. Her images do not simply document; they echo the very logic of the handmade—slow, tactile, attentive, and imperfect. In doing so, they bring into focus what often remains unseen: the quiet dignity of gestures, the sensory depth of spaces, and the presence of a world that continues to exist just beyond visibility.

Within **VENTANA**, *Hands of Time* is framed as part of an ongoing curatorial inquiry grounded in research and spatial thinking. Conceived as a window—both literal and metaphorical—the space mediates between inside and outside, revealing practices that often remain unseen while connecting them to a broader cultural landscape. In this sense, the exhibition operates within a field of relations: between cultural meaning, material conditions, and the environments in which they unfold. It becomes not only a display but also a translation—an exploration of how identity can be observed, interpreted, and rearticulated through space.

Credits

Artist of the exhibition

Christine Vefling

Curation Team

Yang Chi

Daniel Manos

Paolo Sarra

Supported by

CAP.A

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Hands of Time

From 18th to 29th of May, 2026

Open access from the 18th to the 23rd from 10 to 18 h.

Access by appointment from the 25th to the 29th from 10 to 18 h.

Press Preview:

Monday the 18th of May at 18.30 h.

Cocktail:

Wednesday the 20th of May at 19 h.

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More info:

Ventana

info@ventanaplinio.com

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About Christine Vefling

Christine is a self-taught Italo-Norwegian portrait photographer. Her analog work has been featured in *Vogue Italia Online* and was awarded the XMAGE Runner-Up Prize at the Global Photography Competition exhibited at the Sea World Culture and Art Center in Shenzhen, China (2024). Her work blends fashion art direction with a cinematic visual style, oscillating between staged editorial imagery and a reportage approach to portraiture, including studies of characters and nature-inspired compositions. She is also committed to developing her practice as a filmmaker and is currently in post-production on a short film exploring the theme of paranoia and masks in the female universe through dance. *Hands of Time*, shot entirely on black-and-white 35mm film and mostly home-developed, marks her debut solo exhibition.

About Yang Chi

An image maker with a dual foundation in photography and fashion styling, Yang holds a Bachelor's degree in Photography from Ryerson University, in his practice he navigates both analog and digital image production. Followed by a Master's degree in Fashion Styling, fostering expertise in visual communication and editorial direction. Yang's curatorial experience originates from work at The Image Centre in Toronto, where curating involved direct engagement with photography exhibitions, shaping thematic narratives and exhibition design. This synthesis of fine-art discipline and fashion-forward perspective defines an approach balancing aesthetic integrity with contemporary relevance.

About Daniel Manos

Daniel Manos is a real estate developer and strategist with a background in finance and over 15 years of experience across industrial, commercial, and mixed-use projects. His work spans the full lifecycle of development—from underwriting and capital structuring to

execution, asset management, and disposition—having overseen multi-million-dollar portfolios and large-scale transactions.

His approach combines financial discipline with a contextual understanding of the built environment, navigating the intersection between investment performance and how spaces are actually used and experienced. Through this lens, he engages development not only as a financial exercise, but as a process of shaping places that respond to both market dynamics and everyday life.

Alongside his professional practice, he contributes to the strategic direction of CAP.A, supporting the integration of financial rigor with a design-led approach to development.

About Paolo Sarra

Paolo Sarra is an architect and designer based between Milan and Mexico City. He leads the platform CAP.A, where he explores the intersection of culture, the environment, and material possibilities.

His work is grounded in interdisciplinary research and collaboration, integrating design with the built environment, ecological processes, and cultural narratives—thus rethinking the roles of architect and developer by merging them into a new concept.

His projects span hospitality, residential housing, commercial interiors, and pop-ups. “Bajo las Hojas” Refuge and Casa Iguana in Campeche, “Tomorrowland Tailors” in Mexico City, and BCH Residence in Milan are among his works.

About Ventana

Within CAP.A—an integrated platform bridging design and numbers—VENTANA is conceived as a dynamic exhibition space open to the public. True to its name, it functions as a “window” onto new perspectives, practices, and contemporary discourses, hosting a program of temporary exhibitions that explore the intersection of critical thought, material experimentation, and spatial innovation.

Through VENTANA, CAP.A expands its curatorial vocation and extends its practice into a more exploratory and cultural dimension—promoting both emerging and established voices while opening the conversation toward architecture, design, and broader social narratives.

About CAP.A

CAP.A operates between a development practice and an investment platform, bringing capital, architecture, and operation into a single, coherent model. It favors precision over scale—focusing on a limited number of projects, carefully selected and rigorously developed.

Each project starts with a close reading of context—its rhythms, constraints, and potential—translating into buildings where financial clarity and spatial quality are part of the

same logic. Design is treated as a strategic tool, guiding decisions around value, risk, and long-term relevance.

Working with a select circle of collaborators, CAP.A acts as a long-term partner, delivering projects that are both economically sound and quietly embedded in the life of their surroundings.

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Press Kit:

<https://drive.google.com/drive/folders/1J5gY2DhXg5nmieOAlmOVLtrQc9kBw9ee>