

ART TRIGGERIA

IMPORTANT INFORMATION

Exhibition dates:

9th September - 9th October

Proposal submission deadline:

25th July

Work medium - NO SCULPTURE

Permitted work:

Any work mountable to the walls.

Work size:

All artists submitting work 100cm or over on any side (height or length) must also submit 1 smaller works to ensure we can accommodate all artists.

Delivery deadline:

All work must be at the venue on 1st September.

Artists hold responsibility for delivery and return of the work, as well as any practical and financial duties associated with delivery.

Commission split:

70/30

For any sales made during the exhibition, a 30% comission will be taken by the Exhibition team.

The work can be existing work, or a new proposed piece. You can submit more than one piece of work. If there is a preference of choice, please state it. All curational decisions will remain with the Triggeria X Princesssofia teams.



PROPOSAL

OVERDRESSED

OVERDRESSED explores how cultures across the globe have transformed visual excess into a powerful language of identity, resistance, and collective expression.

Through painting, sculpture, installation, photography, textile art, graphic practices, and interdisciplinary contemporary works, the exhibition examines how communities construct distinct visual languages in response to cultural homogenization and global standardization.

In an era increasingly defined by aesthetic uniformity, local movements continue to reclaim ornament, color, accumulation, craftsmanship, symbolism, and spectacle as legitimate forms of artistic expression. What has often been dismissed as excessive, decorative, or extravagant emerges here as a site of cultural power and creative agency.

Bringing together artists from diverse geographical and cultural contexts, *OVERDRESSED* presents works that originate from specific local realities while engaging with universal questions of identity, belonging, memory, and representation.

The exhibition proposes a visual cartography of excess as a creative act—a celebration of what has historically been considered too much, too loud, too ornamental, or outside accepted aesthetic norms.

Rather than seeking restraint, the works gathered here occupy space, demand visibility, and transform abundance into a political and artistic gesture.

Each artist demonstrates how images, objects, materials, and environments can function as living cultural archives—preserving histories, challenging aesthetic hierarchies, and expanding the possibilities of contemporary art.

Exhibition Themes

Excess as Visual Language

Ornament, saturation, accumulation, and spectacle become tools for cultural affirmation, imagination, and artistic freedom.

Art as Cultural Resistance

The works challenge dominant notions of taste, beauty, and artistic legitimacy, reclaiming local knowledge, popular aesthetics, and alternative narratives.

Craftsmanship and Contemporary Practice

Traditional techniques and artisanal processes intersect with contemporary artistic strategies, creating hybrid forms that bridge past and present.

Space as Symbolic Territory

Through sculpture and installation, the exhibition transforms the gallery into an immersive environment where identity, memory, and collective experience become spatial encounters.

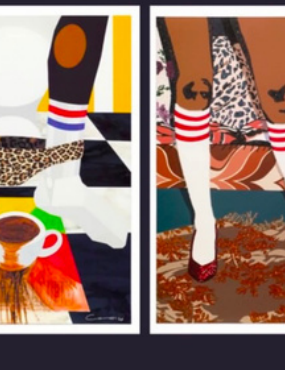
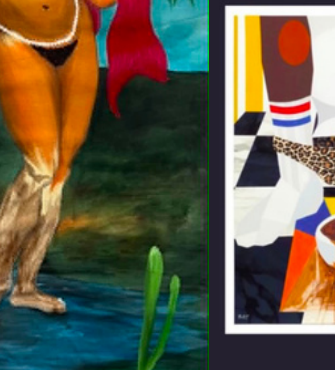
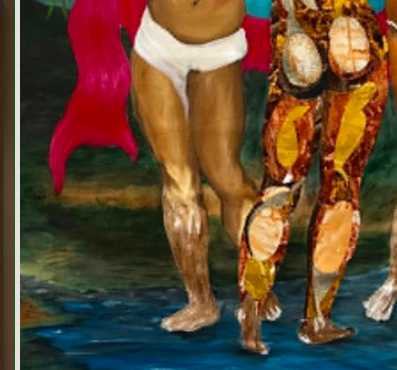
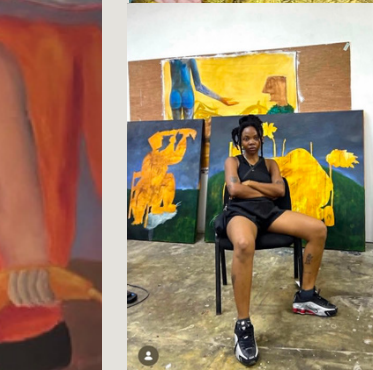
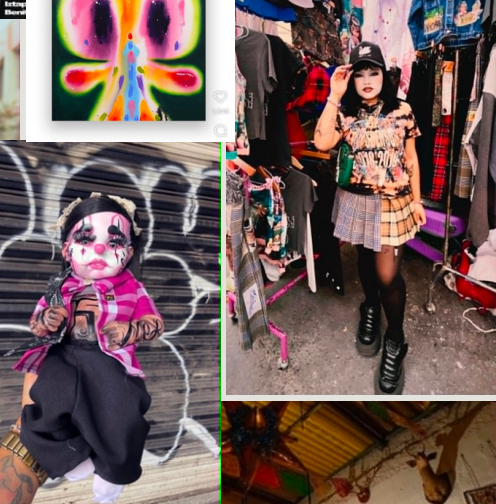
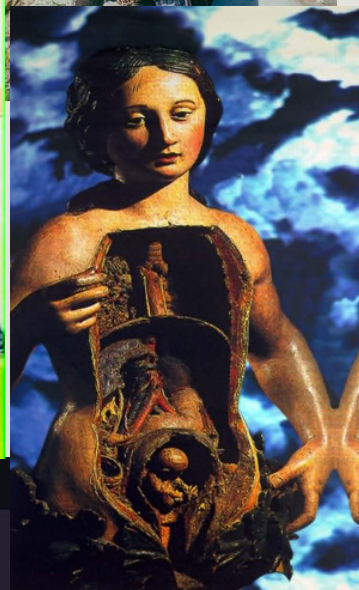
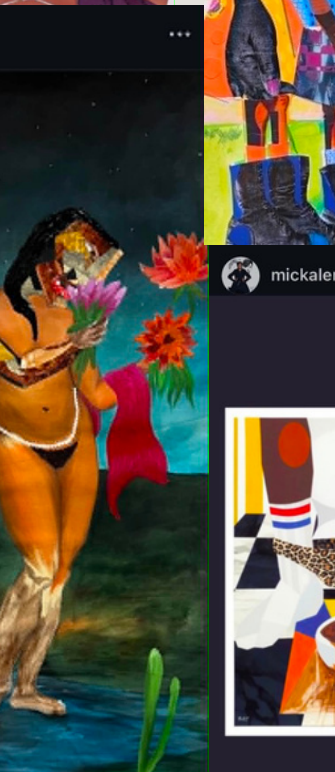
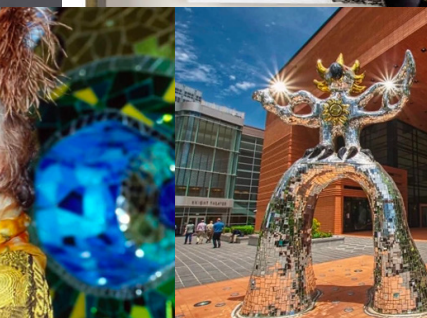
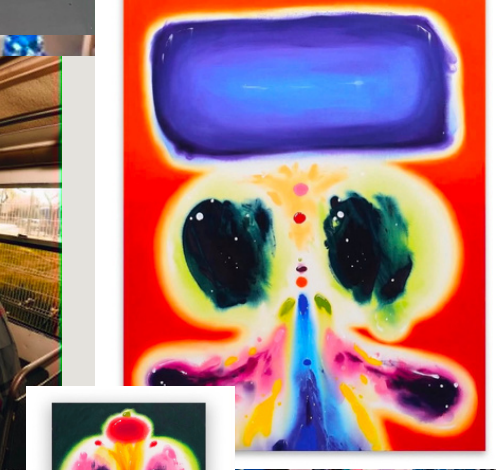
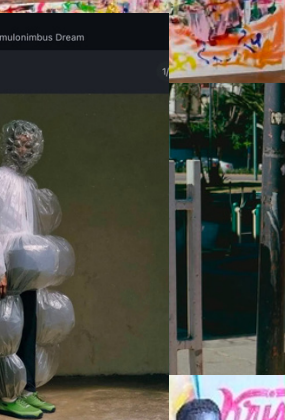
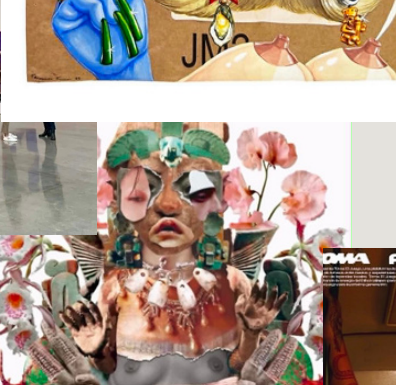
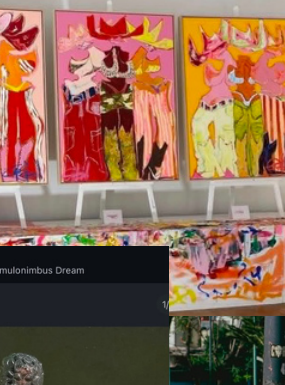
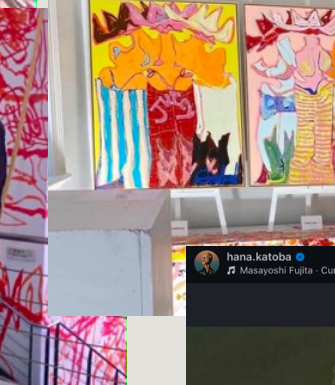
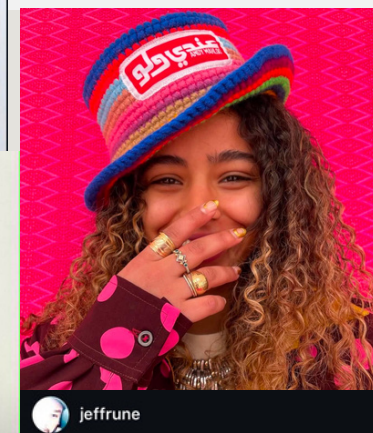
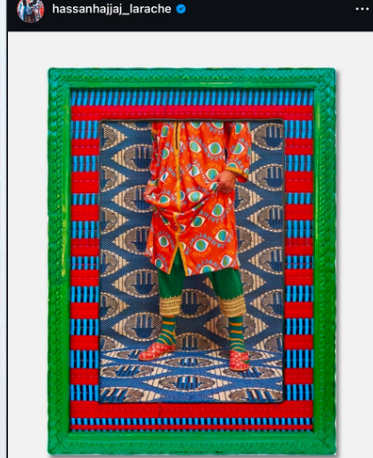
Identity as Visible Construction

The artists explore how individuals and communities use images, objects, and symbols to narrate themselves, assert belonging, and imagine new futures.

The Popular as Aesthetic Power

The exhibition recognizes the creative force of visual expressions that emerge beyond traditional art institutions, revealing how popular culture continually reshapes contemporary aesthetics.

OVERDRESSED celebrates visual abundance as a form of knowledge, resistance, and collective creation. It invites viewers to reconsider what has been labeled excessive and discover within it new possibilities for beauty, power, and cultural expression.



Theoretical References

If you would like to strengthen the curatorial framework of the exhibition, the following authors may provide valuable conceptual foundations:

- Susan Sontag: - Notes on "Camp" (1964): explores exaggeration, theatricality, and artifice as forms of aesthetic sensibility.
- Umberto Eco - On Beauty and On Ugliness: examines how standards of beauty and aesthetic values evolve across different historical periods and cultures.
- bell hooks: addresses representation, identity, and cultural resistance, particularly in relation to race, gender, and systems of power.
- Gloria Anzaldúa - Borderlands/La Frontera: The New Mestiza: investigates hybrid identities, cultural intersections, and the productive possibilities of existing between worlds.
- Néstor García Canclini - Hybrid Cultures: Strategies for Entering and Leaving Modernity: analyzes the intersections between popular traditions, mass culture, and contemporary artistic practices.
- Alois Riegl - Problems of Style: Foundations for a History of Ornament: offers a historical reconsideration of ornament as a significant and evolving artistic language rather than mere decoration.

Exhibition References

The following exhibitions offer relevant precedents for thinking about excess, identity, craft, and alternative aesthetic narratives:

- "Camp: Notes on Fashion" (2019, The Metropolitan Museum of Art) — examined exaggeration, artifice, theatricality, and excess as cultural and aesthetic strategies.
- "Radical Lace & Subversive Knitting" (2007) — explored the political dimensions of craft practices and their relationship to gender, labor, and contemporary art.
- "The Warmth of Other Suns: Stories of Global Displacement" (2019, The Phillips Collection) — addressed identity, migration, belonging, and the construction of collective narratives through artistic practice.
- "Disobedient Objects" (2014, Victoria and Albert Museum) — presented everyday objects and creative interventions as tools of political resistance and social transformation.