

CONTEMPORARY VENICE 2025 - 16TH EDITION

January 23 - February 04, 2025

Palazzo Albrizzi-Capello, Venice

ITSLIQUID Group, in collaboration with ACIT Venice - Italian-German Cultural Association, is pleased to announce the opening of the 16th edition of CONTEMPORARY VENICE 2025 that will take place at Palazzo Albrizzi-Capello on January 23, 2025. The exhibition will run until February 04, 2025.

The 16th edition of CONTEMPORARY VENICE analyzes the relationship between body and space, and the hybridization between identities and cultural/physical/social/urban settings in contemporary times, through two main sections: MIXING IDENTITIES and FUTURE LANDSCAPES.

MIXING IDENTITIES analyzes the hidden parts of our identities, through an immersive experience inside the fascinating universe of the complex labyrinths of our consciousness. The human body is a changing system that connects us with other bodies and spaces to perceive the surrounding reality; a strong communication system with its language and infinite ways of expression.

FUTURE LANDSCAPES are abstract, infinite and conceptual, associated with a sense of freedom and infinite extension. Primarily experienced with the mind, spaces redefine their limits and borders, transforming surfaces into an open flow of pure ideas. This section focuses on the concept of the borders and the structures between body, mind and soul, the human identity and the city, the space and the ground.

All participating artists greatly contribute to the main themes of the exhibition, starting with Polish artist-painter and illustrator Agnieszka Markowicz: her canvas "Swiss Time" clearly shows inspiration from the artist's favourite movements and genres. Above all, a great passion for the Renaissance masters "contributed" to shaping her artistic vision which, on the canvas, results in freely applied strokes of paint mimicking the ebb and flow of time. The exploration of abstract landscapes also resonates in the works by Russian painter Alla Mikhno: her art is shaped by spontaneous gestures, broad strokes, and the use of painting knives, creating bold bands of color. Instead of blending together, these colors stand apart, capturing the viewer's attention with their layers and contrasts. Her paintings create atmospheric scenes that feel connected to the spiritual world rather than the physical one.

Speaking of landscapes but with a sense of figurativeness, the work by Sarah Fauvel from France captures a fleeting moment of suspended beauty, where the interplay of light, sky, and sea transforms the horizon into a timeless metaphor for human emotions, inviting viewers to leave behind the physical world and embark on an intimate, introspective

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journey. The piece explores the boundless possibilities of imagination, revealing the deep interconnection between nature and the human spirit.

The Future Landscapes section is further enriched by Gianluca Stricker from Switzerland, a sculptor inspired by lunarscapes who presents his series as a homage to the Earth's satellite. Being at a distance, yet always visible, the white planet embodies the possibility of an alternative peaceful and silent world: whatever one might be going through, Stricker's pieces provide viewers with a dreamy as well as surrealist way out. Within the domain of painting which retains a sense of figurative style, the two canvases by Nané Tuman manage to capture true moments of being: the subjects are depicted while having a break from the hustle and bustle of daily life. They soak in the sunlight as if to connect with both their inner and spiritual world, their gaze is lost in a train of thoughts and the overall effect is that of a peaceful vibe, the same all observers experience while staring at Tuman's works.

French painter Alain Leroy is the one opting for a mix of media: the artist's main tool, one more time, is colour, in fact purely saturated colours which vividly spread over the canvas. Such strong hues point at one time both to a sort of naive idea of what painting is as well as playing with the concept of figurative and abstract painting. The employment of several media and the use of tridimensional material make the work project towards viewers who are almost in contact with the artwork itself. The diptych by Japanese printmaker and visual artist Yuko Suzuki adds a touch of synthesis to the series of works on display. Taking inspiration from today's themes, Yuko Suzuki creates works using open data, images, sound, and generative art, as well as woodblock prints. She views coding as a form of printmaking and on-screen outputs as the equivalent of physical prints: this way, her work develops an expanded understanding of printmaking as an "extension" of it.

Last but by no means least, the photographic series by Slovenian artist Alena Solomonova explores the metaphor of "wearing masks" and the struggle to adapt to various social roles. Drawing from an ironic pun on the common phrase "It's not my cup of tea," the series suggests an attempt to define what *is* one's cup of tea. Fitting into social roles can feel like a constant effort to find comfort in things that don't quite fit: all in all, the series reflects the ongoing negotiation of identity, trying to balance between what feels genuine and what is expected by the outside world.

The exhibition will also showcase a great selection of video artists (see https://drive.google.com/file/d/19yqZjfPKH-IBRRnIc9SBYbsiXvfwjD/view?usp=drive_link)

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OPENING

January 23, 2025 | 06:00 PM

Palazzo Albrizzi-Capello

Associazione Culturale Italo-Tedesca (ACIT), Cannaregio 4118, Venice

Opening hours | Monday - Friday . 09.30 AM - 05.30 PM

RSVP

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[Click here](#) to register for the event (free entry)

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