

VIAFARINI35

General Overview

Walking through the residency.

It seems for me that the works of the artists circled around two distinct and deeply connected currents: one moved inwards, exploring personal and intimate while the other moved outwards, exploring structures and deconstructions of the shape of the world.

The intimate side deals with the textures of memory, small gestures, domestic spaces, emotional residue and the vulnerability of materials or bodies. The works feel highly personal and tangible even without the ability to touch it: you could hold some but most stays with you without announcing themselves, being close to you just by the look and feel.

On the structural (or even more worldly deconstructural side), artists transmit the message through patterns, industrial forms and symbols left by social or political forces. These works leaned towards the global systems and its instability and brokenness, towards systems that shape and break.

These two sides (and several different approaches to the work and the process) so lightly and naturally converge more than any thematic grouping in the residency. It clearly feels that there is no forced harmony, but rather a kind of slow alignment, as if each practice were a different gear inside one shared mechanism.

This also is clear in the way the artists interact. Not in the banal 'everyone gets along' sense, but through small, precise exchanges: questions about material choices, observations shared in passing and comparisons between stories or processes. These conversations built a subtle network that ran through the studios, stitching together different practices. Artists' works don't neatly fall into categories, nor should they... Instead, it comes together like a living organism: a constellation of personal memories, structural critiques, fragile materials, industrial remnants, intimate gestures and global echoes.

Together, these practices create an environment in which the personal and the systemic coexist and interact. And as a result it's a residency that feels less like a collection of studio works and more like a landscape that integrates both the micro and the macro, the inner and the outer, and the self and the world.

RESIDENCE MAP. The plan is to make it more geometrical and graphical, and to create a general gallery/exhibition plan that is made and structured through words and navigated through artists' places. I think that graphics and navigation can give more of an idea of the structure of the space at first. For me, it was like looking at portfolios (i.e. words and images), which then turned into full and layered conversations that gave more depth, understanding and actual connection. (However, I do have doubts, as it feels that it may be too simple and not fully open to artists' practices if it won't be then continued with broader texts, for instance).

Andrea Zabriz

- Urban
- Layer

Deborah Graziano

- Fragility
- Imperfection

Charlie Jannes

- Pattern
- Signal

Clara Rubin

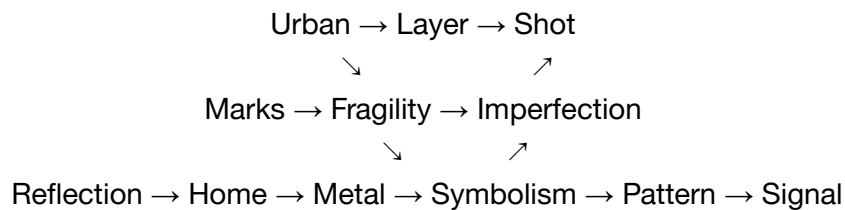
- Reflection
- Home

Kuril Chto

- Symbolism
- Metal

Lorenzo Li Greci

- Shot
- Marks



ARTISTS

Andrea Zabric

Andrea works explores the places, cities and landscapes that make you notice things you never saw before. The city's ordinariness is revealed in a new and compelling way, unveiling its rich history and the essence of its daily life, as well as the non-movable objects that make up our world. Her works build dense layers that hold time inside them, like sediment or memory.

Deborah Graziano

Deborah focuses on fragile, imperfect objects: things found, broken, or marked by use. She treats memory and error with care and turns them into sculptural and installation-based forms where vulnerability gains visibility and dignity. It feels like the focus is built around relationships, both with others and with oneself, encompassing the delicate nature of experience. And this approach provides an opportunity to find a deeper connection with your own vulnerability.

Charlie Jannes

Charlie works with patterns, symbols and blurred visual noise. He uses repetition to question identity, belonging, and how images circulate today, whether it's the houndstooth pattern or tiny recurring elements. By creating his own pattern, which engages with the viewer and unveils multiple layers of perception, he showcases his practice and research in graphics and printed objects. The pieces are characterised by the presence of mosquitoes, which are rendered as lines from a distance and for some may emit sounds, akin to the functionality of the working printer.

Clara Rubin

Clara paints familiar domestic spaces: rooms, windows, corners of her neighbourhood. The spaces may create an illusion of instability, as the perception of objects changes rapidly from one to another. The spaces might play tricks on you, making you feel a bit fragile as you go from one thing to the next. For instance, a door may easily appear as a piece of furniture. The artist's work explores themes of intimacy, works appear like moments suspended in time, and for this you have to look really carefully.

Kuril Chto

Kuril's monochrome pieces are heavy, stark and direct. They take everyday objects and turn them into symbols of failed systems and the pressure that everyone feels. Excavator buckets, washing machines that talk about conflict, shame and destruction, and hidden characters that influence movement and represent pain, destruction and memory. You just follow the main character and you'll see how the works come to life from the canvas.

Lorenzo Schetter Li Greci

Lorenzo practice revolves around violence, memory, and the marks left on bodies and cities. He employs a range of media, including painting, installation and sound, in order to explore tools and represent ideas in diverse ways. This places the viewer at the centre of his artistic practice. His works focus on the impact of matter and space, from subtractive paintings that look like buffed graffiti to installations shaped by real gunshots.

VIAMARCOD'AGRATE33

General Overview

space VS. studio environment

From the very first moment, it felt like the studio atmosphere would be shaped not only by the works themselves, but also by the particular feeling of entering a place that stands apart from the surrounding neighbourhood. It is a concentrated area within an otherwise quiet and almost suspended urban landscape. That definitely had an impact on how the space looked and felt when entered.

Here the space doesn't combine artists' works into one story. Instead, it feels like stepping into a small group of different practices, each one on its own. It's like moving from one thing to another, almost like stepping stones across water or moving between a group of islands. This dynamic makes the works seem like separate points that are all connected.

It's not the similarity that brings the room together, but the resonance. I imagine the artists chatted and swapped tips about methods, materials, textures and processes, creating a subtle link between them, but in the space you had to look closely to spot it. However, when you do, you capture the sense of everyone being on the same page, rather than connected by themes they're all dealing with. That's what makes the residency feel solid and stable.

Here, personal and structural elements are all mixed up together. Memory meets material, process meets intuition, and the space's fragmentary nature mirrors the layered questions the artists are pursuing. The result is a landscape that feels both open and intimate — a shifting terrain where each person remains strong, yet quietly aligned with a shared moment of making and reflection.

RESIDENCY MAP. The same principle applies here, but it is also possible to make it clearer, given that the studio and gallery are not clearly connected as in Via Farini, so it may also be interesting to show the closeness of artists' work places. It may be advisable to graphically illustrate the connections between the artists' places on a map

Filip Adrian Dzięgielewski

- Softness
- Innocence

