

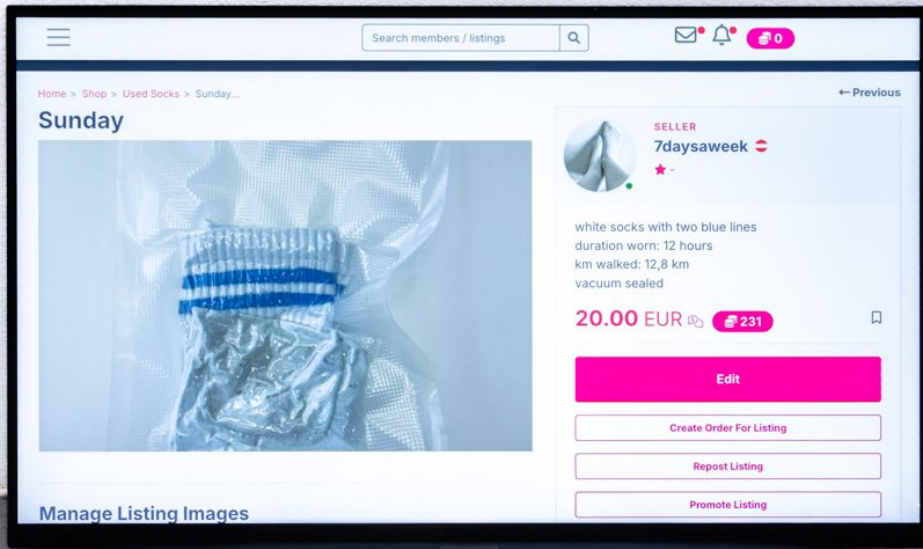
Nežka Zamar

Selected works

2019 - 2025



Installation view, *Female, Caucasian (White), Slim / Slender, US 6, UK 4, EU 37*, 2025, performance, working desk, journal, seven pairs of worn socks, vacuum bags, seven certificates of authenticity, frames, dimensions variable



FEMALE, 30 - 40, CAUCASIAN (WHITE), SLIM / SLENDER,
US 6, UK 4, EU 37

Female, 30 - 40, Caucasian (White), Slim / Slender,
US 6, UK 4, EU 37

2025

performance, working desk with objects, journal,
seven pairs

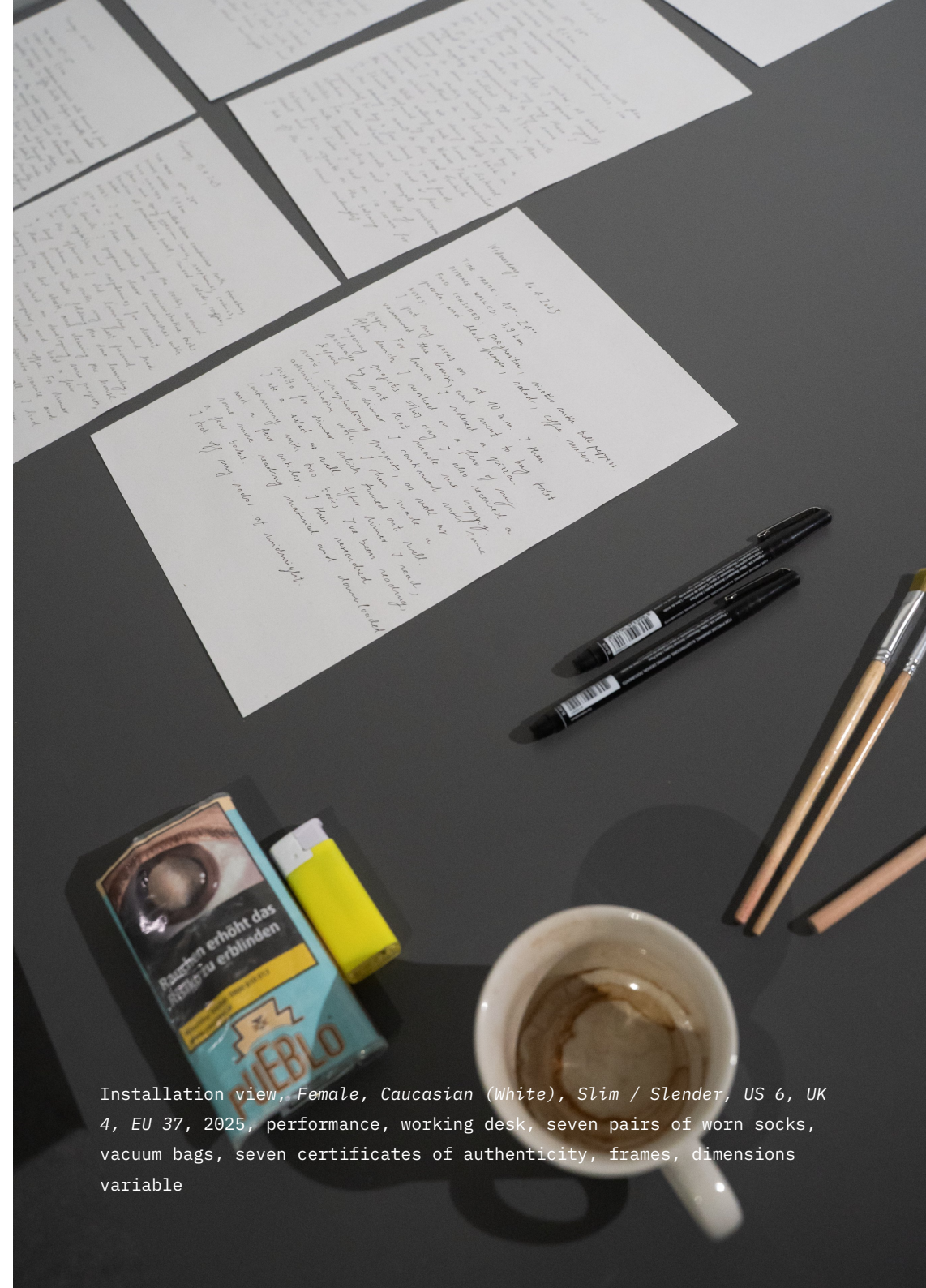
of worn socks, vacuum bags, seven certificates of
authenticity, frames

dimensions variable

The artwork sets off with on-site research, develops during a sequence of performative acts, and interacts with the audience through narratives both in the physical and in the virtual world. The performative acts focus on seven consecutive days during which a record of daily activities is kept from the moment a fresh pair of socks is put on, until the time it is taken off. The set of performative acts, directly related to the previously lived-in and researched realities, simultaneously blurs and sharpens the line between the body and its position and movement in space. Singular pairs of socks are then folded, vacuum sealed, and photographed to be sold anonymously on an online platform. The artist acknowledges their everyday life as a commodity and uses it in a utilitarian way – by making a discardable pair of their worn socks into an object with economic value. These are sold in a virtual geographical space, as erotically charged objects, without the artist's signature. For each pair of socks a certificate of authenticity is created, signed by

Installation view, *Female, Caucasian (White), Slim / Slender, US 6, UK 4, EU 37*, 2025, performance, working desk, seven pairs of worn socks, vacuum bags, seven certificates of authenticity, frames, dimensions variable

the artist, and framed. The seven certificates of authenticity are a part of the in-gallery presentation, and priced at a much higher value than the pairs of socks they represent. Part of the same artwork, the two components remain available for viewing and purchase separately and to separate audiences. Next to the certificates of authenticity, a curated scenography recreates the artist's working desk. The records of the performative acts, in the form of a hand-written journal are placed on its surface. The journal entitled *Sock log* is a textual representation of seven days in a life and a personal yet universal portrayal. The precarious interspace between labour and artistic work is enlarged with a transformation of a daily routine into a work of art - crafting an artist's journal by documenting their quotidian. It is not for sale, and is to be donated to a museum to be defined upon the artist's death. The artwork explores the multifaceted questions of value in relation to positionality, and subsequently the borderlines between an object and an artwork. From the starting point to the final presentation we can observe a complex duality that both recognizes itself as the other and merges (itself) with its surroundings, by claiming its position within them and raising questions about them. The duality brought forward exists inside and outside the art world that encircles it, the art work that forms it, and the artwork itself. The elements on both sides of separating lines combine themselves to form a single narrative, with the individual parts acting as paragraphs; a visual manifestation of processes in language.



Installation view, *Female, Caucasian (White), Slim / Slender, US 6, UK 4, EU 37, 2025*, performance, working desk, seven pairs of worn socks, vacuum bags, seven certificates of authenticity, frames, dimensions variable

Certificate of Authenticity

Artist: Nežka Zamar
Title: Sunday, 13.4.2025
Year: 2025
Medium: a worn pair of socks, vacuum bag
Dimensions: 23 cm x 15 cm x 2,5 cm
Unique / Edition: Unique
Notes: Image not included for the purpose of anonymity

I, the artist, hereby declare and certify that the artwork in question is an authentic creation and an official part of my artistic oeuvre.

Date: 24.4.2025
Place: Vienna
Name: Nežka Zamar

Signature: 

Photo credit: Ausstellungsansichten, piercing through, DAS WEISSE HAUS, 2025, Lea-Maraike Sambale - DAS WEISSE HAUS

Installation view, *Female, Caucasian (White), Slim / Slender, US 6, UK 4, EU 37*, 2025, performance, working desk, seven pairs of worn socks, vacuum bags, seven certificates of authenticity, frames, dimensions variable

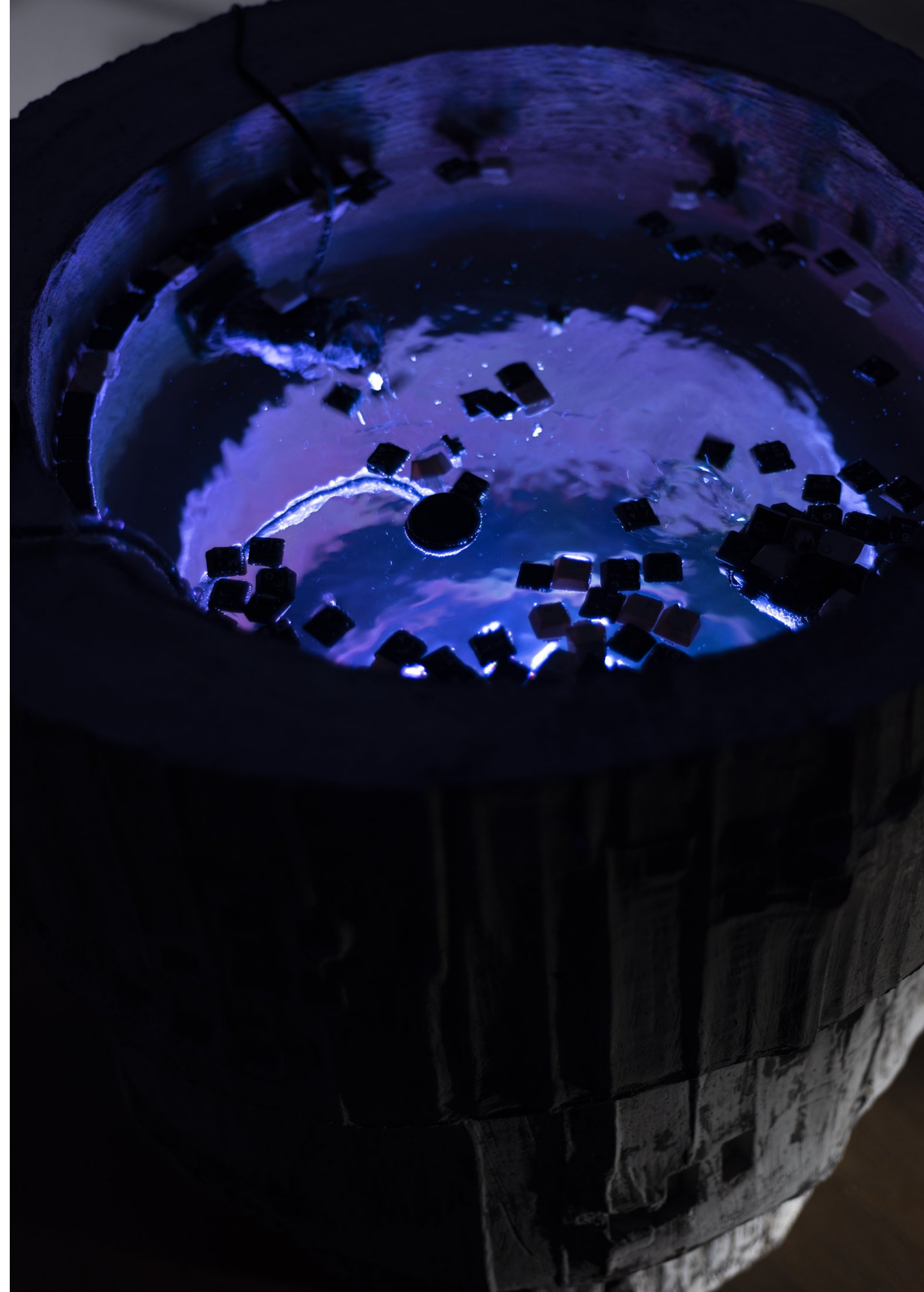
AN ANTITHESIS OF THE TOWER

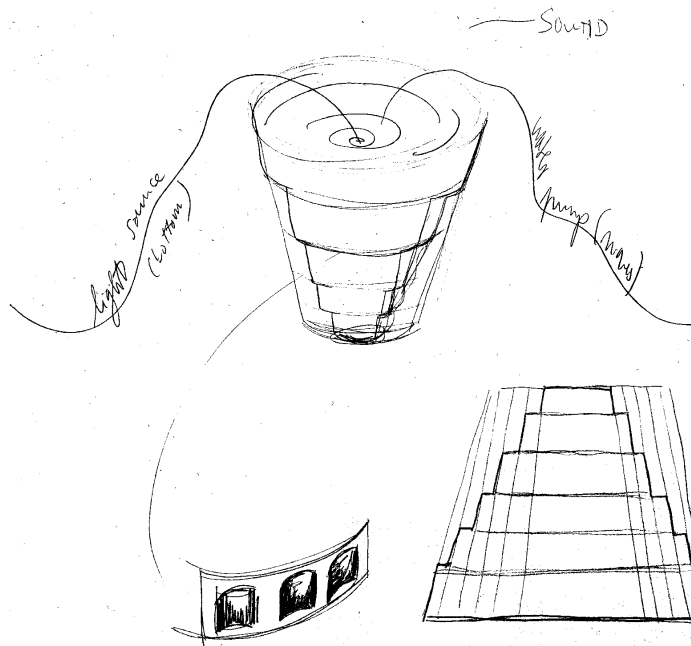
An Antithesis of the Tower

2024

moulded reinforced concrete, water, computer
keyboard keycaps, two wave makers, RGB LED
reflectors, contact microphone, amplifier, speakers
dimensions variable

Installation view, *An Antithesis of the Tower*, 2024, moulded
reinforced concrete, water, computer keyboard keycaps, two wave
makers, RGB LED reflectors, contact microphone, amplifier, speakers,
dimensions variable





Drawing from collective cultural memory, *An Antithesis of the Tower* revisits the myth of the Tower of Babel. According to this parable, the inhabitants of Earth spoke a universal language prior to the construction of the tower after which their language was confused by a deity.* In *An Antithesis of the Tower*, a reconstructed representation of the tower of Babel is capsized and turned into a vessel, causing a literal reversal of the myth. On the inside of the water-filled vessel, a mixed media juxtaposition of contemporary electronic devices takes on the role of citations and signifiers, reintroducing the narratives of the past. The electronic devices are connected to electricity sources that activate them

through cables, manifesting function in their composition, and running through water, provoking discomfort and tension. Firmly cradled within the reinforced concrete container, computer keyboard keycaps roam seemingly undisciplined, following the water current, artificially created using two wave-makers. The letters of the world's three most used alphabets, imprinted on the keycaps, are thus confounded and result in random asemic compositions. Simultaneously, a contact microphone, positioned in the midst of the whirling letters transmits the sound of their movement and collisions through an amplifier and a set of speakers. Illuminated from the bottom right, the tower casts a shadow that hints to its mythical height, now transformed into a metaphorical depth. At the bottom of the vessel, a second light source is placed, producing an analogue projection of the motorized, mechanically induced performative happening on the water's surface. Together they form a polymorphic audio-visual vocabulary; the content of which appears and mutates perpetually; a universal language. In this concrete poem a de(con)struction of the myth occurs through the very acquisition of its physical form.

* "Look, they are one people, and they have all one language, and this is only the beginning of what they will do; nothing that they propose to do will now be impossible for them," and thus decided to confuse their language there, so that they will not understand one another's speech.



This project was realized for the *OHO Award Nominee's art exhibition*, P74 Gallery, Ljubljana, Slovenia, 2024

Photo credit: Dejan Habicht, Archive of P74 Gallery

Installation view, *An Antithesis of the Tower*, 2024, moulded reinforced concrete, water, computer keyboard keycaps, two wave makers, RGB LED reflectors, contact microphone, amplifier, speakers, dimensions variable



Installation view, *This could have been us*, 2024, emergency blankets, plastic zip bags, words on paper, 7 cm x 11 cm (x 51)

(UN)TRUSTED SOURCE, A Series of Invisible Practices

This could have been us

2024

emergency blankets, plastic zip bag, words on paper

7 cm x 11 cm (x 51)

Playhouse

2024

aluminium profiles, engraved pizza boxes

200 cm x 150cm x 150 cm

UFO (landed)

2024

chair, magnetic levitation system, bread, wall paint

dimensions variable

Le Déjeuner sur l'herbe

2024

muffin paper liners, steel wire rope

dimensions variable

Politically incorrect

2024

engraving on mirror paper, glass panel, metal hooks

100 cm x 141 cm (x 5)

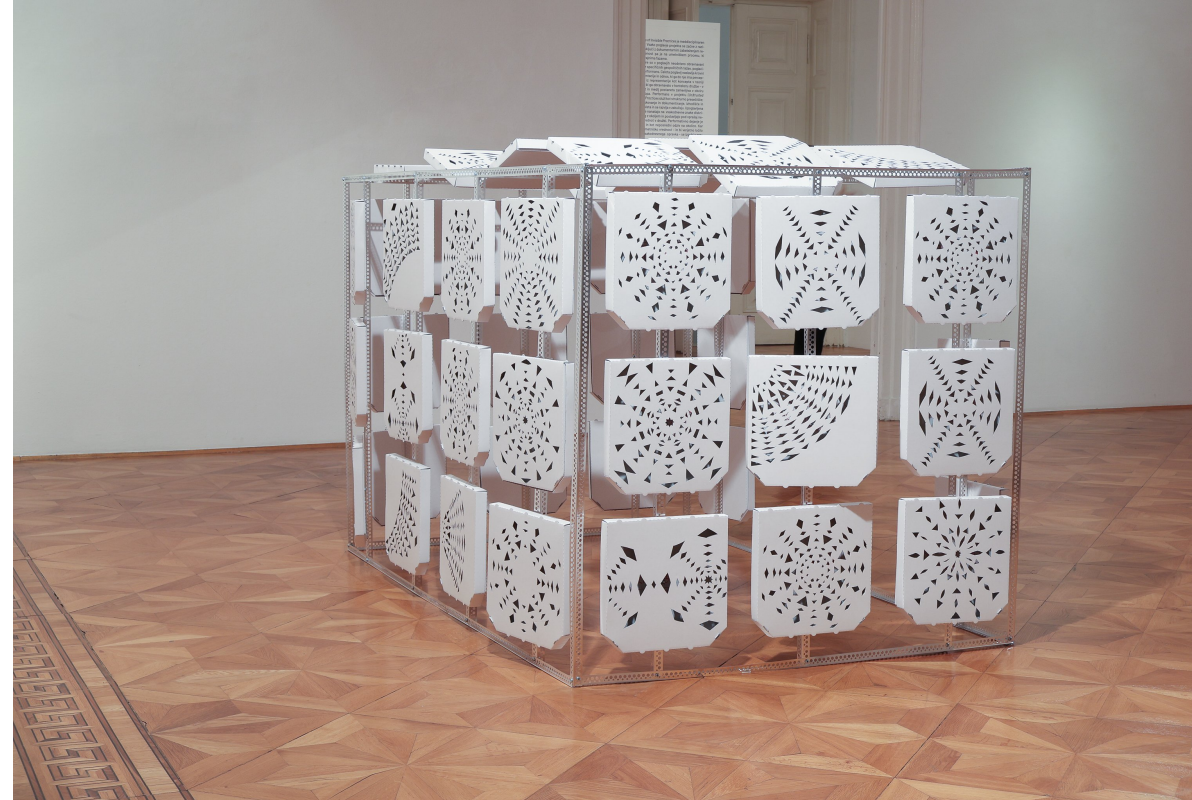
During the three consecutive years of the artist's stay in Ljubljana, Slovenia's capital, the Yugoslavian born Slovenian artist performs Ramadan fasting.

(Un)Trusted Source is a cross-disciplinary time-based project. It starts with on-site research, concludes with a documentary spatial installation, and focuses on the artistic process occurring between the two confining stages. Following this structure, it targets a specific geopolitical problem reflected in micro phenomena, using performance as the main artistic medium. Furthermore, it addresses the multilayered concept of representation and perception's relation to the former - the artwork draws from representation as a concept in art theory to address it in society. In *(Un)Trusted Source* performance as a medium acts as a structural intersection. Intrinsically tied to research and documentation, the outset and the outcome, the performance develops outside the white cube and as a direct response to the surroundings. What we are used to perceiving as artistic value - and would arguably set aside a performative act from an act of daily routine - is lost in translation. *(Un)trusted Source* ultimately interacts with the audience through the conclusive presentation of independent spatial installations. Although composed of evidential fragments functioning as three-dimensional essays, the installations fail to provide a direct link proving the performance occurred. Existing in the void caused by the lack of representation, this project lingers between fiction and reality, and it is in this exact space that it questions how we interpret events based on their portrayal. It challenges the

audience to interrogate the importance we apply to what occurs according to how it was depicted and who it was depicted by.



Installation view, *Politically incorrect*, 2024, engraving on mirror paper, glass panels, metal hooks, 100 cm x 141 cm (x 5)



Production: Obalne Galerije Piran, 2024

Photo credit: Niko Mally, Archive of Obalne Galerije Piran

Installation view, *Playhouse*, 2024, aluminium profiles, engraved pizza boxes, 200 cm x 150 cm x 150 cm

Installation view, *Politically incorrect*, 2024, engraving on mirror paper, glass panels, metal hooks, 100 cm x 141 cm (x 5)



Installation view, *xy feet apart*, 2023, performance, found objects, spray paint, (time) dimensions variable

XY FEET APART

xy feet apart

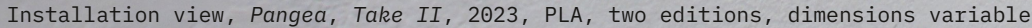
2023

performance, found objects, spray paint
(time) dimensions variable

xy feet apart builds dialog between unanimated objects. The artist takes on the role of the performer by interfering with the natural order of found objects. By altering the distances between them and pinning them to new coordinates of an imaginary web, their compositional value is transformed. Blurring the line between the audience and the artist, production and presentation, the core of the artwork is its formation itself. Focusing on the process rather than the result, *xy feet apart* transports art work from back to front stage. The artwork's final result, albeit not its goal, is a series of three dimensional short stories.



Installation view, *xy feet apart*, 2023, performance, found objects,
spray paint, (time) dimensions variable



BOOK PRESENTATION

Pangea, Take II

2023

PLA

two editions, dimensions variable

Screenshots

2023

digital drawings

pigment print on museum paper

21 cm x 29,7 cm (x 4)

Devisement du Monde: Sleeping horses

2023

a series of digital drawings, pdf document

52 pages, dimensions variable

Devisement du Monde: Sunset in Khiva

2023

a series of digital drawings, pdf document

72 pages, dimensions variable

Artist's Visual Archive

Size: 40 pages, 14,8 cm x 21 cm

Binding: staple binding, soft cover

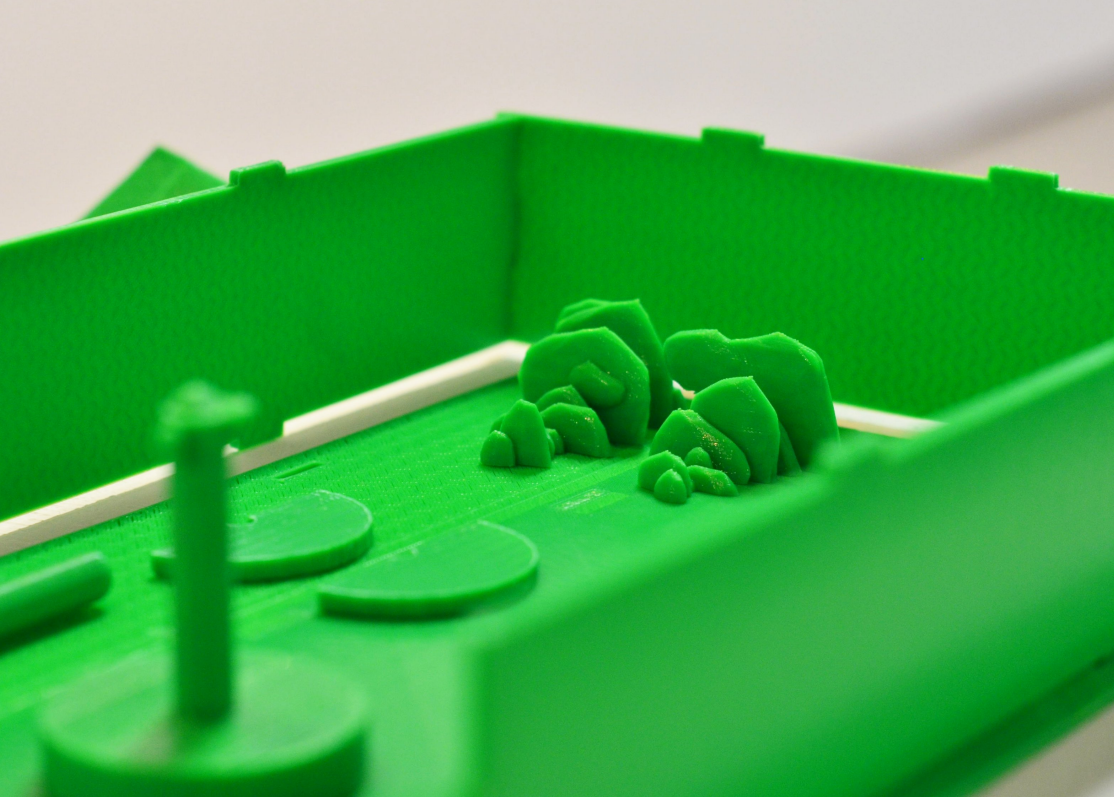
Media Nox Gallery, 2023

Printed in a limited edition

The project *Book presentation* explores the concept of a book as an object, reading, perceiving, and the relations between them in contemporary context. It borrows its visual content from the artists's past artworks, reinterpreting it to investigate it's own conceptual materiality.

Pangea, Take II is a shape and content shifting artwork. Its core circles in the philosophical space enveloping object as a concept carrier. Its material base reevaluates the shape of "a written or printed work consisting of pages glued or sewn together along one side and bound in covers." A printed work indeed, it bounds representations of empty pages and signs they otherwise display, simultaneously. These representations are preceded by the artist's collection of found objects (applied previously in *Pangea*, objects collected on different continents, frames, mirrors, variable dimensions, 2016), and are - borrowing from history of writing systems - essentially used as proto-objects. The elements are reinterpreted in a green screen color, rendering a base for new imagery. Consisting of various mobile elements the artwork perpetually alters its format and dimensions.

Screenshots, a spin-off of the installation *Pangea, Take II*, reinterprets it's elements - the proto-objects - and places them in alternate compositions recalling the layouts of letters and postcards. Reflecting on forms of travel writing and and global communication it combines illegible signs with distorted video stills drawn from travel videos from the artist's archive. The reconfiguration of the two main elements in this artwork underlines the connection of the works



forming the artist's solo exhibition *Book Presentation*. Contemporarily, it builds on the open-ended concept of *Pangea, Take II*.



Installation view, *Pangea, Take II*, 2023, PLA filament, two editions, dimensions variable

Installation view, *Screenshot I, Green letter, Screenshot II, Pink letter*, 2023, digital drawing, pigment print on museum paper, 21 cm x 29,7 cm each



Installation view, *Devisement du Monde*:

Sleeping horses, 2023 a series of digital drawings, pdf document,
dimensions variable

Sunset in Khiva, 2023, a series of digital drawings, pdf document,
dimensions variable

Digital drawing 21, 37, 50 from *Devisement du Monde: Sleeping horses*, 2023,
a series of digital drawings, pdf document, 52 pages, dimensions variable



An ironic take on misuse of new technologies, *Devisement du Monde**: *Sleeping horses* and *Sunset in Khiva* take shape in a digital flip book. Initially shot as a time-lapse with an analog video camera on a 35 mm color film, the original videos expose events of an hour's time within seconds. Slow-paced scenes of light and weather changes are accelerated and frame selection is timed and mechanical. The two travel documentary shorts are reinterpreted frame by frame through a series of digital drawings. The final result is a .pdf document containing a precise sequence of recreated stills. Displayed on an e-book reader, it forces the viewer to flip through the pages click by click, failing to provide the gravitational flow caused by the manual operation of a common paper book. The artwork does not focus on the elements lost during the transformation process, but on the lack thereof. It centers on time pockets and on what was put on hold between the clicks of the camera and the e-reader device, used by the artist and the viewer, respectively.

*First known title of *The Travels of Marco Polo*, written in Franco-Venetian by Rustichello da Pisa from Marco Polo's accounts.

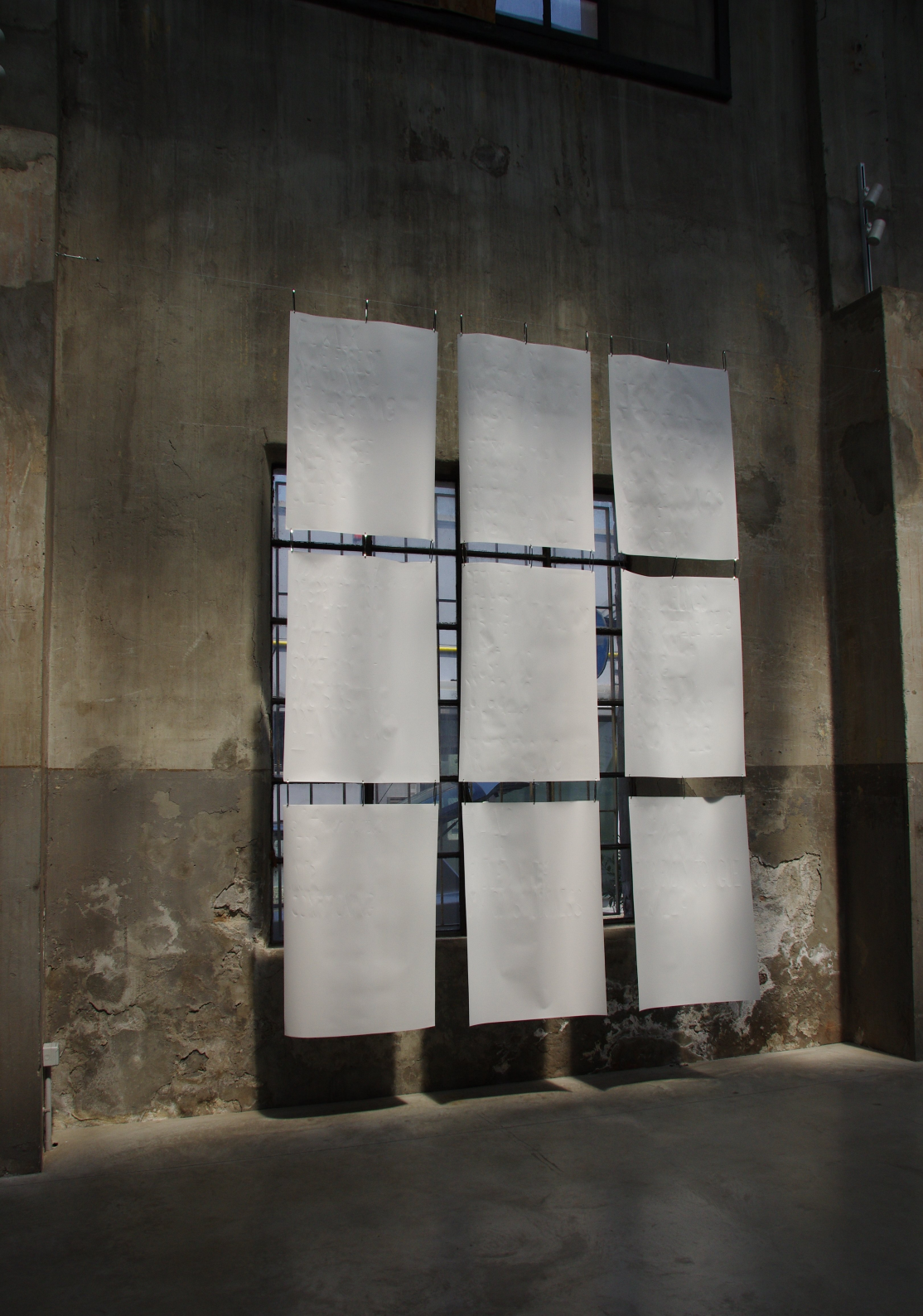
The function of an exhibition catalog is to group the items in a collection and to identify them, serving as a guide for visitors and as an industry directory. The exhibition *Book Presentation* for which the catalog *Artist's Visual Archive* was produced examines the concept of publication forms and their presentation methods in relation to the contemporary reader. This catalog does not catalog final exhibited works, but documentation fragments of the artist's working process. It offers a glimpse "behind the scenes" in an attempt to bridge the gap between the artist and the viewer. Photographs shot with a personal mobile phone are bound together to be ripped apart and used as posters from a 90's magazine, offered for free to every visitor of the exhibition.



The project was co-funded by MKC Maribor, Kulturna četrt Židovska, City Council Maribor and The Ministry of Culture Slovenia.

Photo credit: Nežka Zamar, Bianca Francesca Serafin, Archive of terzospazio

Installation view, *Artist's Visual Archive*, Size: 40 pages, 14,8 cm x 21 cm, staple binding, soft cover, Media Nox Gallery, 2023, printed in a limited edition



Installation view, Wall I/III, *Rock, Paper, Wall*, 2022, engraving on a composed stone paper wall, metal zip ties, dimensions variable

SEQUENCE OF SPACES

Rock, Paper, Wall

2021-2022

engraving on a composed stone paper wall, metal zip ties

dimensions variable

Directions (An Attempt at Transparency)

2022

text messages, engraving on stone paper, frame, RGB LED, Arduino, power cables

21 cm x 30 cm each

Rock, Paper, Wall is an artwork that challenges the definition and the concept of what a book is or can be. Drawing from linguistics into visual arts, the artist uses syntax and semantics to outline the complex affiliation between language and socio-political issues. The artwork is composed of twenty-seven singular sheets of paper that form walls around the spectator, while the paper used for the realisation of this artwork is made of stone. Each sheet of paper - each segment of the wall - acts as a singular poem through the text that has been engraved on it. Placed next to each other in a specific order, the poems do not function just individually, but can be read in various directions, with different lengths and conclusions. The artwork's engravings do not cut the paper's surface, instead they create creases. Their marks remain to be seen and read as a predetermined tentative of contact, that has not been developed fully. The paper wall continues to exist, questioning the concept of division and its inner relationships.



Installation view 1 - 3, *Rock, Paper, Wall*, 2022, engraving on a composed stone paper wall, metal zip ties, dimensions variable

IF I WALK
IN THE FOREST
AND THINK -
OF CHRISTMAS
LIGHTS
WHEN I SEE
DIFFERENT
SIZES

TABLES TURN
WOOD BECOMES FURNITURE
I IMAGINE VIPERS
GONE
FOR MY UNFAITHFUL
PLEASURE
COLLECTIONS OF ANIMAL
HEADS ON THE WALL

CURTAINS SLIDE
I SIT ON A CHAIR
OF THE PAST CENTURY
AND NO MORE FIGHTING
THOUGHTS
I REMEMBER DIONYSUS
DECAY OF MANY
NOW RESTING

up to about 2 m high -
OF SPRUCE TREES
HOW FAR AM I?
I HAVE MET
SOME PEOPLE
WHO SUBSTITUTE
OPEN WINDOWS
-

BETWEEN
THE FOG AND THE CLOUDS
A ROOF FOR
THOSE WHO
DO. G SAYS
FORESTS
ARE PIERCING

FLOORS AND CEILINGS
IS THERE A DIFFERENCE?
WHITE ON WHITE
DIE YOUNG
WE OUGHT TO
FOR FRIENDSHIPS
THROUGH WALLS

of their homes -
FOR
AIR
CONDITIONING

A LONG
A LIFE
FILLED WITH
MY CONSCIOUSNESS

TIME AGO
NOT KNOWING
FEAR EVERY TONGUE
A WALL?

Transcription of text from Wall I, *Rock, Paper, Wall*, 2022, engraving
on a composed stone paper wall, metal zip ties, dimensions variable



Installation view 1 - 3, *Directions (An Attempt at Transparency)*,
2022, text messages, engraving on stone paper, frame, RGB LED,
Arduino, power cables, 21 cm x 30 cm each

Directions (An Attempt at Transparency) is a series of undisciplined artworks, intrinsically blending traditional techniques with new technologies in both their concept and materiality. Exposing raw elements, such as light and words, they focus on questioning the boundaries outside their frames. In the artwork found transcribed digital notes and text messages become ready-made artworks. Using the dialog of light and creases as the main medium and denying a more assertive permanent intervention, the artwork's narrative remains in perpetual change. The consistent shifts of characters' content in frame signal the author's distance from the found subjects and open up new windows of interpretation.

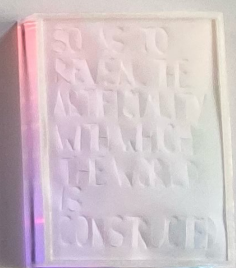
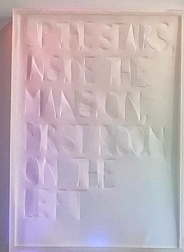
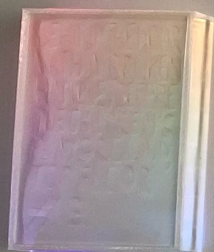
This project was realised during a residency period and with the support of Dolomiti Contemporanee, Italy, 2021

Co-produced by by Stone Paper Italia and Arthere Istanbul

Photo credit:

Dejan Habicht, Archive of P74 Gallery

Klemen Ilovar, Archive of Škuc Gallery



Installation view, *Directions (An Attempt at Transparency)*, 2022, text messages, engraving on stone paper, frame, RGB LED, Arduino, power cables, 21 cm x 30 cm each



A SOUNDWALK

A Soundwalk, Chapter I

2021

recordings, QR codes, book, map
dimensions variable

A Soundwalk, Chapter II

2023

recordings, QR codes, book, map
dimensions variable

A Soundwalk is a project that sits on the threshold between visual arts, literature, performance, sound, and street art. Pushing the limits of painting as a medium, it focuses on the visual research of the unmaterialized images. It is structured as a soundwalk, and its main component is a web of narratives, mapped out through the city, assigning collected records to their specific locations. Adding another layer to the cityscape, this interactive sound map operates outside the perceived timeline. The sounds of the re-created environment reproduce intangible imagery, that remains on the verge between fiction and reality.

Concept, research, photography, book design, on-site work: Nežka Zamar

Audio editing, web & technolog solutions: Orhan "aib" Kavrakoglu

Photo credit: Tatiana Takáčová



Installation view 1 - 3, *A Soundwalk, Chapter II*, 2023, recordings, QR codes, book, map, dimensions variable



A Soundwalk, Chapter II, 2023, recordings, QR codes, book, map, dimensions variable / Map, 2023, digital vector drawing, dimensions variable



A *Soundwalk, Chapter I* was created, presented, and published in Košice, Slovakia, in collaboration with Kair art residency, co-funded by Anna Lindh Foundation, the European Union and the Slovak Arts Council.

A *Soundwalk, Chapter II* was created, presented, and published in Pardubice, Czech Republic, in collaboration and with the support of OffCity Pardubice art residency, co-funded by the National Renewal Plan and the statutory city of Pardubice.

Installation view 1 - 3, *A Soundwalk, Chapter I*, 2021, recordings, QR codes, book, map, dimensions variable

GRAY AREA

Gray Area

2020 - ongoing

sand, stones, water collected from rivers, pigment,

manhole cover mold

dimensions variable

Installation view, *Gray Area*, 2020, sand, stones, water collected from rivers, pigment, manhole cover mold, dimensions variable





Gray Area explores the concept of division. Through a complex working process the artwork addresses the relation between language and geopolitics. The starting point of the artist's reflection on the problem of division is the individualization of two rivers that cross a border between two countries, thus changing their names. The presentation begins to take form through documented excursions to different sites along the river banks where materials and information are collected. The collected materials transform through a meticulous procedure of mixing, molding, drying, shaping and sanding of compositional elements. Playing with the ironic concept of an infertile division, the architectural element chosen to represent this idea is a manhole cover. *Gray Area*, the artwork, reconfirms its core concept with the introduction of a disrupting element. The inclusion of the uncanny blue pigment, referring to the (mis)perception of a water's color, forces the viewer to reconsider and reinterpret previously made connections between the artwork and its title, managing to reconfirm itself and continue its conceptual flow. *Gray Area* is a travelling installation, accumulating new on-site pieces, created from collected materials of local international rivers with every showcasing.



Installation view, *Gray Area*, 2020, sand, stones, water collected from rivers, pigment, manhole cover mold, dimensions variable

Installation view, *Gray Area*, 2022, sand, stones, water collected from rivers, pigment, manhole cover mold, dimensions variable



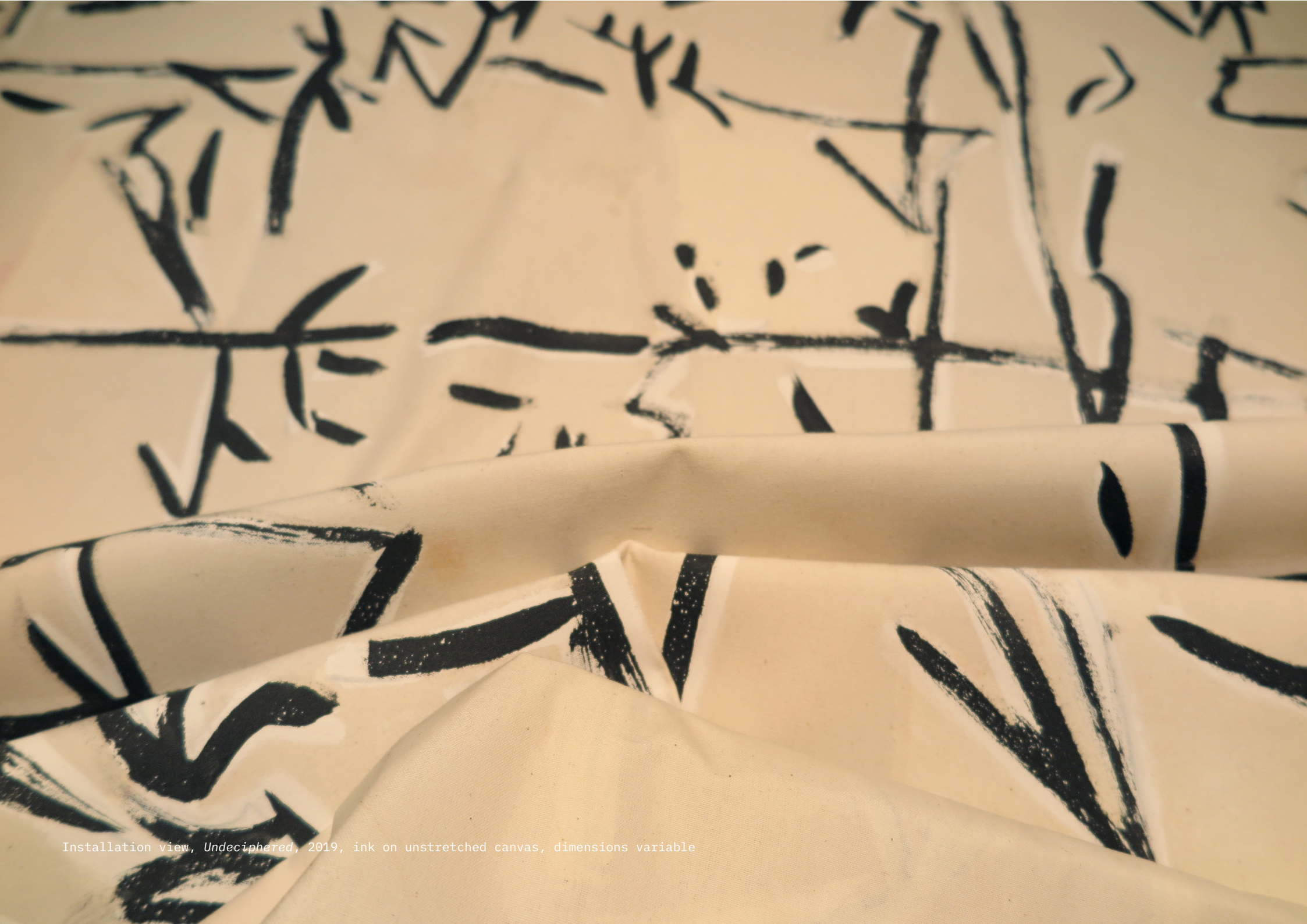


This project was realised during a residency period and with the support of Galerija DobraVaga and Kino Šiška, Ljubljana, Slovenia, 2020

Photo credit / installation view:
Lana Špiler, Archive of Kino Šiška
Matic Pandel

Photo credit / documentation, collecting materials: Enej Gala, Lara Mejač, Gianluca Cappellazzo

Documentation, Collecting Materials, *Gray Area*, 2020 - 2022, sand, stones, water collected from rivers, pigment, manhole cover mold, dimensions variable



Installation view, *Undeciphered*, 2019, ink on unstretched canvas, dimensions variable

THE CELESTIAL SCRIPT

Undeciphered

2019

ink on unstretched canvas

dimensions variable

Notes en Plein Air

2019 - ongoing

site-specific poems

pen on paper

dimensions of a travel sketchbook

Series of Written Drawings:

Drawings of Materia Prima

2019

mixed media on paper

14,8 cm x 21,1 cm each (x 3)

Studies of Signs and Symbols

2019

mixed media on paper

21,1 cm x 29,7 cm each (x 4)

Series of Visual Writings:

Transcriptions

2019

site-specific poems

words on paper

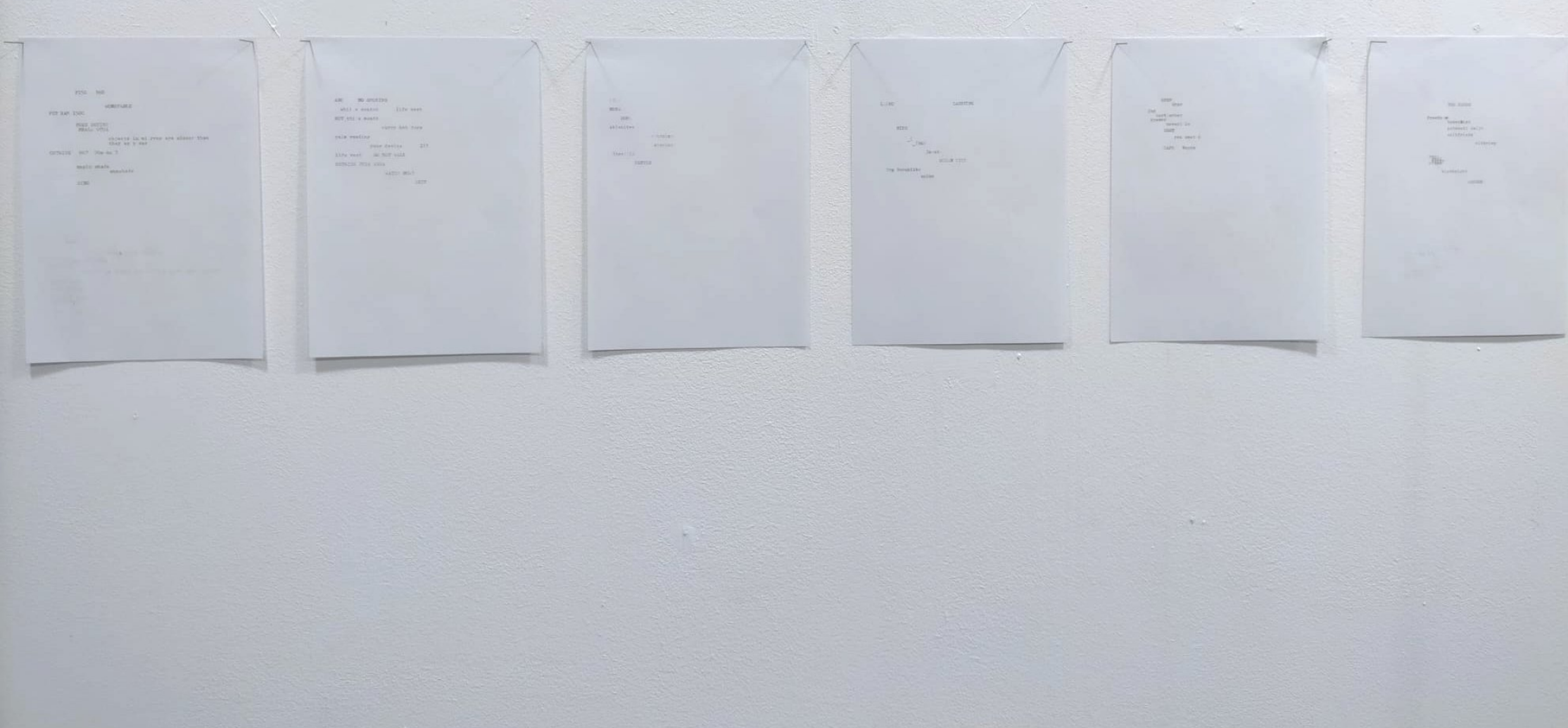
21 cm x 29,7 cm each (x 6)

A. Kircher, observing the combinatory table, states that all of the original letters, like all those descended from them, are represented in terms of their development over time. From them, it can be deduced that the alphabets of all languages reveal traces of the ancient characters. N. Chomsky and the generativists have argued that many of the properties of generative grammar arise from a universal grammar that is innate to the human brain rather than being learned from the environment. The series of *Written Drawings* and *Visual Writings* analyze the semiotics, with emphasis on connections between words and images. They push the boundaries of sign, symbol, as well as those of drawing and poetry. Considering the characteristics of visible signs cross-culturally, intended both spatially and temporally, this type of presentation calls into question the provenance from an academic point of view, not failing to challenge current, present-day issues of confines and racism.



Studies of Signs and Symbols (Do I write well?), 2019, mixed media on paper, 21,1 cm x 29,7 cm

Notes en Plein Air, 2019 - ongoing, site-specific poems, pen on paper, dimensions of a travel sketchbook



Installation view, *Transcriptions*, 2019, site-specific poems, words on paper, 21 cm x 29,7 cm each (x 6)



Installation view, *Over the Blue Depths*, 2019, collected objects, alabaster gypsum, pen on paper, dimensions variable

OVER THE BLUE DEPTHS

Over the Blue Depths

2019

collected objects, alabaster gypsum, pen on paper
dimensions variable

Over the Blue Depths is a site-specific installation, composed of a disk and a letter. A monument and a tool, the artwork explores the concept of art as communication. To form its disk, four blueprints were combined, three from nearby prehistoric observatories. The fourth is a blueprint of Goliath, the VLF transmitter used by the German navy in service from 1943 to 1945. The contraposition of four blueprints is a platform for the engravings of on-site collected objects that form a codex. Hanging above the codex is the first letter written using it. This letter conveys a message written by Peter Cremer, a German U-boat commander during the Second World War in which he describes his feelings about the Goliath transmitter:

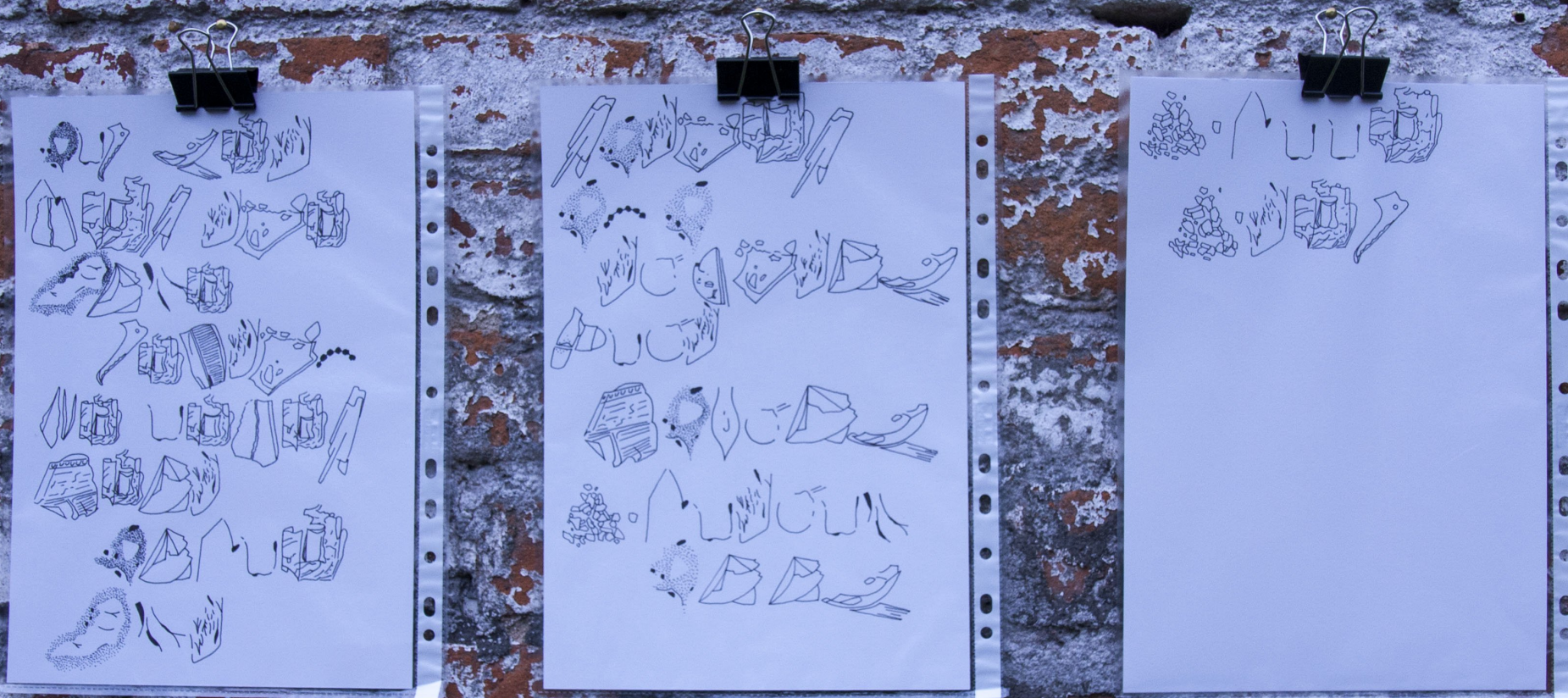
"And yet over the blue depths we never felt alone, but rather as a tightly knit family continually connected."

Transcending the line that separates the visual from the written, this letter questions the meaning(s) and relativity of the written word and language in general when taken out of its original context. The original codex and the original context will dissolve. What will remain is the first letter written using the codex, engraved on the disc.

This project was realised during a residency period and with the support of Künstlerstad Kalbe.

Installation view, *Over the Blue Depths*, 2019, collected objects, alabaster gypsum, pen on paper, dimensions variable





Installation view, *Over the Blue Depths*, 2019, collected objects, alabaster gypsum, pen on paper, dimensions variable



Installation view, *Module*, 2019, salt, plaster, brick dust, dimensions of a standard Venetian brick

MODULE

Module

2019

salt, plaster, brick dust

dimensions of a standard Venetian brick

Absorbing lagoon water, bricks of Venetian palaces also absorb salt. During the drying process, the salt molecules expand, thus causing the plaster to fall off the walls and bricks to break down and turn to powder. These residual materials were collected and reused to form a brick, representing a module; a fundamental, independent unit that can be used to construct. The module is made of salt, collected off the walls that discharged it. The pulverized plaster fallen off these same walls is used as pigment to manufacture paint with which the module is covered. In this symbolic recomposition, the principal brick material is interchanged, but the fragility level of both remains the same. With time, *Module* will dissolve and return to powder and it is on sale for the asking price of the building. The buyer of the artwork will keep three photographs and three test tubes of primary materials that were used for the realization of the artwork, all of which form a part of the *Module* installation. The money will be used to purchase the building in which the *Module* was created with the intention of providing a place of reference for artistic activities that young artists working in Venice have long been in need of. By this point in the future, the initial artwork will have dissolved, and the building itself will become a module: an independent fundamental unit that can be used to construct.



Module is an artwork made during a workshop organized and curated by a group of young artists working and living in Venice. Contemporarily, it is also an initiative to provide these artists with a base that would act as a working space, open to events and collaborations.

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Documentation, Collected Materials, *Module*, 2019, salt, plaster, brick dust, dimensions of a standard Venetian brick

