
Press Kit

spiaggia libera

Art Brussels

Curatorial note

25.04—28.04.24

For its first participation at Art Brussels, Spiaggia Libera will present new works by several artists of the gallery. The group show « Divine Desire » focuses on the idea of augmented body ; and the figure of the cyborg.

Donna Haraway's « A Cyborg Manifesto » challenges traditional notions of identity and embodiment. Published in 1985, it proposes the figure of the cyborg as a symbol of resistance against fixed categories such as gender, race, and species. Haraway argues that the cyborg, a hybrid of organic and technological elements, embodies a vision of fluidity and interconnectedness. She sees the cyborg as a symbol of liberation from oppressive structures, advocating for a politics of coalition and solidarity among diverse groups. Haraway's manifesto explores the implications of technology on society, urging us to embrace hybridity and redefine our relationships with both nature and machines.

Through the lens of eight artists from the gallery's roster, this new body of works delves into the complexities of identity, augmentation, and the symbiotic relationship between humans and technology.

From serene depictions of human-machine hybrids seamlessly integrated into natural landscapes to jarring juxtapositions of flesh and circuitry, each piece offers a unique exploration of what it means to inhabit a technologically mediated existence.

Through bold strokes and intricate details, the artists invite us to confront our fears and embrace the possibilities presented by the cyborg future. As we navigate an increasingly digital world, «Divine Desire » serves as a timely reminder that our identities are not fixed but fluid, shaped by the ever-evolving interplay between humanity and technology.

Exhibition views

« Divine Desire », Art Brussels, Brussels, 2024. Photo © Gabriele Abbruzzese



Exhibition views

« Divine Desire », Art Brussels, Brussels, 2024. Photo © Gabriele Abbruzzese



Exhibition views

« Divine Desire », Art Brussels, Brussels, 2024. Photo © Gabriele Abbruzzese

Art Brussels 2024

April 25 - 28
Divine Desire
"Neither language, nor tool, nor social behavior, nor what happens in our heads makes a convincing case for the separation of human and animal."

Group Show

"We require regeneration, not rebirth, and the possibilities for our reconstitution include the utopian dream of the hope for a monstrous world without gender."

Spiaggia Libera, Paris

Art Brussels 2024

April 25 - 28
Divine Desire
"The boundary that separates science fiction from social reality is nothing but an optical illusion."

Group Show



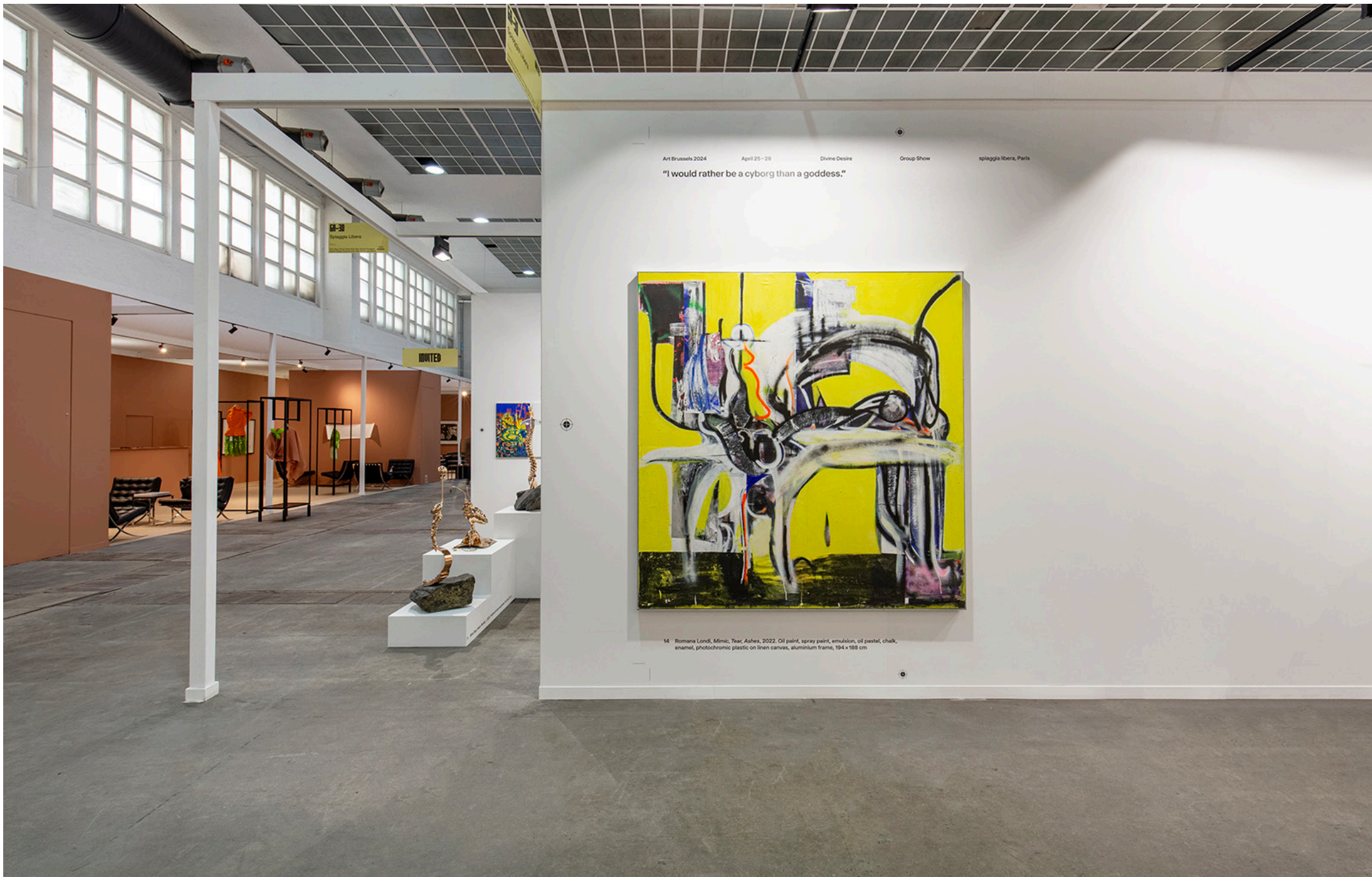
- 5 Anima Correa, *Closed Circuit*, 2022. Oil on canvas, 61 x 50.8 cm
- 6 Anima Correa, *Heat Nap*, 2023. Oil on linen, 101.6 x 81.3 cm
- 7 Antoine Donzeaud, *La vie normale (les mains 1)*, 2024. UV print on PVC tarp, polythene, spray paint, wood, rivets, 150 x 85 cm

"'Networking' is both a feminist practice and a multinational corporate strategy - weaving is for oppositional cyborgs."

- 8 Kavin Bink, *Not leaving living cycles despite sky interest*, 2024. Digital print on plexiglass and thermoformed plexiglass, 110 x 63 cm
- 9 Kavin Bink, *Family portrait to animal classifications*, 2024. Digital print on plexiglass and thermoformed plexiglass, 100 x 82 cm
- 10 Antoine Donzeaud, *La vie normale (it's gonna take 3 years)*, 2024. UV print on PVC tarp, polythene, spray paint wood, 65,5 x 38 cm

Exhibition views

« Divine Desire », Art Brussels, Brussels, 2024. Photo © Gabriele Abbruzzese



Exhibition views

« Divine Desire », Art Brussels, Brussels, 2024. Photo © Gabriele Abbruzzese



Exhibition views

« Divine Desire », Art Brussels, Brussels, 2024. Photo © Gabriele Abbruzzese



Kévin Bray (France) born in 1989



Kévin Bray born in 1989

Kévin Bray (Corbie, FR, 1989) is a French artist generalist, graduated from Sandberg Instituut Amsterdam and Alumni of the Rijks Akademie. Currently based in Amsterdam, his practice focuses on breaking and combining narratives and techniques of our past and present in the aim of debunking realities of our fictions.

Playing with the porosity of diverse Media; re-organizing mediums and tools to shape a language that would be welcoming to all of them, the work of Kevin Bray engages with different types of communication strategies. Traversing from cinema, graphic design, illustration, painting, sculpture to music and writing, in his work Bray blends and conceptualizes all of the parameters of these expressions to build up symbolic narratives, commenting on our diverse existences and the appearances they embody.

Education

- 2013 Master: Design Sandberg Instituut, Amsterdam (NL)
- 2011 Master: Design ESAAB, Nevers (FR)
- 2009 Bachelor: Graphic Design ESAAT, Roubaix (FR)

Residencies

- 2022 Sigg Foundation, AIUla, (SA)
- 2019 RijksAkademie, Amsterdam (NL)

Solo shows

- 2023 Death Jam and Living Juice, Spiaggia Libera (Paris, FR)
- 2023 The collective shadow, Upstream Gallery, (Amsterdam, NL)
- 2022 Transformation of matter creates light, Trauma Bar Und Kino, (Berlin, NL)
- 2021 Breakdown after, before, Dordrecht museum, (Dordrecht, NL)
- 2021 Wills, wheels, wells, Future Gallery, (Berlin, DE)
- 2020 Don't forgive/get, them, Stigter Van Doesburg, (Amsterdam, NL)
- 2019 Morpher 3, FOAM, (Amsterdam, NL)
- 2019 Ravisius Textor, (Nevers, FR)

Group Shows

- 2024 Proposals for the museum collection, Stedelijk Museum (Amsterdam, NL)
- 2024 FRAC Corsica (Corte, FR)
- 2023 Alchemic Renderings, Future Gallery (Berlin, DE)
- 2022 Universe 5, The Hole, (New York, US)
- 2022 XY, Rundgaenger (Frankfurt, DE)

- 2021 Alternating Currents, Parallel Circuit, (Tehran, IR)
- 2020 DETOUR, DeSchool Amsterdam, Group show (Amsterdam, NL)
- 2020 Unfair Amsterdam, (Amsterdam, NL)
- 2019 Future, former, fugitive, A french scene, Palais de Tokyo (Paris, FR)
- 2019 Le troglodène, Deborah Bowmann, (Brussels, BE)
- 2019 Out of Print #2, Unseen Amsterdam, (Amsterdam, NL)
- 2019 Friend of a friend: Future Gallery, Polansky Gallery (Prague, CZ)
- 2019 Wallplay Network, (New York, US)
- 2019 Mama Rotterdam, (Rotterdam_NL)
- 2019 Ravisius Textor, (Nevers, FR)
- 2019 Witte De With, (Rotterdam, NL)
- 2019 Full moon, FC Hyena, (Amsterdam, NL)
- 2018 Dear My Little Prince, KMCA Seoul (Seoul, KR)
- 2018 FISK and friends, FISK Gallery (Portland, US)
- 2018 Telemagic, museumnacht, stedelijk museum (Amsterdam, NL)
- 2018 Fullscreen Unfair (Haifa, IL)
- 2017 Signal from the periphery (Tallinn, EE)
- 2016 Brno Biennial (Brno, CZ)
- 2016 Fanfare (Amsterdam, NL)
- 2014 Parc Saint Léger (Pougues les Eaux, FR)
- 2014 SPAMMWebtics, (New York, US)
- 2013 the Faena Arts Center (Buenos Aires, AR)
- 2012 DeAppel (Amsterdam, NL)i

Artworks

Kévin Bray, *From family portrait to animal classifications*, 2024, digital print on plexiglass and thermoforming plexiglass, 100 x 82 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Gabriele Abbruzzese



This painting is a fluid melding of forms and figures, a blending of different categories and hierarchies converging to question and recontextualize the portrayal of lineage – be it in the aristocratic echelons of society or within the vast tapestry of Earth’s fauna. It is an exploration of taxonomy, both social and biological, and how classification shapes our perception. These two paintings are the starting point of a new series of paintings reinterpreting species interrelations.

Historically, family portraits of the bourgeoisie have been more than representations; they are documents of power, status, and relationships, akin to the taxonomical trees that chart the relationships among species. Just as Carl Linnaeus’s 18th-century system of classification imposed order on the natural world, these portraits are careful compositions, constructing a legacy through visual cues and symbolism.

This work channels the spirit of Michel Foucault’s «The Order of Things » contemplating the human desire to categorize and the arbitrary nature of classifications. While making echoes to the way manga character teams are crafted, each member a unique archetype, reflecting a spectrum of human traits, much like species represent the biodiversity of life.

This image introduces a visual discourse on the evolution of portrayal, from the family frescoes in the halls of Versailles to the intricate family trees illustrating the pages of Darwin’s «On the Origin of Species.» It speaks to the transformation of identity through time, medium, and scientific understanding.

Artworks

Kévin Bray, *Not leaving living cycles despite sky interest*, 2024, digital print on plexiglass and thermoforming plexiglass, 110 x 63 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Gabriele Abbruzzese



In this painting is depicted a battleground for the tension between cyclical natural processes and the linear trajectory of human ambition. The work probes the existential dichotomy between ecological wisdom and economic enthusiasm, a theme that seems relevant in the Anthropocene era.

Historically, the painting gestures towards the Enlightenment's valorization of progress, where humanity began to see itself as separate from—and dominant over—the natural world. This ideological shift is encapsulated by the sword, a symbol of power and conquest, cutting through the composition. The sword's division of the canvas evokes humanity's severance from the cyclical rhythms of nature.

The work resonates with the critique of modernity offered by the Frankfurt School, particularly Theodor Adorno and Max Horkheimer, who argued that enlightenment rationality culminates in a destructive dominion over nature. The disjointed and fragmented bodies depicted challenge the narrative of a unified, ascending humanity and reflect the fragmentation of the natural world under the pressure of relentless growth.

Ánima Correa (USA) born in 1990



Ánima Correa born in 1990

Ánima Correa's paintings and installations illuminate the intricate infrastructures interlocking image circulation, geopolitical relationships, and psychic space. Her work explores notions of extractive myopia, or the imaginary distance from or blindness towards physical extraction of earth minerals and substances which enable global connectivity and the endurance of colonial legacies. Through a wide-reaching research based practice encompassing optics, divination, pop culture, biophysics, geology and Latin American history, Correa threads together images which evoke the contemporary phantasmagorical experience of seeing, perceiving, and diagnosing.

Education

- 2021 The Mountain School of Arts, Los Angeles, CA
- 2021 Dark Study, Virtual
- 2014 BA Urban Studies: Eugene Lang The New School for Liberal Arts, New York, NY
- 2013 BFA Fine Arts: Parsons The New School for Design, New York, NY

Solo shows

- 2023 Ambergris, Hunter Shaw Fine Art, Los Angeles, CA
- 2020 Ánima Correa: Calendarios, Presented by Court Space, Emerald Isle Park, Glendale, CA
- 2016 A Vulture on a Crane, Master Piss Galeria, Callao Monumental, Lima, Peru

Group shows

- 2023 (Forthcoming) Imperfect Paradise, Michele Barbati Gallery, Venice, IT
- 2022 Oceans of Time, Chateau Shatto, Los Angeles, CA
- 2022 Light Whispers, HOUSING, New York, NY
- 2021 A Gathering, HOUSING, New York, NY
- 2019 Dead Angle, Alyssa Davis Gallery, New York, NY. Curated by Giovanna Sundqvist Olmos
- 2019 Purgatory Road, Private Estate, Campbell Hall, NY. Presented by Amorphous Sculpture Salon
- 2019 Peruvian Dreams, Puente Espacio de Arte, Lima, PE. Curated by Chabela Noriega
- 2018 Sheep Mountain Summit, Sheep Mountain, CO. Curated by Amur Initiatives
- 2018 Ojalá, CULTURUNNERS, New York, NY. Curated by Open Projects
- 2018 Open Syntax 3: Organics, Open Projects: ALPHA, New York, NY. Curated by Daniello

Garcia

- 2016 Blue Plate Special, Dead Horse Bay, Brooklyn, NY. Curated by Larissa Lockshin & Stephanie Hier
- 2016 MYTH 0.001, Digital Anthology. Curated by Jared Brown
- 2016 APUFF Lima 2016, Casa Azul, Lima, Peru. Curated by Wylly Medrano Zumaeta
- 2015 EXPANSIONFOAM, 67, New York, NY. Curated by Devin Kenny
- 2015 Say It With Flowers, Kimberly-Klark, Queens, NY
- 2013 Bare Necessities, A Gathering of the Tribes Gallery, New York, NY. Curated by Deondre Davis
- 2013 Crossing Screens, Kellen Gallery, Sheila C. Johnson Design Center, New York, NY. Curated by Amanda Parmer
- 2012 RE:GENERATION, AMO Studios, Brooklyn, NY. Presented by AMO Studios

Artworks

Ánima Correa, *Closed Circuit*, 2022, oil on canvas, 61 x 51 cm. Courtesy the artist & spiaggia libera, Paris.



Closed Circuit shows off the obsidian leitmotif that haunts Ánima Correa's work. The shadow of a spider projected onto the stone reverberates repeatedly throughout the composition.

The changing appearance of the stone also resonates for the artist with the practice of scrying, a divinatory technique that involves the study of reflective elements to decrypt a message. The glazed texture of the obsidian echoes the black screens of our cellphones, mirrors of a world in which truth is now subject to an algorithmic system.

With the imprint of a thumb on the stone, Ánima Correa also conjures the notion of biometrics in a logic of global surveillance intrinsic to the development of control technologies. We are presented with a vision of a troubled, vacillating world, evoking the workings of a closed circuit in which the digital is interwoven into the multiple faces of reality.

Artworks

Ánima Correa, *Heat Nap*, 2023, oil on linen, 101.6 x 81.3 cm. Courtesy the artist & spiaggia libera, Paris.



Heat Nap depicts the translucent motif of snakeskin enveloping a black obsidian stone, whose glassy surface reflects a reptilian eye. This eye is a reference to the Pallantir, a divinatory object that appears in *The Lord of the Rings*, the name of which has been taken over by an eponymous police surveillance company.

For Ánima Correa, the technicolor background suggests the slow combustion of a forest fire or thermal imaging, symbolizing environmental upheaval, the direct result of a nature interconnected with a globalized world dominated by the hypersurveillance and extraction, both symptomatic of our society.

Artworks

Ánima Correa, *Tragamonedas*, 2023, oil on linen, 152 x 229 cm. Courtesy the artist & spiaggia libera, Paris.



Stine Deja (Denmark) born in 1986



Stine Deja born in 1986

Stine Deja (b. 1986, Denmark), is a visual artist based in Copenhagen, Denmark. Stine's work delves into the intricate interplay between technological progress and its impact on our psyche, the way we live, and our behavioral norms. By amalgamating deep conceptual exploration with an ethereal visual style and a sardonic sense of humor, her creations present an outlandish and thought-provoking view of what the future may hold for human society. Spanning an array of artistic mediums, from comprehensive installations to dynamic sculptures, soundscapes, videos, 3D animations, and text-based creations, Deja's portfolio frequently probes the juncture where human biology meets the digital realm. Her past projects have delved into the world of commercial cryogenics, in vitro fertilization methods, enhancements to the human body through prosthetics, and the intriguing concept of transplanting human and animal consciousness into digital avatars. In each instance, Deja weaves narratives of advancement and potential with an underlying theme of stagnation, restlessness, and an eerie sense of self-awareness.

Education

- 2015 MA Royal College of Art
- 2012 BA Kolding School of Design
- 2009 School of Fine Art & Design, Århus

Present and upcoming shows

- 2023 Group show, Teknokroppen, HEART Museum, Herning, DK (Now)
- 2023 Group show, Multitude and Singularity, Le Bicolore of Maison du Danemark, Paris, FR (DEC)
- 2024 Group show, Group Therapy - Ny Samtidskunst på Arken, ARKEN, Ishøj (FEB)
- 2024 Mellem Tradition og Teknologi, residency, Slagteriet, Holstebro, DK (MAR)
- 2024 Talk at ZhDK, CH
- 2024 ISCP residency, New York (JUN--JUL)
- 2025 Solo show, L21 Gallery, Palma, ES, (JAN)
- 2025 Solo show, Curro, Guadalajara, MX

Solo and duo shows

- 2023 TIDAL, Signal , Barrow-in-Furness, Cumbria , UK
- 2023 Synthetic Seduction w. Marie Munk, Kongegaarden, Korsør, DK
- 2022 Assembly, Poly Udstillingsplatform, Vordingborg, DK
- 2022 Nervous Energy, Duo show w. Richie Culver, Tick Tack, Antwerpen, BE
- 2022 Divine Desires, Duo show w. Marie Munk, ALBA Gallery, AT
- 2022 Divine Desires, Duo show w. Marie Munk, Politikens Forhal, Copenhagen, DK
- 2021 Dawn Chorus Beta, Fragment, New York, US
- 2021 Dawn Chorus, Vestjyllands Kunstpavillion, Videbæk, DK

- 2021 Cold Sleep. Tranen, Gentofte, DK
- 2021 Last Resort, kim? Contemporary Art Centre, LV
- 2020 Last Resort, Annka Kultys Gallery, London, UK
- 2020 Synthetic Seduction, Duo show, Unttld Contemporary, Vienna, AT
- 2019 HYPERSEA: Permanent installation commissioned by The Danish Art Foundation
- 2018 Hard core, soft bodies, Solo show at Schimmel Projects, Dresden (DE)
- 2018 Synthetic Seduction, Duo show KH7 Artspace, Aarhus (DK)
- 2018 4K ZEN, Solo show at Unit110, New York (US)
- 2018 Synthetic Seduction, Duo show SixtyEight Art Institute, Copenhagen (DK)
- 2018 Synthetic Seduction, Duo show Annka Kultys Gallery, London (UK)
- 2017 There's life outside, Solo show Annka Kultys Gallery, London (UK)
- 2017 Cyphoria, Solo show at Annka Kultys Gallery, London (UK)

Group shows

- 2023 After Laughter Comes Tears, MUDAM, LU
- 2023 APAP7, Anyang-si, Gyeonggi-do, South Korea
- 2023 Sandbox Mode, Office Impart, Berlin, DE
- 2023 RE:WORK, Copenhagen University, Copenhagen, DK
- 2023 H.C. Andersen Festival , Odense, DK
- 2023 Fremtidens Krop, Fuglsang Kunstmuseum, DK
- 2023 Tumbling in Harness, Art Museum at the University of Toronto, CA
- 2023 Selected, Annika Nuttall Gallery, Aarhus, DK
- 2022 Continuous Shift Kristianstad Museum, Kristianstad, SE
- 2022 WAVELENGTH, PINKOU, Shanghai, CH
- 2022 Castle For Rent 3, Schoenwalder Strasse 44, Berlin, DE

Artworks

Stine Deja, *Heavy Render_1*, 2023, polished bronze and granite, 54 x 49 x 33 cm.
Courtesy the artist & spiaggia libera, Paris.



HEAVY RENDER is a new series of bronze and granite sculptures, that explores ideas relating to optimisation of the human figure, and the ways in which technological development continually impacts our understanding of bodily form and functionality.

Composed inside 3D modelling software using a variety of commercially available renders, Deja's sculptures combine familiar elements according to a semi-absurd and futuristic logic. The bodies that appear in *HEAVY RENDER* have been assembled from a mixture of anatomical models, medical devices, prostheses, jewellery and household electrical fittings.

Structured according to the artist's aesthetic preferences, traditional medical rationale is upended as small intestines attach to flex-foot running blades, noses come unplugged to save energy (or for easy storage), and heart valves are accessorised with elegant pendant earrings.

Artworks

Stine Deja, *Heavy Render_2*, 2023, polished bronze, granite, glass and rubber, 105 x 45 x 42 cm. Courtesy the artist & spiaggia libera, Paris.



Artworks

Stine Deja, *Heavy Render_3*, 2023, polished bronze and granite, 104 x 45 x 54 cm.
Courtesy the artist & spiaggia libera, Paris.



Antoine Donzeaud (France) born in 1985



Antoine Donzeaud born in 1985

Antoine Donzeaud (1985, Vitry-sur-Seine) lives and works in Paris. He graduated with honors from Villa Arson in Nice (2010).

His practice explores both social and physical structures in contemporary society with regards to architecture and space, identity and community. Antoine Donzeaud's work has expanded across his various formats : deconstructed frames, screen printing on advertisement tarps, industrial windows and video installations.

Education

- 2010 DNSEP avec mention, École Nationale Supérieure d'Art de Nice, Villa Arson, Nice, FR
- 2008 DNAP , École Nationale Supérieure d'Art de Nice, Villa Arson, Nice, FR
- 2007 Programme d'échange, UCLA, Los Angeles, USA

Solo shows

- 2022 Are you okay please be okay, Artorama, Marseille, FR
- 2020 A l'endroit et à l'envers du temps, Georg Kargl, Permanent, Vienna, AT
- 2019 Garçon triste prolifique, Les Limbes, Saint Etienne, FR
- 2019 Mitch, Ike et Irene, Exo Exo, Paris, FR
- 2018 Old people love me, Ultrastudio, Pescara, IT
- 2018 Une décision purement pratique, Musée Vesunna, MAAAP, Chapelle de la Visitation, Périgueux, FR
- 2018 Losing interest, Valentin, Paris, FR
- 2017 Pacing with Richard, Nirox Foundation, Johannesburg, ZA
- 2016 De 10h à 4h du matin, Valentin, Paris, FR
- 2016 A thousand friends, Rupert, Vilnius, LT
- 2015 Hometown Blues, DASH, Kortrijk, BE
- 2015 Raise high the roof beam, carpenters, MonChéri, Brussels, BE
- 2014 The Moon is a harsh mistress, Valentin, Paris, FR

Group shows

- 2023 Is something missing?, FRAC Corsica, Corte, FR
- 2023 Babele, Spazio Muza, Turin, IT

- 2022 Ce qui emporte la décision, Ceysson & Bénétière, Paris, FR
- 2021 La vie c'est bizarre, je le vois sur mes ami-e-s, Exo Exo, Paris, FR
- 2021 Hestia, cur. Sacha Guedj, 55bis, Paris, FR
- 2021 Indoor Images, Pas une Orange, Barcelone, ES
- 2021 Las Palabras Azules, cur. Eladio Aguilera, Barcelone, ES
- 2021 21, Galerie Sebastien Lepeuve, Clichy, FR
- 2021 La vie normale, Exo Exo, Paris, FR
- 2021 So Close 2, Guido Romero Pierini, Paris, FR
- 2020 Plates of the present, Centre Pompidou, Paris, FR
- 2020 Transparent Barricade, Ashes/Ashes, New York, USA
- 2020 Your friends and neighbors, High Art, Paris, FR
- 2020 Attempt at rapprochement, Georg Kargl Fine Arts, Vienna, AT
- 2020 Des Iles, MBL Architectes, Ivry-sur-Seine, FR
- 2020 So Close, Guido Romero Pierini, Paris, FR
- 2019 Spaced in lost, cur. Yvannoe Kruger, Galerie Charraudeau, Paris, FR
- 2019 Le Grand Détournement, Ceysson & Bénétière, Paris, FR
- 2019 La baie aux 2 lunes, cur. Leïla Simon, EAC Les Roches, Le Chambon-sur-Lignon, FR
- 2019 Saturnine, Chicago Manual Style, Chicago, IL, US
- 2019 Mémoire de Formes, cur. Master2 Parisl, Galerie Michel Journiac, Paris, FR

Artworks

Antoine Donzeaud, *La vie normale (the time will pass anyways)*, 2024, silkscreen print on tarp, polythene, spray paint, acrylic, wood, 65 x 38 cm. Courtesy the artist & spiaggia libera, Paris.



In the series «La vie normale» (Normal Life), Antoine Donzeaud prints images - personal photographs or found on social networks - on recycled tarps. Without prioritizing subjects, the artist combines architectural elements, still lifes, or selfies to create graphic compositions.

The transformed images with their supports, form almost sculptural elements, evocative of both a personal narrative, and a social and urban history. Worked with paint, the pieces in the series undergo constant reconfiguration through gestures of layering, assembly, and folding.

They reflect our consumption patterns of images and their paradoxical nature, simultaneously frenetic and algorithmic, but also melancholic and intimate.

Artworks

Antoine Donzeaud, *La vie normale (it's gonna take 3 years)*, 2024, silkscreen print on tarp, polythene, spray paint, acrylic, wood, 65 x 38 cm. Courtesy the artist & spiaggia libera, Paris.



Artworks

Antoine Donzeaud, *La vie normale (les mains 1)*, 2024, 130 x 85 cm. Courtesy the artist & spiaggia libera, Paris.



Romana Londi (Italy and Ireland) born in 1985



Romana Londi born in 1985

Romana Londi has developed unique painting practices which include the recto-verso series Happenstance - painted simultaneously on both sides of unprimed canvas and the colour-changing series, Sentient and Jetlag. For these signature series, Londi invented and developed a photochromatic medium which responds to the changing intensity of sunlight and shifting shadows. These sentient (rather than merely representational) works are concerned with the immediacy of life, and absorb and manifest their surroundings as sites for transformation. The resulting paintings, or hybrids, gather and sync conflicting realities.

Education

- 2009 Fine art and theory of art University of East London, London, UK
- 2008 BA, Fine Art Central Saint Martins University of the Arts, London, UK
- 2005 Political Science, La Sapienza University of Rome, IT

Residencies and Awards

- 2019 CASAWABI Residency, CASAWABI.ORG
- 2019 V.OCurations Residency, Baker Street, London, UK
- 2015 Hooper Projects, Painter residency, LA, USA

Solo and group exhibitions

- 2024 Jetlag: San Bartolomeo, Miart, Milan, IT
- 2024 WHAT IS YOUR SUBSTANCE, WHEREOF ARE YOU MADE, (THAT MILLIONS OF STRANGE SHADOWS ON YOU TEND?), Galerie Obadia, Brussels, BE
- 2023 Jetlag: Lullaby to the Tick of Two Clocks, Spiaggia Libera, Paris, FR
- 2022 The worm at the core, Curators: Cristiano Di Martino and Conor, Ackhurst Set Gallery, SET Woolwhich, London, UK
- 2022 Planet B, climate change and the new sublime, Curator: Nicolas Bourriaud, Radicants Internationals, Palazzo Bollani, Venice, IT
- 2021 Tienda de memorias, Casawabi.org, Puerto Escondido, MX
- 2020 I am the beat, event desire: A Revision from the 20th Century to the Digital Age, Curators: Vaari Claffey and Rachel Thomas, IMMA Museum, Dublin, IRL
- 2019 Gaia has 1000 names, Elgiz Museum,

- 2019 Collateral Events, Istanbul Biennial, Istanbul, TR
- 2019 Foreign Affairs, Curator: Lorena Juan (Boros Collection team), Impact ArtPerspective, Berling gallery Weekend, Berlin, DE
- 2019 Romana Londi, Curator: Voocurations, UK Baker street, London, UK
- 2018 Rhapsodies, Curators: Alix Janta-Polczynski and Lauren Jones, Bruxelles, BG
- 2018 Played, curated by Maria Thurn Und Taxis and Sebastian Hoffman, Ebensperger Gallery, Salzburg, AUS
- 2018 Mademoiselle, Curator: Tara Londi, Centre Regional Contemporain Occitanie, D'Art Setè, FR
- 2018 Adventures & Curiosities, Hauser & Wirth Gallery, Mark Shand, London, UK
- 2018 Skinscapes, curated by Tatiana Cheneviere, and Giulia Vardelli UNIT1 Gallery, London, UK
- 2018 Art Night, White Chapel Gallery Associate Program, London, UK
- 2018 Penelope, 76 Gallery, curated by Alix Janta, London, UK
- 2018 Fully Nude, Hooper Projects, Hooper Projects Gallery, Los Angeles, US
- 2018 I came undone, Open Studio, Cell Project Space Studio London, UK
- 2018 Happenstance, Video and performance, collaborative project bigger & Pulse, Paris, FR
- 2018 The Limits of Law, State Unfunded Art Group Exhibition, Freies Museum, Berlin, DE
- 2013 From Hands to Mouth, Rove gallery, kenny Schachter Gallery, London, UK
- 2013 I came undone, Open Studio, Cell Project Space Studio London, UK
- 2010 State, Exhibition, Shoreditch town Hall, London, UK

Artworks

Romana Londi, *Mimic, Tear, Ashes*, 2022, oil on linen and photochromic film, 194 x 188 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Aurélien Mole



Romana Londi's work combines gestural expressiveness in thickly layered brushstrokes with an extraordinary attention to the possibilities of material experiment. In her profoundly enigmatic abstractions, Londi is a master of light and dark, developing effects of chiaroscuro for the digital age as she uses colour to find form.

Whether in her *Jetlag* series (2019-ongoing), which titularly refers to the desynchronization of biological clocks caused by high-speed travel, or *Shapeshifters* (2021-ongoing), expressive matrixes of humanoid metamorphoses, or the *Sentient* works (2016-ongoing), which transform colours into black, Londi's works engage with how the vulnerabilities of the human form become transformed against itself in a world that has become increasingly uninhabitable, and increasingly hostile to nature.

Valentin Ranger (France) born in 1992



Valentin Ranger born in 1992

Valentin Ranger was born in 1992 in Paris. He currently lives and works between Paris and London. After training in theatre, he continued his artistic exploration at the Beaux-Arts in Paris and the Royal College of Art in London. Through his drawings, paintings, 3D films and sculptural installations, Valentin Ranger deploys a dreamlike world in constant mutation, like the human body which he makes his main object of study. In abundant, almost saturated decors, or in rooms traversed at 360°, the artist stages hybrid characters and cellular forms that vibrate to the pulsations of an indeterminate organism. From one medium to another, he thus writes the epic of a community where marginal or invisible populations – sexual and gender minorities – build together new forms of solidarity.

Education

- 2023 MA Royal College of Art in Contemporary art Practice, London, UK | Sponsorship
- 2023 MFA Fine Art School (avec les félicitations du jury), Beaux-Arts, Paris, France
- 2018 Theater School and experiment

Prizes

- 2022 Special Jury's Prize, Emerige Mécénat Foundation
- 2022 Nominated "Young French Scene Prize", Reiffer Art Initiative Foundation
- 2021 Agnes B. Prize, La F

Solo shows

- 2024 Des lignes de désir, curatée par Émilie Villiez, Beaux-Arts, Paris, France
- 2024 Infected/Disfigured, Spiaggia Libera, Paris, France

Group show

- 2023 Another Land, Pillar, Brussels, Belgique
- 2023 Les découvertes, Galerie du Jour, Paris, France
- 2023 Failures, Mor Charpentier, Paris, France
- 2023 Rituals, Centre Pompidou, Paris, France
- 2023 Una Casa sense focés és com un cos sense sang, CEM Can Felipa Barcelona, Spain
- 2023 Soft touch, Sultana, Paris, France
- 2023 Premiers vertiges, Ketabi Bourdet Paris, France
- 2023 Douze preuves d'amour, Institut français, Madrid, Spain
- 2022 Révélation 2022, Bourse Révélation Emerige, Paris, France.

- 2022 Claire Nicolet & Valentin Ranger, La Fab, Paris, France
- 2022 Free Bodies, Reiffers Art Initiative Prize, Acacias Art Center, Paris, France
- 2022 Cosmogonias, Centre d'Art de Vitry sur Seine, France.
- 2022 In the silence, we don't know, Dauphine art prize, Paris, France
- 2022 Pink gallery (galerie rose), Superzoom, Miami, Florida
- 2021 ART = Action, Act-up, MAC VAL, Paris, France
- 2021 Fantasmagoria, Superzoom, Paris, France
- 2021 Crush, Beaux-Arts, Paris, France
- 2020 Void Cabaret, FRAC Ile-de-France, Romainville, France

Artworks

Valentin Ranger, *Portail de santé I*, 2024, aluminium engraving, 135 x 100 cm.
Courtesy the artist & spiaggia libera, Paris. Photo © Aurélien Mole



This series of ex-votos consists of 49 unique elements hand-carved by the artist. Initially conceived to address a wish for good health, these chiseled motifs represent for Valentin Ranger a way to communicate with the invisible forms living inside bodies, linking them to celestial presences.

Each fragment of the piece embodies an imaginary being, a hybrid creature that resembles both a gateway into the human body and a microbial presence within the organism.

Artworks

Valentin Ranger, *Dague du coup de foudre*, 2024, 3D printed Resin, chrome painting, 22 x 4 x 10 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Aurélien Mole



Paola Siri Renard (France) born in 1993



Paola Siri Renard born in 1993

Paola Siri Renard's practice investigates Western architecture, natural processes and collective imaginary. Through appropriation of prevailing architectural forms and play with defence narratives ; her transitional-state sculptures explore metamorphosis, bodies disintegrating and morphing into fictional constellations. Renard's work questions the treatment of legacy, its dissemination and the exclusionary underpinnings of specific identities - echoing her mixed heritage history.

Education

- 2020 Kunstakademie Düsseldorf, Düsseldorf, DE
Tutoren Rita MCBRIDE, Koenraad DEDOBBELEER, Gregor SCHNEIDER
- 2017 MFA (DNSAP), École Nationale Supérieure des Beaux-Arts de Paris (ENSBA), Paris, FR
Ateliers Ann Veronica JANSSENS, Emmanuel SAULNIER
- 2016 Exchange Program, Tokyo University of the Arts (Tokyo Geijutsu Daigaku), Tokyo, JP
Studios HACHIYA Kazuhiko, KAWASAKI Yoshihiro
- 2015 BFA (DNAP), École Nationale Supérieure des Beaux-Arts de Paris (ENSBA), Paris, FR
Atelier Ann Veronica JANSSENS

Residencies

- 2024 WIELS Residency Program, Brussels, BE (upcoming)
- 2022-2023 HISK - Hoger Instituut voor Schone Kunsten, Ghent and Brussels, BE
- 2021 RAVI - Résidences-Ateliers Vivegnis International, Liège, BE
- 2017 Nobuyuki Fujiwara Design Glass Studio, Tokyo Geijutsu Daigaku, Tokyo, JP
- 2017 La Maladresse, choreographed by Mylène Benoît, Villa Kujoyama, Kyoto, JP
- 2016 Centre International de Recherche sur le Verre et les Arts plastiques (CIRVA), with the support of the Fondation d'Entreprise Hermès, Marseille, FR

Solo shows

- 2023 Subcutaneous Ghosts, Dash Gallery, Kortrijk, BE

- 2022 -what will you be then Oneiroi? -glamour, De Appel, Amsterdam, NL
- 2021 Armour Leftovers, RAVI : Résidences-Ateliers Vivegnis International, Liège, BE
- 2019 Love to details (WHO MEANS WELL?), Oberbilk Allee 57, Düsseldorf, DE
- 2017 Extentio, Beaux-Arts de Paris (ENSBA), Paris, FR
- 2016 As Long As You Can Walk, Tokyo GEIDAI, Toride, JP
- 2015 MA, Beaux-Arts de Paris (ENSBA), Paris, FR

Group show

- 2024 Any Way The Wind Blows, C-Mine, Genk, BE (upcoming)
- 2024 First Impressions, KRONE COURONNE contemporary art centre, Biel, CH (upcoming)
- 2024 Jumping Fences, Het Paviljoen, Ghent, BE
- 2024 They may germinate in unexpected places, Galeria Jacqueline Martins, Brussels, BE
- 2024 Chestnut grenades & shooting sticks, Barbé Gallery, Ghent, BE
- 2023 Worldlines, Final Show HISK (Higher Institute for Fine Arts), curated by Sébastien Pluot, Gosset, Brussels, BE
- 2023 Ring ring ring, curated by Andy Rankin, galerie pal project, Paris, FR
- 2023 Another Land, curated by Carlota de Torregrosa, PILAR Institute, Brussels, BE
- 2023 Publiek Park 2023, curated by Koi Persyn, Adriënné van der Werf, Anna Laganovska and Jef Declercq, Harmoniepark, Antwerp, BE
- 2023 The desired bathroom in the desert, curated by SHIFT project_Axelle Devaux_P.C.M., Oscillobat, Brussels, BE
- 2023 Troglodyte guided tour, curated by César Akli Kaci & Alice Narcy, Tour Orion, Montreuil, FR

Artworks

Paola Siri Renard, *(dazzling) wardrobe*, 2023, acrylic plaster, fiberglass, shimmering pigments, upcycled styrofoam, stainless steel, 340 x 140 x 50 cm. Courtesy the artist & spiaggia libera, Paris. Photo © Michiel de Cleene

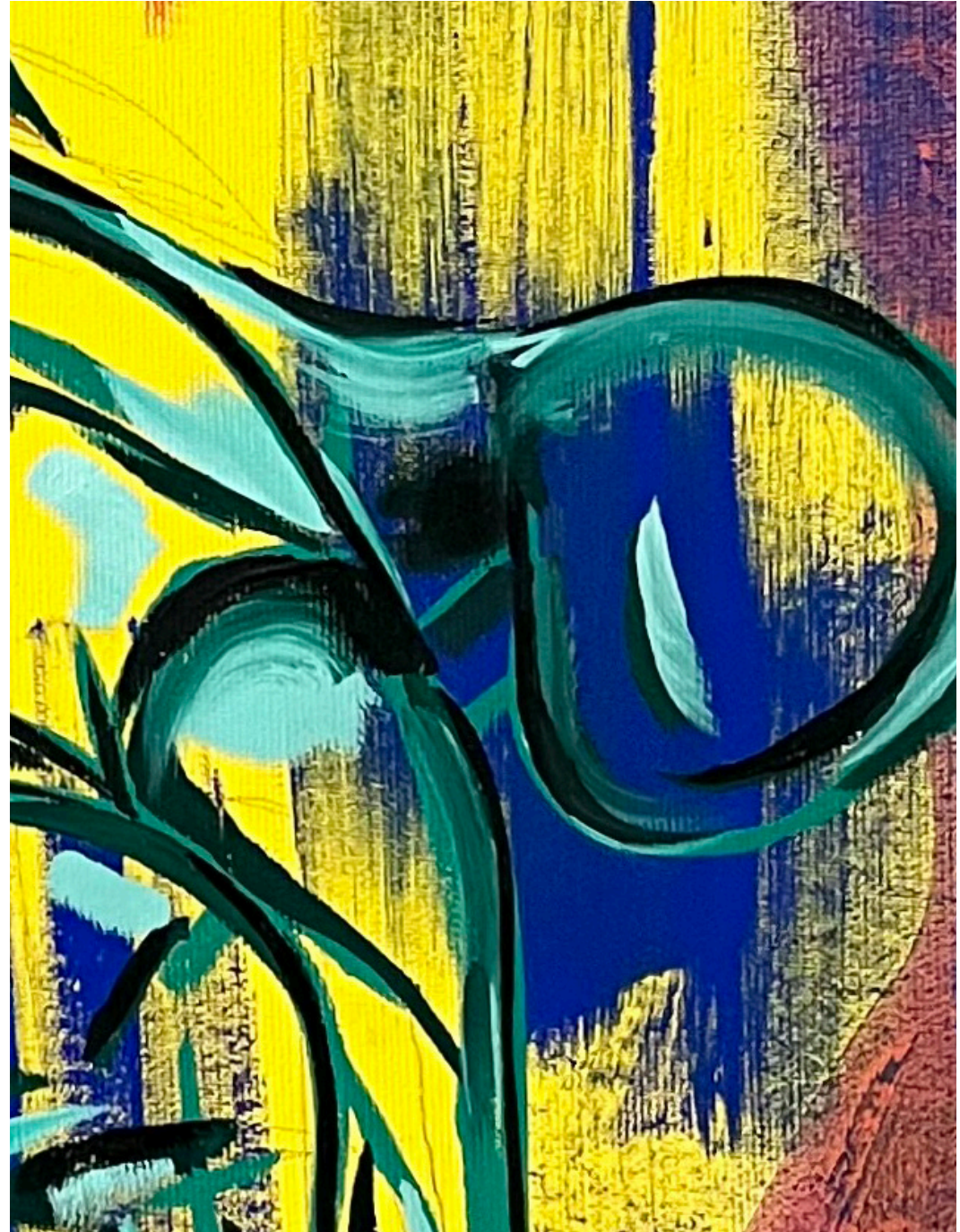


(dazzling) wardrobe is composed of fragments of ornamental architectures sculpted by the artist in acrylic plaster, held apart by steel structures. Giving the illusion of ashlar stone, the ribbed elements resembling Lucifer's wings are covered in an iridescent pigment that hints at the idea of disruptive camouflage, akin to the animal kingdom and military domain.

To shape these micro-architectures, Paola Siri Renard draws her references from Western monuments which she fractures and reassembles to initiate new narratives. Drawing here from the aesthetic legacy of the Art Nouveau movement, this installation evokes half-human, half-animal protective membranes. This piece is conceived as a hybrid entity, a kind of exoskeleton of an unidentified species.

The metallic arms echo David Cronenberg's «instruments for operating on mutant women» and articulate these fictitious relics that have become extensions of the body and its movements. Extended by two scalloped and twin medallions whose nature is difficult to define, Paola Siri Renard's protean sculpture resembles both armor and a sarcophagus.

Gaby Sahhar (UK) born in 1992



Gaby Sahhar born in 1992

Gaby Sahhar, French-Palestinian, works between London and Paris.

Sahhar works across painting, installation and film. Their work aims to deconstruct the representation of gender within public spheres to understand its wider implications on queer consciousness and communities. Drawing on language and vulnerability as tools, their work aims to generate conversations around affordability, residence and interconnectedness within city cultures. They employ speculative storytelling to outline the different ways psychological and physical framework fragment Palestinian identity.

Education

2015 BA Fine Art, Goldsmiths, London

Residencies and Prizes

2022 Kooples Art Award
 2021 SPACE, Artist Award
 2020 Arts Council England, DYCP
 2019 Almanac Projects, Turin, Italy
 2015 Crossway Foundation / Art Jameel, Tokyo

Solo and duo shows

2023 Art O Rama, Marseille
 2023 Whitechapel Gallery, Escape the Slick with Duchamp and Sons
 2023 MAC VAL Paris (Forthcoming)
 2022 Kooples Art Award - Champs-Élysées
 2022 PAGE NYC
 2021 Inner City Pressure, SPACE Ilford
 2019 Second Home, Sweetwater, Berlin
 2019 Almanac Projects, Turin, Italy
 2018 I am, PlayCo, London
 2017 Totally Different Animals (with Rosie Grace Ward), Arcadia Missa, London
 2016 Upgrade me, Tesco Extra, London

Group show

2023 Sultana, Arles
 2023 Mammoth, London
 2022 Restaurant Projects NYC
 2022 SPACE Artist Award, Ilford
 2022 Sadie Coles HQ The Shop — Queerdirect
 Group show
 2021 HESTIA, 55bis, Inner City Pressure, Paris
 2020 MIXED // VARIOUS // UNTITLED curated by Mohamed Almusibli, Truth and Kinship

2020 VII Moscow International Biennale for Young Art, Museum of Moscow, Crime in Progress
 2020 La Casa Encendida, Madrid
 2020 Burn Out, Freud Museum, London
 2020 Working Progress, South London Gallery, London
 2020 GENDERS, science Gallery, London
 2018 ArtWorks Open, Barbican Arts Group Trust, London
 2017 The Night Holds its Breath, Penarth Center, London
 2017 Everyone is Now Rich Apparently, Arcadia Missa NY, New York
 2016 Encounters, Galleri Mejlan, Stockholm

Artworks

Gaby Sahhar, *The voice of space 1*, 2024, oil paint, oil stick, graphite on canvas, 75 x 46 cm. Courtesy the artist & spiaggia libera, Paris.



This work is inspired by a William Blake's painting in the collection of the Tate Britain. With this depiction of Isaac Newton, the artist sought to assert the idea that an exclusively scientific approach to the world was necessarily reductive.

The same applies in the work of Gaby Sahhar, who questions this time the notion of international border as an illusory concept.

The palette chosen and the elements represented are subtle references to Palestine. By mixing Western pictorial tradition with images from the Middle East, they reflect on our colonial heritage.

Artworks

Gaby Sahhar, *The voice of space 2*, 2024, oil paint, oil stick, graphite on canvas, 75 x 46 cm. Courtesy the artist & spiaggia libera, Paris.

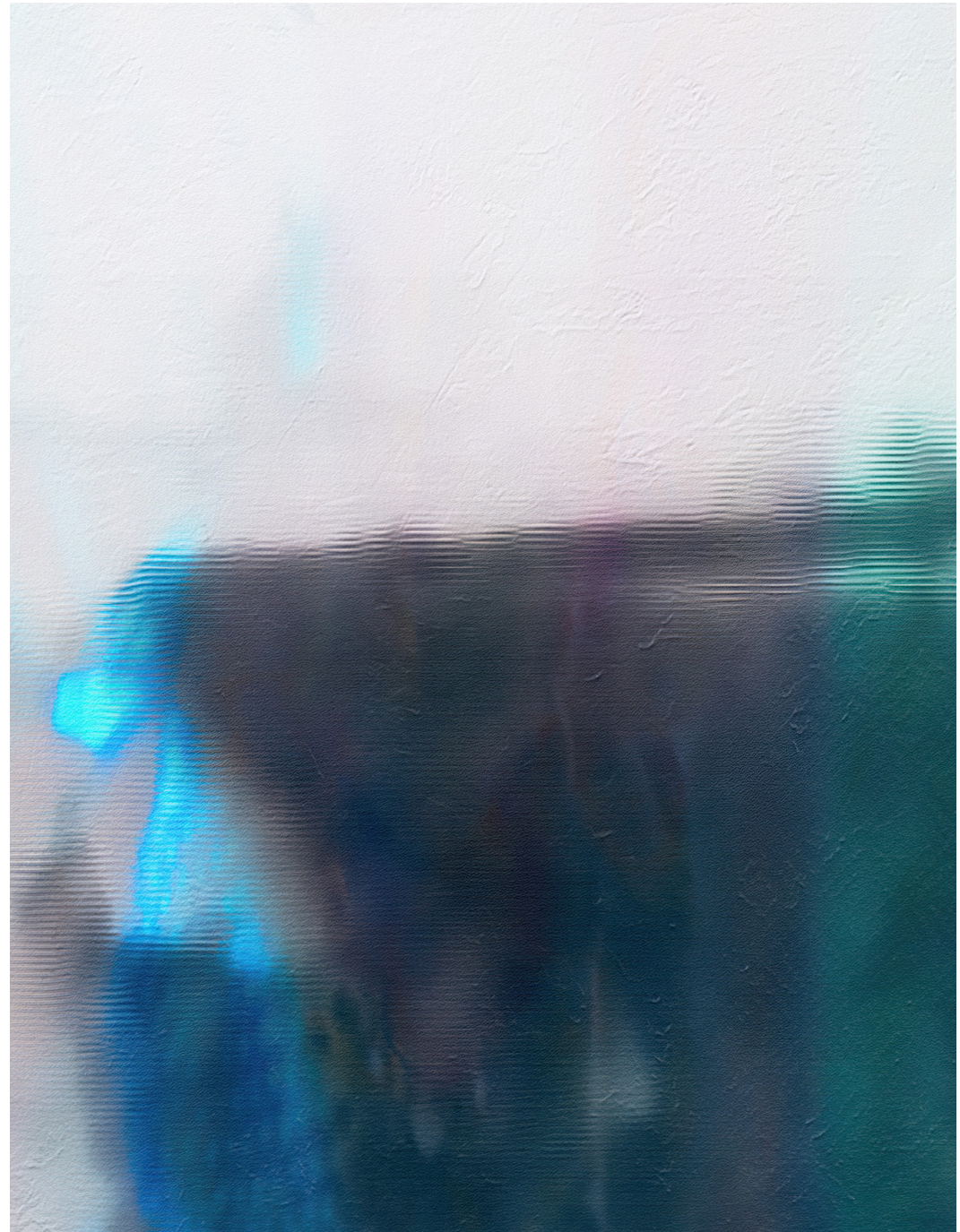


The mannequin head depicted in this painting evokes a being who is not subject to specific identity boundaries and categories. Dominated by imperialist colors such as bronze, gold and silver tone, the palette is conceived by the artist as a way to represent the Middle Eastern sun.

This reflection also acts as a type of defacing of the imperialist culture and raises issues of censorship. This work, which bears witness to a perpetual questioning on the theme of migration, refers in particular to a form of forced assimilation, necessary to emigrate, acquiring the right to citizenship and lead a stable, comfortable life.

In its stripped-down style and its title, which evokes a painting by Belgian painter René Magritte, this work is inspired by a Western pictorial tradition, counterbalanced by the colors and themes put forward by Gaby Sahhar.

Jack Warne (UK) born in 1995



Jack Warne born in 1995

Jack Warne's artistic practice encompasses a diverse range of mediums, including art, animation, sculpture, music, and performance. His digital composites exhibit a lush and painterly abstraction, while his augmented reality animations captivate with their frenetic energy. Accompanied by dense soundscapes, Warne's creations offer multiple entry points for his audience, all originating from his unique perspective. Representing these varied expressions is his avatar, Gaunt, a digitally rendered suit of armor.

In an era where AI and surveillance technologies evoke both transformative change and popular paranoia, Warne finds fascination in the imperfections and glitches of computer vision. Through his artworks, he subverts digital simulations intended to replicate real-life surface effects, deconstructing, collaging, and manipulating photographic source material. The result is a series of visceral compositions where glimpses of reality emerge through skin tones and shadowy structural elements.

These evocative scenes, where light dances with form, evoke echoes of impressionistic painters from the previous century. However, the effects Warne conjures are rooted in his own experiences. Afflicted by Thiele Behnke Corneal Dystrophy, a hereditary corneal disease, he lost his vision at the age of four. Painful hypersensitivity to light led to extended periods spent in complete darkness. Through partially closed eyes, one gains entry to Warne's flickering world.

Education

- 2017 - 2019 Royal College Of Art
MA Visual Communication
- 2014 - 2017 University Of The Arts London BA Graphic
And Media Design

Exhibitions

- 2023 Alors je ferme les yeux, Spiaggia Libera
- 2023 Behold, Hypha Studios
- 2022 Mirage Genesis, New York, Group Show 2022
Perfect Partner in the Near Future, YUELAI Art
Museum
- 2022 Worm At The Core, SET, Group Show 2021 In
Crystallized Time, MoM Seattle, Group
Show
- 2021 Rtapte, Castor Gallery, Solo Show
- 2021 Old Friends, New Friends, Collective Ending,
Group Show
- 2021 Drawing Biennial 2021, Drawing Room, Group
Show
- 2020 06, PMAM, Group Show
- 2020 Terra Nexus, Proposition Studios, Group
Show
- 2020 In Our Blood, I Thought You Were Dancing?
Limbo, Duo Show
- 2019 Relay, Fitzrovia Gallery, Group Show
- 2019 Reverse Landscape, Hannah Barry Gallery,
Installation & Performance
- 2018 Capital, Barbican Centre, Group Show &
Performance
- 2017 Neuroscience & Diversity, Victoria & Albert
Museum

Artworks

Jack Warne, *My Defold Ear Teems Oury Retina*, 2024, tile adhesive, net curtain, UV print on canvas with AR filter, 105 x 85 cm. Courtesy the artist & spiaggia libera, Paris.



My Defold Ear Teems Oury Retina is part of « Noise painting » a series currently being worked on by Jack Warne. This new body of work is conceived as an in-depth exploration of certain elements that were previously in the background of his earlier productions. Dust, image noise, and all perceived flaws become the focal point in their own right.

Through digital manipulation of the image, he paradoxically infuses it with a sense of simulated truth. Dirt or scratches all become motifs highlighted by the artist, in a contradictory relationship with technologies created to rid any capture of reality of its imperfections.

In a constant oscillation between the object and the abstract, Jack Warne seizes upon these dysfunctional elements, instilling uncertainty in our sensory perception of reality.

spiaggia libera

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