



Assisi* International Contemporary
Art Exhibition 2021

visual, performing and literary arts

artestudioginestrelle

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Art Exhibition 2021

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Assisi, Italy
23rd - 26th September

Art Gallery Le Logge,
Piazza del Comune

artestudioginestrelle

ARTISTS

CAREN ADORNI

GUGLIELMO BOTTER

MARINA BUCCO

JENNIFER CAMPBELL

VINCENT CARANCHINI

KRISTIINA DREWS

JESSICA DUNNE

RONALD FALZONE

CARLA FORTE

ALENA FOUSTKOVA

HANNIMARI HEINO

JANEL HOUTON

JUHANI IHANUS

MERVI KARINIEMI

TAPIO KOIVUKARI

PETRA KORTE

VIRGINIA MALLON

CHRISTINE MEKHITARIAN

ARAD NAVIZI

IRINA POLESHCHUK

RACHEL POLLACK

KIMMO RÄNTILÄ

ANGELIKA SCHMIDT

KATHARINA STOLL

ANNI SUMARI

ALEXEY TARAN

ANTERO TOIKKA

RIIKKA JOHANNA UHLIG

SALVA VAKIL-ZADEH

RACHEL VAN WYLEN

MARÍA VERDE-MUNIESA

JULIA WAY

KEITH WILSON RUA

CAREN ADORNI

USA

Caren Adorni is an acting coach and theater artist in Los Angeles, California.

Eleusis, work in progress, Assisi, 2021.

“The life of the Greeks would be unlivable if they were prevented from properly observing the most sacred Mysteries at Eleusis, which hold the whole human race together”

Praetextatus (315 AD - 384 AD), Proconsul of Rome in Greece

The Eleusinian Mysteries were secret religious rites that lasted for almost 2000 years in Ancient Greece (1450 BC - 392 AD). During the yearly spring ritual, the initiates experienced a dramatic reenactment of the story of the Earth Goddess Demeter and her daughter Persephone...

One day, as Persephone is gathering flowers in the fields, she is abducted by Hades, God of the Underworld. Demeter goes in search of her daughter but is unable to find her. Her grief, desperation and despair cause the Earth to begin to die. Because the Earth is dying, Hades agrees to return Persephone to her mother for six months every year. Mother and daughter are reunited in Joy and the Earth lives.

Why would this dramatic reenactment of this specific story “hold the whole human race together?”

Since the initiates were sworn to secrecy under penalty of death, no one really knows what was seen, heard, felt or experienced at Eleusis. We do



DEMETER AND KORE
Stone relief, Eleusis, v century B.C.

know, however, that the experience was so powerful as to forever change the spectators / initiates. It was this specific moral narrative that created an emotional communal experience which is aligned with Aristotle's concept of catharsis... the healing effect of theater and storytelling.

As Christianity gained popularity (and only eight years after Praetextatus spoke those prophetic words), the Eleusinian Mysteries were destroyed and desecrated by Arian Christians under the order of The King of the Goths in 392 AD.

How has this loss affected our relationship to our planet and to each other?

That's where our story begins...

carenadorni.com

GUGLIELMO BOTTER

ITALY - USA

I am an Italian-American artist and architect, born in 1966.

In my sketches I reveal the Italian aesthetic background that I inherited by my family's history in the art field. I improved my study on classics, latin, greek and philosophy. In 2012, due to the economic crisis I closed my office and I decided to go back to my passion for drawings coming back to the US, where I exhibited in many East Coast cities.

I work with a pencil, an ink pen and a sheet of paper. What I really need is the inspiration that a landmark or an intricate view of buildings can give me. In 2020 I was hosted as "artist in residence" in Assisi: I normally would have been in the United States where I've been working since 2012 but the Pandemic, which is still hitting worldwide, kept me in Italy.

I tried to find the few positive aspects that this pandemic could have given me and, finally, I had the chance to travel in my homecountry again, enjoying the beauty and the history that only Italian medieval towns can give you.

Assisi was a revelation, I've never been there before and my recent stay in town was particularly special because there were no tourists around therefore I had the pleasure to sightsee and make some sketches all alone, surrounded only by architectures and old monuments.

It was a different and unique experience that gave me peace and rest for some days, far from the chaos of the modern cities that I am used to visit worldwide.

guglielmobotter.com



Assisi, Cattedrale di San Rufino, 2021
Pen and Ink on Canson XL recycled paper
14 x 17 inches (33,5 x 43,1 cm)

MARINA BUCCO

FRANCE

Installation with textiles.

To me, creation does not exist without mediation. This is why I create art installations for people to experience something through creation. I try to capture the changes, the ruptures, the transformations and to transcribe them with different mediums. Assisi represents the ideal space connected to nature, art and spirituality but also give me the opportunity to listen/talk a beautiful language (full of poetry for me) and to rememore some unconscious family' memories.

My research for now: I have started the process coloring the fabrics with natural ink. Then inspired by my travel in Africa, I have started with the lines in Chinese ink. Now I am investigating the absorption and dilution. I am still in this process.

In Assisi, I would like to find more natural color like brown and red. But also I would love to can collect flowers to continue with the eco-printing process.

I am really glad for being accepted in a so precious and historical space.



www.instagram.com/marinabuccoart/
www.facebook.com/marinabuccoart
marinabucco.com

Il sogno d'Italia, 2021
made with natural ink
(spiruline, matcha, curcuma and paprika)

JENNIFER CAMPBELL

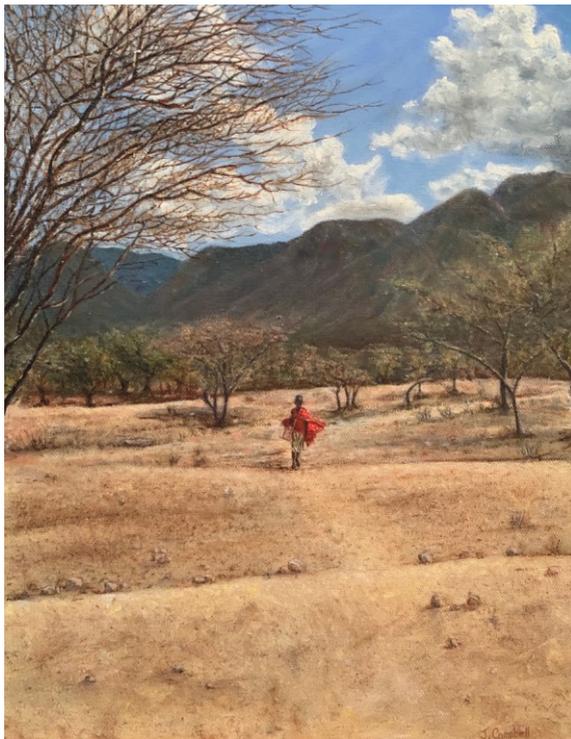
USA

Kenyan Woman

It's fascinating how art can so often — seemingly by serendipity — reflect our lives and offer us wonderful “Aha!” moments. The commission to create this painting was given to me just before the start of the pandemic. I began working on the piece and within days of picking up my brush, my chest began to hurt. “Oh, dear,” I thought, “fumes!! My turpenoid [supposedly odor free] is way too old and should be replaced.” Then other symptoms kicked in and I realized I had contracted Covid. Lying on my sofa, gazing at the strong young woman whom I had just sketched onto the canvas, I was struck by how she might reflect my own passage through this trial. Although alone -- as we are all essentially alone as we move through our individual lives -- she is striding amidst the mountains and forests, and along well-trodden sandy pathways with mindful determination. Maybe the bag slung over her shoulder is full of food that will ultimately support her health during her travels as well as when she reaches her destination. “Perhaps,” I asked myself, “like my Kenyan woman, could I, too, be carrying with me all the ‘provisions’ I might need to endure this journey?”

Who knows if it was nature or nurture that allowed me to survive this nasty disease. But I was able to complete the painting, and I believe I am all the richer for having passed through my own desert.

Jennifer Campbell, a resident of New York City, is honored to be invited



back to show her work in Assisi. Recent exhibits of Ms. Campbell's paintings include The Adela Space in New York City (2021), “New York Art at 50+: New Beginnings” with AARP and Islip Arts (2020), HopeSings.Org: “Hope Sings Today” (2020), Viridian Artists Gallery: “Holiday Madness” in New York City (2019), and, of course, “The International Contemporary Art Exhibition” of both 2020 and 2019 at Galleria Le Logge, Assisi. Her Artist Residencies include Arte Studio Ginestrelle and The Ragdale Foundation. With deepest gratitude, Ms. Campbell wishes to thank all the folks who have trusted her with painting commissions that commemorate places close to their hearts.

JenniferCampbellArtist@gmail.com

Kenyan Woman, 2020
oil painting,

VINCENT CARANCHINI

USA

In the many summers I have visited Assisi, Chiesa di San Giacomo de Muro Rupto has been one of my favorite architectural spaces. This small Romanesque church dates from the 11th century and existed during St. Francis's life-time. It is called Chiesa San Giacomo de Muro Rupto because it is located next to the walls of the city in ruins (at the time of it's construction).

This church is unique with an asymmetric structure, which suggests the form evolved in response to the ruins (or mason structures) of the old city. The rough dark simple interior wraps the visitor with a sense of the centuries, through the decay and patinaed stone, in a minimal but powerful architectural space. It is a quiet and moving church in Assisi; one that is off the beaten path. It is a wonderful place where you can often spend time alone, contemplating the sacred history of Assisi. My watercolor, ink and gouache sketch present time from my own journey in and around this sacred site.

caranchini.com

NAU NORTHERN ARIZONA
UNIVERSITY

School of Art



Chiesa di San Giacomo de Muro Rupto - Memory, 2021
Watercolour, ink and gauche on paper, 18 x 24 cm

KRISTIINA DREWS

FINLAND

Translator from Helsinki, Finland (born in Lappeenranta, town in the Eastern part of Finland).

Translates literature from English and Swedish into Finnish. During her career of 40 years, she has translated a large variety of books: drama, fiction and poetry. Some of her favourites along the way have been Flann O'Brien, Margaret Atwood, Julian Barnes, Ali Smith, Lucia Berlin. Maybe the most challenging translation was Vladimir Nabokov's *Pale Fire*, in Finnish *Kalvas hehku*, a fantastic mixture of poetry, prose and imagination. Her latest translation of poetry is Willy Kyrklund's *Elpenor*, in Finnish *Odysseuksen soutaja*.

In Assisi, Kristiina Drews is working on her translation of Anne Carson's famous Autobiography of Red, "A Novel in Verse".



Kristiina in her office

JESSICA DUNNE

USA

Sometimes I do not start working until 9pm. Via San Rufino quiets down a bit and I can sit at the window and draw the wall across the street. It is not just any wall though it is any wall in Assisi, a miraculous hodgepodge of centuries, from bricks and stones to electrical wires and incandescent lights. I've drawn this wall many times and my vantage point is limited by what is within the sight line of the windows. I inch my chair around to get a new angle, or I sit on a pillow for a slightly taller vantage point.

I might start drawing a lit window and off goes the light, or vice versa. An electrical wire could sag. Otherwise little changes except for my drawings. Limitation can be an asset. The more I look, the more I see. I cannot wait to ponder the wall again and find something new that has been there all along.

www.jessicadunne.com



San Rufino Window II, 2019
Graphite on polyester, 35x27.94 cm (11x14 inches)

RONALD FALZONE

USA

I came to Artestudio Ginestrelle for the second time in the summer of 2021. My purpose was to write *The Virgin Knot*, a dark comedy screenplay about Maria, a young girl struggling to find herself inside the shell of a Catholic school in the late 1970's. One of Maria's problems is a mother who believes that she has seen a vision - "The finger of God!" - that has imbued her with a ferocious self-righteousness. Needless to say, working even obliquely with my own Catholic background was going to be ironically counterpointed by writing this script in one of the most important religious sites in the world.

On the evening I wrote about the mother's "conversion," I went for a walk to think through the next day's work. I flung my Nikon over my shoulder and headed over to San Francesco. I got there about a half-hour before sunset. A bevy of clouds were coming in from the north and I watched as they picked up the burning orange "magic hour" light. Then, I saw one cloud form an appendage - "the finger of God!" - and point directly at the Basilica.

The obvious question is, "Did this 'vision' alter the tone of my script?" After all, it was hardly a love letter to Catholic education. No, it didn't change anything. I admit, though, that when a storm blew in the next day I did move my desk away from the window. No point in giving lightning, God's other finger, an easy target.



rdfalzone.wixsite.com/mysite

The Finger of God, 2021
photograph

CARLA FORTE

VENEZUELA/USA

Orange is an experimental feature film that tells the story of two Latin American people that suddenly know each other in a new world called 'Orange'. They have to discover why they are together as immigrants in that unexpected world.

Orange is a futuristic story inspired on Adam and Eve from a latinoamerican perspective.

fortecarla.com



Orange

ALENA FOUSTKOVA

CZECH REPUBLIC

3 Tunics and a Mantl (inspired by letters between St. Agnes and St. Claire).

The title refers to one of the letters exchanged between St. Claire and St. Agnes of Bohemia. Claire writes to Agnes that the only possessions which young women entering the monastery were allowed to own were three tunics and a coat (mantl in old German).

The idea for the series of four paper objects is focusing on the thoughts between these two important and strong women who shaped the spirituality of Western Europe in the first half of the 13th century.

One may ask: Are there any parallels from their legacy for us today? I truly believe so. We do not need to give up our possessions, live in poverty, obedience, and enclosure as they did. However, during the time of the global pandemic, we also face many challenges which make many of us more vulnerable. Some may deal with an insecure future, or fears, others need to reduce their material comfort or social relations. It is the time of reinventing our values and spirituality. It is a profound inspiration for me, and hopefully, it will also be for others.

The Reliquaries.

The second cycle of objects is directly related to specific sentences from the letters between St. Claire and St. Agnes. I have selected some powerful sentences which I then embroidered to a bobbin lace grid prepared for me by my mother. I have made small objects, "reliquaries", containing the wisdom and close inner ties between the two women.

www.alena.foustkova.com

AU ANGLO
AMERICAN
UNIVERSITY



3 Tunics and a Mantl
Dimensions: 100 x 111 cm
Technique: Ink, acrylic, thread on paper,
Mantl: + bobbin lace



The Reliquaries
Dimensions of the objects:
Variable, approx. 21 x 21 x 10 cm
Technique: Front: Paper, thread,
embroidery and bobbin lace,
Back: Paper, ink and acrylic

HANNIMARI HEINO

FINLAND

Hannimari Heino (b.1963) is a Finnish poet and translator focused on Italian literature. She has published three collections of poetry and two epistolaries, Letters from the garden and Journey letters with a Finnish poet Kristiina Wallin. As a translator she has translated works of numerous Italian writers in Finnish, such as Gianni Celati, Claudio Magris, Roberto Saviano and Italo Svevo. Poetry, however, is her main field. Selected poems of Giuseppe Ungaretti and Eugenio Montale (Premio Flaiano di Italianistica, 2019) has been translated by her, among many others. She also edited The anthology of contemporary Italian poetry (2006).

Hannimari has also done plenty of crossartistic works, for example the poetry installations in botanical gardens and parks. Video-poems belong as well to her interests. This walking - presented now also in Assisi - has been realised together with her partner, writer Juhani Ihanus.

During her residency in Assisi Hannimari is working with the poems of Antonella Anedda. The poetry of Anedda joins the archaic landscape of Sardegna with the reality of big cities. The everyday life and the eternal, the private and the public spheres encounter in Anedda's poetry in a plain way, lacking every pomposity. Hannimari's translation of The selected poems of Anedda will be published in Finland in 2022.



“Translating poems is to explore words and their relations like material, sensual objects. In Finnish there is a saying «to turn every stone» that means to explore something from every side”.

JANEL HOUTON

USA

This is the second painting related to pigeons I have been inspired by from Assisi, the first was a gouache of one of the relief sculptures from your beautiful medieval churches. More recently I painted this painting of many pigeons in an open terrace. Pigeons are so often overlooked and considered pests, but looking closely I could see the individuality of each in physical appearance and demeanor. In painting them I must slow down and appreciate small aspects and details that are often overlooked when I glance at a large group of pigeons. Taking in each one's shape, coloring, eyes, I am brought into their world, ever so briefly, and I curiously wonder, what is it like to be a pigeon? What do they see when they look at us, strange human creatures. Do we all look the same in a group?

janelhouston.com



Pigeons on a Terrace,
gouache on paper,
11" x 15"

JUHANI IHANUS

FINLAND

Juhani Ihanus, PhD, Adjunct Professor of Cultural Psychology (University of Helsinki), of Art Education and Art Psychology (Aalto University), former Senior Lecturer in Psychology (Open University of the University of Helsinki), poet, writer, and essayist. He is a chief of several continuing education training programs in biblio/poetry therapy. He co-founded the Finnish Association for Biblio/Poetry Therapy, the first such organization in Europe. He belongs to the Editorial Board of The Arts in Psychotherapy, Journal of Poetry Therapy, Journal of Psychohistory and Scriptum: Creative Writing Studies and also works as a Co-Editor-in-Chief of Psykoterapia and a reviewer of several journals. Ihanus is an author for 475 both scientific and literary publications. His latest scientific English book is Transformative Words: Writing Otherness and Identities (2019), and his latest poetical works in English are On the Road to Narva the Kabbalist (2013), On the Edge (2015), and The Birch and the Steam: 100 Finnish Sauna Poems, Proverbs and Aphorisms (2017). Moreover, he has published literary essays, critiques and separate poems in different forums. Ihanus is a member of both The Union of Finnish Writers and The Finnish Association of Non-fiction Writers. He has translated works from English, German and French into Finnish (among them works by G. C. Lichtenberg, E. M. Cioran, Juliet Mitchell and Karl Kraus). He is also a member of the transartistic and disciplinary Sjählö 9 group and has taken part in its exhibitions and activities.

A list of publications and activities for “Juhani Ihanus” is to be found in the Research Portal of the University of Helsinki:

researchportal.helsinki.fi/en/persons/juhani-ihanus



A book on the globe:
A whole world of words
to be shared

MERVI KARINIEMI

FINLAND

What was the reason which made me create the Work called Timelessness in Assisi (Ajattomuutta Assisissa, Senza Tempo ad Assisi). Of course, affection for Italy and its language.

I have spent a lot of time in Italy, especially in Assisi in Arte Studio Ginestrelle. It has become very familiar.

My collection of poems is in Finnish and Italian. I have studied a little Italian, but the translation is made by Daniela Chiucchiù. She was born in Perugia and now lives in Finland. The fate, Assisi, brought us together.

Jalal Raouf, the great visual artist in Assisi, obtained permission to use one of his works as a cover image.

Many thanks to the charming and always so kind Marina Merli, who gives the opportunity for creative work in Arte Studio Ginestrelle.

Assisi hides incredible great secrets. In the silence, the senses open you can find hidden things. Then Timelessness is present.

"Grazie mille"

Mervi Kariniemi

*Ajattomuutta Assisissa
Senza Tempo ad Assisi*



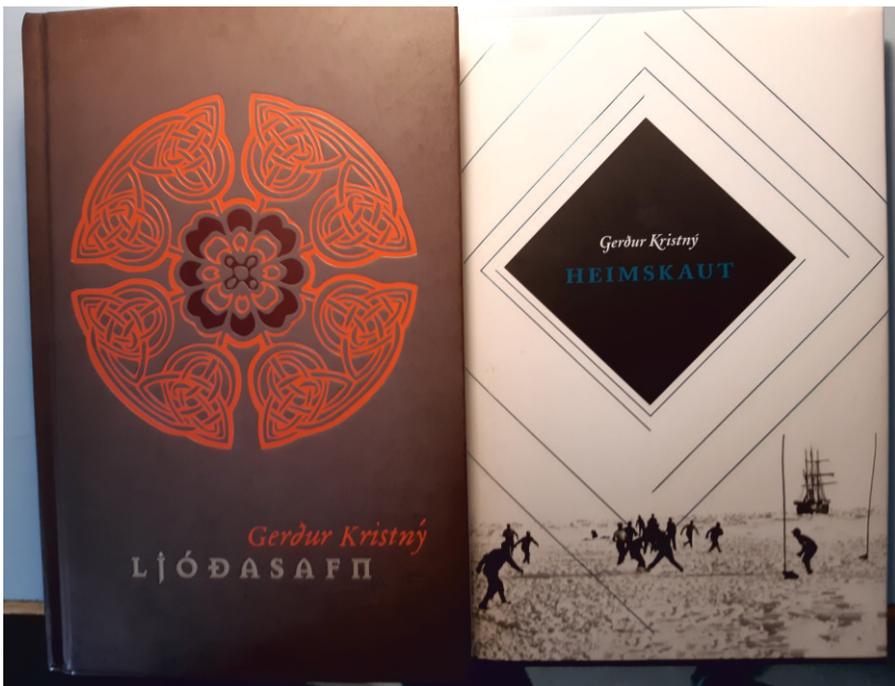
Runokokoelma

TAPIO KOIVUKARI

FINLAND

I will be working on finishing a selection of Icelandic poems by Gerður Kristný (Guðjónsdóttir) especially from her three works Höggstaður, Strandir and Heimskaut.

Gerður Kristný (born 1970 in Reykjavík, Iceland) is one of most well-known poets of her generation. She seeks her topics oft to Icelandic tradition and history, but reflects them in contemporary world. Her expression is highly elaborated, she is a master to say a lot in very few but well-chosen words. She has also written prose and books for children and young readers.



PETRA KORTE

GERMANY

Golden Star.

It was made cause of Corona and the 'global Habit' of the people, to 'buy and collect' toilet paper, to be 'on the safe sight with their basic needs. - Still it was also an impression of the fear. - Even if the 'baking things' also disappeared in the shops for having bread at home- the toilet paper seemed to have even a 'bigger Run on it'.

But it was also a continuing of another series I started years before in under the topic of modern economy - and the critics of our gear and banking system behind it.

www.salzobjekte.de



Golden Star, 2020
Paper, Acryl, Glas and Salt
28x26x26 cm

VIRGINIA MALLON

USA

Small nourishments.

The series launched during last summer's 2020 quarantine - foods that sustained us, through thick and thin, pandemic and paradise. The First Figs of Summer, Succotash, Eggs Over Easy, Deviled, Sunnyside up. The humble Radish, whose ancestors built the pyramids. Nourishment on stone, at the end of 2020.

It seemed like things were getting back to (somewhat) normal until 2 months after my 2nd vaccine when I got covid again.

Back in quarantine, I again returned to the stone to paint "cothaithigh bheaga" small nourishments. The little bits that carry us through.

Inspired by Arte Povera, these paintings are on slate roof tiles confiscated from a condemned government property.

www.VirginiaMallon.com



Lemons, 2021,
oil on slate

CHRISTINE MEKHITARIAN

USA

Using both 2D and 3D elements, such as painting, drawing, collage, and sculpture, my work explores the relationship between Near Eastern, Middle Eastern, and Western architecture and patterns. Specifically, my focus is on sacred and liturgical spaces and their ornamental languages. This visual language offers an entry point to their historical and cultural connections and how these spaces lodge themselves in one's memory.

The focus of my Assisi Residency was to spend time studying and absorbing the palettes in the frescos and stones, the pattern motifs not only seen in the architecture, but also in the textiles within the region of Umbria. I wanted to gain a better understanding of the ornamental and decorative motifs that are as deeply rooted as the stonework throughout the region, and their textures. During my time there, I used a combination of drawing, watercolor, and photography to document the inspiration for future work.

Christine.Mekhitarian@gmail.com



Into the Forest, 2021
Acrylic and Watercolor on Paper
11.5 inches x 17.5 inches

ARAD NAVIZI

IRAN

“Suspense” short film has been made by Arad Navizi as his first short film; Production level-of the short film has been done on March, 2020 and on August, 2020 has been prepared to show and the distribution has been started.

Synopsis:

“Sahar Azeen” is an actress who is disabled because of a car accident. Two months after the car accident and on her birthday, she is trying to cope with her new situation but she encounters her own mental confrontations that intensify Sahar’s desire to die.

“Suspense” narrates the progress of Sahar’s dream, thinking and actually her mind in her birthday.

Semiotic analysis and the approach:

To show the components of the mind, many symbols have been used in the film; The theater hall is dirty because Sahar’s mind is confused; In addition, the place is not very bright and it is not very dark because the human mind has dark and bright parts together but Sahar’s mind dark parts prevail over bright parts. The viewers who attend the theater hall, are the symbol of saved data of Sahar’s mind from the time that she has become disabled. The human mind has two pillars; Reasonable and unreasonable. The two actresses in black and purple –who have role in the mind sequences- symbolize the mentioned mind pillars: The purple as reasonable and the black as unreasonable.

In the short film, role of colorology is important; The main color in the film color palette is purple that the color’s effect is more obvious in mind’s sequences. The reason of using purple is representing sadness, frustration and Sahar’s situation.



Suspense (Persian: Taleegh)
short film:
youtu.be/qTKx-duRSG4
short film official trailer:
youtu.be/hDyxkrSyJbo

www.instagram.com/anshortf
www.filmfreeway.com/projects/2004839

IRINA POLESHCHUK

FINLAND

“Ethical temporality, justice, and dystopia of “being-for-the-other/s”

Nine Talmudic Readings, and Difficult Freedom, Levinas sketches a temporal horizon of futurity, as being formed in our intersubjective encounters with the other person. It is also described as a messianic and prophetic instant which regulates the ethical meaning of our relations with others. This also implies a certain understanding of justice when my responsibility of being-for-the-other is witnessed by the third party appealing me from the future. Messianic temporality comes as a disturbance of the present time of subjectivity – as inverted, disrupted and displaced sensibility – deprived of making choices or carrying out moral actions, but at the same time gaining its future freedom by giving a gift of time in promising and asking for forgiveness. One of the advantages of this view is its ability to see the temporality of futurity as correcting itself in chains of intersubjective experiences and not as an isolated act of fulfilling expectation.

The essential concern of this paper is to gauge the ethical impacts initiated by messianic time, i.e. how the messianic time of promise and forgiveness shapes the ethical becoming of subjectivity. I claim that in Levinas philosophy the concept of justice strongly connected to the messianic instant opens up a dystopian horizon in relation thought as being-for-the-other. Contrary to the interpretation of the messianic as the image of utopia, regulating the present and the past of our history, the view proposed in this paper conceives the messianic as dystopia but also as an ethical praxis focused on the becoming of subjectivity projected into the future. Does responsibility formed already in the future eventually bring us to a dystopian form of ethical relation with the other? I will discuss how the asymmetrical relation with the other witnessed by the third party in the future does not necessarily initiates a utopian sociality based on the unconditional responsibility for the other, rather it might be revealed as a dystopian structure traumatizing subjectivity, tearing and displacing sensibility.

The research project website:

www.jyu.fi/hytk/fi/laitokset/yfi/en/research/projects/harmaa
www.jyu.fi/hytk/fi/laitokset/yfi/en/research/projects/harmaa/research-group-1

RACHEL POLLACK

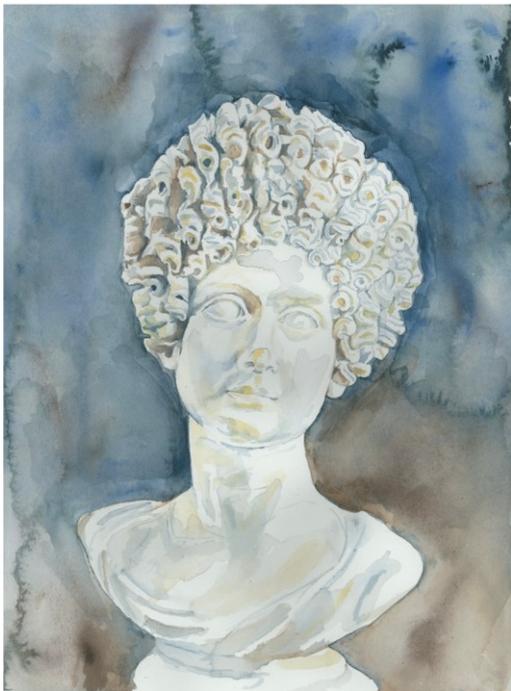
USA

After nearly a two year absence, it has been my greatest joy to return to Italy this summer. All the travel restrictions and social distancing made it all the more apparent my need to come back. I counted the months, days and even hours until I could see the Golden sunsets, study the iconic Greco-Roman statuary in Rome, and interact with the welcoming people in Italy once again.

To me Greco-Roman sculpture is teeming with life. Whether it is the dignified defeat and anguish of the Fallen Warrior or Dying Gaul, or the feminine strength and grace of the Fonesca Bust, I find in all these masterful ancient sculptures the pathos of humanity that transcends centuries of time. In no way do I find any residue of the coldness of marble in them. It is my hope that these watercolor studies exhibited here capture the liveliness sculpted by their ancient craftsmen.

During my stay in Italy, I was fortunate to spend two weeks in Venice. This year tourism was not back to the enormous crowds that wreak havoc on this glorious city. And so, it gave me the chance to study Venice on a more intimate level. A quiet gondola stop on the Rio del Megio, crossing a nearby bridge at the same locale, exploring Santa Croce in the afternoon or in the still hours near midnight—all left me wanting to stay longer and return soon again. When I saw the crescent moon rising over the The Madonna at St. Stae, I knew this was a sign. There is beauty in every side street if one just takes a moment to look up and take the world in.

www.rachelpollackgallery.com



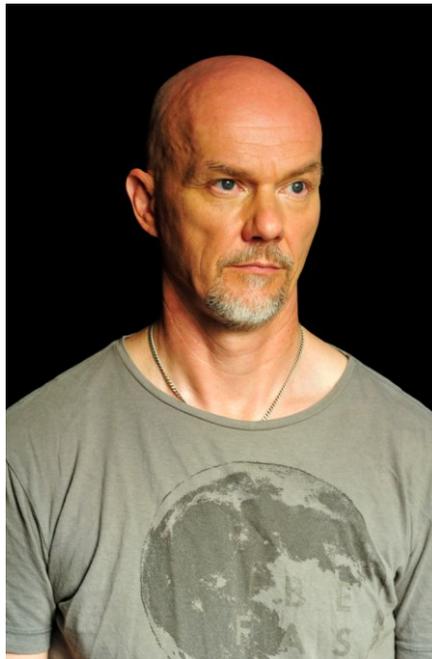
The Fonesca Bust
(Capitoline Museum), 2021
watercolor
15.25x11.25 inches (39x29 cm)

KIMMO RÄNTILÄ

FINLAND

Kimmo Rântilä is translating a compilation of W. S. Merwin's poetry into Finnish. W. S. Merwin (1927-2019) was a two-time Pulitzer prize winning poet and eco-philosopher. Merwin thought that a poet cannot only write, he has to do something concrete, too. Living in Maui island, Hawaii, for the last 42 years of his life, he created a palm garden of more than 2000 different palm species.

The name of the Finnish translation is "Siriuksen varjo", The Shadow of Sirius, which was also the name of one of Merwin's 32 poetry collections. In 2019 Kimmo Rântilä, a poet himself, translated a compilation of another American poet, Robert Lowell.



ANGELIKA SCHMIDT & KATHARINA STOLL

GERMANY

BANG! (Premiere was 24th of June at TD Berlin).

Together with the actress and director Isabelle Redfern, Angelika and Katharina founded the collective Glossy Pain. Glossy Pain is a multilingual theatre collective that works in different constellations together with international artists from all art forms. Glossy Pains works deal with feminist, antiracist and anticapitalist topics.

In Assisi the dramaturge Angelika Schmidt and the director Katharina Stoll worked on their show BANG!, that premiered short after at TD in Berlin.

BANG! is a fresh, honest and sexy look through the feminist kaleidoscope, that bares witness to the bewildering challenges of 21st century sexual politics. Created from a collage of personal texts, original songs and videos, the trilingual piece aims to reveal the ideological parallels between the anti-feminist, racist and fascist movements of the Alt Right, #TradWives, Pick-Up-Artists and Incels, whilst asking how women can free their eroticism from the clutches of patriarchal power. It is therefore an international and multilingual co-production, in German, French and English, with German and English subtitles.

katharinastoll.com



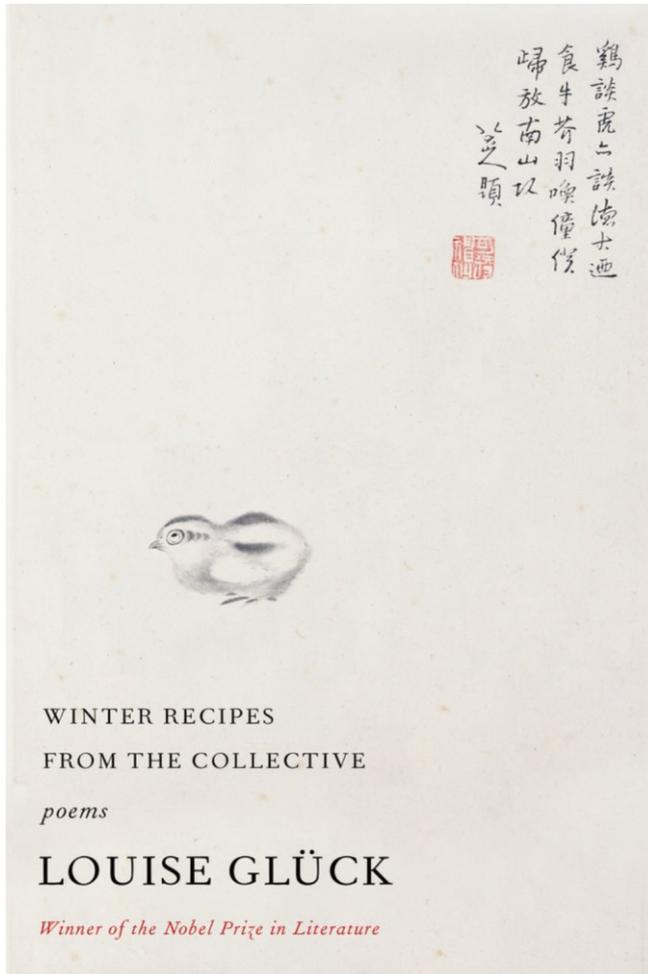
Credits for the pictures Sebastian Pircher,
on the picture left Riah May Knight, right Claude Breton

ANNI SUMARI

FINLAND

I am an author, poet and translator, living in Helsinki. I have published 16 own books (mostly poetry) and 22 translations from English, French and Swedish languages. Among my most interesting translations are three collections of poetry by Nobel prize winner Louise Glück; short novels by Samuel Beckett; Selected poems by Anne Sexton; an anthology of contemporary US poetry and the myths of ancient Edda in prose poetry, called "Ódinn's Steed: Scandinavian Myths of Gods".

In Artestudio Ginestrelle (May-June 2022) I will translate "Ailleurs" by Henri Michaux and probably also poems by US contemporary poet Mary Ruefle.



ALEXEY TARAN

CUBA / USA

THE COMMUNE Chapter 2: THE ANARCHIST is a multimedia performance that merges and integrates physical theater, music and film. The anarchist confront practice of freedom based on the essential principles of equality and non-discrimination that affect indigenous peoples, migrants, people with disabilities, women, minorities, and also discrimination of a racial and religious nature or that which is based on sexual orientation and gender. The anarchist is supported by The Miami Dade County Auditorium and Miami-Dade County Department of Cultural Affairs.

alexeytaran.com



THE COMMUNE Chapter 2: THE ANARCHIST

ANTERO TOIKKA

FINLAND

Antero Toikka is a Finnish sculptor living in Helsinki. He was born in 1954 in the town of Ristiina in the Eastern part of Finland. He has several public sculptures in Helsinki and elsewhere in Finland. Toikka was originally trained as a painter in the Academy of Fine Arts in Helsinki, but changed early to sculpture. Recently Toikka has returned to painting, drawing and graphics as well. In Assisi, he is continuing the theme of Southern Light, begun in Marbella, Spain in 2020, now under the working title "Assisi Associations".



RIIKKA JOHANNA UHLIG

FINLAND

I am a Finnish translator, living in Berlin, Germany. I translate poetry and non-fiction from German to Finnish. While staying in the residency, I'll be translating poems of Ingeborg Bachmann, who was an Austrian author and poet. Furthermore, I'm going to collect experiences for my own writing as well.



SALVA VAKIL-ZADEH

IRAN / TURKEY

My name is Salva Vakil-zadeh. I was born in Tabriz, Iran. At the moment, I am living in Erzurum, Turkey; moreover, I am studying Journalism at Atatürk University in Erzurum. I am also a documentary photographer.

Since this program focuses upon culture and art, I have set my sight on proceeding, photographing and gathering a series of photos the concentration of all of which is upon the following subject, "The Women of Assisi Who Have Made Love Flow All over This Beautiful Stone Town". In fact, my work is directed towards the way of life, culture, activities, clothing, love and affability the women in this town have; elements which are merged into the beauty of this town.

Throughout every single hour of the one-week-long artist residency in this town, I will constantly and attentively work towards and strive for recording and documenting unique subjects and scenes. I will then select a collection out of these photos. Consequently, I will eventually compile and compose a booklet consisting of photos in addition to poetic writings which will function as the description of each photo. By doing so, those who are interested in tourism can check this booklet and become fascinated by all the beauty this town has to offer, especially the status of women as well as their activities and artistry all across this mesmerizing town.

I am sincerely thankful for the opportunity that you have presented for the activities to be noticed and for the ideas of those who have a notion in their mind to be recognized.



TABRİZ-GRAND BAZAAR

2020

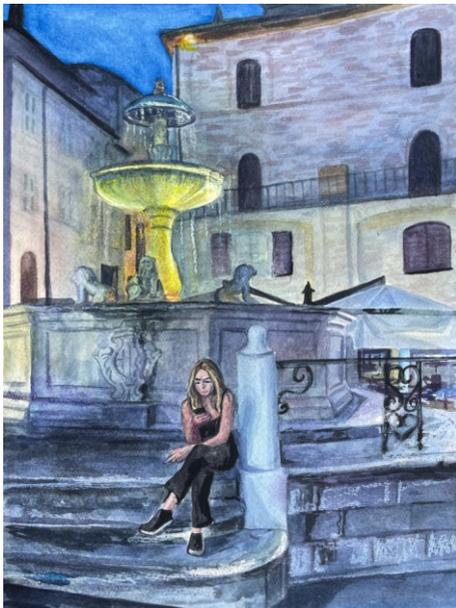
RACHEL VAN WYLEN

USA

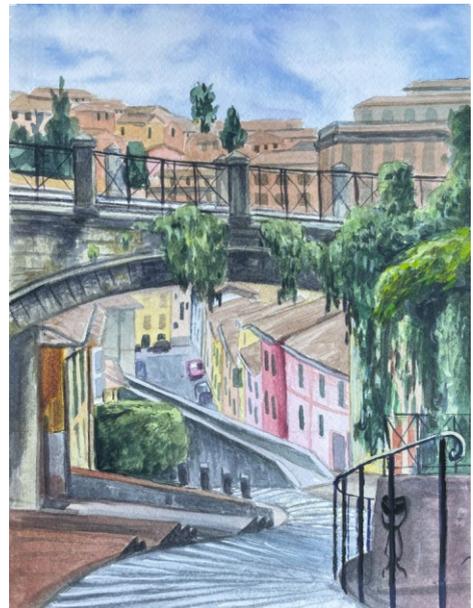
Daily Watercolors in Umbria.

The only art supplies I brought to the Arte Studio Ginestrelle were a minimalist set of watercolors, and with these very basic supplies I made a series of small, 9"x12", paintings. My goal was simply to slow down and experience the local sights and sounds, so I worked on location whenever possible. I chose to make a series of pieces instead of one large piece because I wanted the freedom to explore new places and spaces each day. My favorite place, besides Assisi, was Perugia, and I spent hours there perched on the stairs overlooking the aqueduct, measuring all the geometric angles with my pencil, and enjoying the quiet music of voices and footsteps as people walked past me. I happened to be there during the Umbria Jazz festival, so the mood in the city was light, happy, and experimental, a spirit I hope also emerged in my work. The paintings I made in Assisi reflect, I think, the tranquility of the place, and I enjoyed finding people in moments of peace. At one point, I saw a woman sitting on the steps of Fontana dei Tre Leoni, and though she was absorbed in looking at her phone, she also seemed completely at home in her environment.

www.rachelvanwylene.com



Fontana dei Tre Leoni, Assisi



View of the Acqueduct in Perugia

MARÍA VERDE-MUNIESA

LUXEMBOURG / SPAIN

"Mother nature" - "Madre Natura".

The project-work is based on the controversy of climate change contemporary debates, and the connections with culture and traditions, most ultimately faith. In the city of Assisi, the temple of Minerva and its church of Santa Maria Sopra Minerva, is a living testimony of the ancient respect to the goddess, so the relation between human-nature-the intellect (the conscious, the invisible)-the beauty-and the prudent "fight". Likewise Minerva, others: Athenea, Cibeles, Freyja,... they are the same ancient divinities archetype. Later Virgin Mary in a way. It may credit the traditional view of nature as a feminine force.

The town itself has a connection with spirituality and nature thanks to San Francesco di Assisi. The contradictory concept of the city as a fortress is linked through the water and the imaginary of a mountain to the environment. Although there are not many trees inside the walls of the city, the topography shapes its urban configuration, the buildings made of local stone climbs on the mountain organically.

Similar nature mimic, we can find in the Greek and Roman temples. It is believed that they symbolized a forest on the top of a mountain, and many times they were placed closed to a source of water. Varro said: "a temple is a space limited by trees...", the peristilo columns mark the entrance to the sacred, traditionally seen as supranatural. Instead, the project tries to link Nature with God, like Assisi in their Canticco delle Creature.



The representation of these concepts with mixed techniques will give a scenario for reflection about these themes in the disciplines visual art and performing art. Waterfalls and trees appear between the columns, water falling on the stairs of the temple. Maybe he have lost the reference in the temples to Mother Nature, because the original profuse decoration of the temple with plant motifs, and the figures meaning the fight between rational and irrational, and the gigantic sculpture representing the divinity of the temple, by the pass of time have gone long ago.

Part 1: biodiversity, Part 2: climate change, Part 3: Minerva temple and Assisi, Part 4: effects, Part 5: O footprint.

www.organicsarchitectures.com

"Mother Nature"
Composition Monte Subasio
and Minerva Temple
(Iceland waterfalls,
drawings, Minerva picture Paris)
Assisi, 2021

JULIA WAY

USA

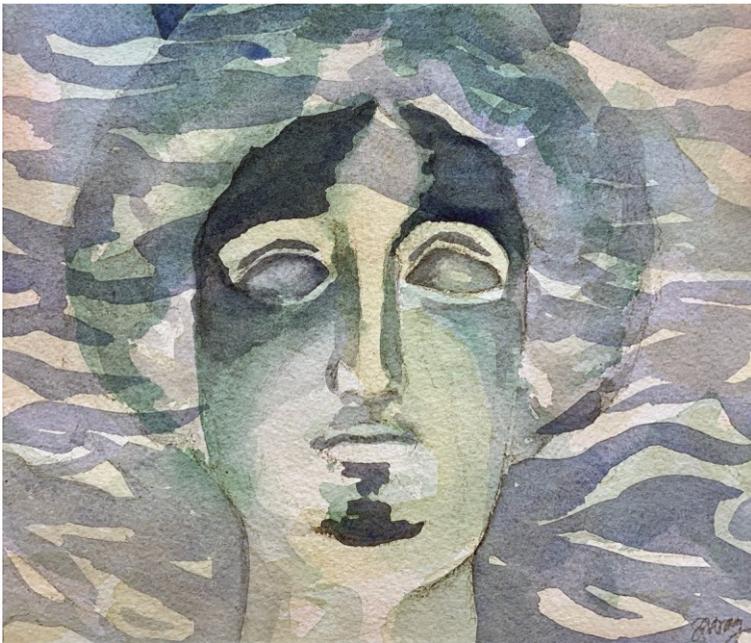
The Lost Spring of Santa Maria Sopra Minerva.

People have connected with the sacred waters that flow through Assisi and the surrounding areas around Monte Subasio for millennia. And... while the water still flows in Nocera, Clitunno and other places, the spring that was once located at the site of the Temple of Minerva in the center of Assisi no longer exists. The intention of my project is to reconnect the spirit of these healing waters to the site of the temple which is now the church of Santa Maria Sopra Minerva.

My process involved contemplative study of several locations: the facade of the temple of Minerva, the remnants of the temple floor and columns in the interior of Santa Maria Sopra Minerva, the natural springs of Clitunno, and the spring of Flaminia near Nocera.

Drawings, photos, video and sound recordings as well as conversations with local guides informed the work. In the end, I created three short video art works that led to the watercolor paintings you see in this exhibition. Seeking these healing waters became a personal pilgrimage as well. Like the pilgrims of the past who came to these sites with intentions of renewal and newfound wellbeing, as a recently divorced mother of two and an American who lived in Italy for a few years several decades ago before I was married, this artist residency project with Arte Studio Ginestrelle allowed me space in a suitably profound location from which to gather strength. For this I am eternally grateful.

www.juliawayprojects.com



La Minerva, 2021
Watercolor on paper 8 x 10 inches

KEITH WILSON RUA

IRELAND

Keith Wilson studied at Methodist College, Belfast, the University of Ulster and at Edinburgh College of Art, Scotland, gaining an Honours Degree in Visual Communication and a further Postgraduate Diploma in Illustration. His many awards include the Axa Insurance drawing prize and the Hennessy-Craig Scholarship award, both at the Royal Hibernian Academy, Dublin. He was the recipient of the Mayo County Council Bursary Award, shortlisted for the Golden Fleece Award in Dublin and commissioned by The Gallery Press to produce a series of images to accompany 'Wayside Shrines' by poet Paul Muldoon. In 2018 he was the recipient of a Pollock-Krasner Foundation grant. He has been artist in residence at the Royal Hibernian Academy, the Tyrone Guthrie Centre, the Ballinglen Arts Foundation and Artestudio Ginestrelle in Assisi, Italy and has also been a returning visiting artist to the University of Wisconsin, Milwaukee Institute of Art and Design and TASIS England.

Keith has held numerous solo exhibitions, shown extensively throughout Ireland and his work has been included in many group shows in the UK, Europe and the United States. Exhibitions include 'Radharc' at the American Irish Historical Society, New York, the Royal Academy's Summer Exhibition in London, Le Logge in Assisi, Italy and solo exhibitions at Oliver Sears Gallery, Dublin. His paintings and drawings are held in many public and private collections worldwide including the collections of the EPA, AXA Insurance, AIB, the National Self Portrait Collection of Ireland, Queen's University, Belfast and the University of Wisconsin.

He is a Member of the Royal Ulster Academy and a Fellow of the Ballinglen Arts Foundation. He is represented in Ireland by the Oliver Sears Gallery, Dublin.

www.keithwilson.co.uk



Summer Garden Collage, 2, 2021
Acrylic on paper, 17,5x25 cm



Summer Garden Collage, 4, 2021
Acrylic on paper, 17,5x25 cm



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