

URBAN ECOLOGY

ELISA BERTAGLIA

ALEJANDRO DE LA GUERRA

GABRIELE GRONES

TOMOKO HISAMATSU

VICTOIRE INCHAUSPÉ

RAPHAËL-BACHIR OSMAN

CURATED BY HAYLEY FERBER

URBAN ECOLOGY

curated by Hayley Ferber
presented by Residency Unlimited

May 26 - 27, 2023

SAPAR Contemporary
9 N Moore St, New York, NY 10013

ARTISTS:

Elisa Bertaglia | Alejandro De La Guerra | Gabriele Gronès |
Tomoko Hisamatsu | Victoire Inchauspé | Raphaël-Bachir Osman

ESSAY:

Hayley Ferber

GRAPHIC DESIGN:

Elisa Bertaglia | Gabriele Gronès

RU
RESIDENCY UNLIMITED

SAPAR CONTEMPORARY
GALLERY + INCUBATOR

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URBAN ECOLOGY

by Hayley Ferber

Urban Ecology brings together six local and international artists participating in Residency Unlimited's Brooklyn based Artist In Residence program. The artists' works, created during their time in residency, explore their relationships and interactions within the native and built environments of NYC. Curated by Hayley Ferber, RU Guest Curator, this interdisciplinary exhibition showcases painting, drawing, textile and sculptural works that investigate the artists' experiences at the intersection of biological organisms and urban systems.

Alejandro De La Guerra's embroidered canvas questions ideas of identity, power, violence and healing among human relationships. The simulated animal skin acts as an effigy for surface level identity, skinned and mutilated, stitched back together, a remnant of the urban jungle. **Tomoko Hisamatsu's** paintings and drawings document her interactions with various local communities and cultures from different geographic conditions in Tokyo and NYC. Hisamatsu documents her everyday life through a lens combining past histories with current experiences in an effort to understand society in these different worlds.

Raphaël-Bachir Osman's paintings demonstrate a versatility of experiences informed by hyperrealism and abstraction, creating a dichotomy of view points. Osman's chocolate bars are a slick and refined offering, a feast for the eyes, while the brick series creates a meditative trail leading the viewers through a repetition

of brushstrokes calling for introspection. **Victoire Inchauspé** plays with the notion of time to create a bridge between the past and the present, the ephemeral and the eternal, reminiscent of personal yet universal memories. Inchauspé's sculptures and installations, combining found objects with organic specimens including snakeskin and insects, invite the viewer to a contemplative engagement reflecting on the cycle of life.

Elisa Bertaglia's works are the result of layers of experimentation of mixed media on alternative surfaces including rose gold and locally sourced marble. Through a philosophical and conceptual approach, Bertaglia analyzes symbols of the natural world as a means to communicate a universal message. **Gabriele Gronès'** oil paintings evoke the complexity of reality by focusing on the details of his subjects, a study of tobacco and adjacent products across cultures. Through his artistic research at the Metropolitan Museum of Art, Gronès investigates the relationship that we establish with reality through a dialogue with the expressive codes of art history, creating a symbolic analysis of our experiences.

Surveying the human condition through an urban lens, these artists touch on ideas of identity, community, multiculturalism, place, time and the natural and built worlds. Through exploring the architecture, lifeforms, experiences and emotions while living in New York City, they have created works that share personal realizations with universal truths, providing a means for the viewers to join along on their journeys.

*The order of the participating artists is determined by the flow of the exhibition and the curator's thought process regarding how the artists' work best relates to each other.

BIOGRAPHIES

Hayley Ferber is a contemporary arts leader, curator, educator and artist living in Brooklyn, New York. In her current role as Associate Director of Operations at The Clemente Soto Vélaz Cultural and Educational Center and previous role as Deputy Director of Chashama, she supports a creative community of multidisciplinary artists. Her curatorial projects include collaborations with the New York Artist Equity Association, the New York Artists Circle, Robert Berry Gallery, and the Yard: Williamsburg, among others. As a visiting curator, Hayley has worked with artists from the NARS Foundation and ChaNorth, served as guest juror for Apexart, the Brooklyn Arts Council, NYC Department of Cultural Affairs and Queens Council on the Arts and as guest speaker for the School of Visual Arts, New York Foundation for the Arts and POWArts.

Hayley has taught visual arts workshops at the Swiss Institute, Lower Manhattan Cultural Council's Art Center on Governors Island, Pelham art Center and Gallery North. Her personal artistic practice centers around bookmaking and printmaking and her works have been shown at Equity Gallery, Kalamazoo Book Art Center, Superfine Art Fair, 92Y and Aqua Art Miami. Other leadership positions include a New York Community Trust Leader Fellowship and role as Board President of the University Council for Art Education.

Elisa Bertaglia is an Italian visual artist based in Brooklyn, who in her artistic research, freely pursues layers of experimentation by using changing mediums and techniques. Despite starting her career primarily as a painter, in recent years Bertaglia's practice has become more eclectic and experimental, leading her to create wall drawings, sculptures, ceramics, installations, large or small scale paintings, and site-specific projects. Through a philosophical and conceptual approach, the artist investigates symbols in contemporary society and its short circuit which in recent years brought forth an identity and communication crisis. In particular, she analyzes the symbol as a semantic threshold in which a signifier and a meaning merge to communicate a universal message. Bertaglia has presented her work internationally at various venues, galleries and museums including: *Hic sunt Leones*, solo show, Palazzo Madama, Turin, Italy (2020); *CAF - Nebula*, Museum of Modern Art, Saitama, Japan (2019); *Cendriers*, MZ Galerie, Augsburg, Germany (2019); *Progetto Borca*, Borca, Italy (2014); *54th Venice Biennale*, Academy Pavilion, Arsenale, Venice, Italy (2011); *Art and Science*, Guggenheim Museum, Venice, Italy (2010). Her work has been selected for various awards including the *Exibart Prize* (Rome, Italy); *Arte Laguna Prize* (Venice, Italy); *Sunny Art Prize* (London, United Kingdom); *Bevilaqua La Masa* (Venice, Italy). Her works are in select permanent collections such as the Archives Collection City of Milan, Banca Sistema and Eileen S. Kaminsky Family Foundation.

Elisa Bertaglia's residency is made possible with support from SARAH CROWN, Officine Saffi, Martina Corbetta, and private collectors.

Alejandro De La Guerra is a multidisciplinary artist who works on the aestheticization of power, collective memory, and monumental languages of public spaces. He uses performance, large-scale works, sculptures, embroideries and relational art, and conceives his art as a single multi-layered project driven by an exploration of violence and healing, art-activism and, relations of power on human relationships. A graduate from the Nicaraguan School of Fine Arts, De La Guerra was part of the first art generation of Space for Artistic Research and Reflection (EspIRA). He is a co-founding member of the cultural zone temporary autonomy for Nicaragua and Central America Malagana-Mácula, and has participated in three Central American biennials, residencies at the Josef & Anni Albers Foundation; the Artist Protection Fund with the support of SFA and El Instituto of UCONN; URRRA in Buenos Aires, Argentina; Câmera Sete Casa da Fotografia de Minas Gerais in Belo Horizonte, Brazil; and RAPACES in Central America. Represented by Beverly's (NY) and Grace Exhibition Space (NY), his work has been exhibited internationally in venues including Museum of Zapopan and Chopo Museum, México City; Infinito Gallery, Buenos Aires; Vermelho Gallery, Sao Paolo; T20 in Spain, Fuso in Portugal, Regina Rex, P.A.D. and the PINTA fair in New York; the Contemporary Art Gallery of UCONN in Storrs CT; The Anderson in Richmond, Virginia; Continental drift Arab, Romania; Real Academia de España, Rome; Sies+ Hoke Contemporary art gallery, Düsseldorf; TEORÉTICA, Museo de Arte y Diseño Contemporáneo, Costa Rica; Codice gallery and Museum Ortiz Gurdian, Nicaragua. His work is in the collection of the Ortiz Gurdian Foundation.

Alejandro De La Guerra's residency is made possible with support from The Andy Warhol Foundation for the Visual Arts, and The New York City Safe Haven Program.

Gabriele Grones is a painter and visual artist whose artistic research is focused on the relationship that we establish with reality through the dialogue with the expressive codes of art history. His series of paintings in oil on canvas are mainly centered around specific subjects, such as natural details, figures or compositions. The details of plants and grass are carefully investigated from a close point of view, giving shape to every feature that evokes the complexity of reality. The portrait series are based on classical iconological references and often depict the same subjects in slightly different poses and light conditions in an obsessive representation mirroring the atmospheres of the early Flemish portraiture and metaphysical painting. For certain projects, Grones creates installations of his own works where the relationships between the different paintings propose unexpected connections capable of establishing a dialogue among apparently unrelated elements. Grones took part in two editions of the *Venice Biennale: Atelier Aperti* in 2005 and *Lo Stato dell'Arte – Art Academies Pavilion* in 2011. Recent solo exhibitions in 2022 include *Gabriele Grones. Conversazioni* at the Ca' Pesaro International Gallery of Modern Art in Venice and Boccanera Gallery in Milan. Other venues that Grones has exhibited include: National Portrait Gallery (London); Royal Society of Painters (London); MEAM Museum (Barcelona); MART Museum (Rovereto); Palazzo Fulcis Museum (Belluno, Italy); Fort Wayne Museum (IN, USA); Museum of Arts (Cluj, Romania), National Museum of Fine Arts (Valletta, Malta); Volkskunstmuseum (Innsbruck). Grones was selected for the *BP Portrait Award* at the National Portrait Gallery, London (2008), and is also the winner of the *Level 0 Prize* from Ca' Pesaro, Museum of Modern Art in Venice at Art Verona (2020).

Born and raised in Mie, Japan, **Tomoko Hisamatsu** studied in Yamagata, and is now based near Tokyo. As a painter, she creates mainly research-based figurative works. Tomoko's practice is marked by her interactions with various local communities from different geographic conditions.

In recent years, the artist has applied the concept of 'geopolitical economy of art' in her paintings and drawings to investigate how geographical and economic conditions affect art. Her ongoing project titled *300 Yen Paintings or \$3 Paintings* that was launched in 2020 is a series of works on paper similar in size that the artist sells at a very modest price in different rural, urban, suburban, and online locations. Through this research, the artist attempts to create an alternative system to dissolve the gap between the high culture and the low.

Tomoko has exhibited in Japan including NADiff *a/p/a/r/t* (Tokyo); Mitsukoshi Contemporary Gallery (Tokyo); Ohara Museum of Art (Kurashiki); Tokyo Metropolitan Art Museum, Taro Okamoto Museum of Art (Kawasaki). She was awarded the *Incentive Prize* of the *7th Koji Kinutani Prize* (2015) and the *Toshiko Okamoto Award* (2nd Prize) of the *18th Taro Okamoto Award for Contemporary Art* (2015). Her works are in the collection of the Ohara Museum of Art (Kurashiki, Japan) and Takahashi Collection (Tokyo).

Tomoko Hisamatsu's residency is made possible with support from the Grants for Overseas Study by Young Artists, POLA Art Foundation.

Victoire Inchauspé plays with the notion of time to create a bridge between the past and the present, the ephemeral and the eternal. In particular, she pays attention to the exploration of matter, whether it comes from industrial products such as aluminum, glass, bronze, and wrought iron, or emanates from nature in the form of living substances such as minerals, vegetables or animals. Using her fragility as strength, this research on materials is reminiscent of personal yet universal memories of carelessness, courage, childhood, illness, death and immortality. Nature - whether from flowers such as poppies, thistles, sunflowers or animals such as deer, bats or spiders - always finds a central place in Inchauspé's practice. These references act as a matrix of memories that are both a source of inspiration and an escape. Her sculptures and installations recall the beginning, creation, destruction and the possible renewal of the world. Inspired by these cycles of life, her work is inhabited by romantic thoughts that call for a certain melancholy and invite the viewer to a contemplative and meditative engagement. Victoire Inchauspé has exhibited her work numerous times in France and London, notably at Paris Photo, Galerie Sator, and the Bastille Design Center. She participated in the group show *Refresh* at Hatch (2022). In 2021, she won the *Sarr Prize* which is awarded to three students of the Beaux-Arts de Paris for the excellence of their work. Inchauspé also won the *Paris Photo Prize* and the *AMMA Sorbonne Prize*. In 2022, she was selected as the youngest finalist in the history of the *Sam Art Prize*, which is sponsored by Sam Art Projects in partnership with the Palais de Tokyo. Her interview where she speaks about her nomination is published online on *défil*.

At all costs, never lock yourself into a style. Always subordinate the painting to the subject. To make every detail an obsession. Finally, to avoid boredom. There are the watchwords that guide **Raphaël-Bachir Osman**'s pictorial work. His series on the theme of delicacies honours pastries: éclair with velvety icing, generous chocolate biscotti on a gingham tablecloth, embossed mille-feuille toppings worked in series with a piping bag, etc. Since the subject indicates its technical treatments, the oil paint must be smeared on the canvas as one spreads chocolate on the toast. Through a claimed brazenness, his flat works absorb the codes of restoration and the iconography of the still life to better detach themselves from them. The artist strives to nestle finesse in excess. The extreme slowness of the work is put to the service of hyper-objectivity of the representation which laughs at the art world whose absurdities it insidiously reveals. (Text by Fanny Trussard, 2022).

Raphaël-Bachir Osman (b. 1992)—graduated from the HEAR (Haute Ecole des Arts du Rhin) with honours in 2017—was co-director of Erratum galerie, in Berlin from 2017 to 2021. His work has been shown extensively throughout Europe, including exhibitions at the Kunstraum Riehen in Basel, Switzerland. In 2020, he was nominated for the Revelations Emerige Price (Paris) and he has been granted with the research and creation program *Création En Cours - Ateliers Médicis*. Recently, he was in residency at Le Port des Créateurs (Toulon, France), and is participating in the Biennale of Artpress magazine (monographic exhibition at Museum Fabre, and a group exhibition at M.O.C.O Montpellier, France).

ELISA BERTAGLIA

ALEJANDRO DE LA GUERRA

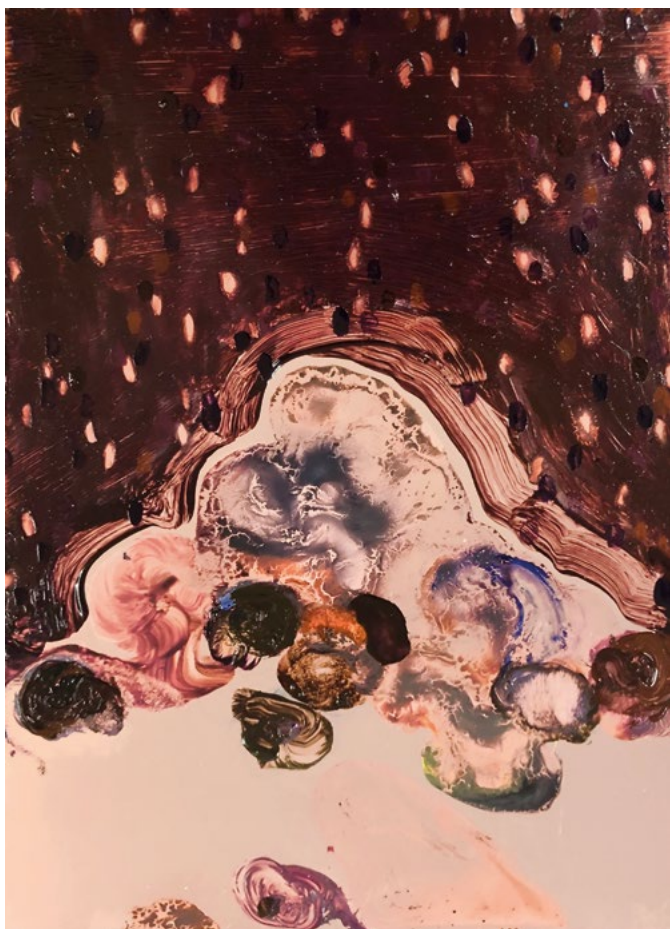
GABRIELE GRONES

TOMOKO HISAMATSU

VICTOIRE INCHAUSPÉ

RAPHAËL-BACHIR OSMAN

CURATED BY HAYLEY FERBER



ELISA BERTAGLIA

Corpo Celeste, 2023

oil on rose gold plate 14 kt, 6x4 in



ALEJANDRO DE LA GUERRA

The impossible skin, 2023

canvas, acrylic paint, thread needles, 64x39 in



GABRIELE GRONES

Tobacco, 2023

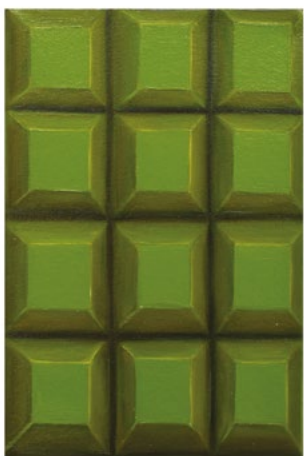
oil on canvas, 6x4 in



TOMOKO HISAMATSU
Everyday postcards from NY to Tokyo, 2023
still from video



VICTOIRE INCHAUSPÉ
The last to leave the party, 2023
inkjet print, 18X24 in



RAPHAËL-BACHIR OSMAN
Matcha Chocolate, Ruby Chocolate, diptych, 2023
oil on canvas, 7x4.75 in each

LIST OF EXHIBITED ARTWORKS

ELISA BERTAGLIA

Corpo Celeste, 2023, oil on rose gold 14kt, 6x4 in

Corpo Celeste, 2023, oil on rose gold 14kt, 6x4 in

Landscape stones, 2023, oil on black marble, variable dimensions

Landscapes stones, 2023, marble, oil on paper, 10x12.75 in

(Untitled) diptych, 2023, oil, charcoal, graphite on paper, 12x9 in | 4x3 in

ALEJANDRO DE LA GUERRA

The impossible skin, 2023, canvas, acrylic paint, thread needles, 64x39 in

GABRIELE GRONES

Hortus Conclusus, 2022, oil on canvas, 10x12 in

Tobacco, 2023, oil on canvas, 6x4 in

Tobacco, 2023, oil on canvas, 8x6 in

Tobacco, 2023, oil on canvas, 4x4 in

Tobacco, 2023, oil on canvas, 6x6 in

Tobacco, 2023, oil on canvas, 6x4 in

TOMOKO HISAMATSU

How much is a cup of coffee?, 2023, acrylic on canvas, 24x20 in

How much is the stock price today?, 2023, acrylic on canvas, 48x36 in

Everyday postcards from NY to Tokyo, (Photographic documentation),
2023, Video

VICTOIRE INCHAUSPÉ

The last to leave the party, 2023, inkjet print, 18x24 in

The body as a transitory object, 2023, snake skin, light string, wood
chair, 32x16 in

Flight over a swarm, 2023, ceramic, bees, 8x6 in

RAPHAËL-BACHIR OSMAN

Matcha Chocolate, 2023, oil on canvas, 7x4.75 in

Ruby Chocolate, 2023, oil on canvas, 7x4.75 in

Wall Painting (1, 2, 3, 4, 5, 6, 7, 8, 9), 2023, oil on canvas applied on wood,
6x8 in each