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International Contemporary Art Guide 2011



artestudioginestrelle

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artestudioginestrelle

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Exhibiting International Artists 2011

AUSTRALIA

- Brown Elizabeth
- Flemons Lynne
- Parker Sarah
- Sheppard Benjamin
- Shriner Katie
- Stokes Sally

BRAZIL

- Brioschi Gabriela

CANADA

- Bisson Manuel
- Couturier Joelle
- Gouthro Christina
- Marchetta Serge

FINLAND

- Kilponen Matti
- Kokko Karri
- Parkko Tommi

ITALY

- Didymos
Alessia Certo & Giulia Vannucci
- Terzoni Eva

MALAYSIA

- Ng Annabelle

PORTUGAL

- Rodrigues Margarida

RUSSIAN FEDERATION

- Bugaenko Tatiana
- Bugaenko Muza
- Firsov Philip
- Grigoryeva Diana

SOUTH KOREA

- Jung Haiyun
- Seonghwa Justine
Lee

UNITED ARAB EMIRATES

- Al Aqeeli Sara

UNITED KINGDOM

- Gallagher Connie
- Wilson Keith R.U.A.

UNITED STATES

- Fischer Rebecca
- Garibaldi Josephine
- Hawley Anthony
- Hutchinson Spencer
- Larsen Janne
- Pallio Jenna
- Serra Roman
- Sidner Sal
- Vander Els Amy
- Zmolek Paul

International Exhibiting Artists 2010

AUSTRALIA

- Warwick Allsopp & Katherine Uren
www.katherineuren.com
wazallsopp@yahoo.com
- Bronwen Jones
bronwenaj@gmail.com

CANADA

- Sky Fairchild-Waller
www.skyfairchildwaller.com
- Adrienne Williams
www.adriannewilliams.com

FINLAND

- Volter group
Tommi Parkko
Christian Lenander
Elsa Ervasti
Virpi Pöyhönen
Reijo Nurmela
Marjo Lyytikäinen
Päivi Syrjäkari
Karoliina Suonpää
Mia Rönkä
www.kirjantalo.org

ITALY

- Cinzia Fiaschi
www.cinziafiaschi.com
- Tommasina Squadrito
www.officinapatosq.blogspot.com

KOREA

- Seonghwa Justine Lee
play.it.clean2010@googlemail.com

LITHUANIA

- Audrone Bagatyryte & Edmundas Leonavicius
edmundostudija3@info.lt

MEXICO

- Maribel Portela
www.maribelportela.com

POLAND

- Justyna Gruszczyk-Woltman
justyna.woltman@gmail.com
www.artcetera.pl/art/jgruszczyk

UNITED KINGDOM

- Sheenagh B. Geoghegan
www.sheenaghgeoghegan.com
- Sue Hubbard
www.suehubbard.com
- Seung Hyun Woo
www.wooseunghyun.com
- Noilin O'Kelly
www.noilin.com
- Keith Wilson R.U.A.
www.keithwilson.co.uk

RWANDA

- Collin Sekajugo
www.ivukaarts.com

UNITED STATES

- Sal Sidner
www.salsidner.com

Benjamin Sheppard

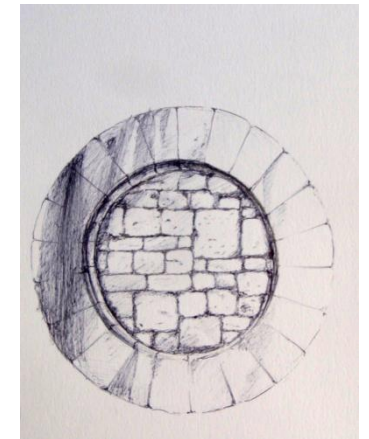
Visual artist, Melbourne Victoria Australia

Bachelor of Fine Art (Hons): Drawing – Victorian College of the Arts (VCA) Melbourne Australia



Formally, my concern is with methods of drawing and specifically the creation of line. Defining space and form with line is a fascination that has produced, in my practice, abstracted and realist pen drawings as well as sculptural drawings that use cast shadow as a drawing element (notions of *drawing as thinking* and that *thinking happens in the making* are essential to the sculptural element being considered as '3D' drawings).

The Assisi project centres on a new interest in identity and appropriates iconographic images of this region to contemplate what it means to be "from" somewhere. It is the continuation of a project started in the south of France where the national symbol of *Le Coq* was represented in different contexts and postures to allegorise social human behaviours. The reconfiguration of symbols of identity extends to affect a humorous jibe at human nature and the egos that drive us.



Katie Shriner

Visual Artist, Adelaide, South Australia
Bachelor of Media, Adelaide University



The contents of a home can communicate clues about its owner - through the choice of books stacked on shelves to the stationary kept in the top drawer. Katie's work aims to capture meaning behind these everyday

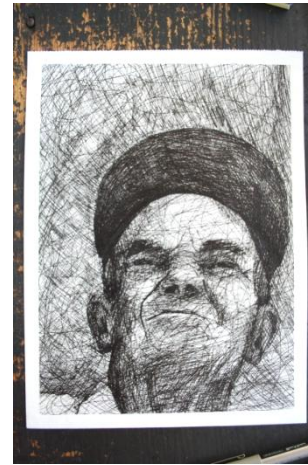
objects. Through her still life paintings we get a glimpse into what the artist sees and observes on a daily basis.

During her time at Ginestrelle, Katie took inspiration from both inside and outside the residence. A collection of books caught her attention first. Old and new, they reflect the history of the farmhouse and Marina's own path of study and interests. Up to the studio and scattered brushes, pens and paper tell the story of its residents. Step outside and the rich green countryside hums with the sound of bees - a lasting reminder of Katie's time at Ginestrelle.



Amy Vander Els

Bachelors of Art in Studio Art and Masters in Art Education
University of New Hampshire U.S.



Amy Vander Els is originally from New Hampshire, USA and is currently living in Budapest, Hungary.

The two pen-and-ink portraits of **Nazareno and Mevia** were drawn from photographs taken of these two neighbors of Ginestrelle. Energetic and sometimes frantic lines were layered to build values and find edges while capturing colorful personalities. The contrast of the quiet compositions and the complex, harried line-work create a unique combination of tranquility and unrest. The process of

these drawings can be seen in the stop-motion video "Mevia", which documents the layering of unspecific lines as they search for and define forms and ultimately recede, evoking only a memory of the drawn portrait.

In addition to the portraits, a series of figurative pieces were created using window screen, paper and glue on wood. The concept for these works was to investigate unconventional methods for achieving standard artistic qualities such as value, form and contrast. The industrial regularity of the screen was used to make organic, natural forms and achieved an effect similar to the layered lines of the pen-and-ink portraits. The screen figures were mounted onto bases made of wood from the grounds of Ginestrelle.



Sal Sidner

Painter, Miami, Florida



Sal Sidner is a figurative artist, based in Miami. She has exhibited in France, Venice, Italy, New York, California, Florida, USA and India.

Her work is in the collection of the Museum of Contemporary Art, North Miami, Florida, the Museum of the Society of Illustrators, New York, The International Roerich Trust Foundation, and numerous private and corporate collections.

The contrast between the lithograph and the other paintings reflects the calming influence of Assisi on my soul. I was shocked and haunted by the plight of Japan following the earthquake, tsunami and nuclear disaster and could not forget.

After spending some time in Assisi, I began the **Madonna paintings** as a way of studying the beauty of the original paintings, combined with the flowers I saw in Subasio. The sunflowers were a gift from a garden there. The paintings reflect the calm of meditation, and were done for spiritual as well as artistic pleasure.



Sally Stokes

Painter, Sydney (NSW) Australia
B.A, Flinders University, South Australia
Master of Analytical Psychology, University of Western Sydney.



Sally is an Australian painter, primarily of landscape - that vulnerable part of the world that shapes our being, and moves our spirit. Her work communicates the silence of the experience of landscape, the strange connections between a sense of place and the imagination, the body and the art work.

“My Assisi project is to see and feel the place, draw aspects that connect with this vibrancy, and then in the studio transform some of these visual ideas into paintings with colour, textures and lines. It's always a risky business to paint a new environment, to see with the heart and mind others layers of existence....but I will see what happens in this series of paintings”.



Gabriela Brioschi

Visual Artist, São Paulo Brazil
BA in Fine Arts, School of Communications and Arts, University of São Paulo, S.P.



Reconciliation with Pink is part of Dialogues with Art and its History, a series that relates her art with art history and discusses (Brazilian) cultural identity, a country that it is part of the western world as well as far from its center. For this triptych the starting point is paintings from Assisi, and the pink church of St Claire, a tribute to love, devotion in a feminine expression.

Looking back at the past opens up possibilities for the future. This is why we are capable of attributing subjective meaning to images centuries old. With thoughts like this, Gabriela Brioschi, a visual artist as well as a writer and illustrator constructs narratives, with text, images and spaces. Gabriela has shown her work in Brazil, private galleries in São Paulo, and public museums – she had a participation on the last São Paulo Biennale, and abroad (Greece, Germany, Belgium and now Italy). Frequently her shows are related to workshops & talks for the general public, children and educators. This is done in loco, amongst the pieces shown. Mrs. Brioschi believes in the power of art to signify our life experience, be it through the pieces shown, through her direct interaction, educational experiences and through the written text.



Roman Serra

Roman was born in the Metro-Detroit area in 1984. He earned a BFA at the School of the Art Institute of Chicago and MFA from the Pennsylvania Academy of the Fine Arts.



Project **Saint Francis of Assisi**
"The Gospel of the day told how the disciples of Christ were to possess neither gold nor silver, nor scrip for their journey, nor two coats, nor shoes, nor a staff, and that they were to exhort sinners to repentance and announce the Kingdom of God. Francis took these words as if spoken directly to himself".

St. Francis lived his adult life as devoted husband to "Lady Poverty". This icon to St. Francis serves as a testament to the meaning of Charity. Throughout his life St. Francis professed poverty and good will. He gave all that he had for the benefit of others and for that reason St. Francis lives as a rich man in Heaven.

In addition to pursuing his own work, he is collaborating with painter Spencer Hutchinson on an interactive sound painting **The Voice from the Garden** which uses infrared sensors embedded into the painting's surface and a computer program that gives instructions to the viewer based on their proximity to the painting.



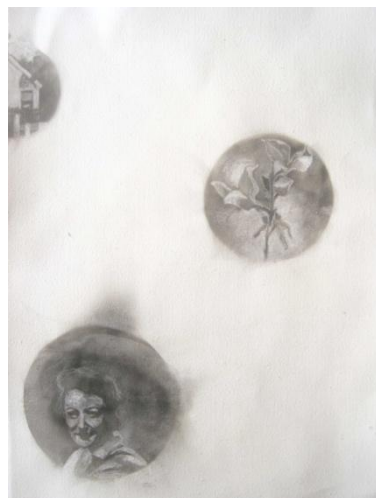
Jenna Pallio



Jenna Pallio, born 1976 in the Bronx, New York, received her Bachelors of Art and Masters of Art from New York University. Jenna has exhibited in both solo and group shows in both the United States and Europe and her work is in over 30 private collections. She lives and works in Milan, Italy where she has resided for the past 5 years.

During my time at Ginestrelle, I decided to continue my exploration of memory through a connection to experiences with the surrounding nature. The series of smoke drawings entitled **Portholes** was an exchange between imagery from the past and my current experiences with the surrounding landscape.

The paper was stained with the yellow ginestre of the surrounding Umbrian hills. The "portholes" were applied with smoke and the images removed by cotton and erasers. Images represented pieces of the past and the present, referencing old photographs as well as imagery from the surrounding nature. In **Looking** an old window shutter from the barn became ground on which to create portraiture. The painted woman has been scraped away and the male figure appears through erased smoke on painted glass. The memory of these family members (who once originated from Italy) has been saturated into the weathered objects of the encompassing land.



Joëlle Couturier & Manuel Bisson

Joëlle Couturier
Visual artist Montréal, Québec, Canada
BACC in Visual Arts, UQÀM, Université du Québec à Montréal (UQAM)

Manuel Bisson
Visual artist Montréal, Québec, Canada



Performance Mystic feast,
Joëlle Couturier & Manuel Bisson

The project **Festa mistica** presented a ritual inspired by the aesthetic we observed around Umbria. We wanted to integrate a small installation inspired by the art of the Native Americans,

in the physical context of the residence. A performance built around a reinterpretation of a religious scene, which is, obviously omnipresent in (what we've seen in) Italy. We tried to actualise the scene, in particular the aesthetic value but also in a conceptual way. As atheists, it was quite an experience to confront our non-faith through the faith of art. An outrageous non-religious relic.



Christina Gouthro

Vancouver, BC, Canada



After the Flood

In decadent case
The water expels
From behind the veil
Of prosperity
Thirst awaits

Born an artistic mind, most of her pieces are open for interpretation and filled with sub tones about hope, pain and the Earth's battered moral code.

A self taught painter, handed a paintbrush in 2009, the outlet for self expression quickly started to consume, and adapt, with her life.

Passionately seeking knowledge in every corner of life, Christina explores mediums such as oil painting, poetry and theatre.

'I am an artist, you are an artist as well.' - Christina



Headless M

Expectations
Sudden Love
Sudden Loss

Janne Larsen

Visual Artist, Los Angeles, CA



This series is inspired by the book by China Melville entitled **The City and The City**. This book delves into the nature of human perception and how we deliberately see and unsee the environments around us in order to reinforce our self-perception. In the rural mountain region of Mt. Subasio, the environment is both familiar to the region I grew up in and unfamiliar as I now reside in the city. The division between the environment and myself, the architecture and surrounding nature, and between my younger self and older self is expressed in these drawings.

Janne Larsen received her MFA from Calarts in 2007. She has designed theater, opera, dance and installations throughout Los Angeles and New York. Her work has been seen at Symphony Space, Bootleg Theater, Pomona College, Cal State L.A, Caltech, CalPoly, Los Angeles Municipal gallery, Workspace, BetaLevel, Telic Art

Exchange, Hi-Lite, Weeekend Gallery, Outpost for

Contemporary Art and The Washington Museum of Art.



Spencer Hutchinson

BFA School of the Art Institute of Chicago
Bloomington, IN



Spencer's work focuses on the intersections between painting, digital imagery, architecture and electronic music. Receiving his BFA from SAIC in 2009, he has shown in and curated art shows in Chicago, Sacramento, Mexico City, Knoxville TN, and Bloomington IN.

The current trajectories of his work focus on the intersections between

Architecture and electronic music as well as painting and digital imagery through a myriad of conceptual and technical means. One of his current painting projects that he is exploring while participating in the Ginestrelle A.I.R. is concerned with the perceptual relationship between minimal painting practice and ambient electronic music production. He is also continuing his research into the representation of architecture as music, drawing from the rich Italian architectural tradition found in Assisi and Rome specifically. In addition to pursuing his own work, he is collaborating with painter Roman Serra on an interactive sound painting **The Voice from the Garden** which uses infrared sensors embedded into the painting's surface and a computer program that gives instructions to the viewer based on their proximity to the painting.

Spencer and Roman will be presenting their final collaborative piece at 'Le Logge' gallery. Spencer will also be showing a selection of his own drawings/recordings of architecture, and paintings and music produced while attending the Ginestrelle Artist in Residency.



rossellodamiano.ning.com/profile/SpencerHutchinson

Serge Marchetta

Visual Artist Montréal, Québec, Canada
BA in Visual Arts, Université du Québec à Montréal (UQÀM)



In both studies and completed works, drawing always plays an important role in my production. Since 2006, I have worked with thread in the space to materialize the line, which I consider the basis of drawing. I worked, at the same time, on a series of sculptures, where I combined thread with different objects and gallery exhibition equipment, such as pedestals. I also produced small drawings with thread on paper and canvas. In 2010, I introduced video into my practice. The subject of the video projected on the wall was

fluorescent thread lit with black light. The result was an immersive installation with minimalist music recreating an ambiance where the visitors were invited to take the time for contemplation.

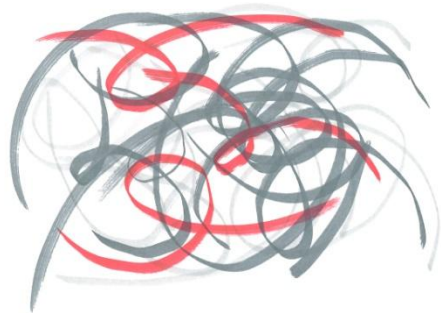
During this residency, I devoted the time to production of drawings. Developing in three different ways, I have drawn a variety of chairs found at Artestudio Ginestrelle. The first part of my works consisted to preliminary studies in a sketch book. The second part was a five feet drawing in a Moleskine book. The last part was a series of four drawings on paper in continuance with my previous works with threads. I present three of them at Le Logge Gallery.



www.serge-marchetta.com

Matti Kilponen

Poet, Helsinki Finland



Matti Kilponen is a poet born in 1968. He graduated from Lahti Institute of Design in 1996. He has studied creative writing in Critical University in Helsinki. He has written a book of poetry *kehorasa, autochrist* (2010) and translated poetry of Lyn Hejinian and Peter Manson. Working name of the current book is called *Polio summer*.

His poetry deals with the ways human consciousness is manifested in language. His way of writing does not avoid high or low registers of expression. All language can be material for poetry, personal thoughts, found quotes, misspellings and neologisms. In fact he thinks poetry is born from a clash, whether it's between mismatching sentences or different registers.

He also has an interest in visual poetry and the base material of all writing, typography. His first book of poetry was entirely designed by him.



aka-arcadia.blogspot.com
ibeartist.blogspot.com

Anthony Hawley & Rebecca Fischer

Anthony Hawley, visual artist
BA, Italian Literature and MFA, Writing, Columbia University

Rebecca Fischer, violinist
BA, Music, Columbia University; MM and AD in String Quartet Studies, The Juilliard School



Le segnavie: cantico

In our work, we try to create a between space. Generally speaking, things in states of transition; spaces between other spaces. Fugitive spaces, nomadic spaces. Environments that appear, fade, are cut off, and continue in surprising and unexpected

directions. What is of great interest to us is the point at which a thing is both itself and becoming something else. In our work, we try to create a space of possibility, a space where unexpected friction occurs. This friction occurs between organic and synthetic materials, between things timeless and things ephemeral. It occurs between elements planned and unexpected; between the immediate and the elusive. What interests us are things that create a sense of foreignness or of being a foreigner in one's own country.

"Le Segnavie: cantico" is at once a performance, a sculpture, an installation, and a three-dimensional drawing. Becca, wrapped in yellow thread, is attached to eight clay cubes filled with the Ginestre flowers that grow in abundance on Monte Subasio. She is playing an original piece we wrote, partially improvised and loosely based on the well known hymn, "All Creatures of our God and King", which is based on Saint Francis of Assisi's "Cantico delle creature." There are eight sections to the piece she is playing, one for each misshapen cube, tonal area of the main theme of the hymn, and section of the Cantico.



www.anthonyhawley.net
www.chiaraquartet.net

Joséphine A. Garibaldi & Paul Zmolek

Joséphine A. Garibaldi
Director of Dance, Department of Theatre and Dance, Idaho State University - Artistic Director, Callous Physical Theatre

Paul Zmolek
Professor at the Department of Theatre and Dance, Idaho State University - Artistic Director, Callous Physical Theatre



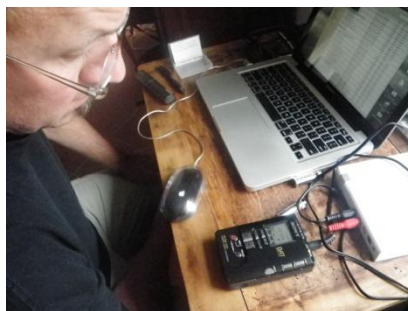
Garibaldi and Zmolek have created collaborative works with internationally renowned masters of Capoeira, Flamenco, Kathak, Taiko, Congolese and Chinese dance as well as original, evening-length, intermedia performance works in collaboration with visual and performing artists from throughout the United States.

During their residency, they created **Appartengono** (A Sense of Belonging), collaborations with members of the village of Costa di Trex and fellow artists in residence, and **Altars**, a

performance/installation inspired by local religious processions. "The culture, beauty and spirit of Ginstrelle, Mt. Subasio, Assisi and Umbria inspired our production of several performances, video and sound works that we continue to develop."

"Our work is driven by the conviction that community can only be healthy when it is directly connected to the arts and, conversely, the arts can only be healthy when connected to community. Our creative process is resolutely collaborative, engaging all participants to create the final product. With our collaborators text, movement and sound emerges from a dialectic process of research, writing, free association and exchange."

Garibaldi and Zmolek's Ginstrelle residency was funded in part by the generous support of Idaho State University, Idaho Commission on the Arts and private donations.



garijose@isu.edu
zmpaul@isu.edu

Karri Kokko

Poet, Helsinki Finland



I'm a poet who works with different media, forms, and traditions. I write in verse, but I also like experimenting with visual, sound, and conceptual poetry. For me, poetry is not just one thing.

At Ginstrelle, I worked mainly with visual poetry, either done by hand or typewriter. For me, visual

poetry has less to do with semantics, meaning, or narrative. Like a friend of mine puts it: It's poetry to be looked at. It's more about form and structure than story and content. It's about finding your own personal handwriting.

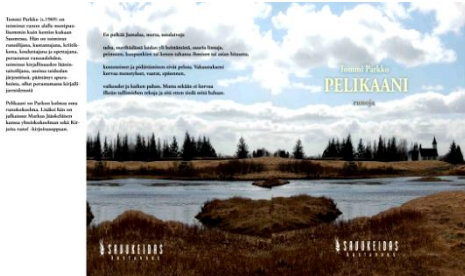
It's about closing on the spiritual through a physical gesture. Asemic writing, or writing that only looks like writing, is working at the gap, or rupture, between recognition and naming of things and phenomena. It's poetry to be taken like it is, rather than something preconceived and fully conceptualized. It's poetry that's, at the same time, already there and not there yet.



<http://bloonblo.blogspot.com>
<http://letttere.tumblr.com>

Tommi Parkko

Poet, Helsinki Finland



Tommi Parkko (b 1969) has functioned in the field of poetry more diversely than perhaps anybody in Finland. Apart from being a poet, he has worked as a publisher, critic, educator and teacher.

He has founded a poetry magazine, functioned as a guiding regional artist of literature and as a member of art organizations, administered grants and founded a writers' residency. Parkko has studied theoretical philosophy, aesthetics and Finnish literature at Helsinki University as well as information studies at Tampere Univeristy. Parkko's poems have been translated among others into English, Swedish, Estonian, Latvian, Russian and Hebrew.

In Tommi Parkko's new poem collection, **Pelican**, we move in a poetry speaker's changing mental landscape. If Parkko's previous collection *Smoothly Talked* was stamped by an urban landscape's almost oppressive presence, in *Pelican* we travel on the outskirts of town near nature and water. Asphalt and hay, stone and meat, white noise and silence, town and nature, provocation and soundlessness wind around each other, take measure of each other.



Keith Wilson RUA

Painter, Belfast Northern Ireland
BA (Hons) in Visual Communications (Illustration), Edinburgh College of Art, Scotland



Keith Wilson was born in Belfast, Northern Ireland in 1971. He lives and works from a rural home studio in North Mayo on the west coast of Ireland. He has been the recipient of many awards for his paintings and drawings, held numerous successful solo exhibitions and taken part in a variety of group exhibitions. 2011 has seen him travel extensively, collaborating on

art related projects in Europe and the United States. His work aims to make the everyday apparent, appreciated and intriguing and he is interested in emphasising a stillness and tranquility, often ignoring the spectacular and attempting to get closer to the more ordinary aspects of particular places.

In April 2011 he enjoyed a four week stay at Artestudio Ginestrelle where he focused on a new group of paintings which aimed to describe the familiar and the specific but also hopefully the universal atmosphere of the natural landscape he encountered. He discovered many similarities to other places yet of course also many differences.



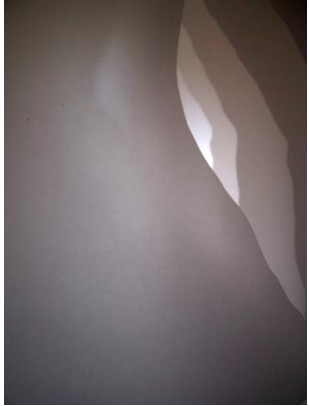
Keith is a member of the Royal Ulster Academy.

Connie Gallagher

BA (Hons) Fine Art, Central Saint Martins, London

Light Studies - Drawings in Time

'Architecture emancipates us from the flow of the present and allows us to experience the slow, healing flow of time' The Eyes of The Skin, Juhani Pallasmaa



I came to Arte Studio Ginestrelle to use the specific light qualities of the place as material for my work. I like to use art as a tool for working out my understanding of the world in a physical way. What this residency has provided me with is the time and space to see how my work would change in a new environment and opportunity to develop my ideas of what it is I am creating.

Using tracing paper as a screen to capture the sunlight I trace the pattern of light as it moves within a building. This way I am acting as my own personal sundial, mapping the movement of light in time and space. The physical properties of paper act as the perfect tool, providing both a flat plane and screen for light to fall on and also remove any other surrounding information that would give an idea of place. By hanging them in a space the spectator then becomes the movement as opposed to the light; to be able to see the progression of light through the paper they must now move around the work - just like the light as it traced it's way through the room.



www.weebly.com/herenowhere

Didymos Alessia Certo & Giulia Vannucci

Performance and visual artists, Italy.

Studied Visual and Performing Arts, Academy of Fine Arts, Genoa

The project ***Con un paio di scarpe qualunque*** (*With a pair of*

ordinary shoes) is a part of a research journey that flows between the ordinary and the potentiality of creative doing. The focus is on the meaning of *inhabit* in contemporary society, and the different points of view: objective and subjective, collective and individual.

In the paintings, the relationship between quotidian and extra-quotidian is created by a deconstruction and reorganisation of the urban spaces where humans live and work. Each painting is a frame, which in sequence composes a narrative. It is a sort of *still life* in which the things and the space reference



the actions and the aspirations that may inhabit the space.

In the performance, the project developed through "*Into my home*". This part of the project was proposed as an invitation to dinner, in a flat. The need to work in a domestic space was generated with the aim of investigating the interpersonal relationships, disrupting the quotidian and transforming perceptions. The invited guests live a situation in which the performative action occurs in the convivial moment, which can generate dialogue.

The main creative instrument of the performance was the Archaic Song: passed on from person to person. Vocal sounds (*morfemi*) are connected with intimacy and depth; as an archaeology of the collective memory.



www.didymos-arte.it

Haiyun Jung

Painter, Seoul, South Korea

BFA in Oriental Painting, Seoul National University



Relation

I intend to express the harmony of individual and synthetic values by drawers, and I want to say that it cannot be the complete existence aparting the two values. The importance of the individual existence is not to break the harmony of the whole, and the importance of the whole is not to ignore the individuals

In each drawer I organize each object by its characteristics. as assigning a position for each object, The objects is decided by their size, usage, or importance. all immaterial and material objects that exist in the world have their own place for their characteristics, and even the meanings can be created by the user as their roles.

Everything existing in the world coexists with its role. Either it is a person or an object, its role always exists in some extent. The role differs from the time and the size of a container. It has to make an effort for its whole life to fill in the container of a role which changes every time. It is filling its desire by changing the name of the container such as greed or satisfaction. So the container of a role existing in the world can be full and can be empty.



standglass25@gmail.com

Sara Al Aqeeli

Abu Dhabi, UAE



Sara was born in Dubai, United Arab Emirates. She is a second generation UAE citizen. Her parents immigrated from Ma'rib, Yemen in the late seventies in search for a bright future.

Sara was educated in a mixed-gender secular school according to her father's wishes, in spite

of belonging to a conservative tribal culture that was especially prevalent among Arabs in the gulf region during the early period of their national constitution.

Sara developed a passion for writing. In Assisi she produced her first book, **Meeting Saint Francis of Assisi**, where she unfolds the religious and political condition of Arabs today. She delves into this condition through her relationships with family members and friends to permeate the message that Arabs are peaceful.



sara.nuaimi@gmail.com

Philip Firsov

Visual artist, born in Moscow



Life in Assisi

A painter and sculptor based in London who has been exhibiting over the past 5 years in European exhibitions and festivals.

Inspired by the isolation of the Ginestrelle Residency and the life of St. Francis, Philip used local wood to carve an almost Amazonian nude figure. Bearing two exotic birds, St. Francis' hand points in the opposite direction from his gaze, symbolizing the allegorical departure of man from opulence into a baptism of wilderness. The figure is carved out of

Cherry wood and tinted with wax based greens and oxides. Mounted on a recycled section from a barrel, St. Francis makes his first step off a tarnished block that complements the polished wooden surface of the figure.

Eva Terzoni

As an apprentice of the artist Philip Firsov for almost two years, she has been trying out various artistic disciplines. Emulating on the poem **Cantico delle Creature** she has aimed to depict a Janus mask that contain elements of the poem and within a context of the world we live in. The materials used are: ceramic and encaustic paint (pigments rubbed into wax). The piece is mounted on a wooden plinth.



en.wikipedia.org/wiki/Philip_Firsov
evalunatrz@virgilio.it

Seonghwa Justine Lee

Visual artist, Seoul South Korea
B.A. Pratt Institute, New York



My concern in making art is to emphasize the ancient times and the 20th century, the historical sight and our existence of these days.

As I was very much impressed by those historic relics which have remained through the times, containing the traces of human dreams, passion and also despair, I wanted to engrave my trace in my works.

I believe that art is a method of confession for an artist, because the very reason why we make art is the need for personal expression, like a diary. And I am more interested in art making process rather than product.

I wanted my works to be close to my own life as possible, because I think that genuine art is our lives and art is an illusion out of life. I also wanted to remove the distinction between the painting and sculpture, art and literature, and eventually, art an life. The installation is a vision of Healing Garden. It was exhibited also in Florence during the artistic event ARTOUR-O 2011. The materials consist of two parts: sculptamold, and the found objects such as the pages of diary, drawings, newspapers and candles.



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Annabelle Ng

Visual artist, Kuala Lumpur, Malaysia
BA (Hons) Fine Art, University Wales Institute Cardiff, UK
B.Mus (Hons) Performance Art, Classical Music, Major in Piano,
University College Sedaya International, Malaysia



I will begin with the idea of an interactive instrument. I wish to develop the idea and see how the work changes in relation to different places and peoples with different cultural background.

With each individual work, I experience and react to the environment and gradually transform this inspiration into creative space.

By selecting and rediscovering material during the residency, I will express symbolically those once discarded or never seriously considered feelings. I experiment by putting together those matters that are discovered or being rejected, and those I think of as fragments of aesthetic experience, and merged them conceptually into a completed work.

The layers of memory that accrue to the discarded are important, for they retain that touch of humanity and history that the surface of the new can mask.

Each projects draws on many sources, from the chance encounter with the quotidian beauty of the disregarded mechanism to the ambient sound of the nature and the wonder of the collision of aural textures. The work is indebted to the contemporary environment, and at the same time sees the value of the layers of history and memory within the nature. Each work, with its focus on concept rather than technique, on the installation as a site of becoming and interaction rather than a finished statement, is directly connected to the debates within contemporary culture.



www.annabelle.moonfruit.com

Muza Bugaenko



Transformation of colors

Working in painting, graphic and design arts, I realized, that the most exciting moment in Art - is creating Art. It's a miracle - appearing of an object (portrait, still life or landscape) on the clean surface of

canvas or paper.

I used to make pictures during painting and with the advent of digital technology it is easier to perform. I've create the performance with paintings and video process reflecting the mixing, transformation and transmission of colors.

Diana Grigoryeva

The city of Peace

Assisi inspired me to create a painting with elements of its remarkable architecture, using the colors of stones the buildings were build warm rose and yellow colors. It seems to me that this city is flying over the mountains.



Muza and Diana are both practitioners of the artist Tatiana Bugaenko.

Tatiana Bugaenko

Painter, Omsk Russia



Tatiana Bougaenko was born in 1962 in Siberia city Omsk, Russia. After ending high school, graduated the Art Faculty of Omsk technological Institute 1979-84. Since 1986 Participant of 150 regional, All-Russia, regional and international exhibitions, 20 of them - Solo exhibitions. Since 1988 - worked in artist residences in Russian Federation(7 times), Yougoslavia(1991), USA(1998),

Switzerland(2000, 2006), France(2001).

1989 - Member of Youth association of Union of the Artists USSR.

1990 - Member of the Russian Artist Union and the International Association of Art - IAA AIAP UNESCO.

1997 - 2001 - vice-president of board of Omsk chapter Artist Union organization of Russia.

2001 - Board member of the Union of Omsk artists, working with young artists.

Since 2001 -teaches painting, Associate professor at the Department of Design, Drawing and Painting in The Omsk State Institute of Service,

2010 - Distinguished Worker of Culture of the Omsk region Award. She has a few grants and awards in different competitions, Winner of the regional premium in the Fine arts (1998).

Colors - is the main thing in painting, nevertheless what are you painting - Landscapes, portraits, still-life's or compositions. I believe that artist can do everything with the energy of colors and will be always understandable for the audience.



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Margarida Rodrigues

Visual artist, Lisbon, Portugal

Studied Visual Arts - Painting, in Fine Arts Faculty, University of Lisbon.



Lisbon/ Assisi

Two different cities with so different insides and outsides from the point of view where you are living. Using memory you can recognize contrasts between these two places. Natural landscape contrasts with the

architectural landscape. The objects have the same function, but they look different. All is different. But somehow, there are similar compositions in the eye that we can find between images from one place and from another.

Photography captures the composition in a more instantaneous and direct way, and so was used to capture the things that physically are more close, while the Drawing takes more time to get and you can select from the real picture what is going to appear in the drawing, ignoring some details. It was chosen to capture what is more far away: the landscape.

When you are living and knowing a different place, you have the first impression, the first feeling, an then, with time passing, you start to capture different looks, details, feelings, and notice other things that you didn't see at first.



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Arte Studio Ginestrelle
Regional Park of Mount
Subasio

Ginestrelle is a sympathetically restored traditional farmhouse set in the hills of the Regional Park of Mount Subasio, near the historic town of Assisi, famous for its frescos by Giotto and Cimabue. It offers residencies to artists from all artistic disciplines but its aim is to support excellence and originality, though young artists at the beginning of their careers are also encouraged to apply. Applications will be judged on the basis of CVs and portfolios submitted.

artestudioginestrelle

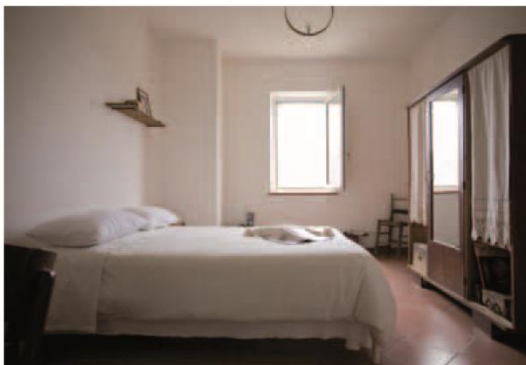


Objectives:

- to promote contemporary art in all its diverse forms within an international context,
- to stimulate creativity through direct contact with nature and a respect for the environment,
- to set up an exchange of ideas within various disciplines of contemporary art practice,
- to establish workshops, exhibitions, and open-air art events at Ginestrelle.

Each artist will have the opportunity to develop his/her project within a number of different artistic fields:

- **Visual Arts** painting, drawing, photography, installation art, land art, sculpture, etc.
- **Literary Arts** fiction, poetry, script writing, novel, short stories etc.
- **Performing Arts** dancing, music, drama.



Groups of artists

Ginestrelle provides the perfect milieu for international groups of artists already involved in a joint project to work together. The residency will provide an opportunity to bring to fruition any current project. Each group will have the chance to exhibit in Assisi at the end of the each year.

Skills: an ability to work as a team.

How to apply: send a brief description of the project and the working practices of those involved demonstrating an ability to work as a team.

For residency fee, invitation letters and further details about the residency contact the director Dr. Marina Merli, please:

marina.merli@alice.it

Arte Studio Ginestrelle

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