

Das **EGON-SCHIELE-PROJEKT** begann 2015, als ein Model mich gefragt hat, ob ich mit ihr zusammen erotische Bilder im Stil von Egon Schiele und Gustav Klimt als Bodypainting realisieren könne. Daraus ist ein Kalender entstanden: <https://www.calvendo.de/galerie/erotische-bodypainting-zitate-hommage-an-klimt-schiele-und-picasso/>

Diese fotografische Kunstform mit Bodypainting habe ich schon 1996 noch mit Analogfotografie erfunden. Sie ist stilistisch speziell und einmalig: Fotos sehen aus wie Malerei!

Seit 2023 führe ich das Projekt mit erotischen Aktbildern von Egon Schiele weiter. Neu ist, dass ich die Fotos für Bilder in voller Auflösung in Raumhöhe plane und auch in künstlerischer Freiheit anders gestalte oder weiterentwickle.

Typisches Beispiel ist das bekannte Bild „STANDING GIRL“, das ich (mit einer Transfrau) zuerst nach dem Original von Schiele und dann als Trans-Frau gestaltet habe.

Cis-Standing-Girl und Trans- Standing-Girl an der Contemporary Venice 2023



CONTEMPORARY VENICE - 13TH EDITION

December 15, 2023 - January 05, 2024

Palazzo Albrizzi-Capello, Venice

ITSLIQUID Group, in collaboration with ACIT Venice - Italian-German Cultural Association, is pleased to announce the opening of the 13th edition of CONTEMPORARY VENICE 2023 which will take place in Venice at Palazzo Albrizzi-Capello from December 15, 2023 to January 05, 2024.

CONTEMPORARY VENICE analyzes the relationship between body and space, and the hybridization between identities and cultural/physical/social/urban settings in contemporary times, through two main sections: MIXING IDENTITIES and FUTURE LANDSCAPES. MIXING IDENTITIES analyzes the hidden parts of our identities, through an immersive experience inside the fascinating universe of the complex labyrinths of our consciousness. The human body is a changing system that connects us with other bodies and spaces to perceive the surrounding reality; a strong communication system with its language and infinite ways of expression.

FUTURE LANDSCAPES are abstract, infinite and conceptual, associated with a sense of freedom and infinite extension. Primarily experienced with the mind, spaces redefine their limits and borders, transforming surfaces into an open flow of pure ideas. This section focuses on the concept of the borders and the structures between body, mind and soul, the human identity and the city, the space and the ground.

Faderera Wahab's artistic exploration in mixed media aligns seamlessly with the concept of MIXING IDENTITIES intertwining themes of pattern design, nostalgia, and storytelling in her vibrant works. Drawing inspiration from her environment, she uses materials like Ankara and Adire alongside acrylics, oils, and photography to create pieces that reflect her Yoruba heritage. The fabrics in her works act as a map of her cultural roots, exploring the duality of their meaning: through her art, Wahab will invite viewers to explore the interplay between memory, emotion, and the enduring elements of daily life.

Vojtěch Čapek emerged from the vibrant world of graffiti and street art, subsequently evolving into abstract representation. His current focus lies in the meticulous composition of colored surfaces, showcasing flawless gradients that aim to stir profound emotions in the observer. With precision in transitions, Čapek's paintings exhibit a delicate mastery of color blends, imbuing his abstractions with a profound sense of fullness. Whether portraying vivid blue skies, the fiery reflections of a summer sun, or the soft pink hues of dawn, his works resonate with a captivating intensity. Ambitiously shaping modern visual culture, Čapek's art aspires to enhance corporate and residential interiors, pushing the boundaries of convention in his distinctive and original style.

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For the French artist Jacqueline Galy, painting serves as a tool to express her history and her emotions: her creations act as mirrors, resonating with her evolution. Galy's artistic choices reflect a deep appreciation for the multifaceted nature of natural elements, embodying grace, beauty, and purity: her works become a visual exploration of life itself, echoing the significance of these natural elements as a life forces, and creating a visual dialogue that transcends the canvas, engaging with the timeless elements of life and love. Following the same path of art as an "inner self-exploration" tool, Aferdita Murtaj, commitment is immersed in a continuous exploration of color, form, and dimensions. Murtaj's work faces emotional depth, reflecting inner security and dexterity in her artistic process: while nuanced and rooted in nature, her compositions transcend the obvious, serving a higher purpose of form and harmony.

The Italian landscape photographer Andrea Sagui perfectly matches the FUTURE LANDSCAPES topic. Andrea's desire to explore and discover unseen places in the mountains led him to embark on extended adventures: this exploration fueled his enthusiasm to photograph the most beautiful moments of his journeys. Through his lens, the photographer shares the profound connection he feels with the natural world, trying to make viewers embark on this journey of quiet revelation. Paul Scott Malone's artistic journey evolved from writing to painting, embracing abstraction influenced by Southern Arizona's landscapes. Despite facing personal challenges, his recent works exhibited in major cities, depict an original artistic vigor, exploring large abstracts and portraiture series and reflecting a narrative of triumph over adversity and unwavering commitment to artistic evolution.

In this realm where spaces are experienced primarily with the mind and redefine their limits, Sebastian Wehrle's commitment to preserving cultural heritage becomes a metaphor for the evolving borders and structures. The German artist exhibits his meticulous technical prowess in his exploration of Radolfzell's cultural heritage: his intricate detailing of the traditional costume reflects not only a visual representation but also the overpassing of the physical boundaries of the traditional costume, transforming surfaces into an open flow of pure ideas.

Drawing from personal experiences and influenced by a desire to understand trauma-induced memory gaps, Ayesha Ahmad conduits her exploration to the Irish landscape. Her meditative journey adopts diverse mediums such as polaroid emulsion lifts, anotypes, cyanotypes, and liquid light, echoing the diverse states of matter and their connection to memory. This body of work, an expansion of her graduate show project, uncovers the profound intertwining of landscape, water, and memory, providing a tangible link to the past while contemplating the nature of photography and self-discovery.

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The exhibition will be enriched by the performance of Kamila Olesińska, a versatile dancer and choreographer, who intricately weaves stories through movement, constantly exploring new forms of expression. Fascinated by the concept of 'body language,' Olesińska delves into the profound impact of language on our understanding of the world, viewing both movement and spoken word as prisms that shape meaning. Moreover, the exhibition will be enriched by a selection of video artworks (see https://drive.google.com/file/d/1RxQMSbH2_gFkkZ-jvdMyloma1tK4jkdB/view?usp=sharing).

OPENING

December 15, 2023 | 06:00 PM

Palazzo Albrizzi-Capello

Associazione Culturale Italo-Tedesca (ACIT), Cannaregio 4118, Venice

Opening hours | Monday - Friday . 09.30 AM - 05.30 PM

Please note that on December 25 and 26, 2023, and on January 01, 2024, the exhibition space will be closed due to the Christmas Holidays.

RSVP

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[Click here](#) to register for the event (free entry)

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ACS ATHENS | FOTO CLUB LUCINIO | QUINTO ORDEN

SELECTED ARTISTS

Ayesha Ahmad . Ireland | Pinelopi Akritidou . Greece | Edi Baramov . Bulgaria | Ketsia Camacho Ramos . Puerto Rico | Vojtěch Čapek . Czech Republic | Nicoletta Carnelut . Italy | Susana Casillas . Mexico | Danut Adrian Chidon Frunza . Romania | Weiyun Chen . USA | Yi Chen Chou . Taiwan | Beki Cowey . UK | Barbara Crimella . Italy | Diego Del Nilo . Germany | Oskar Derych . Poland | Deusmou . Italy | Stavros Ditsios . Greece | Aurora Domeniconi . Italy | Alexandra Dyalee . Slovak Republic | Taylor Eastman . USA | Frieda . Germany | Fru.ch . Switzerland | Evodia Gag . Romania | Jacqueline Galy . France | Luise Gandon . Austria | Annie Goliath . UK | Marco Grechi . Italy | Eden Gutstein . USA | Souad Haddad . Lebanon | Hirazon . France | Helene Jellestad . Norway | Kathia Lagacé-Nadon . Canada | Tomas Lagūnavičius . Lithuania | Zhanjiang Liu . UK | Gabriela Liuba . France | Luccianni . Greece | Paul Scott Malone . USA | Mary Ann Manuel . Canada | Neda Matian . Iran | Michael McWillie . USA | Dora Mejía . Colombia | Bini Menon . India | Ania Mikulska . Poland | MOUMU 矛木 . Taiwan | Aferdita Murtaj . Albania | Ekaterina Myllykoski . Finland | Marie Nara . France | Kamila Olesińska . Poland | Pauline Phoon . Republic of Singapore | Patrick Reßin . Germany | Diana-Roxana Rîmbu . Romania | Andrea Sagui . Italy | Bariaa Sanioura . Lebanon | Marina Santrač . Serbia | Anja Sekavčnik Klešnik . Slovenia | Chiara Silvano . Italy | Standa . Canada | Igal Stulbach . Israel | Maria Tabet . Lebanon | Ghazal Tamer . Syria | Diler Topaloglu . Turkey | Leda Tsoukia . Greece | Nadia Turato . Italy | Mojgan Vahdati-Nia . USA | Luciano Volpato . Italy | Faderera Wahab . UK | Susanne Walser . Austria | Maria Bibiana Walshe . Switzerland | Sebastian Wehrle . Germany | Joey Wojcik . USA | Sofya Zhura . Russia

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CONTEMPORARY VENICE 2023 - 13TH EDITION

VIDEO SCREENING

Annie Goliath . UK - "Pandora's box" | **running time:** 10'00"

Eden Gutstein . USA - "Artworks slideshow" | **running time:** 02'36"

Dora Mejía . Colombia - "La caída" | **running time:** 09'33"

MOUMU 矛木 . Taiwan - "鯨魚 Whale" | **running time:** 09'19"

Marie Nara . France - "Marie Nara's emotion world 23" | **running time:** 09'45"

Marina Santrač . Serbia - "Motion of sound" | **running time:** 02'28"

Igal Stulbach . Israel - "Sitting" | **running time:** 05'10"

Maria Bibiana Walshe . Switzerland - "Jackie's joy" | **running time:** 01'20"

Joey Wojcik . USA - "Sugar kane" | **running time:** 06'13"

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DEDICATED SCREEN

Fru.ch . Switzerland - "Making of" | **running time:** 14'51"

Brief synopsis: This video artwork stands as a testament to the transformative power of creative expression. It is an invitation to delve into the interplay of reality and ideal, of images that speak volumes beyond what meets the eye. Through the lens of Fru.ch's visionary artistry, we are beckoned to contemplate the profound dialogue between the seen and the unseen, where every frame is a stroke in the masterpiece of perception.

PERFORMANCE PROGRAM

Palazzo Albrizzi-Capello

December 15, 2023 | 06:00 PM

Tomas Lagūnavičius . Lithuania - "Dead soldier's dance" | **running time:** 10'00"

Brief synopsis: The world is full of all kinds of events that bring us to the brink of life and death. Pandemics, war, inflation. And sometimes, even if one does not want to, one is forced to take part in these events. Some survive and they can talk about their experiences. And others perish. And if we go back to the tradition of butoh, we can ask the question: How does a dead soldier dance? What is his dance? In my dancing I want to convey that state of mind, how a fallen soldier feels who has lost his dreams and plans for his life. The memories remain, the individual elements, and so on. And what do you think? What does a fallen soldier feel, what does he remember?

Kamila Olesińska . Poland - "Venus read my dance" | **running time:** 15'00"

Brief synopsis: The performance consists of a unique, multidimensional, and very feminine project that combines dance, poetry, music, and visual arts. The mythological Venus abandons the symbolic and chooses to re-born in the fulness of her femininity.

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This is the **13th edition of CONTEMPORARY VENICE 2023**, the previous ones have been organized in prestigious venues and historical buildings in Venice, like Palazzo Dolfin Bollani, Palazzo Flangini, Palazzo Ca' Zanardi, presenting more than 600 selected artists, coming from more than 40 countries from all over the world.

CONTEMPORARY VENICE analyzes the relationship between body and space, and the hybridization between identities and cultural/physical/social/urban settings in contemporary times, through two main sections: **MIXING IDENTITIES** and **FUTURE LANDSCAPES**.

MIXING IDENTITIES analyzes the hidden parts of our identities, through an immersive experience inside the fascinating universe of the complex labyrinths of our consciousness. The human body is a changing system that connects us with other bodies and spaces to perceive the surrounding reality; a strong communication system with its language and infinite ways of expression.

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organized by **ITSLIQUID Group**

in collaboration with ACIT Venice – Italian-German Cultural Association | GOETHE INSTITUT

curator Luca Curci

project manager Giulia Tassi

project coordinators Chiara Baratti, Amaride Ferrante, Seher Muhtar

collaborators Asia Carrer, Caterina Gallizia, Melis Di Gennaro, Annachiara Recchia, Marta Zugarelli

graphic designers Teresa Cannone, Marina Caracciolo

supported by ACS ATHENS | FOTO CLUB LUCINIO | QUINTO ORDEN

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INTERVIEW — CONTEMPORARY VENICE 2023

- bio/statement

fru (Beat Frutiger), born in 1952 in Bern, lives in Kaiseraugst near Basel and worked as a art teacher from 1981 until his retirement in 2013. He publishes under the pseudonym fru.ch. Influenced by performances of the 1970s, Zen art and training as a make-up artist, fru has been combining bodypainting, photography and Zen art in a unique way. His art is a play between the photographic image that represents reality and the painting or sculpture that embodies an ideal. Since his training in 1981, his creativity has been concerned with the deconstruction of fine art, body art and photography for a reconfiguration of the elements into a result in which the image is, as in Zen teachings, „the finger pointing at the moon“.

See the working process at <https://www.youtube.com/@fru-ch>

- Your social accounts, so that we tag you on our social media pages

<https://www.youtube.com/@fru-ch>

<https://www.facebook.com/beat.fru>

<https://www.behance.net/beatfrutiger>

<https://www.instagram.com/frutigerbeat/>

- What's your background? What is the experience that has influenced your work the most?

I became an art teacher at the School of Arts and Crafts in Bern and I worked as an art teacher for 30 years.

The first time I saw a completely painted person at a happening in 1979 during my studies, grass green all over his body, including his hair and swimming trunks, on a wide green lawn, it was an experience that has remained indelibly etched in my mind. There was nothing human about the creature, rather something alien, something that would have been aptly described as a Martian.

It wasn't cute, artificial or a technical object, as you would imagine a Martian to be, but it was real and therefore threatening. I must have had a passion for bodypainting back then.

- Which subject are you working on?

For 30 years I have been preoccupied with the fact that people cannot be natural.

Human beings are driven by an irresistible desire to change their outward appearance, quite unlike other living beings. With the help of clothing, hairstyle, cosmetic surgery, tattooing and painting, people completely reshape the appearance given to them by nature and change it again and again within a lifetime. Their will to create is therefore first and foremost shown on themselves. Human beings thus become a work of art in the true sense of the word. In this sense, my artistic subject is the transition of the human being from a natural stage to a stage beyond, to a state of art.

- What is the most challenging part about creating your artworks?

The models have to feel as comfortable in their nudity as if it were the natural human state. My artwork has to be finalised and finished within three to four hours. After that, it is irretrievably washed off under the shower.

- How is your creative process?

I usually choose a topic that I work on for about a year. I usually have a large treasure trove of inner images that have accumulated over the course of my life. Current events contribute to the theme with new impressions. I also read a lot on the subject. For example: During Corona, I took on the topic of the "Dance of Death". I knew the painting by Eduard Munch, Death and the Maiden. This resulted in the painting „Dance of Death - Corona“. The comparative death statistics in the press then led to thirty pictures, cancer, road deaths, suicide, etc. The models also contribute to further results with their ideas.

- Are your artworks focused on a specific theme?

My artworks with models were focused on „Still Life“, „Mandalas“, "Tarot", "Bondage", „Lifestyle of the Goddesses“, „12 Levels to Enlightenment“, „Stories from 1001 Nights“, "Strangers", „Fairy Tales“, and I'm excited to see what themes are still to come.

- What is the message linked to the artwork you have shown in this event? How is it connected to the theme of the entire exhibition?

CONTEMPORARY VENICE analyzes the relationship between body and space, and the hybridization between identities and cultural/physical/social/urban settings in contemporary times.

„Body“, for me is the natural human body (model Emily, as she was born and grows up) and the artificial body (clothes, make-up, hairstyle, hormone treatment) and the human body in art (Schiele, Standing Girl). For me, “space” is expressed by terms like “cis” and “trans”, or the point of view in space and the mental point of view. They lead to hybridization between identities and cultural/physical/social/urban environments today. It all becomes fluid when it is no longer clear what is reality and what is illusion or ideal, when photography becomes painting and painting becomes photography.

People and artists have the problem of deciding in which space (private, public, real, digital, Facebook, Onlyfans) they can show which body (natural-naked, artificially styled, as a work of art). Depending on this, they are locked up, excluded, paid or they pay for it. At itsliquid I pay to show the work, at Saatchi I show it for free, on YouTube it is not accessible to everyone, on Facebook I am not allowed to show it and I am still looking for a space where I am paid for the work. Trans people like the model in the picture have to be very careful in which space they show themselves and in what way.

The social space (art exhibition) determines the physical appearance (like a work of art by Schiele) and the physical appearance of the individuals determines the social space. Hybridity exists not only between different cultures of continents and religions, but within a culture between different points of view in real, virtual and spiritual space.

- We were attracted by your last artistic production, has the artwork presented been created for the exhibition or as a part of preexisting works?

C.G. Jung has a fascinating concept of synchronicity. In this sense, the artwork was not created for this exhibition, nor did it exist before. It was started before the call for entries (and without knowing the subject of itsliquid)and then completed earlier than planned so that it could be exhibited in Venice. The call for entries simply fitted in well with the work that had just been started.

-Do you think ITSLIQUID GROUP can represent an opportunity for artists?

I won't believe that until the paintings are sold or hang in a museum in the near future.

I think it's an opportunity to show the real works to other artists, I didn't notice any contact with other people interested in art and potential buyers at the opening (in contrast to Art International Zurich) and I can't imagine that many visitors will find their way to the exhibition in the three weeks.

- Did you enjoy cooperating with us?

Working together was a bit of a culture shock (e.g. Swiss Post in Switzerland and Swiss Post in Italy). In contrast to other exhibitions I have attended, the prices were high and not very transparent.

The mail traffic was very cooperative, nice and pleasant, sometimes a little less efficient.

- What do you think about ITSLIQUID Platform?

I assume that itsliquid earns money with it and artists lose money with it.

19.12.2023



Entrance at the opening — „Cis Standing Girl „on the far left and „Trans Standing Girl“ on the right in the photo

Opening ceremony — „Cis Standing Girl“ at the very back in the centre of the photo.



Palazzo Albrizzi-Capello



Presentation

I was called Fru already at school and later that became my artist's name at the art school in Bern. At that time, I also learnt about body painting at a happening and in 1985 I started training as a make-up artist. At first I painted aquarelles, and I had a preference for East Asian ink painting. In the last 40 years, my work is a combination of performance, make-up art, painting and photography, and viewers are usually confused by the fluid transitions between photography and painting. For me it is a play with reality and illusion.

I was an art teacher and I had to know a lot about history of art. One of my favourite Artists is Egon Schiele. He made a most famous picture of his sister entitled „Standing Girl“. It is the model for my two artworks here in this exhibition.

I call one of them „Cis standing Girl“ and the other „Trans standing Girl“.

„Cis“ means this side. It is the place I know, and the place where I am standing. „Cis Standing Girl“ is a photograph of a young woman called Emily and it resembles Schiele's "Standing Girl". Photographs claim to show reality. But in my picture the only reality is the paint on the paper dress and Emily's body. This is a little difficult to understand. That's why a video shows the creation process.

„Trans“ is beyond, on the other, opposite side and the unknown place.

“Trans Standing Girl” shows Emily as a trans woman who is in a transitional stage from male to female. The picture is also a photograph that looks like a painting and shows reality. In her book about Egon Schiele, Jane Kallir describes his uncompromising honesty in his depiction of female sexuality, which is still disturbing and shocking even after a hundred years. From today's honest perspective, we must recognize that sexuality and gender identities exist on a fluid spectrum beyond the binary.

For 30 years I have been preoccupied with the fact that people cannot be natural. Human beings are driven by an irresistible desire to change their outward appearance, quite unlike other living beings. With the help of clothing, hairstyle, cosmetic surgery, tattooing and painting, people completely reshape the appearance given to them by nature and change it again and again within a lifetime. Their will to create is therefore first and foremost shown on themselves. Human beings thus become a work of art in the true sense of the word, and „Trans Standing Girl“ shows the transition from a natural stage in the here and now to a stage beyond, a stage of art.

