

## **The Cargo Cult and other certainties**

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The development of the narrative is an attempt to shape a vision in which the female [human] figure is the subject but also the artifex (artificer).

We like imagining this as heroic figure according to western culture mythology.

Kore, the Maiden, is the main reference and actual representation of the spirit of feminine at its potential, beautifully human and somehow unpredictable, somehow inexplicable.

Before being forced to become aware of the unavoidable destiny of turning into Persephone, we wish to chant the potential for freedom, beauty and courage that she embodies.

It sounds it might be about the sense of rebellion of humans towards Nature and its rules.

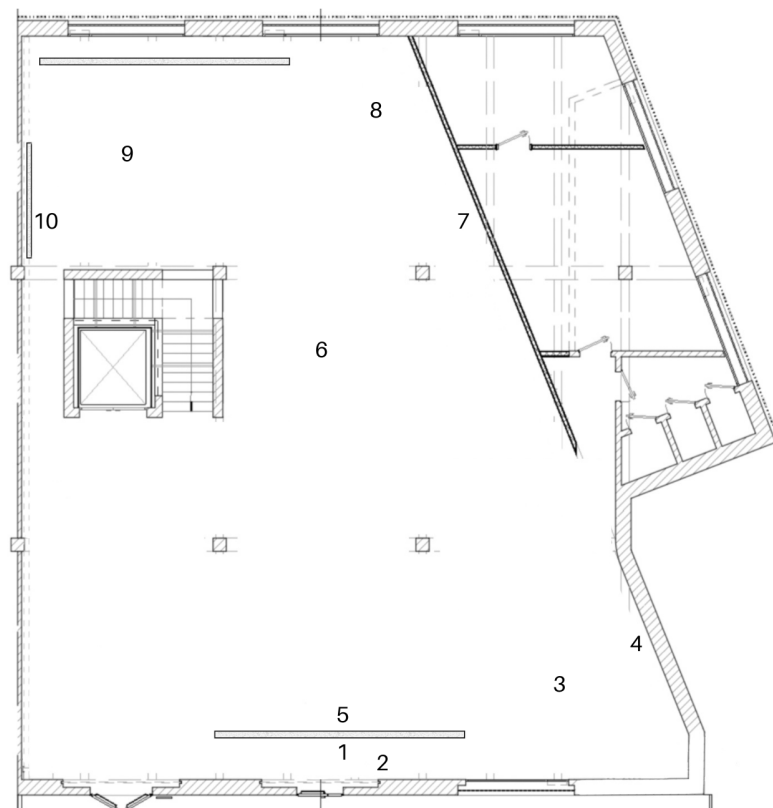
The apparent paradox of not accepting that natural processes govern our lives, even though in truth this seems to be the case.

To believe that we feel we cannot be totally devoted to Nature's order as we have sometimes the feeling of not being automatically part of the becoming of the things from this sensitive world. Or maybe that we are actually made also for revelations. In need to go further the mechanical flow that we are told is the ruler of this experience called life.

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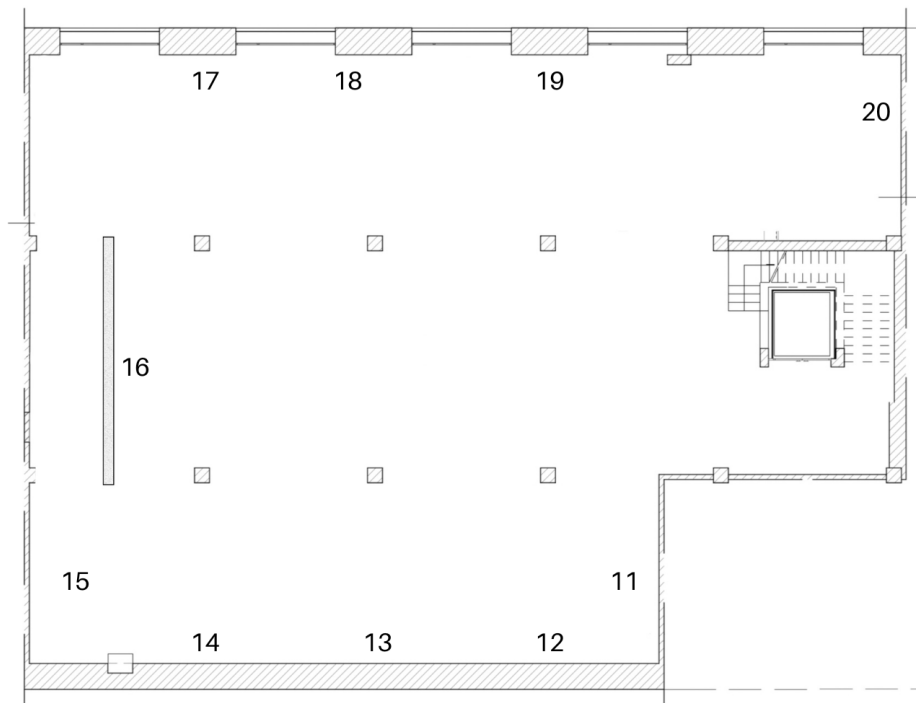
"A cargo cult is a Melanesian indigenist millenarian belief system, often characterised as one in which adherents perform rituals which they believe will cause a more technologically advanced society to deliver goods. The consensus amongst scholars is however more nuanced, noting that such movements have to be understood as counter-colonial reactions to changing social and economic conditions, and that the 'cargo' aspect of such movements has been decontextualized, to the detriment of a fuller understanding"  
(extract from Wikipedia)

## FIRST FLOOR



1. Charly Bechaimont, *We never did the war*, 2023, photography, 9 x 14 cm
2. Cally Spooner, *Principles*, 2022 - ongoing, indoor and outdoor sound installation for transitional space. Single Channel, 1 Fohhn Media Scale-2 loudspeaker, mono sound, 43 minutes, 59 seconds
3. Sean Donovan, *Untitled*, 2023, cast urethane resin, 72 x 28 x 23 cm
4. Micol Assaël, *Senza Titolo (Taurus)*, 2023, xylography on handmade rice paper, glass spheres, 31 x 24,5 cm
5. Irene Fenara, *Supervision (Sapporo Recordings)*, 2023, video, 9 hours, 44 minutes loop
6. Sean Donovan, *Untitled*, 2022, cast urethane resin, 28 x 15 x 15 cm
7. Sean Donovan, *Three Panels of a Blue Pipe*, 2023, cast fiberglass, pigment, UV crystal clear epoxy, wood, graphite, hardware, 71 x 61 x 15 cm
8. Damon Zucconi, *The new Tsmanetet*, 2016, paperback, 15 x 21 x 2 cm
9. Elise Duryee-Browner, *Gold Coin*, 2021, 24k Fine Gold
10. Irene Fenara, *Supervision*, 2022, inkjet print on baryta paper, 22 x 30 cm

## BASEMENT



11. Sean Donovan, *Untitled*, 2022, cast urethane resin, 50 x 15 x 15 cm
12. Jean-Luc Mylayne, *N°132, Décembre 2000 - Janvier 2001*, 2000/2001, C-print, 103 x 103 cm
13. Jean-Luc Mylayne, *N° 377, Avril Mai 2006*, 2006, C-print, 230 x 185 cm
14. Jean-Luc Mylayne, *N° 267, Février Mars 2004*, 2004, C-print, 123 x 123 cm
15. Lydia Ourhamane, *κo (aleph-null the smallest infinite number)*, 2020-2023, permanent wall etching, 71 x 71 cm
16. Chiara Enzo, *Situazione con M.*, 2023, watercolour, pastel, colored pencils on ocher cardboard glued on board, 19 x 26 cm
17. Jean-Luc Mylayne, *N° 268, Février Mars 2004*, 2004, C-print, 190 x 153 cm
18. Jean-Luc Mylayne, *N° 270, Février Mars 2004*, 2004, C-print, 190 x 153 cm
19. Jean-Luc Mylayne, *N°304, Mars Avril 2005*, 2005, C-print, 123 x 123 cm
20. Sean Donovan, *Untitled*, 2023, cast UV fiberglass, pigment, epoxy, graphite, hardware, 99 x 75 x 9 cm