

Tessellate

Victoria Lucas

## Introduction

Tessellate is a research project that began with an artist in residence programme in Italy, organised and funded by IoDeposito.

Founded in 2009 with the aim of contributing to the advancement of young people's welfare and cultural well-being through the media of arts, IoDeposito is a NGO that works with the aim of supporting young people's specific competencies related to visual arts projects, training and research in the fields of cultural management, art and curatorial practices.

Victoria Lucas travelled to Friuli Venezia Giulia to take up residence with the Pittini Group in Ossopo, a steel producer focused on long steels for construction and mechanics. In addition to these partnership, the artist was also taken to various other sites across the region, including Venzone - a medieval town and national monument that has literally been restored stone by stone, following two devastating earthquakes in 1976 - and the disused Raibl Mines at Cave di Predil.

From these experiences, of which I write about in detail in this document, I developed a body of work with the support of the Natural History Museum in London, which was then exhibited at the Bunker di piazza I maggio, Udine, in November 2022. This exhibition attracted 1000 visitors a day. The following documentation details this sequence of events through images, text and documentation.



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**victoria\_lucas\_gallery**

...

**victoria\_lucas\_gallery** I'm so grateful to have been invited to travel to the Friuli Venezia Giulia region this week to undertake a residency organised by @iodeposito.ngo in partnership with @fondazionegruppoppittini. I've just landed in Udine after a full day of travel... it's rather special and I'm feeling giddy. I first worked with Chiara Isadora Artico, president of Iodeposito, in 2016, when I was invited to present my @nationalportraitgallery commissioned film 'Conflict' at Ca' Foscari University in Venice. This work subsequently toured across the region as part of an evolving group show. It feels like so long ago since I traveled abroad for my work as an artist... the pandemic and Brexit have sadly made the world seem smaller in some ways. On the journey here I've been reminiscing about my travels over the past couple of decades for art residencies and exhibitions. From presenting a paper in Beijing, driving across the deserts to take part in an art festival in Joshua Tree, travelling through fields of sunflowers in Slovakia, staying in a drug baron's (ex) mansion in Serbia, driving to Berlin with a van full of belongings for a 5 month art residency in the hope I'd never leave, curating The Deadpan Exchange in Mexico City and tasting \*the best\* street food, exhibiting work in Copenhagen with friends, taking over a huge bunker in Finland, cycling my work to a gallery in Philly... Amazing experiences, beautiful friendships, important learning curves. It's been so long that I forgot my plug adaptor... luckily Udine provided! The itinerary starts tomorrow, 9am sharp. #italy #artresidency #udine #arttravels

Edited · 45 w

**robertacialfi** Che bellezza! congratulations xx

45 w Reply See Translation

**paperbasedarts** Wow looks amazing, have a great time xx

45 w Reply

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Boost Post

Liked by **maud\_haya** and 111 others

FEBRUARY 15, 2022

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Social Media Post, 15th February 2022



















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45 w



45 w Reply



45 w Reply



45 w Reply



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FEBRUARY 16, 2022

Post

## Journal Entry: 16th February 2022

An industrial sprawl, which punctuates an agricultural plateau hemmed with jagged snowy mountains. Plumes of white vapour billow out of steel chimneys, visible against the grey horizon until they blend with the low lying clouds crouching on top of the peaks. The slow time of the mountains is revealed through undulating lines of strata, forming what look like large brush strokes of black ink on a craggy grey surface. Beautiful silent giants; known for their occasional turbulence. One is identified as the epicentre of the 1976 earthquakes, which devastated much of this region, including the factory. I think of the mountain as petulant, its sudden violent outburst a traumatic marker in the memories of those who lived it.

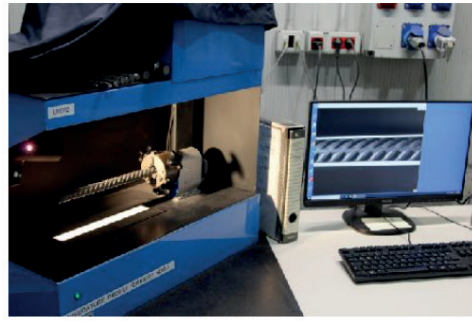
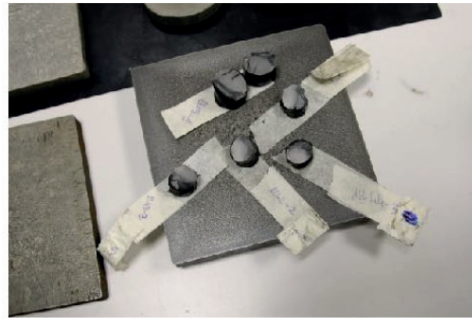
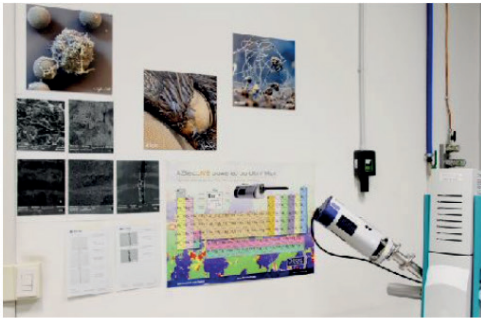
The foundation champions social and cultural responsibility across the region. Local children are educated at the plant through specialised interactive school trips, in the hope that the community holds on to their young instead of losing them to the promise of big cities. The sense of community - of pride - is comforting and healthy. I feel closer to Sheffield's industrial past as I walk down the corridors and through workshops - closer to what was also a community of steel workers - situated in and belonging to place and to each other, through their solidarity. How devastating it must have been when those factories closed.

The site of this industrial complex is supported by rail and road infrastructure, which also serves the people who live in nearby villages and towns. Some workers come from agricultural backgrounds, and tend to their crops at the weekend. Steel workers who maintain orchards and vineyards seems incongruous yet tender, as I think of the burly steel workers of South Yorkshire with their strong accents and coarse hands. The effort exerted by human bodies is how it began. Seams of Iron were extracted - luted - over centuries using rudimentary tools - weapons - deep within the heart of the earth. The region has been invaded and attacked with the aid of this material for centuries, given that it is so close to the country's border.

There has been so much discussion about rebirth, renewal, reconstruction. Using the devastation of war and natural disaster to build back better and stronger, while learning more about the very fabric of place and what came before. Pittini began his business by recycling the detritus left behind by the first and second world wars... melting down the tools of violence and repurposing it in to building materials for the surrounding villages and towns. This reclamation of matter reflects the ingenuity and fastidiousness of the region. Out of destruction comes an opportunity for transformation. A piece of shrapnel, a building, a village, a community. All reformed using energy and slow time.

Venzone was shattered by the earthquakes of 1976. A national monument, this medieval village had been professionally documented prior to the devastation that struck its walls, meaning they had the means of reconstructing each building exactly as it was before. Each stone scattered across the area was organised and positioned in separate storage areas - fields full of stones that once made up walls and arches. Every single stone was positioned in the same order, to the millimetre, a job that took 10 years to complete. Layers of history are revealed through their arrangement forming a palimpsest, dismantled and respectfully restored with the knowledge that one day it will fall again. These markers of the tragedy are not solemn acts of remembrance, but are reminders of the future to come.







## Journal Entry 17th February 2022

Reclaiming matter as a metamorphosis. From one metal object to another. Hot fluidity, a state of transition, a process of solidifying in to something that is of value in the present moment. A rebirth, a new purpose, a new life. The former shape is just a memory.

The metals are the guts of the earth. The old stone buildings are the mountains, reassembled. Metal and rock and minerals and water and oxygen and fire. Elemental components that are drawn from the environment and used to create shelters, homes, communities, life.

By-products that look like rocks. A slag heap is formed over time. I am drawn to this material, for its association with waste. I am drawn to the scrap heaps for the same reason. Both materials move from obsolescence towards a repurposing through process. Through liquidity and solidity, something is made out of nothing.

I am interested in the geology of the region. The absence left behind after the extraction of minerals, the strata of the mountains compressed over time, the metal that is of earth that is brought to the centre of this plateau seven days a week from all over Europe to be melted and poured and rolled and transformed.

There is something about rebirth and renewal that I want to focus on here. The process that takes place in the factory is reflected in the surrounding communities, specifically Venzone. A piece of discarded metal or a building that has been shook to the ground. Though solidarity and ingenuity and skill and precision, these objects are reborn, reflecting the past while considering the future.

There is something about slow time I want to think about here - living in the past, present and future in this way under the shadow of the mountains - the product of slow time, is quite poignant. pinning this down - scrap to construction material - devastated village to reborn palimpsest - earth, rock, mountains, quakes, turbulence, renewal.

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victoria\_lucas\_gallery Mountains. Technically hills. They are dramatic and mesmerising and are looming all around me. Their strata is visible, like large brush strokes of black ink on a craggy grey surface. Beautiful silent giants... but known for their turbulence. This afternoon Marta took me to Venzone, a medieval town and national monument that has literally been restored stone by stone, following two devastating earthquakes in 1976. Our guide was wonderful and knowledgeable and so generous. He made me think a lot about community, solidarity, pride, heritage, belonging, reciprocity, renewal and rebirth. A truly excellent day. The last image was taken out of my hotel window here in Gemona. #venzone #gemona #artresidency

Edited · 45 w

tee\_bruno

Wow

45 w Reply

antnhec

Wow u having lots of adventures.

45 w Reply

pete\_mahoney\_fine\_art

Beautiful ❤️

45 w Reply

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Liked by maud\_haya and 60 others

FEBRUARY 16, 2022

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Social Media Post, 16th February 2022







#PeripheralMemories

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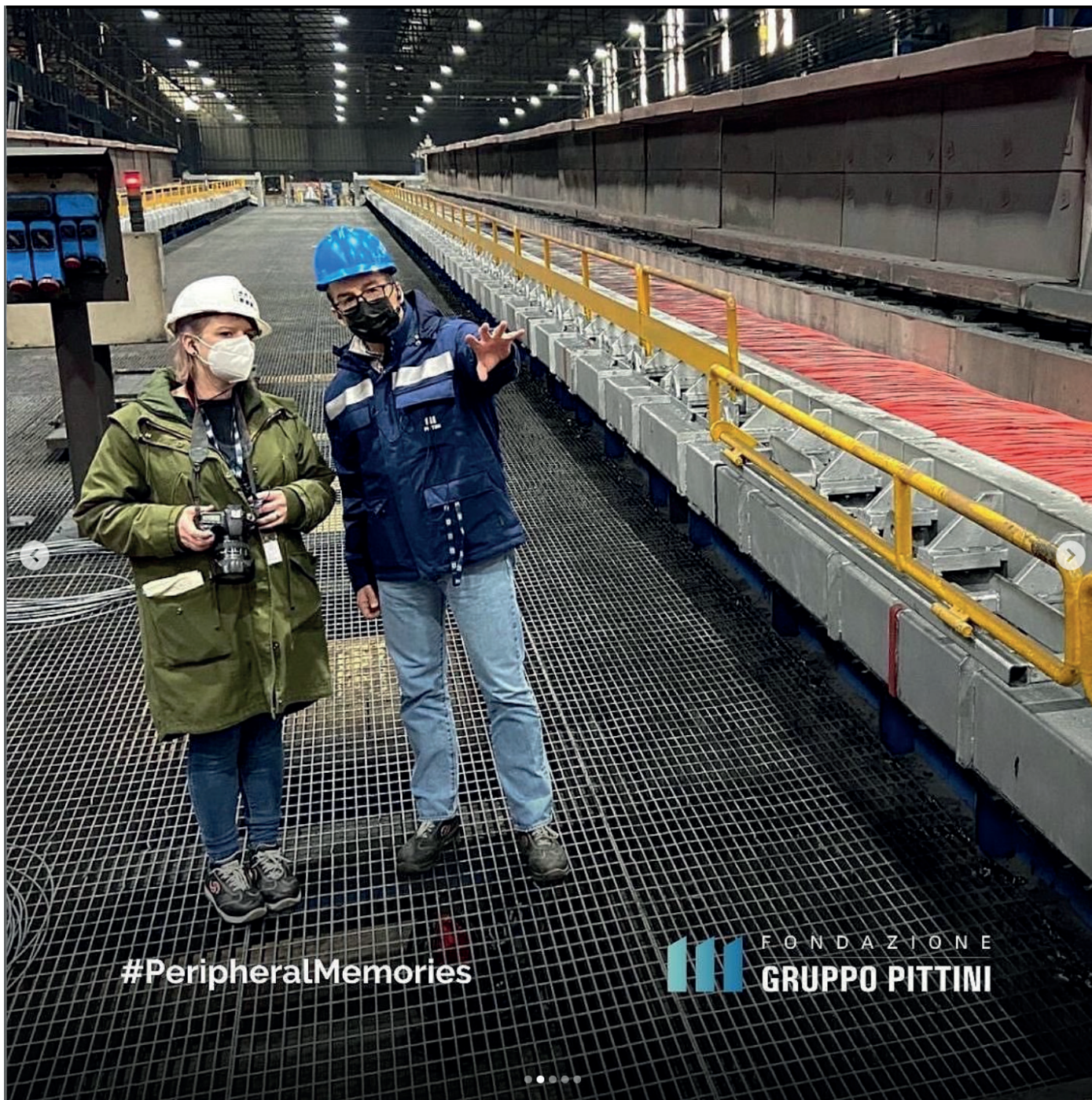


#PeripheralMemories



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Artwork

Victoria Lucas  
*Shavings*, 2022

Photographic Transparency in Lightbox  
45cm x 30 cm  
Edition 1 of 1

Description:

Shavings presents the viewer with a mound of scrap metal waiting to be melted down and transformed into steel for construction. Captured in a liminal state - beyond one form and not yet another - the photograph speaks of an impending rebirth of matter while referencing the natural landscapes from which its properties were gleaned.

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DAL 22.03  
AL 09.04.22

C/O SPAZIO35  
VIA PERCOTO 6, 31100, UDINE

MOSTRA

VICTORIA LUCAS  
YILIN ZHU  
NEJA TOMŠIČ  
ALICE MESTRINER / AHAD MOSLEMI  
NICOLA ELLIS

PERIPHERAL  
MEMORIES

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victoria\_lucas\_gallery I'm very happy to have a photographic lightbox installed in this show @spazio35\_udine, Italy, which is open until 9th April. The second image in this post was taken during the lightbox construction. The work is called Shavings (2022), and 'documents a mound of scrap metal waiting to be melted down and transformed into steel for construction. Captured in a liminal state - beyond one form and not yet another - the photograph speaks of an impending rebirth of matter while referencing the natural landscapes from which its properties were gleaned'. #peripheralmemories #iodeposito #udine #fruiliveneziagiulia #italy

Edited · 40 w

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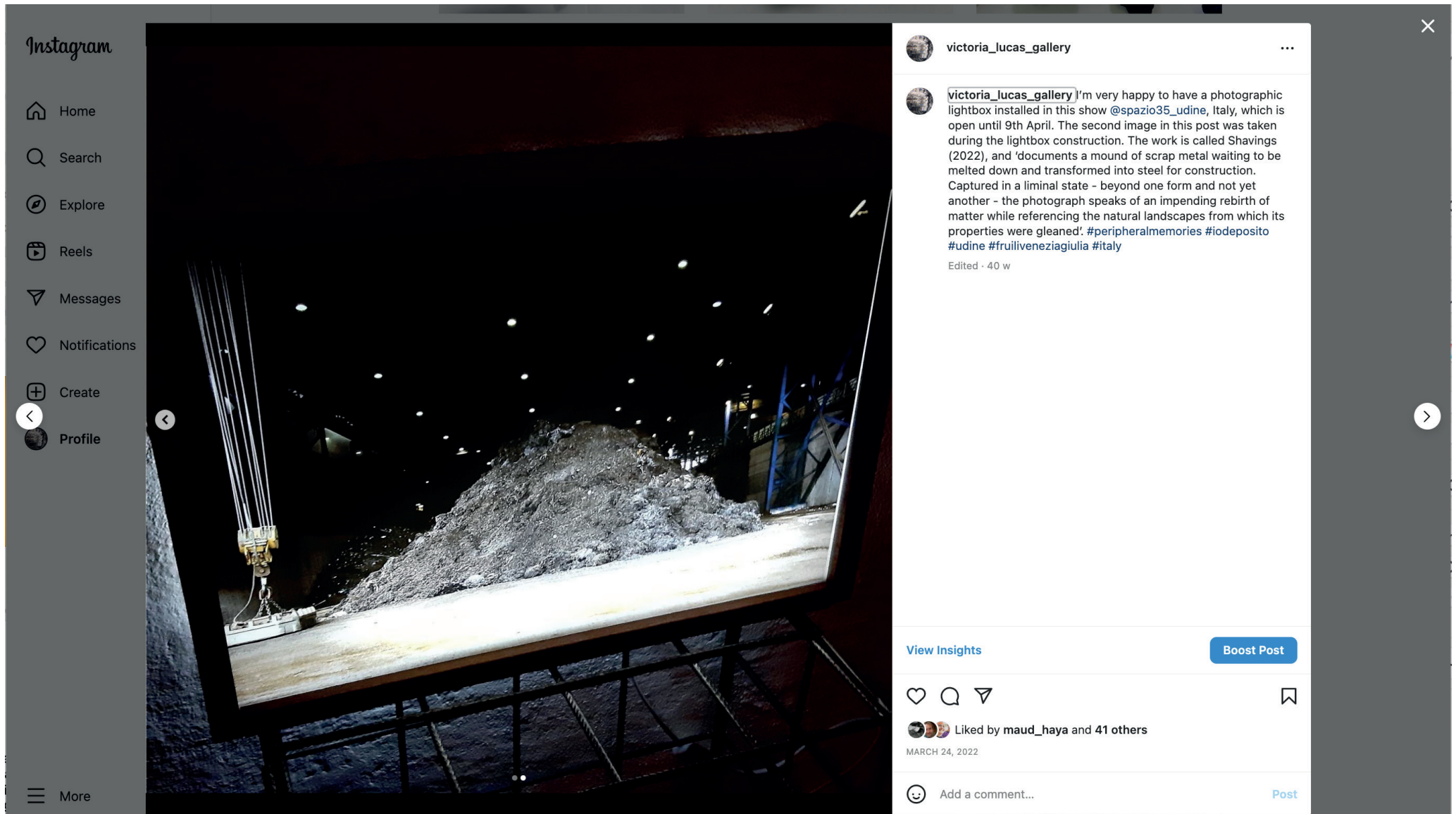
Liked by maud\_haya and 41 others

MARCH 24, 2022

Add a comment...

Post

Peripheral Memories, Exhibition at Spazio35, Udine. March - April 2022.



Peripheral Memories, Exhibition at Spazio35, Udine. March - April 2022.

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victoria\_lucas\_gallery

victoria\_lucas\_gallery I am very grateful to @cpura\_uclan for accepting my recent research grant application so that I can travel to the @natural\_history\_museum later this week. I recently undertook a research residency in the Friuli Venezia Giulia region of Italy in order to visit a number of industrial and post-industrial sites, including the old Raibl Mines in Tarvisio. The ore mineralisation in this mine mainly consists of sulphides (sphalerite, galena, pyrite, and marcasite) in a gangue of dolomite, calcite, and baryte. It turns out that the Natural History Museum have a number of specimens from the Raibl mine, where I was lucky enough to walk to the heart of a mountain in the tunnels and cavities left behind from the extraction of this matter. I am currently developing a body of work for a touring exhibition in the region, organised and funded by @iodeposito.ngo in partnership with @fondazionegruppopittini Image 1: The only image of the specimens online is this one of a fish fossil from the palaeontology department. 'Peltopleurus Kneri' A.S. Woodward 1895. #naturalhistorymuseumlondon #uclanresearch #cpuraclan #practiceledresearch #artist #academic


39 w

diana.terry.777 🔥🔥🔥congratulations


39 w Reply

lindseybullartist 🙌

39 w Reply




i.\_c.h.r.i.s.t.i.e Whoa - that is fabulous 🙌🙌🙌



39 w Reply

pete\_mahoney\_fine\_art 🙌 awesome Vic


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Liked by maud\_haya and 60 others

MARCH 30, 2022

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Social Media Post, 30th March 2022





Social Media Post, 1st April 2022

## Artwork

Victoria Lucas

*Slow Time*, 2022.

Single Channel Digital Video, 7:26

Edition 1 of 1

### Description

A single channel digital video with an audio narrative. The work foregrounds a slow motion view through the window of a train, while travelling through the Friuli Venezia Giulia region. The narrative describes a visit by the artist to the Natural History Museum in London, where she visits a collection of rocks and minerals extracted from the Raibl Mine in Cave del Predil over 150 years ago. The artist brings news of their homeland, following a trip to the heart of the mountain with a human stranger she meets along the way. The work includes images and animations of the rocks and minerals that she addresses.

Link to View the Artwork: <https://vimeo.com/708683677>





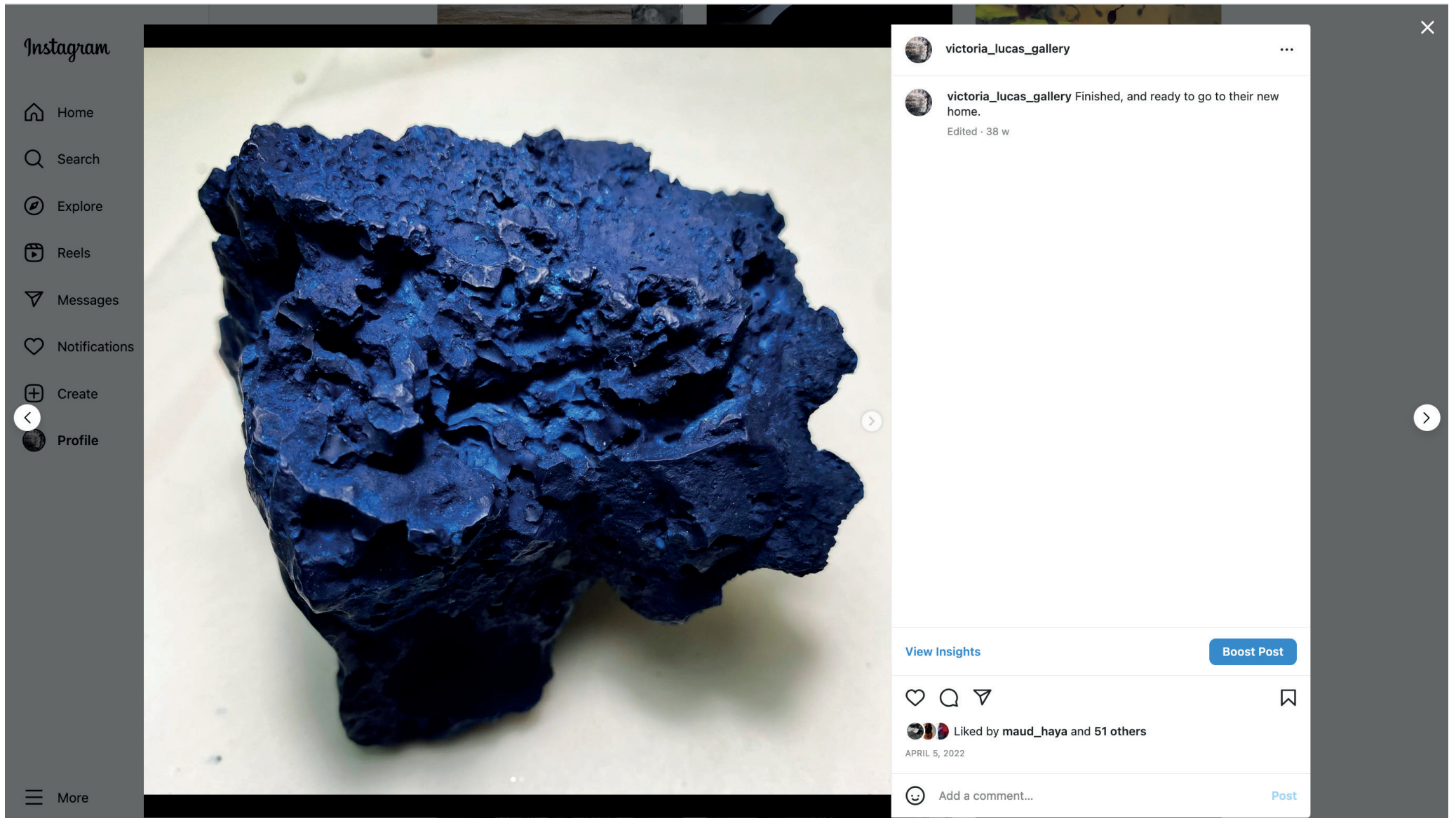
*Slow Time* (2022), Video Still.





*Slow Time* (2022), Video Still.





Social Media Post, 5th April 2022

## Artwork

Victoria Lucas

*Making Something out of Nothing*, 2022

36 Jesmonite Casts of Pittini Slag Fragments

Edition 1 of 1

Approximately 75cm<sup>2</sup> when installed.

### Description

An installation of 36 dark blue Jesmonite sculptures, cast using four different moulds. Measurements are approximately as follows:

8 x (10 x 7 x 6 cm)

8 x (8 x 7 x 4 cm)

10 x (6 x 4 x 3.5 cm)

10 x (4.5 x 3.6 x 2.5 cm)





## Artwork

Victoria Lucas

Echoes, 2022

Digital Collage Printed on to Fabric

810 cm x 75cm

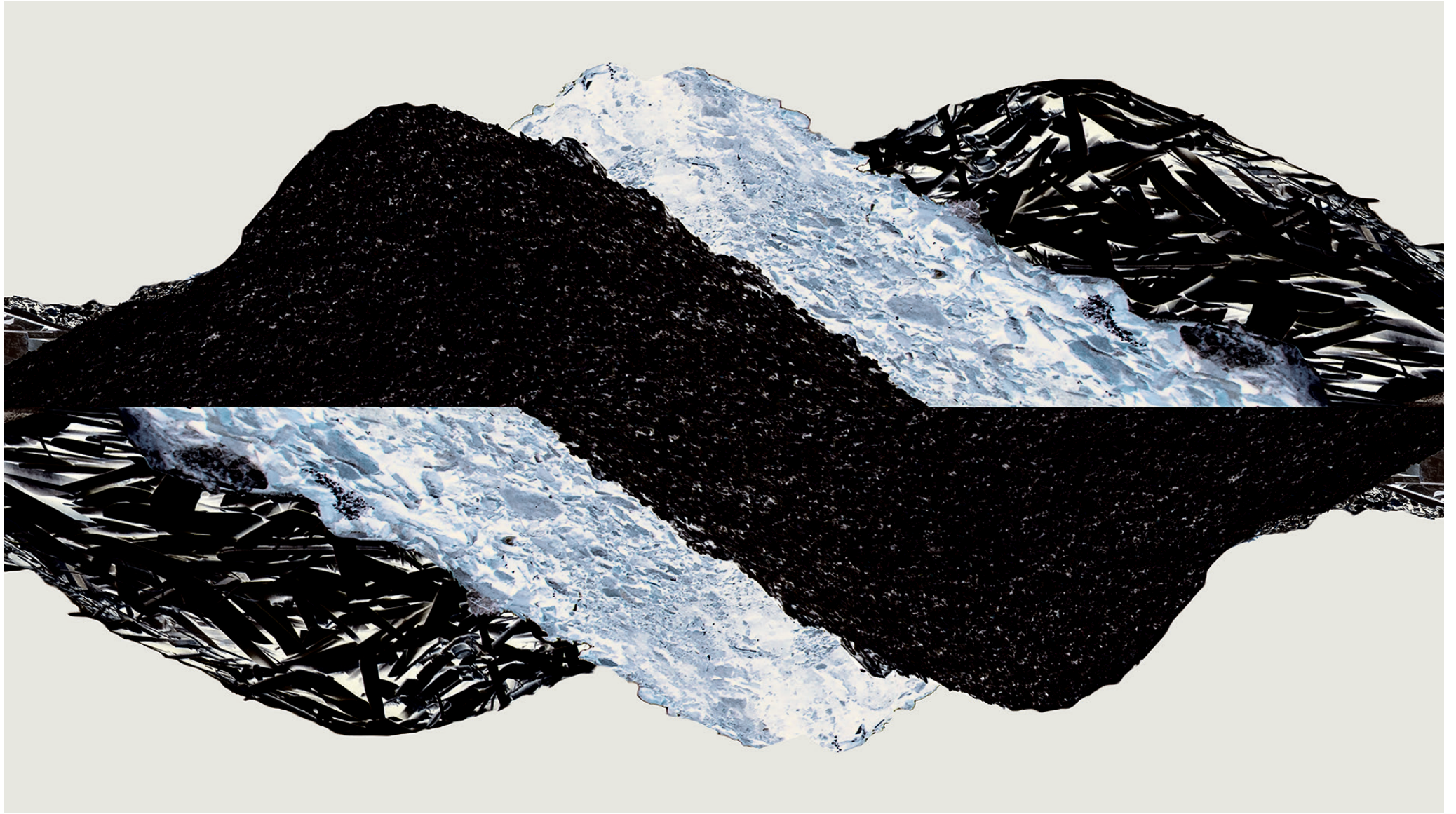
Edition 1 of 2

### Description

A digital collage of the shape of the horizon viewed from the Pittini factory, using images of the factory's scrap heaps.

“I was really taken by the forms of the scrap heaps in the yard, and how they echoed the shape of the mountains visible on the surrounding horizon. I made a panoramic image of the skyline from a 360 degree walkway positioned on one of the factory chimneys, and then painstakingly reconstructed the mountain range using the images I took of the scrap piles in the yard. The resulting form refers to the surrounding skyline, viewed from two opposing perspectives.”





*Echoes (2022), Detail.*

# Publication

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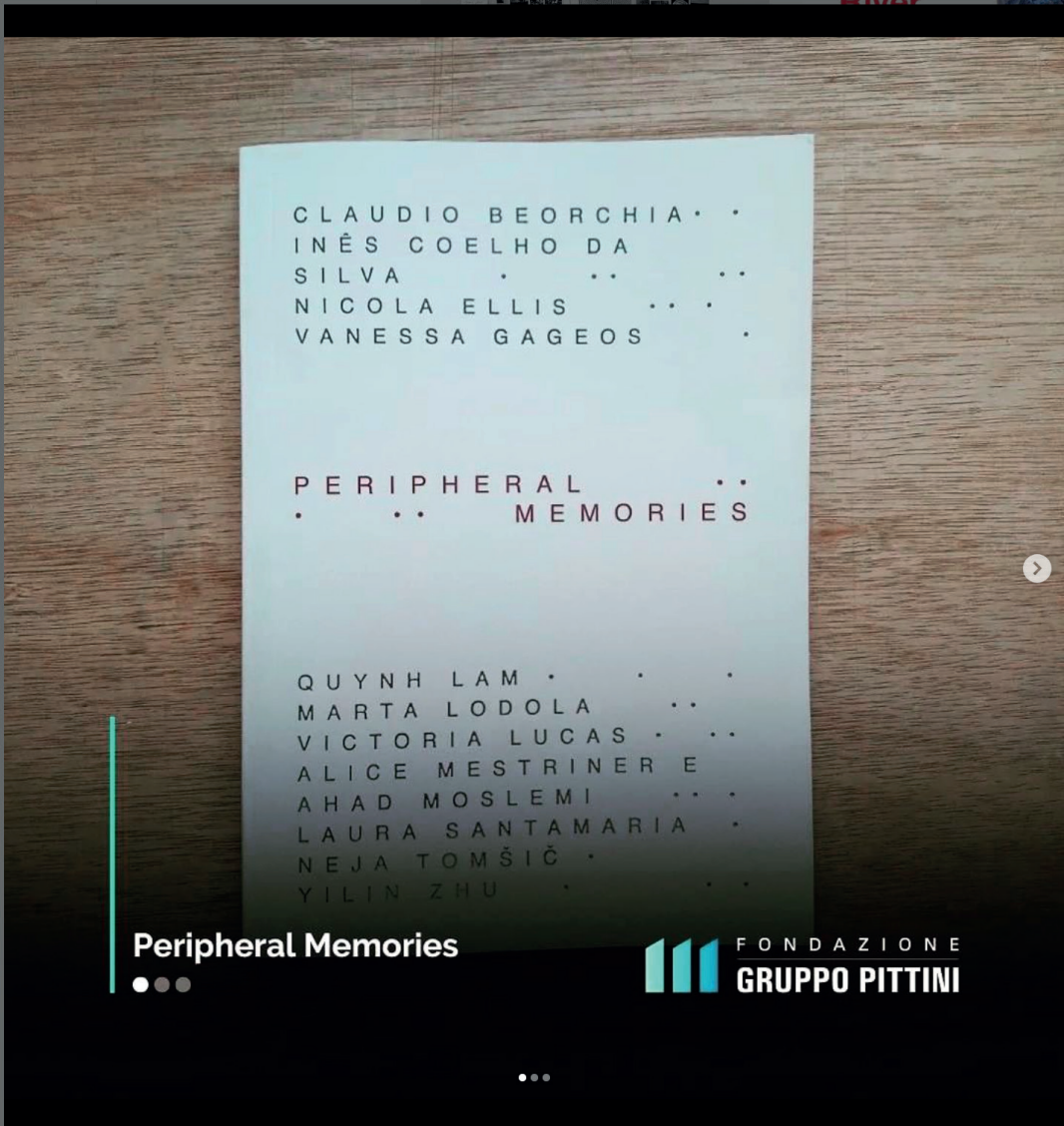
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CLAUDIO BEORCHIA • •  
INÊS COELHO DA  
SILVA • • •  
NICOLA ELLIS • • •  
VANESSA GAGEOS •

PERIPHERAL • •  
• • MEMORIES

QUYNH LAM • • •  
MARTA LODOLA • •  
VICTORIA LUCAS • • •  
ALICE MESTRINER •  
AHAD MOSLEMI • • •  
LAURA SANTAMARIA •  
NEJA TOMŠIČ • •  
YILIN ZHU • • •

Peripheral Memories

FONDAZIONE  
GRUPPO PITTINI

victoria\_lucas\_gallery

It is lovely to have been included in this publication that provides an overview of the @iodeposito.ngo project #PeripheralMemories 🙌🙌🙌 I am really looking forward to the upcoming exhibition in Udine, in which the body of work I developed while on this amazing residency will be shown. More details to follow shortly! ✨🙌🙌

Posted @withregram • @fondazionegruppoppittini Grazie al progetto Peripheral Memories, iniziativa nata per valorizzare il #territorio e le sue eccellenze industriali, abbiamo avuto il piacere di ospitare le artiste Nicola Ellis e Victoria Lucas.

Le artiste hanno visitato nel 2021 e nel 2022 gli stabilimenti di Osoppo, creando delle opere ispirate al processo produttivo del @gruppoppittini

Le opere evocano l'identità aziendale, dal grezzo rottame fino al prodotto finito come la rete elettro saldata, unendo due mondi apparentemente distanti come quello dell'arte e quello dell'industria.

Nicola Ellis ha esposto a Trieste presso Palazzo Costanzi la sua opera chiamata "La Rete", mentre Victoria Lucas ha esposto "Shavings" a Udine presso @spazio35\_udine

@\_nicola\_ellis\_  
@victoria\_lucas\_gallery  
@iodeposito.ngo

#fondazionegruppoppittini #embracefuture

#territorio #formazione #solidarietà #arte #fvg #terzosettore #steel #gruppoppittini

Edited · 16 w See Translation

maud\_haya Just catching up on Insta. This looks amazing. ❤️

View Insights Boost Post

❤️ 💬 📌

Liked by maud\_haya and 34 others

SEPTEMBER 5, 2022

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Social Media Post, 5th September 2022





## • • • V I C T O R I A L U C A S • • •

(UK)

Victoria Lucas ha effettuato la sua residenza artistica a febbraio 2022 nella zona del gemonese e del Canal del Ferro-Val Canale, dove entrerà in contatto con **Pittini Group**, azienda leader del settore siderurgico.

Per *Peripheral Memories II* Victoria Lucas ha condotto un'accurata indagine sul rapporto tra l'azienda assegnatela con l'ambiente naturale e la comunità in cui essa è inserita, che si è tradurrà in un'opera installativa, *Tesellate*, che unirà un video a elementi più materici, come sculture e grandi stampe su tessuto. Il suo approccio è di tipo multidisciplinare, dunque lavora unendo tecniche multimediali e scultoree al fine di realizzare opere che si relazionino a luoghi o circostanze specifiche. I suoi lavori scaturiscono spesso dall'incontro con un luogo o paesaggio, e attraverso l'attenzione a un determinato contesto e ai suoi abitanti sviluppano narrazioni concettuali che sovvertono e categorizzano eventi e miti, utilizzando la materialità del luogo come catalizzatore.

Nella mostra a Udine a marzo 2022 è stata esposta l'opera *Shavings*, costituita da una fotografia altamente evocativa stampata su vetro e inserita in una particolare cornice retroilluminata.

Alcuni scatti realizzati dall'artista durante il periodo della sua residenza.





*Formations I, II, III*

Serie fotografica (1/30), 420 x 594mm, 2020

*Victoria Lucas* (Sheffield, 1982) è un artista britannica e ricercatrice con base a Sheffield dove è attualmente docente universitaria alla University of Central Lancashire. I suoi lavori più recenti si concentrano sulla volontà di decostruire e ricostruire paesaggi devastati dall'azione umana, con particolare attenzione all'esperienza femminile.





Alcuni scatti realizzati dall'artista a Venzone durante il periodo della sua residenza.



L'opera di Victoria Lucas in fase di lavorazione.



L'opera

## SHAVINGS

Fotografia, stampa su vetro, 2022

L'opera ideata da **Victoria Lucas** per *Peripheral Memories* è ancora in fase di lavorazione, dunque in questa mostra è stata esposta un'installazione altamente simbolica della ricerca effettuata dall'artista nel corso della sua residenza sul territorio, che anticipa i concetti chiave dell'opera finale.

**Shavings** presenta agli spettatori l'immagine di un cumulo di rottami metallici in attesa di essere sciolto e ritrasformato in acciaio per costruzioni: esso è catturato in uno stato liminale, sospeso tra la sua forma passata e quella futura. La fotografia parla di un'imminente rinascita della materia, richiamando allo stesso tempo il paesaggio naturale da cui essa era stata estratta nella sua condizione originaria.

L'opera conclusa, **Tesellate**, sarà un'installazione mixed media, composta da un video, delle sculture in jemsonite e un grande collage digitale stampato su tessuto.







Ph. credits: Mattia Carrer



The publication documented details the IoDeposito project Peripheral Memories, the context from which the residency and subsequent exhibitions were developed. *Peripheral Memories is a project that aims to de-construct, rework and re-build in a collective way, and represent – through the physical body and the body of a work of art – the memory of the territories of the extreme north-eastern border (the Julian Alps and the Karst, the Udine foothills and the Isonzo), elaborating the theme of absence and industrial divestment, while enhancing, through contemporary art practices, the industrial realities still present and active in the main sectors that have always characterized the region: the extraction and processing of metal, maritime industry, textiles and wood.*

More information can be found here: <https://www.iodeposito.org/en/projects/bside-peripheral-memories/>

The image is a composite of two parts. On the left is a promotional poster for an art exhibition titled "B#Side the River". The title is in large red font. Below it, in smaller red font, is "Mostra a Udine" and "Bunker di piazza I maggio". Further down, it says "Dal 15 ottobre al 6 novembre 2022" and "Orario 10.00 – 18.00". At the bottom left is the logo for "FONDAZIONE GRUPPO PITTINI". On the right side of the poster is a large, dark, textured sculpture resembling molten metal or slag. On the right side of the overall image is a screenshot of an Instagram post from the account "victoria\_lucas\_gallery". The post is a repost from "@fondazionegruppoppittini". The caption describes the exhibition as "B#Side the River", a project connecting industrial art excellence with nature. It mentions that visitors can see works by ten artists, including a mixed-media installation called "Tassellate" by Victoria Lucas. It also notes that the artist was hosted at the residence of artist Osoppo, where she developed her work through contact with industrial territories in Friuli. The exhibition dates are given as October 15 to November 6, 2022, from 10:00 to 18:00 at the Bunker di Piazza I Maggio in Udine. The post includes several hashtags: #embracethefuture, #fondazionegruppoppittini, #formazione, #territorio, #solidarieta, #progetti, #nopprofit, #terzosettore, #artefvg, #cultura, #art, #artwork, #fvg, #siderurgia, #steel, #steelmakers, #acciaio, #gruppoppittini, and #udine. There are 11 views and a translation option shown. At the bottom of the post, there are icons for liking, commenting, and sharing, along with a note that it was liked by "maud\_haya" and 37 others on October 13, 2022.

 victoria\_lucas\_gallery

 victoria\_lucas\_gallery Posted @withrepost •  
@fondazionegruppoppittini Udine ospiterà la mostra B#Side the River, il progetto che collega l'universo dell'arte alle eccellenze industriali del FVG.

I visitatori potranno osservare le opere di dieci artisti, oltre all'installazione mixed-media "Tassellate" di Victoria Lucas.

L'artista inglese, ospitata nella residenza d'artista presso il [@gruppoppitini](#) sede di Osoppo, ha sviluppato la sua opera entrando in contatto con i territori dell'alto Friuli e con gli impianti e i processi industriali della realtà produttiva siderurgica.

Victoria Lucas intreccia le scorie di acciaio fuso, la natura, la materia, la fotografia e la tecnologia industriale, unendo mondi apparentemente distanti in un'unica installazione mixed media.

La mostra sarà visitabile dal 15 ottobre al 6 novembre 2022, dalle 10.00 alle 18.00 presso il Bunker di Piazza I Maggio a Udine.

#embracethefuture

#fondazionegruppopittini #formazione #territorio #solidarieta  
#progetti #noprofit #terzosettore #artefvg #cultura #art  
#artwork #fvg #siderurgia #steel #steelmakers #acciaio  
#gruppopittini #udine

11 w See Translation

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Boost Post



Liked by [maud\\_haya](#) and 37 others

OCTOBER 13, 2022

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The body of artistic research is entitled Tesselate. The four works were exhibited together for the first time in October - November 2022, at the Bunker do piazza I maggio in Udine. The exhibition attracted on average 1000 visitors per day. The following images document the installation and venue.

## **Tesselate Exhibition Text**

For centuries, humanism has categorised the natural world as other in order to support extractive capitalism. Yet our ancestry is ‘a nonlinear tangle of animacy with multiple points of entry... it is rhizomatic, rooting into different species and deep time’ (Sophie Strand, 2021). Lucas’ project explores this entanglement of matter, as the power of mineral, muscle, machine and technology tessellate to unite terrigenous material in a continuous state of becoming. In the works, scrap metal, slag matter, volcanic eruptions and mined mountains become agents of this liquid existence, which cyclically flow and solidify in place and through time.































B#Side  
the  
River  
Festival

B#Side  
the  
River  
Festival

















# B#Side the River

10 artisti internazionali contemporanei hanno soggiornato e lavorato sul nostro territorio nell'arco della primavera ed estate 2022, con l'obiettivo di carpire l'identità storica e trasformarla in opere d'arte.

In mostra, attraverso installazioni, opere fotografiche, performative e di videoarte, un racconto corale della storia bellica e sociale della nostra regione di confine.

I linguaggi più innovativi e partecipativi dell'arte

contemporanea si fondono con la ricerca storica, alimentati dalle testimonianze di chi vive sul territorio, confluito in un ritratto che identifica il fiume Isonzo come spartiacque tra est e ovest del mondo.

Nell'austera e suggestiva cornice del rifugio antiaereo di Udine – perfetto emblema dei retaggi del passato –, una selezione di lavori di artisti contemporanei internazionali aprono prospettive inedite sulla nostra storia collettiva.

[Scarica qui il testo introduttivo integrale](#)









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## Mostra nel bunker antiaereo Mille visitatori alla settimana

ARTE

**A** suggello delle residenze di dieci artisti internazionali attivate quest'estate sul territorio regionale dal festival B#Side the River - promosse dall'Associazione IoDeposito, sotto la direzione artistica di Chiara Isadora Artico - è in corso, nel Rifugio antiaereo di piazza I Maggio, a Udine, una mostra che fonde i linguaggi più innovativi dell'arte contemporanea con la ricerca storica. Filo rosso del progetto è la rilettura della narrativa storica legata alle terre che corrono lungo il fiume Isonzo, attraverso pratiche partecipative dell'arte contemporanea. Ne sono scaturite opere d'arte inedite - fra performance, arte digitale e arte visuale - nutrite della memoria collettiva. Dalla sua apertura, a metà ottobre, la mostra - visitabile ogni giorno dalle 10 alle 18 - ha quasi raggiunto il traguardo dei 3mila visitatori, con oltre mille persone la settimana e oltre 400 persone al giorno durante i weekend. «L'estetica severa ed evocativa del rifugio antiaereo è ideale per ospitare una mostra dedicata ai nuovi linguaggi dell'arte - spiega Chiara Isadora Artico - i numeri dei visitatori, e la loro forte motivazione a interagire con i contenuti, ci fanno pensare che il pubblico regionale sia interessato ai temi della complessità storica, tanto quanto alle pratiche artistiche di nuova generazione». Le fa eco l'Assessore comunale alla cultura, Fabrizio Cigolot, spiegando



BUNKER In primo piano l'artista serba Andreja Kargacin

che «Udine è lieta di ospitare una tappa della rassegna espositiva, che si afferma per la qualità della ricerca artistica e per l'originale allestimento, che riapre alla città le porte dello storico rifugio antiaereo».

**IL GAZZETTINO  
PORDENONE**

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**Camilla De Mori**

**GLI ARTISTI**

In mostra la britannica Victoria Lucas, che nel suo progetto - realizzato in collaborazione con Fondazione Gruppo Pittini - esplora l'intreccio tra materia, uomo, natura e tecnologia nei secoli; l'artista multidisciplinare neozelandese di origine cambogiana, Lang Ea; l'artista serba Andreja Kargacin; la turca Gülhatun Yildirim; la svedese Ingrid Ogenstedt; la belga Nathalie Vanheule; l'italiana Marta Lodola, specializzata in performance art; lo sloveno Boris Beja; il canadese Holly Timpener; l'olandese Delmon "Peim" van der Sloot. «La memoria rappresenta la nostra storia e mai come in questo momento cerchiamo nel passato le nostre radici e la forza per guardare avanti», spiega Simona Ferri Pittini, vice presidente della Fondazione Gruppo Pittini, partner del progetto. Info: [www.bsidewar.org](http://www.bsidewar.org).

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victoria\_lucas\_gallery

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victoria\_lucas\_gallery Over 1000 visitors a week so far, congratulations to the @iodeposito.ngo team for producing such a successful show. Article from the @ilgazzettino.it - nice to see the Tessellate project pictured. #mostraudine #ilgazzettino #dipiazzaimaggio #iodeposito

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