

# ARTSTALK

## *International*

Number 6

Summer 2025



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For this edition we are in Germany, Italy Greece, Belgium, Spain and the UK. We take a look inside the Residenz in Munich and visit a Dutchman's installation in Puglia. From England we have an interview with award-winning theatre director Emma Rice and visit a new gallery in London's Belgravia. Jean-Michel Basquiat exhibits in Greece and we visit the *Prix de l'Art Féministe* in Eupen, plus we take a look at a Versace exhibition in Malaga. All this and more in the new edition of ArtsTalk *International* . . .

Michael HASTED  
Publisher and Editor

## *Photographers/Contributors*

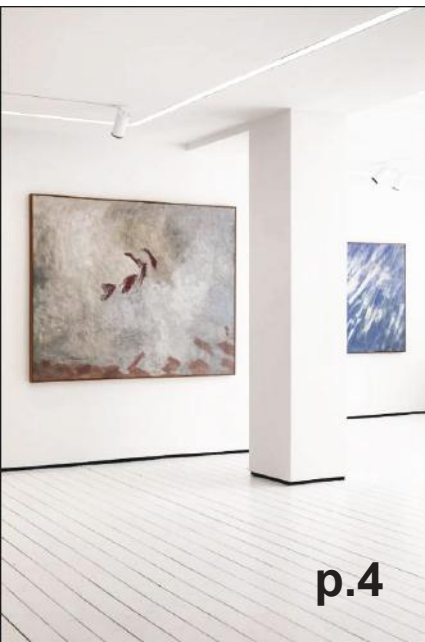
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## *Cover*

Leo Vroegindeweij at Dep Art Out inside a  
*trullo* in Ceglie Messapica, Puglia.  
Photo by Fabio Mantegna, Milan courtesy of  
Dep Art Out, Ceglie Messapica



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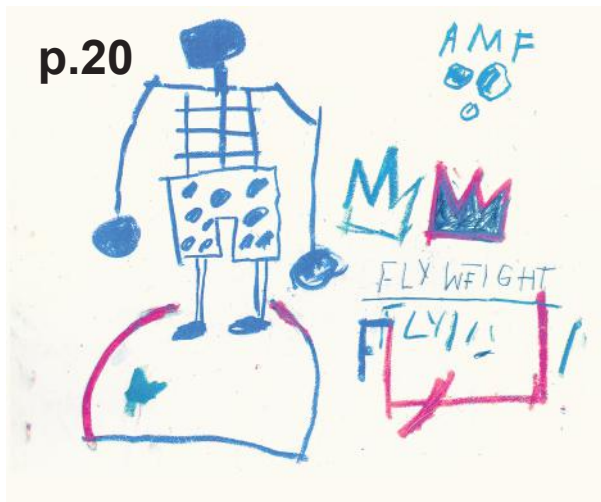
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## **NURIA MARIA SHOW OPENS THE NEW CADOGAN GALLERY IN LONDON**

**In May and June the new Cadogan Gallery showed the latest and largest solo exhibition by Dutch artist Nuria Maria to date.**





***Poetry has long been an integral part of Maria's practice, bridging the visual and the verbal to create a deeper emotional resonance.***

Inspired by the ever-changing beauty of the natural world, Maria captures the iridescent silver tones of willow leaves in the Limburg countryside, where her studio overlooks rolling hills and ancient trees. Much like an Impressionist painter capturing the transient play of light and atmosphere, she distils these fleeting moments into poetic, dreamlike compositions. As the wind moves through the landscape, trees and grasses momentarily transform into shimmering silver, their hues shifting with the changing light—an ephemeral beauty that lies at the core of her work. *Z I L V E R* embodies this delicate interplay of movement and emotion, translating the sensations of joy, lightness, and beauty into layered, tactile forms. Both enveloping and grounding, her works pulse with an organic rhythm, mirroring nature's impermanence. Maria's work reflects the essence of Camus' philosophy—not just the idea of an invincible summer but the quiet resilience found in nature's cycles. Even in the fleeting, inconstant shifts of light and form, there is a sense of continuity and renewal, a reminder that beauty endures despite its transience. For Maria, this connection between landscape and emotion evokes a profound sense of homecoming, where memory and place merge in a luminous, ever-shifting dialogue.

Poetry has long been an integral part of Maria's practice, bridging the visual and the verbal to create a deeper emotional resonance. Rooted in her early years as a musician, writing has remained a parallel form of expression, offering an intimate glimpse into her creative process. This poetic sensibility infuses her work with rhythm and nuance, enriching the dialogue between image and feeling. The poem featured in the exhibition catalogue reflects this profound connection between light, memory, and emotion. More than just words, it becomes an extension of her artistic language—transforming fleeting moments into a sensory and visual experience, where language and form intertwine in quiet harmony.

***The gallery programme focuses on contemporary abstract art, maintaining a strong identity outside of market trends.***

Maria says, "For me, light is always connected to feeling - whether it's a certain time of day, a season, or a fleeting moment. The play of light through the trees, the way the wind shifts colours - it all creates a sense of presence, of being fully in a moment."

Building upon her distinctive aesthetic, Maria balances the abstract and the figurative, allowing forms to emerge organically from her compositions. While her practice has predominantly cantered on acrylic on linen, this exhibition marks an exploration of new materials and techniques. Her use of water-mixable oil paint alongside rougher canvases, jute, and raw linen imbue the paintings with a deeply tactile, earthy quality. These textured surfaces reinforce its organic essence, creating a natural harmony through soft gradients, delicate transparencies, and layered colour compositions to leave a timeless, meditative atmosphere where the interplay of surface and pigment mirrors the fleeting beauty of nature itself.

Cadogan is a contemporary art gallery based in London and Milan. For over four decades, their aim has been to champion a diverse roster of emerging and established artists. Founded in 1980, they have operated in Belgravia and, more recently, Chelsea for over forty years. In 2023 they expanded our reach, with a new space in Milan; enriching our exhibitions programme and promoting our relationships with national and international artists, galleries and collectors.

Their decision to return to Belgravia with a new ambitious space in 2024, epitomises the gallery's evolution, marking a poignant moment to showcase the evolution of artists that have worked with us since the gallery's founding, alongside a new generation of artists, all unified by our distinctive aesthetic and artist-centred ethos. Led by senior director Freddie Burness, and building on the strong foundations and reputation laid by his father Christopher Burness, the gallery programme focuses on contemporary abstract art, maintaining a strong identity outside of market trends □





The Royal Academy of Fine Arts  
and Sculpture  
**HARRIET  
WALK, SW1**

C A D O G A N







# Die Residenz, München

**Photos by Michael HASTED**

**S**preading across a huge area right in the heart of Munich this complex of buildings, squares, theatres and even a riding school was the former seat of government and residence of the Bavarian dukes, electors and kings from 1508 to 1918. What began in 1385 as a castle in the north-eastern corner of the city ("Neuveste", or new citadel), was transformed by the rulers over the centuries into a magnificent palace, its buildings and gardens extending further and further into the city.

The rooms and art collections spanning a period that begins with the Renaissance, and extending via the early Baroque and Rococo epochs to Neoclassicism, bear witness to the discriminating taste and the political ambition of the Wittelsbach dynasty. The Residenz is the largest city palace in Germany and is today open to visitors for its architecture, room decorations, and displays from the former royal collections.

Much of the Residenz was destroyed during the Second World War but after 1945 it was gradually reconstructed to its former glory and is now, with the museums of the Bavarian Palace Administration (the Residence Museum itself, the Treasury and the Cuvilliés Theatre)

along with other cultural institutions, one of the largest museum complexes in Bavaria.

The Residenz has been open to the public as a museum since 1920 and is today one of the most important palace museums in Europe. The extensive building is a monument in stone to the self-image of its patrons, the rulers from the House of Wittelsbach, who governed Bavaria first as dukes, from the 17th century onwards as electors and from 1806 to 1918 as kings.

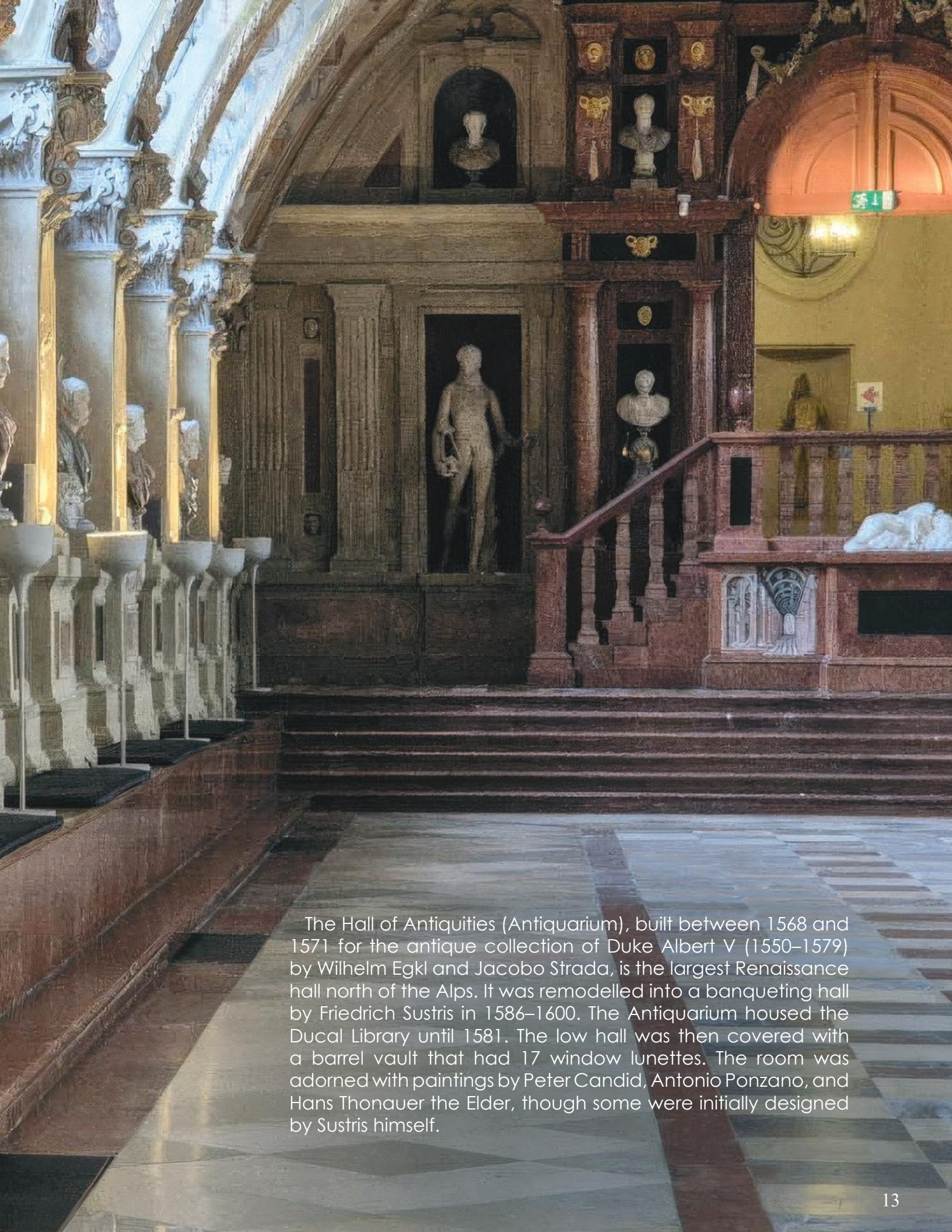
The function of the Residenz as the main residence and seat of government of the rulers, which it retained for centuries, is reflected in its architecture and furnishings. Here visitors can still see the changing forms of princely self-representation in the ages of humanism, Counter-Reformation, the Enlightenment, the divine right of kings and constitutional monarchy.

All this is possible because in the Munich Residenz the exquisite decoration of the rooms – furniture and paintings, tapestries, treasures and religious devotional items – is largely still in the place for which it was originally created. The artistic and historical significance of rooms and their furnishings are rarely as simultaneously evident as they are here.









The Hall of Antiquities (Antiquarium), built between 1568 and 1571 for the antique collection of Duke Albert V (1550–1579) by Wilhelm Egkl and Jacobo Strada, is the largest Renaissance hall north of the Alps. It was remodelled into a banqueting hall by Friedrich Sustris in 1586–1600. The Antiquarium housed the Ducal Library until 1581. The low hall was then covered with a barrel vault that had 17 window lunettes. The room was adorned with paintings by Peter Candid, Antonio Ponzano, and Hans Thonauer the Elder, though some were initially designed by Sustris himself.



The Antiquarium forms the south side of the octagonal Brunnenhof (the Fountain Courtyard) completed during the reign of Duke Maximilian I. It takes its name from the Wittelsbach Fountain in the centre, which is crowned by a bronze statue of Duke Otto I, the first duke of Bavaria from the Wittelsbach family.

The 17th century Brunnenhof, with its characteristic gable architecture was frequently used as a setting for court tournaments. Only high-ranking visitors were allowed to drive into it in their carriages.

Tournaments continued in the courtyard until the fountain was erected in 1610. The façades around the fountain are decorated with *trompes-l'œil*, as are the other courtyards.











The display of jewels, goldsmith's work, enamels, crystal objects and ivories in the Treasury of the Munich Residence is the result of centuries of avid collecting by the rulers of Bavaria. In his will of 1565 Duke Albrecht V stipulated that particularly valuable 'hereditary and dynastic jewels' be united to form a priceless treasure.

Established in this way by the Wittelsbach family's first great patron and collector of art, the treasure was expanded by his son, Duke Wilhelm V, and by his grandson, Elector Maximilian I, and was maintained by Electors Maximilian Emanuel, Karl Albrecht and Maximilian Joseph III. Elector Karl Theodor enlarged the collection in the late 18th century by transferring the treasure of the Palatine Wittelsbachs to Munich.

The treasure reached its full extent in the early 19th century, with the addition of the royal insignia of the newly created Kingdom of Bavaria and of several outstanding medieval works of art acquired as a result of the confiscation of church property in 1803.





The complex of buildings contains ten courtyards and has one hundred and thirty rooms. The three main parts are the Königsbau (near the Max-Joseph-Platz), the Alte Residenz (Old Residenz; towards Residenzstraße) and the Festsaalbau (towards the Hofgarten). A wing of the Festsaalbau contains the beautiful Cuvilliés Theatre since the reconstruction of the Residenz after World War II. The Residenz also houses the Herkulesaal (Hercules Hall), the primary concert venue for the Bavarian Radio Symphony Orchestra, the Byzantine Court Church of All Saints (Allerheiligen-Hofkirche). At the east side it faces the Marstall, the building for the former Court Riding School and the royal stables. The Munich Opera House and the Residenz Theatre are also part of the extended complex. □



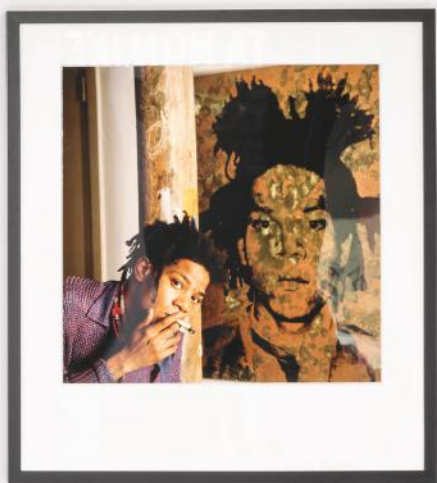




# JEAN MICHEL BASQUIAT

Untitled as Unbowed on Athenian Stage  
at Intermission x Galerie Enrico Navarra  
in Piraeus, Greece

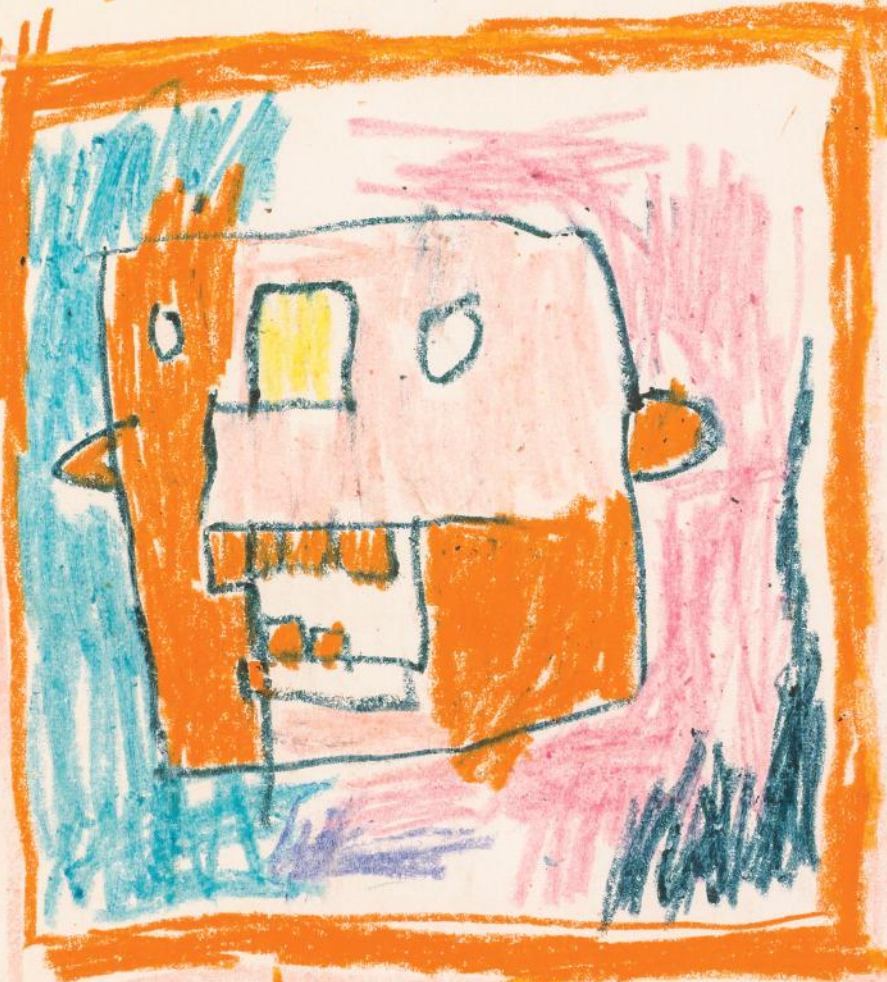
Text by Nektarianna SALIVEROU





AARON  
HARON  
AARON  
HARON  
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HARON

NORAA  
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HA | A | A R O N

A O / A



Royalty, heroism and the streets, this is how Jean-Michel Basquiat, the enigmatic artistic figure of the most controversial decade of the 1980s in New York, described his art. Never before has post-war art expressed the necessity for activism, change, revolution. Real liberation of expression becomes the focus of a creativity of ideas and tendencies that establish new forms of art and pursuits that were destined to leave their mark on the character and identity of contemporary art.

The bustling urban landscape of the metropolis of the world becomes for J-M Basquiat, a canvas of experiences that captivates with the genuine self-expression of graffiti, the enthusiasm and audacity of a self-taught artist, who becomes the youngest artist ever invited by the iconic and prestigious Documenta in Kassel, Germany. Basquiat's enigmatic epigrams in the late 1970s, which were initially the product of a collaboration with Al Diaz, as the graffiti tag SAMO, became a reference point in Manhattan and especially in the cultural center of the Lower East Side where hip-hop culture emerges, merging the artistic form of rap, punk subculture and Street Art.

Basquiat's, multiculturally raised, necessity for self-expression and freedom is combined with the old industrial space of the —, which was transformed at the initiative of Artemis Baltogianni into a semi white cube, aiming to highlight diversity. Particularly significant, however, is the fact that the manifold cultural identity of Piraeus, one of the largest ports in the Mediterranean, becomes the occasion for a dialectic between yesterday and today, history and art, and ultimately the geographical point that welcomes the explosive universe of the multifacetedly incompatible Basquiat.

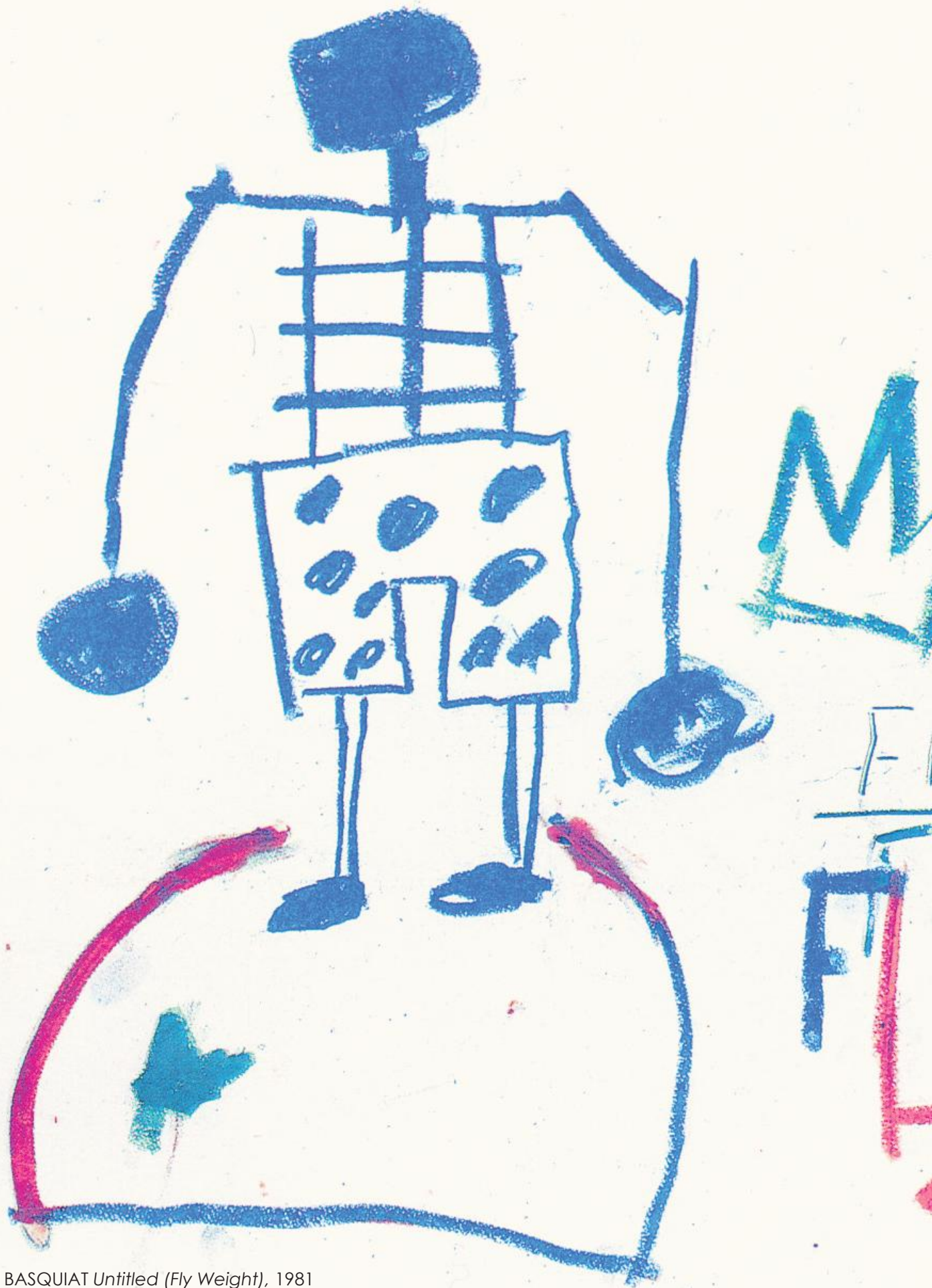






The exhibition *Untitled*, as the first presentation of J-M Basquiat's works in Greece, essentializes the subjective basis of his work, which is transformed into a ubiquitous one, as well as the dynamics of his individual mythology that dialogues with universality.





Jean-Michel BASQUIAT *Untitled (Fly Weight)*, 1981  
Oilstick and graphite on paper 56 x 76 cm  
© Estate of Jean-Michel Basquiat. Licensed by Artstar, New York.



The exhibition *Untitled*, as the first presentation of J-M Basquiat's works in Greece, essentializes the subjective basis of his work, which is transformed into a ubiquitous one, as well as the dynamics of his individual mythology that dialogues with universality. Writing, speech, image, poetry, complexity, color, idea, authenticity and incisiveness are reflected in Basquiat's linguistic idiom through 19 works created between 1979 and 1987, with particular emphasis on 1980-1981, the year that defined his artistic career on a global scale.

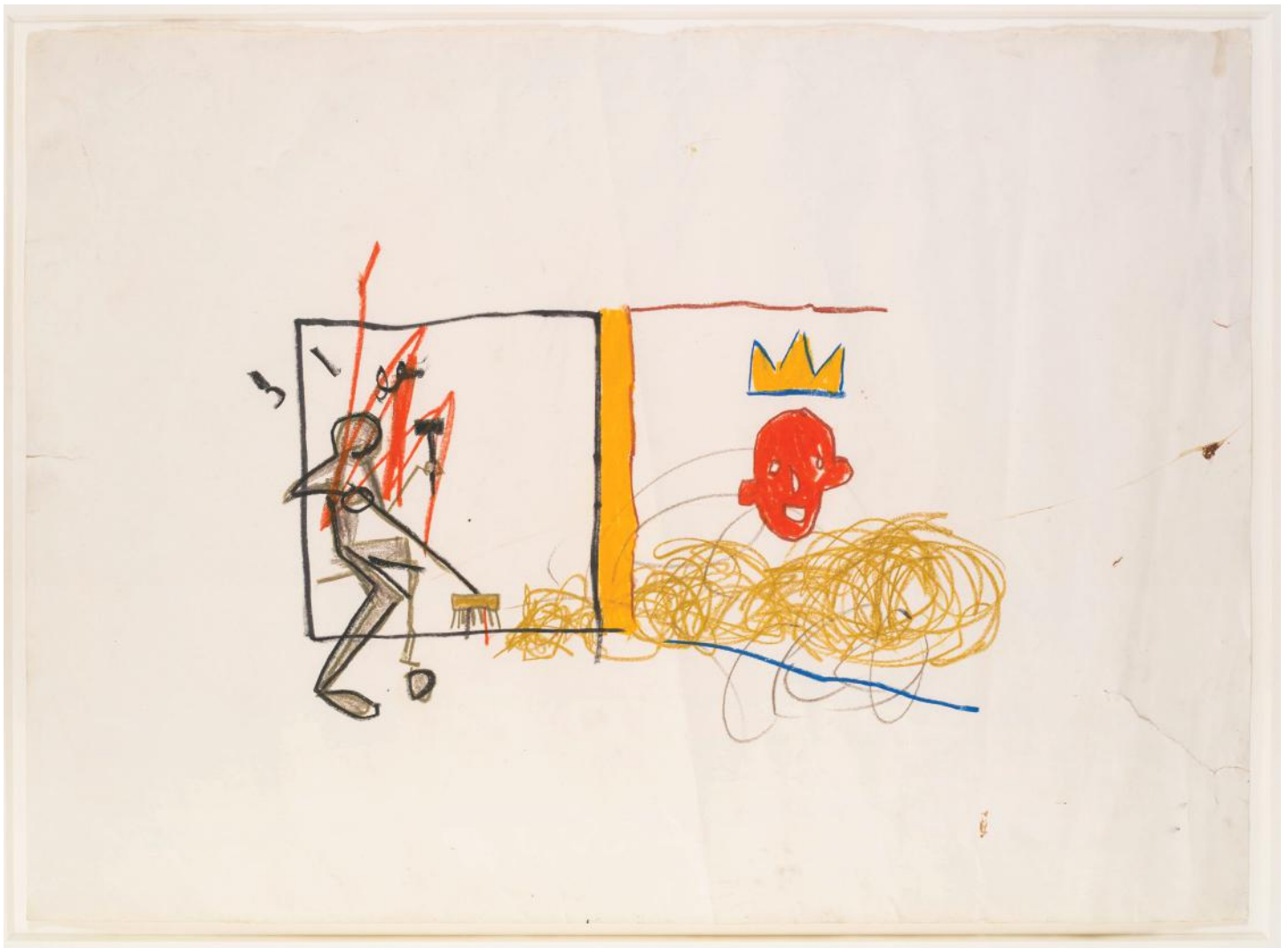
The Intermission visual event inaugurates the meaningful moment that illuminates Basquiat's multiplicity as an artist: the absolute expressive liberty, experimentation, and alternations between painting and drawing through a theatricality that ultimately characterizes him. "I'm not a real person. I am a legend", Basquiat notes and it is precisely this myth that the visitor to the *Untitled* exhibition encounters, the living legend that forever changed the character of the entirety of artistic expression and the role of the representation of the human form as an autobiographical but also universal context.

The immediacy and peculiar spirituality of Basquiat's works disarm the visitor who is transmuted into a participant in an art that combines fragments of human anatomy, iconographic points that condense personal and collective truths, as well as symbolic elements. A typical example is the crown motif, for which, Francesco Clemente wrote, "Jean Michel's crown has three peaks, for his three royal lineages: the poet, the musician, the great boxing champion."

From the *Series of Four Poems* (1979-1980) as a unique encounter with reality, the depiction of the legendary boxer Joe Louis in 1982, but also the figures with crowns, skulls, spiral motifs, drawings from children's toys, the reference to Ancient Greece through Loans, "J. M. Basquiat rewrites History", as his personal friend, Lysa Cooper, denotes.

Words have a specific meaning for Basquiat. He uses them in a variety of ways, either for their indirect meaning or to mark the surfaces of the paper or canvas. Basquiat preferred to erase words or phrases in order to activate





Jean-Michel BASQUIAT Untitled, 1981 Oil stick on paper 42,5 x 58 cm  
© Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.

their content both semantically and associatively, as he once confided to a friend "I cross out words so you will see them more. The fact that they are obscured makes you want to read them." In this way, J-M Basquiat personifies his creations, attaches the viewer to the artistic act and highlights the gestural character of his art.

The seal of the starting point of Basquiat's creative path, *Untitled* of 1983, as an existential composition which captivate the viewer with the substantial absoluteness of the artist's signature, is nothing other than the connection of the real and experiential truth to artistic creation. Its aesthetic value, moreover, unequivocally declares the autonomy of the artistic act, the interiority of expression that is transformed into the intention of an alternative poetry. The expression and personification of controversial elements, the subjective space-time, the objective reality, the narration, the description and the unimpeded truth become the protagonists of a visual event that invites the viewer to redefine the mysterious powers of art and their role in the perception of aspects of the world that surrounds us. Basquiat's language, both real and magical, deeply human and associative, representational and at the same time symbolic, poetic and more broadly societal, proposes the reading, interpretation, advocacy and vindication of personal freedom through questions and answers to the eternal issues of life and death, seeming and essence, the known and the alluringly unknown. Basquiat's almost fragmented visual writing not only inaugurates new dimensions of expression but is also characterized as deeply political, exploring themes of racism, inequality and identity. However, the combination of Abstraction and representation, wording and image, identifies the internal with the external experience, consenting to a Neo-Expressionist idiom with elements of Primitivism and Art Brut. The raw expression of emotions and concerns without limitations and conventions becomes for J-M Basquiat not only the field of integration of the signs of our world but also a field of resounding criticism against all kinds of contradictions. Basquiat's desire "to paint like a child", questioning and decrying, encompasses his personal experiences but also the depiction of collective feelings towards a world that is changing irrevocably, transforming everything into a fungible and expendable object.

The totality of human and his era as a historical dimension, as well as art, initiates new morphological values that, through the versatile Jean-Michel Basquiat, modify and determine the depiction of a multifaceted and multidimensional world, intensely and flagrantly actual, sensitised but also dramatically crude, which always tends to confront new aesthetic and diverse challenges of the present and for ever more □

Jean Michel Basquiat *Untitled* continues at The Intermission x  
Galerie Enrico Navarra in Piraeus, Greece until 2nd August





**ALFRED HITCHCOCK'S**

**NORTH BY N**

**Emma Rice, the Artistic Director of Bristol-based Wise Children talks about her new production, Alfred Hitchcock's *North by Northwest* which she has adapted and directed for the stage . . .**

**Production photos by Steve TANNER**



# NORTHWEST

**W**hat is that inspired you to adapt *North by Northwest* for the stage?

*North by Northwest* is a rare example of a project that came to me! I was offered the chance to work on it and jumped at the chance. It is such an honour to work on a Hitchcock movie; he is one of the greatest storytellers of all time and a personal hero of mine. I love the way he uses glamour, sexual tension, intricate plotting and complex characters. Just the thought of it made me smile and what sealed the deal was that I knew immediately who my Cary Grant would be – the fabulous Ewan Wardrop. I have worked with Ewan many times before and he has the perfect mix of charisma, physicality and comedy. What a buzz!



**You have adapted novels and films for the stage in previous productions. How does adapting a cinematic classic like *North by Northwest* compare to your past adaptations, and what unique challenges did adapting this story present?**

The unique challenges of *North by Northwest* are pretty evident at first glance . . . How do you create a train on stage? How do you dive bomb Roger Thornhill with a biplane? How do you create Mount Rushmore? Even trickier though, is the question of how you can make this iconic period piece relevant to the times we are living in. That has been the big challenge and the wonderful discovery. This film offers so much for modern audiences to take from it as it tiptoes through the post-war landscape, exploring the damage that war can do both politically and personally – daring to hope for a better world. All this as well as being one of the most gripping romps you will ever see! I think my previous film adaptations have been different in that they have often been choices based on emotion; *Brief Encounter* and *Bagdad Café* being absolute tearjerkers! *North by Northwest*, however, is all about plot, deception, mystery and brain work. It feels like a departure for me – but that has made it feel fresh and fizzy. I've had to work hard but it has really paid off. I have learnt the rules of a thriller, but added my own blend of heart and soul.

**Alfred Hitchcock's films are so rooted in their visual language, do you honour his iconic cinematic style on stage?**

It is impossible to recreate this amazing film, but it has been a blast having a try! Working with the award-winning Designer Rob Howell, we have tried to honour Hitchcock, but never to imitate or parody him. Rob has designed an amazing set with moving pieces that bend your mind (just like the film!). We are being very creative with doors, suitcases, telephones and newspapers! But don't ask how we create Mount Rushmore – that will have to remain a secret!

**When working on an adaptation, how do you balance using the original material with bringing your unique artistic voice to it?**

I don't worry about this. I love the film, so I will never knowingly do this precious material any harm. Also, it still exists – so for those who love the film in its purest form, it remains untouched. What I have loved is using my theatre skill to find new ways to tell the story and reveal the characters in a new light. I think the audience will enjoy seeing our 'baddies' in a slightly more three-dimensional way and I also add some historical perspective that the film simply couldn't have had. It's been one of the hardest challenges of my career – but so worth it. I like to imagine that Hitchcock himself would approve!

**Music and sound play an integral part in your productions – how will you integrate this into *North by Northwest*?**


Creating the soundtrack for this production has been particularly enjoyable and exciting. I wanted to capture the retro cool of the





Photo by Richard Grassie





period and for the audience to feel like they were in a smoky bar in 1959 New York. I have worked closely with multi award-winning sound designer Simon Baker, and he has created a soundtrack that can only be described as banging! We all secretly listen to the play list on the way to work in the mornings we love it so much! I think there will be lots of toes tapping and fingers clicking by the end of super-cool show.

**The production has been described as a 'riotously funny reworking'. How did you uncover and emphasize the humour within such a suspenseful and dramatic story?**

There is so much humour in the film; it wasn't hard to uncover. Cary Grant is hilarious, and his swagger cuts a ticklish dash throughout. However, the humour of this production really comes from the six incredible performers I have brought together. Their virtuosic skills take my breath away as they change character, weave theatre magic and find the humanity in all they do. We are laughing and smiling from the beginning of the day to the end – it is a rare treat.

**How much freedom did you allow yourself to deviate from Hitchcock's original film, and were there any elements that you felt you had to keep?**

It is very hard to deviate too far from the film as the plot is so intricate and every scene matters. But... this is theatre so it will feel very different, and I hope in a good way. I have brought my signature storytelling lens and a chorus who take us through this fiendish plot with lots of surprise and humour. Choreographer Etta Murfitt has created an amazing world of 1950's dance and the production spins like a silky, sexy top. Worry not! I have kept everything that fans love about the film – just not in the way you might expect!





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**The original *North by Northwest* is often seen as a commentary on identity and deception. How did you approach these themes in your adaptation?**

These themes are so relevant today. Who are we as a society? Who should we believe? What kind of a world do we want to inhabit? This is topical, terrifying and pressing stuff and proves that *North by Northwest* is a brilliant story for our times. As we teeter on the edge of another war in Europe and try to understand a new world order, this Hitchcock masterpiece helps us remember and perhaps learn from history. The themes are a little scary, yes, but theatre helps us think about the unthinkable in a collective, safe space – and all with a dry martini and a giggle.

**This production features performers and creatives who you have worked with on previous shows – how do you find reconnecting with long-time and trusted collaborators and how do these relationships help shape the show?**

Oh, working with fabulous people again and again is one of the best things in life! We laugh together, we trust each other, and we are able to grow and change together. I firmly believe that familiarity breeds, not contempt, but love and respect. This stunning company is the living embodiment of that. I suppose that this is just a fancy way of saying that with our shared experience, knowledge and affection we all work faster, more bravely and more surprisingly. I love seeing an actor try to find new ways to delight both me, their colleagues and an audience. Glorious!

**Why do you believe touring theatre is pivotal to the overall theatrical landscape?**

Great theatre is for everyone and to reach everyone you have to get on the road and find them! I want to make work that travels, grows, delights and entertains. I want to find and build new audiences, and feel like a national and international company, not just a local one.

Emma Rice's *North by Northwest* was on tour in the UK until the end of June 2025





# PRIX DE LA FÉMINIS

at IKOB Museum für Zeit  
Kunst in Eupen, Belg

Catherina Cramer • Cordula Ditz • Magda  
Lynne Gbodjrou Kouassi & Nora Heido  
Bethan Hughes • Myrthe van der Mark • B  
Heemskerk • Herlinde Raeman • Sophie  
Singh Photos by Lola PE



An art installation in a dark space. A large, textured, light-colored sphere is partially covered by a dark blue cloth with frayed edges. To its left is a large, textured, reddish-orange pillow. In the background, a large, draped red cloth with faint white patterns is visible. A bright green light strip runs horizontally across the middle of the scene, illuminating the floor and the objects. The floor is dark and reflective.

# ART TE

gegenössische  
gium

alena Frauenberg •  
rn • You Huize •  
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Schmidt • Sandra  
ERTSOWSKY

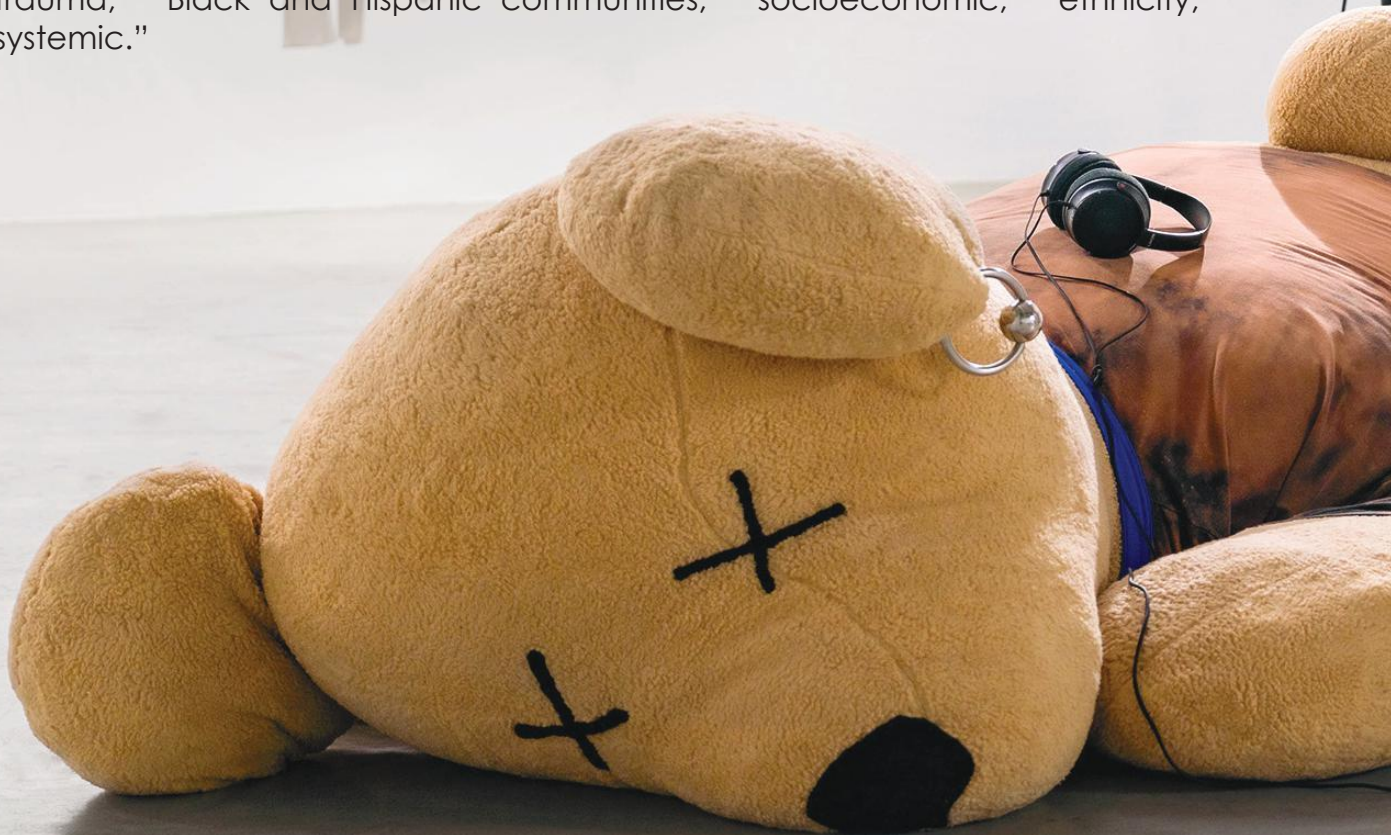
Lynne Gbodjrou & Nora Heidron  
Naturkulturpolitik 2023 (Detail)



When a prize for feminist art practices was first announced in 2019, the mostly positive feedback was accompanied by a few cautious, even negative voices. Some people outside the art world thought the theme was either redundant or simply too bothersome. Feminism? Many shook their head at it. But reservations came from inside the art world too. Labelling oneself as a feminist is still an albatross for artists in many places when it comes to finding a gallery and the collectors that come along with it. Others were afraid to be seen as annoying - as troublemakers who would disrupt the humdrum of the art world. That came as a surprise to the organisers, as the art world usually likes to portray itself as exemplary and virtuous.

Some things certainly have improved in the art world since 2019. Most institutions we know have, as a matter of course, developed at least some sensitivity to feminist themes and a more equitable distribution of resources (attention and money) among artists - a sensitivity that is no longer just rhetorical.

Outside the art world, however, a storm is brewing. Shortly after Donald Trump's return to the Presidency of the USA, lists of terms to be avoided began circulating among researchers scared of losing grants: "women," "disability," "bias," "status," "trauma," "Black and Hispanic communities," "socioeconomic," "ethnicity," "systemic."



Catherina Cramer, *Dylan's Room*, 2024.  
Courtesy of the artist.













Privileges thought to be enshrined as a result of the struggle for equality and justice among genders are now on the chopping block. There's no denying it. Feminism, that is the message behind this third Feminist Art Prize, is therefore no first world problem to be discussed in academic debate clubs; rather, it is necessary for the survival of an agonistic democracy striving for justice and equality.

Staying headstrong in the face of rising authoritarianism is everyone's responsibility. But beyond the frontal assault we are witnessing, liberal society has some catching up to do in many areas in which partial victories are no laurels to rest on.





On average, women still earn less than men for the same work and are still underrepresented in management positions and on corporate boards— and inequality will only increase if equal opportunity programs are dismantled in the US, as the Republican Party plans to do. Unpaid care and domestic work is also predominantly carried out by women. And one of the most frightening facts demonstrating the need for a stinger feminist agenda is the increasing number of violent crimes against women in recent years, including more femicides. Is the sheer scope of arguments and discussions ahead of us a reason for capitulation? Are we not already in a hopeless situation? Far from it. This year's Feminist Art Prize was expressly awarded under an optimistic and combative premise, because the organisers were strongly convinced that feminists have better arguments, a greater number of supporters, and quite simply better parties than their opponents.

The current exhibition is therefore seen as one such party - a party that proves feminism is alive and kicking, and that contemporary feminist art practices present themselves as equally empathetic and pugnacious in a broad range of works.

The museum is located in the city of Eupen in the German-speaking community of Belgium, close to the German and Dutch border. Its programme focuses on emerging and leading contemporary art through the constitution of a significant collection – in progress – and temporary exhibitions – in dialogue. Thus, functioning as a discursive platform for contemporary art with its multidisciplinary and thematic exhibition programme and highlighting critical and socio-political issues, the IKOB attempts to reflect upon the matter of the frontier □

The exhibition continues at IKOB in Eupen until 24th August



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# LEO VROEGINDEWEIJ

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created a new “ephemeral project” at Dep Art Out inside a *trullo* in Ceglie Messapica, Puglia, for two days in the middle of June . . .

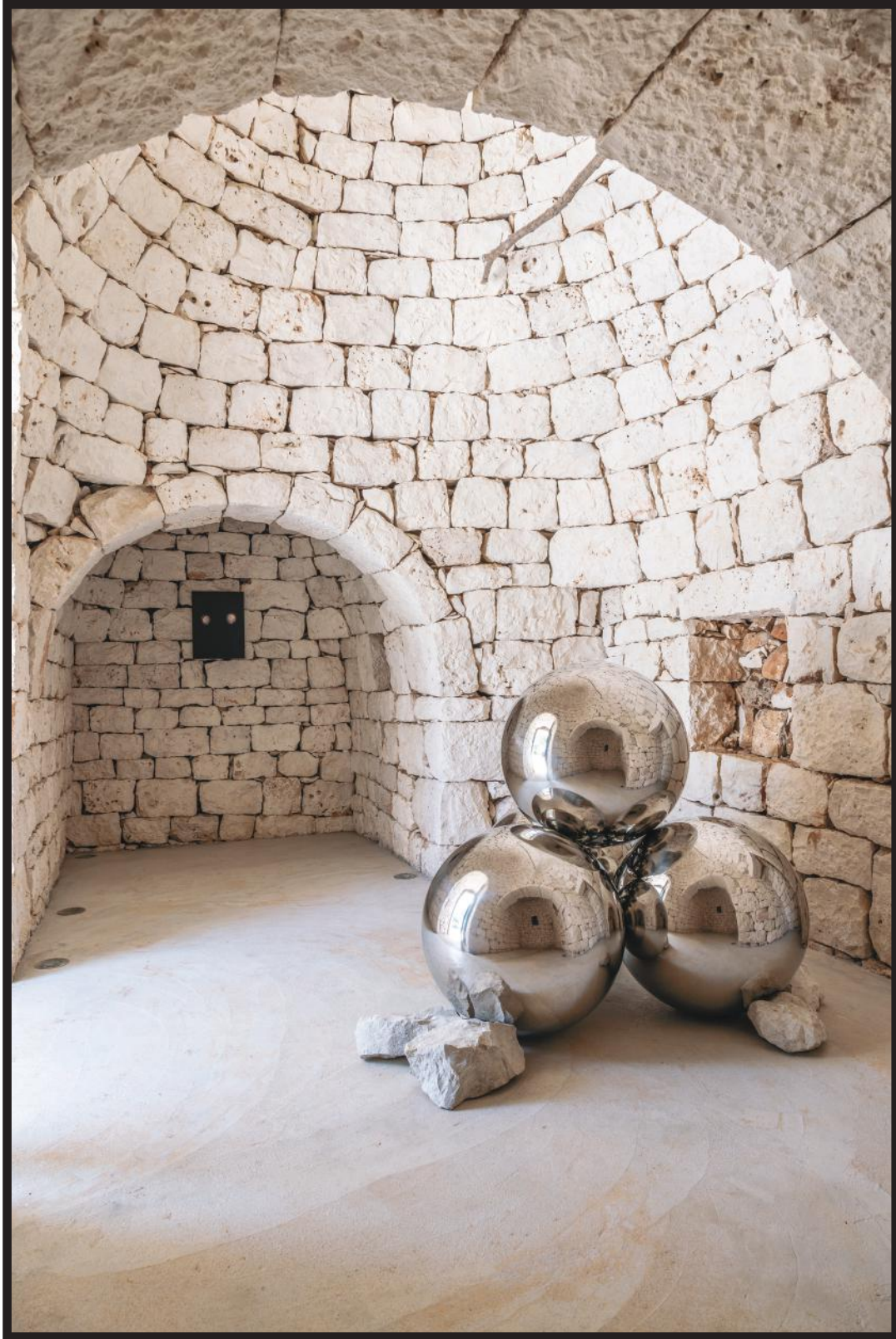
Photos by Fabio Mantegna, Milan  
Courtesy of Dep Art Out, Ceglie Messapica











*Untitled 2025, stainless steel, limestone, 99×141×127 cm*

In recent years the artistic journey of Dutchman Leo Vroegindeweij has taken a surprising and fascinating turn. Known since the 1980s for his metal and stone sculptures - works that earned him significant institutional recognition - Vroegindeweij has gradually shifted his focus towards more "ephemeral" and decentralized projects. While continuing to exhibit in museums, for over a decade the artist has favoured interventions in unexpected places, often far from the traditional circuits of contemporary art.

The premise for creating the new project in Italy stems from the collaboration with The Merchant House in Amsterdam, which in the 2022/23 season invited Vroegindeweij to realize one of his works within its own *stijlkamer* (period room) in the heart of the city. In a setting that is almost the opposite, the unique rural architecture of the *trullo* - built entirely with dry stone - offered the opportunity to witness how sculpture and space can merge into an unexpected synergy. For Vroegindeweij, sculpture is primarily born out of the relationship with materials. Yet, with surprising lightness, he manages to fuse the work with the surrounding environment, exploring essential themes: the nature of perception, the boundary between reality and illusion, art and its cultural context, and the way in which chance "encounters"—one of his most cherished concepts - influence these and other relationships.

Leo Vroegindeweij was thus inspired by the context and by the very structure of the *trullo*, exhibiting two works that represent the most recent outcome of his artistic research.

Under the main cone are placed four spheres, arranged according to the most essential configuration: the tetrahedron. Three rest on the ground, while the fourth is positioned above, supported by six blocks of limestone sourced from the area surrounding the artist's studio—in a gesture that reconnects the hosting structure to the geographical origins of the author.

The mirror-like metal spheres, each with a diameter of 60cm, take on a dual meaning here: firstly, they reproduce the dome above, thereby incorporating



**"I am fascinated by the underlying principles, by how things meet, and by how something like that can have a universal value."    *Leo Vroegindeweij***









it into the work. Secondly, they allow the audience to enter the work itself: more precisely, the human narcissistic impulse drives the visitor to draw near in order to see their own reflected image - but in that very instant, the spherical structure, by distorting the figure, also undermines its vanity.

Just as in Ovid's *Metamorphoses*, the obsessive love of oneself leads Narcissus to death. This reflection is more relevant than ever, as Austrian philosopher Isolde Charim points out, describing narcissism as a dominant ideological force in our society—one that leads individuals to conform voluntarily to ideals imposed from the outside, while believing them to be their own. This narcissism is interpreted as a collective threat of our time.

In the lateral alcoves of the *trullo* were two prints obtained by scanning the base of a deer's antlers. In fact, during the shedding season, the animal loses them in the woods in order to grow longer and stronger ones. The artist, fascinated by this process - through which it is even possible to determine the animal's age - once again establishes a relationship with the surrounding space. Indeed, the circular shape of the antler base recalls the architecture of the *trulli*. But not only that: the artist has expressed himself thusly:

"The *trullo* also becomes the skull of the deer."

Furthermore, the loss and regrowth of the antlers recalls the nature of this particular architecture, which in the 16th century was dismantled and reassembled numerous times.

Inaugurated in 2022 in Contrada Marangi – Ulmo, in Puglia, the Dep Art Out *trullo* has become a reference point for contemporary art. Among the artists featured in the 2024 summer program were Pino Pinelli, John Torreano, Gerold Miller, and herman de vries (1931, NL), a key figure in Dutch conceptual art. While de vries uses organic materials gathered from nature, Vroegindeweij works with stone and sediment, evoking the layered memory of the natural world. Both draw inspiration from nature, though from different angles—one celebrating its living vitality, the other its enduring traces.

With his intervention, Vroegindeweij offers a vision that resonates with, yet stands apart from, the symbolic and physical identity of the *trullo* - an ancient structure rooted in the region's landscape and history □









A photograph of a museum exhibition featuring two mannequins. The mannequin on the left is wearing a black, textured, floor-length dress and a black jacket. The mannequin on the right is wearing a short, sleeveless, shimmering blue dress and blue high-heeled boots. They are standing on a dark platform with informational cards. The background is dark and textured.

# VERSACE *in Málaga*

This June saw Gianni Versace's flamboyant style on display at the Centro Cultural Fundación Unicaja in Málaga

With designs for superstars like Elton John, Prince, Lady Di and Kate Moss to the revolutionary metallic mesh dresses and baroque prints that defined 90s fashion the exhibition transported the visitor into Versace's world: a journey through opulent baroque, minimalism, punk and the supermodel revolution.

The influence of his Italian roots is evident, from classical Greek influences to the iconic Marilyn Monroe dress inspired by Warhol.

The exhibition began with a contextual introduction. The first room showed Versace's life history, with highlights of his career and a video featuring his voice, created by Richard Avedon. His perfume, collaborations with artists such as Julian Schnabel and original invitations to his fashion shows give a unique insight into his world. There was also a reconstruction of his studio, complete with fabrics, buttons and accessories



The image shows a museum exhibit with several black mannequins dressed in elaborate, patterned Baroque-style clothing. The mannequins are positioned on a circular platform. The background is composed of large, ornate tapestries with intricate designs, including a central circular motif and a large rectangular panel with a repeating pattern. The lighting is dramatic, highlighting the textures of the clothing and the tapestries.

One of the most striking sections of the exhibition was dedicated to his Baroque style, which focused on extravagance



The reconstruction of his Miami Beach mansion was special, complete with a bed with Versace bedspread and tropical designs full of seashells, starfish and palm trees.

One floor up displayed Versace's creative universe. With Greek music playing in the background, the visitor was taken back to the designer's roots in Reggio di Calabria, a region teeming with influences from Greek and Roman antiquity. This inspiration could be seen in his early designs, in which he modernised classic gowns and introduced what would later become his trademark: metallic mesh, a fabric he called Oroton, creating a revolutionary, flowing look.

One of the most striking sections of the exhibition was dedicated to his Baroque style, which focused on extravagance showing the iconic gold-decorated shirts, detailed prints with chains, flowers and crowns, a style that was embraced by the nouveau riche of the 1990s.

The evolution in his designs was striking. Whereas in the early 1990s he was known for his lavish prints and luxurious details, he ended the period with an unexpected turn towards simplicity. His motto 'simplicity is the ultimate sophistication' led to a minimalist, sophisticated line that Princess Diana, among others, embraced after her divorce.

And of course, the legendary 1991 Freedom catwalk show, which marked the era of supermodels, was a highpoint of the exhibition. Linda Evangelista, Cindy Crawford, Naomi Campbell and Claudia Schiffer walked the catwalk to the sounds of George Michael, a moment that changed the fashion world forever. Unique backstage photos by Paolo Castaldi gave a rare insight into this revolutionary show.

Versace's strong connection with music and art was highlighted in the exhibition. Not only was he a close friend of Elton John and Prince, but he was also inspired by Andy Warhol, resulting, among other things, in a dress with the iconic face of Marilyn Monroe. Both Warhol and Versace were pioneers who were often copied, but both saw this as the best form of marketing □



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