

Manifesting Dreams: America Unveiled

VENICE, ITALY, April 18, 2024

[/EINPresswire.com/](https://EINPresswire.com/) -- Anticipation mounts as MIA Curatorial Projects prepares to showcase its latest exhibition, "Americas: Land of Dreams," at the European Cultural Centre's biennial artexhibition in Venice, Italy. Coinciding with the 60th International [La Biennale di Venezia, Personal Structures: Beyond Boundaries](#), organized biannually by ECC, offers an exceptional platform for parallel exhibitions, enriching the cultural landscape of Venice.

The seventh edition of Personal Structures, held from April 20th to November 24th, 2024, will feature renowned and [emerging international artists](#), photographers, sculptors, and performers, alongside art and academic institutions. Sara Danieli, Head of Art at ECC Italy, describes the exhibition as a vital artistic dialogue transcending borders, reflecting the complexities of our interconnected world. This eagerly awaited event promises to captivate audiences from around the globe.

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Our goal is to foster dialogue and connection through the universal language of art, inviting art collectors, enthusiasts, and press from around the world to join us on this enriching journey”

Milagros Bello, Ph.D.

In conjunction with the overarching theme of Personal Structures, MIA Curatorial Projects presents "America: Land of Dreams" curated by Dr. Milagros Bello. This is MIA Curatorial Projects' 4th participation at the biennial in Venice. The immersive exhibition focuses on the intricate artistic practices of regions in North and South America, offering a diverse range of perspectives on the Human Condition. From surreal to hyperreal, abstract to apocalyptic, the artworks manifest a multifaceted scope of human experience.



**AMERICA
LAND OF DREAMS**

European Cultural Centre / Personal Structures / Beyond Borders
In the context of the 60th Venice Biennale

Curated by Dr. Milagros Bello
At the Palazzo Bembo, Riva Del Carbon
4793, 3014 Venice, Italy
April 20 - November 24, 2024
Opening April 20 2022

Magaly Barnola Otaola (USA)
Meg Cogburn (USA)
Sergio Cesario (Brazil/USA)
Eliana Barbosa (Brazil/USA)
Ricardo Carbonell (Venezuela),
Paul D. Chisholm (UK),
Sylvia Constantinidis (Venezuela/USA),
Mercedes Inaudi (Venezuela/USA)
Matt Jacobs (USA)
Oksana Kirpenko (Ukraine/USA)
Esteban Machado Diaz (Cuba/Ecuador)
Karina Matheus (Venezuela/USA/UK)
Clark Medley (USA)
Vered Pasternak (Israel/USA)
Beatriz Sanchez (Venezuela)
Raul A. Vargas (USA)

European Cultural Centre
MIA CURATORIAL PROJECTS
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Riviera Gallery

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MIA Curatorial Projects' card

Highlighted Artists and Their Styles:

Magaly Barnola Otaola (USA) envisions a deep sense of humanity through a rigorous figure outlining an outmost inner force. A synthetic delineated entity is portrayed in a mighty thermodynamic posture - his foot deeply rooted onto the earth, his left arm powerfully projecting into the cosmos - substantiating the universal energy all humans possess.

Meg Cogburn (USA) proposes a reflection on Human Beings in stages of metamorphosis and rebirth. Emanating from her introspective spiritual inquiries, surreal beings are portrayed in hardships and transitions, overlaid through symbolic references to Voodoo Cosmograms and sacred geometries, revealing liminal and invisible forces of hermetic substances ingrained in the Latin American spirit.

Sergio Cesario (Brazil/USA) proposes digitally post-produced images pointing to the prosthetic future of Humans. In his Transhuman Series, - The Prophet of the New World Order and The Forthcoming Mona Lisa, — robotic figures decompose into archetyped politically loaded characters portrayed with their positive and negative connotations as new prototypes of society.

Eliana Barbosa (Brazil/USA) exposes in her ephemeral photographs critical ghostly allocated characters as a reflection of social dissolution and existential crisis. Her creation method involves outlining silhouettes painterly dropped over the surface of a large can, then photographed before the ephemeral image dissolves onto the white paint.

Ricardo Carbonell (Venezuela), mastering the contemporary collage practice, proposes



Palazzo Bembo view from the Grand Canal



America: Land of Dreams exhibition

a compound of objects of consumption (stamps, seals, brand labels) articulated with tape cutouts and square and diagonal drawings in contrasted compositions of rhythmic tensions and dynamic collisions in a minimal approach to anthropological oriented and at the same time abstract art.

Paul D. Chisholm (UK), a multifaceted conceptual artist, proposes an installation of cushions as human shapes in a united compound of corpses embraced in dynamic interactions. Sensually intertwined, they evoke encounters, unifications, transactions, and exchanges in a metaphorical human interface.

Sylvia Constantinidis (Venezuela/USA), a musician, composer, and visual artist, creates multimedia installations involving a singular approach to art where music and painting, color and sound, correspond in a creative multi-disciplinary combination. In her work, richly layered compositions displaying Pre-Hispanic Venezuelan pictograms merge into dynamic videos of aural and visual mixtures.

Mercedes Inaudi (Venezuela/USA) presents a multiple 25-piece work in a mixed media collage made from graphic signages, paper cut news, graph types, and politically loaded phrases as signifiers of the current Venezuela crisis, underlining the power of the informational world and its weighty presence in our critical society.

Matt Jacobs (USA) features intricate, nature miniature paintings that temporarily redefine the Baroque horror vacui. The pieces depict rapturous scenes with seductive flora and abundant greenery centered around a focal figure, a voluptuous and alluring cupcake, as a tactile and sensual connotation for eros and seduction.

Oksana Kirpenko (Ukraine/USA) portrays a human entity in an elusive distress. Through compositional pictorial subdivisions, a helmeted woman without skin ("senza pelle"), all flesh and muscles, emerges vulnerable but decisive, quiet but robust, and hieratic but intense as a reflection of human resilience and strength.

Esteban Machado Diaz (Cuba/Ecuador) Ode To Frida / portrays the Mexican artist Frida Kahlo in an exuberant Caribbean nature of symbolic echoes, in a contemporary approach to Latin American Surrealism: Frida as a procreative Goddess buoyant in Cuban foliage, shows a coconut flowing water as an "Orbis Mundi" expanding as a river, her back leading with a winged Monarch butterfly representing migration.

Karina Matheus (Venezuela/USA/UK) Her video delves into a quest for light and enhancement through a spiritual and artistic dialog with the British Sun and its multifaceted forms in the UK seasons employing the Andean ritual of Munay Ki. Her artistic recollections of the sun come from her daily walks amidst the ever-changing English weather that contrasts with her reference to bathed sun places such as Caracas and Miami, where she has spent most of her life.

Clark Medley (USA) presents a self-inspired Arabesque alphabet, merging pictorial elements,

dancing silhouettes, and twisting marks as unique glyphs imbued with existential meanings. Imaginary fonts marked by dynamic, repetitive strokes capture the essence of personal scripts shaped by perceptual and auditory experiential encounters.

Vered Pasternak (Israel/USA) reviews the critical poverty condition of the Homeless in America, defying the cliché phrase of "America. Land of the Free". Her oil stick on stop signs reveals homeless outlined portraits that have merged from her interactive contactand, through the years, with the homeless people in Miami.

Beatriz Sanchez (Venezuela) presents three sculptures assembling a profuse compound of collected objects set up as relics of society and consumption symbols. They work as complex chains of cultural signifiers and paradigms of our postindustrial civilization.

Raul A. Vargas (USA) His assemblages allude to our critical ecological crisis. They contain small, still, life-like academic paintings interconnected into a disgusting net of garbage collected from his environment. It is a vision of the Anthropocene era of devastating consequences.

These talented artists will showcase their works in dialogue with the rich cultural tapestry of the Americas.

For more detailed information, write to curator Dr. Milagros Bello at milabello@aol.com.

Rachele de Stefano

ECC-Italy

+39 340 467 5091

rachele@ecc-italy.eu

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