

ONE CLOVER AND A BEE. AND REVERY

**Veronica de Giovanelli, Massimiliano Gottardi, Johanna Grivel, Edouard Pagant,
Diego Miguel Mirabella**

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*To make a prairie it takes a clover and one bee,
One clover, and a bee.
And revery.
The revery alone will do,
If bees are few.*

E.Dickinson (1779)

With a disarming, almost childlike simplicity, these few lines refer to the relationship between the creative moment and the space around us. They deal with the dubleness of the landscape, understood as a real space and as well as the perception and interpretation of it. Two symbols are enough to create a prairie, even though contemplation, imagination, representation and dream can suffice, if one of these symbol fails.

But one would not exist without the other: the landscape is also the result of historical and literary reminiscences, it is our memory, it is our perception and interpretation of it. At the same time the tangible landscape is necessarily a starting point, a pretext, an opportunity to reflect, to imagine, to create.

What makes a prairie is the revery, and what makes a revery is the prairie.

Veronica de Giovanelli

Born in Trento (IT) in 1989, lives and works in Brussels.

She obtained a BFA and MFA at the Academy of Fine Arts of Venice, and an MFA in Painting at the ENSAV La Cambre. She also attended the MA Fine Arts Research and Development at the Middlesex University in London (Erasmus+). She won the Emma du Cayla-Martin prize awarded by the Académie Royale de Belgique (2020), the Laurent Moonens Prize (2019), the Celeste Prize in Milan (2015) and the annual Fondazione Bevilacqua La Masa's grant in Venice (2013). Selected exhibitions include: *Ex Post 2*, Galleria Civica di Trento (MART Museo di arte moderna e contemporanea di Trento e Rovereto), Trento IT, (2021), *All in one*, KANAL-Centre Pompidou, Brussels (2019), *Reazione a catena*, Galleria Giovanni Bonelli, Milan, (2018), *L'ombre du zebre n'a pas des rayures*, Espace Vanderborght, Brussels (2018), *Enrosadira*, Boccanera Gallery, Trento (2017), *The Intruders*, Spazio Thetis, Venice (2015), *The nest builders of the sea*, ArtLacuna, London (2014), *I borsisti della 97ma Collettiva*, Palazzetto Tito, Fondazione Bevilacqua La Masa, Venice (2014). She was an artist in residence at the Moonens Foundation in Brussels (2019-2020) and at the NKD Nordisk Kunststartcenter Dale in Norway (2021).

Through a practice made up of constant corrections, Veronica researches the complexity of the landscape and the processes which determine it, depicting scenery that addresses ambiguous and often undefinable places. She's not seeking a game of resemblances, but rather an active dialogue with an image whilst working on it. This method refers to the moment of creation, the present, offering insight upon the subject; it defines itself gradually (an act "that while doing, invents the way of doing" L.Pareyson) creating a procedural tension that incessantly goes between compliance and domination. In this way she creates work – from painting to collage, frottage to installation – with the aim of rendering visible what is superficially or secretly perceived, and addressing the landscape in its totality.

Massimiliano Gottardi

Born in Trento (IT) in 1989, lives and works in London.

He obtained an BA and Master's degree at the Academy of Fine Arts of Venice. He's currently attending a post-graduate at the Royal Academy of Arts in London. Selected exhibitions include: *Il Crepaccio instagram show* curated by Caroline Corbetta (2019), *Passengers that come and go*, Tulla Culture Center, Tirana (2017), *Collettivoni*, curated by Fondazione Malutta, Finestra illuminata Venice, (2016) Venice, *98ma Collettiva Giovani Artisti*, Fondazione Bevilacqua la Masa, Galleria di Piazza San Marco, Venice (2014), *Padiglione Crepaccio*, group show curated by Caroline Corbetta, Il Crepaccio, Venice (2013).

In Gottardi's research the pictorial surface is a place of exploration. Influenced by the digital graphics of video games and by a childhood spent in the woods surrounding his birthplace, his approach to painting has a transversal continuity with the explorations of his past.

The representation of an imaginary nature sometimes meticulously described almost as if it were a botanical study, coexists with the two-dimensional representation of other floral elements present, giving a potential sense of suspension between fictional and real to the images, which through shapes and rhythm they aim to create tension between the contents.

Johanna Grivel

Johanna Grivel is a Swedish ceramist based in Brussels since 2014. After studying ceramic in Geneva at the Applied Art School (2010-2014), she went at La Cambre School of Visual Art for a Bachelor and Master (2014-2019). The studio where she is working now is in Forest, next to the Wiels. Within these years of studies Johanna Grivel won the Swissceramic prize (2014) and was nominated for Les Amis de La Cambre prize's (2019). She participated at diverse groupshows: the Biennale of St-Cergues (Switzerland, 2014), co-curated « Fictitious Legacies » at Island (Brussels, 2018), had a personal cabinet display at the Cdlt+ gallery (Liège, 2019), her installation « Dom som dör i honung »* has been exhibited at the Kanal Pompidou Center during the Graduation Show of La Cambre. Grivel participated at the annual exhibition of the Becraft gallery in Mons in the end of 2019 and was invited to « L'Adret et l'Ubac » exhibition of La Cambre in the spring of the year 2021. *Dom som dör i honung : du suédois, « Ceux qui meurt dans le miel » / « Those who die in honey »

Containers of dreams, of childhood reminiscences, in which appears quite often sinuous lines, Johanna Grivel's sculptures oscillate. They shape strange little scenes, draw a fictional landscape. Her ceramics are seen as elements of a playful and tactile composition. Composition where we should be able to dwell on the details, where our gaze can drag on it. At the same time outlets and supports of storytelling, Johanna Grivel delivers metaphors of affect.

Diego Miguel Mirabella

Born in Enna, Sicily in 1988, lives in Rome. BA in Fine Art. Selected exhibitions include: *Decorato decoroso distratto*, Studio Sales di Norberto Ruggeri, Rome(2021)*Il castone e la barota*. Studio Sales di Norberto Ruggeri, Rome (2019) *Défragmentation*, Bruxelles (2019) *Prix Mediatine*, Mediatine, Brussels (2018) *I shot Mercury to make this Exhibition*, Nir Altman's Gallery, Munich (2018) *Rosina #1 – Spectrum*, Limone space London, London (2018) *Talent prize*, Macro, Rome (2017) *The Habit of a Foreign Sky*, FutureDome, Milan (2016). *Museo delle Palme*, Orto botanico, Palermo; *Trincee- Ill mondo in fiamme e la morte*, Galleria La Nuova Pesa, Rome; *10years 60th drawing*, Fondazione pastificio cerere, Rome; *MilanoRomaTorinoPalermo*, Studi, Milano (2015). *Andiamo la*, L'A Project, Palermo; *The grass grows*, Riehenstrasse 74, Basel; *Art is real*, Piazza PAsquino 69, Rome (2014). *Il peso della mia luce*, Operativa artecontemporanea, Rome; *Progetto Ortica all'interno del festival della creatività di Roma*, ex mattatoio, Rome (2013). *In ognuno di noi*, Temple University, Rome.

His work is based on a study on poetry and language, in the attempt to translate those one into visual objects. His natural restlessness brings him to realize an heterogeneous body of works, that he organizes into diverse projects. In his artworks objects, sentences, drawings and images are in a continuous tension between hiding and revealing, creating as he says “the necessary incidents to build a poem”. In many of his projects Mirabella makes use of other people’s culture, imaginary and practices in order to push the orders of communication between him and them, creating artworks out of this conflict.

Edouard Pagant

Born in Paris (FR) in 1987, lives and works in Ghent. After a Master degree in Urban spaces obtained in 2018 at La Cambre, he finished in 2019 his first public art commission, Playground, to transform the playground of the communal school of Braine-le-Château. Since January 2021 he follows the HISK residency in Gent.

Selected exhibitions include: *The HISK Affair*, Gosset Site, Brussels (2021) *Playtime*, Studio Sonart, WOLKE, Brussels (2019), *ça et ça et ça et là*, Greylight Projects, Brussels (2018), *Aussi pâle que le plafond du living*, Maison des Arts de l'ULB, Brussels, (2018), *Sobre o que você esta sonhando quando seu marido esta pescando à noite?* Galeria do Sol, Porto, (2017), *Artagon 3*, Les petites Serres, Paris (2017), *Klein Eiland*, Studio City Gate, Brussels (2017), *Summer Launch*, collectif Foreseen, Zsenne Artlab, Brussels (2014).

Edouard likes to consider identity as something that is constantly moving and changing, as Hermann Hesse expresses in his book *Steppenwolf*, we are an ever-changing multiplicity. But identity is also built by what surrounds us, what interacts with us and observes us in our daily life. Each action of our life leads us to a series of encounters with objects, subjects and spaces. These encounters, even if unconsciously, make us adapt, react, interact and apprehend.

How do we shape our environment? How do we interact with it? How does it oblige us to adapt to it? These are recurring interests and questions in his work.

Therefore his artistic practice is often related to particular contexts, with different geographical, sociological or historical realities. These confrontations with different subjects and contexts lead him to reconsider the process of making, and as a result, his work is often multidisciplinary.

1 JOHANNA GRIVEL

1a Installation murale, 2021 Sélection de pièces, clous de porcelaine, dimensions variables. *Little one* modelage en grès émaillé, 4x3cm, posé sur *Oozy river* étagère en grès émaillé, 12x18cm. Disques orange et bleu en porcelaine colorée et miettes de restes. Paraboles de porcelaine et grès colorés torsadés.

1b Sans titre, installation de porcelaine pure et émaillée, torsades. Dimensions variables, 2019.

1c *Osselets*, dimensions variables, porcelaine, grès, émaux.

1d Sans titre, porcelaine, 20 x 45 cm, 2019

2 VERONICA DE GIOVANELLI

Litogènesi (1), (2), (3)

collage de frottages, graphite sur papier minéral, 101 x 71 cm, 2015

3 DIEGO MIGUEL MIRABELLA

Quello che non ti fa dormire la notte, céramique et fer, 90x70cm, 2017, Collection privée, Bruxelles

4 MASSIMILIANO GOTTARDI

Woodpecker holes, acrylic on canvas 50 x 45 cm, 2021

Black cat, acrylic on canvas 30 x 35 cm, 2021

Die urpflanze, acrylic on mdf 40 x 23 cm, 2019

Constellation rhizome, acrylic on canvas 25 x 30 cm, 2021

5 EDOUARD PAGANT

5a *Senecio Vulgari*, impression laser sur papier A4 blanc, lampe de culture intérieure, système d'arrosage automatique et mauvaises herbes, dimension variable, 2021.

5b *Deep Cut*, béton armé coloré dans la masse, silicate de soude et vernis acrylique, dimension variable. 2018

