

The Fire and the Cow

Curated by Michela Martello

May 26th - July 26th, 2022

Opening Thursday, May 26th, from 6pm

"(...) We are artists of different generations, cultures, ethnic groups and creeds, we spontaneously follow our line, our genetic input, solitary and domestic or immersed in nature, ritualistic, humanistic, civic and social, outside or inside our schemes and our myths, with mature awareness of our creative power (...)"

Thus New York based artist Michela Martello - who has this time also taken on the role of curator - introduces the exhibition "The Fire and the Cow" which presents for the first time in Italy the work of seven international artists at which have been flanked, as tutelary deities, works by Carol Rama and Carla Accardi.

Tamara Gonzales, Sarah Peters, Yevgeniya Baras, Kimia Ferdowsi Kline, Lola Flash and Jean Shin, these are the artists that Michela Martello selected, to create something that should become a new experience for those receptive visitors to whom Martello addresses herself in her introductory poem-text: *"(...) I invite you before our works, by capturing your eyes you'll arrive to the soul. Remain in receptivity, like the cow, yin symbol of surrender and spontaneous addiction. Come, with your strength and let yourself be tamed (...)"*

The works on display, speak of strong women who are not afraid to show their sensitivity, Whether it's Lola Flash's saturated color icons photographs or Jean Shin's delicate and yet compelling installation, or Sarah Peters with her sculptures that evoke archaic mysteries, the works exhibited speak of an extremely personal and non-negotiable vision that the artists presents to the world with determination and the strength of their voice. Perhaps the deep connection and the distinctive sign of all these women, including Rama and Accardi, is their artistic integrity that spans decades without yielding to passing fashions, keeping their expressive path burning and steady.

Works by: Carla Accardi, Yevgeniya Baras, Kimia Ferdowsi Kline, Lola Flash, Tamara Gonzales, Michela Martello, Sarah Peters, Carol Rama, Jean Shin

Galleria Giovanni Bonelli

Via L.P.Lambertenghi 6 | Milano | 0287246945 | info@galleriagiovannibonelli.it | www.galleriagiovannibonelli.com



Carla Accardi (1924, Trapani- 2014, Rome)

Considered one of the most famous and influent Italian painters of the post-W.W. II and one of the founders of Gruppo Forma 1, a marxist and formalist collective born in 1947. She was a fundamental figure for the Italian abstractionist and Arte Povera movements. She was actively involved in the feminist Italian movement, together with Elvira Banotti and Carla Lonzi with whom she formed the Rivolta Femminile group.

All along her activity she collaborates with many important galleries: La Salita, Rome (1958, 1961, 1971); Marlborough Gallery, Rome (1968), Christian Stein, Turin (1972); Sperone Westwater, New York (2005); Haunch of Venison, New York (2010).

Among her exhibitions in International Museums are: Venice Biennial (1964; 1988); Rivoli Castle, Turin (1994); the Guggenheim Museum, New York (1998); the P.S.1, New York (2001); the MAM, Paris (2002); the MACRO, Rome (2004); Moscow Museum of Modern Art, Moscow (2008)

Yevgeniya Baras (She lives in New York)

Inspired by touch and the transformative nature of materials that layer and decompose, Yevgeniya Baras creates paintings that investigate themes of the body, language/translation, place, migration, and definitions of home.

Through her paintings Yevgeniya uses various materials- oils, spray paint, acrylic, and wood- as well as materials traditionally associated with craft such as cloth, tile, yarn, and papier-mâché and as a result she construct an experience that is collaged and physical. Materials are important to her as they have cultural and historical implications. The work is located between sculpture in low relief and painting. After her BA in Fine Arts and Psychology and MS in Education at University of Pennsylvania in 2003 , Yevgeniya received her MFA from the School of the Art Institute of Chicago in 2007.

Yevgeniya is represented by the Landing Gallery in LA. In 2022/2023 Yevgeniya will open her fourth solo show in New York, her third in LA, and an exhibition at Station gallery in Melbourne, Australia.

She had solo show in various International galleries: Station Gallery, Melbourne, Australia (2022); The Landing Gallery, Los Angeles (2020 e 2018); Nicelle Beauchene Gallery, New York (2016 and 2019), Reyes Finn Gallery (2019), The Locker Plant, Marfa (2018) among others. A selection of her group exhibitions include: Friedman Gallery, New York (2022); Guts Gallery, London (2021); Inman Gallery, Houston (2021); 56HENRY, New York (2019); Sperone Westwater, New York (2017); Gavin Brown Enterprise, New York (2016); White Columns (2016); Thomas Erben Gallery, New York (2015) among others. Yevgeniya was named Senior Fulbright Scholar in 2022. She was a recipient of the New York Foundation for the Arts Fellowship in 2021, Guggenheim Fellowship in 2019, the Pollock-Krasner grant and the Chinati Foundation Residency in 2018, and the Yaddo Residency in 2017. She received the Artadia Prize and was selected for the Sharpe-Walentas Studio Program and the MacDowell Colony residency in 2015. In 2014 she was named the recipient of the Rema Hort Mann Foundation's Emerging Artist Prize. Her work has been reviewed in the New York Times, LA Times, ArtForum, and Art in America. She is a professor at Rhode Island School of Design. She has guest lectured at Yale, Columbia, UCLA, Brown, Rutgers, MICA, Tyler School of Art to name a few.

Kimia Ferdowsi Kline (1984. She splits her time between Nashville and New York)

Her recent work employs a mixed media approach, centralizing papyrus surfaces and incorporating gemstones, thread, beads, glitter and ink. The goal is to distill subject matter into body-based lexicons as a tool to decipher the expansive mysteries of human relationships. Cut out from the distractions of place, situation, context and even gravity, emotionally-charged figures take center stage as they grapple with the complexity of self and each other. The employment of papyrus-as-canvas in these works is a stand-in for fragile, yet resilient skin. The use of this ancient material suggests age-old human problems and themes, while shiny lakes of glitter and boldly saturated colors situate the work in a shared contemporary moment. The scarred and interwoven bodies she depicts are sometimes arranged in four-pointed configurations that evoke the charts of modern day trauma theory or the psychological mapping systems of interpersonal dynamics. While the faces are elemental, archetypal, a visitation from prehistory, the specificity and individuality of these figures' stories come from their stitched up wounds and even their adornments. Much as we adorn ourselves with jewelry, she brightens up these bodies with glitter, rubies, mirrors, and opals. Her imagery illustrates the invisible yet never-ending affairs unfolding in the small spaces of human intimacy--the unresolved traumas turned to pearls, the excruciating messiness, the big and small glories of being together. Artist and curator Kimia Ferdowsi Kline earned an M.F.A. from the San Francisco Art Institute and a B.F.A. from Washington University in St. Louis, where she was named a Danforth Scholar. She has mounted solo exhibitions at Turn Gallery, New York (2022), Marrow Gallery, San Francisco (2021), 68 Projects, Berlin (2017) and Wayne State University, Detroit (2016). Select group shows include, The Museum of Contemporary Art Detroit (2018 and 2019), PACE University, New York (2019); Ceysson & Bénétière, Luxembourg (2017), CANADA Gallery, New York (2017) and The Drawing Center, New York (2017). In 2015 she was awarded The Basil Alkazzi Detroit Residency and Grant through the New York Foundation for the Arts. In 2018 she was honored to be nominated for a Rema Hort Mann Emerging Artist Grant, and was awarded a residency at the Macedonia Institute in Hudson, NY. Currently she is working on a monograph with [Radius Books](#). Guest lectures and teaching include Yale University, Tyler School of Art and Architecture, SUNY Purchase, Lipscomb University, The Fashion Institute of Technology, Brooklyn College, Wayne State University, and Chautauqua Institute. As a freelance curator, she consults for various private collectors and corporations. Select press includes, The New York Times, Hyperallergic, Cultured Magazine, New American Paintings, Architectural Digest, The Harvard Advocate, Departures Magazine, & Travel + Leisure.

Lola Flash (1959, Montclair, New Jersey. Lives in New York)

After studying at the Maryland Institute College of Art, Lola moved to New York City in the 1980s, at the height of the AIDS crisis. She started going to ACT UP demonstrations and taking pictures. Unlike conventional photojournalists, Flash used slide film and developed her photographs on negative paper. White clouds appeared black; blue skies looked red. It forced viewers to realize that their eyes had been trained to see the world in a certain way, and invited them to reassess their perceptions. In the 1990s, Flash moved to London, and began a decades-long creative practice centered on challenging invisibility and preconceptions about identity. Using a large-format 4x5 film camera, she creates portraits that foreground her subjects, showing the beauty of older women, LGBTQ+ trailblazers and those whose skin color or gender expression have left them open to marginalization and discrimination. She never worked with galleries even if her works are included in important collections such as the Victoria and Albert Museum in London; the National Museum of African

American History and Culture, Washington DC; the Brooklyn Museum, the Whitney Museum, New York and recently the MoMa Museum in New York. She is currently a proud member of the Kamoinge Collective. In 2008, she was a resident at Lightwork and in 2015, she participated at Alice Yard, in Trinidad. Flash was awarded an Art Matters grant, which allowed her to further two projects, in Brazil and London. Her work is also featured in the publication *Posing Beauty*, edited by Deb Willis, currently on exhibit across the US. In 2018 she had a 30 year retrospective of her work at Pen+Brush, New York. In 2021 Flash was honored by the LGBTQ+ arts organization Queer!Art, which has presented her with an award for sustained achievement. Most recently she exhibited at Frieze LA with Jenkins Johnson gallery.

Tamara Gonzales (1959, Madera, California. Lives in New York)

Tamara's painting uses both abstract and figurative patterns. The main sources of inspiration in her work are nature, fabrics, as well as the spontaneous creation of generative signs on paper or canvas. In the last 10 years she has traveled extensively in Peru and from this experience her visual language has been enriched with new signs, colors and archetypal imagery. She received her AAS in Fine Arts at Parsons School of Design, New York in 1990 and then she hold her BA in Liberal Arts at Vermont College ADP in 2005. She had various residencies as: IAAB, Basel, Swiss, in 2008 and CCA Andraxt, Mallorca, Spain in 2012. Her works are in prestigious American public collections as: Bowdoin College Museum of Art, Brunswick, Maine; Bronx Museum of the Art, Bronx, New York; Colby College Museum of Art di Waterville, Maine; High Museum of Art di Atlanta, Georgia and San Antonio Museum of Art in Texas. She had solo show in various American galleries, among others: Klaus Von Nichtssagend, New York (2021, 2019, 2017 e 2014); and The Pit, Los Angeles (2018). A selection of collective show where she exposed her works includes: The Pit, Los Angeles (2021 and 2022); Klaus von Nichtssagend, New York (2017 and 2020); Coburn Projects London, England (2015); Novella Gallery, New York (2013); Daniel Weinberg Gallery, Los Angeles (2010); MoMa PS1, New York (2007); Sanskriti Kendra, New Delhi, India (2002); Williamsburg Art & Historical Center, Brooklyn, New York (2000).

Michela Martello (1965, Grosseto, Italy. Lives in New York)

Michela's works are humanistic, accessible, and consistently characterized by her use of symbolism. She brings together the traditional and contemporary influences of a variety of techniques, media, themes, and cultures to create art that achieves a universal language of aesthetics that merges centuries and crosses cultural bounds while blending strength and softness, domesticity and demolition.

After receiving her MFA at IED European Institute of Design in Milan she worked for ten years as an illustrator of children's books dividing her time between Milan and London.

Starting from the 90s she has devoted herself entirely to painting and, recently, to ceramics. In 2006 she was awarded by the American Association University of Women with the Emerging Women Artists Award at NYC Design Center and in 2019 she received a special merit prize from the Cultural Government of Tainan city, Taiwan, for her installation, *Everything Has A Vortex*. In 2020 she was selected by Jerry Saltz for the prestigious review "New American Painting". Among selected group show she took part over the years, there are: Museum of Modern Art, Tainan City, Taiwan, (2020); MACRO Museum, Rome, Italy, (2019); Paula Cooper gallery, (2018); Galleria Giovanni Bonelli, (2018);

A.I.R. gallery, Brooklyn, (2017); Pen+Brush NY, (2015); MAAM, Museum Rome, (2015); Trace Foundation, NY, (2015); Tibet House Museum, NY, (2014).

Public art projects includes: Brooklyn Book Festival, (2021); Queens Museum leading workshop, (2020); Auspicious Field, The International Children Museum Of The Arts, Taiwan, (2018); The Wave Walk (La Mer), New York City (2017); WoodenWallsProject Curated by Parlor gallery, New Jersey (2016/17/18). A selection of her solo show includes: Galleria Giovanni Bonelli, Milano Italy, (2020); Siao Long Cultural Park, (2019); ArtSpace Raleigh North Carolina, (2019); Pen+Brush, New York, (2017). Recent Art Residency: Taiwan, Soulangh Cultural Park, (2018/2019); COPE NYC BK (2021). In 2022 She is selected by Wendy Olsoff and Eden Deering of PPOW gallery for the Artsy online auction benefiting Pen+Brush NYC.

Sarah Peters (1973. Lives in New York)

The academic bust is a staple in Peters's practice, a rich foundation from which she continues to spin idiosyncratic twists of form. Unlike Greco-Roman portraiture or American neoclassicism—art historical periods which clearly enthrall the artist—her sculptures do not reference specific historical leaders. In Peters's iteration, the eyes of each sculpture perform the opposite—as gaping holes on all but one, their absence emphatically points to a hollowed interior. Neither buried in the past nor a mere figment of the future, Peters's sculpted heads gesture toward an enviable fluidity that is timeless.* After a MFA at Virginia Commonwealth University in 2003, she is awarded with numerous grants and residencies between 2001 and 2019: John Michael Kohler Arts/Industry Residency (from 1998 to 2001 and in 2014); Sharpe/Walentas Studio Grant at The Space Program, Brooklyn, New York in (2007-2008) and the Sculpture Fellowship at New York Foundation for the Arts, New York in 2011. Last in chronological order is the National Academy Affiliated Fellow at the American Academy in Rome (2019). Sarah exhibited in various galleries with important solo show as: Zidoun-Bossuyt Gallery, Lussemburgo (2020); Institute of Fine Arts, New York University, New York (2019); Van Doren Waxter Gallery, New York (2018); Halsey McKay Gallery, New York, NY (2017); Eleven Rivington, New York (2015); 4 AM, New York (2015); Bodyrite (with Mira Dancy) at Asya Geisberg, NY (2014); Edward Winkleman Gallery, New York (2007,2010); and John Davis Gallery, Hudson, New York (2013). Her works were exhibited in prestigious galleries's group shows such as: Shulamit Nazarian Gallery, Los Angeles, CA (2021); Perrotin Gallery, Seoul, Korea (2019); Galerie Eva Presenhuber, New York (2019); The Aldrich Contemporary Art Museum, Ridgefield, CT (2018); Galerie Eva Presenhuber, Zurigo, Svizzera (2018); Frederik Meijer Gardens & Sculpture Park, Grand Rapids, MI (2017); Van Doren Waxter, New York (2017).

(*cit. from Sara Christoph, ArtSeen, Brooklyn Rail.)

Carol Rama (1918,Turin-2015, Turin)

Historic and iconic figure for the female Italian artistic movement in the post-W.W. II.

Her career has been stimulated by a series of intellectual encounters like the artists: Felice Casorati, Andy Warhol; the poet Edoardo Sanguineti; the architect Carlo Mollino and the composer Luciano Berio.

In June 2003 she received the Leone d'Oro prize for the career in the occasion of the 50th Venice Biennale, where she has been previously a protagonist with a solo show in 1993, curated by Achille

Bonito Oliva.

She took part in several prestigious exhibitions and solo shows: Stedelijk Museum, Amsterdam (1998); ICA, Boston (1998); Sandretto Re Rebaudengo Foundation, Turin (2004); MACBA, Barcelona (2014); MAM, Paris (2015); GAM, Turin (2016-2017); New Museum, New York (2017). Today Carol Rama's work is represented by relevant galleries like: Isabella Bortolozzi in Berlin and Lévy Gorvy in New York.

Jean Shin (1971, Seoul, Korea. Lives in New York)

Known for her large-scale installations and public sculptures, artist Jean Shin transforms accumulations of discarded objects into powerful monuments that interrogate our complex relationship between material consumption, collective identity and community engagement. Often working cooperatively within a community or region, Shin amasses vast collections of an everyday object or material—Mountain Dew soda bottles, mobile phones, 35mm slides—while researching its history of use, circulation and environmental impact. Distinguished by this labor-intensive and participatory process, Shin's poetic yet epic creations become catalysts for communities to confront social and ecological challenges. As such, her body of work includes several permanent public artworks commissioned by major agencies and municipalities, most recently a landmark commission for the MTA's Second Ave Subway in NYC.

Born in Seoul, South Korea, and raised in the US, Shin works in Brooklyn and Hudson Valley, New York. She is a tenured Adjunct Professor at Pratt Institute and holds an honorary doctorate from New York Academy of Art. Shin's work has been widely exhibited and collected in over 150 major museums and cultural institutions, including solo exhibitions at The Museum of Modern Art in New York (2004), Philadelphia Museum of Art (2018), Smithsonian American Art Museum in Washington DC (2009), and Asian Art Museum in San Francisco, where in 2020 she was the first Korean-American woman artist featured in a solo exhibition. Shin has received numerous awards, including the forthcoming Frederic Church Award for her contributions to American art and culture. Her works have been highlighted in The New York Times and Sculpture Magazine, among others.