

# Art Guide



# Welcome



Dear Future Horizon attendees,

It is with great pleasure that I welcome you to our fourth annual art program. This year's invite you to explore the Nature of Love through the lens of interconnectedness, and ponder on the invisible bond that holds everything together.

The selected works weave a narrative that spans from the microscopic to the cosmic, from our distant past to our potential futures. Exploring themes of origins, metamorphosis, transcendence and harmony - they invite us to explore how we relate to the world around us, our history, our fellow beings, our inner selves, and the possibilities that lie ahead.

Giuseppe Petruzzellis's art film "La Ricerca" delves into our origins, using Luigi Lineri's lifelong collection of stones to trace the narrative of human evolution. This work serves as a foundation, reminding us of our shared history and the enduring resilience of the human spirit.

Katarina Petrović's audio-visual installation "LC-5CB" takes us on a mesmerizing journey from origins to transitions. By magnifying the unseen world of liquid crystals, Petrović invites us to contemplate the constant state of flux in which we exist.

Elena Pelosi and Florencia S.M. Brück's "Portal of Memory" ceramics and AI-generated visuals creates a convergence of ancient wisdom and modern technology. Their installation bridges the gap between past and present, inviting us to consider the timeless nature of human consciousness.

Amedeo Desideri's "Be Careful About Your Fullness, Mario Rossi" conceptual wine bottles explores the essence of individuality. Through a deceptively simple metaphor, Desideri prompts us to reflect on the core elements that constitute our being and how we maintain our vitality in a complex world. Saverio Bonelli's "The Weight of Words" and "Interruptus" works prompt reflection on the power of communication and the space words occupy in our lives and interactions.

Andreas Senoner's work embodies the concept of metamorphosis. His sculptures, crafted from organic materials, challenge us to reconsider the boundaries between the natural and artificial, the human and non-human.



Isabelle Tellié's interactive mirror installation "Transcendence" offers an immersive experience that blurs the lines between self and other. This installation encourages us to look beyond our individual identities and recognize our interconnectedness with all beings.

And lastly, Sara Ricciardi's interactive and tactile installation, "Under The Willow Tree", creates a space of harmony and reflection. By engaging multiple senses, Ricciardi's work reconnects us with natural rhythms and the cycles of life.

As you move through this exhibition, I encourage you to consider your own place within this web of existence. How do you relate to your origins? How do you converge with others? What is your essence? How aware are you of your impact? How do you navigate transitions? What metamorphoses have you undergone? How do you transcend your limitations? And how do you find harmony in your life?

This exhibition aims to explore our "Interconnected Realities"; it's an invitation to deepen our understanding of our place in the universe and our connections to all that surrounds us. It challenges us to recognize that we are not isolated beings, but integral parts of a vast, interconnected whole. As we face the complexities of our modern world, this exhibition reminds us of the power of art to illuminate our shared experiences and inspire us to create a more harmonious future.

Love, in its myriad expressions, plays an integral role in the creation of these works, and so I invite you to receive them in reciprocity; with an open heart and mind. Let the installations speak to you in languages foreign and familiar, challenge you beyond categorization, and move you in unexpected ways. May these works spark conversations, foster new perspectives, and contribute to the collective evolution that is at the heart of Future Horizon.

My heartfelt thanks go out to all the artists, art partners, and collaborators who made this exhibition a reality. I'm profoundly grateful to Future Horizon founders Matt & Angela, and the entire Future Horizon community for their unwavering support of the arts.



With Love,

Ahlem Baccouche  
Art Curator, Future Horizon







# Words from the Founders



When attempting to describe Future Horizon, as a community, gathering, concept—perhaps even a movement, words can obscure it even further. This phenomena, at least in our ongoing observations, repeats itself throughout moments in our lives, the history of society, and in the collective timeline of our species.

Art is a language that enables us to communicate without the need for a shared lexicon. Its creation and appreciation can be the altered state that seduces us away from the overstimulated world, quieting our overused senses to feel the others we have yet to understand.

In designing physical and intangible liminal spaces, art may serve as an intervention. It can form cultural corridors and quell the natural pre-pubescent angst allowing us to find comfort in uncertainty. It has the ability to provoke and stimulate, creating the foundations for maturity through the process of alchemy.

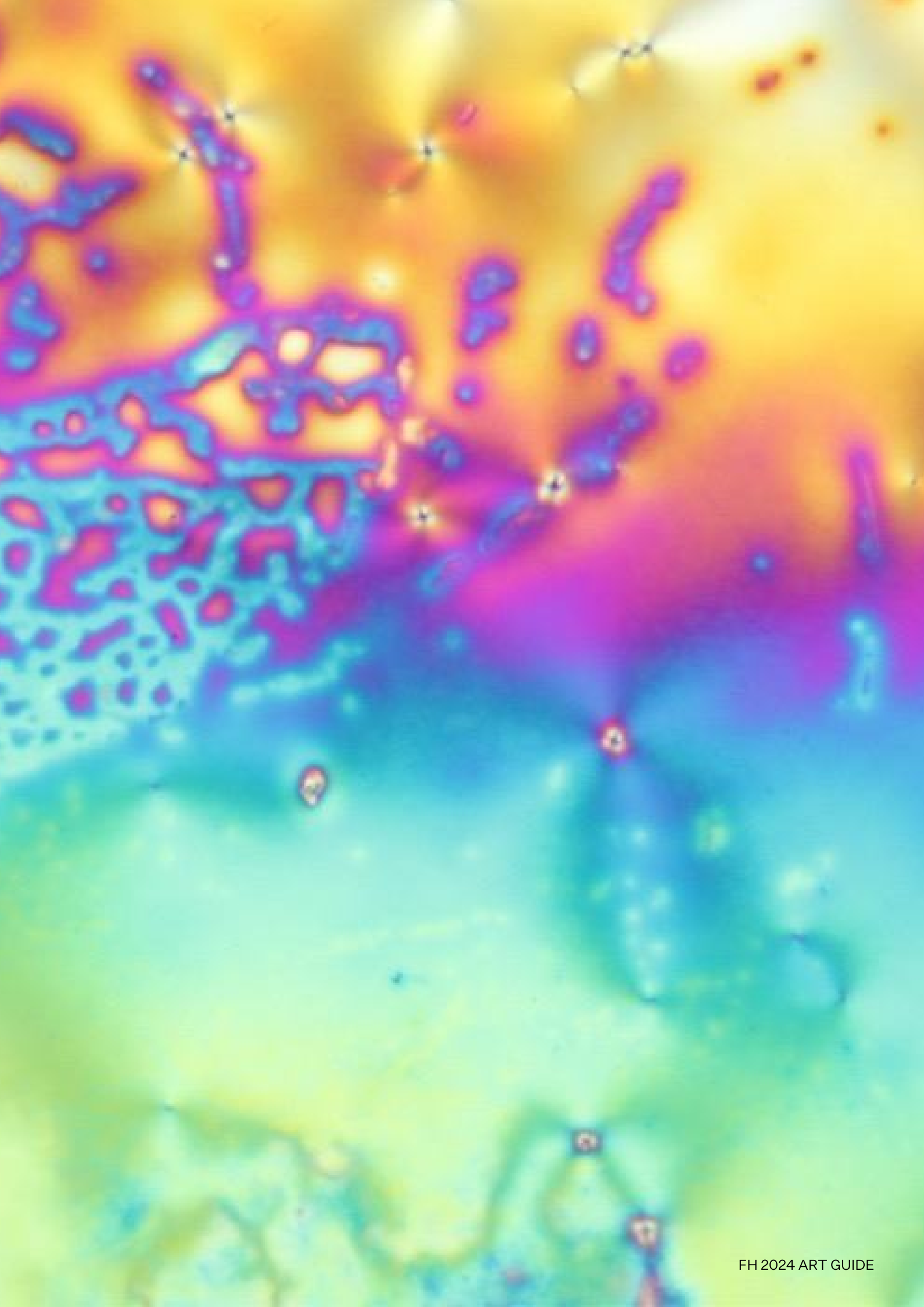
“I find myself rejecting the concept of Future Horizon as an organization. Rather if you view each of us as being parts of various holobionts, taking part in complex and interconnected systems living in close symbiotic association. Then, Future Horizon is the superorganism, whereas the central thesis (dedicating oneself to exploration, discovery, and evolution) and the high trust bonds us together as a type of similar species.” - Angela

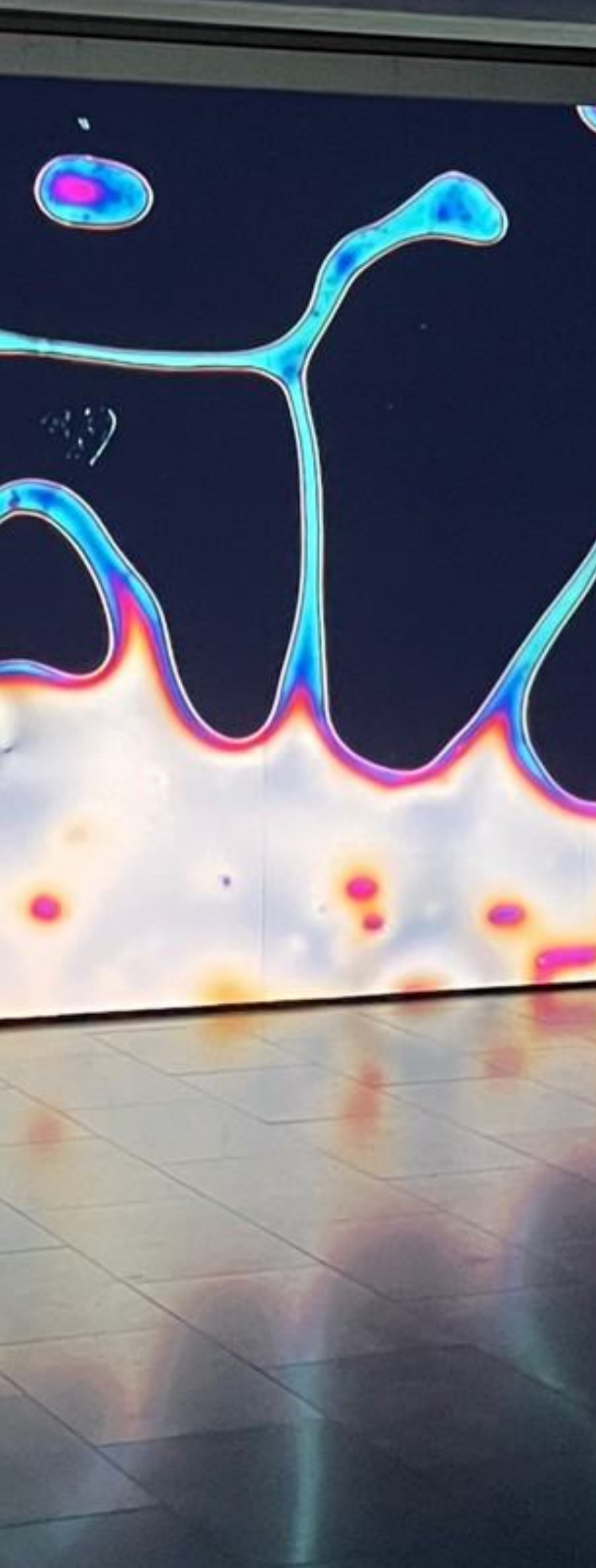
“There is something that brings us together that is part of this alternative biology yet understood. Simultaneously, it is a conscious decision to be a part of this diverse community.” Future Horizon encourages the unification of self which reveals an increasing level of diversity within the community which has artists, professional or otherwise, and patrons of the arts.

Our deep gratitude to Ahlem Baccouche, who for a fourth year, has curated the art program for Future Horizon, taking a seed and nurturing it into an interconnected forest. Each year, it is an integral part of the sensemaking and creative process that gives birth to the main gathering and the resonance that extends beyond this intentional time. We are humbled by the participation from the local and international artists who have contributed their art, and in essence a part of themselves, to this program. As well as the designers and team who help to make it all possible.

With Love,

Angela Bermudo & Matt Cyrankiewicz  
CoFounders, Future Horizon





# Katarina Petrović

Crystalline Origins: Katarina Petrović's Microscopic Odyssey.

The Dutch-Serbian artist blends science and art to explore the fundamental structures of existence through liquid crystals and cosmic quests.

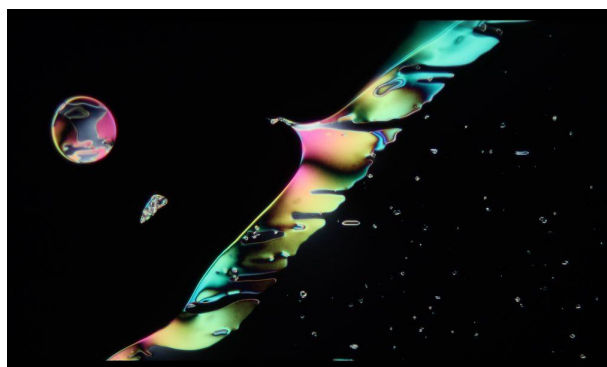


Katarina Petrović (NL/RS) is an artist and researcher whose work bridges art, science, technology, and humanities. With degrees from ArtScience Interfaculty in The Hague and the Academy of Fine Arts in Belgrade, Petrović explores the concept of creation and ultimate origin through innovative installations and systems.

*Her practice combines language, code, and natural phenomena such as sound, vacuum, and electromagnetic emissions to investigate the emergence of meaning from noise. Petrović's work has been exhibited internationally, including at the ArtEncounters Biennale Timisoara and the 59th October Salon Belgrade. She is an affiliated researcher at the Center Leo Apostel in Brussels and teaches at ArtScience Interfaculty in The Hague and the School of Thinking in Brussels.*

LC-5CB is an experimental film installation by Katarina Petrović that explores the microscopic world of liquid crystals. The work focuses on 4,4'-n-pentyl-cyano-biphenyl (5CB), a common liquid crystal used in electronic displays. Through high-resolution microscopic recordings, the installation captures the mesmerizing phase transitions of these crystals as they respond to temperature changes above 35°C.

Viewers witness a captivating display of color and texture variations as the molecular structure shifts from an ordered state to zero order. The visual journey is enhanced by a synchronized soundscape, created by digitally analyzing and converting the light modulations into audio. This immersive audiovisual experience not only showcases the beauty of microscopic phenomena but also invites reflection on the nature of order, chaos, and the fundamental structures of life, as liquid crystals are constitutive of cellular membranes. LC-5CB is part of Petrović's ongoing "Origin v.2.0" project, which explores the concept of 'zero' in physical systems.



**Your installation "LC-5CB" explores fascinating microscopic phenomena [and transitions]. Can you walk us through the conceptual and creative process behind this work? (and how it relates to your broader artistic investigations and ultimate origin?)**

I started working with liquid crystals with prof. Stephen Picken - physicist and expert in liquid crystalline materials, who is my collaborator on the Origin v2 project that I am developing as part of the Crossing Parallels residency at TU Delft.

We were wondering how we could 'approach zero' in a material or physical process and we quickly arrived at liquid crystals as an ideal candidate. These crystal molecules suspended in an oily liquid have the capacity to display full order and disorder in spectacular forms and colors and they do that very quickly by responding to heat or electricity. (Although you could see the iridescence of liquid crystals with the naked eye, you see the full display if you use a microscope and polarized light.)

We started working on this project with the idea of exploring properties of sound or particle vibrations under extreme conditions of vacuum (zero gas) through performative, optical-acoustic experiments. This is still an ongoing project and LC-5CB was one study in a series of explorations.

I develop works in the synergy of language and physical phenomena. I often treat language as a physical force and vice versa, physical forces and conceptual frameworks. You could say that I have the approach of a natural philosopher. In Origin v2, I wondered if we could ever approach the origin and the point zero both conceptually and physically - what would that mean and what would that look like?

I developed a linguistic experiment that uses a highly complex operation of negation (Negative Poetry v2) to approach zero or no-meaning in text and I am developing a highly sensitive system that could sense the smallest movements in a vacuum. I want to zoom in on the vibrations in a vacuum and in a material in search of the truly empty (zero) space. Understanding the concept of nothing, perfect vacuum or zero in a physical system, as well as sensing what was previously invisible, opens new ways of sensing and knowing the world, creating new technology and methods that bring new insights into nature, our position and perception of it.

**The theme of "Origin" recurs throughout your practice. How did your fascination with this concept begin, and how has it evolved through projects like "LC-5CB" and your ongoing "Origin v.2.0" research?**

I became very interested in the concept of origin or cosmogony during my Master studies at ArtScience Interfaculty. The interest sprouted from my research in language and how meaning arises not only through existing social-cultural structures and shared language but through a spontaneous, private, almost mystical play and synchronicity between the sign, the signifier and the signified (or in other words, the event, the word and the interpretation). Giving words to things and sensing meaning seemed all of a sudden to be a cosmogonical act, and so I started studying origin myths which also very commonly place word at the very beginning of the world.

The concept of the origin used to belong exclusively to religious, mythological and philosophical domains before it entered the realm of science in the first decades of the XX century with Edwin Hubble's discovery of the expanding universe and observations of galaxies moving away from us.

In LC-5CB I combined zooming in on the material with sensing in sight and sound. I developed a method to sonify the microscopic oscillations of liquid crystals in collaboration with Zeno van den Broek, fellow artist and composer. Our hearing has much better resolution than our sight and apart from wanting to uncover more information in liquid crystals, I wanted to build an immersive setup where this microscopic, unapproachable physical process enters the human scale.

What is perceived and what is not perceived conditions the organization of everything we know. New discoveries can literally change the world and everything we thought we knew about it. This is why the technology of not only language but of devices that expand our senses is so important to develop and understand. Technologies that push the limits of sensing and seeing - the very small, the very far, the invisible.

**What do you hope audiences take away from experiencing your installation, both in terms of sensory perception and conceptual understanding?**

I hope to spark wonder and curiosity about the world that surrounds us.

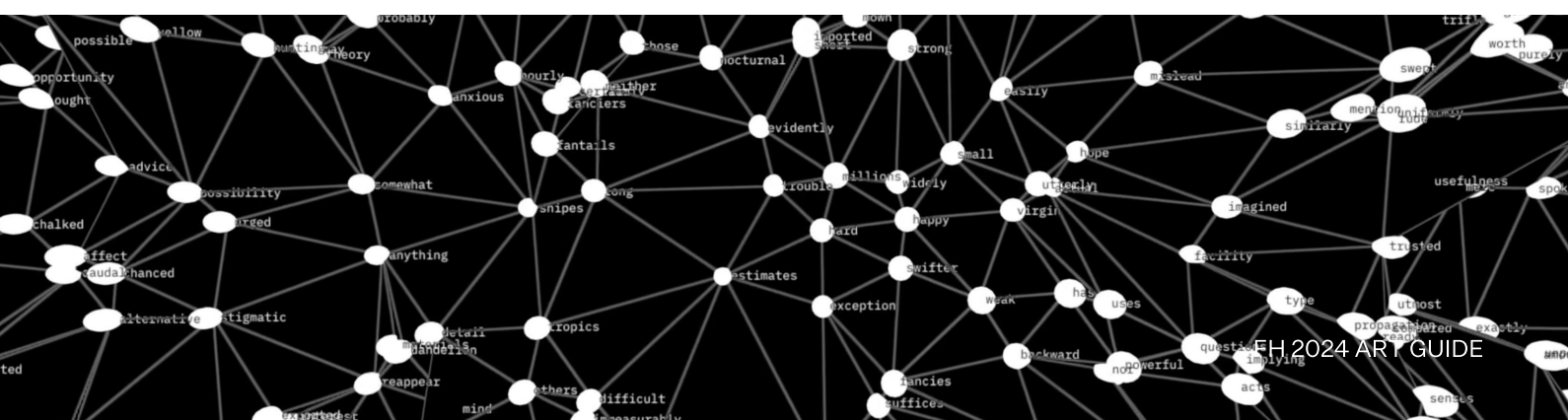
**As an artist continually pushing the boundaries between art, science, and technology, what new explorations or projects are you currently developing in your studio?**

The month of June I spent at the Haute Provence Observatory where I explored the science behind exoplanets (planets outside of our solar system) (re)search optics as well as detection methods for very distant, transient objects and deep time. This observatory is very special also because it is the place where the first confirmed detection of an exoplanet happened in 1995.

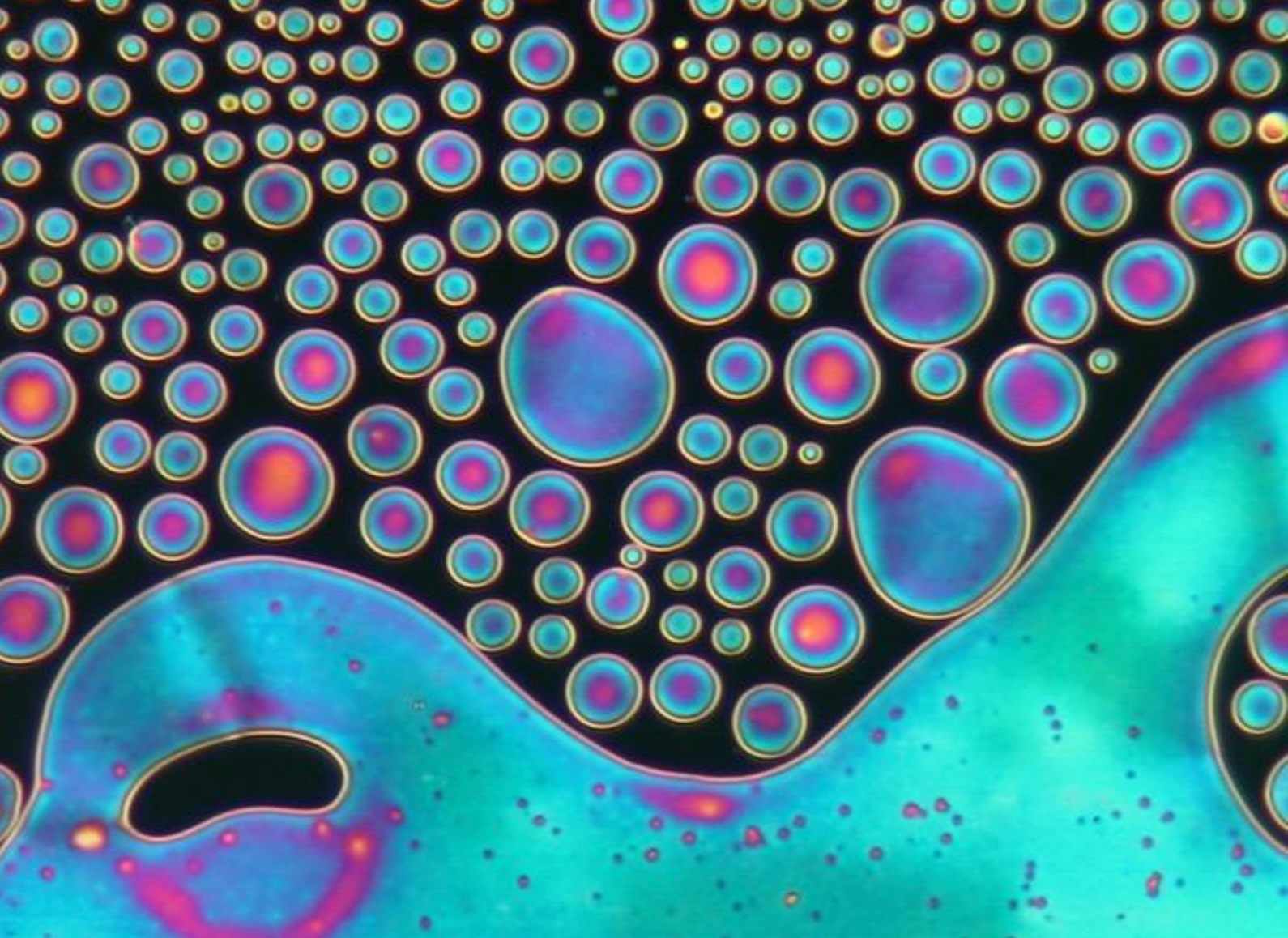
For this discovery, Swiss astronomers Michel Mayor and Didier Queloz received the Nobel prize in physics and I am very happy to have had the opportunity to work there and to be invited to develop a new work that would be shown at the Observatory for the International symposium celebrating 30 years since the discovery in October 2025.

I'm currently in the research phase and I'm working on several studies that use various detection methods for light, radio and (microwave) radiation. I am exploring material and immaterial ways of going into deep cosmic times.

In the beginning of the month I showed my most recent study at ReBonkers gallery in Varna where I developed a light installation that uses gamma radiation as a generative source. Later in the month I am going to PIF art/tech summer camp in the Slovenian mountains where I'll be continuing the work of tracing deep time on the ground through cosmic radio noise, stardust or micrometeor search and spectroscopy.







### **Lastly, what is your vision of a symbiotic future?**

Our past, our present as well as our future have all always been symbiotic. We don't know of any process truly "autopoietic". Truly self-organizing. Except of course for the Origin, the moment something comes out of nothing, but this is a concept, a fundamentally unapproachable event and an unprovable theory.

Everything is always "making-with", it is always a negotiation between a being and its environment and it is at times difficult to say where one begins and other ends - as even our individual selves are composed of many. We are all engaged in this collective organization "worlding-with" other people, technologies and "nature" at all times. However, I would like to see that we find more patience and more quiet within us to hear and to look more closely, to allow sensing and deep listening of the more-than-human world around us. I see the future as (eco)feminist, as collective and communal work realized through integrative practices that allow for various disciplines, practices, perspectives and actors (human and non-human) to weave a world of care.





In conversation with

# Andreas Senoner



Andreas Senoner, born in Bolzano, Italy, now lives and works in Florence. Educated at the Academy of Fine Arts in Florence and the Facultad de Bellas Artes San Carlos in Valencia, he deepened his wood carving technique at Minneapolis College of Art and Design. Senoner's sculptures explore themes of metamorphosis, heritage, and stratification, using materials like wood, feathers, and beeswax. He exhibited at the 54th Venice Biennale and has shown his work internationally, combining exhibitions with research residencies. His work bridges traditional sculptural processes with contemporary messages, creating a dialogue with the viewer through the memories and history embedded in his chosen materials.

*In this interview, we delve deeper into Andreas's artistic journey and the philosophy behind his captivating creations. I had the pleasure of speaking with Andreas about his experiences, influences, and the evolution of his artistic practice. Our conversation began by exploring the formative moments that shaped his path as a sculptor.*



**Your journey has taken you from the Academy of Fine Arts in Florence to international experiences. Can you pinpoint a pivotal moment or influence that solidified your path as a sculptor?**

Andreas: At the end of my academic career in 2006, I started collaborating with an Italian contemporary art gallery which immediately supported and promoted my ideas. Thanks to the gallery owner I had the opportunity to spend a month in residence at the Civitella Ranieri Foundation (Italy), in contact with a selection of then established international artists from different disciplines. This experience at the beginning of my career opened my eyes to the international art system and the universality of expressive languages, and marked the beginning of a personal research path focused on the observation of nature, the conscious use of matter, and the integration of this into my artistic production.

**Given your experience with various artist residencies around the world, how have these diverse cultural encounters influenced your artistic vision, particularly in relation to themes of transformation and environmental consciousness?**

In my artistic practice, I consider the time I spend at residencies very precious and I am careful to select the ones I apply to. Living in a frenetic city full of history like Florence, I look for a refuge in the residences, a new space in a quiet context, outside the large centers and immersed in nature, which can offer me a type of beauty, suggestions and new contents, and allow me to temporarily suspend the usual rhythms to reflect on new ideas, in contact and dialogue with the local community.

I prefer prolonged stays in places where nature plays a predominant role in the lives and habits of local populations. I spent several months in northern Sweden and Iceland for example, and I was able to experience firsthand the passage of the seasons characterized by summer light, winter darkness, or the Northern Lights. All that would inevitably influence the perception of existence and provide new reading points and ideas to research.





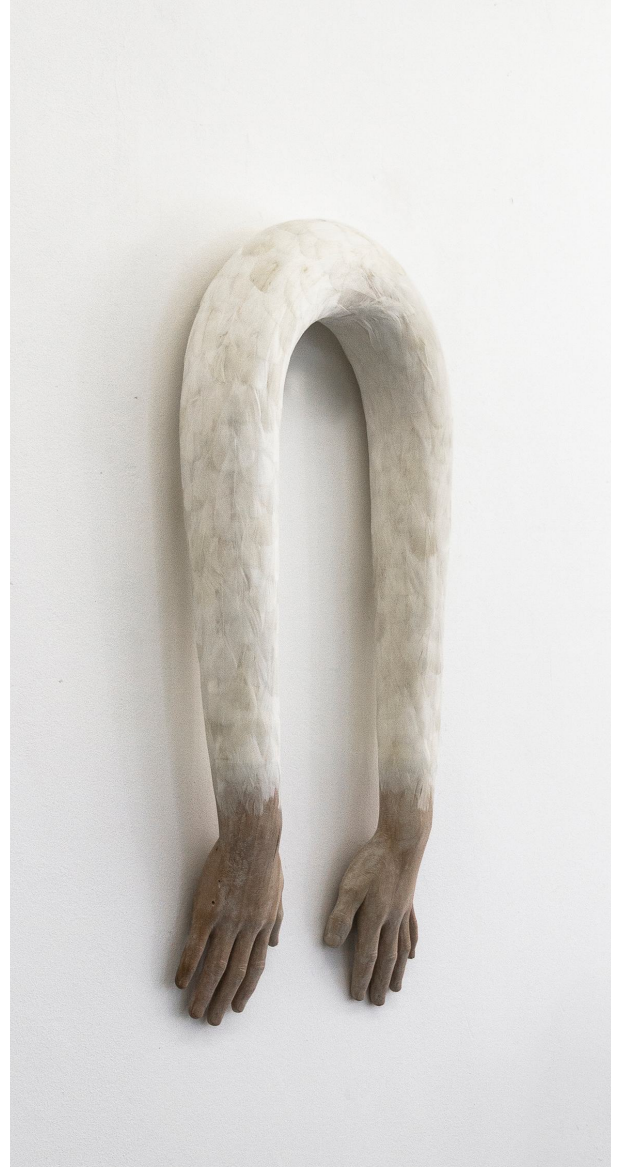
**Wood, feathers, lichens, and beeswax are among the unique materials you employ. How do these specific elements contribute to the narrative and symbolism in your sculptures, particularly in the context of transformation and environmental awareness?**

For several years I have focused my artistic research on the study of themes related to nature and its evolutionary processes, and through them, I have built a visual language that allows me to investigate the present human condition. I work with specific materials of natural origin (wood, lichens, feathers, fabrics, wax), always keeping in mind their history and process of creation and evolution, while giving value to those factors.

The preferred medium is wood, an essential natural element, a collector of memories, a material that allows us to read traces of time - before, during, and after the artistic process.



Feathers have a strong symbolism, and they are an integral part of rituals and celebrations in many cultures, where they represent lightness and freedom. I use feathers to create layers, like an intangible and delicate skin or shell that still can confine and shield the represented individual from the outside world, thus creating an element of contrast.



**Future Horizon attendees will have an exclusive first look at your new sculptural works. Can you guide us through the conceptual and creative process behind these pieces?**

The two sculptures on display were created specifically for Future Horizon, and fully reflect my current research, focused on the theme of the fragility of existence.

On a creative level, the traditional working method of wood sculpture and the application of lichens or feathers are processes that require a lot of time and involve countless stylistic choices, which determine the final work and the message it conveys.



### **What projects are you currently working on?**

In recent months I have been working on a series of new works in view of the upcoming exhibitions that will take place in Amsterdam and Paris this autumn.

Furthermore, starting in September I will leave Italy for a few months to participate in three residencies for artists, in Brussels, Marrakech, and Manila, where I will dedicate myself to the research and study of new expressive languages taking inspiration from the socio-cultural and naturalistic context in which I will go to live. Especially in the Philippines, where I will live and work on a small island, I plan to start a new cycle of works inspired by nature.

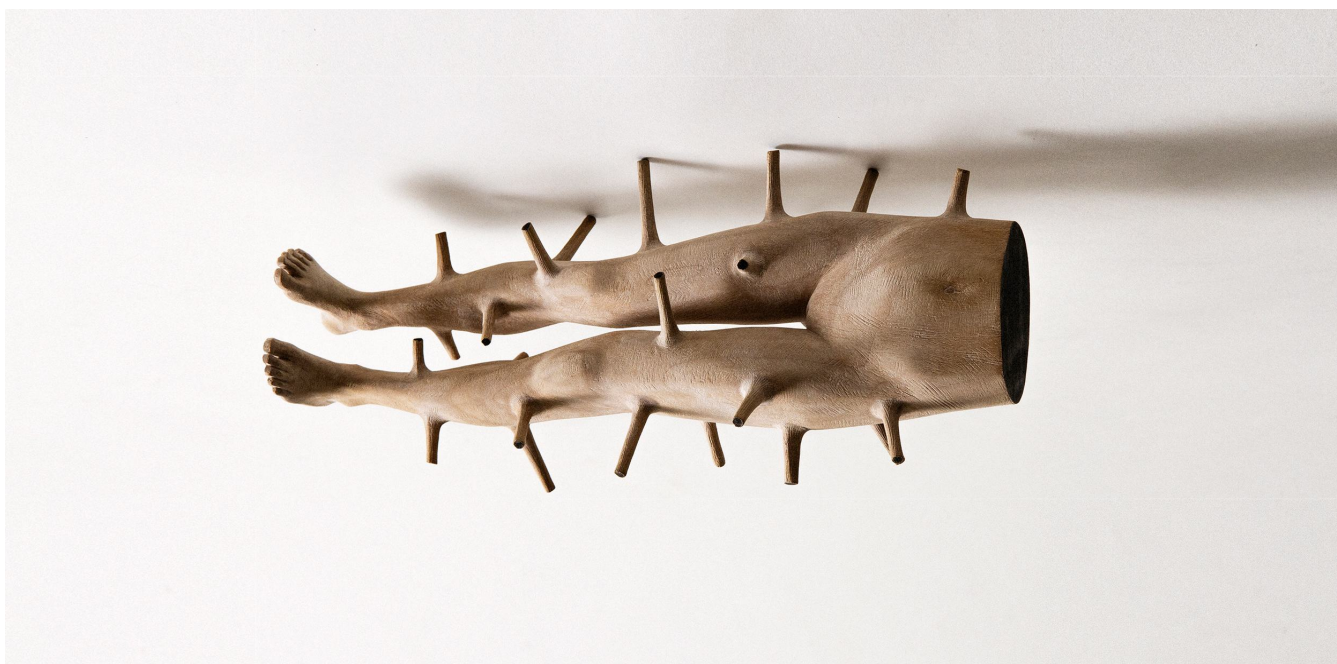
### **Your sculptures aim to establish a dialogue with viewers' memories. In the context of Future Horizon, what kind of reflection or emotional response do you hope to evoke in attendees encountering your work?**

I expect the viewer observing my works to find similarities that they can associate to their personal experience while formulating their own interpretation.

Contemporary art is a powerful tool to induce reflection on our state of being, a filter that shows reality in a different light. In my perspective, making Art is to rethink and reinterpret the modern world through my research, and instead of mechanically repeating things that have already been done, commit to proposing new points of view using methods, materials, and aesthetics linked to the present and future. I do believe that the more I convey an alternative perception of reality, the more I'm able to create a dialogue with the audience.

### **Lastly, what is your vision of a symbiotic future?**

I hope that artistic research and dissemination will continue to play an important role in society and offer ideas for dialogue and alternative interpretations of major issues such as environmental sustainability, the conscious use of resources, or the growing role of artificial intelligence. Artificial intelligence will be increasingly present in future life, and will therefore increasingly influence artistic research.





In conversation with

# Giuseppe Petruzzellis

The Italian artist transforms wood, feathers, and time into poignant reflections on human existence and environmental consciousness







At the International Festival of Films on Art (FIFA), I had the privilege of experiencing "La Ricerca," a profound documentary that left an indelible impression. This captivating film, which went on to win numerous accolades including the prestigious FIFA Grand Prize, offers a unique lens into humanity's journey through artist Luigi Lineri's extraordinary six-decade odyssey of collecting and cataloging stones from the Adige river and Lessinia mountains in Italy.

Director Giuseppe Petruzzellis, known for his innovative approach to documentary filmmaking, has crafted a masterpiece that transcends traditional boundaries. Blending experimental cinema techniques with documentary storytelling, "La Ricerca" represents the culmination of seven years of dedicated work. Petruzzellis weaves together art, philosophy, and anthropology, transforming Lineri's collection of pebbles into a powerful metaphor for human evolution.

Set to the enchanting music of Nicolás Jaar, the film serves as both a tribute to human perseverance and a hopeful manifesto for our collective future. It ingeniously bridges the gap between a humble Italian riverbed and humanity's monumental first steps on the moon, inviting viewers to contemplate our shared journey through time.

Intrigued by the depth and complexity of this work, I had the opportunity to engage with Giuseppe about his seven-year journey in creating "La Ricerca" and the profound insights he gained along the way



**The film took seven years to develop. How did your understanding of Luigi's work and its significance evolve during this extended creative process?**

Luigi Lineri has been working on his incredible art installation for 60 years. To fully understand the depth of his long artistic journey, it is easy to imagine the need for a rather extensive and articulated process.

From the initial wonder that arose from our first meeting in February 2015, I have tried to put myself in a position of patient listening as much as possible. This has allowed us to build a relationship of trust and subsequently friendship. We have shared a long adventure, and together we have tried to bring order to the many themes and contents that Luigi's incredible installation is filled with.

Simultaneously, thanks also to the scientific advice of anthropologist Matteo Meschiari, I have deepened my bibliographic study path, which has accompanied the field research. In the dialogue with Luigi and his work, I needed to consolidate my own knowledge background.

The long gestation of this film—also due to causes beyond our control—has thus provided the time that was probably necessary to do justice to Luigi's artistic journey. For me, it has been a great opportunity for growth (human, artistic, professional), and this has greatly helped me not to lose motivation and to continue to pursue the ultimate goal of finding the most effective way to share Luigi's message with the public.

**The concept of 'reworking lost memories to build a better future' is central to the film. How does Luigi's work embody this idea?**

One of the aspects that immediately struck me about Luigi Lineri's work is the collective dimension that permeates his entire oeuvre. Through his stones, Luigi conducts an existential investigation that he describes as a "pilgrimage to the sources."

He refers to prehistory, to the collective infancy of our species. He attempts to reconstruct the lost memories of humanity's dawn, imagining the key steps that, in a distant time, gave rise to technique/technology, art, the symbolic world, language, and all those characteristics that make us human.

Luigi's artistic work intertwines with the insights of important contemporary philosophers and anthropologists (Bataille, Shepard, Harari, Bachelard, just to name a few). What is astounding is that Luigi manages to translate these visions into art using an extraordinary medium: stones. Through primitive tools and pebbles that evoke prehistoric sculptures, Luigi looks at the birth of humanity, starting from our relationship with the ecosystem. He imagines collecting the creations of men and women of the past and defines himself as the curator of an "anonymous collective." Through these traces left by our ancestors, Luigi searches for the turning points that progressively separated us from other animals and, gradually, also from a ritual behavior towards natural elements, defining our identity.





I believe that these topics are of enormous relevance and importance, and in this sense, Luigi's message is spontaneously directed at all of humanity. To understand which path to take in the present and in what direction to imagine the future of our species, I find it fundamental to know ourselves deeply. In this quest, one can recognize themselves as part of a single great family, connected at all times and in all places. I believe that this sense of human community is essential to directing our species' path toward more conscious, peaceful, ecological, respectful, and constructive perspectives.

**The film is described as a "hopeful manifesto for our future." What insights do you hope viewers will gain about our relationship with the past and its potential to shape our future?**

I believe it is important to maintain a holistic view of the human journey. Beyond specific judgments, it is possible to look at this path as a whole where wonder, joy, pain, creativity, destruction, violence, respect, intelligence, and stupidity coexist seamlessly. We are full of contradictions, individually and collectively. Embracing the paradoxes that are incorporated into our identity and history can lead to significant empowerment.

Luigi speaks of his work as a votive lineage, a monument dedicated to human struggles. It is through this effort, both singular and collective, that every day, all of us write new pages of the human epic. No one is useless; we are all important in this collective effort. These aspects can give us strength to face the difficulties that each era inevitably brings. In this sense, Luigi's perspective can help us find hope. And it is especially in the new generations that we both believe the seed of a more mature humanity can germinate.

"We are older than the first humans," says Luigi, and it is to the young that—with trust—we must pass the torch of History.



**Lastly, what is your vision of a symbiotic future?**

I greatly appreciated the invitation to participate in Future Horizon because I agree with the vision of a symbiotic future that is at the heart of these gatherings. I don't think it is utopian to imagine a future in which, relying also on technology, humans and the ecosystem can find a new, healthier, and less conflictual balance. I think of the imaginative experiments of movements like "Solarpunk."

I believe it is always useful to remember that nothing in the universe is static, and everything is interconnected in its impermanence. We will go through periods of transitions, crises, deaths, and rebirths, but in all this turmoil, through ups and downs, our collective consciousness grows and transforms. It is an infinite process in which everyone can play their part.

I believe it is essential to start with oneself, cultivating internally the love, balance, ethics, and motivation that can then find full realization in actions "towards the outside." I find it important to explore this symbiosis between the individual and the collective. The deeper you go within yourself, the more you find a connection with the "rest."

The image of symbiosis (mutual collaboration between different entities) is already a huge step forward compared to the "parasitic" approach that our species sometimes seems to adopt. However, looking even further, I like to imagine evolution towards an even more organic vision: that of a single organism (or consciousness), driven by love, a thirst for knowledge, and a quest for beauty.

We all have great responsibilities and opportunities, and there is much to be done to build this perspective. Just look around to find enormous problems to solve.

I think of the genocide in Palestine; the injustice inherent in the capitalist system and the need for a real social justice; the many wars (starting from the conflict for control of mineral resources in the Congo; Syria; Darfur; Sudan; Somalia; Ethiopia; Ukraine) and colonial occupations (in Africa, South America, Tibet); the horrors that migrants are forced to endure; pollution and climate change; the many efforts still needed to ensure gender equality; the struggle to eradicate racism and hate towards minorities; the need to give voice to the issues and visions of indigenous populations; the necessity to rethink our relationship with other sentient beings, starting with the animals exploited and tortured by the food industry...I strongly believe that symbiosis should also occur in the intersectionality of all these "quests."



Spotlight

# Saverio Bonelli

At Future Horizon, Saverio Bonelli's 'The Weight of Words' invites reflection on the physical and emotional impact of communication

"The Weight of Words" is an installation composed of a series of marble blocks entirely engraved with letters.

Each block not only symbolizes the physical weight of words but also their emotional and psychological impact within social dynamics. Letters that, in addition to representing the foundations of communication such as language, self-awareness, effort, and sharing, occupy a space: physical or within a conversation. Words that connect us to the world, give meaning to what we live and feel, and define thoughts, actions, and emotions.

The intention is to communicate and describe reality in its many facets, where interaction becomes a shared means to express and understand one's time, identity, and existence, as well as to embrace that of others.

"Interruptus" is an installation consisting of concrete casts, music tapes, and a music box, through which I tell my story using musical instruments. The words, pauses, blocks, and silences have been entirely translated first into musical notes, then recorded onto the tape, and subsequently played by the music box mechanism using a crank operated by the viewer. The aim is to render the spoken voice of a stutterer akin to a melody.

"The Hidden" are paintings of cracked, broken and disintegrating masks. They are a reflection on 'hiding', where interaction with reality occurs through the disintegration of the mask.





**Can you share a few words on the inspiration behind these pieces? And what do you hope people take away from them?**

My artistic practice explores the dynamics that form the basis of social interactions. As a stutterer, characterized by speech interrupted by pauses and blocks, I've been driven to explore with great interest the diversity in languages, attitudes, and communicative aspects among individuals.

During these interactions, in a clash/meeting of subjectivities, these elements generate dissonances that I seek to capture and reproduce in sculptures and site-specific installations.

The materials employed are linked to both craftsmanship: synthetic rubbers, cement, polystyrene, wax, and aluminum or bronze castings, as well as the most modern technologies like scanning, 3D printing, and electroplating. Sound and photography are also of fundamental importance.

The intention is to communicate, express, and describe reality in its multifaceted nature through the infinite possibilities of form and the concept of art as a living, pulsating medium, interacting with the viewer to become a shared means of expressing and understanding one's own time, identity, existence, and welcoming that of others.









## Spotlight

# Amedeo Desideri

Amedeo Desideri, born in Empoli in 1993, graduated from Virgilio Artistic High School with a focus on Sculpture. He earned a PhD in Sculpture from the Academy of Fine Arts of Carrara in 2017, under the guidance of Mario Airò and Piero Marchetti. Notable achievements include selection for "TU35" at the Centro per l'Arte Contemporanea Luigi Pecci (2015), participation in Michelangelo Pistoletto's "Third Paradise" project, and involvement in two Venice Biennale workshops (2015 and 2017). His solo exhibitions include "Distopic" (2019) at Palazzo Binelli Carrara, "UP AND DOWN, as above so below" (2021) in Pietrasanta, and "Always the same" (2022) in the Netherlands and Milan. Desideri's work has gained recognition in both Italian and international art scenes.



Presenting: *Be Careful About Your Fullness*, *Mario Rossi* is a fragment of an installation through which the artist analyzes the individual.

In this work, a metaphor is used to elevate the object “bottle” to a symbol. While aesthetically it presents itself as what it is—a framed bottle with four caps arranged on its surface—formally, it aims to reflect on Man and his constituent aspects. These “caps” are essential for Man to maintain his vitality; without them, he loses his “lifeblood,” the “liquid” that makes him a living person.

The three caps represent the Body, Soul, and Spirit of the individual. In a grim simplification, they become both keystones and “containment valves,” keeping the vital energy intact and protected within the vessel. The fourth cap is tied to the emotional component, representing happiness and enjoyment. There is neither hierarchy nor order among these four elements; the absence of one does not signify the end of the individual, but rather an internal rebalancing or alteration of the liquid.

Since the work is about individuals, naming the bottles is important, and the names chosen by the artist are as general as possible, honoring Pirandello’s view of society. By generalizing, one standardizes and simultaneously gives importance to the individual.

This artistic research work aims, like Alberto Giacometti's "dust," to focus on the representation of the human essence and the existential condition. Starting from the assumption that the individual is the result of interactions with others, this work aims to focus on the construction of each person's individuality, which is the outcome of both positive and negative encounters with the Other.

Just as Pirandello in "One, No One, and One Hundred Thousand" represented "one" as the vision an individual has of themselves, "no one" as what the individual thinks they will become, and "one hundred thousand" as the multiple visions others have of them, in the same way, *Be careful about your fullness* represents the construction of the individual's essence, respecting human individuality while recognizing that the continuous construction of the self is given by the interconnectedness with others and the environment around us.

# I think love is a choice we make

A Poem,  
by Casey Rose Parker

I think love is a choice we make  
to love and be loved  
It's a choice to be vulnerable  
To accept not just the possibility of pain  
but the inevitability of it

Love and fear  
—you have to understand  
They hold hands  
Fingers intertwined, arms outstretched across the shifting tectonic plates  
Of loss and comfort

Some,  
    well, many  
would disagree  
They would posit so bombastically,  
    That these earthquakes occur at the meetings of pleasure and pain  
        That the plates seize and crash together  
            like the ocean rage lapping the shore  
The spray whipping sun drenched faces  
    leaving salty spots upon the skin  
    like phantom fingerprints of what might have been

if only the phases aligned

and one of the many (or one of the some)  
May ponder such a road not taken  
—ask aloud about the increase in amplitude  
    Would the sea still spray?  
    Or would the salt start to sting?  
    Would the pull of the receding wave  
    take with it the surrounding sand?  
                The undertow stealing steps  
                and the silt from under toes

but those who say such things  
—the champions of hot and heavy; the Montagues and Capulets  
The lovers of such ocean swells

Fail to see the ocean's foam  
To listen to the almost missing whispers of delicate pattering pops  
—a chorus of sighs from the sea  
    Beneath the baritone of booming breaks  
Bubbles breath  
Barely there  
    A weighted blanket made of air



# You asked me what love is

A Poem,  
by Casey Rose Parker

You asked me what love is  
and I struggled to reply

I think any fool who pens it to be short of ineffable  
Must not really understand

I've thought a lot about it  
and been lucky enough to bask in plenty  
wade in some  
and even drown in it  
—from time to time

But I'm not sure I've ever quite  
defined it.

Love, to me  
is fullness  
It's forgetting—for a second—who you are  
or how you are  
or what you were before

Love has always been a thing that bubbles up inside me  
and spills out  
It's a feeling I know before I'm willing to admit it  
Yet somehow never recognize

Almost every time  
I try to keep it  
Wishing I could be protected or coy  
But "I love you" slips out  
Spilling past my lips  
Sickly sweet and heavy  
It echoes  
Like memories of chamomile and hot summer honeysuckle  
that I don't think I own.  
They must come from a past before me  
—a language of lovers passed down  
From artists and errors  
Odes of callous caution failed  
—the best laid plans  
torched  
erratic  
Illogical  
love is.

I've never known it otherwise.

And while I could ponder  
or presume  
—clumsily producing prose

Love's not for me to author  
It's not for me to own

It's a thing I've always known  
by needing to say aloud.

Interview

In conversation with

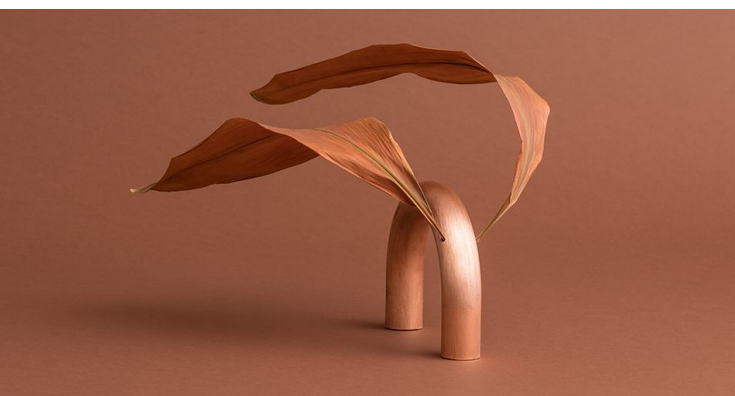
# Sara Ricciardi

From willow whispers  
to urban renewal,  
a designer's journey  
through nature,  
consciousness, and  
collective healing





Sara Ricciardi is a versatile designer and creative director based in Milan. She studied Product Design in Milan, Istanbul, and New York, and in 2016, she opened her studio, Pataspazio. Her work includes product design for companies, limited edition art pieces, performances, interiors, and installations. Ricciardi's design approach is deeply narrative, with each project emerging from a specific story. She collaborates with master Italian craftsmen to define materials and production. She teaches Social Design and Relational Practices at NABA and leads global courses on urban regeneration and design thinking. She's a professional collector of bizarre objects and she practices Ikebana and Butoh dance.



**Your designs seamlessly blend playfulness with elegance. Can you walk us through your creative process and share some sources of inspiration that inform your work?**

In my creative process, I start with a spark of inspiration, often drawn from the beauty of everyday life and the natural world around me. Nature, with its intricate details and vibrant colors, is a constant source of wonder and ideas. I love observing the small, often overlooked moments—like the way light filters through leaves or the patterns in a flowing stream. My studio is filled with objects that inspire me—antique finds, colorful fabrics, and sketches. These treasures serve as a wellspring of ideas and a starting point for my designs. I enjoy experimenting with different materials and textures, allowing my hands to explore and play until something unique emerges. One must have great curiosity and desire to change postures and perspectives to always maintain lateral thinking and a fresh look. I devote myself a lot to practices of ikebana, the Japanese art of flower arrangement that succeeds in balancing the polarities of my life: the full and empty, weight and lightness, elegance and irony. Butoh dance is another fundamental element that manages to keep my body alive in perception and posture. The creative process is a continuous motion of imbalance and balance, falling and landing in new looks and leaps.



**Your work often blurs the line between functional design and artistic expression. How do you envision the role of design in shaping our everyday experiences and perceptions?**

It is crucial today to understand that everyone has their own daily responsibility. Artistic expression belongs to everyone, and it is only the quality of research that one puts into one's craft or person that distinguishes it. Specifically, the role of the designer is, for me, to be able to inform others through their tools—which are three-dimensional, spatial tangibles—about practices of collective good living, beneficial to self and others. The materials we choose for our products, the supply chain, much of the politics we choose infused into our design choices, the energies we suggest with our architecture, the symbols we use to promote inclusion and interconnectedness—these all convey many messages in our demographically very unwieldy world, in the prevailing consumerism that envelops us, in the distribution of resources, etc. Each time we should ask ourselves: How do I stand on this? What narrative do I choose? I really love being able to create very durable products with low production and stimulate in spaces and cities a great sense of attachment and belonging to places with heartfelt community and participatory processes. In fact, I teach Social Design and relational participatory practices at a university in Milan. These are very relevant elements for me to reflect on and operate as a designer.





**Tell us about the installation that you will be showcasing at Future Horizon, and the inspiration behind it.**

Beneath the willow tree's canopy, there is a quiet, sheltered space. The willow, with its soft, hanging branches, offers a soothing and healing presence, leaning gently towards the ground. This tree symbolizes the cycles of life, femininity, and the moon's power. Its branches are transformed into sound elements, with small metal bells that produce melodic vibrations in the wind or when people pass by. It creates an atmosphere reminiscent of a calm riverbank, connecting us to our natural rhythms and encouraging relaxation and meditation. It's an immersive installation, a space for breathing and meditation.

We have been creating this tree with the fine textiles of Antica Fabbrica Passamanerie Massia Vittorio 1843 Torino and the musical tuning of Paolo Borghi, a music therapist and musician. The metal bells capture the universe's sound and vibrational energy, fostering an environment of mutual care and calm.

**"Under the Willow Tree" seems to emphasize collective experience and "mutual care." How does this relate to your work in Social Design and Urban Regeneration?**

LOVE YOUR NEIGHBOR AS YOURSELF  
Someone said these really very important words. It is crucial to understand that to work well and sincerely with others, to regenerate places and communities deeply, one must first feel balanced with oneself. We relate to others through the instrument of body & soul. Refining the techniques of self-awareness, feeling in love with one's being without narcissism but always with care and criticism will enable us to be authentic in entering the sphere of others. I am involved in many installations that always require us to be in touch with ourselves and remain listening.

They are immersive installations for collective experiences to always feel in the game with other people. So as children under a tree, we can feel the value of collectivity and its benefit. That is why doing urban regeneration does not preclude the installation part, which is like a more ephemeral manifestation of my desire for communal well-being.



**"Under the Willow Tree" is an immersive, interactive installation. How do you envision attendees engaging with this installation, and what kind of transformative experience or insight do you hope they'll carry away from their encounter with your work?**

I envision attendees engaging with "Under the Willow Tree" by immersing themselves fully in its serene and reflective environment. As they walk beneath the willow's cascading branches, the gentle sounds of the small metal bells will create a soothing symphony, inviting them to slow down and be present. If you move, the energy moves, the sound appears. This interaction with the installation will be both a tactile and auditory experience, drawing them into a meditative state where they can connect with their inner selves and the natural rhythms around them.

Through this encounter, I hope attendees will gain a deeper appreciation for the cycles of life, femininity, and the moon's power. The installation aims to evoke a sense of calm and wonder, encouraging individuals to reflect on their place within the larger tapestry of existence. By experiencing the harmonious blend of nature and art, they may find a renewed sense of balance and tranquility. Moreover, I hope this installation will inspire a sense of collective care and presence. As attendees witness and share the beauty of the installation with others, they become part of a community experience, fostering mutual respect and understanding. This shared moment of peace and introspection can be transformative, reminding us of the importance of caring for one another and our environment.

Ultimately, I hope attendees leave with a sense of renewal and connection, carrying with them the insight that collective healing and mindfulness are not only beneficial but essential in our lives. The installation serves as a gentle reminder that in nurturing our inner peace and our connections with others, we create a more harmonious and compassionate world.





## What projects are you currently working on?

I am working a lot on the theme of the feminine and the figure of women, on eros and female pleasure, on the menstrual cycle, on the body. In Rome, we have a major architectural project that I will open in March 2025—with the artistic and functional design of all the bathrooms in the museum and the literary refectory of the New Museum of Women. I also really enjoy working on the theme of death through all my compositions with plants and dried flowers. In addition, with the studio, we opened a section dedicated to psychological interiors—that is, how to treat spaces starting from the obsessions, desires, dreams, possibilities, and limitations of individual people or family units and compose custom spaces that do not follow any trend or status other than one's own personality. In fact, this is how we conceived my studio, Pataspazio, devoted to Pataphysics that is articulated on a spiral floor plan.



## Lastly, what is your vision of a symbiotic future?

In a symphony of interconnectedness, where symbiosis dances hand in hand with consciousness, lies our present reality. Nature, the eternal maestro, orchestrates this profound interplay, a timeless melody of coexistence. We, too, hold this ancient knowledge within us, inscribed in the very fabric of our being. Our bodies whisper the secrets of unity, urging us to awaken to the symphonic symphony that surrounds us.

I would actually embrace a mantra like: "Symbiotic Present, Conscious Future." We are called to stir from our slumber and behold the magnetic allure of energies intertwining, exchanging, and transforming. Every life form, through its myriad languages, explores this shared condition, each note a ripple in the ever-evolving cosmic melody.

I invite you to immerse yourself in the wisdom of two exquisite literary treasures. "Umwelten" by the visionary biologist Jakob Von Uexkull, a pioneer of ethology and ecology, unveils the exquisite dance between an organism and its environment, a testament to the fluidity of form in response to external forces. Likewise, "Parallel Minds" by Laura Tripaldi serves as a profound catalyst, illuminating the intelligence inherent in all matter, a reminder that the universe pulsates with awareness, ever-active and reactive.

Welcome to the extraordinary, the intricate, the interconnected universe, where from the spirals of cosmos to the tendrils of a single hair follicle, all is woven into the grand tapestry of existence. Microcosm and macrocosm converge in a harmonious dance, echoing the timeless truth: we are but threads in the cosmic fabric, bound by the sacred threads of symbiosis and consciousness



Elena  
Pelosi

Florencia  
S.M. Brück

Portal of Memory: Weaving Ancient Wisdom  
with Digital Threads



*Florencia S.M. Brück and Elena Pelosi blend Etruscan geometries, AI, and ceramics to create a meditative journey through collective memory*

*After a decade as a creative consultant and 12 years as Creative Director at Matteo Thun & Partners, Elena Pelosi founded her research-based studio in Milan and her art atelier. Elena Pelosi Studio specializes in luxury retail, hospitality, and residential projects, offering product and spatial design, strategic planning, and consulting. With a team of designers, architects, graphic artists, and 3D specialists, the studio delivers meticulously crafted results. Elena's background in History and Conservation of Artistic Heritage, combined with her global explorations and passion for ceramics, informs her interdisciplinary approach to art and design. Her work integrates natural materials and philosophical concepts of transformation and regeneration.*

**Your background spans architecture, design, art, and restoration. How do these diverse disciplines influence your work?**

My educational background includes a Bachelor's degree in History and Conservation of Artistic Heritage, as well as studies in Architecture, along with numerous courses covering various aspects such as graphics, multimedia, painting, sculpture, and photography. Additionally, I have specialized training in various ceramic techniques and hold qualifications as a Restorer of Ceramic and Glass Archaeological Objects.

These diverse disciplines form the foundation of my interdisciplinary approach to design and my affinity for working with different materials. My work is deeply rooted in research on tactility and projects based on a strong concept of connection with nature, both organic and inorganic. I seek to capture the essence of taste and the timelessness found in the simple, powerful elements of nature that resonate with everyone. This holistic perspective allows me to create pieces that not only embody aesthetic beauty and historical significance but also foster a profound connection with the natural world.



**As someone with extensive experience in luxury design, how do you approach concepts of transformation and regeneration within this industry?**

Luxury design, traditionally associated with opulence and exclusivity, can and should evolve to embrace eco-friendly and regenerative practices.

First of all thanks to material selection and sustainable practices: I prioritize the use of eco-friendly and ethically sourced materials to minimize environmental impact and promote the longevity and resilience of each design. Every design tells a story, often rooted in cultural heritage and history, to create designs that transcend trends and connect people to one another and to itself.







**Your work often explores the properties of raw materials. How does this exploration manifest in the "stones" or "amulets" you've created for this installation?**

I am deeply fascinated by the materiality of objects—how they come into being, their utility, and how they evolve over time, evoking profound emotional responses. This tactile exploration is inspired by Italo Calvino's reflections on the sensory experience of touch and sight. The surfaces of these stones or amulets, crafted in the shapes of Platonic solids, reflect my deep engagement with materiality.

Plato, the ancient Athenian philosopher, ascribed great significance to these shapes, being the first to describe them and naming them "The Platonic Solids." It is speculated that Pythagoras recognized these forms 200 years earlier, referring to them as "The Perfect Solids." Plato believed these shapes to be the fundamental building blocks of our physical reality, associating each Platonic solid with the basic elements or states of matter: solid, liquid, gas, and plasma. According to Plato, Fire makes things visible, and Earth makes them tangible.

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These shapes, according to Plato, underpin our physical reality and manifest across scales from the microcosm to the macrocosm. Stones inherently encapsulate memory; their forms narrate their transformation through interactions with wind, water, and friction. As witnesses to historical epochs, stones have served humanity in diverse roles: tools, dwellings, defenses, records, art, and communication. They stand as enduring symbols of human history and civilization.

In "Portal of Memory," these stones embody this profound historical and philosophical context. They establish a tangible link between past and present, blending tactile and visual experiences.

**The project aims to create a meditative, mantra-like experience. Can you describe how you envision visitors interacting with and experiencing the installation?**

"Portal of Memory" invites participants to engage with both the physical and digital elements of the installation. Observing the shapes transform, and listening to the accompanying sounds, is akin to a mantra, fostering a meditative interaction for the audience. This experience conveys the idea of unity and interconnectedness, fluidly passing from one stone to another, and emphasizing the seamless flow of existence, of memory and time: the "stones," as silent presences, serve as "energetic transitory objects," and the observer becomes a participant.

### What projects are you currently working on?

Working across disciplines, I am involved in several exciting projects:

**ART** I am collaborating with Florencia on a new project that continues our shared research into collective memory, blending ancient and contemporary elements. In parallel, I am continuing my material research on textures and artworks inspired by urban construction sites, incorporating construction waste to preserve the memory of a changing city.

**SUSTAINABILITY** I am developing a system for temporary expositions and booths, focusing on creating a new sustainable approach. This project began two years ago at Fuorisalone in collaboration with Oasi Zegna, incorporating CO2 calculations and planting trees to offset consumption and now it's going on with Ecomondo fair.

Additionally, I am working on the setting for **IMAGINARIUM**, an event by Acqua Foundation, exploring how creative industries are reshaping sustainability. This event aims to raise awareness on sustainability by promoting responsible practices and features thematic discussions on fashion, diversity & inclusion, art, and design.

**DESIGN: LIMITED EDITION JEWELRY** for IL NODO foundation, many residential and hospitality projects and I'm in love with my new olfactory project, ready for winter.

### Lastly, what is your vision of a symbiotic future?

I envision a symbiotic future where design transcends mere aesthetics, intertwining harmoniously with everyday life, where the visible becomes invisible, and every element has a deeper purpose. Inspired by the harmonious relationships in nature, where human creations coexist with the environment in a state of mutual benefit, much like the intricate symbioses found in ecosystems.

In this future, technology and innovation play fundamental roles in connecting human activities with the natural world, fostering sustainable development. Our projects will not only minimize waste but also enhance resource regeneration, creating a continuous cycle of renewal. Imagine cities that breathe, where buildings harness natural energies and landscapes are restored to their vibrant organicity.

By integrating ethical production methods, eco-friendly materials, and innovative processes, we can amplify the intrinsic value of human activities and identities. This vision requires a collaborative spirit, uniting designers, artisans, technologists, and communities to create intelligent, connected spaces that respect both the environment and the people within them.







*Florencia S.M. Brück is an Italo-Argentine artist and programmer based in Milan. She explores the intersections of digital, virtual, and natural worlds through innovative installations. Her work addresses themes of time, perception, and humanity, exemplified in projects like “Out-of-Body,” “Tension and Interlude,” and “Being Human.”*

*Featured in venues such as the Venice Biennale and Art Basel Miami, she has been active in the Metaverse since 2004 and co-founded the web3 company [9th.com](https://9th.com). Florencia is also a prominent NFT creator and collector, contributing to the art community through various conferences and as co-founder of the [DecentralArtPavilion.io](https://DecentralArtPavilion.io).*

This interplay between the tangible and the digital encapsulates the project’s essence—melding the historic with the futuristic. The visuals, inspired by sacred geometries and natural patterns, are designed to interact with the stones, enhancing the theme of collective consciousness.

**“Portal of Memory” draws inspiration from Etruscan sacred geometries. How do you blend this ancient influence with contemporary digital mapping techniques?**

"Portal of Memory" is a project where ancient and contemporary worlds coalesce. Etruscan sacred geometries form the backbone of the installation, embodying timeless principles of order and harmony found in nature. Through the magic of contemporary digital mapping, I project generative art visuals onto ceramic pieces, crafting a dynamic, kaleidoscopic experience.

Technology allows me to create visuals that showcase how from a simple circle, we can generate complex shapes inspired by sacred geometries such as the Seed of Life and the Fibonacci sequence. Observing the shapes transforming is akin to a mantra, fostering a meditative state. The geometries, mapped across 13 stones, convey unity and interconnectedness, fluidly passing from one stone to another, emphasizing the seamless flow of existence.

**Can you tell us about the AI-generated video component of the installation? How does it complement the physical ceramic pieces?**

The AI-generated video component acts as a living extension of the physical ceramic pieces, which I refer to as "stones." The video projections, created using generative art software that interacts with stable diffusion, transform these static objects into dynamic entities.

**The project touches on collective consciousness. How does this relate to your experience with metaverse and web3 technologies?**

My engagement with the metaverse and web3 technologies has always been about exploring new dimensions of collective experience and consciousness. "Portal of Memory" extends this exploration by creating a space where ancient wisdom and modern technology converge, inviting participants to connect on a deeper, more subconscious level. Just as the metaverse and web3 technologies facilitate decentralized and collective interactions, this installation aims to harness collective memory and consciousness, emphasizing our interconnectedness through time and space. Your previous works have addressed themes like time, perception, and parallel universes.



**How do these themes manifest in this collaborative project?**

In "Portal of Memory," time, perception, and parallel universes are expressed through the juxtaposition of ancient materials and contemporary digital art. The ceramic pieces symbolize a static, historical timeline, while the ever-changing digital projections represent the fluidity and multiplicity of perception and memory. This interplay creates a dialogue between different eras and realities, encouraging viewers to ponder their place within these overlapping dimensions.

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### **What do you hope attendees take away from "Portal of Memory"?**

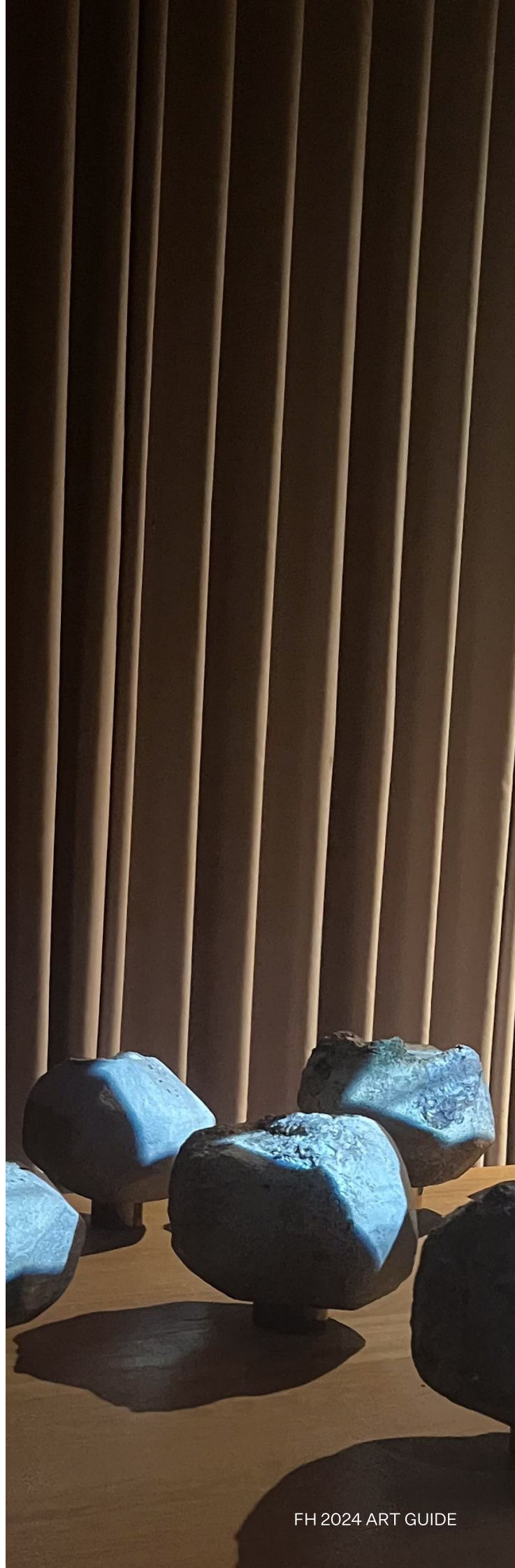
I hope attendees leave with a heightened sense of connection to both their personal and collective histories. By engaging with the installation, contemplating these patterns can be a form of mindfulness practice, a way of focusing the mind, and developing a sense of connectedness. The realization that memory and consciousness transcend individual existence is a key takeaway.

### **What projects are you currently working on?**

I am currently working on an exciting exhibition created by Project22 x "Bosch's," opening on the 13th of September 2024 till the 31st of January 2025 at the Kühlhaus Berlin. This installation reimagines Hieronymus Bosch's iconic visions through the lens of an AI-infused society where humanity has lost its connection with nature, transforming into grotesque amalgamations of flesh and machine. The dystopian narrative explores Bosch's "Visions of the Hereafter" Polyptych, envisioning a world dominated by technology and artificial augmentation. Each metal plate in the installation represents a fundamental loss of human essence, leading to the ultimate purgatory where augmented beings must shed their enhancements to ascend.

### **Lastly, what is your vision of a symbiotic future?**

My vision of a symbiotic future envisions a world where technology and nature exist together in perfect harmony, each enhancing the other rather than causing any detriment. This ideal future sees digital advancements as tools that not only preserve but also celebrate our cultural heritage, thereby fostering a richer understanding of our collective human experience. Projects like "Portal of Memory" and "AI Futuristic Narratives in Historical Artistry" aim to increase human awareness regarding the necessity of protecting our innate humanity. This, in turn, would create a world that is more interconnected and enlightened.



In conversation with

# Isabelle Tellie

## Reflections of Unity: Art as a Portal to Connection

Isabelle's 'Transcendence' installation at Future Horizon invites attendees to dissolve the illusion of separation



*Isabelle is a French-German interdisciplinary artist based in Berlin, and a valued longtime member of the Future Horizon community.*

*She developed a unique artistic approach that integrates influences from Bauhaus and Minimalism with imagination and emotional depth. Her work, which transitioned from fashion design to a broader artistic scope, emphasizes optical illusion art, exploring dualities such as artificial order versus natural organicity, and logic versus intuition.*

*Isabelle's projects, including her "Tiny House" initiative, challenge perceptions of reality and encourage introspection, advocating for a conscious and childlike approach to life. Through her art, she inspires others to embrace innocence, naivete, and the pursuit of personal dreams with conviction.*

*Isabelle will unveil a new installation at the event: Transcendence.*

### **How do you see art's role in expanding our understanding of ourselves and our potential to shape a better future?**

Art is a thriving tool towards this paradigm shift, it offers us inspiration to question ourselves and the world around us, it motivates us to think differently and also allows us to nourish our sense of empathy.

Art can cover all these things to make a significant change, because it all starts from our mind, our perspective, how we see things and then real change can occur. Therefore I also love to create interactive art installations, for the viewer to feel part of it, to activate their own creativity to make them feel, to make them play around and through this playful interaction their potential can be unveiled.

### **As an interdisciplinary artist, what materials or techniques are you currently most excited about exploring in your practice?**

I'm particularly drawn to reflection and the use of mirrors in my work. Mirrors serve as a gateway to one's soul and allow static sculptures to come alive, fusing with their surroundings and creating captivating color plays and dimensions.

This material acts as an ally for the questions and feelings I want to emphasize. It prompts viewers to consider: What do I feel while experiencing this piece? What influence do I have in this world? How do I see myself?

### **Can you tell us about "Transcendence," the installation you're presenting at Future Horizon? What inspired this piece, and how does it relate to the event's themes?**

"Transcendence" is inspired by the belief that we need to reconnect with nature and focus on feeling the oneness we naturally form with it. Many issues like loneliness, depression, and anxiety often stem from a lack of connection or feeling out of place.

This installation conveys the idea that true aliveness comes from consciously connecting with everything around us - nature, people, our surroundings. It encourages viewers to open up, listen both internally and externally, and trust in life's guidance.

The piece visually represents how we fuse with our environment, transcending our individual selves. It shows that through our existence, we create a new entity of force - an energy combining ourselves and the world - which has the power to create change.



**What kind of transformative experience or insight do you hope attendees will carry away from their encounter with "Transcendence"?**

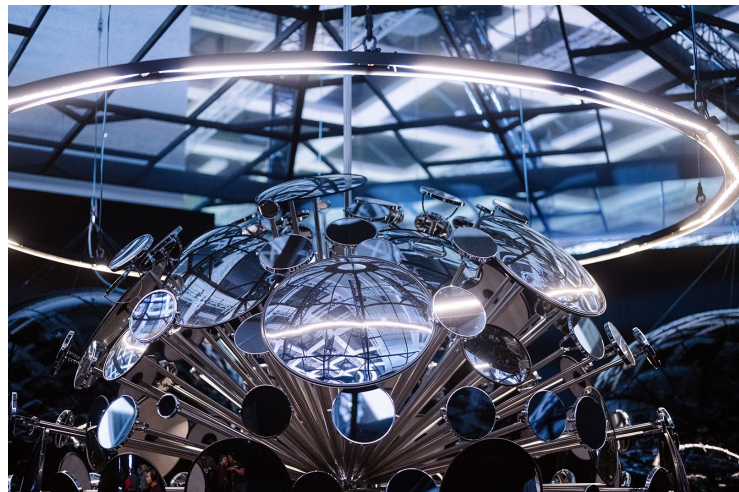
I hope attendees will experience a sense of unity and connection with their surroundings. The installation aims to help viewers see themselves merging with others and their environment, realizing that they are part of a greater whole.

This realization can bring a feeling of being supported and cared for, potentially alleviating feelings of isolation or disconnection.

**What projects are you currently working on?**

I'm currently developing an impact art project with a team of designers, engineers and architects; focusing on air filtration combined with art. This project aims to create art with a higher purpose - educating people and making them more sensitive to topics like climate change, pollution, and health issues. We're working on an air-cleaning sculpture for schools, office buildings, and institutions where the ratio of fine particles and CO2 levels is often high.

The goal is to make invisible air quality issues visible and interactive, inspiring curiosity and potentially help viewers to be more aware of their surroundings.



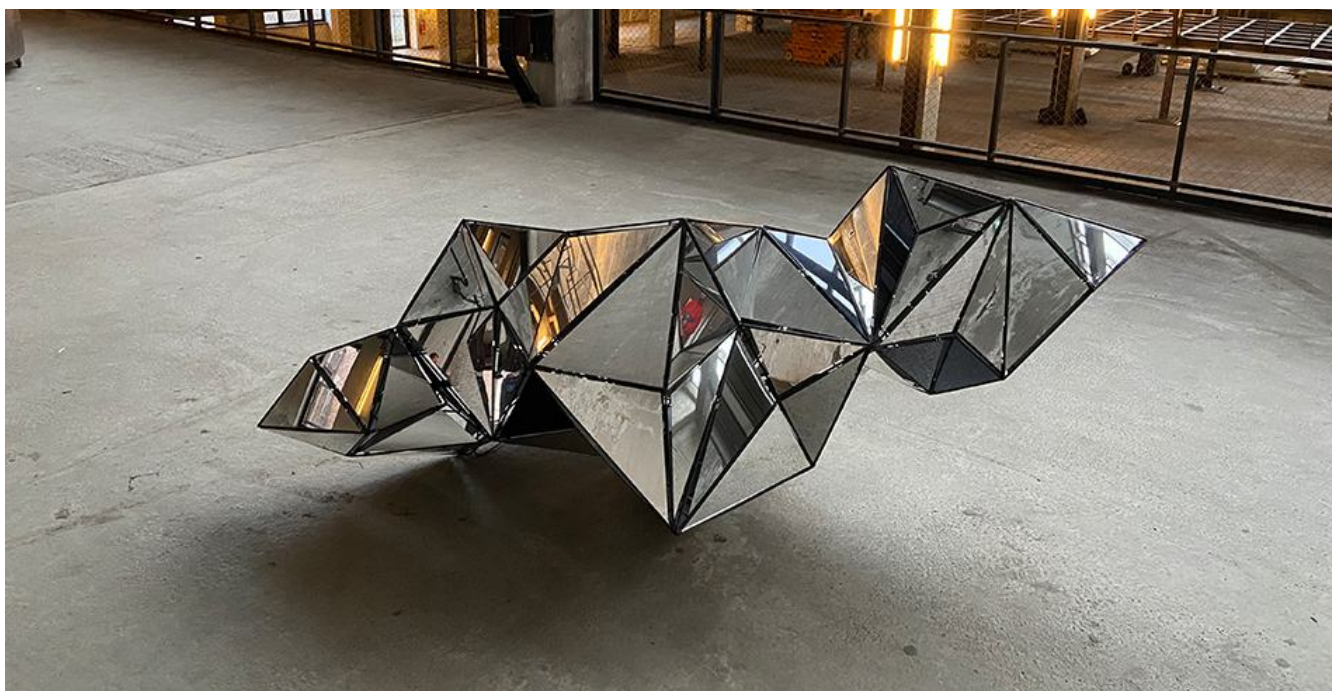
*Who can I actually trust?* by Isabelle Tellie

**What is your vision of a symbiotic future?**

My vision of a symbiotic future centers on the intersection of art, education, and activism. I believe art can be a powerful tool to inspire people to take action for a better future.

By creating interactive, playful experiences, we can help people feel empowered to make changes in the world.

Rather than just presenting threatening facts about our future, I think it's crucial to motivate and empower people, showing them that their actions count. Art can serve as a gateway to understanding complex issues and inspiring hope, ultimately leading to new habits and positive change.



*Meteorite* by Isabelle Tellie



# FH x Ecosapiens



Future Horizon and Ecosapiens, the leading climate Web3 platform, have partnered to create the Futuresapien Eco-ticket, a project that showcases the innovative use of blockchain and climate technology. Each Eco-ticket ensures your FH24.1 experience is carbon neutral, with a permanent record stored on the blockchain. This enables you to confidently share and display your positive impact through art.

Imagine a world where every action you take contributes to the preservation of our planet, beautifully represented in art. The Futuresapien Eco-ticket brings this vision to life. Doubling as a digital art piece, this eco-ticket offsets your carbon footprint for FH24.1 by financially supporting ANMIGA, a large articulation of indigenous women from all biomes in Brazil, bringing together women mobilized to guarantee Indigenous rights and the life of our Peoples.

Etched onto the blockchain, it stands as a transparent and enduring testament to your unwavering commitment to Earth and its

communities as responsible leaders, conscious that even the smallest action can amount to exponential impact.

Indigenous peoples, revered as the guardians of our forests, face constant threats from encroaching farmers and loggers. We have chosen to support ANMIGA, an organization that has contributed significantly regionally through policy and grassroots efforts, and creating a tipping point for indigenous participation at the United Nations and the global stage.

The Futuresapien Eco-ticket is a symbol of solidarity with the guardians of the rainforest and other vital biomes. It honors the profound connection Indigenous Women share with nature, viewing the Earth as sister, daughter, aunt, mother, grandmother, womb, food, and healer. Through their songs and traditions, they remind us that the Earth lives within us all.



## ABOUT ANMIGA

The National Articulation of Ancestral Warriors Women (ANMIGA) is a coalition of Indigenous Women from all biomes in Brazil, united by their knowledge, traditions, and struggles to guarantee Indigenous rights and the life of their peoples. It's co-founders include Célia Xakriabá, Shirley Krenak, and Sônia Guajajara (First Minister of the Ministry of Indigenous Affairs in Brazil).

ANMIGA represents the roots of Brazil, stemming from the womb of the Earth and their ancestors. This national organization strengthens Indigenous women, both within and outside their territories, by fostering political articulation and continuous movement in their struggle. Rooted in the legacy of their ancestors,

ANMIGA embodies the traditional and ancestral movements that empower them, reflected in their biomes, waters, and seeds. Indigenous women have always played a vital role in movements, whether at the local level within their communities or on the national stage, as midwives, medicine women, shamans, leaders, and chiefs since the 1980s.

## ARTIST STATEMENT

The Futuresapiens: Merging the elements of technology, nature, classical Italian sculpture, and the rich heritage of indigenous Amazonian peoples.

This visionary concept symbolizes the harmonious integration of diverse cultures and technologies, paving the way for a more beautiful and diverse future.









# Villa La Ferdinanda

A Renaissance Jewel of a  
Hundred Chimneys

Villa Medicea La Ferdinanda, also known as the Villa of the Hundred Chimneys, is a splendid testament to Tuscan Renaissance architecture and the Medici family's cultural patronage. Designed by Bernardo Buontalenti and commissioned by Grand Duke Ferdinando I de' Medici, the villa was constructed between 1596 and 1600. It initially served as a hunting lodge and a link among various Medici properties, becoming a center for the arts and humanistic pursuits.



The villa's architecture uniquely combines military elements with the grandeur of a noble residence, featuring a plethora of uniquely designed chimneys correlated to the rooms they heated, necessary for the cold hunting seasons. These chimneys are particularly notable, not just for their number but also for their distinctive designs, each reflecting the architectural innovation and aesthetic preferences of the time. This feature has given the villa its nickname and adds a unique character to the roofline, visible from much of the surrounding landscape.

Its interiors are adorned with frescoes by Domenico Cresti, known as Passignano, enhancing its artistic significance. The villa also served as a vibrant hub for cultural gatherings, attracting poets, artists, and thinkers, which further fostered the Renaissance culture of intellectual and artistic exchange. Remarkably, Villa La Ferdinanda also connects to pivotal figures in Renaissance innovation and science. Leonardo da Vinci, known for his diverse talents, is believed to have stayed at the villa, where one of his mechanical designs, a rotisserie, is still preserved in the Grand Ducal Cellars.

This innovation exemplifies Leonardo's integration of practical mechanics into daily life. Furthermore, in 1608, the villa was graced by Galileo Galilei, who was invited by Ferdinand I to educate his son Cosimo in mathematics. This highlights the villa's role as a beacon of scientific inquiry and education during the Renaissance. Today, the estate around the villa, known as Tenuta di Artimino, continues to captivate visitors with its blend of historical richness and modern amenities, serving as a venue for events and celebrations, and has been recognized as a UNESCO World Heritage Site since 2013 for its cultural significance.



About

# Villa Caruso

A Renaissance Retreat Turned  
Operatic Sanctuary

Villa Caruso, also known as Villa Bellosguardo, originally owned by the noble Pucci family since 1540, has a rich history marked by artistic and cultural transformations. Initially envisioned as a celestial retreat by Abbot Alessandro Pucci, the villa was transformed by the artistic genius of architect Giovanni Antonio Dosio and painter Giovanni Balducci.

They remodeled it into a sanctuary that blended religious meditation with the opulent desires of Renaissance society, favoring the aesthetics of Francesco I.

The villa's spirit of the late Renaissance is most vividly preserved in its enchanting garden. Adorned over decades, this outdoor sanctuary features Romolo del Tadda's animal sculptures and was later enhanced with mythical statues that reflect the forces of nature. This enduring legacy evolved further when the villa was acquired by the famous tenor Enrico Caruso in 1906. Inspired by the villa's majestic panorama during a stroll with his lover, Ada Giachetti, Caruso undertook significant renovations with architect Rodolfo Sabatini, revitalizing the structure and endearing himself to the local community.

Today, Villa Caruso is not just a reflection of its storied past but also serves as a cultural beacon housing the first Italian museum dedicated to Enrico Caruso. This museum offers an immersive experience into Caruso's life and career, featuring memorabilia, interactive multimedia displays, and an original phonograph that plays Caruso's recordings, allowing visitors to experience the resonance of his voice as though he were still performing.

The villa's park, with its serene pathways and lush gardens, complements the interior's rich history, offering a peaceful escape and a picturesque setting that mirrors the artistic spirit Caruso cherished.





Spotlight

# A Tour of the Tuscan Art Scene

*Costanza Nizzi is an Art Historian, Curator, and Project Manager with a rich academic background and diverse professional experience. She holds a degree in Art History from Università Cattolica del Sacro Cuore in Milan and a Master's in Art Business from Sotheby's Institute of Art in London.*

*Costanza's expertise in nurturing artistic talent shone through her role as Head of Special Projects at Palazzo Monti in Brescia, where she fostered collaborations between artists, galleries, companies, and institutions. Currently, she curates the program at Park Hub, a cultural space within the design studio Park Associati.*

*In an exciting new venture, Costanza is preparing to launch Ondo, a project space in Pistoia, Tuscany, further expanding her impact on the contemporary art scene. Here, we embark with her on a little guided tour of the Tuscan art scene, where she shares the must-dos and her favorite spots.*



In Italy, Tuscany stands out as a region embodying a unique dualism between modern and contemporary art. The Florentine Renaissance has profoundly influenced Western culture and continues to shape the region's relationship with art.

Florence, often viewed as the cradle of Renaissance art, attracts numerous tourists each year, drawn by its historical and cultural heritage.

Despite this deep-rooted historical significance and the pride stemming from such immense beauty, Tuscany is also home to a vibrant contemporary art scene.

The region boasts a plethora of contemporary art institutions, foundations, galleries, and artists that try to set a new vibrant and contemporary image of art.

Centro per l'Arte Contemporanea Luigi Pecci in Prato is a must-see. As the first national museum of contemporary art in Italy, it boasts a vast collection and hosts cutting-edge exhibitions featuring both national and international artists, actively supporting contemporary art institutions in Tuscany.

Among the institutions, Museo Marino Marini in Florence and Fondazione Marino Marini in Pistoia provide a complete overview of a 19th-century Tuscan artist who gained international acclaim.

Remaining in Florence, Manifattura Tabacchi is a former warehouse transformed into a cultural center. Here, visitors can explore exhibitions (the VEDA gallery is located here and showcases a fine selection of international artists), visit artists' studios, shop in fine stores, and enjoy drinks with locals in the evening.

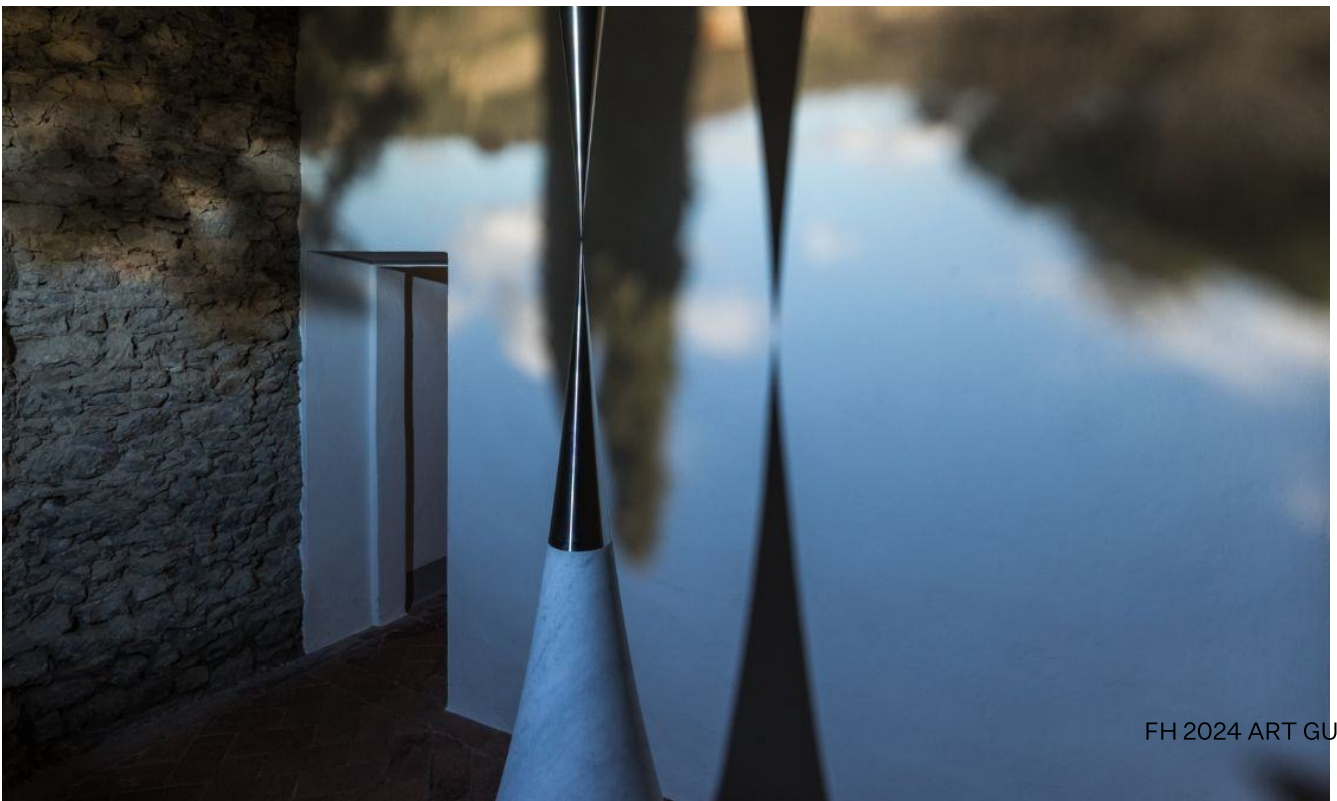
A hidden gem is Collezione Gori, a vast collection of site-specific artworks commissioned by a Tuscan entrepreneur who, in the 1980s, had the foresight to invite renowned artists such as Richard Serra and Fausto Melotti to residencies at his estate, producing works that are now part of the collection.

Some galleries that have to be mentioned: Spazio A in Pistoia and Gianmarco Casini Gallery in Livorno. They both showcase an excellent selection of national and international artists. Finally, a must-see is – of course – Ondo in Pistoia, offering a notable collection of works by contemporary young artists.



For wine lovers, Castello di Ama in the heart of Chianti offers an exceptional experience that beautifully blends sophisticated wines with site-specific artworks by internationally recognized artists such as Daniel Buren, Michelangelo Pistoletto, and Anish Kapoor.

This unique combination of enology and contemporary art makes Castello di Ama a must-visit destination. Heading south in Tuscany, the summer brings the Hypermaremma festival, which transforms unexpected natural locations into vibrant art spaces. This festival features large-scale, immersive installations that engage with the landscape, offering a unique and dynamic cultural experience.





**You are opening an art space yourself in Pistoia. What inspired you to do so? And what is your vision for this space?**

In one word: glocality. I have been living in Milan since 2014 and have witnessed the city's rapid transformation and growth. Milan is now the biggest market for contemporary art in Italy, but it feels saturated with galleries and project spaces that often have short lifespans, rarely making a significant impact.

With the city's increasingly hectic rhythm, I felt a strong pull towards the periphery, specifically my hometown near the countryside. Here, the pace of life is slower, providing an opportunity to stand out with a well-curated program.

This sentiment, shared with my friend and co-founder Arianna Landelli, inspired us to create a space in Pistoia where we could exhibit and promote local and Italian artists with the goal of giving them international visibility. We felt a compelling need to map the art landscape of young emerging artists, to get to know them, and to understand whose work resonates most with current times.

Our approach is rooted in listening and engaging in dialogue with artists, aiming to provide them with a platform to showcase their work in a manner that aligns with their career stage, whether through solo or group shows. This vision is about creating a space that nurtures artistic growth and fosters a vibrant, interconnected art community in a region such as Tuscany where art is rooted in its cultural history.

**Who are some of your favorite artists at the moment and why?**

It's really hard for me to name and list a group of favorite artists at the moment. I am more inclined towards artists who thoughtfully diverge from the prevailing trends of the art world, choosing not to shape their work solely based on market influences, but rather driven by their instinct and sensibilities. Among these: Andrea Bocca, Giovanni Copelli, Sara Ravelli and Stefano de Paolis.

**Lastly, all these art stops will make one hungry and thirsty. What's the (really) good addresses?**

If you are in Florence, Cibreo is one of the most historic places in town, offering an authentic Florentine atmosphere from breakfast to dinner. In Prato, Baghino is an authentic spot to savor traditional Tuscan dishes such as sedano ripieno (fried celery filled with meat).

La Delfina in Artimino is renowned for having probably the best view among the Tuscan hills. It's also an ideal spot to enjoy some fresh air during the hot Italian summer, with amazing food, especially meat.

In Lucca, Gigliola offers a young, fresh, cutting-edge taste of Italian-Asian cuisine with a good selection of natural wines.

Ondo is an off-space that hosts projects and exhibitions by contemporary emerging artists, curated by Arianna Landelli and Costanza Nizzi. Ondo was born from the need to create a space and exhibition context dedicated to the work of emerging artists. Projects are developed from discussions with invited artists and with the intention of providing a vibrant and critical research environment.

Ondo is located in a former textile warehouse located in Pistoia, Italy. A wide forecourt of sandstone invites one to walk up a ramp and through a gate with spherical decorations. The circular shape, also used in the window grilles that characterize the building, becomes a recurring motif throughout the building, built in the 1970s by architect Perugi.

**Upcoming show:**

Giovanni Copelli, Paesaggi Italiani  
September 21st – October 27th 2024

# Isn't Life a Form of Love?

Justyna Cyrankiewicz

Love is a lifelong lesson. We can never say we've mastered the art of it. No two moments of love are equal; we never love the same twice.

The journey of our hearts is the most humbling yet most fulfilling one. It keeps bringing out our deeply hidden shadows, forcing us to confront the unsightly parts of our characters, and more often than not—it squeezes us out from our comfortable seats and shoots us straight into the cosmos of growth. It never warns us when and how it will act, and it always finds ways to strip us of all the protective layers—down to the very core of our beings.

Love can be a scary thing. And people say love hurts. But I don't think that's true. Love never hurts. What we do with it and for it can hurt.

Love itself is too pure and vast to walk down to the cellars of sorrow. Instead, it sees us stranded there, over and over again. And it remains present, always keeping its door open, assisting us with every step up, encouraging us to return to its light and warmth, where we can rest. It's available to each and every one of us. The door is always open. The light is always on.



When we feel banished from the familiar lands of love, contrary to what we might think, we don't lose the capacity to love nor grow unworthy of it. Where we are, love is present too. Love is the default state of every human being. We just get a little lost at times, but it's okay. All we need to do is to find our way back to it. We can never lose it completely. It's always present. Always accessible to us—within us.

Love just is. And when we see it as such, it can never do us harm. When we truly understand it, we will see that love, itself, doesn't bring suffering. It only brings healing. It only turns pain into medicine.

Love is sourceless. It's equally available to each of us, whether we walk solo, as a couple, or in a group. You can stand alone, with bare feet and empty hands, and still feel your existence overflowing with love. It is something that connects us all. Deep down, below all the human-created layers of social and cultural formation, our core is a free flow of love. We always have access to it. It is our default state of being. A human being is a loving being.

But we tend to forget about it. When we no longer remember that our most basic state is love, we then start to think that we need to ask for it from others, and in order to receive it, we need to perform in certain ways—so that we can deserve and earn it.

Once we lose the connection with our own love—our core—we start chasing it outside. And when we set out on the hunt, we start craving it. When we are craving, we deepen our sense of perceived lack. A deepened sense of lack creates suffering.

And so, we suffer because of our misunderstanding of love. Not because “*oooh love hurts,*” as the song says. We suffer because we have lost the touch of love within ourselves. We have lost the most fundamental understanding of it—that love is not something to be gained; it's something that just is, something that we are.

Simply remembering that love is always at our core, always accessible to us in abundance, can help us become less frightened of losing the expressions of it from others, less desperate to find it outside, and more balanced in times of adversity.

We are not lonely planets floating in the loveless universe. We are all connected. And that connection is love at our core.

## *Love moves us like dark matter moves the universe.*

Carl Sagan was an astronomer, known for his ability to convey the awe-inspiring scale of the cosmos. He often reminded us of our smallness in the grand scheme of the universe.

Even without his help, we all can recall those intrusive, incapacitating moments when we suddenly remember the overwhelming vastness of space and time that can make our individual human lives seem painfully insignificant.

However, despite this apparent insignificance of our existence when viewed against the backdrop of the cosmos, Sagan suggests that there is something we inherently contain, which makes this vastness bearable: **love**. “*For small creatures such as we, the vastness is bearable only through love,*” he wrote in his book “Contact” (1985).

Love, in its many forms—romantic, familial, platonic, and universal—provides meaning, warmth, and connection. It's a fundamental part of the human experience that helps us navigate and find purpose in the vast, indifferent universe.

As a scientist, Sagan was deeply aware of the enormity of the cosmos and the complexity of life. His work often bridged the gap between science and philosophy, suggesting that while science helps us understand the universe, love helps us find our place within it.

The force of love is not foreign to scientists. A mission scientist with NASA's Kepler Space Telescope, Natalie Batalha, compares love to dark matter.

“*Ninety-five percent of the mass of the universe [is] something we can't even see, and yet it moves us. It draws us. It creates galaxies. We're moving on a current of this gravitational field created by mostly stuff that we can't see,*” she explains in her interview with Krista Tippett for On Being.

Just as the dark matter moves the universe, love moves us too, influencing our lives in profound yet often unseen ways. It permeates our history, culture, thoughts and dreams. It is present everywhere and affects us deeply, even though we might not always comprehend it fully.

Batalha explains how her work as a scientist and this romantically-sounding but deeply pragmatic understanding of love provided her with a perspective emphasising our interconnectedness: “(...) *when you study science, you step out of planet Earth. You look back down at this blue sphere and you see a world with no borders.*”

But this borderless perspective of the universe takes her even deeper. She continues to say how it took billions of years for the atoms that compose our bodies to come together and make beings that are able to take a conscious look at the universe. We are all made of stardust, connected through the same cosmic origins.

This realisation of our interconnectedness at the very physical level—that we are essentially the universe observing itself through the bodily senses—is both humbling and awe-inspiring. It can propel us to do more, and be more: to embody the boundless love that we are.

With this understanding in mind, Natalie goes on to ponder the potential of extending our capacity of love beyond our immediate relationships to a broader, more universal scope. She wonders about the implications of connecting not just with humans on Earth but with all beings—including the other species in the universe.

This expanded concept of love could transform our interactions and perspectives, opening up new possibilities for connection and empathy on a cosmic scale. This is our potential, this is the force that moves us.

## *Becoming the love that you are*

As we connect with the essence of ourselves, the unconditional love throbbing deep within our beings, we expand our horizons, revealing new landscapes of love that we inhabit. As Carl Sagan reminded us, in a universe that can often seem cold and indifferent, love and human connection provide warmth and meaning, helping us to bear the vastness of existence.

But it doesn't have to apply to romantic love only, which most of us tend to think of in the first moment. Following Batalha's thought, we can expand our loving capacity to envelop the entire interstellar existence of all things. If love, like dark matter, is the force moving our lives, then all of life is a form of love.

When we arrive at the shoreline of love that we shared with another being—when a relationship runs its course, when death swallows the shape of a beloved, when a pet leaves our caring arms, we face the endless expanse of the ocean of sorrow. And yet, we might remember that this ocean, too, is made of stardust. The force moving its waves, washing all over us, is what moves us, too: it is love, in its all-pervading nature. Floating in the ocean of sorrow, we're no less capable of love than we were before.

With our hearts drenched and our minds flooded, we can still love and feel loved. This kind of love is not expressed through accepting or rejecting parts of who we are. It doesn't depend on whether someone else offers it to us or not. It perseveres through the storms of our lives because it is not affected by external conditions. It is the boundless, pure force that moves our beings toward the light.

Loving yourself to the other side of the ocean of suffering might be less about body positivity or mental and self-improvement work (although they're incredibly important, too).

Perhaps loving yourself is more of an act of opening up right where you hurt, of letting the cracks in your heart get filled with gold, like with honey, offering sweet consolation to the parts of you that still feel scared, small, and unworthy.

Perhaps it means stepping out into the world with nothing to hide and nothing to lose and, at last, recognising particles of the stardust you're made of in all the other life forms around you. Perhaps, to love yourself, you need to forget all that you are, are not, or wish to be—and focus on the only thing that remains: *being a form of love*.

## *Question to you, dear reader:*

What makes you believe you're beyond love?



