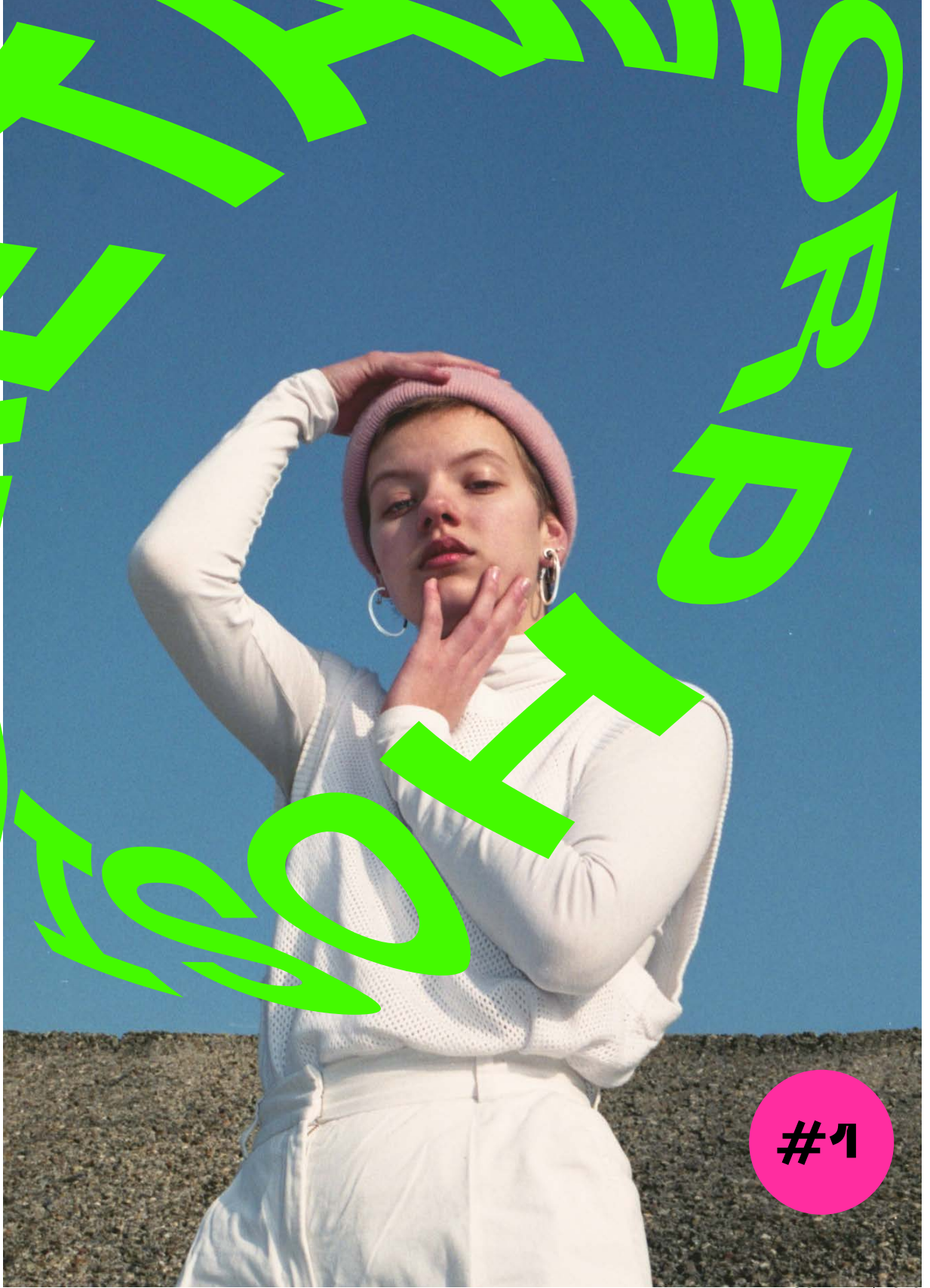


# CHRYSSALID<sup>o</sup> MAGAZINE

WELL  
FOR  
ORDER

Current exhibition:  
Dance Queerdo Dance  
by Alice Lucchinelli

Summer  
2020



#1

**METAMOR-  
PHOSIS  
A PROCESS  
IN WHICH  
SOMEONE OR  
SOMETHING  
CHANGES  
COMPLETELY  
INTO SOME-  
THING DIF-  
FERENT**

Metamorphosis is a characteristic word that describes a state of change, often employed in the context to describe an evolutionary stage. This process of transformation is particularly slow, all-consuming and it often begins without the conscious awareness of the organism experiencing it. A hornworm, for example, spends an average of 696 hours inside its cocoon (or chrysalis) before emerging as a butterfly. I wonder if the hornworm ever realizes or reflects on its metamorphic process of change. Just like the hornworm, the current state of the world is in a stage of abrupt alteration: a global pandemic, riots, social unrest, and border wars are reshaping the way we understand ourselves and our relationship with our environment. The start of 2020 has been a cocoon, challenging society to reshape the way it acts -demanding to quickly develop wings- or otherwise to fade away in obsolescence and oblivion. The art world was inside this cocoon and Chrysalid Gallery adapted to become an active part of this creative renewal. In our first issue, which we deliberately titled Metamorphosis, we will explore how our gallery had to readjust, along with the rest of the contemporary art world, to the coronavirus, and how radical and emerging art might still have the wings that the art industry requires to complete its full rebirth.

The sole purpose of Chrysalid Magazine is to create the first of its kind Dutch Magazine committed to educating art professionals and cultural entrepreneurs on how to manage a cultural institution efficiently. Behind the artistic creativity, the financial health of an artistic institution requires professional skills to achieve its goal. The Chrysalid team started from zero, without previous experience on how to manage an art gallery, and after five years it has become a cultural foundation of relevance to the development of Rotterdam's affluent emerging culture. Without changing its core values, supporting emerging and radical art, the gallery manages to participate in the epicenter of the cultural arena.

Chrysalid magazine, aims to share its knowledge with cultural entrepreneurs looking for available knowledge on how to settle their own cocoons. The purpose of the magazine is to inform and educate emerging cultural institutions. Thus, we are committed to informing our readers, not only about our artists and shows but mainly about the internal operations of different art businesses, institutions, and cultural foundations.

BRUNO AGUILAR

- 6 Statement
- 8 Interview with  
Anton Yermolov
- 16 Chrysalid event >  
Interview with  
Alexey Shifman
- 20 Interview with  
Sven Eisenhut
- 26 Art news >  
Metamorphosis of art  
market explained

- 36 Curatorial corner >  
Céline Pannetier  
& Romain Rivalan
- 42 Interview with  
Alice Lucchinelli
- 50 Represented artists >  
Lisandro Surriel  
Jake Kelly  
Samuele Canestrari
- 52 Sneakpeek



**CHRY** **SALID**  
**NOT** **A**  
**IT'S** **A**  
**CORE** **OF**  
**F O R M**

APRIL MARKED THE TRANSFORMATION OF RAW STREETPHOTO GALLERY INTO A NEW PHASE OF ITS LIFE, BEING REBORN AS CHRYSALID GALLERY.

CHRYSALID IS A DYNAMIC COCOON AIMING AT TRANSFORMING THE CANONS AROUND CONTEMPORARY ART AND ITS MARKET. AS A COMMUNAL PLATFORM, CHRYSALID WANTS TO GIVE ARTISTS ROOM TO EXPERIMENT, TO GROW IN THEIR VISION AND TO FEARLESSLY PORTRAIT REALITY THROUGH THE INSIGHT OF THEIR UNIQUE PRACTICES. IN THIS METAMORPHIC FRAMEWORK, THE INDIVIDUALS BEHIND THE IDEA OF THE GALLERY COLLABORATE TO RESHAPE AND BROADEN THE NARRATIVES IN CONTEMPORARY ART, MAKING THEM MORE INCLUSIVE AND REPRESENTATIVE OF THE MULTITUDE OF DETAILS THAT EXISTENCE IS MADE OF. RETAINING THE ACCUMULATED EXPERIENCE OF THE LAST FOUR YEARS AS

RAW, THE TEAM IS MOVING INTO THE NEW FORM WITH THE SAME RADICAL AND DARING APPROACH AS BEFORE BUT WITH A MORE INCLUSIVE ATTITUDE TOWARDS ALL MEDIA AND KINDS OF ARTISTIC EXPRESSIONS.

THE NEW PLETHORA OF REPRESENTED ARTISTS SHARE THE SAME CRITICAL VIEW AS THE GALLERY, CHANNELLING THROUGH THEIR ARTISTIC PRACTICES THE SHARED SPIRIT OF REVOLUTIONIZING AND RADICALISING THE LANDSCAPE OF CONTEMPORARY ART. NEW CHALLENGES WILL BE WAITING FOR EVERYBODY IN THE FUTURE, BOTH NEAR AND FAR, AND CHRYSALID CAN'T WAIT TO FACE THEM.

IS  
~~SHOWBOX.~~  
 PULSATING  
 TRANS—  
 ACTIVE  
 ENERGY.



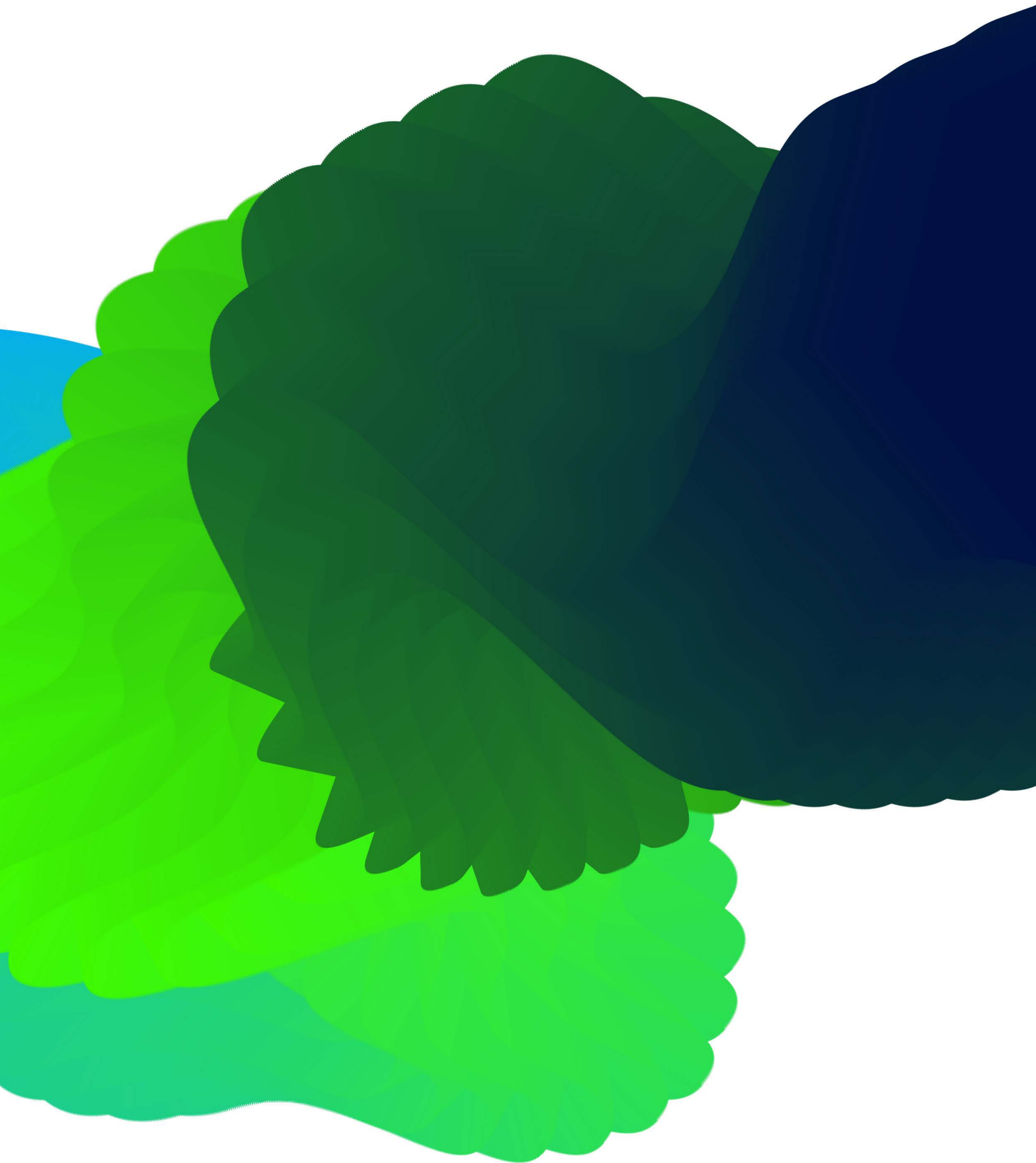
# HOW TO COOK

# R G A L



WE ARE SITTING DOWN WITH ANTON YERMOLOV, THE MASTERMIND BEHIND THE IDENTITY OF CHRYSALID GALLERY. ANTON IS A MULTIDISCIPLINARY VISUAL DESIGNER BORN IN SEVASTOPOL, CRIMEA AND CURRENTLY BASED IN ROTTERDAM, THE NETHERLANDS. HE IS WELL-KNOWN FOR WORKING ACROSS A WIDE ARRAY OF CATEGORIES AND BRANDS, FROM ASIAN AIRLINES TO EUROPEAN TECH INDUSTRIES AND CRYPTOCURRENCY PLATFORMS. IN 2019 RAW STREETPHOTO GALLERY COMMENCED ITS TRANSFORMATION PLANS, AND ANTON SOON APPEARED ON THE SCENE AS AN INSTRUMENTAL ELEMENT FOR THE GALLERY TO ACHIEVE ITS PURPOSE. ANTON JOINED THE GALLERY CREW AND BECAME THE ENGINEER WHO MIND-CRAFTED THE IDENTITY OF THE INFANT PLATFORM. RENDERING A FRESH AND PROMISING BRAND-IDENTITY IS A COMPLEX JOURNEY. TO BECOME FAMILIARIZED WITH THE PROCEDURE THAT AN ARTIST OR A CULTURAL INSTITUTION MUST GO THROUGH, CHRYSALID'S TEAM PREPARED AN INTERVIEW WITH THE HEAD DESIGNER OF THE GALLERY, ANTON YERMOLOV.

**A**  
**L** **E** **R** **A**  
**W** **Y**



“Nature has always been an infinite source of inspiration for humanity to be innovative.”

**CHRYSALID:** Anton, many people believe that the cultural sector contrasts drastically from traditional institutions or organizations. Considering your diverse experience working on different brands, to what extent do you think that this statement is true?

**ANTON:** In my opinion, there is no big difference in designing a brand for a “traditional” company or an experimental creative institution. There are a lot of examples of traditional institutions that later shifted towards a more experimental approach. The other way around too. Making a brand comes down to defining the core concept of the institution and the visual language needed to convey a message to a targeted audience, being it very strict or playful and interactive.

**CHRYSALID:** Do you think that once the identity of a brand is established, it can evolve or change?

**ANTON:** Actually, I usually try to foresee how a brand is going to develop in the future. Trends are very volatile and our aesthetic sensitivity is constantly transforming; therefore, a brand manager must become the crystal ball that predicts future iterations. Certain pillars of a brand identity must be willing to be transformed if a situation demands it. For instance, I usually intend to craft designs with the capacity to be as flexible as possible, to give future freedom and adaptability to the many possible facets of the brand.

**CHRYSALID:** Many artists find guidance and inspiration by reflecting on their own background. Do you think that the development of the identity of a brand is an introspective process as well?

**ANTON:** I don't see a strong connection between my background and my practice as designer. There are a lot of discussions about whether designing is an art. Albeit, I accept the close proximity between art and design, but, for me, designing is yet still not a medium of self-expression. However, many cultural projects are more open for experimentation, and this is where design and art can find room to merge. The main purpose of design is not to reflect the outer world, but to meet the challenge of the client. I think my design, in some inherent (maybe subconscious) way, is influenced by Russian culture, its closeness and its inherent melancholy.

**CHRYSALID:** How or where do you get the sources of inspiration to develop the identity of a brand?

**ANTON:** Nature has been and will continue to be an endless source of creative inspiration. By studying and analyzing nature's formal and constructive processes, nature has always been an infinite source of inspiration for humanity to be innovative. When it comes to design, nature is a relevant and active visual inspiration. The name of the gallery, Chrysalid, is a neologism that stands for "the cocoon from where the worm emerges as a butterfly", therefore the name oriented and triggered the shape of the brand. The shape of the new logo is a husk that constantly changes its content. Playing with one variable, such as colour or imagery, can create a great variety of results while remaining recognizable. The core of the new design is a bold cocoon symbol that represents the full expression of the platform. The simple shape makes it memorable and, at the same time, is multidimensional as the gallery itself.

**CHRYSALID:** Following on your last response, as you know we have many readers who want to design a purposeful identity- whether it is for a personal brand as an artist or for a cultural institution/start-up. What could you recommend for them?

**ANTON:** Define your mission and then make it more specific. Choose the visual language while keeping in mind market research. Dig for inspiration in unexpected fields, like physics, chemistry, or just by observing nature.

**CHRYSALID:** To finish the interview, we want to talk about the external factors that shape a brand, and which shaped the identity of Chrysalid. The 21st century has seen many artists and cultural institutions adopting and championing socially inclusive trends. Did you take these (or other) trends into account when designing the identity of Chrysalid?

**ANTON:** When we started working on the branding, I noticed that the gallery was prepared for changes. With changes, I mean that the gallery likes to work with different and experimental dimensions of art. I wanted the identity to reflect that the gallery is open to adventure into new creative grounds. In addition, I wanted to convey the feeling of integrity and flexibility that the gallery manifested towards emerging artists; those with different ideas, backgrounds, or social statuses. In my opinion, most of the contemporary art appeals to exclusive social circles, and sometimes art seems to foster social stratification, and I wanted to prove that art is not a merely segregative practice, but rather that it is made by everyone and for everyone.

CHRYSLID GALLERY

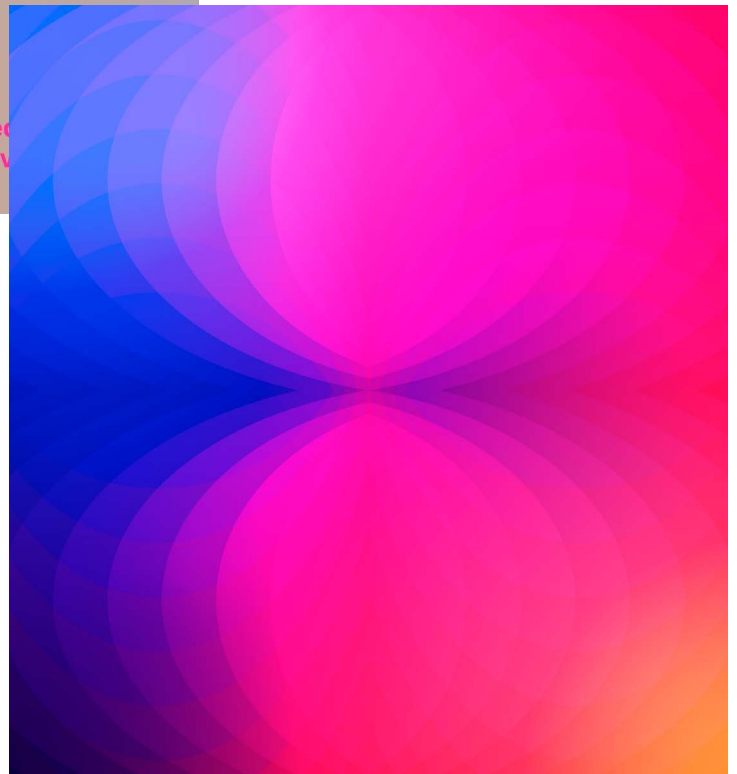
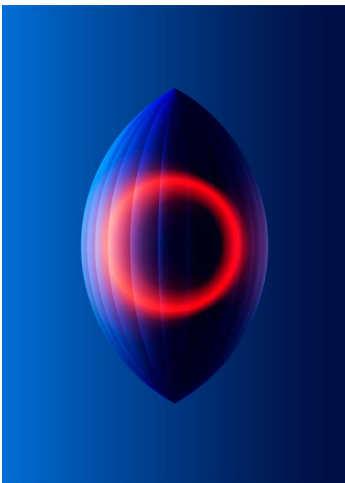


# DANCE QUEERDO DANCE

12 April—  
14 May, 2020

Exhibition by  
Alice Lucchinelli

Curated by  
Martha V.





# THE SHEPHERD



# PHOTO BASEL

LOCATED BEYOND THE JURA MOUNTAINS AND NEAR THE MEETING POINT BETWEEN FRANCE AND GERMANY, THE CITY OF BASEL IN SWITZERLAND HOSTS EVERY YEAR ONE OF THE MOST IMPORTANT PHOTOGRAPHY EVENTS IN THE WORLD. JULIET HACKING, THE UNIT LEADER PHOTOGRAPHY AT SOTHEBY'S INSTITUTE OF ART IN LONDON STRESSED THAT PHOTO BASEL IS ONE OF THE TOP 5 EVENTS IN THE LANDSCAPE OF CONTEMPORARY VISUAL ARTS. THE FOURTH EDITION OF PHOTO BASEL WAS EXPECTED TO HAPPEN JUNE OF 2020, UNFORTUNATELY, DUE TO THE COVID-19, THE ART FAIR HAD TO TAKE DRASTIC MEASURES AND JOINED FORCES WITH POSITIONS BERLIN ART FAIR WHICH WILL TAKE PLACE IN THE ACCLAIMED TEMPELHOF BERLIN FROM 10 TO 13 OF SEPTEMBER, 2020, RUNNING PARALLEL TO THE RENOWNED BERLIN ART WEEK, THE GALLERY WEEKEND BERLIN, AND THE BERLIN BIENNALE.

CHRYSLID IS CURRENTLY PREPARING TO ATTEND THE ART FAIR AND WE WANTED TO SIT DOWN WITH ALEXEY SHIFMAN, CHRYSLID'S FOUNDER, TO TALK ABOUT THE PROCESS OF PREPARING, QUALIFYING, AND LEARNING WHAT IS NECESSARY TO ATTEND A MAJOR ART EVENT. ALEXEY REPRESENTED RAW STREETPHOTO GALLERY BACK IN 2019 WITH THE WORK OF THE BRILLIANT ARTIST DIRK HARDY. ALEXEY WILL ATTEND AGAIN THIS YEAR ACCOMPANIED BY THE FEATURED ARTIST RABIN HUISSEN AND THE GALLERY TEAM.



**CHRYSALID:** For any art gallery, the application process to an art event is overwhelmingly ambiguous. Even if you have attended the event before, art fairs change by the year; the COVID-19 is a conspicuous example. How do you prepare before an art fair to make the most of it?

**ALEXEY:** Thank you for such an opening question! The first step towards attending an art fair consists of narrowing down your options. Without a doubt, the research process is fundamental. When you think of the gallery or the kind of art you show, you have to think of it as a piece that fits adequately only within a very few puzzles. Trying to fit in an environment that does not match with your artistic vision, mission, and values will condemn you to a relentless streak of refusals and consequent disappointments. Each art fair has its own character and spirit. For me, the decision to participate comes from a feeling of wanting to belong to this spirit and to contribute to it. It does not matter if the application or transportation costs surpasses the estimated budget, since there are resources and subsidies that can cover the costs and help towards attending a given art fair. Speaking about Photo Basel in particular, I visited the fair in 2016 for the first time, when I had just opened RAW Streetphoto Gallery, and it was an immediate “coup de foudre”. Participating in Photo Basel became a gallery dream. The second step consists of preparing- which takes a lot of effort. If the application has been accepted, you will have between three to four months to prepare, which, in my opinion, is not that much time. A good preparation depends on perfect time management and team-work. The “distance factor” must always be taken into account: if the art fair you are interested in is abroad, you must be ready for a myriad of obstacles. For example, Art Basel takes place outside the EU, thus customs will not only become an expense but also a major interference. But most importantly, preparing the team is the answer to success. During the preparation process, you will face an avalanche of questions -

who is making the installation? How do we transport the works? How do we hang them? What are the requirements for the installation? Where do we stay while the art fair takes place? This avalanche of logistic issues must be tackled with a confident team that can take responsibilities accordingly, and functions smoothly together. This year my gallery army counts the artists, the curator, and a gallery assistant.

**CHRYSALID:** How do you think the COVID-19 will affect the art market of the upcoming art fairs that 2020 will see? Do you see a beneficial opportunity?

**ALEXEY:** The C-19 will certainly have a dreadful impact on the art market and art fairs. The mere reality that people are afraid of traveling abroad leads us to believe the art fair market will experience a big slow down. The art market is very fragile in general, and most often it is the cultural sector that suffers the most during any kind of crisis. Nonetheless, against all odds, it is crucial to stay optimistic. From the point of view of the gallery, which is undergoing a period of transition due to our re-branding, we are able to start fresh in a new environment. The name we chose, Chrysalid, means a cocoon, thus the current circumstances have a symbolic meaning during this moment of crisis. The way we make sense of it, in relation to our gallery, is by thinking that we are shedding an old skin and evolving into a more promising future. We are starting from a clean slate, and it is perfect for the gallery to be seen by an audience that is now searching for new forms of emotional representation. We are also at the start of a new decade and I am excited to have formulated a new artistic statement for the upcoming years.

**CHRYSALID:** Talking about the COVID-19, certainly, no art event is sunshine and rainbows. Every art fair offers a plethora of conundrums. In the past, how did you approach the spontaneous, internal, or external difficulties raised during an art fair?

“I prefer to focus my attention on emotional equation that leads to the pleasure of being at an art fair.”



**ALEXEY:** That is a difficult question and I am afraid that there is no straightforward answer. Whenever I can foresee the difficulties, it means I am already prepared and can tackle them beforehand. Unforeseen problems naturally arise during the art fair. For example, during the 2019 edition of The Others Art Fair in Turin, we could not attach the artworks to the ceiling as we had originally planned, somehow we had to adjust the installation on the spot. Things like that happen and only the strength and dedication of the gallery team can surmount these kind of problems with style. In addition, before a show, I am actually not concentrated on potential problems, but more on the achievements and pleasures of attending it. It is always difficult to prepare a show, but each art fair is a celebration. Thus I prefer to also focus my attention on an emotional equation that leads to the pleasure of being at an art fair rather than the problems it might be causing, and only through this approach an art fair becomes a real delightful artistic experience.

**CHRYSALID:** Following the optimistic swing, what is exciting you the most about Art Basel Berlin and POSITIONS Berlin Art Fair?

**ALEXEY:** This year Art Basel will take place in Berlin, alongside with POSITIONS Berlin Art Fair and parallel to Berlin Art Week, the Gallery Weekend Berlin, and the Berlin Biennale. This will be a mega-art event. I believe this will be the only place in the world, during this 2020, where art can become so overwhelming to the point of being a threat to one's mental sanity.

There is always so much taking place all at once: art fairs, museum events, private collections, off-site shows, street events, charity events, parties, and performances - in less than a week! The Art Basel Berlin, in general, is an unforeseen unique experience! Art Basel combined with the enticing German art scene will be an experience like never before. The realization that Chrysalid Gallery contributes to this top world event blows my mind and makes me thrilled as well as proud of the work we do.

**CHRYSALID:** We want to finish the interview with a treat for the readers. If you could give a piece of advice to the entrepreneurial readers that wish to attend an art fair in the future, what is your recommendation to them?

**ALEXEY:** Sometimes the art world is thought to stand far away from the financial aspect. I wish it would be like that. Unfortunately, all creative institutions require funds to survive. My biggest challenge is to keep the balance between artistic vision and commercial necessity. What helps me most is to have a global picture of what I want to achieve in order to develop a realistic, nonetheless daring, strategy to deliver the artistic vision Chrysalid represents without being restrained by commercial needs. In sum, my advice is to always stick to your own core vision, to be experimental, recognize your own boundaries, and never change your mission despite the costs.

# ART FAIR MANAGEMENT M E N T

BASEL, SWITZERLAND IS A PECULIAR CITY, IT HOLDS A MULTICULTURAL AND GLOBAL METROPOLIS. ONCE A YEAR IT WELCOMES AN EMBRACEMENT VOLUME OF CULTURAL RICHNESS. EVERY SUMMER, THE LARGEST AND MOST IMPORTANT ART FAIRS IN THE WORLD TAKE PLACE IN BASEL. EACH FAIR GREETES DOZENS OF GALLERIES, HUNDREDS OF ARTWORKS, AND THOUSANDS OF VISITORS. WITH THE C-19, WRECKING THE EXPECTATIONS OF ART LOVERS AROUND THE WORLD, THE ART FAIR MANAGERS HAD TO FASTEN THEIR SEATBELTS AND COME UP WITH INNOVATIVE SOLUTIONS TO MAINTAIN THE CREATIVE SHIP AFLOAT IN THE MIDST OF THE STORM. THE MANAGEMENT OF AN ART FAIR IS COMPLEX ENOUGH TO SWIM AGAIN IN THE C-19 CURRENT. THUS, THE EDITORS OF THE CHRYSALID SAT DOWN WITH SVEN EISENHUT, THE DIRECTOR OF SWITZERLAND'S FIRST INTERNATIONAL ART FAIR DEDICATED TO PHOTOGRAPHY TO UNDERSTAND HOW THE ART FAIRS ARE CHALLENGED, AND RESPONDING TO THE CRISIS. WE EXPECT THAT A DEEP GLIMPSE AT HOW A TYCOON OF THE ART MARKET REACTS TO THE CRISIS WILL HELP ART ENTREPRENEUR - GALLERY OWNER, CURATOR, AUCTIONEER, COLLECTOR, AND ARTIST- UNDERSTAND HOW TO COUNTER ANY PROBLEM IN THE MIDST OF PRESENT OR FUTURE CHALLENGES.

**CHRYSALID:** Despite the avalanche of challenges that the art fair has overcome in the past, the COVID-19 is a rival new-of-its-kind. When the rumors about COVID spreading through Switzerland started to become more visible, what was your first approach to the problem?

**SVEN:** I was worried about my team - and I immediately asked our Programm Manager, Pauline, to stop commuting from Geneva to Basel, where our office is located. In a second step, I tried to figure out what our competing art fairs in Basel planned to do (Art Basel, Liste, Paper Positions, and Volta). I then was in a sort of “fuck” for about 3 straight weeks and only from then onwards I became creative again and started to tackle the hurdles and challenges we were about to face.

**CHRYSALID:** Some of the initiatives Photo Basel chose to digitalize its market include Artsy.net and Kunstmatrix. Why did you select this platform in particular?

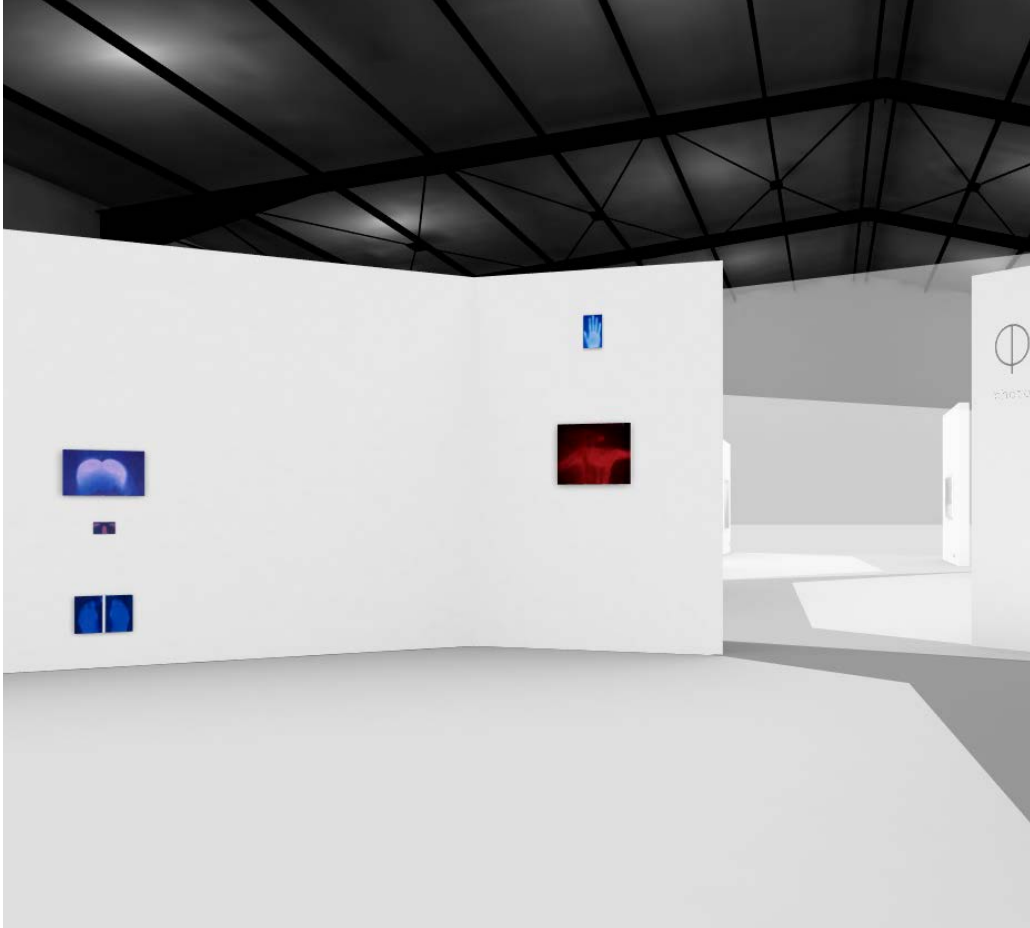
**SVEN:** We partnered up with artsy in the past. As for Kunstmatrix, our current online partner, I came across them while researching for a suitable virtual/digital solution. Their speed of answering my emails made it super clear that we found a partner that shares similar values.

**CHRYSALID:** Many people are reluctant to accept the digitalization of the online market and believe that this is just a survival stage to the crisis. What are your thoughts about this, do you think the online art market will keep expanding after the crisis?

**SVEN:** Look, I do not foresee the future, what I believe is that we will go back, to a certain degree, to the “physical art fairs” - as art is just not the best commodity to be traded online (think of its uniqueness). Nonetheless, I also believe that a fraction of the virtual dialogue will stay. For us, this means that we might implement the virtual viewing rooms, again, in addition to our physical fair booths in the future.

**CHRYSALID:** Our last question regards the physical fair. Do you believe there is an optimistic window in which the art fair is benefitted from this crisis?

**SVEN:** Well, as in every crisis, reacting decently is key, to go back to normality with dignity, lessons, contacts, and innovation. The number of lessons we learn from this crisis will be only determined by time. In my opinion, the speed at which the art world was moving was not sustainable anymore, thus we now require to accept and adjust to a healthy consolidation phase - less traveling, higher focus, and appreciation of what must be exalted in the near future. It will be the small things that we took for granted, that will make a difference.





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# META— M O R P OF M A R E X P L A

IN TIMES OF ECONOMIC CRISIS, THE CULTURAL SECTOR OFTEN RECEIVES ONE OF THE HARDEST BLOWS. TRACING BACK TO THE 14TH CENTURY, BEFORE THE RENAISSANCE, THE BLACK PLAGUE CONSUMED ONE-THIRD OF THE POPULATION IN EUROPE; THOUSANDS OF THE FALLEN ONES MADE A LIFE OUT OF THE ARTS. THE BACKBONES THAT ART HAS BEEN STANDING ON FOR CENTURIES HAVE ALWAYS BEEN QUITE FRAGILE BY NATURE. AN ECONOMIC CRISIS CAN EASILY CRIPPLE THE BALANCE OF THE ART SECTOR, BUT HISTORY HAS WITNESSED HOW THE AFTERMATH OF A SOCIAL OR ECONOMIC CRISIS ACTUALLY CAN TURN BENEFICIAL. THE BLACK PLAGUE TOOK THE LIVES OF MILLIONS THROUGHOUT EUROPE; NONETHELESS, AFTER THE NIGHTMARE, A MYRIAD OF WEALTH AND PROSPERITY DISPERSED THROUGHOUT THE CONTINENT, AND AFFLUENT PEOPLE HAD THE FREEDOM

TO SPEND THEIR WEALTH IN ART. THE MEDICI FAMILY IS THE PARAGON OF ARTISTIC PATRONAGE DURING THE RENAISSANCE. WOULD IT BE POSSIBLE THAT IN ACTUALITY, THE ART MARKET RECOVERS, AND IN FACT, GROWS MORE THAN EVER BEFORE?

IN MORE RECENT TIMES, AFTER THE END OF THE GLOBAL FINANCIAL CRISIS, IN 2009, THE GLOBAL ART MARKET HAD PLUMMETED 40%. IN 2010, THE ART MARKET REHABILITATED AND DURING THE LAST DECADE, THE GLOBAL VALUE OF THE ART MARKET HAS MAINTAINED REASONABLE STABILITY. IN 2019, THE ART MARKET VALUE WAS WORTH OVER 64 BILLION USD; ONE OF THE HIGHEST POINTS IN HISTORY (LOCK, 2020). DESPITE THE STABLE RISE FROM THE LAST ECONOMIC RECESSION, THE C-19 PANDEMIC ACQUAINTED THE ART MARKET WITH AN UNPRECEDENTED



# WHO'S ISS ART KINE AINE ED

RELENTLESS WAVE OF ECONOMIC CONUNDRUMS THAT CHANGED THE NATURE OF THE TRADITIONAL ART MARKET. ALL OVER THE WORLD, ART BUSINESSES HAVE BEEN FORCED TO CONTEMPLATE THEIR HORIZONS TO SURVIVE, FROM LUCRATIVE ART JUGGERNAUTS, LIKE ART BASEL AND SOTHEBY'S, TO EMERGING ART GALLERIES. THE ART SECTOR AS A WHOLE HAS BEEN LEFT WITHOUT OTHER OPTIONS BUT TO ADOPT NEW TECHNOLOGIES CAPABLE OF MAINTAINING THEIR FINANCIAL HEALTH AFLOAT. WHILE WE LIVE IN A CONTEMPORARY ENVIRONMENT THAT IS HIGHLY SENSITIVE TO HEALTH CRISES, ONLINE MARKETS WILL BE THE MOST EFFICIENT. NONETHELESS, ART MEDIATORS ARE WORRIED THAT ART CRIME COULD BE FACILITATED IN THE ONLINE WORLD. A PROMISING SOLUTION COULD BE THE ADOPTION OF THE SAME TECHNOLOGY IS USED TO PROTECT

CRYPTOCURRENCIES, SUCH AS BITCOIN. THIS TECHNOLOGY IS CALLED BLOCKCHAIN, AND IT HAS THE POTENTIAL TO ENSURE THE TRUSTWORTHINESS OF ART SALES, REDUCE ART CRIME, AND DEMOCRATIZE THE GENERAL ART MARKET IN THE DIGITAL REALM.

THE CHALLENGES THAT THE ART MARKET FACES TODAY DRASTICALLY DIFFER FROM THE CHALLENGES IT FACED DURING THE BLACK PLAGUE, NONETHELESS, IT IS INDISPUTABLE THAT THE C-19 OFFERS THE ART SECTOR THE POSSIBILITY TO EXPAND ITS ARMS INTO A DIGITAL REALM THAT COULD FACILITATE THE DYNAMICS FOR EVERYONE INTERESTED IN THE ART MARKET.

Learn how C-19 has been affecting the art market; how the art market copes up with the pandemic; and how the crypto-currency security system is the perfect fit to enable safe online trade.

# A crisis always crushes the cultural sector

The C-19 pandemic abruptly hobbled the global art market in early 2020. The first checkmate started in February, when Art Basel Hong Kong announced its official cancellation (Art Basel Hong Kong). Later in March, in the Western front, TEFAF Maastricht closed its doors four days earlier than supposed (Kinsella, 2020). Soon after, like a domino effect, the rest of the art fair arena started taking precautions too: Art Dubai, Art Basel Switzerland, Art Basel Miami Beach, Photo Basel, TEFAF New York, Frieze New York, and Frieze London. The later ones either canceled their events or by postponed them to the last months of the year.

Auction houses have also been affected by the C-19 turmoil. For instance, Christie's and Bonhams rescheduled their presence from Asia Week to New York.

Although the screams of smaller players of the art market do not make as much noise as the boisterous dominant art fairs and auction houses, young art galleries do not stand too far from the eye of the hurricane. In the United States alone -the largest art market in the world according to Art Basel (2019)- the average economic impact that a cultural/art organization has received is estimated at 38,000 USD (Americans for the Arts, 2020). The later data suggests that if the art sector does not integrate a fast strategy to combat the C-19, many art mediators both from big and small business will be forced to pack their bags and migrate to another sector.

The digital world offers different tools that enable

the art market to adapt and evolve during the C-19 crisis. Many of the later mentioned organizations have welcomed virtual platforms that connect galleries, art collectors, and artists through the web. The frontrunner in the digitalization race was Art Basel Hong Kong. After the art fair announced the cancellation of its 8th edition, its organizers rapidly implemented a digital initiative coined "Online Viewing Rooms" that promised to showcase "artworks to Art Basel's global network of patrons, as well as new collectors and buyers" (Art Basel, 2020). Art Basel Hong Kong's contingency plan received 250,000 visitors, while galleries and curators were busy hosting hundreds of visitors through their Zoom video-tours. Emerging galleries emphasized that the video-tours helped the young galleries be noticed (Art Basel, 2020). Despite, the promising future that the online galleries offer to the growth of the art market, art is an experienced good that can be hardly replaced by a screen.

A top art-industry veteran auctioneer, Simon de Pury, emphasized to Artnet News that "the main evening sales at Christie's, Sotheby's, and Phillips [...] are exciting events to attend [...]. The majority of the people in the auction room [...] create the electric atmosphere" (2020). Despite addressing the unique modus operandi of the art market, de Pury also expressed enthusiastic optimism for the future of online sales. De Pury stressed he is a big soccer fan, and that online art fairs can be as exciting as a football match watched from a TV. He pointed out that the experience of watching

something through a screen or, on the other hand, accompanied by a roaring crowd are different experiences, but in his own words, “the show itself doesn’t change” (2020). Other top-level mediators do not show as much optimism as de Pury: the co-founder of art gallery Levy Gorvy, Domonique Lévy has attended Art Basel for many years. Even though she acknowledges the necessity of the implementation of a digital platform, she does not believe the online market will overthrow the modus operandi of the art fairs. She expressed to CNN Money Switzerland, that “an online Art Basel has [no] future” (2020).

The dilemma of whether the online art market will surpass the traditional art market is still ambiguous. Nonetheless, the stats and its numbers suggest that the online art market will keep growing exponentially. Before the pandemic affected the economy, the value of the online art market was forecasted to escalate 9.32 billion USD by 2024 (Lock, 2019). This was before, big and small players were forced to go digital! Thus, it is prudent to say that the crisis has not only accelerated the speed at which the art market is digitized but also that the worth of the global online market value could inflate like an elephant on a lava cake diet.

# Digitalisation of art market

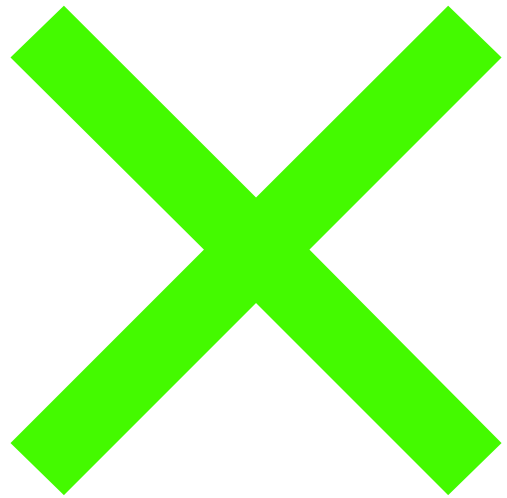
The rapidly growing online art market presents various optimistic opportunities for art mediators, such as the facilitation, democratization, and expansion of trade. Nonetheless, both traditional and online art markets suffer notoriously of art crime (such as forgery) which is easily perpetrated due to the lack of accredited information about artworks. For five years, the FBI conducted an investigation over the American artist Ken Perenyi, who was indicted for making fake paintings that sold at major galleries and auction houses in New York and London. Perenyi confessed he did not plan to become an art forger, but rather he had a hidden talent that could give him the life he wished to live. When asked if he could create legitimate forgery as he used to when young, Perenyi stresses that “despite the scrutiny [...] [there are] many areas where you can stay under the radar” (2019). Many art dealers, as well as collectors, are afraid Perenyi’s words are true, and that art forgery could duplicate in a digital art market. The annual value of art crime tops 6 billion USD (Whitman, 2017). But in fact, online art trading platforms present a feasible way to decrease the asymmetry of information between buyers and sellers, thus also decrease art crime across the world. A modern technology, known as “block-chain” (usually used for cryptocurrency security) offers the opportunity to handle uncertainty among buyers and sellers of the online world.

# How does blockchain work?



A reason why art crime and forgery prevails is that most software that manage economic transactions are hackable. A blockchain manages data vigorously without the need for an antivirus nor a firewall. To understand it, one must literally imagine a digital chain of blocks. Each block in the chain possesses three things: (1) information about a transaction, (2) the block's "hash", and (3) the hash of the previous block. The information in the block refers to the data about a given transaction or object that must be kept in record. In the case of an art piece- the sender, receiver, dates, prices, etc. The data of the block is assigned a "hash". The "hash" is an unrepeatable and unique code developed for a particular block. Each block contains its own hash and the hash of the previous block so that a given block can only fit into a specific and unique position in the blockchain. Any attempt to change or modify the information on a particular block will automatically change the block's hash, thus the given block will not fit anymore into the position and the blockchain is abruptly disrupted.

# How does blockchain protect data?



Blockchain protects data democratically, not from a centralized institution such as a bank. Thousands of users possess a copy of a given blockchain, say the blockchain of a painting. If any of the users attempts to change the information from the blockchain, the other users are notified, and the account of the user who intended to edit the blockchain becomes annulled and the changes are refuted.

# Three solutions to help the art market battle the asymmetric information

**1** The first problem regarding asymmetric information concern the conspicuous traffic of fake artworks in the art market. According to Geneva Fine Art Analysis (FAEI), between 70 to 90% of the artworks that they revise are fake (Larson, 2014). A blockchain could generate a cryptographic proof that selectively reveals reliable attributes about an art seller, as well as the art piece being sold. This presents an efficient technological solution to better inform consumers about their purchases.

**2** The second problem the blockchain could resolve concerns transparency. There is a long list of external factors and characteristics that influence the price of an art piece— economic situation, artworks life cycle, trends, price of alternatives, the historical value of the product, and more. According to the conceptual artist John Baldessari, the number of parties the artist gets invites to also influences the price of an artwork (2008). Lacking all the information about a product could be unfavourable for either of the parties involved in the transaction. A blockchain presents the possibility to introduce a shared safe data reality across entities in the market that reveals the factors that define the market price of an artwork.

**3** A third solution the blockchain could introduce regards the ethical dissemination of shared information in the art market. Currently, Christie's and Sotheby's, often viewed as art market oligopolies, are the dominant auction houses that art buyers can trust (Codignola, 2003). Nonetheless, since the blockchain offers a transparent market where data is disseminated across different parties, the blockchain presents the same degree of certified reliability of any other prestigious auction house. Consequently, blockchain could attract a larger market to engage in art transactions democratically.



# Conclusion: the inevitable

Although the art market is a business that has been on the rise for over ten years, its financial health tested fragile symptoms that can be easily crippled by external factors, such as information asymmetries, pandemics, or an economic crisis. The financial health of the art market has not yet developed an immunity system strong enough to cope with a financial crisis nor a pandemic. Albeit, the C-19 crisis can be seen as an onslaught to the art economy, it also fast-forwarded the digitization process of the art market.

To cope with the crisis, fairs, auction houses, and galleries have found economic shelter within the digital realm. It is still debatable whether art mediators are willing and able to adjust to an online modus operandi that does not distinguish too much from Amazon drudgery shopping. Nonetheless, it is out of the discussion that e-commerce is the only bullet that the art arsenal has to survive the pandemic. Additionally, e-commerce welcomes new tools, such as the blockchains, to fix problems that have been already threatening the traditional art market for decades. The blockchain

is a mere example of modern technologies that are at our disposal, waiting to be discovered by art entrepreneurs that have enough courage to dive into online waters. In the case of the blockchains, “4,000 art auction houses have already placed their sales record on blockchains” (Beedham, 2019), and it is possible to start seeing more the adoption of more blockchains systems in the upcoming years, particularly after the C-19 crisis will be over. The discussion on whether the digital market is more stable than the traditional market is still under debate and cannot be directly compared since the value of the online art market is a fraction compared to the one of the traditional art market. Perhaps this should be an indicator of the necessity of more critical discussions revolving around the changing nature of the art market and modus operandi of the cultural and art institutions. But with the number of online art sales rising, we might have to get accustomed to seeing more art institutions with online arms to support their sales and reputation.

# क्रियाशीलता

# STARTUP

CÉLIM  
PANNETTI

&

ROMAIN

# W E E R

THE CURATORIAL CORNER SECTION OF CHRYSALID MAGAZINE IS MEANT TO BE A CRITIQUED FEATURE THAT TAKES ONE OR MORE ARTISTS AFFILIATED WITH THE GALLERY IN ORDER TO PROPOSE A NEW INSIGHT ON CURRENT AND RELEVANT MATTERS.

THE FIRST ISSUE OF THE MAGAZINE HAS BEEN PURPOSELY NAMED METAMORPHOSIS TO SYMBOLIZED THE TRANSFORMATIVE PERIOD THAT RAW STREETPHOTO GALLERY HAD TO UNDERGO TO EVOLVE AND BECOME A MORE INCLUSIVE, ENGAGING AND CHALLENGING PLATFORM. THIS VERY TERM HAS ALSO BECOME PARTICULARLY RELEVANT IN THE LAST FEW MONTHS, WHEN, DUE TO THE OUTBREAK OF COVID-19, THE DAILY LIFE AND PRACTICE OF EVERYBODY HAS BEEN TURNED COMPLETELY UPSIDE DOWN.

A RUTHLESS TRANSFORMATION HAS DRASTICALLY TAKEN PLACE DUE TO FORCE MAJEURE WHICH HAS TRANSFORMED LANDSCAPES, WORKPLACES AND HOMES, ALL WHILE INDIVIDUALS HAD TO REASSESS THEIR WAY OF PERCEIVING REALITY AND MOVING AROUND THEIR NEW SETTINGS. THIS METAMORPHOSIS HAS ALSO RESHAPED THE VISUAL INPUTS THAT CROWDED OUR ATTENTION AND NOW, MORE THAN EVER, CONTEMPORARY ART STANDS AS A PILLAR OF CONSIDERATION OF OUR PAST, PRESENT AND FUTURE HABITS.

# RIVALAN



In this first issue, the Curatorial Corner draws two diverse projects as a cue for a critical dialogue over the reality that we were used to before the pandemic and various levels of lockdown ensued and also over what reality will look like in the far and near future.

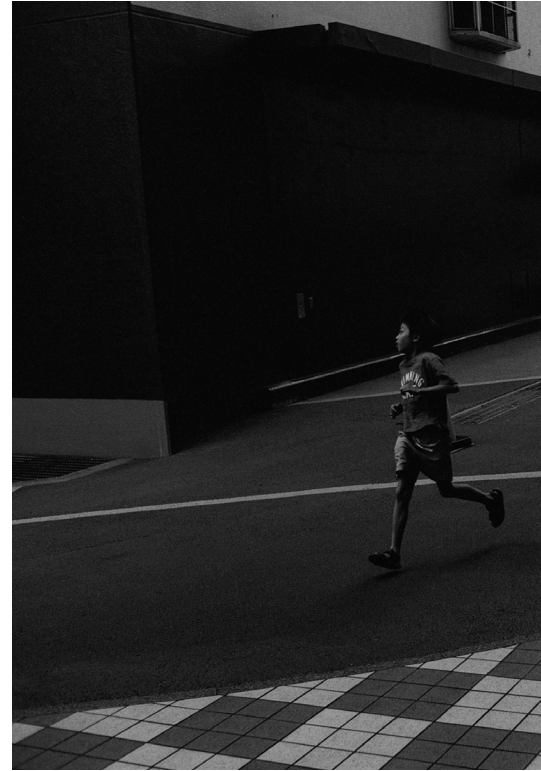
The first project that offers a critical insight over the cumbersome impact that mass tourism has had, both on the appearance of cities as a whole and on their “offbeat” curious corners that are constantly submerged by tides of tourists that consider the space around them as a disposable item. And in the case of the project by Céline Panetier, this expendability becomes physical and visual through the documentation of the amount of single-use plastic disposed by visitors. The open market La Boqueria in the centre of Barcelona is a hot spot where sightseers indulge light-heartedly in fruits and other fresh delicatessens that are wrapped in plastic containers, or held in plastic cups accompanied by plastic forks and straws. The colourful quality and the sheer quantity of these very straws is what inspired Céline to document their use and, sequentially, give body to her project “The Straw Conspiracy”, which was exhibited in our gallery last January.

Céline managed to masterfully capture in her unique chiaroscuro photographic style the intertwined chaotic swirl of humans and their plastic companions in a critical project that, now more than ever, shows the sheer drag that an unrestrained flow of people neglectful of their surroundings bears over the visual tapestry of a city subjected to mass tourism such as Barcelona.



The second project that is drawn to offer a different kind of insight over the wild (and slightly confusing) times we find ourselves in, is centred over the layered architecture of Tokio, which brings next to each other brutalist, monumental highrises and small, neighbourly cemeteries that are cared for by nearby residents. Being the city a place of collective memory, cemeteries play an important role as intermediaries between collective and individual consciousness: they act as a celebratory palace of familiar history of the dead while being cared for and visited by the living. The contrast of the juxtaposition of graveyards and highrises over the landscape is just as strong as the conceptual one that sees cemeteries as the place of residence of the departed, which were almost rubbing elbows together with the living if not separated by a wall of concrete.

Romain Rivalan is very sensitive to this kind of divergences that can be found naturally in the landscape shaped by human presence. His strong, sharp and silvery visual language does not forgive or exclude all those details that render the photos quite controversial in taste and subject: Tokio is seen here as a battleground of strong dichotomies that build a sense of incoherence that can only be reconciled by the complete self-surrender to the flow of events. In this way, life and death become just two different stages of the same journey.







**D A N C E**  
**Q U E E R D O**  
**D A N C E**

A celebration of Roffa and its  
most weird and queer



AFTER A RECENT EXHIBITION FEATURING VARIOUS EMERGING ARTISTS, RAW STREETPHOTO GALLERY ORGANIZED ITS LAST SEASON, ON SATURDAY THE 14 MARCH, BEFORE TRANSFORMING INTO CHRYSALID GALLERY. THE GALLERY DELIBERATELY ORGANIZED A SOLO EXHIBITION BY THE ITALIAN QUEER PHOTOGRAPHER, ALICE LUCCHINELLI. THE EXHIBITION IS TITLED *DANCE QUEERDO DANCE*, INTENDED TO BUILD A PODIUM THAT CELEBRATES THE QUEERNESS AND WEIRDNESS OF ALL THE DIFFERENT CREATURES THAT LIVE AROUND US. LUCCHINELLI CREATED A VERSION OF REALITY THAT SHOULD INTRUDE IN THE MINDS OF THE VISITORS TO QUESTION ALL THE SECURITIES AND MISCONCEPTIONS IMPOSED BY THE HETERONORMATIVE SOCIETY. LUCCHINELLI ENCAPSULATED THE IDENTITY OF SIX DIFFERENT

INDIVIDUALS, MEMBERS OF THE QUEER COMMUNITY. THEIR TRANSCENDENTAL BEAUTY WAS SHOWN THROUGH PHOTOGRAPHS AND VIDEOS, WHICH UNFOLDED THE UNRESTRICTED AND GLORIOUS FREEDOM THAT THE QUEER MOVEMENT DELIVERS IN THE HEAT OF THE PERFORMANCE. QUEER CULTURE FITTED PERFECTLY INTO THE STAGE THE GALLERY WAS GOING THROUGH, AS IT REPRESENTS A MOMENT OF ADAPTATION WHILE AT THE SAME TIME DEMONSTRATING A SENSE OF PROUDNESS FOR THE GALLERY'S BACKGROUND AND FUTURE. LOOKING FORWARD TO UNDERSTANDING NEW REALMS OF THE ART WORLD AND THE QUEER CULTURE OUR TEAM HAS PREPARED AN INTERVIEW WITH LUCCHINELLI.

“For me, artistic drive is inspired by the people that surround me: wonderful individuals that I want to represent through the lens of my camera and show to the rest of the world.”

**CHRYSALID:** How did you find inspiration to create *DANCE QUEERDO DANCE*?

**ALICE:** It was a consolidation of different factors that, like puzzle pieces, suddenly stood present in front of my eyes inducing me to make them match altogether and give them life. Essentially, the journey started when the owner of Chrysalid Gallery, Alexey Shifman, asked me if I could make a new series. We started to go more in-depth about what I wanted to create, and through the course of a few months, I started to host introspective talks with myself that began as formal conversations about the future, and suddenly became sequences of inspiring introspective analyses.

**CHRYSALID:** Would you say that personal introspection is necessary for an artist?

**ALICE:** Every artist has its own methods, but there are certain things that we all share in common: we eat, we sleep, we pee, we shit, and most importantly bring the inside out. The process of personal introspection is essential for an artist, and it must never be forgotten.

Dancing was the catalytic element for *DANCE QUEERDO DANCE*. The epiphany surged in my room, where I dance with most freedom. I use to be a committed dancer, but during the course of my adult life, dancing had become a nostalgic memory that was slowly dusting and decaying in a corner of my mind. I started dancing more and the introspective dialogues with myself gathered fluidity and more sense. Being Queer is when you are true to yourself, and dancing allows me to be true to myself. Then, I realized I wanted to avoid taking any easy path, and I became urged to create and share something revolving around queerness, femininity, and cultural identity.

**CHRYSALID:** Why are you making so much emphasis on queerness, femininity, and cultural identity?

**ALICE:** For obvious heteronormative reasons, I was born as a woman: gender was handed down to me, along with a stereotypical definition of femininity. I changed this definition over the years, discovering its reaches and possibilities, by using my own body and personality as tools. They lead me to build a definition of femininity that is the complete opposite of what I received at the beginning of my life, and queerness has now become a substantial pillar of my artistic practice.

This first surfaced while growing up in Italy, where the conservative environment had a restrictive impact on the development of my identity and the identity of my friends. We were all outcasts because of how we all expressed differently, and this restriction leads me to look for the ventures of my artistic expression elsewhere, the reason behind the fact that I have been living abroad for eight years now. The nomadic nature of the research process to find my cultural identity has always had the advantage to make me feel at home wherever I would find myself. At this stage, I can see how my identity was shaped by all the different places I visited and the variety of people I met over the years, building an intercultural canvas around an Italian core.

**CHRYSALID:** Before we dive too much into your most recent work, I would like to ask you about your past. Do you think that your background shaped the way you see art?

**ALICE:** Without a doubt, my background has heavily influenced and shaped the beginnings of my art career: being born in Viareggio (a small town on the coast of Tuscany) means being constantly and abundantly surrounded by beauty. Many people find this beauty to be superficial -mere aesthetics- but I find that true beauty tells stories and mysteries of the past, which are still presently relevant to humankind in a universal manner. I carry the worth of this kind of beauty that Italy taught me both in my life and practice, and as a result, I always feel near my home country.



**CHRYSALID:** You have mentioned that you want your art to have an impact on your viewers. In more explicit words, you want your art to make your viewers feel empowered and free from taboos. I was wondering if this is the impact you want to generate in your viewers, what is the impact your art generates in you?

**ALICE:** Tricky question. Personally, I feel that the process of creating art is comparable to a journey into the realm of the unknown: at first, there is the seductive feeling of falling into something alien and different, like a plunge taken blindly into the darkness. This primordial call of void conveys an enthusiasm that cannot be instilled or forced: the artistic drive has to come from within the mind of the artist and become material once it leaves the realm of thought. For me, this drive is inspired by the people that surround me: wonderful individuals that I want to represent through the lens of my camera and show to the rest of the world. Representation is a crucial aspect in my own practice and -more broadly speaking- I consider it an essential quality in the art and artists that inspire me and that I appreciate. So, to wrap up the answer: the impact that art generates in me can be described as a never-ending journey exploring and experiencing the sublime, in whichever form or place it may show itself.

**CHRYSALID:** Your upcoming exhibition, *DANCE QUEERDO DANCE*, was developed in the metropolitan city of Rotterdam, The Netherlands. This city is quite particular, 45 percent of their residents are foreign born (World Population Review, 2020). I was wondering how this multicultural convergence point influenced the way you nurture your art?

**ALICE:** The wonderful multicultural tapestry of the city is the main reason why I love Rotterdam so much. Since I moved here, I started to widen my definition of what an individual is and what it could become. This broad-spectrum that now stands before my eyes is the result of the space that the city offers to experiment and expe-

rience new and daring things. You actively perceive the sheer freedom to build your own identity in the manner you prefer and feel more comfortable, without having to worry about stupid canons or judgmental stares on your back. There is space for everybody, and anybody is welcome, here. This has, of course, influenced my artistic practice in the last few years and I can safely say that *Dance Queerdo Dance* is the result of the “identity freedom” concept that I have been developing and researching. My models -who are firstly my friends and peers- come from different backgrounds and cultures, and in the space of the exhibition, I give them all the freedom of movement to shine brighter than ever and express themselves fully.

**CHRYSALID:** The 21st century has seen various rapidly growing social reforms that support the inclusivity of various minorities. The topics that your art stands for- queerness, femininity and cultural identity- have become popular topics for many artists. How do you respond to the rapidly growing competitiveness in the art sector?

**ALICE:** I believe that as humbled human beings firstly and as artists secondly, we especially matter and make a difference within the circle of our community. It is both a privilege and a duty to make ourselves be heard: each one of us brings a different approach, a distinct point of view to the table; but each and every single one is valuable and precious because they tell unheard aspects over the reality of the same community. So, from an outer perspective, it might seem that we are stepping over each other’s toes while exploring the same subject, instead we all talk about different shades over the wide spectrum of identity representation. Especially in the case of photography - where you have a major visual component- subjects, settings, backgrounds, and situations all come together to form a scene that is unique and unrepeatable. And the audience will feel this, still interested every time to listen to the stories all these individuals have to tell.

# PRESENTING ARTISTS

With the new stage of its artistic development, Chrysalid is very excited to present its wonderful represented artists. In the past year, the director and the curator of the gallery joined forces to strengthen the artistic proposal to the public by selecting and engaging with creators from all media and backgrounds that presented a resolute and daring vision in their practice.

The coming season that will start in September will see unfurl a chock full calendar of exhibitions that will give unique opportunities to them (and other selected guest artists) to express their fullest potential, both in the gallery and outside of it.



# ENTITLED

# STIS

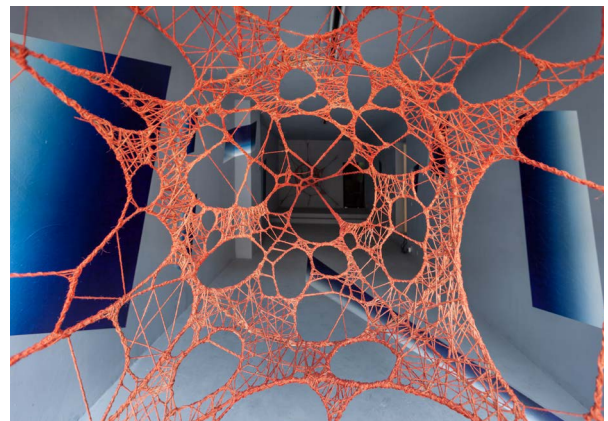
# Lisandro Suriel



Lisandro Suriel is a photographer born and raised in Saint Martin (an island in the Dutch Caribbean archipelago) whose work focuses on deconstructing the new-world imagination through the imaginative lens of his camera and critical eye to depict folkloric figures that capture the ghost identity of alleged slave descendants from his same insular background.

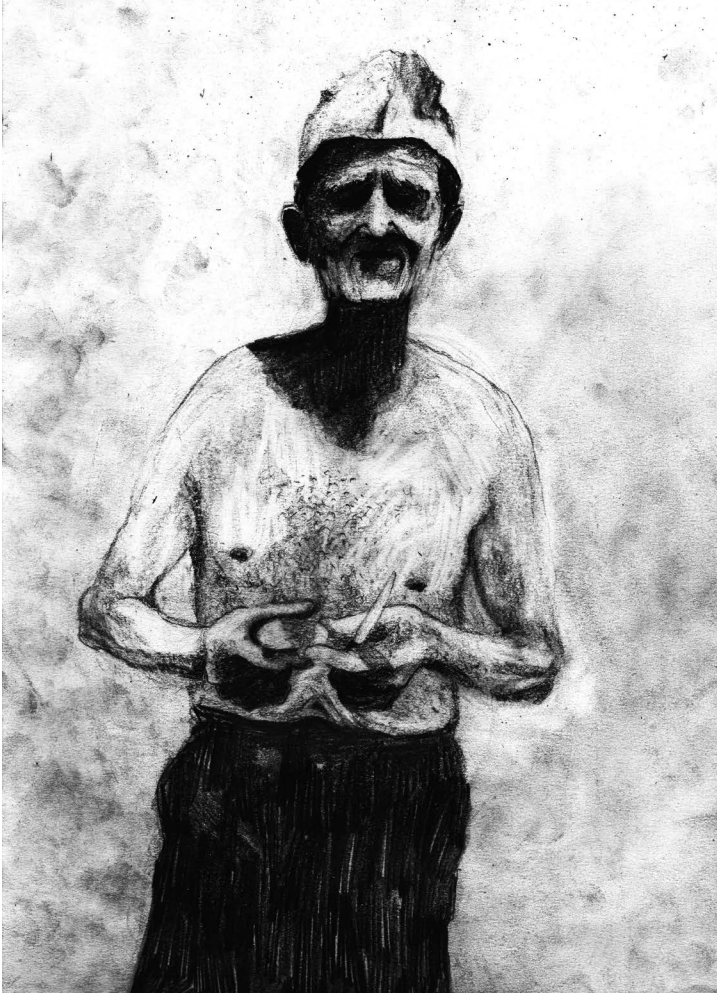
Through the use of carefully constructed scenes, he is able to incorporate the narrative of his projects into fantastic shots that have the viewer facing directly with the oniric black figures that reign over the scene.

# Jake Kelly



Jake Kelly is a multidisciplinary artist from the UK that works with democratized and plain materials which he shapes and weaves into complex sculptures and powerful installations. His philosophy lies in creating value through the hours of labour that he puts into making a single piece. Thus, the artworks have the necessary time to build up in complexity and to reflect all the thoughts and reasoning of the artist: instead of being a simple readymade, the artworks present themselves as complex intertwined systems of rope, paint and concrete, all woven together with skill in order to keep the balance of the elements.

# Samuele Canestrari



Samuele Canestrari is an illustrator and visual artist based in Modigliana (Italy) whose work focuses on his own perception of reality through the medium of drawing. His artworks are a study of pencil and paper of characters and situations that he captures in his daily life: these figures of solid black graphite emerge from the white background as haunted spirits, frozen in an endless state of perpetual wonder where they are at the mercy of the artist's pencil.

During the making process, the drawings become a proper investigation of shape, movement and spirit, so that their changeable character is reflected in the stacked layers of paper, which are a direct witness of their creation.

**SNEAKPEEK**  
**NATALIA**  
**&**  
**SAMUELE C**

**WITH  
GREZINA**

**ANESTRARI**



SAMUELE CANESTRARI

SEPTEMBER WILL MARK THE BEGINNING OF THE NEW ART SEASON 2020/21 AT CHRYSALID, WHICH WILL ALSO SEE THE UNVEILING OF THE CURATORIAL PROJECTS THAT MARTH VON LOEBEN HAS BEEN WORKING WITH THE ARTISTS NATALIA GREZINA AND SAMUELE CANESTRARI. THE DUO SOLO EXHIBITION WILL SEE THE CULMINATION OF THESE MONTHS-LONG PROJECTS THAT WILL DELVE INTO TWO VERY DIFFERENT TOPICS: WHILE GREZINA'S PROJECT WILL BE MORE FOCUSED ON THE ENVIRONMENTAL IMPORTANCE OF WATER (TIED WITH A HISTORICAL EVENT RELEVANT WITHIN HER PRACTICE), CANESTRARI'S PROJECT WILL BE MORE INTROSPECTIVE AND WILL FOCUS ON THE RITUALS AROUND DEATH AND HOW THE BODY IS TREATED ONCE IT BECOMES LIFELESS.



NATALIA GREZINA

Natalia and Marth have been working since a year and a half on their long-term project “Hundred Years’ War”, which is currently comprised of two chapters (one exhibited at RAW in the spring of 2019 and one exhibited in Moscow in the summer of the same year), and Chrysalid will be the frame of the first interlude of the third chapter, which will focus on the natural elements and their relationship with humanity.

The first interlude (water) will be comprised of an installation with the sculptures of Natalia, to which will be added a curatorial contribution in the form of a poem, sung by Marth herself. It will be a chapter full of new details for both parties, which will come together in a multi-sensorial composition.

Although the collaboration between Samuele and Marth is more recent, it is no less strong. In the last few months, the curator and artist have been developing the backbone of the subject that they will work on in the near and far future: finding the common interest of death as a research topic, the two have set off to analyse it and eviscerate it both from a metaphorical and a physical perspective. For their first collaboration, the duo has decided to investigate the materials involved in Christian funerary rituals and -more into depth- the composition of coffins. Wood, metal and fabric are all elements that come together when making a casket for a departed person, and, in that frame, they have a weird combination of functionality and frivolity. For September’s exhibition, they will concentrate solely on fabric, as a material, and the installation will feature Samuele’s drawings within a distinctive frame.

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“Dance Queerdo Dance”  
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