

C.F. Contemporary Fire is pleased to announce the **first of the three residency periods curated by Caterina Fondelli** which will take place during summer 2022. The first art residency features the artists **Ludovica Anversa; Luca Ceccherini; Paolo Pretolani** and **Adelisa Selimbasic** and takes place from June 23 to July 15, 2022.

Saturday 16 and Sunday 17, July 2022 will be dedicated to **open studios days** together with the artists, from 3 to 9 pm in Via Francesca sud, 115 in Poggio Tempesti, Cerreto Guidi, Florence, Italy. It will be possible to discover the works resulting from the experience lived in the domestic context of the project venue and have a direct comparison with the authors, in order to investigate their poetics and researches in relation to the spaces that hosted them.

The first residencies edition at C.F. Contemporary Fire, which will be divided in three different periods between June and October 2022, revolves around the concept of *honor system*, typical of British countries, in which mutual exchange and trust between individuals dictate the rules of social and community coexistence. The idea of residences located in a place still inhabited by a family, stemmed from the intention of generating incessant exchanges and debates, both between people and also with the surrounding natural environment, rich in plant and animal specimens. The perpetual dialogue interwoven with the countless variables and guided together with the curator, will allow the interiorization of suggestions and ideas with the perspective of a creative flow that impacts the practice of the people involved on a long term.

All the residencies of summer 2022 will be characterized by a community life in small groups of artists, so that the concept of sharing is brought to a climax: influencing the artistic level; the daily one and by the environment, in full sustainability and in respect of each of these elements, creating an atmosphere devoted to achieving a state of harmony.

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Our location

43°45'26.4"N 10°49'23.1"E

It is always possible to organize a studio visit by appointment with the artists. For information write or contact us.

Caterina Fondelli (1991, San Miniato) graduated in Foreign languages, literatures and European artist cultures, and she worked as a visitor assistant in some prestigious art museums and institutions in London, UK. Once back to Italy, Caterina obtained a Master degree in Contemporary Art Markets from NABA, Milan, while starting collaborations with contemporary art galleries with roles as gallery assistant and exhibitions coordinator. She writes for art magazines and has recently started to work as an independent curator, after attending a course in curatorial practices at the School for Curatorial Studies, Venice.

Ludovica Anversa (1996, Milan. Lives and works in Milan, Italy) graduated from NABA, Milan, Italy. Positioning itself in a liminal dimension of figuration, Anversa's painting escapes a determined narrative, generating visually unstable and stratified images. The hybrid bodies and organic forms that populate her imagery seem to have the transitory quality of a hallucination and emerge from the translucent surface of her paintings in between the sensual and the disturbing, making the gaze linger in a limbo of

ambiguity. Human, animal, and vegetal elements are contradictory and metamorphic presences that coexist simultaneously, contaminating each other without being annihilated and revealing an underground complexity of visceral and fragmented forms, which persist on a deeper level, as an unconscious memory. The image is thus questioned through its memory and its remains: a potential image that manifests itself through its negation, vulnerable, and not explicit, an imprint of a presence now absent but still perceptible.

In 2020 she took part in the residency program of Palazzo Monti (Brescia, Italy) and Manifattura Tabacchi (Florence, Italy). She has exhibited her work in galleries and foundations as: "Oh I love Barbie, but I think she's gotten really bad... She's so suburban now", New Galerie, Paris, France (2022); "Cadavre exquis", Galleria Massimo Minini, Brescia, Italy (2022); "Les Danses Nocturnes", curated by EastContemporary, Spread Museum, Entreveaux, France (2021); "The Wall Project No.10", a cura di Artoday, Art Noble, Milano, Italia (2021); "Basta", curated by Edoardo Monti, Palazzo Monti, Brescia, Italy (2021); "L'Armonia", curated by Sergio Risaliti, Manifattura Tabacchi, Florence, Italy, (2021); "Transatlantico", curated by Edoardo Monti, Mana Contemporary, Jersey City, USA (2020); "Atomi", Galleria Giorgio Galotti, Milan, Italy (2020); "INCONTRO #18 The Ultimate Boon", curated by Adrian Paci and Gianni Caravaggio, Fondazione Adolfo Pini, Milan, Italy (2018); "INCONTRO #14 The Call to Adventure", curated by Adrian Paci and Gianni Caravaggio, Fondazione Adolfo Pini, Milan, Italy (2018). She won the Francesco Fabbri Prize (Pieve di Soligo, Italy) in 2021.

Luca Ceccherini (1993, Arezzo. Lives and works in Turin, Italy) studied Painting from the Academy of Fine Arts in Florence and Venice. Ceccherini's work deals with narratives and symbols that are part of our cultural substrate, with references to early landscape painting, medieval symbols or hunting scenes. The starting image always contains a literal and iconic charge, implicitly recognized by the viewer. During the pictorial process, the figuration loses many of its explicit connotations, the vision fades, in search of a more complete point of view, able to observe the whole. The natural element, such as the camouflage of the undergrowth or hunting, becomes the very "deception" of a painting that aims to show and grant the figure only with time. The forms of nature hide and participate in the image, they are the expedient that allows the loss of the previous structure, giving large breath to new and possible visual implications. The pictorial practice gradually becomes the absolute protagonist of the scene, becoming one with the image itself. The work acts as a container for other symbolic possibilities, and in it intuition and discovery are the fundamental elements, those that allow the observer to give himself the time necessary to absorb the image and enter into the new possible references of meaning.

The artist exhibited in galleries and institutions as: "Afterwork#2", Società Interludio, Turin, Italy (2022); "6 Pittori", Casa Casorati, Pavarolo, Turin, Italy (2021); "WHERE TO NOW?", collective project curated by Estuario Project Space, Prato, Italy (2019); "Esperantina Pingendi", Galleria del Teatro Quattro Settembre, Teresina, Piaui state, Brasil (2018); "Sentieri di Carda", Palazzo Giorgi, Poppi, Arezzo, Italy (2017); "Rosss-Opera", curated by Adriano Bimbi, Scarperia and San Piero, Florence, Italy (2017); "Forme e Colori. Accademie di Carrara e Firenze. Due scuole a confronto", curated by Adriano Bimbi and Franco Franchi, Fornace Pasquinucci, Capraia e Limite, Florence, Italy (2016); "Maestri e allievi dell'Accademia di Belle Arti di Firenze", Lyceum club, Florence, Italy (2016).

Paolo Pretolani (1991, Assisi. Lives and works in Venice, Italy) received a major in Painting from Academy of Fine Arts in Venice, where he continues to follow the preparatory activities such as "Workshop: Laboratorio Aperto" at Capannone 35 in Forte Marghera, and "ExtraOrdinario" at Vulcano Agency, Marghera, as both internal and external Laboratory Tutor.

The basis of Pretolani's pictorial issues is found in vision, in observation as a creative act, in painting as an exercise and work of the gaze. The act of painting has the value of a primarily conceptual practice as it reflects on itself, on the perceptual mechanisms and the technical procedures that connote it, its archetypes, codes and fetishes, shifting the focus from the subject of the painted image to the pictorial practice as the subject of the painting.

He is a member of the artist collective Fondazione Malutta since 2015 with whom he participates in several projects, seminars and residencies as: "La Torre Maluttona + Mercato babelico", Monitor Gallery, Rome, Italy (2018); "Collezione Malutta and Black Market", Monitor Gallery, Rome, Italy (2017); "La Costruzione di un Errore", Teatrino di Palazzo Grassi, Venice, Italy (2017), among the others.

He was assignee of an Artist Studio at Fondazione Bevilacqua la Masa in Venice in 2018/2019, where he also won the First Prize at the 102nd "Collettiva Giovani Artisti" in 2019. He is also the winner of the Graphic Cover of the 103rd edition, and was nominated to create an unpublished site-specific work within the same group exhibition in 2020. The artist was included in solo and group exhibitions as: "Sono proprio io, ma diventato pazzo", Marina Bastianello Gallery, Mestre, Italy (2021); "Venice Time Case", curated by Luca Massimo Barbero (2021); "Stasi Frenetica", GAM, Turin, Italy (2020); "By The Way, A proposito della Giovane Pittura Italiana", curated by Francesco Annarumma, Galleria Annarumma, Naples, Italy (2020); "Together We Stand" curated by Michela Rizzo, Galleria Michela Rizzo, Venice, Italy (2020); "Il Disegno Politico Italiano", curated by Aurora Fonda and Sandro Pignotti, AplusA Gallery, Venice, Italy (2019); "Opera Viva", curated by Amerigo Nutolo, Fondazione Bevilacqua la Masa, Venice, Italy (2019).

Adelisa Selimbasic (1996, Germany. Lives and works in Milan, Italy) is an Italian-Bosnian artist.

Graduated in Painting from Venice Academy of Fine Arts, she participated in several workshops as Forte Marghera, curated by Carlo Di Raco and Montagne De Venise, with the artist Yona Friedman.

In her painting Selimbasic tries to present an unconventional perception of the body and recognises the only perfect is one's own; within her works, the artist leads the viewer to accept female sensuality, not necessarily provocative, without therefore being the object of sexual fantasies. Society is focused on appearance and this in Bosnia, the artist's country of origin, is a real problem. The use of female body (but also the male one), which is done in communications, leads to a very topical issue on the constant construction of a cultural representation of the female. The whole population is continuously stimulated by images, which acts as an interlocutor not only for aesthetic elements, but also to channel information and values to be adopted as models, which are subsequently spectacularized. The increase in the distortions of reality through social media leads to an increase in our collective vision of reality, which, in the artist's vision, comes to be dangerous, as it leads to common ideas and desires of idealization of the body. Through a veiled irony, the artist tries to express a more open and less judgmental conscience.

The artist exhibited in solo and group shows among which: "Love Crush", curated by Clara Scola, Anonima Kunsthalle, Varese, Italy (2022); "Siamo sempre stati qui", Gare82 gallery, Brescia, Italy (2022); "Break-in. Temporal displacement", curated by Arnold Braho, The Address gallery, Brescia, Italy (2022); "Non ci incontreremo mai così giovani", curated by Luca Zuccala, Galleria IPERCUBO, STATE OF_, Milan, Italy (2021); "O castelos dos destinos cruzados", Galeria Dinamo, curated by Giulio Verago, Porto, Portugal (2021); "Extraordinario", curated by Daniele Capra and Nico Covre, Vega Vulcano srl, Mestre, Italy (2021).

Selimbasic obtained various awards, like: The Sunny Art Prize; Combat Prize; Arte Laguna Prize and Carnello Prize, among the others. The artist is included in collections such as: Ernesto Esposito; Soho House Roma; Collezione Ettore Rossetta.