

Exhibition Title: Personal Structures - Reflections  
 Venues: Palazzo Bembo, Palazzo Mora, Marinaressa Gardens  
 Promoter: European Cultural Centre  
 Curatorial Team: Sara Danieli, Rachele De Stefano, Bérénice Freytag, Yuki Gómez Asami, Vittoria Mastrolilli, Lucia Pedrana, Claudia Piovan, Valeria Romagnini, Micaela Skerl, Suzanne van der Borg, Elena Volpato, Katerina Zachou  
 Opening Period: 23 April - 27 November, 2022  
 Preview Days: 21 - 22 April, 2022  
 Websites: [ecc-italy.eu](http://ecc-italy.eu) | [personalstructures.com](http://personalstructures.com)

The European Cultural Centre (ECC) is proud to announce that the sixth edition of *Personal Structures*, the biennial contemporary art exhibition that invites artists and creative minds from across the world, will open in Venice, Italy, from the 23rd of April to the 27th of November, 2022, with press previews and opening events on the 21st and 22nd of April in all ECC locations.

The extensive exhibition will feature a wide selection of artworks from internationally-renowned and emerging artists, photographers, and sculptors, as well as showcase projects by worldwide academic institutions, all of which will be exhibited in the historical venues of Palazzo Bembo, Palazzo Mora and Marinaressa Gardens, located in the heart of the Venetian city.

This year, the exhibition will revolve around the idea of *reflections*, understood as both the image created from a mirrored surface as well as a thought, idea, or opinion formed from meditation. At *Personal Structures*, the theme of *reflections* will embody the dual meaning of, on the one hand, a visible episode perceived by the eyes; and, on the other, a mental deed stemming from the action of thinking and pondering with the mind. As envisioned by the ECC curatorial team, the act of reflecting carries the potential to foresee possibilities and the responsibility of imagining a better future.

A selection of nearly 200 participants will converge in Venice to present their views on this theme, expressing it through different media and outlets, giving voice to their own thoughts, concerns, ideas, hopes, and dreams. The 'reflections' showcased will be those of awareness for what is to come, as well as mirror the current environment surrounding us. As a result, the artworks presented will reflect the views of artists with diverse cultural backgrounds coming from different corners of the world, among which have confirmed Martin Parr, Donald Martiny, the Museum of the Mind, Calvin Chih-Hao Teng, Galerie Myrtis, Albert Scopin, Ben Bergman Gallery, Daniel Pesta, Sandra Cattaneo Adorno, Karen Sewell, Valerie Goodman Gallery. The exhibition will also pay tribute to the persona and work of conceptual artist Lawrence Weiner, whose past collaborations with the European Cultural Centre will be remembered with a special installation at Palazzo Bembo.

### Personal Structures in Venice: At the crossroads of culture

The exhibition takes place in one of the most historically artistic cities in the world and, as such, coexists simultaneously with other cultural attractions that unfold at the same time in Venice. Grasping the opportunity at hand, the European Cultural Centre emphasises the importance of broadening the scope and aims to offer a space for creative and artistic expression, to both new and established names. It reminds us that art, being an essential part of culture and a key to opening new ideas and experiences, should be open to all. Therefore, all ECC venues as every year will continue to be accessible free of charge for everyone, giving the public the chance to wander in typically characteristic Venetian buildings.

### Personal Structures Program

Throughout its seven months, the exhibition will be complemented with a series of conversations, performances, workshops, that aim to create a dialogue between current developments, ideas, and thoughts in the contemporary art field in today's context of Time, Space and Existence. The full schedule will be released soon on the ECC platforms.

### Digitalising Personal Structures

The European Cultural Centre will continue to offer events both in-person and online, streamed on [ECC's YouTube](https://www.youtube.com/channel/UC...) and Instagram [@ecc\\_italy](https://www.instagram.com/ecc_italy) channels. In addition, the ECC launched a website dedicated to Personal Structures ([www.personalstructures.com](http://www.personalstructures.com)) which will contain all artworks exhibited, the complete list of participants, immersive virtual tours, and a downloadable catalogue version of the exhibition. This exclusive platform aims to enhance the experience of the exhibition virtually, allowing viewers from all over the world to connect and follow *Personal Structures*.

### Notes for editors

#### ECC:

##### Who We Are

The European Cultural Centre (ECC) is a non-profit organisation headquartered in the Netherlands. It is an international network of cultural platforms and ECC-Satellites - with established centres in Italy, Belgium, the USA, Japan, Russia and South Africa - committed to promoting culture through international exchanges. We work with associations and partners from around the world, ranging from educational, cultural and governmental institutions to non-governmental organisations as well as museums, foundations and several other private initiatives.

##### Our Mission

We are determined to further develop and enhance the intellectual and cultural exchange of each ECC-Satellite. To achieve this we continue to expand our international network of inspired, creative, and dedicated individuals. Among our main activities are the planning and management of cultural projects, the creation of exhibitions, publications, videos, and educational programmes.

#### ECC Italy:

##### Who We Are

ECC Italy is a well-established branch of the larger European Cultural Centre, with its base in Venice. Focusing on diverse topics within art, architecture and design, we aim to create dynamic exhibition spaces that show the interchanging of ideas from different cultures. Our art exhibitions, *Personal Structures*, alternate each year with the architecture exhibition *Time Space Existence*. Our exhibitions draw a range of visitors, from professional architects and artists to locals and tourists. Past exhibitions and virtual tours can be seen on our website [ecc-italy.eu](http://ecc-italy.eu).

##### Personal Structures Curatorial Team

Sara Danieli  
 Bérénice Freytag  
 Yuki Gómez Asami  
 Vittoria Mastrolilli  
 Lucia Pedrana  
 Claudia Piovan  
 Valeria Romagnini  
 Micaela Skerl  
 Suzanne van der Borg  
 Elena Volpato  
 Katerina Zachou

##### Our Venues

From the beginning of its activities in 2011 down to the present day, ECC Italy has been extending the exhibition spaces from a single location to four venues of more than 5.000 square metres indoor and 7.000 square metres outdoors. The exhibitions as well as the respective events of each edition are set in two Venetian palazzos and two gardens, each having its own particular atmosphere and curatorial guidelines: Palazzo Mora, Palazzo Bembo, Palazzo Michiel and the Marinaressa Gardens. The palaces are located alongside the Grand Canal while the Marinaressa Gardens, which we transform every year into an extraordinary sculpture park, are placed near the San Marco square on Riva dei Sette Martiri. Palazzo Michiel holds every year events and conferences organised in the scope of the ongoing exhibition.

##### Palazzo Bembo

4793 Riva del Carbon  
 San Marco, Venice

Situated near the Rialto Bridge, Palazzo Bembo is characterised by a magnificent façade built in the Venetian Gothic style facing the Grand Canal. The palace itself was committed by the noble Bembo family in the 15th century. While the interior has been modified several times during the past centuries, the exterior still maintains its original appearance. Thanks to the collaboration between the current owner of the palace and the ECC, the palace revives its past glory and hosts, since 2011, high quality exhibitions in its two noble floors.

##### Palazzo Mora

3659 Strada Nuova  
 Cannaregio, Venice

Palazzo Mora is located between the church of San Felice and the Canal di Noale in the district of Cannaregio. It was constructed in the 16th century and was bought by the Mora family in 1716. The noble floor shows some frescoes attributed to Tiepolo made from 1720 to 1770. The exhibitions are being held in the two main floors, the mezzanine floor, the third floor and the entrance garden. Due to the position of the palace at the crowded Strada Nuova and the dimensions of the exhibition itself, the Mora Palace welcomes a large number of visitors.

##### Palazzo Michiel

4391 Strada Nuova  
 Cannaregio, Venice

Palazzo Michiel del Brusà is situated at the northern site of the Canal Grande with an entrance from Strada Nuova near the Campo SS. Apostoli. The building has a unique gothic balcony that dates back to the 15th century. The rooms of the interior are decorated with frescoes from Jacopo Guarana. This location is used as the ECC-Italy headquarters and for conferences, workshops and events

##### Marinaressa Gardens

Riva dei Sette Martiri  
 Castello, Venice

The Marinaressa Gardens were constructed in the thirties of the 20th century and are located alongside the Riva dei Sette Martiri, a monumental shore of the city. The two gardens are situated in the district of Castello, close to the Piazza San Marco. Every year, these gardens are transformed into an extraordinary sculpture park with pieces of art and architecture displayed in both the Gardens of Levante and Ponente. This location had to undergo some renovation work carried out by ECC Italy to be open to the public in 2017.

Každé historické období je svým způsobem jedinečné. Na některé se vzpomíná jako na dobu, kdy civilizace vzkvétala, jiná období naopak přinesla temná svědectví.

Doba, kdy je společnost svobodná a prosperující však také vyvolává obavy, že tato epocha jednou pomine, že pomalu přichází neodvratná změna, pouze nevíme přesně kdy a v jaké podobě. Lidstvo začíná být neklidné...

Panoramatický obraz Ecce Homo jsem vytvořil mezi roky 2018 - 2019 jako reakci na nevratné klimatické změny na naší planetě. Bylo to v době, kdy jsme ještě nevěděli co je slovo Coronavirus a ani jsme nepředpokládali, že barbarskou válkou vedenou Ruskem na Ukrajině bude stát naše civilizace na pokraji sebezničení.

Troufám si však říci, že jsme mnozí cosi zlověstného tušili, jenom jsme onu předtuchu neuměli pojmenovat. Neuměl jsem to ani já, přesto moje potřeba vytvořit alarmující dílo, ve kterém člověk stojí na hranici vlastní zkázy byla neodkladná.

Vzhledem k těmto skutečnostem se bohužel obraz ECCE HOMO stává stále aktuálnější. Nyní, na jaře roku 2022 je naše realita totiž zcela jiná. Ocitáme se na historické křižovatce, kdy je zabíjeno tisíce nevinných lidí, umírají děti, města jsou v troskách, voda je kontaminována, jsou ničeny jaderné elektrárny. To vše sledujeme v přímém přenosu.

Zůstává jen tichý, zdevastovaný horizont, ve kterém se proplétají opuštěná torza stromů připomínající klenbu poslední zpovědnice.

Every historical period is in its own way unique. Some are remembered as a time when civilisation flourished, others, on the other hand, bring out dark testimonies.

However, a time when society is free and prosperous also raises fears that this epoch will one day end, that inevitable change is slowly on its way, only we do not know precisely when and in what shape. People start to feel uneasy...

I created the panoramic painting ECCE HOMO between the years 2018 and 2019 in reaction to the irreversible climatic changes to our planet. It was at a time when we were still unaware of the word Coronavirus and nor had we reckoned on the barbaric war waged by Russia on Ukraine bringing our civilisation to the edge of self-destruction.

I dare say many of us suspected something sinister, but we could not put our finger on our premonition. Nor could I, yet my need to create an alarming work in which man stands on the verge of his own destruction was pressing.

Sadly, in the light of these facts, the ECCE HOMO painting is becoming all the more topical. Now, in the spring of 2022, our reality is actually quite different. We find ourselves at a critical crossroads where thousands of innocent people are being killed, children are dying, towns lie in ruins, water is contaminated, nuclear power stations are being destroyed. We follow all this live as it happens.

All that is left is a quiet, devastated horizon on which abandoned torsos of trees intertwine evoking the vaults of the last confessional.

## STĚNA ŽIVOTA

Palazzo  
Mora

Reliéfni akrylový blok „Stěna života“ volně navazuje na obraz „Big Bang“. Je složený ze stovek propletených nahých figur, které jsou zality do transparentní epoxidové hmoty. Z dálky mohou působit jako monochromní abstraktní hmota nebo organické hemžení nekonkrétních živočichů či dokonce jako archeologický objev dávno zapomenuté civilizace. Teprve při bližším pozorování je patrné, že se jedná o nekonečné milostné objetí, jakýsi universální akt početí, který se po tisíciletí opakuje ve stejné podobě a který se nazývá eros.

Reliéf je pojatý jako oslava smyslnosti, ke které patří radost a tolerance, ale také vypovídá o tom, že zachování lidské existence je největší výzva člověka a skutečným smyslem našeho bytí. Nakonec početím a zrozením vždy začíná nový život a to je zatím jediný hmatatelný důkaz toho, že je pokolení Homo sapiens nesmrtelné.

## THE WALL OF LIFE

Palazzo  
Mora

The relief acrylic block “Wall of Life” is loosely related to the painting “Big Bang”. It is made up of hundreds of intertwined nude figures which are embedded in a transparent epoxy mass. From afar they may give the impression of monochromatic abstract matter or an organic swarm of unspecified creatures or even an archaeological discovery from some long-forgotten civilization. Only through further observation does it emerge that this is one endless amorous embrace, a kind of universal act of conception, that has been repeated in the same way for thousands of years and which is called eros.

The relief is conceived as a celebration of sensuality that includes delight and tolerance, but also to say that preserving human existence is the greatest challenge facing mankind and is the true meaning of our being. After all, conception and birth is always the beginning of a new life and that is for now the only concrete evidence that the species Homo Sapiens is immortal.

## BIG BANG

Palazzo  
Mora

Na vlastní zrození si lidé nepamatují a ačkoliv slaví každoročně své narozeniny, zůstává porod v jeho naturalistické podobě tabuizován nejenom v dějinách filozofie, ale je ignorován i mnoha vyzrálými jedinci dnešní „moderní“ doby.

Je však bez jakékoliv pochybnosti, že právě porod a vše co k němu patří, včetně akceptování jeho podoby, je zároveň základem komplexního myšlení.

Daniel Pešta se v mnoha jeho výtvarných dílech porodem, či samotným zrozením zabývá. Přesto, že v ostatních jeho dílech je krev, smyslnost a bolestný výkřik matky archaickým důkazem mateřství, je obraz „BIG BANG“ spíše věnován rodičímu se jedinci jako spasiteli a stává se tak možná novou nadějí pro další lidská pokolení.

## BIG BANG

Palazzo  
Mora

People do not remember their own birth and although they celebrate their birthday every year, birth in its naturalistic form remains taboo not only in the history of philosophy, but it is even ignored by many adult individuals of today’s “modern” age.

There is no doubt, however, that childbirth and everything that goes with it, including the acceptance of its form, is also the basis of complex thinking.

In many of his art works Daniel Pešta deals with birth or parturition itself. In spite of the fact that, in his other works, blood, sensuality and the painful cry of the mother are an archaic proof of motherhood, the “BIG BANG” painting is more likely dedicated to the delivering of the individual as a saviour and thus perhaps becoming the new hope for the following generations of mankind.