



FOMO ART SPACE GOES VISARTE

FLAVIA TRACHSLER

RICARDO MELI

LARK RING

ANGELOS MERGES

LEANDRA AGAZZI

Curated by

Leandra Agazzi

Photos by

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We are delighted to be able to introduce five up-and-coming artists, their artistic positions, practice and the ideas and intentions which inform it at Visarte.



Ruanda Melli
MELI (2022), 2021
Wood, plastic, aluminum, ceramic, metal,
202 x 66 x 29cm

An intriguing discourse unfolds within a wooden crate. Inside lies a plaster plate, emblematic of the artist's exploration into the architecture of memory. The organic plastic shivers like the ethereal nature of sonic waves, evoking to think about the intricate layers of individual and collective histories. The choice of a wooden crate, a vessel, in the realm of art handling, suggests the fragility of memory and the facets of art preservation. This juxtaposition challenges traditional notions of how we preserve, cherish, and the ephemeral nature of our co-existence.

Through this piece, the viewer witnesses the complex mechanism in which contemporary art endeavors to overcome its limited existence and becomes everlasting. The art piece stands as a reflection on how technological advancements have revolutionized the creation, dissemination, and preservation of art, conflictly shaping our perception with the artistic narratives.



The works selected move between the media of painting, sculpture, drawing, installation and conceptual art. Often in the context of an exhibition the concept behind the works on display fades into the background or, as far as the visitor is concerned, vanishes completely. With canonic symbolism provided, for instance, by religion becoming a thing of the past and contemporary artists, rather than solely relying on worldly imagery, drawing on highly individual vocabularies which consist of images, colours, sounds, shapes, words and other means of reaching the mind via the senses, the meaning an artwork is imbued with often remains obscured from the recipient. At times the recipient does not even recognize the artwork as imbued with meaning. After all, twentieth and twenty-first century art has not attached the label of randomness it has acquired to itself.

However, as has remained unchanged since the days when carnations, lambs and red and blue garb evoked the same associations as a wooden cross still does today, the energy spent on most any artwork is of both a mental and a physical nature and the time it takes to complete it divided between toiling and thinking. It is probably not fair to say that certain artists, if they could, would gladly pull their thoughts from their ears, stick them to the walls of a white cube gallery and never touch a tool or browse catalogues

for material they can afford again, but, visibly so or not, concepts have become so central to art, that the question if maybe it is fair after all still warrants being asked.

The concepts that lie at the center of the artworks on display in this exhibition range from research on the second world war to reflections on states of constraint and the meeting and expected clash of things as disparate as memories of youth and harrowed refugees, connected only through the place on which the former were made and the latter stranded. In accordance with the complexity and delicacy of these and the other topics the exhibition revolves around, the approach taken to engaging with them was a sensitive one.

Text by Mylène Seck

FLAVIA TRACHSLER

"I work with materials which surround us and have a repetitive structure. In doing so, I want to make norms visible and critically question them; find ways to break out of them while also using structures to create something new."

Scale Down to Fit
Perspective, 2023
PCV-Banner,
armouring mesh
340 x 173 cm





RICARDO MELI

An intriguing discourse unfolds within a wooden crate. Inside lies a plaster plate, emblematic of the artist's exploration into the architecture of memory. The enigmatic piece delves into the ethereal nature of reminiscence, inviting to think about the intricate layers of individual and collective histories. The choice of a wooden crate, a vessel, in the realm of art handling, connects the fragility of memory and the force of art preservation. This juxtaposition challenges traditional notions of how we preserve memories and the ephemeral nature of our experiences.

Through the piece, the viewer accesses the complex mechanism, in which contemporary art endeavours to overcome its limited existence and becomes everlasting. The art piece stands as contemplation, on how technological advances have revolutionized the creation, presentation, and preservation of art, constantly shaping our perception with the artistic narratives.

MELI 230701, 2023

Wood, plaster, ethafoam,

dartec, metal

101 x 65 x 25 cm

LARK RING

"The iconic phrase 'without fear or favor,' popularized by Adolph S. Ochs of The New York Times, stands as a testament to impartiality and fairness.

The artist Lark Ring works with archival war photography, striving to find constructive and innovative ways to handle this sensitive material. Ring's approach involves a method of subtraction from the original images, effectively leaving an impression akin to a 'ghost' of the photograph. This technique allows the essence of the image to be conveyed without displaying the full intensity of the original scene.

In an age where digital devices bombard us with vivid images of conflict, Ring's method offers a stark contrast. By reducing the photographs to their elemental forms, Ring presents a thoughtful commentary on the overwhelming nature of contemporary media consumption.

Through the work, Ring encourages a reflection on how we engage with and process the abundance of war imagery in the digital age, prompting a consideration of the balance between being informed and being overwhelmed."

Fear and Favor, 2023
Pigment print, alder frame,
photo mount
100 × 140 cm

Lark Ring
Fear and Favor, 2023
Pigment print, alder frame, photo mount
100 × 140 cm

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Easter Egg, 2023

Oil on canvas

170 x 300 cm

ANGELOS MERGES

Strongly influenced by recent events that reshaped the socio-political landscape of Greece, his interest focuses on themes that revolve around the notion of liminality as a human condition. In his work, events that occurred over the last decade and personal memories blend, producing a series of images that are interpreted without being explained. Issues that emerged during the economic and refugee crisis meet memories from growing up in the island of Chios, his homeland, creating ambiguous images that oscillate between the intimate and the unfamiliar.

The series of paintings form open-ended narratives offering an intermediate space that prompts the viewers to position themselves and to fill in the narrative based on their own perceptions. In the depicted scenes, the exposed and the unseen, the initiated and the outsider seem to be in constant exchange in an attempt to raise questions about shifts of perspective and positions of power.

Belonging to a generation of artists who grew up during the time of digital outburst, he approaches painting as a medium that enables the artist to focus on content and method in an era where screen culture holds a dominant role in everyday life.

LEANDRA AGAZZI

"The material world is actively interconnected. It forms a network of agents, a polyphony of actors. In the past, it was warmth that united us, but today it is the noise. The connections are queer. Fictional, mythical spaces emerge, where an assemblage of critters interacts on an equal footing.

The body, with all its internal sensations and stored memories, carries us and navigates us. We are the machines, our processes, an aspect of our embodiment. I critically question the hegemony of the visual and explore the sensual dimensions of architecture.

The linear perspective, shaped by grids, order and patterns is disturbed and expanded in my art. I want to recalibrate the senses and decentralize the human perspective."

Essence of Infinity, 2023
Mapped projection on paper
5:30min (loop)
Various size





The FOMO Art Space curatorial approach is based on the belief that contemporary art can serve not only as a visual experience, but also as a catalyst for social interaction and community movement. FOMO is designed as a lively, interactive space in which art cannot only be viewed, but actively experienced. We invite the audience to question traditional art concepts through active participation.

Our exhibitions function as an experimental field in which the barriers between artists, artworks and viewers dissolve. A dynamic, relational space is created that sees art as a way of opening up possibilities in exchange and in shaping communities.

The annual program is characterized by four focus exhibitions, each of which has a specific subject. Between these highlights, solo and double exhibitions ensure continued diversity and dynamics.

