

HIDE

GO SEE

Exhibition Period: July 26 – August 4

Opening: July 26 | 7 – 9 pm

Location: Via Giuseppe Garibaldi, 1830
Castello 30122, VE

2024

**"The seen and the unseen.
We cannot see everything at once,
and the unseen shapes our perception of the seen."
– John Berger, Ways of Seeing.**

CURATORIAL STATEMENT

In an increasingly interconnected and monitored world, the duality between hiding and being seen takes on crucial relevance. Hide & Go Seek is an artistic exploration that invites the viewer to reflect on the dynamics of control, surveillance, and identity. By referencing the childhood game, the exhibition playfully questions the boundaries between visibility and concealment, inviting the viewer to consider the power of the gaze in deciphering social truths and falsehoods, whilst reflecting on the body's capacity to resist and act as a space of liberation being under observation.

We are subjected to more surveillance than ever before and our personal privacy is highly vulnerable to exposure. As an act of protection, we might conceal ourselves both physically and metaphorically, by hiding behind masks and creating alternate personas. This leads to a paradox of visibility: what is visually inaccessible becomes a subject of voyeuristic scrutiny whilst gaining the advantageous position from which to challenge the observer.

John Berger argued in *Ways of Seeing* that the way we perceive images is conditioned by cultural context and power structures. Just as Berger questioned the authority and objectivity of traditional art, *Hide and Go Seek* challenges visitors to critically examine the forces that control visibility and to recognise the capacity of hiding. This show emphasises that the way we see and are seen will always be subject to reinterpretation and resistance.

The vestiges of the gallery's past as a butcher shop interact with artworks on display. Considering the butcher's as a site where body parts are commodified and transformed into objects of desire, the setting provides a backdrop for examining the predatory nature of hunting and the subsequent objectification of flesh.

The exhibition brings together Alice Pilusi, Greta Maria Gerosa, Guido Corbisiero, Oleksandra Horobets, Samuel Hernandez de Luca and Paloma Perrot in dialogue. Through performance, interactive media, 2D image, and sculptural installation, the artists propose alternate narratives of seeing and being seen.

PARTICIPATING ARTISTS

Guido Corbisiero

Greta Maria Gerosa

Samuel Hernández de Luca

Oleksandra Horobets

Paloma Perrot

Alice Pilusi

Guido Corbisiero

GUIDO CORBISIERO (Napoli, 1996) is a visual artist based at IUAV University of Venice. His artistic practice contemplates personal experience and intimate memory in relation to internet and underground culture. Guido works with installation and video art and combines images with (self-)written text to expose and explore the complex world of dichotomies and self-representation. Guido completed his solo exhibition 'FIRE IN THE HOLE' at Iperspazio in Milan this year.

@sierogc



Pretty Crier, 2024

Digital print on clear acrylic plexiglass sheet
0.3 x 50 x 40 cm

Guido Corbisiero appropriates a social media selfie from pop icon Justin Bieber, who shared a photo of himself crying on Instagram. The title *Pretty Crier* directly quotes the public comment on the photo made by Hailey Bieber and introduces the dichotomy between beauty and vulnerability and privacy and public perception. Justin Bieber's vulnerability in this image plays into the idea that in the eyes of the public he remains a child star. Fabricated on opaque plexiglass, the ability of *Pretty Crier* to act as a mirror fits greatly into the subject matter of *Hide & Go Seek*, since the viewer's interrogatory gaze is returned back to them. Corbisiero conceals the selfie of an almost unrecognisable Justin Bieber with a personal anecdotal text. The text overlay, along with the viewer's reflection and preconceptions of Bieber get mixed up with the artists' own experience, in a pattern that moves in the space between truths and lies; social media and reality; the VIP and the stranger; and instagram and loneliness.

Greta Maria Gerosa

GRETA MARIA GEROSA (Lecco, 1997) is a multimedia artist who graduated in painting from the Venice Academy of Fine Arts (2021) and Visual Arts & Curatorial Studies at NABA in Milan (2023). Now resident with the Zolforosso artist collective in Venezia Mestre, Greta explores the aesthetics of surveillance, control and the relationship between fiction and reality. The artist combines mundane quotidian objects with AI tools and archive footage to encapsulate the interaction of technology and everyday life, prompting the spectator to reflect on their environments.

[@sgret.el](https://www.instagram.com/sgret.el)



Latex Lather (Capanna), 2020

Latex, Plaster from artist's childhood bedroom wall, wool and cotton yarn
175 x 220 cm – Installation variable

Mimicking the traditional quilting technique, Greta Maria Gerosa constructed Latex Lather by stitching together latex sheets with cotton and wool yarn. Allowing light to shine through the installation highlights the translucency of latex and the perforated texture of the stitching. As a result, the blanket structure, which has the potential to swaddle, hide and conceal its participant, also provides a place from which one can look in and out. Greta draws attention to how physical spaces can gather and retain memory by shaving the plaster off the walls of her childhood bedroom onto the latex surface. Likewise, and following the laws of plasticity, the sculpture itself withholds a sort of physical memory of its previous modes of installation. Given that Latex Lather was previously displayed draped over mismatched furniture like a child's play den, the hanging version we see on display for Hide & Go Seek is imbued with a sense of emptiness and nostalgia. By encapsulating memory, Latex Lather invites viewers to consider how structures of concealment have the potential to become comforting, playful, or indeed unfulfilled.



Intimate places I've never been, 2024

Inkjet on metal

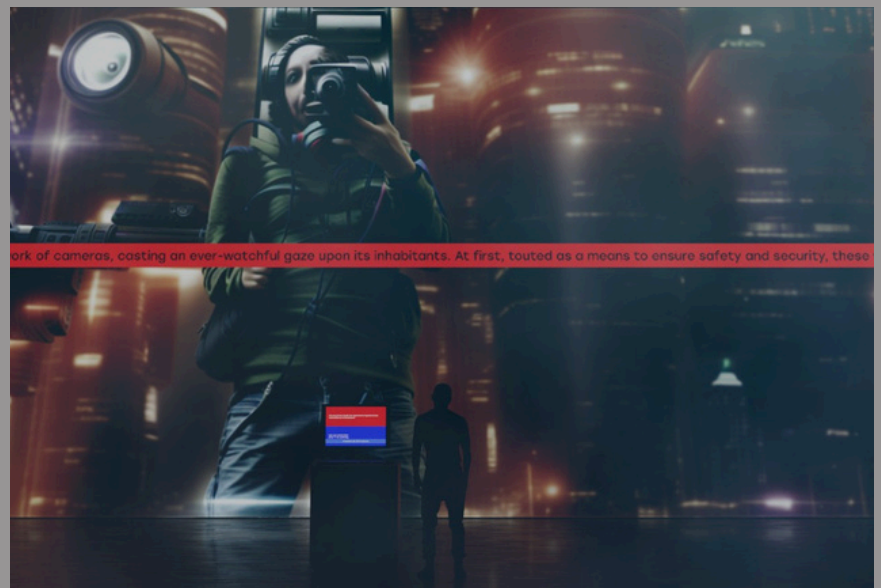
90 x 150 cm

This installation from Greta Maria Gerosa confronts the spectator with the paradox central to the act of looking. The slightly ajar venetian blinds present the illusion that we are able to see through them; however, the slats obscure our line of sight and consequently withhold complete information from us. The artwork presents the following questions: Is the act of looking completely truthful? Can we feel completely protected in private spaces? And at the same time, to what extent can veiling provide us with an advantageous space from which to gaze back? Standing on the outside of the window and looking in, one may feel protected by the apparent obstruction and not realise that they are, in fact, being looked back at from other people inside. The fragmented image pasted onto the blinds comes from publicly available surveillance footage that the artist came across online. The surveillance camera unknowingly captured a woman in the privacy of her own home and thus the image probes into the vulnerable nature of private spaces. Situated in the glass window of the gallery, the blinds carry a layered meaning: they become functional and interactive to both the casual passer-by and the intentional onlooker. In fact, the installation evokes not just visual but spatial boundaries, given that it can only truly be 'seen' from outside the physical gallery space.

Samuel Hernández de Luca

SAMUEL HERNÁNDEZ DE LUCA (Rome, 1993) is a visual artist and designer who graduated in painting from the Venice Academy of Fine Arts (2017) and holds an MA in multimedia design at ISIA Pescara. Samuel utilises technology to craft aesthetic experiences across interactive installations, virtual reality, digital storytelling, and sound design. Samuel has collaborated on exhibitions and events such as Art4sea in Malta, Shaping The Future in Como and Fête des Lumières 2022 in Lyon.

[@samuel.hernandez.de.luca](https://www.instagram.com/samuel.hernandez.de.luca)



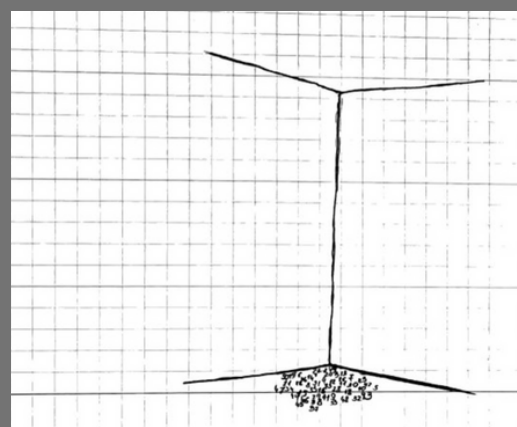
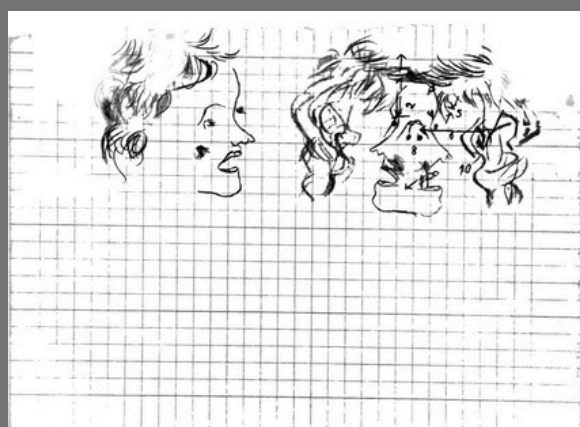
You, Yourself and AI or: The Narcissus Project, 2023
Audio Visual Installation

The artwork is an ongoing creative endeavour that functions as a dynamic Image-to-Image (IMG2IMG) generator, operating in real-time and driven by the interaction between artificial intelligence and the audience. Drawing inspiration from the mythical figure of Narcissus, who fell deeply in love with his own reflection, You, Yourself, and AI establishes a thought-provoking analogy with the evolving relationship between humans and artificial intelligence. Just as Narcissus was captivated by his own image, people, too, find themselves captivated by the allure and capabilities of AI. The installation corresponds to the concept of the exhibition by examining how the act of veiling and shielding bodies creates a chaotic and paradoxical space for the spectators to create an allure to look back on themselves. AI is a fictional reality that possesses dystopian characteristics of constant surveillance and recording people's internet activities, which makes the users unable to hide. You, Yourself, and AI aims to provoke meaningful discussions and reflections on the ethical considerations that surround the use of AI in art and society.

Oleksandra Horobets

OLEKSANDRA HOROBETS (Starokostiantyniv, 1997) is a Ukrainian–Italian artist, working with the exploration of memory through play. Her works are a spontaneous response to what is happening around us, from the most intimate and everyday spaces to the most distant and political territories. Her medium spans photography, filmmaking, movement, research and writing. Oleksandra’s short film МЕНІ СТРАШНО МАЛЮВАТИ МАМУ / I’m Afraid to Draw My Mother premiered this May at the Unarchive Found Footage Fest in Rome.

[@oleksandra.horobets](https://www.instagram.com/oleksandra.horobets)



I’m Afraid to Draw My Mother, 2023–24

Ink and pencil on paper

3 sheets, each 20 x 14.4 cm

These sketches come from the short film research project МЕНІ СТРАШНО МАЛЮВАТИ МАМУ / I’m Afraid to Draw My Mother produced by the artist from 2023 to 2024. Horobets extrapolated unseen archive footage from an orphanage in Ukraine, her home country, and overlaid with these intimate drawings referencing her own childhood memories and relationship with her mother. The work draws on juxtapositions such as public and private and power and conflict to address cultural signs and subjectivity. In the particular artworks selected for Hide & Go Seek, Horobets plays with the theme of childhood play by mimicking the draw by numbers game. Instead of being presented with a direct image, we discover the meaning by connecting the dots throughout the artworks. In this way, the image can sometimes be misinterpreted and opens itself up to potential alternate narratives. The numbers also serve as a research note for the artist whose current interest is related to experiments on the visual part of the sound. Horobets found herself searching for a childlike spontaneity in her drawing but notes that her gesture could never achieve the same lightheartedness and automaticity as that of a child.

Paloma Pertot

PALOMA PERTOT (Ljubljana, 1998) lives and works in Venice. She studied Comparative Literature and Screenwriting at the University of Ljubljana and recently graduated from a Visual Arts MA at the IUAV University of Venice. Her research currently focuses on the expressive potential of sound as a performative tool for aesthetic and political analysis of the surrounding reality. She is particularly interested in the exploration of non-linear sound and verbal narrative expressions, investigating through concepts such as autofiction and storytelling.

[@palomapertot](https://www.instagram.com/palomapertot)



PERFORMANCE

By Paloma Pertot and Alice Pilusi

Heartbreaker – Contracts for Reborn Dolls

Location of Performance: Fondamenta S. Gioacchin

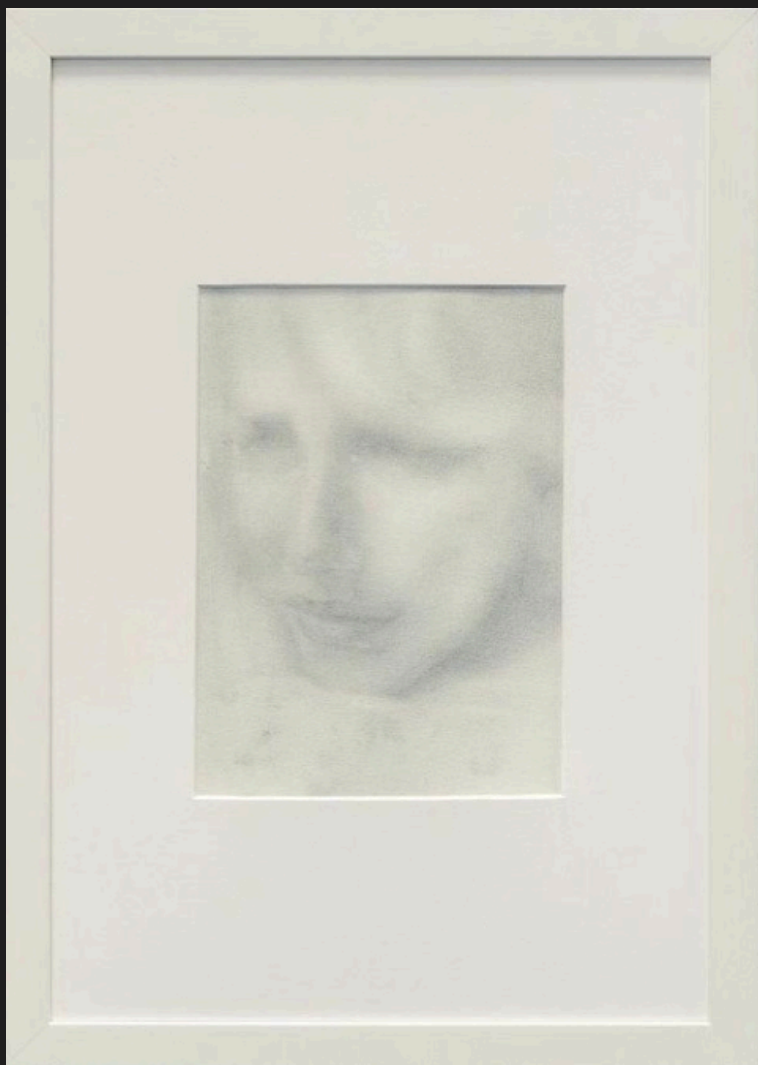
Date: 26th July, 19:30

Duration: 20 minutes

The Heartbreaker revisits the Venetian public, who saw her debut a year ago at the Fondazione Bevilacqua La Masa, performing her first unreleased album Burning Mermaid strikes again. But the star we have come to know is no longer the ambitious singer she once was: her experiences have changed her radically and she is now ready to unveil her new, changed identity.

Alice Pilusi

ALICE PILUSI (Atri, 1997) is based between Milan and Venice, and is currently completing a MA at IUAV University of Venice. Her work slips in and out of reality, navigating an imaginary world, made of hyper-glowing, artificially saturated, caricature and grotesque visions. The images she refers to and materials she is attracted to represent a sort of unfulfilled desire to come back to the time she was a child. Her solo exhibition 'Shell on the Shore' was on show at Studio SBT in Milan earlier this year.



[@alice.pilu](#)

Some obsessions take me back, 2024
Pencil on paper
21 x 14,8 cm

This crying self-portrait captures the raw fragility and complexity of girlhood, highlighting the social pressures perpetuated by social media. Pilusi's work speaks to her generations' experience, having grown up in a digital age where unrealistic beauty standards are exacerbated and praised. Some obsessions take me back echoes the viral image of Bella Hadid crying on Instagram, symbolising the tension between private emotions and their public display. The exhibition theme of visibility and concealment is embodied in this artwork, as it underscores the performative nature of sharing intimate moments online, where the line between personal privacy and the public gaze is increasingly blurred. Pilusi's use of pencil creates an almost translucent, veiled effect, which makes the tears on the girl's face difficult to decipher unless you are close up. In this case, we are encouraged toward an intimate encounter, where the persona unwillingly performs her vulnerability and sorrow, that resulted from attempts at gaining public admiration. The delicacy of the pencil drawing intensifies the portraits ephemerality and alludes to the innocence and fragility of girlhood.

CURATED BY

Pratima Abhange
Ana Almeida
Ioanna Chasikou
Claudia Curbelo Cabrera
Ana Carolina Esteves
Victoria Fadeeva
Francesca Fantoni
Adzlynn Fizra
Yuliya Gryshchuk
Victoria Lacerda
Mary Madeleine McCaroll
Zahra Mascolo
Inês Santos
Patricia Silveiro
Isabel Sondereguer
Natalya Urmanova

ORGANISED BY

Venice Curatorial Course – VCC

Julia Terzano
Miguel Mallot

