



MASTERS FALL EXHIBITIONS



**Micaela Cignozzi
Frederico de Oliveira**

Guest critic
Adrian Notz

Opening
Thursday, 16/11
18-21h

Exhibition
Friday, 17/11 to Friday, 24/11
15-18h

Public lecture w/ Adrian Notz
Wednesday, 15/11
14-16h

Group critique w/ Adrian Notz
Friday, 17/11
10-12h

Address
**Arts Campus Gallery
Östra strandgatan, 28**

Micaela Cignozzi and Frederico de Oliveira join together in what is the third and last Master programme exhibition of this fall.

While Micaela focuses on painting, Frederico works with assemblage of found materials.

Micaela's painting is based on a fictional grid structure that represents a changing abstract nature. As one season shifts to another, colours intensify in order to break down slowly. Nature is built upon repetition and strives for symmetry therefore the painting consist of a self-imposed system which multiplies and mirrors itself on the canvas.

Micaela works with the golden green which represents the chlorophyll and dark violet which complements the golden green and is also a common colour in nature. The dislocation of the two creates another colour which also feels like a sense of nature. Each part is individually painted creating a feeling of uniqueness to balance the fixed pattern. The panorama view, consisting of four canvases, can be read as a timeline of the shifts in light. The sense of repetition goes through the whole process, from the physical act of painting to the visual expression of the painting.

Through the assemblage of found materials, together with other techniques, Frederico creates reimagined fragments of physical and mental spaces that impart ambiguous narratives.

The process of creation starts with the collection of materials which happens in a synchronistic way, selecting what corresponds with current ideas and states of mind. Sometimes the objects are modified while others they are kept intact as finished pieces or as elements of a bigger picture. The concept of ready made is deeply involved in a sense that ideas are projected to the material world as if finished paintings or sculptures were found. The assemblage unfolds like a jigsaw and develops beyond the initial idea. Both the materials collected and the assemblages have a close connection with urban environments, especially ones of decay and deterioration.

The playful exploration that occurs during the assemblage reflects a process of discovery correlated with the concepts of personal development and metamorphosis of ideas.

