

An artistic composition featuring large, stylized green leaves with prominent veins and several bell-shaped flowers with a gradient from white to pink. The elements are set against a solid black background. The leaves are positioned on the left and top, while the flowers are on the right. The overall aesthetic is modern and graphic.

SAGE CULTURE GALLERY PRESENTS

LANDSCAPES OF GAIA

EQUILIBRIUM PROJECT - FIRST ACT

LANDSCAPES OF GAIA

EQUILIBRIUM PROJECT - FIRST ACT

CONTENTS

EQUILIBRIUM PROJECT
7

LANDSCAPES OF GAIA
9

ARTISTS
13

DANIELA BUSARELLO
14

MICHAL FARGO
42

MAGDALENA KARSPIŃSKA
62

BROOKE HOLM
84

ENNA IKUTA
92

ABOUT THE GALLERY
101

CREDITS
106

EQUILIBRIUM PROJECT

A JOURNEY TOWARDS PLANETARY STABILITY



To celebrate its third anniversary, Sage Culture is thrilled to present the EQUILIBRIUM PROJECT. This three-act exhibition program aims to address the relationship between humans and nature and some of the issues and challenges faced on a journey towards planetary stability.

Starting in November 2020, the first act, entitled “Landscapes of Gaia,” is an introduction, depicting planet Earth in its purest form. Gaia, the Greek deity, represents the power of creation, and this chapter portrays the beauty of the Earth with no human intervention.

In the second act, the effects of humankind’s presence have proven to be harmful, and they contribute to the planet’s decay. In the age of the Anthropocene, destruction and an utterly unbalanced relationship with the planet reign. In the third and closing act, humankind is presented with two choices determined by its actions: the void or the continuity of life.

In times of disconnection, both from the natural world and from our inner selves, Sage Culture feels the need to reinforce its concept and mission, which is to value the wisdom present in the process of artistic creation.

By using natural materials or promoting discussions on the subject, the artists in this exhibition reimagine our crucial but endangered bond with the Earth. Their contemporary artistic expressions connect this ancient wisdom to the present and future.



LANDSCAPES OF GAIA

EQUILIBRIUM PROJECT - FIRST ACT

For the first act, Sage Culture is pleased to present an all-women group exhibition, featuring a selection of works by Daniela Busarello, Michal Fargo, Magdalena Karpińska, Brooke Holm, and Enna Ikuta.

From the chaos emerged Gaia—the source of life.

Since ancient times, humankind has attempted to understand its origins and existence. From Ancient Greek mythology and ritual to modern scientific exploration, people have used varied methods to seek a better understanding of the whole, adapt, and evolve.

However, ancient societies had a harmonious and symbiotic relationship with the planet, showing respect and humbleness throughout their journey on Earth. This balance was crucial for survival. The myth of Gaia, for instance, portrays how the Greeks perceived Earth and its force. Being a primary deity born out of the Chaos, Gaia is the Earth's divine personification, representing the source of all things in existence. It is the maternal force that can create all things.

More recently, many scientists have been inspired by this myth to develop their own theories about life and its origins, the most notable being the GAIA hypothesis formulated by the British chemist James Lovelock. It proposes that living organisms interact with their inorganic surroundings on Earth to form a synergistic and self-regulating, complex system that helps maintain and perpetuate the conditions for life on the planet.

“Landscapes of Gaia” portrays the origins of life and the feminine force of creation and creativity. As a metaphor, the power of nature and art contribute to searching for a more balanced relationship with the Earth. Mentally, Gaia’s ability to heal the world can be seen as equivalent to the process of Reverie in psychoanalysis.

Gaia holds the mental capability to transform the current dystopia faced today, absorbing all the sense impressions—which are often noisy, chaotic, and overwhelming—and translating them into meaningful experiences.

Described by the psychoanalyst Wilfred Bion while observing the mother’s ability to digest and mentally convey the world to their child, Reverie’s concept marks a psychic function defined by the possibility of transforming more primitive mental states into potentially representable thoughts. This ability can also be seen in therapists when an emotionally charged image comes to the mind to capture a patient’s unmetabolized affect. In the end, just like with Gaia’s hypothesis, Bion is describing the mental capacity to search for balance and a more self-regulated mental state.

With this scenery as background, the artists selected for this show hold the strength to absorb crucial points regarding our complex relationship with nature, presenting their artistic creations as dreams to promote reflections on the subject. Consequently, these creations take the viewer to a place of consciousness where they can experience balance and contemplate beauty.



ARTISTS

DANIELA BUSARELLO

BRAZIL | FRANCE



Daniela Busarello defines herself as Brazilian by birth, Parisian by adoption, and Italian at regular intervals. Her background as an architect influences her artistic approach. An intimate understanding of places, combined with sensibility, vitality, and almost scientific precision of her working process, contributes to her creations' uniqueness and poetic dimension.

Daniela's work follows nature's rhythm, observes the passing of time, and patiently gathers the transformations. Marked by strong attention to materials and scale, Daniela is interested in the small, whether it is an iris petal blossoming out of season, a raindrop collected on the streets of Paris, or a fragment of rock crumbled by the erosion of the wind.

Her artistic research explores Nature, Times Past [cycles of life-death-immortality], and Genius Loci [the Spirit of Place]. These concepts have been continuously present in her work as an architect and artist.

Daniela has collaborated with numerous French artisans and craftspeople, including Manufacture Cogolin, Robert Four Aubusson, Paolo Crepax in Italy, and Novo Louvre in Brazil.

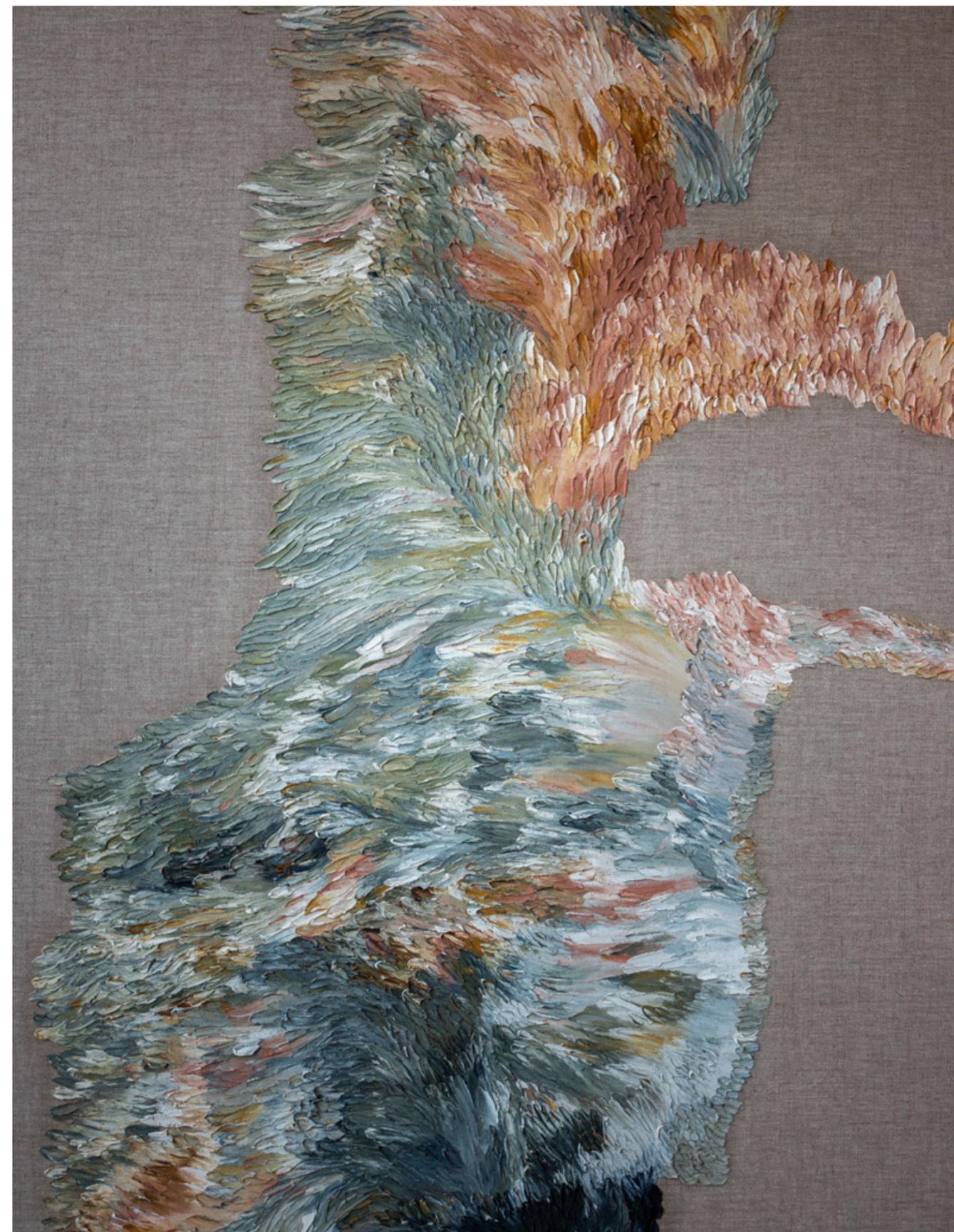


INNER LANDSCAPES SERIES

DANIELA BUSARELLO

The artist's research on oil painting explores the imprint of gestures resulting from the oil's reliefs on the canvas. The process begins with the choice of music and colors. The inner immersion continues through the construction of an abstract lyrical form, where the artist meticulously creates billions of gestures to compose the work.

In the artist's words, "It's like plunging into the amniotic fluid, to reinvent the self."





Daniela Busarello
IL.XXIV.02.2019, 2019
Oil and beeswax on linen canvas with brass frame
80 7/10 × 90 3/5 × 13 5/8 in | 205 × 230 × 4 cm



Daniela Busarello
IL.X.03.2018, 2018
Oil and beeswax on linen canvas with brass frame
61 × 61 × 1 3/5 in | 155 × 155 × 4 cm

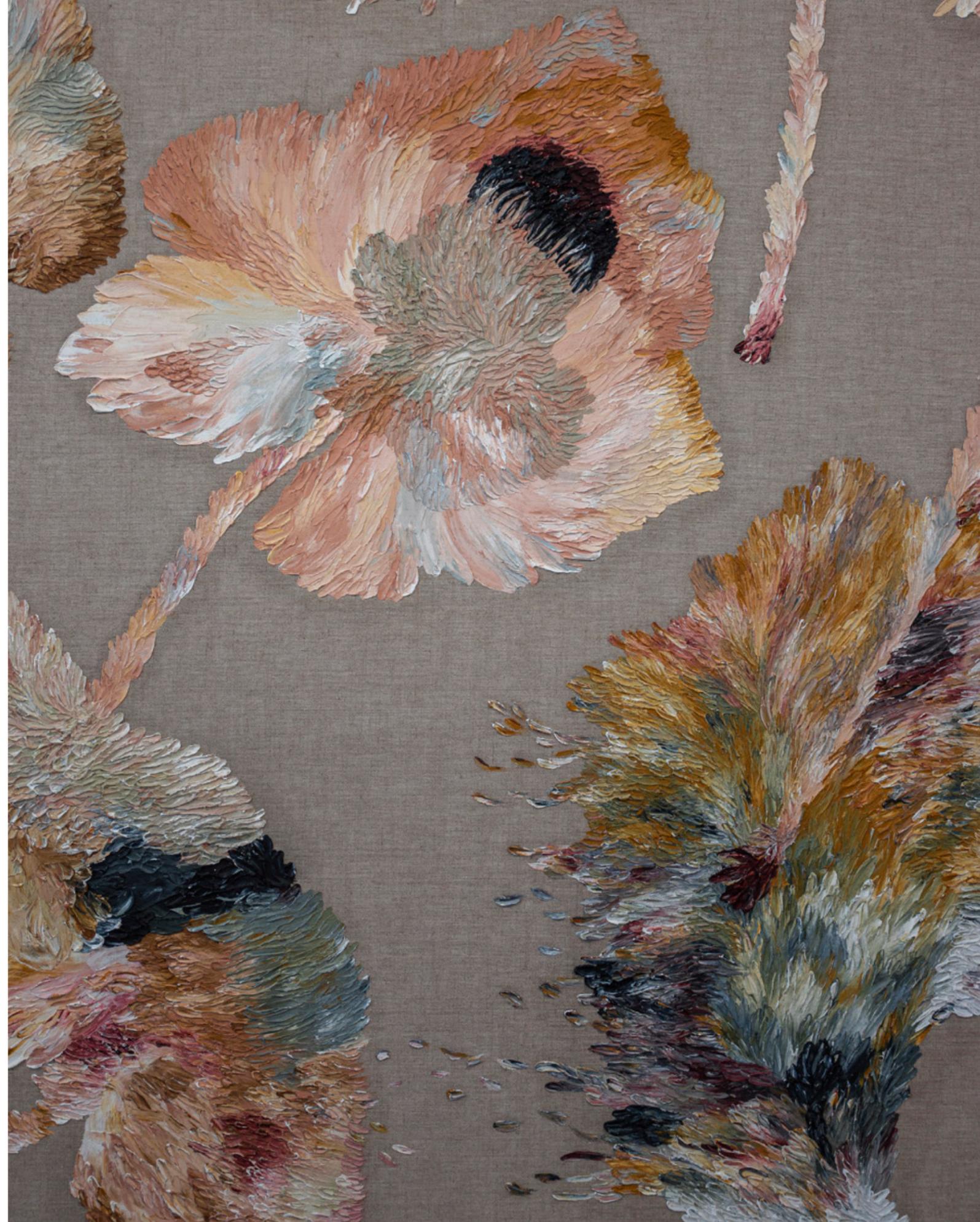


Daniela Busarello
IL.XVI.04.2018, 2018
Oil, beeswax and dried flowers on linen canvas with brass frame
57 1/10 × 57 1/10 × 1 3/5 in | 145 × 145 × 4 cm





Daniela Busarello
Elapsed Time.10.2019, 2019
Oil and beewax on linen canvas with brass frame
84 3/5 × 65 × 13/5 in | 215 × 165 × 4 cm







Daniela Busarello
IL.XIV.03.2018, 2018
Oil, beeswax and dried flowers on linen canvas with brass frame
39 2/5 × 39 2/5 × 1 3/5 in | 100 × 100 × 4 cm





Daniela Busarello
PLONGER CODB.I.11.2018, 2018
Framed drawing on paper. Payne's Grey and Brazil brown acrylic and white shellac
27 1/5 × 21 3/10 × 2/5 in | 69 × 54 × 1 cm





Daniela Busarello
PLONGER CODB.VI.12.2018, 2018
Framed drawing on paper. Payne's Grey and Brazil brown acrylic and white shellac
271/5 × 21 3/10 × 2/5 in | 69 × 54 × 1 cm



Daniela Busarello
PLONGER CODB.VII.12.2018, 2018
Framed drawing on paper. Payne's Grey and Brazil brown acrylic and white shellac
271/5 × 21 3/10 × 2/5 in | 69 × 54 × 1 cm



Daniela Busarello

PLONGER CODB.V.12.2018, 2018

Framed drawing on paper. Payne's Grey and Brazil brown acrylic and white shellac

27 1/5 × 21 3/10 × 2/5 in | 69 × 54 × 1 cm







MICHAL FARGO

ISRAEL | GERMANY

Michal Fargo's inspiration comes from the natural world combined with elements of progress. Dealing with the thin line that lies between imitation and interpretation, Fargo achieves a distinct aesthetic through her unique process.

Authenticity plays an essential role in her practice. Born in Israel, she attributes her endless curiosity and improvisation abilities to her cultural heritage. In the artist's words: "Being born in Israel, a young country with a short secular cultural heritage, I found working in a vacuum with relatively little predefined aesthetic history to be an empowering experience. The ease of making mistakes, as well as improvising, are great tools that I attribute to my culture."

Fargo lived in London, where she received her master's degree in ceramic and glass at the Royal College of Art, and where she was inspired by British culture and its respect for crafts.

More recently, she was a finalist for the Loewe Craft Prize. On occasion, she had one of her pieces from the "Soft Accent Collection" exhibited at Isamu Noguchi's indoor stone garden 'Heaven' inside the Sogetsu Kaikan building in Tokyo. The chosen piece is an example of the artist's practice evolution, where she has her ceramic sculptures coated with synthetic fibers.

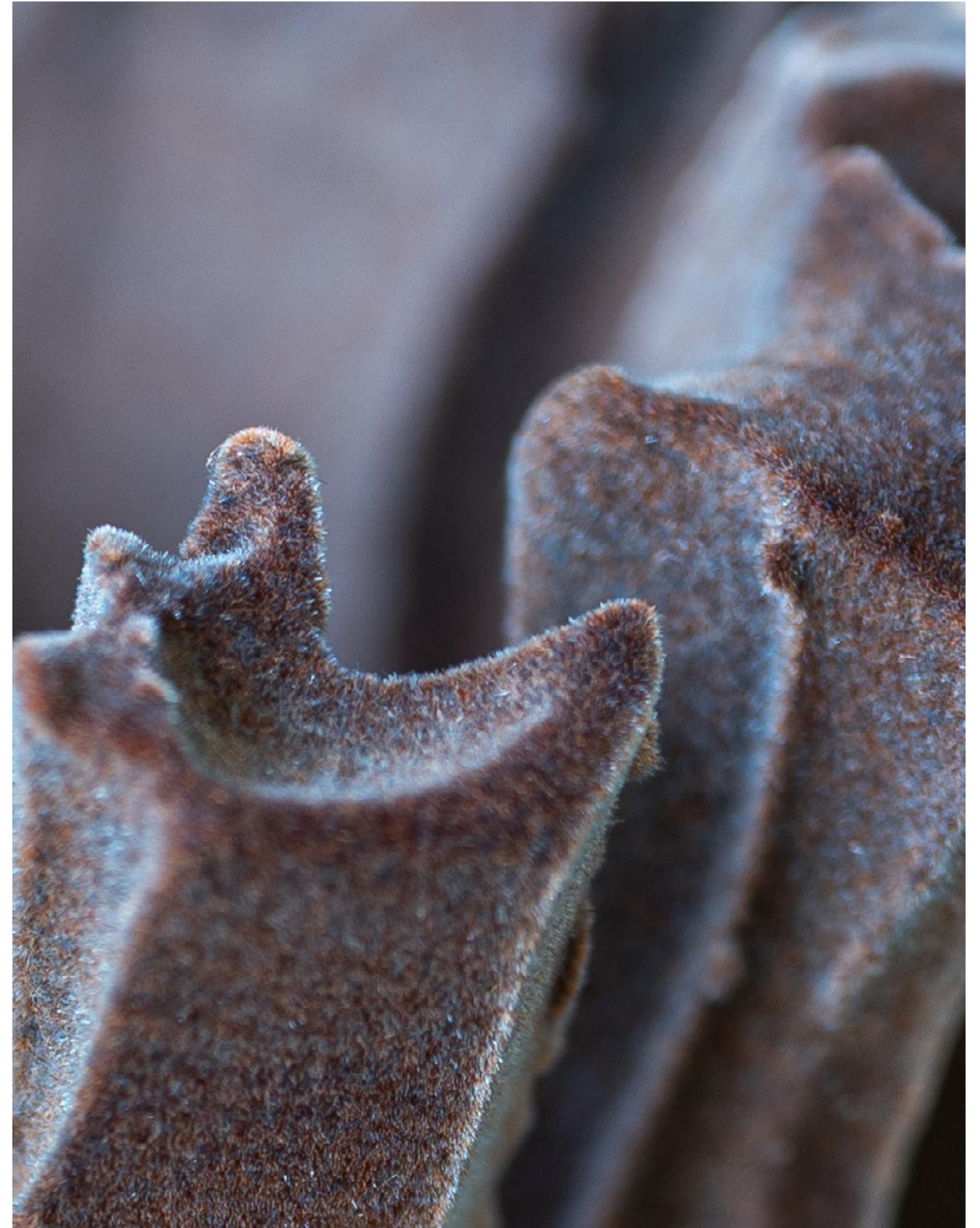
Nowadays, Fargo is based in Berlin, where she continues to be challenged in her search for authenticity, both as an artist and in her personal life.

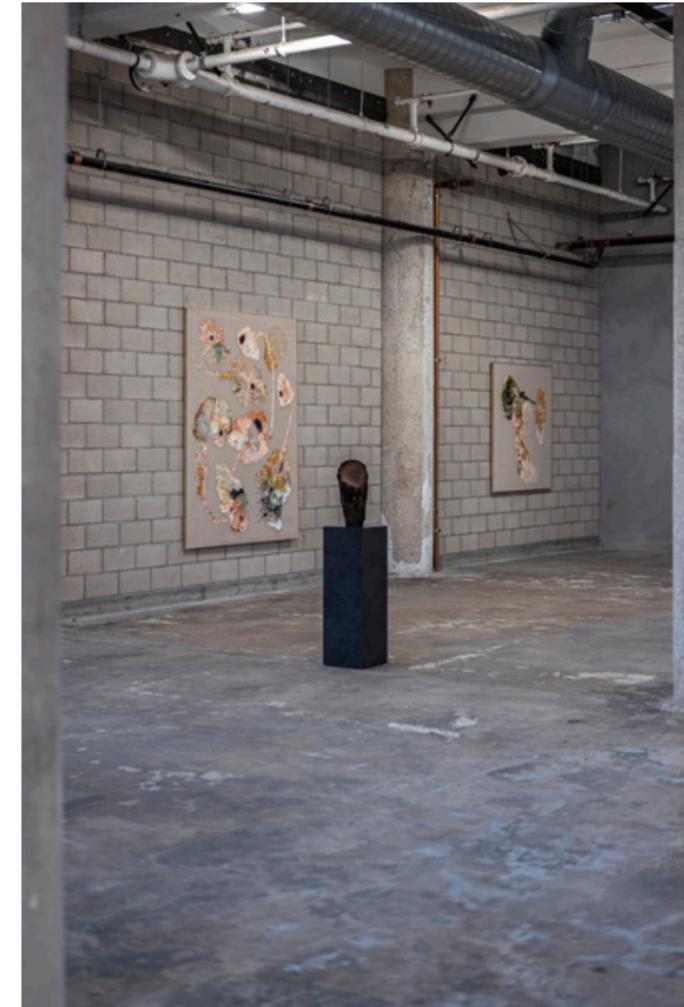
SOFT ACCENTS

MICHAL FARGO

Michal Fargo's Soft Accents collection is an evolution of her earlier practice; forms are sculpted from stoneware clay and later coated with fibers. Introducing 'nature' to 'synthetic', Fargo creates stone-like vessels with a velour surface in deep colors that, once illuminated, have the appearance of computer graphics rather than 3D forms.

Michal had one of her Soft Accent collection's pieces selected as a finalist for the 2019 Loewe Craft Prize.





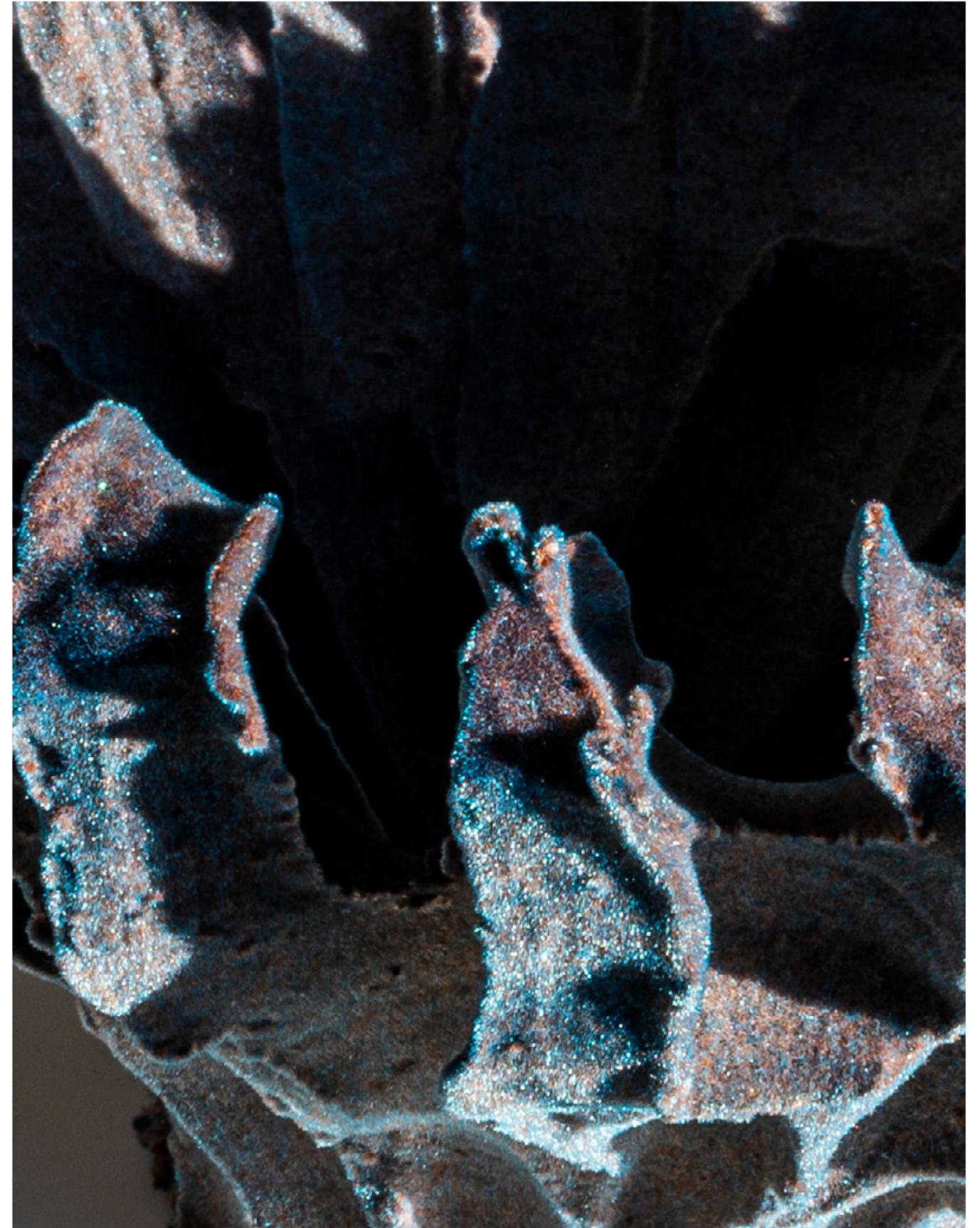
Michal Fargo
Soft Accents 38, 2020
Stoneware ceramics and textile fibres (Flocked)
18 1/2 × 10 3/5 in | 47 × 27 cm



Michal Fargo
Soft Accents 28, 2020
Stoneware ceramics and textile fibres (Flocked)
11 4/5 × 9 1/10 in | 30 × 23 cm



Michal Fargo
Soft Accents 30, 2020
Stoneware ceramics and textile fibres (Flocked)
71/2 × 13 2/5 in | 19 × 34 cm





Michal Fargo
Soft Accents 19, 2020
Stoneware ceramics and textile fibres (Flocked)
11 × 7 9/10 in | 28 × 20 cm



Michal Fargo
Soft Accents 2, 2018
Stoneware ceramics and textile fibres (Flocked)
17 7/10 × 7 1/10 in | 45 × 18 cm



Michal Fargo
Soft Accents 25, 2020
Stoneware ceramics and textile fibres (Flocked)
15 × 7 9/10 in | 38 × 20 cm





Michal Fargo
Soft Accents 33, 2020
Stoneware ceramics and textile fibres (Flocked)
9 1/10 × 5 9/10 in | 23 × 15 cm



MAGDALENA KARPIŃSKA

POLAND



Magdalena Karpińska was born in Warsaw, Poland, where she graduated from the Academy of Fine Arts. A prolific painter and illustrator, Magdalena works with canvases, papers, and textiles, constructing multi-dimensional painting compositions.

She explores nature as a vehicle for emotions, symbols, religion, and politics, moving smoothly between the realism based on the observation of nature and its deconstruction leading to abstraction.

With focused attention to detail, she often approaches her work both as a composition and a visual puzzle. Karpińska carefully selects her objects, reducing them to their very essence.

VASE 1

MAGDALENA KARPIŃSKA

This work is part of the artist's latest painting series entitled "The Sunshine's gone."

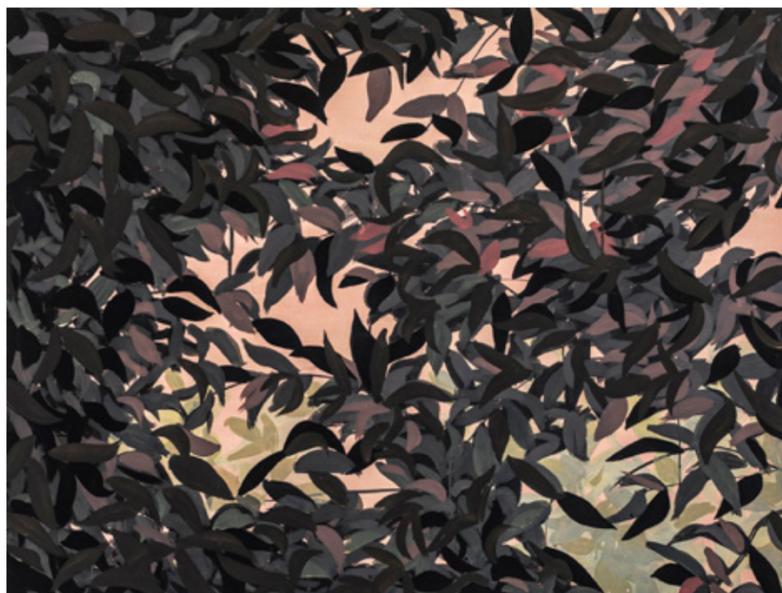
The whole series is sentimental, full of longing for an innocent time and a sense of carefreeness. Produced during the isolation period due to the global pandemic, Magdalena focused on plant care and how caring for nature became necessary and vital. A sense of anxiety is also present, as the artist explores how the act of taking care of plants in our private environment can bring relief but is used as a compulsive activity to obtain a temporary sense of calmness in a global chaotic environmental scenario.

In the artist's words: "the flowers have faded a little, but they are still as beautiful as the sunset, which touches me personally. If you look closely, the leaves look like hands, and inside the vase, you can see a river flowing into the distance. This type of landscape is characteristic of Renaissance painting - it has always been used as a background for the foreground, e.g., a portrait. For me, the views of the winding river have always been associated with hope".





Magdalena Karpińska
Vase 1, 2020
Egg tempera and oil on canvas
78 7/10 × 65 in | 200 × 165 cm



Magdalena Karpińska
Untitled, 2018
Egg tempera and oil on canvas
37 2/5 × 49 1/5 in | 95 × 125 cm



Magdalena Karpińska
Watering 2, 2020
Tempera and oil on canvas
39 2/5 × 31 1/2 in | 100 × 80 cm





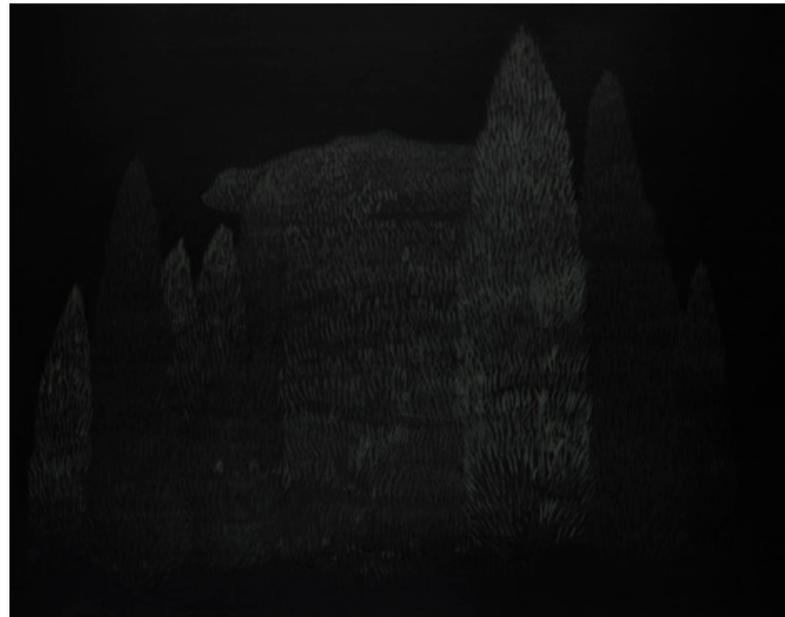
Magdalena Karpińska
Untitled (Black Swan), 2016
Egg tempera and oil on canvas
21 3/10 × 28 7/10 in | 54 × 73 cm



Magdalena Karpińska
Untitled (Flame), 2019
Tempera and oil on canvas
28 7/10 × 21 3/10 in | 73 × 54 cm



Magdalena Karpińska
Untitled (Bust), 2013
Egg tempera and oil on canvas
28 7/10 × 20 9/10 in | 73 × 53 cm



Magdalena Karpińska
Untitled (Nocturne), 2014
Egg tempera and oil on canvas
28 7/10 × 36 1/5 in | 73 × 92 cm



Magdalena Karpińska
Untitled (Still Life), 2018
Tempera and oil on canvas
49 1/5 × 25 3/5 in | 125 × 65 cm





Magdalena Karpińska
Untitled, 2016
Egg tempera and oil on canvas
37 2/5 × 49 1/5 in | 95 × 125 cm



BROOKE HOLM

USA | AUSTRALIA



Brooke Holm is an Australian/American photographer whose work investigates the unique and complex bonds humans develop with natural environments. In exploring the world's impact on us - and our impact on the world, she makes images that revere the sublime elements of nature while examining the human context therein.

This work often materializes in the form of large-scale prints in series, sized and presented to have a stunning impact in regards to scale and detail. The work deliberately exploits the human appetite for beauty; the presentation influenced in part by architectural sensibilities and an appreciation for how spaces - inner and outer - can impact us in emotional and physical ways.

By photographing landscapes from an aerial point of view, Holm contributes to altering the observational and experiential norms of everyday perspective, introducing us to the unfamiliar. Brooke's work captures the simultaneous strength and fragility of ecosystems worldwide, reflecting the challenges of living in and effectively documenting a changing world.

VALLE MORTIS

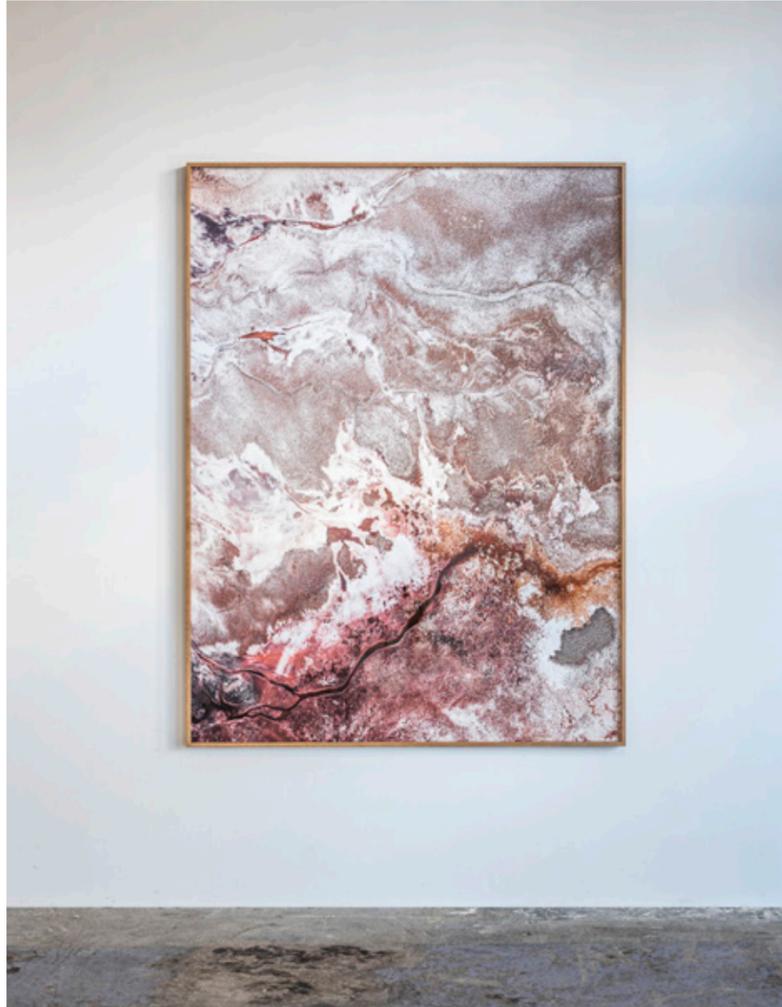
BROOKE HOLM

The project 'Valle Mortis' is a photographic essay/catalog of Death Valley photographed from a small plane that draws visual similarities with the topography of Mars.

“Deserts are of particular interest to me, for the way they harbor and sustain life despite environmental extremes, for the way they embody and exhibit the concept of time, and for the way they share similarities with other terrestrial planets in our solar system.

My research has involved searching through and editing hundreds of thousands of images of Mars captured by the highest resolution camera that exists, the HiRise built by the University of Arizona/Ball Aerospace & Technologies - and comparing them with my own catalog of images from Death Valley, creating a stunning resemblance and visual connection between the two planets. This resemblance brings to mind the symbiosis of all things in the greater macrocosm and gives me much inspiration for taking on the issues of the world we live in”.





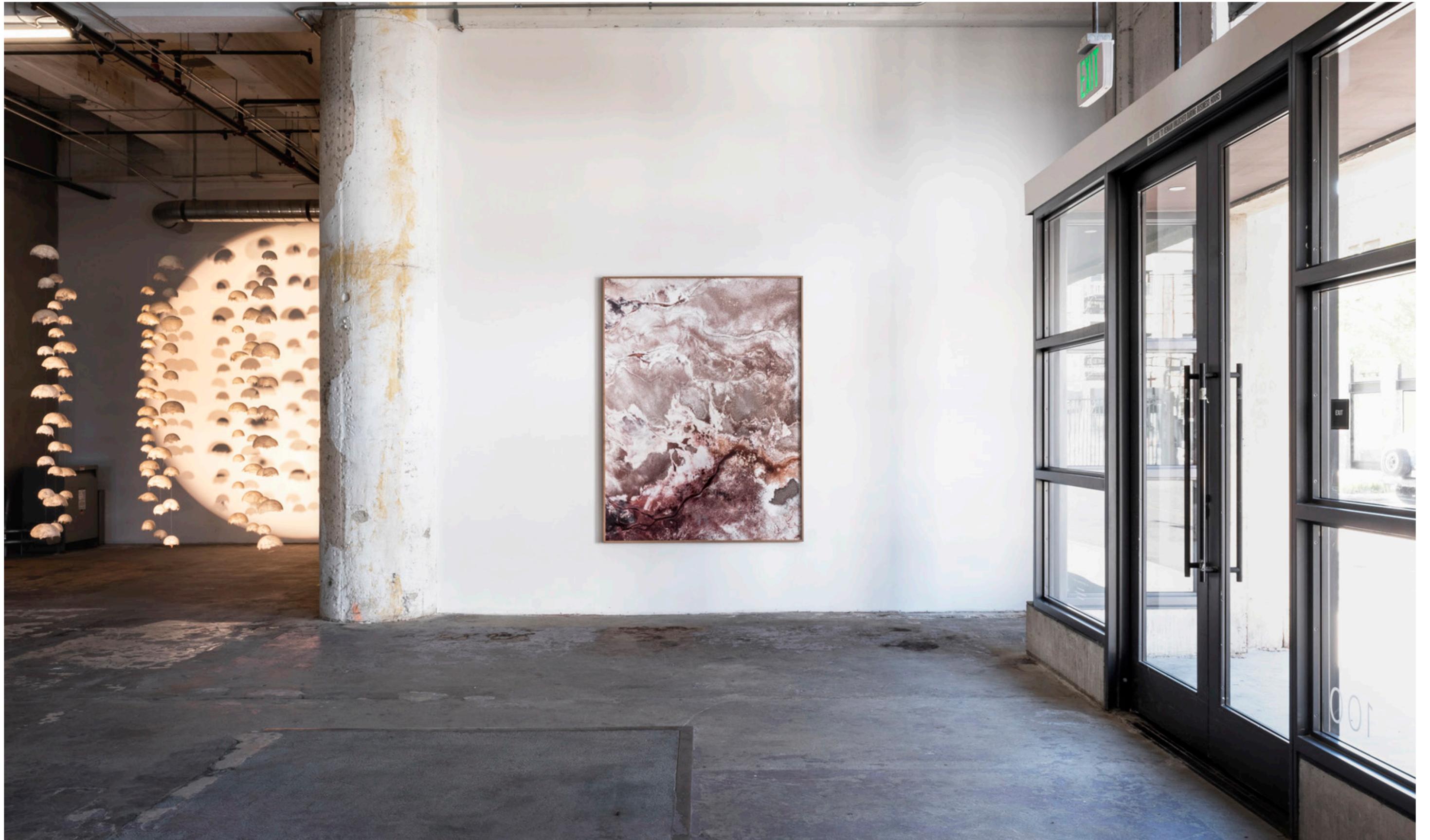
Brooke Holm

Vale Mortis, 2020 (1 of 3)

Photography - archival pigment inks on paper framed in natural white oak with museum acrylic face plate

78 7/10 × 59 1/10 in | 200 × 150 cm





ENNA IKUTA

U S A



Enna Ikuta is a Japanese-American artist based in Los Angeles. Through material abstraction, she explores themes of sentimentality, introspection, and transience in forms of objects, installations and garments.

She finds inspiration from the world around her, drawing heavily from both natural landscapes and through interpersonal relationships. With a background in dance, Ikuta developed a deep sense of abstract communication through motion and energy at an early age, a non-verbal expression that serves as a foundation in her practice.

She works primarily with natural fiber and dyes, studying the innate characteristics of each material in order to push the boundaries in how it can be manipulated. Each artwork is a product of her process, a search for unconventional ways of manipulating materials to create experiences that catalyze reflective thought.

PATHS, 2020

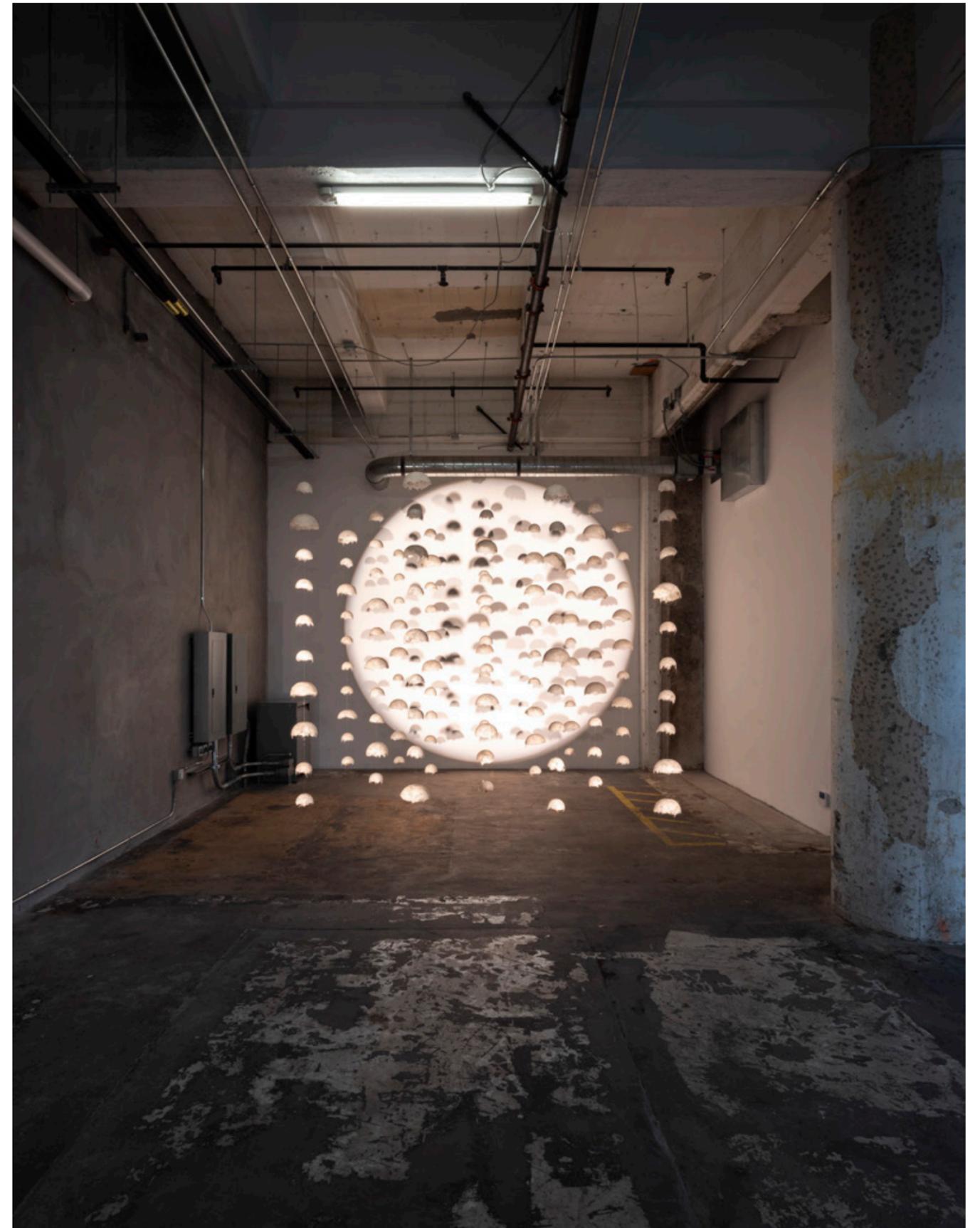
ENNA IKUTA

Fourteen silk pendants are suspended in space with brass bells weighted at the bottom of each strand.

The disk forms are made from silk carrier rods, a byproduct of the silk reeling industry. These silk carrier rods are created from raw silk filaments being caught within reeling machines, and are subsequently cut and removed. These rods are then laboriously processed to create new forms. The rods are first washed and soaked in water, then manually peeled apart into layers while removing impurities. The strips are then dried and pressed to maintain the integrity of each strip, and then are used to create sculptural forms.

As a body meanders through the installation, the momentum and wind from the physical movement causes the hanging pendants to sway or chime as the participating viewer interacts with the space. This motion in effect, maps out the path that the viewer took within the installation, as each participant navigates in their own way around the space.

Silk as a material has the appearance of being fragile, yet its properties are resilient and strong. Paths explores themes of time and perseverance as an interactive installation, inviting viewers to weave through the strands of delicately hung silk, acting as both barrier and guide. Before entering Paths, each disk is static, symbolizing potential and the unknown. Once entered, the imperceptible wind from our physical movement is captured within the cups of silk which cause the pendants to sway and chime as the participant interacts with the installation. With sight and sound this installation creates a map of the active path one took, revealing the individual's impact in the space.





Enna Ikuta
Paths, 2020

Handmade repurposed Silk Installation with nylon strings and brass bells

88 × 116 × 112 in | 223.5 × 294.6 × 284.5 cm





ABOUT THE GALLERY

SAGE CULTURE

ART GALLERY & PROJECTS

Sage Culture is an art gallery and multidisciplinary space based in the Arts District of Los Angeles. Founded in 2017 by Nicolas Alonso and Marina Figueiredo, it comprises art exhibitions and the development of a diverse range of projects within the arts and culture sector. The appreciation of nature and wisdom in translating this experience into artistic expressions define the gallery's mission, curation, and aesthetics.

A visit to Easter Island was the starting point and primary inspiration for the development of the early concept of Sage Culture. The remote island's rich history and how ancient forms of art have always acted as a powerful transformation tool for humankind profoundly inspired the founders throughout the creative process.

The result is a constant attempt to artistically portray the relationship between people and nature – from observing humanity's primordial cultures and its complete integration with the environment to the contemporary efforts to make sense of this relationship today.

Sage Culture's concept relates to the land and oceans, our deeper soul, and all the inherited transformative power received from our most primitive ancestors. It is the ancient wisdom that is connected to the present and future through contemporary artistic expressions. The gallery represents artists whose deep connection to nature serves as their primary source of inspiration. By using natural materials or promoting discussions on the subject, they contribute to reimagining this crucial but endangered bond with Earth.

These artists are particularly focused on their processes, which are often challenging and sometimes defy traditional practices and techniques. The results frequently blur the lines between media and the established boundaries of art, craft, and design.



LANDSCAPES OF GAIA

EQUILIBRIUM PROJECT - FIRST ACT

SageCulture™

Photography and words by
Sage Culture

This book is published in the occasion of the exhibition
“Landscape of Gaia”
at Sage Culture Gallery at Row DTLA
from November 14th to December 31st 2020

A project by
Sage Culture Art Gallery & Projects

Sage Culture LLC © 2020
767 S Alameda St, #100 - Arts District - Los Angeles
CA. 90021 - USA - info@sageculture.com
www.sageculture.com