



### ***Somewhere in Time***

Dante Cannatella, Diane Chappalley, White Harris, Soko

Curated by Sabrina Andres

16<sup>th</sup> November | 30<sup>th</sup> December

Opening: 16<sup>th</sup> November from 6 pm

Tube Culture Hall & Sabrina Andres Art Advisory are thrilled to announce the opening of *SOMEWHERE IN TIME*, a group exhibition showcasing an all painting show by emerging artists Dante Cannatella, Diane Chappalley, White Harris, and Soko.

*SOMEWHERE IN TIME* celebrates each artists' curiosity and exploration into both the personal and historical elements that are often present in the medium of painting. The exhibition title refers to a place in time, without saying where and when. The agency of this show is to transcend the fixed realities of time by fusing the past and the present into a single dimension.

For this occasion each participating artist has carefully chosen a masterwork as a point of departure for new dialogues to be had. These works span from early renaissance, baroque, and modernism, covering some of the most important epochs of art history.

Through playful re-investigation of shape, color, proportion, composition and storyline, the artists' shared interest in nature, psychology and mythology is newly explored.

The resulting paintings in *SOMEWHERE IN TIME* reference masterpieces by Piero della Francesca, Peter Paul Rubens, Ferdinand Hodler and Henri Matisse, encouraging viewers to critically engage with their pre-existing ideas about the acclaimed paintings in unexpected new ways.

*SOMEWHERE IN TIME* shares insight into each artists' psyche, and reveals the dualities that inspire their artwork ranging from the real vs. surreal, spirituality vs. bodily, arcadian vs. urban, and subconscious vs. conscious. Dreamy symbols like flowers, skulls, lush lawns, and fantastical female figures are juxtaposed with ethereal abstract gestures. Together they behave like a pendulum: when one sphere is lifted and released, it strikes all the consecutive spheres, moving energy swiftly from the past to the present, and onward.

Tube Culture Hall

Piazza XXV Aprile | Milan | [www.tubeculture.it](http://www.tubeculture.it) | [info@tubeculture.it](mailto:info@tubeculture.it) | ig: tube\_culture\_hall

**Diane Chappalley** (\*1991), born in Switzerland, lives and works in London. In her paintings and sculptures, the artist puts an emphasis on symbolism and poetic language. She creates new psychological environments that reflect inner sensations and seek to capture past emotions or feelings experienced presently in the artist's personal life.

In *SOMEWHERE IN TIME* Chappalley chose *The Night* (1889/90) by Swiss artist Ferdinand Hodler as the point of departure. The painting portrays seven sleeping individuals in a desolate environment, a strong man appears to be wrestling with a creature dressed in black. In this work, the Swiss artist depicted all of his greatest anxieties: the eternal universal conflict between life and death and his intimate conflict over his bigamous relationship at the time, punctuated by his love for two women and his fear of social judgment.

In *SOMEWHERE IN TIME* Chappalley recreates a space we feel we belong to but have lost touch with. *The Night* and *The Night II* demonstrate the dichotomy: In *The Night II* two nude female figures repose peacefully in one another's arms, surrounded by vibrant blossoms that shield them from the outside world. In *The Night* a naked woman rests alone, her knees bent, one hand may be used as a headrest, the other is laid over her shoulder to give a sense of comfort. Behind her, the lifeless flowers portray an uneasy atmosphere of loss and environmental devastation.

With a glowing almost translucent aura, Chappalley's female nudes are nestled within a scarce landscape of fiery earthy tones that contrast the bodies' ghostly appearance...or might it be blood? Diane's paintings become a place of introspection and intimacy, exploring the fine line between love and fear, dreams and nightmares.

Theology, Black American literature, and surrealism are among **Whit Harris'** (\*1985) sources of inspiration. The works of the Brooklyn, New York-based artist depict fantastical figures with exaggerated facial features, who vanish and resurface in gloomy environments. Her imaginative worlds draw inspiration from modernists like Picasso, Chagall and Matisse, and delve even further into astrology and the mysticism of Greco-Roman cosmology.

For *SOMEWHERE IN TIME* the artist was inspired by Henri Matisse's painting, *Le Bonheur de Vivre* (1905-06). Harris created several pieces that evolved from her desire to express the human search for freedom and personal identity, as well as from her examination of the economic and material circumstances in her life that arouse this desire. These dynamics are described eloquently in James Baldwin's writings, particularly in *Come out of Wilderness*, after which Harris' made references in the titles of her works. The short story is about a young Black lady suffering against systematic misogynoir.

*Le Bonheur de Vivre* depicts dancing and lounging nudes amid a colorful pastoral scene. Instead of accurately depicting nature, color was used to convey emotions and suit canvas needs. Harris follows this formal approach in *The Disturbers and the Defenders of the Public Peace* and *The Defenders*. She does so by painting soft forms and using deep purples, blues, and oranges to evoke a magical, hallucinatory setting; a psychological landscape that demands adaptation to situations that can quickly turn hostile.

Harris is interested in the difference between the mythical freedom ingrained in European art - imposed in modernism, and manufactured through the exploited sexual labor of Black and brown femmes - and a live representation of such women trying to reclaim their bodies and redefine themselves beyond hegemonic oppression.

**Soko (\*1995)** born in Argentina, is a self-taught artist who lives and works in Berlin. Her approach is influenced by poetry, nature, and buddhist philosophy. She is spontaneous and intuitive in her practice. Soko's work is about feeling and color, unhinged, and yet simultaneously harmonic, above all it is spiritual. The artist creates luxurious surface textures with her brushstrokes, which she freely moves across the canvas.

Soko often photographs her paintings in progress, some in the studio, some outside or surrounded by plants; vegetation encroaches and frames the canvases. Soko's gestural compositions blend the inside and outside, a style untamed and animated, immersing the viewer in swaths of vivid colors.

In *SOMEWHERE IN TIME*, her paintings are based on a 1618 painting by Peter Paul Rubens called *The Abduction of the Daughters of Leucippus*. The story tells how Castor and Pollux wanted to marry the daughters of King Leucippus of Argos, Phoebe and Hilaeira, who were already engaged to Lynceus and Idas. This was much to Castor and Pollux's dismay and led to the violent kidnapping depicted in the scene. Ruben's paintings of mythological stories were more than just paintings; they often hid his own political and moral ideas.

In her work *Wild nature abduction* Soko plays with the compositional organization of the mythical scene. Generous and free brushstrokes veil any possible sight of the historical elements, yet a hint of the chaos and spirit released by conflict, love, and untamed nature remain in the heart of the canvas. Like the force of the big bang, the energy expands from the dense central space and takes over the full canvas.

**Dante Cannatella (\*1992)**, born in New Orleans and now resides in Brooklyn, makes works that are based on his personal experiences, memories, and dreams yet exist in a fictitious world. Dante Cannatella's paintings explore what happens when the landscape reclaims the city, when lines between inside and outside become blurry, and how lives are lived in the face of uncertainty and impermanence.

For *SOMEWHERE IN TIME* Cannatella painted *St. Sebastian* and *The Distribution of Favor*, both inspired by Piero della Francesca's commissioned polyptych *Polittico della Misericordia* (1444-1465). Humanism and geometric features define della Francesca's paintings who with *Polittico della Misericordia* created a work of great modernity by setting the figures in a realistic three-dimensional environment. The primary piece depicts the Virgin Mary extending her cloak over her worshippers as a means of protection.

In his painting *St. Sebastian*, a figure stands on green grass under a blue sky, a thin line painted around its body separates it from his surroundings. Fine arrows penetrate the body, representing St. Sebastian's protective and sacrificing nature. Cannatella's figure holds a confident stance, with legs apart and arms crossed, but lacks any facial features. The figure's tilted head implies subservience and appeasement. St. Sebastian expresses a sense of strength yet sensitivity and compassion, which reminds us of the artist's early years that were impacted by the devastation and reconstruction of his birth city New Orleans.

His characters' inner and exterior worlds are shaped by such forces, like those in a theatrical play. Dante's figures and forms balance against one another, playing such roles as protagonist, adversary, authoritative figure, witness, audience, and Greek chorus.

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\*Dante Cannatella holds a MFA degree from Hunter College, NY. He participated in numerous group exhibitions such as Night Owl, MassimoDecarlo (virtual space), It's true what they say, Fireplace project, Last Call, Bradley Ertaskiran gallery, Mrs Robinson, Fireplace project, Untitled Art Fair, Regular Normal gallery, The Privilege of Getting Together- Anna Zorina gallery, and 3 day weekend, Fireplace project. Dante Cannatella also had solo exhibitions such as "Heat with Shoot the Lobster, and Nascent Digitalism at UUU. He has two upcoming shows, a 2 person show with Areum Yang, F2T gallery, Milan as well as a solo exhibition at Bradley Ertaskiran, Montreal. From February-June 2022 He attended an artist residency at Wolf Hill artist residency, and in September 2022 at Macedonia Institute.

\*\*Diane Chappalley is a Swiss artist based in London. She has exhibited in the UK and internationally. She graduated from her Master's Degree at the Slade School of Fine Art on the dean's list in 2017 and previously from her BA at City and Guilds of London Art School, where she received The Chadwyck-Healey Prize for Painting. Her work has been selected for prizes including The Marmite Painting Prize (Block 336, London, Highlanes Gallery, Ireland) and FBA Futures 2017 (Mall Gallery, London). She received the Alice Bailly Award in Switzerland in 2018. Diane was artist in residence at the Academy of Visual Art at Hong Kong Baptist University in 2017 and last year she was artist in residence at nthspace Torino in Turin, Italy. Her work is included in the HSBC art collection, Oxford University collection, CHUV contemporary art collection, Lausanne, CH and the X Museum collection, Beijing.

\*\*\*Whit Harris had her first solo exhibition Water Bearers at Lauren Powell Project in Los Angeles this spring, and recently exhibited in Byways: Three Artists On Brooklyn's Black Waterfront at Brooklyn College Library Gallery. Whit is the current Artist in Residence at Artshack in Brooklyn, New York. She completed a Master of Fine Art at Hunter College and Bachelor of Art at Stony Brook University, and lives in Brooklyn, New York.

\*\*\*\*Soko studied Architecture at the University of Architecture, Design and Urbanism - UBA in Buenos Aires. Her approach to painting was self-taught. During 2019 she participated in group exhibitions (Ausdrucke) at Amuleto Gallery (Buenos Aires, Argentina) and was selected in national competitions such as the Bancor XII painting award. In 2020 she participated in the exhibition Synchrony Exhibition Aumented Reality at Trinity Gallery (Seoul, South Korea) and in exhibitions at Amuleto Gallery (Barcelona, Spain). She was invited to participate in an interdisciplinary project with SomosMolde where her paintings and clothing design cohesive to create unique textile pieces. She participated in the PAC Artists 2020 Program in Gachi Prieto, Argentina.