



Nobody's
Commute
Everybody's
Commute
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Commute

art
et
al.

Not Steve
It's
Diddy

Something Different

art
et
al.

Curating Collections / 03

An Art et al. publication

Monica Lazzari in collaboration with
Valeria Napoleone with her collection.

Cover: Ndiri Emefiele

Somebody's Commute 2018 (detail)

Something Different



Valeria Napoleone / Collector & Patron

“

My journey with art has not been one in solitude, it has meant building a community with many incredible individuals whose support has been and is critical to build the collection and engage in significant projects. It is part of the Napoleone Collection's DNA to share and to partner with like-minded realities for the sake of women artists. It has been exciting to collaborate with Art et al. and a real inspiration to see the collection through the artist Monica Lazzari's eyes.

Over the past two years, there have been many challenges and big emotions in response to global events that have impacted how we live, work, and connect. Within this milieu and disrupted landscape, positive initiatives have emerged. For artists and the broader arts community, being unable to travel has opened opportunities and scope for new approaches; to try something different. Art et al. is a model that has flourished by creating an international platform to showcase artists from supported studios, their art, and extended projects. Almost a year ago, we began our third *Curating Collections*, a series of projects that engages an artist from a supported studio with a significant international collection. So, in late 2021, an introduction was made online between Monica Lazzari from Arts Project Australia and UK-based art collector and patron Valeria Napoleone.

Valeria has been a collector for 25 years, focusing exclusively on the work of female contemporary artists working internationally. Valeria has formed an exceptionally close bond with artists and provided pivotal support to the careers of many of today's most critically acclaimed artists. Monica is an emerging artist based in Melbourne. Her art practice centres on creating colourful, abstract paintings and art that people can effortlessly engage with and walk away feeling happy. Monica greatly supports female artists and her studio peers, so it was no surprise that she found Valeria's collection both empowering and joyful. As Monica

reviewed and re-reviewed her selection, she began to see connections and common threads between the work. She particularly loved the complex, domestic figurative painting *Las Talaveritas* by Aliza Nisenbaum. Also, the wall piece *Transposed Lime Butterfly* by Anthea Hamilton and a sculpture made of found objects *Up and Down Between Twins* by Haegue Yang stood out.

After Monica spent time with the work, online and with printouts, three distinct themes emerged: *People*, *Nature*, and *Something Different*. While Monica talked about how she loved many of the pieces without knowing why, revisiting the themes made it clear that each grouping evoked different feelings for her. In the artworks that featured people, Monica felt "good and happy", observing that she could relate to the people portrayed and their perceived situation. In the paintings and sculptures with origins in nature, Monica could imagine looking up at the sky, walking through the landscape at night, and seeing the butterfly in its habitat. The most considerable artwork combination, *Something Different*, piqued Monica's curiosity and pushed her out of her comfort zone to want to discover more: these artworks were eclectic and varied in subject, colour, materiality, and composition. In our latest international collaboration between two strangers, an incredible collection of work lovingly amassed in the UK has been reimaged by an artist in Australia, proof that out of adversity, great things emerge.



People respond to work they like, but then sometimes I look at a piece I don't like and try and find something I like about it. It's a journey I take, you know, I didn't like it at the start and now I like it. But then sometimes you can't get it – you can't fake it you know. Sometimes, when I was working on this, I was confused about why I selected something. Then I'd go for a walk, come back to it, and go 'oh yeah, I get it now. Yeah, I get what I was doing. I'm not so confused about it anymore.' I thought about the themes for this exhibition hard. I thought about what looks good as an image online.

When selecting work for *People*, I like that the people in the work are not perfect and that the people are real. I also liked some of the work that showed people having fun. Some artworks really got to me. For example, every time I look at Ndidi Emefiele's artwork *Somebody's Commute*, I see something different, something hidden. Also, I love Aliza Nisenbaum's *Las Talaveritas*. It's just like home life. Like the way everyone is feeling naturally when nothing is happening. It's just like staring at a TV thinking 'when this is ever going to end'. And I like the mum, comforting the girl. It looks normal, like the life every family would be going through right now. It's why I absolutely love it. It just speaks to me.

Something Different

MONICA LAZZARI

When thinking about *Nature*, I just loved the scenery in the works. You can just relax in them and be taken to a peaceful spot in your mind. I loved Inka Essenhigh's *Last Snow Before Spring*. I love nature and I think this is what nature would look like at night. The oil looks like photography. It looks like it's been snowing.

The *Something Different* theme has a lot of work in it. It's hard to define what it is. You can't really say it's a person and you can't say it's nature. Because you can't technically put, say, 'nature' in the artwork, then it's something different. They are, maybe, more ambiguous. The pieces in something different also have a different materiality. For example, I love Ida Ekblad's *Game*, I don't know why I love it, but I just do. I love the harmony of it, the composition. I can just imagine a beautiful cat climbing all over it. Also, I like Hell Gette's (*#WokeUpLikeThis*), *2k20*. Well, I like this and I hate it. I like it because it looks very child play, but then it looks like things have been cut out and stuck to a page. Some things don't go with other things. It clashes. I love the colours and love the background. But, for example, there is a lot going on with the trees so that you don't need the sun there. Like, why is there a gorilla at the beach? What do those two eyes mean?



People

Nicole Eisenman
Saggy 2007
Foam and oil on wood
133 x 123 cm

I do like this one, it is interesting. It makes me feel so good, and happy. It's so natural. I'd like to know why it's so bubbly. She looks happy its with age and you know, things sag with age. She just seems so happy to be an old lady.



Ndidi Emefiele
Somebody's Commute 2018
 Acrylic, print textile, silver, marker,
 coloured pencil, pasted printed
 paper, compact disk, plastic trim
 on canvas
 210 × 210 cm

This I love, I love this one. I love the public transport. It's the one thing I've really been missing in this lockdown, but I am scared. I want to take a joy ride, but what if I go to far. This reminds me of being on the train and sometimes you see people with their dogs. I love that they are wearing funky glasses. They look really hip, very happy, like they are going somewhere very cool. I love the graffiti. The artist has really captured what it's like to be on a train. I love it. There is a lot going on. It's very busy and I love that. I love the dark skin—normally it gets washed out. I love that, the dark skin.



Ellen Gronemeyer
Out of One's Head 2009
 Oil on canvas
 152 × 121.5 cm

I really like this one. It's very powerful. I like the dark paint. You can tell it's a real person



Rosa Loy
An die Luft (In the Air) 2020
 Casein on canvas
 150 x 100 cm

*Love this one... makes me think
 I'm at a dance party. They feel
 like they are in the air*



Aliza Nisenbaum
Las Talaveritas 2015
 Oil on linen
 162.6 x 144.8 cm

*I do love this one. It's just like just so home life. It's like being home, like
 the like the way everyone is feeling naturally when nothing is actually
 happening. It's just like it's just too long, it's just like just staring at a TV
 thinking it's like when is this ever going to end. They feel like it's like
 déjà vu, Groundhog Day. And I love it that one is upside down getting
 another perspective. And I like the mum, comforting the girl. It looks
 normal, like the life every family would be going through right now. It's
 why I absolutely love it. It just speaks to me. And I love the tiles, and the
 beautiful plant there. It's the tone, the jeans tone and faded jeans. It looks
 like the tiles are very old and have lost their colour.*



Anne Speier
*Teacher – Raum von innen
 betrachtet / (Teacher – Space
 Observed from the Inside)* 2018
 Acrylic and screen print on canvas
 197 x 142 cm

*I LOVE this one. It kind of looks like my dreams and something I would
 daydream about, because I do daydream. You know, my friends that only
 I can see, like some of them look like bubbles, and look like Casper the
 ghost, and looks like a shadow. It just kinda looks like child play. I don't
 really understand why he is pointing at his head though. I love how the
 arm is so long.. too long for the body, like how does that work?*



Anna Uddenberg
Carte Blanche 2015
 Styrofoam, fibreglass, aqua
 resin, fabric, wood, steel,
 acrylic nails
 160 x 65 x 90cm
 figure & platform: 180 x 90cm

*Love these – Magali Reus the colours.
 Anna Uddenberg yoga pose. It's
 powerful and she seems happy.*



Nature

Monika Baer,
Ohne Titel 2009
Oil on canvas
254 x 190 cm

*I loved this one – the sky, the
web, the rocks. I would often go
to a park and stare at the sky.*



Inka Essenhigh
Last Snow Before Spring 2008
Oil on canvas
172.7 x 188 cm

I am thinking about what looks good as an image online. This one I love. I love nature and I think this is what nature would look like at night. The oil looks like photography. It looks like it's been snowing.

Ellen Gronemeyer
Out of One's Head 2009
Oil on canvas
152 x 121.5 cm

*Love this! Absolutely beautiful.
It's stunning.*



Something Different

Lucy Kim
Knock Knock (Jen's Hip) 2015
Urethane resin, fibreglass,
aluminium framing, epoxy, acrylic
gesso, spraz enamel, oil paint
244 x 261 cm

Yes to this one.



Rebecca Morris
Untitled (01-06) 2006
 Oil on canvas
 269 × 204,5 cm



*Looks similar to what I do but
 I don't know much about it.*

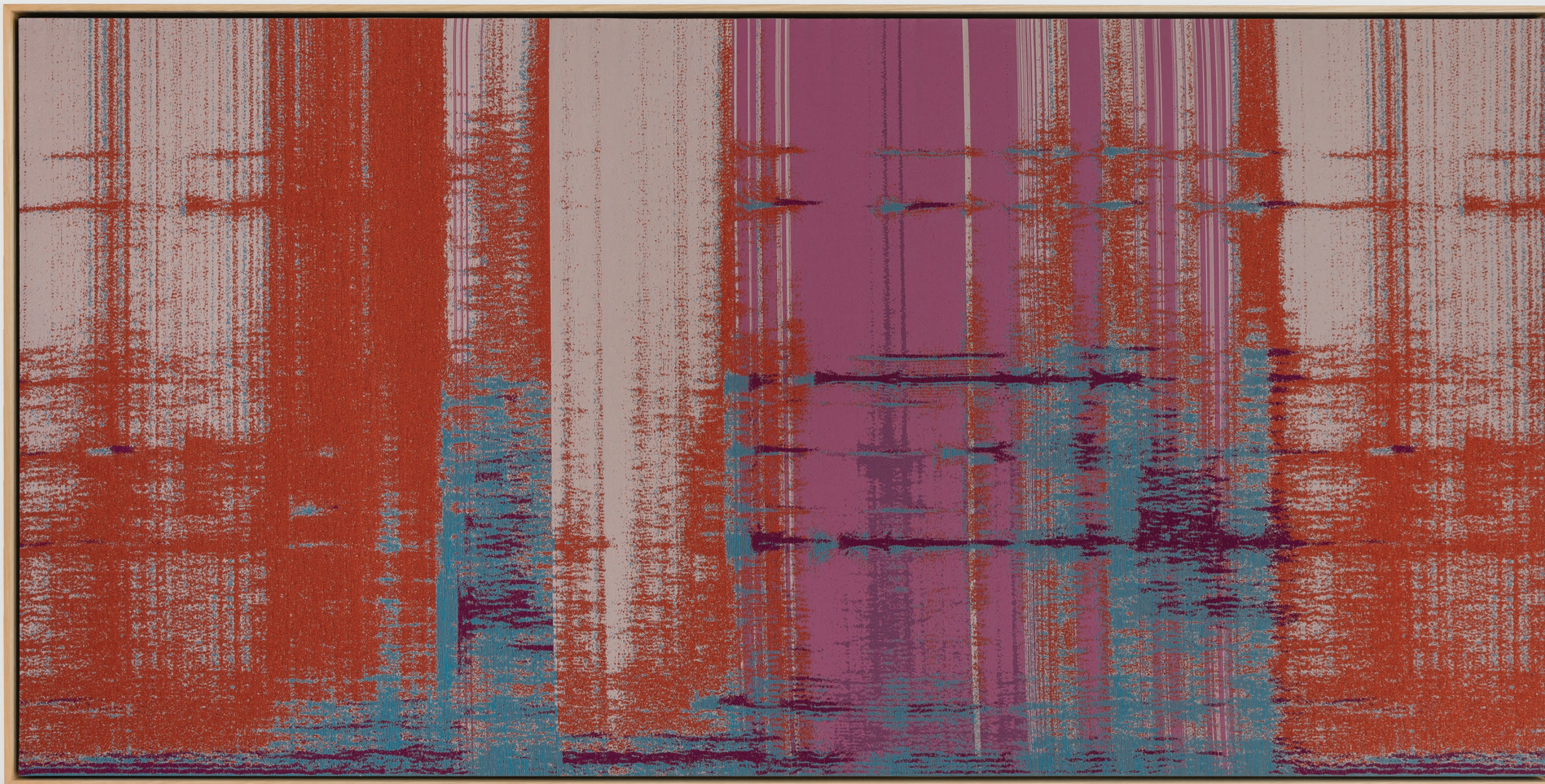
Pae White
Sunshine Chandelier 2006
 Sculpture in terracotta,
 metal and paint
 213 × 107 cm



*I absolutely adore all of these. In
 Aqua buddies you have to swing
 through a hoop, so that's what
 I like about that one. I love the
 Chandelier, I don't know why.*

Mika Tajima
Negative Entropy 2018
Cotton, wood, acoustic
baffling felt
274 x 135.9 cm

*I LOVE this one, it's kind of like what a pond
would look like. And it's kind of like what I have
been experimenting with, last week. I love that
it looks like wallpaper. I love the colours, it's just
awesome. I'd love to see this in the flesh.*



Nina Canell
*Endless Column (Alternating Current
 for Twelve Electric Fans)* 2009
 Steel, electric fans, relay timers,
 cable 2006
 350 × 52 × 52 cm

*I absolutely adore this one.
 It reminds me of building a tower
 and you can look through it.
 It's really cool and reminds me
 of slinkies. I love the colours too,
 and the one with turquoise colour.*



Ida Ekblad
Game 2010
 Welded iron, mixed media
 160 × 145 × 60 cm

*I don't know why I love it but I
 just do. I love the harmony of it,
 the composition. I can just imagine
 a beautiful cat climbing all over it.
 I love how it uses jeans – are those
 jeans? Material.*



Haegue Yang
Up and Down Between Twins 2010
 Two racks for bags on rolls, knitting
 yarn, cable (white, yellow and gold),
 rope, metal rings, bells, sponges, cloth
 pins, bungee hooks, thread, lace,
 embroidery hoop, plexiglass letters,
 plastic balls (silver and transparent)
 186 × 108 × 73 cm



*I absolutely adore this. I am
 jealous I didn't think of making
 this. It's fabulous. I love how it's got
 the different types of media in it.
 The lights lights, seaweed in it?
 It's very busy and fun to look at.*

Alexandra Bircken
Birch Field 2011
 Birch wood, cloth, mortar,
 pigment, screws
 168 × 180 × 24 cm



*I do love this one (Birch Field).
 And I love the phone one, I just
 want to put it on.*

Frances Stark
The Inchoate Incarnate: After a Drawing, toward an Opera, but Before a Libretto Even Exists 2009
 Wearable fabric costume
 (astrachan cloth)
 147.32 × 177.8 × 81.3 cm



Magali Reus
In Place of (Sundries) 2015
 Black waxed and clear waxed
 Jesmonite, black waxed polyester resin,
 silicone rubber, polyurethane rubber,
 latex, powder coated laser cut steel,
 phosphated and powder coated steel,
 steel rod, magnets, sanded paper,
 polyurethane plastic, fabric, air brushed
 153.4 × 199.4 × 55.9 cm



Susan Cianciolo
Tapestry 1 2000–17
Paper, book, suede, hand
silkscreen cotton, embroidered
cotton, feather beadwork, quilted
antique Japanese silk, cotton
221 × 574.1 cm

Love it.



Joanne Wallace
*Standing, against all that's left
of home, Nos. 1 & 2* 2002
Acrylic paint, wood, print
On the left: 152.4 × 113.66 cm
On the right: 152.4 × 152.4 ×
154.30 × 128.90 cm

Love it.



Margherita Manzelli
Poppy Oil 2005
Oil on linen
280 × 380.5 cm
(Installation view)

It's interesting.



Shawanda Corbett
Ole girl from down the street 2020
 Glazed stoneware
 64 x 20.5 cm

I love these they look so cute together, they are so gorgeous.



Hell Gette
(#WokeUpLikeThis) 2k20 2020
 Mirage-print and oil on canvas
 160 x 200 cm

I like this and I hate it. I like it because it looks very child play, but then it looks like things have been cut Out and stuck to a page. Some things don't go with other things. It clashes. I love the colours and love the background. But, for example, there is a lot going on with the trees that you don't actually need the sun there. Like why is there a gorilla at the beach? What do those two eyes mean?



Acknowledgments

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Curating Collections.

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VALERIA NAPOLEONE COLLECTION

Valeria is an art collector and patron to a select number of art organisations, her collection focuses exclusively on the work of female contemporary artists working internationally.

MONICA LAZZARI

Monica is an emerging artist based in Melbourne, Australia having developed her vibrant multi-layered practice at Arts Project Australia since 2006.

ART ET AL.

Art et al. is an inclusive, curated international art platform that commissions and presents collaborations between artists from supported studios, artist peers and arts professionals. We elevate diverse voices and creative practices.

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Something Different Curator, Monica Lazzari

Curating Collections / 03

Partner: Valeria Napoleone, collector and patron

Curator: Monica Lazzari, artist, Arts Project Australia

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