

I would like to research and articulate alternative perspectives on gender and representation, looking at inequalities within and between genders, as well as how anatomy does not determine gender.

In more simple terms, where do you draw the line between masculinity and femininity? How and why have our genitals shaped our role within society, and therefore our societal limitations as well as expectations?

*“One outcome of the imbalance in social, political and cultural power between the genders is that our cultural landscape is tainted with false myths around sexuality. When it comes to sexual anatomy, some of these myths have to do with seeing a vagina as something more sacred, erotic and gentle than a penis. A penis on the other hand is seen as a symbol of enabling dominant power.”*  
 (“Male Genitalia and Ideas of Power,” MsAfropolitan, 2012)

**1** Produce a series of images that deal with sexuality, to then be altered in some way. Certain parts of the photographs can be burnt, others can be scratched away, or they can interact with other materials like nylon, which could cover or reveal certain parts of it through stretches and holes.

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**2** Create a 16mm video that acts as a documentary to narrate the social expectations and limitations behind sexuality. These would be close-ups on details as I wouldn't want for my work to be too literal. I also like the idea of projecting a video on water vapor.

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**3** Produce a graphic design work by creating a magazine that tackles upon sexuality and gender in an unconventional manner, both in terms of content and actual materiality of the book.

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I would like to research the ways in which nature, ceaselessly and unseen or overlooked, produces works of art.

How earth, water, fire, and air generate an objet d'art when in contact with surfaces or forms that we as human beings have displayed on earth.

How does nature reclaim what is hers and how does it slowly mold and reshape manufactured objects into more seemingly natural entities?

Damien Hirst recently explored this notion, in Treasures from the Wreck of the Unbelievable, by placing multiple objects underwater to be later exhibited with all of nature's impact on them during the time they were submerged.

**1** Gather a collection of images of billboards around the world (or country) that have not been used in a long time and that have therefore been impacted and physically altered by rain, fire, or wind. Accompany each to a piece of creative writing which fictionally narrates the story behind each billboard as if intentionally created by an artist.

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**2** Gather a series of images that represent close-up details of natural elements and textures that, if printed large, look like bigger landscapes or facial features.

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**3** Create a machine through which a natural element can interact with a large canvas. I, as the artist, will provide this element with a tool through which it can express itself on canvas. (i.e. markers tied to the branches of a weeping willow, that move with wind and draw on paper)

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I would like to do research on my grandfather's life. On his life as a husband, his life as a father, his life as a pilot as well as his life as a builder and designer.

I believe there are stories he carries with him that not a lot of people have ever heard of or experienced.

Not only was his job uncommon, but he also lived in a very different Italy, and in a very different time period.

His stories have always fascinated me, and I think it would be enriching to share them with the world.

**1** Create a documentary which visually highlights his house and his belongings. These images would be accompanied by still images from the past as well as voiceovers of his voice as he narrates and unveils his story.

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**2** Produce a book with letters found in my grandfather's house, accompanied by my personal replies. Merging the contrasting generations, ultimately having a 25 year-old man living in the 60s, exchange letters with a 21 year-old woman in the year 2020.

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**3** Produce paintings solely based on my grandfather's descriptions, and either have him paint at the same time to then compare the two, or have him observe the final outcome of my painting to later alter it in a way it truly resembles his recollection of the event.

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