



Hestia gallery's presentation at its pop-up location in Paris wishes to exalt the quintessence of what it believes to share with its host. Namely, L'Atlas operates as a "galerie des mondes", a place where multiple geographies meet to present artistic disciplines and movements from around the world. The Western canon tends to define "world art" as a singular, heterogeneous unit, whereas we know that multiple art worlds co-exist and there are still many to be discovered or that need to be incorporated within the dominant narrative or framework. With this in mind, Hestia sheds light on artistic practices from a number of geographies not commonly explored: Bosnia, Chile, Estonia, Greece, Serbia, Spain. The title *Intimate/Outspoken* further asserts the existence of the inner world of the artists presented as well as the need of their voices to be loud and carefully heard.

The exhibition *Intimate/Outspoken* seeks to explore the intimate worlds of society as well as those of the artists' presented. In an attempt to show inner worlds, preoccupations and one own's thoughts, we explore the courage it takes to speak freely about ideologies and systems. We present the works of seven artists coming from different geographical backgrounds that constitute a mix of inquiries and open up to new possibilities of seeing the world around us. The starting point of the exhibition are Daniel G. Andújar's *Pyramids of Capitalist System*. He calls them "errors". Error 01, Error 02 and Error 03 represent the same pyramid, except that they all have small mistakes with respect to the original 1911 print, barely visible to the eye. They have been drawn by a robot to which the artist gave an algorithm in order to execute it. Is the human hand more precise than a machine? At the bottom of the pyramid we see the working class, the same that has over the years been replaced by machines just like the artist's hand has been replaced by a machine. What if we flip the pyramid? Can the working class rule the world?

Capitalism extended its power onto people's minds to create the so-called "objects of desire". Marge Monko's *Window Shopping* series consists of her own photographs of contemporary luxury window shops exhibiting objects of desire juxtaposed with archival photolithography in which the luxury establishments have been vandalised. The glass dividing the intimate and private ambient of the store has been broken and is now made public.

Playing between what is personal/intimate and public is the work of Patrick Hamilton. Created in a manner to resemble archeological artefacts, his sculptures *Wheel lock (#1-5)* and *Pitbull* are in fact car anti-theft objects used in most part of Latin America (and Eastern Europe back in the 90s). By casting them in bronze and giving them the aesthetics of items found during an archeological excavation, he takes them from the private to the public realm, into almost historical, museological pieces. The series of mural works *The city projects (wall drawings)* uses the metal defence used to protect the walls of homes and shops in his native Santiago de Chile. This material can be seen in different formats across Latin America and they serve in the fight against criminality and also in order to protect private property. Dealing with limits and confinement, segregation and social division, in a very simple manner, drawing very basic and eloquent figures with copper such as the rhombus/diamond which is - from the geometric viewpoint - the simplest act of demarcation. The works respond to the violence and inequality present in the post-dictatorship Chilean society and the impact of the economic globalisation processes noticeable in the urban landscape of Santiago.

We find copper also in Lala Raščić's works which often deal with the re-contextualization and subversion of myths, mythological characters or literary works. In *Gorgoneions* she investigates the unfortunate female character of the Medusa. She appropriates the (archaic) gorgoneion, the depiction of the androgynous and monstrous Medusa, which appears in the archaic era as an apotropaic motif on temples, graves, tombstones, houses and money. It was used against spells and bad luck, and it has its origins in the aforementioned legend according to which Athena had Medusa's head on an aegis-shield on her chest. Just as the representation of Medusa's head from the archaic to the classical period of Greek art was transformed from a grotesque to an aesthetically intoned representation, the *Gorgoneions* by Lala Raščić takes on different forms and media – one of them being the copper masks, carefully executed by more than five hundred years old utensils and executed in collaboration with a Bosnian craftswoman. The works break with the idea of women in patriarchal societies and seek freedom from tradition whilst using its same forms and language.

When talking about privacy and intimacy we cannot escape the word *Surveillance*. Radenko Milak's homonymous work from 2020 is a polyptych of black and white watercolour images depicting all aspects of monitoring supervision and control: from covid-related imagery, watch towers, recording machines, tests in labs, airport control, etc... all seem to come out of Orwell's 1984.

Hamilton and Ana Vujović share a constant in their process of production of works related to the manipulation of objects and images charged with social, economic and cultural content. Vujović relates to her own country (Serbia) having in mind a global outlook. Just like Hamilton, she transforms an ordinary object found in the domestic private sphere - the kilim. Her *Kanonatra* paper sculpture carefully executed by the artist's hand is reminiscent of her grandmother's weaving technique, and at the same time seeks to place the disappearing craftsmanship in the contemporary sphere. A hint again to Andújar's erratic robot drawing and the importance of hand precision. By distorting it, intertwining it, she asks if there is another way to deal with tradition. In her other work, using the "par excellence" folk symbol of Serbian culture and tradition, mixing it with materials such as the emergency blanket and plaster which are used in first aid. With this gesture she points

to the need of healing in societies in times of populist right wing politics where the national has become sacred. The title she gives to the series *Ctrl+Alt+Del* questions whether another system is possible, as if we were to imagine a reboot of the system, another possibility, like in Andújar's inverted pyramid.

Nefeli Papadimouli's *Common Sky* gives us a landscape of clouds that can be seen from any point in the radius of Lesvos (Mitilini) island. Known to be a central port for migrants trying to accomplish a better life and escape their country, the island's narrative is reimagined in a sky that people share on land and on water, their fate being different - some may need that emergency blanket after all. The healing of society requires empathy and unity. "*Kind of Us (Chapeau a porter a deux)*" serves the purpose of protecting two people from the sun, making them walk together, stand by each other. The kind of society we should define, shape and aspire to. Another possibility, from the deepest inner levels of our being to be heard by every corner of the planet. Radenko Milak's *Im-possibility* animation is a poetic representation of the impossibility of human condition, where the inner personal meditative state is constantly co-existing with tragedy, violence and precarity of the external world. The never-ending cycle of our earthly existence, where the only possible refuge is oneself. Accompanied by the series of watercolors *Surveillance* and *Neighbours* created during the Covid lockdown, the works give us the possibility to live this unprecedented world event through various geographies, cultures and gazes - just like the entirety of the exhibition Hestia presents.

Anja Obradović Bourrellis