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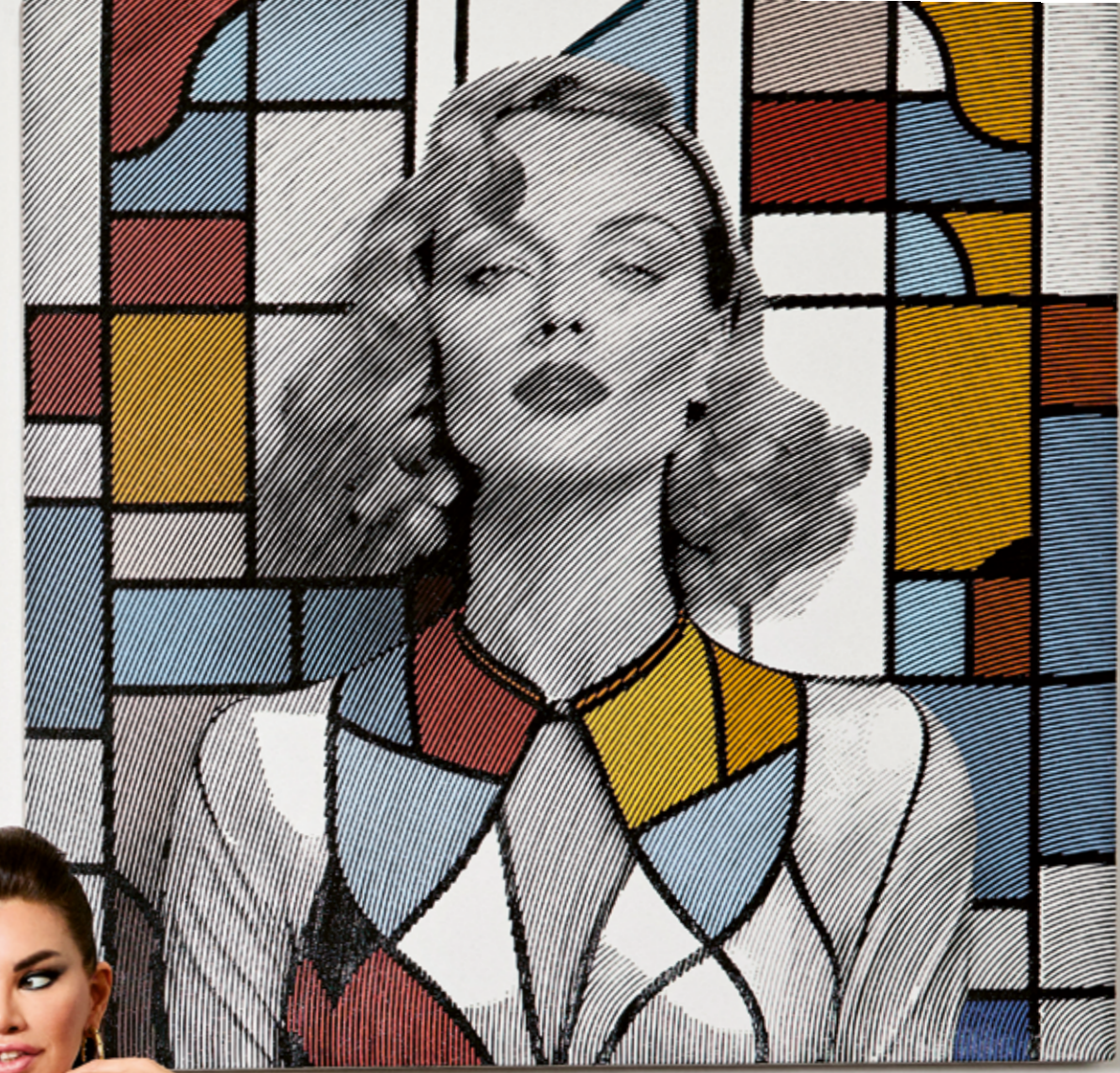
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VENUS IN RETROGRADE

Alca Pinar Du Pre

critical text by
BENIAMINO LEVI



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Alea Pinar Du Pre occupies a significant position in the contemporary artistic landscape because her work emerges at the precise point where painting is once again required to define itself in relation to the digital image, to the acceleration of visual culture, and to the instability of identity in the present.

Du Pre has developed an artistic trajectory shaped by cultural multiplicity, by a refined relationship with image-making, and by a sustained interest in the ways reality is perceived, constructed, transformed. Her practice resists a simple classification because it does not belong exclusively to painting, digital art, portraiture, pop imagery, or decorative tradition. Instead, it moves through all these territories and recomposes them into a language of its own, one in which technical discipline and visual seduction become instruments for investigating the hidden structures of consciousness, femininity, desire and self-representation.

Her relevance today lies precisely in this ability to transform the contradictions of the contemporary image into a painterly experience. In an age dominated by screens, filters, artificial surfaces and the constant circulation of faces, Du Pre does not abandon painting in favour of digital immediacy. She absorbs the logic of the digital and returns it to the slowness, density, and physicality of the handmade object. Her images often appear as if they were born from pixels, optical glitches, holographic surfaces, or technological distortions, yet they are produced through labour-intensive processes, layered materials, acrylics, printed elements and highly controlled manual interventions. This tension between the virtual and the tangible is one of the defining qualities of her work. The image seems to belong to the present, but its construction insists on time, repetition, craft and presence.

Historically, Du Pre can be placed within a lineage of artists who have redefined the female image by refusing passivity and transforming beauty into a site of power, ambiguity, psychological intensity.

Her visual world carries resonances of Jugendstil, Wiener Werkstätte, Art Déco, Pop Art, and the sculptural elegance of Tamara de Lempicka, but these references are never used as quotation alone.

They are absorbed into a contemporary grammar in which the female figure becomes architectural, self-aware and materially assertive. The body is not treated as fragile surface or decorative object, but as a structure of identity. The face is not simply represented, but built, fractured, intensified and made to hold secrets. Through this process, Du Pre participates in a broader cultural re-evaluation of femininity, moving beyond the historical opposition between ornament and authority, sensuality and intelligence, beauty, agency.

Venus in Retrograde becomes the conceptual title through which this entire ideological field can be understood.

VENUS IN RETROGRADE

The title does not suggest nostalgia, reversal, or retreat. It evokes a movement of return as re-alignment, a passage inward through which femininity is reconsidered, recovered and re-inhabited from within. In astrological language, retrograde motion marks an apparent reversal that invites reflection, revision and the resurfacing of unresolved energies. In Du Pre's work, Venus therefore becomes more than the mythological figure of love or beauty. She becomes a symbolic force through which the artist examines the conditions under which femininity is seen, consumed, controlled, desired and finally reclaimed. The title also opens the exhibition to a symbolic cosmology in which identity is understood as cyclical, complex and inwardly powerful. This dimension is subtly connected to the artist herself, who was born with Venus in retrograde, allowing the personal, the mythological and the cultural to converge without reducing the work to biography.

The ideological center of Venus in Retrograde lies in the refusal to understand female strength as a form of adaptation to masculine codes. Du Pre's work responds to a long cultural history in which women, especially from the late twentieth century onward, often had to negotiate authority through those historical strategies, nor does she position femininity against masculinity. Instead, she proposes another possibility: the emergence of a female presence that does not need to harden itself in order to be powerful and does not need to diminish sensuality, intuition, softness, emotional intelligence, or seduction in order to be taken seriously. Her figures embody authority without rigidity, beauty without submission, independence without isolation.

This is where Du Pre's uniqueness becomes most visible. Her women do not ask to be validated by the viewer. Their gazes are direct, penetrating and often destabilizing, reversing the traditional dynamic between subject and object. They are looked at, but they also look back. They inhabit the pictorial space with a form of sovereign presence, as if the image itself were no longer a surface of exposure but a territory of self-possession. In this sense, Venus in Retrograde is not a celebration of beauty as appearance, but an inquiry into beauty as force, pressure, construction and consciousness. It asks who produces beauty, who consumes it, who controls its codes and what happens when the image of woman ceases to be an object of approval and becomes instead a field of confrontation.

The technical dimension of Du Pre's practice reinforces this conceptual position. Her method is meticulous, repetitive and physically demanding, often creating surfaces that oscillate between painting, relief, optical texture and digital simulation. The work appears polished and seductive from a distance, while close observation reveals density, labour and material complexity. This double register is essential. It mirrors the condition of identity itself, which is never immediate or singular, but layered, constructed, partially withheld.

Du Pre's surfaces become metaphors for contemporary subjectivity: luminous yet unstable, accessible yet resistant, decorative yet deeply psychological. Her art invites the viewer to recognize that what appears smooth, glamorous, or visually immediate may in fact be the result of

tension, discipline, fragmentation and hidden interiority. Du Pre's surfaces become metaphors for contemporary subjectivity: luminous yet unstable, accessible yet resistant, decorative yet deeply psychological. Her art invites the viewer to recognize that what appears smooth, glamorous, or visually immediate may in fact be the result of tension, discipline, fragmentation and hidden interiority.

For this reason, Venus in Retrograde can be read as a strong introductory framework for Du Pre's production as a whole, without reducing it to a single theme or iconography. It names the movement that runs through her practice: the return of what has been displaced, the reactivation of what has been flattened by visual culture, the recovery of complexity within the image. It is a title that gathers together biography, mythology, astrology, feminism, material experimentation, cultural critique. Above all, it defines Du Pre's position as an artist of the present: an artist who understands that the contemporary image is never innocent, that beauty is never neutral and that femininity, when fully inhabited, becomes one of the most powerful languages through which to question identity, desire, visibility and the changing condition of being human.

A

lea Pinar Du Pre is an internationally established contemporary artist whose work bridges classical figurative traditions with speculative, future-facing imagination. Of Austrian and Turkish heritage and living and working between Vienna, Amsterdam and Istanbul, her practice is shaped by a life spent moving across cultures, histories and ways of seeing. Driven by a restless curiosity about the nature of reality, Du Pre draws on science, anthropology and the philosophy of consciousness to explore how perception is constructed, fragmented and continually re-negotiated. Science fiction plays a central role in her visual language, not as escapism, but as a conceptual tool for imagining alternative human conditions and challenging the assumptions that shape everyday life.

At the core of her work lies the human figure. Faces and bodies emerge through intricate networks of fine lines, optical rhythms and layered colour fields that both reveal and obscure identity. These compositions fragment and reassemble the figure, creating a delicate tension between presence and dissolution. Her subjects, mostly women, are neither passive nor idealised; they confront the viewer with a quiet intensity, their gazes suspended between introspection and self-possession. What we see feels almost tangible, yet always just beyond full grasp.

Du Pre's paintings are immediately recognisable for their rhythmic linear structures and stained-glass like chromatic fields. Figures frequently appear layered or subtly doubled, suggesting shifting identities, complex psychological states, as if multiple dimensions of the self coexist within a single presence.

Colour operates as both structure and emotion within her work. A sophisticated palette, ranging from deep blues and warm ochres to luminous reds and muted neutrals, flows through the composition, dissolving the boundary between body and background. This interplay generates a sense of movement and inner depth, mapping the psychological life of the subject directly onto the painted surface.

Technically, her practice exists at the intersection of the digital and the handmade. Du Pre integrates digital inputs with highly tactile, labour-intensive processes, building dense, structured surfaces through layered materials, precise line work and experimental paint application. These works possess a physical depth that shifts with light and movement, creating images that feel alive, never static, never fully resolved. While her meticulous line work recalls traditions of engraving and printmaking, the overall effect remains distinctly contemporary: at sensually intricate and unsettling, intimate, monumental.

Active since 2008, Du Pre has held numerous solo exhibitions across the United States, Europe and the Middle East, and has participated



in major international art fairs and museum-level group exhibitions throughout the US, UK, continental Europe, the Middle East and Asia. Her work is held in significant private and corporate collections, including Ferko Holding, Sabanci Holding, Koç Holding, Bora Collection, Odeabank, and ICBC Bank, as well as in the collections of prominent international figures.

Her practice ultimately reflects an ongoing investigation into perception, identity and the evolving condition of being human in an increasingly mediated world, where reality is fluid, the self is constructed and what we see is always shaped by how we see.

Alea work begins with a question: what is real, and how do we know it? Drawing from science, anthropology and the philosophy of consciousness, Du Pre explores the fragile space between what we see and what we believe we see. Science fiction enters her world not as fantasy, but as a quiet provocation, a way of imagining other versions of being human.

At the center of her paintings, the figure emerges, slowly, almost mysteriously. Faces and bodies are constructed through intricate networks of lines, optical rhythms and luminous colour fields that both reveal and conceal. The result is a presence that feels immediate, yet never fully graspable, like a memory, or a dream that resists definition. Her women do not perform. They do not ask to be seen.

They hold their ground.

Their gaze meets the viewer with a calm, unwavering intensity, somewhere between introspection and self-possession. They are layered, sometimes doubled, as if carrying multiple identities at once. What appears on the surface is only one version of who they are.

Colour moves through these works like emotion itself, deep blues, warm ochres, soft reds flowing across the figure and dissolving the boundary between body and space. The paintings seem to breathe, their surfaces shifting subtly with light, drawing the viewer closer, then holding them there.

There is a quiet tension in these paintings: between control and surrender, clarity and distortion, intimacy and distance. They invite a slower kind of looking, one that reveals itself over time. Du Pre's work speaks to a moment in which identity is fluid, perception is unstable, reality itself feels increasingly constructed.



**And yet,
within
that
complexity,
her
figures
remain:
present,
unresolved,
unforgettable.**

T

Beniamino Levi

he research of Alea Pinar Du Pre unfolds within a long and stratified cultural trajectory spanning from the twentieth century to the present: a persistent tension between integration and identity, between assimilation and self-affirmation.

From the 1970s onward, with the growing presence of women in professional and leadership contexts, the phenomenon of power dressing emerged: a visual and behavioural code based on aesthetic markers historically associated with male authority, structured shoulders, neutral palettes, rigorous lines, controlled gestures.

A grammar of power built through the neutralization of difference.

In the 1990s and early 2000s, this model not only persisted but became deeply internalized, transforming into an almost invisible norm.

Venus in Retrograde is not an act of opposition toward men, nor a critique of the women who, in different historical contexts, developed strategies of presence and authority within highly codified social and professional systems.

The title does not evoke revenge, but rather a movement of return: femininity entering a phase of re-emergence, revision and realignment. In astrological terms, retrograde motion suggests an apparent reversal, a moment in which energies are invited to turn inward, to reconsider, recover and re-inhabit what has been obscured or displaced. Here, Venus in retrograde becomes a metaphor for the return of femininity to its own center, no longer as ornament, fragility, or concession, but as vital, generative and identity-defining force.

This resonance is also deeply personal. Alea Pinar Du Pre herself was born with Venus in retrograde, a detail that connects the exhibition's title to her intimate relationship with astrology and to a symbolic reading of femininity as something complex, cyclical and inwardly powerful.

In this sense, Venus in Retrograde becomes a symbolic response to any form of compression of femininity, to the need to soften it, control it, neutralize it, or render it acceptable according to external parameters.

At the same time, this is not an oppositional stance. In Du Pre's vision, femininity finds its strength precisely in its ability to express itself fully without becoming antagonistic, maintaining a relationship of awareness, dialogue and respect with the masculine.

The Venus evoked here does not act against someone, but restores to femininity the possibility of manifesting in its entirety: as presence, sensitivity, intelligence, sensuality, intuition and generative capacity. It is not merely an aesthetic condition, but a way of inhabiting the world, relating, creating and affirming identity without renouncing complexity. Within this perspective, Du Pre does not negate or judge the paths of previous generations.





On the contrary, those trajectories are acknowledged as part of a broader historical process. What emerges in her work is a further step: after the conquest of space, the possibility of inhabiting it fully, without diminishing or masking femininity.

Her female figures embody a form of strength that does not need to assert itself through opposition, because it arises from the fullness of presence. They are solid, sensual and self-aware, capable of expressing authority without rigidity, beauty without fragility, independence without closure.

Their strength remains deeply feminine precisely because it does not reject relationship, life, seduction, softness, or complexity. In this sense, Venus in Retrograde becomes a return to integrity: the moment in which femininity no longer hides, hardens, or justifies itself, but emerges as one of the most complete expressions of vital force.

The reference to Venus is both precise and strategic. In selected works, Du Pre draws directly from the iconographic matrix of Botticelli's Birth of Venus, preserving its formal structure: posture, proportions and compositional harmony remain clearly recognizable. These figures appear as suspended presences, carrying a layered visual memory.

Within this structural fidelity, a critical shift occurs. The introduction of contemporary elements, objects, gestures, everyday details, creates a temporal friction that redefines the image. Venus is no longer a distant ideal, but an active force rooted in the present.

This gesture while not encompassing the entirety of her practice, becomes a point of conceptual intensity within the exhibition: a device through which the title finds its most explicit articulation.

This vision is rooted in a precise aesthetic imaginary. Du Pre's work engages with the geometric elegance of Art Déco, the fluid ornamental line of Liberty style and resonates with the visual language of Tamara de Lempicka. This affinity emerges in the sculptural rendering of volumes, the sharp definition of contours and a treatment of the body that appears solid, polished, almost architectural.

As in Lempicka, the female figure is never fragile or ephemeral, but compact and present, constructed through controlled surfaces where light and shadow reinforce its authority.

Du Pre absorbs these references and reworks them into a personal grammar in which the female body becomes structure, surface and symbol.

Her technical approach further reflects this balance between discipline and freedom, mirroring her multifaceted personality. The use of mixed media stems from an intrinsic drive to experiment: her deep curiosity leads her to explore new visual territories, moving beyond flat surfaces into a more complex and layered space.

The process is meticulous, precise and repetitive. Within this repetition, a deeply meditative dimension emerges, an exercise in presence that allows the artist to fully inhabit the act of making, existing entirely in the here and now.

It is within this balance that her practice finds its resolution, merging a strongly creative and expressive impulse with an equally rational and structured mindset.

The female figures inhabiting her works do not seek approval, do not adapt and do not diminish themselves. They exist fully, embodying sensuality, control and identity. Their gazes, direct and penetrating, do not retreat; they confront the viewer, establish a relationship and at times destabilize it. Through this gaze, the figure asserts its presence, reversing the traditional dynamic between subject and object. In this perspective, success no longer lies in conforming to external models, but in the ability to express oneself without compromise, embracing a condition of fearless femininity.

Du Pre thus captures a crucial cultural shift: the overcoming of equality understood as homogenization.

Beniamino Levi

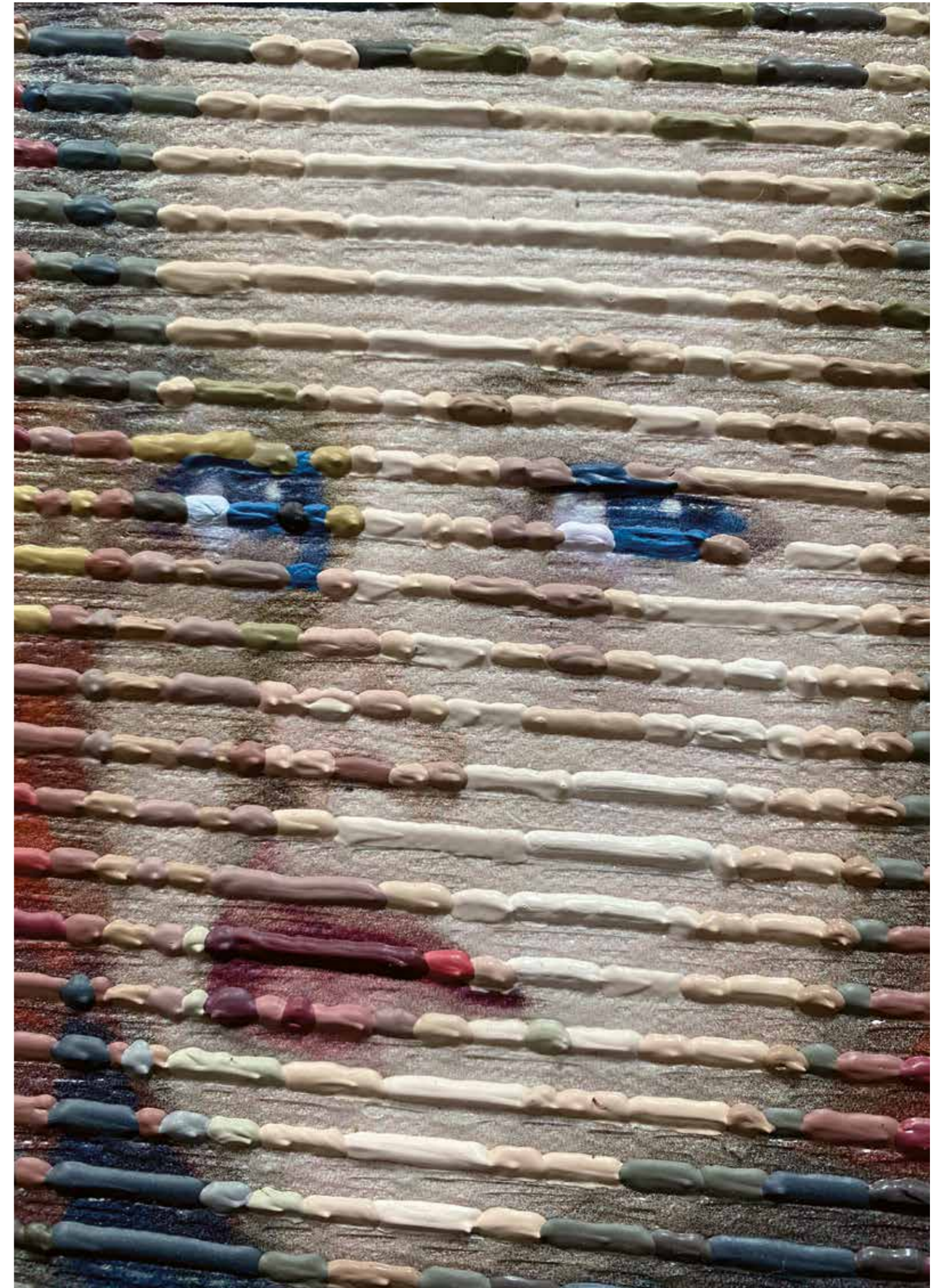
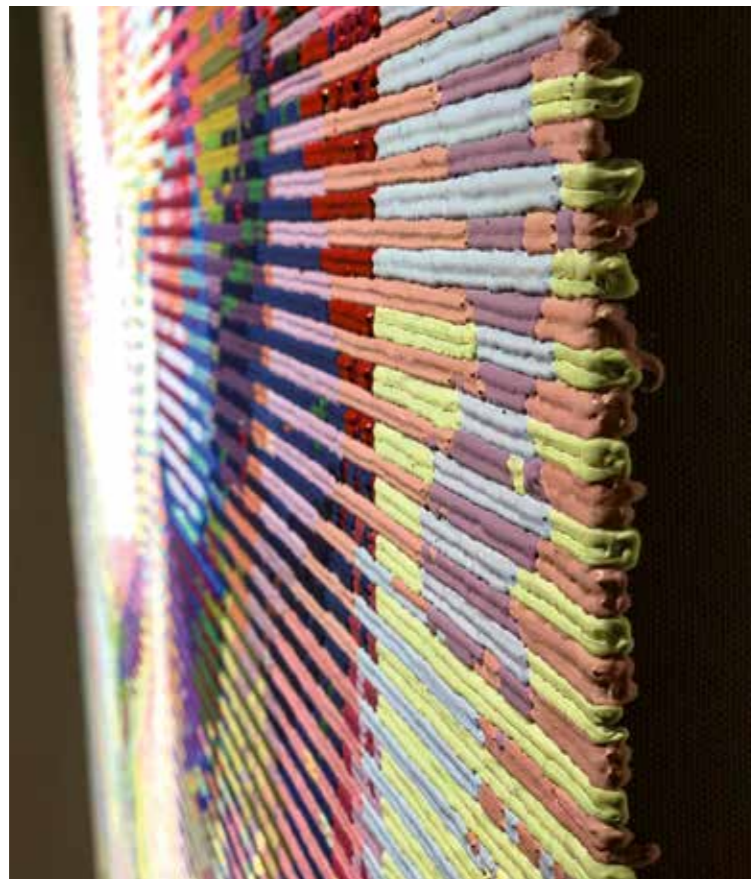
VISUAL LANGUAGE AND TECHNIQUE

Du Pre's works are immediately recognizable for their intricate visual surfaces, constructed through fine, repeated lines that create rhythm, depth and movement. Her compositions often feature luminous, stained-glass like fields of colour, layered structures, and figures that appear doubled, multiplied, or suspended within complex spatial architectures.

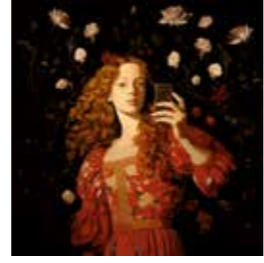
Her process combines digital foundations with highly precise and time-intensive manual intervention. Through the gradual accumulation of materials, signs and pictorial layers, Du Pre builds images that feel both controlled and organic, where every surface reveals traces of construction, repetition, transformation.

This methodology gives rise to works that are never static. They shift according to light, distance and the viewer's position, creating an immersive perceptual experience in which the image seems to change, vibrate and unfold over time.

The result is a form of painting that exists in a liminal space between engraving, traditional painting and digital imagery: a language where craftsmanship and technology coexist, generating works of great visual intensity and structural complexity.



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SERIES: AFTER THE MASTERS

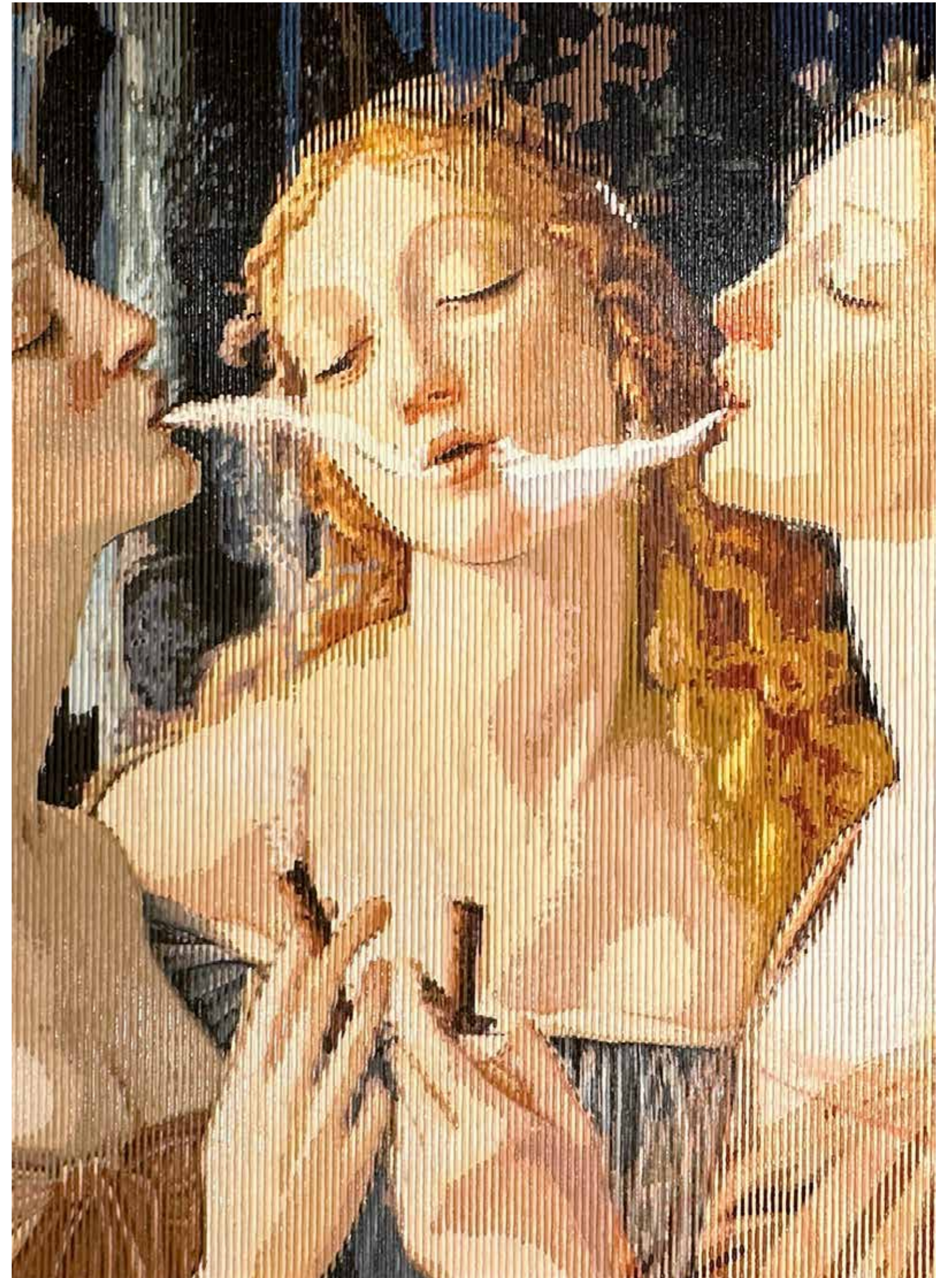
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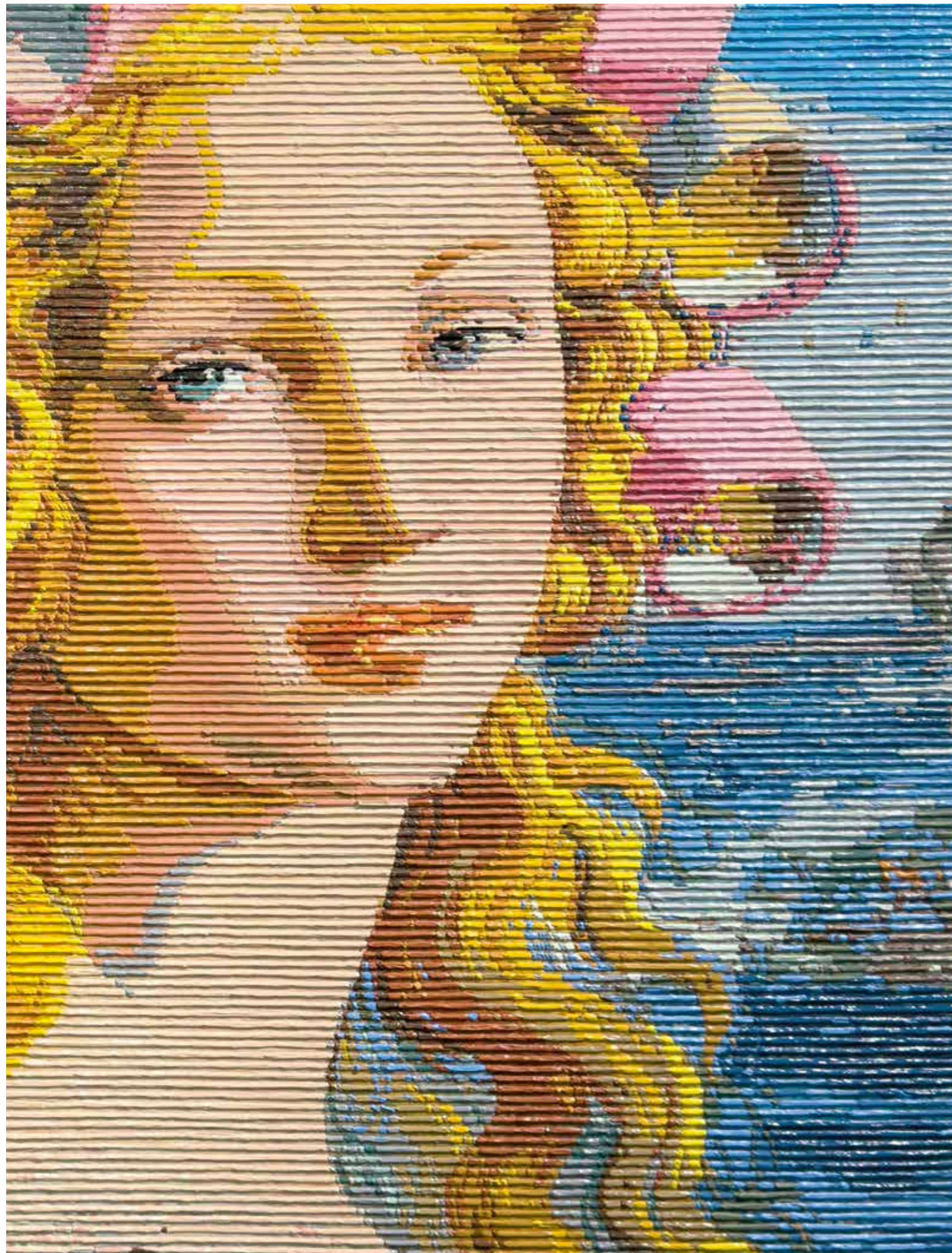
he After the Masters series represents one of the most significant moments in Alea Pinar Du Pre's artistic research. Starting from Renaissance iconography, the artist establishes a dialogue between past and present, de-constructing the visual codes of classical painting and recomposing them within a distinctly contemporary dimension.

Rather than preserving the harmony and balance traditionally associated with Renaissance imagery, Du Pre deliberately disrupts these structures, fragmenting proportions and dissolving compositional continuity. Through a meticulous and layered process, she reconstructs the image into a new visual language that is both illusionistic and unstable, reflecting the complexity of contemporary perception.

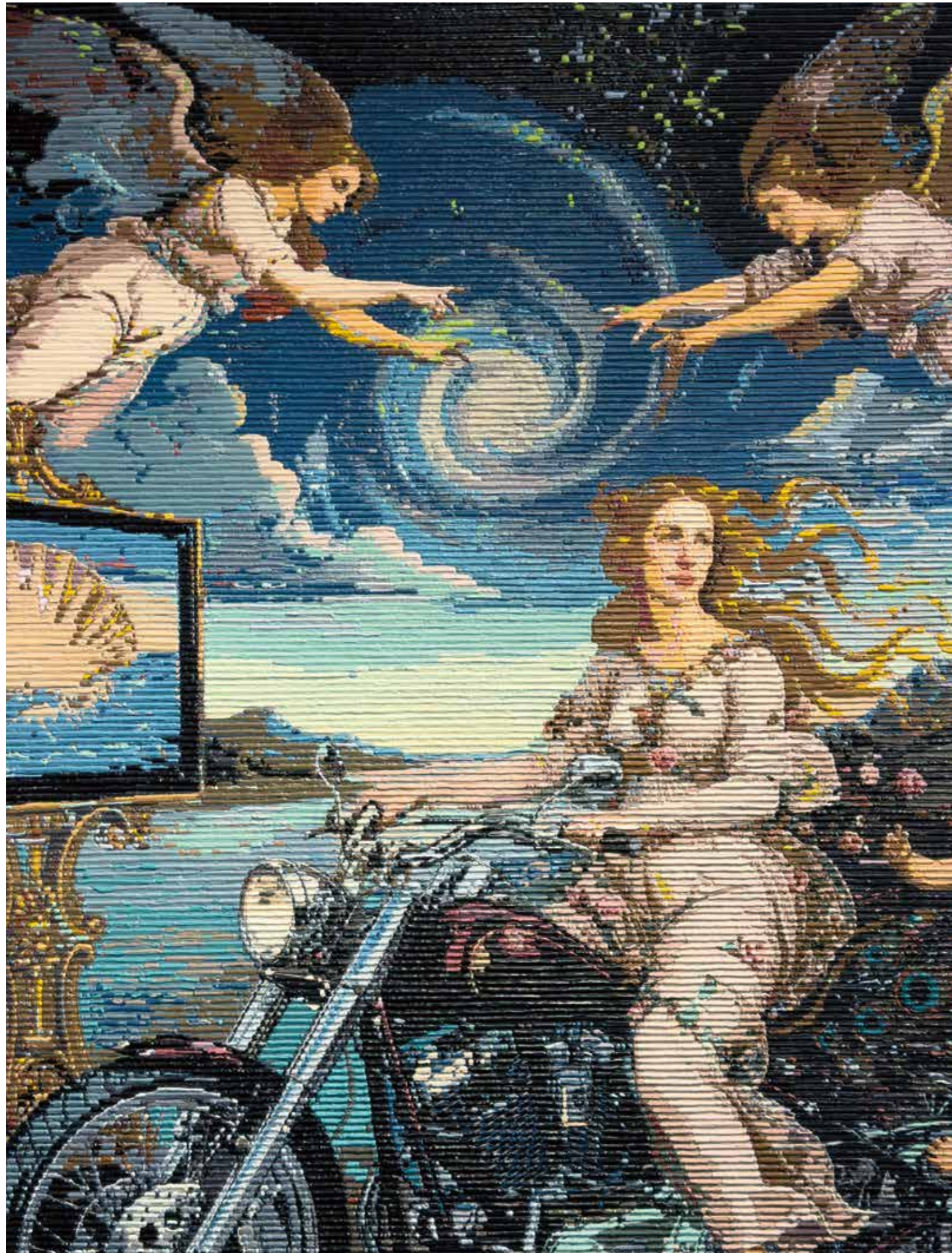
At the center of the series, the figure of Venus emerges as a key subject. Once an ideal symbol of beauty, she is transformed into a contemporary icon shaped by visual culture and mediated through the logic of visibility and consumption. Her presence no longer embodies timeless perfection, but instead reveals the shifting, constructed nature of beauty in today's image-driven society.

Within this context, Du Pre's work reflects a broader cultural condition in which beauty no longer functions as a promise, but rather as a subtle and pervasive form of pressure. The paintings invite the viewer to reconsider the relationship between historical ideals and contemporary realities, positioning themselves within a space where past and present continuously intersect and redefine one another.

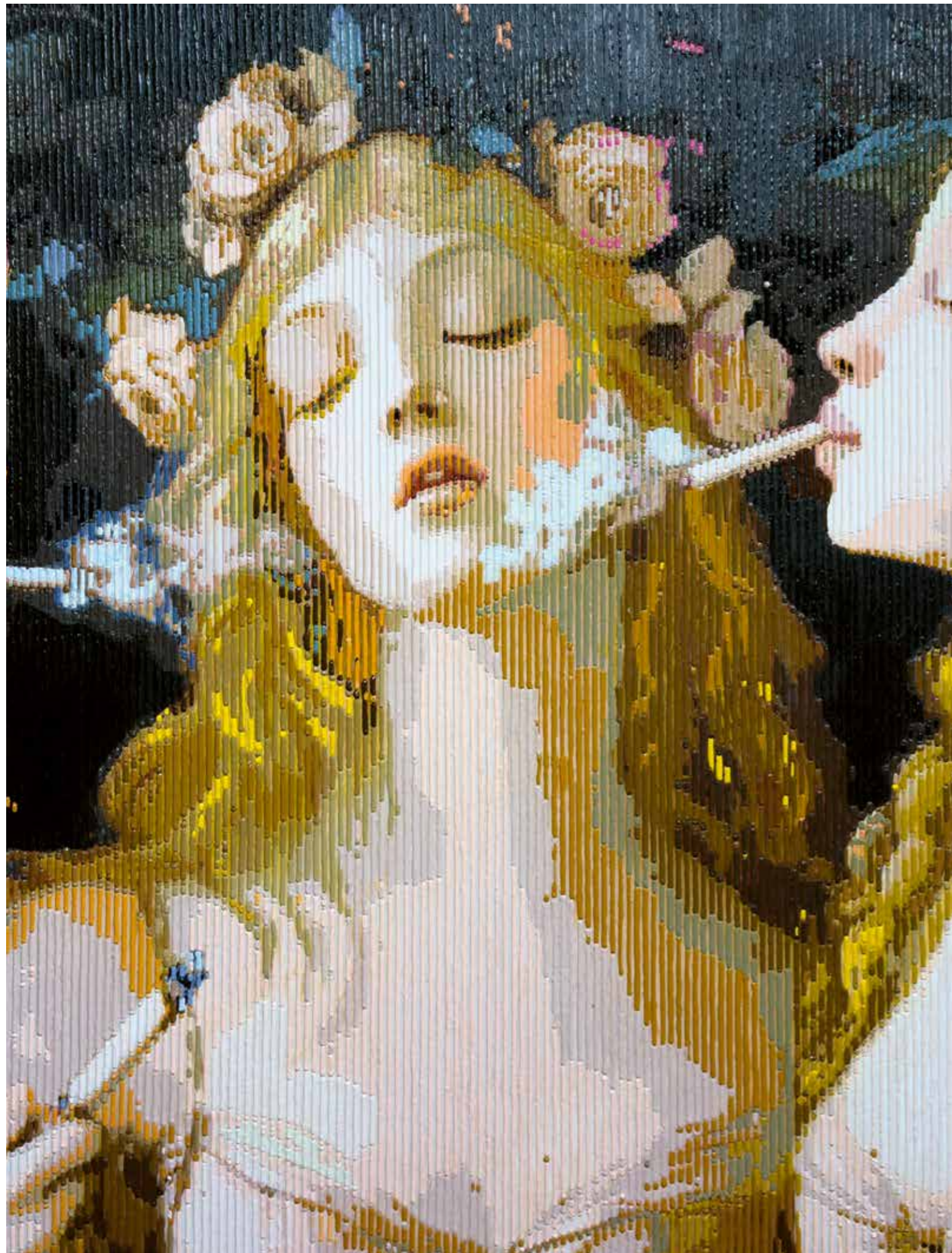




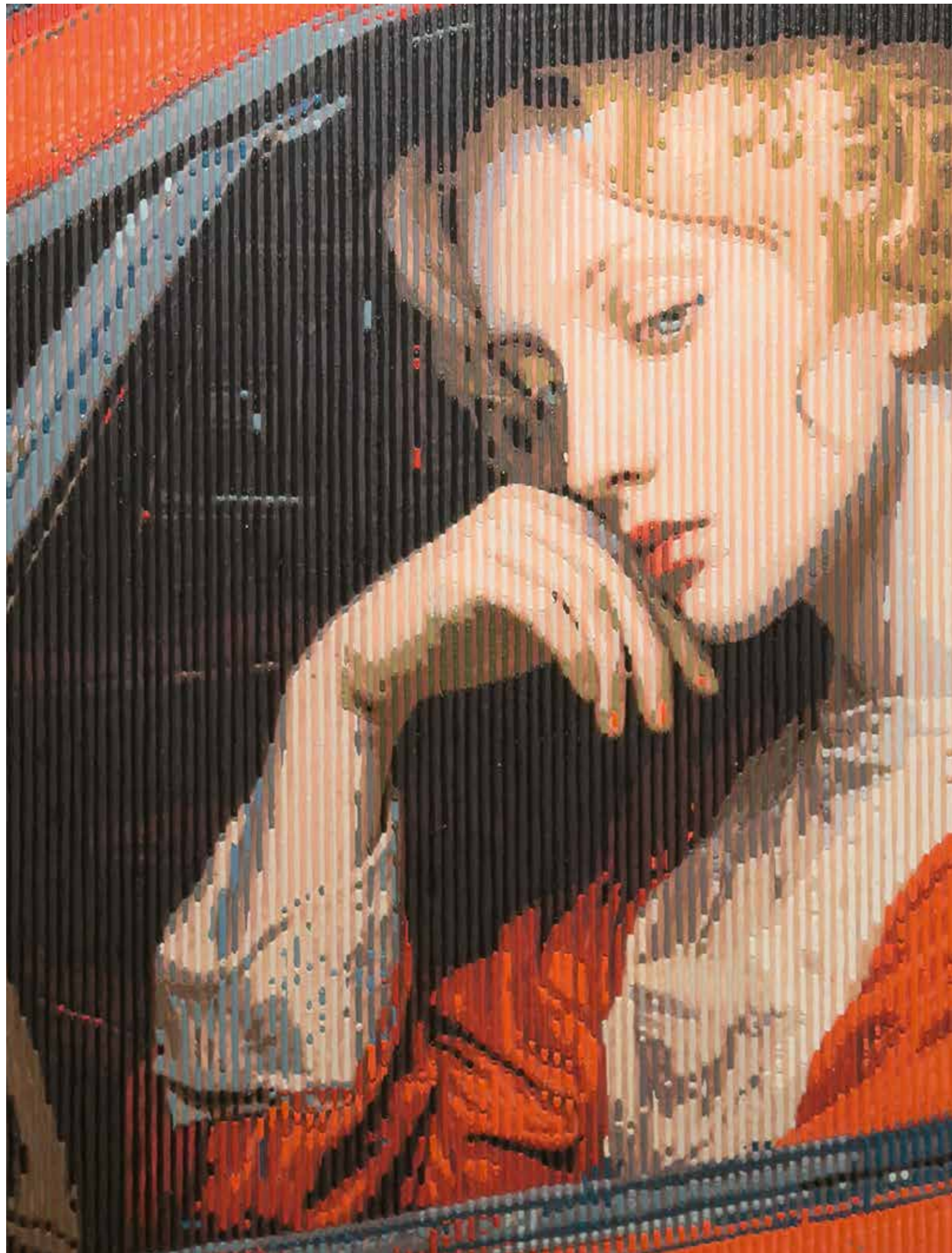
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MATERIAL: ACRYLICS



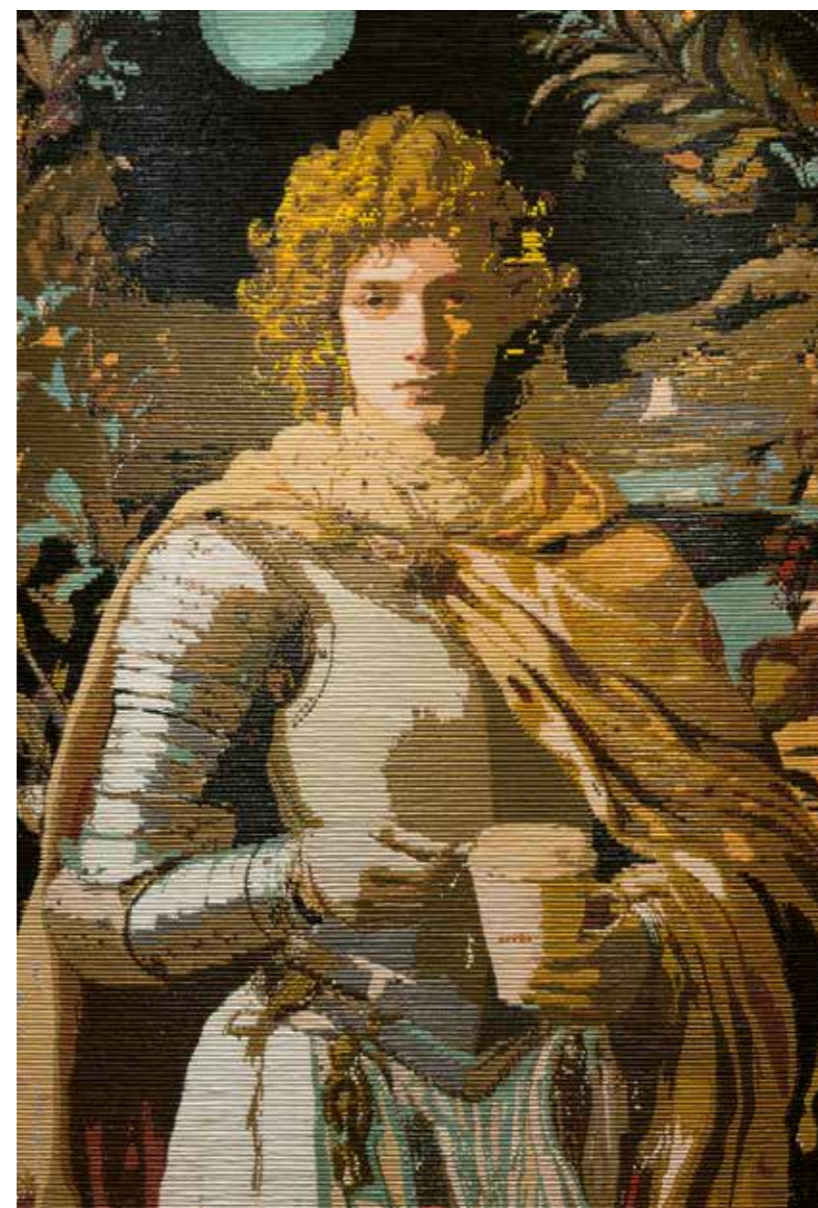
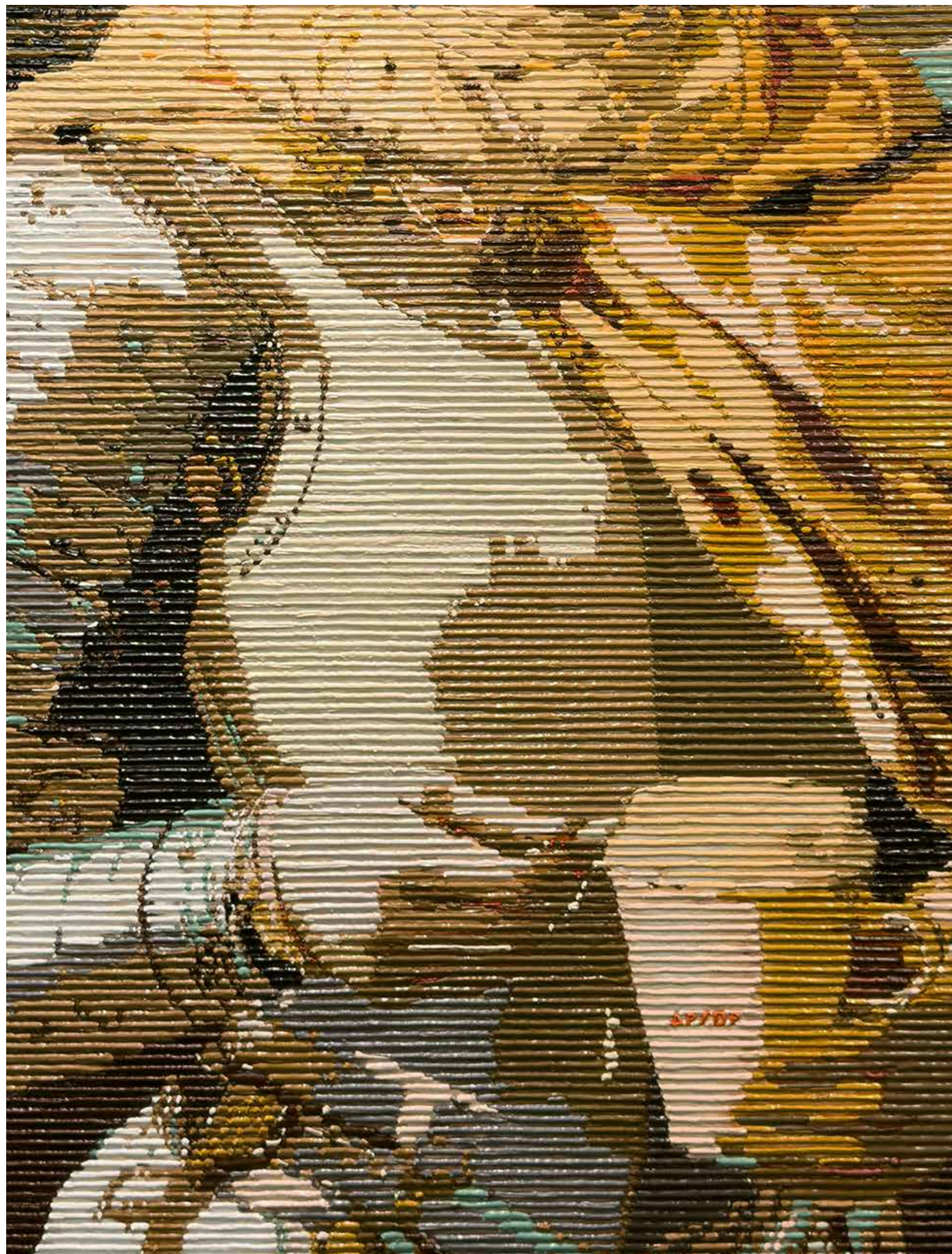
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YEAR: 2026
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MATERIAL: ACRYLICS



TITLE: IN THE GARDEN OF HIGH DELIGHTS
YEAR: 2026
DIMENSIONS: 165 X 110 CM
MATERIAL: ACRYLICS



TITLE: SIMONETTA'S TEST DRIVE
YEAR: 2026
DIMENSIONS: 150 X 100 CM
MATERIAL: ACRYLICS



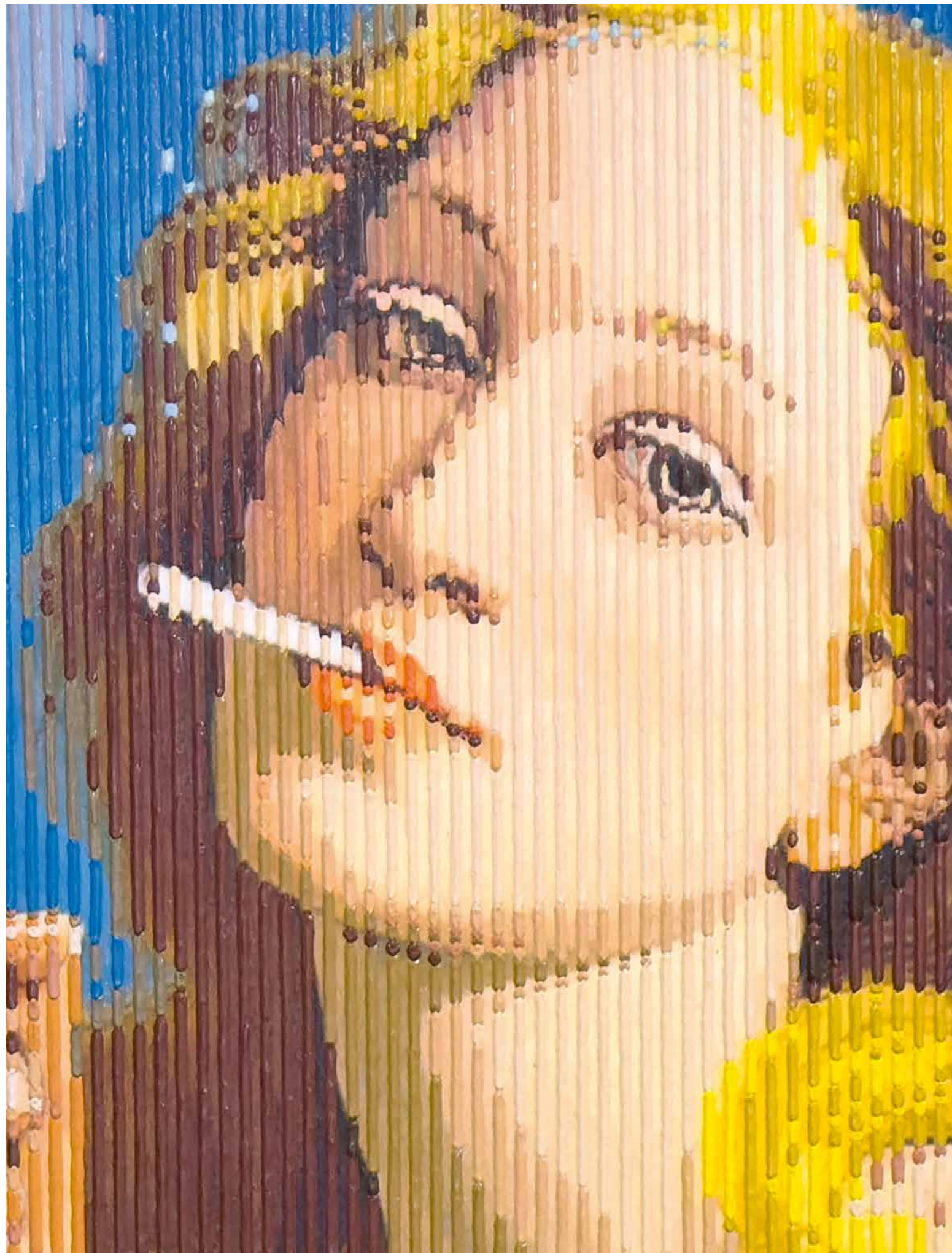
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TITLE: THE FLORENTINE GOSSIP CLUB
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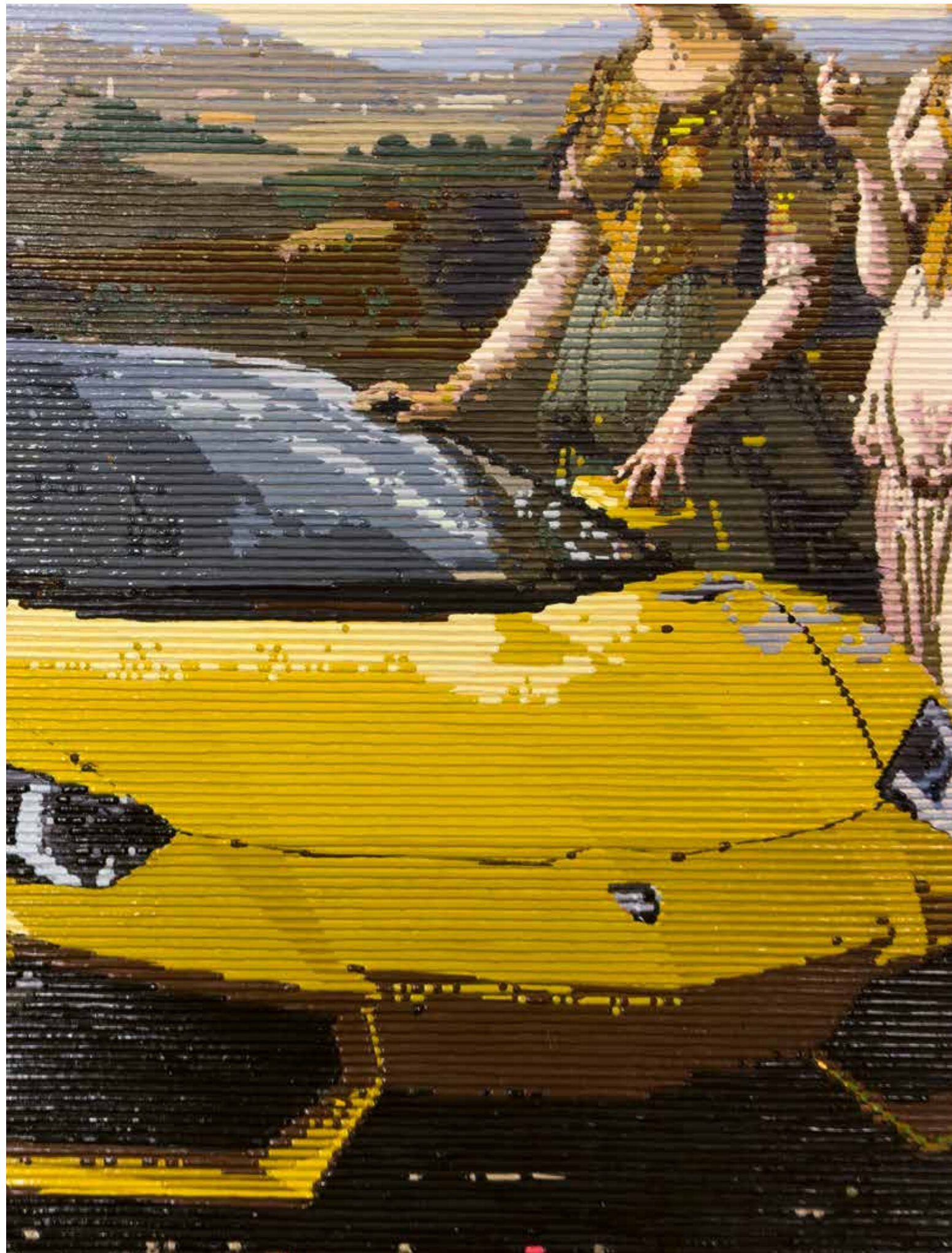
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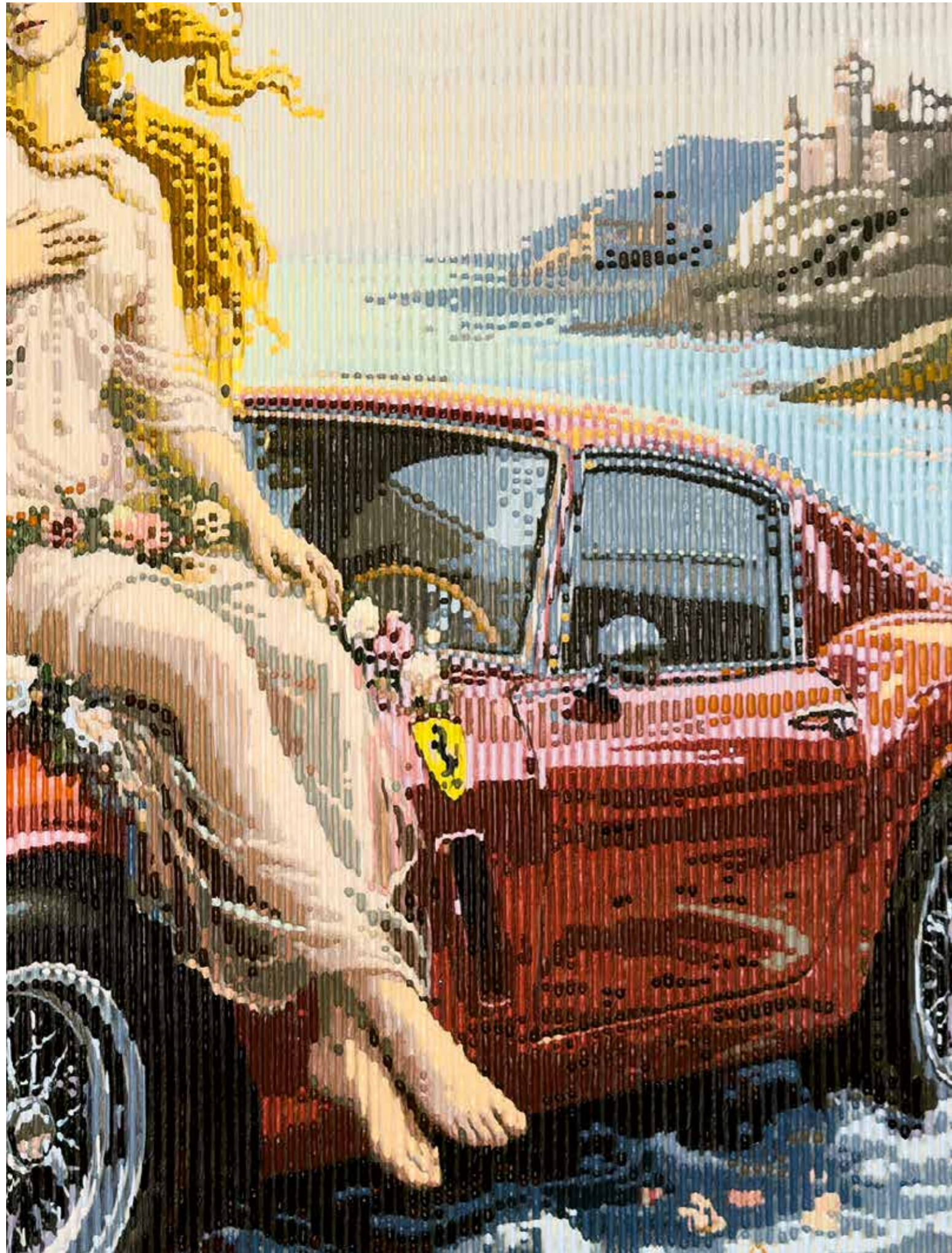
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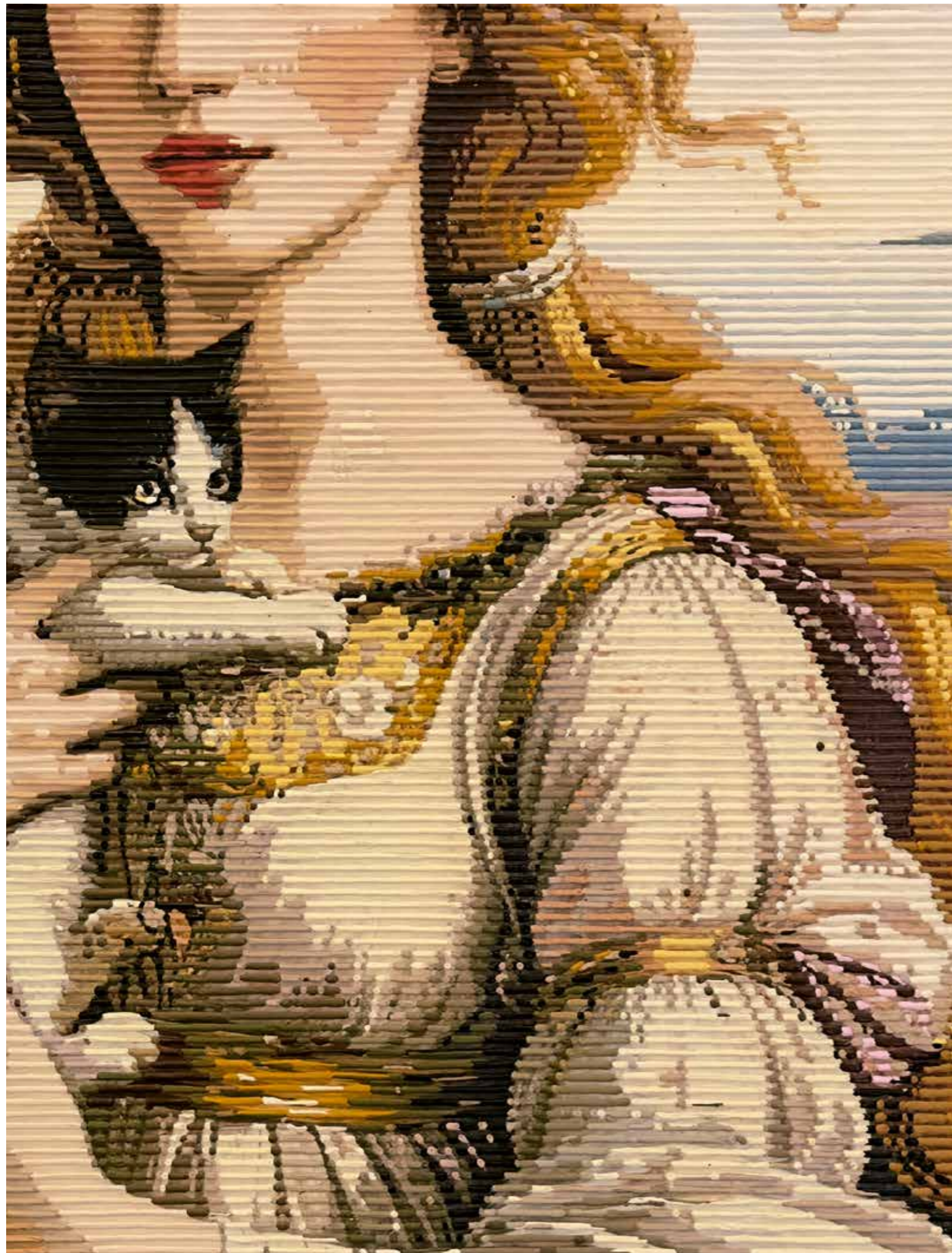
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TITLE: THE ARRIVAL OF DESIRE
YEAR: 2026
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS



TITLE: DIVINE INTERVENTION
YEAR: 2026
DIMENSIONS: 100 X 180 CM
MATERIAL: ACRYLICS



TITLE: THE KEEPER OF TENDERNESS
YEAR: 2026
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TITLE: THE GAZE, RETURNED
YEAR: 2026
DIMENSIONS: 135 X 135 CM
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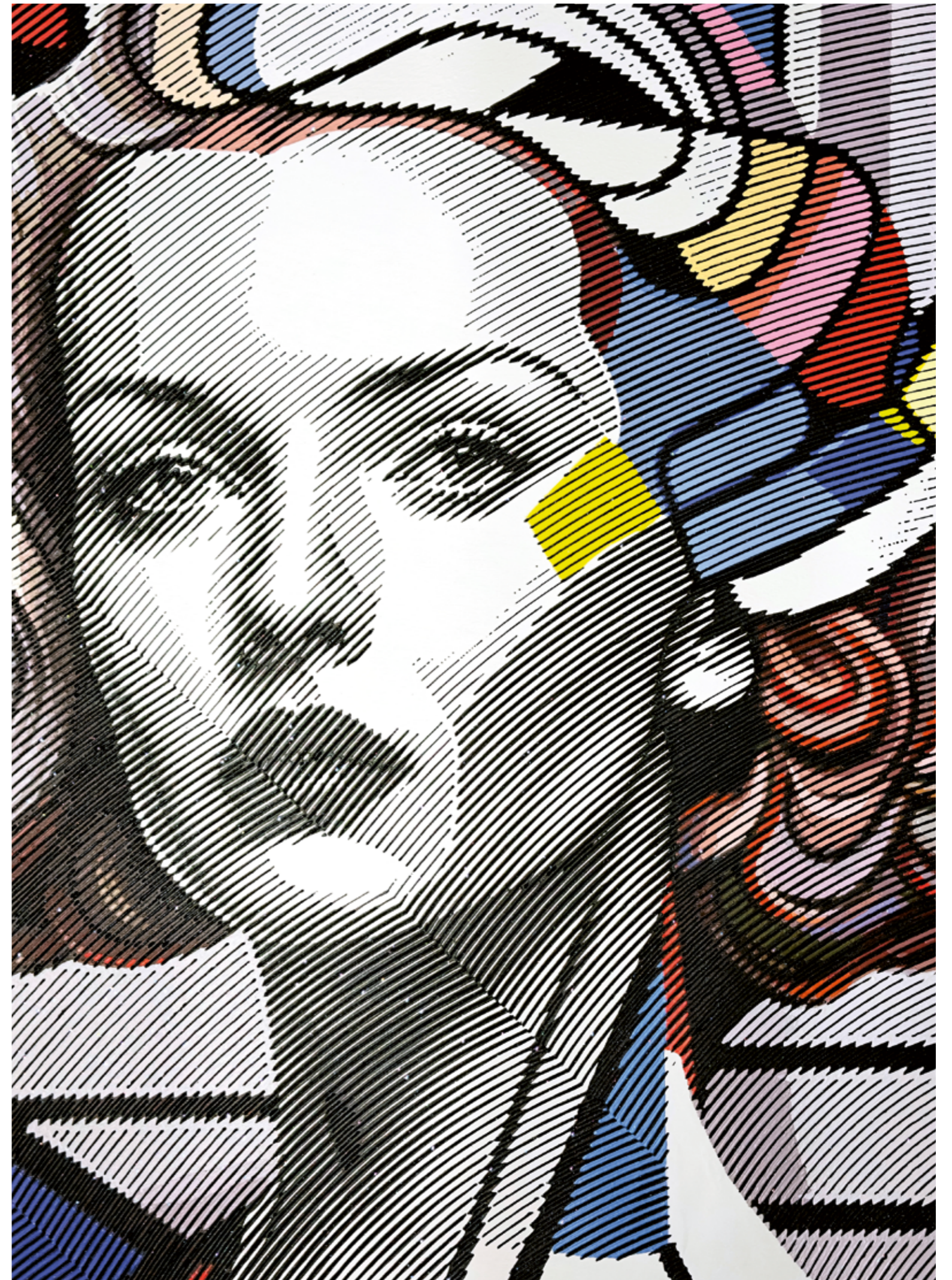


TITLE: THE SACRED SINNERS TRIO
YEAR: 2026
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS

Kaleidoscope by Alea Pinar Du Pre unfolds within a visual territory suspended between Art Deco memory, contemporary sensibility, and optical fascination. The female figures, constructed through dense linear patterns and geometric fields of colour, evoke the sophisticated elegance of the Art Deco movement, recalling the same polished monumentality and theatrical refinement found in the portraits of Tamara de Lempicka. In the cold yet magnetic faces, in the sculptural treatment of light upon the skin, and in the almost iconic centrality of the figure, one can perceive a clear dialogue with the aesthetic language of the celebrated Polish painter, here reinterpreted through a vibrant and contemporary visual syntax.

Alongside this Deco influence emerges a distinct Liberty sensibility, visible in the rhythmic use of line as an autonomous decorative element. The flowing curves, optical waves, and continuous movement of the surfaces recall the graphic heritage of early twentieth-century Europe, where ornament and figure merged into a single visual flow. Yet Alea Pinar Du Pre transforms this historical legacy into a contemporary grammar: the image appears to dissolve and reconstruct itself beneath the viewer's gaze, like a fleeting visual fragment suspended between fashion, cinema, and digital identity.

In Kaleidoscope, the female figure becomes both symbolic presence and aesthetic artifice, a timeless icon engaging in dialogue with the refinement of the past, filtered through the visual sensibility of the contemporary age.

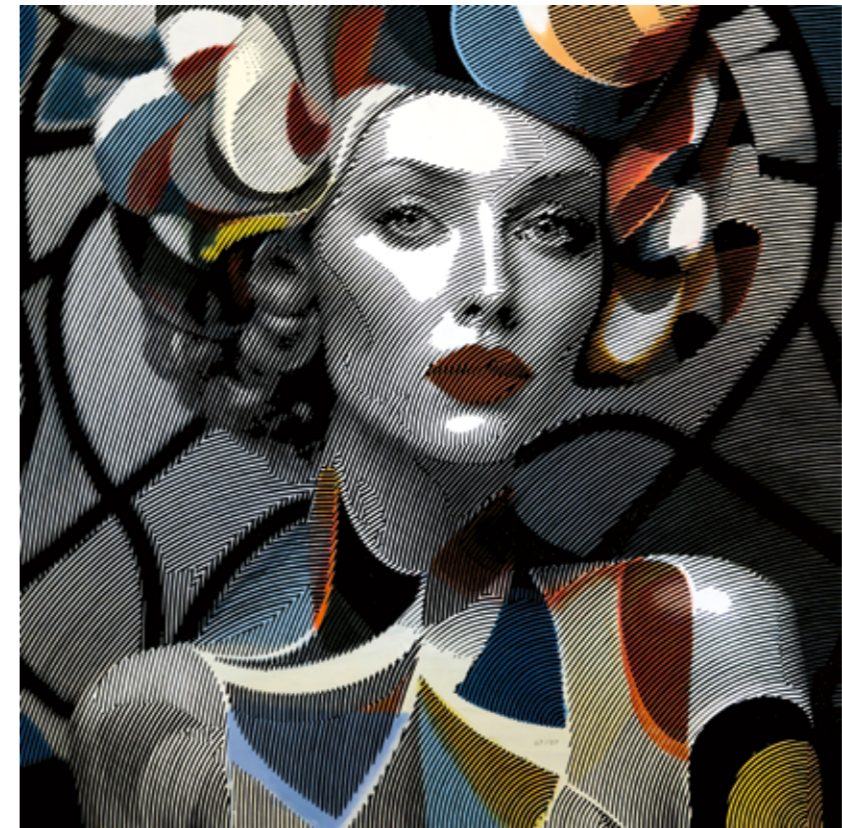




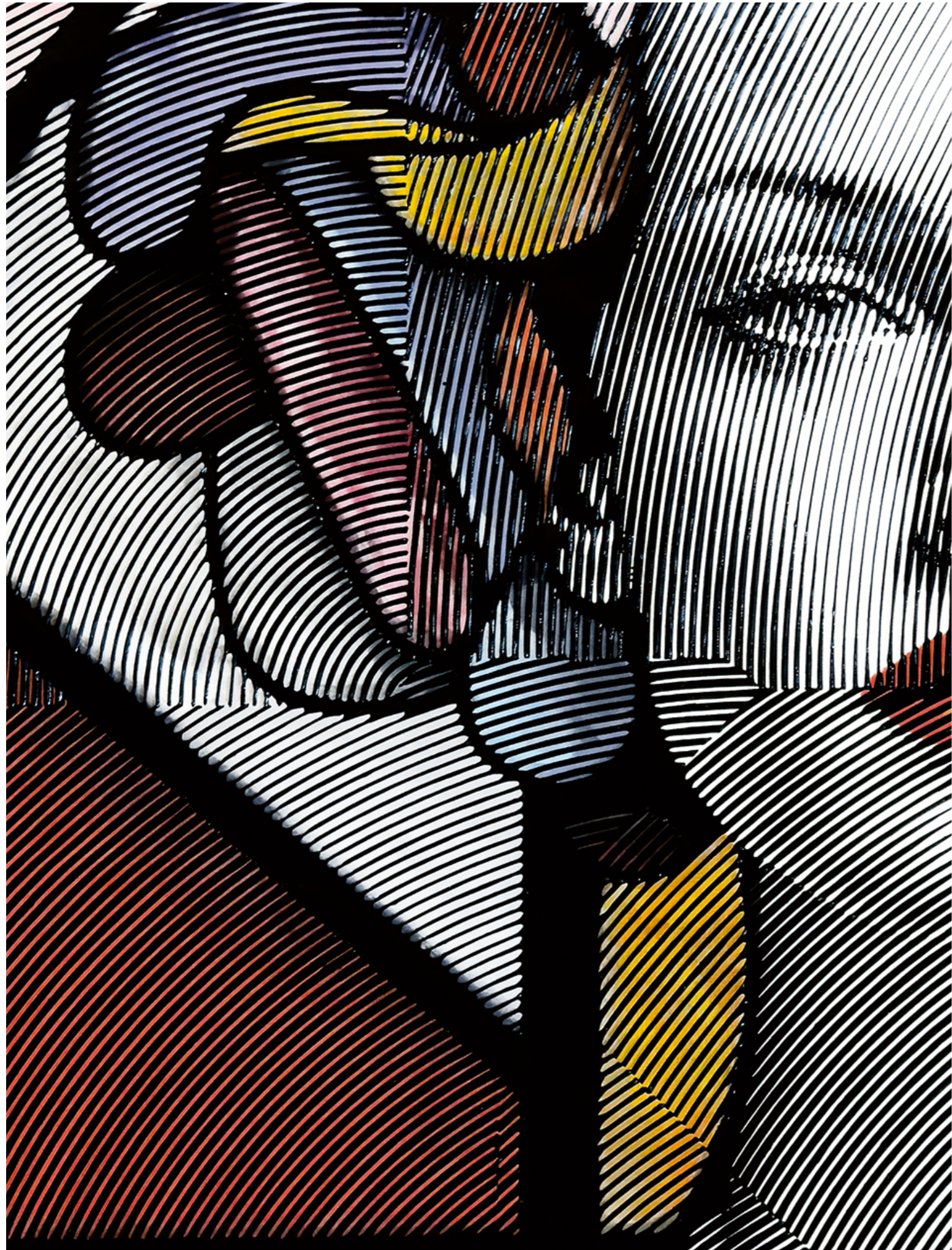
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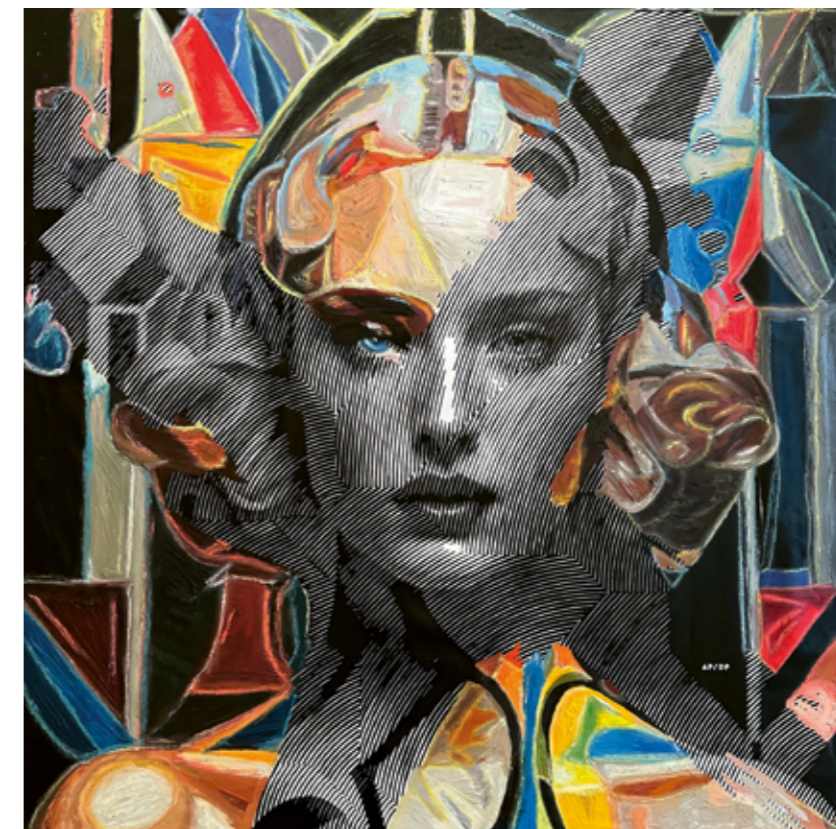
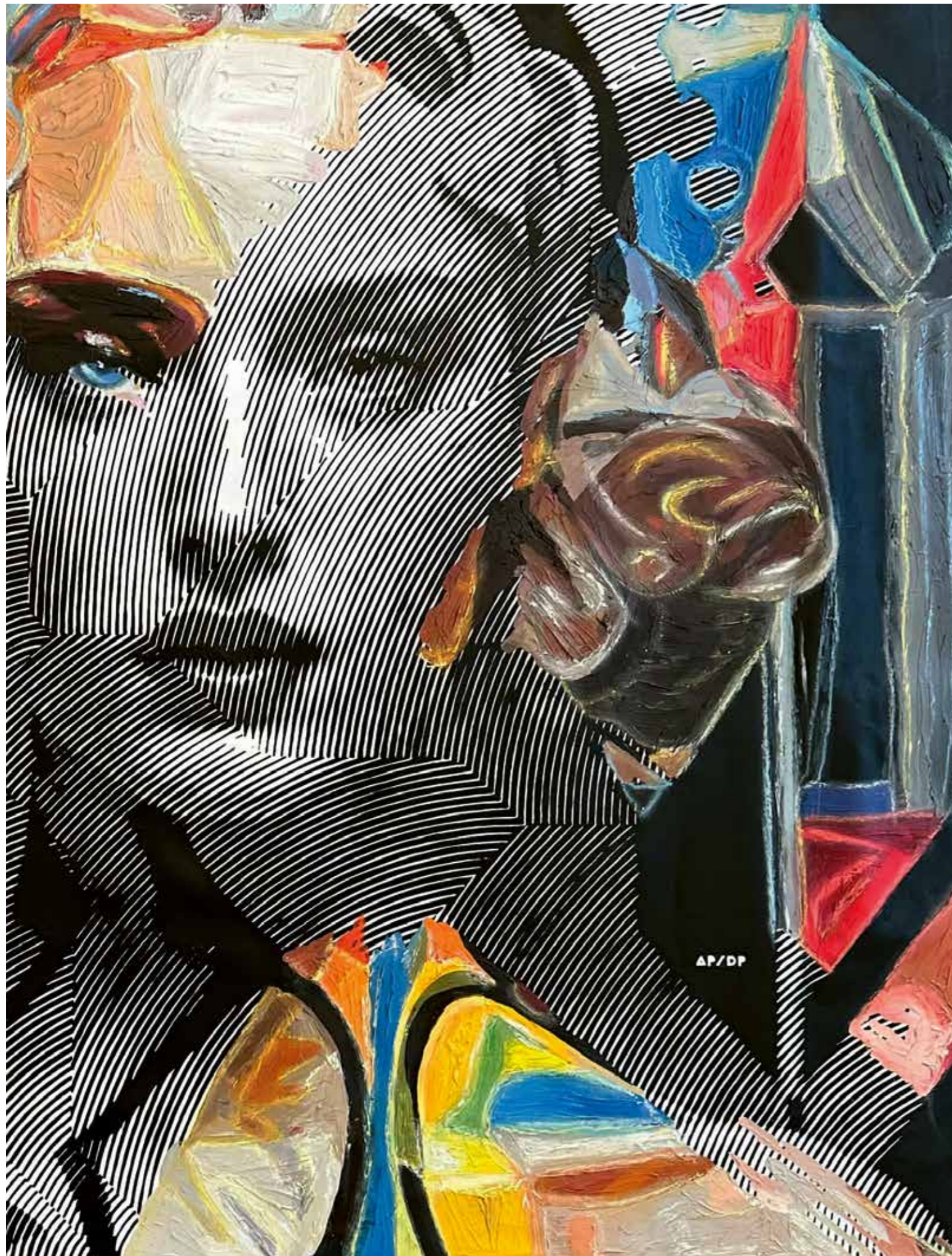
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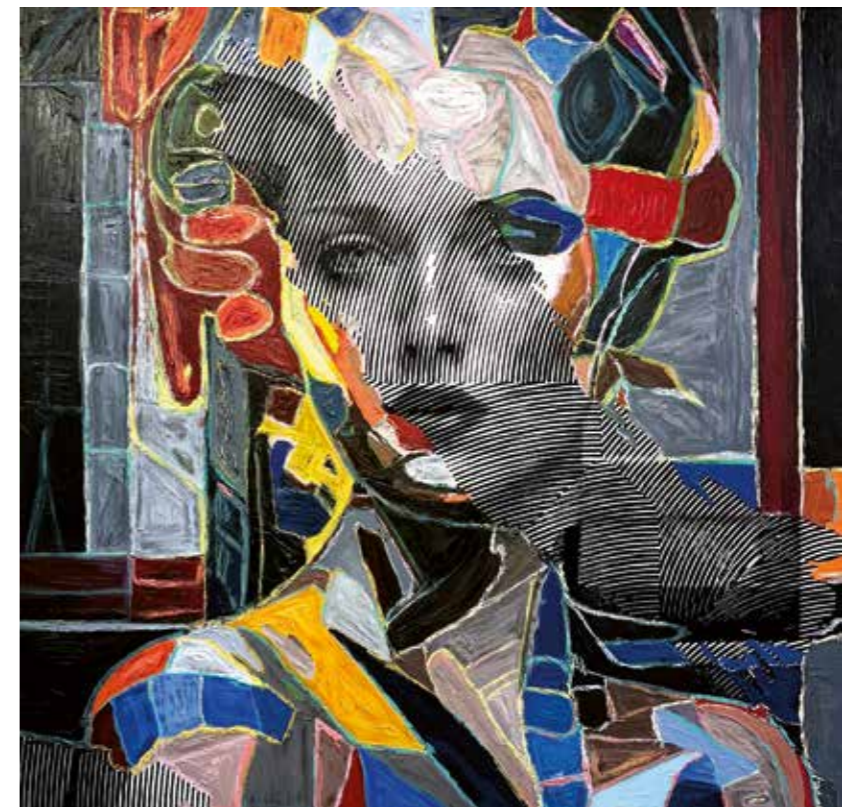
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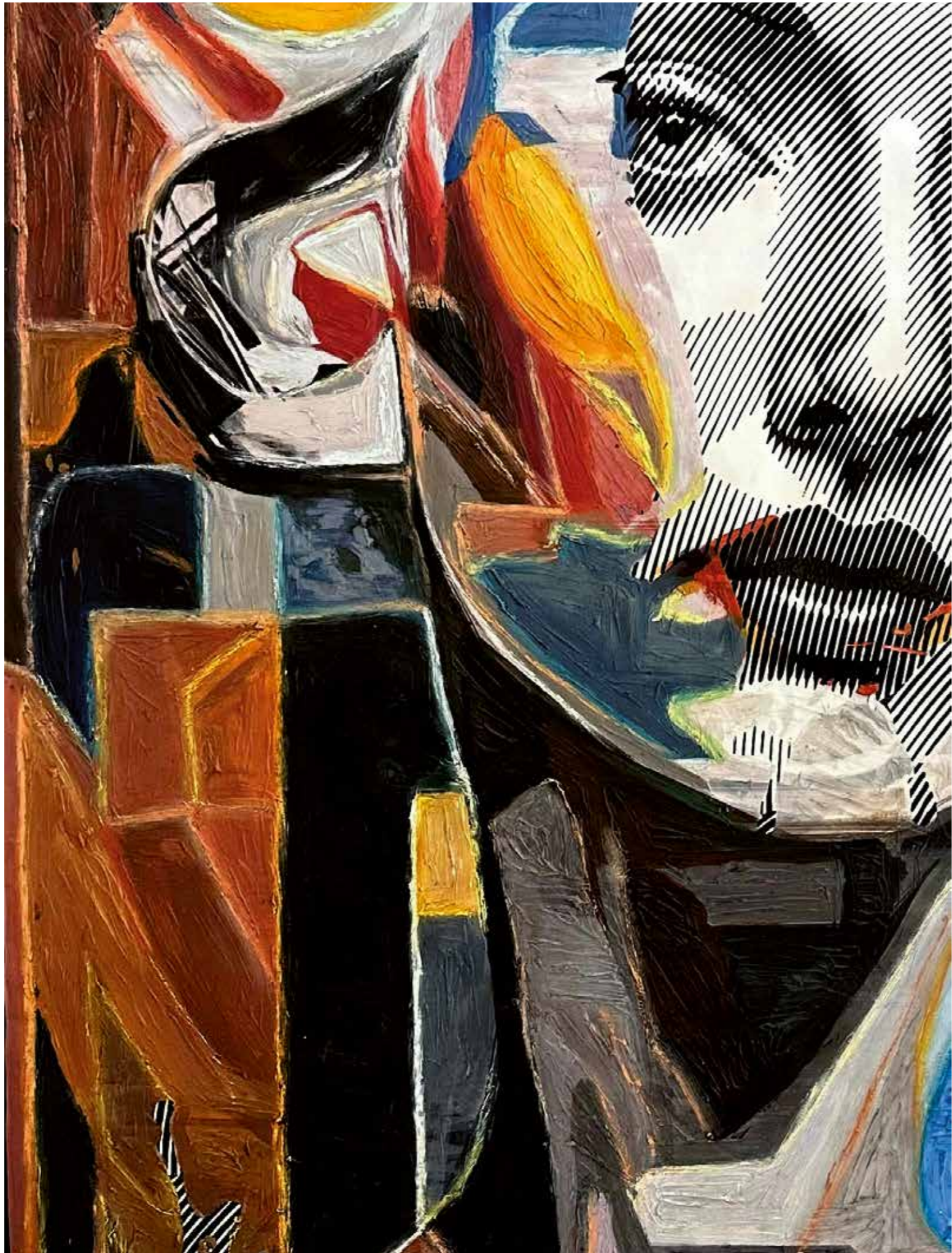
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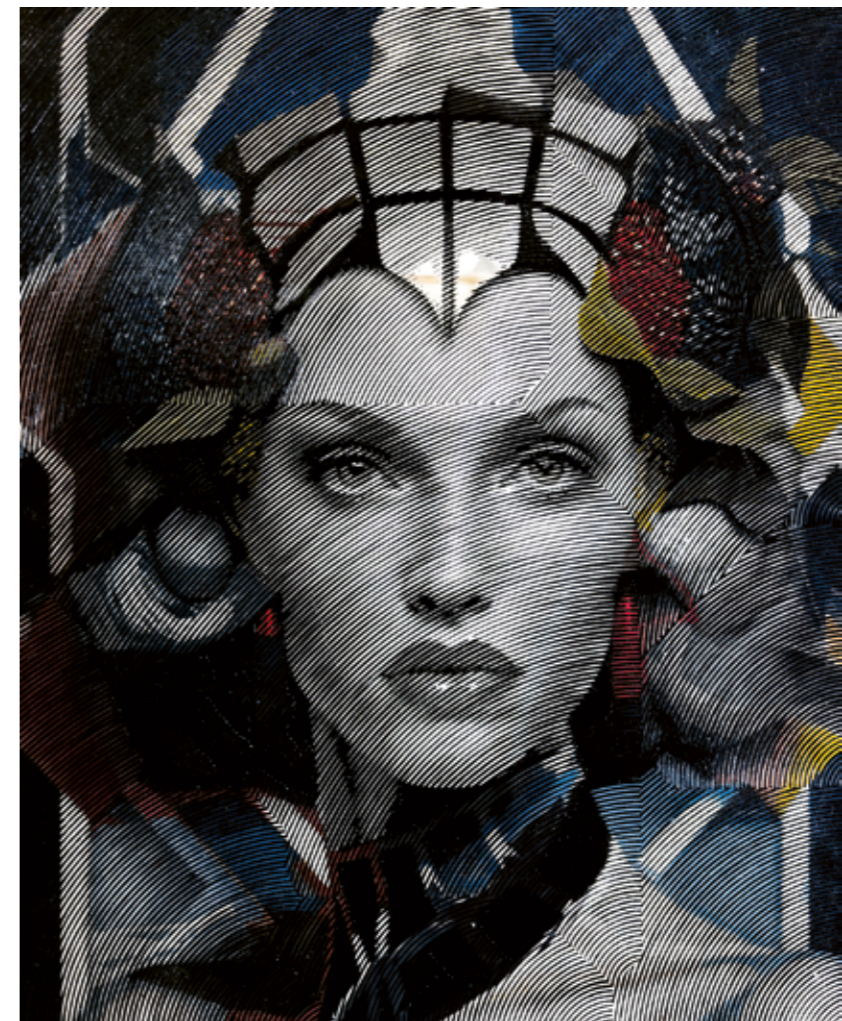
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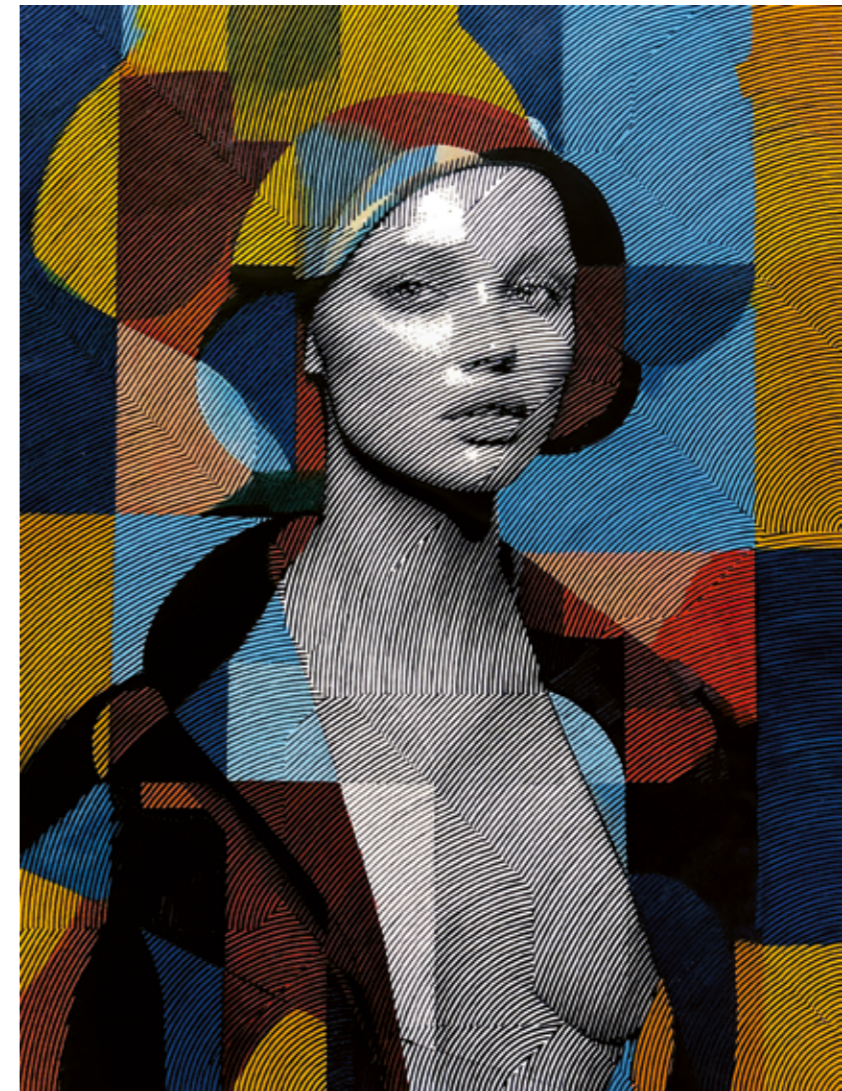
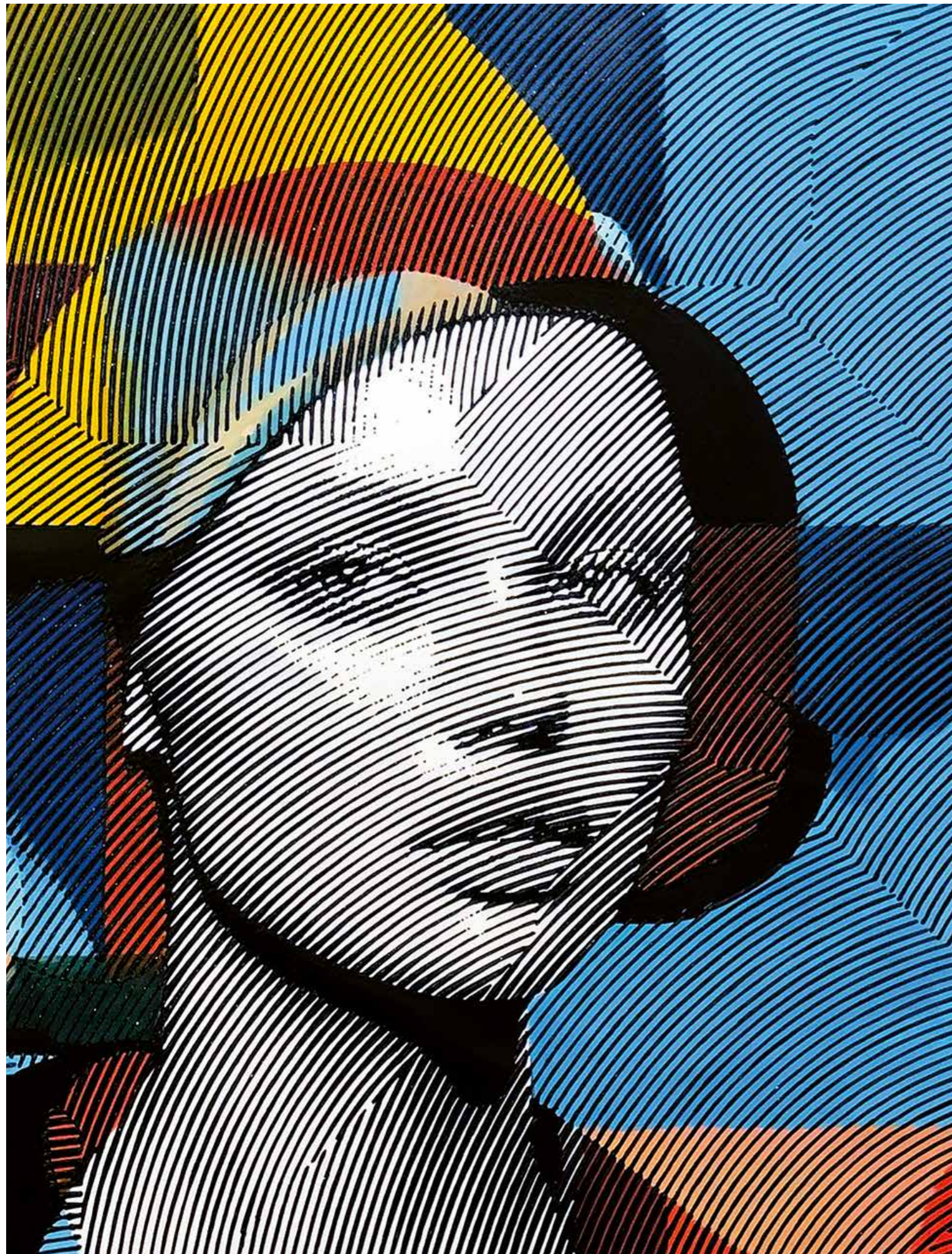
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DIMENSIONS: 120 X 120 CM
MATERIAL: ACRYLICS



TITLE: ZAYDA
YEAR: 2025
DIMENSIONS: 150 X 115 CM
MATERIAL: ACRYLICS



TITLE: HANNAH
YEAR: 2026
DIMENSIONS: 150 X 120 CM
MATERIAL: ACRYLICS



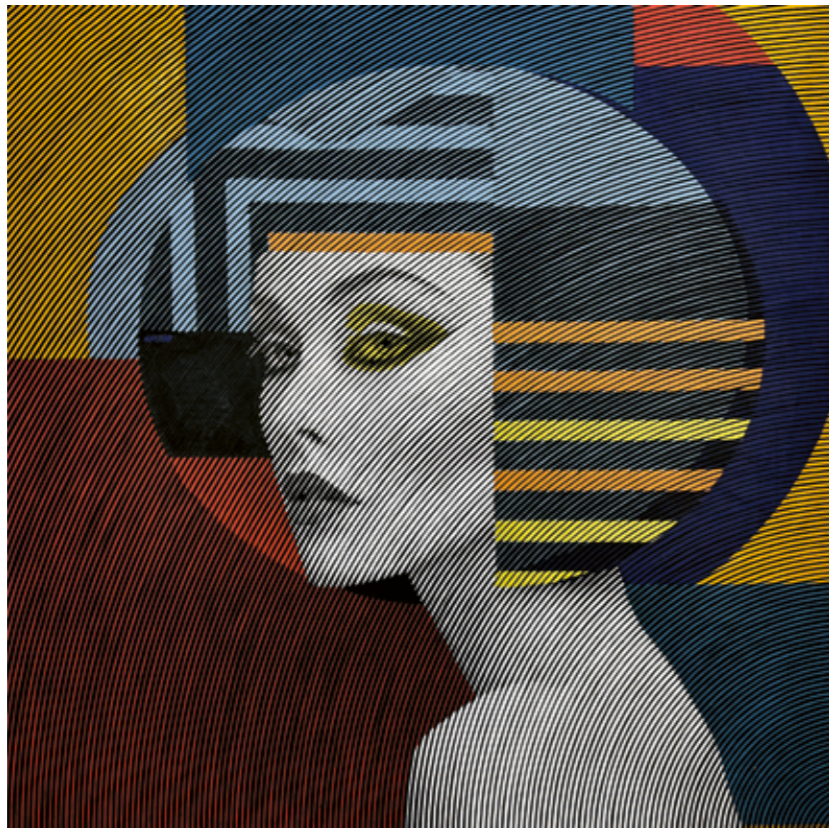
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YEAR: 2026
DIMENSIONS: 150 X 115 CM
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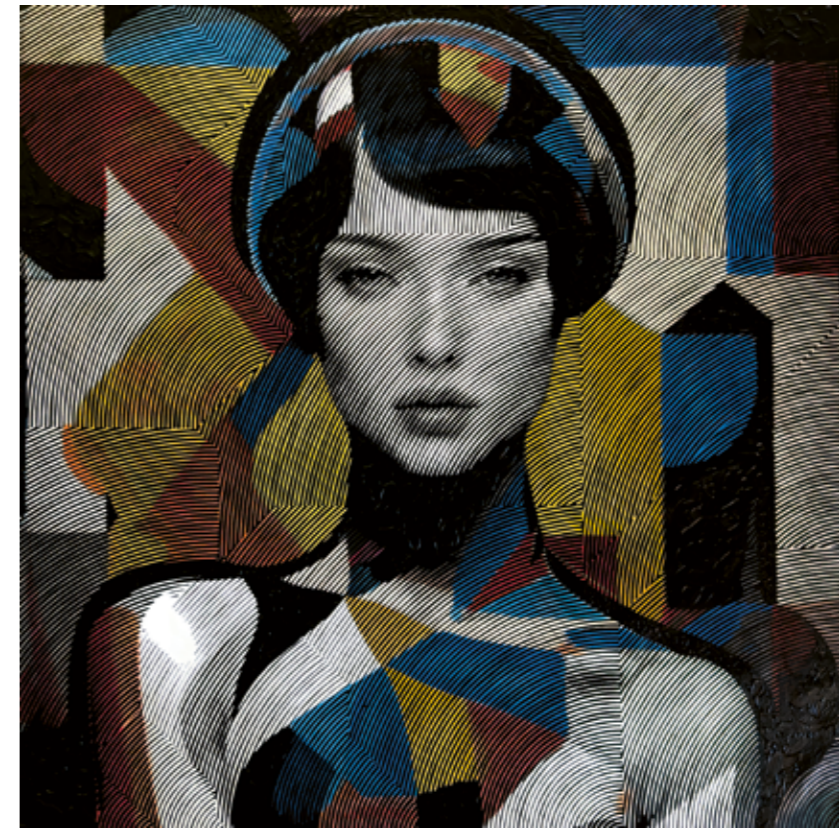
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YEAR: 2026
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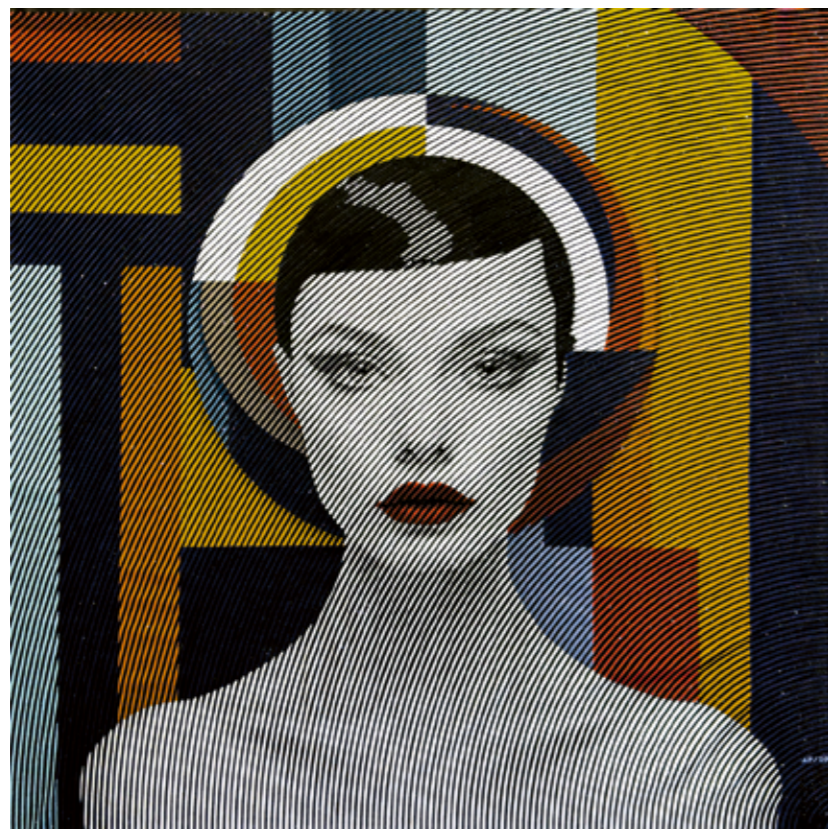
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YEAR: 2025
DIMENSIONS: 120 X 120 CM
MATERIAL: ACRYLICS



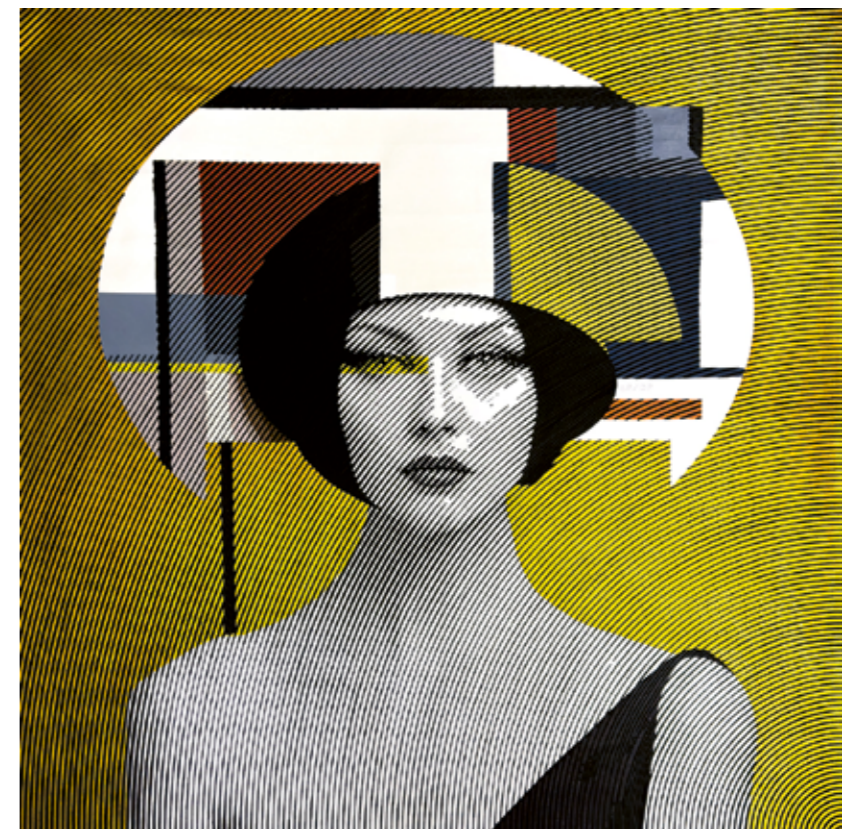
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YEAR: 2023
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TITLE: LUCIA
YEAR: 2026
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS



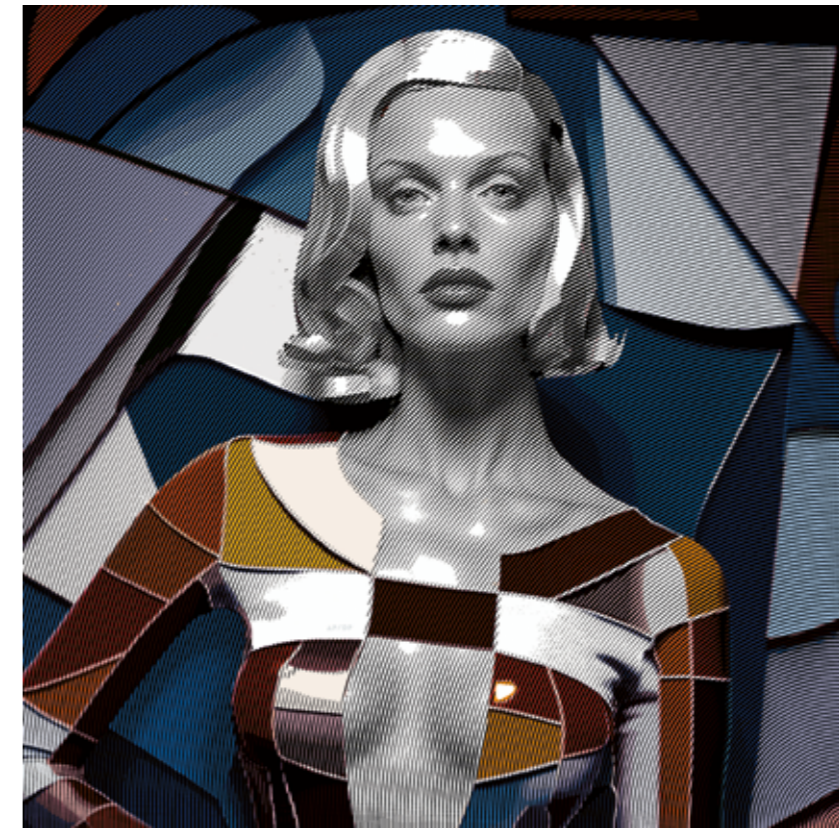
TITLE: LUNA
YEAR: 2023
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS



TITLE: DOROTHY
YEAR: 2023
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS



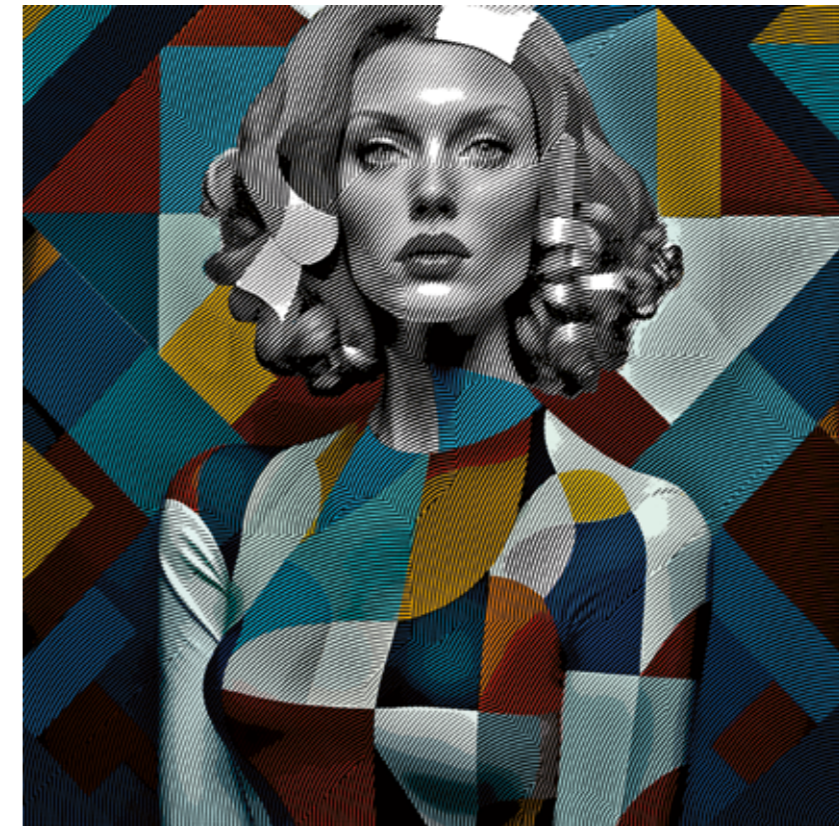
TITLE: LIZA
YEAR: 2025
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS



TITLE: LOLA
YEAR: 2024
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS



TITLE: LYRA
YEAR: 2025
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS



TITLE: ANASTASIA
YEAR: 2024
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS

SERIES: DREAMS OF PARALLEL WORLDS

In Dreams of Parallel Worlds, Alea Pinar Du Pre invites us to journey through the veiled layers of existence, into cities and civilizations that shimmer just beyond the reach of our waking perception.

These fantastic metropolises and luminous countries do not belong to our maps or histories; they belong to a parallel dimension, one where memory and imagination entwine.

Rendered through Alea's signature "optical vortex" technique, concentric ripples that seem to pulse and breathe, the works oscillate between visibility and disappearance. What appears to be architecture becomes a mirage; what feels like a city dissolves into vibration.

The hypnotic spirals mimic the interference patterns of consciousness itself, where multiple realities overlap and coexist.

Each scene hints at an alternative Earth: a Venetian lagoon touched by cosmic dusk, a mythic island rising from coral clouds, a utopian city crowned with domes and gardens where time flows in concentric rings. These are dream-cartographies, maps drawn not from geography but from resonance. They propose that every city we have ever known, loved, or imagined has a parallel version vibrating at a higher frequency, waiting for us to remember it.

At once nostalgic and futuristic, Dreams of Parallel Worlds becomes a meditation on perception. What if the boundaries of reality are no more fixed than the edge of a dream? What if the true landscape of the soul is built from echoes of worlds we have yet to awaken to?

by Alea Pinar Du Pre



TITLE: DIMENSIONAL BLEND
YEAR: 2024
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS



TITLE: PARALLEL EARTH
YEAR: 2023
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS



TITLE: GALATA TOWER
YEAR: 2024
DIMENSIONS: 135 X 135 CM
MATERIAL: ACRYLICS

Alea Pinar Du Pre writes stories around the nature of existence, told through the depiction of people and their multiple, granular identities. The artist explores this journey with her series, Space/Time, while also touching on the wider subjects that continually stimulate her curiosity about the dilemmas inherent in the nature of our world. She is fascinated by the strange, illusory nature of matter itself, and it would not be an exaggeration to say that her artistic inspirations are more directly related to physics than to the artistic movements influencing her technique. She finds inspiration in the scientific confrontation between the clarity of general relativity and the ambiguity of quantum mechanics, the latter leading us to question the nature of everything we observe. While everything is crystal clear in one, uncertainty dominates the other. In one, time is fluid, while in the other it is defined through singular moments.

In her latest series displayed here, we encounter visions of ruptures within the impermanent moment. Although the works may appear sequential, they remain independent images. Feminine figures introduced through shattered reflections reveal, one by one, the fragmented identities of the “Big Self” within the hologram.

The works express the many roles a woman may inhabit throughout the day, mother, lover, businesswoman, wife, sister and how these overlapping identities generate both richness and pressure within contemporary existence. Alea Pinar Du Pre’s portraits are, on one hand, about capturing identity within a moment in time, a singularity embodied through character, while on the other, they remind us that these identities are part of the unstoppable struggle of existence itself.

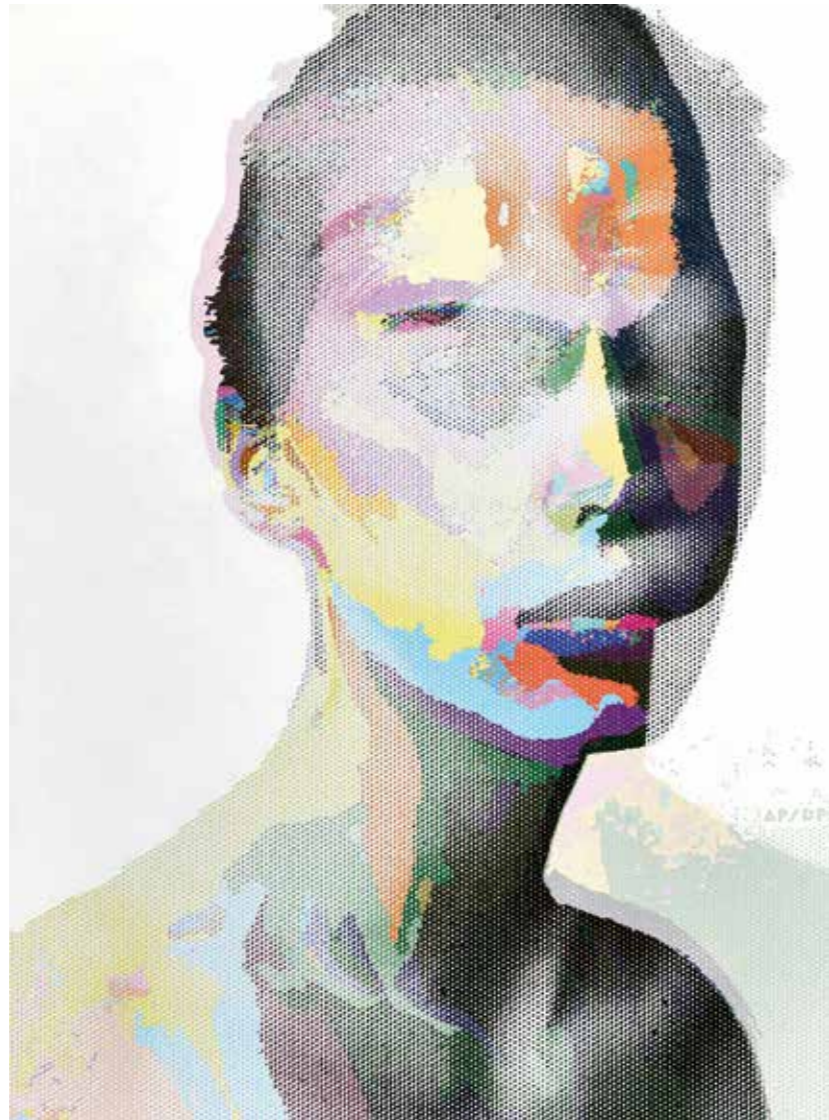
“In my latest work, we encounter momentary ruptures in our perceived reality and glimpse connections to moments embedded within the fabric of a parallel reality, a distant, yet strangely familiar universe.

Shattered reflections of female figures draw us into these different realities and hint at multiple, fragmented identities. No perspective or reality is ever complete. The hologram contains the ‘Complete Self’, yet never allows us to perceive the whole clearly.”

The artist is experimental in her production techniques and makes full use of modern technology in the layering of imagery, though the process itself remains deeply hand-crafted and increasingly intensive labour. In her Space/Time series, her canvases employ a new technique that allows viewers to sense the fleeting and sometimes illusory nature of what we perceive in the world around us, and in the true identities of figures we can never fully “capture” through direct observation. What ultimately absorbs the audience is the depth of artistic craftsmanship designed to visually and physically reveal subtle traces of the inexplicable within existence itself.



TITLE: ANN
YEAR: 2022
DIMENSIONS: 150 X 120 CM
MATERIAL: ACRYLICS

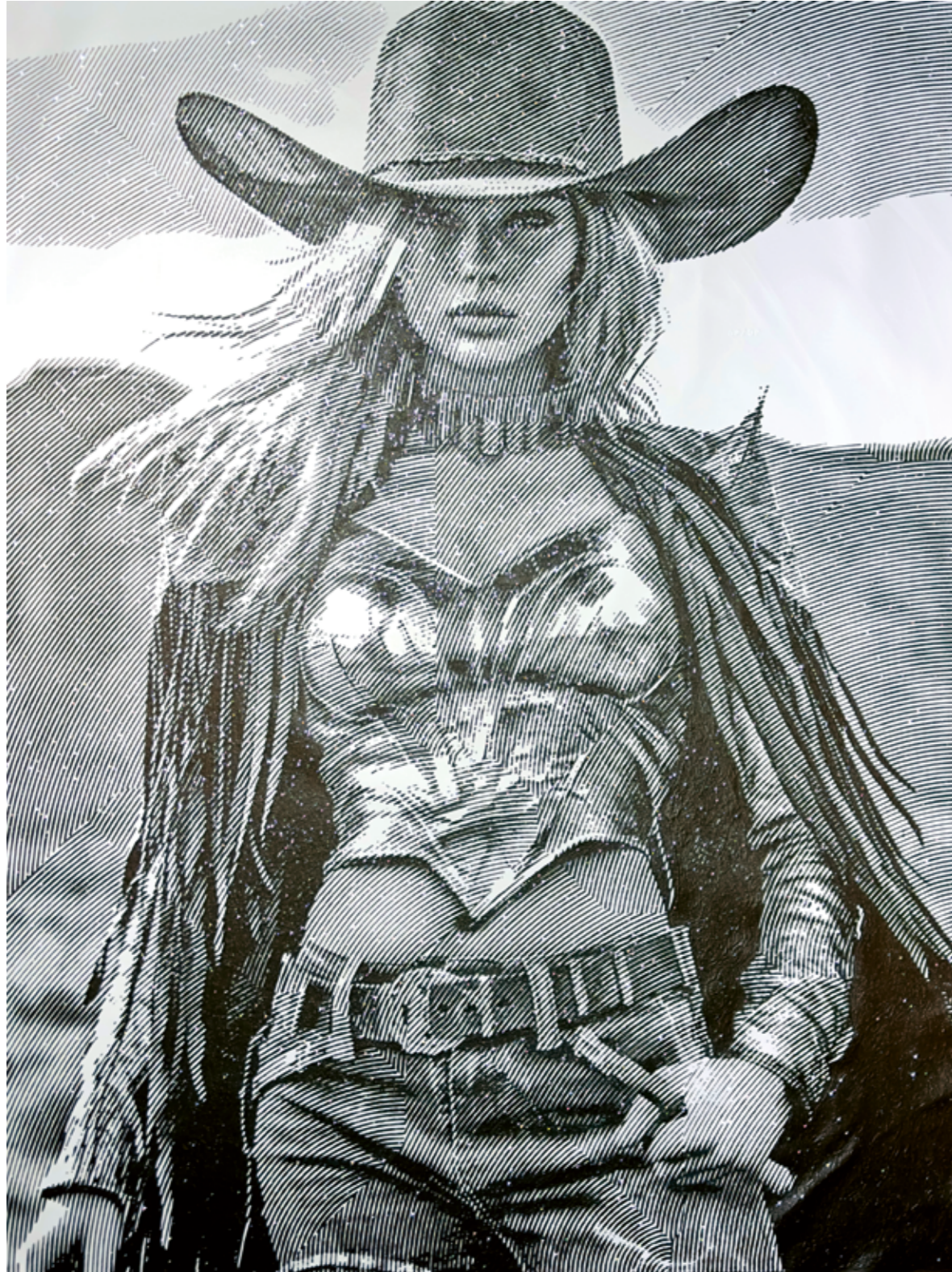


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YEAR: 2022
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MATERIAL: ACRYLICS



TITLE: ANGELA
YEAR: 2022
DIMENSIONS: 125.5 X 90 CM
MATERIAL: ACRYLICS

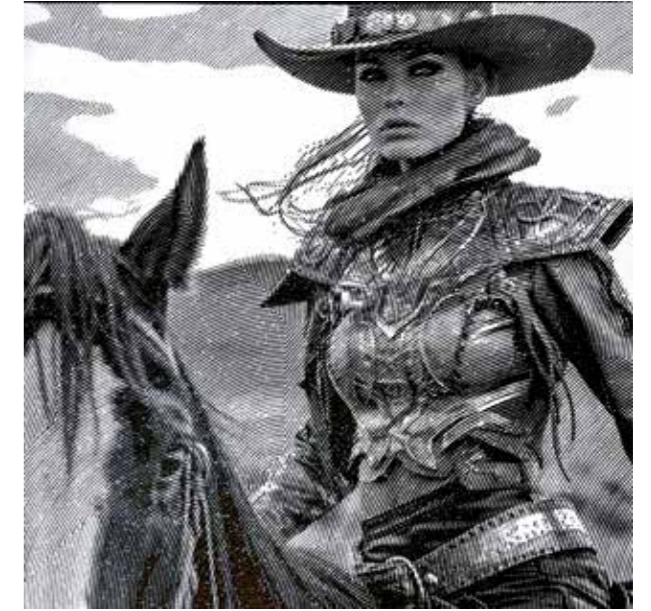
OTHER ARTWORKS



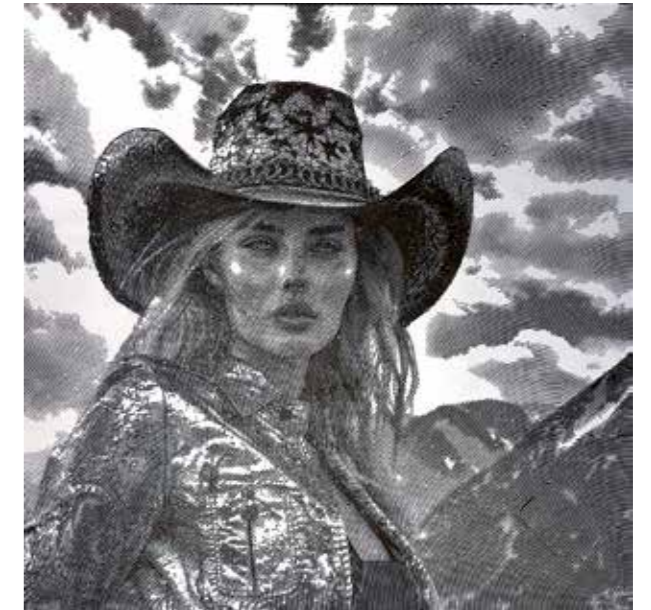
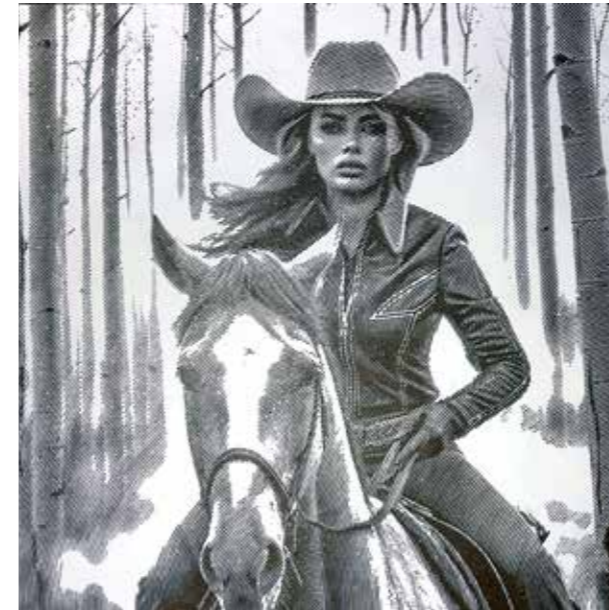
ABILENE



ABILENE
HANNA

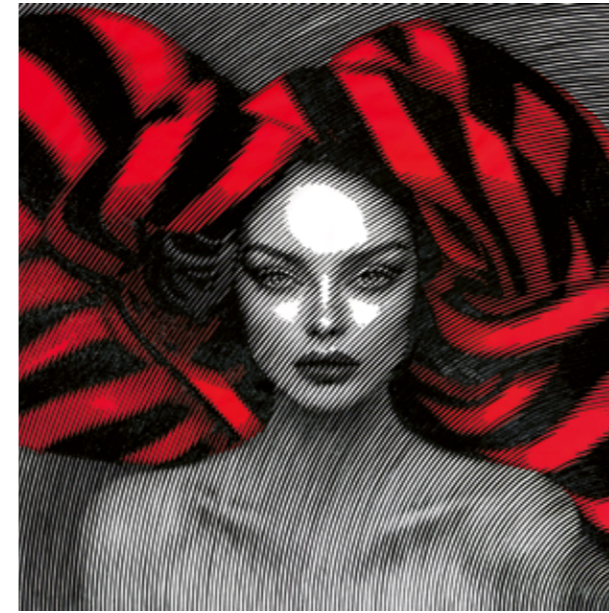


KELLY
CAMERON



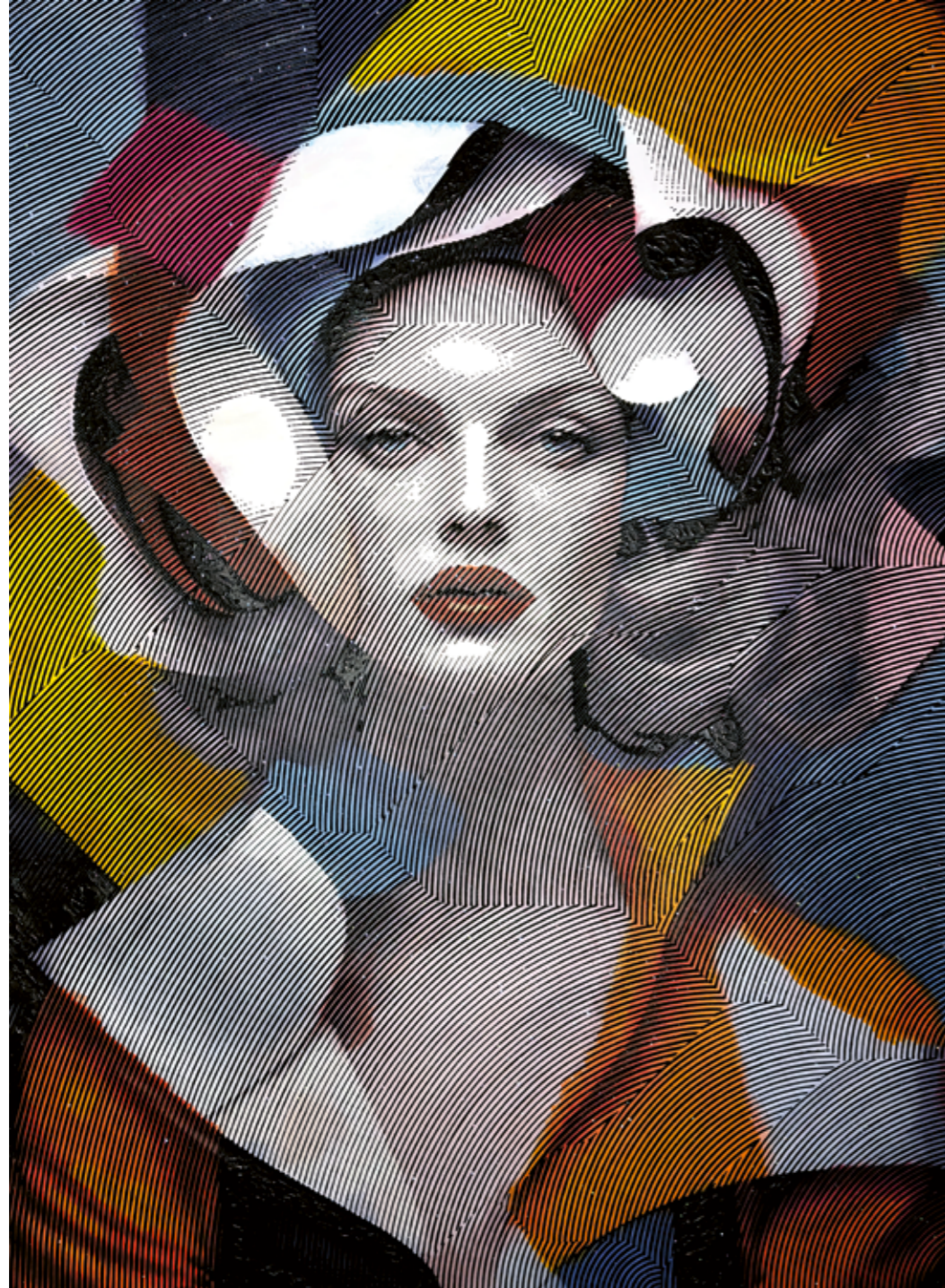


DALIA

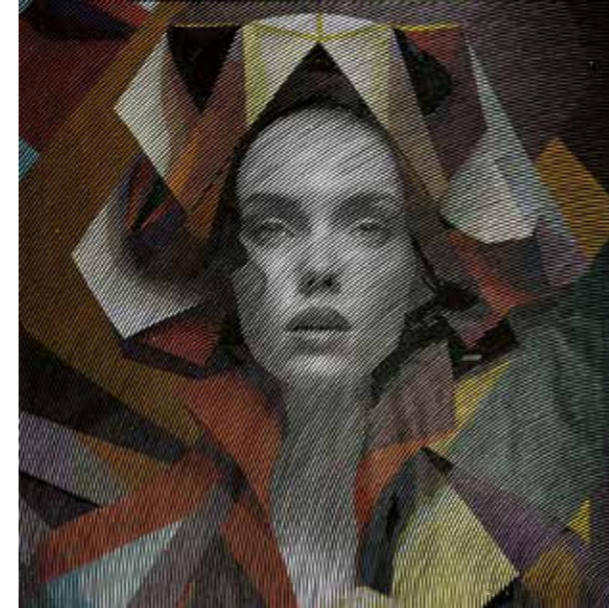


ALEEVE
DALIA

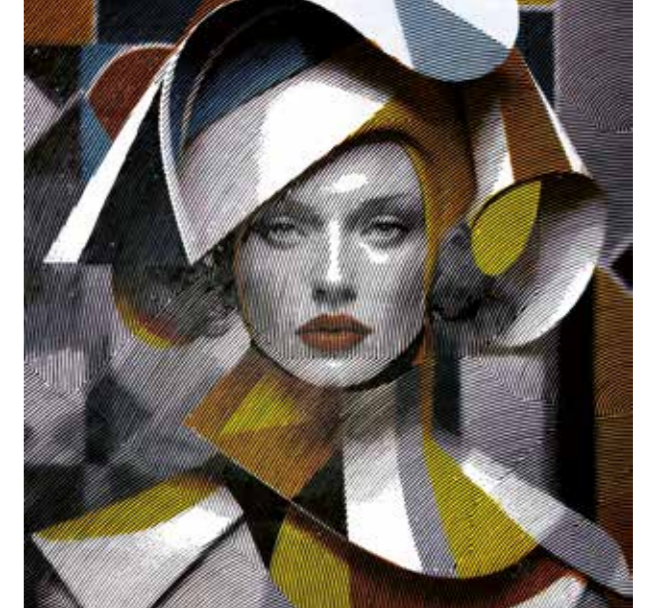
DALIA
RAYINA



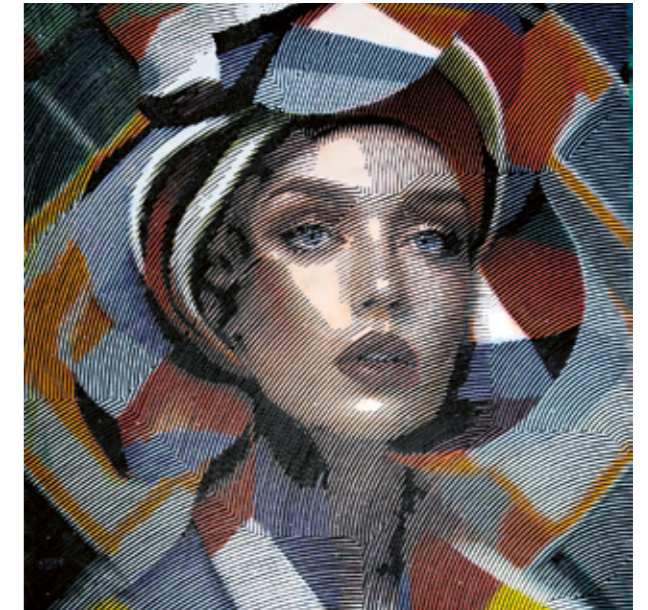
SUMERA

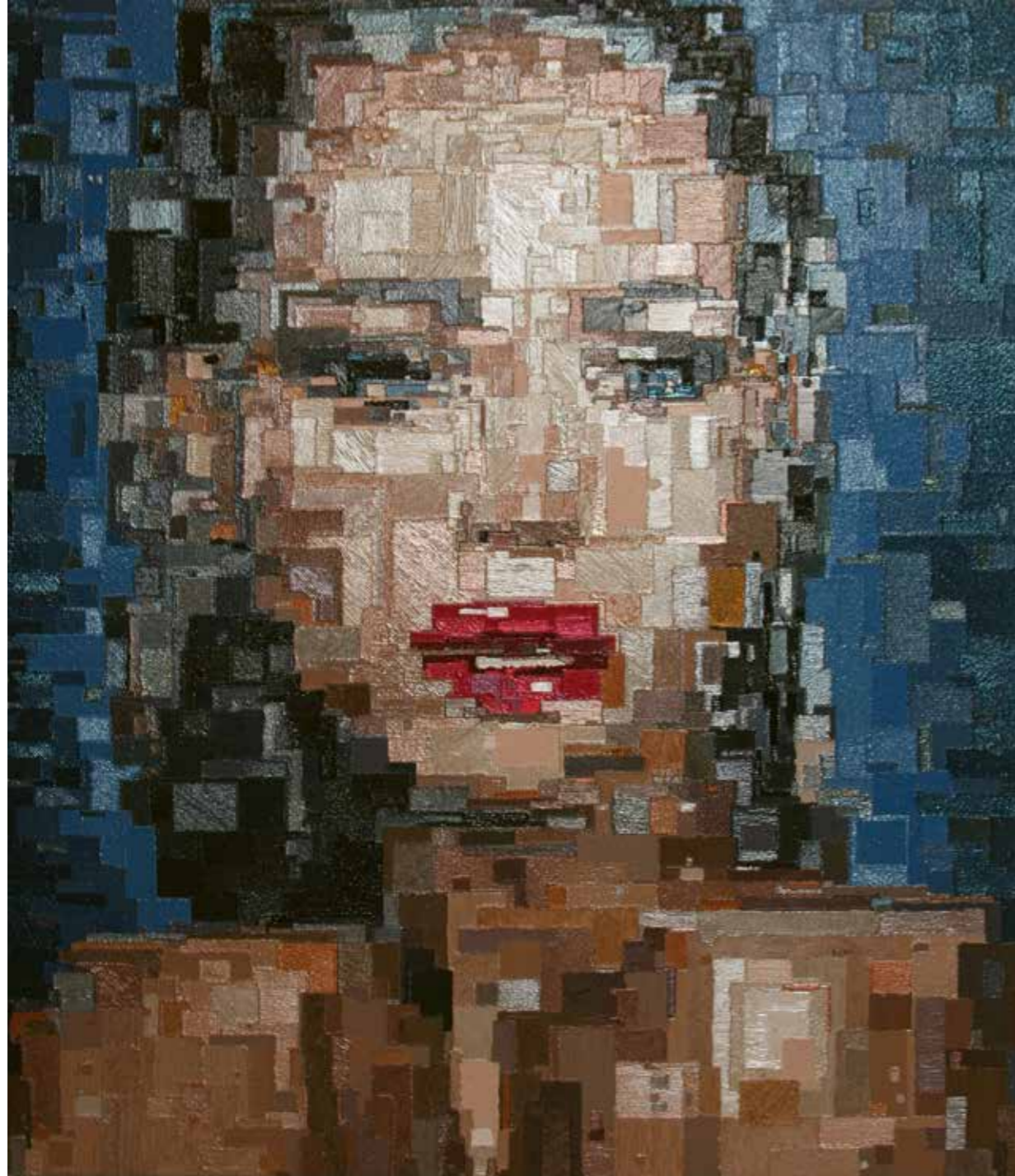


SEONA
SUMERA



SOL
VALERIE





RACHEL



GWEN
SIENNA



PIRATA
RACHEL



MARILYN



AUDREY
ELVIS



AUDREY
MARILYN

EXHIBITION ACTIVITY

- 2008** Istanbul - Solo Exhibition 'Reincarnation of Art' (Lucca)
- 2010** Istanbul - Solo Exhibition 'Nothingness' (Gallery Ilayda)
- 2011** Istanbul - Solo Exhibition 'Misidentity' (Gallery Espas)
- 2012** Istanbul - Solo Exhibition 'It was good while it lasted' (Gallery Linart)
Istanbul - Solo Exhibition Austrian Consulate Istanbul
- 2013** Istanbul - Istanbul Contemporary Art Fair (Gallery Linart)
Istanbul - Solo Exhibition 'Snapshot' (Gallery Linart)
- 2014** Istanbul - Istanbul Contemporary Art Fair (Redart Gallery)
best selling artist
Shanghai - Shanghai Art Fair (Gallery Steiner)
Vienna - Solo Exhibition (AIC Gallery)
- 2015** Miami - Scope Miami (Emmanuel Fremin Gallery)
Istanbul - Contemporary Istanbul Art Fair (Redart Gallery)
Dublin - Dublin Art Fair (Sol Art Gallery)
Seoul - AAF Seoul (Gama Gallery)
New York - AAF New York (Emmanuel Fremin Gallery)
Southampton - Art Hamptons (Emmanuel Fremin Gallery)
Qatar - International Mini Art Exhibition Katara (Vision Art Center Qatar)
- 2016** Miami - Scope Miami (Emmanuel Fremin Gallery)
Istanbul - Istanbul Contemporary Art Fair (Redart Gallery)
Singapore - AAF Singapore (Gama Gallery)
Dublin - Artsource Ireland (Sol Art Gallery)
Istanbul - Girls Girls Girls Exhibition (Karbon Gallery)
Bristol - AAF Bristol (Sol Art Gallery)
Bodrum - Muse Art Festival Xuma Yalikavak
Heath - AAF Heath (Sol Art Gallery)
Southampton - AAF Hamptons (Emmanuel Fremin Gallery)
Hampstead - AAF Hampstead (Sol Art Gallery)
Hong Kong - AAF Hong Kong (Emmanuel Fremin Gallery)
Honfleur - Group Exhibition (Villa Domus)
Singapore - AAF Singapore (Sol Art Gallery)
New York - AAF New York (Emmanuel Fremin Gallery)
Beirut - My Brother Beirut - Group Exhibition (Arton56 Gallery)
New York - Solo Show (Emmanuel Fremin Gallery)
- 2017** London - AAF Battersea (Sol Art Gallery)
Brussels - Cube Art Fair (Sevil Dolmaci Gallery)
Panama - Group Show (Luz Botero Gallery)
Miami - Scope Miami (Emmanuel Fremin Gallery)
Dublin - Artsource Ireland (Sol Art Gallery)
Dublin - Solo Show (Sol Art Gallery)
Istanbul - Istanbul Contemporary Art Fair (Redart Gallery)
New York - Solo Show (Emmanuel Fremin Gallery)
New York - AAF New York (Emmanuel Fremin Gallery)
Southampton - Art Hamptons (Emmanuel Fremin Gallery)
- 2018** Dublin - Artsource Ireland (Sol Art Gallery)
Dublin - Vue Art Fair (Sol Art Gallery)
Dublin - Frequencies Show (Sol Art Gallery)
Palm Beach - Palm Beach Art Fair (Artplex Gallery)
Los Angeles - Group Show (Artplex Gallery)
Gstaad - Group Show (Samhart Gallery)
Istanbul - Istanbul Contemporary Art Fair (Sevil Dolmaci Gallery)
New York - Group Show (Emmanuel Fremin Gallery)
Antwerp - AAF Antwerp (Cube Gallery)
New York - AAF New York (Emmanuel Fremin Gallery)
London - AAF Battersea (Cube Gallery)
Istanbul - Solo Show (Sevil Dolmaci Gallery)
Palm Beach - Palm Beach Art Fair (Emmanuel Fremin Gallery)
Miami - Wynwood Art fair (Sol Art Gallery)
Singapore - Artstage Singapore (Emmanuel Fremin Gallery)
London - Group Show (Ransom Gallery)
- 2019** Miami - Art Miami (Emmanuel Fremin Gallery)
Dublin - Vue Art Fair (Sol Art Gallery)
Dublin - Artsource Ireland (Sol Art Gallery)
New York - Solo Show (Fremin Gallery)
Luxembourg - Luxembourg Art Fair (Gallery 45)
Hamburg - AAF Hamburg (Gallerie Virginie Barroux Planquart)
Paris - YIA Paris (Gallerie Virginie Barroux Planquart)
Laren - Group Show (Art Center Horus)
Dublin - Art Antiques (Sol Art Gallery)
Dublin - Fresh Ascot (Sol Art Gallery)
Istanbul - Istanbul Contemporary Art Fair (Sevil Dolmaci Gallery)
Southampton - Art Hamptons (Fremin Gallery)
London - Group Show (Ransom Gallery)
New York - AAF New York (Fremin Gallery)
New York - Art New York (Fremin Gallery)
St Martens - Latem Group Show (Art Center Horus)
Knokke - Group Show (Art Center Horus)





- 2020** Istanbul - Istanbul Contemporary Art Fair (Sevil Dolmaci Gallery)
- 2021** Istanbul - Istanbul Contemporary Art Fair (Sevil Dolmaci Gallery)
- 2022** Miami - Context Art (VK Gallery)
Dublin - Art Antiques (Sol Art Gallery)
Dublin - Fresh Ascot (Sol Art Gallery)
Istanbul - Solo Show (Aura Art Hub)
- 2023** Aspen - Solo Show Aspen Art Gallery
CI Istanbul Art Fair - Muse Contemporary
Solo Show - Presumptive Realities (Sol Art/Dublin)
Solo Show - Presumptive Realities (Muse Contemporary/Istanbul)
St Martens - Latem Group Show (Art Center Horus)
Dublin - Artsource Ireland (Sol Art Gallery)
Dublin - Vue Art Fair (Sol Art Gallery)
Palm Beach - Palm Beach Art Fair (Artplex Gallery)
Los Angeles - Group Show (Artplex Gallery)
Miami - Wynwood Art Fair (VK Gallery)
Istanbul - Group Show (Muse Contemporary)
Art Santa Fe - CAPUSA
Bodrum - Summer group shows in Mett Hotel Bodrum, Carresse Luxury Collection, Mandarin Oriental Bodrum
Istanbul - Group Show (Muse Contemporary)
Context Miami - CAPUSA Gallery
- 2024** New York - "Kaleidoscope" Show Fremin Gallery
Madrid - ESTAMPA Maria Porto & David Bardia Galleries
Madrid - Group Show Maria Porto & David Bardia Galleries
Taipei - Group Show Isart Gallery
Sydney - Group Show Art Society International
Ireland - Art & Soul Gormleys Gallery
Opening - Group Show Grand Arte Estate Marbella
Mett - Group Show Muse Contemporary
Bloom Istanbul - Art Fair Muse Contemporary
Group Show Johannesburg - Scapegoat Gallery
New York - AAF New York (Fremin Gallery)
Los Angeles - Group Show (Artplex Gallery)
Genoa - Daniele Comelli Gallery
Miami - Wynwood Art Fair (VK Gallery)
Summer - Summer group shows in Mett Hotel Bodrum, Lujo Bodrum

- 2025** Solo Show - Maria Porto & David Bardia Galleries
Mett Group Show - Muse Contemporary
New York - AAF New York (Fremin Gallery)
CI Istanbul Art Fair - Muse Contemporary
Dublin - Artsource Ireland (Gormleys Gallery)
Group Show - Muse Contemporary
Summer Group Show - Gormleys Gallery
London - AAF Battersea (Gormleys Gallery)
Art Ankara Art Fair - Muse Contemporary
Los Angeles - Group Show (Artplex Gallery)
Group Show Johannesburg - Scapegoat Gallery
Taipei Group Show - Isart Gallery
- 2026** Solo Show - Muse Contemporary
Solo Show - Aspen Art Gallery
Solo Show - Gormleys Gallery
Bloom Istanbul Art Fair - Muse Contemporary
Art Ankara Art Fair - Muse Contemporary
Palm Beach - Palm Beach Art Fair (Gama Gallery)
Solo Show - Lart Universe Sassuolo
Solo Show - Lart Universe Luxembourg
Summer Group Show - Bodrum (Muse Contemporary)

Dalí Universe and Lart Universe

To preserve, promote, enhance, and disseminate art on an international level.



Beniamino Levi, gallerist, collector, and promoter of international art

Beniamino Levi, born in 1928, is one of the most iconic and long-standing figures in the world of modern and contemporary art. A renowned gallerist, collector and patron, his career spans over 70 years in the international art market, during which he built personal and professional relationships with some of the greatest artists of the twentieth century.

His passion for art emerged early: raised in an environment sensitive to the arts his grandfather was an antique dealer in Sanremo in the nineteenth century Levi developed from a young age a strong interest in artistic culture and the history of human creativity.

The Levi Gallery in Milan

At the age of 28, in 1956, Beniamino Levi opened his first art gallery in Milan, on Via Montenapoleone, with the aim of introducing international modern art into the heart of Italian culture.

The transition from bridge to art was not accidental: while playing bridge, he met the art critic Franco Passoni, who recognized in Levi a deep artistic sensitivity and encouraged him to open a gallery in the space in front of his wife's family jewellery shop.

During the 1960s and 1970s, the Levi Gallery became a key reference point for collectors, intellectuals, and art lovers. Here Levi presented international artists alongside Italian avant-garde movements, bringing to Italy works by masters such as Pablo Picasso, Joan Miró, René Magritte, Wassily Kandinsky, Lucio Fontana, Giorgio de Chirico, and many others. Members of high society, including Maria Callas, the industrialist Baron Thyssen, and the Agnelli family, frequented the gallery, attracted by the quality and rarity of its exhibitions.

The encounter and deep bond with Salvador Dalí

In the 1960s, Beniamino Levi organized an exhibition dedicated to Surrealism at his Milan gallery. It was on that occasion that he met Salvador Dalí, one of the most brilliant and controversial artists of the twentieth century, and a deep relationship was born between them that would last for decades. The relationship between Levi and Dalí was not only professional but also personal and creative: Levi became one of the main supporters of the Master's three-dimensional art, encouraging Dalí to develop and resume his sculptural activity on a large scale.



Gala (Dalí's wife), Salvador Dalí Beniamino Levi

It is widely acknowledged that one of the reasons Salvador Dalí devoted himself more intensively to bronze sculpture was precisely the influence and encouragement of Beniamino Levi, who inspired him to create three-dimensional works based on the most iconic images of his surrealist painting.

Levi was not only in contact with Dalí, but also maintained close relationships with Gala Dalí, Dalí's wife and companion, who often managed relations with gallerists and the cultural milieu, as well as with Enrique Sabater, the Master's long-time secretary and collaborator, with whom he sustained a deep professional relationship over the years of their collaboration.

Levi's contribution to the revival of bronze sculpture within Dalí's production was decisive: thanks to his involvement and commissions, Dalí created a series of memorable bronze sculptures that have become some of the most renowned three-dimensional works of the Master worldwide.

Among these, we may recall just a few works of great symbolic and iconographic impact, such as *The Persistence of Memory*, the supernatural sculpture *Snail and the Angel*, *Space Venus*, and finally the powerful *Saint George and the Dragon*, a bronze sculpture that reinterprets the classical myth through a surrealist aesthetic.

The sculpture *Saint George and the Dragon*, created under Levi's curator-ship, holds particular significance: a version of this work was donated to Pope John Paul II by the Dalí Universe collection and is now exhibited in the Vatican Museums as a testimony to the dialogue between art, faith, and cultural memory.



Beniamino Levi and Pope Giovanni Paolo II, 1995



DALÍ UNIVERSE AND INTERNATIONAL ART PROJECTS

In the 1990s, and with increasing momentum from the 2000s onward, Beniamino Levi founded Dalí Universe, a cultural and collecting platform entirely dedicated to the work of Salvador Dalí.

Dalí Universe was created with the aim of preserving, enhancing, and disseminating the artistic legacy of the Catalan Master, with particular attention to his three-dimensional production.

Today, the collection represents one of the largest and most significant in the world of Dalí's sculptural works and includes bronze sculptures, art objects, glass pieces, surrealist furniture, signed graphics, and gouaches.

Part of this extraordinary heritage is permanently exhibited at Dalí Paris, in the Montmartre district of Paris, a museum entirely dedicated to the three-dimensional dimension of Dalí's work.

Alongside the Paris location, Dalí Universe also includes another important permanent museum in Bruges, likewise dedicated to Salvador Dalí, which represents one of the most significant European hubs for the dissemination of the Master's sculptural work.

Beyond its permanent venues, Dalí Universe, under the curatorship of Beniamino Levi, has developed more than one hundred major international exhibitions.

Through permanent museums, temporary exhibitions, and large-scale international projects, Dalí Universe stands as a global cultural system, capable of consolidating and renewing the presence of Salvador Dalí within the international art scene, keeping his legacy alive and making it accessible to ever wider audiences.

Collections, galleries, and museums worldwide

The work of Beniamino Levi extends far beyond the mere management of collections: he has created an international network of galleries and museums that combine exhibition, dialogue, and the dissemination of art.

On an international level, there are both permanent and temporary spaces dedicated to Salvador Dalí as well as to other modern and contemporary artists, under the umbrella of Dalí Universe and Lart Universe.

Significant projects include galleries and museums where oil paintings on canvas, bronzes, drawings, and objects from the surrealist repertoire are exhibited alongside temporary exhibitions that engage with art, culture, and interdisciplinary thought.

Beyond celebrating Dalí's work, these institutions position themselves as vibrant cultural hubs: they host conferences, artist talks, educational programs, events, and other initiatives aimed at bringing art closer to the public in an accessible and engaging way.

An ambassador of global art

Beniamino Levi is universally recognized not only as a highly experienced gallerist and collector, but also as a passionate promoter of modern and contemporary art.

With hundreds of exhibitions curated worldwide, one of the most important collections of Salvador Dalí, and a career that has spanned the major artistic movements of the twentieth and twenty-first centuries, Levi represents an emblematic figure in the world of visual culture.

His work continues to inspire, promote, and disseminate art globally, contributing to moving beyond mere aesthetic appreciation and transforming it into a cultural and human experience.

LART UNIVERSE

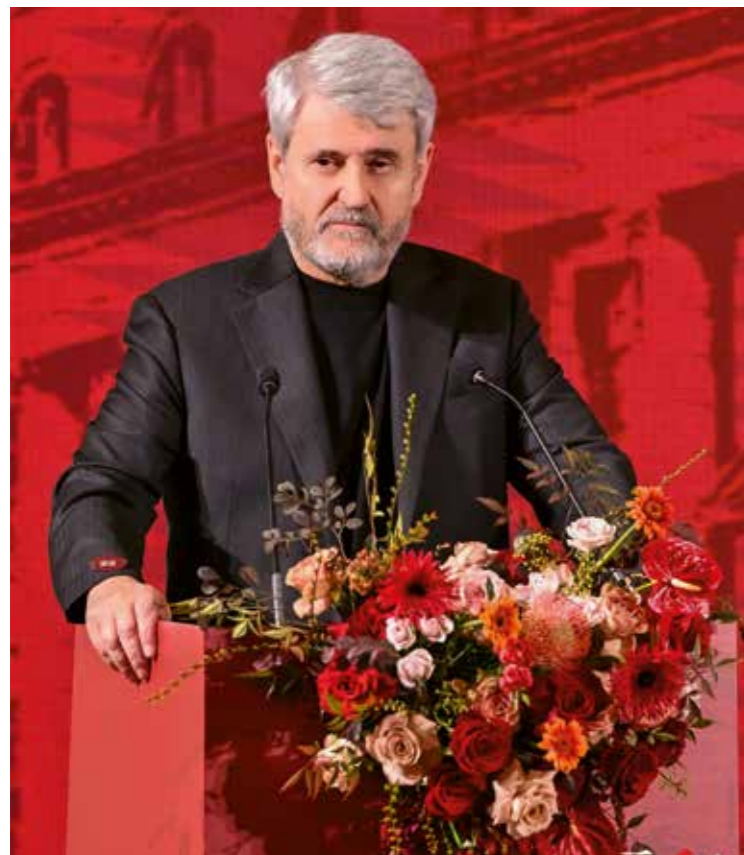
THE LART UNIVERSE PROJECT: "ART TO BE LIVED"

Within the cultural vision of Beniamino Levi, Lart Universe takes shape, a project conceived, created, and developed by Marco Franchi, who has worked alongside Levi for years in the growth and management of Dalí Universe.

Founded in 2023, Lart Universe is an international project conceived as a network of distributed cultural hubs: galleries, museums, and exhibition spaces designed not only as places of contemplation, but as true environments of experience.

Its guiding motto is "Art to be lived." A slogan that fully reflects Marco Franchi's vision, supported by the experience and historical memory of Beniamino Levi, a key reference figure and mentor of the project. The aim is to make art accessible, immersive, and part of everyday life: an art that can be experienced in all its dimensions.

Alongside exhibitions, meetings with artists, conferences, moments of dialogue, cultural events, and themed evenings are organized, with the intention of transforming each space into a living, participatory environment open to the public. Not simply galleries or museums, but centers of human and intellectual exchange, where art becomes a shared experience.



Marco Franchi, Salvador Dalí "Comienzo" Exhibition, Shanghai

The Lart Universe project also takes shape through the opening of numerous international flagship galleries, created by Marco Franchi under the Lart Universe name.

These spaces represent the operational core of the project: places where exhibitions, presentations of modern and contemporary artists, cultural events, and educational initiatives coexist. Each gallery is conceived as an active cultural outpost, capable of engaging with its local territory while simultaneously connecting with an international network of collectors, scholars, and enthusiasts.

Lart Universe thus emerges from the meeting between the contemporary vision of Marco Franchi and the cultural legacy of Beniamino Levi, who accompanies this ambitious project as a guide, a historical memory of art, and a human and intellectual reference point.

A continuous dialogue between present and history, between creative impulse and consolidated knowledge, shaping a constantly evolving cultural platform.

An ambitious project, conceived and realized by Marco Franchi, that looks toward the future of art as an open, shared, and living space: an international ecosystem in which the artistic experience becomes an integral part of everyday life, capable of creating authentic connections, crossing generations, and bringing different cultures into dialogue.



Beniamino Levi, Marco Franchi



Nicolas Decharnes, Marco Franchi

SPONSOR:





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www.lartuniverse.com – info@lartuniverse.com

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