VENUS IN RETROGRADE



11.11.2026 – 10.01.2027
Lart Universe Gallery
31 rue Philippe II, Luxembourg
Curated by Beniamino Levi

PRESS RELEASE

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International artist ALEA PINAR DU PRE presents VENUS IN RETROGRADE in Luxembourg

LART UNIVERSE GALLERY WELCOMES THE AUSTRIAN-TURKISH ARTIST FOR A SOLO EXHIBITION EXPLORING FEMININITY, IDENTITY AND THE POWER OF SELF-REPRESENTATION.

LUXEMBOURG, 11 November 2026 — Following an international exhibition history spanning New York, Miami, Aspen, Sidney, Istanbul and other major cultural centres, Austrian-Turkish contemporary artist Alea Pinar Du Pre presents Venus in Retrograde, a solo exhibition at LART UNIVERSE GALLERY in Luxembourg from 11 November 2026 to 10 January 2027. Curated by Beniamino Levi, the exhibition introduces a body of work that examines femininity as a space of cultural construction, individual agency and continuous transformation, questioning how identity is shaped by the images through which we see ourselves and others.

Du Pre's connection with Luxembourg also extends to her participation in the Luxembourg Art Fair in 2019. With Venus in Retrograde, her practice takes centre stage in a dedicated exhibition at LART UNIVERSE GALLERY, bringing to the local cultural scene an artistic investigation that bridges contemporary painting, digital aesthetics and the psychological complexity of the human figure.



At the heart of Du Pre's work lies the female body, understood not simply as a subject of representation, but as a space in which cultural expectations, personal identity and individual autonomy intersect. Her figures do not merely occupy the image; they assert their presence within it, confronting the viewer with gazes that resist passivity and challenge the conventional relationship between the one who looks and the one who is seen. Through fragmented forms, intricate repetitions of line and luminous chromatic layers, identity emerges as a complex structure, simultaneously revealed and withheld.

In Venus in Retrograde, beauty is approached not as a fixed ideal, but as a language through which identity can be shaped, negotiated and reclaimed. Drawing on the visual languages of painting, digital culture and historical representations of femininity, Du Pre creates compositions in which seduction and critical inquiry coexist. Their apparent precision conceals a material and psychological complexity that resists immediate interpretation, inviting the viewer to look beyond the surface and reconsider the assumptions that inform the perception of the female image.

The title evokes a movement of return, understood not as a retreat into the past, but as an inward process of reflection and reappropriation. Within this framework, femininity is reconsidered beyond externally imposed expectations, making room for a more complex understanding of sensuality, intelligence, intuition and autonomy. The female figure becomes not an image defined by the gaze of others, but a presence capable of asserting its own terms of visibility.
This tension between image and materiality is central to Du Pre's distinctive practice. While her paintings evoke the immediacy of digital imagery, they emerge through meticulous, time-intensive processes that transform technological references into tangible pictorial surfaces. The interplay between ornamental precision and psychological depth, visual seduction and resistance, reflects a broader investigation into how contemporary images shape our understanding of reality and ourselves.

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