

Lidia León

TE VEO, ME VEO

Curated by Roberta Semeraro and Iris Peynado

Church of Santa Maria della Presentazione or delle Zitelle

Fondamenta Zitelle, Giudecca 33 - 30133 Venezia

05.09 – 09.30.2019

Opening hours: 10:00 – 1:00pm / 3:00pm – 8:00pm



PRESS RELEASE 3

In the Palladian church Le Zitelle, located in front of Piazza San Marco on the Giudecca island, has been inaugurated, on May 9, the exhibition **TE VEO, ME VEO** by the artist **Lidia León**. It will be open until **September 30**.

The main artwork of the exhibition by "Lileón", "**Te veo, Me veo**" give space and shape to the concepts that are the foundation of human rights, linking two fundamental principles of ethics: freedom and equality. **Visitors will be actively involved**, entering some sort of airship with the typical aerodynamic structure, made up of mirror aluminium sheets and containing a cockpit with a simple tilting swing, half-hidden by a black fabric scenery flat, which splits it into two parts. An oval window - made of synthetic and plastic fibres opens up in the middle of this scenery flat. Through a clever gimmick, it allows observers to get carried away by the game: **while swinging they will see the other's face (Teveo) and soon after their own face (Me veo)**.

The Dominican artist Lidia León, exhibiting in Europe for the first time, studied photography in her young age, applied arts and then architecture. She grew up in a Catholic family, which for several generations **has supported art and culture in their Country through the E. León Jimenes Cultural Center**. Lidia León met, with great availability and openness the visitors and the journalists during the busy days of the Biennale opening, discussing on the many impulses that her work inspires. This particular sensitivity and empathic ability are also among the successful elements of an exhibition that has the strength to involve the visitor.

"Te veo, Me veo – writes **the curator, Roberta Semeraro** – comes directly from cosmogony as it recalls the cosmic egg, which would hang in the apsidal conch of Orthodox Christian churches. Then, if we consider art as an unconscious language, through which authors are rewarded by their artefacts, leading to the sublimation of the contents in the shape and structure of the work of art, "Te veo, Me veo" can also be connected with the birth and re-birth of Lidia León's personality, who finds her integrity as a woman and artist in the act of creation. Just like the egg - with its shell - guards the mystery of life, the aluminium armour of the work "Te veo, Me veo" hides within itself the mechanism through which life develops, which is indeed the subject merging with the object of knowledge"

"Immanuel Kant (whose thought in the Practical Reason treatise is specifically a source of inspiration for Lidia León) – continues Ms. Semeraro in her critique - like many other philosophers and thinkers, tried to explain an apparently simple rule, yet contradicted by intolerance and racial discrimination, which are still a feature of our time. By stating "Act in such a way that you always treat humanity, whether in your own person or in the person of any other, never simply as a means, but always at the same time as an end", the German philosopher highlights the close correspondence of each

individual action with the reality in which it occurs, having in the latter its effects and consequences. Therefore, if we look at the others and find in them a reflection of ourselves, as the artist invites us to do, there will never be any exploitation in human relationships but only reciprocity between individuals, who will be certain to live in a system of justice and equality”.

The location is another fundamental element for the exhibition. “The reason why “Te veo, Me veo” is held in **the church Santa Maria della Presentazione** in Venice - Roberta Semeraro continues – is to be found in the holy gospels of the apostles Matthew and Luke. Furthermore, it is framed in the present tolerance and integration policies put forward by the Church and by the most progressive movements of contemporary society. Mention must be made, then, that this specific church was the place of worship of the Zitelle complex, the old boarding school which housed poor girls, saving them from a wretched life”.

The exhibition is organized in collaboration with the **Italian Embassy in Santo Domingo** on the occasion of the celebrations for **120 years of diplomatic relations between Italy and the Dominican Republic**. The presence in Venice during the 2019 Biennale of Lidia Leon, due to the value of her works, goes in the direction of strengthening cultural relations between the two countries.



Venezia, 20 maggio 2019

l'Associazione Culturale RO.SA.M.

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