

Through Flesh to Infinity

"Through Flesh to Infinity" conveys the nuances of opposing ideas coexisting within a single being, embodying figurative and non-figurative expressions akin to the intertwined nature of bodily functions and spiritual expansion. This juxtaposition of refinement and chaos, containment and flow, illustrates the profound transformation that can be experienced within the human condition. In the intersection of form and substance, the works of Vinni Alfonso and A Grix beckon us into a realm where tension and communion collide. Rooted in the depths of our corporeal existence, this exhibition emerges as a poignant exploration of the paradoxes that define us as humans.

Alfonso's paintings, pulsating with vibrant and explosive patterns, unravel the enigmatic complexity of human affairs. The textured scales and barnacles on the figures mirror the dance between internal struggles and external influences. This intricate texture finds resonance in Grix's "Poporo I," where the vessel alludes to inner depth and outer presence. Together, these artworks show the delicate balance between what's within and what's outside. Alfonso's creation of watercolor portraits mirrored by their lightbox counterparts contrasts negative and positive space, a reminder of the tapestry of contrasting emotions, experiences, and the harmonious coexistence of light and shadow within.

Grix's ceramic sculptures, resembling vessels and totems, also embody the fusion of opposing elements. The nontraditional mix of materials fused with ceramic, undergoing a metamorphic journey from solid to liquid and back, encapsulates the very essence of transformation. Tubes, reminiscent of both bodily passageways and plumbing, serve as conduits connecting the terrestrial to the ethereal. Grix's focus on the sensations of bodily transitions transcends the visual, diving into the depths of what it means to occupy a vessel in constant flux. The figures and vessels in this exhibition transcend the mundane, becoming expansive gateways to the infinite. At the same time, the vivid garden-like details infuse life into the collection, acknowledging the natural cycles of existence.

Alfonso and Grix collaborated to craft something extraordinary for this exhibition: a bespoke water fountain. Grix meticulously shaped the ceramic vessel, giving it a bathroom fixture feel, while Vinni brought the figure leaning over the vessel to life, adding a unique and expressive dimension to the artwork. At first glance, the water fountain is a testament to the delicate balance between containment and flow. Water, often symbolic of life, is contained within a loop, perpetually circulating in an unbroken cycle. This closed-loop system mirrors the Earth's natural order, where water cycles endlessly, sustaining life and ecosystems. In this artwork, the closed loop can become a metaphor for the interconnectedness of all living things and the cyclical nature of existence. The figure, captured in a moment of vulnerability, throwing up into a ceramic vessel, adds a visceral dimension to the piece. While traditionally seen as one of expulsion and discomfort, this act takes on new meaning within the exhibition context. The vomited substance,

symbolizing impurities or emotional burdens, is contained within the vessel, emphasizing the theme of containment. Yet, this act of release also represents a flow, a purging or cleansing, allowing the figure to confront their inner turmoil and find a form of spiritual release or liberation.

The ceramic vessel itself becomes a symbol of transformation and resilience. It accepts and contains the expelled matter, embodying the closed-loop system inherent in human bodies and the Earth. The vessel, made from natural clay, connects the artwork to the Earth's materials, highlighting the symbiotic relationship between humans and the environment. Furthermore, this artwork speaks to the spiritual expanse of human experience. While rooted in the physical body, the act of purging can also be interpreted metaphorically as a spiritual cleansing. By confronting and containing their struggles, the figure engages in a transformative process, symbolizing the human capacity for growth and renewal.

In the corporeal realm, we often lose sight of our boundless essence and profound connection to the Earth, with its revered cycles of decay and renewal. The intricate tapestry of our bodies and their experiences can monopolize our consciousness, eclipsing our awareness of the infinite. Yet, through our corporeality, we confront our mortality and vulnerability, illuminating the core of our humanity. As humans, we are repositories of contradiction, complexity, and opposing forces, which paradoxically constitute our wholeness and grant us insight into the intricate fabric of the world. This duality, this interplay of light and shadow within us, mirrors the eternal dance of life and death on our planet. We are both macrocosm and microcosm, reflecting the cosmic wonder of existence. Through these earthly tribulations, we rediscover our infinite origins, acknowledging the boundless expanse of life and our inherent connection to its eternal flow.

— Esther Hz, Chief Curator