

Porous Kinship

Kesewa Aboah, Alberte Agerskov, Aléa Work, Dimitra Charamandas, and Diana Policarpo

A cura di **Maddalena Iodice**

Opening 19.03.2026, 18-21

Dal 19.03.2026 al 08.05.2026

Artopia presents *Porous Kinship*, a group exhibition curated by **Maddalena Iodice** featuring five international artists. The spaces of the gallery in Via Lazzaro Papi 2, in the Porta Romana district, opened their doors to an **exhibition project that explores the interrelationships between environment and body**, as evoked by the works of **Kesewa Aboah** (1993, United Kingdom), **Alberte Agerskov** (1993, Denmark), **Aléa Work** (creative studio based in Paris, founded in 2021 by Miriam Josi and Stella Lee Prowse), **Dimitra Charamandas** (1988, Switzerland) and **Diana Policarpo** (1986, Portugal).

Encompassing painting, sculpture, and video, *Porous Kinship* invites **viewers to observe the world through a “magical” and anthropomorphic gaze**, one capable of unearthing affinities and resonances between the human body and the natural environment. The exhibition unfolds as a journey that **explores the relationship between the human and the more-than-human**, reflecting on ecological frameworks, care, and shared responsibility.

As the curator explains: *“We are world-assemblages, we have cheeks of cloud, and our internal scars are no different from those of the fractured earth, drought parched. We are bodies of plastic and flesh, we are minerals and debris, foolish savants, unable to look beyond the shape of our own eyes.”*

In this exercise in reciprocity, where nature manifests as a vibrant presence with which to establish a horizontal dialogue, **the artists’ works activate an animistic sensibility**, capable of recognizing in apparently inert matter a shared vitality.

In Kesewa Aboah’s metal engravings, the artist’s body—covered in pigments—**meets the surface** of the canvas, itself becoming a space of sensory exploration: a porous surface upon which the memory of contact is deposited. In the exhibition *Porous Kinship*, the artist presents ***July, series (N.1–4), 2026***, metal works of small and medium dimensions. **The metal surface holds small impressions of the artist’s body and people from her community**, unfolding into a multitude of touches, enhancing an encounter between matter and body.

Similarly, **in the works of Alberte Agerskov**, part of the series ***MP Mutual Pressure, 2026***, the dialogue between two bodies is central. **The artist investigates the relational process between the marble’s lime and the acidity of water** which, flowing repeatedly from top to bottom, sculpts its form, making visible a reciprocal transformation generated by the encounter between agent and reactant. **The trace left on a carved stone is not merely the mark of an applied force, but the gestural residue of that encounter.**

In the practice of **Aléa Work**—a duo composed of Miriam Josi and Stella Lee Prowse—**mycelium becomes a co-author of the work**, rethinking how materials are used, understood, and valued. On view, ***Mycelial Pattern N.7, 2026***, and the series ***Mycelial Pattern Detail (N.1–3), 2026***, are the result of an interspecies collaboration between human action and organic intelligence. **The work *Mycelial Pattern N.7* occupies the central nave of the gallery:** a long fabric that gently drapes from the ceiling to the floor, marked by a sinuous, evanescent pattern shaped by the relationship between textile and mycelium, which, by digesting the dye, transforms the very structure of the fabric surface.

Mineral landscapes and geological formations take on bodily and emotional qualities in the paintings of Dimitra Charamandas, giving form to liminal topographies where land and body mirror one another, making visible the tensions between the vulnerability of living beings and the exploitation of the ecosystem. Greeting the visitor is the large horizontal canvas *Terraces, outfields (Nadia), 2025*, while across the gallery's two levels, several small works from the ongoing series *Little inlets* protrude from the walls and, revealing their sculptural presence. All the paintings open onto ways of sensing the world, **translating Charamandas's research into the exploitation of ecosystems by contemporary socio-political structures.**

Finally, **Diana Policarpo presents the video work *When the Sea Swallows, 2022*, in which she adopts an eco-centric narrative perspective, giving voice to Aea, a small island in the Selvagens archipelago, as it recounts its own story.** Intimately placed within the gallery's video room, the work offers the image of a world in constant transformation, shaped by interspecies relationships and extractive forces. **Myth, memory, and environmental change intertwine as the island retraces the events, communities, and phenomena that have shaped its existence.**

Establishing a dynamic dialogue with the space, **the exhibition unfolds as a narrative conceived in close relation to the architecture of the gallery, hosting works and site-specific interventions that amplify the relationship between body, matter, and environment.** In this sense, Artopia reaffirms its attention to the dialogue between works, context, and experience, presenting itself as a place of listening and sensory reactivation. **As the curator notes:** *"Looking is not a matter of sight, but of relation with the Other, and if the idiocy of the contemporary hustle alienates us from the possibility of relating to the soul of the natural ecosystem, then let Art reawaken our capacity to feel."*