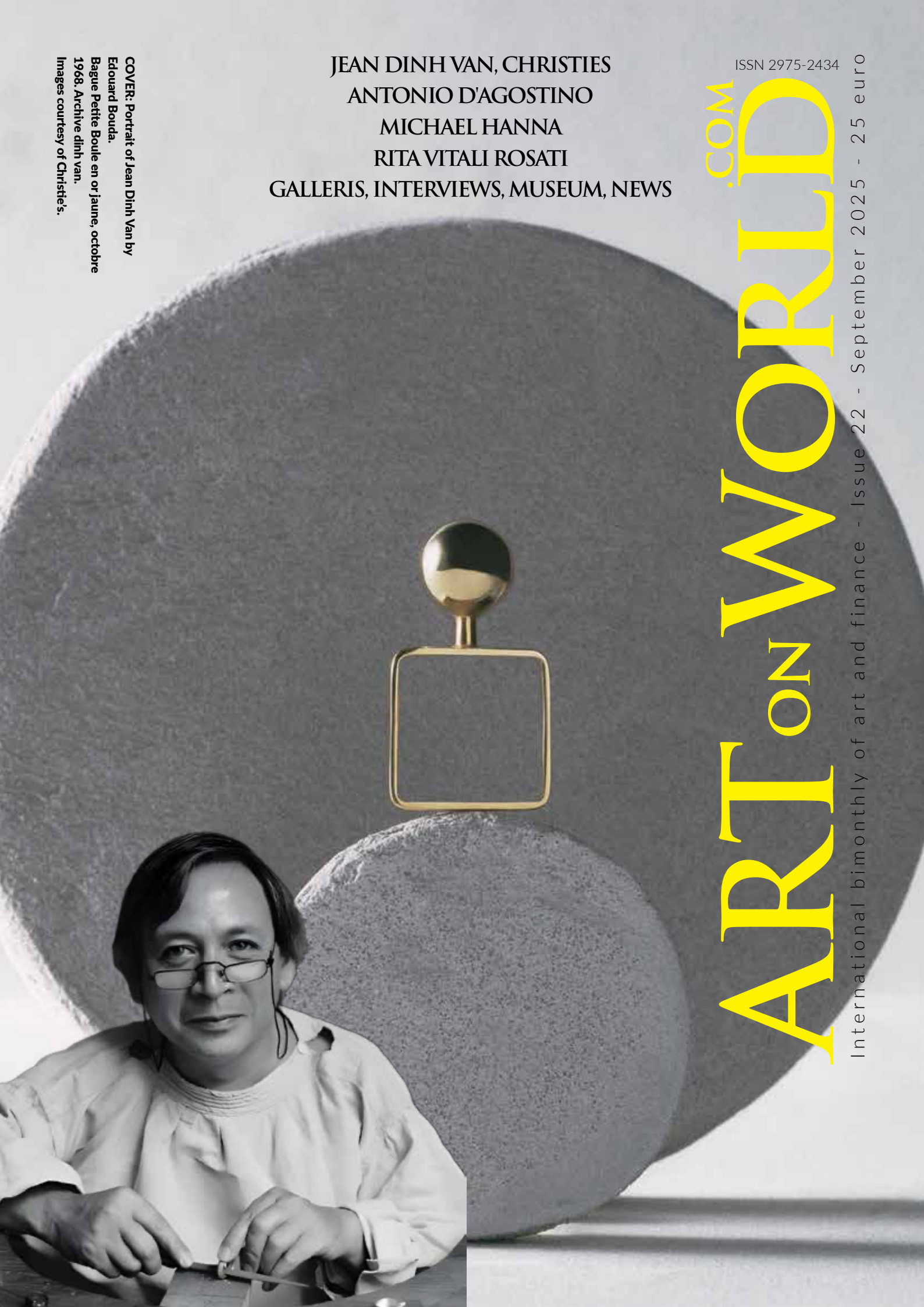




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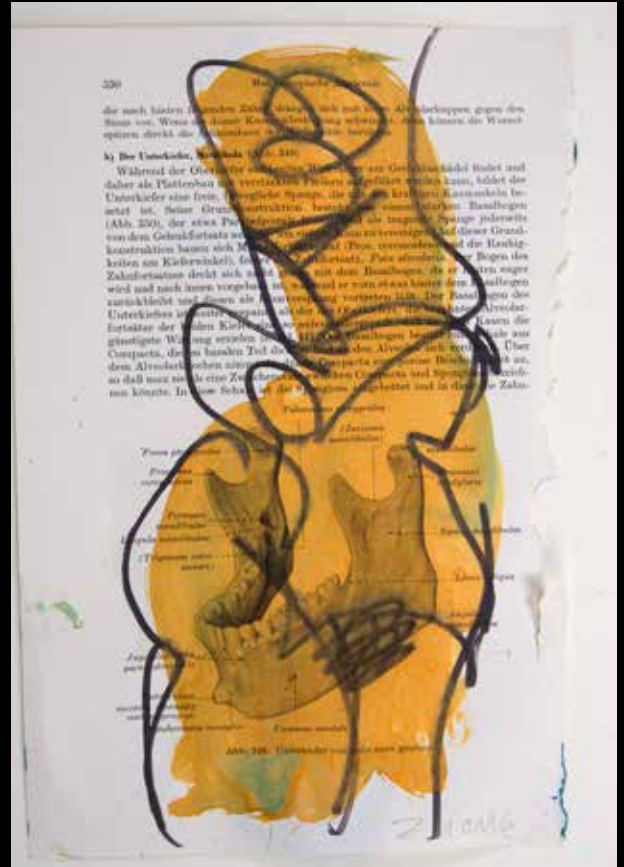
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JEAN DINH VAN, CHRISTIES
ANTONIO D'AGOSTINO
MICHAEL HANNA
RITA VITALI ROSATI
GALLERIS, INTERVIEWS, MUSEUM, NEWS

COVER: Portrait of Jean Dinh Van by
Edouard Bouda.
Bague Petite Boule en or jaune, octobre
1968. Archive dinh van.
Images courtesy of Christie's.

JOAS NEBE

"UNTITLED"



Work inventory Z10125
Marker, colored ink on book page, 16x24 cm

"When the pursuit of desire detaches from meaningful happiness, satisfaction, and fulfillment, it becomes nothing more than an obsessive dependency to which we become pathetically enslaved. Constantly seeking materiality, status, or superficial and hedonistic pleasures without ever feeling true contentment or genuine happiness makes us 'empty.'"

(Do rr su Britz in: La Rupture de Désir – A visceral descent into desire)

In this series of drawings, the appeal arises from the tactile presence of color and marker.

Lines and fields of color create an interpretive clue that reduces desire to its purely physical aspect.

The book texts used as a base for the drawings come from Human Geography by Majid Husain — focused on the current distribution of people on Earth.



DIGITAL COSMATI COLLECTION

Where art, scienze & tecnologie meet

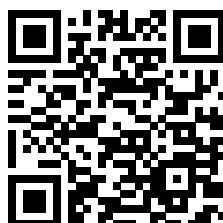
Eleonora Bilotta

Francesca Bertacchini

Pietro Pantano

ART^{ON}WORLD
GREEN LUXURY EDITION

**SCAN THE QR CODE AND
BROWSE THROUGH THE VOLUME.**





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LETTER TO READERS



Summer is the time to slow down, to listen to yourself, to get lost and found again in the light of the days and the wonder of beauty.

ArtonWorld.com is here to accompany you through this season with a curious and attentive gaze on the world of contemporary art: new discoveries, fresh perspectives, and inspiring figures.

In this issue, we take you into the international atmosphere of Art Basel, with reports, reflections, and encounters from one of the most influential fairs on the global art scene.

It's a rich issue, full of exclusive interviews, insights into both emerging and established galleries, and a privileged look at the present and future of art.

On the cover, the renowned jewelry designer Dinh Van, with an interview exploring his essential, radical, and timeless aesthetic vision.

Among the latest releases from our publishing house, we are proud to present two new publications:

Digital Cosmati Collection, a journey through digital art and ancient patterns reimagined in a contemporary key;

The catalogue of the photo exhibition Fluxus – Antonio D'Agostino, which collects historic images of 1970s performance art, recently shown at the Fellini Museum.

We wish you a summer full of encounters, visions, and wonder.
Let yourself be enchanted by Beauty. Always.

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AESTHETIC AWARENESS OF THE CONTEMPORARY WORLD



LA RUPTURE DU DÉSIR - PERFORMANCE BY FINA FERRARA

by Ksenia Drobyshkevskay

Paris, 5 giugno 2025. Vedica Art Studios ha presentato una mostra nel 13° arrondissement, durante la quale una donna in abito rosso ha fatto a pezzi la stanza – lentamente, con precisione, e senza dire una parola.

Quella donna era Fina Ferrara, performer messicana. L'opera: *La Rupture du Désir*.

Quello che ha fatto non è stata una performance in senso tradizionale. È stata una detonazione silenziosa. Una critica dal vivo al modo in cui oggi “viviamo” le relazioni: veloci, superficiali, per lo più usa e getta.

Desiderio. Consumo. Scarto. Ripeti.

Per trentasei minuti, Ferrara ha ripetuto un solo rituale: prendere un calice di vino, alzarlo, quasi sorseggiare, poi lasciarlo cadere. Ogni volta il vetro si frantumava sul pavimento bianco. Ogni volta, il silenzio nella sala diventava più pesante.

C'erano la sua danza e il rossetto rosso. Vino rosso ovunque – sul pavimento, sulle pareti, e sui nervi del pubblico. All'inizio sembrava teatrale, una danza bellissima. A metà, sembrava triste.

Parlava di relazioni

Questa opera parlava di relazioni. Di come prendiamo le persone in mano come calici di vino – le ammiriamo, le desideriamo – ma raramente restiamo abbastanza a lungo da assaporarle davvero. Nessuna vulnerabilità. Nessun impegno. Solo la botta superficiale della seduzione seguita dal clink del disimpegno.

Più tardi, Ferrara lo ha detto apertamente: *“Il bicchiere è l'esterno, il vino è l'interno. Ma non lo assaggio mai. Non resto abbastanza a lungo da conoscere la persona.”*

Quella frase mi ha colpito come il suono di un altro bicchiere che si frantuma a terra.

Tutti ci si sono riconosciuti

Quando la performance è finita – dopo che il vino si era raccolto in pozze e la stanza era devastata – Fina si è voltata verso il pubblico e ha chiesto:

“Secondo voi, di cosa parlava?”

Le risposte sono arrivate subito.

Paris, June 5th 2025. Vedica Art Studios presented an exhibition in the 13th arrondissement, during which there was a woman in a red dress tear the room apart – slowly, precisely, and without a word.

That woman was Fina Ferrara, the Mexican performance artist. The piece: *La Rupture du Désir*. What she did wasn't

a performance in the traditional sense. It was a quiet detonation. A live critique of the way we “do” relationships now: fast, shallow, and mostly disposable.

Desire. Consumption. Discard. Repeat.

For thirty-six minutes, Ferrara repeated a single ritual: pick up a wine glass, raise it, sip (almost), then let it fall. Each one shattered on the white floor. Each time, the silence in the room got heavier.

There was her dance, and red lipstick. Red wine everywhere – on the floor, on the walls, and on the audience's nerves. At first, it felt theatrical, as a beautiful dance.

By the midpoint, it felt sad.

This Was About Relationships

This piece was about relationships. About how we pick people up like glasses of wine – admiring them, wanting them – but rarely staying long enough to actually taste them. No vulnerability. No commitment. Just the surface-level hit of seduction followed by the clink of disengagement.

Later, Ferrara said it outright: *“The glass is the exterior, the wine is the inside. But I never taste it. I don't stay long enough to know the person.”*

That line hit me like the sound of another glass hitting the floor.

Everyone Saw Themselves In It

After the performance ended – after the wine had pooled and the room was

wrecked – Fina turned to the audience and asked:

“What do you think it was about?”

The answers came quick.

“Addiction.”



"Dipendenza."

"Un narcisista."

"Trauma."

"Autodistruzione."

"Dating moderno."

E tutte erano giuste.

Perché ciò che ci ha dato è stato uno specchio – letterale e simbolico – e ognuno ha visto qualcosa di diverso nelle crepe. È questo che l'ha resa potente.

Cultura del breve termine, conseguenze a lungo termine

La performance di Ferrara è stata così efficace perché non ha drammatizzato l'amore. Ha esposto il desiderio senza profondità. Ha messo a nudo la cultura della connessione a breve termine – incontri, storie lampo, l'infinito ciclo dello swipe – e l'ha lasciata collassare, pezzo dopo pezzo, sul pavimento.

Ed era bellissimo. Devastante, ma bellissimo.

"All'inizio," ci ha detto, "sembra gioioso. Ma più lo ripeti, più diventa doloroso."

Non stava parlando solo dei bicchieri. Il punto è che Fina non stava interpretando per noi. Stava interpretando noi. I nostri schemi. Le nostre uscite di sicurezza. La nostra incapacità di tenere.

Considerazione finale

La Rupture du Désir non è una performance che "ti piace". È una performance che ti porti dietro. Parla di dating, sì, ma più in profondità parla del modo in cui trattiamo le persone quando abbiamo paura di avvicinarci. Quando il desiderio è più facile dell'intimità. Quando rompere è più veloce che costruire. Se avete la possibilità di vedere dal vivo la performance di Fina Ferrara, andateci. Solo, non aspettatevi di uscirne indenni.

"A narcissist."

"Trauma."

"Self-destruction."

"Modern dating."

And all of them were right.

Because what she gave us was a mirror - literally and symbolically - and everyone saw something different in the cracks. That's what made it powerful.

Short-Term Culture, Long-Term Consequences

Ferrara's performance was so effective because she didn't dramatize love. She exposed desire without depth. She held up the culture of short-term connection - hookups, flings, the endless swipe cycle - and let it collapse, piece by piece, onto the floor.

And it was beautiful. Devastating, but beautiful.

"At first," she told us, "it feels joyful. But the more you repeat it, the more painful it becomes."

She wasn't just talking about wine glasses. That's the thing - Fina wasn't performing for us. She was performing us. Our patterns. Our exits. Our inability to hold.

Final Thought

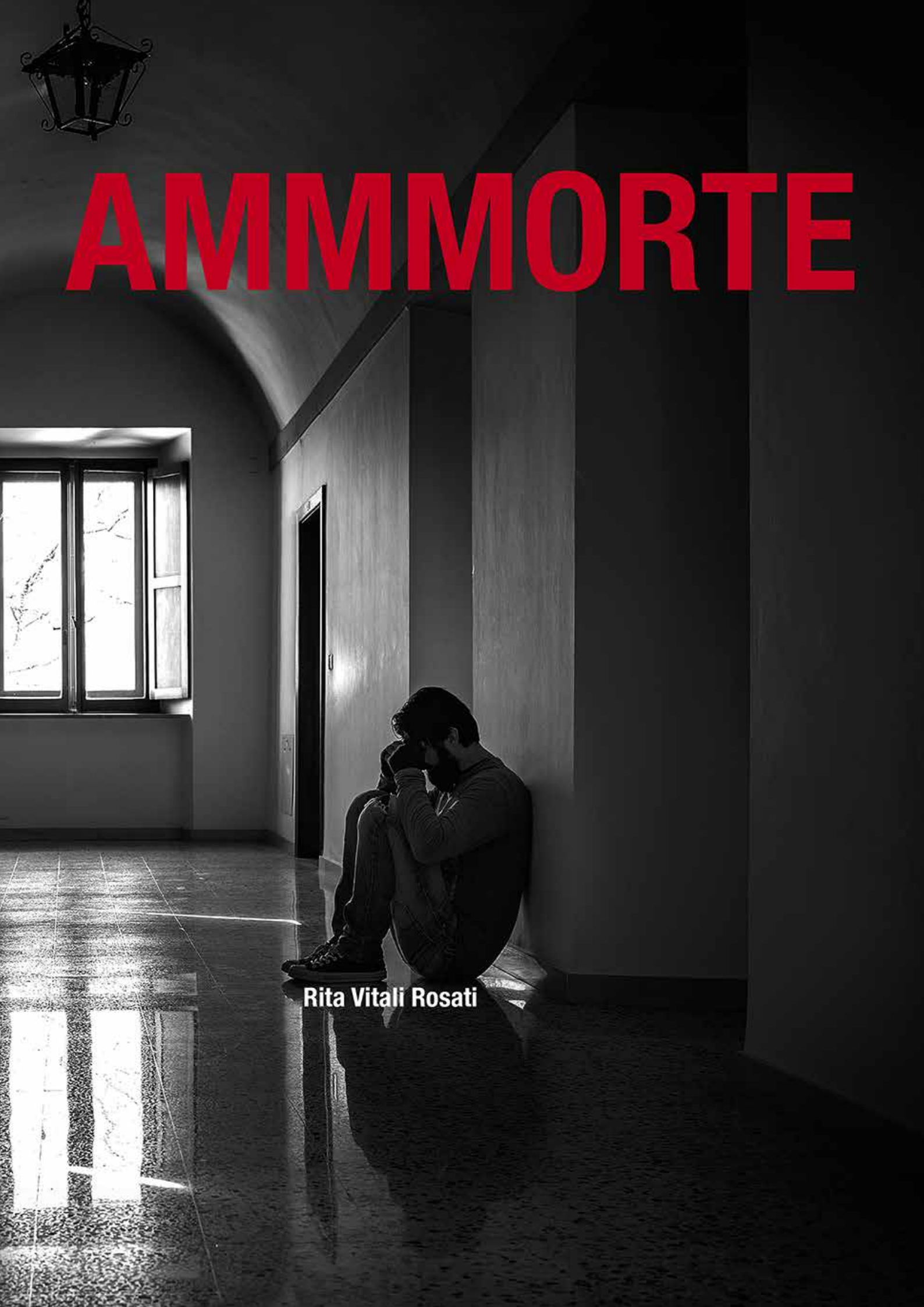
La Rupture du Désir isn't a performance you "like." It's one you carry with you after.

It's about dating, yes, but deeper than that, it's about the way we treat people when we're afraid to get close. When desire is easier than intimacy. When breaking things is faster than building.

If you get the chance to see Fina Ferrara's performance live, go. Just don't expect to walk away untouched.

From left to right: Fina Ferrara - performance artist ; Siddhant Khattri - founder of Vedica Art studios ; Ksenia Drobyshevskaya - art consultant





AMMMORTE

Rita Vitali Rosati