

ART from ESLEWHERE: Mexico City  
The MOMENTUM Collection at LAGOS

CLAUDIA CHASELING & EMILIO RAPANÀ



***deluge of delusion 1* (2021), digital print on canvas and 10 watercolors on paper, 190cm x 390cm**

*deluge of delusion 1* was made during the first pandemic lockdown in the spring of 2020, intended to be shown in Claudia Chaseling's solo exhibition, *mutopia 5*, curated by Rachel Rits-Volloch at the Australian Embassy in Berlin. This 4-month exhibition took place, despite pandemic restrictions. However, this particular work was not shown. We were required to remove *deluge of delusion 1* from the exhibition due to its political content. For an artwork to fall victim to censorship in this day and age in Germany – though technically on Australian soil – should be as much a compliment as an outrage.

Chaseling's works are, indeed, inherently political. It took a global pandemic to stop the world in its tracks under the threat of an invisible killer which pays no heed to national borders or political will. Yet Claudia Chaseling has been painting another such invisible

killer for over a decade. While the eyes and hearts of the world were focused on the viral threat and aftermath of COVID-19, Chaseling, working in her studio throughout the first lockdown, was addressing another kind of insidious invisible killer: radiation and its repercussions – namely, the radioactive contamination of depleted uranium munitions. The visual language Chaseling has created and the imagery in her work consists of distorted landscapes in toxic colors, poisoned places, mutated creatures and plants whose deformation is caused by radioactive contamination. Her images are not predictions of some post-apocalyptic future, but rather the result of her research into historic and ongoing ways in which we continue to poison our planet with the byproducts of wars and nuclear accidents. To ground the psychedelic fantasy of her imagery in the harsh realities of the nuclear chain her work exposes, Chaseling embeds within her paintings quotations and URLs referencing her source materials, mapping the places polluted by depleted uranium – an environmental contaminant that is a derivative waste product of nuclear power and nuclear weapons technology. Inscribing fact into figuration, normally the text is embedded seamlessly within the spacial structure of each painting, becoming itself an abstract form. Yet in *deluge of delusion 1*, Chaseling, working for the first time in cooperation with designer Emilio Rapanà, foregrounds quotations from her research, using the text and design to frame 10 small watercolor studies for her large spatial paintings. The resulting “deluge of delusions” both informs and protests about the fatal status quo of global energy and arms industries, and the nuclear chain that leads to radioactive contamination and its poisoning of our planet. Claudia Chaseling has for over a decade dedicated her practice to the pernicious weapon of mass destruction which is depleted uranium. Yet it remains, to this day, no less of a global emergency than when she began.

**Claudia Chaseling (b. 1973 in Munich, Germany. Lives and works in Berlin, Germany and Kangaroo Island, Australia)**

[www.claudiachaseling.com](http://www.claudiachaseling.com)

Dr. Claudia Chaseling studied at the Academy for Visual Arts in Munich, Germany, and the Academy of Visual Arts in Vienna, Austria. She received her Master’s degree in Visual Arts from both the University of the Arts (UdK) in Berlin, and the School of Art at



the Australian National University (ANU) in Canberra, Australia, where she also completed studio-based PhD in Visual Arts, with a focus on Spatial Painting. Chaseling is known for the practice of Spatial Painting, site-mutative biomorphic abstract works and murals, which cover walls, floors and ceilings. The Spatial Paintings are drafted from one particular viewpoint, to distort and dissolve the familiar geometry of the space, whilst carrying socio-political meaning. Since 2013 she has also been working with watercolors in smaller formats, creating a series of graphic novels animated and narrated on video. The diverse body of works, in a variety of media, deal with the facts and consequences of today's socio-political systems and their effects on the environment.

Chaseling has exhibited her work in over sixty solo and group exhibitions, notably in the United States, Australia and Europe. She has been featured in the X-Border Biennial, Finland; the Luleå Biennial, Sweden; and the Lorne Biennial, Australia. Recent projects include solo exhibitions at Art Gallery Nadezda Petrovic, Cacak, Serbia; Wollongong Art Gallery, Australia; Staatliche Kunsthalle Baden-Baden, Germany; Krohne Art Collection, Eifel, Germany; Yuill Crowley Gallery, Sydney, Australia; Kunstverein Duisburg, Germany; Art-in-Buildings, New York City and Milwaukee, US; among others. Chaseling has taken part in international artist residency programs, including: Art Omi and the International Studio and Curatorial Program in New York, USA; Texas A&M University, USA; and the Australian National University, Canberra, Australia. The Verlag für zeitgenössische Kunst und Theorie Berlin published her first extensive monograph in 2016. Her work is included in the major survey exhibition and publication featuring 80 artists of her generation, the "millennial painters": "DISSONANCE. Platform Germany" (2022) edited by Mark Gisbourne & Christoph Tannert.

**Emilio Rapanà (b. 1983 in Taranto, Italy. Lives and works in Berlin, Germany.)**

[www.momentumworldwide.org/about-us/](http://www.momentumworldwide.org/about-us/)

Emilio Rapanà holds undergraduate and Masters degrees in Architecture from the Politecnico di Milano. After one year in the Erasmus program at the Faculty of Architecture, Oporto University (FAUP), Rapanà moved to Rio de Janeiro to continue his studies at the Federal University, Faculty of Civil Engineering (UFRJ). In Brasil, Rapanà



worked at MPU, Metrópolis Projectos Urbanos, one of the leading architecture and urban design offices focusing on complex and multi-disciplinary development projects in Rio's favelas. Currently, Emilio Rapanà is co-Director of MOMENTUM and sits on the Board of Peninsula, the association of Italian artists and curators based in Berlin. In his 10-year tenure at MOMENTUM, he has overseen numerous international contemporary art projects, working closely with renowned artists, curators, galleries, museums and foundations. In addition, Rapanà is an accomplished graphic designer, having produced visual identities and catalogues for many exhibitions and artists.