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**TRANSHUMANCES NOMADIC ART & DESIGN EXHIBITION BY
GALERIE PHILIA AT THE PALAZZO GALLI TASSI IN FLORENCE.**

▲ TEAM YELLOWTRACE ○ OCTOBER 6, 2021 📁 ART, EVENTS + EXHIBITIONS, PRODUCT DESIGN



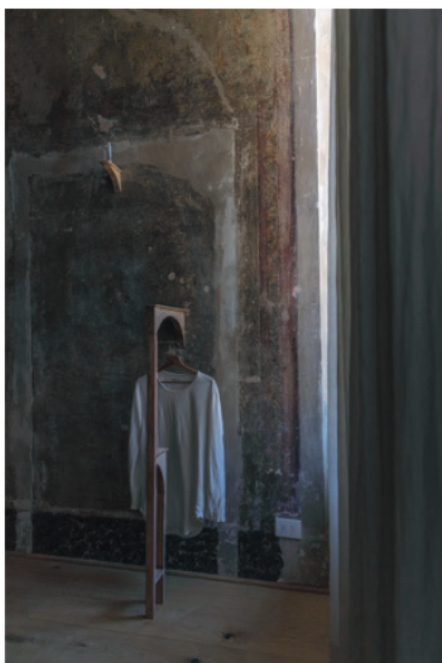
Above: Work by Frederic Saulou. Below: Mirror By Frederic Saulou. Copyright Maison Mouton Noir, Courtesy Of Galerie Philia.

Galerie Philia returns for Transhumances II following the first iteration of their nomadic art and design residency in the southwest of France. Continuing their journey, the gallery headed to **Florence** to Palazzo Galli Tassi, where emerging designers settled down in July. Their brand new works will be unveiled in an exhibition taking place in the same location, from 9 October to 2 December 2021.

The project is named after 'transhumances', a form of migration based on seasonal movement. The latter can be observed in bees, amongst others, who act as pollinators when moving between plants and fertilising different species, vitally creating fruit and seeds. This very concept, in the early days of the pandemic, inspired Galerie Philia's founders, seeking solutions to bring artists together in a distanced world, closer to nature and in a way that would be conducive to creativity and ideas. The answer was Transhumances, a residency where invited designers would explore and experiment with natural, locally sourced materials, immediately followed by an exhibition in the same place, village or city.



Isac Elam Kaid portrait. Copyright Benjamin Juhel. Courtesy Of Galerie Philia.



Work by Willem Van Hoof. Copyright Benjamin Juhel, Courtesy of Galerie Philia.



Willem Van Hoof portrait. Copyright Benjamin Juhel, Courtesy of Galerie Philia.

The initiative aims to cut down on long distance transportations and heavy logistics, thus reducing carbon footprint, and ultimately invite the local community to discover the work of emerging and established designers. The first instalment of the residency, Transhumances I, took place last summer in Le Sauvau, a secluded village in the southwest of France, followed by an exhibition at the neighbouring Château de Barjac. There, collaborating in isolation, a group of international artists pursued a common goal: that of artistic excellence and conviviality, while celebrating nature and drawing from the resources available in the region — oak, boxwood, limestone, wheat and cherry wood. The project was documented in a film available online.

In the aftermath of this unprecedented year, Transhumances II turns to the Renaissance era, to the notion of rebirth following the Dark Ages and the artistic flourishing that ensued, drawing here an interesting parallel between the isolation and hardship experienced during the pandemic and the cultural awakening that subsequently emerged. This theme is reflected in the chosen location of this year's residency and exhibition, Numeroventi, a contemporary Renaissance art hub situated in the historical five-hundred-year-old Palazzo Galli Tassi, in the heart of Florence.

Eight artists from France, Canada, Germany and The Netherlands have been invited to take part in Transhumances II: Cédric Breisacher, Isac Elam Kaid, Sylvia Eustache Rools, Jérôme Pereira, Frédéric Saulou, Flora Temnouche, Elisa Uberti and Willem van Hooff. They have each experimented with the creative techniques used during the Renaissance, for instance with natural dyes, when extracting colour pigments from flowers and other organic materials, sourced locally in Tuscany. Vibrant colours are a recurrent feature in their work, and the techniques of knife-painting and tempera, involving mixing egg yolk with ground colour pigments to form an emulsion thinned with water, have also been explored.



Work by Flora Temnouche. Copyright Benjamin Juhel, Courtesy Galerie Philia.



Portrait Flora Temnouche, Copyright Benjamin Juhel, Courtesy Galerie Philia.



Work by Isac Elam Kaid, Copyright Maison Mouton Noir, Courtesy Galerie Philia.



Work by Isac Elam Kaid, Copyright Maison Mouton Noir, Courtesy Galerie Philia.



Work by Willem Van Hoof, Copyright Maison Mouton Noir, Courtesy Galerie Philia.



Work by Isac Elam Kaid, Copyright Maison Mouton Noir, Courtesy Galerie Philia.

Scagliola, a plaster technique that fully flourished in the final century of the Renaissance, is another process residents have investigated; it was used as a substitute for marble, made from selenite, glue and natural pigments, imitating the more expensive stone. Other locally sourced materials include clay, Impruneta terracotta, Sienna pigments, silk, Paesina, marble and earth.

Ygaël Attali, Co-founder of Galerie Philia, explains: *"It is important for us, during those challenging times, to provide our artists with opportunities to collaborate with one another, to interact with new environments in the most sustainable way and connect with local audiences. For this residency, Florence, with its rich history and endless natural resources, offered a wealth of creative possibilities and perspectives. We look forward to unveiling in October the works that have emerged from this experience."*



Sylvia Eustache Rools portrait. Copyright Benjamin Juhel, Courtesy of Galerie Philia.



Cedric Breisacher portrait. Copyright Benjamin Juhel, Courtesy of Galerie Philia.

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[Images courtesy of **Galerie Philia**. Photography by **Benjamin Juhel** and **Maison Mouton Noir**.]