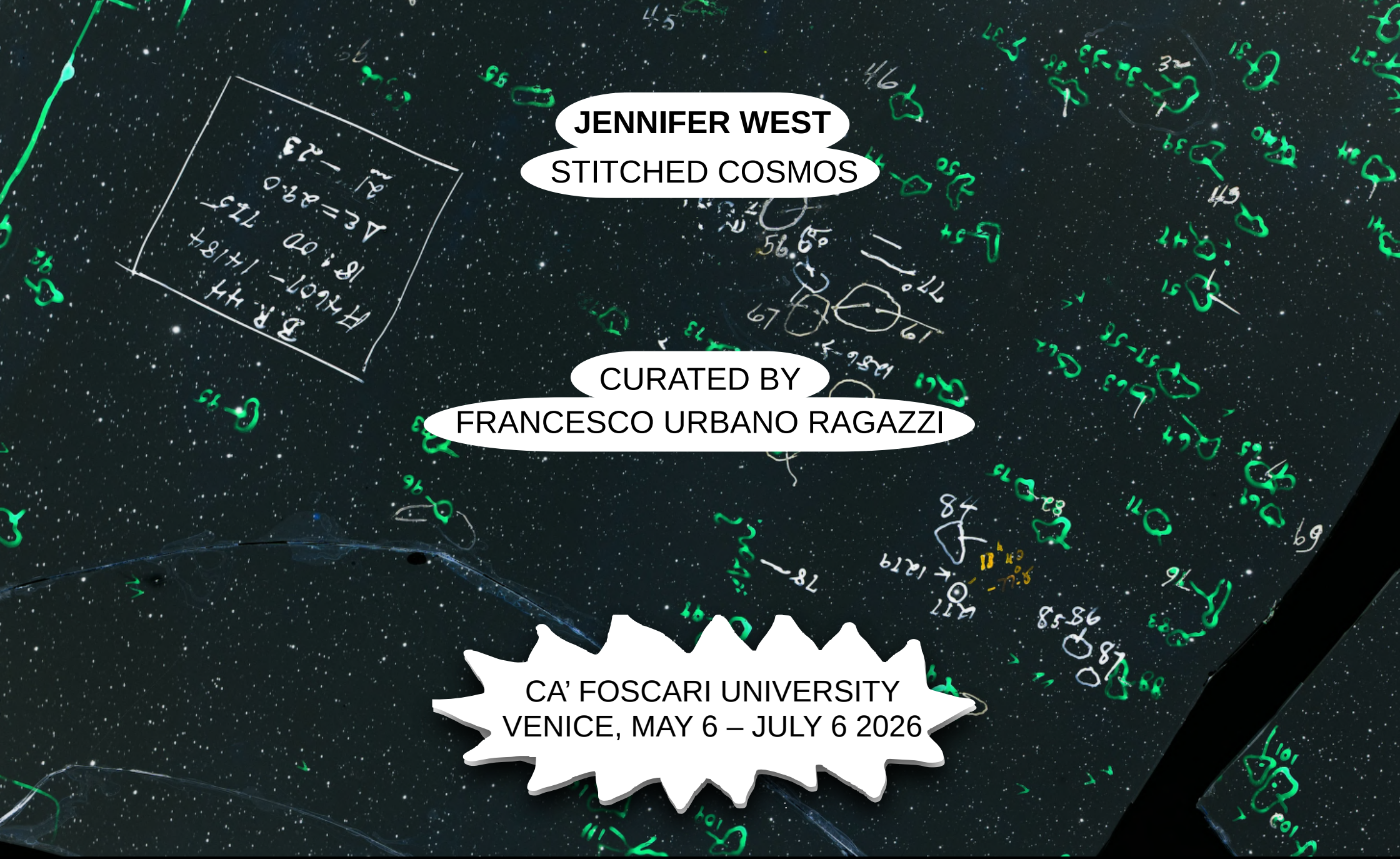

# JENNIFER WEST

## STITCHED COSMOS

CURATED BY

FRANCESCO URBANO RAGAZZI

CA’ FOSCARI UNIVERSITY
VENICE, MAY 6 – JULY 6 2026

Università Ca’Foscari Venezia
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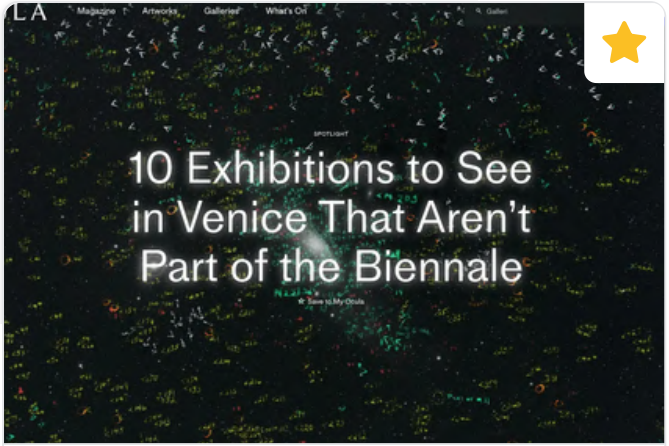


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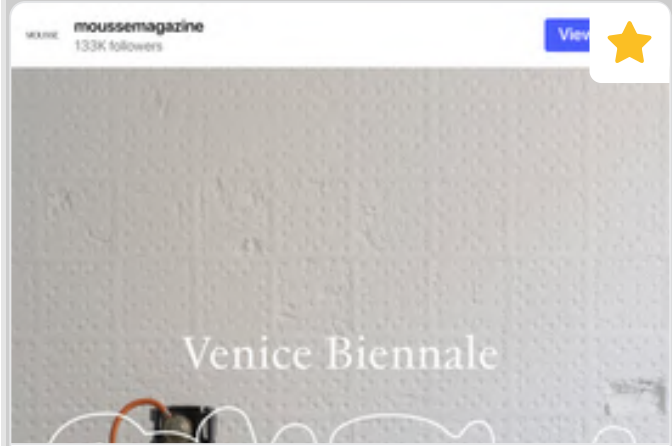


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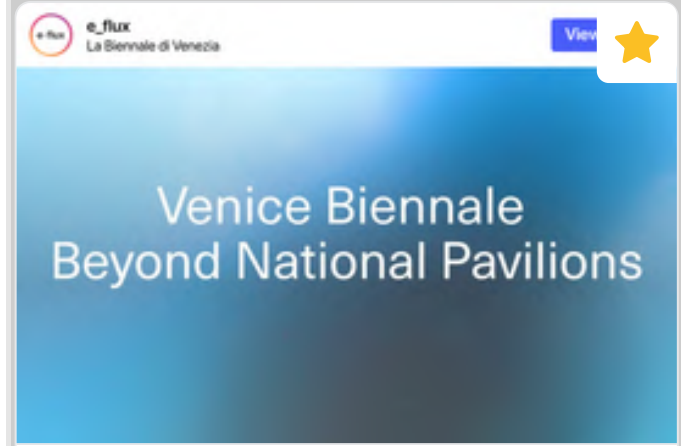
133K 21.6K 8

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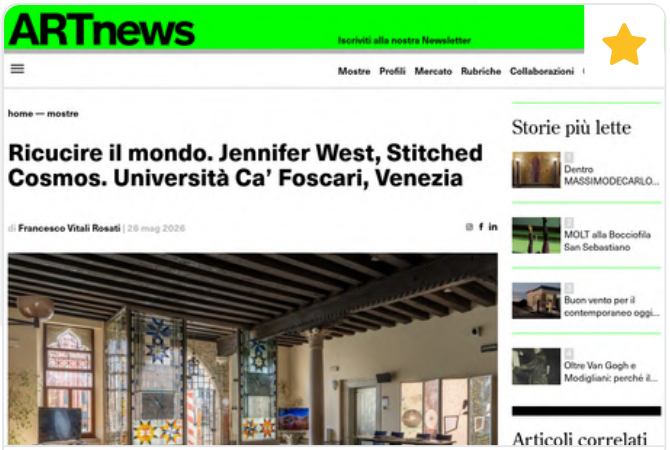


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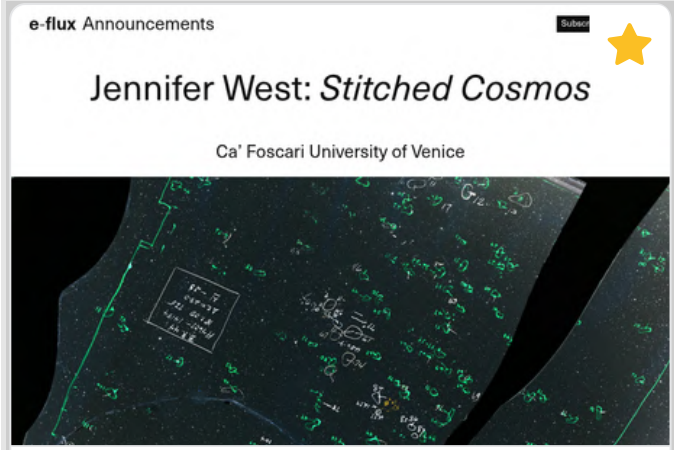
720 15 559




**e-flux**

Jennifer West: Stitched Cosmos - Announcements - e-flux

220K 73 1.68K

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Jennifer West In Conversation With Francesco Urbano Ragazzi




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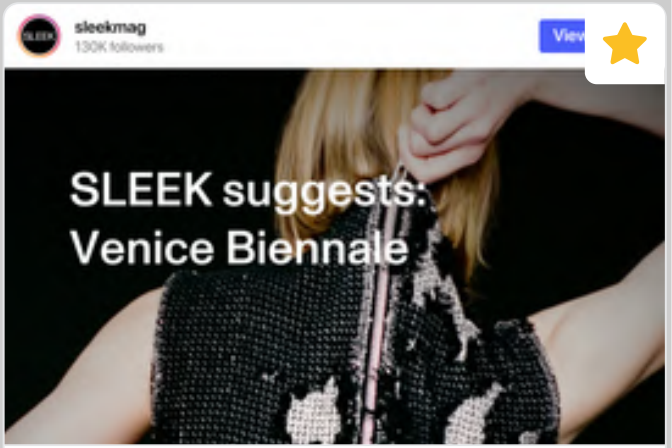


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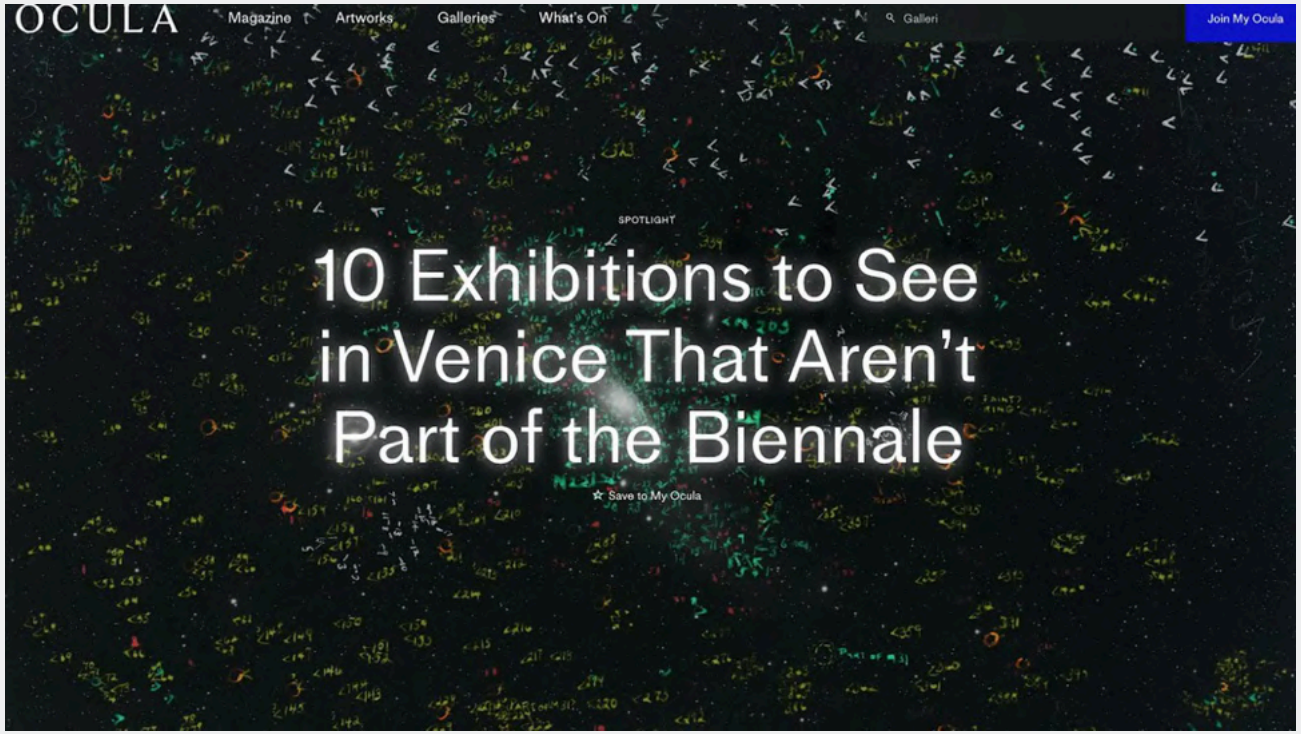


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10 Exhibitions to See in Venice That Aren't Part of the Biennale ☆ Save to My Ocula



Jennifer West, Stitched Cosmos curated by Francesco Urbano Ragazzi at Ca' Foscari University of Venice.

**Jennifer West, *Stitched Cosmos (6 May-6 July 2026)* at Ca' Foscari University of Venice**

You'd be forgiven for thinking you were tripping on hallucinogens when entering Jennifer West's exhibition *Stitched Cosmos*, secreted away in Venice's oldest university. The ground floor has been transformed into a psychedelic device for contemplating outer space, with a series of luminous collages and animations. At the heart of the presentation is a monumental installation in which analogue film strips have been stitched together into a translucent patchwork quilt, set against the light streaming in through huge glass windows. The installation draws on West's recent research conducted in the Astronomical Plate Stacks collection, held at the Harvard & Smithsonian Center for Astrophysics,

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# 10 Exhibitions To See In Venice That Aren't Part Of The Biennale



IF **Il Foglio**

Feature

# Feature on Stitched Cosmos by Marta Papini

Brand Prominence 45



la mostra

## Quel cosmo "ricucito" che passa dalle mani di una donna

*Francesco Urbano Ragazzi esplora l'universo di Jennifer West. Immagini stellari alla Ca' Foscari*

L'umanità si è sempre rivolta al cielo per espandere la propria conoscenza del mondo: le stelle ci hanno guidato verso le scoperte più incredibili e, non appena è stato possibile, abbiamo iniziato a fotografarle, contarle e misurarle, fino a quando, assetati di sapere, siamo saliti su un razzo e ci siamo diretti verso il satellite più vicino a noi, la Luna. È ormai noto il contributo "fantasma" delle donne alle missioni spaziali, anche grazie a film come *Il diritto di contare* (*Hidden Figures*, 2016) che racconta la storia delle matematiche afroamericane Katherine Johnson e Dorothy Vaughan e l'ingegnera aerospaziale Mary Jackson. Meno noto è il contributo di un gruppo di scienziate conosciute col nome di Harvard Astronomical Computers – chiamate così quando ancora "computers" definiva gli addetti alle operazioni di calcolo – che dal 1877 all'Harvard College Observatory aveva il compito di analizzare le lastre fotografiche impressionate dalla luce degli astri per classificare le stelle, calcolarne la posizione, il movimento e predire il ritorno delle comete.

Durante una residenza alla Smithsonian Institution, l'artista Jennifer West (1966) ha ricercato negli archivi dell'Harvard-Smithsonian Center for Astrophysics le tracce di questo lavoro meticoloso e invisibile, e lo ha messo al centro della mostra *Stitched Cosmos*, a cura di Francesco Urbano Ragazzi, all'università Ca' Foscari di Venezia fino al 6 luglio. La collezione a cui l'artista ha avuto accesso comprende 500.000 lastre di vetro su cui sono impresse altrettante immagini dell'universo, ognuna delle quali riporta migliaia di microscopiche annotazioni multicolori, segno del paziente lavoro di catalogazione delle Harvard Computers. West ha fotografato le lastre rotte o rovinate e le ha sommate a immagini registrate dai telescopi odierni, dando vita a un collage che rappresenta un cosmo nuovo, "ricucito" come suggerisce il titolo, in cui analogico e digitale si confondono. Presentate su paraventi e tavoli retroilluminati, le immagini costellano l'ingresso dell'università. Due animazioni video, accompagnate da una sonorizzazione ipnotica composta per l'occasione dal gruppo giapponese Open Reel Ensemble si trovano ai lati di una grande porta vetrata che dà accesso all'acqua. West trasforma la bussola dell'accesso acqueo in una sorta di lanterna magica: la luce naturale e quella riflessa dall'acqua del canale filtrano attraverso rotoli di pellicola fotografica colorata a mano utilizzando il codice colore delle scienziate dell'Harvard Observatory. In alcuni casi le pellicole si srotolano libere dal soffitto fino al pavimento, in altri casi le pellicole sono cucite insieme per creare pattern come una stella a otto punte, tipica del *quilting*, l'arte di cucire insieme piccole pezze, spesso scarti di tessuto, per creare un motivo decorativo in un tessuto unico. Una forma di artigianato relegata per lungo tempo all'universo domestico e femminile, che richiede grandi abilità, pazienza e meticolosità, alla pari della misurazione delle stelle.

**Marta Papini**

*Jennifer West, Stitched Cosmos*, veduta della mostra. Foto di Gaia Cambiaggi

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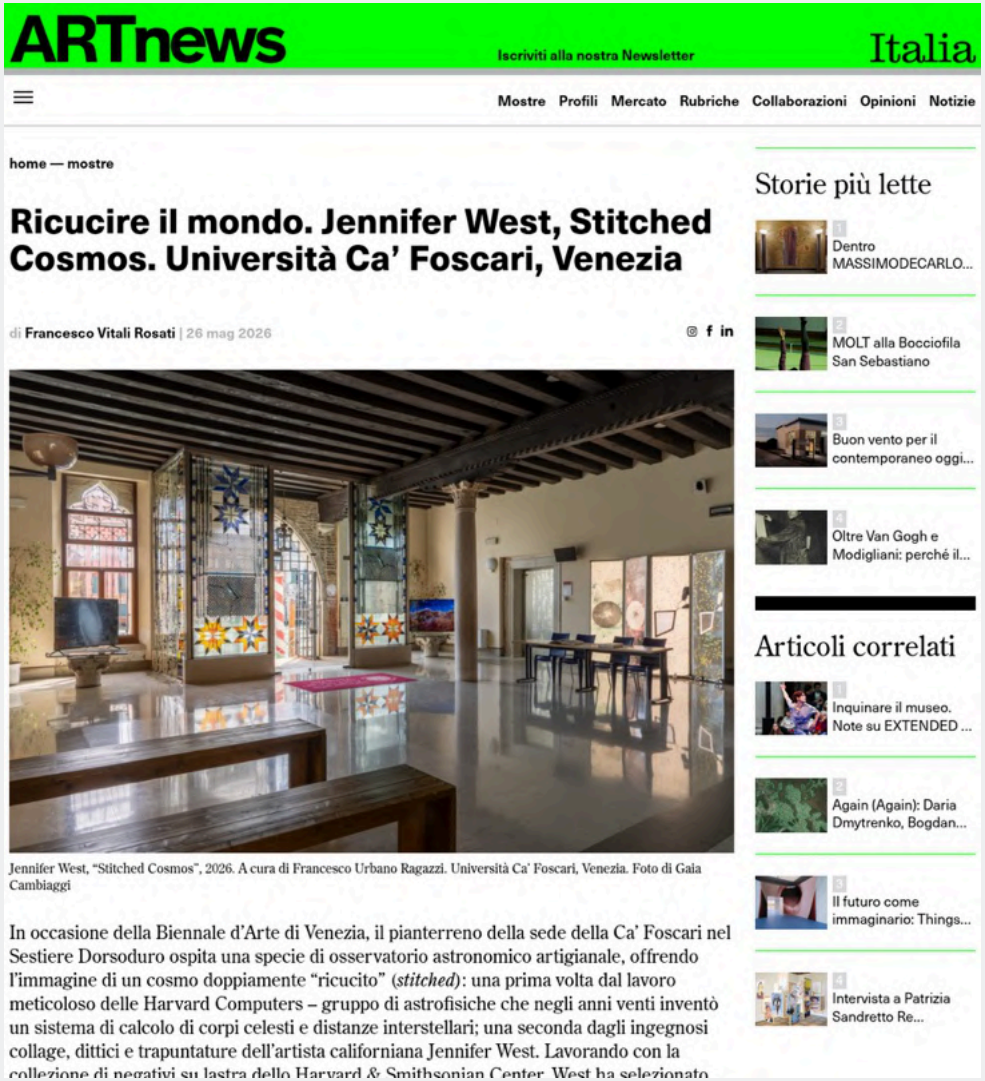

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# Ricucire il mondo. Jennifer West, Stitched Cosmos. Università Ca' Foscari, Venezia

di Francesco Vitali Rosati | 26 mag 2026

Jennifer West, "Stitched Cosmos", 2026. A cura di Francesco Urbano Ragazzi. Università Ca' Foscari, Venezia. Foto di Gaia Cambiaggi

In occasione della Biennale d'Arte di Venezia, il pianterreno della sede della Ca' Foscari nel Sestiere Dorsoduro ospita una specie di osservatorio astronomico artigianale, offrendo l'immagine di un cosmo doppiamente "ricucito" (*stitched*): una prima volta dal lavoro meticoloso delle Harvard Computers – gruppo di astrofisiche che negli anni venti inventò un sistema di calcolo di corpi celesti e distanze interstellari; una seconda dagli ingegnosi collage, dittici e trapuntature dell'artista californiana Jennifer West. Lavorando con la collezione di negativi su lastra dello Harvard & Smithsonian Center, West ha selezionato

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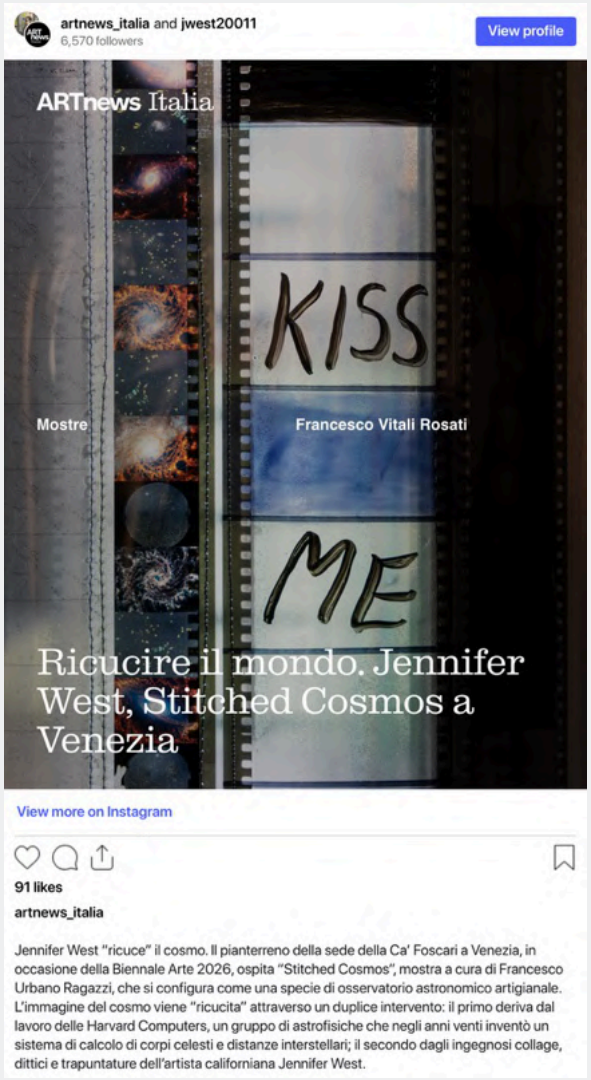


Jun 04, 2026

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| Engagements | **92** |

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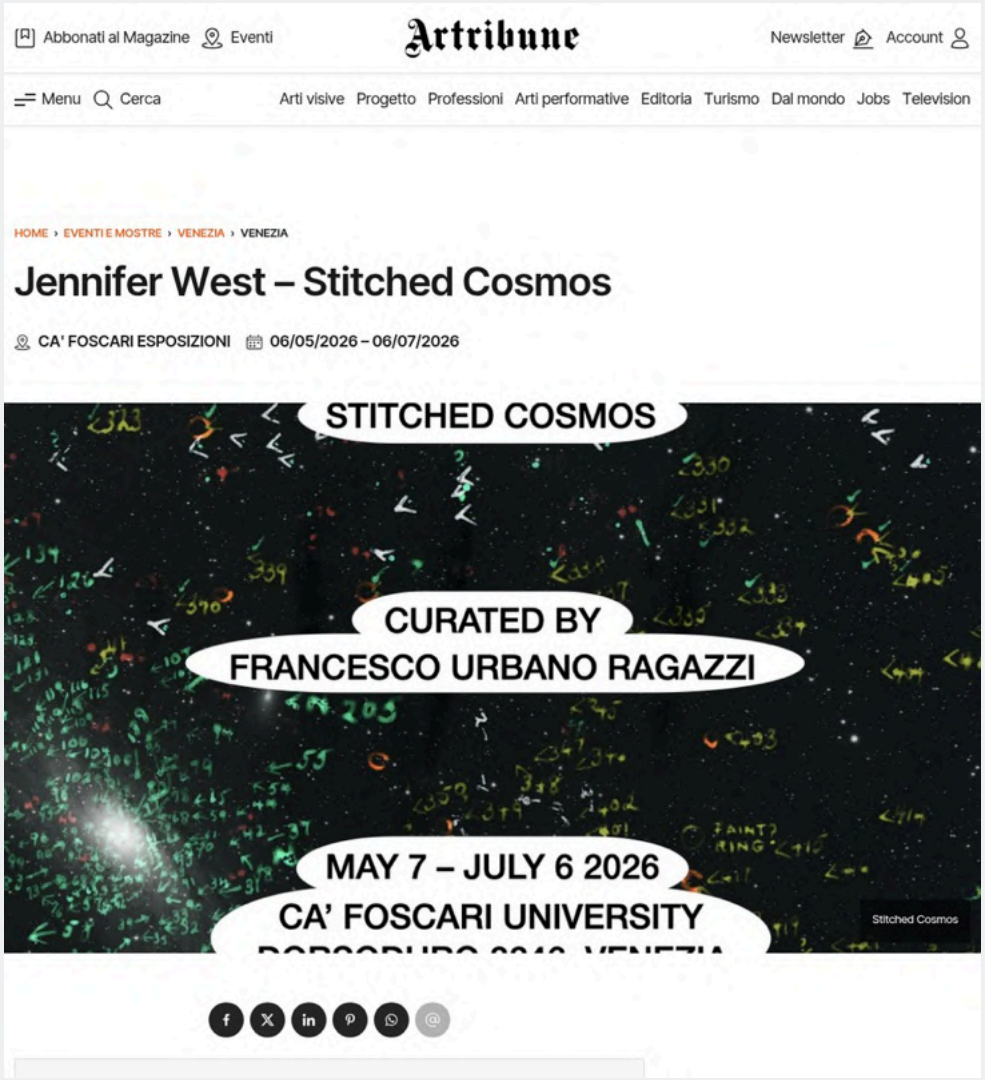


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News

# Jennifer West - Stitched Cosmos | Artribune

artribune.com/mostre-evento-arte/jennifer-west...

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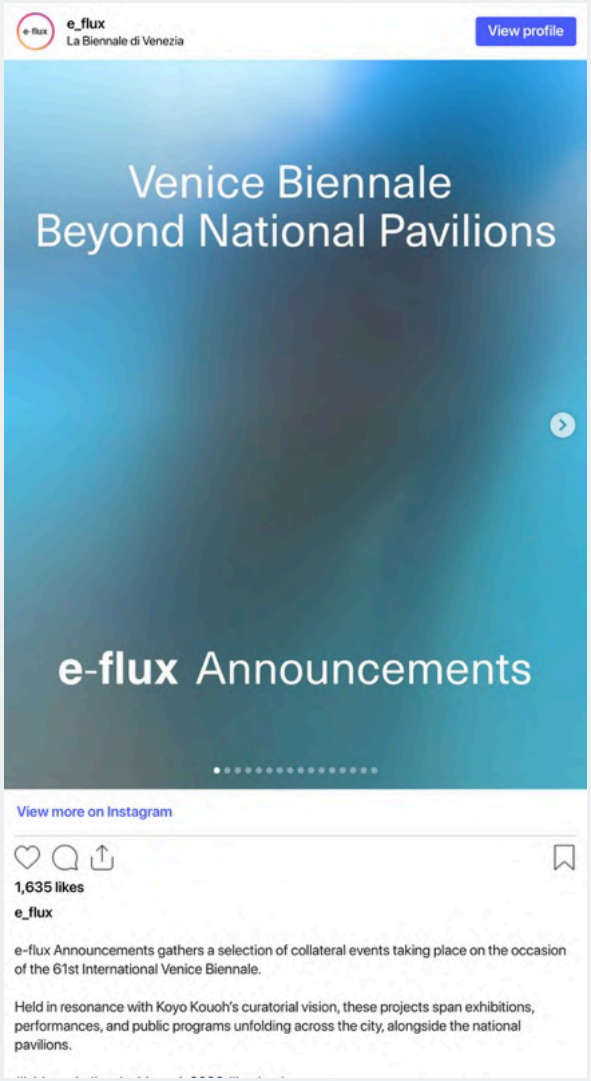


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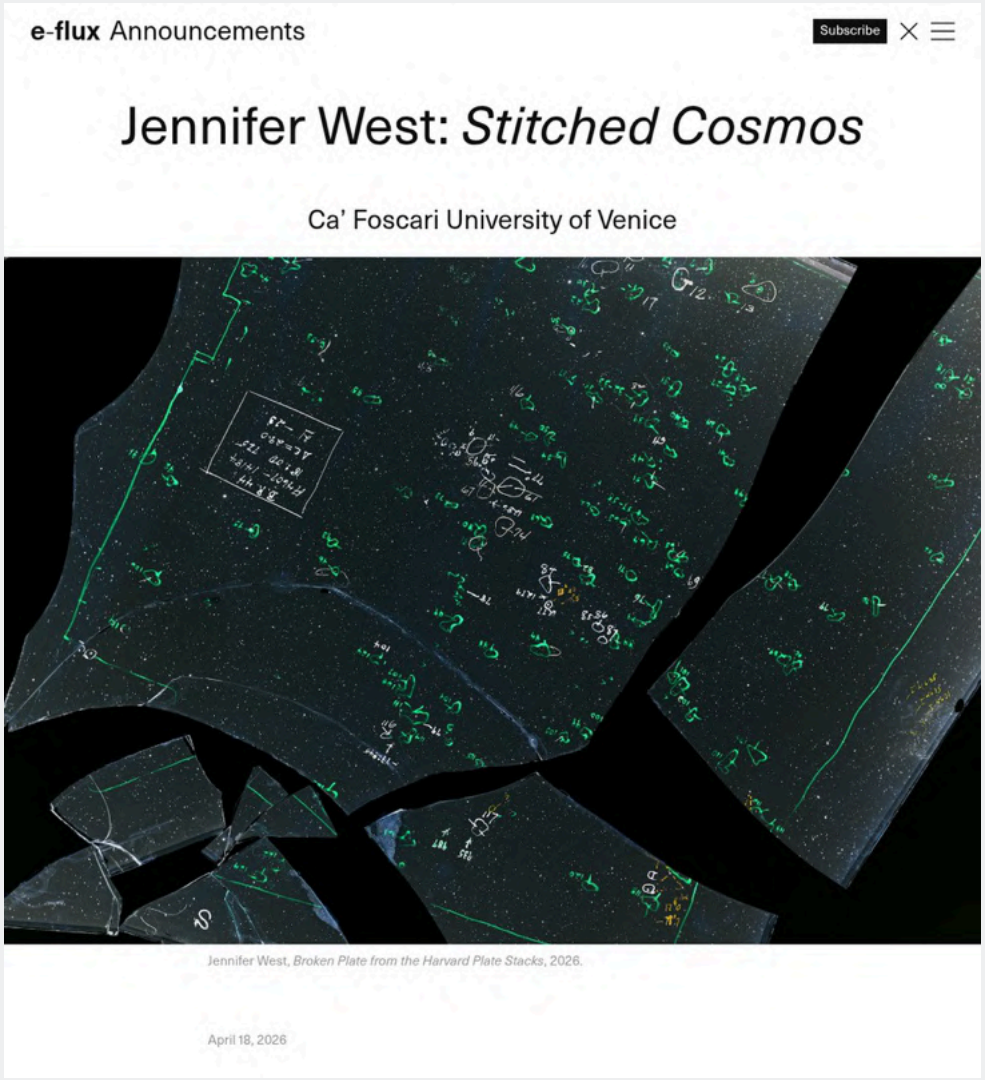


Apr 18, 2026

News

# Jennifer West: Stitched Cosmos - Announcements - e-flux

e-flux.com/announcements/6787192/jennifer-w...

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King Kong




Interview

# Jennifer West In Conversation With Francesco Urbano Ragazzi

PDF of the Print edition of King Kong Magazine.

# JENNIFER



# WEST

in conversation with Francesco Urbano Ragazzi



Imagine photographs of the universe taken through the lenses of a telescope at the end of the 19th century. Imagine a group of women with the job title of "computers." Imagine that these scientists, hired at the Harvard Observatory because their work cost less than that of men, annotate these photographs with the names of stars and galaxies in a myriad of colors. Imagine that this painstaking operation establishes a system for identifying celestial objects that is still used worldwide today, leading to discoveries that revolutionize astrophysics. Imagine that the Smithsonian Institution, the largest museum complex on the planet, preserves more than 550,000 of these glass photographic plates, and that an artist from Los Angeles –invited through a Research Fellowship– films them to create psychedelic artwork. Imagine that this piece is exhibited not in a museum, but inside the oldest university in Venice during the Biennale, while student life carries on as usual.
All of this is Stitched Cosmos, a solo exhibition by Jennifer West curated by the duo Francesco Urbano Ragazzi, who for the past ten years have been inserting art into heritage sites used or misused by institutions of contemporary society: from a 16th-century palace turned into a fast-food restaurant to a convent transformed into a women's prison.

**Francesco Urbano Ragazzi: When did your adult life as an artist begin and how would you describe the phase you are in now?**
**Jennifer West**: I am never one to think of life in terms of defined categories as I prefer to exist in the moment I am in. However, a significant point in my art practice came between 2012 and 2013, when the shift from analog film to digital affected the film labs, vendors and technicians that I had built long term relationships with. This rupture in my medium caused me to take a step back and spurred me to start working in an entirely new way making sometimes interactive immersive installations using filmstrips, giving them an "afterlife". I began researching about pre-cinema (magic lanterns, shadow puppet theaters, etc.) in the Getty Museum archives and was reading and thinking about going back to Plato's cave, early light and shadow projection using fire and so forth. In 2016, I made an entire project around movie memory that involved re-watching around 300 of the most significant films in my memory and made a feature, Film Title Poem. I would say this was my artistic adult life, as I looked back to look forward, and related to the term Media Archaeology. Now I am like an old, seasoned witch in the Federici way, holding the knowledge and magic and imperfection and slowness of the analog and continuing to bring it and morph it into the digital and physical world.

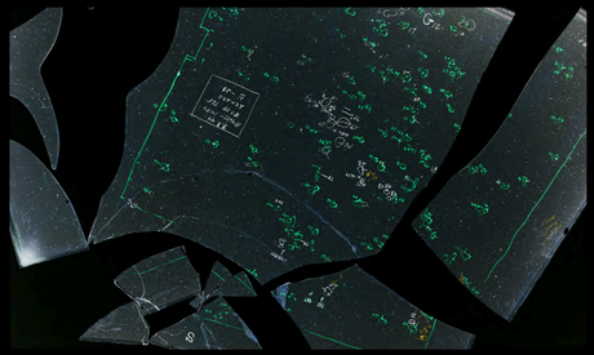
**FUR: In your artistic practice, everything seems to stem from the discovery of a cinematic matrix within reality. From this perspective, you have worked in many parts of the world and in various research institutions. Could you tell us about your experience at the Harvard Plate Stacks at the Harvard & Smithsonian Center for Astrophysics?**
JW: I started working with glass astronomical negatives (images of galaxies, nebulas, stars in deep space taken from observatories) for a different project in 2023 and first contacted the Harvard Plate Stacks curator, Thom Burns. It led me down a rabbit hole learning about the history of the astronomical glass negatives and women computers. For Stitched Cosmos, I started with the premise to find and image the glass astronomical plates that had broken, shattered or had the emulsion peeling or decaying as well as image the notations of the women computers. I also planned to image undocumented parts of the collection. In addition to the important history of the discoveries and contributions the women made to the field of astronomy, I was looking for small keys and clues into the humanity and history behind the process - like mistakes, accidents, notes, jokes.

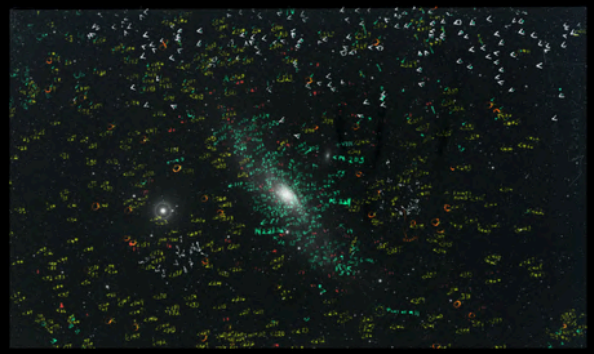
**FUR: What were the different phases of your process?**
JW: I spent several months in preparation, reading, researching and zooming in advance. Then spent two weeks in the archives working with the curator Thom Burns and Lisa Hess Bravata, archivist and assistant curator, and a number of their colleagues – all of whom cared for and take care of the archival collection which spans four floors. It's in the original building at Harvard where the women computers worked. To be exact there are 550,000 glass plate negatives dating from the 1870s to the late 1990s, as well as early photographic data from as early as 1849, and logbooks, notebooks, and photographic prints associated with astronomical research at Harvard and affiliated observing stations, so one feels the history deeply with its spiral metal staircases and ephemera of this past time. I heard there was still smoke residue in particular areas from the women smoking.
I approached the project with an openness to what I would find through the discussions, meetings and tours of the various parts of the archives – thinking more like an ethnographer or anthropologist, going in with questions and being led by anecdotes, follow ups, the deep knowledge of the curators and the coming together of the things in the moment. We looked at many glass plate images, collections of broken shards of glass plates, specific "treasure plates", one by one, some flood damaged, some not yet imaged, found "work notes" and humor, finger prints, spiders and preying mantis shadows on plates; we looked at the tools, notebooks, log books and came upon a collection of aperture cards, a now obsolete archiving system of the plates used in the 1980's).

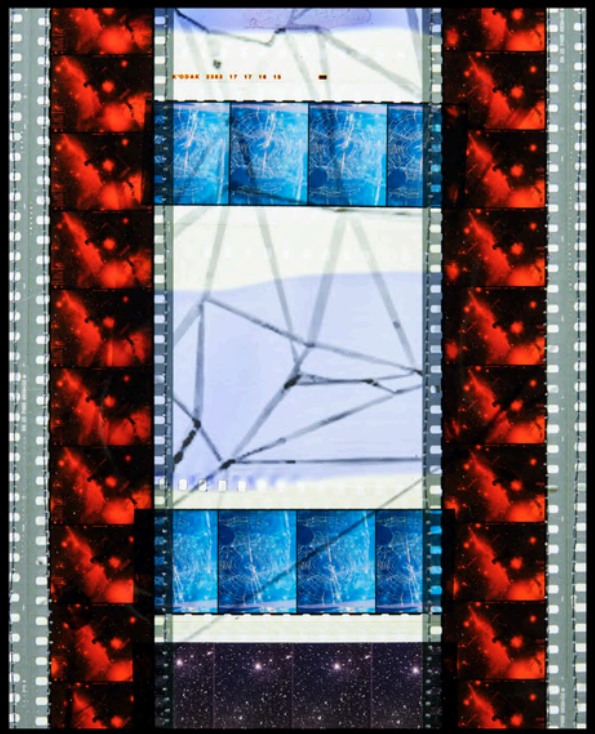
**FUR: What stood out to you the most?**
JW: Of particular interest is the use of drawing by the computers. Lisa Bravata showed me drawings in notebooks next to photos. I got to thinking how the brain uses drawing to work things out in conjunction with photographs, a way to think through notation. Additionally, I learned of the project that was recently halted of scraping and removing the inked notations from the plates, a form of erasure in this important archive of research and work.

**FUR: How did you start working on the plates?**
JW: From the immersive day and night research, I set about shooting thousands of images on a light table to create animations and eventually film quilts. There is an investment on my part of the relentless slowness of touching, finding, moving and documenting anew these objects as images – comprised themselves of fragments of starry skies and galaxies, so dense into sequences, giving them a new life. The imaging took place in complete darkness with the light table illuminating the images, which I carefully moved the shards of broken glass or astronomical tools - one by one – and similar to a photo dark room or a very long night in an observatory to create a single image or the process of close analysis of these fragments.

**FUR: As you said, the plates you worked on are dotted with annotations that astronomical computers—especially women computers—inscribed on the glass, developing a complex code of signs and colors. What kind of relationship do you think is established here between knowledge and aesthetics?**
JW: There is a fascinating history of invention of the work of the women computers and astronomers. Annie Jump Cannon, who became the curator of Astronomical Photographs at Harvard in 1911, came up with a system to map the stars using letters and colors that was used internationally. While their system of notating on glass negatives using individual-colored inks made practical sense, it set up a striking, layered colored cracking ink drawing over the starry skies and galaxies and strokes of light made by stars. These notations were often made by many individuals collectively. What we are left with now are visual condensations of a single image comprised of decades of layered research by different astronomers, each adding to the others research in their own color and notating in a legend.







These notations were made on the opposite side of the emulsion, floating just above the image. Thinking often of the relational and historical connections within art practice, I love the parallels of visual thinking that this serves to visualize and contain in its material presence–as image, as ink, as emulsion.
It makes my heart ache to know about the project where thousands of the notations were erased that sought to "clean" the plates to make more discoveries – a tragic loss of not only their actual data work, but of history of these women's contributions, as well of what might be found in the small clues, notes and time.

**FUR: Speaking of skies and representations of the cosmos, another of your memorable works comes to mind: Skate the Sky. In that case, you transformed the museum space, the Tate Modern's Turbine Hall, into a skate park crossed by long strips of film that were scratched and altered by the passage of skaters. What connection do you see between Skate the Sky and Stitched Cosmos?**
JW: I hadn't made the connection until now but certainly it's one to connect. Both projects use the sky or cosmos as the surface for a collective experience of recording time through drawing, tinting and notation. Both subvert gravity and magnify our experience of the sky and time, in the one case close to earth and in the other millions and billions of light years away. Both share a collective experience with the image – of clouds in sky and stars, rather than an individual. Skate the Sky was a concentrated playful subversion of the museum space into the skate park magically uniting skaters fragmented marks magically upside down into the sky. Stitched Cosmos on the other hand, is a fragmented condensing of history in relation to the distant sky.
This is a stretch but… it's a question, on whether radical play and collectivity are present in both, as astronomy is about discovery and uses repetition (studying different images of the same galaxies over and over) and skating is about failing and repetition – trying to do that kick flip, as Herzog says, "noble pursuit of failure" for the joy of it.

**FUR: How do you think exhibiting Stitched Cosmos in a functional space like the central hall of Ca' Foscari University in Venice might affect the perception of the works compared to a traditional museum setting?**
It situates it where young people are learning and places emphasis on the relationship to study across many fields and mediums, placing it in conversation with the future. This relates back to the field of media archaeology, which as Jussi Parikka says, "sees media cultures as sedimented and layered, a fold of time and materiality where the past might be suddenly discovered anew."

**FUR: Media Archaeology (Radius Books, 2022) is also the title of your monograph. It condenses about a decade of your work, constantly shifting between digital and analog, material and immaterial. Do you feel that these recent years, marked by the popularization of AI, are confronting you with new kinds of transitions?**
JW: Yes and they are currently unfolding in my head. The commentary on AI is essential, and as my work has often placed the analog inside the digital, inside of crisp high resolution space to highlight the material world and often take a piss on it (literally like in my Emoji Piss Film (2018), as urine has been an ongoing material of mine to alter film since the beginning when the artist Jim Shaw gave me his urine to soak my film in 2005). I don't know yet the form, but exploration with different forms of media has been part of my artistic evolution, say using the holofan projectors. I have often made analog film recordings of ephemeral digital spaces on my computer screen such as google earth, stellarium (an astronomical program), google searches and have thought of the many ways I might comment on AI in the future.

**FUR: Media archaeology and psychedelia are the two inseparable forces that intersect in your work. Both also seem to relate to your relationship with the city in general, and with Los Angeles in particular. Could you tell us about your artistic relationship with LA?**
JW: I see myself as an interloper into the Hollywood machine, often utilizing its cast-off film stock, film prints and building relationships with its large and small film labs over two decades. It's both a conceptual platform and a material and technical one. I have developed filmmaking techniques via unorthodox processes that the film labs have been part of with me. I'm always interested in the DIY, experimental and avant-garde that exists in proximity to the movie making industry and building off that rich history (whether it's early cinema like Lois Weber or Dorothy Arzner or Maya Deren shooting Meshes in the Afternoon or Oscar Fischinger). However, it's the artistic community here that keeps me alive and since my mother is an artist, I grew up with the tradition of going to art shows and spend a lot of time here going to shows at all levels – from the most alternative show in someone's closet to the museums.

**FUR: In the Spirit of DIY. This was the subject line of the email with which you proposed we begin collaborating on Stitched Cosmos in Venice. What does DIY mean to you in the present moment?**
The DIY for me is about creating opportunities in an organic and fluid way and is the greatest pleasure, as it reflects a chain of connected negotiations and relationships that unfold into the thing. I still make zines to this day, which reflect this ethos - make, print and distribute the zine yourself is the ultimate self-determination and agency. It's always been important, and in light of the present-day situation (interpret this how you want) it's more important than ever. I think it's essential for many reasons, one of which is not waiting for established opportunities (which are also worth pursuing but often cloaked in a mysterious veil), but instead making them for yourself and others.

**Jennifer West: What does adult mean to the both of you? In your curatorial practice, you work as a collaborative duo, how does working together evolve being adults?**
FUR: Being adults, for us as a duo, means being forever old. Because if you add up our ages, you get an octogenarian organism that knows twice as much as either of us ever could alone. But the opposite is also true. Being two gives us twice the energy, keeping us younger. Maybe, for us, adulthood isn't a place to settle into, but a space to move within. Somewhere between these two poles, beyond these two poles.

**JW: As curators, you have staged exhibitions in unusual architectural, cultural and historical sites – including a supermarket former grand cinema, a fast-food Burger King, a Women's prison in Venice, an abandoned children's school in Norway to name a few. These are sometimes interventions, sometimes transformations. What is your interest in working this way?**
FUR: We love the vertigo that art creates when it ignites an existing space in a new way. We believe that art is a primary human experience, as important or unimportant as reality itself, which is why we enjoy letting the two overlap, creating unpredictable combinations. Our exhibitions are acts of love toward both, achieved through the distortion of social rituals that people follow almost as if they were natural: buying a product, accepting the prison system, visiting a show. This too has to do with being adults. In childhood, we tend to accept the habits that come from our context as given. Growing up ultimately means building our own personal understanding of the world. To create exhibitions within the realm of the real means placing visitors in a situation where they can inhabit the space with full autonomy, finding their own way outside of any predetermined institutional path.

**JW: Stitched Cosmos will be integrated into the space of Ca'Foscari University in Venice. You have stated that the exhibition will be installed into "contexts that engage with the cultural life and future of Venice, despite the pressures of mass tourism and ongoing ecological challenges." What is the significance of this space toward the future of Venice?**
FUR: The process of musefication is so pervasive in Venice that even the Biennale often becomes a para-touristic device. Kilometers of drywall and exhibition design apparatuses have become the hallmark of a style of "impactful" exhibitions that tend to neutralize the context, as if everything had to turn into a backdrop or an immaculate museum. Universities and research centers are fundamental places where the city can still be imagined, discussed, and experienced, inventing new forms of gathering and new systems of production.
Stitched Cosmos is, in this sense, a hymn to Ca' Foscari University and its students, but also to the Smithsonian, the Harvard Observatory where your research originated, and all the institutions around the world that serve as beacons of study and knowledge, and which, sadly, today face profound challenges and funding cuts.

**JW: This exhibition stemmed from a proposal to collaborate. Finding a space was the key. The theme of self-determination, agency and making things happen rather than working within existing institutional frameworks or waiting for the opportunity is the DIY ethos. How and when in your lives did you come to this way of working?**
FUR: We imagine the opening of Stitched Cosmos somewhat like the occupation of a school at night. This is the image that has driven us from the very beginning. As in other of our projects, the idea is to create a break within spaces of surveillance. The university is a highly regulated disciplinary institution, and making this kind of occupation happen through art is in fact a complex operation, shaped by multiple layers of negotiation. While a DIY spirit guides us, none of this would be possible without the intelligence of negotium: a subtle and demanding art that is increasingly difficult to sustain within the professional and institutional frameworks that structure communication today.

**JW: How do you see the DIY connecting to the themes of the Biennale, "In Minor Keys"?**
FUR: It sounds almost like a call-and-response. In Minor Keys, one says, Do it Yourself, we reply. DIY brings the focus back to personal responsibility, setting aside all administrative machinery and hierarchical distortions. It's not so much about what is major or minor, but about why one is doing things and making them exist. Doing and thinking at the same time: making films, making exhibitions, but above all, doing what one considers important, what cannot be forsaken.

**JW: I first met you when you asked if I would be willing to show my films that are included in the DIY pirated platform Ubuweb in an exhibition by Kenneth Goldsmith you were curating entitled Hillary. The Hillary Clinton Emails. You have done a number of exhibitions with avant-garde filmmakers and video artists including Jonas Mekas. Your commitment to the art of the fourth dimension is unusual and important in this field, what drew you to the field and artists?**
FUR: We love cinema as much as you do. Poetic cinema, or avant-garde cinema more than the industrial one. And we like to develop ideas and visions together with the artists. But also we don't see any separation between cinema and the visual arts. The history of cinema goes together with the history of exhibitions and curatorship: they were born almost at the same time. In the end we think about exhibitions as open cinematic experiences, with or without screens.

**JW: There are more in my head but I need to run for now...**
FUR: So we want to leave you with a quote that maybe brings everything together: being adults, the do-it-yourself spirit, putting on exhibitions in spaces where art isn't expected, and everything we've talked about. The quote is by Immanuel Kant and goes, more or less: "Immaturity is the inability to make use of one's own understanding without direction from another, in lack of resolve or courage. Have the courage to use your own understanding!" It could be our motto for the show. Now run!

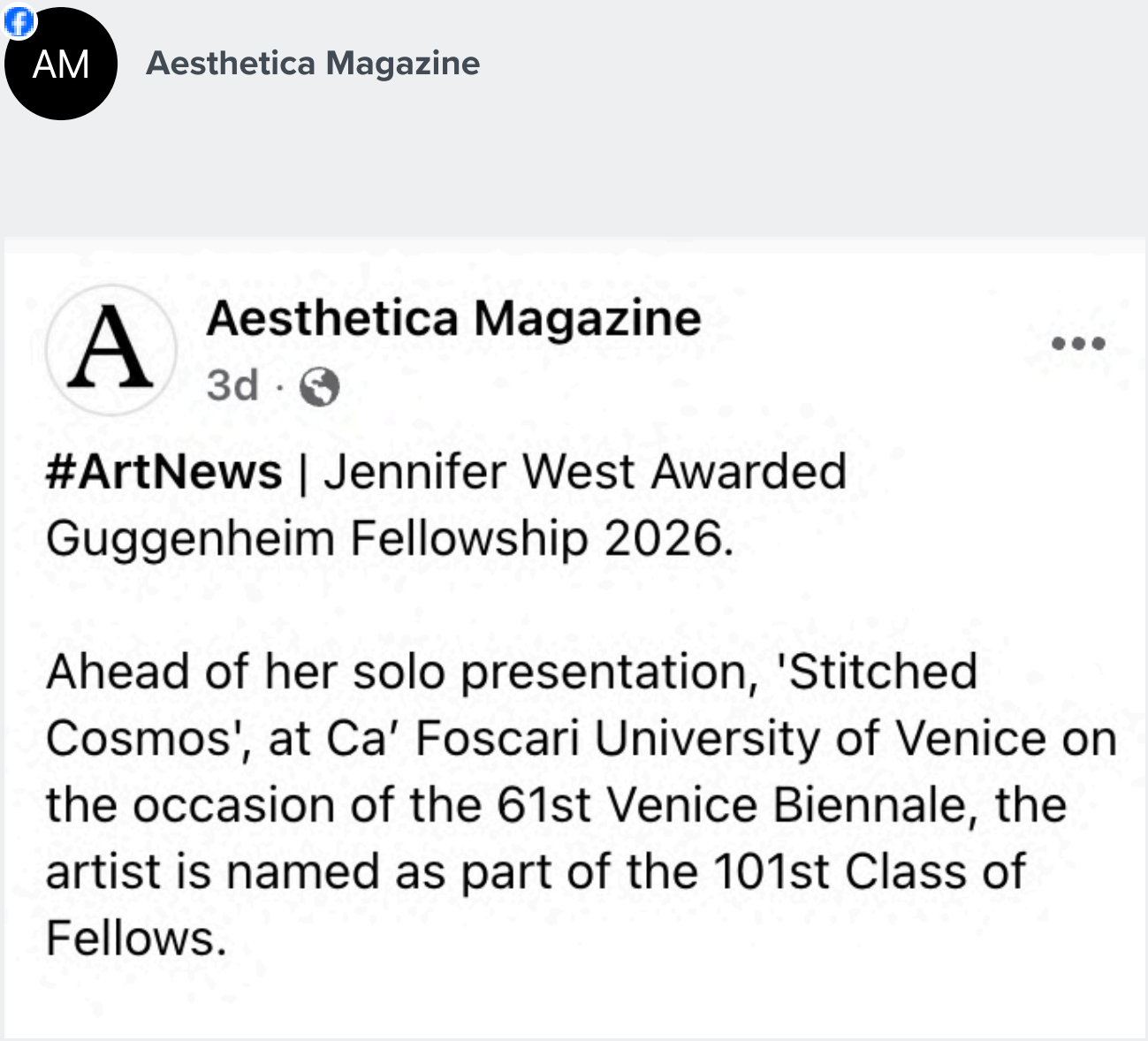
## In the Spirit of DIY

Do-it-yourself.
Do it yourself!
Do it!
Do it for yourself!
Do it with yourself!
Just do it.
Do yourself.
Be yourself.
Find yourself.
Remember who you are.
Remember to do it yourself.
Do what you want.
Do as you please.
Do alone.
Do with nothing.
Do as it comes.
Do with what you find
Do with everything.
Do with what you love.
Do with whom you love.
Do it again.

Francesco Urbano Ragazzi

News

# #Art News | Jennifer West Awarded Guggenheim Fellowship 2026.



## Harper's BAZAAR

Sophisticated, elegant and provocative, Harper's Bazaar is your source for fashion trends straight from the runway,...

**90**
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**16.8M**
Unique Visits



BAZAAR FASHION BEAUTY CULTURE LIFESTYLE ABBONATI NEWSLETTER

CULTURE > ARTE

# Le dieci mostre da non perdere in Italia a maggio

La 61esima Biennale apre la stagione, ma le mostre da vedere non si fermano a Venezia Dieci appuntamenti tra Venezia e il resto d'Italia per orientarsi nel maggio dell'arte.

DI RICCARDO CONTI PUBBLICATO: 10/05/2026

WALTER PFEIFFER, UNTITLED, 1974, © WALTER PFEIFFER. COURTESY THE ARTIST AND GALERIE GREGOR STAIGER, ZURICH / MILAN

-La violenza inflitta, dimenticata e ritrovata alla Pinault Collection di Venezia

-A Venezia un'ex chiesa millenaria diventerà un laboratorio creativo

-Tu sei un'isola: la nuova collezione di Chantecler presentata a Venezia

DI PIÙ DA HARPER'S BAZAAR

Maggio si apre come uno dei mesi più

May 10, 2026

Roundup

# Le dieci mostre da non perdere in Italia a maggio

harpersbazaar.com/it/cultura/arte/a71201161/mo...

Estimated Views **17.9K**

## Aesthetica Magazine

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**120K**
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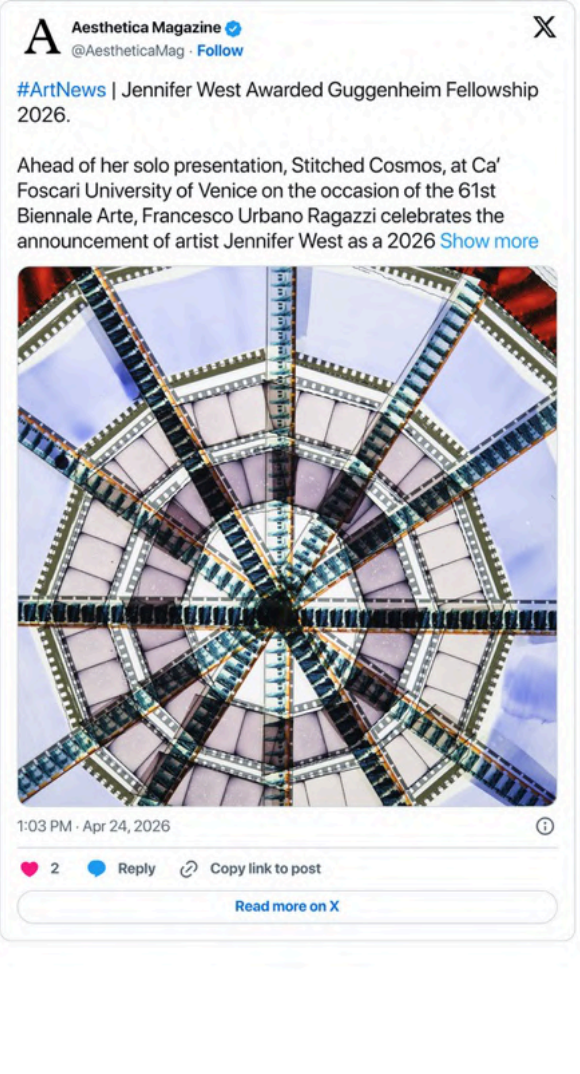



Apr 24, 2026

# Post by @AestheticaMag

x.com/AestheticaMag/status/20476626443754...

| | |
|---|---|
| Views | **444** |
| Engagements | **3** |

## COEVAL

COEVAL is the leading print and online magazine framing art, fashion, music, and culture through a...

**37**
Domain Authority
Provided by MOZ

**27.3K**
Unique Visits
Provided by SimilarWeb

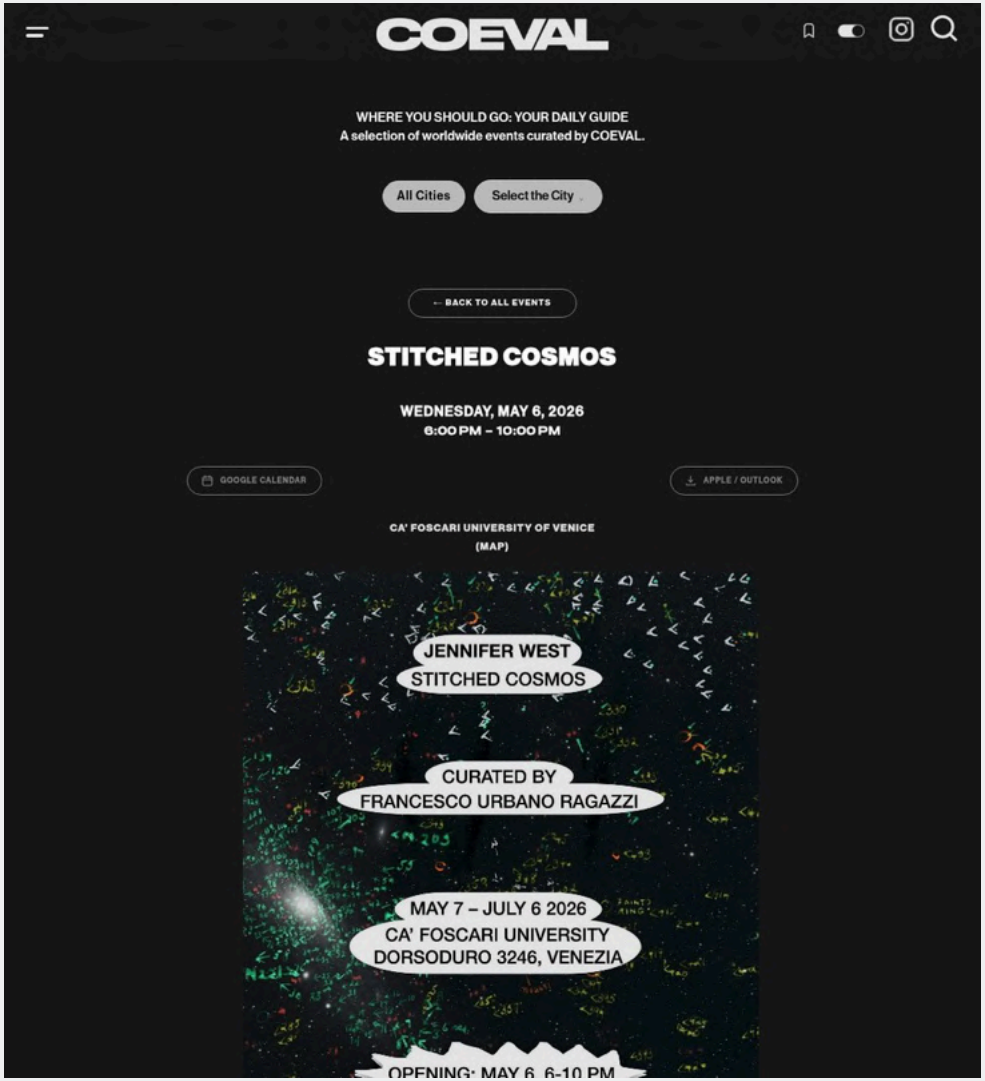
May 06, 2026

News

# Stitched Cosmos - COEVAL Magazine

coeval-magazine.com/events-spotlight-by-coev...

Estimated Views **5.78K**



[ANTI]MATERIA

31
Domain Authority
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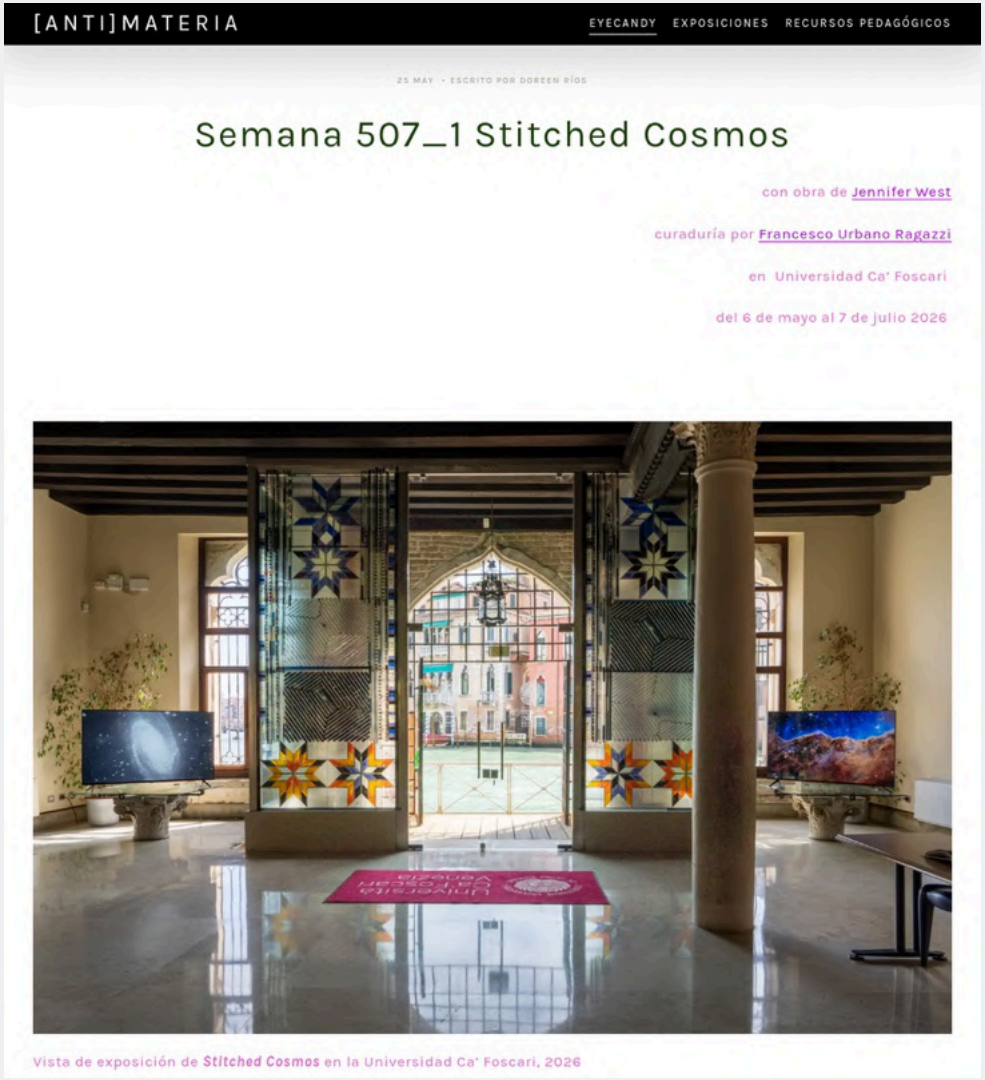
1.32K
Unique Visits
Provided by SimilarWeb




May 25, 2026

Feature

# Semana 507_1 Stitched Cosmos — [ANTI]MATERIA

anti-materia.org/eyecandy-1/2026/5/22/semana...

Estimated Views **472**

**SLEEK**

SLEEK 89 - PLAY - OUT NOW TikTok: @sleekmag

**130K**
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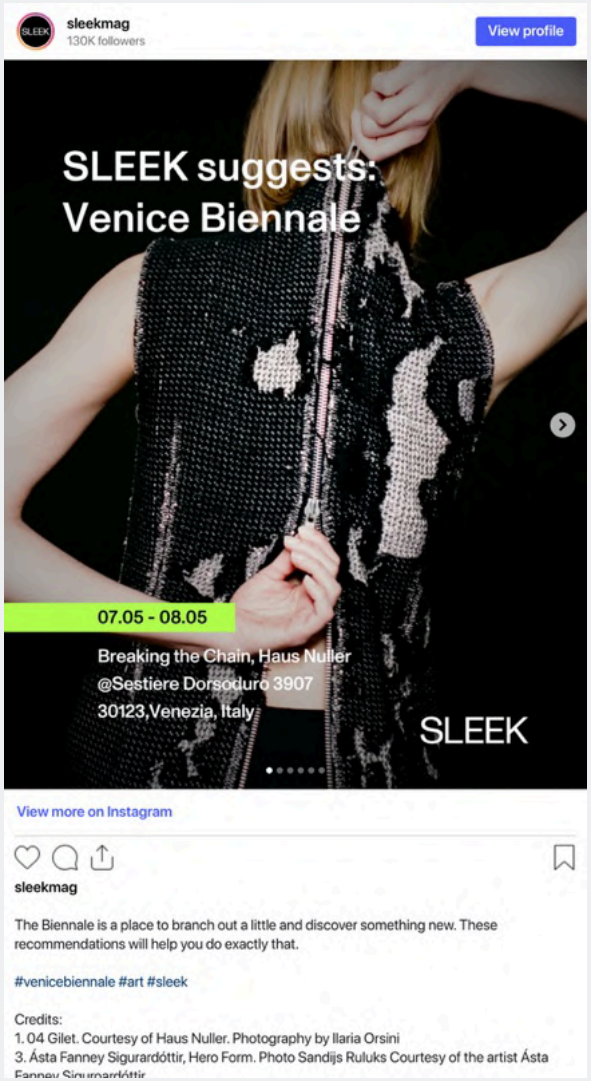


May 06, 2026

# Post by SLEEK

instagram.com/p/DYAFWYBjFP7/?img_index=5

| | |
|---|---|
| Estimated Views | **21.4K** |
| Engagements | **3** |

## HENI

HENI is an international art services business working with leading artists and estates across publishing,...

**48**
Domain Authority
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**84.8K**
Unique Visits
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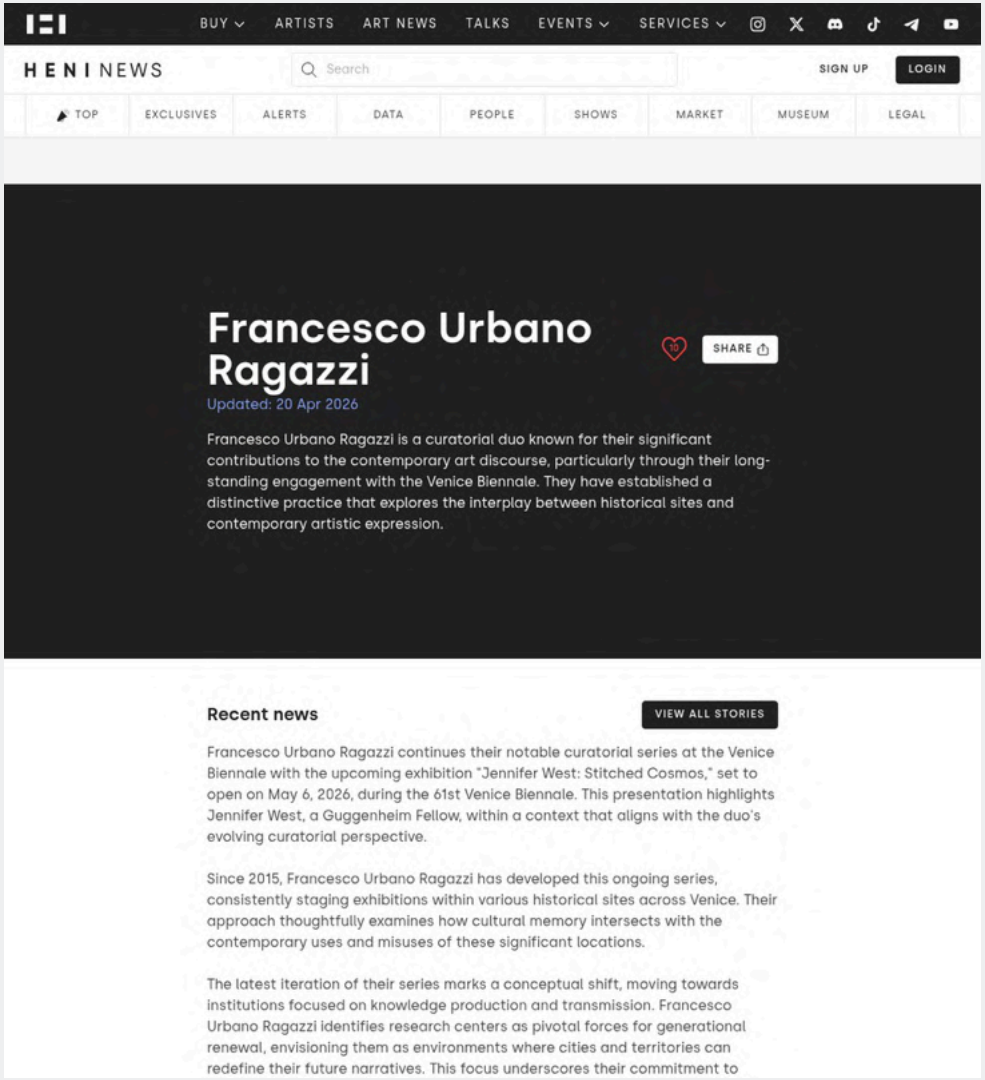


# Francesco Urbano Ragazzi | HENI News Profile

heni.com/news?artist=Francesco%20Urbano%2...

Estimated Views **4.36K**

dreamideamachine ART VIE...

39
Domain Authority
Provided by MOZ

28.2K
Unique Visits
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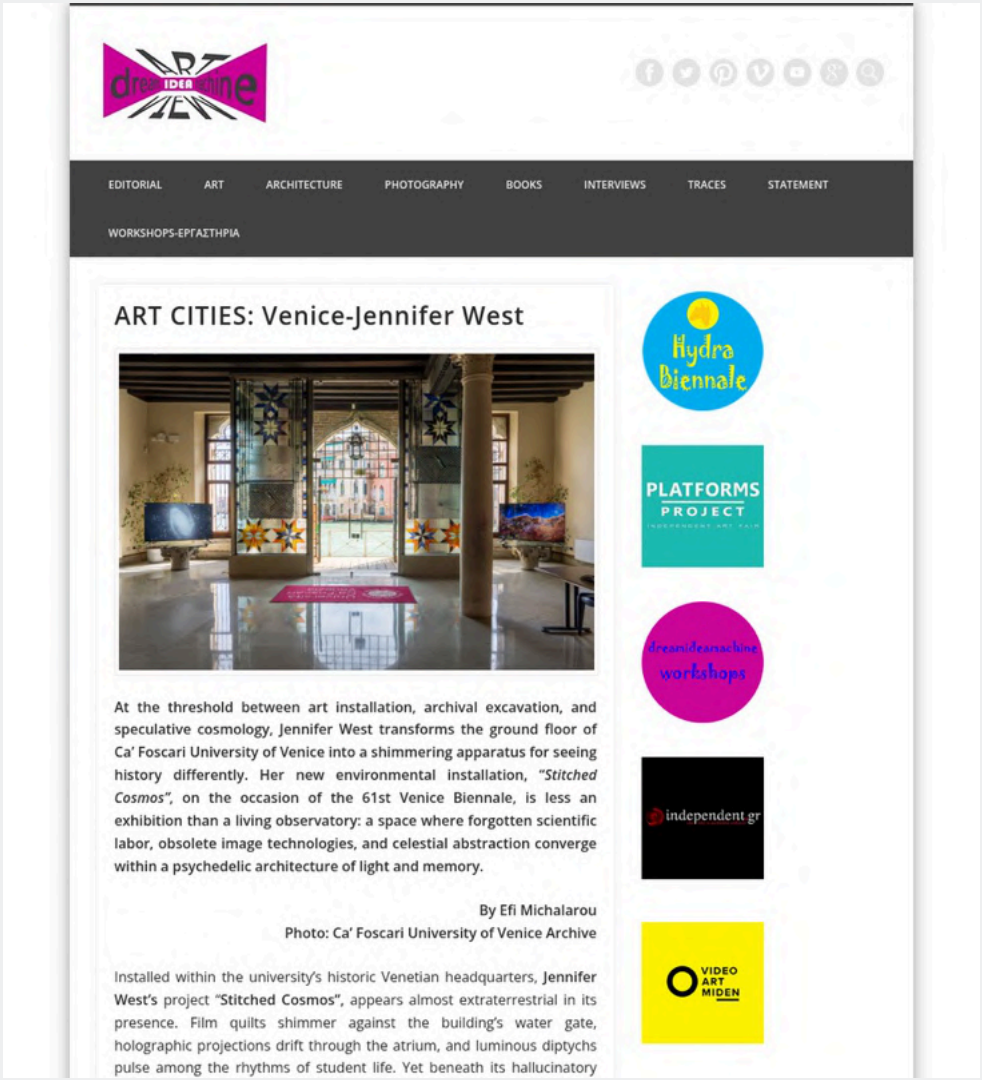

EDITORIAL ART ARCHITECTURE PHOTOGRAPHY BOOKS INTERVIEWS TRACES STATEMENT

WORKSHOPS-ΕΡΓΑΣΤΗΡΙΑ

ART CITIES: Venice-Jennifer West



At the threshold between art installation, archival excavation, and speculative cosmology, Jennifer West transforms the ground floor of Ca' Foscari University of Venice into a shimmering apparatus for seeing history differently. Her new environmental installation, *"Stitched Cosmos"*, on the occasion of the 61st Venice Biennale, is less an exhibition than a living observatory: a space where forgotten scientific labor, obsolete image technologies, and celestial abstraction converge within a psychedelic architecture of light and memory.

By Efi Michalarou
Photo: Ca' Foscari University of Venice Archive

Installed within the university's historic Venetian headquarters, **Jennifer West's** project **"Stitched Cosmos"**, appears almost extraterrestrial in its presence. Film quilts shimmer against the building's water gate, holographic projections drift through the atrium, and luminous diptychs pulse among the rhythms of student life. Yet beneath its hallucinatory

May 18, 2026

Feature

# ART CITIES: Venice-Jennifer West – dreamideamachine ART VIEW

dreamideamachine.com/?p=116137

Estimated Views **6.19K**

## Mousse Magazine & Publishing

Contemporary Art Magazine and Publishing House

**133K**
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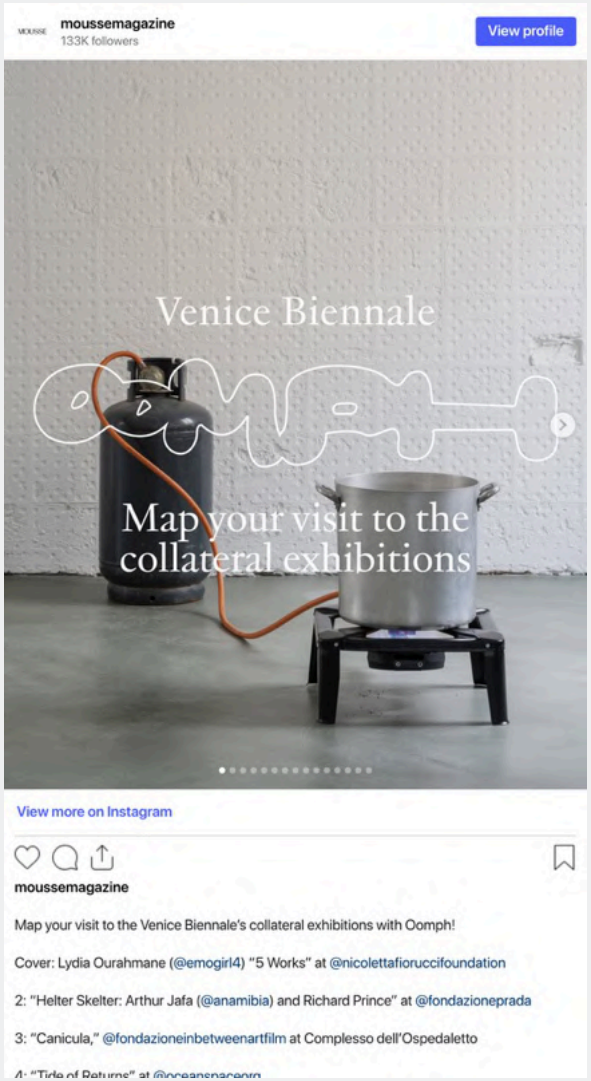


May 07, 2026

# Post by Mousse Magazine & Publishing

instagram.com/p/DYCQK4tDD83

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|---|---|
| Estimated Views | **21.6K** |
| Engagements | **8** |

Aesthetica Magazine

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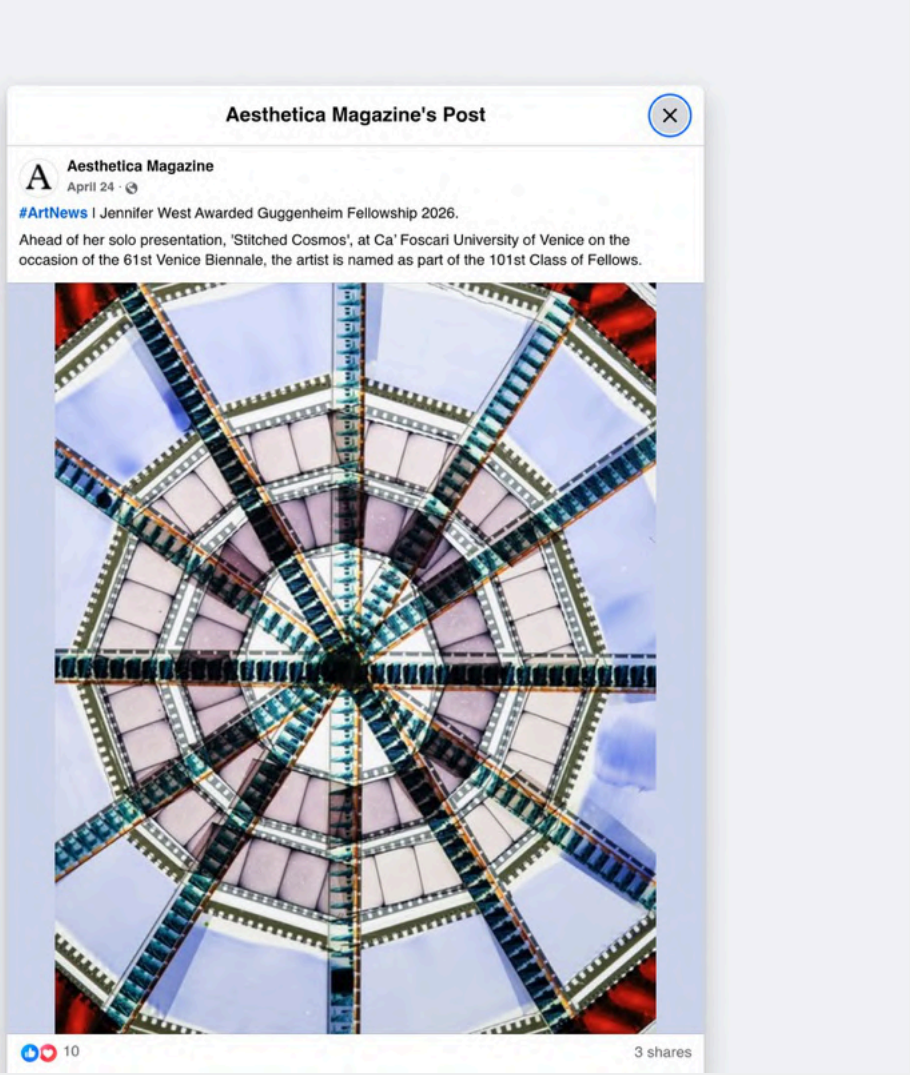


Apr 24, 2026

# Post by Aesthetica Magazine

facebook.com/aestheticamagazine/posts/artne...

| | |
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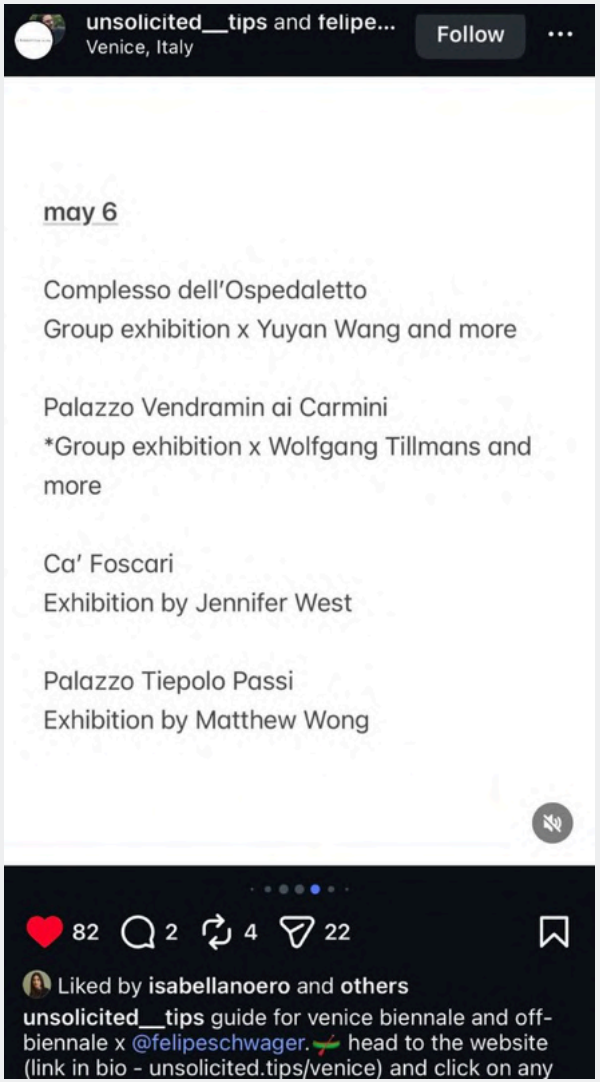
| Estimated Views | 3.5K |
| Engagements | 12 |

U

**unsolicited__tips**




May 06, 2026

Roundup

# Unsolicited Tips Instagram

## Call For Curators

Call for Curators is the leading platform for art curators. Find open calls, curator jobs, residencies,...

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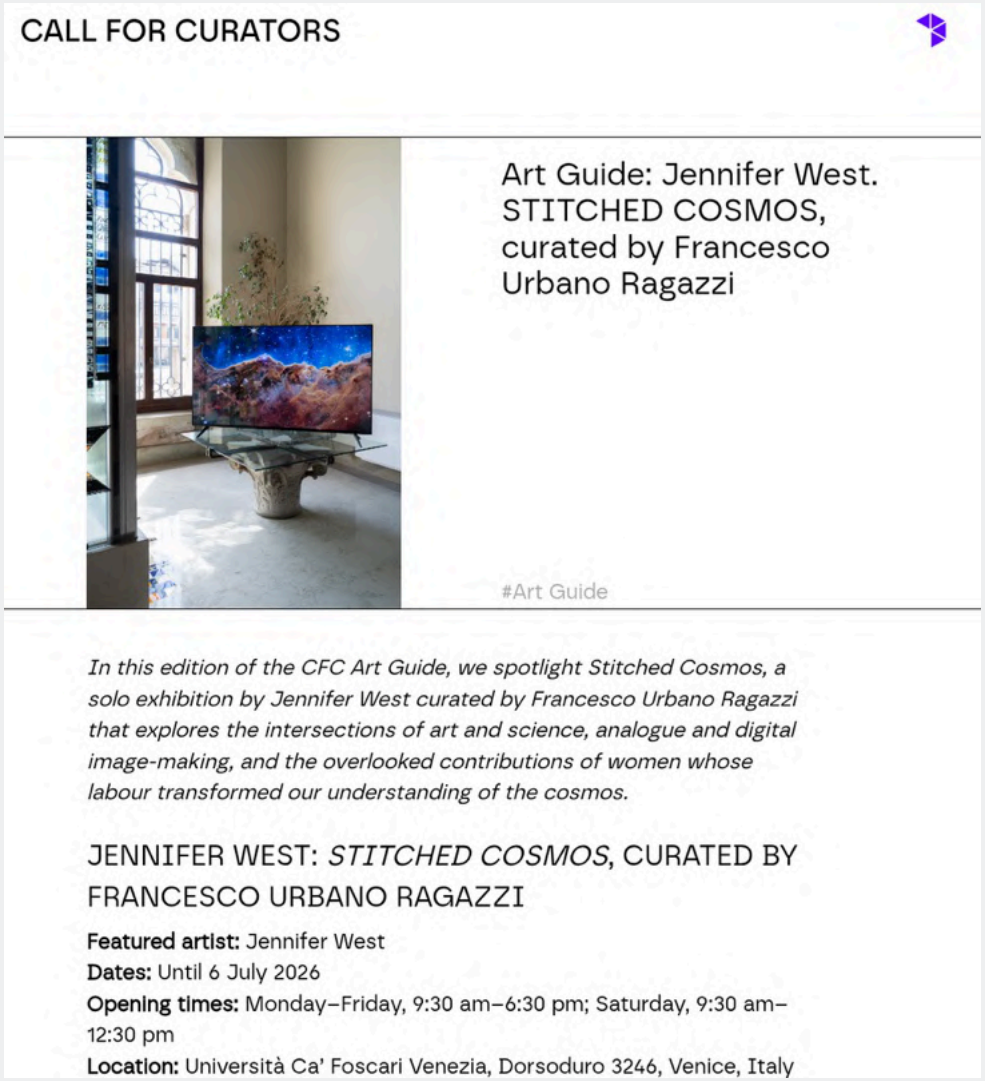


Jun 23, 2026

Feature

# Art Guide: Jennifer West. STITCHED COSMOS, curated by Francesco Urbano...

callforcurators.com/blog/art-guide-jennifer-west...

Estimated Views **7.77K**

## Art a Part of Cult(ure) - Italy

Nuove visioni e narrazioni online. Il magazine di arte contemporanea per le arti visive, letteratura, teatro,...

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**14.2K**
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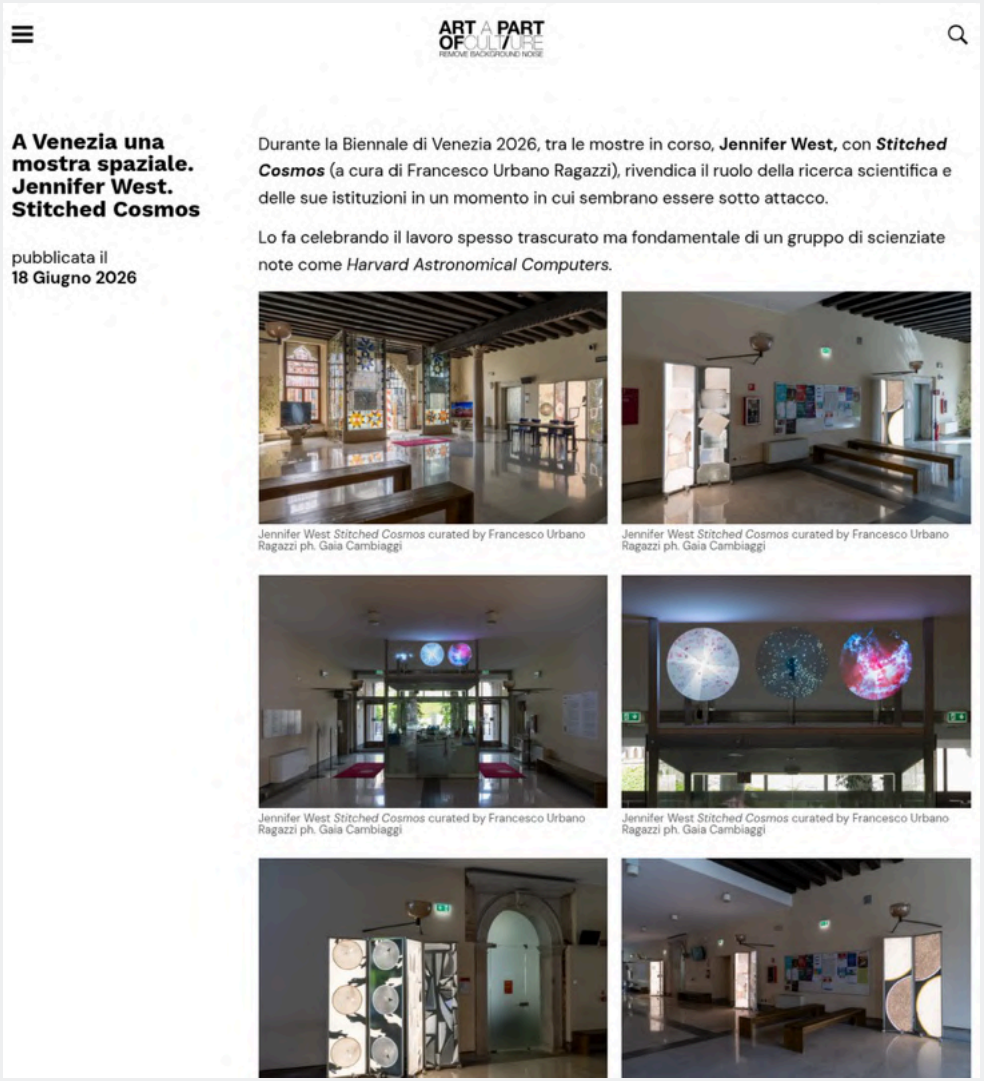


ART A PART OF CULTURE

**A Venezia una mostra spaziale. Jennifer West. Stitched Cosmos**

pubblicata il
**18 Giugno 2026**

Durante la Biennale di Venezia 2026, tra le mostre in corso, **Jennifer West,** con ***Stitched Cosmos*** (a cura di Francesco Urbano Ragazzi), rivendica il ruolo della ricerca scientifica e delle sue istituzioni in un momento in cui sembrano essere sotto attacco.

Lo fa celebrando il lavoro spesso trascurato ma fondamentale di un gruppo di scienziate note come *Harvard Astronomical Computers*.

Jennifer West *Stitched Cosmos* curated by Francesco Urbano Ragazzi ph. Gaia Cambiaggi

Jennifer West *Stitched Cosmos* curated by Francesco Urbano Ragazzi ph. Gaia Cambiaggi

Jennifer West *Stitched Cosmos* curated by Francesco Urbano Ragazzi ph. Gaia Cambiaggi

Jennifer West *Stitched Cosmos* curated by Francesco Urbano Ragazzi ph. Gaia Cambiaggi

Jun 18, 2026

News

# A Venezia una mostra spaziale. Jennifer West. Stitched Cosmos - art a part of cult(ure)

artapartofculture.net/2026/06/18/a-venezia-una...

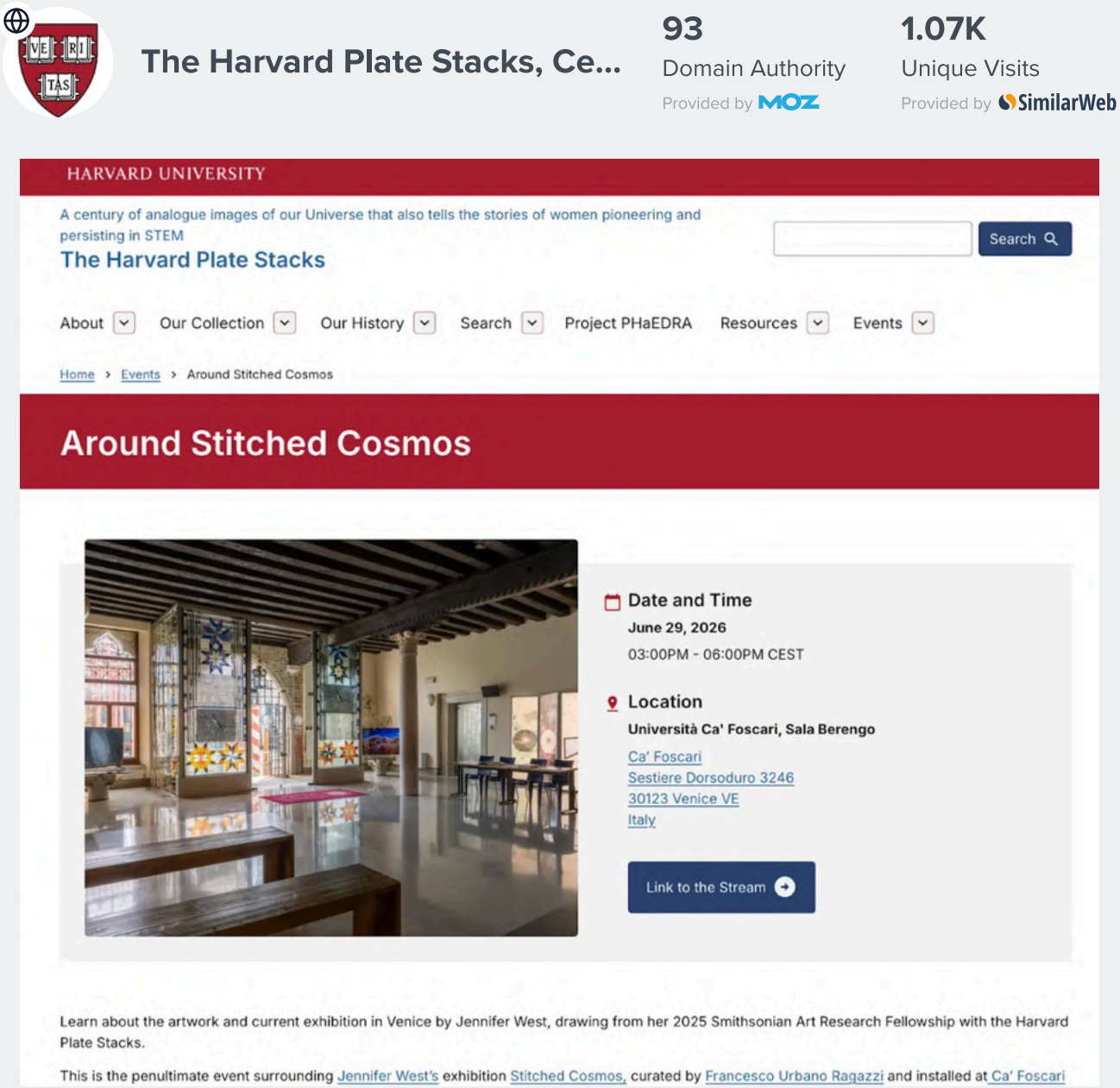
Estimated Views **1.75K**

Roundup

# Talk | The Harvard Plate Stacks

platestacks.cfa.harvard.edu/event-type/talk

Estimated Views **2**



## Call For Curators

Call for Curators promotes global open calls, supporting art professionals at every stage of their careers.

**59.8K**
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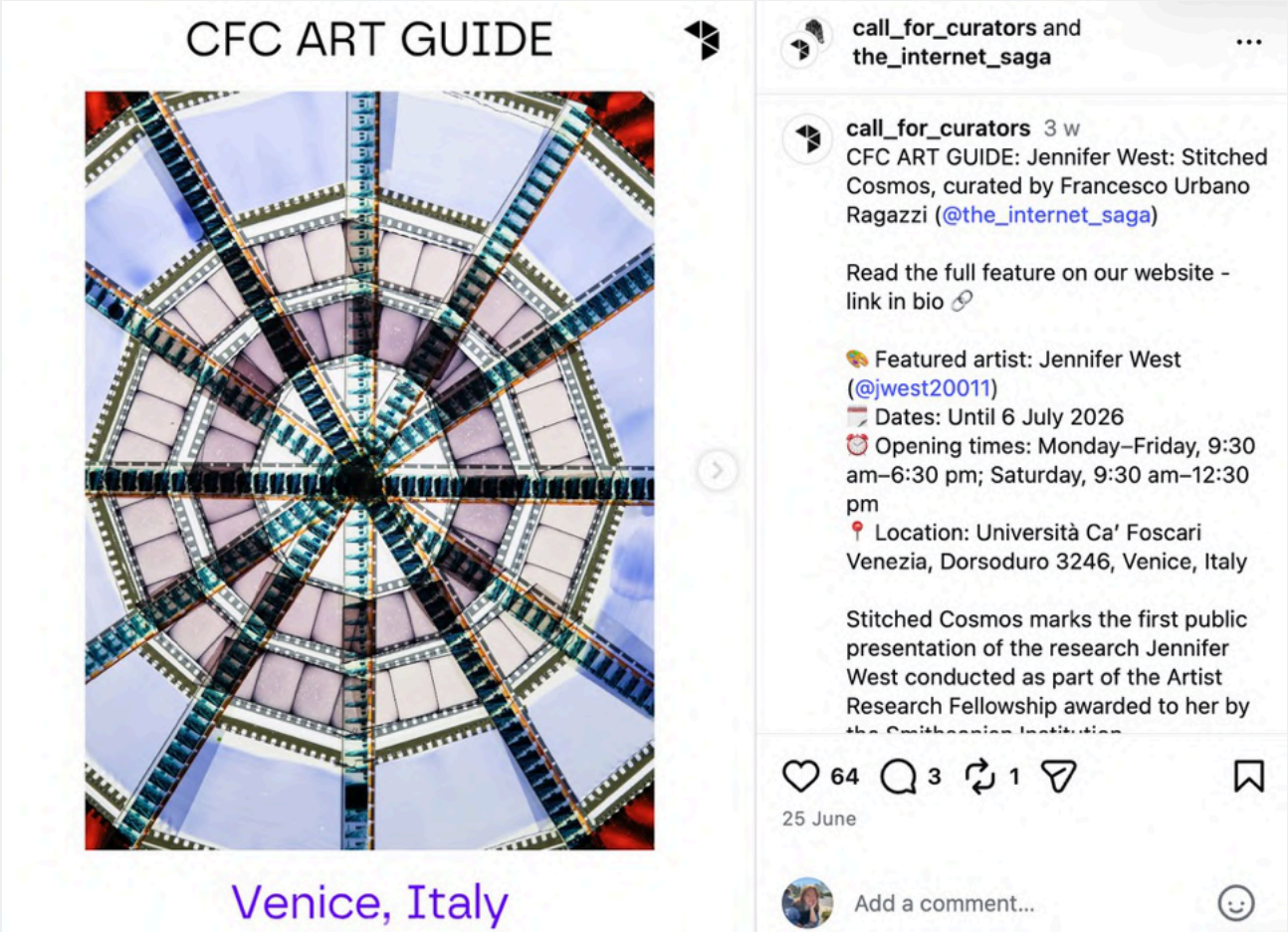


Jun 25, 2026

# Post by Call For Curators

instagram.com/p/DaAoU5FFY-0

| | |
|---|---|
| Estimated Views | **12.4K** |
| Engagements | **67** |

**CURA.**

ISSUE 46 Soft Power Out now 💅 Est. Rome 2009

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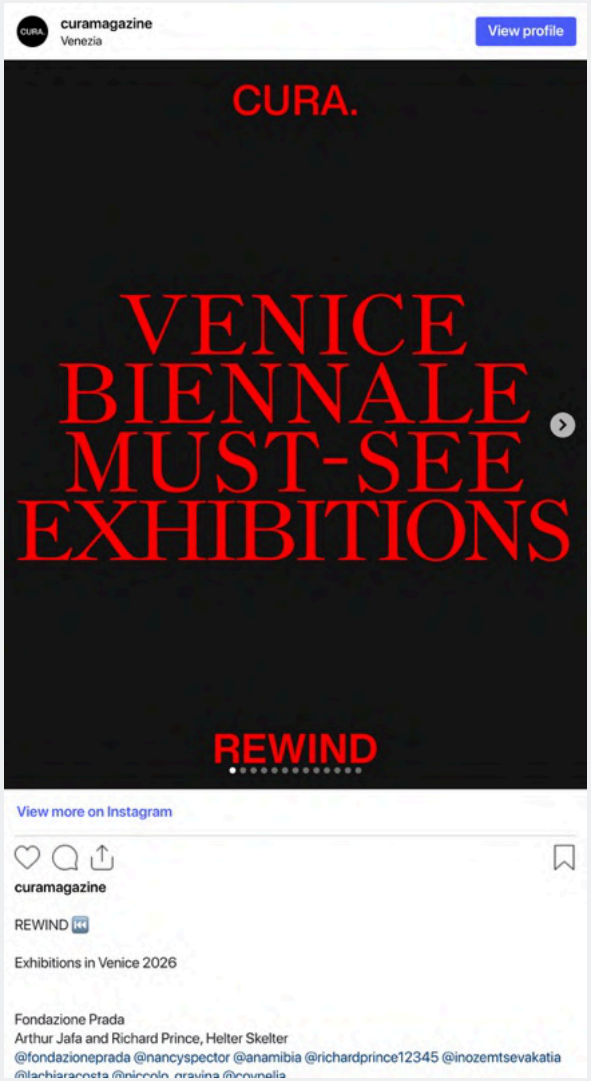


May 15, 2026

# Post by CURA.

instagram.com/p/DYWvWpIAn8t

| | |
|---|---|
| Estimated Views | **9.37K** |
| Engagements | **10** |

## hus magazine

hus magazine I contemporary art magazine in print

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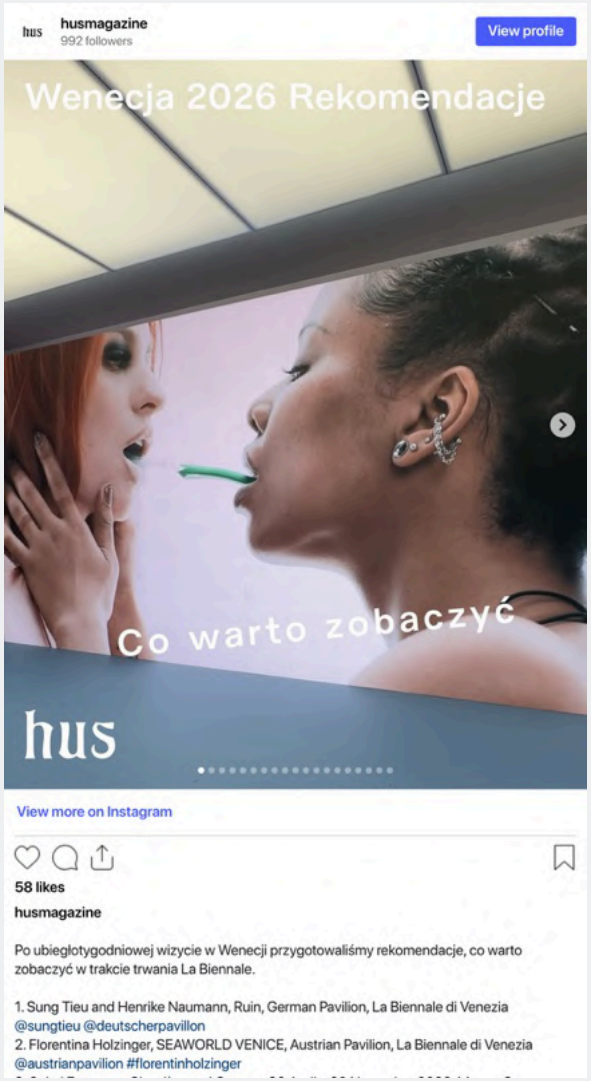


May 13, 2026

# hus magazine

instagram.com/p/DYRc_4tDK1r

| | |
|---|---|
| Estimated Views | **264** |
| Engagements | **59** |

**hus magazine**

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May 13, 2026

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instagram.com/p/DYRc_4tDK1r/?img_index=2

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|---|---|
| Estimated Views | **264** |
| Engagements | **59** |




husmagazine

1. Sung Tieu and Henrike Naumann, Ruin, German Pavilion, La Biennale di Venezia
@sungtieu @deutscherpavillon
2. Florentina Holzinger, SEAWORLD VENICE, Austrian Pavilion, La Biennale di Venezia
@austrianpavilion #florentinholzinger
3. Spiral Economy. Charrière and Canova, 30 April – 20 November 2026, Museo Correr
@julian.charriere @visitmuve
4. Lydia Ourahmane, 5 Works, 5 May – 22 November 2026, Nicoletta Fiorucci Foundation
@emogirl4 @nicolettafioruccifoundation
5. Still Joy - From Ukraine Into the World, 9 May – 1 August 2026, PinchukArtCentre, Palazzo Contarini Polignac
@pinchukartcentre @jannkad #nikitakadan
6. Jennifer West – Stitched Cosmos, 6 May – 6 June 2026, Ca' Foscari University of Venice
@jwest20011
7. Canicula, 6 May – 22 November 2026, Fondazione In Between Art Film
@fondazioneinbetweenartfilm
8. TADEUSZ KANTOR (1915-1990). Emballage, Cricotage and Madame Jarema, 9 May – 2 November 2026, Starak Family Foundation, Procuratie Vecchie
@starakfamilyfoundation
9. Minimal Legends, 6 May – 3 October 2026, Vincenzo De Cortiis Foundation, Palazzo Giustinian Lolin
@vincenzodecotiisfoundation

## Apartman No-26

Apartman No-26 — kültür-sanat, sinema & dizi incelemeleri, müzik/podcast listeleri, röportajlar,...

**16**
Domain Authority
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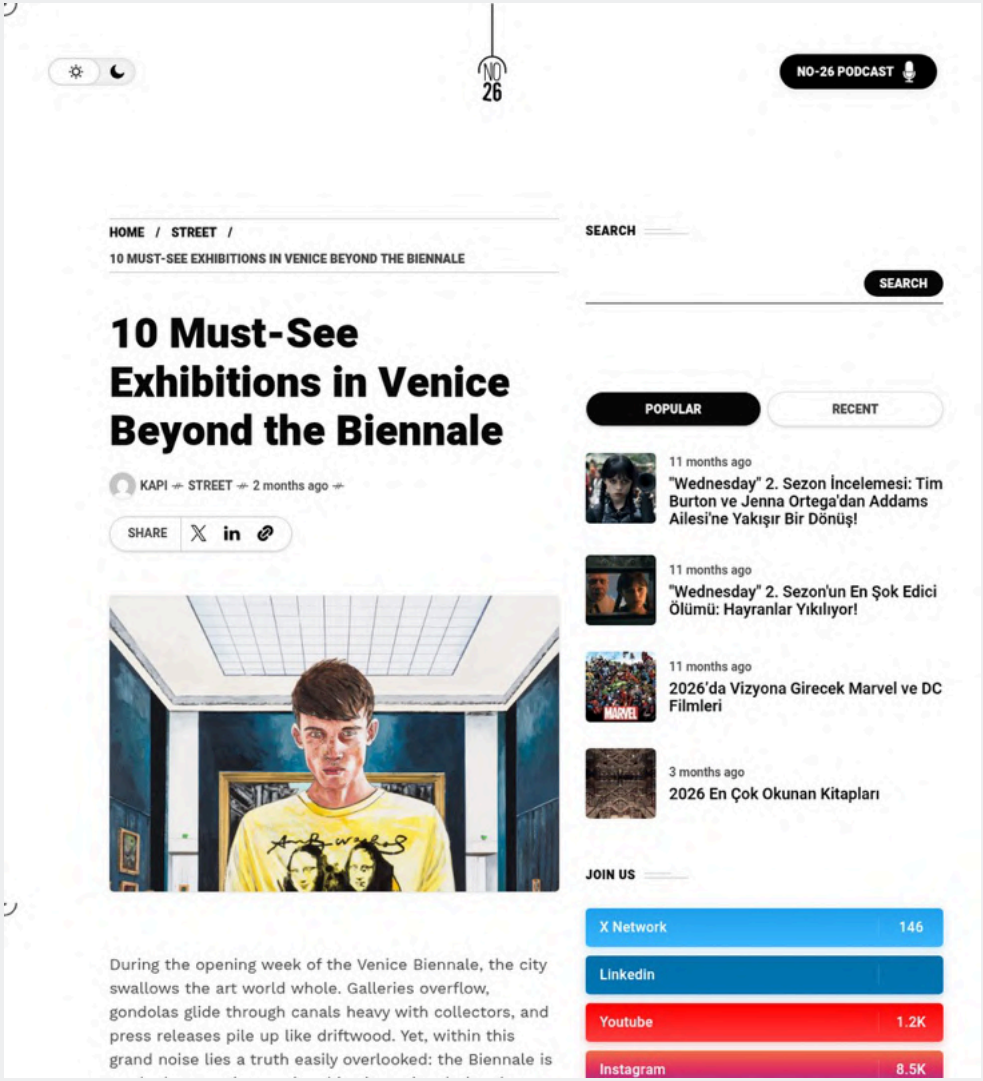
**1.81K**
Unique Visits
Provided by SimilarWeb




May 06, 2026

Roundup

# 10 Must-See Exhibitions in Venice Beyond the Biennale - Apartment No-26

no-26.com/en/10-must-see-exhibitions-in-venic...

Estimated Views **1.03K**

**CURA.**

ISSUE 46 Soft Power Out now 💅 Est. Rome 2009

**43.3K**
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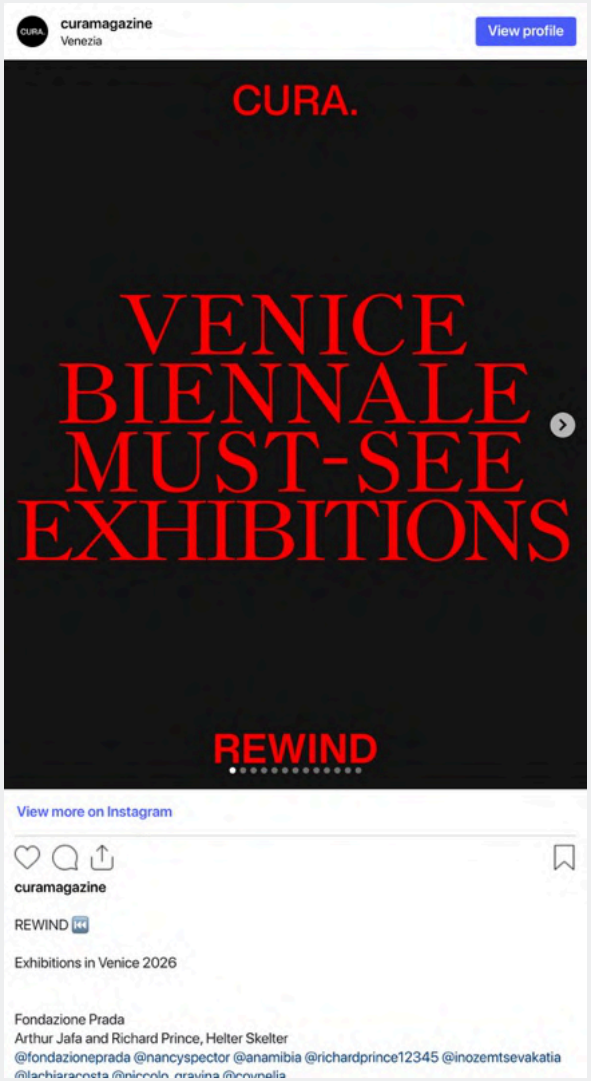


May 15, 2026

# Post by CURA.

instagram.com/p/DYWvWpIAn8t/?img_index=1

| | |
|---|---|
| Estimated Views | **9.37K** |
| Engagements | **10** |

American Academy in Rome

53
Domain Authority
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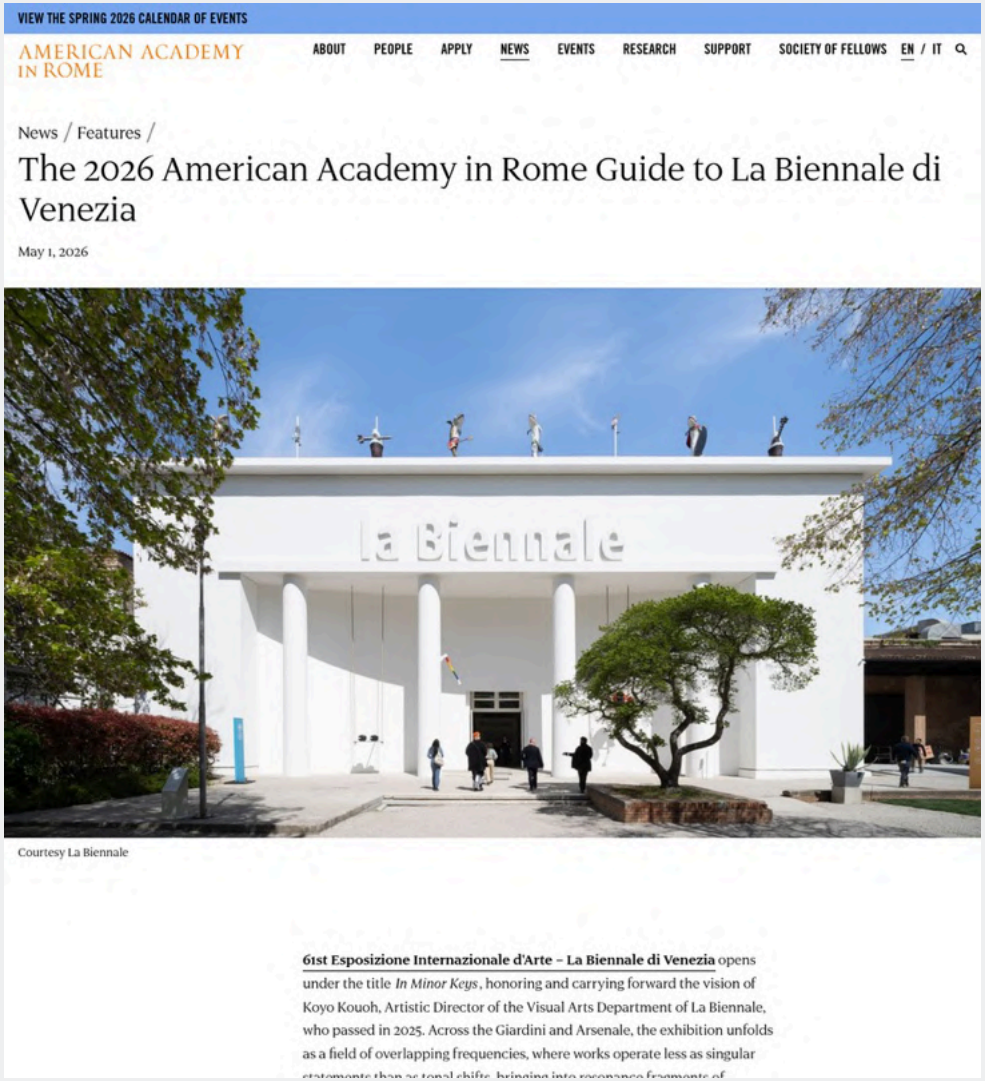
25.4K
Unique Visits
Provided by SimilarWeb




May 01, 2026

Feature

# The 2026 American Academy in Rome Guide to La Biennale di Venezia

aarome.org/news/features/2026-venice-art-bie...

Estimated Views **348**

## American Academy in Rome

Founders of the Rome Prize, AAR is one of the oldest American overseas centers for independent study and advanced research in the arts and humanities.

**25.5K**
Followers



Francesco Urbano Ragazzi **(2025 Italian Fellows)**
Location: Ca' Foscari University of Venice
Opening: May 6, 6:00–8:00 pm (through July 6, 2026)

The inaugural 2025 Italian Fellows for Curatorial Research curate *Stitched Cosmos* by artist Jennifer West, a project developed during her Smithsonian Artist Research Fellowship, drawing on the Harvard Plate Stacks at the Harvard-Smithsonian Center for Astrophysics. Informing from over 500,000 astronomical glass plates, the work revisits a key archive of cosmic imaging and the overlooked labor of the Harvard Astronomical Computers –women whose annotations shaped modern astrophysics. Through film, re-photography, and installation, West reactivates damaged scientific images into new visual and sonic forms. Presented in the campus of Ca' Foscari University of Venice, in the Dorsoduro district, the exhibition connects astronomy, archival material, and feminist histories of invisible labor.

May 04, 2026

# Post by American Academy in Rome

instagram.com/p/DX4CYWLjdpk

| | |
|---|---|
| Estimated Views | **6.83K** |
| Engagements | **790** |

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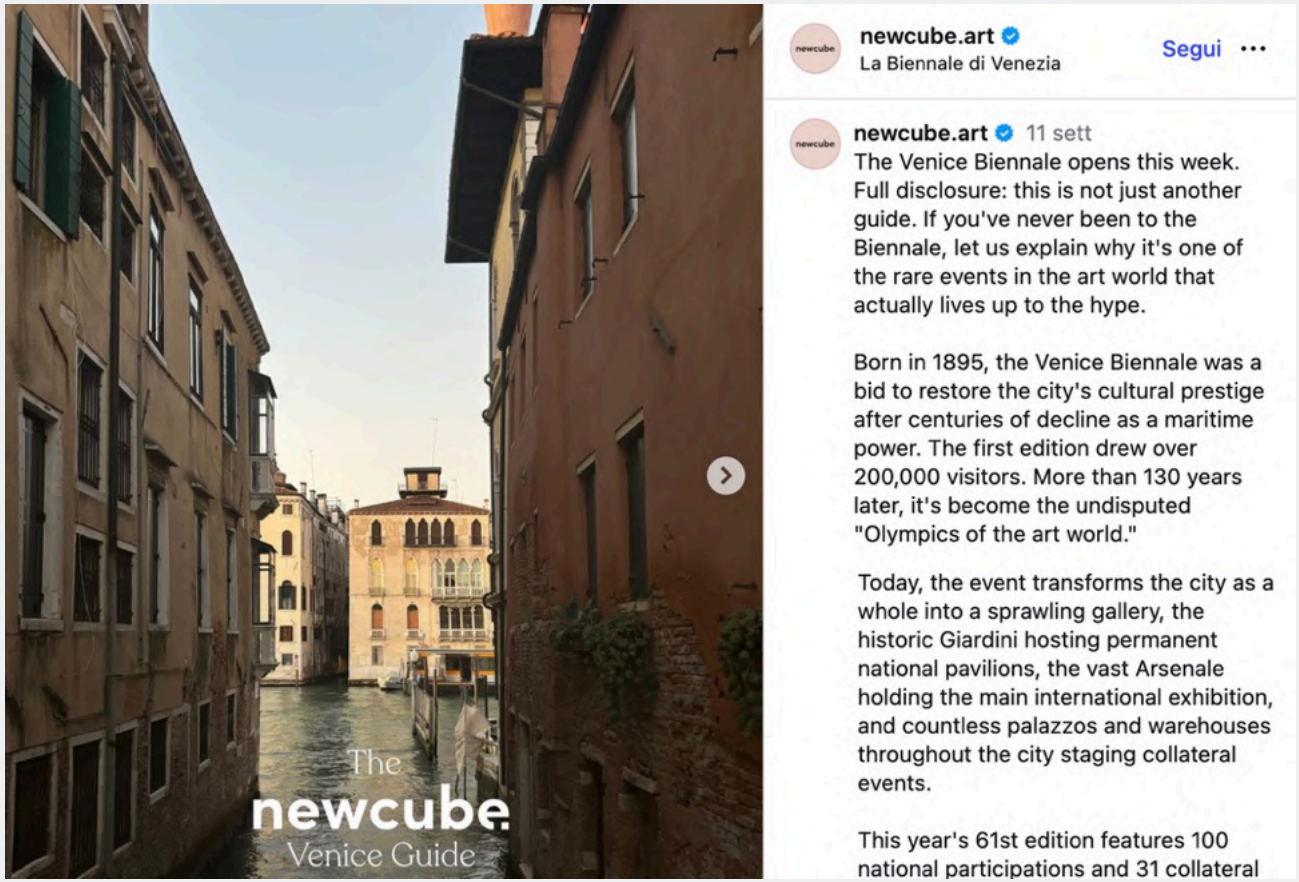
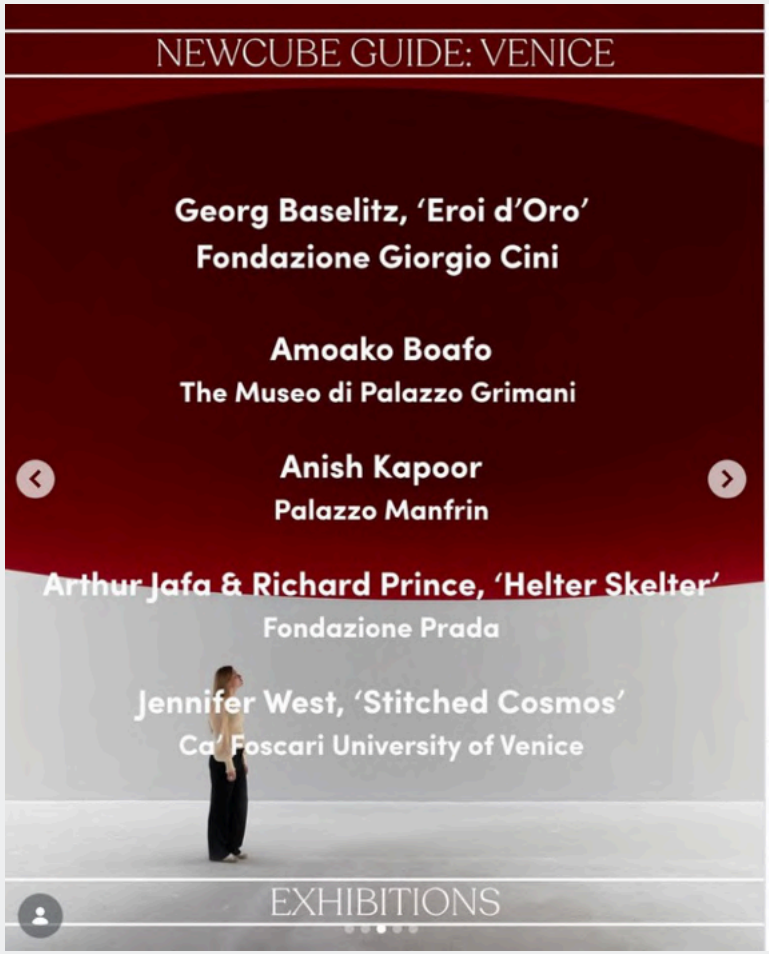
May 03, 2026

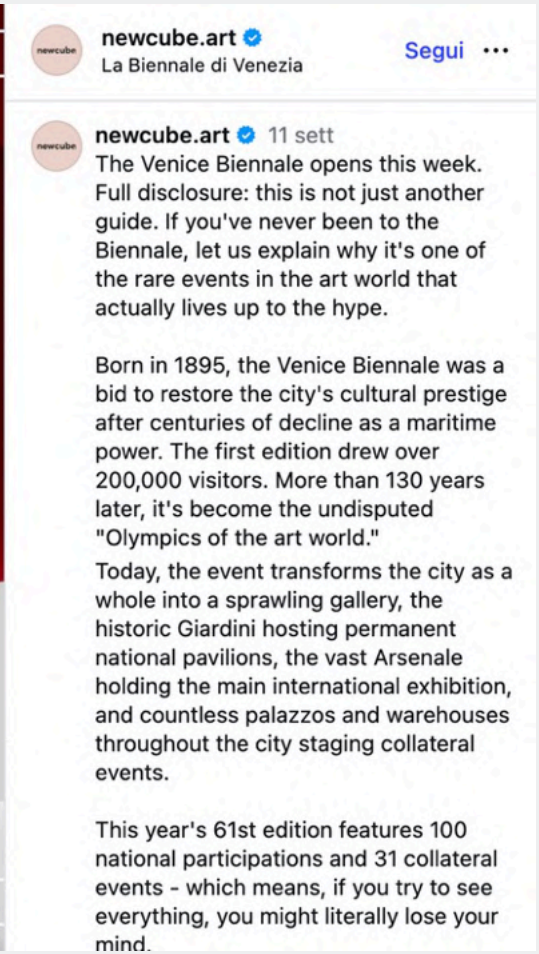
# New Cube

instagram.com/p/DX4kvDZE--t




| | |
|---|---|
| Estimated Views | **2.51K** |
| Engagements | **274** |

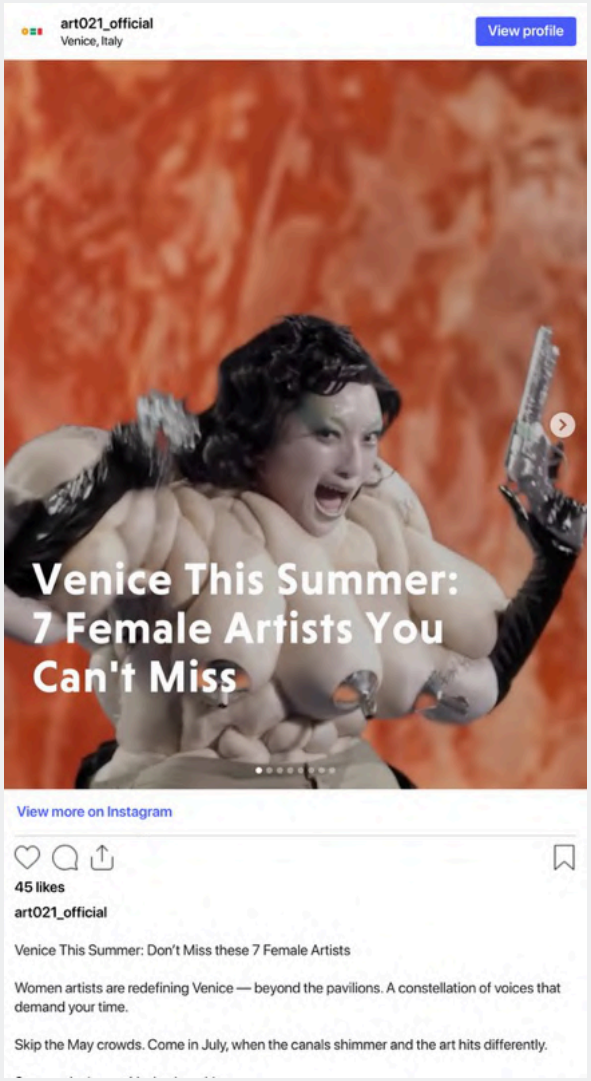

NEWCUBE GUIDE: VENICE
Georg Baselitz, ‘Eroi d’Oro’
Fondazione Giorgio Cini
Amoako Boafo
The Museo di Palazzo Grimani
Anish Kapoor
Palazzo Manfrin
Arthur Jafa & Richard Prince, ‘Helter Skelter’
Fondazione Prada
Jennifer West, ‘Stitched Cosmos’
Ca’ Foscari University of Venice
EXHIBITIONS


newcube.art
La Biennale di Venezia
Segui
newcube.art 11 sett
The Venice Biennale opens this week. Full disclosure: this is not just another guide. If you've never been to the Biennale, let us explain why it's one of the rare events in the art world that actually lives up to the hype.
Born in 1895, the Venice Biennale was a bid to restore the city's cultural prestige after centuries of decline as a maritime power. The first edition drew over 200,000 visitors. More than 130 years later, it's become the undisputed "Olympics of the art world."
Today, the event transforms the city as a whole into a sprawling gallery, the historic Giardini hosting permanent national pavilions, the vast Arsenale holding the main international exhibition, and countless palazzos and warehouses throughout the city staging collateral events.
This year's 61st edition features 100 national participations and 31 collateral events - which means, if you try to see everything, you might literally lose your mind.

## ART021

Asia's leading Art Fair Group since 2013. 12—
15 November 2026 📍 Shanghai Exhibition Centre

**15.5K**
Followers

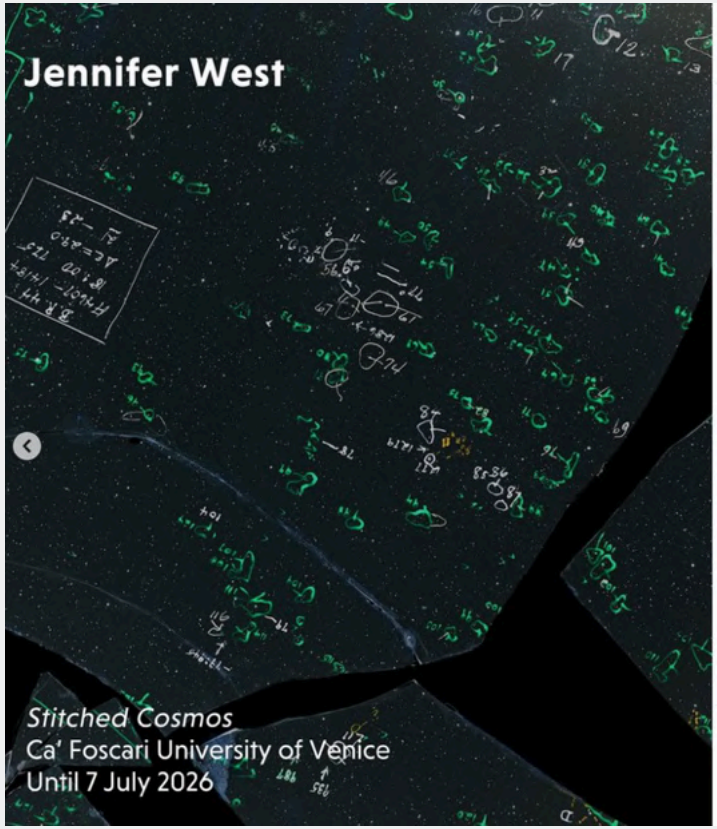



Jul 01, 2026

# Post by ART021

instagram.com/p/DaNM5x9EQyt

| | |
|---|---|
| Estimated Views | **3.64K** |
| Engagements | **45** |




art021_official · Segui
Venice, Italy

art021_official Venice This Summer: Don't Miss these 7 Female Artists

Women artists are redefining Venice — beyond the pavilions. A constellation of voices that demand your time.

Skip the May crowds. Come in July, when the canals shimmer and the art hits differently.

Summer isn't over. Venice is waiting.

Cover image: Natasha Tontey, The Phantom Combatants and the Metabolism of Disobedient Organs, 2026. Video still (detail). Commissioned by LAS Art Foundation and Amos Rex. © 2026 Natasha Tontey. Courtesy the artist

#VeniceBiennale2026 #biennalearte2026 #veniceexhibition #jennysaville #ContemporaryArt

## Mousse Magazine & Publishing

Contemporary Art Magazine and Publishing House

**134K**
Followers




May 01, 2026

# Mousse Magazine - Nolan Oswald Dennis

instagram.com/p/DXzVLSujBow

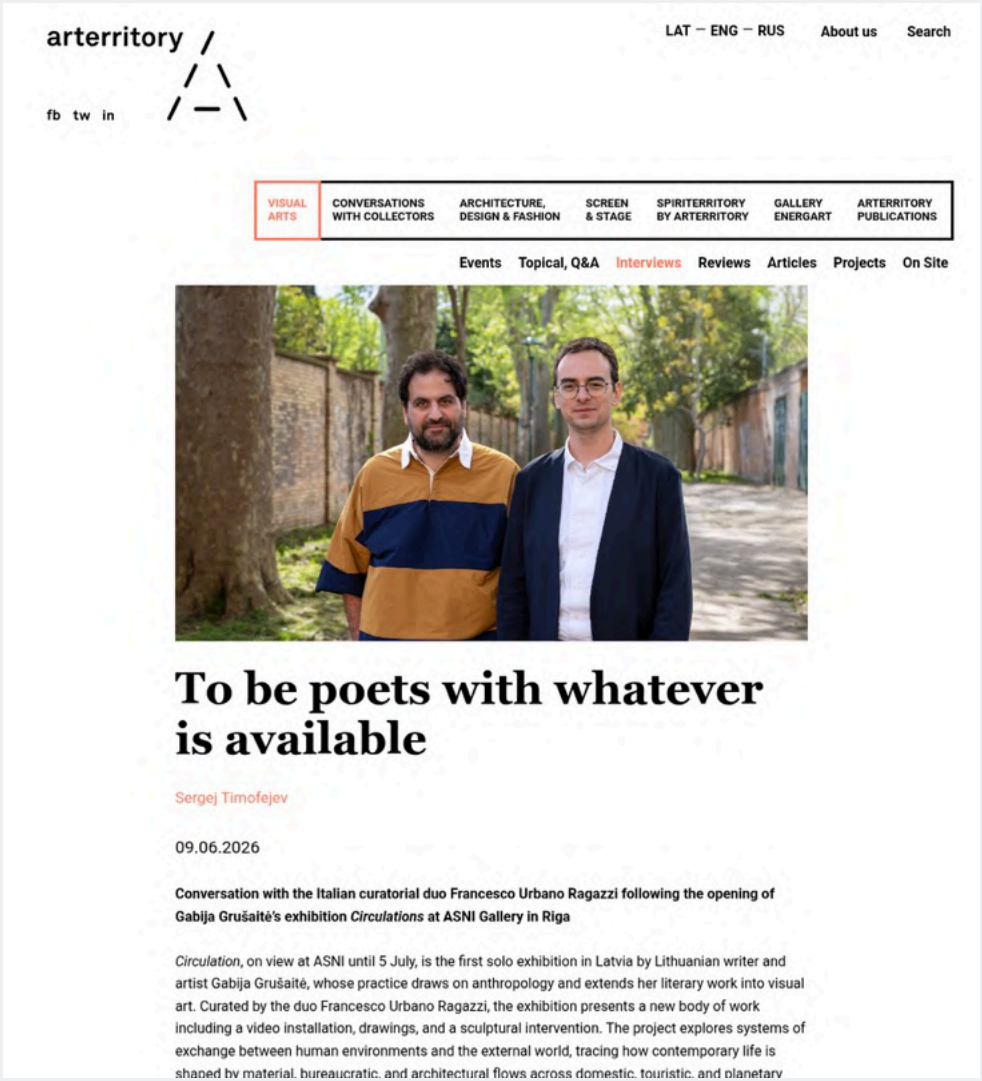
| | |
|---|---|
| Estimated Views | **21.7K** |
| Engagements | **10** |

## Arterritory.com

Baltic, Scandinavian and
Central European Art Territory

**47**
Domain Authority
Provided by MOZ

**13K**
Unique Visits
Provided by SimilarWeb




Interview

# To be poets with whatever is available - Interview with Francesco Urbano...

arterritory.com/en/visual_arts/interviews/27944-...

Estimated Views **795**

**hus magazine**

hus magazine I contemporary art magazine in print

**996**
Followers

May 04, 2026

# Post by hus magazine

instagram.com/p/DX6-2_jDDyJ

| | |
|---|---|
| Estimated Views | **265** |
| Engagements | **61** |




hus husmagazine

husmagazine W tym tygodniu redakcja przenosi sie do Wenecji.

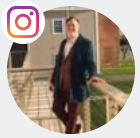
Na dobry poczatek polecamy Wam wystawy związane z osobami, które opisujemy na łamach pierwszego Wiosennego numeru magazynu.

1/ "This is life" - projekt Karma Culture Brothers z udziałem Roberto Cuoghi, Gelitin, Luigi Ontani i Paola Pivi

Wydarzenie rozpocznie się krótkim przemówieniem wprowadzającym Piera Paolo Pancotto.
Pier Paolo jest również kuratorem specjalnej sekcji w hus magazine.
@pierpaolopancotto @karmaculturebrothers

2/ Pier Paolo Pancotto jest rownież kuratorem wystawy "Spiral Economy. Charrière and Canova" w Museo Correr.
@pierpaolopancotto @visitmuve @julian.charriere

3/ Na łamach magazynu możecie przeczytać obszerny wywiad z Kira A. Princess of Prussia Foundation, a w Wenecji już od 6 maja można zobaczyć solową wystawę Jennifer West "Stitched Cosmos" kuratorowaną przez Francesco Urbano Ragazzi i wspieraną m.in. przez Fundację w Ca' Foscari University of Venice.
@prussia_foundation @cafoscari @jwest20011
@the_internet_saga



**Thomas Burns**

Curator and Technical Art Historian

**922**
Followers

Jul 10, 2026

# Harvard Instagram

instagram.com/reel/DanjhVwxj27

| | |
|---|---|
| Estimated Views | **415** |
| Engagements | **82** |



# Contemporary Art Library

Jennifer West

*Stitched Cosmos*

Ca' Foscari University, Venice
May 7 – July 6, 2026

Curated by Francesco Urbano Ragazzi

Press Release

2 Videos

Images courtesy of the artist



Contemporary Art Library

Permalink