HOLOS

The Art of Care and Well-being

THE MATTER OF TIME

Art, Nature and Transformation

***Vernissage** · 19 October · 19:00*

FROM OCTOBER 19 TO 25, 2026

LECCE ITALY
CONVITTO PALMIERI

Church of San Francesco della Scarpa

PROMOSSO, IDEATO E ORGANIZZATO DA:

QBOZERO

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L'arte della cura e del benessere

The 2026 edition of **Hòlos** develops around the **One Health paradigm**, a perspective that recognises the close interdependence between human health, animal health and the health of ecosystems. Speaking about health therefore means broadening our view beyond the individual dimension and questioning the relationship we build with the environment, with other living beings and with the territories we inhabit.

It is from this reflection that **The Matter of Time** takes shape, the exhibition presented in the Church of San Francesco della Scarpa. While Hòlos' scientific and public events explore these relationships through research, data and dialogue between different disciplines, the exhibition approaches them through another language: that of art and matter.

Photography, video, drawing, ceramics and wood become tools for reading the traces left by time and by human activity. Matter holds a memory: it records natural transformations, interventions, wounds, acts of care, forms of use and coexistence. The landscape itself can be read as the result of these relationships, continually reshaped by the encounter between natural processes and human presence.

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The exhibition brings together very different experiences. **Rifiuti nel Mare – Waste in the Sea**, conceived and organised by the **MAUS – Museo dell'Ambiente dell'Università del Salento,** focuses attention on the traces of human presence within marine ecosystems; **Padenti**, by **Marco Antonio Pani**, explores the relationship between forest, work and community in south-eastern Sardinia; the works of **Marion Bivort** move between the animal and human worlds through Raku ceramics and drawing; while the olive wood worked by **Renzo Durante**, **Davide Gelso** and **Cosimo Tramacere**, of the **Rete Cultura del Legno d'Ulivo**, brings the gaze back to the Salento landscape and to the memory held within its material.

The Matter of Time thus creates a journey through **environment, life, memory and transformation**, with each section developing its own perspective. It does not seek to provide a single answer, but rather to bring together different ways of observing the relationship between human beings and the world around them.

In this sense, the exhibition translates into the language of art one of the questions running through Hòlos 2026: **what does it mean to care for ourselves and for others if our health also depends on the health of the environments and relationships of which we are part?**

HOLOS
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Rifiuti nel Mare – Waste in the Sea

Exhibition conceived and organised **by MAUS – Museo dell'Ambiente dell'Università del Salento, curated by Piero Lionello, Michele Solca, Giorgia Alemanno and Christian Vaglio.**

Rifiuti nel Mare was created to document, through charts, photographs and materials recovered from the seabed of Salento, the impact of waste on the marine ecosystem and on human health. The exhibition therefore combines scientific information with direct observation, placing data in dialogue with the physical presence of objects collected from the sea.

Alongside twenty-eight exhibition panels and a panel made from recycled material are a variety of recovered objects: a fish trap, glass bottles, cans and metal containers, engine filters, a battery, a tyre, fragments of fishing net, cigarette butts and other items retrieved from the seabed. Their presence changes the way in which we perceive the issue: what might otherwise remain confined to the abstract dimension of numbers acquires weight, shape and material substance.

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Rifiuti dal mare

These are ordinary objects, belonging to everyday life and human activities, yet once dispersed into the environment they take on a different meaning.

Removed from the seabed and placed on display, they become evidence of persistence: they show how what is discarded does not simply disappear, but continues to occupy a place within the ecosystem.

The exhibition thus creates a continuous passage from data to matter, from knowledge to visual experience.

Looking at what the sea preserves means confronting the tangible consequences of our behaviour and recognising that protecting the environment is not about something distant from us, but about the very system of relationships in which we live.

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Rifiuti dal mare

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Marion Bivort

Marion Bivort's work brings Earth and Fire together to give Life to an animal. For nearly 40 years, she has been exploring ceramics, and Raku in particular, a technique that allows her to bring sculptures to life through the encounter between material, fire and gesture. A visual arts teacher, she has also exhibited her work in numerous exhibitions in Brussels, developing over the years a personal and sensitive artistic practice deeply rooted in the living world. Through her animal sculptures, Marion Bivort seeks to convey the vitality of animals through emotions such as joy, exertion, relaxation and liveliness. Each work is imbued with energy and possesses a vibration of its own. Her sculptures invite the viewer's hand to reach out and touch them, leaving one unsure which angle offers the best view or which caress would be the most delicate...

Alongside her sculptural work, her ballpoint pen drawings open up another realm of expression. Precise yet spontaneous, the line becomes a means of exploring the encounter with the human world. Her characters and scenes examine the relationships, tensions, behaviours and contradictions that run through our society. Where sculpture gives form to the movement and emotions of the animal world, drawing offers a more direct, sometimes incisive, perspective on the world of human beings. Thus, between Earth, Fire and line, Marion Bivort's work explores two worlds that echo one another: the animal world, instinctive and full of life, and the human world, with its relationships, questions and conflicts.

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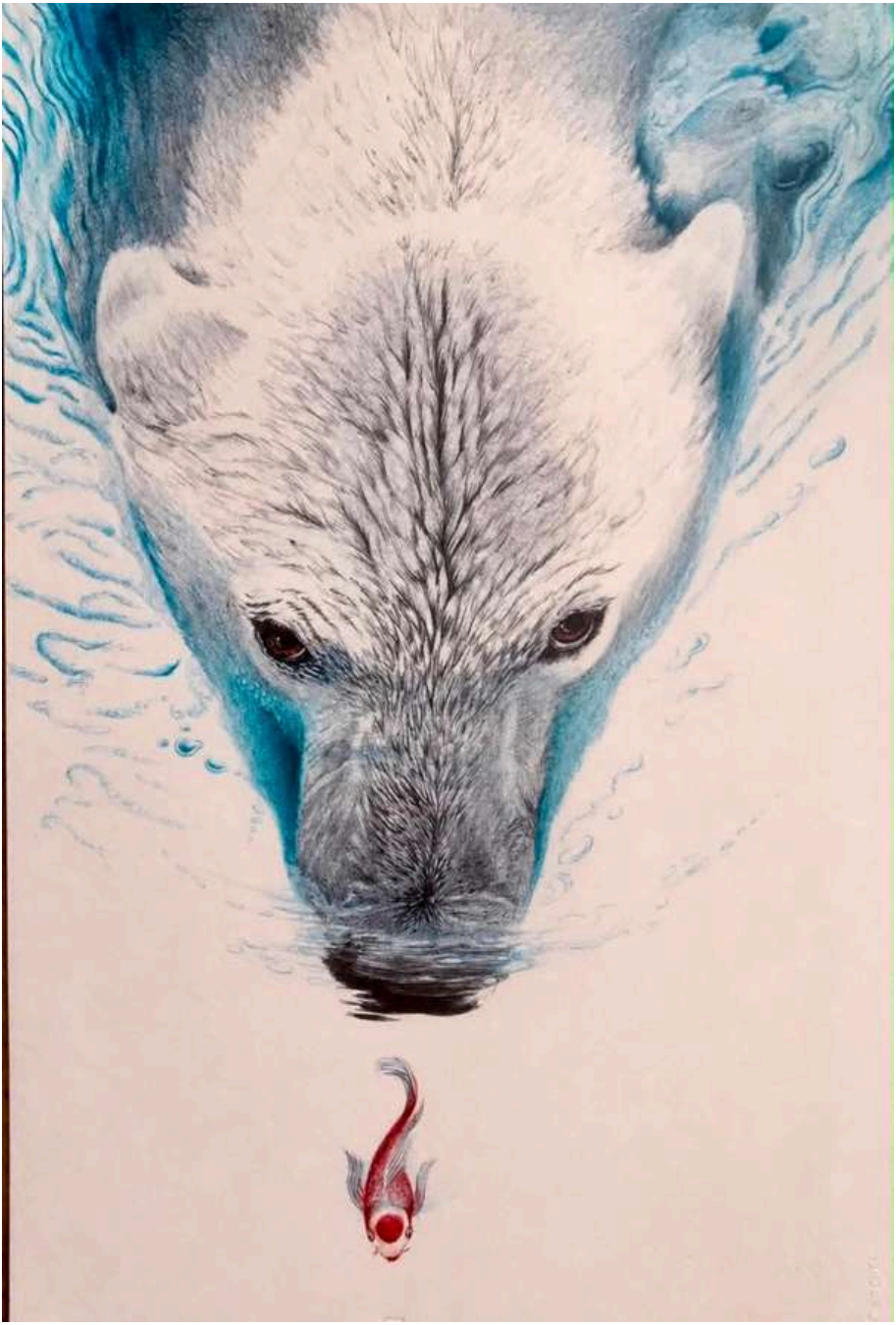
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Marion Bivort



Marion Bivort



Marion Bivort



Marion Bivort



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Marion Bivort





Marion Bivort

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Serena Leone

Traces of Light. Imprints of Nature, Memories of Time

An academically trained artist, Serena Celeste Leone develops her practice around alternative photographic processes and historic printing techniques, with a particular focus on cyanotype. Fascinated by photographic archaeology, she explores matter, light and time through handcrafted processes in which each image retains unique and unrepeatable qualities. In her work, architectural and landscape details are rendered through a gaze suspended between memory and the present, with sunlight itself playing an active role in the image-making process.

Cyanotype, a photographic technique developed in the nineteenth century, makes it possible to work with silhouettes, objects, drawings and photographic images, experimenting with different supports and toning processes. One of its most distinctive qualities is the possibility of developing images outdoors through the direct action of UV light.

This experimental dimension also shapes the artist's teaching practice. In her workshops, Leone guides participants from the historical and technical foundations of the process through image planning, outdoor printing tests and the creation of a final work. The workshop thus becomes a direct experience of the relationship between light, matter and gesture, in which technical knowledge opens onto creative freedom, experimentation and shared practice.

Alongside her artistic practice, Leone is a teaching assistant in Photography at the Academy of Fine Arts in Lecce and continues to develop exhibition, research and educational projects focused on alternative photographic processes and fine art printing.

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Serena Leone







Serena Leone







Serena Leone

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Padenti

A film by Marco Antonio Pani

South-eastern Sardinia. In the forest of Is Pranus, the silence is crossed by cicadas, footsteps and the dull blows of axes cutting into the bark of cork oaks. From these sounds and gestures emerges Padenti, a small self-produced film by Marco Antonio Pani, conceived as an intimate encounter with the forest and with the people who work within it. In Sardinian, Padenti means “forest”.

The filmmaker conceives the work as a triple portrait. The first is that of the cork forest itself, observed during the days when the cork is harvested. The second is that of the men carrying out this work, portrayed through its physical dimension, its effort and the respect with which it is performed. The third is the portrait of a person who, with dedication and passion, chose to entrust this work to the inhabitants of the village to which the forest belongs.

The camera therefore does not separate the landscape from human activity.

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Padenti

Forest, work and community become parts of the same narrative. Cork harvesting is observed not simply as a production process, but as a practice containing knowledge, inherited gestures and a tangible relationship with the territory.

Pani describes Padenti as a “concert of images and sounds”: the rhythm of actions and the soundscape of the forest are essential elements of the film’s narrative. What emerges is an understated form of storytelling, built on observation, in which human presence does not occupy the image alone but remains constantly connected to the environment surrounding it.

Padenti thus offers a portrait of a territory through the elements that hold it together: the forest, work and community. It is a relationship made of matter, time, experience and belonging, in which the landscape is not merely a backdrop, but a living part of the story.

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Padenti

A film by Marco Antonio Pani

Director, story, editing, music and production:
Marco Antonio Pani

Cinematography:
Marco Antonio Pani, Bruno Cattari

Sound:
Cladiné Curreli

Sound design:
César Cardona Cano

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Marco Antonio Pani

Born in 1966, Marco Antonio Pani began his training in the 1990s with a professional course for television production organised by the Regional Government of Sardinia. He subsequently graduated in Film Directing and later in Cinematography at CECC – Centre d'Estudis Cinematogràfics de Catalunya in Barcelona, Spain.

He has been working in the audiovisual industry since 1991, writing and directing more than forty thematic documentaries and several fiction short films. From the early 2000s onwards, he began focusing on more personal works. Among his most acclaimed works are the Catalan-produced television docufiction Els Pintors Catalans a Sardenya; the ethnographic short film Panas; the biographical documentaries Arturo torna dal Brasile and Ignazio. Storia di lotta, d'amore e di lavoro; and the feature-length documentary Capo e Croce, le ragioni dei pastori, co-directed with filmmaker Paolo Carboni. The latter was officially selected for the 2013 Rome Film Festival and won Best Italian Film at the 2014 CinemAmbiente Festival in Turin. Following the ethno-geo-surrealist short film Maialetto della Nurra and the observational documentary Padenti, he made his debut in feature-length fiction filmmaking with Nemos andando per mare, which is currently being distributed and won the Best Film Award at the Foggia Film Festival.
He was among the founders of Moviementu Rete Cinema Sardegna, an association that brought together a significant number of Sardinian audiovisual artists, technicians and producers from 2013 to 2020.
Over the past twenty years, he has taught film and audiovisual studies in schools and through workshops, masterclasses and regular courses at universities in Spain and Italy. Since 2020, he has been a lecturer in Cinematography, Documentary Directing and Documentation Techniques at the "Mario Sironi" Academy of Fine Arts in Sassari.

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Marco Antonio Pani





Marco Antonio Pani

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Renzo Durante

Renzo Durante was born in Nardò (Lecce, Italy) on 24 February 1980. In 2000, he graduated in Plastic Arts and Decoration from the State Art Institute of Lecce. That same year, he moved to Florence, where he worked for several companies specialising in marble and pietra serena, a traditional Italian sandstone. In 2005, he returned to his hometown of Leverano (Lecce), where he continued and developed his research in sculpture, working with a variety of materials, including wood, marble, Lecce stone (limestone) and “living stone” (rock).
In addition to sculpture, he also works in stone conservation and restoration in Italy and abroad. In 2015, in collaboration with the University of Pennsylvania (USA), he joined an international architectural restoration and conservation project at the archaeological site of Gordion (Yassıhöyük), in Turkey, the ancient Phrygian city associated with King Midas. His works are exhibited in public and private collections in Italy and abroad.

Contrast of Continuity (2020)
Lecce stone, Rosso Verona marble base, copper wire.

A connection between earth and space that, beyond the visual dimension, also evokes other senses, suggesting lightness, upward movement and a sense of motion capable of generating something “alive” and tangible. A vital wave that, despite the pull of the tensioning element, resists it, moving the form towards the possibility of release.

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Contrast of Continuity - Renzo Durante

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Davide Gelso

The Saved Savior

The work originates from a reflection on the relationship between art, nature, and spirituality. The olive tree, a symbol of peace and reconciliation, becomes the central element of a process that transforms a natural material into a spiritual presence.

The sculpture depicts Christ on the Cross, carved from a single piece of olive wood. The natural grain and irregularities of the wood become an integral part of the figure, creating a dialogue between the material and the sacred image.

The title, The Saved Savior, evokes a paradox: Christ, traditionally understood as the Savior of humanity, is himself saved through the act of creation. The sculptor does not merely shape the wood but reveals what is already contained within it, giving form to a presence that seems to emerge from the material itself.

The work thus becomes a reflection on salvation, transformation, and the relationship between humanity and nature, where art serves as a means of revealing the sacred hidden within the ordinary.

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The Saved Savior - Davide Gelso

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Cosimo Tramacere

Mino Tramacere's artistic practice explores the dialogue between gesture, rhythm, and resonance. His journey began with an exploration of sound and the body—from the voice to percussion—and naturally evolved into sculpture. Working with stone, wood, and organic materials, he creates fluid, abstract forms that reveal the presence already held within the material. Guided by the rhythms of nature and an intimate need for expression, his work goes beyond mere decoration, becoming a space for dialogue and an invitation to slow down and rediscover the essential bond between human beings and the natural world.

After the Fire.
This sculpture emerges from the earth, without being carved by human hands.
It is a fragment of an olive tree collected in the countryside of Salento, marked and transformed by fire during one of the wildfires that have scarred this land. The flames hollowed out and consumed the wood, giving rise to a new form.
The olive tree thus becomes a natural sculpture, a silent testimony to a land wounded by Xylella, wildfires, and neglect, which have profoundly altered its agricultural and natural heritage.
Yet this is not a sculpture about death, but about the possibility of rebirth. Destruction and resilience coexist in the charred wood: what seems lost retains the memory of what it once was while opening the way to new life.
An ancient symbol of the Mediterranean, the olive tree becomes the very body of a wounded landscape. Its burn marks remain visible as scars, memories, and testimony.
The work invites us to look at what remains after the fire and to recognize, within the consumed material, a force that is still alive. Because even after the fire, the earth can bloom again.

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Cosimo Tramacere

LOOP: The Repetition of Gestures

Olive wood sculpture suspended from a minimalist metal structure.

The flowing, enveloping form creates a continuous cycle that weaves together time and space. The natural grain of the wood speaks of the patience of craftsmanship and of the inseparable bond between matter, memory and a return to origins.

Twins

Olive wood

The work explores the deep empathy and invisible understanding that bind twins together, translating into matter a form of communication that needs no words. Carved from the living wood of the olive tree — a warm, sinuous material marked by unique grain patterns — the sculpture unfolds through organic, fluid forms that seem to engage in a dialogue across space. The volumes mirror and balance one another, evoking a flow of energy and a telepathic connection that transcends the physical dimension, celebrating an instinctive and unbreakable bond.

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Twins - Cosimo Tramacere

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