

CURATORIAL+CO.

PRESENTS THE EXHIBITION

PAPER

11-22 OCTOBER 2016, DEPOT II GALLERY
2 DANKS ST WATERLOO SYDNEY

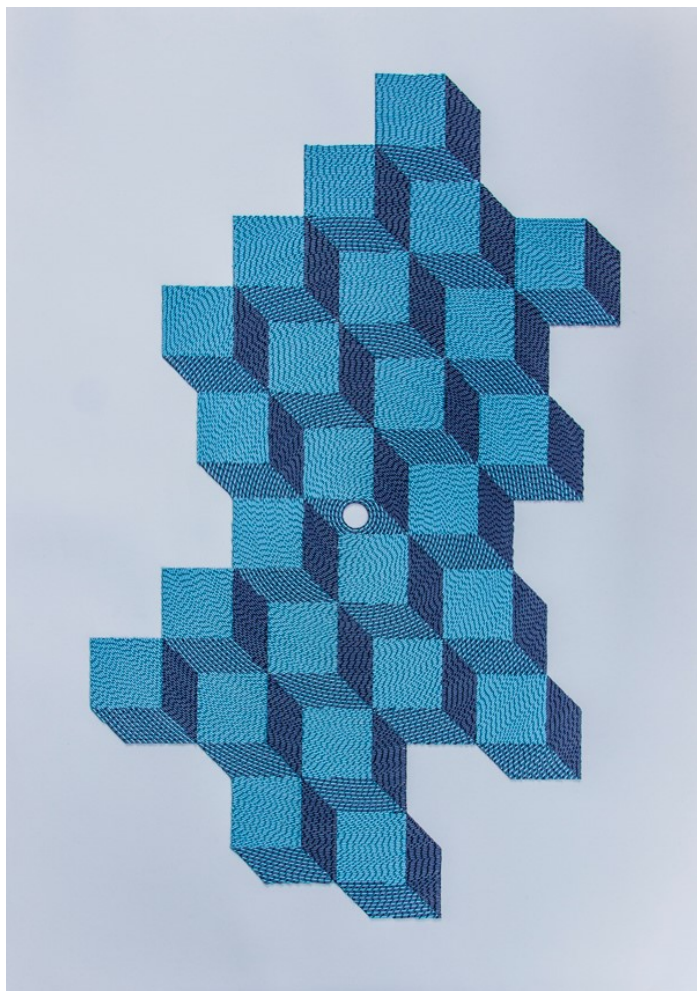
GUNJAN AYLAWADI | KATE BANAZI
COLLEEN DAROSA | DEAR HUMAN
SUSIE DUREAU | ANITA IACOVELLA
ANTONIA MRLJAK | DIPTAA SLONIIR
MAIRI TIMONEY | DANUTA TOJKA
NOIRIN VAN DE BERG | MICHELLE WEINBERG

THE CONCEPT OF PAPER AS SUBJECT AS WELL AS OBJECT is explored in Curatorial+Co.'s inaugural group show, PAPER. Celebrating the online gallery's first 'paper' anniversary, artists from Australia, USA, Poland, Sweden, Canada and Scotland show works of art on and of paper, exploring the intricacies of its malleability and complexities of its form through working the subject's softness and strength, layers and plains, movement and composition. Comprising painting, drawing, mixed media, sculpture and wallpaper pieces, the exhibition showcases the personal and often emotional link that many of the artists have to this versatile medium.

OPENING RECEPTION 1PM-3PM SATURDAY 15 OCTOBER

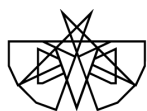
www.curatorialandco.com [@curatorialandco](https://twitter.com/curatorialandco) #papershow16

GUNJAN AYLAWADI



WATERFALL (2016) FROM ZEN GARDEN SERIES
ARCHIVAL SAFE CURLED PAPER + GLUE
100cm x 75cm
\$2000 FRAMED

RIPPLE WAVES (2016) FROM ZEN GARDEN SERIES
ARCHIVAL SAFE CURLED PAPER + GLUE
68cm x 55cm
\$1600 FRAMED



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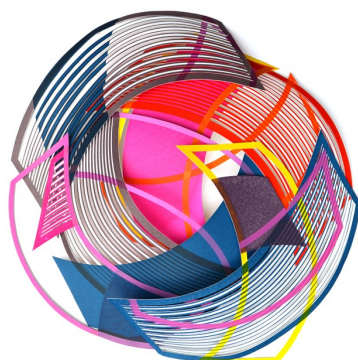
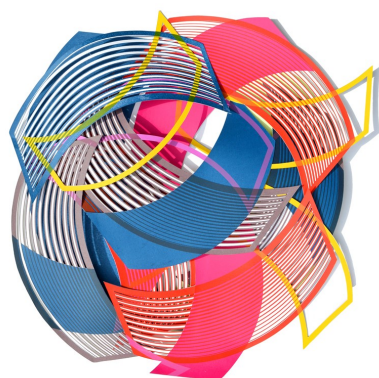
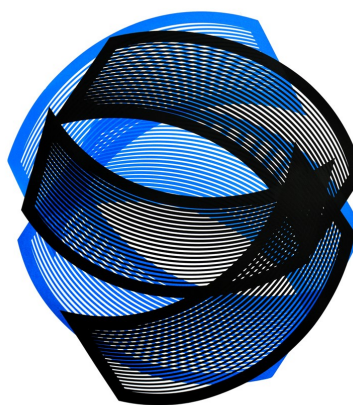
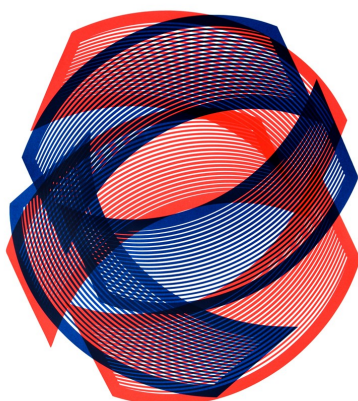
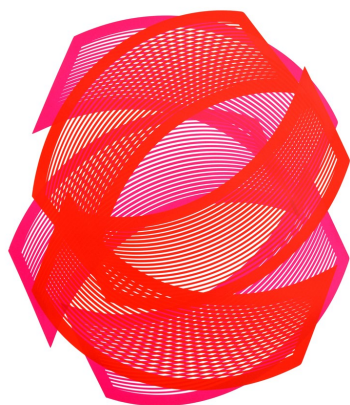
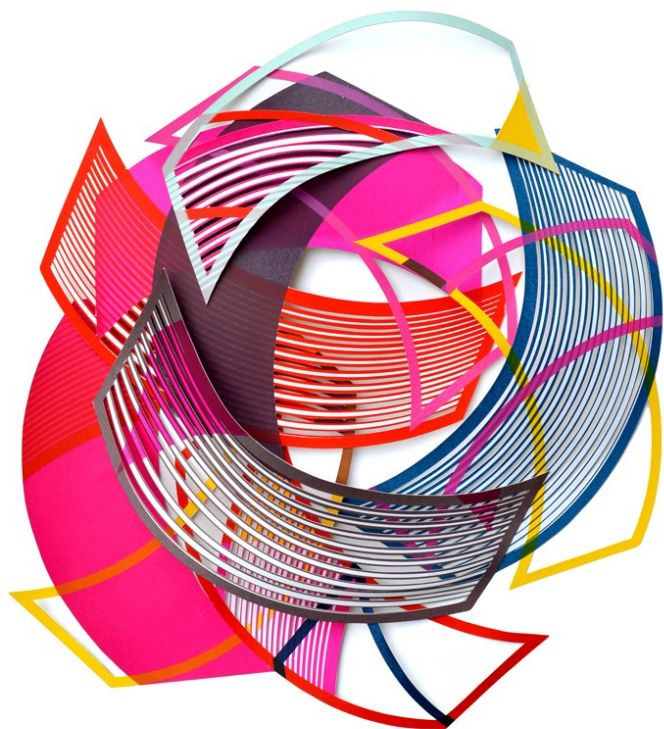
PAPER

DEPOT II GALLERY 11-22 OCTOBER 2016

KATE BANAZI

PAPER

DEPOT II GALLERY 11-22 OCTOBER 2016

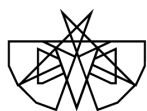


GARGALESIS 2 (2016)

HAND-PULLED SILKSCREEN PRINT + CUT PAPER
ASSEMBLAGE, WATER-BASED PRINTING INK
ONE OF A KIND, FRAMED IN A PERSPEX BOX
71cm x 71cm x 10cm
\$2200 FRAMED

JOY (2016) LOVE (2016) LUST (2016)
HAND-PULLED SILKSCREEN PRINT, EDITIONS OF 10
70cm x 80cm
\$925 UNFRAMED, \$1500 FRAMED

GARGALESIS 3 (2016) GARGALESIS 1 (2016)
HAND-PULLED SILKSCREEN PRINT + CUT PAPER
ASSEMBLAGE, WATER-BASED PRINTING INK
ONE OF A KIND, FRAMED IN A PERSPEX BOX
71cm x 71cm x 10cm
\$2200 FRAMED

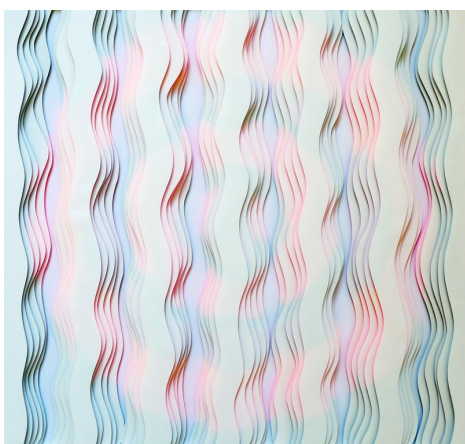
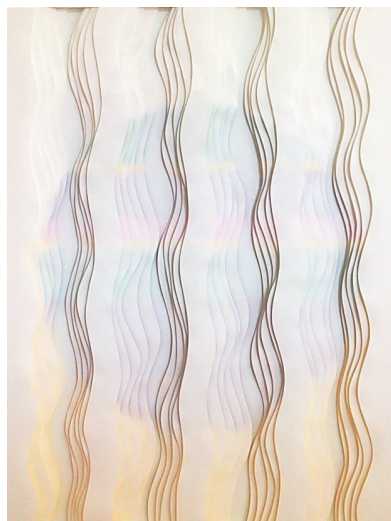


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COLLEEN DAROSA

PAPER

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ACRYLIC PAINT ON HAND CUT ETCHING PAPER
FRAMED IN AN ACRYLIC BOX

CELESTIAL NEON (2016)

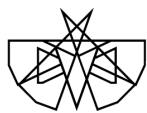
114cm x 114cm
\$2500 FRAMED

CARINA (2016)
78cm x 58cm
\$1400 FRAMED

CAPELLA (2016)

LYS VOL (2016)

TYCHO (2016)
58cm x 58cm
\$1600 FRAMED



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DEAR HUMAN

PAPER

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RECYCLED PAPER/CARDBOARD + INK

*PORTRAIT/
MASK ON PEDESTAL (2016)*
32cm x 30cm x 30cm
\$500

*STANDING FIGURE/
STRIPED ROBOT (2016)*
52cm x 17cm x 22cm
\$530

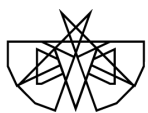
*SEATED FIGURE/
ROBOT WITH SUSPENDERS (2016)*
52cm x 27cm x 26cm
\$530

BOWLS (2016)
15cm x 21cm x 21cm
\$100 EACH

*PORTRAIT II/
MOORING POST (2016)*
31cm x 29cm x 18cm
\$430

*HOUSE PET II/
STUMP WITH TURQUOISE (2016)*
59cm x 20cm x 20cm
\$500

*HOUSE PET/
CACTUS (2016)*
58cm x 26cm x 26cm
\$580



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SUSIE DUREAU

PAPER

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OIL ON BOARD, READY TO HANG

BIRD (2016)
90cm diameter
\$2000

TRUE NORTH (2016)
50cm diameter
\$1100

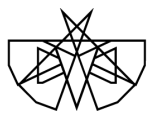
BOUNTY (2016)
40cm diameter
\$950

WEATHER WITH YOU (2016)

WORLDS ABOVE
WORLDS BELOW (2016)

ZEPHYR (2016) - SOLD
30cm diameter
\$800

MAJOR TOM (2016) *WASHI* (2016)
20cm diameter
\$600



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ANITA IACOVELLA

PAPER

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CUMULUS FRACTUS I
CUMULUS FRACTUS III
MONOPRINT + COLLAGE (2016)
38cm X 29cm
\$800 FRAMED

CUMULUS FRACTUS II

CLOUD BUBBLE C (2016)
BLIND EMBOSING ON OIL BASED INK PAPER
38cm X 29cm
\$800 FRAMED

ENSO CLOUD C I (2016) *ENSO CLOUD C II (2016)*
MONOPRINT + PHOTOGRAVURE
38cm X 29cm
\$850 FRAMED

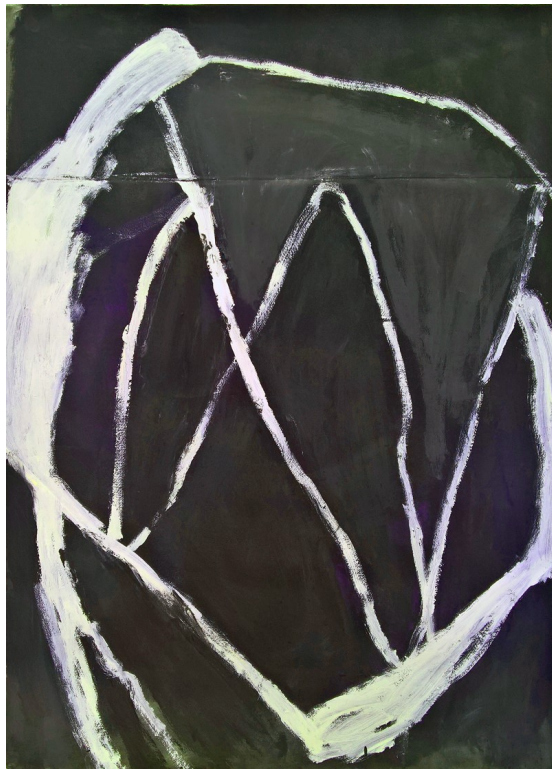


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ANTONIA MRLJAK

PAPER

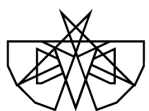
DEPOT II GALLERY 11-22 OCTOBER 2016



OBEDIENT (2016)
OIL, ACRYLIC, INK + CHARCOAL
ON HAHNEMUHLE PAPER
107cm x 78cm
\$1800 FRAMED

BLUE BODY (2016)
ACRYLIC, INK + CHARCOAL
ON HAHNEMUHLE PAPER
107cm x 78cm
\$1800 FRAMED

FRAMED SPACES #1-9 (2016)
INK ON HANDMADE PAPER
19.5cm x 14.5cm x 5cm
\$130 FRAMED



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DIPTAA SLONIR

PAPER

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DADDY'S GIRL (2016)
MIXED MEDIA 42cm x 42cm
\$490 FRAMED

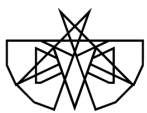
REVERSED ROMANCE (2016)
MIXED MEDIA 25cm x 25cm
\$260 FRAMED

BITE THE EYE CANDY GIRL (2016)
MIXED MEDIA 45cm x 28cm
\$370 FRAMED

(UN)CHAINED (2016)
MIXED MEDIA 17cm x 23cm
\$230 FRAMED

THE MAN AT THE WINDOW (2016)
MIXED MEDIA 50cm x 44cm
\$580 FRAMED

SELF PORTRAIT, SUN RISING (2016)
MIXED MEDIA 17cm x 23cm
\$230 FRAMED



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MAIRI TIMONEY

PAPER

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ORIGINS (2016)

ONE GOOD TURN (2015)

VIEWING PLATFORM (2016) STRAY (2016)

OVER (2015)

MIXED MEDIA ON BOARD, READY TO HANG
25cm x 25cm
\$800



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DANUTA TOJKA



PAPER

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KRYSTYNA (2016)

PENCIL + GRAPHITE ON PAPER

140cm x 100cm

\$950 FRAMED

STILL LIFE NO. 2 (2015)

STILL LIFE NO. 1 (2015)

PENCIL + GRAPHITE ON PAPER

100cm x 140cm

\$950 FRAMED

ALINA (2016)



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NOIRIN VAN DE BERG

PAPER

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PALETTE 4 (GREY) (2016)
HANDCUT PAPER + ADHESIVE TAPE
100cm x 100cm
\$1300 FRAMED

PALETTE 1 (COPPER) (2016)
HANDCUT PAPER + ADHESIVE TAPE
80cm x 80cm
\$1100 FRAMED

PALETTE 3 (PURPLE) (2016)

PALETTE 2 (GREEN) (2016)
HANDCUT PAPER + ADHESIVE TAPE
80cm x 80cm
\$1100 FRAMED

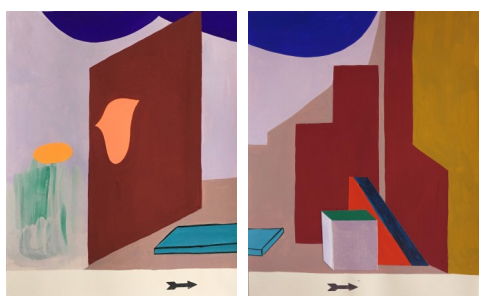
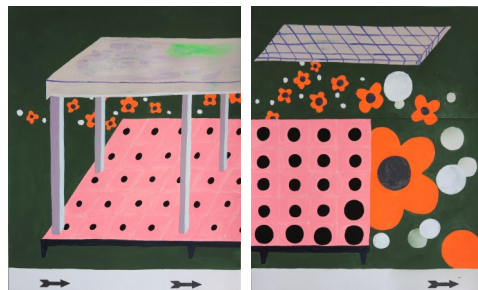


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MICHELLE WEINBERG

PAPER

DEPOT II GALLERY 11-22 OCTOBER 2016



STORYBOARD ON PURPLE HAZE (2016)
INSTALLATION

PURPLE HAZE
WALLPAPER (FROM HANDMADE MARBELIZED IMAGE)
AVAILABLE FOR ORDER PRICE PER SQM ON REQUEST

GREEN HOUSE (LEFT + RIGHT)

GAME OF THRONES (LEFT + RIGHT)

NARCISSUS (LEFT + RIGHT)

AFTER PARTY (LEFT + RIGHT)

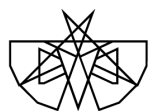
ROMAN HOUSE (LEFT + RIGHT)

LIVING ROOM (LEFT + RIGHT)

GOUACHE + RUBBER STAMP ON PAPER

25cm x 20cm

\$750 EACH OR \$1400 PAIR FRAMED MIX + MATCH



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ARTISTS' STATEMENTS

PAPER

DEPOT II GALLERY 11-22 OCTOBER 2016

GUNJAN AYLAWADI

Gunjan Aylawadi is a visual artist working primarily with paper, who lives and works in Sydney, Australia. Her current works are inspired by the smorgasbord of personal identities as an Indian woman, living in a multilayered society, continually fascinated by the glimpses of art and statements of personal expression, merging and intersecting with everyday life. A higher education based on hard logic paved the way for her interest in work that is precise and tightly controlled. She hand cuts thousands of strips of paper and tightly curls them around thin wire before gluing them onto hand drawn patterns. With her unique technique, she also explores the idea of meditating over repetitive activity. The work is physically demanding, intricate, and rich with texture that is intended to make viewers stop and pause to look at the small details in the work or all around them.

Inspired by the Zen gardens in Japan—a quiet space that slows the eye down with carefully raked lines—this series of work with its rich surface detail, is an invitation to the viewer to step in—both literally and metaphorically. "By simultaneous use of multiple shapes 2D and 3D, generating an effect of depth, my aim is to pull the viewer in a space that is free of symbolism, allowing contemplation about the moment one is in," says Gunjan. "Guided by the desire to slow down and extract meaning from things I consume, my process is just as important as the intent. Made with thousands of paper strips that I cut and curl into paper ropes before gluing them on hand drawn patterns, my process is time consuming, emotionally and physically demanding yet meditative—the result of which is translated as meaning for anyone who pauses to engage with the work and find beauty in small details."

Born in New Delhi, India, Gunjan is a computer science engineer and product designer by education. A self-taught artist, she has exhibited internationally, including the prestigious 2015 CODA Paper Art Biennale in The Netherlands.

KATE BANAZI

Kate Banazi's series created for PAPER is titled Gargalesis (The Heavy Tickle). An ongoing series of hand-pulled silkscreen prints disassembled and reassembled into three dimensional forms evoking the spontaneity and joy of the hard tickle. "After the sudden death of one of my oldest friends," explains Kate, "nearly a year later I wanted to finally acknowledge my grief and remember the joy of having him as part of my life for so long. The music, the dancing, the laughter and the little ball of furious love I hold tight.

"The chaos and playfulness of friendship is underpinned by shadows cast that change, grow and retreat through day to the night. Artificial light can enhance them, fix them at a certain point or bleach them out entirely but they will always remain, potentially let loose by a shaft of sunlight, never wholly controllable."

Kate Banazi was born in London and studied fashion at Middlesex Polytechnic and Central St Martins College of Art and Design, and has worked across art based practice in illustration, fashion, music and advertising. Kate's current preferred medium is silkscreen printing, which is largely self-taught. Her work is experimental, intuitive and often playful with bold colour and graphic elements a key reference. She has exhibited in group and solo shows internationally and her work is held in collections across the world. Kate Banazi now calls Sydney home.



ARTISTS' STATEMENTS

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COLLEEN DAROSA

The Slow Light Celestial series has been inspired by Colleen DaRosa's road trip in April this year that started in the red centre, Uluru, on 2 April 2016. The previous day, artist Bruce Munro, had finalised installation of his epic *Field of Light* (2016) work with 50,000 solar-powered LED lights. He had been enchanted a decade ago by the fields of wild flowers he'd seen at Uluru and was motivated to recreate a vision in light.

"Wandering though the work, under the night sky, one experiences the glowing majesty of a celestial floral tribute to the Milky Way that it mirrors in a colourful cosmos. The work spreads in a basin-like formation to a circular horizon. The enormity of the work and the power of light as a poetic device is compelling," says Colleen. "The motifs for this extended series are traces from that experience and my own imaginings of celestial light and cosmic forms. During the outback trip I visited the telescopes at Siding Springs and encountered astronomical images and graphic renditions of bursting stars and nebulas. I have also been persuaded by the luminous concentric works of Phillip K Smith III, in *Portals* (2016), launched at the Coachella Music Festival in California this year."

Colleen DaRosa lives in the picturesque hills of northern New South Wales, Australia, just outside Byron Bay. DaRosa's practice is a study in the contemplation on the essence of light, and her works are intended to offer the viewer a more palpable experience of light at play.

DEAR HUMAN

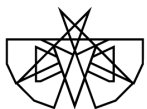
Dear Human is Jasna Sokolovic and Noel O'Connell, a collaborative studio based in Montreal, Canada. Partners in work and life, their collaboration balances between art and design and is rooted in their common interests in world craft traditions, sustainable making, and unconventional material (re)use. Works created for the PAPER show are an outcome of these mutual interests, a combination of the couple's interests in ethnic textiles, tribal masks and their own product designs. The series is a continuation of Dear Human's exploration of clay-paper, a mixture of pulped recycled paper and porcelain, to create objects that represent the handmade ways of the recent past.

Before meeting at an artist residency in Denmark in 2008, Noel and Jasna lived varied lives in other worlds. Jasna grew up in Sarajevo, Yugoslavia. When war broke out in the 1990s, her studies in architecture were interrupted and led to her immigration to Canada. There, she studied fine arts, graduating from Emily Carr University. Noel left his native United States during university to study art in Thailand and China. After several years, he returned to the US to finish his MFA at Rhode Island School of Design, with a focus on sculpture.

SUSIE DUREAU

Susie Dureau's intensely emotional scenes are more biographies than landscapes—the stories of the natural world intertwined with the human condition, emotion and behaviour. As much great joy as desperate sorrow, the Turner-esque storms and seas of light and colour and movement on linen or board tell a greater story of her desire for human compassion, without ever depicting a single human being. The decoding is not lost on us as her clever pulls and pushes of light and hue, atmosphere and texture, and the darkness of unexpected lines and flares of human impact jarringly interrupt the natural elements. "My interest in the resilience of the human spirit has found expression in my paintings of paper boats and planes," explains Susie. "In these works, the delicate origami structures are depicted taking adventures into the full force of the elements. Despite their physical vulnerability, the paper vessels remain strong. The work is a homage to both the human spirit and grandeur of nature."

Susie holds a Bachelor of Design Hons (Visual Communications), University of Technology, Sydney and a Bachelor of Fine Arts, National Art School, Sydney. She lives with her family on Sydney's northern beaches.



CURATORIAL+CO.

ARTISTS' STATEMENTS

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ANITA IACOVELLA

Anita Iacovella specialises in monotype and mix-media printmaking processes, to explore internal and external spaces within the environment and nature. Currently her works examine the cloud metaphor which has been seen through history, within many civilizations, looking up at the cloud as a representation of various meanings and unknown truths, with concerns of 'higher consciousness' one of spirit and thought. The activity of looking at clouds also touches on the ephemeral state, as they are always changing and in a state of flux. Anita Iacovella's contribution to PAPER continues her use of the cloud motif. Mixing monotype, embossing and mix media, her works speak of the layered way in which we understand ourselves and the world around us—a way which, like the environment it observes, is in constant change.

Iacovella has exhibited regularly over the past 24 years in selected solo and group exhibitions, both in Australia and internationally. Her works are held in several public and private collections in Australia, Italy, Japan, and USA. She has received several awards, such as the Mini Print International—Asia Pacific award at No Vacancy QV Gallery, Melbourne (2012), and the major printmaking award at the national Queenscliff 150th anniversary art awards for her monotype *Numen 1* (2013). Anita currently works in her printmaking studio which is based in the outer district of Geelong, Victoria.

ANTONIA MRLJAK

Antonia Mrljak's Sicilian heritage fascinated her as a young adult, including the conflict she experienced within herself and her understanding of closeness to the 'I'd' which, in reality, was more important than believing in strictly logical actions and those beliefs. "This is intrinsically tied to the value systems in which I was raised—Roman Catholicism and a guilt work ethic," explains Antonia, whose current series, *Jealous of the Weasel*, is showcased in PAPER.

"It is a series that is growing freely. It is instinctive and unfiltered and responds to how emotion impacts my own daily life, how I interact with others and how I manifest it. The use of colour in my work is consistently bold and the abstracted shapes imposing and uncomplicated. My practice responds to personal events, my engagement in them, and the image of them over time. This dictates to me, on a subconscious level, the size, scale and visual complexity of the work. My images are layered and gestural and come from the body. My line is often disrupted by blurred strokes or inconsistency in the tone. This reflects my memory and how it is influenced by my current perceptions—which may be influenced and changed by tendencies to be more logical or impulsive."

Antonia Mrljak is a Sydney-based artist whose particular approach to painting sees her vivid storage of memory and experiences find themselves in the movement and definitive marks she leaves on paper and canvas. This comes from a past full of vibrancy and culture, but also turbulence and conflict. Largely self-taught, Antonia is in her final year of a painting major at the Sydney College of the Arts.



ARTISTS' STATEMENTS

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DIPTAA SLONIIR

Diptaa Sloniir is a Stockholm-based French artist whose formal training in art conservation and restoration plays a major role in her art practice. The scientific connection to the idea of passing of time—history, physics, archaeology and biological breakdowns—informs the technical aspect of her creative process and exposes a sensitivity to materials. "For this collection under the theme PAPER, I translate the feeling of being torn apart (or scattered or unbalanced in life) through tearing and peeling off paper and inserting pieces from my own photographs to develop a minimalist and structured aesthetic of slow disintegration," says Diptaa. "I am obsessed with the cutouts in the sheet and give them an aesthetic answer by peeling off the paper, which also creates and accentuates visual screens. These screens stand between the observer and the people in my work."

Her artist's name is an anagram of *la disparition* in French. It means 'the disappearance/the vanishing'. She chose 'Diptaa Sloniir' when she realised her work was profoundly affected by the concepts of disappearance and the absence to come. "I decided to use a pseudonym to enter a new space in which I could feel totally free," says Diptaa. "I also wanted to have a name that could not refer to any clear country or culture. This name gives me strength, some sort of roughness and intransigence when it comes to my art."

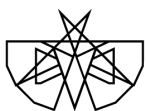
MAIRI TIMONEY

Mairi Timoney is an Edinburgh artist who is interested in collecting imagery and materials from various sources to piece together visuals which are aesthetically and compositionally engaging. She enjoys using the juxtaposition of different media to consider surface, space, pattern and colour whilst the overlaying imagery, both found and personal, allows her to explore her interest in place and narrative. The fragmented landscapes which appear in her work come from an attraction to unfamiliar surroundings, quiet landscapes, architecture and the lives and stories of the people that inhabit these spaces. "Usually my work takes inspiration from traveling to different places and seeing unfamiliar environments," explains Mairi Timoney. "Over the past year I haven't had many opportunities to go anywhere new and so this body of work for PAPER is about reflecting on memories of places I have visited in the past and exploring places I have never had the chance to through found photography. I have collated the imagery I have gathered and created my own versions of these environments on top of multi media surfaces. I hope that the different layers of paint and paper add an extra dimension to the space and emanate my own personal style."

Mairi studied painting at Edinburgh College of Art and at Le École Supérieure Des Arts Décoratifs in Strasbourg, France. Since graduating Mairi has continued to make and exhibit work in both group and solo shows. She has shown work in The Whitechapel Gallery in London, The National Gallery of Modern Art and The Royal Scottish Academy in Edinburgh. She was awarded the Edinburgh University Barnson Bequest Award and was recently featured as one of eleven artists to invest in by Saatchi Art.

DANUTA TOJKA

Young artist, Danuta Tojka, is from Myslowice, Poland. She is a graduate of the School of Fine Arts in Katowice, and is currently a fourth year student of the Academy of Fine Arts in Katowice, Faculty of Graphic Arts. Exhibiting since 2010, and a twice-recipient of scholarships for artistic activity in her home town, she is currently creating across multiple disciplines including painting, lithography, linocut, mokulito, digital printing and drawing. Danuta's works for Curatorial+Co's PAPER show her talent in line making. Focusing on still life in her personal space, Danuta draws the viewer into her own life where friends and objects become ghost-like graphite apparitions on paper. Not quite abstract, the works allow the viewer to see forms that may or may not be intentional, making the works all the more intriguing, and letting us see what we need to in order to make these works of movement and form ultimately personal for the viewer.



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NOIRIN VAN DE BERG

Noirin van de Berg is a new paper artist based in Melbourne, Australia. Her work is created using a technique that involves the placement of delicately cut and shaped pieces of paper to make energetic and colourful designs. This method involves two simple materials—paper and a double sided adhesive tape. The arrangement of shape and colour is given careful consideration, ensuring every tiny piece fits into the other, like a mosaic. The end result is one of drama and depth for a decidedly two dimensional art form.

'From afar, my work appears very graphic, and almost digital, but up close you can see that each piece is raised, casting a shadowed edge to each shape. Texture is what I love most about working with this medium,' explains Noirin. 'Ironically, I am drawn to more organic and obscure shapes in nature and architecture, however the details within each need to be painstakingly neat and organised—a strange contrast but it works.'

About her process, Noirin says, 'I find paper less complex than other mediums. With paper, there are no strict 'methods' or tools for use in the way there are with paint, clay or textiles. I love that I can create blocks of colour in the same way you would paint, but without all the complexities. I also love the practice of papercutting itself—it's a mindful and calming process, and although extremely time consuming, it offers a wonderful sense of satisfaction once a piece has been completed.' Noirin holds a Bachelor of Liberal Arts from Campion College Australia

MICHELLE WEINBERG

Michelle Weinberg's installation piece for PAPER, *Storyboard on Purple Haze* represents a conversation between two parallel vocabularies that have co-existed in her work recently. She says of the work: 'The 'playful physics' of the smaller gouache paintings float on the freeform marbled backdrop, which is an enlargement of a handmade paper work of traditional marbling. The element of chance of the marbling resembles an interstellar space-scape or the swirl of microscopic life in a petri dish. The smaller works comprise a fragmented storyboard in which geometry, architecture and floral icons form the narrative. Paper in any scale, from the miniature to the custom wallpaper mural, is my *materia prima*, the place where all my artistic ideas and processes originate.'

Michelle Weinberg lives and works in Miami and New York, USA. She received a BFA from the School of Visual Arts in New York City and a MFA from Tyler School of Art in Philadelphia. A multi-disciplinary artist, Michelle's work spans painting, collage, textiles and surface design, and murals for interiors and public spaces. 'My imagery inhabits a 'pretend dimension',' says Michelle, 'in which elastic perspectives, personalised geometries and fictitious architectures elaborate stage-like narratives.' Indeed her works appear as two-dimensional backdrops to everyday human activities and dramas.

Michelle is the recipient of various fellowships and grants across the globe, and has exhibited in America and Europe. This is the first time her works have come to Australia.

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