

## Short biographies

**Irit Batsry** is an internationally renowned artist whose work explores the creation, perception, and history of moving images as they relate to personal and collective memory.

She received the prestigious Whitney Biennial Bucksbaum Award (2002), given to “an artist whose work demonstrates a singular combination of talent and imagination — someone who shows promise of making a significant contribution to the visual arts.” She was awarded a Guggenheim Foundation Fellowship in 1992 and the Grand Prix Video de Création from the Société Civile des Auteurs Multimédia, Paris (1996 and 2001).

She moved to New York in 1983, where she deepened her research into Image Processing in video art at the Experimental TV Center in Owego, after graduating from the Bezalel Academy of Art and Design in Jerusalem, where she completed her postgraduate studies in video art.

A nomadic artist in the 1990s, she created her videos and installations during long-term residencies in France at the Centre International de Création Vidéo Montbéliard Belfort (1992–1993) and at the Cité Internationale des Arts, Paris (1994, 1996); in Germany at the Academy of Media Arts, Cologne (1996–2000); and in Montreal (1999–2002), supported by the Daniel Langlois Foundation for Art, Science, and Technology.

Irit Batsry established her studio in Lisbon more than 10 years ago, and for the past 20 years, she has played an active role in Lisbon's cultural life as both a curator and an artist.

Her works have been acquired by major museums and exhibited extensively in 35 countries. Selected exhibitions include the National Gallery in Washington, National Film Theatre and ICA (London), CCB in Lisbon, Reina Sofia Museum (Madrid), Museum of Modern Art (Rio), Ludwig Museum (Cologne), and both the Whitney and MoMA in New York. In 2006, the Jeu de Paume in Paris organized a retrospective of her videos (1981–2006).

**Maria Sassetti** was born in Lisbon in 1986. She has a studio in Lisbon. With a degree in Painting from the Faculty of Fine Arts of the University of Lisbon, she continued her training in London at Chelsea College of Art and Design. Since 2008, she has participated in several exhibitions, in individual, collective, and co-authored projects, developing works mainly on paper. Her body of work addresses identity, emotion, ritual, and fragility through the installation of drawing, painting, light, and objects. She is represented by Galeria Tönneheim (Madrid, ES / Malmö, SE). In 2015, she founded Atelier Contencioso, with which she participates in large-scale interventions in public spaces, notably the work “O nosso chão tem sonhos e vontades” (Our ground has dreams and desires), exhibited in 2025 at Carpintarias de São Lázaro, Lisbon, PT. She was an intern at the Wave Hill Cultural Center, New York, in 2011, where she was part of the curatorial team.

Also, she has 13 years of experience in art education.

Her work is represented in several public and private collections, national and international ones.

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2025

## IRIT BATSRY *Film Remains*

## Maria Sassetti *A Hora Azul*

co-curated by  
Alda Galsterer & Alexia Alexandropolou



## Film Remains

de Irit Batsry

Film Remains speaks in two voices at once. It calls out the surviving fragments of film, the rotting celluloid reels, broken and incomplete. But it also acts as a form of persistence: the film lasts, even when the images on it are gone and when the material support starts to degrade.

This dual meaning takes sculptural form in the gallery space. In the Film Urns installations, analog strips of film, coiled in transparent glass vessels, resemble artifacts from a medium about to disappear. When touched by light, they become alive. Refractive glass and celluloid disperse the light throughout the room, projecting shadows that expand into shapes, dissolve into rings, and recede into darkness. This installation presents not a series of objects, but rather a performance of presence and non-presence – what is absent has become as present as what is not.

The urns imply funerary shapes, but they resist. They do not bury the past but maintain it in suspension, loose and open. And in doing so, they give us what Derrida called the inadequacy of every archive, preservation that is forever haunted by absence, by what can't be added to it. The films residing here, once anonymous and frequently discarded, now call to us in their fragility, pieces of lives scrutinized and unscreened.

It is the crosslink of film and glass that gives these works their resonance. One records the lost ghost of an image, gone and dead; the other distorts and fractures them to create new architectures of light. In these urns, glass becomes the collaborator, enabling the film to remain, not through intact narratives, but through spectral dispersal.

The process of erasure reappears in the three mirror assemblage works, where the viewers' images dissolve into 'film landscapes' created by 35 mm aged films with a partially effaced emulsion. Here, the echo of disappearing is an intentional gesture, where the meeting of body and celluloid gives new meaning to the archive's incomplete work. Fragments of an Accidental Archive, a two-channel video installation, expands the exhibition's holding of time: one, meditating on footage of the flickering apparitions within the urns; and a second, where the journey from flea market film reels to digitized excerpts is unpacked.

Together, they situate the work not as preservation, but as transformation in which memory lingers in the very act of fading. Here though, in *Film Remains*, what stays is not the whole image but its afterlife. Shadow, reflection and residue dancing on glass, still reeling with breath in the fragile interval between past and remainder.

### References:

Derrida, Archive Fever: A Freudian Impression (Chicago: University of Chicago Press, 1996).  
Giuliana Bruno, Surface: Matters of Aesthetics, Materiality, and Media (Chicago: University of Chicago Press, 2014).

Alexia Alexandropolou

September 2025



## A Hora Azul

de Maria Sassetti

### HABITAR O INTERVALO <sup>1</sup>

*"Blue has no dimensions, it is beyond dimensions."*

Yves Klein

*This is the first time we are presenting Maria Sassetti's work at Galeria Belo-Galsterer; the simplicity of her technique and colors surprises those who are not yet familiar with her work. With a simple palette that is declined in various techniques and materials, the artist presents us a new series of work, which at first glance appears to be a series of drawings, but then we realize that these are engravings made using the Suminagashi "floating ink" technique, an ancient technique practiced in Japan since the 12th century. The ink is placed in a bowl of water onto which the ink is poured, and then the paper is applied to the ink, where it remains for a very short time, making the work a restrained gesture, the residue of a dip. In Japan, this technique was developed by masters in a ritualistic way, which has a lot to do with how Sassetti views art, a ritual that allows her to express herself. Using indigo and black, colors originally used in Japanese recipes for centuries, she remains faithful to the original tradition. The sixteen small-format Suminagashi from the 'Ondulações' series, which mark her project, are accompanied by two installations, blue ink on rice paper: works that transition between light and darkness, an exhibition-project that "inhabits the interval between sound and silence, between figure and dissolution, between presence and absence."<sup>2</sup>*

*The tradition of blue in Portuguese art and crafts is worth pointing out; Sassetti uses a shade that is familiar to her and that blends her cultural heritage with that of a country far away, but with which Portugal has also had centuries-old ties.*

*Sassetti creates her own artistic ritual in which she blends the present and the past and creates works for the future.*

<sup>1</sup>Translation of the title: "Inhabiting the Interval"

<sup>2</sup>Quote of the artist

Alda Galsterer

September 2025