

**Ilaria Vinci***Iris IV: Our Last Best Hope*

Iris is a hero type in an epic franchise, the absent main character of a double saga exhibition between my space and Longtang's. In the giant diorama here, part toy / part stage, she researches. Books are piled high to the cosmos, an icy desert globe spotted with desirable seas sits center and a collection of extraterrestrial vehicles are preserved in giant glass jugs. Impossible bottles have been curios in wonder cabinets for centuries, but it wasn't until civilization started mass producing waste, glass included, that the ship in the bottle became a classic of vernacular creativity. The work of Ilaria Vinci, in pieces and wholes, is technical, sweeping in scale and concept and anchored by a belief in the power of truths hidden out in the open. It's become a cliché that our last decades lean towards science fiction and fantasy. But hasn't it always been true? The hopeful mirror we create in our own image? In Vinci's compositions that place entertainment and literature and advertising and our known universe into a blender she speaks to honest realities of possibilities. There is a deep optimism in depicting any far future. Iris, unseen but hovering, surely acts as an alter ego for the artist and as a selectable avatar for the rest of us visiting these visual games. A place where knowledge is collected and stored and saved is our last best hope. The portal will take you to Mind Gamer.



1. *A beating of giant wings (Viper MK VII)*, 2021  
Glass jar, mixed media  
55 x 25 x 25 cm
2. *A beating of giant wings (Worker bee)*, 2021  
Glass jar, mixed media  
65 x 35 x 35 cm
3. *A beating of giant wings (Narcissus)*, 2021  
Glass jar, mixed media  
55 x 25 x 25 cm
4. *A delicate system (Fortuna J5)*, 2021  
Globe, mixed media  
100 x 65 x 65 cm
5. *This window is my sky, this room my world*, 2021  
Wood panels, mixed media  
221 x 220 cm (in two panels), each