

NAPLES EDITION

FLORIDA DESIGN

Autumn In Paradise

Spectacular Residences
in Old Naples,
Marco Island & Sanibel



CULTURE BASH
A Dive Into the Gulf
Coast's Art Scene



Using discarded clothing, Tamara Kostianovsky links humanity to botany. "It resembles a real tree, but it has a palette that's more indicative of human anatomy," she says of this work, *Rosewood Root*. "You know, sort of like the inside of a body with veins, vessels, and things like that."

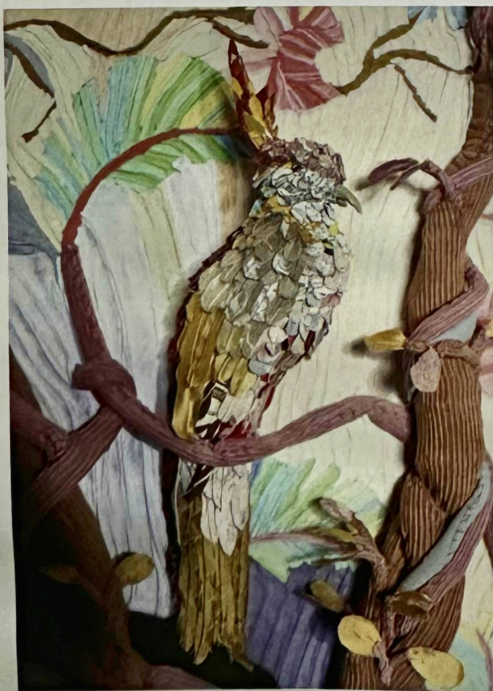
NATURAL SELECTION

USING DISCARDED FABRICS AS MEDIA AND NAPLES' ECOSYSTEM AS INSPIRATION, ARTIST TAMARA KOSTIANOVSKY LEANS INTO ART THAT IGNITES INTROSPECTION WITH A NEW EXHIBITION AT THE BAKER MUSEUM

TEXT RIKI ALTMAN-YEE



RIGHT: The artist at work on *Withered* LEFT: *Guacamaya with Rainbow Vine* is part of Kostianovsky's *Fowl Decorations* series from 2022.



There are more than a dozen sculptures and numerous installations in the new Tamara Kostianovsky exhibition at The Baker Museum/Artis-Naples, but visitors should arrive prepared. The pastel tree stumps, embellished birds, and dangling bovine carcasses of *Botanical Revolution* (through April 7, 2024) are rather provocative. While the Brooklyn artist's primary media of choice is fabric, a typically innocuous material, the twists and folds of her discarded clothing reveal a reckoning with nature, violence, anatomy, and consumption, as well as hope for transformation.

Born in Israel to Argentinian parents, Kostianovsky says the moments she spent in her father's plastic surgery office as a teen inform a great deal of her current work. "It was there that I saw what's behind the skin," she recalls. "It wasn't anything major, but it was enough to reveal the colors, the textures, a fascination with a world that's literally covered under one layer of dermis. That absolutely haunted me ever since. When things are both beautiful and horrific, that's what I'm after."

In the years since (while being represented by Slag and RX galleries in New York and Paris), Kostianovsky has created myriad works from her studio, some of which are now in private collections. Many others have appeared in solo and group exhibitions worldwide, which is how she caught the eye of Courtney McNeil, the Baker's director and chief curator, who reached out in 2020 to discuss a potential exhibition.