

ENDemich

La serie de pitures de Leonora Prugger à inuem *ENDemich*. Cun chësta parola fej l'artista referimënt ala plantes endemiches. Plu avisa ala plantes endemiches dla Dolomites, si ncësa. La parola nstëssa descrij organisms, dantaldut plantes y tieres, che crësc o viv salveres mé te n cër raion y ne ie scenò nia da udëi nzaul d'auter sun l mond. Chësta sortes se à ntan plu mileneies adata ala cundizions che ie te si raion y se à spezialisà sun na cuntreda o n ambient particular. Truep endemisms reagësc a na maniera scialdi zitia sun mudamënc tlimatics y se fej dantaldut tla montes o sun ijules, ulache la cundizions de vita ie autramënter.

La plantes *ENDemiches* dla Dolomites de Leonora Prugger ne crësc nia danter la pizes spizes drët carateristiches dla Ladinia, ma les se nravisa ite te n ambient surrealistich drët mujel. L'opres d'ert de Prugger nes lascia ite te n mond defin nuef, ulache i cunfins danter realtà y mond artifziel sfantësc y ne ie nia plu tleres. La plantes de Prugger ne n'ie nia mé nrescides botaniches, ma les ie elemënc organics naturalistics, che crësc te na scenografia artifiziela.

L elemënt zentrel y plu mpurtant dla serie *ENDemich* ie la raprezentazion dla plantes endemiches dla Dolomites, che crësc ti lëures de Prugger amesa la cuntreda surrealistica y nventada. Ne ie pa chësc nia n pensier defin cuntrèr, davia che l ie propi chësta plantes endemiches che se à spezialisà sun cërta cundizions te n cër ambient, che ie n habitat ecologich mpurtant per la planta nstëssa? Tlo udons na paralela cun l'artista americana Georgia O'Keeffe, che metova te si studies sun plantes y ciofs nce tl zënter de si opres la formes y la strutura dla natura nstëssa. Ma ntan che O'Keeffe depenjova ciofs de gran misura, per auzé ora la forza estetica dla plantes, cunlieia Prugger te si lëures l mond organich dla plantes cun l'astrazion de formes geometrighes mujeles y cun l artifziel dl'elaborazion digitela.

Na pert nteressant dla serie de pitures *ENDemich* dl'artista ie perchël propi nce chël che la se n joa dla nteligënza artifiziela per realisé chësta cumposizions surrealistiches. Tla cuntreda dla pitures, ora de chëla che l un o l auter miena de se udëi ora la formes tipiches dla Fermedes, de Mëisules o dl Saslonch, ne n'iel nët nia de réél. Prugger tol ca cunfezions de stiropor y fej duplicac de ghips dainora. Cun na fotografia de chësta formes de ghips, lascia ëila lauré per n aiet la nteligënza artifiziela. Chësta ti fej ora dla formes geometrighes n paesaje nventà, sureél y artifziel. L paesaje che mplënesc la tëiles a uele ne à perchël ne degun referimënt figuratif ala cuntreda dla Dolomites. Chësta cuntredes artifzieles lecord al stil surrealistich di ani '20, ulache artisc coche Max Ernst nventova raions nueves cun l aiut dl "frottage" y dl "grattage". O coche Salvador Dalì, che fajova damat cun elemënc tëuc ora da si sëmies y ulache ël fajova diventé giames de figures for plu longes coche lianes che taca dai lëns ju o tieres che sauta ora dla bocia de d'autri tieres. Aviso coche vel' artist surrealistich, mët Prugger su na si realtà persunela nueva, che à da nfé cun formes natureles meche à n cialé ora nuef. Chësta realtà ie perchël na cumbinazion danter ndustria y tecnologia dla nteligënza artifiziela.

L raport danter planta naturalistica y ambient artifziel dla serie *ENDemich* gëura vijions nueves y nes lascia ite te n'atmosfera fantastica, che lecord plu a n sèmi che a na cuntreda dla Dolomites. Chësta astrazion danter realism y surrealism vën auzeda ora dal stil dl'artista: n

stil che ti dà ala cuntreda y si plantes endemiches n valor sibe realistich che surrealistic y cun la cumbinazion de chisc doi valores ti dà ëila ala cuntreda n senificat mistich.

L ciuldì che Prugger tol ca la plantes endemiches coche elemënt de basa de si opres, à na mutivazion plu sota y nia mé estetica. Ëila nes fej nia mé pensé do de dumandes che à da nfé cun l'ecologia, ma nce cun la cultura. Nsci coche la plantes endemiches crësc mé te n raion spezifich, iel rujenedes endemiches te cërta regions o valedes, che, coche la plantes, pudëssa manacé de murì ora. Y propi la Dolomites ie la valedes dla mendranza ladina. Sce na rujeneda, coche chëla ladina, ne vën nia sciazeda avisa tant coche na pitla planta sulënta che se nascuend sota n puron de sas dolomitich, pona manacia nce ëila de sfanté. Y te tramedoi caji iel a uni maniera da varenté nce l habitat ntëurvia, sibe dala rujeneda che dala planta. Chësc cunliamënt danter doi elemënc unics biologics y linguistics gëura de d'autri senificac ti lëures de Leonora Prugger. La cuntredes ne ie nia mé unides fates a na maniera sureéla y artifiziela, ma à te sé nce sënies de deblëza y la ulentà y la denità de mantenì chësta identità tan rera, singulera y straudinera.

L titul dl catalogh ie “ENDemich”, cun i prim trëi pustomes “END” scric grant, per nglëisc la “fin”. Ie pa l gran “END” n sëni che la plantes endemiches dla Dolomites manacia de sfanté? O iel pa n sëni che la rujeneda ladina manacia de murì ora? O iel pa n sëni de n daunì, ulache la natura ie mé plu zeche che crësc te na cuntreda genereda dala nteligënza artifiziela? L'artista nes fej nscila na dumanda drët pruvocanta: Co ulons'a mantenì chësta richëzes tan spezieles y uniches dl ncësa dolomitich? Messerons'a tl daunì lauré deberieda cun la nteligënza artifiziela per mantenì natura y cultura o sarà pa chëstes mé plu ricostruzions artifizieles zënza sëni de vita umana? I lëures de Leonora Prugger, che lecord a sëmies vijioneres, nvieia ite la persones a ti jì permez a n daunì melsegur y a pensé do ciuna funzion che nëus ulon avëi te chësc mudamënt.

Tres l liam danter flora endemica, scenografia fata cun la nteligënza artifiziela, tradizions surrealistic y reflacions cultureles crieia l'artista operes, che ie plu che mé na pitura da ti cialé. I lëures de Leonora Prugger à laite na tenscion danter zeche de naturel y zeche de artifziel, danter zeche che ie bele passà y zeche che n uel mantenì y fej da puent per dumandes che reverda l'ecologia, l'estetica y la cultura. Te n mond ulache sibe plantes che la rujeneda ie for plu y plu sota druch, devënta l'ert de Prugger coche na sort de analisa dl raport danter la persona, si ambient y la pitla gran faszinzions dla natura.

- Silvia Demetz

ENDemic

Leonora Prugger's painting series, *ENDemic*, takes its title from endemic plants, specifically those native to the Dolomites. The term "endemic" refers to organisms—primarily plants and animals—that exist only in a specific region and nowhere else in the world. Over thousands of years, these species have evolved to thrive in particular environments, adapting to the unique conditions of their ecosystems. Many endemic species are especially vulnerable to climate change and are often found in mountainous regions or on islands, where conditions differ significantly from those in open landscapes.

In Prugger's work, the endemic plants of the Dolomites do not grow among the striking peaks that define Ladinia. Instead, they flourish in surreal, invented environments. Her art transports us to a reimagined world where the boundaries between reality and artificiality blur, making them impossible to clearly distinguish. These plants are more than botanical representations—they are organic forms with a natural essence, thriving in artificial settings.

At the heart of the *ENDemic* series is Prugger's depiction of the endemic plants of the Dolomites, growing in a surreal, imaginary landscape. But isn't that a paradox? After all, these plants have evolved to thrive within the specific conditions of their natural environment—in other words, they are integral to their ecological niche. It is here that we also find parallels to the work of Georgia O'Keeffe, the American artist known for her focus on plants and flora. However, while O'Keeffe dramatically enlarged her subjects to highlight their aesthetic power, Prugger merges the organic world of plants with the abstraction of soft geometric forms and the artificial aesthetics of digital manipulation.

One particularly intriguing aspect of Prugger's series is her use of artificial intelligence to generate her surreal compositions. Her landscapes bear no recognizable traces of Dolomite formations like the Fermedes, Mëisules, or Saslonch. Instead, her process begins with Styrofoam shapes, which she duplicates in plaster and then photographs. From there, AI takes over, transforming these geometric forms into surreal, artificial landscapes. The resulting scenes on her canvases have no direct representational connection to the Dolomites but instead evoke the aesthetic of 1920s Surrealism. They recall artists like Max Ernst, who used techniques such as frottage and grattage to invent new landscapes, or Salvador Dalí, who conjured dreamlike figures from his subconscious—stretching them into long, tendril-like shapes or having them emerge from the mouths of others. Like the Surrealists, Prugger constructs a deeply personal reality—one inspired by natural forms yet entirely reimagined. It is a world shaped by industry, technology, and artificial intelligence.

The relationship between natural plants and artificial environments in *ENDemic* invites new perspectives, drawing us into a fantastical atmosphere more like a dream than the real-world landscape of the Dolomites. This tension between realism and surrealism is heightened by Prugger's style, which gives both the landscape and its endemic plants a dual identity—balancing the real and the surreal. It is through this fusion that she creates a sense of mysticism, adding yet another layer of meaning.

Prugger's decision to focus on endemic plants carries significance beyond aesthetics, inviting reflection on both ecological and cultural issues. Just as endemic plants grow only in specific regions, there are also endemic cultures, such as the Ladin minority in the Dolomites, deeply rooted in particular valleys or regions and, like the plants, threatened with extinction. The Dolomites are home to the Ladin people, a culture whose survival is as fragile as that of a small plant sheltered under a Dolomite rock. In both cases, the preservation of habitat—whether natural or cultural—is essential for survival. This connection between two unique, endangered elements—one biological, the other linguistic—gives Prugger's work a deeper resonance. Her artificial landscapes are not

only surreal but also carry references to fragility, the will to preserve, and the identity of a rare and extraordinary culture.

The title of the catalog, *ENDemich*, emphasizes the word “end,” with the three capitalized letters: “END.” What does this “END” signify? Does it point to the potential disappearance of the endemic plants of the Dolomites? The threatened extinction of Ladin culture? Or does it suggest a future where nature exists solely in a landscape created by artificial intelligence? The artist raises a provocative question: How should we preserve the unique richness of the Dolomites? Will artificial intelligence play a role in safeguarding nature and culture in the future, or will only artificial reconstructions remain, devoid of human life?

Like visionary dreams, Leonora Prugger’s works prompt viewers to reflect on an uncertain future and consider the role they want to play in shaping it.

By blending endemic flora, human-made landscapes, Surrealist traditions, and cultural reflections, the artist creates works that transcend mere paintings to be admired. Her art explores the tension between the natural and the artificial, between what has already been lost and what must be preserved. These pieces act as a bridge, prompting reflection on issues of ecology, aesthetics, and culture. In a world where both plants and cultural minorities face growing pressure, Prugger’s work offers a meditation on the delicate yet profound relationship between humanity, the environment, and the allure of nature.

- Silvia Demetz (translated by *good & cheap Art Translators*)