

F2T
GALLERY

I, Myself, Am Heaven and Hell
Ana Cristina

March 13 - April 16, 2026



I, MYSELF, AM HEAVEN AND HELL

ANA CRSTINA

13 March - 16 April 2026

*I, myself, am Heaven and Hell, settled like dust where rose thorns grow,
from which all fear and love take bloom.*

Blameless as a lamb, I bathe in the light of green-bellied pastures, awash and warm'd in azure son.

Laugh my clouds that sway on the deep! Wink down and drip your endless sorrow.

The lustful goat, the woman uncloaked, walk hoof and hand along the vale of death.

*I watch them over bored and cruel, like the lion vermilion, I take my thumb
and gush forth my fire down spiral path,
and shake wrath into perfumed air.*

Now Good and Evil in love, Time penetrates (soft), and sing the apple trees.

*I, myself, am Heaven and Hell, settled like dust where rose thorns grow,
from which all fear and love take bloom.*

My Body a tomb, my Soul bleached bone.

- words by Ana Cristina

F2T Gallery is pleased to present *I, Myself, am Heaven and Hell*, the first solo presentation in Europe of works by Ana Cristina (b. 1994, US), a self-taught artist based in New York City.

Inspired by two prophetic texts of English literature, - 'The Marriage of Heaven and Hell' by William Blake and 'Paradise Lost' by John Milton - the artist constructs a pictorial universe in which *Heaven* and *Hell* are not otherworldly religious destinations, but internal emotional states that coexist, overlapping and dissolving within the unconscious. *Good* and *Evil* are not absolute opposites but complementary

and necessary forces for progress: *Hell* is no longer a place of sin and judgement; it symbolizes instead the energy of desire, the vital impulse, the creative force that breaks the imposed rules. Desire, therefore, is not a sin to be repressed, but a fundamental engine of human experience.

William Blake celebrates the creative power of imagination as the true spiritual faculty of man. Human creativity is not simple artistic production, but manifestation of infinity. The creative act expresses a spark of the divine present in the individual, making visible what is invisible. Creativity is thus a sacred act, fueled by the flame of desire coming from *Hell*.

Interestingly, the figure of the artist incarnates therefore this perfect match of sacred and profane, and the most elevated divine faculty. Referring to Blake's concepts, in Ana Cristina's practice each painting is celebrating free will, removing the stigma surrounding desire and the actions taken to fulfill it, as the characters in each narrative are allowed to behave without judgment or consequence, thus liberating the artist from the perception of wrong and right.

As these topics of *Hell* and *Heaven* are recurrent in the Medieval culture, the artist plays with a visual reference to medieval miniatures: much like in illuminated manuscripts, her compositions enclose worlds dense with allegorical details, where proportions respond to an emotional hierarchy rather than a naturalistic one. This sensibility recalls of Boccaccio's medieval novellas: there is in her figures the same acceptance of human impulses, amorous deceptions, and the joy of the senses - at once naive and childlike. For the artist, the act of painting is not merely an aesthetic pursuit, but a necessary process of confrontation between her inner world and the outside - where interior landscapes merge with the sensible world.

In the work created for the show, we can clearly recognize a complementary energy in the compositions: dense, storm approaching skies bring a condensed energy on the canvas, shadowing the bucolic rural villages. On the opposite, warm earthy tones suggest a fertile landscape inhabited by magical allegorical creatures - like a shameless woman with pigs in

'Shame Is A Cloak', or innocent blameless lambs in *'Opposition Is True Friendship'* till powerful dragons in *'The Fire! The Fire is Falling!'*.

In Ana Cristina's paintings, the radical duality of light and darkness, good and evil, pleasure and innocence, life and death, create an ambiguous universe that wish to translate the spectrum of existence, inviting the viewer to recognize that every individual is, in themselves, the creator of their own *Heaven* and *Hell* with no need to choose one of the other - but coexisting without any judgment, seeking for happiness and freedom.



Ana Cristina

Ana Cristina uses painting to navigate a vast emotional landscape, where imagery emerges from the boundary between daydreams and nightmares. Symbolic narratives evoke memory, shifting between the seen and the felt to translate the spectrum of existence into visual form. She pursues a connection through shared experience; dynamics of conflict and intuition are played out by evocative storytelling. The act of painting serves as both an escape and a confrontation, where the inner world bulges into the outer.

Ana Cristina (b.1994, USA) is a self-taught painter living and working in New York City. Recent and upcoming exhibitions include: Forthcoming Solo Show (upcoming September 2026), Nicelle Beauchene, NYC; Forthcoming Two Person Show with Louis Eilshemius (upcoming June 2026), Jarvis, NYC; I, Myself, Am Heaven and Hell (2026), F2T Gallery Milan; Felix Art Fair, Europa Gallery, NYC; Unbridled: Horsin' Around (2026), Latitude, New York; Earth

Eidolon (2025), The Corner Gallery, Andes; Love Letters (2025), Ruscha & Co., Los Angeles; Shadows (2024), Psychic Readings, New York. Her work has been reviewed in The Mountain Eagle (2025).



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