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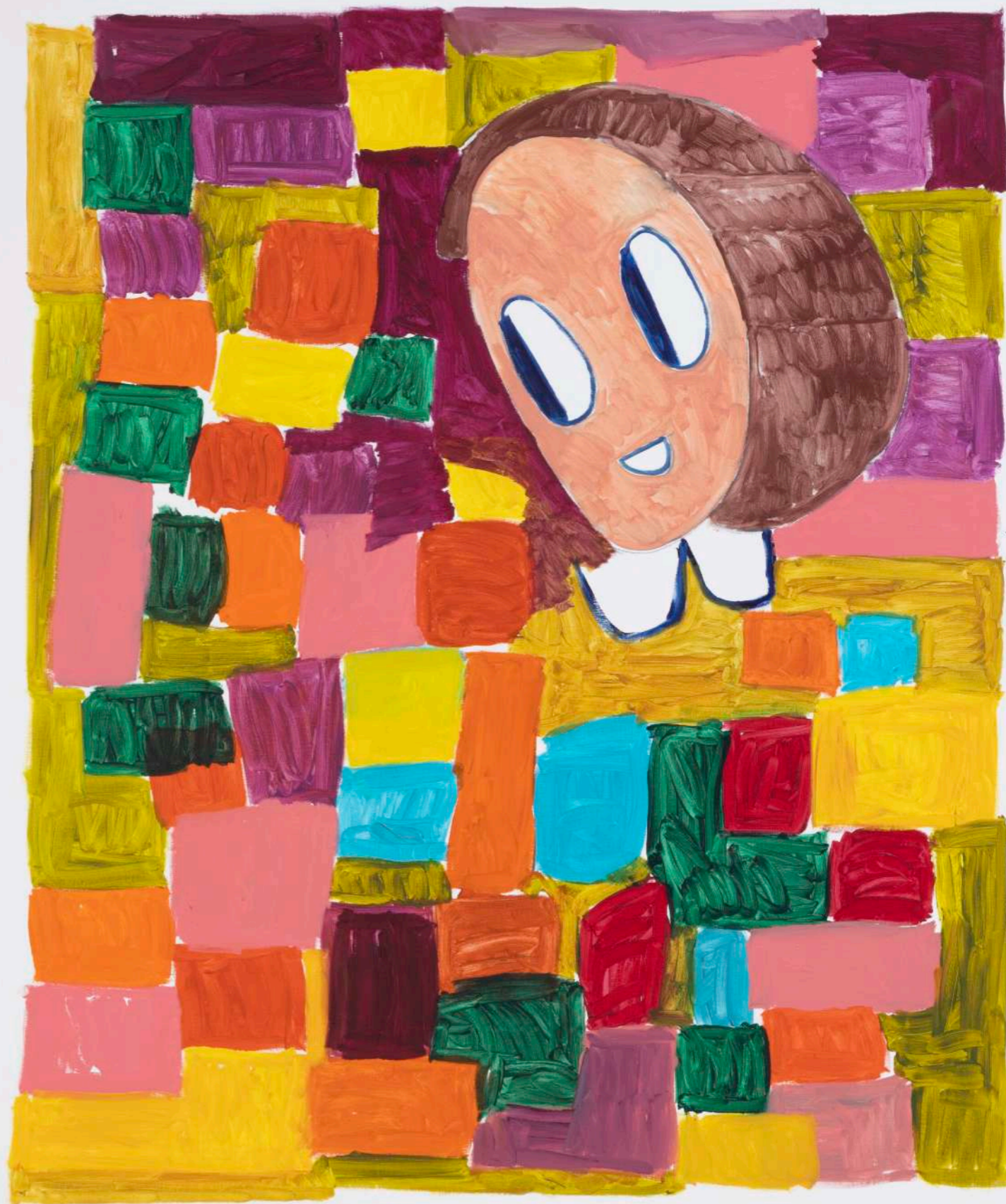
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GióMARCONI
Art Basel
June 13-16, 2024
Booth: R21

ANDRÉ BUTZER

B. 1973 in Stuttgart, Germany - lives and works in Berlin, Germany

André Butzer
Untitled, 2023
Acrylic on canvas
230.5 x 204.5 x 3 cm





The painter **André Butzer** is best known for amalgamating American pop culture with European Expressionism and German (cultural) history. Recurring themes in his oeuvre are the exploration of identity and the influence of mass entertainment and consumption and, on the whole, the psychological parameters of the human experience. Henry Ford, Walt Disney, or Coca Cola belong as much into his repertoire as the enigmatic German poet Friedrich Hölderlin or the painters Edvard Munch, Paul Cézanne and Henri Matisse. Over the years, Butzer has established a unique visual language and a pictorial universe in which he explores the idea of color, light and scale. He switches easily from dense, abstract works and his primarily black monochrome N paintings, to the most vibrantly colored figurative canvases. For the latter, he has established a reservoir of recurring characters and distinctive figures that have come to populate these thrilling fusions of pop culture, politics and art history with their inflated heads, oversized hands and cartoonish eyes: his side-glancing ladies, playfully floating faces as well as his iconic *Wanderer* figures, the artist's alter ego, belong to Butzer's permanent personnel. First appearing in 1999, these bright, distinctive figures of Butzer's "Science Fiction- Expressionism" continue to lure the viewer into their realm. In *Untitled*, 2023 Butzer depicts the at times fluent transition from figuration into abstraction as the girl's portrait seemingly slides into the colorful patchwork background.



André Butzer
Untitled, 2022
Acrylic on canvas
243 x 150.5 x 3 cm





JONATHAN LYNDON CHASE

B. 1989 in Philadelphia, PA, USA - lives and works in Philadelphia, PA, USA



Jonathan Lyndon Chase

canned goods, stuff to jeans find a man to take home, 2023

Acrylic, marker, collage on canvas

183.3 x 152.4 x 3.5 cm



Jonathan Lyndon Chase is an interdisciplinary artist whose practice spans a variety of media, including installation, sculpture, painting, drawing and poetry. In their deeply intimate works full of eroticism, queerness, domesticity, spirituality and tenderness, they depict the Black Queer community amidst the backdrop of domestic and urban spaces. Lyndon Chase interrogates the boundaries between the public and the private in his works. The domestic space is a safe haven for the artist, a place defined by mindfulness and self-care. A place where one's innermost emotions can be shown and which ultimately becomes an extension of the body itself and thereby an antithesis to the outside world with all its obvious and hidden dangers.

Lyndon Chase combines biographical aspects with elements of history, folklore and fantasy into their provocative works which are characterised by an expressionistic, dynamic visual language.

They incorporate materials such as glitter, make-up, clothing or bedsheets to create an atmosphere of privacy, vulnerability and comfort. Through their deeply poetic, witty and sensual paintings, haptic soft sculptures and their work in other media, Lyndon Chase continues to find new ways to challenge canonical misrepresentations and to make the Black Queer body visible.



Jonathan Lyndon Chase
bag of bread, 2023
Watercolor and marker on paper
29.7 x 20.9 cm
38.6 x 29.7 x 3 cm (framed)







Jonathan Lyndon Chase

butchery closing up shop, 2023

Watercolor, pen, color, pencil, marker on paper

45.6 x 63 cm

53.8 x 71.2 x 3 cm (framed)



Jonathan Lyndon Chase
chickens, 2023
Marker and watercolor on paper
63 x 45.6 cm
71.2 x 53.8 x 3 cm (framed)







Jonathan Lyndon Chase
deli Man, with rosy cheeks, 2023
Pen, marker, watercolor, color, pencil on paper
45.7 x 63 cm
53.8 x 71.2 x 3 cm (framed)



Jonathan Lyndon Chase
meet handler, 2022
Watercolor, marker, pen on paper
41.9 x 30.3 cm
50 x 38.6 x 3 cm (framed)





Work

After

GIÓMARCONI

ALEX DA CORTE

B. 1980 in Camden, NJ, USA - lives and works in Philadelphia, PA, USA

Alex da Corte

Popeye Light Switch, 2024

Plexiglass, flashe paint, sequin pins, foam, velvet,
hardware, flock, ABS plastic, body filler, adhesive and
wooden frame

Ca. 147 x 72 x 24 cm





GIÓMARCONI



In his practice, the Venezuelan-American conceptual artist **Alex Da Corte** embraces the use of different media including installation, video, performance, sculpture and painting which he often combines to vibrant and immersive, vividly-colored, dreamlike environments. His work is influenced by Surrealism as well as Pop Art and is deeply rooted in traditional arts and culture. It draws on a wide range of sources, including personal narrative, modern design, art history, literature and American consumer and popular culture. That combination of high- and lowbrow American cultural references is a trademark of Da Corte's work. Figures such as Allan Kaprow, Big Bird, Frankenstein, the Muppets and Eminem are teamed with both everyday and fantastical objects.

Recurring themes in Da Corte's oeuvre are the exploration of identity and personal as well as cultural politics, the notion of alienation and, on the whole, the psychological parameters of the human experience.

A noticeable characteristic of many of Da Corte's works is the fluent oscillation between melancholia and gloom on the one hand and an effortless lightness and playfulness on the other.

With *Popeye Light Switch*, Da Corte once again harks back to a popular fictional cartoon character which is blown up into a larger-than-life light switch sculptural painting complete with oversized velvet screws, a protruding velvet head and Popeye's signature sailor's hat.



SONIA DELAUNAY

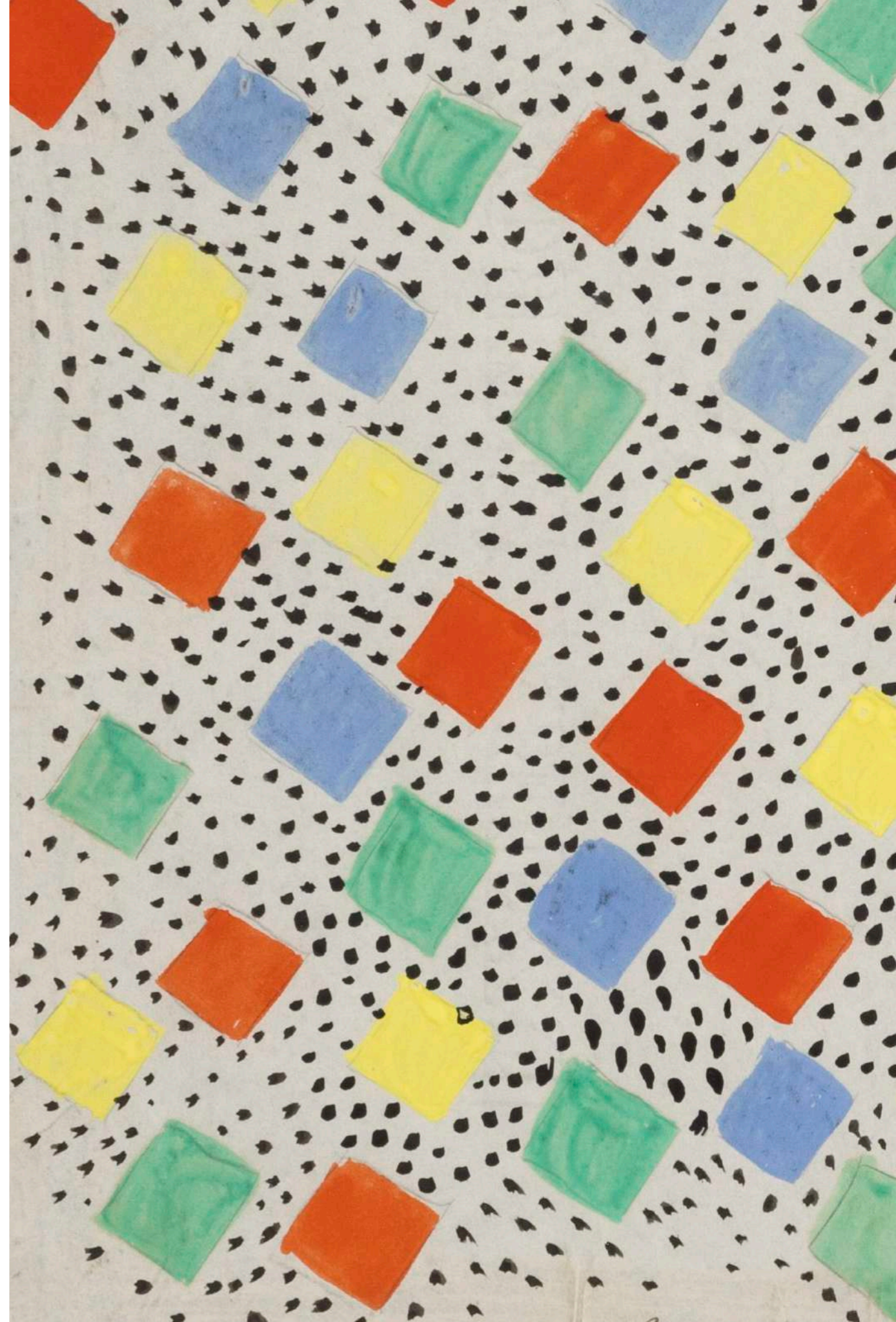
B. 1885 in Hradyzk, Russian Empire - D. 1979 in Paris, France

Both prolific and innovative, **Sonia Delaunay** (1885 - 1979) was one of the key female artists and designers of the European Avant-garde. Throughout her life she experimented with the language of colour and applied her Simultanism to fashion, design and painting.

She developed an experimental practice that was sympathetic to the Bauhaus school and its aim to bring art back into contact with the everyday, thereby giving equal weight to design, fashion and fine art. Her vast and complex body of work gives attention to all different kinds of surfaces and ranges from drawings and paintings, illustrations and prints to stage design, textiles, furnishings, clothing and accessories. Sonia Delaunay's gouaches are frequently considered to be preparatory drawings since many of their patterns have later been translated into her fabrics, textiles and clothes. A large number of gouaches has, however, never been conceived for such a purpose. For Delaunay, the gouaches are quite simply "an expression of states of mind, poems", that combine improvisation and imagination and use colour in a manner comparable to the use of sound and rhythm in music.

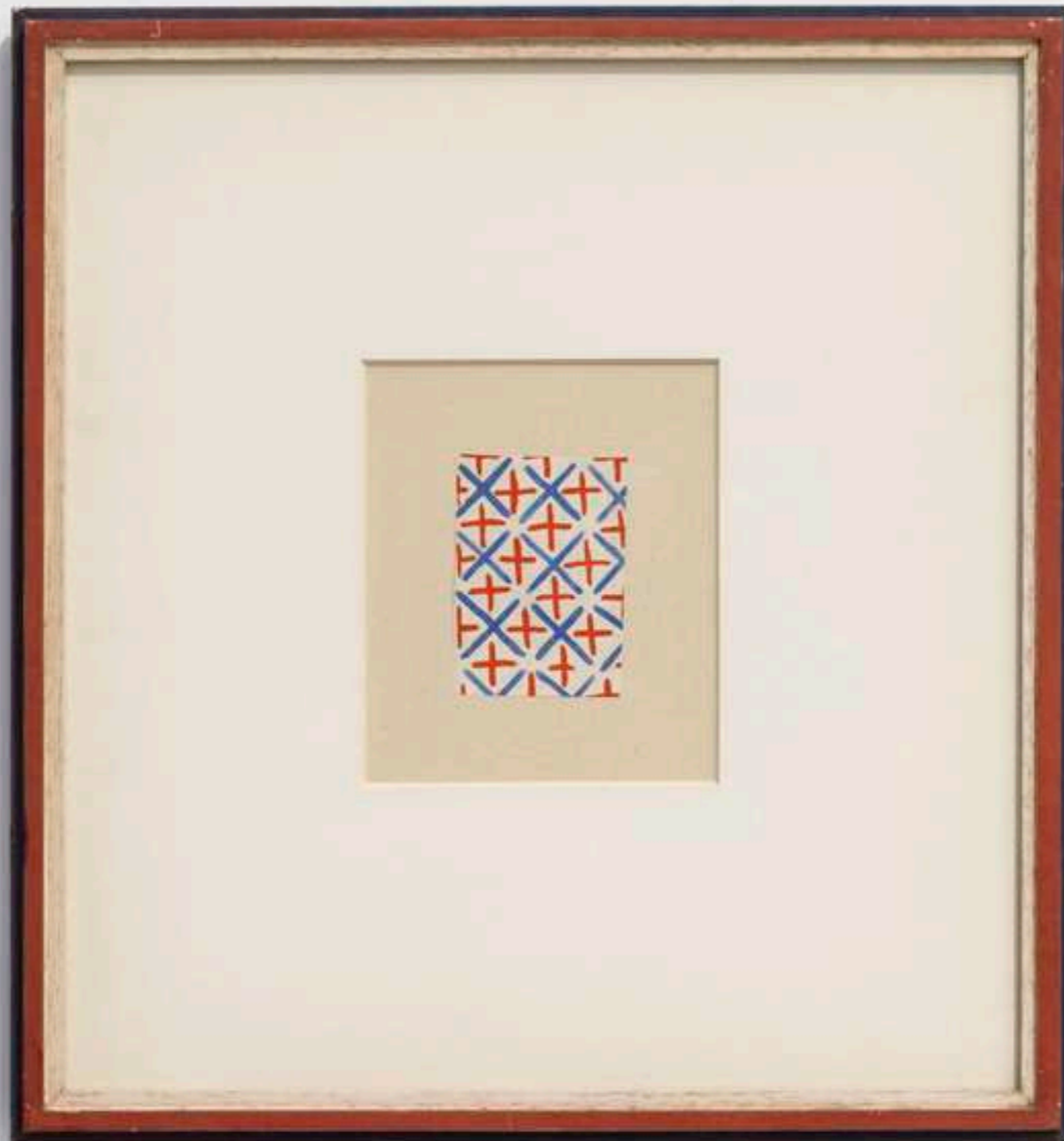
Delaunay favours gouache on paper over oil techniques as the medium allows for a more rapid and immediate approach. Between 1923 and 1927, she started to elaborate on simple geometrical forms: zig-zag patterns, serpentine lines, triangles, squares, lozenges, crosses and dots. Thanks to these unobtrusive and basic abstract forms, Delaunay could focus her interest on what was really important to her – the idea of rhythm, movement and the distribution of colours and their reciprocal relations. Later on, Delaunay started to integrate a wider range of forms into her hitherto abstract and Bauhaus-like repertoire and opened up towards more floral and organic designs, reminiscent of her Russian roots.

Delaunay's lifelong fascination with color and rhythm emerged during her childhood in the Ukrainian village of Gradizhsk. In a memoir published in 1978 shortly before her death, she would write of "memories of the peasant weddings of my country, where the red and green dresses, ornamented with many ribbons, flew about in dancing." Fully in line with her childhood memories of whirling dresses, in the gouaches that have been translated into clothes, the classical support of the paper has been substituted by the cloth giving birth to a new concept of a moving surface.

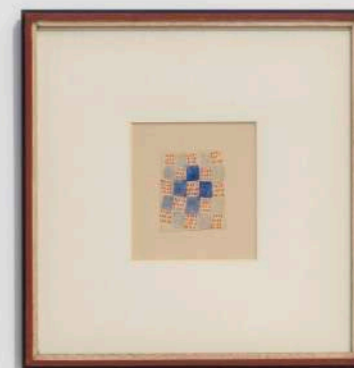


Sonia Dealunay
Untitled, 1929
Gouache on paper
8.5 x 6 cm
39 x 37 x 2.5 cm (framed)





Sonia Dealunay
Untitled, 1929
Gouache on paper
9 x 7 cm
38.5 x 40 x 2.5 cm (framed)





Sonia Dealunay
Untitled, 1929
Gouache on paper
11 x 9.5 cm
41 x 39 x 2.5 cm (framed)



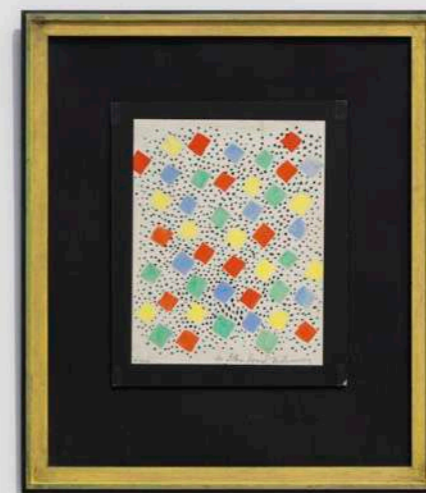


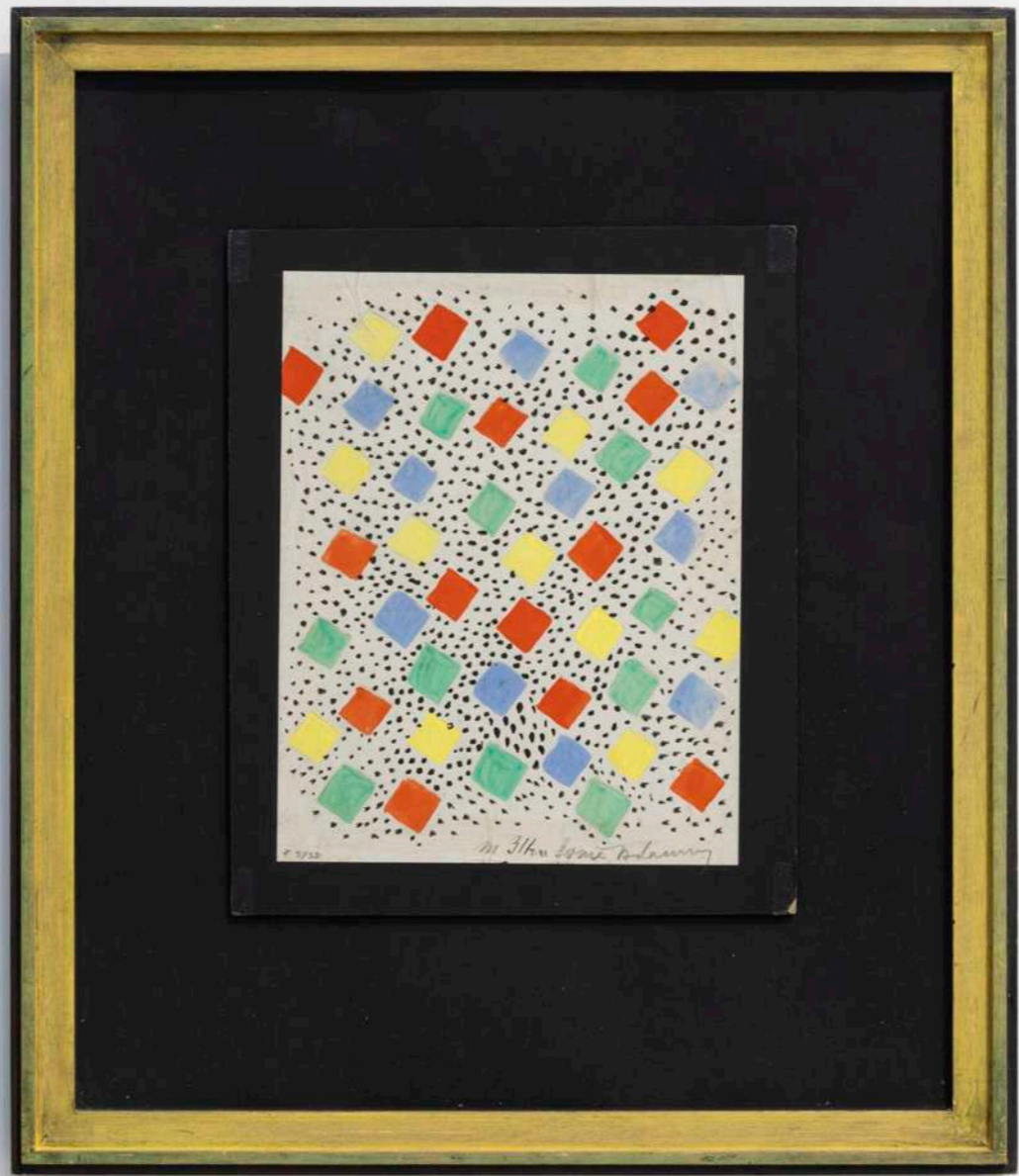
Sonia Delaunay
Untitled, 1929 c.
Gouache on paper
21 x 27.5 cm
45 x 51.5 x 2.5 cm (framed)





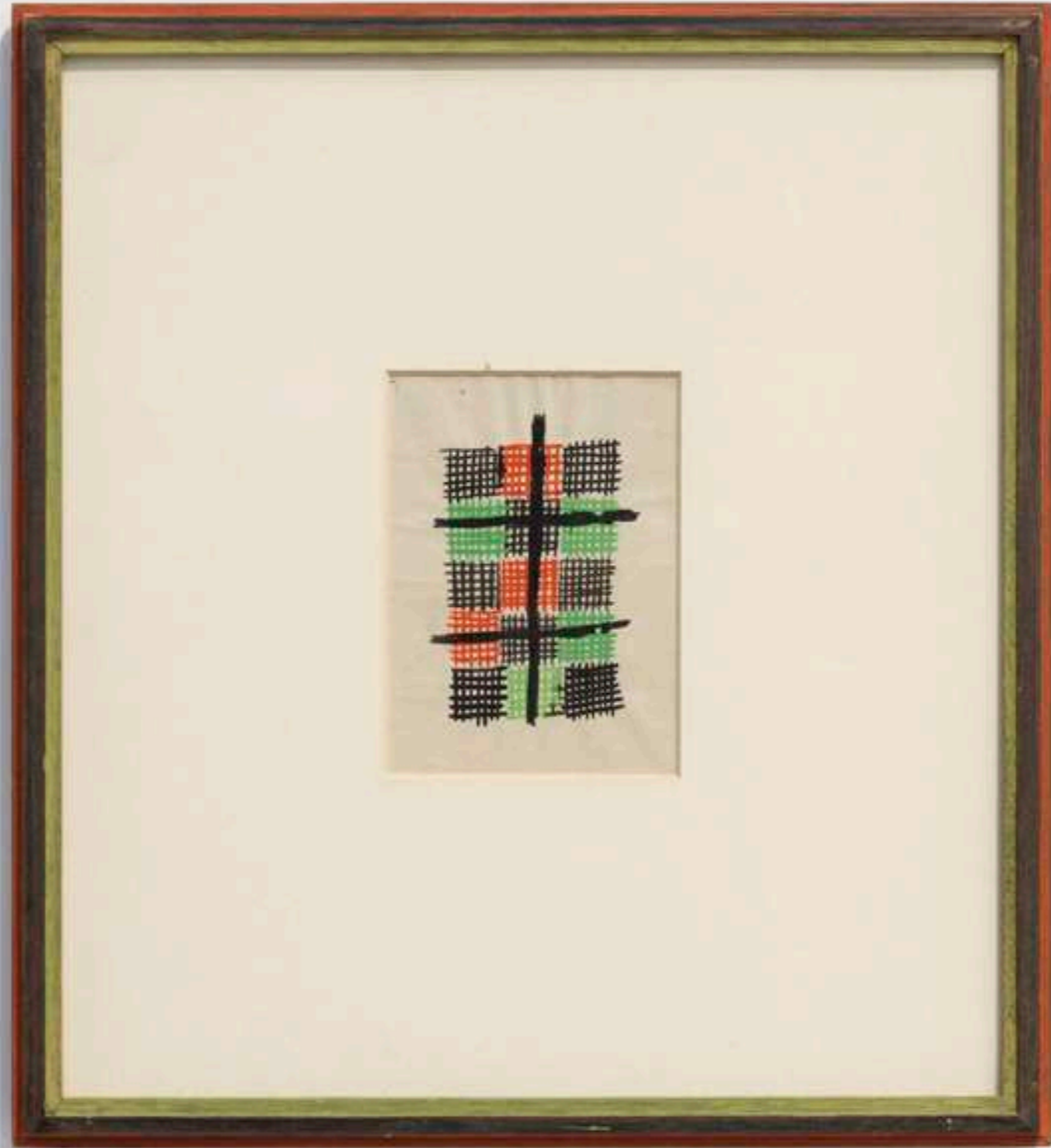
Sonia Dealunay
Untitled, 1932
Gouache on paper
27 x 21 cm
53.5 x 46 x 2.5 cm (framed)





Sonia Dealunay
Untitled, 1934
Gouache on paper
27 x 21 cm
40.5 x 37 x 2.5 cm (framed)





ANTONIO DIAS

B. 1944 in Campina Grande, Brazil - D. 2018 in Rio de Janeiro, Brazil

THE TRAVELLER



Antonio Dias
The traveller, 1970
Acrylic on canvas
120 x 120 x 3.5 cm



Antonio Dias (1944 – 2018) was one of the leading contemporary artists in his native Brazil. He began his career as a draftsman and graphic designer. In his early hot-colored paintings he needled his country's military dictatorship and criticized political oppression, urban violence and censorship.

Dias explored different media in his oeuvre - from painting, video, photography and installation to artist books - which is, overall, hard to categorize: his work bears influences from various artistic movements, including Pop Art, an association that the artist always resisted, and Minimalism. His practice has also been interwoven with the legacy of Tropicália and the concretist movement.

In the mid-1960s, Dias emerged as the leading artist of the *Nuovo Figuração* movement which used bold, graphic imagery to protest against the Brazilian military dictatorship.

In 1965, he participated in the iconic *Opinião 65* exhibition, a landmark show at the Museu de Arte Moderna in Rio de Janeiro.

With his country in the grip of the military junta, Dias decided to stay in Europe after his Biennale de Paris participation that same year. The works from this period are characterized by the colours black, white and a striking, almost menacing red. The imagery, which oftentimes included bullet holes, was symbolic of the blood, dirt and violence of the urban underbelly and the beginning of the military dictatorship in Brazil.

In 1968, Dias moved to Milan, where he time and again lived until the end of his life and where he encountered artists associated with the *Arte Povera* movement. During his Milan years figuration began to disappear from his works. He abandoned his graphic paintings for a narrower palette and more conceptual works which were less overtly political and created instead a formally rigorous body of work that reflected on themes such as self, sex, art and politics.

The traveller (1970) is a perfect example of his move towards more minimal ideas and conceptualism in the late 1960s and early 1970s: "(...) as soon as I arrived in Italy, I was thinking of more open spaces: I wanted a non-image that could be everything".



PATRIZIO DI MASSIMO

B. 1983 in Jesi, Italy - lives and works in London, UK

Patrizio di Massimo
Empty Yellow Bed (For S.), 2024
Oil on linen in artist frame
200 x 160 x 3.6 cm
205 x 165 x 5 cm (framed)





Patrizio di Massimo's early works consisted mainly of photography, video and performance.

From 2009 onwards, he radically shifted his practice as he started to focus solely on the medium of painting and in particular on portraiture. Before long he had created a very distinctive style that combines compositional fantasy with a richly baroque surrealism, topped by an omnipresent element of mystery. In spite of his focus on portraiture, di Massimo's works are filled with references to art history, Italian history and cinema (particularly the films of Federico Fellini) and popular culture. His paintings also hark back to an archive of personal drawings and photographs as well as unidentified images found on the web.

In his portraits, the artist likes to explore the interpersonal complexities of life thereby analyzing societal roles such as gender and family and overall power structures. His numerous self portraits depict di Massimo's coming to terms with his roles as an artist, husband, father and son.

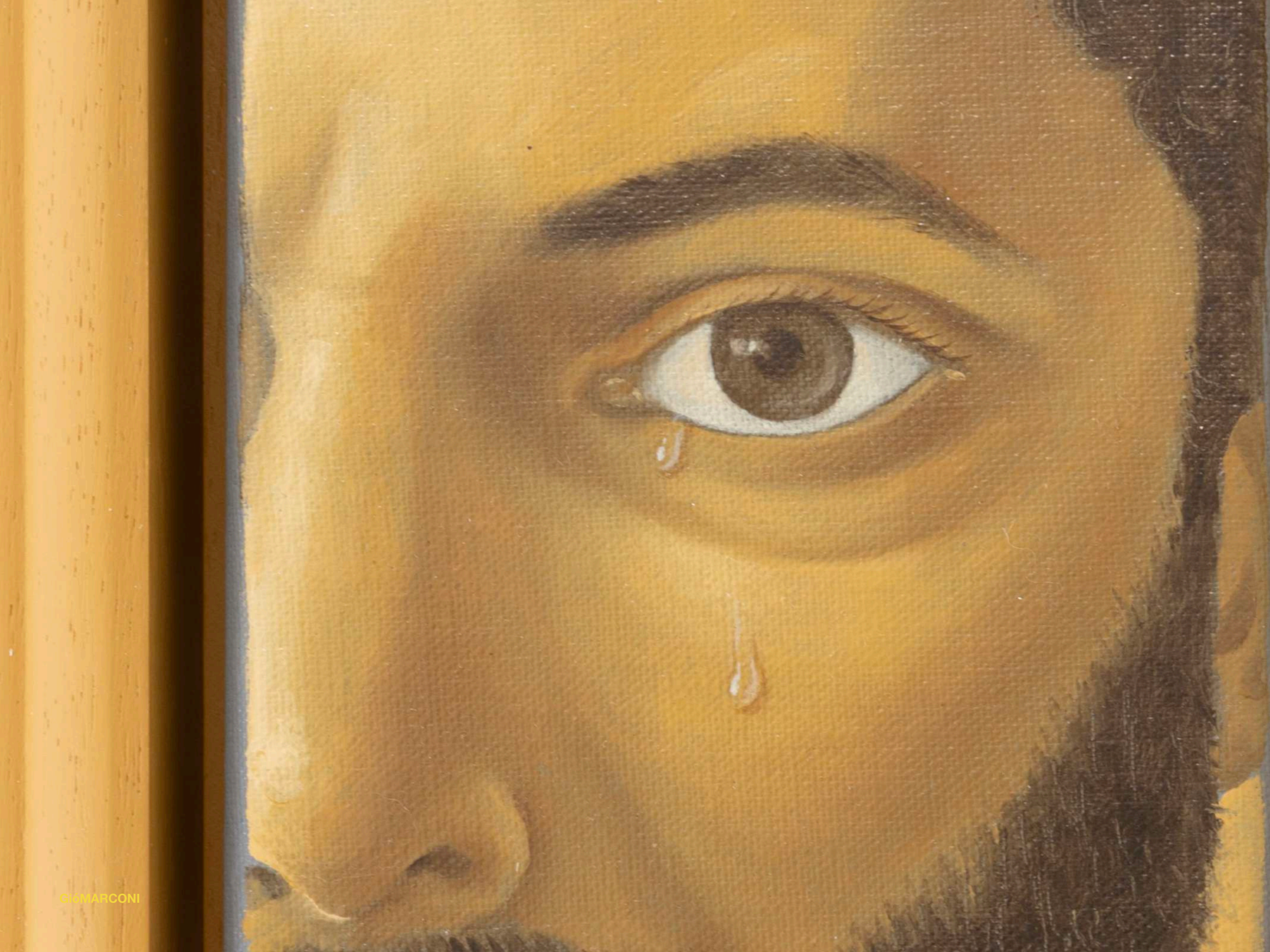
His paintings, vaguely reminiscent of the New Objectivity movement, are deeply intimate depictions of his sitters who seemingly appear frozen in time. Their enigmatic aura captures the viewer who interacts with the paintings as some sort of voyeur who observes each intimate detail from outside. The contemplation of di Massimo's paintings triggers a stream of consciousness and sets in motion an inescapable cascade of narratives about what has happened prior to the depicted scene and what is going to happen next.

With *Empty Yellow Bed (For S.)*, 2024, di Massimo departed from his previous series of sleeping muses and made a radical step towards minimalism by depicting a lusciously ruffled bed without its occupants, thereby turning the unmade bed into the centerpiece of his painting.





Patrizio di Massimo
Autoritratto con lacrime, 2024
Oil on linen in artist frame
17.8 x 13.5 x 2 cm
31.5 x 26.8 x 7 cm (framed)



NATHALIE DJURBERG & HANS BERG

B. 1978 in Lysekil & in Rättvik, Sweden - live and work in Sweden

Nathalie Djurberg & Hans Berg
The Soft Spot (Floor, 41.5 cm), 2023
Wood, wire, resin, grout, polymer clay, acrylic paint
Ca. 45 x 41.5 x 24 cm





Through stop-motion video, sound, sculpture and large-scale installations, **Nathalie Djurberg & Hans Berg** create stories that investigate themes of sexuality, lust, submission, fear, loss, jealousy, exploitation and greed. The artists develop narratives that are at once comical and seductive, erotic and violent and that frequently hint at the absurd. Their surreal, psychologically charged works always deal with human and animalistic desires.

Having collaborated for almost two decades, the artists work completely intuitively each in their own medium, without a prewritten script, storyboard or a predetermined plot: Djurberg has developed a distinctive style of filmmaking where she produces elaborate environments and puppets out of clay, plasticene, wire and foam while the musician and composer Berg is in charge of the music. He produces the atmospheric sound and adds the hypnotic music to Djurberg's animations. The combination of suggestive pictorial worlds, sculpture and particular sound is the Swedish duo's trademark.

Ever since their vast installation at the 2009 Venice Biennale, for which they had received the Silver Lion, the duo has been interested in flowers and their numerous connotations.

Flowers have been a recurring motif in the oeuvre of Djurberg & Berg, not only because of their countless associations from femininity and beauty to love, death and protest but also because of their symbolic meaning and their ability to communicate nonverbally. Flowers ultimately reflect the cyclical nature of life from shy bud to beautiful blossom to withering plant and simultaneously epitomize regenerational power and annual rebirth.



SIMON FUJIWARA

B. 1982 in London, UK - lives and works in Berlin, Germany

Simon Fujwara

Who is the Femme Hysterique? (Seated Baer Panic Attack), 2024

Pastel and charcoal on canvas

94.2 x 122.2 x 2.5 cm

112 x 140 x 6 cm (framed)



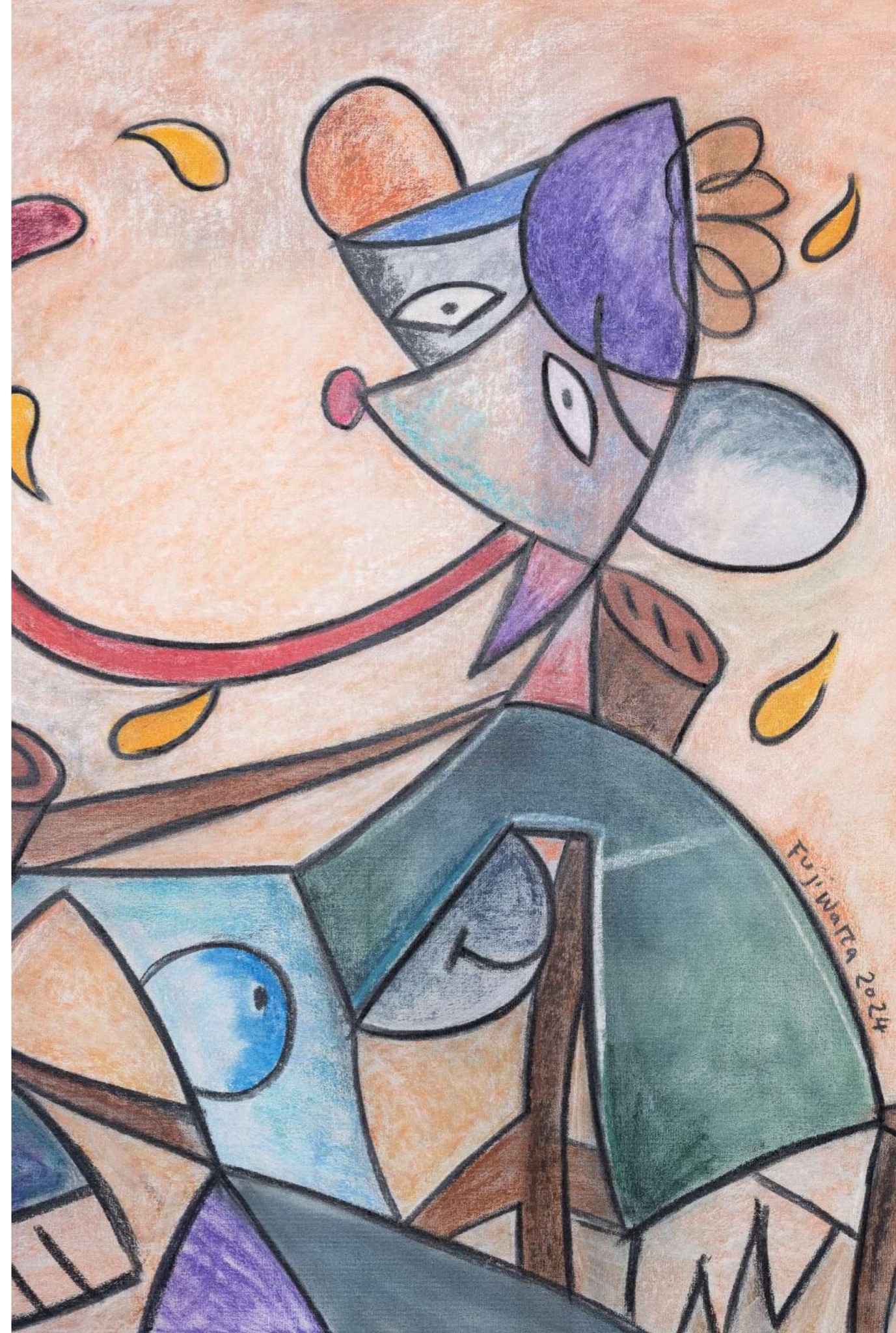


Fuji Watta 2024

British Japanese artist **Simon Fujiwara** is an interdisciplinary artist whose practice spans a variety of media - from installation and sculpture to video and painting, from fields as diverse as advertising to archaeology. Full of humor and wit, his works are a reportage on the real-world from which they draw constant inspiration. Subjects such as race, sexuality and gender and the complexity and contradictions of identity in a hyper-capitalist, image-driven world at large are as often addressed in his work as are themes of popular interest as well as pop cultural phenomena.

Fujiwara has always been drawn to mass media imagery and celebrity culture and the effects that our present-day image fetishism, the accelerated consumption of images and social media and technology in general have on his generation. Today's narrative making has always been one of the artist's core interests: from self-presentation on social media and the question of what it means to be a Self in the 21st century to history formation and the ongoing query about how technology has altered and will continue to alter our identities. Often employing and even parodying his own identity in his works, Fujiwara confronts these potent cultural topics in unexpected ways.

Fujiwara's complete oeuvre is strongly embedded within a storytelling tradition as each body of work springs to life by way of its own story. The artist creates his very own, often absurd narration which is both intellectually and emotionally stimulating and which always oscillates between magical fantasy and authenticity.



WADE GUYTON

B. 1972 in Hammond, IN, USA - lives and works in New York, NY, USA

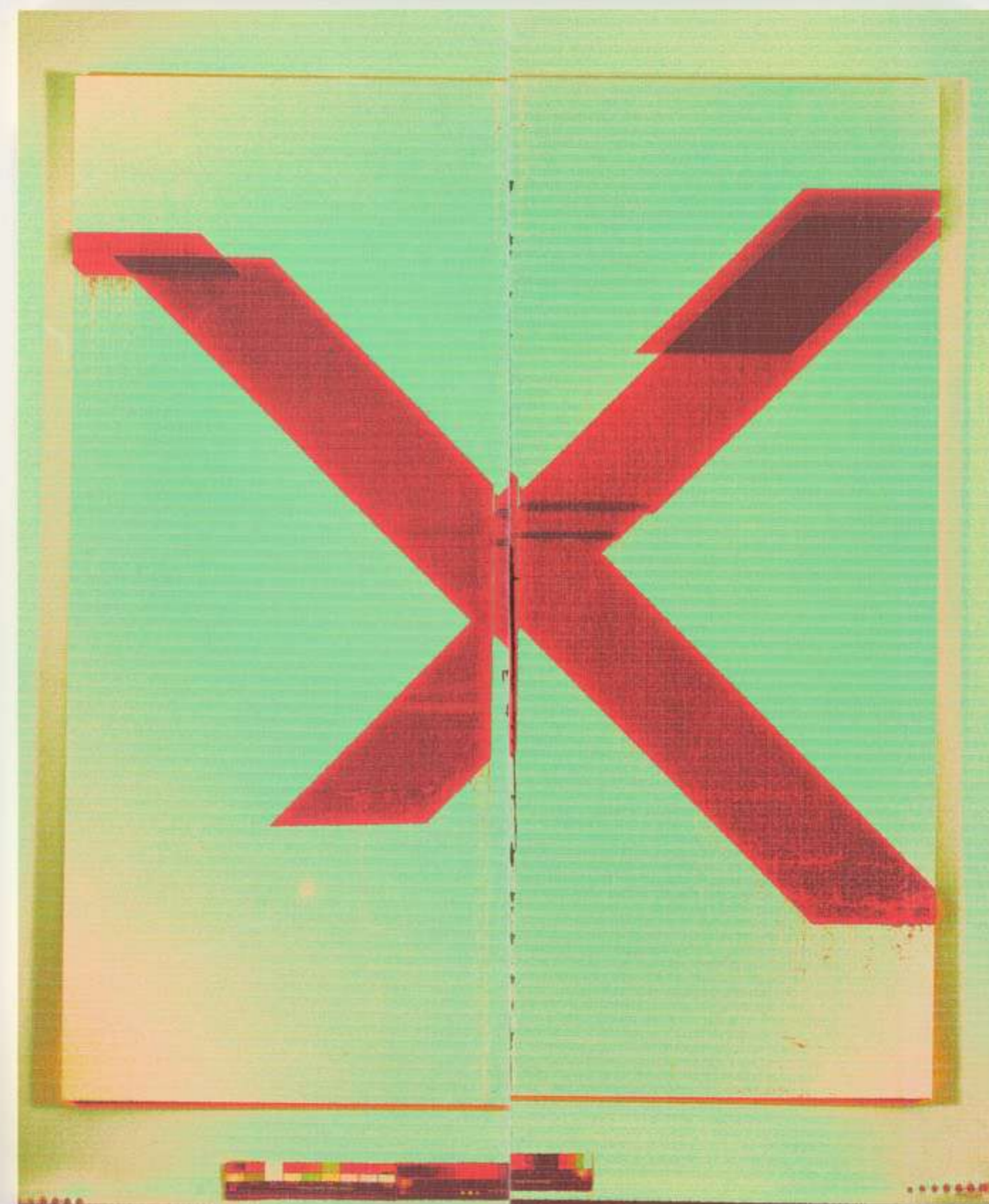
Wade Guyton

Untitled, 2021

Epson UltraChrome HDX inkjet on linen 84 x 69 inches

213.4 x 175.3 cm

(WG5288)



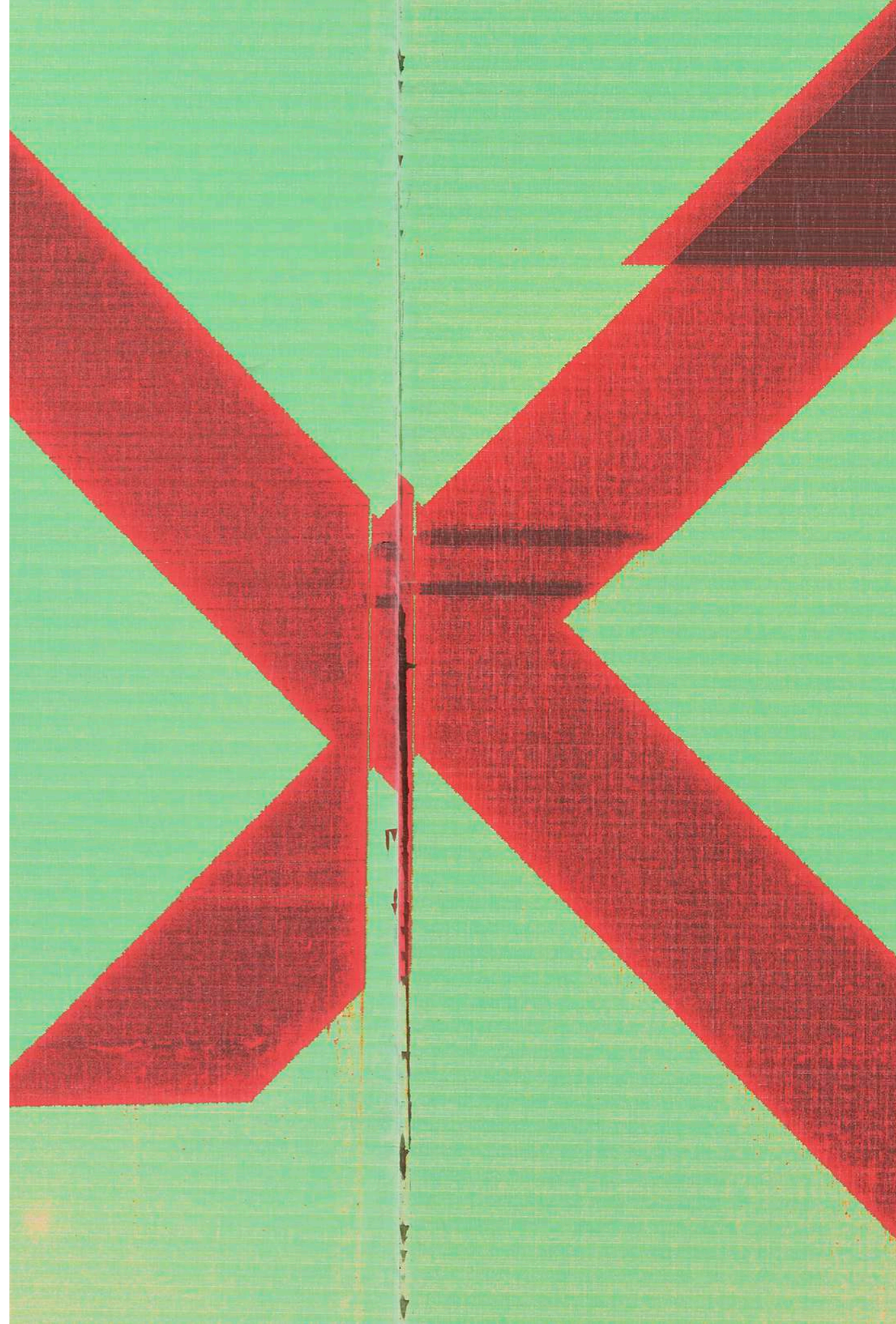


From posters and books to sculptures, drawings and paintings, the American artist **Wade Guyton** is fascinated by printed and digital imagery. For more than two decades, he has created a distinct oeuvre by exploring and appropriating digital media and by pursuing an investigation into the condition of digital image production. With the help of scanners and inkjet printers a signature style has emerged which consists of a set of signs and motifs that Guyton enters into computer programs such as Photoshop to subsequently print on linen, paper or wood.

Guyton is best known for his paintings made with a conventional inkjet printer where he runs folded sheets of primed linen through his Epson. He intentionally misuses his printer by challenging it with materials and commands that exceed its design specifications, relishing the resulting streaks and other inconsistencies. While recurring motifs such as the letters U and X, flames, stripes and monochrome surfaces were prominently featured in his earlier work, Guyton has expanded his repertoire over the past years and is now transferring images from his immediate environment onto his canvases. These images range from his New York studio practice and his colour-stained hardwood studio floor to the city's urban landscape, the view from a window, the remains of a fish dinner or the front page of the New York Times. By adopting the practice of taking snapshots and screenshots common to our increasingly digital experience, Guyton opens his art to new modes of visual depiction as well as the world around him.

Over time, also the colour palette of his paintings has changed and has become exceedingly luminous with blazing reds and yellows and bright blues and greens.

Untitled, 2021 shows one of Guyton's earlier signature motifs, the bright red letter X, in front of a luminously fluorescent green background.



ALLISON KATZ

B. 1980 in Montreal, Canada - lives and works in London, UK



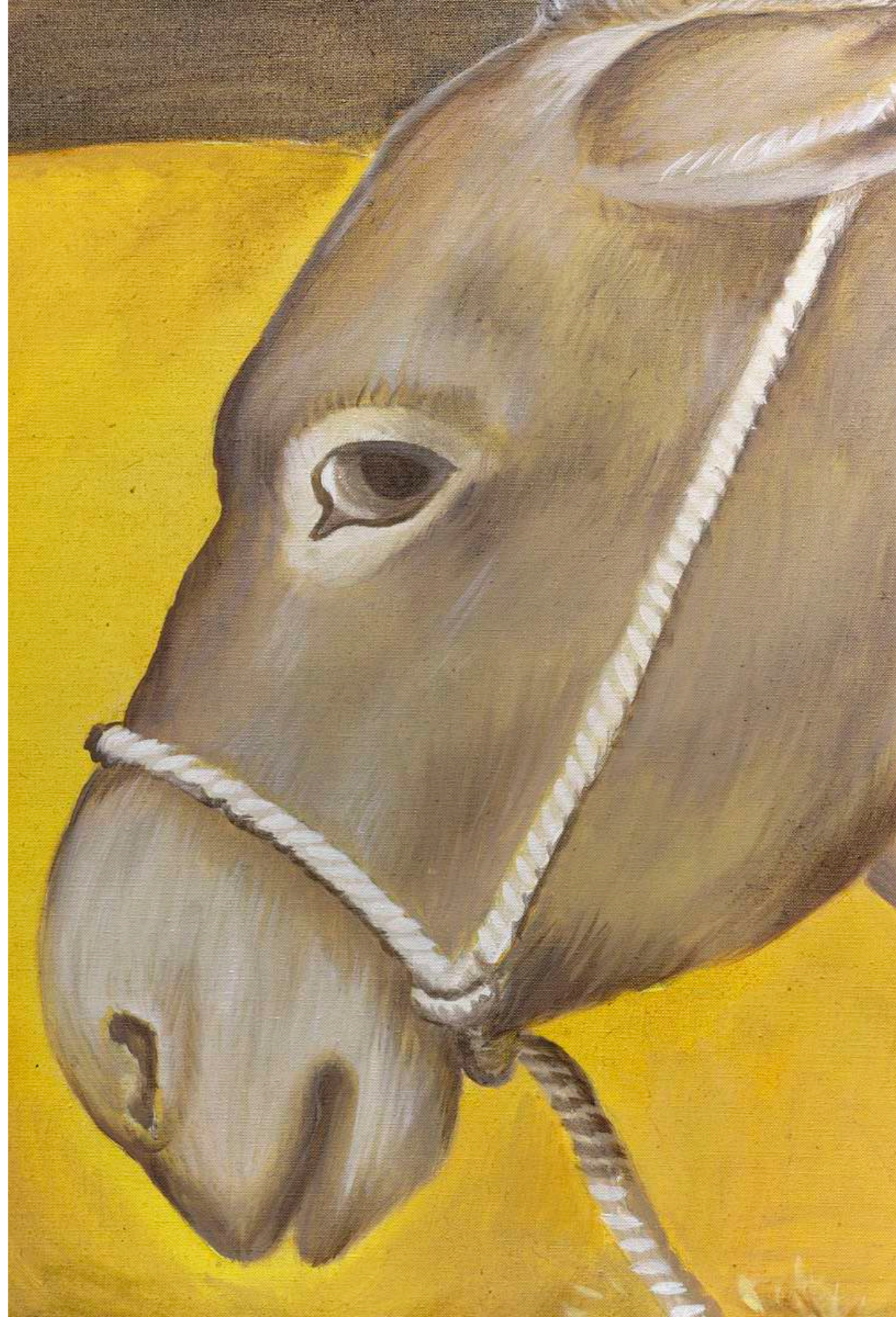
Allison Katz
Ass, 2024
Oil, acrylic and sand on canvas
113 x 105 x 3.6 cm

For more than a decade, Canadian artist **Allison Katz** explores themes of identity, selfhood and voice in her works. According to the artist, voice signifies “a more apt qualifier of terms like sensibility, style, temper, as it implies dialogue, exchange, and influence.”

Katz treats her own biography as source material, drawing from art historical references and the texture of everyday life. She likes to translate her ideas into different kinds of media and employs language to further and direct her works’ meanings. Language has always played an important role in her practice. Her paintings, drawings, posters and ceramics are full of allusions while their humorously witty titles consist of wordplays and puns.

In her works, certain recurring images -such as monkeys, mouths, cabbages, noses, roosters, variations on her own name as well as stylistic tics -fine layers of sand or scattered grains of rice- continue to reappear across time, thereby forming a personal lexicon for the artist. These re-emerging motifs seem to establish a familiarity with the work and a recognition factor that completely disguises the fact that the paintings remain utterly cryptic, ambiguously enigmatic and not at all easy to decipher. Katz’s entire practice reverses the conventional notion of an artist’s *signature style*. Yet, it is exactly through this act of returning, copying and reshaping motifs that the artist creates a continuity and lineage from one work to another thus inevitably connecting the totality with each new appearance.

The inspiration for *Ass*, 2024, derives from the *Adoration of the Shepherds* fresco by the Renaissance painter Pinturicchio. In this large scene, a donkey, obstructed by the awkward architecture of a column, is depicted on the very edge of the fresco. Katz’s *Ass* takes center stage in the tondo-like composition of the painting. Donkeys, who symbolise humility, stubbornness and strength, have always been portrayed as work animals and beasts of burden. *Ass* emblematises the artist’s burden who carries painting’s long history into the contemporary moment. The painting’s title in combination with the depiction of a hole is also a well intended pun by the artist.

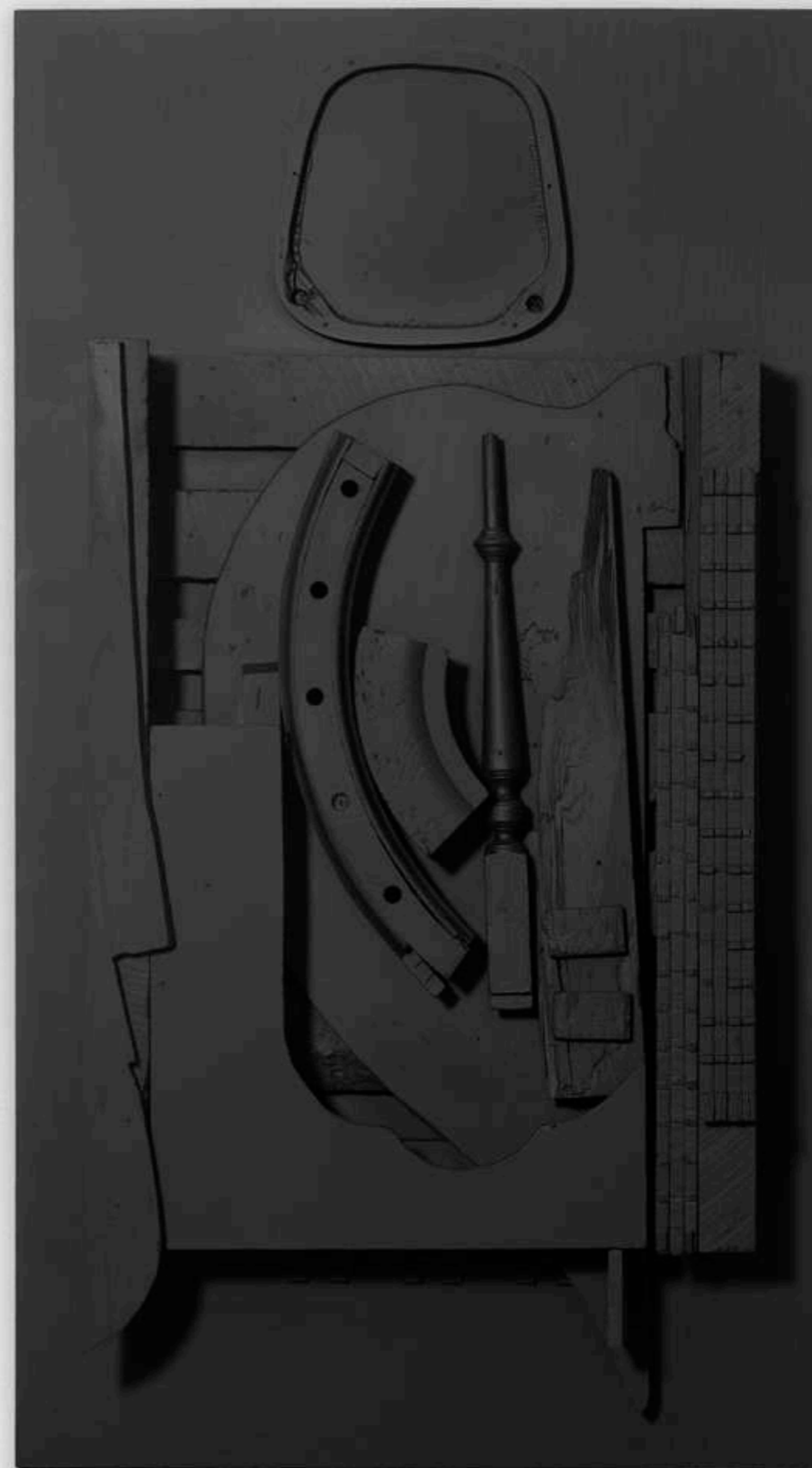




LOUISE NEVELSON

B. 1899 in Pereiaslav, Russian Empire - D. 1988 in New York, NY, USA

Louise Nevelson
Untitled, 1976 c.
Wood painted black
203.2 x 111.7 x 22.8 cm



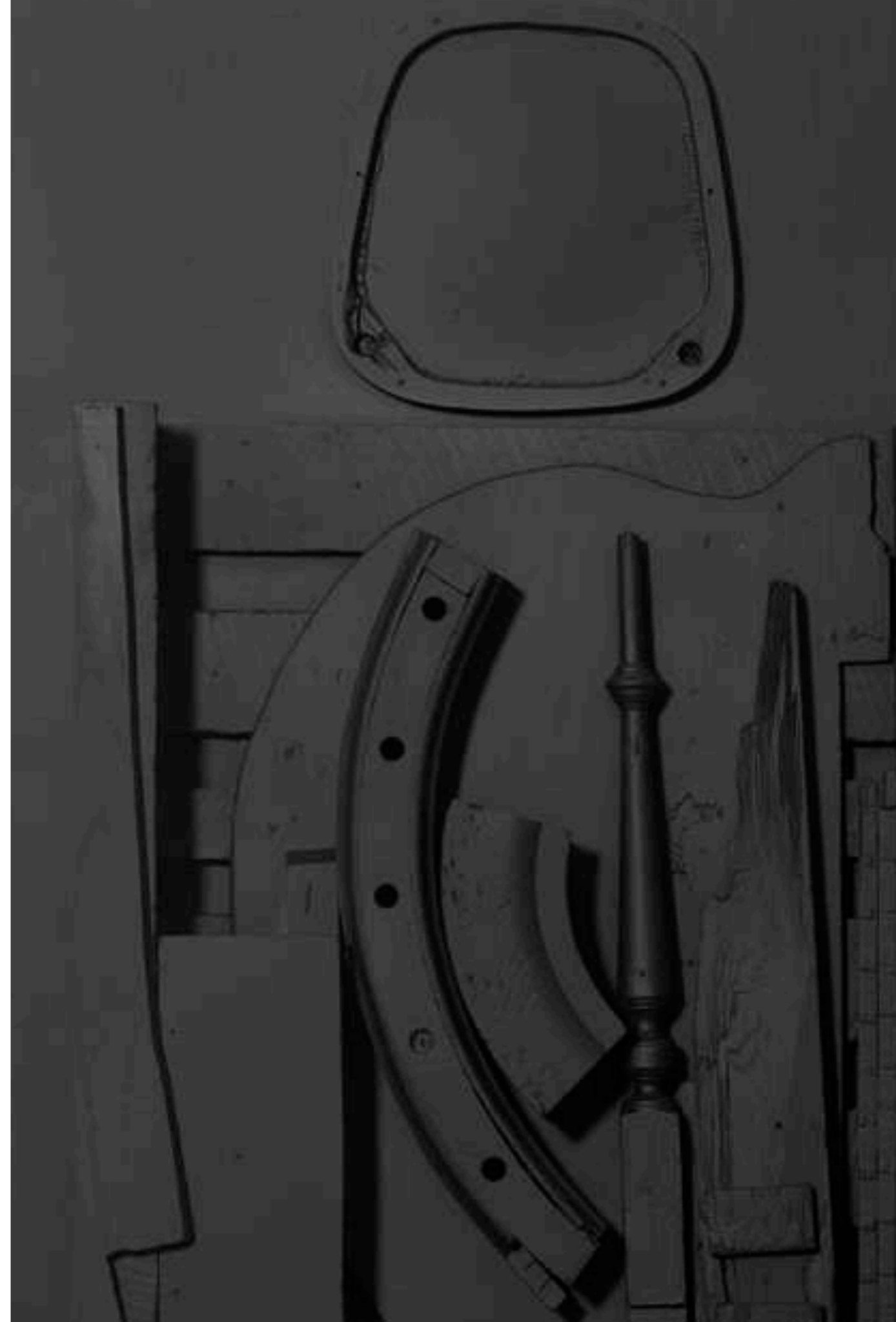


Louise Nevelson is best known for her monochromatic, monumental, wooden wall pieces, outdoor sculptures and collages. A rare female artist in a male dominated art system, she was one of the most important figures in 20th-century American sculpture and was regarded for her groundbreaking sculptural environments and public commissions. Her eccentric and flamboyant persona has been captured in memorable photos by Cecil Beaton.

Deeply engaged with the legacies of Cubism, Constructivism and native Central American art, Nevelson's artworks incorporate unexpected combinations of materials and forms while their pictorial attitude reveals an affinity with Abstract Expressionism. From the mid-1950s onwards, she introduced a visual language that came to characterize much of her future work. Her heightened interest in materiality, shadow, space and color fully materialized in her first all-black sculptures. A unique feature of Nevelson's works is, in fact, that they are often painted in monochromatic white, gold and especially black, which for the artist was the "color of all colors".

Nevelson produced her assemblages, collages, and jewelry pieces in connection with her sculptures. The latter are usually created out of wood and range from smaller assemblages to free-standing stelae and monumental wall-mounted works consisting of multiple box-like compartments. Many of Nevelson's works are comprised of discarded furniture and other wood elements found in the area surrounding her studio. Also in her collages Nevelson used found everyday objects and bits of wooden detritus which she spray-painted and transformed into abstracted geometric forms.

This approach, to reuse and recycle found material as early as in the 1960s, makes Nevelson extremely avant-garde and her art ever more relevant today.



Louise Nevelson

Untitled, 1970

Cardboard, metal foil, paper and wood collage on board

50 x 40 cm

57 x 46.8 x 4.7 (framed)





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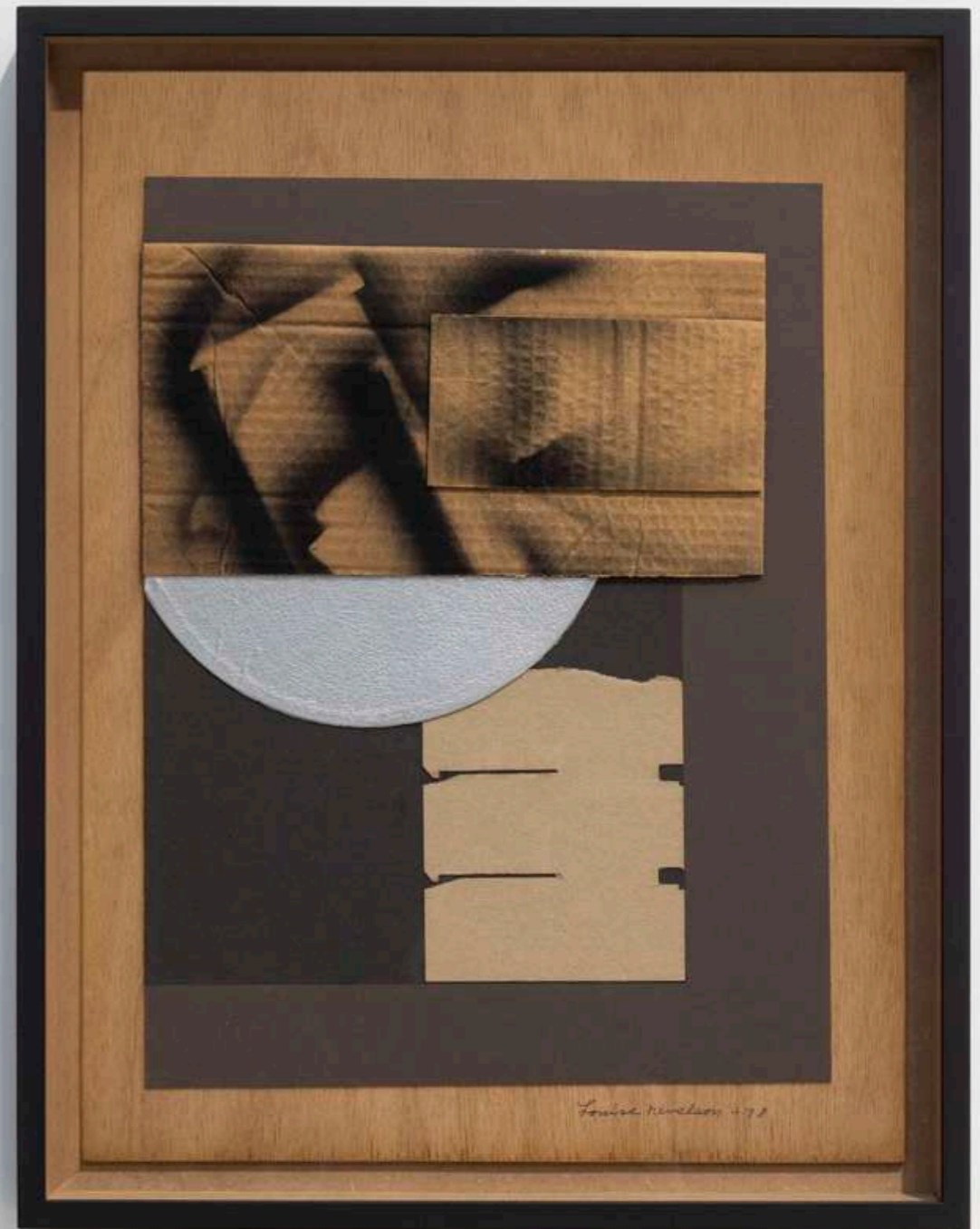
Louise Nevelson

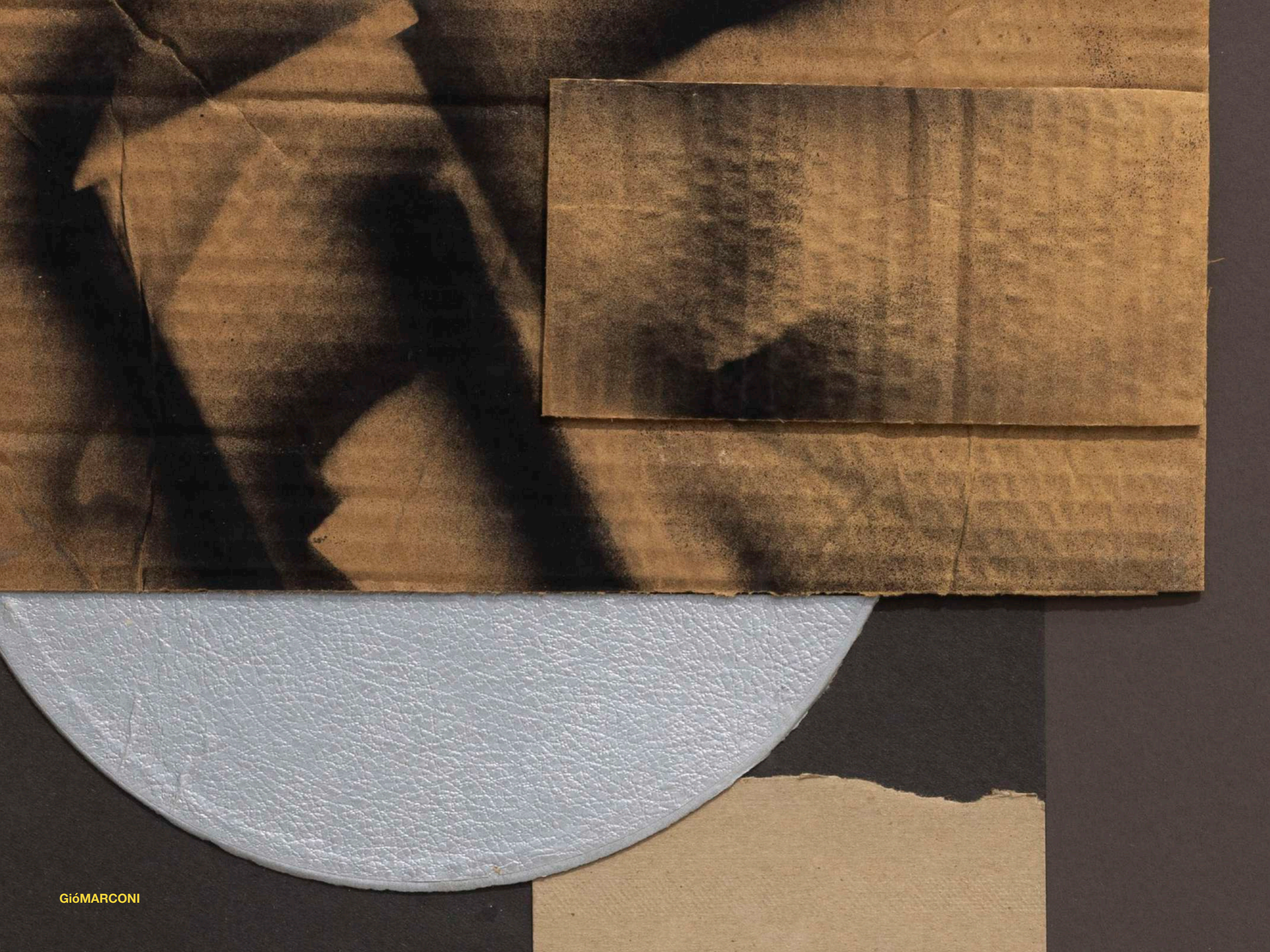
Untitled, 1978

Cardboard, spray paint, metal foil and paper collage on board

60.5 x 45.7 cm

67 x 52.3 x 4.5 (framed)





JORGE PARDO

B. 1963 in Havana, Cuba - lives and works in New York, NY, USA and Mérida, Mexico



Jorge Pardo
Untitled, 2022
Acrylic on MDF 6mm. engraved
179.5 x 179.5 x 5 cm



Cuban-American artist **Jorge Pardo**'s practice has always stood at the intersection of painting and sculpture, architecture and design, craftsmanship and computerized production.

In Pardo's latest series of paintings bold colour planes emerge from and recede into energetic surfaces of intersecting and overlapping shapes. The works consist of an accumulation of images, first layered digitally, then laser-cut engraved on MDF and eventually hand-painted in acrylic. These quintessentially additive works are a continuation of the subject of layered paintings that the artist has been developing for many years now. The references and source material Pardo resorts to are a widespread amalgamation of personal photographs, particularly the lush garden of his Mexican home, past works of his own as well as works by other artists such as Claude Monet or Willem de Kooning. All these different pieces and layers, typically two to seven layers per painting, come to coexist next to each other. The finished artworks, although seemingly abstract, cannot be called nonrepresentational as they much rather represent a multitude of layered memories comparable to a very personal archaeological excavation. The resulting objects are hybrids between painting and sculpture and attest to the artist's colourful, maximalist and eclectic style.

The latter is strongly tied to Pardo's Latinx heritage and the location of his studio in Mérida, Mexico. His painting techniques and the finished works show vivid Mexican and Mayan influences in matters of their materiality and cultural aesthetics.



TAI SHANI

B. 1976 in London, UK - lives and works in London, UK



Tai Shani
Haunted by a Million Small Suns, 2023
Mixed Media
70 x 70 x 20 cm



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British artist and Turner Prize winner **Tai Shani's** practice encompasses sculpture, installation, painting and film and is frequently structured around experimental texts which oftentimes explore the politics of emancipation through a feminist lens. A prolific writer, Shani draws on sources including Greek mythology, feminist theory, popular culture, psychoanalysis and science fiction. Shani's re-imagination of female otherness as a perfect totality, set in a world complete with histories, myth and cosmologies is told in a dense, floral language. She creates fantastical, violent and erotic images that negate patriarchal narratives. Taking cues from both mournful and undead histories of marginalisation and solidarity, her work is invested in recovering feminised aesthetic modes – such as the floral, the trippy or the gothic – in a register of utopian militancy. Shani's projects examine desire in its (infra-) structural dimension, exploring a realism that materially fantasises against the patriarchal racial capitalist present. Mythical and historical narratives are a template for Shani which she examines within a range of media: in *The Neon Hieroglyph* (2021), Shani turns toward the cases of psychedelic ergot poisoning which caused social unrest and was possibly one of a number of factors that lead to the Salem Witchcraft Trials. Her *DC Productions* (2014-19) refer to the medieval writer and historiographer Christine de Pizan whose works are considered to be some of the earliest feminist writings and who became the first woman in France to earn a living solely by writing. Pizan's main work, *La Livre de la Cité des Dames*, provides insight into a woman's life and reality and imagines a city of women as a place of refuge.



FREDRIK VÆRSLEV

B. 1979 in Moss, Norway - lives and works in Drøbak, Norway

The large-scale abstract paintings of **Fredrik Værsløv** confront established conventions, definitions and limitations within the medium of painting. Using both traditional and industrial materials and techniques, the artist creates compositions that draw influence from diverse sources including Abstract and Minimalist painting and graphic design. His works are serial in nature and they are characterized by their insistent focus on the painting process which Værsløv is constantly challenging by allowing outdoor conditions to determine the final result of his works or by using untraditional painting implements such as equipment to paint roads, boat varnish or defect spray cans. Værsløv's work is distinctly collaborative in nature as there is always the element of "another" inherent in his practice - be that another artist, a particular inspirational place or nature itself. The Norwegian landscape and climate are, in fact, of the uttermost importance to Værsløv, as they continue to influence and inspire him, which can be seen in his *Canopy Series*, in which the artist refers back to the awnings of his childhood home; the differently colored dollhouses which recall the architecture of Norwegian houses from the 1960s and 70s; the *Garden Paintings*, a series of wooden slats which are left outside in order for the elements to leave their mark.

Also Værsløv's new series of curtain objects has been exposed to the elements, a process, for which the artist has had a famous role model, Edvard Munch. Already Munch exposed his paintings to the harsh Norwegian weather and called this whole procedure a horse cure.

With this new body of work, Værsløv tries to furthermore expand the boundaries of painting. By repurposing an unstretched spray painted canvas into a curtain, he not only playfully subverts one of art history's most famous motifs, the window, he also questions the prevalence of the traditionally square mounted canvas.

Fredrik Værsløv

Curtain Bang # 17, 2024

Spray paint, pigment and turpentine on cotton canvas / mounted on steel rod.
Ca. 120 x 220 x 15 cm



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