

FRIEZE LONDON

9 – 13.10.2024
Booth B13

P420

Irma Blank
Adelaide Cioni
June Crespo
Victor Fotso Nyie
Rodrigo Hernández
Merlin James
Mairead O'hEocha
Alessandro Pessoli
Monika Stricker
Shafei Xia

IRMA BLANK

(1934, Celle, DE – 2023, Milan, IT)

The production of Irma Blank fits into the minimal-conceptual neo-avant-gardes of the late 1960s, proposing a radical and very personal solution to the issue of pursuit of an inexpressive and de-subjectivized art. In this historical-artistic perspective, the ego and the existence of the artist still enter the perimeter of the work, but through an attitude that is as impersonal as possible. The artist records the time of living through signs and images that are repeated and executed mechanically.

Since the beginning Irma Blank immediately focused - as she says - "on writing, stripping it of meaning to charge it with other values. A writing purified of sense, an automatic sign that gives voice to the silence". This is precisely the solution, as radical as it is personal, of Irma Blank: a writing not linked to knowledge, but to being.

Papers, sheets, canvases, books are the surfaces on which the relationship between sign and time is played out. Ink, ballpoint pen, pastels, watercolours, acrylic are tools through which the signs occupy the surfaces, and the surfaces record the time of an existence through gestures.

From the start of her career, the work of Irma Blank has been structured in series of pieces, like phases or movements, even very small ones, along an absolutely coherent itinerary. Starting with a limited nucleus of themes and questions, each cycle is crossfaded and linked with the next in a fluid, natural progression.



Milano, IT (2010); Mostyn Museum, Llandudno, GB (2014); Kunsthalle, Wien, AT (2014); *Blank*, Culturgest, Lisbon, PT (solo, 2019); *Blank*, MAMCO, Geneva, CH (solo, 2019); *Blank*, CCA – Center for Contemporary Art Tel Aviv and the Bauhaus Foundation, Tel Aviv, IL (solo, 2020); *Blank*, CAPC contemporary art museum of Bordeaux, Bordeaux, FR (solo, 2020); *Blank*, Museo Villa Dei Cedri, Bellinzona, CH (solo, 2021); *Blank*, Bombas Gens Centre d'art, Valencia, ES (solo, 2021); *Blank*, ICA, Milano, IT (solo, 2022).

Ongoing exhibitions

Pages of Refuge: Artists Making Books, American Academy, Roma, IT (2024); *Normopathies*, Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, ES (2024); *Amour Systématique*, CAPC contemporary art museum of Bordeaux, Bordeaux, FR (2023).

Recent exhibitions

Monocromo, Flora Bigai - Arte Contemporanea, Pietrasanta (LU), IT (2024); *How Language Invents the World*, Bündner Kunstmuseum Chur, Chur, CH (2024); *Meccanica*, Viasaterna, Milano, IT (2024); *I Libri nell'Arte, dal Medioevo all'Età Contemporanea*, Palazzo della Meridiana, Genova, IT (2024); *Aimless. Confronting Imago Mundi*, Es Baluard Museu d'Art Contemporani de Palma, Palma de Mallorca, ES (2023); *IRMA BLANK. Tra segno e silenzio*, Fondazione Cosso, Castello di Miradolo, San Secondo di Pinerolo (TO), IT (solo, 2023); *World Framed, Contemporary Drawing Art of the Schering Stiftung Collection*, Kupferstichkabinett, Museum of Prints and Drawings, National Museums, Berlin, DE (2023); *Blank. Raw. Illegibile... Artists' Books as Statements (1960-2022)*, Leopold-Hoesch-Museum, Düren, DE (2023); *Donne artiste. Percorsi nella grafica dal Novecento ad oggi*, Istituto Centrale per la Grafica, Roma, IT (2023); *Genen*, P420, Bologna, IT (solo, 2023); *BOOKS. Bologna art books festival*, MAMBo, Bologna, IT (2023); *Concrete Experience*, Badischer Kunstverein, Karlsruhe, DE (2023); *Verbo Visivi. In principio era l'immagine*, Galleria di Villa Ferrari, Castelnuovo Rangone (MO), IT (2023); *Earth: A Retrospective*, Bombas Gens Centre d'art, Valencia, ES (2022); *A Fine Line: Highlights from the Berkowitz Contemporary Foundation*, The Lowe Art Museum at the University of Miami, Miami, FL, US (2022); *On the Lookout*, Fondation CAB, Brussels, BE (2022); *Works 1970 - 2018*, Mai 36 Galerie, Zurich, CH (solo, 2022); *Ri-materializzazione del linguaggio*, 1978-2022, Fondazione Antonio Dalle Nogare, Bolzano, IT (2022); *Reading a Wave*, Collezione Palomar, Pognana Lario, Como, IT (2022); *Splendid Isolation*, S.M.A.K., Gent, BE (2022); *Vita Nuova. Nuove sfide per l'arte in Italia 1960-1975*, MAMAC, Nice, FR (2022); *Blank*, ICA, Milano, IT (solo, 2022); *Astratte. Donne e astrazione in Italia 1930-2000*, Villa Olmo, Como, IT (2022); *Oltre il giardino. L'abecedario di Paolo Pejrone*, Fondazione Cosso, San Secondo di Pinerolo (TO), IT (2021); *IMAGES FOR SOUNDS: Artist Covers for Music Records*, Villa Lontana, Roma, IT (2022); *Marginal artistamps history*, Ophen Virtual Art Gallery, Salerno, IT (2022); *The self-taught enigma*, MAMC+ Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole, Saint-Étienne, FR (2021); *Blank*, Bombas Gens Centre d'art, Valencia, ES (solo, 2021); *Hi Woman! La notizia del futuro*, Museo di Palazzo Pretorio, Prato, IT (2021); *Ecriture, c'est dessiner*, Centre Pompidou-Metz, Metz, FR (2021); *The poetry of translation*, Merano Arte, Merano (BZ), IT (2021); *X*, FRAC des Pays de la Loire, Carquefou, FR (2021); *Dante. Gli occhi e la mente. Un'Epopea POP*, MAR Museo d'Arte della città di Ravenna, Ravenna, IT (2021); *Ink Dreams: Selections from the Fondation INK Collection*, LACMA – Los Angeles County Museum of Art, Los Angeles, CA, US (2021); *Blank*, Museo Villa Dei Cedri, Bellinzona, CH (solo, 2021); *141 - Un secolo di disegno in Italia*, Fondazione del Monte di Bologna e Ravenna, Bologna, IT (2021); *Io dico io (I say I)*, Galleria Nazionale d'arte moderna e contemporanea, Roma, IT (2021); *El llibre com a present continu*, Centre d'Art Tecla Sala, L'Hospitalet de Llobregat, ES (2021); *Ganz anders gleich. Kunst aus Deutschland und Österreich*, Galerie Crone, Berlin, DE (2021); *Blank*, CCA – Center for Contemporary Art Tel Aviv and the Bauhaus Foundation, Tel Aviv, IL; CAPC contemporary art museum of Bordeaux, Bordeaux, FR (solo, 2020); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *Silent Revolutions: Italian Drawings from the Twentieth Century*, Menil Drawing Institute, Houston, TX, US (2020); *Fuori*, XVII Quadriennale d'arte, Palazzo delle Esposizioni, Roma, IT (2020); *Drawing Wow 2*, Kunstsaele Berlin, Berlin, DE (2020); *Progressiva. Arti visive a Livorno dal 1989 al 2020*, Museo della città, Livorno, IT (2020); *Hyper-spaces*, Bombas Gens Centre d'Art, València, ES (2020); *Sounds Lasting and Leaving*, Luxembourg & Dayan, New York, NY, US (2020); *Scrivere Disegnando. Quand la langue cherche son autre*, Centre d'Art Contemporain Genève, Geneva, CH (2020).

Irma Blank has shown at

GAM, Bologna, IT (1977); Documenta 6, Kassel, DE (1977); the 38th Venice Art Biennale, Venezia, IT (1978); Westfälischer Kunstverein, Münster, DE (1979); Fondation Nationale des Arts Graphiques et Plastiques, Paris, FR (1980); Bibliothèque Nationale de France, Paris, FR (1981, 1996); Bonner Kunstverein und Städtische Galerie, Regensburg, DE (1981); Musée des Beaux Arts, Rouen, FR (1982); Centre Pompidou, Paris, FR (1985, 2009, 2010 e 2013); Quadriennale, Roma, IT (1986, 2005); Heidelberger Kunstverein, Heidelberg, DE (1990); PAC, Milano, IT (1992); Folkwangmuseum, Essen, DE (1992); Museo della Fondazione Querini Stampalia, Venezia, IT (1996); Kunstmuseum, Düsseldorf, DE (1997); Museion, Bolzano, IT (2002, 2009, 2019); Museo d'Arte Moderna e Contemporanea, Roma, IT (2007); MART, Rovereto, IT (2007); Palazzo Reale,

Avant-testo

(1998–2006)

With the *Avant-testo* series (since the end of the 1990s) the gesture becomes more chaotic and convulsive. If the references to the practice of writing and the space of book have been more evident, up to this point, in this series Blank seems to look to a primordial sign, utterly without form, utterly without structure. We are on a level of pure action, pure gesture. Clutching a bundle of ballpoint pens, Blank traces signs with rotary movements, from the outside inward with respect to the body. In all the research her inscribed signs always have an extensive character in the stretching of the writing self towards the other, towards the world. In the *Avant-testo* series, in the other hand, we see a movement of closure, which starts with the self and returns to the self. The surface is filled, becomes magmatic material, saturated and impenetrable. Only at the margins is there a greater transparency, letting us glimpse the progress of the sign. On the other hand, perhaps never before as in the series has the artist given herself so totally, unconditionally, to the work. What seems like a nihilist, negative gesture is an action of total emptying out of the subject, of self-abandon to grant oneself to others.

«The gaze that had lingered over the social was now oriented inward, towards depth, the darkness of the self.

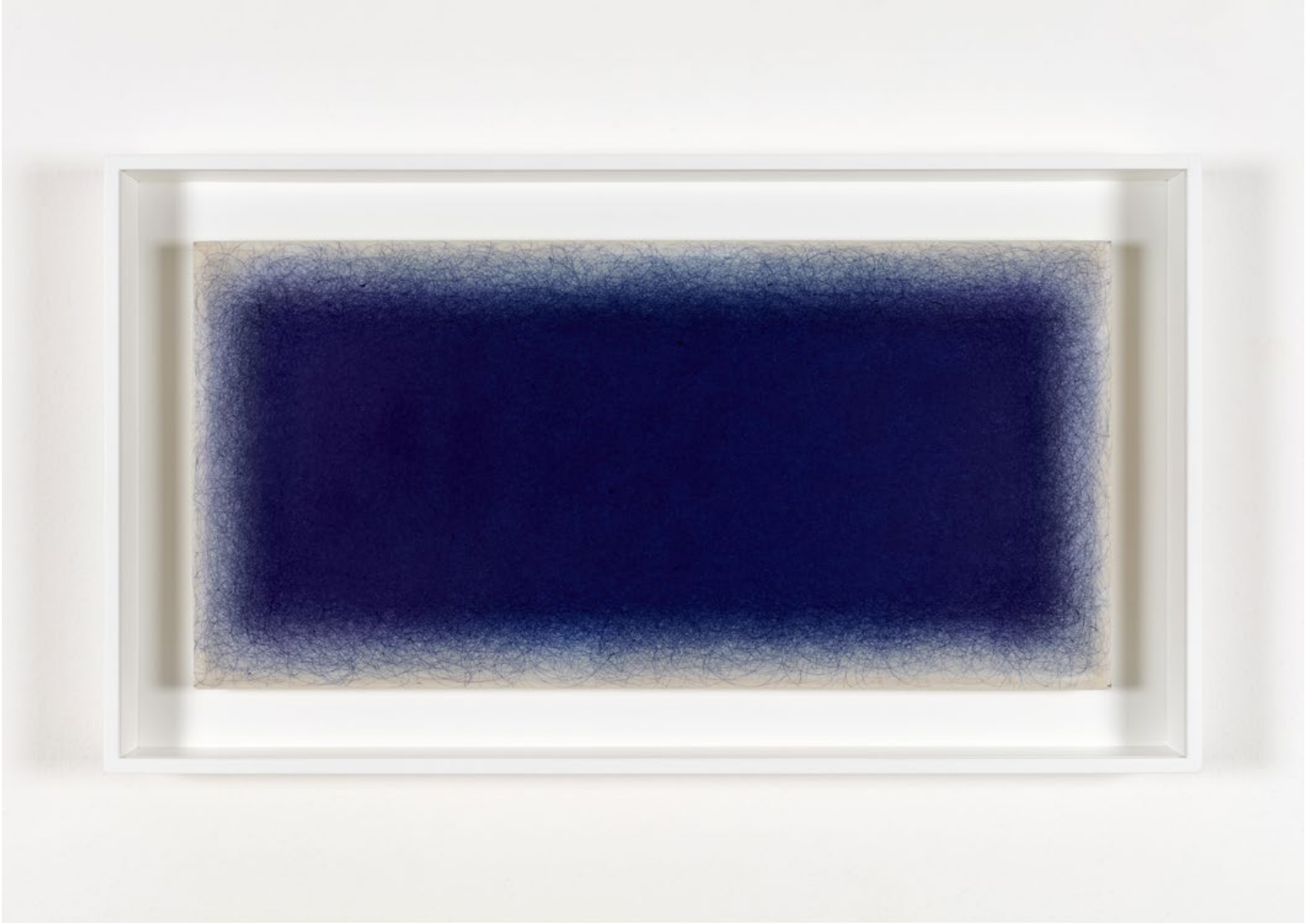
The reverse side of the soul. Large works emerged.

With two hands, clutching bunches of ballpoint pens, I wrote with a rotating motion, the essence of life. Illegible, impenetrable.

They are the *Avant-testo* works.

The mirror of the unconscious, and frozen time.»

Irma Blank



Irma Blank

*Ur-schrift ovvero Avant-testo,
Gerschriebenes Selbstbildnis, 15-3-01*

2001

ballpoint pen on polyester on wooden stretcher

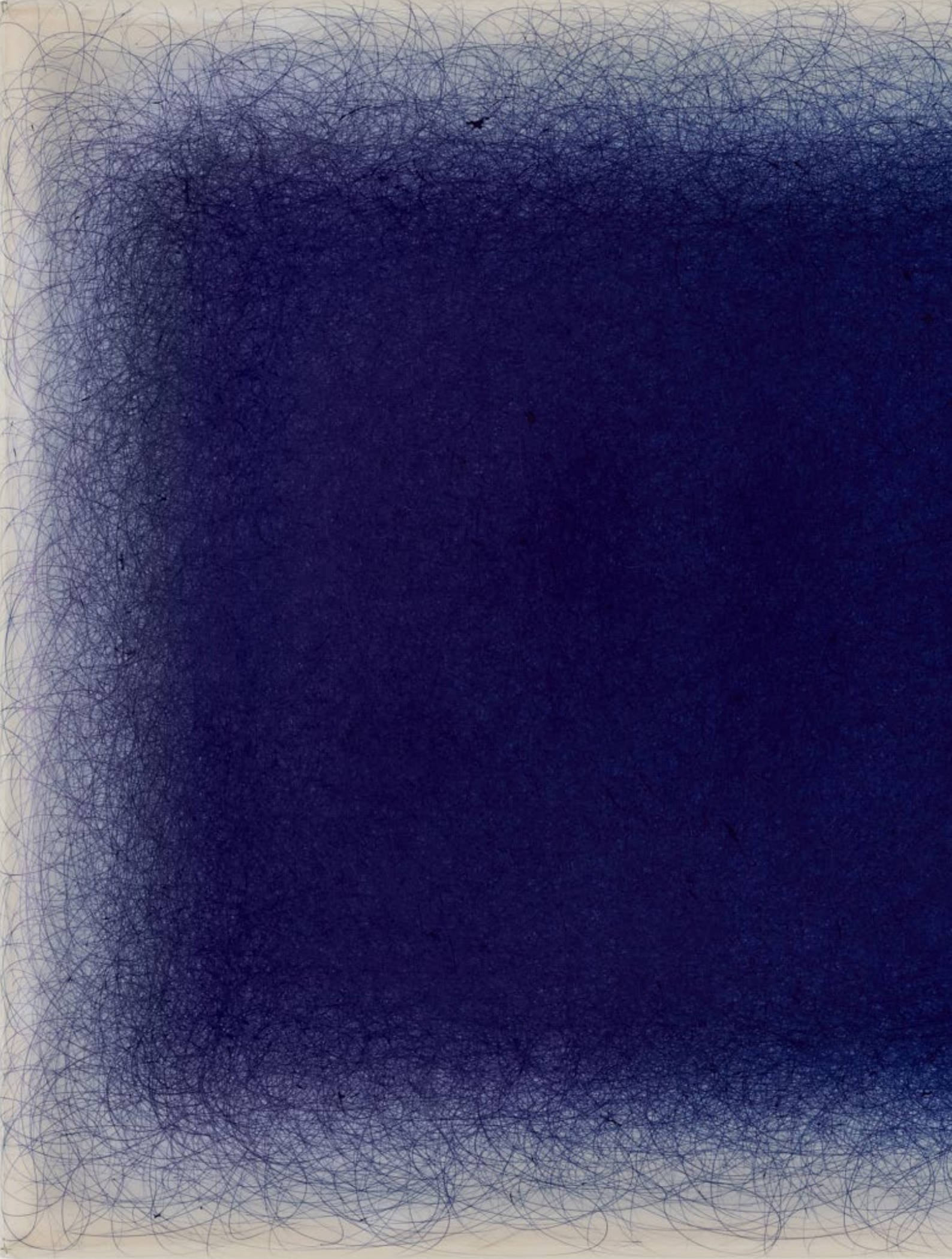
29 × 60 cm

unique work

EUR 65.000
plus taxes, if applicable



side view



detail



Irma Blank

Ur-schrift ovvero Avant-testo 16-7-01 B

2001

ballpoint pen on polyester on wooden stretcher

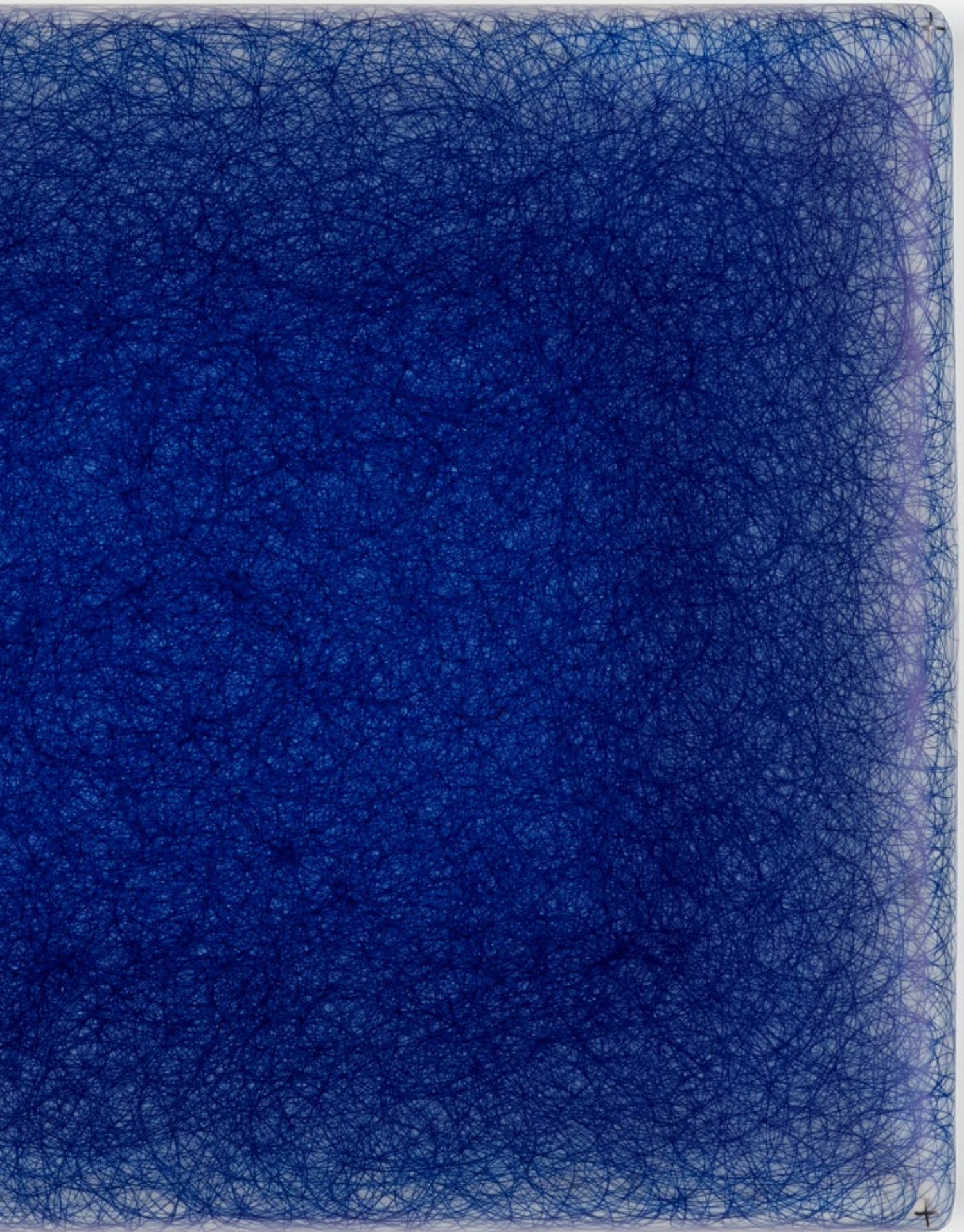
15 × 21 cm

unique work

EUR 28.000
plus taxes, if applicable



side view



detail

Gehen

(from 2017)

«I think we are inside our doing, through our body, in time. Time accompanies us, but we also accompany time, and as we proceed every occurrence, including errors, finds its balance, until life coincides with a path of signs, a road that goes from the beginning to the end. This movement is legible in every one of my works, but recently there has been a personal event that has affected me, an illness that prevents me from walking. As always happens, first there is a loss, an affliction, and then a creative gesture arises from it. Now I have a very different relationship with what I do: before this block I always went from the inside to the outside, I always thought of the hand as a tool to go towards others. Now I think about the foot, the earth, the space to be crossed. For a year and a half I have called all my new works *Gehen*, *Second Life*: and, you see, in these works I move once more, I experience the going.»

Irma Blank



Irma Blank

Gehen, Second life B1, dicembre 2018

2018

felt pen on transparent paper, double page

29,7 × 42 cm

unique work

EUR 13.000
plus taxes, if applicable





Irma Blank

Gehen, Second life, C-8, aprile 2018

2018

felt pen on transparent paper

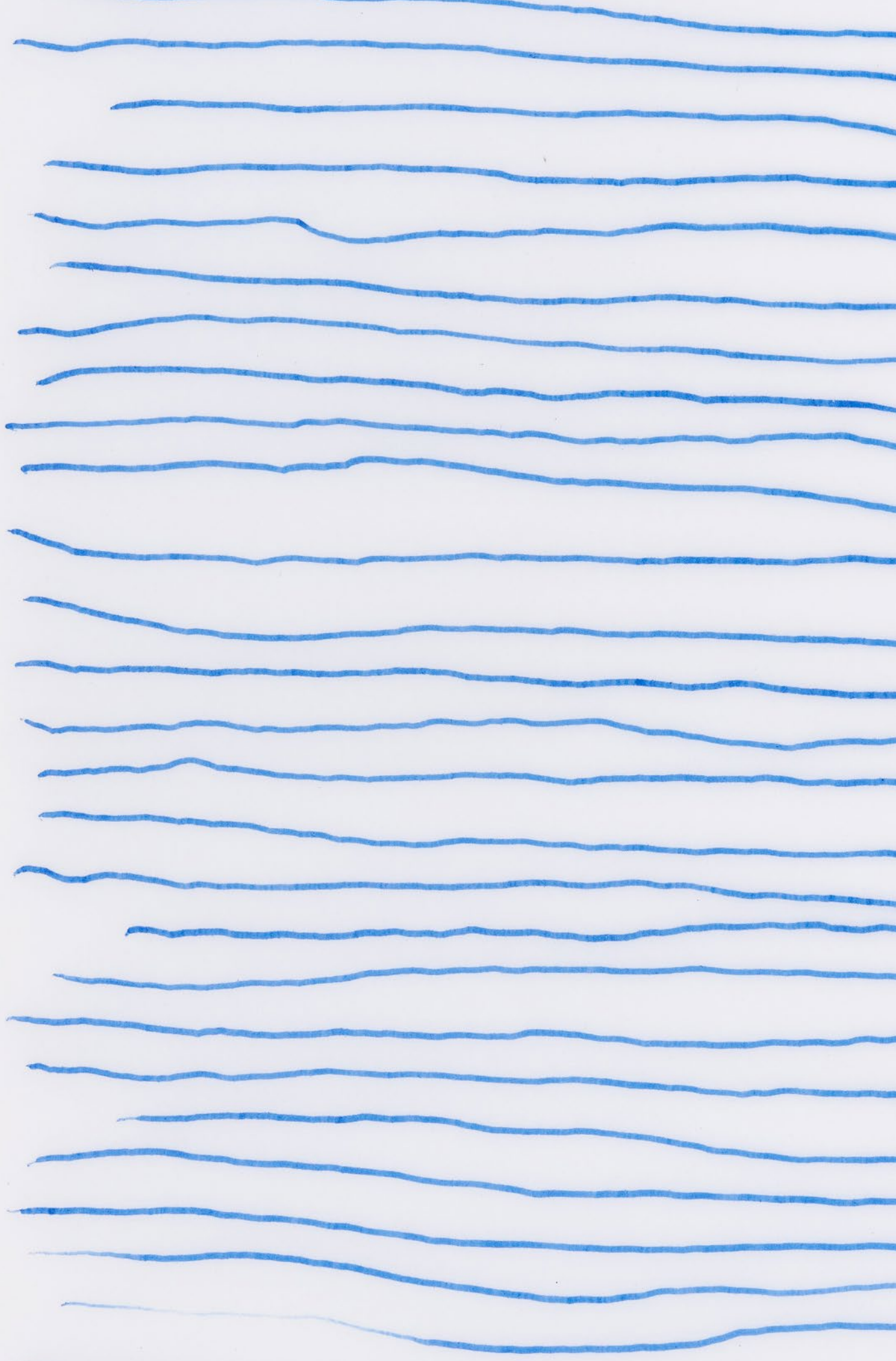
29,6 × 20,9 cm

unique work

EUR 10.000
plus taxes, if applicable



side view



ADELAIDE CIONI

(1976, Bologna, IT
- lives and works in Spoleto (PG), IT)

Adelaide Cioni studied drawing at UCLA, Los Angeles, and has a BA in Sculpture from the Academy of Fine Arts in Rome. With an MA in contemporary history and a master's degree in Literary Translation, for ten years she translated American literature (John Cheever, Lydia Davis, David Foster Wallace, amongst others). In 2012 she finished the translation of Cheever's journals and decided to quit translating literature, thereby she started her artistic practice.

Her work moves at the intersection of textile, painting, and performance. The constant elements at the core of her practice are drawing, an absence of narration and a feminist viewpoint. Over the past year she has been connecting her work to music and dance, in a multidisciplinary, collaborative approach. She lives and works between Spoleto (IT) and London.

Ongoing exhibitions

Breasts, ACP Palazzo Franchetti, Venezia, IT (2024).

Recent exhibitions

Il mondo, Centro Pecci Commissione 2023, Centro per l'arte contemporanea Luigi Pecci, Prato, IT (solo, 2023); *I Sibburchi*, Chiesetta della Madonna degli studenti, Lecce, IT (2024); *Touch Song*, Southwood Gardens, Piccadilly, London, UK (performance, 2024); *Editions from 30 Years of Gasworks: All the Lovers*, David Zwirner, London, UK (2024); *True Form*, The Approach, London, UK (solo, 2024); *Infinita infanzia*, Palazzo Collicola, Spoleto, IT (2024); *Drawings for Myself*, P420, Bologna, IT (solo, 2024); *Italian Painting Today*, Triennale Milano, Milano, IT (2023); *Teatrino*, Museo del Tessuto e del Costume, Spoleto (PG), IT (site-specific installation, 2023); *Ab ovo / On Patterns*, Mimosa House, London, UK (solo, 2023); *Recent Acquisitions and Eternal Loves - Part I*, Nicoletta Fiorucci Collection, Principality of Monaco, MC (2023); *Panorama*, curated by Vincenzo de Bellis, a project by Italics, Monopoli, IT (2022); *An Incomplete A to Z for Art and Poetry*, 30 Old Burlington Street, London, UK (2022); *Prayers to Jupiter*, with Typhaine Delaup and Dom Bouffard, Fondazione Memmo/Gasworks, London, UK (performance, 2022); *Dante. Gli occhi e la mente. Un'Epopea POP*, MAR Museo d'Arte della città di Ravenna, Ravenna, IT (2021); *And the flowers too*, Fondazione Volume, Museo Orto Botanico, Roma, IT (2021); *Tout Court. Un aperçu de l'art contemporain italien*, l'Istituto Italiano di Cultura a Parigi, Paris, FR (2021); *Mirabilia*, Casa Italia - Olimpiadi di Tokyo 2021, Kihinkan Guest House, Tokyo, JP (2021); *The Feuilletton: I will bear witness, Piggy-backing-from the Edicola*, Mahler & LeWitt Studios, Spoleto; MACRO, Roma; Edicola, S.M.I.T., Roma, IT (2021); *Painting stone*, Villa Lontana, Roma, IT (2021); *Sol LeWitt Open studios*, Mahler & LeWitt Studios, Spoleto, IT (2021); *141 - Un secolo di disegno in Italia*, Fondazione del Monte di Bologna e Ravenna, Bologna, IT (2021); *Io dico io (I say I)*, Galleria Nazionale d'arte moderna e contemporanea, Roma, IT (2021); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *Stasi frenetica*, GAM, Torino, IT (2020); *The empty project*, first installment at MAMbo, Museum of Modern Art, Bologna, IT (2020); *Verso Sera*, *Ipercorpo XVII Festival Internazionale delle Arti dal Vivo*, Forlì, IT (2020); *Ab Ovo*, Artefiera, Bologna, IT (2020); *Shape, color, taste, sound and*



smell, Adelaide Cioni/Guy Mees, P420, Bologna, IT (duo, 2019); *Six or seven*, Madonna del Pozzo, Spoleto, IT (solo, 2019); *Tutto fuorché la luna*, performance with Fabio Giorgi Alberti, *Straperetana*, Pereto (AQ), IT (2019); *Festa Franca. A chi ce l'ha lo dica*, Cannara (PG), IT (2018); *Arte per tutti*, CIAC gallery, Foligno, IT (2018); *Che fare?*, Una Vetrina, The Independent Project-MAXXI, Roma,

IT (2018); *Roar*, Spazio Ulisse, Chiusi, IT (2018); *Pink punk performance*, with Fabio Giorgi Alberti, da Franco, Roma, IT (2018); *Riattivazione di Amleto per due voci di Ulises Carrión*, with Fabio Giorgi Alberti, Fondazione Giuliani, Roma, IT (2018); *Palio per la Quintana di Foligno*, Foligno, IT (2018); *Straperetana*, Pereto (AQ), IT (2017); *à propos de bacchelli*, MAMbo, Bologna, IT (solo, 2015).

Drawings for myself

“Once I was very nervous. Here I am on a new path
I put an apple on the table. Then I enter the apple.
What peace!”

Henri Michaux

“*Drawings for myself* is an attempt to create an airtight environment where the pressures of the outside world are shut out, a room that I carry around with me, which I can enter whenever I want. They are thoughts and questions I’ve been investigating for some time now, images I wanted to put out so I could look at them and question them. These include the sea, translation, the voice, objects, the body, geometry, space. It’s all quite abstract. But everything has a physical form. *Drawings for myself* has a lot to do with wasting time, with not being productive but speculative, with the pleasure of the fullness and physicality of things.”

Adelaide Cioni



Adelaide Cioni

Pink flower

2024

Bellandi wool stitched on canvas

170 × 170 cm

unique work

EUR 15.000
plus taxes, if applicable



side view







Adelaide Cioni

Fiore rosso

2024

Bellandi wool stitched on canvas

157,5 × 186 cm

unique work

EUR 15.000
plus taxes, if applicable





different view





Adelaide Cioni

White on blue

2022

vinyl paint on card

20 × 28 cm

unique work

EUR 3.000
plus taxes, if applicable



different views



Adelaide Cioni

Tentativo di trovare la felicità n.3

2022

gouache and pencil on paper

32,5 × 37,5 cm

unique work

EUR 4.000
plus taxes, if applicable



different views

Saying almost the same thing

The sea, Cioni says, is “that thing you cannot paint.” In fact, painters have never stopped trying. This, too, leads us to experience approximation, in the face of which “abstracting” gives us the illusion of being less imprecise. It means, when faced with an object, attempting to extract its essence, or as Deleuze reading Bacon put it, the “diagram”: that is why “no art is figurative,” the philosopher writes in *The Logic of Sensation*. For the same reason, it could be said that no art is abstract: even the most geometric pattern ends up evoking a series, a rhythm that is already an ordering of the real. From the outset, Adelaide’s research – obsessed with what she calls “secondary images,” i.e. ornamental motifs that lie at the margins of all figuration, and orient, most often inadvertently, its perception on our part – is located in the *terrain vague* which in Klee’s words is not form, *Gestalt*, but the vibration of the forming, *Gestaltung*. Cioni’s research, Cecilia Canziani has written, always aims at the “degree zero of the composition.”

[...] according to Freud, the *oceanic feeling* is but the primary form of religious feeling: that which each of us – whether or not we believe in some form of transcendence – senses when faced with the boundlessness of the sea. In his diaries, Baudelaire calls the sea “a diminutive infinite,” although for him this is primarily a source of anguish (in a letter he declares that he finds “freely flowing water” unbearable: “I want it imprisoned in a straitjacket, between the geometrical walls of a river’s banks”). The same oscillation is also conveyed by Leopardi, who sees shipwreck as “sweet” in the conclusion of his most famous poem: that *Infinite* that symbolizes the boundlessness of the rhetorical vanishing of the subject in the *oceanic* dimension of “such a sea.”

Well aware of the ambiguity of this feeling, it seems to me that Adelaide Cioni leans more towards the latter interpretation. If the sea suggests the infinite it is because whatever portion of it we try to “frame” (as Calvino’s *Reading of a Wave*, in *Mr. Palomar*, showed once and for all) refers back to its inexhaustible whole: but Adelaide – like Pino Pascali before her – appreciates the irony of this fate. “Any decorative motif alludes to the infinite,” she argues: for its precisely inexhaustible replicability.



Adelaide Cioni

Piccolo mare

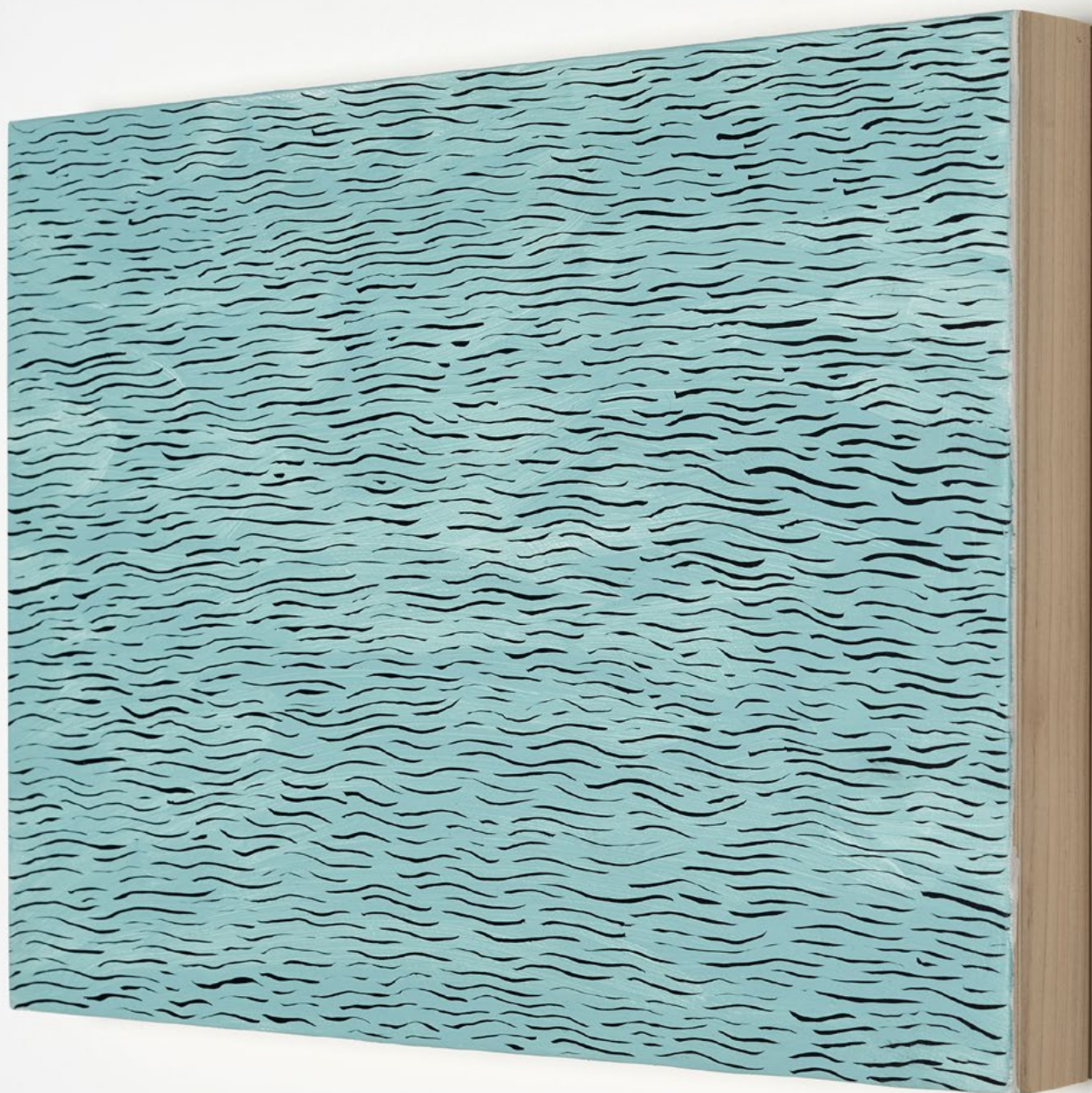
2024

acrylic and Indian ink on wood

22,5 × 30 cm

unique work

EUR 5.000
plus taxes, if applicable

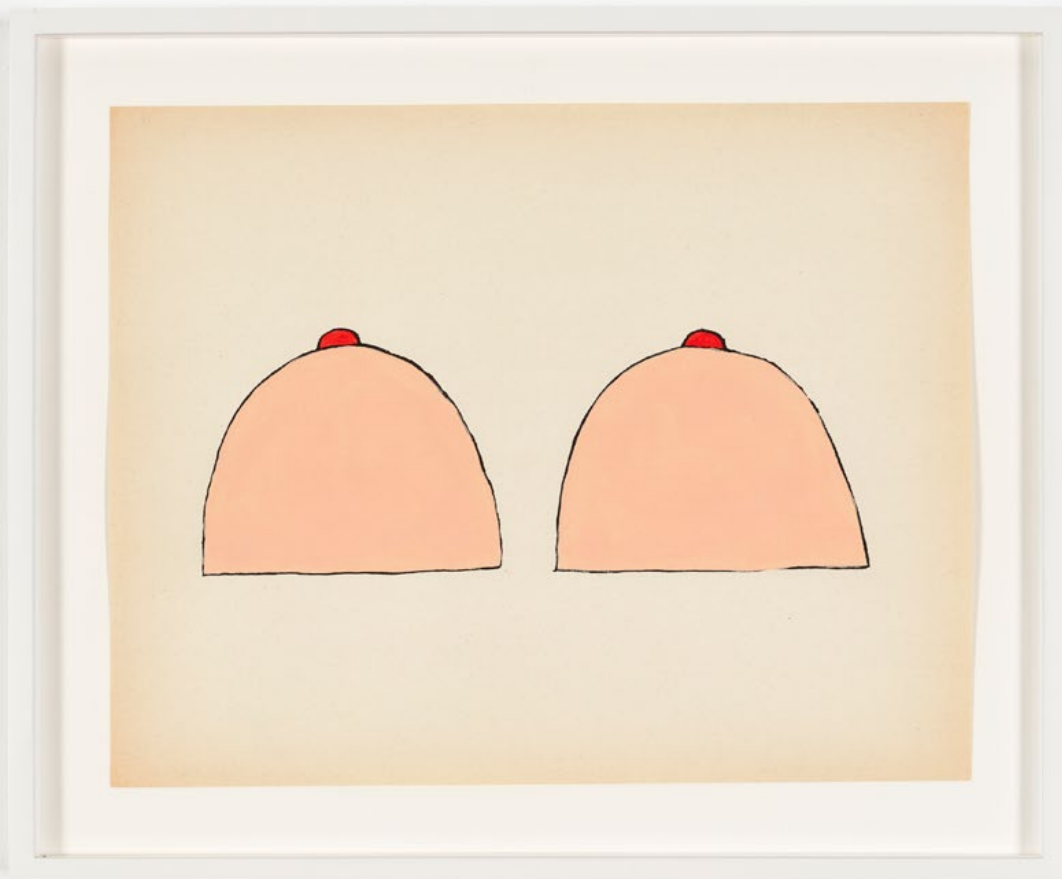


side view

To be naked

To be naked groups a series of works (canvases, drawings, sculptures) that revolve around the concept of nudity, which reflect on the body and on that sensitive point which is the unavoidable datum of sex. What does it mean to undress, to see oneself, to represent oneself pink? Where does shame come from? Sex as an unsolicited complication, as a burden of the soul, which makes a choice. And art?

What does art think of male-female categorizations etc.? It blissfully ignores them, it is above. This is also why it frees us all.



Adelaide Cioni

To be naked. Breasts

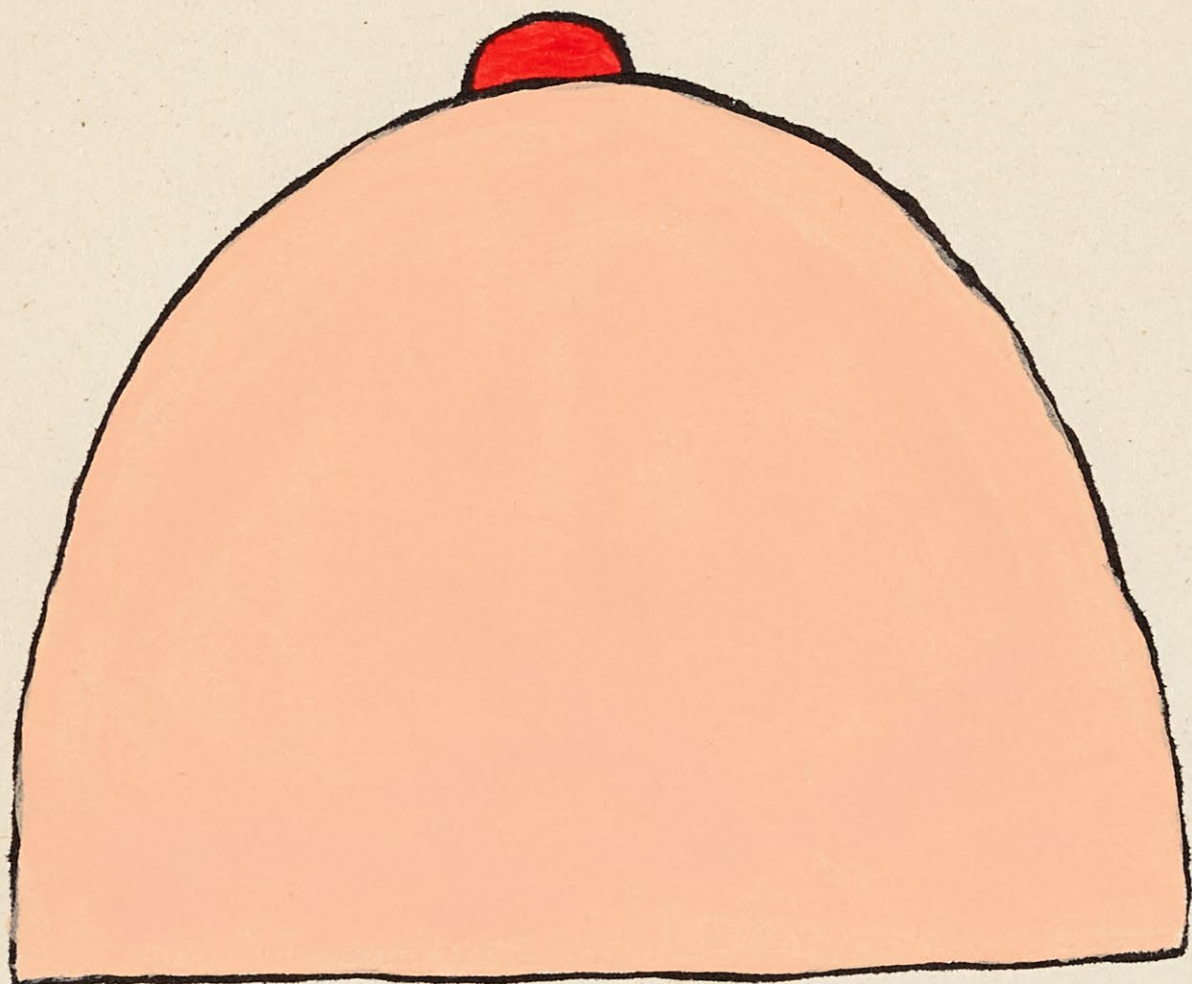
2021

Indian ink and vinyl paint on vintage paper

22 × 28 cm

unique work

EUR 3.500
plus taxes, if applicable



Go easy on me

Go Easy on Me results from the possible permutations and multiplications of color within a given form. The forms have outlines – revealing the extent to which her practice is rooted in drawing - that are filled with solid pure seductive color.

Flat and matte on paper, this modern color squeezed straight from the tube summoned to fill the simple – and happy – shape of an ice cream, surprises in the way it evokes a fresco: this pink that fills a nondescript ice cream cone form is Giotto's pink, Piero della Francesca's rose. Because this shape in front of me is so banal and featureless, I see it not as subject but instead as vehicle, the means of color in all its seductiveness.

Thus, it becomes possible to even abstain and refrain from painting the canvas, and therefore wield scissors in place of brush and trace a form by snipping it out from a swathe of color and sewing it onto a support. The qualities of the color are summed to the qualities of a finer or thicker weave, a harder or a softer texture, and then reproduced on large scale. In this passage, color “takes form” as material, object, as space, or better, as *thing*.



Adelaide Cioni

Go easy on me, one blue with orange stick

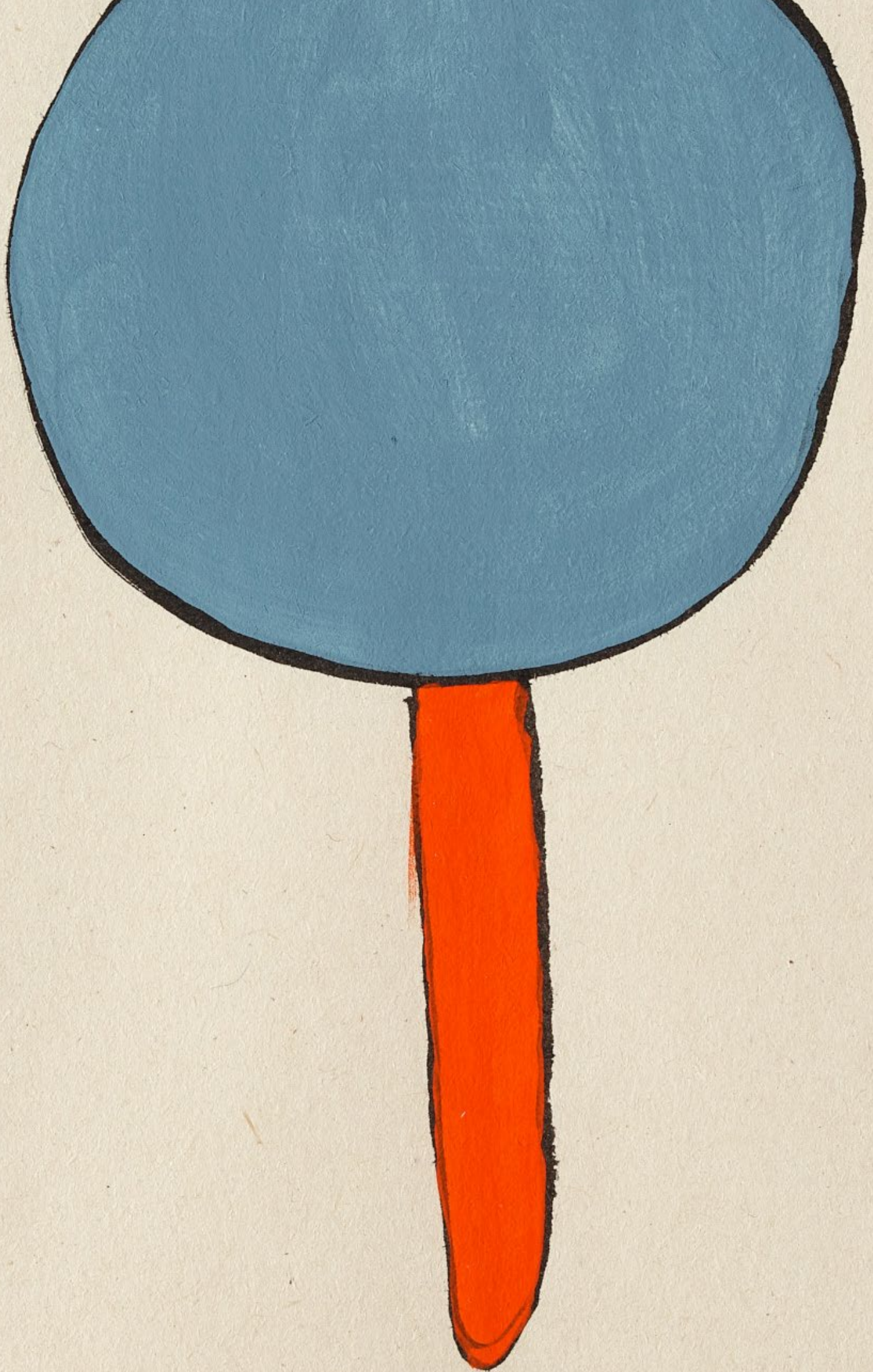
2023

Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

unique work

EUR 3.500
plus taxes, if applicable





side view



Adelaide Cioni

Go easy on me, one red with pink stripes

2023

Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

unique work

EUR 3.500
plus taxes, if applicable





side view



Adelaide Cioni

Go easy on me, two yellow ones

2019

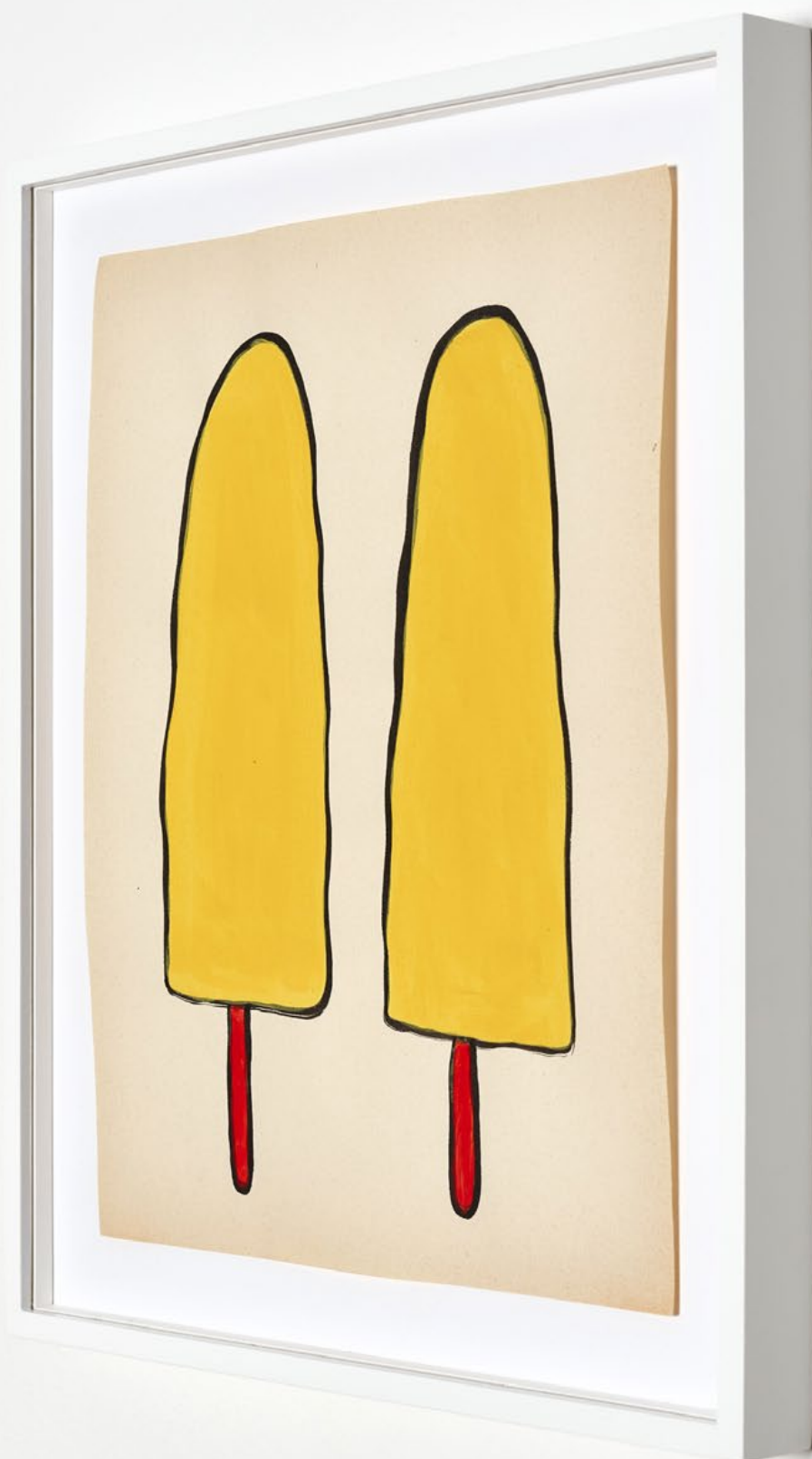
Indian ink and vinyl paint on vintage paper

28 × 22 cm

unique work

EUR 3.500
plus taxes, if applicable





side view

JUNE CRESPO

(1982, Pamplona, ES)
-lives and works in Bilbao, ES)

June Crespo's practice is a sensual analysis of contemporary models of representation, commenting on the actual and symbolical dynamics enveloping the female body (visible for example in the incorporation of magazines catering to a female audience in her sculptural sets). Crespo's interest in the concrete and corporeal conditions of the object/body, as well as in the immaterial contexts where it circulates and shifts, questions contemporary life's composite configuration made out of material and discursive dynamics.

June Crespo obtained her BFA from the Universidad del País Vasco and she recently completed a residency at De Ateliers (Amsterdam).

Ongoing exhibitions

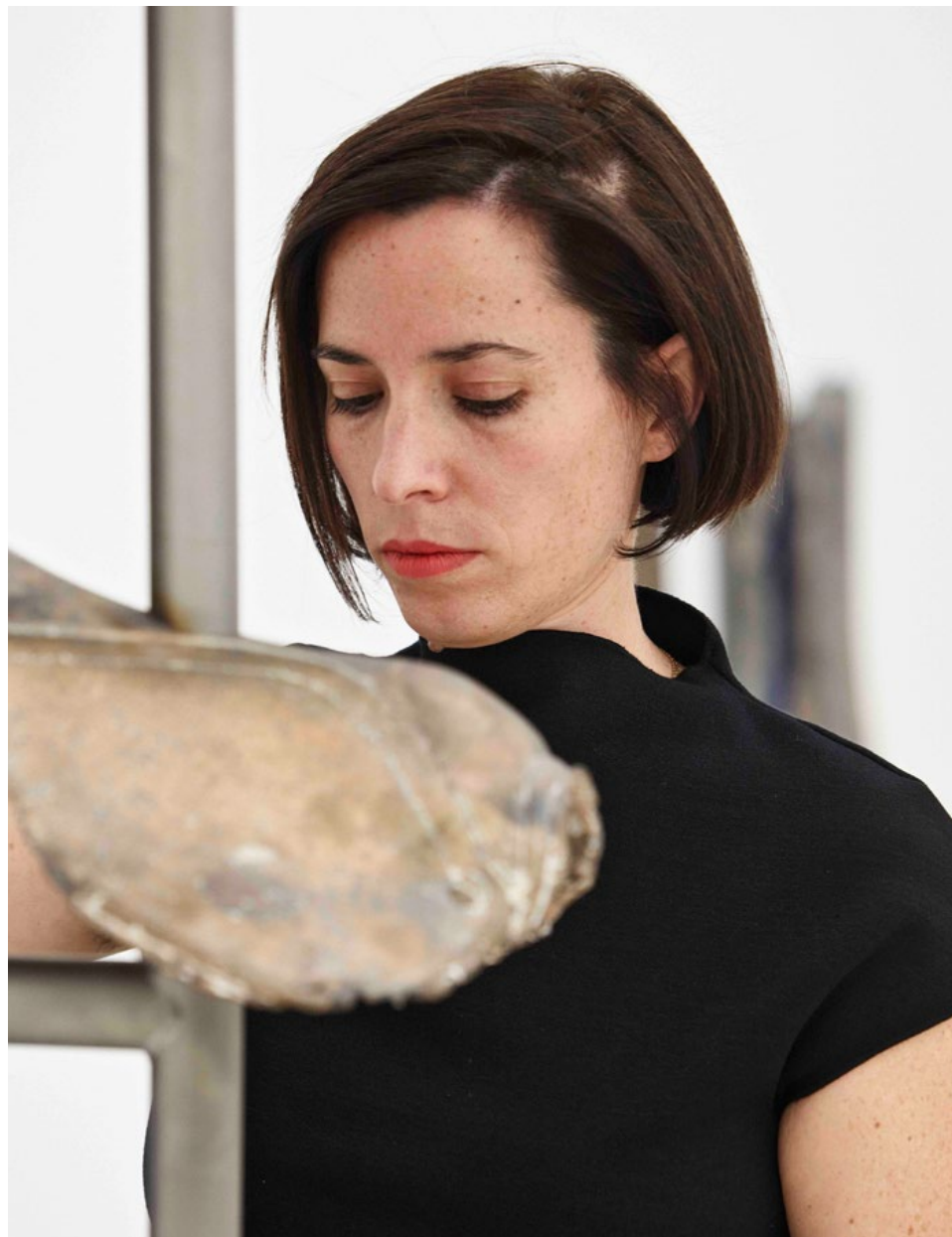
Among the Invisible Joins, Museion, Bolzano, IT (2024); *Their Weft, The Grass*, 1646, The Hague, NL (solo, 2024).

Recent solo exhibitions

June Crespo. Vascular, Guggenheim Bilbao, ES (2024); *They Saw their House Turn Into Fields*, CA2M, Madrid, ES (2023); *Acts of pulse*, P420, Bologna (2022); *entre alguien y algo*, CarrerasMugica Gallery, Bilbao, ES (2022); *Am I an Object, part III, P/////AKT*, Amsterdam, NL (2021); *Voy, sí*, Heinrich Ehrhardt, Madrid, ES (2020); *Helmets*, Artium Museum, Vitoria-Gasteiz, ES (2020); *No Osso*, A Certain Lack of Coherence, Porto, PT (2019); *Foreign Bodies*, P420, Bologna, IT (2018); *To be two*, CarrerasMugica, Bilbao, ES (2017); *Chance Album No1*, etHALL, Barcelona, ES (2016); *Kanala*, MARCO, Vigo, ES (2016); *Cosa y tú*, CarrerasMugica, Bilbao, ES (2015).

Recent group exhibitions

Larruak eta izurrak, Tabakalera, San Sebastián, ES (2024); *Concretos*, MUSAC, León, ES (2023); *THE BARK*, CRAC Alsace, Centre rhénan d'art contemporain, Altkirch, FR (2023); *Caca Bleu Véritable*, Moly-Sabata / Fondation Albert Gleize, Sablons, FR (2023); *Art of the Treasure Hunt*, Castello di Brolio, Gaiole In Chianti (SI), IT (2023); *Labirintos e abalos sísmicos*, Francisco Fino Gallery, Lisbon, PT (2023); *Hydropic Figures*, Ciaccia Levi, Paris, FR (2023); *That Time. Arte Ederren Bilboko Museoa-Tabakalera*, Tabakalera, San Sebastián, ES (2023); *Mysterion. El arte no está donde se le espera*, Photomuseum, Zarautz, ES (2022); *To light, Shadow and dust*, Galerie Nordenhake, Berlin, DE (2022); *Backwards Ahead*, Fondazione Sandretto Re Rebaudengo, Torino, IT (2022); *Afterimage*, MAXXI, L'Aquila, IT (2022); *Concretos*, TEA Tenerife Espacio de las Artes, Santa Cruz de Tenerife, ES (2022); *Eclettica!*, Museo Ettore Fico, Torino, IT (2022); *The milk of dreams*, 59th International Art Exhibition of La Biennale di Venezia, Venezia, IT (2022); *Fata Morgana*, Festival Jeu de Paume, Paris, FR (2022); *Itinerarios XXVI*, Fundación Botín, Santander, ES (2021); *El Sentido de la Escultura*, Fundación Miró, Barcelona, ES (2021); *DucatoPrize*, Volumnia, Piacenza, IT (2021); *Panorama Madrid 01*, Centro Centro, Madrid, ES (group, 2021); *Grounded*, Berthold Pott, Cologne, DE (2021); *Aliento*, NogueraBlanchard, Barcelona, ES (2021); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *Lifting Belly*, CentroCentro, Madrid, ES (2020); *Across the sand*, CentroCentro, Madrid, ES (2020); *En caída libre*, CaixaForum, Barcelona, ES (2019); *9Kg de Oxígeno*, Galería Municipal do Porto, Porto, PT (2019); *In free fall*, CaixaForum, Barcelona, ES (2019); *Assistants of the void*, Galerie Nächst St. Stephan-Rosemarie Schwarzwälder, Vienna, AT (2019); *Una dimensión ulterior*, *Aproximaciones*



a la escultura contemporánea en España, Museo Patio Herreriano, Valladolid, ES (2019); *Un amor salvaje que arruina nuestra paz*, Inéditos 2019, Casa Encendida, Madrid, ES (2019); *Les escenas: 25 anys després. Escena 5: Estrats*, La Capella, Barcelona, ES (2019); *Parentescos: John Coplans, June Crespo, Florian Slotawa*, Galerie Nordenhake, Mexico City, MX (2019); *Drowning In a Sea of Data*, La Casa Encendida, Madrid, ES (2019); *Después del 68. Arte y prácticas artísticas en el país Vasco 1968-2018*, Fine Arts Museum Bilbao, ES (2018); *Querer Parecer Noche*, CA2M, Madrid, ES (2018); *Internal view*, Galería Stereo, Warsaw, PL (duo show with Piort Jonas, 2018); *Final Exhibition of Paulo Cuhna &*

Silva Art Prize, Galería Municipal Do Porto, Porto, PT (2018); *y escucho tus pasos venir*, Heinrich Ehrhardt Gallery, Madrid, ES (2018); *Deep State*, De Ateliers, Amsterdam, NL (2017); *Generación 2017*, La Casa Encendida, Madrid, ES (2017); *Hyperconnected*, Moscow Museum of Modern Art, Moscow, RU (2016); *fluxesfeverfutures-fiction*, Azkuna zentroa, Bilbao, ES (2016); *Wild Things*, The Green Parrot, Barcelona, ES (2014); *Hitting it off*, P-exclamation, New York, NY (2014); *Pop Politics*, CA2M, Madrid, ES (2012).

Recently Museo Nacional Centro de Arte Reina Sofia in Madrid purchased a work by her from the series *Helmets*.



June Crespo

Molar (jaw bone) (5)

2024

bronze, stainless steel, textile

60 × 95 × 74 cm

unique work

EUR 25.000
plus taxes, if applicable





detail





detail

VICTOR FOTSO NYIE

(1990, Douala, Camerun)

- lives and works between Faenza and Rieti, IT)

Victor Fotso Nyie artistic research brings him to explore human variety and its beauty. Today, unfortunately, we live in a world that pretends to be open, but which is in fact afraid of differences. By accepting the other and by entering into their real and emotional universe, many cultural and ideological barriers can be broken.

Works that recall his land of origin, Africa, blend with others who metaphorically portray the globalized world we live in. However, he always focus on spirituality and human soul.

Ongoing exhibitions

Orizzonte terra, San Pancrazio, Tarquinia, IT (2024); *Foreigners Everywhere*, 60th International Art Exhibition of La Biennale di Venezia, Venezia, IT (2024).

Recent exhibitions

Specchio delle mie brame. La seduzione dell'autoritratto, Magazzini del Sale di Cervia, Cervia, IT (2024); *Rifrazioni. 15 curatori x 15 artisti*, Accademia Nazionale di San Luca, Palazzo Carpegna, Roma, IT (2024); *Afrika Now*, Museo Ettore Fico, Torino, IT (solo, 2024); *Art and Human Rights*, Palais des Nations, Geneva, CH (2023); *Ipercorpo 2023. InPresenza*, XIX Festival Internazionale delle Arti dal Vivo, EXATR, Arena Forlivese, Forlì, IT (2023); *Rêve Lucide*, P420, Bologna, IT (solo, 2023); *Lo davamo per scontato*, Palazzo Ducale, Genova, IT (2023); *The way back home*, Sala 1 – Centro Internazionale d'Arte Contemporanea, Roma, IT (solo, 2023); *Homo Faber: Crafting a More Human Future. Living Treasures of Europe and Japan*, Fondazione Giorgio Cini, Venezia, IT (2022); *Una Boccata d'Arte - Tesori e meraviglie*, Rocca San Giovanni, Chieti, IT (solo, 2022); *ALTROVE - viandanti, pellegrini, sognatori*, Museo Diocesano, Faenza, IT (2022); *Golden Hour*, Bloom Galerie, Saint-Tropez, FR (2022); *Sediments. After Memory*, Mattatoio, Roma, IT (2022); *Memoriae*, Off Gallery, Bologna, IT (solo, 2022); *Radici aeree*, Pinacoteca di Pieve di Cento, Pieve di Cento, Bologna, IT (solo, 2022); *12 Artists of Tomorrow*, Muciaccia Contemporary, Roma, IT (2022); *Gettare il Sasso e Nascondere la Mano*, Istituto italiano di cultura di Parigi, Paris, FR (2022); *Quella terra tra le mani*, Galleria Comunale d'Arte della Molinella, Faenza (RA), IT (solo, 2022); *Les Filons Géologiques: Transafrique*, BHMF & BHMB, Palazzo d'Accursio, Bologna, IT (2021); *Rimembranza*, Palazzo Turchi di Bagno, Ferrara, IT (solo, 2021); *Mediterranea 19* Young Artists Biennale, *School of Waters*, Repubblica di San Marino, SM (2021); *Resilienza*, Museo MAGA, Gallarate, IT (solo, 2021); *MCZ Territorio*, Victor Fotso Nyie, Museo Carlo Zauli, Faenza, IT (solo, 2021); *MAD per Black History Month Florence 2021*, Le Murate, Firenze, IT (2021); *MediTERRAneo - XXVII concorso di ceramica contemporanea*, Chiostro del complesso conventuale del Paolotti, Grottaglie (TA), IT (2020); *III Biennale d'Arte don Franco Patrino*, Museo MAGI '900, Pieve di Cento (BO), IT (2019); *To be going to*, P420, Bologna, IT (2019); *Il colore interiore*, *Le strade bianche*, Prioria di S. Lorenzo,



Montelupo Fiorentino, IT (2019); Banca BCC, Faenza, IT (solo) (2018); Galleria Artforum, Bologna, IT (2018); *Open Tour*, Accademia di Belle Arti di Bologna, Bologna, IT (2018); Biennale d'Arte Don Patrino, Cento, IT (2017); Terza edizione del Concorso Nazionale 2017 "CeramicAppignano" Convivium, Appignano,

IT (2017); *ArtSTORIA 5x5x5: 5 film, 5 artisti, 5 poetiche*, Cinema Astoria, Ravenna, IT (solo) (2017); Pre-festival delle Culture di Ravenna, Caffè Letterario, Ravenna, IT (solo) (2017); B&B Accademia di Belle Arti di Ravenna, Ravenna, IT (2017); *Mostra itinerante dei borghi d'Italia*, Chiesa di San Giovanni, Castel di Tora, IT (2017).



Victor Fotso Nyie

Serenità

2024

glazed ceramic and gold

50 × 44 × 33,5 cm

unique work

EUR 18.000
plus taxes, if applicable





different view



Victor Fotso Nyie

Ribelle

2020

glazed ceramic and platinum

40 × 46 × 53 cm

unique work

EUR 15.000
plus taxes, if applicable



different view





Victor Fotso Nyie

Giudizio

2024

glazed ceramic and gold

45 × 26,5 × 36 cm

unique work

EUR 18.000
plus taxes, if applicable





different view

RODRIGO HERNÁNDEZ

(1983, Mexico City, MX
- lives and works in Mexico City, MX)

Rodrigo Hernández studied visual arts in the la Escuela Nacional de Pintura, Escultura y Grabado, “La Esmeralda” in Mexico City and he completed his masters at the Akademie der bildenden Künste Karlsruhe, in Karlsruhe, Germany, in the class of artist Silvia Bächli.

Hernández has developed a poetics in which elements from literature, art history and observation of the world converge in a new continuously evolving vocabulary, spoken from the surface of things. As if left alone to gaze at each other, figurative and abstract motifs unite and dialogue with each other, generating works that remind us of the unknown, yet present themselves to us with a warm familiarity.

The result, poetic and somehow ironic, looks like the coming together of a universe intended to seek balance between physics and metaphysics, figuration and abstraction. It is no coincidence that consistent aspects of such a universe are explicitly inspired by the metaphysical paintings of Italian painter Giorgio de Chirico. If he depicted mannequins and statues in his landscapes, Hernández usually presents a human silhouette in different stages of abstraction. This figure, however, is never what we understand as an “individual”; without ever exhibiting traits of singularity, it functions instead as a link between the artist, the work and the viewer and tell us, through the most generic nature of its traits, that it is through that which is most common that the individual becomes accessible. [...]

In a way that is subtle and unostentive, without asking Hernández induces the viewer to follow the associative method that informs his practice. Looking at his work is like translating poetry: an act that is only possible if translators become poets themselves.



Carrés, Künstlerhaus Bremen, Bremen, DE (2023); *Flux of Things*, Kestner Gesellschaft, Hannover, DE (2023); *Carrés, Turning to Dust and Bones, part 6, P/////AKT*, Amsterdam, NL (2023); *Anche di notte*, P420, Bologna, IT (2022); *El espejo*, Museo Jumex, Mexico City, MX (2022); *I Am a Stranger and I Am Moving*, SI Swiss Institute Contemporary Art, New York, US-NY (solo, 2022); *El espejo*, Museo de Arte Moderno de Medellín, Medellín, CO (2022); *Petit-Musc*, Kohta, Helsinki, FI (2021); *Moon Foulard*, Culturgest, Porto, PT (2021); *Nothing is Solid. Nothing can be held in my hand for long*, Parours, Art Basel, Basel, CH (2021); *Passado*, Centro Internacional das Artes José de Guimarães, Guimarães, PT (2021); *Reação em Cadeia*, Moon Foulard, Fidelidade Arte, Lisbon, PT (2021); *What is it that has etched itself into you?*, Galeria Madragoa, Lisbon, PT (2020); *Rodrigo Hernández - Dampclood*, Galerie Fons Welters - Front Space, Amsterdam, NL (2020); *A Moth to a Flame*, SCAD Museum of Art, Savannah, US-GA (2020); *Tan Ligero (So light)*, Nogueras Blanchard, Barcelona, ES (2019); *¿Qué escuchó cuando escucho el discurrir del tiempo?*, Sala de Arte Público Siqueiros, Mexico City (2019); *Who loves you?*, Kunsthalle Winterthur, Winterthur, CH (2019); *A Complete Unknown*, Midway Contemporary, Minneapolis, US-MN (2019); *O mundo real não alça voo*, Pivô, São Paulo, BR (2018); *The gourd and the fish*, Salts, Basel, CH (2018); *Stelo*, P420, Bologna, IT (2017).

Recent group exhibitions
True Colors, Akzonobel Art Foundation at Kunst-Museum Den Haag, Den Haag, NL (2024); *Forms of the Surrounding Futures*, Galeria Municipal do Porto, Porto, PT (2024); *Looking for Free Knots*, La Società delle Api, Monaco, MC (2024); *forms of the surrounding futures*, Göteborg International Biennial for Contemporary Art, Röda Sten

Konsthall, Gothenburg, SE (2023); *Let Me Tell You A Story...Part 2*, Akara Contemporary, Mumbai, IN (2023); *Double Plus Good*, Nest, Den Haag, NL (2023); *Let Me Tell You A Story...Part 1*, Akara Contemporary, Mumbai, IN (2023); *Retrato de un artista | Portrait of an artist*, Peana, Mexico City, MX (2022); *Edge Effect*, Biennial of the Americas, Denver, US-CO (2022); *Upward Panic*, OMR, Mexico City, MX (2022); *I Could Eat You*, Casa da Cultura de Comporta, Comporta, PT (2022); *El ensamble del ocaso [The Sunset Ensemble]*, MARCO - Museo de Arte Contemporáneo de Monterrey, Monterrey, MX (2022); *What Lies Under the Tree*, PRAXIS-Agustín Hernández's Architecture Studio, Mexico City, MX (2022); *Entre Irse y Quedarse*, Palace Enterprise, Copenhagen, DK (2022); *Der Ziegelbrenner (The Brick Burner)*, Travesía Cuatro Guadalajara, MX (2021); *Os Monstros de Babaloo*, Fortes D'Aloia & Gabriel, São Paulo, BR (2021); *L'incontro*, Le Quai, Montecarlo, MC (2021); *Collezione Ghigi*, Museo Licini, Ascoli Piceno, IT (2021); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *El oro de los tigres*, Air de Paris, Paris, FR (2020); *Guests: Artists and Craftspeople, International Artist Residency Program*, Istanbul Modern, Istanbul, TR (2020); *Contemporaneae / Contemporaneae*, Polo Santa Marta, Università di Verona, Verona, IT (2019); *El nudo*, Carreras Mugica, Bilbao (2019); *Future Generation Art Prize*, Victor Pinchuk Foundation, shortlist exhibition, Palazzo Ca' Tron, Venezia and PinchukArtCentre, Kiev, UA (2019); *No habrá nunca una puerta. Estás adentro. Obras de la Coleção Teixeira de Freitas*, Santander Fundación, Madrid, ES (2019); *Amaretto*, Villa Vertua Masolo, Nova Milanese, IT (2019); *Enchanted Bodies / Fetish for Freedom*, GAMEC, Bergamo, IT (2018); *Nightfall*, Mendes Wood DM, Brussels, BE (2018); *Nuevo Manifiesto de Cine Mexicano*, Lodos, Mexico City, MX (2018).

Upcoming exhibitions

LUKOWA Art Collection Showcase, LUKOWA Art, Lucerne, CH (2024).

Ongoing exhibitions

A Lyriform Organ, Antenna Space, Shanghai, CN (solo, 2024).

Recent personal exhibitions

Conchita, CarrerasMugica, Bilbao, ES (2024); *with what eyes?*, CCA Wattis Institute for Contemporary Arts, San Francisco, US-CA (2023); *Stars around this beautiful moon hide back their luminous form*, ChertLüdde, Berlin, DE (2023);



Rodrigo Hernández

With what eyes #1

2023

hand-hammered stainless steel

93,5 × 39,5 cm

unique work

EUR 11.000
plus taxes, if applicable





side view



Rodrigo Hernández

With what eyes #8

2023

hand-hammered stainless steel

60 × 45 cm

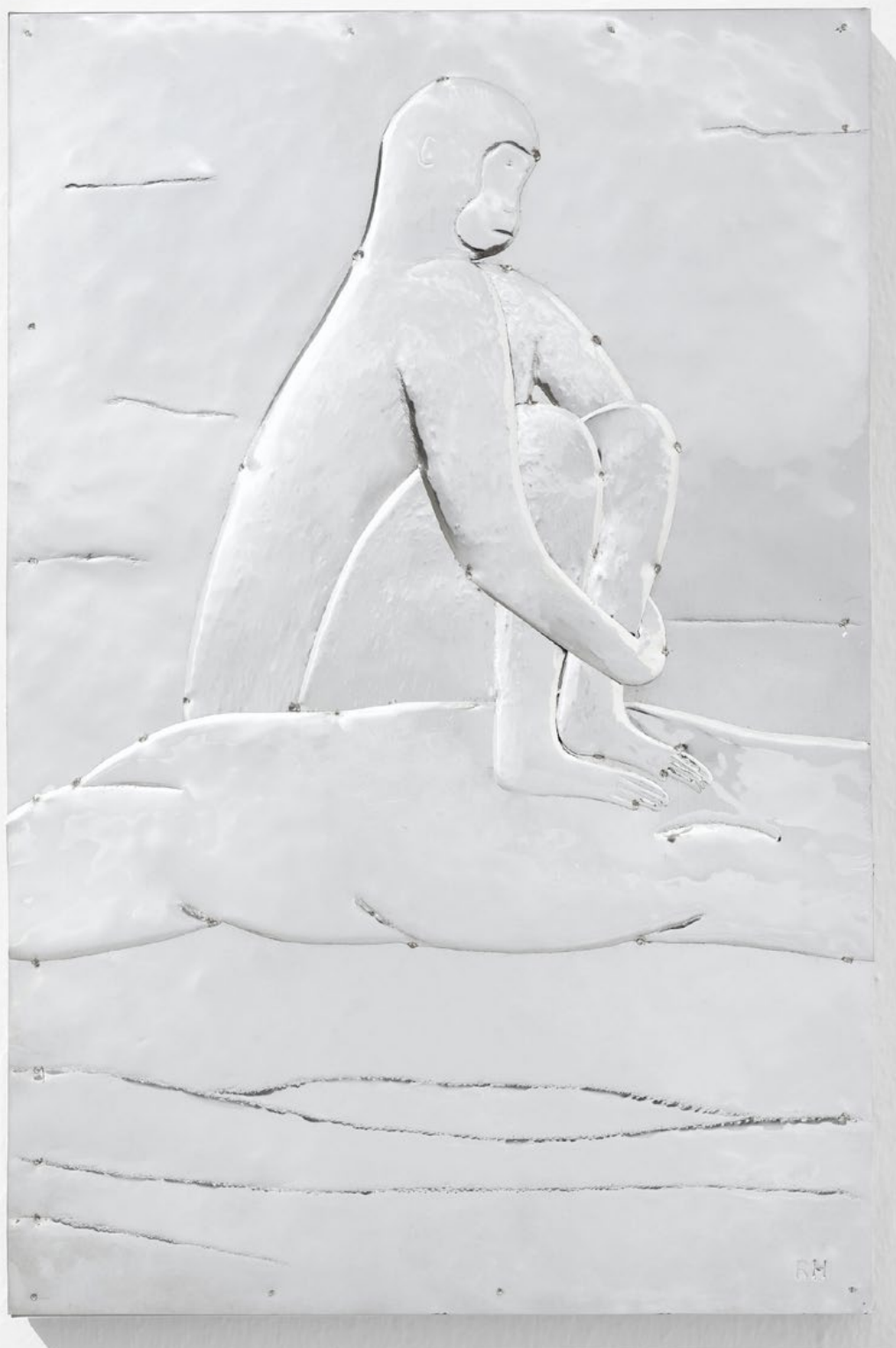
unique work

EUR 9.000
plus taxes, if applicable





side view



Rodrigo Hernández

With what eyes #11

2023

hand-hammered stainless steel

45,5 × 30 cm

unique work

EUR 6.000
plus taxes, if applicable





side view

MERLIN JAMES

(1960, Cardiff, UK

- lives and works in Glasgow, UK)

Merlin James was born in 1960 in Cardiff, Wales and he studied in London at the Central School of Art and the Royal College of Art. He currently lives and works in Glasgow, Scotland.

James' work has been exhibited widely in international institutions as: *Merlin James*, Galleries at The University of the Arts, Philadelphia, US (2022); *Mixing It Up: Painting Today*, Hayward Gallery, London, UK (2021); *Freitod*, Kunstsaele, Berlin, DE (2020); OCT Boxes Art Museum, Shunde, CN (2018); CCA Glasgow, Glasgow, UK (2016); Kunstverein Freiburg, Freiburg, DE (2014); Parasol Unit, London, UK; KW Institute for Contemporary Art, Berlin, DE (2013). In 2007 James represented Wales at the 52nd International Art Exhibition La Biennale di Venezia.

Upcoming exhibitions

Galeria Wschód, Warsaw, PL (solo, 2024).

Recent solo exhibitions

Some Steps, The Alien Athena Foundation for Art, Berlin, DE (2023); *Double Shuffle*, with Victoria Morton, Kerlin Gallery, Dublin, IR (solo, 2023); *Arrivals*, Chris Sharp, Los Angeles, CA, US (2023); *Piers and Other Structures*, A-M-G5, Glasgow, UK (2023); *Far and Near*, Anton Kern Gallery, New York, NY, US (2022); *Merlin James*, Anton Kern Gallery - Window, New York, NY, US (2022); *Merlin James*, Art Alliance, The University of the Arts, Philadelphia, PA, US (2022); *Window*, Kerlin Gallery, Dublin, IR (2021); *Untitled (Sex)*, SELECT, Berlin, DE (2019); *A View of the Clyde River at Glasgow, 2018*, A-M-G5, Glasgow, UK (2018); *Long Game*, OCT Museum, Shenzhen, CN (2018); *Long Game*, OCT Boxes Art Museum, Shunde, CN (2018); *Raucci/Santamaria*, Milan, IT (2017); *Long Game*, CCA, Glasgow, UK (2016); *To the Present*, Kerlin Gallery, Dublin, IR (2016); *Paintings for Persons*, Sikkema Jenkins & Co., New York, NY, US (2016); *Meeting at the Building*, Douglas Hyde Gallery, Dublin, IR (Gallery 2) (2015); *Genre Paintings*, Sikkema Jenkins & Co., New York, NY, US (2015); *Genre Paintings*, Kunstverein Freiburg, DE (2014); *In Penombra*, Raucci e Santamaria, Naples, IT (2014); *Aanant & Zoo*, Berlin, DE (2014); *Black Paintings*, Großbeerenstraße 56c, Berlin, DE (2014); Kerlin Gallery, FIAC Officielle solo stand, Paris, FR (2014); *Signal Box*, Kunst-Werke Institute for Contemporary Art, Berlin, DE (2013); Parasol Unit, London, UK (2013); *Galerie Les Filles du Calvaire*, Paris, FR (2013); *In The Gallery*, Douglas Hyde Gallery, Dublin, IR (2012); Kerlin Gallery, Dublin, IR (2012); Sikkema Jenkins & Co., New York, NY, US (2011); *Frame Paintings*, Mummery+Schnelle, London, UK (2010).

Recent group exhibitions

Voyage, Maureen Paley: Morena di Luna, Hove, UK (2024); *Magicians less prone to mental disorders than other artists, finds research*, Altman Siegel, San Francisco, CA, US (2024); *Healing*, Sikkema Jenkins & Co., New York, NY, US (2024); *Obsession II*, Galeria Wschód, Warsaw, PL (2023); *A Life in Pictures. A Portrait of Seeing for Rudolf Zwirner*, Palais Populaire, Berlin, DE (2023); *I MET, recent painting acquisitions*, Spazio Mutina Fiorano, Fiorano Modenese (MO), IT (2023); *The Searchers*, Art Alliance, The University of the Arts, Philadelphia, PA, US (2023); *Cure3*, Bonhams and Artwise, London, UK (2023); *Come A Little Closer*, DC Moore Gallery, New York, NY, US (2023); *To be a giant and keep quiet about it*, Margot Samel, New York, NY, US (2022); *Never Seen*, James Barron Art, South Kent, CT, US (2022); *Singing in Unison*,



Below Grand, New York, NY, US (2022); *Jahresgabenausstellung*, Bonner Kunstverein, Bonn, DE (2022); *Di semplicità e di brivido*, P420, Bologna, IT (2022); *Prunella Clough, "A small thing edgily"*, June, Berlin, DE (2021); *Mixing It Up: Painting Today*, Hayward Gallery, London, UK (2021); *Double-M, Double-X*, Kerlin Gallery, Dublin, IR (2020); *Merlin James/Marie Cool Fabio Balducci*, P420, Bologna, IT (2020); *Freitod*, Kunstsaele, Berlin, DE (2020); *Merlin James/David Schutter; After Poussin/After Ruisdael*, A-M-G5, Glasgow, UK (2019); *Sotto Voce*, Bortolami, New York, NY, US (2019); *The Last Day of May*, (mostra di disegno a tre persone), Kerlin Gallery, Dublin, IR (2019); *Uptown Painting*, Peter Freeman Gallery, New York, NY, US (2019); *Slow Painting*, (Leeds City Art Gallery and tour), Leeds, UK (2019); *Salon 007*, Saatchi Gallery, London, UK (2018); *Painting Amongst Other Things*, Drill Hall Gallery, Australian National University, Canberra, AU (2018); *La Vita Materiale*, The Goma, Madrid, ES (2017); *PARK*, G/F, Hong Kong, HK (2017); *PARK*, Holly's Gallery, Guangzhou, CN (2017); *Ghosts of Other Stories*, The Model, Sligo, Ireland, UK (2016); *The Public Body*, Art Space, Sydney, AU (2016); *Towards Night*, Towner Art Gallery, Eastbourne, UK (2016); *Shapes, Cuts and Breaks*, Seventeen, London, UK (2016); *Towards Night*, Towner Art Gallery, Eastbourne, UK (2015); *Painting is No Ordinary Object*, Hollis Taggart, New York, NY, US (2015); *Basal*, Aanant & Zoo, Ber-

lin, DE (2015); *Vital Signs*, Museo Della Grafica, Pisa, IT (2015); *A Picture Show*, Gallery of Modern Art, Glasgow, UK (2014/13); *Parergon and Gutter*, David Risley Gallery, Copenhagen, DK (2013); *Building Materials*, Real Art Ways, Hartford, CT, US (2013); *The Room and its Occupants*, Susan Hobbs Gallery, Toronto, CA (2013); *Inevitable Figuration*, Museo Pecci, Prato, IT (2013); *Picture Show*, Gallery of Modern Art, Glasgow, UK (2013); *SS Blue Jacket*, KARST, Plymouth, UK (2013); *Bucolic Frolic*, Mummery+Schnelle, London, UK (2012); *One Night Stand*, Goat Major Projects, Cardiff; Trade, Nottingham, UK (2012); *The Big Picture*, Sikkema Jenkins & Co., New York, NY, US (2012).

Public collections

Arts Council, Manchester, UK; Bowdoin College Museum of Art, Brunswick, Maine, TX, US; OCT Boxes Art Museum, Shunde, CN; British Council, London, UK; Brooklyn Museum, New York, NY, US; The Bunker Artspace, Miami, FL, US; Colby Art Museum, Waterville, Maine, TX, US; Dallas Museum of Art, Dallas, TX, US; Kistefos Museum, Jevnaker, NO; Musée d'Art Moderne de la Ville de Paris, Paris, FR; National Museum of Wales, Cardiff, UK; Hua Art Museum, Shenzhen, CN; San Antonio Museum of Art, San Antonio, TX, US; San Francisco Museum of Modern Art, San Francisco, CA, US; Sifang Art Museum, Nanjing, CN; Tate, London, UK.

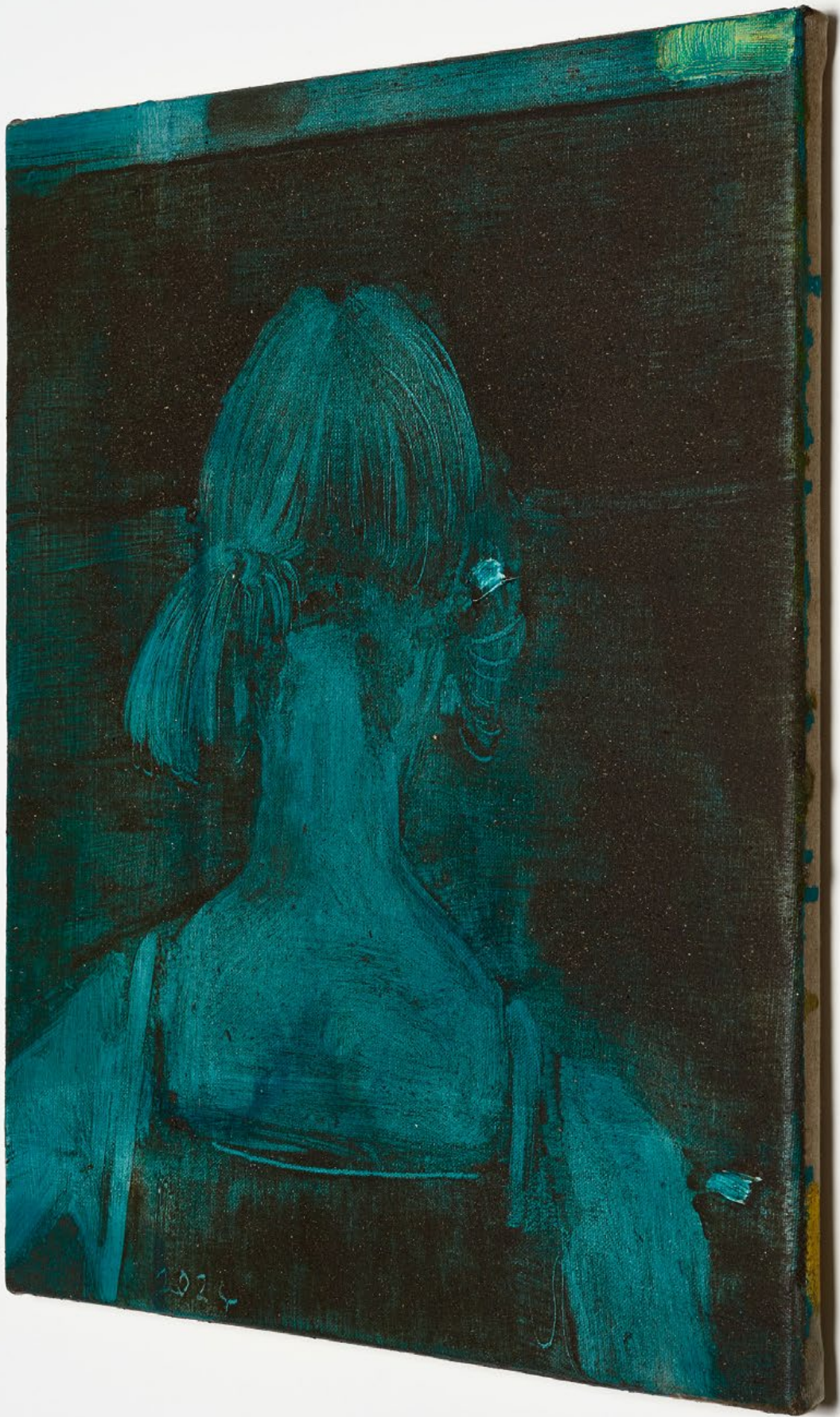


Merlin James

Looking
2020-2024
oil on canvas
48 × 38 cm
unique work

EUR 12.000
plus taxes, if applicable





side view



Merlin James

Waves

2004-2005

acrylic and mixed media on canvas

50,5 × 60,5 cm

unique work

EUR 17.000
plus taxes, if applicable





side view



Merlin James

Cat and River

2024

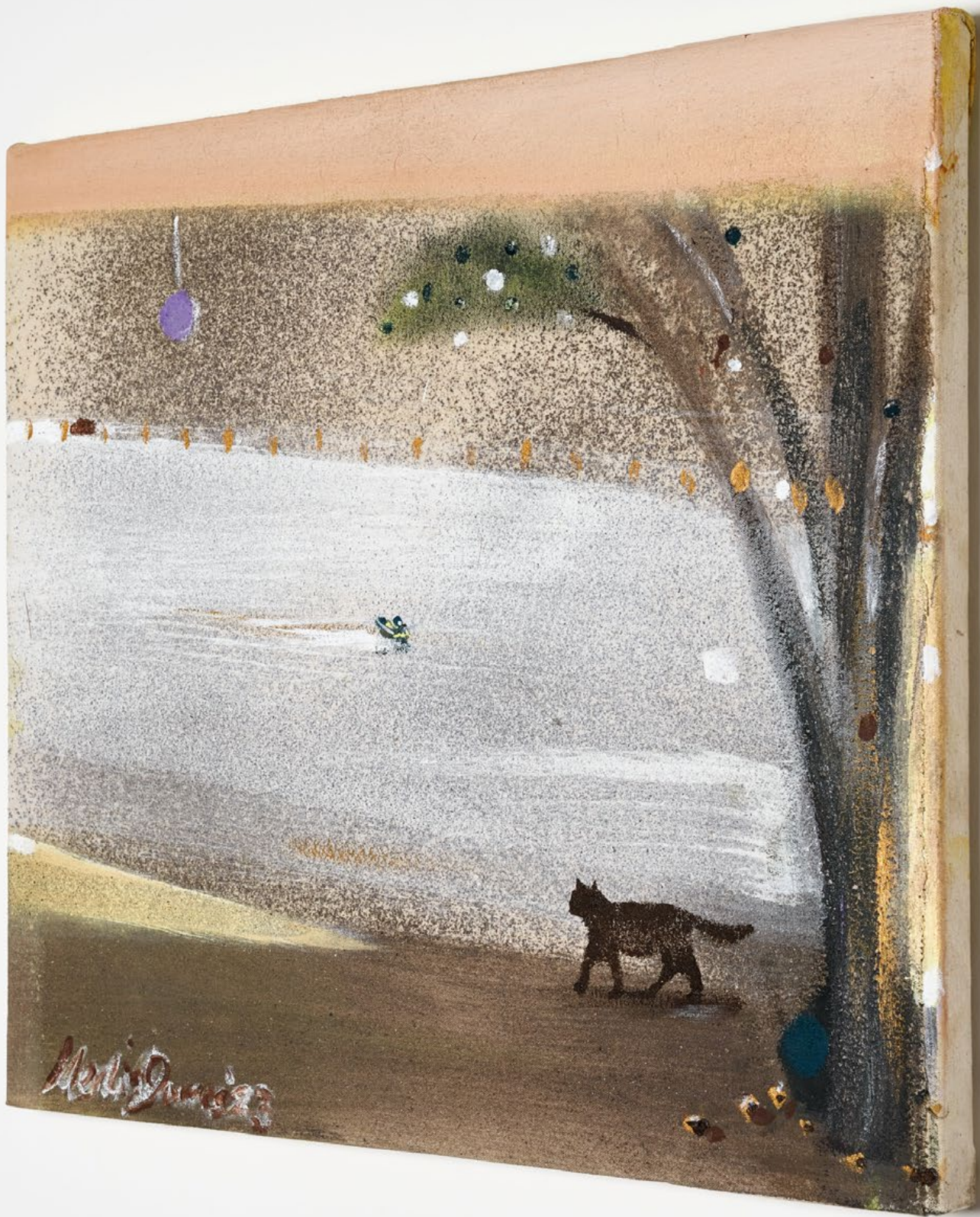
acrylic and mixed media on canvas

46 × 52,5 cm

unique work

EUR 16.000
plus taxes, if applicable





side view

MAIREAD O'HEOCHA

(1962, Dublin, IR)
- lives and works in Dublin, IR)

Mairead O'hEocha, from the outset, has focused on the classic genres of painting, first landscapes and then still lifes. Her practice is connected to a refined tradition that includes various masters of observation, such as De Chirico, Morandi, Avery and David Lynch. Likewise, the paintings by O'hEocha are transformed into enhanced palimpsests that embody the confusion and conflict of rustic, classic, natural and modern traditions, as well as so-called "organic" forms. Made with a palette of vivid and "artificial" colors, so to speak, the paintings contribute to the sense of dislocation of place and globalization of the particular.

The screen – and also the painting, due to various aspects – becomes a necessary tool for a new relationship with the real, like an everyday horizon of redefinition of the gaze on reality, a window from which the world is reorganized in real time.

Prompted by the presence of luminous screens in our everyday world, and aware of the fact that our perception of the world has become a single merger of real and digital images, O'hEocha's works draw us back to the computer screen, the backlit environments that are simultaneously a realistic image, absorbed by digital visualization, and ultimately a dreamy visionary, imaginative experience.

Through careful manipulation of oil paint, applied with a wet-on-wet technique, the still lifes of O'hEocha each contain a point of ambiguity, everyday oddities fleetingly observed, identified and intensified through painting; the subject immersed in the darkness takes on a new, unexpected, magical attitude. These objects and their meaning seem to elude the constructs the mind has to impose upon the world in order to grant it meaning.

Upcoming exhibitions

Footfalls, Britta Rettberg Gallery, Munich, DE (2024).

Solo exhibitions

Light Spells Enter, P420, Bologna, IT (2023); *Tale Ends & Eternal Wakes*, Temple Bar Gallery + Studios, Dublin, IR (2020); *Iris in the Well*, mother's tankstation, London, UK (2018); *Blackbirds in the Garden of Prisms*, mother's tankstation, Dublin, IR (2016); Gallery 2, The Douglas Hyde Gallery, Dublin, IR (2014); Art Statements: *Art 44 Basel* con mother's tankstation (2013); *The Sky was Yellow and the Sun was Blue*, mother's tankstation, Dublin, IR (2012); *via An Lár*, Douglas Hyde Gallery, Dublin, IR (2011); *Whisper Concrete*, Butler Gallery, Kilkenny, IR (2011); *Co. Summer*, Angles Gallery, Los Angeles, US (2008); *Home Rules*, mother's tankstation, Dublin, IR (2018).

Group exhibitions

Di semplicità e di brivido, Filippo de Pisis in dialogue with Richard Aldrich, Michael Berryhill, Luca Bertolo, Paul Housley, Merlin James, Mairead O'hEocha, Maaike Schoorel, P420, Bologna, IT (2022); *WE ARE HERE*, Highlanes Gallery, Drogheda, IR (2022); *Dubliners*, 6th Biennial of Painting, Zagreb, HR (2021); *New Perspectives. Acquisitions 2011 – 2020*, National Gallery of Ireland, Dublin, IR (2021); *Ghosts from the Recent Past*, Irish Museum of Modern Art, Dublin, IR (2020); *Slow Painting*, Hayward Gallery Touring Exhibition 2019 - 2020, Leeds Museum and Art Gallery; The Levinsky Gallery, Plymouth; The Edge, Bath; Inverness Museum and Art Gallery; Thurso Art Gallery, The Scottish Highlands, UK (2019); *21st Century Ireland in 21 Artworks*, Glebe House and Gallery, Letterkenny, Donegal, IR (2019); *Shaping Ireland: Landscapes in Irish Art*, National Gallery of Ireland, Dublin, IR (2019); *Stephen McKenna: A Painter's Life and Legacies.*, VISUAL, Carlow, IR (2019); *The Horse*, Darren Knight Gallery, Sydney, AU (2018); *Encountering the Land*, VISUAL, Carlow, IR (2018); *An Act of*



Hospitality can only be Poetic, Highlanes Gallery, Louth, IR (2018); *A Painter's Doubt: Painting & Phenomenology*, Salzburger Kunstverein, Salzburg, AT (2017); *Málverkasýning*, i8 Gallery, Reykjavik, FI (2017); *Coup de Ville Contemporary Art Festival*, WARP, Sint-Niklaas, BE (2016); *2116: Forecast of the next century*, Lewis Glucksman Gallery, Cork, IR, Broad Art Museum, Michigan, US (2016); *The Mud of Compound Experience*, mother's tankstation in collaboration with Leo Xu Projects, HK (2016); *What Is and What Might Be*, Drogheda Arts Festival, Highlanes Gallery, Louth, IR (2015); *Up the Walls*, The Model, Sligo, IR (2012); *Into the Light: The Arts Council - 60 Years of supporting the Arts*, Crawford Art Gallery, Cork, IR (2012); *Beauty: Art, Crisis, Change & The Office of Non-Compliance*, Dublin Contemporary

2011, Dublin, IR (2011); *Interlude (Aspects of Irish landscape painting)*, Douglas Hyde Gallery, Dublin, IR (2011); *Fantopia – A state of impossible perfection. Or, how to live with perfect people (and not kill them).*, mother's tankstation, Dublin, IR (2009); *A Loaf of Bread, A Carton of Milk and a Stick of Butter*, Hudson Franklin Gallery, New York, US (2008); *Visual Fictions*, Fenton Gallery, Cork, IR (2007); *Utopias*, .igse, Carlow, IR (2006); *The Happiest Country In The World*, Oireachtas Exhibition, Dublin, IR (2005); *Millennium Scholar's Trust Exhibition*, Bank of Ireland, Dublin, IR (2005); *Night Gallery*, London, UK (2004); *Made in the UK*, London, UK (2003); *East International*, Norwich, UK (2001); *EV+A International*, Limerick, IR (2001); *Focus on Drawing*, Crawford Gallery, Cork, IR; Limerick City Gallery, Limerick, IR (2001).



Mairead O'hEocha

Teeing off Spring Dragonfly

2022

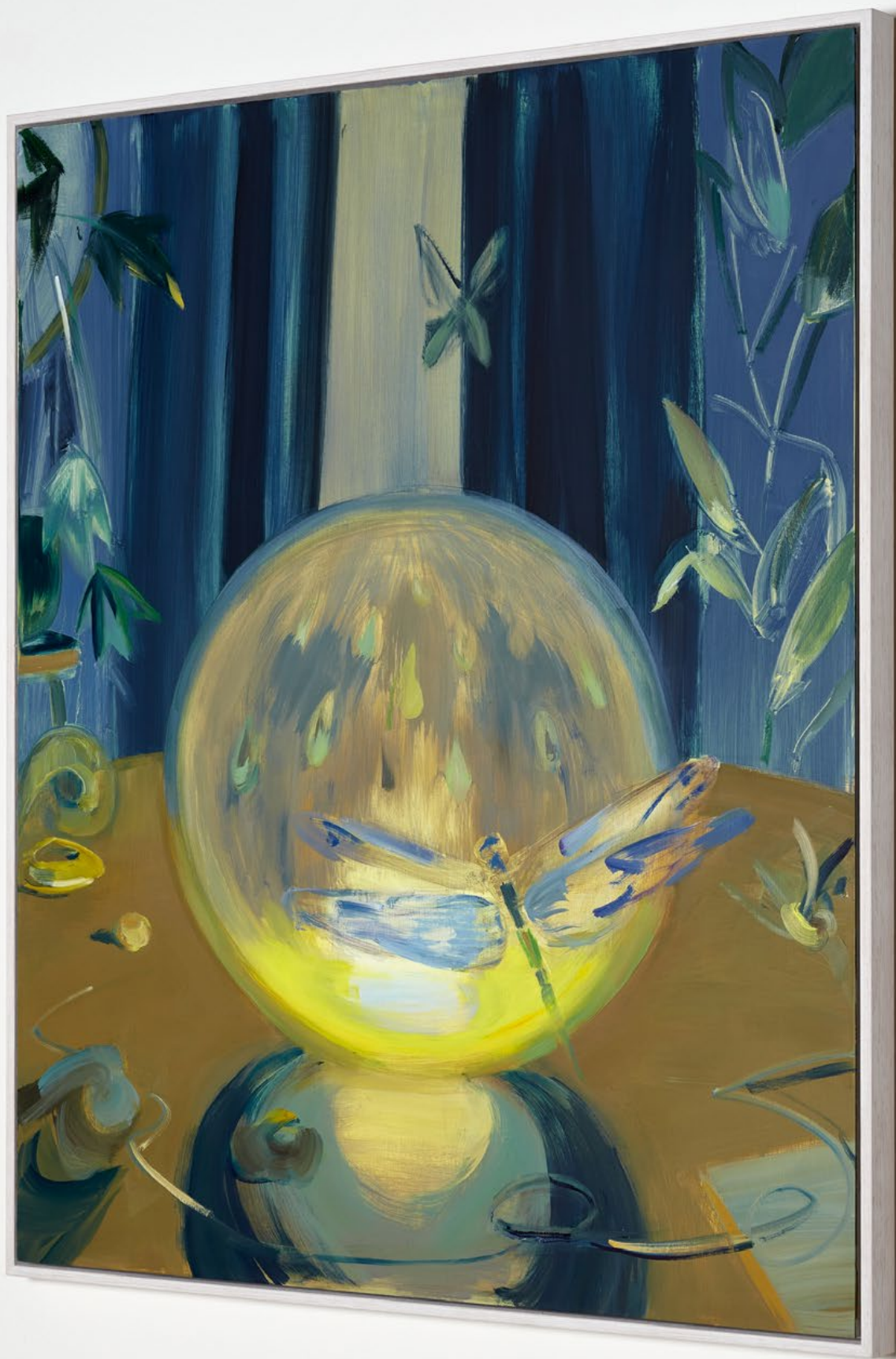
oil on board

80 × 65 cm

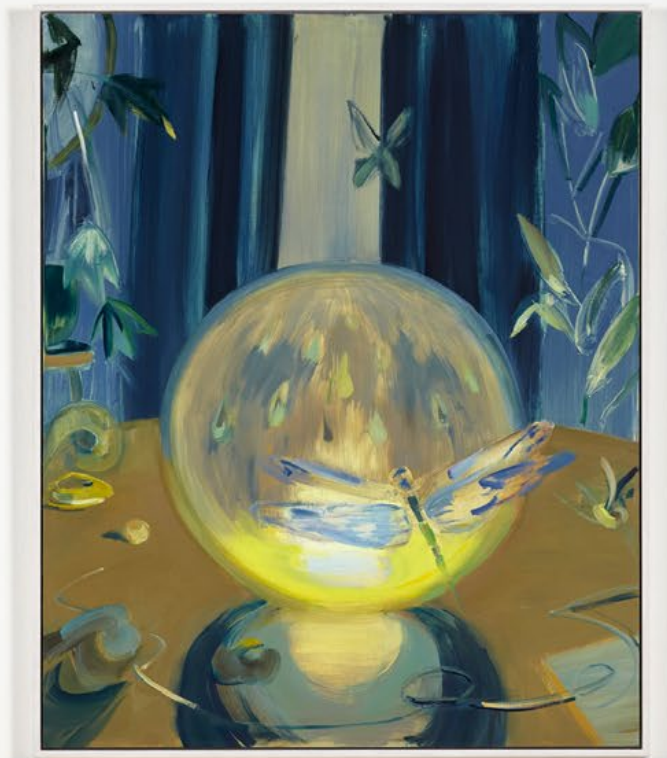
unique work

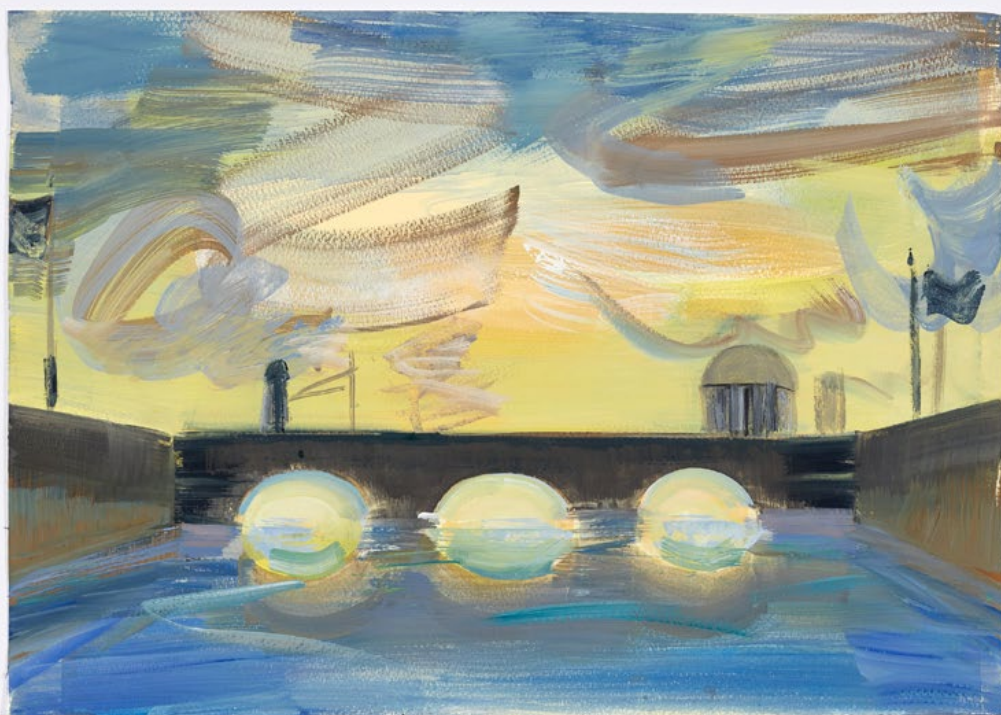
EUR 20.000
plus taxes, if applicable





side view





Mairead O'hEocha

Liffey Sunset

2015

acrylic and gouache on paper

31 × 44 cm

unique work

EUR 4.000
plus taxes, if applicable





side view

ALESSANDRO PESSOLI

(1963, Cervia, IT)

- lives and works in Los Angeles, CA, US)

Alessandro Pessoli is an interdisciplinary artist who has gained international acclaim for his highly expressive imagination, drawing on his inner, often unconscious personal narratives, but also on wider-ranging considerations on the state of contemporary visual culture and art history. Using a variety of media, from painting to drawing, stencils to terracotta, Pessoli charges his canvases and sculptures with a remarkable wealth of images, all connected by great emotional intensity. His apparently chaotic compositions, upon closer analysis, reveal their craftsmanship, at times bordering on photorealism. Through the use of a palette that ranges from bright to dreamier colors, his works strike a balance between the amusing and the grotesque, opening up ironic and almost savage reflections on the contemporary world.

The latest body of works by Pessoli has a celebratory tone, in spite of the fact that the figures represented transmit, at first glance, a sense of torment between the real and the metaphysical. Through a metaphorical and symbolic approach that hints at a childlike vision at times, Pessoli's universe is permeated by opulent colors, mixing elements and imagery of different origins, often distant from one another. The diverging emotional progressions of the artist's narratives keep us immersed in his intricate visual landscape. With regard to the themes dealt with, we notice how he always falls back on the great existential – we might say biblical – issues: life, death, desire, sex, joy, sadness, hope, fear, and all the whys they entail.

Alessandro Pessoli has exhibited in numerous solo and group exhibitions including *Italian Painting Today*, Triennale Milano, Milan, IT (2023); *Full Burn: Video from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles, USA (2023); *NO, NEON, NO CRY*, MAMbo, Bologna, IT (2022); *L'esca*, MACTE, Termoli, IT (2022); *Vita Nova*, Villa d'Este, Tivoli, IT (2021); *Fuori*, La Quadriennale, Rome, IT (2020); *The Neighbors*, MAN, Nuoro, IT (2016); *Alessandro Pessoli – Project Room*, Villa Paloma, NMNM, Monaco (2015); *Alessandro Pessoli*, San Francisco Museum of Modern Art, San Francisco, USA (2012); *Ennesima*, Triennale Milano, Milan, IT (2015). His works are to be found in the collections of leading international museums: MoMA, New York, USA; Hammer Museum, Los Angeles, USA; MOCA Museum, Los Angeles, USA; MAXXI National Museum of 21st-Century Art, Rome, IT; MIC Museo della ceramica, Faenza, IT; and Collezione Maramotti, Reggio Emilia, IT

Recent solo exhibitions

Sentimento Illumina. Alessandro Pessoli, Piero Manai, P420, Bologna, IT (duo, 2024); *The Golden Hour*, Nino Mier Gallery, Los Angeles, US (2023); *Pluto Is My Master*, Anton Kern Gallery, New York, NY, US (2023); *Ascoltare Bellezza (To Listen Beauty)*, MAR, Art Museum of the city of Ravenna, Ravenna, IT (2022); *The City of God & Achilles*, ZERO Gallery, Milano, IT (2022); *City of God*, Palazzo Vizzani, Bologna, IT (2021); *Carousel*, Anton Kern Gallery, New York, US (2021); *Testa Cristiana*, Cloisters of Sant'Eustorgio, Milano, IT (2021); *Endless Kingdom*, Nino Mier Gallery, Los Angeles, US (2020); *Alessandro Pessoli (with Sean Landers)*, Greengrassi, London, UK (2020); *The Woodstock's Boy*, Nino Mier Gallery, Los Angeles, US (2019); *Alessandro Pessoli: Like a Free Life*, Xavier Hufkens, Brussels, BE (2018); *Against Me*, Anton Kern Gallery, New York, NY, US (2017); *Morning Becomes Eclectic*, Marc Foxx Gallery, Los Angeles, US (2017); *Alessandro Pessoli: The Neighbors*, MAN Art Museum of the Province of Nuoro, IT (2016); *Ennesima*, Triennale Milano, Milano, IT (2015); *Project Room: Alessandro*



Pessoli, Villa Paloma, Nouveau National Museum of Monaco, MC (2015); *My heart on the beach*, ZERO Gallery, Milano, IT (2015); *TESTA MATTA*, Xavier Hufkens, Brussels, BE (2014); *Self-Portrait Petrolini*, Greengrassi, London, UK (2014); *Self-Portrait Petrolini*, Zero Gallery, Milano, IT (2014); *New Work: Alessandro Pessoli*, San Francisco Museum of Modern Art, San Francisco, US (2012); *Fired People*, Anton Kern Gallery, New York, US (2012); *110 to Hellman Ave*, Marc Foxx Gallery, Los Angeles, US (2012); *Fiamma Pilota le ombre seguono (Fiamma Pilota The Shadows Follow)*, Maramotti Collection, Reggio Emilia, IT (2011).

Recent group exhibitions

Spirit Sink, Ruttkowski;68, New York, US (2024); *Italian Painting Today*, Triennale Milano, Milano, IT (2023); *Full Burn: Video from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles, US (2023); *The Last Thing You See*

Is The First, Greengrassi, London UK (2023); *Pollen on a West Wind*, Jason Jacques Gallery, New York, US (2023); *Open Storage: 25 Years of Collecting*, The Warehouse, Dallas, TX, US (2022); *L'esca*, Macte Foundation, Museum of Contemporary Art of Termoli, Termoli, IT (2022); *NO NEON, NO CRY*, MAMbo, Project Room, Bologna, IT (2022); *Vita Nova*, Villa d'Este, Tivoli (RM), IT (2021); *EX 4*, Pinacoteca Nazionale di Bologna, Bologna, IT (2021); *Tales of Manhattan*, Anton Kern Gallery, New York, US (2021); *Rewilding*, Nino Mier Gallery, Los Angeles, US (2021); *141 - Un secolo di disegno in Italia*, Fondazione del Monte di Bologna e Ravenna, Bologna, IT (2021); *Pittura, pittura, pittura*, Marignana Arte, Venezia, IT (2021); *De Arte Venandi*, Knust Kunz, Munich, DE (2021); *Naturalismi*, Febo e Dafne Arte, Torino, IT (2021); *Fuori*, XVII Quadriennale d'arte, Palazzo delle Esposizioni, Roma, IT (2020).



Alessandro Pessoli

Anima Arcobaleno

2023

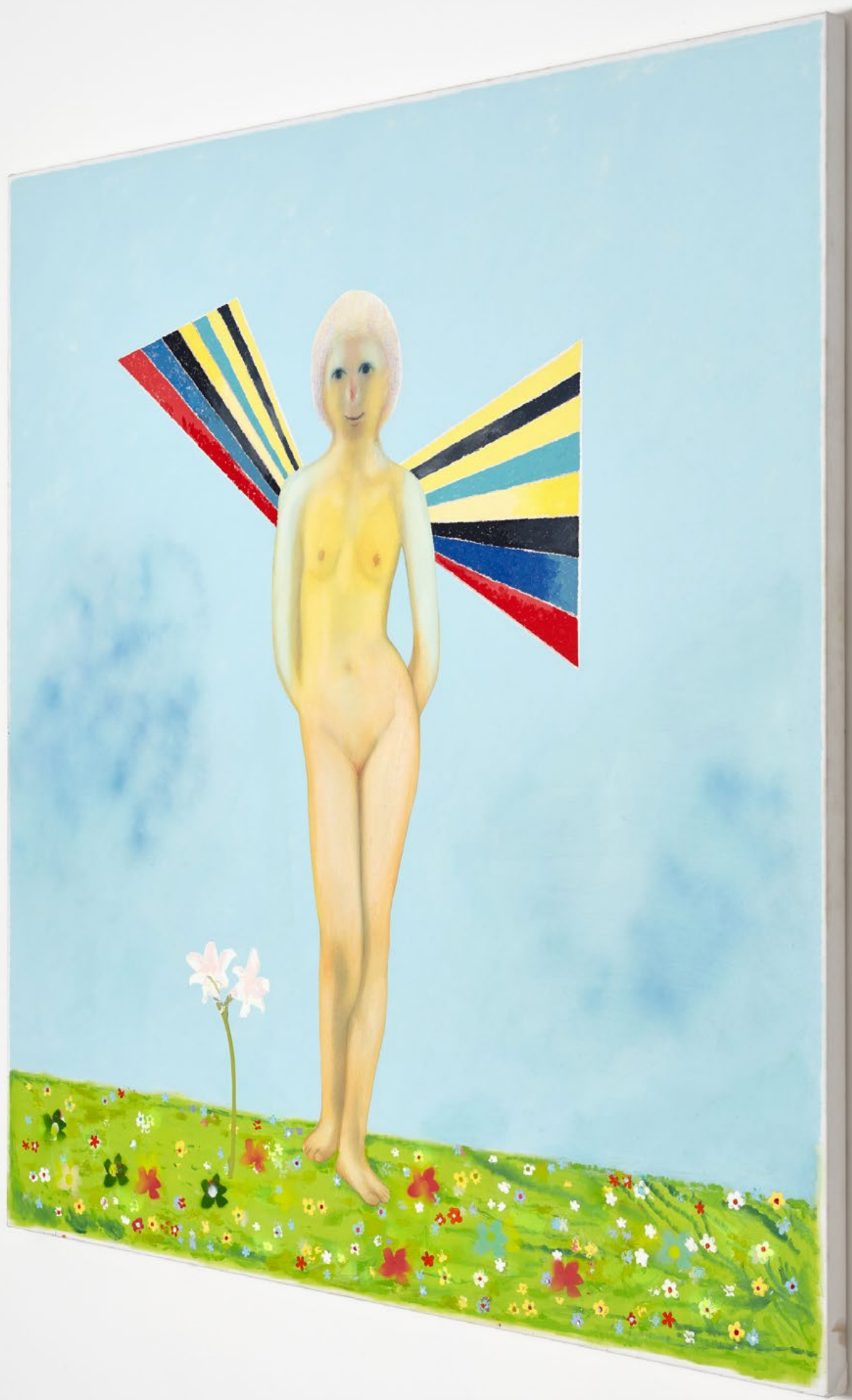
colored pencils, oil, spray paint on canvas

160 × 144,8 cm

unique work

EUR 36.000
plus taxes, if applicable





side view



Alessandro Pessoli

Sentimento Illumina

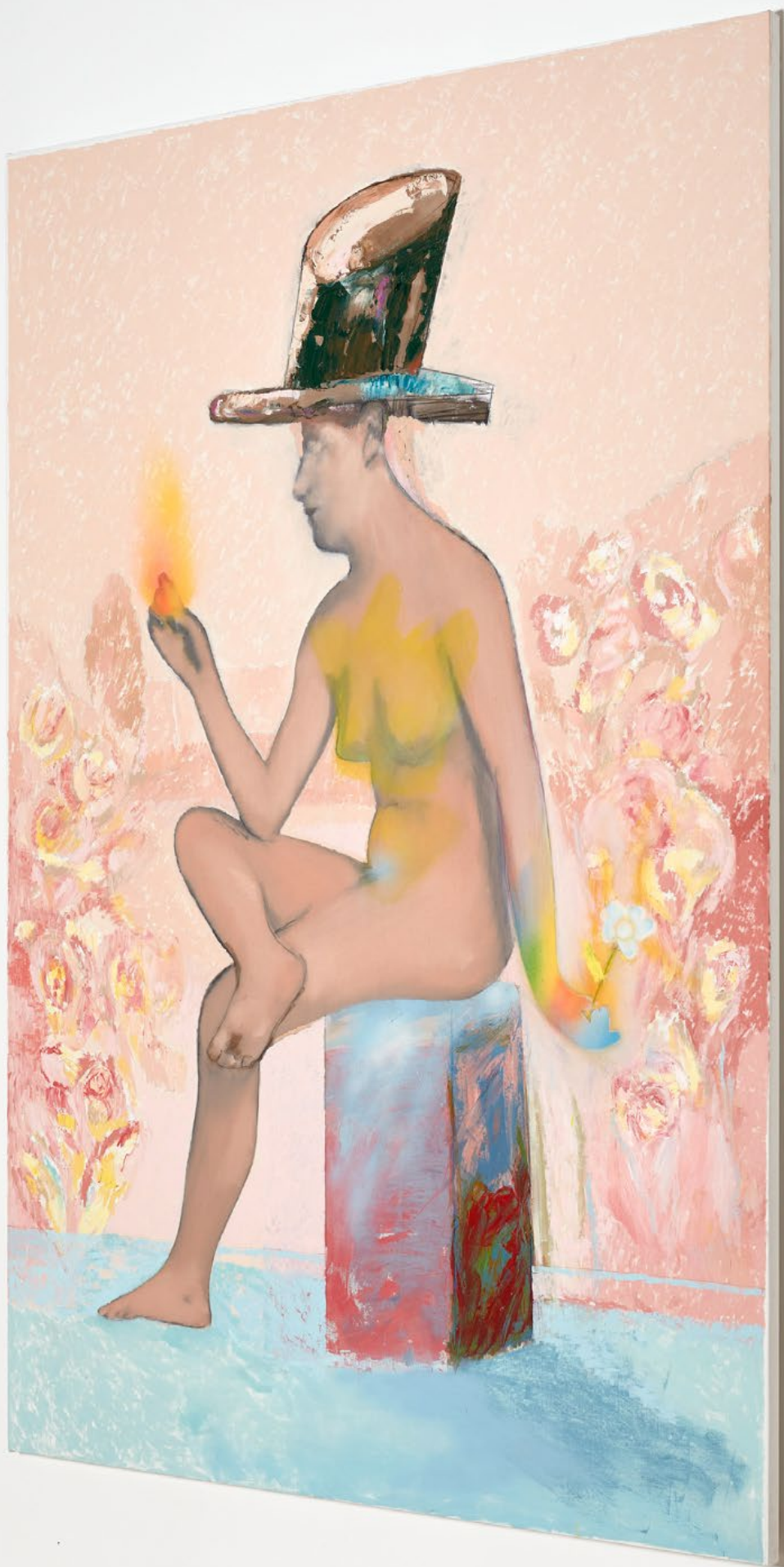
2024

colored pencils, oil, spray paint on canvas

224 × 147 cm

unique work

EUR 40.000
plus taxes, if applicable



side view





different view

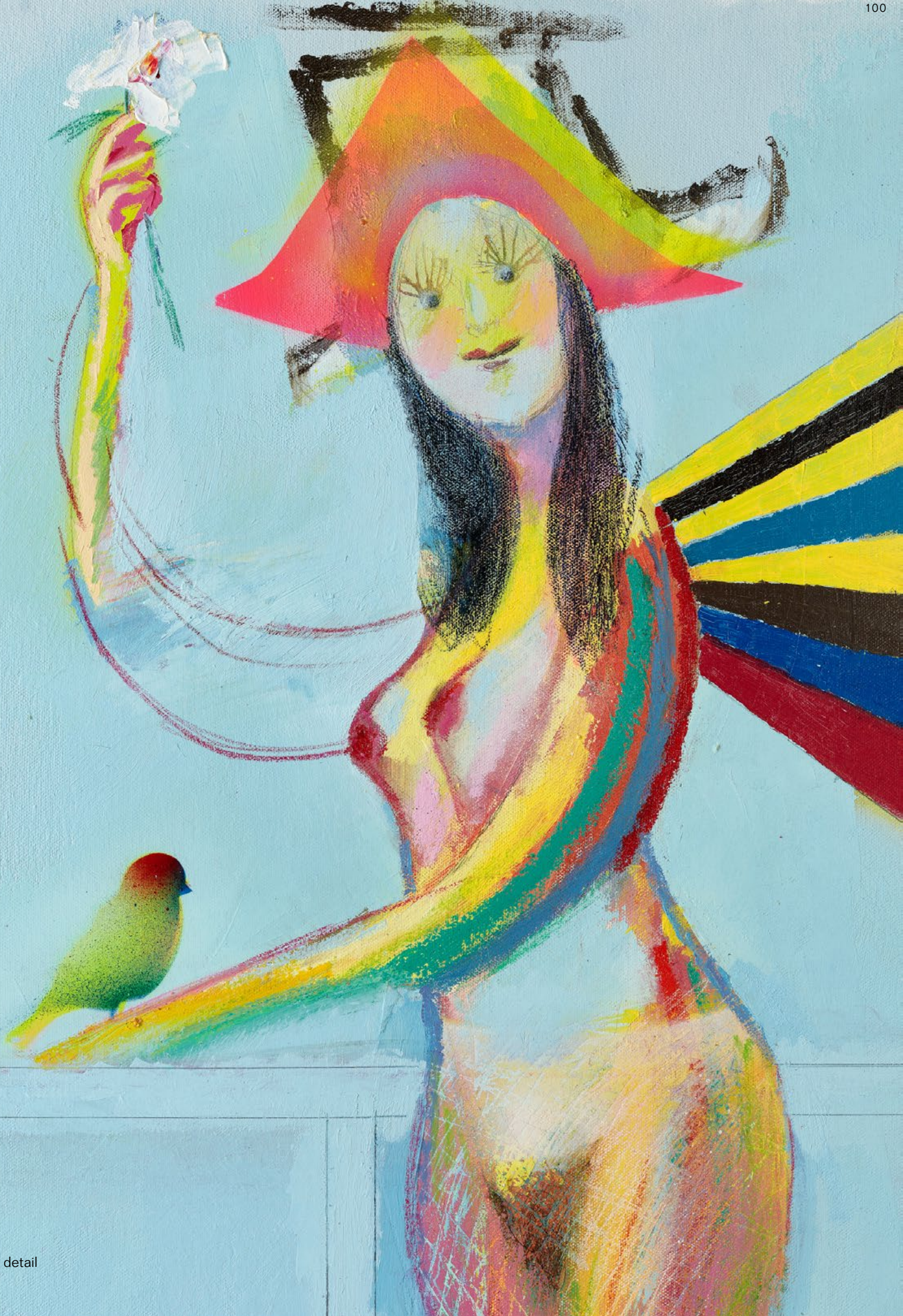


Alessandro Pessoli

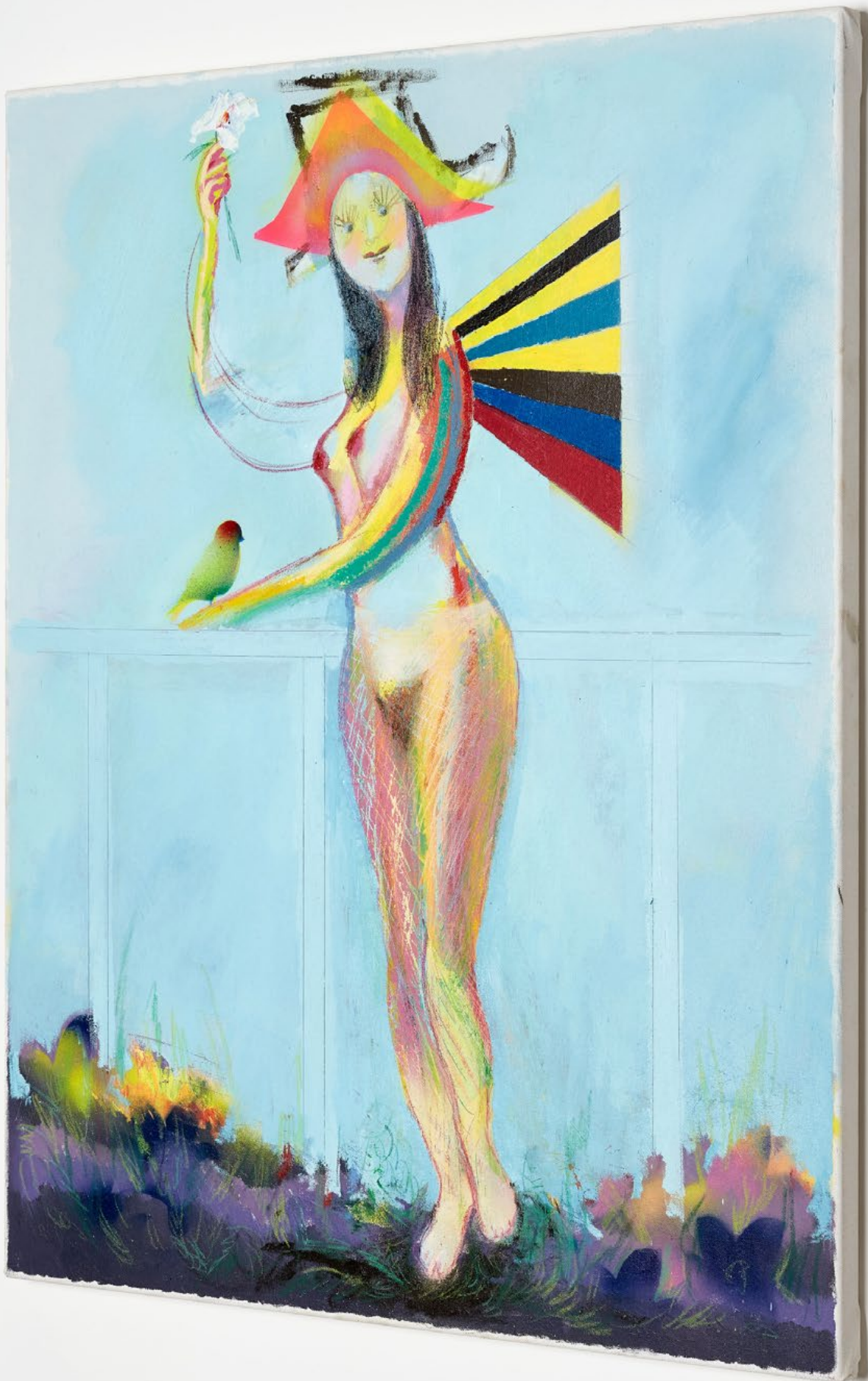
Colombina
2023

oil, spray paint, pencils, oil pastels on canvas
84 x 64 cm
unique work

EUR 22.000
plus taxes, if applicable



detail



side view

**Alessandro Pessoli**

1963

2024

colored pencils, oil, spray paint, enamel on paper

76 × 56 cm

unique work

EUR 8.000
plus taxes, if applicable





side view



Alessandro Pescoli

La primavera
2024

colored pencils, oil pastels, oil, spray paint on paper

76 × 60 cm

unique work

EUR 8.000
plus taxes, if applicable





side view



Alessandro Pessoli

Figure Arcobaleno

2023

oil, colored pencils, spray paint on paper

59 × 42,5 cm

unique work

EUR 6.000
plus taxes, if applicable



Figura Arcobaleno Alessandro Pessoli Dicembre 2023 L.A



Figure Arcobaleno Alessandro Pessali Dicembre 2023 L.A



Alessandro Pessoli

Girl long legs #1

2023

colored pencils, oil pastels, oil, spray paint on paper

49,5 x 63 cm

unique work

EUR 6.000
plus taxes, if applicable



girl long legs # 4 Alessandro Pesce

MONIKA STRICKER

(1978, Düsseldorf, DE

- lives and works in Brussels, Belgium, BE)

Monika Stricker studied at the Kunstakademie in Düsseldorf and continued her education during her Wiels residency in Brussels.

Monika Stricker's paintings have a classical spirit, but her work often conveys a sense of the provisional, while her unexpected subjects never leave the viewer indifferent.

After number of years in which the artist has painted faceless men with open legs, displaying their anatomy deprived of a penis, a mutilated identity because it is deprived of what identifies power in the patriarchal society, with this show Monika Stricker approaches new subjects, all of which originate, as the artist explains, from the relationship with her own fantasies and admirations. Indefinite figures that lose any points of reference, primates seen in the act of breastfeeding, dogs, feet, Stricker's new subjects are a pretext to talk about intimate relationships, existential condition of human being. "I make art in order to give other people my problems," says Mike Kelley in a well-known statement that could also apply in a way to the work of Monika Stricker.

The sense of all this has been perceptively grasped by Marta Papini in her critical essay noting that "portraying nude men, her own feet, dogs or chimps, Stricker's works confront us with a bare-faced vulnerability. In their presence, we are out of our comfort zone: we are embarrassed voyeurs, witnessing intimate relationships of submission and interdependence."

Solo exhibitions

Beastly Arboretum, P420, Bologna, IT (solo, 2023); *Natürliche Enthüllung*, Clages, Cologne, DE (2022); *Anatomic Bottleneck*, dépendance, Brussels, BE (2021); *Crawler, Flicker, Pierrot*, Landsberg Prize 2020, NRW Forum Dusseldorf, DE (2021); *This is not a hard day, too*, Clages, Cologne, DE (2019); *This Is Not A Hard Day*, Kantine, Brussels, BE (2019); *Stereo Balls*, Clages, Cologne, DE (2017); *Woman Function*, Établissement d'en Face, Brussels, BE (2017); *Fabrik der Fiktion*, Clages, Cologne, DE (2015); *V.32, NO.4, COVER: Danny Boyle's Trainspotting*, Clages, Cologne, DE (2013); *I know It Is A Metaphor*, junge Kunst am Moltkeplatz, Essen, BE (2012); *malfunctioning ejection*, kunstfondskunstraum der Stiftung Kunstfonds, Bonn, DE (2011); *turn around*, Clages, Cologne, DE (2011); *Isolated Pioneers*, Clages, Cologne, DE (2009); *Tattoos*, Bonner Kunstverein (with Gesine Grundmann), Bonn, DE (2009); *Wisteria*, Clages, Cologne, DE (2008); Galerie Jürgen Becker (with Michael Heym), Hamburg, DE (2007); Villa Grisebach Gallery (with Fritz Balhaus), Berlin, DE (2006); *Exrotic Toy*, BÜRO DC, Cologne, DE (2006); *Konsortium*, Dusseldorf, DE (2004); BÜRO DC (with Manuel Graf), Cologne, DE (2004).

Recent group exhibitions

This Is Us, Z33, Hasselt, BE (2023); *E-G#-D-A#*, online show, Nousmoules, Brussels, BE (2021); *Heavy Metal Parking Lot*, garage, Rotterdam, NL (2020); *Risquons-Tout*, WIELS, Brussels, BE (2020); *Paradise Libraries: Episode 2*, Clages, Cologne, DE (2020); *Beings*, dépendance, Brussels, BE (2020); *Vampire*, Acappella, Naples, IT (2019); *LPCB Sculpture Park Domestica*, A.V.E. NU.DE.JET.TE, Brussels, BE (2019); *Ladies And Gentlemen We Are Floating In Space*, Clages, Cologne, DE (2019); *Büro Komplex – Die Kunst der Artothek im politischen Raum*, Kunsthaus NRW, Aachen-Kornelimünster, DE (2018); *Celluloid Brushes: An Anthology of the filmic perception of the artist from 1942 till today*, Etablissement d'en face, Brussels, BE (2018); *Something Stronger Than Me**, WIELS, Brussels, BE (2017); *The Artist is Electron*, SUPERDEALS, Brussels, BE (2017); *The Squatter*, Gaudel de Stampa, Par-



is, FR (2016); *Rates of exchange*, MSU, Museum of Contemporary Art, Zagreb, HR (2015); *Yuki Okumura – Monika Stricker*, Japanisches Kulturinstitut, Cologne, DE (2015); *The 2nd Ned James Festival of Women's Work Werk*, Division of Labour at Worcester City Art Gallery, Worcester, UK (2013); *MONIKA STRICKER*, CAB Art Center, Brussels, BE (2013); *Vom Eigensinn der Dinge*, KAI10 | Arthena Foundation, Dussel-

dorf, DE (2013); *LONELYFINGERS-KONVERSIONSSTÜCKE. Fundstücke aus Künstlerateliers. Die Geschichten, von denen ihr nichts geahnt habt*, Museum Abteiberg, Monchengladbach, DE (2013); *BCC – Brussels Cologne Contemporaries*, MAD, Brussels, BE (2013); *Von Wanderern, Wilderern & Dilettanten 10 Jahre dHCS-Stipendium*, Kunstverein Düsseldorf, Dusseldorf, DE (2013).



Monika Stricker

White Swan
2024
oil on canvas
85 × 120 cm
unique work

EUR 10.000
plus taxes, if applicable







Monika Stricker

Nude Study (Father of All)

2022

acrylic on canvas

30 × 40 cm

unique work

EUR 4.000
plus taxes, if applicable



side view



Monika Stricker

Nude Study (Bell)

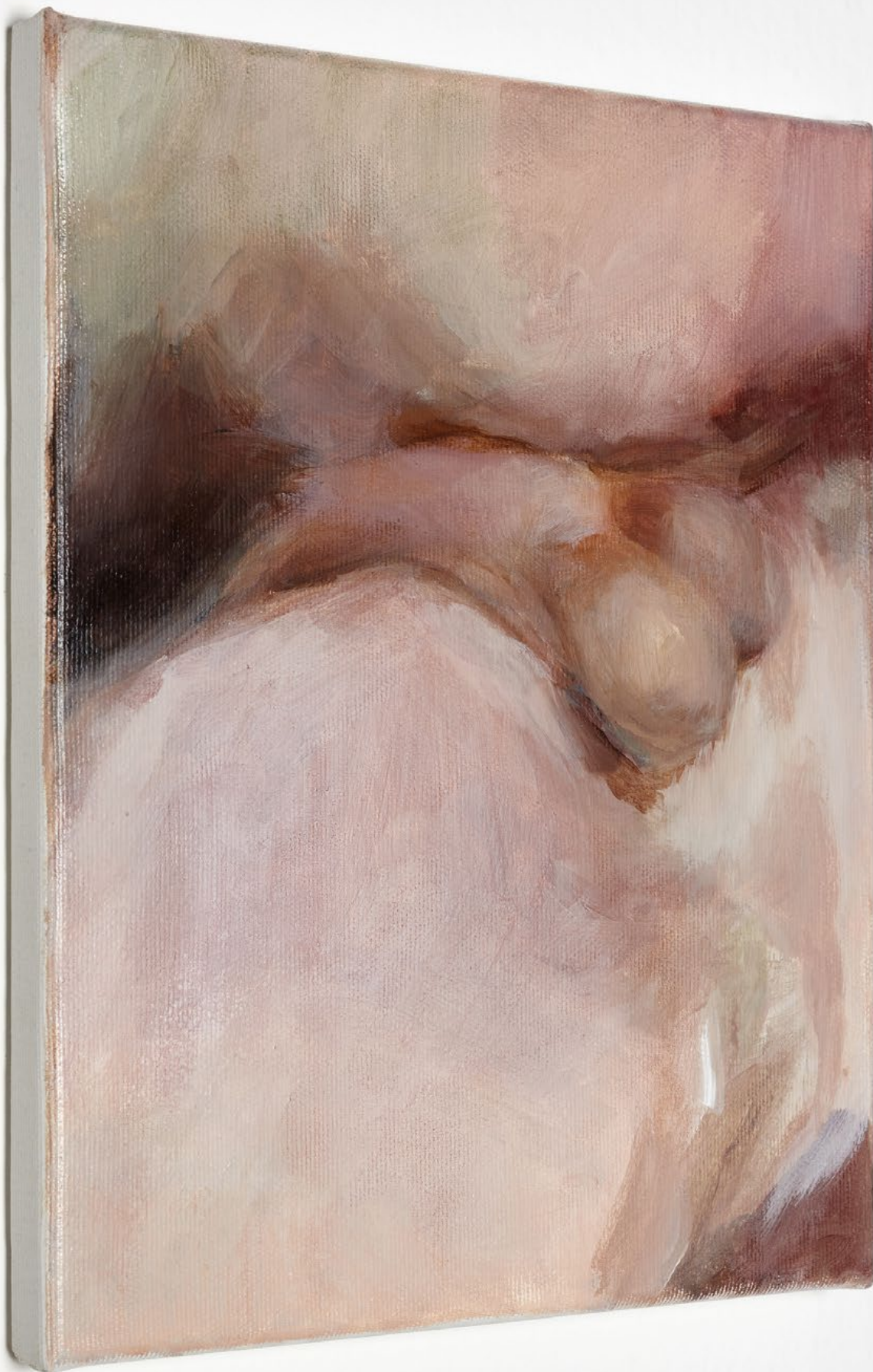
2022

acrylic on canvas

30 × 24 cm

unique work

EUR 3.500
plus taxes, if applicable



side view



Monika Stricker

Nude Study (Petit Object)

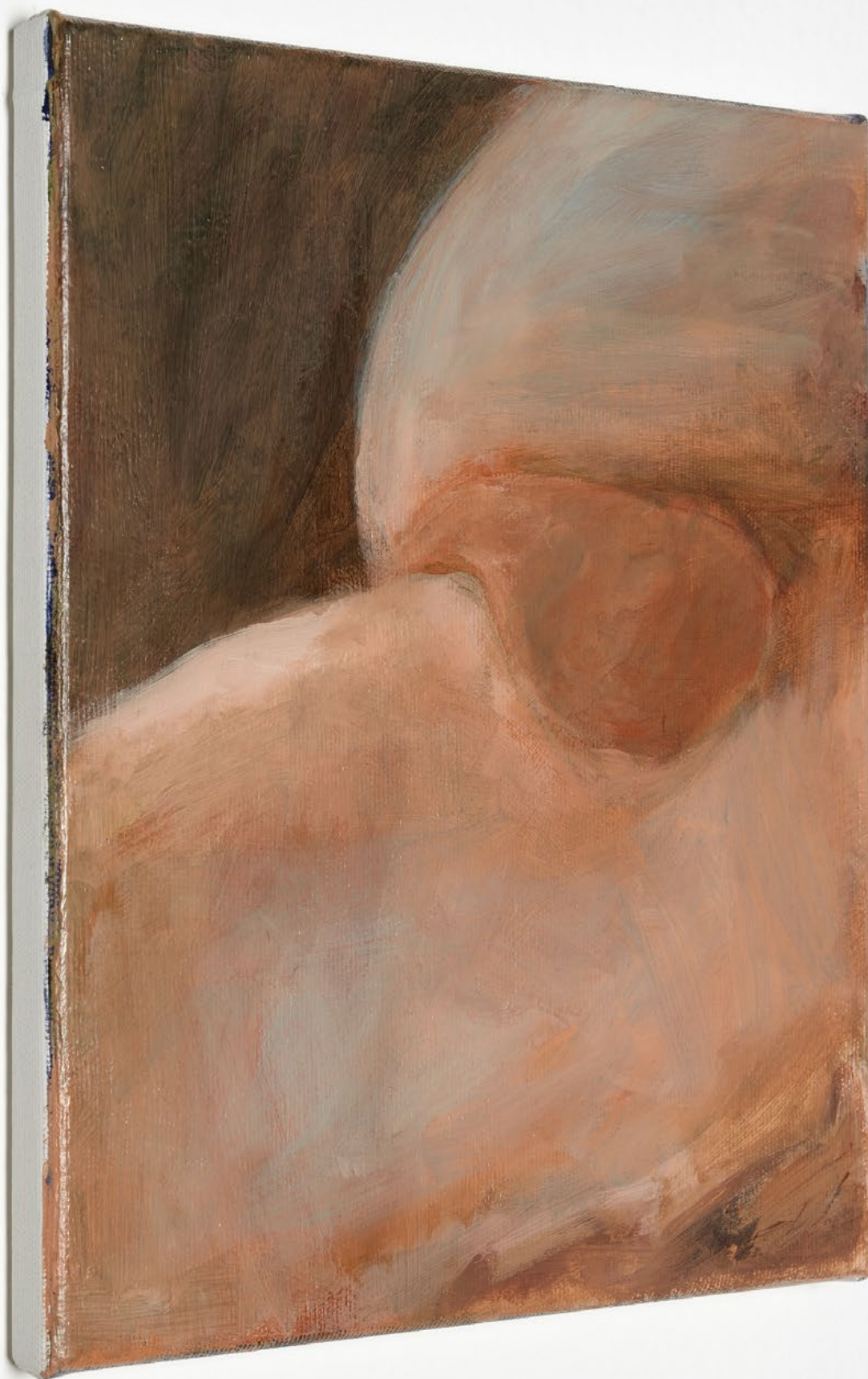
2022

acrylic on canvas

30 × 24 cm

unique work

EUR 3.500
plus taxes, if applicable



side view



Monika Stricker

Nude Study (On the Shore)

2022

acrylic on canvas

30 × 24 cm

unique work

EUR 3.500
plus taxes, if applicable



side view

SHAFEI XIA

(1989, ShaoXing, CN
- lives and works in Bologna, IT)

Irreverent, amusing, impertinent, erotic, but extremely refined. The painting of Shafei Xia is elegant and refined, like that of the Japanese shunga or the Chinese erotic paintings of the 1800s, though it also reminds us of the cultured narcissism of Luigi Ontani, with its citations and oriental overtones.

The main theme of this series of recent works, made with a very particular technique – all watercolors on sandalwood paper stretched on canvas and ceramic– is love, experienced as desire, jealousy and violence, represented explicitly or symbolically, depending on the case, as an omnipresent feature of the work of Shafei. The artist often represents herself as a tiger, a symbol of power and instinctive force, which in Chinese alchemy indicates the active principle, energy as opposed to the passive principle. An ironic swapping of roles between men and women and between human beings and animals.

There is nothing boring or ordinary in Shafei Xia's painting: the artist inserts something unexpected in her colorful depictions, forcing us the peer behind the curtains or to look carefully into porcelain plates, where beside tomatoes and grapes (which symbolize sexuality, fertility and abundance) we find fish bones, a sign of danger, while a couple joins in a tender embrace. It is told that Picasso, in 1945, said to Brassai, showing him the erotic prints of Utamaro: "Art is never chaste. Where it is chaste, it is not art," remarking on how the sexual organs were clearly visible, yet stripped of any vulgarity. The same can be said for the works of Shafei Xia, which though speaking of sexual desire and appetites, never lose their delicacy in the treatment of faces, in the description of nude bodies, in the movements and poses of animals and the representation of settings. Because, as Shafei told regarding a work where she painted a concert scene: "when everyone plays seriously, I am the tiger, but I am also the orchestra conductor who creates problems. To break the boredom."

Maura Pozzati

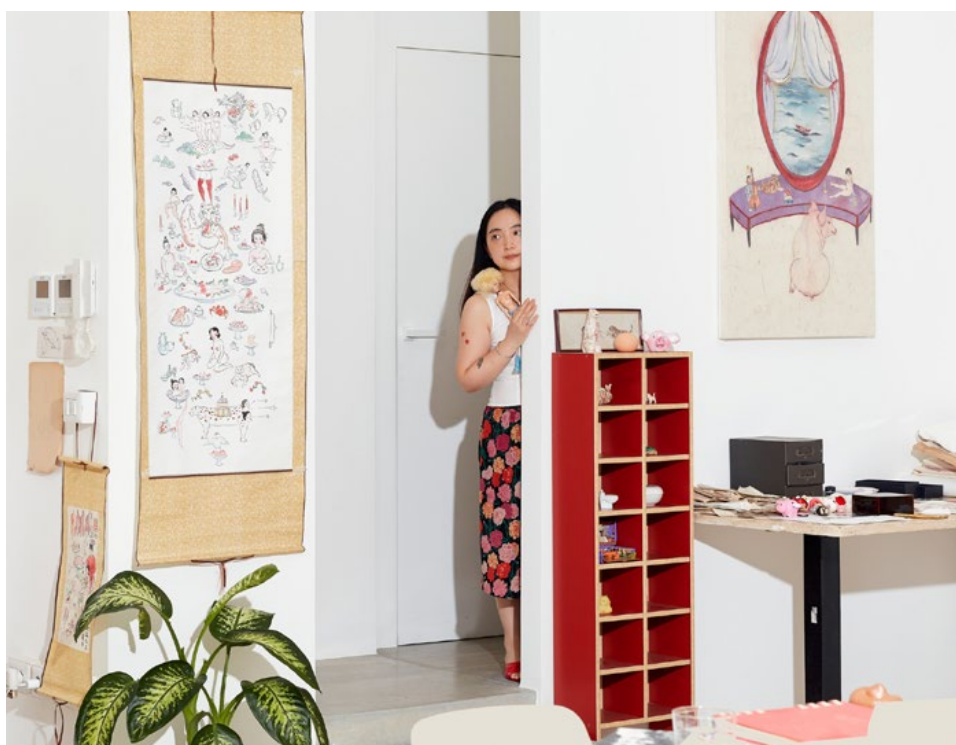
Shafei Xia was born in ShaoXing, China, in 1989. After graduating in set design from ChongQing University, in 2013 she turned down a steady job in her native city to move to Shanghai, where after various experiences her first sale of a work enabled her to "catch the scent of freedom in the air," as she writes. She moved to Bologna and earned a degree at the Fine Arts Academy in 2020. In 2019 she won the Talent Prize of Fondazione Zucchelli per l'Arte.

Ongoing exhibitions

I Licked It, It's Mine, Museum of Sex, New York, NY, US (2024); *The Infinite Woman*, La Fondation Carmignac, Hyères, FR (2024).

Recent exhibitions

Embracing the languages given to me, BACO (Base Arte Contemporanea Odierna), Palazzo della Misericordia, Bergamo, IT (2024); *Italia 70 - I nuovi mostri*, Fondazione Trussardi, various venues, Milano, IT (2024); *I Am Still Me*, NEVVEN, Göteborg, SE (solo, 2023); *Terra Cognita: A Ceramic Story*, Mariane Ibrahim, Chicago, IL, US (2023); *Paper Cuts*, Keteleer Gallery, Antwerp, BE (2023); *Blue Blush*, Tokyo Gendai 2023 / LINSEED Projects, Tokyo, JP (duo, 2023); *Swallow Mountain, Drain Sea*, LINSEED Projects, Shanghai, CN (2023); *The Fores Project*, London, UK (solo, 2022); *Mutaforma. Mutazioni ceramiche del codice CZ*, Alchemilla, Bologna, IT (2022); *Per una nuova scultura. Sperimentazioni e traiettorie lungo la via Emilia*, Festa de l'Unità provinciale di Modena, Ponte Alto, Modena, IT (2022); *It is Better to be Cats than be Loved*, Tabula Rasa Gallery, London, UK (2022); *Passando davanti alla mia finestra*, P420, Bologna, IT (solo, 2022); *quel jour sommes-nous?*, Tokonoma, Kassel, DE (2022); *Il*



giardino dell'arte. Opere, collezioni, Centro Pecci per l'Arte Contemporanea, Prato, IT (2022); *Fiaba d'autunno*, Museo Carlo Zauli, Faenza, IT (solo, 2021); *Shafei Xia – Assolo #1*, Francesca Antonini arte contemporanea, Roma, IT (solo, 2021); *Principessa Shafei*, Palazzo Borromeo, Milano, IT (solo, 2021); *DANAE REVISITED*, Fondazione Francesco Fabbri, Pieve di Soligo (TV), IT (2021); *Welcome to my show*, P420² – Project room

(solo, 2020); *Abitiamo il mondo*, Lunetta11, Mombarcaro (CN), IT (2020); *Decadent gaming*, Linseed, Shanghai, CH (2020); *Rifugio*, Nelumbo Open Project, Bologna, IT (2020); *Sedimenti #2*, Sala del torrione, Castelnuovo Rangone (MO), IT (2020); *L'oro d'Oriente. Fusioni, migrazioni, contaminazioni*, Crete piece unique, Bologna, IT (2020); *Arte fiera*, Fondazione Zucchelli stand, Bologna, IT (2020).



Shafei Xia

Fight and the party

2024

watercolor on sandal paper mounted on canvas

145 × 302 cm

unique work

EUR 20.000
plus taxes, if applicable





**Shafei Xia**

Seesaw
2024

painted and glazed ceramic
37 × 88,5 × 12 cm
unique work

EUR 13.000
plus taxes, if applicable



detail



different views



detail



Shafei Xia

Kiss

2024

watercolor on sandal paper mounted on canvas

142 × 153 cm

unique work

EUR 15.000
plus taxes, if applicable



different views



different view



Shafei Xia

I am still me
2023

painted and glazed ceramic
55 × 19,5 × 19,5 cm
unique work

EUR 13.000
plus taxes, if applicable





different view





different view



Shafei Xia

Thanks for everyone, I did it

2024

watercolor on sandal paper mounted on canvas

76 × 68 cm

unique work

EUR 10.000
plus taxes, if applicable



side view



1989 like me





Shafei Xia

Pantofole della principessa

2023

painted and glazed ceramic

7,5 × 9,5 × 18,5 cm each

unique work

EUR 6.500
plus taxes, if applicable



detail



different views



detail



Shafei Xia

La porta
2024

watercolor on sandal paper
27,5 × 26 cm
unique work

EUR 4.000
plus taxes, if applicable





side view

Founded in Bologna in 2010 by Alessandro Pasotti and Fabrizio Padovani, P420 has always maintained a commitment to promoting creativity and pushing artistic boundaries. Born from the founders' initial experience in the world of art and artists' books, the gallery emerged with the aim of promoting an inclusive approach to contemporary art, embracing artists from diverse backgrounds, generations, and disciplines.

The name P420 is inspired by Pantone 420, a universally recognized shade of grey known for its ability to serve as the perfect background, enhancing whatever it accompanies. P420 thus emerges as a platform whose primary aim is to embrace and elevate artistic ideas and expressions, fostering their harmonious coexistence within a context that supports, encourages, and celebrates diversity and innovation. Here, every voice can resonate powerfully and distinctly, much like a work of art standing out against the backdrop of Pantone 420.

P420 has been instrumental in the rediscovery of artists such as Irma Blank, Laura Grisi, Ana Lupas, and Stephen Rosenthal, collaborating directly with the artists or, when necessary, with their heirs or the Estates representing them. Through exhibitions, off-site projects, fairs, and a strong online presence, the gallery also supports the evolving narratives of contemporary art, initiating and supporting the journey of many young emerging talents like Victor Fotso Nyie, Francis Offman, and Shafei Xia.

Over the years, P420 has expanded its program to encompass a diverse array of artists from around the globe. Despite this growth and its active engagement in international contexts, the gallery remains attentive to the local art scene. Recently, P420 has unveiled new spaces adjacent to the gallery, specifically dedicated to artists' studios, thus establishing a fresh hub for the artistic community in Bologna.