

VIA TADINO 15
20124 MILANO ITALY
T +39 02 29 404 373
F +39 02 29 404 673

INFO@GIOMARCONI.COM
WWW.GIOMARCONI.COM

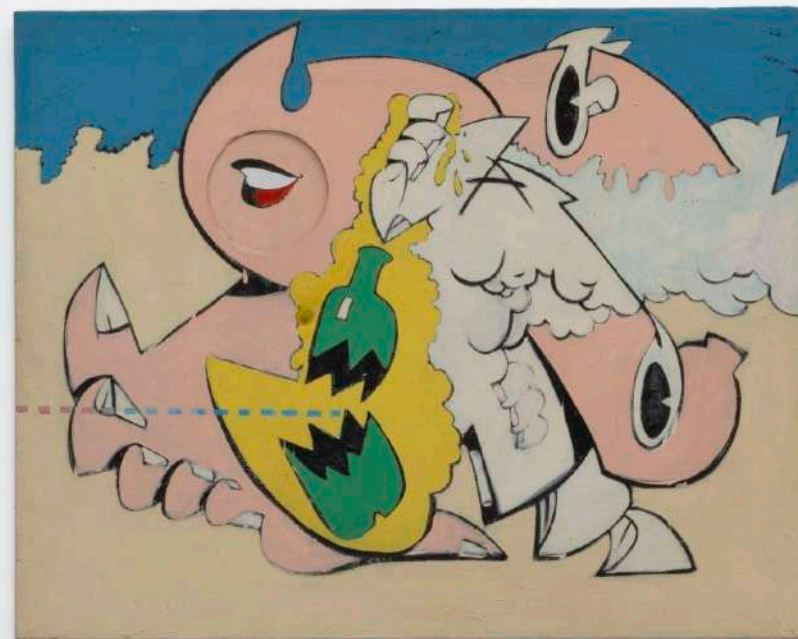
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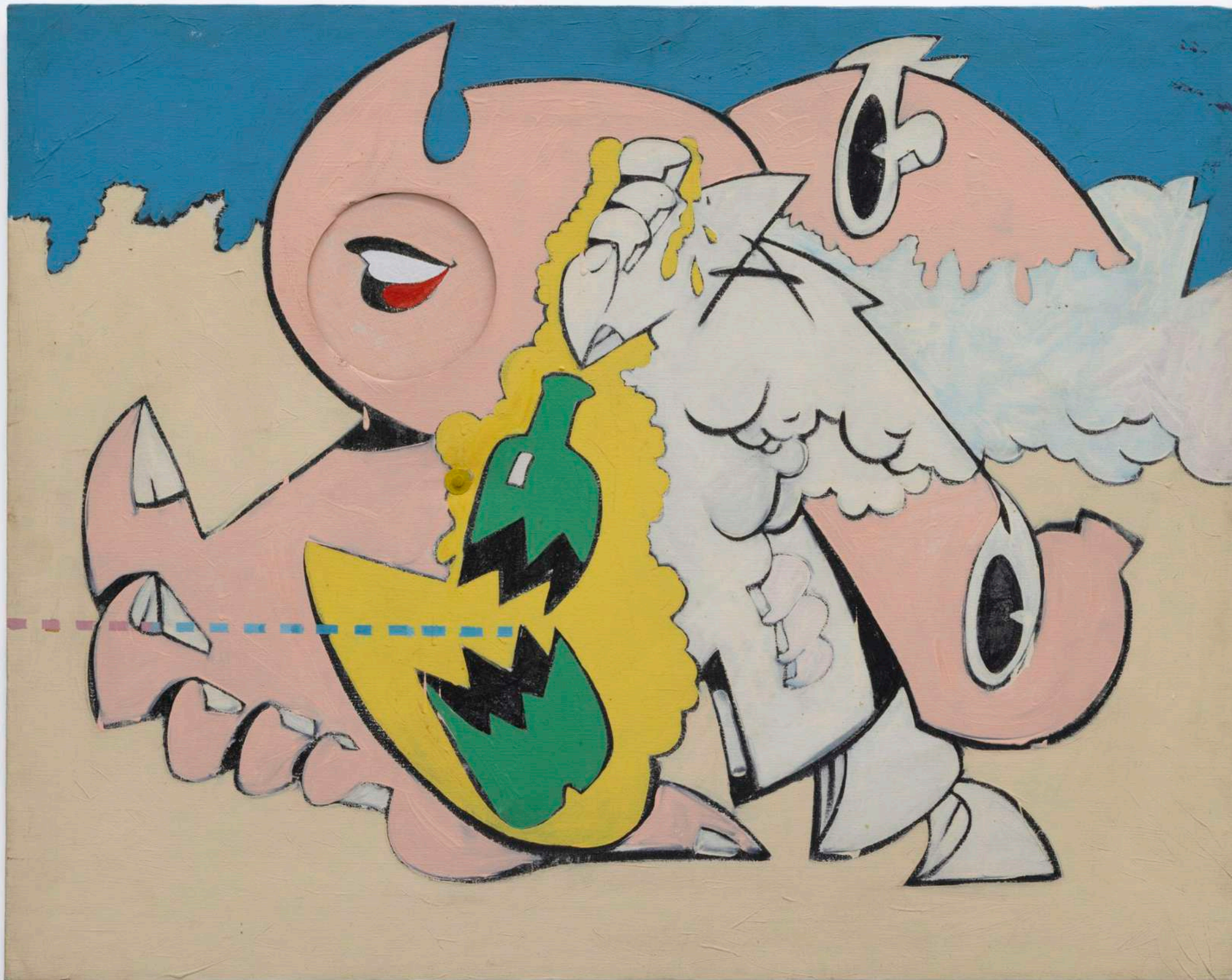
Art Basel 2026
Booth: C15

VALERIO ADAMI

B. 1935 in Bologna, Italy - lives and works in Meina, Italy

Valerio Adami
Disco orario, 1964
Acrylic on canvas
73.3 x 92 x 2.3 cm





Valerio Adami is best known for his richly colored, psychologically complex paintings through which he examines modern society.

His artistic beginnings were very much influenced by Expressionism and by the memory of a destroyed country after the Second World War. In the 1950s he left Milan and lived between Paris and London where he met fellow artists Roberto Matta, Wilfredo Lam, Richard Hamilton and Francis Bacon who deeply inspired him.

During the 1960s, Adami became one of the leading representatives of the neo-figurative art movement. Looking at his work from that decade, comic books and cartoons as well as the graphic art of billboards come to mind. Further influences are Cloisonnism, a post-Impressionist movement in which bold, flat forms of saturated color are bordered by pronounced black lines, and British Pop art with its inspiration from commercial advertisements, magazines, movies and celebrity culture.

In his paintings from that decade, Adami used shapes of flat, saturated colour bordered by pronounced black lines. He similarly used elements from everyday life, inserted them into the structure of his figurative narratives and put them into new and different relationships with each other. The stimulus for his art was the real world as an alternative draft to an artistic ivory tower.

Many works from the early 1960s depicted pure energy and frenzy and were reminiscent of cartoons: objects blown into a thousand pieces, cosmic rays and dense smoke clouds mixed with speech bubbles, stars, onomatopoetic keywords and body fragments such as lips, fingernails or legs.

In the later 1960s there was a shift away from the uber-energetic earlier depictions towards more static images and a slightly darker colour palette. Many of these later works featured seemingly lifeless, deserted, anonymous and impersonal urban spaces and lusciously sensuous, pastel-colored interiors. A large number of the paintings from the later 60s, was inspired by the numerous photos from Adami's visit to New York in 1966 where he resided and worked at the Chelsea Hotel and took pictures of shop windows, hotel rooms, public toilets and subway stations.

Disco orario was painted in 1964 and is a characteristic example of the artist's early visual language, balanced between figuration and abstraction. Bursting with energy, the painting depicts an enigmatic assemblage of fragmented forms: Nude-colored body parts, feet and nails, a bright red mouth and a broken green bottle emerge against a pale beige background beneath an intense blue sky.

The title *Disco orario* refers to the circle surrounding the mouth on the left side of the painting. It evokes the rotating mechanism of a car's parking disc. The automobile is a subject which fascinated Adami a lot and to which he gave considerable attention throughout the 1960s.

The flattened composition and bold black outlines, typical of Adami's style, transform the scene into an intricate arrangement of signs and symbols that seems to suggest a hidden narrative without ever fully revealing it.

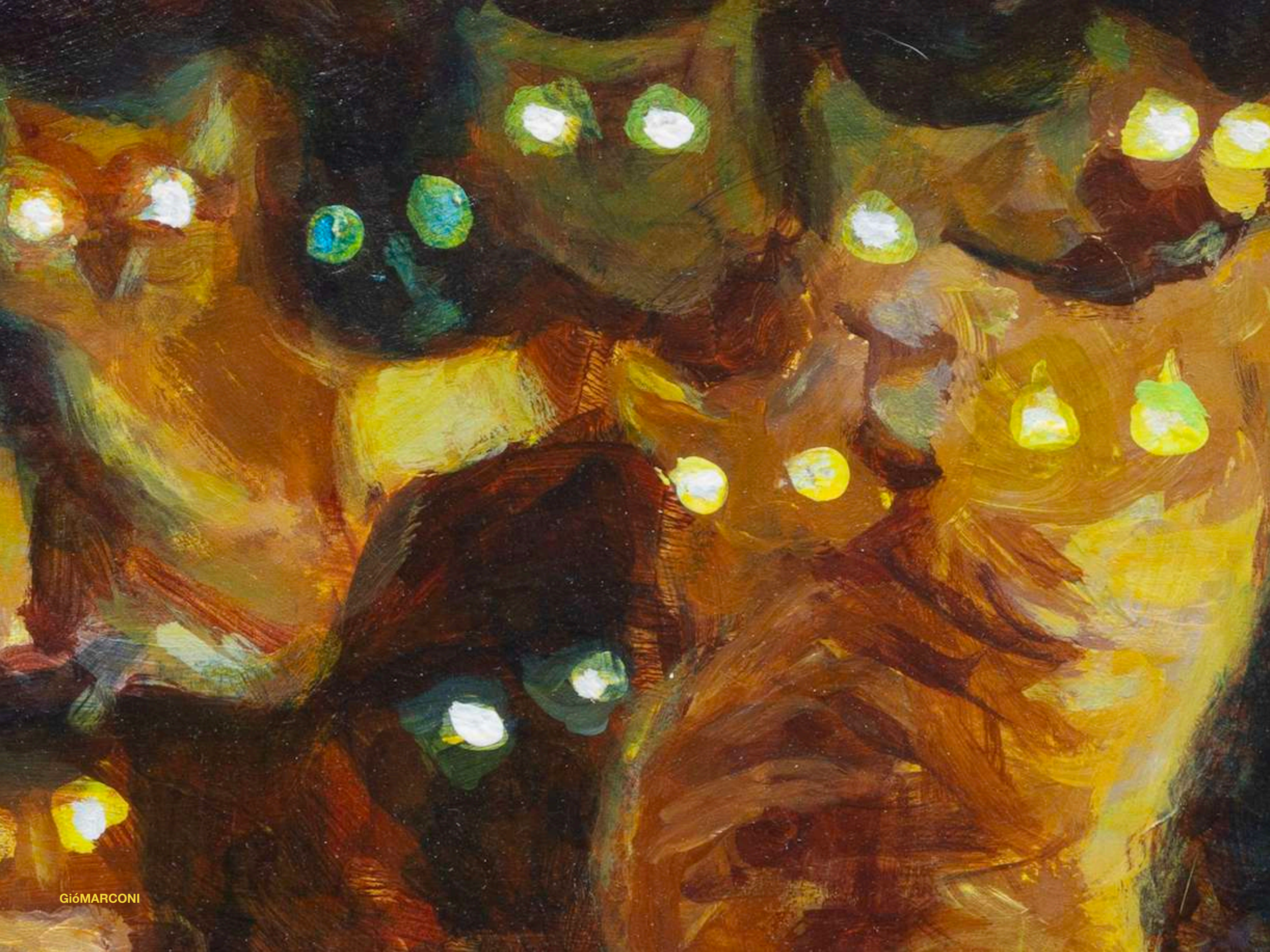


TRISHA BAGA

B. 1985 in Venice, FL, USA - lives and works in New York, NY, USA



Trisha Baga
Stereo, 2025
Oil on panel
23 x 30.3 x 2.2 cm
27.3 x 34.5 x 3.6 cm (framed)



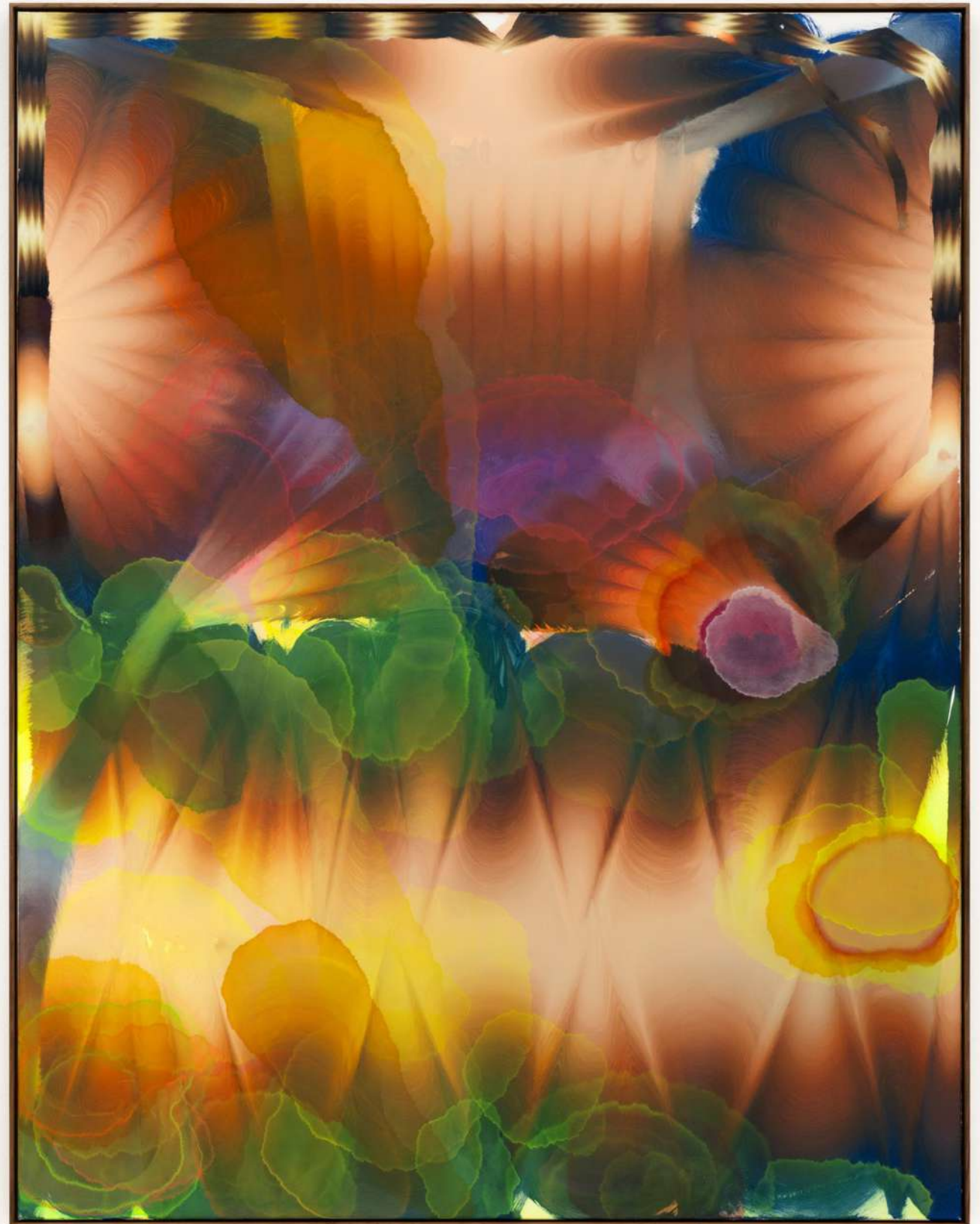
Trisha Baga's works have always tested the boundaries between the digital and the real worlds and explored themes of pop culture, gender identity, politics and environmental issues while nevertheless enticing the viewer with their dreamy and utterly poetic atmosphere. Baga's is a meandering approach to storytelling. The artist's videos are collage-like, multi-layered narratives and exempt of a linear structure. They use a visually cacophonous, at times psychedelic aesthetic. Their overall style is reminiscent of online browsing as overt narratives tend to be mostly rejected and are instead substituted by loose sequences of images. At the beginning of 2020, Baga shifted their focus away from video and ceramic sculpture and towards painting. Also on canvas, Baga, a self-professed "hoarder of images", follows their very own stream of consciousness much rather than a linear structure in order to construct fantastical, sci-fi-inflected narratives. The imagery within their paintings is very diverse, harking back to music videos, their personal photographs and their own films thereby creating a space where the on- and off-screen lives merge. Despite their at times mundane subject matter, Baga's paintings uphold that dreamy and utterly poetic atmosphere that had already been a trademark of their earlier works.



KERSTIN BRÄTSCH

B. 1979 in Hamburg, Germany - lives and works in Berlin, Germany

Kerstin Brätsch
Untitled (META), 2024
Oil on canvas
225.2 x 175.2 x 3
227.7 x 177.7 x 4.7 cm (framed)



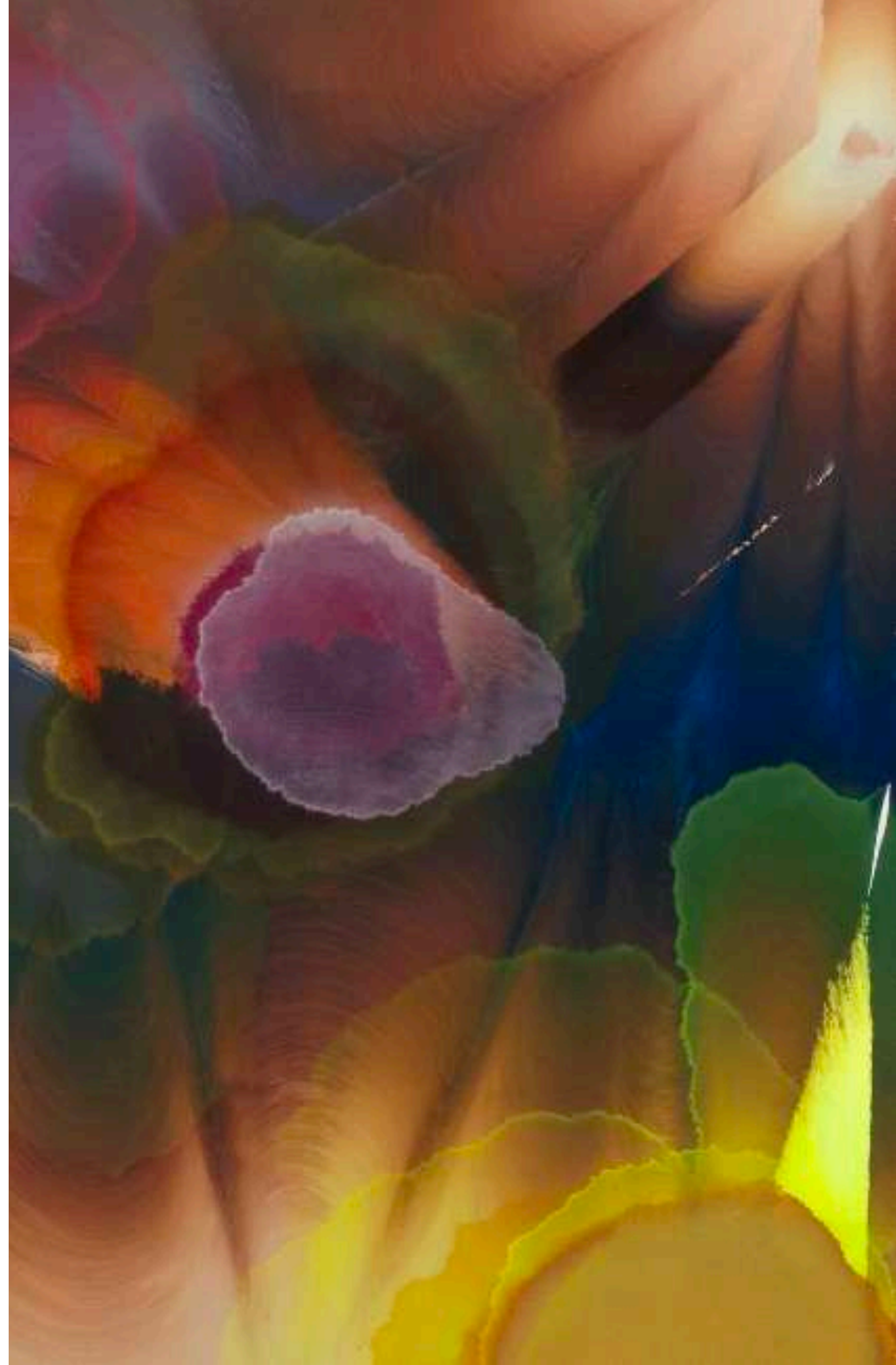
Kerstin Brätsch's practice is deeply rooted in painting and its history. Her work, which is strictly serial, draws on traditions ranging from mysticism and romanticism to modernism and postwar art. A common denominator in Brätsch's oeuvre is that with each new body of work she continues to challenge painting's role by expanding the conventional boundaries of the medium: This can be seen in her probing the resistance of a fragile material as she has done with her antique glass works; her development of talismanic painterly objects in her Kaya collaboration; her challenging the elaborate marbling technique originally laid out for the small scale onto a very large scale; or her attempt to fossilize painting in her stucco-marmo works.

Brätsch's impetus has always been to try to experiment with new techniques while to simultaneously sustain traditional craftsmanship.

Her collaborative working practice was abruptly brought to a halt in 2020, when the pandemic forced her to change her working method. Since she could not travel anymore and was therefore no longer able to proceed with her mostly collaborative studio practice -be that with her glass producer in Zurich, her KAYA co-collaborator Debo Eilers in New York or her stucco marmo master in Rome- Brätsch shifted her overall practice and focused on just working in her studio. The result of this unintentional change was a series of Mandala-like drawings and collages with colored pencil on paper, the *Para Psychics*. These works were not only a reflection of the suspended time during the various lockdowns and the artist's personal meditations, thoughts and fears but they were also a manifestation of her interest in mysticism, tarot and alchemy.

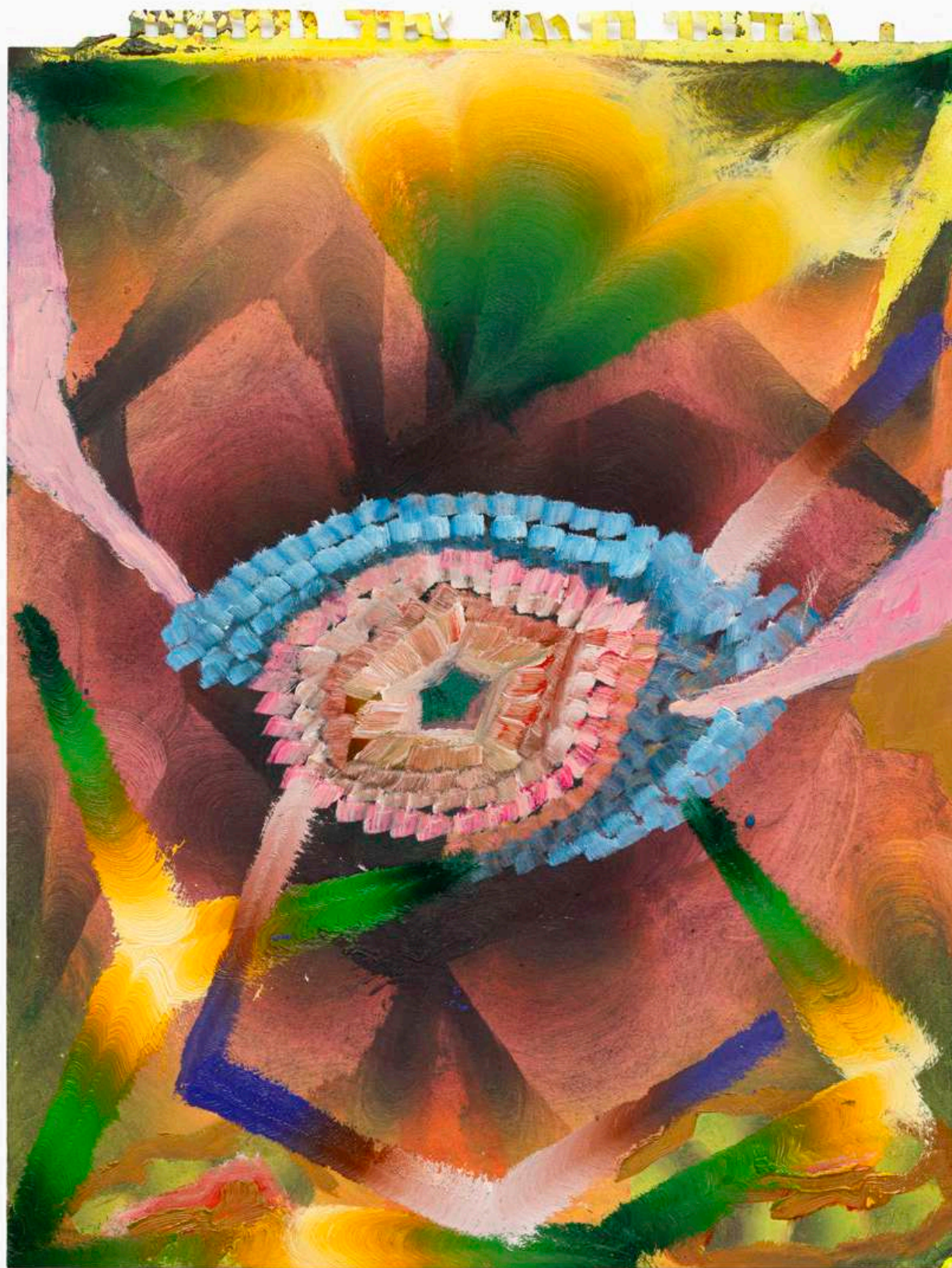
Her most recent body of work, the small- and large-scale *META* paintings, are a logical continuation of her *Para Psychic* project. These dense, abstract oil compositions with their swirling brushstrokes and translucent veils of colour which appear to be in a constant state of flux, explore the social and psychological expressions of the body. They recall energy streams and cosmic forces and demonstrate the idea that a painting can be expressive and thus be the depiction of unconscious desires, feelings or mental states. Brätsch describes that some of the brushstrokes "may evoke internal bodily rhythms -pulse, the beating of a heart- while others resemble portraits of interior landscapes." For the artist the *META* works "remain amorphous, vibrating beyond their empirical state – expanding into something felt rather than merely seen".

Untitled (META), 2024 was exhibited in Kerstin Brätsch's 2025 *METAATEM* solo exhibitions at the Munch Museum in Oslo, Norway and the Kunstmuseum in Bonn, Germany.





Kerstin Brätsch
META, 2024
Oil on paper
42 x 34 x 3 cm (framed)





JONATHAN LYNDON CHASE

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



Jonathan Lyndon Chase

Pulling up two white cars, four trees at night, 2025

Pen, marker, graphite, oil stick, acrylic paint, glitter, and photo collage on canvas

152.5 x 182.8 x 3.8 cm



Jonathan Lyndon Chase is an interdisciplinary artist whose practice spans a variety of media, including sculpture, painting, drawing, installation and poetry. They combine biographical aspects with elements of history, popular culture, folklore and fantasy into their provocative works which are characterised by an expressionistic, dynamic visual language. Materials such as glitter, make-up, clothing or bedsheets are incorporated into the works in order to create an atmosphere of privacy, vulnerability and comfort. Chase interrogates the boundaries between the public and the private in their artistic practice.

In their deeply intimate, tender works which relate to eroticism, queerness, domesticity and spirituality, they depict the Black Queer community amidst the backdrop of domestic and urban spaces. The domestic sphere is a safe haven for the artist, a place defined by a sense of security, mindfulness and self-care. A place where one's innermost emotions and passions 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 and temptations.

For Chase, the body is never only individual but queer and political. Their subjects are free and confident and far away from any form of idealization. They inhabit an intimate, at times vulnerable and sexual everyday life. Their intimacy is unmistakably never neutral but rather becomes a form of resistance and a manifestation of Black Queer life.

Through their deeply poetic, witty and sensual paintings and drawings, haptic soft sculptures and tactile installations, Chase continues to find new ways to challenge canonical misrepresentations and to make the Black Queer body visible.

The main protagonist of the outdoor nightscape in *Pulling up two white cars, four trees at night*, 2025 is a large white automobile in the center of the painting. This quintessential symbol of American mobility and the continent's endless expanse is also inextricably linked to Black culture as it serves as a powerful emblem for freedom, self-expression and upward mobility. Parked in front of four large trees and next to a barely visible second car, in which a couple is locked in an embrace, it serves as a meeting place for lovers, friends, and other nighthawks. The floating musical notes imbue the painting with its very own sensuous nighttime soundtrack.



Jonathan Lyndon Chase

City landscape fragment side walk and fire hydrant, 2025

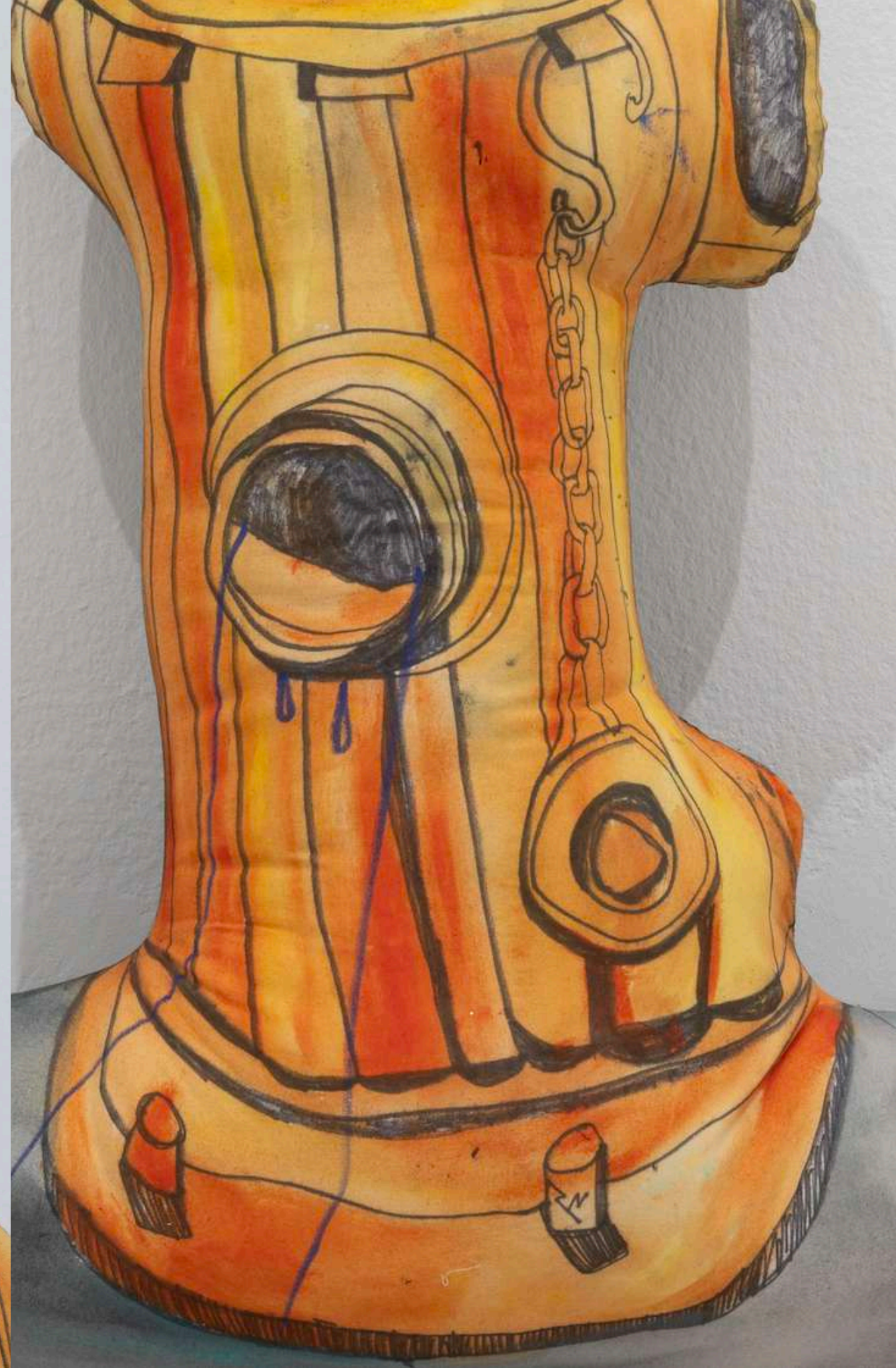
Polyfill, marker, acrylic paint, thread, and muslin

Ca. 70 x 75 x 21 cm





GIÓMARCONI



GIANNI COLOMBO

B. 1937 in Milan, Italy - D. 1993 in Melzo, Italy

Gianni Colombo
Superficie in variazione, 1959
Wood, plush and mechanical animation
108.5 x 103.5 x 10 cm



Emerging from the experimental artistic climate of post-war Milan, **Gianni Colombo** developed an innovative visual language through which he explored perception, movement and the relationship between body and space. Best known for his immersive kinetic environments and programmed artworks, Colombo combined art, science and technology into a radically new artistic practice. During his formative years, he was influenced by the playful experimentation of Bruno Munari and, above all, by the Spatialism of Lucio Fontana, who became one of his earliest supporters.

After studying at the Brera Academy in Milan, Colombo initially exhibited ceramic works before turning towards the use of unconventional materials, light and movement.

In 1959 he co-founded Gruppo T alongside Giovanni Anceschi, Davide Boriani and Gabriele De Vecchi, later joined by Grazia Varisco. The group became one of the leading representatives of international kinetic and programmed art, investigating time and movement as essential elements of the artwork.

Looking at Colombo's production from the 1960s, one immediately encounters vibrating surfaces, flashing lights, elastic structures and immersive environments that challenge the spectator's sensory perception. Abolishing the boundaries between painting, sculpture and architecture, his works often function like perceptual experiments or playful spatial devices requiring the viewer's active participation.

Many works from the early 1960s explored optical instability and the mechanics of vision through rhythmic light projections, electromechanical movement and after-images generated on the retina. Works such as the *Strutturazioni pulsanti*, *After-Structures* and *Roto-Optic* transformed space into a dynamic and unstable field, while environments like *Spazio elastico* immersed the spectator within luminous grids and moving elastic threads that created surprising sensations of spatial disorientation. Colombo conceived space not as a fixed entity but as a participatory and constantly shifting experience.

From the 1970s onwards, his research increasingly focused on walkable environments and architectural structures that altered the viewer's physical equilibrium. Works such as the *Bariestesie* and *Topoestesie* introduced inclined floors, distorted stairways, labyrinthine paths and unstable architectural elements designed to destabilise bodily orientation and habitual movement. In his later years, Colombo continued to create large-scale environmental installations and architectural projects that transformed the spectator into an active participant, questioning the stability of perception and redefining the artwork as a lived and immersive spatial experience.



Created in 1959, *Superficie in variazione* is a kinetic work made out of wood and plush. It is one of the earliest examples of Gianni Colombo's exploration of movement, perception, and his active involvement of the viewer.

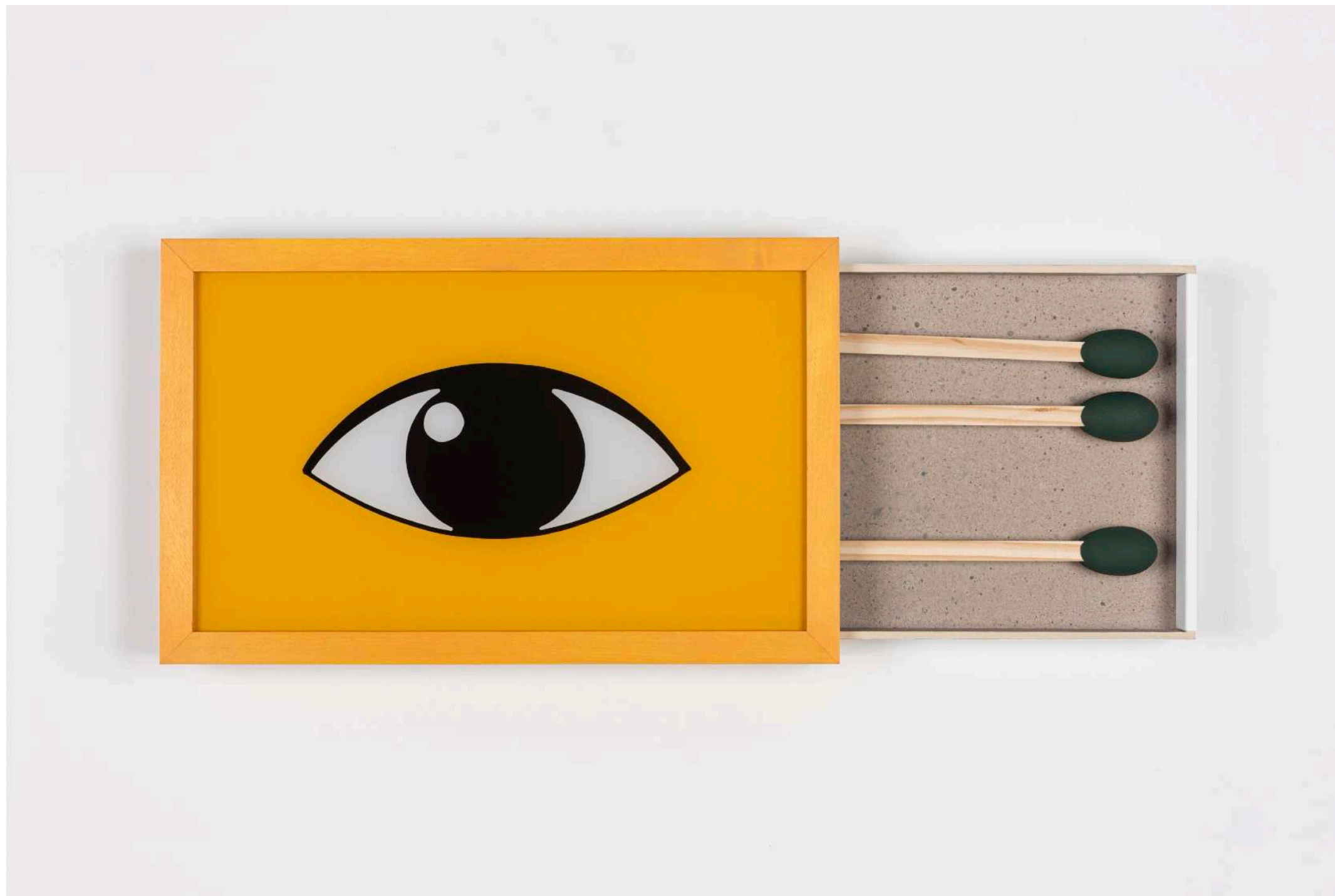
Initially appearing almost monochrome and motionless, the piece is covered with a soft white plush surface interrupted by subtle depressions and protrusions. Underlying this apparent simplicity is a dynamic mechanism that is activated by a series of small levers positioned along the lower edge of the work. By pulling these levers, viewers can directly intervene with the artwork, thereby generating varying deformations across its surface and transforming the object into a living, pulsating field. The tactile quality of the material, combined with the slow mechanical movement, creates an ambiguous visual experience in which the work seems to breathe and continuously transmute.

Works like *Superficie in variazione* anticipate Colombo's subsequent immersive environments and his continuous exploration of unstable, participatory spaces.



ALEX DA CORTE

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



Alex Da Corte

Matchbox (Private Eye), 2026

Maple, poplar, birch, ASA plastic, aluminum oxide-coated abrasive, wood filler, body filler, adhesive, hardware, flashe, velvet

28 x 69 x 8 cm

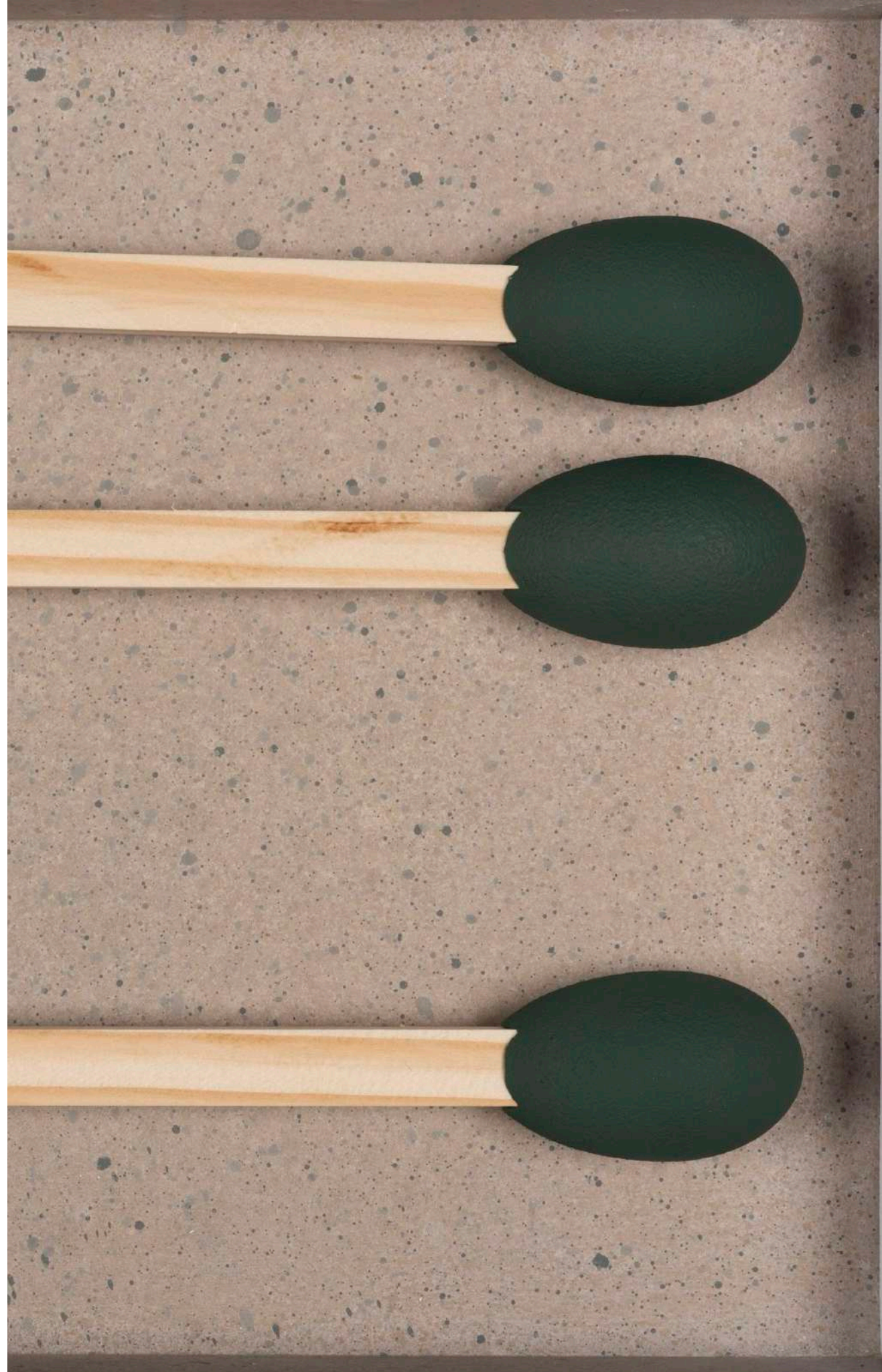


In his practice, the Venezuelan-American conceptual artist **Alex Da Corte** embraces the use of different media including sculpture, painting, video, performance and installation which he often combines to vibrant and immersive, vividly-colored, dreamlike environments, replete with brightly painted walls, colorful carpets and different-colored neon lighting. Da Corte's work is informed by Surrealism as well as Pop Art and is deeply rooted in traditional arts and culture. It draws from a wide range of sources, including personal narrative, modern design, art history, literature, the glossy aesthetics of commercial advertising and American consumer and popular culture. A keen attention to color and form as well as the combination of high- and lowbrow American cultural references are 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 intimacy and alienation and, on the whole, the psychological parameters of the human experience.

A noticeable characteristic of many of his works is the fluent oscillation between melancholia and gloom on the one hand and an effortless lightness and playfulness on the other. Da Corte time and again manages to narrate new stories about familiar characters with a mixture of empathy, comedy, criticism and the macabre.

The sculpture *Matchbox (Private Eye)*, 2026 is a new body of work by Alex Da Corte in which the artist harks back to his vast arsenal of mundane found items which he then blows up into larger-than-life objects. In this new series, Da Corte continues his exploration of pop culture, memory, and materiality and merges nostalgia and surrealism. The bright yellow matchbox with its large black-and-white eye contains three single matches with dark green, bulbous tips. The observing eye brings to mind a private investigator's matchbox in a film noir, think of Humphrey Bogart in *The Big Sleep*, which immediately sets in motion a narrative about which murder will be solved or whose partner's infidelity exposed.



SONIA DELAUNAY

B. 1885 in Gradiesk, Ucraina - D. 1979 in Paris, France

Sonia Delaunay
Untitled, 1947
Gouache on paper
50.5 x 43.5 cm
74.7 x 68.2 x 3 cm (framed)





Both prolific and innovative, **Sonia Delaunay** 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. Delaunay 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 as well as her Atelier Simultané's gouaches are frequently considered to be preparatory drawings since many of the patterns have later been translated into fabrics, textiles and clothes. A large number of gouaches was, however, never 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.

Together with her husband, the painter Robert Delaunay, the artists started to experiment with colour as they realized that the pairing of two colours which are opposite one another on the colour wheel make both colours appear more vivid: green and red, blue and orange, violet and yellow - they developed a theory of colours, a mode of art that focused on their "simultaneous contrast" and they eventually called that *Simultanism*. The term is derived from the chemist's Michel Eugène Chevreul's book of colour theory from 1839 in which he identified the phenomenon of colours looking different depending on the colours around them.

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. Delaunay's clothes are versatile structures which question the traditional concept of painting and sculpting as static entities. Gouaches on fabric testify to Delaunay's challenge to overcome different genres: the static, two-dimensional nature of the artwork gives way to a mobile continuum more in sync with life itself.



Atelier Simultané / Sonia Delaunay
Untitled, 1934
Gouache on paper
21 x 21.5 cm
46 x 46 x 2.5 cm (framed)





PATRIZIO DI MASSIMO

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



Patrizio di Massimo

Between Us (Hands) o *"La Mano non Obbedisce all'Intelletto"*, 2026

Oil on linen

70 x 90 cm

74 x 94 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, architecture, 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.

Before he starts to paint his portraits, di Massimo meticulously arranges photo shoots, orchestrating every detail with his sitters to achieve the desired image. He then digitally edits the photo by changing elements, sometimes mixing several different pictures and often altering the size of the faces, a ploy also used in ancient portraiture.

In his works, the artist likes to explore the interpersonal complexities of life thereby analyzing societal roles and subjects such as gender, contemporary masculinity, identity, 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.

Between Us (Hands), 2026 depicts the artist and his wife Nicoletta against a nude-coloured background. The couple are shown in profile and seem to literally bridge the gap between each other with their outstretched and touching fingers. As their extended hands and fingers become the focal point of the painting, the artist and graphic designer Bruno Munaris' well-known handbook *Speak Italian: The Fine Art of the Gesture* springs to mind.



Patrizio di Massimo
Insteps and Ladybird (Orange), 2026
Oil on linen
35 x 30 cm
38.5 x 33.5 x 6.4 cm (framed)





ANTONIO DIAS

B. 19744 in Campina Grande, Brazil - D. 2018 in Rio de Janeiro, Brazil



Antonio Dias
Desert, 1968
Acrylic and silver foil on paper
50 x 70 cm
51 x 71 x 2.2 cm (framed)

Antonio Dias was one of the most significant figures in post-war Brazilian art. Born in Campina Grande, Paraíba, in 1944, he moved to Rio de Janeiro with his family in 1957, where he started his career as a draftsman and graphic designer. He quickly gained recognition for his work, which combined political urgency with a highly original visual language. He became closely associated with Brazil's New Figuration movement. His early paintings were often characterised by vivid colours and stark graphic contrasts, and addressed themes such as political oppression, censorship, and urban violence during Brazil's years of military dictatorship.

By the mid-1960s, Dias had become a leading figure among a generation of Brazilian artists who were responding critically to the rapidly changing political and cultural landscape. Although his work is often associated with Pop Art due to its bold visual vocabulary and graphic immediacy, Dias consistently resisted this categorisation. Instead, his artistic practice evolved through a unique interplay of images, text, and political commentary, influenced by both the international avant-garde and the radical cultural climate of 1960s Brazil.

After participating in the 4th Biennale de Paris in 1965, Dias chose to remain in Europe, a decision that marked a turning point in his career. During the late 1960s, especially after he settled in Milan, his work became increasingly austere and conceptually driven. Figuration gradually receded, making way for monochromatic surfaces and a more minimal visual language. While in Milan, Dias engaged in close dialogue with the European avant-garde and encountered Arte Povera artists, all the while maintaining a distinctively independent position.

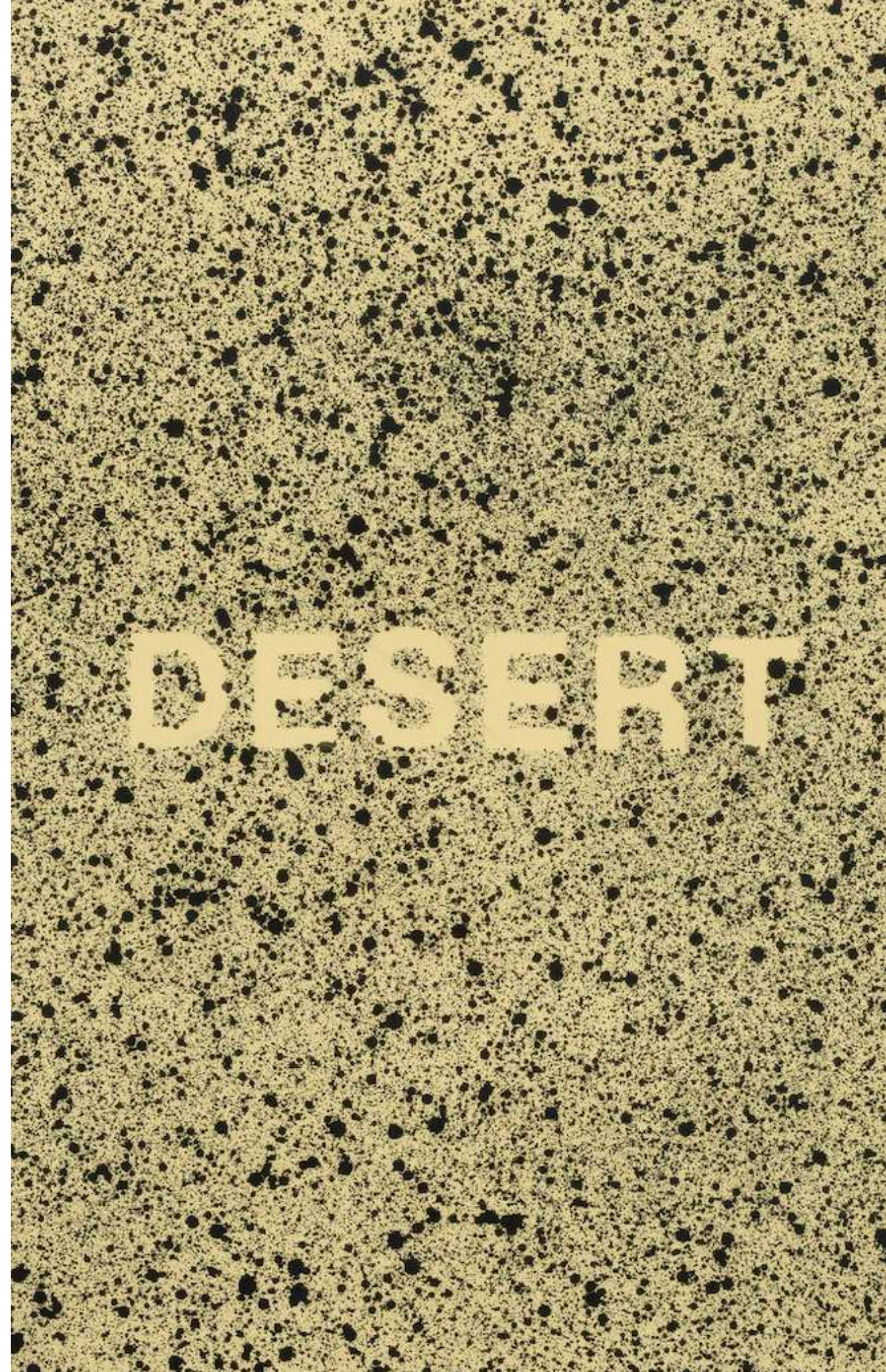
In 1971, he was the only South American artist invited to participate in the *Guggenheim International Exhibition* in New York, which was devoted to emerging developments in post-minimal and conceptual art. This recognition further confirmed the international relevance of his work. Throughout the following decades, his practice remained remarkably diverse, moving fluidly between painting, installation, photography, artists' books, and works on paper.

An important moment for Dias came in 1977 when he travelled to Nepal to study traditional papermaking techniques and experiment with vegetable fibres, pigments, and mineral-based materials. This experience greatly expanded his engagement with matter and process, establishing paper as a central medium in his subsequent work. During the 1980s and 1990s, he gradually reintroduced richer colours and more tactile, painterly surfaces, often incorporating metallic pigments, graphite, rust, gold and copper leaf.

Resisting categorisation, Antonio Dias developed a unique artistic language over more than five decades. Combining conceptual rigour, material experimentation and political awareness, his work remains one of the most compelling and distinctive contributions to the dialogue between contemporary art in Brazil and Europe.



Created in Milan in 1968, *Desert* belongs to a decisive phase in Antonio Dias's artistic career, which was marked by the consolidation of his conceptual language during his early years in Europe. After settling in Milan, which would remain one of his primary places of residence and work until the end of his life, Dias entered into close dialogue with the Milanese art scene and with figures such as Mario Schifano, Luciano Fabro, Alighiero Boetti, and Giulio Paolini. It was in this environment that his work took on an increasingly rigorous and reflective form: Painting was reduced to its fundamental elements and transformed into a mental space in which what was visible was as important as what was omitted. Rather than describing or illustrating, words triggered reflection and imagination. This opened up the work to multiple interpretations, while also questioning the nature of the image and the meaning of artistic practice as an intellectual activity. Like many works from this period, *Desert* reflects a gradual shift away from figuration towards an essential language constructed through austere surfaces, precise formal structures and words that become an integral part of the composition. In this case, the vanilla-colored work on paper consists of the word "desert" in the center, which ascends from a black paint splashed background, and the word "water" which is embossed into each of the small silver foil squares in the four corners of the piece. The corner squares give *Desert* a cross-like shape, leaving the viewer with a multitude of possible interpretations.



NATHALIE DJURBERG & HANS BERG

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

Nathalie Djurberg & Hans Berg

Get Close to Each Other and Stick Together (33 cm), 2024

Glass, resin, metal, wood, polymer clay, acrylic paint, marble dust
Ca. 33 x 17 x 31 cm





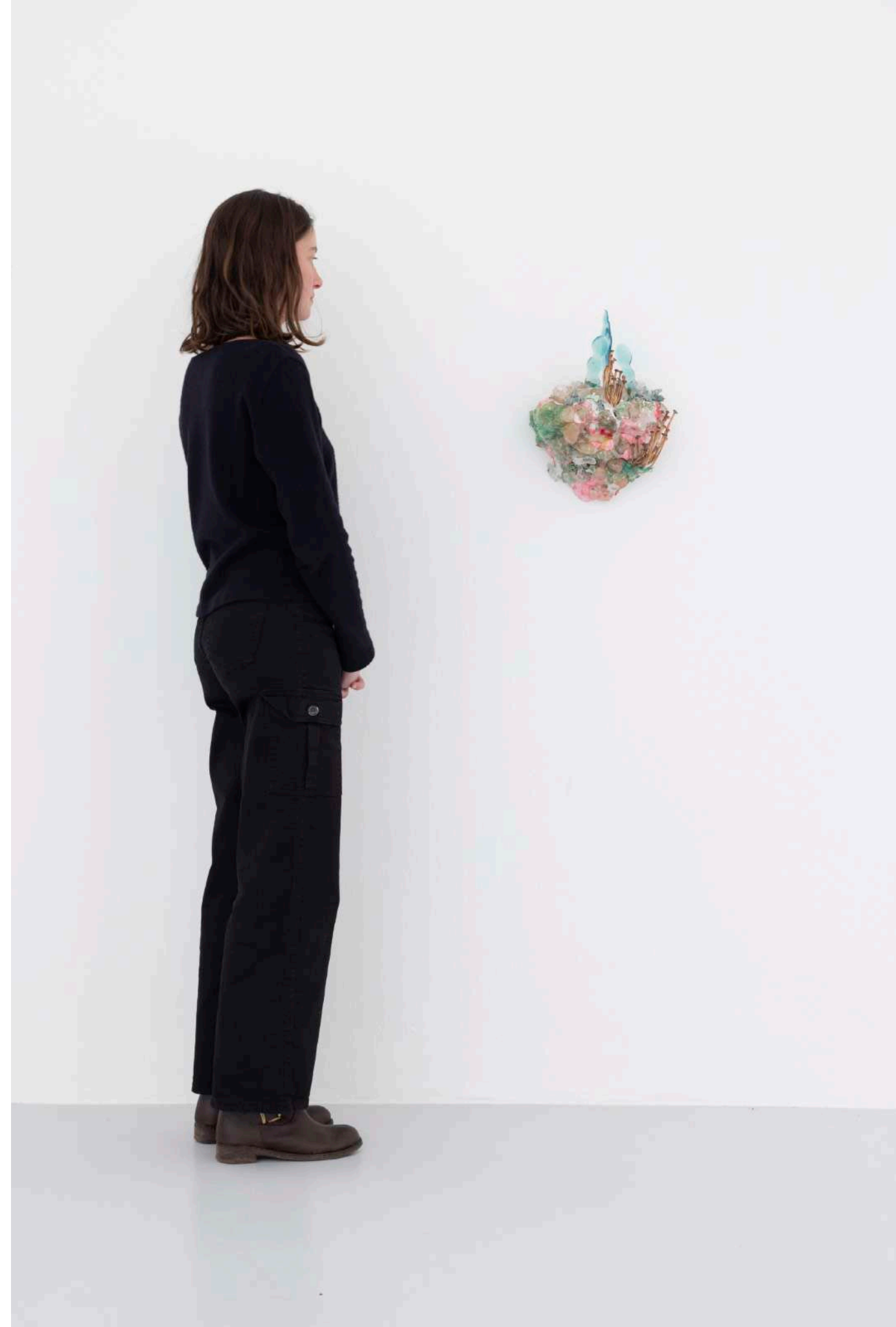
Through stop-motion video, sound, sculpture and large-scale installations, **Nathalie Djurberg & Hans Berg** create stories that investigate themes of sexuality, lust, submission, fear, loss, jealousy, exploitation and greed.

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. Though Djurberg started out as a painter, she found herself unsatisfied with images that could only show a singular scene. That led her to experiment with animation, which allowed her to channel her interest in action and movement.

Having collaborated for over 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, plasticine, 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.

Djurberg & Berg's interdisciplinary collaborations increasingly blur the cinematic, the sculptural and the performative in immersive environments that pair musical compositions and moving images with related set pieces or built objects.

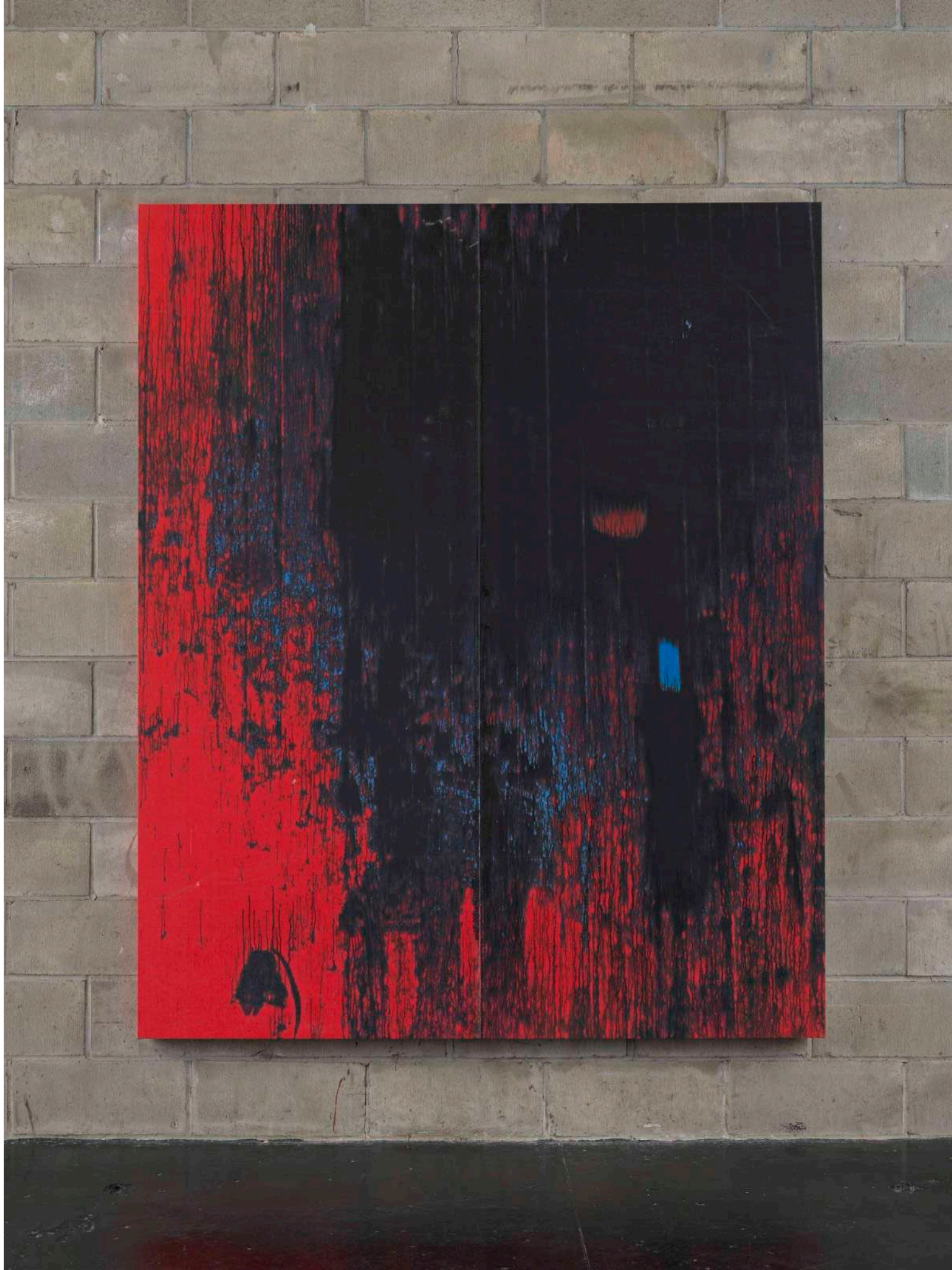
Get Close to each other and stick together, 2024 is a group of works that Djurberg & Berg conceived for a solo exhibition at the SongEun Art Space in Seoul, Korea. The small wall sculptures call to mind the artists' native Sweden and are oddly reminiscent of bracket fungus which grow on trees. These colorful versions made out of polymer clay, resin and glass evoke an earthy northern late summer vegetation with their fungi, moss, green leaves and pink petals while simultaneously hinting at the cold winter that lies ahead with their seemingly tiny icicles.



WADE GUYTON

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

Wade Guyton
Untitled, 2025
Epson UltraChrome HDX inkjet on linen
213.4 x 175.3 cm





The American artist **Wade Guyton** is best known for his paintings made with a conventional inkjet printer where he runs folded sheets of primed linen through his Epson. For more than two decades, Guyton 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 recurring signs and motifs that Guyton enters into computer programs such as Photoshop to subsequently print on paper, wood or linen.

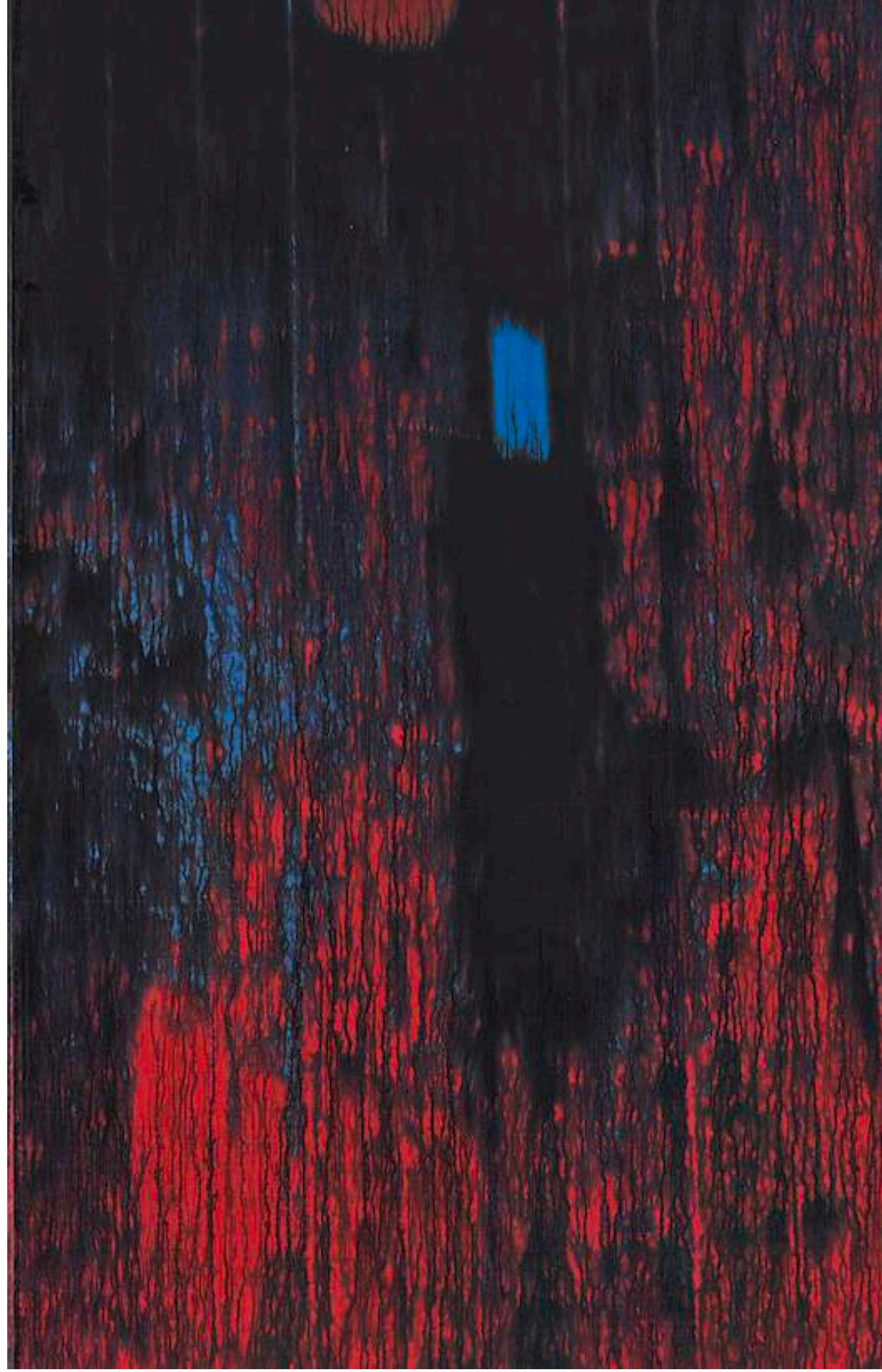
For his paintings, Guyton prints the files on monumental swathes of primed canvas, folded in half to fit through the machine. The horizontal seam bisecting the center of every painting reveals the artist's folding, drawing the viewer's attention to the gestural flipping and re-feeding of the linen through the printer in order for the image to span the whole width of the canvas. Guyton's paintings openly record this extraordinarily physical process of their own making.

He intentionally misuses his printer by challenging it with materials and commands that exceed its design specifications, relishing the resulting streaks and other inconsistencies. Guyton describes the process as a struggle between the printer and his material with the traces of this struggle being left on the surface in the form of drips, streaks or mis-registrations.

While recurring motifs such as flames and stripes, the letters U and X as well as predominantly black monochrome surfaces were prominently featured in his earlier work, Guyton has expanded his repertoire over the past decade and is now transferring images from his immediate environment onto his canvases. These images range from his New York studio and his colour-stained hardwood studio floor to the view from his window, the city's urban landscape, the remains of a fish dinner, the front page of the New York Times or a cellphone photo. 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 to 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 vivid greens.

In recent years, Guyton has made his artist studio, a known topos in art history, an important motif in many of his paintings. In Guyton's case his studio is not just the site of his art production, but it is also a social space where he and his team meet, work and talk. He has continued to select various scenes from his studio's daily routine and transferred them onto canvas: from the coffee break in the studio kitchen to the remains of a lunch, from an Action Chair sculpture in front of a stack of his paintings, the view from his studio window to the studio floor on which he stands while the canvas rolls out of the printer. This particular surface area of the studio floor is the artist's site of crime, it is where he works, creates and prints and where the painting springs to life.



ALLISON KATZ

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

Allison Katz
Elevator V (Gió Marconi), 2025
Acrylic on linen
200.5 x 170 x 3.7 cm



Deeply engaged with questions of identity, language, and artistic lineage, **Allison Katz**'s practice is both playful and rigorous. For almost two decades, the Canadian artist has been exploring themes of identity, selfhood and voice in her works. For Katz, 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 word plays and puns. Her paintings operate in a poetic space between revealing and concealing what is presented, calling attention to the multiple layers of consciousness that reside in a painting's surface and subject.

In her works, certain recurring images -such as monkeys, mouths, cabbages, noses, roosters, elevators, waterways, variations on her own name- as well as stylistic tics like 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.

Animated by a restless sense of humor, her works articulate what Katz has called a "genuine ambiguity".

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.

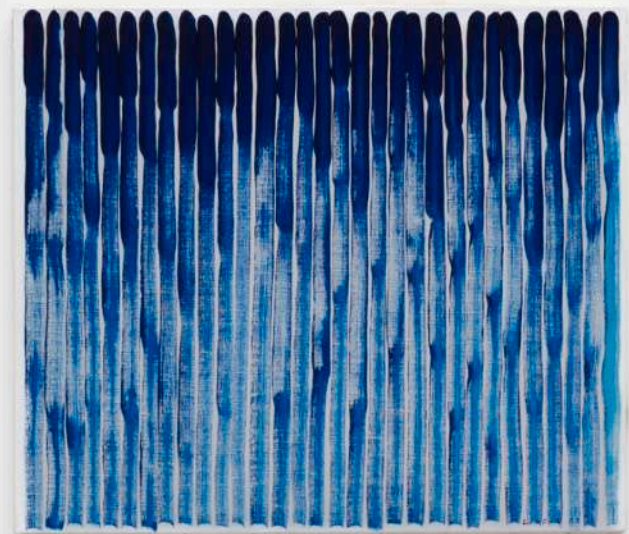
Elevator V (Gió Marconi), 2025 is the fifth elevator painting in an ongoing series dedicated to the seemingly shallow but profoundly suggestive space of a lift, which Katz transforms into an allegory of painting itself. Using basic perspectival drawing and a one-to-one scale, Katz opens a seemingly three-dimensional space, and projects a less visible part of the gallery onto its main display area. Marked by its cubic appearance and a white neon light hung horizontally at the back, the work is a nod to – as well as a provocation of – the minimalist propositions of Donald Judd and Dan Flavin. But Marconi's lift also has a history of its own. Originally painted yellow by Giorgio Marconi, Gió Marconi's gallerist father who had founded his Studio Marconi in 1965, it served as the favourite backdrop for many group and solo photographs of the gallerist, his family and his artists.

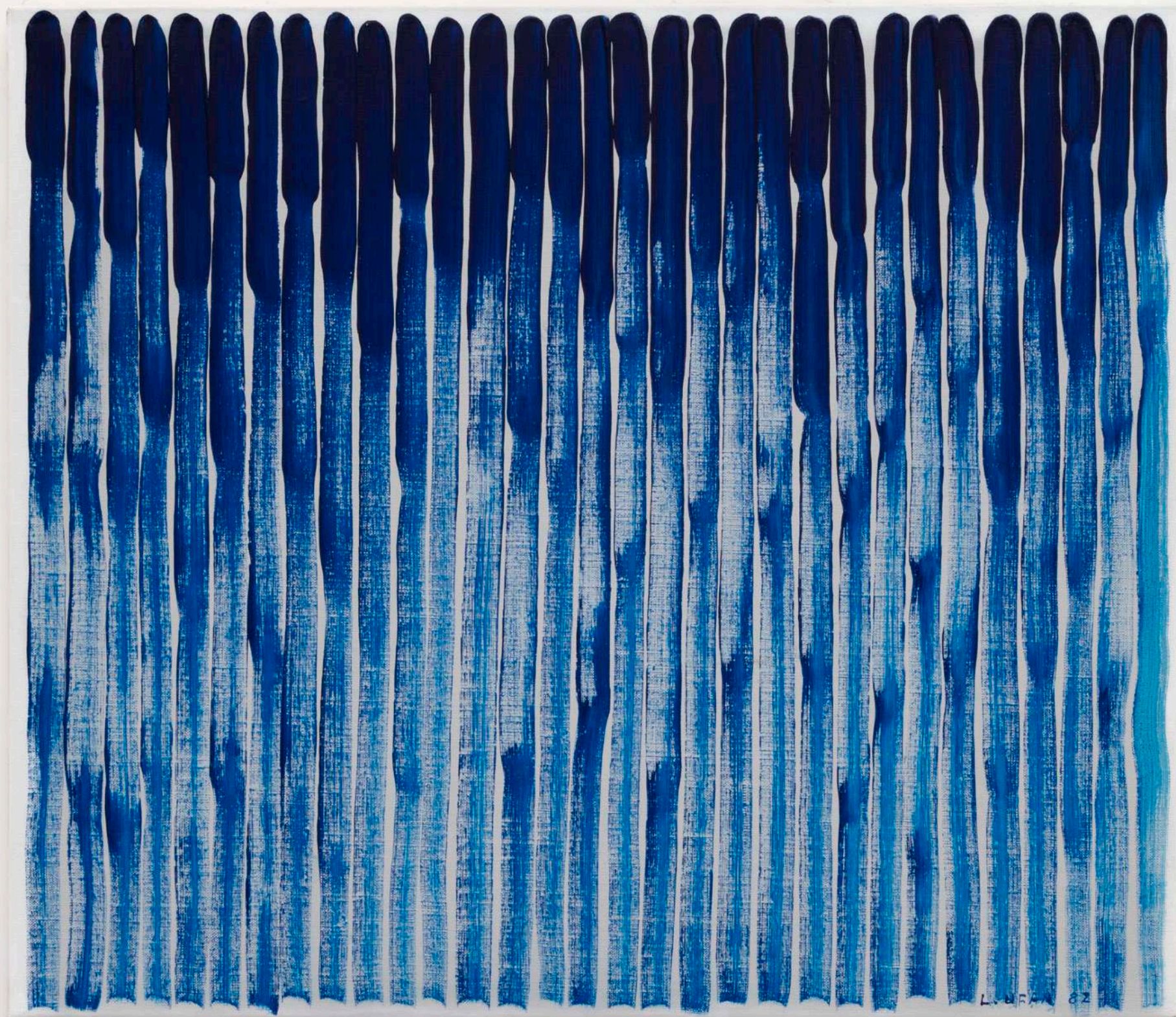


LEE UFAN

B. 1936 in Kyongnam, South Korea - lives and works in Kamakura, Japan

Lee Ufan
From line, 1982
Acrylic on canvas
60 x 70 x 2 cm





Lee Ufan's artistic journey is structured around distinct yet interconnected bodies of work - from the early *From Line* and *From Point* paintings to the *From Winds* and *With Winds*, the *Correspondence*, *Dialogue* and *Response* canvases to the *Relatum* sculptures.

From Line and *From Point* (1972-84) both emphasize restrained gestures and express infinity through the concept of repetition.

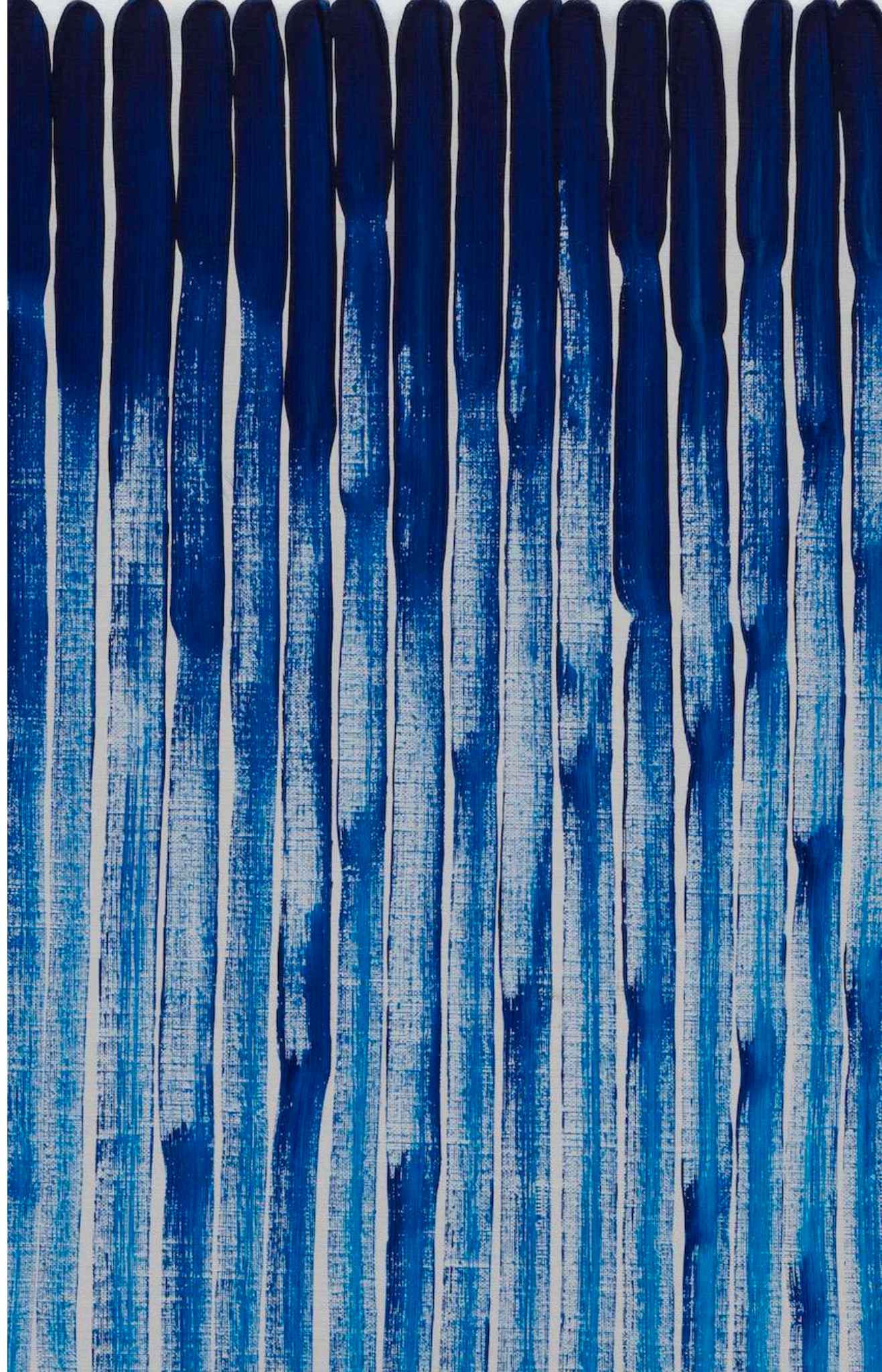
From Line, 1982 is part of the acclaimed series and stands as a quiet yet powerful affirmation of the artist's philosophical and material approach to mark-making. Exhibited in Lee's solo show at Studio Marconi in Milan that same year, the work reflects the artist's deep engagement with the ontology of painting—a practice rooted in presence, repetition, and the relationship between gesture and the slow fading into emptiness.

For the painting's 31 cascading vertical lines Lee loaded his brush with pigment and repeatedly pulled it downward from the upper edge of the canvas to its lower edge. Where the brush first makes contact with the canvas, the paint is very thick but then becomes gradually lighter. These marks are neither spontaneous nor decorative - they are measured, physical events, each stroke emerging from an encounter between intention and resistance, movement and cessation.

For his *From Line* series, Lee limited his colour palette to a single hue, typically burnt orange to evoke earth or, as in the present work, cobalt blue in order to evoke the sky.

In this piece, as in others from the same series, the artist creates a space of temporal duration rather than pictorial illusion. The canvas becomes a field of intervals where each mark exists in relation to silence, breath, and the act of waiting: "*I begin with a loaded brush but I do not reload it. The paint fades as the gesture ends, leaving behind a trace of disappearance.*" The artist refers to this process as *yohaku* ("blank and empty space"). This vanishing presence—where the gesture dissolves into nothingness—lies at the heart of Lee's painterly philosophy.

Originating in the conceptual framework of Mono-ha ("School of Things")—the radical Japanese movement of the late 1960s that emphasized the encounter between natural and industrial materials, and between viewer and space—Lee's *From Point* paintings transfer those principles to the canvas. In them, the painting is not a site of representation but a field of experience: minimal, contemplative, and durable.

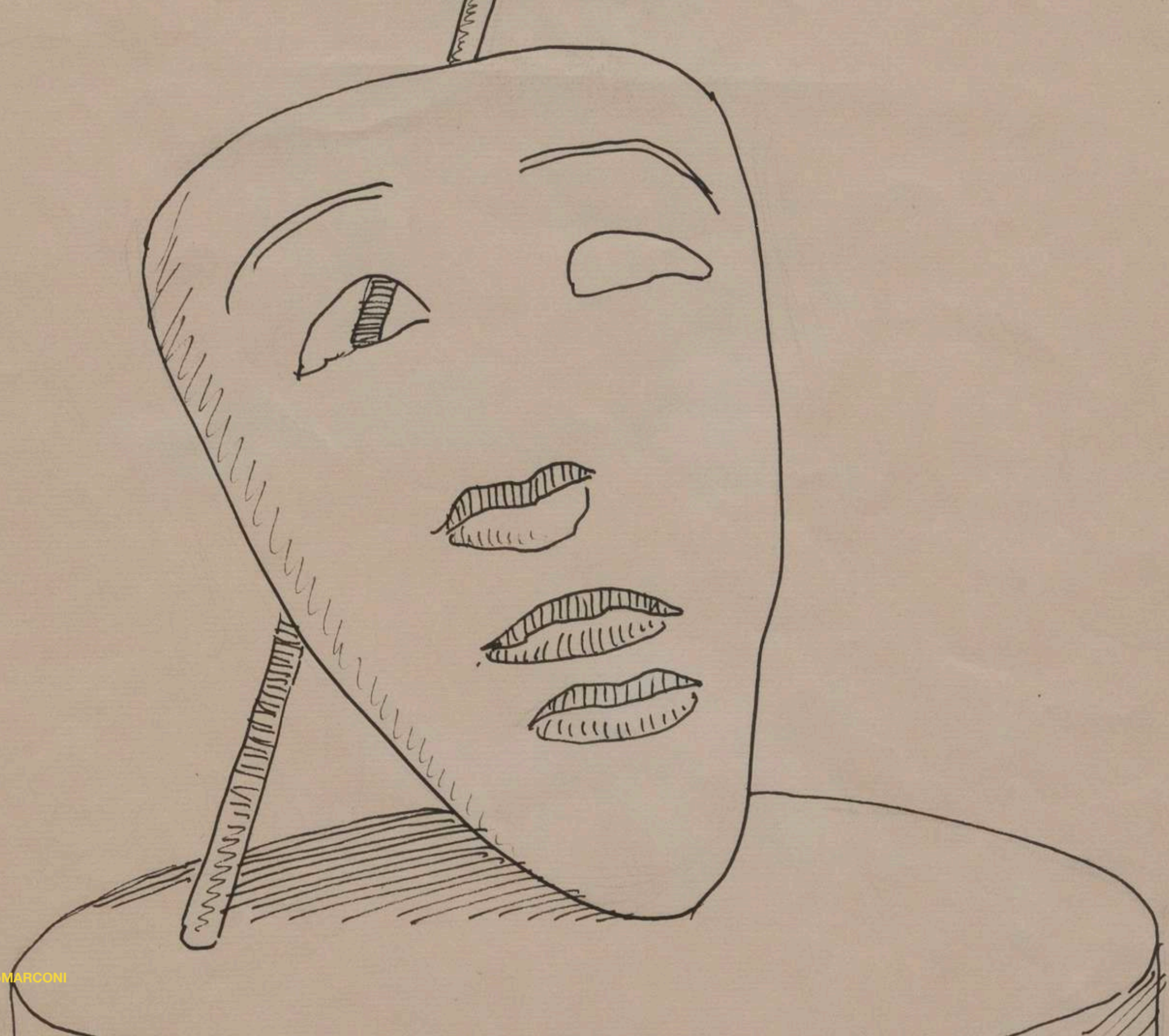


MAN RAY

B. 1890 in Philadelphia, USA - D. 1976 in Paris, France

Man Ray
Mask, 1940
India ink on paper
46 x 30 cm
68.5 x 53.3 x 3.7 cm (framed)





Created in 1940, **Man Ray's** *Mask* embodies the central themes that permeated the artist's Surrealist imagination in the 1930s and 40s. In the center of the drawing, a mask with suggested eyebrows, eyes, and three mouths leans against a small rod which is positioned on a low pedestal. In the drawing's foreground, a crossed over scroll and quill pen underscore the theatrical yet enigmatic composition.

The mask is a central theme in Man Ray's work and in surrealist circles of that period. It is not just a theatrical or ethnographic object; it's an ambiguous device that destabilizes identity and representation.

In his drawings, photographs, and objects, the human face often appears fragmented or altered by shadows, solarization, and distortion. It becomes a presence suspended between reality and imagination.

The Surrealists' fascination with masks also reflect their interest in non-Western artistic traditions, especially African art, which many avant-garde artists saw as an alternative to academic Western representation. African masks were valued both for their aesthetic qualities, transformative significance and spiritual meaning. This interest fits in with the cultural climate of the 1930s and 40s, when masks became a symbol of the modern identity crisis: Sigmund Freud linked them to the unconscious and repressed desires, while Carl Jung described the *persona* as a social mask hiding its deeper self.

In Man Ray's work, the mask motif keeps reappearing. In his renowned photographic portraits, faces transform into almost sculptural surfaces or dissolve through light and solarization. His famous photograph *Noire et Blanche* (1926), which depicts Kiki de Montparnasse with her head lying on a table, holding a black African mask with her left hand, embodies this continuous shift between the human and the artificial perfectly. The mask is not merely an object displayed alongside the human body, it is rather its emotionally charged, symbolic counterpart.

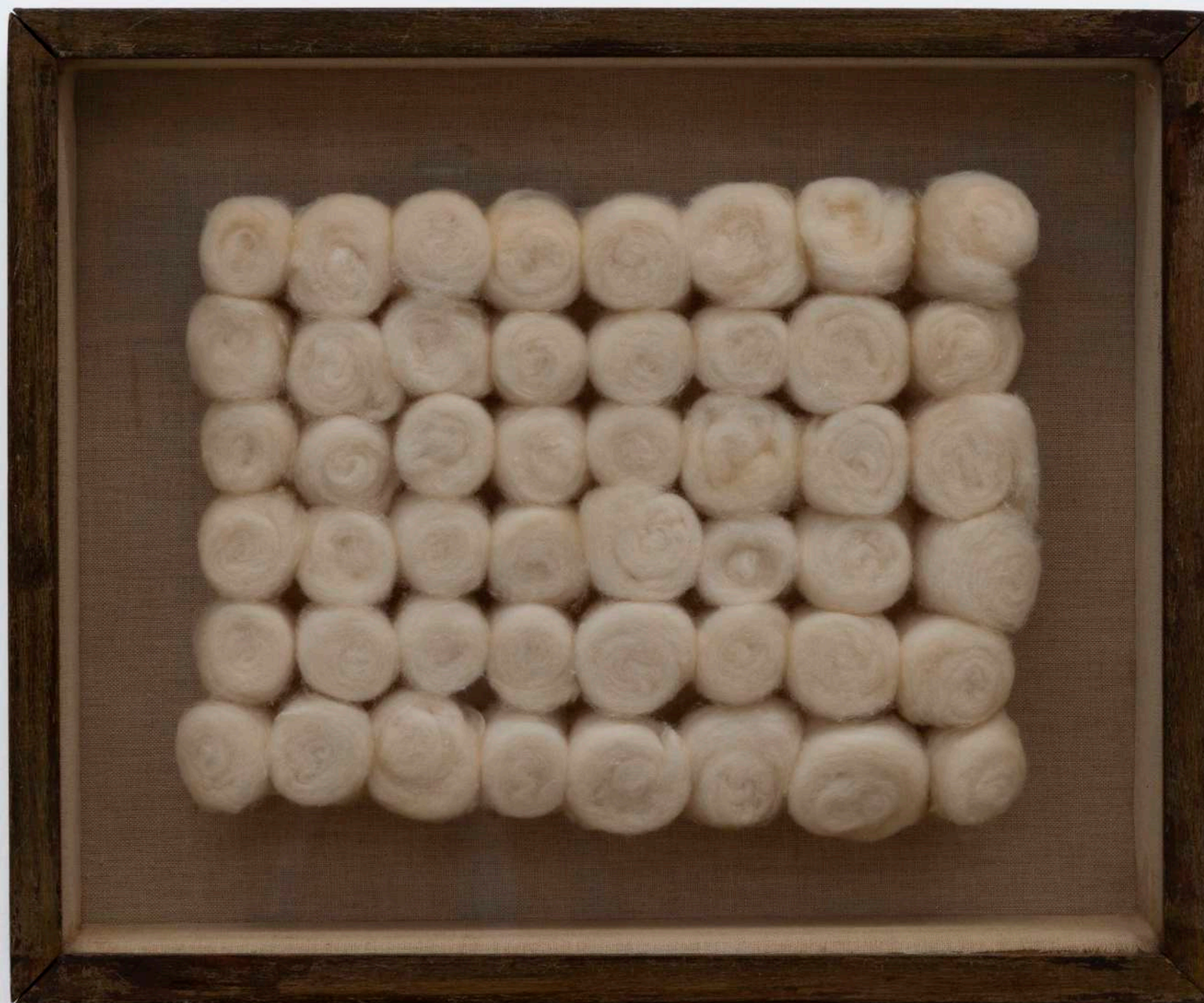


PIERO MANZONI

B. 1933 in Soncino, Italy - D. 1963 in Milan, Italy

Piero Manzoni
Achrome, 1961/62
Cotton wool balls
18 x 24 cm
30 x 36.5 x 5.2 cm (framed)





Piero Manzoni was one of the most radical and influential figures of post-war European art, best known for redefining the very notion of the artwork through conceptual gestures, unconventional materials and experimental practices. Emerging from the vibrant artistic scene of 1950s Milan, Manzoni was initially influenced by Surrealism, Spatialism and Nuclear Art, developing close relationships with artists such as Lucio Fontana, Enrico Baj and later Agostino Bonalumi and Enrico Castellani. His early works moved away from expressive painting towards a progressive elimination of gesture, colour and representation. From the late 1950s onwards, Manzoni developed the celebrated *Achromes*, monochromatic works deprived of narrative and symbolism, in which the material itself became the central subject of the artwork. Using kaolin, plaster, canvas folds, cotton wool, synthetic fibre, bread rolls, pebbles and industrial materials, he transformed surfaces into neutral and autonomous presences, detached from traditional painting. At the same time, his research expanded internationally through his close association with the ZERO and Nul groups in Germany and the Netherlands, alongside artists such as Heinz Mack, Otto Piene and Jan Schoonhoven.

In 1959, together with Enrico Castellani, he founded the gallery and journal *Azimuth*, which quickly became one of the key platforms for the international avant-garde. During these years Manzoni increasingly moved towards conceptual and performative experimentation. Works such as the *Linee*, endlessly extending lines sealed inside cylinders, the *Corpi d'aria*, inflatable sculptures activated by breath, and the *Sculture viventi*, in which living people became artworks through the artist's signature, shifted the focus of art from the object itself to action, process and idea.

His most provocative works, including *Merda d'artista* (1961) and *Socle du monde* (1961), transformed irony and philosophical reflection into central artistic strategies. Throughout his very brief but extraordinarily intense career, Manzoni continuously questioned the nature and status of the artwork. His experimental use of materials and his conceptual approach anticipated many later developments in Conceptual Art, Performance Art and Arte Povera.

Created between 1961 and 1962, *Achrome* belongs to the homonymous celebrated series through which Piero Manzoni radically redefined the traditional concept of painting. In this series, Manzoni experimented with numerous unconventional materials, often allowing the material's physical properties to determine the work's final appearance. Beginning in the late 1950s, Manzoni developed the *Achromes* as works free of colour, composition and narrative content, with the aim of eliminating all expressive and subjective elements. The term *Achrome* itself, meaning "without colour," reflects the artist's intention to create neutral, autonomous and non-symbolic surfaces.

Achrome, 1961/62 is composed of six rows, each containing eight rolls of cotton wool. Arranged in a regular grid-like structure upon a canvas support, the work transforms a common everyday material into a monochrome surface suspended between painting, relief and object. The cotton balls' sequence creates soft variations of light and shadow. Their materiality introduces a strong tactile dimension, while the repetitive modular arrangement produces an ordered and serial structure.



RON NAGLE

B. 1939 in San Francisco, CA, USA - lives and works in San Francisco, CA, USA

Ron Nagle

Needy Weasel, 2025

Ceramic, catalyzed polyurethane, epoxy resin and acrylic
Ca. 12 x 9 x 15 cm





Emerging from the experimental artistic climate of postwar California, **Ron Nagle** developed a unique sculptural language through which he explores surface, color, perception, and material transformation.

Born in San Francisco in 1939, Nagle continues to live and work there today. He began working with ceramics in the 1950s and is best known for his exquisitely refined, small-scale sculptures. In 1961, Nagle apprenticed with Peter Voulkos at the University of California, Berkeley. This environment would give rise to the California Clay Movement. In close dialogue with artists such as Ken Price, Nagle quickly developed a highly personal visual vocabulary distinguished by a reduced scale and extraordinary technical precision.

From the beginning, Nagle's sculptures rejected the monumental scale traditionally associated with sculpture. Rarely exceeding six inches in size, his works are constructed from cast and fired ceramic elements that are later modified with resins, synthetic materials, and industrial finishes. Over the decades, he progressively expanded his technical vocabulary through the use of airbrushing, automotive paints, and layered surfaces that produce glossy, matte, or granular effects of remarkable visual complexity.

His work is characterized by a complex network of references from modern art and popular culture. His influences range from Giorgio Morandi, Philip Guston, and Josef Albers to Japanese Momoyama ceramics, wabi-sabi aesthetics, California hot rod culture, graffiti, and the vividly colored architecture of San Francisco's Mission District.

These diverse references coexist within Nagle's uniquely personal form of abstract sculpture.

Since the 1990s, drawing has played a central role in Nagle's artistic process, often preceding the creation of sculptures. Inspired by everyday observations—such as bent trees, eroded rocks, stains, fragments of urban surfaces, and splashes of chewing gum—rapid sketches form the basis for three-dimensional sculptural forms.

Additionally, titles constructed from wordplay, phonetic shifts, and free associations introduce ambiguity rather than explanation. This sensitivity to sound and rhythm is closely connected to Nagle's career as a musician and songwriter.

The combination of handcrafted detail, industrial finish, and surreal associations gives his work a unique place in contemporary American sculpture.

Created in 2025, *Needy Weasel* exemplifies many of the defining characteristics of Ron Nagle's mature work. Despite its small size, the sculpture has a strong physical presence because of its careful balance of form, color and surface.

This architecturally inspired stillscape consists of porous, textured blocks in deep shades of green and purple with a glossy, vertical red object at its centre. The contrast between matte and shiny surfaces, as well as rough and smooth textures, creates an immediate visual tension that reflects the artist's longstanding interest in surface treatment and perceptual ambiguity.

Nagle loves to play with language in his titles. He frequently uses alliterations and likes to set the atmospheric tone with the names he chooses for his works. The almost musical sounding, yet enigmatic *Needy Weasel* evokes the opening of a story, adding an extra layer of ambiguity to the sculpture.



LOUISE NEVELSON

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

Louise Nevelson

Untitled, 1956

Cardboard, paint, metal foil, printed paper and wood
collage on board

122 x 91 cm

128.5 x 98 x 4.6 cm (framed)





Louise Nevelson was a leading American sculptor known for her monochromatic, monumental, wooden wall pieces, collages and outdoor sculptures. 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 in major American cities, especially New York. Her flamboyant persona was captured in memorable photographs by Cecil Beaton.

Nevelson's legacy in the fields of sculpture and collage-making has long been associated with her ability to transform the traditional environment of the home from a symbol of feminine sensibility, domestication and intimate scale to a monumental expression of creative freedom. In her quest to achieve this, Nevelson pioneered a new, ecological approach to art-making, according to which every element of the home is used for the creation of her work. From the larger, three-dimensional parts of old furniture that the artist acquired in bulk or found in the area surrounding her studio, to smaller and often more perishable items such as cardboard, paper, woodcut rejects and doorknobs, Nevelson's choice of materials was a clear expression of a recyclable, 'waste not' ideology. This approach to reuse and recycle found material as early as in the 1950s makes Nevelson extremely avant-garde and her art ever more relevant today.

Nevelson, who once famously declared that "*the way I think is collage*", began creating them in the early 1950s. The works were never meant to be exhibited publicly and throughout her life the artist largely kept her collage practice secret. They, in fact, remained mostly unknown until after the artist's death in 1988. Due to their smaller scale, these works could easily be created within the privacy of her home.

Despite her hesitation to exhibit them, the collages were an integral part of her overall work practice and provided a new avenue for exploring light, shadow, reflection, and line. The collages were furthermore inextricably linked to her larger monochromatic, painted sculptures as they practically emerged as extensions of the same creative gesture.

The collages, which combine various materials like cardboard, wood, spray paint, sandpaper, metal foil, tape, printed paper or newspaper shavings, reflect her ever-evolving interest in materiality. Nevelson used Krylon spray-paint to transform bits of wooden detritus and everyday objects into abstracted geometric forms—the negative traces these spraypainted objects left on scraps of paper and cardboard would become graphic elements in her collages.

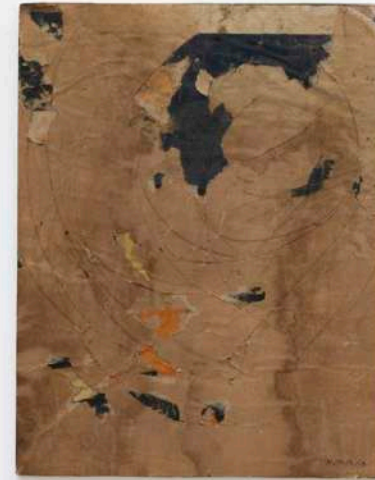
Nevelson's collages with their unexpected combinations of found objects, paper and materials from the domestic environment are deeply embedded in the rich legacy of modernist collage making cultivated by artists such as Kurt Schwitters, Jean Arp and especially Pablo Picasso, who, from 1912 onwards, began to incorporate newspapers and smaller objects such as matchboxes into his cubist collages.



MIMMO ROTELLA

B. 1918 in Catanzaro, Italy - D. 2006 in Milan, Italy

Mimmo Rotella
Graffiato vecchio, 1957
Retro d'affiche on paper
47.5 x 37 x 1.7 cm



Mimmo Rotella was both an artist and a poet. With his trademark décollages made from torn advertising posters, Rotella expanded the definition of traditional painting.

After a stint to the United States on a Fulbright scholarship, Rotella moved to Rome in 1953. While living there, he set out to discover something new and contemporary and came up against posters that were to be found all over the city. Rotella became increasingly intrigued by these posters that he saw on the walls of the Piazza del Popolo and began to appropriate them, tear them off the walls and glue them directly onto the canvas. Once attached to the support, he worked on them further both on the front and/or the back. In the works showing the back, the so-called *Retro d’Affiches* which feature warm and earthy tones, the artist could better highlight the material effects whereas in the works showing the front the colour palette was much richer and more saturated.

This process was the advent of the *décollage* which is the opposite of collage. Instead of an image being built up of parts of existing images, *décollages* are created by tearing away or otherwise removing pieces of an original image:

“Posters are not only important to me as such, but also because of their topicality. Their colours, that is, acquire new meaning (and today it is “images” that have taken on a new meaning for me) since they manage to introduce a true novelty in my everyday relationship with the street. And it is the creative stimulus of colour that spurs my desire to lacerate and the entire amalgam of events that is finally contained in my painting.

Because the laceration I perform in the street, when the poster appears to me as a crucial moment in nature, is totally different from the laceration that in my studio respects not only a natural order but corresponds to my needs regarding vision and the creation of something that is a metaphor of the world, even from the point of view of a ready-made.”

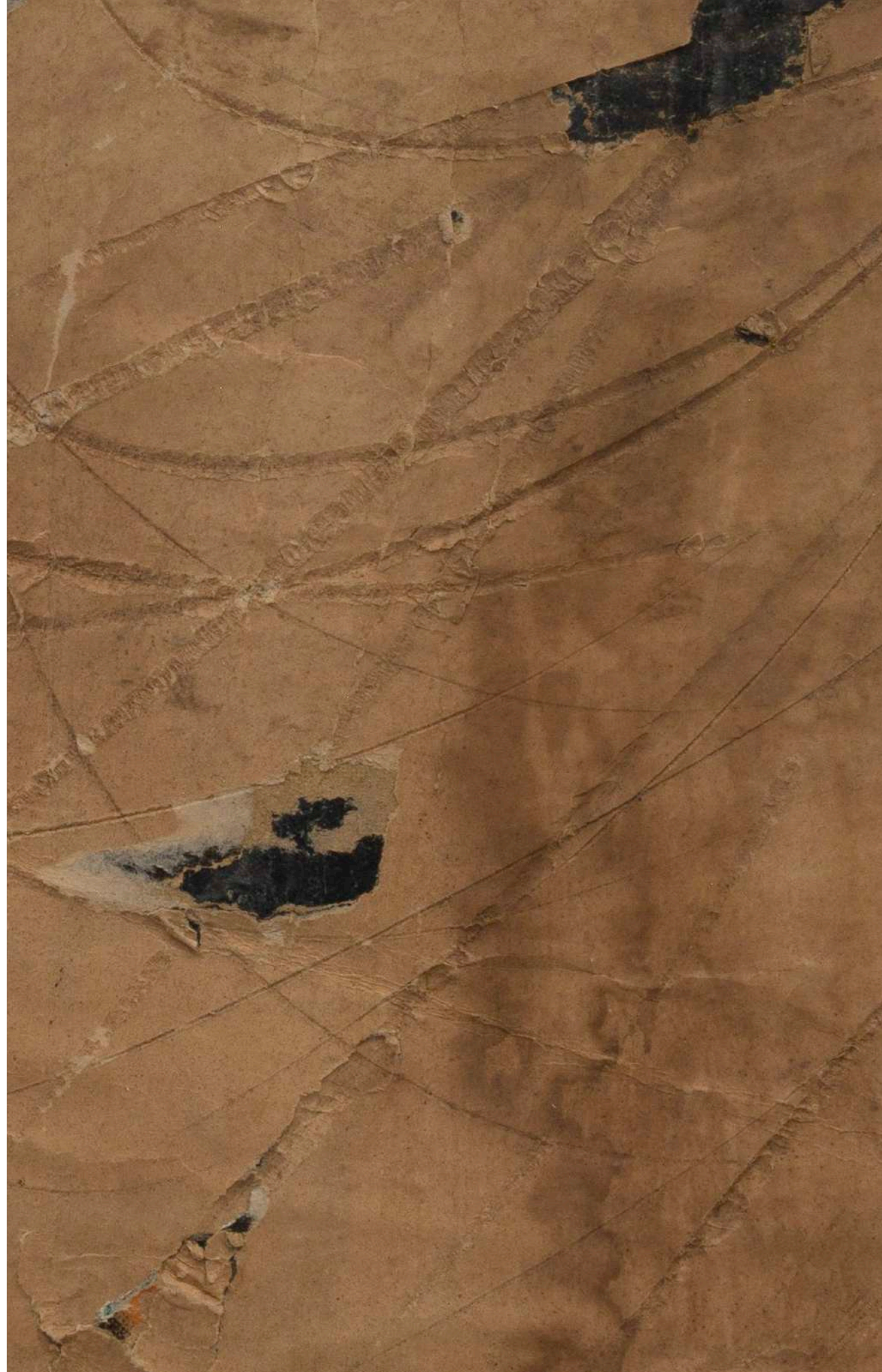
Not only was Rotella’s working method a clear expression of dissent towards traditional painting, the gesture of tearing away the city’s posters was also a way for him to establish his paintings within the real world. The semi-archaeological act of removing layer after layer revealed to him the complexity of urban life with its myriad stories, substories, signs and colors and he positioned his works right in the middle of this.

Throughout the 1950s, Rotella worked on the *Retro d’Affiches*. With the beginning of the new decade, his works followed the zeitgeist of the 1960s and figuration and a bolder colour palette were replacing the more subdued abstraction. His richly coloured *Cinecittà* series from the late 1950s / early 1960s of torn movie posters featuring famous actors such as Elizabeth Taylor, Sophia Loren and particularly Marilyn Monroe, very much represented the pop spirit of the new decade.



In 1961, Rotella accepted the art critic Pierre Restany's invitation to become part of the *Nouveau Réalisme* movement, an association of artists that made extensive use of collage, assemblage as well as painting and whose members included Yves Klein, Arman and Jean Tinguely. That same year, he participated in the Museum of Modern Art's seminal group exhibition *The Art of Assemblage*.

Graffiato vecchio from 1957 is part of Mimmo Rotella's *Retro d'Affiches* series. The composition unfolds through a vibrant interplay of earthy tones, dark blue and orange where irregular abrasions, scratches and tears interrupt the weathered texture of the paper. These marks, created through tearing, scratching and peeling, become the central subject of the work, transforming discarded fragments of everyday urban life into a poetic and deeply evocative visual language.



MARIO SCHIFANO

B. 1934 in Homs, Libya - D. 1998 in Rome, Italy

Mario Schifano

Tuttestelle, 1967

Enamel and spray paint on canvas with perspex

200 x 140 cm

203 x 143 x 4 cm (framed)



Mario Schifano's prodigious talent was at its height in the 1960s, a decade in which he experimented extensively with different media and techniques, traversing a wide spectrum of styles. Throughout that decade, Schifano worked on various thematic cycles, the most prominent being his *Anaemic Landscapes*, *Tuttestelle*, *Compagni Compagni* and his *Monochromes*.

The *Tuttestelle* series is one of the most recognizable themes in Mario Schifano's work from the late 1960s. Although this series was developed over a relatively short period of about two years, the star motif continued to show up throughout the 1970s, combined with other typical elements of his imagery, such as palm trees, television landscapes, lettering, and elements derived from mass culture.

For Schifano, the star is not merely a decorative motif, but a distinctive sign that becomes his visual signature. Repeated obsessively throughout his works, the image of the star reflects the serial repetition typical of Pop Art, transforming a simple symbol into an iconic and recognizable element of his artistic language.

The skies in *Tuttestelle* are neither naturalistic nor romantic but artificial and mental surfaces.

In this 1967 painting, Schifano uses a plexiglass panel with rectangular cutouts that divide the surface into geometric sectors. This radically transforms the perception of the image, preventing a purely naturalistic interpretation of the sky depicted. The painting itself is divided into a light lower and a dark blue night sky upper part. The latter is filled with a variety of white and fluorescent-colored yellow and orange stars. Rather than a real skyscape, this sky seems artificial, almost television-like.

One of the cultural references in the *Tuttestelle* works can be traced back to the late Gothic vaults of medieval churches. These vaults were often painted blue and decorated with golden stars arranged in a regular pattern, creating an ornamental design.

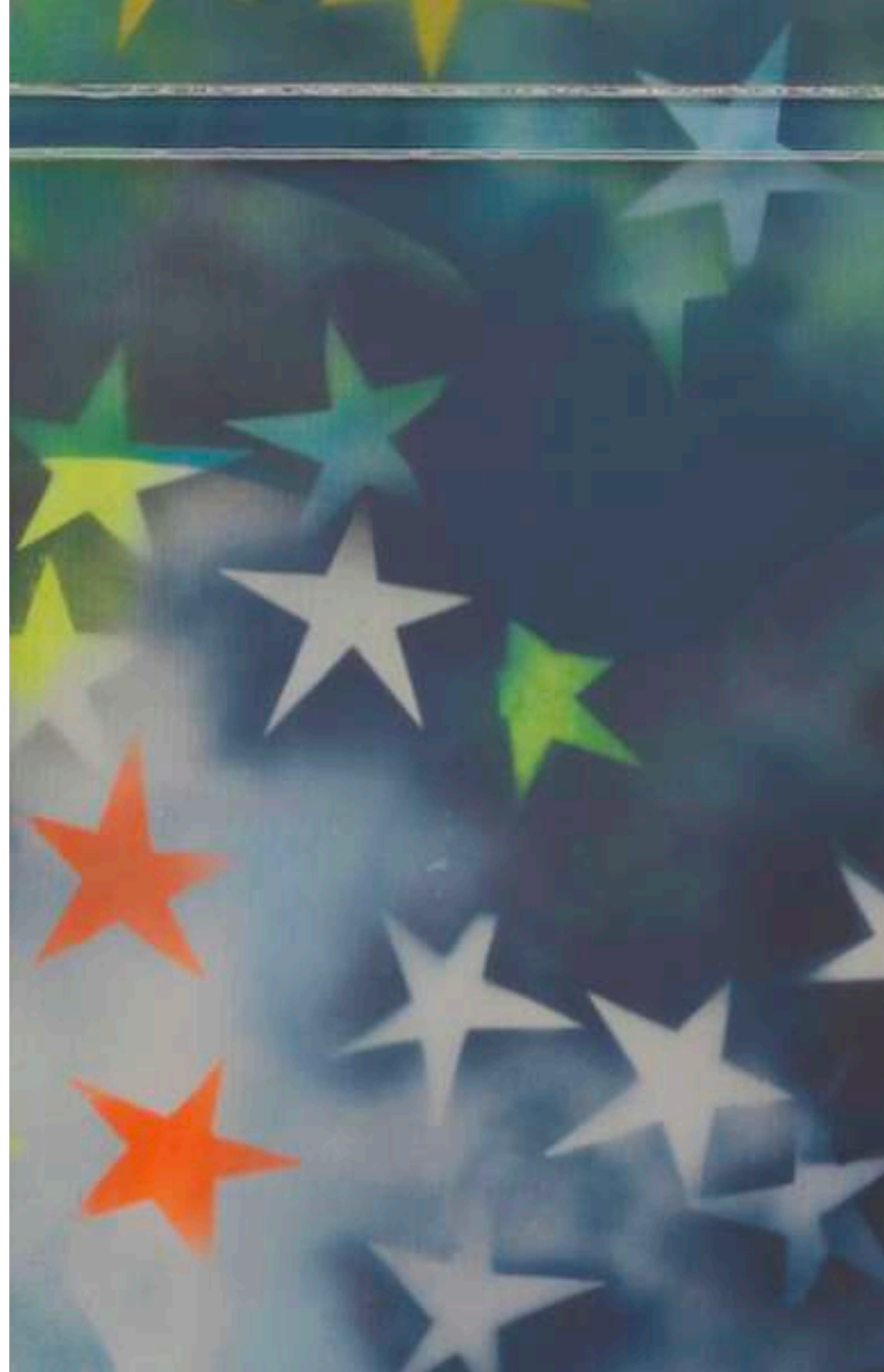
This immersive dimension is particularly evident in the famous room that Schifano created in 1967 for his friend Patrizia Ruspoli, a member of the famed Roman aristocratic family and a well-known figure in the artistic and social scene of 1960s Rome. Schifano designed a total environment for her composed of eight large painted canvases covering the walls and ceiling of a mezzanine. Completely enveloped by stars, palm trees, and floating symbols, the space transformed the paintings into a psychedelic environmental experience.



The *Tuttestelle* series emerged when the performative aspect of Schifano's work took center stage. During this period, his paintings served as true set pieces for his music and performances.

An emblematic example is an evening titled *Grande angolo, sogni & stelle* that took place at the Piper Club in Rome in 1967. For the occasion, Schifano transformed the venue into a fully psychedelic environment: sets of hand-painted slides were projected onto the walls while his band, *Le Stelle di Mario Schifano*, performed live. Gerard Malanga, a longtime collaborator of Andy Warhol, was also among the participants. Acting, music, dance, and improvisation merged to create one of the earliest and most successful Italian examples of a multimedia, psychedelic experience. Schifano later explained that *Grande angolo, sogni & stelle* was conceived as a futurist evening inspired by Filippo Tommaso Marinetti's provocative performances. It was a show designed to unite music, poetry, and painting to create a genuine perceptual shock for the viewer.

In this sense, *Tuttestelle* is not merely a series of paintings but rather a visual universe spanning painting, installation, performance, and pop culture as a whole.



TAI SHANI

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

Tai Shani
Faces of Miasma I, 2026
Mixed media
Ca. 63.5 x 24 x 17 cm





GIÒMARCONI

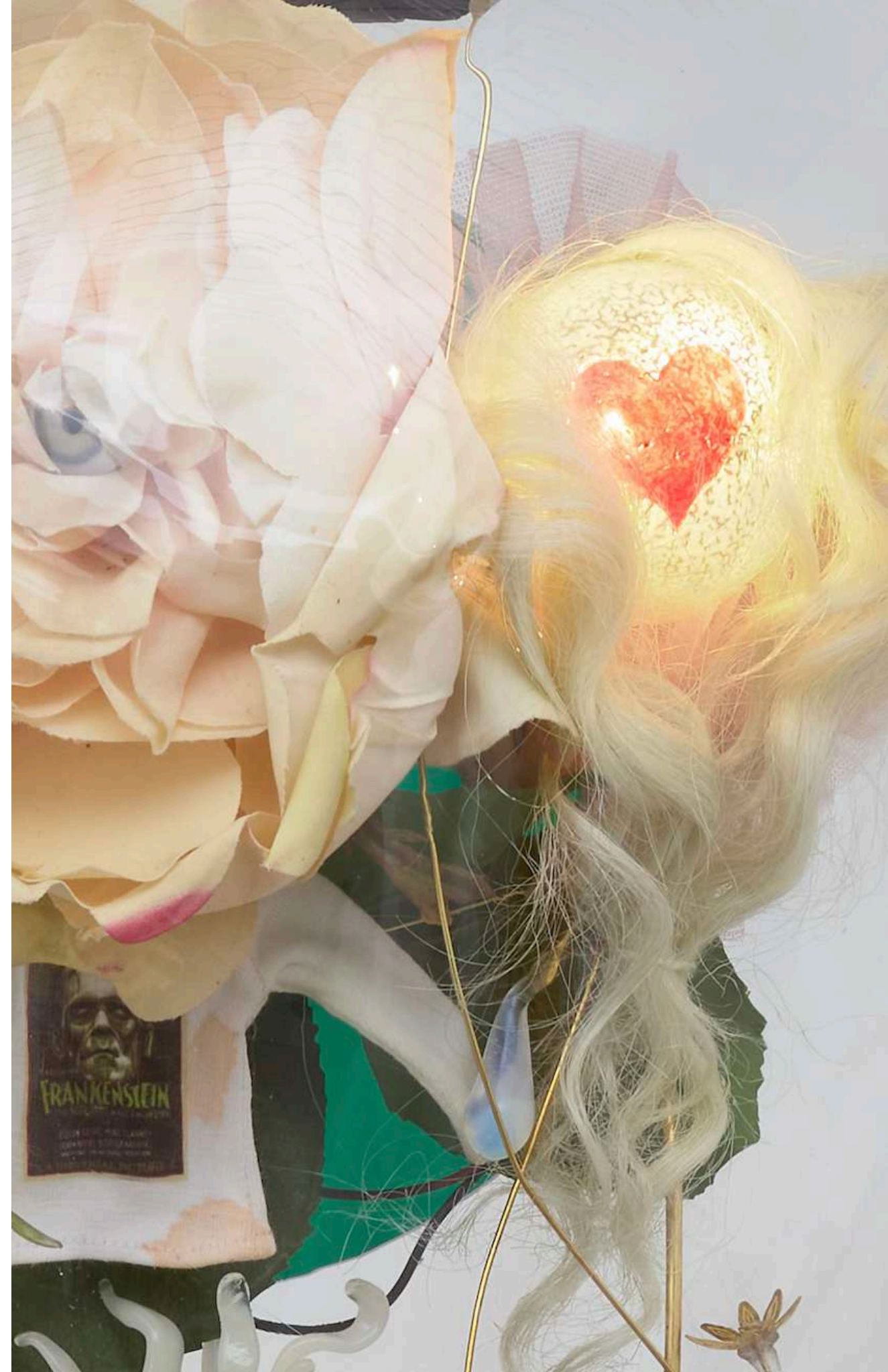


Mythical and historical narratives are a template for the Turner Prize-winning, London-based artist **Tai Shani** which she examines within a range of media. Her practice brings together installation, performance, film, writing, sculpture, drawing and painting.

A prolific writer, Shani draws on sources including classical mythology, feminist theory, popular culture, psychoanalysis and the feminist science fiction of authors such as Octavia E. Butler and Marge Piercy. Her experimental texts oftentimes explore the politics of emancipation through a feminist lens. She draws the reader into imaginative worlds of eroticism and violence in which she negates patriarchal narratives. Her projects examine desire in its (infra-) structural dimension, exploring a realism that materially fantasises against the patriarchal racial capitalist present. 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. 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.

In her wide-ranging oeuvre, Shani has enduring motifs and colour combinations that continue to reappear. There are the recurring candy-coloured hues – from light greens and pinks to violets and oranges- and the various geometrical objects in her expansive installations as well as the architectural echoes in her paintings and carpets. Her sculptures oftentimes play with a more carnal repertoire of fleshly forms which include the recurrent use of fingers, hands or breasts as well as an array of biomorphic shapes.

Faces of Miasma I, 2026 is part of a new group of sculptures that Tai Shani has made for her upcoming solo exhibition at the Kunsthalle in Bern. On closer inspection, the work—which resembles a bouquet of flowers beneath a bag shaped glass structure—is a smorgasbord of typical Tai Shani elements, such as the glass hand, the hidden eye inside the rose, the pink ruffle, the gilded flower stems or the light bulbs adorned with little hearts. Set upon its red plinth, this enigmatic gothic sculpture with its multiple details is reminiscent of a vanitas still life.



VIA TADINO 15
20124 MILANO ITALY
T +39 02 29 404 373
F +39 02 29 404 673

INFO@GIOMARCONI.COM
WWW.GIOMARCONI.COM