



the continuation of romance

painting an interrupted discourse





**the continuation of romance**

28 september

painting an interrupted discourse

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## A Continuing Story

The connection between politics and art is in no sense a recent phenomenon. You could argue that as far back as Giotto, churches were vying to commission the artist, and his studio, to fill their walls with a series of his frescoes. If one takes the Marxian view that religion is an expression of power, the significance of the stories which decorated the walls were of the utmost importance. Although taking a political view of these religiously inspired works is clearly a contentious argument, there is surely no doubting the intentions of Phillip II and Phillip IV when they commissioned Titian and Velazquez respectively to paint their portraits. However, these artists were perfectly aware of what they were doing, how they had to portray their sitter and the nature of the works they were being asked to paint.

The real turning point began with Marx and how subsequent interpretations gradually reduced every artistic outpouring to a political/social gesture. The nobility and innocence of the artist's personal quest for his own particular truth was now reduced to its political meaning/impact whether the artist in question was aware of it or not. The artists had been expelled from their Eden and reduced to being forever more linked with the social and political universe around them. Clearly this new interpretation of art brought with it the creation of an undissolvable bond between any idea of aesthetics (beauty), and the market. This, however, was also nothing new.

Raphael, Leonardo and Michelangelo worked for the Kings and Popes of their day because they were considered the greatest artists of their time and amongst other qualities, their works were known for possessing great beauty. Whereas once it was rulers, the wealthiest families and religious institutions who contested the commissions of the greatest artists, today with the growth of society and increased individual wealth, this is, to a great extent, decided by the auction houses. If the current state of cultural puritanism had existed in the sixteenth century, Raphael, Leonardo and Michelangelo would probably have found themselves marginalised by society's cultural critics and opinion makers. "Beauty" (whatever it may mean) became a political/social idea because it was considered to be a mere paean to the bourgeoisie which could, at best, induce a purely passive experience that ultimately would only guarantee the status quo. In reality, beauty has always had the capacity to produce a devastatingly cathartic effect on people. In



her text on "Venus in Exile - The Rejection of Beauty in Twentieth Century art", Wendy Steiner cites the famous Greek myth of Psyche and Cupid. The mortal Psyche (the soul) is married to the divine Cupid (love), but does not know either who he is or even what he looks like. He visits her only in darkness and disappears with the advent of the dawn. Psyche's sisters are, however, jealous of the riches he has showered on her and maintain that he must obviously be a monster. Her head turned, one night Psyche decides to look at her lover. She lights a candle and gazes on her sleeping husband. The vision of such beauty is so strong that her hand trembles and a drop of burning wax falls on the sleeping god, waking him. Seeing her disobedience and the unworthiness of her gaze, he abandons her, flying back up to the heavens.

Plato in his 'Phaedrus' writes of a man who sees a beautiful boy and suddenly finds himself spinning around in all directions, shivering and shuddering as perspiration pours from him. The writer Gustav Von Aschenbach in Thomas Mann's "Death in Venice" becomes completely obsessed by the beautiful young boy Tadzio. The severity of his character is abandoned as he takes to following the boy around. When Simone Weil writes that, 'when we come upon beautiful things, they act like small tears on the surface of the world that pull us through to some vaster space; or they lift us...letting the ground rotate beneath us several inches, so that when we land, we find we are standing in a different relation to the world than we were a moment before.' Beauty, if it's considered in its active sense, has the ability to change our vision of the world.

The artists who were commissioned to paint the great religious canvases that adorned the churches of Catholic Europe were supposed to create works of great beauty, whatever style their paintings belonged to, and through that beauty people would be moved into both considering the story that was being recounted and on a more philosophical level, be inspired to great thoughts about the world, the creation and God.

'... ancient, classical, medieval, Renaissance and Enlightenment thinkers did not in any significant way concern themselves with how society weaves its way through our intimate experiences of beauty. The philosophy of beauty from Plato to Kant may have been ethically charged but it did



not theorize how individual pleasures, choices and tastes are always unwittingly charged with social content' - David Beech

The early twentieth century avant-garde movements like Dada and Surrealism and the more recent avant-garde movements like Minimalism and Conceptualism recast beauty as ideologically complicit with political power, whilst at the same time cultivating a sensitivity to the repressed values of ugliness, philistinism, shock or abjection.

The French philosopher Paul Ricoeur calls the relationship between the individual and society "the hermeneutics of suspicion", implying that any statement by an individual about their intentions, beliefs and conduct cannot be accepted uncritically. Rather the suspicion is that individuals are inevitably prey to forces that they cannot control - forces of which they are often entirely unaware.

And thus the innocence and purity of the artist's life in his/her Garden of Eden has been dismantled forever.

The German philosopher Theodor Adorno was also a musician and in his 1949 book *The Philosophy of Modern Music* wrote against "beauty" itself, because he considered that it had become part of the ideology of advanced capitalist society and the "false consciousness" which contributes to social domination. As a consequence it adds to the present sustainability of capitalism by rendering it "aesthetically pleasing" and "agreeable". Only avant-garde art and music may preserve the truth by capturing the reality of human suffering. This view of modern art as producing truth only through the negation of traditional aesthetic form and traditional norms of beauty because they became ideological, has underpinned a great part of contemporary art and conceptual art in particular. Yet the politicization of art and reaction against beauty were not the only factors in the almost total neglect of painting.

'...in the 1980's the debate on simulacra, copying, surrogacy and authenticity dominated Anglo-American critical discussions. There was a widespread assumption that claims to subjective

expression and aesthetic originality on the part of the artist were a myth. Since the 1920's and the social claims of the avant-garde, the continual expansion of technology into art's relationship with production resulted in touch and manual dexterity losing their place as markers of artistic taste and authority. As such the artist was no longer seen as a self-affirming 'creator', but as a synthesizer and manipulator of extant signs and objects' - John Roberts

Using such an unfashionable word as "Romance" for the title of this exhibition of largely contemporary painting is clearly a provocation, yet an examination of some dictionary definitions can actually be illuminating. "Lacking a basis in fact" being more concerned with an emotional attraction or "aura"; "a quality or feeling of mystery, excitement and remoteness from everyday life." This clearly pushes the art associated with it as far away as possible from Adorno's idea.

A glance through history surely incontrovertibly demonstrates that art is above all a personal journey rather than a social one. In the mid twenties when the Picasso-led revolution took art into a period of "neo classicism", Chaim Soutine was working on his great masterpieces which had absolutely no connection to the artistic zeitgeist of the time. The same could surely be said for Bacon as he resolutely produced figurative works in an epoch almost totally dominated by abstraction. To reduce the search for "beauty" to a bourgeois adjunct is as damaging as reducing the solitary search of the artist to being a vehicle for social change.

From Duchamp onwards, painting has been intermittently declared dead. The obsession with the new was somehow linked with a new world and was seen as a radical break with all the art which had preceded it. As Mel Ramsden states, 'If every other thing Tate Modern shows is stretching the boundaries of art, what's the nature of the boundary that's being stretched, and what properties are ascribed to the things doing the stretching? The point is that if there were really infinite numbers of items waiting at the disputed edge of art for the art world to confer status on them, few or none of them could be paintings.' However, as newer mediums have proliferated and photography has galloped forward, painting has never disappeared. For years it was largely ignored by critical opinion so much so that at certain recent Venice Biennales, the







amount of painting could be counted on 2 hands, yet it has never just lain down and died. Man's continual need to make marks on a surface is one of the great stories of human development on our planet and one of the greatest testimonies to human creativity.

The recent Gerhard Richter retrospective was perhaps most significant for declaring out loud to the world that painting can do anything. One small exquisitely painted work in black and white of a toilet roll is the painter's devastating response to Duchamp. However, even here nothing is straightforward. Hal Foster has been heavily critical of the idea of beauty in Richter; 'such reconciliation (on beauty) is not possible for post-war artists like Richter, for whom art, beauty and semblance are all transformed not only by mass media but by the historical traumas of world war and the Holocaust. Richter does deliver beauty to be sure, but when it is credible it is beauty with a traumatic core, a 'wounded' beauty that works over (but not through) its own loss.'

This last comment surely underlines yet again the artists' collective banishment from Eden but ours as well as we are inseparable partners in the experience of art.

Clearly I am not intending either this exhibition nor this text to be a rejection of political art (as long as it is good) but certainly there are strands of contemporary critical thought which have been guilty of obsessively over-theorizing all artistic creation. An idea of beauty has been a protagonist in the story of art from the earliest of societies and our aim is to help re-attach ourselves, in a contemporary way to that umbilical cord from which we have, in reality, never been severed.

The 14 artists that have been chosen could be called "gestural" painters in as much as a great attention is placed on the vivacity and experiments with the way they apply their medium, be it paint, pencil charcoal etc to their chosen surface. In the history of painting, these formal searches have resulted in some of the greatest works in the Western canon. Furthermore, they have been reached in the latter years of the artists' life. If one looks at an early work by Titian and contrasts it with one of the last ones, the explosion of the artist's brushwork is immediately apparent. The same could be said for Rembrandt, Turner and Monet. The late works of all these artists are seen



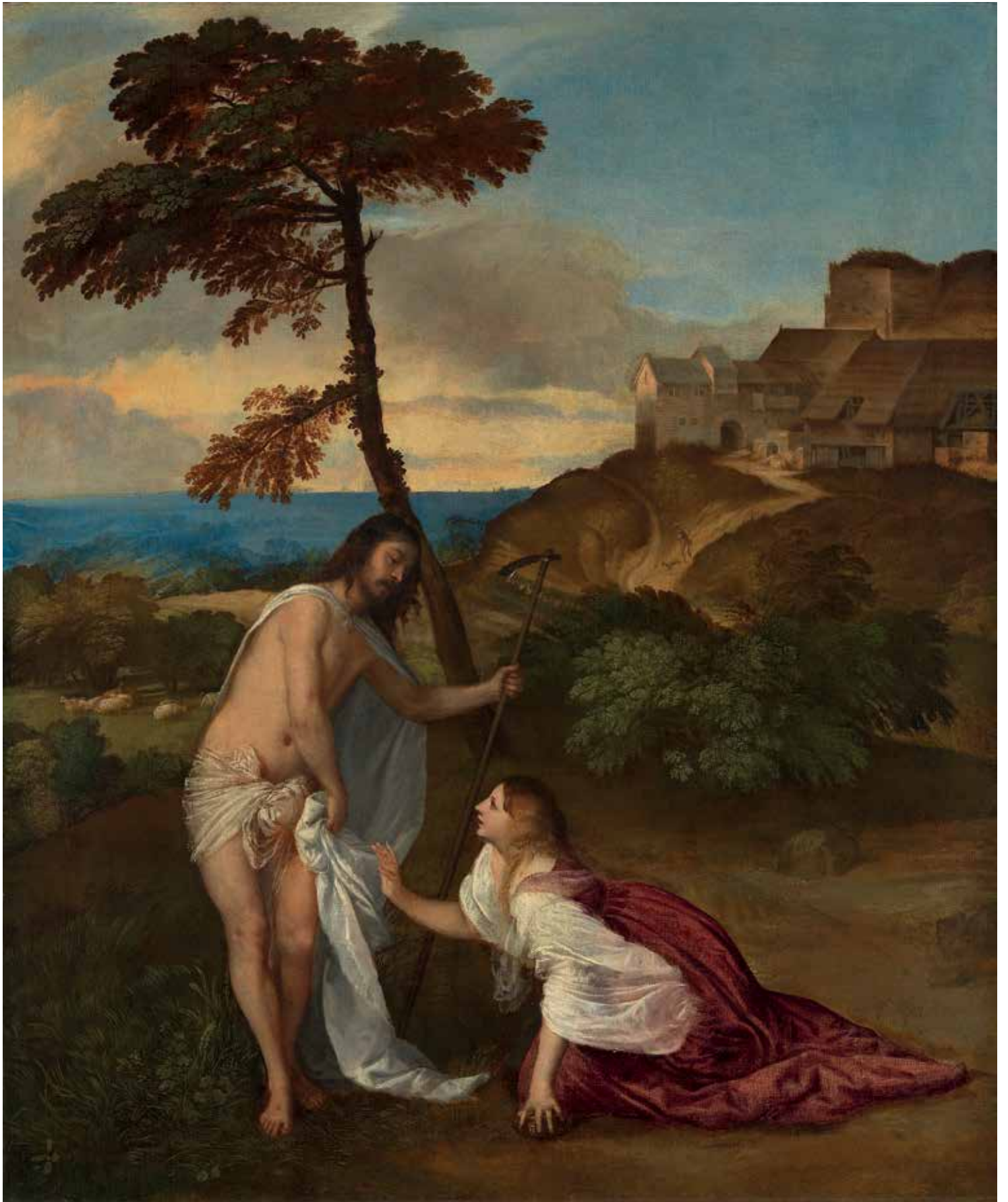
to be way ahead of their time because of the formal experiments in their practise which clearly has an effect on the narrative of the works but they all appear above all formally led. These great works, notwithstanding the high levels of reproduction available today, escape the culture of the reproduction as virtually equal to the original work.

"The rapid consumption of art is similar to publicity in the sense that reflection, taken as one of the main activities of man, is not required. The Greek/Roman 'otium' (leisure) favored thought and the stretching of time. Painting in its highest and most profound form encourages this" - Marc Fumaroli

There is no attempt on the part of who has selected the artists in the exhibition to draw any artistic parallel between the afore mentioned giants but merely to attempt to trace a hesitant but existing line from then to now. Ultimately the changes to the language of painting and its enduring longevity and relentless ability to re-invent itself will come through the medium's language rather than its capacity to be a source of narration.

Piero Pizzi Cannella's "Le Cattedrali", clearly references an essential part of European history but in an unmistakably contemporary way. The Cathedral has long been an obsession for the artist. A few years ago he received a commission from the town of Bologna to provide a series of large paintings inspired by the idea of the cathedral for the city museum which is housed in an unconsecrated church. The very large canvas in the exhibition places the cathedral and remnants of cathedrals into a vision of the world dominated by this institution. The painting has a ravishing palette and a vibrant, free use of paint. The work illustrates perfectly both in form and content how one can continue with the great tradition yet remain very much in our time.

In contrast to Pizzi Cannella's rich palette, Bogdan Vladuta's work is painted predominantly in black and white and represents a large panoramic view of a city scape with its Communist era buildings partly destroyed, one building remnant dissolving into the next, the drips of paint adding to this sense of impermanence but also the prevailing sense of melancholy. Although painting what is clearly a potentially highly charged, political subject, Bogdan Vladuta's interests are far





Titian, Apollo and Marsyas, © Arcidiecézní Muzeum, Kromerěř.

Left page: Titian, The Death of Actaeon, © The National Gallery, London.





more concerned with decay and memory. In his career to date, he has combined pictures similar in feel to the one we are exhibiting with work based on remains of ancient Roman monuments, where the same considerations of memory and loss are at play.

Artists' obsessions with those who have preceded them is well known, as is the inspiration derived from history and memory. Nicola Samori has worked for a few years now around the figure of the great Spanish painter Jusepe Ribera who lived most of his life in Naples. In part reproducing and in part totally transforming the highly dramatic images created by the artist, he has managed to create a bridge stretching between the seventeenth century and the present day. We are showing 'Ebbro' a large canvas which features a transformed version of Ribera's 'The Martyrdom of Saint Bartholomew', but it is sunk into the body of the canvas as if it was a distant memory or even copy of the original, the painting instead being dominated by the most luxuriant burgundy red abstract surface with paint sensuously dripping off the canvas and presenting a contemporary visual commentary on the bloody martyrdom of the saint's body.

The Hungarian artist Zsolt Bodoni intertwines images of his own personal history with those of his country, his rich visual imagination creating visions of great fascination and power. "In Bloom" is a recent work; a highly original and very worked palette provides the rich backdrop to an imagery, which while highly mysterious appears to reference both Hungarian history and memories of the artist's childhood.

The English artist Steve Goddard's work is also concentrated very much around memory. A number of pictures have been titled "Nan in Chair" and were directly related to his memories of his grandmother who was instrumental in his becoming an artist. Others refer to artists who have been crucial to his inspiration, in particular Vincent Van Gogh, while others are people whom he has encountered in his everyday life. Steeped in art history, he has recently been sculpting heads of Christ and The Crucifixion as he attempts to measure himself with some of the great subjects which have dominated western art. Able to move with total ease between sculpture, drawing and painting, we have included a large "Nan in Chair" in the exhibition.

The English artist Nadia Hebson's large canvas of a shipwreck is another picture which strongly references an existing tradition. Once again the subject represents a personal obsession for the artist and it has a long tradition both in English but also in European painting generally, reaching its pinnacle in the final visionary works of Turner. The artist makes a model of the boat she is intending to paint, then photographs it, destroying the model before embarking on the painting. At times embracing abstraction, at times unmistakably figurative, the monochromatic blue palette gives a strange and surreal light to the composition as if the wreck of the ship works as a metaphor for the wreck of the world.

The solitary tree in a landscape is an image which remained crucial during the whole of Carlo Mattioli's painterly life. Notwithstanding that, he found countless variations to his theme, the beauty and poetic essence of these trees isolated in a landscape where the rich tapestry of the brush work mirrors the acute poignancy of the composition. In our picture, the abiding monochromatic tone only accentuates the haunting image which appears to emerge out of the landscape as if surrounded by a great mist.

Aida Rubio Gonzalez is a young Spanish artist whose highly original paintings display enormous confidence. In her late twenties she tackled subjects which are sacred for Spaniards; a 2 metre "Tauramachia", Velazquez's painting of Pope Innocent X, and a variation on a portrait by El Greco; yet she approached all of them with remarkable liberty while never losing focus on the subject. We have selected two images for the exhibition which highlight both her nervous and vital approach to figure painting and the richness of her highly charged palette and brush strokes. Both paintings depict the complexity of human relationships and are unmistakably contemporary both in their content and painterliness.

All these figurative works feature artists sourcing the history of their medium yet each, in their own highly individual way, is attempting to make a new mark in that illustrious history which will stand as their contribution to this never-ending story.



The second section of the exhibition features artists whose painterly language resolves around abstraction.

The Spanish artist Enrique Brinkmann began life as a figurative painter in a Spain ruled by Franco and as he himself said, he could envisage no possibility for abstraction in that situation. However he moved towards abstraction after the Dictator died and in 1998 his continual artistic searching led him to try and find a way to "create air between the picture surface and the wall". From that impellent need he arrived at the idea of a transparent metal mesh which would hang a short distance from the wall. At first his gestures were very minimal allowing for a powerful play of shadow on the wall's surface. However, today his continual exploration of this surface has led him step by step to arrive at a complete covering of the mesh with paint, pushing it through from the back, but also still working on the front so that from almost total transparency, the mesh had now assumed properties of a sculptural relief. We are showing two of his most recent works in the exhibition, both of which illustrate the extreme musicality of his compositions, and the beauty of his use of colour and form.

Eduardo Stupía, an Argentinian artist, works almost exclusively in black and white, drawing upon an extensive palette of marks and techniques within a single canvas: pencil, charcoal, acrylic, graphite, watercolour and ink are used to push the boundaries of each medium's potential as far as possible, yet all the while succeeding in creating final works full of harmony and integrity. The originality and beauty of Stupía's work is in this rare ability to allow the spirit of each medium to dictate its own space, yet never unbalancing the organic unity within the whole. His work is underpinned by an idea of landscape but, as the artist himself states, landscape 'intended in the language of the organisation of structures and space, rather than a genre or theme'.

Francisco de Corcuera, whilst a purely abstract artist, possesses another completely original language with an undoubted 'philosophy of existence' underpinning his paintings. There is always a strong geometrical map governing his large compositions, but then that apparent rigidity is







dynamited by the freedom with which he fills his canvases with painterly forms and gestures. He, like Stupia, also uses a variety of mediums to obtain his end. The works combine a great lyricism with this continual sense of a highly organised attempt at governing the space, yet never managing to do so.

Toti Scialoja is an Italian artist who embraced abstraction throughout his career, yet moved constantly through various stages of expression. A poet as well as a painter, he was a fundamental figure in the Italian and more specifically Roman art world from the 50's to the early 90's. The large work on display in the exhibition belongs to the final artistic period of his life when, influenced particularly by De Kooning and abstract expressionism in general, his work discovered a new found freedom both in gesture, exuberance of colour and energy.

Bram Bogart is another artist who never left abstractionism, achieving I feel, his greatest and most original works during the 1950s. Always renowned for the thickness of the applied paint, so much so that later works could be defined as painterly sculpture, his works from the 50s have a unique lyricism. In many of these works the juxtaposition of brush strokes, striking use of colour and dynamism of the composition made the thickness of the paint a logical consequence of the composition as a whole so that it appeared completely integrated into the overall work which remained the absolute protagonist. In his later years, the weight of the paint became the one and only actor as it dominated the entire composition and became alone the *raison d'être* of the painting.

Finally, Emmanuel Barcilon is a French artist who uses varnish mixed with pure pigment and he applies layers and layers of paint over a series of weeks and sometimes months, to his wooden surface. Another strong colourist, he often intervenes during this painting process to add graphic elements; skulls, anatomical drawings, words, newspapers clippings etc., before continuing to apply more coats of paint. At the painting's conclusion, various images, marks or colours remain visible below the surface, some buried deeper than others, as he creates his own visual memory of the process so much so that one has the sensation that somewhere under the rich web, every mark, drawing or colour has left some almost imperceptible trace within the material.

These different artists, as I stated earlier, are in no sense the proof for the continued passion and debate around the endless fascination with painting, but they do constitute a proof. In all the works there is an original voice working with this age-old discipline. The debate about the premature burial of painting as an art form is intrinsically linked to the question concerning the search for beauty. If one accepts that the two most noble journeys of man's sojourn and evolution on the planet are in the arts and the sciences, it is curious how in the 20<sup>th</sup> and very early 21<sup>st</sup> centuries the intrusion of politics in the world of art and the removal of the individual's epic search, has not been echoed to anywhere near the same extent in the world of science. There have been moral and ethical debates but for the most part the purity of man's search for scientific, as opposed to artistic, truth has been left alone.

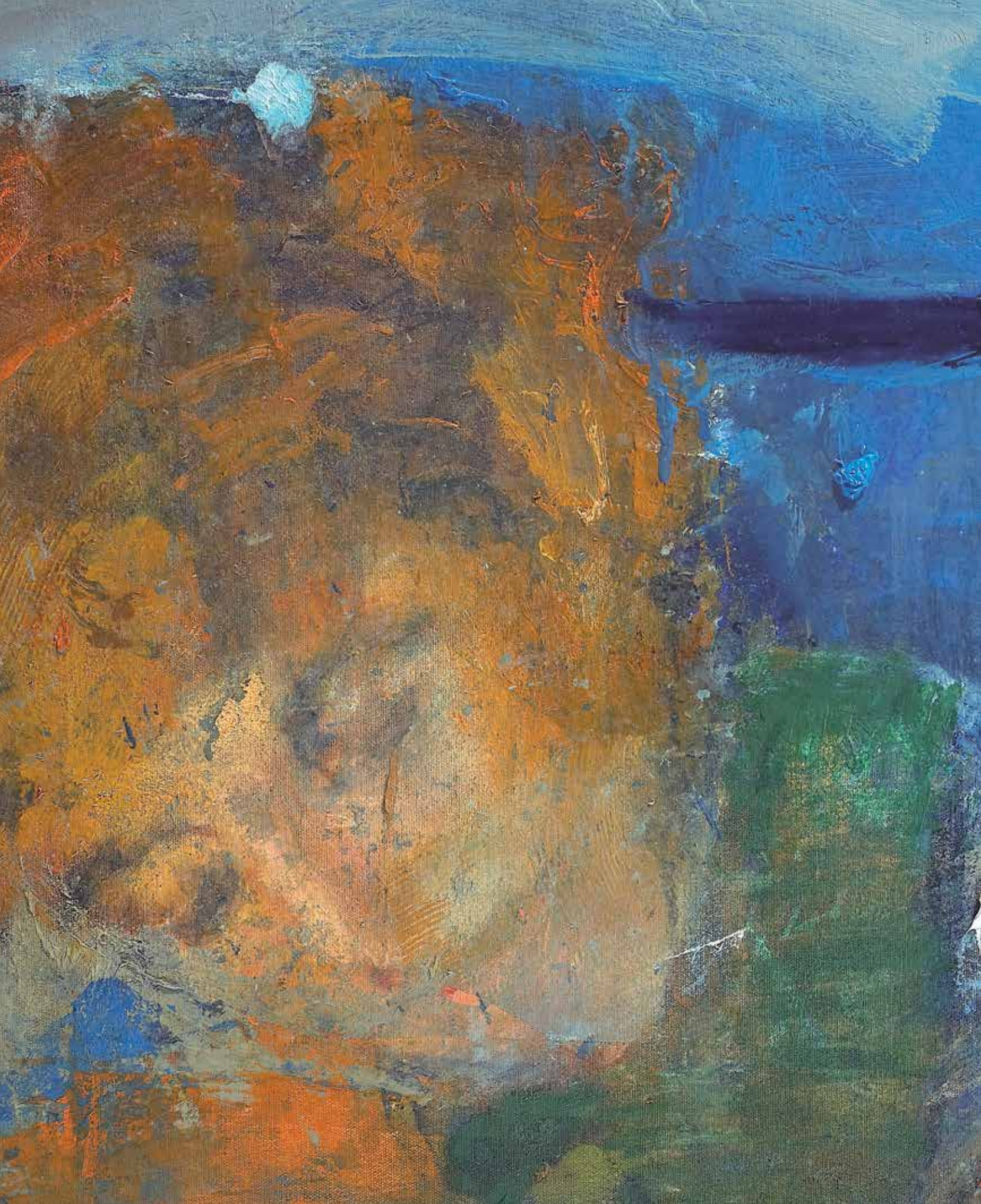
If we are moved by the beauty of all or some of these works, we may learn nothing about society or the great political questions of our time, but we will understand something about the heroic search of man to give expression to his creative impulse and how the works can inspire further thoughts on the language of painting.

The creation of art whether it be literature, theatre, the visual arts or music are nearly always the reflection of an individual's unique ability; one of their undoubted strengths is precisely the fact that they cannot be controlled by politics. Often they even escape from the clutches of the political views of the author himself. They are a testimony to human freedom. The composers who were banned in Nazi Germany survived and ultimately flourished; the composers favoured by the Party have virtually disappeared.

Today western society has, to a great extent, rejected all forms of political totalitarianism and the advantages of a society which accepts the need for a degree of human freedom has been established. The art world is still, in many critical quarters, insisting that an artist's work and its political/social relevance is an indissoluble relationship.

'...beauty is but one of an immense range of aesthetic qualities, and philosophical aesthetics has been paralysed by focusing as narrowly on beauty as it has. But beauty is the only one of the







aesthetic qualities that is also a value, like truth and goodness. It is not simply among the values we live by but one of the values that define what a fully human life means' - Arthur Danto

Beauty, whilst it remains a fairly untranslatable idea with very individual meanings for different people, has never been a rigid unmovable concept. Art has often swung between different takes on styles such as classicism and neo classicism to mannerism, baroque and rococo. The French Pompiere movement of the mid nineteenth century, due to its excessive academism, was supplanted by the vitality of the impressionists; Cezanne gradually led to Picasso and the *Demoiselles d'Avignon*, and late Monet could be said to take us to Joan Mitchell and the 50's. Beauty can be called into question but before the twentieth century never expelled from the canon of accepted artistic values.

The seeking and finding of beauty, whilst no guarantee of any moral superiority, can represent a bulwark against the ugliness and superficiality which surrounds all of us in our contemporary world. On a personal level, it can give us the capacity to reach into the innermost parts of our being where another constantly growing, endlessly stimulating, parallel universe exists.

Ian Rosenfeld

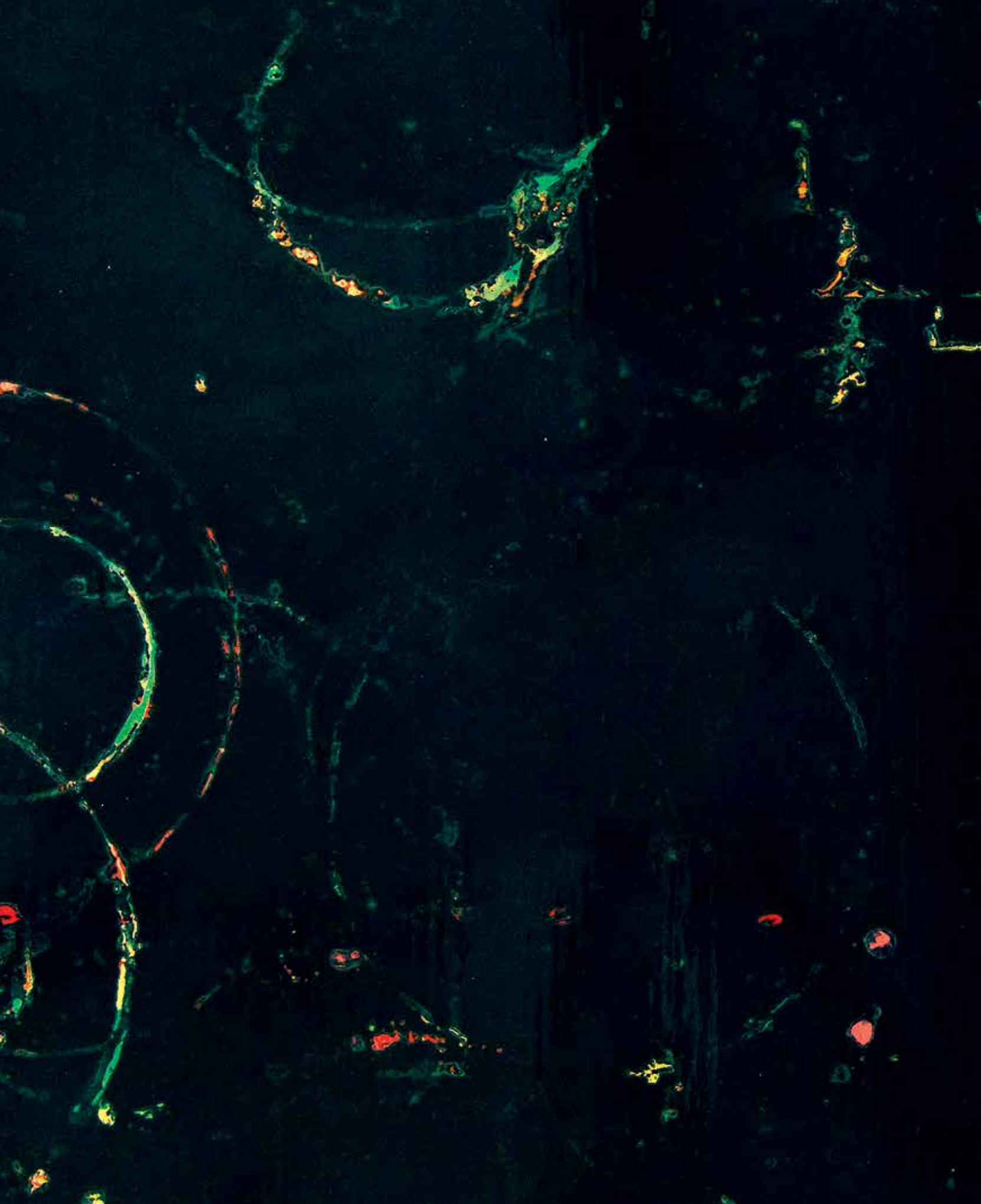






exhibition artists





## Emmanuel Barcion

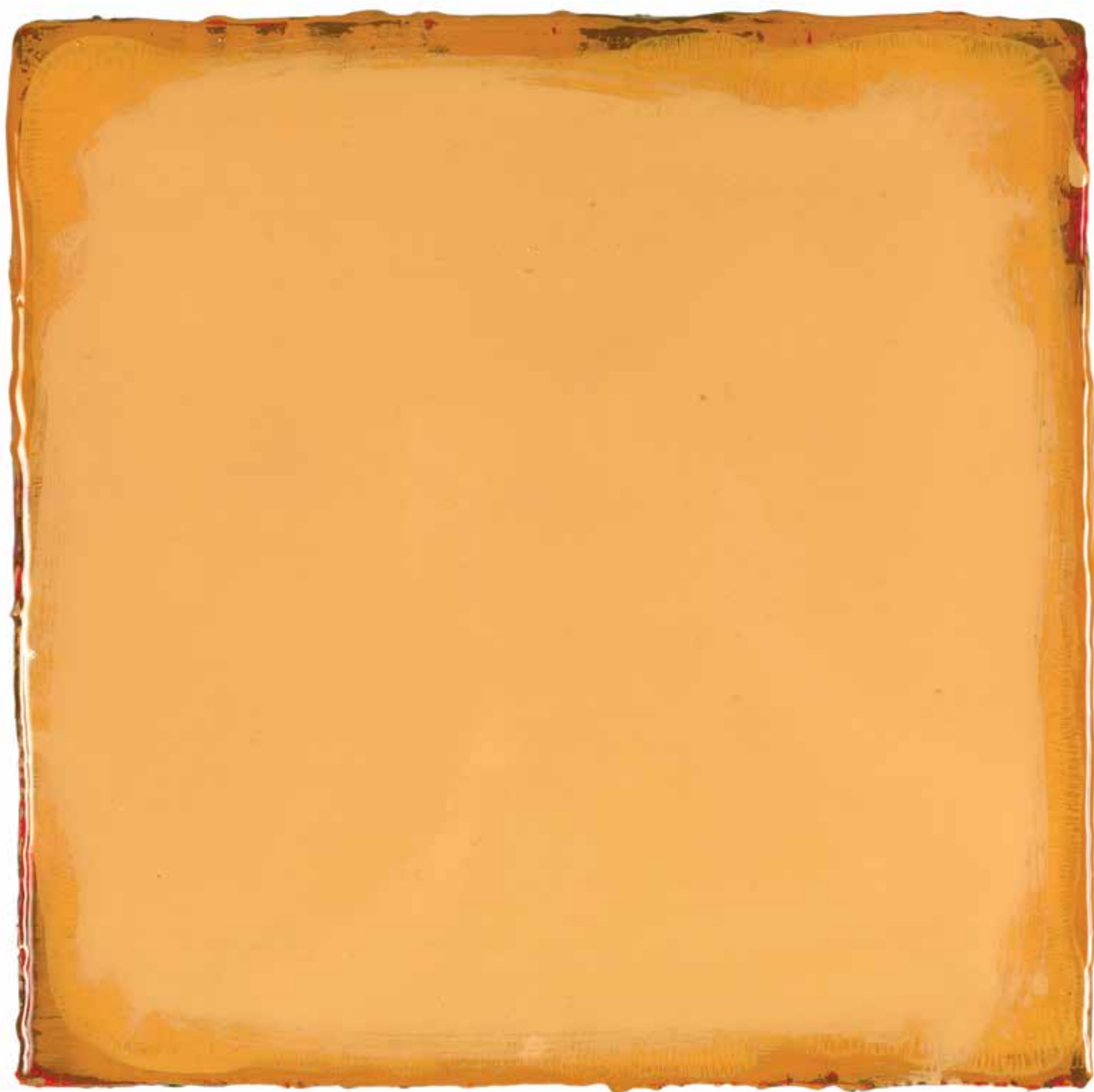
"...between the layers of varnish, one discovers drawings, words, painterly gestures sometimes no more than scribbles, in others more legible but always interrupted by further overlays..."

With Barcion one needs time to approach the work, to look deeply into it, and then to be surprised before finally returning to the smooth surface drawn in by the luxuriousness of the paint"

Anne Malherbe



















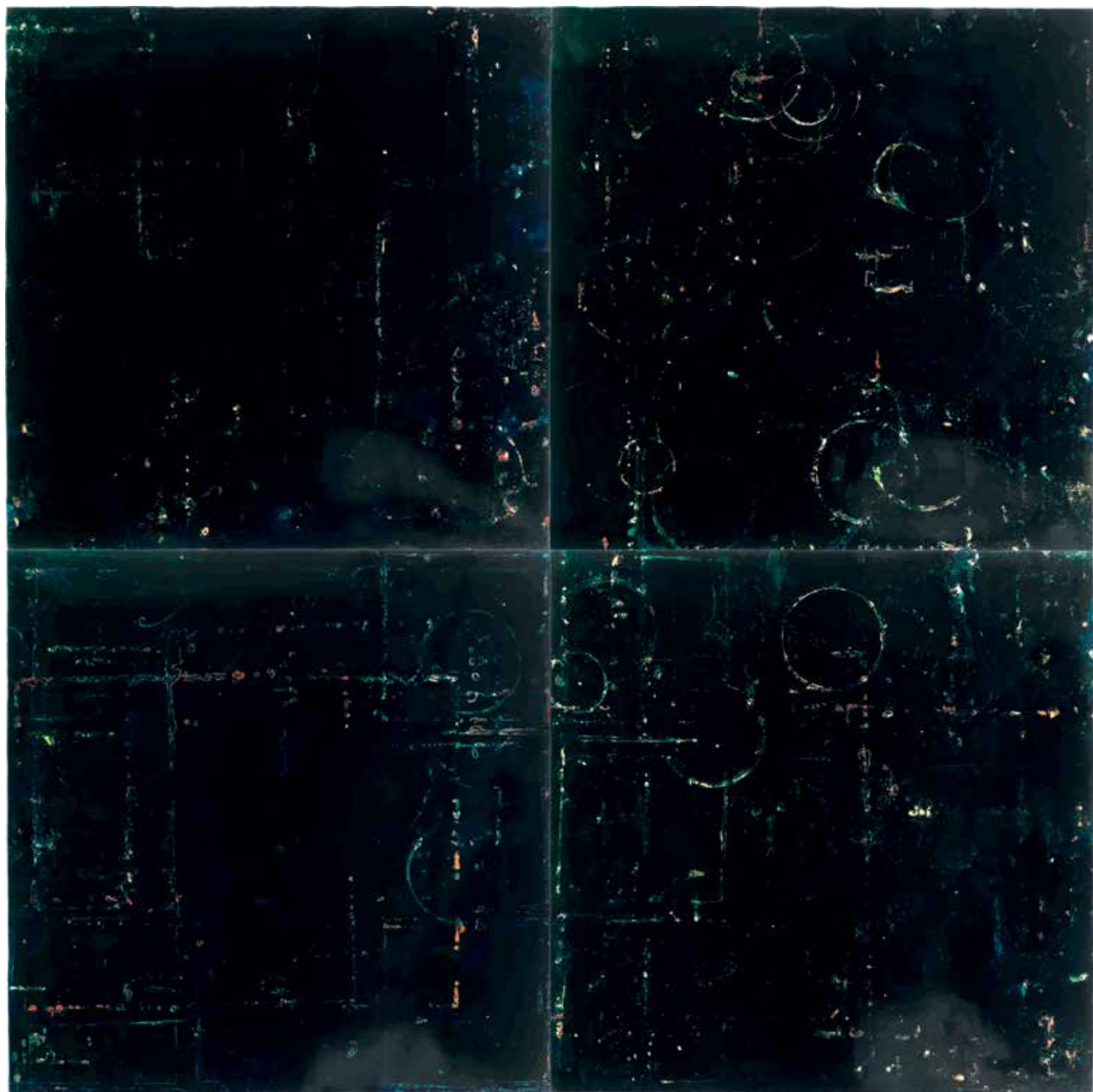














## Emmanuel Barcion

Born Paris, France, 1967. Lives and works in Paris.

### Education

1992                    Ecole Nationale des Beaux Arts de Paris-Cergy

### Selected Exhibitions

|      |   |
|------|---|
| 2012 | The Continuation of Romance: Painting - an Interrupted Discourse, Rosenfeld Porcini, London                                     |
| 2011 | Emmanuel Barcion, Galerie Dukan Hourdequin, Paris   |
| 2010 | Espace Art Contemporain, La Rochelle<br>Espace d'art contemporain, Atelier d'Estienne, Pont-Scorff<br>Brandt Gallery, Amsterdam |
| 2008 | Orangerie du château de Sucs, Sucs-en-Brie  |
| 2007 | Dukan&Hourdequin Gallery, Marseille   |
| 2005 | Pascal Polar Gallery, Brussels  |
| 2004 | The Blue Gallery, London  |
| 2003 | Christine Phal Gallery, Paris   |
| 1999 | Galerie CROUS Beaux Arts, Paris   |
| 1993 | Ougadougou French Cultural Centre, Burkina Faso   |

## Group Exhibitions

|      |   |
|------|---|
| 2012 | The Continuation of Romance: Painting - An Interrupted Discourse, Rosenfeld Porcini, London   |
| 2011 | Group Dynamics, Brandt Gallery, Amsterdam<br>Colorless green ideas sleep furiously, galerie dukan hourdequin, Paris<br>Biennale d'Issy, Vanitas, vanitatum, vanités contemporaines,...                              |
| 2009 | SLICK - Contemporary Art Fair, Dukan&Hourdequin Gallery, Paris<br>Scope Miami, Mike Weiss Gallery, New York   |
| 2008 | Art Senat, Orangerie du Jardin du Luxembourg, Paris<br>Artparis, Dukan&Hourdequin Gallery, Paris<br>Pascal Polar Gallery, Paris   |
| 2006 | Psychoplastie, Maison des arts de Créteil, Créteil and Galerie Dukan&Hourdequin, Paris  |
| 2005 | Et le canard était toujours vivant, Panorama de la peinture contemporaine, Abbaye Saint-André,<br>Centre d'art contemporain, Meymac<br>Biennale d'Issy les Moulineaux   |
| 2004 | Grusenmeyer Gallery, Ghent<br>Galerie Nathalie Gaillard, Paris<br>Dis-leur, Galerie Dukan&Hourdequin, Usine Corot, Marseille<br>London Art Fair, The Blue Gallery, London<br>Art Paris, Galerie Pascal Polar, Paris |
| 2003 | The Blue Gallery, London  |
| 2000 | Fondation COPRIM, Prix Spécial du Jury<br>Institut Français, Rhodes   |
| 1999 | Salon de Montrouge, France<br>Guigon Gallery, Paris   |





## Zsolt Bodoni

"Bodoni's practise is based on an analysis of the past. He draws from documents, art history and music. Functioning as a kind of archaeology, his work becomes a way to understand and then a process of re-creation, forging a new view from the present. His activity is also exemplary of the modern condition of our age of relativity when no one way seems certain and no truth is absolute; everything is open to deconstruction and evaluation."

Jane Neal

















## **Zsolt Bodoni**

Born Alesd, Romania, 1975. Lives and works in Budapest, Hungary

### **Education**

- 1995-2000 Hungarian Academy of Fine Arts, Budapest
- 1998 Brobygrafiska, Sunne, Sweden

### **Solo exhibitions**

- 2009 The Foundries of Ideology, Ana Cristea Gallery, New York, USA  
Yesterday's Heroes Tomorrow's Fools, Nicodim Gallery, Los Angeles, USA
- 2008 Monuments, FA Projects, London, UK  
Art Factory Gallery, Budapest, Hungary
- 2006 Hungarian Cultural Institute, Bruxelles, Belgium
- 2005 Sparks Gallery, Budapest, Hungary
- 2004 MAMU Gallery, Budapest, Hungary

#### **Selected group exhibitions**

- 2012 The Continuation of Romance: Painting - an Interrupted Discourse, Rosenfeld Porcini, London
- 2010 Year One, Ana Cristea Gallery, New York, USA  
Uncertain Terrain, Knoxville Museum of Art, USA  
After the Fall, HVCCA, Peekskill, NY, USA  
In Standard Time, Ana Cristea Gallery, New York, USA
- 2009 Show Me a Hero, Calvert 22, London, UK  
Staging the Grey, Prague Biennale, Prague, CZ
- 2008 15 Hungarian and Romanian Painters, Plan B, Cluj, Romania  
Portraits of Yesterday, Today and Tomorrow, FA Projects, London, UK
- 2007 Ernst Múzeum, Budapest, Hu
- 2006 Art colony of Élesd, Strasbourg EU Parliament, France

#### **Selected press**

- 2009 Back to Storage (2009) pictured in Harper's Magazine, November, p.17  
Lara Taubman, Review of Zsolt Bodoni at Mihai Nicodim, Art in America, October, pp.175-176  
"Top 100 Emerging Artists," Flash Art International, October, pp. 52-53







## Bram Bogart

"In Bram Bogart's paintings, you will never see something like identity, like an identifiable subject, and this is why it is not easy to entitle his works: it is always like an atmosphere, like a cadence, like a rhythm, an indefinable impression. It is both physical and metaphysical. It is rough and extremely soft. It is both body and thinking springing from the body, a thinking retaining in itself the corporeality it seeks to get rid of, though it never can"

Marcel Paquet







































## Bram Bogart

Born Delft, Holland 1921. Died Sint-Truiden, Belgium 2012

### Solo Exhibitions

|      |  |
|------|--|
| 2007 | Salon des Grand Antiques, Pierre Bergé, Brussels<br>Bernard Jacobson Gallery, London   |
| 2006 | Fine Art Society, London   |
| 2005 | A Retrospective: 1950-2005, Kunsthalle, Reckling<br>Hausen, Germany  |
| 2004 | Galerie d'art Inter Atrium, Barcelona, Spain<br>Monos Art Gallery, Liège, Belgium<br>Galerie Guy Pieters, Knokke-Heist, Belgium<br>Musée d'Art Moderne et d'Art Contemporain,<br>Liège, Belgium  |
| 2002 | Marlborough Gallery, New York<br>Galerie Guy Pieters, St Paul de Vence, France<br>Galerie Weihergut, Salzburg, Austria<br>Galerie Pro Arta, Zürich, Switzerland  |
| 2001 | Galerie Bloem-Bloem, Halle-Zoersel, Belgium<br>Galerie d'Arte Contemporanea, Palazzo Ducale,<br>Pavullo, Italy<br>Galerie Venice Design, Venice, Italy<br>Galerie Willy Schoots, Kunstrai, Amsterdam,<br>The Netherlands   |
| 2000 | A Retrospective, Musée de Beaux-Arts de Mons,<br>Mons, Belgium   |
| 1999 | Willy Schoots Gallery, Eindhoven, The Netherlands<br>Retrospective: 1939-1999, Espace Muséal<br>de Bellevue, Biarritz<br>Musuem of St Lizier, France<br>A Retrospective, Musée de Beaux-Arts de Tours,<br>Tours, France<br>Fête de la Matière, Bussells Town Hall, Belgium<br>Musée d'Art Moderne et d'Art Contemporain,<br>Nice, France |
| 1998 | Galerie Remy Bucciali, Colmar, France<br>Galerie Mário Sequeira, Braga, Portugal<br>Willy Schoots Gallery, Kunstrai, Amsterdam,<br>The Netherlands<br>Enrico Navarra Gallery, Paris, France  |
| 1997 | Galerie Venice Design, Venice, Italy   |

|      |   |
|------|---|
| 1996 | A Retrospective, Cotthem Gallery, Barcelona<br>Galerie Willy Schoots, Eindhoven Kunstmesse,<br>Frankfurt, Germany<br>Museu Pinacoteca do Estado, SPaula, Brazil<br>Avanti Galleries, New York |
| 1995 | PMMK, Museum voor Kunst, Ostend, Belgium,<br>Bram Bogart<br>Retrospective Paris, Brussels, Ohain, Kortenbos<br>Reflex Modern Art Gallery, Amsterdam<br>The Netherlands                        |
| 1992 | Retrospective: 1939-1992, Centre Culturel<br>Le Botanique, Brussels   |
| 1990 | André Emmerich Gallery, New York, USA   |
| 1989 | A Retrospective: 1952-1989, Galerie Protée, Paris   |
| 1988 | A Retrospective, The Mayor Gallery, London3   |

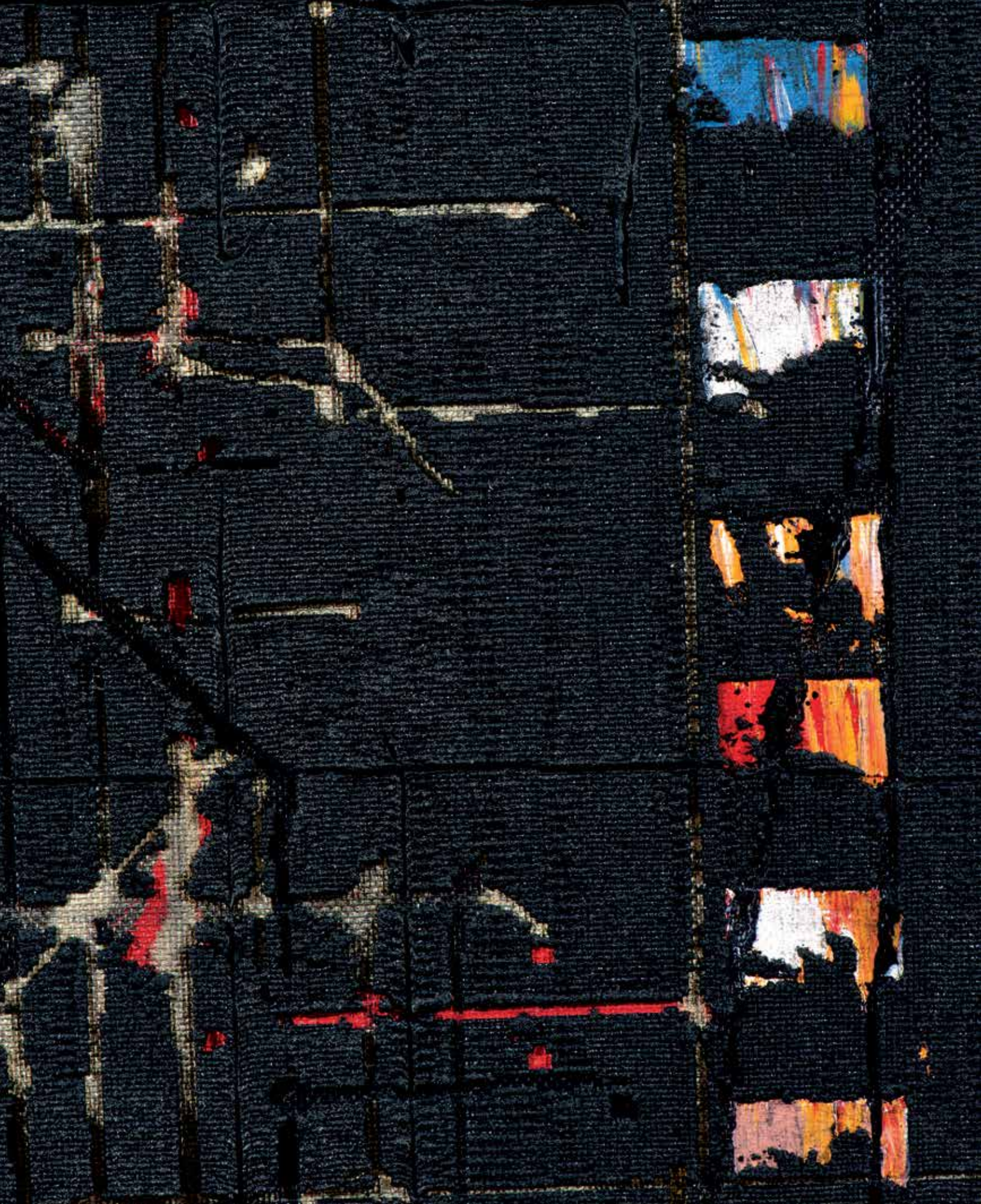
### Group Exhibitions

|      |   |
|------|---|
| 2012 | The Continuation of Romance,<br>Rosenfeld Porcini, London   |
| 2007 | Gallery Clement, Amsterdam  |
| 2004 | Musée du Luxembourg, Paris  |
| 2003 | National Art History Museum, Luxembourg   |
| 2002 | Kunstmuseum, Brussels<br>Fries Museum, Leeuwarden, The Netherlands<br>Winterthur, Switzerland   |
| 2001 | Deutsches Meers Museum, Stralsund-Ausstellung,<br>Germany<br>Museum van Bommel Van Dam, Venio,<br>The Netherlands<br>National Gallery Bangkok, Bangkok, Thailand<br>Musée d'Art Moderne, Ostende, Belgium<br>Municipal Museum, Cognac, France<br>Noordbrabants Museum, s'Hertogenbosch,<br>Netherlands<br>Musée Municipal, Cognac, France |
| 1994 | Palais des Beaux-Arts, Brussels   |
| 1993 | Stedelijk Museum, Amsterdam   |
| 1991 | Hunter College City University, New York, USA   |



|      |  |      |  |
|------|--|------|--|
| 1990 | Centre d'Art Georges Pompidou, Paris, France                       |      |  |
| 1989 | Tokyo Fair, Tokyo, Japan   | 1968 | Centraal Museum, Utrecht, Netherlands                                |
| 1988 | Musée d'Art Moderne, Ghent, Belgium                                |      | Musée des Beaux-Arts, Antwerp, Belgium                               |
| 1984 | Yurakucho Art Forum, Tokyo   |      | Musée des Beaux-Arts, Mons, Belgium                                  |
|      | Stedelijk Museum de Lakenhal, Leiden, Netherlands                  |      | Palais des Beaux-Arts, Brussels                                      |
| 1983 | Musée des Beaux-Arts, Louvain-la-Neuve, Belgium                    | 1967 | Musée de Lakenhal, Leiden, Netherlands                               |
| 1982 | The Hague Museum, The Hague, Netherlands                           |      | Palais des Beaux-Arts, Brussels, Belgium                             |
|      | Palais des Beaux-Arts, Brussels                                    |      | Stedelijk Museum, Amsterdam  |
| 1981 | Musée de Beaux-Arts, Le Havre, France                              | 1966 | Palais des Beaux-Arts, Charleroi, Belgium                            |
|      | Museum Boymans-van Beuningen, Rotterdam, The Netherlands           |      | Palais des Beaux-Arts, Charleroi, Belgium                            |
|      | Provincial Museum voor Moderne Kunst, Musée de Lakenhal, Leiden    | 1965 | Musée de Louvre, Paris   |
|      | Musée d'Ypres, Ypres, Belgium                                      |      | Kunsthalle, Berne, Switzerland                                       |
| 1980 | Musées Royaux des Beaux-Arts, Brussels                             |      | Palais des Beaux-Arts, Charleroi et St-Pieters Abdik, Ghent, Belgium |
|      | National Gallery of Ireland, Dublin, Ireland                       |      | Finch College Museum of Art, New York                                |
|      | Ghent Museum of Contemporary Art, Ghent                            |      | Stanford Museum, Connecticut, USA                                    |
| 1978 | Stedelijk Museum, Lokeren, Belgium                                 | 1964 | Musée Rath, Geneva, Switzerland                                      |
| 1976 | Fondation Veranneman, Kruishoutem, Belgium                         | 1963 | Musées Royaux des Beaux-Arts, Brussels, Belgium                      |
| 1975 | Museum van Hedendaagse Kunst, Ghent, Belgium                       |      | The Solomon R. Guggenheim Museum, New York                           |
|      | Palais des Beaux-Arts, Charleroi; St-Pieters-Andij, Ghent, Belgium | 1962 | Musées Royaux des Beaux-Arts, Brussels, Belgium                      |
|      | Musée de Neuch, Neuch, Switzerland                                 | 1961 | Stedelijk Museum, Amsterdam, The Netherlands                         |
|      | Musée d'Ixelles, Brussels  |      | Museum Boymans-van Beuningen, Rotterdam                              |
| 1974 | Kunsthistorische Instituut, Amsterdam                              | 1960 | Museo Civico, Turin  |
|      | Musée de Reims, Reims, France                                      |      | Musée de Liège, Belgium  |
| 1973 | Palais des Beaux-Arts, Brussels                                    |      | Musée des Arts Décoratifs, Paris                                     |
|      | Casino, Knokke-le-Zoute  |      | Matter Painting, ICA, London   |
|      | Museum van Bommelvan Dam, Venlo                                    |      | Tooth Gallery, London  |
| 1972 | Musée Cantini, Marseille, France                                   | 1959 | Stedelijk Museum, Amsterdam, The Netherlands                         |
|      | Palais des Beaux-Arts, Brussels                                    | 1958 | Salon des Réalités Nouvelles, Musée d'Arte Moderne, Paris            |
|      | Museum Boymans-van Beuningen, Rotterdam                            |      | Musée d'Arte Moderne, Vienna, Austria                                |
|      | Kunsthistorische Instituut, Amsterdam                              |      | Palais des Beaux-Arts, Charleroi, Belgium                            |
| 1971 | Malmuseum, Kalmar Konstmuseum, Sweden                              |      | StMuseum, Leverkusen, Germany  |
|      | Museo de Arte Moderno, Mexico                                      | 1957 | Stedelijk Museum, Amsterdam  |
|      | Stand Galerie George Kaspek, Basle, Switzerland                    | 1956 | Drentsmuseum, Enschede, Netherlands                                  |
| 1970 | Musée des Beaux-Arts, Mons, Belgium                                |      | Musée et Prinsenhof, Delft, Netherlands                              |
| 1969 | StKunstgalerie, Bochum, Germany                                    | 1955 | Stedelijk Museum, Amsterdam, Netherlands                             |
|      |  |      | Suermonat Museum, Aachen, Germany                                    |
|      |  |      | Musée Prinsenhof, Delft, Netherlands                                 |







Enrique Brinkmann

"The small notes of colour can produce a more intense joy than a chromatic explosion. Their light reaches us with effort as if its ours and theirs together. The artist limits himself to caressing the incomplete surface of the metal mesh. The oil, black, red, white, blue and ochre, mounted on the metal and air, stains the mesh and closes the small openings. In some areas paper strips have been attached. The material and the emptiness become balanced. Everything is full of material or half empty. In 'Detras de la Sombra (2002)' the points of light and the lines fall from the top of the mesh as if in a musical cascade"

Jose' Corredor-Matheos











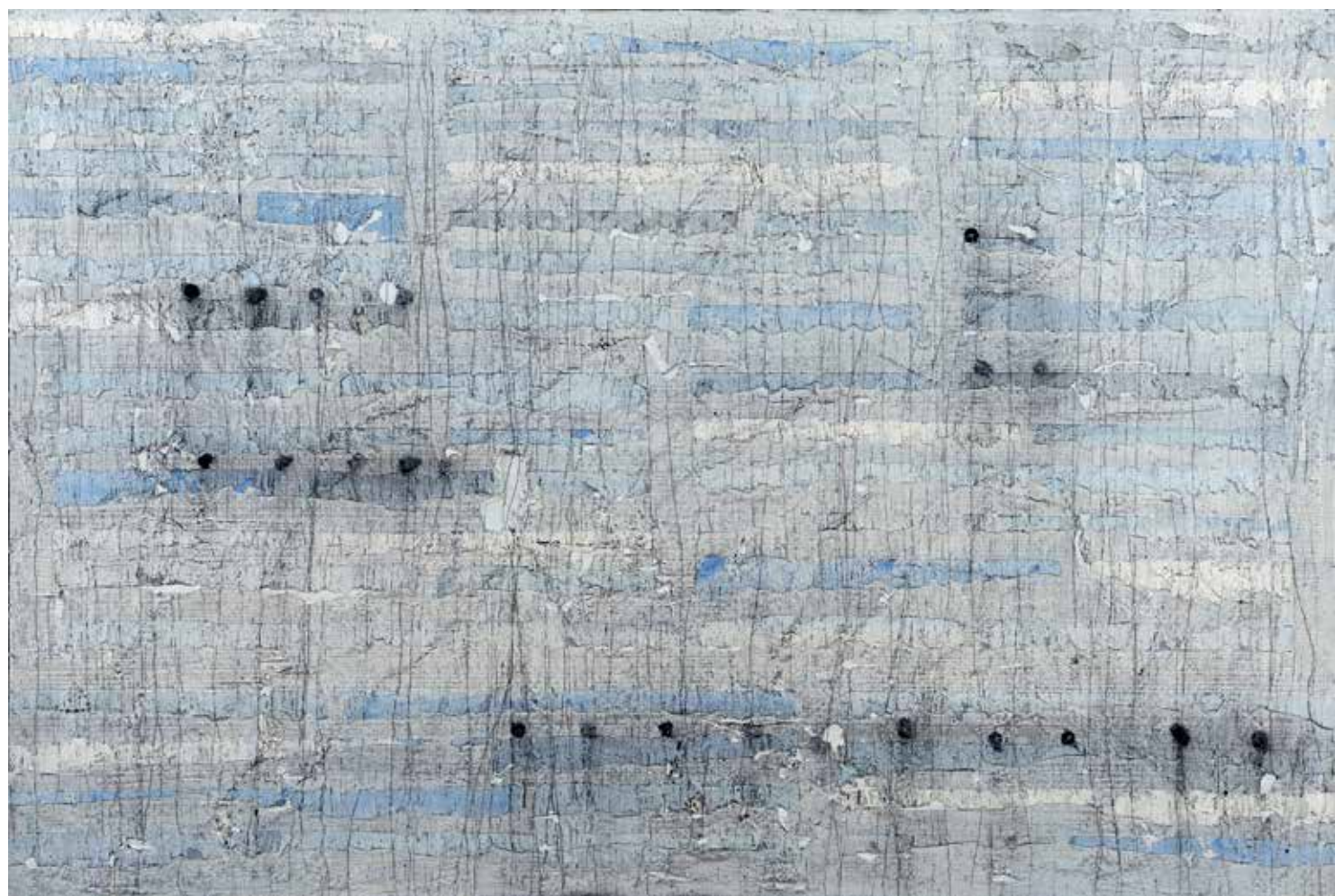


















## Enrique Brinkmann

Born Malaga, Spain in 1938. Lives and works between Malaga and Madrid

### Solo Exhibitions

|      |  |      |  |
|------|--|------|--|
| 2011 | Enrique Brinkmann: The Poetics of Silence,<br>A Retrospective, Rosenfeld Porcini, London           | 1996 | Galería Joan Gaspar, Barcelona<br>A'G Arte Gestión, Bilbao<br>Galería Durero Gijón<br>Sala Luzán, Zaragoza |
| 2009 | Joan Gaspar, Madrid<br>"Serie Barcelona" GACMA. Málaga   | 1995 | Galería Tolmo, Toledo  |
|      | Ana Vilaseco, La Coruña  | 1994 | Caja Provincial de Ahorros de Córdoba, Córdoba   |
| 2008 | GACMA, Málaga  | 1993 | Fundación Pablo Ruiz Picasso, Palacio<br>Episcopal, Málaga   |
|      | Joan Gaspar, Barcelona   |      | Museo Cruz Herrera, La Línea, Cádiz  |
| 2007 | Carmen del Campo, Córdoba<br>"Hacia la luz" Retrospective, Municipal<br>Museum, Málaga             | 1992 | Galería Anselmo Álvarez, Madrid<br>Galería Tórculo, Madrid   |
| 2006 | Sala Robayera, Miengo  |      | Galería Durero, Gijón  |
| 2005 | Sala Alameda, Málaga<br>Pedro Peña Art Gallery, Marbella<br>Ana Vilaseco. La Coruña                | 1991 | Galería Italia, Alicante<br>Palacio de la Madraza, Granada<br>Galerie Detursa, Madrid                      |
| 2004 | Galería Pedro Torres, Logroño<br>Galería Javier Marín, Málaga<br>Le Confort des Etranges, Toulouse | 1989 | Galería Johannes Schiling, Colonia   |
|      | Galería Joan Gaspar, Madrid and Barcelona  | 1988 | Sala Gaspar, Barcelona<br>ARCO 88, Madrid  |
| 2003 | Galería La Caja Negra, Madrid<br>Casa Fuerte Bezmiliana, Rincón de la<br>Victoria, Málaga          | 1987 | Galería Tórculo, Madrid<br>Galería Manuela Vilches, Marbella<br>Galería Italia, Alicante                   |
|      | Galería Tolmo, Toledo  | 1986 | Galería Juan Gris, Madrid  |
| 2001 | Galería Italia, Alicante   | 1985 | Galerie Pierre Hüber, Ginebra  |
| 2000 | Galería Durero, Gijón<br>Galería Juan Manuel Lumbreras, Bilbao                                     | 1984 | ARCO, Madrid   |
|      | Museo del Grabado Español Contemporáneo,<br>Marbella   | 1983 | Galerie Pierre Huber. ART 14-83, Basilea   |
| 1999 |  | 1982 | ARCO, Madrid   |
|      | Galería Italia, Alicante   | 1972 | Museo Español de Arte Contemporáneo, Madrid  |
| 1998 | Sala del Colegio de Arquitectos, Málaga  | 1969 | Galería Da Vinci, Madrid   |
|      | Galería Ars Vivendi, Pfaffenhofen  | 1965 | Museo Provincial de Málaga   |
| 1997 |  | 1964 | Librería Internazionale Terzo Mondo, Rome<br>Galerie Boisserée, Colonia                                    |

|                          |   |           |  |
|--------------------------|---|-----------|--|
|                          | Galerie Clasing, Münster  | 1993-2002 | Décimo Aniversario, Vitoria, Cuenca,               |
|                          | Galleria Scorpio, Rome  |           | Granada, Avilés                                    |
| 1963                     | Gallery Forum, New York   |           | III Trienal de Arte Gráfico, Centro Cultural       |
| 1961                     | Iowa Memorial Union, Iowa   |           | Caja de Asturias, Gijón                            |
| <b>Group Exhibitions</b> |   |           | Exposición Colectiva Homenaje a Cernuda,           |
| 2012                     | The Continuation of Romance: Painting - an Interrupted Discourse, Rosenfeld Porcini, London | 2001      | Galería Ópera, Sitges                              |
| 2009                     | ARCO 09, "Blanco/Negro: Sujeto, Espacio, Percepción"  | 2000      | Disparates de Fuendetodos, Fuendetodos             |
|                          | Museo de Bellas Artes de Catellón. Castellón  | 1999      | Estampas 1990-2000 Artistas Premiados en España    |
|                          | Berlaymont Summartis, Brussels  |           | Aena, Museo Municipal de Málaga                    |
|                          | "Tengo un Sueño" Homage to Martin Luther King, Jr, New York                                 |           | Cruz Herrera Museum                                |
|                          | "Homenaje a Vicente Aleixandre" Sevilla, Miraflores de la Sierra, Madrid, Sitges and Málaga | 1996      | Fefa Seiquer, Círculo de Bellas Artes, Madrid      |
|                          | "Impacte!" Fundación Vallpaloum, Lérida   | 1995      | 104 Exlibris em homenagen a Walter Benjamin,       |
| 2008                     | III Biennale International de Arte, Beijing, China  |           | Instituto Cervantes, Lisboa                        |
| 2007                     | ARCO 07, Madrid   | 1992      | ARCO 96, Madrid                                    |
|                          | 24 Hilzinger Kunstaussstellung 2007, Hilzinger, Alemania                                    |           | 18 Hilzinger Kunstaussstellung, Hilzinger          |
| 2006                     | ARCO 06, Madrid   | 1990      | Kunst unter tausend, Munich                        |
|                          | Maestros del Grabado del S. XX, Centro de Exposiciones Benalmadena                          |           | Brinkmann, Peinado, Rogelio López Cuenca,          |
|                          | 25 Años de Gravura, Sala Alameda, Málaga.   |           | Malmoe Museum, Malmoe                              |
|                          | Colectivo Palmo, Málaga Museum  | 1986      | La Línea de Van Gogh, Museo Cruz Herrera, La Línea |
| 2005                     | Nodos, Galería Artek, San Sebastian   | 1982      | de la Concepción: Brinkmann, Mitsuo Miura,         |
|                          | 23, Hilzinger Kunstaussstellung, Hilzinger  | 1981      | Galería Rafael Colomer, Madrid                     |
| 2004                     | Mostra Unión Fenosa, A Coruña   |           | Spanish Art in New York, Juan March Foundation,    |
| 2002                     | Andalucía and Modernity, CAAC, Seville  | 1978      | Madrid   |
|                          | Premio Nacional de Grabado 2002   |           | Spanish Art Tomorrow, Bronx Museum of the Arts,    |
|                          |   |           | New York   |
|                          |   |           | Spanish Art Tomorrow, Corcoran Gallery,            |
|                          |   |           | Washington   |
|                          |   |           | Pintura Española del Siglo XX, Mexico              |
|                          |   |           | III Exposición Internacional de Dibujo, Rikeja     |
|                          |   |           | Gráfica Española Actual, Museo de Arte             |
|                          |   |           | Contemporáneo, Seville                             |





## Francisco de Corcuera

"Blueprints of time, architectonic models, cosmic patterns, universal formulae: the paintings of Francisco Corcuera trace the possibilities of change. Conceived in the dark night, like the poems of Saint John of the Cross which inspire him, these canvases explore the manifestations of the dynamic principle that moves the world.

Essential forms - principally straight lines and circles -, trompe l'oeil effects and three-dimensional representations intersect and converge to constitute a series of paintings that confound surface and support. This treatment of space, with its concave and convex illusions, its apparent reliefs, reflects the artist's perception of the temporal mode. He knows we are subject to time, which we can measure but not control, which rhythms existence but for all of us has an end."

Thomas Michael Gunther













## Francisco de Corcuera

Born Buenaventura, Chile 1944. Lives and works in Tangiers, Morocco

### Education

Fine arts studies in Santiago de Chile, New York and Madrid  
Graduate studies at the Royal Academy of Fine Arts in Stockholm

### Group and Solo Exhibitions

|      |   |      |  |
|------|---|------|--|
| 2012 | The Continuation of Romance, Rosenfeld Porcini, London              | 1979 | New acquisitions, Museum of Modern Art, Stockholm, Sweden  |
| 2010 | Gallery A.M.S. Marlborough, Santiago, Chile                         |      | Gallery 69, Gothenburg, Sweden                             |
| 2006 | Next Door Galleria, Rome, Italy                                     | 1978 | Spring Salon, Stockholm, Sweden                            |
| 2003 | Musee d'Art Contemporain, Tangier, Morocco                          |      | Young Drawings, National Museum, Stockholm, Sweden         |
|      | Gallery Isabel Aninat, Santiago, Chile                              |      | 15 painters, Royal Academy of Fine Arts, Stockholm, Sweden |
| 2001 | Gallery Praxis International, Santiago, Chile                       | 1977 | Kalmar Museum, Kalmar, Sweden                              |
| 2000 | Instituto Cultural Las Condes, "Mensajeros", Santiago, Chile        |      | Spring Salon, Stockholm, Sweden                            |
|      |   |      | New acquisitions, Museum of Modern Art, Stockholm, Sweden  |
| 1999 | Art in Architecture, Central University, Quito, Ecuador             | 1976 | Real Art, Museum of Modern Art, Stockholm, Sweden          |
| 1998 | AMS Marlborough, Santiago, Chile                                    |      | Gallery R&V, Stockholm, Sweden                             |
| 1997 | Olga Fisch Gallery and Museum, Quito, Ecuador                       |      | Young Drawings, National Museum, Stockholm, Sweden         |
| 1995 | Sala Angelmo, Juan E. Salinas, Santiago, Chile                      | 1974 | Art Basel 76, Basel, Switzerland                           |
| 1994 | Gallery MS, Quito, Ecuador  |      | Wadköping Museum, Orebro, Sweden                           |
| 1993 | Gallery Art Forum, Quito, Ecuador                                   |      | Spring Salon, Stockholm, Sweden                            |
|      | Omar Rayo Museum, Roldanillo, Colombia                              |      | Biennale of Menton, France                                 |
|      | Teatro Centro de Arte, Guayaquil, Ecuador                           |      | Young Drawings, National Museum, Stockholm                 |
|      | Gallery Diners, Bogotá, Colombia                                    |      | Linköping Museum, Linköping, Sweden                        |
| 1992 | Gallery Hyatt, Santiago, Chile                                      |      | Gallery Pilen, Bonn, Germany                               |
|      | Gallery MS, Quito, Ecuador  |      | Gallery Kretsen, Sodertalje, Sweden                        |
| 1991 | Fine Arts Museum, Santiago, Chile                                   | 1973 | Spring Salon, Stockholm, Sweden                            |
| 1990 | Gallery La Galeria, Quito, Ecuador                                  |      | Young Drawings, National Museum, Stockholm, Sweden         |
| 1988 | Sala Angelmo, Juan E. Salinas, Santiago, Chile                      |      | Gallery Latina, Stockholm, Sweden                          |
| 1985 | Gallery Plastica 3, Santiago, Chile                                 |      | Sormland Painters, Konsthall, Sodertalje, Sweden           |
| 1982 | National Exhibition of Fine Arts, Fine Arts Museum, Santiago, Chile | 1972 | Young Drawings, National Museum, Stockholm, Sweden         |
|      |   |      | Gallery Kretsen, Sodertalje, Sweden                        |
| 1980 | Gallery Linnaeus, Stockholm, Sweden                                 |      | Spring Salon, Stockholm, Sweden                            |
|      |   |      | Biennale of Menton, France                                 |
|      |   |      | Young Drawings, National Museum, Stockholm, Sweden         |

### **Museums and Collections**

Museum of Fine Arts, Santiago, Chile  
Museum of Menton, Menton, France  
Museum of Kalmar, Kalmar, Sweden  
Museum of Orebro, Orebro, Sweden  
Museum of Malmo, Malmo, Sweden  
Museum of Modern Art, Stockholm  
National Museum, Stockholm  
Museum of Modern Art, Guadalajara, Mexico  
Museum of Contemporary Art, Tangier, Morocco  
Museum Plaza Gil de Castro, Santiago, Chile  
Museum of Modern Art, Quito, Ecuador  
Museum of Modern Art, Santiago, Chile  
SAF Collection, Stockholm  
Marc Frank Collection, Brussels

Guayasamin Collection, Quito, Ecuador  
Cardenas Collection, New York  
Jersey Bank Collection, Miami  
Ortega Collection, Guayaquil, Ecuador  
Diners Collection, Bogota, Colombia  
Meyer Collection, New York  
Garafulic Collection, Santiago, Chile  
Salinas Collection, Santiago, Chile  
Tobar Collection, Quito, Ecuador  
Anhalzer Collection, Quito, Ecuador  
President César Gaviria Collection, Bogotá, Colombia  
UN Collection, New York  
Chase Manhattan Bank Collection, New York  
First National Citibank Collection, New York







## Steve Goddard

“'Nan in Chair', 'The Bull', 'Van Gogh' and 'Christ' are some of the subjects Steve Goddard obsessively paints or sculpts again and again yet never repeating; merely embarking on further variations on a theme, continually furrowing away in his studio trying to arrive at an ever deeper truth of his subject both from the point of view of narrative but even more from the point of view of form. Painting with heavy intense brush strokes or, when working on paper, with the light delicate touch of the wind bristling in the tress. His sculpture, using terracotta, pigments and raw fibre, responds almost mystically to his touch producing figures that appear to be imbued with life itself.”

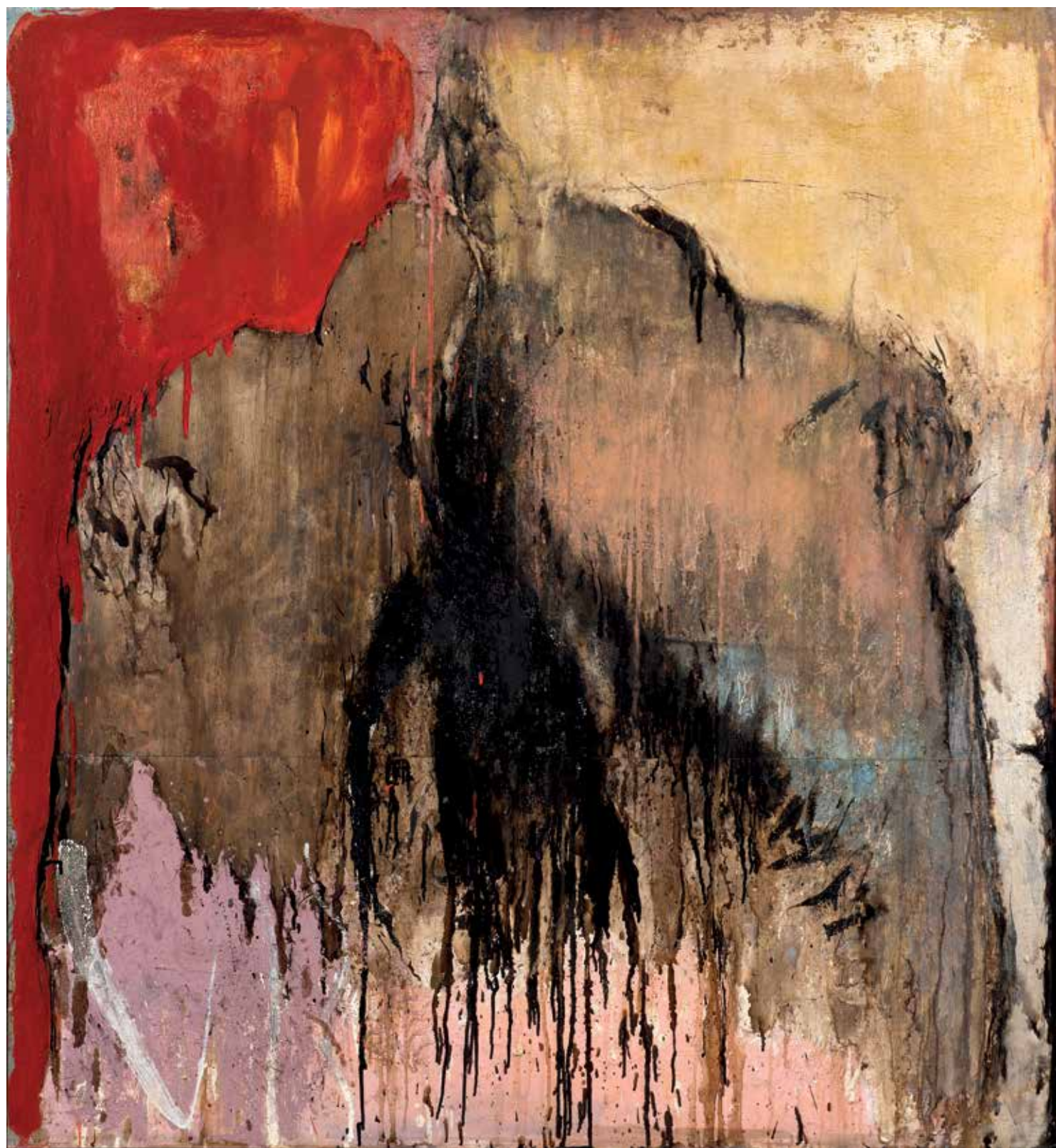
Victoria Moneda





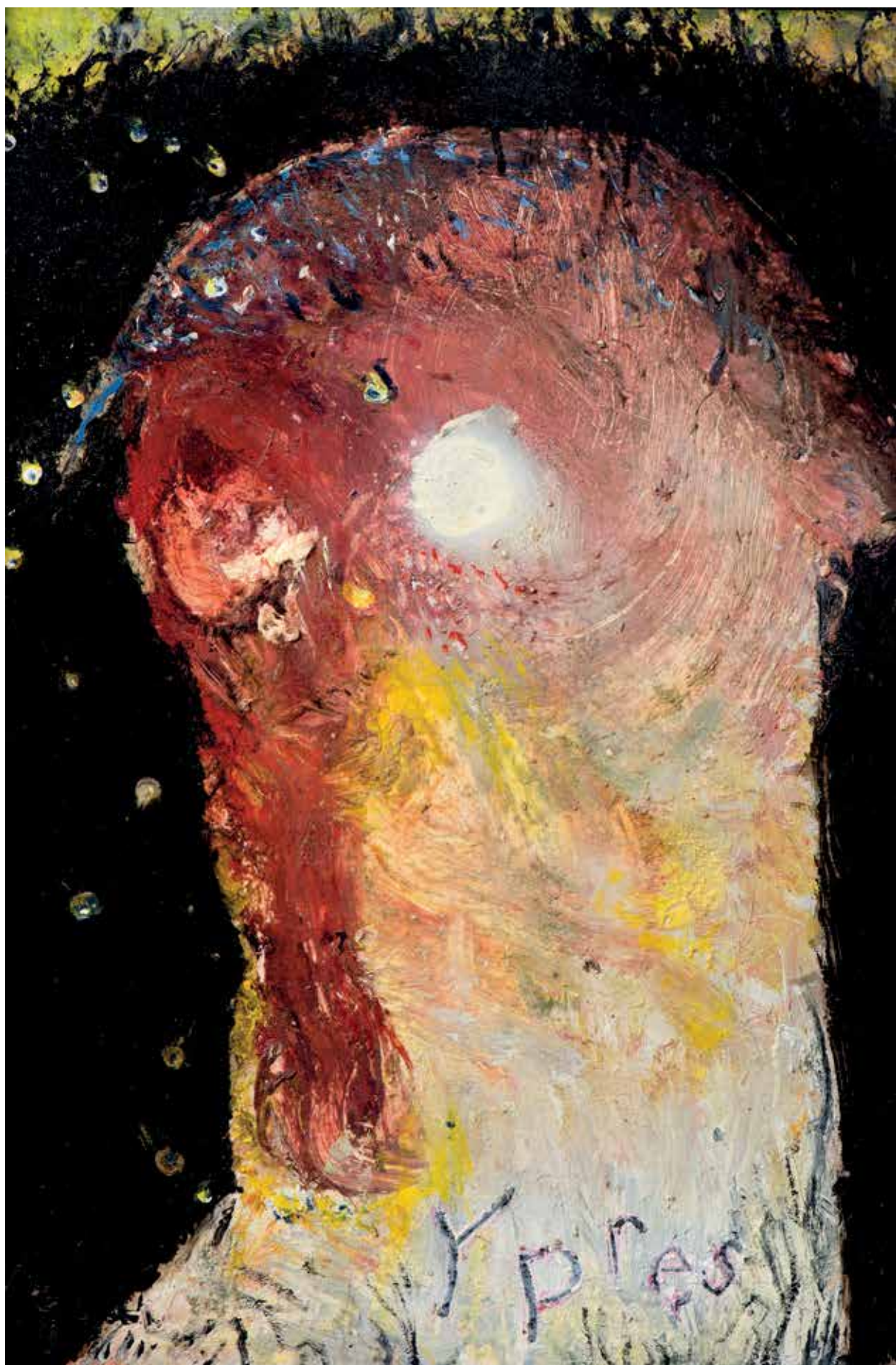






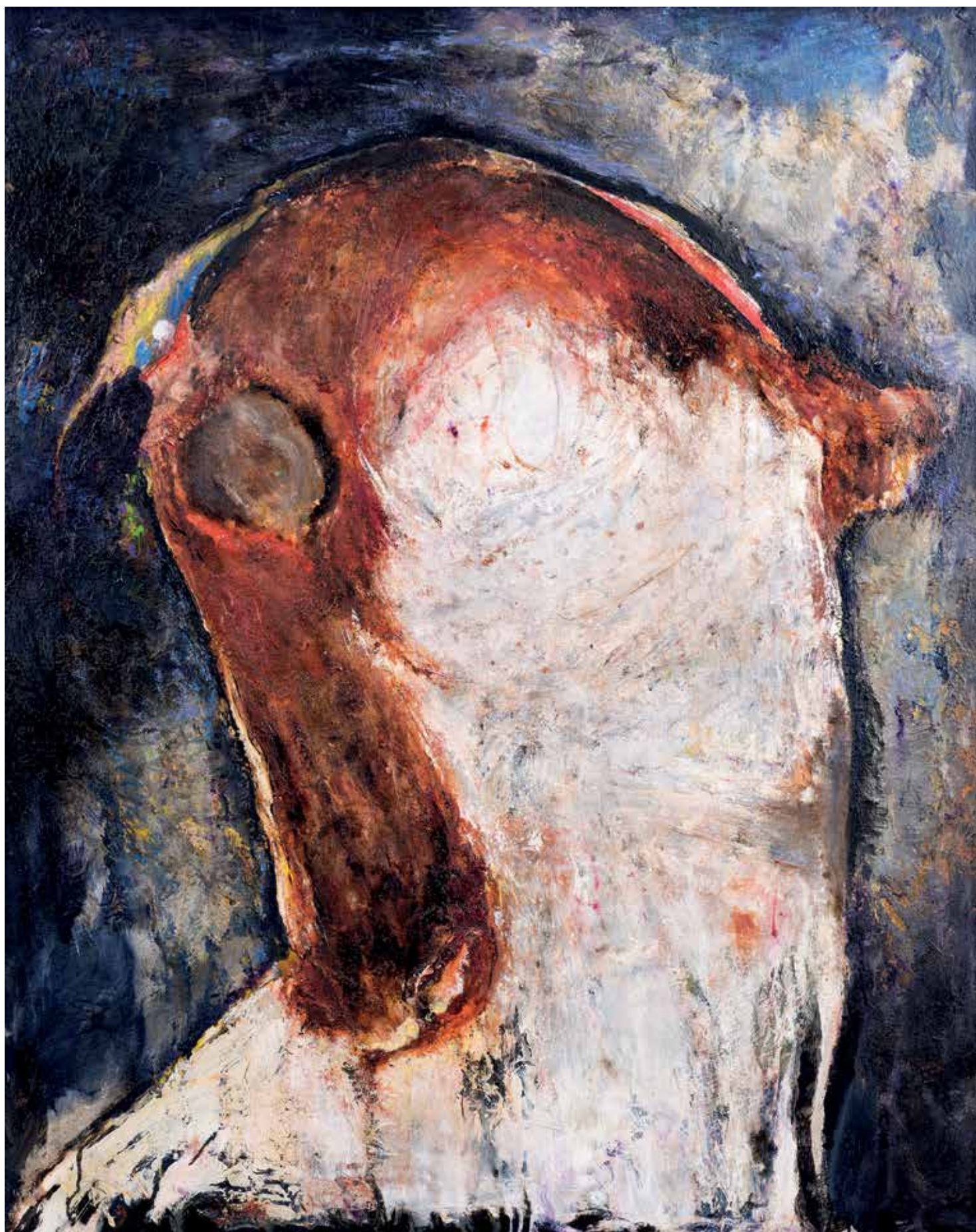








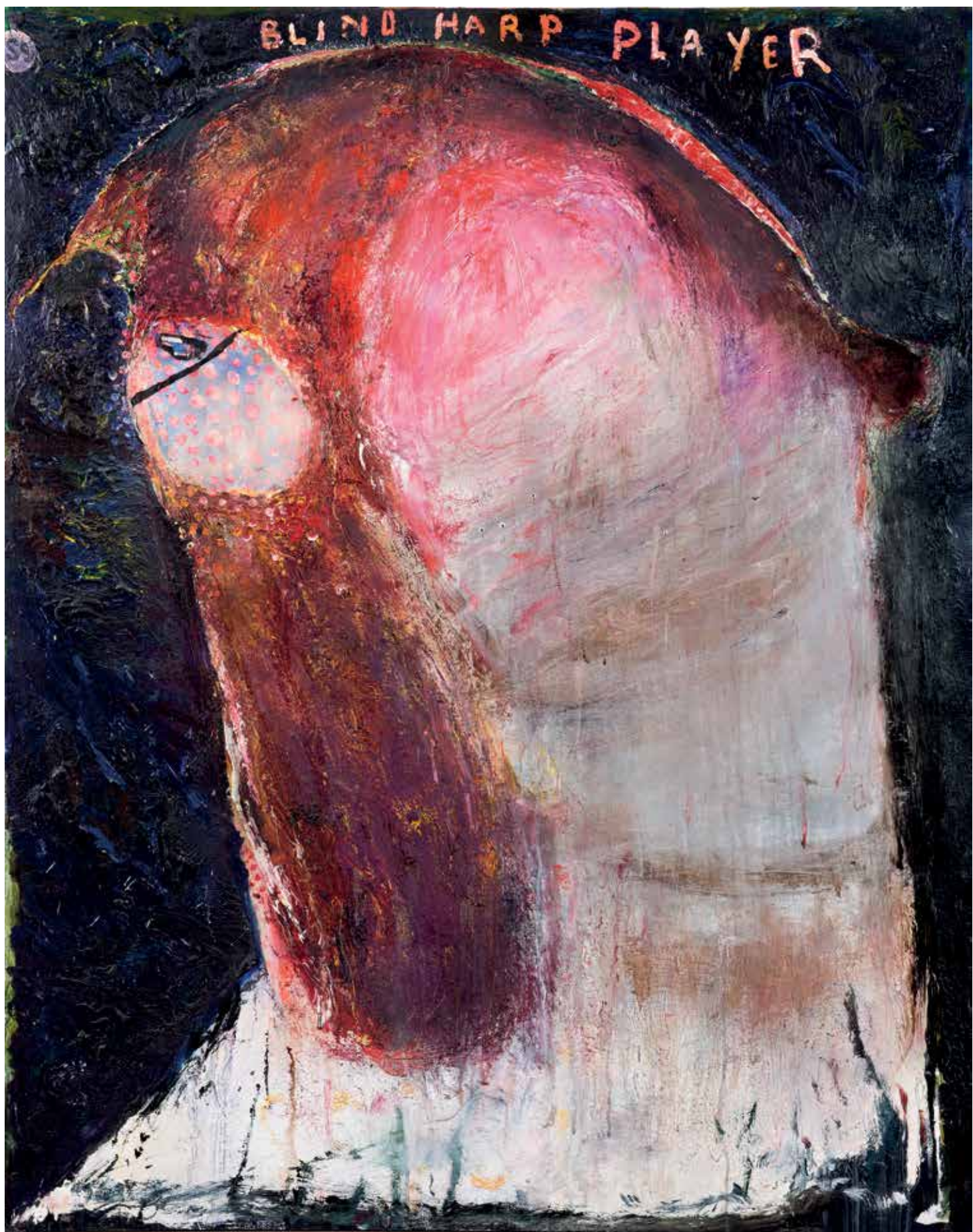








BLIND HARP PLAYER



## Steve Goddard

Born London, UK 1959. Lives and works in London

### Solo Exhibitions

- 2011 One God to Many Devils, Fine Art Society Contemporary, London
- 2010 Solo Projects, Volta, New York
- 2009 Only Headhunting, Fine Art Society Contemporary, London
- 2007 How to Read a Face, Fine Art Society Contemporary, London
- 2005 Watchers, Fine Art Society Contemporary, London  
The London Art Fair, London  
Royal Academy Summer exhibition
- 2004 Art London, London

### Group Exhibitions

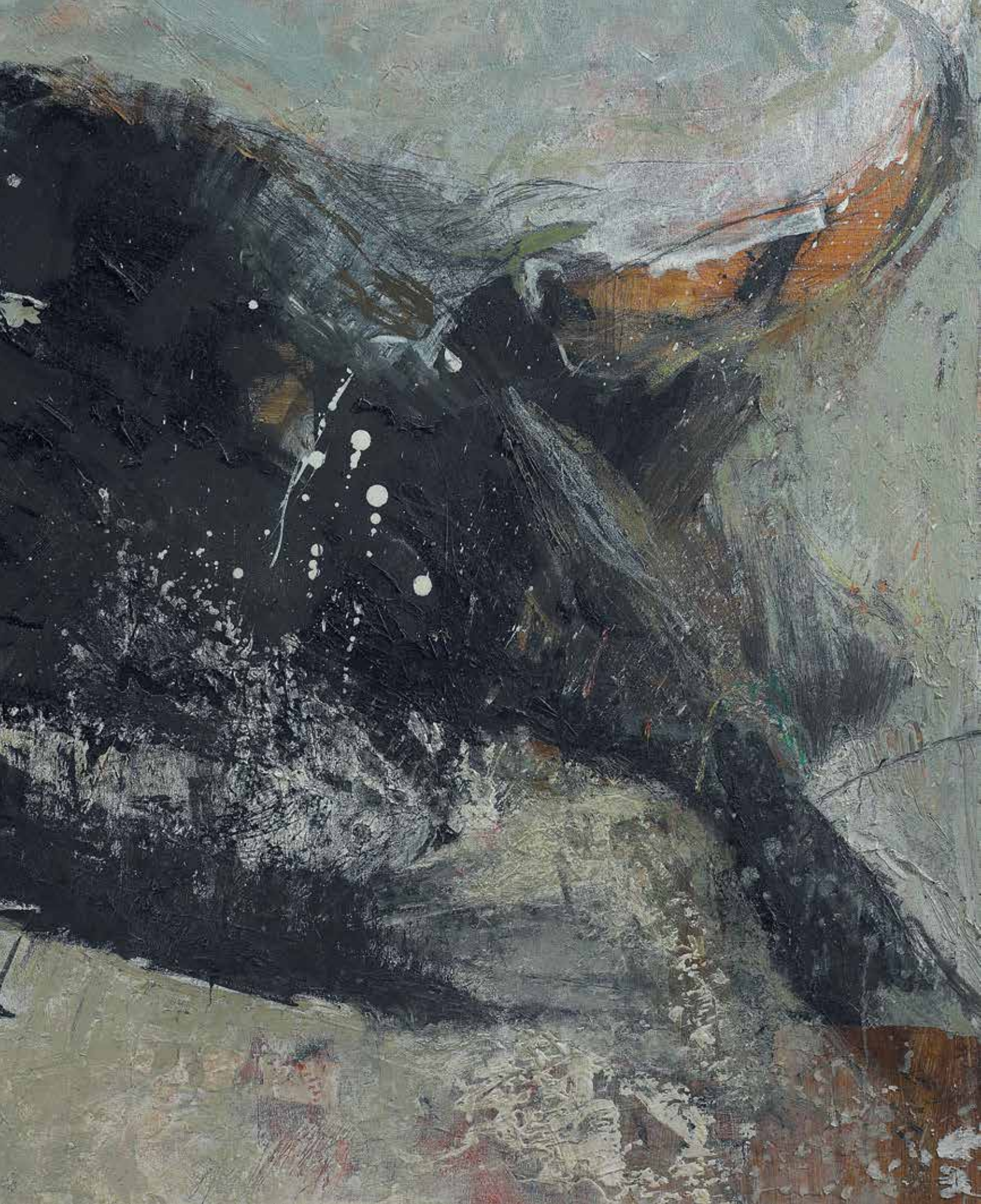
- 2012 The Continuation of Romance: Painting - an Interrupted Discourse, Rosenfeld Porcini, London  
Memory: Contemporary International Sculpture, PAN Museum, Naples
- 2011 Memory: Contemporary International Sculpture, Rosenfeld Porcini, London  
Pertwee Anderson & Gold, London  
The London Art Fair, London
- 2010 Volta, Basel, June  
The London Art Fair, London, January
- 2009 Scope, Miami, December  
Encomium, The Fine Art Society, London
- 2004 Royal Portrait exhibition, London
- 98/92/89 New English Art Club, London
- 1994-1995 An English Exhibit, Maralyn Wilson Gallery, AL, USA, with David Hockney
- 1990-1995 Royal Portrait exhibition, London
- 1988-1991 Royal Watercolour exhibition, London
- 1988-1995 Annual exhibitions, Royal Institute of Water Colour Artists, London
- 1983-1999 Annual exhibitions, Royal Academy, London
- 1986-1993 National Portrait Exhibition, London



## Awards

|      |   |
|------|---|
| 2003 | First Prize Singer & Friedlander / Sunday Times Watercolour Competition               |
| 1998 | Second Prize Winner Singer & Friedlander / Sunday Times Watercolour Competition       |
| 1997 | Second Prize Winner Singer & Friedlander / Sunday Times Watercolour Competition       |
| 1996 | Prize Winner Royal Academy  |
| 1995 | First Prize Winner Winner Singer & Friedlander / Sunday Times Watercolour Competition |
| 1992 | Prize Winner Royal Water Colour Society   |
| 1991 | Prize Winner Galleries and Fairs  |
| 1990 | Prize Winner Royal Society of British Artists   |
| 1988 | Prize Winner Royal Overseas League  |
| 1987 | Prize Winner Royal Society of Pastel Artists  |







## Aïda Rubio González

"In her paintings there are always streets, crossroads or raised areas. Sometimes there are pictures of cities that are half way to the suburban, where housings start to fade and oil stations and motels merge. They are all areas of disenchantment, loneliness and misunderstandings. That is why there is an absence of dialogue between the characters depicted, as instead it appears that each of them cares about him or herself, burdened by the unbearable lightness of their being." "When referring to the selection of colours, it is evident that they all daringly combine with each other. That is the reason for the pictorial charm resulting from these brave chromatic combinations. As background settings (the space as a set), everything is possible; skies can be red, green, yellow, orange, black, or blue. However, they are perfectly mixed with a harmony within the contrasts with complementary grounds that are also green, yellow, carmine, blue, red or orange. The same can be applied to walls, signs and also to characters. Perhaps, due to its daring and its brilliance, it is the colour that is the most aesthetically pleasing element in Aida's paintings, the one that counteracts the essential sadness of her characters."

Ricardo Lopez Serrano































## Aída Rubio González

Born La Laguna, Tenerife, Spain 1974. Lives and works in Salamanca, Spain

### Education

1999 - 2004 College of Fine Arts, University Salamanca  
2005 - 2011 Visual Arts Teacher, Fundación Caja Duero, Salamanca, Spain

### Select Exhibitions

2012 The Continuation of Romance: Painting - an Interrupted Discourse, Rosenfeld Porcini, London  
2011-2012 La Vida es un Sueño, Rosenfeld Porcini, London  
2008 La force del Gesto, Galleria Napoli Nobilissima, Naples  
2007 ART/MADRID, Madrid  
Galería Artis, Salamanca  
Desfiguración, Sala de Exposiciones Ibercaja, Zaragoza  
2006 Torre Nueva exhibition space, Zaragoza  
2005 Pasos, Ibercaja exhibition space, La Rioja, Logroño  
Observador de Escaparates, Caja Duero exhibition space, Salamanca  
2004 Galería Reyes Católicos, Salamanca  
ARCALE, Salamanca  
Galería Absenta, León  
Fantasies, Artis Gallery, Salamanca  
2003 ACEAS Art Space, Barcelona

2005 Winner of the '10th Winterthur Art Award' Burgos  
Residency at the Universidad Menéndez Pelayo, Santander  
Winner of the 'Club Taurino San Martín Art Competition', Fernando Rivera, Madrid  
Winner of the 'Adaja National Art Competition', Ávila  
Scholarship with 'ARCO Contemporary Art Forum', Madrid  
Winner of the 'Ibercaja-Diario de la Rioja National Art Competition: Years Younger Than section', Logroño  
Winner of the 'Fundación Gaceta Art Al Fresco Competeion', Salamanca  
Winner of the 'Caja Burgos Regional Young Artist Competition', Burgos  
2003 Winner of the '9th Winterthur Art Award', Burgos  
'BMW Art Award XIX edition', Madrid  
Scholarship to the Royal Talens  
Winner of the 'Fundación Gaceta Quick Painting Competition', Salamanca  
Residency at the 'Palacio de Quintanar', Segovia  
Scholarship awarded by 'Simposium de Vídeo' for the Fine Arts Faculty, Salamanca

### Awards & Residences

2006 11th Winterthur Art Award, Burgos  
Ciudad de Tomelloso Painting Competition, Ciudad Real

Winner of the 'Young Artist Competition' Fundación Gaceta, Salamanca

## **Bibliography & Catalogues**

- 2008 La Forza del Gesto, Galleria Napoli Nobilissima, Naples
- 2007 Our imagination, Council of Salamanca
- 2006 11th Winterthur Art Award, Burgos Cathedral, Winterthur Foundation, Burgos
- 2005 The Revived City, Artis Gallery, Salamanca
- Observador de escaparates, Gaceta Foundation, Caja Duero, Salamanca
- 10th Winterthur Art Award, Burgos Cathedral, Winterthur Foundation, Burgos
- 2004 San Marcos Prize, University of Salamanca, Salamanca
- 11th Winterthur Art Award, Burgos Cathedral, Winterthur Foundation, Burgos
- XX Regional Young Artist Competition, Caja de Burgos, Burgos
- 2003 Exhibition of Palacio Quintanar's Resident Artists, Caja Segovia, Segovia
- 2002 San Marcos Award, University of Salamanca, Salamanca
- 2001 San Marcos Award" University of Salamanca, Salamanca

## **Work in Public Collections**

- Academia de Historia y Arte de San Quince (Segovia)
- Fondo Royal Talens
- Fundación Gaceta (Salamanca)
- Centro Cultural y Social Ibercaja (Logroño)
- Departamento de pintura de la facultad de Bellas Artes de Samanaca
- Fundación Adaja (Ávila)
- Ayuntamiento de Tomelloso (Cuidad Real)
- Ayuntamiento de BurgosÁ





## Nadia Hebson

"The sea is an important element in the paintings of Nadia Hebson and it is a fitting metaphor for her whole opus, which drifts about in the space between subjects: beauty, tragedy, Romanticism; all heavy emotional weather. At the centre is an affirmation of possibility in painting and the fluidity and multiplicity of associated meanings, historic, personal and symbolic. Refracted through a veil of historical language both familiar and strange."

Sylvia Vogel













## Nadia Hebson

Born Romsey UK, 1974. Lives and works in Newcastle, UK

### Education

1997-2000 Royal Academy Schools PG Dip Fine Art Painting  
1993-1996 Central St Martins College of Art BA (Hons) Fine Art Painting

### Solo Exhibitions

2013 Must we give her up for lost, Lokaal 01, Antwerp  
2013 when if not now, Vane, Newcastle  
2011 From Flemish Portraiture to Czech Cubist Furniture, Vane, Volta NY, USA  
2009 September, DLI Gallery, Durham Cathedral Artist in Residence  
2007 Lusqvarna, Landguard Fort, off-site project with Arts Council England, English Heritage and Landguard Trust Bergholzli, Vane, Newcastle  
2005 Grand Mal, Transition, London  
2003 Gorla, Transition, London  
Phantasmagoria, Chapter, Cardiff  
2001 Perfect Lux, Cassian De Vere Cole, London

### Selected Group Exhibitions

2012 The Continuation of Romance: Painting - an Interrupted Discourse, Rosenfeld Porcini, London  
The Dorian Project, SecondGuest and Ana Cristea Gallery, New York  
Royal Academy Summer Exhibition, Royal Academy, London, invited artist  
2011 400 Women, Shoreditch Town Hall, London, and Edinburgh Festival, Scotland  
Arts Blitz, Transition, London  
MTR: Sophie Macpherson, Alex Frost, Jim Skuldt, Paul Becker, AIR Antwerpen, Antwerp  
Trajector, Error One, Brussels  
2009 Royal Academy Summer Exhibition, Royal Academy, London  
Disciples of Cranach, Utrophia, London  
Sing Sisters Sweetly, DLI Gallery, Durham joint project with Lindsay Wright  
Rotate, Contemporary Arts Society, London  
A room inside them, Vane, Newcastle  
2008 Jerwood Contemporary Painters, Jerwood Space, London  
The Director's Apartment, British School at Rome, Rome  
Awapbapadoowap, Transition, London  
Zwei Raum Wohnung, Husemann, Berlin

Sovereign Art Prize Exhibition, Somerset House, London  
The Painting Room, Transition, London  
Royal Academy Summer Exhibition, Royal Academy, London  
2007 Salon Nouveau, Englholm Engelhorn, Vienna  
The Whiteness of the Whale: Anna-Karin Jansson, Reece Jones, and Nadia Hebson  
Transition, London (curated by N Hebson)  
Mutineer: 10 British Painters, Kunsthaus Mengerzeile, Berlin  
Revolver, PZ Gallery, Cornwall  
Royal Academy Summer Exhibition, Royal Academy, London  
2006 The Portrait, Ashwin Street Gallery, V22, London  
Fable: Nadia Hebson, Zoe Mendelson, Joel Tomlin, Chapter, Cardiff with  
Publications Catalogue, critical text by Angela Kingston and Gordon Dalton  
Royal Academy Summer Exhibition, Royal Academy, London  
2005 Acid Drops and Sugar Candy, Fosterart and Transition, London  
Gothic Love - Glove, Lange Gasse, Augsburg, Germany  
Able Seaman, Durling Ward, London  
Royal Academy Summer Exhibition, Royal Academy, London  
2004 Painting and Lying, Archive project with Annabel Dover funded by Arts Council  
Snow, curated by Stella Vine and Alex Morrison, Transition, London  
Royal Academy Summer Exhibition, Royal Academy, London  
2003 ...Sympathy, Keith Talent Gallery, London and G39, Cardiff  
Sense and Sensibility, Artists take on Art History, Transition, London  
Royal Academy Summer Exhibition, Royal Academy, London  
1997 BP Portrait Award, National Portrait Gallery, London

### Awards and Research Grants

2012 Arts Council England Individual Award  
2009 Arts Council England Grant for Publication Nadia Hebson Paintings  
2008 Winner Sovereign European Art Prize 2008, selected

by Philly Adams, Director of the Saatchi Gallery,  
Tim Marlow, Jarvis Cocker, Alan Yentob, Peter Blake  
2008 Nominated by Humphrey Ocean RA for The Arts

#### Foundation Fellowship Programme

2007 Arts Council England Individual Grant  
2006 Arts Council England Individual Grant  
2004 Duveen Woman Artist Award, Royal Academy  
Casson Drawing Prize, Royal Academy  
2003 Arts Council Joint Project Award  
BOC Emerging Artist Award selected by Mathew  
Collings and Peter Blake RA  
2002 Arts Council Of Wales Award  
Cardiff 2008 Project Award  
2000 Andre De Segonzac Travel Award, Royal Academy  
British Institute Drawing Prize  
1999 Vincent Harris Award, Royal Academy  
1996 Arte Viva Painting Prize, Italy  
Cohn and Wolfe Painting Prize, selected by Andrew  
Graham Dixon

#### Residencies

2013 Residency Lokaal 01, Antwerp  
2012 British School at Rome  
2008 - 09 Durham Cathedral Residency  
2004 - 5 Lecturing Residency, L'École Des Beaux Arts Toulouse  
1999 Cromwell Hospital Drawing Residency

#### Fellowships and Scholarships

2010 Air Antwerpen, Artist in Residence, Antwerp  
2008 Derek Hill Foundation Scholar, The British School at  
Rome  
2001 - 2 Painting Research Fellow, University of Wales Institute  
Cardiff

#### Lecturing

2010 Newcastle University  
2009 - 10 University of Kent  
2008 - 9 University of Sunderland  
2008 Newcastle University- Visiting Speaker Programme  
2006 Royal Academy Schools  
Royal College of Art  
2007 - 9 UWIA  
2004 - 5 L'École Des Beaux Arts Toulouse, France, Lecturer in  
Residence

2003 - 4 Wimbledon School of Art  
2001- 3 UWIC

#### Publications and Discussions

2010 Newsnight Review, BBC 2, 26th November, 400  
Women Project  
2010 Womens Hour, BBC Radio 4, 15th November, 400  
Women Project  
2009 Nadia Hebson Paintings, University of Sunderland, DLI  
Museum and Gallery,  
Durham Cathedral and Arts Council England  
2009 Garageland, The Nostalgia Issue, The Paintings of  
Nadia Hebson, Anthony Shapland  
2009 The Good, The Bad and The Ugly, Standpoint  
Magazine, July Issue, Michael Prodger  
2008 Review of The Jerwood Contemporary Painters,  
Charles Darwent, The Independent, 20th April 2008  
Fine Arts Catalogue 2007-08, The British School at  
Rome  
2007 Letting The Ghosts In: Nadia Hebson, Peter Suchin,  
accompanying essay to Bergholzli, Vane Lusqvarna,  
Artists Book, text by Duncan Ward Garageland,  
Painting and Translating, University of The Arts, London,  
Bergholzli, Artists Book to accompany Vane, solo  
show, Fable, Exhibition Catalogue, Angela Kingston  
and Gordon Dalton, Chapter Publications Total Spec  
Magazine, N Hebson interviewed by Alex Michon  
2006 Garageland, La Grande Mort, article by N Hebson  
on Moby Dick Home for Lost Ideas, Dan Rees and  
Catherine Griffiths  
2005 New Fabulism Lecture, Tom Jorgensen editor of  
Kunstformildung Magazine, Denmark  
Arty, Interview, Alex Michon  
2003 Time Out, Reviews, Gorla, Rebecca Gerald,  
Time Out, Reviews , ... Sympathy, Sally O'Reilly,  
The Spectator, Reviews, Sense and Sensibility, Mark  
Glazebrook, Phantasmagoria Accompanying Paper,  
Chapter Publications , Annabel Dover  
2000 World of Interiors, Review, Perfect Lux, Sarah Howell  
1996 The Guardian, Review, Graduate Shows, Rachel  
Barnes  
  
Films  
1995 Career Girls, Mike Leigh







Carlo Mattioli

"Mattioli reinterpreted reality covering it in a pictorial magma, an amorphous jolt of the material of paint which completely distorts the form in a tragic gathering which renounced any attempt at rationalisation."

Simona Tosini Pizzetti







## Carlo Mattioli

Born Modena, Italy 1911. Died Parma, Italy 1984

### Selected Exhibitions

- 2012 The Continuation of Romance: Painting - an Interrupted Discourse, Rosenfeld Porcini, London
- 2012 Morandi Museum, Bologna
- 2011 The Light of Shadows, Braccio di Carlo Magno, Vatican City
- 2004 Galleria Nazionale, Parma
- 2001 Mattioli per Verdi, Royal Theatre of Parma, Italy  
Galleria Il Triangolo, Cremona  
Landscapes: 1973-1993, Galleria Trentasette, Palermo
- 2000 Works 1938-1993, Galleria Forni, Bologna  
The Sacred Art of Carlo Mattioli, Palazzo Sanvitale, Parma  
Palazzo del monte di Credito su Pegno, Parma
- 1999 Carlo Mattioli, Tour Fromage, Aosta
- 1998 Carlo Mattioli, Cercle Municipal, Luxembourg  
Works: 1938-1993, Museu Diocesà, Barcelona  
Mattioli & Leopardi, Museo Amedeo Lia, La Spezia  
Centro Polifunzionale, Mantova  
Carlo Mattioli, Museo delle Mura, Parma
- 1997 B&B Arte, Mantova  
Museo d'arte Moderna 'Mario Rimoldi', Cortina d'Ampezzo  
Galleria Gioacchini, Ancona
- 1996 Carlo Mattioli: Paintings, Galleria Stefano Forni, Bologna  
Per Anna, Galleria Appiani Arte Trentadue, Milan
- 1995 Magnani Rocca Foundation, Mamiano di Traversetolo, Parma  
Villa La Marrana, Montemarcello, La Spezia
- 1994 Works: 1941-1990, Galleria Carlina, Turin
- 1993 S. Agostino Church, Città di Pietrasanta, Lucca
- 1992 Galleria Goethe, Bolzano
- 1991 Works: 1979 - 1991, Palazzo Comunale di Pienza  
Carlo Mattioli: Recent Works, Galleria Bergamini, Milan
- 1990 Palazzo Ducale di Massa  
Galleria Marescalchi, Bologna  
Arte Fiera, Turin
- 1989 Galleria Goethe, Bolzano  
Carlo Mattioli: Female Nudes 1944-1974, Museo d'arte Moderna, Bolzano
- 1988 Galleria La Sanseverina, Parma  
ARCO, Galleria La Sanseverina, Madrid  
Landscapes: 1972-1988, Convento di San Francesco, Sciacca  
Carlo Mattioli: The Beach, Galleria Giulia, Rome  
Twenty Works 1988-1989, Galleria Marescalchi, Cortina d'Ampezzo

- 1986 Retrospective, Galleria del Circolo, Italsider, Taranto  
 Landscapes: 1972-1984, Premio Jesi, San Floriano Church, Jesi  
 Illuminations, Musée Arthur Rimbaud, Charleville Mézières  
 Works 1970-1986, Palazzo dei Diamanti, Ferrara  
 Palazzo Te, Mantova  
 Studio Denise Fiorani, Piacenza  
 Villa La Versiliana, Marina di Pietrasanta  
 Bowles Hopkins Gallery, San Francisco
- 1987 Bowles Sorokko Gallery, Los Angeles  
 Internazionale d'Arte Contemporanea, Milan  
 Works 1984 - 1987, Galleria Trentadue, Milan
- 1985 Two Collectors of Carlo Mattioli, Castel Ivano, Trento  
 The Colour of Carlo Mattioli: 1972 - 1985, Bayer, Milan  
 Castel di San Pietro, Cerro  
 Galleria La Sanseverina, Internazionale d'Arte Contemporanea, Milan  
 Galleria Il Gabbiano, Rome Galleria Trentadue, Milan
- 1984 Works: 1944 - 1984, Palazzo Reale Milan  
 Galleria La Sanseverina, Parma
- 1983 Biblioteca Comunale Sormani, Milan  
 Castello Aragonese, Ischia  
 Donazione al CSAC, Scuderie della Pilotta, Parma  
 Galleria Lombardi, Rome
- 1982 Galleria Don Chisciotte, Rome  
 Galleria Metastasio, Prato  
 FIAC, Galleria Metastasio, Paris  
 Galleria Gioacchini, Ancona  
 Azienda Turismo, Marina di Massa
- 1981 Galleria Documenta, Turin  
 Galleria d'Arte 13, Reggio Emilia
- 1980 Retrospective: 1961-1980, Museo della Basilica di San Francesco, Assisi
- 1974 Carlo Mattioli: Paintings, Galleria Menghelli, Florence  
 Carlo Mattioli: Sculpture, Galleria Menghelli, Florence
- 1972 Galleria Dantesca, Turin
- 1971 Accademia di Belle Arti, Carrara  
 Carlo Mattioli, Galleria Bergamini, Milan
- 1970 Retrospective: 1939 - 1970, Galleria Il Fillungo, Lucca
- 1968 34th Venice Biennale, Venice







Piero Pizzi Cannella

"A place of the spirit which becomes a symbol for the shared necessity to rediscover the inclination to pathos is so strong in Pizza Cannella; the sense of the tragic through which a kind of purification is realised where memory, individual and collective, becomes its instrument; a feeling, seen as the ability to understand what is visible even though one's eyes are firmly shut.

The cathedrals emerge out of surfaces which have the colour of the Mediterranean, a sea that is balanced between the East and the West; a place of mediation between the finite and infinite, a space that is not solely geographic but more a cultural identity for the people inhabiting its banks."

Antonella Villanova

















## Piero Pizzi Cannella

Born Rome, Italy 1955. Lives and works in Rome

### Education

1974 Academy of Fine Arts, Rome  
Philosophy, Sapienza University of Rome

### Solo Exhibitions

2011 L'Associazione Culturale L'Attico, Bologna  
Galleria d'Arte Moderna, Udine  
Galleria d'arte Carlina, Turin

2009 Galerie Vidal-Saint Phalle, Paris  
Galleria Bagnai, Florence  
Reali Le Pagliere, Complesso di Palazzo Pitti, Scuderie,  
Florence, Fondazione Mudima, Milan Musée d'Art  
Moderne de Saint-Etienne Métropole, Saint-Etienne Mara  
Coccia Cultural Association, Rome

2008 Pizzi Cannella: Heart, Sky and Sea, Barbara Mathes  
Gallery, New York Otto Gallery Arte Contemporanea,  
Bologna

2007 Fondazione Pastificio Cerere, Rome

2006 MACRO al Mattatoio, Museo d'Arte Contemporanea  
Roma, Rome  
Galerie Di Meo, Paris  
Galleria Alessandro Bagnai, Florence

2005 Galleria Patrizia Poggi, Ravenna

2004 Hotel des Arts - Centre Méditerranéen d'Art, Tolone  
Otto Gallery Arte Contemporanea, Bologna  
Teatro India, Rome

2003 Centro Internazionale d'Arte Contemporanea, Genazzano,  
Galleria dello Scudo, Verona

2002 Galleria Alessandro Bagnai, Sienna

2001 Museo Archeologico Regionale, Aosta

2000 Galerie Triebold, Rheinfelden

1998 Galleria Volume, Rome

1997 Otto Gallery Arte Contemporanea, Bologna

1995 Spedale di Santa Maria della Scala, Sienna  
Fabio Sargentini Associazione Culturale L'Attico, Rome  
Galerie Vidal - Saint Phalle, Paris

1993 Galerie Di Meo, Paris  
Gallerie Hilger, Vienna

1992 Fabio Sargentini Associazione Culturale L'Attico, Rome

1991 Museo Civico, Case di Santo Stefano, Gibellina  
Galerie Bernard Vidal, Paris  
Runkel Hue-Williams Gallery, London

1990 Galerie Triebold, Basel

1989 Annina Nosei Gallery, New York

1986 Galerie Folker Skulima, Berlin

1985

### Group Exhibitions

2012 Associazione Culturale L'Attico, Rome  
The Continuation of Romance, Rosenfeld Porcini, London

2011 54° Venice Biennale, Italian Pavilion  
Aula Paolo VI in Vaticano, Rome  
UniCredit Private Exhibition, Bologna  
Museo delle Genti d'Abruzzo, Pescara  
Permanent Collection of Contemporary Art, Liceo Bafile  
Disegno italiano nel XX e XXI sec, Civic Gallery of Modern  
Art, Palazzo, Modena

2010 Magnificent Maps: Power, Propaganda and Art, The  
British Library, London  
Tito Balestra Foundation, Longiano, Italy  
A Perdita d'Occhio, Associazione Culturale L'Attico, Rome

2009 Oltre il Mare, Galleria Napolinobilissima, Naples  
Galerie Rosa Turetsky, Geneva

|      |  |      |   |
|------|--|------|---|
|      | Auditorium Parco della Musica, Rome,                   |      |   |
|      | Galleria 3G, Udine,                                    | 1993 | La Coesistenza dell'Arte, Venice Biennale, Venice       |
|      | Museo d'Arte Contemporanea Belmonte Riso, RISO,        |      | Museo della Rivoluzione, Pechino                        |
|      | Palermo, D'ART-Chiostro del Bramante, Rome             | 1992 | Centro Espositivo Rocca Paolina, Centro per l'Arte Con- |
|      | AnfiteatroArte, Padova                                 |      | temporanea, Perugia                                     |
|      | Gallery di Meo, Paris                                  |      | The Museum of Modern Art, New York                      |
|      | Il Diavolo e l'Acquasanta, Palazzo Paolo V, Benevento  |      | New Art from Italy, Newhouse Centre for Contemporary    |
|      | Studio Claudio Abate, Rome                             |      | Art, New York   |
|      | Associazione Culturale L'Attico, Rome                  |      | Italie à la Fiac Grand Palais, Paris                    |
| 2008 | Galleria Palestro, Rome                                | 1991 | Now in Italy, Kodama Gallery, Osaka                     |
|      | Auditorium Parco della Musica, Rome                    | 1989 | Encontro Europeu de Arte, Euroarte 89, Guimarães,       |
|      | Homage to Toti Scialoja, Galleria Il Segno, Rome       |      | Portugal  |
|      | Centro Cultural Palacio La Moneda, Santiago, Chile     |      | Museo do Pobo Galego, Santiago de Compostela            |
|      | Museo Nacional de Bellas Artes, Buenos Aires           |      | Italian Institute of Culture, Belgrade                  |
| 2007 | Auditorium Parco della Musica, Rome                    | 1988 | Kunsternes House, Oslo                                  |
|      | Vietnam National Museum of Fine Arts, Hanoi            |      | Ateneumin Taidemuseo, Helsinki,                         |
|      | Espace d'Art Contemporain André Malraux, Colmar        | 1987 | Galerie Folker Skulima, Berlin                          |
|      | Galerie Henze & Ketterer & Triebold, Riehen/Basel      |      | Galerie Triebold, Basel                                 |
|      | Galleria Alessandro Bagnai, Sienna                     |      | Demarco Gallery, Edinburgh                              |
| 2006 | Villa Medici, Rome                                     | 1986 | Sydney Biennale, Art Gallery of New South Wales,        |
| 2005 | Beijing International Art Biennale, Beijing            |      | Sydney  |
| 2004 | Centro Cultural Borges, Buenos Aires                   | 1985 | XIIIe Biennale de Paris, Paris                          |
|      | Galleria Alessandro Bagnai, Florence/Sienna            |      | Centre National d'Art Contemporain, Villa Arson, Nice,  |
|      | Rome Punto Uno, Tokyo Design Centre, Tokyo             |      | France  |
|      | Academy of Fine Arts in Russia, St. Petersburg         |      | Galerie Folker Skulima, Berlino                         |
| 2003 | Macro, Museo d'Arte Contemporanea - Padiglione, Rome   |      | São Paulo Biennale, São Paulo, Brazil                   |
| 2001 | Museo dell'Arredo, Ravenna                             |      | Fundação Biennial de São Paulo, Brazil                  |
| 1996 | Kaohsiung Museum of Fine Arts, Taiwan                  |      | Galerie Bleich-Rossi, Graz, Austria                     |
|      | XII Esposizione Nazionale Quadriennale d'Arte di Rome, |      | Annina Nosei Gallery, New York                          |
|      | Rome   |      |   |
| 1995 | Fabio Sargentini Associazione Culturale L'Attico, Rome |      |   |





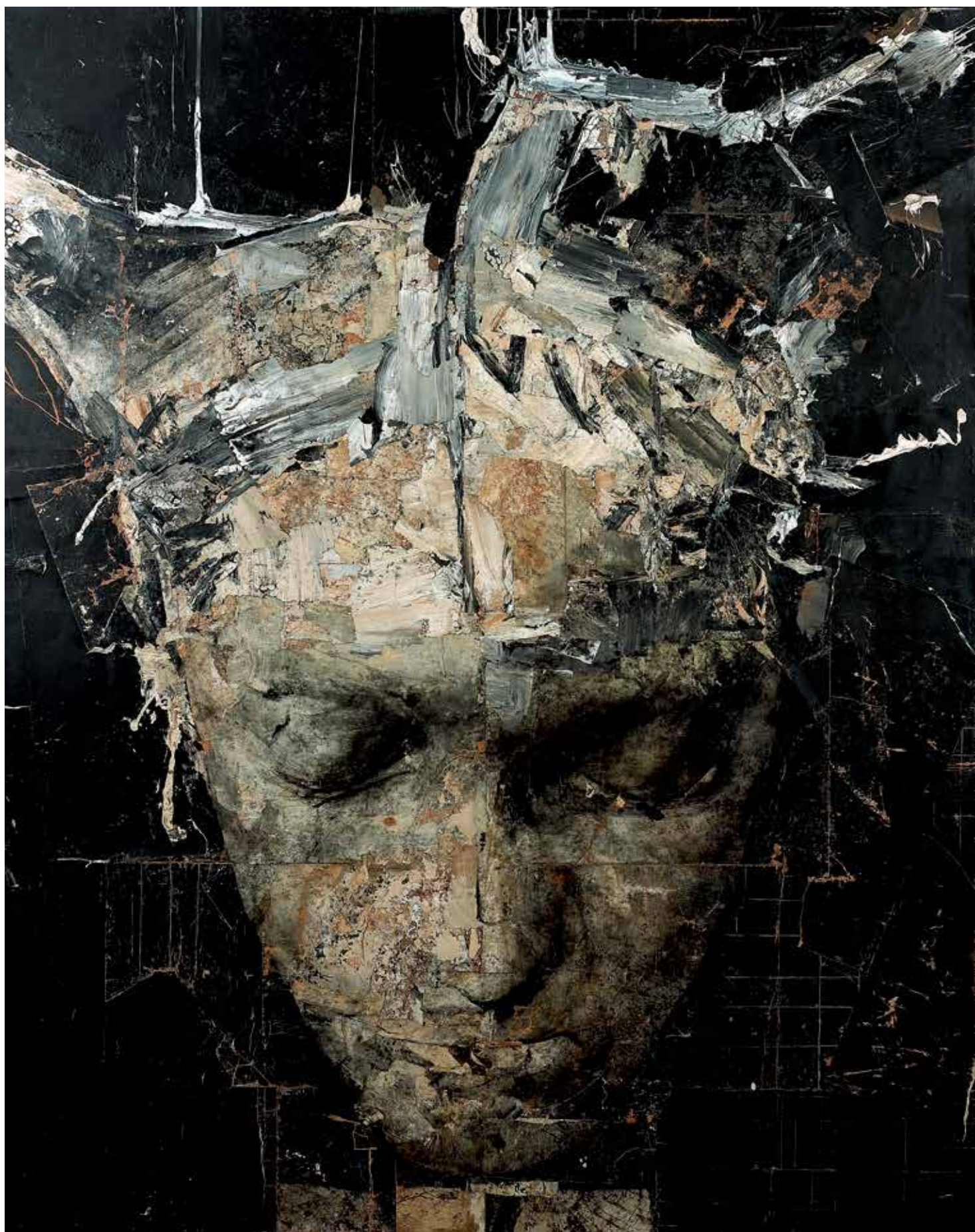
Nicola Samorì

"With the natural immediacy of a painting which crosses and masters centuries and styles, Samorì concentrates on the most sensual and dark of 17th Century strands. The extraordinary and virtuoso technique, which existed both in the great and minor painters of the time, becomes a benchmark where Samorì can exasperate and contradict the formal principles of the period. The struggle and concentration of the meticulous brush stroke which became a unique and liberating gesture resulted in the explosion that became the essence of the Baroque: the smooth almost unnatural complexion, the precious and hypnotic swirls of the fabric and the erotic metaphysics of the light and shadows which create form. A fertile ground for a theatrical masterstroke which, working on the picture's surface as an illusory limit, projects outside and inside the history of painting, from Guido Cagnacci to Jackson Pollock and Lucio Fontana"

Davide W. Pairone

























## Nicola Samorì

Born Forlì, Italy 1977. Lives and works in Bagnacavallo, Italy

### Education

1998-2003 Akademie der Bildenden Künste, Bologna

### Grants and Awards

2008 9th Cairo Prize, Palazzo della Permanente, Milan  
2006 Michetti Prize, Italian workshop, 1st prize, Domenico Palace, Francavilla al Mare  
2002 Giorgio Morandi Engraving Prize, 1st prize, Morandi Museum, Bologna

### Solo exhibitions

2012 Nicola Samorì: Purgatory, Kunstalle Tuebingen, Germany  
Ana Cristea, New York  
2011 Scoriada, Studio d'Arte Raffaelli, Trento  
2010 La dialettica del mostro, MarcoRossi artecontemporanea Gallery, Milan  
2009 La mutabilità del passato è il dogma centrale, Napolinobilissima Gallery, Naples  
Lo spopolatore, Civic Museum of Riva del Garda, Fortress of Nago  
Being, Magazzini del Sale, Cervia  
Presente, Ancient Monastery of St. Francis, Bagnacavallo  
2008 Stramberia di Pensieri d'Argomento di Metro Azione, Rossini's House, Lugo  
Pandemie, Allegretti artecontemporanea Gallery, Turin  
Not So Private; With my tongue in my cheek, Villa delle Rose, Bologna  
2006 Lapsus, Fortress of Strino, Vermiglio, Trento  
2005 Disiecta, Church of the Pious Suffrage, Fusignano  
New Works, Studio d'Arte Raffaelli, Trento  
TAC. Un paesaggio chiamato uomo, L'Ariete artecontemporanea Gallery, Bologna  
2004 Classicism Betrayed, Erdmann Contemporary Gallery, Cape Town  
La conquête de l'ubiquité, Former Church in Albis, Russi  
2003 Dei Miti Memorie, Central TAFE Art Gallery, Perth  
2002 Enigma man. The fire of rebirth, Modern Art Museum Ca' la Ghironda, Ponte Ronca di Zola Predosa  
Nicola Samorì, Santa Maria delle Croci, Ravenna

### Group exhibitions

- 2012 The Continuation of Romance: Painting - an Interrupted Discourse, Rosenfeld Porcini, London  
Memory: Contemporary International Sculpture, PAN Museum, Naples
- 2011 Memory: Contemporary International Sculpture, Rosenfeld Porcini, London  
Baroque, LARMgalleri, Copenhagen  
Alla luce della croce, Modern Art Gallery "Raccolta Lercaro", Bologna  
Ausstellung 13, Galerie Christian Ehrentraut, Berlin  
54th Venice Biennale, Italian Pavilion, Arsenale, Venice
- 2000 Christian Achenbach, Andreas Blank, Nicola Samòri, Galerie Christian Ehrentraut, Berlin  
Festival dei Due Mondi, Palazzo Pianciani, Spoleto  
Attraverso le tenebre / Goya, Battaglia, Samòri, Modern Art Gallery "Raccolta Lercaro", Bologna  
Blickkontakte, Anhaltische Gemaeldegalerie, Dessau
- 2009 Guardare con lo sguardo della mente, Contemporary Art Gallery "Vero Stoppioni", Santa Sofia  
Maggis / Rielly / Samòri - Face Off, MarcoRossi artecontemporanea Gallery, Milan  
Tadzio, Bianconi Gallery, Milan
- 2008 Not so private, Villa delle Rose, Bologna
- 2007 Sine die, Museum of Contemporary Art, Gibellina  
Italian Art 1968-2007. Painting, Palazzo Reale, Milan
- 2005 Seven... everything goes to hell, Palazzo Pretorio, Certaldo







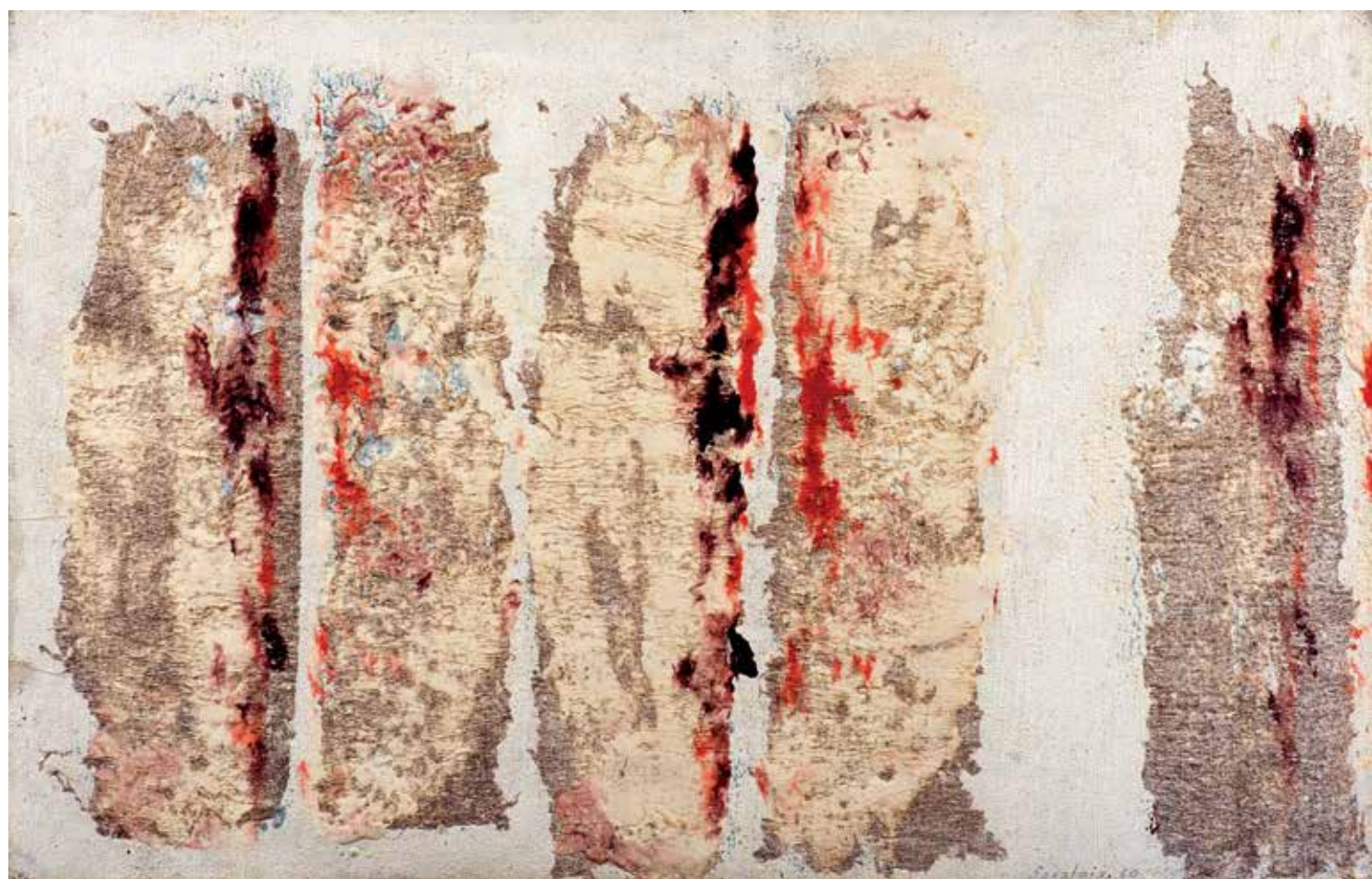
## Toti Scialoja

"Emerging from his conscience as an astounding revelation and unique moment full of the past but looking to the future, Scialoja's new idea of pictorial time led to the rediscovery and re use of the gestural. A gesture that was dark and nocturnal, a blind flight of the soul on the canvas, but yet which also called upon the rational and spiritual side of the art which had formed the works of his youth"

Fabrizio d'Amico























## Toti Scialoja

Born Rome, Italy 1914. Died Rome 1998

### Solo Exhibitions

|      |   |      |
|------|---|------|
| 2007 | Toti Scialoja. Tempo come gesto assoluto, Galleria Open Art, Prato                    | 1991 |
|      | Homage to Toti Scialoja, Galleria Il Segno, Rome                                      |      |
| 2006 | Works: 1983-1997, Galleria dello Scudo, Verona  |      |
| 2005 | Toti Scialoja: 1986-1997, Auditorium Parco della Musica, Rome                         |      |
| 2004 | The Ultimate Scialoja: 1982-1998, Edieuropa Gallery, Rome                             | 1990 |
|      | Toti Scialoja: Works on Paper, Accademia Nazionale di San Luca, Rome                  |      |
| 2002 | Toti Scialoja, Gallerie d'Arte Moderna e Contemporanea, Palazzo dei Diamanti, Ferrara | 1989 |
| 2001 | Toti Scialoja. Anni '90', Galleria Open Art, Prato                                    | 1988 |
| 2000 | Carte e carteggi tra pittura e parola", Museo Virgiliano, Pietole di Virgilio         |      |
|      | Toti Scialoja, Alberto Valerio, Brescia   |      |
| 1999 | Works: 1955-1963, Galleria dello Scudo, Verona  | 1987 |
| 1998 | Museo Virgiliano di Pietole, Virgilio   |      |
|      | Toti Scialoja, Alberto Valerio, Brescia   |      |
| 1997 | Works: 1978-1996, Videocentro del Polo Multimediale, Terni                            | 1986 |
|      | Works: 1955-1963, Galleria dello Scudo, Verona  |      |
| 1996 | Toti Scialoja: Ten Years of Painting, Galleria Di Meo, Studio Simonis, Parigi         |      |
|      | Sala dell'Esposizione, Municipio di Genzano, Genzano                                  | 1985 |
|      | Galleria Frankfurter Westend, Frankfurt   |      |
|      | Galleria San Carlo, Milan   |      |
| 1995 | Accademia dei Concordi, Pinacoteca, Rovigo  | 1984 |
| 1994 | Galleria Nazionale d'Arte Moderna, Rome   |      |
| 1992 | XII Quadriennale. Italia 1950-1990, Palazzo delle                                     |      |

### Esposizioni, Rome

Scialoja: Recent Works, Edieuropa Gallery, Rome  
 Galleria Maggiore, Bologna  
 Galleria Comunale d'Arte Moderna, Bologna, Palazzo delle Esposizioni, Rome  
 Works 1940 - 1991, Galleria Nazionale d'Arte Moderna, Rome  
 Studio Durante, Rome  
 Palazzo Pretorio, Certaldo Alto  
 Toti Scialoja 1980-1990, Palazzo Rosari-Spada, XXXIII Festival dei Due Mondi, Spoleto  
 Studio Reggiani, Milan  
 Galleria d'Arte Fioretto, Padova  
 Galleria d'Arte Niccoli, Parma  
 Studio Durante, Rome  
 Serrone della Villa Reale, Monza  
 Sale della A.A.B., Brescia  
 Works on Paper: 1956-1986, Sperling & Grafica Kupfer International, Milan  
 Galleria Civica - Palazzina dei Giardini, Modena  
 L'Arco Studio Internazionale d'Arte Grafica, Rome  
 Biblioteca Comunale, Sant'Ilario d'Enza  
 Galleria La Panchetta, Bari  
 Galleria La Scaletta, Matera  
 Galleria Editalia, Qui Arte Contemporanea, Rome  
 Spazia studio d'Arte, Bologna  
 Scialoja: Works 1956-1985, Museo Civico d'Arte Contemporanea, Gibellina  
 Venice Biennale, Sala Personale, Giardini di Castello, Venice New Gouaches, 1983-1984, Art Gallery, New York

|      |   |      |  |
|------|---|------|--|
|      | Galleria L'Isola, Rome  |      |  |
| 1983 | Frankfurter Westend Galerie, Frankfurt  |      |  |
|      | Toti Scialoja Rom, Kunststudio Westfalen, Bielefeld                           |      |  |
| 1982 | Toti Scialoja. Collages 1982, Galleria L'Isola, Rome                          |      |  |
| 1980 | Toti Scialoja, Recent Works, Lo Spazio Cultural Centre, Naples                | 1968 |  |
|      | Galleria Il Segno, Rome   |      |  |
| 1979 | Works on Paper: 1957-1979, Galleria Civica d'Arte Moderna Palazzo Te, Mantova | 1967 |  |
|      | Grafica dei Greci, Rome   | 1966 |  |
|      |   | 1965 |  |
| 1978 | Galleria Editalia, Qui Arte Contemporanea, Rome                               |      |  |
|      | Arte Duchamp, Cagliari  | 1964 |  |
| 1977 | Palazzo della Pilotta, Parma, CSAC, University of Parma                       | 1960 |  |
| 1976 | Marlborough Galerie AG, Zurich  | 1959 |  |
| 1975 | Works 1959 - 1974, Galleria d'Arte Moderna Bologna Due, Bologna               | 1958 |  |
|      | Galleria Nova/Arte Moderna, Prato   | 1957 |  |
|      | Galleria il Sole, Bolzano   | 1956 |  |
| 1974 | Galleria d'Arte Moderna, Turin  | 1955 |  |
|      | Galleria Morone 6, Milan  | 1954 |  |
| 1973 | Toti Scialoja: New works, Marlborough Gallery Inc., New York                  |      |  |
|      | Toti Scialoja. Opere inedite 1960, Marlborough Art Gallery Rome               | 1951 |  |
|      |   | 1949 |  |
| 1972 | Galleria Martano, Turin   | 1948 |  |
| 1971 | Marlborough Art Gallery, Rome   | 1947 |  |
| 1970 | Galleria La Città, Verona   | 1941 |  |
| 1969 | "Malningar-Collages", Italienska Kulturinstitutet "C.M. Leric", Stoccolma     | 1940 |  |
|      |   |      | Collages 1965-69, Galleria Editalia, Qui Arte Contemporanea, Rome      |
|      |   |      | "Toti Scialoja, Malningar-Collages", Malmö Museum, Malmö               |
|      |   |      | Galleria Roma, Chicago, Illinois                                       |
|      |   |      | Galleria Flori, Montecatini Terme                                      |
|      |   |      | Scialoja Works of 58, Marlborough Art Gallery, Rome                    |
|      |   |      | Galleria Il Segno, Rome  |
|      |   |      | Galleria La Metopa, Bari   |
|      |   |      | XXXII Venice Biennale, Venice  |
|      |   |      | Galleria del Naviglio, Milan   |
|      |   |      | Galleria la Salita, Rome   |
|      |   |      | Galleria La Tartaruga, Rome  |
|      |   |      | Toti Scialoja. Three Recent Paintings, Galleria La Salita, Rome        |
|      |   |      | Galleria Schneider, Rome   |
|      |   |      | Catherine Viviano Gallery, New York                                    |
|      |   |      | Galleria del Teatro, Parma   |
|      |   |      | Galleria dello Zodiaco, Rome   |
|      |   |      | Galleria la Strozzi, Firenze   |
|      |   |      | Galleria Il Milione, Milan   |
|      |   |      | Galleria de' Barberi, Rome   |
|      |   |      | Galleria dello Zodiaco, Rome   |
|      |   |      | Paesaggi di Parigi 1948, Galleria La Finestra, Rome                    |
|      |   |      | Galleria del Naviglio, Milan   |
|      |   |      | Società degli amici dell'arte, Turin                                   |
|      |   |      | Trenta disegni ad inchiostro di Toti Scialoja, Galleria Genova, Genova |







## Eduardo Stupía

"The nature of the material, its evolutions and manifestations are revealed as the intrinsic nature of the scenic picture and its making to become the real theme. The only contents I have used are those of the different ways of making a certain scene of signs, working without a specific theme or attachment to a particular story. Instead, I searched for some kind of "legible pretext" in which the idea of landscape hovers, but landscape understood as a rhetoric of spatial constructive organization rather than as a genre or subject matter. My intention is that the viewer should let himself be carried away by the particular discourse of the picture and that he should realise, at the same time, that this thing that is called a picture is also constructed, that it is a physical artifice the materiality of which is both immediately visible and invisible in the scenic fiction."



















## Eduardo Stupía

Born Buenos Aires, Argentina, 1951. Lives and works in Buenos Aires

### Education

BFA, National School of Fine Arts, Argentina

### Solo exhibitions

|      |   |
|------|---|
| 2013 | Rosenfeld Porcini, London   |
| 2012 | Sao Paulo Biennial, Brazil  |
| 2011 | 'Recortes de Inventario', Recoleta Cultural Centre, Buenos Aires<br>Galería Jorge Mara - La Ruche en arteBA, Buenos Aires   |
| 2010 | Obra Reciente, IVAM (Institut Valencia d'Art Modern), Valencia<br>Jorge Mara Gallery - La Ruche en ARCO, Madrid, Spain<br>Highlights, Jorge Mara Gallery - La Ruche, Buenos Aires<br>Jorge Mara Gallery - La Ruche en arteBA, Buenos Aires<br>Collages, Centro Cultural Parque España de Rosario, Santa Fe, Argentina |
| 2009 | Galeria Dan, San Pablo, Brazil<br>Jorge Mara Gallery - La Ruche en ARCO, Madrid, Spain<br>Jorge Mara Gallery - La Ruche en arteBA, Buenos Aires<br>Selected Works 1979 - 2009, Caraffa Museum, Cordoba, Argentina   |
| 2008 | Recent Work, Galería Jorge Mara - La Ruche, Buenos Aires<br>Jorge Mara Gallery - La Ruche en Pinta, New York, USA<br>Limite Sud, Centro Municipal de Exposiciones, Buenos Aires   |
| 2006 | Works 1976 - 2006, Cronopios Room, Recoleta Cultural Centre, Buenos Aires   |
| 2005 | Crossing the Landscape, Bahía Blanca Museum of Fine Art, Bahía Blanca   |
| 2004 | Jorge Mara Gallery - La Ruche / Dan Gallery, Buenos Aires<br>Town Hall Gallery of Contemporary Art, Besancon,   |

France

'One Drawing', Papelera Palermo - Casa de Oficios, Buenos Aires

Del Infinito Arte, Buenos Aires

2000 Del Infinito Arte, Buenos Aires

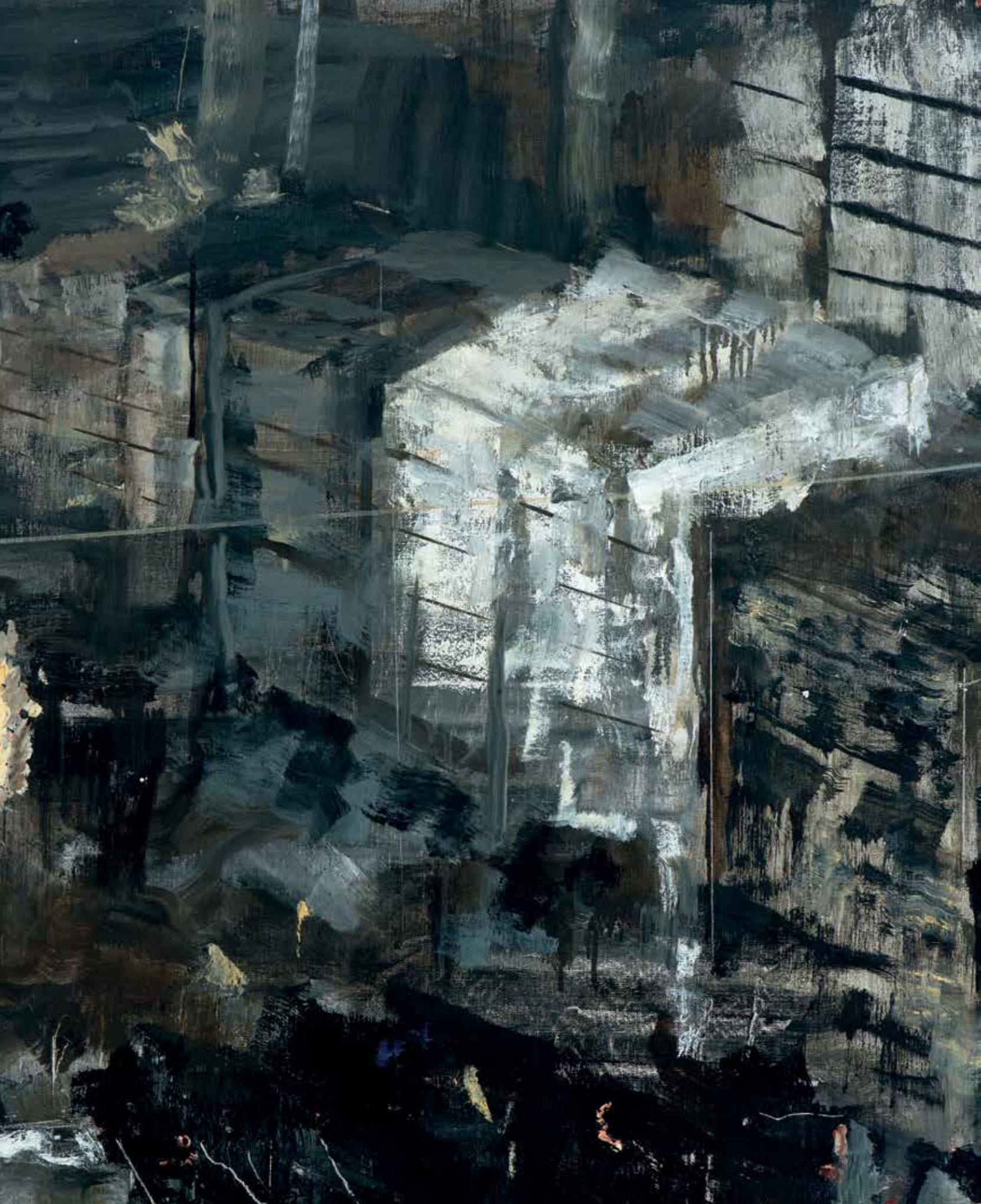
1999 Ink on Paper, Recoleta Cultural Centre, Buenos Aires

### Group Exhibitions

|      |  |
|------|--|
| 2012 | The Continuation of Romance: Painting - an Interrupted Discourse, Rosenfeld Porcini, London  |
| 2011 | Eduardo Stupía - Juan Andrés Videla, Sasha D. Espacio de Arte, Córdoba, Argentina  |
| 2010 | Ink on Paper: Prints, original drawings and books of Eudeba and Ceal, National Library, Buenos Aires<br>Mi Torito de Pucara: Pottery of Peru by Argentinean Artists, Museo de Arte Popular José Hernández, Buenos Aires<br>Southern Identity: Contemporary Argentinean Art, Smithsonian Institution, USA<br>Reality and Utopia: Argentina's Artistic Journey to the Present, Akademie der Künste, Berlin<br>Pequeno Formato, Casa Museo Yrurtia, Buenos Aires<br>Argentinean Chronicles, Pasaje 17 Gallery, Buenos Aires<br>Litho-Grafica Berlin 2010, Argentinean Embassy, Berlin<br>Landscape and Memory, Recoleta Cultural Centre, Buenos Aires |
| 2009 | Black and White, Empatía Gallery, Buenos Aires<br>20 Mas 20: Argentinean Prints and Drawings, Sivori Museum, Buenos Aires  |
| 2008 | Blanco: Exposición de Arte Contemporáneo, Tigre Museum of Art, Tigre<br>Blanco: Exposición de Arte Contemporáneo, Centro Cultural Borges, Buenos Aires   |
| 2007 | New Perspectives in Latin American Art, 130-2006:  |



|      |   |                         |  |
|------|---|-------------------------|--|
|      | <p>Selections from Decade of Acquisitions,<br/>MOMA, New York</p> <p>National Salon for the Visual Arts, Palais de Glace,<br/>Buenos Aires</p> <p>Group Show: Microwave Five, Josée Bienvenu Gallery,<br/>New York</p> <p>Encuentro en Nueva York, Argentinean Consulate, New<br/>York</p> <p>Jorge Mara Gallery - La Ruche en arteBA, Buenos Aires</p> <p>Galería van Riel en arteBA, Buenos Aires</p> <p>Pampa, City and Suburbs, Osde Foundation, Buenos<br/>Aires</p> <p>Collection Thrones, Recoleta Cultural Centre, Buenos<br/>Aires</p> |                         |  |
| 2006 | <p>Body and Matter, Osde Foundation, Buenos Aires</p> <p>Trabucco Prize, Borges Cultural Centre, Buenos Aires</p> <p>Jorge Mara Gallery - La Ruche en Arteba, Buenos Aires</p>  |                         |  |
| 2005 | <p>A Carnation on a Piano, Cultural Centre of<br/>Cooperation, Buenos Aires</p> <p>Galería Jorge Mara - La Ruche en arteBA, Buenos Aires,<br/>Argentina</p> <p>Galería van Riel en arteBA, Buenos Aires</p>   |                         |  |
| 2004 | <p>Landscapes, Pitch Gallery, Paris, France</p> <p>Contemporary Art From Argentina, Italian-Argentine<br/>Cultural Institute, Rome, Italy</p> <p>Jorge Mara Gallery - La Ruche en ArteBa, Buenos Aires</p> <p>Galería Van Riel en ArteBa, Buenos Aires</p> <p>Latin American Painting Competition 2001, CAYC,<br/>Buenos Aires</p> <p>You and Me: Two Œuvres Two Collections, Gérard<br/>Jacot School of Art, France</p> <p>Berlin - Buenos Aires, Recoleta Cultural Centre, Buenos<br/>Aires</p>   | <p>2003</p> <p>2002</p> | <p>Una Pieze Clave para la Construcción de un Planeta<br/>Verde, Greenpeace Grant, Borges Cultural Centre,<br/>Buenos Aires</p> <p>Contemporary Argentinean Art, Hospital Garrahan<br/>Grant, Argentinean Car Club, Buenos Aires</p> <p>Reduced Model, Spanish Cultural Centre, Buenos Aires</p> <p>4000 cm3, Cultural Centre of Cooperation, Buenos Aires</p> <p>Hands on the Ground, Recoleta Cultural Centre, Buenos<br/>Aires</p> <p>Scenes of the 80s, Proa Foundation, Buenos Aires,<br/>Argentina</p> <p>Untitled, Galería Van Riel, Buenos Aires</p> <p>Rome, Galería El Borde, Buenos Aires</p> <p>The Freudian Thing, Recoleta Cultural Centre, Buenos<br/>Aires</p> <p>Todavía, Palacio San Miguel, Buenos Aires</p> <p>City Bank Award to the Visual Arts, National Museum of<br/>Fine Art, Buenos Aires</p> <p>Showing Solidarity: Association of Visual Artists of<br/>Argentina, Recoleta Cultural Centre, Buenos Aires</p> |
|      | <p><b>Public Collections</b></p> <p>Museum of Modern Art (MoMA), New York</p> <p>Museo de Arte Latinoamericano de Buenos Aires (MALBA)</p> <p>Museo Nacional de Bellas Artes, Buenos Aires</p> <p>Museum of Modern Art, Buenos Aires</p> <p>Museo Municipal de Artes Plásticas Eduardo Sívori. Buenos Aires</p> <p>Palais de Glace, Buenos Aires</p> <p>Museo Caraffa, Córdoba</p> <p>Talca University, Chile</p> <p>Arché Foundation, Buenos Aires</p>   |                         |  |



## Bogdan Vladuta

"...I had the impression that I was standing in front of a kind of absolute mysticism. His works were permeated by a transcendentalism suggested by the hieratic figures which inhabits them, whether architectural, archaeological fragments, or silent ruins. Notwithstanding these works have very dark, virtually monochromatic and almost bituminous backgrounds, there is no sense of death or any kind of funereal premonition in these visions"

Francesco Moschini





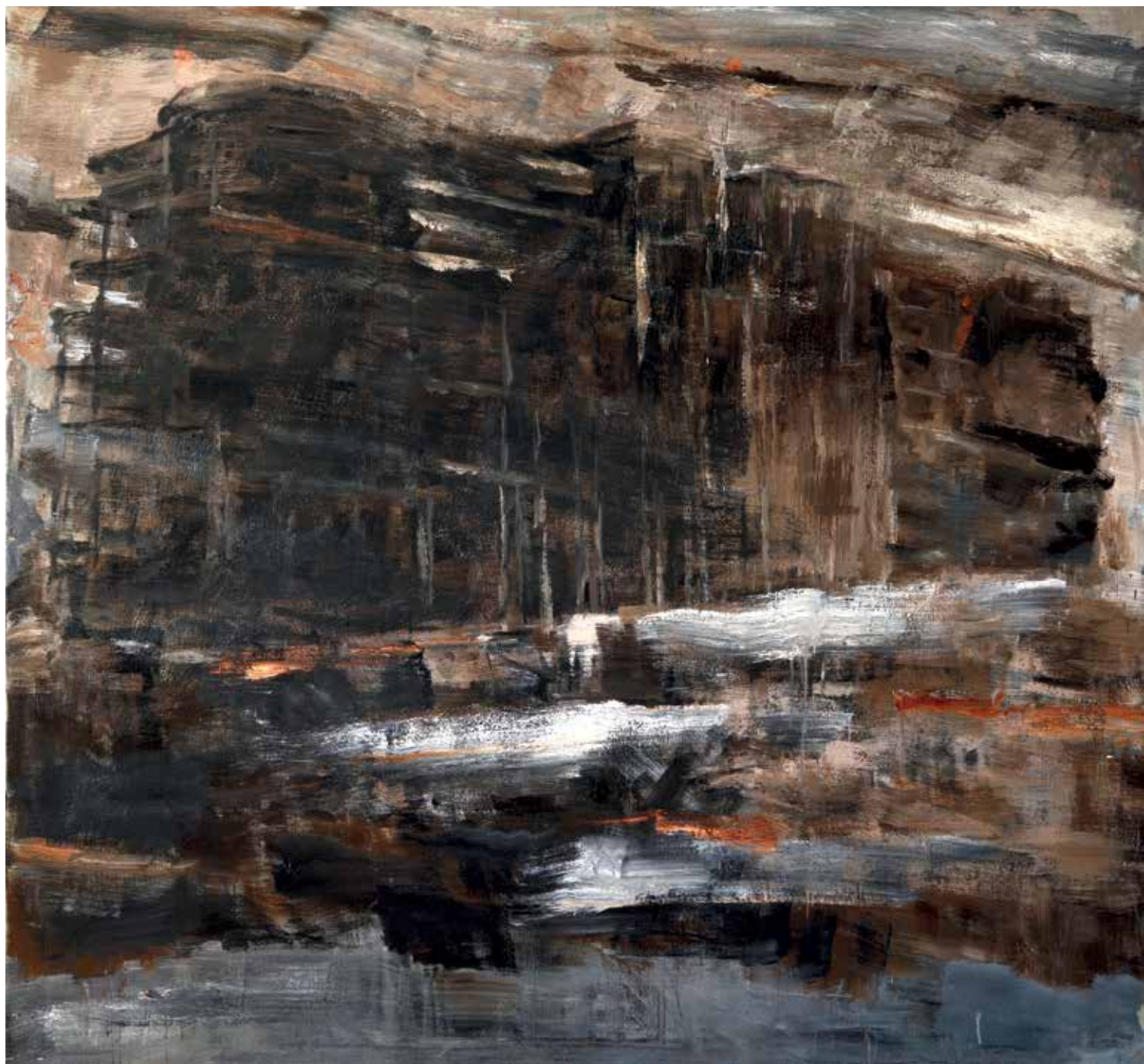
























## Bogdan Vladuta

Born Bucharest, Romania 1971. Lives and works in Bucharest

### Education and Awards

PHD "The Roman Landscape - a painter's vision of Rome"  
University of Fine Arts, Bucharest

2002 - 04 Vasile Pirvan Grand- Accademia di Romania, Rome  
1990 - 96 Painting Dept, Academy of Fine Arts, Bucharest  
1995 Anastasia's Foundation Price for painting  
1996 Ludwig Stiftung fur Kunst und Internationale Verstandigung -  
Ludwig Foundation, Germany  
1993 The Prize "Europe seen by the Romanian Painters",  
Bucharest

### Teaching Experience

1996 - 09 Senior Lecturer, University of Fine Arts, Bucharest

### Solo Exhibitions

2012 War makes Museums, Bogdan Vladuta si Ion Grigorescu  
la Galeria Recycle Nest, Bucharest  
2011 Urban Archaeology, Ana Cristea Gallery, New York  
2010 Painting Exhibition, Recycle Nest Gallery, Bucharest  
2008 Zwei Kunstler aus Rumänien- Aurel Vlad- Skulptur und  
Bogdan Vladuta Malerei, G5/ Munchen, Germany  
Rome seen by a painter, Arcade Gallery, Romania  
Death to Rome!, The National Museum of Arts, Romania  
2007 ROMA, The National Museum of Cotroceni, Bucharest  
2004 Arte in cantiere, A.A.M. Gallery, Rome  
1999 Vladuta, Catacomba Gallery, The National Museum of  
Arts, Bucharest  
1994 Painting Exhibition, The Academy of Fine Arts Gallery,  
Bucharest

### Group Exhibitions

2012 VIP ArtFair, Galeria Ana Cristea, New York  
The Continuation of Romance: Painting - an Interrupted  
Discourse, Rosenfeld Porcini, London  
2011 Ion Grigorescu Studio, Bucharest  
Funeraria, The National Museum of Contemporary Arts,  
Bucharest  
Curated by Vienna 2011\_EAST by SOUTH WEST,  
Gallerie Mezzanin, Vienna  
MESSE, Vienna Art Fair  
2009 Temporary Auxiliary Constructions, Recycle Nest Gallery,  
Bucharest  
PAINTING (RO)MANIA, European Central Bank, Frankfurt  
am Main  
Romanian Art Auction, Drouot Montaigne, Paris  
2008 T.A.F.F - The Bucharest Art Fair, IRA Gallery, Salla Dalles,  
Bucharest Positions & Tendencies in Contemporary  
Romanian Art, 418 Gallery, Bucharest Works from the  
collection of MNAC 3rd Floor  
2007 ROMA - alchimia milenilor - perspective si marturii in  
dialog, UNA Galeria, Universitatea Nationala de Arte,  
Bucuresti  
Lamentations, HT003 Gallery, Bucharest  
Bologna Arte Fiera, Galeria Posibila, Italy  
A vibrant scene of an artist exodus, Simeza Gallery,  
Bucharest  
Noima + Bogdan Vladuta, Goethe Institut, Timisoara,  
Romania  
2005 The Portrait, The Gallery of the Brincoveanu Palace from  
the Bucharest Gates, Mogosoaia, Romania

|      |  |      |   |
|------|--|------|---|
| 2004 | Spazi Aperti - mostra degli Istituti culturali stranieri a Roma, Accademia di Romania, Rome                                      |      | The Young Artists Triennial, Musee du Vere, Charleroy, Belgium  |
| 2004 | The Birth of the Icon- The Icon of the Birth, The Gallery of the Brincoveanu Palace from the Bucharest Gates, Mogosoaia, Romania | 1996 | Icon and Dolorism, The Art Museum Collection, Catacomba Gallery, Bucharest  |
| 2003 | Brincoveanu Palace Gallery from the Bucharest Gates, Mogosoaia, Romania  |      | Ready, Soros Foundation and The Gallery of the National Bureau of Contemporary Art, Bucharest   |
| 2002 | IOAN ALEXANDRU in memoriam, Art Gallery, Bistrita Nasaud, Romania  | 1995 | The Filocalia National Festival, The National Museum of Art, Cluj, Romania The Academy of Fine Arts Anniversary Exhibition, The Gallery of the National Bureau of Contemporary Art, Bucharest |
|      | Focsani 2002, The Town Gallery, Focsani, Romania   |      | Gallery of the National Studio for Etchings, Bucharest  |
| 2001 | The Banat Museum of Art, Timisoara, Romania  |      | B.A.E.- The 5-th edition of the International Art Fair, Budapest  |
|      | Cupola Gallery, Romania  |      |   |
|      | The Romanian Royal Collection of Contemporary Art Exhibition, The Romanian Literature Museum, Bucharest                          |      |   |
| 1999 | Kinship and Patrimony, Kalinderu Cultural Centre, Bucharest, Romania   |      |   |
|      | The other One, Dom Kultury, Bratislava   |      |   |
|      | Una Bisanzio Latina, Salla Bramante, Rome  |      |   |
|      | Sacrality in Art, The Parliament Gallery, Bucharest, Romania   |      |   |
|      | The National Museum of Art, Kisinea, Moldavia  |      |   |
|      | Drawing, Atelier 35's Gallery, Bucharest   |      |   |
| 1998 | Filocalia, The National Museum of Art, Cluj, Romania   |      |   |
|      | The Labyrinth, The Tower Gallery, The Architecture Institute of Bucharest  |      |   |
|      | Drawing, Atelier 35' Gallery, Bucharest  |      |   |
|      | The Scarecrow, Otopeniv, Romania   |      |   |
| 1997 | Space and Time, Galla Gallery, Bucharest   |      |   |
|      | The Sacral + 7 Arts, The Parliament Gallery, Bucharest   |      |   |
|      | The Pencil Drawing, Apollo Gallery, Bucharest  |      |   |

#### Private Exhibitions

The Ronald Pizutti collection  
 The Peter Robbins collection  
 The A.A.M. Gallery Collection  
 The CAFE EUROPE- Centro di Arte Contemporanea collection  
 The Romanian Royal collection  
 The Alexandra Coropiotou's collection  
 The Anastasia Foundation collection, Bucharest, Romania  
 The Priest Ioan Bizau's collection, Cluj, Romania  
 The Edgar Nicolau's collection, Rheinfelden, Swiss  
 The 418 Gallery Collection  
 University of Fine Arts, Bucharest, Romania  
 The National Museum of Contemporary Arts, Bucharest, Romania  
 Banatului Museum of Art, Timisoara, Romania







## The Death of Painting - A False Prophecy?

It is sometimes claimed that, on seeing the first Daguerreotype in 1839, the French painter Paul Delaroche proclaimed the death of painting. This attribution is disputed, and I must confess that it seems unlikely to me that a painter of historical and religious scenes would believe that a photograph would be apt to produce the kinds of images he painted.

But it is the many subsequent proclamations of traditional Western painting's cultural, rather than technological, death with which we are to concern ourselves in relation to this exhibition. One of its purposes is to show that painting is, despite the many naysayers, very much alive, not just as pastiche or chocolate box nostalgia but as a vital and thriving medium. Those commentators who have said otherwise have largely been engaging in philosophical and political propaganda, not objective historical and critical analysis, and those artists who have abandoned the traditional media have frequently been persuaded, uncomprehendingly, that "conventional" painting and sculpture simply no longer have relevance. But the ideologues have not sought to describe reality so much as to create a manifesto for a new one. So those who continue in a tradition that the ideologues hold as anathema have been, and still are, vilified as conservative, reactionary and bourgeois in some quarters. These charges and accusations are held up as the only possible verdicts to be reached, not just one side of an argument.

Painting has been around a very long time, starting with a fairly indistinct red dot on the wall of a cave in El Castillo in Northern Spain some 40,000 years ago. So what are the roots of the idea held by some that the Western painting tradition, central to the history of art and culture for hundreds and thousands of years, is culturally moribund?

Marxism may not have changed the world but it has certainly moulded the way that a certain type of radical intellectual views it. Marx saw virtually the whole of life as little more than a series of economic relations between social classes. When seen as another mere example of Marx's theory of commodity fetishism, a thing of beauty loses its intrinsic aesthetic value; the very concept of beauty in art or in other fields, e.g. design and architecture, becomes more a political and economic construct, a factor in the economic desirability of a commodity, than a positive and real thing in itself.

The social theorists of the Frankfurt School combined Marx's ideas with a Hegelian approach to aesthetics. Theodor Adorno understood the "Culture Industry" as a means by which the ruling classes stimulate specific social behaviours, instil values which conform to their political and economic interests and create demand for their goods and services. While taking the manipulation of audiences for popular entertainment as its main starting point, the same basic critique is nevertheless applied to high art, with the qualification that, since the latter is largely the preserve of an elite, the behaviours of those who are exposed to it are less likely to be so easily manipulated, although the intention remains. (Adorno was writing before the Pop Art explosion in the 1950's, after which the likes of Andy Warhol and Roy Lichtenstein ensured that the boundaries between high art and popular culture were permanently blurred.) Thus the qualities which determine whether an art object is deemed to be beautiful are not pure but tainted by commerce and the necessity to preserve those beliefs and value systems which support the Capitalist system.

These ideas crossed over into the world of Cultural Studies, where further ingredients entered the mix. This is where the concept of political correctness as we now know it was formed. Culture that represented traditional Western values was associated with the evils of imperialism, colonialism and racism. Anything that could be conceived of as predominantly White and/or Middle Class was inherently bad. The Western cultural tradition, of which we were once so proud, was a source of shame, the remnants of our ugly desires to oppress and subjugate. (The composer Cornelius Cardew renounced the world of art music to teach night school classes on how to write revolutionary songs in a folk/pop idiom. He wrote a book titled *Stockhausen Serves Imperialism*. The new academic discipline that is Cultural Studies shows us how.)

And, of course, within the art world itself, partly in response to philosophical and political discourse, but also through the radical rethink of the purposes and methods of making art that the rise of Modernism demanded, the tradition of painting became one of those things from which many artists wished to liberate themselves. The *objet trouvé* and the ready-mades of Duchamp began a fracturing of the artist's relationship and engagement with art history and



traditional methods of expression. This happened not just in art but in music too. John Cage (ironically also a painter) fashioned music out of random and indeterminate sounds, even silence. Pierre Schaeffer eschewed notes on a stave and made musique concrete from found sonic objects. The idea that the artist was required to be master of the form and content of his work was inimical to the radicals. Piero Manzoni took the position that as an artist, everything he did was art, selling his breath and excrement as art works. But despite all of this radical posturing, painting was never in fact abandoned, even if the champions of its demise sometimes appropriated it for ironic or perverse purposes. Even the Situationists used painting to promote their ideas, while simultaneously maintaining that there was no such thing as a Situationist painting.

By the time that the YBAs came to public attention, what Robert Hughes famously described as the "thin gruel of conceptualism" was starting to look like the only item on the menu and soon it became the only form of sustenance that much of the art world could stomach. But we do not have to look too far or too deeply to see that, for all the radicalism and conceptualism, the tradition of Western painting has been living and breathing throughout, whether it has been through the works of the Abstract Expressionists, the School of London or the Neo-Expressionists. Less significant art movements, such as the New Glasgow Boys in the 1980's, and the Stuckists in the 1990's, despite their inanity and frequent childishness (no pun intended), have done something to keep the faith. Despite those protestations of irrelevance, paintings have retained their power to disturb, move and amuse, precisely because of the tradition of which they form a part. Peter Howson's *Croatian And Muslim*, for example, is, in its way, just as shocking and powerful as anything by any of the YBAs. Painting, like much of modern life and culture, has become ever more pluralistic but the idea that it is outmoded, irrelevant or moribund is, and always has been nonsense, as this exhibition helps to demonstrate. Artists may like to think they have the choice of embracing or shunning their artistic heritage but in reality, either approach must acknowledge its inescapable power and truth.

John Kavanagh



**the continuation of romance**    painting    an interrupted discourse

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