

National Pavillion  
of the Republic of San Marino

60<sup>th</sup> International  
Art Exhibition  
of La Biennale di Venezia



La Biennale di Venezia

60. Esposizione  
Internazionale  
d'Arte

Partecipazioni Nazionali

**Pavilion of the Republic of San Marino at the  
60<sup>th</sup> International Art Exhibition - La Biennale di Venezia**

**La Fucina del Futuro, Venice  
20 April - 24 November 2024**

**EDDIE MARTINEZ**

***Nomader***

**Curated by Alison M. Gingeras**

**Hosted at La Fucina del Futuro, the San Marino Pavilion is designed and realised by FR Istituto d'Arte Contemporanea S.p.a., the official organizer of the Pavilion.**

The **Pavilion of the Republic of San Marino** at the **60th International Art Exhibition - La Biennale di Venezia** is officially open to the public. It will be open **until 24 November 2024** at **La Fucina del Futuro** (Calle San Lorenzo 5063B, Castello).

Representing the world's oldest republic will be American artist **Eddie Martinez** with his project ***Nomader***, curated by **Alison M. Gingeras**.

The San Marino Pavilion is designed and realised by **FR Istituto d'Arte Contemporanea S.p.a.**, a San Marino company headed by **Roberto Felicetti, Vincenzo Rotondo and Alessandro Bianchini**, with the support of the **Secretariat of State for Education and Culture** in continuity with the Biennale Arte 2022 and the Biennale Architettura 2023.

The opening programme opened with greetings from Secretary of State **Andrea Belluzzi**, Commissioner **Paolo Rondelli**, Deputy Commissioner **Riccardo Varini**, and **Roberto Felicetti and Alessandro Bianchini** for FR Istituto d'Arte Contemporanea S.p.a. The works and research of **Eddie Martinez** were presented to the public by the curator **Alison M. Gingeras** and by the artist himself, who talked about his journey. The evening was enlivened by a **musical intervention** by singer **Vanessa Jay Mulder**, accompanied on the piano by maestro Stefano De Santis, in an interplay of forms, ideas and sounds.

The world's oldest republic, which has a history of welcoming outsiders, has often looked to foreign artists for its participation in the international art and architecture exhibitions organised by the Venice Biennale. This choice pays homage to the country's history: a place of hospitality and refuge in the past, and today an important tourist centre and university seat of international renown.

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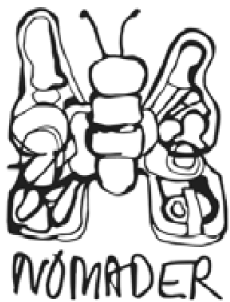
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The biography and conceptual underpinnings of Eddie Martinez's work present a close affinity with *Strangers Everywhere - Foreigners Everywhere*, the theme proposed by Adriano Pedrosa, curator of the Biennale Arte 2024. Martinez, in fact, was marked by an itinerant childhood, lacking conventional stability. During his formative years, Martinez moved with his family from one region of the United States to another, from coast to coast, often more than once a year. His inclination to appropriate fragments of images and themes thus stems from his nomadic background. Traces of the different landscapes he travelled through during his youth occasionally appear in his iconography, which includes portions of images from an itinerant life, revised and transformed from work to work. Martinez felt perpetually foreign, regardless of where he stayed, until he put down roots in Brooklyn as an adult.

Drawing was the element that gave Martinez continuity throughout his life, having begun his practice at a young age. Even when he was constantly traveling, portable materials allowed him to invest in drawing as a core practice, which has been the backbone of his work ever since. Drawing provided Martinez with a sense of home, giving him comfort and allowing him to explore his imagination; in turn, drawing became the generative engine of his painting and sculptural practices.

**Alison M. Gingeras** says: "Just as the Biennale's curatorial theme embraces the notion of 'Homo Migrans' – the supposition that to be human means to migrate, to physically move, mentally change, and traverse cultures and identities – so does the visual universe of Martinez's oeuvre. Martinez has allowed his work to formally and conceptually migrate from the legacy of automatic drawing, and abstraction practiced by the CoBrA group to his distinctive take on post-Philip Guston cartoony figuration, as well as his unusual revisitation of various classical art genres such as still lifes and portraiture. His experimental, heterogeneous practice is ever-changing, deploying different media as if always trying to make his visual language foreign to himself."

The title **Nomader** summarizes Martinez's relationship with forms and ideas, moving from drawing to sculpture and painting, from figuration to abstraction and vice versa. This neologism suggests both the theme of nomadism, both physical and cultural, and a phonetic play on the American pronunciation that sounds like "no matter." Both meanings resonate with the artist's work and his imagery.

"I am honored", says **Eddie Martinez**, "to represent the Republic of San Marino at La Biennale, and am grateful to the team at FR Istituto d'Arte Contemporanea S.p.A. who have organized the pavilion and chosen an artist beyond their borders to represent them on the world stage. I am also thankful to Alison Gingeras for her continued collaboration and her fearless interrogation of painting and its possibilities. This project is the result of a decade-plus journey together, translating my visual lexicon and journeying to new lands, metaphorical and literal."

Conceived specifically for the spaces of La Fucina del Futuro, a former factory workshop in the heart of the Castello district, the installation conceived by Eddie Martinez and Alison M.

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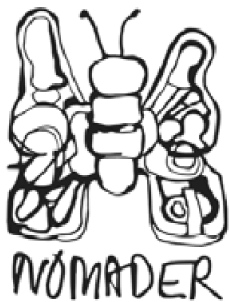
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Gingeras aims to give the viewer full access to the artist's creative process. In the first room, a trapezoidal table is set up with a wide selection of **drawings** and some **bronze sculptures**, which the artist made by assembling various discarded materials found on the beach of Long Island. Surrounding the table is a selection of **paintings created especially for the San Marino Pavillion**. The installation of paintings then continues in the second room. Both sculptures and drawings are an integral part of the migratory conceptual and formal processes Martinez undergoes to produce his large-scale paintings.

More information on San Marino's national participation in the Biennale Arte 2024 is available at [www.biennaleveneziasanmarino.com](http://www.biennaleveneziasanmarino.com), Facebook @biennaleveneziasanmarino, Instagram @biennalevenezia\_sanmarino. Official hashtag: #biennaleveneziasanmarino - #eddiemartinez - #nomader

**Eddie Martinez** (b. 1977, Groton Naval Base, Connecticut) is an American painter and sculptor who lives and works in Brooklyn, NY. Martinez is best known for his large-scale wall works incorporating figuration and abstraction, painting and drawing, which foreground his signature muscular brushwork. The artist frequently places his forms and figures against monochrome backgrounds that serve to delineate and emphasize his urgent strokes. His paintings incorporate bold contours through the combination of mediums such as oil, enamel, and spray paint, and often include collaged found objects. Martinez additionally utilizes these scavenged objects in the construction of three-dimensional works, combining and casting them in bronze. The resulting sculptures recall the exuberant forms that dominate his canvases. Martinez has shown his work in galleries and museums around the world including solo exhibitions at The Drawing Center in New York, the Davis Museum at Wellesley College, The Bronx Museum, the Yuz Museum in Shanghai, the Museum of Contemporary Art in Detroit, and most recently Space K in Seoul. His work is included in the permanent collections of institutions such as Thyssen-Bornemisza Museum, Carnegie Museum of Art, National Gallery of Art in Washington, DC, the Hirshhorn Museum, Los Angeles County Museum of Art, Museo Nacional Reina Sofía, Yuz Museum and The Morgan Library in New York City.

**Alison M. Gingeras** is a curator and writer based in New York and Warsaw. Gingeras has served as curator at the Solomon R. Guggenheim Museum, the National Museum of Modern Art, Centre Pompidou Paris, and Palazzo Grassi, Venice. Currently, she serves as an adjunct curator at Dallas Contemporary and a guest curator at the Museum of Modern Art in Warsaw, the Tel Aviv Museum of Art, and the Museum of Contemporary Art in Miami in addition to working independently. Known for her scholarly yet anarchic approach to art history, Gingeras organized several groundbreaking exhibitions, such as *Dear Painter, Paint Me: Painting the Figure Since Late Picabia* at the Centre Pompidou, Paris (2002) and co-curated *Pop Life* at

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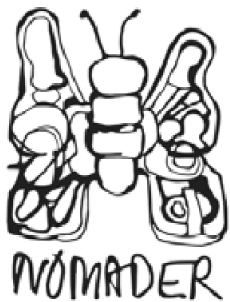
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the Tate Modern (2009). Most recently, she curated *My Name Is Maryan* at the Tel Aviv Museum of Art (2023). Her writing regularly appears in such periodicals as *Artforum*, *Playboy*, *Tate Etc.*, *Spike*, as well as in scores of books and exhibition catalogues.

**FR Istituto d'Arte Contemporanea S.p.a.**, company was founded in 2006 in San Marino by Roberto Felicetti, Vincenzo Rotondo and Alessandro Bianchini. It comprises the FR Art Collection, FR Watch Collection and FR Art Events brands. The activity is characterised by both consultancy projects within the Italian art market and the organisation of exhibitions dedicated to the main artists of the historical Italian 20th century and the international scene. Among the exhibitions: *Beyond Form. Mostra sul Novecento Storico Italiano* (Palazzo Granieri della Roccia, Turin), *La fine dell'avanguardia da De Chirico a Guttuso*, curated by Vittorio Sgarbi (San Marino Art Gallery, Palazzo Arzilli), Pablo Atchugarry's solo exhibition at the Waterfront in Porto Cervo. FR Istituto d'Arte Contemporanea S.p.a. is confirmed in its role as organiser of the San Marino Pavilion at the Biennale Arte 2024 after the positive feedback obtained on the occasion of the 59th International Art Exhibition (*Metamorphic Posthuman*, Palazzo Donà Dalle Rose, 2022) and the 18th International Architecture Exhibition (*Guest Host*, La Fucina del Futuro, 2023).

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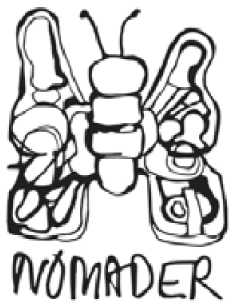
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#### DATA SHEET:

##### **Pavilion of the Republic of San Marino**

##### **60. International Art Exhibition - La Biennale di Venezia**

Artist: Eddie Martinez

Title: *Nomader*

Curator: Alison M. Gingeras

Commissioner: Paolo Rondelli

Deputy Commissioner: Riccardo Varini

Scientific Committee: Alessandro Bianchini, Roberto Felicetti, Vincenzo Rotondo, Riccardo Varini

Venue: La Fucina del Futuro

Address: Castello 5063B Calle San Lorenzo, Venice, Italy

Dates: 20 April - 24 November 2024

Summer opening hours: 11 am - 7 pm (from 20 April to 30 September)

Autumn opening hours: 10 am - 6 pm (from 1 October to 24 November - last admission 5:45 pm)

Closed on Mondays (except 22 April, 17 June, 22 July, 2 and 30 September, 18 November)

Web: [www.biennaleveneziasanmarino.com](http://www.biennaleveneziasanmarino.com)

- @biennaleveneziasanmarino
- @biennalevenezia\_sanmarino

Hashtag: #biennaleveneziasanmarino #eddiemartinez #nomader

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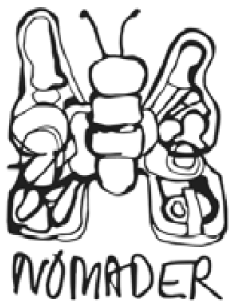
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