



Nightfall

07/11 2018 – 19/01 2019

Curated by Erika Verzutti, Fernanda Brenner and Milovan Farronato

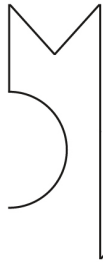
In the XV and XVI centuries, Dutch and Flemish painters created a symbolic hyperrealist painting genre known as Vanitas. Inspired by the opening lines of the Book of Ecclesiastes in the Bible: 'Vanity of vanities, said the Preacher, vanity of vanities, all is vanity', those paintings depict still-lives, luxury objects, skulls and flowers aiming to raise awareness of the shortness and fragility of life and the vanity (in the sense of worthlessness) of worldly pleasures and ambitions. The ambivalent presence of these paintings – the moral approach is shadowed by the skillfully painted compositions, as if the artists could overcome death by giving permanence to the ephemeral – recall painting's primordial role as recording-devices of a certain time and luxury-goods that last centuries. The polished and seductive atmosphere of these images reminds us of our own bodies' finitude while offering sparkling promises of a lustful existence.

Marlene Dumas said: 'Painting doesn't freeze time. It circulates and recycles time like a wheel that turns, those who were first might well be last. Painting is a very slow art. It doesn't travel with the speed of light. That's why dead painters shine so bright.' Why do we insist on painting in a fast-paced world flooded with disposable snapshots and digital imagery that confusingly express our time's inexorable finitude, while promising escape and immortality (one can notice that simply by shifting the pages from the cover news to the science section of any newspaper, where symptoms of global warming and endless economic and political crisis meet planetary colonization start-ups and new anti-ageing techniques and life-extending drugs)? 'The job of the artist is always to deepen the mystery,' the British painter Francis Bacon once said. So, here is a possible answer: we insist on paintings because they hold mystery. These mysterious objects, which supposedly outlive us have always acted as humanity's 'guarantors.' Paintings can as well baffle conventions and reinforce cultural paradigms and - besides its much-heralded death claims - it has been on a noted upswing in the past decade and remains an unquestionable reference point for art historians and critics.

Nowadays, the question of which artistic medium one takes up has become a critical issue. In this exhibition, we plan to investigate the reasons why very little has changed since the 1600s regarding painting's allure, social status (and market value) and mysterious power by assembling together the work of several artists, hailing from many different backgrounds and different times, who insist on painting. We will depart from *Vanitas* and medieval *Danse Macabre* imagery in its aim to recognize frivolity and mortality as subject matter to highlight the riveting and obscure aspects of this infamous media. Focusing more on the perception of these genres rather than their actual iconography, the exhibition intends to be, in fact, a gloomy experience as visitors weave their way through the heady and metaphysical atmosphere of the *Nightfall*. What is on view is the result of a pursuit for unrivaled, bewitching, heretical, cryptic, unorthodox, ulterior – or nearly impossible – forms of expression.

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Participating artists: Lucas Arruda, Semiha Berksoy, Pedro Caetano, Miriam Cahn, Tony Camargo, Jake & Dinos Chapman, Monster Chetwynd, Adriano Costa, Tiago Carneiro da Cunha, René Daniëls, Enrico David, Vincent Desiderio, Eliza Douglas, Nicole Eisenman, Bracha L. Ettinger, Celia Hempton, Rodrigo Hernández, Jacqueline de Jong, Sanya Kantarovsky, Allison Katz, Sanam Khatibi, Stanislava Kovalcikova, Patricia Leite, Maria Loboda, Patrizio di Massimo, Dawn Mellor, Daniele Milvio, Paulina Olowska, Osman Yousefzada, Santiago de Paoli, Rodolpho Parigi, Nicolas Party, Paulo Nimer Pjota, Autumn Ramsey, Mathilde Rosier, Giangiacomo Rossetti, Josh Smith, Lucy Stein, Gokula Stoffel, Emily Sundblad, Walter Swennen, Dorothea Tanning, Erika Verzutti, Kathleen White, Issy Wood, Amelie von Wulffen, Mark Van Yetter, Jakub Julian Ziolkowski

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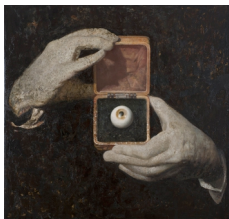
Enrico David
Untitled, 2018
 acrylic on canvas

85 x 98 cm



Issy Wood
Good Listening, 2018
 oil on linen

100 x 140 x 4.5 cm



Vincent Desiderio
Hitchcocks Hands, 2012
 oil and mixed media on canvas

162.6 x 167.6 cm



Lucas Arruda
Untitled (from the Deserto-Modelo series), 2018

oil on canvas
 18 x 24 cm



Jake and Dinos Chapman
One Day You Will No Longer Be Loved (that it should come to this...) XXIII, 2016
 oil on canvas

83.5 x 71 x 6.5 cm



Erika Verzutti
Fauve Zombie, 2018
 acrylic on bronze

43 x 35 x 10 cm



Jake and Dinos Chapman
One Day You Will No Longer Be Loved (that it should come to this...) II, 2010
 oil on canvas

61 x 50.8 x 2.5 cm



Giangiacomo Rossetti

Still life with clementine and two devils, 2017
oil on canvas

100 x 80 cm



Pedro Caetano

insomnia dream catcher, 2018
oil and clock machine on canvas

40 cm Ø



Miriam Cahn

Soldat, 2010
oil on canvas

125 x 60 cm



Patricia Leite

Pesadelo, 2018
oil on wood

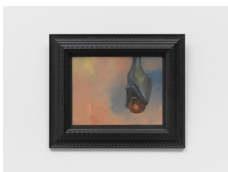
28.5 x 42 cm



Spartacus Chetwynd

Bat Opera, 2006
oil on canvas paper

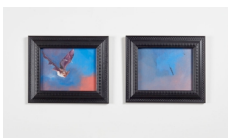
26.0 x 32.0 x 2.2 cm



Monster Chetwynd

Bat Opera, 2007
oil on paper

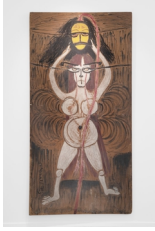
15.5 x 20.5 cm



Marvin Gaye Chetwynd

Bat Opera, 2017
oil on canvas paper

15.5 x 20.5 cm (each)



Semiha Berksoy

Salome, 1962
oil on masonite

240 x 122 cm



Daniele Milvio

Non sono rane (Sont pas des grenouilles), 2018
self-made water based colors, ink and oil pastel on canvas

256 x 115 x 8 cm



Erika Verzutti

Demônio, 2018
bronze and oil

42.5 x 53 x 10 cm



Santiago de Paoli

Cuadro con luz interior, 2017
ceramic, candle, oil paint

24 x 24 x 2 cm



Allison Katz

Cabbage (and Philip) No. 10, 2015
oil on canvas

43 x 35 cm



Mathilde Rosier

Impersonal Kingdom, The Queen, 1, 2018
oil on canvas

101 x 76 cm



Allison Katz

Cabbage (and Philip) No. 14, 2018
oil on linen

30 x 30 cm



Jakub Julian Ziolkowski

Liberate te Ex Infernis (Save Yourself from Hell), 2017
oil on panel

68 x 57 cm



Emily Sundblad

Untitled, 2018
oil on canvas

28 x 36 x 2 cm



Sanam Khatibi

Sinuous as a swan, 2018
oil on panel

21.5 x 16.5 x 2 cm



Rodrigo Hernández

Recuerdos Durmientes, 2018
oil on wood

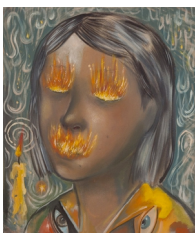
30 x 20 cm



Emily Sundblad

Untitled, 2018
oil on canvas

41 x 52 x 2 cm



Jakub Julian Ziolkowski

Candle Girl, 2016
oil on canvas

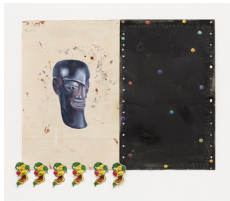
34 x 30 cm



Amelie von Wulffen

Please, Please Give Us Some Juice, 2017
oil on canvas

90 x 140 cm



Paulo Nimer Pjota

Tapestry for the death, 2018

acrylic, oil on canvas and iron plate

90 x 73 cm

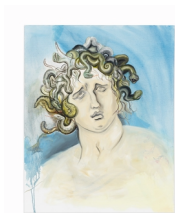


Patrizio Di Massimo

I mostri che abbiamo dentro (The monsters inside), 2018

oil on linen

150 x 110 cm

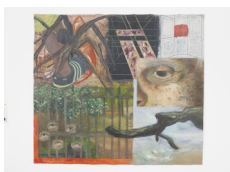


Autumn Ramsey

Eros, 2018

oil on canvas

76 x 61 cm



Gokula Stoffel

The Ineffable Cision of Seeing, 2015 - 2018

oil on canvas

138 x 160 cm



Maria Loboda

Raw Material Coming form Heaven, 2018

installation

variable dimensions



Rodolpho Parigi

Nightfall, 2018

oil on canvas

60 x 91 cm



Osman Yousefzada

The Tiered Vision, 2018

garnment



Tiago Carneiro da Cunha
Olho Monstro / Monster Eye, 2018
 oil on canvas

40 x 75 cm



Walter Swennen
Flying Stones, 2018
 oil on canvas

50 x 60 x 2.5 cm



Josh Smith
Untitled, 2015
 oil on canvas board

30.5 x 22.9 cm



Stanislava Kovalcikova
Meine Natur, 2013
 ink on canvas

90 x 60 cm



Paulina Olowska
I Danced in front of the Opera Ballet - Krystyna Mazurówna, 2015
 oil on canvas

200 x 170 cm



Giangiacomo Rossetti
Exit imago, 2017
 oil on canvas

120 x 80 cm



Nicole Eisenman
Untitled, 2017
 oil on cast aluminium

26.67 x 33.34 x 1.90 cm



Patrizio Di Massimo

Untitled (This painting will crack), 2018
oil and metallic acrylic on linen

45.4 x 35.8 cm



Celia Hempton

Stromboli webcam, 19th January 2018, 2018
oil on wood panel

35 x 40 cm



Lucy Stein

Untitled, 2018
glazed ceramic

24.3 x 28 cm



Jacqueline de Jong

Drôle de la chasse frustrée, 1987
oil on paper marouflé on canvas

130 x 100 cm



Kathleen White

Jojo, 1991
hair, collage, watercolor, pencil, burns on phone book page

27.31 x 21.59 cm



Adriano Costa

Column, 2015
mixed media

65 x 41 cm



Dawn Mellor

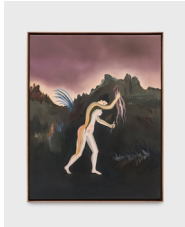
Jean Marsch, 2017
oil on canvas

122 x 91 cm



Tony Camargo
Dança com diabos, 2008
 acrylic on canvas

39 x 30.5 cm



Sanam Khatibi
I'll devour her by the night is over, 2018
 oil on canvas

41.5 x 52 x 4 cm



Mathilde Rosier
Girl and Bat, 2007
 collage on paper

65 x 50 cm



René Daniëls
Untitled (el capitain), ca. 1981
 ink, oil paint, ballpoint pen and chalk on paper

21 x 14 cm



René Daniëls
Zal ik mijn stoel afzetten?, 1982
 watercolour, ink and chalk on paper

29.2 x 20.6 cm



Eliza Douglas
Sweet juice, 2016
 oil on canvas

210 x 170 cm



Bracha L. Ettinger
Mamalangue N.6, 2014 - 2015
 oil on canvas

25 x 25 cm



Bracha L. Ettinger
Eurydices, The Graces, Demeter, 2006 - 2012
 oil on canvas

50 x 43.5 cm



Eliza Douglas
I Am All Soul, 2016
 oil on canvas

210 x 160 cm



Sanya Kantarovsky
Larping, 2018
 monotype

56 x 45.5 cm



Dorothea Tanning
Potential, 1968
 watercolour on paper

45.7 x 54.6 x 3.8 cm



Mark van Yetter
Untitled, 2018
 oil on paper

60 x 76 cm



Nicolas Party
Set of 15 Mezzotints, 2016
 mezzotint

50.6 x 37.7 x 3 cm (each)