

Frieze London

**Riccardo Baruzzi
Irma Blank
Adelaide Cioni
Rodrigo Hernández
Pieter Vermeersch
Shafei Xia**

P420

RICCARDO BARUZZI

(1976, Lugo, IT - lives and works in Bologna, IT)

The research of Riccardo Baruzzi is structured around the physical and poetic principles of drawing and sound. Rhythm and the movement of drawn strokes, the resilience of a surface, the pain in a muscle, the sound and sign produced by the falling of a body: every element that connects the limbs and the tools of the artist to the canvas or the paper has a value in Riccardo Baruzzi's work.

The artist born in Lugo in 1976 paints drawings and draws paintings to reveal the origin of images, tracing back to the essence as signs. In this operation of analysis and subsequent synthesis of the hidden structure of things, at times Riccardo Baruzzi involves the human element: the artist's performance works call for the participation of art students, collectors, gallerists, assigned a role of interaction with the display of the painting or the very moment of its creation.

Flowers, pornography, madonnas, tackles, horses, divinities, abaci all encounter their semantic and pictorial sublimation in a universe of semitransparent canvases, invented brushes, pencils five meters long, perfect cacophonies and deceptive euphonies, boxes that tremble, turntables and cooling fans that rotate to generate polyrhythms in the widest range of timbres.

Recent solo shows

Resonance, with Pieter Vermeersch, P420, Bologna, IT (duo, 2021); *Quadro sonoro (Bic Barchino)*, installation curated by Pedro Rocha, promoted by Istituzione Bologna Musei | MAMbo - Museo d'Arte Moderna di Bologna, Teatro Storico di Villa Aldrovandi-Mazzacorati, Bologna, IT (2021); *Del disegno e del deserto rosso*, The Goma, Madrid, ES (2019); *Short stories of Fires and Carbon*, Raum, Bologna, IT (2018); *Riccardo Baruzzi e Alberto Trucco: Duet*, Museo di Villa Croce, Genova, IT (2017); *Del disegno e della vertigine*, Galleria Jaqueline Martins, Sao Paulo, BR (2017); *Del disegno disposto alla pittura*, P420, Bologna, IT (2016); *Uno è come casa*, Santarcangelo 14, Festival internazionale del teatro, Rimini, IT (2014); *Plantel Renovado*, (with Andrea Kvas) Spazio O', Milano, IT (2014); *OO+OO*, Raum, Bologna, IT (with Enrico Malatesta sound performance) (2013); *Tavolo lungo*, (sound performance) Chiesa dell'ex Convento dei Capuccini, Ravenna, IT (2013); *Mini Strutture Sparse*, Careof, Milano, IT (2012); *Zugzwang*, Fabio Tiboni - Sponda, Bologna, IT (2011); *Curva sopra lama*, Arcade, London, UK (2010); *Quando disegno non canto*, Palazzo del Commercio, Lugo (RA), IT (2010).

Recent group shows

Genesis, Palazzo Ducale Filomarini, Cutrofiano, IT (2022); *L'abaco rovesciato*, Straperetana 2022, Perto, IT (2022); *quel jour sommes-nous?*, Tokonoma, Kassel, DE (2022); *Sul principio della contraddizione*, GAM, Torino, IT (2021); *141 - Un secolo di disegno in Italia*, Fondazione del Monte di Bologna e Ravenna, Bologna, IT (2021); *Collezione Macte*, Macte, Teramo, IT (2020); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *Le realtà ordinarie*, Palazzo de' Toschi, Bologna, IT (2020); *WunderMoRE*, MAXXI - Museo nazionale delle arti del XXI secolo, Roma, IT (2018); *Premio Lissone 2018, È strano continuare a pensare che la pittura sia fatta per essere vista*, MAC - Museo d'Arte Contemporanea, Lissone, IT (2018); *Unrealised Paintings*, MoRE, Parma, IT (2018); *Premio GAMEC*, Bergamo, IT (2017); *Material Life*, The Goma, Madrid, ES (2017); *Trigger parties*, live performance, Marselleria, Milano, IT (2016); *I hear you singing in the wire*, Arcade, London, UK (2016); *Corale - FM Centro per l'Arte Contemporanea*, Milano (2016); *Tutta l'Italia è silenziosa*, Reale Accademia di Spagna, Roma (2015); *Oggetti su piano*, Fondazione del Monte, Bologna, IT (2015); *Auna*, sound performance, Spazio K, Milano, IT (2014); *Le leggi dell'ospitalità*, P420, Bologna, IT (2014); *I baffi del bambino*, Lucie Fontaine, Milano, IT (2014).



Spaventapasseri

Scarecrows (2022)

The *Spaventapasseri* (Scarecrows) represent a roughness that is part of me: a raw and sustainable idea of beauty that feeds on the practices of assembly observed in workshops, amidst sheds where people labor and cultivated fields in the countryside. They are a development of the *Giunchi* (Reeds), a sculpture series prompted by reflections on the spontaneous works of architecture seen in the lagoon area of Ravenna.

Scarecrows are usually made by farmers as an imitation of a human presence to keep birds away from cultivated fields: a natural remedy that respects the earth and its cycles.

A stylized iron structure allows the pieces to take different positions, getting away from their role to become something else, as if in pursuit of their own true nature.

These *Spaventapasseri* are not biologically identifiable human beings, but are mutating into animals. That protuberance is not a nose, but a cockscomb that merges into the subject of the human face.

The hands are bronze castings of elm branches; they too, in time, have undergone genetic mutation due to a disease that has transformed their appearance.

This cycle of works investigates the causes and forms of contemporary metamorphosis. Depicting a hybrid figure that is the result of a mixture of human and animal, plant and work tool, the series suggests a number of questions. How can we regenerate a relationship of care for the earth? How are human beings, the environment and labor changing? Does it still make sense to distinguish between the natural and the artificial world in an era of continuing genetic mutations?



Riccardo Baruzzi, **Spaventapasseri**, 2022
terracotta, iron, bronze castings, 117 × 192 × 120 cm



detail



different view



detail



Riccardo Baruzzi, **Spaventapasseri**, 2022
terracotta, iron, bronze castings, 104 × 223 × 184 cm



detail



detail



detail

Mappe fiorite e fioriture

Flowering maps and florences (2018)

Every country has its flora, every sign its geography. In the work of Riccardo Baruzzi the cut flowers do not belong to the sphere of the still life, but to that of the *kalligraphía*. The corollas are letters, the stems commas; the vases in which they rest are darkened fields. The *Fioriture* series is split between the West and East of the culture of signs, between the cow hair of the brush that sinks and the goat hair of the brush that rises; partially dismissing the aforementioned brush, Riccardo Baruzzi traces, scratches and presses. The precious, light linen gives visibility to the wooden surface of the stretcher, also painted, and to a colored paper behind it that calls forth the centuries of paper of the art of dyeing. The collage on multiple levels is enriched by a new element in the *Mappe fiorite*: the free sign of the hand is joined by the abrupt straightness of the thread, geometric, surly in spite of itself. The green of Baruzzi's weave – inexpert, nervous, virile embroidery, far from any tradition of decorative art – brings the *Mappe fiorite* closer to tropical hues, foreshadowing a world of multicolored pulps and sweet juices that as in ever epilogue of the series of Riccardo Baruzzi reunite the sign and the flesh.



Riccardo Baruzzi, **Fioritura L.A.**, 2018
acrylic on wood and paper, graphite and pastel on linen, 50 × 40 cm



detail



side view

Nature morte

Still lifes (2016)

The still lifes by Riccardo Baruzzi painted on both sides of the canvas (lines on one side, color on the other side, in the form of patches or fields, emerging from the weave of the canvas) that give way to figuration and images of pieces of fruit that seem to hold the ultimate spark of life and presage their own decay.



Riccardo Baruzzi. **Cetrioli e noci su olmo tramutato**, 2022
oil and spray on cotton, 100 × 80 cm



detail



side view



different view



Riccardo Baruzzi. **Cetrioli e noci su olmo tramutato**, 2022
oil and spray on cotton, 100 × 80 cm



detail



side view



different view

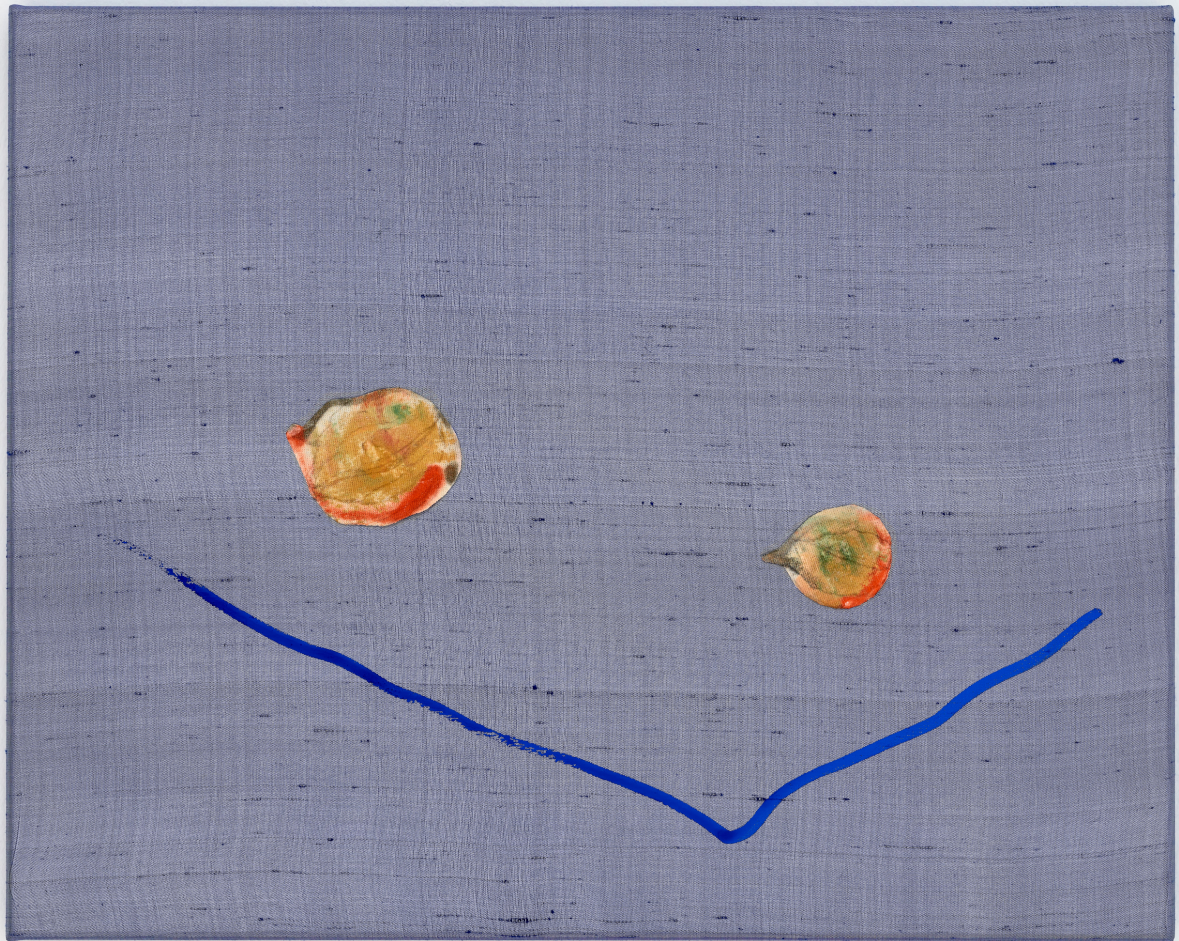


Riccardo Baruzzi, [Cocomero rovesciato su fondo archivio](#), 2022
oil on cotton, acrylic and tempera on linen, 40 × 50 cm



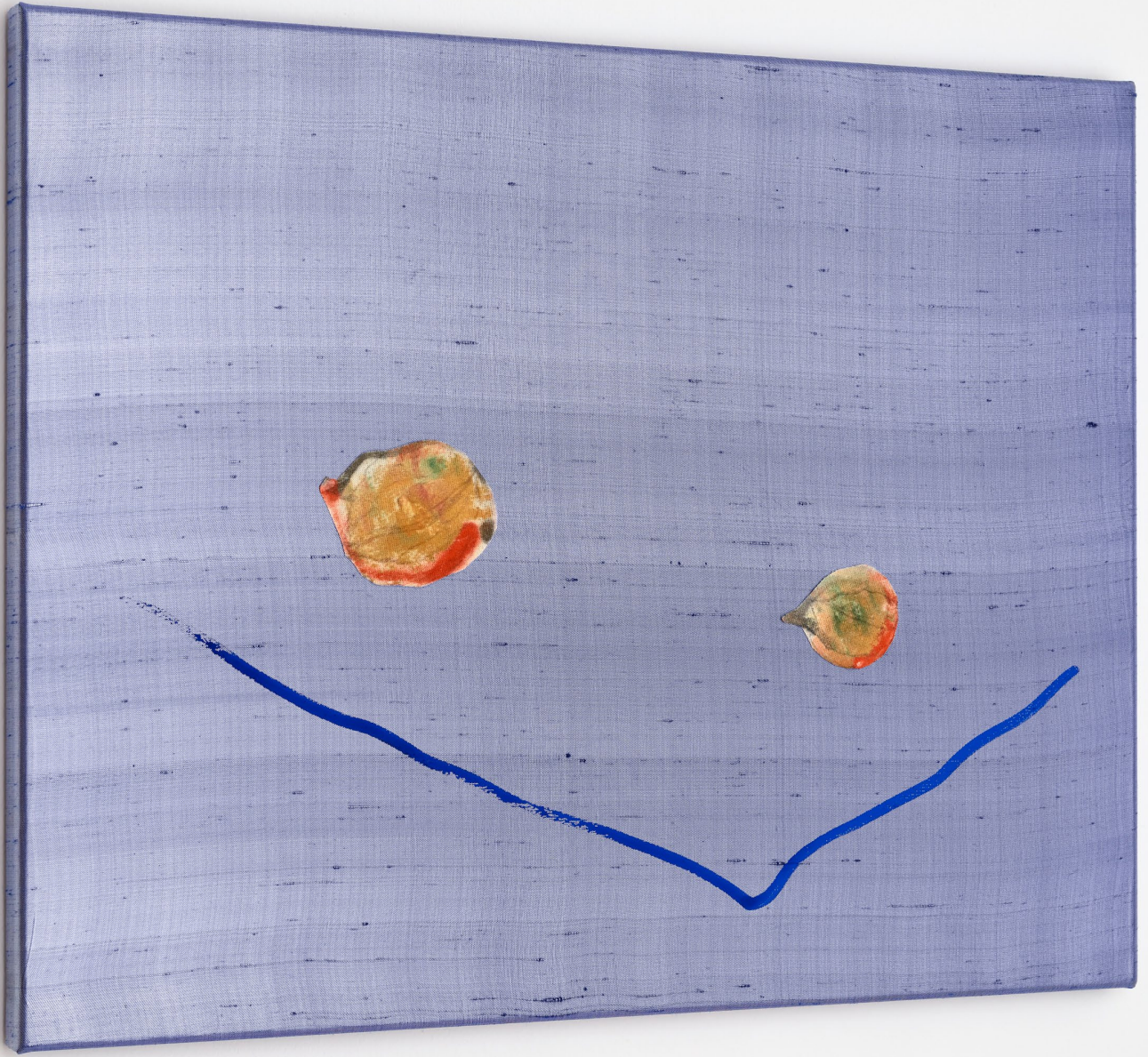


side view



Riccardo Baruzzi, **Noci rovesciate su tavolo di mare**, 2022
oil on cotton, tempera on fabric, 40 × 50 cm





side view

IRMA BLANK

(Celle, DE, 1934 - lives and works in Milan, IT)

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

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

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

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

Irma Blank has shown at

GAM, Bologna, IT (1977); Documenta 6, Kassel, DE (1977); the 38th Venice Art Biennale, Venezia, IT (1978); Westfälischer Kunstverein, Münster, DE (1979); Fondation Nationale des Arts Graphiques et Plastiques, Paris, FR (1980); Bibliothèque Nationale de France, Paris, FR (1981, 1996); Bonner Kunstverein and Stadtische Galerie, Regensburg, DE (1981); Musée des Beaux Arts, Rouen, FR (1982); Centre Pompidou, Paris, FR (1985, 2009, 2010 e 2013); Quadriennale, Roma, IT (1986, 2005); Heidelberger Kunstverein, Heidelberg, DE (1990); PAC, Milano, IT (1992); Folkwangmuseum, Essen, DE (1992); Museo della Fondazione Querini Stampalia, Venezia, IT (1996); Kunstmuseum, Düsseldorf, DE (1997); Museion, Bolzano, IT (2002, 2009, 2019); Museo d'Arte Moderna e Contemporanea, Roma, IT (2007); MART, Rovereto, IT (2007); Palazzo Reale, Milano, IT (2010); Mostyn Museum, Llandudno, GB (2014); Kunsthalle, Wien, AT (2014); *Blank*, Culturgest, Lisboa, PT (solo, 2019); *Blank*, MAMCO, Genève, CH (solo, 2019); *Blank*, CCA – Center for Contemporary Art Tel Aviv and the Bauhaus Foundation, Tel Aviv, IL (solo, 2020); *Blank*, CAPC contemporary art museum of Bordeaux, Bordeaux, FR (solo, 2020); *Blank*, Museo Villa Dei Cedri, Bellinzona, CH (solo, 2021); *Blank*, Bombas Gens Centre d'art, Valencia, ES (solo, 2021); *Blank*, ICA, Milano, IT (solo, 2022).

Upcoming shows

A Fine Line: Highlights from the Berkowitz Contemporary Foundation, The Lowe Art Museum at the University of Miami, Miami, US (2022).

Ongoing shows

Reading a Wave, Collezione Palomar, Pognana Lario, Como, IT (2022); *Ri-materializzazione del linguaggio*, Fondazione Antonio Dalle Nogare, Bolzano, IT (2022); *On the Lookout*, Fondation CAB, Brussels, BE (2022); *Earth: A Retrospective*, Bombas Gens Centre d'art, Valencia, ES (2022).

Recent shows

Splendid Isolation, S.M.A.K., Gent, BE (2022); *Vita Nuova. Nuove sfide per l'arte in Italia 1960-1975*, MAMAC, Nice, FR (2022); *Blank*, ICA, Milano, IT (solo, 2022); *Astratte. Donne e astrazione in Italia 1930-2000*, Villa Olmo, Como, IT (2022); *Oltre il giardino. L'abecedario di Paolo Pejrone*, Fondazione



Cosso, San Secondo di Pinerolo (TO), IT (2021); *IMAGES FOR SOUNDS: Artist Covers for Music Records*, Villa Lontana, Roma, IT (2022); *Marginal artistamps history*, Ophen Virtual Art Gallery, Salerno, IT (2022); *The self-taught enigma*, MAMC+ Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole, Saint-Étienne, FR (2021); *Blank*, Bombas Gens Centre d'art, Valencia, ES (solo, 2021); *Hi Woman! La notizia del futuro*, Museo di Palazzo Pretorio, Prato, IT (2021); *Ecrire, c'est dessiner*, Centre Pompidou-Metz, Metz, FR (2021); *The poetry of translation*, Merano Arte, Merano (BZ), IT (2021); *X, FRAC des Pays de la Loire, Carquefou*, FR (2021); *Dante. Gli occhi e la mente. Un'Epopea POP*, MAR Museo d'Arte della città di Ravenna, Ravenna, IT (2021); *Ink Dreams: Selections from the Fondation INK Collection*, LACMA – Los Angeles County Museum of Art, Los Angeles, US (2021); *Blank*, Museo Villa Dei Cedri, Bellinzona, CH (solo, 2021); *141 - Un secolo di disegno in Italia*, Fondazione del Monte di Bologna e Ravenna, Bologna, IT (2021); *Io dico io (I say I)*, Galleria Nazionale d'arte moderna e contemporanea, Roma, IT (2021); *El llibre com a present continu*, Centre d'Art Tecla Sala, L'Hospitalet de Llobregat, ES (2021); *Ganz anders gleich. Kunst aus Deutschland und Österreich*, Galerie Crone, Berlin, DE (2021); *Blank*, CCA – Center for Contemporary Art Tel Aviv and the Bauhaus Foundation, Tel Aviv, IL; CAPC contemporary art museum of Bordeaux, Bordeaux, FR (solo, 2020); *E sub-*

to riprende il viaggio, P420, Bologna, IT (2020); *Silent Revolutions: Italian Drawings from the Twentieth Century*, Menil Drawing Institute, Houston (TX), US (2020); *Fuori*, XVII Quadriennale d'arte, Palazzo delle Esposizioni, Roma, IT (2020); *Drawing Wow 2*, Kunstsaele Berlin, Berlin, DE (2020); *Progressiva, Arti visive a Livorno dal 1989 al 2020*, Museo della città, Livorno, IT (2020); *Hyperspaces*, Bombas Gens Centre d'Art, València, ES (2020); *Sounds Lasting and Leaving*, Luxembourg & Dayan, New York, US (2020); *Scrivere Disegnando. Quand la langue cherche son autre*, Centre d'Art Contemporain Genève, CH (2020); *Blank*, Culturgest, Lisboa, PT; MAMCO, Genève, CH (solo, 2019); *Dinamogrammi, Corpo_Mente_Immagine_Ideologia_Desiderio*, Galleria Michela Rizzo, Venezia, IT (2019); *This is my body - My body is your body - My body is the body of the word*, Le Delta, Province de Namur, BE (2019); *Irma Blank: painting between the lines*, Luxembourg&Dayan, NY, USA (solo, 2019); *Doing Deculturalization*, MUSEION, Bolzano, IT (2019); *Il soggetto Imprevisto. 1978 Arte e Femminismo in Italia*, FM Centro per l'Arte Contemporanea, Milano, IT (2019); *After Babel*, MEGARON - The Athens Concert Hall, Athens, GR (2018); *Irma Blank, works from the collection of Museion*, Museion, Bolzano, IT (solo, 2017); *Colori at Castello di Rivoli/GAM*, Turin (2017); *VIVA ARTE VIVA, the 57th Venice Biennale* (2017); *Irma Blank, Life Line*, P420, Bologna (solo, 2017).

Radical Writings

(1983–1996)

With the *Radical Writings* series (from the early 1980s to the mid 1990s), Irma Blank makes her sign even more abstract, clarifying its relationship with time. The long inscribed marks of colour (first rose and rose-violet, then blue) made with a brush on canvas are more linear and uniform. Here Blank literally paints “in one breath”, with absolute concentration and without hesitation. Here writing is breathing (Schriftung-Atemzug), painting is breathing, working is living. Each mark, in fact, has the length of one breath, from left to right, from beginning to end, from emptiness to fullness. At the start of the stroke the colour is more intense, and the combination of the two panels of the diptych generates a shadow zone that still references, though in a less imitative form, the space of the book. Writing and painting blend here in the continuity of a time-sign.

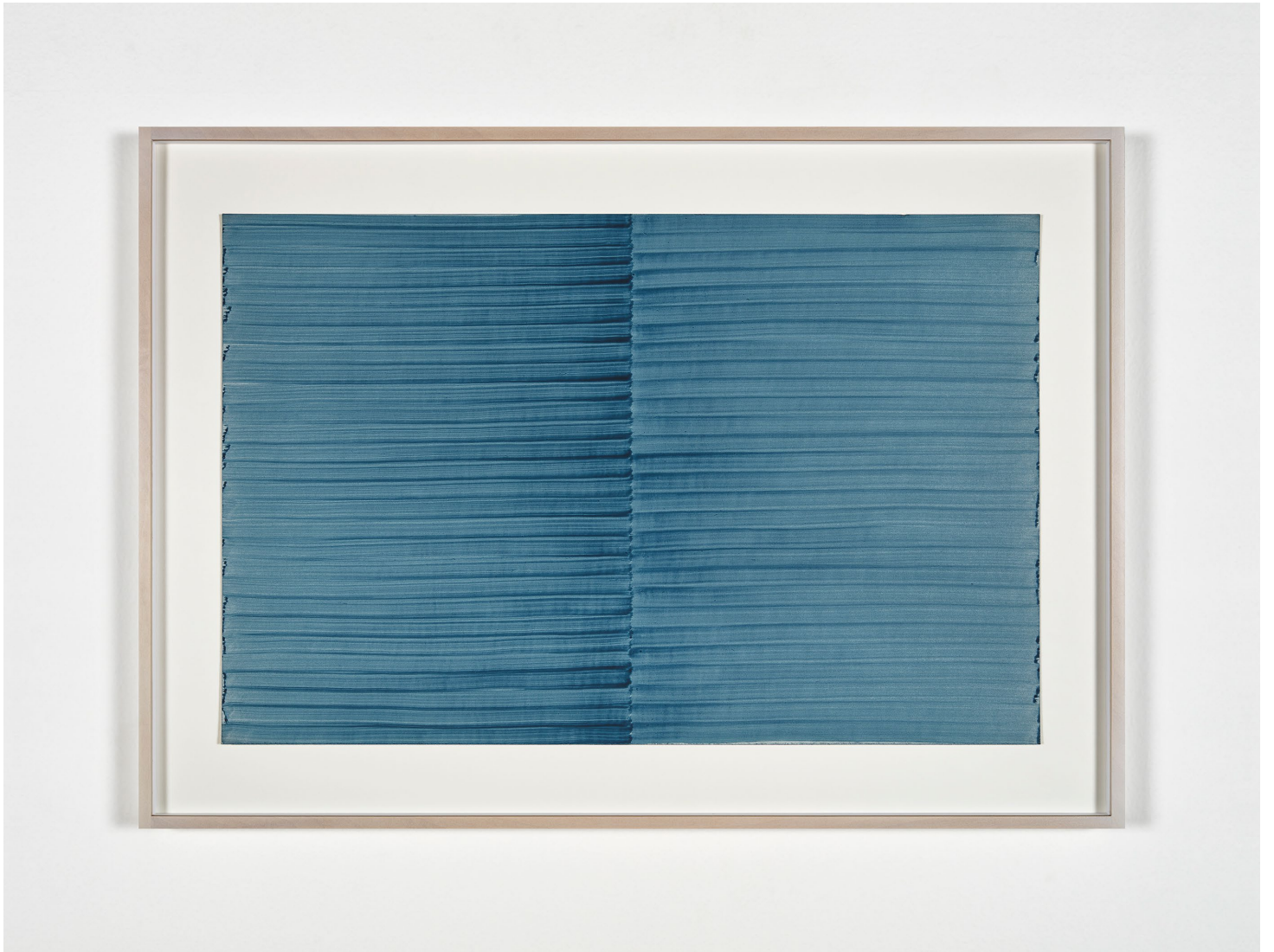
«After about 10 years of *Trascrizioni* a great restlessness announced changes.

I began to be interested in interpersonal relations: between me and you, the tension, the inclination towards the other. I needed an extensive, radical sign, in tension between two poles, beginning and end, full and empty, birth and death. The tension towards fulfillment.

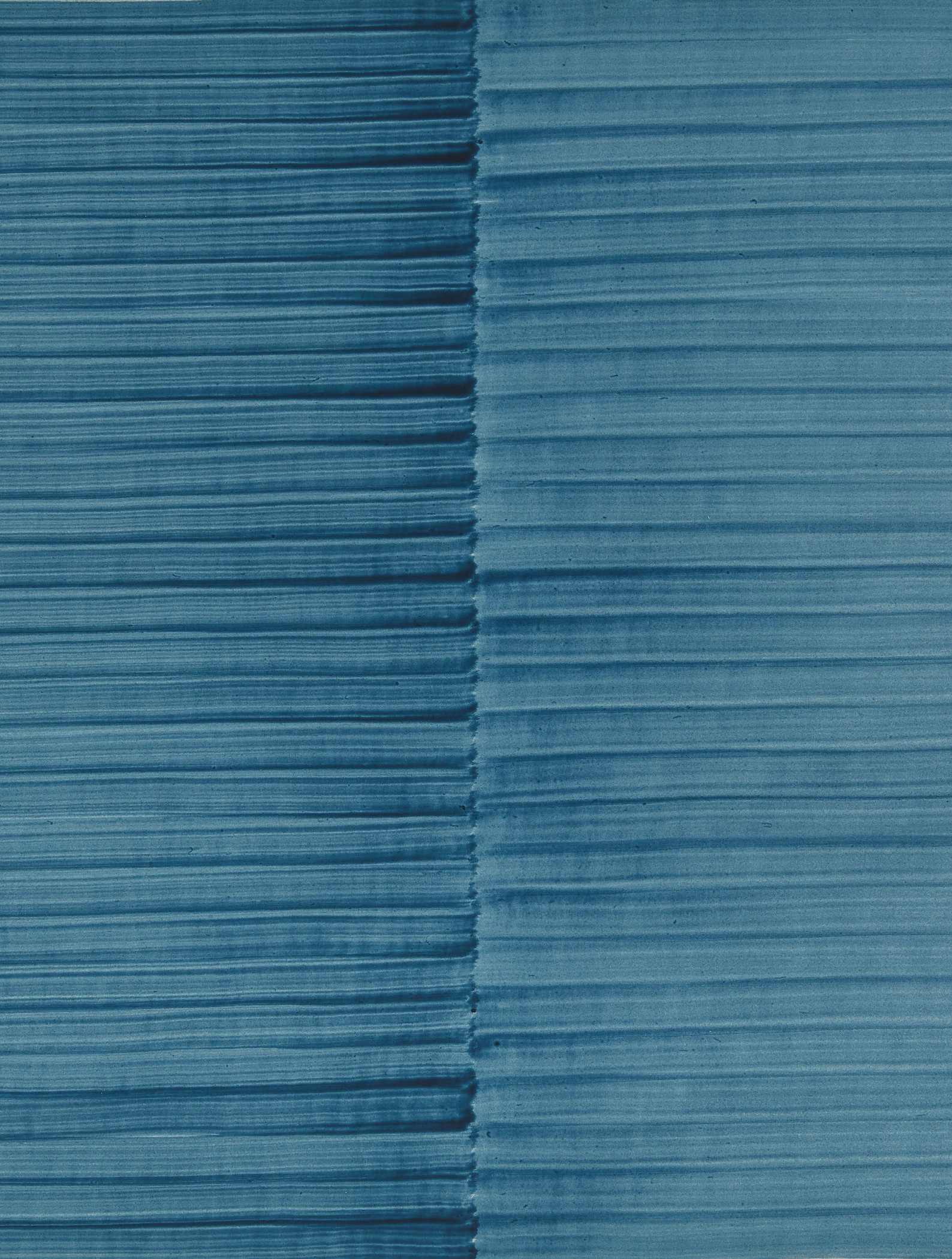
My experiments convinced me that only the paintbrush could be the suitable tool.

With the flat brush I went slowly, with extreme concentration, from edge to edge, left to right, full to empty, without stopping.»

Irma Blank



Irma Blank, **Radical Writings, Exercitium, page 1**, 1988
acrylic on card, 32,5 × 49,5 cm





side view



Irma Blank, **Radical Writings, Exercitium CD-1 '88**, 1988
acrylic on card, 25 × 32,4 cm



Gehen

(from 2017)

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

Irma Blank



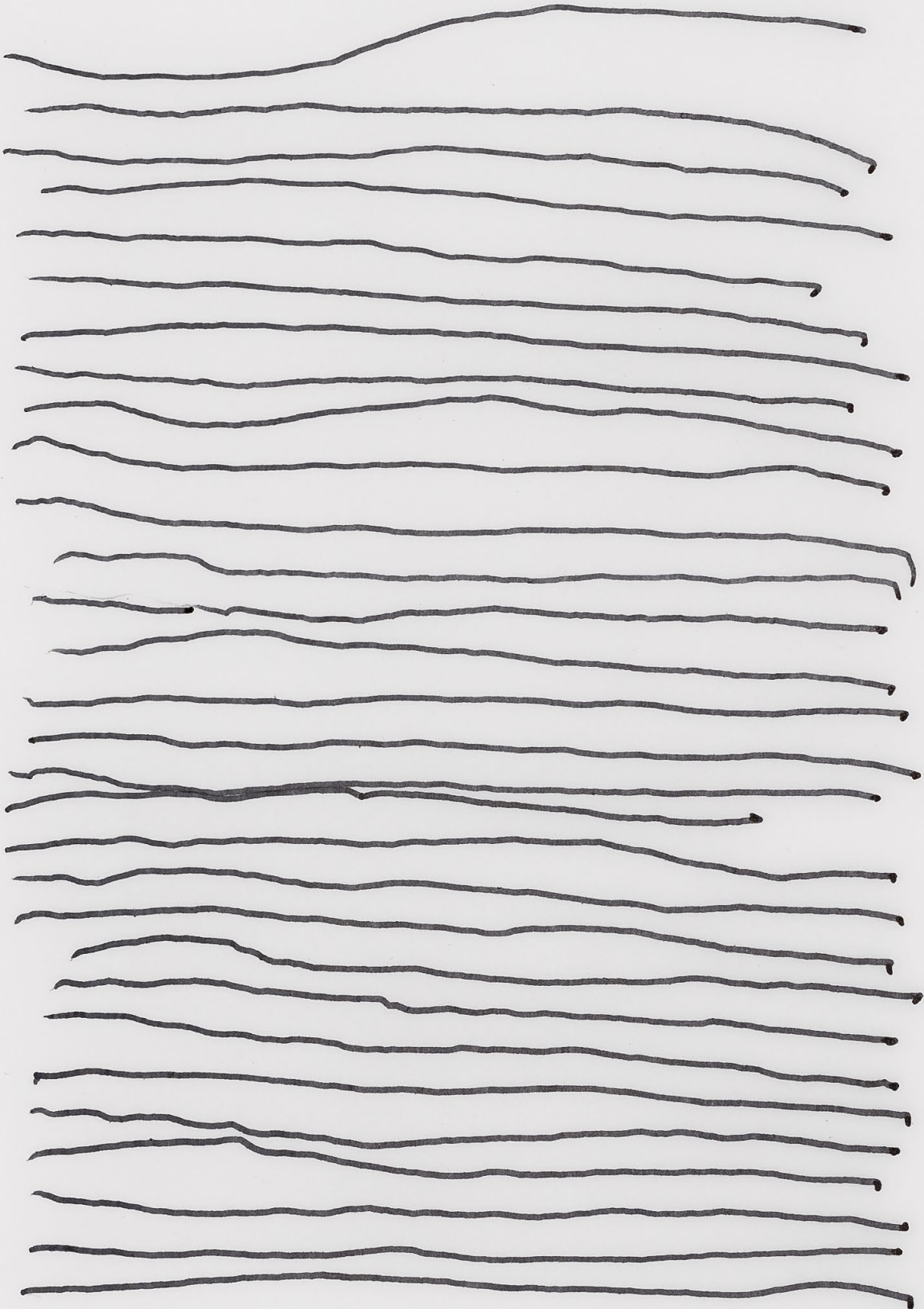
Irma Blank, **Gehen, Second life H20, agosto 2018**, 2018
marker on transparent paper, 50 × 35 cm



2, B L



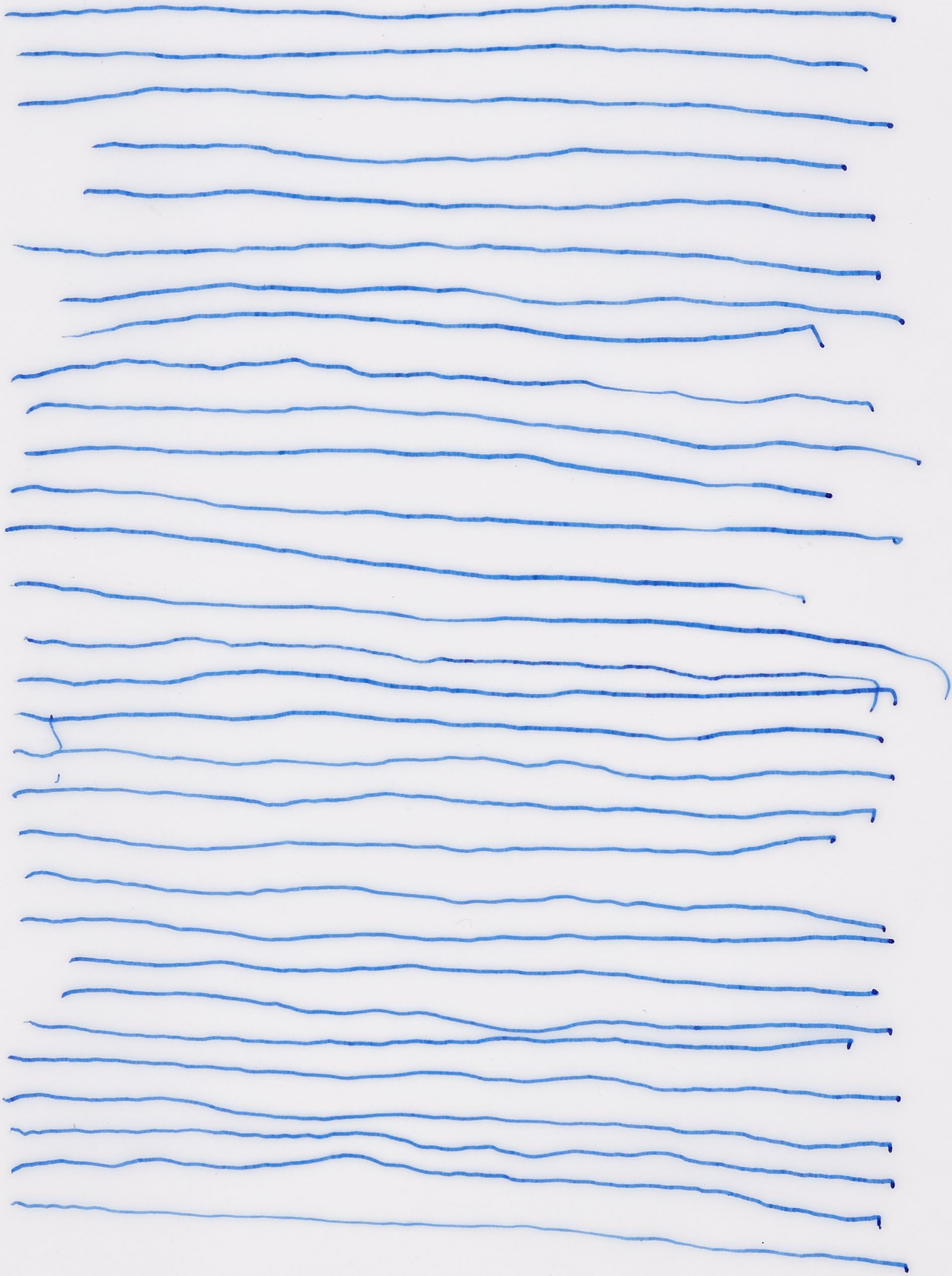
Irma Blank, **Gehen, Second life F, aprile 2018, 2018**
marker on transparent paper, double page, 21 × 29,8 cm



In Blue



Irma Blank, *Gehen, Second life, C-2*, aprile 2018, 2018
marker on transparent paper, 29,6 × 20,9 cm



ADELAIDE CIONI

(1976, Bologna, IT)

- lives and works in Bevagna (PG), IT)

Adelaide Cioni studied drawing at UCLA, Los Angeles, and holds a BA in Sculpture from the Academy of Fine Arts in Rome (2015). With an MA in Contemporary History and a master's degree in Literary Translation, for ten years she translated American literature (John Cheever, David Foster Wallace, Lydia Davis, AM Homes and several others). In 2012 she finished the translation of Cheever's journals and decided to quit translating literature, thereby she started her artistic practice.

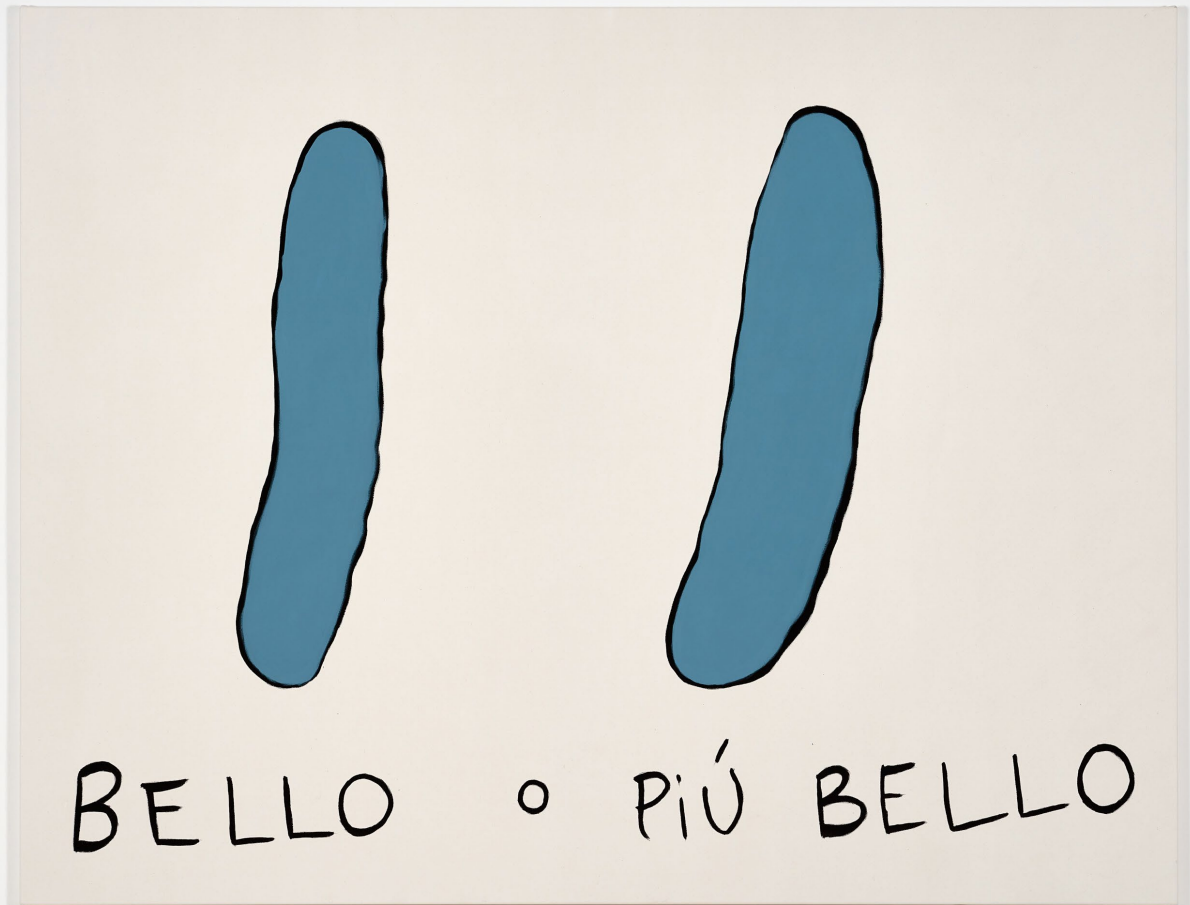
In 2014 she was resident for six months at *Cité internationale des arts*, Paris. In 2015 she was resident in Villa Sträuli, Switzerland. In 2016 she moved to Umbria, and opened with Fabio Giorgi Alberti a space studio called "Franca". She has shown her work in independent spaces and institutional places, in Italy and abroad. She is represented by P420, Bologna.

Recent shows

Panorama, curated by Vincenzo de Bellis, a project by Italics, Monopoli, IT (2022); *An Incomplete A to Z for Art and Poetry*, 30 Old Burlington Street, London, UK (2022); *Prayers to Jupiter*, with Typhaine Delaup and Dom Bouffard, Fondazione Memmo/Gasworks, London, UK (performance, 2022); *Dante. Gli occhi e la mente. Un'Epopèa POP*, MAR Museo d'Arte della città di Ravenna, Ravenna, IT (2021); *And the flowers too*, Fondazione Volume, Museo Orto Botanico, Roma, IT (2021); *Tout Court. Un aperçu de l'art contemporain italien*, l'Istituto Italiano di Cultura a Parigi, Paris, FR (2021); *Mirabilia*, Casa Italia - Olimpiadi di Tokyo 2021, Kihinkan Guest House, Tokyo, JP (2021); *The Feuilleton: I will bear witness, Piggy-backing-from the Edicola*, Mahler & LeWitt Studios, Spoleto; MACRO, Roma; Edicola, S.M.I.T., Roma, IT (2021); *Painting stone*, Villa Lontana, Roma, IT (2021); *Sol LeWitt Open studios*, Mahler & LeWitt Studios, Spoleto, IT (2021); *141 - Un secolo di disegno in Italia*, Fondazione del Monte di Bologna e Ravenna, Bologna, IT (2021); *Io dico io (I say I)*, Galleria Nazionale d'arte moderna e contemporanea, Roma, IT (2021); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *Stasi frenetica*, GAM, Torino, IT (2020); *The empty project*, first installment at MAMbo, Museum of Modern Art, Bologna, IT (2020); *Verso Sera, Ipercorpo XVII* Festival Internazionale delle Arti dal Vivo, Forlì, IT (2020); *Ab Ovo*, Artefiera, Bologna, IT (2020); *Shape, color, taste, sound and smell*, Adelaide Cioni/Guy Mees, P420, Bologna, IT (2019); *Six or seven*, Madonna del Pozzo, Spoleto, IT (2019) (solo); *Tutto fuorché la luna*, performance con Fabio Giorgi Alberti, *Straperetana*, Pereto (AQ), IT (2019); *Festa Franca. A chi ce l'ha lo dica*, Cannara (PG), IT (2018); *Arte per tutti*, CIAC gallery, Foligno, IT (2018); *Che fare?*, Una Vetrina, The Independent Project-MAXXI, Roma, IT (2018); *Roar*, Spazio Ulisse, Chiusi, IT (2018); *Pink punk performance*, con Fabio Giorgi Alberti, da Franco, Roma, IT (2018); *Riattivazione di Amleto per due voci di Ulises Carrión*, con Fabio Giorgi Alberti, Fondazione Giuliani, Roma, IT (2018); *Palio per la Quintana di Foligno*, Foligno, IT (2018); *Straperetana*, Pereto (AQ), IT (2017); *à propos de bacchelli*, MAMbo, Bologna, IT (2015).



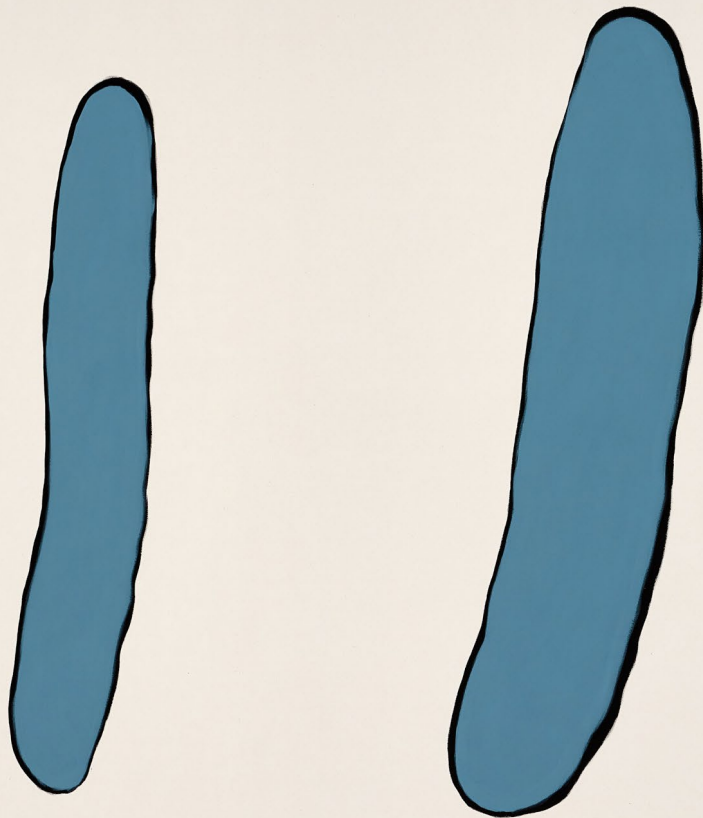
Jokes require timing and precision. More often than not the articulation of a joke is brought about by a swiftness, as if the joke itself were unrehearsed, flippant. This skill, in which lightness of touch becomes humour, is simplified to precision in Adelaide Cioni's three works *Bello o Più Bello*, *Kant o Heidegger*, *Lungo o Lunghissimo*. Four adjectives, two names and six languid beans are all that is necessary for Cioni to synthesize her feminist wit and invert the male dominated field of minimalism. Yes, you could say it is not a laugh that has you in painful fits, it is more subtle and conversational, a snigger, but it is necessary, in that it aims to lighten the pathos found embedded in male thought, subtly asserting a clear humourist position. The paintings transform these "monoliths" of masculine profundity into silly aphorisms, using joy, simplicity, and glibness to reveal a feminist pulse, that also wishes to expose the arbitrariness rooted in male ambition. After all, few people have the patience to hear long exhausting lectures comparing theories of Kant and Heidegger. Nor do we still need to witness more comparative conversations or hear about how important it is to make things bigger and advocate for this urge with grandiose penis extending purchases. In fact, in these simple paintings Cioni has managed to expose the essential failure in traditionalist male thought, deflating male egoism, using wit to say so much with so little, while revelling in the pleasure of being able to say, "who cares?"



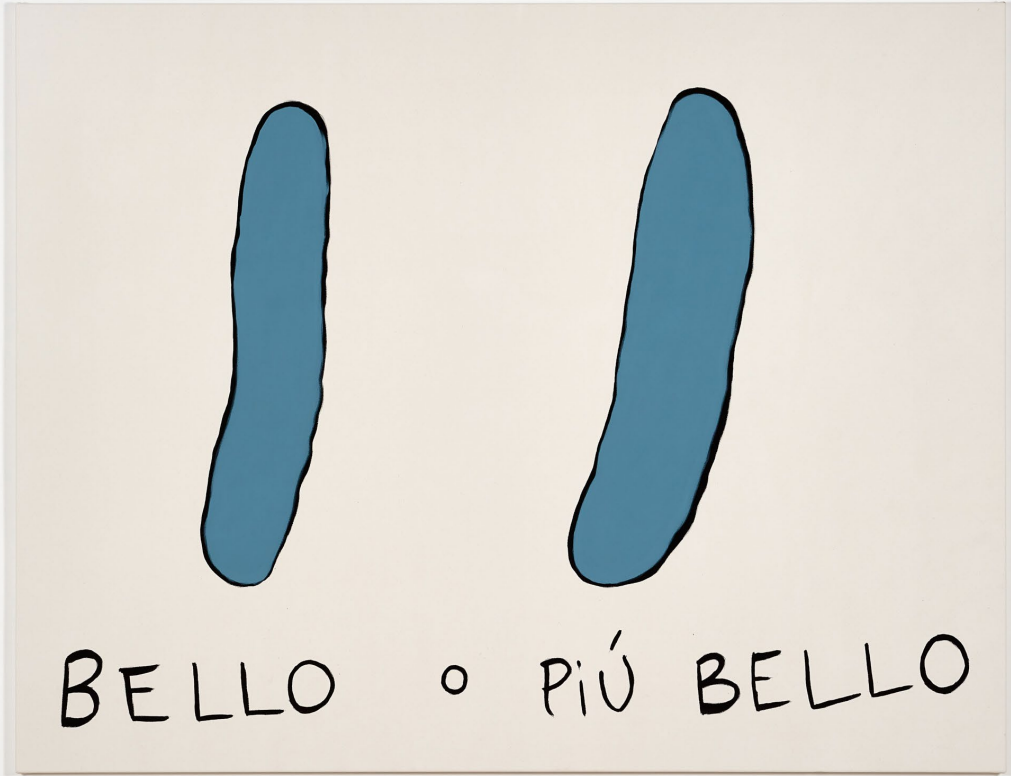
Adelaide Cioni, **Bello o più bello**, 2022
Indian ink and vinyl paint on canvas, 155 x 200 cm

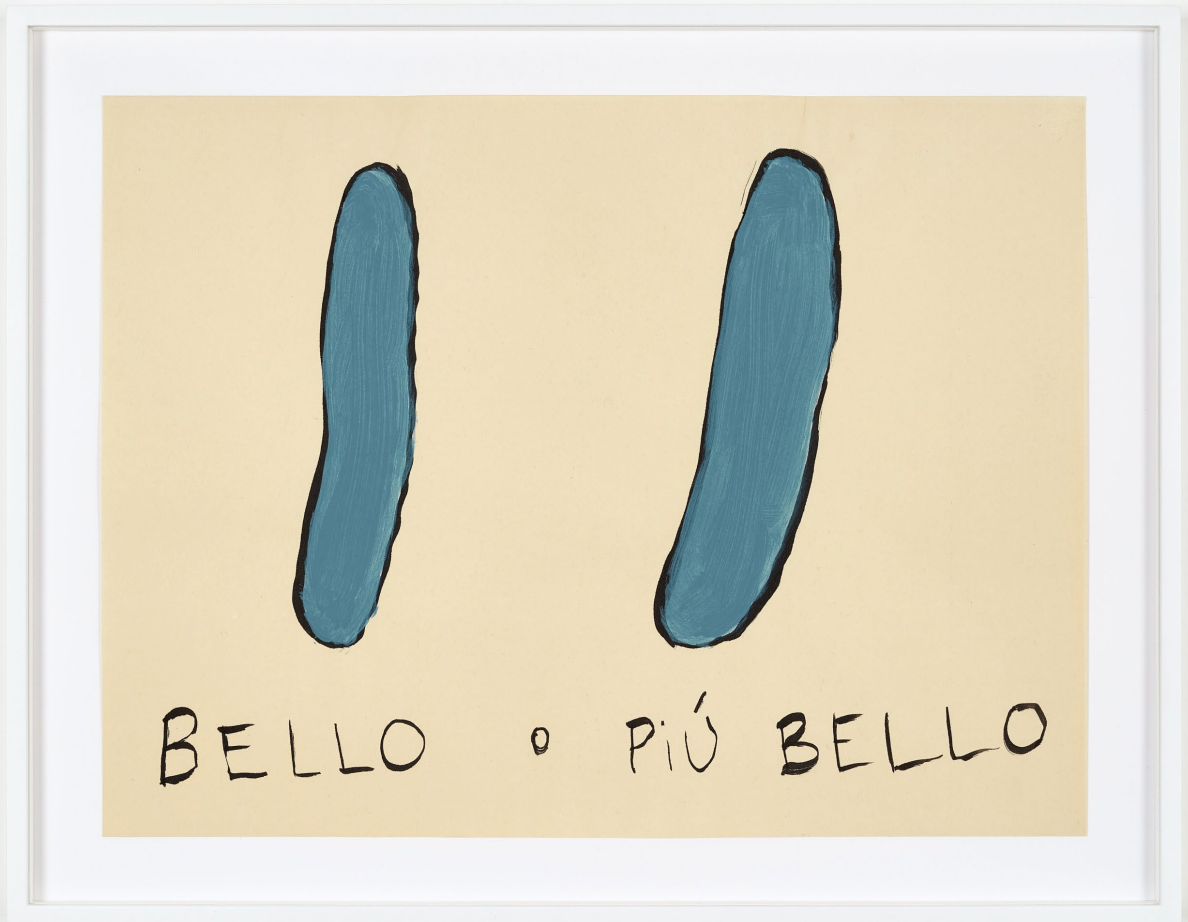


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BELLO o PIÙ BELLO





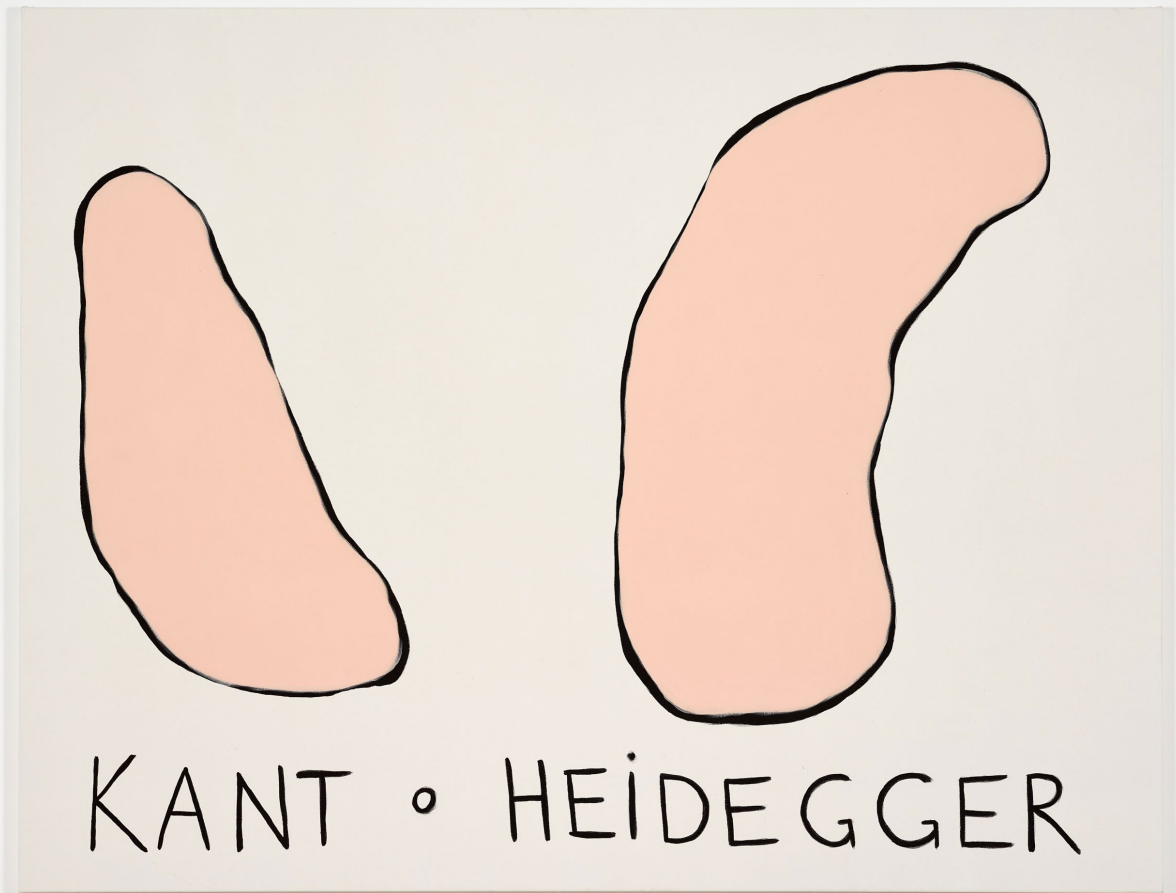
Adelaide Cioni, **Bello o più bello**, 2022
Indian ink and vinyl paint on paper, 30 × 40 cm



PIÙ BELLO



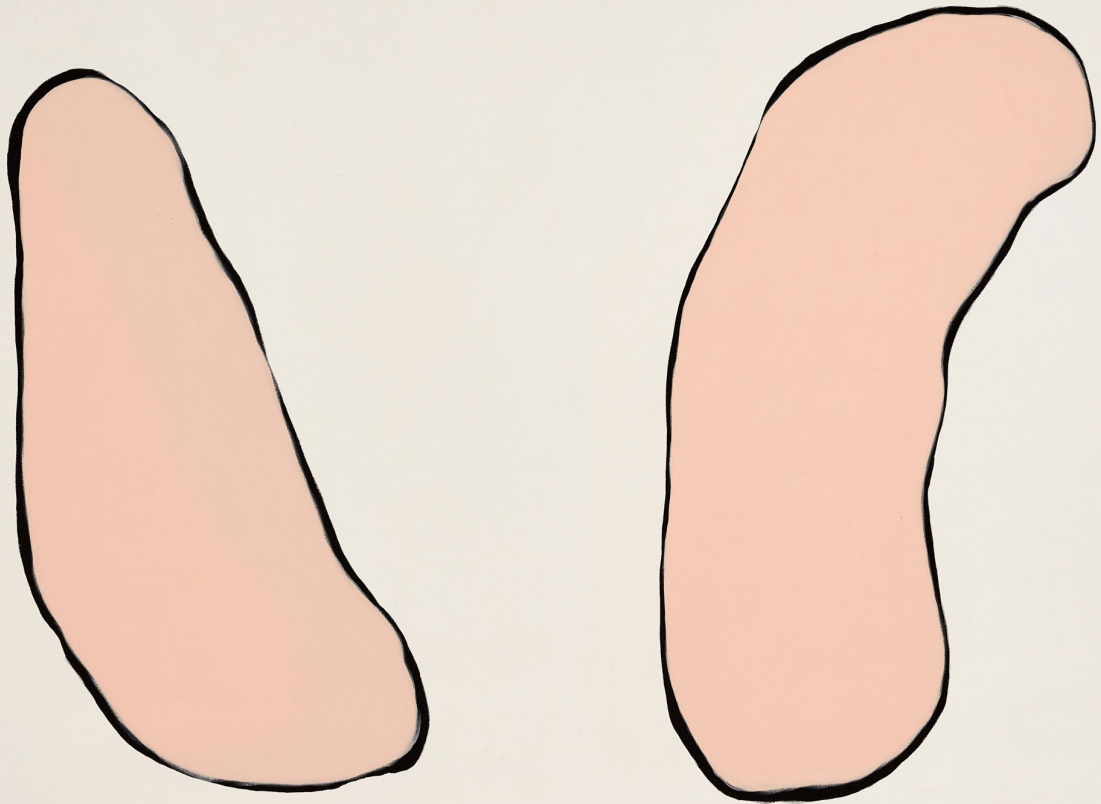
side view



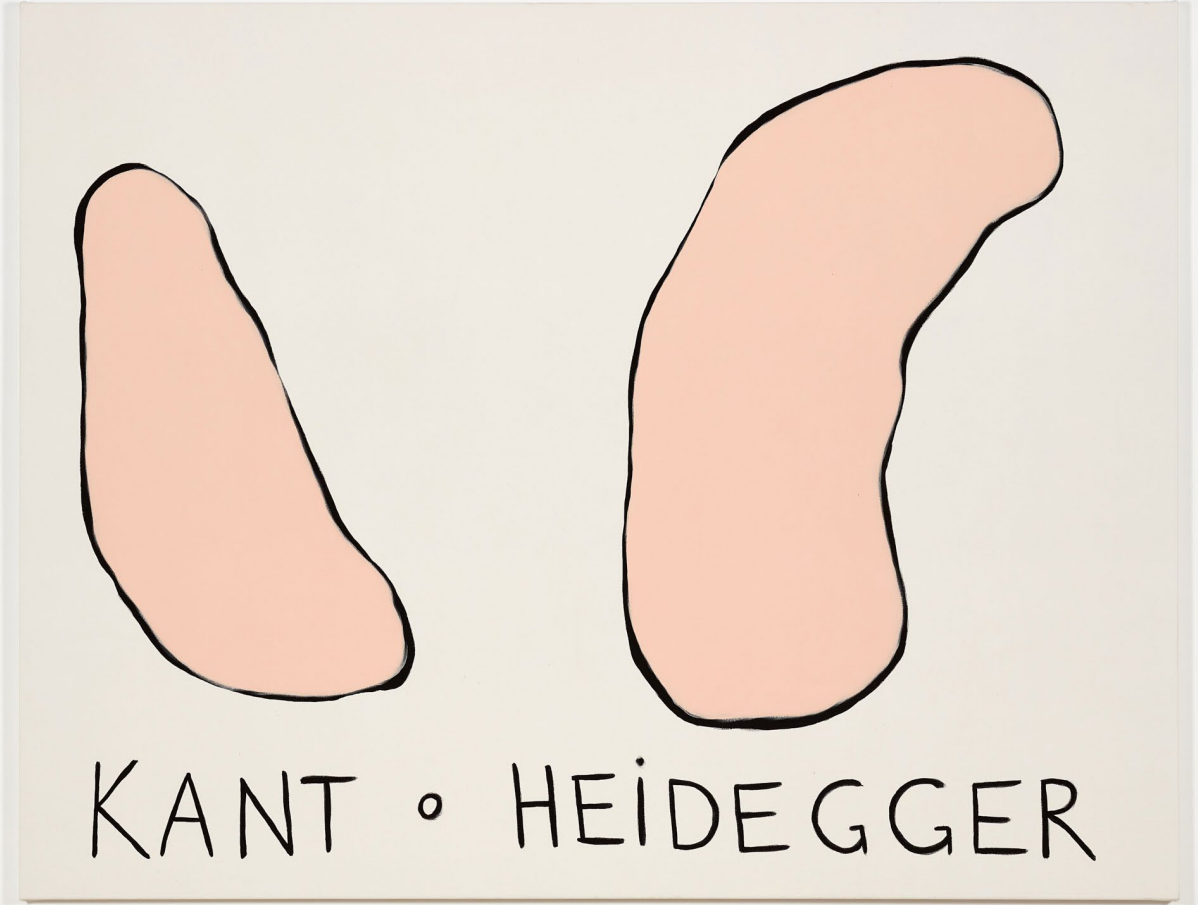
Adelaide Cioni, **Kant o Heidegger**, 2022
Indian ink and vinyl paint on canvas, 155 x 200 cm



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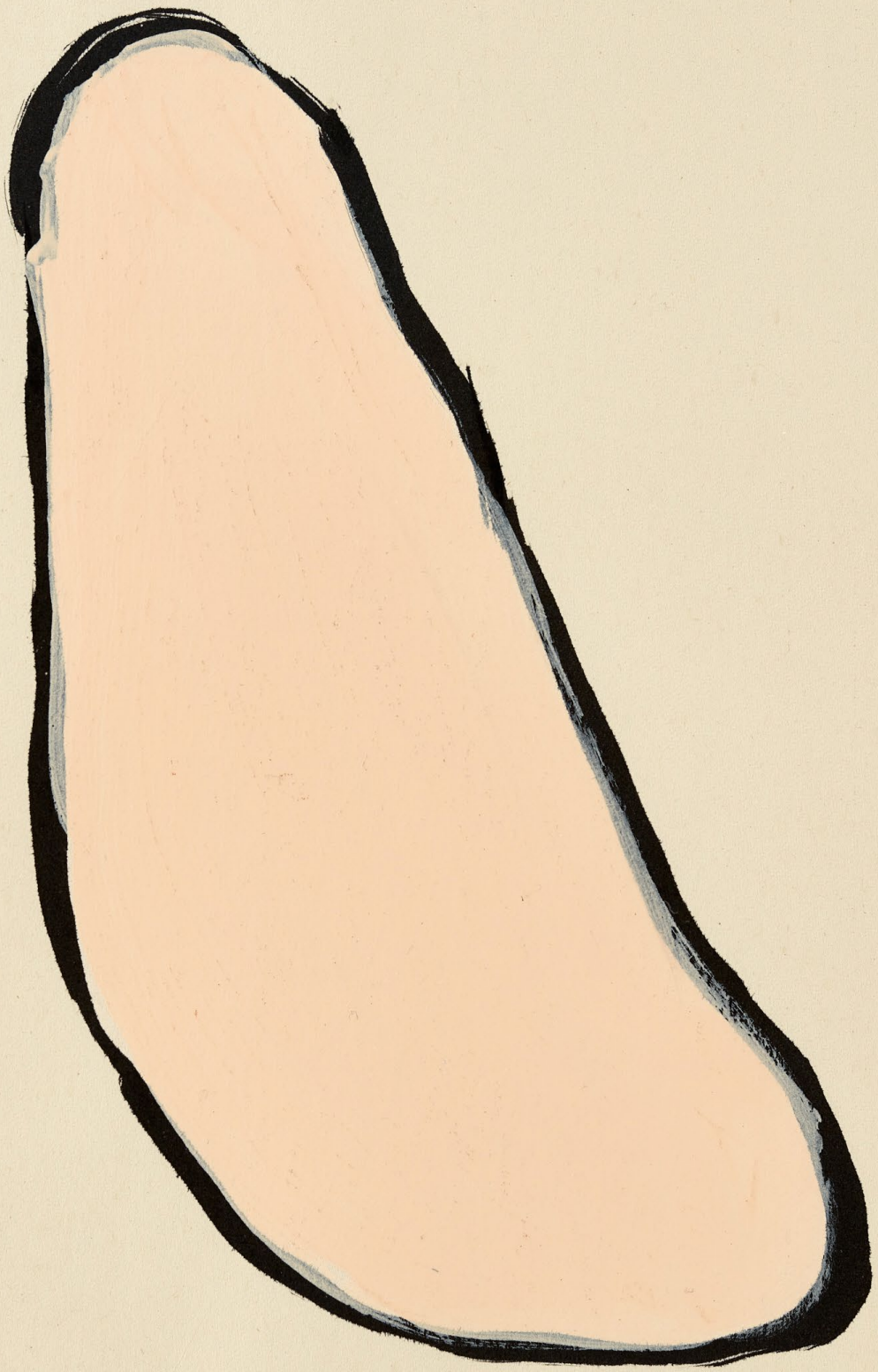


KANT • HEIDEGGER





Adelaide Cioni, **Kant o Heidegger**, 2022
Indian ink and vinyl paint on paper, 30 x 40 cm



KANT °



side view



Adelaide Cioni, **Lungo o lunghissimo**, 2022
Indian ink and vinyl paint on canvas, 155 x 200 cm



o LUNGHISSI

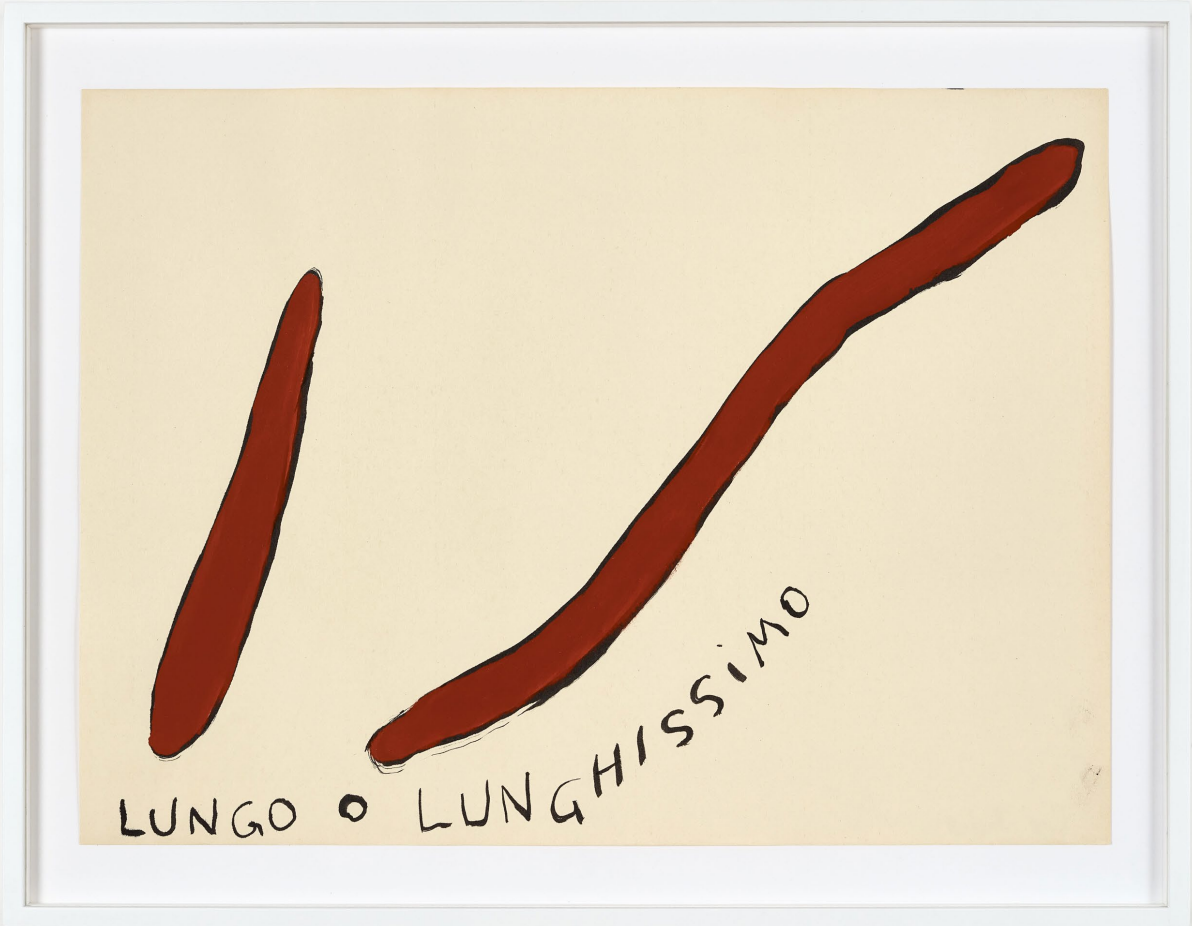


LUNGO



LUNGHISSIMO





Adelaide Cioni, **Lungo o lunghissimo**, 2022
Indian ink and vinyl paint on paper, 30 x 40 cm

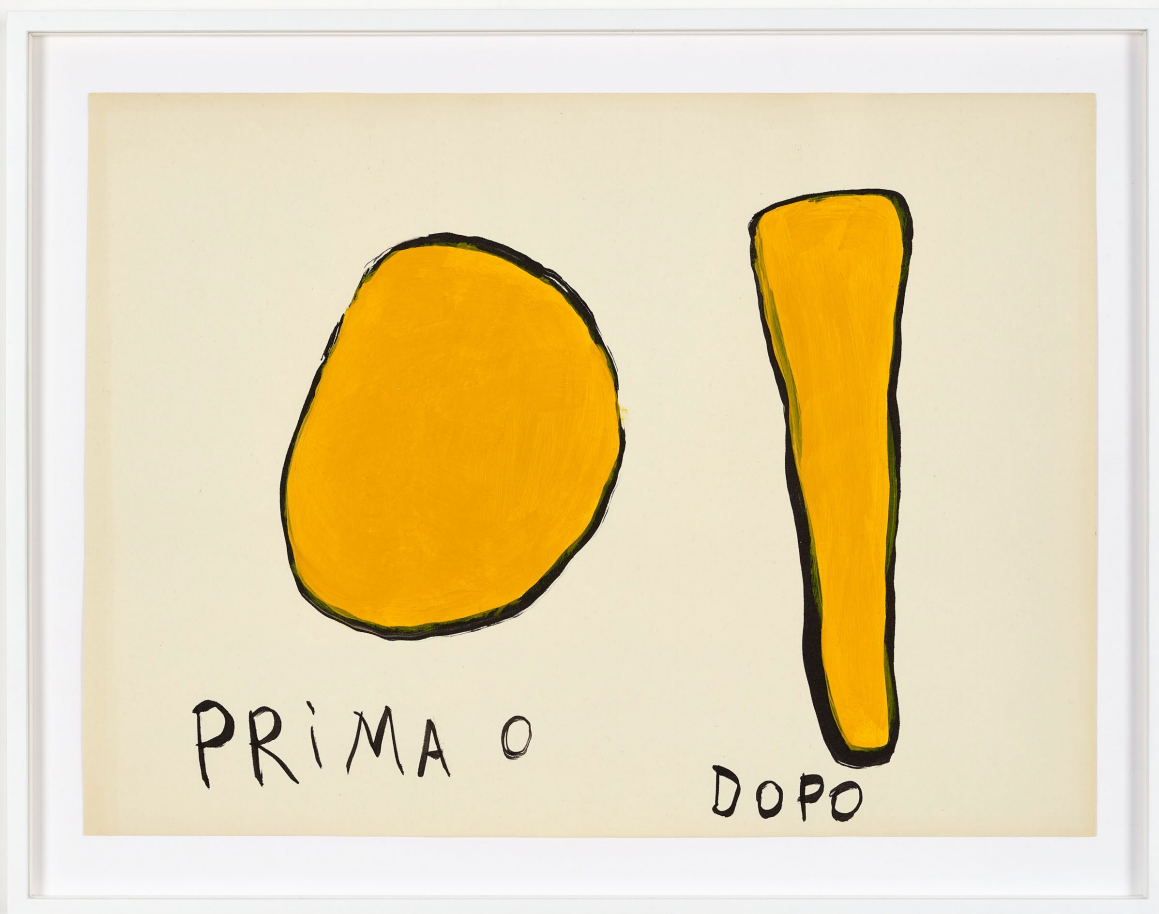


LUNGO ○

LUNGHISSIMO



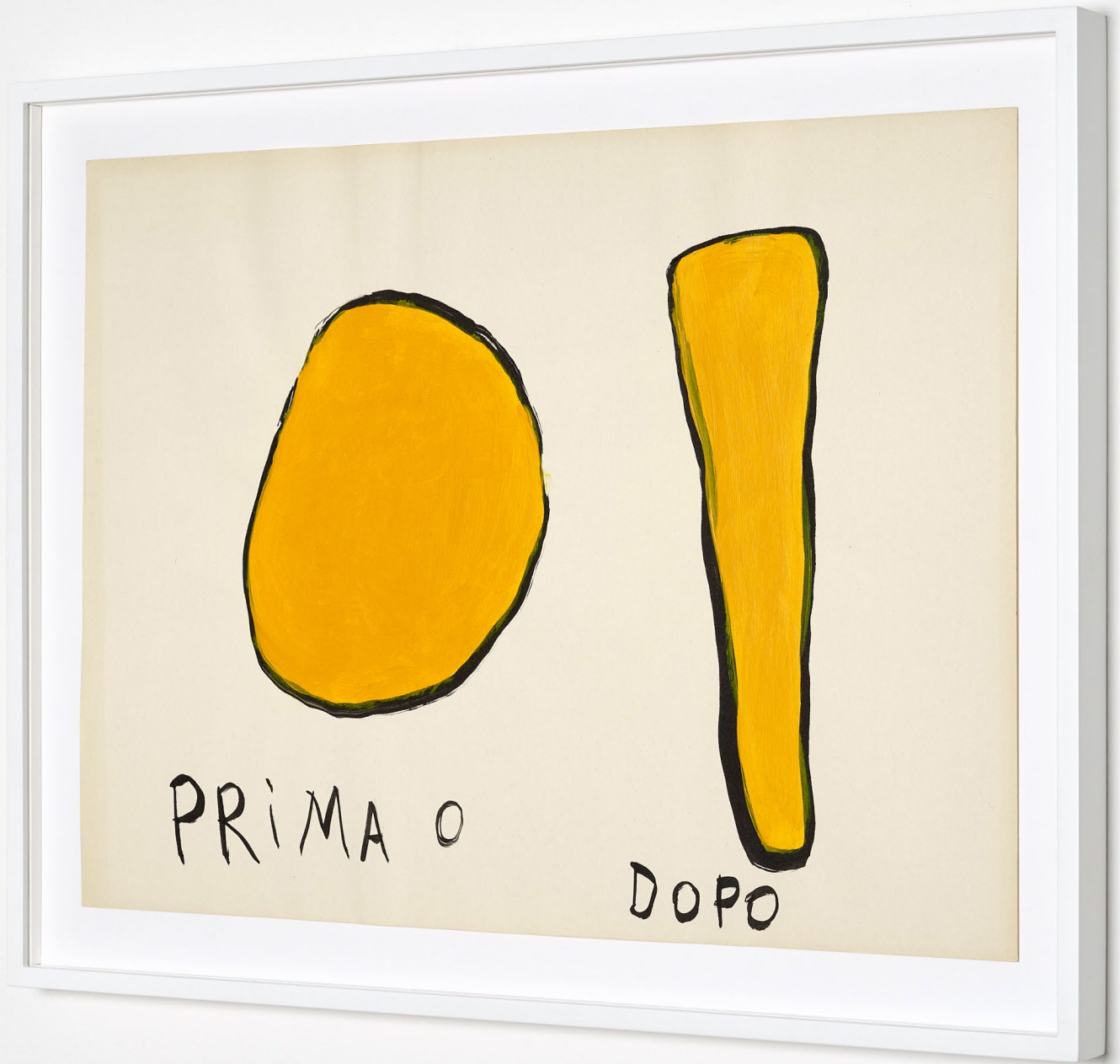
side view



Adelaide Cioni, **Prima o dopo**, 2017
Indian ink and vinyl paint on paper, 30 × 40 cm



PRIMA O



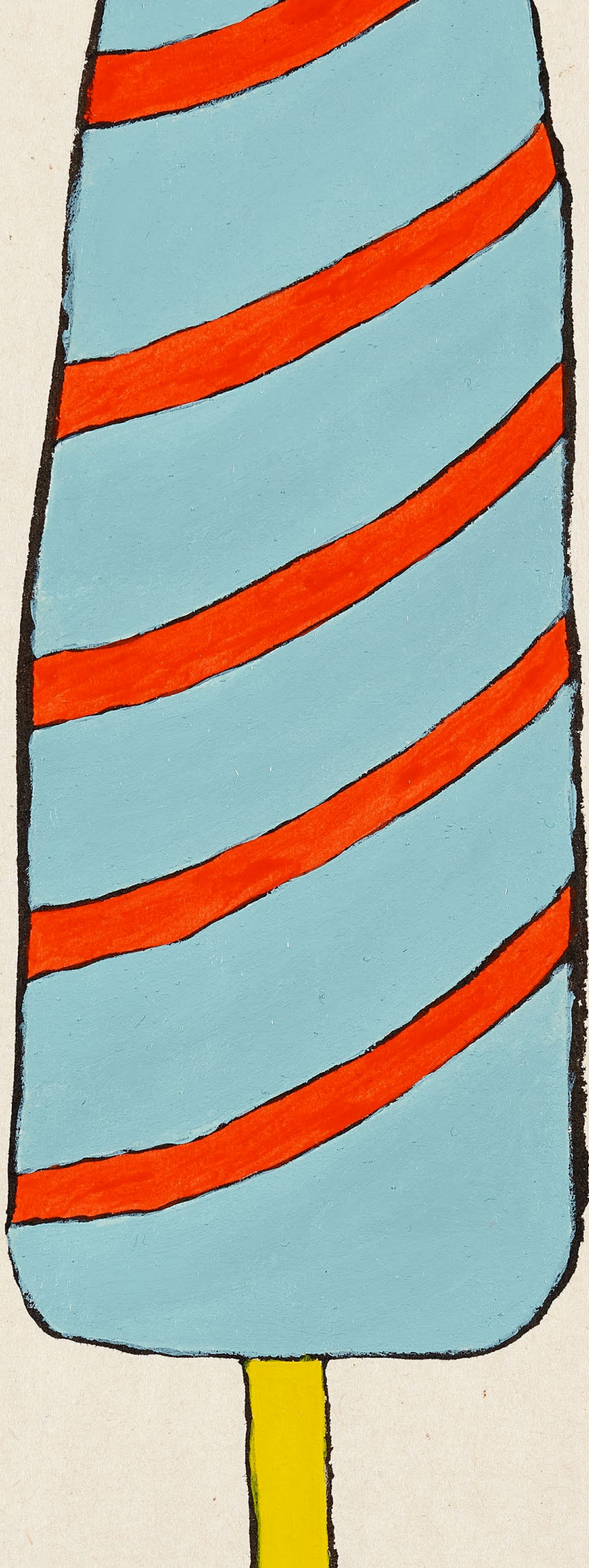
Go Easy on Me results from the possible permutations and multiplications of color within a given form. The forms have outlines – revealing the extent to which her practice is rooted in drawing - that are filled with solid pure seductive color.

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

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

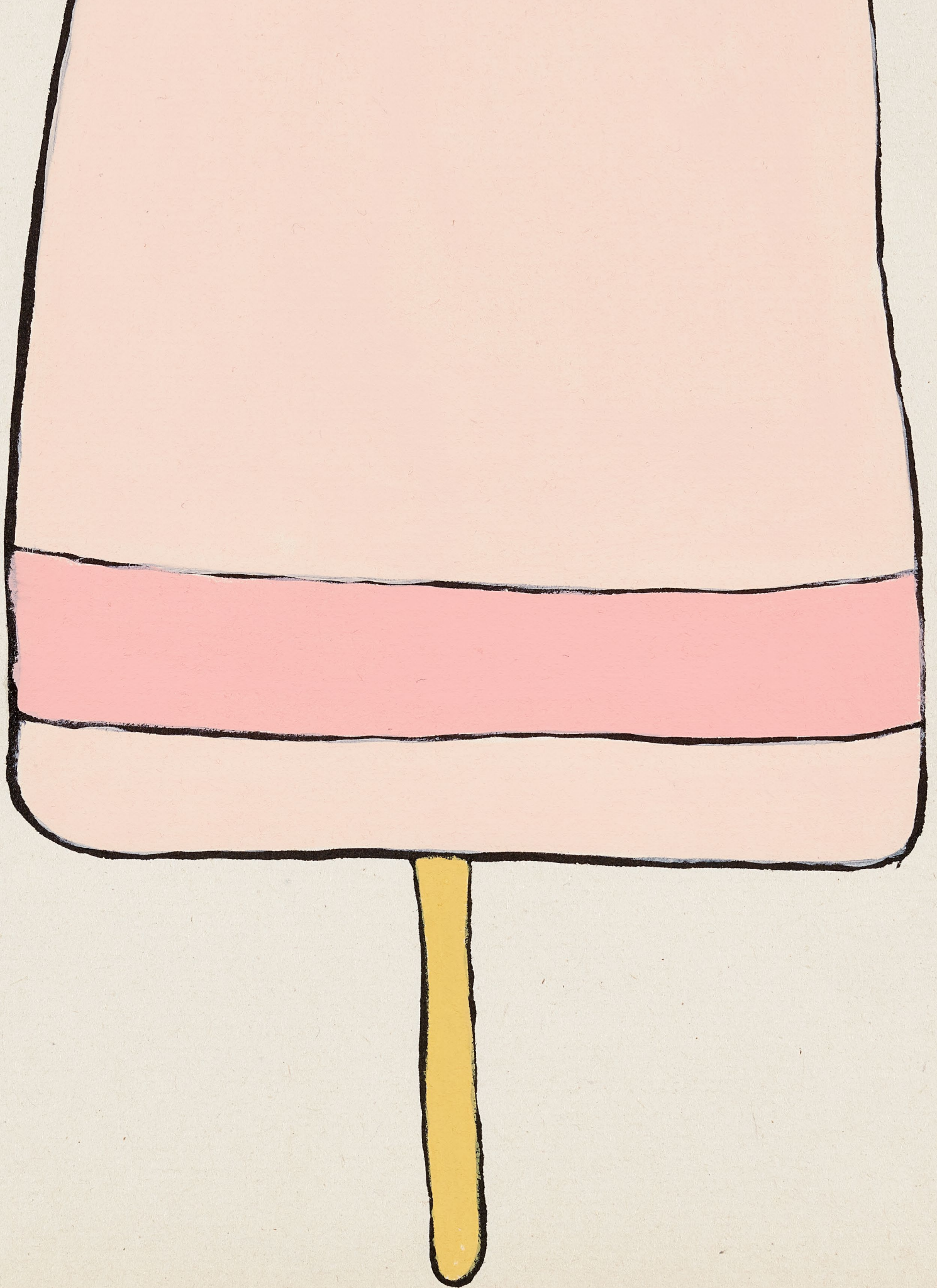


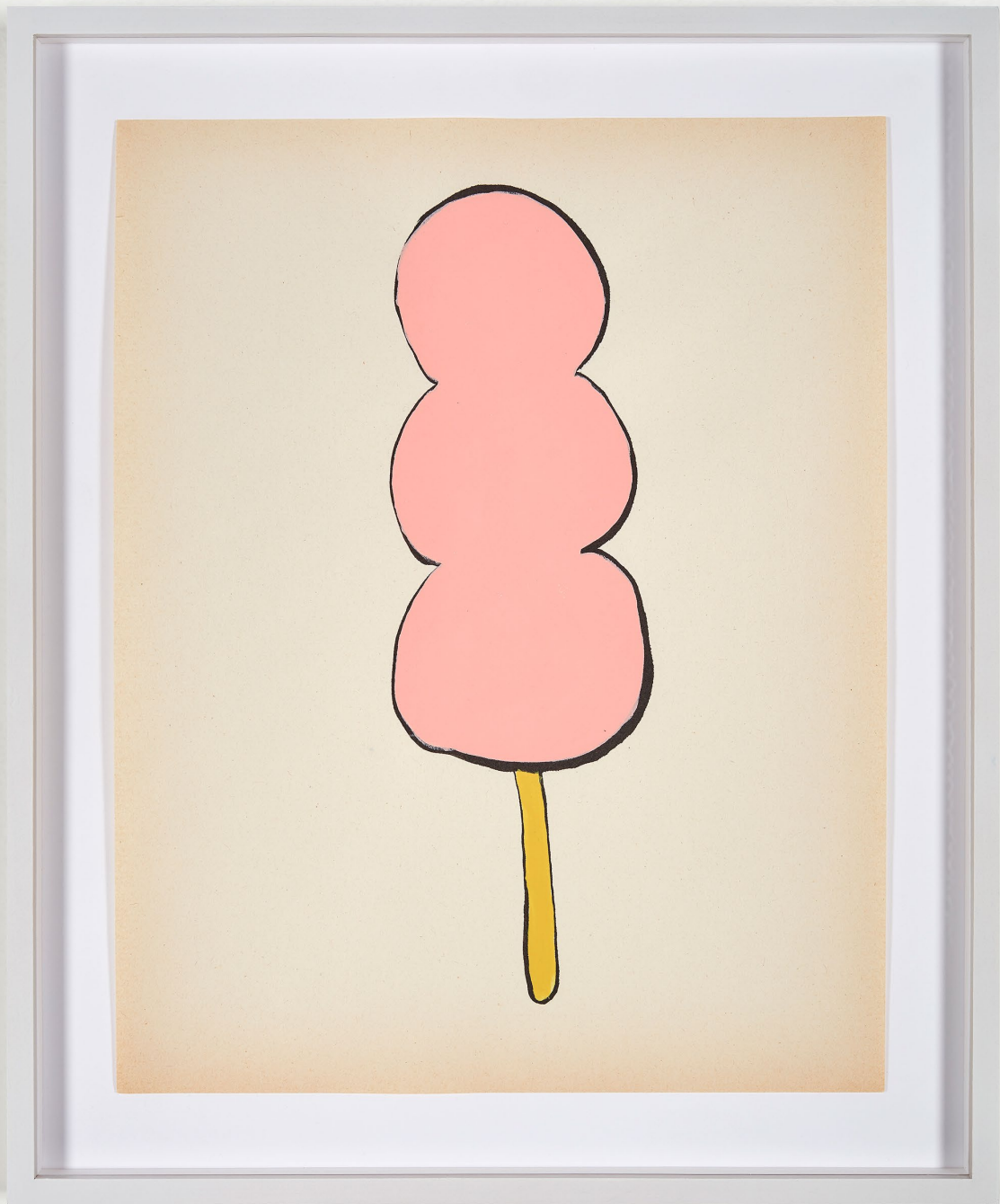
Adelaide Cioni, **Go easy on me, one light blue with red oblique stripes**, 2022
Indian ink and vinyl paint on vintage paper, 29,7 × 21 cm



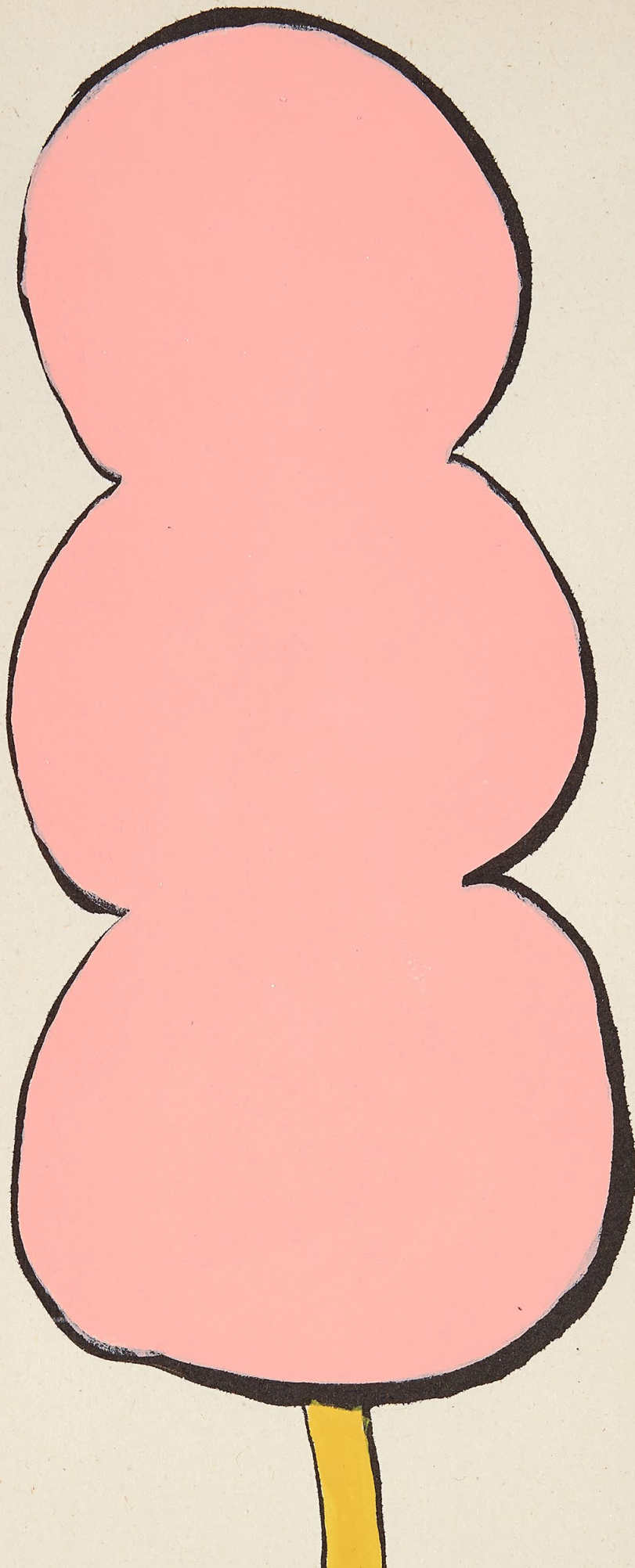


Adelaide Cioni, **Go easy on me, one light pink with pink stripe**, 2022
Indian ink and vinyl paint on vintage paper, 29,7 × 21 cm





Adelaide Cioni, **Go easy on me, one pink**, 2019
Indian ink and vinyl paint on vintage paper, 28 x 22 cm



RODRIGO HERNÁNDEZ

(1983, Mexico City, MX)

- lives and works in Mexico City, MX)

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

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

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

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

Upcoming shows

Kunsthaus Bremen, Bremen, DE (solo, 2022);

Ongoing shows

Anche di notte, P420, Bologna, IT (solo, 2022);
Upward Panic, OMR, Mexico City, MX (2022);
Retrato de un artista | Portrait of an artist, Peana, Mexico City, MX (2022); *Edge Effect*, Biennial of the Americas, Denver, US (2022); *El espejo*, Museo Jumex, Mexico City, MX (solo, 2022);

Recent personal shows

I Am a Stranger and I Am Moving, SI Swiss Institute Contemporary Art, New York, US (2022); *El espejo*, Museo de Arte Moderno de Medellín, Medellín, CO (2022); *Petit-Musc*, Kohta, Helsinki, FI (2021); *Moon Foulard*, Culturgest, Porto, PT (2021); *Nothing is Solid. Nothing can be held in my hand for long*, Parcours, Art Basel, Basel, CH (2021); *Passado*, Centro Internacional das Artes José de Guimarães, Guimarães, PT (2021); *Reação em Cadeia*, *Moon Foulard*, Fidelidade Arte, Lisbon, PT (2021); *What is it that has etched itself into you?*, Galeria Madragoa, Lisboa, PT (2020); *Rodrigo Hernández - Dampclood*, Galerie Fons Welters - Front Space, Amsterdam, NL (2020); *A Moth to a Flame*, SCAD Museum of Art, Savannah, Georgia, USA (2020); *¿Qué escuchó cuando escucho el ocurrir del tiempo?*, Sala de Arte Público Siqueiros, Mexico City (2019); *Who loves you?*, Kunsthalle Winterthur, Winterthur, CH (2019); *A Complete Unknown*, Midway Contemporary, Minneapolis, US (2019); *O mundo real não alça voo*, Pivô, São Paulo, BR (2018); *The gourd and the fish*, Salts, Basel, CH (2018); *Stelo*, P420, Bologna, IT (2017).

Recent group shows

I Could Eat You, Casa da Cultura de Comporta, Comporta, PT (2022); *El ensamble del ocazo [The Sunset Ensemble]*, MARCO - Museo de Arte Contemporáneo de Monterrey, Monterrey, MX (2022); *What Lies Under the Tree*, PRAXIS—Agustín Hernández's Architecture Studio,



Mexico City, MX (2022); *Entre Irse y Quedarse*, Palace Enterprise, Copenhagen, DK (2022); *Der Ziegelbrenner (The Brick Burner)*, Travesia Cuatro Guadalajara, MX (2021); *Os Monstros de Babaloo*, Fortes D'Aloia & Gabriel, São Paulo, BR (2021); *L'incontro*, Le Quai, Montecarlo, MC (2021); *Collezione Ghigi*, Museo Licini, Ascoli Piceno, IT (2021); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *El oro de los tigres*, Air de Paris, Paris, FR (2020); *Guests: Artists and Craftspeople*, International Artist Residency Program, Istanbul Modern, Istanbul, TR (2020); *Contemporanee / Contemporanei*, Polo Santa

Marta, Università di Verona, Verona, IT (2019); *El nudo*, Carreras Mugica, Bilbao (2019); *Future Generation Art Prize*, Victor Pinchuk Foundation, shortlist exhibition, Palazzo Ca' Tron, Venezia and PinchukArtCentre, Kiev, UA (2019); *No habrá nunca una puerta. Estás adentro. Obras de la Coleção Teixeira de Freitas*, Santander Fundación, Madrid, ES (2019); *Amaretto*, Villa Vertua Masolo, Nova Milanese, IT (2019); *Enchanted Bodies / Fetish for Freedom*, GAMeC, Bergamo, IT (2018); *Nightfall*, Mendes Wood DM, Brussels, BE (2018); *Nuevo Manifiesto de Cine Mexicano*, Lodos, Mexico City, MX (2018).



Rodrigo Hernández, **Cornered by the Infinite Space**, 2022
hand-hammered brass, 95 × 79 cm





side view



different view



Rodrigo Hernández, **Camminando senza lasciare tracce (Caminar sin dejar huellas)**, 2022
hand-hammered brass, 52 x 34 cm



detail



side view



Rodrigo Hernández, **Nel profondo della grotta**, 2022
hand-hammered brass, 52 x 34 cm





side view



Rodrigo Hernández, **Drawing you in bed (Sunday 11 August 2022)**, 2022
hand-hammered brass, 95 × 95 cm



detail



side view



different view

PIETER VERMEERSCH

(1973, Kortrijk, BE - lives and works between Torino, IT, and Antwerp, BE)

Pieter Vermeersch's artistic research of painting expands beyond the confinement of the canvas. His work often consists of large spatial interventions, consistently subverting territory whether conceived for an exhibition space or adjusted to a pre-existing architectural site. In addition to the immersive, painterly installations and gradient wall paintings, his oeuvre also includes an array of ephemeral zero degree paintings on canvas. Pieces are brought to a concrete reality by the irreversible process of chiseling and milling natural stone. His works are complimented by a series of photographic prints or marble slabs reactivated with delicate touches of paint, a stroke of the brush or gradual color planes. With representation and abstraction set as parameters, Vermeersch's oeuvre triggers infinitesimal perceptual experiences, presenting us with a sense of color that is referential of the gap between appearance and disappearance; the gap in which the divisions between two and three dimensional, immaterial and tangible, time and space are blurred.

Ongoing shows

On the Lookout, Fondation CAB, Brussels, BE (2022).

Recent solo shows

Pieter Vermeersch, ProjecteSD, Barcelona, ES (2022); *Resonance*, with Riccardo Baruzzi, P420, Bologna, IT (2021); Galerie Perrotin, Paris, FR (2020); NC-arte, Bogota, CO (2019); Galerie Greta Meert, Brussels, BE (2019); M - Museum Leuven, Leuven, BE (2019); *Office Kersten Geers David Van Severen & Pieter Vermeersch i.c.w. Granstudio*, Maniera, Brussels, BE (2019); Galerie Perrotin, New York City, US (2019); Galerie Perrotin, Tokyo, JP (2018); ProjecteSD, Barcelona, ES (2017); Artissima, represented by Galerie Greta Meert, Turin, IT (2017); Galerie Perrotin, Paris, FR (2017); Blueproject Foundation, Barcelona, ES (2016); Galerie Perrotin - Showroom, Paris, FR (2016); Galerie Perrotin, HK (2015); Galerie Greta Meert, Brussels, BE (2015); Carl Freedman Gallery, London, UK (2014); team (gallery inc.), New York City, NY, US (2014); ProjecteSD, Barcelona, ES (2013); Art Brussels, represented by Galerie Perrotin, Brussels, BE (2013); Galerie Perrotin, Paris, FR (2013); Appartement Elisa Platteau, Brussels, BE (2012); Galerie Elisa Platteau & Cie, Brussels, BE (2012); Be-Part, Waregem, BE (2011); Londonewcastle Project Space, London, UK (2011); Carl Freedman Gallery, London, UK (2011); *Reception: Pieter Vermeersch hosts...*, represented by ProjecteSD, Barcelona and Jocelyn Wolff, Paris, Art Basel Miami Beach, Miami, US (2010); ING Project Space, Art Brussels 2010, Brussels, BE (2010); Elisa Platteau Galerie, Brussels, BE (2010); Ensorhuis, Oostende, BE (2010); *Reception: Pieter Vermeersch hosts...*, ProjecteSD, Barcelona, ES (2010).

Recent group shows

ALL EYES - We Are The Collection, AkzoNobel Art Foundation, Amsterdam, NL (2021); *Close up on Belgian contemporary art*, Degroef Petercam Luxembourg, with Musée d'Ixelles, Luxembourg, LU (2021); *Dans l'œil de Daniel Pommereulle*, Galerie Christophe Gaillard, Paris, FR (2021); *Wake-up call. Collection Tanguy and Bieke Van Quickenborne*, Platform 6a - Room 2, Otegem, BE (2021); *Spring*, Fondation Thalie, Brussels, BE (2021); *At home*, Laure Genillard Gallery, London, UK (2021); *Silence is so accurate*, Geukens & De Vil, Antwerp, BE (2020); *Bruxel Project. Brussels Gallery Weekend 2019*, The Skateroom, Brussels, BE (2019); *Into Form: Selections from the Rose Collection, 1957-2018*, Rose Art Museum, Waltham, Massachusetts, US (2019); *Genesis*, L.A.C. Lieu d'Art Contemporain, Narbonne, FR (2019); *Der Duft der Bilder. Werke*



der colección olorVISUAL, Barcelona, Städtische Galerie Delmenhorst, Delmenhorst, DE (2019); *Der Duft der Bilder. Werke der colección olorVISUAL*, Barcelona, Opelvillen Rüsselsheim, Rüsselsheim, DE (2018); *Le Grand Monnayage*, 8e biennale internationale d'art contemporain de Melle, Melle, FR (2018); *recto/verso 2*, Fondation Louis Vuitton, Paris, FR (2018); *Mystic Properties*, Hotel de la Poste, Art Brussels 2018, Brussels, BE (2018); *Rendez-vous with Frans Hals*, Frans Hals Museum & De Hallen, Haarlem, NL (2018); *20 Years NICC - Jubilee*, NICC, New International Cultural Centre, Antwerp, BE (2018); *Nouvelle*

Présentation. Collections permanentes, Musée d'Art Moderne de la Ville de Paris, Paris, FR (2017); *Trust is not a mood, barely an emotion*, ING kantoor Kouter, Gent, BE (2017); *Vantablack*, Galerie Jocelyn Wolff, Paris, FR (2017); *How beautiful it is and how easily it can be broken*, S.M.A.K., Ghent, BE (2017); *Pélamide*, Gladstone Gallery, Brussels, BE (2017); *Veiling Belgische kunst voor HIV-onderzoek*, S.M.A.K., Ghent, BE (2017); *SottoPelle*, Annarumma, Naples, IT (2017); *Three Positions. Six Directions. Chapter I: The Brutalist Ideal*, in collaboration with r/e projects, König Galerie, Berlin, DE (2017).

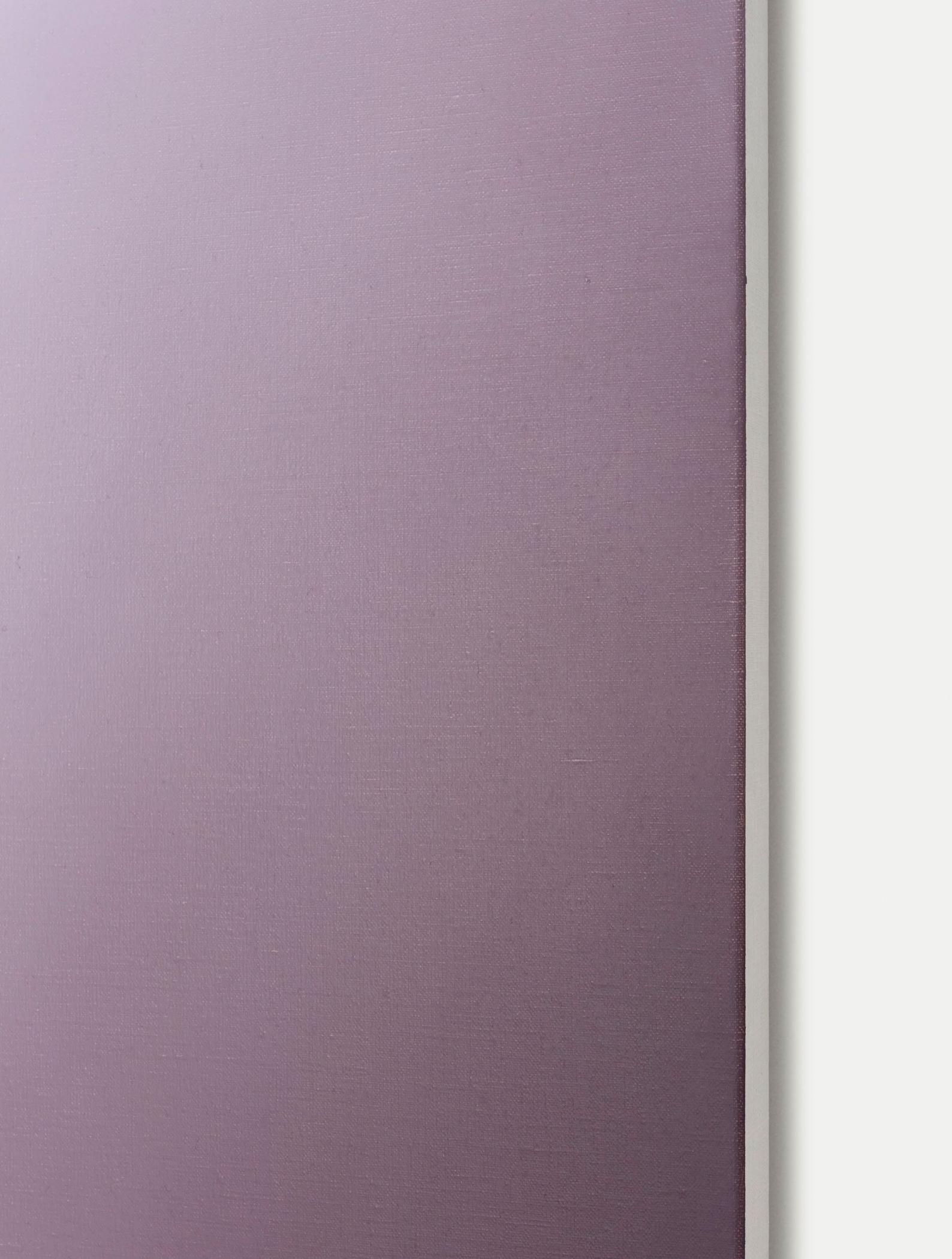


Pieter Vermeersch, **Untitled**, 2020
oil on canvas, 230 × 170 cm



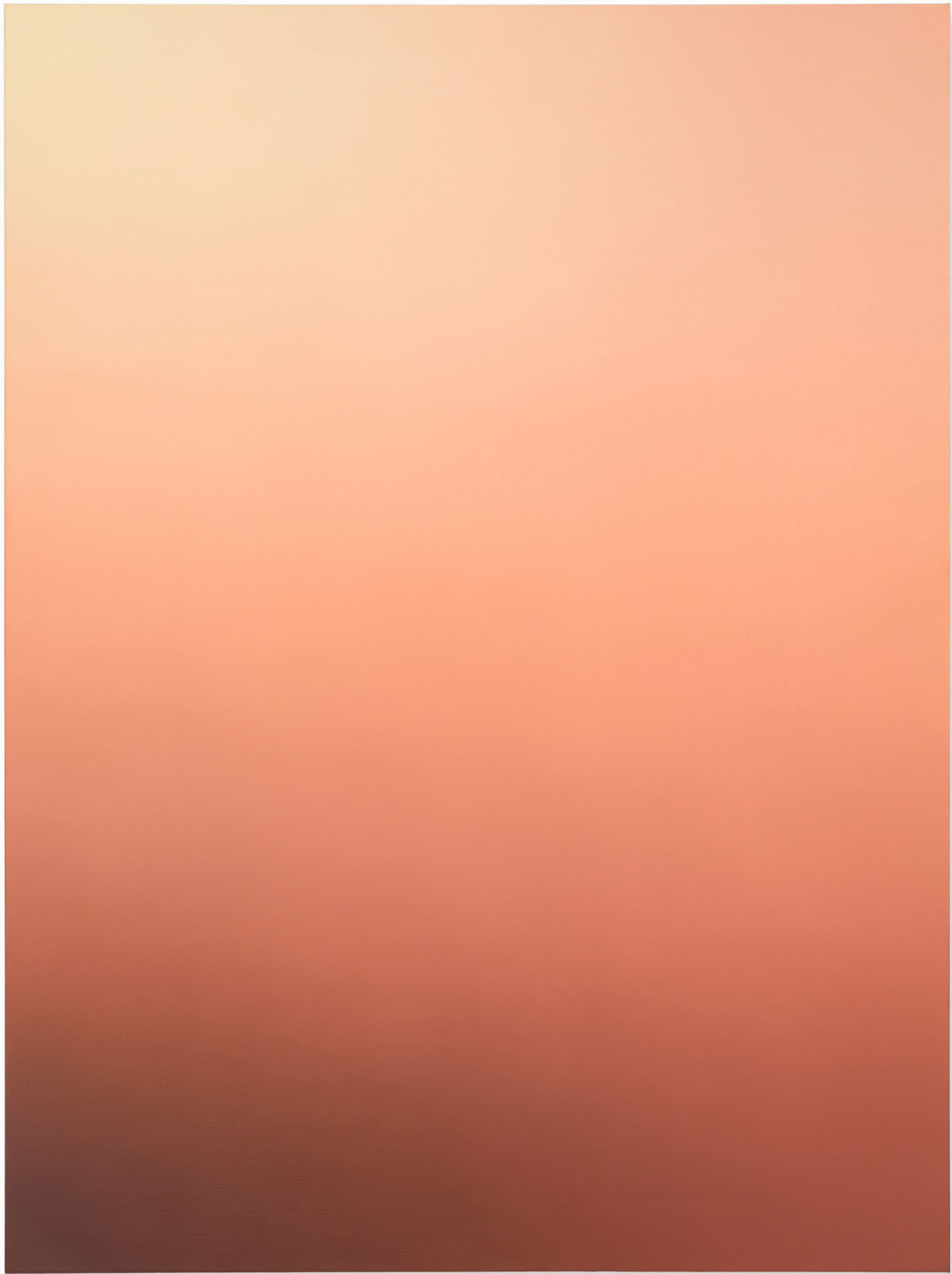


side view

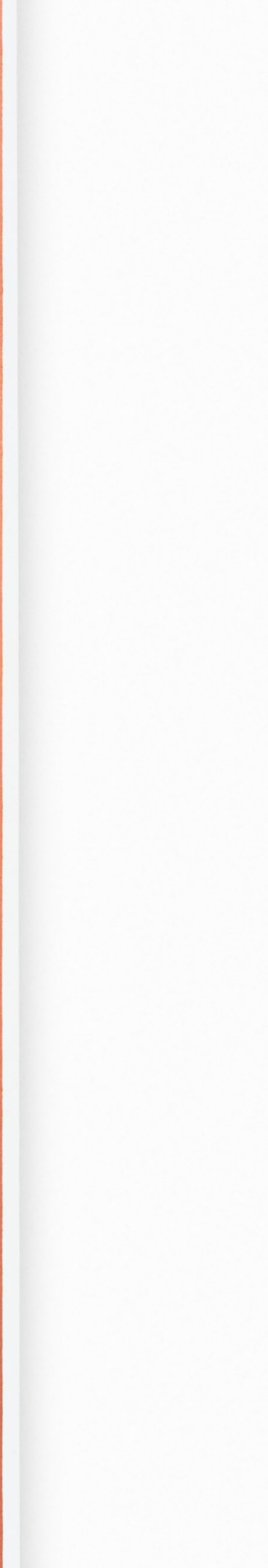


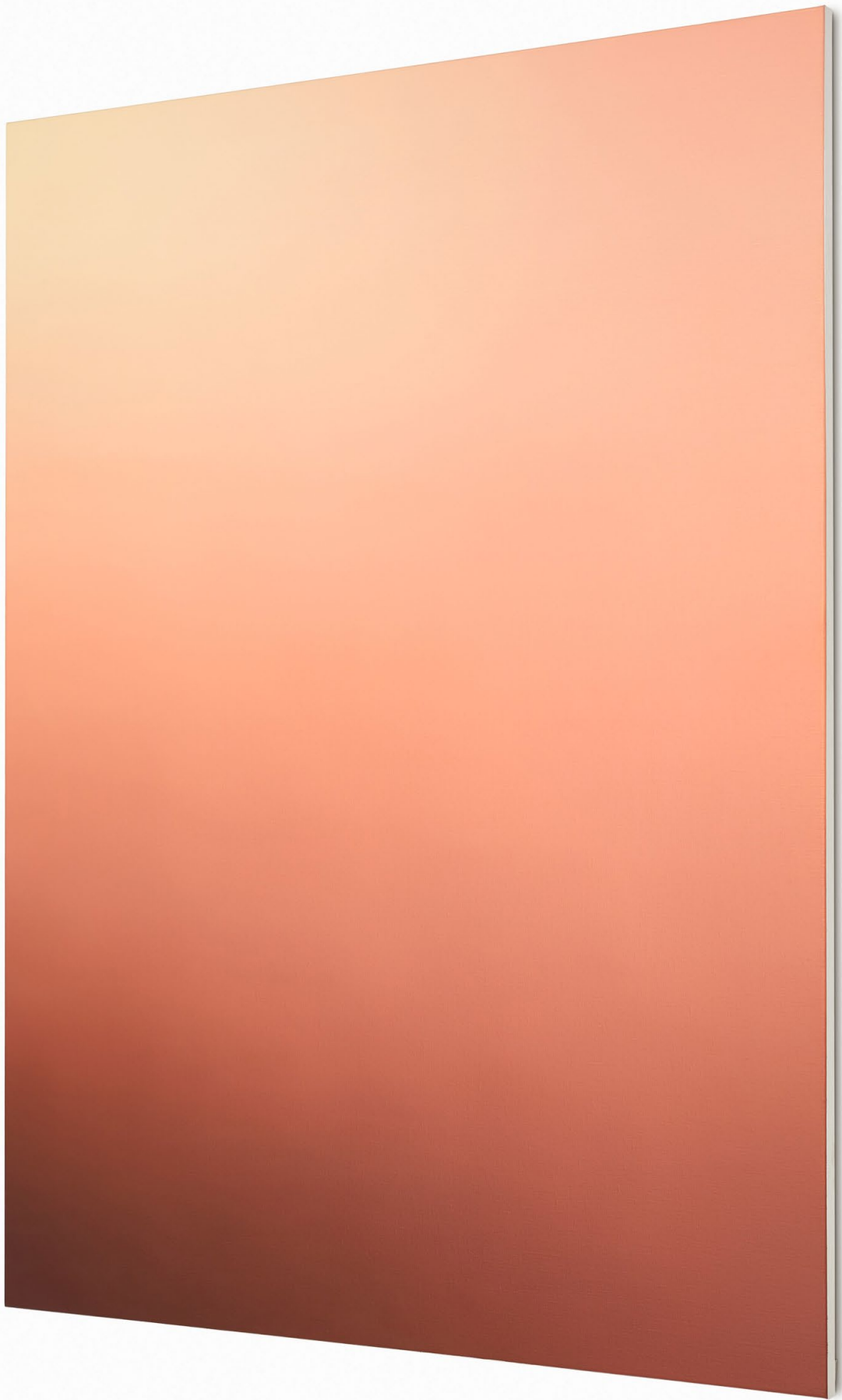


different view

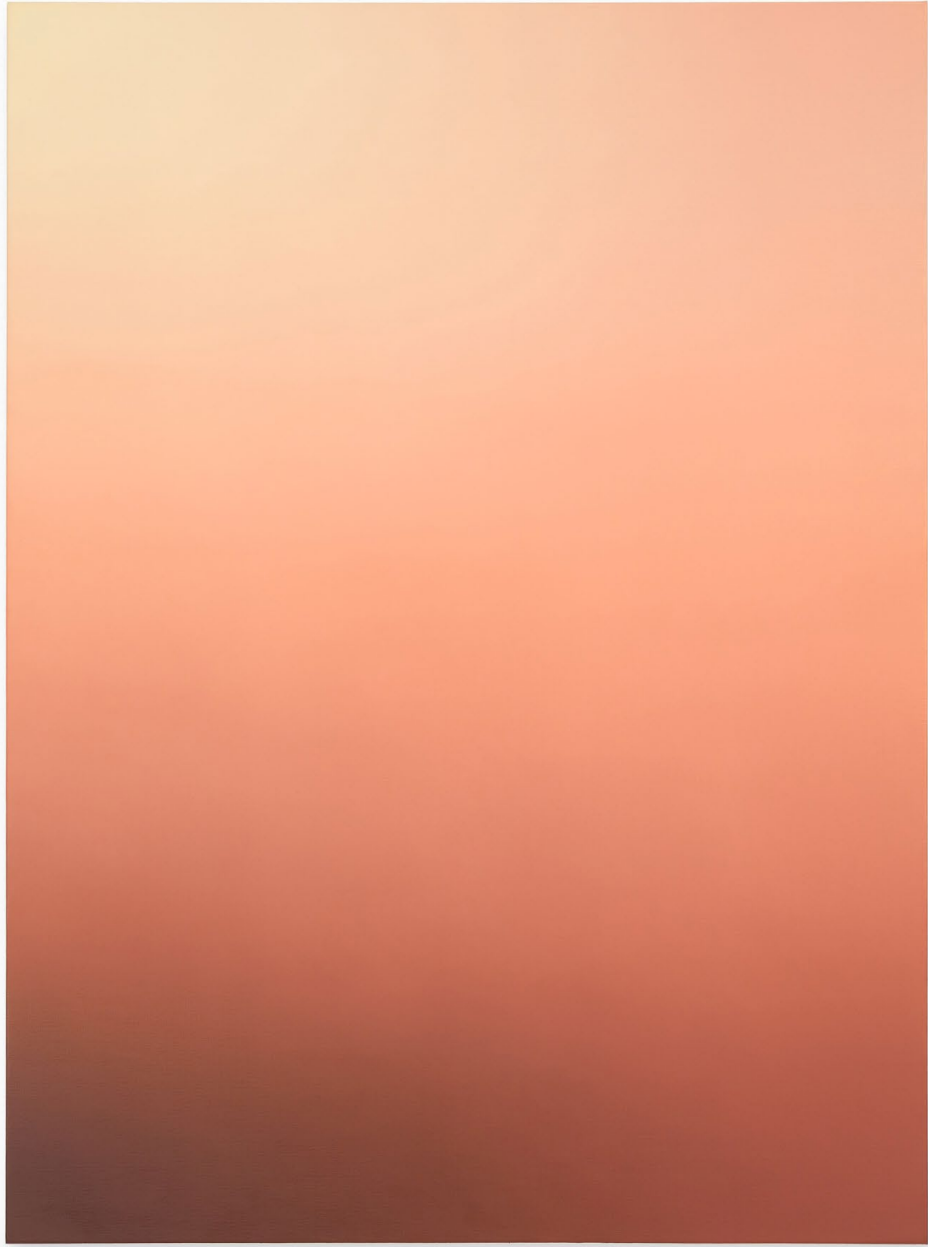


Pieter Vermeersch, **Untitled**, 2017
oil on canvas, 150 × 111 cm





side view



different view



Pieter Vermeersch, **Untitled**, 2018
oil on marble, 29 × 23,5 × 2 cm



detail



side view

SHAFEI XIA

(1989, ShaoXing, CN

- lives and works in Bologna, IT)

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

The main theme of this series of recent works, made with a very particular technique – all watercolors on sandalwood paper stretched on canvas – is love, experienced as desire, jealousy and violence, represented explicitly or symbolically, depending on the case, as an omnipresent feature of the work of Shafei. The artist often represents herself as a tiger, a symbol of power and instinctive force, which in Chinese alchemy indicates the active principle, energy as opposed to the passive principle. In the work *Welcome to my show*, while all the musicians gravely play their instruments, a tiger hugs the bass violin (an instrument usually played by men) while a naked woman conducts the orchestra, showing the audience her ample backside. An ironic swapping of roles between men and women and between human beings and animals, inside a setting – that of the concert hall – that has great importance in the history of western art. There is nothing boring or ordinary in Shafei Xia's painting: the artist inserts something unexpected in her colorful depictions, forcing us the peer behind the curtains or to look carefully into porcelain plates, where beside tomatoes and grapes (which symbolize sexuality, fertility and abundance) we find fish bones, a sign of danger, while a couple joins in a tender embrace. It is told that Picasso, in 1945, said to Brassai, showing him the erotic prints of Utamaro: "Art is never chaste. Where it is chaste, it is not art," remarking on how the sexual organs were clearly visible, yet stripped of any vulgarity. The same can be said for the works of Shafei Xia, which though speaking of sexual desire and appetites, never lose their delicacy in the treatment of faces, in the description of nude bodies, in the movements and poses of animals and the representation of settings. Because, as Shafei told me regarding the concert: "when everyone plays seriously, I am the tiger, but I am also the orchestra conductor who creates problems. To break the boredom."

Maura Pozzati

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

Ongoing shows

Mutaforma. Mutazioni ceramiche del codice CZ, Alchemilla, Bologna, IT (2022).

Recent shows

Per una nuova scultura. Sperimentazioni e traiettorie lungo la via Emilia, Festa de l'Unità provinciale di Modena, Ponte Alto, Modena, IT (2022); *It is Better to be Cats than be Loved*, Tabula Rasa Gallery, London, UK (2022); *Passando davanti alla mia finestra*, P420, Bologna, IT (solo, 2022); *quel jour sommes-nous?*, Tokonoma, Kassel, DE (2022); *Il giardino dell'arte. Opere, collezioni*, Centro Pecci per l'Arte Contemporanea, Prato, IT (2022); *Fiaba d'autunno*, Museo Carlo Zauli, Faenza, IT (solo, 2021); *Shafei Xia – Assolo #1*, Francesca Antonini arte contemporanea, Roma, IT (solo, 2021); *Principessa Shafei*, Palazzo Borromeo, Milano, IT (solo, 2021); *DANAE REVISITED*, Fondazione Francesco Fabbri, Pieve di Soligo (TV), IT (2021); *Welcome to my show*, P420² – Project room (solo, 2020); *Abitiamo il mondo*, Lunetta11, Mombarcaro (CN), IT (2020); *Decadent gaming*, Linseed, Shanghai, CH (2020); *Rifugio*, Nelumbo Open Project, Bologna, IT (2020); *Sedimenti #2*, Sala del torrione, Castelnuovo Rangone (MO), IT (2020); *L'oro d'Oriente. Fusioni, migrazioni, contaminazioni*, Crete piece unique, Bologna, IT (2020); *Arte* fiera, Fondazione Zucchelli stand, Bologna, IT (2020); *Habitat. Dialoghi tra arte e natura a Palazzo*



Magnani, Palazzo Magnani, Bologna, IT (2019); *La natura delle cose*, Mtn\Museo Temporaneo Navile, Bologna, IT (2019).



Shafei Xia, **I am playing**, 2022
watercolor on sandal paper mounted on canvas, 159 × 119 cm



detail

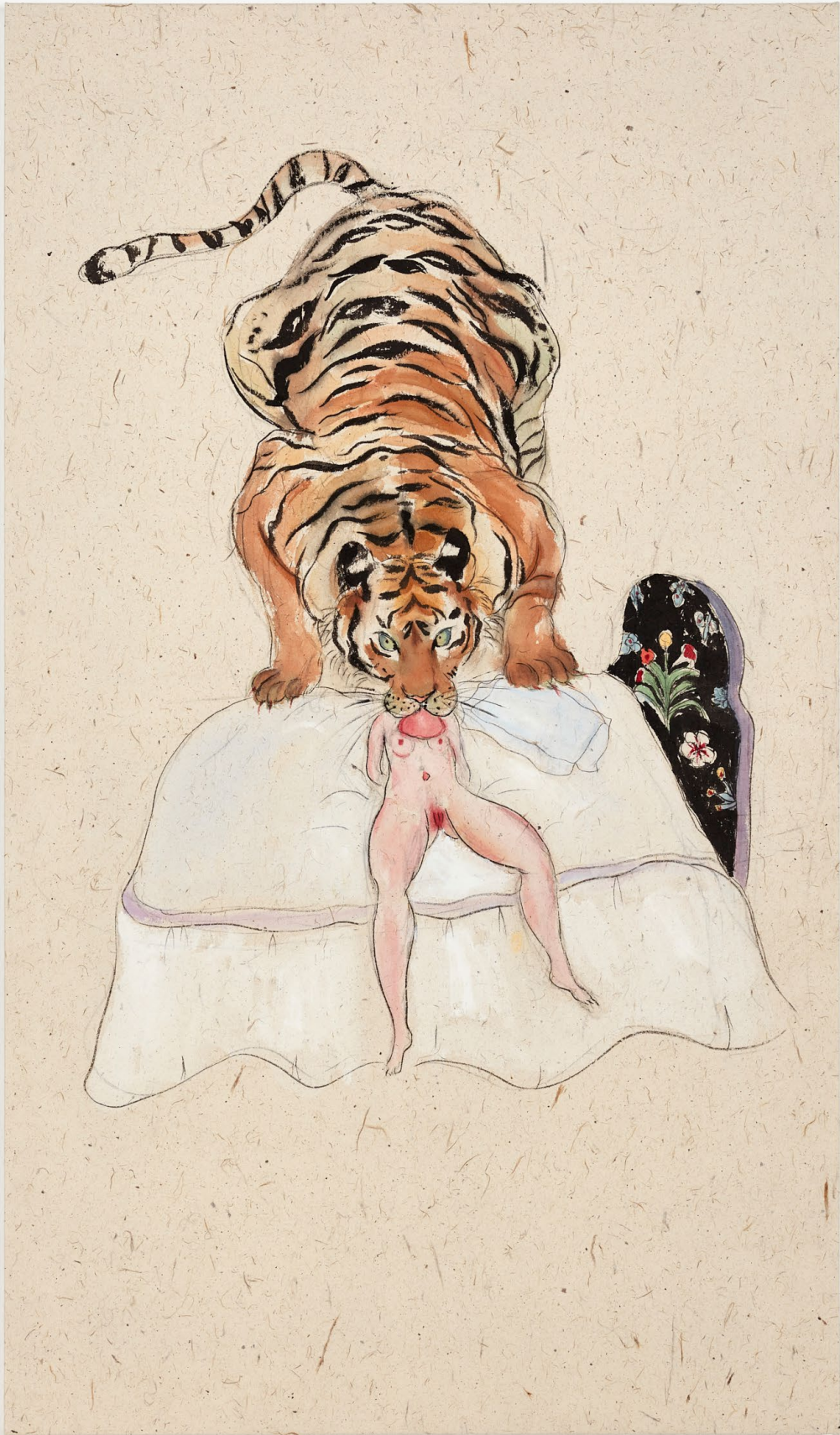


side view





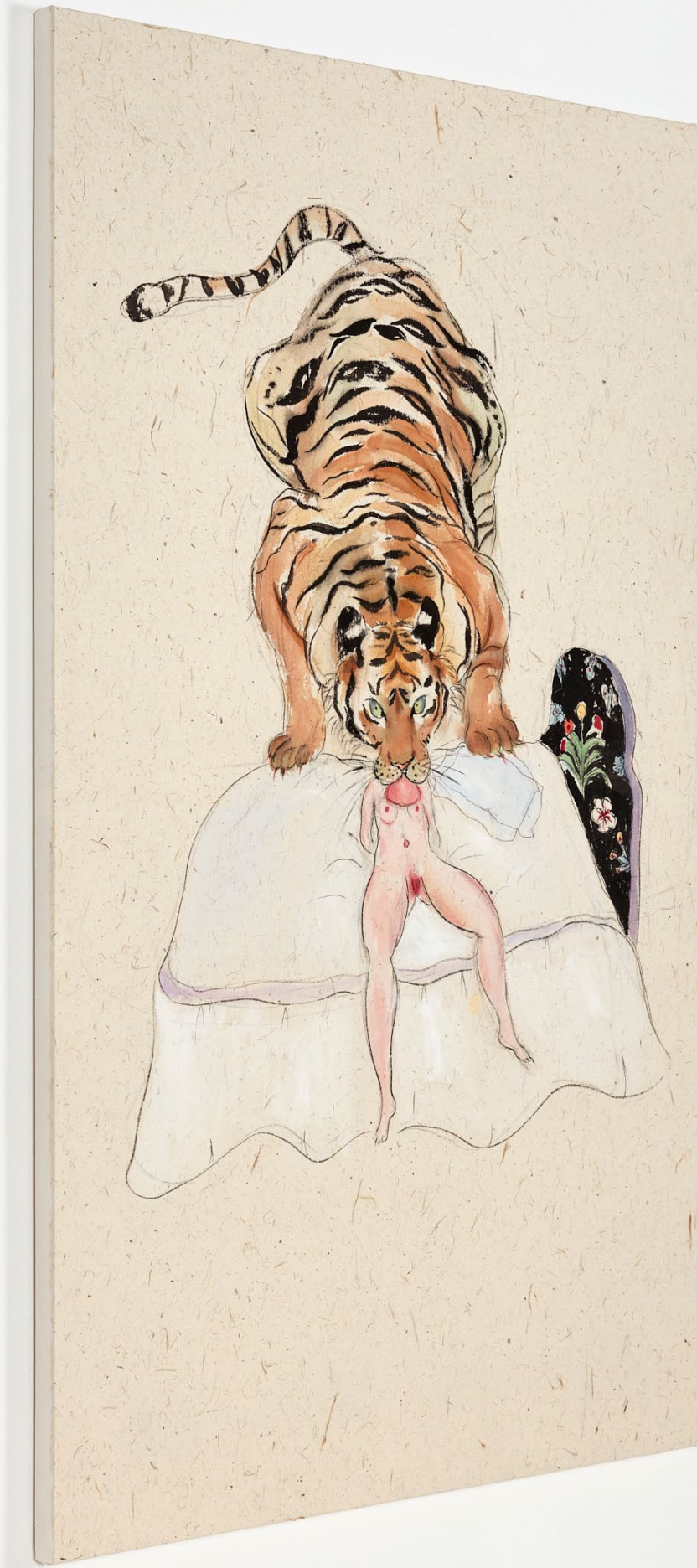
different view



Shafei Xia, **Massaggio**, 2020
watercolor on sandal paper mounted on canvas, 118,5 x 69 cm



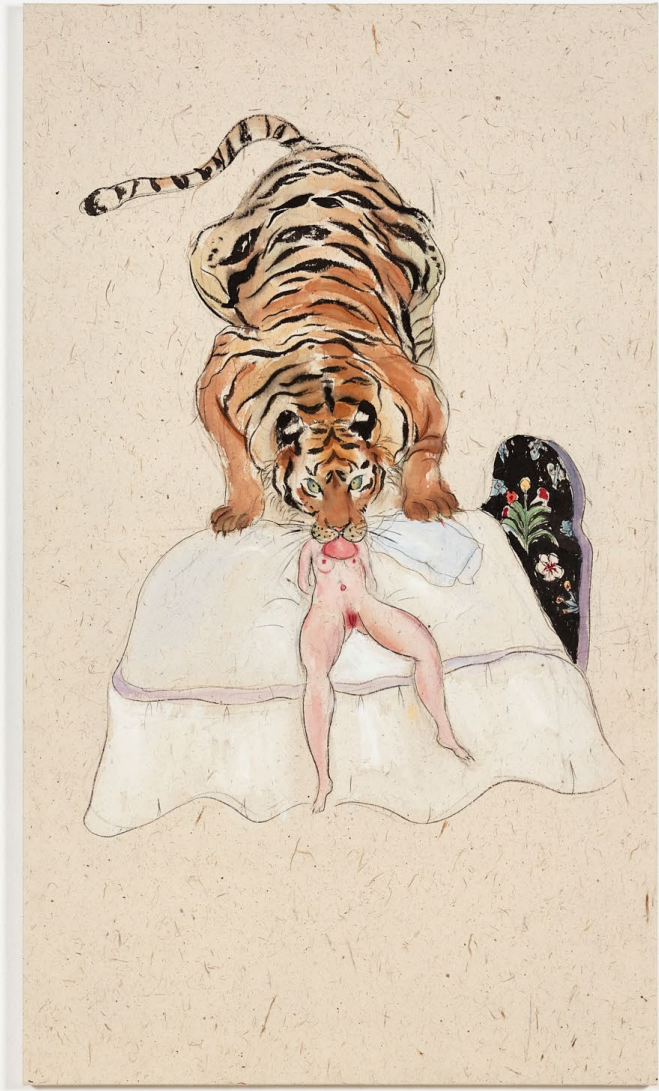
detail



side view



detail



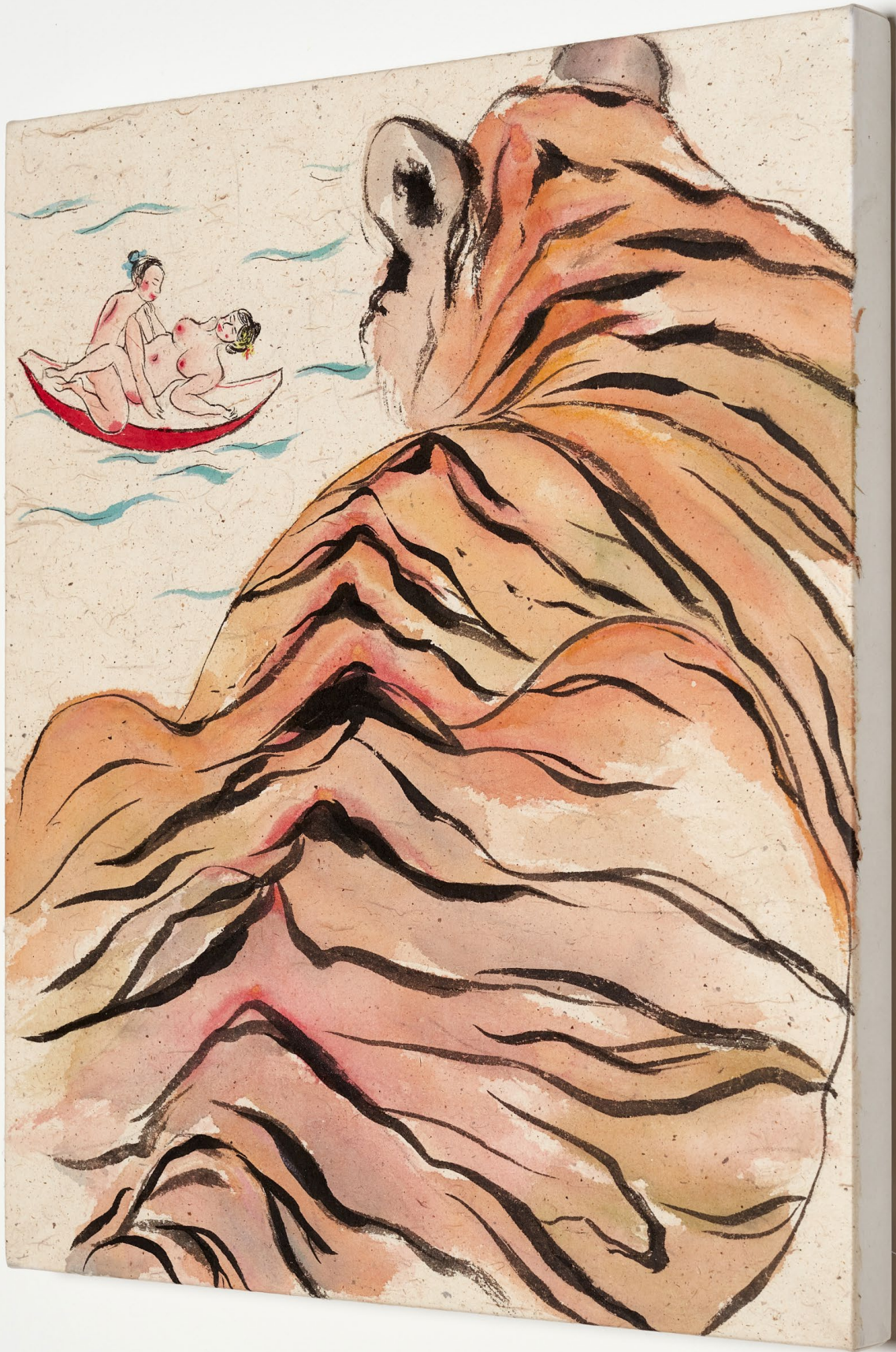
different view



Shafei Xia, **The back of a lonely tiger**, 2022
watercolor on sandal paper mounted on canvas, 44 x 37 cm



detail



side view



Shafei Xia, **Miss pig**, 2022
painted and glazed ceramic, 77,5 × 48,2 × 28 cm each



different view



different view



different view



Shafei Xia, **Sweet cream**, 2022
painted and glazed ceramic, 8 × 5 × 5 cm each



P420 was founded in Bologna in 2010 by Alessandro Pasotti and Fabrizio Padovani, and is located at Via Azzo Gardino since January 2016. Working with artists from even widely separate generations, P420 examines the relations between languages belonging to different periods, with the aim of bringing out their continuously timely pertinence. P420 collaborates directly with the artists, or with their heirs and the foundations that represent them.

In 2020 P420 opens P420², a new project space devoted to a great extent to the discovery of young and emerging artists. P420² intends to break down the barriers between virtual and real. The carefully selected artists will have the possibility to make a debut on a hybrid exhibition platform, simultaneously live and online, which we might call “onlife”, to borrow an apt definition from the philosopher Luciano Floridi.

P420

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