

OSBORNE OLIVER



GALERIA **PELAIRES**



**MANGANESE BLUE
NIT DE L'ART**

Galería Pelaires. Planta baja
Opening: 23 de septiembre

Manganese Blue es el título de la segunda exposición individual de Oliver Osborne (Edimburgo, 1985) en la Galería Pelaires. El artista, que reside en Berlín desde hace casi 10 años, muestra su obra más reciente, que incluye 9 óleos sobre lino y 2 obras nuevas sobre papel. El azul manganeso es un pigmento moderno con el que se obtiene un azul brillante y frío. En las obras expuestas, se encuentra a menudo en los “espacios en negativo” de los cuadros; es el color que da forma a los motivos. Al llamar la atención sobre ello en el título, el artista hace hincapié en cómo ha creado sus obras más actuales (en su mayoría retratos personales o históricos y naturalezas muertas).

La exposición parte del interés que el artista ha mostrado siempre por situar la identidad de la pintura en un mundo cada vez más interconectado y en los distintos lenguajes visuales que genera la tecnología digital. Hoy en día, aún no es del todo claro qué hace que una pintura sea de esta época o de otra, ni qué hace que una imagen sea inequívocamente un producto del siglo XXI. La cultura visual que existe en el mundo a día de hoy, conectada a la vez por un léxico común de imágenes procedentes de Internet y dividida por diferentes realidades tecnológicas y geopolíticas, complica ideas como la del lugar que ocupa una obra de arte en el tiempo. Y podría decirse que categorías como el lugar de origen o la tradición estilística tienen cada vez un menor impacto en lo que significa para una obra de arte pertenecer al contexto en el que fue creada.

Oliver Osborne utiliza una serie de recursos visuales y elementos anacrónicos para mezclar sutilmente las múltiples gramáticas de la pintura, introduciendo las inflexiones de un periodo en otro, para jugar con sus lenguajes y nuestra soltura con ellos. Lo que salta inmediatamente a la vista de las obras aquí expuestas es que todas ellas se encuentran en marcos robustos, más bien museológicos, que verdaderamente sepultan cada pieza tras un cristal. La decisión estética de evocar el efecto “museo” no es arbitraria, sino que forma parte de una serie de decisiones sutiles que el artista ha tomado para situar las obras dentro del vocabulario de la pintura o, más concretamente, de la pintura en una época determinada. La destreza de Osborne para reproducir la apariencia y la sensación de una época concreta, unida a su sensibilidad ante las peculiares características de la manipulación digital de imágenes, da como resultado una práctica pictórica arraigada y desarraigada a la vez. Los cuadros de esta exposición utilizan el retrato y la naturaleza muerta como arquetipo para disfrutar de la extraña capacidad de la tradición de combinar lo descifrable con lo inefable.

**MANGANESE BLUE
NIT DE L'ART**

Galería Pelaires. First Floor
September 2023

Manganese Blue is the title of the second solo show by Oliver Osborne (Edinburgh, 1985) at Galería Pelaires. The artist, who has lived in Berlin for nearly 10 years, is showing his most recent work, which includes 9 oil paintings on linen and 2 new works on paper. Manganese Blue is a modern pigment, which produces a brilliant, cold blue. In the works shown here it is often found in the paintings' negative spaces; it is the colour that gives the motifs form. By drawing attention to this in the title, the artist places emphasis on how his recent subject matter (mostly personal or historical portraiture and still life) is shaped and given form.

The exhibition builds on the artist's longstanding interest in locating painting's identity within an increasingly networked world and the distinctive visual languages that digital technology engenders. Today, it is not yet fully apparent what makes a painting of this time or another, nor what makes an image unmistakably a product of the 21st century. The global visual culture of the present, which is at once connected by a common lexicon of internet imagery while at the same moment divided by differing technological and geopolitical realities, complicates ideas such as an artwork's place in time. And arguably, categories such as place of origin or stylistic tradition have less and less impact on what it means for an artwork to belong to the context in which it was made.

Oliver Osborne uses an array of visual devices and anachronistic elements to subtly scramble painting's many grammars – introducing the inflections of one period into another – to play with its languages and our fluency with them. What is immediately apparent about the works shown here is that they are all housed in sturdy, rather museological frames that veritably entomb each piece behind glass. The aesthetic decision to invoke the museum is not an arbitrary one but rather part of a number of subtle choices the artist has made to site the works within the vocabulary of painting – or more specifically painting at a given time. Osborne's skill at replicating the look and feel of a particular time coupled with his sensitivity to the peculiar characteristics of digital image manipulation results in a painting practice that is at once rooted and unrooted. The paintings in this exhibition use portraiture and still life as an archetype to enjoy the tradition's odd ability to combine the legible with the ineffable.





Recent Paintings (14 Leaves) | 2023
Óleo sobre lino / Oil on linen
45x40x3 cm.



Barbara Viliers | 2023
Óleo sobre lino / Oil on linen
45x40x3 cm.



Recent Paintings (15 Leaves) | 2023
Óleo sobre lino / Oil on linen
75x65x3 cm.



David (without the head of Goliath) | 2023
Óleo sobre lino / Oil on linen
45x40x3 cm.





Untitled | 2023
Óleo sobre lino / Oil on linen
35x30x3 cm.



Untitled | 2016/ 2023
Óleo sobre lino / Oil on linen
32x24x2 cm.





Untitled | 2023
Óleo sobre lino / Oil on linen
45x350x3 cm.



Untitled | 2023
Carbón sobre papel / Carbon on paper
65,5x54 cm.





Study for David (without the head of Goliath) | 2023
Carbón sobre papel / Carbon on paper
49x45 cm.



Recent Paintings (13 Leaves) | 2023
Óleo sobre lino / Oil on linen
110x106x2,8 cm.



Portrait of the Artist's Son III | 2023
Óleo sobre lino / Oil on linen
65x55x3 cm. | 72x62x6 cm.

FORMACIÓN Y RESIDENCIAS / FORMATION AND RESIDENCIES

2011 Postgraduate Diploma, Royal Academy Schools, London, UK.

2008 BA Fine Art, Chelsea College of Art, London, UK.

EXPOSICIONES INDIVIDUALES / SOLO SHOWS

2023 Recent Painting, Tanya Leighton, Los Angeles, 2023.

2022 Mantegna's Dead Christ, Union Pacific, London, 2022.

A Portrait of a Fat Man for Dusseldorf, JVDW, Dusseldorf, 2022.

German Afternoons, Tanya Leighton, Berlin, 2022.

2019 More Birth, More Education, More Leisure, More Death, Peles Empire, Berlin, Germany.

Birth, Education, Leisure, Death, Gió Marconi, Milan, Italy.

2018 Bonnie, Bonner Kunstverein, Bonn (Cat.)

2017 On Swabian Hedonism, Tanya Leighton, Berlin, Germany.

2016 European Paintings, Peles Empire, Berlin, Germany.

False Friends Falsche Freunde, Vilma Gold, London, UK.

2015 The Neck, Gió Marconi, Milan, Italy.

Oliver Osborne, Catherine Bastide, Brussels, Belgium.

Masculina och Feminina (Europa), Carl Kostyal, Stockholm, Sweden.

2013 Anna, Vilma Gold, London, UK.

Otto, Frutta, Rome, Italy.

2010 Buy a good bed and good shoes, if you are not in one you are in the other, Peles Empire, London, UK.

SELECCIÓN EXPOSICIONES COLECTIVAS / SELECTED GROUP SHOWS

2023 Day by Day, Good Day, Union Pacific, London, 2023.

Collection privée, La Traverse, Marseille, 2023.

2022 Homestory, Friends Space, Berlin, 2022.

2018 The Revolutionary Suicide Regiment Band, Part 2, Rob Tufnell, London, UK.

Empire/Osborne, Moran Moran, Los Angeles, California, USA.

2017 Plant Scenery of the World, Inverleith House, Edinburgh, Scotland, UK.

Summerfest 2017, Galerie Max Hetzler, Berlin, Germany.

L'Été plus vaste que l'Empire..., Wentrup, Berlin

Monday is a day between Sunday and Tuesday, Tanya Leighton, Berlin, Germany.

Home is not a place, German Embassy, London, UK.

2015 The Ultimate Vessel, Koppe Astner, Glasgow, Scotland, UK.

The Funnies, MOT International, Brussels, Belgium.

The Written Trace, Paul Kasmin, New York, USA.

Yes We're Open, Gió Marconi, Milan, Italy.

2014 The Go Between, curated by Eugenio Viola, Museo di Capodimonte, Naples and Sprovieri, London, UK.

Oliver Osborne, Emanuel Röhss, Max Ruf, Kostyal, London, UK.

Everything Falls Faster Than An Anvil, Pace Gallery, London, UK.

Frauen, Die Ausstellung, Autocenter, Berlin, Germany.

New Order: British Art Today II, Saatchi Gallery, London, UK.

2013 The Writing is on the Wall, Jonathan Viner, Margate, UK-

Friendship in Six Planes, Peles Empire, London, UK.

We outsourced everything and now we're bored, L'Atelier Kunst Spiel Raum, Berlin, Germany.

2012 Bloomberg New Contemporaries, Liverpool Biennial and ICA, London, UK.

Jack Lavender, Oliver Osborne, Marco Palmieri, The Approach, London, UK.

The Response, The Sunday Painter, London, UK.

2011 The Call (FCO-CLJ-LTN), Peles Empire, Cluj-Napoca, Romania.

BIBLIOGRAFÍA SELECTA / SELECTED BIBLIOGRAPHY

2018 Meschede, Dr. Friedrich; McDonald, Kyla; Oliver Osborne, Bonnie; Bonner Kunstverein.

2017 Catriona Gallagher, "Plant Scenery of the World", MAP Magazine, August 2017.

2016 Barry, Robert, "Everything is A picture: The False Friends Of Oliver Osborne", The Quietus, Online, 22nd May.

Myers, Terry R., Hatfull, Nicholas, "European Paintings", Mousse, 2016.

2015 Bordignon, Elena, "I rebus di Oliver Osborne - Giò Marconi, Milan", Atp Diary, July.

"The Neck. Oliver Osborne", Cura Magazine, online, July 2015.

Oliver Osborne, "The Neck", Wall Street International, online, June 2015.

Oliver Osborne cover of arte e critica city listings insert, June 2015.

Florian, Federico, "Review, Oliver Osborne Milan, Giò Marconi", Art In America, October 2015.

"Feelings: Soft Art", Skira Rizzoli, 2015.

2014 "100 Painters of Tomorrow", Thames

and Hudson.

Forbes, Alexander, "10 Smart Buys at Art Basel Satellite Fairs", Artnet, 19 June 2014.

Trembley, Nicolas, "Oliver Osborne", Numero No156, September 2014.

Santandrea, Guido, "Oliver Osborne and the visual communication", arte e critica 77, Winter 2014, p.56-58.

Carmichael, Eliza. Carmichael, Seth, "25 Artists to watch in 2014", Complex Magazine, online, Jan 2014.

2013 Harbison, Isobel, CURA. Magazine - Issue 13, Cover and text.

Harbison, Isobel, Frieze Magazine - Issue 150, Review of Jack Lavender, Oliver Osborne & Marco Palmieri.

Anna, "Oliver Osborne", Cura online, 2013.

"PV of the week: Oliver Osborne/Luca Knipscher at Vilma Gold", Dazed online, 2013.

2012 Homersham, Lizzie, "Review of The Response", Frieze online.

PARTICIPACIÓN EN FERIAS / FAIRS PARTICIPATION

ARCO Madrid, ARCO Lisboa, Art Basel | Miami Beach, Frieze London, MIART



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