

Tiziano Martini

Since three years Tiziano Martini is working on a series of works characterized by a very long and complicated process, which are born with a sculptural feeling. They are the result of a long series of works on canvas (from 2012 to 2019), obtained by pressing the support, previously modified with acrylic paint, against plastic matrices. Once pressed, the works dry through the back of the canvas and they are detached from the pvc support, which has (or hasn't) impressed pictorial traces, dirt, fragments of gestures. The paintings (which he defines in contact or

monotypes), appear to be large slabs markedly material and smooth, opaque, furrowed by holes of air bubbles (as in a real mold). At first, visually they appear as large abstract images, but they represent portraits of the same procedural apparatus, which originate always different images. The current works, which he calls high performance paintings, were born from the desire to further refine the generative processes of the image, always remaining in the balance between the will and the impossibility of total control. At the same time they represent for him a necessary return to the purest, direct

and playful pictorial act, to the gesture. Physically they are made on medium density sheets or ennobled panels, subjected to repeated cycles of bi-component polyurethane coatings. Subsequently smoothed, resumed and cleaned, they are finished and cleaned. They require precise execution, perfect timing and very long work cycles. The results are informal images, which wink at the automotive for affinity of processes, with a ultra glossy finish with a 70s touch as regards the esthetic. If the previous works on canvas were Macchiaioli portraits, these works are Flemish portraits: very pictorial works but conceived with a sculptural attitude.

A+B GALLERY



Tiziano Martini, ARTCOLOGNE, solo booth A+B gallery, Colonia

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Tiziano Martini, Die Tücken der Neuen Freiheit, Düsseldorf, 2017

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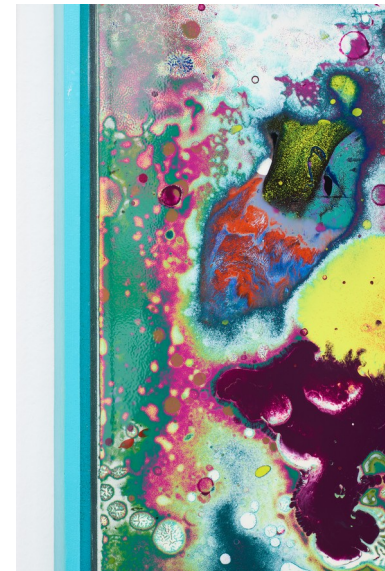
Tiziano Martini, Die Tücken der Neuen Freiheit, Düsseldorf, 2017

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Tiziano Martini, Untitled, 2022
two component poliurethanic coating system over mdf panel, frame.
188x138cm
Euro 8500 vat incl

A+B GALLERY



Tiziano Martini, Untitled, 2022
two component poliurethanic coating system over mdf panel, frame.
168x130cm
Euro 7800 vat incl

TIZIANO MARTINI

INTERVIEW WITH THE ARTIST

I think that starting with the title of your exhibition is the first step to delve into the pictorial research you've been doing for a few years. Can you explain what Firnt means? Why did you choose it?

I chose this title because it represents, at

this stage, the mood and the state of mind of my works. As well as in a way the extension of my studio practice out of it and vice versa. Grammatically Firnt is the verb conjugated in the present tense of the word Firn which, in turn, derives from an older term: Firni. It is a word of the German language that is however used all over the world to describe a specific type of snow crystal, related to the previous year snow crystals undergo a transformation during the months, rounding and compacting, due to climate, sun erosion and the pressure of the snow layers above. In skiing the word Firnt is used to describe a quality of the snowpack, which can be found in this stage mainly in late spring. On my mountains, in the Dolomites, this

happens in May, in normal years.

Firn describes an object, but it determines a precise temporal space, in my opinion very romantic, this is what interests me most. It determines that kind of snow at that precise moment, the perfect moment for the descent. I kind of see it as the high point in the studio, or the peak of form for the athlete.

Transformed spring snow is a bit of a snow queen, it gives the most moving turns. If it is perfect it represents a very elusive mix of poetry and euphoria. It's a brief moment, difficult to describe, that has to be sought out and nailed with effort. It is very transient and random. I'm intrigued by the fact that you're skiing today and tomorrow is too late. After all, it's May...on the south and east

slopes it can last for minutes, then the snow immediately turns to mush...

In the studio, the same thing happens: first you warm up, increase the pace, then there are ceilings in which the best work takes shape.

This exhibition is your second solo show at A+B Gallery. In 2015, in the exhibition "Monsieur Fanta!". you had presented works executed with a "contact" technique. Can you tell me how you have continued, or transformed, this technique in the last two years? Can you explain what it consists of?

In Monsieur Fanta! I delved into two

types of interventions on the canvas.

One gave monochromatic results while the other gave rise to works similar to those I still do today, although at a more embryonic stage. I then arranged the works of the same format in sequence, occupying only two sides of the gallery.

More than a technique, it is a way. In reality, these works have more distant roots, I think I painted on PVC in 2010. I have a small work where the support was a transparent plastic, I fixed it on the frame in reverse, let's say. The image that appeared told the story of itself through the way it was executed (the way works are done even now). And nothing else. The brushstrokes underneath the most recent layers appeared first.

That same year I made sculptures in

plaster, pigments, studio dirt and debris from painting operations, poured inside large drainpipes. The surface of the plaster in contact with the pipe is reminiscent of my work now. From the sculptures I then made plaster tablets, which mimicked the attitude of the sculptures.

What I do now is not very different, it's just more conscious and in focus, in the sense that now the works are less objects but more specifically paintings on canvas in the strict sense. By virtue of this, the materials and supports have also changed; simply because the situation required that kind of adaptation. For example, the weave of cotton, and consequently the imprimitura, have a degree of

breathability such as to allow the acrylic resin to dry quite quickly afterwards, leaving intact the characteristics of brilliance and plasticity. The acrylic mass itself that I use as a binder is much more dense than the first works, and maintains, even when dry, its volume. The frames are non-deformable, to support this type of work, and no longer condition the drying process since they are no longer made of wood. All these decisions are dictated by the work itself, not by me. I believe that everyone develops an approach to painting and attitudes in the studio (not tics), and if anything, it is these that influence productivity and the final outcome of the work. It's not a question of precise decisions or wills, but of consequent

reactions to the various cases.

Personally, these attitudes are free of pretext.

They are simply needs related to doing, to manuality, to physical work, to matter. That's why I've always seen myself as more of a tool or a worker bee than a painter.

The image that appears on the surface to the observer is obviously abstract and tells absolutely nothing. It contains no form of narrative that engages me, except as an instrument. They are the most explicit and radically honest product I can make. The paintings are as arbitrary and improbable as they are ultra precise and detailed. In some ways they are reminiscent of inkjet prints. Behind the appearance then they are not

completely informal but are a portrait of a process that, if in the 2015 canvases manifested as a nineteenth-century Macchiaioli face, in the recent ones is a Flemish face full of impossible-to-paint details. It's hard to tell. If I didn't use these indirect ways of painting I would never get such implausible results. So technique as you define it for me becomes a sort of tool to formalize an attitude towards the pictorial apparatus.

You have always revealed your passion for the mountains (you are a good skier, if I remember correctly!). How does this attraction become manifest in your painting?

I happen to share moments in the mountains on social media is true. Going to the mountains "embodies" a kind of lifestyle in which I feel very comfortable. When I was a kid, I was far from being good and comfortable at track races. So I switched to ski mountaineering, which is the most explorative, purist and free way to interpret the mountains in winter. Here my qualities as a skier and mountaineer also emerged. A bit like when I switched from architecture to academia. I realized that the exposure

and the steep slope did not create problems for me if I had skis and foils on my feet. So I began, involuntarily and for pleasure, to "build" a sort of mountaineering curriculum, parallel to my work one.

I don't think that this activity directly led to painting. If not in the explorative and self-reflective aspect. Often the ascents/descents that I do take place in such hostile and isolated environments, that I don't always manage to perceive the fascination and pleasure I feel. They come later, when the tensions melt away. These moments in contact with extreme and intimate situations serve me to gather concentration. It's like defragmenting the hard disk of the PC. I'm also interested in the aesthetics of

skiing, in fact it's a bit like handwriting, everyone has their own intrinsic sign, their own positions and movements (even in the studio), which emerge at key moments. Perhaps Firnt represents the moment when my two obsessions are most tangential to each other, ever. Not so much for content, but because one is a natural extension of the other. From October to June, I basically ski up and down the mountains and work in the studio. I don't do anything else. Here where I live and work there are no distractions, nothing happens. There are the most beautiful mountains, and the amenities. You build the rest. I kind of leverage those voids. You can do what you want and how you want, and logistically you don't waste time: the

craftsman is around the corner, like the carpenter. The couriers know me, they know my schedule. The airports are an hour's drive away, so everything is functional and complementary to the work, even the mountains.

You spent a year in residence at the Lepsien Art Foundation in Duesseldorf. Did you do any research or experiences that were significant to your painting research?

This was a studio project that involved a move that was anything but temporary and easy. Since I am a native German speaker, I decided to live in Duesseldorf for a year without interruption. In addition to the usual studio practice,

artists can apply themselves to silkscreen processes and through a master printer, produce a maximum of two editions in runs of 50. The editions are partly given to the artist, partly exhibited and partly used to finance the activities of the foundation itself. At the end of the year, the 5 selected artists will present their works and the catalog that the foundation will produce. There are no meetings with outsiders, gallerists or curators, but the structure does everything possible so that these things can happen in the best context. For the year, the artist must be financially autonomous, as the costs are borne by him or herself, and the foundation may eventually acquire work, but does not provide housing or production expenses,

CURRICULUM VITAE

TIZIANO MARTINI (b. 1983 in Soltau, Germany)

Lives and works between Val di Zoldo

From 2008 his work is shown in private and public exhibitions spaces. In 2017 the group show at FORTE DI MONTE RICCO MUSEUM at Pieve di Cadore curated by Dolomiti Contemporanee. Recently a solo show at A+B GALLERY in Brescia (2017) and ACHENBACH HAGEMER GALLERY In Dusseldorf (2017) and group show at MAC MUSEUM in Lissone and at ANDERSEN'S

CONTEMPORARY (2016) in Copenhagen and STUDIO LA CITTA' gallery in Verona (2016). A group show at PALAZZO CUSANI in Milano in occasion of CAIRO PRIZE. A group show in 2015 "Die grosse" at MUSEUM KUNST PALAST, Dusseldorf. In 2014 final exhibition of the atelier at FONDAZIONE BEVILACQUA LA MASA, Venice.

EXHIBITIONS

SOLO SHOWS

2018
ARTCOLOGNE, solo booth A+B gallery and Achenbach Hagemer, Colonia.

2017

Firnt, A+B contemporary art, Brescia (may 2017), David Achenbach Project, Dusseldorf
Die Tücken der Neuen Freiheit
Düsseldorf, Achenbach Hagemer

2015

Monsieur Fanta!, A+B Gallery, Brescia

2014

OTTOZOO, catalizzatore, Milan

2012

GALERIE POTEKKA, two men and one mountain, Leipzig

2011

Crash & Cut-Up, STUDIO D'ARTE
CANNAVIELLO, text by Gianluca
d'Incà Levis, Milan

2009

Abstraction-Action, STUDIO D'ARTE
CANNAVIELLO, curated by Stefano
Castelli, Milan

GROUP SHOWS

2019

MALERBE, duo show at OTTO ZOO,
Milano, IT
GRAFFIARE IL PRESENTE, group
show curated by Daniele
Capra and Giuseppe Frangi at CASA
TESTORI, Novate
Milanese

2017

Fuocoapesaggio, by Dolomiti
Contemporanee, FORTE RICCO,
Pieve di Cadore

2016

In the depth of the surface, EX
FABBRICA OROBIA, Milan
We've been hiding too long, DAVID
ACHENBACH PROJECTS, Wuppertal
The essential bruce sprigsteen,
ANDERSEN'S CONTEMPORARY,
Copenhagen
superficial, STUDIO LA CITTA', by
Daniele Capra, Verona

2015

Works on paper, LEO XIII, by hunted
projekts, tilburg, netherlands
Il grande brivido, PALAZZO CUSANI,
curated by alberto mugnaini, milan
premio cairo, milan

A+B GALLERY

Le stanze d'aragona, palermo, by
andrea bruciati/helga marsala
L'ESPRIT DE L'ESCALIER, DIMORA
ARTICA, curated by alice ginaldi,
Milan

Grants final exhibition, LEPSIEN ART
FOUNDATION, Dusseldorf

Family guys, summer show,
OTTOZOO, milan

Le stanze d'aragona, GALLERIA
RIZZUTO, Palermo

The intruders, several locations,
Venice

Volumes, BERTHOLD POTT,
kustverein neukoeln, Koeln

Die grosse, MUSEUM KUNST PALAST,
Duesseldorf

CsO, OPERATIVA ARTE
CONTEMPORANEA, by Daniela
Cotimbo, Rome

Public privacy, studio alice
pedroletti, Milan

Throught painting, FONDAZIONE
RIVOLI", Milan

2014

Artissima, UPP GALLERY, turin

Prière de toucher 3, MARS, by Giulia
Brivio/Ermanno Cristini, milan

2000 Maniacs - The Big Instant
Painting Show, by Lorenza

Boisi/Andrea Bruciati, ART VERONA,
Verona

Una collettiva di pittura

contemporanea, CARS, Omegna

Landina, VILLA GIULIA, Verbania

La religione del mio tempo, by Pietro
di Lecce, KUNSTHALLE EUROCENTER
LANA, bz

The inner/outside (bivouacs), Museo
di Casso, Pordenone

Marquee Moon, TIERRY GOLDBERG,
new york

#painting. about, around & within,
by Daniele Capra, Upp Gallery,
Venice

My alphabet, MARS, Milan

atelier bevilacqua final exhibition,
(with How We Dwell), FONDAZIONE
BEVILACQUA LA MASA, Venice

2013

97ma Collettiva, FONDAZIONE
BEVILACQUA LA MASA, venezia

Boys, GALERIE POTEKKA, Leipzig
Trincea, GABA, by Monica Semprini,
Bologna

A+B GALLERY

Last Young, VILLA BRIVIO, nova milanese, Milano
oltre il pensiero, PALAZZO GUAINERI DELLE COSSERE, Brescia
Works from the Faro collection, CARS, Omegna, Vb
Tetris, MARS, Milan
Tomorrow is now. CART GALLERY, Monza
Phasmes, A+B contemporary art, Brescia

Out of focus, SUPERFLUO, Padova
Mars mission, GEH-8, Dresden
On cloud seven, CARS, Omegna, Vb
A poem about a chance meeting, DC/next, Taibon agordino, Belluno
Future, Landscape. A changing exhibition, curated by Riccardo Caldura, FORTE MARGHERA, Venezia
Spring Gallery Tour, Lia, BAUMWOLLSPINNEREI, Leipzig

Comunale d'Arte Contemporanea, Monfalcone
Lost in painting II, VILLA BRANDOLINI, Solighetto, Treviso
Painting one, dolomiti contemporanee, SASS MUSS, Belluno
Anni'10, EX OSPEDALE SOAVE Codogno
Art First, STUDIO D'ARTE CANNAVIELLO, Bologna

2012
Pièce montée, WESTWERK, fugitif, Leipzig
In our backyards, WERKSCHAU, Halle 12, Baumwollspinnerei
Leipzig/Schloss Solitude Stuttgart

2011
Kurz und Wichtig, open studios, curated by Anne-Louise Kratzsch, Liap, BAUMWOLLSPINNEREI, Leipzig
Studiovisit.it, curated by Andrea Bruciati and Eva Comuzzi, Galleria

2010
Anni 10, State Institute of Culture, Sofia, Bulgaria, curated by Axjinia Durova, November - December
Independents, Gabls, Art Verona, October

Milano a colori, LA CASA DI LETIZIA
MORATTI, Milan

MiArt Now, STUDIO D'ARTE
CANNAVIELLO, Anni 10, Milan

Anni 10, STUDIO D'ARTE
CANNAVIELLO, Milan

Art First, STUDIO D'ARTE
CANNAVIELLO, Bologna

2009

46 I 09, BIAGIOTTI PROGETTO ARTE,
curated by Gianluca d'Incà Levis,
Florence

Stile Libero Italiano, STUDIO D'ARTE
CANNAVIELLO, Milan

Vertigo, GALLERIA ATLANTICA,
curated by Luigi Meneghelli, Altavilla
(Vicenza)

Immagini del presente, GALLERIA
SAGITTARIA, Pordenone

Art First, STUDIO D'ARTE
CANNAVIELLO, Bologna

2008

Gabls - giovani artisti bellunesi,
PALAZZO CREPADONA, curated by
Gianluca D'Incà Levis, Belluno
Karta bianca, K GALLERY, Legnano
(Mi)

Next Big Thing, SPAZIO
CONTEMPORANEAMENTE, curated by
di Stefano Castelli, Milan

RESIDENCES

2014

lepsien art foundation grant
program, (winner), LEPSIEN ART
FOUNDATION, Dusseldorf

landina, painting en plein air,
Omegna (VB)

2013

how we dwell (make your own
residency), Toara, Vicenza
finalist at premio celeste, Pan, Napoli

2012

A poem about a chance meeting,
DC/next, Taibon agordino, (BI)
Winner of the Cusio Artist Residency
Space programm, Omegna (VB)

2011

Lia, Leipzig International Art
Program, Baumwollspinnerei,
Leipzig, Germany