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ROBERTO JUAREZ
80's EAST VILLAGE
LARGE WORKS ON PAPER
+
DOWNTOWN AMIGOS Y AMIGAS

A project by Fabio Cherstich

16 December 2023 – 3 February 2024

APALAZZOGALLERY is pleased to present *Roberto Juarez. 80's East Village Large Works on Paper*, the first solo exhibition in Italy of the artist Roberto Juarez with the group composed by Stephen Barker, Arch Connelly, Donna Francis, Jeff Perrone, Elaine Reichek, mark Tambella and Jimmy Wright. The exhibition is curated by Fabio Cherstich and the opening will be on Saturday 16 December 2023.

"The first time I met Roberto Juarez was in May 2023, thanks to a mutual friend, Jimmy Wright. Jimmy has become a significant person for me in NYC over the past tree years, not only as an artist whose work I admire but also as a dear friend. It was Jimmy who showed me photos of Roberto's impressive works on paper from his phone – and it was love at first sight. I immediately asked him to arrange a studio visit, and within less than 24 hours, I found myself at Roberto's beautiful home in the East Village to experience the artworks in person.

Just a few months later, here I am inaugurating an exhibition that, starting from that love at first sight, unfolds, attempting to narrate a series of connections and coincidences that bind not only the artists featured in the exhibition but also me, Roberto, and Jimmy. Through them, it weaves a story connecting me to Jeff Perrone and Arch Connelly as well.

Jimmy Wright was introduced to me by Allen Frame in 2020. Allen, another friend from New York, knowing about my research on the queer downtown scene of the 70s/80s, told me about Jimmy and his drawings dedicated to Club 82 – drawings that are included in this exhibition. I immediately reached out to Jimmy, partly because I had interviewed him for Candy Magazine, where I intended to publish this series of drawings accompanied by a text with the emblematic title "Beyond Gay."

It was Jimmy who first introduced me to the work of his friend Arch Connelly and later to that of Jeff Perrone. It became clear to me from the start that I was facing a story of art, friendship, brotherhood, and pain – Arch Connelly, like many others, would tragically succumb to AIDS at a young age.

Let's say that Roberto was the final link in the circle that this exhibition seeks to narrate. To navigate through the intricacies of this story with greater clarity, I asked Roberto to be our narrator by answering my questions – questions that I hope will be instrumental in understanding a story that has deeply struck and moved me."

Fabio Cherstich

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1) Roberto, when did you meet Jimmy Wright? It was you teacher, right?

- a. I met Jimmy Wright at Southern Illinois University in Carbondale, Illinois in 1973. He was my Etching and Drawing teacher. He was a founder of the Gay Liberation Organization at SIU. Arch Connelly was a student of Jimmys as well. We all participated in the GLO activities including the decoration of a gay homecoming float.

a.i. "On April 14 1971, activists founded the Gay Liberation Organization (GLO) at Southern Illinois University's Carbondale campus. The organization, inspired by the fiery community at Stonewall and organized in order to create a place to support gay men, became the Saluki Rainbow Network many years later. Founded by John Taylor, James Wright and five others, this particular organization is one of the oldest GSAs in the United States."

2) When did you move to NYC?

- a. After SIU, I studied at the San Francisco Art Institute and then UCLA Graduate Film Studies. From LA, I went to Paris for a short time and then relocated to New York City in the winter of 1980.
- b. Jimmy Wright had already moved to New York City. I did visit him in NYC a couple of times while I was a student at UCLA.

3) Can you share your experiences from your early years in the city?

- a. My friends from San Francisco had moved to New York City so when I got stranded in Paris with no money, Jedd Garet offered me a place to stay and an assistant job so I could make some money. He had just cleaned out a very large walk-in closet that became my first room in New York City where I hung my drawings on the wall. At the time, Jedd had been showing his paintings at the prestigious Robert Miller Gallery (RMG) on 57th St which eventually led to an introduction.
- b. I met Jedd though his brother Dana Garrett who was a roommate in San Francisco. Dana and Arch Connelly had moved to New York City and were living on East 32nd St. in a building next to a very noisy school.
- c. My plan was to return to Los Angeles and finish my graduate film studies but after a couple weeks in New York City, I knew this was the place for me. During the early weeks in New York City, I was doing my laundry and happened to go to The Bar on 4th St and 2nd Ave. and met Mark Tambella. He asked if I had been jogging because I was wearing sweat pants. He asked if I wanted to play pool and I said no, just doing my laundry. I just watched him and realized that he knew everybody in The Bar and in the neighborhood. He had gone to the School of Visual Arts with Donna Francis. He and I became young lovers quickly but I didn't like staying at his house because the ceiling over his bed would crumble in the middle of night. He couldn't stay at my place which was still the large closet in Jedd's loft.
- d. Mark recommending searching the local Chinatown newspapers for a place to live. With the help of a translator, I was directed to Jeanne who was managing the building on Houston St. With a \$200 down payment, I rented a small apartment above Yonah

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Schimmel Bakery, a NYC jewish bakery since 1910 that is still there today. Many years later, I gave the lease to Jeff Perrone who would live and work there until his death.

- e. I still really needed to work but even with my UCLA film studies and public television production experience, I could not find a job. I was offered a job selling hot nuts on the corner outside but did not take it. At that time Jedd mentioned that the Robert Miller Gallery needed a new hand and if I had a black pair of pants and white shirt, I could go for an interview. I did not get that job which ended up going to Ed Brezinski (of the Make Me Famous documentary)
- f. Ed did not work out and I ended up being called back to RMG. My first job was to paint the gallery white and to help prepare for an AI Held painting show. It was his early gestural thick paint geometric pictures which I loved. All of a sudden I was in the middle of painting in the art world on 57th St and Fifth Avenue. It was a really quite a learning curve for me. I remember Robert Miller asking me to bring Jackson Pollock's *Moon Woman*, a masterpiece of American modernism, into the showroom for a Rockefeller family member. In this job, I was able to handle and spend time with great masterpieces.
- g. Another one of my early jobs was to hang a Robert Zakanitch Cabbage Painting in Barbara Walters' Park Avenue apartment. I really didn't know how to hang a picture but I kind of winged it with the help of another gallery assistant. Being exposed to this work was groundbreaking for me. I was already working on my Birds, Bows and Brain series which are the earlier works in this exhibition. I felt Zakanitch was as a compadre in using everyday pedestrian things with such a painterly and emotional approach.
- h. For *Bird Brain*, I put a brain in the middle of a painting as the big "idea" so I could just explore and enjoy painting rather than trying to make it mean something. After about a year working at RMG, I asked if they could lay me off so I could collect unemployment and dedicate myself to painting. I did get a part-time job at Max Hutchison's gallery in Soho where he was representing a lot of the Color Field artists as well as Louise Bourgeois. Bourgeois was a real eye-opener. I really loved her work. One of my jobs was to select the art for the office and viewing area. I always chose Bourgeois paintings and Mark Di Suvero table top sculptures. I loved the way Louise painted the ideas of architecture and figures together and kind of roughed up the surface. She was not precious about how she put paint down and how she grew a painting from different layers of texture over time.
- i. Max Hutchinson asked me to come to his loft and help him clean out his painting racks which included wooden stretchers for very large paintings. He asked me if I had ever made large paintings. I said not really but would like to try so he gifted me the large stretchers. I walked along Houston St to my apartment with 80" x 80" and then 126" x 80" stretchers. Max taught me how to take apart stretchers, how to roll and fold paintings so I could make large paintings in my little tiny Houston St apartment.
- j. I ended up making two large "Brain" paintings, one white and the other black. Around this time, Robert Miller and John Cheim (Cheim & Read) who was gallery director asked if they could come to my studio and see my work. I had gifted them a small colorful "eye painting" and they wanted to see more. From this visit, they offered to include the white brain picture in a summer exhibition which would lead to a series of one man shows routinely thru 2004.

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4) When did you use La Mama's garage as your studio?

- a. With the upcoming large scale exhibition that was planned for RMG, I needed space to paint more than one painting at a time. Mark Tambella was working at La Mama and re-introduced me to Ellen Stewart. I had met her years earlier in California when I had a job as a cameraman assistant for a theater festival she was attending. She remembered me and offered me the abandoned Lucky Star garage for free on First Street between Bowery & 2ND Avenue as a studio with the condition I would clean it out and bring art energy to the space. There was no water, no light, no heat. Gabriel Berry (costume designer for Peter Sellars and John Adams and still a friend today) and Maud Dinand let me run a hose from their neighboring apartment to have water to rinse my brushes. We added an extension cord to bring a light in for painting. It was very cold so I had to wear a down vest while I was painting and hats and gloves at times.

5) Can you tell me about your encounter with Basquiat? Has his work somehow influenced you? Or yours his...

- a. Jedd Garet introduced me to Diego Cortez who was curating a very large show of contemporary art called *New York New Wave* at PS 1 in Queens. Diego selected about 30 pieces of my works on paper; mostly early work of what I called positive negation where I would take product packaging and black out all the branding names. For example, a McDonalds Big Mac or Marlboro box with the words covered up and just leaving color and design. Fortunately or unfortunately, these works were placed across from Jean Michel Basquiat who by this time was already a sensation. Most people really wanted to see Basquiat's new work and so their backs were to my pieces on the opposite wall. Annina Nosei comments that from the New York New Wave show, she was interested in Basquiat and Juarez but could not offer me a show since I was committed to an exhibition at RMG. Annina did invite me to come to his studio which was in the basement of her gallery to see his new work which was beautiful and powerful. There was an instant kinship because we both had Puerto Rican mothers and used our heritage as subject matter. Also, we realized that as artists of color, it was important to have representation in the very white art world of New York City.
- b. I think there was inspiration from looking at Jean Michel's work. Keith Haring and other street artists were working around my neighborhood. There was sense of urgency and making sure that you were representing your sexuality your history, your color and your life. I would add that we both incorporated humor into our work as a way to deal with difficult subjects – racism, sexism, homophobia and different childhood traumas
- c. He asked me if I wanted to make a trade. I went to his new studio on Crosby Street where his assistant would pick up the paintings and walk them to a lighted wall. I sat in the middle in a chair facing the lit wall while they both walked on the drawings that were covering the studio floor. I selected *Caribbean Boat* which had a drawing of a boat glued into the middle of the painting. We both were using collage like techniques to add to the ideas of painting. I ended up selling the painting as a down payment to be part of an artists coop which would become my East 8Th St home and studio.
- d. At a subsequent visit, I brought him a drummel wood engraver thinking he might like the line it makes. I told him I sold his painting and he thanked me for telling him.

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- 6) I believe the city's energy played a role, along with the blend of your half-Mexican and half-Puerto Rican heritage, correct?
- a. Yes, the energy of the city definitely played a role in how I develop my particular brand of subject matter and expression. I was aware of and constantly going to exhibitions of contemporary art from Germany, the neo Expressionist from Italy and the Pattern and Decoration movement. All this fed into this moment in New York along with artists that we're working around me in the neighborhood. The Bar was where all the gay artists were hanging out – Robert Mapplethorpe, David Wojnarowicz, Peter Hujar, Robert Gober and Edward Albee to highlight a few. Also, I was at this time collecting art from Homeless people in front of my apartment on Houston street and in front of my studio on the Bowery st, my favorite was Clarence Thomas Edwards who made large paintings on wood with found hose paint.
 - b. Yes, my heritage and upbringing influenced this work especially in navigating and expressing issues of identity. As a child, it was thru TV and movies where I developed ideas of exotic island life and other cultures. This would be contrasted with family trips and pilgrimages to churches and holy sites of Mexico where I connected with the vibrant colors and landscapes. They were “mine to use.” Subsequent trips as a college student to Mexico exposed me to pre Columbian art (pottery, wall paintings) which gave me inspiration in the simple and direct way of making images.
- 7) The drawings we're exhibiting were painted between 1981 and 1985. Could you narrate the story behind these works, the subjects, and how crucial they are to your subsequent work?
- a. *Amour* was painted in the Dominican Republic at an Altos de Chavon residency inspired by a couple dancing very close. It was so interesting to me to be with this the multigenerational crowd and see how everybody danced, not just the young people.
 - b. *Catholic Nun* has a very dour, stern and even mean energy which is contrasted to the colorful bows and pretty paint that she floats in.
 - c. *Yellow Church* remembers how majestic a yellow church can be in Mexico, enjoying the landscape setting as an abstract painting.
 - d. I was fascinated with the naked poser in pornography and classical ballet dancers set in a formal French garden.
 - e. *Lent* is the title and there is a very mournful Christ in a crown of thorns, carrying a cross, dripping grey blood on his anguish face. This is all set in and contrasted by a very cheerful paper towel print pattern.
 - f. *In Love* lifesaver behind a figure without arms in a cacophony of colorful ribbons to form the truck of the body is a self portrait.
 - g. *Earth Mother* muscular and masculine female figure in the dark in front of burning tree.
 - h. *Onion Head* obviously is the head is shaped like a onion and the motion and force of the drawing is expressive Halloween like a howling mouth, the garish color also adds to the mood a the East Village in the 80s the drugs , dead and poverty. Oil stick was the way to get this across.
 - i. *St Mark* taking from a holy card to to portray my friend Mark Tambella, one of my angels.
 - j. *Eye Sunrise* two figures one prancing the other one being illuminated by the sun rise that is an Eye.
 - k. *Fountain* is Chicago's Buckingham Fountain which is a childhood memory. This is a dark rendition with the blood red and black and green.

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- l. *Father and Sun* two face of the side of cups, is similar looking as a way of saying the father and son aren't that different
- m. *Bell Hop* again made when in residence at the art center in Dominican Republic, expressive of the workers in the resort.
- n. *Mother and Son* female figure who's as much a robot as a woman mother. Survival at mutation level.
- o. *Top Hat* Because I was born and raised in the Illinois which is called the Lan of Lincoln I created this straw Top Hat, with autumn leaves and romantic memories.
- p. *TV Face* it a little brown face holding her head. I made many works with TV as subject matter.
- q. *Reactor* there is the some kind of reaction going on,exploding, reacting with vigorous brushstrokes.
- r. *Dancing* a figure with a buddy head making an Isadora Duncan like movement across paper across the page.
- s. *Frogman* a figure sitting on a table in a Manhattan apartment conveying the claustrophobic feeling of having a little space in such a big city
- t. *Breaker Tag* at the time a graffiti artist named Toxic came over to the studio and we collaborated on a painting which led to this romanticized portrait of a graffit artist

8) Have these drawings ever been exhibited before? Did you rediscover them in your studio during the lockdown, right? Where is your studio, and how long have you had it?

- a. Some drawings/ works on paper were shown at the Bellville Arts Commission, Bellville Illinois 1983, curated by Jim Schmidt and as part of an assorted works on paper group show at Andre Emmerich, Zürich Switzerland. Otherwise, they have been in a crate in my Columbia County, NY studio since we developed the space in 2003. At the time they were made, RMG was more interested in my larger paintings than these works on paper. It was during COVID when I had a lot of time in the studio to revisit this work and bring them to our place on 8th St in the East Village.

9) Have you always lived in East Village? In the introduction of your biography it mentions that you were an artist in the East West Village in the '80s. Where exactly did you live? Was your gallery also there?

- a. Yes, I have always lived in the East Village.
 - a.i.Houston Street and then East 8th St since the mid 1980s.
 - a.ii.I sold my Basquiat for down payment to be part of the 8th St artists coop.
 - a.iii.Robert Miller Gallery was always uptown until it relocated to Chelsea in the late 90'S. **I was living, working and playing downtown but showing uptown.**

10) Did the other artists in the exhibition also reside in the EAST Village? Can you tell me what connects you to each of them?

a.i.Mark Tambella – East Village, 1st new friend in New York, lovers for a while and best friend today. His early drawings for the “The Fag Rag” added to my identity as an out and proud gay artist in NYC. See *Poser Drawing* and *Phone Sex*. He remains a trusted confidante in the studio.

1. Donna Francis – Born and raised East Village, classmate of Mark T's from the School of Visual Arts. As one of the true natives, I felt a kinship with her

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determination to make pictures of herself and gay men who were her extended family and about surviving the gentrification of the East Village.

a.ii.Jimmy Wright – SIU teacher in the early 70s, fellow artist and friend.

a.iii.Jeff Perrone – friend of Elaine's. Met him thru my assistant Daniel Mahoney. I knew his writing and criticism before I met him personally, after which I got to know his work.

a.iv.Stephen Barker was living and working in the East Village as a photographer of the artistic scene at the time. As part of the scene, he photographed me with my paintings in the studio. And he was as a regular at The Bar.

a.v.Archie Connelly – Classmate from SIU, roommates and artist colleagues in San Francisco and then in New York. Regular studio visits and conversations about art and culture and pornography.

a.vi.Elaine Reichel worked with words and was on the scene at the Fun Gallery and best friends with Jeff Perrone.

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Roberto Juarez (Chicago, IL 1952) lives and works in New York City, USA. After his studies at San Francisco Art Institute and UCLA, he moved to New York where he was one of the protagonists of the East Village art scene in the 80s. His works have been exhibited in private and public American institutions such as Boulder Museum of Contemporary Art (2018), National Academy Museum, New York (2015), Kemper Museum of Contemporary Art, Kansas City (2004), Museum of Contemporary Art, Miami (2003), American Academy of Art and Letters, New York (2002), Austin Museum of Art (2002), Albuquerque Museum (2002), Center for Fine Arts, Miami (1995), Peggy Guggenheim, Venice (1993), El Museo del Barrio (1988), Whitney Museum of Art, New York (1987), Brooklyn Museum of Art, New York (1986), The Museum of Modern Art, New York (1984), San Francisco Art Institute (1977). Roberto Juarez has been elected member of the National Academy of Arts NY and of the American Academy of Arts and Letters. Amongst the other awards, he received a Guggenheim Fellowship in New York (2001) and the Rome Prize from the American Academy in Rome (1997). His site specific public commissions are visible at Miami Airport, Grand Terminal Central Station in New York City and in Brooklyn.

Juarez's works are held in numerous prominent public collections: Brooklyn Museum of Art; Denver Art Museum; El Museo del Barrio; Los Angeles County Museum of Art; MET Museum NYC; Miami Art Museum; and many others.

Stephen Barker graduated from Cooper Union School of Art in 1980, soon after becoming an assistant to noted portrait artist Hans Namuth and architectural photographer Wolfgang Hoyt. In response to the growing AIDS crisis, Barker became an activist, working with ACT UP (the AIDS Coalition to Unleash Power) and managing the Brooklyn Needle Exchange for two years. He also took his camera into New York City's sex clubs. Given the necessity for anonymity, many of the figures that appeared in this work, entitled *Nightswimming*, appear indistinct at first glance. The settings are often darkened cinemas and hallways, yet there are flashes of intelligibility – tenderness, passion, and even introspection.

Arch Connelly (Chicago, Illinois, 1950 - New York, 1993) moved in the sphere of East-Village and Patterns & Decoration, that trend which, starting in the second half of the 1970s, in precise contrast to the minimal and conceptual currents, established itself in America with its opulent and transgressive, redundant and playful charge, laden with references to the various forms of folk and craft art. The "hyperdecorative" vocation exaggerated to the nth power in that ornamentation of banal and "qualityless" objects belonging to the everyday, also has its roots in the great American tradition of Pop Art. The last "New Baroque" phase leads Connelly to a hyperbole of the ephemeral, to an apology of the theatrical. With the result, however, of transforming his painting into a high-class painting that goes beyond the Hollywood-style overload of refinement desired by Pollock and Stella to immerse itself in a fin de siècle atmosphere.

Donna Francis has been exploring photography for 50 years. Her work encompasses a wide range of subjects and techniques. She has used conventional methods of photographing such as (analog) equipment, pinhole, or digital cameras. Despite the limitations of the pinhole camera, she has found ways to push the boundaries of the medium. Experimenting with different printing techniques, such as cyanotypes, the Van Dyke Brown method, giclee printing on handmade papers. With the advent of technology catching up to Donna, she is able to print on textiles, thus allowing to create large scale images the audience can walk around, and between. Creating an environment that is both ethereal and grounded in reality. She is always seeking to push the boundaries of the medium and create images that challenge and inspire. Above all, her work is about celebrating the endless possibilities of photography as an art form. She believes that every image has the potential to be a work of art, and that every moment has the potential to be captured in a way that is both meaningful and beautiful. Through her photography, she hopes to share her love of the medium with others, and to inspire them to explore their own creative potential.

Jeff Perrone (Atwater, California, 1953) works at the intersection where West African fabric, Indian miniature color, and Southwest Native American form flow into abstract painting. Perrone combines, transposes, and joins together the materials, structures, and processes that engage the history of world culture, across time and continent. Sewn buttons function as pointillist accretions that define rectilinear, curved, or gently bending, totemic bands of color. The buttons are modern equivalents of the shells and beads used the world over, in everything from everyday, functional clothing to the most sacred sculpture. [...] Perrone's pictorial hybrid is a variety of painting-without-paint, a migratory art, grounded by Malian mud cloth (bogolanfani), and indebted to the geometries of both Incan weaving and South African Basotho house murals. To this cluster of mixed origins, the artist applies painted wood moldings, a framing device similar to that used by the Igbo women of Nigeria, who embellish the windows, doors, and walls of their dung-and-mud houses with lumber fragments, which they recombine, in a highly stylized way, to suggest both animist and Islamist motifs. Drawing upon this communal pool of aesthetic knowledge, and incorporating 'immigrant' and recycled materials, he creates a recombinant collage, built upon directional shifts and syncopated movements - like those of Afro-Cuban jazz, or the sound-sampling mixologies of the turntablist DJs, who, as Basotho women say of their art, 'beat out a rhythm across the wall.' Perrone situates his work within this cultural multi-verse, in a reverse colonization process: a migration into painting space that has the flavor of lived, urban life - a context embracing the cultural criss-cross. His pidgin painting, speaking in an aesthetic patois, inhabits a sphere where difference is a breeding ground encouraging ever more variety, and diffusion. Such an influx reflects a life of interchange, from the textile importers on 125th Street to the Ukrainian button sellers at the 26th Street flea market. It can be seen anywhere: from an Indian woman on 34th Street, in a pink and gold sari under a Harris tweed blazer, ordering jerk

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chicken; to a Somali woman, in a banana-leaf print dress, and a black-and-white checkerboard fake fur, sitting in a Thai restaurant on Bayard Street.

Elaine Reichek (Brooklyn, New York, 1943) has been using thread as a core element in her work since the early 1970s, at first with minimalist line paintings made with thread on canvas, and more recently with her embroidery and new-media works. She was an early pioneer among conceptual artists rethinking the role of craft in the fine arts and investigating alternative narratives that had been excluded from the canon, in what is now a burgeoning field of creative endeavor and critical inquiry. Through an extended exploration of the history of the embroidered sampler, Reichek arrived at the fusion of image and text in dialogue with the history of art that continues to be her main area of exploration. Reichek lives and works in New York, and has exhibited extensively in the United States and abroad for nearly forty years, including solo exhibitions at: New York's Museum of Modern Art and The Jewish Museum; Palais des Beaux-Arts, Brussels; Tel Aviv Museum; Wexner Center for the Arts, Columbus, Ohio; Stichting De Appel, Amsterdam; and the Irish Museum of Modern Art, Dublin. Her work is in the collections of New York's Museum of Modern Art, The Jewish Museum, Whitney Museum of American Art, Museum of Arts and Design, and the Brooklyn Museum; the Museum of Fine Arts, Boston, and the Isabella Stewart Gardner Museum; Pennsylvania Academy of the Fine Arts Museum, Philadelphia; Spencer Museum of Art, University of Kansas; Norton Museum of Art, Palm Beach, Florida; and the Irish Museum of Modern Art in Dublin, among others.

Mark Tambella is a cocoon maker. He has painted mostly with oil on canvas for over the last 20 years on the Lower East Side. These paintings include bright restaurant kitchens, shadowy bar rooms, and dimly lit bedrooms with intense physical realities. But it has been difficult to near impossible to see these paintings, spaces of his mind, except when they've become stage sets, because as Mark so eloquently put it, "Art is bullshit, theater is real." As long as he has been making paintings he has been building and designing stage sets with some of the most talented playwrights and artists in New York. A short list would include Gary Indiana, Jeff Weiss, Ellen Stewart, Lanford Wilson, Maria Irene Fornes, Damon Wright, Neil Greenberg, and Ross Bleckner. Most recently, he created the visual carnival for The Rainbow Flea with Charles Allcroft. A huge backdrop painted with a broom lets you see as much as feel a tenement apartment. It is a portal that constantly unfolds from the grim layer of the apartment to a glittering surreal stage that seems to become a butterfly's cocoon. And very much like a cocoon, it all must be destroyed in the end. Mark has told me, "Over time, you see spatial themes and formulas developing from performance to performance, though they may be totally dissimilar in content and spirit. Even certain experimental pieces utilize very old hat tricks to manipulate the audience. The nature of creating something to serve this orbiting sphere of many creative processes (acting, directing, lighting, costuming, and music) is collaborative and uncontrollable until their collision at a given time." Mark Tambella likes to use throwaways to create his stage art. Using throwaways to create something that will be destroyed is to use something already destroyed, already forgotten, and to reanimate it. This way of working has the added feature of bringing the whole conspicuously wasteful culture we live in onto the stage. Surprisingly, the visual impression is one of sacred abundance and transformation. Look for The Snowman's Serenade, the upcoming work of Charles Allcroft with stage art by Mark Tambella, at the La Mama Theater this summer. (Roberto Juarez)

Jimmy Wright (Kentucky, 1944) is a painter and pastel artist of international note with a career in the arts spanning over fifty years. [...] Wright received a scholarship to attend the School of the Art Institute of Chicago, from which he earned a bachelor of fine arts degree in 1967 and studied with renowned painter Ray Yoshida. Wright then entered the graduate program at SIUC and achieved his master of fine arts degree in 1971 [...] While at SIUC, he was an organizer of the university's first LGBTQ+ organization, one of the earliest in the country. A few years of teaching and travel followed—California, Europe, Asia—followed, then Wright settled in the Bowery, New York City, in 1974, just as the punk and gay scenes were reaching an early peak. There, Wright used the vibrant nightlife as a source of inspiration for a series of paintings capturing the libertine atmosphere of the clubs and bathhouses as well as quieter moments between the gay men of the neighborhood which Wright observed and then later painted from memory. The arrival of the AIDS epidemic in New York's gay community in the early 1980s brought an end to the clubs and the lives of many of those associated with them, including a number of Wright's friends. More devastatingly, Wright's partner of over a decade, Ken Nuzzo, was diagnosed HIV-positive in 1988. To better care for Nuzzo, Wright switched the subject of his art to cut flowers: subjects which could be arranged and the paintings worked on when time permitted. [...] In recognition of his work and commitment to his art, Wright was named a National Academician of the National Academy of Design in 2018 and elected the president of the National Pastel Society in 2013, an office he continues to hold. His art resides in the collection of many leading museums including the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Art Institute of Chicago, as well as private collections and galleries around the world. [...]

Fabio Cherstich (Udine, 1984) is an Opera and Theater director and set designer. His work combines a meticulous attention to visual aesthetics and a passion for new media and contemporary visual languages. He has worked in numerous Theaters, including the Mariinsky Theatre in St. Petersburg, the Teatro Massimo in Palermo, the Teatro dell'Opera in Rome, Opera d'Avignon, Opera de Marseille, Theatre Maillon de Strasbourg, Teatro Argentina in Rome, and Teatri in Reggio Emilia. His productions have been invited to prestigious international festivals, such as the Festival d'Avignon, Festival di Napoli, Festival Premiere Strasbourg, Stuck Contemporary Art Center Festival in Leuven, and the

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Venice Theatre Biennale. Since 2012, he has been an associate artist at the Franco Parenti Theater in Milan. He is the creator and director of the “Operacamion” opera-on-the-road project, described by The New York Times as “a unique project capable of returning opera to its origins.” As a director of performative events in the fields of fashion and design, he has collaborated with brands like Cassina, Gufram, Memphis Milano, Fay, Hermès, Off-WHITE, and Acne Studio. Cherstich also serves as an editor for international magazines, including Apartamento, Dust, Cap 74024, L’Uomo Vogue, Numero Art, and Alla Carta. He teaches aesthetics of theatrical direction at the Scuola d’arte drammatica Paolo Grassi in Milan and at the IULM university in Milan. Always interested in contemporary art, with a particular focus on the underground New York scene of the 1980s and 1990s, he has been the curator of the Larry Stanton Estate in NYC since 2019.

APALAZZOGALLERY was founded in 2008 by Francesca Migliorati and Chiara Rusconi, as a commercial space for new encounters. Inspired by the unique architecture of the gallery, the prestigious Palazzo Cigola Fenaroli in Brescia, Italy, it aims to show contemporary art through a particular perspective, presenting curated solo and group exhibitions on a diversity of themes.

The commitment of the gallery is to develop a multidisciplinary and cross-generational programme. APALAZZOGALLERY organises exhibitions based on a particular theme or, alternatively, on the work of a single artist; and it supports international and Italian artists, both young and historical figures. Every project is built on a long and attentive dialogue between the gallery space and the artist; the result is often a show, in which the artworks engage the space in innovative ways, creating complex connections with the architecture of the palace. The gallery encourages and sustains this dialogue through artist residencies.

APALAZZOGALLERY promotes the work of the artists through Italian and international art fairs and curatorial projects.

Represented artists are Sonia Boyce OBE RA, Ann Iren Buan, Edson Chagas, Giorgio Ciam, Raùl De Nieves, Nathalie Du Pasquier, Emkal Eyongakpa, the Estate of Larry Stanton, Paolo Gonzato, Ibrahim Mahama, Eva & Franco Mattes, Servane Mary, the Estate of Jonas Mekas, Lucia Pescador, Marta Pierobon, Nathlie Provosty, Alan Reid, Olympia Scarry, Augustas Serapinas, Alexandra Sukhareva, The Reader, Francesco Vezzoli and Luc Ming Yan.

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