

## Giulia Andreani

Art must hang

57 rue du Temple, 75004 Paris

12 September – 19 October 2019

Preview: 12 September 2019, 6 - 8pm

We are pleased to announce Giulia Andreani's first solo exhibition at Galerie Max Hetzler: *Art must hang*.

Many heterogeneous sources are invited to this exhibition to express concerns about the practice of painting, through contact with art history, history of feminism, and perhaps even the history of women in the arts. Each work operates as the beginning of a series, in which "male" masters are criticized as much as they are celebrated, whilst their female counterparts emerge from art history. From the buzz of current events — anti-abortion laws, resurgence of fascisms, violent confrontations between police and civilians — allegories, histories and characters appear.

The painting *Demonstrationsbild I*, 2019 refers to the "protest paintings" (*Demonstrationsbilder*), a category of paintings tolerated by the communist government of the German Democratic Republic. The work is inspired by an archival photograph from the 1970s, documenting women gatherings during the referendum on abortion rights in Italy. Found in the press, this image illustrates an article expressing the views of male politicians on feminism: *E ora lui dice*, which translates to "and now he says" — a male comment on women's history.

The watercolour *Art must hang. L'art doit pendre*, 2019 shows a demonstration from the same period, interlaced with geometrically drawn male genitalia.

*Nudeltisch (Spaghetti painting)*, 2019 depicts four pinups at a table, swallowing (or regurgitating?) spaghetti that resemble dripping paint strokes. They make reference to both an Italian archetype and a post-perestroika painting of the East-German artist Sighard Gille. *Art Must Hang? (Swansong crochet deadpan painting)*, 2019 is based on an archival photograph of Martin Kippenberger and Albert Oehlen, in which the latter reads *Men in my mother's life*, an inversion of the German edition of *Women in my father's life*, written by Vittorio Mussolini, Benito Mussolini's son. Across this unexpected scene, feminine figures burst in: two girls, one jumping daringly, the other hanged upside down, and Elizabeth Taylor, an amateur painter in *The Sandpiper* (1965), here masked as a grotesque Crow Mother, painting a portrait of artist Lili Reynaud Dewar. At their feet, an old Josef Albers is found kneeling, sorting sheets of paper: archives? sketches? or perhaps pages from the history of Italian fascism, and its associated misogyny?

**Giulia Andreani** (\*1985, Venice) lives and works in Paris. Her work has been the subject of solo exhibitions in institutions such as Labanque, Béthune (2019); Villa Médicis, Rome (2018); Centre d'Art Nei Liicht de Dudelange, Luxembourg (2017); La Conserverie, Metz (2016); Lab Labanque Béthune, Richebourg (2014); Centre culturel l'Escale, Levallois (2013); Premier Regard, Paris (2012). Group exhibitions include Fondation Christian & Yvonne Zervos, La Goulotte, Vézelay; La Box, Bourges; Villa Méditerranée, Marseille (2018); MAC VAL, Musée Départemental du Val de Marne, Vitry-sur-Seine; Centre d'Art Contemporain, Meymac; Musée des Beaux-Arts, Dole; Musée départemental d'art contemporain, Rochechouart (2015); Palais de Tokyo, Paris (2013); Sam Art Project Foundation, Villa Rafet, Paris (2011). Giulia Andreani's works are part of renowned collections, such as Bibliothèque Nationale de France (BNF), Paris; Centre culturel régional Opderschmelz, Dudelange; Collection de la Ville de Montrouge, Montrouge; FRAC Poitou-Charentes, Angoulême; Musée National de l'Histoire de l'Immigration (MNHI), Paris; URDLA, Villeurbanne.



Giulia Andreani, *Chienne de combat*, acrylic on canvas, 65 x 81 cm, 2019

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Upcoming exhibitions and fairs:

27 September – 16 November 2019

**Albert Oehlen**

*Spiegelbilder (1982 – 1990)*

41 Dover Street

W1S 4NS London

27 September – 2 November 2019

**Edmund de Waal**

*a sort of speech*

Bleibtreustrasse 45 | Goethestrasse 2/3

10623 Berlin

3 – 6 October 2019

**FRIEZE LONDON**

Booth A10

17 – 20 October 2019

**FIAC**

Booth 0.B23