

GAGOSIAN

Jamian Juliano-Villani to Exhibit New Paintings at Gagosian in New York

Opening March 16, *It* Marks the Artist's Debut with the Gallery



Jamian Juliano-Villani, *Spaghettios*, 2023, oil on canvas, 73 × 83 1/2 inches (185.4 × 212.1 cm) © Jamian Juliano-Villani.
Photo: Rob McKeever

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NEW YORK, February 29, 2024—Gagosian is pleased to announce *It*, an exhibition of new paintings by Jamian Juliano-Villani. *It* is the artist's debut at the gallery and opens at the 541 West 24th Street location in New York on March 16.

Juliano-Villani's irreverent artistry is fueled by her obsession with consumer culture and social taboo, resulting in a mirage of distorted iconography. Augmenting this strategy with an awareness of representational painting's history, she produces images derived from a personal archive of books, magazines, and photographs, as well as from online sources. Using acrylic, airbrush, and oil painting techniques, she incorporates fragments of her own writing and elements of the work of other artists such as Danish painter and sculptor Ovarthaci (1894–1985). Juliano-Villani's work also

refers to cartoons, addressing racial, sexual, and social stereotypes through their mischievous wit and unsettling ambiguity. For her, these kinds of images are “democratic, based on impulse and speed; much like a sniper with a vision.”

The paintings in *It* see Juliano-Villani pursuing strategies of appropriation and reference that resonate with the work of artists such as Richard Prince, Sturtevant, and particularly Mike Kelley, with whom she shares a fondness for abject and profane imagery. She also cites Robert Gober’s interest in confronting the viewer with suppressed or partially hidden memories. Juliano-Villani adds new conceptual strata to these various influences and prioritizes the communication of ideas over the honing of any specific aesthetic, resulting in an “arranged marriage” of non sequitur form and content. Any hint of grandeur is contrasted with a “dose of reality” provided by everyday commercial iconography.

Throughout *It*, a palpable vulnerability lurks behind the outward confidence of Juliano-Villani’s compositions, holding up a mirror to the contradictions of her own artistic and familial histories. Having consciously avoided joining her father’s promotional silkscreen printing business, she now finds herself “promoting” such inspirational figures as Jean-Michel Basquiat and Ashley Bickerton through acts of creative homage. As artist and O’Flaherty’s cofounder Billy Grant remarks, these works are “part self-portrait with a side of commercial nostalgia, all in service of the whole.”

It is accompanied by the first major publication on Juliano-Villani’s work, which surveys paintings made from 2013 to 2024, including works from the exhibition. Designed by Philipp Hubert, the fully illustrated catalogue features an introduction by Hans Ulrich Obrist and an essay by Domenick Ammirati.

Jamian Juliano-Villani was born in 1987 in Newark, New Jersey, and lives and works in Brooklyn, New York. In 2021, she opened the gallery and project space O’Flaherty’s with Billy Grant and Ruby Zarsky in New York’s East Village. Collections include the Brooklyn Museum, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; and High Museum of Art, Atlanta. Exhibitions include *Detroit Affinities*, Museum of Contemporary Art, Detroit (2015); *The World’s Greatest Planet on Earth*, Studio Voltaire, London (2016); *Try Explaining How You Feel*, Kunsthall Stavenger, Norway (2021); and *Jamian Juliano-Villani/Mike Kelley*, The Ranch, Montauk, NY (2022). Her work was also included in *The Milk of Dreams*, 59th Biennale di Venezia (2022).

#JamianJulianoVillani

JAMIAN JULIANO-VILLANI

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Opening reception: Saturday, March 16, 6–8pm

March 16–April 20, 2024

541 West 24th Street, New York

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