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Untitled[REDACTED], 2024, 78.5 x 26 x 2 cm, acrylic screen-print, acrylic paint, polyester fabric, wood, inkjet on paper



Untitled [] 2024, 35 x 91 x 7 cm, acrylic screen-print, acrylic paint, polyester fabric, wood and oil paint on paper.



Untitled [], 2024, 31 x 43 x 4 cm, acrylic screen-print, acrylic paint, polyester fabric, wood and wool.



Untitled [REDACTED], 2024, 21 x 30 x 2 cm, acrylic screen-print, acrylic paint, polyester fabric, wood, inkjet on paper

The Untitled [REDACTED] series adopts translucency as the main focus, drawing partly on Byung-Chul Han's theory about veiling serving as a negative strategy for achieving Beauty. A curtain starts as a readymade which is then modified, worked on enough to acquire the quasi-persona quality of painting, but not overworked, to avoid exploiting myself. Some curtains are stretched and left to hang at the bottom, creating an hybrid object, with the knot embodying both an act of violence and a gesture of care. I see the fabric as pixellated material, just like the found images that I screen-print on it. I consider these artworks paintings, even if the only painted part is the stretcher bars. For me is very important to put them in the painting context; this enable me to have a starting point, as well as push and play with the idea of what a painting can be.



Untitled [], 2024, 63 x 39 x 3 cm, acrylic screen-print, acrylic paint, polyester fabric, wood and denim.



Untitled [], 2024, 140 x 82 x 2 cm, acrylic paint, polyester fabric, wood.



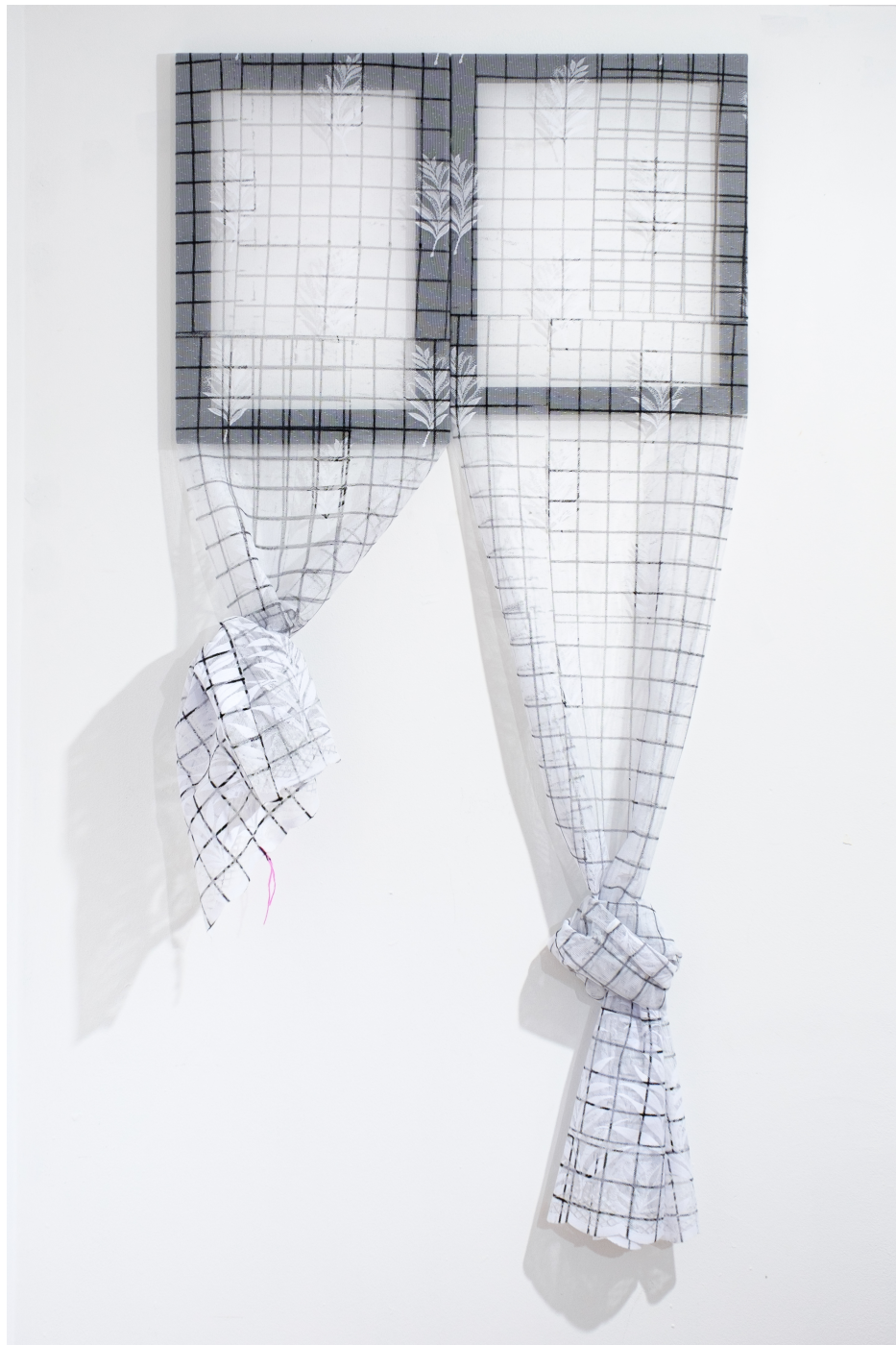
Untitled [], 2024, 22 x 39 x 2 cm, acrylic screen-print, acrylic paint, polyester fabric, wood and paper



Untitled [], 2024, 68 x 60 x 2 cm, acrylic screen-print, acrylic paint, polyester fabric, wood



Untitled [], 2024, 120 x 155 x 3 cm, acrylic screen-print, acrylic paint, polyester fabric, wood and canvas



Untitled [], 2024, 73 x 150 x 2 cm, acrylic screen-print, acrylic paint, polyester fabric, wood



Balaclava Dreams, 2024, 120 x 150 x 3 cm, Acrylic paint on canvas

The series Balaclava Dreams (work in progress) draws inspiration from the garment worn by rioters, superheroes, Deliveroo drivers and terrorists, serving as both a fashion accessory and political symbol. These concepts blends with the visual elements of the dirt and marks found in city streets, billboards, daft action painting and popular imagery.



Idea for a sculpture, 2024, variable size, digital file

I have been collecting and using images of injured footballers in my artworks for a while. In these works they are placed on top of Carl Andre's Equivalent VIII sculpture. The initial idea was to screen-print the images on the bricks, however I find the bricks too cumbersome as material to work with. I like the idea of an image of a person lying on the ground printed on a sculpture lying on the floor. However for now they only live in the digital realm.



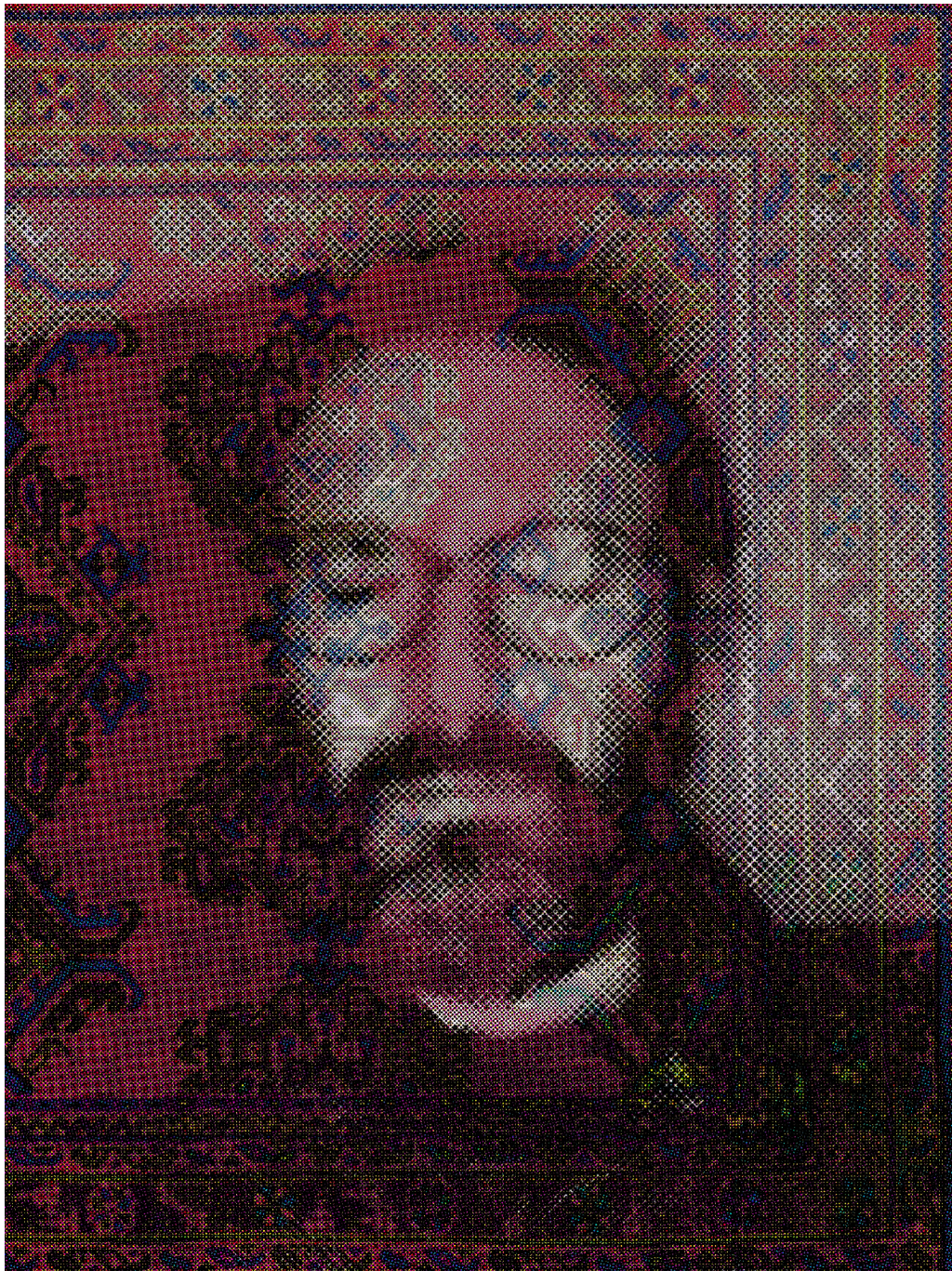
Idea for a sculpture, 2024, variable size, digital file



Idea for a sculpture, 2024, variable size, digital file



Carpet / men, 2023, variable size, digital file



Carpet / men, 2023, variable size, digital file



Carpet / men, 2023, variable size, digital file



Last Study Visit, 2023, 155x120 cm, oil sticks, oil and acrylic paint on canvas

The **Early Exit** series was partly inspired by my job at the hospital. Floral motifs are depicted in a 2D colouring book style, using as a starting point quick drawings made from flowers catalogues and carpets designs. The ways of applying paint are informal, childish or cave-painting like, making imperfection and chance the structure of my paintings. Oil paint is applied with a monotype printing technique, achieving aesthetic qualities similar to a builder's working clothes. Very thin acrylic paint is used to colour shapes in, then lifted with kitchen paper, practising a form of care.

The process and second thoughts are left visible; time is translated into deliberate and accidental marks, while the use of raw canvas helps to create a sense of unfinished-ness, enabling the work to turn away from the idea of *strong paintings*. In my mind they blur the line between painting, printing and object, achieving different contrasts: happy/ macabre, colourful/dirty, light/ heavy. The titles used are different stages of a Covid - 19 vaccine clinical trial, tying together ideas of time, healthcare, labour, and vulnerability.



Day 364, 2023, 155x120 cm, oil sticks, oil and acrylic paint on canvas



Unscheduled Swab, 2023, 155x120 cm, oil sticks, oil and acrylic paint on canvas



2 Day Cycle, 2023, 15x21 cm, oil sticks, oil and acrylic paint on canvas

Each series is created with a specific exhibition in mind, inspired by my uncreative upbringing and daily life, with subjects including my admin job at a hospital, inactive men's bodies and soft pain, time shown through marks, technology and how it mediates our lives.

My paintings tend to blur the boundaries between painting and printing, and some, sculpture. They are built with systems, tend to be unfinished but resolved, anti-heroic and anti-macho. They seek to imitate life, not as images, but as objects presenting a painted surface.

I believe that the current series **Untitled[]** have so much potential with just as many questions. How do screens and pixels affect our approach to reality? What do we see through nowadays? What's at the back or at the front of our minds? I find some of these artworks kitsch or pretty or decorative and maybe it's something I could explore more. On the other hand I love their lightness, mysteriousness and that they block or hold information.

My practice is built on others', like Giorgio Griffa's un-stretched canvases that question the act of painting, Sigmar Polke's clever approach to popular culture and the history of painting, post-conceptual paintings from the 80s, Provisional Paintings from the 2000s and Wade Guyton's inkjet-printed canvases.

A subject that I'd like to explore is how to combine traditional techniques, like painting, and emerging technologies, like UV and inkjet printing. I'd like to stop using silkscreen printing as it requires too much work and I feel it doesn't suit the current times. Furthermore, given the nature of my practice, exhibition curation is an aspect that I'd like to play with and take in different directions.

I have always seen art as a dialogue and I enjoy critical discourse with fellow artists. After four years of independent practice, I feel ready to take this interest to the Staedelschule and deepen my research with the guidance of tutors and fellow students forming lasting relationships with other artists. What I could offer is a good knowledge of art, especially modern and contemporary paintings, and the voice of a working person who didn't get to art until his late 20s' (hence I'm applying for the Guest Studies Programme now at the age of 38).

SKETCHBOOKs

In the video below you can see the development of my latest series **Untitled [■■■■]**. It started with some paintings made by pushing acrylic paint through the curtains onto the canvas. These artworks were dissatisfying and too “heavy”. Being similar to screen-printing, this process led me to join a screen print studio where I experimented with the CMYK technique until I started printing directly on the curtains. You can also see images from my studios, to give you an idea how I figure things out by projecting images on the fabric or by manipulating them in various ways. Other ways of thinking through the objects and images can be seen with the iPad drawings, where I manipulate the image digitally by placing various imagery at the back of the artwork. In the last sections you can find images from my physical sketchbooks and artists I’m influenced by.

