

**selected works 2011\_2023**

**tiziano martini**

# statement

In my work there are not narrative presumptions, wills of showing technical intents, specious situations to begin the pictorial act or starting moments; there are not subjects, neither direct references, nor emotional immersions, translations of moods or pleased virtuosity. Moreover, there are not precise intents, better materials, more suitable colours and media preferable to others. When I enter the studio, which I see from the perspective of a workshop, I begin to work without pretexts. The images I generate do not chase anything and are only the fruits of my obsessions. I love physical work and I need to relate physically to the work, and i love to produce paintings, objects, papers...in an almost sculptural way.

In the early stages all them take shape from mistakes or involuntary situations, from recovered or unfinished works, as well as small insignificant details inside and outside the studio. They are the result of performative needs free from rituals, alluding nothing but themselves, which I voluntarily back out of as a narrator; I intervene in a more similar way to an instrument or a recorder. This attitude mainly results in pictorial works, sometimes gives life to sculptural works, materially and conceptually linked to the pictorial act; other times to installations or photographic works.

If something catches my attention I try to formalize it as soon as possible and to push it to the extreme consequences. In this way some cycles are resolved in a handful of works, other series generate a lot of works, it depends....I'm interested in the incessant production of images these days and their immediate consumption. I'm obsessed with the images themselves, and I can't think of anything other than in images.

I like to see my results as a collection of proofs, or as a grammatical analysis on the medium; this way, I bring into question the parameters with which it has been thought. When i paint i look for captivating images, when I set up a show I try to create visually enjoyable environments.

The surface is a recorder of extremely casual situations, colliding with interventions that try to change route to the work, often failing, but constantly modifying its rhythm.

I have always thought to the pictorial instrument as an object compound by single parts; to the canvas or wood as a surface on which I can register a series of actions. They contain a time component that always variates, and look like, indeed, to intimate performances.



Above: untitled, 2011, dirt, plant residues, fine particles, debris and vinilic fixative on foundet non-woven fabric, mounted on wooden stretchers, each cm 290x190, exhibition view at Dolomiti Contemporanee, Sass Muss, Belluno

Next page: Untitled (floor), 2011, acrylic paint, varnish, dirt from the studio, floor soap, cotton, stretcher bars, cm 210x150, private collection, exhibition view at LIA, Leipzig, 2011/2012





Untitled, 2011/2012, paint residues, acrylics, markers and dirt on paper,subsequently exposed to the elements



View at LIA, Lipsia, 2011



Above: untitled, 2011, acrylic paint on pvc, stretched reverse on a wooden frame, 40x30 cm  
This small work is very important in my research, as it was the forerunner for the subsequent cycles of work such as monotypes and polished panels and plaster casts; where many cohesive levels manifest themselves on the surface in a more or less evident way. The first gestures spread on the PVC are paradoxically the first to appear to the observer.

Next page: untitled (lost work), 2011/2012, primed canvas erosion by running water, cables.  
fascinated by the erosion of time, I exposed this canvas for months to erosion in a small tributary, checking it from time to time. One day following heavy rains the canvas was dragged away and irreparably swallowed by the waters. A series of documentary photographic images remain.



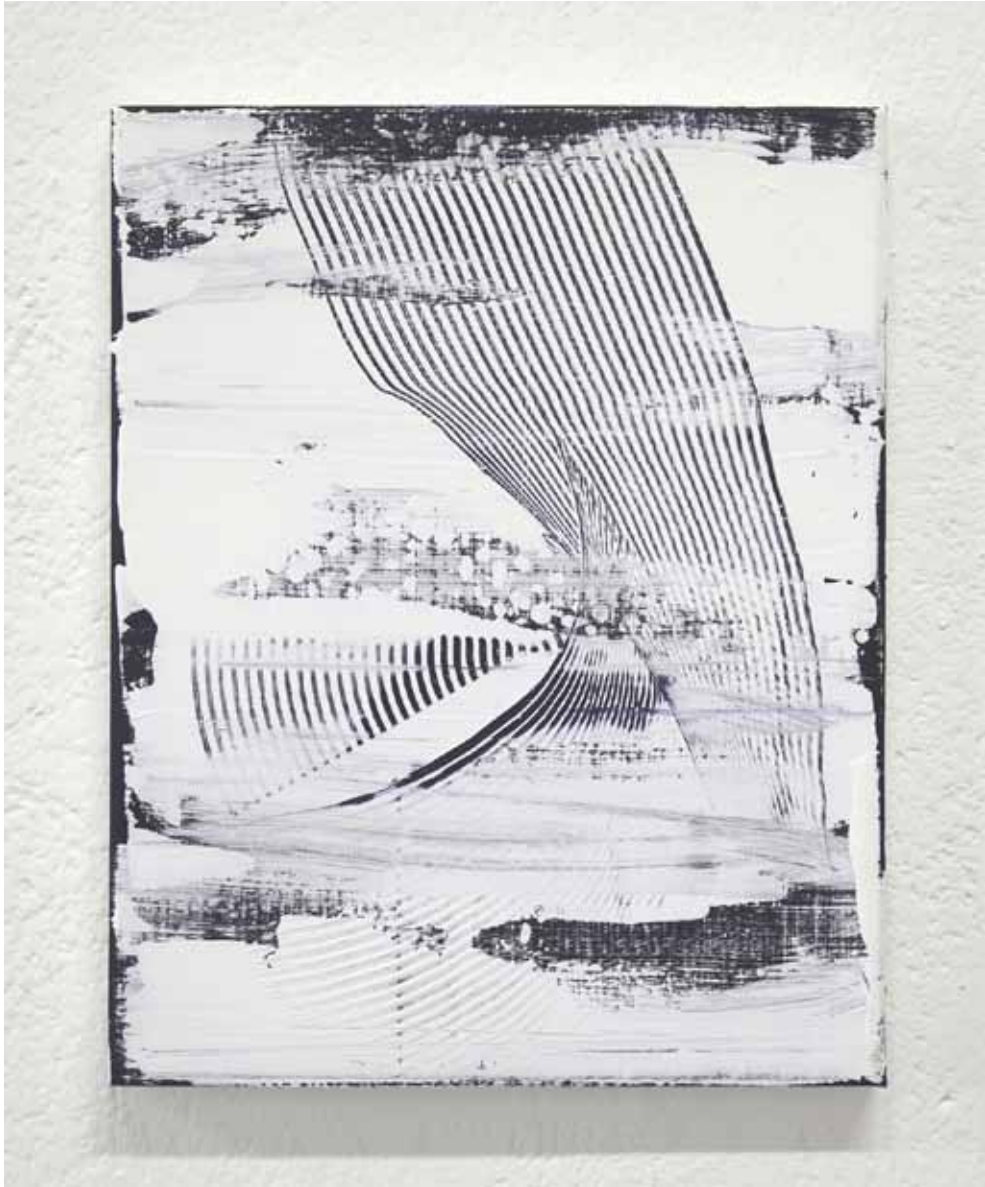




Untitled, 2012, stencil and aerosol on raw cotton



Untitled, 2013, wooden pallet, plastic elements, industrial paints, aerosols, wood waste, acrylic paint and screws, „on cloud seven“, view of the exhibition at CARS, 2012, Ex Faro toys, Omega (Vb)



Untitled, 2012, acrylic and scratches on canvas, 25x20 cm



view „die Grosse“, Museum Kunstpalast, Duesseldorf, 2015, ph Marcel Stahn



A poem about a chance meeting, curated by Tiziano Martini and Nicola Genovese, view of the installation at Dolomiti Contemporanee, 2012, Taibon Agordino, Belluno

Tiziano Martini and Nicola Genovese invited 3 other authors in the context of Dolomiti Contemporanee, whose respective researches they estimated. Without any curatorial intent, but through a lightning-fast workshop / residency formula, the help of local artisans, and the discussions that took place during the working week together, as well as the bonds of friendship established, this collective exhibition took shape.

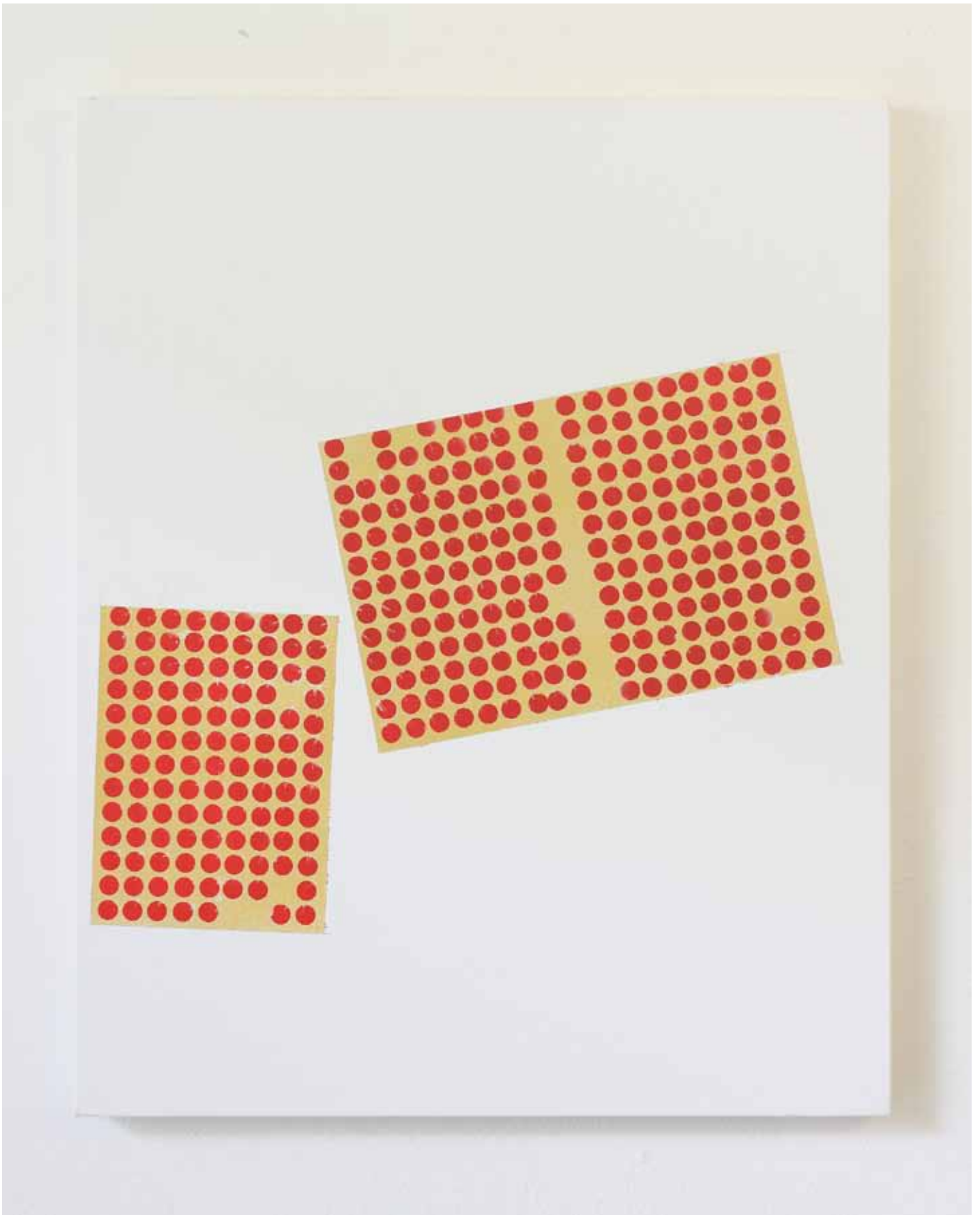
Authors: Andrea Maggaraggia, Paolo Gonzato, Nicola Gernovese, Martini Tiziano, Dacia Manto



installation view at CARS, 2012, ex Faro Giocattoli, Omega (Vb)



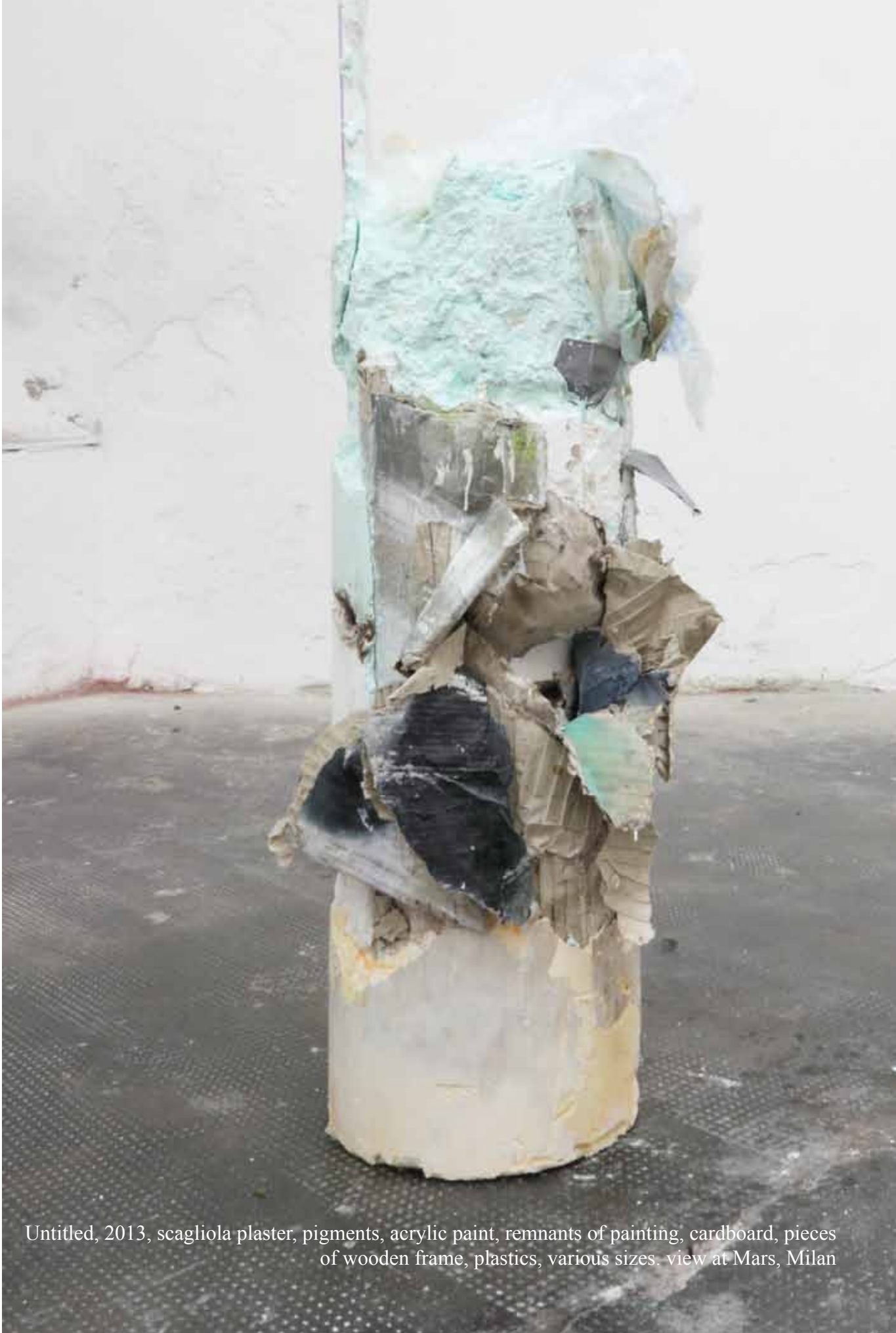
untitled, 2012, stencil and aerosol over primed cotton, cm 50x40



untitled, 2012, stencil and aerosol over primed cotton, cm 50x40







Untitled, 2013, scagliola plaster, pigments, acrylic paint, remnants of painting, cardboard, pieces of wooden frame, plastics, various sizes. view at Mars, Milan



Untitled, 2013, ready primed canvas from the hardware store, dirt from the studio, 30x20



Untitled, 2013, scagliola plaster, pigments, acrylic paint, studio dirt, remnants of painting, bubble wrap



Untitled, 2013, plaster and pigments, view at „trincea“, Bologna



above: „Catalizzatore“(Catalyst), view of the installation at Galleria Ottozoo, Milan, 2014

In chemistry, the catalyst is the agent, the hardener in the case of multi-component materials. This exhibition project was an attempt to focus and formalize my idea of painting, and above all it allowed me to immerse myself in the role of a catalyst agent, therefore of the author, which I see not as the generator of works, but like a tool that triggers certain reactions, which then come to life autonomously.

next page:

I worked for a long time with plaster, being a poor, ductile material and of which I knew the mechanical and technical characteristics from the years of study. The plaster plates were the first attempts to immediately register a gesture on a flat surface, in an indirect way. These first works were fundamental to obtain the following „monotypes“ paintings.

From a practical point of view, I pressed wooden boards loaded with gypsum plaster or alabaster plaster against plastic surfaces. The speed given by the reaction of the plaster allowed me to obtain very delicate and opaque „tiles“, in which I quickly „frozen“ pictorial gestures.





View of the installation, Galleria Upp, Venice, 2014, curated by Daniele Capra





Above: untitled, 2014, non-woven fabric sheets, dirt, plant residues, smog particles, debris and fixative, wooden frames, 290x190 cm each, with the support of Dolomiti Contemporanee, view „through painting“ exhibition, Foundation Rivoli 2, photo Andrea Rossetti

next page: detail, 2015, Artissima, ph Andrea Rossetti





Untitled, 2015, object trouvé, solar exposure, wooden frame, 210x150 cm, photo taken in the place of discovery, former colony, Coi, Val di Zoldo



Above: untitled, 2015, plotter print on paper, view at „bivouacs“, new Casso Museum

The subsequent works constitute a substantial corpus, and have engaged me for about 5 years. These works, children of the previous plasters, are the result of very sculptural attitudes, and are placed both conceptually and materially, between sculpture and painting. They are part of a long series of works on canvas (from 2012 to 2019), obtained by pressing the support, previously loaded with acrylic paint, against plastic matrices. Initially this indirect practice took place with light pvc sheets, which originated surfaces similar to a skin, they were mainly monochrome for technical reasons. Pressed against the matrices, with appropriate systems, the works could dry only through the back of the printed canvas; once dry they were violently „detached“ from the pvc support, which had or had not imprinted pictorial traces, shapes, wrinkles, dirt, fragments of gestures. The paintings thus obtained (which I have defined as „in contact“ or „monotypes“), appeared as large, markedly textured and smooth, opaque slabs, furrowed with air bubble holes (as in a real mold); in this way there was a forced cohesion of many levels on the same plane.

At first glance, visually, they appeared as large abstract images, but they represented portraits of a procedural apparatus, which gave rise, due to the scarce predictability, to always different images.



Untitled, 2015, acrylic enamel and monotype process on canvas, wooden frame, 140x100 cm, Stefan Simchowitz collection, photo Dejina Saric, Lepsien Art Foundation, Duesseldorf





Untitled, 2015, acrylic painting and monotype process on canvas, wooden frame, privat collection, Lepsien Art Foundation, Duesseldorf





Untitled, 2015, acrylic enamel and monotype process on canvas, wooden frame, 160x120 cm, Stefan Simchowicz collection, photo Dejana Saric, Lepsien Art Foundation, Duesseldorf



View of the exhibition, „Monsieur Fanta!“, 2015, Gallery A + B, Brescia

Next page: detail, photo Dejina Saric





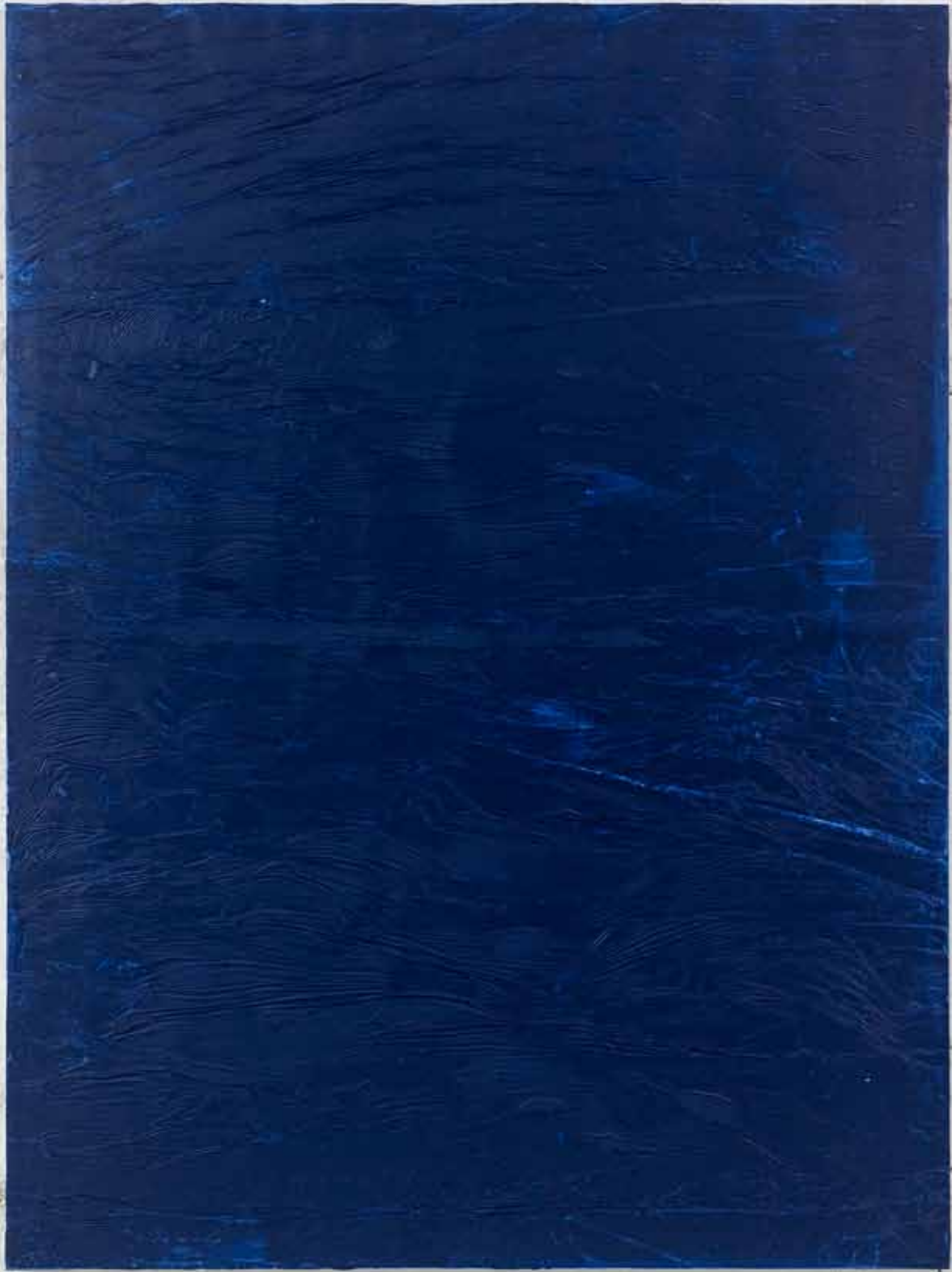
Untitled, 2015, acrylic painting and monotype process on canvas, 40x30 cm Stefan Simchowicz collection, photo Dejana Saric, Lepsien Art Foundation, Duesseldorf





Untitled, 2015, acrylic painting and monotype process on canvas, wooden frame, 160x120 cm, private collection

Previous page: untitled, 2015, flakes of acrylic paint glued on canvas loaded with acrylic paint, 160x120 cm, private collection



Untitled, 2015, acrylic enamel and monotype process on canvas, 160x120 cm, private collection, photo Deji-na Saric, Lepsien Art Foundation, Duesseldorf



installation view, Achenbach Projects, Wuppertahl, 2016





Untitled, 2016, acrylic painting and monotype process on canvas, 160x120 cm, detail



View at Ex Fabbrica Orobica, Milano, 2016



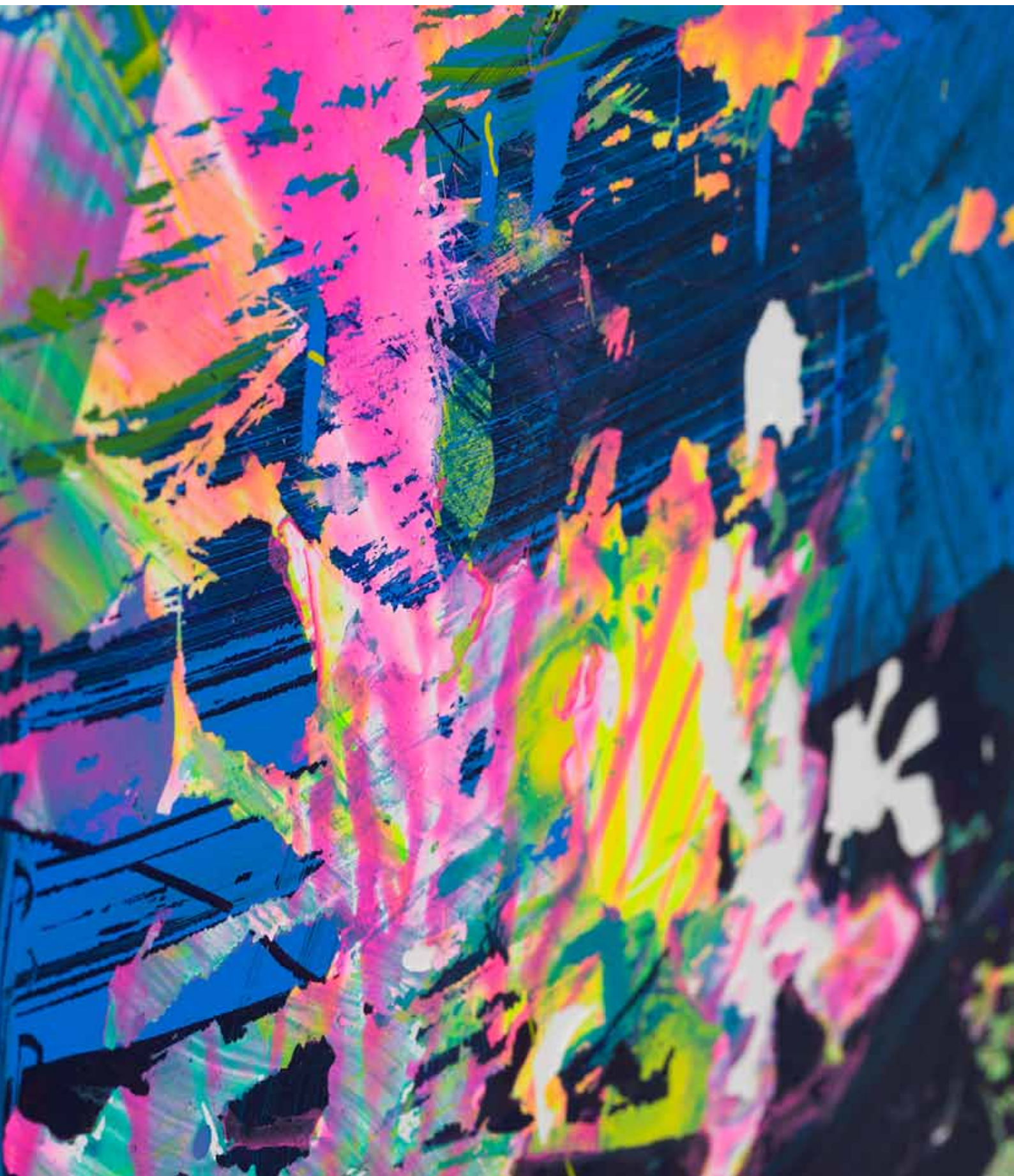
Polenta Paintings, 2016, acrylic painting and monotype process on canvas, 160x120 cm, artist frame, private collection



Polenta Paintings, 2016, acrylic painting and monotype process on canvas, 160x120 cm, artist's frame, private collection, photo Petró / Gilberti



Firt, 2017, installation view, A+B gallery, Brescia, foto Petrò



Fint, 2017, detail, A+B Gallery, Brescia, ph Petrò



Art Cologne 2018, exhibition view, solo stand, collaboration with Galleria A + B, Brescia and Achenbach Hagemeyer Duesseldorf



Fire in the landscape, 2018, view of the exhibition, Monte Ricco Fort, Pieve di Cadore, photo Giacomo de Donà

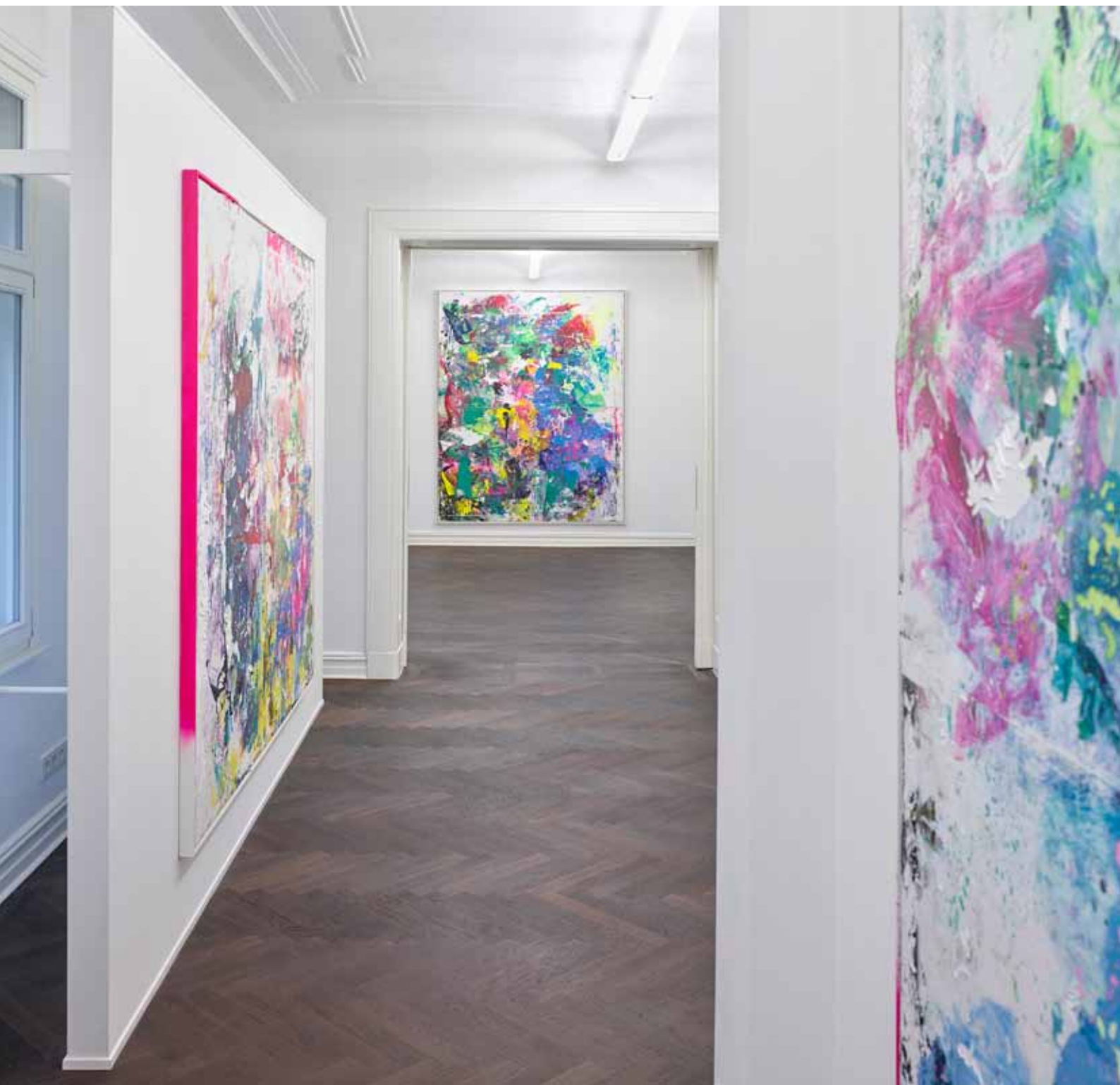




View of the exhibition, „the pitfalls of the new freedom“, Achenbach Hagemeyer, Duesseldorf. 2017, photo Achim Kukulies

Next page: detail, Studio Val di Zoldo, 2017

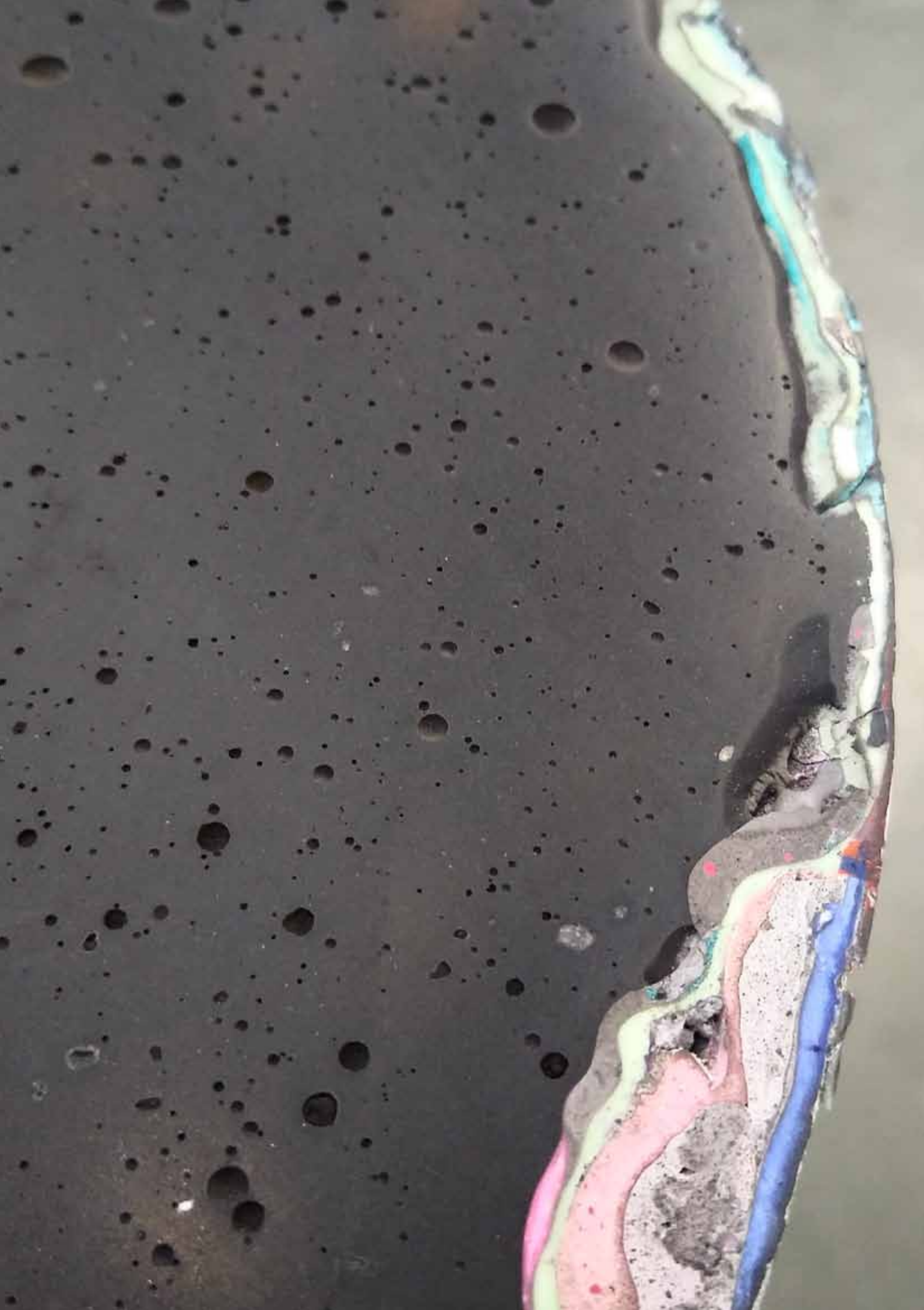




View of the exhibition, „le insidie della nuova libertà“, Achenbach Hagemeier, Duesseldorf. 2017, photo Achim Kukulies



View of the exhibition, „le insidie della nuova libertà“, Achenbach Hagemeier, Duesseldorf. 2017, photo Achim Kukulies

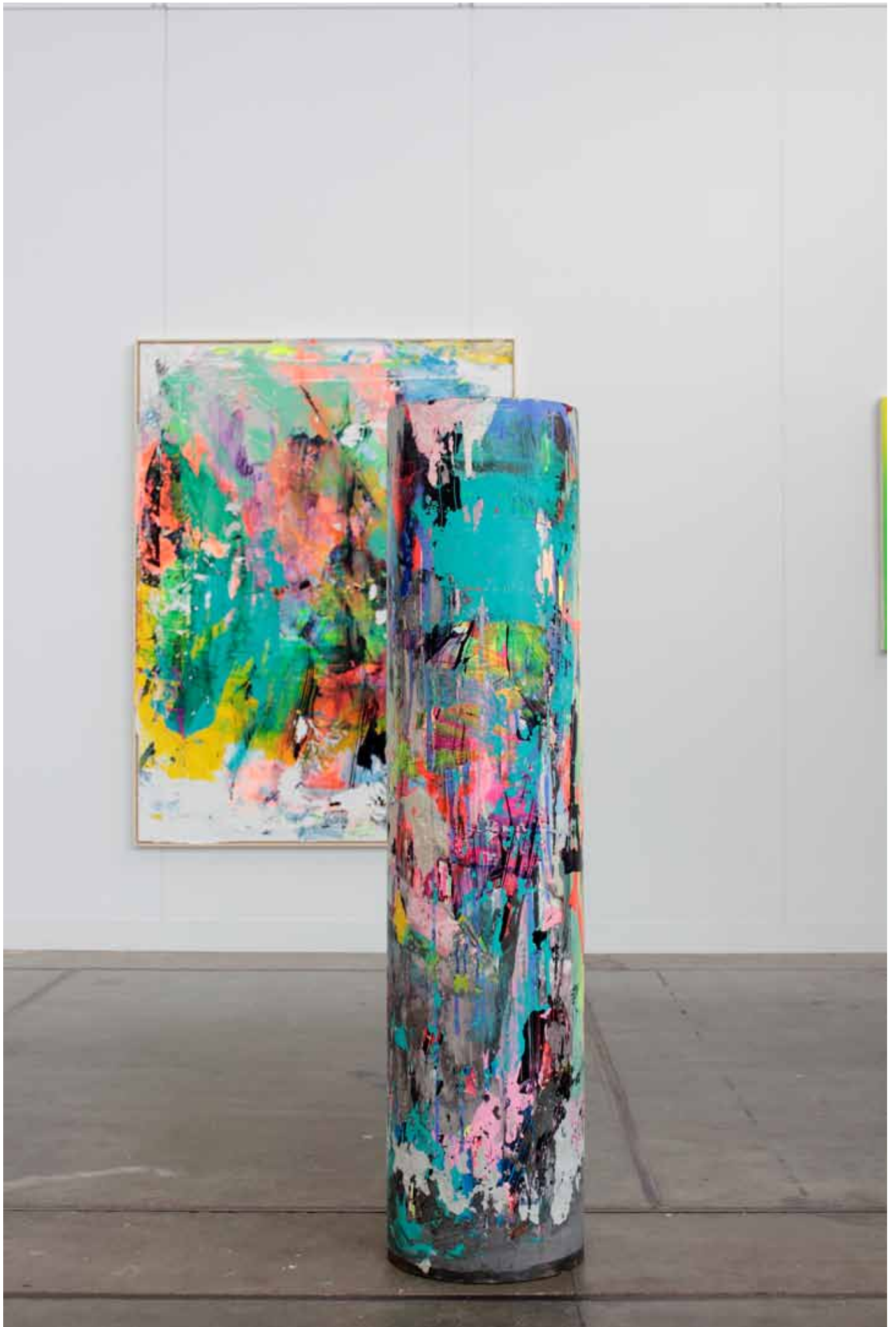


previous page: detail, untitled, 2018, scagliola and alabaster gypsum, cement, jesmonite, thixotropic gypsum, iron base and reinforcement, styrodur, acrylics, pigments, concrete, residues from painting, 125x29.5 cm

Following pages: views of the installation, Code 3, Copenhagen, 2018

With the same attitude of the monotype works, these volumes also took shape. The columns arise from very physical filling actions, and are visually and conceptually linked to the “contact” works. They are made of waste materials from painting, plaster, ceramic resins, two-component acrylic resins, and a reinforced concrete core. The external „skin“ refers to the works on canvas, both for executive methods and for the impossibility of fully managing outcomes and reactions.









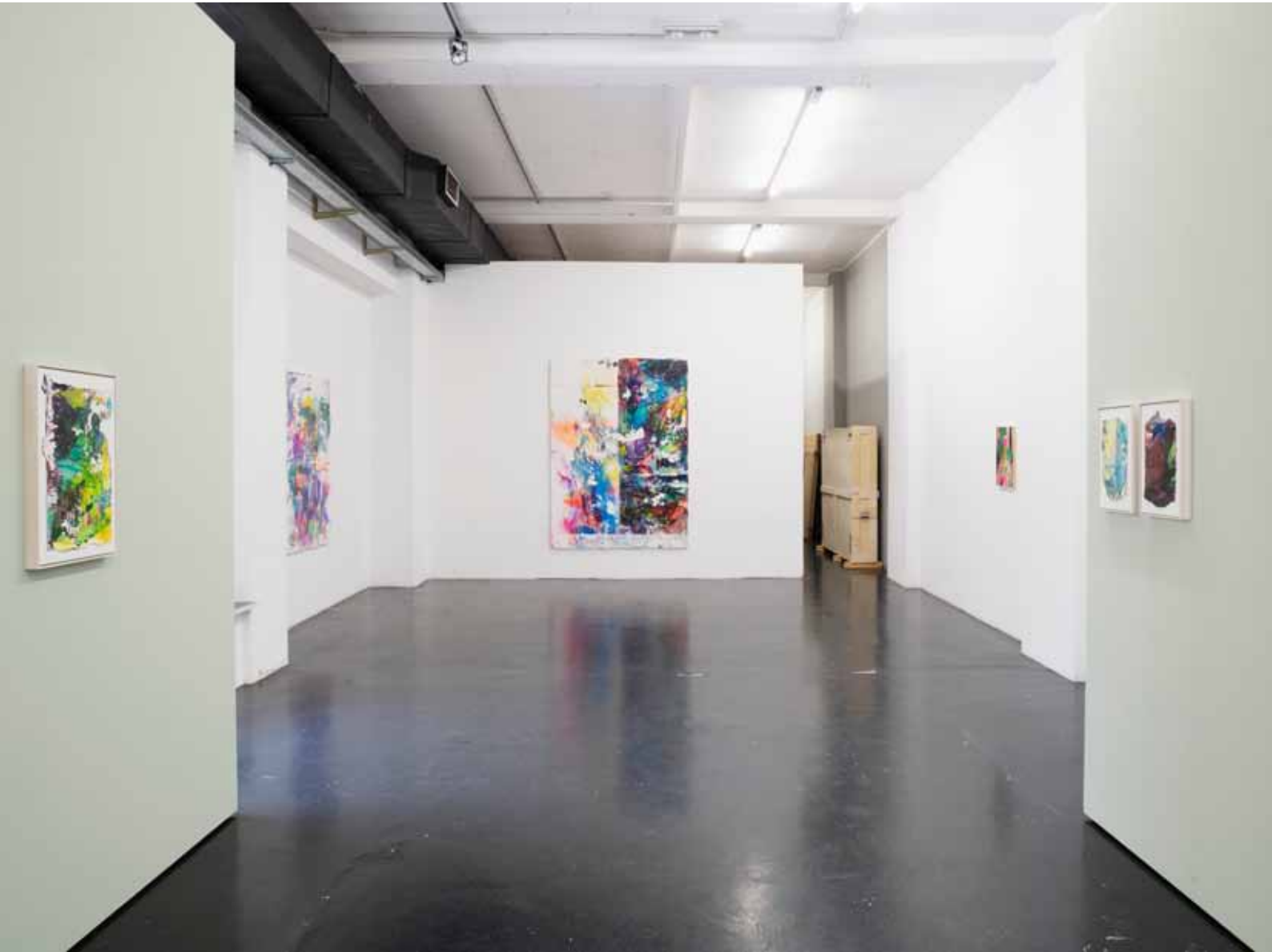
Untitled, 2018, acrylics and monotype process over wet paint, frame, cm 163x123, courtesy The Artist/A+B  
Brescia



exhibition view, 10 years of Ottozoo, Ottozoo, Milano, 2018



Untitled, 2018, acrylic painting and monotype process on raw linen, aluminum stretcher bars, 200x140 cm



„le malerbe“, installation view, Ottozoo, Milano, foto Luca Vianello



Untitled, monotype process and acrylic painting on Fabriano paper, wooden frame, 40x30 cm, Francesca Guerrizio collection, photo Luca Vianello



Tiziano Martini, *Vers e fasoi sbrega i lenzoi*, 2019, acrylics and monotype process on cotton, 200x100 cm.  
Courtesy Otto Zoo. Ph. Luca Vianello

For some years I have been working on a cycle of works with a very accentuated processuality, which are born with a sculptural feeling. They are the result of a long series of works on canvas (from 2012 to 2019), which were obtained by pressing the support, previously loaded with acrylic paint, against plastic matrices.

The current works, which I will call „high performance panels“, due to the sophisticated hardware they require, and the precise attention that the materials require, arise from the desire to further take the generative processes of the image to extremes, always remaining in the balance between the will executive and the impossibility of total control. At the same time they represent for me a necessary return to the purest, most direct and playful pictorial act, to gestures.

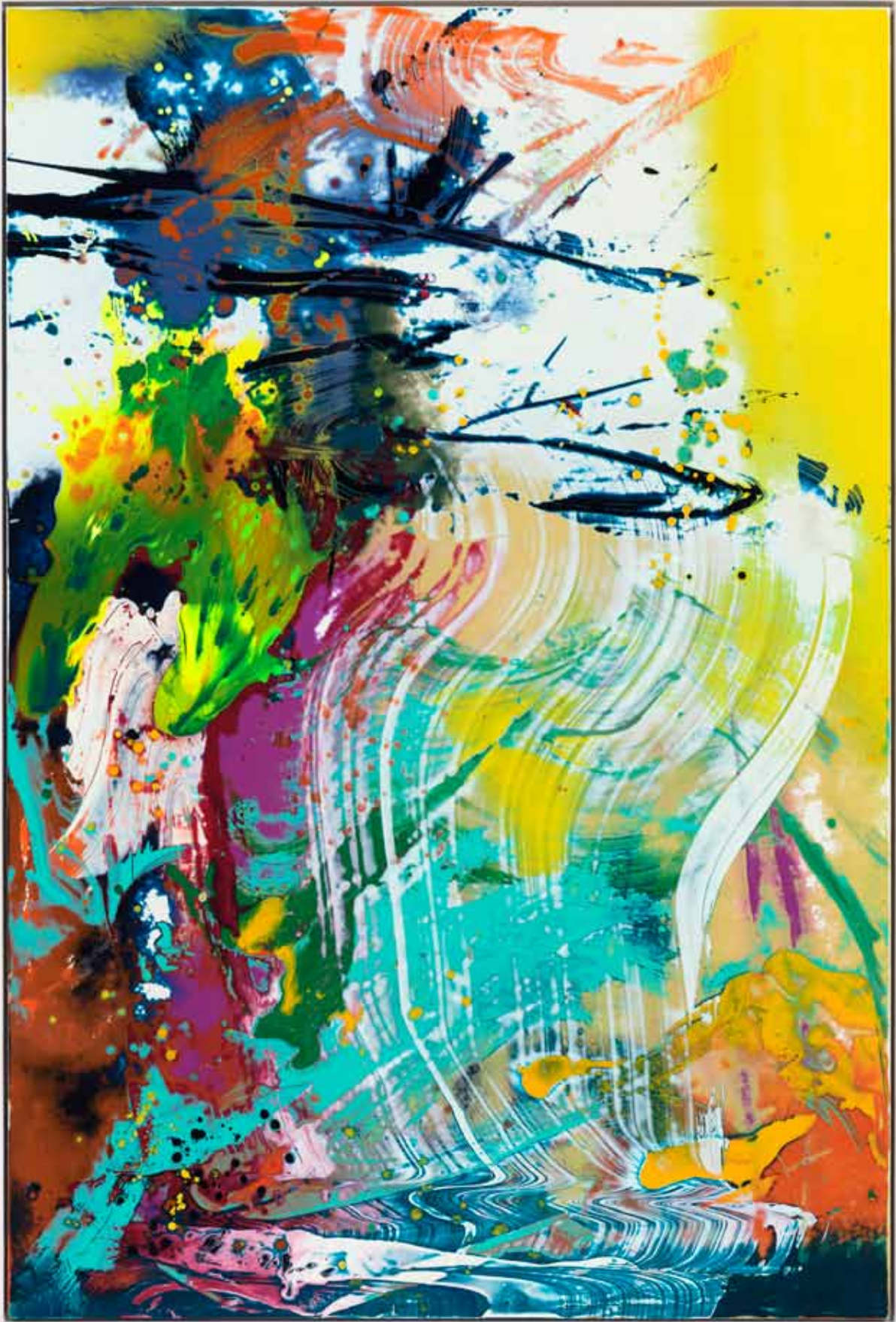
Physically they are made on medium density slabs or ennobled panels, subjected to repeated cycles of two-component polyurethane coatings. Subsequently sanded several times and cleaned, by virtue of the times and the rules dictated by the materials themselves, they are then finished and mirror polished. They require precise execution, perfect timing and very long work cycles.

The result are informal images at first glance, which wink at the automotive industry due to the affinity of the workmanship, with an ultra-glossy finish that instead recalls the 70's lacquer in terms of aesthetics. If the previous works on canvas were portraits of „Macchiaioli“ processes, these are for me, from a point of view of visual definition, „Flemish“ portraits. They should not be seen as a measure of technical exercise, but rather as the refinement of very subjective and performative work processes, which in turn generate images that tell the processes themselves, in a more or less evident way. For me they are very pictorial works, but conceived with a sculptural attitude: they are „freezes“ of a work process that does not exist in the production reality, in which executive wills, failures, executive technique, limits imposed by the environment itself collide and random events.

Next page, detail, Val di Zoldo study, 2019

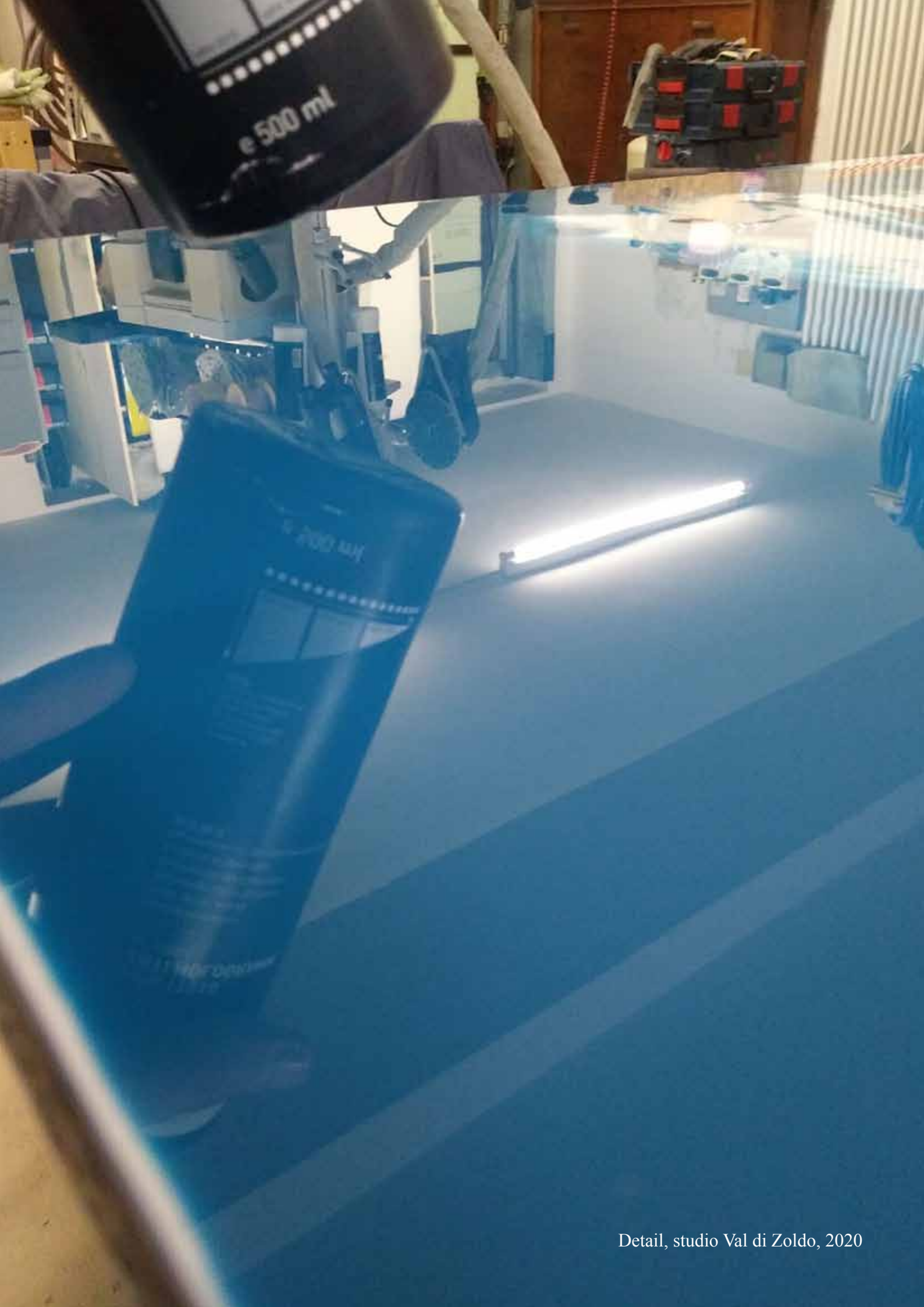






Untitled, 2019, two-component polyurethane coatings on mdf panel, fir frame, cm 189x129, courtesy Achenbachhagemeyer, Duesseldorf / Berlin, ph. Alex Roney, private collection





Detail, studio Val di Zoldo, 2020



Untitled, 2019, two-component polyurethane on mdf panel, lacquered frame, cm 189x129, courtesy Galleria A + B Brescia, private collection, photo Gilberti / Petró





Studio Val di Zoldo, 2020



Untitled, 2020, two-component polyurethane on mdf panel, lacquered fir frame, 189x129 cm, photo Alex Roney



Detail, 2020





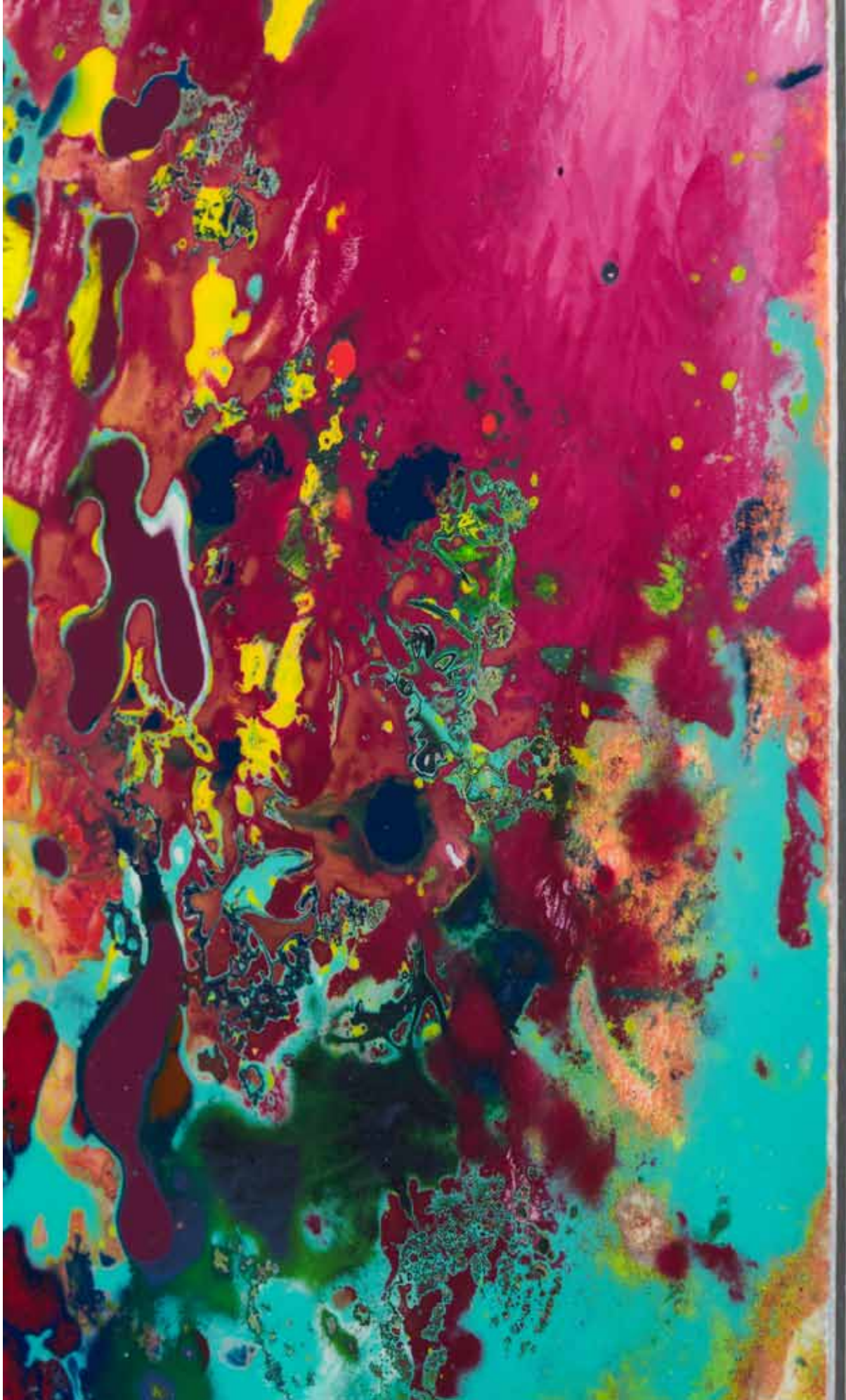
Untitled, 2019, two-component polyurethane cycle on mdf panel, lacquered fir frame, cm 189x129, courtesy Galleria A + B Brescia, private collection, photo Gilberti / Petró



Detail, 2020



Untitled n. 1, 2021  
Two part poliurethanic coating system, hs clear coat, paper, mounted on aluminium panel  
15 7/10 × 11 2/5 in, 40 × 29 cm



Untitled n. 1, 2021  
Two part poliurethanic coating system, hs clear coat, paper, mounted on aluminium panel  
15 7/10 × 11 2/5 in, 40 × 29 cm



Untitled, 2020, two part urethan coatings over mdf, wooden frame, cm 225x140, courtesy Galleria A+B  
Brescia, ph. Gilberti/Petrò



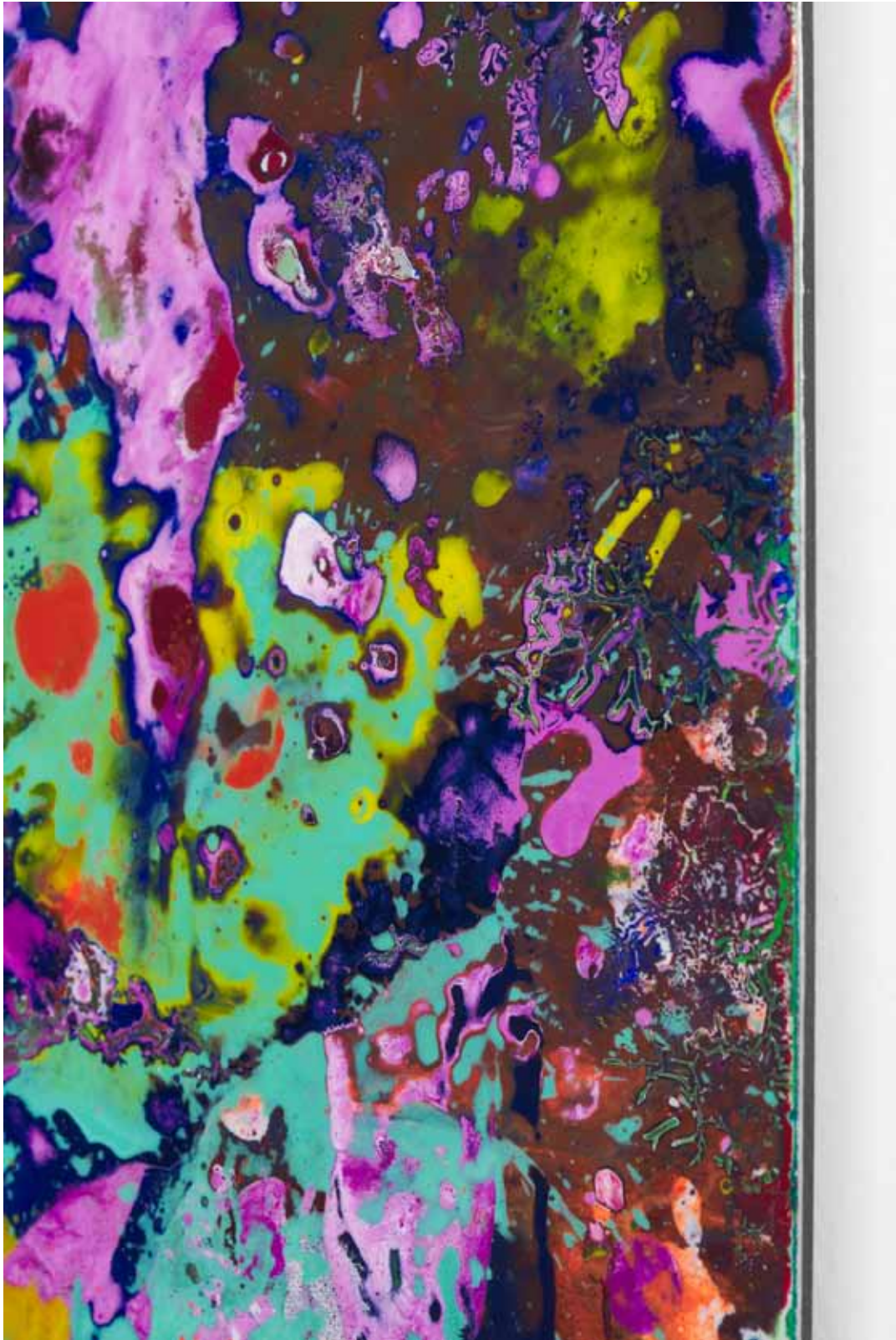
15, the waiting hall, exhibition view, courtesy Galleria A+B Brescia, foto Gilberti/Petrò





Untitled n. 2, 2021  
Two part poliurethanic coating system, hs clear coat, paper, mounted on aluminium panel  
15 7/10 × 11 2/5 in, 40 × 29 cm



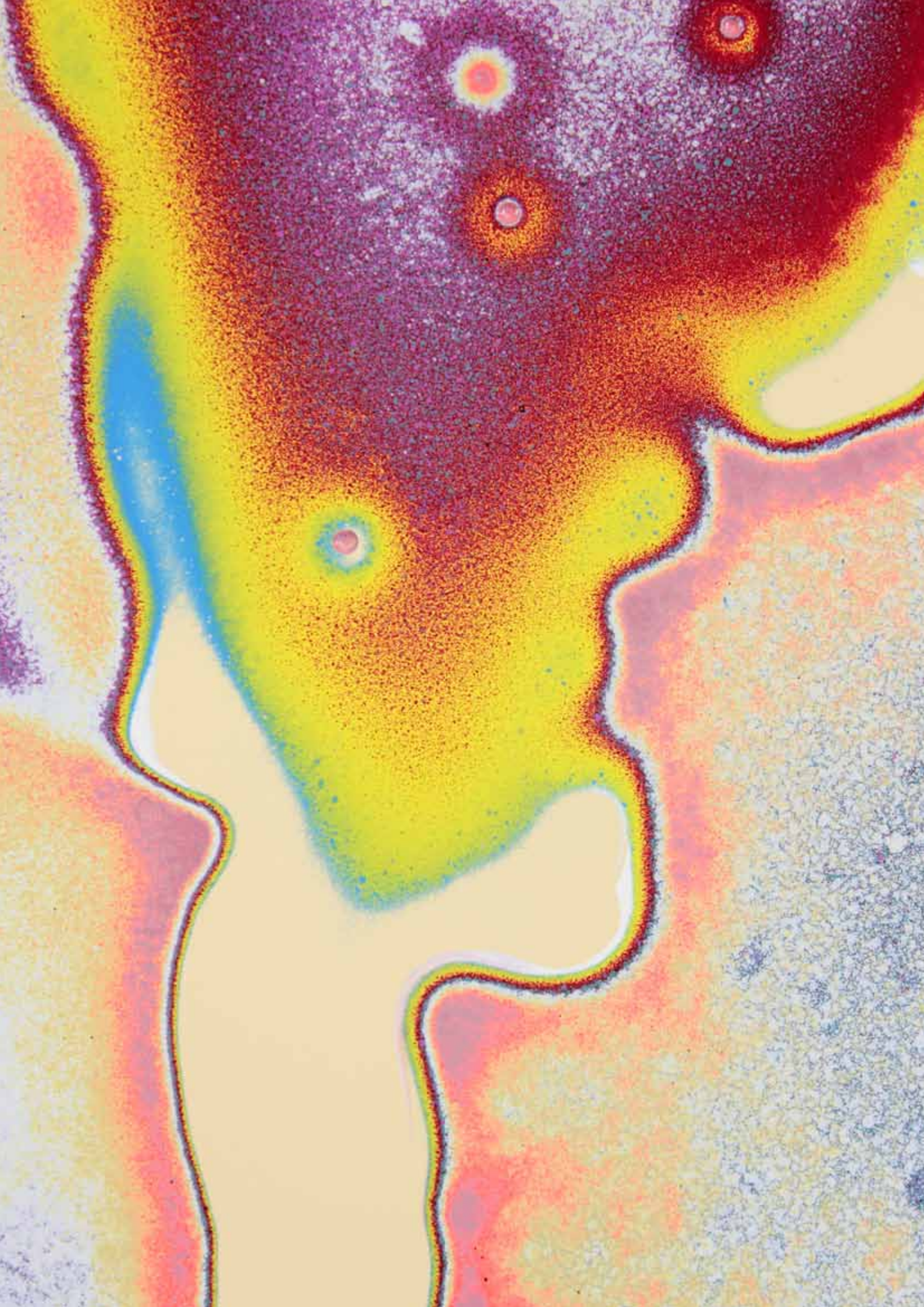


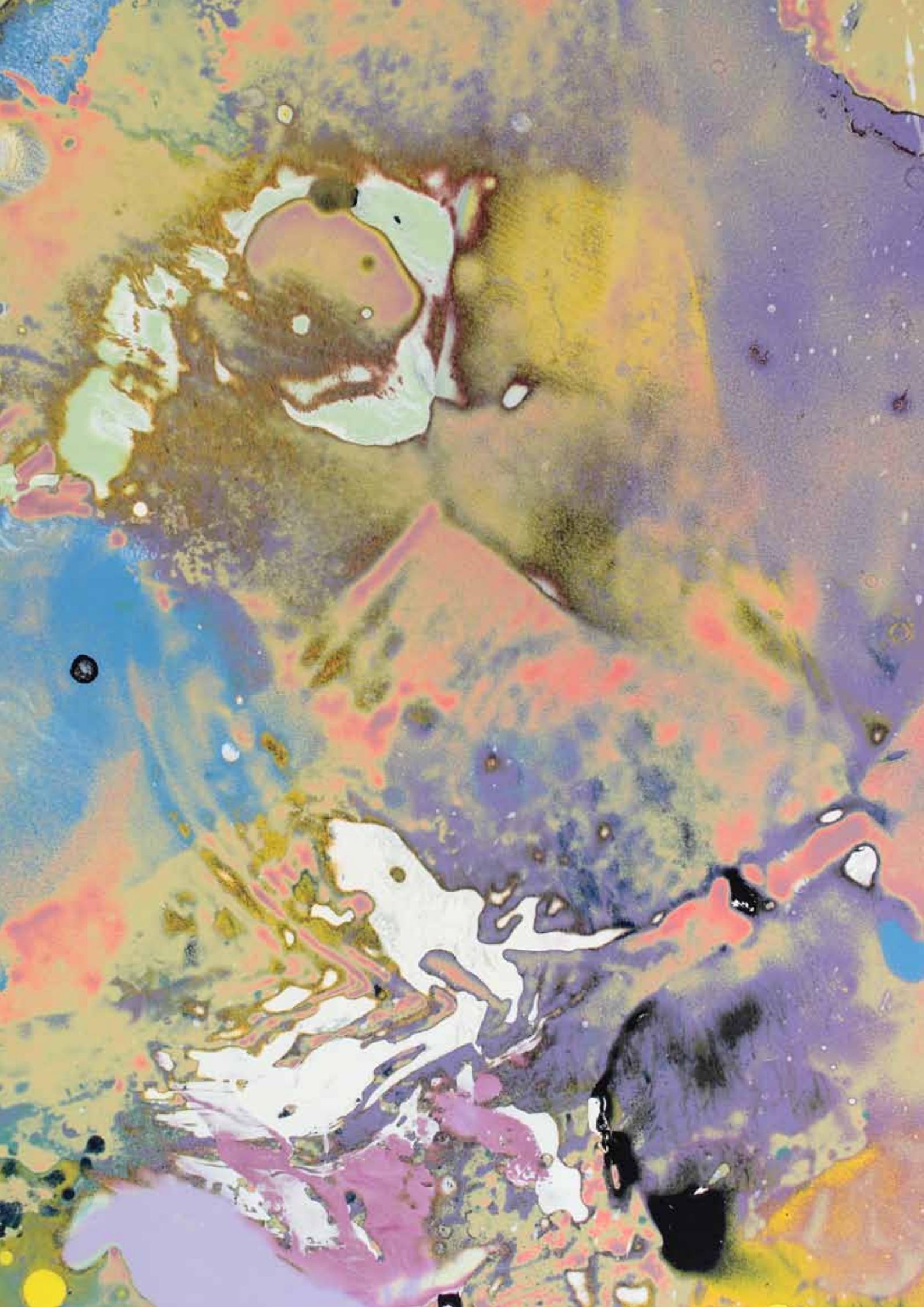
Untitled n. 2, 2021  
Two part poliurethanic coating system, hs clear coat, paper, mounted on aluminium panel  
15 7/10 × 11 2/5 in, 40 × 29 cm, ph Petrò/Gilberti

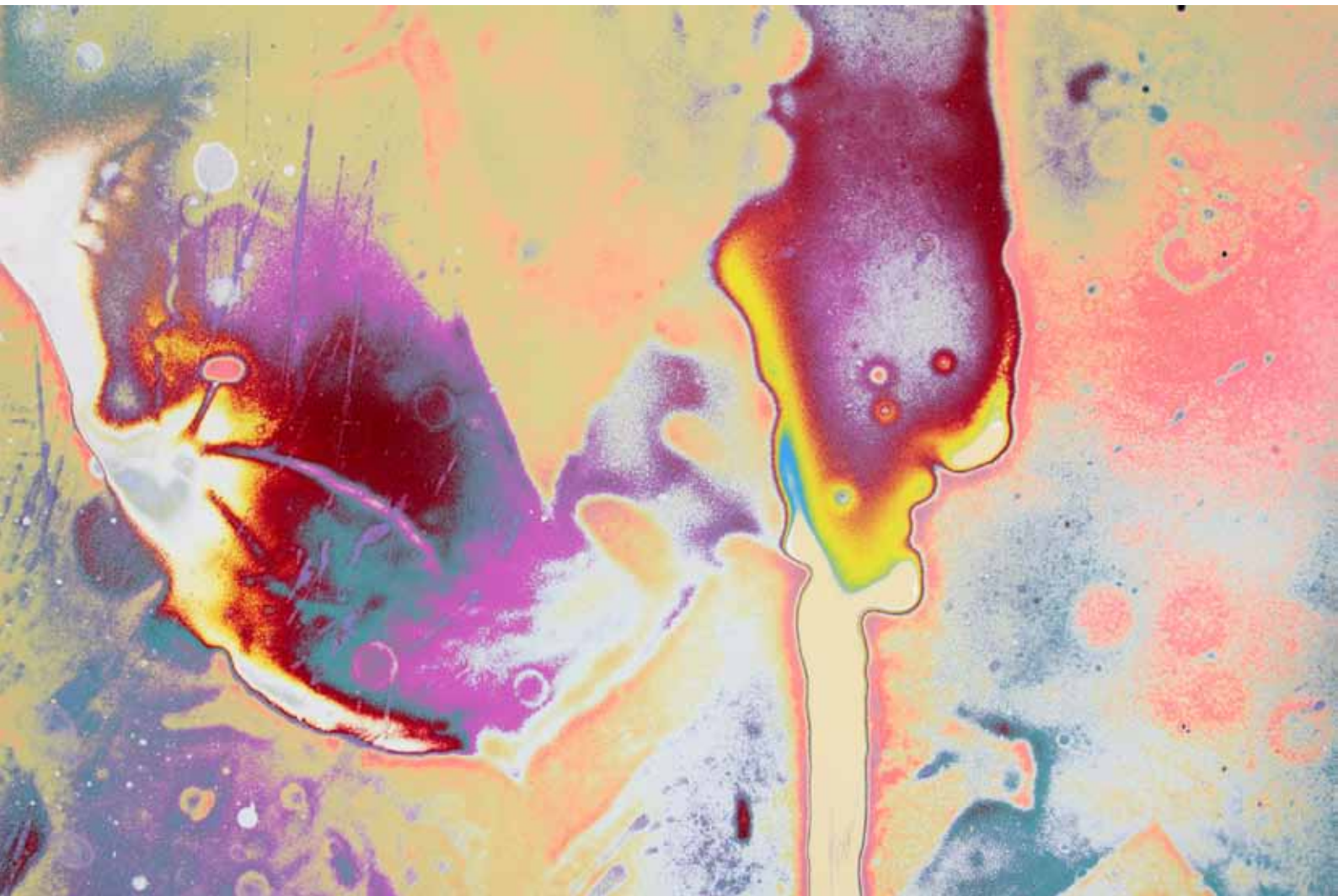




Untitled, 2021, two part poliurethanic coating system, hs clear coat over mdf panel, cm 220x160, Ph. Petró/  
Gilberti, private collection







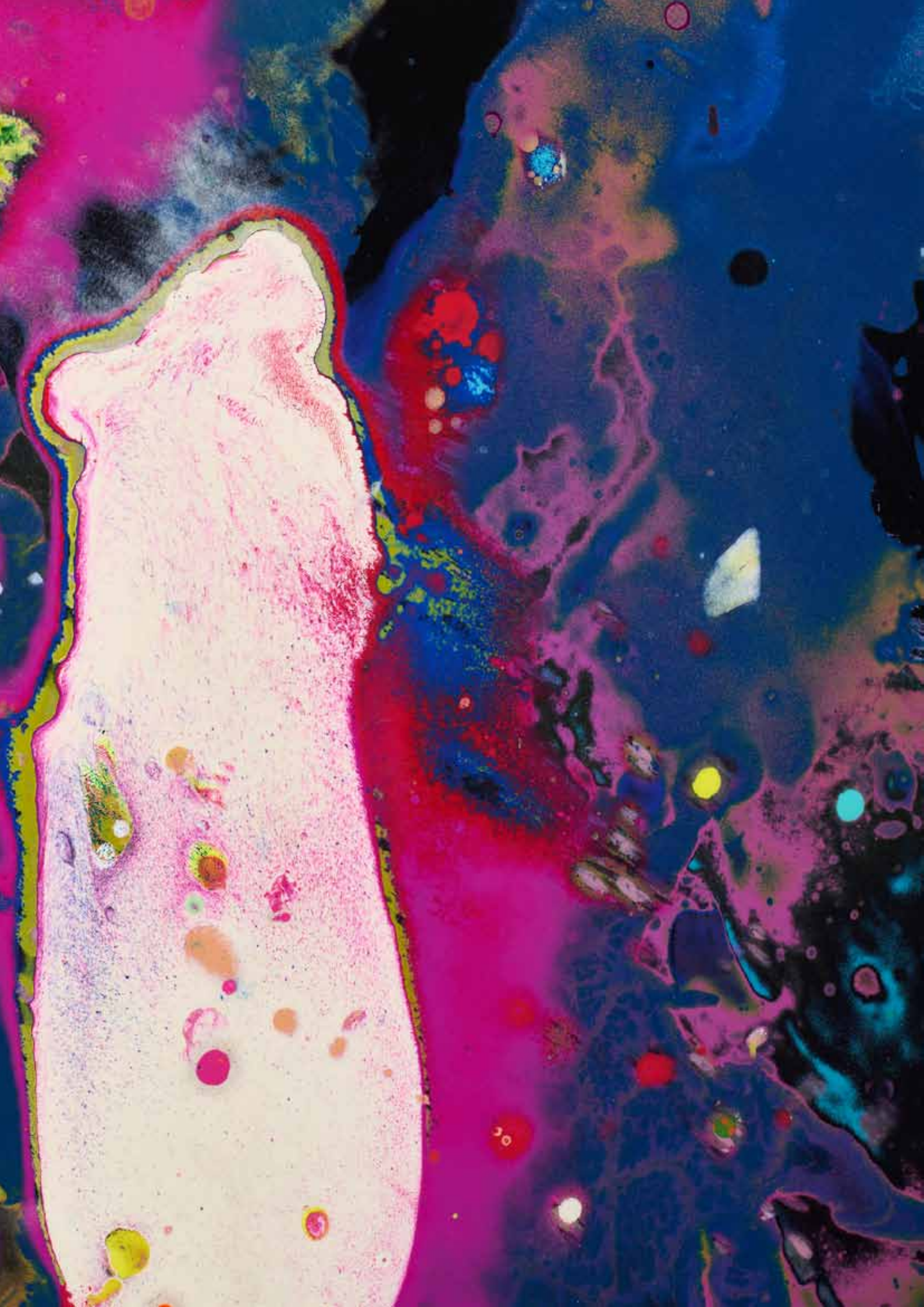


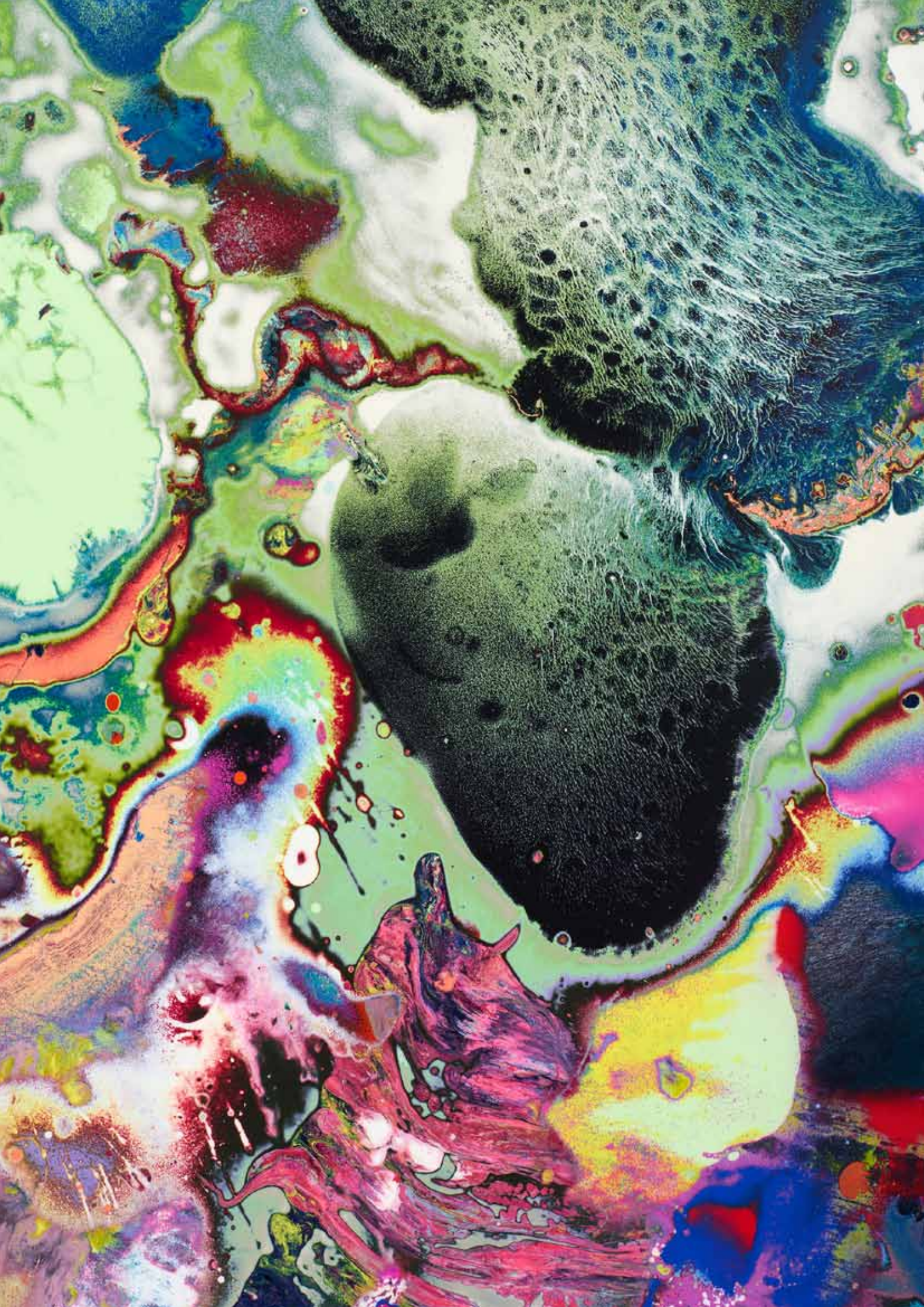
Untitled, 2021, two part poliurethanic coating system, hs clear coat over mdf panel, cm 220x160, studio view



Untitled, 2022, two part poliurethanic coating system, hs clear coat over mdf panel, cm 188x138, Ph. Petrò/  
Gilberti









Dog in the Window, 2022, exhibition view, AplusB gallery. Brescia. ph Petrò\_Gilberti



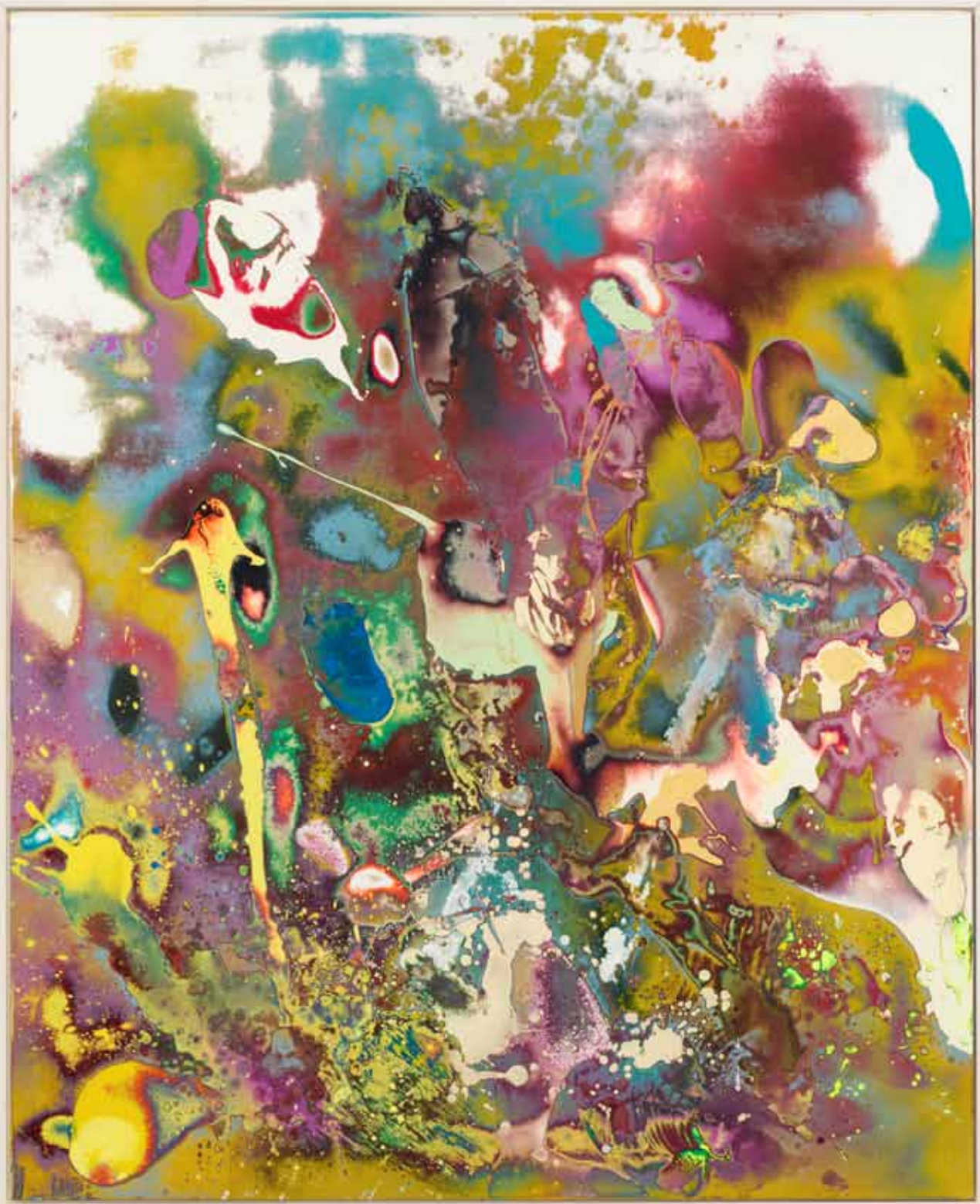
Untitled, 2022, two part polyurethan and oainted hs clear coat on mdf, printed cardboard frame, courtesy Dolomiti Contemporanee



Untitled, 2022, two part polyurethan and oainted hs clear coat on mdf, printed cardboard frame, courtesy Dolomiti Contemporanee



Dog in the Window, exhibition view, AplusB gallery. Brescia. ph Petrò\_Gilberti



Blistering, 2022, on view at Dog in the Window, AplusB gallery. Brescia. ph Petrò/Gilberti

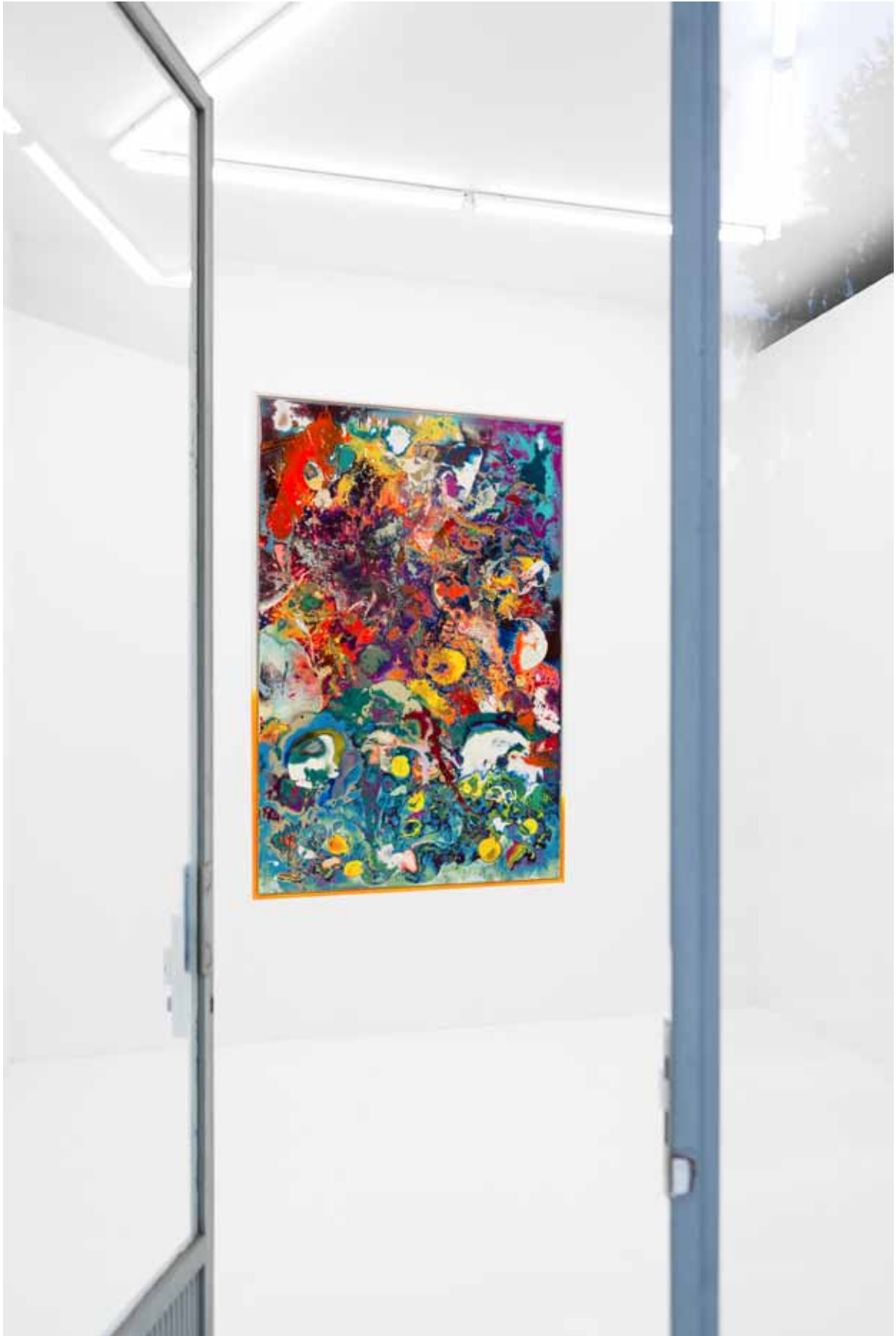


Tiziano Martini, *Il sergente antisiliconico*, 2022, two part polyurethane coatings and high solid clear coat over mdf panel, 86 3/5 × 63 in | 220 × 160 cm, frame included, ph. Petrò/Gilberti





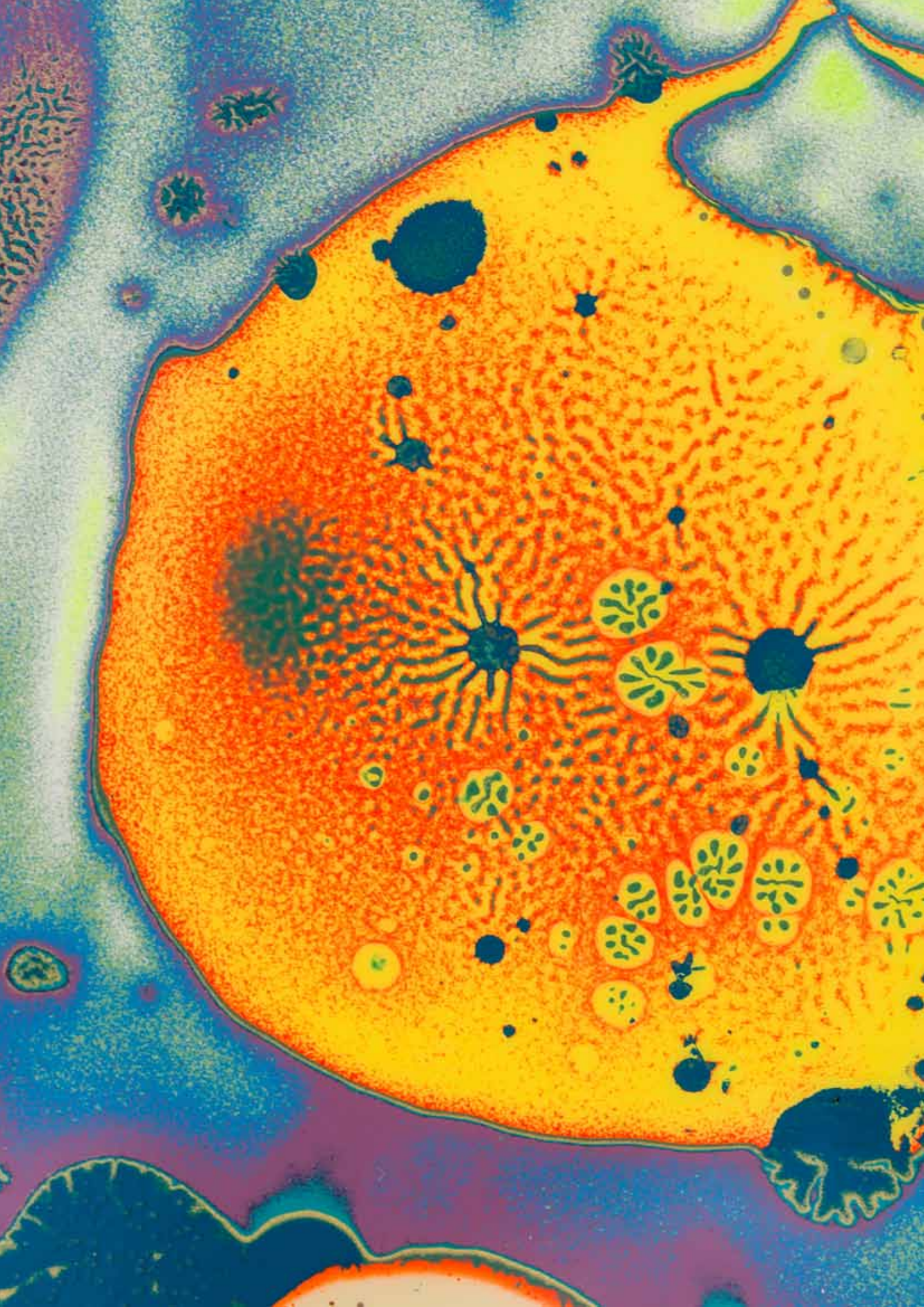
Tiziano Martini, 2022, Untitled (L'anticontaminante), 189x126cm, framed, private collection, Ph. Petrò/Gilberti

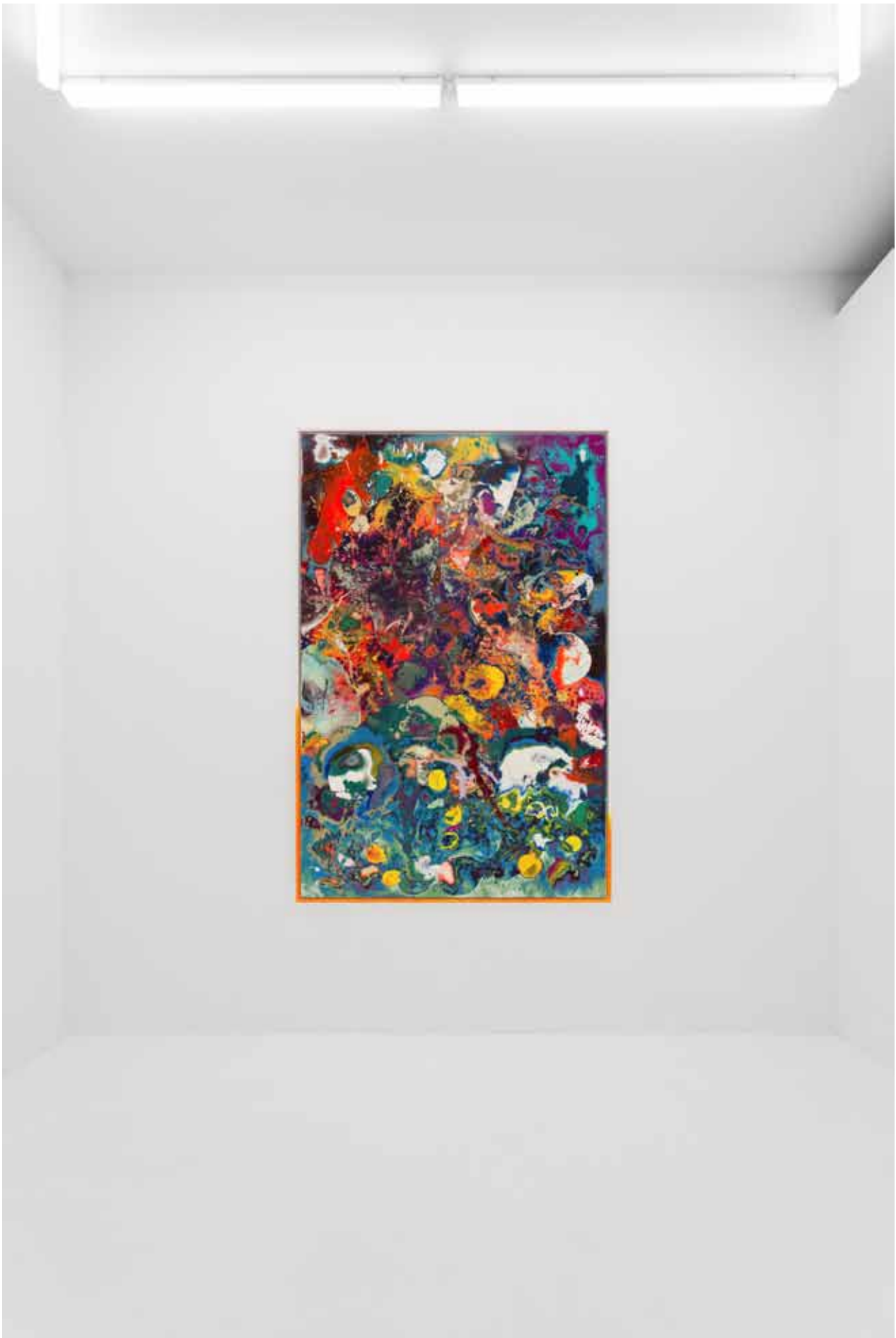


Ecc Project #4, ECC Project Room. Chieri, TO, Italia, Ph. Nicola Morittu

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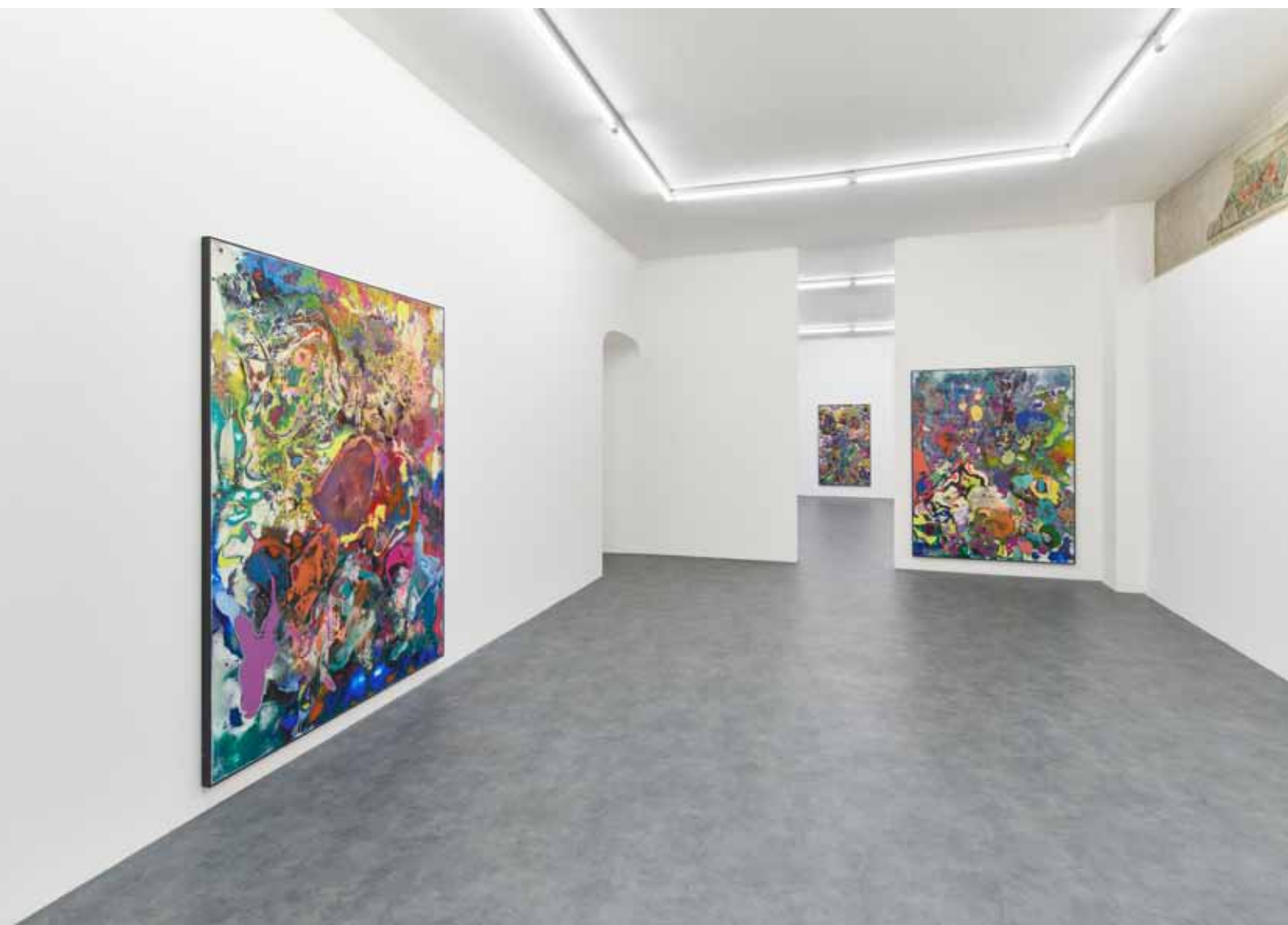


I preruffianiti, 2022, two part poliurethan paint and hs clear coat on mdf panel, framed, cm 188x127,  
Ecc Project #4, ECC Project Room. Chieri, TO, Italia, Ph. Nicola Morittu



Rids (random deep isolated Scratches), 2023, 2 part poliurethan coatings, high solid clear coat over medium density panel, cm 185x140, wood frame, Ph. Petrò/Gilberti





Andreae, 2023, Solo view at A+B Gallery, Brescia, Ph. Petrò/Gilberti

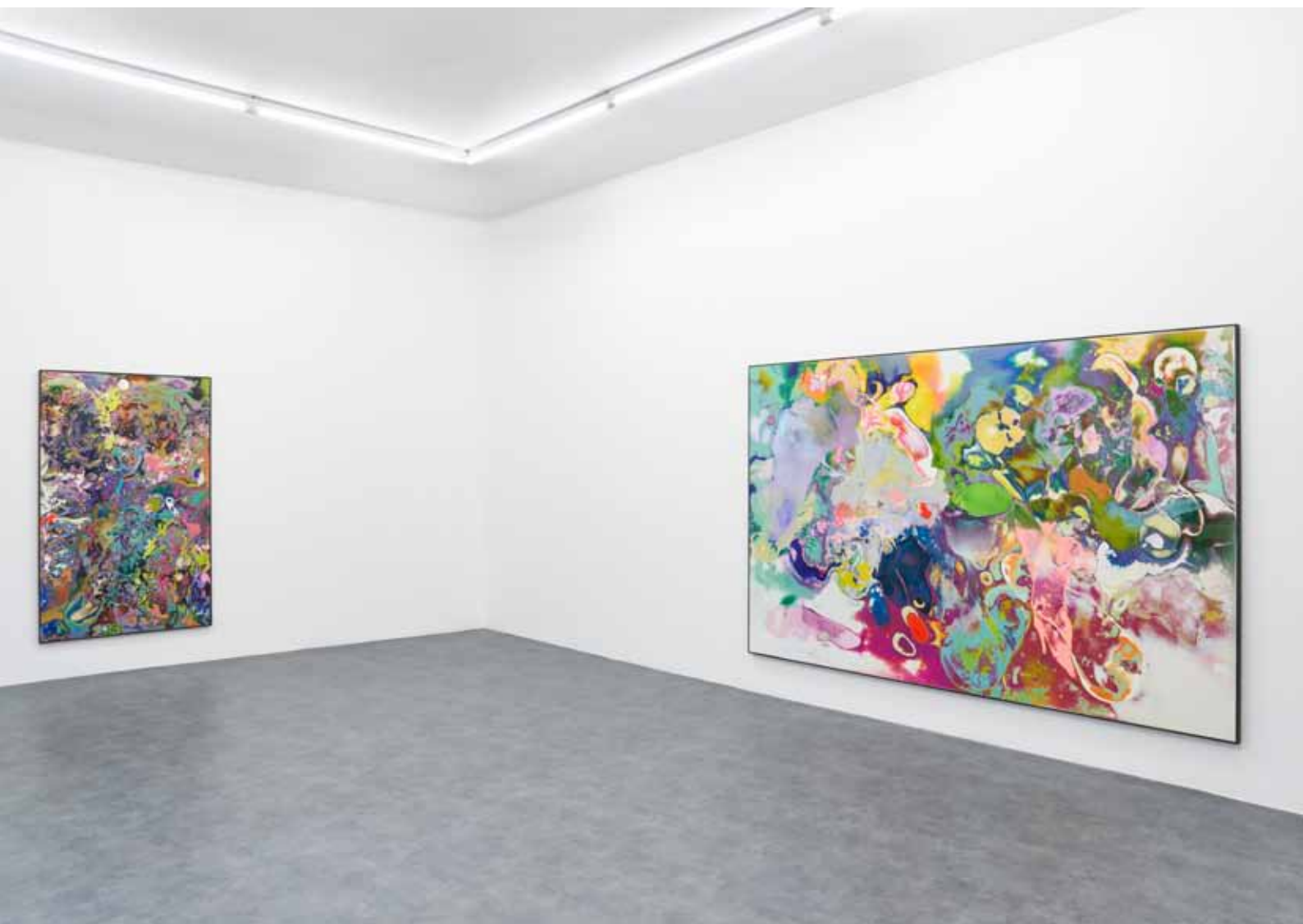




Pig Tails, 2023, two part polyurethan paint and high solid clear coat on mdf, wood frame, cm 205x155, exhibition view at Andreae, 2023, Solo show at A+B Gallery, Brescia, Ph. Petrò/Gilberti



Andrae, 2023, Solo view at A+B Gallery, Brescia, Ph. Petrò/Gilberti



Andreae, 2023, Solo view at A+B Gallery, Brescia, Ph. Petrò/Gilberti



La pattuglia anti schivatura, two part polyurethan coatings and high solid clear coat on mdf, framed, cm 185x113, exhibition view at Andrae, 2023, Solo view at A+B Gallery, Brescia, Ph. Petrò/Gilberti





Andreae, 2023, 2 part poliurethan coatings, high solid clear coat over medium density panel, 74 × 115 in | 188 × 292 cm, exhibition view at A+B Gallery, Brescia, Ph. Petrò/Gilberti



Andreae, 2023, Solo view at A+B Gallery, Brescia, Ph. Petrò/Gilberti



Garage Jobs, 2023, 2 part poliurethan coatings, high solid clear coat over medium density panel, 86 3/5 × 64 3/5 in | 220 × 164 cm, frame included, exhibition view at A+B Gallery, Brescia, Ph. Petrò/Gilberti





Andreae, 2023, Solo view at A+B Gallery, Brescia, Ph. Petrò/Gilberti







Swirls (with yellow compound you don't even tickle him), 2023, 2 part poliurethan coatings, high solid clear coat over medium density panel, cm 185,5x115,5, framed (view), Ph.Petrò/Gilberti

