

# //GALERIE 102

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## Pressrelease

### Group Exhibition – September 2018

13 – 29 September 2018

**Private View:** Thursday, 13 September 2018, 6–9 pm  
Performance by Annalisa Maggiani

**Opening:** Friday, 14 September 2018, 6–9 pm

15-25 September 2018  
(open by appointment)

openings times during berlin artweek

26, 27, 28 September 11 am–6 pm  
**Finissage:** Friday, 28 September 2018, 6–9 pm  
Performance by Annalisa Maggiani

Saturday, 29 September, 11–4 pm

Michael Jarvis

Nina Stoelting

Gianni Lucchesi

Annalisa Maggiani & Mario Morleo

**Michael Jarvis'** practice is concerned with affirming the physical and material character of painting, particularly in the context of a dominant visual culture of digitally mediated images. Similar to the work of archaeology the artistic process has the potential to retrieve as well as uncover information. The painter can use the process to access those areas of the unconscious which are neglected in everyday life. The physicality of the painting procedure with its constant beginnings, dead-ends and repetitions can enable insights to occur which can access or 'excavate' the basic ideas which preoccupy the maker. The individual 'handwriting' of the painter can become a vehicle for expressive action and reflection. The transference of materials like paint and crayon onto the surface is of critical importance as it is a tangible sign of the thinking and working process.

The drawings in the exhibition were made in response to the artist's exploration of an old Jewish graveyard in Berlin. They are not literal depictions of the site of course, but rather a way to think about the various labyrinth of stones, tunnels and trails which run haphazardly around this site. Like the archeologist, the painter engages in a search for something which might be inaccessible or lost in order to impose a semblance of order onto a series of scattered fragments.

Michael Jarvis is a painter based in Newcastle upon Tyne, in England. He has had various solo and group exhibitions in the United Kingdom. [www.mikejarvisart.com](http://www.mikejarvisart.com)



Uncovered, 2018, oil stick on paper, 60x30 cm

**Gianni Lucchesi** is interested in the relationship between the inner and the exterior “I”. He is intrigued by the possibility of going beyond the boundary of what can be represented in order to investigate the interior imagery shaped by emotions and psyche.

Gianni Lucchesi was born in Pisa in 1965 where he lives and works. He is a painter, sculptor and designer. He has made important public works by installing large iron sculptures, a material that he prefers for his symbolic value. For paintings he frequently uses materials according to the concept of the work, often putting in relation chemical solutions that are incompatible with each other. He has designed and produced museum, theater and cinema sets.

In 2002 he created the "Opus" installation at the Ronceray abbey in Angers in France. In 2006 he received the Cisdac international prize for contemporary art. In 2012 he exhibited at the international biennial of contemporary art in Casablanca.

From 2016 to 2018 he exhibited at the Museo della Follia curated by Vittorio Sgarbi. This year he created the "Markandeya" installation for Andrea Bocelli's theater of silence curated by Alberto Bartalini and Carlo Alberto Arzela.

[www.giannilucchesi.it](http://www.giannilucchesi.it)



Interior environments, 2016, enamel, bitume, graphite on aluminum, 100 x 100 cm

*I Panni Stesi - Hanging sheets - Dreams absorbed from bed sheets*

A video installation by **Annalisa Maggiani and Mario Morleo**

Spread and hung up to dry bed sheets together with soft toys and intimate underwear serve as projection screen for performance fragments that have the taste of dreams that have been absorbed by the hanging bedding: Intimate moments of the body in motion.

Annalisa Maggiani is a performer and dancer focusing on Butoh and Improvisation. She is also a dance therapist (Art Therapy Italiana), philosopher and lecturer. She received a MA in Art Psychotherapy from Goldsmiths College University of London.

With her company Gest / Azione ([www.gest-azione.de](http://www.gest-azione.de)) she stages performances in public and abandoned places like village squares, beaches, metro stations, roads etc., always keeping the history and Genius Loci within the relationship of the sets.

1995-2000 Butoh Performance Project in collaboration with Yumiko Yoshioka in Castles in Liguria and Tuscany "Trilogy of the Ruckers" and "Labyrinth"

2003-2013 Maggiani is the organizer of the Solo Butoh Festival "La Danza di Confine" in Lerici -Sarzana (La Spezia) in Berlin in cooperation with Mario Morleo: Performance series in the subway station Nollendorfplatz.

(2003-05) Trilogy about migration, longing and war "Marea"

"Corpo Mundi homage to Giordano Bruno" and "Partir Bisogna".

Mario Morleo is a cameraman and video artist since the 1990s focusing on dance films and documentary films. He produced different video projections and installations for different plays and performance, amongst others

2012 video installation in "Metamorphoses" Palermo- Berlin

2014 Video projections in the Fukushima event (Museum Story of Berlin)

2018 Butoh documentation "On the border" 100min

<http://www.gest-azione.de/performance.html>



Film Still, Hanging sheets, 2018, videoinstallation

**Nina Stoelting – X square meters of Berlin**

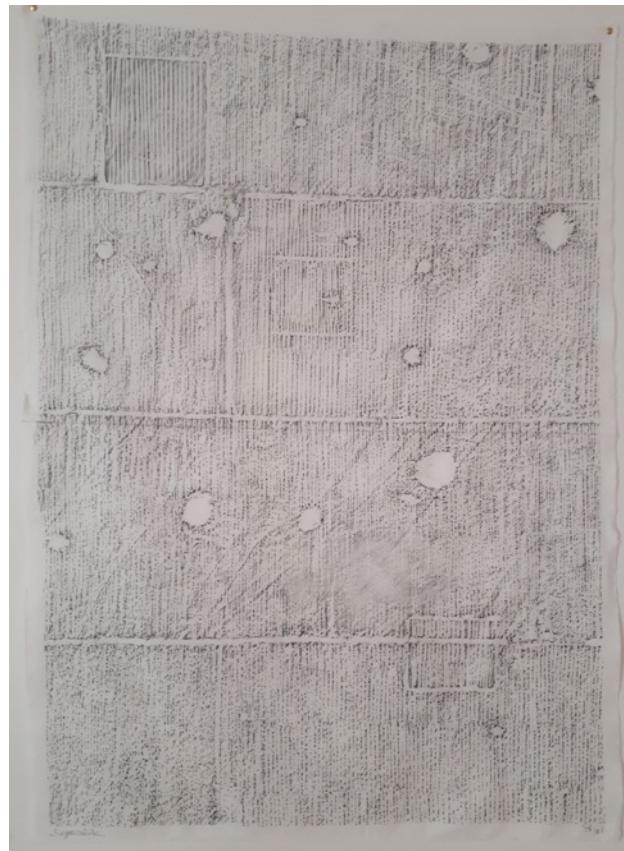
The cycle of frottages exhibited here shows "portrayals" of identity-invoking locations in the city of Berlin. The basic idea is the rubbing and embossing of a one square meter section of each wall and ground surface with graphite on muslin. Historically, politically and / or socially significant places, chosen subjectively by the artist result in a highly alienating overall picture of the city, reflected through the artist's gaze. The titles, such as "Brandenburg Gate", "Wall" or "Kudamm" suggest their origin.

And yet, each study stands in its own right. The image layout is selected according to classical painting criteria, while the rubbing technique bears the artist's individual imprint. The lightness of the fabric, the reduction of colour to gray, a non-color, and the subtle sheen of the graphite are in stark contrast to the three-dimensional, compact mass of the "originals". Notwithstanding the sensuality of the presentation, the subject's inherent conflict remain in evidence.

Born in 1966, the theme of structure runs like a guiding light through Nina Stoelting's work. Visualizing structures is her aesthetic attempt to find the universally valid in the particular, an attempt to recognize the world.

Following an extensive academic education culminating in a doctorate, Nina Stoelting has been focused on painting for many years. Her paintings and cycles of painting have been shown very successfully at numerous exhibitions in Germany and abroad and have won multiple awards.

[www.ninastoelting.de](http://www.ninastoelting.de)



SIEGESSÄULE, graphite on muslin, 2018, 84 x 119 cm