

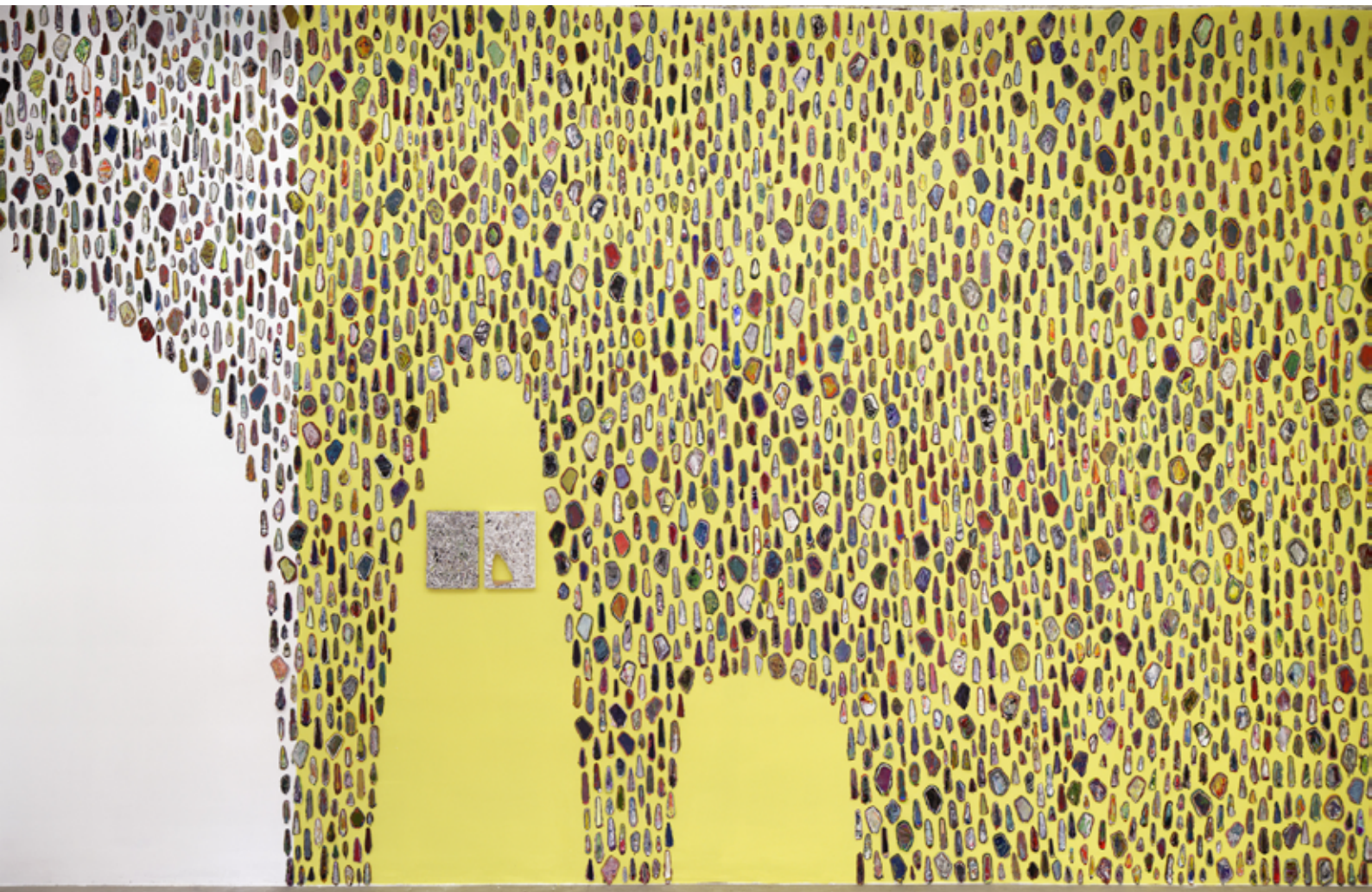
Sultana

Press
Jacin Giordano

On vous l'accorde, il peut être difficile de courir les musées lorsque les fêtes de fin d'année approchent et que son compte en banque fait grise mine... De galeries en musées, tour d'horizon des expositions gratuites dans toute la France pour appréhender la fin de l'année soulagé(e) !

3. Différence et répétition avec Jacin Giordano

Ils sont des centaines, rigoureusement alignés, ces petits amas de peinture de la taille d'une huître. La marée s'est retirée, et ils tapissent maintenant les murs de la galerie Sultana, mutée en grotte minérale. Ces petits «trucs» de toutes les couleurs, abstraits comme il se doit, évoquent tout et n'importe quoi : coquillages, bonbon à sucer, silex, larmes, montagnes... Toujours est-il que l'artiste, Jacin Giordano, les a baptisés «fossiles». Tous composés de peinture acrylique, mais tous différents, ces fragments brandissent, chacun à leur manière, leur bizarrerie et leur texture singulière. Face à nous se dresse finalement une communauté de gris-gris faits maisons, réalisés à la spatule de peintre et produite - semble-t-il - à la chaîne. Né en 1978, l'Américain Jacin Giordano montre ici une voie alternative à la standardisation, sanctifiant le geste imparfait. Il a réduit la peinture à ce qu'elle est : une matière tentant de mimer la nature (ici des fossiles). Une régression ?



9 opere top a miart: ecco cosa ha scelto la redazione di Artribune tra i corridoi della fiera

Tra giovani ed established e grandi maestri della storia, abbiamo selezionato per voi 9 opere che ci hanno colpito. E voi cosa ne pensate?

Gli stand da non perdere ve li abbiamo già segnalati: in questa nuova selezione abbiamo cercato di non fare scelte ovvie e non abbiamo considerato ad esempio le grandi mostre, le personali, o le doppie personali, allestite nelle sezioni che attraversano la fiera. La scelta era ardua: come non pensare alla bellissima collaborazione tra Galleria Mazzoleni e Gagosian che hanno portato un confronto tra Sterling Ruby e Alberto Burri? O certi bellissimi lavori di Giulio Turcato? E il mosaico contemporaneo presentato dalla Galleria Veda di Firenze, firmato da Emily Jones? Le bolle di sapone, giocose e un po' inquietanti, di David Medalla da Astuni? Ornaghi & Prestinari, architettonicissimi da Galleria Continua? C'è l'imbarazzo della scelta. Abbiamo cercato qualche chicca qua e là, ed ecco a voi il risultato del nostro peregrinare. E ora aspettiamo il vostro “best of”.

4. L'AMERICA DI OTTO ZOO



Si fa notare da Otto Zoo, Milano, la grande installazione multicolore dell'artista Jacin Giordano (Stamford, 1978). Riempie tutta la parete, ma si può comprare in porzioni di 200 pezzi. Piccoli capolavori d'arte pittorica che fanno pensare a paradisi hippy multicolori, alla tradizione visiva dei nativi d'America, a paradisi rocciosi o lisergici. Lavorando sulla stratificazione pittorica (in un bel confronto con la collega Maria Morganti, presente in stand) e sulla essiccazione del colore sulle spatole, in un lavoro concettuale che però recupera i misteri della pratica in studio.

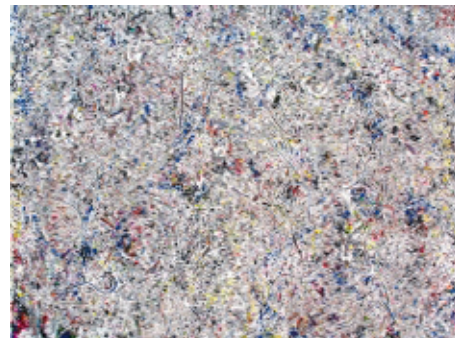
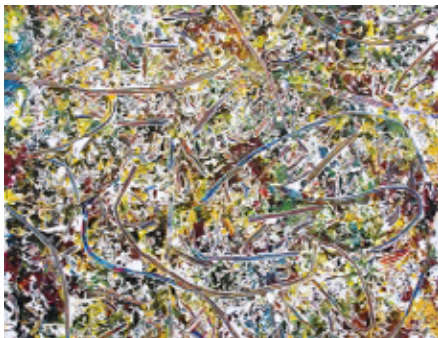
New American Paintings



JACIN GIORDANO

Region: Northeast

I'm interested in paint's malleability. In my work, I transform the physical possibilities of paint in a literal way, using it as a tactile material to be cut apart and reassembled. My paintings are laborious, but they are not predetermined. They are meticulously pieced together, crafted rather than executed. Remnant material from one painting, the result of a working process of cutting, gouging, or sanding the paint, leads directly to the production of a new work. In this way, process is the impetus for making the work. This ongoing process reflects my concerns about whether it is enough to make paintings about painting, or if this selfperpetuation becomes too insular. I don't know if my paintings are about painting and its history. I do know that my paintings are about paint. In my work, there is no illusion—the material is meant to reiterate itself.



ARTFORUM

Jacin Giordano

GALERIE SULTANA

10 rue Ramponeau

January 9, 2015–March 7, 2015

Testing the limits of conventional painting—both as a medium and a process—Jacin Giordano's latest works are born of a cyclical, waste-not studio practice. The bulk of the works presented (all 2014) were made with the byproducts of an ongoing series—a single example from which, *Cutpainting #52*, represents the cornerstone of the show. To create his "Cutpaintings" Giordano layers thick coats of brightly colored acrylics onto wood supports, then sands, cuts, and shreds the paintings to reveal their multicolored strata. Conscious that this additive/reductive process is also potentially wasteful, Giordano has found various ways to recycle his materials, reusing everything from leftover acrylic deposits on his palette knife to wood scraps that fall to the studio floor.



View of "Jacin Giordano," 2015.

"Arrowheads," a series comprising hundreds of small, flat oblongs, is installed in neat rows on three low pedestals. The title and clinical presentation likens the collected multicolored slivers of hardened paint to archeological finds awaiting classification. Elevating these fragments from remnants to artifacts, Giordano reveals their intrinsic aesthetic value. Two wall-mounted series are made up of canvas shreds, paint gobs, glitter, and other detritus accumulated in the artist's studio. The "Monochromes" are canvases covered with a layer of said studio refuse and then painted a single color. The row of seven such works, representing a rainbow spectrum from red to violet, links the artist's process to a dispersive prism. Taken one step further, the "Shredded Paintings" are "Monochromes" whose surfaces Giordano has stripped and sanded to a smooth finish. One can only imagine what new series the resulting dust might inspire.

— Mara Hoberman

The Boston Globe

Critic's Picks: Visual Art

By Sebastian Smee | GLOBE STAFF NOVEMBER 16, 2013



SOPHIE CALLE: LAST SEEN Fourteen works incorporating photography and text by the provocative French artist. The works, made in 1991 and 2012, respond to the 1990 theft from the Gardner of Jan Vermeer's "The Concert." *Through March 3. Isabella Stewart Gardner Museum. 617-566-1401, www.gardnermuseum.org*

2013 DECORDOVA BIENNIAL New England's contemporary artists are featured in this survey showing work in all media. (Pictured: detail, Jacin Giordano's "Harpoons for hunting rainbows.") *Through April 13. DeCordova Sculpture Park and Museum, Lincoln. 781-259-8355, www.decordova.org*

HARRY HOLTZMAN AND AMERICAN ABSTRACTION The first retrospective of the painter, teacher, and writer, who was a friend and colleague of Piet Mondrian. *Through Jan. 26. Florence Griswold Museum. Old Lyme, Conn. 860-434-5542, www.flogris.org*

SCULPTURE BY NICOLA HICKS Animal sculptures molded in straw and clay and sometimes cast in bronze by the respected British sculptor. *Through March 9. Yale Center For British Art, New Haven. 877-274-8278, www.britishart.yale.edu*

Sebastian Smee can be reached at ssmee@globe.com.

ALMOST FAMOUS

JACIN GIORDANO

29, Pisces
Artist

Miami-bred but born in Stamford, Connecticut, to a brood of Irish-Italians, Jacin Giordano was classically trained to be a painter and sculptor from the age of 10 in South Florida's best magnet art schools. He would have been a rock star, but "art has always been the most natural pursuit."

Jacin attended high school at New World School of the Arts in downtown Miami but felt restricted in a city with few outlets for a budding artist. "My priority growing up was always to move away." He headed to Baltimore to attend the Maryland Institute College of Art, where he earned a B.F.A. in painting. After college, he sowed his artistic oats traveling throughout the States and Europe until he ran out of money and moved back home in 2000, surprised to find a city with a burgeoning art scene that rivaled any he had seen on his journeys. "I saw a lot of friends I went to school with making great work, and the city was responding to it. For the first time, there was a real opportunity for a professional artist to live in Miami and really contribute something."

Shortly after Jacin's return, contemporary-art star Herman Bas curated his first exhibition at the Fredric Snitzer Gallery, a brilliant collection that caught the discriminating eye of the gallery's owner and led to an offer of representation. His paintings are "expeditions in color," abstract pieces tagged with Jacin's signature method of crafting his works with yarn, glitter and glue, creating a collage of painted fragments. The effect is meant to represent the triumph of childhood and whimsy over the callousness of adulthood and logic. "physically demonstrating the unweaving of rainbows."

Previously exhibited at Galerie Baumet Sultana in Paris, White Box Gallery in New York and the Moore Space in Miami, Jacin is currently working on paintings to be shown at the Fredric Snitzer booth at Art Basel 2007. He continues to live, work and thrive in Miami, a city he lovingly describes as "filled with terrible and beautiful art." snitzer.com.

5 Ocean Drive December 2007



MEET THE MOGULS

NOTES FROM THE UNDERGROUND

Nina Arias helps incubate the off-the-radar arts scene

BY KIRK NIELSEN PHOTOGRAPHS BY JUAN CLAUDIO DREYFUS

At about 7 p.m. on a Friday evening in November, a cute, petite young woman sat at a folding table on a driveway leading to the open garage door of small Wynwood warehouse. A man and woman approached from the darkness of the street. "Hi, guys!" she cooed, then added a "mua" as she kissed their cheeks. She fixed them up with ink paper wristbands and handed them a rectangular flyer. "Here's my invitation to my show for Art Basel," she said. "How's the fam?"

The couple soon disappeared into the warehouse, which was packed with people holding glasses of wine and bottles of Peroni. The walls were crammed with paintings and photographs; sculptures large and small were all over the floor. It was Locust Projects' annual mash & Grab fund-raising raffle. Approximately 100 artists had donated works. Collectors paid \$300 for a ticket, and when their number was called would pick one of the works on display.

"Over here, artists! Artists, check in!" yelled the woman seated at the table. It was independent curator Nina Arias, who was helping out at Locust friends. "I'm the one who recognizes all the artists," she said, explaining her assignment for the night.

It's not like she didn't have anything else to do—like getting



Arias and artist Jacin Giordano in his studio. Giordano will be one of 25 emerging international artists featured in The Expanded Painting Show, curated by Arias and Paco Barragán, which runs from December 1st to the 9th at 3400 North Miami Avenue in the Design District.

Frederic Bonnet, "Jacin Giordano," *Vogue (French)*, February, 2007



JACIN GIORDANO

Installé à Miami, Jacin Giordano avoue aimer la lune et les étoiles, les affiches entrecollées qui tombent de leur support ou les couvertures afghanes... Il n'est alors pas étonnant de constater que sa peinture découle de savants entrelacs de formes et d'audacieuses accumulations de matières (acrylique, laine, paillettes...), dont la richesse étourdit parfois. Agé de 28 ans, l'artiste confie espérer que sa peinture provoque une émotion ou déclenche un souvenir. La surface effervescente de ses tableaux accroche en effet le regard et laisse s'engager un dialogue qui conduit l'œil à s'égarer de longs moments dans une rêverie solitaire. Outre qu'il redéfinit les codes de l'abstraction picturale, le travail de Giordano porte en lui une poésie intrinsèque. Deux qualités qui, associées, en font l'une des plus novatrices et excitantes peintures à suivre.

Le travail de Jacin Giordano est visible à la galerie Baumet-Sultana, 20, rue Saint-Claude, 75003 Paris, jusqu'au 24 février. [FB]

Le Journal des Arts

L'ACTUALITÉ DE L'ART ET DE SON MARCHÉ À TRAVERS LE MONDE

UN VENDREDI SUR DEUX | Numéro 252 | Du 2 au 15 février 2007

FRANCE 5 € | BELGIQUE 5,5 € | SUISSE 11 CHF

Galleries Sensations

De fortes propositions rythment
le parcours du Marais

PARIS ■ Bien rares sont les expériences qui tentent de défier le temps et le format de l'exposition, particulièrement dans des galeries où l'exigence commerciale et les contraintes spatiales dictent un calendrier et, souvent, un mode d'accrochage plus ou moins convenu. L'initiative de la galerie Maisonneuve, en invitant Mathieu Briand dans son nouvel espace, est exemplaire en ce qu'elle affirme une véritable volonté d'interroger la qualité même et les contours de l'exposition. L'artiste initie une série d'une dizaine de manifestations qui, sous le titre *URQ: a Mental Odyssey*, occupera l'intégralité du programme 2007 de la galerie. En prélude logique à un déroulé progressif, le *Prologue* donne à voir la reconstitution fidèle et minutieuse de son atelier. Murs et tables sont recouverts de maquettes, documents, tableaux et autres essais picturaux qui font littéralement plonger le spectateur dans l'imagination prolifère et les sources d'influence – en particulier Stanley Kubrick, Philip K. Dick et Jorge Luis Borges – d'un artiste qui ne se pose plus la question du réel et de la fiction. Mais il a intégré le fait que ce que nous croyons être le premier n'existe que par son intime imbrication avec le second. Les développements futurs seront à suivre (nouvel épisode le 3 février).

De son côté, la galerie Nelson fête

ses 25 ans d'activités avec un accrochage d'œuvres anciennes pour la plupart. Parmi les vingt-trois artistes de la partie, une belle vidéo de Marie José Burki (*De nos jours (Simply)*, 2003) et une grande photo de Ken Lum (*Où je comprends*, 1995) sont remarquables, de même qu'un ensemble de petites peintures de Helmut Dorner (*Klack*, 1994) (jusqu'au 23 février). Rebecca Bournigault revient chez Frédéric Giroux avec des aquarelles où affleure la violente passion. Sa vidéo *Lake* (2006), longue promenade où deux personnages se suivent sans jamais se rencontrer, défie la logique des relations humaines (jusqu'au 24 février).

Paillettes

Une peinture fraîche et sensible est à voir chez Baumet Sultana. Le jeune Américain de Miami Jacin Giordano, souvent très coloriste, y a réussi un accrochage solide et cohérent basé sur une idée de la fin de la couleur. Ses tableaux dialoguent en déclinant leurs oppositions de couleurs « neutres » (blanc, noir, gris), de matières (acrylique, laine, paillettes), de rendu (mat et brillant). Un travail subtil et intelligent, où la recherche des textures et des harmonies va très au-delà de bien des propositions clinquantes mais paresseuses qui font florès aujourd'hui (jusqu'au 24 février).

Frédéric Bonnet



Jacin Giordano, *Drip Painting*, 2006, acrylique sur bois, 122 x 90 cm. Courtesy Galerie Baumet Sultana, Paris.