

Press Release

Marianne Vierø *Drawing Nude*

RITA URSO Artopia Gallery
Via Lazzaro Papi 2, Milano

Opening on June 9th, 2022, from 6 – 10 PM
10th of June | 15th of July 2022



Marianne Vierø,
Loom painting (Unweaving), Green
2022
Gouache on jute
55 × 36 cm

RITA URSO Artopia Gallery is pleased to present *Drawing Nude*, a solo exhibition by the Danish artist Marianne Vierø (Copenhagen, 1979), which brings together a collection of new works made for the occasion.

Inspired by the moment in history when female art students got access to live figure drawing, Marianne Vierø approaches the theme of the nude as an analogy for freedom of expression and a psychological moment that allows one to rid oneself of old constraints.

While working on the re-articulation of a historically favorite subject Marianne Vierø does not fail to squeeze in a play on words: does she mean drawing a nude or drawing while nude? or better, drawing a nude while naked? While amusing the visitor with a double entendre, a deeper message is conveyed. Collective and personal memory, “studium” and “punctum”, conscious and unconscious meet to form new alliances. A point, which comes back in her work methodology. The application of one medium’s features to another grants the possibility for a renewed origin and a dismantling of categories. Constantly,

almost inevitably Vierø combines and hybridizes different artistic languages. From the graft created indefinite, or rather indefinable, works that fluctuate between mediums are generated.

Most prominently, a group of canvases titled Loom Paintings (Unweaving) tie together references to textile art and painting. In these works, with strong tactile suggestions, Vierø preserves the physicality of the raw canvas while untangling the threads that compose it and applying extremely diluted paint to the surface as if dyeing the fabric.

With the sculptures named Untitled, Nude (Breadwinner), Vierø shapes dough into different sections of the body, evoking the porosity of skin while questioning the position of the nude as a compliant object for study.

Situated straight on the gallery floor a set of LED illuminated acrylic sheets titled allude to the shape of a sleeve represented both as a schematic sewing pattern and as a silhouetted gesture. Engaging in a play of embodiment and detachment the overlapping sheets hover between figurative representation and abstraction.

Finally, two small drawings in mirror and gouache lines frames make out the title pieces of the show. Insisting on drawing the viewer into the conversation, they reflect on the polarity between seeing and being seen.

Vierø's research acts on the process of the translation of expressive languages by dealing with the iconographic model of the nude and through the history of art. Elements specific to certain fields and heterogeneous processes trigger unprecedented experiments that take the form of unexpected formal results.

Marianne Vierø has been artist in residence at the Rijksakademie van Beeldende Kunsten in Amsterdam, the Triangle Arts Association in NYC, and Künstlerhaus Bethanien in Berlin among others. Solo exhibitions include "Figure Bold" (2019) at Artopia Galley, Milan; "Coat Concave" at die Raum, Berlin (2017); "Glyph" at 427, Riga (2015); "Great Transformation" (2014) and "Dunk" (2017) both at Ellen de Bruijne Projects, Amsterdam, followed by a solo presentation at LISTE Basel (2017). Vierø has participated in group exhibitions at Future Gallery, Berlin; De Vleeshal, Middelburg; the Philadelphia Museum of Art; 1857 Kunstall, Oslo.