THE PEGGY GUGGENHEIM COLLECTION PRESENTS A SOLO EXHIBITION OF JASON MARTIN, VIGIL, IN THEMES & VARIATIONS: FROM THE MARK TO ZERO.

March 21 - May 17 2009 the Peggy Guggenheim Collection hosts Themes & Variations. From the Mark to Zero, curated by Luca Massimo Barbero. This exhibition draws upon the museum’s permanent collections from the early 20th century to the post World War II period and charts the progress of the pictorial mark chronologically and thematically: from typography to collage, from letters to numbers, to the iteration of gesture, of signs, eventually sublimating into monochrome, beyond which the only possible condition is the void. As a ‘variation’ of this theme, the exhibition includes Vigil, a one-man show of paintings, by British artist Jason Martin, who has been invited to interpret grade zero with a series of 13 works specifically created for this exhibition.

Jason Martin is among the most interesting painters of the generation of Young British Artists. He has been invited to present a sequence of monochromes, refined in texture and luminous in tone, poised between painting and sculpture. These are executed with manifest, parallel brushstrokes in oil, acrylic or a mixture of mediums, on a variety of supports--aluminium, stainless steel, and plexiglas-generating a vibrant space in which an infinity of pictorial possibilities co-exist. Martin’s rotating and textural technique, condensing in lines and circles, give a translucent and dynamic optical effect to his wavy, reflective monochromes in natural colors. His work references American Abstract Expressionism and Minimal Art, through a combination of gestural expressionism and conceptual rigor, with an aspect of physicality owing to the movement of the body in the act of painting which endows the pictorial surface with fresh life and intense energy.

In the words of Jason Martin: “This exhibition is partly a response to the exceptional works found in the Peggy Collection aiming to provoke a dialogue or conversation between my paintings and those examples of early modernism [...] Recognising that fundamentally my works consider colour structurally and not decoratively, matter becomes visceral, erotic and experiential [...] Transparency is scaled and measured ultimately consumed by a saturation of spinel black, the only transparent black pigment. Chiaroscuro found in contemporary practice.”

In 1997, as a very young man, Martin took part in the famous group show of “hot” Young British Artists Sensation: Young British Artists from the Saatchi Collection – at the Royal Academy, London. In 1999 he was invited to exhibit at the Liverpool Biennial of Contemporary Art. In 2001 he participated in the exhibition Figure astratte in Palazzo Rospigliosi in Rome and the next year in L’ultima cena in the Castel dell’Ovo in Naples. In 2004 he exhibited Monocromos - de Malevich al presente, in the Museo Nacional Centro de Arte Reina Sofía, Madrid.

The exhibition Vigil is organized in the collaboration with la Galleria Mimmo Scognamiglio, Milan-Naples. Grateful thanks to Distilleria Nardini and Gruppo La-Vis for the generous donation of cocktails.
The programs of the Peggy Guggenheim Collection are made possible thanks to the support of the Advisory Board of the Peggy Guggenheim Collection and:

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opening times: 10.00-18.00; closed Tuesdays and December 25
admission: euro 12; euro 10 seniors over 65 yrs; euro 7 students; free for children 0-10 yrs and members
further information: tel. +39 041. 2405404/415; press@guggenheim-venice.it

THE SOLOMON R. GUGGENHEIM FOUNDATION
FACT SHEET

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<td>VENUE</td>
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<td></td>
<td>Palazzo Venier dei Leoni, 701 Dorsoduro</td>
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<td>30123 Venice</td>
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<td>DATES</td>
<td>March 21 – May 17, 2009</td>
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<td>PRESS PRESENTATION</td>
<td>March 20, 5 pm</td>
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<td>Peggy Guggenheim Collection</td>
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<td>WORKS EXHIBITED</td>
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<td>ENTRANCE TICKET TO THE COLLECTION</td>
<td>regular euro 12; seniors euro 10 (over 65); students euro 7 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: <a href="mailto:membership@guggenheim-venice.it">membership@guggenheim-venice.it</a>)</td>
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<td>Entrance tickets allow the public to visit the permanent collection, the Gianni Mattioli Collection, the Nasher Sculpture Garden, the exhibition. Free guided visits of the temporary exhibitions, daily at 3:30pm. Reservation is not requested.</td>
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<tr>
<td>OPENING HOURS</td>
<td>daily from 10 am to 6 pm, closed on Tuesday</td>
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<td>INFORMATION</td>
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<td>HOW TO ARRIVE</td>
<td>From Piazzale Roma - Ferrovia (train station): vaporetto no. 2 towards Lido, get off at the Accademia stop (25 minutes); vaporetto no. 1 towards Lido, get off at the Accademia stop (30 minutes). From St. Mark's Square: vaporetto no. 1, 2, or 3 (for Venetians only) towards Piazzale Roma-Ferrovia, get off at Accademia stop (5 minutes).</td>
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<td>COMUNICATION AND PRESS OFFICE</td>
<td>Alexia Boro, Maria Rita Cerilli</td>
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<td>tel. 041.2405404/415</td>
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<td>Please, once published, send the article to: <a href="mailto:press@guggenheim-venice.it">press@guggenheim-venice.it</a></td>
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VENICE at night with the reflected moonlight, the waterways and the muted sound of slow water, suggests to me a suspended psycho-drama fought from within.

A city in water strangely provokes a mild anticipation or claustrophobia. The echoes of voices talking and laughter hidden behind timeless walls work a menacing treat on the mind.

To walk at night here, is to confront a guileless dream. You become the living shadow of your unconscious. The works by Magritte, De Chirico, Chagall and Ernst could never have found a better home.

The symbolic and poetic associations suggested by the exhibition title aims to tease the unconscious. Moonlight embalms the mind with a necessary self-effacement. A perplexed melancholy of self-awareness. I offer a response to the night light or nocturne light I found most compelling in Venice.

This exhibition is partly a response to the exceptional works found in the Peggy Collection aiming to provoke a dialogue or conversation between my paintings and those examples of early modernism.

The work I will show will hopefully give you a closer insight into varied strategies I have developed over the last 15 years.

Using gel, oil or mixed media I will show a full vocabulary of my pictorial invention. Older works will hang alongside new works that reveal a range of approaches to my relationship with structure and materiality. The physicality of each work has been arrived at through an ongoing investigative and empirical approach to materials.

Responding directly to the constructivist and relational works in the collection will encourage parallel comparisons to be made with the early abstract works. In particular Mondrian, Pevsener, Vantongerloo will relate to the smaller works.

The smaller paintings polarise tonality and transparency, colour and space, movement and light. Transparency is scaled and measured ultimately consumed by a saturation of spinel black, the only transparent black pigment. Chiaroscuro found in contemporary practice. Recognising that fundamentally my works consider colour structurally and not decoratively, matter becomes visceral, erotic and experiential. To touch is to complete the senses.

In contrast to the more sculptural and absolute, the larger works embrace a more whimsical response to narrative, figuration, time and place.

Jason Martin
VIGIL

I have included works that have disparate and unrelated character drawn from a range of mood or sentiment dating from 1994 to 2008. The dialogue between these works comes not from a theme or notion rather a shared compulsion for the visceral, the erotic and the fetishised. The suggestive title embodies a group of works without a singularity of meaning or subject. I am interested in furthering a vital commitment to abstraction, and to take abstraction further is to unconsciously develop the realism of figuration.

My language and vocabulary are born of abstraction. However the common emotive response is to make comparisons to anatomy, skins, flower, fauna, animals, hair, flesh, gender, feathers, rock, sand and sea. This has allowed the work to embrace the genres of western painting and to connect with the traditional concerns prior to Modernism and the 20th century movement. Over the last 5 years I have responded to these genres with specific intention to explore new themes with old agendas. Nudes, Atlas, Arcadia, For Gods Sake, Nomad, Rock, Oceania and now Vigil. The most recent work here is suggestive of candle light fragmented and torn, a possessed burning flame. Symbolic of our fleeting lives, flames are wonderfully cathartic and symbolic, tapping our primal fears and desires.

Vigil is the essence of a creationist ideal. An anthem for a progressive model for painting that embodies prayer, ritual and dance. A sacred journey from the elemental to the exotic. Vigil is a testimony to the ephemeral and poetic nature of found meaning. An act that can be understood as a metaphor for painting or a platform for discovery and learning. Vigil is a eulogy for the emotionally stricken. A waiting ritual asking more about when than about why. Vigil is a tool or exercise in faith we all reflect on and must respect, perhaps a chant that fear and hope are one and the same.

To advance the story of abstraction is not to appropriate, deconstruct or re-configure. To be truly subversive is to unconsciously traverse the possible identity of figurative pictorial invention within the frame of abstraction. How we do this must surely come from an urgent pursuit in furthering the language of pictorial form, inviting new possibilities and strategies into how paintings are painted.

Jason Martin
BIOGRAPHY

1970 Born, Jersey, Channel Isles
1989-90 Chelsea School of Art, London
1990-93 Goldsmiths College, London, BA (Hons)

SOLO EXHIBITIONS

1996 Lisson Gallery, London
1997 Lisson Gallery, London
Kohji Ogura Gallery, Nagoya
1998 Stadtische Galerie Nordhorn (exh cat)
Robert Miller Gallery, New York
1999 Lisson Gallery, London
2000 Galleria Claudia Gian Ferrari, Milan
L.A. Louver, Los Angeles
2002 ‘Pink 001’, Galerie Thaddeus Ropac, Paris, France
2003 ‘Jason Martin: New Paintings’, Galerie Thaddeus Ropac, Paris, France
‘Jason Martin’, Patrick de Brock Gallery, Knokke, Belgium
2004 Lisson Gallery, London
‘Jason Martin’, L.A. Louver, Los Angeles
2005 ‘Jason Martin’, CAC Málaga, Spain
2006 ‘Nudes’, Galerie Thaddeus Ropac, Paris, France (exh cat)
‘Arcadia’, Galerie Mario Sequeira, Braga, Portugal (exh cat)
2007 ‘For Gods Sake’, Kunstverein Kreis Gütersloh, Gütersloh touring to Moenchhaus museum, Goslar, Germany, Thaddaeus Ropac, Salzburg, Austria (exh cat)
‘Atlas’, Mimmo Scognamiglio Gallery, Naples, Italy (exh cat)
2008 ‘Nomad’, CAC Malaga, Spain (exh cat)
‘Oceania’ L.A. Louver, Los Angeles
‘Nomad’ Es Baluard Museu d’Art Modern i Contemporani de Palma, Palma de Mallorca (exh cat)
‘Rock’ Centro Brasileiro Britanico, Sao Paulo, Brazil (exh cat)
2009 ‘Jason Martin’, Espace Jean Legendre, Compiègne, France

FORTHCOMING EXHIBITIONS

‘Vigil’, The Peggy Guggenheim Collection, Venezia, Italy

GROUP EXHIBITIONS

‘Recent Painting’, Lisson Gallery, London
‘Surface Tensions’, Curwen Gallery, London

GROUP EXHIBITIONS Cont’d

‘Real Art. A New Modernism. British Reflexive Painters in the 1990s’, Southampton City Art Gallery (touring to Stedelijk Museum, Amsterdam; Leeds City Art Gallery, UK) (exh cat)
‘Postscript’, Lisson Gallery, London
‘Five Contemporary British Painters’, Galerij S65, Belgium
‘Four Paintings’, PAP Gallery, Tokyo


‘Finish’, Spacex Gallery, Exeter

1998 ‘Short Stories’, One In the Other Gallery, 1 Tenterground, London
‘Tension’, Robert Miller Gallery, New York
‘The Erotic Sublime’, Thaddeus Ropac Gallery, Salzburg, Austria
‘Small works’, Green on Red Gallery, Dublin, Ireland

1999 ‘Pictures for Pleasure (Twelve Artists Twelve Rooms)’, Thaddeus Ropac Gallery, Salzburg, Austria
‘Angesichts’, Städtische Galerie Nordhorn, Nordhon, Germany
‘Post-Hypnotic’, University Galleries, New York (touring to the MAC, Dallas; The Atlanta College Art Gallery, The Chicago Cultural Centre and the Tweed Museum, University of Minnesota, Naples Museum of Art and Massachusetts College of Art) (exh cat)
‘Postmark: An Abstract Effect’, Site Santa Fe, USA (exh cat)
‘Abstrakt’, Max Gandoff Library, Salzburg, Austria (exh cat)
‘Together: Artists in support for the homeless’, The Passage House, London
‘John Moores 21’, Liverpool Biennial of Contemporary Art, (prize)
‘Painting Language’, LA Louver, California

2000 ‘Blue’, New Gallery of Walsall, Walsall, UK
‘La painture des Martin’, Musée d’Art Moderne de la Ville de Paris, France
‘The Gulf prize European Biennial of the Visual Arts’, La Spezia, Italy (prize) (exh. cat.)
‘Century of Innocence - the Story of the White Monochrome’ Rooseum - Centre for Contemporary Art in Malmo, Sweden, touring

2001 Wetterling Gallery, Stockholm, Sweden
‘A Shot in the Head’, Lisson Gallery, London
MOMA, Mexico City, Mexico


2004 ‘L’Ultima Cena’ (The Last Supper), Castel Dell’Ovo, Naples, Italy
‘Monochrome’, Reina Sofia, Madrid (curated by Barbara Rose)
‘Painting as Process’, Earl Lu Gallery, La Salle College of Arts, Singapore

2005 14th Rome Quadriennale, National Gallery of Modern Art, Rome, Italy
‘Visioni’ 20 artisti a Sant’Agostino’, Church of Saint Angostino, Bergamo, Italy
‘Extreme Abstraction’, Albright-Knox Art Gallery, Buffalo, USA
‘Skyshout – Painting after Painting’, Santiago de Compostela, Spain

2006 ‘The Art of White’, The Lowry, Salford, UK
‘Monochromed’, Fine Art Society, London (exh cat)
Inaugural opening new wing Denver Art Museum, Colorado, USA
‘Until it makes sense’, Seventeen, London / Ropac, Paris (exh cat)
‘Seven Rooms Seven Artists’, L.A. Louver Gallery, Venice, California, USA
2007  ‘Painting in the Noughties’, Letterkenny Arts Centre Co. Donegal, Ireland
     ‘Beyond Sensation’, Jersey Museum, Channel Islands (exh cat)
2008  ‘Black and White’ Galleri Kaare Berntsen, Oslo, Norway
     ‘Las Vegas Collects Contemporary’, Las Vegas Art Museum, USA
     ‘Aurum’ L’or dans l'art contemporain, Centre Pasquart, Biel, Switzerland

Public Collections

Albright Knox Gallery, Buffalo, USA
Birmingham Museum & Art Gallery, UK
Collection Group e Lhoist, Brussels, Belgium
Denver Art Museum, Denver, USA
Deutsche Bank Collection, UK
FNAC, Paris, France
Government Art Collection, UK
IVAM, Valencia, Spain
Jersey Museum,
Hirshhorn Museum, Washington, USA
Museum of Contemporary Art, Salzburg, Austria
Museum of Modern Art, La Spezia, Italy
Stadtische Gallerie Nordhorn, Germany
Thyssen-Bornemisza Art Contemporary, Vienna, Austria
Sammlung Essl, Vienna, Austria
CAC, Malaga, Spain
Asturius Museum, Spain
Wurth Collection, Germany
Kunsthalle Weishaupt, Germany
Es Baluard Museum, Palma, Mallorca, Spain