JIR SANDEL is delighted to present

Grass is greener. Part II
an exhibition by Paola Paleari
featuring works by Magnus Frederik Clausen, Giulia Marchi and Alexis Mark/Annual Reportt

March 16th - 17th, 1 - 6 PM
March 18th - 20th, by appointment

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The exhibition project *Grass is greener* started in the spring of 2017 on the basis of my interest in comparing painting and photography, namely the two visual disciplines par excellence.
In this regard, I invited Danish painter Magnus Frederik Clausen and Italian photographer Giulia Marchi to establish a dialogue, where I acted as mediator, aimed at finding a common conceptual and working frame for this correlation to occur.
Portrait, landscape and still life emerged as the three main areas to explore and led to the creation of the artworks exhibited in the first part of the project, which took place in November 2018 at Matèria gallery in Rome.

In spring 2018, I included in the dialogue the graphic office Alexis Mark from Copenhagen. Alexis Mark runs the exhibition space Annual Reportt, where the second part of the project was supposed to take place in January 2019. Although this did not happen, their contribution to the dialogue was significant and therefore I invited them to produce a piece ad hoc for the exhibition that opens today.
In this phase of the project, the reading of the connection between photography and painting expanded and became a matter of "image". The specificities of the two media took second place as we focussed on examining the context around them and the way they are used, reproduced and vehiculated.

I see *Grass is greener. Part II* as a sort of "reality check" of the long and discontinuous process covered so far. The works on display are a first sum of the disparate thinking which the project has activated and that will keep on evolving.

- Paola Paleari, March 15th, 2019

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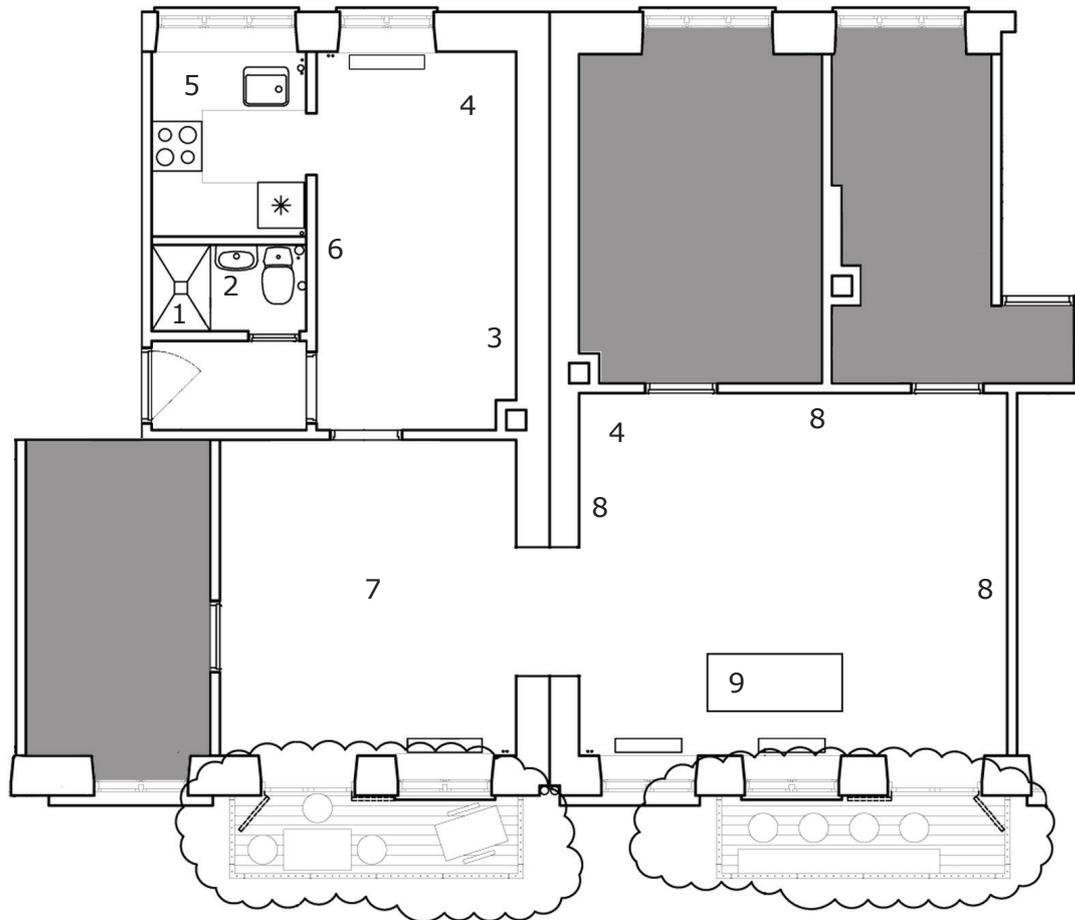
1 Paola Paleari
Grass is greener. Art in Theory
audio piece, duration 09:20, book with sticky notes

A computer generated voice reads extracts from the 2nd edition of *Art in Theory 1900 - 2000: An Anthology of Changing Ideas*, edited by Charles Harrison and Paul Wood. The relationship between painting and photography was born at the dawn of the twentieth century and got through to our times. In trying to locate the core of this relationship on a theoretical level, I read the volume and extracted the passages that I found particularly significant. The robotic voice deprives them of authority and emphasis, turning them into neutral matter for afterthought.

2 Paola Paleari
Grass is greener. Gnosjö Hjälper
5 frames with photographic prints, bathroom mirror with shelf

A series of identical frames from a Swedish second-hand shop are placed in front of a mirror. All the frames contain the same portrait, that is printed each time with a slightly different tone and saturation. The image's quality is unimportant, as it here serves a mere example of use of the product that contains it.

3 Paola Paleari
Grass is greener. Art viewer
diptych, laser prints on adhesive paper, unique edition

The majority of the exhibitions we see today are experienced on a screen. We don't actually visit the show in person, but we get an idea of how it looks like through installation views that are shared via art blogs and magazines. The piece is composed of an iPhone screenshot I captured while scrolling the Art viewer's post on the first part of _Grass is greener_. The prints' scale almost brings the artworks back to human scale, and at the same time magnifies the graphic elements that surround their photographic reproduction.

4 Paola Paleari
Grass is greener. Beloved
3 hoodies, unique edition

Marchi's _Grandiente_ is one of the first body of work produced for _Grass is greener_. It is a series of digital files created in Photoshop that explores the capacity of pure color to evoke preconceived images. Through a Californian print-on-demand service, I converted the three _Gradiente_s, that we chose for the show in Rome, into three hoodies.
A clothing piece is a very personal item and is tailored on one's own body measures. On the other hand, regardless of whether the original motive is a painting, a photograph or a pattern, once applied to a garment it instantly flattens into design.

5 Alexis Mark/Annual Reportt
Realfakelemons.saver
macOS screensaver, available for download at www.realfakelemons.com

After five minutes of no interaction (or what your preferred setting might be) the screensaver is activated and initiates an infinite spin of a polythene squeeze-type container. What you are observing is a replica in texture, shape and function of an actual lemon. Use for decorative/ entertainment purpose.

6 Giulia Marchi
from the series **_18 atomi di carbonio_**
canson infinity rag photographique, edition of 3

This body of work by Marchi is part of a series that takes its premises from her own series _Gradiente_. The gradients that she conceived as digital, immaterial files are here printed and rephotographed next to a soap bar with the same tonality. In this passage, the gradient looses its abstract quality and becomes an element of a still life. Or is it the soap that, next to the purity of the gradient, looses its materiality and becomes an abstract shape?

7 Paola Paleari
Grass is greener. The Craftsman's Dream
11 plates, various dimensions and materials

The Craftsman's Dream is a 1889 poem by British artist and designer Walter Crane. The poem is a protest against capitalistic manufacture and an attempt to make daily life more beautiful inspired by, but not in imitation of, the best examples of past art. Pottery - plates in particular - was an important component of the ideal Arts and Crafts interior as opposed to the industrial one. At the zenith of those principles, decorative plates are today often mass-produced and cheap gadgets that employ low-quality prints and materials, and yet are still widely used as items to embellish one's living space.

8 Magnus Frederik Clausen
Untitled
enamel, acrylic, cut tank top, primed linen, stretcher bars

Self portrait during summer 2017
oil, acrylic, cut trousers, curtain, stretcher bars

Untitled
oil, acrylic, tank top, rag, linen, stretcher bars

In Clausen's artworks realized *for Grass is greener*, the elements taken directly from real-ity and placed onto the canvas are personal clothing items belonging to him or to his family members and friends. The output is both a still life that (re)present reality and a portrait of the clothes' owner. The use of color adds a third layer to the object-canvas, transforming it into a landscape or monochrome study. The result is a synthesis of all painting genres in one, which blurries the line between figuration and abstraction.

9 Paola Paleari
Grass is greener. Déjeuner
self-published book, edition of 14

Grass is greener. Déjeuner is a self-published book based on a selection of xxx reproductions of *Le déjeuner sur l'herbe* by Édouard Manet (1863), one of the most cited paintings in art history. Through its numerous reinterpretations, Manet's masterpiece has crossed all tech-niques and been turned into a photograph, a sculpture, a drawing, an installation, a film, a performance, another painting. The original work itself is a cheeky reworking of Marcantonio Raimondi's engraving *The Judgment of Paris* (c. 1515) after a drawing by Raphael. Through this iconic picture, I was interested in exploring the chameleonic power of the image to crosscut cultures, fashions and eras.

10 Paola Paleari
Grass is greener. HOMEWORK
slideshow, duration 14:21, available at vimeo.com/323309614 with password: homework

The exchange between Marchi, Clausen and me ran for about a year and took the shape of a loose flow of various inputs. A Dropbox folder called HOMEWORK has been the main repository of this dialogue. The slideshow is a compilation of the visual material gathered there, which I shuffled and elaborated by adding further references.