

## Martin Holman

### New books 2017



Main text in artist Barbara Nicholls' first monograph 'Sedimentary Flow' Black Dog Publishing  
<https://black-dog-publishing.myshopify.com/products/barbara-nicholls>  
+ available from Amazon

Barbara's solo show at the New Art Gallery, Walsall, continues to 19 November  
<http://thenewartgallerywalsall.org.uk/exhibition/barbara-nicholls-sedimentary-flow/>



Afterword to 'Content to Gather', Joe Devlin's words & David Mackintosh's drawings  
Aye Aye Books, Manchester  
<http://www.aye-ayebooks.com/>



Contributions to Art Monthly, The Florentine, ArtUK  
<http://artuk.org/discover/stories/frost-fairs-and-the-frozen-thames>



2012 catalogue essay reprinted in Lara Conte's monograph 'Paolo Icaro faredisfarerifarevedere' Mousse Publishing, Milan  
+ available from Amazon



Text in Jeffrey Dennis' monograph 'Ringbinder' which follows his successful exhibition at the Northern Gallery for Contemporary Art, Sunderland  
[www.slimvolume.org/jeffrey-dennisringbinder/](http://www.slimvolume.org/jeffrey-dennisringbinder/)  
+ available from Amazon

### New show 2017

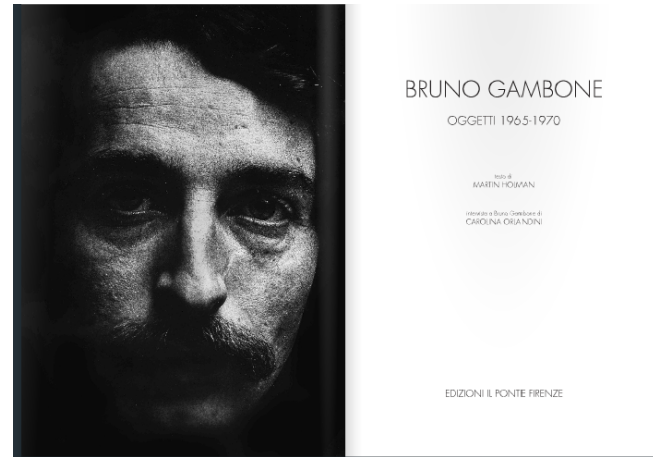
With artist Stephen Nelson selected Poor Art/Arte Povera & British artists now at the Estorick Collection of Modern Italian Art, London, 20 September-17 December  
<http://www.estorickcollection.com/exhibitions/poor-art-or-arte-povera-italian-influences-british-responses>



The Estorick Collection requests the pleasure of your company at the private view of

**Poor Art | Arte Povera  
Italian Influences  
British Responses**

*Writing in 2014*



### **Galleria Il Ponte**

Bruno Gambone – Oggetti 1965-1970

Catalogue essay, Galleria Il Ponte, Florence

[http://www.galleriailponte.com/index.php?en\\_bruno-gambone-2](http://www.galleriailponte.com/index.php?en_bruno-gambone-2)

Download the catalogue [http://issuu.com/galleriailponte/docs/gambone\\_issue\\_book](http://issuu.com/galleriailponte/docs/gambone_issue_book)



### **Art Monthly**

Mario Merz (issue 381)

Carlyle Reedy (380)

Giulio Paolini (379)

Ian Kiaer (377)

Joana Vasconcelos (376)



### **Frieze**

Stuart Brisley (Jan/Feb)



### **Art Review**

Valerie Snobeck (July/August)



### **The Florentine**

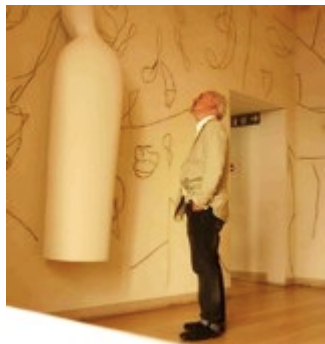
Giuseppe Penone (202)

Dadamaino, Mario Fallani (201)

Julia Race (199)

Family Matters (198)

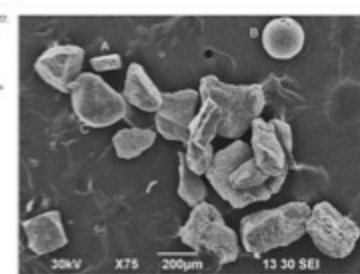
Franco Vaccari (197)



**2013**  
Contributions published in  
*Art Monthly*, *Art Review*,  
*The Florentine*, *Various Small Fires*  
and other publications



## —Various Small Fires



Categories  
One Photograph Series (5)  
Interviews (2)





## STUDIO MUSIC

ANDRZEJ KLIMOWSKI  
MILES DONOVAN  
KATE MCGGWIRE  
JEREMY KUNZE  
GEORGE SHAW  
MARTIN HOLMAN  
MARLOES TEN BHOMER  
MITCH BLUNT  
MARTIN O'NEILL  
STUART KOLAKOVIC  
MARK LAMARR  
KITTY CLARK

### Summer 2012

Music selection added to  
Studio Music website  
<http://www.studiomusic.fm/>

### April 2012

Simone Pellegrini – Devasti: non esiste alcun contrario della forma del mondo  
Catalogue essay, FAR - Galleria d'arte moderna e contemporanea, Rimini  
<http://www.comune.rimini.it/servizi/citta/cultura/far/pagina11.html>

In another light. A first reflection on the work of Simone Pellegrini.  
Anna Chiodi

Looking at Simone Pellegrini's work on paper brings the word *incandescence* to mind. In a rare definition of the term itself that seems appropriate for an atmosphere that its use implies. For, in work, Pellegrini's images are neither pre-1900 nor, exactly, books or bookshelves, which are the consequences of the common identification of *incandescence*. Instead, they are productions that are contemporary to us today. But their audience is modern and, moreover, they pertain to books in more than one way. Above all, these 'paintings' are not really drawn but emerge from a book that is printed, and print is the domain of the modern.

Pellegrini's images take shape through rhythms, patterns and devices requiring time. These lines, between sides of forewing, revealing and disappearing and they vary in intensity from absolute black, from light (as it were) to dark and heavy. The patterns are important as they provide the structure which is the engraver's gesture left by the work. In their constant return on the paper they appear to know their place although, in the viewer, the significance they seem confident about conveying fails to transmit. It is as if language, culture and time have learned themselves between the printed surface and the modern observer's vision to fill their role in our culture. That silence is resonant although it draws out direct meaning with metaphorical vocabulary.

What these images already declares from the wall has to be grasped first. In fact, that search is in keeping with the intriguing modernism because meaning, the work of a better sense, is locked away in symbols and, consequently, in references. The viewer is clearly called upon to undertake detective work although in this case the clues are not and what has to be related again to the broader echo of each piece in the imagination. A suspicion surfaces, even, that references are limited and that the artist presents an hermetic sphere that implies a separate universe.

Patterns often comprise half-formed human figures, their bodily evolution is linked as the work so water are only areas while others, both corners, upper limbs and hands. What seems of, this way, the most representative signs and gestures which are often depicted as temporal communication, either as couples or in groups crowded in perspective or in perspective. These elements sometimes in shadow through part of the image are made intentionally lacking eyes, their only means of relation to their surroundings is by physical sensation.

What they appear, heads are frequently described: dancers moved to suggest the wings or at the centre of other things by mouth. Occasionally they belong to bodies with incomplete outlines and what without heads, it can be assumed that the figures lack heads. What meaning

the sense of *incandescence* implies in presenting between one hand-drawn and another's voice, suggesting rather the mechanical duplication of what has been done. This distancing comes across as part of the artist's strategy for us often that is 'calm' not being of some but another emerging from a definable past. The essence of lines marks the hand-made origin of the composition, introducing the possibility of some other form of creation that the human hand.

Ironically it is interesting to note on the origin of Pellegrini's approach. A source may be his drawings in pencil on the end papers and empty back pages of books. The drawings are inevitably much smaller than his other work and so the general scale is reduced. One senses that there are volumes that he once rather than titles he has borrowed or appropriated in another way with the intention of defusing them, almost in the most desirable fashion for the actual work, before re-creating them. The relationship of drawing to one's research investigation, it is not identifiable as (the) omission. The choice of lines to illustrate in this way requires further description, the graphic style is full of presence without the energy in that sometimes being disphoric with equal clarity. But as an indication of Pellegrini's essence, the idea which he has related refers instead with particular interest.

Among the authors are the Russian: Octobris

(theologian and scientist, Paul's identity, and the poet, Oleg Mandelstam, both of whom perished during Stalin's purges in the late 1930s), physicist Oleg Voznesenskiy and Werner Heisenberg, the distinguished Italian commentator on the Bible, Sergio Quirico, and the Italian who wrote a very early treatise about how women's spirituality. Pellegrini has given particular attention to work by the German language poet, Rainer Maria Rilke, which deals with the ineffable and with the nature of communication in an age of deep culture, the early twentieth century. Also treated in Pellegrini's distinctive fashion are books by Roberto Calasso, the writer and intellectual who writes about mythology and the culture of modernism, and the contemporary Italian poet, Dario Fo.

Pellegrini, of course, introduces us to his images. It could be that the images themselves are concerned as illustrations or even verbal, linguistic, or musical. But the fact is that the images are not offered. This has prepared literary texts as open, already diverse and poetically engaged with, what he calls the Open Space. The images, the 'closed world' as it were, are not that. It remains a single dimension of animal meanings. In a sense, Pellegrini presents a visual equivalent of an open work in literature, in which 'meaning' is determined by context rather than by general definitions. Once more, in this regard, he



Jamie Shovlin – Various Arrangements, interview with artist  
Published in exhibition catalogue, Haunch of Venison, London  
[http://haunchofvenison.com/books\\_editions/books/various\\_arrangements/](http://haunchofvenison.com/books_editions/books/various_arrangements/)



### January 2012

Paolo Icaro – Living in America: Sculptural events in Woodbridge  
Exhibition and catalogue essay, Galleria Studio G7, Bologna

<http://www.galleriastudiog7.it/>

Download exhibition press release in English [here](#)

Images courtesy of Studio Filippo Nostri



## November 2011

Review of *Arte Povera 1968* at  
MAMbo, Bologna  
published in *Art Monthly* 351,  
pp. 22-23



## October 2011

Exhibiting Mario Merz – Henry Moore Institute, Leeds  
Chairing one-day symposium (photographed centre with Lara Conte and Alistair Rider)  
+ Evening lecture on Mario Merz and Arte Povera  
<http://www.henry-moore.org/hmi>



## July 2011

James Brooks, FOLKS  
Interview with artist published in exhibition catalogue, Galerie Laurent Mueller, Paris  
<http://www.galerielaurentmueller.com/>



### June 2011

Chairing the discussion The Artist as Critic at St George's Anglican Church, Venice  
 (photographed left with Rachel Withers, Nathaniel Mellors and Richard Grayson)  
 Part of *Soundings*, organised by workinprogress and AICA-UK at the 54th Venice Biennale  
<http://www.workinprogressuk.com/>



### Since May 2011

Writing for *The Florentine*, Florence's fortnightly English-language newspaper  
 Reviews and interviews include • Ming Wong at Villa Romana • 54th Venice Biennale • Chen Zhen at Galleria Continua, San Gimignano • Declining Democracy at CCC Strozzi • Sara Milne, honorary British consul and director of The British Institute of Florence • Duffy at MNAF • De Chirico and Warhol at Galleria d'Arte Frediano Farsetti • Lawrence Weiner at BASE • Arabella Natalini, co-artistic director of EX3, Florence • American Dreamers at CCC Strozzi • Arte Povera 2012 • The Thirties: the arts in Italy beyond Fascism at Palazzo Strozzi • Francis Bacon and the existential condition in contemporary art at CCC Strozzi • The Dalí Universe at Palazzo Medici Riccardi • Gianfranco Baruchello & David Tremlett • An Idea of Beauty at CCC Strozzi • 55th Venice Biennale • Bill Viola's self-portrait at the Uffizi  
<http://www.theflorentine.net/authors/author-view.asp?authorid=339>  
 Image: Florence fashion shoot by Duffy for Vogue, 1962 © Duffy Archive