

A stylized painting of a couple embracing on a patterned blanket. The background is a light pink wall with a string of lights featuring yellow circular bulbs and blue leaves. The couple is lying on a large, patterned blanket with a black, orange, and white checkered design. The man is on the left, and the woman is on the right, with her head resting on his shoulder. The overall style is modern and graphic.

Tristan Hoare

SYDNEY ALBERTINI

TOO CLOSE TO ME

EXHIBITION

4TH - 31ST JULY 2024

TUES - SAT, 11AM - 6PM

TRISTAN HOARE

6 FITZROY SQUARE

LONDON W1T 5DX

SYDNEY ALBERTINI

TOO CLOSE TO ME

4TH - 31ST JUL 2024

Tristan Hoare is delighted to present *Too Close to Me*, Sydney Albertini's second solo exhibition at the gallery. *Too Close to Me* presents a new body of work created by Albertini over the past two years, following a series of recent surgeries and exploring the healing process that followed. Albertini's new *Glass* and *Standing Woman* series incorporate elements of her earlier *Movement* works while pushing the boundaries of the picture plane. The artist takes the viewer on a journey from the initial shock of the body malfunctioning to recovery, while immersing them in patterns of her imaginary textiles and landscapes.

During her recovery, Albertini's return to the studio was gradual. A series of painted collages on Fabriano paper allowed Albertini to create works on a scale that her body permitted, pasting cut-out painted shapes in various configurations. Unlike her large-scale painting, this collage approach allowed Albertini the flexibility to reconfigure the composition multiple times, exploring range of motion on paper in a way that her body could not.

The exhibition's focal point is *Resting Woman*, a large two-panel painting which bears Albertini's signature patterned textiles, usually appearing to fall off the canvas, but here given structure by the resting figure; its abdomen, torso and head concealed by the jarring black and orange checkered fabric, the legs tucked and one arm resting on its stomach in a protective pose. This figure's entire universe has become the sofa she reclines on, the fabric enveloping the whole picture plane, leaving no negative space or room to breathe. The cherry textile is reminiscent of a summer garden, a real place that Albertini looked out on during her recovery, a physical landscape which becomes a part of her immediate surroundings in the form of the spread she rests on. This eventually evolves into the *Standing Woman* series, upright figures caught in various stages of undressing, throwing off the textiles that conceal them. Unlike the *Resting Woman* who appears enveloped by the drapery that surrounds her, the *Standing Woman* stands tall and strong and is in control of the textile that has been concealing her.

Albertini continues to use drapery as a character signifier, employing colours and patterns to denote various attributes of her subjects. In this body of work, Albertini builds a language of patterns, which she mixes and matches the way a musician would combine notes to create compositions. In fact, Albertini's new series of *Glass* works is inspired by the music of Philip Glass. The repetitiveness of Glass's notes is echoed in Albertini's use of recurring patterns, as well as the frantic and twisting movement of the compositions, reminiscent of written musical notes, or of an ECG machine recording the rhythm of a patient's heartbeat. The works have a new intensity, as the drapery takes over the entire picture plane, leaving no room for anything else. Albertini paints this series of works with both her hands, the way Glass would play his compositions on the piano.

The *Botanicals* series continue Albertini's exploration of her fantastical imagined landscapes inspired by her travels. The vibrancy and vitality of these landscapes are a testament to Albertini's ceaseless positivity and drive, culminating in the artist's largest botanical landscape to date. Unlike the artist's other multi-panelled landscapes which stretch across the wall, Albertini's *Blue/ Black Tree* towers above the viewer and completely envelopes them in fantastical, wild and, at times seemingly dangerous, flora.

Too Close to Me is a visual manifestation of Albertini's inner world, inspired by music, memories, her physical and psychological state, and is the result of close study of sights and sounds that one often takes for granted. Albertini explores her immediate surroundings with the same care and attention which one would bestow on a new and unfamiliar environment. Viewers are invited to immerse themselves in Albertini's vibrant inner world in Fitzroy Square between the 4th and 31st July.

The Artist

Sydney Albertini (b.1973, Paris) is a French-American multidisciplinary artist based in Amagansett, Long Island, whose artwork explores the techniques and themes normally associated with what society calls 'women's craft.' Albertini creates both three-dimensional pieces, with a focus on traditional fibre techniques such as knits and fabrics, and two-dimensional works, in the form of large-scale multi-panelled painted drawings in oil and charcoal on brown Kraft and white Fabriano papers.

Colourful and abstract, Albertini's *Movement* paintings strip away all elements of classical representational painting and focus on what is usually considered pure embellishments — drapery. Here, the decorative features are given the centre stage. Not shying away from any shade or hue, Albertini views colours as identity markers and uses their historical symbolism to imbue her various combinations with new meanings, resulting in abstract emotional portraits that merge the line between figuration and abstraction.

The *Botanicals* series invite a more contemplative approach and evoke all that is extraordinary in this world. Flora holds constant mystery for Albertini as it embodies strength and beauty in the most complex ways while simultaneously offering immediate aesthetic pleasure for the eye. All pieces are narratives of space based on the tight relationship between each element weaving movement, shape, and colour. The patterns, the combination of colours, and the intermingling shapes represent this complex yet beautiful phenomenon of plant life.

Albertini attended the Atelier de Sèvres in Paris and then studied fresco painting at the International Studio Art Centre in Florence. "In Italy, I learned how to do frescoes, so it was all about colours and narrative," she says. "The narrative focus from the Italian Renaissance completely influenced me. My work is based in that same aspect: piecing things together to tell a story." She then moved to New York in 2002 to study fine art at Parsons School of Design and she showed with Ille Arts and Ashawagh Hall, Duck Creek Arts Centre, and the Parrish Museum. Her work is held in many private and public art collections across the USA, such as the Parrish Art Museum, Southampton and Guild Hall in East Hampton.

The Gallery

Founded in 2009, **Tristan Hoare** is a multi-layered gallery focusing on young and established artists working in a variety of mediums. Ceramics, glass, painting and photography are all areas of interest, as well as a developing passion for textile art.

Each year we curate an ambitious exhibition with an overarching theme. *Geometrica* (2018), *Botanica* (2019), *Folds* (2021), *The Conference of the Birds* (2022) and *Paper* (2023) enabled us to collaborate with multiple artists and galleries, combining work from BC to the present day. Exhibitions are executed with the intention of telling a story and connecting with both seasoned collectors and people less familiar with the art world.

The gallery is located in a Grade I listed Georgian townhouse in Fitzroy Square.



TRISTAN HOARE

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11am - 6pm

PRESS ENQUIRIES

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