

PROPOSITION POUR YIA ART FAIR 2014
/PROPOSAL FOR YIA ART FAIR 2014

“Because nothing is as good as you can imagine it. No one is as beautiful as she is in your head. Nothing is as exciting as your fantasy.”
— Chuck Palahniuk, *Asfixia*, 2001

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Présentés à YIA ART FAIR #04
/Shown at YIA ART FAIR #04

Paolo Giardi, Brian Hubble

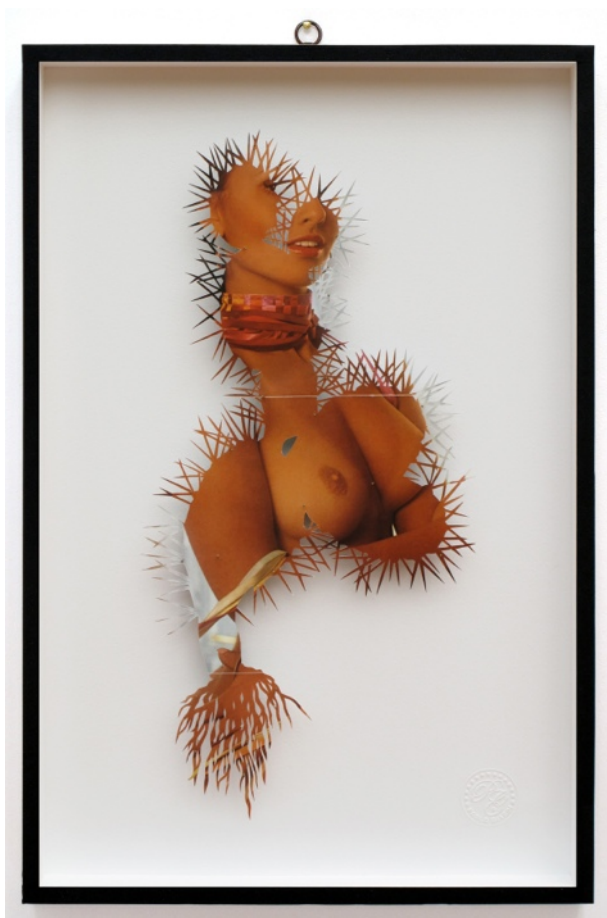
Paolo Giardi
www.paologiard.com
IT - 1964

Brian Hubble
www.brianhubble.com
USA - 1978

YIA ART FAIR #04
www.yia-artfair.com

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Paolo Giardi

You Can Learn A Lot of Things From the Flowers

2011 - 2014

66 planches

/66 works

Pages centrales de magazine découpées et épingles pour insectes sur papier

Somerset, 61x40,5 chaque

/Cut out magazine centerfold and insect pins on Somerset paper, each 61x40,5 cm

Courtesy the artist and Less is More Projects

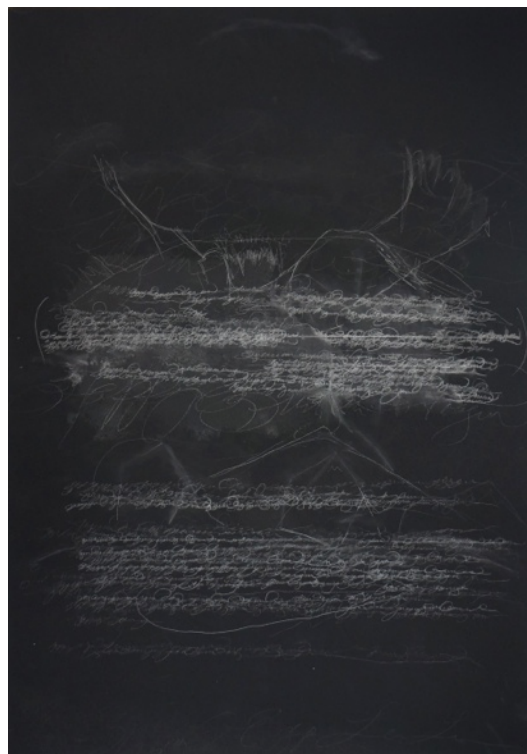
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Brian Hubble

Untitled

Impression jet d'encre sur couverture polaire et métal, 182x121 cm
/Fleece, ink jet print and metal, 182x121 cm
Courtesy the artist and Less is More Projects

Untitled, 2014

Écriture illisible, graphite sur acrylique, 68x48 cm
/Graphite on screen printed acrylic, 68x48 cm
Courtesy the artist and Less is More Projects

BRIAN HUBBLE

Né en 1978 à Newport News, Virginia, il vit et travaille à Brooklyn, New York.

/Brian Hubble was born in 1978 in Newport News, Virginia. He lives and works in Brooklyn, New York. His works have been shown widely, including exhibitions at MoMA PS1, and the Museum of Contemporary Art. Hubble completed his MFA at The School of the Art Institute of Chicago in 2011 where he was the recipient of the William Merchant R. French Fellowship.

Education

MFA The School of the Art Institute of Chicago

BFA Virginia Commonwealth University

Solo | 2-Person Exhibitions

2014

YIA Art Fair #04 with Less is More Projects (forthcoming)

Brian Hubble, PHALANX, Brooklyn, NY (forthcoming)

2012

Four Feet High and Rising, Sugar, Brooklyn, NY

Poseur, Grizzly Grizzly, Philadelphia, PA

2011

Just Breathe Normally, Autumn Space, Chicago, IL

Genius?, Manifest Exhibitions, Chicago, IL

2010

Painting is Easy, Next 2010, Chicago, IL

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Selected Group Exhibitions

2014

Small Rome, Frutta Gallery, Rome, IT (forthcoming)
TBA, NYC Chapter, Amigos de las Américas, New York, NY (forthcoming)
DDessin (14), Less is More Projects, Paris, FR
#spring, Less is More Projects, Paris, FR
New Patron, Open Gallery, New York, NY
Visceral Integrity, et al Projects, Brooklyn, NY

2013

Mutant Porcelain, So What Space, Brooklyn, NY
Get Off the Lawn, Parade Ground, New York, NY
On Creating Reality (Doc), Maccarone, New York, NY
WPC, The Newseum, Washington, DC

2012

Live Free and Die, Parade Ground, New York, NY
Taste, Small Black Door, Ridgewood, NY
Small Works Show, Columbia University, New York, NY
Can't Stop Rock Lobster, Martos Gallery, New York, NY
Sunday Sessions, MoMA PS1, New York, NY
Canvas to Canvas, Recess Gallery, New York, NY
The Whitney Houston Biennial, Murdertown, Chicago, IL

2011

The End, RobBos Projects, Regina, SK, Canada
Faux Cult, NoGlobe, Brooklyn, NY
Zrobili Permanent Collection Exhibition, Murdertown, Chicago, IL
Love, Sex, and Violence, Curtis Hall, Chicago, IL
Rout, Wabash Galleries, Chicago, IL
Matter Matters, 4707 Telegraph, Oakland, CA

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2010

40 Hours, Autumn Space, Chicago, IL
You're Not Making Art, Zrobili Gallery, Chicago, IL
Humboldt Moving Pictures, Richmond Sideyard, Chicago, IL
Get Your Fix, Zrobili Gallery, Chicago, IL
Midnite Snacks: Chicago, 1366 Space, Chicago, IL
Exquisite Corpse, SubCity Projects, Chicago, IL

2009

Liam Gillick Intervention Survey, Museum of Contemporary Art, Chicago, IL
Green Group Show, Darke Gallery, Houston, TX
I Didn't Do It, Siragusa Gallery, Chicago, IL
Midnite Snacks: A Traveling Group Exhibition
Ghostprint Gallery, Richmond, VA
No Globe, Brooklyn, NY

2008

Variation on a Theme, Rabbithole Gallery, Brooklyn, NY

2006

Blaine, Casoria Contemporary Art Museum, Naples, Italy

2005

Brooklyn, Westport Arts Center, Bridgeport, CT
New Works, Amy Simon Gallery, Bridgeport, CT
Brooklyn Underground Film Festival, Brooklyn, NY

2004

Confluence, Open Ground Gallery, Brooklyn, NY
New Works, Madarts Gallery, Brooklyn, NY

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Awards

2011

The William Merchant R. French Fellowship

2006

The Addy Award

2002

The Illustration Academy Scholarship

2001

The Commonwealth Award

Bibliography

2014

Kalamaras, Danielle, Review. "Trends Bogart in Bushwick", Bushwick Daily, January

2013

Goodman, Matthew Shen, Review. "Get Off the Lawn", The Brooklyn Rail, April

Greenberg, Alyssa, Review. "Staring Contests and Mutability", The Art Blog, September

2012

Henry, Allison, Review. "Small Works", The Spectator, September

Greenberg, Alyssa, Review. "Staring Contests and Mutability", The Art Blog, September

2011

Ishmael, Amelia, Review. "Do You Believe in the Artist?", ArtSlant, September

Valez, Pedro, Review. "New MFA Grads", Artnet, May

Sandberg, Leif, Review. "Genius?", Murdertown, March

2010

Viera, Lauren, Review. "Midnite Snacks", The Chicago Tribune, March
Sullivan, Shannon, Review. "Midnite Snacks", Chicago Art Magazine, March
Stephens, Cait, Review. "Midnite Snacks", Heavy Gel, March
Reaves, Kelly, Review. "Fresh Paint", Gaper's Block, November

2009

Curtis, Robert, Review. "First Friday's Therapy", The Commonwealth Times, February

2005

Lui, Claire, Review. "Top 20 International Artists Under 30", Print, April

BRIAN HUBBLE

J'ai récemment tenu une séance d'autographes, et signé et négocié la vente de feuilles de papier vierges. Le langage et les rituels qui régissent le monde de l'art deviennent ainsi partie intégrante de cette performance, contribuant à lui donner tout son sens. Mon travail conteste les mythes contemporains qui entourent ce système. Je prétends que briser ces illusions n'en diminuera en rien la magie.

En même temps, mon travail admet qu'il ne peut y avoir de premier plan artistique sans un arrière plan contextuel. Par divers médias, j'étudie cette structure avec mes propres moyens de production, ainsi que l'espace dans lequel les valeurs d'échange et d'esthétique se croisent. C'est ce système de relations qui m'a amené à aligner des carreaux pris sur les sols extra-territoriaux des Nations-Unies, sur le sol d'une galerie, et de le nommer "No Mans land". Les spectateurs étaient invités à marcher dessus et à ressentir le sentiment d'être nulle-part. Ces gestes figés et ces objets oscillent entre intégrité et apparence, l'arbitraire et l'officiel. Placebos et récits s'enracinent.

L'interaction entre les mythologies et l'influence du contexte dans la perception, se reflète dans mon oeuvre et y révèle une authenticité plus étrange que jamais. Cela me permet de transmettre quelque chose qui soit proche des impulsions qui me poussent à constamment évoluer. Peter Land explique, "Je pense que mon travail artistique est un instrument dans ma quête pour trouver un sens valable à mon existence. Cependant, les structures éthiques que j'essaie de créer autour de moi deviennent invalides, ou sont inopérantes, lorsque mon idée du sens change ou est en cours de changement. Mon sens de la réalité s'effondre, et doit être reconstruit sur une base continue".

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Le questionnement du sens, du système, et du contexte est ce qui motive ma démarche. Construire l'artifice, infléchi par une touche caustique mais ludique d'anarchie et d'alchimie, n'est qu'une partie de la stratégie.

— Brian Hubble

I recently held an autograph session, and signed and negotiated sales of blank sheets of paper. The language and rituals that devise the art system became part of the content of this performance, assisting in giving it meaning. My work challenges contemporary myths that envelop this system. I propose that breaking down its illusions will not diminish the magic.

At the same time, my work acknowledges that there is no artistic foreground without a contextual background. Through various media, I examine this structure in relation to my own means of production, and the space where exchange and aesthetic values cross. It is this relationship that allows me to align tiles on a gallery floor I took from the "extraterritorial" grounds of the United Nations, and title it "No Man's Land". Viewers were encouraged to walk on them and feel the experience of being nowhere. These deadpan gestures and objects oscillate between integrity and appearance, the arbitrary and the official. Placebos and narratives take root.

The interplay between mythologies and the role of context in perception reflect one another in my work to reveal an authenticity stranger than either alone. This allows me to convey something close to the motivating impulses behind my ever-evolving stance. Peter Land explains, "I guess that my work with art is instrumental in my pursuit to establish a valid meaning behind my existence. However, the ethical structures that I try to create around me become invalid, or don't apply, as my idea of meaning changes or is being changed. My sense of reality collapses, and has to be rebuilt on an ongoing basis."

The questioning of meaning, system, and context are vehicles that motivate my endeavor. Constructing artifice inflected with a caustic but playful touch of anarchy and alchemy is just part of the strategy.

— Brian Hubble

PAOLO GIARDI

Paolo Giardi est né en 1964. Il vit et travaille à Florence et Londres.

/Paolo Giardi was born in 1964 in Florence, Italy. He lives and works in London and Florence.

Education

1988 - 1992

Accademia di Belle Arti, Florence, Italie

Diploma in Painting

Exhibitions

2014

The Botanist (You Can Learn A Lot of Things from The Flowers), Less is More Projects (October 2014, solo, forthcoming)

YIA Art Fair #04 with Less is More Projects (forthcoming)

Pense-bêtes, Galerie De Roussan, Paris (group project)

#spring, Less is More Projects, Paris (group)

DDessin (14), Less is More Projects, Paris

2013

CasaCagliostro, Wandsworth Artist's Open House 2013, London

Je sème à tout vent..., Galerie de Nobeles, Paris (group)

DDessin (13), Less is More Projects, Paris

Zero Gravity, Less is More Projects, Paris (group)

2012

Chic Dessin, Less is More Projects, Paris

Studiolo #1, Less is More Projects, Paris (solo project)

2011

Chic Art Fair, Less is More Projects, Paris

Please, Do Not Disturb, Less is More Projects, Paris (group)

2010

Mind the Gap, Chic Art Fair, Less is More Projects, Paris

La collection de Monsieur X, ou les avantages d'être un collectionneur, Chic Dessin, Less is More Projects, Paris

2009

Wish You Were Here, with Less is More Projects, Slick 2009, Paris (catalogue)

Salon, Whitecross Gallery, London (group)

2008

Salon, Whitecross Gallery, London (group)

This is About You, Whitecross Gallery, London (group)

2007

Why Can't I Be You, Whitecross Gallery, London, 2006, (solo)

2004

Party People, Edo City, Rome (solo)

Paolo Giardi exploite de nombreuses disciplines au service de l'art du montage. Il en résulte une fascinante exploration du langage de la citation, de l'allusion et de l'adaptation. Usant d'association, il tente simultanément de manipuler, de déplacer des images préexistantes, hors de leur contexte original, brouillant ainsi l'expérience de la mémoire et de la perception.

Son expérience est aussi celle d'un concepteur de vitrines, d'un illustrateur, ou d'un graveur. Toutes ces strates sont clairement visibles dans son œuvre. Le sens du déplacement, généré par une combinaison de langages différents et pourtant vaguement familiers, d'imagerie reconnaissable, et d'autres éléments plus graphiques et abstraits, évoque la nature d'une mémoire oubliée et lointaine. Ce qui se trouve devant nos yeux devient hiéroglyphe à déchiffrer ; une telle imagerie pourra à la fois amuser ou effrayer le spectateur.

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Paolo Giardi works across a variety of disciplines producing art that explores the technique of the montage. This has led to a fascination with, and exploration of, the languages of citation, allusion and adaptation. Through the exercise of association, he simultaneously attempts to manipulate and transport existing images out of their original context, blurring the experiences of memory and perception. His characters, like in a Beckett play, seems always absorbed by a stage they do not belong to.

Giardi's background is also that of a window dresser, an illustrator, a retail designer, a print maker, and all these layers are clearly visible in his work. The sense of displacement, generated by a combination of different and yet vaguely familiar idioms, recognisable imagery and more graphic and abstract elements, evokes the nature of a forgotten or distant memory. What lays before our eyes becomes a hieroglyph to be deciphered. Such imagery could be at once amusing or alarming to the viewer.

PAOLO GIARDI: THE BOTANIST {You Can Learn a Lot of Things From the Flowers}

Étude sur la Conservation Botanique Posé par des Modèles Professionnels

Le projet *Vous Pouvez Apprendre Beaucoup des Fleurs* permet de mettre en lumière une collection préservée, de spécimens de plantes, qui fût assemblée par un botaniste amateur passionné.

La réelle identité de ce self-made man demeure entourée de mystère, et tout ce que l'on en connaît, c'est s'étendent de l'alchimie à l'ésotérisme en passant par l'astrologie et le pouvoir magique des amulettes égyptiennes; la mythomanie, entre autres, étaient sa principale occupation.

Depuis ses études en écologie, il est possible de remonter au fondement de ses idées grâce aux travaux de Carl Linnaeus, un botaniste du 18ème siècle. Dans son livre *Systema Naturae*, Linnaeus, établit, en tout premier, un système de nomenclature révolutionnaire, basé sur le nombre d'organes reproducteurs des fleurs, mettant ainsi en évidence la sexualité des plantes. Comme l'un des derniers apôtres passionné des enseignements de Linnaeus, notre inexpérimenté botaniste décida de combiner ses recherches en conservation botanique avec sa passion pour "les jeunes filles", jeunes femmes photographiées dans des poses suggestives pour les pages centrales des magazines pour adultes.

Le résultat de cette curieuse obsession prend la forme d'un vaste Herbarium de créatures hybrides, ou ce qu'il nomma parfois, les "femme-fleurs". Créé au sein de l'interception et des disjonctions de la silhouette des plantes, ce qui était autrefois destiné au regard du voyeur et devenu un objet d'étude et d'analyse. Les projections et les stéréotypes sexuels masculins sont obtenus par médiation et atténués par la transformation. La plante et l'objet du désir : les deux réunies sont égales.

Le botaniste devient le voyeur et vice-versa.

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"Puisque vous ne pouvez pas être ma femme, vous serez certainement mon arbre. Je vous porterai pour ma couronne ... Et, comme l'éternelle jeunesse est mienne, vous serez aussi toujours verte, et vos feuilles ne connaîtront jamais de fin."

Apollon et Daphné dans les *Métamorphoses* d'Ovide.

A l'occasion de sa première exposition personnelle *The Botanist* à Less Is More Projects, l'artiste Paolo Giardi présente la série complète de *You Can Learn A Lot of Things From The Flowers*, 66 découpages de pages centrales de magazines d'époque, réalisés entre 2011 et 2014.

Le titre de la série est tiré de la chanson *All In The Golden Afternoon* - la scène des fleurs qui parlent - dans *Alice au Pays des Merveilles* de Walt Disney 1951. Le projet est également un hommage au merveilleux et évocateur univers créé par Marcel Proust dans son ode à la jeunesse, *A l'Ombre des Jeunes Filles en Fleur*.

Dans une tentative de préservation des ressources culturelles l'artiste adopte, non seulement le rôle fictif du botaniste, mais également le rôle du conservateur concerné par la re-matérialisation d'une image et d'un concept appropriés.

A Study on Botanical Conservation Posed by Professional Models

The project 'You Can Learn a Lot of Things From the Flowers' brings back to light a forgotten collection of preserved plant specimens that was once assembled by a passionate, amateur botanist. The true identity of this self-taught man remains shrouded in mystery and all that is known is his enormous appetite for pseudo-scientific research in the natural world.

From his studies in ecology it is possible to trace the foundation of his ideas back to the work of Carl Linnaeus, an eighteenth century Swedish botanist. In his book 'Systema Naturae', Linnaeus first attempted a revolutionary system of taxonomy based around the number of a flower's reproductive organs, thus recognising the sexuality of plants. The pollination of stamens and pistils occurring in the secrecy of voluptuous corollas were suddenly mimicking an alcove's romantic encounter. Botany opened up to the intimacy of sex.

As a late and devoted apostle of Linnaeus teachings, our inexperienced botanist decided to combine his research on botanical conservation with his passion for "les jeunes filles", young ladies photographed in seductive poses for the centrefolds of adult publications. The result of this curious obsession is an extensive collection of hybrid creatures where each playmate is morphed into the nymph Daphne. An Herbarium of botanical pin-ups.

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Created within the interception and disjunctions of the plant silhouette, what was once the recipient of the voyeur's gaze has now become a specimen to be studied and analysed. The male sexual projections and stereotypes are mediated and mitigated by the transformation. The plant and the object of desire: the two things brought together are equal. The botanist becomes the voyeur and vice-versa.

'Since you cannot be my wife, you shall assuredly be my tree. I will wear you for my crown... And, as eternal youth is mine, you also shall be always green, and your leaf know no decay.'

- Apollo and Daphne in Ovid's 'Metamorphosis'

For 'The Botanist' - his first solo exhibition at Less Is More Projects- artist Paolo Giardi presents the extended series of 'You Can Learn a Lot of Things From the Flowers', 66 cut-out intervention on original vintage centrefold, created between 2011 and 2014.

The title of the series is borrowed from the lyrics of 'All In the Golden Afternoon' - the scene of the talking flowers- in Disney's 1951 'Alice in Wonderland'. The project is also a tribute to the wonderful and evocative world created by Marcel Proust in his ode to youth in 'A l'Ombre des Jeunes Filles en Fleur'.

In an attempt of preserving cultural resources the artist is adopting, not only the fictitious role of the botanist, but also of the role of the conservationist concerned with the re-materialisation of an appropriated image and concept.

'The Botanist' will be showing at Less Is More Projects from October 18th 2014.

**Paolo Giardi et Brian Hubble son représentés par Less is More Projects
/Paolo Giardi and Brian Hubble are represented by Less is More Projects**

**Visuels et informations disponibles sur demande
/Images and information available upon request
Contact: lessismoreprojects@me.com**

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