

MASSIMODECARLO

SINCERELY, TONY

JAMIAN JULIANO-VILLANI



Dear

I'm gonna come off sounding like a bitch; not my intention. It's not about money or any of that shit, but more about the gesture. Once again, not trying to sound like a bitch, but I feel I'm always the one to pay the bill, and maybe it's the New Jersey Italian in me, haha, but it makes me feel like, slightly, I'm being taken advantage of.

And you know my move, I say I'm going to the bathroom but I slip the server my debit card, next time, beat my ass to the punch- be like, a FUCKING man!!!! Just a heads up for next time. It's unattractive to me and if you can't afford it, it's cool; just suggest something you can afford like "hey, let's go get some pizza, my treat." Anyway, it's no big deal but it's been bothering me and I've been wanting to say something. Talk soon?

*Sincerely,
Tony*

Massimo De Carlo is pleased to present *Sincerely, Tony* a new solo exhibition by the American painter Jamian Juliano-Villani, in the spaces of Via Ventura 5 in Milan. This is Jamian Juliano-Villani's first exhibition in Italy.

Jamian Juliano-Villani's practice is composed by large-scale figurative canvases where ambiguous and unsettling elements create a harmonious yet unnerving narrative, populated by extroversions of appropriated images and anxious introversions of traces of personal moments. These images seemingly disregard time, place, reality and taste. The New York based artist draws her varied and colourful iconography from popular culture and imagery, encompassing television, collectibles, and magazines, creating gaudy juxtaposition and uncanny situations.

For *Sincerely, Tony* Jamian Juliano-Villani has physically transformed the gallery space, by adding objects and architectural elements. In order to see the paintings on show the viewer is forced to pass through a claustrophobic environment that resembles a neglected and daunting basement populated by gym equipment and chewed dog toys, and then across a long corridor where an unnerving surprise awaits and observes them.

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The room at the end of the corridor evokes the eerie atmosphere of a non-space type of lieu that could be a cheap hotel's hall or a hospital's waiting room (whatever the viewer associates to this kind of familiar yet unsettling feeling) and is filled with six vivid paintings.

Each painting depicts absurd and illogical situations that are drawn from everyday life scenarios – such as a middle-aged snowboarder dodging a pregnancy test through the slopes, a group of Italians fighting over a bill at Bar Basso (the historical Milanese cocktail bar), a butterfly seduced by adolescent sexuality in the form of a sphinx that lies close to a thermostat on a wall or a Joe Bradley painting and a Torey Thornton's piece from the 2017 Whitney Biennial that stand defeated in a gym locker-room. With *Sincerely*, Tony Jamian Juliano-Villani is able to create reckless and visually punching environments that drag the viewer into a surreal yet vivid daze.

JAMIAN JULIANO VILLANI

Jamian Juliano-Villani was born in Newark, New Jersey in 1987. She lives and works in New York, USA. Solo exhibitions include: *The World's Greatest Planet on Earth*, Studio Voltaire, London, UK (2016); *Detroit Affinities: Jamian Juliano-Villani*, Museum of Contemporary Art Detroit, Curated by Jens Hoffman, Detroit, USA (2015). Group shows include: *Park Nights 2016*, Serpentine Gallery, London, UK (2016); *A Shape That Stands Up*, Hammer Museum (Off-Site Exhibition), curated by Jamillah James, Los Angeles, USA (2016); *Flatlands*, Whitney Museum of American Art, curated by Laura Phipps and Elisabeth Sherman, New York, USA (2016); *Unorthodox*, Jewish Museum, New York, NY (2016); *Greater New York*, MoMA PS1, Long Island City, New York, USA.

Hard Facts:

Massimo De Carlo, Milan

Via Ventura 5, 20134 Milan

Private View Wednesday 29th of March 2017, from 6pm to 9pm

Open from March 30th to April 29th 2017, from Tuesday to Saturday, from 11am to 7pm

For further information and materials:

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