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GióMARCONI

Lucie Stahl
Chinese Medicine

Opening: Thursday September 26th, 2013 from 19 till 21 PM

From September 27th till November 9th, 2013

From Tuesday to Saturday 10-13, 15-19

For further information please contact: info@giomarconi.com or use the link

http://fileshare.giomarconi.com/public/LS_cartella_stamp.a.zip

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Giò Marconi is pleased to present two concurrent exhibitions of works by **Lucie Stahl** and **Fredrik Værsløv**.

Lucie Stahl has developed a photographic working process in which she places and arranges everyday objects on a scanner and takes their digital imprint. The two-dimensional images are blown-up and printed out as large-scale inkjet prints, which she covers in a thick coat of glossy polyurethane that functions as a kind of frame. The works are fixed directly to the gallery walls like posters.

For her first exhibition at the gallery, Lucie Stahl has designed a series of new billboard and poster works utilizing the conventions of advertising and agitprop, alongside which she will show small sculptural objects made from old beer and soda cans.

Last year I had my knee treated by a doctor of Traditional Chinese Medicine in Santa Monica, California, where along with acupunctural treatments I underwent a general evaluation. Dr. Lu recommended various life style changes, mostly dietary, which I should seriously consider and which I tend to follow or not. While waiting in the sitting room for my latest appointment and leafing through a copy of the 'Economist' I came across an article concerning US debt to China under the heading 'Chinese Medicine'. And as is often the case my mind drifted into that hazy blur of revelry I am so fond of when it comes to anything remotely serious, complicated or racist, since I have only the foggiest idea of what it means that the U.S. is indebted to China for a Quadrillion Dollars. Reading the article didn't help but several things occurred to me during this rather long session of acupunctural treatment. Most importantly that this vague coincidence would be the starting point of my next series of works and that 'knowing' something doesn't really mean shit. Suddenly out of the darkness behind my eyes various potential cover illustrations for an issue of the 'Economist' entitled "Chinese Medicine" appeared. Ginormous acupuncture needles threatening U.S. airspace in the spirit of Reagan era Star Wars propaganda hovered over a computer-generated globe of the world, and since the tips of acupuncture needles tend to break off in your body and are visible later in x-rays, the globe of the world which features the U.S. so prominently would be holographic so that when you turned the

magazine a bit to the side the globe would turn dark as night with the U.S. energy grid made up of tiny broken off nuclear needles. I'm German. I've been living in Los Angeles for the past year. I bought a brown Subaru, which I'd sometimes drive into the desert where I'd collect old, bleached out aluminum cans of Bud and Coke. It wasn't until I was lying on my back in my underwear in the cool dark confines of the Chinese doctor's office that I knew what these cans could be, or to be more precise how it is that I could capitalize on trash collecting. Tibetan Prayer wheels.

Lucie Stahl

Lucie Stahl was born in Berlin in 1977. She studied at Hochschule der Künste, Berlin, Glasgow School of Art and at Städelschule, Frankfurt. She currently lives and works in Wien where since 2008 she runs the exhibition space Pro Choice with Will Benedict.

Recent solo shows include: *Natural*, Paradise Garage, Los Angeles (2013); *Holes*, What Pipeline, Detroit (with Tom Humphreys), (2013); *Waste*, dépendance, Brussels; *Lucie Stahl*, Lost Property, Amsterdam (2012); *Lucie Stahl*, Galerie Meyer Kainer, Wien; Běla Kolářová / *Lucie Stahl*, Kölnischer Kunstverein, Cologne (2011); *Will Benedict / Lucie Stahl*, Caribic Residency, Hamburg (2010); *Lucie Stahl*, Kunstverein Nürnberg (2009); *Boss*, dépendance, Brussels, (2008) and *Chris Humphreys / Lucie Stahl*, Flaca, London (2005).

Furthermore Stahl has participated in numerous group shows including recently: *One After One*, Vilma Gold, London (2013); *whatpipeline.com*, Tomorrow Gallery, Toronto (2013); *Vertical Club*, Bortolami, New York (2013), *The Handler of Gravity*, Essex Street, New York (2013); *Purple Glass*, Overduin and Kite, Los Angeles (2013); *Cast Recording*, Prism, Los Angeles (2013); *Deep Cuts*, Marres, Maastricht (2012); *Thomas Bayrle kuratiert (ungern) Schrippenkönig mit p?*, Galerie Mezzanin, Wien (2012); *An Image*, Kaleidoscope Project Space, Milan (2012); *Flaca / Tom Humphreys*, Portikus, Frankfurt (2011).

On September 26th, **Raffaella Cortese Gallery** will open the exhibition: **Helen Mirra** at Raffaella Cortese Gallery, via Stradella 1 and 7, 20129 Milan; opening: 19-21