

**Painting before Painting**  
Galleria Alessandro Albanese, Milano

Opening reception Wednesday January 29, 6:30 pm  
January 30 - March 6, 2020

Alessandro Albanese gallery is pleased to present "Painting before Painting", the group show of Sibylle Czichon, Joseph Grahame, Oliver Meier and Danni Pantel,

Painting before Painting is a renewed declaration of independence of painting over all other arts. A bold statement made by a new generation of artists who have consciously chosen the medium of painting as the only one capable of preserving the authenticity of the intuition that through the human gesture is able to manifest itself through the atoms of matter becoming visible.

Painting before painting is a manifesto of the undisputed supremacy of the alchemical "great art" over the fraudulent oxymoron of artificial intelligence, because intelligence is the synonym of Consciousness which can never be "artificial". Therefore the alchemical activity operated by Consciousness through matter that we know today to be energy too, can never be replicable in a laboratory, because as Thomas Young showed with the double slit experiment, any reality needs a conscious observer who create it. Which means that nothing can exist that is not the product of our own Consciousness. At the end of the day, Painting before painting invites us to familiarize with the idea that we live in a quantum universe in which creation is the exclusive prerogative of the conscious human being and time will soon come when we will no longer be able to distinguish the material from the immaterial.

**Danni Pantel (1989).** She studied at BHK Braunschweig University of Art.

Is an alchemist who reproduces her psycho-emotional states on the canvas without any filter. What is most striking while observing her work are the double deep marks made by the roller on the canvas, a true work of materialization of what seem to be psychic scars that evoke old wounds but which at the same time are the sign of a new awareness of the artist, engaged on his evolutionary journey. The powerful and rounded figures recall those of Niki de Saintphal and the femininity of the Venus of Willendorf. Danni Pantel is a manifesto of sincerity, she does not hide anything, she tells us "I am this". Her art is a sincere cry of sublimated pain and moments of deep joy but what the artist portrays and considers as her exclusive and relativized suffering is actually the pain of our world , the suffering in which the whole humanity lives.

**Sibylle Czichon (1987).** She graduated in Fine art at Kunstakademie Dusseldorf.

She sees painting as a natural extension of her being, in fact she admits that beyond the fact she paints wherever she happens to be and at any time, the artist picks as brush whatever tool would come to her mind: from kitchen sponges to her own body. Sybille Czichon manifests full awareness that the direct connection with herself allows her to access an infinite source of thought forms, vibrational waves that in an uninterrupted stream of consciousness the artist manages to represent with extraordinary immediacy directly on the canvas by whatever means she has at hand in that moment.

**Joseph Grahame (1995)** He graduated in Fine art at Goldsmith University London.

Is not satisfied with painting a surface or manipulating it because the work is a fusional process guided by his stream of Consciousness. The canvas itself is manufactured by the artist and any grain of dust or piece of scotch that remains attached to it during production is actually a synchronic episode that becomes an integral part of Joseph's quantum work.

The fabrics that make up the canvas are not simply stitched together but welded by a continuum of invisible threads that affirm beauty as its unique and essential source of inspiration that simultaneously constitutes its point of arrival.

**Oliver Meier (1987)** . He receives his degree in Fine art at Kunstakademie Dusseldorf.

His work always begins with a mental visualization of the piece: shapes, text, lines form the playground where the artist finds his mental habitat. Here too we appraise that errors and hesitations are only judgments that belong to the past. Today the awareness of the synchronic universe that accepts and incorporates everything manifests itself without uncertainties on the large surfaces that Oliver Meier needs to express his art. The inclusiveness of Meier's expression is in practice the artistic manifesto of the theory of everything. Oliver Meier offers the user a destructured project that will have to be recomposed by the observer in what is now established as the creative act *par excellence*: Conscious observation.