



DITTE EJLSKOV & PEDRO MATOS
LEAVING NO TRACE
with an essay by **DOMENICO DE CHIRICO**

Exhibition: from 20 January to 31 March 2021

(by appointment)

Opening Hours: from Monday to Friday 10.00 am - 1.00 pm | 2.30 - 7.00 pm

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On 20 January 2021 **Galleria Bianconi** opens the **exhibition "Ditte Ejlerskov & Pedro Matos. Leaving No Trace"**, a double solo show that pulls into dialogue the researches of two international artists – the Danish **Ditte Ejlerskov** (1982) and the Portuguese **Pedro Matos** (1989) – with **new works** of the same sizes, according to a project focused on the **process of subtraction and cancellation of the image in contemporary painting**.

As the curator **Domenico de Chirico** writes in the accompanying essay, **"Leaving no trace"** is the title of the exhibition in which the real meaning of "trace" is investigated from two different points of view: the etymological one of the hinted presence, of the legacy, of the hint, which emerges from the work of Pedro Matos powerfully; the vibrant and intimate one of displacement, of non-presence, of "an otherness that has never presented itself and will never be able to present itself" that features in Ditte Ejlerskov's work.

Pedro Matos tears the matt black surface of his paintings with "traces", cryptic graphic signs in red, purple, and blue colours. Thus, he gives life to a symbolic and abstract image, where the loss of information and its shattering generate a new suggestive beauty. The process of Pedro Matos' work can be "conceptually compared to the urban culture and street style typical of graffiti and billboards cut-up". Before making any pictorial gesture, he acts as an image collector: he photographs, steals and collects graffiti images as references. The collected material generates the raw matter which will then be manipulated on the computer and painted on canvas.

The digital world thus becomes the beginning, the incipit of the pictorial gesture and influences the entire pictorial experience. New fusions of great details of graphic inscriptions, almost indecipherable, are created beyond the human eye. Pedro Matos' works are therefore the result of his online and offline research, where memories are liquefied in painting and end up oscillating between what has been captured and the crumbling of the material itself. Information slowly slips away from the initial master image during each phase of the creative process.

On the contrary, **Ditte Ejlerskov** cancels any image in her "Dream Gradients": each sign is turned into colour, into vibrant light. The Danish artist carries out a process of purification from the negativity and materiality of the external world. The images of contemporary visual culture, which until 2018 were part of the iconographic repertoire of her pictorial research, are completely removed and sublimated by pure colour.



The pictorial surface is created by superimposing multiple thin layers of paint, the colour becomes alive and impalpable like atmospheric dust, like atoms of light, and this is how reds and oranges turn into yellows, blues fade into greens and purples. Ditte Ejlerskov's research is therefore focused on the exploration of the potential of painting as a medium, as a language in constant transformation and as a tool for interpreting the reality and dreams of our contemporary culture. The result is "an iridescent proscenium with a chromotherapy character". Quoting a sentence by *Mark Rothko* that the artist considers fundamental for her work, Ditte Ejlerskov "uses colour simply as a tool".

The exhibition, accompanied by an essay by *Domenico de Chirico*, opens on 20 January 2021 by appointment and will run at Galleria Bianconi (Milan) **until 31 March 2021**.

DITTE EJLERSKOV (b.1982) lives and works in Denmark. She has studied at Cooper Union New York, Aarhus Art School, The Funen Art Academy and Malmö Art Academy.

Her first project with Galleria Bianconi in Milan will be the double show *Leaving no Trace* with the Portuguese artist Pedro Matos.

Ejlerskov's works has been shown at Viborg Kunsthall, Viborg (Denmark); CCA, Centre of Contemporary Art, Andratx (Spain); Röda Sten Konsthall, Gothenburg (Sweden); Kristiansand Kunsthall (Norway); Malmö Konsthall (Sweden); Moderna Museet Malmö (Sweden); Lunds konsthall (Sweden); Ystad konstmuseum (Sweden); Stenersenmuseet (Norway); Borås konstmuseum (Sweden); Uppsala konstmuseum (Sweden); Kunstmuseum Stuttgart (Germany); Nordic Contemporary Paris (France); Cneai Chatou, Paris (France); Kunstmuseum Bonn (Germany); Sommer & Kohl Berlin (Germany); KUBE in Ålesund (Norway); Gallery North Norway in Harstad (Norway), Amos Anderson Art Museum in Helsinki (Finland), The Museum of Sketches in Lund (Sweden) and at The Royal Academy in Stockholm (Sweden) among others.

In Denmark she has exhibited at Aarhus Kunstbygning; Kunsten in Aalborg; Arken in Ishøj; Art Centre Silkeborg Bad and Museums Centre Aars; Den Frie Udstillingsbygning and Kunsthall Charlottenborg in Copenhagen. Ejlerskov received a multitude of grants, both from the Danish and Swedish government.

Her work has been included in several collections internationally: ARKEN Museum for Moderne Kunst (DK), MASP - Museu de Arte de São Paulo (BR), Sørlandet's Museum of Art (NO), Malmö Konstmuseum (SE), City of Lund Art Collection (SE), The Danish Arts Agency (DK), CCA, Centre of Contemporary Art, Andratx (ES), The National Public Art Council Sweden (SE), University of Lund (SE), Region Skåne (SE), Nykredit (DK), Fagligt Fælles Forbund (DK).

PEDRO MATOS (b. 1989) lives and works in Lisbon. He studied at Central Saint Martins, University of the Arts London and al Ar.Co - Centro de Arte e Comunicação Visual.

His first project with Galleria Bianconi will be a double solo show *Leaving no Trace* with the Danish artist Ditte Ejlerskov.

He has exhibited in several international shows: *Pal Project & The Dot Project* (Paris, France); *Galeria Presença* (Porto - Portugal); *Galeria Underdogs* (Lisbon - Portugal); *Galerie Clemens Gunzer* (Austria); *Hawaii-Lisbon at Balcony Contemporary Art Gallery* (Lisbon - Portugal); *Basment, Esquina* (Lisbon - Portugal); *Artist Book Gallery - Galeria Nuno Centeno* (Porto - Portugal); *The Saatchi Gallery* (London, United Kingdom) (cat.); *FF Projects* (San Pedro - Mexico); *Kristin Hjellegjerde Gallery* (London, United Kingdom); *Interior Motive(s)* - MPV Gallery (Den Bosch, The Netherlands); *Workbench International* (Milan, Italy); *The Bech Risvig Collection - Huset for Kunst og Design* (Holstebro, Denmark); *Galeria Boavista* (Lisbon, Portugal); *Museu do Côa, (Vila Nova de Foz Coa, Portugal)*; *Gallery Wrong Weather* (Porto, Portugal); *Bid Project*, (Milan, Italy); *(De)Nature, Curated by Pauline Foessel* - (Comporta, Portugal); *National Army Museum*, (London, United Kingdom); *The Goss-Michael Foundation* (Dallas, USA); *University of Arizona Museum of Art* (Arizona, USA).

His work has been included in several collections internationally: *National Army Museum* (London, United Kingdom); *Guarda Museum* (Guarda, Portugal); *Biblioteca Nacional de Portugal* (Lisbon, Portugal); *MARCC Museum* (Cascais, Portugal); *Bech Risvig Collection* (Aarhus, Denmark).