



Joe Tilson: Finestra Veneziana - San Zan, 2017, 96 x 96 cm

JOE TILSON

## *Finestra Veneziana - San Zan*

2017

Mischtechnik mit Serigraphie, Carborundum und Aquarellierung auf schwerem Büttenpapier  
*Mixed media with serigraph, carborundum and water colour on laid paper*

96 x 96 cm  
 37 3/4 x 37 3/4 in.

Signiert unten rechts, nummeriert  
*Signed lower right, numbered*

50 Exemplare · *Edition of 50*



Provenienz · *Provenance:*

Gedruckt von Gino Berardinelli (Verona) unter Aufsicht des Künstlers, Verleger: DIE GALERIE  
*Printed by Gino Berardinelli (Verona) under supervision of the artist, Publisher: DIE GALERIE*

Bibliographie · *Literature:*

Di Martino, Enzo: Joe Tilson e le Pietre di Venezia, Verona, 2019, S. · p. 90.

Einführung · *Introduction:*

*The places where a painter lives, works and expresses himself should always be observed and studied with particular attention in order to understand the inevitable influences that they have on the manifestations of the work. Joe Tilson's relationship with Venice is certainly special, and it seems always to have existed, or at least since 1956 when he went to live for a long time on the Giudecca and where he even celebrated his wedding with the Scottish sculptress Joslyn Morton. Some years later Tilson's relationship with Venice also had a professional motive because in 1964 he exhibited his Pop-inspired works in the British pavilion at the Biennale, in the edition that resoundingly, amid a thousand polemics, consecrated the arrival of American Pop Art in the international scene. Since then he has assiduously frequented the city over the years, to the point of deciding to live there. Joe Tilson seems to have become increasingly and harmoniously a part of the city. Every day he studies its endless testimonies to art and architecture, he inquires into its infinite historical quirks, and so experiences with complete naturalness the particular flow of Venetian life.*

# DIE GALERIE

*The mysterious "Finestre" and the seductive "Stones of Venice" made by Joe Tilson over recent years certainly have something to do with John Ruskin's "Stones of Venice"; in fact they seem to be their natural and obvious continuation, similar also for the same particular attention given to architecture. We are dealing with works in which Tilson seems to accept with the same sensitivity, in other words with the same formal dignity – surprisingly, juxtaposing them at times in the same image – the fundamental memory of the façade of a church, and at times even a lesser memory, an evocative detail of architecture or the seduction of the geometric and precious flooring of the small church of San Martino. With regard to this, it is interesting to note that the artist has perhaps deliberately avoided referring to such more famous and monumental buildings as Saint Mark's, Palazzo Ducale, or the church of San Giovanni e Paolo. Instead he has paid particular attention to a series of less known churches as though to affirm the same historical identity, a motivated affinity with the long and extraordinary history of building in the city.*

Di Martino, Enzo: Joe Tilson and the Stones of Venice, in: Di Martino, Enzo: Joe Tilson e le Pietre di Venezia, Verona, 2019, S. · p. 4-5.