

BORTOLAMI

The Upstairs:

Constanza Schaffner, Koichi Sato, Nicolás Guagnini

6 March – 24 April 2021

Constanza Schaffner (b. 1989 in Buenos Aires, Argentina) lives and works in New York. She studied philosophy at the University of Buenos Aires and moved to New York City in 2013 to pursue a PHD in the Department of Comparative Literature of New York University with a full fellowship. Schaffner then taught at New York University and gained her MA while also maintaining her studio practice. Her work spans painting, drawing, and collage, exploring the limits of philosophy for the comprehension of reality in an attempt to open meaning rather than force it into categories. On view are three new paintings that examine self-portraiture and the intrusion of otherness within the self. Past exhibitions include *Constanza*, at Central Fine, Miami Beach, in 2020 and *Infancia*, at Plymouth Rock, Zurich, in 2018.

Koichi Sato (b. 1974 in Tokyo, Japan) lives and works in New York. Sato moved to New York City in the 1999 and works out of a studio on Canal Street. Growing up he was influenced by the abundance of images on television and was fascinated with old American magazines. His paintings generally depict group portraits and playful reinvention of images in bold stylization, pattern, and color. Recent solo exhibitions include *Hope Eight Days A Week*, The Hole, New York in 2020; *Ecstasy Journey*, Woaw, Hong Kong in 2019; *MUSICK*, Ross + Kramer Gallery, New York, in 2018; and *Living in America*, Bill Brady Gallery, Miami, in 2017. Selected group exhibitions include *Punch*, Jeffrey Deitch, New York, in 2018; *Extra*, The Hole, New York in 2018; and Koichi Sato & Hiroya Kurata, Ross + Kramer Gallery, East Hampton, in 2018.

Nicolás Guagnini (b. 1966 in Buenos Aires, Argentina) has lived and worked in New York since 1998 and his practice spans sculpture, drawing and performance. On view are two monumental head sculptures made of majolica-glazed stoneware with four penises in place of their eyes. The heads refer to the busts of Mussolini, and by extension to all authoritarian sculpture of the 1930s, with a humorous connection to the idea of the "male gaze" by literalizing it. Recent solo exhibitions include *Asociación Psicoanalítica Argentina*, Bortolami, New York; *Twilight of the Idols*, Tarble Art Center, Charleston, IL; *The Walrus*, 3A Gallery, New York; and *Union Gaucha Productions*, Artists Space, New York. Recent group exhibitions include *100 Drawings from Now*, The Drawing Center, New York; *Publishing as Artistic Toolbox: 1989-2017*, Kunsthalle Wien, Vienna, Austria; *Bread and Roses*, Museum of Modern Art, Warsaw; and *Dancing Museum*, Museum of Modern Art, Sao Paulo. He was a founder of Orchard Gallery (2005-2008), the film collective *Union Gaucha Productions*, and his writings have been published in *October*, *Texte zur Kunst*, and the recent catalogue for *Bruce Nauman: Disappearing Acts*. He also designed DICKFACE, a typography available at dickface.me