

JUAN USLÉ ART BASEL UNLIMITED

GALERIE THOMAS SCHULTE
12^{TO} 18 JUNE 2023



JUAN USLÉ

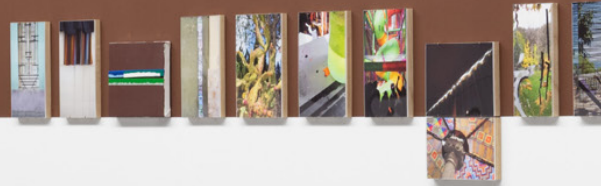
LÍNEA DOLCA 2008–2018, IRREFRENABLE

At the Unlimited exhibition of Art Basel 2023, Galerie Thomas Schulte and 1MiraMadrid present the work *Línea Dolca 2008–2018, Irrefrenable* by New York-based Spanish artist Juan Uslé.

The installation is composed of 182 photographs from the artist's personal archive that were taken over the last decade (2008-2018) accompanied by 12 paintings. Removed from the large size Uslé is accustomed to working with, these paintings mimic the small format of the photographic works, eliciting a closer and more intimate gaze from the viewer.

The set of altogether 194 images is arranged in a line that divides the exhibition walls into two segments, a lower white and an upper brown. The brown color is reminiscent of Dolca, a brand of chocolate from the artist's childhood that lends the work its name. Articulating small details, surfaces, light, and chance encounters between forms in urban scenarios and interiors, the photographs enter into dialogue with the paintings scattered among them, distilling the essence of textures and colors from the moments captured on film. While narrowing the gap between reality and fiction, photography and painting, Juan Uslé invites us to take a closer look and reorient our gaze.







Since his move to New York in the 1980s, Juan Uslé's oeuvre has been characterized by a personal language that is influenced by photography's potential for abstraction and fragmentation. The artist carries a camera with him wherever he goes, resulting in introspective images that capture his attention and somehow speak to his work.

The photos in *Línea Dolca* show natural and urban landscapes, still lifes, (self-)portraits, corners of the artist's home or his studio, or simple plain surfaces. Taken out of their context, the details are not always easy to identify. Yet, they are all united by a sense of silent poetic contemplation and nostalgia, maybe closest to the feeling that a scent from the past—like that of a brand of chocolate from one's childhood—may evoke. The photographs have a journal-like function for the artist. In the exhibition space, they are, however, organized in an associative manner, with each sequential image referring to the next one and vice versa. The photographic motifs, textures, and tones speak to us of themes that interest Uslé in his painterly practice. The constant engagement with this photographic process adds to his painterly vocabulary, allowing him to produce paintings that assimilate a wide diversity of art historical references as well as sensorial and mental impressions.

Despite primarily being a painter, Uslé's photos do not try to explain his painting but invite us to share his observations of often overlooked poetic moments throughout day-to-day life. *Línea Dolca* offers viewers extensive insight into the creative process of one of the most important and acclaimed Spanish artists of his generation, while also inducing spectators to slow down and become more alert to the beauty of every day in our increasingly fast-paced world, in which human attention is a scarce commodity.



Ojo Y Flor, Málaga, 2009
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 21 cm | 11 1/16 × 8 4/16 in



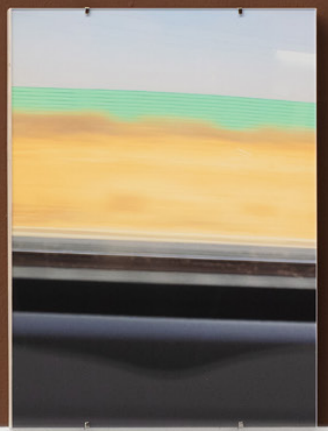
Por Y Para Toni, Benissa, 2016
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 18.7 cm | 11 1/16 × 7 5/16 in



Quebrada, Madrid, 2018
Pigmented ink , Photo Rag Ultrasmooth 305g Hahnemühle
18.7 × 28 cm | 7 5/16 × 11 1/16 in



Tres Ojos Y Tres Manos, Millán, 2017
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 18.7 cm | 11 1/16 × 7 5/16 in





Bleecker Add, NY, 2010
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 21 cm | 11 1/16 × 8 4/16 in



Oriental, LA, 2008

Pigmented ink, Photo Rag Ultrasmoth 305g Hahnemühle

28 × 21 cm | 11 1/16 × 8 4/16 in

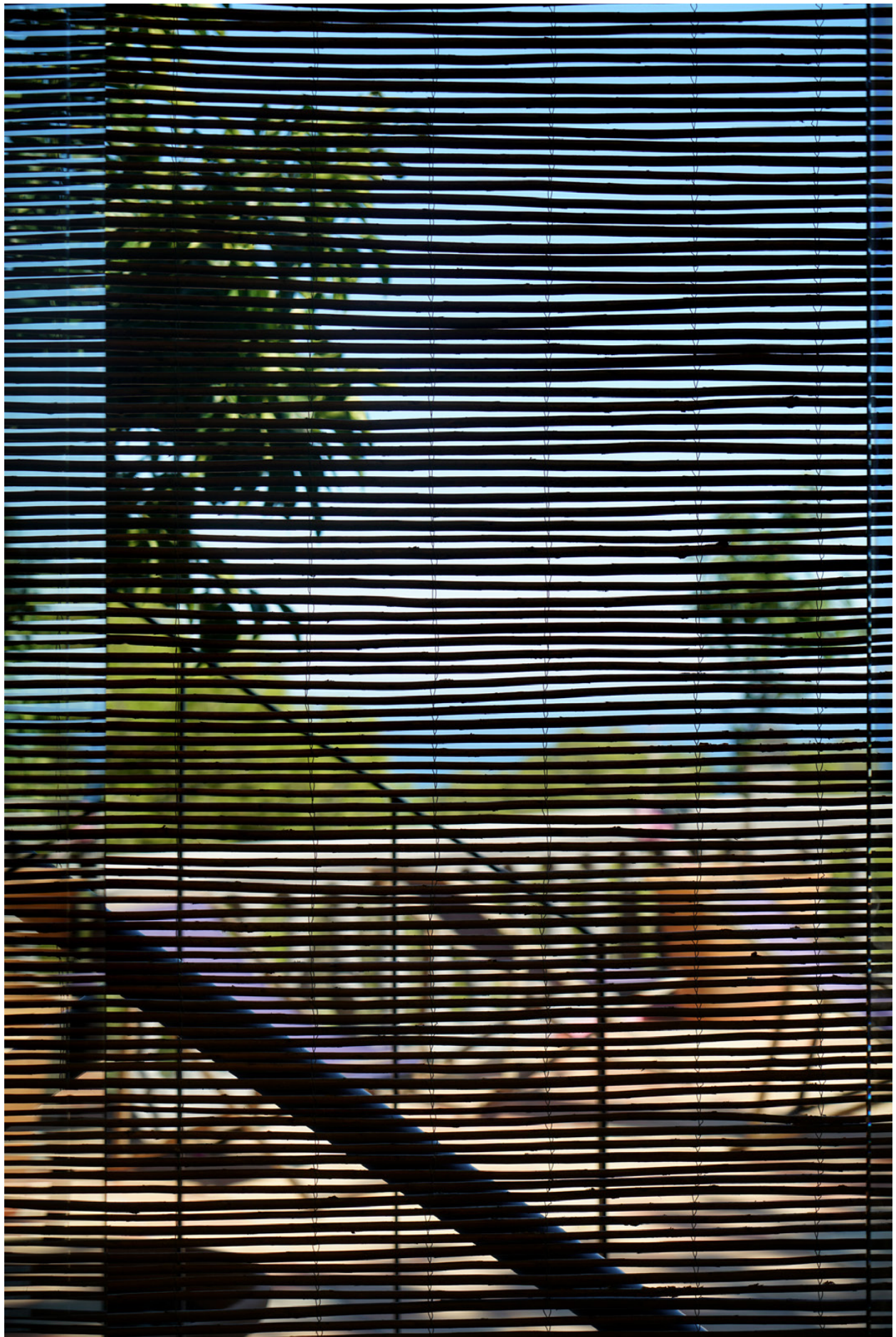


Cruzando Miradas, NY, 2012
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 21 cm | 11 1/16 × 8 4/16 in



Two Times Broadway, NY, 2010
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 21 cm | 11 1/16 × 8 4/16 in





Estío, Benissa, 2016
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 18.7 cm | 11 1/16 × 7 5/16 in



Tres Mirando, NY, 2018
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 19 cm 11 | 1/16 × 7 7/16 in



Dentro Pero Fuera, NY, 2016
Pigmented ink, Photo Rag Ultrasmoth 305g Hahnemühle
28 × 21 cm | 11 1/16 × 8 4/16 in



Cielo Verde, Düsseldorf, 2012
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 21 cm 11 1/16 × 8 4/16 in





A Refugio, NY, 2017
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 18.7 cm | 11 1/16 × 7 5/16 in

SHELTERED

The fire-red of sunshade melts in
the unbearable heat by the Hudson
River.

Never did a stripe of blue become so refreshing.

A REFUGIO

*El calor insoportable a orillas del
Hudson, derritiendo el rojo fuego
de una sombrilla.*

*Nunca una franja azul se hizo tan
refrescante.*



The Shining Mirror, The Shining Oil, L.A., 2008
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
(2x) 28 × 21 cm 11 | 1/16 × 8 4/16 in each

THE SHINING OIL

The oil stuck to my hands, and
I refused to wear gloves.

The sisters seemed to budge.
One of them was looking at me
with slight distrust; the other,
more open, wore a grin that was
almost a smile.

Identity or dependency.

Why must we always lean on
someone, use gloves?

THE SHINING OIL

*El óleo se pegaba en las manos y
me negaba a usar guantes.*

*Las hermanas parecieron moverse.
Una de ellas me observaba con
recelo; la otra, más abierta, esbozó
una mueca cercana a la sonrisa.*

Identidad o dependencia.

*¿Por qué siempre necesitamos
apoyarnos en alguien, usar
guantes?*



Benissa 's Light, Benissa, 2012
Pigmented ink, Photo Rag Ultrasmooth 305g Hahnemühle
28 × 21 cm | 11 1/16 × 8 4/16 in

JUAN USLÉ

Juan Uslé (born 1954 in Santander, Spain) participated in the 51st Venice Biennale and exhibited at documenta 9. In 2002, he was awarded the National Award for Fine Arts, Spain. His work is part of various public collections, including Museo Reina Sofía, Foundation “La Caixa”, Museum Boijmans van Beuningen, MUMOK, Migros Museum, MUDAM, Pinakothek der Moderne, Staatsgalerie Stuttgart, Moderna Museet, New York Public Library, Serralves Museum, Sammlung Goetz, Marugame Hirai Museum, Museo de Bellas Artes de Santander, and the Saatchi Collection.

In the autumn of 2023, during Berlin Art Week, Galerie Thomas Schulte will be showing a solo exhibition with works by Juan Uslé.

CONTACT

GALERIE THOMAS SCHULTE
CHARLOTTENSTRASSE 24
10117 BERLIN
FON: +49 (0)30 2060 8990
FAX: +49 (0)30 2060 89910
MAIL@GALERIETHOMASSCHULTE.DE
WWW.GALERIETHOMASSCHULTE.DE

GONZALO ALARCÓN
+49 (0173) 66 46 623
GONZALO@GALERIETHOMASSCHULTE.DE

EIKE DÜRRFELD
+49 (0172) 30 89 074
EIKE@GALERIETHOMASSCHULTE.DE

LUIGI NERONE
+49 (0172) 30 89 076
LUIGI@GALERIETHOMASSCHULTE.DE

CARLOTA IBANEZ DE ALDECOA
+49 (0173) 32 89 162
CARLOTA@GALERIETHOMASSCHULTE.DE

© 2023 the artist, the photographer, and Galerie Thomas Schulte
This preview was published on the occasion of the presentation of
Juan Uslé's work at Art Basel Unlimited 2023.

The texts *Sheltered*, *The Shining Oil* and *The Light of Benissa* were
written by Juan Uslé to accompany the respective works in the catalogue
published on the occasion of his exhibition *Línea Dolca 2008–2018*,
Irrefrenable, which was on view at Galerie Thomas Schulte in Berlin and
at 1 Mira Madrid in Madrid in 2021.