

## **GALLERY 1: SETTING THE SCENE**

In this first gallery we see works from the early years of Giovanelli's career including paintings made during Art School, works from her degree show in June 2015 and work from her first solo exhibitions in public spaces across 2015-2017.

In these paintings we see early evidence of themes, techniques and ideas that become central in Giovanelli's practice, and which are revisited and expanded upon in Gallery 2 and 3.

The play of light as it falls onto folds of fabric, the transparency of a piece of material held up to the light, the focus on an area of the body, the repeating of an image, and the sense that each painting is only a detail of a much bigger story being left for the viewer to unfold.

We also see examples of experiments undertaken but never returned to. For her solo exhibition at The International 3 gallery in Salford in 2016, her first solo exhibition in an independent space, Giovanelli painted the gallery deep purple, turned out the lights, and gave each artwork its own individual artificial lighting source in the form of battery-operated LED candles, floor lamps, and clip on lights. For that exhibition in 2016, Giovanelli wanted to create an atmosphere of reverence, something that we might feel in a place that is important to us. Giovanelli also wanted to create a sense of drama and expectation, akin to the experience of waiting for the curtain to rise in a theatre or

concert hall or for the main feature to start in a cinema.

Moving forward we see Giovanelli taking this exploration of light, theatre, and 'moments held in time,' into the work itself. She draws upon techniques employed by the Old Masters, well-known for their ability to create strong contrasts between light and dark (Chiaroscuro), she turns to subject matters such as freeze-frame moments from favourite films, the drama and intrigue of closed curtains and looks to the language of music, theatre, and cinema.

## **LIST OF WORKS:**

### **STAGE LEFT:**

*The Dress Rehearsal*, 2016, oil on canvas  
Manchester City Galleries, Gift of Martyn and Valerie Torevell.

### **STAGE RIGHT:**

*Swan*, 2014, oil on canvas. Private Collection

*Collar*, 2015, oil on canvas, Private Collection.

*The Goals we Pursue Are Always Veiled*, 2015, oil on canvas. From the Collection of Jo and Allan Melzack

*Untitled*, 2016, oil on canvas. Private Collection

*Underglow*, 2016, oil on canvas. Private Collection

*Collar III and IV*, 2016, oil on canvas, Courtesy the University of Salford Art Collection.

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This side of the gallery provides examples of projects where Giovanelli was invited by museums and galleries to make new paintings in response to pieces from their collections. Taking place across 2016-2017, these projects included a period of research for the artist followed by solo exhibitions in each of the galleries and the acquisition of Giovanelli's work into each exhibiting gallery's Collection.

At the Grundy, Giovanelli responded to the extensive collection of seascape paintings, and portraits of Blackpool's dignitaries. Giovanelli's paintings, *Beard III and Beard IV* and *The Hand Refrains*, seen here to the right, took a painting of Dr. Cocker for their starting point. Dr. Cocker, was Blackpool's First Mayor from 1876-1879.

At Warrington Museum and Art Gallery Giovanelli was drawn to the shape, texture and reflective surface of marble sculptures held in the Collection and more specifically the plinths or bases, the 'socles' on which these marble sculptures stand.

At Touchstones, Rochdale, Giovanelli took inspiration from a portrait of King of Spain, Philip II (1527-1598) to make her painting *Underline*, which focuses on the material quality of the fabric collar and on the way it catches the light.

During this time, Giovanelli was also showing her work in group exhibitions in artist-led spaces

in Manchester, such as ArtWork Atelier, The Holden Gallery, PS Mirabel and The International 3 as well as exhibiting in national painting prizes such as the 2016 Beep Painting Prize. These public presentations started to raise Giovanelli's profile and trigger early press interest with the 2014 edition of Saatchiart Magazine calling her 'One to Watch' and The Double Negative Magazine listing her in the Top Fine Art Graduates of the year in 2015.

It was also during this period that the first of Giovanelli's paintings began to be sold to public collections and to private individuals.

## **LIST OF WORKS:**

### **STAGE LEFT:**

*Neckline (from the Tiergarten)*, 2016, oil on canvas. Private Collection

### **STAGE RIGHT:**

*Beard III, Beard IV*, 2016 oil on canvas. Grundy Art Gallery Collection, Blackpool Council

*Haze*, 2016, oil on canvas. Private Collection

*The Hand Refrains*, 2016, oil on canvas. Private Collection

*Socle III and Socle IV*, 2017, oil on canvas. Warrington Museum and Art Gallery Collection

*Underline*, 2016, oil on canvas. Private Collection