

Federico Luger

Selected works 2001 - 2021



Federico Luger (Milan, 1979) is an Italian-Caribbean artist who grew up in Caracas, Venezuela, where he lived until he was 21 years old. A naturalized Italian, he lives and works in Milan and Maloja (Switzerland). At 14 years old, he arrived in Italy for the first time, a journey that was to mark the life and vision of the art of the young Luger. His training began with his teacher Adriana Cifuentes, who incentivized him to enroll at the Armando Reveron Academy in Caracas, where he studied drawing and painting, also interesting himself in photography and graphic design.

After having travelled and wandered around various European cities, he settled in Milan where he continued his studies at the Brera Academy. His sensitivity and passion for art, together with his continuous intellectual research and his need for cultural confrontation and interaction, impelled him in 2005 to open a space in Milan devoted to contemporary art: Federico Luger (FL GALLERY), which brought together a group of international artists, both youngsters and those who had already made a name, with whom he shared the need for continuous research and thought in a reciprocal cultural interchange, and with whom he created strong links of intellectual friendship.

Luger's interest in art is not circumscribed by the work itself but also extends to the context in which the work lives and is enjoyed, to the thought that generated it and the study that created it. His artistic practice takes the form of an intuitive and experimental analysis in continuous development through various media, above all painting, to which he flanks the creation and curatorship of such projects and shows as *The Immigrants*, Venice 2013; *Advertising the Paradise*, A Pick Gallery, Turin 2020; *Net Jumps*, Allegra Ravizza Gallery, Lugano 2021. etc.

For Federico Luger art is a necessary concept and, therefore, the generator of a totalising interest of his artistic life as an artist, dealer, curator, organiser, intellectual and, perhaps above all, idealist.



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Saint Federico



Christo Federico Luger (Self Portrait), 2000 -2002
Collage and ink on photography
13 x 18 cm
Unique edition



Saint Federico Luger (Self Portrait), 2000 -2002
Collage and ink on photography
13 x 18 cm
Unique edition



Saluto (Self Portrait), 2000 -2002
Collage and ink on photography
13 x 18 cm
Unique edition



Federico Luger
War Poster, 2001
Acrylic on canvas
143 x 116 cm



War Poster (exhibited on May 12th, 2001 in Barcelona, Spain) is part of the *Soldiers* series, and is one of Federico Luger's early works. The painting shows a soldier about to step on the headquarters of the United Nations; the soldier wears dark glasses, as if he was blind, and holds a cigar in his hand. He has lost his balance and does not realize, in his imminent fall, that he is about to step on a scorpion-shaped mine - an animal that inhabits the desert where the conflict (Iraq) would later take place - lying on the top of the headquarters of the United Nations.

Alongside the soldier's head, we can see the number 11 (which evokes 9-11, although the painting was done in Caracas, Venezuela, in January 2001). Further down, we observe the hour, 8:30 a.m., the time when the attacks began. All the elements surrounding his head suggest confusion and the threat. The soldier seems engrossed, as if he was being overwhelmed by an outstanding event; the whole scene conveys a progressive loss of control.

The religious conflict is also presented. Under the soldier's arm, on the upper left margin, an explosion in red forms the Jewish star. At the bottom left side, we recognize the Christian cross, depicted as the symbol of the Crusades. The forms of missiles, bombs, explosions and allusion to the press complete the painting. Behind, the camera is the eye registering the event.

With this work, Federico Luger reveals, before its advent, the origin of a new world order. Was all this just a coincidence, or was it a premonitory? The fact remains that his work transcends its moment in time and expresses the artist's clairvoyance in perceiving, if not anticipating, the horror, as approaching the historic moment in an incisive manner.



Federico Luger
Precipitation, 2001
Acrylic on canvas
113 x 136 cm



Federico Luger
Algodon para mis heridas, 2001
Acrylic on canvas
137 x 107 cm



Federico Luger
Credits, 2001
Acrylic on canvas
137 x 107 cm



Federico Lugger
HBO, 2001
Acrylic on canvas
110 x 140 cm



Federico Luger
Tranquilo, 2001
Acrylic on canvas
143 x 140 cm



Federico Luger
Hello, 2001
Acrylic on canvas
140 x 120 cm

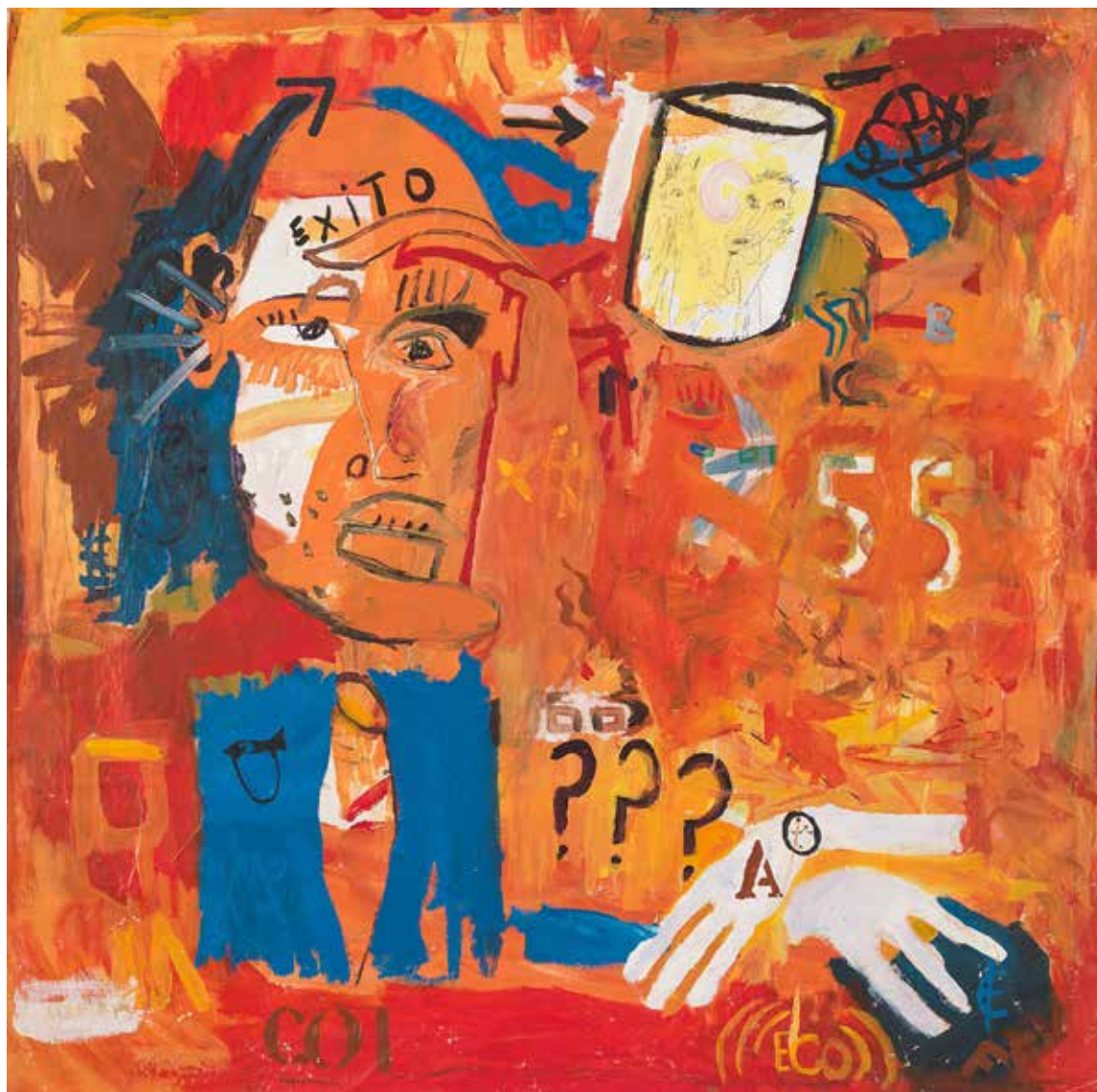
Invest in the Caribbean



Federico Luger
Invest in the Caribbean 1, 2001
Acrylic on canvas
140 x 200 cm
(Damaged)



Federico Luger
Empty Neck, 2001
Acrylic on canvas
90 x 120 cm



Federico Luger
Invest in the Caribbean 2, 2004
Acrylic on canvas and collage
135 x 140 cm

Painted in Verona

VERONA SERIES



Federico Luger
Woman in front of a Cherry, 2004
Acrylic on canvas
155 x 135 cm

Private Collection



Federico Luger
Man, in front of the memory of a bomb, 2004
Acrylic on canvas
130 x 155 cm



Federico Luger
Saint Chair, 2003
Acrylic on canvas
140 x 120 cm

Private Collection



Federico Luger
Mirror, 2003
Acrylic on canvas
140 x 120 cm



Federico Luger
Blue, 2003
Acrylic on canvas
140 x 120 cm



Federico Luger
Untitled, 2003
Acrylic on canvas
140 x 120 cm



Federico Luger
Mirror, 2003
Acrylic on canvas
140 x 120 cm



Federico Luger
Untitled, 2003
Acrylic on canvas
140 x 120 cm

IN THE ROUND WHITE CUBE

In 1982 Gabriele Di Matteo visited the Centre Pompidou in Paris. One afternoon, he visited Jackson Pollock's exhibition then his life changed...because that afternoon he decided that he was going to be an artist.

That same year, also Gabriel Orozco visited the Centre Pompidou, and, according to what he says in an interview with Hans-Ulrich Obrist, that visit triggered in his mind a series of reflections that helped him to further develop his work.

What I did was to create a point of reference: I invented a moment in which both "Gabriel" came across each other at the Centre Pompidou. I imagined them walking around and thinking, living, feeling the adrenaline that the experience that changed their lives provoked. And I put a white spot on the floor.

The white spot, in practice, becomes a kind of a traffic sign, a guide that helps you to remember that there are moments of inspiration and valuable ideas that you have to know how to recognize and follow. It is where hypostasis manifests. That spot directly links to Plato's conception of oneness...



I found my white spot in those blank labels that used to classify CDs. It is the residue, what is discarded, even if for me it is a metaphor for information that is not recorded nor cataloged, a sort of emptiness that many people experiment, and even deny. The interesting thing about this spot is that it is possible to find it anywhere in the world, it is a global ready-made. It doesn't need distribution, because it is already distributed in every stationary store. Anyone can buy a blank label for a CD, stick the white spot wherever he/she wants and declare it a symbol.

I conquered my moment of inspiration by painting, the experience of working with colors and brushes gives me enormous pleasure, a joy that other things cannot awaken in me.

Once I finish a work and the paint dries, I pack it with wrapping paper. That paper gives the impression that the work is about to be delivered somewhere. That journey only happens metaphorically, when I stick the white spot. Only then does the package become a travel-ready package.



1.



2.



3.



4.

Federico Luger,
In the Round White Cube (self portrait), 2013.
Lambda print,
1. 77 x 59 cm
2. 166 x 124 cm
3. 166 x 124 cm
4. 166 x 124 cm
Unique edition.



White Spot, 2011-2013. Wrapped up paintings, front and back. Diverse dimensions.



Federico Luger
Untitled, 2012
Acrylic on canvas
30 x 25 cm
30 x 25 cm
24 x 18 cm

Between 2011 and 2013, Federico Luger has realized a series of paintings in complete secrecy. These works are no larger than 40 x 30 cm, the idea of making them was born as a daily exercise and its intention was to revive the inspiration and the pleasure of the gesture. All these paintings have at the same time an iconographic reference to André Cadere's artworks: the straight lines allude to his famous walking stick. Once the painting had been dried, the next step was to wrap them up and put the white spot on the package. The white spot, in practice, becomes a kind of a traffic sign, a guide that helps you to remember that there are moments of inspiration and valuable ideas that you have to know how to recognize and follow.



Federico Luger Studio view, Milan.



Federico Luger
Untitled, 2013
Acrylic on canvas
30 x 24 cm



Federico Luger,
Abstract, 2014
Acrylic on canvas
30 x 18 cm



Federico Luger
Untitled 1, 2, 3, 4, 2013
Acrylic on canvas
30 x 24 cm (each)



Federico Luger
Inside, 2013
Acrylic on canvas
30 x 24 cm



Federico Luger
Inside, 2013
Acrylic on canvas
30 x 24 cm



Federico Luger
Inside, 2013
Acrylic on canvas
30 x 24 cm



Waterloo Bridge after Claude Monet



CHIMNEY

Waterloo Bridge after Claude Monet

The Chimney series by Federico Luger, are the last group of small abstract paintings that he made until 2013. They are inspired by the famous series of paintings that Claude Monet dedicated to the Waterloo Bridge between 1900 and 1904. With its chimneys, the traffic of boats and busy bridges, Monet's paintings in London were emphatically urban and modern to the beginning of the industrial revolution's end. The bridge painted by Monet doesn't exist anymore, it was demolished in 1920 and rebuild between 1942 and 1945, during the 2nd World War, therefore mainly by female workforce, hence named "Lady's Bridge".

Federico Luger's paintings interpret the Monet's Waterloo Bridge, the series is characterized by gestures, straight as well as free lines across the painting surface. The tenuous tonalities of the colors, inspired by the ones used by Monet evoke the sunset light, are a metaphor for the passage of the industry and capitalism from West to East.



Federico Luger
Chimney 2013
Acrylic on canvas
50 x 40 cm



Federico Luger
Chimney, 2013
Acrylic on canvas
40 x 30 cm



Federico Luger
Chimney, 2013
Acrylic on canvas
30 x 25 cm



Federico Luger
Chimney, 2013
Acrylic on canvas
30 x 25 cm



Federico Luger
Chimney, 2013
Acrylic on canvas
30 x 25 cm



Federico Luger
Chimney, 2013
Acrylic on canvas
30 x 30 cm



Federico Luger
Chimney, 2013
Acrylic on canvas
60 x 40 cm



Federico Luger
Chimney, 2013
Acrylic on canvas
30 x 45 cm



Federico Luger
Chimney 2013
Acrylic on canvas
30 x 24 cm



Federico Luger
Chimney, 2013
Acrylic on canvas
30 x 30 cm



Federico Luger
Chimney, 2013
Acrylic on canvas
40 x 30 cm (aprox)

Abstract paintings





Federico Luger
Energy 1, 2015
Acrylic on canvas
30 x 25 cm



Federico Luger
Mirror, 2015
Acrylic on canvas
40 x 30 cm



Federico Luger
Energy 2, 2015
Acrylic on canvas
40 x 30 cm



Federico Luger
Energy 3, 2015
Acrylic on canvas
40 x 30 cm



Federico Luger,
Infinity, 2015
Acrylic on canvas
40 x 30 cm



Federico Luger
Flow, 2015
Acrylic on canvas
32 x 24 cm



Federico Luger
Surfaces, 2015
Acrylic on canvas
40 x 30 cm each



Our home, is our life, sometimes a storm can be a big thing that changes our destiny. But what happens when the storm is made of silver... I'm not a vampire... I can see everything from a fence made of color during the daylight and sun: It abstracts me.

Federico Luger
Landscape, 2015
Acrylic on canvas
30 x 40 cm

Bananas, 2014 - 2019

In this series of works Federico Luger touches on two important social debates that are on the table in Europe at this moment, one is the status of the immigration, in this case focus in Switzerland, the bananas of Federico is a clear intimation of exotic fruit from another land. The paintings make a clear reference to the Swiss Alps, especially the Engadina, where the artist passed important moments of his life with his daughter and son.

For Federico Luger, bananas are a metaphor and an answer to how cultural institutions and the media have the abuse of the immigrant figure, the excess of the media as it can focus more on the problem than on the solution. "The magical bananas" of Federico tried to represent a swift of this point of view. The banana also has anti-depressive components... as Potassium and mood-changing substances... It's just to say: eat a banana and go ahead with your life.



Lake of Maloja



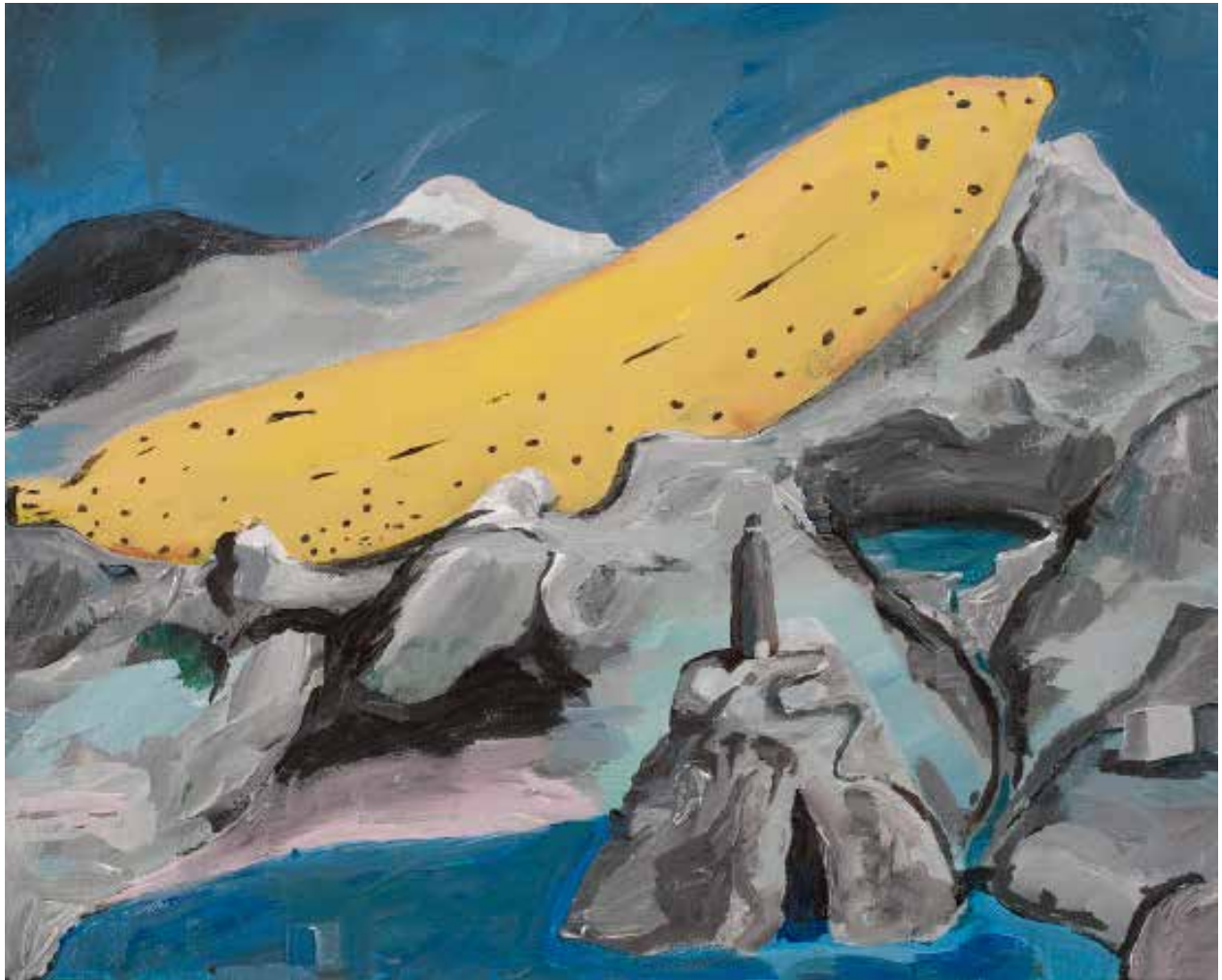
Federico Luger
Night, 2014
Acrylic on canvas
24 x 30 cm

Private Collection



Federico Luger
Banana on the rocks, 2014
Acrylic on canvas
24 x 30 cm

Private Collection



Federico Luger
Untitled, 2014
Acrylic on canvas
24 x 30 cm

Private Collection



Federico Luger
Banana with the stick, 2014
Acrylic on canvas
24 x 30 cm



Federico Luger
To soak, 2014
Acrylic on canvas
24 x 30 cm



Federico Luger
Banana, 2014
Acrylic on canvas
24 x 30 cm

Private Collection



Federico Luger
Vulcan, 2014
Acrylic on canvas
30 x 40 cm



Federico Luger
Banana in Sardegna, 2019
Oil on canvas
30 x 40 cm

Private Collection



Federico Luger
Maloja, 2018
Oil on canvas
30 x 40 cm



Federico Luger
Gutierrez, 2018
Acrylic on canvass
40 x 50 cm



Federico Luger
Dream, 2015
Acrylic on canvas
30 x 45 cm



Federico Luger
Banana and the egg, 2018
Oil on canvas
30 x 40 cm



Federico Luger
A banana travels inside a pirate ship, 2014
Acrylic on canvas
50 x 60 cm

Private Collection



Federico Luger
House, 2018
Oil on canvas
30 x 40 cm

Private Collection



Federico Luger
Banana on Red, 2019
Oil on canvas
40 x 30 cm



Federico Luger
Abstract, 2018
Acrylic on canvas
40 x 30 cm



Federico Luger
Plant, 2014
Acrylic on canvas
40 x 30 cm

Line Concept

Not Everybody wants to talk about Art (Lines)

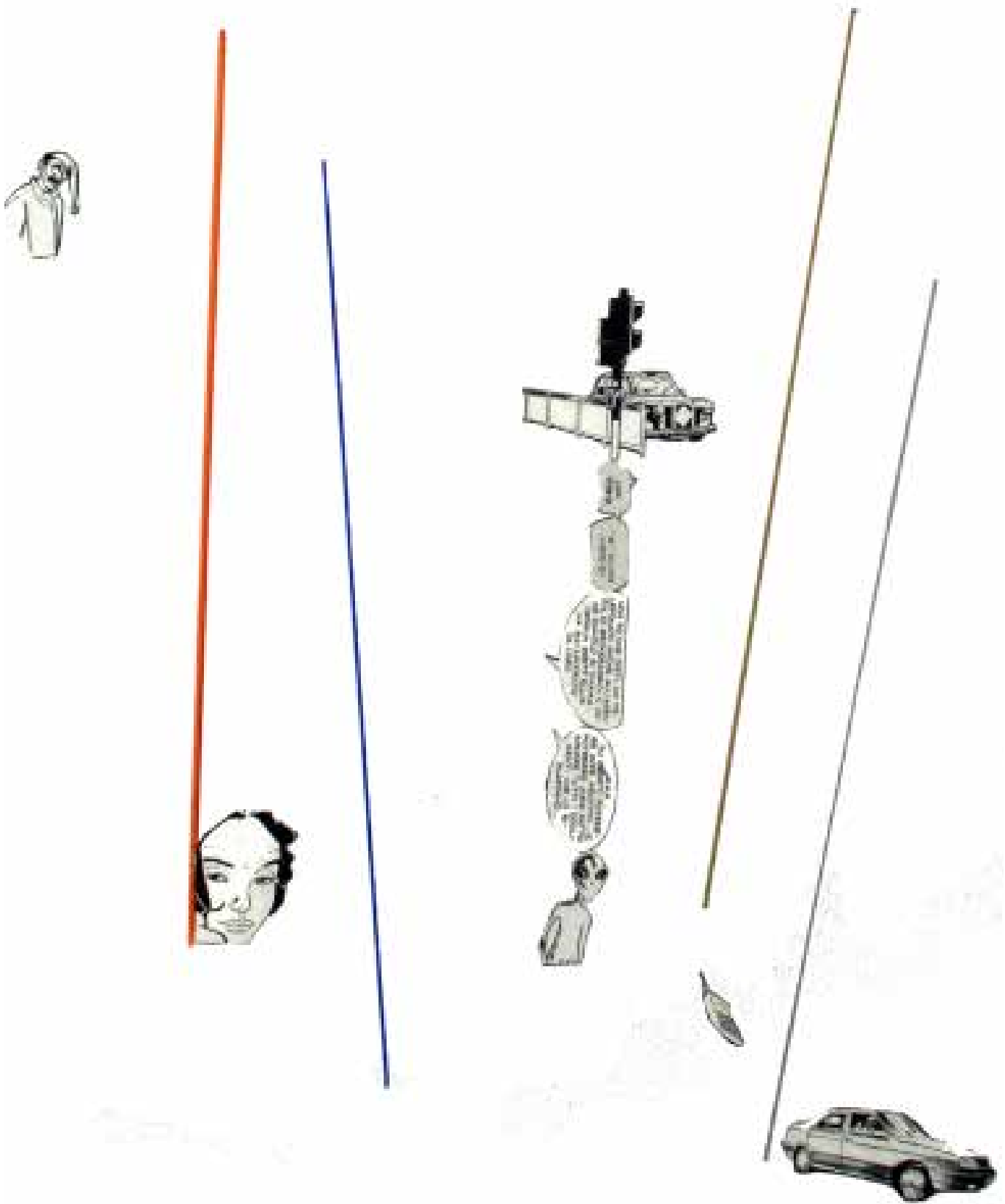
For the featured works, Federico Luger draws inspiration from various characters in the history and theory of contemporary art, in particular from conceptualism (Joseph Kosuth and André Cadere) and minimalism (Fred Sanback).

He uses the combination of lines and words, which he takes from different comic books, so that the dialogues are incomplete, or arbitrarily combined. These lines float in space, together with the words and some images which, in the ensemble, form a visual dialogue. These dialogues are incomplete, almost meaningless; at the same time, the lines are abstractions, of Cadere's stick, of the stick as a symbol of power and knowledge. The colors and the words meet at one point in which, for Luger, the artistic event has its origin: the viewer gets actually in touch with the work because of the need of fulfilling the sense, to imagine what is its meaning. The images, the words, and the color go beyond the limit of the line, like a border that have be crossed.





Federico Luger
Lines 1, 2013
Acrylic marker and collage on canvas
50 x 40 cm



Federico Luger
Lines 1, 2013
Acrylic marker and collage on canvas
50 x 40 cm



Federico Luger
Lines 1, 2013
Acrylic marker and collage on paper
35 x 27 cm



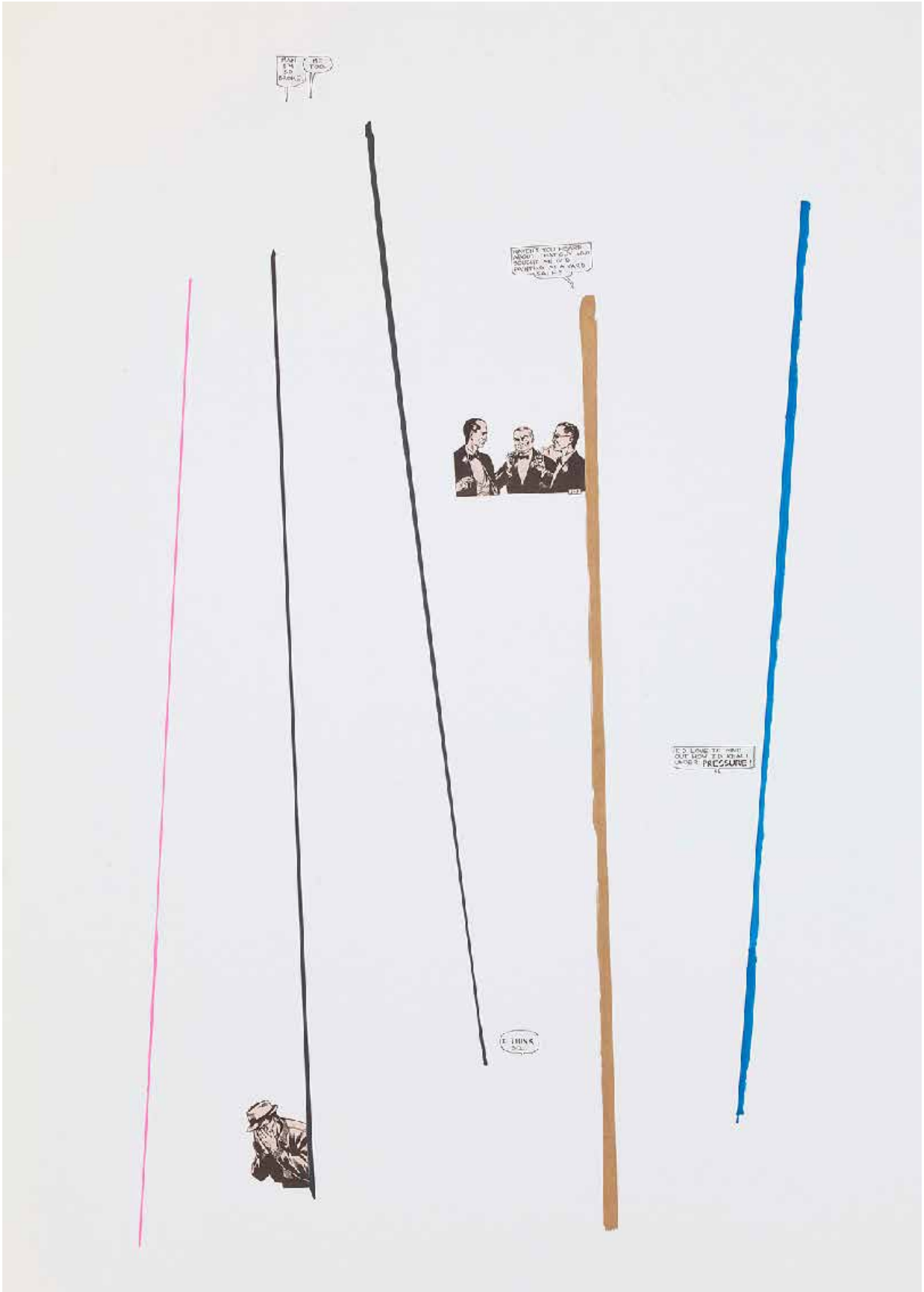
Federico Luger
Lines 001, 2013
Acrylic marker and collage on canvas
167 x 150 cm



Federico Luger
Lines 002, 2013
Acrylic marker and collage on canvas
190 x 150 cm



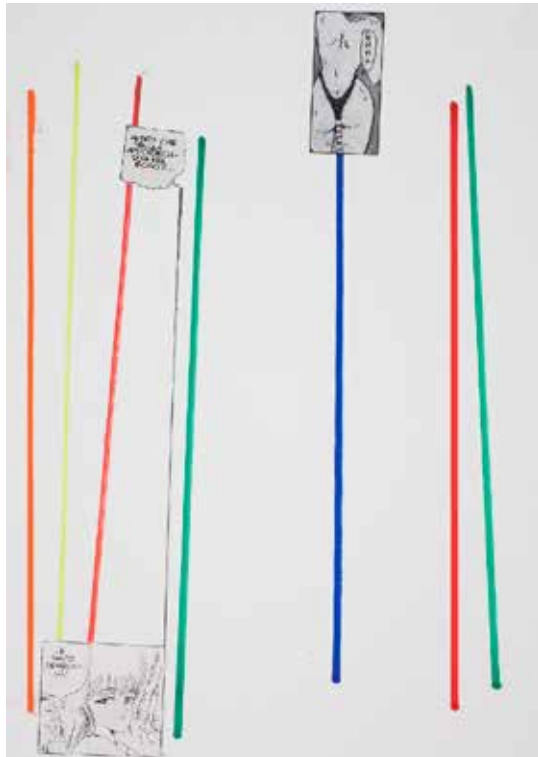
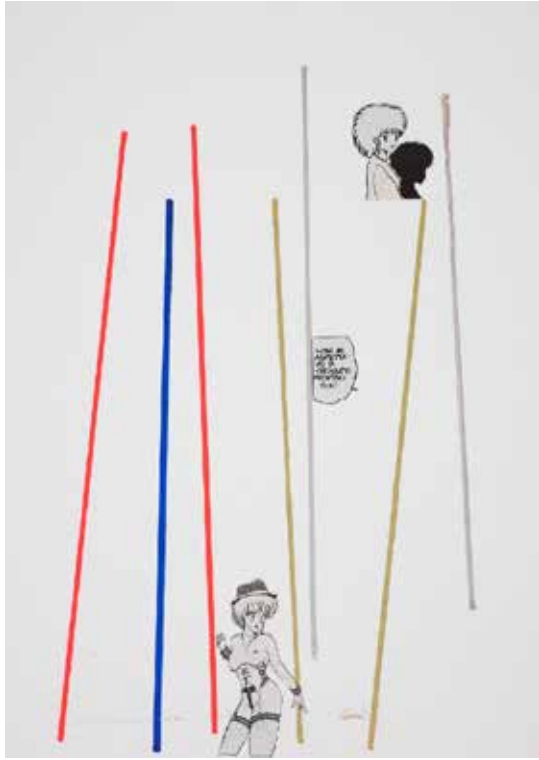
Federico Luger
Lines 003, 2013
Acrylic marker and collage on canvas
190 x 150 cm



Federico Luger
Line Concept, 2013
Acrylic and collage on paper
100 x 70 cm.



Federico Luger
Lines, 2013
Collage and ink on paper
30 x 21 cm



Federico Luger
Lines, 2013
Collage and ink on paper
30 x 21 cm (each)



Federico Luger
Lines, 2013
Collage and ink on canvas
150 x 100 cm

Monochrome with Towels and paintings

In 2014 was born a new series of works, Federico Luger created his first Black monochrome, direct reference to Malevic Black Square. This series becomes and answers to the distance that we find today between the art pieces that are exhibited at the Museum and the people who visit it. The normal human impulse is to touch something which catches attention, to feel the material. So the question was... how will be the social life today, if the black square of Malevic was a tactile piece?... Maybe people today would be more affectionate, more friendly, more love?... Or communities will be more open-minded to the extenders? Our society will be different? Feeling love could be the key to living in peace?.

These towels also inspire the last group of paintings... where the artist creates panels of different colors, living together, where the existence of the monochrome also depends on the other color... like to direct color living in the same space connected with a kind of cable or cord... The sharing economy, sharing the space to survive. The painting "Friends" represents two different architectonic shapes, one soft with a lot of shadows and another rigid but transparent, these two forms are touching each other in a world of ice.

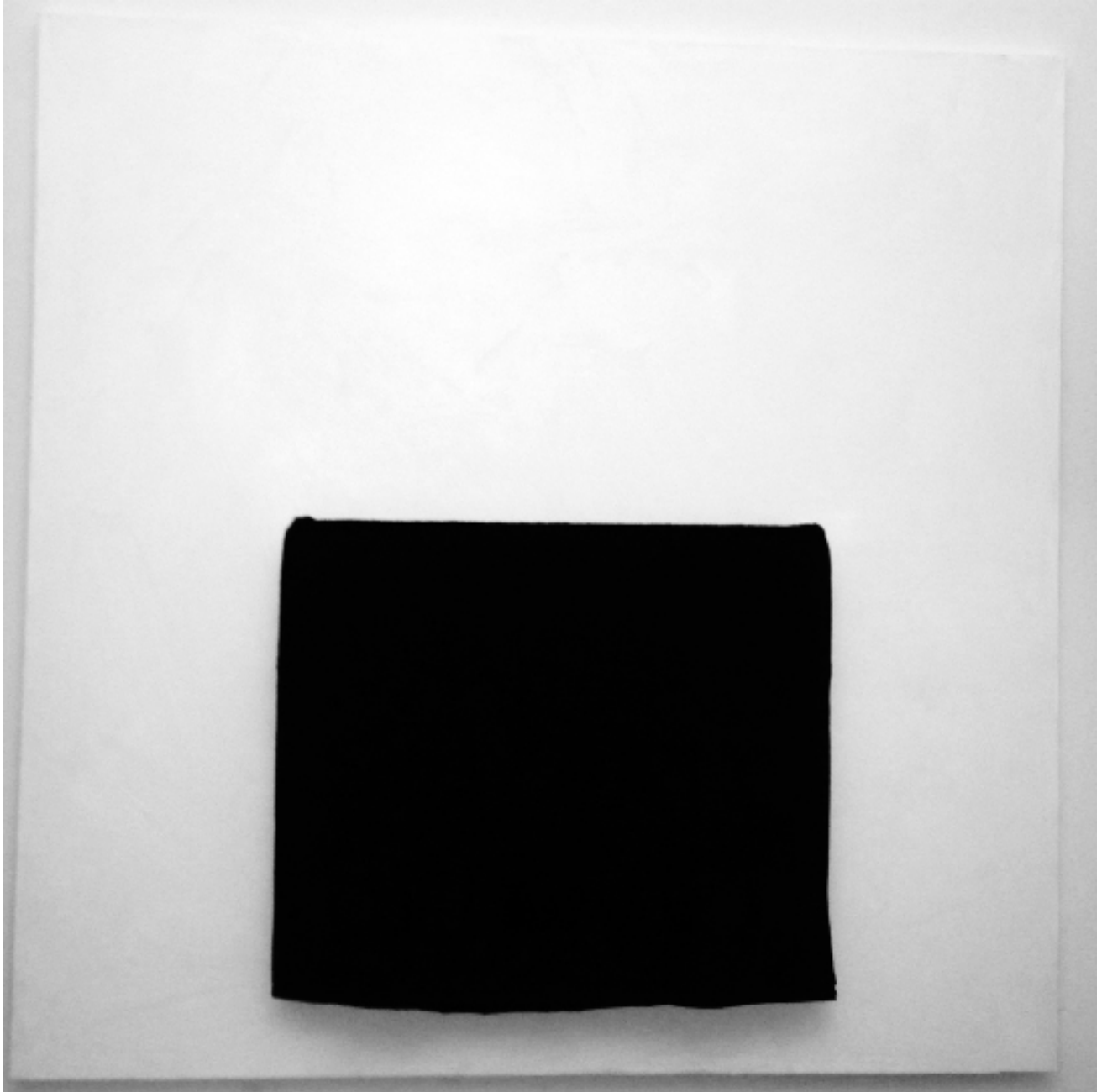


Federico Luger
Installation view



Federico Luger
Monocrome, 2014
100 x 100 cm x 8 cm
Acrylic on canvas and towel

Private Collection



Federico Luger
Black Square, 2014
Acrylic on canvas and towel
150 x 150 cm x 8 cm



Federico Luger
Landscape, 2015
Oil on canvas
70 x 90 cm



Federico Luger
Amici (friends), 2016
Oil on canvas
130 x 190 cm



Federico Luger,
Equilibrium in the park, 2016
Oil on canvas
100 x 150 cm

Private collection



Federico Luger
Two flowers, 2016
Oil on canvas
130 x 190 cm



Federico Luger
Studio dei colori, 2016
Oil on canvas
70 x 50 cm



Federico Luger
Monocromes, 2015
Oil on canvas
50 x 70 cm



Federico Luger
Teatro, 2015
Oil on canvas
70 x 100 cm



Federico Luger
Monochrome and the bird, 2015
Oil on canvas
70 x 100 cm



Federico Luger
Untitled, 2015
Oil on canvas
40 x 50 cm



Federico Luger
I'm not a chicken, 2015
Oil on canvas
50 x 70 cm



Federico Luger
Beyond my soul, 2015
Oil on canvas
50 x 70 cm



Federico Luger
Monochromes with battery, 2017
Oil on canvas
80 x 104 cm



Federico Luger
A beautiful night, 2019
Oil on canvas
40 x 50 cm



Federico Luger
Planet Transport Machine, 2015
Oil on canvas
190 x 150 cm

Private Collection



Federico Luger
Space, 2019
Oil on canvas
100 x 80 cm

Snails





In the center of the composition, you can see a magical book that produces its own light. The speed of the light contrasts to the slowness of snails. On the abstract surface, one of the snails' transfers into a number four, the number with the strong connection to the spirituality, religion, and alchemy.

Number 4 is the number that connects mind-body-spirit with the physical world of structure and organization.

In biblical and prophetic meaning, this number has something to do with Creation, because the 4th day of Creation represents the completion of the material universe. On the 4th day of Creation God created the sun, as well as the moon and the stars, and the composition of the painting also suggests this creation...Creation of art.

Finally, in Alchemy number 4 represents the four major elements, which are dealing with chaos, division, fragmentation, and are pictured in the form as a Square.

Federico Luger
Book of light, 2019
Oil on canvas
120 x 150 cm



Federico Luger
Green and light, 2019
Oil on canvas
60,5 x 45,5 cm



Federico Luger
The snail and its planets 1, 2019
Oil on canvas
60 x 80 cm



Federico Luger
The snail and its planets 2, 2019
Oil on canvas
30 x 40 cm



Federico Luger
The snail and its planets 3, 2019
Oil on canvas
30 x 40 cm

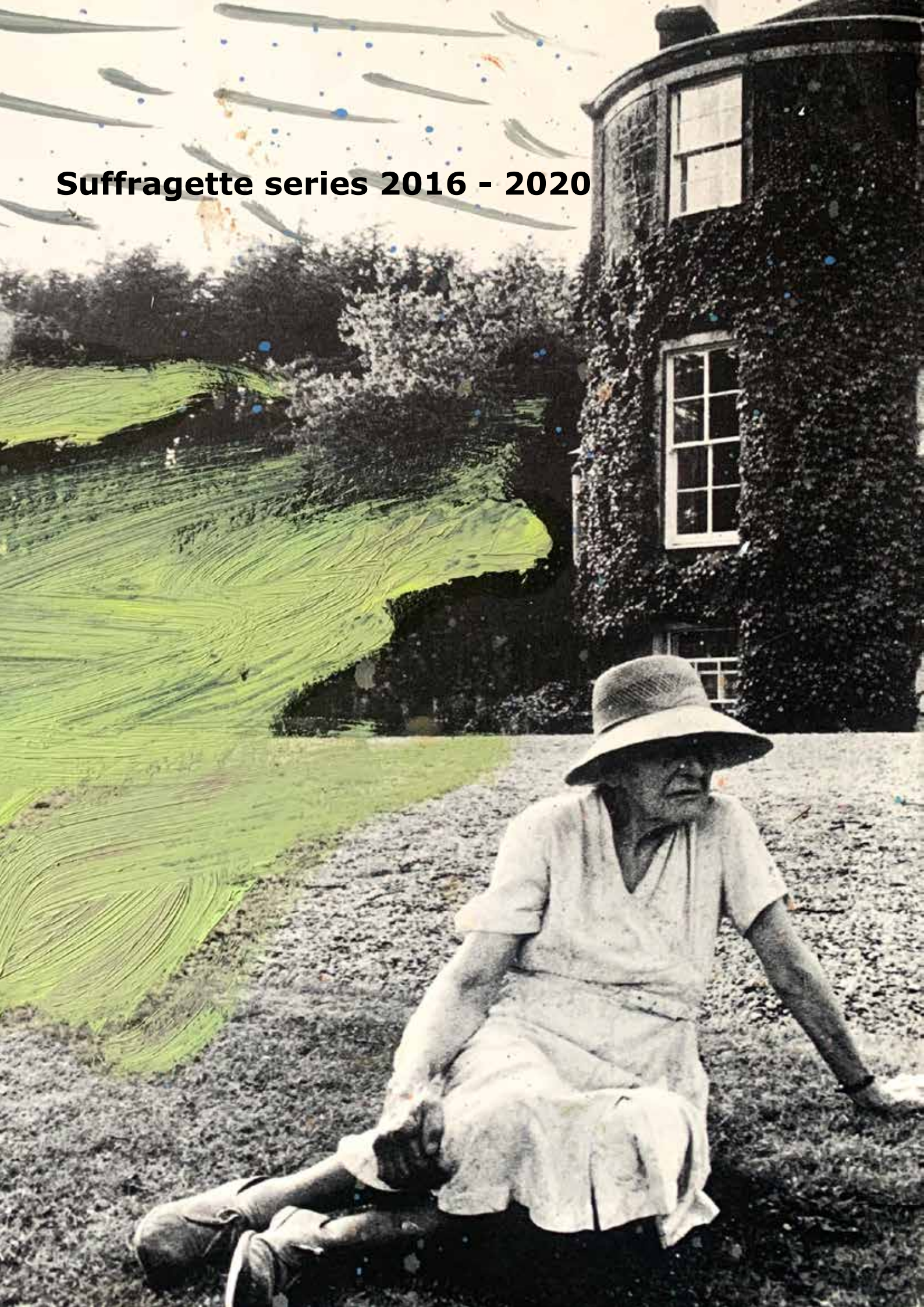


Federico Luger
The painter, 2019
Oil on canvas
60 x 80 cm



Federico Luger
Snail and the banana, 2019
Oil on canvas
100 x 80 cm

Suffragette series 2016 - 2020





Federico Luger
She doesn't know what she lost, 2016
Oil on canvas
70 x 100 cm

Private Collection



Federico Luger
Untitled, 2016
Oil on canvas
70 x 50 cm



Federico Luger
Dreams never end, 2016-2019
Oil on canvas
60 x 70 cm



Federico Luger
Woman, 2016
Oil on canvas
70 x 100 cm

Private Collection



Federico Luger
Flowers, 2016
Oil on canvas
70 x 100 cm



Federico Luger
Woman, 2016
Oil on canvas
45 x 30 cm



Federico Luger
Woman with birds, 2019
Oil on canvas
30 x 40 cm



Federico Luger
Landscape, 2019
Oil on canvas
60 x 80 cm



Federico Luger
Walk, 2019
Oil on canvas
50 x 35 cm



Federico Luger
Suffragette COVID, 2020
Oil on canvas
50 x 40 cm



Federico Luger
Suffragette scream, 2020
Oil on canvas
40 x 50 cm



Federico Luger
Suffragette on the swing, 2020
Oil on canvas
40 x 30 cm



Federico Luger
Suffragette on the green wall, 2020
Oil on canvas
40 x 30 cm

Fortnite series 2020 - 2021

All Roads Lead to Fortnite (2020) are Federico Luger's recent series of works. In these new oil paintings the artist was inspired by the popular video game Fortnite. Each painting depicts one of the so-called "skins", a sort of gear a player can buy to dress her or his avatar in the game.

Artists had represented the classic topic of the warrior in different ways throughout art history for centuries; and in fact, the composition of each work alludes to the iconography of the historical portrait, in which weapons, garments and attributes conveyed the power of the depicted subject. In the same way, each of the characters represented in Luger's paintings is depicted with its gear because these actually imply different "abilities and skills" for the player who adopts it. (Even if all skins are technically the same). At the same time, the paintings balance an extremely realistic and "pop" style in the representation of the skin, with a more gestural and intuitive background. With these backgrounds it is possible to recognize Luger's personal style as well as elements from previous series; for example, the planets and the loops in *Destiny*, or the contraposition of geometrical abstract elements in *Red Hood* and *Tomato Head*, as well as the inclusion of details that add a hint of humour and irony to these new heroes.

The title of the series, *All Roads Lead to Fortnite*, alludes to the famous medieval proverb according to which "all roads lead to Rome". Today, in the age of the electronic representation of information through digital media, roads are not only made of mud and stones, and many of them lead to new kinds of contemporary digital public "places" or "agoras", like social networks, or video communication technologies (i.e. Zoom, Webex, Skype), thus reconfiguring the general perception of what "geography" is, and how it is currently conformed. In other words, what Marshall McLuhan called "the global village" has never been so literal as today.

However, it is not only a matter of geography, but also of what has been called "a relational space": a place that sets the conditions for being together, whether this space is physical or virtual does not make a difference any longer. Since 2017, when *Fortnite* was launched by Epic Games, and in particular during the global lockdown due to the pandemic, this video game worked for millions of youngsters as an actual "place" of socialization and of being together; children and teenagers around the world actually met in this virtual space and played together in ways that were not allowed for at least two months in most countries.

Thus the series of works pays homage to this social function of the game by giving a tangible materiality in a traditional medium, as oil on canvas is, to its most iconic characters. Exit the world of bits, enter the reign of pigments.



Federico Luger
Air Banana Defender, 2021
Oil on canvas
103 x 83 cm (Framed)



Federico Luger
Space, 2021
Oil on canvas
103 x 83 cm (Framed)



Federico Luger
Call for cheese, 2021
Oil on canvas
103 x 83 cm (Framed)



Federico Luger
Why I can't sell mangos?, 2021
Oil on canvas
103 x 83 cm (Framed)



Federico Luger
Rainbow reparation, 2021
Oil on canvas
103 x 83 cm (Framed)



Federico Luger
Brexit, 2021
Oil on canvas
103 x 83 cm (Framed)



Federico Luger
Marshmello, 2020
Oil on canvas
200 x 140 cm



Federico Luger
3 paintings from Fortnite series, 2020
Oil on canvas
200 x 140 cm (each)

Installation view at Allegra Ravizza Gallery, Lugano, CH.



Federico Luger
18 paintings from Fortnite series, 2020 - 2021
Oil on canvas
103 x 81 cm (each)

Installation view at Allegra Ravizza Gallery, Lugano, CH.

Ed Wood

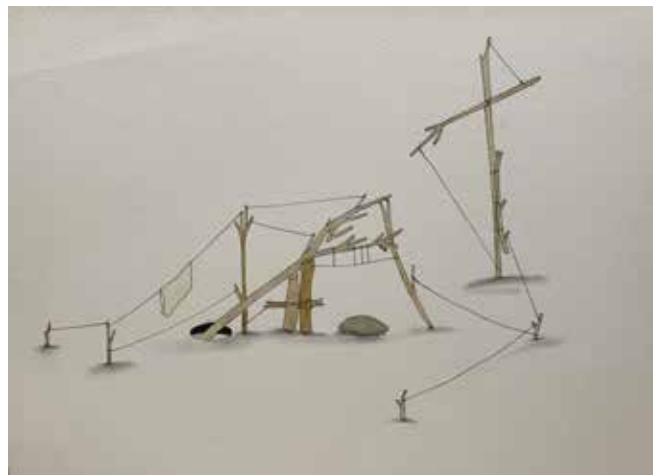
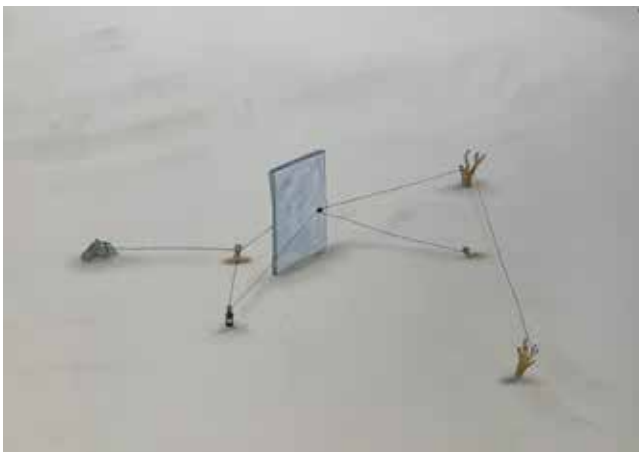
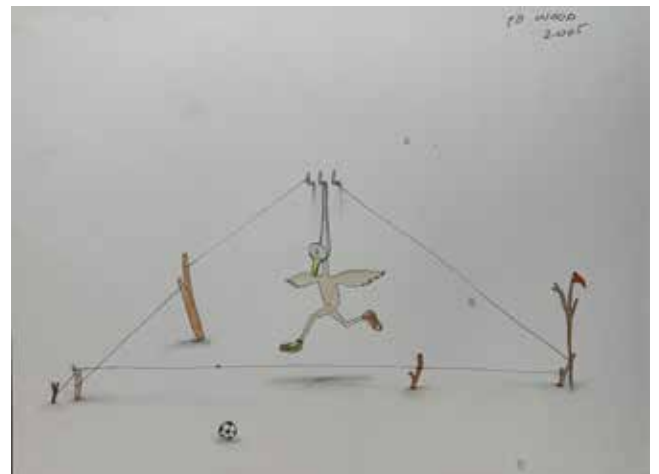
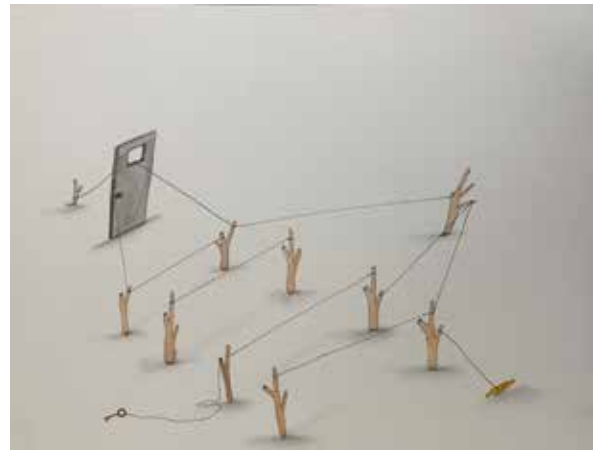
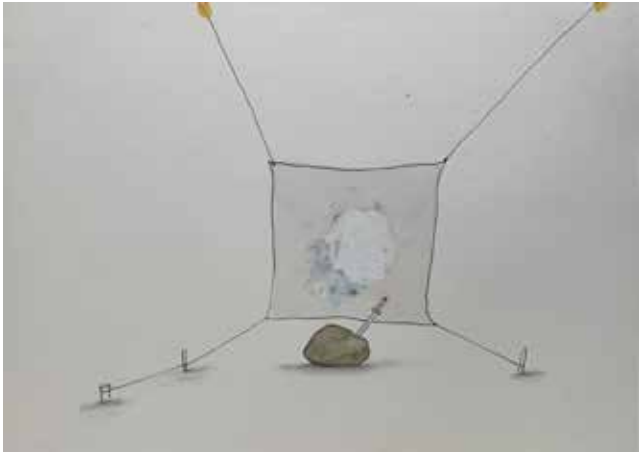
Federico Luger presents Ed Wood an invented artist born in 2004 with a selection of works on paper from the series Ecosystem. A representative of Connections between ropes and dry trees that show of how the world can be fragile, dynamic in a surreal equilibrium.

Works on paper

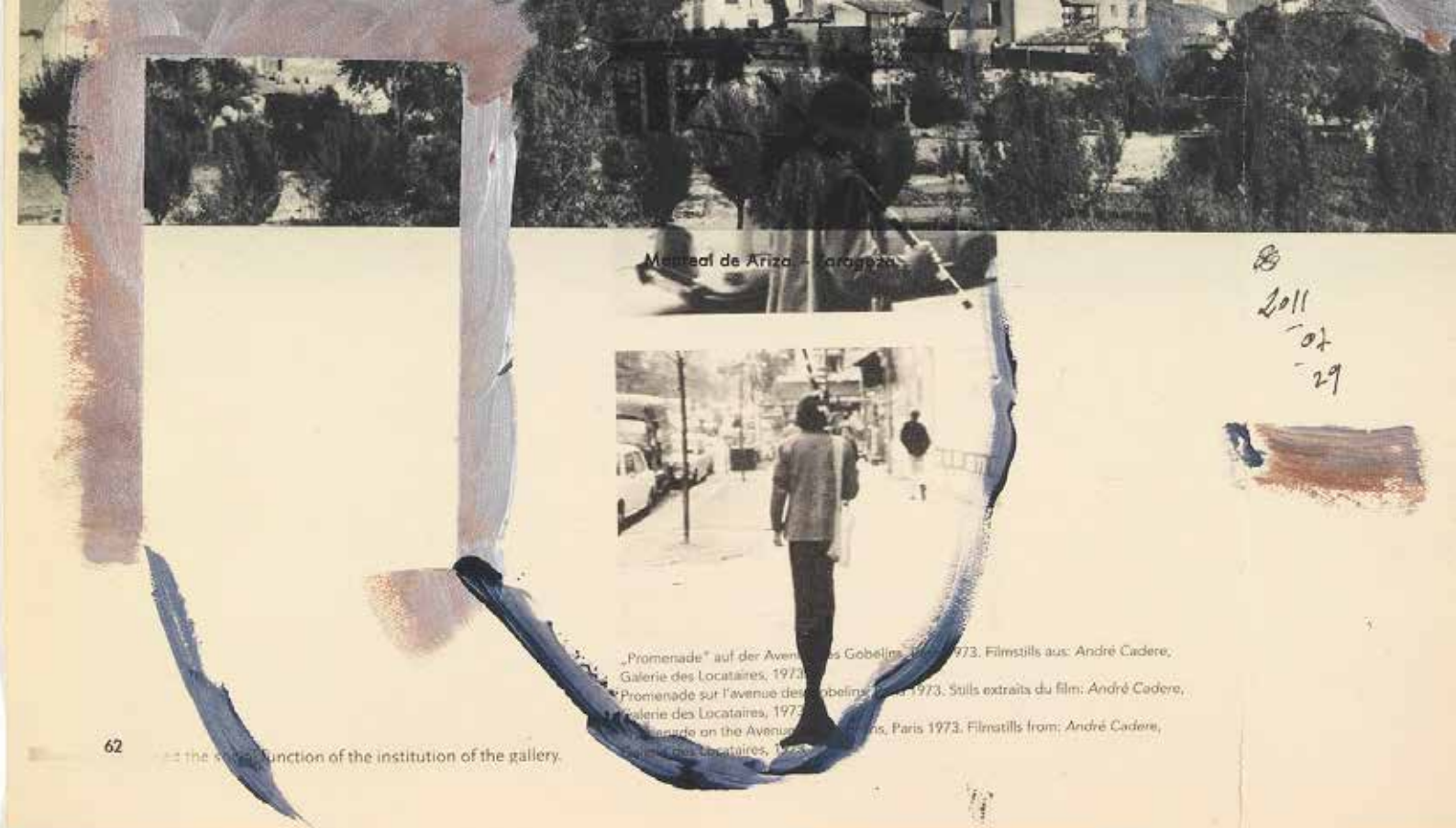




Federico Luger
Ecosystem, 2005
Watercolor and Ink on paper
24 x 32 cm each



Federico Luger
Ecosystem, 2005
Watercolor and Ink on paper
24 x 32 cm each



SPANISH BOOK

I made the series of works between June and August 2011.

That summer, I was staying at Gianni Pettena's house on the Island of Elba. Gianni is part of a very interesting group of architects-artists who started the Italian Radical Architecture (Architettura Radicale) movement in the 1970's. At the time his works were shown at John Weber Gallery in New York, he is a friend of Robert Matta-Clark and Robert Smithson, he was a not very well-known member of the Land Art movement, but the Utah Museum would dedicate to him a great exhibition to him in July 2013...And he also writes *L'anarchitetto* (1973), a book that became a cult document among architects. I represent him.

The photographs that I used to develop this series of works come from a book that Paolo Minerbi gave me as a present. Minerbi is a Milanese architect who restructured my gallery in Domodossola Street in Milan in 2009. His grandfather commissioned some pieces of furniture to architect Piero Bottoni (1903-1973) which have been exhibited at the Triennale di Milano and at the Guggenheim Museum in New York because they were considered to be of great inspiration for what we now call "Italian design". Paolo Minerbi had this furniture at home; and one day, while he was tidying up, he found a book from the 1960's on Spanish castles, it probably belonged to his mother, given that she was from Spanish origins. As the book was written in Spanish so he gave it to me. This moment also coincided with the beginning of my friendship with Gianni Pettena through the gallerist Enrico Fornello. All of this happened in 2010.

I started painting on the pages of the book, which are almost 200. The inspiration for this work comes from different sources; but in summary, it represents an imaginary journey realized by André Cadere (1934-1978) through Spain, in architectonic spaces reinvented through painting...I identify a lot with André Cadere's works...! I got to know his works thanks to François Michaud, who gave me a monographic book that he had written on occasion of Cadere's exhibition at the Musée d'Art Moderne de la Ville de Paris. He belongs to the group of conceptual artists, but he was always an outsider, he considered himself as a marginal artist, greatly due to the fact that he openly questioned the limits of the art system, but himself wouldn't accept the complete annihilation of the artistic object, as the "purest" conceptualists expected.

I painted not only on the book's pages, I also photocopied Cadere's images walking on some of them. It is a sort of architectonic pilgrimage in which the existing architecture inspires new spaces through lights and shades.

Each painting / page is 25,5 x 30,5 cm. Some of the pages are worn out and others literally in pieces.



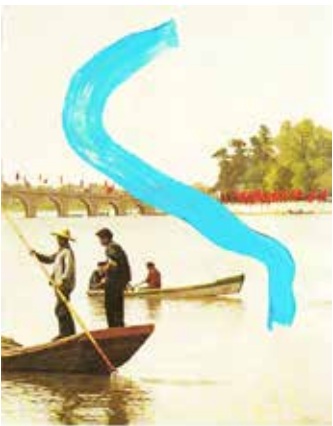
Federico Luger
Spanish books, 2011
Acrylic on paper and printed Andre Cadere
30,5 x 25,5 cm



Federico Luger
Spanish books, 2011
Acrylic on paper
30,5 x 25,5 cm each



China Book



Federico Luger
China books, 2011
Acrilic on paper
30 x 20 cm each

The folded paper

The series was made in 2015, consists of paper folded in four symmetrical parts. The first side is drawn with markers and pencils of different colors, I drew a series of irregular lines, without knowing how the other sides will be drawn. The paper is then opened to create a unique image divided only by the horizontal and vertical folds of the paper, which represents a single straight line different from the artist's dashed line.

Federico Luger used acrylic paint to intervene on the surface of the paper to give shape to seemingly random graphical gestures. These works are false enhancements. All these lines do not coincide with each other, creating a very imperfect geometric figure... but at the same time it is very beautiful. As a tribute to the error.

Finally, these cards were photographed. The goal is to print a twin image (a photo, the size may be different) and display it next to the original drawing. And wait...

Wait for the marked ink to change hues or wait for the photo paper to change color over time. However, it is an unknown situation. We really don't know how it will be ended. It makes us look forward to future changes. The beauty of error and the beauty of time.





Federico Luger
The folded paper, 2015
Ink and Acrylic on paper
30 x 20 cm each



Federico Luger
I founded a serial killer in my train and i killed her first, 2004
Pencil on paper
30 x 20 cm



Federico Luger
The artists killed me (Self Portrait), 2014
Ink and marker on paper
35 x 25 cm



Federico Luger
Self Portrait 1, 2014
Acrylic on paper
100 x 70 cm



Federico Luger
Self Portrait 2, 2014
Acrylic on paper
100 x 70 cm



Federico Luger
I found a Leonardo Da Vinci in Colico, 2013
Photography
variable dimensions
Edition of 3 + 2AP



Federico Luger
Self portrait, 2013
Acrylic on canvas
30 x 30 cm