

No flowers without contradiction. Arcangelo Sassolino

Curated by Luca Massimo Barbero

20 September 2024 - 18 January 2025

Lugano, Switzerland

Repetto Gallery is pleased to announce ***No flowers without contradiction, Arcangelo Sassolino's*** exhibition curated by **Luca Massimo Barbero**, which will be held at the gallery's location in **Lugano** from **20 September 2024 to 18 January 2025**. For his second solo exhibition in collaboration with the gallery, Arcangelo Sassolino is presenting **eight new works created specifically** for the spaces in Lugano, enhancing the specific character of the site's architecture. Every limitation of the space has thus become an added value in the artist's creative process: whether it is the distance between the columns or the concrete wall, the various spatial and material constraints have been transformed into opportunities and have become constituent elements of the sculptures presented and of the entire exhibition project.

The gallery and the curator have invited the artist to bear witness to and develop the path that has run through his entire research, which has been marked from the outset by an incessant activity to liberate sculpture not only from its purely monumental function, but much more radically from the assumptions and foundations that have shaped its history and its expressive possibilities, thus making it a place of sensitive experience open to contemporary reflection. The exhibition is accompanied by a **catalogue in Italian and English, published by Magonza, with texts by Andrea Cortellessa, Paolo Repetto and a conversation between the curator and the artist.**

The protagonist of this exhibition path is the approach that characterises all of Sassolino's works, in which different materials such as glass, steel, tyres, granite, industrial oils, wood, paper and marble, through the tension and contradictory thrust to which they are subjected, become producers of forms that are never separated from the dynamics they contain. By using air and mechanical movements, by manipulating the physical forces of pressure and release, by forcing the structure of the materials he uses, the artist stages a true metamorphosis of matter, which in his most diverse realisations indicates the path of this artistic research.

The title, ***No flowers without contradiction***, was chosen by Arcangelo Sassolino as a possible indication to enter into his poetic research. In fact, all his works live in the incessant struggle between opposites, revealing that what exists only takes shape and coherence in this state of conflict, which is inherently unstable, where affirmation must always reckon with negation, light with darkness, sound with silence.

The selection presented by the artist in Lugano already welcomes visitors from the outside with the work ***Violenza casuale***, a work that links to the first solo exhibition at Repetto Gallery in London in 2017. Upon entering the gallery, one encounters a pile of hundreds of wooden beams made from fir trees, torn up by the Vaia storm that hit the Triveneto region of Italy in 2018, on which a hydraulic piston placed on the ground applies slow and systematic pressure to each one until it breaks. This process creates a continuity between the natural and the technical dimension: the mechanical action of the piston produces an accumulation of waste material that takes on a new form and is redefined in a constantly changing sculpture, restoring memory to a nature considered superfluous.

Upon entering the exhibition space, ***No memory without loss*** appears as a large steel disc on the wall, covered in high-density industrial oils. The disc rotates on itself, preventing the viscous and consistent substance from

flowing completely to the floor, in a tension between the force of gravity and the resistance of the oil. The substance, which offers an effective synthesis of painting and sculpture, combines the random movement of the oils with the slow recursiveness of the disc, which incessantly rotates to create an immersive material hypnosis. Three works in the exhibition offer an opportunity to delve into Arcangelo Sassolino's research into glass: ***Ipotetica***, a work in which individual rough-cut sheets of glass are held together by a steel vice; placed on the opposite side, ***Non separare il sì dal no*** appears as a sheet of glass on which a block of granite sinks; ***Sospensione della scelta***, a work in which a boulder of granite is balanced on top of a small vase. ***No flowers without contradiction*** is completed with three other works. ***I.U.B.P.*** (an acronym for In Un Brodo Primitivo), a tyre doubly squeezed in a steel vice and pressed against the wall, is the latest expression of the series begun in 2013, which focuses on one of the most present elements in our daily lives. The structure of ***Geography of Conflict*** is suggested by its title: the work consists of several rough slabs of marble from quarries around the world, clamped together in a steel vice and hung vertically against the wall. This layering of surfaces, which also refers structurally to ***Ipotetica***, is found in ***Controspinta Bianca***, a work in which a metal pin nails a ream of white paper to the wall, deforming it.

On a sensory level, the exhibition stimulates the public not only through sight, but also through sound and smell, creating a true synaesthetic experience that presents the artist's work for the first time in Lugano, a city that links Northern and Southern Europe.

Arcangelo Sassolino

Arcangelo Sassolino (1967) was born in Vicenza, where he currently lives and works. Sassolino's work is the result of a close dialogue between art and physics. His interest in mechanics and technology opens up new meanings and possibilities for sculpture. Speed, pressure, gravity, acceleration and heat are the core of his artistic practice, which is always aimed at pushing the ultimate limit of matter's resistance. Sassolino's works usually consist of devices that generate inorganic performances. The materials involved, often industrial, come alive revealing contrasts and opposing forces. His works embody intrinsic conflicts and push us to contemplate the risk of the work's collapse as a fundamental part of its experience.

By exploring different states of matter, Sassolino's works manifest a level of tension, suspension, unpredictability and danger. Insofar as failure is always a concrete possibility, his works materially embed an inescapable aspect of the human condition.

Sassolino's work has been the subject of several solo exhibitions, at Contemporary Art Museum, St. Louis; Frankfurter Kunstverein, Frankfurt; Palais de Tokyo, Paris; Museo MACRO, Rome; Z33 House for Contemporary Art, Hasselt; Académie de France – Villa Medici, Rome; Arte Sella, Borgo Valsugana, Trento. Sassolino's work has been also featured in a number of group exhibitions, including shows at 59th International Art Exhibition, La Biennale di Venezia, Malta Pavilion, Venice; Fondation Carmignac, Île de Porquerolles; Spazi Capaci, Palermo; Kunstmuseum Bonn, Bonn; 17th International Architecture Exhibition, La Biennale di Venezia, Venice; Grand Palais, Paris; Kunstverein Hannover, Hannover; Broad Art Museum, East Lansing; Palazzo Ducale, Venice; Fundación Pablo Atchugarry, Punta del Este; Le Centquatre-Paris, Paris; CCC Strozzi, Florence; Museo MART, Rovereto; Art and The City, Zurich; Swiss Institute, New York; Tinguely Museum, Basel; Peggy Guggenheim Collection, Venice; Dunkers Kulturhus, Helsingborg; FRAC Museum Regional, Reims; ZKM, Karlsruhe; Fondazione Bevilacqua La Masa, Venice.

Luca Massimo Barbero

Scholar and art critic, Director of the Giorgio Cini Foundation Institute of Art History, Associate Curator of the Intesa Sanpaolo Collections of Modern and Contemporary Art, former Associate Curator of the Peggy Guggenheim Collection in Venice. He has also initiated numerous exhibitions at national and international modern and contemporary art institutions such as the Moderna Museet in Stockholm, the Kunsthaus in Zurich, the Solomon R. Guggenheim Museum in New York and the Venice Biennale. He specialises in post-war Italian and American art and is the author of numerous publications on contemporary art.

Repetto Gallery

Founded in 2007, located first in London and from 2022 in Lugano, Repetto Gallery is a modern and contemporary art gallery, actively involved in the promotion and study of Italian artists, including Burri, Ghirri, Fontana, some of the protagonists of Arte Povera and Conceptual Art, including Boetti, Calzolari, Paolini, Pistoletto, and some of the most important international artists, Christo, Long, Matsutani, Motonaga and Neshat. The historical artist of the gallery is Melotti, whose support led Repetto Gallery to the important exhibition in 2014 at the Guggenheim Museum in Venice. Repetto Gallery current program includes the promotion and rediscovery of the Italian artist and designer Bruno Munari, and it is focused on opening up a broader dialogue between historical and young artists

Informazioni

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Arcangelo Sassolino

Curated by Luca Massimo Barbero

20 September 2024 - 18 January 2025

Opening hours: Monday - Friday 9 am - 5 pm

Via Clemente Maraini 24, Lugano, Svizzera

Exhibition catalogue with texts by

Luca Massimo Barbero, Andrea Cortellessa, Paolo Repetto, Arcangelo Sassolino

Magonza, Arezzo 2024

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