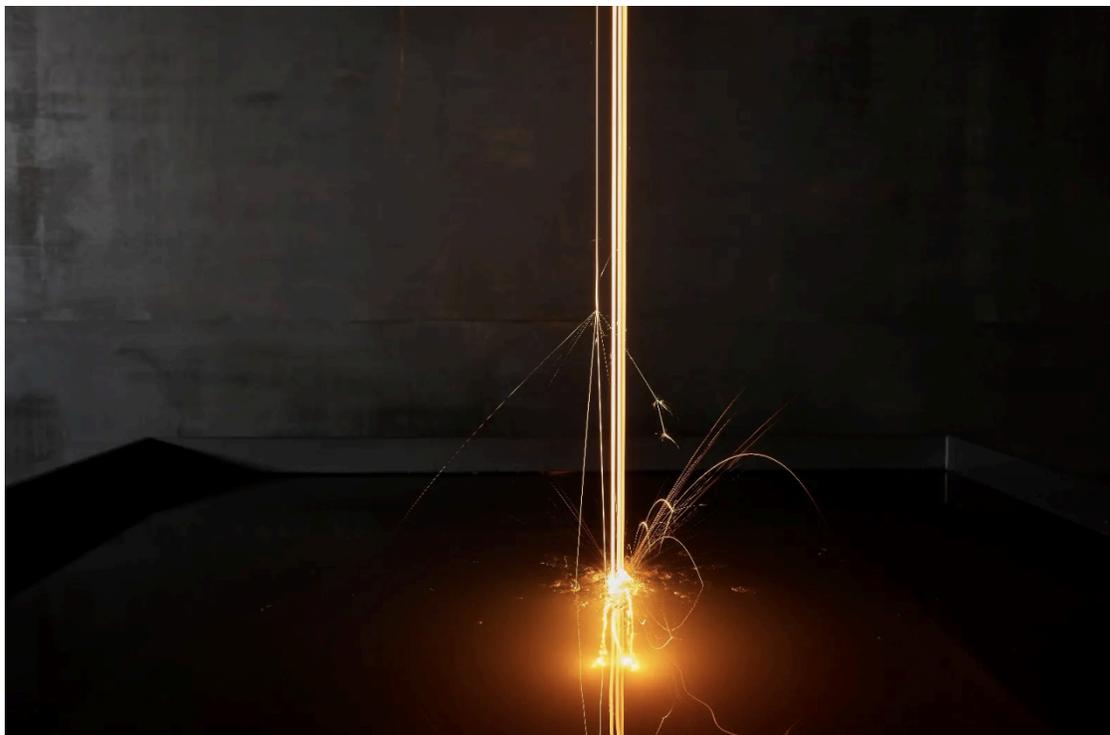


MONA

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IN THE END, THE BEGINNING: ARCANGELO SASSOLINO'S AUSTRALIAN DEBUT AT MONA



Italian sculptor **Arcangelo Sassolino** will present his first solo exhibition in Australia at the Museum of Old and New Art (**Mona**) from 7 June 2025–6 April 2026. From dripping metal to splintering wood, *in the end, the beginning* features a selection of kinetic sculptures that push matter to their edges, and premieres during Dark Mofo, as Tasmania's midwinter solstice festival returns in full this year.

The exhibition's title piece, *in the end, the beginning*, will see one of Mona's subterranean galleries showered with molten steel. Heated to 1500°C, the liquid metal creates dramatic firelight sparks as it drips down from the ceiling. This work is a reimagining of the artist's renowned installation *Diplomazija astuta*, originally created for the Malta Pavilion at the 2022 Venice Biennale, where Sassolino used the light of melted steel to evoke the chiaroscuro in Caravaggio's 1608 altarpiece painting *The Beheading of Saint John the Baptist*.

Sassolino has scaled up his interest in mechanics and technology, creating dynamic sculptures that test the laws of physics. Known for complex kinetic works, automata and installations, he uses force, tension, speed, heat and gravity to create dramatic transformations in his—often industrial—materials, along with a sense of danger and suspense. The persistent effort required to sustain existence is an intrinsic element of his work. All Sassolino's sculptures incorporate a sort of countdown mechanism, reinforcing a reflection on time as an integral part of the experience,

heightening anticipation and emphasising the ephemeral nature of material states and motion.

At Mona, Sassolino will present five additional sculptures alongside *in the end, the beginning* that highlight his relentless exploration of matter and its physical limits. This includes *violenza casuale*, a work in which wooden beams, bound by steel cables, are continuously crushed by hydraulic pressure causing them to splinter and disintegrate. A similar interplay of tension and fragility is seen in *the paradoxical nature of life* where a pane of glass bows under the weight of a large boulder. The sculpture *marcus* shows a tyre squeezed and warped out of shape, while *no memory without loss* features two three-metre discs slowly rotating on the wall, trickling industrial oil down the centre of the disc.

Director of Curatorial Affairs at Mona, Jarrod Rawlins said: 'Arcangelo creates rooms filled with tension while somehow maintaining a heightened state of peacefulness. The possibility that an artwork could at any moment create havoc or simply explode under pressure is a beautiful thing. It's the type of art that comforts me. Come and have a look.'

Arcangelo Sassolino said: 'Reimagining the installation created for Venice as a site-specific work for Mona has been a demanding challenge. In *in the end, the beginning*, I take another step toward freeing matter from a predetermined form, allowing it to become time itself. Mona is the perfect place for this transformation—it is a space that not only embraces the raw energy released by materials but also highlights how that energy dissipates into the surrounding space. My fascination has always been with pushing materials beyond their limits, revealing their breaking points, their resistance, their impermanence. Working at this scale means confronting the forces that shape matter, but also the forces that dissolve it.'

- Ends

Exhibition details:

in the end, the beginning will be presented from 7 June 2025 to 6 April 2026.

Media contacts:

To request interviews, further information or imagery please contact

Clare Callaghan, clare@articulatepr.com.au, 0450 223 485

Sasha Haughan, sasha@articulatepr.com.au, 0405 006 035.

Arcangelo Sassolino studio: Piera Cristiani info@pieracristiani.com, +39 3394560012

Instagram [@monamuseum](#) | Facebook [@monamuseum](#) | mona.net.au

Images: Available to download [here](#).

Image credit: *Diplomazija astuta*, 2022, Arcangelo Sassolino, steel, water, induction and electric system, installation view, La Biennale di Venezia, photo: Agostino Osio

About Arcangelo Sassolino

Arcangelo Sassolino (born 1967 in Montecchio Maggiore, Italy) currently lives and works in Vicenza, Italy. 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; and Arte Sella, Borgo Valsugana, Trento; and in art galleries at Galleria Continua, San Gimignano/Paris; Galleria dello Scudo, Verona; and Repetto Gallery, London. Sassolino's work has been also featured in a number of group exhibitions, at 2nd Islamic Arts Biennale in Jeddah, 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; and Fondazione Bevilacqua La Masa, Venice.