

# MAGAZZINO

Alessandro Piangiamore

*Frangiflutti*

May 26<sup>th</sup> – July 29<sup>th</sup>, 2022

**Opening May 26<sup>th</sup>, 2022 | 6 – 8.30 pm**

Magazzino is happy to announce *Frangiflutti*, the fourth solo exhibition by Alessandro Piangiamore at the gallery. The exhibition follows *Quaranta* (2016), *Testimone di fatti ordinari* (2011) and *Una questione privata* (2007), and features new works realized for the occasion.

The title *Frangiflutti* (Italian for *Breakwater*) is clearly adherent to Piangiamore's poetic, ever oriented in a "reparatory" function of arts, some sort of non-defensive escapism, an evasion (or a filter) from the constant flux of images that the information age feeds us. On the other hand, Piangiamore reaffirms, in his work, the power of imagination as such, its ability to stop, to deviate, to stem the river of stimulations that erode our capacity of analysis. It is interesting how, in his research, the artist does not draw from a proper form of imagery but rather, directs his glance on the natural, quotidian and contingent world, that is, to something we constantly have in front of our eyes, and then re-elaborate it into forms that overturn its perception.

In the exhibition, a collection of soil (collected by the artist over his travels), is transformed in a series of almost-monochrome panels, that appear as finished simulacra but do suggest a passage of state, into which the matter is naked, pure, and in its pureness it unfolds all its poetry. A poetry spoken through grains, substances, colors, without premeditation or whim, without a properly aesthetic purpose. *Il Cacciatore di Polvere* reflects on the cycle of matter in a paradoxical way, restituting it as a celibate machine, stripped of premises and developments. A continuous incipit, rational in its aspect and forms, that responds to the irrational obsession of showing the visual power of what our eyes normally do ignore.

Similarly, but through a completely different visual outcome, the series of photographs *Acqua negli Occhi* () portrays landscape through an ice sheet, used as a filter. If in *Il Cacciatore di Polvere* our glance is obviously turned to the ground, in *Acqua negli Occhi* the ground does not exist, only the colors (and the substance) of an illuminated sky. The filter becomes a shape, a suggestion of creatures or a landscape, over a "scenario" that is infinite in his space, depth and colors.

Sky, as a suggestion, is also present in the series *Qualche uccello si perde nel cielo* here shown in large formats, into which a nocturne of stars is populated by falling feathers. The typical processual nature of Piangiamore's sculptures, where the premises and the final output of the art are outside the artist's direct control, is related to the mechanical process of printing. The deep blue is substance more than a color, paper is not only a mere support and each work becomes the image of a unique, elusive, unrepeatable.

The exhibition concludes with a protean work, *Giove Pittore di Farfalle* where seven glass sculptures, polished to remind ice blocks and animated by lights, are remotely handled by a demiurge (we can imagine it either as a machine or a human, it's up to us to decide which one of the two to face) that randomly sets their hue and intensity. The rainbow, ever present in Alessandro's work, becomes – maybe once and for all – something restless, shapeless, that doesn't respond to any preordained logic even though occurring within the boundaries of objects and forms.

## List of exhibited works

### Room I – Gallery

Clockwise from left

*Acqua negli occhi*, 2022

Pigment print on cotton paper

Each 30 x 30 cm

*Giove, pittore di farfalle*, 2022

Blown crystal, LED Bulbs, electronic units, wires

Each ø10 x 60 cm

*Il cacciatore di polvere*, 2022

Soil, wood, binder

Each 240 x 122 x 6 cm

### Room II – Gallery

*Il cacciatore di polvere*, 2022

Soil, wood, binder

240 x 122 x 6 cm

*Giove, pittore di farfalle*, 2022

Blown crystal, LED Bulbs, electronic units, wires

Each ø10 x 60 cm

*Il cacciatore di polvere*, 2022

Soil, wood, binder

Each 240 x 122 x 6 cm

### Room III – Office

*Qualche uccello si perde nel cielo*, 2022

Mixed media on Japanese Mulberry paper

Each 195 x 97,5 cm

*Alessandro Piangiamore was born in Enna nel 1976. He lives and works in Rome. His keynote exhibitions include the solo shows Marango, organized by Magazzino Italian Art, New York in 2018, La Chair des Choses (Une rose et quatre vents), Espace d'Arts Plastiques Madeleine Lambert, Venissieux (2018), and La Chair des Choses (Dans la poussiere, les abeilles et le petrole font la lumiere), Centre d'Art Contemporain La Halle Des Bouchers, Vienne (2018), Quaranta, Magazzino, Rome 2016, Primavera Piangiamore at Palais de Tokyo in 2014, Tutto il Vento che c'è at Galleria Civica Segantini di Arco (TN) in 2013 and at GAMEC di Bergamo nel 2011. Among his group shows, Le Songe D'Ulysse, Fondation Carmignac, Porquerolles (2022), What's New?, Collezione Giancarlo e Danna Olgiati, Lugano (2020), Luogo e Segni, Pinault Collection – Punta della Dogana (2019), Da io a noi, Palazzo del Quirinale, Rome 2017, Time is out of joint, , La Galleria Nazionale, Rome (2017), The Lasting, La Galleria Nazionale, Roma 2016; Not really really, Frédéric de Goldschmidt collection, Brussels (2016), Par Tibi Roma Nihil, NOMAS Foundation, Roma 2016; Meteorite in Giardino, Fondazione Merz, Torino 2014; Sletto e Corso, XXI Biennial de Selestat, Francia 2013; ReGeneration, Macro, Roma 2012; Mutiny Seemed a Probability, Fondazione Giuliani, Roma 2010; Le 50 Lune di Saturno, Triennale di Torino 2008. In 2015, he won the 16th edition of the Premio Cairo per l'arte italiana. His works are included in several private and public collection such as: Magazzino Italian Art, New York, Martin Margulies Collection, Miami, Frédéric de Goldschmidt Collection, Bruxelles, Collezione Giancarlo and Danna Olgiati, Lugano, European Central Bank, Frankfurt, Galleria Nazionale d'Arte Moderna, Roma, Museo Macro, Roma, Collezione Intesa Sanpaolo, Torino, Nomas Foundation, Roma, Fondazione Giuliani, Roma, Regione Lombardia (Italy), Urbano Cairo, Milano.*

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