



MAGAZZINO

Alessandro Piangiamore

*Frangiflutti*

May 26th - July 29th, 2022

Exhibition dossier



*Frangiflutti*

2022

May 26th - July 29th

*Frangiflutti* is 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.





*Il cacciatore di polvere*

2022

Installation view



*Il cacciatore di polvere #1*

2022

Soil, wood, binder

240 x 122 x 5 cm

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.



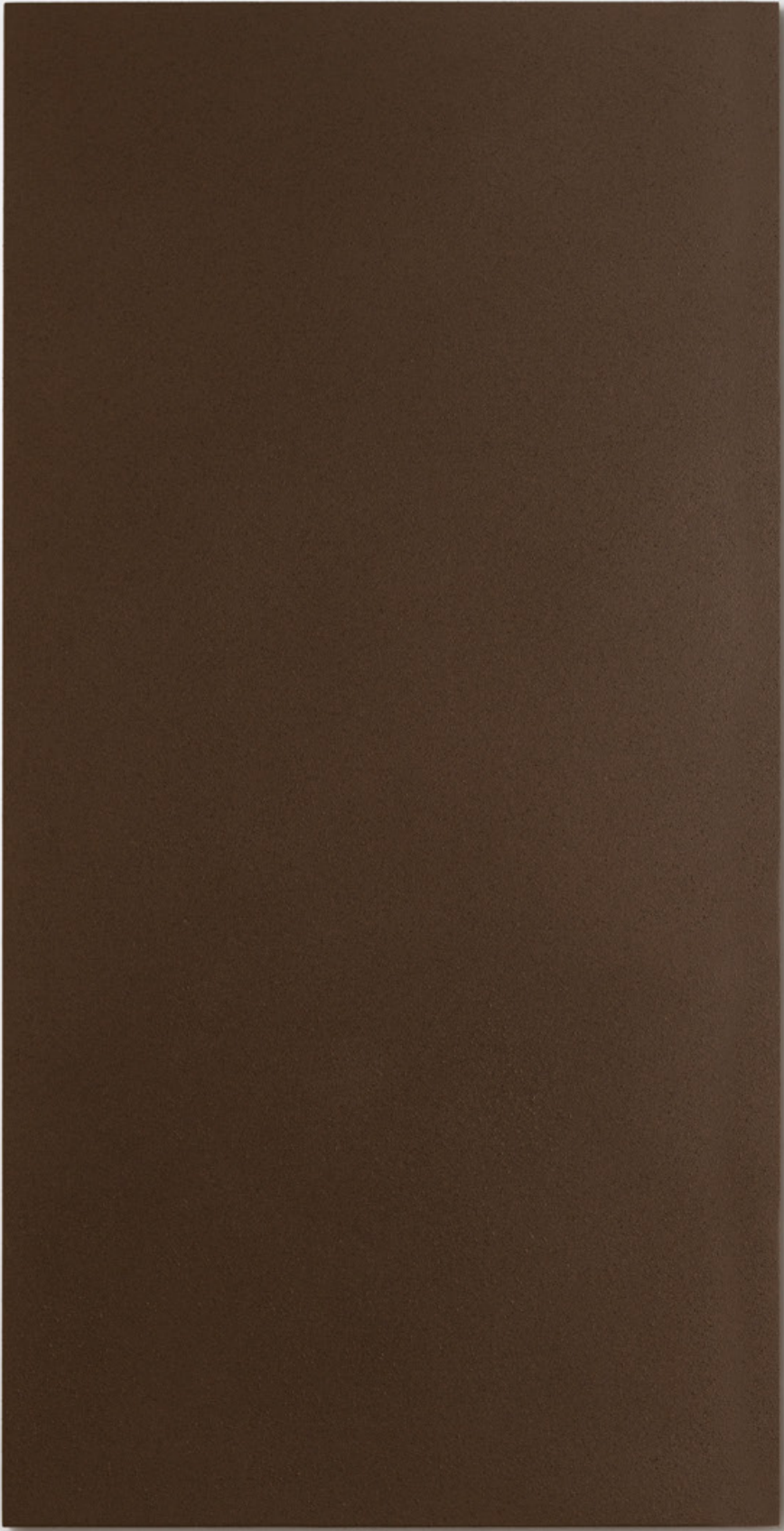


*Il cacciatore di polvere #2*

2022

Soil, wood, binder

240 x 122 x 5 cm





MAGAZZINO

*Il cacciatore di polvere #3*

2022

Soil, wood, binder

240 x 122 x 5 cm



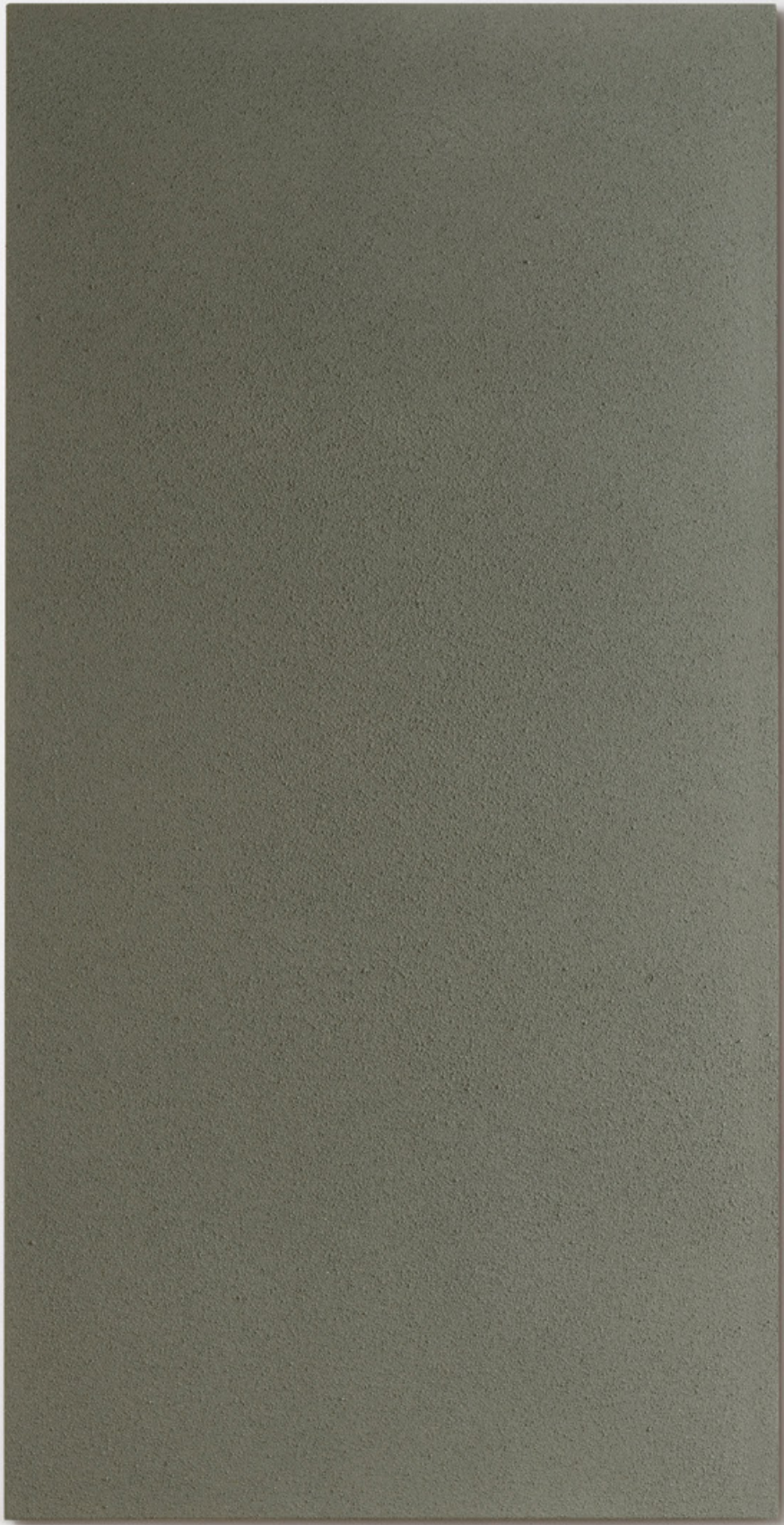


*Il cacciatore di polvere #4*

2022

Soil, wood, binder

240 x 122 x 5 cm





MAGAZZINO

*Il cacciatore di polvere #5*

2022

Soil, wood, binder

240 x 122 x 5 cm







Alessandro Piangiamore

*Frangiflutti*

2022

Installation view





*Il cacciatore di polvere #6*

2022

Soil, wood, binder

240 x 122 x 5 cm



MAGAZZINO

*Il cacciatore di polvere #7*

2022

Soil, wood, binder

240 x 122 x 5 cm





*Il cacciatore di polvere #8*

2022

Soil, wood, binder

240 x 122 x 5 cm









MAGAZZINO

*Il cacciatore di polvere #9*

2022

Soil, wood, binder

240 x 122 x 5 cm





*Il cacciatore di polvere #10*

2022

Soil, wood, binder

240 x 122 x 5 cm











Alessandro Piangiamore

*Frangiflutti*

2022

Installation view



*Giove, Pittore di Farfalle*

2022

Blown crystal, LED Bulbs, electronic units, wires

Each ø10 x 60 cm

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.





*Acqua negli occhi*

2022

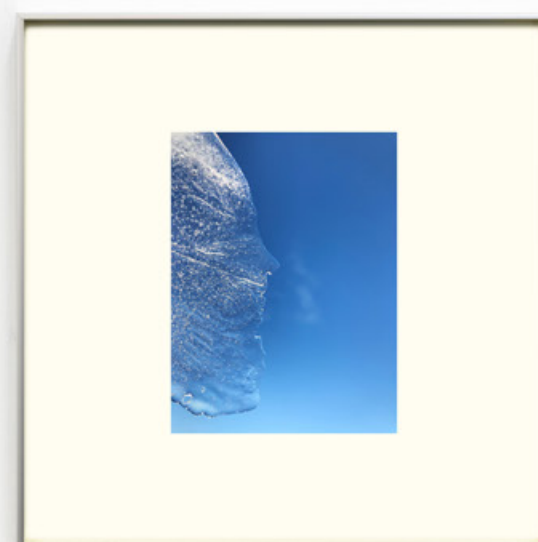
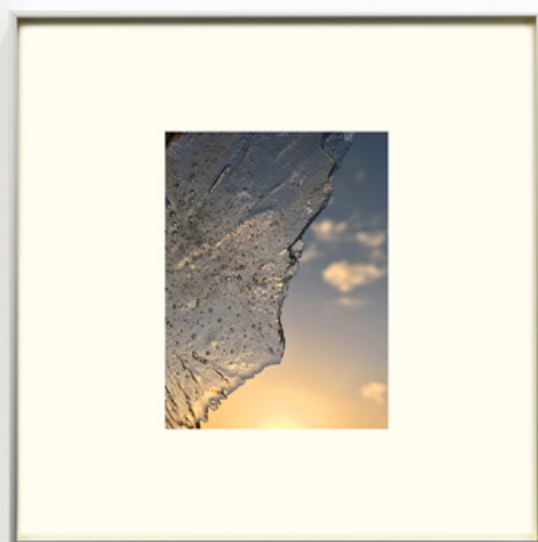
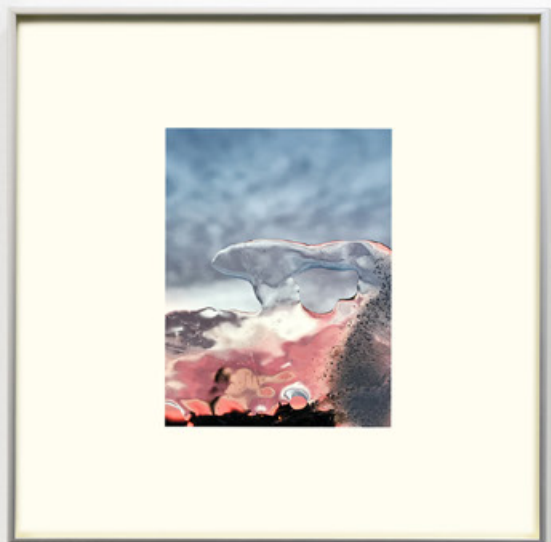
C-print on baryta paper

Each 18 x 13 cm  
Frame. 30 x 30 cm

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.







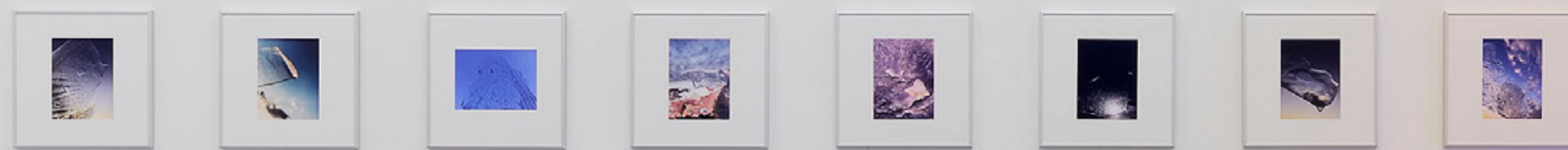
*Acqua negli occhi*

2022

C-print on baryta paper

Each 18 x 13 cm - Frame 30 x 30 cm





Alessandro Piangiamore

*Frangiflutti*

2022

Installation view

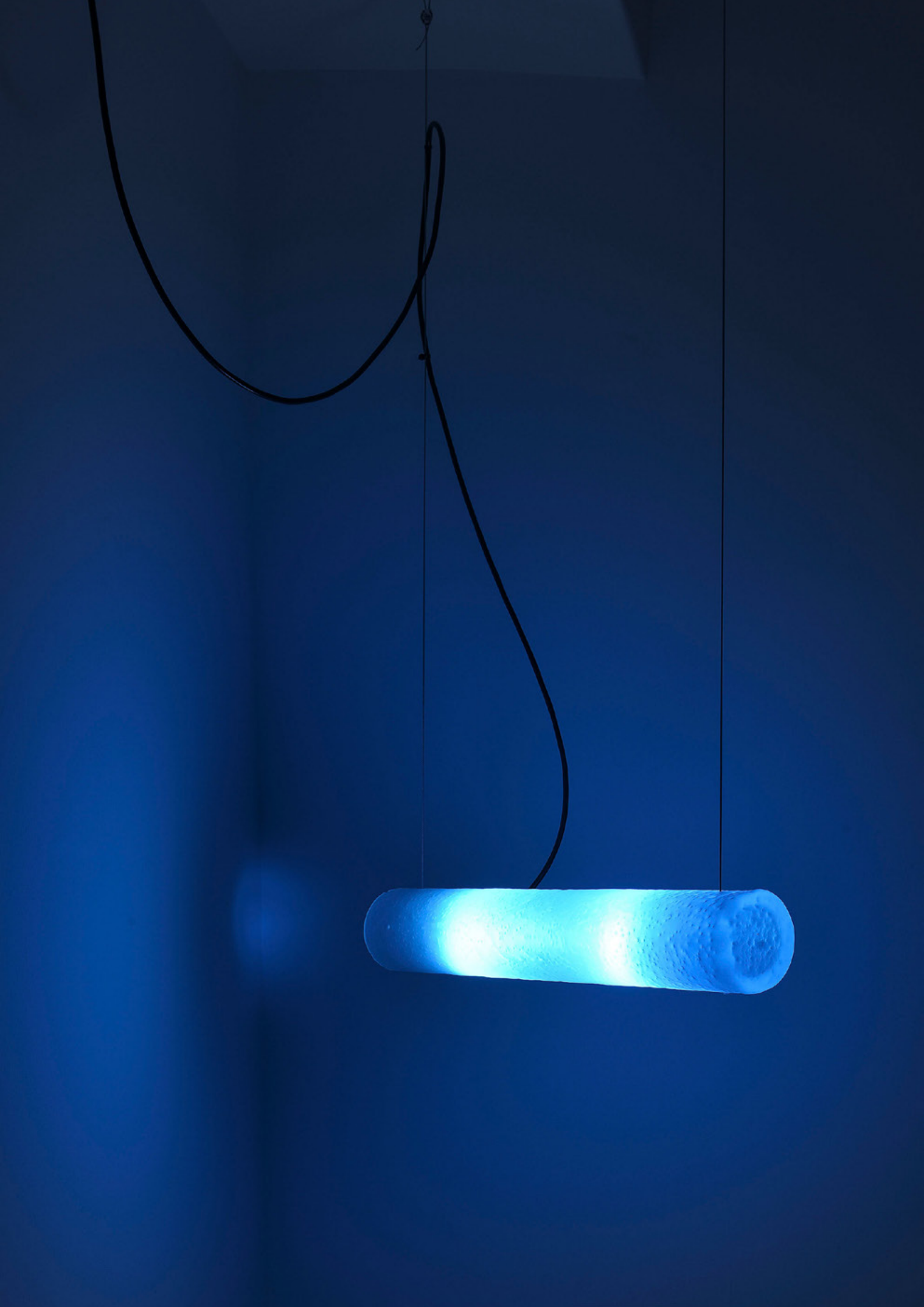


*Giove, Pittore di Farfalle*

2022

Blown crystal, LED Bulbs, electronic units, wires

Each ø10 x 60 cm





MAGAZZINO

*Giove, Pittore di Farfalle*

2022

Blown crystal, LED Bulbs, electronic units, wires

Each ø10 x 60 cm





*Qualche uccello si perde nel cielo #5*

2022

Mixed media on Japanese Mulberry Paper

Three elements, each 195 x 97,5 cm  
Detail

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.

Detail







*Qualche uccello si perde nel cielo #5, #6., #7*

2022

Mixed media on Japanese Mulberry Paper  
Three elements, each 195 x 97,5 cm