



MAGAZZINO

Massimo Bartolini

Selected works 2000 - 2022

Massimo Bartolini

Hagoromo

2022

Centro per l'arte contemporanea Luigi Pecci, Prato

The exhibition showcases a new installation - the largest the artist has ever created - specifically designed for the museum spaces, a sort of new 'backbone' guiding onlookers around the works created at different moments in his career. Avoiding the familiar retrospective layout based around a chronological/thematic display of works, the exhibition is like an unexpected sequence of surprising and revealing encounters.





Massimo Bartolini

In Là

2022

Installation view at Centro per l'Arte Contemporanea Luigi Pecci, Prato



Massimo Bartolini

In Là

2022

Installation view at Centro Pecci, Prato

Massimo Bartolini

Il frutto


1990

Video projection (Video VHS)

Duration: 3'

Ex.1/3





Massimo Bartolini

Revolutionary Monk

2005

Iron, motor, wood
133 x 44 x 44 cm

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Revolutionary Monk

2005

Iron, motor, wood

133 x 44 x 44 cm





Massimo Bartolini

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Installation view at Centro Pecci, Prato



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Hagoromo

2022

Installation view at Centro Pecci, Prato

MAGAZZINO

Massimo Bartolini

Dew

2020

Aluminium, metal paint, dew

100 x 100 cm





Massimo Bartolini

Cera persa

2017-2022

Detail



Massimo Bartolini

Festone

2019
Bronze
60 x 15 x 310 cm

Massimo Bartolini

Festone

2019

Bronze

60 x 15 x 310 cm

Festone is a sculpture, realized through the cire perdue technique, where the artist replaces the wax mold with a tree branch, which is sacrificed during the process. This results into a unique, non-replicable cast of nature.

As in many of Bartolini's works, the sculpture is exalted in his pictorial details, placed on the wall as a sort of decoration (festone, in Italian).

Detail



Massimo Bartolini

Airplane

2019

Zebrino marble

119 x 20,2 x 28,3 cm

This sculpture consists in a plinth of Zebrino marble, whose top is carved in the shaped of an unfolded paper airplane. This design, typical of Bartolini's work for many years now, focuses both on the lines of the drawing and their three-dimensional properties as well as the fascination with the pure material and its own beauty, which is both sculptural and drawing-like.



Massimo Bartolini

Until It Lasts

2019

Oil pastel on paper

33 x 48 cm

Until It Lasts is a series of works realized with oil pastels, where a single pastel is entirely used to produce one work. by subtracting the pastel from its vertical position and pressing it onto the paper, the artist elaborates on its intrinsic matter, and translating it into an evoked image that is an homage to landscape painting.

The support allows us to see a beyond, the wall, supporting the object-frame, in a sort of scaling of the work inscribed at large in the whole wall.



Massimo Bartolini

Until It Lasts

2019

Oil pastel on paper

28 x 46 cm



Massimo Bartolini

Caudu e Fridu

2018

Neon light, wires, transformers

150 x 35 cm

The "heat and cold" (*Caudu e Fridu*) of the title are extracted from a graffiti found on the walls of the cells of Palazzo Chiaramonte Steri which hosted the Inquisition court from 1600 to 1782 and refers to the tertiary fevers that affected the prisoners.

These writings, traced with makeshift means and sometimes located in places not visible to the guards, in Bartolini's work take on an opposite role and aspect: that of a red neon sign, which stands out on the wall like a thunderous scream that comes from silence, like a sign that explodes in the night.

View of the installation at Palazzo Spirlinga, Palermo, 2018



caudo e fridu sentu ca mi piglu
li terzoni frum li vvdella
ly corle e lalma m assuttigla

Massimo Bartolini

Caudo e Fridu

2018

Neon light, wires, transformers
150 x 35 cm

Massimo Bartolini

La Strada di sotto

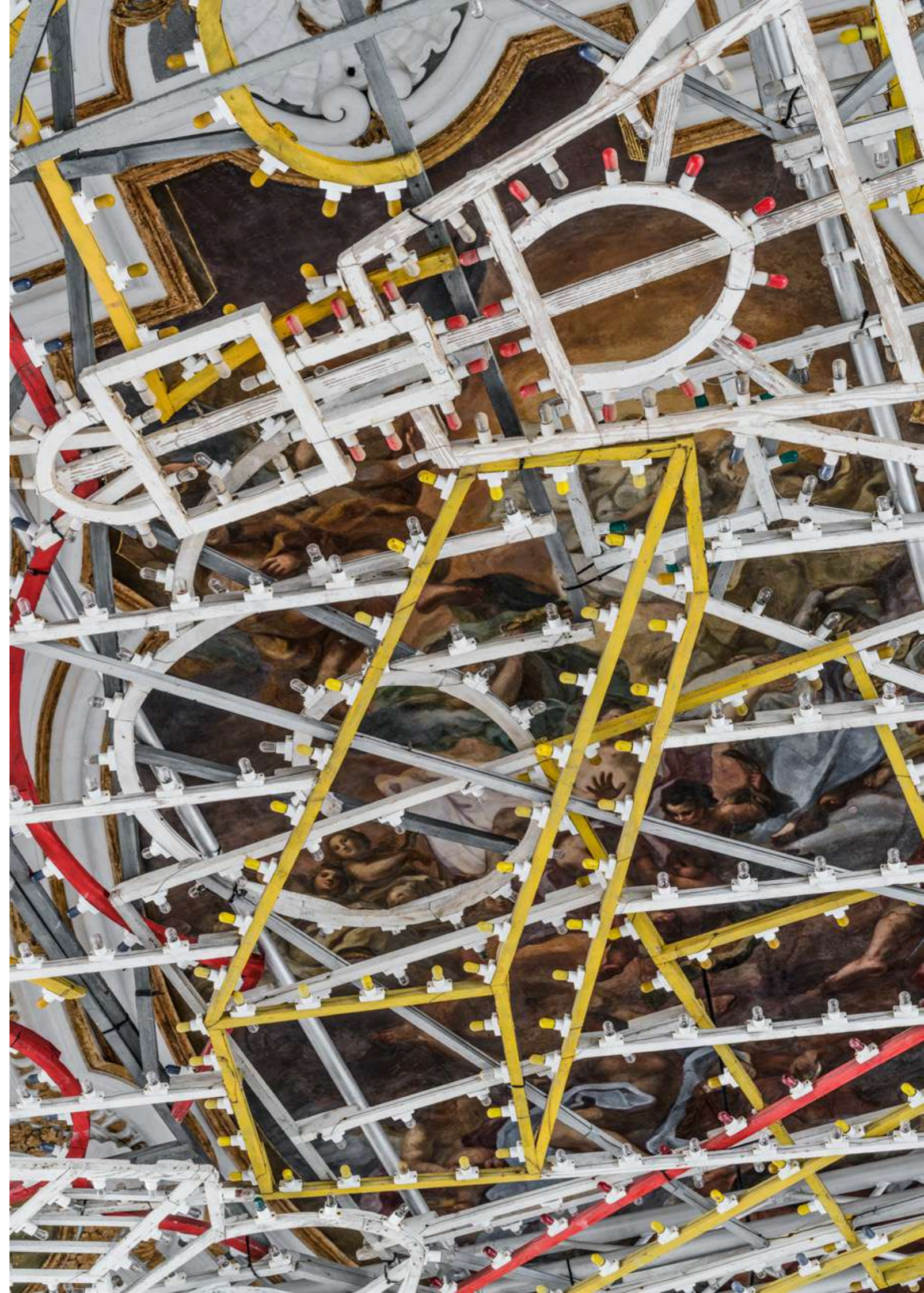
2018

Non-functioning street illuminations

Dimensions variable

In this work, Bartolini uses a multitude of turned off *luminarie* (traditional public illuminations) which evoke the 17th century Sicilian plasters in a vertigo of white volutes. With their architectural power the lights seize the historical building, turning it from idle object into an involuntarily architecture made of astonishment and awareness.

Detail





Massimo Bartolini

Caudo e Fridu

2018

Installation view at Palazzo Oneto di Sperlinga, Palermo



Massimo Bartolini

Pensive Bodhisattva

2017

Enamel on galvanized iron, hydraulic motor, electronic control unit, bronze

250 x 500 x 500 cm

Installation view at Magazzino, Rome 2017

Pensive Bodhisattva

2017

Enamel on galvanized iron, hydraulic motor,
electronic control unit, bronze

250 x 500 x 500 cm

Pensive Bodhisattva is a large-scale iron structure, that functions as a support for a Pensive bodhisattva, inspired by a cliché figure of Korean or Japanese origin.

The bodhisattva is transformed into a stylite, a man whose will of alienation from the world transforms him in a subject of veneration. The basis of the statue refers to the Cartesian axis, a rational orientation of space juxtaposed to the inner, dilated and non-geometric space, connected to the stylite. The figure, whose appearance only lasts for a few minutes, refers ineluctably to the dualism between the invisible, perceived only through the physical and mental experience of faith, and the visible, defined through the exercise of logic and criterion; a confrontation where often the earlier seems to disappear in the latter.

On the other hand, this manifestation of the invisible coincides with a metamorphosis, where the sculpture becomes a pedestal and the image turns from abstract to figurative. A path that goes backwards when the stylite escapes our glance and "refuges the world going vertical", as it's in his nature.

Detail of the installation



Massimo Bartolini

Il Glossatore ignoto

2017

Inkjet prints on poster paper, serene stone
pedestals, photocopies4 elements 106 x 69 cm each
Pedestals 21 x 30 x 20 cm each

The work is inspired to the first volume of the first Italian edition of the Diary by Witold Gombrowicz bought by the artist, that inside has revealed a further text, a dense texture of glosses that surrounds and sometimes cancels the printed text. The glossator has then decided to erase his name before discarding the book.

Bartolini has re-written the glosses in a readable way, somewhere between an archaeology and a translation. The glossator is presented through the print of the first four phrases of the first four pages of the Diary, divided by four fluorescent posters. An image that refers to a sore exteriorization of the self, that constitutes a side scene for a pedestal of photocopies, where the glosses are "translated". Within the logic of the exhibition, this work is like the first phase of the Sakyamuni path to self-conscience, a path that encounters the figure of the bodhisattva.

Detail





Massimo Bartolini

Il Glossatore ignoto

2017

Installation view at Magazino, Rome 2017

My Seventh Homage: La montaigne

2016

Charcoal-retouched photographic print on
hahnemühle paper

4 elements each 32 x 32 cm

La montaigne is a series of photos of a sculpture, with a charcoal background. It's a reference to the mountains painted by Beato Angelico and Paolo Schiavo, and an homage to Cosimo Vinci, a close friend of the artist.

It's a Golgota, abandoned by its main subject, where the cross is only imaginable but at the same time containing a geometrical suggestion, the points of view corresponding to the cardinal points. The mountain reminds us a cranial shape and its ribbed profile. It is a mountain, a head, altogether a portrait and a landscape. A nocturne, awaiting landscape.



Massimo Bartolini

Do (der tiefe Ton)

2017

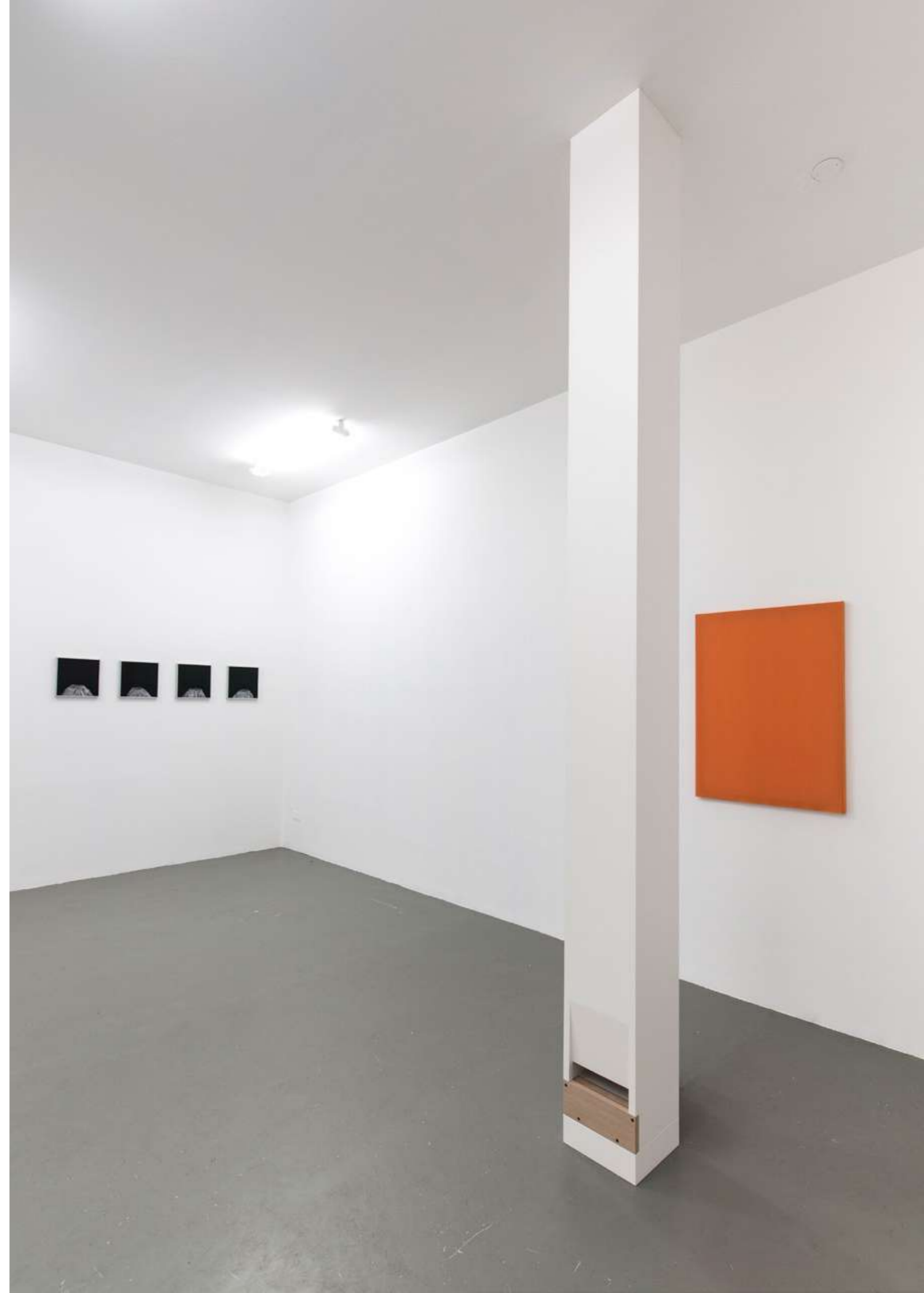
Enamel on wood, fan motor, nylon fabric

Environmental dimensions

Organ pipe 25 x 25 x 342 cm Canvas 69 x 95 cm

The work stems and borrows its title from a text by Robert Schneider. It's a column turned into an organ, not supporting but linking the floor to the ceiling. By playing its tone, it reminds a devotional machine from the architecture of Christianity and, again, the place of the stylite, an exemplar teaching figure of a form of proselytism linked to permanence rather than the mission. This architectural illusion is also key to the monochrome that completes the work, a window where a veil unveils another veil – a reference to the form through its identical.

Installation view



Massimo Bartolini

Otra Fiesta

2013

Scaffolding, windchest, gear wheel, fan, wood,
engine

Dimensions variable

The Otra Fiesta organ bears the title of a poem by Roberto Juarroz. Otra Fiesta comprises construction scaffolding made up of 4 square and concentric perimeters, the three outer ones being made up of joints and metal tubes, while in the fourth, the central one, the tubes have been transformed into organ pipes that automatically execute a track composed for the occasion by musician Edoardo Marraffa. In this case, two celebratory instruments "dedicated" to height – scaffolding and the organ – are intermingled in a single form.



Installation view at Fondazione Merz, Torino

Massimo Bartolini

Maracas

2017

Maracas, brushes, engine, metal pole

145 x 45 cm diameter

The exhibition project at Fondazione Merz consisted of six installations, four organs and a "maracas machine" that are placed in the large interior exhibition room, and a large luminous work located outside.

The exhibition, titled *Four Organs*, takes its name from Steve Reich's 1970s composition, *Four Organs*. The cadence of *Four Organs* directs and unites the four different organ tracks into a completely new quartet. The four organs execute a concert that, through echoes, overlays of harmony and the various positions of the organs themselves in the large, light-filled spaces of the Fondazione, alter the very perception of the architecture.

Every organ has a different sonorous and formal characteristic to the others, in like manner to the different instruments of a quartet. The work is completed by *Maracas*, a mechanism with 4 maracas and brushes that attempts to emulate the sound and rhythm of the above-mentioned piece by Steve Reich.



Massimo Bartolini

Maracas

2017

Detail



Voyelles

2017

Organ pipes, lead pipes, fan, electronic unit

Dimensions variable (approx 220 x 220cm)

Voyelles (Vocals) instead refers to the poem of the same name by Arthur Rimbaud. The five pipes of the organ reproduce – as much as possible – the vowels in the Vox Humana register, and each has the colour Rimbaud assigns the vowels in his poem. In the history of science, the reproduction of Vox Humana has always been dense with implications and has always attracted artists and scientists. Efforts to create a talking machine probably ended with the phonograph and with Russolo's *Intonarumori*. The attempt to recreate the human voice through an instrument alludes both to the attempt to explore the mystery of creation, and to try to establish a "super-human" reference standard for the most correct pronunciation possible.



Massimo Bartolini

In a Landscape

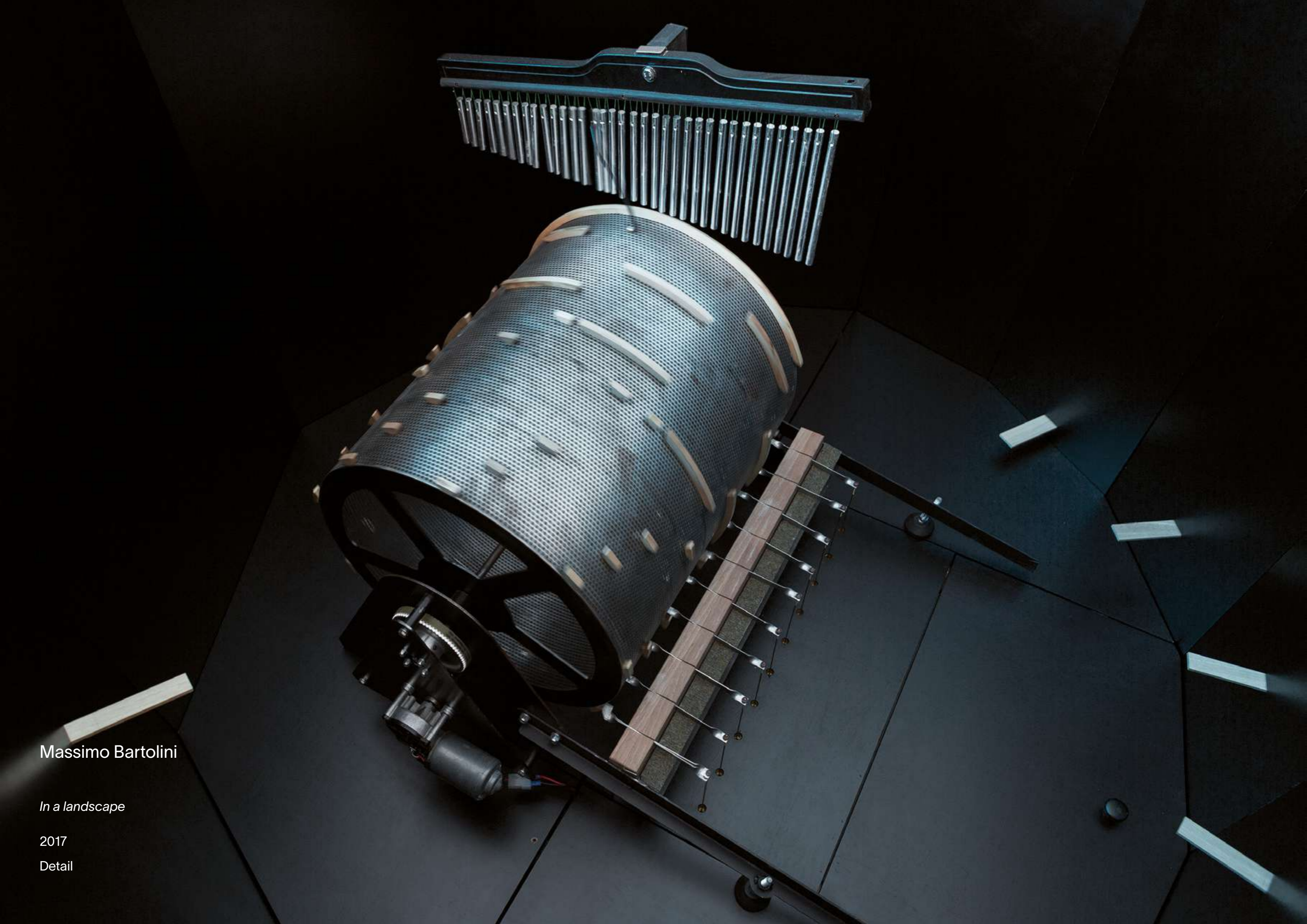
2017

Wood, fan, wind-chest, engine, chimes

125 x 190 x 14 cm

In a landscape: this is an organ in the form of a well with, within, a mechanism that makes it produce a sound. The title of the work is that of a song by John Cage, and indeed, the organ plays a variant of this composition. The well is a symbol of introversion and suggests a depth which in this case hides and protects a music that is produced inside before being projected externally.





Massimo Bartolini

In a landscape

2017

Detail

Massimo Bartolini

Corrimano

2017

18kt gold necklace and supports

ø 2,5mm x 23 cm each
Overall dimensions variable

Like a light line drawing on a white space, the work *Corrimano* elegantly spreads in the space with its subtle yet permanent presence - a threshold, a viewpoint towards a pristine space, that invites the viewer to a delicate, precious and intimate relationship. Like in a simple, caring gesture of the hand, the necklace caresses the wall.

As pretty much often happens with Bartolini's work, the viewer is invited to reconsider the space as a context of feeling; his sculptures engage the viewer with a delicate and poetic attitude that aims to revolutionise the usual rules of experience.





Massimo Bartolini

Corrimano

2017

Detail

Massimo Bartolini

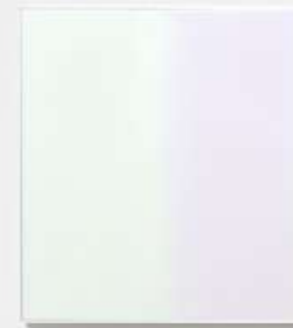
Dew

2016

Enamel on aluminum

35 x 35 cm and 35 x 54 cm

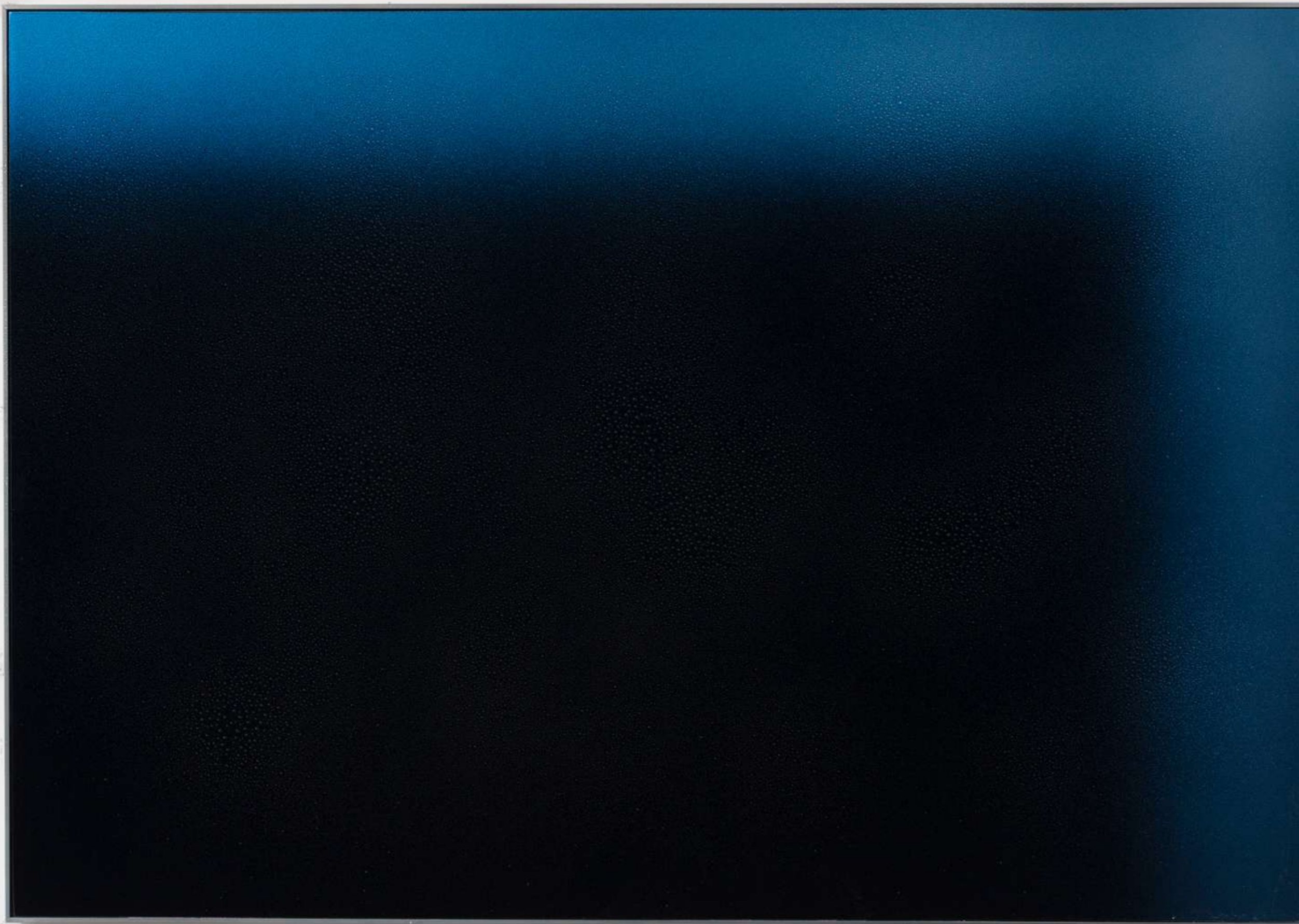
Appearing as simple abstract paintings, the Rugiada (Dew) paintings by Massimo Bartolini consist of aluminum slabs painted with iridescent enamel paint, whose surface and colour varies according to the observer's viewpoint and the position of light. An emulsion is applied onto the entire surface of the painting, creating the appearance of dew drops.



Massimo Bartolini

Dew

2016
Enamel on
aluminum
35 x 54 cm



MAGAZZINO

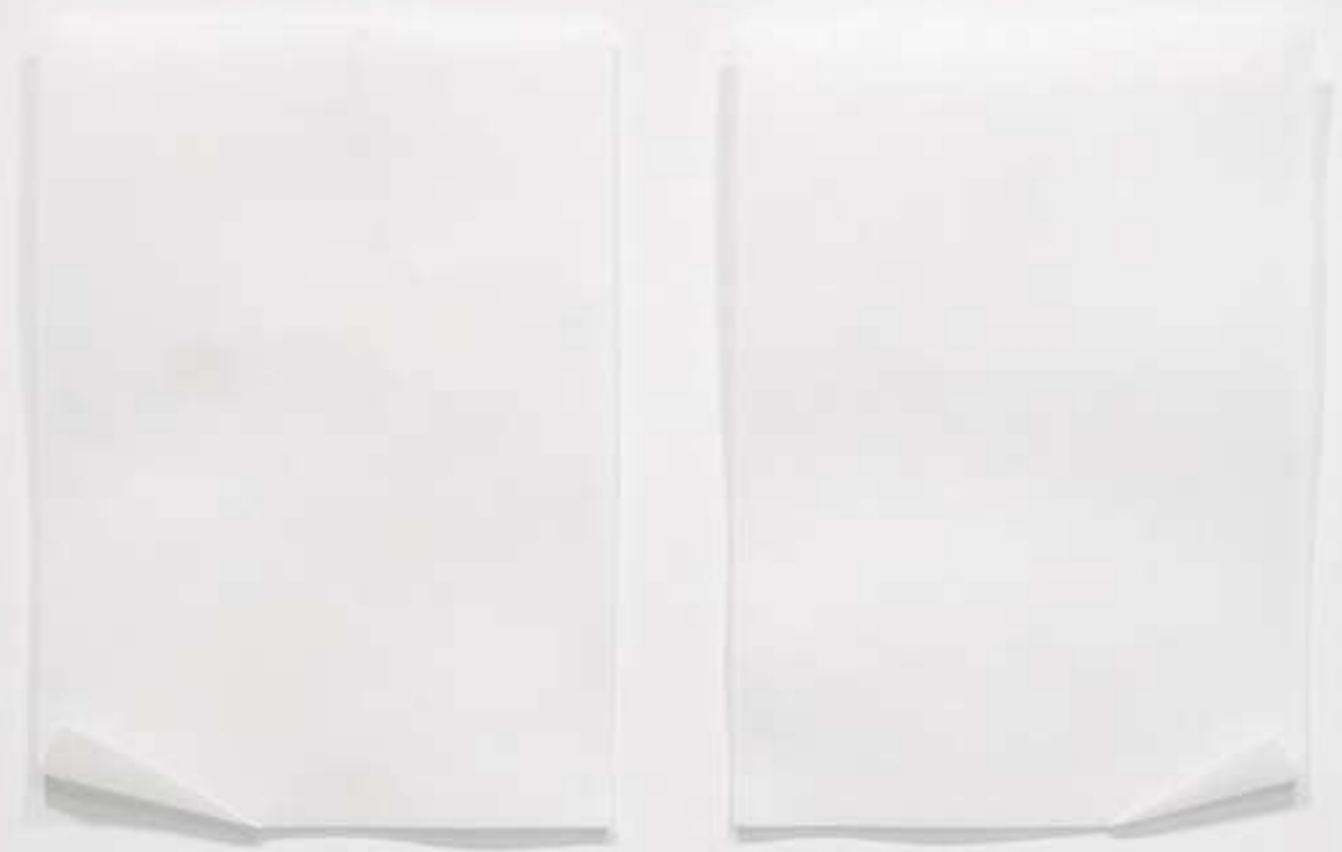
Massimo Bartolini

Left Page, Right Page

2016

Alabaster

Two elements, each 21 x 29,7 x 1 cm



Massimo Bartolini

Giacometti Landscape

2016

Bronze 60 x 400 x 40 cm

Installation view at Massimo De Carlo, Milan



MAGAZZINO

Massimo Bartolini

Senza Titolo

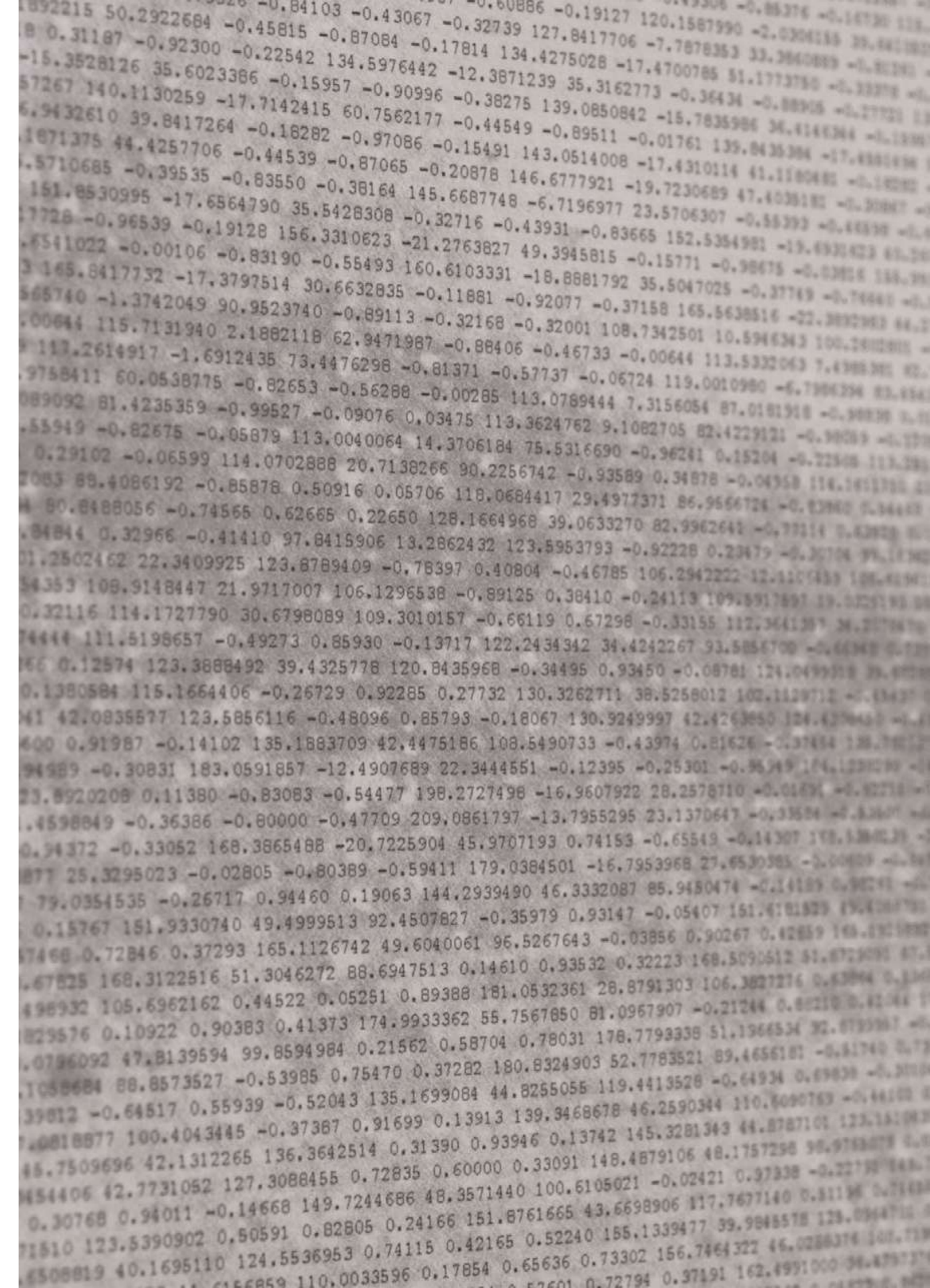
2007

Pietra forte

42 x 66 x 38 cm



Installation view at Museo Marino Marini, Florence, 2015





Massimo Bartolini

Il Giocoliere

2015

Installation view at Museo Marino Marini, Florence, 2015



Massimo Bartolini

Revolutionary Monk

2015

Installation view at Museo Marino Marini, Florence, 2015

MAGAZZINO

Massimo Bartolini

Airplane

2014

White Carrara Marble

20 x 30 x 90 cm





Massimo Bartolini

Corrimano

2014

Installation view at Magazzino, Rome 2014



Corrimano

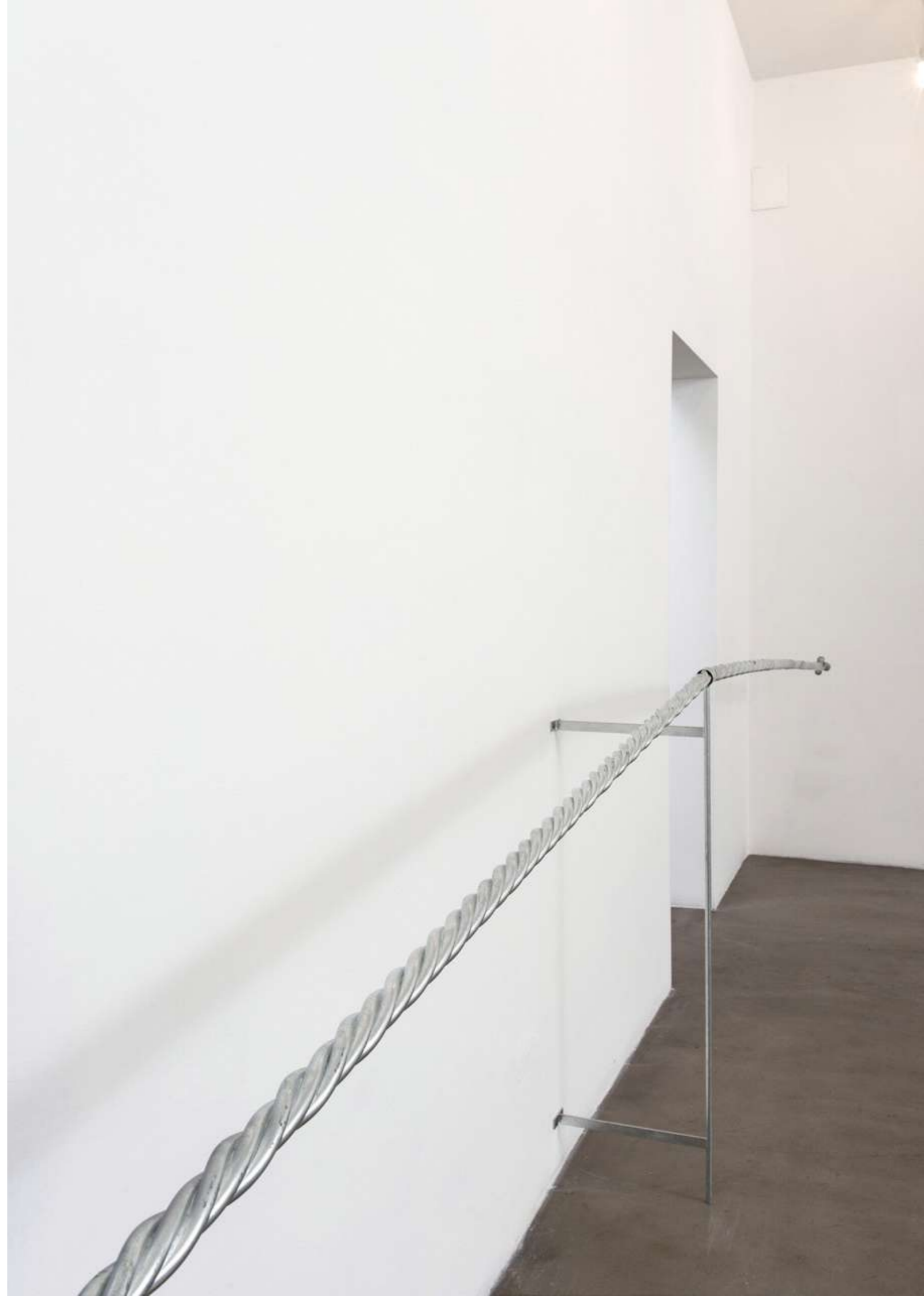
2014

Galvanized iron, silver alloy trumpet mouthpieces
shell

550 x 80 cm

Corrimano is a homage to baroque Rome, and stems from a work exhibited in 1997 at Casa Masaccio, entitled *Richiamo*. A handrail, hybridized with a trumpet, a threshold that separates but provides, as a strange compensation, the opportunity of recalling those who have passed with the heavenly notes of the first wind instruments.

Installation view at Magazzino, 2014





Massimo Bartolini

Corrimano

2014

Detail



Massimo Bartolini

20 Ottobre, 27 Novembre

2014

Partial view of the installation at Magazzino, Rome 2014

Massimo Bartolini

20 Ottobre, 27 Novembre

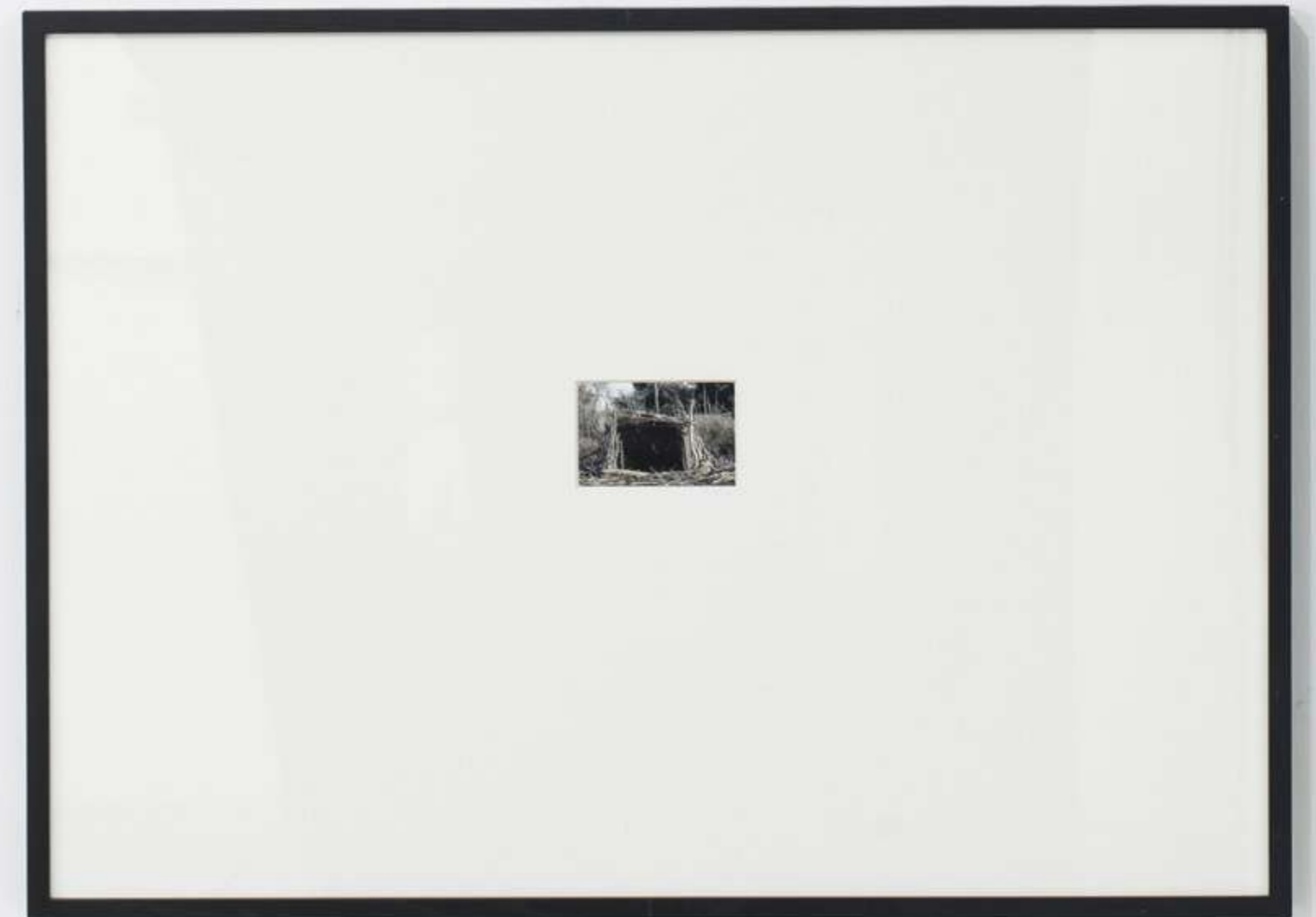
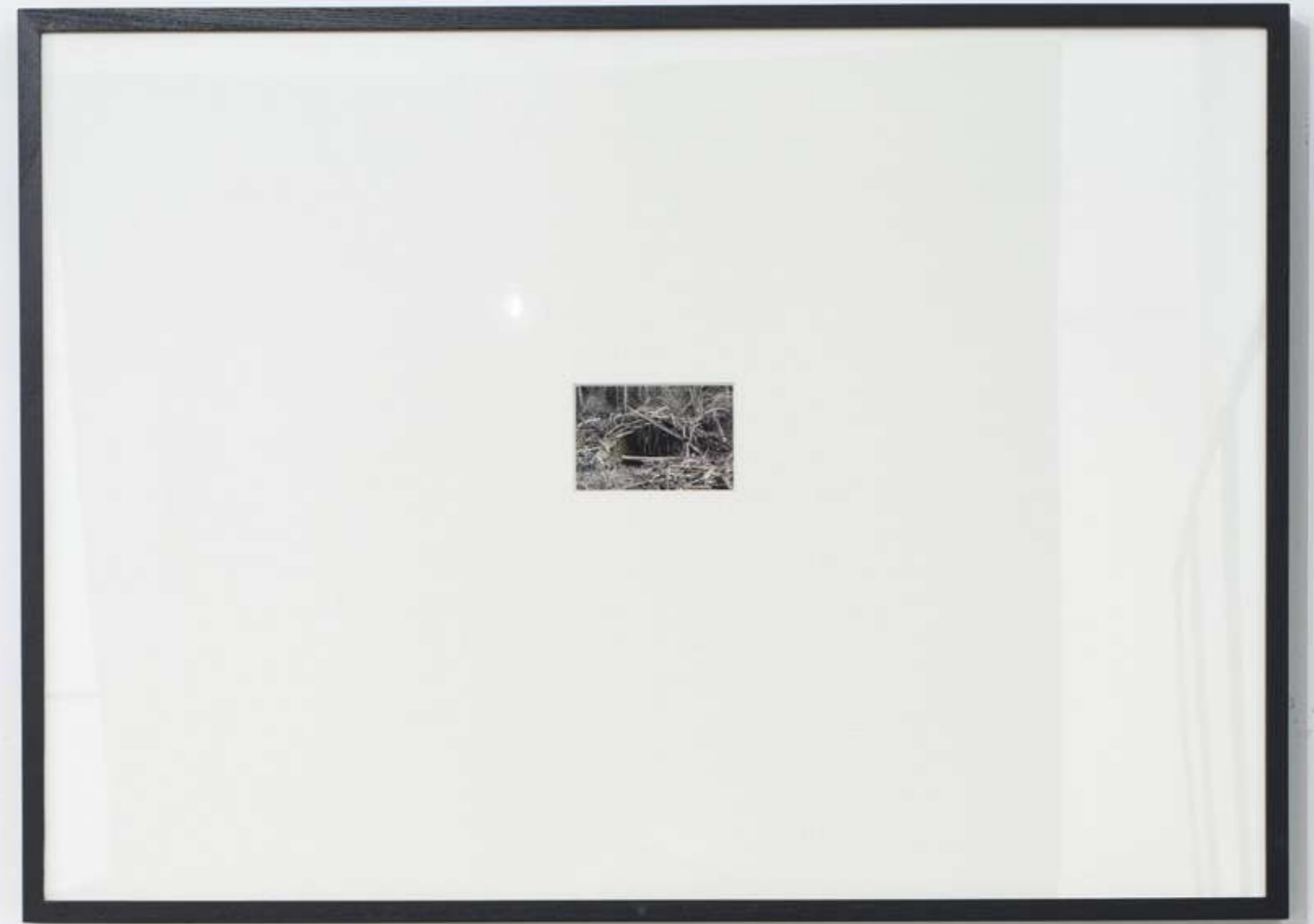
2014

c-print on Hahnemule paper, 30 elements

each 6 x 9 cm, framed 52 x 72 cm

20 Ottobre, 27 Novembre is a photographic series of huts built along the coast of Tuscany, in proximity to the artist's house - an everyday place, where these buildings appear as a kind of spontaneous urbanization, solely constituted of wood given back by the sea. The result is a complex, almost chaotic structure, for the simple and reasonable purpose of providing shelter.

Detail



Massimo Bartolini

273 Ore

2014

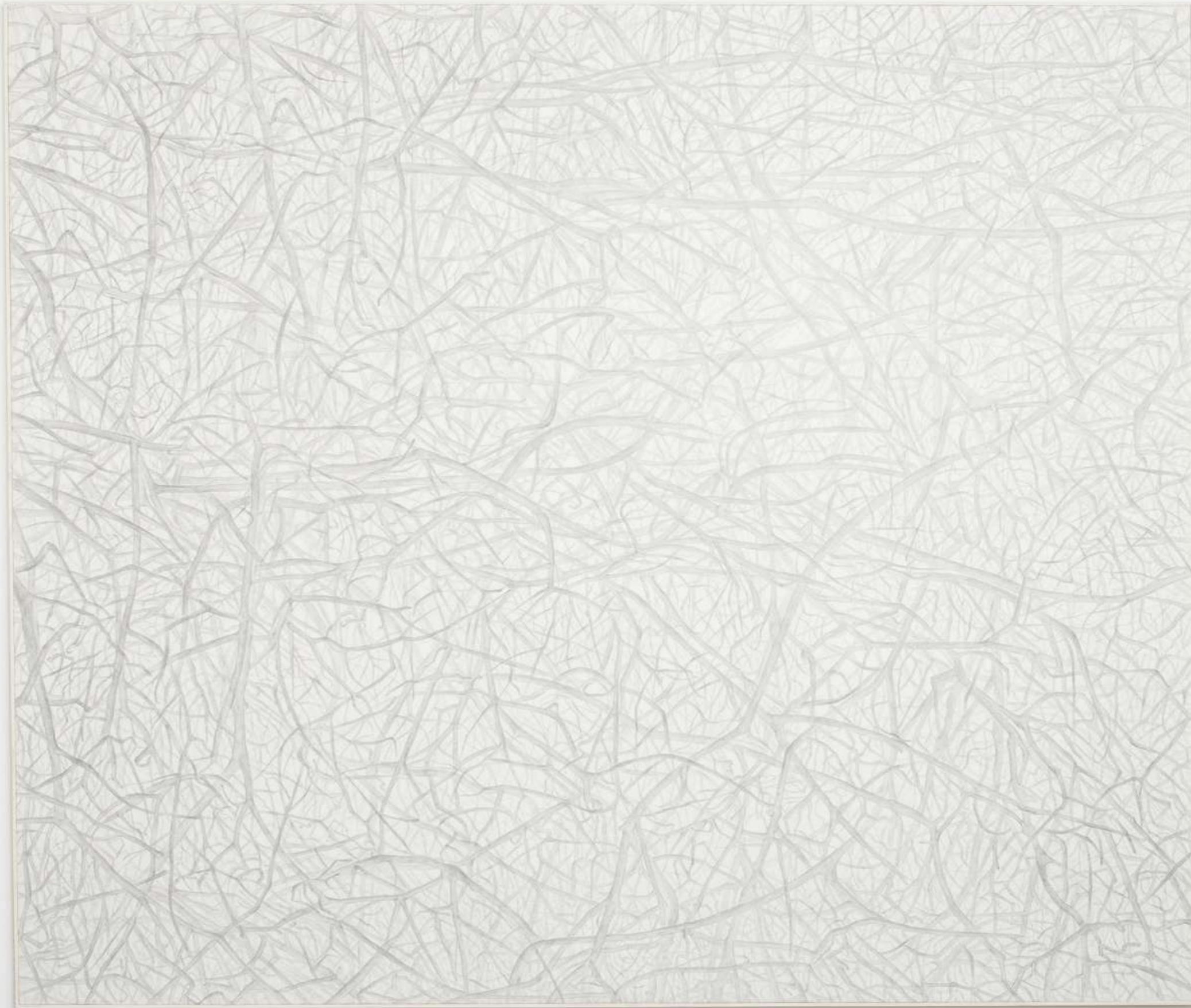
Graphite on paper laid on canvas

320 x 270 cm

The chaotic spires of landscape can be also seen in the drawing 273 ore, in the clear intent of spelling, retracing, and stalking the chaos through the tip of a pencil, sometimes losing track of freedom, only to drift into the background noise of patterning.

Detail





Massimo Bartolini

273 Ore

2014
Graphite on paper laid on canvas
270 x 320 cm



Massimo Bartolini

Bets Machine

2014

Installation view at Magazzino

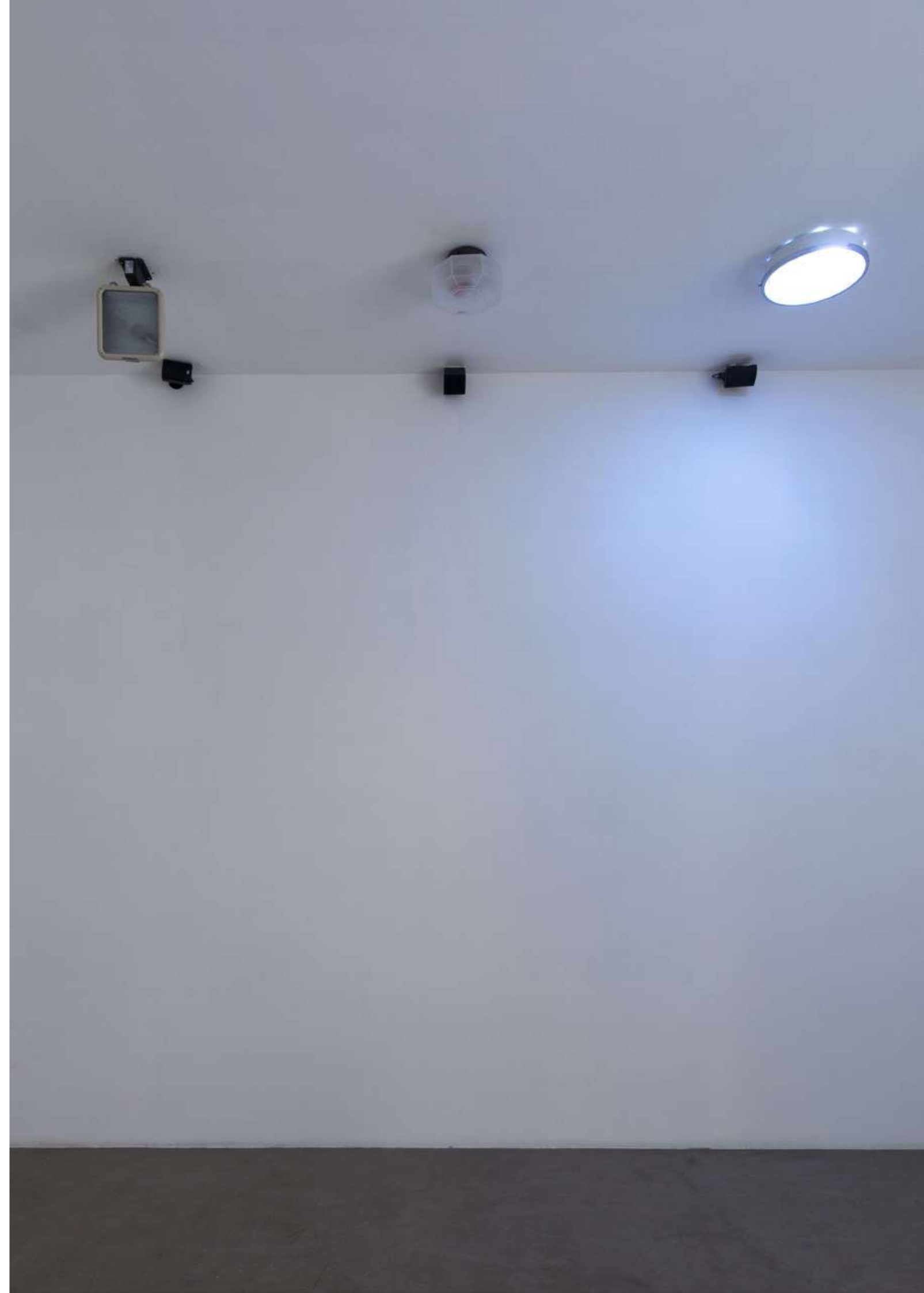
Bets Machine

2014

Lights, speakers, electronic unit

Dimensions variable

Bets Machine addresses the alleged arrogance of synaesthesia, which, without any right, associates colours to music and words, a theme already touched upon in the work *Three Quarter Tone Pieces*, exhibited at Magazzino in 2009. Bets Machine is characterized by an untimely rhythm of light and sound, a roulette that quotes Rimbaud (and his "colours for vowels") and eventually ends up in the fortuity of the last moment, when the ball stops in a particular slot of the wheel, as a final verdict upon which the audience can place a bet. Two very different spaces in a perpetual dialogue, with the sound element functioning as a trait d'union between the two, beyond the physical and perceptual barrier of the wall.



Massimo Bartolini

Due

2013

Bronze

Dimensions variable

"Constructing a monument made of rubble is like celebrating an end, which in turn is the beginning of a possible bridge between these two seasons, and reveals the paradox of their coexistence. Maybe one of these seasons is the overture to the other in an infinite loop, paraphrasing Rilke and maybe Jabes, one can say a statue is nothing but rubble at the beginning and the rubble is nothing but the beginning of the statue, etc.

Each of these classics of art, the bronze statue and the ruin, being made practicable, resign to a specific aspect: the statue is deprived of its hauteur, the rubble, of its pliability, and are fused into a single object that can be defined like "a statue to a pointless path", a path that leads nowhere, a nowhere so abrupt and evident that makes us suspect this "nothing" is not already a "whole"."

Massimo Bartolini, 2013

Installation view at the Italian Pavilion in the 55th Venice Biennale, 2013



Massimo Bartolini

Due

2013

Installation view at the Italian Pavilion in the 55th Venice Biennale, 2013



MAGAZZINO

Massimo Bartolini

Four Lightning Square

2013

Bronze

20 x 120 x 96 cm



Massimo Bartolini

Untitled (Wave)

1997-2012

Swimming pool with wave

400 x 700 x 110 cm

A mechanized pool wave slowly spills water outside a rectangle-shaped pool, helping a barley field around it to grow until hiding the work from the viewer. As often in Bartolini's works, the artist poses an opposition between human geometry and the beauty of nature, ruled by an organized chaos.

Installation view Documenta 13, Kassel





Massimo Bartolini

Bookyard

2012

Plywood, paint, books

Installation view, Gent 2012



Massimo Bartolini

Sala F

2009

Ex Padiglione Italia, Giardini della Biennale di Venezia



Massimo Bartolini

Three Quarter-Tone Pieces

2009

Wood, electric fan

Installation view at Magazzino, Rome 2009

Massimo Bartolini

Three Quarter-Tone Pieces, D

2009

Wood, electric fan

52 x 150 x 50 cm

Three quarter-tone pieces is the title of a composition by Charles Ives for two pianos, one of which is tuned a quarter-tone above the other. With this particular tuning, it is possible to have very unusual micro-tonalities and sounds that lie outside the tempered notation.

Bartolini's *Three quarter-tone pieces* are a closet, a blanket chest and a kitchen wall unit, transformed into pipe-organ basses. The composition of the furniture and their geometric forms are broken by the organs' pipes and by the sound that animates the form itself. The colors of the furniture visually identify the played note according to the system developed by Louis Bertrand Castel in 1725 for the realization of his ocular harpsichord. Each of the three pieces of furniture (whose name can be read also as "piece", as a synonym of opera piece) is tampered with and modified into a three-pipe organ and tuned with a quarter-tone difference from the other. The three furniture-organs play simultaneously, forming a chord where harmony is not a usual harmony and resonances weave unpredictably.



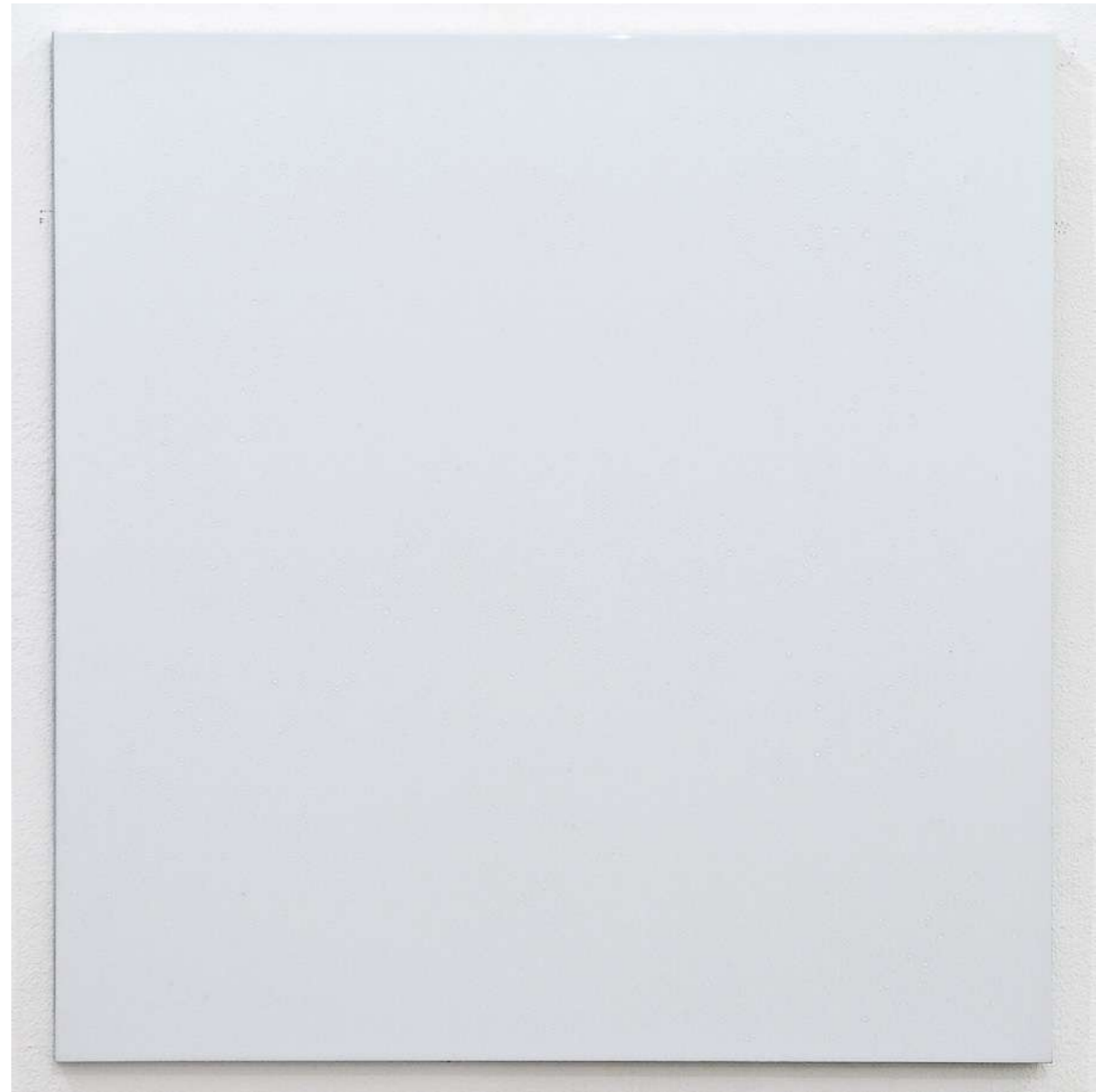
Massimo Bartolini

Rugiada

2009

Enamel on aluminium

50 x 75 cm





Massimo Bartolini

Rugiada

2009
Detail

MAGAZZINO

Massimo Bartolini

Organi

2008

Scaffolding, electronic fan, carillon

Variable dimensions



Installation view at Massimo de Carlo, Milan 2008



Massimo Bartolini

25 aprile 1936

2007-2008
Scaffolding, Zumtobel headlights
Installation view at MAXXI, Roma

Massimo Bartolini

Until it Breaks

2007

Ink on paper

164 x 154 cm



Massimo Bartolini

Facade drawing,

2007

Pearls

Site-specific project



Installation view Museu Serralves, Oporto

MAGAZZINO

Massimo Bartolini

Ballad for Adrenalina

2007

Performance





Massimo Bartolini

Aiuole (Oporto)

2007

Performance

Massimo Bartolini

Ouverture per Pietro

2006

Lamp, microphone and stand, audio track

Variable dimensions

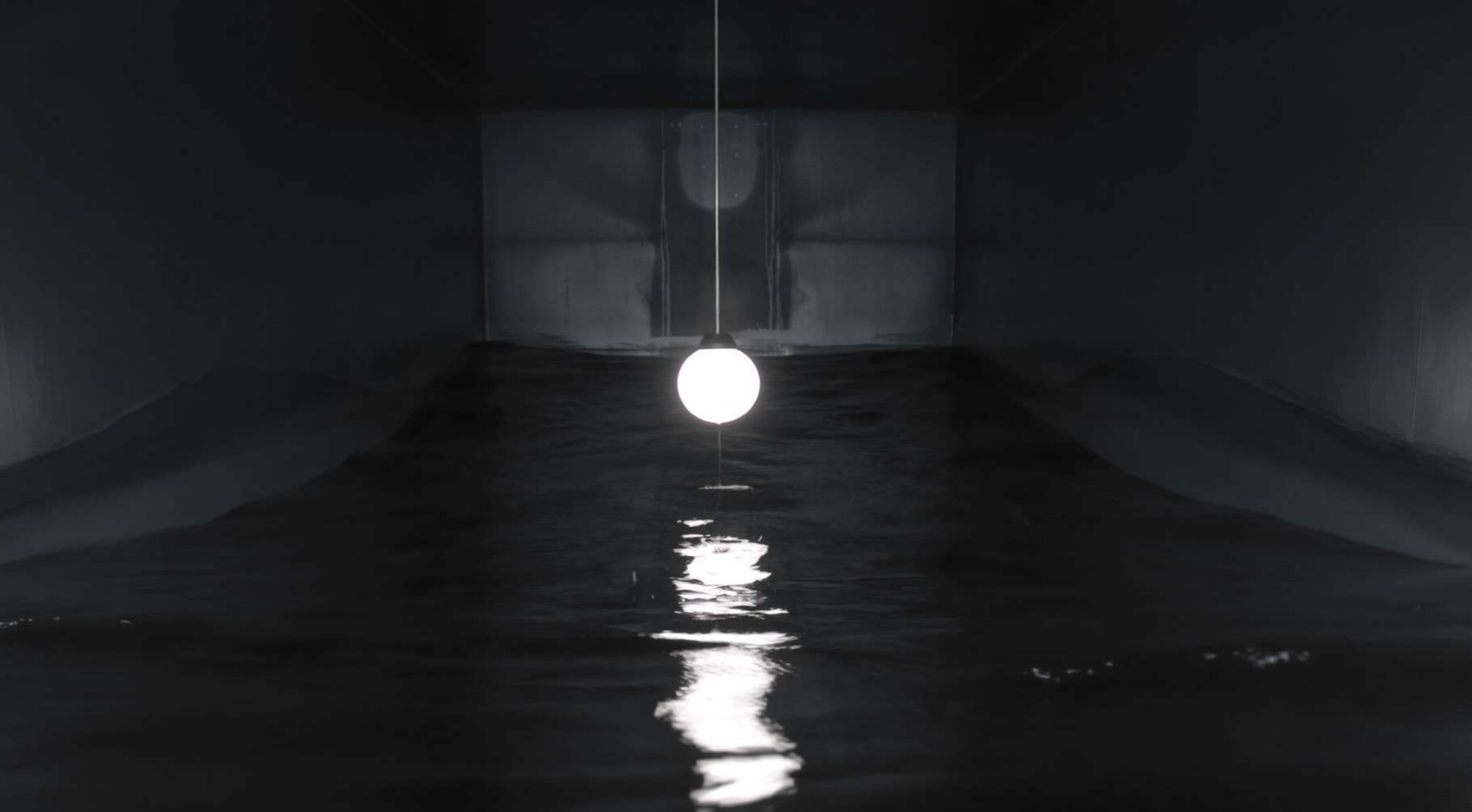




Massimo Bartolini

A Bench

2006
Installation view at Art | Public, Basel, 2006



Massimo Bartolini

Sala para uma onda

2005-2007

Installation view at Ikon Gallery, Birmingham



Massimo Bartolini

O som também...

2003-2004

XXVI Biennale of São Paulo

Massimo Bartolini

Senza titolo (Albero e onda)

2004

Pool with wave, tree

645 x 350 x 106 cm

Installation view at Rocca di Montestaffoli, San Gimignano



MAGAZZINO

Massimo Bartolini

Conveyance

2003

Stainless steel, table lamp, polycarbonate ball,
water, solar panel

Ø 265 x 45 cm height





Massimo Bartolini

Conveyance

2003

Stainless steel, table lamp, polycarbonate ball,
water, solar panel
Ø 265 x 45 cm height

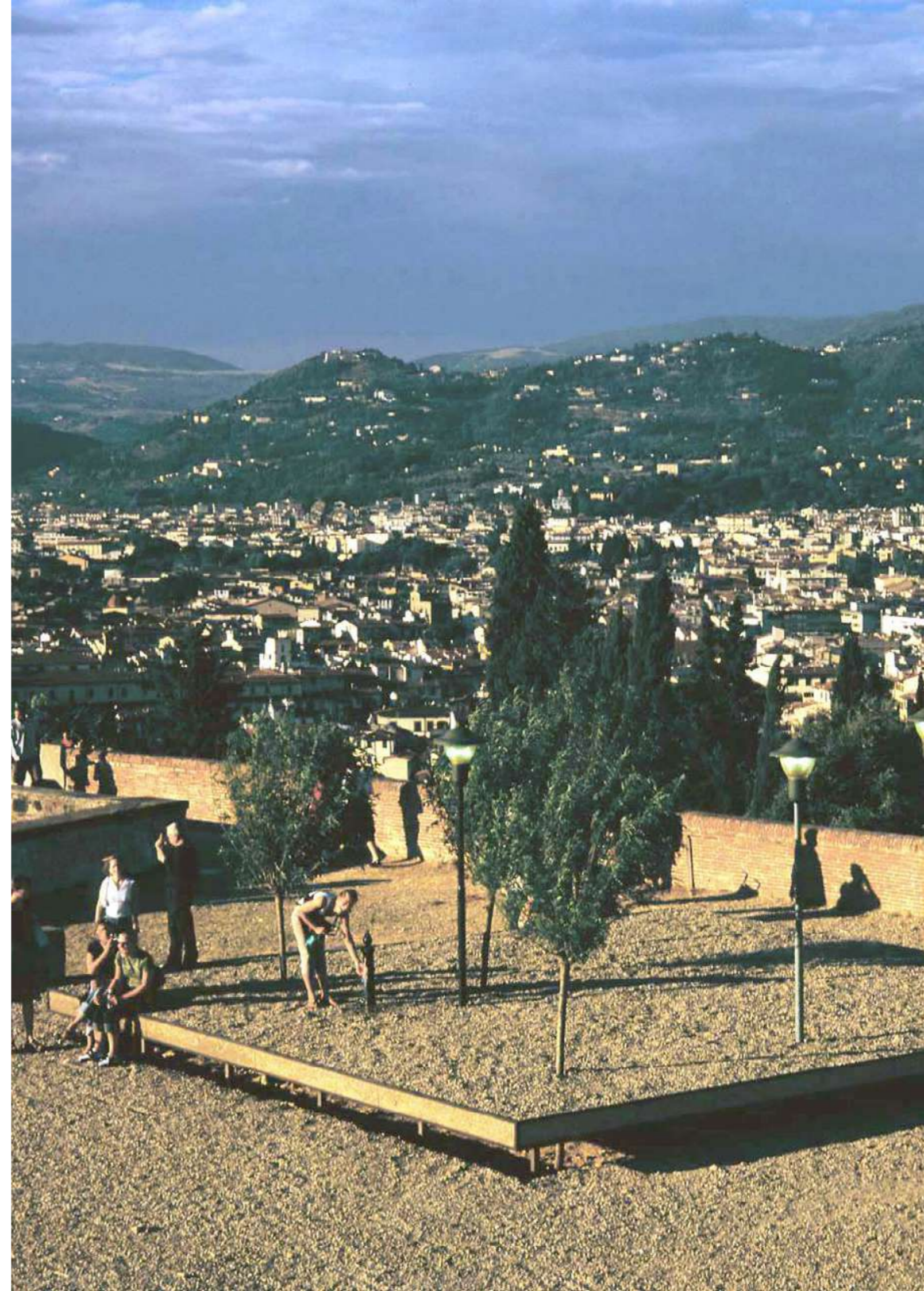
Massimo Bartolini

Panchina

2003

Iron, earth, trees, fountain, lamps

800 x 800 x 80 cm



Installation view at Forte Belvedere, Firenze



Massimo Bartolini

Il mio quarto omaggio (per Carmine Carbone)

2003

C print, 125 x 267 cm

Massimo Bartolini

Finestra su Finestra

2002-2003

Wood, plexiglass, mountain in stainless steel,
ceramic tiles

430 x 450 x 140 cm

Installation view at Castello di Rivoli, Torino



Desert Dance

2003

Wood, science and technology books, neon light,
red tennis-court earth

Ø 300x250 cm



Installation view at Centro Pecci, Prato

MAGAZZINO

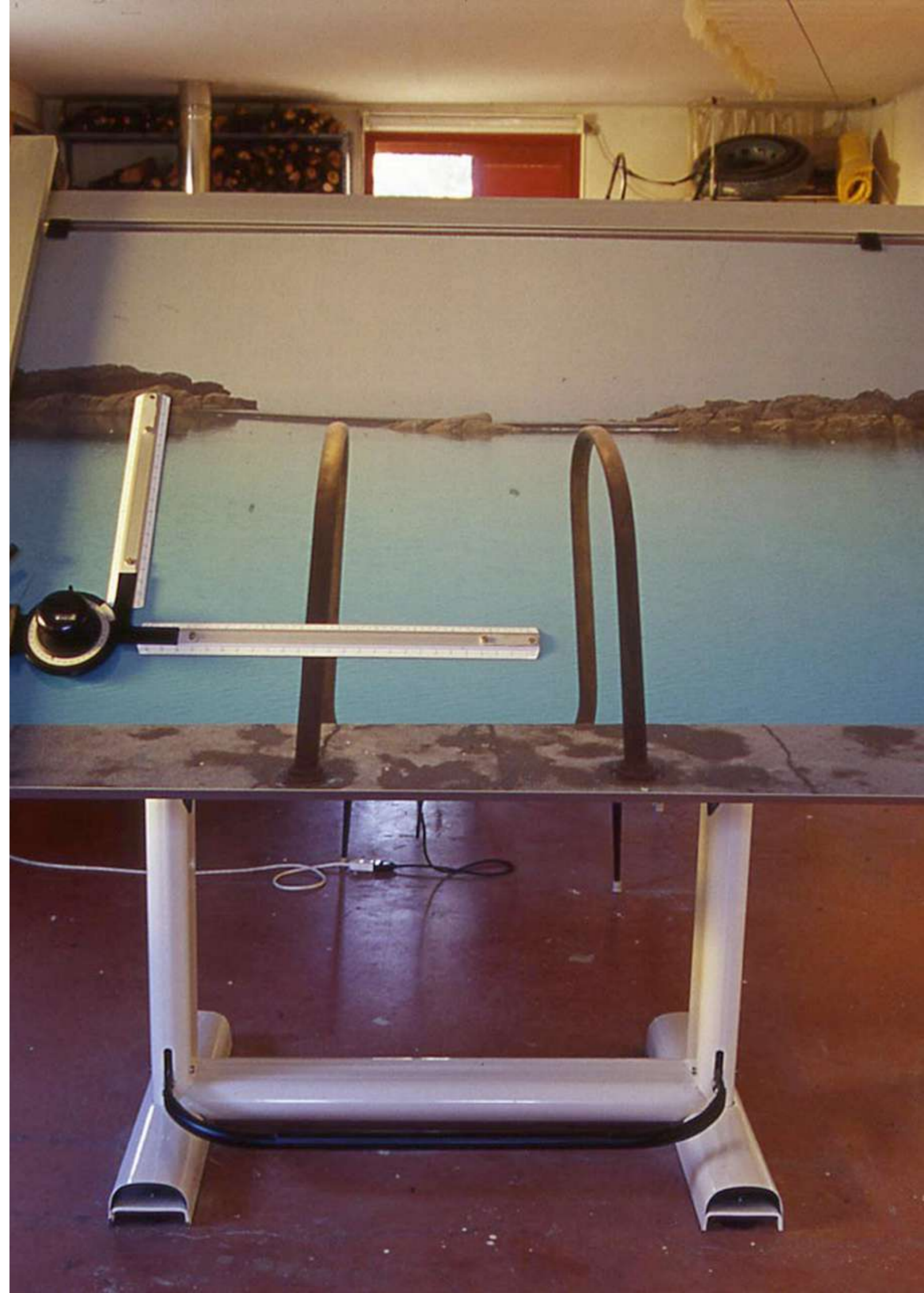
Massimo Bartolini

Out of the Meeting

2001-2003

Table with isograph, colour photograph

170 x 100 x 150 cm



MAGAZZINO

Massimo Bartolini

Cezanne' s Leave

2000

C-Print mounted on aluminium

120 x 180 cm



MAGAZZINO

Massimo Bartolini

Mixing Parfums

2000

Revolving door, lights, parfums

Variable dimensions



Installation view at MAXXI, Rome