

**Massimo Bartolini**

*Atlante Occidentale, Daniele Del Giudice, Einaudi Tascabili, 1998, p. 78*  
29 November 2017 – 31 January 2018

**Opening: 29 November 2017, 7pm**

Magazzino is delighted to announce Massimo Bartolini's fifth solo exhibition at the gallery. Following on from his exhibitions in 2002, 2004, 2009 and 2014, this show focuses on new works the artist has created especially for this occasion.

Titled *Atlante Occidentale, Daniele Del Giudice, Einaudi Tascabili, 1998, pag.78*, the exhibition deliberately starts with the typical formula of margin notes, as an approach to comparing things, and as a reference to some other "place". This reference is in itself a container, because a "Western Atlas" in the show already exists – the works that make up the exhibition feature symbols and signs that are typically Western, albeit cast into embarrassment by a presence/absence that contradicts their form and amplifies their meaning.

The element of presence/absence, spanning the physical and the metaphorical, is the Bodhisattva, a Buddhist figure who renounces divinity in order to stay on and teach men the path that leads towards divinity; the very path that he is the first to renounce. As Bartolini writes, a condition "that seems a contradiction more than sacrifice; a voluntary gesture of incompleteness, a lack which is 'necessary' to establish a distance from total – and therefore mute – participation."

The Bodhisattva is a Master, a wandering master who shares a number of characteristics with another figure: the stylite. Through a form of rigid physical immobility, the stylite becomes an architectural feature. Bartolini alludes to a confrontation between two teachings: one associated with the invisible, something to be assumed with the experience of faith, the other reached through the exercise of logic and method. This allusion becomes a confrontation, in which the former can, on occasion, disappear in the latter.

Returning to the title of the exhibition and following its coordinates, we arrive at the passage in question from Daniele Del Giudice's book: "Having no need to tell is the only thing that fractures the felicity of seeing beyond form." Bartolini himself explains: "The Bodhisattva stops at form because his function is to tell others what, from close up, may be intuited beyond form. I admit to a perilous paraphrase between 'beyond form' and 'enlightenment'; I believe that these two states share many characteristics in the practice necessary to achieve them: harmony, completeness and infinitude."

*Massimo Bartolini is one of the most recognized artists of his generation. His works have been exhibited at a number of solo exhibitions, including Four Organs, Fondazione Merz, Turin (2017), Museo Marino Marini, Florence (2015), It's Mine! Paesaggio e appropriazione, MART, Rovereto (2014), Studio Matters, Fuitmarket Gallery, Edinburgh and SMAK, Gent (2013), HUM, MARCO, Vigo and Auditorium Parco della Musica, Rome (2012), Il cuore in mano, Center of Contemporary Art Znaki Czasu, Torun, Poland; Dialoghi Con La Città, curated by Laura Cherubini, MAXXI, Roma (2008); Massimo Bartolini: Concert Room with Voice", D'Amelio Terras, New York (2008); Triple Loop, Ikon Gallery, Birmingham, UK (2007) Massimo Bartolini, Museu Serralves, Oporto (2007).*

*His works have also been exhibited at many group shows and international art events, including Viceversa – Padiglione Italiano at the 55<sup>th</sup> Venice Biennale (2013), Documenta XII (2012), T.R.A.C.K.S., SMAK Gent (2012), Fare Mondi/Making Worlds, 53<sup>rd</sup> Venice Biennale (2009); Una Stanza tutta per sé, Castello di Rivoli (2008); Méditerranée: Où? Scenes du Sud: Espagne, Italie, Portugal, Carrè d'Art – Musée d'Art Contemporain de Nîmes, Nîmes, France (2007); Public Art Project, Art 37 Basel, Basel, Switzerland (2006); Ecstasy: In and About Altered States, The Geffen Contemporary, Los Angeles, U.S.A. (2005). Bartolini has also shown at the Sao Paulo Biennial (2004) and at dAPERTutto, the Venice Biennale in 1999, curated by Harald Szeemann.*

*The exhibition is open from Tuesdays to Saturdays, 11am to 8pm, until 31 January 2018. Mondays by appointment.  
For info and images: [info@magazzinoartemoderna.com](mailto:info@magazzinoartemoderna.com), or call +39 066875951.*

# MAGAZZINO

## MASSIMO BARTOLINI

*Atlante Occidentale,*  
*Daniele Del Giudice, Einaudi Tascabili,*  
*1998, pag. 78*

### LIST OF EXHIBITED WORKS

#### ROOM I

*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, 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.

#### ROOM II

*My Seventh Homage: La montaigne, 2016*

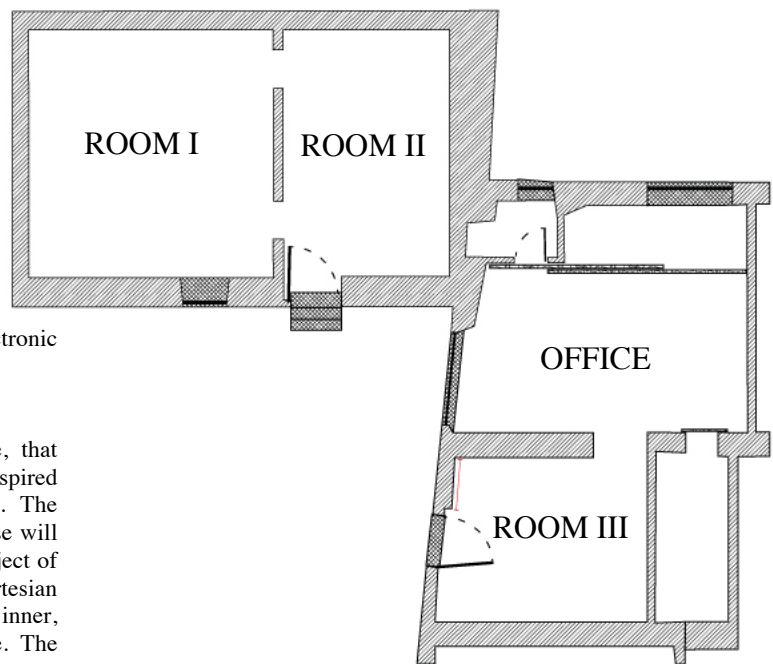
Charcoal-retouched photographic print on hahnemühle paper  
4 elements, each 32 x 32 cm

*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 the bodhisattva, 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.

*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.

#### ROOM III

*Il Glossatore ignoto, 2017*

Inkjet prints on poster paper, serene stone pedestals, photocopies  
4 elements, each 106 x 69 cm  
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 Śākyamuni path to self-consciousness, a path that encounters the figure of the bodhisattva.

#### OFFICE

*Cage, 2017*

Enamel on iron wire  
38 x 47 cm each

*Cage* is a series of white and rhythmic monochromes, obtained from the cut of a bird’s cage. A way to obtain a monochrome from an object, by subtracting a dimension from a solid and, again, to redefine an object as abstract.