

## Massimo Bartolini

17 December 2014 – 31 January 2015

**Opening: 17 December 7pm**

**Magazzino** is proud to announce the opening of the new exhibition by Massimo Bartolini at the gallery, his fourth after the ones in 2002, 2004 and 2009. For this occasion, Bartolini has conceived four new works across the three gallery spaces.

The exhibition is built around four moments, ranging from sculpture, audio-visual installation, drawing and photography, highlighting Bartolini's ability across different media. All the works reflect on the idea of an "earthly chaos", with the manifest intention of systematizing, portraying, even worshipping it. *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.

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.

*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.

*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** is among the more recognized artists of his generation. His work has been widely exhibited in solo shows, among them "Studio Matters", Fuitmarket Gallery, Edinburgh and SMAK, Gent (2013), HUM, MARCO, Vigo e 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 voices", D'Amelio Terras, New York (2008); "Triple loop", Ikon Gallery, Birmingham, UK (2007) "Massimo Bartolini", Museu Serralves, Oporto (2007). Furthermore, he participated in several group exhibitions and international events such *Viceversa -Italian Pavillion at the 55th Venice Biennale, Documenta XII (2012), T.R.A.C.K.S., SMAK Gent (2012), "Fare Mondi//Making Worlds", 53. Venice Biennale (2009); "Una Stanza tutta per sé", Castello di Rivoli (2008); "Mediterranée: Où? Scenes du Sud: Espagne, Italie, Portugal", Carrè d'Art - Musée d'Art Contemporain de Nimes, Nimes, 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). He is currently preparing the solo exhibition at the Museo Marino Marini in Florence, that will open in January 2015.*

**List of exhibited works**

Room 1

*20 Ottobre, 27 Novembre*

2014

Photographic print on Hahnemühle paper

30 elements, each 9 x 6cm

frame 71 x 51cm

Room 2

*Bets Machine*

2014

Lights, speakers, electronic unit

Dimensions variable

Room 3

*Corrimano*

2014

Galvanized iron, silver alloy trumpet mouthpieces shells,

550 x 80cm

*273 Ore*

2014

Graphite on paper laid on canvas

320 x 270cm