

ENGLISH

GALLERIA CONTINUA

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ARCANGELO SASSOLINO

FORME ET TEMPS

GALLERIA CONTINUA / Paris from June 30 to August 8

GALLERIA CONTINUA / Paris is pleased to present *Forme et Temps*, the new solo exhibition by artist Arcangelo Sassolino.

Arcangelo Sassolino was born in 1967 in Vicenza. His studio is located in Trissino, in the province of Vicenza, a highly industrial area that reflects the artist's interest in mechanics and technology. His work comes to life from the interpenetration of art and physics, and opens up new possibilities for configuring the sculpture object. Speed, pressure, gravity, acceleration, heat form the basis of his research, always aimed at probing the ultimate limit of resistance and the point of no return.

Arcangelo Sassolino participates in the 59th International Exhibition of Contemporary Art at the Venice Biennale with *Diplomazija astuta* (2022) an immersive sculptural installation presented by the Malta Pavilion that re-imagines *The Beheading of St John the Baptist* (1608), a major altarpiece made by Caravaggio.

In *Forme et Temps*, the visitor finds himself surrounded by the works on display, gathered here for the first time in the new Parisian space of the gallery in an unprecedented dialogue, confronting himself with unease and unpredictability. Industrial materials or everyday objects, which taken individually would not present any danger, are subjected to forces skilfully calibrated by the artist, becoming a source of unpredictability and questioning.

In the works *Momento* and *Cedere*, a stack of A4 paper is brutally grabbed by a vise, undoing the unity of the sheets. The same tool is used in the work *Tanto dopo*, where several glass plates are kept suspended, with the risk of breaking if more force were to be applied. Turning around, the visitor finds himself in front of *Così però*, in which a

sheet of glass is dangerously flexed by a belt, presenting a disturbing curvature that suggests an imminent fracture. Behind him, a hydraulic piston is trapped in a tire, exhausting its elasticity and threatening to break it. The tire is also the protagonist in *Massimo*, where it can be found compressed by two heavy steel bars. A bottle of water becomes the sacrificial victim of the *Piccole guerre* (*Little wars*) installation, locked in a trap that will lead to its destruction. Moving in space, the visitor lives in a state of precariousness, with the impression that something is bound to explode or shatter at any moment.

In the lapse of time that separates us from this disintegration, Arcangelo Sassolino nevertheless invites us to live a suspended moment, to live the expectation of this bursting. The exhibition takes place in the apparently fragile balance between the temporal dimension, static but manifest, and the material form of the objects on display, torn and deformed in a continuous tendency towards total dissolution.

"I like that time is compressed in sculpture". With this statement, Arcangelo Sassolino gives us a key to understand his creative process. Often described as ephemeral and fleeting, time is for him the tool to draw with, a material used to create. Faced with these drawings of confined energies, these sculptures of suspended time, we just have to contemplate the experience of our own doubt. For Arcangelo Sassolino, bringing a material to its breaking point is "bringing out something new, making it tell the truth". Playing on the tensions of the materials, these works invite not only to feel the unpredictable dimension of each moment, but also to look at ourselves. To strongly affirm its weakness and fragility.

ARCANGELO SASSOLINO

Arcangelo Sassolino was born in Vicenza, Italy in 1967, where he lives and works.

Sassolino's sculptures and installations explore mechanical behaviours, materials, and physical properties of force. By applying these properties to the natural world and behaviours, the artist examines the friction between industrial progress and environmental concerns.

Sassolino's works are carefully planned and researched, resulting in constructions of a high degree of physicality and forces applied by or on an object, as he pushes materials past their physical limitations. The tension, the expectation, and the awareness of risk—along with the powerful aesthetics of the works—play key roles in the experience of the spectators.

Arcangelo Sassolino has had solo exhibitions at Pearl Lam Galleries H Queen's, Hong Kong, China (2018); Galleria Continua, San Gimignano, Italy (2017); Galerie Rolando Anselmi, Berlin, Germany

(2017); Contemporary Art Museum, St. Louis, Missouri, USA (2016); the Frankfurter Kunstverein, Frankfurt, Germany (2016); Galleria Continua, San Gimignano, Italy (2010); Palais de Tokyo, Paris, France (2008); and MACRO Museum, Rome, Italy (2011), among others. He also presented an environmental project at Z33 Center for Contemporary Art, Hasselt, Belgium (2010) and in the context of Art and The City, Zurich, Switzerland (2012).

His works have been shown in public institutions such as Grand Palais, Paris, France; Broad Art Museum, East Lansing, USA; Palazzo Ducale, Venice, Italy; Fundación Pablo Atchugarry, Punta del Este, Uruguay; Le 104, Paris, France; MART Museum, Rovereto, Italy; Swiss Institute, New York, USA; Guggenheim Collection, Venice, Italy; FRAC Museum Regional, Reims, France; Autocenter and MICA MOCA, Berlin, Germany; Tinguely Museum, Basel, Switzerland; CCC Strozzi, Florence, Italy; Fondazione Bevilacqua La Masa, Venice, Italy; Kunsthalle Göppingen, Göppingen, Germany; ZKM, Karlsruhe, Germany; and Fondazione Arnaldo Pomodoro, Milan, Italy.