



Warped Matter, Curved Time
Arcangelo Sassolino

Warped Matter, Curved Time

Arcangelo Sassolino

Warped Matter, Curved Time is the first solo exhibition in Asia by Italian artist Arcangelo Sassolino. For over two decades, Sassolino has developed a visual language where the properties of physics—speed, gravity, pressure, and vibration—are marshalled to examine the friction between industrial progress and humanist concerns. His sculpture is both ethological and mechanized, poetic and menacing, pushing materials past their physical limitations and illustrating Modernism's process of becoming and unbecoming.

The exhibition contains three discrete bodies of work that each uses industrial material as its foil: concrete, glass, and rubber. Sassolino's large-scale, wall-mounted concrete sculptures transform the once rough building material into a reflective glass-like surface. Influenced by the pervasive and promiscuous use of concrete across Northern Italy's landscape, Sassolino sought to push the ubiquitous industrial material past its utilitarian applications where curved forms are created by its own weight rather than casting. The surface of the artworks is not polished; instead, the artist has pioneered a radical technique to reveal concrete's untapped potential where concave forms seem to float from the wall like portals, creating encounters that evoke the sublime and question perception. For his wall-mounted glass sculptures, sheets of 12mm thick glass are precisely hand cut and stacked in precise rectangular forms. The sculpture's edges, while seemingly benign and meticulous, reflect flaws and are dangerous to the touch. The layers of glass, held together by an industrial steel clamp and cantilevered from the wall, visualize the perpetual equilibrium between the pressure from the vice and the resistance of the glass: each material exerts the exact pressure necessary to hold its shape and resist shattering.

Also on view are a series of fully inflated, free-standing Pirelli truck tires whose initial circular form has been squeezed by several tons of pressure and held into shape by an industrial I-beam. The sculpture's immanent tension is created by the tires' relentless desire to return to their pristine inflated state, while indomitable steel beams hold the material into place. As if a modern day analogue to Giambologna, Sassolino's sculptures are a harbinger recalling the present dangers of unchecked industrial process and patriarchy.

Arcangelo Sassolino's sculptures provide ample clues to decode the artist's outlook on our shared global society: with titles including *Perdita di valori tradizionali* (*Loss of Traditional Values*), *Instabilità pretoria* (*Instability of the Praetorian Guard*), and *Marcus and Antonius*, the artist alludes to the Fall of Rome. Extending both the legacies of kinetic art and Arte Povera, Arcangelo Sassolino's work calls into question the often destructive qualities societies must possess to evolve, raising doubt about the nature of empathy in our contemporary consciousness.





Untitled, 2018, Concrete and steel, 149 x 133 x 23 cm; 58 5/8 x 52 3/8 x 9 in.



Untitled, 2018, Concrete and steel, 155 x 139 x 20 cm; 61 x 54 3/4 x 7 7/8 in.

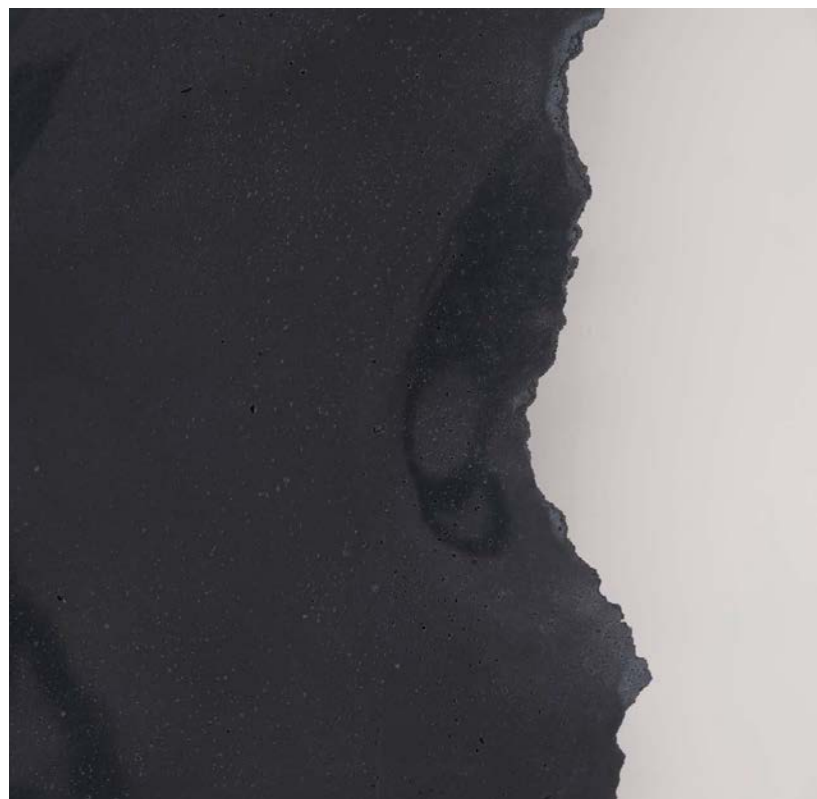




Untitled, 2018, Concrete and steel, 150 x 73 x 21 cm; 59 x 28 3/4 x 8 1/4 in.



Untitled, 2018, Concrete and steel, 154 x 140 x 22 cm; 60 5/8 x 55 1/8 x 8 5/8 in.



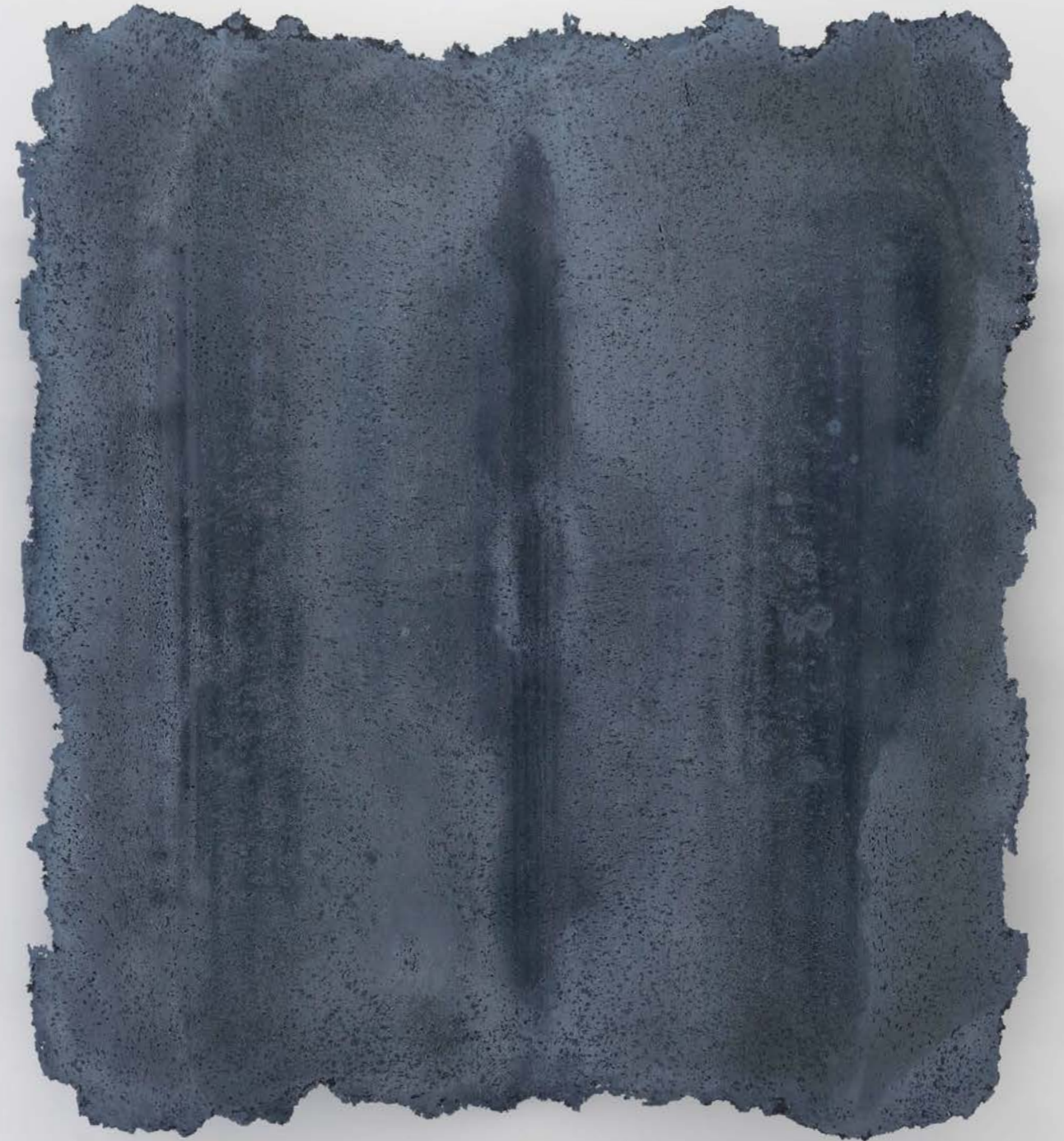
Untitled, 2018, Concrete and steel, 155 x 139 x 21 cm; 61 x 54 3/4 x 8 1/4 in.



Untitled, 2018, Concrete and steel, 152 x 127 x 22 cm; 59 7/8 x 50 x 8 5/8 in.



Untitled, 2018, Concrete and steel, 153 x 142 x 16 cm; 60 1/4 x 55 7/8 x 6 1/4 in.







Untitled, 2018, Concrete and steel, 157 x 151 x 23 cm; 61 3/4 x 59 1/2 x 9 in.



Instabilità pretoria (Instability of the Praetorian Guard), 2018, Steel and glass,
131 x 40 x 16 cm; 51 5/8 x 15 3/4 x 6 1/4 in.





Marcus, 2018, Pirelli tires and steel I-beams
112 x 107 x 77 cm; 44 x 42 1/8 x 30 1/4 in.



Antonius, 2018, Pirelli tires and stainless steel I-beam
112 x 107 x 77 cm; 44 x 42 1/8 x 30 1/4 in.



Declino della virtù civica (Decline of Civic Virtue), 2018
Stone, steel and glass, 50 x 80 x 55 cm; 19 3/4 x 31 1/2 x 21 5/8 in.

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 Contemporary Art Museum, St. Louis, USA (2016); the Frankfurter Kunstverein, Frankfurt, Germany (2016); Palais de Tokyo, Paris, France (2008); and MACRO Museum, Rome, Italy (2011), among other fine institutions. He also presented an environmental project at Z33 House 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 the 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; 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.

ARCANGELO SASSOLINO

1967 Born in Vicenza, Italy
1992–95 Attended the New York School of Visual Art (SVA), New York, USA
Present Lives and works in Vicenza, Italy

Selected Solo Exhibitions

2018 *Arcangelo Sassolino: Warped Matter, Curved Time*, Pearl Lam Galleries HK H Queen's, Hong Kong
2017 *Matter revealed*, curated by Luca Massimo Barbero, Repetto Gallery, London, UK
2016 Canto V, Galleria Continua, San Gimignano, Italy
Damnatio Memoriae, Galerie Rolando Anselmi, Berlin, Germany
Mechanisms of Power, curated by Franziska Nori, Frankfurter Kunstverein, Frankfurt, Germany
Not Human, curated by Jeffrey Uslip, CAM Museum, St. Louis, Missouri, USA
2014 *Arcangelo Sassolino*, curated by Luca Massimo Barbero, Villa Pisani Bonetti, Lonigo, Italy
2011 *Piccolo Animismo*, MACRO Museum, Rome, Italy
2010 *Arcangelo Sassolino*, Nicola Von Senger, Zurich, Switzerland
Time Tomb, Z33, Hasselt, Belgium
Qui e ora (Here and now), Galleria Continua, San Gimignano, Italy
2008 *SUPERDOME*, curated by Marc-Olivier Wahler, Palais de Tokyo, Paris, France
Critical Mass, Galerie Feinkost, Berlin, Germany

Selected Group Exhibitions

2018 *Artistes & Robots*, Grand Palais, Paris, France
2017 *The Transported Man*, curated by Marc-Olivier Wahler, Broad Art Museum, Michigan State University, East Lansing, USA
Sign o' the Times—Jose Dávila, Nic Hess, Arcangelo Sassolino, Philipp von Rosen Galerie, Cologne, Germany
Porto Marghera 100, curated by Gabriella Belli, Palazzo Ducale, Venice, Italy
2016 *Vertigo*, curated by Luca Massimo Barbero, Fundación Pablo Atchugarry, Punta del Este, Uruguay
La Torre di Babele, ex Fabbrica Lucchesi, Prato, Italy
Art Club # 7, Villa Medici, Rome, Italy
Prototypology: An Index of Process and Mutation, curated by Aaron Moulton, Gagolian Gallery, Rome, Italy
2015 *Prosopopées: quand les objets prennent vie (Prosopopoeia: when objects come to life)*, Le 104, Paris, France
Follia Continua, Le 104, Paris, France
2014 *A Chromatic Loss*, curated by Jeffrey Uslip, Bortolami Gallery, New York, USA
About Sculpture #1, Galerie Rolando Anselmi, Berlin, Germany

2013 *Garage Grit*, curated by Thomas Mareck, Maastricht University, Eindhoven, the Netherlands
2012 *Francis Bacon e la condizione esistenziale nell'arte contemporanea (Francis Bacon and the existential condition in contemporary art)*, curated by Franziska Nori and Barbara Dawson, CCC Strozzi, Palazzo Strozzi, Florence, Italy
Art and the city, curated by Christoph Doswald, Zurich, Switzerland
Beyond occupied images, curated by Tevz Logar, Škuc Gallery, Ljubljana, Slovenia
2011 *Percorsi riscoperti dell'arte italiana nella VAF-Stiftung 1947–2010 (Rediscovered paths of Italian art in the VAF-Stiftung 1947–2010)*, curated by Gabriella Belli and Daniela Ferrari, MART, Trento, Italy
Interferenze costruttive (Constructive interference), Fondazione Malvina Menegaz per le Arti e le Culture, Castelbasso, Italy
Under Destruction, curated by Chris Sharp and Gianni Jetzer, Swiss Institute, New York City, USA
Ottocento Veneziano: Veneziano Contemporaneo (19th Century Venetian: Contemporary Venetian), Villa Pisani Museo Nazionale, Stra (VE), Italy
2010 Sphères 3 2010, Galleria Continua / Le Moulin, Boissy-le Chatel, France
La scultura Italiana del XXI secolo (Italian sculpture of the 21st century), curated by Marco Meneguzzo, Fondazione Arnaldo Pomodoro, Milan, Italy
Under Destruction, curated by Chris Sharp and Gianni Jetzer, Museum Tinguely, Basel, Switzerland
Videodrome, Autocenter, Berlin, Germany
Idoles, Galleria Continua / Le Moulin, Boissy-le-Châtel, France
As Soon as Possible, curated by Franziska Nori, CCC Strozzi, Palazzo Strozzi, Florence, Italy
2009 *Aspekte des sammelns (Aspects of collecting)*, Essl Museum, Vienna, Austria
Italian Open!, curated by Art at Work, Annet Gelink Gallery, Amsterdam, the Netherlands
Zweckgemeinschaft, curated by Art at Work, MICA MOCA, Berlin, Germany
Sleeper, Brown Gallery, London, UK
Themes and Variations, curated by Luca Massimo Barbero, Peggy Guggenheim Collection, Venice, Italy
Duff | Martín | Sassolino, Galleria Galica, Milan, Italy
2008 *Disarming Matter*, curated by Chris Sharp, Dunkers Kulturhus, Helsingborg, Sweden
Chateau de Tokyo / Palais de Fontainebleau, curated by Marc-Olivier Wahler, Palais de Fontainebleau, Fontainebleau, France
Visionary Collection Vol. 6, Haus Konstruktiv, Zurich, Switzerland
2007 *What You See Is What You Get*, curated by François Quentin and Alessandra Pace, FRAC, Reims, France
... e ricomincio da tre (...and start again from three), Studio la Città, Verona, Italy
2006 *Faster! Bigger! Better!*, Center for Art and Media Karlsruhe, Karlsruhe, Germany
2005 *Premio A. Fabbri*, Kunsthalle Göppingen, Germany

PearlLam Galleries

Pearl Lam Galleries 藝術門

601-605, 6/F, Pedder Building, 12 Pedder Street, Central, Hong Kong, tel (852) 2522 1428 香港中環畢打街12號畢打行6樓601-605室9/F

H Queen's Hong Kong 香港

H Queen's, 80 Queen's Road Central, Central, Hong Kong, tel (852) 2857 1328 香港中環皇后大道中80號H Queen's 9 樓

Shanghai 上海

G/F, 181 Middle Jiangxi Road Shanghai, China 中國上海市江西中路181號 郵編 200002

Singapore 新加坡

9 Lock Road, #03-22, Gillman Barracks, Singapore 108937