

Giuseppe Gabellone

Curated by Francesco Stocchi
Rome, 5th May – 15th October 2017

Fondazione Memmo
Scuderie di Palazzo Ruspoli

Fondazione Memmo presents Giuseppe Gabellone's solo exhibition. Characterized by a formal rigour and an exploratory freedom that have led him to adopt a range of different expressive means over the years, such as photography, sculpture and the installation, the work of this artist is closely combined and united with the spaces that contain it. The object and its setting or environment both contribute towards defining every new intervention he makes, so that his exhibitions take on a generative character, not merely that of a display.

In Gabellone's work the term *site specific* has a tangible meaning. Each of his works is the fruit of a necessary relationship with space, which emphasizes and at the same time extends the boundaries of the surrounding architecture: the rooms of the Fondazione Memmo thus become the theatre for unexpected and unsettling apparitions. *Untitled (Black)*, 2017 and *Untitled (Orange)*, 2017 are made of superimposed and overlaid forms made of paper that have gained a plastic consistency due to continual transformative processes. They are the drafts or sketches of free forms, like an undeciphered alphabet. *Untitled*, 2014 is a bronze tablet in bronzo, in which the material contrasts with the residual appearance of the object. A mandible made of tin (*Mandibola*, 2017) stands directly on the travertine stone floor of the room, close to the entrance. These three sculptures coexist with some large natural elements – two cypresses suspended horizontally above a bed made of strings of hemp – presented with an unusual perspective, which imparts dreamlike associations to the work (*Untitled*, 2017).

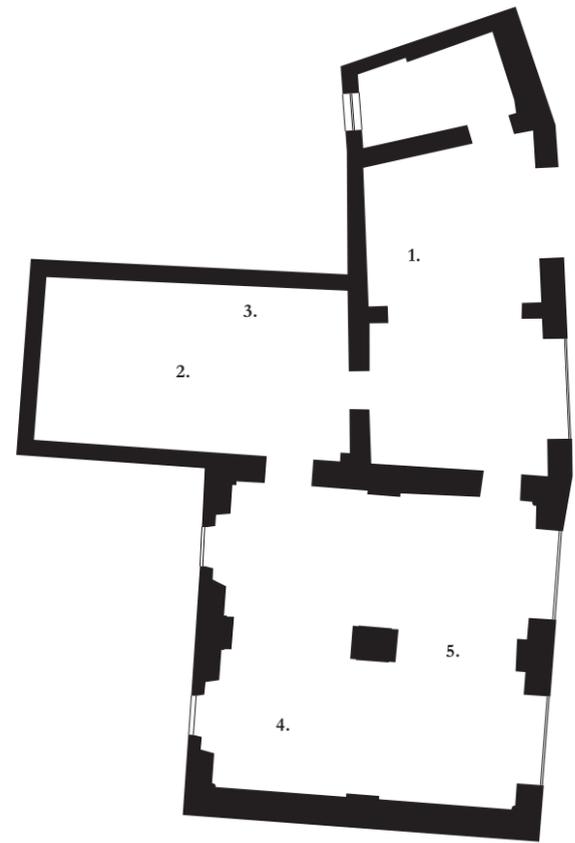
In the spaces orchestrated by Giuseppe Gabellone nothing appears to be in its proper place, and yet everything also seems to be poised in an equilibrium of the various parts, balanced between harmony and tension. This balance is obtained through a distribution of "weights", dramatized by the use of light, conceived of as matter and not as a mere support. The polarities that prevail in the exhibition give it a temporal dimension, suspended between one event and its counterpart, with opposing and dichotomic relationships between vertical and horizontal elements, between the natural and the artificial, between external and internal environments, between bulky and small works, as well as between natural and artificial lighting. These contrasts all make the exhibition area of the Fondazione Memmo seem to pulsate and vibrate with life, and enhance its function as an incubator.

Visitors to the exhibition will find themselves in the centre of a pared down "landscape" that is illuminated in a delicately nuanced way. It is a sort of container that has been modelled "by subtraction", which is itself contained and in which the emptiness emphasizes the architectural qualities of the exhibition space and intensifies the relationships between the work, its setting and the presence of the visitor. For Gabellone the ongoing "crescendo" that accompanies visitors to the space from the moment they enter it up to the climax of *Untitled*, 2017 gives the ephemeral moment of the exhibition a more dynamic aspect, by creating a journey that is vital but austere, richly varied and yet starkly sparing. The points of view imposed by the artist on the viewer tend to emphasize this experience, as the works are placed in positions that require a lowering of the gaze, giving them a horizontal aspect that creates an intimate and exclusive alignment between the observer and the artwork.

It is also by means of this subtle expedient that Giuseppe Gabellone re-interprets and questions our approach to sculpture and the ordinary use of exhibition rooms, so that all of the sculptures can be considered as if they were a single work, with the surrounding spaces also playing a key role, although with a fundamentally anti-monumental approach, by means of which the most insignificant materials and objects are elevated.

Giuseppe Gabellone (b. 1973, Brindisi) lives and works in Paris. His solo exhibitions include those held at: GAMEC Galleria d'Arte Moderna e Contemporanea, Bergamo (2013); Domaine de Kerguéhennec, Bignan (2008); the Museum of Contemporary Art, Chicago (2002) and Fondazione Sandretto Re Rebaudengo, Turin (2000). His most important group exhibitions have been held at: Kunstmuseum Liechtenstein (2009); Centre Pompidou, Paris (2001); Museu Serralves, Porto (2001); S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent (2000); Bonnefantenmuseum, Maastricht (1996); Museo d'Arte Contemporanea, Castello di Rivoli (2000) and Galleria d'Arte Moderna, Bologna (1995). He has also exhibited in numerous international exhibitions including: the Venice Biennial (1997 and 2003); the Lyon Biennial (2003); Documenta Kassel (2002); the Sydney Biennial (1998) and the Santa Fe Biennial (1997).

The exhibition will be accompanied by educational activities for children from 4 to 11 years old.
The proceeds will be donated to Fondazione Theodora Onlus.



1.
Mandibola, 2017
Tin
16 x 24 x 18 cm

2.
Untitled (Orange), 2017
Paper, acrylic resin,
fiberglass, alkid paint,
oil paint, bamboo, wood,
cotton rope
60 x 159 x 149 cm

3.
Untitled, 2014
Bronze
25 x 41,5 cm

4.
Untitled (Black), 2017
Paper, acrylic resin,
fiberglass, alkid paint,
oil paint, bamboo, wood,
cotton rope
57 x 160 x 145 cm

5.
Untitled, 2017
Cypress trees, hemp rope,
zinc-coated steel
Dimensions variable