

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI

**AT
ARTE FIERA
2024**

Feb 2-4

BOOTH B2

LORIS CECCHINI

SHILPA GUPTA

EVA JOSPIN

ZHANNA KADYROVA

ALICJA KWADE

SABRINA MEZZAQUI

ORNAGHI & PRESTINARI

GIOVANNI OZZOLA

ARCANGELO SASSOLINO

MANUELA SEDMACH

MARTA SPAGNOLI

LORIS CECCHINI

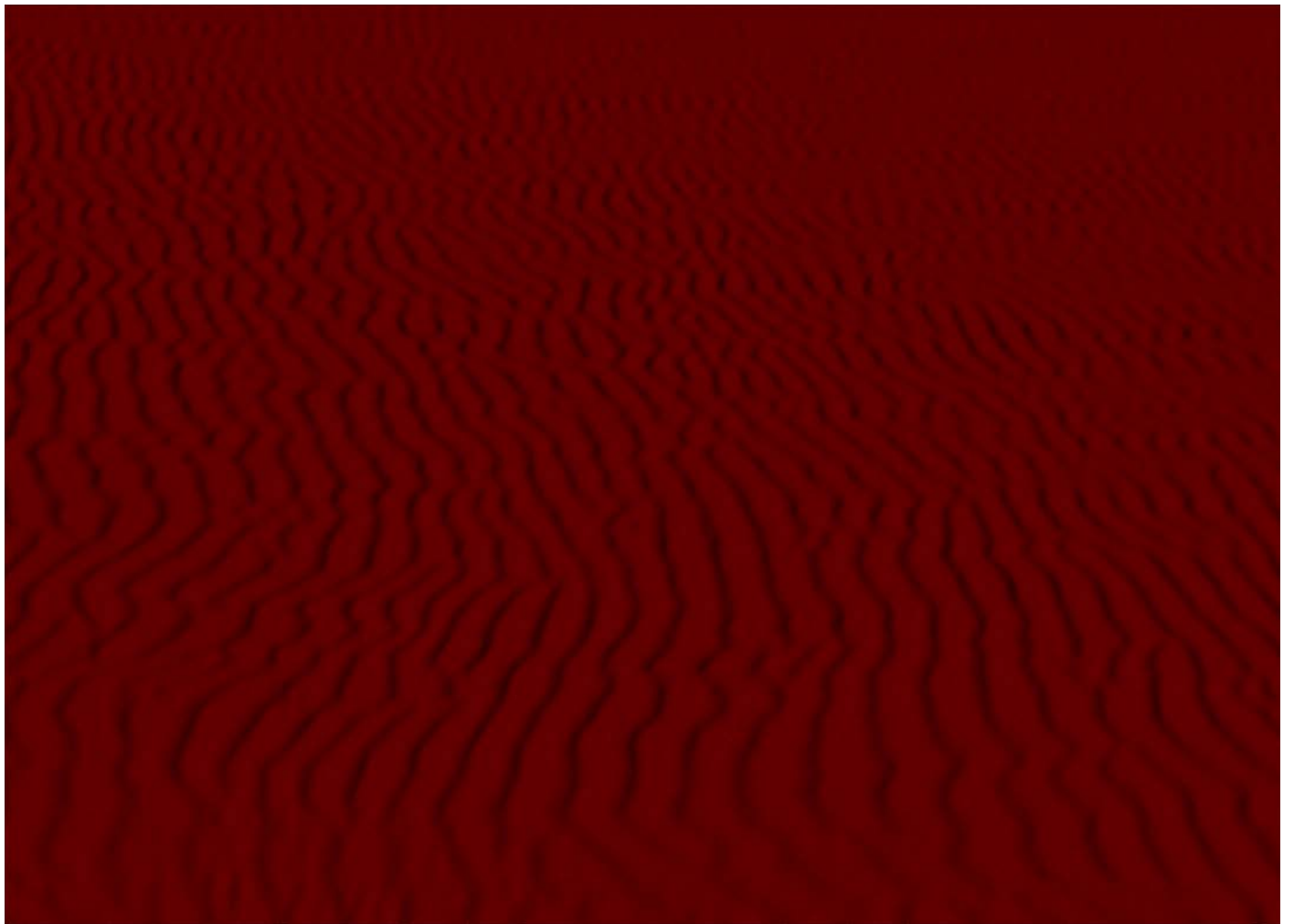
Loris Cecchini (1969) lives and works in Milan.

One of the most prominent Italian artists on the international stage he has exhibited his works throughout the world with solo exhibitions in prestigious museums such as Palais de Tokyo in Paris, Musée d'Art Moderne de Saint-Étienne Métropole in Saint-Priest-en-Jarez, MoMA PS1 in New York, Shanghai Duolun MoMA of Shanghai, Museo Casal Solleric in Palma de Mallorca, Centro Galego de Arte Contemporánea in Santiago de Compostela, Kunstverein of Heidelberg, Centro per l'Arte Contemporanea Luigi Pecci in Prato and Fondazione Arnaldo Pomodoro in Milan.

Loris Cecchini has participated in numerous international exhibitions, including the 56th, 51st and 49th Venice Biennale, the 6th and the 9th Shanghai Biennale, the 15th and 13th Rome Quadrennial, the Taiwan Biennale in Taipei, the Valencia Biennale in Spain and the Biennale of Urbanism/Architecture (UABB) in Shenzhen, China.

Loris Cecchini has also taken part in several collective shows, including exhibitions at the Ludwig Museum in Cologne, PAC in Milan, Palazzo Fortuny in Venice, Macro Future in Rome, MART in Rovereto, London's Hayward Gallery, The Garage Centre for Contemporary Culture in Moscow, Palazzo delle Esposizioni in Rome, Musée d'Art Contemporain of Lyon, Shanghai's MOCA, the Deutsche Bank Kunsthalle in Berlin and others.

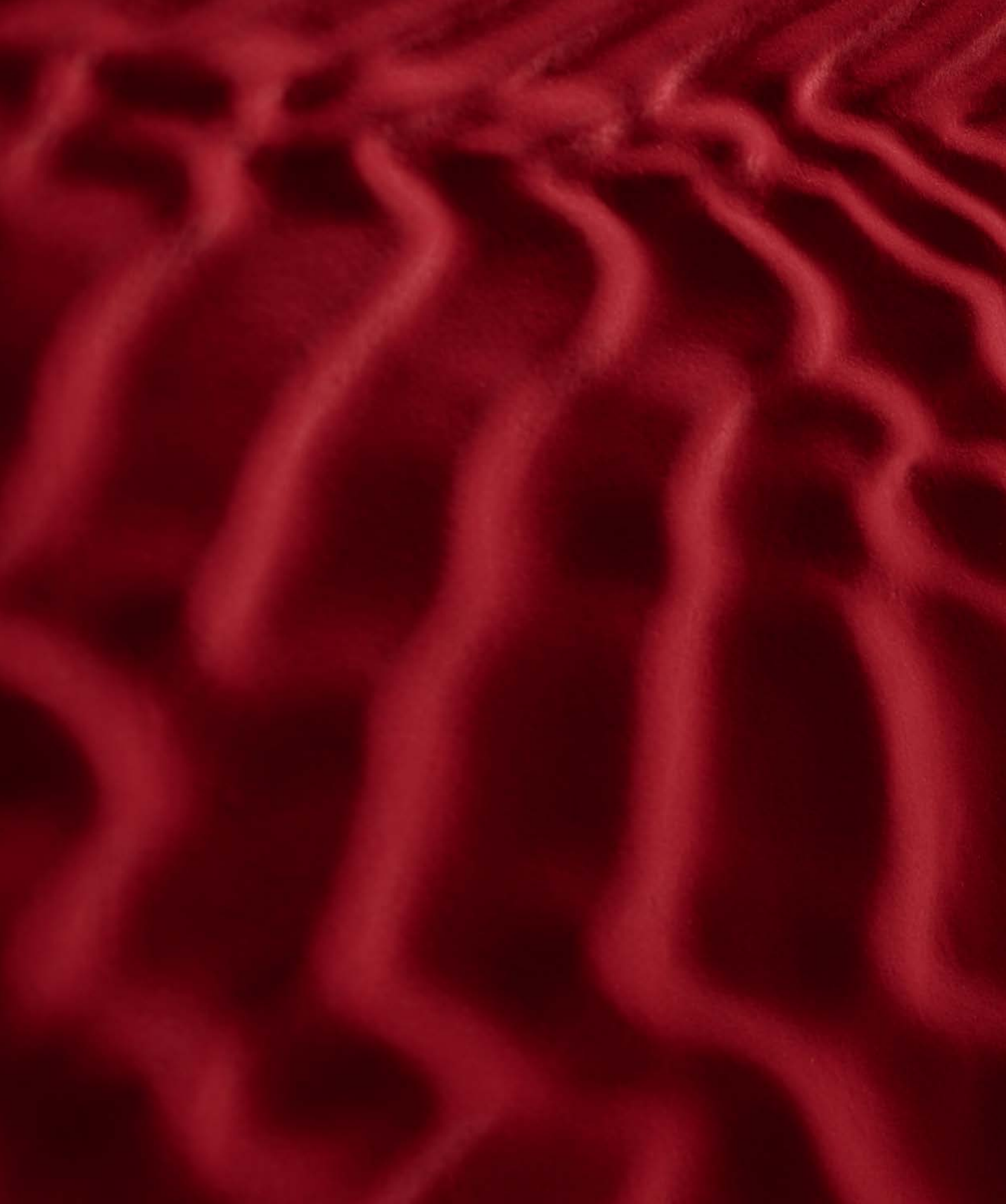
He has created various permanent and site-specific installations, particularly at Villa Celle in Pistoia and in the courtyard of Palazzo Strozzi in Florence, at the Boghossian Foundation in Brussels and for the Cleveland Clinic's Arts & Medicine Institute in the United States, at Les Terrasses Du Port in Marseille, and recently at the Shinsegae Hanam Starfield in Seoul and at the Cornell Tech Building in New York.



Aeolian Landforms (Mashra)

2023
poliurethane, epoxy resins, nylon fibers on aluminium
180 x 250 x 6 cm
70.86 x 98.42 x 2.36 in
unique work

LORIS CECCHINI



SHILPA GUPTA

Shilpa Gupta (b.1976) lives and works in Mumbai, India where she has studied sculpture at the Sir J. J. School of Fine Arts from 1992 to 1997.

Shilpa Gupta's work engages with the defining power of social and psychological borders on public life. Her work makes visible the aporias and incommensurabilities in the emerging national public sphere in India, which include gender and class barriers, religious differences, the power of repressive state apparatuses, and the seductions of social homogeneity and deceptive ideas of public consensus enabled by emerging mediascapes. Her works make obvious the invisible threads that bind various factions of society together, often sensorially challenging her audience to occupy subject-positions of the 'other', even if temporarily, to initiate an empathetic understanding. Her works jolt their viewers out of a complacent, assumed, objective distance from the theatre of politics, to show that we are all complicit in the mechanisms of large apparatuses of power.

She has had solo shows at the Museum voor Moderne Kunst in Arnhem, Contemporary Arts Center in Cincinnati, OK Center for Contemporary Art in Linz and Arnolfini in Bristol and has participated in biennales in Venice, Berlin, Kochi, Lyon, Gwangju, Havana, Yokohama, Liverpool amongst others. Her work has been shown in Moma, Tate Modern, Centre Pompidou, Solomon R. Guggenheim Museum, New Museum, Devi Art Foundation, Louisiana Museum of Modern Art, San Francisco Museum of Modern Art and Mori Museum. In 2021, she had solo shows at Muhka in Antwerp, Barbican in London and at Dallas Contemporary.

Her work is in the collection of Solomon R. Guggenheim Museum, Centre Georges Pompidou, Mori Museum, M+ Museum, Louisiana Museum, Deutsche Bank, Daimler Chrysler, Bristol Art Museum, Caixa Foundation, Louis Vitton Foundation, Asia Society, Astrup Fearnley Museum, Fonds National d'Art Contemporain - France, KOC Collection, National Gallery of Victoria, Queensland Art Gallery, FRAC (France Regional Art Collection), Art Now, Cincinnati Art Museum, Kiran Nadar Museum and Devi Art Foundation amongst others.



Light is Being

2023
neon
Ø 183
Ø 71.65 in
Ed. 3

SHILPA GUPTA



SHILPA GUPTA

Light is Being

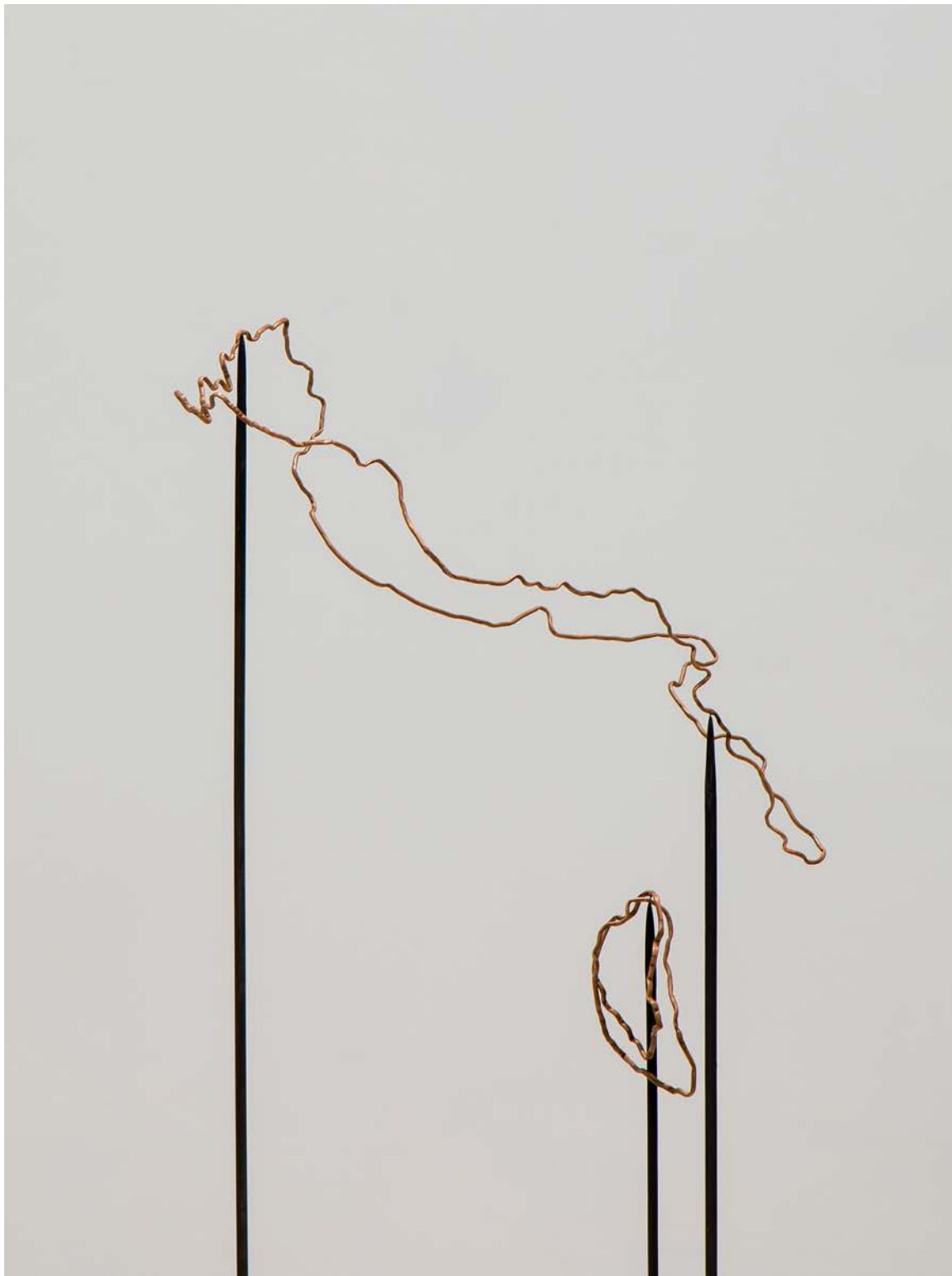
Shilpa Gupta's wall-mounted, neon-lit work "Light Is Being" (2017, 2023) is a pointed, poetic musing on objective and interpretive perception, and a reflection on the diversity inherent in the act of bearing witness.

Via an interlinked circular piece of cascading linguistic triplets, Gupta creates equivalences between light, seeing, truth and being, arranging the concepts in permutations, allowing for interactions between each word that draws out their multifaceted, syntax-linked significances.

"Light," manifests here in a literal sense through the letters' glow, and in abstract terms in reference to the capacity for

sight and the essential mechanics of transmitting visual information. Here, as in much of her work, the artist centers agency and the power of the individual to freely imbue meaning, deriving this from their unique viewpoints as informed by their experiences.

Self-reflexively, Gupta also considers the nature of artmaking, contemplating the duality of intentionality and reception.



MapTracing #9 - IT

2023
copper pipe, metal stands
variable dimensions
Ed. 6

SHILPA GUPTA



SHILPA GUPTA

MapTracing #9 - IT

"A nation is an artificial construct, and what it maps first and foremost is the way it imagines itself. The reality along a border ultimately has little to do with the outlines of the maps imposed by states. Map Tracing is a work adapted to each exhibition site, according to the country in which it is shown and the dimensions of the room. Map Tracing disrupts our contemplation of an image that is nevertheless familiar. Depending on the viewers movements and their position in the space, the well-known shape becomes a strange line that literally twists our vision. Gupta

produces a delicate sculptural map with hand-bent copper, to remind us that all nations and boundaries are crafted and man-made".
Nada Raza



EVA JOSPIN

Eva Jospin (1975, Paris), who graduated from the École Nationale Supérieure des Beaux-Arts de Paris, has been composing forest and architectural landscapes for the past fifteen years, which she develops in various media. Winner of the Prix de l'Académie des Beaux-Arts in 2015 and resident at the Villa Medici in Rome in 2017, she has had numerous exhibitions of international importance, notably at the Palais de Tokyo (Inside, 2014) and at the Palazzo Dei Diamanti in Ferrara in 2018, at the Museum Pfalzgalerie in Kaiserslautern in 2019, at the Hayward Gallery in 2020, at the Het Noordbrabants Museum in Den Bosch (Paper Tales, 2021) and more recently at the Musée de la Chasse et de la Nature in Paris (Galleria, 2021). The artist also unveiled several monumental and immersive installations as part of specific commissions, for example Panorama in the centre of the Cour Carrée du Louvre (Panorama, 2016), or at the Abbey of Montmajour (Cenotaph, 2020); signed the creation of an incredible set of embroidered panels for the Dior Haute Couture fashion show 2021-2022 (Chambre de Soie, 2021) and realized the monumental décor of the Dior spring-summer 2023 fashion show (Nymphées, 2022).

Eva Jospin also created permanent works such as the installation Folie, at the Domaine de Chaumont-sur-Loire, inaugurated in 2015, La Traversée at Beaupassage in 2018, Paris and Le Passage in Nantes in 2019. In 2022, Eva Jospin inaugurated Microclima, a new permanent installation conceived as a winter garden in the Max Mara Piazza del Liberty shop in Milan. Throughout 2023, more than twenty of the artist's works will be presented at contemporary art fairs around the world as part of the carte blanche given to the artist by the house Ruinart. This series of works will be connected with Eva Jospin's solo exhibition at the Fondation Thalie in Brussels in the spring of 2023 (Panorama) and with the exhibition which started in the summer of 2023 at the Palais des Papes in Avignon (Palace).



Petite folie

2023
bronze
63 x 55 x 44 cm
24.80 x 21.65 x 17.32 in
Ed. 8 + 4 AP

EVA JOSPIN



EVA JOSPIN

Petite folie

The landscape is certainly one of the central themes in Eva Jospin's work: a landscape that, as defined by Pierre Wat, is a nature affected by humans, where the human presence is absent but its memory and traces can be sensed through the remaining ruins. This ruin, this trace, is present in Eva Jospin's sculpture *Petite Folie* (2023), in which fictional vegetation of vines and brambles unravels in an architectural cavern, recalling the cavities of antiquity and the caves created for the baroque gardens of Italy and Europe, where "nature was represented as an alchemical theatre, a fusion of artifice and spontaneity." The cave created by Eva Jospin is created in bronze, and casted from a cardboard sculpture. After working with cardboard for more than fifteen years, the

artist is more and more interested in exploring other techniques and materials. The first edition of this bronze sculpture is presented at Palazzo, Eva Jospin's exhibition at Palais des Papes in Avignon.



Stratification 3 (Vedute)

2023
acrylic cement and pigments
170 x 125 cm
66.92 x 49.21 in
unique work

EVA JOSPIN



ZHANNA KADYROVA

Zhanna Kadyrova was born in 1981 in Brovary, in the Kyiv region, Ukraine, where she currently lives and works. Member of "R.E.P." group (Revolution Experimental Space). After graduating from the Taras Shevchenko State Art School in 1999, she received the Kazimir Malevich Artist Award and the Grand Prix of the Kyiv Sculpture Project (both 2012). She was awarded the Special Prize (2011), Main Prize (2013) and Special Prize - Future Generation International (2014), all by PinchukArtCentre.

Kadyrova's practice, tackling since its very beginning disciplines as different as sculpture, photo, video, performance, deeply focuses on the exhibition site and space. In her work, the issue of context unravels to reveal the rhythm of History on the move - that of a world whose multiple layers disappear behind their immediacy. Often diverting the aesthetic canons of the socialist ideal still present in the heritage of contemporary Ukraine, Kadyrova's perspective is partially informed by the plastic and symbolic values of urban building materials. Thus, ceramics, glass, stone and concrete enter the spotlight of her work.

Kadyrova was working on several site specific projects until the recent war unleashed by Russia against Ukraine in February 2022 changed all her plans. She started working on the humanitarian project PALIANYTSIA, from her new home in the Carpathian Mountains which has already been exhibited worldwide (Italy, Germany, Norway, Japan, France, US, Sweden, Austria, Georgia, Romania, Thailand, India). Zhanna is now back in Kiev and is producing new works about war, that were presented within her first major retrospective opened at the Kunstverein Hannover (Germany). Another major exhibition "Flying Trajectories" has been shown at the Pinchuk Art Centre in Kiev (Ukraine) from June 2023.

Kadyrova participated in numerous international exhibitions, including the 2023 edition of the Kochi Biennale (India), the 3rd edition of the Bangkok Biennale (2022), the 58th, 56th (international projects) and 55th (Ukrainian Pavillion) Venice Biennale, the 2017 Kyiv Biennale and "CrackUpCrackDown", the 33rd Biennial of Graphic Arts in Ljubljana, Slovenia. During the past years she focused on site specific projects including an outdoor installation in the Semmering Mountains (Austria), a spread intervention and permanent sculpture in the village of Tolfa (Italy) and a sculptural project for the Shanghai Jing'an International Sculpture Project (JISP) in Shanghai (China).

Her work has been exhibited nationally and internationally, including exhibitions at Kunstverein Hannover (Germany), Stavanger Museum (Norway) Kunstforum Wien (Austria), Eretz Istael Museum Tel Aviv (Israel), Centre Pompidou, Palais de Tokyo; La Kunsthalle Mulhouse (all France), Kunstraum Innsbruck (Austria) Ludwig Museum, Budapest (Hungary), Museum of Modern Art; Ujazdowski Castle, Warsaw (both Poland), Spinnerei Leipzig; Badischer Kunstverein, Karlsruhe; DAAD, Zimmerstrabe, Berlin (all Germany), the National Union of Cuban Architects and Construction Engineers, Havana (Cuba), Sara Hilden Museum, Tampere (Finland), Lviv Municipal Art Center, Lviv, National Art Museum of Ukraine and PinchukArtCentre, Kyiv (all Ukraine).



PALIANYTSIA (KOCHI MUIZIRIS)

2022
found river stone
44,77 kg
unique work

ZHANNA KADYROVA





Shots

2014-2016
tiles, wood, concrete
60 x 60 cm
23.62 x 23.62 in
unique work

ZHANNA KADYROVA



ALICJA KWADE

Alicja Kwade (born in Katowice, Poland) lives and works in Berlin. Alicja Kwade is known internationally for sculpture, expansive public installation, film, photography and works on paper that challenge scientific and philosophical concepts by dismantling the boundaries of perception. Her distinctive artistic language involves reflection, repetition, and the deconstruction and reconstruction of everyday objects and natural materials in an effort to explore the essence of our reality and to examine social structures. Often veering towards the absurd and transforming commonly accepted assumptions into open-ended questions, her poetic and mesmerizing oeuvre disrupts familiar systems and searches for new explanations to comprehend our world.

Kwade has exhibited widely at institutions including Louisiana Museum, Humlebæk; Whitechapel Gallery, London; MIT List Visual Arts Center, Cambridge, MA; Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin; Espoo Museum of Modern Art, Espoo; and Haus Konstruktiv, Zurich. Over the past years, she has increasingly worked in the public realm, creating vast installations that respond to the architecture and the natural phenomena of various sites. In 2019, Kwade was commissioned to create a monumental installation for the Metropolitan Museum in New York. Two sculptures made of steel and enormous spherical rocks to evoke a solar system settled temporarily above Manhattan's skyline. For her 2022 installation *Au Cours Des Mondes* on Place Vendôme in Paris the artist set a dialogue between natural stone globes affixed to endless concrete stairs and a set of natural stone spheres. Both works explore our place in the world, underlying mechanisms of power and our relationship to knowledge thereof. Other notable installations include a 2022 participation at *Desert X ALUla* and an acclaimed presentation at the 57th Venice Biennale *Viva Arte Viva* in 2017.

Her works are part of numerous public collections, such as the Centre Pompidou, Paris; Hirshhorn Museum, Washington; LACMA – Los Angeles County Museum of Art, Los Angeles; Louisiana Museum of Modern Art, Humlebaek; Mudam – Musée d'Art Moderne Grand-Duc Jean, Luxembourg; and mumok – Museum Moderner Kunst Stiftung Ludwig, Vienna.



Superheavy Skies

2023
mirror polished stainless steel, stones
height 291,9 cm, Ø 377,6 cm
114,92 in, 146.66 in
unique work

ALICJA KWAED



ALICJA KWADE

Superheavy Skies

Alicja Kwade's SUPERHEAVY SKIES is a series of mobiles that feature hanging rocks suspended by mirror-polished stainless steel structures and that float within and above a given space, bringing acute attention to the operations of gravity and the precarity of its states of equilibrium. Achieving a balanced state, where even the slightest change to a particular element's weight would cause the entire system to fall apart. Each piece is dependent on another, connected through a grid of horizontal and vertical lines, creating the impression of things falling, from above to the ground below, and again relying on the stone as a structural fundament. The gravity that is affecting the objects suspended is momentarily halted, frozen in an impossible state whose very suspension

depends on gravity in order to function. The rocks appear to be falling on viewers' heads, a fitting metaphor for human attempts to take hold of the world and make sense of it.



Causal Emergence

2023
watch hands on cardboard, framed, nickel
195 x 195 x 7 cm
76.77 x 76.77 x 2.75 in
unique work

ALICJA KWAED



ALICJA KWADE

Causal Emergence

In CAUSAL EMERGENCE, Alicja Kwade captures the passage of time, in this case a single month. The artist employs clockhands arranged in a logarithmic spiral, originating from the center at midnight on the first day of the month. Each subsequent hour is denoted by a separate clockhand. This design draws inspiration from the natural order evident in phenomena like growth (such as snail shells), storms, galaxies, and the golden ratio, akin to familiar logarithmic spiral depictions. Referred to as "Spiral Mirabilis" by Descartes and Bernoulli, Kwade's representation allows time to be comprehensible in all directions, presenting time as a nonlinear dimension.

SABRINA MEZZAQUI

Born in Bologna in 1964. Lives and works in Marzobotto (BO).

Sabrina Mezzaqui manages, through a reflective process of self-imposed discipline, to revitalize and express in concrete images and objects the essential detachment from words. The principle of distance, cultivated in the secret rooms of an intimacy that is reflected in her life choices and her periods of isolation and "suspension", reverberates in a practice - as minutely detailed as it is compulsive - where construction and deconstruction succeed one another. What emerges in all her work, governed as it is by the unwritten rules of a relationship with the world filtered through a literary and diaristic dimension (like a constant background sonority), is the magical concreteness of doing and of a highly concentrated and iterative manuality which is seductive in its meticulous adherence to the apparent simplicity of a sign (or gesture) immersed in the temporal suspension of the ritual. It is almost a way of exorcizing the ineluctability imposed by external, exterior rhythms while, at the same time, being an evocative reference to the "feeling" of memory.

Among her most recent solo shows: *Di punto in bianco*, Galleria Continua, Paris (2023); *Fare piano*, The Italian Cultural Institute in Stockholm, Stockholm; *La vulnerabilità delle cose preziose*, Spazio Bianco - Fondazione Luigi Rovati, Milan, (2022); *L'abilità di mutare con le circostanze* curated by Maura Pozzati, Fondazione del Monte in collaboration with Galleria Continua, Oratorio San Filippo Neri, ART CITY Bologna (2021); *Terravecchia - Toccacieloscolora*, rassegna *Una boccata d'arte*, curated by Lidia Berlingieri, project FoundationElpis in collaboration with Galleria Continua, Pisticci (MT); *"La vulnerabilità delle cose preziose"*, Tenuta dello Scompiglio, Vorno (2019); *"Autobiografia del rosso"*, Galleria Continua, San Gimignano (2017); *"La saggezza della neve"*, Galleria Continua, San Gimignano (2015); *"Appello ai meditanti"*, curated by Cristiana Colli and Mariella Utili, Galleria Nazionale Palazzo della Pilotta, Parma (2014); *"The Dormancy of the seed"*, curated by Giorgio Guglielmino, Bengala Art Lounge, Dhaka (2011); *"Ciò che la primavera fa con i ciliegi"*, Galleria Continua, San Gimignano (2011); *"La realtà non è forte"*, Museo Civico, Modena (2010); *"Equipaje de mano/Bagaglio a mano"*, Istituto Italiano di Cultura - MOCA, Buenos Aires (2009); *"Mettere a dimora"*, Galleria Continua, San Gimignano (2008); *"Come acqua nell'acqua"*, Castel Sant'Elmo, Napoli (2007); *"C'è un tempo"*, curated by Elena Volpato, GAM, Turin (2006).

L'art est souvent considéré comme
chose secondaire, éphémère.
Mais c'est cette qualité qu'ont
les choses d'être transitoires,
cette beauté rapide qui habite des œuvres
dont le but est de disparaître derrière leur
propre pouvoir, cette dissolution en
évanescence ultime, qui les rendent aussi
puissantes que tout ce qui a déjà existé.

E. A.

Di punto in bianco (E.A)

2023
cellulose words, thread
(excerpt from Etel Adnan, Voyage au Mont Tamalpaïs,
Manuella edition, p.48)
80 x 80 cm
31.49 x 31.49 in
unique work

SABRINA MEZZAQUI

nos

les c

cette beauté

cette beauté

dont le but

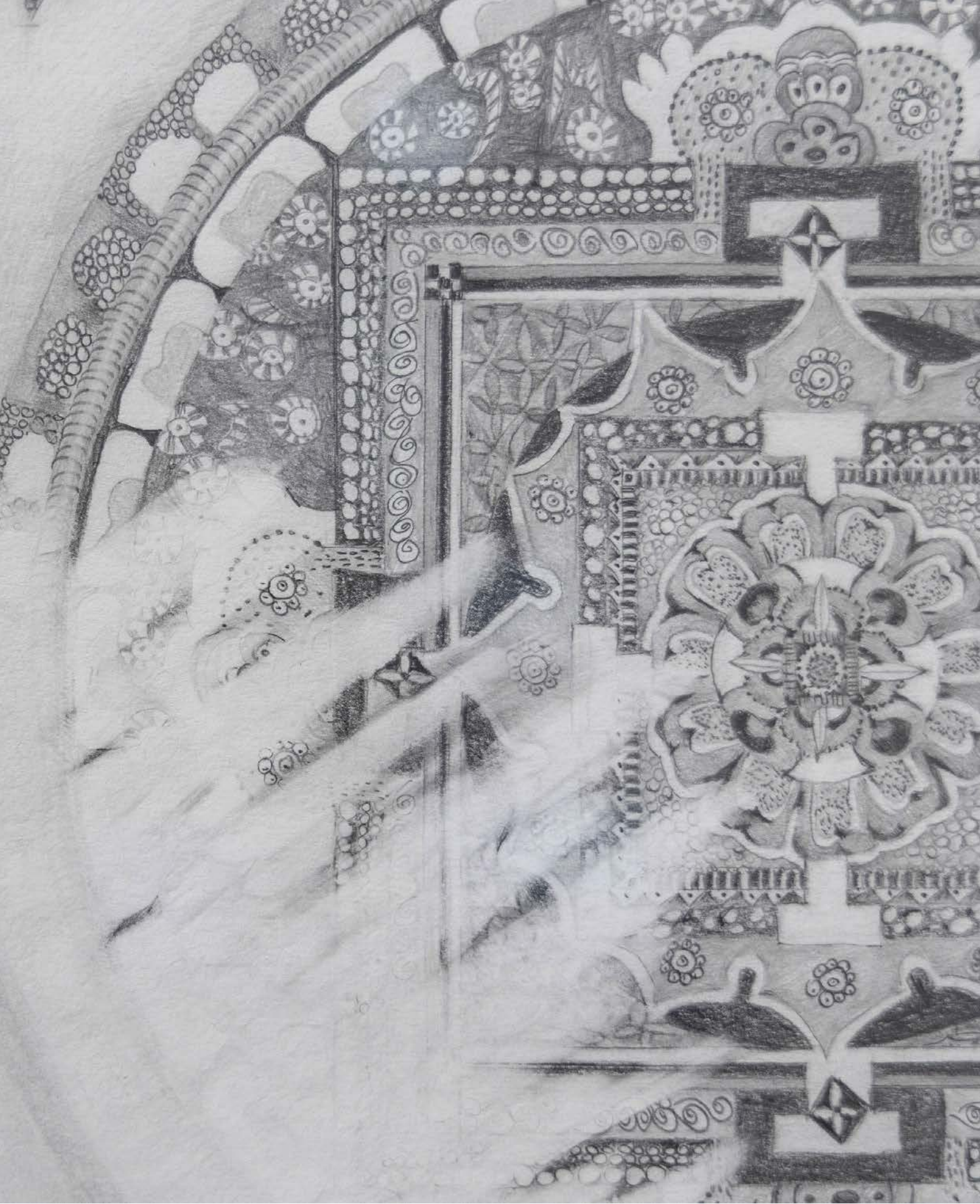
dont le but



C'è un tacito accordo tra le mie matite e gli alberi là fuori

2020
pencil and eraser on paper
50 x 50 cm
19.68 x 19.68 in
unique work

SABRINA MEZZAQUI



ORNAGHI & PRESTINARI

Valentina Ornaghi and Claudio Prestinari were born respectively in 1986 and 1984 in Milan, where they live and work. An artistic duo since 2009, one graduated in Industrial Design and the other in Architecture at the Milan Polytechnic before continuing their studies at the IUAV University of Venice.

Some of the most noteworthy representatives of a young generation of Italian artists, Valentina Ornaghi and Claudio Prestinari begun to work together in 2009 with a desire to develop each of their projects through dialogue and sharing. The multidisciplinary approach that Ornaghi & Prestinari perfected during their training, as well as their interest for design, architecture and art history, have become part of their research. The artists' work explores the domestic, fragile and intimate dimension of things. Ornaghi & Prestinari's practice moves between concept and action with a particular attention to the materials and their manipulation. Delicacy, care, time, lightness and irony are the recurring themes of their works.

In 2011 they were selected for the workshop with Massimo Bartolini at the Spinola Banna Foundation for Art and in 2012 they received the Veneto Region Award from the Bevilacqua la Masa Foundation. In 2013 they participated in VIR Viafarini-in-residence in Milan. In 2014 they held their first personal exhibition, "Familiare", at the Galleria Continua in San Gimignano. In 2016 they presented their work at the New York University - Casa Italiana Zerilli-Marimò inaugurating the cycle of exhibitions dedicated to contemporary Italian art promoted by Magazzino Italian Art. In 2017 they created the public sculpture Philemon and Baucis for the new ArtLine park in CityLife in Milan and exhibit their personal project Grigio Lieve at Casa Morandi/MAMbo in Bologna. In the same year they won a residency at the Carlo Zauli Museum creating a final exhibition at the International Museum of Ceramics in Faenza. In 2018 Galleria Continua dedicated two more solo exhibitions to them in San Gimignano and at Les Moulins. In the same year they won the Club GAMeC Prize and their work became part of the collection of the GAMeC Museum in Bergamo. In 2021 they opened a solo exhibition, "Toccante", at Galleria Continua at the hotel, The St. Regis Rome, in Rome. In 2022 one of their works was acquired by the International Museum of Ceramics in Faenza and they participated in the Porcelain Biennial in Jingdezhen in China. In the same year they won the competition organized by the "Percent for Art" program of the city of New York to create a series of public sculptures in 2023 in Bush Terminal, Brooklyn. Among the numerous group exhibitions we mention those at Palazzo Reale, Milan 2015; Le Centquatre, Paris, 2015; Pietro Canonica Museum in Villa Borghese, Rome; Arte Continua, Havana, 2016; Museum Voorlinden, Wassenaar, 2016; MAAT, Lisbon, 2018; MIDeC International Museum of Ceramic Design, Cerro di Laveno Mombello, 2018, Kasteel van Gaasbeek, Brussels, 2019; Rocca di Angera, Angera 2020; Fondation d'Entreprise Martell, Cognac, 2020; Ceramic Art Avenue Art Museum, Jingdezhen, 2022; Fondation Villa Datris, Isle-sur-laSorgue, 2022; GAMeC, Bergamo, 2022.



Ritrovarsi

2022
enamelled ceramic (pure gold)
36 x 24 cm
14.17 x 9.44 in
unique work

ORNAGHI & PRESTINARI



Tango

2023
glass, toothbrush
17 x 6 cm
6.69 x 2.36 in
unique work

ORNAGHI & PRESTINARI

GIOVANNI OZZOLA

Born in 1982 in Florence, Giovanni Ozzola lives and works in Canary Islands. He is a multidisciplinary artist working with photography, video and with more traditional media such as the engraving on slate or sculpture casting. Ozzola's practice demonstrates a deep sensitivity towards the phenomenon of light and its various physical characteristics. His main thematic interests lie in conceptualizing and representing infinitude and exploration, both geographical and introspective. A selection of his most recent solo shows includes "Senza te, senza Nord, senza titolo" (Manifattura Tabacchi, Florence, 2023); "For a little while" (Galleria Continua, Parigi, 2023); "Traces of Wind" (Galleria Continua, Beijing, 2022); "I didn't see you" (166 Art Space, Shanghai, 2021); "Atto Unico" (Galleria Continua, San Gimignano, 2021); "Bunkeres y Estrellas" (XVI Bienal Internacional de Fotografia, Museo de Bellas Artes de Santa Cruz de Tenerife, Tenerife, 2021); "If I Had to Explain, You Wouldn't Understand" (Fosun Foundation Shanghai, 2019); "Octillion" (Galleria Continua, San Gimignano, 2019); "Sin Tiempo" (Galleria Continua, Les Moulins, Boissy le Chatel, 2019); "Algo Tuyo y Mío" (Centro Fundacion UNICAJA, Malaga 2018 e Almeria 2019); "Rutas de Sangre" (Claustros del convento de San Francisco de Asis, Basilica Menor, La Habana, 2018); "Fallen Blossoms - Whispering" (Galleria Continua, 798, Beijing, 2017); "Relitti e camere con stelle", curato da Davide Ferri (Untitled Association- Lynchen, Berlino, 2017); "Adrift" (District 6 Museum, Cape Town, 2016). Among the most recent group shows, "Kronos e Kairos" (Foro Romano e Palatino, Parco Archeologico del Colosseo, Rome, 2019); "Recto Verso" (Foundation Louis Vuitton, Paris, 2018); "Insights" (Shanghai Exhibition Centre, Shanghai, 2018); "Sculpture Projects Pingyao" (Pingyao Diesel Engine Site, Shanghai, 2018); "Mostra Premio Cairo" (Palazzo Reale, Milan, 2017); "LANDSEASKY: Revisiting Spatiality in Video Art", curated by Kim Machan (tour exhibition: MAAP, Seoul, 2014).



La Vida y la muerte me estan desgastando

GIOVANNI OZZOLA

2023
giclée print on cotton paper, Dibond, black frame
224 x 150 cm
88.18 x 59.05 in
Ed. 1 + 1 AP



North Wall

2018
Detachment of wall paintings, silicone cast, paint,
sand, aluminium frame
205 x 150 cm
unique work

GIOVANNI OZZOLA



GIOVANNI OZZOLA

North Wall

The Wall series translate 'the vision of graffiti-painted walls (an image that the Bunker photos show often) through a process that seems derived from photography (and recalls the ancient fresco painting technique), that of a silicon sheet that when exposed "on contact", creeps into the graffiti gaps and creates a positive image of their design. Only after tearing them off does the artist work with colour to create other layers, the impression of another time (that of painting) overlapping with incalculable time, written in the story of the graffiti.' (Davide Ferri in Fallen Blossom, 2018).

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).

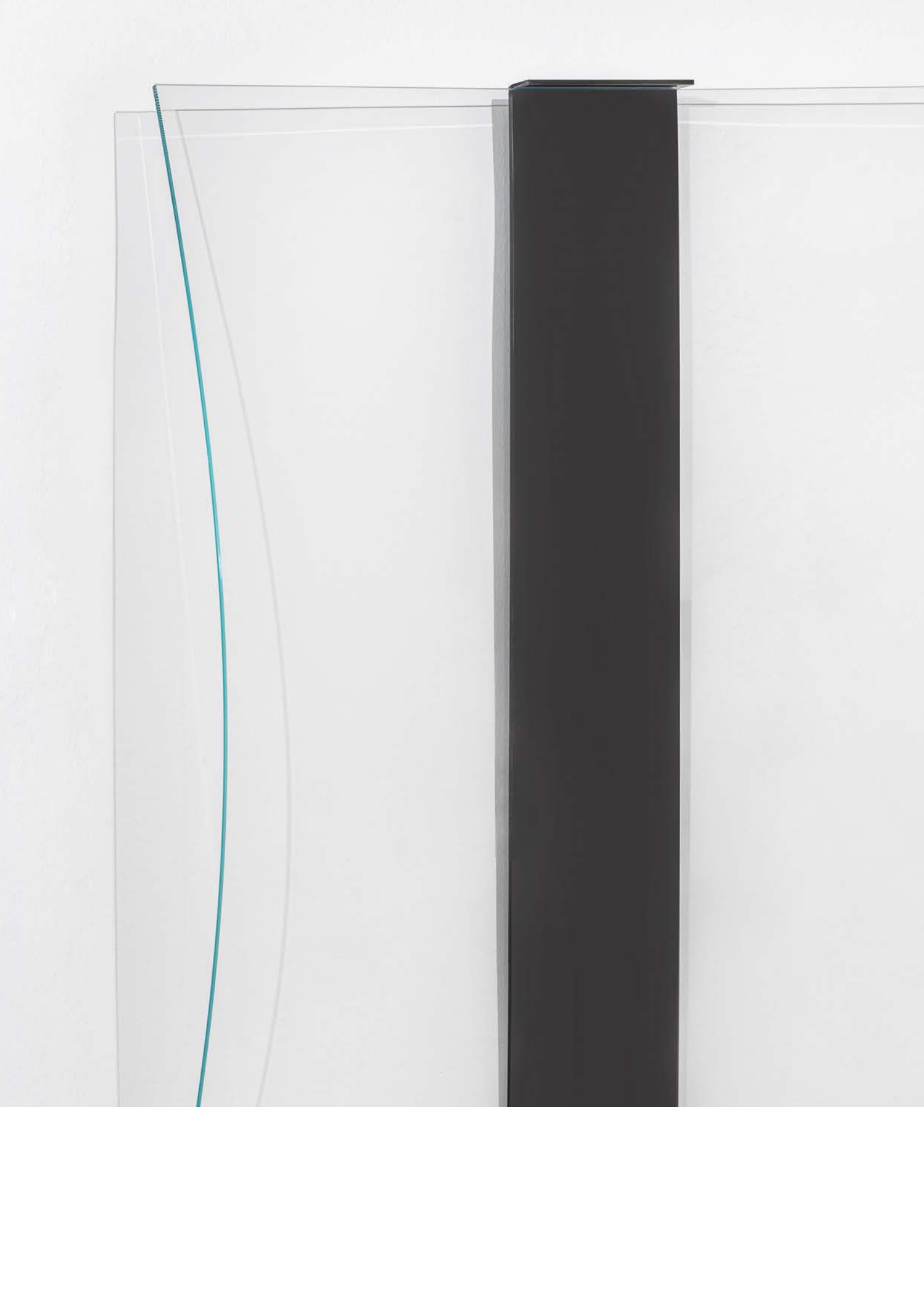
His works have been shown in public institutions such as Grand Palais, Paris, France; Broad Art Museum, East Lansing, USA; Palazzo Ducale, Venice, Italy; Fundación Pablo Atchugarry, Punta del Este, Uruguay; Le 104, Paris, France; MART Museum, Rovereto, Italy; Swiss Institute, New York, USA; Guggenheim 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.



Flettere il tempo II

2022
glass, steel and polycarbonate
154,5 x 103 x 13,5 cm
60.82 x 40.55 x 5.31 in
unique work

ARCANGELO SASSOLINO





I.U.B.P.

2017
air, tire, steel
70 x 29 x 86 cm
unique work

ARCANGELO SASSOLINO



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I.U.B.P.

An intense, radical physicality characterizes the work of Sassolino, creator of works in progress in which the world of matter is subjected to the attack of forces that undermine its stability, structural balance and integrity. Wood, glass, animal bones, tires and other elements are subjected to the action of mechanical devices that test, often exceeding, their maximum resistance limit; the artist's declared objective is to induce, during the unfolding of these processes, a state of anxiety or tension in the observer, called to witness the deformation or complete sacrifice of the materials used. The emotional involvement that Sassolino's works manage to arouse reveals how inanimate things appear all the more "alive" the closer they are brought to their end, which in this case can occur through

compression, wear and tear, or structural failure. In the creation of this empathy, the sound component plays an essential role, that is, the stunning scream of the material which is freed from the elements subjected to the ritual planned by the artist. Giving life to processes with a symbolically dramatic and ineluctable character, Sassolino is one of the rare contemporary artists to enter into a relationship with the category of the tragic, which gives his expressive operations unpredictable metaphorical resonances. From Ekilibrio Foundation, catalog edited by Nicola Galvan, Treviso, 2020 Institutional, public collections (selected): Fundación Pablo Atchugarry, Punta del Este, Uruguay Contemporary Art Museum, St. Louis, Missouri, US



MANUELA SEDMACH

Manuela Sedmach was born in Trieste in 1953.

Over the years her work has explored inscrutable spaces and dilated time. The pictorial weave is built up through a slow process, starting with the dark black of the ground, then with the addition of glazes and layers of colour - aside from black, white and Sienna earth. In this way, the artist manages to obtain a very wide range of greys, reflections and light sources. It is the light that appears behind these transparencies combined with light from the setting and its mutation during the day that makes Sedmach's 'landscapes' atemporal and ever-different places.

A selection of Manuela Sedmach's solo shows includes: "Passare al Bosco", curated by Manfred Mörth and Olga Butinar (Stadtgemeinde St Andrä, 2018); "Passare al Bosco", curated by Riccardo Caldura (Arca-Itis, Trieste, 2016); "Passare al Bosco" (I Colonos, Villacaccia di Lestizza, Udine, 2017); "Dove", curated by Isabella Reale (Galleria d'Arte Moderna, Udine, 2010).

She participated to several group exhibitions, including "Corrispondenze D'Arte" (Museo d'Arte Contemporanea Revoltella, Trieste, 2016) and "Follia Continua" (Le 104, Paris, 2015).



Heimlich

2014
acrylic on canvas
30,5 x 49 cm
unique work

MANUELA SEDMACH





Passare al Bosco

2015
acrylic on canvas
33 x 50 cm
unique work

MANUELA SEDMACH



MARTA SPAGNOLI

Marta Spagnoli (Verona, 1994) lives and works in Venice. She graduated in Painting at the Academy of Fine Arts in Venice.

The artistic practice of Marta Spagnoli is mainly focused on painting and drawing. Through them, she investigates the characteristics of the mark and marking, regarded as a "natural action" and a starting point for the development of medium and large-sized canvases. Organic, mythological and anthropomorphic elements intertwine with each other and animate an evolving space, free from temporal and spatial collocation. The white of the blank canvas is the starting point and the main interlocutor for the chromatic and narrative unfolding of the works, color and material which constantly rewrites the structure of each image. Among the topics of greatest interest to her is the study of the constant reciprocity between the human experience, the animal dimension and the environment that hosts them.

Among her solo and group exhibitions: Pittura Italiana Oggi, Triennale di Milano (2023); De Leur Temps (7), Un Regard sur les Collections Privées Françaises, Dunkerque (2023); A World of Coexistence – 2022 Jinan International Biennale, Jinan, China (2023); DA-A Gli artisti della Collezione BLM 1998-2018, curated by Stefano Coletto, Fondazione Bevilacqua La Masa, Venice (2022); In primo luogo, solo show, Galleria Continua, Rome (2022); TICKING ON THE HORIZON, curated by Leo Orta, Cloud Seven, Bruxelles (2022); A Parallel Viewpoint, curated by Leo Orta, Moulin de Sainte-Marie, Boissy-Lc-Châtel, France (2022); IL EST ICI, TOUJOURS AILLEURS, Galleria Continua, Paris and Les Moulins, France (2022); Earthly Body, solo show at Galleria Continua, Les Moulins, France (2021); Italian Twist, curated by Imago Mundi Foundation, Gallerie delle Prigioni, Treviso (2021); Truc à faire, curated by JR, Galleria Continua, Paris (2021); Felicia Munera, for Una Boccata d'Arte, Ronciglione, Italy (2020); Whiteout, solo show at Galleria Continua, San Gimignano (2020); Libere Tutte, curated by Daniele Capra and Giuseppe Frangi, Casa Testori, Novate Milanese, Italy (2019); Estate Autunno, State Of, Milan (2019); Art Zagreb, Zagreb (2019); Immersione Libera, Palazzina dei Bagni Misteriosi, Milan (2019); 102nd Young Artists Collective, Fondazione Bevilacqua La Masa, Galleria di Piazza San Marco, Venice (2019); Braintooling, Forte di Monte Ricco, Pieve di Cadore (2018); Progettoborca, a residency program for Dolomiti Contemporanee, Borca Di Cadore, Belluno (2018); Opera Prima, ASP-ITIS, Trieste (2018).

In 2019, she won the first Artissima for Vinitaly prize and 2nd prize ex-aequo in the 102nd Young Artists Collective of the Bevilacqua La Masa Foundation in Venice.

Her works are part of the following public collections: Fondazione CRC, Cuneo, Italy; Fondazione Bevilacqua La Masa, Venice; Fondazione Giancarlo Ligabue, Venice.



Animus

2022
mixed media on canvas
200 x 100 cm
78.74 x 39.27 in
unique work

MARTA SPAGNOLI

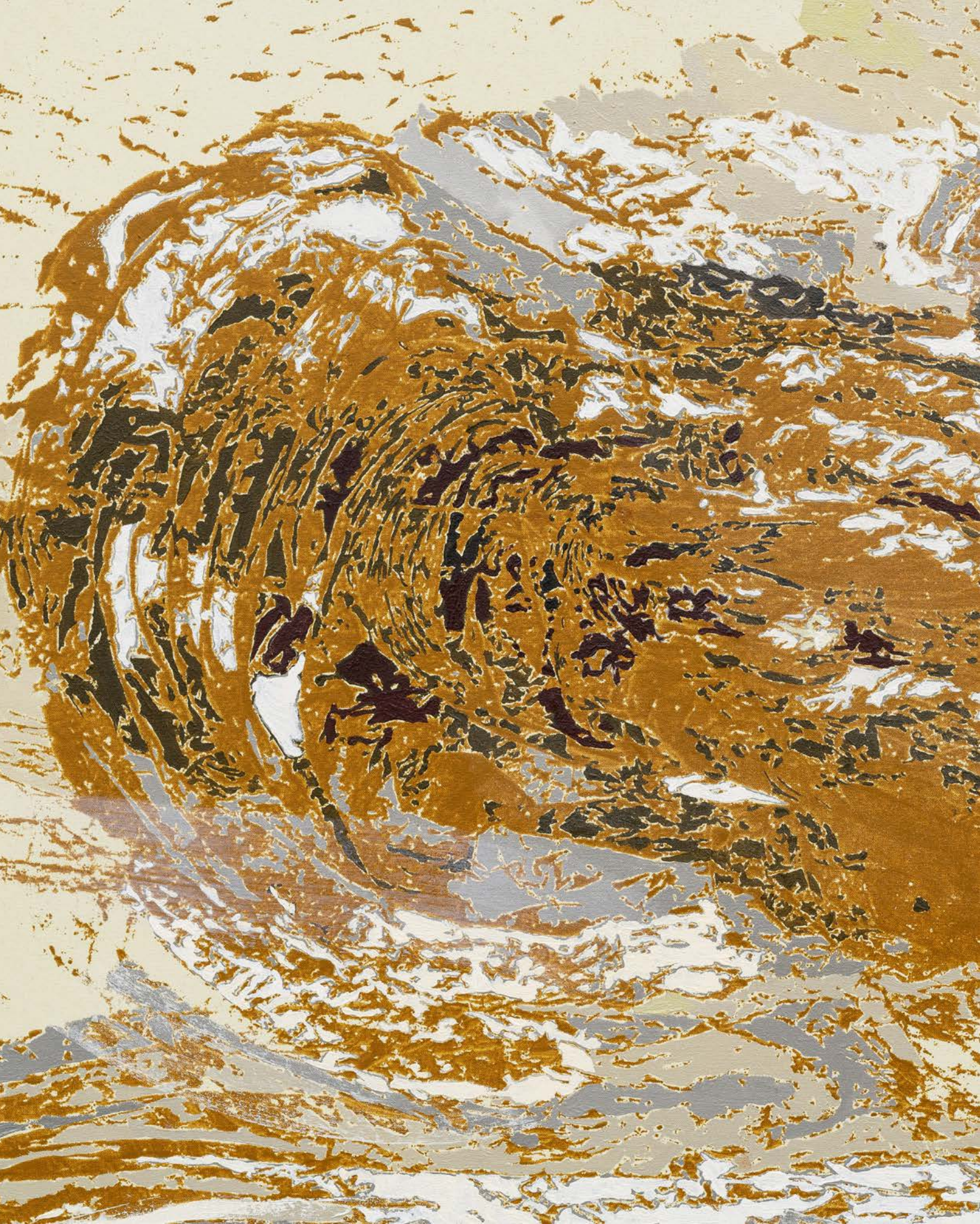




Vortici III

2022
acrylic and oil on canvas
100 x 110 cm
39.37 x 43.30 in
unique work

MARTA SPAGNOLI



GALLERIACONTINUA

SAN CIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI