

ETTORE SPALLETTI

Opening Friday, April 1, 2022, 6:00 p.m. - 10:00 p.m.
Lia Rumma Gallery, Via Stilicone 19, Milan
Gallery hours: Tuesday - Saturday, 11:00-13:30 / 14:30-19:00

Lia Rumma Gallery is pleased to present an exhibition of works by Ettore Spalletti at its Milan venue, 12 years after the opening of the space in Via Stilicone, which was inaugurated precisely with a solo exhibition by the artist from Abruzzo. The project of the exhibition, curated by Studio Ettore Spalletti, was conceived and initiated by the artist before his passing in 2019.

On the ground floor, the visitor will be greeted by a metaphysical landscape composed of two sculptures, which appear to be suspended in the vast space: *Colonna nel vuoto*, 2019 and *Ellisse*, 2016. "In order to conduct a discourse on the appearance of the painterly substance and on its effect of reflection and emergence [...] Spalletti has utterly reduced the presence of volumes, whose formalization, producing a column or a parallelepiped, a cup or a bowl, depends on an elementary geometric development, which is tied to the figures of a square and a triangle, a circle and an ellipse" (Germano Celant).

Spalletti made the first column in 1978: "I had in me this desire for verticality, but also the wish for an object that had crossed the whole period of art history and could be continuously recognizable in different moments". The ellipse is a recurring geometric figure in the artist's work: "the relationship with art means going to the studio every day, walking around inside, looking around. Suddenly becoming aware of a colour that approaches you, trying to stop it, develop a feeling for the shapes, think of the lines of geometry: horizontal, vertical, oblique, curved. To break geometry itself, its stiffness, to fill it with a matter that, like smoke, breaks up into subtle dust particles".

On the first floor is a series of works created in 2019, titled *Dittico, oro*. Two colors meet on each panel, separated by a vertical line and enclosed in a frame tapered on the sides, covered in gold leaf.

They are diptychs, they used to be separate boards before.

Sometimes even distant.

Sometimes in separate rooms, sometimes overlapped.

Contacts of colours, they were kisses.

Greed separated them.

*Perhaps they kept on calling each other from afar,
they did not find each other anymore, they were lost.*

Now I wanted the embrace of colours

to be settled on one single board,

divided by a vertical line.

All around the gold, as a protection.

To complete the exhibition, on the second floor, a work which was both presented in the last solo show at the Nouveau Musée National de Monaco, in the Principality of Monaco, and at the same time new as it was developed by the artist after the Monegasque show: a large installation of almost 1,500 books lined up on the shelves of a series of bookcases. The pages of the books are not printed, but soaked in color, becoming one with the material of which the books are made of: tissue paper. "I try to look for a paper with a tactile feeling, which belongs to my work. This is why I have used the tissue paper."

These bookcases are a wonderful example of how color in Spalletti's work expands beyond the boundaries of the painting, into sculpture, but also into installation and architecture. "Colour assumes responsibility for the space, the walls are tinted". In this room, painting becomes an environment to enter, in an immersive experience: "I thought of this room as if it were a painting unfolding on the walls. Like entering a library room, with a painting on one side and a painting on the other. I had in mind the perspectives of Vermeer's interiors." On the walls are two painted "papers," separated from their frames by a thin line of gold, and in the center of the room is a three-piece sculpture housing an open book and a vase of flowers.

*The books are blue, gray, pink
they are made of tissue paper
nothing is written on the spine
inside
mathematics, poetry,
literature, philosophy
religion, music
painting, sculpture
drawing
gave me good manners,
low voice
lightness of movements.*

Ettore Spalletti

Ettore Spalletti (1940-2019) was born in Cappelle sul Tavo (Pescara) where he spent his entire life. Important exhibitions have been dedicated to Spalletti at the international level over the past 40 years, most recently at the National Gallery of Modern and Contemporary Art in Rome (2021), the Nouveau Musée National de Monaco in the Principality of Monaco (2019), Palazzo Cini in Venice (2015) and a retrospective presented simultaneously in three Italian museums: MADRE, Museo d'Arte Contemporanea Donnaregina, Naples; GAM, Galleria Civica d'Arte Moderna e Contemporanea, Turin, and MAXXI - Museo Nazionale delle Arti del XXI Secolo, Rome (2014). Other important solo exhibitions include: GNAM - Galleria Nazionale d'Arte Moderna, Rome (2010); Museum Kurhaus, Kleve (2009); Villa Medici, Académie de France, Rome (2006); Henry Moore Institute, Leeds (2005); Castello di Rivoli - Museo d'Arte Contemporanea, Rivoli, Turin (2004); Fundación la Caixa, Madrid (2000); Museo di Capodimonte, Naples (1999); Musée d'Art Moderne et Contemporain, Strasbourg (1998); MUHKA - Museum van Hedendaagse Kunst, Antwerp (1995); Guggenheim Museum, New York (1993); Musée d'art moderne de la Ville de Paris, Paris (1991); De Appel, Amsterdam (1989); Kunstverein, Munich (1989); Portikus, Frankfurt (1989); Halles d'art contemporain, Rennes (1988); Museum Van Hedendaagse Kunst, Ghent (1983); Museum Folkwang, Essen (1982). Spalletti was invited several times to Documenta in Kassel (1982, 1992) and the Venice Biennale (1982, 1993, 1995, 1997). Permanent installations include the Salle des départs (1996) for the Hôpital Raymond-Poincaré in Garches - Paris, and the Cappella (2016) created together with the architect Patrizia Leonelli for the Villa Serena nursing home, in Città Sant'Angelo - Pescara.

Thanks to Montelvini for the wine selection



LIA RUMMA

milano | via stilicone 19 | 20154 | +39 02 29000101 | info@liarumma.it | www.liarumma.it