

The Hawt Show II

outdoor project, Borgo Colle Melone, Atina

June 20 - September 30, 2020

GALERIE | **ROLANDO ANSELM**

Rolando Anselmi is pleased to announce the second chapter of the Hawt Show. Tracing the footsteps of the first 2016 edition, this new outdoor project will take place in an atypical exhibition space in the countryside near Rome, as a fresh alternative to usual art networks. Several works by a selection of young artists will be displayed in different areas of a very unique location, surrounded by the spectacular nature of the National Park of Abruzzo, hence stimulating a dialogue with a very peculiar environment. Involving several international artists, the project in its complexity is a great commitment for the gallery, aiming to provide an experimentation platform for a plurality of perspectives.

In contemporary artistic developments, every definition, circumscription of fields or axiomatic formulation is inevitably contradicted and incessantly overcome by the constant evolution of languages, expressive forms and devices. The Hawt Show II embraces these definitional entanglements by seeking an intersection between different practices and disclosing a broad and heterogeneous overview of current approaches. The artists involved make of aesthetic practices a place for the constant elaboration of traditional parameters and concepts of the artistic research. Thus, by exploring different media - painting, sculpture, installation, photography, video - the Hawt Show becomes a field of investigation, updating some of the central issues in the ongoing debate: the mutations of devices and media practices, the declinations of the dialectic between the aesthetic sphere and the daily sphere, between inner and outer space.

In the heterogeneity of these works, there is an attempt of art to intervene in life, to develop strategies for organizing and attributing meaning to reality, opening up to the relationship with the alterity and to the constitution of the intersubjective sphere, rediscovering auratic, personalized, emotional or symbolic values.

Jodie Carey (b. 1981, Battle, England); Ambra Castagnetti (b. 1993, Genova, Italy); Guglielmo Castelli (b. 1987, Turin, Italy); Guendalina Cerruti (b. 1992, Milan, Italy); Andrea De Stefani (b. 1982, Arzignano, Italy); Gianni Di Rosa (b. 1984, Modica, Italy); Li Gang (b. 1986, Dali Yunnan Province, China); Evan Halter (b. 1990, Cincinnati, Ohio, US); Giulio Scalisi (b. 1992, Salemi, Italy); Vincenzo Schillaci (b. 1984, Palermo, Italy); Sofia Silva (b. 1990, Padova, Italy); Maddalena Tesser (b. 1992, Vittorio Veneto, Italy); Ian Waelder (b. 1993, Madrid, Spain); Blair Whiteford (b. 1990, Katonah, New York, US); Nicole Wittenberg (b. 1979, San Francisco, California, US)

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Focusing on the pictorial medium, **Guglielmo Castelli**'s research questions the fragile existence of the boundaries of the self, resisting a strict notion of interiority and exteriority. Subverting the logic that govern the physical world, Castelli's realm stages both a collision and interpenetration between subject and object, creating an enigmatic reality whose elements are constantly evolving and mutually transforming one into the other. Likewise, **Blair Whiteford** populates his canvases with surreal and disrupted figures that resonates with futurological accounts. Within the anatomico-machinical universe of Whiteford's characters, fragments of bodies and urban architectures merge together, evoking the perturbing vitality of the interior landscape. In her process of mediation between defining and dissolving the picture plane, **Nicole Wittenberg** addresses her *Gray Day* to the natural landscape. The pastel drawing of the seascape, used as pictorial subject, interprets the grandeur and the intimacy of the natural world, acting at the same time as a mirror for the inner self. For **Maddalena Tesser**, this dynamic invest female identity, involving the emotional and affective sphere. Suspended in dreamy and idealistic atmospheres, the female figures that populates her *Le Fue, Amor e Untitled*, perhaps doubles of the artist herself, reveal a world devoted to myths and childhood fairy tales. **Gianni Di Rosa**'s characters carry the weight of existential inquiry and express the will to create a dichotomy between present reality and unfulfilled desires of the past. The mental space of memory is materialized and shown in its overwhelming and staggered presence, exploring a space in between the physical world and the interior mindscape. The same element of memory is addressed, in **Evan Halter**'s work, to our historical past through the recovery of icons from the Art History, comparing them with the current informatics visualization. In *A small gesture (After Jan Van Eyck)* e *Release (After Fra Angelico)*, these icons are cropped and fragmented, involving some degree of displacement and transposition, cultivating the oxymoron of an appropriation art merged with highly rendered surfaces. In a different way, the three works from **Sofia Silva**'s *Meteo Beauty* series, move in the realm of the riddle and the puzzle, varying on the theme of the *gamin* or brat. The formal language developed by the artist, as well as her approach to materials and process, is free from any illusion, technicality and commonplace. Escaping the plan, occupying the third dimension while remaining within a painting-object, is the strategy of **Guendalina Cerruti**, who, by means of acrylic colors and folded towels, approaches the domestic and familiar dimension. Deeply psychological, *Ritratto Abete* manifests its own semantic density by translating human behaviors and temperaments into visual language. Cerruti shows a particular interest in the narrative aspects of materials and how they combine as contrasts or convergences, providing an analogy with how the self performs in everyday life. Likewise, by questioning the current codes of representation, **Vincenzo Schillaci** stages the mechanisms by which the image is built within consciousness and memory. Through the stratification of layers that invest temporality, his works materialize the past that constantly urges on the present within the construction of identity. **Ian Waelder**'s works have a strong vital charge. His practice leads him to search for traces of experience in objects, for chance and memory. Somehow the surface of things stops describing things in themselves, rediscovering auratic and poetic values. In her *Elegy* series, **Jodie Carey** invokes themes of memory, time, loss, and death. Highly melancholic and symbolic, these works derive from a series of glass plate negatives produced in the 1920s, reprinted and re-appropriated by the artist. The temporality expressed by these photographs is that of an existence in the past: in the sense understood by Barthes, these delicate images are the record of loss, capturing our unwavering desire to preserve life. There is a form of nostalgia inherent in the technique itself used by Carey, which recovers obsolete photochemical procedures. The mirror reflection of photochemical origin is replaced by the artificial fabric of the pixels in *Diminuendo in Blue* by **Andrea De Stefani**, who makes of his research the peculiar result of the encounter between nature and anthropic agency. The image formation process is governed by his attitude to record and alter the sensitive data and residual forms incorporated by the natural world as indicators of the human passage. An oxymoronic nature also rules **Li Gang**'s *Desserts* and *Skin Colour* series, who defines his practice as a vehicle for conveying his unique and personal responses to reality. The remarkable productive tension inherent in his works usually arises from the combination of opposing materials or concepts: the synthetic and the organic, the mundane and the sublime, often charged of visual and cultural resonances. **Ambra Castagnetti**'s sculptures *Sleepy Saint* and *Deer II* arise from the continuous investigation process related to the mechanisms of perception and visualization of the sensible. Her shiny silhouettes, often taken from the animal and natural world, have the archetypal flavor of a primitive world and seem to be burnt by a timeless light, encouraging yet eluding the aperture of their reaching. Focusing on the video medium, **Giulio Scalisi** *Dalle stelle alle cellule* turns his gaze to the theoretical hypotheses that propose, at the root of our knowledge system, a relationship of continuity and hybridization between real and virtual eye. The technological dimension, embodied by the telescope and microscope, thus becomes a key element of the practices of mediation, reading, interpretation and rewriting of reality.