

INTERNO SOLE

Opening Thursday 8th December from 6 pm

Galleria Susanna Orlando
Via Stagio Stagi, 12, Pietrasanta (LU)
from 8th December 2022 to 9th January 2023
Gallery hours: 11-13.30 / 16-20 every day

Opening on 8th December at the Susanna Orlando Gallery, *Interno Sole* - the exhibition dedicated to the restorative power of Art. In tune with ancestral and religious traditions, Susanna Orlando brings, right on the threshold of winter, the enveloping warmth of yellow, a colour instinctively associated with the Sun and its characteristics, violent and blinding, but at the same time a source of life and happiness. In the headquarters of his gallery in Pietrasanta, works of art and masterpieces of design will be presented, whose function is to awaken the sensation of the warmth of the sun and of an immersive beam of light. The celebration of light, an ancestral atavistic need of the human being, aligns perfectly with the succession of the seasons, with the solar calendar: 8 December, in fact, an important date for the Christian tradition, was already celebrated since the 8th century with bonfires and festivals propitiatory rites for winter. The end of the year and the month of December, so rich in festivities, is a period infused with magic and spirituality that since ancient times has celebrated the triumph of light over darkness, the moment when it finally opposes the night in the winter solstice, like, for example, the *Sol Invictus* celebration of the ancient Romans.

The myth of the sun, stolen from the primitive and interpreted through classical influences, is on this occasion presented by the Susanna Orlando Gallery through sacred objects such as the precious tabernacle in pure gold of the 17th-century; reinterpretations in key *Interno Sole* of artworks by contemporary artists such as Roberta Busato, Pino Deodato and Lorenzo Lazzeri; passing through *Sole Araldico* (1979) in bronze by the great master Giò Pomodoro who, with his poetics, has always witnessed the vital and symbolic potential of the image of the star. For Pomodoro (1930 - 2002), one of the central figures of international sculpture between the late 1950s and early 1960s, the sun is a theme developed in the period of his artistic maturity and that remain central until the end of his career. Contaminated by classical mythology and the dynamism of Boccioni, his suns are composed of circles, squares and triangles that emerge from a broken circular shape, seeking a lost harmony.

Quarzo n. 6, an original lithograph by Giuseppe Capogrossi (1900-1972), an artist of the sign and one of the fathers of Italian Informal painting, will be present. With contrasts of bright colours, the lithograph presents the artist's characteristic enigmatic grapheme that gives life to a rhythm perceptible to the view, whose values evoke indecipherable alphabets of unknown languages. A rhythm that can also be found in the work of Giuseppe Chiari (1926 - 2007), musician, pianist and artist of the Fluxus group, who, with the discovery of a small 6-key piano, began the series *I sei scalini sono la musica*, transforming the object into a work by signing and photographing it in various situations. With interventions written in felt pen on cardboard and colour toned photocopies, Chiari asserts that music is the meaning, the beginning and the end, of every creative act.

The concept of the reproducibility of art also returns with Maurizio Nannucci (1939) to explore the relationship between culture, society and new models of communication. Striving towards the creation of a new aesthetic order, Nannucci reflects on the art object and *NOMOREEXCUSES*, a sentence that appeared in 2013 as a monumental installation, has been transformed since 2016 into an artist's book with a laser engraving on gold paper.

The exhibition is also enriched by the artworks of Bruno Ceccobelli (1952) and Piero Pizzi Cannella (1955), two great exponents of the New Roman School, or San Lorenzo School, who in the early 1980s, in the former Pastificio Cerere, a building of industrial archaeology in proletarian Rome, gave life to a creative nucleus. By Ceccobelli a work steeped in religion and mysticism, an intimate emanation of happiness where

both the double meaning of words and the grain of rice, an ancient religious symbol and tiny trace of the transcendent, are central, while by Pizzi Cannella will be presented *L'orientale*, a work from 2015. A sepia-coloured dress silhouetted that stands out on a Chinese sunset.

With an artistic practice aimed at sign painting, Giuliano Tomaino (1945) works to make the image authentic and essential: each of his works is in fact the result of an action to remove the superfluous. Similarly to Giovanni Pascoli's *Fanciullino*, Tomaino also proposes an artistic vision that recalls the period of childhood when children discover things for the first time in the total absence of preconceptions or superstructures. That's how the rocking horses, powerful iconic symbols that characterise the artist's style, are born. The sacredness of the symbol also returns in Girolamo Ciulla's work, *Spighe dorate* (1952). Sicilian by origin and "pietrasantino" by adoption since 1986, the artist spaces from paper to stone, exalting the ear of wheat, a symbol connected to classical mythology and, in particular, to the myth of Ceres, the mother of Persephone. The reference to ancestral tradition is therefore a distinctive sign of his works that can be found in the symbols that punctuate his representations.

The two international artists present in the exhibition draw inspiration from the observation of nature: Cynthia Sah (1952) and Patricia Fraser (1969). Sah, born in Hong Kong and raised between Taiwan and Japan, thanks to her elegance, imbued with oriental aesthetics, gives light to strongly harmonious minimalist works. While working marble and bronze, this artist fully conveys the feeling of balance, lightness and fluidity. Fraser, a multifaceted artist born in Puerto Rico, focuses his art on the concept of analysis and research. It is indeed thanks to the continuous tension between past and present that the artist rediscovers her identity, reconciling herself with nature and expressing her love for it.

Maurizio Godot Villani, guided by his "third eye", as he likes to define the camera that accompanies him in all his artistic experimentation, with his photos he summarises life experiences and travels, the multiple shots tell of his need to witness the here and now, to imprint his memories on film.

In addition to the importance of the works and the emotion that the artists already mentioned are able to provoke, *Interno Sole* also tells a journey of growth and confrontation with the Gallery. Through daring and stimulating exhibition projects, with a careful eye on the poetics of each one, Susanna Orlando promotes the creation of new works and synchronicities, enhancing the creators. Roberta Busato (1976), an eclectic artist who has her roots in theatre and then blossomed with sculptural art, presents for the occasion an unprecedented creation of raw earth, gold straw. Primordial and highly symbolic materials are combined by her with a perfect technical process that gives life to a sculpture of moving intimacy and introspection.

Image alchemist, Pino Deodato (1950) ranges from painting to sculpture, telling metaphors of life with a humanistic and, more properly, human gaze. The protagonist of his sculptures is a male figure in miniature, whose formal dress is in full contrast with the gestures and dreamlike and fantastic scenarios in which the artist places it. The viewer, inevitably attracted by this contradiction, is accompanied by an allegorical narration, a mosaic of existences. Also commissioned is an exclusive work, *Fresco d'autore*: Lorenzo Lazzeri (1956), wraps his aluminium work with gold leaves. Remaining faithful to his quest for beauty and essentials, captured in the delicacy of the marine elements he depicts, Lazzeri intertwines vision and reality, giving his creation, for *Interno Sole*, a symbolic vital breath.

During the exhibition, visitors will be welcome by *Sponge*, golden armchair designed by Peter Traag for Edra, where they could sit under the sun.

Interno sole is in collaboration with Silvia Vannacci, curator and creator of the artistic and curatorial project Contemporary Matters.

EDRA, a furniture company, was founded in 1987 in Tuscany and is today known all over the world for the absolute quality of its products, which combine artistic tradition, technological research, high manual skill and high quality materials. Thanks to Edra for the loan of the armchair.

Silvia Vannacci, curator and sinologist, in 2019 founded in Shanghai Contemporary Matters, a curatorial, consulting and artistic production project between Italy and China.

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