

# GALLERIA MACCA

**Galleria Macca** is proud to present **Aliena Comune**, a group show with works by **Irene Balia** (b. 1985), **Ruben Montini** (b. 1986), **Veronica Paretta** (b. 1986) and **Giusy Pirrotta** (b. 1982), and the critical text by Efisio Carbone, Artistic Director of Museo MACC. The exhibition will be open until Thursday, 8th April 2021.

## ALIENA COMUNE [COMMON ALIEN]

If we were able to listen to others, we would discover that we are not so alone. Life experiences are quite similar, they are just lived differently, perhaps, better still, told differently.

Fears, modesty, fragility, everyone has got their own reasons.

But today, just for today, just to start, let's raise our hands and declare ourselves "out on purpose", in other words, *aliens*. Our hands are hands that think and sing, courageous, solitary in the multitudes, among other hands that resemble each other and count, dig, collect and wash themselves in springy and marshy thoughts.

*Oh sweet hands pure and gentle*, Cavaradossi sings holding Tosca's bloody hands, a tragic heroine, who killed for the love of herself, for his love, she found the courage, ready for the extreme act of suicide.

### MOTHER

In "The Gospel according to St. Matthew", Pasolini chose his mother to play Mary who grieves along the Calvary of her son, they will kill him and she knows it. She has been ready for quite some time. The melancholic gaze she has in Fra Angelico humble cell while the merciless Angel reveals the Scripture to her, already says it all.

*From within your kindness my anguish grew*<sup>i</sup> – Pasolini wrote, devoting his life to solitude out of too much love for his mother.

*O son, Thy soul is flown, a frenzied woman's own, Hers who is lost and lone*<sup>ii</sup>... where is the mother crying for her son, in **Ruben Montini's** work? Distant, she cannot assist a suffocating body, along with many stories of lonely death from a world in pandemic. With his poetics, Montini exalts the power of timeless tragedy, pushing the condition of motherhood to the limits, whether it is lived or denied. And it involves three female artists who give back a very personal vision of the theme, resulting in a kaleidoscopic and choral staging with a complex direction.

### HANDS

**Ruben Montini's** hands tell, pray, say beyond closed mouths, weaving sacred amulets such as the Sardinian *Nudeus*, heart-shaped reliquaries with fragments of blessed brocade and scraps of prayers to obtain forgiveness beyond death. They are merciless hands that abandon a mangled body, where marble is no longer flesh, between the fingers of an ageless mother.

*Perinde ac cadaver*<sup>iv</sup> - that is **Veronica Paretta's** crouched body, confined to a space on the edge of the body, out of breath, transported by the turmoil of life. The body resists, the thought survives, the artist never ceases to breath. The frottage gives the works a performative feel, key to the entire abstract-realistic composition.

Hands and head for an apotropaic reading of **Giusy Pirrotta**, her ceramics, full of symbolism, look to a familiar East, a baroque South illuminated by history and mythology; the skill in modeling and taming fire tells of extraordinary workshops where skills were passed from hands to hands, generation to generation.

Under the stormy waters, **Irene Balia** finds the noble simplicity and quiet Winckelmaniaesque grandeur, needed to represent an all-female family tree; marine decorations and impenetrable references to multi-level relationships make the work, in some ways, inaccessible yet one cannot stop to contemplate it.

[Efisio Carbone]

i Giacomo Puccini (1858-1924), *Tosca*, Act III, *O dolce mani*

ii Pierpaolo Pasolini (1922-1975), *Supplica a mia madre* / Prayer to my mother

iii Jacopone da Todi (1230-1306), *The Crucifixion*, *Laude*

iv Lat. "as if a dead body"

# GALLERIA MACCA



Ruben Montini, Le mani di mia madre che non mi hanno detto addio (2020-2021) (detail); Sardinian brocade, velvet, silk organza, synthetic fabrics, metallic threads and ink on cotton; 220x300cm circa



# GALLERIA MACCA



Ruben Montini, Smalto (2021); Sardinian brocade, velvet, silk and cotton organza embroidered on canvas; 30x40cm



# GALLERIA MACCA



Ruben Montini, Smalto #2 (2021); Sardinian brocade, velvet, silk and cotton organza embroidered on canvas; 30x40cm

# GALLERIA MACCA



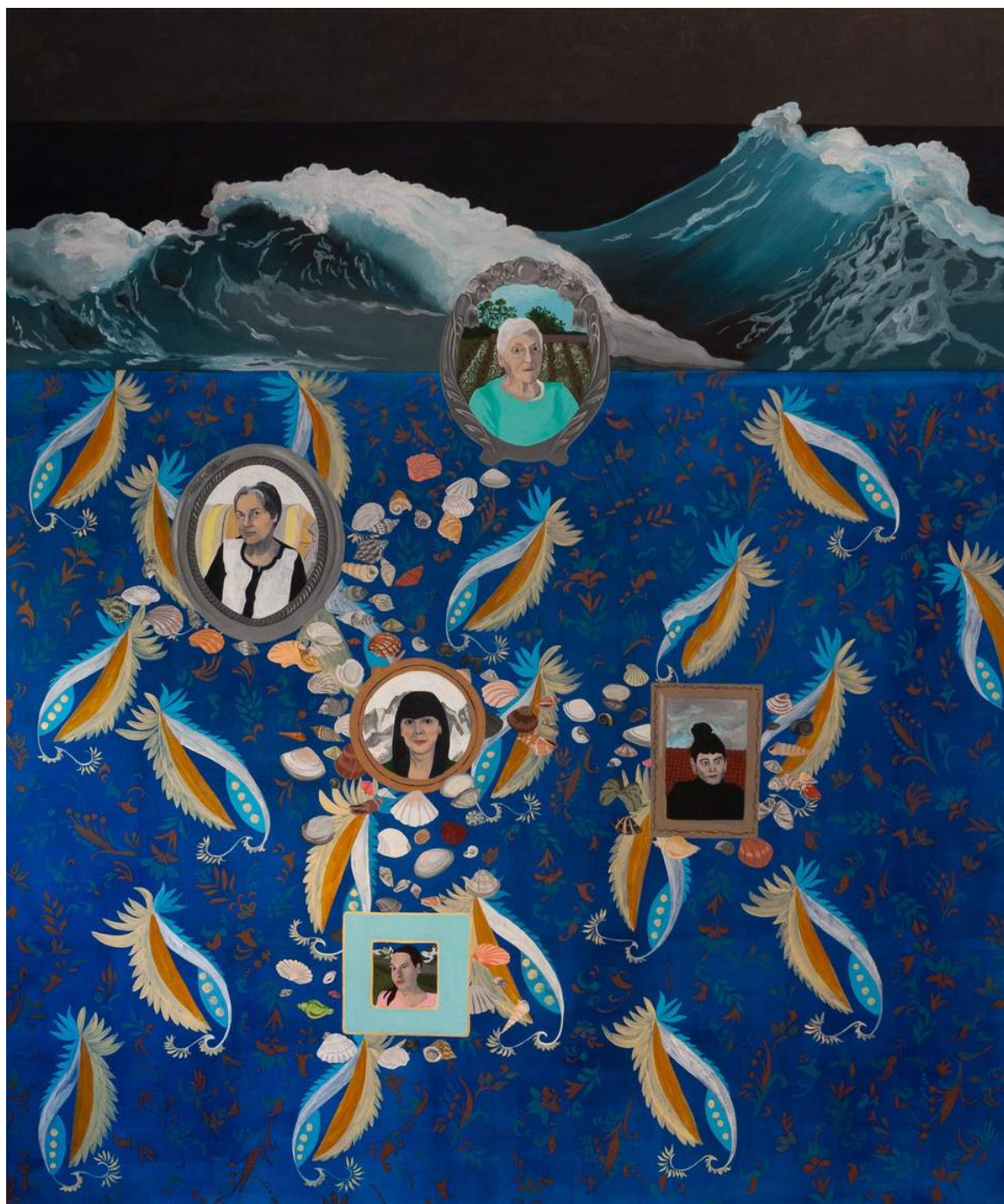
Ruben Montini, Smalto e fiori #2 (2021); silk and metallic thread on canvas; 30x40cm

GALLERIA MACCA



Veronica Paretta, Tutti giù per terra (2020); acrylic and charcoal on paper; 90x210cm





Irene Balia, Conchiglie (2021); acrylic on canvas; 100x120cm (SOLD)



Giusy Pirrotta, *Le mani dell'indovina* (2021); glazed ceramic; 48x28x18cm each (SOLD)





Giusy Pirrotta, See monster (2021); glazed ceramic; 36x32x15cm (front/back) (SOLD)



# GALLERIA MACCA

## BIO

**Irene Balia** (lives and works in Milan). Graduated at the Academy of Fine Arts of Sassari in 2009, in 2013 her first solo-show at Circoloquadro in Milan, selected for the CO.CO.CO. Contemporary Contest Como Prize (Michetti award), and the Lissone Prize in 2014. In 2017 she produced a site-specific mural at the Cittadella degli Archivi in Milan. In 2019 the group show at Castello di Oldofredi, curated by Casa Testori. In 2020 her artistic residency at Fondazione MACC in Calasetta, a group show at Museo Nivola (Back\_Up | Giovane Arte in Sardegna) in Orani, and at Galleria Macca in Cagliari, Sardinia. She was part of Enzo Cannaviello's project "New Italian Painting". Her work is part of public and private collections, both national and international. In her works she recreates a domestic environment, a calm and static space of intimacy and the feeling of an expanded moment. The paintings are transformed into frames, pieces of a personal sphere which distance themselves from the time dimension, becoming unattainable. Everything is rebuilt through geometry and embroidery. There is no spatial perspective but only an emotional dimension, a dreamlike and symbolic feel.

**Ruben Montini** (lives and works in Turin). Interpreter of the queer culture and heir to the social claims of the 60s and 70s, he expresses its precariousness with the performative language and tells the resistance with the installation. His visual poems, made of letters in Sardinian brocade, texts sewn with references to the aesthetics of tradition, fix intimate moments as parables of social life; they tell the love, the fear, the sexuality of the individual in his contemporaneity. He has participated in numerous international exhibitions, in public and private institutions, among others: (solo) *Did you ever fall in love again?*, Villa Adriana, Tivoli; (solo) *Madre*, Aleš South-Bohemian Gallery, Hluboká nad Vltavou; (solo) *Il vuoto addosso*, Prometeogallery di Ida Pisani, Milano; *We will not change our show*, Dům umění města Brna, Brno; (solo) *I couldn't live without*, MKC, Spalato; MAN, Nuoro; Museum Europäischer Kulturen, Berlino; Royal School of Needlework, Londra; Bang! Festival!, Bruxelles; Assemblaggi Provvisori, Tenuta dello Scompiglio, Lucca; Pomada, Museum for Contemporary Art Ujazdowski Castle, Varsavia; Vanità/Vanitas, Museo Ettore Fico, Torino (2015); (solo) *Cosa Resta di Noi - Requiem*, Oratoire du Louvre, Parigi; Turtle Salon in the Forest, Fargfabriken, Stoccolma; Bienal del Fin del Mundo, Buenos Aires. In 2019 he was nominated for the 20th Cairo Prize, Palazzo Reale, Milan. In 2020 he started CONFINO in his home-studio, an artist-run space where a program entirely dedicated to young Italian gay artists or those who live in Italy permanently will be hosted. His work is part of major private and public collections in Europe, including: Frédéric de Goldschmidt's Collection (Brussels), Renato Alpegiani (Turin), MoCAK (Krakow), among others.

**Veronica Paretta** (lives and works in Cagliari). Graduated in Painting at the Academy of Fine Art of Bologna in 2011 she had her first solo show at Galleria Capitol in Cagliari, with works made between 2005 and 2011. In the same year she participated to the 54th Venice Biennale, Padiglione Italia in Sala Nervi, Turin. In 2013 and in 2016 she participated to two residences organised by Casa Falconieri in Cagliari, and she participated to a group show at Museo Nivola ("Geografie del Segno"), in Orani. Her artistic research focuses on the pictorial and engraving language. In 2017 her first solo-show at Galleria Macca, in Cagliari. Between 2016 and 2018 she participated to various group shows in Sardinia; she participated to Turin International Book Fair and ArtMadrid. She teaches engraving in various public and private schools, as well as at Musei Civici in Cagliari, and Museo MACC in Calasetta. Her work is part of private and public collections, both national and international.

**Giusy Pirrotta** (lives and works in Milan). Her work includes the use of films, video, photos, ceramic, printing on fabric and wallpaper. She works on site-specific installations and immersive sculptures, mostly in ceramic. Her work explores the limit between visual art, craft and design.

She attended the Academy of Fine Arts of Florence, then she moved to London where she lived for eight years and she attended the Master in Fine Arts at Central Saint Martin College of Arts and Design, where she had possibility to use film as a tool to analyse the materiality of moving images. She has also been a researcher at the UCA University for Creative Art / University of Brighton with the PhD thesis "Moving Image and the Space around the Frame: Time-based Installations and Forms of Experience". Recent group exhibitions include: "Tree Time" curated by Andrea Lerda, Muse Science Museum, Trento and Mountain Museum, Turin; Mummy Complex, curated by Matteo Pollini, Palazzo Monti, Brescia. Personal exhibitions include: "Taixunia", Dimora Antica, Milan; "Between the Glimpse and the Gaze" curated by Richard Hylton, James Hockey Gallery, UCA Farnham, UK; "Seamlessness", curated by Elena Forin, Massimo de Luca Gallery, Venice; "Aliena Comune", Galleria Macca, Cagliari.

She won the prize "Le stanze di Ferenc: Carta da parati e nuova progettualità" at Villa d'Este, Tivoli, Rome. She was selected for the Cairo Award, Palazzo Reale Milan, 2014. And the recipient of the Combat Prize, video category, in 2013, and the Red Mansion Art Prize, promoted by Red Mansion Art Foundation, and a resident in Beijing with the Central Saint Martin College, in 2012.

#GalleriaMacca #AlienaComune #RubenMontini #IreneBalìa #VeronicaParetta #GiusyPirrotta