LUCA MONTERASTELLI

SELECTED WORKS

WEIGHTLESS

SOLO SHOW AT LIA RUMMA GALLERY - NAPOLI

Oh Alley, Oh Alley, Why Aren't You Blessed From the Sun That Irradiated the Valley?

Oh Seagulls, Oh Seagulls, Who's Gonna Take Care of Our Skulls?

Oh Morning Dew, Oh Morning Dew, How Can You Spit on Something That You Won't Chew?

Oh Loving One, Oh Loving One, We Won't Miss You When You'll Be Done

Oh Sudden Fears, Oh Sudden Fears, Where Are the Bones of All My Dears?

Oh Mammal Instinct, Oh Brother Instinct, Why Are You Still Scared to Be Linked

Oh Tied Shoelace, Oh Tied Shoelace, We'll Find out Where the Bullet Lays

Oh Sad Desire, Oh Sad Desire, but They Can't Find No One to Admire

Oh Great Grief, Oh Great Grief, There Are No Flowers Upon Our Graves

Oh I See You're Trying, All This Smiling, to Do What? Save Yourself by Lying?

Oh Bad Home, Oh Bad Home, We Weren't Ready to Be Gone

Oh Stone, Oh Dumb Stone, of Which Big Body 're You the Bone?

Oh Scared Metal, Oh Scared Metal, Too Many Times I Watched It Fall, Your Blue Petal

Oh Sad Desire, Oh Sad Desire, but They Can't Find No One to Admire

Oh Moment of Sadness, Oh Sad Moment, Why We Feel Bad to Want Back Our Gladness?

Oh Ma' Belle, Oh My Beau, Why Can't He Have Three Good Things in a Row?

Oh Happy Whore, Oh Happy Whore, They Still Don't Know How to Adore Oh Little Girl, Oh Clumsy Girl, You Know You Won't Hide Behind Your Curl

Oh Waves, Oh Waves, Whisper Me Again the Sad People Weeps

Oh Chrome, Oh Precious Chrome, What We Have It's Just Seafoam

Oh Me, Oh Me, What Should We Do to Who Disagrees?

Oh Dear Sulfur, Dear Sulfur, Aren't You the Top of All Our Culture?

Oh Poor Us, Oh Poor Us, How We Will Rest After All This Fuss?

Oh Sorrow, Oh Sorrow, Now We Understand That There Is No Morrow

Oh Gold, Oh Gold, They Are Trying to Make Your Mould!

Oh Queasy Idol, Queasy Idol, You Are the Very Reason That Makes Us Idle

Oh Yellow Wraith, Oh Yellow Wraith, I Can Count Us up Just to Eight

Oh Bright Bethyl, Oh Great Bethyl, We Can See You When We Breathe Our Methyl

Oh Spark, Oh Lovely Spark, You Only Are the Bright Among All This Dark

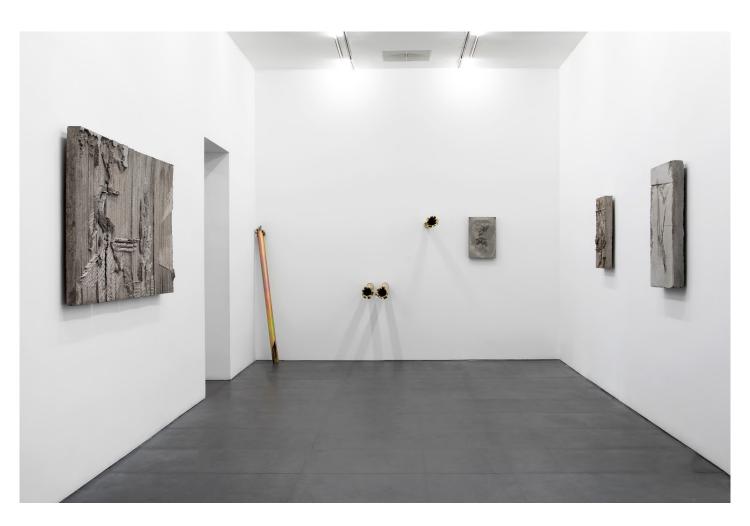
Oh Golden One, Oh Golden One, Are You Trying to Fool Someone?

Oh Childish Fear, Oh Childish Fear, My Fingers Can Go Till Four

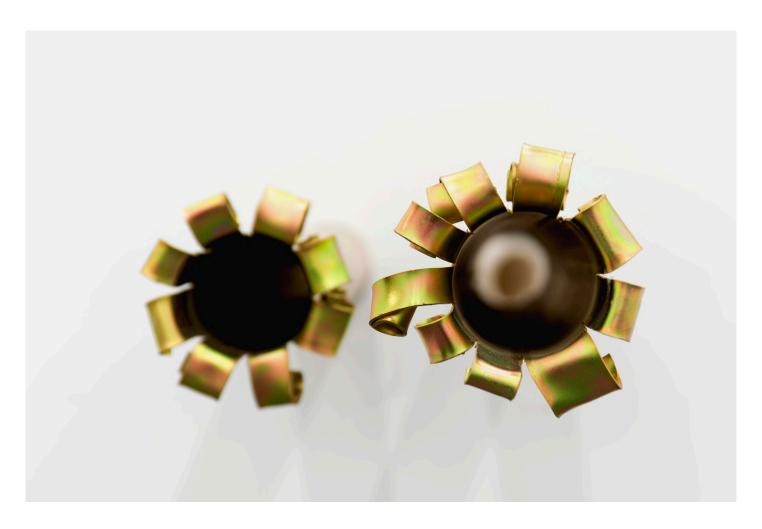
Oh Gold, Oh Faux Gold, I've Been Told That Your Bite Is Bitter Cold

Oh Snow Eater, Oh Snow Eater, We Won't Forgive You Neither

Oh You Last One, Trembling Last One, It's Just an End and so On















""OH MAMMAL INSTINCT, OH BROTHER INSTINCT, WHY ARE YOU STILL SCARED TO BE LINKED", REINFORCED CONCRETE, 100x150x8, 2020





FROM LEFT: "OH FROZEN BREATH, OH FROZEN BREATH, YOU WENT AWAY WHEN THEY WERE BEATING ME TO DEATH", REINFORCED CONCRETE, 150x100x8, 2020; "OH MA'
BELLE, OH MY BEAU, WHY CAN'T HE HAVE THREE GOOD THINGS IN A ROW?"; "OH HAPPY WHORE, OH HAPPY WHORE, THEY STILL DON'T KNOW HOW TO
ADDRE"; "OH LITTLE GIRL, OH CLUMSY GIRL, YOU KNOW YOU WON'T HIDE BEHIND YOUR CURL" TERRACOTTA AND STEEL, VARIABLE DIMENSIONS, 2020





"OH WAVES, OH WAVES, WHISPER ME AGAIN THE SAD PEOPLE WEEPS", REINFORCED CONCRETE, 90x60x8, 2020









"Oh Chrome, Oh Precious Chrome, What We Have It's Just Seafoam", Majella stone, chrome and steel, variable dimensions, 2020





"Oh Queasy Idol, Queasy Idol, You Are the Very Reason That Makes Us Idle", tropicalized steel, 100x150x5, 2020





"Oh Yellow Wraith, Oh Yellow Wraith, I Can Count Us up Just to Eight", tropicalized steel, 66x42x5,5,2020



CLOSE-UP OF "OH GOLD, OH GOLD, THEY ARE TRYING TO MAKE YOUR MOULD!", TERRAXOTTA AND TROPICALIZED STEEL, 165x42x50, 2020





TO BUILD A FIRE

SOLO SHOW AT LIA RUMMA GALLERY - MILANO

I build a fire, I take a group of people and I arrange them around it. I observe them as they create bonds with each other, building up a network of interconnections that forms a shared reality. Now let us imagine them venerating this marvel, packing it into something that preserves it. The chemical rule that moves bodies and worlds is thus locked up in these metal sarcophagi that writhe in space, dominating and succumbing, imitating the essence of their innermost selves.

Now that this mechanism of interconnections regulates their everyday lives, it is transcribed into concrete, becoming the standard that dictates their way of living together. Now that these unstable forces are encoded, that their ways of tackling ambitions and failures are set, and that even the memory of the tragedy has lost the life-giving spark that made it all so immense, they are ready to put into practice their celebratory system.

The effects of misinterpreting a story of which the human dynamics have been lost are just the same as ever. The connections begin to break up and condense into ever stronger nodes, and the entire system that has been created collapses into an age of consequences. The tubes shatter and stretch out into space, the metal freezes and gleams, the conduits are open and the diversity of all powers are concentrated into just a few points. Their mechanical value dwindles and they are transformed into symbols.

The shift towards the final stage is quick and chaotic, as is often the case.

The metal stops acting as a refuge, and they forget about the function of fire: it is now no more than a structure, and its mouths discharge its interior into the ground, which eulogises a single subject.

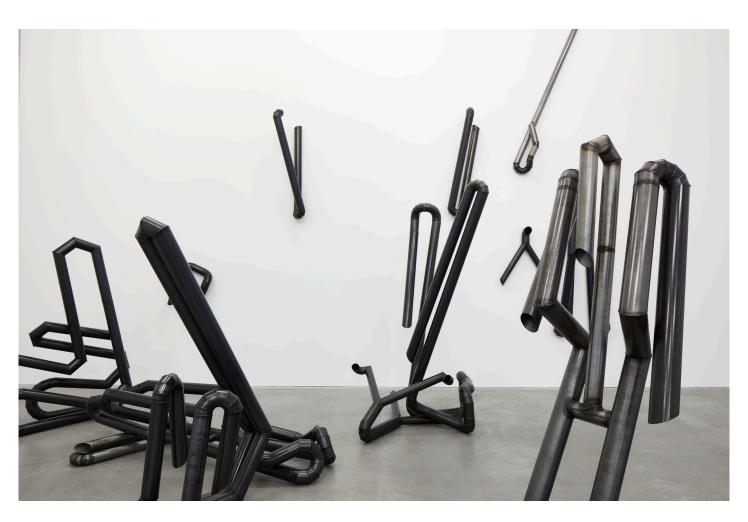
Here the mass agglomerates and the gestures come together more than ever, until they deify a single point, to the detriment of the others.

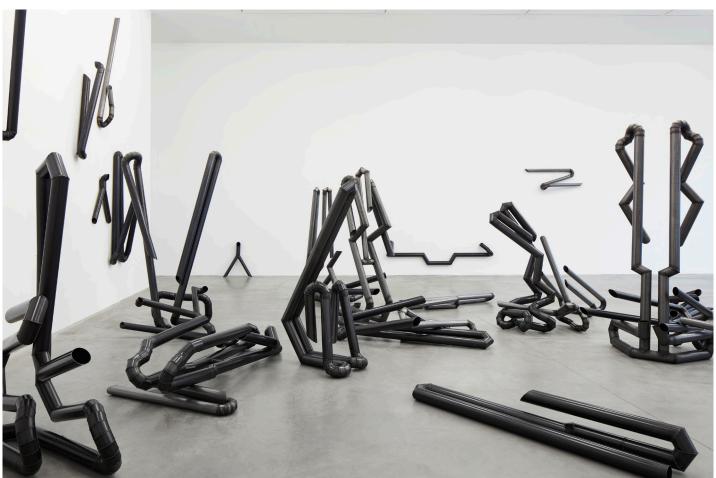
Now they are even farther away from their origins, and the tragedy – by now entirely encoded – appears to be the easy way out. They have learnt to play with these idols, refining the propaganda, and now they can force all devotion towards one particular point. The mass agglomerates and the gestures unite. All is lost. Failed, once again. Let's try once more.





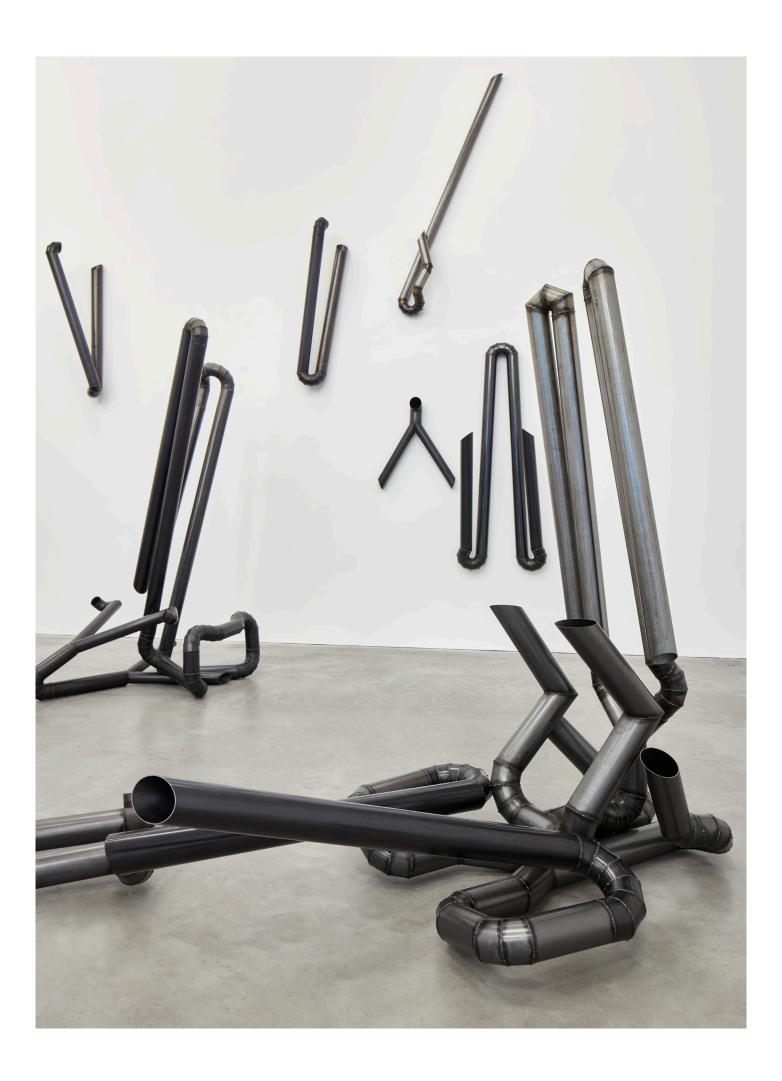
True Love STEEL, 2017

















As Ghosts Need Us, reinforced concrete, cm 100 x 55 x 12, 2017



As Roots Need Corpses, reinforced concrete, cm $100 \times 50 \times 7$, 2017



As Steps Need Fear, reinforced concrete, cm 100 x 50 x 7, 2017



From left: Don't Lie To What Is In Your Blood; And, Again, We Must Survive This Winter; We Took What We Could Get; Everything Is Bleeding All Around The Sea reinforced concrete, cm 85 x 220 x 9 each, 2017



From left: The Weird Small God of This World; Something Better, Something New; To The Beloved On Earth #3; Everything Is Old Is Fastly Disappearing; To The Beloved On Earth #1; To The Beloved On Earth #2; concrete and zinc-plated steel, variable dimensions, 2017









A Collection Of Great Gestures, marmorino and zinc-plated steel, cm 205x40x35, 2017



FROM LEFT: REAL FREEDOM IS TO BE REPLACED, CM 50 x 50 x 180

THE BEGIN OF THE HISTORY OF THE SAD KING OF THIS BIG BAD WORLD, MARMOLINO AND ZINC-PLATED IRON, CM 190 x 101 x 55

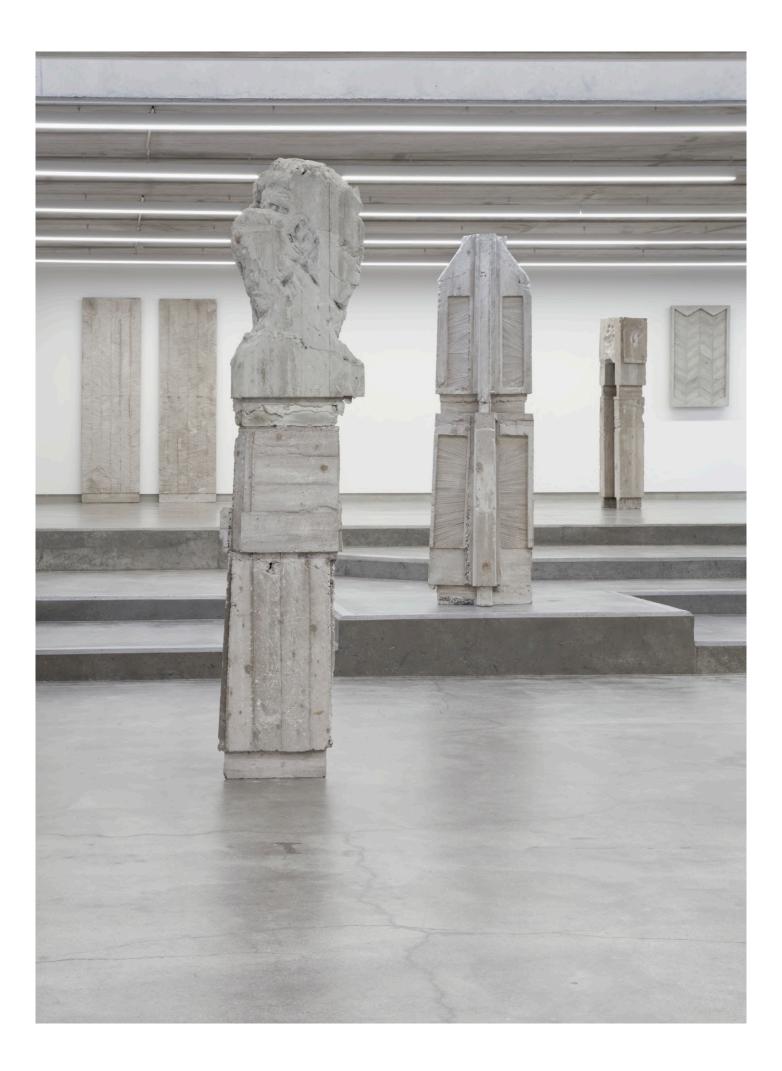
MAKE IN THE SECOND YEAR OF THIS SECOND AGE OF THE SAME FUCKING NONSENSE, ZINC-PLATED IRON, CM 133 x 103 x 25, 2017



Hail To The Fucking Whatever, Again, zinc-plated steel, cm 140 x 95 x 20, 2017

HOW TO MAKE A HERO

SOLO SHOW AT DEWEER GALLERY OTEGEM, BELGIUM





FROM LEFT: Never Again, reinforced concrete, cm $240 \times 50 \times 50$, 2017Forging Fears: Fast Lines, Stripes Again and Whatever, reinforced concrete, cm $100 \times 60 \times 10$, 2017



NEVER AGAIN DETAIL



Forging Fears: Fast Lines, Stripes Again and Whatever reinforced concrete, cm $100 \times 60 \times 10,\, 2017$





Something About Love reinforced concrete, cm $100 \times 60 \times 10$ each, 2017



The 21st Century Shine Bright reinforced concrete, cm 240 x 30 x 50, 2017



THE 21ST CENTURY SHINE BRIGHT DETAIL



The Dawn of a New Era $$\rm Reinforced\ concrete,\ cm\ 230\ \times 30\ \times 50,\ 2017$



THE DAWN OF A NEW ERA



Sad Erections as Propaganda, Again and Again reinforced concrete, cm $100 \times 60 \times 10$, 2017



From left: The Dawn of a New Era, reinforced concrete, cm $230 \times 30 \times 50$, 2017The 21st Century Shine Bright, reinforced concrete, cm $240 \times 30 \times 50$, 2017



Forging Fears: Order, parallelism etc reinforced concrete, cm $100 \times 60 \times 10, 2017$



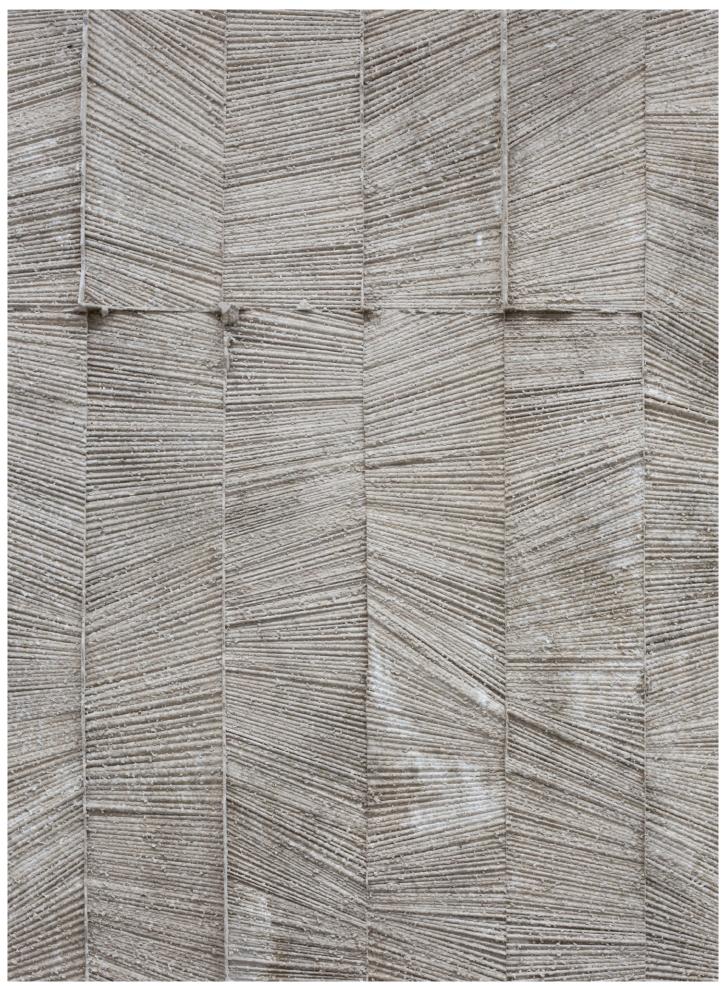
FROM LEFT: What Do Bad Men Like. Reinforced concrete, cm $210 \times 60 \times 8$ each, 2017How To Establish a Proper Sense of Urgency (And Many Way To Use It), reinforced concrete, cm $55 \times 43 \times 203$, 2017



FROM LEFT: CELEBRATING OUR WAY #02, REINFORCED AND CARVED CONCRETE, CM $30 \times 30 \times 170$, 2017 CELEBRATING OUR WAY #01, REINFORCED AND CARVED CONCRETE, CM $30 \times 30 \times 170$, 2017

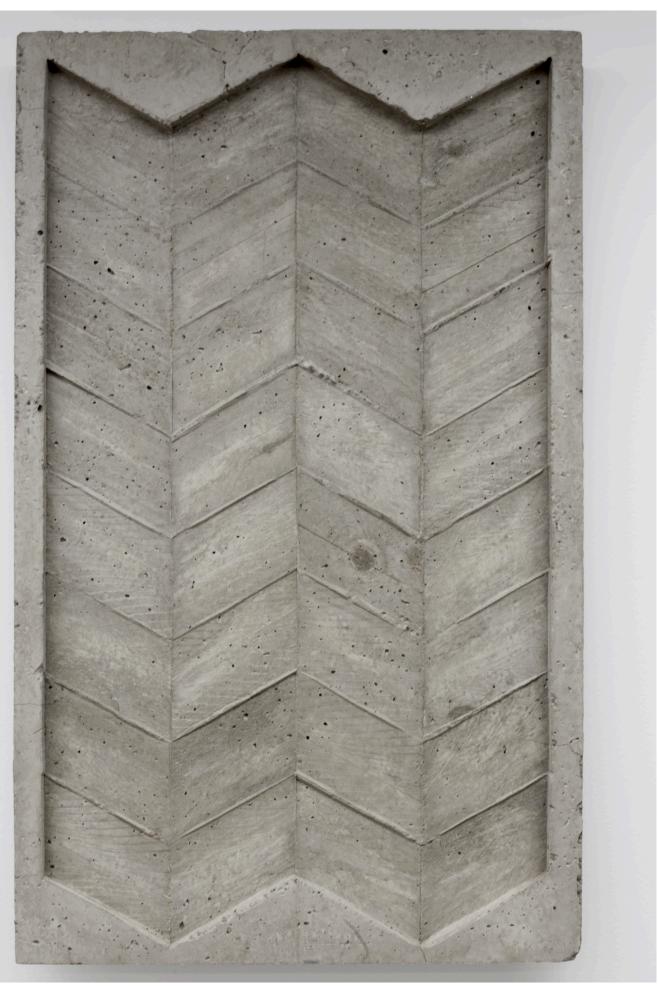


What Do Bad Men Like reinforced concrete, cm $210\,\times\,60\,\times\,8$ each, 2017





From left: Celbrating Our Way #02, reinforced and carved concrete, cm $30 \times 30 \times 170$, 2017 Celbrating Our Way #01, reinforced and carved concrete, cm $30 \times 30 \times 170$, 2017



Forging Fears: Some Stripes, Corners and Shit reinforced concrete, cm 100 \times 60 \times 10, 2017



CELBRATING OUR WAY #01
DETAIL

THE AMAZING WORLD OF TOMORROW OR GOODBYE BAD LUCK!

INSTALLATION VIEW AT "ENNESIMA", LA TRIENNALE, MILANO CURATED BY VINCENZO DE BELLIS



REINFORCED CONCRETE - CM $30 \times 30 \times 235$ EACH, 2015





A MELANCHOLY OF THE FLESH

installation view at 56th biennale arte, venezia, italian pavillion curated by vincenzo trione



REINFORCED PLASTER, CM $35 \times 35 \times 260$ EACH, 2015







studio@lucamonterastelli.com lucamonterastelli.com liarumma.it keteleer.com

SELECTED EXHIBITION

SOLO SHOW

2020	"Old Master" (Upcoming) Keteleer gallery, Antwerp
	"Fountains" (Upcoming) public project in Brera, Milano
	"Weightless" Lia Rumma gallery, Napoli
2017	"To Build a Fire" - Lia Rumma gallery, Milano
	"Fight Songs" - Villa Mondolfo, Como
	"How To Make a Hero", Deweer Gallery, Otegem / Belgium
2015	"The Close of the Silver Age", Lia Rumma gallery project space at Fonderie Battaglia, Milano
2013	"White - Endlessly Rocking", curated by S. Frangi and M. Tagliafierro - viafarini DOCVA, Milano
2012	"Open Studio", Centre d'art contemporain Parc Saint Léger, Pougues-les-eaux
	"Graceland", Chez Néon - Diffuseur d'Art Contemporain, Lyon
2011	"La camera degli sposi", MARS - Milan Artist Run Space, Milano

GROUP SHOW

2019	"Grado Zero", Lia Rumma Gallery, Milano
	"Prospettiva Arte Contemporanea", Gallerie d'Italia, Milano
2018	"Black Hole" GAMec, Bergamo
	"Young italians" curated by Ilaria Bernardi Italian Istitute of Culture, New York
	"Spime", MAN museum, Nuoro
2017	"A Show, Inside Out (Outdoor Sculptures)", Deweer gallery, Otegem
	"Collector's Room # 16: Landscapes of the Mind", Deweer Gallery, Otegem
2015	"Ennesima" curated by Vincenzo de Bellis, La Triennale, Milano
	"Codice Italia" curated by Vincenzo Trione Italian pavilion at 56th Biennale Arte - Venezia
2014	"Giorni Felici" curated by Marta Cereda, Casa Testori, Novate Milanese (Milano)
	"In forma di ceramica" curated by M. Zauli & S. Coletto, Bevilaqua la Masa, Venezia
	"BRACCIA #2" - a project by Alessandro Biggio, Museo Marino Marini, Firenze
2013	"Senza titolo" - Lia Rumma Gallery, Napoli
2012	"MARS mission" - Geh8, Dresden
2011	"Un problème insoluble" - Atelier Triangle France, La Friche la Belle de Mai, Marseille
2010	"Una luce rischiara l'oscuro scrutare" curated by M. Tagliafierro - galleria 1+1, Milano
	"All strange away", curated by B. Foschini - neon>campobase, Bologna
	"L'uomo ridotto", curated by L. Francesconi - Brown Project Space, Milano

EDUCATION

2010- MFA Accademia delle Belle Arti di Brera, Milano // I

RESIDENCIES, PROJECTS, COLLABORATION AND AWARD

- 2019 Céline Art Project, Céline SOHO Store New York
- 2018 Fondazione fiera Milano Acquisistion fund, miart, Milano
- 2017 Spime, MAN museum, Nuoro
- 2016 "THEN/now" with Pietro Consagra, curated by J. Gregory and P. Pyś, miart, Milano
- 2014 HIAP Helsinki International Artist Program Cable Factory Helsinki
- 2013 Guest artist Museo Carlo Zauli Faenza
- 2012 Residénces secondaires Centre d'art contemporain Parc Saint Léger Pougues-les-eaux
- Solid Void Progetto Diogene Bivacco Urbano, Torino
 Residency Suddenly, curated by M. Bembekoff Beauchery-Saint-Martin
 Residency Triangle France La Friche La Belle de Mai Marseille

PUBLICATION, TALK, WEB, INTERVIEW & PODCAST

"Con Monterastelli, tra eros e cemento" by A. Pacelli, Il Mattino (06/03/20), "Il grado zero della scultura" by R. Caragliano and S. Gervasio, La Repubblica (02/03/20), "Black Hole", published by GAMec books (2018); "Young Italians", published by Magazzino Italian Art, curated by I. Bernardi (2018); interview on "To Build a Fire" by Elena Bordignon, ATP; "Occupare lo spazio" curated by L. Madaro, Ed. Salentina, Lecce // "Sulla forma della scultura" by Lorenzo Madaro, Artribune // "What is a generation?" Carnet de Miart, carnetdemiart.it, Jan 30th 2017 // "Passaggio di stato e storia del mondo" by Luca Monterastelli, La Lettura #238 p27, 2016 // "The raw enigma of matter and the potential meaning of form" by by A. H. Merjian, Frieze, In Focus, Issue 176, Jan-Feb 2016 // "Ennesima" curated by Vincenzo De Bellis, Mousse publishing, Milano, 2015 // "La Biennale di Venezia. 56 Esposizione Internazionale d'arte - All the World's Future", Marsilio editore, 2015 // "Codice Italia", Bompiani, 2015 // "Corpi schiacciati" interview by S. Menin, Flash Art n° 319, pp 54-56 // "braccia" project by A. Biggio, Mousse, 2014 // "In Forma di Ceramica" published by Bevilaqua la Masa, Venezia, 2014 // "senza titolo" with "Luca Monterastelli. The Force of Things" text by D. Sherer, Lia Rumma Gallery, Milano / Napoli, 2014 // "Della Liquidezza della terra" texts by D. Tesar and M. Tagliafierro, spazio Morris, Milano, 2013 // video review of white - endlessly rocking: "Life Cast" by M. Casadio for Vogue.it // review: White - Endlessly Rocking. Interview to M. Tagliafierro and S. Frangi by E. Bordignon for art*text*pics, 2013 // "Graceland" review by L. Hulrich, Revue Zeroquatre N° 11 pp 27, Lyon, 2012 // "Graceland": 19 juin 2012 // Les rendez-vous de la création contemporaine de Radio Pluriel: Emission n°114, 31'35 min, by F. Leonardoni and P. Creveaux // interview on "Graceland": 05 juin 2012 // Les rendez-vous de la création contemporaine de Radio Pluriel: Emission n°112, 30'00 min, by G. Durand // "Graceland" texts by B. Foschini, published by Neon, Lyon // F // "Ceci n'est pas une résidence" (Residency Suddenly's edition), curated by M. Bembekoff - Galerie Florence Loewy, published by ensba Paris, ecole d'art de Cergy, Paris, 2011 // "All Strange Away", curated by B. Foschini -neon>campobase, Bologna, 2010