

LUCA MONTERASTELLI

Weightless

Opening Friday March 6th 2020

Galleria Lia Rumma | Via Vannella Gaetani 12 | NAPLES

Gallery opening hours: Tuesday-Saturday 11 a.m.-1.30 p.m. / 3.30-6.30 p.m.

On Friday March 6th 2020, Galleria Lia Rumma in Naples opens *Weightless*, a solo exhibition of works by Luca Monterastelli.

The artistic research of Luca Monterastelli (Forlimpopoli, 1983) takes its cue from some of the fundamental principles of sculpture, among which the artist himself includes “weight, the transferability of our energy onto an object-body, our perception of the three dimensions, and the relationship between surface and mass”. And he does so by using a variety of materials, such as plaster, terracotta, cement, and iron, for the metaphorical potential for transformation inherent in each one, but also for the symbolic and political value of the way they have been used down the ages. He de-constructs forms in order to rewrite them in a free-for-all of narrative tension.

In *Weightless*, Monterastelli’s new sculptural works question the shift from gravity to “weightlessness”, as the title suggests. “I want to examine how memory works,” he says, “and explore the origins of the narrative and its inevitable corruption. After all, Naples seems to be the perfect place for this: it’s a city full of phantoms and phantoms are the verses of history. And, in particular, this is the way the verses of this story are written.”

In the large room is a series of wall-mounted bas-reliefs in reinforced concrete, on which the artist has drawn or carved delicate, poetic organic forms, almost like fossils, that appear as though crushed by the weight of the stone that holds them and from which they attempt to break free. In the next room, there are white terracotta works arranged on three sculptor’s easels that interact with those of the Lupanars on show in the Secret Museum at the Museo Archeologico di Napoli. A silent erotic conversation about love, abuse, and power. In the third room is a series of works made by iron and Majella stone, where there is a short circuit between the ascetic and religious ecstasy and the sexual one. In the last room, is an iron stele engraved by fire plasma, on which the material congealed as it flowed and characterised by citric chromatic effects. “It places sculpture exactly midway between two worlds – between what the surface offers the eye and what is hidden in the density of the mass,” explains Monterastelli. Terracotta returns, alongside the stele, in the form of three male nudes, each on its own “golden” throne – erotic bodies unable to touch each other. Four iron tubes incised by fire plasma – like the stele –emerge from one of the walls of this room, coming from the first room with the bas-reliefs on the other side of the wall. “I wanted a transition to go back to the start and from there back to the end, and so on.” In other words, a transition from gravity to “weightlessness”. Luca Monterastelli tells a story with his materials, with an obsession to understand that the *not finished* already contains everything and, at the same time, that not everything is written forever in the *finished*.

Luca Monterastelli. was born in Forlimpopoli in 1983, and studied at the Accademia di Belle Arti di Brera in Milan. His solo exhibitions include *How To Make a Hero*, Deweer Gallery, Otegem. 2017; *THEN/now*, with Pietro Consagra, miart, 2016; *The Close of the Silver Age*, Lia Rumma project space, Fonderia Battaglia, Milan, 2015; *White – Endlessly Rocking*, Viafarini DOCVA, Milan, 2012; *Open Studio Parc Saint Léger*, Centre d’Art Contemporain Parc Saint Léger, Pougues-les-Eaux (F), 2012; Graceland, néon diffuseur d’art contemporain, Lyon, 2012. In 2015, he took part in the 56th Venice Biennale, Italian Pavilion, with *Codice Italia*, curated by V. Trione. Group exhibitions include *Ennesima*, curated by V. De Bellis, La Triennale, Milan, 2015; *Senza Titolo*, Michele Guido, Domenico Antonio Mancini, Luca Monterastelli, Lia Rumma, Naples, 2013; *Braccia#2*, curated by A. Biggio, Museo Marino Marini, Florence, 2013; *L’uomo ridotto*, Brown Project Space, Milan, 2010. Residencies include: HIAP, Kaapeli, Helsinki, 2014; Résidences secondaires, Centre d’Art Contemporain Parc Saint Léger, Pougues-les-Eaux. 2012; Solid Void, Progetto Diogene Bivacco Urbano, Turin 2011; Résidence Suddenly, Beauchery-Saint-Martin, 2011; Résidence Triangle France, La Friche La Belle de Mai, Marseille, 2010.

