



FONDAZIONE
PASTIFICIO CERERE

presents

Il quinto quarto (The Fifth Quarter)

solo exhibition by Giuseppe Gallo

for the 10th anniversary of the Pastificio Cerere Foundation

curated by Marcello Smarrelli

opening: Wednesday 15 April 2015, 19.00

public opening: 16 April – 30 May 2015

Fondazione Pastificio Cerere
via degli Ausoni 7, Rome

free entry

press release

Rome, March 2015

Giuseppe Gallo's solo exhibition ***Il quinto quarto (The Fifth Quarter)***, will open on **15 April 2015 at 19.00**. Curated by **Marcello Smarrelli**, the exhibition is part of a series of events celebrating the **10th anniversary** of the **Pastificio Cerere Foundation** and the **110th anniversary of the construction** of the building that houses it. **The show will remain open from 16 April to 30 May 2015.**

Ten years after its birth the Foundation pays homage to the protagonists of the cultural and creative ferment that has animated the former pasta factory since the 1970s, with a cycle of **six shows** dedicated to **Ceccobelli, Dessi, Gallo, Nunzio, Pizzi Cannella and Tirelli**. Known as the "Gruppo di San Lorenzo," these six artists were the first to recognize the potential of the disused building and to move their studios into it. Despite being in daily contact, they elaborated autonomous styles and languages, with differing outcomes. Their work continues to contribute to the contemporary art scene, demonstrating that it is possible to be rooted in a place, or indeed a single building, and at the same time belong to a vast international community of artists.

The artists were not given any precise concept to follow in ideating their shows, but were left free to conceive and present a pathway through their longstanding and articulated production. These six shows constitute just as many ideal journeys through the artists' imaginaries, sources of inspiration and symbolic universes, intertwined with tales and recollections of the years spent in the former Pastificio, in relationship with the city and with friends, with collectors and gallerists, and with all those who have played a significant role in weaving these histories.

The Italian vernacular term *quinto quarto* – literally, the "fifth quarter" – denotes the insides and offal of livestock animals, as well as fowl giblets: those pieces of flesh distinguished from the animal's traditionally edible four quarters. The culinary use of the *quinto quarto* dates back to antiquity, appearing as early as the Etruscan period. For the ancient Italian population, animal entrails also held a religious value, and the divinatory art of haruspicy consisted in the examination of the viscera of sacrificed animals for the purpose of divining heavenly signs and codes of conduct. The passion for this kind of food persisted throughout the

Middle Ages and Renaissance, making its way into the modern cuisine of figures such as Auguste Escoffier and Pellegrino Artusi.

This title emphasizes the often irreverent irony characteristic of Giuseppe Gallo's work, as well as its capacity for looking awry at reality. *Il quinto quarto* plays with the assonance between the terms *interiora* (insides) and *interiore* (interior), the latter understood in its philosophical sense of introspection and analysis of one's own identity. The semantic nexus between *interiora* and *interiore* – a dirty, scrap part opposed to a noble and precious one – offers a possible interpretive key to the works. What remains constant is the search for a dialogue with nature, resulting in an approach that is both organic and geometric, held together by the abstractive power of drawing. Dominating over everything is the artist's practice, his chef-like capacity for alchemic transformation: an ability to take something spurious and transform it, by means of technique, knowledge and imagination, into a dish for refined palates.

The focal point of the show is the homonymously titled site specific sculpture, composed of a pattern of interlinking wood pieces that create a self-supporting membrane. The work grows along and traces the edges of an ideally drawn golden rectangle, dividing the space in two parts: the one noble, the other contaminated. The concept of the golden proportion is also referenced in the two large paintings titled *Secondo aureo* and *Terzo aureo*: the fruit of the artist's most recent production, the two are exhibited here for the first time.

For Giuseppe Gallo, this show marks another moment of reflection on the relations between man and nature, in keeping with a vision according to which "the nature of things is not inherently rigid, but contains in its balance the dominant criterium of its creations": it is precisely from the search for this balance, in which each element is connected to the rest, that the artist's practice arises.

Biography

Giuseppe Gallo was born in Rogliano in 1954. He has lived and worked in Rome since 1976, the year of his first solo exhibition at the Ferro di Cavallo Gallery. In 1979 he made his international debut with *Europa '79* in Stuttgart. During this period he also set up his studio in the former Pastificio Cerere, where he has continued to work until today, and greatly increased his national and international engagements: shows at the Ferranti Gallery in Rome; retrospectives at the Groninger Museum in Groningen and the Haus am Waldsee in Berlin in 1981; his first New York show at the Annina Nosei Gallery in 1983; the *Atelier* group show curated by Achille Bonito Oliva in 1984; *L'Italie aujourd'hui* in Nice and the exhibition *Anniottanta* in Bologna in 1985. In this same year he was invited to participate in the 13th Paris Biennial. From 1986 to 1992 he held four solo shows at Sperone Westwater in New York and collaborated with L.A. Louver in Venice, Akira Ikeda in Tokyo, the Di Meo Gallery in Paris and the Triebold Gallery in Basel. He took part in the Venice Biennale in both 1986 and 1990, with a solo room in the Italian Pavilion. 1990 saw the opening of the show *Giuseppe Gallo: Oh Vocazione*, held first in Rome, at the Gian Enzo Sperone Gallery, and then in Milan at the Claudia Gian Ferrari Arte Contemporanea Gallery, where he returned again in 1995 with the show *Giuseppe Gallo: Con le unghie della purezza*. In 1989 and 1993 he held two solo shows at the Alessandro Bagnai Gallery in Siena: *Gallo è pazzo* and *Giuseppe Gallo: Danza armonia sui volti/sfiora le ciglia/e fermati sulle labbra di chi ride*. In 1998 he presented the solo exhibition *Tempus edax rerum: Seven Sculptures Measuring Time and Gallo's Twenty-four Hours* first in Vienna, at the Ernst Hilger Gallery, and later in Paris at the Di Meo Gallery. In 2001 he presented *Prova generale*, an overview of his entire output curated by Achille Bonito Oliva, with the general direction of Tonino Sicoli and coordinated by Angelo Capasso, in Rende, in his native region; the following year he inaugurated a installation at the Volume! Foundation in Rome, and in 2004 opened a sculpture retrospective, *Percorso amoroso*, at the Galleria Civica di Spoleto, curated by Giovanni Carandente. From 2005 to 2006, he held a series of solo exhibitions in prestigious Italian galleries, such as *Mito-Rito-Sito*, curated by Rolf Lauter and Mirta D'Argenzio (Galleria dello Scudo, Verona) and *Gioco felice di un suonatore di tamburi* (Galleria d'arte Emilio Mazzoli, Modena). In 2007 he was the subject of an important survey at MACRO, Museo d'Arte Contemporanea di Roma, curated by Danilo Eccher, which showcased twenty-five years of his artistic production alongside a selection of new and suggestive works. The following year saw the opening of a vast retrospective dedicated to his work, curated by Inge Herold and Danilo Eccher for the Kunsthalle in Mannheim. Dating to 2008 is the solo exhibition *Giuseppe Gallo: Symphonie en trois mouvements*, at the Di Meo Gallery in Paris. Between 2009 and 2010 he participated in numerous group shows in important Italian museums and public spaces, such as: *Italia Contemporanea: Officina San Lorenzo* at MART – Museo di Arte Moderna e Contemporanea di Trento e Rovereto; *Gli anni 80: Una prospettiva italiana*, at Villa Reale in Monza; *Keep your seat: stai al tuo posto* at GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino. The Centro Italiano Arte Contemporanea in Foligno dedicated him a solo exhibition, *La leggerezza dell'incoscienza*, in 2010; in 2013 he held the solo show *Prismi* at the Oratorio di San Rocco in Padova; and in 2014 inaugurated the show *Gallo morto per amore – piccole sculture corpo a corpo* in Bibò's Place, Todi. Giuseppe Gallo's works are included in a number of prestigious public collections: the MoMA in New York, the Museum Modern Kunst Stiftung Ludwig in Vienna, the Contemporain Midi Pyrénées in Toulouse, the Groninger Museum, the Fukuyama Museum of Art, the Museum Biedermann in Donaueschingen and the MART in Rovereto.

PROGRAM

- **Bruno Ceccobelli:** June – July 2015
- **Nunzio:** October – November 2015
- **Marco Tirelli:** December 2015 – January 2016
- **Pizzi Cannella:** February – March 2016

INFORMATION

Fondazione Pastificio Cerere

via degli Ausoni 7, Rome

OPENING TIMES

Monday – Friday 15.00-19.00, Saturday 16.00-20.00

FREE ENTRY

CONTACTS

Fondazione Pastificio Cerere

administrative office: Claudia Cavalieri and Emanuela Pigliacelli

+39 06 45422960

info@pastificiocerere.it

www.pastificiocerere.com

Press office: press@pastificiocerere.it

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