



FONDAZIONE  
PASTIFICIO CERERE

**Giulio Bensasson**

## **LOSING CONTROL**

curated by Francesca Ceccherini

**6th May – 30th July 2021**

Opening day: **Thursday 6th May 2021, 4 pm – 9 pm**

Entrance reserved exclusively by appointment  
[www.pastificiocerere.it](http://www.pastificiocerere.it)

**Fondazione Pastificio Cerere and Spazio Molini**  
Via degli Ausoni 7 – Roma

The **Fondazione Pastificio Cerere** presents **LOSING CONTROL**, the first solo exhibition by **Giulio Bensasson** curated by **Francesca Ceccherini**, which traverses the spaces of the silos as well as the mill's dungeon, both made possible after the recovery of the ancient Pastificio Cerere.

The project was realized thanks to the contribution of the public announcement 'Lazio Contemporaneo' and will hence be accessible only by appointment **from Thursday 6<sup>th</sup> May to Friday 30<sup>th</sup> July 2021**.

**LOSING CONTROL** is made up of **two site specific installations**, result of a research initiated by the artist in 2019, dedicated to the theme of loss of control and the ensuing phenomena. Each background of human life – from the socio-political one, to the educational or religious fields – is distinguished by the pursuit of control, base element of the creation of borders, real or imaginary, and the manifestation of phenomena such as obsession and illusion making the existent illegible or distorted in its spontaneous condition.

**Losing Control #1**, which is located in the underground Spazio Molini – originally intended for the production of semolina – questions the loss of control that occurs in the everyday life of the places where we live, as conveyed through a perceptual itinerary dedicated to obsessive forms of erasure: witness the idea of "cleaning, cleansing, covering" as the elimination of the *memento mori*, that is, what symbolically reminds us of the unavoidable end of life. Three sculptural volumes have been produced by means of a composition of tiles, which the artist has hand-made using the cast technique in order to form luminous, maniacally clean, orderly and rational surfaces: delicate objects in total contrast with the walls consumed by the mould and dampness that mark out the place. The traces of dissolution of the space – which has no longer fulfilled its original function for years – are a testament to the constant, relentless deteriorating motions. Contrasting such movements, the white surfaces of the tiles integrate as a surreal and illusory presence conjuring a reassuring sense of stillness, control and cleanliness. Also part of this relation, made of formal and symbolic opposition, is a sound work designed with Filippo Lilli, as well as an olfactory sculpture: a deep, rhythmless sound interwoven with a collection of buzzing noises generates a feeling of repulsion/attraction, while some room diffusers release a fresh fragrance alien to the dilapidated space.

The installation **Losing Control #2**, realized inside the silos, is made up of a photograph, a great light box and small diapositives lit up through the use of vintage viewers. Inside the former wheat storage – today a whitecube – the longitudinal perspective becomes medium of the vanishing light emanated by the light box, whose image is the enlargement of one of the diapositives found in an old studio in Rome. The images, which originally captured a precise moment and a personal memory, are now the result of the relentless action of moulds and fungi, which have dissolved each image in colour and liquefied the films with the acids they are composed of. Time, which has gained complete control over these images, gives rise to a process of



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spontaneous decomposition that distorts the original image, thereby generating new colour landscapes, abstract, organic forms, and fluorescent universes. The slides are part of the *Non so dove, non so quando* (2016) archive, which gathers hundreds of films recovered and numbered by the artist; said films are like vanitas of the present time, still lifes exhumed from recent history that are offered a *post-mortem* life. The same slides, which are the result of a chaotic process that has lasted over forty years, also become clues to the workings of human memory, which is incapable of clearly preserving memories, i.e., traces of what the chemistry of time has erased.

Between the two opposite floors of *LOSING CONTROL*, we can witness the results originating by the loss of control. If in *Losing Control #1* we are able to see those psychotic mechanisms rooted in Western society linked to the obsessive desire to control, by which the individuals tend to erase all traces of human transience from their existence, in *Losing Control #2* the loss of control, here obeying the dominion of time, becomes a generative process which destroys and creates simultaneously, erases and composes new landscapes of meaning.

The exhibition is accompanied by a website dedicated to the show and a catalogue edited by DITO Publishing. It contains critical texts by Francesca Ceccherini, Marinella Paderni, Alfredo Pirri and Stefano Velotti.

## **Biography**

**Giulio Bensasson** (Rome, 1990) lives and works in Rome.

Bensasson's artistic practice mainly develops through sculptures and installations. The themes at the heart of his work include time, which is a primary element of many of his works as well as an expressive material through which to investigate the transformation of matter and the aleatory processes involved. In his research, Bensasson explores possible reflections linked to the theme of memory and *still life*, namely the kind of art that has always been concerned with the real, the banal and the ordinary, i.e., themes that Bensasson constantly addresses.

He's acquired the diploma in Painting and a master's degree in Sculpture and space applied new technologies at Accademia delle Belle Arti in Rome. Between 2012 and 2015 he worked as an assistant of Baldo Diodato and collaborated with the Bolognese collective Apparati Effimeri (2013). He currently works as assistant of the artist Alfredo Pirri.

Among the collective shows: *Don't try this at home*, Antilia Gallery (2020); *Now and forward pt.II, emerging artists in Rome, an expanding field*, Temple Gallery, Roma (2019); *AIR4*, Galleria Ravnikar, Ljubljana, Slovenia (2018); *Mirabilum archiva*, Castello di San Vito al Tagliamento (2017-2018); *Plantarium*, Casa dei Carraresi, Treviso, (2016); *Uscita d'emergenza*, MACRO Testaccio, Roma (2015); *L'immagine insepolta*, Galleria Hybrida Contemporanea, Roma (2014).

In 2019 he was a guest in the Residenza Macro and was awarded a special mention by Talent Prize in 2020.

## **PRESS CONTACTS**

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## **CONTACTS**

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### **PRACTICAL INFORMATION**

Opening day: **Thursday 6th May 2021, 4 pm – 9 pm**

**Dates:** 6<sup>th</sup> May – 30<sup>th</sup> July 2021

**Timetable:** from Tuesday to Saturday / 3 -7 pm, Monday by appointment (for the month of May)

From Monday to Friday / 3 -7 pm (for the months of June and July)

**Admissions exclusively by appointment:** [www.pastificiocerere.it](http://www.pastificiocerere.it)

**Info:** [info@pastificiocerere.it](mailto:info@pastificiocerere.it); Tel. +39 06 45422960

Project financed with the support of Regione Lazio, public contribution from the Lazio Contemporaneo L.R. 29\_2001 € 48.783, 32 €.



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