

# NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA



ALESSANDRO PESSOLI

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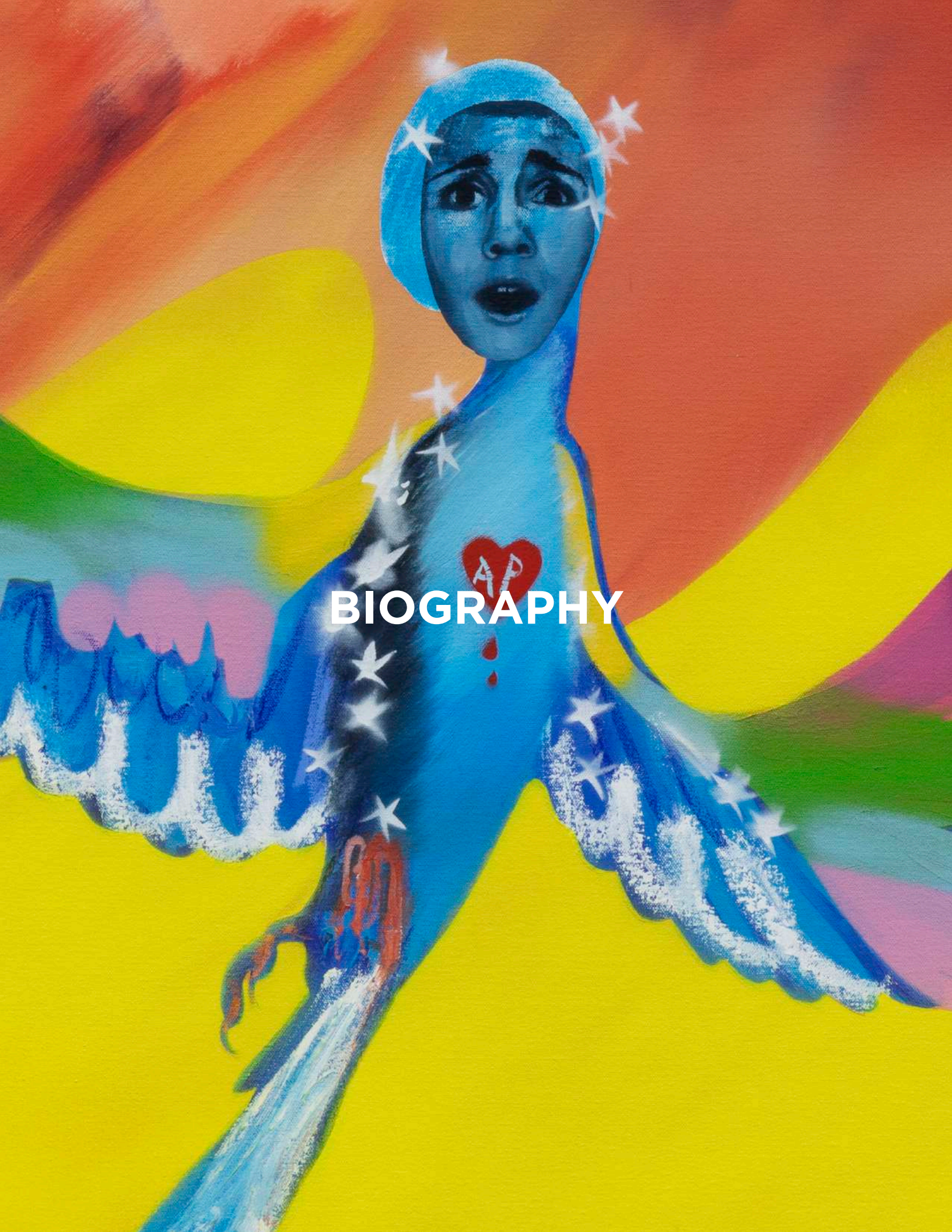
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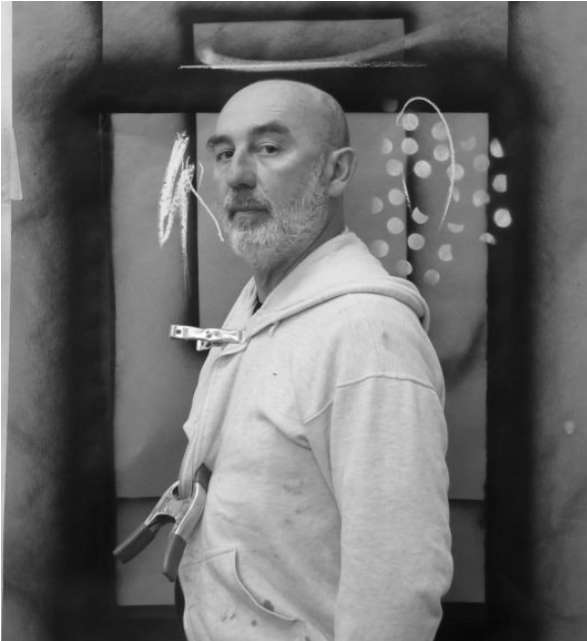
**CURRICULUM VITAE 65**



**BIOGRAPHY**

# ALESSANDRO PESSOLI

**b. 1963, Cervia, IT**  
**Lives and works in Los Angeles, CA**



Los Angeles-based artist Alessandro Pessoli is a cross-disciplinary artist who has gained international attention for his hauntingly expressive imagery, drawing from both his intimate, often subconscious, personal narrative and grander considerations for the media-saturated reality and the art historical framework that inform it. Utilizing a plethora of media, from brushwork and stencils to terracotta, Pessoli imbues his canvases and sculptures with a wealth of imagery, all connected by an emotional intensity. His chaotic compositions seem to be clumsily scattered collages, but upon closer inspection, exacting, photo realistic painting appears; he has a very delicate understanding of materiality. Pessoli's works are rich in conflict - imbued with celebratory color yet strikingly dark in subject, featuring figures who are at once in ecstasy and in anguish, flippant and doomed - bopping in an inescapable, screwball universe. Pessoli's recent body of work is ultimately celebratory, even if his characters are initially tormented by the state of a real and metaphysical world. Often playful guns and other weapons transform into sexual metaphors alongside fruit, and other symbols of life, nature, and innocence. With a nod to this child-like vision, Pessoli's universe is doused in opulent color and iconography of popsicles, rainbows, and butterflies. The obscure is juxtaposed with an enlightened and primal positivism. It's the divergent emotive progressions of Pessoli's narratives that keeps us submerged in his intricate, visual landscape.

*Alessandro Pessoli (b. 1963, Cervia, IT; lives and works in Los Angeles, CA, US) studied at the Academy of Fine Arts in Bologna. Pessoli has been exhibited at institutions worldwide, including the San Francisco Museum of Modern Art (New Work: Alessandro Pessoli, 2012), Museo d'Arte Contemporanea, Rome, The Drawing Center, New York, Museum of Contemporary Art, Chicago, Museum of Contemporary Art, Los Angeles and at the Hammer Museum, Los Angeles. His work was also included in the 53rd Biennale di Venezia at the Palazzo Grassi, Venice.*

An abstract painting featuring a large, dark green, circular shape in the lower right, resembling a pond or a large brushstroke. To the left, there are several pink, layered shapes that look like flowers or petals. The background is a mix of yellow, orange, and light green, with some blue and red accents. The overall style is expressive and textured.

# SAMPLE WORKS

*\*sample selection does not reflect current availability*

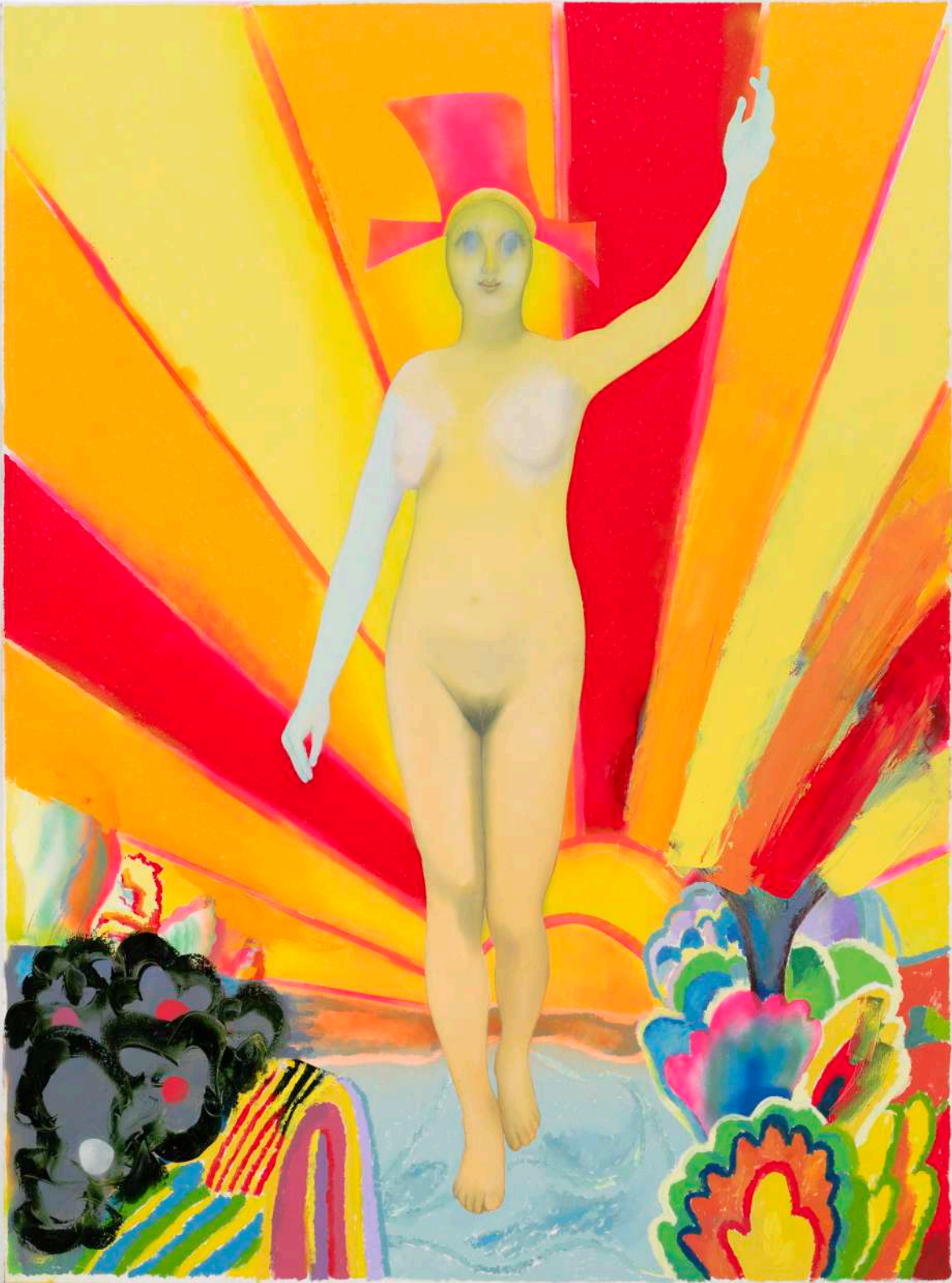
*The Golden Hour*, 2023

Oil, colored pencils, spray paint, pencils, on canvas

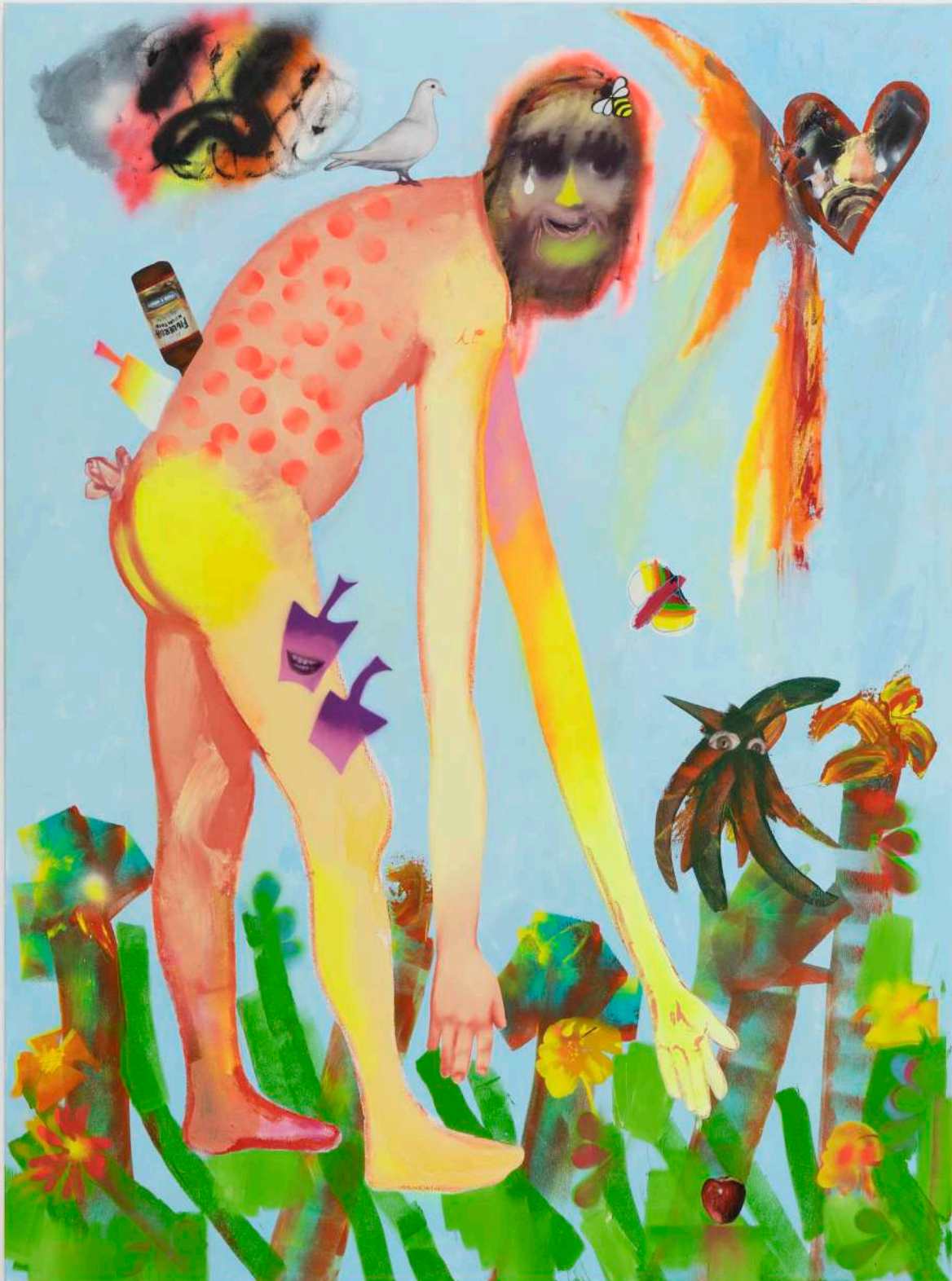
57 x 77 in

144.8 x 195.6 cm

(APE23.008)



*Polka dot Adam*, 2020  
Oil, oil bar, pencil, acrylic, and spray paint  
77 x 57 in  
195.6 x 144.8 cm  
(APE20.007)



*Death in Blossom, 2022*

Oil, colored pencils, and spray paint on canvas

46 x 44 in

116.8 x 111.8 cm

(APE22.003)

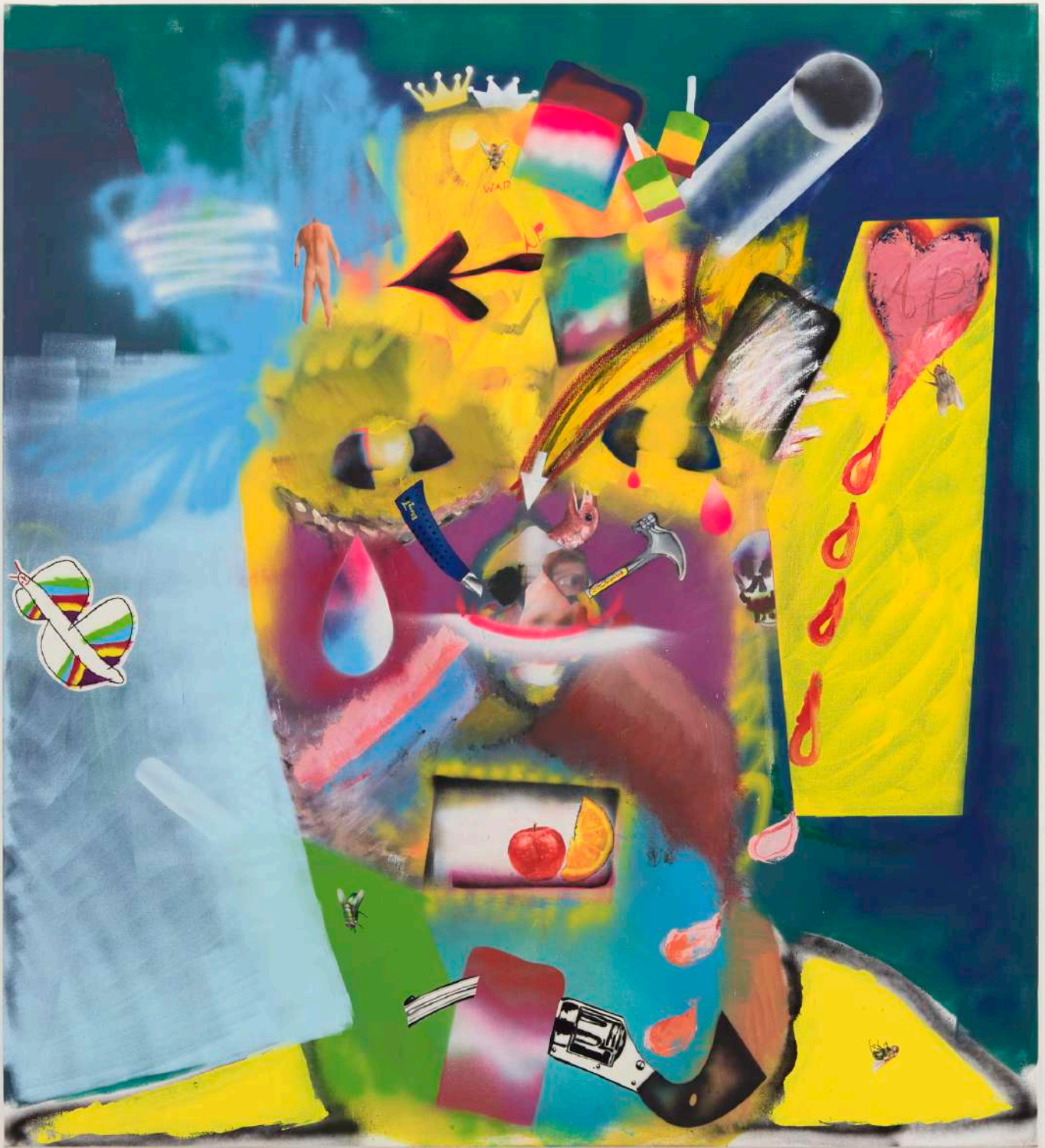






*Arlecchino*, 2023  
Painted Maiolica  
9 x 5 x 31 in  
22.9 x 12.7 x 78.7 cm  
(APE23.002)





*Bunker*, 2019  
Oil, spray paint, oil stick, and oil pastels on canvas  
63 x 57 in  
160 x 144.8 cm  
(AP19.013)

*Death in Blossom*, 2022

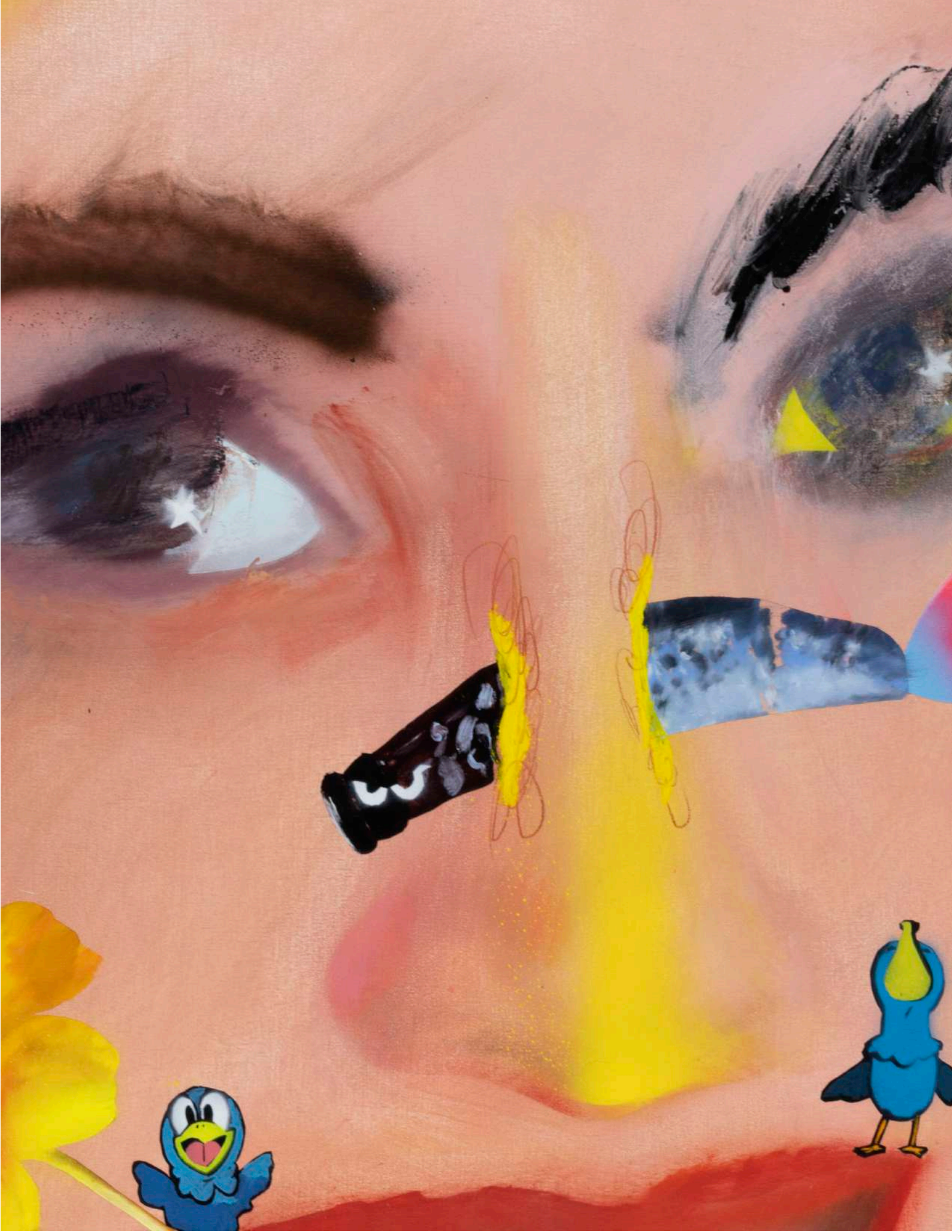
Oil, colored pencils, and spray paint on canvas

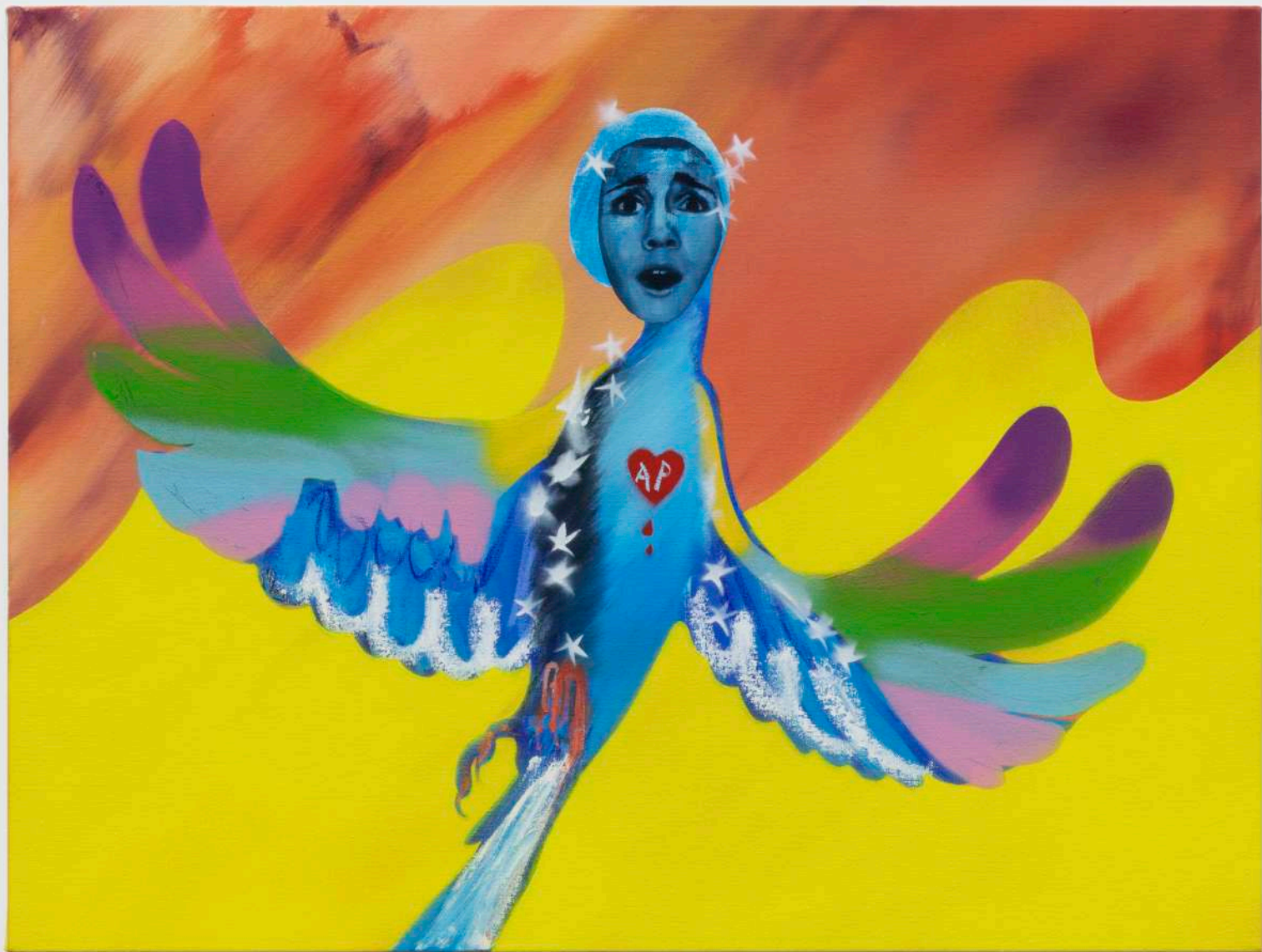
46 x 44 in

116.8 x 111.8 cm

(APE22.003)







*Smacked Bird*, 2019  
Oil, spray paint, and oil pastel on canvas  
25 x 33 in  
63.5 x 83.8 cm  
(AP19.022)



*Bethel Girl*, 2019

Oil, spray paint, oil pastels, and soft pastels on canvas

88 x 126 in

223.5 x 320 cm

(AP19.018)





*Rainbow teenager*, 2023  
Painted Maiolica  
24 x 23 x 15 1/2 in  
61 x 58.4 x 39.4 cm  
(APE23.006)







*The Woodstock's Boy*, 2019  
Terracotta, wire, glitter, and spray painted paper flowers  
120 x 45 x 40 in  
304.8 x 114.3 x 101.6 cm  
(AP19.021)

*Il poeta*, 2019  
Terracotta  
14 1/2 x 9 x 6 in  
36.8 x 22.9 x 15.2 cm  
(AP19.002)



A vibrant, collage-style painting. The background is a mix of dark blue, red, and pink. On the left, a large, dark eye with a white star in its pupil is prominent. To its right, a face with black-rimmed glasses and a blue-tinted complexion is visible. Various objects are scattered around: a yellow and orange crown on the left, a red tongue sticking out of a mouth in the upper center, a blue and red drink with a straw on the right, and a yellow beer bottle with a black cap at the bottom. A small green apple is at the top center. The overall style is expressive and layered.

**SELECTED EXHIBITONS  
AND PROJECTS**

# SELECTED EXHIBITIONS AND PROJECTS

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***THE GOLDEN HOUR***

2023

NINO MIER GALLERY  
LOS ANGELES, CA

***PLUTO IS MY MASTER***

2023

ANTON KERN GALLERY  
NEW YORK, NY

***CITY OF GOD***

2021

PALAZZO VIZANNI  
BOLOGNA, IT

***CAROUSEL***

2021

ANTON KERN GALLERY  
NEW YORK, NY

***THE WOODSTOCK'S BOY***

2019

NINO MIER GALLERY  
LOS ANGELES, CA

# THE GOLDEN HOUR

2023

NINO MIER GALLERY  
CALIFORNIA, CA, US

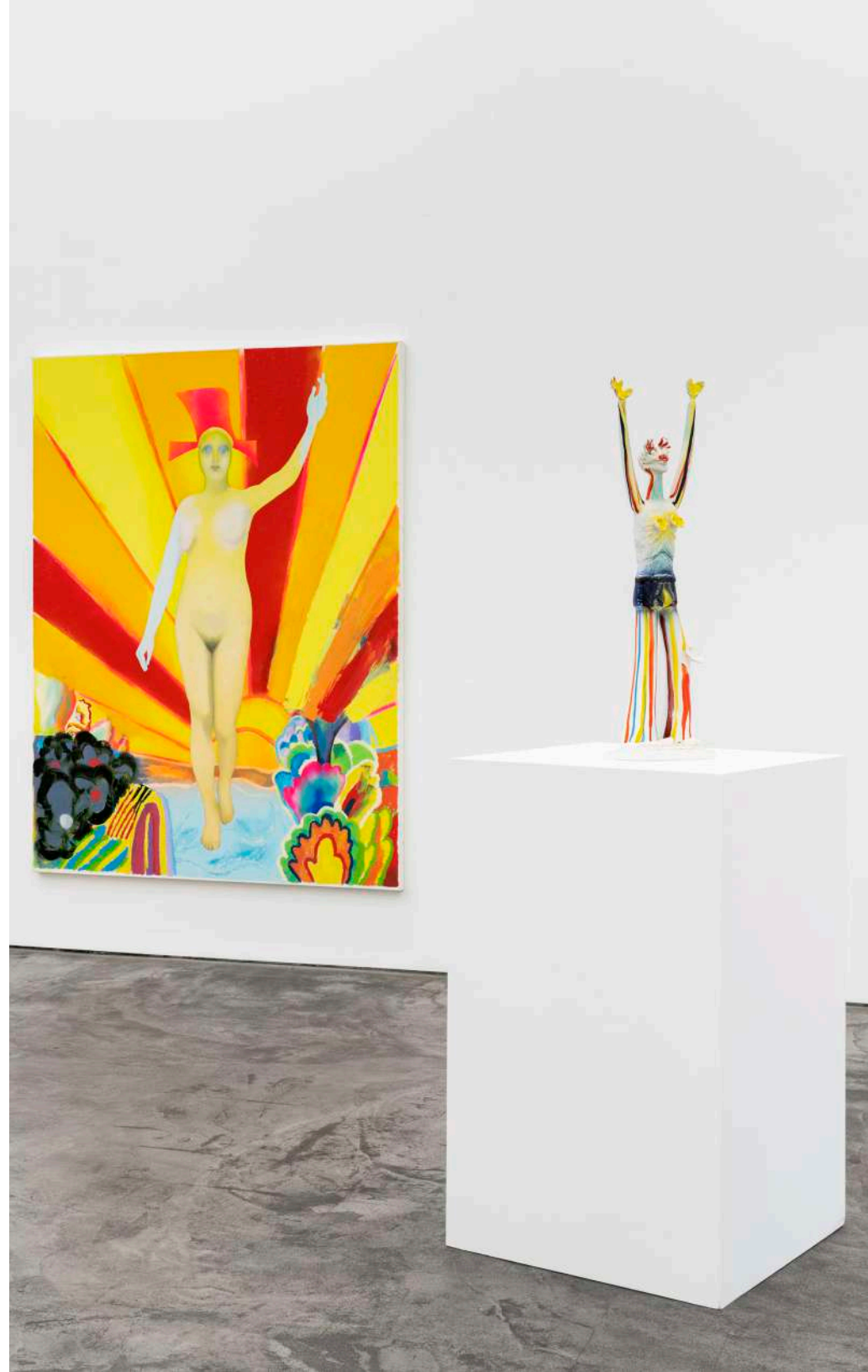
Nino Mier Gallery is thrilled to announce *The Golden Hour*, Alessandro Pessoli's third exhibition with the gallery. The exhibition features a series of new paintings and sculptures and will be on view in Los Angeles from October 28 – December 16, 2023.

*The Golden Hour* develops Pessoli's characteristic merging of Italian Renaissance figuration with pop imagery and psychedelic iconography, executed here within idyllic, dreamlike landscapes. Seven paintings feature figures staged theatrically amidst radiating rainbows, abstracted florals, and other Edenic motifs like birds and blue skies. In two painted maiolica sculptures—a type of glazed ceramic popular in workshops of the Italian Renaissance—playful figures extend their limbs out towards the viewer.

Whereas in previous bodies of work, the body was often a site of tension and contestation for Pessoli, in *The Golden Hour*, figures are suffused with a peaceful effect. The grotesque hybrids and pop distortions found in past paintings unwind lyrically within each work in *The Golden Hour*, which reimagines the psychedelic mood of his 2019 exhibition *The Woodstock's Boy*. In *Anima Arcobaleno* (all works 2023), for instance, an angelic figure stands in contrapposto with a slight smile, its eyes gazing outward, slightly beyond the viewer. Geometric, multicolored wings radiate out from either side of the figure, while an abstracted meadow of flowers sprawls out below. In this painting, the figure is not quite of this world—vibrating, quasi-holographic, androgynous—nor is it afflicted by our problems and provocations. Elsewhere, in *The Golden Hour*, a figure stands before a saturated sunset, miming the victorious stance of the Statue of Liberty, but drained of any political content that might eject the work from Pessoli's eternal otherworld.

Pessoli's paintings and sculptures occupy an enduring present-tense, more invested in cultivating a contemplative mood than in articulating a specific moment in time. Nevertheless, the works reference disparate art-historical sources, from the commedia dell'arte figure of Arlecchino, to floral designs reminiscent of the Beatles' *Yellow Submarine* era, and the interiors of 20th century Italian painter Scipione. The artist's materials and methods are as various as his references, and include airbrush, oil paint, acrylic paint, and pastels. The force of all Pessoli's art historical allusions and material expressions coalesce in the singular vision of *The Golden Hour* – one that is unrestrained in its sweetness and exacting in its atmosphere.

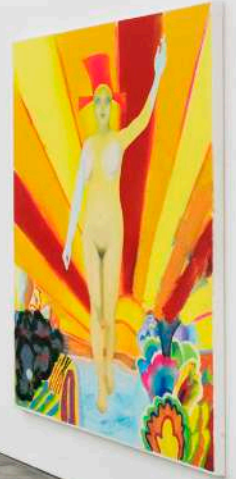
All images courtesy Nino Mier Gallery, Los Angeles















# PLUTO IS MY MASTER

**2023**  
**ANTON KERN GALLERY**  
**NEW YORK, NY, US**

*The title of my show, Pluto Is My Master, connects with the symbology that characterizes Pluto, the god of the underworld and afterlife in Greek mythology. In the Roman translation of the myth, Pluto was also the god of wealth because of the minerals and the seeds that sprout on earth from the underground.*

*It is interesting to me that Pluto's name originates from Hades, which in Greek meant "the Unseen" or "the invisible".*

*In my work, the past and art history are the art's underground wealth. It reflects the complexity of human life. Working on a painting or a ceramic essentially means having a constant dialogue with our history of representation in which past and present are fluctuating entities.*

*A series of works built through and by this imaginative practice, which sources from history and reflects on the present, is the testimony of my personal experience of reality and my emotionally engaged vision of contemporary life with its conflicts and aspirations. It is a testimony also of the metaphysical atemporality of the cycle of life and death which touches all aspects of our existence, including the sphere of ideas.*

*In this show, Pluto is a metaphor for painting - both painting and Pluto provide fecundity despite the ambivalent character: at the same time destructive and creative. Art, as Pluto, represents the principle of transformation, the force of regenerating.*

*It embodies the unconscious, the mystery of death and life, the creative or destructive impulses, and the arcane motivations that germinate the entire project of our existence.*

*It represents death and rebirth, secrecy, and the profound psychosis that shapes our perception of reality. It represents at the same time light and darkness, the power of what is hidden, the mystic and the occult.*

*In my view, art describes the way we interpret the magical and the demoniac, our regenerative power, and our ability to react to radical changes; and the sense of an end and of a new beginning.*

—Alessandro Pessoli



*Pluto is my Master* marks the artist's eighth solo exhibition at Anton Kern Gallery. It consists of new paintings, drawings, and ceramic sculptures, and takes place on the first and third floors of the gallery. Populating the first floor is a series of large-scale paintings created over the last two years. The most recent, *Family and Monsters*, 2023, is a portrait of the artist, his wife, children, and dog, surrounded by floating bright skulls and demonic figures.

On the third floor are a series of paintings called *Reborn Skulls*, wherein a skull is the source from which various colorful plants, birds, and worms, among other natural imagery, spring out. Pessoli's rigorous and varied painting techniques are on full display, demonstrating the depth of his art historical (and material) knowledge and understanding. Three colorful ceramics done in the Maiolica tradition, and a series of new drawings, *Reborn Figures*, round out the presentation. In all, the exhibition embodies a celebration of life and the nuances of its cycle, for man and nature alike.





## ***CITY OF GOD***

**2021**  
**PALAZZO VIZZANI**  
**BOLOGNA, IT**

Considered one of the most internationally respected Italian artists, Pessoli lives and works in Los Angeles. His last Italian solo shows were organized by the Maramotti collection of Reggio Emilia (2011) and The Man Museum of Nuoro (2016), while in Bologna he was the protagonist of the two solo shows *L'azzurro del cielo*, set up at the Neon Gallery (1989), and *Destructor*, at the stamperia Squadro (1997).

The Bolognese exhibition presents a body of recent works that contain the essence of the artist's stylistic code. The different languages, painting, sculpture, drawing, and terracotta works, are united by poetics that act in a (subtly) disruptive way, both on the matter of the works, as well as on the psyche of the subjects represented. In the review Pessoli relates various narrative registers, now ironic and surreal, now tragic and enveloping, becoming an occult director who determines the stage presence of his characters, insufferant to the pitfalls of the present.

Some of the works on display were created specifically for the Bolognese appointment.

The first group presents works in terracotta, a technique that characterizes Pessoli's work in the last fifteen years, an ideal connection between the sculptures and the drawings on display. Recent production also references paintings, including butterfly girl #1, Couple, stupid sweet head.

Of the second nucleus of works, created specifically for the late eighteenth-century spaces of the residence of Cardinal Lambertini, future Pope Benedict X.

Other works created specifically for the exhibition include the sculptures *The garden Delight*, AP 1963 and *Testa fiorita*, which move along the formal boundary between sculpture and installation, thanks to the ability to conquer the visitor's perceptive space through strength and levity, infusing the exhibition environments with a sense of expectation and, at the same time, physical presence.



*Image courtesy of Palazzo Vizzani. Photography by Rolando Paolo Guerzoni.*



















## CAROUSEL

2021  
ANTON KERN GALLERY  
NEW YORK, NY, US

"In this new cycle of works, I tried to find a balance between drawing and painting. I looked for solutions on how to create, in the same image, the lightness of the drawing sketched into the shapes and the stratification of the painting, which is full of memories.

These are imaginary portraits of male and female figures. The classic pose of the figures is contaminated by Disney characters and illustrations from William Blake's *Divina Commedia* - a reshuffling of iconographies and symbologies. Flowers, apples, birds, skulls, swords, snakes, wings, and talons are some of the elements that accompany and characterize the figures.

The title, *Carousel*, recalls the continuous rotating, going up and down - a play, an entertainment - it represents a way to outline the human condition through symbolic figures and scenes from Western art history such as Adam and Eve, *The Expulsion from Paradise*, the isolation, the temptation, the fall, and the rebirth.

In this new series of works, angels and devils resemble young teenagers or vice versa. The apple and the snake are recurrent in both Jung Adam and Rebel Eva: the apples have eyes, and they look out from their point of view; the snakes are depicted as comic-like, silly worms that come out from a heart or a chest. There's no drama but amusement, play, vulnerability—something is exceeding or lacking from the classic representation.

In *Jung King*, the figure of a boy resembles a Peter Pan, or young hippie with a guitar, or a Renaissance page lifting his arms laughing. At his feet there are two flowers growing from two skulls (a quotation from Andy Warhol and Picasso). It is a subverted memento mori: once I finished the painting, I realized it made me think of the Pandemic.

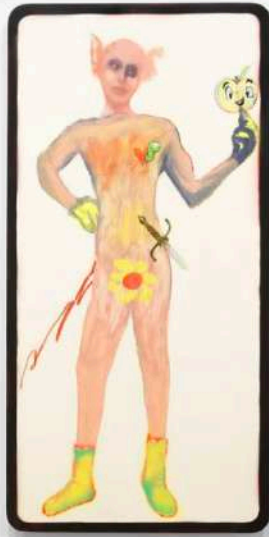
Drama and comedy, density of significance, vivacity and irony in the association among the various elements—are what move these figures. It's a *Commedia dell'Arte*. All of the figures emerge from a backdrop that I painted white: it's a non-existent space, there's no environment or location, but a light that makes everything readable, evident, from the small pencil mark to the light spray-painted shades or the spatula mark, dense with color. The light makes evident the drawing and painting work in outlining the warmth and the interiority of the characters.

The figures are contained inside a frame with blunt corners that delimit the vital space. This frame has different functions: it is the threshold from which the figures appear, a theatrical space that concentrates the gaze inside this symbolic space. It also has the shape of a smartphone with the images that scroll from social media.

Every painting has its title written under the figure, this creates an association with Tarots cards where the figures of man and women are symbols and phases of the climb or the descent, which dispense the various stages of the human life, like in Tarots, where everything is in the movement and change in its own repetition."

--Alessandro Pessoli















## ***THE WOODSTOCK'S BOY***

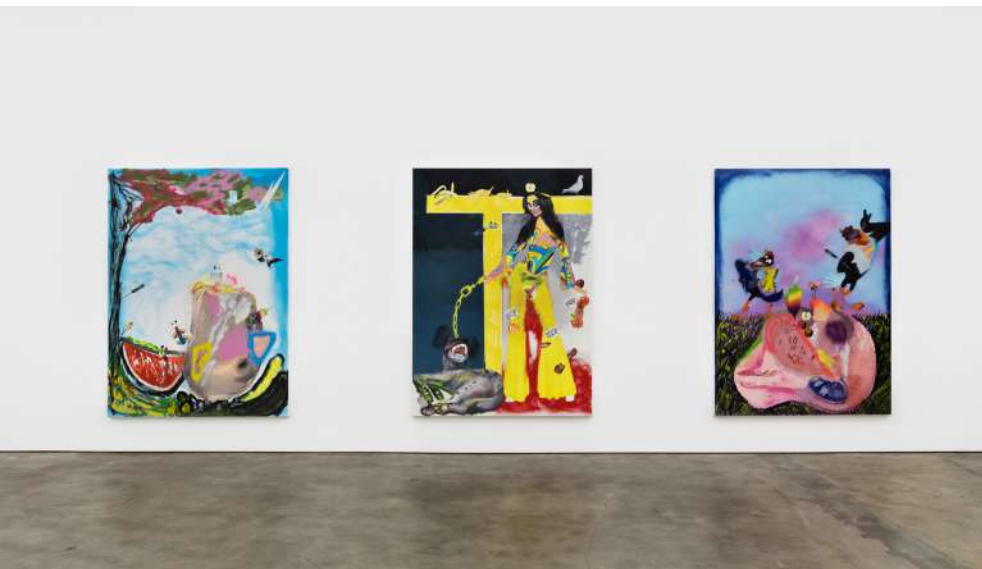
**2019**  
**NINO MIER GALLERY**  
**LOS ANGELES, CA, US**

Nino Mier Gallery is pleased to present *The Woodstock's Boy*, Alessandro Pessoli's first solo exhibition with the gallery. Italian-born and Los Angeles-based, Pessoli is best-known for his surreal landscapes often inhabited by fragmented human forms. Utilizing a plethora of media, from brushwork and stencils to terracotta, Pessoli imbues his canvases and sculptures with a wealth of imagery, all connected by an emotional intensity conjured through a process of layering and erasure.

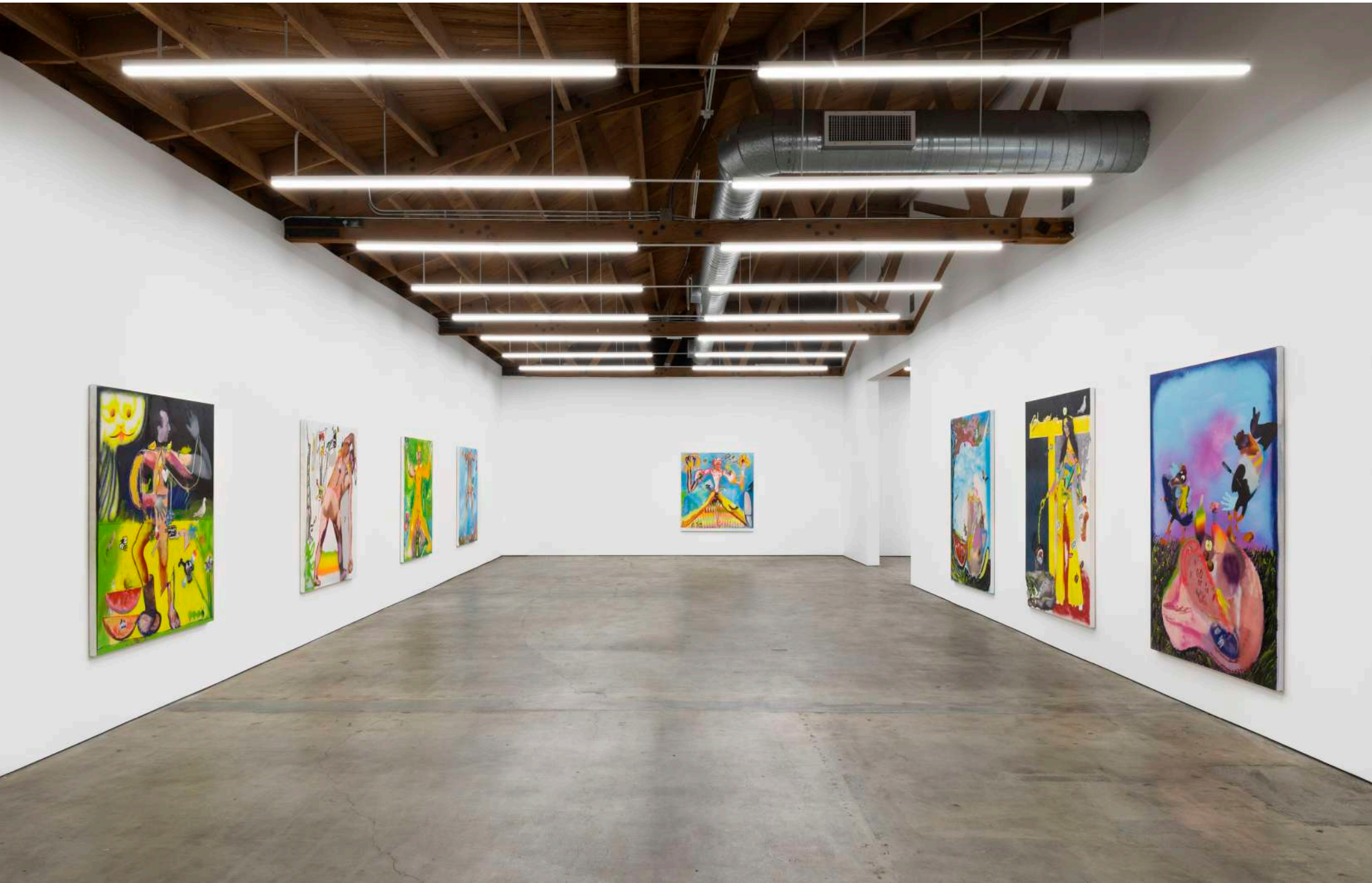
*The Woodstock's Boy* consists of new paintings and a monumental terracotta sculpture connected by the narrative of a hero – an archetype for the artist, who faces the threat of symbolic death in search of a more creatively pure and wholly instinctive reality. The title also references a countercultural generation—a generation defined by the Vietnam War and the Peace and Love movement, in which music, art and drugs were used as instruments for visualizing a better world. While only six-years-old at the time of the Woodstock festival, Pessoli sees himself in a world that desperately needs to grasp for freedom and utopia amidst a largely corrupt and violent reality.

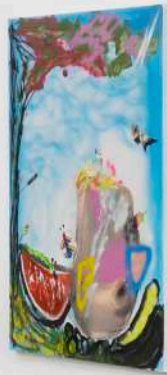
Pessoli's new body of work is ultimately celebratory. The Woodstock boy is a character who initially is tormented by the state of a real and metaphysical world yet ultimately finds a beautiful reality. Male and female figures exist in a hallucinogenic reality. Often playful, guns and other weapons transform into unashamed sexual metaphors alongside fruit, a symbol of life, nature, nourishment—something both essential and elementary. With a nod to a child-like vision, Pessoli's universe is doused in opulent color and iconography of popsicles, rainbows and butterflies. Incorporating this childlike imagery allows Pessoli to reconnect with a pure and instinctual mode of artmaking. The obscure is juxtaposed with an enlightened and primal positivism.

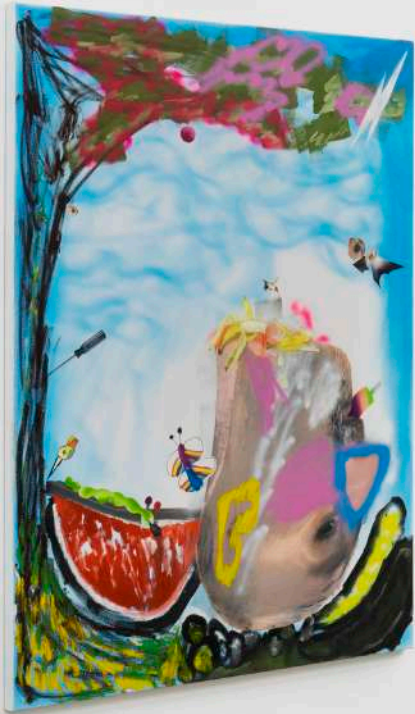
*The Woodstock's Boy* portrays a heroic journey from the threats of a complex and dangerous time to a more free and beautiful alternative reality. It's a story of fall and regrowth. Perhaps beginning with *Shack Up*, a nude male figure that leans forward in a pensive form, arm swooped overhead, with fruit, a single rose and multi-colored popsicles at his back – an image evoking Adam's expulsion from Eden — and ending with *Bethel Girl* in which the rebellious boy grows into a giant and finds acceptance and hope in an Eve-like female hero who has reconciled and lives fearlessly with her guardian monsters. Each work in *The Woodstock's Boy* is its own chapter of an epic story and an opportunity for the viewer to fantasize about the story's structure and details.



In 2009, Pessoli moved from Italy, a country steeped in history and tradition, to Los Angeles, a city of the new. Pessoli's work is rich in art historical and biblical references, but also allusions to contemporary culture. With this in mind, Pessoli fuses the classical with a contemporary impulse, the familiar with the strange. With a newfound freedom, virtuosity with materials and respect for the past, Pessoli masterfully combines the etherealness of Henri Matisse and the Fauves with the rich moodiness of Francisco Goya. Furthermore, Pessoli's work captures the pictorial heroism of 1960s Georg Baselitz and the Pop sensibility of R.B. Kitaj and Andy Warhol.

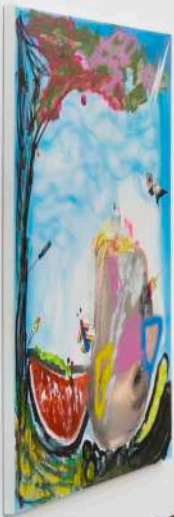












A yellow silhouette of a man blowing a trumpet is centered against a dark, abstract background. The background features various colors like blue, red, and orange, with white and black brushstrokes. The text "SELECTED PRESS" is overlaid in white, bold, uppercase letters.

**SELECTED PRESS**

# SELECTED PRESS

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**THE BROOKLYN RAIL**

MAY 2021

BY CHARLES SCHULTZ

**WALL STREET INTERNATIONAL**

DECEMBER 2019

BY STAFF

**THE NEW YORKER**

NOVEMBER 2017

BY THE NEW YORKER

**ARTFORUM**

OCTOBER 2017

BY TABITHA PIENO

**ARTFORUM**

JANUARY 2016

BY MARCO TAGLIAFIERRO

**CONTEMPORARY ART REVIEW LA**

JULY 2017

BY JONATHAN GRIFFIN

**FRIEZE**

SEPTEMBER 2015

BY NICOLA RICCIARDI

**THE NEW YORK TIMES**

JANUARY 2003

BY ROBERTA SMITH

MAY 2021

## Alessandro Pessoli: Carousel

By Charles Schultz



Alessandro Pessoli, *Carousel*, 2021. Oil, spray paint, and pencil on wood panel, 30 x 24 1/2 inches.  
© Alessandro Pessoli. Courtesy the artist and Anton Kern Gallery, New York.

Alessandro Pessoli's bright and loose paintings of naked teenagers with wings and claws float a few inches off the wall on the third floor of Anton Kern Gallery. His characters, which include Adam, Eve, and a young William Blake, are joined by more generic figures like a boy king, a spring devil, and a sunflower angel. It's a mostly nude assembly—except for Adam and Eva who have presumably departed the garden—and the blissed out and unbothered expressions Pessoli has given this merry band signal the kind of pleasure that fears no consequence. It's the look of insouciance, reckless and joyful, unblemished by trauma. The exhibition feels just right for the coming of spring.

There are 11 paintings of figures and one smaller work that shares the name of the exhibition, *Carousel*. The 11 figurative works are all the basic shape of body-length mirrors and nearly the same size. This scale sets up a proportional relationship with the viewer's body that gives the paintings a sense of weight, despite the ethereal quality Pessoli achieves with his surfaces. It looks like he paints fast, but with a clear and determined sense of how he wants the composition to evolve. Many of his choices, like the tail on the figure in *Jung William Blake* (all works 2021) that is simply a shape outlined in pencil, communicate the desire to capture something in emergence, a feeling that emanates potential rather than any kind of conclusion.

The surfaces of Pessoli's paintings teem with a diversity of mark making, which is part of what gives them their sketchbook quality. He uses pencils and stencils, oil sticks and spray paint, pastels and oil paint; all of them

come together in an elegant play of texture which is especially charged when the viewer moves around the wooden panels and the gallery light rakes across the matte and reflective zones. Getting within a nose of the works is irresistible—something about the size drew me in—and is often rewarded with delightful little details. A thin pencil inscription just above the hilt on the sword of the Justice reads “Love Forever,” which seems comical because the nonchalant lady has her foot on a cartoony serpent in ridiculous distress.



Alessandro Pessoli, *the Justice*, 2021. Oil, oil stick, oil pastels, spray paint, colored pencils, and pencil on wood panel, 60 x 30 inches. © Alessandro Pessoli. Courtesy the artist and Anton Kern Gallery, New York.

In his artist statement, Pessoli likens the shape of his panels to smart-phone screens and tarot cards. This comes from their rounded corners and the dark band of paint that frames each painting, as well as pencil-written titles at the base of the works. While I find the physical relationship somewhat trifling, I’m compelled by the symbolic interplay between phone, tarot card, and painting. Knowing that the artist produced these works during a pandemic, the sense of connecting with people (or not) as well as connecting with something more mystical (or not) feels heightened. Pessoli places references to the Bible beside references to Disney—lots of chirpy bluebirds—and collapses the distinction, which feels right in the sense that entertainment has become an ideology in the US, where the Italian artist has made his home.

Additionally, Pessoli draws on the western canon of art history for motifs and posture. *the Justice*, *the Destiny*, and *the Victory* all bring to mind classical images of bathing nymphs, but with their weapons on display and their opponents—serpents and some sort of winged, talon-footed monster—underfoot, they remind me of Saint George slaying the dragon. Elsewhere Warhol and Picasso skulls sprout new growth, and Pessoli’s partially clad Adam has a rainbow penetrating one foot that suggests the winged feet of Hermes, who as the Greek god of boundaries would have had something to say about that most fateful Christian crossing. And on that thought, it’s worth noting the titular painting of the show, *Carousel*, is of a personified apple.



Alessandro Pessoli, *Jung Adam*, 2021. Oil, oil pastels, spray paint, colored pencils, and pencil on wood panel 60 x 30 inches. © Alessandro Pessoli. Courtesy the artist and Anton Kern Gallery, New York.

Another thing that feels right is the elemental isolation of each figure, alone on a cream white ground with perhaps a serpent or a bird or a few flowers and skulls. The figures are not only isolated, but many of them are delightfully beastly: Adam's hand is a colored pencil paw, rainbow winglets adorn the angels, cheerful worms emerge from the breasts of various characters. The transformative nature fits well with the youthfulness of the figures and the essential lack of resolution mirrors the aesthetic qualities Pessoli set out to achieve. While all these generic symbols send out lines to myriad referents, they are not dependent on any of them. The works are a pleasure of their own.

DECEMBER 2019

## Alessandro Pessoli

By Staff



Italian-born and Los Angeles-based, Pessoli is best-known for his surreal landscapes inhabited by fragmented, often mutilated human forms. Utilizing a plethora of media, from brushwork and stencils to terracotta, Pessoli imbues his canvases and sculptures with a wealth of imagery, all connected by an emotional intensity conjured through a process of layering and erasure.

The Woodstock Boy comprises of new paintings and a monumental terracotta sculpture all connected by a narrative structure of a hero, an archetype for the artist, who faces a symbolic death in search of a more creatively pure and wholly instinctive reality. The title also references a countercultural generation—a generation plagued by the Vietnam War, Stonewall Riots and Manson Murders, but also where music, art and drugs were used as an instrument to visualize a better world. While only six-years-old at the time of the Woodstock festival, Pessoli sees in himself and the world around him a desperate and perhaps, naïve grasp for freedom and utopia amidst a corrupt and violent reality.

In Pessoli's new body of work, a sense of unease mingles with a hint of the celebratory. The Woodstock boy is a character in his own tormented, yet beautiful reality. Guns and other weapons threaten male and female figures that metamorphose through space, acting as both sexual metaphors and elements of struggle. With a nod to the absurd, Pessoli's universe is also doused in opulent color and iconography of popsicles, rainbows and butterflies created by his own children. Incorporating this childlike imagery allows Pessoli to reconnect with a pure and instinctual mode of artmaking. Pessoli's world is a hallucinogenic one, and in these paintings, the obscure and uncertainty of daily life are juxtaposed with a primitive positivism.

Pessoli's work is also rich in art historical and very palpable biblical references, but also chockfull of allusions to contemporary culture. In *Shack Up*, a nude male figure leans dejectedly, arm swooped overhead, with fruit (a metaphor for nature and nourishment), a single rose and multi-colored popsicles at his back – an image evoking that of Adam's expulsion from Eden. In *Scarecrow in Daddy Field*, the figure hangs limply with outstretched limbs covered in childlike imagery as if crucified by his own naiveté, but is also Pessoli's contemporary overture to the Vitruvian Man. All these scenes play out in theatrical places with a wealth of imagery and expressivity.

In 2009, Pessoli moved from Italy, a country steeped in history and tradition, to Los Angeles, a city of the new. With this in mind, Pessoli fuses the classical with a contemporary impulse, the familiar with the strange. With a new found freedom, virtuosity with materials and respect for the past, Pessoli masterfully combines the etherealness of Henri Matisse and the Fauves with the rich moodiness of Francisco Goya. Furthermore, Pessoli's work captures the pictorial heroism of 1960s Georg Baselitz through the Pop sensibility of R.B. Kitaj and Andy Warhol. Alessandro Pessoli (b. 1963, Cervia, Italy) studied at the Academy of Fine Arts in Bologna. Pessoli has been exhibited at institutions worldwide, including the San Francisco Museum of Modern Art, Museo d'Arte Contemporanea, Rome, The Drawing Center, New York, Museum of Contemporary Art, Chicago, Museum of Contemporary Art, Los Angeles and at the Hammer Museum, Los Angeles. His work was also included in the 53rd Biennale di Venezia at the Palazzo Grassi, Venice.





# THE NEW YORKER

NOVEMBER 2017

## **Goings On About Town: Alessandro Pessoli**

By The New Yorker

After his recent move from Italy to Los Angeles, the artist found himself creatively blocked. So he put aside painting and made wooden bows and arrows instead, an elegant, neon-embellished installation of which opens the show. Once he picked up his brush again, Pessoli produced a winning passel of mixed-media works that caricature his self-doubt. In one painting, a yellow condom nose is beset with flies; in another, his naked backside is on the receiving end of a disembodied blue boot; in a third, his right eye is composed of red letters that read "Fuck you, Alessandro."

# ARTFORUM

OCTOBER 2017

## Critic's Picks - New York

By Tabitha Piseno



View of "Alessandro Pessoli," 2017.

For the artist Alessandro Pessoli, as for many of us, 2016 was an *annus horribilis*. The unease he found in the studio pushed him to experiment, discovering archery and creating custom bows and arrows for his new hobby. The artist's solo exhibition here, full of paintings, ceramics, and sculptural installations, functions as the site of an epic battle in which he plays both hero and villain.

Our journey begins on the gallery's first floor, with 2016 *Empty Year*, 2017, a wooden rack carrying the implements of his newfound pastime along with, among other items, a neon sign, a ceramic chicken head, and a small speaker blasting minimal electronic music and techno, ranging from Lee Gamble and Rashad Becker to Angus MacLise and Luciano Cilio—music Pessoli listens to while working. At the far end of the gallery, 2016 *Empty Year* extends to a particularly frenetic shooting session: Masses of arrows pierce a silk-screened panel carrying a picture of the artist. Surrounding this piece and continuing onto the second floor is an array of garishly painted self-portraits with titles such as *Fuck You Alessandro* and *Against Me*, both 2017. (In the latter, the artist's elephantine nose is invaded by two large, green flies).

On the third floor is a reprieve from the conflict: *Trattoria Sandrino*, 2012–17, a little café with whimsically painted brick wainscoting, small seascape paintings, and a Nespresso machine on a large plywood table—a gift to the beleaguered viewer and a rest stop for the artist's troubled ego. Despite Pessoli's illustrations of tormented selfhood, the exhibition is permeated by a celebratory playfulness that seems to indicate he might be winning this existential skirmish after all.

# ARTFORUM

JANUARY 2016

## Critic's Picks - Milan

By Marco Tagliafierro



View of "Ennesima," 2015-16.

"Ennesima," best translated as "umpteenth," is a meta-exhibition as it reflects on itself. It is divided according to seven working hypotheses that make it possible to interpret and reinterpret the past fifty years of Italian art through seven exhibition formats and 170 works by more than seventy artists. Curator Vincenzo De Bellis has clearly worked from a desire to express the natural coexistence of these formats, without locking himself into one project that attempts to show stylistic connections at all costs. Already in the first section, "Per la scrittura di un'immagine" (For the Writing of an Image), focused on iconography, De Bellis demonstrates sensitivity in establishing sophisticated relationships among the works on view. He has succeeded in explicating unexpected reverberations and resonances between the materials used by Diego Perrone and Carol Rama as well as between the folds of fabric immortalized by both the photographs of Giuseppe Gabellone and the paintings of Pietro Roccasalva.

Roccasalva and Alessandro Pessoli leave an indelible mark on the viewer's memory. Pessoli is given a veritable solo exhibition. Titled "Sandrinus, il tutto prima delle parti" (Sandrinus, the Whole Before the Parts), it consists of drawings, ceramics, and paintings. Visitors will feel the strong emotional impact of the group of tableaux vivants that make up the fourth stage of "Ennesima," including *La performance del tempo sospeso: il tableau vivant tra realtà e rappresentazione* (The Performance of Suspended Time: The Tableau Vivant Between Reality and Representation) and *Tra i giovani della sesta mostra, intitolata: tempo presente, modo indefinito*. Format: *mostra collettiva generazionale* (Present Time, Indefinite Mode. Format: Generational Group Exhibition). Here, Alessandro Agudio, an alchemist who worked with architectural materials and symbols, stands out.

*Translated from Italian by Marguerite Shore.*

# carla

JULY 2017

## Alessandro Pessoli at Marc Foxx

By Jonathan Griffin



Alessandro Pessoli, *City of God* (2017) (detail). White ceramic, wood with glitter, artist's altered clothing, synthetic hair, plaster, pine and handmade metal chain on welded steel frame, dimensions variable. Image courtesy of the artist and Marc Foxx, Los Angeles.

Photo: Robert Wedemeyer.

It's just the most meaningless title for a radio show. And don't even get me started on Jason Bentley, the dreariest voice on KCRW and the presenter of the morning music program, *Morning Becomes Eclectic*. (Fine, I admit, I listen to it most days and, yes, I sometimes enjoy his music selections.)

Alessandro Pessoli has taken *Morning Becomes Eclectic* as the title for his exhibition at Marc Foxx, which mercifully has none of the middle-of-the-road radio show's milquetoast inclusivity. In four sculptures (two of them mobiles), four paintings, and two groups of drawings, Pessoli materializes a singularly piquant vision of his inner life.

Eclecticism enters via the cast of questionably related signs and signifiers that Pessoli uses to assemble his impression of selfhood. He appears in the most domineering work in the show, a painting more than eight feet tall titled *A-P backyard* (2017), in which he sits looking down at us through a thick black mane of hair, smoking a thin-stemmed pipe and kicking a cowboy-booted leg up against a tree stump. Beverage cans and Colt revolvers—silk-screened over a brushed and spray-painted ground—contribute to the painting's noncontiguous, collagistic effect.

The exhibition's press release, which comes in the form of the artist's first-person explanation of the show, reveals that the hirsute figure in the picture is in fact "a wigged self." Whether consciously or not, Pessoli's ac-

knowledge here that the guy in the wig is just one of many selves (rather than himself disguised as someone else) is what delivers the exhibition—which he describes in the press release as “a big self-portrait”—from straight solipsism. Instead, it becomes a more general reflection on the fluid and subjective nature of selfhood, a quality that is not unique to, but is especially prevalent, in the self-realizing/self-inventing social milieu of Los Angeles.

In 2017, artists can anyway no longer assume that the world is necessarily interested in art based in autobiography, especially if the artist is male, white, heterosexual, or otherwise speaking from a position of privilege. Jason Rhoades’ concurrent exhibition, across town at Hauser & Wirth, makes this painfully clear. (Rhoades was born two years after Pessoli, although in very different parts of the world.)

Some would maintain that the self is all an artist has. Pessoli seems to disagree. He goes further and reveals



Alessandro Pessoli, *City of God* (2017). White ceramic, wood with glitter, artist’s altered clothing, synthetic hair, plaster, pine and hand-made metal chain on welded steel frame, dimensions variable. Image courtesy of the artist and Marc Foxx, Los Angeles. Photo: Robert Wedemeyer.

and depicts a menu of possible selfhoods: repressed selves, compartmentalized selves, private selves, public selves, past selves and future, aspirational selves. Fantasy becomes an alternative form of self-revelation. *Me Myself & I* (2017) is a sculpture of a life-sized chopper, a customized motorbike with a ludicrously long front fork which, in Pessoli’s rendering, is made from welded-together BMX frames. The fuel tank is made from papier maché, the engine is terracotta, and the wheels are stitched felt. Above the seat, stuck on a welded pole, is that wig—a totem of one of the artist’s alternate selves.

As a European expatriate living in California, the Italian-born Pessoli has been subject to the profoundly destabilizing experience of having to recalibrate his native proclivities to a foreign culture that is at once strange and deeply familiar. *Easy Rider* was released as *Libertà e Paura* in Italy while Pessoli was still a kid; the Captain America chopper in that film is recognized the world over as an archetype of a certain conception of American freedom. (The BMX tubes in *Me Myself & I* have Stars and Stripes stickers on them.) Endearingly, Pessoli admits to listening to *Morning Becomes Eclectic* in his car after he drops off his daughter at school, on his way to the studio. Talk about compartmentalized selves.

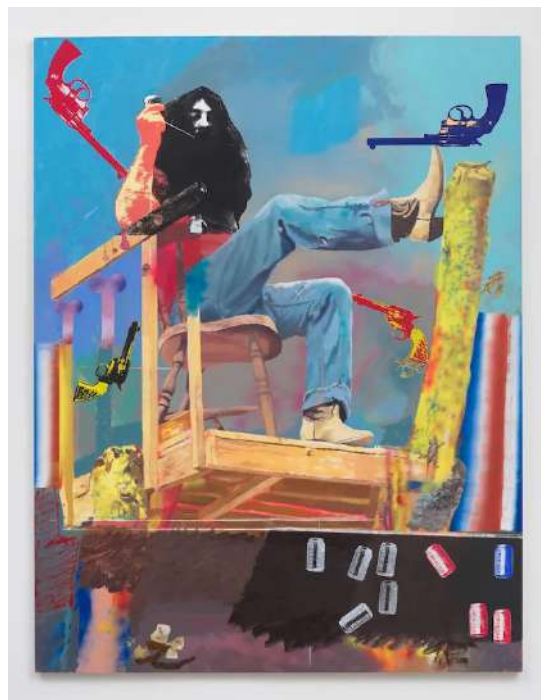
In two hanging mobile sculptures, objects including a carved wooden head, more bike tubes, and several plaster penises hang in equilibrium. I’m not so sure that most of us ever achieve such a balance. More realistic, perhaps, is *City of God* (2017), in which static steel frames suspend elements individually, including a sweater well-worn by the artist and embroidered with patches, and “1963”—the the year Pessoli was born—spelled out in dangling ceramic numbers.

What makes Pessoli’s work so enjoyable is not so much his reflections on his own psychology but his facility

as a painter, both on canvas and on paper. His luminous pictures swim fluidly between media and styles of application, typically comprising sprayed sections (both stenciled and freeform), coarsely brushed abstraction, silk-screened motifs, and areas that are nearly photorealistic. Despite their technical eclecticism, they always feel so right, so coherent and whole: hopeful metaphors for the fractured self.



Alessandro Pessoli, *Lonely Hours Working for Me* (2017). Customized, welded, and painted steel parts, painted ceramic, glazed ceramic, bronze, handmade chain, fabric and glitter, dimensions variable. Image courtesy of the artist and Marc Foxx, Los Angeles. Photo: Robert Wedemeyer.



Alessandro Pessoli, *A-P backyard* (2017). Oil, acrylic, spray paint and soft pastels on canvas, 98 x 75 inches. Image courtesy of the artist and Marc Foxx, Los Angeles. Photo: Robert Wedemeyer.



Alessandro Pessoli, *Morning Becomes Eclectic* (2017) (installation view). Image courtesy of the artist and Marc Foxx, Los Angeles. Photo: Robert Wedemeyer.

# frieze

SEPTEMBER 2015

## Zero..., Milan, Italy, Alessandro Pessoli

By Nicola Ricciardi



Alessandro Pessoli, *Ballerino #2*, 2015, oil, acrylic and spray paint on canvas, 67 x 41 cm

Setting aside the ceramics and sculptural works that have dominated his more recent output, for his first solo show at Zero ..., entitled 'Il mio cuore sulla spiaggia' (My Heart on the Beach), Alessandro Pessoli returned to focus on canvas, using brushwork, screen printing and stencils. While there is no doubt about Pessoli's deep-rooted belief in the elastic possibilities of painting, here the choice of medium seemed a deliberate trip down memory lane, one possibly aimed at renegotiating the formal and theoretical framework of the artist's production to date (and, given that his oeuvre spans three decades, hopefully one made in anticipation of a much-deserved retrospective of his work).

In this new series of paintings, comprising 14 (mostly small) canvases, one recurring theme was still lifes of fish. At first sight, this subject matter may appear less psychologically and emotionally charged than others previously chosen by Pessoli – such as his visionary rendezvous with religious imagery, or his investigations of how personal histories are interwoven with the larger, national narrative. Nonetheless, of all the possible subjects for a classical still life composition, fish are perhaps the most puzzling (could it be because they evoke both religious and sexual references at the same time?) and possibly also the most melancholic (perhaps because of their eyes, always wide open and staring sadly at the onlooker). This sense of melancholia was reinforced by other motifs in the paintings on display – empty boats, tiny anchors, deserted seashores – and by the subtle resemblance to the kind of fine art reproductions one might find in a pizzeria by the sea: faded mechanical copies of Canaletto and the like. A rather comforting feeling of nostalgia was also suggested by the cartoonish approach with which the subjects are often treated, evoking Bruno Bozzetto's animated cartoon series from the 1970s, an iconography that Pessoli has frequently explored.



The artist's nimbleness of thought, enhanced by his colourful imagination, allows for such non-stop shifts between themes, motifs and genres. In fact, it has always been standard procedure for Pessoli to mix personal associations with references to popular culture and allusions to art history, from the Italian Renaissance to European pop – or, in this case, the long tradition of marine-themed still life in the work of 20th-century Italian painters such as Carlo Carrà, Filippo De Pisis and Scipione. Nonetheless, the almost complete absence of the human figure, which has been prominent throughout Pessoli's career up to this point, is certainly atypical. There are no bodies, only the occasional face – the artist's own – emerging from a pile of fish, hiding behind stylized sunglasses or peeping out of a sailing boat. Rather than being the subject of his paintings, though, Pessoli appears as a bystander, caught while yearningly observing the same scene that we are viewing, presumably of the waterfront of Cervia, the seaside resort on the Adriatic Riviera where the artist was born and brought up.

Expectations of a nostalgic, warm-hearted exhibition were encouraged by the subject of the paintings, the artist's return to canvas, the intimate scale of the paintings and even the show's title. Yet, these were somehow tempered by the work's pragmatic, slightly impersonal display. The overly neat hanging of the pieces and the polished look of the space kept the melancholic tropes of the single works from forming a cohesive whole. I was prompted to think of the opening line of a book by Gesualdo Bufalino, *Argo il cieco* (Blind Argus, 1984): 'I was young and happy one summer, in 1951. Neither before nor after; just that summer.' Here, enduring memories of happy days by the seaside are defined as a single space-time unit, a solitary postcard removed from a shelved shoebox. There seemed to be a similar logic at play in this show: the artist's heart and spirit – the playfulness, the spontaneity, the liveliness captured even within the still life images – only emerged when standing extremely close to the individual paintings; if one stepped back to observe the whole show from a distance, the same expressive exuberance seemed somehow confined – as if happiness were limited to just a single summer.

# The New York Times

JANUARY 2003

## **ART IN REVIEW; Alessandro Pessoli – ‘Caligola’**

By Roberta Smith

Despite the daily deluge of moving images afflicting us, hand-drawn animation retains a great deal of its allure. Its capacity for contrasting breathtaking illusion and visible working parts -- for magic believed and magic laid bare -- is close to the theater's, and it is rarely more seductive than when tackled by an artist with a painterly touch.

The young Italian artist Alessandro Pessoli both extends and leans on this seductiveness in "Caligola," a charming, ultimately decorative 10-minute animation that he cobbled together from luminous watercolors. The culmination of a painstaking three-year process, "Caligola" is the main attraction of Mr. Pessoli's third New York gallery exhibition, where it is accompanied by watercolors.

The film's subject is universal but vague; it concerns a long, event-filled journey or a series of loosely connected vignettes endured by sketchy humans and animals. These figures metamorphose their way through landscapes defined by swaths and plumes of opulent color that shape-shift from swaying trees to coursing rivers to bleached deserts. Death and life, love and strife, political and psychological suffering are among the themes. A cobbled-together soundtrack, harsh but alert to every change, adds to the absurdist mood.

But if moral and political portents hang in the air, so do artistic precedents. Goya, Beckett and Munch come to mind, as do Nancy Spero, Francesco Clemente and Helen Frankenthaler. Conflating all this and then setting it in motion is a start, and the contrast between the spareness of the animated images and the density of the ones on the wall introduces a healthy variety.

An abstract painting featuring a central white figure that resembles a person or a bird, rendered in a soft, painterly style. The figure is set against a vibrant blue background. To the left, there is a large, dark, angular shape with a yellow-to-pink gradient. The right side of the image is dominated by dark, textured brushstrokes in shades of blue and purple. Scattered throughout the composition are several bright red, irregular shapes, possibly representing leaves or petals. The overall mood is dreamlike and expressive.

# CURRICULUM VITAE

## ALESSANDRO PESSOLI

Born 1961 in Cervia, IT  
Lives and works in Los Angeles, CA

### SOLO EXHIBITIONS

- 2023 *The Golden Hour*, Nino Mier Gallery, Los Angeles, CA  
*Pluto Is My Master*, Anton Kern Gallery, New York, NY, US
- 2021 *City of God*, Palazzo Vizzani, Bologna, IT  
*Carousel*, Anton Kern, New York, NY, US  
*Testa Cristiana*, Basilica di Sant'Eustorgio, Milan, IT
- 2020 *Endless Kingdom*, Nino Mier Gallery, Los Angeles, CA, US  
Greengrassi, London, UK  
*Testa Cristiana*, Basilica di Sant'Eustorgio, Milan, IT
- 2019 *The Woodstock's Boy*, Nino Mier Gallery, Los Angeles, CA, US
- 2018 *Alessandro Pessoli: Like a Free Life*, Xavier Hufkens, Brussels, BE
- 2017 *Against Me*, Anton Kern Gallery, New York, NY, US  
*Morning Becomes Eclectic*, Marc Foxx Gallery, Los Angeles, CA, US
- 2016 *Alessandro Pessoli: The Neighbors*, MAN Art Museum of the Province of Nuoro, Sardinia, IT
- 2015 *Ennesima*, Triennale Palace of Milan, Milan, IT  
*Project Room: Alessandro Pessoli*, Villa Paloma, Nouveau National Museum of Monaco, Monaco-Ville, MC  
*My heart on the beach*, Galleria Zero, Milan, IT
- 2014 *TESTA MATTA*, Xavier Hufkens, Brussels, BE  
*Self-Portrait Petrolini*, Greengrassi, London, UK  
*Self-Portrait Petrolini*, Zero Gallery, Milan, IT
- 2012 *New Work: Alessandro Pessoli*, San Francisco Museum of Modern Art, San Francisco, CA, US  
*Fired People*, Anton Kern Gallery, New York, NY, US  
*110 to Hellman Ave*, Marc Foxx Gallery, Los Angeles, CA, US
- 2011 *Fiamma Pilota The Shadows Follow*, Maramotti Collection, Reggio Emilia, IT  
*West*, Greengrassi, London, UK  
*Giulietta degli spiriti (night on the day)*, Xavier Hufkens, Brussels, BE
- 2010 *Caligula, 1999 - 2002*, Nottingham Contemporary, Nottingham, UK
- 2009 *Macrowall: Alessandro Pessoli*, MACRO Museum of Contemporary Art Rome, Rome, IT  
Anton Kern Gallery, New York, NY, US
- 2008 *Bunker Zingaro*, Marc Foxx, Los Angeles, CA, US  
*Snowdrop head crying and smiles my face and March*, Studio Guenzani, Milan, IT
- 2007 *Burner*, Greengrassi, London, UK
- 2006 *Fuga Verde*, Anton Kern Gallery, New York, US  
*The Fallen*, Studio Guenzani, Milan, IT
- 2005 *Baracca's Time*, Chisenhale Gallery, London, UK

- 2004 Marc Foxx Gallery, Los Angeles, CA, US  
*Caligula - Film and Drawings*, Pollock Gallery, Southern Methodist University, Dallas, TX, US  
*The Void Winners*, Xavier Hufkens, Brussels, BE
- 2003 *The gaucho Biondo*, Studio Guenzani, Milan, IT
- 2002 *Sandrinus*, Anton Kern Gallery, New York, NY, US  
 Studio Guenzani, Milan, IT  
*Caligula*, Greengrassi, London, UK
- 2000 *Wonderful Cold Fish Swimming In My Head*, Studio Guenzani, Milan, IT  
 Pessoli-Ghermandi, Santa Maria delle Croci, Ravenna, IT
- 1999 *Drawings*, Anton Kern Gallery, New York, NY, US
- 1998 *Spider Pirate*, Greengrassi, London, UK
- 1997 *Destroyer*, Squadro, Bologna, IT  
*Sleep*, Studio Barbieri, Venice, IT  
*One Day to Live*, The Drawing Center, New York, NY, US
- 1996 *The sun that is not there*, Emilio Mazzoli, Modena, IT
- 1995 *Restaurant at the edge of the universe*, curated by Gianni Romano, Galleria in Arco, Turin, IT
- 1994 *In Marcia*, Studio Guenzani, Milan, IT
- 1993 *Maelstrom*, Viafrini, Milan, IT  
*Kisses the hand you can not cut*, Ass. Culturale Roma & Arte, Rome, IT
- 1992 *During the construction of the bridge*, Galleria 4.5 x 4.5, Parma, IT
- 1991 *Strictly personal*, Galleria Antonella Melari, Rome, IT
- 1989 *Hours*, 420 WB, Ravenna, IT  
*The blue sky*, Galleria Neon, Bologna, IT
- 1988 *Yes & No*, Escandalo Cultural Club, Parma, IT

## **SELECTED GROUP EXHIBITIONS**

- 2023 *Pollen on a West Wind*, Jason Jacques Gallery, New York, NY, US
- 2022 *L'esca*, Museo di Arte Contemporanea di Termoli, Termoli, IT
- 2021 *Naturalismi*, Febo e Dafne Arte, Turin, IT  
*Fuori*, Art Quadriennale 2020, Palazzo delle Esposizioni, Rome  
 (curated by Sarah Cosulich and Stefano Collicelli Cagol)
- 2020 17<sup>a</sup> Quadriennale d'arte, Palazzo delle Esposizioni, Rome, IT  
*Note di Sguardi*, Largo Trebbo Poetico, Circonvallazione Sacchetti, Cervia (organized by Giovanna Sarti)
- 2019 *The Passion*, Hall Art Foundation, Schloss Derneburg Museum, Derneburg, DE  
*Some Trees*, curated by Christian Malycha, Nino Mier Gallery, Los Angeles, CA, US  
*Rehang*, Collezione Maramotti, Reggio Emilia, IT
- 2018 *The New Frontiers of Painting*, Fondazione Stelline, Milan, IT

- 2017 *Hope and Hazard: A Comedy of Eros*, curated by Eric Fischl Hall Art Collection, Reading, VT, US
- 2016 *After Morandi: 1945-2015*, Palazzo Fava Genus Bononiae, Bologna, IT  
*Alessandro Pessoli, Amalia Pica, Guido Van Der Werve & Jennifer West: Early Films*,  
 Marc Foxx Gallery, Los Angeles, CA, US  
*Almanach 16*, Le Consortium, Dijon, FR  
*Ceramix - Ceramics and art from Rodin to Schütte*, La Maison Rouge, Paris; Cité de la  
 Céramique, Sèvres, FR
- 2015 *Ceramix - Ceramics and art from Rodin to Schütte*, Bonnefantenmuseum, Maastricht, NL  
*Le Stanze di Aragona # 3*, Villino Favalaro, Palermo, IT  
*Beyond Borders*, Beaufort Triennale, Raversyde, Beaufort, BE
- 2014 *Leonor Antunes, Jason Meadows, Carter Mull & Alessandro Pessoli*, Marc Foxx, Los Angeles, CA, US
- 2013 *The System of Objects*, DESTE Foundation, Center for Contemporary Art, Athens, GR  
*The Inevitable Figuration: A scene of painting today*, Center for Contemporary Art, Luigi Pecci, Prato, IT
- 2012 *Out of the Blue*, Borolami, New York, NY, US  
*Painting*, Studio Guenzani, Milan, IT  
*Lilliput*, High Line, New York, NY, US
- 2011 3rd Thessaloniki Biennale of Contemporary Art, Thessaloniki, GR  
*Next Season*, Marc Foxx Gallery, Los Angeles, CA, US
- 2009 Venice Biennale, Venice, IT  
*Italics: Italian Art Between Tradition & Revolution 1968-2008*, Museum of Contemporary Art, Chicago, IL, US  
 XIV, Rome Quadrennial, Rome, IT
- 2008 *Italics: Italian Art Between Tradition & Revolution 1968-2008*, Palazzo Grassi, Venice, IT  
*A Seer Out of Season*, On Stellar Rays, New York, NY, US
- 2007 *Family and Friends*, Anton Kern Gallery, New York, NY, US  
*Works in Ceramic*, Gladstone Gallery, New York, NY, US  
*Flipside Exterior*, Overduin and Kite, Los Angeles, CA, US  
*RAW*, Among the ruins, Marres Maastricht, NL  
*Makers and Modelers*, Barbara Gladstone, New York, NY, US  
*e-flux Video Rental: traveling to the Center Culturel Suisse*, Paris, FR and the Carpenter Center for Visual  
 Arts, Cambridge, MA, US
- 2006 *Infinite Painting: Contemporary Painting and Global Realism*, Villa Manin Center, Coidropo, IT  
*Manzelli / Mir / Owens / Pessoli / Phelps*, Studio Guenzani, Milan, IT
- 2005 *E-Flux Video Rental*, KW Berlin: traveling to Portikus, Frankfurt, DE, Mucsarnok –  
 Kunsthalle Budapest, Budapest, HU, Arthouse Texas, Austin, TX and Center Culturel Suisse, Paris,  
 FR
- 2004 *Storyline*, New Langton Arts, San Francisco, CA, US  
*Unplugged*, Civic Gallery of Contemporary Art, Trento, IT  
*e-flux Video Rental*, KW, Berlin DE; The Moore Space, Miami, FL, US; Portikus,  
 Frankfurt, DE; Mucsarnok, Kunsthalle Budapest, Budapest, HU; Arthouse Texas, Austin, TX, US;  
 Culturel Suisse, Paris, FR
- 2003 *Seriously Animated*, Philadelphia Museum of Art, Philadelphia, PA, US  
*Dark Shadows*, Marc Foxx Gallery, Los Angeles, CA, US  
*Rendered*, Sarah Meltzer Gallery, New York, NY, US  
*International Paper*, UCLA Hammer Museum, CA, US
- 2002 *Exit*, curated by Francesco Bonami, Fondazione Sandretto Rebaudengo for L'arte, Turin, IT

- 2001 *The Happy Face of Globalization*, Albisola, IT  
*I Love NY*, Benefit show, Anton Kern Gallery, New York, NY, US
- 2000 *Mental Wilderness*, Gale Gates et al, Brooklyn, NY, US
- 1997 *Metamorphosis*, Gian Ferrari Contemporary Art, Milan, IT  
*Dislocated*, curated by Massimo Barbero, Lofte Arte, Venice, IT
- 1996 *Stunt*, Studio Guenther, Milan, IT  
*Cards Italian*, (curated by Gianni Romano), Italian Institute of Culture, Athens, GR  
*Anthology*, (curated by Luca Beatrice & Cristiana Perrella), Herno Space, Turin; Trevi, IT  
Flash Art Museum, Trevi, IT  
*Italian Panorama 1*, Trevi Flash Art Museum, Trevi, IT  
*It's in my nature*, Neon Gallery, Bologna, IT  
*Foreigner in foreign worlds*, (curated by Massimo Sgroi), Ex Officina Meccanica, Caserta, IT
- 1995 *Twelve Italian painters*, (curated by Luca Beatrice & Cristiana Perrella), Galleria In Arco, Turin, IT  
*Tradition & Innovation. Italian Art since 1945*, National Museum of Contemporary Art, Seoul, KO
- 1994 *Prima Linea*, (curated by Francesco Bonami & Giacinto Di Pietrantonio), Trevi Flash Art Museum, Trevi, IT
- 1993 *Time to Time*, Castello di Rivara, Turin, IT  
*Signs and Drawings*, (curated by Gianni Romano), Analix & L.Polla, Geneva; In Arco, Turin, IT; Loft Arte Club, Valdagno, IT; Marsilio Margiacchi, Arezzo, IT  
*Pentalogo*, Emilio Mazzoli Gallery, Modena, IT
- 1992 *New Officina Bolognese*, Gallery of Modern Art, Bologna, IT  
*From now on*, 44 Michetti Prize, Francavilla al Mare, Chieti, IT  
*Air de Paris - Neon*, Gallery Neon, Bologna, IT  
*Tattoo Collection*, Air de Paris & Urbi et Orbi, Paris, FR
- 1991 *The gallery is shown*, Galleria Neon, Bologna, IT  
Galleria delle Colonne, Parma, IT  
*Loro*, Castello Visconteo, Trezzo sull'Adda, Milan, IT  
*Provocarte*, Republic of San Marino  
*1974 - 1991 Emilia Doc*, Italian-French Cultural Associazione, Bologna, IT
- 1990 *Laboratory 3*, S. Fedele Gallery, Milan, IT  
*Behgi, Bernardi, Marisaldi, Pessoli, Pivi*, Santa Maria delle Croci, Ravenna, IT  
*Italy 90s. Young Art Hypothesis*, Fabbrica del Vapore, Milan, IT
- 1988 Oratory of S. Sebastiano, Forlì, IT
- 1987 *Traviata*, Isola Boschina, Ostiglia, Mantova, IT  
*Lamberti - Pessoli - Sarra*, Artistic Circle, Bologna, IT

## ARTIST BOOKS AND EXHIBITION CATALOGUES

- 2021 *Carousel*, published on the occasion of 'Carousel', Anton Kern Gallery, NY  
*Testa Cristiana*, published on the occasion of 'Testa Cristiana' at the Cloisters of Sant'Eustorgio, Lenz Press, Milan, IT, edited and authored by Eva Fabbris, Giuseppe Frangi, Nadia Righi, and Alexis Vaillant, and a conversation between artist Pier Paolo Campanini and Alessandro Pessoli
- 2015 *Alessandro Pessoli: Sandrinus, il tutto prima delle parti (Sandrinus, the Whole before the Parts, Ennesima, An Exhibition of Seven Exhibitions on Italian Art)*, La Triennale di Milano, Mousse Publishing, Milan, IT

- 2014 *Un Milione di Miglia*, published on the occasion of Independent Art Fair, Anton Kern Gallery, NY 2012  
*Fired People*, Anton Kern Gallery, NY
- 2005 Chisenhale Gallery, London, UK
- 2004 *Gipsy Stories*, Boiler, #05, Milan, IT
- 2003 *Tex is Dead*, Coconino Press, Bologna, IT
- 2002 *Caligola, Exit*, Fondazione Sandretto re Rebaudengo, Turin, IT  
*Drawing: Signs of Change*, Tema Celeste International, July September  
*Variazione e immutabilità*, Tema Celeste, no. 81, Summer  
*Tirannicidi la fotografia*, exhibition catalogue, Istituto Nazionale per la Grafica, Rome, IT
- 1995 *Ristorante ai confine dell'universo*, Galleria in Arco, Turin, IT  
*Il sole che non c'è*, Emilio Mazzoli Editore, Modena, IT

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- 2021 Schultz, Charles. *Alessandro Pessoli: Carousel*. Brooklyn Rail, May 2021.
- 2020 Silva, Mario Rodolfo. *Past presence. Forward motion*. Kooness, July 17, 2020.
- 2016 Nechvatal, Joseph. *Surveying Modern and Contemporary Art's Embrace of Ceramics*. Hyperallergic, May 12, 2016.
- 2015 Ricciardi, Nicola. *Reviews: Alessandro Pessoli*, Frieze, Issue 174, October 2015.  
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- 2012 D'Agostino, Paul. *Fired People: Leave Your Baggage at the Door*. The L Magazine. October 10, 2012.  
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- 2011 Robecchi, Michele. *Vitamin P2: New Perspectives in Painting*. London: Phaidon Inc: p.240-243
- 2008 Illaria Bonacossa, *Alessandro Pessoli*. May June 2008  
Paola Noe, *Alessandro Pessoli*, Artforum International, October 2008
- 2005 Melissa Gronlund, *Alessandro Pessoli*, Frieze, October 2005, p. 220  
Eliza Williams, *Alessandro Pessoli*, Flash Art, October 2005
- 2004 *Findings*, Harpers Magazine, Vol. 309, No. 1850, July 2004.
- 2003 James, Elaine, *Alessandro Pessoli*, from the catalogue of the exhibition, *International Paper*, UCLA Hammer Museum, Los Angeles, January 27 – April 27, 2003.  
Frank, Peter. *The Paper Chase*, art on paper, April.  
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- Martin, Philip. *International Paper*. Tema Celeste, May – June.  
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- 2002 O'Reilly, Sally. *Alessandro Pessoli – Greengrassi*, Time Out London, July 10-17.
- 2001 *Il contratto del Disegnatore*, In Arco catalogue, Torino.
- 2000 Pessoli, Alessandro, *Drawings: signs of change*, Tema Celeste 81/2000  
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- 1997 Alberto Fiz, Rendonò più de Bot, Milano Finanza, 25 October.  
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- 1996 Renato Diez, *Galliano e Pessoli giovani in salita*, Arte, January.  
 Luciana Baldrighi, Pennelli a confronto, Il Giornale, March 9.  
 Luca Beatrice & Cristiana Perella, *Fermo immagine, Ritratto di una generazione attraverso la pittura*, Flash Art Italia, April-May.  
 Roberto Daolio, Alessandro Pessoli, Flash Art International, Nov- Dec.  
 Roberto Daolio, Alessandro Pessoli, Flash Art Italia, December-January.  
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- 1995 Gianni Romano, *Ristorante ai confini dell'universo*, Galleria In Arco, Turin (cat)  
 Teodoro Stamos, *Alessandro Pessoli*, Tema Celeste, January-March.  
 Guido Curto, *Alessandro Pessoli*, Flash Art Italia, April-May.  
 Guido Curto, *Dodici pittori italiani*, Flash Art Italia, December-January
- 1994 Anthony Ianacci, *Alessandro Pessoli*, Artforum, Summer.  
 Marco Senaldi, *Alessandro Pessoli - Cheryl Donegan*, Flash Art Italia, June.  
 Nicoletta Cobolli Gigli & Elisabetta Planca, *L'Arte giovane*, Arte, October.
- 1993 Giacinto Di Pietrantonio, *Alessandro Pessoli*, Flash Art Italia, 172, February.  
 Cristina Perella, *Alessandro Pessoli*, Tema Celeste, 40.  
 Meyer Raphael Rubinstein, *Art in the Maelstrom*, Art in America, June.  
 Gianni Romano, *In and Out Liquid Architectures*, Temporale, 31.  
 Robert Pinto, *Pentalogo*, Flash Art Italia, November.
- 1991 Trento, D., *1974-1991 Emilia Doc*, Essegi, Ravenna, Italy (cat.)
- 1989 Daolio, Roberto, (curated by) *Alessandro Pessoli*, Galleria Neon, Bologna, Italy (cat.)

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- 2004 *Gipsy Stories*, Boiler, #05, Milan, Italy  
*Goccioline*, Biennale di Ceramica, II Edizione, Varie Sedi, Albissola, Savona, Italy
- 2002 *Caligola, Exit*, Fondazione Sandretto Re Rebaudengo, Turin, Italy  
*Drawing: Signs of Change*, Tema Celeste International, July-September  
*Variatione e immutabilità*, Tema Celeste, no. 81, Summer  
*Tirannicidi: la fotografia*, exhibition catalogue, Istituto Nazionale per la Grafica, Rome, Italy

## **SELECTED PUBLIC COLLECTIONS**

Los Angeles County Museum of Art, Los Angeles, CA

AmC Collezione Coppola, Vicenza, Italy

Ca'la Ghironda - Museo d'Arte Classica, Moderna e Contemporanea, Zola Predosa, Italy

Dallas Museum of Art, Dallas, TX

Fondazione Morra Greco, Naples, Italy

Hammer Museum, Los Angeles, CA

Moderna e Contemporanea, Zola Predosa, Italy

Museum of Contemporary Art, Los Angeles, CA

Museum of Modern Art, New York, NY

San Francisco Museum of Modern Art, San Francisco, CA

Kistefos Museum, Jevnaker, Norway

An abstract artwork composed of thick, textured brushstrokes in a variety of colors including orange, purple, blue, green, yellow, and brown. The strokes are layered and overlapping, creating a sense of depth and movement. The overall composition is non-representational and expressive.

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