

UNMAKING

**Stanislao Di Giugno, Paula Doepfner, Panos Famelis,
Schirin Kretschmann, Nathan Peter, Mimmo Rotella,
Diana Sirianni, Yorgos Stamkopoulos, Marianna Uutinen**

09.03 - 16.05.2023

From 9 March to 16 May 2023 the Mario Iannelli Gallery is pleased to present the group exhibition “UNMAKING”, which exhibits a selection of works by Stanislao Di Giugno, Paula Doepfner, Panos Famelis, Schirin Kretschmann, Nathan Peter, Mimmo Rotella, Diana Sirianni, Yorgos Stamkopoulos and Marianna Uutinen. The title refers to the attitude of the artists invited to an “unmaking” that creates the form and that experiences the limits of support, matter, space and time within a continuous process of deconstruction and reconstruction implemented in the work.

Tim Ingold in his book “Making”, which investigates the anthropological areas of creativity that put the creator in close correlation to the material used, makes a distinction between two objectives that the creator can choose: the preservation of form through construction or the continuity of the process through experience. The latter, according to the author, is the typical purpose of an artistic activity, while the first is that of craftsmanship, design and architecture.

“The strength of the work consists precisely in the energies that emanate from the materials in their movement, growth and decomposition, and in the fleeting moments in which they gather together, becoming one. It is the materials that persist, not the more or less transitory forms they assume”.

In Ingold’s propositions we could change “materials” to “processes” without losing the original meaning. As an image, the author brings, for example, a photograph of a bundle of twigs thrown into the air in a landscape between sea, earth and sky, an unrepeatable gesture such as the gesture that opens the exhibition, the tearing of an advertising billboard by Mimmo Rotella, which in the words of the artist had the meaning of “protesting against a society that had lost the taste for change and fabulous transformations”.

The exhibition exhibits eight artists from successive generations in Rotella whose work is confronted with different social dynamics depending on the time taken into consideration.

First revolutionary gestures are now free to be and interpret the world.

In the fractal geometry drawn by the works of the exhibition, Rotella’s tears relate to the nature of the works of contemporary artists through the revelation of the simultaneous presence of planes, of scraps that become traces or infinite spatial reconfigurations, excavations or reliefs, lacerations or openings, organic or plastic substances, which manifest what is behind the torn image, the dual destiny of matter, the making and undoing that are part of the same human as well as cultural process.

Mimmo Rotella’s work is a *décollage* made in the last period of his activity that depicts a “Marylin,” a subject taken from pop art and iconic of the artist’s work since the early years of his work. The tearing and subsequent laceration of the poster are a singular as well as universal gesture in which the artistic authenticity resides, a “new realism”.

Rotella’s *décollage* is related to the abstract painting of Yorgos Stamkopoulos, which finds through a *décollage* of plastic materials and pictorial stratifications all the flavour and appearance of the textures of the torn urban posters, reproducing the sinuous sensitivity of the lines, isolated and random fragments, the erasures, abrasions, scratches, rips like those found on the retro *d’affiches*, the monochrome wiped fields and the unfinished virgin left canvas in which a disintegrated chromatic dance contrasts, traversed by different reliefs that create a three-dimensional image.

Stamkopoulos presents two new works: an abstract painting and an original bronze sculpture. In his research, painting and sculpture dialogue while remaining independent media. A detail of the painting can become the sculptural subject as for the materialisation in aluminium of a line painted with spray paint or the bronze casting of leftovers from the painting process.

Stamkopoulos, Kretschmann and Di Giugno have already exhibited together in previous group projects, for the gallery's attitude starting from the concepts with a view to expanding research. Stamkopoulos and Kretschmann both participated in the exhibition "Cast" and together with Di Giugno in the exhibition "Monochromes", projects that investigated the concepts of cast and monochrome.

Stanislao Di Giugno presents in this exhibition works that were never exhibited before and are part of his research, which includes both the pictorial and the plastic-sculptural phase. The first develops a system of overlaps that seem to undo the previous work, sometimes covering it completely but always leaving a trace. The second has a purely spatial function through the elaboration of angular and protruding forms, but also a conceptual matrix since it recovers waste objects, such as components of cars or in this case art magazines, in which it has created an abstract three-dimensional image exploiting the carved space, where fragments of images are recognised in the midst of pictorial fields and unpredictable sculptural planes.

The work of Schirin Kretschmann is confronted with deconstruction and reconstruction in space and through materials. In her site-specific works in which she applies fat pigments, she reuses discarded material by collecting it in laboratory glasses, giving rise to a continuous performance over time. Transitional states of the work, such as the not yet or no longer, the almost, the not done or the never done are closely connected to the real time proper to the artist and the material process. The exhibited work displays fragments of painted walls collected after the artist removed site-specific artwork.

The work of Paula Doepfner is part of the concept of the exhibition for the destruction and reconstruction of a sublimated image in which there is a reconciliation of opposites and which refers to a metamorphosis. From the works in which the ice melts, freeing its content, a poem, a dried plant, as metaphors of consciousness, to the works in which texts written in very minute handwritten characters cross, merging in plots of thought and neural networks, up to those that make up an unrepeatable harmony of painting and organic matter above the cracks of the armoured glass to which the new work on display belongs, also based like the other cycles on drawings of brain scans and more generally on a research that encompasses art, literature, philosophy and neuroscience.

The Gallery is pleased to present the work of Panos Famelis, Nathan Peter, Diana Sirianni and Marianna Uutinen for the first time.

In the work of Panos Famelis, deconstruction and reconstruction are two sides of the same coin, as painting and sculpture are interconnected as they belong to the same alchemical process of production of matter that gives rise to a purely performative art.

Paintings and wall sculptures consist of the oil colour used and drawn from other works that circularly reappears in new forms.

His research is particularly related to that of Kretschmann because matter is the main protagonist of a performance but is distinguished by the interest in investigating the transformations of matter within the creative process while in the other case the transformation of the environment of the work is more sought.

Nathan Peter presents a new work conceived for the gallery space and for the exhibition that belongs his practice that transforms the support into an object. In his works, in which he tests the limits to the point of vertigo, the material of the canvas is deconstructed to reveal a structure with new tensions. As in a sculpture, the excavation brings into relief an essential balance found between light and form. Undoing is an integral part of the work that is not only painted.

The work exhibited is a single linen canvas suspended from the top to the centre of the space to search for the appropriate spatial and visual tension on both sides and relates as if it were an archaeological find in the light of Rome that through the windows intersect it, a sensation accentuated by the changing reflections of the facets of the canvas.

Diana Sirianni's works are three-dimensional collages that the artist elaborates in immersive installations while in their most contained form on the wall they appear as small theatres.

In her performances in the urban space she activates and reconstructs the scene of a work in process, manipulating the image with pictorial, photographic and installation interventions.

The cycle of work exhibited that portrays the work in progress of a personal exhibition of the artist expresses the vision of an infinite potentiality of space-time to deconstruct and rebuild, in a subsequent work or in a new space, through recycled materials from her own work, used for structural and perceptual reasons, fragments of photos of works, wood, metal, nylon wires, glass, acrylic painting and found elements, which record body movements and changes of perspectives suggesting the interconnection of the whole. From a reflection on the medium and its structures, in recent years the focus of her work has expanded to the investigation of social structures and how they can be reconstructed through somatic therapeutic practice.

Marianna Uutinen's series of work is significantly representative of her research. Since the 1990s, Uutinen has been expanding the field of painting towards sculpture and installation, always focusing on the matter and the process.

In the works of this cycle, bright colours are used, such as purple, pink, silver and gold, and the volumes of the ripples of plastics are the result of a process of deconstruction and reconstruction. These are first painted with expressionist gestures with a contrasting black colour and subsequently assembled on another canvas as if they were a "living image" or an organic matter; a skin in which the artist's self meets the other and the observer may wish to be part of the work.

Stanislao Di Giugno (1969, Rome) lives and works in Rome.

Recent solo and group shows (selection): "Un presente indicativo. Posizioni e prospettive dell'arte contemporanea a Roma", Galleria Nazionale, Roma, 2023; "Stanislao Di Giugno / Bernd Ribbeck", Fondazione Filiberto e Bianca Menna, Roma, 2021-2022; "Trentuno fughe e alcuni dettagli", Galleria Tiziana Di Caro, Napoli, solo, 2021; "Quadreria", Studio Sales, Roma, 2021, "Monochromes", Galleria Mario Iannelli, Roma, 2019-2020.

Paula Doepfner (1980, Berlin) lives and works in Berlin and Rome.

Recent solo shows: "I went to the crossroads", EinWand VII, Akademie Konrad-Adenauer-Stiftung, Berlin, 2022; "Took me way down to that red hot land", Galleria Mario Iannelli, Roma, 2022; "I woke up this morning with an awful aching head", Kreuzberg Pavillon, Berlin, 2022; "Today, tomorrow, and yesterday, too, the flowers are dyin' like all things do", Konrad-Adenauer-Stiftung at B-Part, Berlin, 2021; "Half my soul belongs to you", Galleria Mario Iannelli, Roma, 2021.

Panos Famelis (1979, Greece) lives and works in Athens.

Recent solo and group shows (selection): "My Caves", Citron Galleries, Athens, solo, 2022; "Hybrid Space", Tatiana Dimou Architects cultural space, Patra, solo, 2022; "In(de)finite Selfhoods" II, Citron Galleries, Athens, 2022; "In(de)finite Selfhoods", Citron Galleries, Poros, 2022; "Eidyllia Odos", Tehnopolis Cultural Center, Athens, 2022; "Writing and Reading", Tatiana Dimou Cultural space, Patra, 2021; "Someone Else's Nostalgia", Crux Galerie, Athens, 2020.

Schirin Kretschmann (1980, Karlsruhe) lives and works in Berlin and Munich.

Recent solo and group shows (selection): "Solid Transitions", Rohbauhallen Stuttgart 21, 2022; "Allerbeste Aussichten. Neue Generation Kunst", PEAC Museum Freiburg, 2022; "Die Wirklichkeit ist sowieso da", Weltkunstzimmer Düsseldorf, 2022; "22/23 Spielzeit", Museum Morsbroich, Leverkusen, 2022; Spooky actions, NOVA art space, Kunsthaus Erfurt, 2022; In Situ Paradise, 1. Lindau Biennale, 2022); Surroundings, Permanent in-situ work, Vector Informatik, Stuttgart, 2022.

Nathan Peter (1978, Minneapolis, US) lives and works in Berlin.

Recent solo and group shows (selection): "Garden", PSM, Berlin, solo (with monography by Hatje Cantz), 2020; "Studio Berlin", Boros Foundation, Berghain, Berlin, 2020; "The Haptic Eye: The Eyes of the Skin", curated by Mark Gisbourne, online, 2020; "Le Hasard et la Nécessité", CCA, Andratx, SP, 2019.

Mimmo Rotella (Catanzaro 1918 - Milan 2006) is considered one of the most influential artists of the second half of the 20th century. He participated in the Nouveau Réalisme movement and international Pop Art.

Diana Sirianni (1982, Rome) lives and works in Berlin since 2008.

Recent solo and group shows (selection): “Transgressive, Nonkonforme Zugänge zu Kunst und Stadt”, Kühlhaus, Berlin, 2022; Spooky actions, NOVA art space, Kunsthau Erfurt, 2022; “Moving the Forum, our bodies – our position – our dance”, Humboldt Forum, Berlin, 2021; “A misura”, Album Arte, Roma, 2021; “Listening Activism” (with Jolika Sudermann-van den Berg), AgvA-(C.I.A.&T.), Berlin, solo, 2020; “My Painting is your Painting”, Konnektor Forum für Künste, Hannover, solo, 2019.

Yorgos Stamkopoulos (1983, Greece) lives and works in Berlin.

Recent solo and group shows (selection): Porcino, Berlin, solo, 2021; “hyper(hyper)”, Callirrhöe, Athens, 2022; “0010”, Chausseestraße 131, Berlin, 2022; “beautiful south”, King George Hotel, Athens, 2022; “New Greek Painting 21”, Agios Nikolaos Municipal Gallery, Creta, 2021; “Summer Time Rolls”, O54 Am Tacheles, Berlin, 2021; “Unique Expressions”, Hollis Taggart, Southport, 2021; “Cast”, Galleria Mario Iannelli, Roma, 2021.

Marianna Uutinen (1961, Finland) lives and works in Helsinki and Berlin.

Recent solo and group shows (selection): “Trashy Cosmos”, Anna Bohman Gallery, Stockholm, solo, 2022; “I Hear You”, Galerie Forsblom, Helsinki, solo, 2021; “Bathroom Stories”, carlier | gebauer, Berlin, solo, 2020; “Forty Years of the Corridor”, National Gallery of Iceland, Reykjavik, 2023; “We Belong to Each Other”, carlier|gebauer, Berlin, 2022; “Subterranean”, Amos Rex, Helsinki, 2022; “Ilmassa / On The Air”, Kerava Art Museum, Finland, 2021; “(in)visible”, Malmö Art Museum, 2021; “So wie wir sind 1.0”, Weserburg Museum für moderne Kunst, Bremen, Germany, 2020.



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Yorgos Stamkopoulos, Unmaking, 2023, Galleria Mario Iannelli



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Schirin Kretschmann, Labor / Wall, 2023, paint, wall, dimension variable



Stanislao Di Giugno, *Sfregio*, 2020, magazines, cm 21 x 30



Stanislao Di Giugno, *Sfregio*, 2020, magazines, cm 21 x 30



Panos Famelis, Untitled, 2021, oil sculpture, cm 40 x 35 x 15

GALLERIA MARIO IANNELLI



Panos Famelis, Untitled, 2021, oil sculpture, cm 40 x 35 x 15

GALLERIA MARIO IANNELLI



Diana Sirianni, Untitled, wood, c-print, nylon, metal, acrylic, tape, 2020, cm 35 x 55 x 20



Diana Sirianni, Untitled, wood, c-print, nylon, metal, acrylic, tape, 2020, cm 35 x 55 x 20



Yorgos Stamkopoulos, Untitled, 2023, oil, pigments and oil pastel on unprimed canvas, cm 50 x 40



Yorgos Stamkopoulos, Untitled, 2023, bronze casting, cm 37 x 18 x 5



Paula Doepfner, *You're gonna quit me, baby*, 2023, broken bulletproof glass, watercolour, black pigment, lacquer, cm 30 x 39 x 1,5

GALLERIA MARIO IANNELLI



Paula Doepfner, *You're gonna quit me, baby*, 2023, broken bulletproof glass, watercolour, black pigment, lacquer, cm 30 x 39 x 1,5

GALLERIA MARIO IANNELLI



Marianna Uutinen, Untitled, 2008, acrylic on canvas, cm 34 x 33

GALLERIA MARIO IANNELLI



Nathan Peter, light below, 2023, bitumen lacquer, enamel, foil, linen and steel, cm 300 x 165. Courtesy of the artist and PSM, Berlin

GALLERIA MARIO IANNELLI

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Mimmo Rotella, Marylin, décollage, 2005, cm 47 x 47