

ON AND BEYOND

Christian Fogarolli
Luciana Lamothe
Marie Lelouche

Fritz Panzer
Michelangelo Penso
Esther Stocker

14 December 2024

1 March 2025



Opening days and times: Tuesday - Saturday, 10:30 am - 6:30 pm

In the vast spectrum of expressive possibilities offered by contemporary artistic language, a multiplicity of techniques, approaches, and materials shape sculptural practices that are not univocal nor bound by strict conventions. Installations that engage with space, videos, and performances interweave and expand the definition of contemporary sculpture, which is continuously evolving.

Building on this premise, *On and Beyond* seeks to explore the nuances and complexities of the multifaceted world of contemporary sculpture through the works of artists Christian Fogarolli, Luciana Lamothe, Marie Lelouche, Fritz Panzer, Michelangelo Penso, and Esther Stocker.

Although he works across various media, including photography and video, **Christian Fogarolli** (IT,

1983) primarily focuses on sculpture and installation as his preferred means of artistic expression. Often using found objects, his works invite viewers into a profound and singular exploration of psychological distress. The theme of the individual and their identity is central to his practice, beginning with archival research and extending into the present, where the intersection of artistic and scientific inquiry becomes a pivotal point of reflection. In the exhibited works, the concept of care, along with the interplay between instrument, body, and soul, occupies a central role.

A line that transcends the confines of the two-dimensional plane, expanding into the third dimension and occupying space; industrial materials like steel and pentane: these are the core elements of the works by Venetian artist **Michelangelo Penso** (IT, 1964), whose practice

translates scientific researches into artistic expression. The *Magnetic nanoparticles Genesis* (2024) installation, placed at the center of the exhibition space, transforms complex studies on the medical potential of magnetic nanoparticles into a multi-sensory experience.

The viewer's eye, tracing the enveloping lines of Penso's installations, will recognize a visual resonance with the three-dimensional wire drawings of Austrian artist **Fritz Panzer** (AU, 1946). The void of Panzer's sculptures becomes perceptual substance of everyday objects, replicated on a 1:1 scale, offering the viewer the opportunity to have a renewed experience of them.

The relationship between lines and the third dimension is also central to the artistic poetics of **Esther Stocker** (IT, 1974). Starting from the pictorial canvas, her research expands into three-dimensional sculptures—placed on the floor, mounted on walls, or suspended from the ceiling. Her practice takes also shape in immersive installations that completely transform spatial perception. The distinctive black, white, and gray palette is a defining feature not only of her canvases but also of her sculptures on display, demonstrating how Esther Stocker's existential geometry permeates every medium she engages with.

Synaesthetic perception and sculpture are central to the work of French artist **Marie Lelouche** (FR, 1984), who combines in-depth technological knowledge with the materiality of her sculptures, creating an osmotic balance between external and internal experience. Visitors are invited to engage with the perceptual

experience of the sculptures from the *Failed to Synchronize* series, accompanied by a sound piece created by the artist, to be listened to through headphones. In this way, the sculptural medium becomes a gateway to an expanded exploration of the self and the space.

A dynamic interplay of flexible wooden forms and bodies defines the video performance *Amorfa* (2023) by **Luciana Lamothe** (ARG, 1975), in which the tensive relationships typical of the Argentine artist's sculptures take on both shape and movement within the public space. Core concepts of her practice, such as trans-materiality, the relationship between body and material, and the viewer-work interaction, are expanded into an environmental dimension.

Also on display are two drawings in which chaos and order coexist, engaging in a dialogue with the sculpture *Untitled* (2024), made from steel, clamps, and charred branches. This work references the site-specific installation Lamothe created for the Argentine Pavilion at the 2024 Venice Biennale.

Although sculpture is the focal point of *On and Beyond*, the exhibition also seeks to explore the resonances and dissonances between sculpture and other forms of visual art, including drawing, painting, photography, and video. These diverse mediums reflect the multifaceted nature of the artists' research and creative processes.

On and Beyond will be open at the Alberta Pane Gallery in Venice from December 14, 2024, until Saturday, March 1, 2025. The exhibition will be enriched throughout the winter months by a series of events offering new insights and perspectives on the works and themes presented.

ARTISTS

Christian Fogaroli

(1983, lives and works in Trento, Italy)

Christian Fogaroli holds a degree in Archaeology, along with a degree in Art History, and a Master's in Diagnostics and Restoration of Works of Art. Since 2011, he has been engaged in research and studies that explore the intersection of artistic, philosophical, and historical practices. His theoretical and field activity takes place in archival and museum contexts. His artistic practice blends visual art with scientific disciplines, expressed through various mediums such as installation, photography, sculpture, and video.

The results of his research have been exhibited at events and institutions such as: DOCUMENTA (13), Kassel (2012); MART, Rovereto (2013); La Maison Rouge, Antoine de Galbert Foundation, Paris (2014); de Appel arts centre, Amsterdam (2015); 5th Moscow International Biennale (2016); Hunterian Museum, Glasgow (2017); Gaîté Lyrique, Paris (2017); Galleria Civica, Trento, Italy (2014-18-23); Les Rencontres de la photographie d'Arles (2018); MAXXI, Rome (2018); Palazzo Fortuny, Venice (2018); Musée de Grenoble (2019); Musée d'Histoire de la Médecine, Paris (2020); MARE, Museum of Recent Art, Bucharest (2020); STATE Experience Science, Berlin (2020); Löwenbraukunst Art Center and schwarzescafé Luma Westbau, Zurich (2020); Etablissement Gschwandner Reaktor, Vienna (2020); GAM, Turin (2020); MAMM, Multimedia Art Museum, Moscow (2020); MAMbo, Bologna (2022); CCCB, Centre de Cultura Contemporània de Barcelona (2022); Espacio Fundación Telefónica, Madrid (2022); Schloss Waldegg, Feldbrunnen Canton Solothurn, Switzerland (2022); University Museum UMCG, Groningen, Netherlands (2023); MUSE, Museo delle Scienze, Trento, Italy (2024), Museo Davia Bargellini, Bologna, Italy (2024-25).

Luciana Lamothe

(1975, lives and works in Buenos Aires, Argentina)

Luciana Lamothe is an Argentinian artist who works with sculpture, drawing, photography, video and, above all, installation. She studied sculpture at the National School of Arts Prilidiano Pueyrredón, in Buenos Aires, the city where she lives and works. In her works, a brutalist and minimalist aesthetic coexists with delicate and sinuous forms, born from solid and structural materials pushed to the extreme of their possibilities, in order to enhance their potential. Lamothe reimagines the condition of materials, conceiving them as fluid agents in permanent transformation.

Her work has been shown internationally in institutions and events such as the 60th Venice Biennale; Museo de Arte Moderno de Buenos Aires; Art Basel Miami Beach Meridians; Art Basel Cities, Buenos Aires; Kunstraum Kreuzberg/ Bethanien, Berlin; CGAC, Santiago de Compostela; La Maison Rouge-Fondation Antoine de Galbert, Paris; Palais de Tokyo, Paris; Da Maré Museum, Rio de Janeiro; Museo del Barrio, New York; MAMBA, Buenos Aires; Fundación PROA, Buenos Aires; MNBA, Buenos Aires, to name a few. The artist was recently awarded the CIFO Grants and Commissions Award (2024). Her works are part of important private and public collections such as Centro Galego de Arte Contemporánea (CGAC), Santiago de Compostela; Fundación Itaú Cultural, Buenos Aires; Museo Arte Contemporáneo de la Provincia de Buenos Aires (MAR), Buenos Aires; Museo de Arte Contemporáneo de Rosario (Castagnino+MACRO), Santa Fe; Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires; Museum of Fine Arts (MFA), Texas; 21C Museum Hotels, Kentucky.

Marie Lelouche

(1984, lives and works in Paris, France)

Marie Lelouche is a French artist whose practice deals with different forms of spatiality. A graduate of the ENSBA in Paris, she obtained a Master's degree in Visual Arts at La Sorbonne (Paris) and completed a programme of studies at Le Fresnoy with the congratulations of the jury. She is currently completing a PhD in post-digital sculpture at Le Fresnoy (Tourcoing, France) in collaboration with UQAM (Montreal, Canada). Her research focuses on the evolution of forms in their technical and cultural context, with a particular emphasis on remix practices and the perceptual possibilities offered by Extended Reality (XR).

Her work has been exhibited in various contexts and institutions, such as: Spazio in Situ (Rome); Galleria Mazzoli (Berlin); Spazio Thetis (Venice); Centre d'Art Contemporain Les Tanneries (Amilly, France); Jeu de Paume Paris (online project); National Studio of Contemporary Art (Seoul, South Korea), Mirage Festival (Lyon), Fondazione Francesco Fabbri (Treviso).

Marie Lelouche won the DICRÉAM prize and the Pictanovo Interactive Experience Fund, received a special mention for the Adagp Revelation Digital Art Prize and was a finalist for the Opline Prize and Siemens Ingenious Prize.

Fritz Panzer

(1946, lives and works in Vienna, Austria)

Fritz Panzer works with drawing, painting and sculpture. Particularly recognisable are his wire sculptures of everyday objects on a 1:1 scale, which the artist conceives as three-dimensional drawings. David Rosenberg states: « A shelf, a sink, a corner of the studio, a chair, a piano, a few familiar objects. A frugal meal, a moment of silence. Everything is reduced to the appearance of a precise contour: a series of black lines that cross the space, like engravings. The contour encloses the form and marks the presence of the object. The surface is delimited without being materialised. Like a music note, the work fills the space without obstructing it. It is the work of a builder who frees himself from all gravity, all materiality, to concentrate only on the void and on the way a form emerges and rises within it. »

In his wire sculptures lines thicken and acquire substance, while also creating very light objects in which emptiness is essential: an interplay between the visible and invisible, which preserves volume and density.

Throughout his career, he has participated in numerous solo and group exhibitions in museums and institutions, including: La Maison Rouge - Fondation Antoine de Galbert, Paris; MACRO, Rome; Albertina Museum, Vienna; Museum Liaunig, Neuhaus, Austria; Universalmuseum Joanneum - Neue Galerie, Graz; Art Forum Berlin, Berlin; Kunsthaus Mürzzuschlag, Austria; Kunsthaus Nexus, Saalfelden, Austria; Akademie Graz. In 2014 he was awarded the Preis Der Stadt Wien.

Michelangelo Penso

(1964, lives and works in Venice, Italy)

Michelangelo Penso, a graduate of the Academy of Fine Arts in Venice (1987), draws on scientific research as the foundation for his drawings, paintings, and sculptures. His works frequently take the form of mathematical or biological structures, with titles that reflect these themes. Penso's installations, often crafted from industrial materials such as polyester, rubber, resin, aluminum, and iron, can envelop entire exhibition spaces, creating a dynamic dialogue between the visible and the invisible. The artist makes viewers immerse in a world that bridges genetics, microbiology, and the unseen. Through this lens, Penso reinterprets, translates, and materializes the invisible into tangible, object-based forms.

Over the course of his career, the artist has exhibited in events and institutions such as La Biennale di Venezia, Palais de Tokyo (Paris), Palazzo Fortuny (Venice), Reggia di Caserta, CAMeC (La Spezia, Italy), Fondazione Marino Golinelli (Bologna, Italy), Centre d'art contemporain Meymac (Meymac, France), MACRO (Rome), OpenArt Örebro 2022 (Sweden), Museo di Villa Croce (Genoa, Italy), Chiostro del Museo di Bassano del Grappa (Vicenza, Italy).

His works are part of private and public collections, such as Marino Golinelli Foundation, Galila P.O.C. Collection, Galleria d'Arte Moderna Achille Forti, Collection of the Reggia di Caserta, collection of the La Française - Crédit Mutuel Alliance Fédérale group, to name a few.

Esther Stocker

(1974, lives and works in Wien, Austria)

Esther Stocker studied at the Academy of Fine Arts in Vienna, the Accademia di Brera in Milan and the Art Center College of Design in Pasadena, California. Recognized worldwide for her paintings, sculptures and large-scale installations characterized by an abstract and geometric style and for her use of a palette limited to black, white and grey, Esther Stocker focuses her research on vision and on the perception of space through an existential and social approach.

The artist regularly exhibits in international museums, foundations and galleries, such as: MAXXI Museum (Rome), Mondriaan House (Amersfoort, The Netherlands), CerModern (Ankara), Museum of Perception MUWA (Graz), Fondazione Alberto Peruzzo (Padua), Museum Ritter (Waldenbuch, Germany), Art at Fuliang Festival 2023 (China), Changwon Sculpture Biennale (South Korea), Museum Haus Konstruktiv (Zurich), Museum Vasarely (Budapest), Museum Gegenstandsfreier Kunst (Otterndorf, Germany), LA BF15 (Lyon), Setouchi Triennale (Japan), Kunsthalle Bratislava, Italian Embassy in Vienna, MACRO (Rome), Georg Kolbe Museum (Berlin), Künstlerhaus Hannover, CCNOA - Center for Contemporary Non-Objective Art (Brussels), Museum Moderner Kunst Stiftung Ludwig (Vienna), Sharjah Art Museum (United Arab Emirates).

Her collaborations with the world of design and fashion include: with Flora Miranda for Cyber Crack 2020, a fashion show held during Paris Fashion Week (2020), with BMW Japan for the Setouchi Triennale (2019), with Eider for the 2018/19 Winter Collection, with Kohlmaier Wien for the International Contemporary Furniture Fair (ICFF) in New York and with Iris van Herpen in Milan (in 2018). In 2020, she won the Prix Aurélie Nemours.