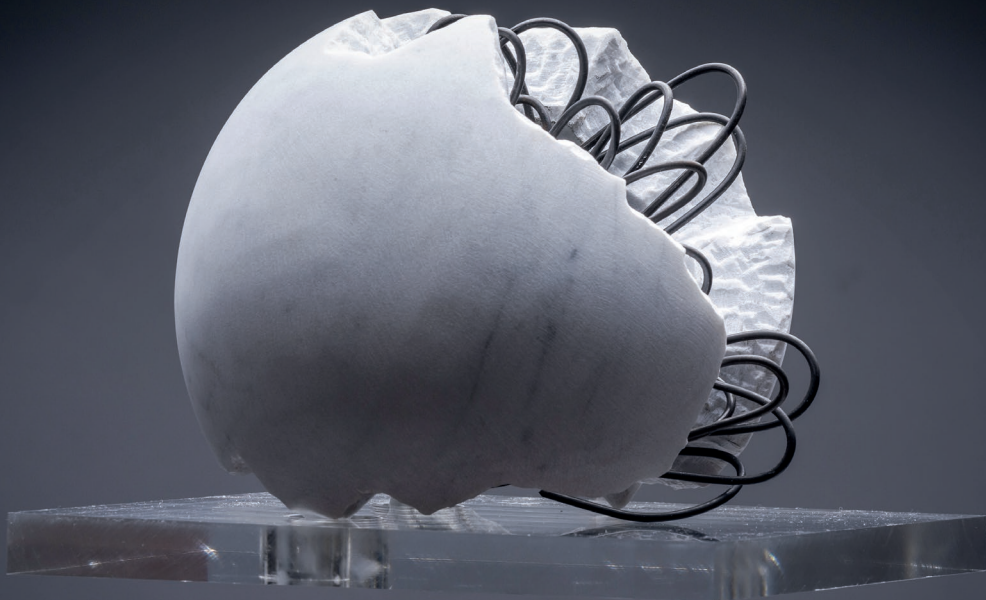


FILI FORME

opere da vedere e ascoltare
artworks to be seen and listened to



Infiorescenza

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opere da vedere e ascoltare
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Fondazione l'Arsenale

ISEO 10 febbraio - 18 marzo 2018

Angela Corti

Gli esordi di Angela Corti sono avvenuti negli anni '90, ancor prima di intraprendere gli studi accademici con le prime incisioni calcografiche ad acquaforte. Dall'incisione con morsura ad acido, ha sentito il bisogno del segno diretto su metallo e dell'utilizzo di una carta lavorata a mano che, una volta stampata, creasse un rilievo, un principio di scultura bidimensionale. E probabilmente è proprio il contrasto di luce tra segno diretto e rugosità del supporto cartaceo, tra bianco e nero, a favorire il passaggio alla scultura. Viene immediatamente attratta dai materiali, le forme plastiche con riferimenti espressivi, che rinviano tanto al concettuale che all'astratto informale. Ha scelto da subito la linea non figurativa, che mantiene tanto nell'incisione, quanto nella scultura. La sua ricerca consiste nella lavorazione di blocchi di pietra, compiendo un'operazione di decostruzione-ricostruzione: li frammenta,

Angela Corti beginnings occurred in the 90s, before starting on her academic studies with the first etchings engraving. From engraving with etching acid, she felt the need to act directly on the metal and use a hand-made paper which, when printed, would create a relief, just a beginning of two-dimensional sculpture. It's probably just the lighting contrast between direct sign and roughness of paper, between black and white, to facilitate the transition to sculpture. She was immediately attracted by materials, plastic shapes with expressive references, referring to both the conceptual and informal abstract. She chooses immediately the non-figurative style, that she keeps both in the engraving and sculpture.

Her research is in the processing of stone blocks, making operation of deconstruction-reconstruction: she fragments them, then put them back together; giving new a form, bringing together the pieces, sewing the stones with a

per poi ricomporli; dando alla materia nuova forma, riunendo i pezzi, cucendo le pietre con un filo metallico che trattiene i frammenti. Talvolta alterna le pietre fratturate e ricomposte, con sculture in marmo più plastiche e prive di ferite. Della pietra è attratta per i suoi segni, le venature, le variazioni cromatiche, l'alternanza di superfici lisce, rugose e cristalline. Tutto ciò che si frange, pur conservando i segni della rottura, della frammentarietà, può avere nuova forma, nuova vita.

Angela Corti si diploma all'Accademia di belle arti di Brera a Milano (Italia) nel 2003, dove ha appreso le tecniche pittoriche, calcografiche e scultoree con i docenti Giuseppe Maraniello, Davide Boriani, Paolo Minoli, Massimo Pellegrinetti, Andrea Del Guercio e Luce Delhove. Ha successivamente migliorato le tecniche d'incisione presso lo studio di Luigi Corsini e di scultura presso la scuola Vantini a Rezzato (Italia). Ha studiato anche lingue straniere presso l'Università Cattolica di Brescia.

wire that holds the fragments. Sometimes she alternates fractured and recomposed stones, with more plastic marble sculptures free from wounds, as if to raise the divine world in the eternal space, away from the earthly world fractures. The stone attracts her to its signs, the grain, the color variations, the alternation of smooth surfaces, rough and crystal. All that is broken, while preserving the signs of rupture, of fragmentation, can have new forms, a new life.

Angela Corti obtained a degree at the Academy of Fine Arts of Brera, Milan (Italy), in 2003, where she learned the painting, sculpture and engraving techniques with Professors Giuseppe Maraniello, Davide Boriani, Paolo Minoli, Massimo Pellegrinetti, Andrea Del Guercio and Luce Delhove. She subsequently improved engraving techniques at the studio of Luigi Corsini and sculpture at the Vantini School in Rezzato (Italy). She also studied foreign languages at the Catholic University of Brescia.

Grazie alla collaborazione con il Musicista e Compositore Rosolino Di Salvo, crea anche sculture musicali, strumenti sperimentali in pietra le cui pareti fungono da piani di risonanza. Il musicista dà loro vita e attraverso il suo tocco nascono infatti composizioni di suoni contemporanei. Il marmo con una conformazione molto cristallina, le sue forme artistiche e le corde tese a collegamento delle pietre, trasmettono una naturale vibrazione al tocco del musicista, rendendole vive. Le sculture sono accordate per ottenere una gamma di suoni organizzati in forma di "riserve sonore". Il suono delle sculture musicali ha accompagnato gli strumenti classici quali violino, violoncello, flauto traverso e chitarra del collettivo Nomòi Italian Contemporary Ensemble nelle sue performance in Italia e all'estero, dove vengono proposte musiche contemporanee composte dallo stesso Rosolino Di Salvo, riserve di musica elettroacustica con strutture derivate da svariati modelli di avanguardia che si rifanno a Cage, Stockhausen, Reich, Part.

Thanks to the collaboration with the Musician and Composer Rosolino Di Salvo, she also creates musical sculptures, experimental instruments whose walls function as resonance surfaces. The musician gives them life, through his touch compositions of sounds born.

The marble with a very crystalline structure, its artistic forms and strings stretched to link the stones convey a natural vibration to the musician's touch, making them live.

Marble sound sculptures have also been tuned to get a range of sounds that are organized in the form of "sound reserves". The sound of the musical sculptures has accompanied the classical instruments such as violin, cello, transverse flute and guitar of the collective Nomòi Italian Contemporary Ensemble in its performances in Italy and abroad, where original contemporary music composed by Rosolino Di Salvo are proposed, electroacoustic music reserves with structures derived from a variety of cutting-edge models that refer to Cage, Stockhausen, Reich, Part.

Rosolino Di Salvo, si laurea in Architettura e in Chitarra presso il Conservatorio V. Bellini di Palermo. Si è esibito da solista con diverse formazioni cameristiche e a plectro. Pubblica le sue composizioni con la Bèrben Edizioni.

Ha composto ed eseguito musiche per mostre d'arte contemporanea presso musei e gallerie d'arte in Italia e all'estero, tra le più recenti al Muzeul de Artă a Cluj Napoca (Romania), Italian American Museum a New York (USA), London Canal Museum a Londra (UK), Colonia (Germania) presso l'atelier dell'Artista Mary Bauermeister, moglie di Karlheinz Stockhausen.

www.angelacorti.it

www.nomoiensemble.it

Rosolino Di Salvo graduated in Architecture and Guitar at V. Bellini Conservatory in Palermo. He has performed solo with various chamber music formations and plectrum Orchestra. He publishes his compositions with the Bèrben Editions. He has composed and performed music for contemporary art exhibitions by museums and art galleries in Italy and abroad, among the most recent, the ones at the Muzeul de Artă in Cluj Napoca (Romania), Italian American Museum in New York (USA), London Canal Museum in London (UK), Cologne (Germany) by the studio of the artist Mary Bauermeister, wife of Karlheinz Stockhausen.

www.angelacorti.it

www.nomoiensemble.it



PH EMANUELA CASAGRANDE

Il vento del deserto
The wind of the desert

2014

Marmo Carrara e filo d'ottone
Carrara marble and brass wire

h 50x35x20 cm



Intersezione
Intersection

2014

Marmo Botticino e filo d'acciaio
Botticino marble and steel wire

h 50x30x15 cm



Ri-Composizione
Re-composition

2014

Marmo Botticino e filo d'ottone
Botticino marble and brass wire

h 34x30x8 cm



Trama di un'apertura
Texture of an opening

2014

Marmo Botticino e filo d'acciaio
Botticino marble and steel wire

h 50x35x15 cm



Un soffio
A breath

2017

Marmo Carrara e filo di ferro
Carrara marble and iron wire

h 50x20x20 cm



Tutt'intorno
All around

2017

Marmo Carrara e filo di ferro
Carrara marble and iron wire

h 50x25x25 cm



Pietra tessuta
Woven stone

2014

Marmo Botticino e filo d'ottone
Botticino marble and brass wire

h 25x25x5 cm



Semicerchio
Semicircle

2015

Marmo Botticino e filo di rame
Botticino marble and copper wire

h 21x42x6 cm



Da una frattura, un intreccio
From a fracture, an interweaving

2016

Marmo Carrara e filo di ferro
Carrara marble and iron wire

d 30 cm



Tenuti uniti da un filo
Held joined by a thread

2015

Marmo Botticino e filo d'ottone
Botticino marble and brass wire

h 30x13x7 cm



Infiorescenza
Inflorescence

2016

Marmo Carrara e filo di ferro
Carrara marble and iron wire

d 30 cm



Sboccia dal marmo
It blossoms from the marble

2016

Marmo Carrara e filo di ferro
Carrara marble and iron wire

d 30 cm



Una metà
One half

2015

Marmo Carrara e filo di alluminio
Carrara marble and aluminium wire

h 22x12x7 cm



SCULTURE SONORE
SOUND SCULPTURES

Rosolino Di Salvo





PH ENZO PUGLISI



Among the most important solo and group exhibitions:

2018 – Art Exhibition of the artists Renzo Bertasi, Angela Corti, Giuseppe William Vezzoli, edited by Attilia Consoli, President of Arsenale, and Angelo Zanella, Fondazione l’Arsenale in Iseo (Brescia – Italy)

2017 – Borderline, Miniartextil Como, edited by Luciano Caramel and all staff ARTE&ARTE. Later in Montrouge (Paris – France) and Le Chateau du Valfleury in Gif sur Yvette (France);

2017 – London Canal Museum, Seikilos to Eutèrpe, solo exhibition “Like marble flowers” and musical performance of Nomòi Italian Contemporary Ensemble (London UK);

2017 – Italian American Museum, Seikilos a Eutèrpe (New York USA);

2017 – Villa Fenaroli Palace, Lithos solo exhibition, Rezzato (Brescia – Italia);

2016 – Italian American Museum, Soundscapes, Guitar concert Rosolino Di Salvo and sound sculptures by Angela Corti (New York USA);

2016 – The National Spanish Benevolent Society Gallery, solo exhibition “Sphera” and guitar concert by the musician Di Salvo (New York USA);

2016 – Atelier of the Artist Mary Bauermeister, Musical Performance Sensory Experience, sound sculptures in marble by Angela Corti – Musician and composer Rosolino Di Salvo, Forsbach – Rösrath (Germany);

2016 – FAI Fondo Ambiente Italiano, solo exhibition, Arte in cascina, Solimago, Solferino (Mantova – Italia);

2016 – Re:music, the Garda Music School, Sensory Experience – Music Sphera, sound sculptures;

2016 – Overtime. A rear-view mirror on the afternoon, with IAGA International Art Gallery Angels (Cluj-Napoca Romania);

2015 – Artrooms 2016, solo exhibition at Meliá White House, London (UK);

2015 – Fili-Form, artworks to be seen and listened to, solo exhibition at Le Dame Art Gallery, Meliá White House, London (UK);

2015 – CO-ART-CO Contemporary Art Collection, Bagnolo Mella – Brescia (Italy);

2015 – La Nacional Gallery, solo exhibition and musical performance of Rosolino Di Salvo, In-Out the City, Executive Director Robert Sanfiz (New York City USA);

2015 – Art Vilnius 2015, with IAGA International Art Gallery Angels (Vilnius – Lithuania);

2015 – Art Athina International Contemporary Art Fair, with IAGA International Art Gallery Angels (Athens – Greece);

2015 – Otherwise The Loneliness, IAGA International Art Gallery Angels (Cluj-Napoca Romania);

2015 – Design Street – web magazine dedicated to Italian Design (Milan);

2015 – In forma di Pane, Pane al pane, Sblu Spazioalbello, edited by Susanna Vallebona (Milan);

2015 – Fragment #2 – B-side project, OverTime, IAGA International Art Gallery Angels, (Cluj-Napoca Romania);

2015 – Beginning of a collaboration with the Art Gallery IAGA, International Art Gallery Angels, Cluj-Napoca;

2014 – XII Biennial of Graphic Arts of the city of Castelleone, organized by Associazione Culturale Quartiere 3;

2014 – BAF Bergamo Arte Fiera, with Ufofabrik Contemporary Art Gallery;

2014 – Triennial of visual arts in Rome, edited by Daniele Radini Tedeschi, with the participation of Philippe Daverio;

2014 – Spanish Benevolent Society, group show edited by Paul Cabezas, New York (USA);

2014 – International Art Exhibition at Nina Torres Fine Art in Miami (USA), edited by Paul Cabezas and Barbara Aust-Wegemund;

2013 – Eros, Miniartexil Como, edited by Luciano Caramel, Vito Capone and Mariacristina

Cedrini (I / CH). Later in Montrouge (Paris – France) and Venice (Italy);

2012 – Contrappunto, art exhibition by Angela Corti e Luciano Pea, Inzino (Brescia);

2012 – Art Takes Time Square in New York, a work selected and displayed on 9 x 12 ft digital screens between the skyscrapers of Broadway and 43rd Street;

2011 – Onde di pietra – Waves of Stones, a solo exhibition at the Sforza Castle, edited by Anna Lisa Ghirardi in Soncino (Cremona – Italy), musical performance Sensory Experience 1 on the sound sculptures by the musician and composer Rosolino Di Salvo;

2010 – Signs of existence, Sblu Spazioalbello, works by Massimo Babini, Angela Corti and DAMSS in Milan (Italy);

2009 – Art for L'Aquila, the Italian Cultural Institute in London (UK);

2008 – Matrix Natura – 2008miniartextilcomo, edited by Luciano Caramel – Monika Engel – Aoi Huber Kono, Como (Italia);

2008 – Studio Arte Fuori Centro, Weaving fragments of stone, a solo exhibition, by Loredana Rea in Rome (Italy);

2005 – H.E.W Galerie, Windows of the art, edited by Anna Lisa Ghirardi in Wielenbach (Germania);

2006 – Woven Stone, solo exhibition, edited by Anna Lisa Ghirardi, critic text also by Mauro Corradini, Spazio Overseas, Brescia (Italy); 2005 Galleria Sincron International Group Exhibition, by Armando Nizzi in Brescia (Italy);

2004 – Kaunas Galleria Meno Parkas Unsoportable Reality, Lithuania;

2004 – 36th Yokosuka Gallery, 36° Peace Exhibition of art, Japan;

2004 – Dark of Light, edited by Mauro Corradini, Urbino, Halls of Collegio “Raffaello”, Italian Institutes of Culture in Krakow, Barcelona, Bucharest, Ljubljana Gallery Kud France Preseren.

Scultura sonora

