

ANDREA SALA

SOLO PRESENTATION @ SECTION ARMORY PRESENTS
FEDERICA SCHIAVO - BOOTH # 788

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Andrea Sala, *Italia Rosa*, 2015, polyurethane, bondo and pigments, 137 x 100 x 10 cm



Andrea Sala, *Primitivo #5*, 2014, briar root, brass, plasticine, 38 x 15 x 15 cm



Andrea Sala, *Untitled*, 2014, glass, bondo colored with oxides, glazed ceramic, 116 x 76,5 x 10,5 cm

For its first participation at the ARMORY SHOW, Federica Schiavo Gallery showcases works by Italian artist **Andrea Sala**. In this body of works, Sala has been swayed by the aesthetic power of traditional, established art movement of the 20th century such as Abstract Art, Expressionism and Primitive Art, particularly by the work of some influential artists such as Helen Frankenthaler and Henry Moore among others.

Italia Verde, *Italia Rosa* and *Italia Grigia* (2015) are three low relief pieces from the ongoing series *Italia*, which reveal the essential quality of some architectural features such as the graceful simplicity of the arch. Each work, conceived through unrealistic perspectives, is able to activate an imaginary based on the spectator's personal experience, emotions and imagination. Two historical figures are essential for the work's interpretation: the German architect Heinrich Tessenow and the Italian painter Giorgio de Chirico. For both of them the human being and the architecture had to coincide each other. The proportion and composition of architecture are ruled by the human being who becomes its unit of measurement and a subject modifying the surrounded space through his own experience, interpretation and feelings.

The abstract brush strokes of Helen Frankenthaler's painting echoes on the surface of Sala's three-dimensional slabs of glass with shaped edges designed around ceramic shelves. The glasses of this *Untitled* series have been mechanically engraved on one side by a process of sandblasting and then covered with "Bondo", a common and widespread American plastic filler used for many repair applications, then coloured with oxides. The use of "Bondo" encourages the contamination of high artistic practices and D.I.Y. attitudes, which is spreading rapidly in the aesthetics of the new millennium.

In a similar way, Andrea Sala's interest for Henry Moore's use of primitive, organic and ergonomic forms led him to create a group of sculptures titled *Primitivo* made out of briar-root which became the bizarre pedestals of surreal pipe mouthpieces in bone, bamboo, brass and methacrylate.

The decision of employing specific materials has a central role in Andrea Sala's work. The artist selects them according to the imponderables inner features of the matter during each step of the production process. This attitude helps him to undermine the orthodoxy of his initial sources and to accomplish new works more and more altered by several influences.

Born in Como (Italy) in 1976, Andrea Sala divides his time between Montreal and Milan, where he received his diploma from the Brera Academy of Fine Arts. His works have gained international attention and have been exhibited in several venues, including the 9th Venice Biennale of Architecture (2004), the MAMCO Musée d'art moderne et contemporain in Geneva (2003), MACO, Museum of Contemporary Art of Oaxaca (2007), Kaleidoscope Space in Milan (2010), La Maison Rouge in Paris (2012), the Musée d'art de Joliette (2012) and the Fondation Guido Molinari in Montréal (2012). His works can be found in the collection of the MAXXI - National Museum of the 21st Century Arts, Rome, at the Banca Albertini Syz, Milan and private collections. Some of his works have been exhibited as part of the latest Triennale of Milan.

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