

THE GREAT RESET

EXPLORING THE INNER SPACE OF THE
BRAIN MECHANICS
MIXING PAST AND FUTURE
WITNESSING THE DEATH OF ALL
MYTHOLOGIES



STEFANIA PINSONE

Art Gallery
Arting 159
Via Marsala 1
Milano (IT)





In my studio, working on “Closed circuit” (2020)

AESTHETIC CRITICISM

When I look at Stefania Pinsone's paintings my mind is pervaded by her visions; the forms go beyond the boundaries of reality, leading me to the origins of the universe. I see a vision more complex than space, an illusion of dimensions, realities that cannot logically fit into their space in the images. Her artworks evoke thoughts of science, of mathematics and physics, I appreciate the rational use of polyhedra, geometric distortions and original interpretations of concepts belonging to science, often to obtain paradoxical effects.

Stefania Pinsone is a woman who is more like a mathematician than an artist, whose production has made these two apparently opposed worlds coincide. Stairs, mirrors, optical illusions. Nietzsche said that when you gaze long into an abyss, the abyss also gazes into you. This is exactly what happens when you lean out and gaze down into these artworks, down into Stefania Pinsone's mind.

This is what comes to mind when we mention Stefania, but what hides behind this solid structure? What is hiding in the shadow of the arches, in the introspective

Stefano Dello Schiavo, first great collector and patron



obscurity of her art? What is hiding behind that dizziness, causing us to be at the point of falling, balancing over her paintings?

It seems like life itself urges us to see images, bodies, immobility and boundaries, the world is actively offering indefinability, nuances, transitions, and evanescence. Her artworks are representations of our own minds: we are emerging from the flux only to discover ourselves castaways as before. “Metamorphosis” is the right word to describe Stefania Pinsone’s artworks, and perhaps to describe Stefania herself. Better yet, “metamorphosis” is the perfect word to describe Stefania, a creation of Pinsone, the author who becomes a character, the inanimate which becomes living, the chaos which becomes meaning.

Infinite perspectives of architecture, we are trying to maintain the equilibrium, but we are already falling, precipitating in the stairwell of imaginary staircases, flowing in the abysmal void until we jerk like when you stumble in a dream and you wake up with a jolt and the heart beating.

The apparently simple structures and architectures catch your attention and

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House & Garden.



you see ancient and modern civilisations on a never ceasing journey and you lose the sense of equilibrium, time, emptiness, and confusion, left as you are with that unknown uneasiness, that sensation coming from the space. It is a continuous metamorphosis, a vicious circle that brings you back to the same illusion of escape from everyday life.

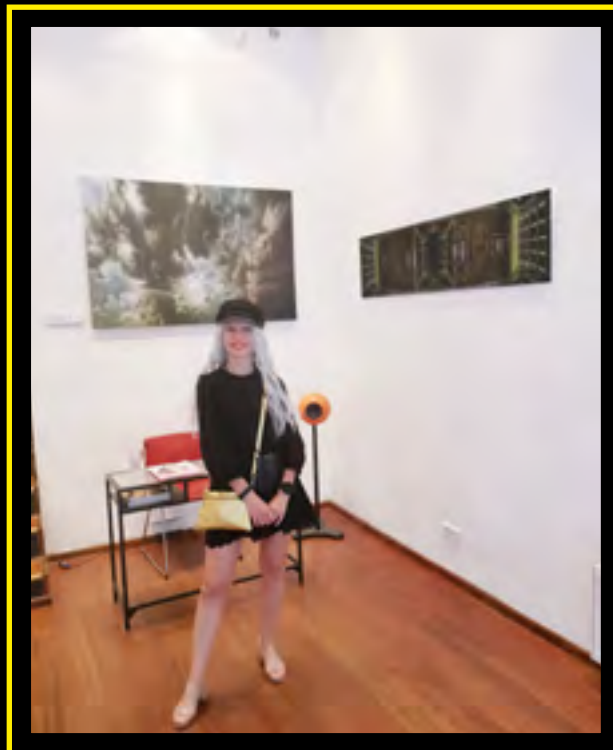
If we gaze too long at an artwork by Stefania Pinsone we end up becoming an illusion ourselves: we take the light of a mechanism, of a life without adventure, monotonous and bizarre, chasing ourselves in the eternal return.

Roberto Papini



**My artworks published in the German art books
“International Art Today - 2016 and - 2017
(curated by Dr. Ingrid Gardill)**

**EWAL Premier Art Award London 2019,
awarded by Professor Dan Fern (left) of the
Royal College of Art in London**





GOLDEN ISOLATIONISM

Premier Art Award Exhibition London 2019 Top Prize

Winner (with a silver version)

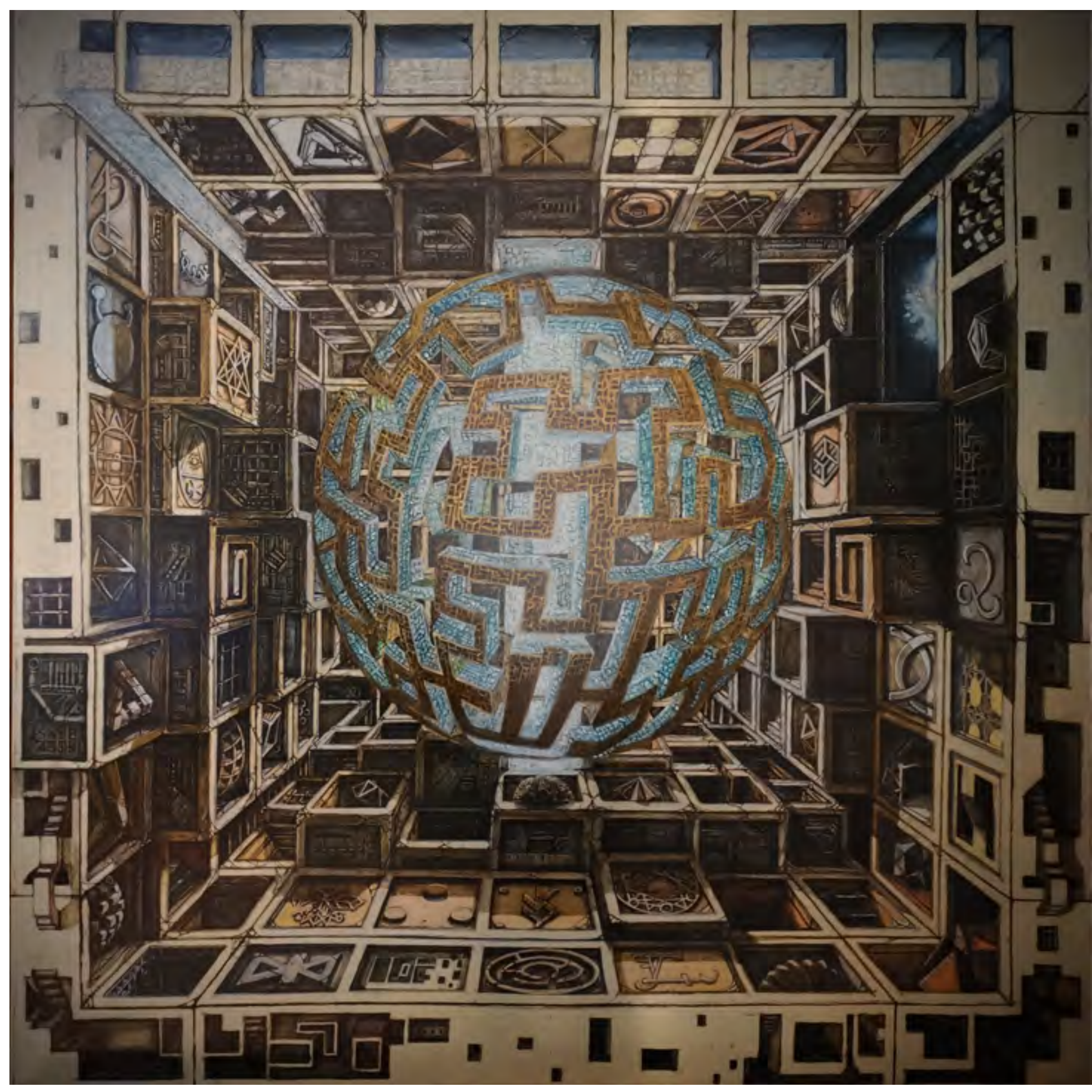
Metallic pigments on golden aluminium

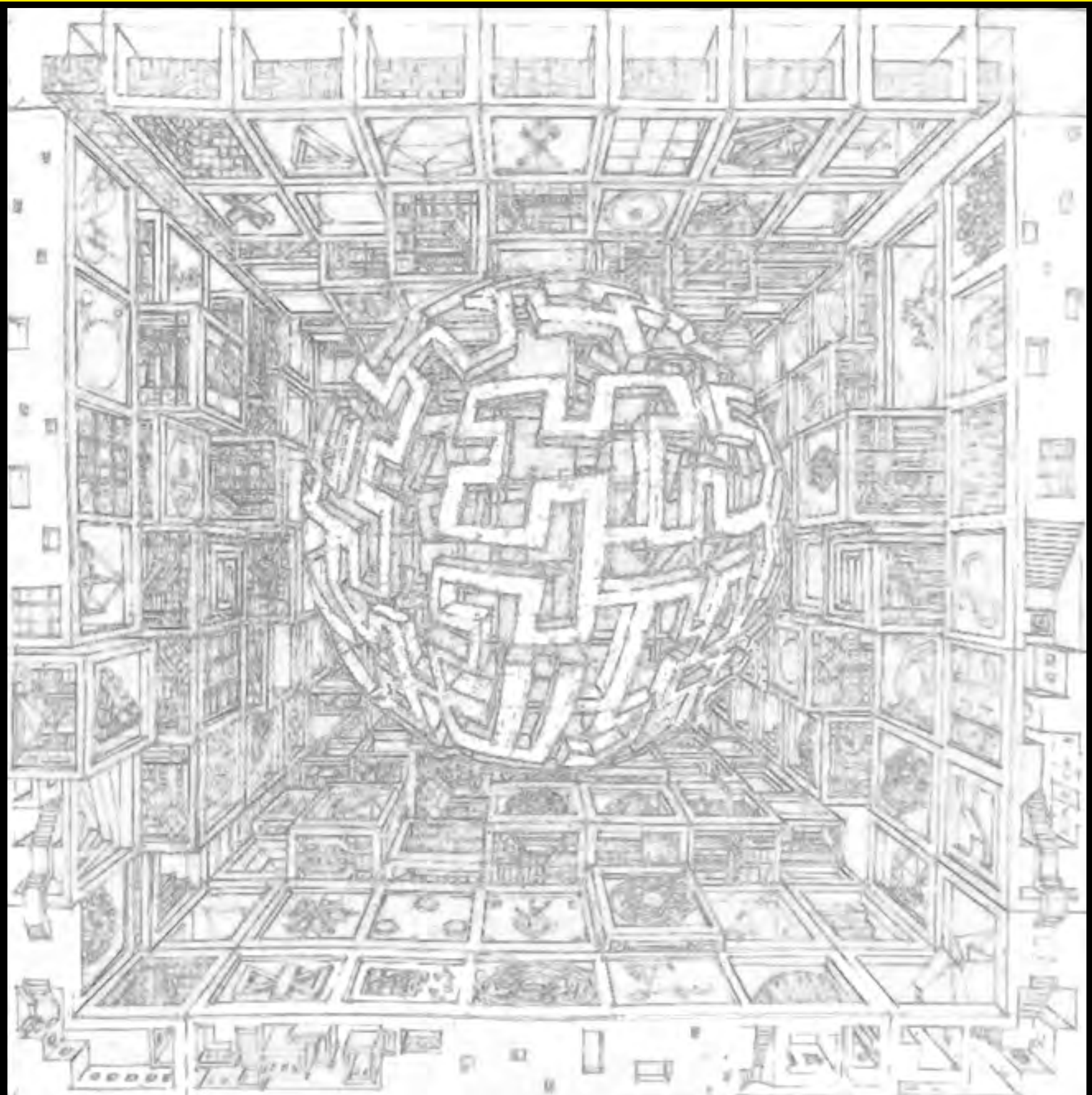
100 x 100 cm

2019

The large sphere of Isolationism is compressed by walls with vertical niches. This sphere appears in many other artworks as a constant, but here the sphere is in the foreground, before our eyes with its rotating band structure that shows its interior between one revolution and another. Around the perimeter it has an intense light, intuitively blinding like a metallic sun. It looks like a Kubrickian spaceship that moves in the territories of brain connectivity.







DREAM MACHINE

Metallic and phosphorescent pigments on golden aluminium

100 x 100 cm

2020

Time lapse (two and half months)





Night view (above) and photo in absence of light (right): phosphorescence is a type of photoluminescence related to fluorescence.

When exposed to light of a shorter wavelength, a phosphorescent substance will glow, absorbing the light and reemitting it at a longer wavelength. Unlike fluorescence, a phosphorescent material does not immediately reemit the radiation it absorbs.

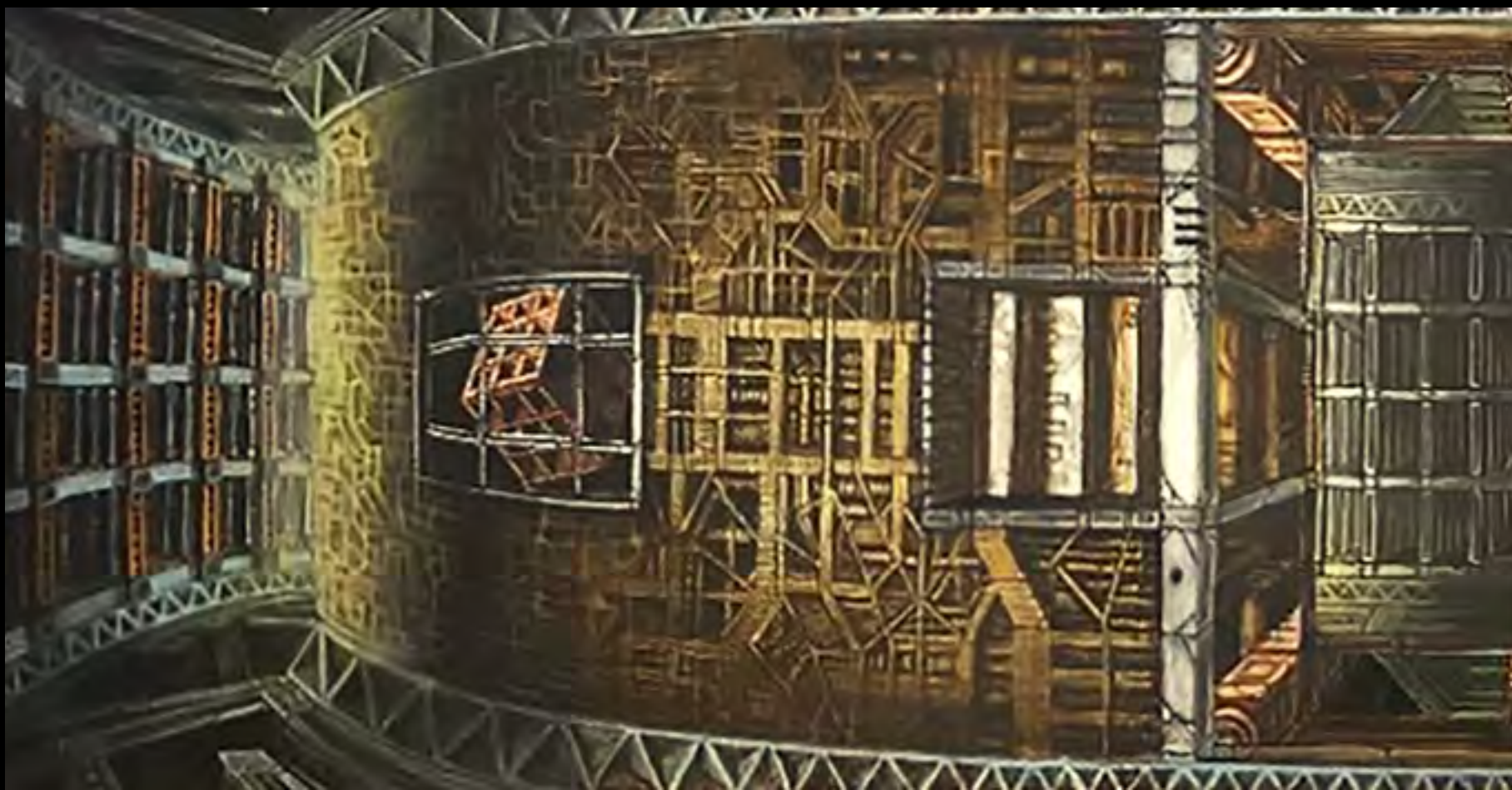




AMBIENT OF CONNECTIVITY THE ABYSS

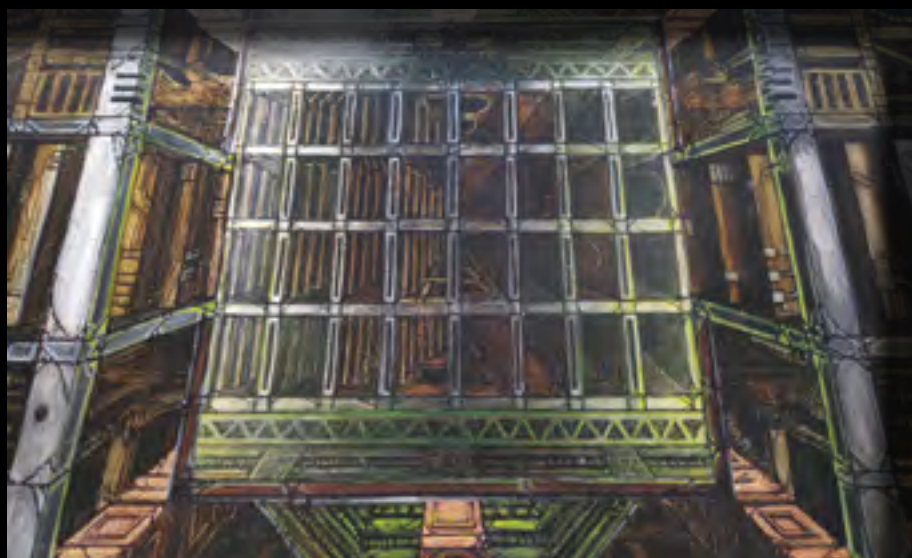
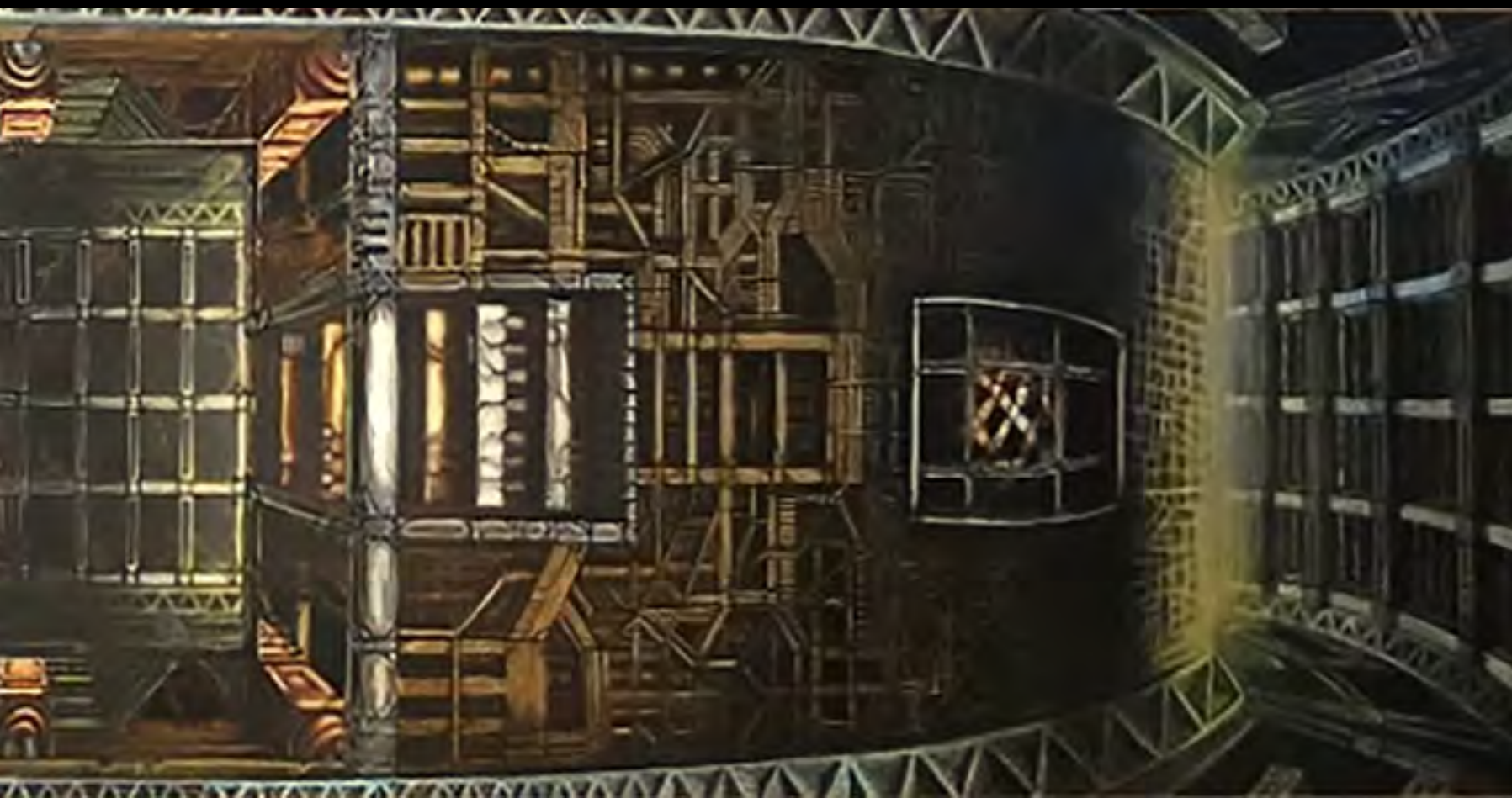
Metallic pigments on silver aluminium
127 x 72 cm, 2021





CLOSED CIRCUIT

Acrylic, silver, gold, bronze,
phosphorescent pigments
on silver aluminium
40 x 160 cm
2020



THE CALLING

Acrylic metallic pigments
on golden aluminum

80 x 120 cm

2020

The calling is a symbolic representation of our time: humanity living in the ground floor, a dark labyrinth landscape full of impossible and dazzling doors, stairs and ambients leading to nothing except to a first floor in which an unnatural, almost spiritual light seems to call leading toward a possible exit into the sky. The golden metallic surface is entirely painted, only the space of the light above is left unpainted, giving a mesmerizing, shiny, effect.





ATLANTIS

Acrylic metallic pigments on
golden aluminium
130 x 70 cm
2021



Conceived and executed during the lockdown, starting from a preceding project. The effects are visible: the loss of civilization as a metaphor of the loss of perspective of the rational approach to the human space, but all in the sublime esthetic of decadence.



DEATH OF MYTH

3-D printed sculpture, made by reverse engineering from a 2-D model developed in 2016 (below). Covered with gold and silver leaf.

Ø 60 cm
2021

This is Athena's shield, showing the pattern of an ancient Persian shield in the background. But instead of the head of the Gorgon Medusa - as usual in the ancient iconography - the head of Catwoman is screaming toward us. Oriental values and Western values are confronting each other.



On the right, the final 3-D file. Below
the main sources of inspiration: the so
called shield of Charles V and the persian
counterpart on the right.
Christina Ricci as Catwoman here below





Short timelapse of the making of the shield.
The process of making it appear ancient was the last step.





THE GREAT RESET



GOLDEN ISOLATIONISM

Premier Art Award Exhibition London 2019 Top Prize Winner with a silver version)
metallic pigments on golden aluminium
100 x 100 cm
2019



DREAM MACHINE

Metallic and phosphorescent pigments on golden aluminium,
100 x 100 cm
2020



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GOLDEN ISOLATIONISM

Details in artificial light



EXHIBITIONS AND PUBLICATIONS

2020

Personal exhibition in the art gallery GH36, representing the gallery during the Berlin art week, 12 -22 September, co-curator Dr. Lily Fürstenow, Berlin (DE).
Publication in Vogue, House & Garden, Tatler and GQ in the autumn and winter editions (The Condé Nast Publications Ltd, Vogue House, London, UK).

2019

Personal Exhibition at R4L art Gallery Nov.-Dec, Seon (CH)
Premier Art Award Exhibition London 2019, **Top Prize winner** (10/31/19), head juror: professor emeritus Dan Fern from the Royal College of Art of London. La Galleria Pall Mall, London (UK)
Consignment of the recognition certificate by the Ambassador of Italy to Switzerland, H. E. Silvio Mignano, (1st Edition of the “Young Italian Talent Day in Switzerland”), 5 October, CH

Duo Exhibition at Posk Gallery, 26 - 31 August, London (UK)
Platform for emerging artist #22, Leyden Gallery, 13-25 May, London (UK)
London-Kyoto FAPDA Award, winner in art print category, exhibition in Be Gallery, May, Kyoto (JP)

2018

The Discovery Art Fair, with Parcus Gallery, November, Frankfurt (DE)
“Grand Salon 2018“, Villa Berberich, Jan.-Feb., Bad Säckingen (DE)

2017

Exhibition in the public museum Wanlin Art Museum, Hubei Art Festival, Nov., Wuhan (CN)
Selected artist at EWAAC 2017, category painting, exhibition in the Pall Mall Gallery, Oct., London (UK) Personal Exhibition at Onepeak Hubei Culture Media Co., Ltd., TS1 Gallery, Wuhan City, curated by Amalart S.r.l. May-June, Wuhan (CN)

2016

Representation at Atkinson Collection Gallery, Chicago (US)
LISTE 21/Art Basel - art fair, represented by Kaskadekondensator & Dr. Kuckucks Labrador, June, Basel (CH)
Exhibition at Le Dame Art Gallery, June-December, London (UK)
Awarded at EWAAC 2016 with Encouragement Price; exhibition La Galleria Pall Mall, Oct. London (UK)

2015

Duo exhibition in the art gallery Haus am Bach, April, Sissach (CH)
Solo Exhibition, Art & Context 101, Art Gallery, October-November, Basel (CH)

2014

“Under One Roof” collective exhibition, Gum Gallery, May, Moscow (RU)

“Cutlog NY” Art Fair, May, New York (USA)

“Frisch Gestrichen” double exhibition, Galerie Eulenspiegel, Aug.-Sept., Basel (CH)

“Copenhagen Art Contemporary art fair”, September, Copenhagen (D)

2013

“Selection” collective exhibition, Galerie Schöneck, Riehen, Basel (CH)

2003

“Blerò” Personal Exhibition. Fondazione Katinca Prini and Contini Gallery, Bardonecchia (IT)

2000

“Match” collective exhibition. Galleria d’Arte F. Russo, Rome (IT)

Collective Exhibition. Galleria Comunale d’Arte Moderna e Contemporanea di Roma, Rome (IT)

1999

Personal Exhibition. Studio D’Arte Cannaviello, curated by E. Cannaviello, Milan (IT)

1997

Personal Exhibition, with catalogue, Galleria d’Arte Mascherino, curated by G. Marziani, Rome (IT)



The present volume was edited on the occasion of the personal
exhibition of Stefania Pinsone 1 - 14 October 2021

Curated by Roberto Papini

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