

#iorestoacasa #smartworking

#iamstayinghome

Can art cheer up our spirits in this time of medical emergency?
Let's continue to keep each other company with the series of focuses on artists represented by Galleria Fumagalli.

MATTIA BOSCO



Ph. Luca Peruzzi

Mattia Bosco was born in 1976 in Milan, the city where he lives and works and which he occasionally leaves to move to the mountains of the **Val d'Ossola, in Piedmont, his open-air laboratory. Here, for instance, he carefully chooses the material, wood or stone, which he will then transform into sculpture.** In fact, the artist does not invent new forms but follows the natural structure present on the surfaces, bringing out their profiles.

After studying philosophy, a discipline that he continues to nurture alongside his artistic research, Mattia Bosco becomes passionate about sculpture and matter as the primary substance in the formal process. The action of sculpting does not end in the removal of the superfluous but in the adaptation to a place. **The form, therefore, naturally emerges: the sculptor does not invent it but finds it already existing, and continues its formation process.**

Mattia Bosco exhibited his works in solo projects in Italy and abroad such as the recent exhibition //

tempo è un bambino che gioca, held at Palazzo Borromeo in Milan in 2019, and the double solo *In | Origine*, with Filippo Armellin at Galleria Fumagalli in the same year. His open-air installations were included in the exhibitions Frieze Sculpture Park in London (2015), Country Unlimited at Cascina Maria, Agrate Conturbia (2018, 2017), Dolomiti Contemporanee in Pieve di Cadore (2017) and Casso (2014), Museo del Marmo in Carrara (2014).



Ph. Luca Peruzzi

THE PROCESS



Ph. Luca Peruzzi

Mattia Bosco searches for the origin, where everything started before time was History, exploring the boundaries of the tangible and the spaces that exceed the limits of reality.

The origin is proved by sculpture, a temporal object which necessarily contains the flow of time.

The artist firstly makes a selection of the rough and rejected matter, and secondly starts a maieutic process in which he brings out lines and structures already existing in the raw material.

«Each stone has already a form in it, I intervene as little as possible. Indeed, I await its suggestions.» Mattia Bosco



Mattia Bosco, *Pavimento*, 2019. Silver gneiss, 700x360 cm, 90 pieces 70x70 cm.
Ph. Filippo Armellin. Courtesy Galleria Fumagalli.

STONE AND WOOD

After trying ceramic as way of expression, Mattia Bosco started experimenting with wooden and stone sculpture. The transition between the two matters is a natural migration caused by the desire to learn how different materials respond to the artist's touch. He transfers in wood what he learns from the stone structure and teaches the rock the verticality of the tree.

«I feel a blood link between my experiments in stone and those in wood, an alliance, rather than one being subjected to the other or to the values of the other. The thought that they may gain mutual benefit and shed light on one another is what motivates me to present them in the same exhibition after having exhibited them separately. As for exporting an idea from marble to wood, if this has somehow happened it's because there was an excess of sense in the work done in stone, which generated an expectation fulfilled by the wood.» Mattia Bosco



Ph. Luca Peruzzi

In the rough matter, rejected by others' choice, there are all the possible forms that emerge thanks to the work of the sculptor, who also acts with the machine, the robot, whose traces are deliberately left visible through the steps that mark its passage.



Mattia Bosco, *Lago Nero*, 2014. Black Marquina marble, 160x80x12 cm.
Ph. Filippo Armellin. Courtesy Galleria Fumagalli

THE INSERTIONS

Mattia Bosco prefers the veined stone, never pure, like the rosewood marble, characterized by pink veins and shimmering quartz. Furthermore, he often **transforms the material by intervening on the mineral aggregates with the addition of external bodies such as steel inserts.**



Mattia Bosco, *Untitled*, 2018. Rosewood marble, iron sheet and stainless steel, 172x40x23 cm. Ph. Filippo Armellin. Courtesy Galleria Fumagalli



Mattia Bosco, *Untitled*, 2018. Rosewood marble, iron sheet and stainless steel, 167x70x40 cm. Ph. Filippo Armellin. Courtesy Galleria Fumagalli

The insertion of golden leaf characterizes the series *Sezione Aurea*: sculptures to be placed on the floor or hung to the wall, where **the artist operates by smoothing portions of the surface and covering them with golden leaf, rendering everything visible thanks to this added detail.**



Mattia Bosco, *Sezione aurea*, 2016. Rosewood marble and golden leaf, 77x39,5x3 cm. Ph. Filippo Armellin. Courtesy Galleria Fumagalli



Mattia Bosco, *Sezione aurea*, 2017. Rosewood marble and golden leaf, 72x45x20 cm. Ph. Filippo Armellin. Courtesy Galleria Fumagalli

« The actions of Mattia Bosco also raises questions on the theme of the finite and the infinite, emancipating the viewer and rendering them capable or perhaps obliged to take part in the work. Is there an initial moment for the sculpture? Can we identify the final word? Perhaps there are no answers.» Angela Madesani

THE TIME

For Mattia Bosco sculpture is an affirmative action through which the human being takes back time, to enjoy it and to be at its side while it flows. The artist infuses the stone and its stratigraphy with his own sign and memory; he takes matter away from its practical use and recognizes the profound History it has within it.



«Brancusi said: “Sculpture is water.” I would add that sculpture is time. The slow workings of water on rocks, the time contained in the rocks themselves, sedimentation, a diary of the world in which not a single day, even an instant, is missing. Stone is time in its solid state, a book whose pages are welded together, one to another. Sculpture is a way of dealing with this closure, of unsealing the world, making a scratch in its flesh, attempting to re-write what we are incapable of reading [...] But if sculpture is water this means that the water remains even when the work has been made and the water has evaporated. The stone conserves

**the sign of what has worked on it like water, of its tireless
corrosive power, its *dynamis*.»**

Mattia Bosco

To discover more on the artists' work, visit Galleria Fumagalli's [website](#).

Texts partially drawn from the catalogs: *In|Origine* with a text by Angela Madesani and published by Scalpendi Editore (Milan, 2019) on the occasion of the exhibition *Filippo Armellini Mattia Bosco, In|Origine* held at Galleria Fumagalli (16 April - 20 July, 2019); *Come cera per le api. Mattia Bosco* with an interview by Anna Siccardi and published by Gli Ori (Pistoia, 2015) on the occasion of the exhibition *Come cera per le api. Mattia Bosco* held at the Museo Diocesano in Milan (9 June - 30 August, 2015).
