

Untold Narratives

13.09. - 19.10.2023

**Galerie nächst St. Stephan Rosemarie Schwarzwälder
curated by Roberta Tenconi**

Artist: Amalia Del Ponte

Appear by Disappearing

Galerie nächst St. Stephan Rosemarie Schwarzwälder presents „Amalia Del Ponte. Appear by Disappearing,“ a solo exhibition by Italian artist Amalia Del Ponte. Curated by Roberta Tenconi as part of Curated by festival.

Taking its name from Amalia Del Ponte’s notable 1970 sculpture *Apparire/scomparendo*, the exhibition “Appear by Disappearing” delves into the artist’s six-decade-long exploration of the ephemeral and the tangible, challenging the common notions of objecthood and the environment we inhabit.

Born in Milan in 1936, Del Ponte is a polyhedric artist whose pioneer research spans visual art and sound, and also extends into design, architecture, and jewelry. By continually pushing the boundaries of these disciplines, she has developed innovative approaches to materials and forms. Renowned for her groundbreaking sculptures, such as the iconic Plexiglass prisms known as Tropi—derived from the Greek „tropos,“ meaning „turning“ or „change,“ a term also serving as rhetorical figure denoting deviation and transposition of meaning—and for her environmental installation *Area Percettiva* (Perceptual Area), with which she won the First Prize for Sculpture at the São Paulo Art Biennial in 1973, Del Ponte’s work embodies a profound engagement with principles of light, nature and technology.

Her use of intangible materials and the relationship between the visible and the invisible are central to her work. By bringing into play light’s

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properties—transparency, lightness, and fluidity—with the physical phenomena that stem from them—reflection and refraction—Del Ponte's Plexiglass sculptures metamorphose the surrounding environment and create a continuous play of movable and virtual spaces, thus undermining the very notion of materiality and conventional perceptions. These gestures seek to render the indefinable and transitory nature of reality, in an attempt to eliminate boundaries between the built and the natural environments and to escape the idea of any authoritative or privileged point of view.

The project for Domgasse celebrates Amalia Del Ponte's innovative research on light, material, and sculpture, bridging the organic and inorganic worlds. This curated selection features historical works from the 1960s and 1970s and is inspired by two major shows she had in Milan: the 1967 exhibition at Galleria Vismara, curated by art critic Vittorio Fagone, which first presented her Plexiglass prismatic small sculptures Tropi, and the 1972 exhibition at Salone Annunciata, which included slide projections of colored images of liquid crystals as seen under the microscope alongside sculptures where Del Ponte experimented in expanding the Tropi in size to relate on the human body and in mixing Plexiglass with other materials such as concrete and iron. Each work from the Tropi series is about 20 cm height and has a perfectly smooth transparent surface, differing only in the sequential number of its title, the angles' degrees that give the specific shape, and for the presence of certain engravings or carving, or even the insertion of a material as in Tropo n. 7, 1965.

As Del Ponte recalled on the occasion of her 1972 exhibition at Salone Annunciata: "More than in shape as an outcome, I have always been interested in the angles I chose, as they created an imaginary, dynamic space for vision, with a defined range of possibilities outside which external images, refracted and reflected, got fragmented, causing a continuous break of real perceptual patterns in the environment. Hence the need to reproduce the same object in larger size, not only as a "primary" object, but in order to stress its potential activity in itself and around itself."