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**TRE MODI PER DIRE LA STESSA COSA**  
**MARTINA CASSATELLA, ROBERTO DE PINTO AND EMILIO GOLA**

Group exhibition curated by Antonio Grulli  
20 September – 24 November, 2022

With the support of:



## **TRE MODI PER DIRE LA STESSA COSA**

Martina Cassatella, Roberto de Pinto e Emilio Gola  
Curated by Antonio Grulli  
20th September - 24th November, 2022  
*Inaugurating 20th September, from 3pm until 9pm*

ArtNoble Gallery is pleased to present *Tre modi per dire la stessa cosa* (Three ways to say the same thing), a group exhibition with works by Martina Cassatella, Roberto de Pinto and Emilio Gola, curated by Antonio Grulli.

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Three ways to say the same thing. Three ways to say painting. This is what the exhibition is about.

Each painter is both an affirmation of a way of painting as well as an implicit critique of everything that has been painted to date.

And there is nothing more electrifying than a new generation emerging, bringing new forms, new feelings, and purging itself of everything that is no longer able to speak.

Thus, here are three young painters, graduated from the Brera Academy of Fine Arts, presenting themselves on the Italian scene.

Martina Cassatella, Roberto de Pinto, Emilio Gola.

Three different painters, yet united by a shared spirit.

Martina's painting is made of hands, light and hair. In each painting these are declined and recombined differently. Three elements that allow us to investigate the way in which painting is capable of becoming a plastic form, the way in which colour becomes a nucleus of light, and the way in which the abstract line can be a figure capable of activating and destabilizing the pictorial surface, going on to create intense ghostly figures.

Roberto populates the canvas with bodies originating from the deep Mediterranean. They are the painter's alter-egos, idle, immersed in water or in the shadows of vegetation; sometimes only a part of the faces or an anatomical detail emerges, sometimes they are depicted in not very busy groups, perhaps because of the heat. The techniques he uses, encaustic and pastels, become erotic about skin, tans, and shadows on bodies.

Emilio is point, line and surface. The bodies of friends create temporary constellations in continuous reformulation; recurring pictorial motifs rendered through textures made through the use of tools unrelated to painting, to which lines charged with kinetic energy capable of synthesizing the dynamics of bodies, and pictorial surfaces through which the lines and points of the textures are enhanced.

Three ways to say a new painting, without any sense of guilt, without inferiority complexes compared to other languages.

Antonio Grulli



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## **MARTINA CASSATELLA (SAN GIOVANNI ROTONDO, 1996)**

Born in San Giovanni Rotondo (Puglia) in 1996, Martina Cassatella currently lives and works in Milan. In 2021 she received her Master's degree in Painting from the Brera Academy of Fine Arts.

Martina Cassatella's works are paintings of shadow traversed by light: strong gleams emerge *from the dark*, like in the dark the flame of a candle, and *in the dark* hair-thin filaments chew through the darkness, becoming a curtain on the beyond that blinds. Like gently plucked strings, from the hands the threads are knotted and woven with the grains of light, traversing a fictitious loom, like Penelope and the women of mythical Greekness, or Moire wrapping and spinning the destiny of men.

In Christian and Orthodox icons, as in Buddhist *mudras*, the position of the hands is maieutic: they guide and suggest with their own language. The female archetypes of virgin and vulnerable goddesses, or the madonnas of Christianity offer hands for guidance and comfort in gentle embraces. Thus, Cassatella's paintings featuring hands invite one *to go beyond*, in an act that is pristine and poetic, albeit dense with terror.

The principle of vision, of the dazzle of the miracle, of the apparition that immobilizes and unsettles and which travels through the entire pictorial work, awakening the memory of the moment of birth in which the inside is welcoming and complete, and instead, what awaits outside is unknown, perhaps frightening.

Sacred images provide a glimpse of eternity, filling oneself with that strange wonder one has when faced with things that are not human, alien and supernatural, yet so human that they reappear in the form of *imago*, ancient and unconscious as myths and legends. In contrast in folklore one breathes in the smells of *the below*, of the *deepest possible interior* and filth that crawls like Japanese *yokai*, and of the darkness that clings to man in everyday mysteries.

Martina's paintings stand at the moment of the collision between the two, in the pain of limbo, both sweet and sour, and appear as spyholes between the dark cave and the reality of the dazzling *outside*. But the gaze is mostly from within, like energy that shines and tenderly encloses.

## **ROBERTO DE PINTO (TERLIZZI, 1996)**

Born in Terlizzi (BA) in 1996 and raised in Molfetta, Roberto de Pinto currently lives and works in Milan. In 2021 he received his Master's degree in Painting from the Brera Academy of Fine Arts.

Summer heat and geographic motifs urge the characters immortalized in Roberto de Pinto's works to take off their tank tops, to be in their swimsuits, to uncover their skin, which, naked and imperfect, is exposed to the sun's rays: rough and sweaty, it burns and colours itself with argillaceous earths, it stains with charcoal; the reds and blacks of the figures of ancient vases.

At the center of Roberto de Pinto's practice is a body, a self-portrait that becomes the spokesperson for a very precise identity: Mediterranean-ness, with all its baggage of sensuality, more precisely virile, uninhibited and contaminated.

Climate, territory, history, rural and popular culture as shadows are cast on each figure in de Pinto's paintings, always generating different narratives. His painting style is entrusted to the encaustic technique, which constitutes a fundamental part of the work. Wax, mixing with pigments, earths and charcoal creates a coating that is similar to the surface of a frescoed wall, refined by time.

## **EMILIO GOLA (MILANO, 1994)**

Born in Milan in 1994 where he still currently lives and works, Emilio Gola earned a Bachelor's degree in Architectural Design at the Polytechnic of Milan and later obtained a degree in Painting at the Brera Academy of Fine Arts.



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Gola's painterly practice is one that happened by itself. Three bodies tangle, mingle, and melt together in a search for balance, taking on informal, disorderly poses in a continuous exchange of roles. Life drawing is the paradigm within his paintings, managing to capture all the freedom given to the models whilst they pose. By letting others play, with only the intrusion of the artist's eye drawing on the canvas, the scenes come to life amidst the precious contrasts between playing and boredom. Found objects, which chaotically inhabit the studio where Gola works, complete the composition of his works: they multiply endlessly, becoming a formless heap that envelops the characters, to such an extent that the difference between bodies and objects becomes blurred.

For Gola, painting is an image of the struggle between self-definition and dematerialization of everyday reality. Objects and bodies are always balanced in a tension between organic and inorganic, making it easy to recognize oneself in the noisy blob of jagged flesh along with its extensions. It is not so much the shoe or the book in its singularity, but what that object provides to man for the definition of the self. It is the song of those who try to define their role through things or others, thrown into a search for meaning that is repeated in endless combinations and personalities.

Gola's paintings create an atmosphere that is both drowsy as it is frivolous, and refer to a mysterious and timeless moment, not outlining any defined place as the theater of the scenes. It is the paintings themselves that define the space, made up of continuous changes of register, alternating thick paint with chalk, along with layers of pointed as well as softer masses of color.

In addition, Emilio distorts the typical function of utensils that do not belong to traditional painting, such as knives, wire mesh transformed into stencils or plastic packaging that become stamps of expanses of confetti. Like a jigsaw puzzle, the paintings come to life: a reflection of the playful and tumultuous painterly work, in search of new forms and procedures, and which travel in parallel with what happens to the subjects, who are always engaged in finding a new way to experiment.

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## **OPENING**

Tuesday 20 September, 2022  
from 3pm - 9pm

## **EXHIBITION DATES**

20 September - 24 November, 2022

## **GALLERY OPENING TIMES**

Monday - Friday / 3pm - 7pm  
or by appointment

## **PRESS OFFICE**

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## **INSTAGRAM**

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