

**Ferramenta Drovetti**

via Maria Vittoria 31  
I-10123 Torino

**October 29<sup>th</sup> — November 2<sup>nd</sup> 2024**

from 10<sup>am</sup> — 1<sup>pm</sup> / 3<sup>pm</sup> — 7<sup>pm</sup>

and by appointment

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# ALESSANDRO DI PIETRO/ ESSENTIAL-CONFIDENTIAL

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**CASE CHIUSE #17**  
by Paola Clerico

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[www.casechiuse.net](http://www.casechiuse.net)

The location, first and foremost: for this show, *Essential-Confidential*, Paola Clerico invites Alessandro Di Pietro to hold the seventeenth Case Chiuse exhibition inside a historic hardware store nearby Piazza Carlina in Turin. A choice that is not only evocative but charged with meaning, since the hardware store is a workshop, a place of transformation, where 'there are things to fix, to complement, to build': a forge, real and metaphorical, where memories can be recovered, fixed and made manifest.

The title of the exhibition recalls the essential and the confidential as interwoven aspects in a single confession: it appears to suggest that the essential can only be found in the unveiling of an almost secret, private and remote dimension, which the artist lets us into through an exploration of his own memory and identity.

This exhibition is not just a collection of works, as Alessandro explains, but an unpacking, a staging of artistic and personal experiences: 'I actually intended to process a whole series of minor fundamentals, even pop ones, linked in a double knot to my training, not simply artistic, but also sentimental'.

Of the five works in the exhibition, three are new productions. The first work is an unpublished photograph titled *The First Time*, apparently a strange portrait of Brian Molko (Placebo's frontman), but in fact a reconstruction of a childhood memory by Alessandro, an important moment of fulfilment. 'It was Christmas 1998, I see this video on MTV and I start to feel a sort of attraction towards the singer', he recounts, 'an attraction that was not sexual, but erotic in a wider sense: for the first time I considered my identity, and a desire based on an entity that I did not acknowledge in binary terms'. A memory to be reconstructed then: Brian Molko is played by Valentina, a friend of Alessandro's, who through make-up and hairstyle work sets the artist, and us with him, in front of an image that is ambiguous by nature, falsified and implicitly monstrous as only memories can be.

Another largely autobiographical work is the *Autori-quakkio* (2024): an anthropomorphic swan that crashes, upside down, against a hemisphere of lithographic stone, on which Milan Cathedral is engraved. 'It is a sculptural self-portrait,' says Alessandro, 'a model of beauty that fails'. There is therefore the theme of acceptance, one's own and others', but there is also the image of the fairy tale crashing into reality, one would think, yet the whole thing, while leaning on a hemisphere, is in perfect balance: as if the crash were part of the game. The failure of perfection is already implicit in its idea.

Music is another key theme in Alessandro's biography, and one of the works on display is a musical score: a lithograph titled *You Know You're Right* (Pain x 71). It is an arrangement of You Know You're Right, the first song on Nirvana's greatest hits album, released by DGC Records in October 2002 and the last song recorded by the band before Cobain's suicide in April 1994, to which the title was given after his death. The concept of 'posthumous' appears to be particularly dear to Alessandro. But more importantly: 'My big taboo in life has always been that I could not play music', he says, 'and this composition is an attempt to mend this void'. The notes become a bridge between past and present. As through Brian Molko's photography, and in the swan, there is again

an exploration of the poetic and sentimental grounds bubbling up in adolescence, or pre-adolescence, which Alessandro refers to as his 'ghosts': 'the ghosts of my practice, elements that have always worked underneath. Here we go, it's a good time for me to pull them out!'

In *Essential-Confidential*, the artist and the viewer share a moment of deep connection, an intimacy that runs between art and life. Each work invites the viewer to explore their own inner universe, turning the essential into a shared experience.

When a vestige of someone else's memory touches you, and for a moment it feels like your own, you know you're right.

Fabio Cherstich

**Alessandro Di Pietro** lives and works in Milan. Among his solo exhibitions: from 2023 to 2024, he presented the *GHOSTWRITING PAUL THEK* project at the Watermill Center (NY), CAN Centre d'Art Neuchâtel (CH), Palazzo Monti (IT), and Fondazione Nicola Del Roscio (IT), and showed his film *Race of a Hippie* (2023) at Fondazione Sandretto Re Rebaudengo. In 2023, he also presented *THE PROJECT MANAGER SYNDROME* at Galleria Zazà (IT). Among group exhibitions include *CAUTÈRE* at FRAC Corsica (FR) in 2022, *Stages of Adulthood* at Sitterwerk (CH), and *Badly Buried* at Palazzo Sandretto Re Rebaudengo (IT). Key publications include *Ghostwriting Paul Thek* with MOUSSE Publishing (2024) and *ENJOY ALL MONSTERS* in Flash Art N°362 (2023). He has participated in both national and international residencies, including the Watermill Center (NY) in 2023 and the American Academy in Rome (IT) in 2017. In 2022, he received the Italian Council XI Edition award, and in 2020, a grant from the Pollock-Krasner Foundation. His works are held in both private and public collections, including the MADRE Museo Donna Regina in Naples and MAMbo - Museo d'Arte Moderna in Bologna.

**Drovetti 1906** manufactures custom-made handles and home accessories, directly providing meticulous attention to metal processing and finishings. A century of experience combined with high craftsmanship and collaboration with architects and designers have made it an important benchmark for a devoted national and international clientele.

**Case Chiuse by Paola Clerico**, founded in February 2014, is a nomadic platform of research, production and consultancy in the field of contemporary arts. Over the years it has conceived and produced exhibitions occupying special places that would otherwise not be accessible, chosen together with the artists for their authenticity and relevance – be it functional, narrative or sentimental – to the project.

Our thanks to: Luigi and Laura Drovetti, Fabio Cherstich, zazà Milano/Napoli, Dalle Nogare Graniti, Fonderia Artistica 3v, Maradeiboschi, Lucrezia Galeotti, Sofia Silva, Diego Colombo, Edil Colombo and the magical team that did the shooting, Henrik Blomqvist, Valentina De Zanche, Vanessa Icareg, Sergio Sorbello, Blend Management, Elisa Voto, BIM Milano, Patrick Tuttofuoco.

## IL CATTIVELLO

As part of *Case Chiuse by Paola Clerico #17* Alessandro Di Pietro designed a chocolate candy for *Maradeiboschi*.

*Il Cattivello* designed by Alessandro Di Pietro is a white chocolate locket conceived as a Halloween Special for *Maradeiboschi*. In the tradition of American animated series, both mainstream and underground, the 'Halloween Special' episode is an annual ritual rooted in pop culture and festive spirit, which has been subjected to the European capitalist merchandising industry and passed down by generations of teenagers (and beyond) from the 1980s till today. Relating to the 'MTV'-style visual legacy of some of the works displayed in the exhibition *Essential-Confidential* is a childlike scream of fright to be enjoyed while reminiscing, but without any nostalgia.

This new project reinforces the collaboration between Case Chiuse and *Maradeiboschi* with the goal of triggering synergies between haute chocolaterie and the "extra-ordinary" vision of artists.

Our thanks to: Maradeiboschi, Martina Pomé, Riccardo Ronchi, LXXI Farm Consultancy and Mold Making.