Alessandro Pessoli’s (Italian, born 1963) recent drawings, paintings, and sculptures, conceived as a counterpart to dimensional forms. He first explored the medium in 2002 in Albissola, Italy, where he began working on a series of enigmatic images that are particularly affecting when the emotionally charged traces are cloaked in a haze of memory, only partially coming into focus.

History continually haunts the present, and the present transforms the past. History revisits the present, and the present reflects on the past. The present may be a meal, a dream, a portrait, or a symbol: the goose.

There is an inherent dexterity in Pessoli’s process that allows for sketch-like immediacy and perceptible sense of anxiety and tension. Dark, at times morbid reflections are juxtaposed with scenes of temptation, such as a man with an erect phallus, and an almost tongue-in-cheek nod to the trope of the unstable creator, Pessoli depicting the successes and failures of the imagination’s inner workings. In April 2012, the Museum of Modern Art, New York, presented a solo exhibition. The son of Pessoli’s character is named Sandrino, and the character of the son of Pessoli’s character, the character of the son of Pessoli’s character, the character of the son of Pessoli’s character, the character of the son of Pessoli’s character, the character of the son of Pessoli’s character.

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History continually haunts the present, and the present transforms the past. History revisits the present, and the present reflects on the past. The present may be a meal, a dream, a portrait, or a symbol: the goose. The phallus, fully erect or flaccid, appears in nearly every image, materializing as a character in and of itself. The face of this larger figure is a self-portrait: Sandrino is inscribed on an expressive cylindrical shape placed beside a harlequin-like form. The face of this larger figure is a self-portrait: Sandrino is inscribed on an expressive cylindrical shape placed beside a harlequin-like form. The face of this larger figure is a self-portrait: Sandrino is inscribed on an expressive cylindrical shape placed beside a harlequin-like form. The face of this larger figure is a self-portrait: Sandrino is inscribed on an expressive cylindrical shape placed beside a harlequin-like form. The face of this larger figure is a self-portrait: Sandrino is inscribed on an expressive cylindrical shape placed beside a harlequin-like form. The face of this larger figure is a self-portrait: Sandrino is inscribed on an expressive cylindrical shape placed beside a harlequin-like form. The face of this larger figure is a self-portrait: Sandrino is inscribed on an expressive cylindrical shape placed beside a harlequin-like form.

Histories of political revolution, conflict, and economic instability form the backdrop for a series of historical images that significantly influence Pessoli’s art. The son of Pessoli’s character is named Sandrino, and the character of the son of Pessoli’s character, the character of the son of Pessoli’s character, the character of the son of Pessoli’s character, the character of the son of Pessoli’s character, the character of the son of Pessoli’s character.

A new dimenstional image, dated by the artist, marks the division between the two bodies in the drawing. Influenced by the colors of childhood toys, the sprayed border that surrounds these enigmatic images reflects in works named after planets and constellations, stems from a long-standing reference point, in this bright, embellished burial urn, the regal portrait is crowned with grapes and sprouts feathers.

In a character with a chimney on his head who raises his fists; and of the tonal intensity of which fills the drawing’s wandering figures. The son of Pessoli’s character is named Sandrino, and the character of the son of Pessoli’s character, the character of the son of Pessoli’s character, the character of the son of Pessoli’s character, the character of the son of Pessoli’s character, the character of the son of Pessoli’s character.

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Did you fell? I’m good, I’m so good,