

## HO HO HO

a project by Alek O., Gabriele De Santis, Santo Tolone and Spring

With Ditte Gantriis, Elisabetta Benassi, Enrico Benassi, Gundam Air, Holly Hendry, Jacopo Miliani, Jonathan Monk, Jeremy Hutchison, Lauren Keeley, Marco Giordano, Roberto Coda Zabetta, Ryan Gander and Sol Calero

25 November 2017 – 10 March 2018

Frutta, Rome

La neutralità dei lavori di HO HO HO è solo un'idea. Un'idea astratta e fissa, però. Come una strategia, un piano che non lasci perso, oppure abbandonato, il lato migliore di ogni opposto, di ogni contraddizione. Gli elementi che usa sono la parte e il tutto, l'improvvisazione e la concentrazione. I colori che l'artista utilizza come un segnale di presenza sono sgargianti, avvampati, e sono il lato ottimistico della propria, inconfondibile, cadenza compositiva.

Le opere inserite negli spazi arrivano, per la maggior parte, da precedenti esposizioni. Ma, nell'insieme, compattano con omogeneità la serie eteroclita dei loro diversi supporti; sottolineando, infine, con il giusto calibro, le diverse fasi estetiche conformate all'immaginario di tutti gli artisti coinvolti.

La mostra prende l'avvio dall'ormai noto Christmas Party, evento spettacolare che da dieci anni ogni artista coinvolto organizza nella propria città natale, invitando personaggi e celebrità provenienti dal mondo del business e dell'arte contemporanea. Tema dominante dei nuovi lavori presentati dagli artisti coinvolti è, giustamente, il Natale. Rimarranno in vendita, infatti, fino al 31 gennaio due installazioni site specific (con alberi e tanto di neve finta, sparsa sui rami), alcune tele intessute di palline e decorazioni natalizie e, infine, dei più roboanti e caratteristici pour painting. Chiunque si rechi in visita, dunque, si tenga pronto ad assorbire iperdecorativismo e opulenza prodotti in gran quantità: attraverso luci, lacche e glitter che rimangono la verità sovrastante dei supporti utilizzati dagli artisti. Se sculture, pitture e installazioni siano emblema di verità riflessa oppure soltanto scenografia orchestrata, questo è difficile da stabilire. Qualche anno fa, all'interno di una lunghissima intervista, gli artisti avevano dichiarato che per loro rappresentava una verità essere ottimisti fino all'estremo, fino a diventare del tutto a-morali. Le diverse costruzioni dell'opere sono, infatti, modelli esclusivi di condensazione della cultura contemporanea che, probabilmente e in senso ampio, riflettono una lettura pragmatica della moralità sociale.

Appena si smette di credere a quel che soltanto si può vedere, il lato loquace dei lavori esposti in mostra comincia a donare il privilegio della meccanicità. Sebbene alcuni di loro siano abili pittori, al di fuori della tela rimangono capaci di trasmettere la sintomatologia di quel particolare meccanismo che rende un'idea una chiara modularità visiva. Tutti gli artisti coinvolti, noti per l'eterogeneità del loro lavoro, bilanciano la concettualità fluxus con la pittura astratta, il ready made con la scultura, la performance con l'installazione, sottraendosi a ogni forma definitoria di stasi. Pittura, scultura, installazione, collage, wall painting e addirittura la musica sintetizzata sono i linguaggi che gli artisti utilizzano come codici di lettura del mondo, filtrato attraverso ciascuna delle opere in mostra.

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Frutta is pleased to announce *HO HO HO, Christmas in July*, a group show curated by Alek O., Gabriele De Santis, Santo Tolone and Spring. The exhibition will feature work by Ditte Gantriis, Elisabetta Benassi, Enrico Benassi, Gundam Air, Holly Hendry, Jacopo Miliani, Jonathan Monk, Jeremy Hutchison, Lauren Keeley, Marco Giordano, Roberto Coda Zabetta, Ryan Gander and Sol Calero. During the show, The artists will designate part of the gallery as a “Free Store,” where visitors are invited to bring in belongings that they wish to leave behind or take away anything that they like. The exhibition will open with a reception on Thursday, July 1 from 6-8pm and will be on view until July 31, 2010.

Anthropologist Claude Lévi-Strauss writes, “During both Christmas and the Saturnalia, society functions according to a double rhythm of heightened solidarity and exaggerated antagonism and these two aspects act together in balanced opposition.” The Saturnalia was an ancient Roman festival celebrated in December during which societal roles were reversed, celebrations were rich, and laws were void. Commonly theorized to be the historical basis of several traditions associated with Christmas, the Saturnalia included revelry, gift exchange, and gatherings of friends. The works in this exhibition reflect the dualities underlying the spirit of Christmas and highlight the resulting tensions between religious and secular, celebration and angst, as well as makeshift gift economy and permanent market economy.

The phrase “Christmas in July” became widely known due to Preston Sturges’ Hollywood comedy *Christmas in July* (1940), in which the protagonist engages in careless spending after his colleagues trick him into believing he won \$25,000. “Christmas in July” quickly became a popular celebration, and is now an unofficial holiday that refers to various festivities, notably in the southern hemisphere where July is the coldest month. Most commonly, the term is used as a marketing ploy by retail stores to make up for the lack of sales opportunities in the summer. Advertisements promoting “Christmas in July” sales have been popular since the mid-twentieth century, and continue to flourish today. Celebrating Christmas during the opposite time of year further emphasizes the polarities inherent to the Saturnalia and Christmas traditions, and underscores the contradictory nature of a contemporary ritual in the making.

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*HO HO HO* will be on view on the first floor of the Museum of Modern Art, 11 West 53 Street, from November 16 to January 8, 1950. This exhibition will include a wide variety of objects and fabric selected from the comprehensive design exhibition, *FOR MODERN LIVING*, assembled by Alek O., Gabriele De Santis, Santo Tolone and Spring for Frutta. The gallery limited its selection to objects which have never before been exhibited by this gallery. The exhibition is to be on view through the Christmas season when public attention is mostly closely focused on the quality of items available for purchase. It contains approximately 100 items including children's toys, a sewing machine, typewrites, a window ventilating fan, lamps, cooking pots and kites. Furniture has not been included in view of the fact that most of the examples shown in Rome may be seen in a number of showrooms in Italy. The installation of this show juxtaposes such objects as clippers and dog leashes to point out the one quality they have in common: their excellent design. Articles will be displayed on low table benches and open shelves backed with tracing paper through which the light is diffused from behind. Designs come from many countries as well as from the United States. Examples of glassware will be shown from Italy, Sweden, Finland and the Netherlands. Other countries represented in the exhibition are Germany with a set of porcelain dinnerware, and China with traditionally simple handwoven baskets. Among many outstanding designers represented are Lauren Keeley, Holly Hendry, Jonathan Monk and Ryan Gander, in addition to a large number of unknown peasant craftsmen of Europe and the East and anonymous company designers in American factories. Items from ten-cent stores priced as low as 25 cents for a plastic egg tray are shown along with expensive items such as inlaid marble box from Italy for 150 cent to indicate the equally high standard of design of many products at all prices. The exhibition will contain a number of fabric including a print of "Trains" in fresh colours on white by Sol Calero, a linen from Scotland and a handwoven silk from Siam. The exhibition is another of the gallery's summaries for the public of the best available design. The fact that these items have not been shown before in the gallery's numerous exhibitions of objects is an affirmation that an ever-increasing amount of excellent design is being produced by manufacturers here and abroad for sale to the constantly expanding body of discriminating Italian consumers.

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« Sed ut perspiciatis unde omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam eaque ipsa, quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt, explicabo. Nemo enim ipsam voluptatem, quia voluptas sit, aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos, qui ratione voluptatem sequi nesciunt, neque porro quisquam est, qui dolorem ipsum, quia dolor sit, amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt, ut labore et dolore magnam aliquam quaerat voluptatem. Ut enim ad minima veniam, quis nostrum exercitationem ullam corporis suscipit laboriosam, nisi ut aliquid ex ea commodi consequatur? Quis autem vel eum iure reprehenderit, qui in ea voluptate velit esse, quam nihil molestiae consequatur, vel illum, qui dolorem eum fugiat, quo voluptas nulla pariatur? [33] At vero eos et accusamus et iusto odio dignissimos ducimus, qui blanditiis praesentium voluptatum deleniti atque corrupti, quos dolores et quas molestias excepturi sint, obcaecati cupiditate non provident, similique sunt in culpa, qui officia deserunt mollitia animi, id est laborum et dolorum fuga. Et harum quidem rerum facilis est et expedita distinctio. Nam libero tempore, cum soluta nobis est eligendi optio, cumque nihil impedit, quo minus id, quod maxime placeat, facere possimus, omnis voluptas assumenda est, omnis dolor repellendus. Temporibus autem quibusdam et aut officiis debitis aut rerum necessitatibus saepe eveniet, ut et voluptates repudiandae sint et molestiae non recusandae. Itaque earum rerum hic tenetur a sapiente delectus, ut aut reiciendis voluptatibus maiores alias consequatur aut perferendis doloribus asperiores repellat. »