

SPAZIO SASSETTI
1 Via dei Sassetti,
50123, Firenze

Curated by Yasmine Helou



MATEO REVILLO UMOR

Spazio Sassetti is pleased to present *Umor*, a solo exhibition by our current artist in residence, Mateo Revillo, curated by Yasmine Helou. The exhibition unfolds in two chapters: first at Serre Torrigiani, the largest private garden in Europe enclosed within historic city walls, before continuing at Spazio Sassetti. Moving between these two sites, *Umor* traces a shifting ecology of image, water, and matter, carried from open landscape into interior space. Revillo presents *Umor* as a constellation of paintings, fountains, sculptures, and living systems. Across encaustic abstractions, mechanical waterworks, and ceramic forms, he constructs an environment where images emerge as springs do underground — slowly, collectively, from darkness. The exhibition begins in the cave. Not simply as shelter or ruin, but as the first place an image learned to appear. For Revillo, the cave is both Platonic and primordial: the chamber where shadows detach themselves from darkness, where visions emerge behind closed eyes, where imagination flickers before language. Images surface the way faces emerge from stone or clouds — briefly, uncertainly — before disappearing again. *Umor* takes its title from ancient theories of temperament and fluidity, while also drawing from Vitruvius' writings on Roman hydraulic systems. In the sixth book of *De Architectura*, Vitruvius describes the movement of water through aqueducts and warns against allowing different waters — and their spirits — to mingle. Revillo reimagines these ancient *giochi d'acqua* ("water games") as psychic and sculptural systems: dripping mechanisms connect paintings and fountains; trees become bodies; vessels carry residues of transformation.

Material transformation lies at the center of the work. Revillo's encaustic paintings are made through fire, pigment suspended in molten beeswax. Wax reappears in the casting of bronze; clay receives molten metal; water cools and seals the form. Earth, fire, humidity, ash, plant life, and image remain inseparable. One material survives inside another. The exhibition unfolds almost evolutionarily — forms becoming themselves through previous states. A monumental painting inspired by oleanders anchors the exhibition. Toxic and seductive, the flower becomes a symbol of spring, danger, and infernal beauty. Phosphorescent and acidic greens evoke both blooming gardens and the burning colors of religious painting — recalling Fra Angelico's luminous scenes of blood and martyrdom. In *Umor*, hell flowers.

Throughout the exhibition, trees appear anthropomorphic, wounded, almost devotional. Mantis skins resemble relics or abandoned shells. Revillo approaches abstraction archaeologically: scratches become cuts, cuts become openings, openings become spatial folds. Influenced by Lucio Fontana, Gilles Deleuze, and the accidental geometries of excavation, the works investigate how an image can rupture, unfold, or disappear entirely. Revillo draws inspiration from moments when images briefly surface before being lost again: faces hidden in shadows, forms discovered beneath rock, frescoes uncovered beneath Rome only to vanish once exposed to air. Like the subterranean visions in Fellini's *Roma*, the exhibition treats the image as something unstable — always emerging, always collapsing.

In *Umor*, painting, sculpture, water, architecture, and organic matter circulate through one another in a delicate system of correspondences. The exhibition becomes part cave, part aqueduct, part dream: a humid and unstable space where images drift between apparition and erosion, forever suspended between revelation and disappearance.

Mateo Revillo, (b. 1993, Spain) lives and works in Paris. Recent solo exhibitions include Niso Gallery (London, 2026), Chloe Perrin (Paris, 2025), Casa Gilardi (CDMX, 2025), and Pal Project (Paris, 2024).

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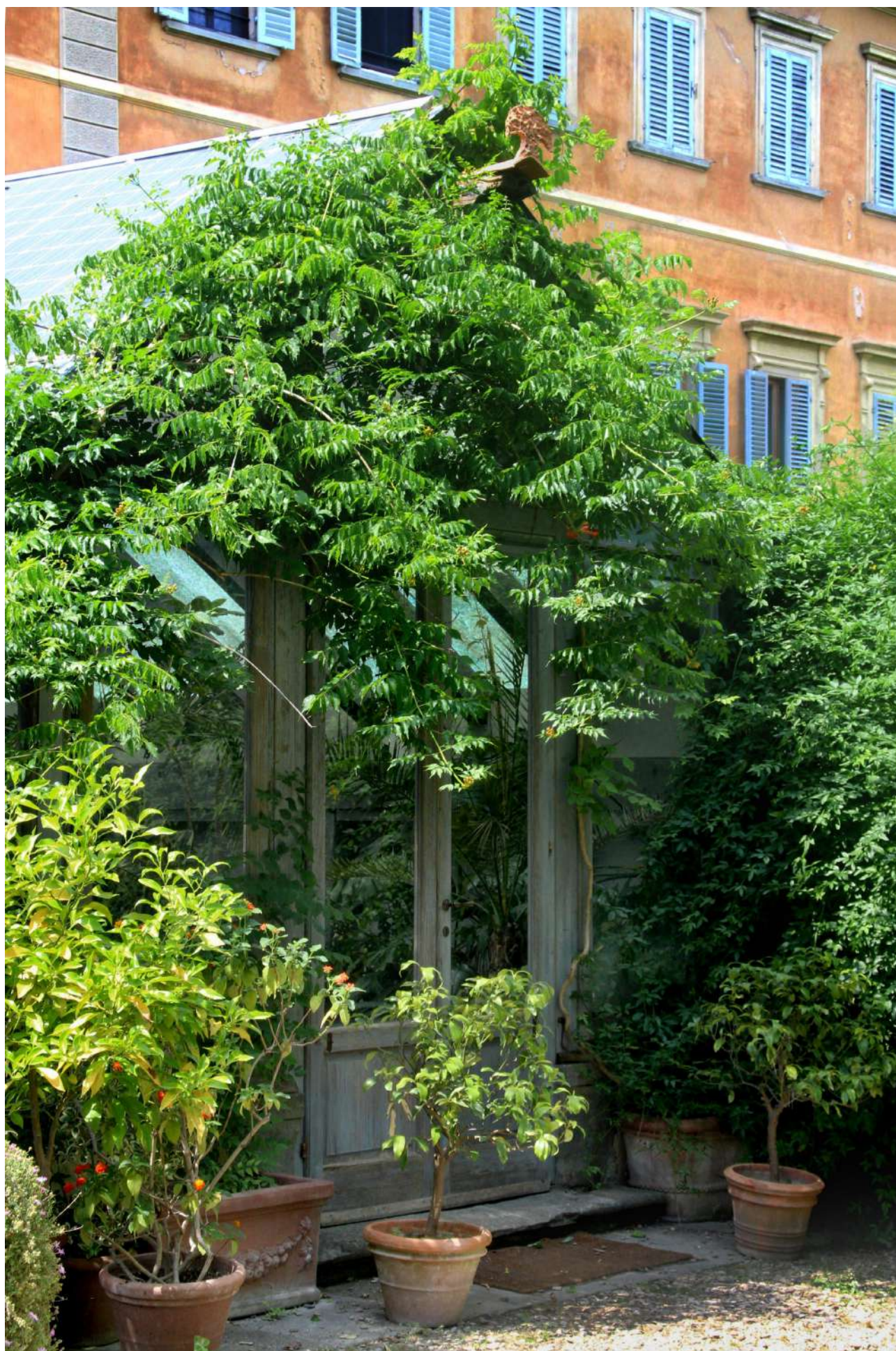
06/06 – 12/07

UMOR
29/05 – 04/06

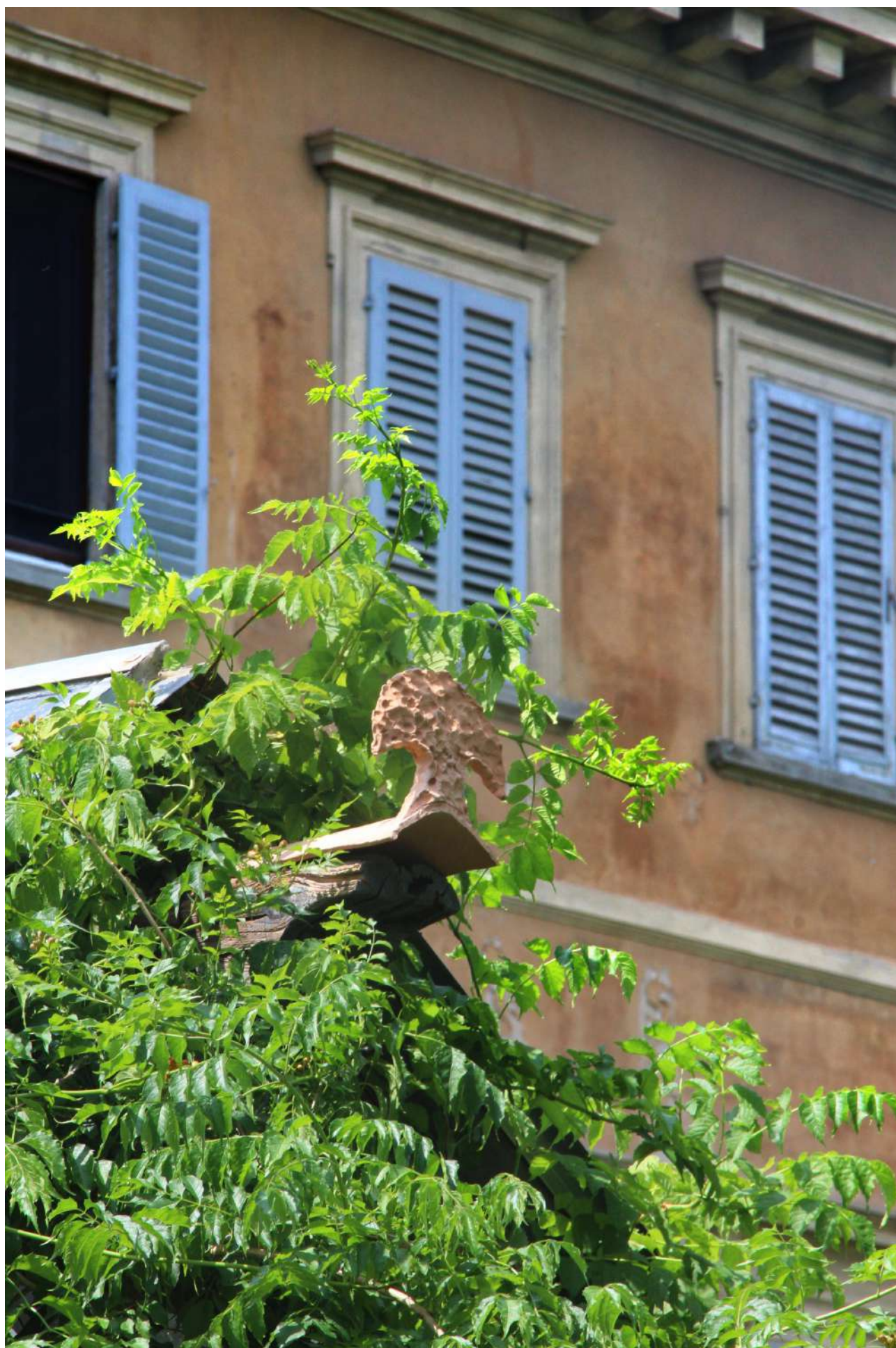
SERRE TORRIGIANI,
Giardini Torrigiani,
21 Via Gusciana,
50124, Firenze



SERRE TORRIGIANI



PALMETA - Tile, 2026 — Installation view, Serre Torrigiani.



PALMETA - Tile, 2026 — Installation detail.



PALMETA - Tile, 2026
Terracota.



Exhibition view.



STRIPTEASE, SERIES I — Exhibition view.



STRIPTEASE (Fior.), 2026
Installation view.



PER NON DORMIRE (1/3), 2026
Oleander, irrigation system, terracota.



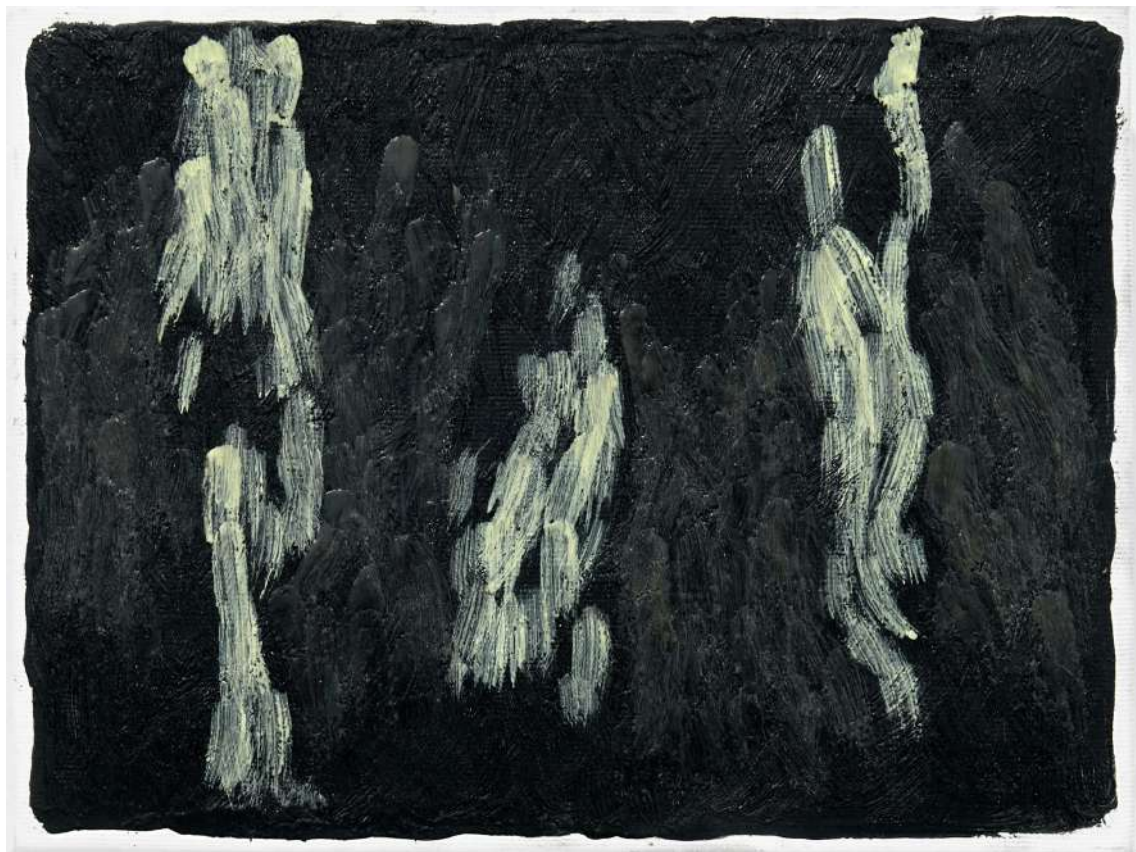
STRIPTease (Palio), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTEASE (Fior.), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTEASE (Lucciole), 2026
Beeswax on canvas, 24 x 18 cm.



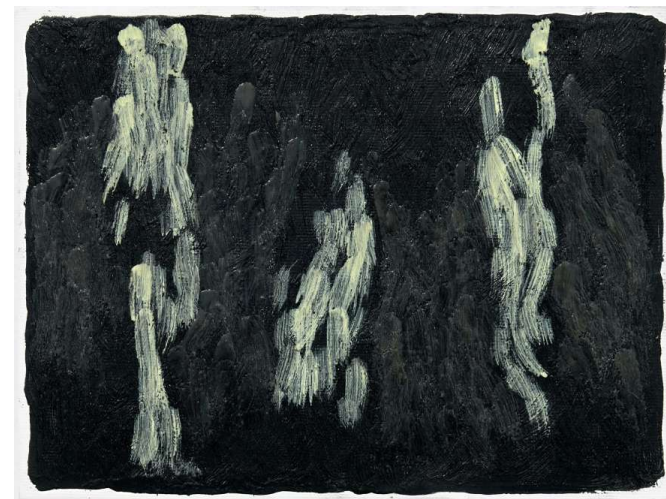
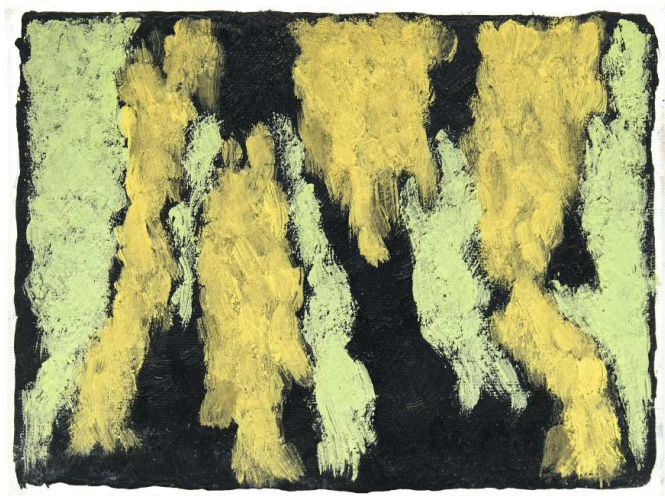
STRIPTease (F.Fatuo), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTEASE (Fire.), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTease (Fire.), 2026
Installation view.



STRIPTEASE, 2026
 — Palio, Fior., Fire., Lucciole, F.Fatuo.
 Beeswax on canvas, 24 x 18 cm.



دُبُور / DABBOUR, 2026
Terracota, pen — Installation detail.





PER NON DORMIRE, 2026
CARABELAS, 2026
ADELFOS, 2026
Installation view.



Exhibition view.



BOIA, 2026
Beeswax on canvas, 100 x 150 cm.



BOIA, 2026
Beeswax on canvas, 100 x 150 cm.



CARABELA Nº4, 2026
Clay and beeswax.



CARABELAS, 2026
Clay and beeswax — Installation view.



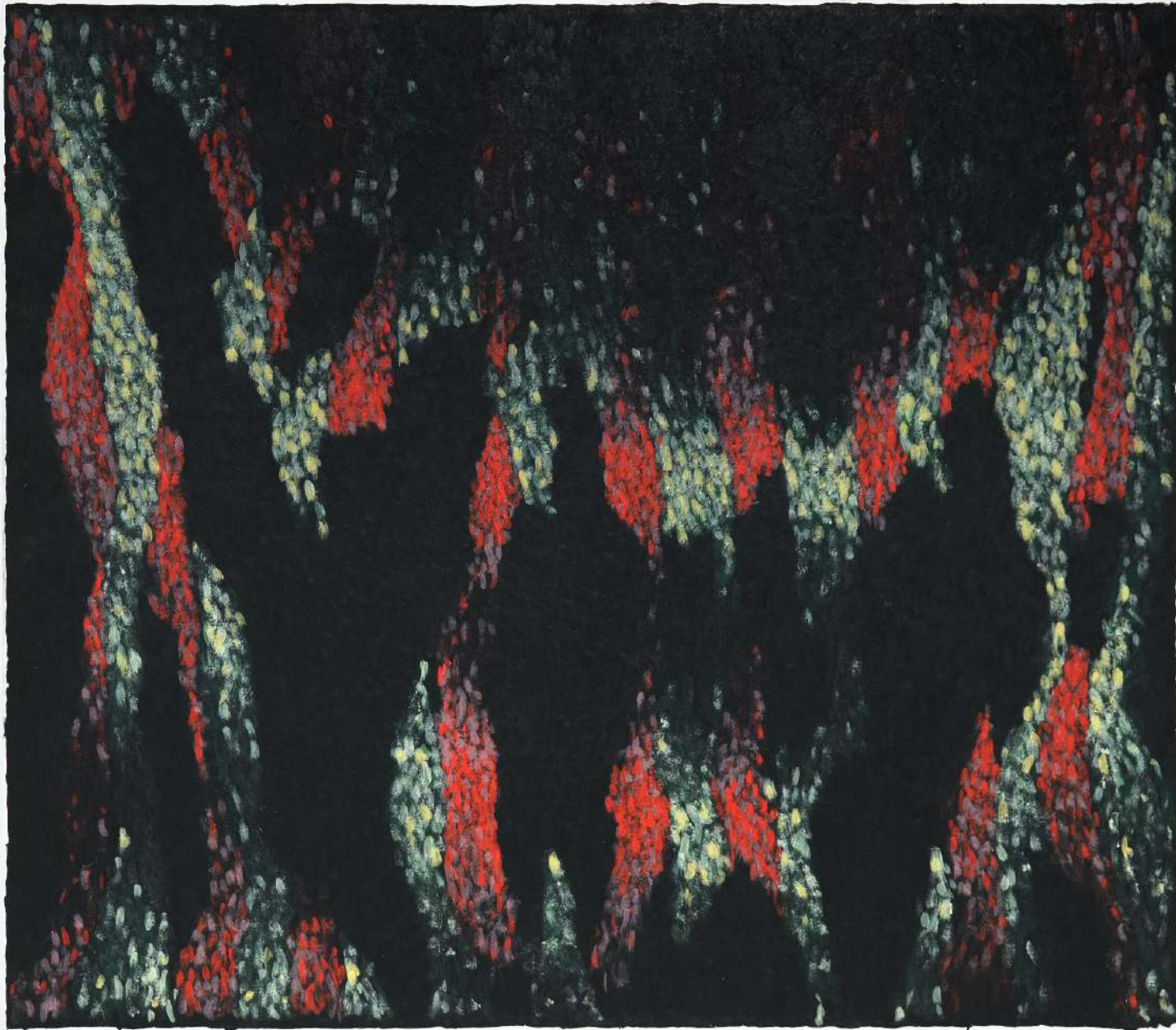
ADELFO, 2026
CARABELAS, 2026
Installation view.



ADELFO, CHESS GAME — Exhibition view.



ADELFO, 2026
CARABELAS, 2026
Installation view.



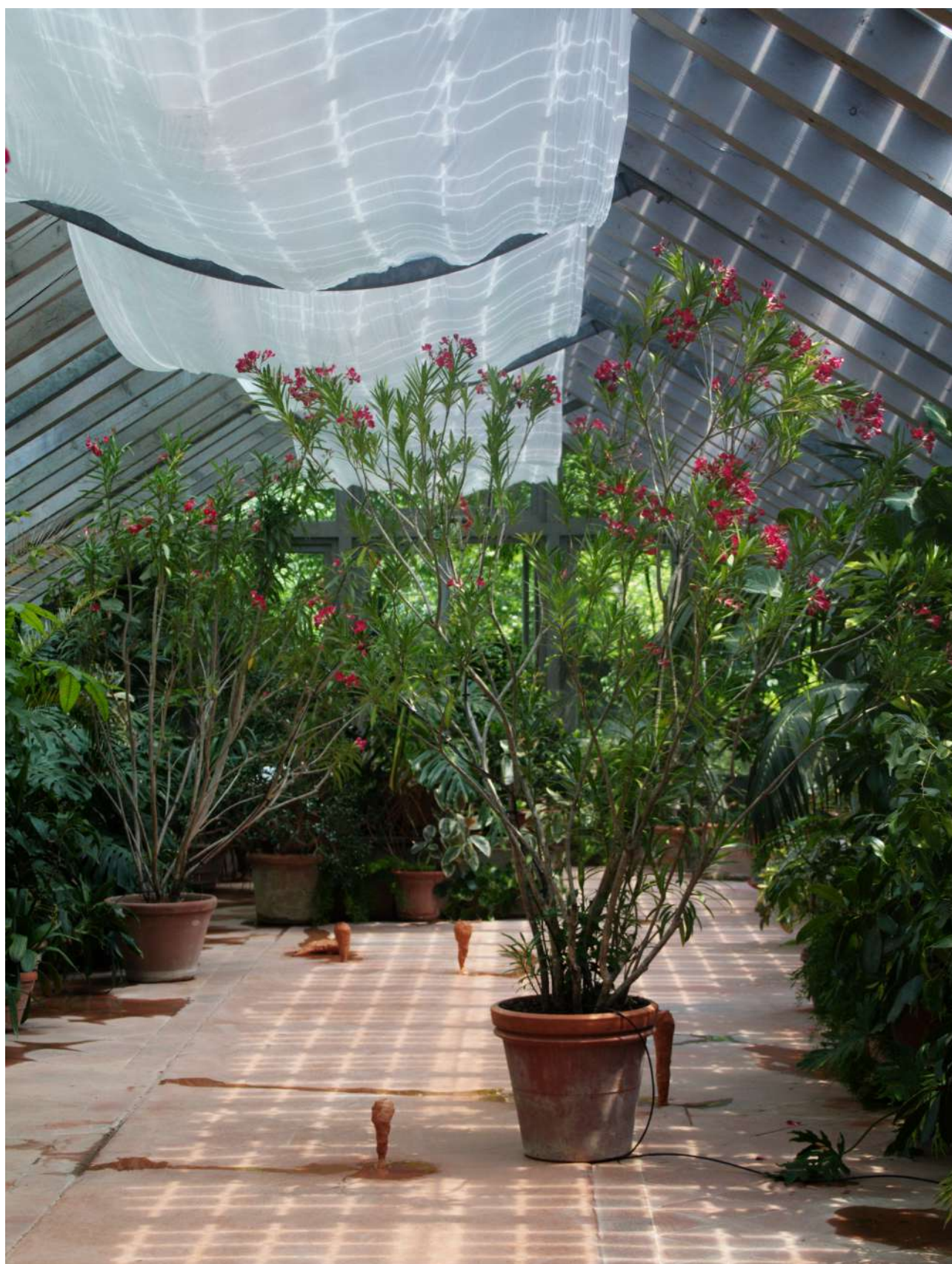
ADELFO, 2026
Beeswax on canvas. 160 x 140 cm.



ADELPHOS, 2026
Installation view.



STRIPTEASE (Pont.), 2026
Installation view.



PER NON DORMIRE (2/3), 2026
Oleander, irrigation system, terracota.



PER NON DORMIRE, 2026
Terracota — Installation detail.



ECCE ARBOR, ADELFO, CHESS GAME, CARABELA — Exhibition view.



Exhibition view.

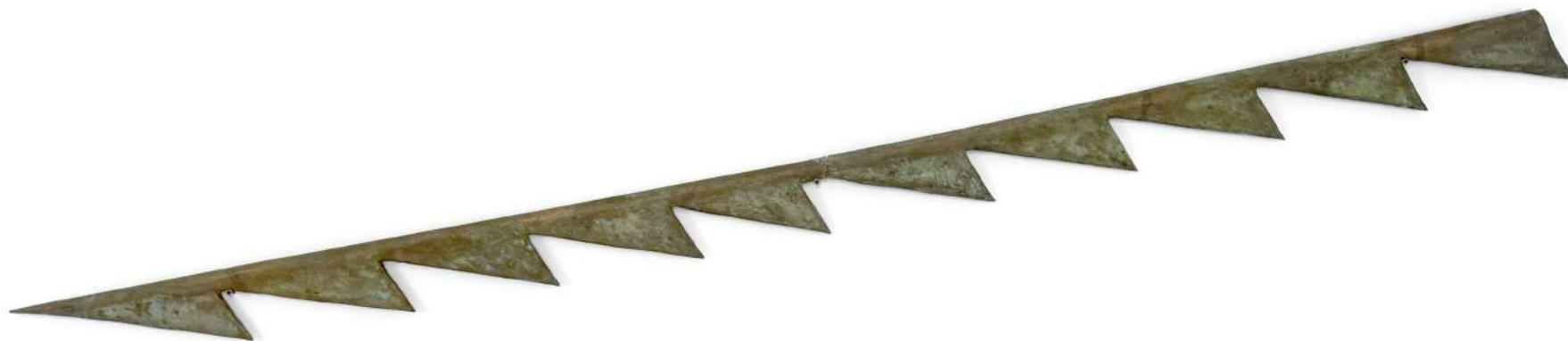


ECCE ARBOR, 2026
Giardini Torrigiani — Installation view.



ECCE ARBOR, 2026
Giardini Torrigiani, installation view.





ECCE ARBOR, 2026
Bronze, 291 x 15 x 4 cm.









ECCE ARBOR

This sculpture is part of a whole: A *gioco d'acqua* comprising a watering system, a tree, and a bronze sting that embraces it from both sides. Empty, it is a nail that drips water through its teeth. Its openings are blocked by bee's wax, a fat that originally contrasts the bronze, and helps modelling the water debit. The yellow fat, and the blue and green bronze make an original color union. The tree, here it is, the most laborer of all the garden. Palms, grenades at its feet, garbage, chains and ladders, everything is there.

The lost wax process generates a unique piece with as much character as the bronze is considered a living material. With no patina, it was subjected to acid in order to initiate its very own coloration as bronze would do when subjected to water and time. The colours will evolve more intensely in the first year, passing through the weathers and other climates affecting its aspect. The colours could tone up around green and blue, gold or purple. However, this first presentation reveals its unfolding already. The school of "the living form" will also be a trait resembling this work to the artist's practice. His first - a piece in two pieces.

This lacerating silhouette became, was worked and interpreted via multiple points of view. It's a recurring shape for the artist. It finds its origins in the Alpine petroglyphs blades and peaks. The series *Petits Manteaux d'Écolier* or *Little Schoolboy Coats* foreshadows, as proto-model, this string: The repetition of this motif on wax board, and the folding on the sharpened pipe axis gives this result. It is also a shape that recalls the ambiguity of a double scaled world: macro or microcosmic. Insects found, as well their place in the artist's journey, and their strings crafted as well the Work, being nails. Entomologie is a fascination of a relatively powerful scale; it helps the artist in a baroque game of orders; transforming the tree in a gigantic wounded body.

It's, *in fine*, this third side at the origin of this shape: the wooden pruning of the polychromatic sculpture of the 17th century, painting and sculpture hand by hand in order to bring body to the image, life to the body. The image of the tree as a wounded giant belongs to Cervantes' univers, the wooden carvings as crosses of the same flesh, or under the arrows like Saint Sebastian. It is also Ovid's *Metamorphoses*, but in reverse, going upstream against the narrative, as water flows backwards, against time: The tree becomes human with the arrow that strikes it. The splinter in the wooden flesh.

Created in Florence and its surroundings to be exhibited at Giardini Torrigiani, the vastest private green area within city walls in Europe, Ecce Arbor engages in a dialogue of traditions between the Italian and Iberian peninsulas.

ECCE ARBOR

Cette sculpture fait part d'un tout: un gioco d'acqua assemblant un système d'eau, un arbre et un dard en bronze, qui l'enserme de ses deux parts. Vide, c'est une aiguille pour l'eau qui peut traverser et goutter le long de ses dents. Ses ouvertures sont obstrués de cire d'abeille, un gras qui à l'origine et en contraste du bronze, sert à moduler le débit d'eau. Le jaune gras et le bronze bleu et vert font une union de couleurs originale. L'arbre, le voici, peu importe, le plus ouvrier de tout le jardin. Palmes et grenadier à ses pieds, déchets, chaîne et échelle, tout est là.

La technique de la cire perdue génère une pièce unique avec d'autant plus de caractère que le bronze est pris en compte en tant que matériel vivant. Sans patine, il a été soumis à l'acide pour initier la coloration propre d'un bronze soumis à l'eau, soumis au temps. Les couleurs évolueront plus intensément dans la première année, traversant les climats qui affectent son aspect. Les couleurs pourront se raffermir autour du vert et du bleu, du doré ou d'un reflet violacé. Cependant, cette première présentation annonce déjà sa tournure. L'école de la « forme vivante » sera aussi un trait rassemblant cette oeuvre au corps de travail de l'artiste. Première de l'artiste — une pièce en deux pièces.

Cette silhouette lacérante est devenue, travaillée et interprétée depuis plusieurs points de vue, points de fuite. C'est une forme récurrente dans le travail de l'artiste. Elle trouve ses antécédents dans les pétroglyphes de lames et de pointes dans les Alpes. La série des Petits Manteaux d'Écolier préfigure, comme un proto-modèle, ce dard: la répétition de ce motif sur une planche de cire et le pli sur l'axe en tube aiguisé donne ce résultat.

Il s'agit aussi d'une forme qui veut l'ambiguïté d'un monde à double échelle: macro ou microcosmique. Les insectes ont aussi trouvé leur place dans le parcours de l'artiste, et leurs dards ont aussi façonné l'oeuvre, car ce sont des aiguilles. L'entomologie est une fascination pour l'échelle de puissances relatives; elle sert l'artiste dans un jeu d'ordres baroque: transformer l'arbre en corps géant, corps blessé. C'est finalement celui-là le troisième pan à l'origine de cette forme: celle des tailles en bois de la sculpture polychrome du XVII^eème, la peinture et la sculpture main dans la main pour donner corps à l'image, une vie au corps. L'image de l'arbre en tant que géant blessé appartient au domaine de Cervantes, des tailles en bois prises en croix de la même chair, ou sous le coup des fleches, comme Saint-Sébastien. C'est aussi celui des métamorphoses d'Ovide en remontant le sens du récit en même temps que l'eau coule, en arrière, à contre-temps: l'arbre devient corps par la flèche qui le frappe. L'écharde dans la chair de bois.

Créée dans l'aire de Florence pour être exposée aux Giardini Torrigiani, d'étendue privée la plus grande à l'intérieur des murs d'une ville en Europe, Ecce Arbor participe au dialogue d'une tradition partagée entre la péninsule italique et la péninsule ibérique.



ECCE ARBOR, 2026
Installation detail.



BOIA, 2026
CARABELAS, 2026
ECCE ARBOR, 2026
ADELFOS, 2026
CHESS GAME, MAQUETTE, 2026 — Exhibition view.



CHESS GAME, MAQUETTE, 2026 — Installation view.



PALMETA N°1, 2026
Terracota — Installation view.



STRIPTEASE, SERIES II — Exhibition view.



STRIPTEASE (Rot.), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTEASE (Skull), 2026
Installation view.



STRIPTease (Skull), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTEASE (Ver.), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTEASE (Ghir.), 2026
Installation view.



STRIPTease (Ghir.), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTEASE (Bra.), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTEASE (Bra.), 2026
Installation view.



STRIPTease (Bra.), 2026
Beeswax on canvas, 24 x 18 cm.



STRIPTease (Pont.), 2026
Beeswax on canvas, 24 x 18 cm.



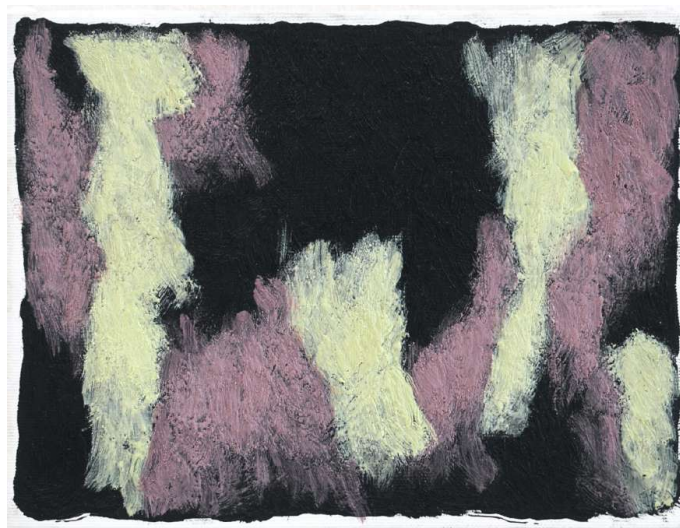
STRIPTease (Tiz.), 2026
Beeswax on canvas, 24 x 18 cm.



PALMETA Nº1, 2026
Terracota.



STRIPTEASE, 2026
— Skull, Rot., Ghir., Fire.
Beeswax on canvas, 24 x 18 cm.



STRIPTEASE, 2026
— Ver., Flor., Bra., Tiz.
Beeswax on canvas, 24 x 18 cm.



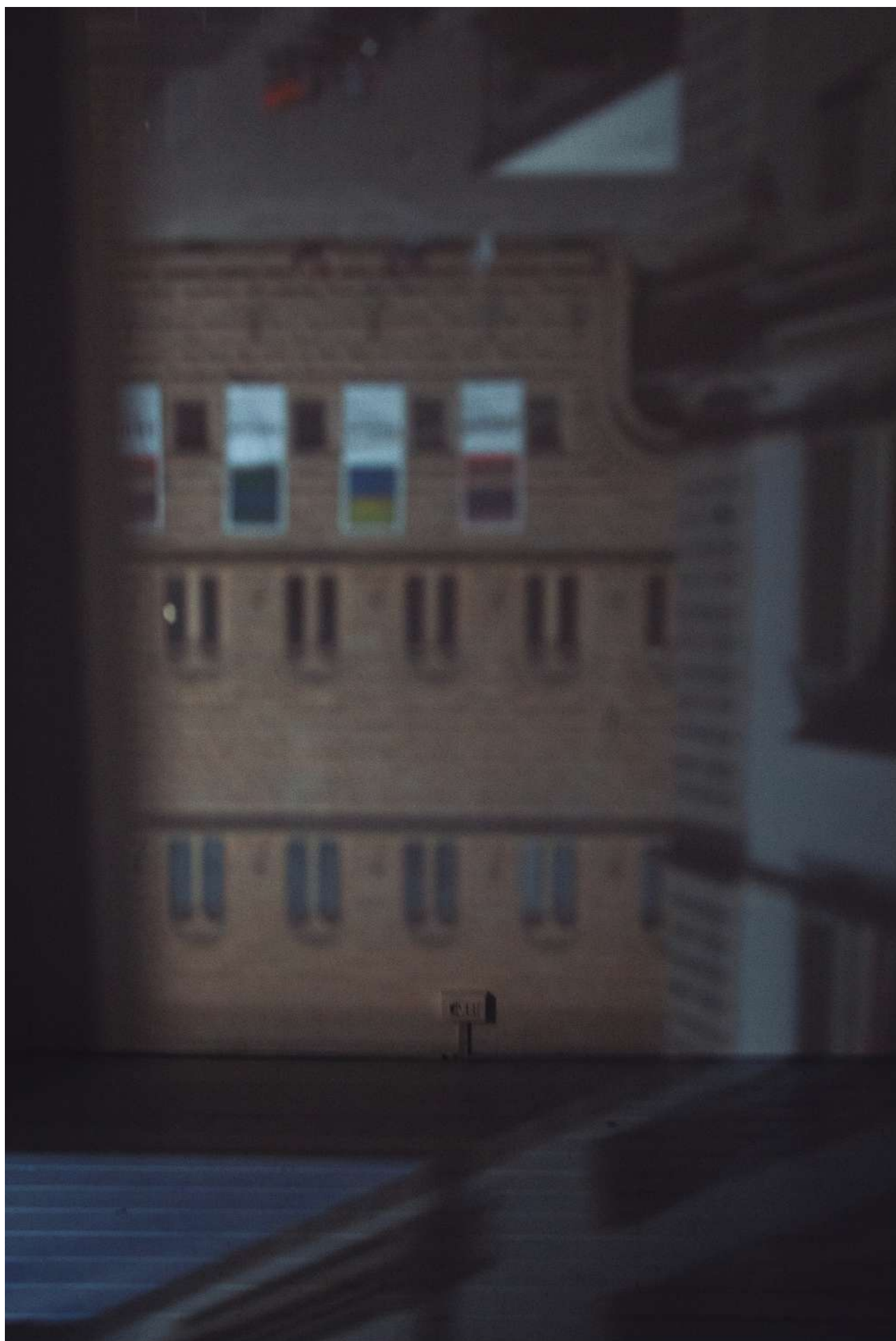
CAMERA OBSCURA, 2026
Installation detail.



GIOCO D'ACQUA, CAMERA OBSCURA, UN CHANT D'AMOUR — Exhibition view.



GIOCO D'ACQUA N°X, 2026
CADAUVRE EXQUIS, 2026
CAMERA OBSCURA, 2026
Installation view.



ROTHKO AT STROZZI, OVERTURNED, 2026
M. Revillo & E. Villaluenga. Digital print, 70 cm x 46,9 cm.



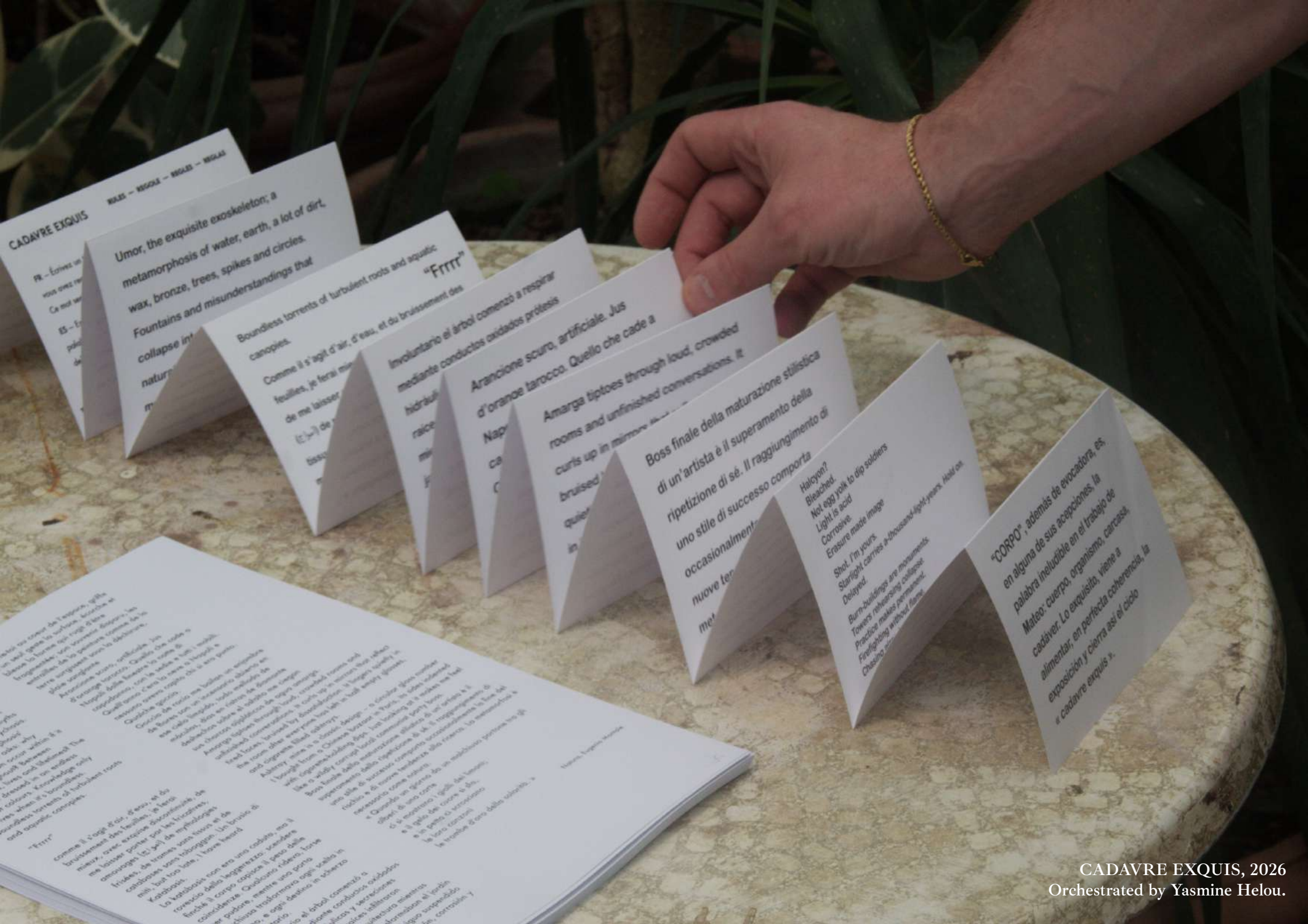
UN CHANT D'AMOUR, 2026
Installation view.



GIOCO D'ACQUA N° X, 2026
Installation view.



PER NON DORMIRE (3/3), 2026
Oleander, irrigation system, terracota.



“It is possible that in certain cases not only does the Idea itself always claim the same name, but that there is also something else, which, though it is not that Idea, yet, whenever it exists, is ever of that form.”

— SOCRATES ; PHAEDO

CADAVRE EXQUIS

RULES — REGOLE — REGLES — REGLAS

EN — Write a 39 words long text starting with the one word you receive. End the text with a single, deliberate word. That word will be passed on for the next participant.

IT — Scrivi un testo lungo di 39 parole iniziando con la parola che ricevi. Concludi il tuo testo con una sola parola, scelta deliberatamente. Questa parola verrà trasmessa al partecipante successivo.

TUTTE LINGUE — ALL LANGUAGES — TOUTES LES LANGUES — TODAS LAS LENGUAS

CADAVRE EXQUIS

RULES — REGOLE — REGLES — REGLAS

FR — Écrivez un texte long de 39 mots commençant par le mot que vous avez reçu. Terminez le texte par un seul mot, choisi délibérément. Ce mot sera transmis au participant suivant.

ES — Escribe un texto largo de 39 palabras comenzando con la palabra que reciba. Termine el texto con una sola palabra, elegida deliberadamente. Esa palabra se transmitirá al siguiente participante.

TUTTE LINGUE — ALL LANGUAGES — TOUTES LES LANGUES — TODAS LAS LENGUAS

Umor, the exquisite exoskeleton; a metamorphosis of water, earth, a lot of dirt, wax, bronze, trees, spikes and circles. Fountains and misunderstandings that collapse into an ephemeral architecture of natural assemblages of artifices. Subtle myths of regeneration and metempsychosis.

metempsychosis, metamorphosis’ more playful sister. She asks: why should transformation occur within if it can occur throughout? Between species, forms, lives and lifetimes? The same spirit dressed in an endless array of colours. Knowledge only survives when it's boundless.

Boundless torrents of turbulent roots and aquatic canopies.

“Frrrrr”

Comme il s’agit d’air, d’eau, et du bruissement des feuilles, je ferai mieux, avec exquise discontinuité, de me laisser porter par les fricatives, amouages (أمواج) de mythologies frisées, de trames sans tissus et de catabases sans toboggan. Un brusio di miti, but too late, I have heard Katabasis.

La katabasis non era una caduta, ma il rovescio della leggerezza: scendere finché il corpo capisce il peso delle coincidenze. Qualcuno rideva, forse per pudore, mentre una porta socchiusa trasformava ogni scelta in destino, e ogni destino in scherzo involontario.

Involuntario el árbol comenzó a respirar mediante conductos oxidados prótesis hidráulicas y secreciones minerales. Las raíces infiltraron lentamente la arquitectura mientras agua y bronce transformaban el jardín en un organismo ambiguo suspendido entre irrigación, mutación, corrosión y exoesqueleto. Injerto

Greffe toi au coeur de l’espace, griffe d’un seul geste la surface, écorche et blesse la forme qui rugit d’être fragmentée; son souvenir disparu, les entrailles de la peinture comme de la terre surgissent sous la déchirure, plaie sanglante

Arancione scuro, artificiale. Jus
d'orange tarocco. Quello che cade a
Napoli dalle finestre la notte di
capodanno, con le sedie e tutti i mobili.
Quell'anno c'era la neve a Napoli e
nessuno aveva capito chi si era punto.
Qualche goccia.

Goccia de rocío me bailan un enjambre
de flores son un incensario abierto en
ese cielo límpido, todo mellado de
máculas, días en ristras de diamante
deshechos sobre el asfalto me ciegan
sus charcos ojipláticos de agua
amarga.

Amarga tiptoes through loud, crowded
rooms and unfinished conversations. It
curls up in mirrors that reflect tired faces,
bruised by dissatisfaction. It lingers
quietly in the room after everyone has left
in half empty glasses, and cigarette filled
ashtrays.

Ashtray: mine is a classic design – a
circular glass number I bought from a
Chinese bazaar in Paris, its sides
indented with cigarette-holding dips.
Just looking at it makes me feel like a
wildly corrupt local communist party
boss.

Boss finale della maturazione stilistica
di un'artista è il superamento della
ripetizione di sé. Il raggiungimento di
uno stile di successo comporta
occasionalmente la fine del rischio e di
nuove tendenze alla ricerca. La
metamorfosi è necessaria come natura.

Quando un giorno da un malchiuso portone
tra gli alberi di una corte
ci si mostrano i gialli dei limoni;
e il gelo dei cuore si sfa,
e in petto ci scrosciano
le loro canzoni
le trombe d'oro della solarità.

Natura, Eugenio Montale

Halcyon?
Bleached.
Not egg yolk to dip soldiers
Light is acid
Corrosive.
Erasure made image

Shot. I'm yours.
Starlight carries a-thousand-light-years. Hold on.
Delayed.

Burn-buildings are monuments.
Towers rehearsing collapse.
Practice makes permanent.
Firefighting without flame,
Chasing already-dead matter.

Matter, dove la materia si fa
architettura, un ponte tra astrazione
e fisicità. Crea spazio e possiede
intenzionalità. Crea metafisica e
diventa narrazione. Crea segni in cui
il gesto s'impadronisce della
percezione e diventa un vivo corpo.

“CORPO”, además de evocadora, es,
en alguna de sus acepciones, la
palabra ineludible en el trabajo de
Mateo: cuerpo, organismo, carcasa,
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alimentar, en perfecta coherencia, la
exposición y cierra así el ciclo
« cadavre exquis ».



IT'S NOT, 2026
on venetian resin, terracota, water, tray — detail.

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receive. End the text with a single, deliberate word. That word will be
passed on for the next participant.

IT — Scrivi un testo lungo da 39 parole iniziando con la parola che
ricevi. Concludi il tuo testo con una sola parola, scelta
deliberatamente. Questa parola sarà trasmessa al partecipante
successivo.



