



Massimiliano Pelletti: Metamorfosi
9th October, 2025 – 7th November, 2025
Bowman Sculpture
6 Duke Street
St. James
London SW1Y 6BN

In *Metamorfosi*, his second UK solo show, Italian sculptor Massimiliano Pelletti fractures and reassembles antiquity, blending Greco-Roman deities, African mythology and raw stone into striking new hybrid forms.

Bowman Sculpture Gallery in Mayfair is delighted to announce *Metamorfosi*, the highly anticipated second UK solo **exhibition** by contemporary Italian sculptor **Massimiliano Pelletti**. Opening one week before Frieze London, the **exhibition** will run from **9 October to 7 November**, and will be launched with an **invitation-only private view on 8 October**. Massimiliano Pelletti's exhibition opening night will also celebrate the unveiling of Bowman Sculpture's newly expanded and redesigned space.

This reimagined interior marks a new chapter for Bowman Sculpture, continuing the evolution of the gallery under the direction of **Mica Bowman**, who joined in 2018 and since then has made great strides in her mission to introduce more contemporary sculptors and rising stars of the sculpture world—including acclaimed Italian sculptor Pelletti—to the exhibition programme alongside revered sculptors of history such as Rodin. The refreshed gallery space will combine a modern aesthetic with a focus on contemporary and historic sculpture, reinforcing Bowman Sculpture's vision as a dynamic international leader in the field.

Massimiliano Pelletti (b. 1975, Italy) lives and works in Pietrasanta, and his career got off to a flying start after winning the Biennale of Young Artists from Europe and the Mediterranean in 2006, leading to a presentation at the 54th *La Biennale di Venezia* and international acclaim. Pelletti's star continues to ascend and, following a 2021 exhibition alongside **Antonio Canova** at the MART Museum of Modern and Contemporary Art in Northern Italy, he went on to have a solo exhibition *Versus* in 2024–2025 at the Museo Nazionale Romano – Palazzo Massimo in Rome, making him the first contemporary artist invited to exhibit in the museum's historic galleries of ancient sculpture.



Massimiliano Pelletti
Viscere Brazilian Calcite
Courtesy of Bowman Sculpture

Pelletti joined **Bowman Sculpture** in 2023 after Director Mica Bowman recognised his outstanding talent, and since joining the gallery's roster and having a sellout solo exhibition in October 2023, he has exhibited with the gallery at **Frieze Masters, Art SG Singapore, TEFAF Maastricht**, and the **2025 Treasure House Fair**. His unique talent has attracted much critical acclaim, with Jeetendr Sedhev writing in *Forbes*: "This Italian maestro takes classical statues and cranks up the intensity, celebrating their imperfections while paying a respectful nod to tradition. I saw his sculptures at the **Bowman Sculpture Gallery** in Mayfair, his first UK solo exhibition of this contemporary Italian sculptor thanks to curator extraordinaire Mica Bowman."

Pelletti is from a line of talented sculptors—his grandfather famously restored Michelangelo's *Pietà* in the Vatican—and many of his sculptures are inspired by a collection of classical models he inherited from his grandfather's Glyptothek. Pelletti refers to classical antiquity whilst giving his hand-carved sculptures a distinctly contemporary twist.

Following *Eredità*—Pelletti's first solo exhibition with Bowman Sculpture in 2023, which reflected on the artist's lineage and Italian sculptural heritage—*Metamorfosi* signals a profound evolution in Massimiliano Pelletti's practice. In this new body of work, classical forms are fractured and reimagined; mythological figures dissolve and recombine across cultural boundaries; flesh and stone blur into new hybrid deities. Drawing from **Greco-Roman gods, African mythology, pagan symbols**, and the **inner anatomy of the human form**, Pelletti sculpts not inherited icons but newly born ones. These are gods in flux. *Metamorfosi* is both a transformation of matter and meaning, where myths are not remembered, but rewritten.

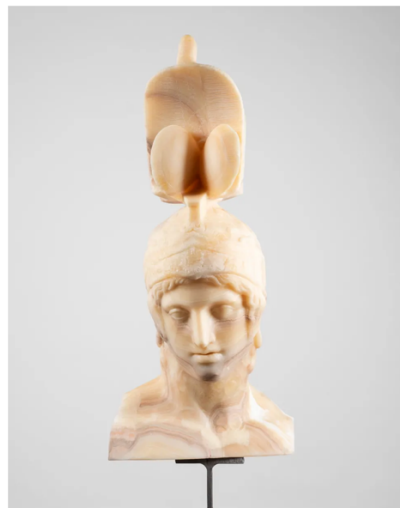
Central to the exhibition is **African Ares**, a powerful hybrid deity combining the Roman god of war with masks and motifs from African deities, carved in richly veined pink onyx. With its bold profile and striated surfaces, the sculpture suggests both strength and transformation, a figure shaped by cross-cultural memory and myth. Echoing the artist's interest in duality and metamorphosis, *African Ares* stands as a contemporary totem: at once timeless, unfamiliar, and vividly present.

Another key work is **Viscere**, a striking sculpture that reveals the figure's inner anatomy. Crafted in crystalline stone, the piece depicts a classical female torso that merges classical beauty with raw untouched natural stone. Flesh becomes stone, stone reveals flesh. The smooth surface gives way to intricate textures and glowing mineral layers, inviting the viewer to look beyond the idealised exterior. With its blend of beauty and rawness, *Viscere* explores themes of vulnerability, strength, and transformation. It is both anatomical and symbolic, a bold reimagining of the human figure that feels timeless and emotionally immediate.

Pelletti continues to use rare and exotic stones—onyx, fossil-laced black marble, and crystalline minerals—not to polish perfection, but to highlight imperfection. Cracks, faults, and fissures are embraced rather than concealed, speaking to his philosophy of material collaboration, rather than domination. Pelletti explains: "Each material is selected for its own characteristics, its perfections and imperfections. In this way, the material becomes a co-author of the work."

Sculptures in *Metamorfosi* often appear familiar but defy categorisation. Faces are masked or merged, torsos disrupted, myths retold. Pelletti's figures do not exist in the past; they are new myths for a shifting present, born not from memory, but from imagination, intuition, and reassembly. Pelletti reflects: "At first glance, my sculptures may evoke the grace of Greco-Roman faces: regular features, harmonious proportions, composed serenity. But are we sure they are simply an homage? These figures are not mere portraits. They are archetypes. They represent an idea... that has settled over centuries and resurfaces in our present as an echo." — **Massimiliano Pelletti**

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Massimiliano Pelletti
African Ares IvoryOnyx
Courtesy of Bowman Sculpture