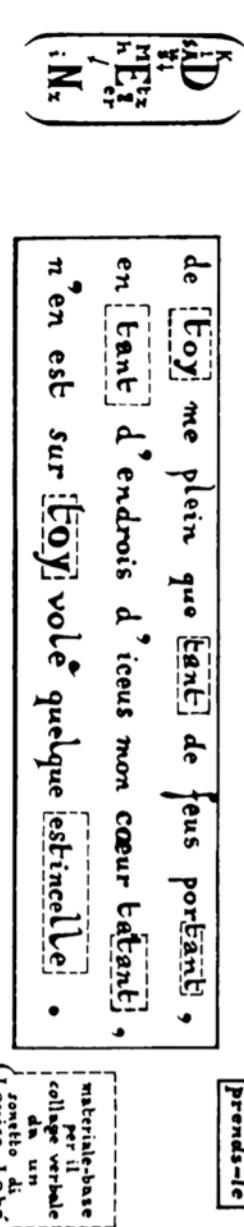
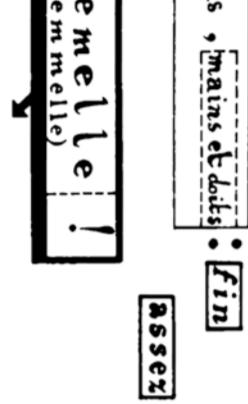


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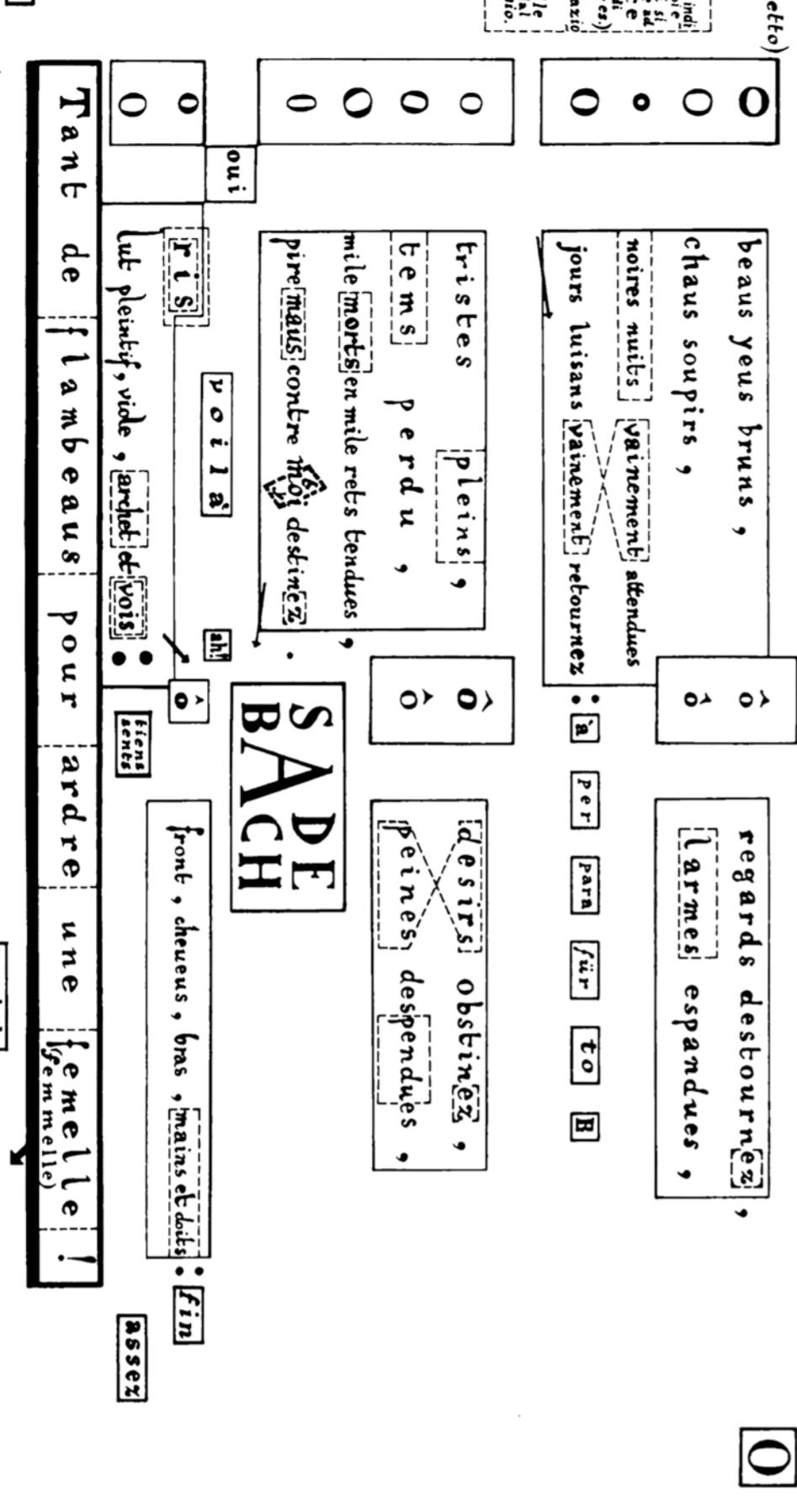
b



Maestro
Percussionista
dispone di questo materiale, leggibile nei quattro versi del foglio: puo' eseguirlo
a piacere indipendentemente dalla rappresentazione - in altri momenti sede, cioè (per es. conferenza stampa) -
il tracieggi suggerisce percorsi e intrecci; ai gruppetti si possono applicare frequenze libere su qualsiasi strumento
lo strumentale indicate essendo facoltativo. foglio rivolto ad ogni musicista (anche dilettante) che lo esegua dove e come puo'.

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Arlette and Sylvano Bussotti

Rose Easton *hosting zaza'*
Condo London 2026

17 January – 14 February, 2026

Presented on the occasion of Condo London, this exhibition brings together two bodies of work that belong to different times and generations. Shown alongside one another are a new body of sculptural works by Arlette and a focused presentation of works by Sylvano Bussotti, including a very rare musical score and a collage. Condo's collaborative format – through which London-based galleries host invited international galleries – creates the conditions for proximity, allowing distinct practices to resonate.

Arlette's practice approaches fragmentation not as loss but as method. Her new framed metal works – relic-like forms, many cast from melted-down earlier sculptures – retain traces of prior bodies, gestures, and decisions, allowing transformation to remain visible rather than resolved. Through repetition, erosion, and reuse, sculpture becomes a site of material negotiation, where meaning accumulates through touch, resistance, and refusal rather than explanation.

Bussotti's work unfolds across sound, notation, text, and image, asserting the musical score as a visual and sensorial field as much as a compositional one. His pages gather staves, words, signs, and drawings into dense surfaces where precision coexists with excess, and where notation slips toward image and gesture. As Roland Barthes observed, Bussotti's scores construct a "homological space" whose surface seems to yearn to become a scene. Presented here through a score and a collage, the work asserts the page as

a charged surface – an unstable script in which notation, text, and image oscillate, and where the score, rigorously coded yet sensuous, seems to incline toward performance and scene. Bussotti's scores occupy a pivotal position in postwar experimental music: selected by Gilles Deleuze and Félix Guattari as the sole image illustrating *A Thousand Plateaus*, they mark a radical expansion of musical notation comparable to the innovations of John Cage, Karlheinz Stockhausen, and Pierre Boulez.

Shown in proximity, the two presentations establish a dialogue across generations, allowing distinct approaches to material, notation, and form to be read in relation without convergence.

Dear Sylvano,

There is an eroticism to death, and being aware of it makes me feel I'm growing towards something. I can feel the sky closer and the dirt deeper. Somewhere in my spine or teeth I can feel your presence; you live in a dimension where I can only encounter you by feeling. I know you from intuition. Is there a better way of getting to know someone?

Death is the topic of this letter, and my confession is my recent fascination with it. I think you are an expert on it, and that's what brings us here.

How many times have you died?

I feel haunted by the idea of disappearing and fascinated by the idea of dying. I'm entertained by how many times I have died in this body of mine. When will my last death be? Will I die as Arlette? Will I come back to this world as her? I hope neither.

I hope I die as someone I never thought I'd be, yet always sang about – further from where I call home but closer to what I felt unknown. Surrounded by everything I felt loved by and finding love in everything I once feared. Contradicting myself fully and experiencing everything I promised I would never try. Accompanied by my biggest belief, freedom, but letting go of everything that I once felt mine. Somewhere where my intuition leads me to death, and what's playing in the back is your symphony.

Apparently, your mother tongue was Italian, and you learned French and English while working. I think constantly of the beauty of being lost in translation. I find pleasure in it – in the attention, the sound, in the uncertainty and the story we tell each other. Let's fall in love without the use of words and the company of silence. Let's create a language only we can understand.

Your scores belong to your hand. Your code. Your body. And I'm drawn to that, to the unapologetic part of it.

Your freedom. I wish that for me – to find myself in different shapes, different rooms, different definitions, different arguments. I find people more convinced of who I am than I am. Their opinions of me feel stronger, louder, heavier than my own understanding of myself. And disappointing them has felt sad, almost cruel but quite funny. How can someone that met me 10 years or even a week ago still be so certain of who I am? I find it inevitable to change. I believe in encountering parts of you. There are parts of myself that remain asleep until another presence unlocks them. If someone were to capture you perfectly in words or an image would it feel like intimacy, exposure, or erasure?

Freedom is not doing everything; sometimes it's stopping something. Freedom is my religion, my ritual, my repetition, and I've sinned enough by obeying. I have teeth. I need to chew on something; everything seems too digestible – sound, words, visuals, pain, trauma, war.

I'm softening, I'm guarding, I'm dissolving, and maybe I'm reappearing. This version of me needs to be encountered. Nothing is about me, and nothing I've created is mine, but in me you can find everything. May everything forever stay that way. Everything surrounds me, so what would you expect?

Do I have an audience? I'll navigate without the validation of visibility. And this letter might serve as a gratitude and a goodbye to all, to myself and maybe even to metal – or whoever really cares, because why would people even care? This new version of me needs to be encountered, not fed. It needs to be chewed and then maybe swallowed, vomited, or spit back at me. Let's confront each other.

Find me.

Admiration and love,
Arlette

Arlette (b. 1998, Mexico City, Mexico), lives and works in Guadalajara. She received her BA from Central Saint Martins, London in 2022. Recent solo and two-person exhibitions include: *Luxury is personal* (with Martine Syms), anonymous with Relaciones Pùblicas hosting Rose Easton for Condo Mexico City, mx (2024) and *José*, Rose Easton, London, UK (2023). Selected group exhibitions include: *Abigail's Party*, Rose Easton, London, UK (2023); *SL×RE*, Silke Lindner, New York, us (2024); *On the edge of fashion*, Rose Easton, London, UK (2023); *WORLD FAMOUS BABYLON*, Barbican Arts Group Trust, London, UK (2022); *Aufstrebende Künstler*, Proyecto Paralelo – Recorrido Zona Maco, Mexico City, mx (2022); *Talabarteria Malcriada 2021*, Espacio Union, Mexico City, mx (2021) and *Sonic Event*, Lethaby Gallery, London, UK (2019).

Sylvano Bussotti (Florence, 1931–2021) was an Italian multidisciplinary artist whose practice spanned music, visual art, and theatre. He collaborated with leading cultural figures including John Cage, Pierre Boulez, Federico Fellini, Filippo de Pisis, Carmelo Bene, and Cathy Berberian. In 1964–65, he was awarded a Rockefeller Foundation grant in New York City, followed by a Ford Foundation DAAD fellowship in Berlin in 1972. Bussotti served as Artistic Director of Teatro La Fenice in Venice, the Venice Biennale, and the Puccini Festival in Torre del Lago. His operas, ballets, and concerts were staged at prestigious institutions such as Teatro Regio in Turin, Teatro La Fenice in Venice, Arena di Verona, Gran Teatre del Liceu in Barcelona, Teatro de la Zarzuela in Madrid, Teatro alla Scala in Milan, and Teatro Lirico di Palermo. Among his most celebrated theatrical works are *La Passion Selon Sade* (1965), Lorenzaccio (1972), Oggetto Amato (1975), Rarafonia (1977), and *L'Ispirazione* (1988), all of which integrated innovative set design and multimedia elements. As a visual artist, his first exhibition was held in 1962 at Galleria Numero in Rome with Giorgio Chiari. More recently, his multidisciplinary practice was featured in a dedicated monographic section at the XVII Quadriennale in Rome (2020), curated by Sarah Cosulich and Stefano Collicelli Cagol.

List of works

Arlette	<i>Teeth I</i>	Silver-plated bronze
		7 x 16 x 11.6 cm
Arlette	<i>Teeth II</i>	Silver-plated bronze
		12.5 x 16 x 12.2 cm
Arlette	<i>étoile aux grands coups de fouet (musique pure)</i> , 1966	Sylvano Bussotti
		Pen on paper, frame
Arlette	<i>Hasta siempre</i> , 2025	55 x 64 x 5 cm
		Composite metal mix, wood, velvet, glass
Arlette	<i>Salade</i> , 1965	Sylvano Bussotti
		Pen, feather, collage on paper, frame
Arlette	<i>alejate quedito</i>	61 x 51 cm
		Composite metal mix, wood, velvet, glass
Arlette	<i>La Passion selon Sade – Le Bal Mirò</i> , 1987	Sylvano Bussotti
		Vinyl, LP
Arlette	<i>Sling Shot</i>	Dischi Ricordi S.p.A.
		CRM 1002 stereo

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Rose Easton *hosting zaza'*
Condo London 2026

Opening, Saturday 17 – Sunday 18
January, 12–6pm

Open, Wednesday – Saturday, 2–6pm

For general and sales enquiries,
info@roseeaston.com
ciao@z-a-z-a.space

For press enquiries, fabian@strobellall.com

Rose Easton
223 Cambridge Heath Road
London E2 0EL
+44 (0)20 4529 6393
@roseeaston223
www.roseeaston.com

zaza'
Via Gasparotto, 4
20124 Milano
@zaza_milano_napoli
www.z-a-z-a.space

Design by Christopher Lawson Ltd
Extracts from Sylvano Bussotti's
La Passion selon Sade (1965) on verso