

For Immediate release

Mazzoleni at Arte Fiera Bologna 2019

Bologna Exhibition Centre | Booth B 40
Piazza della Costituzione, 5, 40128 Bologna BO, Italy

1 – 4 February 2019

Mazzoleni is pleased to announce a presentation of works by **Massimo Vitali** at Arte Fiera Bologna 2019, within the Photography and Moving Image Sector. This will be the first time that Mazzoleni will showcase fine art photography project.

An Italian photographer, Vitali is internationally renowned for his large-scale colour images of beaches and mass leisure events. Shot from an exclusive perspective, his panoramic views show people interacting with their environments and one another.

In the early 1960s, he started working as a photojournalist, collaborating with many magazines and agencies in Italy and in Europe. In the 1980s, he changed career path and worked as a cinematographer. However, his relationship with the still camera never ceased, and he eventually turned his attention back to photography. By 1993, Massimo Vitali immersed himself within a fine art photography practice and started to use large format film cameras to photograph Italy's sunny beaches to intently observe the inner and exterior lives of the nation's people.

The display will focus on five works from the photographer's Marseille series alongside a visual presentation of his blog, a commentary on the photography of Massimo Vitali. The blog (www.massimovitali.com) commenced in 2016, in order to offer something more dynamic that would take into account his work over the years.

The Marseille series was conceived in 2017, for a special issue related to France by *Le magazine du Monde*. The idea was to create images that answered the magazine's brief, but also satisfied Vitali's creative verve. The selection of works at Bologna fair reflects his interest in the quality of light, and includes two images shot during dusk, as Vitali comments in an interview with curator Mirta d'Argenzio,

'I often work with bright daylight and research the colour that comes from this, however, I started to take darker pictures and work with darker colours, such as the darker tones used in Renaissance paintings. These are experiments which I usually do, nevertheless, the muted colours of twilight are so characteristic of Marseille.'

The works *Friche de la Belle de Mai on Air*, and *Plage du Prophète Evening*, are presented alongside images taken in the hours of the afternoon, such as *Plage de l'Estaque*, which epitomises Vitali's challenge of a 'vertical city', this being reflected in his choice of a portrait format instead of traditional landscape. Indeed, with the recent renovation and renewal of the city, Marseille's architecture has given much to its citizens from its historical past to the present; the city brims with social activity, where the arts and different cultures thrive. One of Marseille's iconic buildings of the 20th century, the *Unité d'Habitation*, by the architect Le Corbusier, became Vitali's subject. Built in 1952, this remarkable residential dwelling structured like an ocean liner, consists of 337 apartments. In the work *Exercise on The Roof*, Vitali initially aimed to take a photograph from the rooftop but could only gain access by attending the community's yoga class - for the artist this presented a unique opportunity and this picture was produced spontaneously, rapidly in a moment, an unusual production process for Vitali, who normally waits patiently for the picture to emerge before taking the photograph.

Mazzoleni will present a solo exhibition of Massimo Vitali in their London gallery, in April 2019.

About MAZZOLENI

Mazzoleni was founded in Turin in 1986 and opened a Mayfair-based London gallery in October 2014. Over the past three decades Mazzoleni has organised solo and group exhibitions of more than 150 prominent Italian and international artists from across the 20th century. Recent critically acclaimed exhibitions have included the major Alberto Burri solo exhibition in 2015, “Piero Manzoni. Achromes: Linea Infinita”, curated by Gaspare Luigi Marcone in collaboration with the Piero Manzoni Foundation, “Fontana/Melotti. Angelic Spaces and Infinite Geometries”, curated by Daniela Ferrari, “Pittura Analitica: Then and Now”, curated by Alberto Fiz, “Colour in Contextual Play, an installation by Joseph Kosuth”, curated by Cornelia Lauf and Joseph Kosuth, “UnComfort Zone” with Dimore Gallery, “Light in motion: Balla Dorazio Zappettini”, curated by Elena Gigli and “More Than Words” curated by Daniela Ferrari, “Michelangelo Pistoletto: Origins and Consequences” curated by Alberto Fiz, “Equilibrium. An Idea for Italian Sculpture”, curated by Giorgio Verzotti. All exhibitions are accompanied by fully illustrated monographs, often featuring newly commissioned research contributing to current critical and art historical discourse. Mazzoleni participates at international art fairs, including London, Paris, Basel, Hong Kong, New York and Miami.

NOTES TO EDITORS

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Opening Times:

By Invitation only: Thursday, 31 January from 12 p.m. to 9 p.m.
Friday, 1 - Sunday, 3 February from 11 a.m. to 7 p.m.
Monday, 4 February from 11 a.m. to 5 p.m.

Address: MAZZOLENI, 27 Albemarle Street, London W1S 4HZ
Tel: 0207 495 8805
Gallery Hours: Mon – Fri 10am – 6pm, Sat 11am – 5pm Admission: Free
Website: www.mazzoleniart.com
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FOR ALL PRESS ENQUIRIES

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ENDS

inspired by the noir novels set in Marseille by Jeanne-Claude Izzo,

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Blog creative process a study of his work....

The Marseille works were born from a request by the journal Le Monde in 2017. It was a special issue that related to France and I was asked to conceive the images. The idea was to create images that answered the magazine's brief but also satisfied my creative verve. This is not easy, by its very nature as a city, Marseille lends itself to fascinating street photography but finding the right vistas and locations for taking panoramas of its people was challenging. I met producer Luigi Filotico who with his excellent experience in advertising, immediately understood the brief and together we walked and surveyed the city and chose the locations within a couple of days.

32 pictures were created and sent to Le Monde. The board shortlisted 8 images, then a final 5 images for the piece. However, we made a different selection for the Bologna fair and this selection represents dusk, the twilight hour alongside with two images of daylight in the afternoon. I'm interested in the quality of light - before I often worked with bright daylight and researched the colour that comes from this, the introduction of darker pictures, working with colours that come from darker light. These are an experiment – Marseille *Amberlight* – Jean-Claude Izzo - the beautiful noir.

The work Plage del'Estaque could have been seen by Jean Claude, there is something xxxxxx– its vertical beach indeed Marseille is a vertical city – Le Corbusier building was known as the Marseille folly, but now with the renovation and renewal of the city, architecture has given much to the its citizens.

The city brims with social activity and arts and culture thrive.

A place where buildings have become a balance between power of the state in relationship to the will of the people.