



Wallstreet International

Equilibrium. An idea for Italian sculpture

8 Feb — 5 Apr 2019 at Mazzoleni in London, United Kingdom

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Alice Cattaneo b. 1976 Untitled, 2016 Iron, clamp, acetate sheet 35 x 350 x 100 cm 13 3/4 x 137 3/4 x 39 3/8 in
Courtesy Mazzoleni

Mazzoleni presents *Equilibrium. An idea for Italian sculpture*, a group show curated by Giorgio Verzotti. The exhibition will tour from Mazzoleni's Turin gallery to open in London to the public on 8 February 2019. *Equilibrium. An idea for Italian sculpture* investigates overcoming the notion of 'tutto tondo', or "in the round", and examines the artists' different research where each arrives at their own unique interpretation of equilibrium.

While one area of this investigation can be found in Futurist research, it is in the fil rouge from Fausto Melotti to Luciano Fabro to Hidetoshi Nagasawa through to the younger Gianni Caravaggio, Alice Cattaneo, Sergio Limonta, Filippo Manzini, that we see a clear decision to subtract body from the sculptural work to allow it to interact within the environment where it is displayed; this becomes important, as the interaction modifies the configuration and the perception of the work itself.

The exhibition also focuses on the process “in negative” which arrives at an almost indefinable dimension of work which is suspended and balanced between diverse states: painting, sculpture, bas-relief, installation, and photography or soundscape. This process also can be found in fields other than that of true sculpture, from research in the kinetic field or that of Analytical Painting. The sculpture of Vincenzo Agnetti, Getulio Alviani and Giovanni Anselmo moves in this direction, but different researches find similar outcomes, even in the work of Paolo Cotani, Nunzio, Giuseppe Maraniello to the sculpture by Luca Trevisani and Shigeru Saito, exponents of the latest trends. For example, Nunzio’s *Sisma*, 1990, a vertical work made from combusted wood plays with the notion of the unstable, while for the younger Saito, precise relationships between solids and voids, between weights and counterweights, create a dynamic modulated brass sculpture, such as *Prima del tramonto*, 2018.

While following different paths, each artist arrives at a condition of equilibrium between the elements that physically make up the work: in this way, the fragility that frequently becomes the common denominator of these strands of research finds a strength capable of conferring stability, exemplified by *At still point of turning world*, 2016, a delicate work, predominately made of stacked and balanced porcelain by Elisabetta Di Maggio.

On the opposite end, the weight of traditional materials (marble, stone, metals) - adopted for example by Remo Salvadori, finds an effective lightness in the balance between the force and counter-force on which the work is built, at times on truly precarious, changeable and never definitive connections.



Gianni Caravaggio b. 1968 La luna appoggia sul paesaggio mentre il sole tramonta, 2018 Bronze, Carrara marble and synthetic red rope Variable dimensions: bronze 175 cm x 22cm, rope 5 m marble 30 cm x 1,5 cm
Courtesy Mazzoleni



Getulio Alviani 1939 - 2018 Cerchi Virtuali 1.2.3.4, 1967
Steel 60 x 60 x 10 cm 23 5/8 x 23 5/8 x 4 in Courtesy Mazzoleni



Fausto Melotti 1901–1986 Tema e Variazioni IX, 1980 (1986) Signed (on a label on the base); signed (on the reverse) Brass 94.5 x 114 x 20.5 cm 37 1/4 x 44 7/8 x 8 1/8 in Courtesy Mazzoleni

Mazzoleni

Mazzoleni was founded in Turin by Giovanni and Anna Pia Mazzoleni and opened a Mayfair-based London outpost 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.