

For Immediate Release

## **Mazzoleni at Art Basel OVR:20c - Online Viewing Room**

28 – 31 October 2020

Mazzoleni is delighted to announce its participation in **OVR:20c**, the latest iteration of **Art Basel's Online Viewing Rooms**, which focuses exclusively on artworks produced in the 20th century. The project introduced highlights the artistic experimentations of **Post-War Italian Art Revolution**.

The artistic research develops into a need encouraged by technological progress which society in the post-war period relies on. Spoiled cities offer a melancholy memory and the canvas embodies the artist's living space, the alternative dimension to reconnect with the "here and now" in which the measure of time and space expands to the infinity.

The revolutionary awareness of Alberto Burri (1915-1995), Lucio Fontana (1899-1968) and Piero Manzoni (1933-1963) had a profound impact on the growth of a new creative trend in Italy, in Europe and in the US. Their art overturned the traditional use of the canvas and paint, overcoming their own limits towards a new exploration of methods, materials and gestures. Thanks to new materials, taken from urban and industrial waste products – polyester, cotton fibers, cut canvas, burlap, glue, neon, glass etc. – the canvas became a performance itself where a new pictorial dimension emerges.

In Rome, **Burri** practiced a very extreme and rough form of abstraction. He investigated the expressive possibility of raw and synthetic materials like burlap grain-sacks and burnt plastic and glue, creating sophisticated surfaces. For example, in *Sacco Bianco Nero*, 1956, the burlap which lays on the ocher Celotex, partly unpainted and partly covered in black and white paint, reveals an attention to its intrinsic quality of poor material. Starting from 1969, celotex eventually became the primary artistic material of Burri's ultimate series in the last two decades of his life. In *Cellotex*, 1982, Burri revisited colours and motifs where the past lives again in the abstract composition of geometric colour fields. Celotex is therefore the material which marries the artist's entire technical mastery with his poetic, formal and spatial reflection.

### **Mazzoleni Art LTD**

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### **Mazzoleni Galleria d'Arte Srl**

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Through an impulse both destructive and constructive, Fontana and Manzoni were able to create elegant and fluid forms out of radical and iconoclastic gestures. The center of their activity was Milan, the urban and cultural hub of Italy at the time. **Fontana** conceived art as a dynamic dimension of the pictorial space, a practice that he clarified in his theory of *Spatialism*. Between 1946 and 1950 the theme of *Buchi* was first explored by the artist predominantly on monochrome surfaces. In the same years, he produced terracotta sculptures with analogous technique by perforating and marking the surface, mastering the use of numerous plastic materials thus to confirm his artistic versatility. *Concetto Spaziale* from 1957 represents a majestic example of Fontana's experimentation with ceramic. Fontana's *Concetto spaziale* from 1965 highlights the artist's interest in space, and his investigation beyond the canvas with a radical manipulation of metal surface.

**Manzoni** deprived painting of any narrative content reducing it to the very essential, and this also meant to remove the colour from his work. The total absence of colour, combined with working methods that eliminate any gesture or action, allowed Manzoni to achieve his purpose of creating an artwork that was without content beyond its tangible materiality. *Achrome*, ca. 1958, investigated this concept and was part of his monochrome series made out of assembled or folded canvas, which was further manipulated with kaolin. The kaolin removed any shade, reaching a sort of absolute nothingness. In years to come the *Achromes* were made with colourless materials such as cotton, felt, fiberglass and polystyrene, which were applied to raw wood panel.

The art of these three post-war Italian pioneers inspired the younger generation of artists, among them the *Arte Povera* artists who investigated and opened to new methods and concepts.

### **About MAZZOLENI**

Mazzoleni was founded in Turin in 1986 by Giovanni and Anna Pia Mazzoleni, as a natural evolution of their private collection started in the 1950s. Since 2014 the historic Turin space has been flanked by the London gallery in Mayfair. Over the past three decades Mazzoleni has organised solo and group exhibitions of more than 200 prominent Italian and international artists from across the 20th century with an exhibition programme focused on museum-calibre Italian art from the post-war period and recently the contemporary panorama, working in close collaboration with artists' estates and foundations.

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# MAZZOLENI

LONDON – TORINO

Under the leadership of Davide and Luigi Mazzoleni, the gallery has intensified its international activities, participating in numerous art fairs, including Art Basel (Basel, Miami and Hong Kong), Frieze Masters (London), TEFAF (Maastricht and New York) and FIAC (Paris).

## Notes to Editors

Fair: *Art Basel OVR:20c*  
Dates: 28<sup>th</sup> – 31<sup>th</sup> October 2020  
October 28, noon CET – 30 noon CET: VIP dates  
October 30, noon CET – 31 midnight CET: public dates  
To access the viewing room please click on the following [LINK](#)

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