

Press Release

Mazzoleni at TEFAF New York 2023

TEFAF New York 2023 | Park Avenue Armory | Booth 335

Collectors Preview: Thursday 11 May, 1-8pm

Public Days: 12–16 May 2023

CARLA ACCARDI | ALBERTO BURRI | GIORGIO DE CHIRICO | PIERO DORAZIO | LUCIO FONTANA | JANNIS KOUNELLIS | PIERO MANZONI | GIORGIO MORANDI | JEAN-PAUL RIOPELLE | SALVO

Mazzoleni is pleased to announce its return to **TEFAF New York 2023** with a presentation focused on the gallery's specialisation on **Post-War Italian Art**, as well as some examples from the **international gestural abstraction movement**.

When **Carla Accardi** (1924–2014) moved to Rome in 1946, **the Italian art scene was characterised by a dynamic sense of renewal** but was deeply divided between the supporters of pictorial realism and those who saw a more fertile approach in the formalist avant-garde. In 1947 Accardi was the sole woman artist to sign the manifesto of the group of Italian abstract artists known as **“Forma 1,”** whose purpose was to construct a language that could reconcile opposing positions, **going beyond figuration** but also breaking free from the rigours of geometry. **Accardi developed a distinctive, calligraphic sign** that, initially black and white, in the 1970s was enriched with colour and took the form of a narrative chessboard, as in *Scacchiera verdeoro* (1974).

In the Rome of the late 1940s - and among the other artists who signed the manifesto of “Forma 1” - was also **Piero Dorazio** (1927–2005). Dorazio attributed the **value of a universal scientific instrument of science to art**, attempting to demonstrate that painting was not a mere technique in today's world, but a critical method. In his 1955 publication *The Fantasy of Art in Modern Life*, he included the manifesto and added: “Our conscience refused to accept expressions which were not freely and intimately necessary; we were convinced that painting meant making poetry by means of clearer and more coherent shapes” (Dorazio P., *La Fantasia dell'arte nella vita moderna*, 1955, p. 145). *Preziosa* (1965) is an example of his theoretical approach to colour, light, and perception, which combines intersecting lines and waves in multiple colours to create an optically illusory effect.

Salvo (1947–2015) belonged to the following generation of artists. After an initial conceptual art phase, the artist transitioned to painting richly coloured depictions of the Italian countryside, drawing inspiration from the masters of the past - such as Carpaccio's landscapes; the Venetian school; 1600s Dutch paintings; French landscapes of the late 1800s, with a particular focus on the work of Cezanne; as well as metaphysical art of Giorgio De Chirico and Mario Sironi. *Il villaggio* (2002), on display, belongs to the **“Notturni”** (Nightscapes), a series of paintings characterized by dark backgrounds and bold, contrasting colours, featuring night-time scenes. As a continuation of Salvo's interest in everyday objects and landscapes, but with a heightened sense of drama and mystery created by the use of night-time settings, Salvo's *Notturni* manifest the artist's dreamlike, suspended world. “Salvo's unorthodox attempt to make the primitive current events of his paintings helps us understand the necessary intuitive process that one must make when lost in valleys, among the trees, or wandering in the shade of the night-time street lamps, cutting through an atmosphere,

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feeling at times vague and twisted, at other times warm and majestic like summer. In these works, everything is felt and perceived, remembered or lived in the same intensity and immediacy as it was in Salvo's vision and experience. In these colourful and changing shapes, Salvo did indeed leave us an eternal inheritance.” (Matteo Galbiati in *Salvo. Un'arte senza compromessi*, 2017)

A section dedicated to the international gestural abstraction will also be presented. Best known for his pioneering gestural abstraction paintings, **Jean-Paul Riopelle** (1923–2002) was one of the most influential Canadian artists of the 20th century. After his arrival to Paris in 1947 and a brief initial Surrealist phase inspired by the writings of André Breton, he developed a distinctive vision, using the **sculptural possibilities of the impasto technique** to construct virtual explosions of colour, as visible in *L'Arve* (1962).

MAZZOLENI

Mazzoleni is a leading Post-War Italian and contemporary art gallery based in London and Turin. With over 35 years of activity, Mazzoleni focuses on a museum-calibre exhibition programme and participates in the main international art fairs, including Art Basel, Frieze, and TEFAF, as well as Artissima, Artefiera and Miart. Most recently, the gallery has expanded its reach towards new art scenes with its participation in Frieze Seoul, Art Abu Dhabi and Art Dubai.

The Mazzoleni collection is exhibited in museums and institutions worldwide, such as: the Centre Pompidou and Palais de Tokyo in Paris; the Solomon R. Guggenheim Foundation in New York; the Smithsonian Institution in Washington; The State Hermitage Museum in St. Petersburg; Tate and the Estorick Collection in London, as well as Museo del Novecento in Florence, the GNAM in Rome, MADRE Museum in Naples, Triennale Milano and Palazzo Reale in Milan, and the Venice Biennale. Mazzoleni represents the Estate of Agostino Bonalumi.

NOTES TO EDITORS

TEFAF New York 2023 | Booth 335
Park Avenue Armory, 643 Park Avenue
New York, NY 10065, United States

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Friday 12 May, 12–8pm; Saturday 13 May, 12–6pm; Sunday 14 May, 12–6pm; Monday 15 May, 12–8pm;

Tuesday 16 May, 12–6pm

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