

Mazzoleni at Artissima 2024

OVAL Lingotto Fiere, Turin | Booth White 13, Purple 14

1 – 3 November 2024

Preview: 31 October (Invitation Only)

MELISSA MCGILL | IRAN DO ESPÍRITO SANTO | SALVATORE ASTORE | MARINELLA SENATORE | REBECCA MOCCIA

The project curated by Mazzoleni for Artissima 2024 delves into the work of both Italian and international contemporary artists, whose creations explore the dynamic interplay between imagination and reality, spanning cosmic, universal, and earthly realms. Through diverse artistic techniques and expressions, the presentation invites profound reflection on how we perceive the world, highlighting the intricate connections between individual imagination and collective experience.

In **Melissa McGill's** works on paper and maps, cosmic and terrestrial planes converge as part of a broader water storytelling project that traces the ancestral connection between the Eridanus constellation and the Po River. These works are also featured in the fall exhibition ***Eridanus: The River Constellation*** at Mazzoleni Torino, running from October 30, 2024, to February 8, 2025. The core series takes its name from Eridanus, one of the largest constellations in the southern celestial hemisphere, depicted as a river and later adopted as the Latin name for the real Po River. McGill's paintings, made with water and natural pigments foraged from the river's source and delta (such as *Source, V* (2024)) draw inspiration from the Po's braided channels, like lifelines, taking the sculptural forms of mountains and landscapes encountered during the artist's journey.

Further emphasising the dialogue between reality and illusion, Mazzoleni is pleased to present the work of Brazilian artist **Iran do Espírito Santo**, whose practice embodies an inseparable correlation between these elements. The close correlation between reality and illusion is at the heart of Espírito Santo's practice. His sculptures present an accurate representation of a real object's shapes and proportions, while simultaneously playing with scale and materiality. With the restriction of the materials, Espírito Santo converges the tangibility of matter and the conceptual

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nature of artificial objects, using geometrical definitions that are implicit in them. **Drops 2024** (2024) stands as the focal point of the presentation, citing a return to the iconic series which has been exhibited across the globe as both site-specific and gallery installations, in 1997 and 2005. Through the decision to create die in solid aluminium, *Espírito Santo* deems their traditional purpose obsolete and instead, the two forces that once played against each other, are halted by the solidity of their structure. The outcome of any "game" is thus predetermined, players are equal in their capability to both win or lose. The work reflects on the idea of chance and the subsequent denial of it ensues, while the flawless repetition of the die transforms them "into icons of pure contemplation" (Lilian Tone, 2006).

Salvatore Astore's work is often described as "organic minimalism." His artistic inquiry centres on themes of matter, weight, form, emptiness, and fullness, with a strong emphasis on ancestry. His references, ranging from fossils and prehistoric megaliths to organic forms of humans and animals, as well as metals—particularly steel and, more recently, bronze—evoke a profound dialogue about humanity's connection to the world (*Corpo unico* (2024)).

Transformation and relationships between individuals and communities are at the core of **Marinella Senatore's** work. From light sculptures to collages, the artist's logical-rational thinking is projected into the desire for public involvement, toward which the artist plays the role of "activator" by being a spokesperson for social instances and stimulating participation, as well as spontaneous individual and collective expression. At Artissima, the large polyptych ***There is so much we can learn from the sun*** (2024) will be presented. Previously exhibited in Naples at the Chiesa delle Scalze in the summer of 2024, this series of gold-background collages, presents bodies and images from the performances of the School of Narrative Dance, that dance across the hieratic backdrop.

Relationships are also at the core of **Rebecca Moccia's** research, who, with ***Ministries of Loneliness***, reflects on the political and social structures that shape the emotional state of loneliness and its perception in contemporary society. In September 2024, she inaugurated the Italian Pavilion at the Gwangju Biennale, produced by the Italian Cultural Institute. The project, curated by Soik Jung, presents the artist's site-specific research on the theme of loneliness as experienced by Koreans. During her months in Korea, Moccia conducted a series of workshops involving students from the Seoul

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Institute of the Arts, who also contributed as co-researchers to identify and document places, stories, situations, and media that reveal the roots and development of loneliness in the country, exemplified here by the work ***Cold As You Are (Cherry Blossom)*** (2024).

END OF RELEASE

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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

Artissima 2024 | OVAL Lingotto Fiere | Booth White 13, Purple 14

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Public Days: 1 – 3 November

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