

## ***Mazzoleni at Art Basel Miami Beach 2024***



Salvo, *Tricolore*, 1972. Neon, 20.5 × 60.5 × 9.5 cm. Courtesy of Mazzoleni, London – Torino.

**ART BASEL MIAMI BEACH 2024 | Miami Beach Convention Center | Booth H6**

**VIP Preview (by invitation only):** Wednesday 4 – Thursday 5 December

Public Days: Friday 6 – Sunday 8 December, 11am – 6pm

### ***Visual Lexicon: The Language of Art***

**CARLA ACCARDI | ALIGHIERO BOETTI | LUCIO FONTANA | ALEX KATZ | JOHN  
BALDESSARI | MEL BOCHNER | JOSEPH KOSUTH | SALVO | MARINELLA SENATORE**

For Art Basel Miami Beach 2024, Mazzoleni presents ***Visual Lexicon: The Language of Art***, a project showcasing the works of **Carla Accardi, Alighiero Boetti, Lucio Fontana, Alex Katz, John Baldessari, Mel Bochner, Joseph Kosuth, Salvo** and **Marinella Senatore**. Uniting artists across generations, the presentation explores how boundaries of traditional linguistic conventions and visual representation are redefined, inviting audiences to decode form, gesture, signs, and words, and engage with the language of art as reflection of human expression.

At the forefront of this conversation, **Lucio Fontana's** (1899 – 1968) iconic cuts in the canvas, such as in *Concetto Spaziale, Attesa* (1966), exemplify his revolutionary gesture of slashing the pictorial space, inviting the viewer into a new semantic realm where form itself becomes expression and thought. This is further evidenced through inscriptions on the reverse of his canvases, such as "At this moment, they're banging on the door," which reveals an emotional dimension that transcends the visual.

#### **Mazzoleni Art LTD**

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In the 1980s, **Carla Accardi** (1924–2014) began to explore a renewed pictorial language where the movement of lines and marks became increasingly fluid and elusive. Marking Carla Accardi's centenary, Mazzoleni presents *Filtrare di orli* (1992), where vibrant colours and unpainted space combine to create a flowing pictorial language.

**Alighiero Boetti's** (1940–1994) *Oggi ventesimo giorno dodicesimo mese dell'anno millenovecentoottantotto*, part of his *Arazzi* (Embroidered Tapestries) series, integrates Italian and Persian text, reflecting his fascination with language and systems of meaning. This tapestry invites viewers to explore how language and visual representation construct meaning and are perceived across different systems of communication.

In **Joseph Kosuth's** (1945) 1991 work *#1149. (On Color/Multi #9)*, text becomes artistic matter, combined with the luminous medium of neon in a layering of meanings and sensory experiences. **Mel Bochner** (1940) converges language and vibrant colours, in his series *Blah Blah Blah*. Referring to the phrase 'Blah Blah Blah' as "the black hole of language", Bochner utilises it as a catalyst for contemplation, prompting viewers to question their understanding of language. **John Baldessari** (1931 – 2020) on the other hand used playful paradoxes between text and image, such as in *Paper clip* (2015), where the seemingly disconnected caption 'Paper clip' accompanies an image of a horse, inspiring a rethinking of how visual and verbal elements interact.

**Salvo** (1947 – 2015) draws on this question of language and identity in *Tricolore* (1971), which presents an illuminated display of Salvo's chosen name, in the colours of the Italian flag. This work denotes his identity as an artist, Salvo rather than Salvatore Mangione and his Italian heritage. Returning to painting in 1973, Salvo cultivated vibrant, psychedelic landscapes that engaged with language in ways deeply informed by his early conceptual explorations. Each imagined scene employs light as a primary expressive element, using it to convey meaning beyond words. This approach is exemplified in *Il Villaggio* (2007), where a village at dusk glows under streetlights, immersing the viewer in a precise moment and highlighting Salvo's use of light as a language.

**Alex Katz's** (1927) *Stephanie*, a large-scale portrait of a woman, uses the subject's name to deepen the viewer's engagement, connecting the figure to her identity beyond the canvas. By naming the figure, Katz transforms the painting from a mere likeness into a narrative, prompting viewers to wonder about Stephanie's identity beyond her depiction.

**Marinella Senatore** (1977) blends text and imagery to present powerful, socially engaging works. This is evident in *Dance First Think Later* (2024), which incorporates quotes from literary greats Samuel Becket "Dance first. Think later." and Walt Whitman "I contain multitudes", consequently resonating as a call to collective action, creativity and self-reflection.

Together these artists form a "visual lexicon" that transcends linguistic boundaries, inviting visitors to explore the essence of art as a universal language.

**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.

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