

PRESS RELEASE

**Mazzoleni at The Armory Show
2 – 5 March 2017
Pier 94, Booth 735**

Mazzoleni is pleased to announce that it will return to The Armory Show, New York, in March 2017. Focusing on works by Getulio Alviani (b. 1939) and Enrico Castellani (b. 1930), Mazzoleni's presentation (Pier 94, Booth 735) will consider the parallel methodologies in the practices of these two artists, in particular their investigation of perception and the construction of space. Concentrating on Alviani's output during the 1960s and 1970s and Castellani's work from the 1960s onwards, the presentation will bring together recent examples of Castellani's *Superficie* series alongside Alviani's steel wall sculptures and a 1967 example of his *Cerchi Progressivi*.

Alviani and Castellani first met during the height of artistic experimentation in Italy in the 1960s. They shared mutual friends Piero Manzoni (1933–1963) and Lucio Fontana (1899–1968), who was one of the earliest supporters of Alviani's *Superficie a Testura Vibratile* series. Sharing a background in architecture and design, both artists experimented with new ideas of space as a continuum in both two and three dimensions. They participated in a number of historically significant exhibitions together including 'Nove Tendenze' in Zagreb in 1961 and 'The Responsive Eye' at MoMA New York in 1965, and their works were shown alongside each other at the 1964 Venice Biennale.

During the 1960s Alviani worked almost exclusively with metal, and the inherent reflective property of the material became a vital element of his work and his practice. Fascinated by notions of constructed space, he experimented with luminosity to blur the lines of perspective. In his *Superficie a Testura Vibratile* series sheets of aluminum and steel reveal endless variations according to different light conditions and the angles at which they are viewed. Alviani took this idea further still in his steel wall sculptures, which were conceived in relation to the observer's point of view, establishing interdependency between the viewer and the work. A highlight of the presentation will include Alviani's *Rilievi speculari a elementi curvi* (1968), a wall sculpture made of curved mirror elements that appear to the viewer as a row of three-dimensional circles.

Vision and perception are equally subtly explored in Castellani's relief surfaces, which are punctuated by dot-like protrusions and depressions that propose an activation of spatiality in the physical structure of the work. Castellani renders his monochromatic surfaces three-dimensional through a manipulation of the interplay between shadow and light that is similar to the dynamism Alviani creates using light and reflection. Where Alviani's work becomes complete only with the unconscious participation of the viewer, Castellani's manipulations serve to emphasise and remind the viewer of the physicality of the painting. The presentation will include an early example of Castellani's white relief surface from 1968 alongside one of his most recent works, *Superficie Argento* (2008), where the artist incorporates the luminosity of silver paint.

The two-man presentation will be accompanied by a selection of works by three of the most influential Post-War Italian artists Alberto Burri (1915–1995), Agostino Bonalumi (1935–2013) and Lucio Fontana, whose early emphasis on form, materiality and tangibility created a visual language that provides historical context for the later experiments of Alviani and Castellani.

– ENDS –

Notes to Editors

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The Armory Show will take place from Thursday 2 March – Sunday 5 March 2017.

About Mazzoleni

Mazzoleni was founded in Turin in 1986 and opened a Mayfair-based London gallery 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. The gallery evolved from the private collection of Giovanni and Anna Pia Mazzoleni who have been collecting since the 1960s. The collection brought together significant works from important international art movements including Surrealism, Futurism and Abstract Art. Italian Post-War art quickly became the primary focus of the collection and became the core of Mazzoleni's curatorial programme when Giovanni's sons Davide and Luigi joined the gallery in the 1990s.

Today the Turin gallery takes up three floors of Palazzo Panizza, overlooking the historic Piazza Solferino and occupying part of the original 19th century foyer of the Alfieri theatre. The London gallery is situated on Albemarle Street, in the heart of Mayfair's historic art district. The 3,000 square foot space – designed by architect David Trad – hosts exhibitions across two levels, presenting a programme focused on museum-calibre Post-War Italian art and art from the Seventies, working in close collaboration with artists' estates and foundations.

Recent critically acclaimed exhibitions have included the major solo Alberto Burri exhibition in 2015, 'Piero Manzoni. Achromes: Linea Infinita', curated by Gaspare Luigi Marcone in collaboration with the Piero Manzoni Foundation, and 'Fontana/Melotti. Angelic Spaces and Infinite Geometries', curated by Daniela Ferrari of the MART Museum Trento/Rovereto in 2016. All exhibitions are accompanied by fully illustrated monographs, often featuring newly commissioned research contributing to current critical and art historical discourse. In addition, in recent years Mazzoleni has been increasingly present at international art fairs, participating across London, Basel, Hong Kong, New York and Miami, amongst others.

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