

**FOR IMMEDIATE RELEASE**

## **Mazzoleni Summer Show 2018** **4 June – 7 September**

Mazzoleni announces their *Summer Show 2018*, a two-fold presentation open to the public from 4 June 2018. On the ground floor, there is a focus on *Burri: Cellotex and Multiples* and on the lower ground floor: selected works by *Italian Post-War Masters: Bonalumi, Castellani, Dorazio, Melotti and Zappettini*.

### ***Burri: Cellotex and Multiples***

Alberto Burri's (1915-1995) continuous experimentation brought a new language to Post-War art. Utilising a host of everyday materials, such as burlap and plastic, and transforming them via use of fire and lacerations, Burri created dynamic works on celotex, paper and canvas. The display centres on works in celotex alongside those in multiples, all of which testify to the artist's evolving dedication to invention. It includes major monochrome works such as *Nero Cellotex*, 1986-1987; striking in its monumental scale, compositional and monochromatic simplicity, it is a rare work from a series of 10 *Black Cellotex* paintings of identical dimensions that the artist created between 1986 and 1987. Sculpting the celotex with a knife and applying acrylic in thick impasto, Burri created a strong and austere textured black-on-black organic surface. This mature cycle of work is appreciated not only for its severe minimalism but also for its rough tactile beauty and raw energy. The celotex works usually preceded the creation of Burri's multiples and provided him with inspiration and the opportunity to explore new techniques that organically then developed into new bodies of work.

Throughout his practice of printmaking, Burri adapted materials to push the boundaries of the printed image; from chalcography to incised collages and extreme-pressure ink pressings. The multiples presented here span from the late 1960s to the mid 1990s. They include *Multiplex*, 1981, a set of 10 from an edition of 30 individually worked pieces, created by using collage on cardboard. Burri uses a combination of matt and shiny surfaces, created by applying clear glue (vinavil), to balance each composition. The interlocking shapes and colourful counterpoints in distinctive red and black, juxtaposed with the ochre of the cardboard feature numerous compositions which were first developed in his celotex works. Also, on display will be *Oro e Nero*, 1993, composed of six silkscreens with shimmering gold leaf, which reflect Burri's interest in Byzantine and medieval art. Produced two years before Burri's death, the *Oro e Nero* series exemplifies the artist's ability to balance geometrical form with texture and colour, concerns which the artist explored as consistently in his works in edition as in his celotex oeuvre.

### ***Italian Post-War Masters: Bonalumi, Castellani, Dorazio, Melotti, Zappettini***

*Italian Post-War Masters* honours the first major retrospective of Agostino Bonalumi's oeuvre since his demise in 2013, presented at the Palazzo Reale, Milan, Italy in July-Sept 2018, by pairing *Bianco*, a characteristic 'painting-object' from 1967 with *Bronzo*, 1969-2007, an elegant form in polished bronze inspired by Bonalumi's experimentation in the 1960s. These are displayed alongside *Superficie Gialla*, 2014, by Enrico Castellani (1930-2017), Bonalumi's peer in the Milanese post-war scene; both artists sharing an interest in sculpting painting into the third dimension.

The presentation also highlights Piero Dorazio (1927-2005) and Gianfranco Zappettini (b.1939), artists associated with the *Pittura Analitica* (Analytical Painting) movement of the 1970s. Dorazio, an avant-garde figure within European abstract painting, began his series of "lattices" in the 1950s, developing a decades long practice centred on the perception of colour. Dorazio's approach influenced younger artist Gianfranco Zappettini, who often uses industrial materials and thread in his paintings, meticulously exposing the medium to create his monochromatic and more recent polymaterial 'reticular' compositions *La trama e l'ordito*, here included.

Also, on display are four sculptures by Fausto Melotti (1901-1986) in brass, bronze, gold, silver and stainless steel. Preoccupied with precision and harmony, works such as *Contrappunto IV*, 1970, reveal the artist's masterful ability to liberate sculpture from the centuries-old obsession with weight, through the production of light and delicate structures.

## **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. Recent critically acclaimed exhibitions have included the major Alberto Burri solo exhibition in 2015, "Piero Manzoni. Achromes: Linea Infinita", curated by Gaspare Luigi Marcone in collaboration with the Piero Manzoni Foundation, "Fontana/Melotti. Angelic Spaces and Infinite Geometries", curated by Daniela Ferrari, "Colour in Contextual Play, an installation by Joseph Kosuth", curated by Cornelia Lauf and Joseph Kosuth, "UnComfort Zone" with Dimore Gallery, "Light in motion: Balla Dorazio Zappettini", curated by Elena Gigli and "MORE THAN WORDS" curated by Daniela Ferrari. All exhibitions are accompanied by fully illustrated monographs, often featuring newly commissioned research contributing to current critical and art historical discourse. Mazzoleni participates at international art fairs, including London, Basel, Hong Kong, New York and Miami.

## **NOTES TO EDITORS**

**Exhibition:** Mazzoleni Summer Show 2018 – *Burri: Cellotex and Multiples - Italian Post-War Masters*

**Dates:** 4 June – 7 September 2018

**Address:** MAZZOLENI, 27 Albemarle Street, London W1S 4HZ

**Gallery Hours:** Mon – Fri 10am – 6pm, Sat 11am – 5pm

**Admission:** Free

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