

WINDOWS

MASSIMO VITALI: *Picnic Allée*

From 3 May to 16 June 2019

During the Turin Photo week and on the occasion of **Fo.To 2019**, **Mazzoleni** presents **MASSIMO VITALI: *Picnic Allée***, second edition of the WINDOWS format.

The WINDOWS series is a concept solo show that can be observed by one of the windows of Mazzoleni Turin, in Via Cernaia, 1.

Picnic Allée is the title of the work that captures the incredible picnic that took place on 14 July 2000 across the Paris Meridian, involving two millions of people all over France.

The exhibition is also an homage to the London Vitali's solo show *Short Stories*, featuring twelve of Vitali's most outstanding photographs from different series, each of them depicting a significant moment for Vitali – the artist's 'short stories' of a long and distinguished career.

One of these -*Picnic Allée*- is presented in Turin in an unusual format that allows a unique visit: a big latex print on pearl, 300x375 cm.

Vitali is internationally renowned for his large-scale colour images of beaches and mass leisure events. His distinctive panoramic views show people interacting with their environments and one another. His sweeping panoramas, crowded plazas, even discotheques, examine and portray the masses at leisure.

Fo.To Fotografi a Torino is a photographic kermesse that spreads all over the city. 2019 marks the second edition of the festival that is now counting 91 participants among museums, galleries, institutions, libraries, independent photo studios and no profit spaces, in order to create a real net of photograph shows in Turin.

MASSIMO VITALI: *Picnic Allée* will be visible 24/7 from Mazzoleni's window in Via Cernaia 1, until 16 June.

Massimo Vitali (Como, Italy, 194). He moved to London after high school, where he studied Photography at the London College of Printing. In the early Sixties, he started working as a photojournalist, collaborating with many magazines and agencies in Italy and in Europe. It was during this time that he met Simon Guttmann, founder of the agency Report, who was to become fundamental in Massimo's growth as a "Concerned Photographer". At the beginning of the Eighties a growing mistrust in the belief that photography had an absolute capacity to reproduce the subtleties of reality led to a change in his career path. Vitali began working as a cinematographer for television and cinema. However, his relationship with the still camera never ceased, and he eventually turned his attention back to "photography as a means for artistic research". Vitali's series of Italian beach panoramas began in the light of drastic political changes in Italy. He started to observe his fellow countrymen very carefully. Vitali depicted a "sanitized, complacent view of Italian normalities", at the same time revealing "the inner conditions and disturbances of normality: its cosmetic fakery, sexual innuendo, commodified leisure, deluded sense of affluence, and rigid conformism". [Whitney Davis, "How to Make Analogies in a Digital Age" in October Magazine, Summer 2006, no.117, p.71-98.] Over the past 12 years he has developed a new approach to portraying the world, illuminating the apotheosis of the Herd, expressing and commenting through the most intriguing, palpable forms of contemporary art – Photography.

Mazzoleni

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Opening hours:

Tue-Sat: 10.30 AM–1 PM, 4–7 PM; Sun closed; Mon by appointment only

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Mazzoleni was founded in Turin in 1986 by Giovanni and Anna Pia Mazzoleni, as a natural evolution of their private collection started in the 1950s. The historic Turin space, which occupies three floors of Palazzo Panizza, overlooking the city-centre Piazza Solferino, has since 2014 been flanked by the London gallery in the Mayfair art district.

Over the past three decades Mazzoleni has organised solo and group exhibitions of more than 200 prominent Italian and international artists from across the 20th century with an exhibition 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: *Enrico Castellani. La concretezza ritmica dell'infinito* (Turin, 2013) curated by Francesco Poli; *Bonalumi. Sculpture* (Turin, 2014 and London, 2015) curated by Francesca Pola; a major *Alberto Burri* exhibition in 2015 with an introduction by Vittorio Brandi Rubiu; *Piero Manzoni. Achromes: Linea Infinita* (London, 2016) in collaboration with the Piero Manzoni Foundation, *Mazzoleni 1986-2016. 30 Years of Art, 30 Italian Artists* – important show in the occasion of the 30th anniversary of the Turin gallery – (Turin, 2016 and London, 2017) and *David Reimondo. The muscle of thought is the brain* (Turin, 2019), curated by Gaspare Luigi Marcone; *Fontana/Melotti. Angelic Spaces and Infinite Geometries* (London, 2016) and *More than words...* (London, 2018) both curated by Daniela Ferrari; *Gianfranco Zappettini* (Turin, 2016), *Pittura Analitica* (London, 2016 and Turin, 2017) and *Michelangelo Pistoletto: Origins and Consequences* (London, 2018) both curated by Alberto Fiz; *Colour/Neon in Contextual Play, an installation by Joseph Kosuth* (London and Turin, 2017) curated by Cornelia Lauf and Joseph Kosuth; *Light in motion: Balla Dorazio Zappettini* (London, 2017) curated by Elena Gigli; *Equilibrium. An idea for Italian sculpture* (Turin, 2018 and London, 2019) curated by Giorgio Verzotti.; *Massimo Vitali: Short Stories* (London, 2019) curated by Mirta d'Argenzio. All exhibitions are accompanied by fully illustrated monographs, with authoritative critical texts.

Under the leadership of Davide and Luigi Mazzoleni, in recent years Mazzoleni has intensified its international activities, participating in numerous art fairs, including Art Basel (Basel, Miami and Hong Kong), Frieze Masters (London), TEFAF (Maastricht and New York) and Fiac (Paris).