

Pittura Analitica: Then and Now

Curated by Alberto Fiz

From 17 March to 11 June 2017

Opening 16 March 2017 – 6:00 PM

From 16 March 2017, in its historic gallery in Piazza Solferino 2, Turin, **Mazzoleni** will be presenting ***Pittura Analitica: Then and Now***, curated by **Alberto Fiz**, a broad review of Pittura Analitica (“Analytical Painting”), one of the most significant and influential post-war art movements.

An exhibition project destined to confirm the popular and critical success enjoyed by a group of artists presented in the gallery’s London space last year.

Installed on all three floors of the Turin gallery, **the exhibition presents a particularly eloquent comparison of the period in the early Seventies and that of the last decade for the 14 protagonists of the movement:** Carlo Battaglia (1933–2005), Enzo Cacciola (1945), Vincenzo Cecchini (1934), Paolo Cotani (1940–2011), Marco Gastini (1938), Giorgio Griffa (1936), Riccardo Guarneri (1933), Elio Marchegiani (1929), Paolo Masi (1933), Carmengloria Morales (1942), Claudio Olivieri (1934), Pino Pinelli (1938), Claudio Verna (1937) and Gianfranco Zappettini (1939).

As with other European art movements such as Supports/Surfaces in France and experiences such as Radical Painting in Germany, Pittura Analitica emerged in Italy in the 1970s, reappropriating an idiom that had appeared to be in decline and developing a renewed creativity in which the manufacture regained a specific role, along with the creative process.

This was movement with an international scope (Robert Ryman, Agnes Martin, Barnett Newman and Piero Manzoni were fundamental references) that is today enjoying widespread approval. Among the numerous recent initiatives, mention has to be made of *Gli anni della Pittura Analitica*, the exhibition held last year at the Palazzo della Gran Guardia in Verona. There will also be further confirmation in the forthcoming *Venice Biennale* to which the director Christine Macel has invited Giorgio Griffa and Riccardo Guarneri.

The term “Pittura Analitica” appeared for the first time in the December of 1974 when the exhibition *Geplante Malerei* (“Planned Painting”), curated by the German critic Klaus Honnef at the Westfälischer Kunstverein in Münster was transferred to the Galleria il Milione in Milan. It was Honnef, together with the French art critic Cathrine Millet, who inaugurated *Analytische Malerei* (“Analytical Painting”) at the Galleria La Bertesca in Düsseldorf in the June of 1975. Two years later, in 1977, a number of artists from the Pittura Analitica movement also exhibited at *Documenta 6* Kassel, in particular Enzo Cacciola, Carmengloria Morales, Claudio Olivieri and Gianfranco Zappettini. In 1978, Carlo Battaglia, Giorgio Griffa and Claudio Verna were together again at the Venice Biennale.

Pittura Analitica is a very selective experience based on a series of methodological procedures shared by all the participants willing, more or less consciously, to accept the rules. **The unifying trait is the desire to regain a primary, uncontaminated visibility in which rather than imposing a vision the artist suggests its change.**

This emerges clearly when observing the works on show that alternate a more overtly structuralist approach with that more associated with sensorial aspects. It is the surface that on each occasion is open to debate, to the development of an individual syntax for each proposal.

Materials and techniques have their own intelligence and are fulfilled as active instruments of transformation by liberating the work of art from preconceived contents or those already metabolized by history.

As the curator Alberto Fiz affirms “today, in an era of great changes, we become the natural interlocutors of heterogeneous artists who in their specificity have given rise to a complex system, stripped of dogmas, capable of reproposing with determination the currency of painting understood not as an end but as a means with respect to research in continuous evolution, with significant repercussions for the contemporary idiom.”

Can we actually still talk about Pittura Analitica today, or has the phenomenon been definitively historicized? Careful analysis of the works exhibited at Mazzoleni reveals that the creative thrust of the period has yet to be exhausted. In fact, following a break in the 1990s, from the beginning of the last decade there has been a clear desire to reconnect with the original methodology. All this without nostalgia but with a desire to explore the issues left unsettled at the time: the method is the same but the results have changed and appear decidedly more hedonistic, with greater concessions to the pleasure of painting and its emotional aspects. Pittura Analitica has, in short, transformed itself without betraying its pluralist and heterodox origins.

The exhibition is accompanied by an exhaustive catalogue in Italian and English, published by Silvana Editoriale with an essay by Alberto Fiz.

Mazzoleni
Piazza Solferino, 2 | 10121 Torino,
T +39 011 534473;
Email torino@mazzoleniart.com
Opening hours:
From Tuesday to Saturday 10.30 AM – 1.00 PM / 4.00 – 7.00 PM
Sundays by appointment; closed Mondays

Press office | Carola Serminato | T +39 349 1299250 | E carola.serminato@gmail.com