

Press Release

## ***Mazzoleni at Frieze Los Angeles 2023***

**FRIEZE Los Angeles 2023 | Santa Monica Airport, The Barker Hangar | Booth H5**  
**Collectors Preview (by invitation only): 16-17 February 2023**  
General Admission: 18-19 February 2023

**CARLA ACCARDI | AGOSTINO BONALUMI | ALBERTO BURRI | LUCIO FONTANA |  
SALVO | VICTOR VASARELY**

**Mazzoleni** is pleased to announce **its first participation at Frieze Los Angeles** with a project on the themes of **light** and **spatial movement**. Light in this case, is understood not only from a material perspective - which is made tangible, by the concept of "luminous matter", alluded to in some of the works - but also considers its figurative, symbolic, and optical aspects. This **broader view on the subject** produces associations among the works by some of the protagonists of the post-war international art scene – such as Carla Accardi, Lucio Fontana, Agostino Bonalumi, Alberto Burri, Salvo, and Victor Vasarely.

**Lucio Fontana** (1899-1968), pioneer of Spatialism, revealed the plastic dynamism of materials. With his series of 'holes' and 'cuts' on canvas, he opened the pictorial space 'beyond painting', disrupting the surface and drawing focus on the depths beyond it. Fontana's pursuits inspired successive generations of artists, such as **Agostino Bonalumi** (1935-2013) who similarly manipulated the canvas to add a sense of dimension to its otherwise planar surface. Fontana's *Concetto spaziale* (Spatial Concept) series of vertically incised monochromes give one an insight into the lightless beyond - changing when viewed at an oblique angle - while Bonalumi's morphed canvases invade the viewer's field of vision through the suggestion of multiple dimensions underneath their brightly coloured façades, such as *Rosso* (2008) on display.

Reflections on light and a universal language are also found in the practice of **Carla Accardi** (1924-2014), an artist who was also inspired by the lesson of Lucio Fontana. From the 1960s, she experimented with the use of new materials, recovering colour, applied with fluorescent paints and light refraction, creating almost optical effects, to come back to the canvas in the successive decade. On display, an example from 1974 illustrating Accardi's distinctive visual language, and two late works from the 2010s, which reflect the full maturity and awareness reached by the artist following a long and successful career.

Starting in the late 1950s, **Alberto Burri** (1915-1995) - pioneer of informal art - began to create viscerally powerful works using non-traditional materials, such as plastic and combustion. Harnessing the destructive and transformative power of fire, Burri used a blowtorch to melt and manipulate sheets of industrial plastic into abstract compositions such as *Rosso Plastica* (1968). By burning the material, the light becomes energy that propagates on the surface, giving life to distinct areas of light and darkness as a disruption of the red monochrome.

### **Mazzoleni Art LTD**

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In the works by **Salvo** (b. Salvatore Mangione, 1947-2015), the light shapes the round edges of countryside scenes, propagating across dreamlike horizons. The use of highly saturated colours also helps to add an element of the fantastical, allowing the landscapes represented to assume an almost hallucinatory character. Salvo's depiction of rural or metaphysical scenes, such as *Primavera* (1999), lit by the varied tones of sunset and sunrise, appear as highly stylised as a result of the brash, artificial colour palette, encapsulating the hidden otherworldliness of the mundane.

**Victor Vasarely** (1906-1997), leader of the Optical Art movement of the 1960s, sought a 'universal language' through chromatic optical illusions and the pictorial manipulation of the bidimensional surface, giving the impression of propagations of light within a fictional space. "*At the dawn of the 1960s, Vasarely opened the way for what he called the 'plastic alphabet', consisting of a lexicon of six simple geometric forms embedded in squares of pure colour, the 'plastic units'. Reviving one of the founding dreams of abstraction, his ambition was to create a visual language of universal reach and thus offer global society the means to generate a new 'planetary folklore.'*" (Michel Gauthier and Arnauld Pierre in *Code couleur n°33*, January-April 2019, pp. 10-15.)

#### MAZZOLENI

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 Ermitage 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 Agostino Bonalumi's Estate.

#### NOTES TO EDITORS

FRIEZE Los Angeles 2023 | Booth H5

Santa Monica Airport, The Barker Hangar, Santa Monica (CA)

Collectors Preview (by invitation only): Thursday, 16 February (10am-7pm) and Friday, 17 February (11am-8pm)

General Admission: 18 February (11am-7pm); 19 February (11am-6pm)

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Gallery Hours: Mon-Fri 10am-6pm | Sat by appointment

Mazzoleni, Piazza Solferino, 2, 10121 Turin, IT

Gallery Hours: Tue-Sat: 10am-1pm / 3.45pm-7.15pm | Mon by appointment

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