

Mazzoleni at TEFAF New York 2024



Alberto Burri, *Bianco Plastica*, 1965. Plastic, acrylic, Vinavil and combustion on Celotex, 75 x 100 cm.
Courtesy Mazzoleni, London – Torino.

TEFAF New York | Park Avenue Armory, New York | Booth 335

Preview (by invitation only): 9 May

Public Days: 10 – 14 May

ALIGHIERO BOETTI | ALBERTO BURRI | LUCIO FONTANA | ALEX KATZ | SALVO

Mazzoleni is thrilled to return to TEFAF New York this Spring with a group exhibition dedicated to some of the most iconic contributions of Italian masters from the latter half of the 20th century: **Lucio Fontana**, **Alberto Burri**, **Alighiero Boetti**, and **Salvo**. Despite their distinctly different practices, each of these artists profoundly influenced the advancement of new creative experiments with language, space, colour and time, from Fontana's development of Spatialism to Salvo's transfixing landscapes.

Mazzoleni Art LTD

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In conjunction with these Italian masters, the presentation will also feature an outstanding representation of contemporary artist **Alex Katz's** (1927) large-scale portraiture, entitled **Stephanie** (2006). This work, an example of his iconic "specific" portraits, showcases the renowned characteristics of Katz's work, including its striking cropping, concise lines and distinctive pink lips.

At the centre of the presentation, the work of Fontana, Burri and Boetti navigates three differing practices and methodologies while communicating a distinctly Italian approach to the ideas of time, space, matter and dimensionality. **Lucio Fontana's** (1899 – 1968) work transcended the canvas, revolutionising the very essence of the medium. Fontana conceived art as a dynamic dimension of pictorial space, a practice he clarified in his theory of Spatialism.

Both Fontana and **Alberto Burri's** (1915 – 1995) work embodies a release from the canvas and paint, pushing boundaries in the exploration of materials and energetic gestures. This is evident in Burri's renowned series *Plastiche* (Plastics), which drew widespread acclaim for its innovative medium and startling effects. A highlight of this series includes **Bianco Plastica** (1965), which exemplifies Burri's belief in the limitless potential of materiality, employing fire as his 'brush' and exploiting its full potential for destructive creativity.

Alighiero Boetti (1940 – 1994) continues this exploration of time and space, employing the medium of *biro* in his series of works entitled *Aerei*. Within **Aerei** (1978) the airplanes depicted are temporary and transient objects, that both appear and disappear from the confines of the work's surface. While the work may appear chaotic, each biro mark is positioned as part of an analytical decision, with the repetitiveness representing the limitless possibilities a surface contains.

While Boetti and **Salvo's** (1947 – 2015) careers were closely intertwined throughout the 1960s, by the 1970s Salvo had pivoted away from conceptual work, creating hyper-saturated imagined landscapes and cityscapes. Within these landscapes, time is held still through Salvo's unique ability to capture the light and thus a specific moment in time. This is reflected in **La Valle** (2006) where the viewer is transported into a world of the imaginary, a sleepy town nestled in a valley, suspended in time and the serenity Salvo has created.

End of release

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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 Hermitage 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 the Estate of Agostino Bonalumi.

NOTES TO EDITORS

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