

## ***Mazzoleni participates in the Galleries & Unlimited Sectors at Art Basel***



Giorgio de Chirico, *Il pittore paesista*, 1958 ca. Oil on canvas, 100 x 80 cm.  
Courtesy of Mazzoleni, London – Torino.

**Art Basel 2024 | Messe Basel, Basel, Switzerland**  
**Galleries | Booth E19, Hall 2.0**  
**Unlimited | U54**

Public Days: 13 -16 June

**GIORGIO DE CHIRICO | ALBERTO SAVINIO | SALVO | GIULIO PAOLINI | MICHELANGELO PISTOLETTO**

**London** – Mazzoleni is thrilled to be participating in both the Galleries and Unlimited Sectors at Art Basel this June. Within the Galleries Sector, a group exhibition entitled ***Magnificent Symposium***, offers a unique opportunity to explore five leading Italian artists spanning two generations: **Giorgio de Chirico** (1888–1978), **Alberto Savinio** (1891–1952), **Salvo** (1947–2015), **Giulio Paolini** (1940) and **Michelangelo Pistoletto** (1933). Exploration of their work will centre

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around the theme of myths and legends, uncovering the similarities and divergences that arise from the distinct languages each artist adopts and the consequential narrative attitude of mythical, symbolic and dreamlike elements.

In dialogue with *Magnificent Symposium*, in Art Basel's Unlimited Sector Mazzoleni presents ***Il trionfo di San Giorgio (The Triumph of Saint George)*** (1974) by **Salvo**. The over 2.5 metres high and nearly 8 metres long, d'après Carpaccio, was exhibited at Galleria Franco Toselli in Milan in 1974 and two years later at the 37th Venice Biennale. This exceptional work marks a fundamental milestone in Salvo's career and will also be a highlight of the most extensive exhibition dedicated to the artist since 2015 at Pinacoteca Agnelli (Turin) this autumn.

Within the Galleries Sector presentation, works by **Giorgio de Chirico** demonstrate his deeply nostalgic interest in the classical past, extensively utilising mythological themes in his works. Born in Greece to Italian parents, de Chirico and his older sibling **Alberto Savinio**, were immersed in Antiquity, classical mythology, art and history from an early age. Reminiscences and references to art history and civilisation's Golden Age permeated both artists' oeuvres, exemplified by de Chirico's notable work ***Il pittore paesista (The Landscape Painter)*** (1958). In the spirit of Neo-metaphysics, this work revisits metaphysical themes, stripped of their original meaning, and realised with a disenchanted and playful atmosphere. The subject serves as an extreme synthesis of the artist's main themes, where the theatrical space of a background acts as a canvas for a painting within a painting, creating an illusion for the *pictor optimus* to capture nature *en plein air* within the confines of his imagination.

Similarly, **Salvo's** return to painting in 1973 was fuelled by his passion for past masters, particularly those of the Venetian Renaissance. Salvo translates their subjects into simplified compositions, with rarefied atmospheres, focusing solely on the mythical image. This is demonstrated in his extensive research into the classical iconography of the Christian hero Saint George, as depicted in ***San Giorgio e il drago (Saint George and the Dragon)*** (1976) and ***Il trionfo di San Giorgio (The Triumph of Saint George)*** (1974). The palette of *San Giorgio e il drago* is decidedly Mannerist and the seemingly iridescent nature of the horses' coat amplifies the portrayal of this mythical Christian iconography, while simultaneously the serene concentration of *San Giorgio* conveys an allegorical interpretation of man determined in his defeat of evil.

**Giulio Paolini** whilst often associated with the Arte Povera movement, is also known for his conceptual practice that cites works from the past as a self-referential reflection on art history. A key example is ***L'altra figura (The Other Figure)*** (1983), consisting of two classical plaster casts of an earlier Hellenistic bust, between which lies thirty-three fragments of a third identical bust. The two busts, facing each other, seem implicit in the destruction of the third, whilst also appearing nonchalant. These Greco-Roman heads exemplify Paolini's affinity with de Chirico, with the convergence of mystery, absence, melancholy, and perspective as core elements of his work.

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Combining conceptual and visual elements, **Michelangelo Pistoletto** uses myth as a tool to create allegories exploring the relationship between the individual and contemporary society. One such work is ***Dono di Mercurio allo Specchio (Mercury's Gift to the Mirror)*** (1971), which presents a bronze statue of the Goddess of Youth, Hebe, positioned in a performative three-quarter pose before a large mirror. The positioning of Hebe invites the viewer to stand beside the goddess, transforming them into the main protagonist. When discussing his mirror works, Pistoletto notes that they suggest "a double projection, into the wall and out into the space of the viewer. In a way, it integrated painting and sculpture" (Michael Auping, 'Society and Surface: Two Interviews with Michelangelo Pistoletto', 2011). This integration is evident in *Dono di Mercurio allo Specchio*, where the reflection depicts a two-dimensional surface, while the sculptural element portrays that of a third dimension.

## END OF RELEASE

### 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 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.

Art Basel 2024 | Messe Basel | Booth E19, Hall 2.0

VIP Days (by invitation only): 11 – 12 June 2024

Vernissage (by invitation only): 12 June, 5pm to 8pm

Public Days: 13 – 16 June, 11am to 7pm

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