

MAGAZZINO

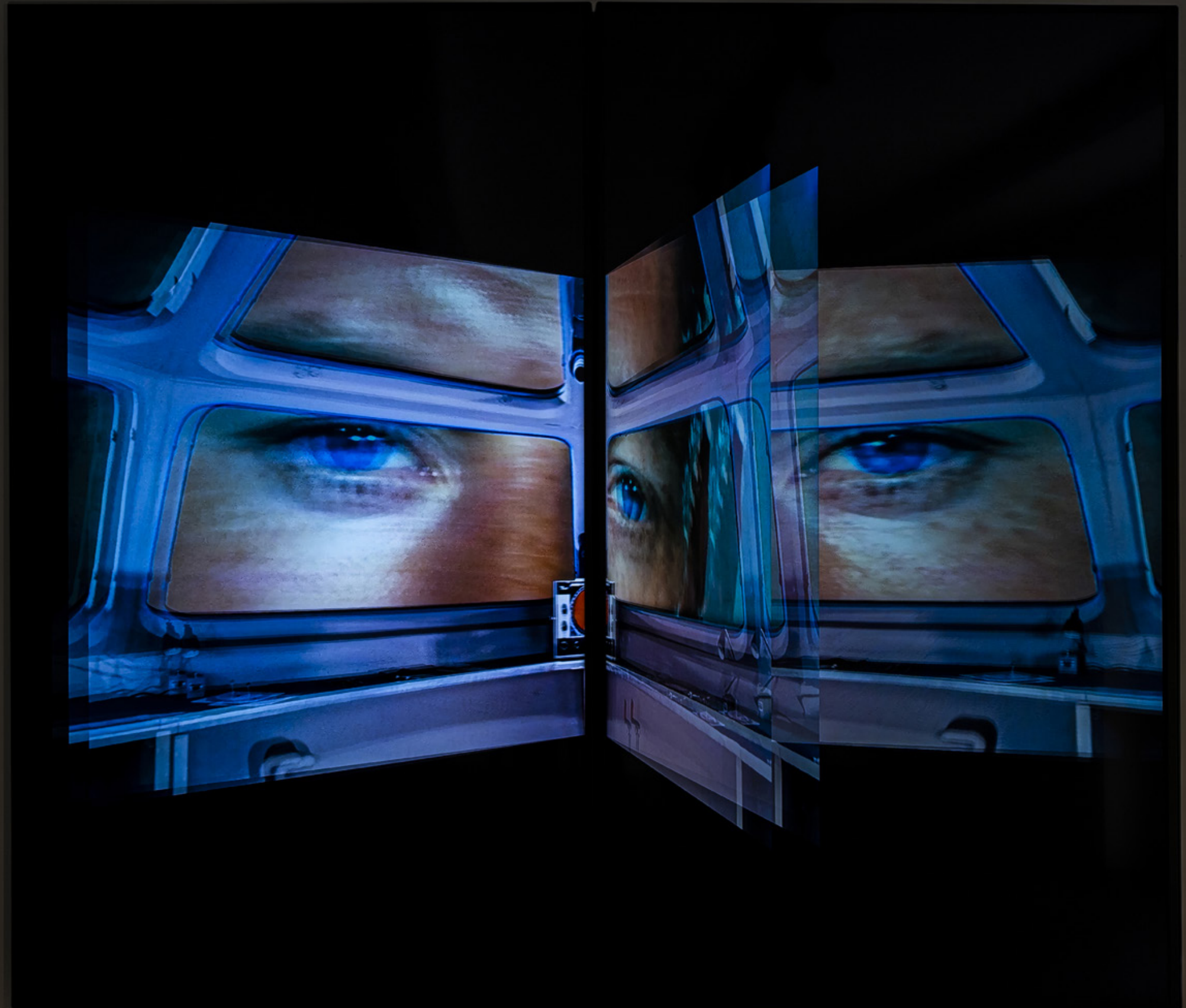
Art | Basel 2023
Fantastic Voyage

June 13 - 18, 2023
Messe Basel

Hall 2.1
Booth N2

Dossier of exhibited and available works

via dei prefetti, 17 | Roma ↗
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MAGAZZINO

Massimo Bartolini

Kwatz

1998

Iron, neon, electric system

17 x 40 x 13 cm

Kwatz! is what the Zen master shouts out loud, to wake up a disciple who fell asleep during meditation. The scream was often followed by a beating, a threshold, a recall, a return: a honk for the soul.



Elisabetta Benassi

Senza titolo (The Dry Salvages, 5729 Aureole 1)

2013

330 hand-made bricks, book

248 x 393 cm

The work is part of the installation that Elisabetta Benassi did for the Italian Pavilion in the 55th Venice Biennale with the same clay from Polesine, a region close to Venice, devastated by catastrophic flooding in 1951. Like an upside-down sky, not a starry sky but a 'dirty', bumpy sky composed of ten thousand bricks, over which the audience is allowed to walk; each of these "dry salvages" bears the name of a single space debris, a fragment of a satellite or spacecraft that is left orbiting around the Earth. These peculiar objects bear a symbolic signification for the artist, not only as remnants of the "Space Race" of the past sixty years, but also as material and metaphorical traces of the unintended consequences of the technological development: a revolved mirror, a sort of "catalogue of errors" that fascinates and threatens us at the same time.





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Walls turned sideways are bridges

Angela Davis

Elisabetta Benassi

The Dry Salvages

2013

10.000 hand-made bricks, sand, book

Site specific installation

Italian Pavilion at the 55th Venice Biennale

MAGAZZINO

Cabrita

Dismantled

2023

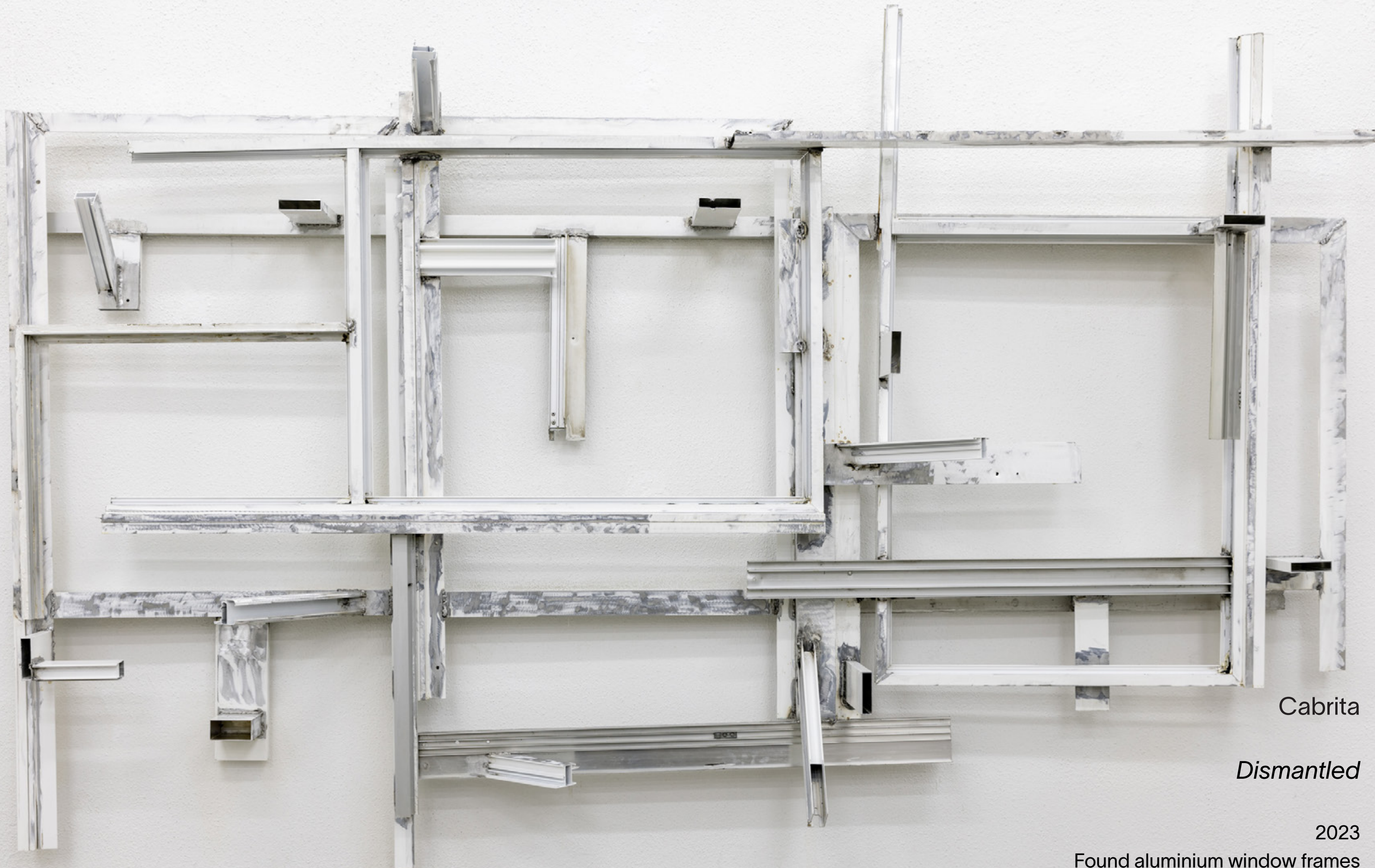
Found aluminium window frames

168 × 34 × 262 cm

Construction materials have been very much familiar to my process, I have use brick many, many times before and I shall keep on using it. One thing which I should stress is nothing in my life is ever finished. I keep coming back and then going forward again. Nothing is ever ended. The act of construction is very present across all my work.

Cabrita, in conversation with Nick Serota, 2022





Cabrita

Dismantled

2023

Found aluminium window frames

168 × 34 × 262 cm

MAGAZZINO

Alessandro Piangiamore

La XL Cera di Roma

2018

Fused beeswax candles, palm wax,
carnauba wax and paraffine, iron


205 x 113 x 3 cm

This body of work is constantly in progress, and has been produced by melting residual wax candles collected from friends, acquaintances and churches.

Starting from a highly symbolic element, the artist embarks in a transformation process, which entails the loss of control over the changing matter. The result is a sculptural form, which maintains a very strong pictorial value.

The objects are in themselves evocative, both visually and semantically: disconnected from any specific time they behold an imaginary power and they evoke a ritual stripped from its celebration, thus sacrificing its own significance.





"Our stability is anything but balance, and our wisdom lies in the masterful control of the unforeseen." I'm very stuck by this quote [by Dyson Freeman], because it describes the essence of the way I paint. Although it is a statement about science made by a scientist, it is indeed suitable to the world of painting.

Alberto Burri

Alessandro Piangiamore

La XL cera di Roma

2018

Fused beeswax candles, palm wax,
carnauba wax and paraffine, iron

Detail

MAGAZZINO

Alessandro Piangiamore

Api e Petrolio fanno luce #17

2020

Fused beeswax candles, palm wax,
carnauba wax and paraffine, iron

203 x 121 x 3 cm



MAGAZZINO

Mircea Cantor

Airplanes and Angels

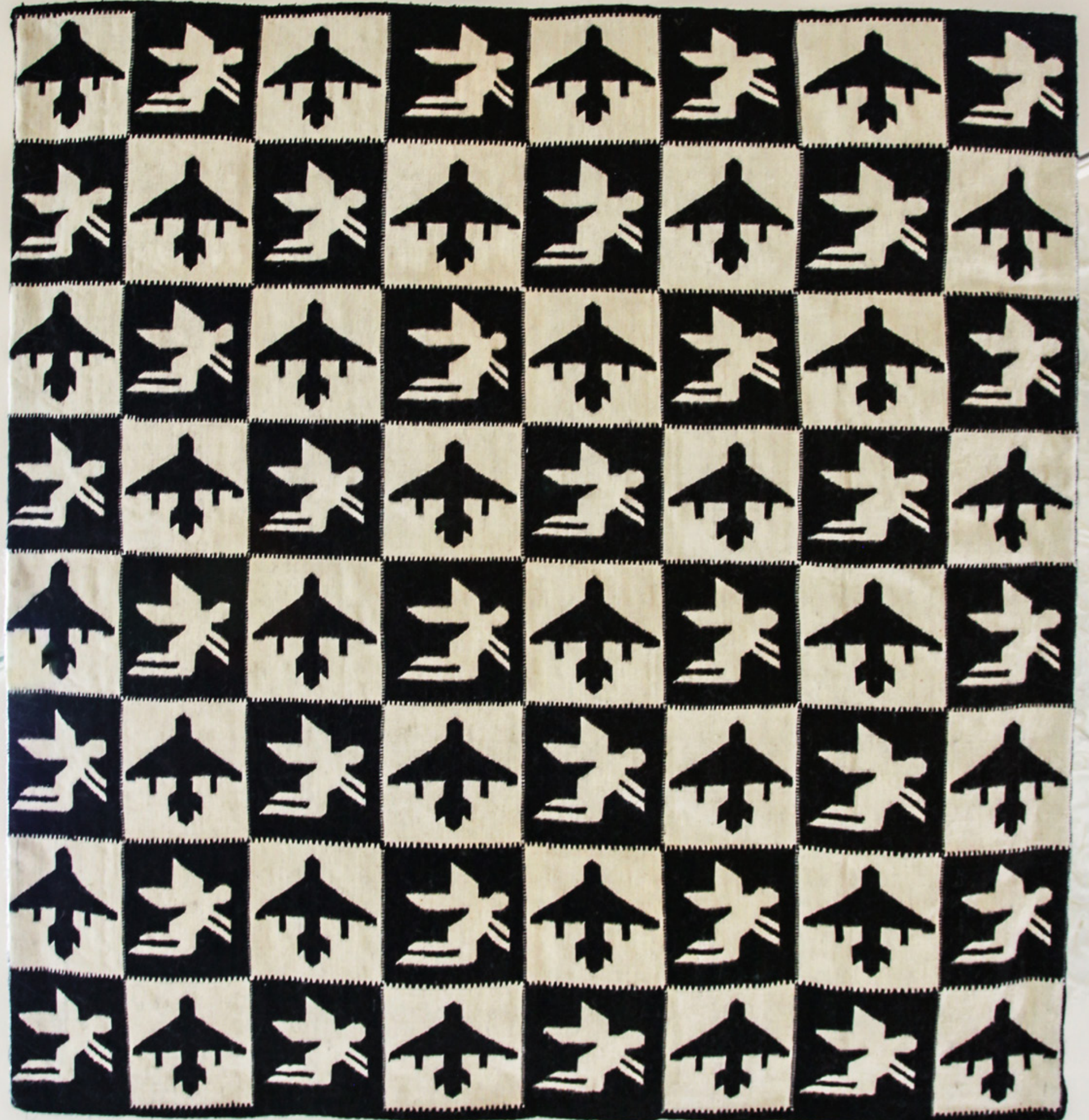
2013

Handwoven wool carpet

160 x 158 cm

Simplicity is not an objective in art, but one achieves simplicity despite one's self by entering into the real sense of things

Constantin Brâncuși



MAGAZZINO

Namsal Siedlecki

Soffio

2023

Blown crystal, steel, refractory material

190 × 27 × 25 cm

Siedlecki's work typically explores dichotomies, such as the natural and manmade, as well as the relationship between nature, time, human intervention and extinction in the artist's practice.

In *Soffio*, the artist used 3D scanning to archive the negative space within an original bronze bust—choosing to memorialize the form inside of the sculpture through blown crystal.



MAGAZZINO

Namsal Siedlecki

Soffio

2023

Blown crystal, steel, refractory material

190 × 27 × 25 cm

Every intelligent painter carries the whole culture of modern painting in his head...it is his real subject, of which everything he paints is both an homage and a critique, and everything he says a gloss

Robert Motherwell



MAGAZZINO

Alberto Garutti

Orizzonte (Opera dedicata a ...)

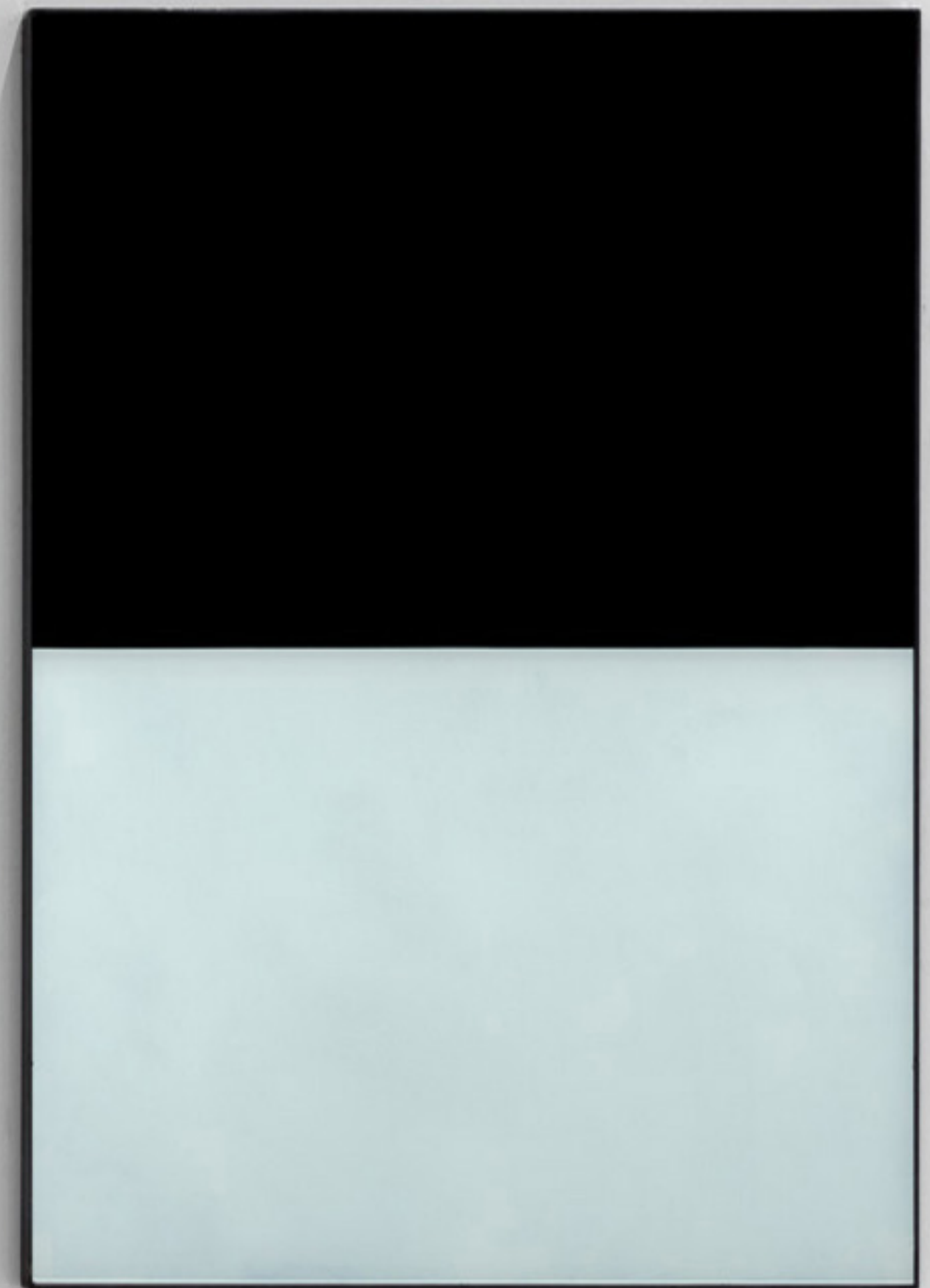
1987 - 2019

Enamel on glass, iron frame

90 x 71 x 8 cm

The works of the *Orizzonti* series are panes of glass of different formats and sizes, painting on the back, half in white, half in black.

Each piece exists thanks to the relationship with a collector (whose name becomes part of the title), as if the artist, in a hypothetical future gathering of all the panes, could give form and image to a symbolic axis of all professional and affective ties throughout his career. "When I make a new Horizon I always imagine that the straight line could go out of my studio, enter the homes of collectors and connect with the others – the artist says – to construct the 'ideal' horizon of my life, the union of all those who love and support my work".



MAGAZZINO

Daniele Puppi

FANTASTIC VOYAGE

2021

Audiovisual installation: two 75" LED Monitor, Brightsign media players, speakers

Duration 8' 47"

To access the video:

<https://vimeo.com/645149361>

FANTASTIC VOYAGE (2021), begins from a fragment of the eponymous movie by Richard Fleischer (1966), inspired in turn by Isaac Asimov's book. A sci-fi and absurd journey inside the human body.

The unlikely scene of the voyage, has been radically transformed by the artist through an unusual presentation in which the very same image is projected in a specular way on two screens, creating the illusion of three-dimensionality.



Although men's feet occupy just a small space on Earth, it is thanks to the whole space left unoccupied that men can walk on the vast Earth.

Zhuang -zi

Daniele Puppi

VANTASTIC VOYAGE

2021

Audiovisual installation: two 75" LED Monitor, Brightsign media players, speakers

Duration 8' 47"



MAGAZZINO

Massimo Bartolini

Rugiada (Dew)


2020

Enamel on aluminium

213 x 153 cm

These works are part of a series that continues over the years with different variations on the same idea, as is often the case in the artist's works. It's a series of paintings in which an aluminum base is first covered with an iridescent, shimmering colour that instigates movement and then with an artificial emulsion that simulates dew. Although they may seem to be abstract forms, these works refer to one of the main themes in Bartolini's work: the natural landscape. As the title suggests, the "dews" can in fact be read as windows onto which dew has settled and from which a changing landscape can be seen.





Massimo Bartolini

Rugiada (Dew)

2022

Enamel on aluminium

50 x 75 cm

MAGAZZINO

Massimo Bartolini

Rugiada (Dew)

2022

Enamel on aluminum

50 x 75 cm

Detail



MAGAZZINO

Alessandro Piangiamore

Giove, pittore di farfalle

2022

Blown crystal, LED lights, electronic
units, electrical materials

60 x 10ø cm

Ed. 1/3 x 2AP



MAGAZZINO

Francesca Leone

Carte 79

2022

Oil on reclaimed metal sheet

Detail

The passing of the time is a constant element in Francesca Leone's work. In the series *Carte*, disused and abandoned metal sheets, which had been modeled, crumpled, soldered and oxidized, become for the artist an inspiration on which paint. The iron transforms in paper and each piece of metal sheet tells its story, fragments of the past return to life. On the surface, the signs of the time are visible, lacerations, cuts, scratches and rust that Leone heals with paint as if they were scars on the skin. The glow of the colours and the landscape allure appear on the metal sheets, mirroring in the reality.





Francesca Leone

Carte 79

2022

Oil on reclaimed metal sheet

98 x 190 cm

MAGAZZINO

Francesca Leone

Carte 90

2023

Oil on reclaimed metal sheet

190 x 195 cm

*Art is not what you see, but what you
make others see.*

Edgar Degas



MAGAZZINO

Namsal Siedlecki

Deposizione XXV

2022

Calcite crystals, jute, stainless steel

76 x 55 x 4 cm

The series *Deposizione* has been realized through the process of sedimentation, using a spring water in St. Nectaire, France. In this fountain, flows a peculiar calcium-rich water that has the property of petrifying any object immersed in it, leaving on its surface layers of calcite crystals.

Siedlecki left under water -for a period of approximately 6 months- several canvases, which went through a visible transformation: from flat to rock-hard, crystallized, blank and shiny surfaces.

As often in Siedlecki's work, time and its transformation potential play a crucial role in the creative process. Stalactites ususally employ thousands of years to form, while the water in Saint Nectaire has the unique property of accellerating this process. Hence, by observing the petrified canvas, we make a metaphorical time travel: obvserving a work in its hypothetical future.



God is really only another artist. He invented the giraffe, the elephant, and the cat. He has no real style. He just keeps on trying other things.

Pablo Picasso

Namsal Siedlecki

Deposizione XXV

2022

Calcite crystals, jute, stainless steel

Detail

MAGAZZINO

David Schutter

KHIB H 2

2015

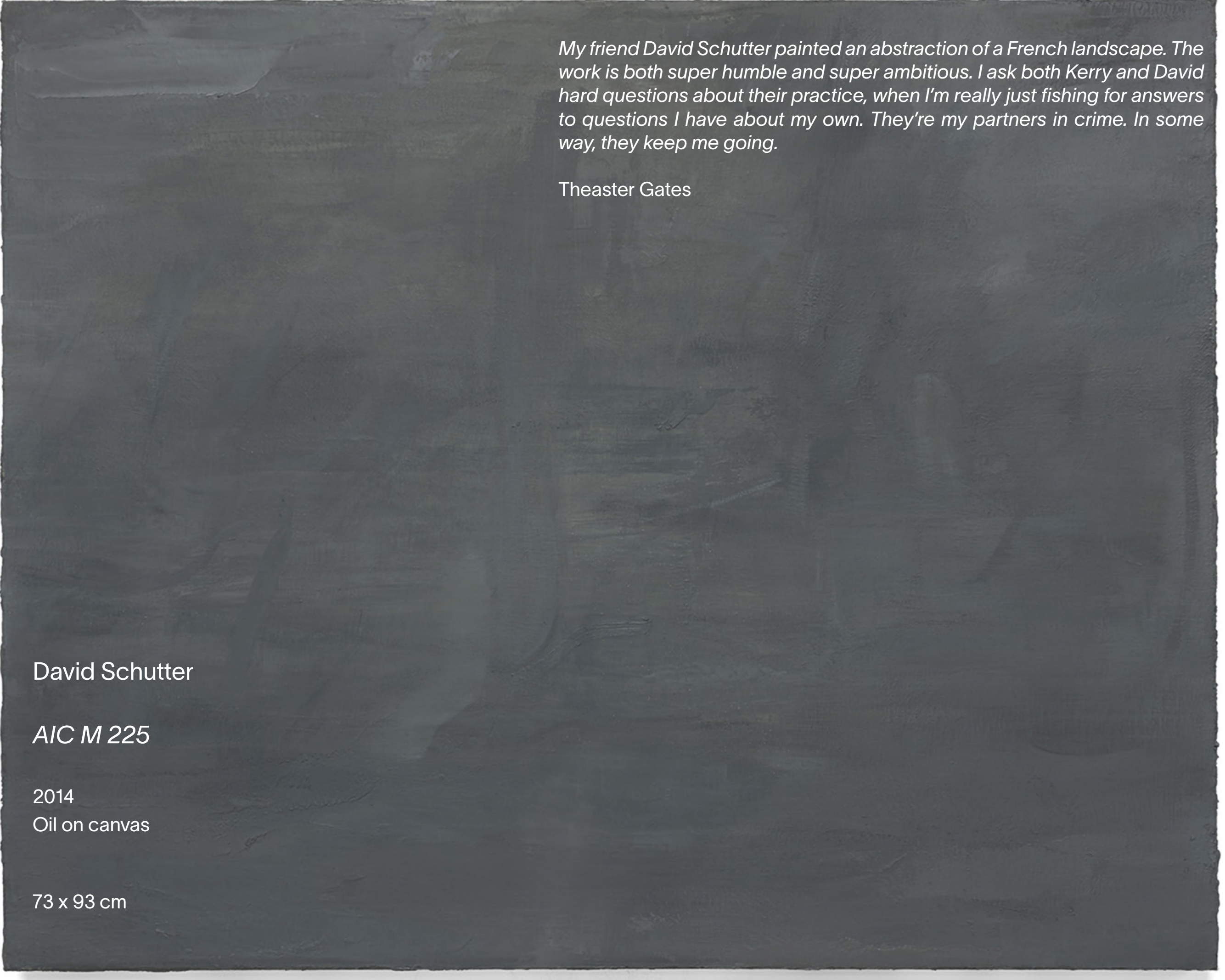
Oil on canvas

71 x 60 cm

David Schutter's practice is a form of phenomenological study that discusses the distances and problems encountered when making a painting. His works are as much performative re-enactments of specific canonical sources as they are discreet paintings and drawings, and as such form a painter's repertory of extended rehearsals.

These investigations are not homage, but instead a way toward understanding continued expectations that paintings function along historical values. His questions elicit responses to how we re-stratify our knowledge of the past while developing representations of the present, how we can uncover circumscribed categories and make new knowledge from the experience, and how repeated questions come to be ultimately forms of description in a world where the past is often a difficult and arguable anteriority.





My friend David Schutter painted an abstraction of a French landscape. The work is both super humble and super ambitious. I ask both Kerry and David hard questions about their practice, when I'm really just fishing for answers to questions I have about my own. They're my partners in crime. In some way, they keep me going.

Theaster Gates

David Schutter

AIC M 225

2014

Oil on canvas

73 x 93 cm

Vedovamazzei

*Early works (Scipione Borghese
by Bernini at 7 years old)*

2021

Pencil on oxidized bronze

49 x 28 x 11 cm

These works are part of a series started in 1992 and still in progress, related to iconic works from great artists of the past and of the present which have been reinterpreted by children from 5 to 12 years old. Infantile drawings always have a similar style, for children do not learn from techniques, they rather follow precise phases.

Vedovamazzei assign children the task to represent the style of artists, such as Giotto, Uccello, Raffaello, Bernini, Rembrandt, Ernst, Warhol, Hammons, Koons and Hirst, and the very iconicity of the works that made them famous, to subsequently reformulate them on great scale.



MAGAZZINO

Vedovamazzei

*Early works (Scipione Borghese
by Bernini at 9 years old)*

2021

Pencil on oxidized bronze

44,3 x 31 x 7 cm

