

BONALUMI
BURRI
CASTELLANI
DE CHIRICO
FONTANA
LAM
NUNZIO
SALVO
SENATORE

UNLIMITED
U22

BONALUMI

THROUGH TIME:
TURIN, LONDON
AND MILAN

Mazzoleni participates in Art Basel 2026 with *Through Time: Turin, London and Milan*, an exhibition project celebrating forty years of activity and tracing the gallery's evolution across its three venues, bringing post-war art into dialogue with contemporary practices.

Founded in Turin in 1986 by Giovanni and Anna Pia Mazzoleni, the gallery is rooted in a family vision that established an exhibition programme centred on major twentieth-century masters including Giorgio de Chirico, Wifredo Lam, Alberto Burri, Lucio Fontana, Agostino Bonalumi, Enrico Castellani and Hans Hartung.

With the opening of its London space in 2014, the gallery entered a new phase of international expansion, broadening its global reach and reinforcing its focus on post-war art. The more recent Milan venue, inaugurated in 2025, represents the latest chapter in the gallery's history, with an increasingly contemporary-oriented programme.

Within this context, Agostino Bonalumi's presence — also featured in the Unlimited section — reaffirms the gallery's ongoing commitment to his work, practice and legacy. The large-scale installation presented in Unlimited is realised in collaboration with the Archivio Agostino Bonalumi, whose Estate is represented by Mazzoleni.

GIORGIO DE CHIRICO (1888—1978)

The presentation includes an example of one of the most iconic subjects in de Chirico's metaphysical production. The *Piazze d'Italia* constitute one of the artist's most radical inventions: suspended spaces in which classical architectures, elongated shadows and enigmatic presences are arranged within a timeless dimension. In the painting presented, the perspectival construction is crossed by a raking light that amplifies the sense of estrangement, while the juxtaposition of elements—the monument or the train in the background—creates an unexpected connection between memory and modernity.

"[...] *Piazze d'Italia*, such as those that appear in my paintings, cannot be found anywhere on earth."



Giorgio de Chirico
Piazza d'Italia, 1940s
 Oil on canvas
 45 x 60 cm
 17 3/4 x 23 5/8 in

WIFREDO LAM (1902—1982)

Rooted in his mixed Afro-Cuban and Chinese heritage and shaped by his experiences across Europe, the Americas, and the Caribbean, as well as by the historical events of his time, Wifredo Lam developed hybrid figures and a mystical iconography that challenged Western Modernism, articulating a vision in which spirituality and resistance converge.

Mazzoleni will show *Untitled* (1959), a striking example of his renowned depictions of mysterious presences related to divinities, where sensual anatomy and sharp horns embody both the personal and the cosmic.



Wifredo Lam
Untitled, 1959
 Oil on canvas
 45 x 55 cm
 17 3/4 x 21 5/8 in

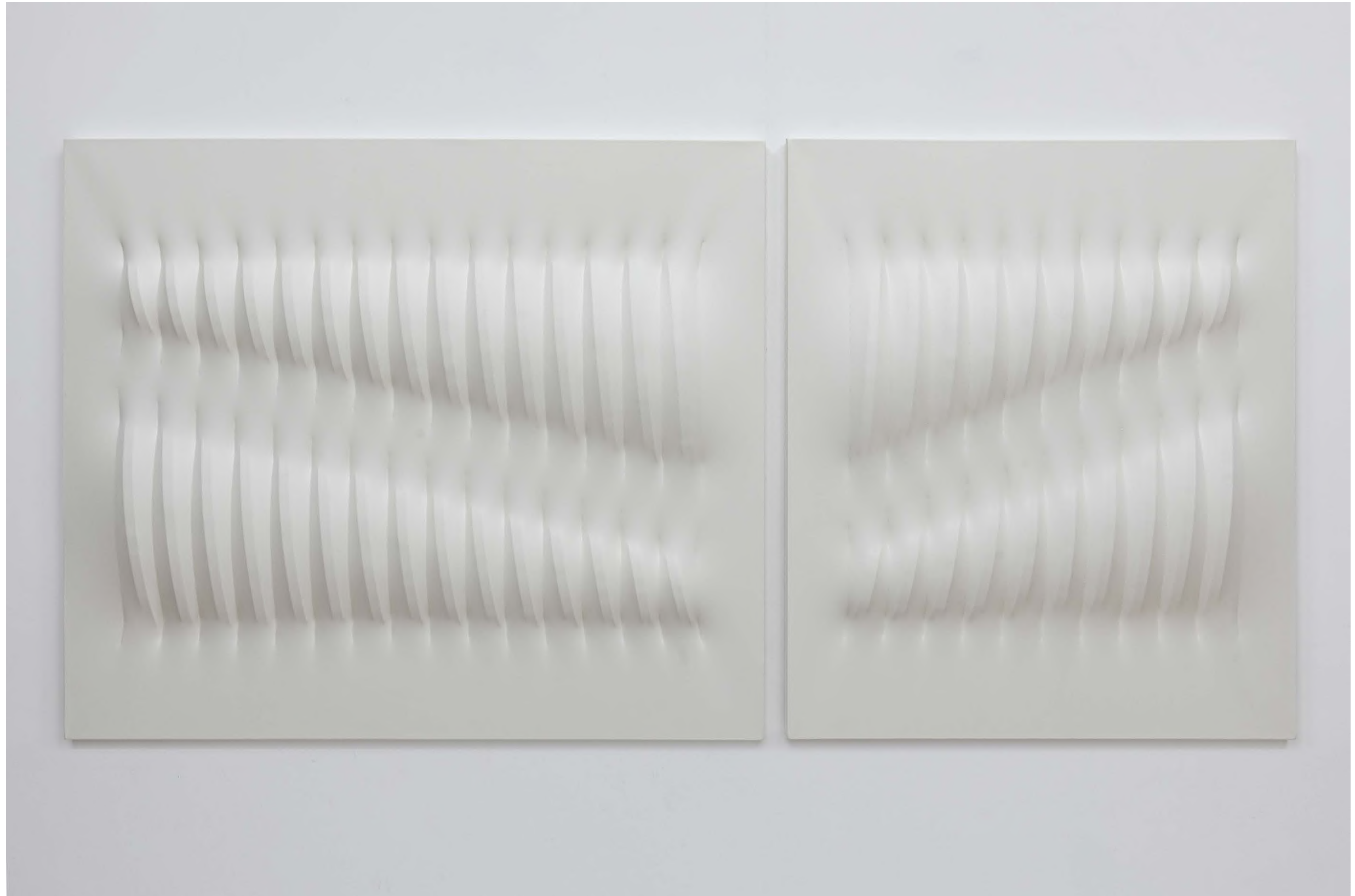
AGOSTINO BONALUMI (1935—2013)

Agostino Bonalumi, linked to the Mazzoleni family through a direct personal relationship, is represented by *Bianco* (1974), a work that exemplifies his exploration of the canvas as a plastic space. From the early 1970s, the introduction of the stretcher-bending technique reflects the spirit of an era in which every form appears possible only through a radical structural redefinition. In this context, painting is reconsidered as a synthesis of its primary elements: canvas, wood, light, shadow and colour.



Agostino Bonalumi in his studio, 2007

“While extroflexion persists, there is a change in the technique, the means and the tools used to thrust the surface outwards, or to withdraw it inwards, generating the idea of a spaciousness behind the work.”



Agostino Bonalumi
Bianco, 1974
Shaped canvas and vinyl tempera
120 x 245 cm
47 1/4 x 96 1/2 in

Towards the end of the 1990s and during the early 2000s, Agostino Bonalumi's sculptural practice focused on creating bronze works that transposed into this medium models, forms, and designs originally conceived in the 1960s and 1970s.

His sculpture embodies the imperative to shape space which underlies every sphere of his artistic practice, positioning itself between his 'object-paintings' and his explorations in environmental installations, such as *Struttura modulare bianca* (1970) which is being presented at this edition of Unlimited.

The mirror-like surface of *Bronzo* is highly emblematic in this respect, being a sculpture in which the luminosity of the situation is disrupted and multiplied in the reflections and refractions.

Agostino Bonalumi
Bronzo, 1969–2007
Bronze
60 x 58 x 58 cm
23 5/8 x 22 7/8 x 22 7/8 in
Edition of 7 plus 2 artist's proofs



LUCIO FONTANA (1899—1968)

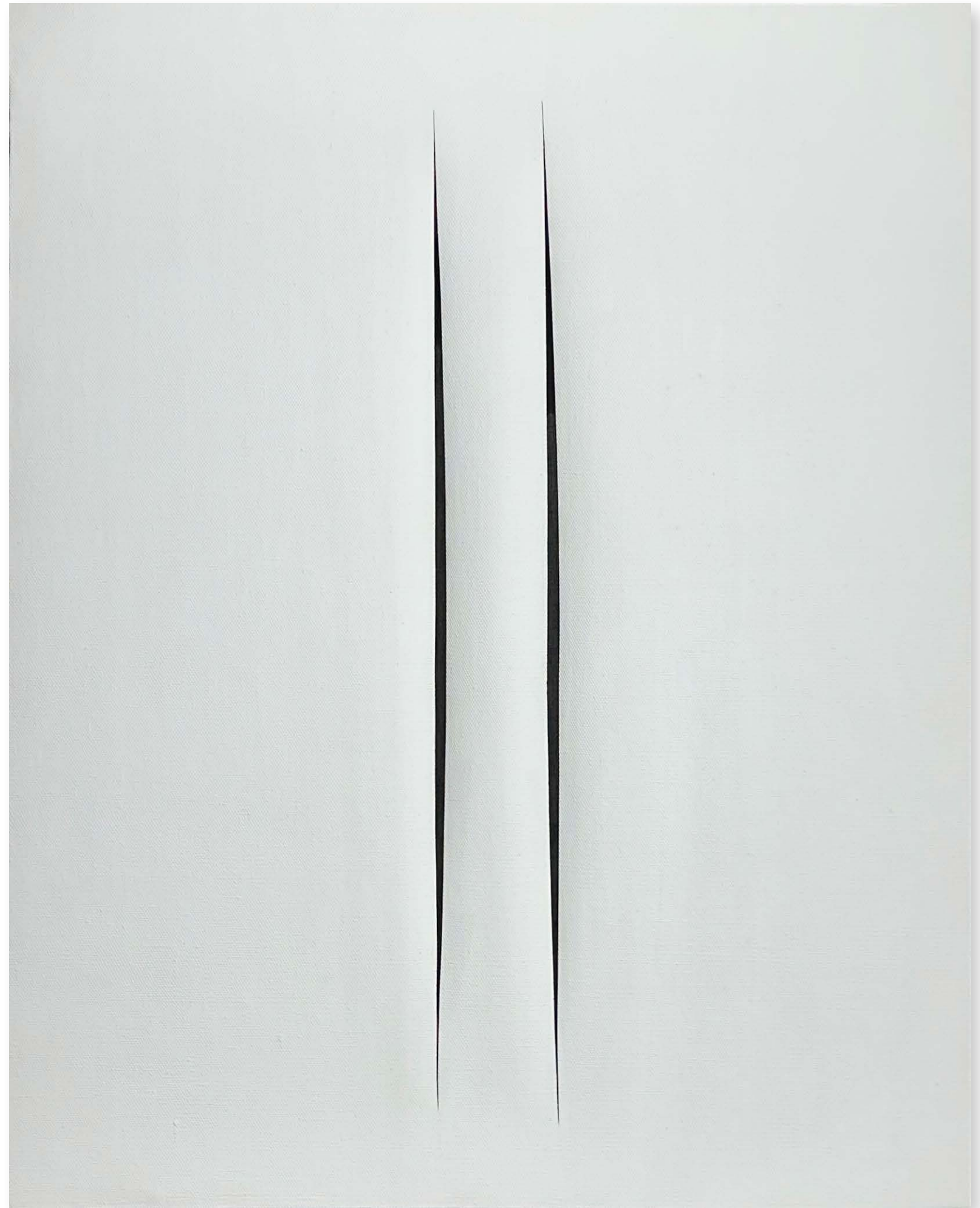
Lucio Fontana's radical slashes on canvas tear open new dimensions, inviting contemplation of the unknown. His *buchi* (holes) and *tagli* (cuts) are not merely gestures but portals, that offer explorations of the infinite, where matter and space converge in a timeless dialogue.

"With the cut I have invented a formula that I do not believe I can perfect upon. With this formula, I have managed to give the viewer of the painting an impression of spatial calm, cosmic rigour and infinite serenity. I cannot go further than this."

MAZZOLENI

ART BASEL 2026

Lucio Fontana
Concetto spaziale, Attese, 1964–65
Waterpaint on canvas
81.5 x 65 x 2.5 cm
32 1/8 x 25 5/8 x 1 in



ENRICO CASTELLANI (1930—2017)

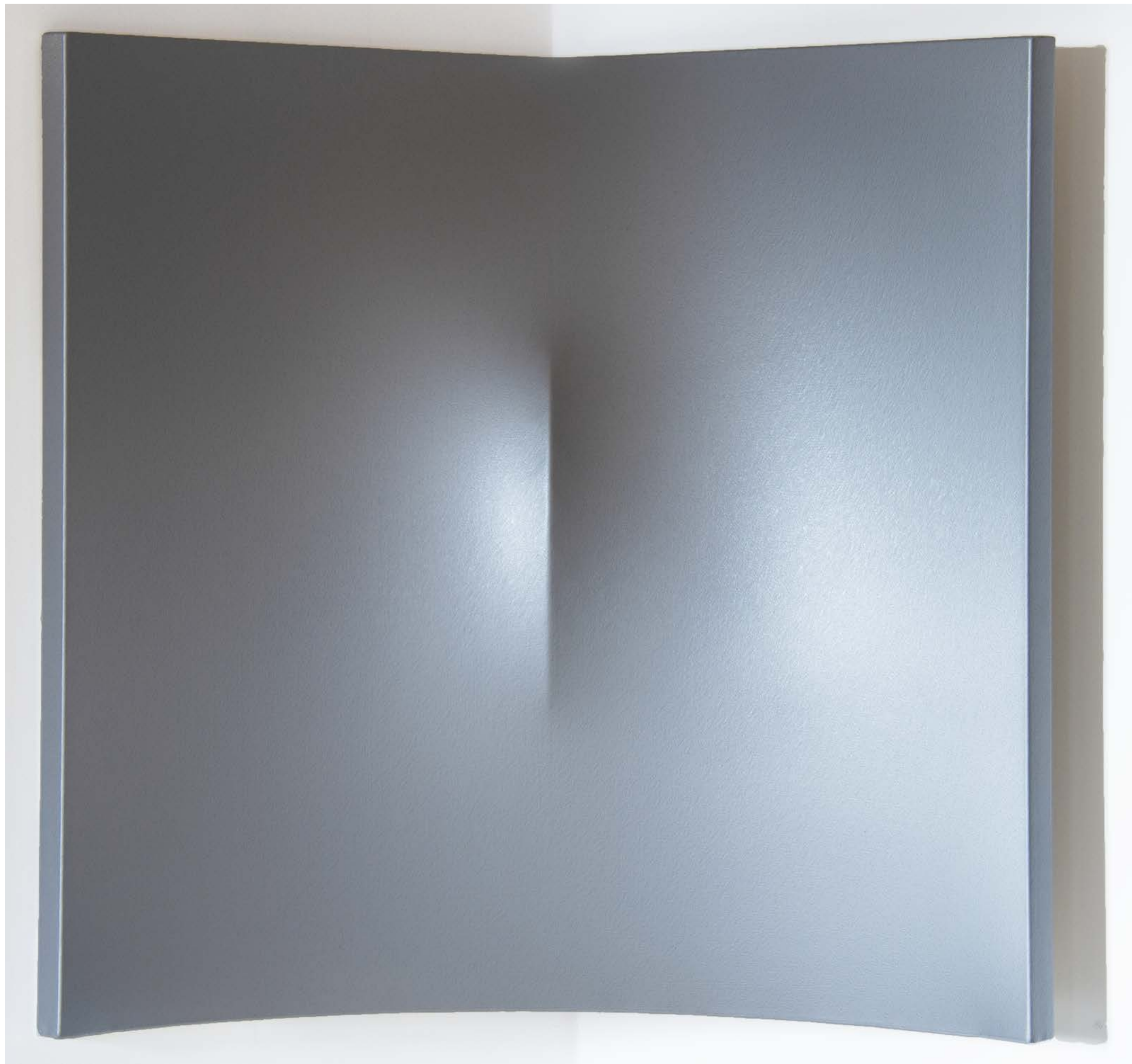
From the late fifties, Castellani's approach emphasised light, shadow, rhythmic patterns, and geometric precision, exploring the interplay between space, structure, and perception. He focused on creating dynamic surfaces through canvas manipulation, including stretching and nailing to produce relief effects.

"The only compositional criterion possible in our works will be the one [...] which, by controlling an elementary entity, line, indefinitely repeatable rhythm, monochrome surface, is needed for endowing the works themselves with the concreteness of infinite, and is interpreted by time, the only conceivable dimension, the measure and justification for our spiritual need."

MAZZOLENI

ART BASEL 2026

Enrico Castellani
Superficie angolare grigio argento, 2010
Acrylic on canvas
70 x 50 x 50 cm
27 1/2 x 19 3/4 x 19 3/4 in

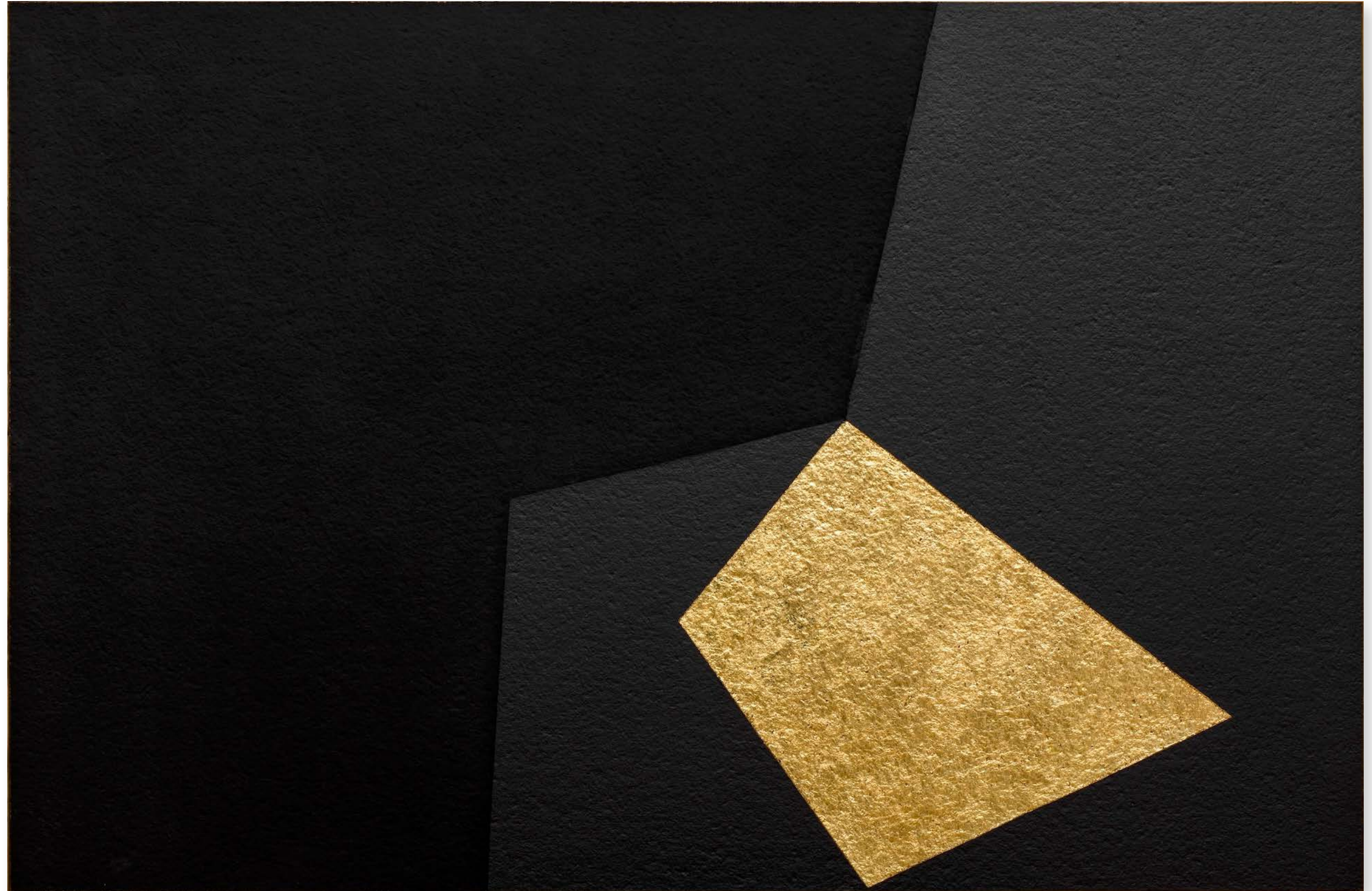


ALBERTO BURRI (1915—1995)

In *Nero e Oro* (1993), part of the celebrated *Cellotex* series, Burri combines acrylic, gold leaf and cellotex, generating a surface that is at once luminous and tactile, in which matter becomes a site of tension and regeneration.

“My painting is a reality which is part to myself, a reality that I cannot reveal in words. [...] Were I master of an exact and less threadbare terminology, were I a marvellously alert and enlightening critic, I still could not verbally establish a close connection with my painting; [...]”

Alberto Burri
Nero e Oro, 1993
Acrylic, gold leaf and cellotex on canvas
106 x 161.5 cm
41 3/4 x 63 5/8 in





Installation view of *Nero x Nero*. Burri e Nunzio, Mazzoleni, Milan, 2025

NUNZIO (1954)

Nunzio explores material and immaterial effects in relation to light and space. His sculpture embody an abstract and indefinable archetypal quality that reflects a meditation on form, privileging function over direct reference to existing models. Nunzio is interested in defining form as an ethical entity that both confronts and withdraws from time.

Since the beginning of his career in the 1980s, he has played a key role in shaping a different vision of sculpture. In his work, he sets up an endless dialogue between weight and lightness, creating a strong contrast through the material. His dominant use of black is reminiscent of alchemy, metamorphosis, explosions, breakdowns and transformations.

“Sculpture, in its immodesty, lives in a different time, it aspires to exemplarity and strives towards the absolute.”

MAZZOLENI

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Nunzio
Nulla, 1993
Pigment and combustion on wood
340 x 86 x 25 cm
133 7/8 x 33 7/8 x 9 7/8 in



SALVO (1947—2015)

Drawing inspiration from his travels across the Mediterranean, Salvo creates vibrant landscapes that explore together themes of migration, tradition, and identity. His paintings celebrate the movement of people, stories, and artistic legacies that continue to shape our collective memory.

“[...] if, before a landscape, there is a house, and in that house some laundry hanging out to dry, and those garments are white, you will naturally tend to paint them white. But then, at a certain moment, a lady appears – the owner of that dwelling – and she changes the laundry, replacing the white garments with red ones. Now, if you are that kind of painter, it is the lady who determines the colour for you. That is precisely my point. Therefore, I paint a house without windows, and without even laundry hanging out to dry, reducing the house to its archetype, to a cube. Because that, no one can alter for me.”





Salvo
Il Golfo di Policastro, 2010
 Oil on canvas
 90 x 130 cm
 35 3/8 x 51 1/8 in

MAZZOLENI

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Salvo
Una sera
Oil on canvas
60 x 50 cm
23 5/8 x 19 3/4 in



MARINELLA SENATORE (1977)

In her multidisciplinary approach, Senatore uses traditional and vernacular language forms – including pop culture, dance, music, mass events and activism to reflect on the political nature of collective formations and rituals as well as their potential to generate social change while creating moments for encounter, sharing and workshop.

Collage is one of the media she masters. The arrangement of narrative elements across the surface reflects the direct relationship between thought and gesture, concept and practice, which characterises her research.

The new body of embroidered works, titled *The Theatre of Commons* can be understood as an extension of the collages. Senatore translates collages into embroidery enriching her iconographic sources with references to Asian painting, Persian and Baroque etchings.

A textile experimentation emerges through these hand-embroidered tapestries created by master artisans and graduate women artisans from Chanakya School of Craft in Mumbai, a multidimensional learning platform dedicated to arts and crafts, with a particular focus on women. This collaboration, embedded in Senatore's participatory practice and representing a tangible expression of female empowerment, reinforces the threads connecting diverse communities that the artist has interwoven for more than twenty years.





Installation view of *Marinella Senatore, Festa!*, Mazzoleni, Milan, 2026



Marinella Senatore
The Theatre of Commons, 2026
Embroidered tapestry
151 x 160 cm
59 1/2 x 63 in

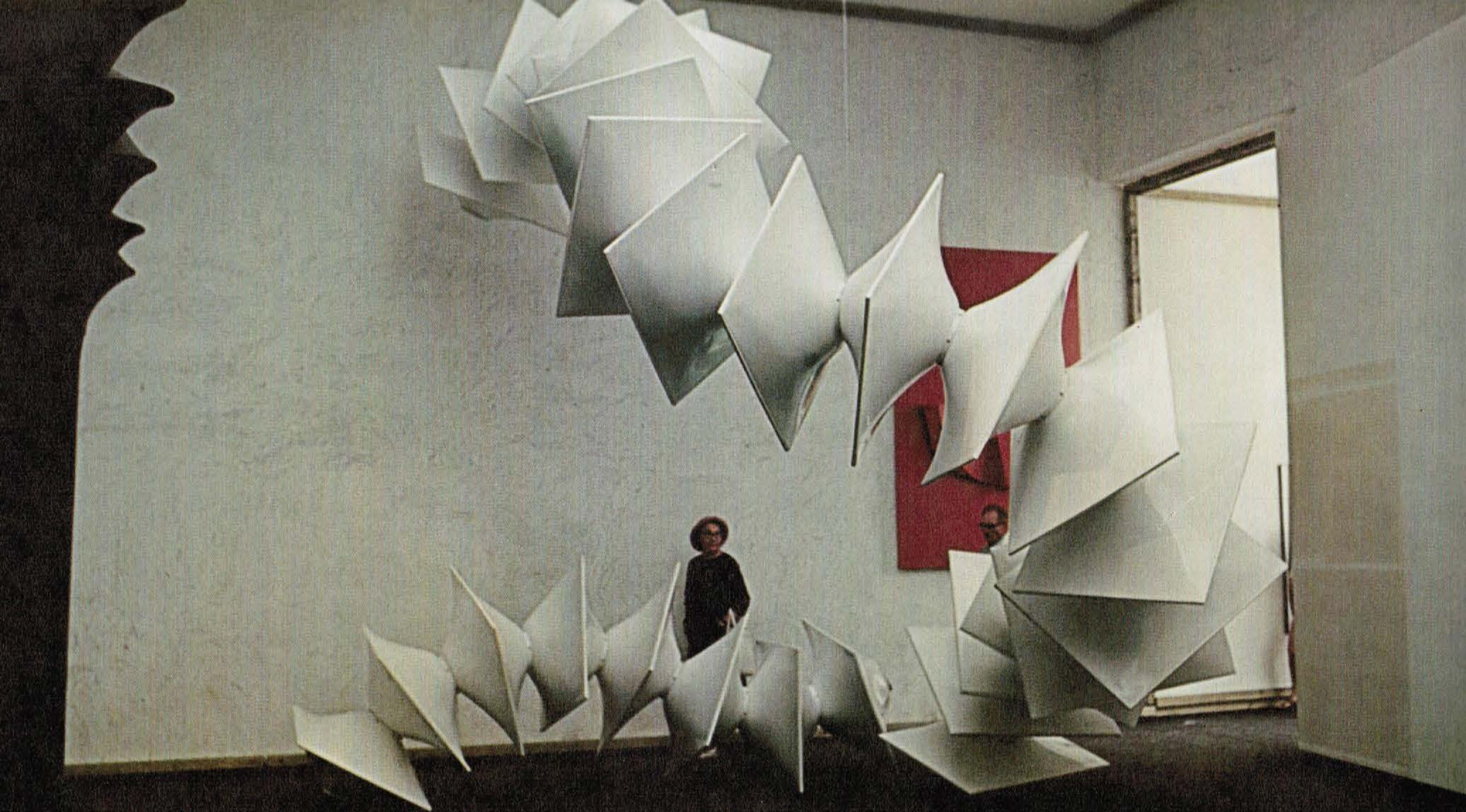
Marinella Senatore
Opera!, 2023
 Collage and gold leaf on wood panel
 70 x 50 cm
 27 1/2 x 19 3/4 in



Marinella Senatore
Paesaggio, 2024
Collage and gold leaf on wooden board
70 x 50 cm
27 1/2 x 19 3/4 in



AGOSTINO BONALUMI
AT UNLIMITED 2026



***Struttura modulare bianca*, 1970**
Variable dimensions, each module 80 x 100 x 70 cm (31 1/2 x 39 3/8 x 27 1/2 in)
Fiberglass and nitro
Installation view at 35th Biennale di Venezia, personal room, 1970
Photo: Archivio Storico delle Arti Contemporanee

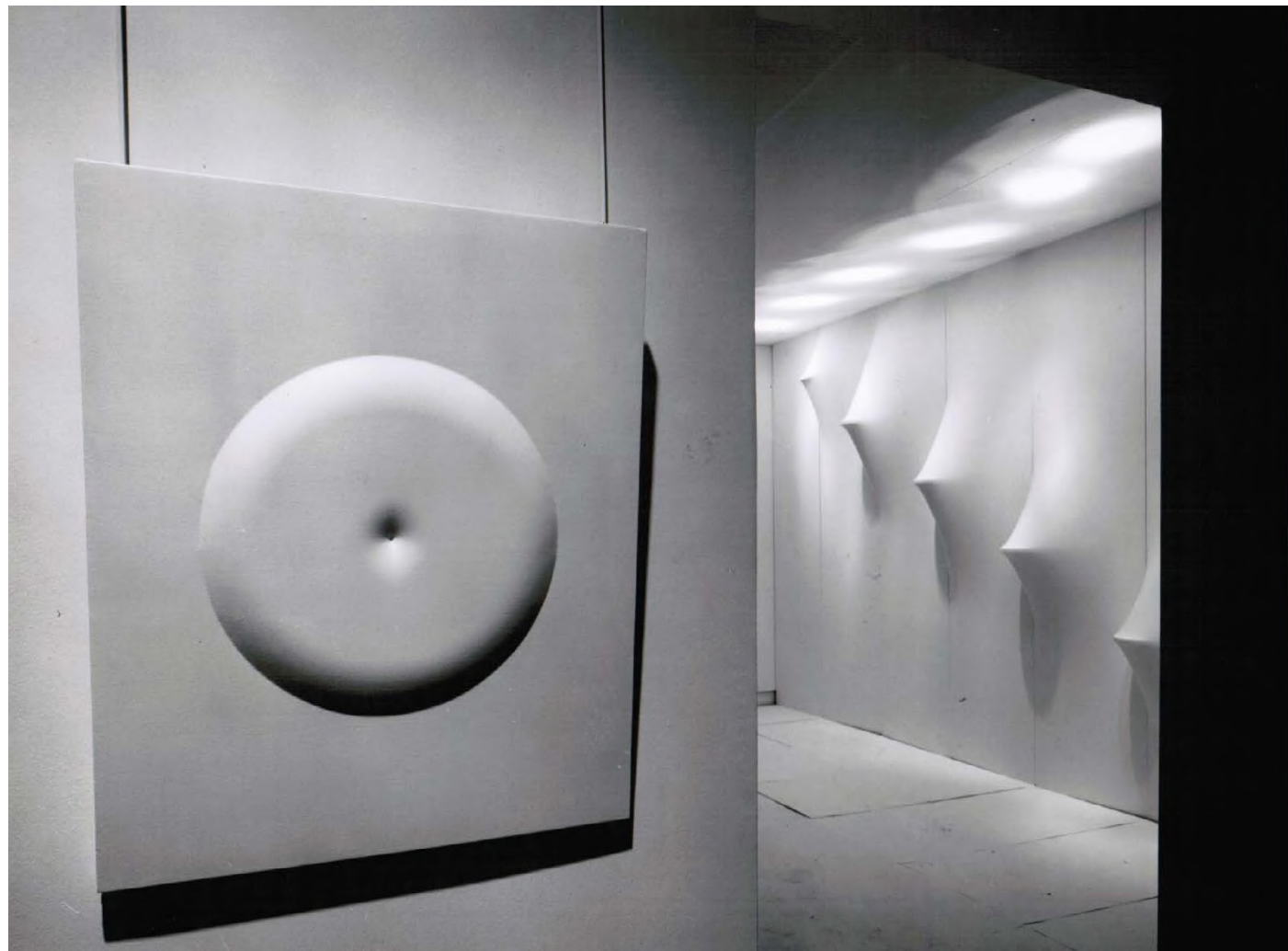
Agostino Bonalumi's large-scale 'environments' of the 1960s and 1970s mark the moment when his 'object-painting' become fully spatial. After the first 'extroflexions' beginning in 1959, which signal the onset of his artistic maturity, the canvas turns into an inhabitable field and the viewer into an active participant in the work's construction.



Blu Abitabile, 1967

Installation view at *Lo spazio dell'immagine*, Palazzo Trinci, Foligno, 1967

Those years were marked by a strong interest in environmental art, as testified by the landmark exhibition *Lo spazio dell'immagine* in Foligno in 1967, where Bonalumi exhibited alongside Lucio Fontana, Enrico Castellani, Luciano Fabro, Pino Pascali, Michelangelo Pistoletto, and Paolo Scheggi. That participation marked a turning point in his understanding of space and of the viewer's role within it. Other works from this period include *Ambiente Bianco*, presented the same year at Galleria Bonino in New York, and *Grande Nero*, presented in Dortmund in 1968.



Ambiente Bianco, 1967

Installation view at *Agostino Bonalumi painting-constructions*, Galleria Bonino, New York, 1967



Struttura modulare bianca, 1970
Installation view at 35th Biennale di Venezia, personal room, 1970

These works consistently expand painting beyond its traditional limits, placing it in direct dialogue with spatial experience and with the body of the spectator. Combining monochrome, relief, architecture, and participation, they produce a chromatic and spatial medium that the viewer mentally and physically enters. Titles such as *Ambiente* or *Abitabile* suggest that these works are intended to be experienced as spaces with perceptual interiority, almost as thresholds between pictorial abstraction and lived environment.

Created in 1970 for the artist's solo room at the 35th Venice Biennale, *Struttura modulare bianca*, represents a further and more architectural development of the same logic. Bonalumi conceived a vertical, modular structure that extends into space through repetition and rhythm, combining serial structure with sculptural monumentality.

"The work does not seek to limit the environment, but to influence it, conditioning it as an open structure."

Composed of 29 fiberglass and nitro modules, each measuring 80 x 100 x 70 cm, the work shows how the body of the sculptural form is no longer conceived as a passive element, but rather emerges as an autonomous structure capable of expanding into space. Rhythm and order arise from the modular repetition of reliefs which, despite their regularity, generate continuous perceptual variations. The choice of white serves as a conceptual device: by eliminating colour as an expressive element, Bonalumi focuses attention on the dialectic between fullness and void, light and shadow, presence and suspension.



Agostino Bonalumi in studio, preparation of *Struttura modulare bianca*

At the 1970 Venice Biennale, *Struttura modulare bianca* was installed as an 'environmental' work articulated between ground and suspension: archival photographs document eight modules placed on the floor and 21 elements suspended in space. After its first presentation, the work was exhibited in different configurations, including in Lodi in 1972, at the 12th Middelheim Biennale in Antwerp in 1973, and more recently at Palazzo Reale in Milan in 2018 and at Mazzoleni in Turin in 2023.

This work situates Bonalumi within the broader context of the radical renewal of Italian art after Informel, where the 'object-painting' becomes a field of inquiry into perception, materiality, and the conditions of observation. What makes these environments enduringly important is their capacity to synthesise rigor and sensuality. Bonalumi's language is abstract, but never cold; it is structural, but never merely technical. The monochrome is a threshold through which painting moves toward architecture, and sculpture becomes an event of space.

"I am particularly drawn to pre-existing materials, which, by their very nature, reveal a ductility that corresponds to my own working method."



Struttura modulare bianca, 1970
Installation view of Agostino Bonalumi 1958–2013, Palazzo Reale, Milan, 2018

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Mazzoleni is an Italian art gallery specialising in post-war and contemporary art, with branches in Turin, London and Milan. With over forty years of experience, the gallery has established a robust, museum-quality exhibition programme and regularly participates in major international art fairs, including Art Basel and Frieze. Alongside its established presence in Europe and the United States, Mazzoleni has recently broadened its horizons by participating in international events and fairs in the Middle East and East Asia, strengthening its dialogue with a global audience.

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, the Chengdu Biennale in China and the Gwangju Biennale in South Korea, as well as the Museo Novecento in Florence, the GNAMC in Rome, MADRE in Naples, the Triennale Milano, the Museo del 900 and Palazzo Reale in Milan, and the Venice Biennale.

Mazzoleni also represents the estate of Agostino Bonalumi, confirming its commitment to promoting and studying the key figures of 20th-century Italian art.

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