

**Art|Basel**  
**Miami Beach**

**MAZZOLENI** 

MAZZOLENI  
HIGHLIGHTS  
AT ART BASEL  
MIAMI BEACH 2023



*I regard painting not as a work  
but a pleasure. For me it's life.*  
**Carla Accardi**





## Carla Accardi

Trapani 1924 – Rome 2014

Italian artist **Carla Accardi** played a pivotal role in shaping a revolutionary philosophy and style of abstraction in the immediate aftermath of the Second World War. Her artistic development took a further step forward in the 1960s when she began to skilfully emphasise the interplay between different levels of space. This was achieved through the bold application of pigments and the innovative use of Sicofoil, a clear plastic film typically associated with commercial packaging, as a distinctive painting surface.

In iconic works such as *Untitled* (1970-1979), Accardi's use of transparent materials gave the composition an environmental quality, creating a mesmerising interplay of fluorescent white marks. At the same time, the transparent medium drew attention to the physical supports of the artwork by exposing the underlying wooden stretchers. Through this technique, Accardi sought to encapsulate the subtle movement of her marks and expressive use of colour, resulting in a dynamic and engaging visual experience.

The significance of Accardi's experiments with Sicofoil extended beyond the canvas, finding resonance in the critical discourse of art critic Carla Lonzi (1931-1982). Lonzi and Accardi co-founded the Rivolta Femminile (Women's Revolt) collective in 1970, and Accardi's pioneering use of materials became a central reference point in Lonzi's writings.

Accardi's artistic exploration is vividly evoked in works such as *Scacchiera verdeoro* (1974), where the free movement of signs, enriched with a vibrant palette and resulting from a complex aesthetic elaboration, transforms into modular elements that intricately mark and subdivide the surface of the artwork. The work's sinuous interweaving of lines takes on the appearance of a narrative chessboard, skilfully oscillating between positive and negative spaces, adding a layer of narrative depth to the visual experience.

Beyond her lifetime, Accardi's artistic legacy has continued to flourish, a testament to her enduring influence and innovation. This is exemplified by the inclusion of her paintings in the prestigious 2022 Venice Biennale, curated by Cecilia Alemani, underscoring the continued recognition and celebration of Accardi's essential contributions to the world of contemporary art.



**Carla Accardi**  
Untitled, 1970-1979

Varnish on Sicofoil  
22 x 22 cm  
8 5/8 x 8 5/8 in





**Carla Accardi**

*Scacchiera verdeoro, 1974*

Casein tempera on canvas  
75 x 75 cm  
29 1/2 x 29 1/2 in







*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**



## Agostino Bonalumi

Vimercate 1935 – Desio 2013

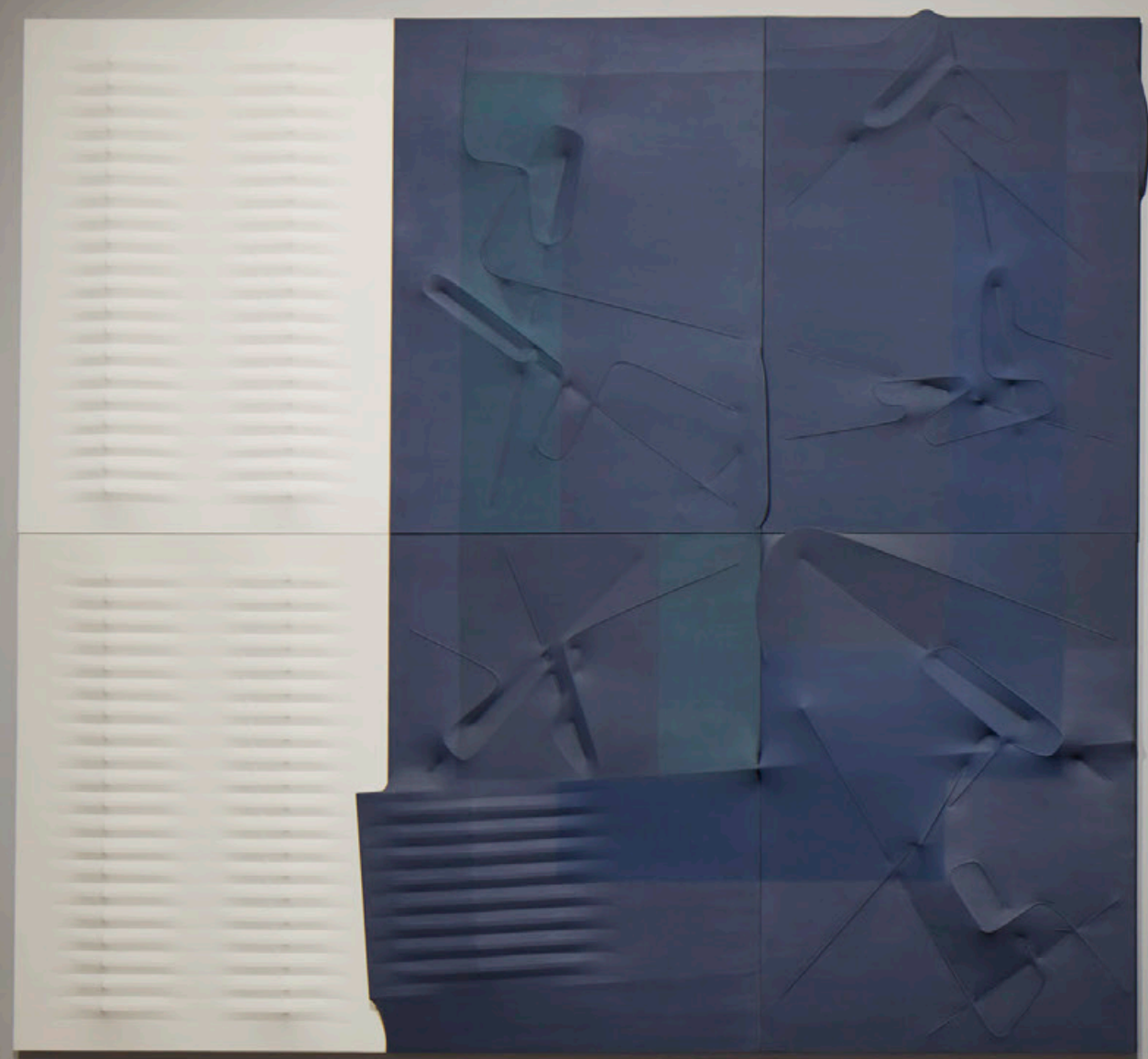
Among the undisputed protagonists of the Italian and European post-war art scene, **Agostino Bonalumi**, is the artist who, at the end of the 1950s, transformed the canvas into a volumetric spatiality referred to as *objectual*, in which nothing remained of the psychologist's autographism of the informal, nor of any representative or referential will of the external world.

The renowned Italian critic Gillo Dorfles aptly described the results of Bonalumi's research as "self-iconic", emphasising their self-representational nature and their inherent tendency to signify nothing beyond their own existence. By stretching the canvas over a ribbed structure, the artist was able to manipulate the surface of his works, creating different forms visible in relief, challenging the traditional classification of painting and sculpture and activating unprecedented interactions between artwork, space and viewer. His morphed canvases confront the viewer directly, seeming to emerge from behind the canvas into the viewer's field of vision, inviting them to interact with the work by focusing not on its surfaces but on what seems to lurk beneath, creating a shift from 'viewed' to 'experienced' space.

The artwork *Bianco e blu* was conceived in 2003 and was first shown as part of a large installation of six panels during his major monographic exhibition in Darmstadt.

On white canvas, Bonalumi recreated the rectilinear, regularly spaced outward strokes with ribbed or "shuttered" effects of the 1970s. He arrived at a kind of self-imposed rule that allowed the "extroflexions" a rhythmic and repetitive course in which he experimented with infinite variations over the years. The straight and horizontal projections, positioned at regular intervals and obtained by means of the centring technique, create pronounced grooves in the body of the works, suggesting a vertebrate structure on the monochrome surface. The other canvases are examples of great freedom and freshness. The concept of gesture returns in this work, as a freehand drawing dictated by instinct, but the true construction of the work follows rules opposite to those of instinct, being the result of the work of the steel wire framework behind the canvas, which forces the surface to take on these characteristics. Once again, Bonalumi subjects his own desire for freedom to the control of reason.





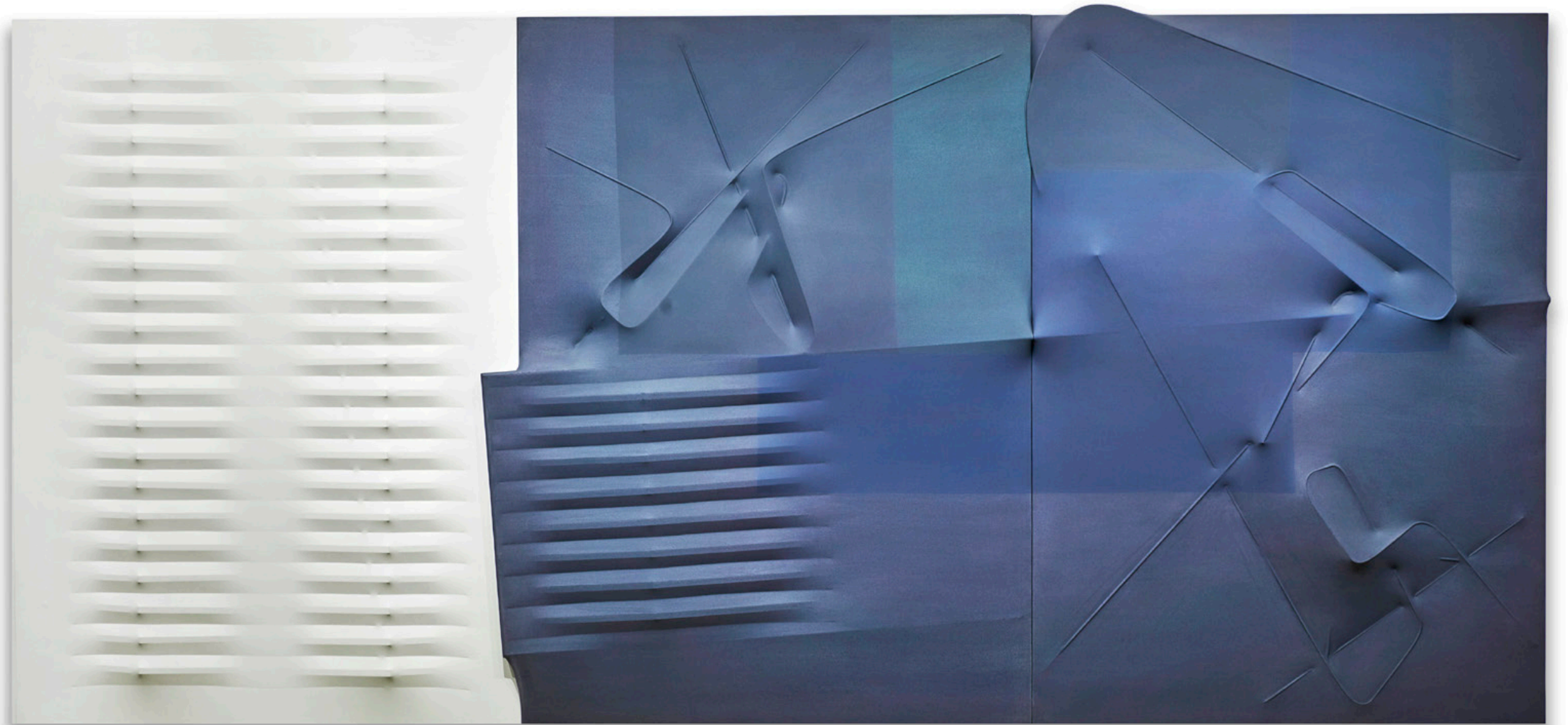
Fontana  
Lucio  
1958-2013



Fontana  
Lucio  
1958-2013



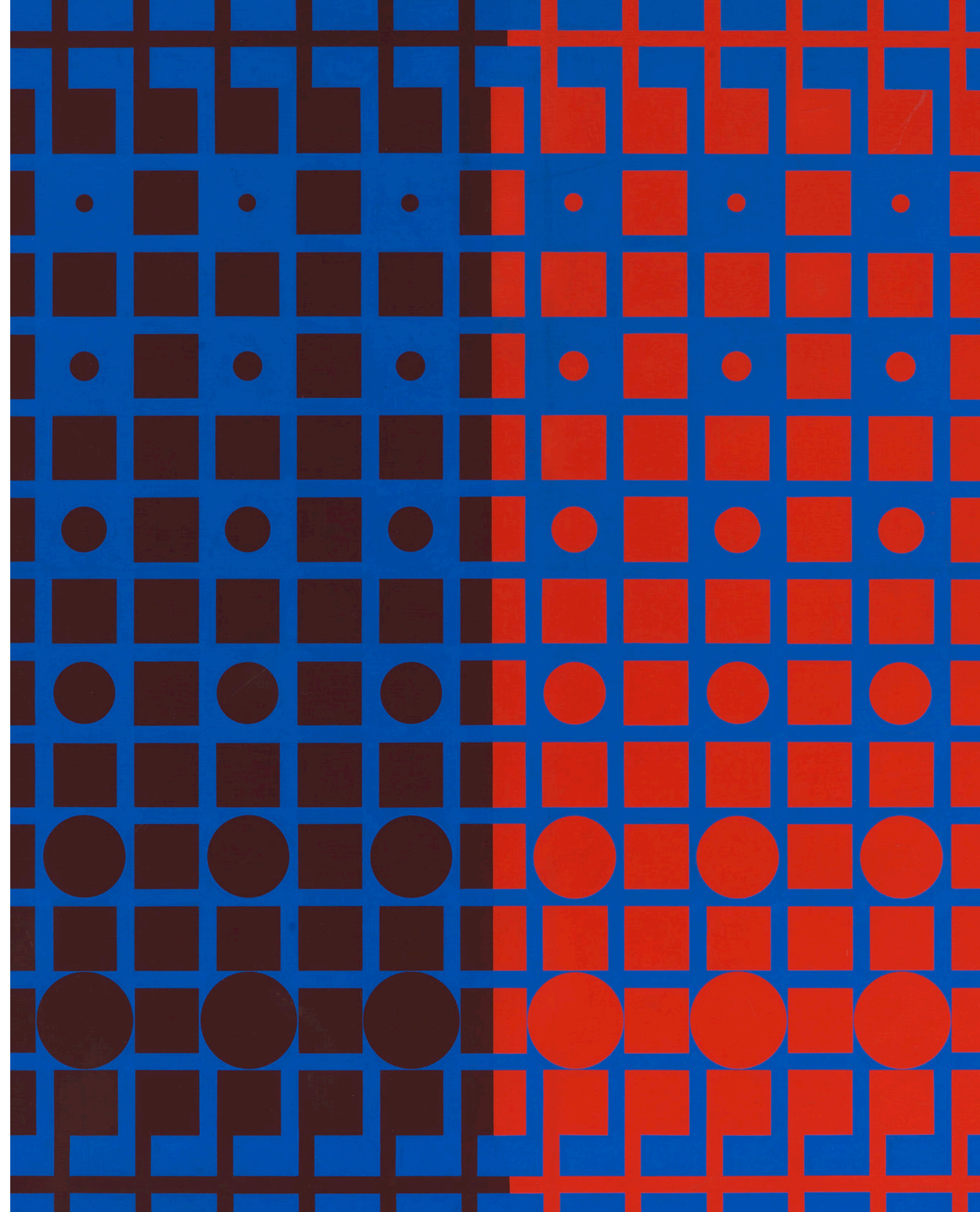
**Agostino Bonalumi**  
*Bianco e blu*, 2003



Acrylic on shaped canvas  
180 x 390 cm  
70 7/8 x 153 1/2 in

*The stake is no longer the heart,  
but the retina, and the beautiful soul  
has now become an object of study  
of experimental psychology.*

**Victor Vasarely**





## Victor Vasarely

Pécs 1906 - Paris 1997

**Victor Vasarely**, the Hungarian French artist, stands out as a visionary pioneer and one of the most respected leaders of the Op Art movement, leaving an indelible mark on the artistic landscape of the 1960s and 1970s. His artistic explorations are based on what he defined as ‘plastic unity’: the incorporation of different geometric shapes, positioned in relation to each other, with different colours and shades. His experimentation on the relationship between colour and form generates the possibility of creating optical vibration on the surface of the artwork, capturing the viewer’s gaze.

Inspired by various artistic movements of the past, including Pointillism and Abstractionism, Vasarely succeeded in creating a “plastic alphabet”, thus materialising the theory of the abstract theorists. The realisation of the innovative plastic alphabet is clearly visible in his period defined as “Folklore Planetary”, which took place in the early 1960s. Characterised by polychromatic geometry, the works of this period can be adapted to any place and interpreted in any culture, representing a source of universal sharing. *Novae-Dupla* (1965-1978) and its negative counterpart, *Novae-Ko* (1960), are two works in which these characteristics are clearly visible.

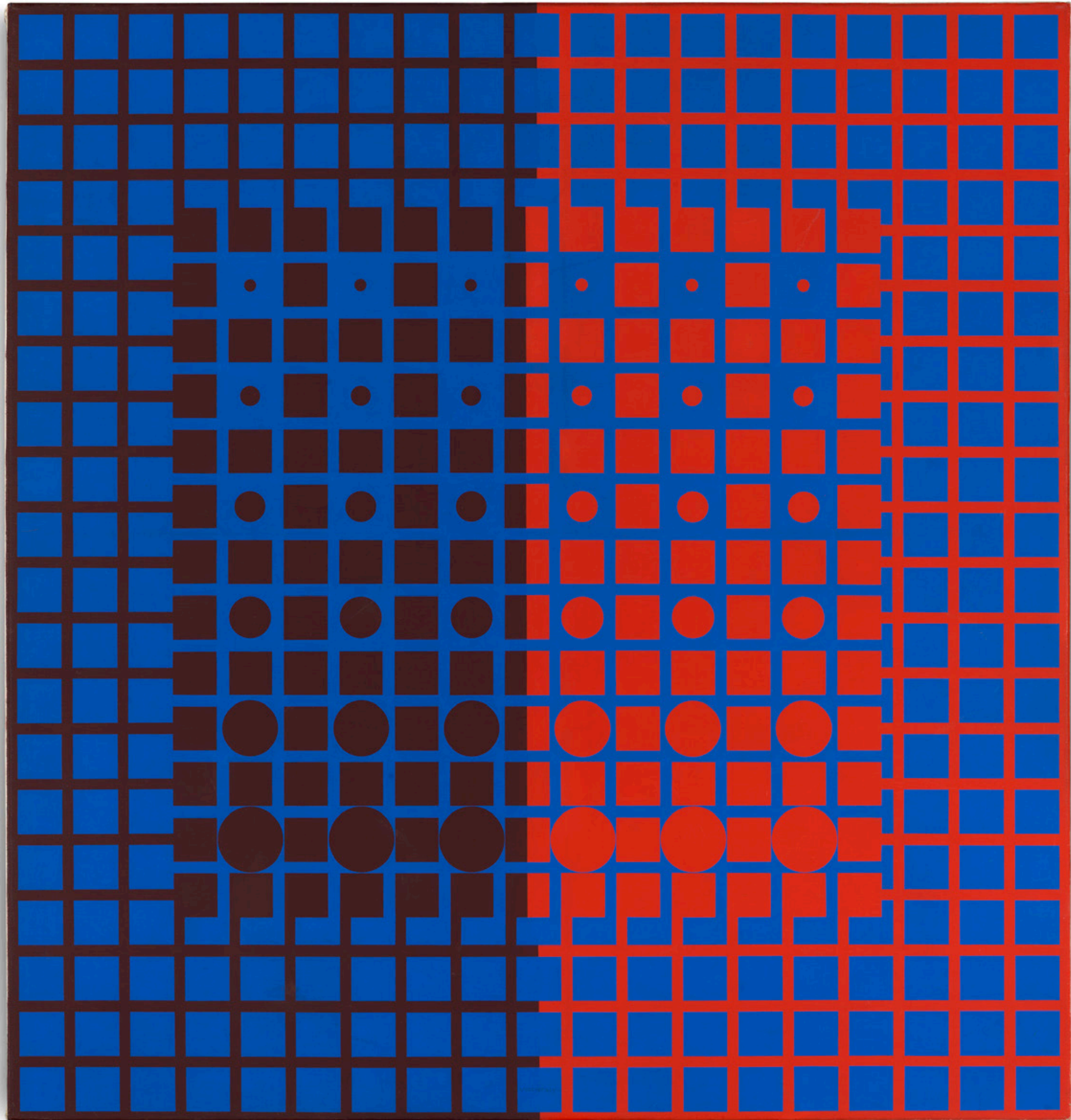
In *Novae-Dupla*, the artist juxtaposes warm tones such as red and orange with cool tones such as blue and purple, emphasising the contrast between the circle and the square. Ideally, the work can be divided into two parts: an imaginary line down the middle of the canvas separating the right-hand side, characterised by brighter and warmer colours, from the left-hand side, characterised by darker and cooler colours. Alternatively, focusing on shapes, the centre of the canvas contains an alternation of squares and circles, which in turn form a square. Colour and form merge, creating a continuous interplay of references and intersections, until they become a true coexistence in which there is no form without colour and no colour without form.

In the negative *Novae-Ko*, the interplay of geometric shapes, between circle and square, is clearly visible and explicitly reminiscent of the rhythm of the other canvas. There is a difference in the chromatic aspect; indeed, only blue, black and red are present to evoke the appearance of the negative, almost as in photographs where the negative presents a reversal of light and shadow. The choice to reduce the colours makes the depicted elements less three-dimensional, but still maintains the desired movement and optical effect where the visual division of the canvas is much more pronounced than in the previous painting.



**Victor Vasarely**  
*Novae-Ko*, 1960

Acrylic on canvas  
141.5 x 133 cm  
55 71/100 x 52 18/50 in





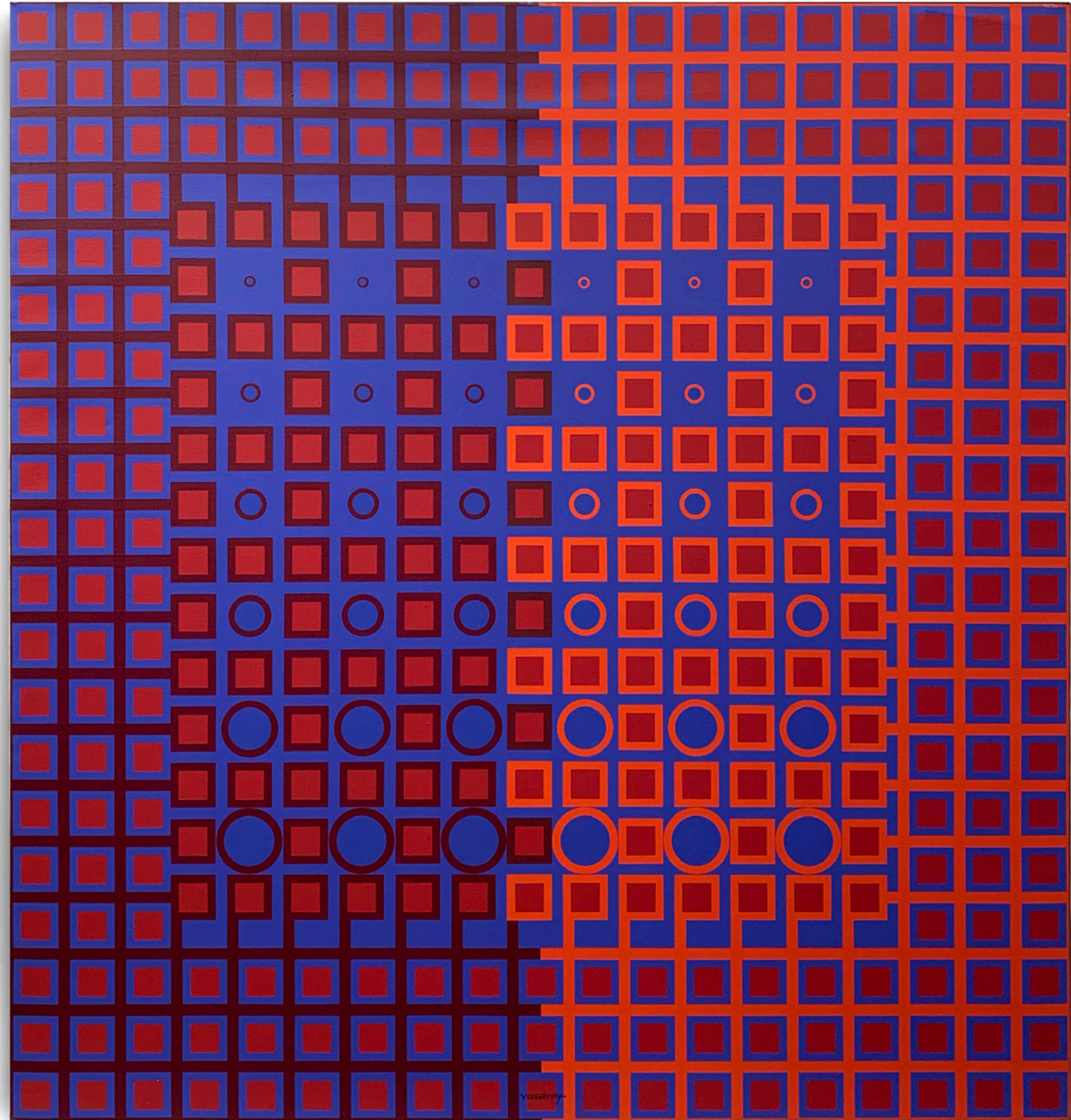
**Victor Vasarely**

*Novae - Dupla*, 1965-78

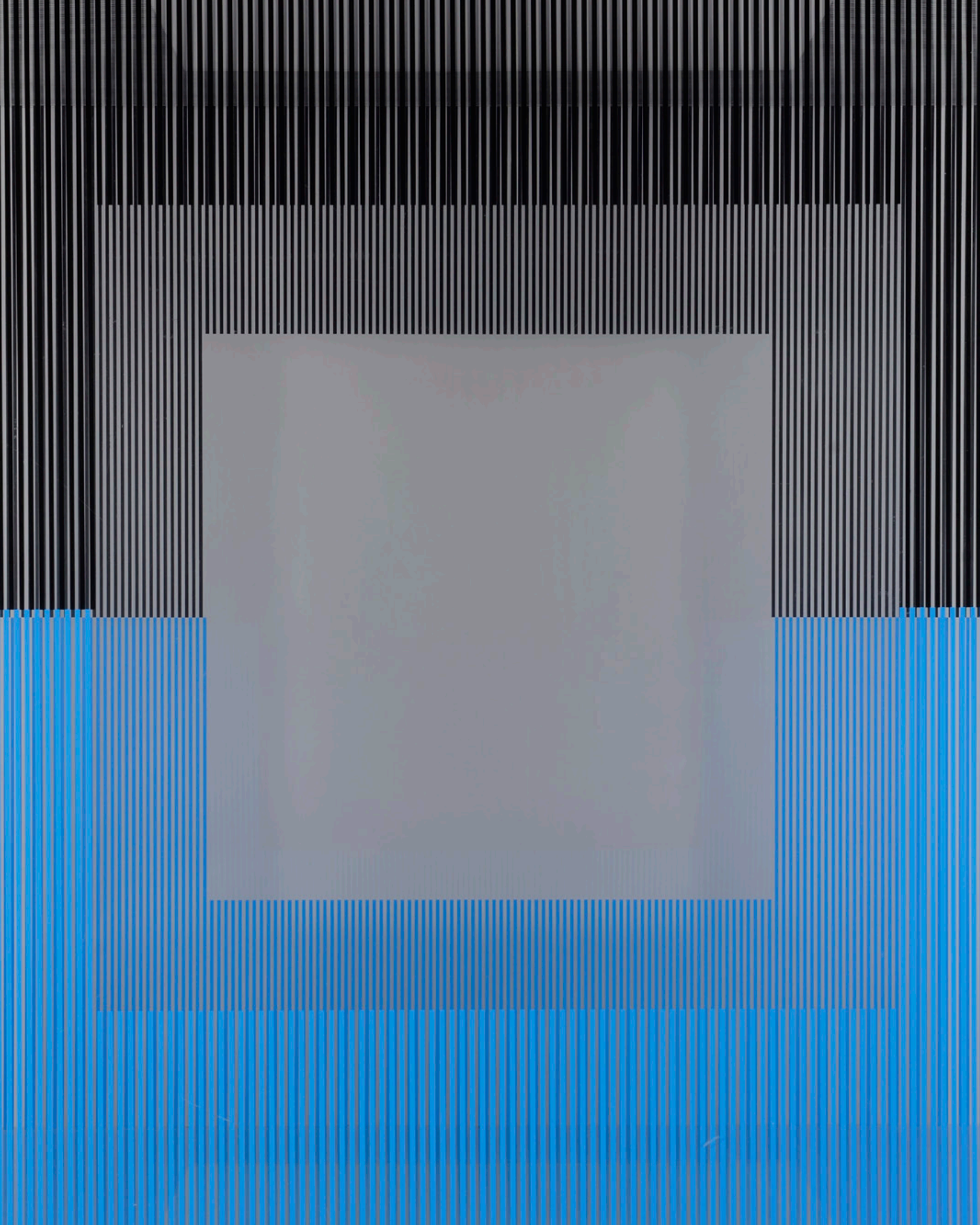
Acrylic on canvas

141.5 x 133 cm

55 71/100 x 52 18/50 in







*My painting tries to represent movement, vibration, light, space, time, things that exist but which do not have a determined form, and the only way I have found to do this is to attempt to represent the relationships between them. Relationships are an entity; they exist and so they can be represented.*

**Jesus Rafael Soto**



## Jesús Rafael Soto

Ciudad Bolívar 1923 - Paris 2005



**Jesús Rafael Soto**, the eminent Venezuelan artist, is recognised as a pioneer in the field of kinetic art. His artistic journey unfolds in distinct phases, each marked by a profound exploration of form, movement and the dynamics between viewer and artwork.

Initially, Soto's artistic odyssey embarks on the terrain of geometric aspects and figures, deeply influenced by the Neo-plasticism movement, especially the works of Piet Mondrian. Abstraction is the leitmotif of this phase, as Soto searches for the primordial essence of form.

However, the 1960s heralded a remarkable change in Soto's artistic landscape. He adopts Plexiglas as his canvas, a material that becomes instrumental in his quest to capture the essence of movement, materiality and the dynamic connection between the viewer and the artwork. The nexus of movement comes alive through the optical marvels woven by the interplay of compositional elements, intricately tied to the viewer's spatial perspective.

Soto's artistic evolution culminated in his 1969 masterpiece *Cube de Rome*, a work that eloquently encapsulates the fusion of influences and innovative vision.



Neo-plasticism tendencies are evident in the choice of cubic form and a chromatic palette simplified to its essence. Plexiglas emerges as the canvas, opening the door to an intimate interaction between art and its audience. The work, composed of Plexiglas etched with a linear serigraph in a medley of colours, is made into a substantial cube, each face decorated with a square opening inviting the viewer to peer into the sculpture's core.

A hypnotic dialogue unfolds through the strategic use of colour, ingeniously dividing the cube into two halves. The lower hemisphere is bathed in an electric blue that is radiantly vibrant, while the upper hemisphere is draped in a grey-black cloak that conveys a sense of gravity. This binary chromatic choice reflects Soto's artistic evolution, a shift from vibrant colour to a nuanced focus on materiality and its ethereal 'dematerialisation'.

The true magic of *Cube de Rome* lies in its interaction. Viewers are free to navigate around the work, observing both its exterior and interior, becoming active participants in the art. Movement comes to life through a double interplay: the serigraphic motifs engraved on the surface and the perpetual dance of the viewer around the sculpture, a testament to Soto's mastery in orchestrating the symphony of art, viewer and movement.



**Jesús Rafael Soto**  
*Cube de Rome, 1969*

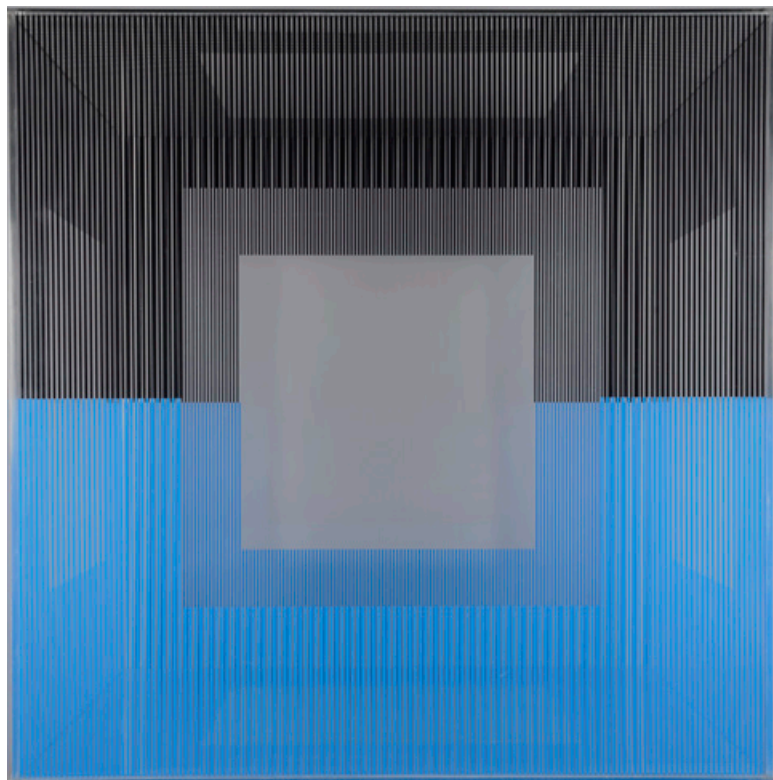


Silkscreen on plexiglass  
150 x 150 x 150 cm  
59 x 59 x 59 in



*I wanted to use the viewer as a mechanism [...] I always seek to differentiate optical art and kinetic art. [...]. What interests me is to guide the artwork towards movement. And by becoming temporal, painting becomes kinetic; it involves movement [...] Vasarely is an optical painter, who worked in the spirit of the Bauhaus, but who remains a two-dimensional painter. I, on the other hand, I consider myself a kinetic painter.*

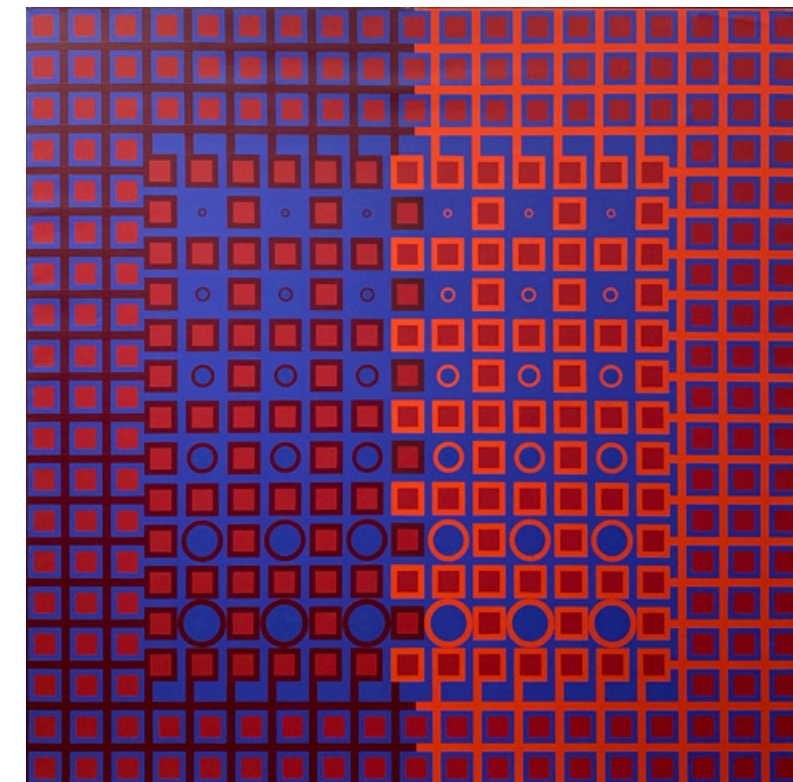
This profound statement by Jesus Rafael Soto, made during a pivotal interview with Carlos Diaz Sosa in Caracas in 1966, reveals the nuanced differences and intriguing parallels between Soto and Victor Vasarely. Both are two titans of the art world, who coexisted in the same temporal sphere but inhabited different geographical realms, united by a shared passion for kinetic art. Vasarely, a luminary in his own right, embarked on an artistic journey based on the union of colour and form. His oeuvre is a testament to the strategic incorporation of geometric shapes, artfully arranged in relation to one another and adorned with a diverse palette of colours and shades. The resulting composition on the canvas testifies to Vasarely's quest to materialise the vision initiated by the abstract artists - a quest aimed at forging a universal and accessible visual language through the pristine union of form and colour.



**Jesús Rafael Soto** *Cube de Rome*, 1969

Conversely, Jesus Rafael Soto's artistic narrative takes a fascinating turn, with the essence of his creative enterprise rooted in the tangible and the dynamic relationship between the artwork and its viewer. While Vasarely sought a universal language, Soto's journey began with an exploration of materiality and later evolved to incorporate the dimension of space-time into the viewer's experience. Soto's visionary intent is nothing less than the dematerialisation of matter, resulting in artworks that achieve their full meaning only through the symbiotic relation between the artwork and its viewer. Movement in Soto's work is not a mere product of the artist's hand, but an interactive ballet dictated by the viewer's engagement, the unique relationship forged and the precise moment of its occurrence.

Soto's creations transcend the traditional boundaries of art, they invite the viewer into a participatory role, demanding attention, and action. His three-dimensional works become dynamic arenas where visual, emotional, and sensory engagement intertwine. Soto's work is an immersive experience in which the viewer becomes an active participant, unravelling the deep layers of meaning woven into the fabric of his creations. Thus, in kinetic art, Vasarely and Soto stand as kindred spirits, each contributing in a unique way to movement and interaction that defines their respective artistic legacies.



**Victor Vasarely** *Novae - Dupla*, 1965-78



*The conditions for a passionate life existed,  
but I had to destroy them in order to recover them.*  
**Alighiero Boetti**





## Alighiero Boetti

Turin 1940 - Rome 1994

**Alighiero Boetti** was an Italian artist known for his innovative and conceptual approach to art. A key member of the *Arte Povera* group, an Italian art movement that emerged in the late 1960s and used simple materials in radically new ways, he often played with the idea of order and chaos, and the tension between individual creativity and the use of pre-defined systems.

*Aeroplani* (Airplanes) is a series of drawings, embroideries and other artworks created in the 1960s and 1970s. Characterised by their simplicity and repetitive nature, they depict aircraft and can be seen as a reflection of Boetti's interest in themes related to travel, exploration and globalisation. He captures the idea of movement, both literally and metaphorically. Boetti's works often had a strong connection with the concept of time and space, and *Aeroplani* can be interpreted as a representation of the interconnectedness of the world and the rapid changes that occurred in the mid-20th century.

Boetti used a variety of materials and techniques to create these images, including ballpoint pen drawings and coloured pencils. The airplanes in his works often appear in a grid-like pattern, giving the impression of a fleet of aircraft in formation. The grid format also suggests the idea of mass production and mechanical replication.

Another characteristic of the artist is his interest in language. He often incorporates words, phrases, and sentences into his artworks. One of his most notable series is the *Arazzi* (Tapestry) series, in which he worked with Afghan and then Pakistani weavers to create intricate and colourful textiles. These works often feature sentences, quotes or phrases, blurring the boundaries between visual art and written language.

In these tapestries, Boetti used the traditional craft of embroidery to convey his conceptual ideas. He would provide the weavers with a design, including the phrases or words he wanted embroidered, and they would use their skills to bring his vision to life. The result is a series of visually stunning pieces that carry layers of meaning within the woven words such as in the artwork *MILLE NOVECENTO OTTANTOTTO Variante IVe*, (1988).

Boetti's use of sentences in his artworks reflects his interest in the intersection of language, systems, and artistic expression. The inclusion of text adds a narrative dimension to his visual creations, inviting the viewer to consider the relationship between language and visual representation.

Boetti's exploration of language extends beyond the *Arazzi* series, and various other works feature sentences, words or conceptual language as integral elements. His oeuvre is characterised by a multifaceted approach that encompasses not only linguistic elements but also broader themes related to systems, order and the interconnectedness of art and life.



**Alighiero Boetti**  
*Aerei*, 1978



Ballpoint blue pen on paper  
36.4 x 81.3 cm  
14 3/8 x 32 1/8 in



**Alighiero Boetti**  
**MILLE NOVECENTO**  
**OTTANTOTTO**  
*Variante IVe*, 1988



Embroidery  
 108 x 112 cm  
 42 1/2 x 44 1/8 in





*A painting is a terminus:  
it is an arrival (for those who made it)  
and a departure (for those who look at it).*  
**Salvo**



## Salvo

Leonforte 1947 – Torino 2015



Salvatore Mangione, known as **Salvo**, immersed himself in the world of art and drawing from an early age. Born in Sicily but finding his artistic footing in the vibrant milieu of Turin during the tumultuous years of the '68 student movement, Salvo met the exponents of Arte Povera, a movement that would profoundly shape his artistic journey. Among these influential figures were masters such as Boetti, Mario and Marisa Merz, Paolini, Penone, Pistoletto and Zorio. Boetti, in particular became a valued friend, sharing a studio with Salvo for an extended period of time.

The trajectory of Salvo's artistic exploration has witnessed remarkable evolution and metamorphosis, all supported by a consistent theme: the relentless pursuit of self-discovery. In the 1960s, as he delved into the thematic of Arte Povera, Salvo's creations assumed monumental proportions, not only in the choice of materials such as marble, but also in their expansive dimensions and intricate structures. During this period, his compositions began to incorporate linguistic and non-figurative elements, imbued with conceptual depth.

The pivotal year of 1973 marked a definitive turning point in Salvo's artistic realisation. From that moment on, he embraced figurative art on canvas committedly, embarking on a path without a backward glance. His focus shifted decisively towards the creation of contemporary landscapes, imbued with references to antiquity, in an idyllic and serene atmosphere in which light played a central, transformative role. Architectural elements stood resolutely, immersed in a luminosity that made them seem timeless and transcendent of physical space. Salvo's vibrant, brilliant colours served to intensify the atmospheric qualities, rendering the scenes unmistakably clear and visible through subtle nuances such as in *La Martorana* (1981).

Salvo's landscapes resonate with echoes of metaphysical movement and embody a utopian sense of place. In his art, the boundaries between landscape, artistic expression, and personal experience blur, merging and influencing each other in a harmonious equilibrium. The resulting works transport the viewer to an ideal dimension where elements of reality are recognisable yet exist in a realm beyond its boundaries. Salvo's creations are captivating, offering a portal to a contemplative space where the viewer becomes entangled in a narrative that transcends the ordinary, inviting a profound recognition of reality while existing just beyond its grasp.



**Salvo**  
*La Martorana, 1981*



Oil on canvas  
100 x 122 cm  
39 3/8 x 48 in



**Salvo**  
*Ottobre, 1999*



Oil on canvas  
80 x 60 cm  
31 1/2 x 23 5/8 in



**Salvo**  
*La strada*, 2005



Oil on canvas  
100 x 140 cm  
39 3/8 x 55 1/8 in



## 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 MIAMI BEACH 2023**  
**BOOTH D23**

MIAMI BEACH CONVENTION CENTER  
**8-10 DECEMBER 2023 - PREVIEW 6-7 DECEMBER, BY INVITATION**

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