

FRIEZE SEOUL

COEX, SEOUL | BOOTH M5

MAZZOLENI 

FONTANA
MELOTTI
CASTELLANI
BONALUMI
SALVO
NUNZIO



Lucio Fontana working on a Holes painting, Milan, 1963.

LUCIO FONTANA (1899-1968)

Born in Rosario de Santa Fé, Argentina, Lucio Fontana was a painter and sculptor who divided his career between Argentina and Italy. He is known as the founder of Spatialism, a movement dedicated to transcending the traditional two-dimensionality of painting and sculpture by exploring spatial dimensions. Fontana gained fame for his monochrome canvases known as *Concetto Spaziale*, which he punctured or cut to create distinct slashes and holes that imbued his works with provocative energy.

In 1946, Fontana wrote his influential *Manifesto Blanco*, envisioning a new artistic medium integrating architecture, painting and sculpture.

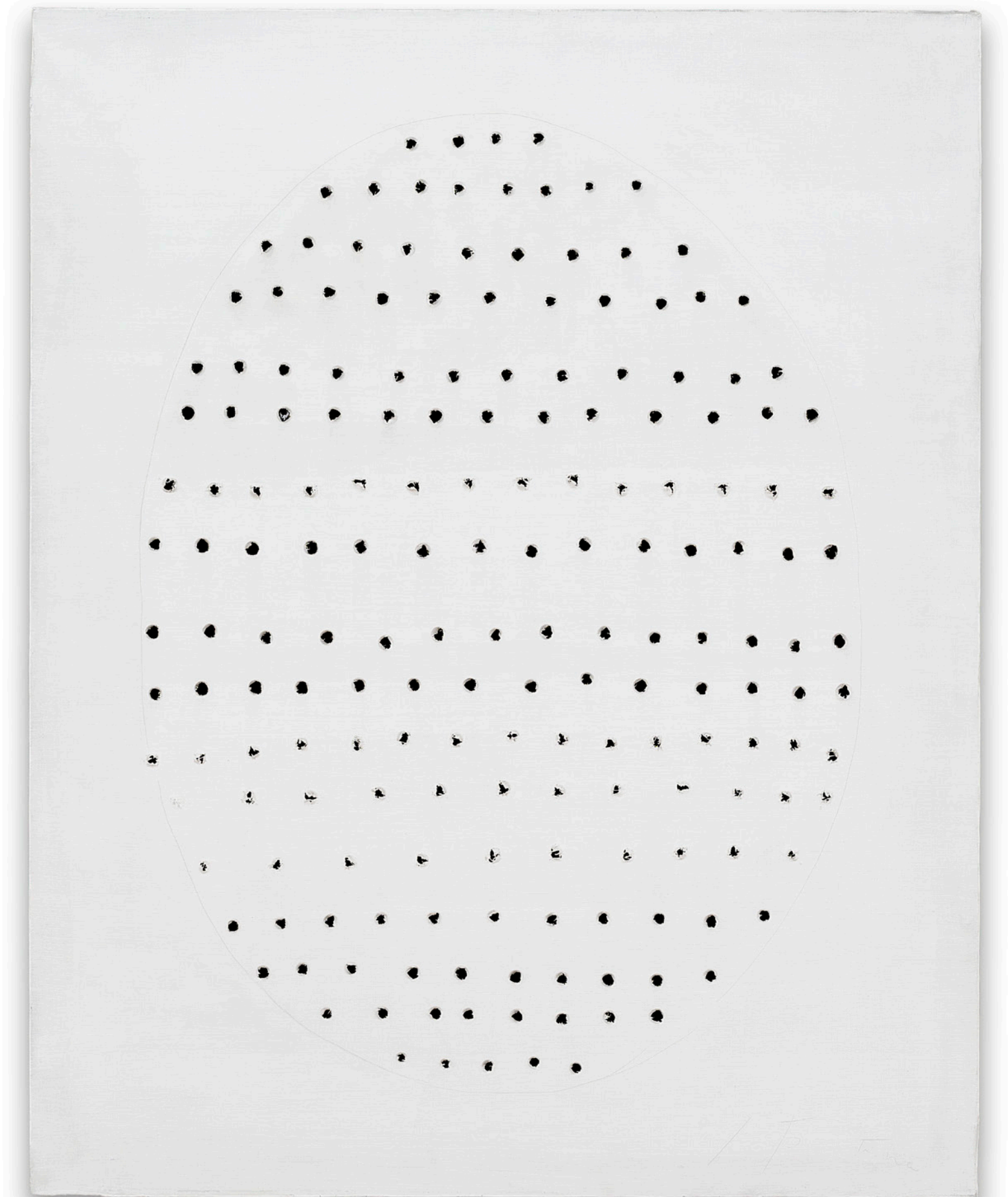
In 1958, Fontana embarked on his *tagli* (cuts) series, renowned for imparting 'the impression of spatial tranquillity, cosmic rigor and infinite serenity' to viewers.

Fontana's influence extended to subsequent generations, inspiring artists to assertively employ installation media to engage with gallery space and Land Art dynamics. Today, his works grace prestigious collections such as the Tate Gallery in London, the National Gallery of Art in Washington, D.C., the Kunstmuseum in Basel, and the Thyssen-Bornemisza Museum in Madrid. The retrospective 'Lucio Fontana: Spatial Concept' was hosted at the new Sorol Art Museum in Gangneung City, South Korea, in early 2024.

[MORE ABOUT THE ARTIST](#)

Concetto Spaziale, (1968), is part of a pictorial cycle that began in 1949, characterised by constellations of holes punctured into the canvas surface. Initially resembling whirlpools, these holes evolved into more regular rhythmic sequences by the 1950s, as seen in this painting where they are contained within a gently undulating hand-drawn pencil line, meticulously engraved in a consistent rhythm. The holes originate purely from a spatial perspective and mark a profound moment in Fontana's exploration, transcending their role as graphic elements to become gateways into expanded dimensions.

Lucio Fontana
Concetto spaziale, 1968
Waterpaint and pencil on canvas
82 x 66 cm, 32 1/4 x 26 in





Fausto Melotti at the Venice Biennale, 1972.

FAUSTO MELOTTI (1901-1986)

Fausto Melotti was a versatile and remarkably prolific artist born in Rovereto, whose work defies easy categorisation.

In 1928 he enrolled at the Accademia di Brera in Milan, where he became a pupil of Adolfo Wildt alongside Lucio Fontana, with whom he formed a long-lasting friendship.

Enduring traits in Melotti's work include a preference for geometricism, an exploration of abstraction characterised by elements that are realistic but not strictly scientific, and a rhythmic arrangement of components reminiscent of musical composition, a detail that reflects his background as a musician.

Melotti is best known for incorporating a kind of 'musical abstraction' into the field of figurative art.

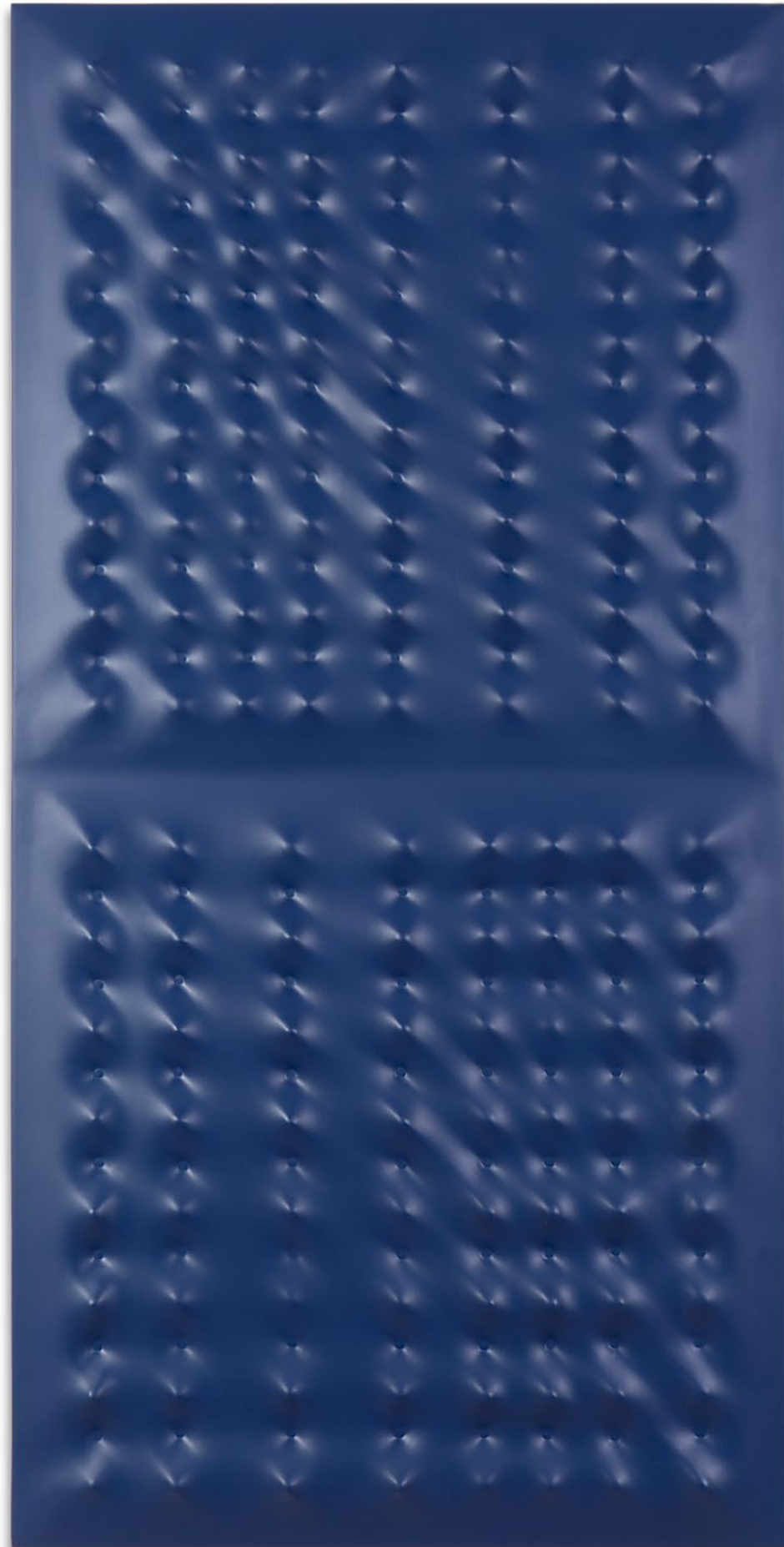
[MORE ABOUT THE ARTIST](#)

In his sculptures he used metals such as brass, iron and gold to create geometric shapes twisted into delicate threads, resulting in compositions that appear ethereal, weightless and almost fragile. These materials facilitated the expression of dreamlike and symbolic elements within intricately crafted constructions. Many of these works feature recurring motifs such as circles, cylinders and vertical lines juxtaposed with horizontal elements. In the 1970s and 1980s Melotti explored architecture from an imaginary perspective, creating environments that defy reality, with objects suspended as if in a gravity-defying space. This motif is evident in works such as *La Cometa* (1978).

Melotti died on 22 June 1986, and later that year the 42nd Venice Biennale commemorated him with the Golden Lion.

Fausto Melotti
La Cometa, 1978
Brass and bronze
94 x 60 x 33 cm, 37 1/8 x 23 5/8 x 13 in





ENRICO CASTELLANI (1930–2017)

Enrico Castellani was an influential Italian artist whose career in the post-war art scene focused on creating dynamic surfaces through canvas manipulation, including stretching and puncturing to produce relief effects. Born in Rovigo in 1930, he completed his education in Novara and Milan before studying painting and sculpture at the Académie des Beaux Arts in Brussels and architecture at the École Nationale Supérieure de la Cambre, from 1952 to 1956. Returning to Milan, Castellani met Piero Manzoni, Agostino Bonalumi and Lucio Fontana while working in Franco Buzzi's architectural studio. In those years he developed his unique artistic languages rooted in Fontana's Spatialism movement.

Castellani's minimalist approach emphasised light, shadow, rhythmic patterns, and geometric precision, exploring the interplay between space, structure, and perception.

Our presentation will exclusively feature his aluminium wall pieces and a sculpture, exploring how the rhythmic patterns and geometric characteristics of his canvases are translated onto metal surfaces that dynamically interact with their surroundings.

Enrico Castellani
Superficie in alluminio (Superficie blu), 2008
Enamel on cast aluminium
116.5 x 58.5 x 5 cm, 45 7/8 x 23 x 2 in
Edition of 5 + 3 versions Roman numerals (#III/III)

[MORE ABOUT THE ARTIST](#)

From 2006 to 2013, Castellani focused on the production of his aluminium sculptures, of which *Superficie in alluminio (Superficie Blu)* (2008) and *Superficie bifronte in alluminio (Superficie argento)* (2008) are two examples, highlighting his skill in pushing the boundaries of materiality and space. His early experiments with brass, zinc, bronze and other ductile materials evolved into an interest in mirrored surfaces, leading to his late aluminium series. While deceptively similar to his paintings, Castellani's wall-based sculptures have a distinctive physical presence, creating extraordinary visual experiences for the viewer through their surfaces and the ways in which they occupy space.

Enrico Castellani

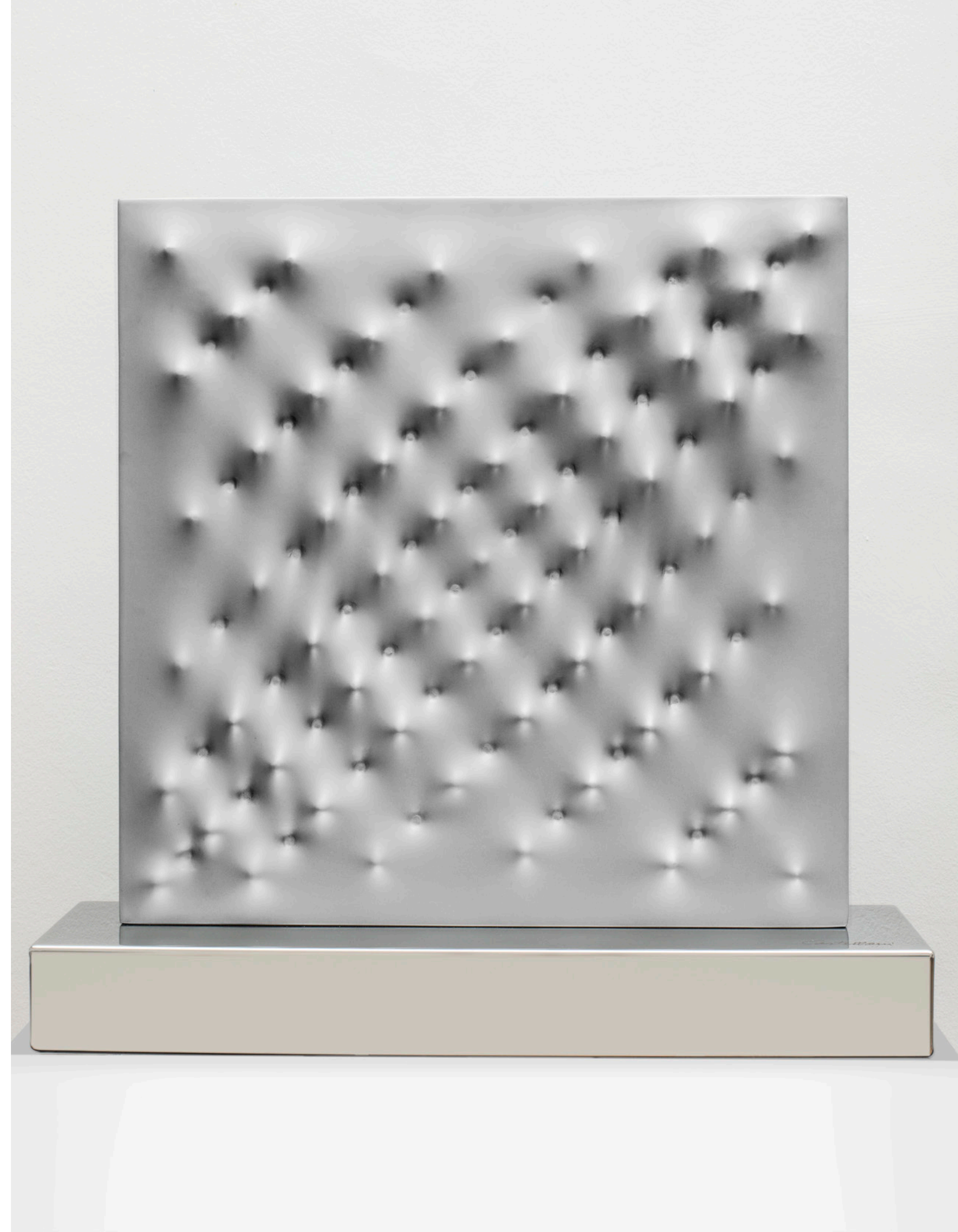
Superficie bifronte in alluminio (Superficie argento), 2008

Enamelled aircraft aluminium high relief

58.5 x 58.5 x 6 cm, 23 x 23 x 2 3/8 in

base: 8.5 x 69 x 18.5 cm

Edition of 7 + 2 versions Roman numerals (#6/7)





AGOSTINO BONALUMI (1935–2013)

Agostino Bonalumi was a self-taught painter who transitioned to art after abandoning his mechanical design studies. Since the late 1950s, his work has been showcased internationally, including at the Venice Biennale in 1966, 1970 and 1986, establishing him as a pivotal figure in post-war Italian and European art. In the late 1950s, Bonalumi pioneered a volumetric spatiality known as 'objectual', diverging from the psychological imprints of Informalism and any representation of the external world. He was part of Milan's art scene alongside Lucio Fontana, Enrico Baj, Piero Manzoni and Enrico Castellani, collectively shaping distinct artistic languages rooted in Fontana's Spatialism movement.

Bonalumi's technique involved stretching canvas over a ribbed structure, allowing him to create relief forms on the surface. This challenged the traditional classifications of painting and sculpture, creating new interactions between artwork, space and viewer. In 1965, with art critic Gillo Dorfles, he coined the term 'painting-object' to describe his works, merging principles of form, space, painting and art history.

Bianco, (1965), showcases Bonalumi's exploration of three-dimensional effects through a white surface animated by belly-shaped forms (*pance*), achieved with rounded padding applied to the back of the canvas.

Agostino Bonalumi

Bianco, 1965

Water based enamel on shaped canvas

130 x 100 cm, 51 1/8 x 39 3/8 in

[MORE ABOUT THE ARTIST](#)

Blu, (1979) is characterised by its monochromatic surface and structured relief, showcasing Bonalumi's mastery in harmonising freedom and control within his artistic practice. It seamlessly merges the disciplines of painting and sculpture, pushing the boundaries of both.

This artwork reflects his 1970s experimentation, featuring rectilinear, regularly spaced outward strokes with ribbed or 'shuttered' effects. Bonalumi imposed rules for these 'extroflexions', exploring rhythmic and repetitive patterns that evolved over time.



Agostino Bonalumi
Blu, 1979
Shaped canvas and vinyl tempera
100 x 100 cm, 39 3/8 x 39 3/8 in



SALVO (1947-2015)

Salvo was born in Sicily but found his artistic footing in the vibrant milieu of Turin. His artistic journey was profoundly shaped by his exposure to *Arte Povera* and his interactions with influential figures such as Alighiero Boetti, Sol LeWitt and Joseph Kosuth during his formative years in the Piedmontese city. These experiences provided him with a strong conceptual foundation and a deep appreciation for the new artistic ferment of that time.

In 1973, Salvo underwent a significant shift in his artistic approach, moving away from conceptual work to embrace figurative art, creating his celebrated contemporary landscapes. These works are imbued with references to antiquity, drawing on classical themes and motifs, yet are immersed in a unique luminosity that renders them timeless and transcendent of physical space.

His landscapes transport the viewer to an idealised dimension where elements of reality are recognisable yet exist in a realm beyond conventional boundaries. This is beautifully exemplified in works such as *Ottobre* (1990s), where familiar scenes are elevated to a plane of sublime abstraction.

Salvo
Ottobre, 1990s
Oil on canvas
100 x 80 cm, 39 3/8 x 31 1/2 in

[MORE ABOUT THE ARTIST](#)

La città, (2003) presents a mesmerising nocturnal cityscape bathed in twilight's serene glow. The city lights create a harmonious interplay of shades, illuminating the skyline with warm tones. The buildings, blending realism and abstraction, stand tall and silent, reflecting evening calm. This composition invites contemplation of the city's quiet beauty at night, evoking peace and introspection.



Salvo
La città, 2003
Oil on canvas
120 x 180 cm, 47 1/4 x 70 7/8 in



Dicembre, (2009) resonates with echoes of the metaphysical movement, reflecting an influence from artists such as Giorgio de Chirico. This work embodies a utopian sense of place, a serene and contemplative space that invites viewers to ponder the deeper meanings and narratives embedded within the artwork. Salvo's creations captivate the imagination, offering a portal to a world where atmospheric qualities and a profound sense of tranquillity transcend the ordinary, encouraging viewers to explore the intersection of the real and the ideal.

Salvo
Dicembre, 2009
Oil on canvas
40 x 30 cm, 15 3/4 x 11 3/4 in

NUNZIO (b. 1954)

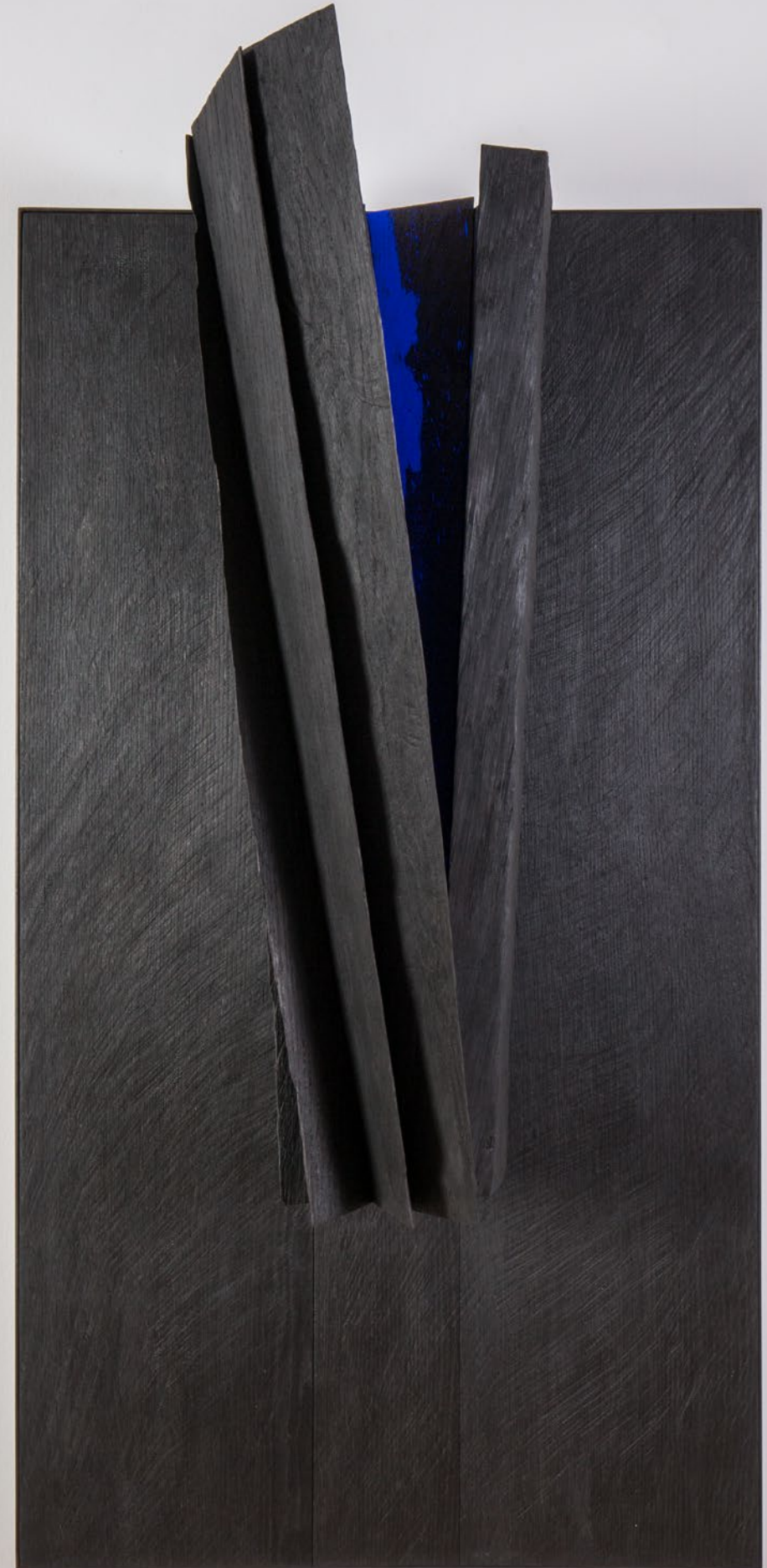
Nunzio was born in Cagnano Amiterno, in the province of L'Aquila. He studied at the Academy of Fine Arts in Rome, graduating from the course held by Toti Scialoja. A leading exponent and founder of the *Pastificio Cerere* (a former pasta factory) in the San Lorenzo district in Rome, Nunzio experienced a turning point in 1985 when his first American exhibition was held at the Annina Nosei Gallery in New York. This exhibition opened doors to collectors and the market, contributing to the international diffusion of his expressive language. He also won the prize for the best young artist at the 42nd Venice Biennale in 1986.

Nunzio is a multi-faceted artist who draws from a variety of disciplines to develop his approach to artistic form beyond the visible.

A key example of this is *Vertigo* (2024) which employs Nunzio's signature technique of burning wood combined with blue pigment, where he interweaves substance, body and void into a balanced rhythm.

Nunzio
Vertigo, 2024
Pigment and combustion on wood
111 x 60 x 35 cm, 43 3/4 x 23 5/8 x 13 3/4 in

[MORE ABOUT THE ARTIST](#)





Nunzio's drawing, *Untitled*, from 2023, shows dualisms and dialogues that reoccur in Nunzio's research.

These are evoked through the use of black and white soft pastel combined with blue pigment on Japanese paper.

Here the shadow defines as much as the light, the black line is a tension that seeks to break out of the physical limits of the sheet that holds the generative force of space.

As in his combusted wooden sculptures and lead works, Nunzio's drawing reveals an almost alchemical process that triggers an unexpected metamorphosis of the matter.

Nunzio
Untitled, 2023
Soft pastel on anti-acid paper
81 x 56 cm, 31 7/8 x 22 in

Booth M5, Coex Seoul

Collectors Preview:

Wednesday 4 September, 11 am – 7 pm

Public Days:

5 – 7 September, 11 am – 7 pm

Mazzoleni will participate in **Italy at Frieze**, presenting two works by **Marinella Senatore** and **Rebecca Moccia**.

3 September 2024, 5 – 8 pm

Residence of the Italian Ambassador in Hannam-Dong.

34-4, UN Village 2-Gil, Yongsan-Gu, Seoul

The event will be invitation-only. Please get in touch with us if you wish to participate.

On the occasion of **Samcheong Night**, Mazzoleni will present the

exhibition *Morandi e Salvo: l'eco della luce*

Wednesday, 4 September 2024, 7.30 – 11 pm

Leomina Bukchon, 17, Gyedong, Jongno-gu, Seoul

(115-1, Gyedong-gil, Jongno-gu, Seoul 03056)

Rebecca Moccia will be one of the protagonists of the **15th Gwangju Biennial** with a solo show titled *Ministries of Loneliness* at the **Italian Pavilion**.

7 September 2024 (VIP and Press Opening)

8 September – 1 December 2024

Dong-gok Museum of Art, Gwangju, South Korea

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