

A ARTE INVERNIZZI

PRESS RELEASE

ART BASEL 2020 ONLINE VIEWING ROOM

GENESIS OF DOING

The gallery, founded in 1994, joins the international contemporary artistic debate presenting Italians and foreigners artists of different generations. The exhibitions are conceived directly by the artists and the gallery develops a first market activity, being a point of reference for the international market.

A arte Invernizzi presents on this occasion the exhibition *Genesis of Doing* which explores the evolution of a direction of contemporary art which favoured the formation of a new expressive grammar starting out from the synthesis between colour, pictorial act, matter and form.

The work that opens the exhibition is by **Mario Nigro**, an artist who from the close of the 1940s looked to the origins of a non-objective experience as the means for questioning himself about the essence of human existence. The works by **Gianni Colombo**, **Dadamaino**, **François Morellet**, **Salvatore Scarpitta** and **Grazia Varisco** propose themselves as hypotheses of the passing through and superseding of the image, as the threshold that opens itself to the knowledge of everything beyond the 'borderline' of bidimensionality in order to once again find communicative force with still newer energy. This research that sank its roots in the cultural climate of the 1950s in Europe, did not exhaust its stimuli but found new keys for reading and expression in the works by **Rodolfo Aricò** and **Carlo Ciusi**, imbued with a continuous tension of the project which investigates forms and colours in a synthesis that tends towards the universal. In the same way the sculptures by **Nicola Carrino**, closely tied to the idea of construction and deconstruction, and **Mauro Staccioli**, characterised by the geometrical essentiality of the structures, are plainly stated as the result of a reflection treating the same idea of sculpture, reread within a perspective that looks to the future, losing its self-referential entity and becoming an element specifically ideated for the place where it will be put, in this way responding to a need for interpenetration and individuality.

In **Pino Pinelli's** works the paint emerges as an entity freed from the constraints of the canvas support and the relationship between the elements and the surrounding environment became both a spatial and a perceptive investigation, so that each fragment creates a different dynamism. **Günter Umberg**, who has been investigating and interpreting the theme of monochromy ever since the 1970s, creates his works as fully corporeal presences in space. The works by artists like **Alan Charlton**, **Ulrich Rückriem** and **Niele Toroni** reflect upon the possibility of an essential and synthetic gesture which passes through the exhibition space. The use of a reiterative element of analysis, such as the brush marks on the part of Niele Toroni, the grey canvases of Alan Charlton or the selection of Dolomitic stone in primary forms by Ulrich Rückriem, becomes the stylistic particularity of a research work that is differentiated due to the tie which exists between the work and the desire to create by the individual artist.

David Tremlett, with the line of pastel on paper, creates delicate equilibriums of verticality and horizontality amidst elementary geometrical forms, whereas **Lesley Foxcroft** explores the artistic expressiveness of materials forming part of daily use such as paper, card and M.D.F. (Medium Density Fiberboard).

In another section we find the works of the artists from the 1980s characterised by the extreme tension between structuration and dynamic deconstruction of the body of emptiness by **Gianni Asdrubali**, by the reflection on space by **Bruno Querci**, who transfers a delicate equilibrium of white and black grounds onto the canvas, by the *éclairages* by **Michel Verjux** which investigate environments with their projections, and by **Nelio Sonogo** who on the white background transcribes energetic vibrations by way of the lit acrylic colours. These works lead us to the 1990s and to a further reflection expressed in the 'holing' gesture carried out by **Riccardo De Marchi** on the surfaces of plexiglass, as also with the use of architecture as the fundamental part of the work by **Francesco Candeloro**. In fact, these works express an equal number of possibilities for the reading and development of an artistic investigation that is continuously *in fieri*.