

A ARTE INVERNIZZI

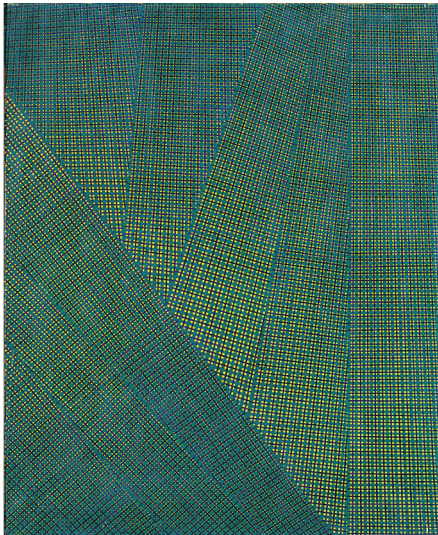
ART BASEL 2019

13-16 JUNE 2019

HALL 2.0 STAND D8

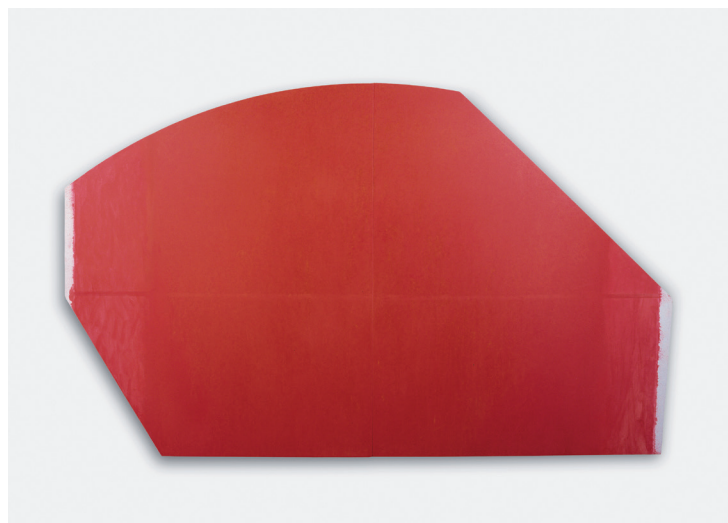
ONE MAN SHOW: MARIO NIGRO A DIALOGUE WITH RODOLFO ARICÒ, FRANÇOIS MORELLET NIELE TORONI AND ALAN CHARLTON

The A arte Invernizzi gallery presents at Art Basel 2019 a solo show of works by **Mario Nigro** (1917-1992). The exhibition focuses on the 1950s, retracing the seminal moment of his visual language. Starting with initial abstract-constructive works, Nigro moved - in the "Spazio totale" series on show here - towards a more dynamic and penetrating approach to perception. In these works, the diagonal is accentuated, creating a tension between space and form, and leading to an interweaving and overlapping of planes. The works selected on this occasion are seminal pieces and are of fundamental importance for understanding the later developments of the artist's work in relation to his investigation of the concepts of time, simultaneity and progressivity.



Mario Nigro, *Spazio totale 1955: simultaneità drammatiche*, 1955

Rodolfo Aricò analysed and carried out his personal research regarding the diverse structural and expressive modulations bound to primary forms - an investigation that was not only spatial but also dimensional and chromatic. The original geometrical model defined works that are structurally composite on the surface - of which the colour is qualified as a heterogeneous spreading that is made to vibrate thanks to light - so that Aricò could unfold a lyrical dimension in which life and painting create a both heterogeneous and total amalgamation.



Rodolfo Aricò, *Oltre il limite D*, 1983

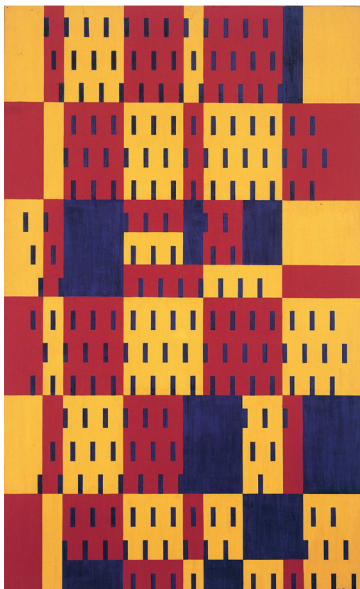


Niele Toroni, *Impronte di pennello n. 50 a intervalli di 30 cm*, 2011



Alan Charlton, *Triangle in 10 Parts*, 2016

The alteration between perception and actual vision is also key to the works of **François Morellet**, in which the elements guide the eye through and beyond the physical confines of the straight or curved lines traced out on the canvas and on the wall, so that they end up creating a new idea of space. This is constantly regenerated in the time required for perception, thus directly involving the viewer on the intuitive and cognitive level. The neons follow each other in broken or continuous alignments, acquiring constructive value also on the formal level, and this leads to the potential for conscious perception, even though filled with a persistent sense of ambiguity. By means of a combination of dissimilar visual solutions, the artist creates a sense of continuous disorientation, which leads to ambivalent visions.



Mario Nigro, *Tre per sei*, 1951

The works by **Niele Toroni** - characterised by sequences of marks made with a no. 50 brush at a distance of 30 cm from each other and left on different types of surfaces, such as canvases, oilcloth, paper, newspaper cutting, Japanese paper, or in relation to architecture - demonstrate, in the continuous and coherent practice, the artist's methodicalness. With their constant and faithful rhythm present a possible path, a succession of hypothetical passes that can be crossed and that with their physical existence describe an elementary and physiological relationship with the world, while also sounding the space in order to discover its essence.

The works by **Alan Charlton** - which are the vibrant result of a long process of realization - based on the correspondence between pluralism and unity, create a constantly new physical threshold, which unfolds in the segmentation and multiplication of the image in a single, minimal gesture, in the painting of ever-different greys.



François Morellet, *La fuite enchantée des Beaux-Arts n°10*, 2016