

A ARTE INVERNIZZI

PRESS RELEASE

ART BASEL 2016

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Hall 2.0 Stand D6

VIBRATIONS

GIANNI COLOMBO FRANÇOIS MORELLET

CARLO CIUSSI MARIO NIGRO ALAN CHARLTON

A arte Invernizzi will present at *Art Basel 2016* an exhibition entitled VIBRATIONS which intends to connect works by Gianni Colombo, François Morellet, Carlo Ciussi, Mario Nigro and Alan Charlton. The show includes pieces in different media, where the image is not a static construction, but an active presence in which painting, light, shape and structure open up into unexpected visions of the world and our relationship with it.

The pieces by Gianni Colombo invite us to experience a pulsating space, where orthogonal structures or basic elements (squares, circles) open up into the fluidity and change of reality. This happens in the two interactive *Spazio elastico* works, where Colombo investigates our relationship with space, generating a psychological dynamic based on the unity of body and thought, mirroring the "elasticity" of human thought and action. In 1968, Colombo's environment *Spazio elastico* won first prize at the 34th Venice Biennale. *Spazio curvo*, a work suspended from the ceiling in slow motion, creates a kind of hypnotic and inevitable physical involvement of the viewer, anticipating perceptual and immersive practices that are at the core of the art of today.

The active interaction between the archetypal image of the square and the neon light characterizes the works by François Morellet, where the symmetry and balance of the perimeter is fragmented, expanded and recomposed into a new complexity. Their apparent instability creates a continuous awakening of attention and the eye shifts constantly from the perception of the whole to the unexpected presence of the individual elements.

The paintings by Carlo Ciussi and Mario Nigro, artists very close to each other who also shared a room at the Venice Biennale in 1964, are vibrating geometries, where the structures of life itself seem to be recreated in a flow of emotions. In the dancing squares of *Senza titolo* by Ciussi, or in the broken grids of *Tensioni drammatiche* by Nigro, a twisted construction is modulated into open spaces, inhabited and activated by a sensible color as an expression of humanity.

In an analogous significant essentiality, which is the vibrating result of a long process of realization, the monumental modular painting *18 Grey Paintings* by Alan Charlton, installed on the central wall of the exhibition, is based on a dialogue of pluralism and unity. Charlton pays attention to the correspondence of his work, and of the grey in its creation, to the luminous flow of time, which induces him, for example, to note down the weather conditions at the time he makes each painting. In a single, minimal gesture, of painting of always different greys, he creates a constantly new physical threshold, which unfolds in the segmentation and multiplication of the image.

VIBRATIONS thus speaks of the potential of the image as an activator of space and thought: it is a reflection on, and an invitation to, an experience of art beyond pure contemplation, in a need for physical and psychical involvement, where seeing becomes feeling, and understanding, our ever-changing relationship with the real world.