

OPERA GALLERY

Colors of Italy

Italian Contemporary Masters

Alessandro Algardi

Marcello Lo Giudice

Pino Manos

Umberto Mariani

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Preface

Bringing together the work of four preeminent contemporary artists, "The Colors of Italy: Italian Contemporary Masters" presents a nuanced look at the treatment of space, colour and language within the Italian artistic Avant-Garde. Within the exhibition, the work of Alessandro Algardi (b.1945), Marcello Lo Giudice (b. 1957), Pino Manos (b.1930) and Umberto Mariani (b.1936) bring to the Hong Kong public a fresh interpretation of some of the most influential aesthetic and conceptual stylistic trends within Italian Art of the latter half of the 20th century and into contemporary practice.

In this regard, one of the core thematic explorations concerns the influence of Lucio Fontana's Spatialism and the corresponding synthesisation of colour, space, gesture and time between the art object and the viewer. Each artist within the show has contributed to this artistic legacy in disparate yet related manners.

Born in Milan, Algardi's work uses a mix of poetry, calligraphy and monochrome to contain experimental examinations of the fluidity of meaning within language, creating visual manifestations of the deconstructionist philosophy of Jacques Derrida through suggesting the power of connotation and tone over the linguistic signs themselves. Working through the act of writing until the text is indecipherable, the resulting canvases ultimately create bands of colour within negative space that encourages us to meditate upon what remains unsaid and indescribable within the confines of our own communicative abilities.

Using a more gestural methodology to explore conceptual space, Marcello Lo Giudice has created his "sedimentary" painting aesthetic through which he creates structured layers of pigment that oscillate between emerging and submerging, throughout various phases of the artist's scratching, removals and abrasions. The work presents an embodiment of the cyclical relationship between man and matter through a lens of fluctuating space and time.

Further to this, a direct contemporary and friend of Fontana, among other artists such as Roberto Crippa and Gianni Dove, the Pino Manos works presented in the exhibition are fine examples of his rich and colourful monochromatic works featuring twisted folds of canvas that Manos is best known for. An early proponent of Spatialism, Manos was also central to the development of Rigorismo, a movement aiming to further Spatialism's enquiry into the limitations of space and object within the art media.

From an aesthetic perspective Umberto Mariani's work continues the literal and figurative folding of material as with the other exhibited artists, with his bright dominating canvas utilising a literal chiaroscuro of light and shadows. In combination, and furthering the tonal exploration of the ambiguity of language Umberto Mariani's work presents abstracted letters and symbols that become emancipated from semantics, presenting again through linguistic means, the fragility of form and medium within a phenomenological perception.

Opera Gallery is delighted to bring such distinguished and influential artists to the Hong Kong cultural landscape, particularly through collaboration with The Italian Cultural Institute during the annual "Bellissima Italia" festival celebrating Italian culture in Hong Kong.

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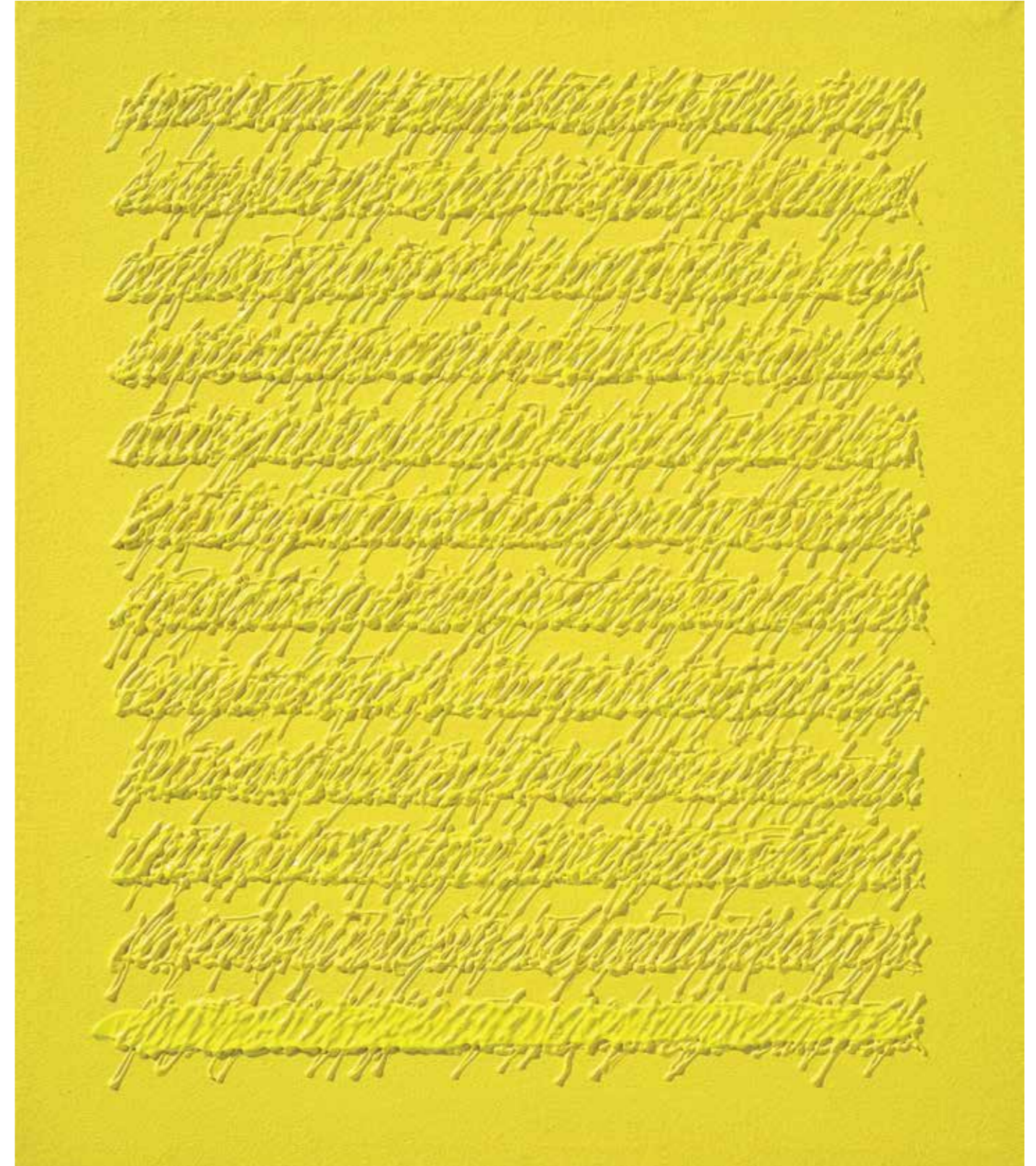
Alessandro Algardi

Alessandro Algardi was born in Milan in 1945.

Influenced by the Milanese movement of Piero Manzoni and Lucio Fontana, Algardi's work is a unique mix of poetry, calligraphy, the power of monochrome and the gentleness of light. The artist has participated in over one hundred exhibitions throughout the world, notably at the Venice International Centre of the Arts and the MoMA in New York.

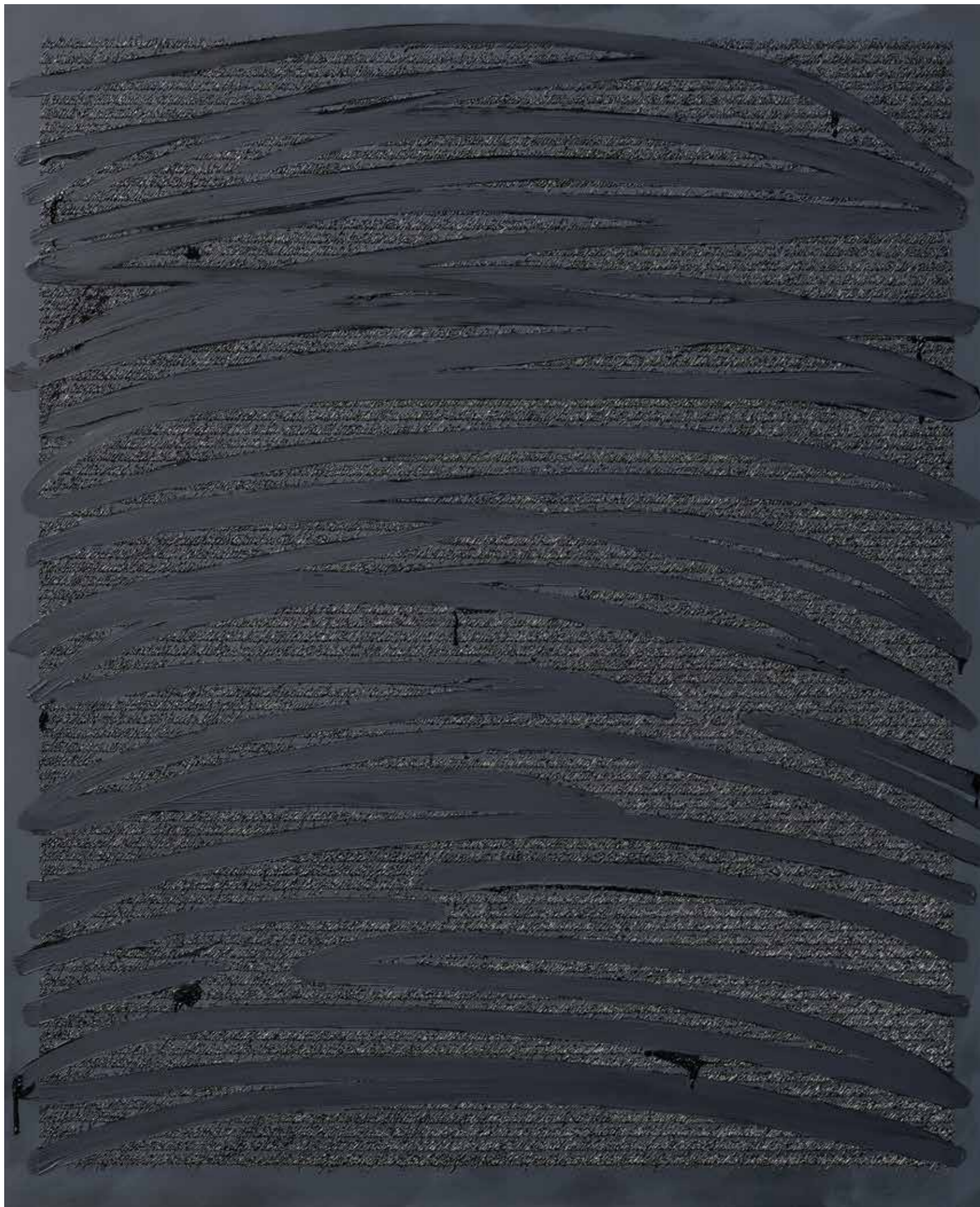
In the United States, Algardi's work is part of the permanent collections of the Museum of Art in Dubuque, Iowa and the College of Art and Design in Savannah, Georgia; in Italy at the Museo di Giovanni Verga in Vizzini.

Algardi's work fluctuates within the experimental field of the visual-poetic, examining the fluidity between the act of writing and the materiality of the canvas. Working on monochromatic canvas and paper, his works reveal several layers of scripture superimposed onto one another to generate unreadable lines of text. While the text becomes indecipherable, the negative space in between suggests a symphony in what remains unsaid.



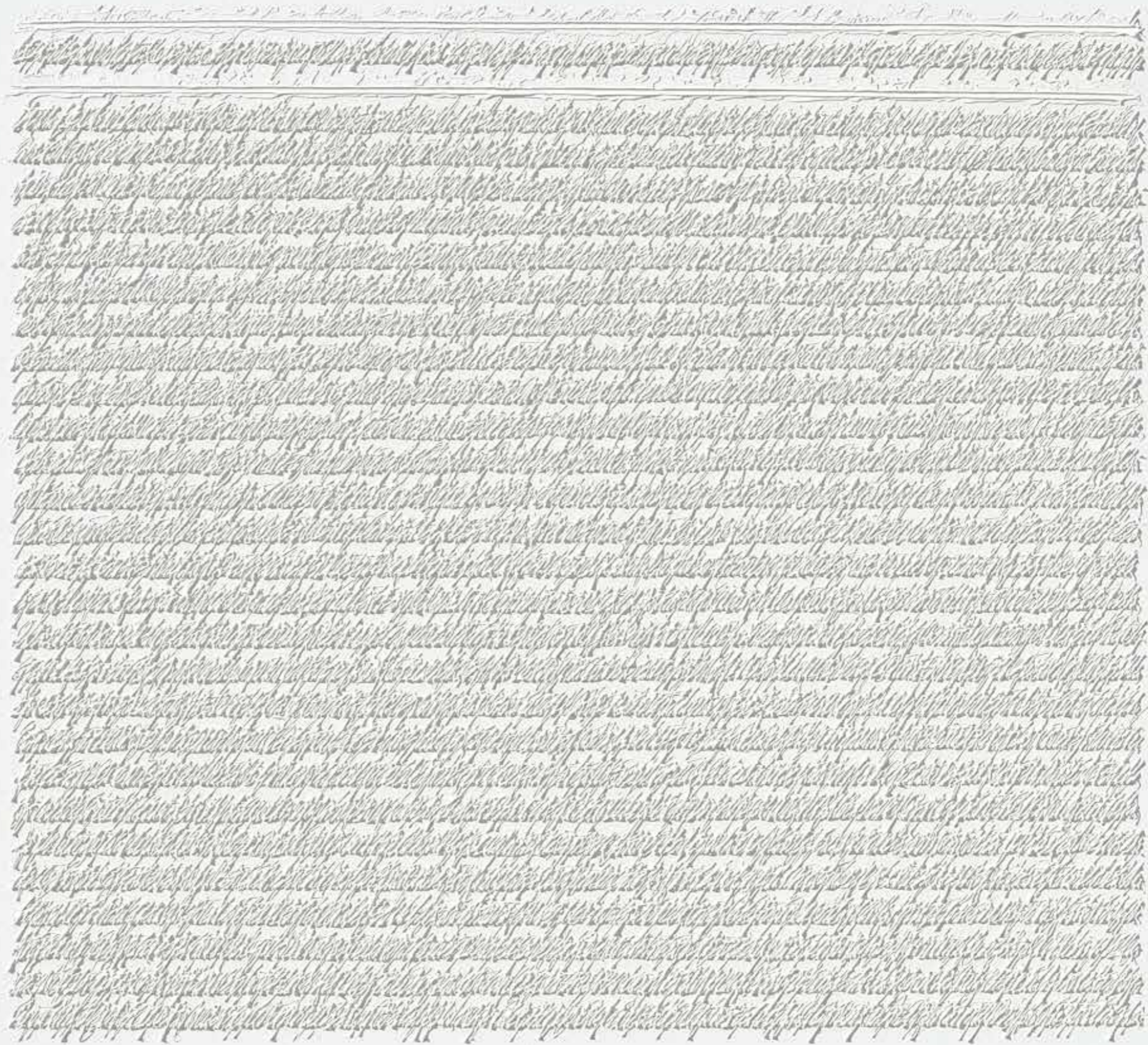
Racconto intelligibile, 2011

Oil on canvas
35 x 30 cm - 13.8 x 11.8 in.



Poema Negato, 2013

Oil on canvas
220 x 180 cm - 86.6 x 70.9 in.



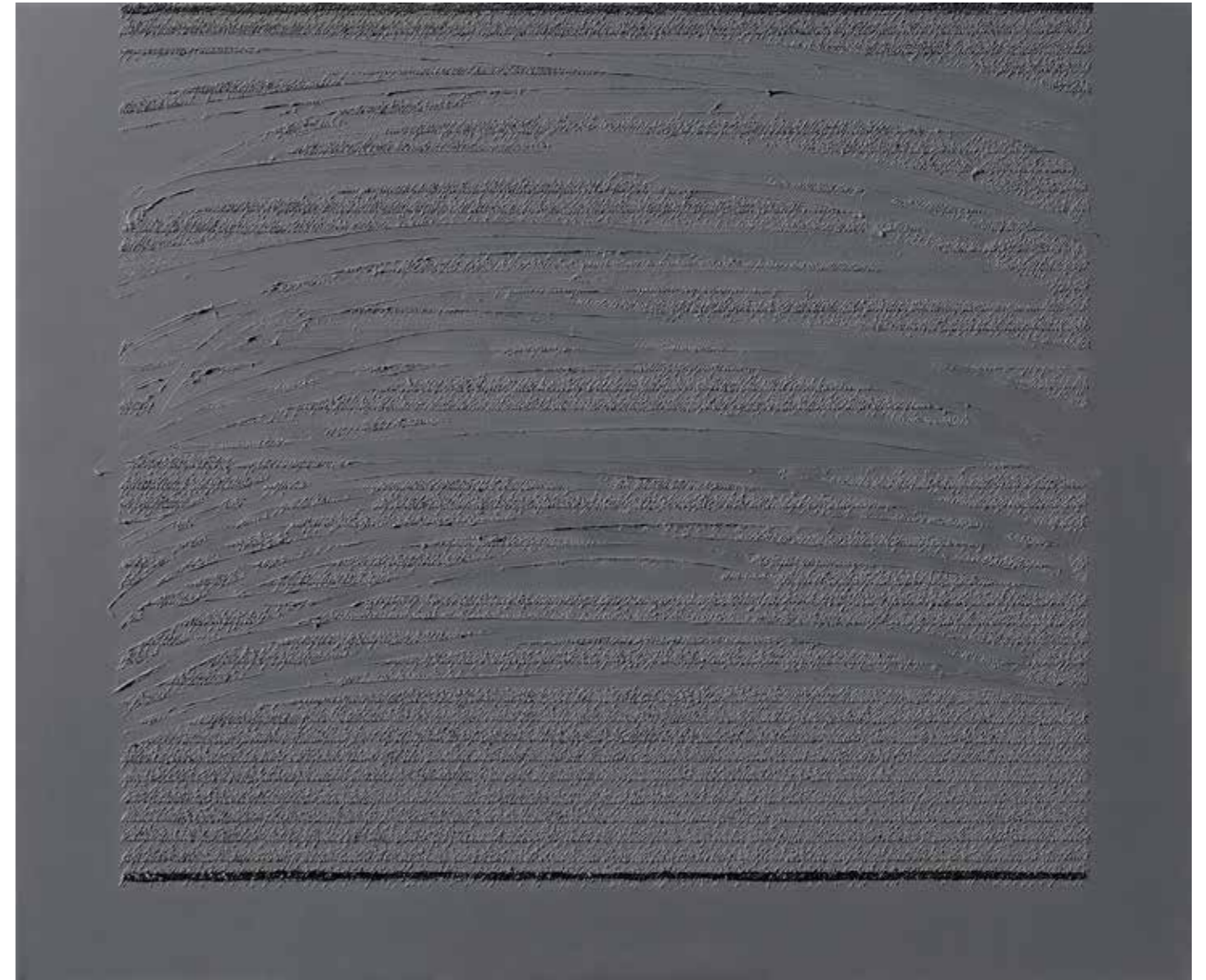
Novella A, 2015

Oil on canvas
100 x 110 cm - 39.4 x 43.3 in.



Manoscritto, 2013

Acrylic on plexiglass
100 x 100 cm - 39.4 x 39.4w in.

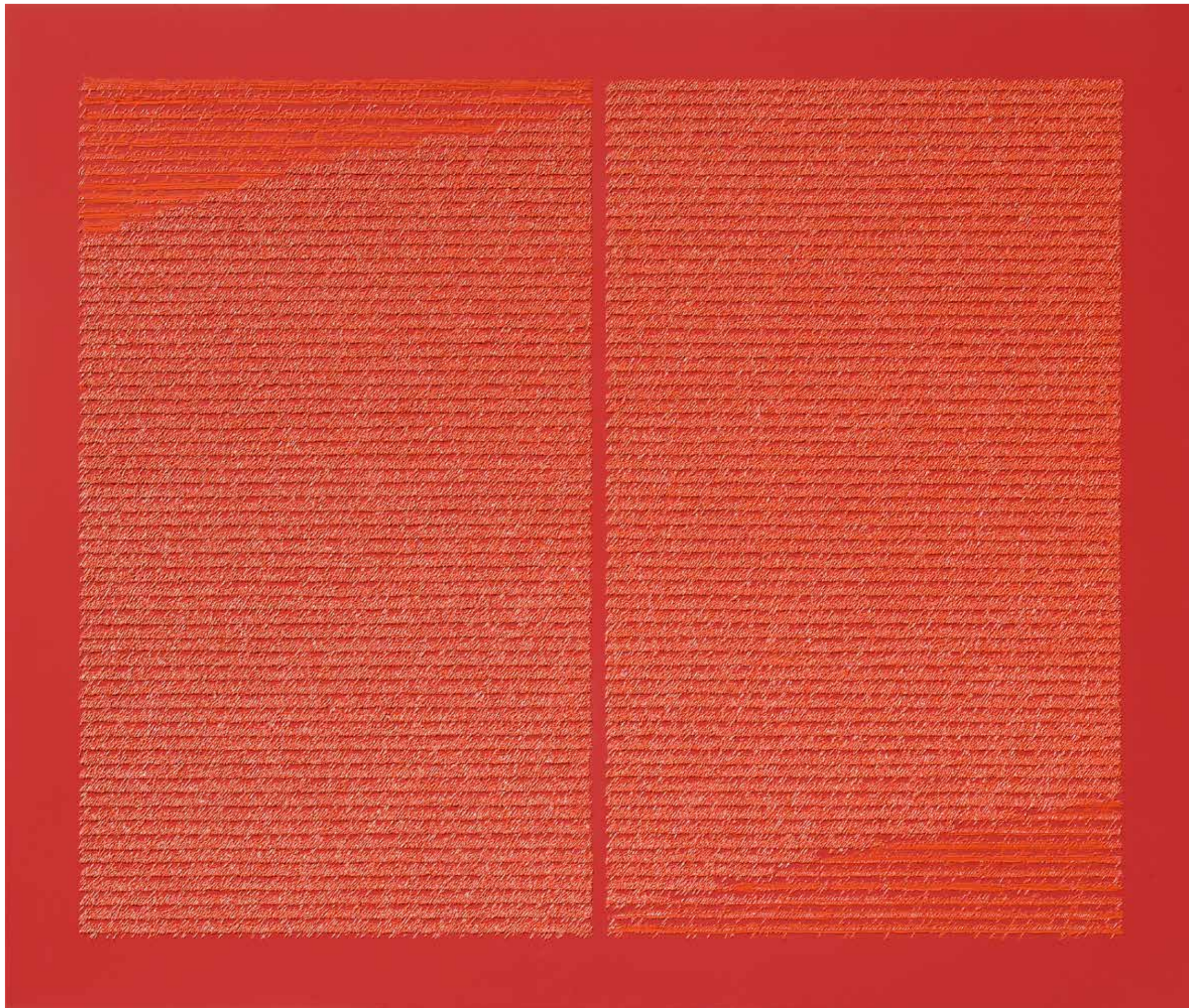


Tra segno e scrittura, 2015

Oil on canvas
150 x 180 cm - 59.1 x 70.9 in.

Between the Beginning and the End, 2015

Oil on canvas
180 x 220 cm - 70.9 x 86.6 in.





Perimetrare l'area delle idee, 2014

Oil on canvas
120 x 160 cm - 47.2 x 63 in.



Marcello Lo Giudice

Marcello Lo Giudice was born in 1957 in Taormina, Sicily.

He graduated with a degree in Geology from Bologna University and attended the Accademia di Belle Arti in Venice, studying under three Italian Art protagonists of the second part of the 20th century: Emilio Vedova, Giuseppe Santomaso and Virgilio Guidi.

After experimenting in Conceptual Art during the 1970s, with wax, strawberries, smoke and burned paper, he began an original research project that led him to develop his current 'sedimentary' painting style. Recognized as an artist with an international spirit and influence, he has exhibited his works in galleries, fairs and public and private collections worldwide and critiqued by nearly every esteemed art critic in Italy. He currently works between Milan, Paris and Noto.

His canvases are structured by thick layers of pigment and coating, buried and reemerging under various phases of scratching, abrasions, removals and levels. Giving shape to the matte and inconsistent bodies of hue and material, his work brings attention to the cyclical alliance between man and matter. The vivid monochromatic yellow encompasses the muddy and the vibrant, the dark and flat, the embellished and illuminated in the hue, exposing that which nature has contained for herself.



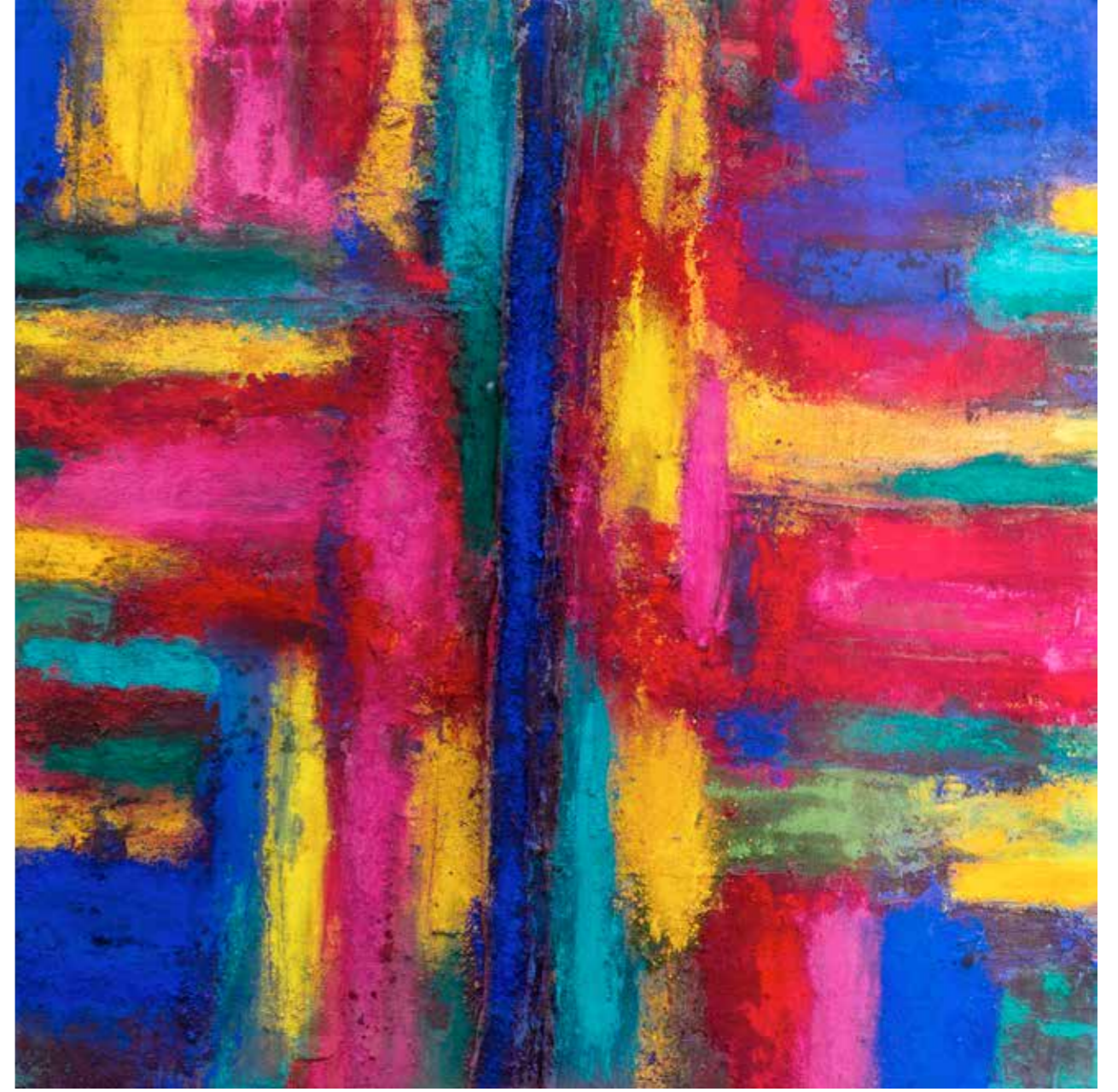
Eden Blu, 2015

Oil and pigment on canvas
100 x 100 cm - 39.4 x 39.4 in.



Yellow Sun, 2016

Oil and pigment on canvas
130 x 130 cm - 51.2 x 51.2 in.



Eden Primavera, 2015

Oil and pigment on canvas
130 x 130 cm - 51.2 x 51.2 in.



Eden Turquoise

Oil and pigment on canvas
120 x 120 cm - 47.2 x 47.2 in.



Red Orange, 2016

Oil and pigment on canvas
100 x 100 cm - 39.4 x 39.4 in.

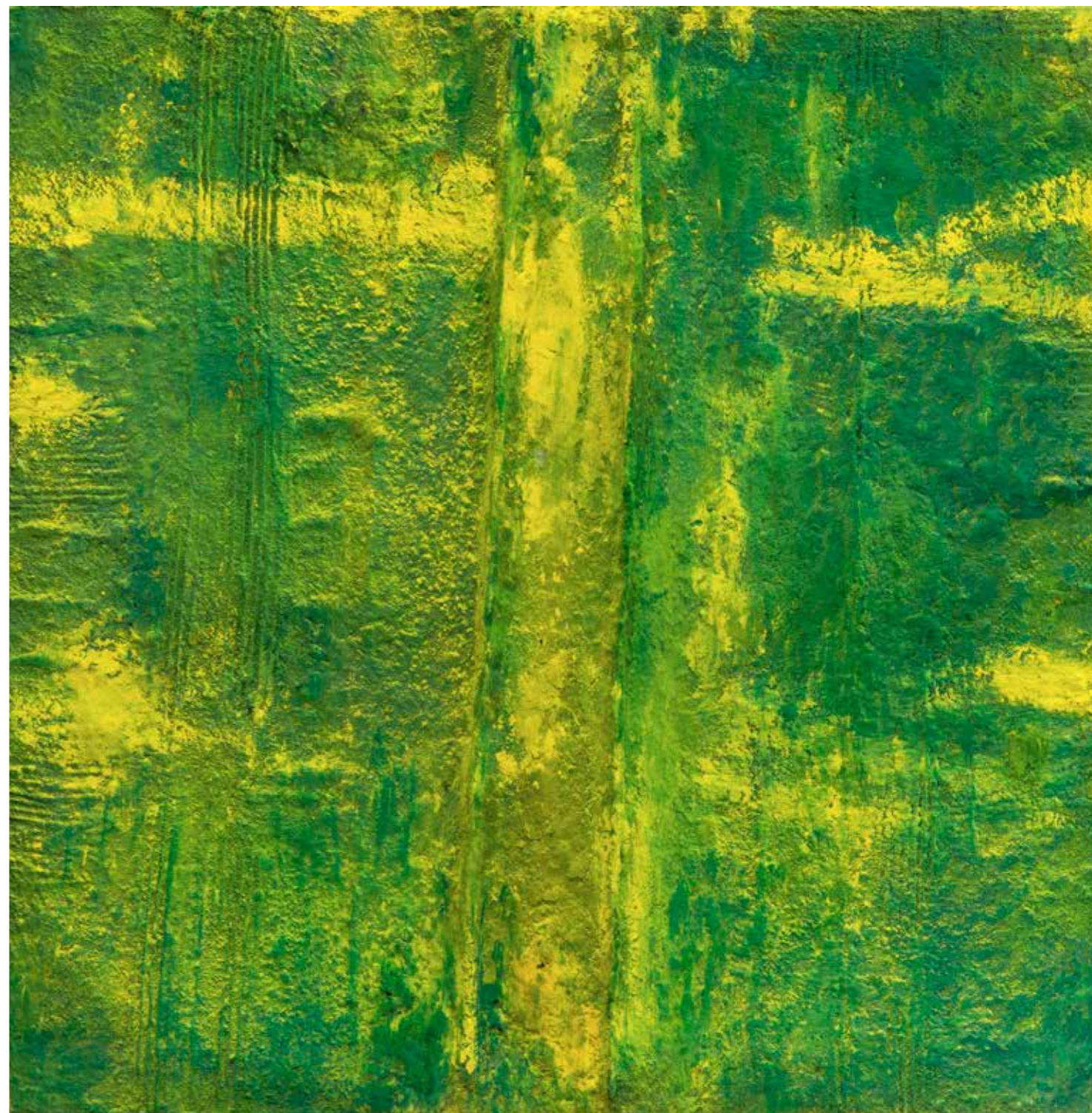


White/ Bianco Pleistocene, 2016

Oil and pigment on canvas
100 x 100 cm - 39.4 x 39.4 in.

Eden Primavera, 2016

Oil and pigment on canvas
100 x 100 cm - 39.4 x 39.4 in.





Pino Manos

Pino Manos was born in Sassari, Italy, in 1930.

He moved to Milan in 1951 to attend the Accademia di Belle Arti di Brera, along with Enrico Castellani and Vincenzo Agnetti. A friend of Roberto Crippa, Gianni Dova, Marino Marini, Augustino Bonalumi and especially of Lucio Fontana, he adhered to the Spatialism movement.

In 1962 he was called to London, along with thirty of the most eminent artists in Europe to be part of the Manifesto "Europe 1962" Painting and Sculpture organised by the New Vision Centre Gallery as the basis of the emerging European Union.

Manos participated in numerous solo and group exhibitions in Italy and other parts of the world; his works are in several private and public collections in Italy and abroad. Three of his works feature in the Nelson Rockefeller collection in New York, USA.

Sincronico cian verticale, 2015

Mixed media on canvas
150 x 75 cm - 59.1 x 29.5 in.





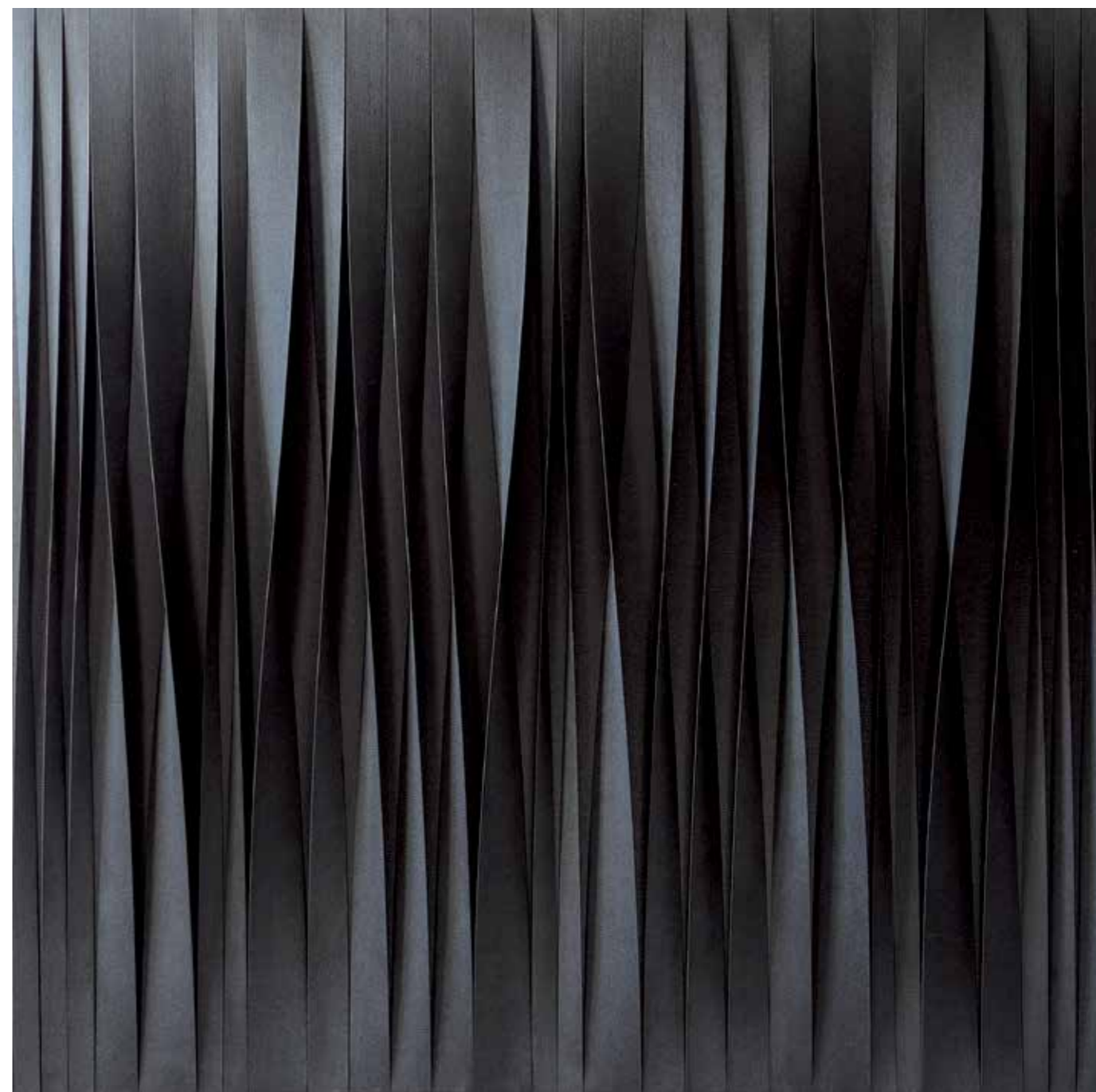
Sincronicità bianca
immanenete (particolare), 2016

Mixed media on canvas
140 x 196 cm - 55.1 x 77.2 in.



Sincronicità gialla piccola, 2015

Mixed media on canvas
40 x 40 cm - 15.7 x 15.7 in.



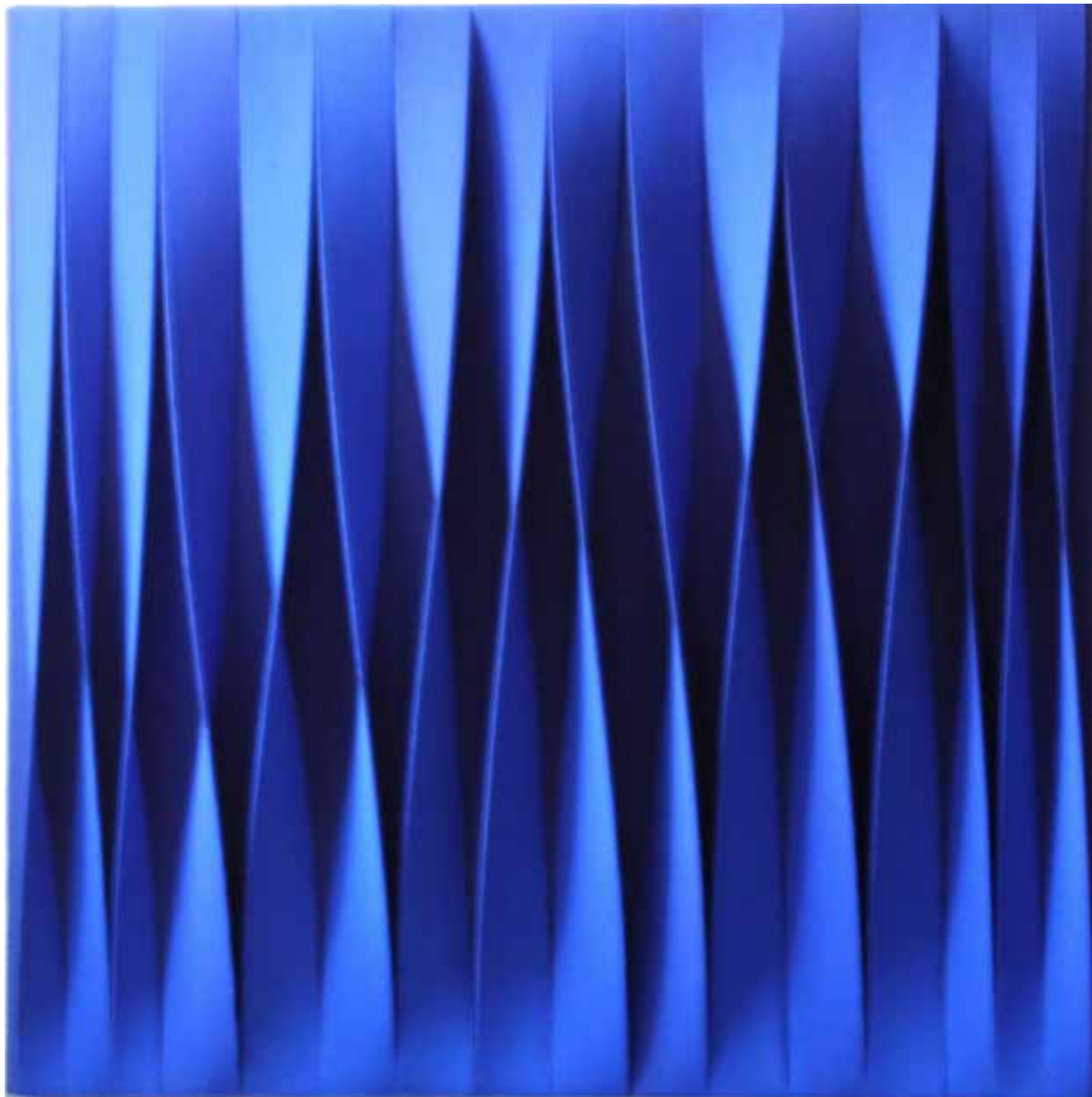
Sincronico nero profondo, 2015

Mixed media on canvas
130 x 130 cm - 51.2 x 51.2 in.



Sincronicità essenza blu profondo, 2017

Mixed media on canvas
100 x 170 cm - 39.4 x 66.9 in.



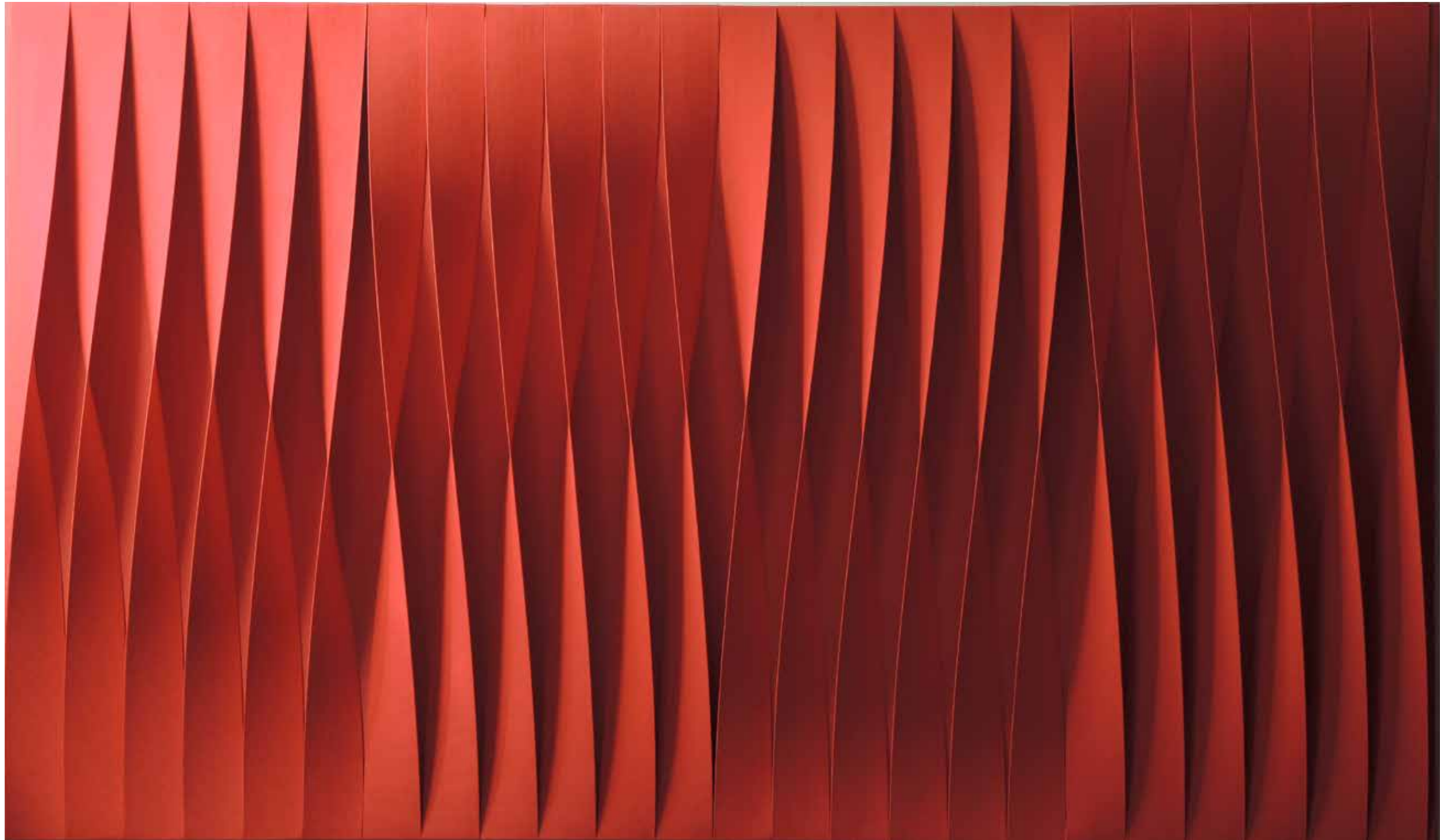
Sincronicità blu nel blu, 2017

Mixed media on canvas
70 x 70 cm - 27.6 x 27.6 in.



Sincronicità grigia scura, 2016

Mixed media on canvas
40 x 40 cm - 15.7 x 15.7 in.



Sincronicità rosso energetico, 2017

Mixed media on canvas
100 x 170 cm - 39.4 x 66.9 in.



Umberto Mariani

Umberto Mariani was born in Milan, Italy, in 1936.

His family home was used as a refuge for Jews persecuted during World War II. The war left lasting impressions on the artist, particularly in the last months of 1945, and his works have been in continual evolution ever since.

Mariani's first phase is marked by the presence of bright colours dominating the canvas. His recent works show a complex use of shadows using white and black drapery, his signature alphabet letters and embossed symbols, all signs of the dramatic, semantic ambiguity of a language that's not always decipherable.

Drawing much of his inspiration from the classical Greek statues that he grew up around in Italy, Mariani's fascination with the balance between fragility of form and strength of material is evidenced in this highly textured piece. The method of drapery on the canvas constitutes intricate illusions of light and shadow, at once concealing and revealing what lies beneath.

La forma celata 04, 2015

Vinyl and sand on lead sheet
120 x 90 cm - 47.2 x 35.4 in.





La forma celata K3, 2009

Vinyl and sand on lead sheet
80 x 185 cm - 31.5 x 72.8 in.



La forma celata 03, 2014

Viny and sand on lead sheet
80 x 60 cm - 31.5 x 23.6 in.



La forma celata 9, 2016

Vinyl and sand on lead sheet
120.5 x 90.5 cm - 47.4 x 35.6 in.



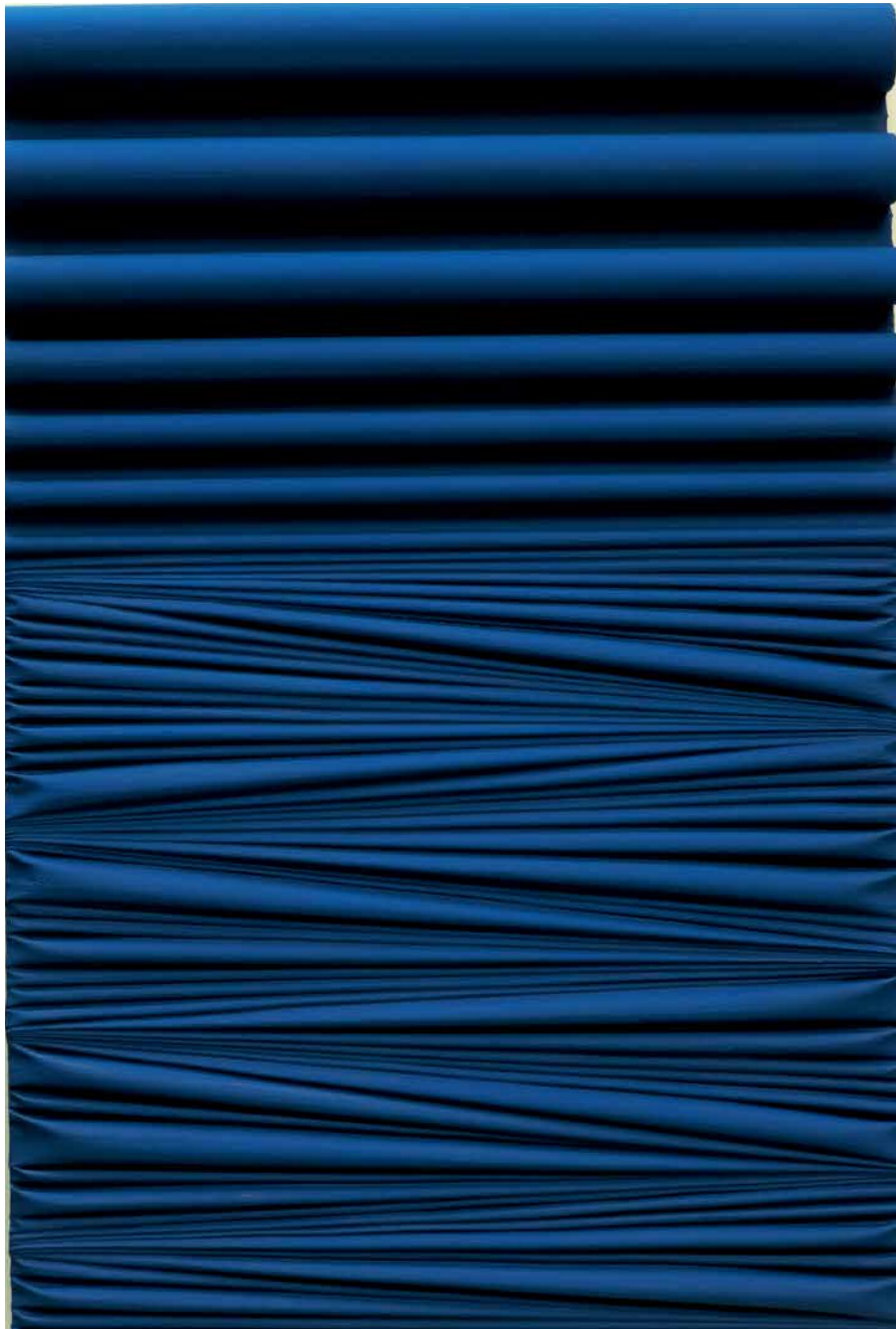
Senza titolo 01, 2017

Vinyl and sand on lead sheet
120.5 x 80.5 cm - 47.4 x 31.7 in.



Senza titolo, 2012

Vinyl and sand on lead sheet
80 x 60 cm - 31.5 x 23.6 in.



Taghilmoust : il velo 01, 2017

Vinyl and sand on lead sheet
120.5 x 80.5 cm - 47.4 x 31.7 in.



Senza titolo, 2012

Vinyl and sand on lead sheet
80 x 60 cm - 31.5 x 23.6 in.

Taghelmoust : il velo 01, 2017

Vinyl and sand on lead sheet
120.5 x 80.5 cm - 47.4 x 31.7 in.



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