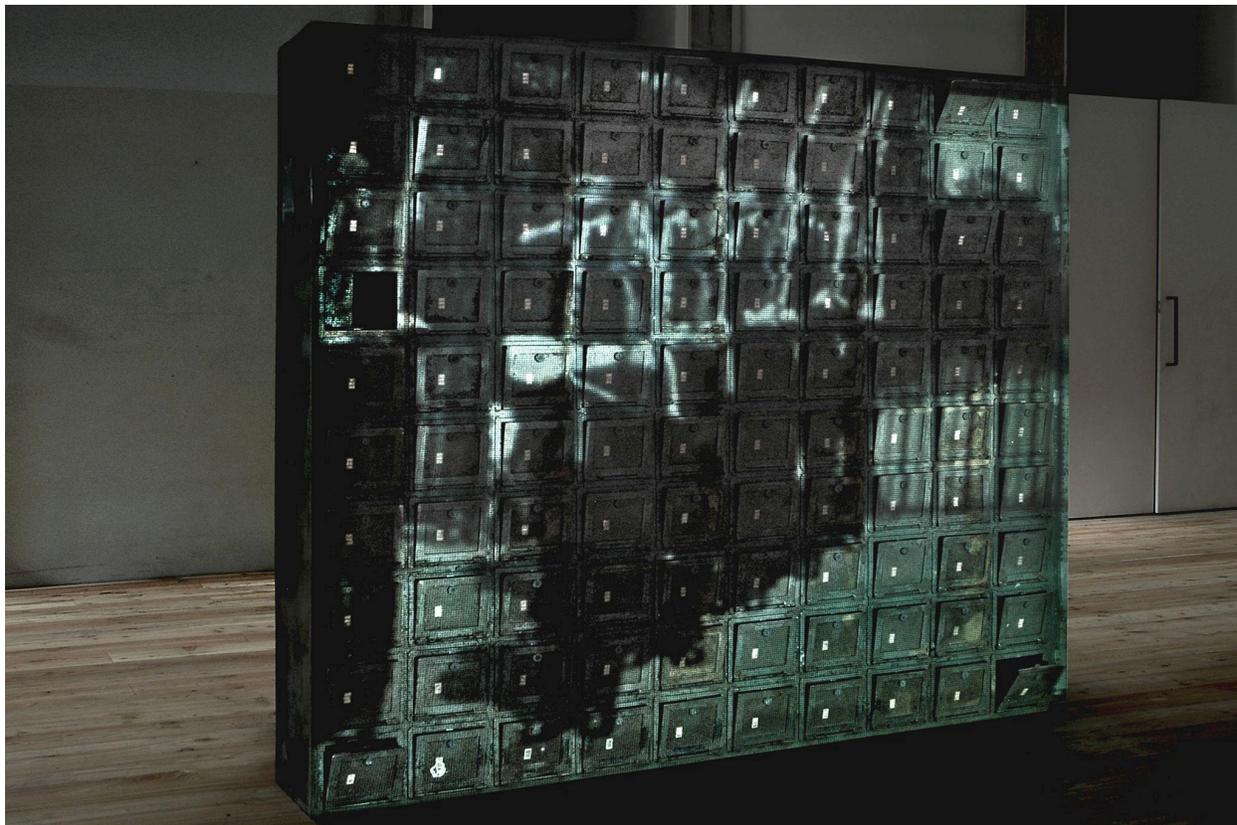


RICHARD SALTOUN

PRESS RELEASE:

Il Cinema per Fabio Mauri

19 March – 27 April 2024



Rebibbia, 2006

Richard Saltoun Gallery is delighted to announce the first exhibition of the artist Fabio Mauri (1926- 2009) at the gallery, curated by Laura Cherubini. The exhibition brings together works from the 1960s to the early 2000s, including film, found-object sculpture and installation, along the central theme of cinema.

Mainly concerned with the politics of visual culture and communications, Mauri's artistic practice is renownedly multifaceted, embracing performance, film, sculpture, installations, and mixed media works. His interests were widely disparate, including publishing, film, theatre, literature. The artist's youth was strongly marked by the events of the war and fascism, which had a profound impact on his artistic and intellectual legacy.

As director of the renowned Bompiani publishing house (of which his uncle, Valentino Bompiani, was the founder), he had a prominent role within Italian avant-garde circles, and was influenced by his friendships with important figures such as novelist Italo Calvino, philosopher

RICHARD SALTOUN

and semiologist Umberto Eco, film director and enthusiast Pier Paolo Pasolini, and artist Jannis Kounellis.

The focal point of the exhibition is, *Rebibbia* (2006), a cabinet recovered from the Roman prison, belongs to the iconic *Projections* series. Started in the 1970s, the series consists of auteur films projected on unconventional historical media. The half-closed iron doors, on which Mauri projects "The Ballad of a Soldier," a film by Grigorji Chukhraj, symbolise a multiplicity of lives both lived and gone. The events of the war, linked to the place where this object was retrieved, not only document a historical event, but also narrate a reality in which various human events intertwine and merge. In the center of the gallery stands *Pittura*, a large film projector in which the canvas serves as a film, encapsulating the continuous dialogue between painting and cinema in Mauri's practice. Surrounding the space around it, the *Schermi* (*Screens*), made of unfolded canvas on frames and white cardboard serve as screen-drawing. Realised under the influence of Alberto Burri, these works celebrate the myth of cinema. The concept of the Screen emerged in early 1957 and remained essential to the articulation of Mauri's oeuvre. The black band painted on the edges is a clear tribute to cinema, but also refers to television, computers and technology. Through this, Mauri offers us, simultaneously, a critique and analysis on the experience of our reality.

About Fabio Mauri

Born in Rome in 1926, Fabio Mauri took his first steps in the art world in the early 1950s. Artist, author, lecturer, publisher and intellectual, his work is distinguished by prophetic insights into the role of the screen in contemporary society and research on ideology and memory. From 1979 to 1996 he taught Aesthetics of Experimentation at the Academy of Fine Arts in L'Aquila. He participated in the Venice Biennale in 1974, 1978, 1993, 2003, 2013, 2015 and was invited to dOCUMENTA (13) in Kassel. He died in Rome in 2009.

Fabio Mauri's works have been exhibited in prestigious international venues such as PS1 in New York, Walker Art Center in Minneapolis, Moca in Los Angeles, Philadelphia Civic Center Museum, Centre Pompidou, Jeu de Paume and Le Bal in Paris, and La Caixa in Barcelona. Since 1994, major retrospectives have been devoted to him at the National Gallery of Modern and Contemporary Art in Rome, the Kunsthalle in Klagenfurt, Le Fresnoy Museum in Lille, the Palazzo Reale in Milan, the Madre Museum in Naples, the Heart Museum in Herring, Mo, the Museo del Novecento in Florence, the Castello di Rivoli and major rooms at the Galleria d'Arte Moderna in Bologna, the Punta della Dogana Museum in Venice, Mamco in Geneva as well as Documenta(13) in Kassel, the 14th Istanbul Biennial and six Venice Biennials.

About Laura Cherubini

In 1992 won the chair of History of Art at the Brera Academy, Milan. Contributor to "Flash Art" Italy and International. Vice president of MADRE museum, Naples (2011-17). Director of MACTE museum, Termoli (2019-2020). Curated the Italian Pavilion at the 1990 Venice Biennale and numerous exhibitions at Italian and international institutions: PS1-MoMA, New York; Vasarely Museum, Budapest; MAXXI, Rome; MACRO, Rome; GNAM, Rome; GAM, Turin. He has published monographs on De Dominicis, Accardi, Spalletti, Toderi, Bartolini, Pisani, Boetti, Mauri, Pivi and the volume *Controcorrente. I grandi solitari dell'arte italiana* (Boetti, De Dominicis, Fabro, Mauri, Pisani, Marisa Merz). He is a member of several Archives including Boetti, Angeli, Mauri, Marotta, Catalano. He directs the series "Le chiavi dell'arte" (Marinotti) and the magazine "Art" (Ducci Foundation). She received the Luigi Carluccio Awards for Young Criticism (1990) and Arte Sostantivo Donna (2017).

Press contact:

Bianca Lorusso Caputi
bianca@richardsaltoun.com

Image:

Rebibbia, 2006
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Richard Saltoun Gallery
Via Margutta 48a-48b
00187 Roma
www.richardsaltoun.com
rome@richardsaltoun.com
+39 06 86678 388

Opening hours:
Mon – Fri: 10:30–19:00
Saturday: 11:00–18:00

Or by appointment

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