

ROBILANT + VOENA

THE MAVERICK MIMMO ROTELLA

September 20th – October 28th 2016

Vernissage September 19th 2016, h.19.00

ROBILANT+VOENA, via Fontana 16 – 20122 Milan
Monday – Friday 10am – 6pm., Free entry

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PRESS RELEASE



Mimmo Rotella
Violenza segreta, 1963
Photographic reproduction on canvas
49,8 x 36,89 in

ROBILANT + VOENA are pleased to present The Maverick Mimmo Rotella as part of Mimmo Rotella 2016, a series of event organized to commemorate the ten year anniversary since the passing of the artist.

As suggested by the title, the exhibition brings attention to some lesser known and unusual methods employed by Rotella and therefore will focus only on a few techniques which were explored by the artist during his career, begun during the early 1950s and ended in the early 2000s. Rotella, who is best known for his *décollages*, was in fact, by nature, a great experimenter. His interest in the expressive possibilities of the use of different working methods was directed at a lifelong need to overcome the limitations imposed by the traditional languages that were already codified.

After the success obtained with the *décollages* and *retro d'affiches*, which are deliberately not exhibited in this show, was interested in a wide range of artistic methods.

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Through his experimentation with both materials and techniques, by the 1960s the artist had begun using further innovative artistic practices such as photographic reproduction.

The exhibition will bring together some of the most important examples which exemplify this technique, such as a *Violenza segreta* (1963), *Ice cream* (1963), *Pax mundi* (1963) and *Divertiamoci* (1966). During the same period the artist produced his *artypos*, which were made using printing proofs normally destined for the shredder selected in typographies. Examples made with this technique are *Grande source* (1966-1971), *3 bottoni* (1971) and *Bottiglia con bicchieri* (1971).

Between the late 1970s and early 1980s, the artist further developed the photographic reproduction technique and produced some pieces using the most incisive images of the Italian "years of lead". From this series are works such as *Italy in torment* (1979), *Italy's Trial* (1979), *Reperti* (1979), *I guerriglieri* (1980), *Storia del terrorismo* (1980) and *Lufthansa* (1979). During the late 1980s and early 90s, the artist returned to painting in the style of *sovrappitture*, obtained by placing a pictorial sign of great visual impact on posters and *décollages*. Some of these works presented on this occasion are realized on metal sheet are *L'aereo* (1987), *Shakespeare* (1987), *Sul Muro* (1990), *CeSSna* (1988) and *The Kiss* (1990), the latter of impressive measures. In 1990 he turned his hand to sculpture and created a ceramic series called *Replicanti*, also present in the exhibition.

"Mimmo Rotella 2016" is an initiative linked to the tenth anniversary of the passing of Mimmo Rotella. It involves a number of galleries and institutions in Milan, witnessing the relationship between the artist and the city where he worked and lived in his last years. The initiative is realized in collaboration with Mimmo Rotella Institute, set up in 2012 by Inna and Aghnessa Rotella with the aim of compiling the catalogue raisonné, improving understanding of the figure and the art of Mimmo Rotella and promoting his work at the national and international level. The Mimmo Rotella Institute is directed by Antonella Soldaini with the scientific support of Veronica Locatelli.

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