

# PRESS RELEASE

**MAURIZIO  
DONZELLI  
DIRAMANTE**

**CURATED BY  
BARTHOLOMEW  
BLAND**

**Eduardo Secci Contemporary is pleased to announce the exhibition:**

Maurizio Donzelli  
DIRAMANTE

Curated by Bartholomew F. Bland  
April 3th-May 30th

Hours: Tuesday - Saturday / 10 AM- 1:30 PM \_ 2:30 PM - 7 PM

Private View: Friday April 3th, 18:00-20:30

Eduardo Secci Contemporary announces the exhibition of artist Maurizio Donzelli opening on 3th April 2015 in the Florentine gallery of Via Maggio 51R. This is the premier exhibition of this major Italian artist at the gallery's recently opened Florentine location. The exhibition will be curated by Bartholomew F. Bland, who produced the "American Dreamers" exhibition, which appeared at the CCC Strozzi of the Palazzo Strozzi in 2012. The exhibition will be comprised of two separate displays. The first exhibition will appear in Florence, followed by a second exhibition at the gallery's Pietrasanta location in June. The project will include a joint exhibition catalogue, which will appear in June. The exhibition will explore the idea of Beauty in contemporary art, and how Donzelli's most recent work places him in at the center of an international narrative and debate within a professional art world, which has gradually begun to re-embrace the concept of Beauty, after decades of viewing it with great suspicion.

The catalogue will contain an interview with the artist, and an overview essay by Bland of the works in the exhibition and their place within Donzelli's larger oeuvre, entitled "Glittering Nature: Reflected Surface and the Biomorph Form in Contemporary Art." Visitors to the exhibition in Florence encounter will a wide variety of Donzelli's work in different media, ranging from dozens intimate watercolor drawings to large-scale installations of mirrors. Much of Donzelli's

**Eduardo Secci Contemporary S.R.L** soc. unipersonale - Capitale Sociale IV 10.000,00 €

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work explores the space between the viewer and the artwork and the interaction that occurs between them. His work explores both the sharp, crystalline geometry found in the glassy mirrored surface, in which the Edge is a well-defined concept and the fractured geometry that indicates a distancing sharpness—one that revels in a distancing of the viewer, even as the sheen of the surface allures.

At the same time, the Donzelli's use of curvilinear forms, drawn from nature, pulsate with life. Swollen, curled within themselves, they contain secrets, and a suggested fecund power. Unlike Donzelli's use of hard-edged crystalline forms in his mirrored works, these works blur at the margins, breaking down the barriers between each form. This breaking down of the Edge, is alternately suggestive of fading vision, concussion, and drunken perception. It creates a needed sense of unease in the viewer, and contains the requisite power to lift Donzelli's work from mere prettiness into the realm of Beauty. Donzelli recognizes in his artistry that Beauty demands the element of the unexpected—the ingredient that takes a moment for the viewer to recognize on the visual palette, but which provided the necessary savor. For Donzelli, his charming use of colors, often pretty pastels, and forms, shiny surfaces, draw the viewer into his aesthetic.

His forms which range from heavy the heavily lumpen to the airily balletic, providing a friction and counterweight to his color and surface that is essential. Indeed, in these works Donzelli proves himself to be a master of form. His distinct shapes suggest amoebas or protozoa placed under the sharp, artistic eye of the microscope. They are powered by their own energy, driven by their own life force, and within their surface attraction, place within the viewer the shivery sense of dread. It is this friction that creates his distinct miasma of surface contradiction and demonstrates Donzelli's powerful pulse in contemporary art.

**Maurizio Donzelli** was born in 1958 in Brescia, where he lives and works. For seven years, he taught Theory of Perception, Psychology of Color, at the Accademia NABA in Brescia. He has also written extensively, including: *Spettacolo di niente*, Mazzotta, 2003, printed for the exhibition by the same title at the Calcografia Nazionale in Rome, curated by Luigi Ficacci; *Lo sguardo del disegnatore*, edizioni l'Obliquo, 2003; *Metamorfosi*, Mousse Publishing, 2012; Maurizio Donzelli, Shin edizioni, 2014.

With regards to drawing, mention must be made of the performances of his *Macchina dei disegni* which between 1999 and 2004 were hosted in various Italian cities, in Germany, and in the United States; the performance titled *Il contorno delle cose* at GAMEC in Bergamo, 2003; the show titled *La natura delle cose* curated by Francesco Poli at the gallery Caterina Tognon in Venice, 2009. Maurizio Donzelli has shown his Mirror on various occasions, including the exhibition at the Galleria Massimo Minini in 2007, and the shows curated by Axel Vervoordt at Palazzo Fortuny in Venice: *In-Finitum* in 2009 and *TRA - Edge of Becoming* in 2011, where the artist presented an important site-specific work: *Aleph*. In 2012 Donzelli named his solo shows, curated by Andrea Viliani, *Metamorfosi*, held at Palazzo Fortuny in Venice and *Inenigma* at Palazzo Barbò, 2013, curated by Angela Madesani.



**Bartholomew F. Bland** is a curator and writer based in New York. He is currently Deputy Director at the Hudson River Museum, where he has curated exhibitions such as *Paintbox Leaves: Autumnal Inspiration from Cole to Wyeth* and *I WANT Candy: The Sweet Stuff in American Art*, which toured nationally. He has curated a number of exhibitions and projects at Yale University; Staten Island Museum, New York; Ronchini Gallery, London and the Flagler Museum, West Palm Beach, Florida, and has written numerous essays and articles about contemporary art.

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