

WHITE: Marble and Paint, From Antiquity to Now

4 October – 14 December 2012

ROBILANT + VOENA2nd Floor, 38 Dover Street, London W1S 4NL

On View: Mon – Fri 10am – 6pm



Jean **ARP**, Saint **CLAIR CEMIN**, Lucio **FONTANA**, Tom **SACHS**, Not **VITAL**, Ai **WEIWEI**, Agostino **BONALUMI**, Piero **MANZONI**, Enrico **CASTELLANI**, Robert **BARRY**, Giulio **PAOLINI** and others

For the autumn 2012 season, in addition to their participation in the inaugural Frieze Masters art fair, **ROBILANT+VOENA** will present an edited selection of **WHITE** masterworks made of marble and paint spanning the centuries from antiquity to now.

Running from the 4th October through to the 14th December at their London gallery, the exhibition will showcase over twenty works – in the main part marbles, set against a selection of white paint canvases by Italian modernists of the 1960s. Starting from an II century AD *Vestal*, via a surreal *Vanitas* by a seventeenth century anonymous Italian artist and an elegant eighteenth century *Bust* by Filippo della Valle, through a lyrical biomorphic 1941 *Orphic Dream* by Jean Arp, to the symbolical 2007 marble doors by Ai Weiwei and a minimal Tom Sachs sculpture from 2010 – the exhibition will explore the mysterious power and elegance of white marble irrespective of subject, period or maker. The absence of colour is notable, not least since marble sculpture in its gestation in antiquity was anything but white – the effects of time having erased the painted decoration have left us with a purity and simplicity not intentional in its origin. This historical illusion, reclaimed during the Renaissance as a model, has changed the use of this material entirely – now marble cannot be anything other than its natural beautiful colour – celebrated here in its essence.

Being entirely monochromatic, all works united by the colour **WHITE** here present the viewer with a variety of emotive effects engendered through the material – from the romantic to the sharp, from the solid to the intricate, from the metaphorical to the literal, from the figurative to the abstract, from the flat minimalism of the paint to the rich depth of the marble.

The paintings, all 1960s works of members of the Azimut group in Milan, have been chosen primarily as a counter-point to the marble works, their flatly painted surfaces echoing some of the more abstract marbles on show, such as the Arp, but mostly contrasting with the rich patina inherent in the natural material. What is important however, is their consistent interrogation of the form and structure of painting – pushing the boundaries of the canvas by slashing or bending, manipulating the two dimensional until it is forced into the realm of the three-dimensional, of a sculpted relief. This provides the perfect foil to the sculptures and elicits a dialogue not just between the colour and the material but also the form.

The exhibition will be accompanied by a fully illustrated catalogue. For all further information and images please contact **Mira Dimitrova** via mira@robilantvoena.com.

Illustrated above, from left to right: Italian Artist, *Vanitas*, white marble, end of XVII century; Lucio Fontana, *Concetto Spaziale, Attesa, white*, 1960; Tom Sachs, *Brute*, white marble, 2009/10; Agostino Bonalumi, *Bianco*, 1966;