

LUXEMBOURG & DAYAN

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ART & PHILANTHROPY / ART

Contemporary artists take on Arte Povera masters at Luxembourg & Dayan

“Common” objects become extraordinary in this new exhibition



Untitled (Occhio di Dio) by Pier Paolo Calzolari | Image: Jason Wyche

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Postwar Italian art and contemporary culture collide at Luxembourg & Dayan where, from October 23 until December 16, *Contingencies: Arte Povera and After* will explore the relationship between today's artists and the Arte Povera – or “impoverished art” – movement of the late 1960s and early 1970s.



Thief in the Night by Olga Balema | Image: Veli-Matti Hoikka

On the 50th anniversary of the movement that celebrated the use of common materials, Luxembourg & Dayan's New York townhouse gallery will be transformed by the works of seminal Arte Povera artists including Giovanni Anselmo, Pier Paolo Calzolari, Luciano Fabro, Jannis Kounellis, Pino Pascali and Michelangelo Pistoletto – as well as by contemporary makers Olga Balema, Elaine Cameron-Weir, Jason Loeb and Carlos Reyes. The common thread throughout the works on view is transience of material and form – often on a molecular level.

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Just as the original Arte Povera artists questioned the political turmoil of the day, so do the contemporary artists in the show. Among the standout works for sale (from \$5,000-\$750,000) will be Pier Paolo Calzolari's *Untitled (Occhio di Dio)*, a 1971 assemblage of tobacco, neon, a transformer and a candle, and in complete contrast, Olga Balema's *Thief in the Night* (2016) – a mixed media work comprised of the artist's signature tulle, latex and steel materials. Jason Loeb's *Untitled* (2014) is a monochromatic work on canvas that employs thermal grease in lieu of paint – that then “leaches” heat from the viewer.



Mobili capovolti by Michelangelo Pistoletto | Image: Luxembourg & Dayan

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The exhibition is not limited to hanging works, and Michelangelo Pistoletto's *Mobili capovolti* – a leather [armchair](#) and mirror sculpture from 1976 – and Carlos Reyes' *Untitled (We give back credit)* from 2015 both take centre stage in the intimate Upper East Side gallery space. Each of these works incorporates simple materials in unexpected ways – in the case of Reyes' installation, the unlikely combination of an oscillating industrial fan, an aircraft cable and a round of bread.



Untitled (We give back credit) by Carlos Reyes | Image: White Flag Projects, St. Louis

“I would like to make it known that I want expansion, democracy, madness, alchemy, insanity, rhythm, horizontality,” said Arte Povera artist, Pier Paolo Calzolari. You can almost hear the cheers from those artists here working today.