PAULA SEEGY

GALLERY

Via San Maurilio, 14 – Milano

Angelo Bozzola: From concrete art to material informal. Years 50s – 60s

Curated by Francesco Tedeschi

November 19, 2026 – January 23, 2027

Opening: Thursday, November 19, at 6:00 PM

Talk with Francesco Tedeschi
Curator of the Electa Catalogue Raisonné
Featuring Stefano Setti, contributor to the volume
Thursday, December 3, at 6:00 PM

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Paula Seegy Gallery presents the solo exhibition Angelo Bozzola: From Concrete Art to Informal Materialism. The 1950s–1960s, curated by Francesco Tedeschi. On view from November 19, 2026, to January 23, 2027, the exhibition features a selection of twenty-five works vividly representing the significant production of Bozzola, a prominent member of MAC (Movimento Arte Concreta).

Conceived in close collaboration with the Fondazione Angelo Bozzola in Galliate (Novara) which preserves and promotes the legacy of this key figure of MAC and the post-WWII art scene the exhibition is the first event organised following the recent publication of the Catalogue Raisonné of Bozzola's work, published by Electa and edited by Francesco Tedeschi.

Francesco Tedeschi, Director of the Research Center on Abstract Art in Italy, is a faculty member in the Department of History, Archaeology, and Art History at the Università Cattolica del Sacro Cuore. The compilation of the Catalogue Raisonné was developed as part of the university's research initiatives and will be discussed during a special event with the curator on Thursday, December 3, at Paula Seegy Gallery, featuring Stefano Setti, author of an essay in the volume.

The exhibition showcases works on canvas and paper, alongside iron and bronze sculptures from the 1950s, highlighting Bozzola's distinctive exploration of materials. Visitors can trace the coherent evolution leading to his material-focused works of the 1960s through a uniquely original artistic journey. Within the framework of "Concrete Art" defined by the creation of autonomous, non-imitative forms Bozzola's approach stands out as exemplary.

Starting from rigid geometric shapes and evolving toward softer ones that take form as self-generating figures, Bozzola identified his foundational motif in the mid-1950s: the trapezoidal-ovoidal module. Reinterpreted and applied in various mediums, this element crystallised when he joined the Concrete Art Movement. During the 1950s, Bozzola exhibited at Studio B24 and Galleria del Fiore in Milan key venues supporting MAC activities as well as at the Milan Triennale and other major platforms promoting the movement. As an active member of the MAC/Espace Executive Committee from 1956 onward, Bozzola's work gained international recognition, particularly in Japan and France, where critic Michel Tapié championed his art through numerous essays.

The works on display reveal the evolution of the artist's signature module across two- and three-dimensional media, where expressive form merges with traditional foundry techniques and craftsmanship. This synergy is most evident in the sculptural works of the early 1960s, where material tactile quality becomes predominant.

Curator Francesco Tedeschi comments: "At the heart of this artistic journey lies the identification of the trapezoidal-ovoidal 'module' as the primary driving force behind all his work. It appears in its essential form in the 1955 linocuts, preceded by several compositions from 1953–1954 (the earliest, chronologically speaking, being an oil on Masonite titled Concrete Composition from 1952–53, which can be considered an incunabulum of his geometric style). In these works, one can discern a tension between angular and soft forms, destined to resolve into a harmonious synthesis in his subsequent output. This evolution reflects the artist's inner search for a solution that is as essential and logical as possible, enabling a dual exploration of space-form and space-color. On one hand, canvases such as Function of Form and Color and Function of Concrete Form illustrate the interplay of modular forms within fields of chromatic color suggesting depth; on the other hand, sculptures from the same period titled Function-Development of Concrete Form translate this interpenetration of geometry and movement into physical space a direct engagement with modernist traditions breaking away from sculptural stasis."

The exhibition reaffirms Paula Seegy Gallery's commitment to 20th-century Italian avant-garde movements and contemporary artistic research, with a strong focus on painting, sculpture, and the expressive potential of materials a guiding theme of the gallery's programming bridging 2026 and 2027. Following its 2026 presentation dedicated to Gillo Dorfles (co-founder and theorist of MAC), later showcased at Miart, this solo exhibition dedicated to Angelo Bozzola offers a fresh perspective on Italian Concrete Art, the artistic friendships behind the movement, and its connections to the origins of industrial design.
The exhibition is accompanied by a publication featuring a critical essay by Francesco Tedeschi.

Biographical Notes
Angelo Bozzola (Galliate, Novara, 1921 – Desana, Vercelli, 2010) began his creative path through woodworking and furniture making, developing an early interest in industrial design and material experimentation. In the early 1950s, he turned his focus to geometric abstraction and sculpture.
In 1954, he joined MAC (Movimento Arte Concreta), founded in Milan in 1948 by Gillo Dorfles, Gianni Monnet, Bruno Munari, and Atanasio Soldati, participating in the 10th Milan Triennale that same year. During this period, he defined the trapezoidal-ovoidal "monoforma," which became his signature aesthetic element. He held his first solo exhibition at Galleria del Fiore in Milan in 1955 and joined the MAC/Espace Executive Committee in 1956, participating in international exhibitions, including in Japan.

From 1959 onward, he developed his “Multipli-Sottomultipli”, modular sculptures, often large-scale, based on interconnected structural elements presented in solo shows at Galleria del Prisma (Milan, 1959) and Galleria Numero (Florence, 1960). In the 1960s, he broadened his technical experimentation, creating the Polittico (1967) and exhibiting at Galleria Vismara in Milan. During the 1970s, he pursued his Spazio-Tempo compositions and executed major public and private commissions. From the 1980s, he experimented with marble and granite bas-reliefs and featured in major MAC retrospectives, including exhibitions in Gallarate (1984), Galleria Niccoli in Parma (1996), and Galleria Gruppo Credito Valtellinese in Sondrio (1997).
In 1997, he established the Fondazione Angelo Bozzola in Galliate to preserve and promote his artistic legacy. In 2010, the year of his passing, Palazzo del Broletto in Novara hosted his final retrospective.

Exhibition Details

Title Angelo Bozzola. From Concrete Art to material informal. Years 50s–60s
Curated by Francesco Tedeschi
Venue Paula Seegy Gallery, via San Maurilio 14 – Milano
Dates November 19, 2026 – January 23, 2027
Opening Thursday, November 19, at 6:00 p.m
Gallery Hours Tuesday through Saturday, 12:00 p.m. – 7:00 p.m
Holiday Closure December 22, 2026 – January 6, 2027

Special Event:
Thursday, December 3, 2026, at 6:00 p.m.
A discussion with Francesco Tedeschi, curator of the Electa Catalogue Raisonné, featuring essay contributor Stefano Setti.

Admission Free
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