PAULA SEEGY

GALLERY

Via San Maurilio, 14 – Milano

Angelo Bozzola: From Concrete Art to Informal Material Art, 1950s - 1960s

Curated by Francesco Tedeschi

November 19, 2026 – 23 January 23, 2027

Opening on Thursday, November 19 at 6:00 pm

Presentation of the Electa catalogue Raisonné

December 3 at 6 pm

Press release 2.11.2026

The **Paula Seegy Gallery** presents the solo exhibition "Angelo Bozzola: From Concrete Art to Informal Materialism. The 1950s–1960s," curated by **Francesco Tedeschi.** The exhibition runs from November 19, 2026, to January 23, 2027, and features a selection of over twenty works that exemplify the artist's significant body of work; Bozzola was a member of the **MAC - Concrete Art Movement.**

The exhibition, developed in close collaboration with the **Angelo Bozzola Foundation** in Galliate, Novara which preserves and promotes the legacy and work of this great artist, one of the leading figures of the MAC (Concrete Art Movement) and the art scene of the second half of the 20th century is the first event organized 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 Catholic University of the Sacred Heart. As part of the department's initiatives, the process of compiling the catalog raisonné was developed; it will be presented at the Paula Seegy Gallery on **Thursday, December 3**, during the exhibition.

The exhibition presents a selection of **works on canvas and paper, as well as iron and bronze** sculptures created during the 1950s, while also exploring the period of material-focused works from the 1960s, which represent the coherent stages of a uniquely original artistic journey. Within the exploration of "concrete" art which is based on the creation of independently conceived forms Bozzola's approach is exemplary.

Starting with the development of rigid geometries and then moving on to softer ones which take shape as self-generating figures Bozzola identified, in the mid-1950s, t**he basic form**, the **trapezoidal-ovoidal module**, which became the starting point of his artistic language. This form, reinterpreted and applied in various ways, took shape when Bozzola joined the Concrete Art Movement (MAC); during the 1950s, he exhibited at Studio B24 and the Galleria del Fiore in Milan venues that directly supported MAC events as well as at the Milan Triennale and other venues promoting the movement. His art spread rapidly to Japan and France, where his work was followed in particular by the critic Michel Tapié, who supported the artist with numerous engaging essays.

The works on display reveal the evolution of the artist's signature basic form, present in its various manifestations in both two dimensional and three-dimensional workswhere expressiveness meets the methods and techniques typical of foundry work and traditional craftsmanship. This is most evident in the sculptural works of the early 1960s, in which the material aspect becomes predominant.

Francesco Tedeschi comments: "At the heart of this artistic journey, too, is the identification of the trapezoidal-ovoidal 'module' as the original driving force behind all his work, as it appears in its essential synthesis in the 1955 linocuts, preceded by several compositions from 1953–1954 (the first, chronologically speaking, is actually an oil on Masonite, *Concrete Composition*, from 1952–53, which can be considered a precursor to his geometric style). In these works, one can discern a sort of contrast or juxtaposition between angular and soft forms, destined to resolve into a harmonious union in his subsequent works. This maturation reflects the artist's inner struggle as he seeks a solution that is as essential and logical as possible, one that allows him to give free rein to his invention of "space-form" and "space-color." On the one hand, the canvases titled *Function of Form* and Color and *Function of Concrete Form* thus reveal the interplay between modular forms and spaces defined by chromatic backgrounds that allude to a sense of depth; on the other hand, the sculptures from the same period, titled *Function-Development of Concrete Form*, apply the same principle of interpenetration between geometries and their figurative value which interprets movement in space to the physical dimension, an application of an idea stemming from the modernist tradition that breaks with the static component of sculpture."

The exhibition reaffirms the **Paula Seegy Gallery**'s focus on the Italian avant-garde movements of the 20th century and on contemporary artistic languages that contribute to the evolution of art, with a particular emphasis on painting, sculpture, and the myriad expressive possibilities of materials. This is a common thread that has always run through the Paula Seegy Gallery's programming a coherent trajectory that also links 2026 to 2027.
Following its debut in 2026 with an exhibition dedicated to Gillo Dorfles the theorist and founder of the MAC which was subsequently presented at Miart, the current solo exhibition by Angelo Bozzola offers a new exploration of Italian Concrete Art, the bonds of friendship among the movement's leading figures, and the origins of design an area to which the gallery devotes special attention each year.
The exhibition is accompanied by a **publication** featuring a critical essay by Francesco Tedeschi.

Biographical Notes. Angelo Bozzola (1921–2010) was born in 1921 in Galliate, Novara. He began his training in woodworking and furniture making, driven by a strong interest in art and industrial design. He developed an interest in painting and embarked on an artistic exploration characterized by compositional rigor and experimentation. In the 1950s—a period of renewal—the MAC (Movimento Arte Concreta) was founded in Milan in 1948 by Dorfles, Monnet, Munari, and Soldati, followed by a large group of artists including Fontana, Veronesi, Accardi, and Dorazio. In 1954, Bozzola joined the movement with his own stylistic signature, the trapezoidal-ovoidal "Monoforma," and participated in the 10th Milan Triennale; in 1955, he held his first solo exhibition at the Galleria del Fiore; in 1956, he became a member of the Executive Committee of MAC/Espace, which had a strong focus on industrial design, and was invited to exhibit in Japan in Tokyo, Kyoto, and Osaka. In 1957, he participated in the first national exhibition organized by the MAC at the Schettini Gallery in Milan, the group's final collective exhibition before it disbanded in 1958. In the 1960s, Bozzola created the "Multipli-Sottomultipli," sculptures that were successfully exhibited at the Galleria del Prisma in Milan and the Galleria Numero in Florence, and Zita Vismara invited him to exhibit at her gallery. In the 1970s, Bozzola exhibited his latest experiments with metals and photographic film in Italy and abroad; he also created public and private works. Beginning in the 1980s, Bozzola worked with the technique of bas-relief in marble and granite and participated in numerous retrospectives of his work, including at the Galleria Niccoli in Parma in 1996, the Galleria Gruppo Credito Valtellinese in Sondrio in 1997, the Galleria Centre Culturelle Français in Milan, and the Acquario Romano in Rome in 1999. In 1980, the Galleria Civica d'Arte Moderna in Gallarate hosted a retrospective of his work.

In 1997, the Angelo Bozzola Foundation was established at the artist's own request and opened to the public in 2010.

Exhibition Details

Title Angelo Bozzola: From Concrete Art to Informal Materialism. The 1950s–1960s
Curated by Francesco Tedeschi
Venue Paula Seegy Gallery, Via San Maurilio 14 – Milan
Dates November 19, 2026 – January 23, 2027
Opening Thursday, November 19, at 6:00 p.m. Hours Tuesday through Saturday, 12:00 p.m. – 7:00 p.m.
Closed December 22 – January 6
Free admission
Public information info@paulaseegygallery.com – mobile +39 340 4215312
www.paulaseegygallery.com

Press Office for Paula Seegy Gallery
IBC Irma Bianchi Communication
Via Arena 16/1 – Milan
Irma Bianchi, tel. +39 02 8940 4694 – info@irmabianchi.it;
text and images available for download at www.irmabianchi.it