

BUILDING

Milan, January 29th, 2025

[press release](#)

Bizhan Bassiri

Creazione

curated by **Bruno Corà**

from January 30th to March 22nd, 2025

BUILDING Gallery

via Monte di Pietà 23, 20121 Milan

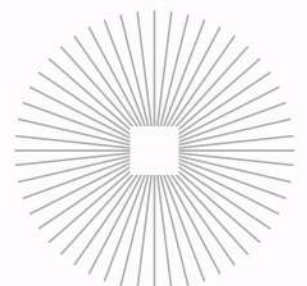
Tuesday - Saturday, 10AM – 7PM

Bizhan Bassiri. Creazione, curated by **Bruno Corà**, is the first major solo exhibition of the Italian-Persian artist (Tehran, 1954) that **BUILDING Gallery** is hosting in its spaces **from January 30th to March 22nd, 2025**.

The exhibition, developed on the **three exhibition floors of the gallery**, transports the visitor into an **ancestral and timeless dimension**, in which the works, which seem to emerge from a magmatic universe, take shape from time to time in **sculptures, paintings and drawings** marked by **specific materials and colors**. From the **dominant red of the ground floor**, through the blue pigment used in the works on the first floor, to the pitch-black darkness of the second floor, in which - the artist suggests – “Observing in the darkness, the Darkness I see.”

Making his debut in Rome in 1981, after studying at that city's Academy of Fine Arts at the school of Toti Scialoja between 1976 and 1980, **Bassiri** distinguished himself among the protagonists of the generation that, in the 1980s, **developed in Europe its own *Weltanschauung* under the sign of a “magmatic thought,” an authentic pictorial-plastic experience** apt to combine foundations and innovative propositions of Western and Eastern art, building its own original lexicon of extensive poetic resonance.

With a solid path behind him, which is the result of memorable events and important encounters with major Italian and international artists (Kounellis, Boetti, West, Chiari, Anselmo, Kirkeby, Kosuth, Castellani, and others), Bassiri, with this **first solo exhibition in Milan**, highlights the **linguistic maturity of his art**, always kept within the registers of enunciative forms of a spatio-



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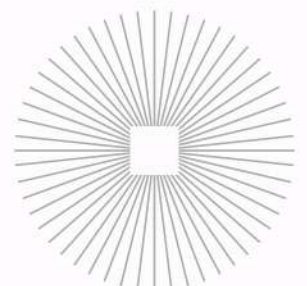
temporality that eludes the epiphenomena of actuality, turning rather towards dimensions where **palingenetic vision, poetic intuition, and formalization of an iconographic system** based on cosmological and mythical archetypes takes on the character of an 'imaginary summa'.

In such a visual dramaturgy, Bassiri exhibits the essential figures of his poetics: **the incessant transformation of matter**, which he considers a permanent 'storm'; the astonishment of **light** drawn from the artwork, and offered **as an entity related to the individual gaze**; the inescapable witnessing presence of the **anthropological figure**; the **serpentine risk of the unexpected**; and **fate, an invisible but active regulating force** and supreme register of art that perpetuates living tension, taking on timeless forms. Stretched in an indeterminable space-time, considered as eternal as existence, the work appears as an autonomous image, destined to show the enigmatic unstoppable process of magmatic thought, the source from which art springs.

Thus, the **exhibition *Bizhan Bassiri. Creazione*** is a **paradigm of the artist's core morphologies**, characterized by real stations of works located in BUILDING Gallery's environments, punctuated by the chromatic dominants referable to a color spectrum distinctive of his poetics. Several cycles of works are presented in the exhibition, including: the ***Specchi Solari (2024)***, steel surfaces crossed by lightning-like abrasions that deny the traditional function of the mirror as an object that reflects the world; on the contrary, it reveals their very nature as a source of light; the ***Particelle della Tempesta (2024)***, textural paintings resembling geological stratifications, which the artist obtains by macerating newspaper paper in tanks filled with water colored with natural pigments and the addition of glues; the ***Erme (2000-2024)***, which, borrowing their morphology from the ancient classical herm, are composed of an inverted truncated-pyramidal metal base on which the shapeless masses of lava stone heads are grafted; the ***Inchinato Pennino (2020)*** drawings, made by the artist during the first lockdown, imagined as a sort of microscopic enlargement of the magmatic landscapes and of the ***Particelle della Tempesta***. In each of these drawings, a poetic microcosm emerges: it is animated by crepuscular lights, black holes, tremors of the earth and beasts that unleash themselves on the horizon.

This exhibition, conceived in close relationship with the gallery's architecture, **is among the most significant projects in recent years**, conceived by Bassiri to present an episode of his work in Milan, taking into account the significant cultural and artistic history that has occurred in the city. **His artworks**, found in international museums and private collections, **have represented the Iranian Pavilion at the 57th Venice Biennale International Art Exhibition in 2017.**

Text by Bruno Corà



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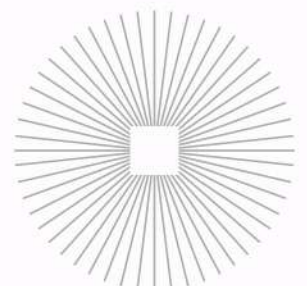
Bizhan Bassiri's portrait, ph. Benedetta Balloni

The artist

Bizhan Bassiri, was born in Tehran in 1954, and moved to Rome in 1975. He lives between Rome, Tuscany, and Umbria. His artistic research starts from the use of different materials: papier-mâché, steel, bronze surfaces, lava elements, photographic elaborations. He is the author of *Pensiero Magmatico* (1984) and *Manifesto del Pensiero Magmatico* (1984-2023).

In 2020, he established the Bassiri Foundation in Fabriano, which has been recognized by the Italian State, and it aims to manage and promote his work, also offering itself as a reference point in the promotion of art and culture through multidisciplinary initiatives ranging from visual art, music, theater, literature, and writing.

Bassiri began exhibiting in 1981, participating in solo and group exhibitions. Major museums and cultural institutions in which he has exhibited include: Academy of France, Villa Medici, Rome; Arsaevi, Collegiumartisticum, Sarajevo (Bosnia); Borholms Kunstmuseum, Borholms (Denmark);



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Ca' Pesaro - Galleria Internazionale d'Arte Moderna, Venice; Centre d'Art Contemporain, Thiers (France); Centro per l'Arte Contemporanea Luigi Pecci, Prato; BM Center for Contemporary Art, Tophane-i Amire, Istanbul (Turkey); Galleria Nazionale dell'Umbria, Perugia; Kunsthalle, Vienna (Austria); Macro Testaccio, Rome; Museo Archeologico Nazionale, Naples; Museum van Hedendaagse Kunst, Ghent (Belgium); Sala dei Cinquecento, Palazzo Vecchio, Florence; S. M.A.K, Stedelijk Museum voor Actuele Kunst, Ghent (Belgium); Tehran (Iran) Contemporary Art Museum, Tehran (Iran).

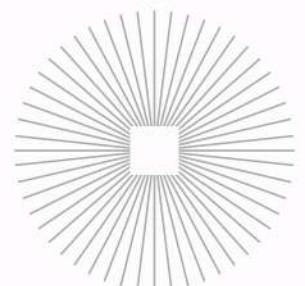
In 2017, he was invited as the only artist to represent Iran at the 57th Venice Biennale with the exhibition *Tapesh, The Golden Reserve of Magmatic Thought*, curated by Majid Mollanoruzi. In 2019, he presented the solo exhibition *Meteorite Narvalo*, curated by Gabriella Belli, at Ca' Pesaro Galleria Internazionale d'Arte Moderna, Venice and the solo exhibition *Il Nottambulo*, curated by Bruno Corà, at the National Museum of Iran, Tehran. In 2022, he participated in the group exhibitions: *Il Numinoso*, curated by Giorgio Verzotti, at BUILDING, Milan and the Basilica of San Celso, Milan; *La Luce del Nero*, curated by Bruno Corà, at Fondazione Burri, Ex Seccatoi del Tabacco, Città di Castello (Perugia). In 2023, he presented the solo exhibition *Sokut*, at the Hash Cheshme Art Space, Kashan (Iran).

The curator

Bruno Corà (Rome 1942), art historian, critic and journalist, is currently President of the Fondazione Palazzo Albizzini Burri Collection, in Città di Castello.

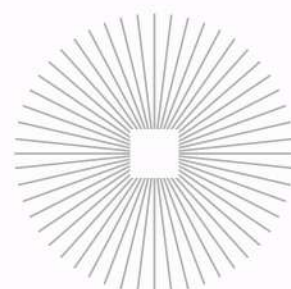
He was a lecturer at the Accademia di Belle Arti in Perugia (1979-1999), at the University of Cassino (1999-2005) and in Florence (2005-2008). He is an honorary member of the Accademia di Belle Arti Pietro Vannucci (Perugia, 1981), and of the Accademia del Disegno in Florence. Moreover, he is professor emeritus of the Athens School of Fine Arts (2013). He has held prominent positions in numerous institutions, including director of the Museo Pecci in Prato (1995-2002), of Palazzo Fabroni in Pistoia (1993- 2001), of CAMEC in La Spezia (2003-2007), of the Museo d'Arte e del Polo culturale in Lugano (2008-2010) and of CAMUSAC in Cassino (since 2013).

He was curator for the Biennials of Gubbio (1996-97, 2016), Carrara (2006), La Spezia (2002, 2004 and 2006), and Commissioner for Italy at the Dakar Biennial (2002). He was the founder and editor of the magazines "Anoir, Eblanc, Irouge, Uvert, Obleu" (1980-1987) and "Mozart" (2012-2016). He is the author of numerous publications on leading international contemporary artists. He has been a promoter and curator of scientific-artistic conferences, including *Who is afraid of Red, Yellow*



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and Blue? at the CNR in Rome (1986) about colour, and of the two editions of *Au Rendez-vous des Amis* (Museo Pecci, 1998 and Fondazione Burri, 2015). He has travelled and curated exhibitions in various cities in the United States, Canada, Japan, Russia, Europe, China, and other countries. He is a member of the Scientific Committees of the Kounellis, Isgrò, Spagnuolo, Calzolari, Agnetti, Bertrand, and Bassiri Archives.



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Bizhan Bassiri

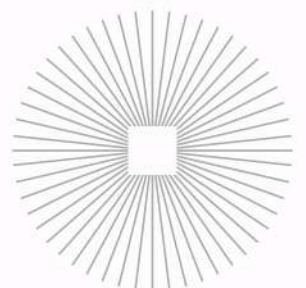
Serpe (detail)

2024

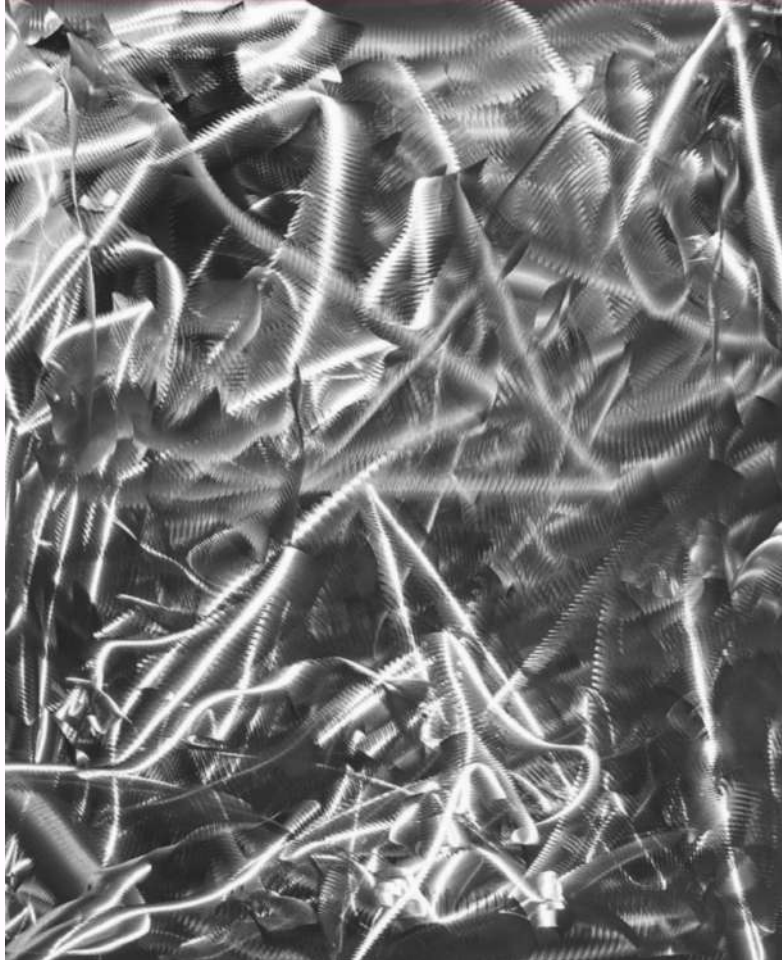
mirror-finish bronze, plaster, marble dust

120 x 160 x 20 cm

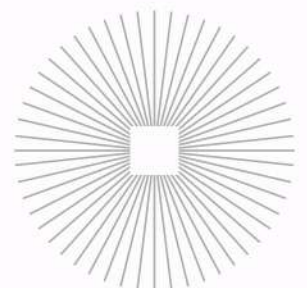
ph. Benedetta Balloni



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Bizhan Bassiri
Specchio Solare
2015
stainless steel
200 x 107 cm
ph. Mahnaz Sahaf



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Bizhan Bassiri

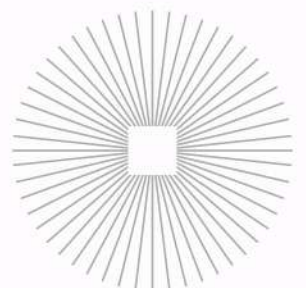
Evaporazione rossa

2013

papier-mâché, colored pigments (ivory black and medium cadmium red)

Ø 300 cm

ph. Mario Di Paolo



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Bizhan Bassiri

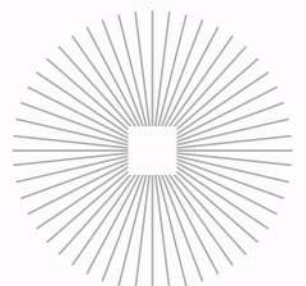
Erme (detail)

2000-2024

iron, lava stone, colored pigments (ivory black and ultramarine blue)

180 x 44 x 32 cm

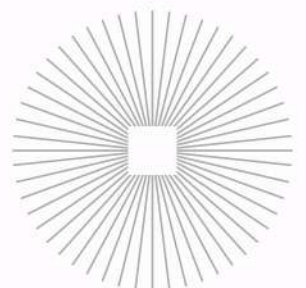
ph. Benedetta Balloni



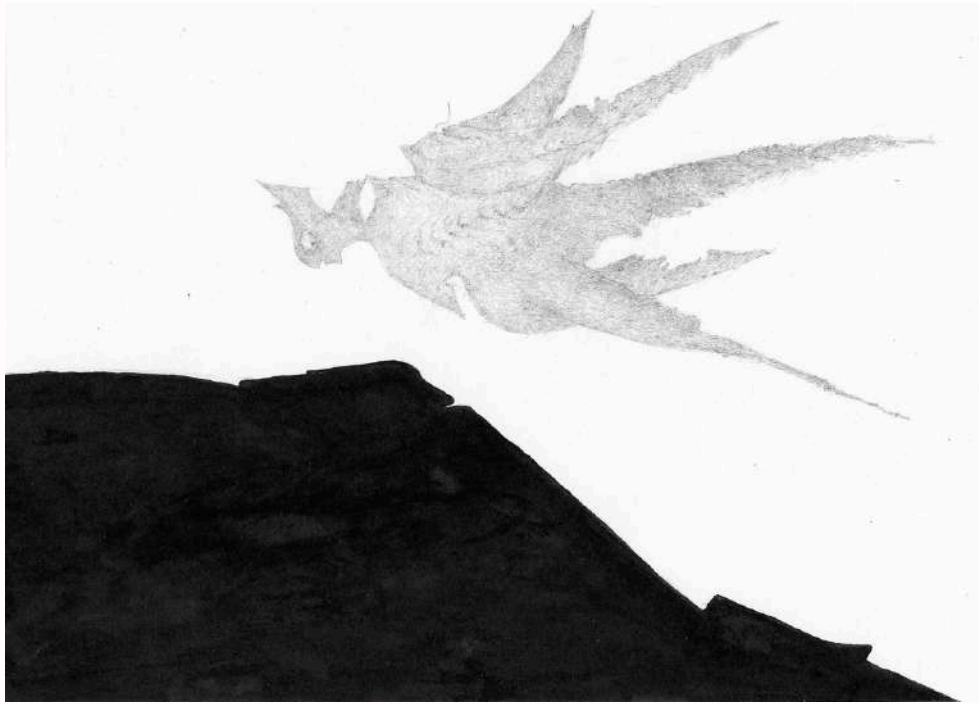
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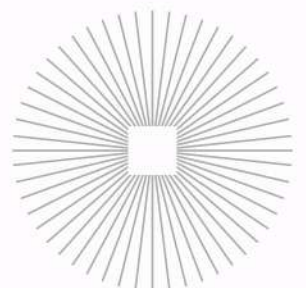
Bizhan Bassiri
La Miniatura del Vulcano
2021
Indian ink, pencil
70 x 50 cm
98 x 78,5 cm (with frame)
ph. Ilaria Maiorino



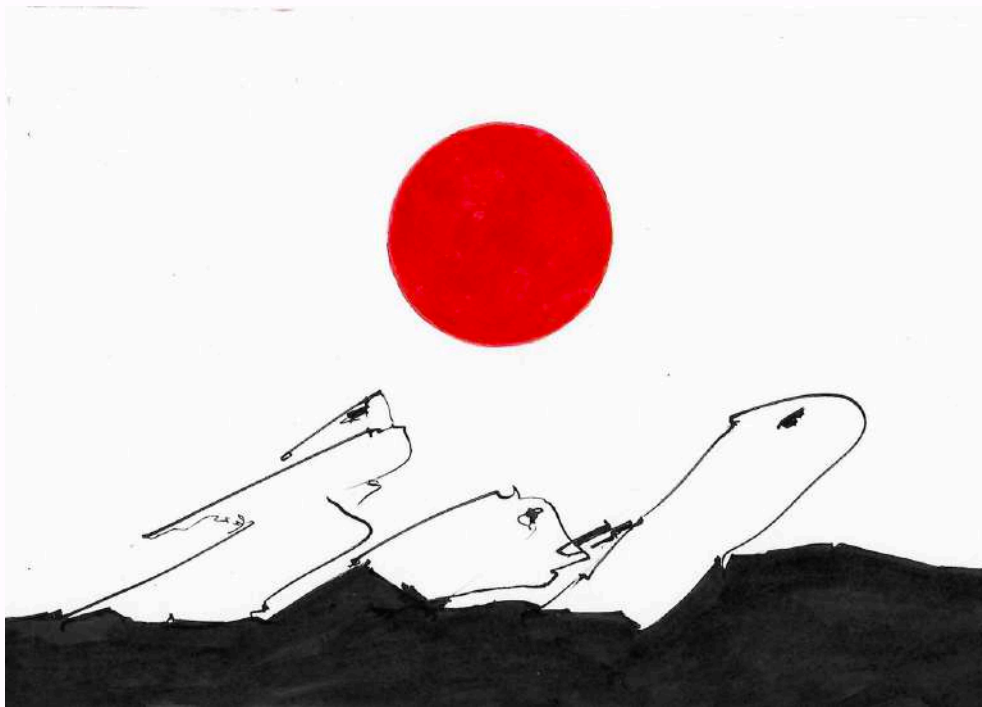
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Bizhan Bassiri
Inchinato pennino
2020
Indian ink, pencil
17,5 x 24,5 cm
23,5 x 30,5 cm (with frame)



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Bizhan Bassiri

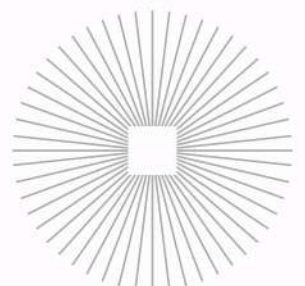
Inchinato pennino

2020

Indian ink, pencil

17,5 x 24,5 cm

23,5 x 30,5 cm (with frame)

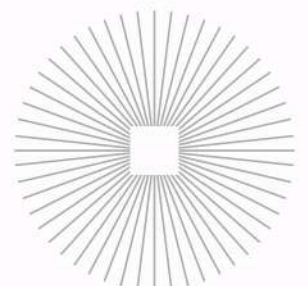


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Bizhan Bassiri, *Tapesh*, 2017

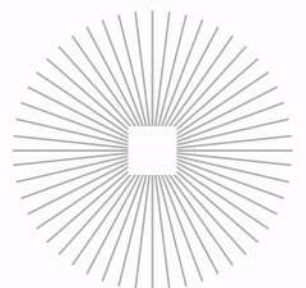
Installation view, Bizhan Bassiri, *Tapesh. The Golden Reserve of Magmatic Thought*, 57^a Biennale d'Arte, Venice, Iran Pavillion, 2017, ph. Mario Di Paolo



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Bizhan Bassiri
Erme (detail)
2024
mirror-finish bronze
210 x 40 x 35 cm
ph. Mario Di Paolo



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BUILDING, located in the centre of Milan, is a project dedicated to art in its most varied forms of expression. The brainchild of Moshe Tabibnia, BUILDING was launched in 2017. Its focus is on historical and contemporary artistic research which aims at a new idea of the art gallery, where culture and the market move forward at the same pace.

BUILDING is conceived as a constellation of different spaces and projects, where young and international artists, both established and historicised, as well as artisans and designers, come together with a view to promoting intergenerational exchange and the overlapping of disciplines, aiming at constant experimentation and creating culture.

Within this vision there is also: **BUILDINGBOX**, an annual exhibition project located inside one of BUILDING's display windows, which can be viewed from outside 24/7 and hosts works on a monthly basis whose fil rouge or common thread is a temporal element; **BUILDING TERZO PIANO**, a space that grew from the desire to explore creativity in all its facets. Its identity will develop over time, following an independent program.

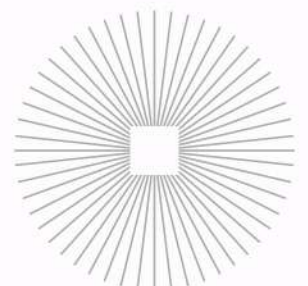
Ufficio Stampa BUILDING

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ph. Agostino Osio

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