

## ALDO MONDINO (1938-2005)

The Gallery Downtown François Laffanour presents from June 8th till July 15th 2012 a set of rare pieces by the Italian artist Aldo Mondino. This last one, recognized today as one of the biggest post-war Italian artists, always worked in the contrast between the used material and the represented subject. It is what shows the exhibition in the space of 33 rue de Seine through a selection of bronze works, drawings and an installation in coffee beans.

EXHIBITION FROM JUNE 8th TO JULY 15th 2012

Opening : Thursday 7th of June 2012, 6 to 9 am

Tuesday – Saturday, 10.30 pm – 1 am, 2 am – 7am

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[ALDO MONDINO](#) was born in 1938 in Turin. After his studies in Paris at Ecole du Louvre and at the workshop Atelier 17, Mondino joins his native country for his first exhibition in Galleria Immagine in Turin in 1961. The big success which he gains afterwards brings him to be repeatedly presented at the Venise Biennial and several international exhibitions will be dedicated to him. Aldo Mondino dies in Turin in 2005. Eclectic artist, Aldo Mondino registers his work in a perpetual allegory. At the same time nostalgic, lover, architect, cartographer, sculptor, enthusiast of mythology and researcher, he does not hesitate to present us works in completely unusual materials. Passing from chocolate to bronze, ceramic, glass or wood, Mondino speaks to us in a pictorial and symbolic language at the same time.

[GALERIE DOWNTOWN FRANÇOIS LAFFANOUR](#) follows the artist for more than 20 years. In 1988 takes place the first exhibition "Orientalisme théorique " in the gallery in 33 rue de Seine.

This time, François Laffanour selected about ten pieces: drawings, bronze sculptures and short-lived carpets in coffee beans.

One of the main works of the exhibition, *Iniziazione*, makes directly reference to a painting executed in 1907 by Lyonel Feininger, *Der Weisse Mann*. It represents a man going off to explore the world, perched on high legs in wire. Through this work, we notice that Mondino is interested in two major points. First of all a work of analysis and synthesis of the avant-gardes at the time of Feininger, to show how he knows how to adapt the aesthetics of this research to his sculpture. Then the complementary reference to the character on the march of Giacometti. *Iniziazione* creates a union between the ground things, in a way the history and the still unexplained things which remain to discover.

