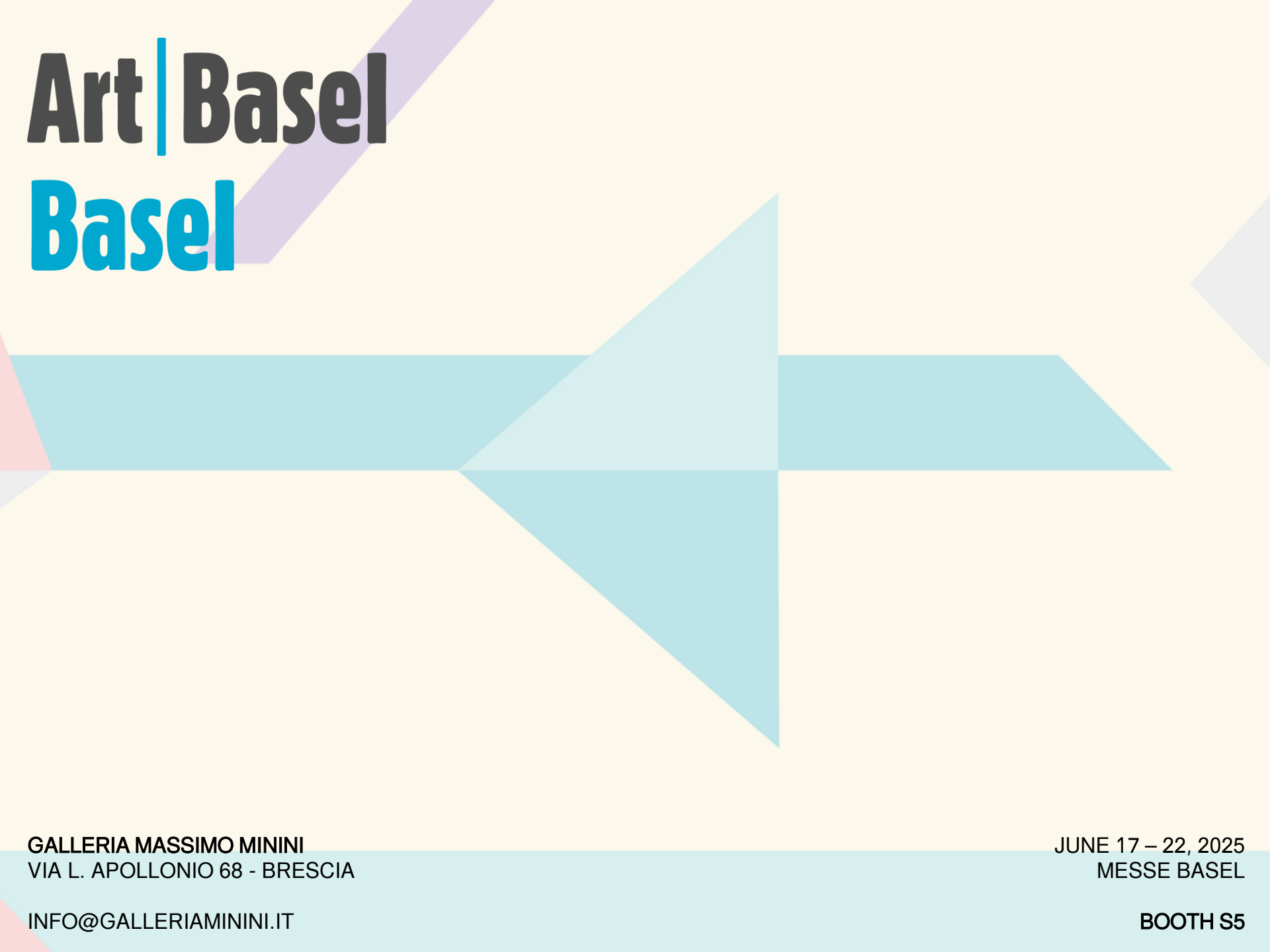


Art | Basel Basel



GALLERIA MASSIMO MININI
VIA L. APOLLONIO 68 - BRESCIA

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JUNE 17 – 22, 2025
MESSE BASEL

BOOTH S5

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PETER HALLEY
ALESSANDRO MENDINI
SHEILA HICKS
CARLA ACCARDI
ALBERTO GARUTTI
IAN HAMILTON FINLAY
DAVID MALJKOVIĆ
PAUL P.
JACOPO BENASSI
LANDON METZ
ROBERTO DE PINTO
FORMAFANTASMA

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MESSE BASEL

BOOTH S5

PETER HALLEY

b. 1953, New York, NY, USA
lives and works in New York, NY, USA

Peter Halley was born in 1953 in New York. He began his formal training at Phillips Academy in Andover, Massachusetts, from which he graduated in 1971. During that time, Halley read Josef Albers's *Interaction of Color* (1981), which would influence him throughout his career. From 1973 to 1974 Halley lived in New Orleans, where he absorbed the vibrant cultural influences of the city, began using commercial materials in his art, and first became acquainted with the writings of earthwork artist Robert Smithson. In 1975 the artist graduated from Yale University, New Haven, with a degree in art history. After Yale, Halley returned to New Orleans, where he received an MFA in painting from the University of New Orleans in 1978. He had his first solo exhibition at the Contemporary Art Center, New Orleans, that same year.

In 1978 Halley spent a semester teaching art at the University of Louisiana, Lafayette. He has continued to teach throughout his career. In 1980, Halley moved back to New York and had his first solo exhibition in the city at PS122 Gallery. At this time, Halley was drawn to the pop themes and social issues addressed in New Wave music. Inspired by New York's intense urban environment, Halley set out to use the language of geometric abstraction to describe the actual geometricized space around him. He also began his iconic use of fluorescent Day-Glo paint.

In the mid-1990s, Halley began to produce site-specific installations for museums, galleries, and public spaces. These characteristically brought together a range of imagery and mediums, including paintings, wall-size flowcharts, and digitally generated wallpaper prints.





PETER HALLEY

IDENTITY, 2025
acrylic, fluorescent acrylic and Roll-A-Tex on canvas
173x183x10 cm



PETER HALLEY

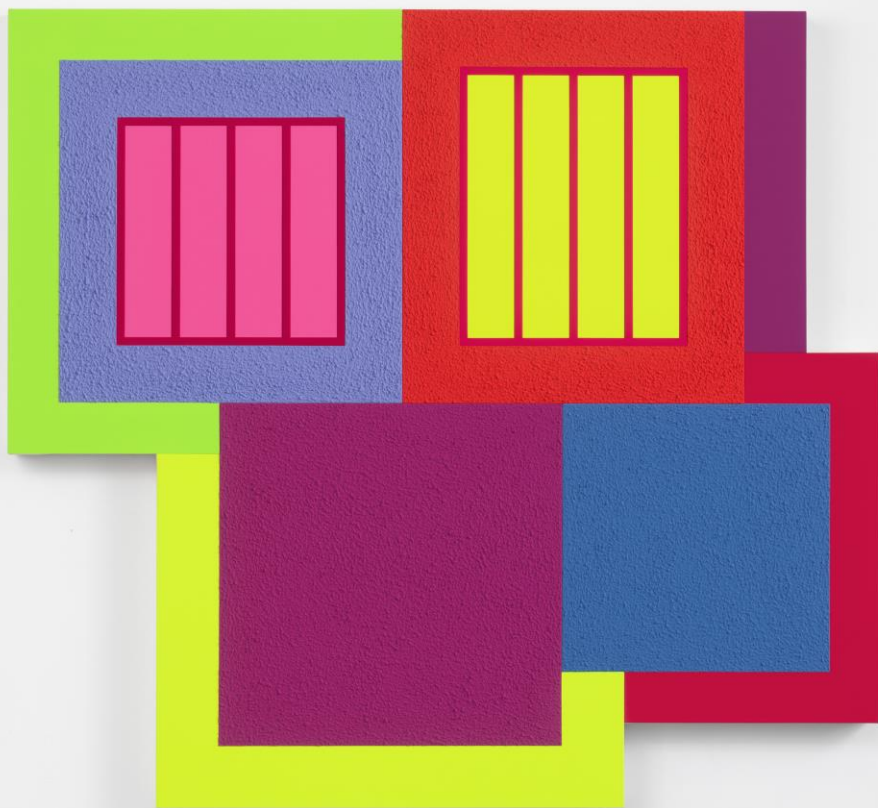
COMPANION, 2025

acrylic, fluorescent acrylic and Roll-A-Tex on canvas
191x203x10 cm



PETER HALLEY

SILENT ZONE, 2025
acrylic, fluorescent acrylic and Roll-A-Tex on canvas
179x180x10 cm



PETER HALLEY

SHADOW FORCE, 2025

acrylic, fluorescent acrylic and Roll-A-Tex on canvas
178x194x10 cm

ALESSANDRO MENDINI

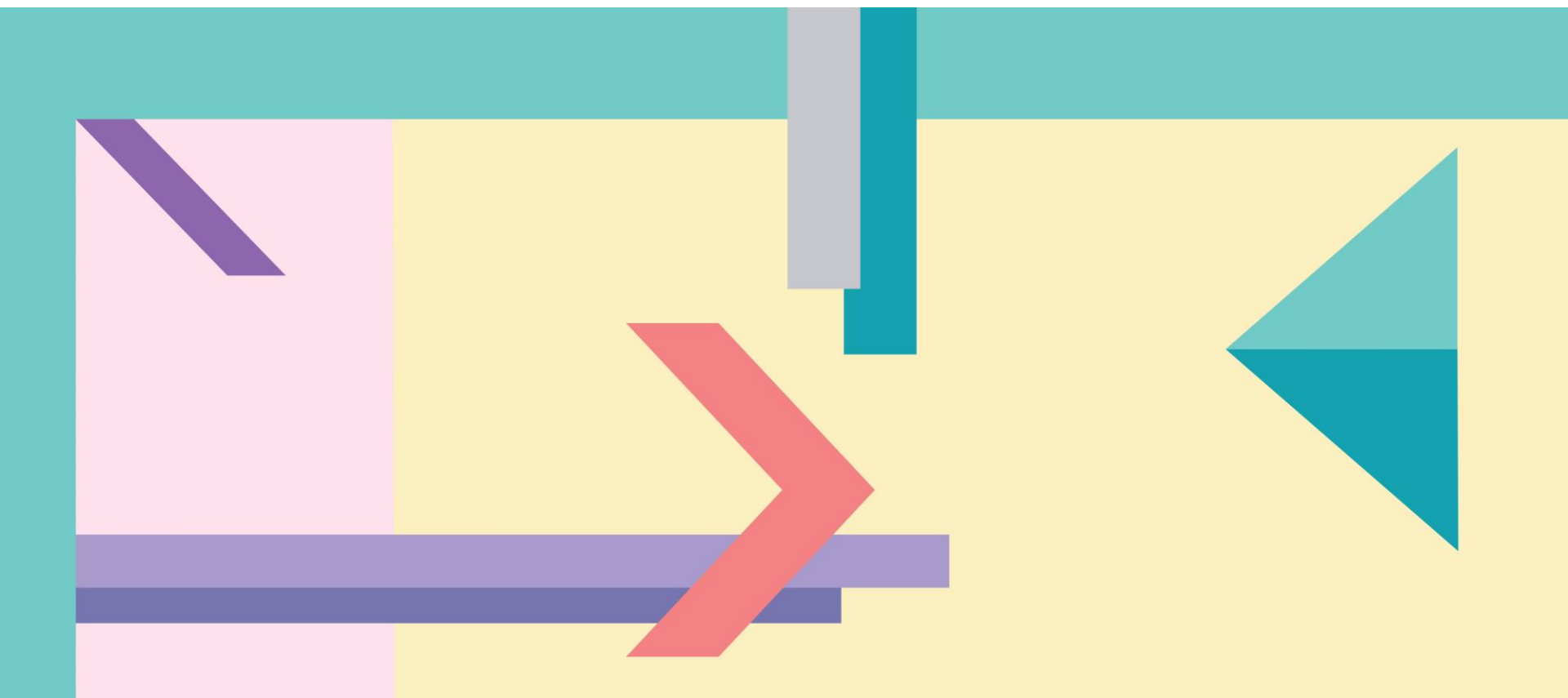
b. 1931, Milan, IT

d. 2019, Milan, IT

Alessandro Mendini was born in Milan in 1931 and graduated in architecture at the local Polytechnic. He is one of the most famous and appreciated contemporary designers, a protagonist since the 1970s of the renewal of Made in Italy production thanks to his membership in numerous avant-gardes of Radical Design and a tireless participation in the theoretical debate. At the same time, he began his extraordinary and very personal design career that saw him collaborate with companies such as Zanotta, Alessi, Swatch, Philips, Venni, Bisazza and Cartier. In the architectural field, he has signed important construction sites such as the Groninger Museum (1988-1994, 2010), the renovation of Termini Station in Rome (1999), the new Fair and the new headquarters of the Milan Triennale in Incheon, South Korea (2008-2009). Internationally recognized as a refined researcher of a sui generis approach to the object (building or design), which has its roots in the close link between art and design, with particular interest in the use of color, and a subtle and constant vein of irony, he has been strongly critical, since the beginning, of the consumer society and constantly balanced between inspirations coming, on the one hand, from the literary imagination and, on the other, from the world populated by images of paintings and pictures that have accompanied him since childhood.

Thanks to the undisputed value of his work, Alessandro Mendini has been awarded numerous prizes: he is Chevalier des Arts et des Lettres (a title conferred on him in France) and has received honours from the Architectural League of New York, an honorary degree in design from the Polytechnic of Milan and the Ecole Normale Supérieure de Cachan, and the European Prize for Architecture Awards in 2014.





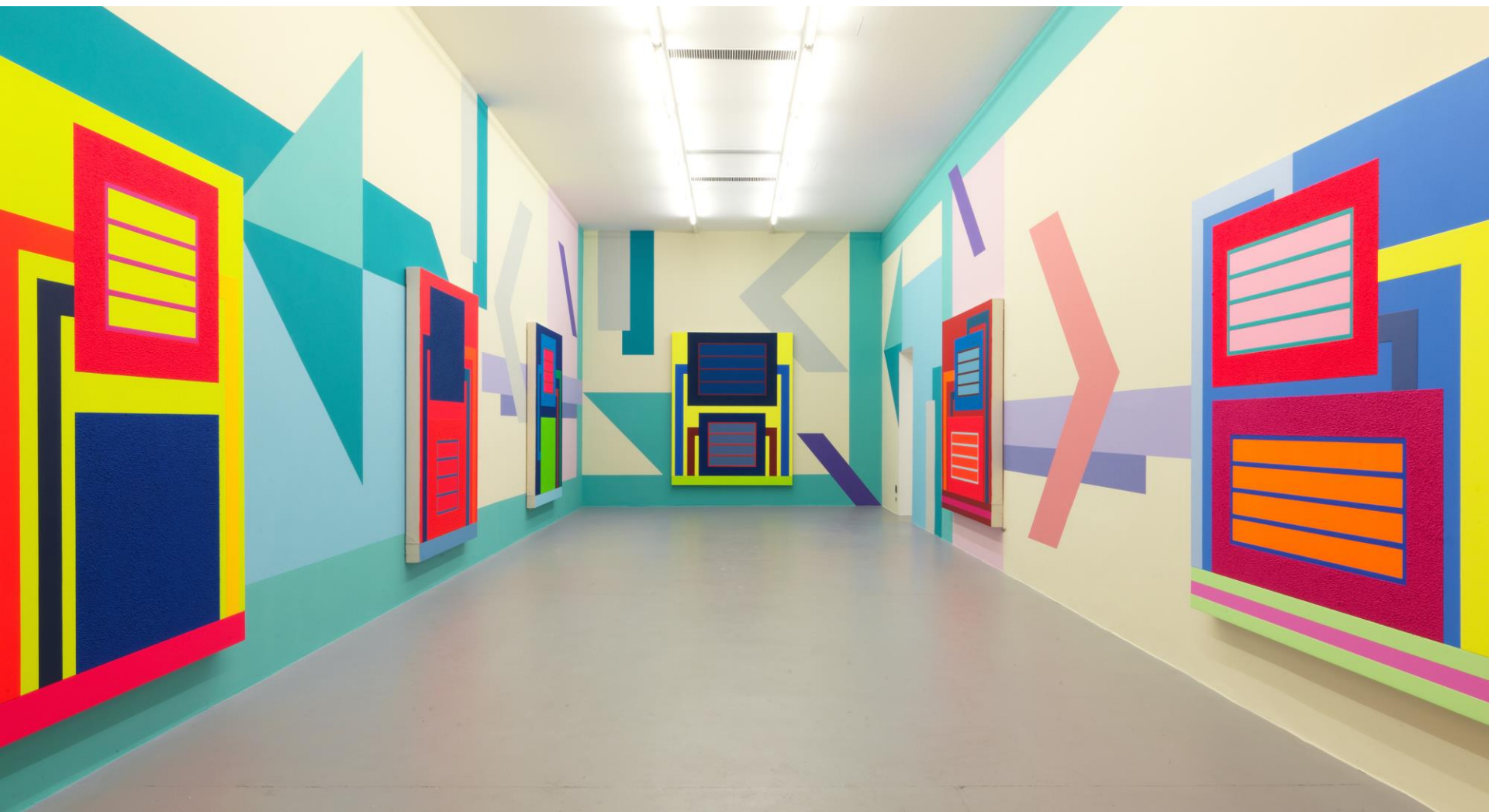
ALESSANDRO MENDINI

UNTITLED, 2008-2025

wallpaper

site-specific dimensions





PETER HALLEY & ALESSANDRO MENDINI

2008

exhibition view at Galleria Massimo Minini, Brescia

SHEILA HICKS

b. 1934, Hastings, USA
lives and works in Paris, FR

Sheila Hicks graduated with a BFA and MFA from Yale University. She was one of just three women to receive a bachelor of fine arts degree from the School of Art in 1957.

Hicks participated in the 57th Venice Biennale, curated by Christine Macel (2017); the 20th Biennale of Sydney (2016); Glasgow International (2016); Weaving & We, Hangzhou Triennial of Fiber Art (2016); Whitney Biennial (2014); and São Paulo Biennial (2012). The artist has been awarded the US State Department Medal of Arts in Washington DC, 2023 and the Legion de Honneur from France in 2022. Previous distinctions include an Honorary Degree from Yale University in 2019 and an Honorary Doctorate at École des Beaux Arts, Paris.

Recent solo presentations include the major retrospective at Centre Pompidou Malaga, Malaga (2023), LOK by Kunstmuseum of St. Gallen (2023), The Hepworth Wakefield (2022), MAK Museum of Applied Arts, Wien (2020), The Bass Museum of Art, Miami (2019), Nasher Sculpture Center, Dallas (2019), Museo Chileno de arte Precolombino, Santiago (2019), Centre Pompidou, Paris (2018), Museo Amparo, Puebla (2017), Hayward Gallery, London (2015). Hicks has created monumental site-specific works for the Ford Foundation Headquarters and Federal Courthouse in New York; The Duke Endowment in Charlotte, North Carolina; King Saud University in Riyadh, Saudi Arabia; and the Institute for Advanced Study in Princeton, New Jersey. Hicks has also produced installations for the Grande Rotonde at the Palais de Tokyo in Paris (2014-15) and as part of the outdoor exhibition Voyage d'hiver in the gardens of the Palace of Versailles (2017).

Hicks' work is featured in a number of prominent collections including Tate Gallery, London; Victoria & Albert Museum, London; Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; Louis Vuitton Foundation, Paris; Museum of Modern Art, Tokyo; Museo de Bellas Artes, Santiago; Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The National Gallery, Washington D.C; Art Institute of Chicago; Pérez Art Museum, Miami; The Jewish Museum, New York; and the Joslyn Art Museum, Omaha, Nebraska.

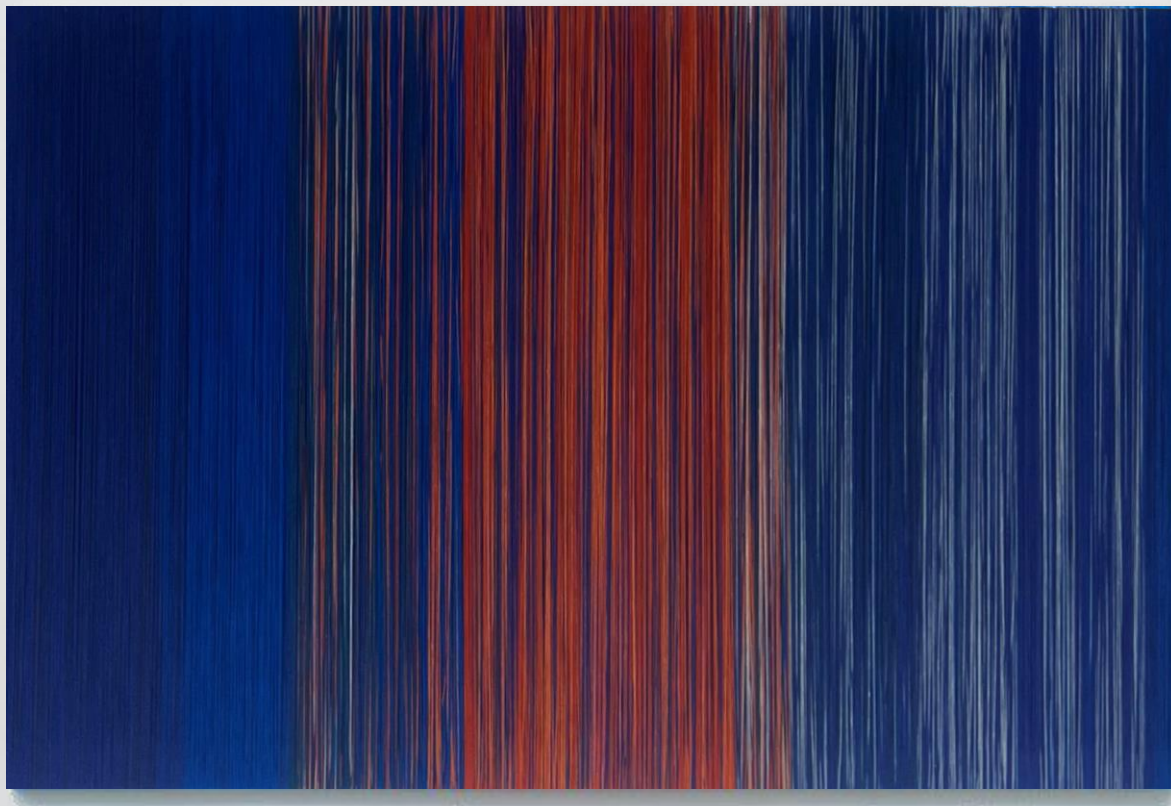




SHEILA HICKS

IMPERTINENCE EN VACANCES, 2025

linen, cotton, wool, silk
350x50 cm



SHEILA HICKS

PAROS, 2022

linen

120x180 cm

CARLA ACCARDI

b. 1924, Trapani, IT
d. 2014, Rome, IT

Born on October 9, 1924, in Trapani, Italy, Carla Accardi trained as a painter at the Accademia di belle arti, Florence, before moving to Rome in 1946. Accardi quickly became part of the inner circle of the Art Club and was a frequent visitor to Pietro Consagra's studio. There she met the artists with whom she would establish the influential postwar group Forma 1 (Form 1, 1947–51): Consagra, Piero Dorazio, Mino Guerrini, Achille Perilli, Antonio Sanfilippo (whom she would marry), and Giulio Turcato. The group's manifesto, which Accardi signed in 1947, called for reconciling Marxist politics with abstract art. The group's first exhibition occurred in Rome in 1947, and Accardi's first solo show soon followed, in 1950 at the Galleria Age d'or, Rome. Her early paintings consisted of interlocking geometric forms.

In the 1950s, Accardi was involved in the wide-reaching attempts to revolutionize abstraction through the hybridization of geometric abstraction and gestural painting, both in Italy, where she appeared in *Arte astratta e concreta in Italia—1951* (Abstract and concrete art in Italy—1951) at the Galleria nazionale d'arte moderna, Rome, and in France, where art critic Michel Tapié took an interest in her work. (Tapié would later write the introduction to the catalogue accompanying Accardi's 1959 solo exhibition at the Galleria Notizie in Turin.) After forswearing painting from 1952 to 1953, Accardi began to introduce pseudo-calligraphic signs into abstract images, as in *Labirinto a settori* (Labyrinths and fields, 1957), while reducing her palette to white-on-black compositions to explore the relationship between figure and ground.

In 1961 Accardi reintegrated color and began painting on sicofoil, a transparent plastic, instead of canvas. She showcased these new strategies at the 1964 Venice Biennale. By the mid-1960s, she was using these new materials sculpturally. *Tenda* (Tent, 1965) and *Triplice Tenda* (Triple tent, 1969) feature sheets of plastic assembled into a tent and covered with brightly colored brushstroke patterns. This phase of Accardi's oeuvre, which was celebrated in the *Ambiente/Arte* section of the 1976 Venice Biennale, would prove influential for Arte Povera. In the 1980s she returned to canvas and shifted her focus to the use of signs and chromatic juxtapositions.

Accardi's first U.S. solo exhibition, *Triplice Tenda* (Triple Tent), was held at P.S.1 Contemporary Art Center (now MoMA PS1), New York (2001), and the Musée d'art moderne de la Ville de Paris presented a retrospective (2002). Accardi was named Accademico di Brera in Milan in 1996 and received the Cavaliere di Gran Croce the following year. Accardi died on February 23, 2014, in Rome.





CARLA ACCARDI

TRASPARENTE, 1974
sicofoil on wooden stretcher
86x86 cm

ALBERTO GARUTTI

b. 1948, Galbiate (Como), IT
d. 2023, Milan, IT

Alberto Garutti's artistic research is based on an intense consideration on the place where the piece of art is exposed and comes from: his urban works are developed by respect in the existing architecture for the inhabitants' delicacy. The strong ethical connotation in his works, realised by different techniques and methods, allows a communication with the environment even more when they will be realised.

The work of Alberto Garutti are enlivened by his memoirs, by the relationship between human being and his natural and vital environment (landscape and architecture).

Often composed of a short text in which it is always possible to find a dedication, the caption is the means through which the public work is communicated. It is the device of mediation between the object and the townspeople, the image and the viewer. The caption is an integral part of the work and it is necessary and indispensable in the context of the city and the territory, to narrate the work and bring it into contact with its audience.

During his career Garutti has been invited to major international events and institutions such as the Venice Biennale in 1990, 2010 and 2014; the 2001 Istanbul Biennial; the 2000 and 2005 editions of *Arte all'Arte* and the Memory Marathon held at Serpentine Gallery of London in 2012.

His research about an open dialogue between contemporary art, public and public space, gave him the opportunity to create artworks for cities and museums all over the world. Among his most famous works: "*To those born today*" in Bergamo (1998), Gent on the occasion of the *Over the Edges* exhibition at the S.M.A.K. Museum (2000), Istanbul (2001), Moscow in collaboration with the Moscow Museum of Modern Art, as part of the *Impossible Community* show (2011), Plovdiv (2018) and Rome (2019); "*Little Museion*" in Bolzano (2001); "*Dedicated to the inhabitants of the houses*" for the 21st Century Museum of Contemporary Art in Kanazawa (2002); a site specific artwork for Fondazione Zegna in Trivero (2009); the work commissioned by Hines Italia for Porta Nuova district in Milan (2012); "*Every step I have taken in my life has led me here, now*" in Siena (2004), Antwerp (2007), Malpensa Airport (2010) and Cadorna Station (2011) in Milan, Santa Maria Novella Square in Florence (2015), Lugano at the LAC Museum (Switzerland), Kaunas (2019).



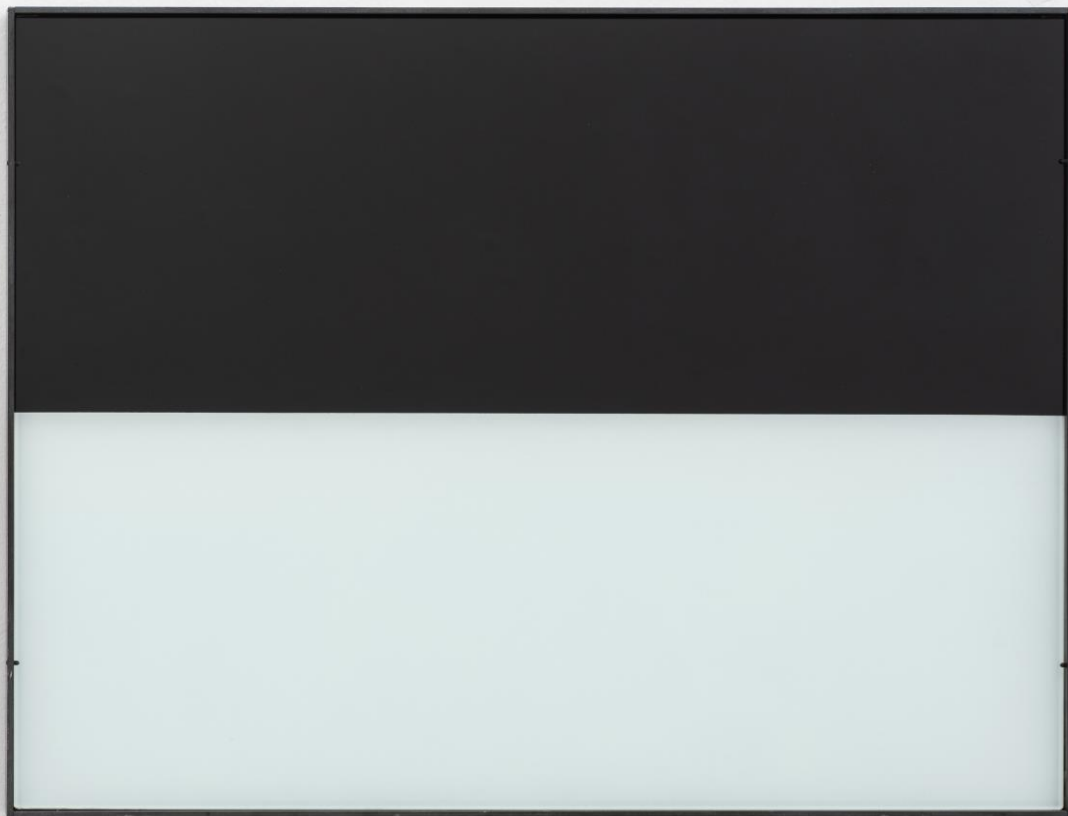
VALLE E I CANI QUI RITRATTI
VIVONO NEL PODERE
E SONO I CUSTODI DI QUESTO PAESAGGIO.
L'OPERA È DEDICATA A LORO
E ALLE PERSONE CHE PASSANDO DI QUI
VEDRANNO QUESTI CAMPI COLTIVATI
COME UN GRANDE GIARDINO



ALBERTO GARUTTI

CHE COSA SUCCEDDE NELLE STANZE QUANDO LE PERSONE SE NE VANNO, 1993-2021
ceramic and fluorescent paint
variable dimensions





ALBERTO GARUTTI

ORIZZONTE. OPERA DEDICATA A..., 2022

glass, enamel, iron

63x83x8 cm



ALBERTO GARUTTI

ORIZZONTE. OPERA DEDICATA A..., 2018

glass, enamel, iron

91x81x8 cm

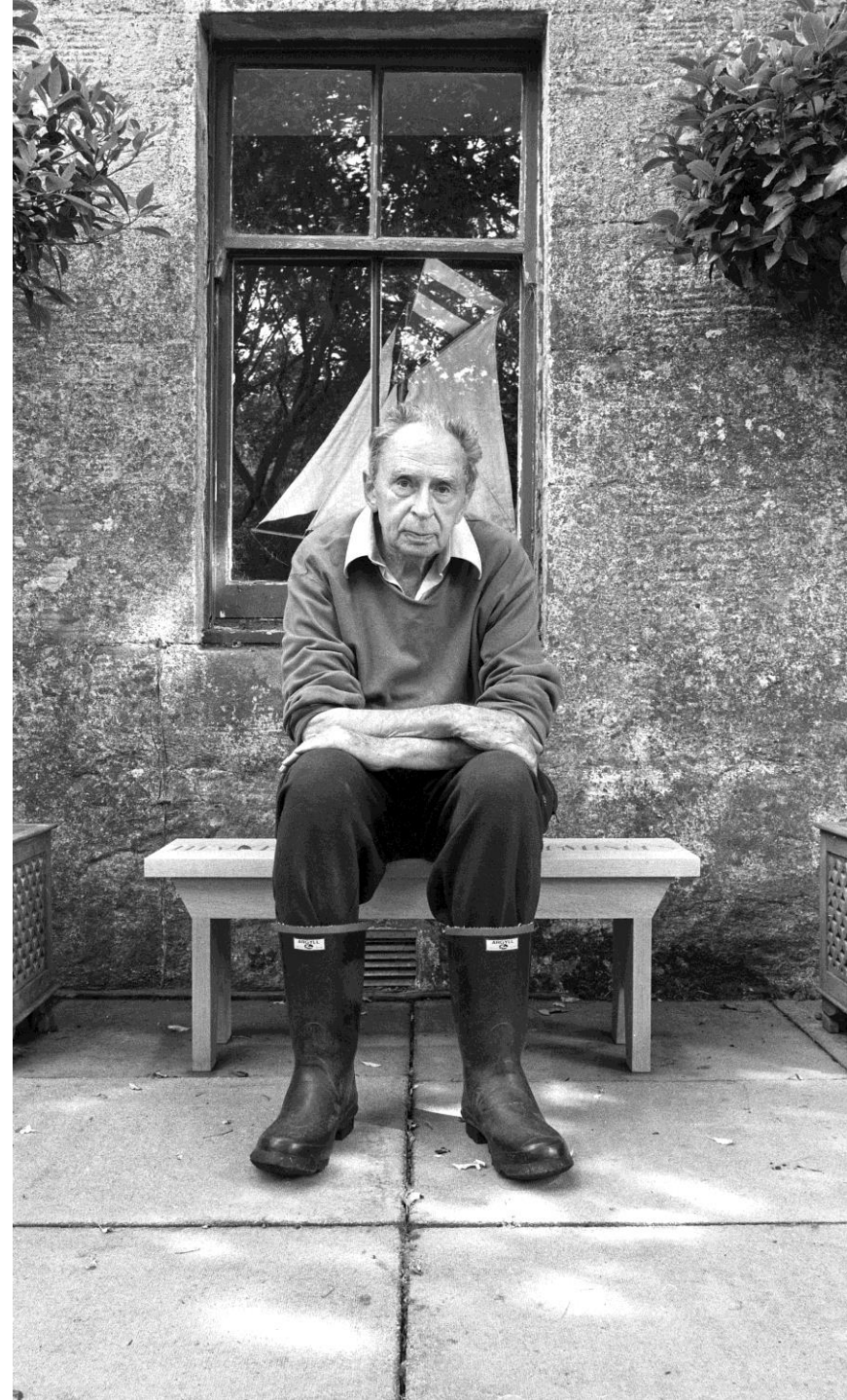
IAN HAMILTON FINLAY

b. 1925, Nassau, Bahamas

d. 2006, Edinburgh, Scotland

An artist, poet and landscape designer, Ian Hamilton Finlay reinvigorated the classical tradition in a body of work that encompasses a variety of creative forms to celebrate the sustaining power of words. He is best known for his garden at Little Sparta, set in the Pentland Hills, near Edinburgh, where he lived and worked for the last 40 years of his life, and for his guillotine installation, *A View to the Temple*, at Documenta, Kassel, 1987. Little Sparta represents a fusion of so many of Finlay's artistic ideas and principally his concern with man's relationship to nature. With the assistance of his many collaborators, Finlay translated his proposals into myriad different materials. From sculptures in stone and glass and neon, to postcards, prints and booklets, they are united in diversity by their place in Finlay's fundamentally poetic view of the world. He significantly influenced the concrete poetry movement, and his extensive printed poetical and graphical works were published by Wild Hawthorn Press, which he co-founded in 1961. Finlay started to write plays and poems in the 1950s and by the mid 1960s had emerged as one of the leaders of the concrete poetry movement. In the 1980s Finlay's international visibility increased exponentially. At the core of Finlay's oeuvre is the word – written, pencilled, typed, engraved or as neon sign – through short sentences they reveal an ability to wryly abstract complex thoughts into a few words. Using philosophy, history, myths and their characters, over almost forty years he developed an ambiguous body of work of the purest conceptual kind. Exploring concrete poetry, in which the shape of the words is as important as their literal meaning, Finlay's enigmatic works question fundamental Western cultural values through constructs stemming from Ancient Greece, World War II and the French Revolution, amongst other eras.

His visual art work, achieved in collaboration with expert artists and craftspeople, can be found in museums, parks and gardens worldwide. Outside Scotland, Finlay's work is on permanent display in the garden of the Max-Planck Institute, Stuttgart, Germany (since 1975); at Skulptur Projekte, Münster, Germany (1987); at Stockwood Park, Luton, England (1991); Finlay Park, Grevenbroich, Germany (1995); the Serpentine Gallery, London, England (1998) and the Park Güell, Barcelona, Spain (1999), amongst others. Finlay was appointed honorary Commander of the British Empire in 2002.





IAN HAMILTON FINLAY

HIRONDELLE / PL 1923478 / VENT D'SU / CN 273998, 1996

engraved slate
34,5x37x3,5 cm



IAN HAMILTON FINLAY

A HEART-SHAPE, 1972

embroidery

42x32 cm framed

DAVID MALJKOVIĆ

b. 1973, Rijeka, HR
lives and works in Zagreb, HR

David Maljković is a Croatian artist known for his use of painting, sculpture, collage, film and installation. He is one of the most widely exhibited artists from the former Yugoslav region.

Since the mid-1990s, his work often explored themes related to time and the relationship between past and present through abstract structures and digital effects, relating in particular to the heritage of the (South-) Eastern European avant-garde and its relevance for today. While different media and genres as often been used together, as in his video installation *Out of Projection* where he employs two projections to show both science fiction and documentary, painting has become an open field which the artist used to transfer his experience with this particular medium into other artistic media. It was inscribed into the pictoriality of his objects, video works, and spatial installations. Lately, painting no longer acts as a mediator but as a speaking voice. According to the artist himself he gauges "the idea of painting as a guardian of time and the painter's position as its witness" on several levels by interweaving the past and the present. In this acting upon the complexity of time and space, the question arises as to the artist's own positioning and what materiality of time we witness. Questions that are highly relevant, not least also because of the turning point in history that we are currently witnessing.

Born in 1973 in Rijeka, Croatia, he studied philosophy at the University of Rijeka and fine art at the University of Zagreb, before attending the Rijksakademie in Amsterdam.

Since then, he has presented his work at number of exhibitions at major institutions around that world, including the Palais de Tokyo (Paris), Kunsthalle Basel, Van Abbemuseum (Eindhoven), Museo Reina Sofía (Madrid), MoMA PS1 (New York), and Secession (Wien). He has participated in numerous biennials, including those in Venice, São Paulo, Berlin, Gwangju, and Istanbul. His works are part of major museum collections, including the Centre Pompidou, Tate, MoMA, and the Stedelijk Museum.





DAVID MALJKOVIĆ

WHERE I STOPPED, YOU WILL GO, 2024

oil on canvas

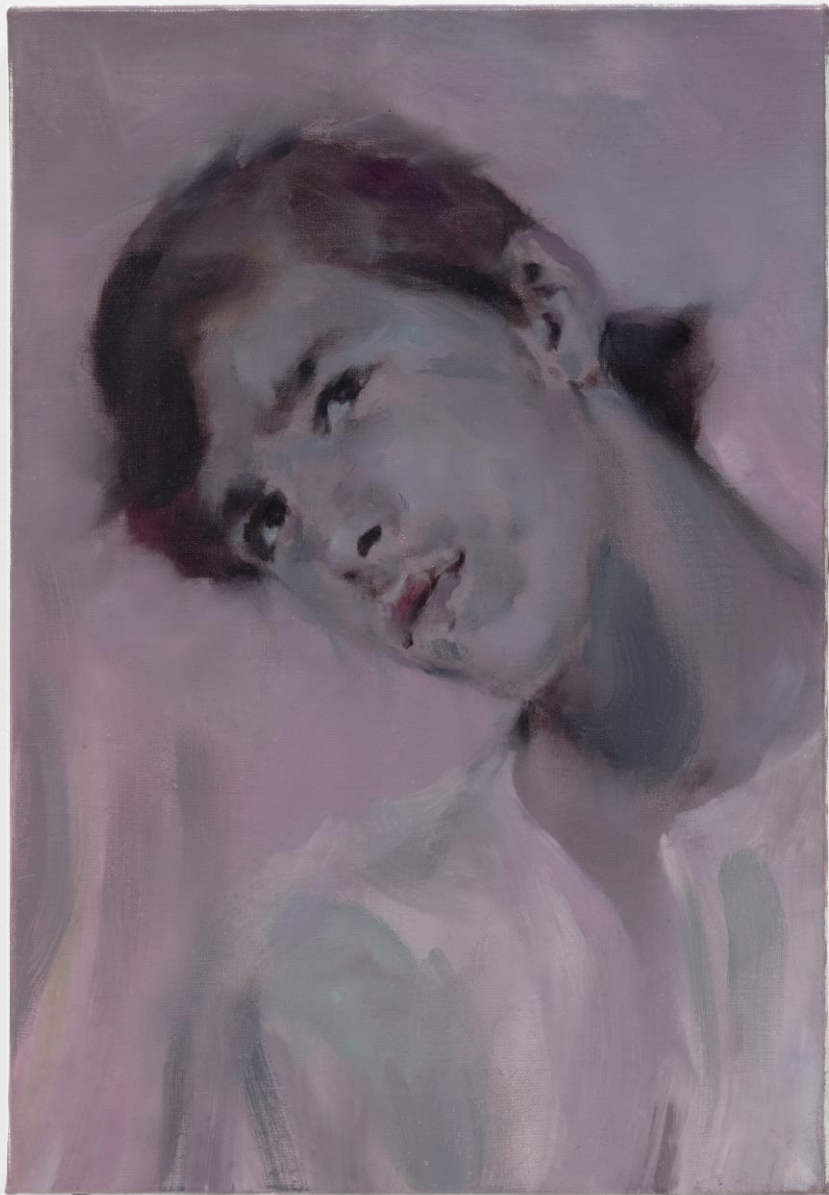
89x116 cm

PAUL P.

b. 1977, Canada, CA
lives and in Toronto, CA

Paul P. is contemporary Canadian artist known for his drawings and paintings of young men. Influenced by the works of John Singer Sargent and James Abbott McNeill Whistler, Paul P. creates gothic imagery of bohemian youths and their milieu; in dreamy contexts, they surf, explore archaic landscapes, and sleep with—or simply observe—one another. Paul P.'s work in oil paint and watercolor, as well as his print editions, consistently capture moody, sensual, and tranquil moments. Running the gamut from intimate portraiture to seascapes, motionless buildings, and natural landscapes, the artist's imagery retains a studied quietness and often draws analogies between the human body and its surroundings. Understated color combinations, rich atmospheric compositions, permeating sexual desire, and an undeniably timelessness all mark Paul P.'s work. The artist depicts his subjects—whose images are culled from 1970s gay pornography as well as his own snapshots—with a delicate reverence. *"The figures in my work—anonymous and interchangeable—are caught in the moment of change, when they are successfully removed from their context, freed from degradation,"* he said of his work. *"I am searching for analogies and the touching of hands between the past and the present."* Born in 1977 in Canada, P. earned his BFA from York University, and later worked as a studio assistant for the renowned artist Stephen Andrews. In 2001, he exhibited his first portraits of young men, many of which were inspired by source material from the Canadian Lesbian and Gay Archive. In recent years the artist's interests in transience, desire, cataloging, and notation has expanded to include landscapes and their abstraction, and to sculptural works in the form of furniture. Today, his works are held in the collections of The Museum of Modern Art in New York, the Art Gallery of Ontario in Toronto, and the Brooklyn Museum, among others.





PAUL P.

UNTITLED, 2024

oil on linen

35x24 cm

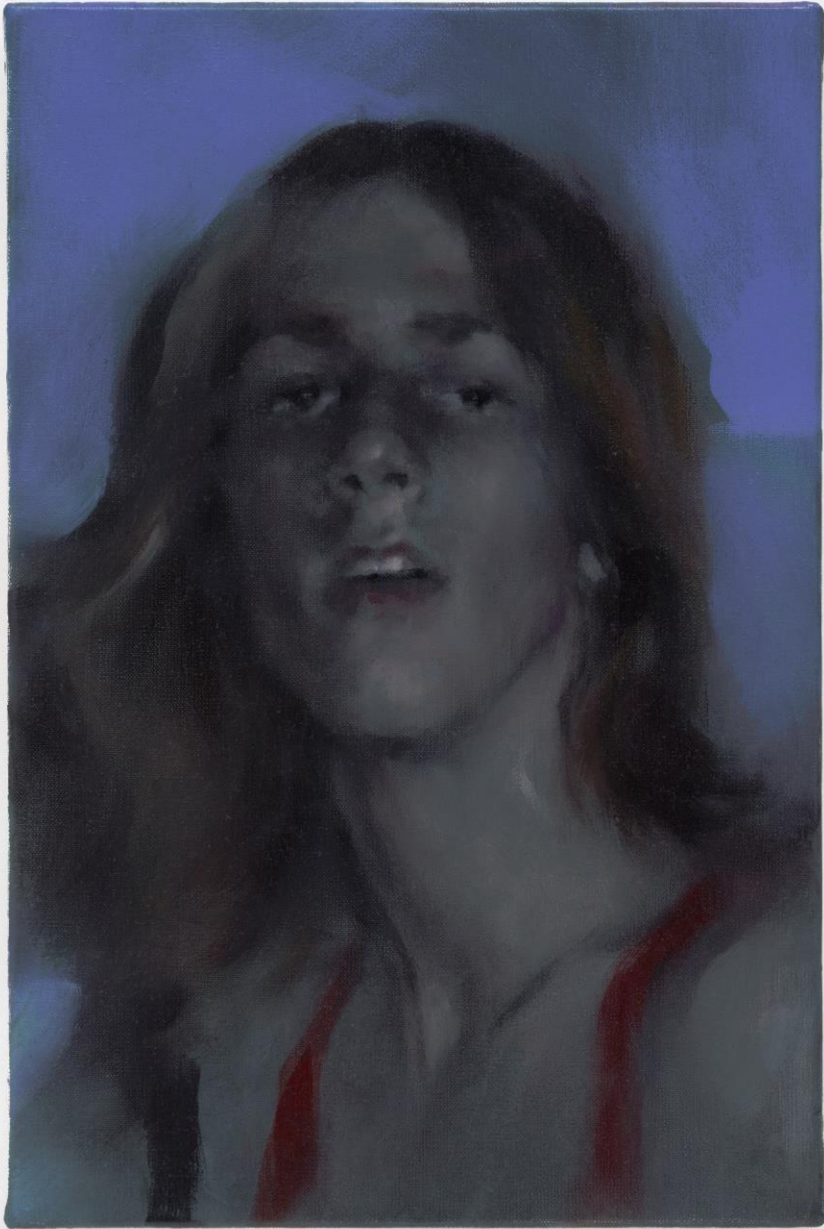


PAUL P.

UNTITLED, 2024

oil on linen

27x22 cm



PAUL P.

UNTITLED, 2023

oil on linen

33x22 cm



PAUL P.

UNTITLED, 2022
watercolor on paper
30,5x20 cm

JACOPO BENASSI

b. 1970, La Spezia, IT

Jacopo Benassi begins to move in the world of photography in the 1980s, in particular through environments linked to underground music. Over the years his research became wider and began to include portraits and self-portraits, performances, painting, nature and the world of fashion, while maintaining, however, as a sort of constant, a very intimate and introspective way of taking pictures. Jacopo has participated in various exhibitions and many events in institutions such as the Centro Pecci in Prato, Tate in London and the Palais De Tokyo in Paris. He has produced numerous publications including books and fanzines, among the others FAGS edited by nero, The Belt by Skira, Bologna Portraits by Damiani, The Eyes Can See What The Mouth Can Not Say by Peperoni books, Gli aspetti irrilevanti by Mondadori. He has collaborated with directors and writers such as Paolo Sorrentino, Daniele Cipri, Asia Argento and Maurizio Maggiani and has followed and created various advertising campaigns in the fashion sector. Jacopo has also followed the cultural program of Btomic, a famous club in La Spezia, for which he has created self-produced editorial projects related to the alternative music scene proposed by the venue.

Despite the innumerable experiences he managed to be in contact with, Jacopo has managed to transversally crossing different fields and moving between heterogeneous disciplines, the way in which he shoots remains very faithful to the approach with which he began: the depth of field is canceled by the light of the flash. Benassi has made this characteristic of rapid and instinctive photography of underground cultures which often requires flash and short exposure times to portray clandestine and lightless situations his signature style, thus giving his research a raw character and powerful.

With Jacopo Benassi, photography becomes sculpture, not only because the flash cuts out the silhouettes of his subjects with precision, but because the shot itself enters into dialogue with the artist's frames, assembled by the artist himself, which thus make each work unique and unrepeatable. Jacopo never ceases to suggest that the will to create would not exist without the will to destroy: frames burned or made with accepted wood and cut glass, a tribute to imperfection that allows us to measure the complexity and roughness of things. Assemblies of photographic, material and pictorial elements find their stability thanks to the grip of an industrial anchor belt. With them Jacopo speaks to us with a disarming courage of fragility and the constant search for balance.





JACOPO BENASSI

WHISPER REVOLUTION, 2025

acrylic on canvases, fine art photo prints, artist frames, wooden clips, straps
126x166 cm

LANDON METZ

b. 1985, Phoenix, USA

lives and works in New York, USA

Landon Metz' practice revolves around the activity of painting, yet also incorporates the vocabulary of sculpture, installations as well as performance, by spreading thin washes of dye on raw canvas, the artist achieves varying degrees of coloristic saturations.

Moreover, through the repetition of the same compositional arrangements, often in a sequence and beyond the margin of the canvas, Metz evokes visual dynamism and sense of movement.

Metz is very aware of every process that leads to a finished work of art. Not a single step or material has been left to coincidence. The unprimed canvas and the dye he uses are carefully selected, based on their organic, pure qualities. Depending on the position in which the artworks are dried, different shades of depth are created: the dye takes several days to dry, during which time the artist would refine shapes, alter opacity and create gradient effects by subtly shifting the canvas' resting position, allowing gravity to influence the creation of form.

The architecture surrounding Landon Metz's artworks plays an important role in his artistic expression and visual language. His work respond to their surroundings and his canvases, often featuring repetitive compositions composed as diptychs or triptychs, can sometimes be installed around corners or in continuous lines throughout the gallery space - creating the impression of an infinitely repeating motif.





LANDON METZ

UNTITLED, 2025

dye on canvas, diptych

overall dimensions 100x160 cm



LANDON METZ

UNTITLED, 2023
dye on canvas
80x100 cm

ROBERTO DE PINTO

b. 1996, Terlizzi, Italy

Lives and works in Milan, Italy

Born in Terlizzi (BA) in 1996 and raised in Molfetta, Roberto de Pinto currently lives and works in Milan. After earning his degree in painting from the Brera Academy of Fine Arts in 2021, de Pinto continued to explore his artistic language through a practice that blends tradition and innovation.

Roberto de Pinto creates works with figures evocative of the Mediterranean, which serve as alter egos of the painter. These characters, often immersed in aquatic or shaded environments, are depicted with palpable sensuality and a physical presence that recalls ancient studies and the painting of Greek vases. His figures, sometimes partial or in small groups, reflect a certain vulnerability and intimacy, immersed in a frame of Mediterranean warmth and tranquility. In *La pennica pomeridiana* (2022), the bodies spread across the space of the painting leave the central focus open, inviting the observer to settle into the sensual, calm, and relaxed atmosphere of the scene. De Pinto uses the encaustic technique, an ancient practice that combines wax and pigment, creating an effect of depth and material that recalls the paintings of Fayyum, a significant source of inspiration for the artist.

His work stands out for its focus on materiality and the visual rendering of tactile and olfactory sensations. His compositions not only reveal a strong connection with his native environment in southern Italy but also explore the erotic and sensual aspects of the human body through details such as hair and textures. De Pinto describes skin as a tool for exploring painting's vibrations, a central element in his practice.





ROBERTO DE PINTO

IMMOBILE, UNA STATUA NEL ROSETO, 2025

encaustic, pastels and oil on canvas

135x180 cm

FORMAFANTASMA

Formafantasma is a researched-based design studio investigating the ecological, historical, political and social forces shaping the discipline of design today.

Since founding the studio in 2009, Andrea Trimarchi and Simone Farresin have championed the need for value – laden advocacy merged with holistic design thinking. Their aim is to facilitate a deeper understanding of both our natural and built environments and to propose transformative interventions through design and its material, technical, social, and discursive possibilities. Formafantasma's practice embraces a broad spectrum of typologies and methods, from product design through spatial design, strategic planning and design consultancy.

The studio's prescient insight into the challenges facing design, culture, the environment and society has earned them the patronage of an array of international clients such as Lexus, Flos, Fendi, Max Mara, Hermes, Droog, Nodus Rug, J&L Lobmeyr, Cassina, Bitossi, Established and Sons, La Biennale di Venezia, Rijks Museum, Dzek, Ginori, Hem, Maison Matisse, Bulgari, Samsung, Rado, Roll and Hill, Galleria Giustini / Stagetti, La Rinascente, Gallery Libby Sellers among others.

Alongside works for clients, their projects have been presented, published and acquired in the permanent collection of international museums including New York's MoMA and Metropolitan Museum, Art Institute Chicago, London's Victoria and Albert, Paris' Musée National d'Art Moderne, Musée des Arts Décoratifs, CNAP, Fondation Cartier and Centre Pompidou, the Amsterdam's Stedelijk Museum, the Vienna's MAK Museum, Utrecht's Centraal Museum, Mudac Lausanne, North Carolina's Mint Museum of Craft and Design, Rome's Museo Maxxi, Vitra Design Museum, Melbourne's National Gallery of Victoria, Triennale di Milano, LACMA and others.

In March 2020 Serpentine Galleries dedicated a solo exhibition to Formafantasma and their in – depth investigation into the governance of the timber industry.





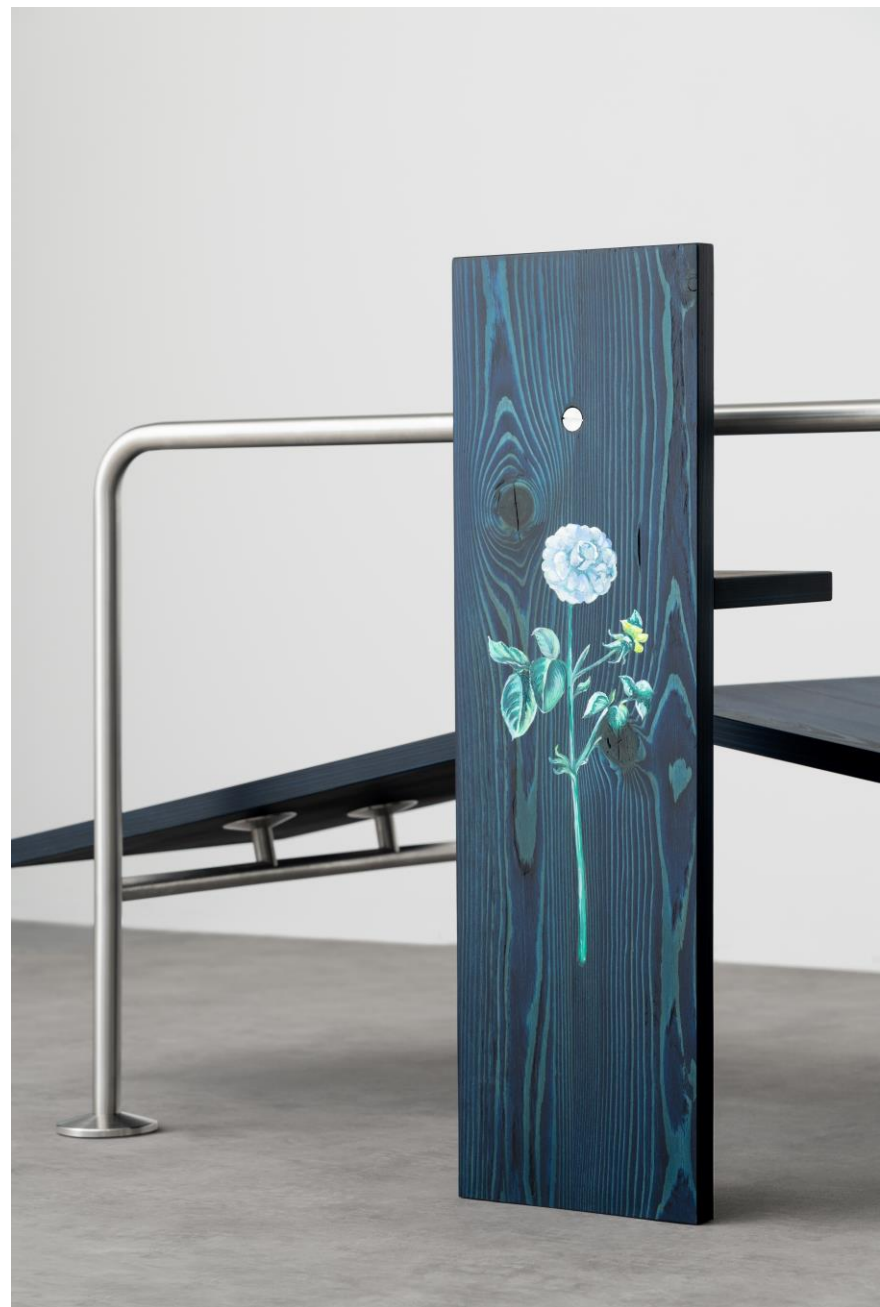
FORMAFANTASMA

CHAISE LONGUE. LA CASA DENTRO COLLECTION, 2024

Linseed based oil on hand brushed larch, clear matt finishing, stainless steel

105x175x80 cm

Ed. of 6 + II APs





FORMAFANTASMA

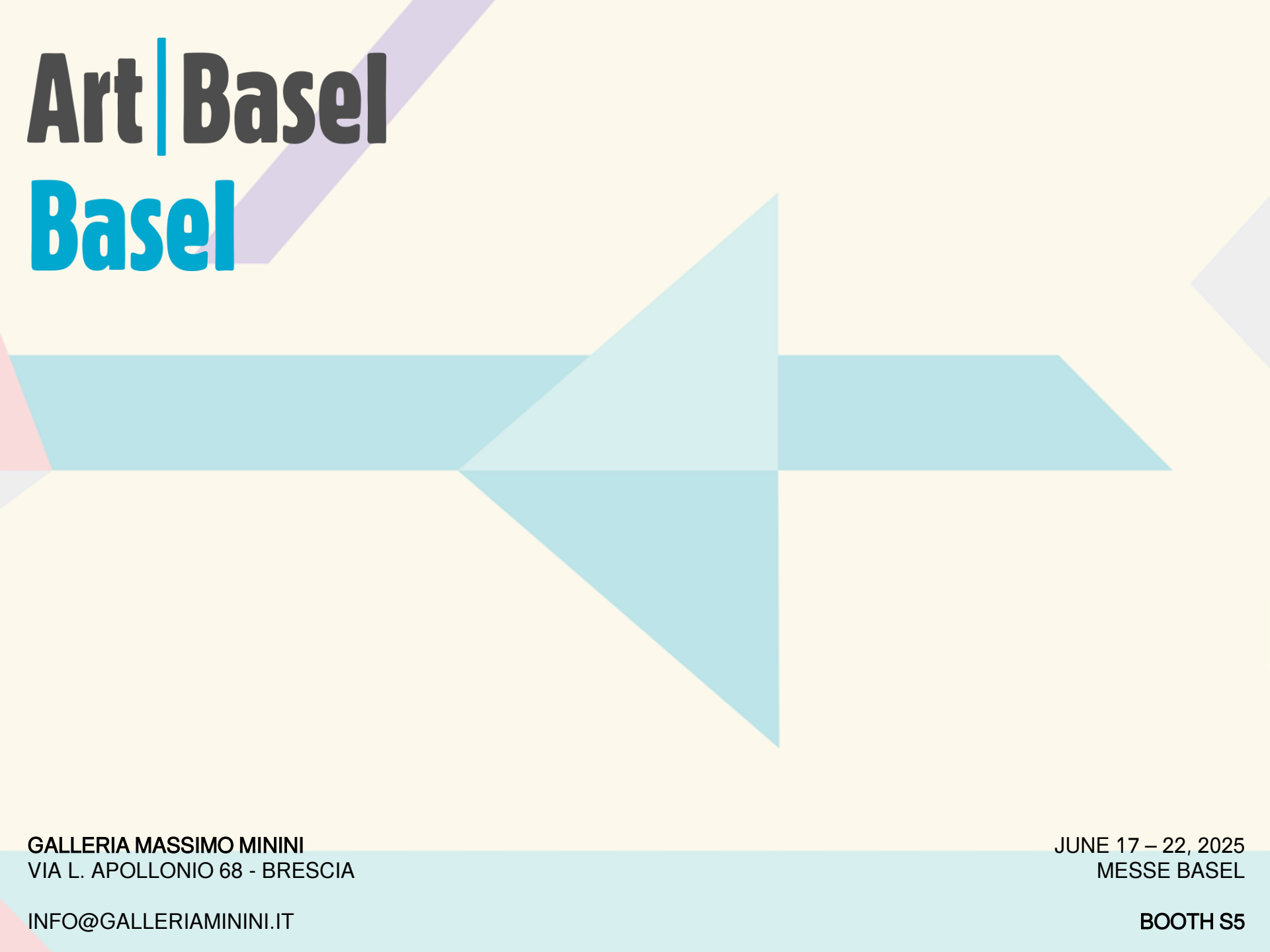
CHAIR 2. LA CASA DENTRO COLLECTION, 2024

Linseed based oil on hand brushed larch, clear matt finishing, embroidered silk, stainless steel

120x70x55 cm

Ed. of 6 + II APs





Art | Basel Basel

GALLERIA MASSIMO MININI
VIA L. APOLLONIO 68 - BRESCIA

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JUNE 17 – 22, 2025
MESSE BASEL

BOOTH S5