



Art | Basel
Basel



17-22 JUNE 2025

BOOTH G 10

Galleria dello Scudo

modern and contemporary Italian art

represented artists

Carla Accardi
Edmondo Bacci
Giacomo Balla
Afro Basaldella
Umberto Boccioni
Alberto Burri
Giuseppe Capogrossi
Pietro Consagra
Giorgio de Chirico
Gianni Dessì
Piero Dorazio
Lucio Fontana
Giovanni Frangi
Giuseppe Gallo
Marco Gastini
Leoncillo
Piero Manzoni
Conrad Marca-Relli
Marino Marini

Eliseo Mattiacci
Fausto Melotti
Amedeo Modigliani
Giorgio Morandi
Gastone Novelli
Nunzio
Luigi Ontani
Antonio Sanfilippo
Giuseppe Santomaso
Arcangelo Sassolino
Angelo Savelli
Alberto Savinio
Salvatore Scarpitta
Toti Scialoja
Gino Severini
Giuseppe Spagnolo
Tancredi
Emilio Vedova
Alberto Viani

Carla Accardi

Scuro blu, 1963
acrylic on canvas
130,5 x 161,5 cm

signed, dated and inscribed on the reverse *n. 377 / Accardi 1963 / 162X130*



selected exhibitions:

- Tokyo, National Museum of Modern Art, *Exhibition of Contemporary Italian Art*, 2 September - 22 October 1967, catalogue, p. 63 (then Kyoto, 1967)
- Rivoli, Castello di Rivoli, Museo d'Arte Contemporanea, *Carla Accardi*, 24 June - 28 August 1994, catalogue, p. 36, ill., and p. 49

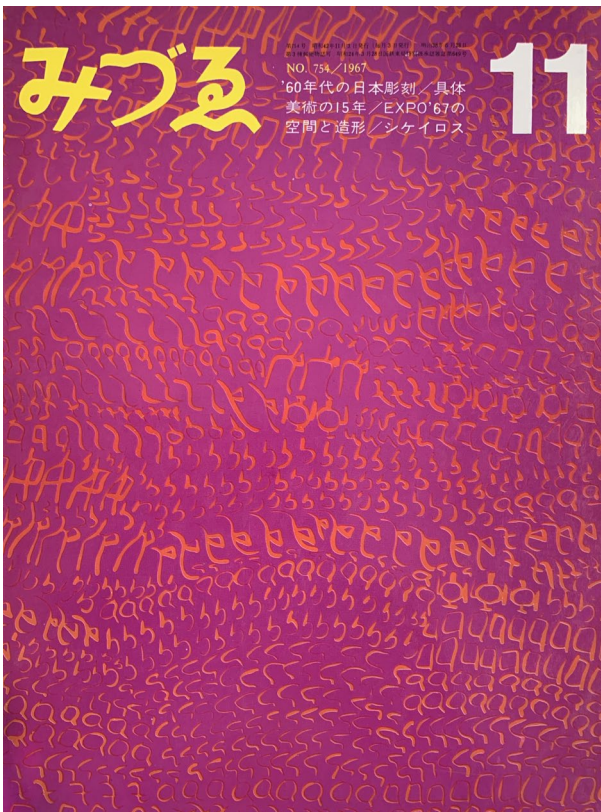
selected bibliography:

- G. Celant, *Carla Accardi*, Charta, Milan and Zerynthia - Associazione per l'Arte Contemporanea, Rome, 1999, p. 287, no. 1963 22, ill.

notes:

work recorded at the Archivio Accardi Sanfilippo under the no. 377

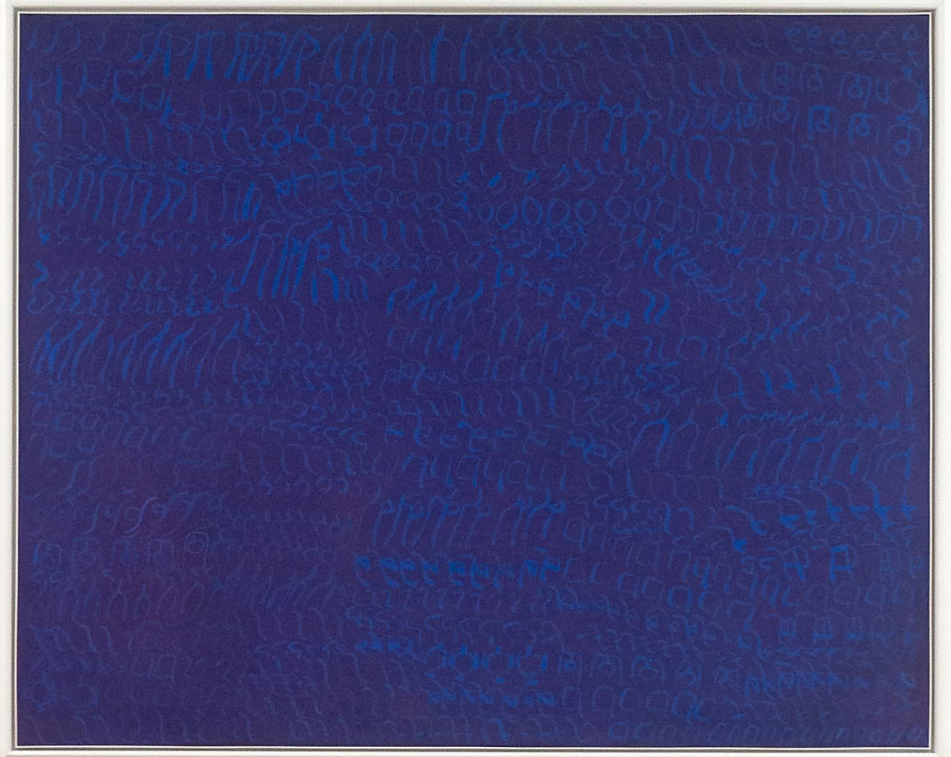
certificate of authenticity by Studio Accardi, Rome, with an autographed declaration by the artist, no. A/22/2025, dated 5 March 2025



The work was included in the *Exhibition of Contemporary Italian Art*, held at The National Museum of Modern Art, Tokyo, in autumn 1967.

Carla Accardi was one of the main personalities included in the show. The Japan revue *Mizue*, November 1967, dedicated her the cover, reproducing a painting very similar to *Scuro blu*.





Afro

Giallo limone, 1957-1958

mixed media on canvas

113,6 x 136,4 cm

signed and dated lower right *afro. 58*



selected exhibitions:

- New York, Catherine Viviano Gallery, *Afro*, 25 November - 21 December 1957, no. 11
- Oakland, The Mills College Art Gallery, *Afro*, April 1958 (then San Francisco, 1958; Santa Barbara, 1958), catalogue, no. 10
- Milan, Palazzo Reale, Sala delle Cariatidi, *Afro. Dipinti 1931-1975*, 24 September - 8 November 1992, catalogue, p. 113, no. 49, ill., and p. 176, no. 49

selected bibliography:

- C. Brandi, *Afro*, Editalia, Rome, 1977, p. 184, no. 123, ill.
- *Catalogo generale ragionato, dai documenti dell'Archivio Afro*, Dataars, Rome, 1997, p. 204, no. 440, ill.

The work belonged to David E. Bright, an industrialist, patron of the arts, and collector of modern art. In the 1950s and 1960s, he assembled a collection of 125 paintings and 40 sculptures, including early twentieth-century European modern art (Jean Dubuffet, Juan Gris, Vassily Kandinsky, Henri Matisse, Amedeo Modigliani, and Pablo Picasso) and post-war American art (Adolph Gottlieb, Jackson Pollock and Mark Rothko).

A similar work titled *Volo di notte (Night Flight)*, dated 1957 is in the collection of the Solomon R. Guggenheim Museum, New York.



David E. Bright at the 32nd Venice Biennale, 1964



Giorgio de Chirico

La visita ai bagni misteriosi, 1935 c.

oil on canvas

38 x 46 cm

signed lower right *G. de Chirico*



selected exhibitions:

- Prague, Umělecká Beseda, [*Giorgio de Chirico*], 15 April - 5 May 1935
- Prague, [location not identified], Skupiny V.U., June 1935
- Chicago, The Arts Club, *Exhibition of the Walter P. Chrysler Jr. Collection*, 8-31 January 1937, catalogue, no. 2
- Venice, Palazzo Grassi, *Arte Italiana. Presenze 1900-1945*, curated by G. Celant and P. Hulten, April-November 1989, catalogue, p. 408, ill., and p. 738
- Verona, Galleria dello Scudo e Museo di Castelvechio, *de Chirico, gli anni Trenta*, 13 December 1998 - 28 February 1999, catalogue, p. 191, no. 48 and p. 193, no. 48, ill.
- Paris, Musée d'Art Moderne de la Ville de Paris, *Giorgio de Chirico, la fabrique des rêves*, 13 February - 24 May 2009, catalogue, p. 166 no. 74, ill., and p. 329, no. 74

selected bibliography:

- G. B. Angioletti, *Giorgio de Chirico*, in "Život", Prague, June 1935, ill.
- M. Fagiolo dell'Arco, *I bagni misteriosi. De Chirico negli anni Trenta: Parigi, Italia, New York*, Berenice, Milan, 1991 (Skira, Milan, 1995), p. 30, ill. and p. 239, no. 43, ill.
- *Giorgio de Chirico. Catalogo generale - opere dal 1910-1975*, edited by Fondazione Giorgio e Isa de Chirico, Maretti Editore, Falciano, 2015, vol. 2/2015, p. 99, no. 521, ill.



Walter P. Chrysler Jr., the American pioneer in the automotive industrie and historical owner of the artwork





Leoncillo

San Sebastiano, 1960
glazed terracotta and enamels
60,1 x 30 x 14,3 cm



selected exhibitions:

- Milan, Palazzo Reale, *AnniCinquanta. La nascita della creatività italiana*, 4 March - 3 July 2005, catalogue, p. 440, ill.

selected bibliography:

- C. Spadoni, *Leoncillo*, introduction by C. Brandi, L'Attico - Esse Arte, Rome, 1983, p. 269, no. 105, illustrated and p. 291, no. 105

The work belongs to the last decade of Leoncillo's work, when his most mature language took shape, when it was object of constant interest from the most authoritative critics both in Italy and abroad.

A selection of large-size sculptures was presented in the show *Leoncillo, materia radicale* at Galleria dello Scudo, Verona, winter 2018-2019.



Leoncillo materia radicale, Galleria dello Scudo, Verona, 2018-2019



Conrad Marca-Relli

X-L-7-84, 1984

collage and mixed media on canvas

137 x 152,5 cm

signed lower centre *MARCA-RELLI*



selected exhibitions:

- Parma, Galleria Niccoli, *Marca-Relli*, 6 October - 26 November 1990, catalogue, text by D. Ashton, p. 46, ill.

- Darmstadt, Institut Mathildenhöhe, *Conrad Marca-Relli. Works 1945-1996*, 12 March - 12 May 2000, catalogue, p. 205, no. 135, ill., and p. 257, no. 135

selected bibliography:

- *Conrad Marca-Relli. Protagonista dell'Espressionismo Astratto Americano*, Bruno Alfieri Editore, Milan, 2008 p. 296, no. MR09456, ill.

notes:

signature, title and dimension on the reverse *MARCA-RELLI / X-L-7-84 / 54 x 60*



Conrad Marca-Relli. Works 1945-1996
catalogue of the exhibition
Institute Mathildenhöhe,
Darmstadt, 2000



Giorgio Morandi

Natura morta, 1929

oil on canvas

52,9 x 48,5 cm

signed and dated upper right *Morandi 929*



selected exhibitions:

- Florence, Palazzo Strozzi, *Arte moderna in Italia 1915-1935*, 26 February - 28 May 1967, catalogue, p. XL, no. 1219 and p. 228, no. 1219, ill.
- Kamakura - The Tokyo Shimbun, The Museum of Modern Art, *Giorgio Morandi*, 18 November - 24 December 1989

selected bibliography:

- L. Vitali, *Morandi. Catalogo generale*, Electa, Milan, 1977 (II ed. 1983, reprint 1994), 2 vols., vol. I, no. 137, ill.

notes:

label on the reverse on the frame “COLLEZIONE / (1942) CASELLA”

The work belonged to the pianist and composer Alfredo Casella, an important collector of Italian art.

In this painting from 1929 appears the yellow cloth element, which will be typical of his future production starting 1952



Giorgio Morandi,
Natura morta, 1952
Museo Morandi, Bologna



Antonio Sanfilippo

Senza titolo, 1958
tempera on canvas
130 x 80 cm

signed lower right *Sanfilippo*



selected exhibitions:

-Venice, Galleria del Cavallino, *Antonio Sanfilippo*, 17-27 March 1959, brochure

-Darmstadt, Mathildenhöhe, *Forma 1 1947-1987*, 6 December 1987 - 31 January 1988, catalogue, no. 134, ill.

-Palermo, RISO - Museo Regionale d'Arte Moderna e Contemporanea, *Antonio Sanfilippo. Segni, forme, sogni della pittura. Cento anni*, 22 December 2023 - 24 February 2024, catalogue, p. 160, ill.

selected bibliography:

-G. Appella, F. D'Amico, *Antonio Sanfilippo. Catalogo generale dei dipinti dal 1942 al 1997*, De Luca Editori, Rome, 2007, p. 172, no. 263, ill.

The work was realized in 1958, the year marked by two important exhibitions abroad: *The International Art of a New Era (Informel and Gutai)*, Osaka, Japan, and the international exhibition at the Carnegie Institute in Pittsburgh



The International Art of a New Era (Informel and Gutai), Osaka, 1958: cover of the catalogue, and installation view with works by Helen Frankenthaler and Sanfilippo





Toti Scialoja

Issoire argento, 1961

vinavil, pigment, gauze, sand and rope on cotton canvas
106,5 x 206,2 cm

signed and dated on the reverse *Scialoja 1961*



selected exhibitions:

-Venice, Padiglione Italiano ai Giardini, *XXXII Esposizione biennale internazionale d'arte*, 20 June - 18 October 1964, p. 84, no. 9

-Verona, Galleria dello Scudo, *Toti Scialoja, Impronte. Opere 1957 - 1963*, 16 December 2023 - 30 March 2024; exhibition realized in collaboration with Fondazione Toti Scialoja, Rome

selected bibliography:

-G. Appella, *Toti Scialoja. Catalogo generale dei dipinti e delle sculture 1940-1998*, SilvanaEditoriale, Cinisello Balsamo (Milan), 2024, p. 159, no. 663, ill.

Issoire argento was realized in September 1961 in the studio in rue de la Tombe Issoire, Paris. The canvases of that period are characterized by the use of anti-canonical materials such as rope, gauze and lace.



Scialoja standing in his solo exhibition at the 32nd Venice Biennale, 1964



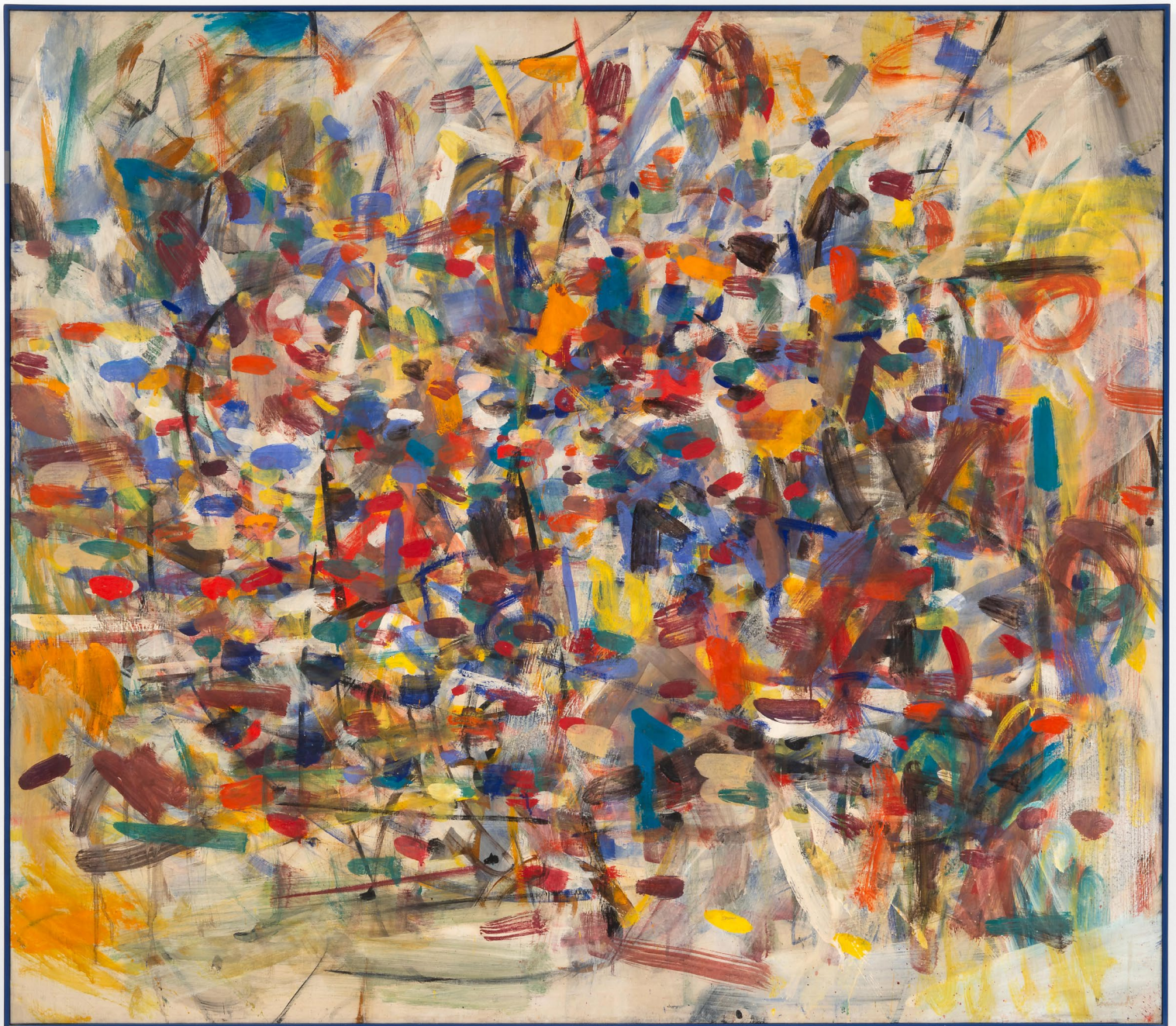
Tancredi

Senza titolo ("Marina veneziana"), 1957

oil on canvas

139,2 x 158,5 cm

signed lower right *Tancredi*



selected exhibitions:

- Milan, Palazzo della Permanente, *Giovani artisti italiani*, 14 April - 16 May 1958, catalogue, ill.
- Venice, Peggy Guggenheim Collection, *La mia arma contro l'atomica è un filo d'erba. Tancredi. Una retrospettiva*, 12 November 2016 - 13 March 2017, catalogue, p. 172 and p. 173, ill.
- Verona, Galleria dello Scudo, *Tancredi, opere scelte 1954-1962*, 30 September - 18 November 2023

selected bibliography:

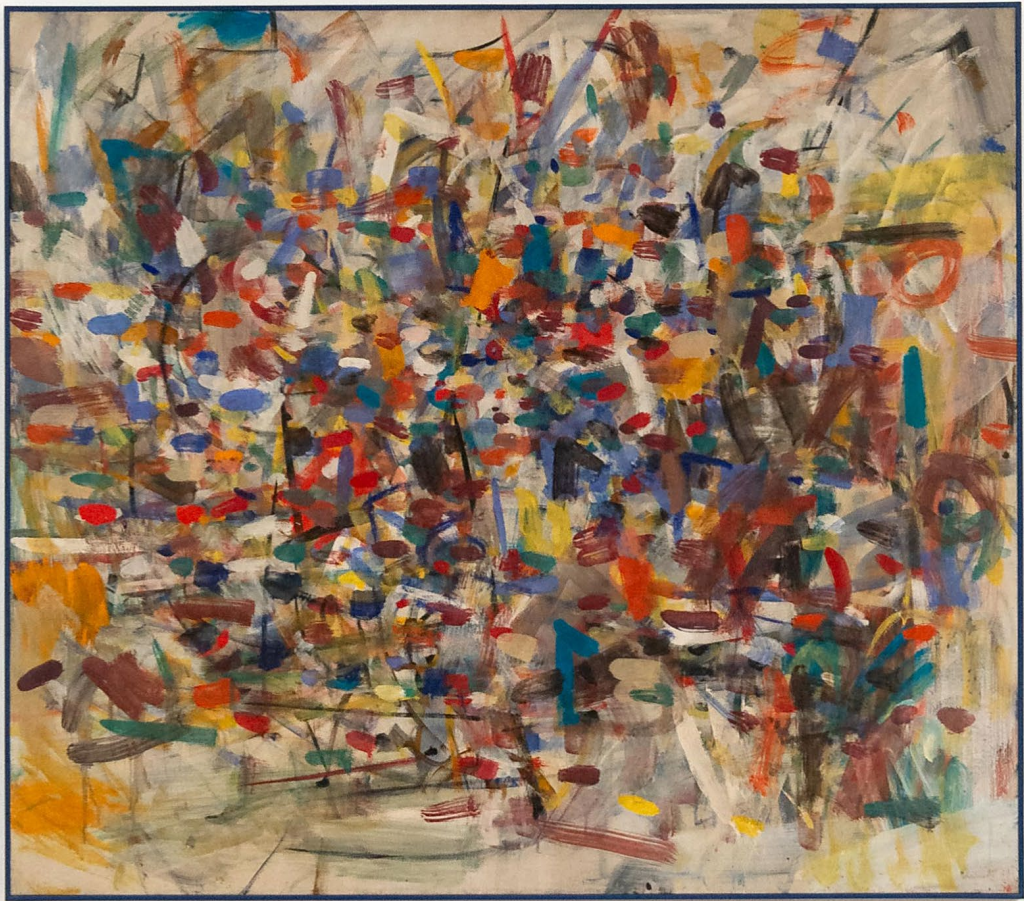
- M. Dalai Emiliani, *Tancredi. I dipinti e gli scritti*, Allemandi, Turin, 1996, 2 vols., vol. I, p. 258, no. 714, and vol. II, no. 714, ill.

Around 1957 Tancredi rediscovered his origins: for the american collectors he created paintings dedicated to Venice titled “Marina Veneziana”, that Peggy Guggenheim donated to american museums.

One of these paintings is still part of her collection in Palazzo Venier dei Leoni, Venice, documented in the photo from the '60s here below.







Emilio Vedova

Ciclo S.8, 1960

oil, tempera and pastel on canvas

110,3 x 110,3 cm

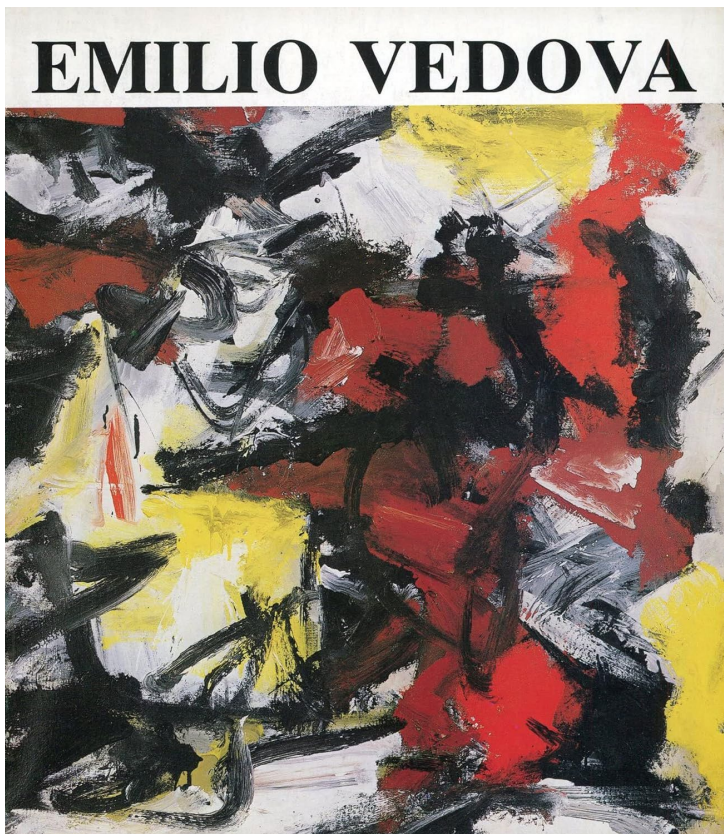
signed, titled, inscribed and dated on the reverse *CICLO 1960 - S.8 / Vedova / VENEZIA*



selected exhibitions:

- Rome, Galleria L'Isola, *Emilio Vedova. Opere dal 1959 al 1962*, 19 April - 31 May 1988, catalogue, cover, [p. 2], no. 6 and [p. 12] no. 6
- Frankfurt, Galerie Neuendorf, *Emilio Vedova*, 13 April - 10 May 1989, catalogue, [p. 36], no. 14 and [p. 37], ill.

The painting was executed in 1960, when Vedova won the *Gran Premio per la Pittura Italiana* at the 30th Venice Biennale. Some of this large canvases were then purchased by Italian museums and american collectors.



Catalogue of the solo exhibition,
*Emilio Vedova. Opere dal 1959 al
1962*, Galleria L'Isola, Rome, 1988



Emilio Vedova

Senza titolo, 1987
acrylic on canvas
diameter 149,8 cm



The appearance of the tondo ... introduces a principle of higher order into the disorder, and in it the surprise of disconnectedness and effort finds a unifying envelope...

The circle is the principle of perfection; it contains all hierarchies, all eras, and thus can accept all the activities and dynamic inclusions of material and immaterial life.

Germano Celant



Works from the *Tondi* series exhibited in the Emilio Vedova retrospective in Palazzo Reale, Sala delle Cariatidi, Milan, 2019-2020



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