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Art Basel 2025
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VALERIO ADAMI

B. 1935 in Bologna, Italy - lives and works in Meina, Italy

Valerio Adami
Studio per una camera d'hotel, 1967
Acrylic on canvas
195.6 x 130 x 2 cm





Valerio Adami is best known for his richly colored, psychologically complex paintings through which he examines modern society. His artistic beginnings were very much influenced by Expressionism and by the memory of a destroyed country after the Second World War. In the 1950s he left Milan and lived between Paris and London where he met fellow artists Roberto Matta, Wilfredo Lam, Richard Hamilton and Francis Bacon who deeply inspired him. During the 1960s, Adami became one of the leading representatives of the neo-figurative art movement. Looking at his work from that decade, comic books and cartoons as well as the graphic art of billboards come to mind. Further influences are Cloisonnism, a post-Impressionist movement in which bold, flat forms of saturated color are bordered by pronounced black lines, and British Pop art with its inspiration from commercial advertisements, magazines, movies and celebrity culture.

Many works from the early 1960s depicted pure energy and frenzy and are reminiscent of cartoons: objects blown into a thousand pieces, cosmic rays and dense smoke clouds mixed with speech bubbles, stars, onomatopoeic keywords and body fragments such as lips, fingernails or legs.

In the later 1960s there was a shift away from the uber-energetic earlier depictions towards more static images and a slightly darker colour palette. Many of these later works featured seemingly lifeless, deserted, anonymous and impersonal urban spaces and lusciously sensuous, pastel-colored interiors. A large number of the paintings from the later 60s, was inspired by the numerous photos from Adami's visit to New York in 1966 where he resided and worked at the Chelsea Hotel and took pictures of shop windows, hotel rooms, public toilets and subway stations.

Valerio Adami's *Studio per una camera d'hotel* from 1967 is a typical interior scene from the later 1960s. It depicts a section of a green and turquoise-colored bathroom complete with bathtub, mirror, shower curtain, violet floor and pink washbasin. The enigmatic emptiness of the space with its crumpled bath mat and full to the brim tub, undoubtedly suggesting the presence of someone, sets in motion an inevitable narration of past and future actions.



MATTHEW BRANNON

B. 1971 in Anchorage, Alaska - lives and works in New York, USA

Matthew Brannon

9pm Friday Night, Top Floor Mid-Town, 1982, 2025

Silkscreen on paper with hand painted elements

130.5 x 115.5 cm

142 x 125.5 x 5 cm (framed)





From sculpture and painting to installation and video, **Matthew Brannon** treats each medium with the uttermost precision and with an extraordinary sense of detail.

He is both an artist and writer but is probably best known for his expansive approach to printmaking. Brannon primarily works in silk screen and letterpress, both of which invite the playful juxtaposition of image and text. Literary sensibility, wit, the playful use of language, a fascination with psychoanalysis and a radical approach to printmaking have long been key elements in Matthew Brannon's oeuvre. His detail-rich, richly coloured unique silkscreen prints are the products of a most meticulous research and involve the use of several dozen screens. With his inimitable style, reminiscent of lifestyle magazines and advertisings from the mid-twentieth century, Brannon captures a particular cultural moment in American history which he effortlessly blends with the current zeitgeist.

For almost a decade, Brannon has worked on a series of large-scale unique prints that dealt with the cultural and political consequences of the Vietnam War. From there on, he started to address more socio-cultural phenomena as manifestations of a collective state of mind. In spite of his turning towards movies, music and product design, there is almost always a political and sociological undercurrent in his works as they oftentimes refer back to pivotal scenes within the American psyche.

With *9pm Friday Night, Top Floor Mid-Town, 1982, 2025* Brannon harks back to the flamboyant decade of the 1980s. The, in those days, exotic Japanese dinner choice including nigiri and sea urchin, Jessica Rabbit-like picture postcard of a busty blonde paired with the infamous investment bank's Drexel Burnham annual ball invitation positions the work in Gordon Gekko's ultra capitalist and macho *Wall Street* New York of the 1980s.







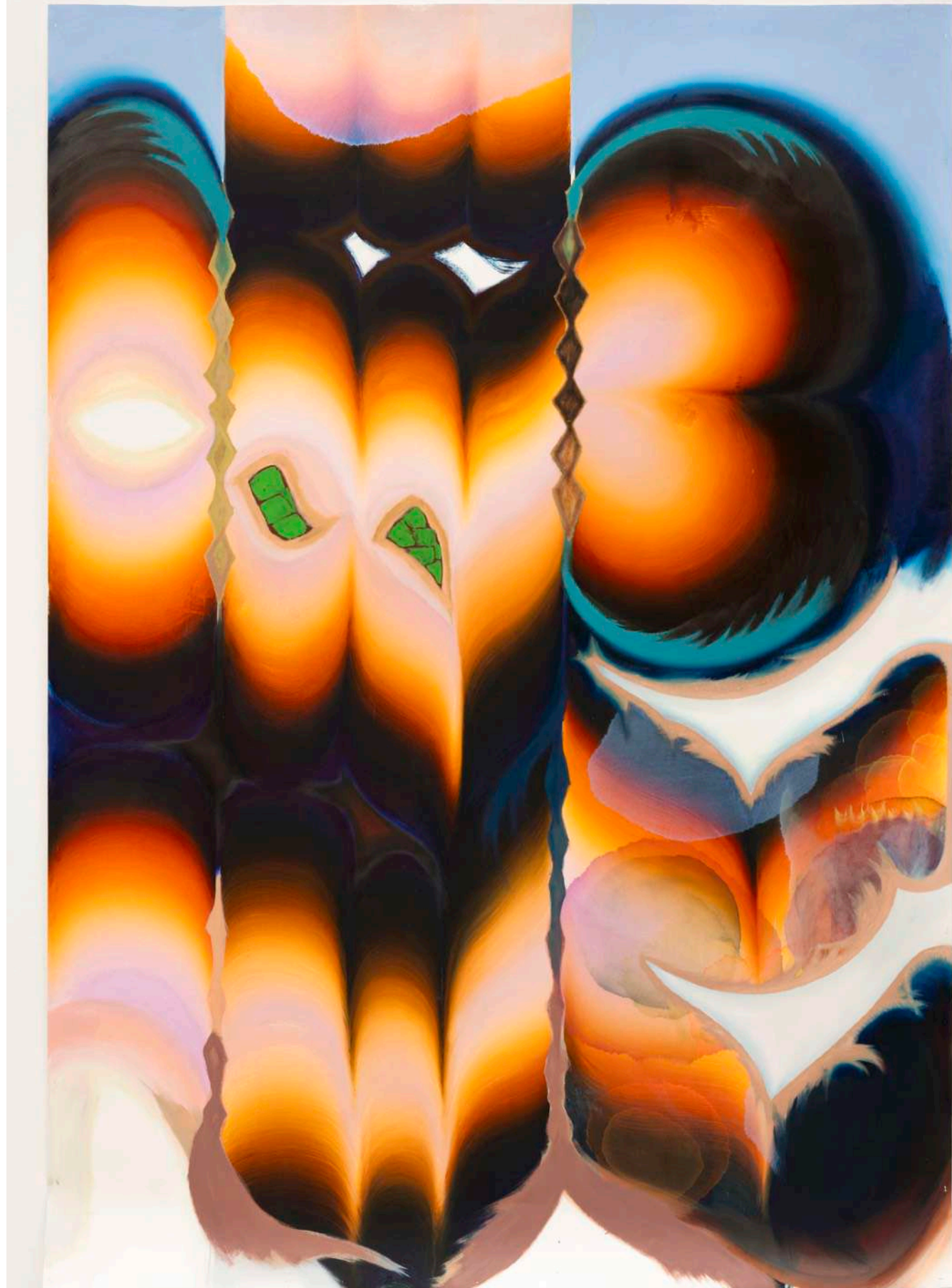
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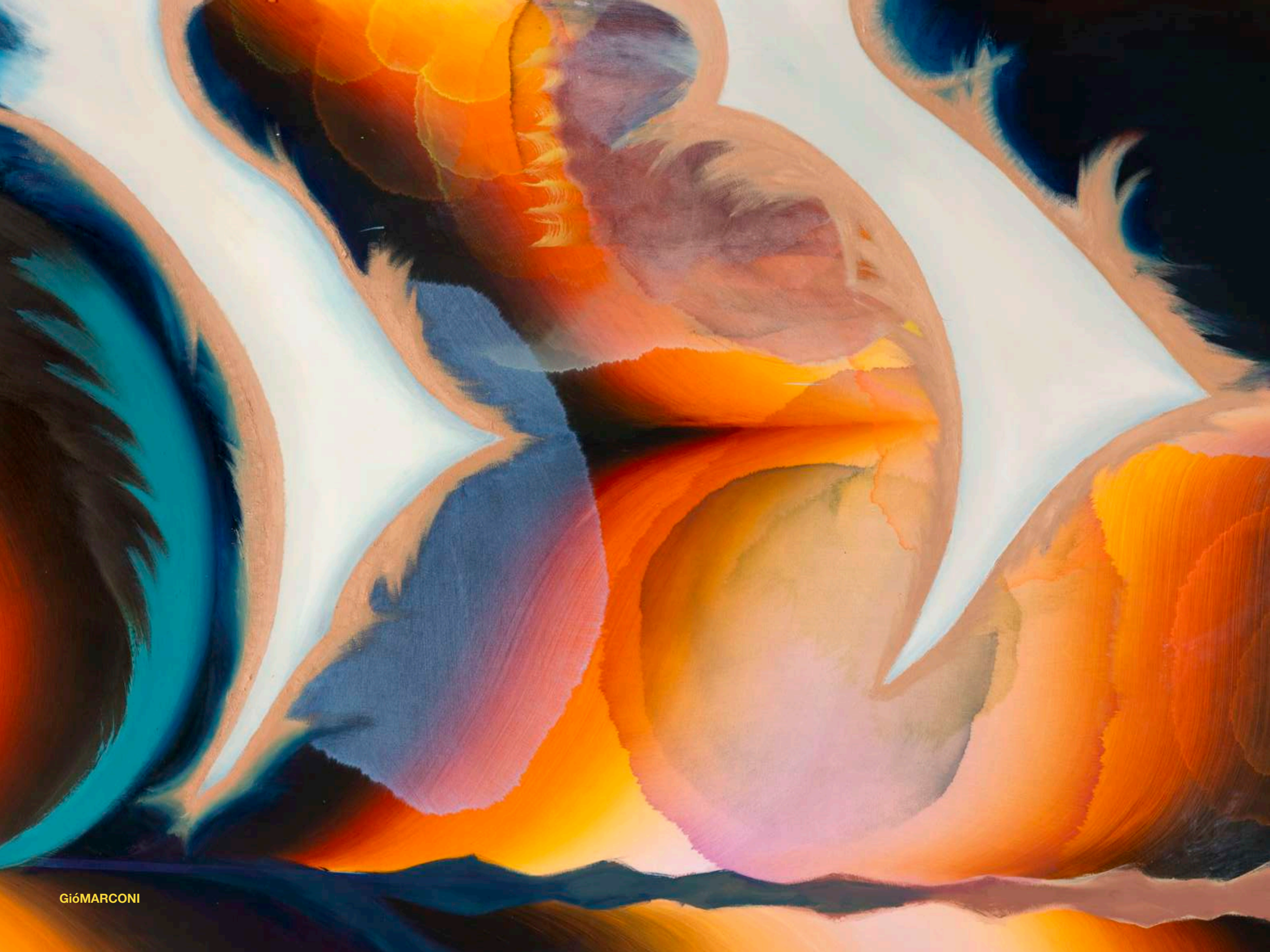
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KERSTIN BRÄTSCH

B. 1979 in Hamburg, Germany - lives and works in Berlin, Germany

Kerstin Brätsch
UNTITLED, from ATEM Series, 2024
Oil on paper
282.3 x 200 cm





In her working practice, which is strictly serial, **Kerstin Brätsch** has always tried to expand the boundaries of painting. This can be seen in her probing the resistance of a fragile material as she has done with her antique glass works; her development of talismanic painterly objects in her Kaya collaboration; her challenging the elaborate marbling technique originally laid out for the small scale onto a very large scale or her attempt to fossilize painting in her stucco-marmo works.

Brätsch's impetus has always been to try to experiment with new techniques while to simultaneously sustain traditional craftsmanship.

Already in 2017, Brätsch started making stucco-marmo works, using the 17th-century Italian technique in which pigments are mixed with wet plaster and glue to create the effect of marble. The colorful, vibrant works evoke fossil-like fragments and brushstrokes as well as fantastical creatures and facial features.

One of the artist's motivations to continue to work with stucco-marmo, is the preservation of the disappearing techniques of *Stuccatura* (plastering) and *Intarsia*.

In 2019, the Museum of Modern Art in New York City has commissioned a 35 piece-strong site-specific stucco-marmo installation for its terrace Café.

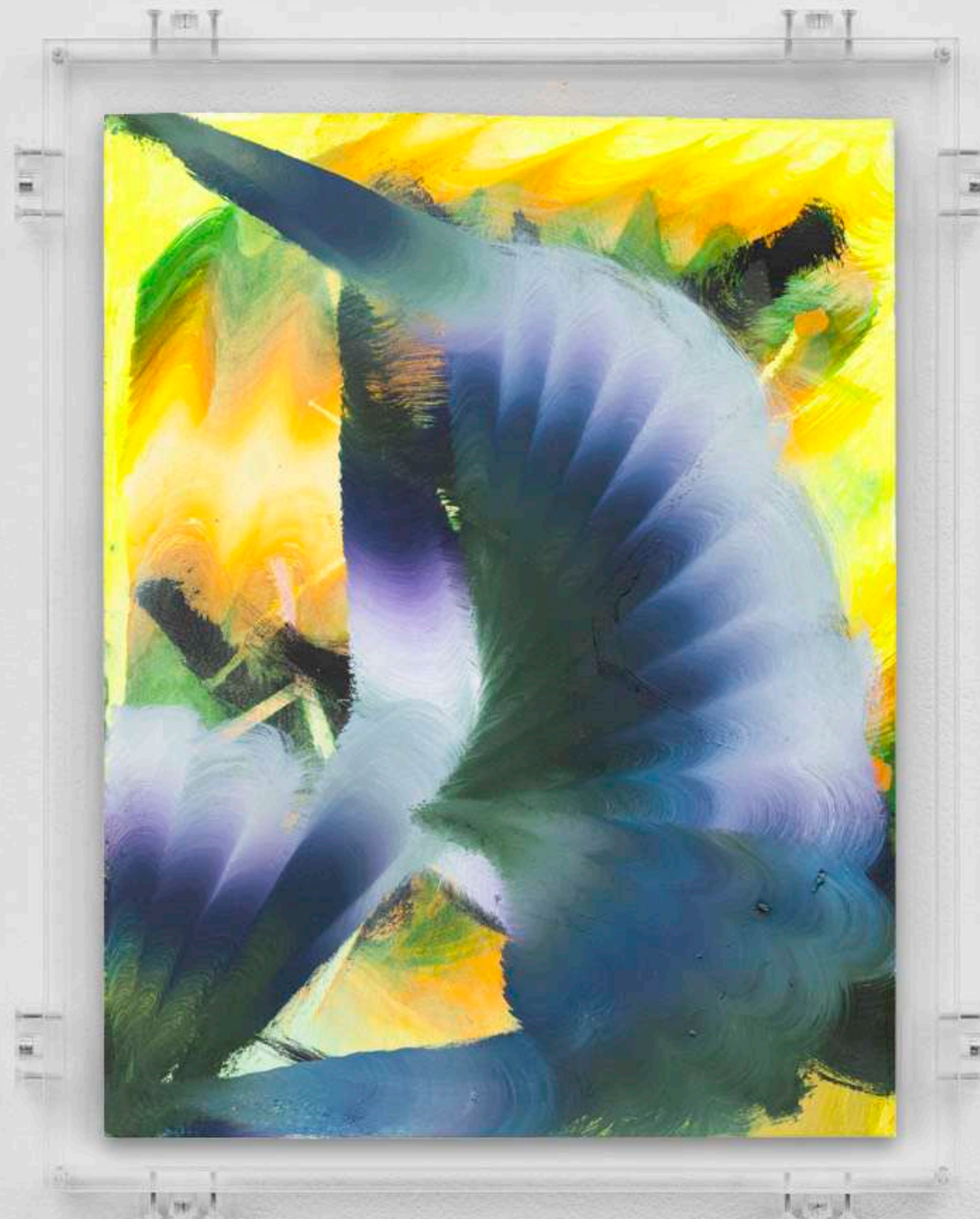
For the rotunda at the heart of the Fridericianum in Kassel, the artist not only designed the wallpaper and curtains but also the benches and the stucco-marmo tables.

Her collaborative working practice was abruptly brought to a halt in 2020, when the pandemic forced her to change her working method. Since she could not travel anymore and was therefore no longer able to proceed with her mostly collaborative studio practice -be that with her glass producer in Zurich, her KAYA co-collaborator Debo Eilers in New York or her stucco marmo master in Rome- she shifted her overall practice and focused on just working in her studio. The result of this unintentional change is a series of Mandala-like drawings and collages with colored pencil on paper, the *Para Psychics*. These works were not only a reflection of the suspended time during the various lockdowns and the artist's personal meditations, thoughts and fears but they were also a manifestation of her interest in mysticism, tarot and alchemy.

Her new body of work, the small scale *META* and large *ATEM* paintings, expand upon her *Para Psychic* project. These abstract compositions with their swirling brushstrokes and translucent veils of colour which appear to be in a constant state of flux, explore the social, psychological and psychical expressions of the body. They recall energy streams and cosmic forces and demonstrate the idea that a painting can be expressive and thus be the depiction of unconscious desires, feelings or mental states.



Kerstin Brätsch
META, 2024
Oil and collage on paper
40 x 31.8 x 3 cm (framed)





ANDRÉ BUTZER

B. 1973 in Stuttgart, Germany - lives and works in Berlin, Germany

André Butzer
Untitled, 2025
Oil on canvas
78.5 x 102.2 x 2.5 cm





German painter **André Butzer** is best known for amalgamating American pop culture with European Expressionism and German (cultural) history. Recurring themes in his oeuvre are the exploration of identity and the influence of mass entertainment and consumption and, on the whole, the psychological parameters of the human experience. Henry Ford, Walt Disney, or Coca Cola belong as much into his repertoire as the enigmatic German poet Friedrich Hölderlin or the painters Edvard Munch, Paul Cézanne and Henri Matisse. Over the years, Butzer has established a unique visual language and a pictorial universe in which he explores the idea of color, light and scale. He switches easily from dense, abstract works and his primarily black monochrome N paintings, to the most vibrantly colored figurative canvases. For the latter, he has established a reservoir of recurring characters and distinctive figures that have come to populate these thrilling fusions of pop culture, politics and art history with their inflated heads, oversized hands and cartoonish eyes: his side-glancing ladies, playfully floating faces as well as his iconic *Wanderer* figures, the artist's alter ego, belong to Butzer's permanent personnel. First appearing in 1999, these bright, distinctive figures of Butzer's "Science Fiction- Expressionism" continue to lure the viewer into their realm.

Untitled, 2025 is part of a new body of work in which the artist shows his at times fluent transition from figuration into semi-abstraction. Out of the bright red patchwork background emerges the girl's face above a Matisse-like fruit still life on blue tablecloth.



ALEX DA CORTE

B. 1980 in Camden, NJ, USA - lives and works in Philadelphia, PA, USA



Alex Da Corte

Matchbox (Le Perroquet), 2025

Maple, poplar, birch, ASA plastic, aluminum oxide-coated abrasive, wood filler, body filler, adhesive, hardware, flashe, velvet
28 x 69 x 8 cm

\$50,000

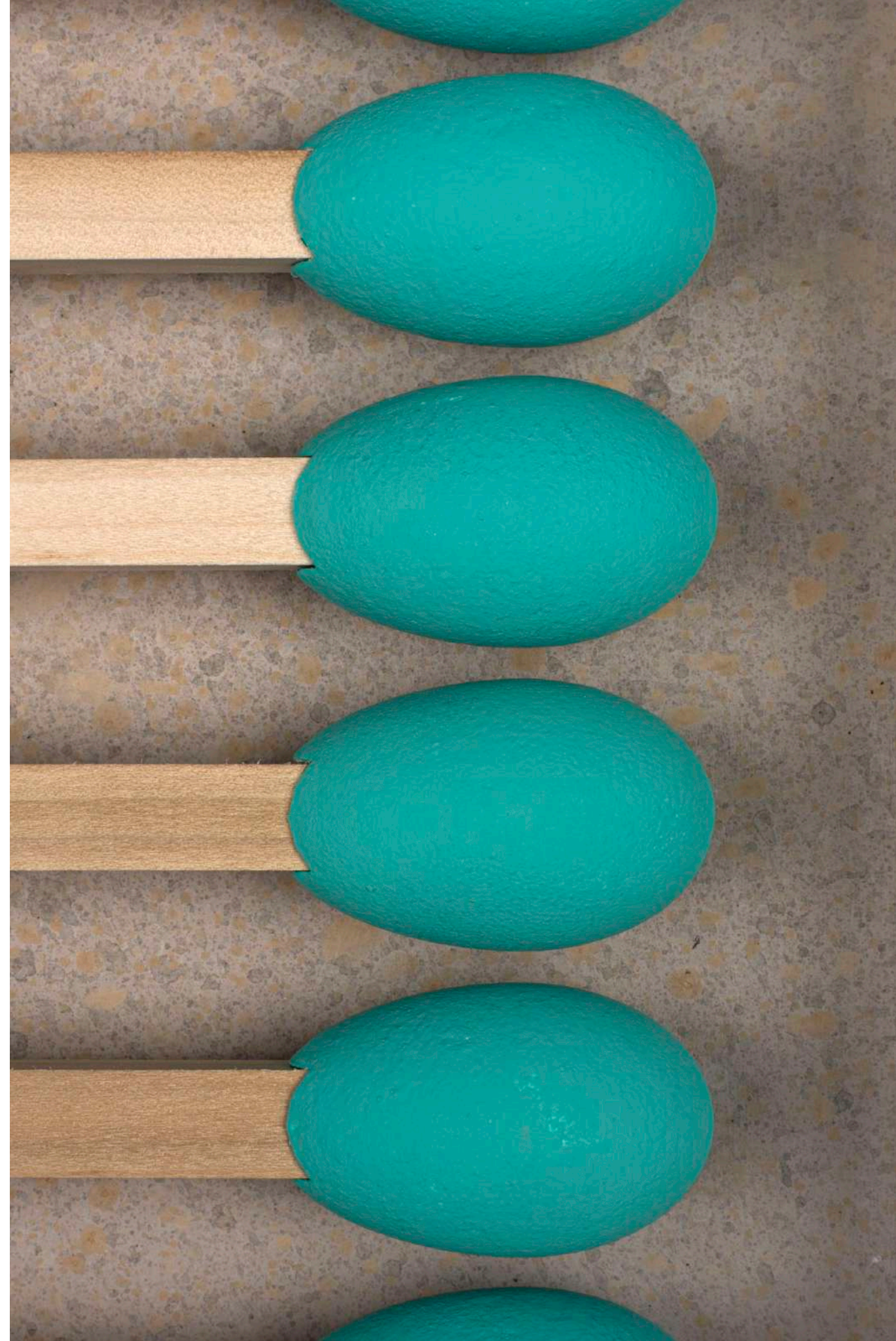


In his practice, the Venezuelan-American conceptual artist **Alex Da Corte** embraces the use of different media including sculpture, painting, video, performance and installation which he often combines to vibrant and immersive, vividly-colored, dreamlike environments, replete with brightly painted walls, colorful carpets and different-colored neon lighting. His work is informed by Surrealism as well as Pop Art and is deeply rooted in traditional arts and culture. It draws from a wide range of sources, including personal narrative, modern design, art history, literature, the glossy aesthetics of commercial advertising and American consumer and popular culture. A keen attention to color and form as well as the combination of high- and lowbrow American cultural references are a trademark of Da Corte's work. Figures such as Allan Kaprow, Big Bird, Frankenstein, the Muppets and Eminem are teamed with both everyday and fantastical objects.

Recurring themes in Da Corte's oeuvre are the exploration of identity and personal as well as cultural politics, the notion of intimacy and alienation and, on the whole, the psychological parameters of the human experience.

A noticeable characteristic of many of his works is the fluent oscillation between melancholia and gloom on the one hand and an effortless lightness and playfulness on the other. Da Corte time and again manages to narrate new stories about familiar characters with a mixture of empathy, comedy, criticism and the macabre.

The sculpture *Matchbox (Le Perroquet)*, 2025 is a new body of work by Alex Da Corte in which the artist harks back to his vast arsenal of mundane found items which he then blows up into larger-than-life objects. Le Perroquet was an iconic French restaurant in Chicago which closed down in the 1990s. In this new series, Da Corte continues his exploration of pop culture, memory, and materiality and merges nostalgia and surrealism. The six single matches with their teal, bulbous tips are arranged with uncanny precision, transforming an ordinary object into something tender, absurd, and theatrical. At once humorous and slightly melancholic, *Matchbox (Le Perroquet)* shows the delicate line between the everyday and the extraordinary.





PATRIZIO DI MASSIMO

B. 1983 in Jesi, Italy - lives and works in London, UK

Patrizio di Massimo
28B Erlanger Road (Nicoletta and Patrizio),
2024
Diptych
Oil on linen
Each: 200.5 x 120.5 cm
Each: 204 x 124.3 x 5.6 cm (framed)



Patrizio di Massimo's early works consisted mainly of photography, video and performance. From 2009 onwards, he radically shifted his practice as he started to focus solely on the medium of painting and in particular on portraiture. Before long he had created a very distinctive style that combines compositional fantasy with a richly baroque surrealism, topped by an omnipresent element of mystery. In spite of his focus on portraiture, di Massimo's works are filled with references to art history, Italian history and cinema (particularly the films of Federico Fellini) and popular culture. His paintings also hark back to an archive of personal drawings and photographs as well as unidentified images found on the web.

Before he starts to paint his portraits, di Massimo meticulously arranges photo shoots, orchestrating every detail with his sitters to achieve the desired image. He then digitally edits the photo by changing elements, sometimes mixing several different pictures and often altering the size of the faces, a ploy also used in ancient portraiture.

In his works, the artist likes to explore the interpersonal complexities of life thereby analyzing societal roles and subjects such as gender, contemporary masculinity, identity, family and overall power structures. His numerous self portraits depict di Massimo's coming to terms with his roles as an artist, husband, father and son.

His paintings, vaguely reminiscent of the New Objectivity movement, are deeply intimate depictions of his sitters who seemingly appear frozen in time. Their enigmatic aura captures the viewer who interacts with the paintings as some sort of voyeur who observes each intimate detail from outside. The contemplation of di Massimo's paintings triggers a stream of consciousness and sets in motion an inescapable cascade of narratives about what has happened prior to the depicted scene and what is going to happen next.

The diptych *28B Erlanger Road (Nicoletta and Patrizio)*, 2024 is part of the sleeping muses series in which the artist depicts artist friends and curators while sleeping. In this case, it is di Massimo himself together with his wife Nicoletta who are painted in their richly draped powder blue bed while asleep. Turned away from each other and each in their own realm, the dreaming pair appear as two different entities but are nonetheless connected through the richly draped bedsheets.

The series of sleepers does not only reflect upon the social dimension of resting but it concurrently gets to the heart of the intimacy of the bed as a place of retreat.





Patrizio di Massimo
The Orange Curtain (Gray and Asa), 2024
Oil on linen
130.5 x 90.3 cm
134.3 x 94.3 x 5.6 cm (framed)





NATHALIE DJURBERG & HANS BERG

B. 1978 in Lysekil & in Rättvik, Sweden - live and work in Sweden

Nathalie Djurberg & Hans Berg

Get Close to Each Other and Stick Together (33 cm), 2024

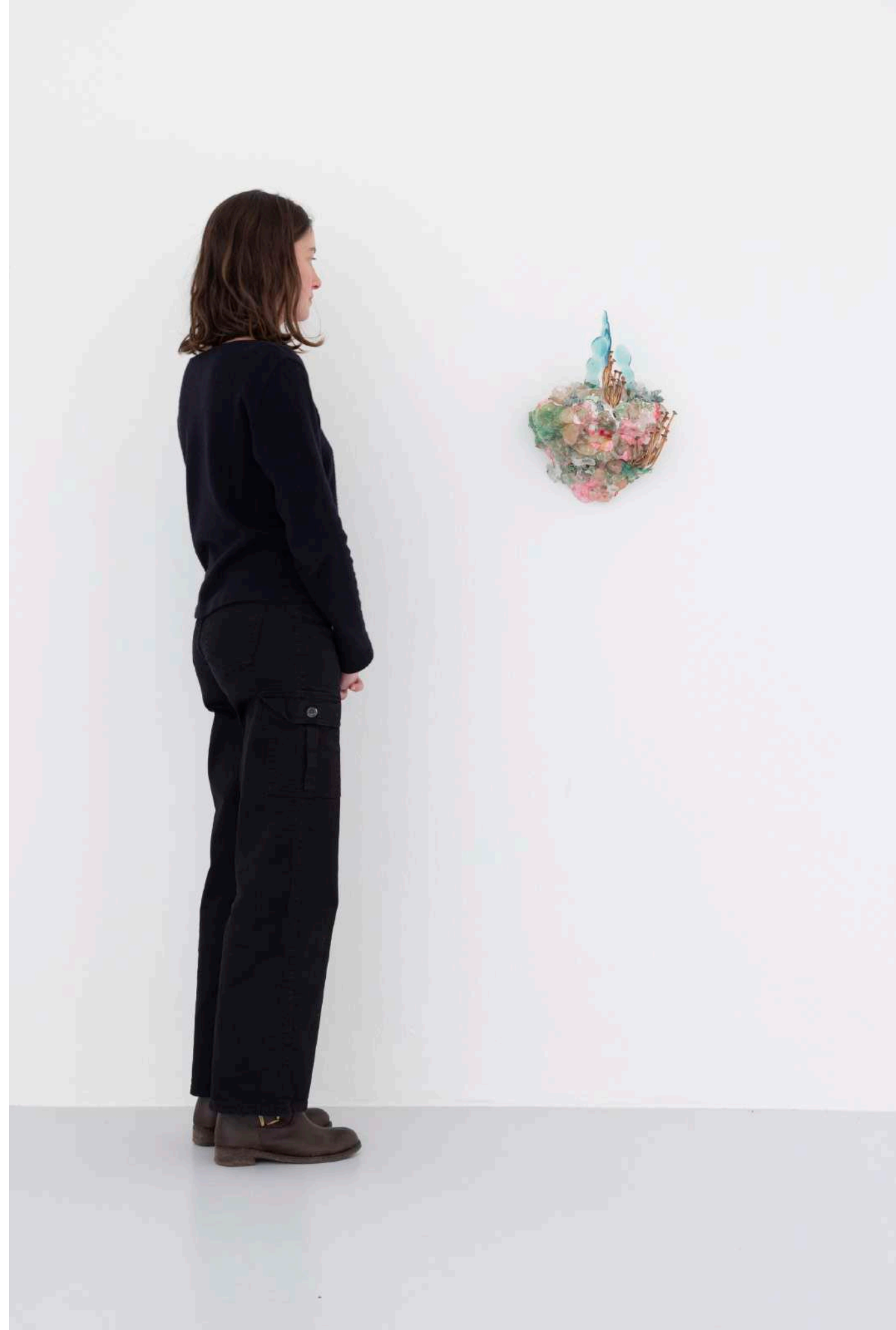
Glass, resin, metal, wood, polymer clay, acrylic paint, marble dust
Ca. 33 x 17 x 31 cm





Through stop-motion video, sound, sculpture and large-scale installations, **Nathalie Djurberg & Hans Berg** create stories that investigate themes of sexuality, lust, submission, fear, loss, jealousy, exploitation and greed. The artists develop narratives that are at once comical and seductive, erotic and violent and that frequently hint at the absurd. Their surreal, psychologically charged works always deal with human and animalistic desires. Though Djurberg started out as a painter, she found herself unsatisfied with images that could only show a singular scene. That led her to experiment with animation, which allowed her to channel her interest in action and movement. Having collaborated for over two decades, the artists work completely intuitively each in their own medium, without a prewritten script, storyboard or a predetermined plot: Djurberg has developed a distinctive style of filmmaking where she produces elaborate environments and puppets out of clay, plasticine, wire and foam while the musician and composer Berg is in charge of the music. He produces the atmospheric sound and adds the hypnotic music to Djurberg's animations. The combination of suggestive pictorial worlds, sculpture and particular sound is the Swedish duo's trademark.

Get Close to each other and stick together is a group of works that was conceived in 2024 for a solo exhibition at the SongEun Art Space in Seoul. The small wall sculptures call to mind the artists' native Sweden and are oddly reminiscent of bracket fungus which grow on trees. These colorful versions made out of resin and glass evoke an earthy northern late summer vegetation with their fungi, moss, green leaves and pink petals while simultaneously hinting at the cold winter that lies ahead with their seemingly tiny icicles.



LUCIO FONTANA

B. 1899 in Rosario, Argentina - D. 1968 in Comabbio, Italy

Lucio Fontana

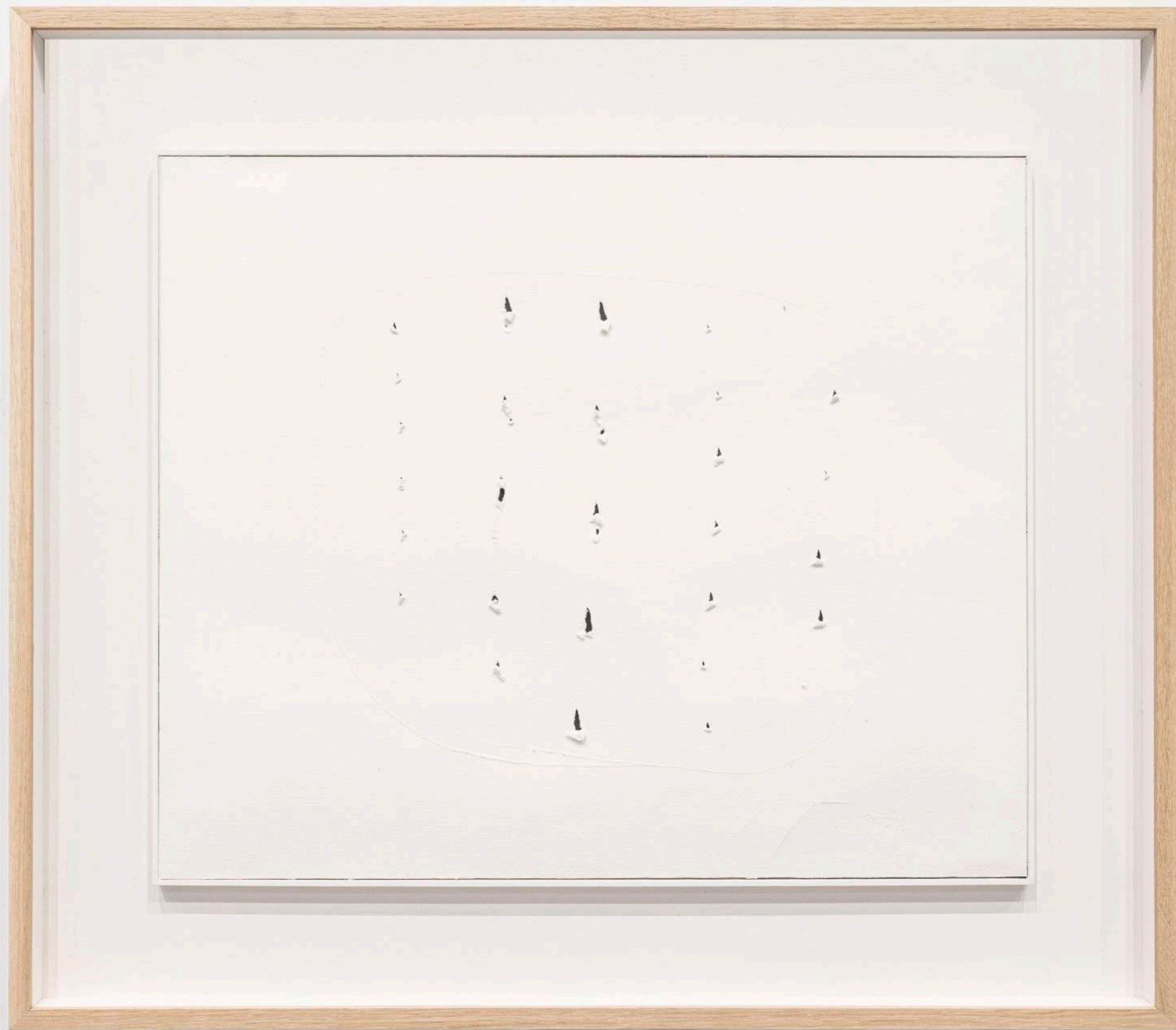
Concetto spaziale, 1966-68

Holes, cuts and graffito on blotting paper

50 x 60 cm

70 x 79.8 x 4 cm (framed)





Lucio Fontana is one of the key figures in 20th century art internationally and revolutionised the concept of art as a pioneer of new forms and ideas.

Established as one of the major protagonists of contemporary art, Fontana's broad creativity ranged from figuration to extreme abstraction in a constant experimentation with new materials and techniques. The Argentine-Italian artist helped pioneer the Spatialist movement and was particularly known for his *Cuts* series, slashed paintings that became symbols of the postwar era. The radical gesture of the cut was symptomatic of the artist's broader search to integrate the space of art and the space of the viewer. Throughout all his work – which includes paintings, sculptures, drawings, ceramics and light-based installations- the artist demonstrated a relentless interest in surface and dimensionality.

Fontana's creative path can be traced most exhaustively in his drawings which show his development from an earlier figuration to a spatial abstraction. Works on paper are an integral part of his activity and between 1928 and his death in 1968 he has created around 5.500 of them. For Fontana, drawing was the field of exercise of the greatest imaginative freedom, the uninterrupted place of his research. Drawing accompanied his "major" works, both sculptural and pictorial, not only in that it preceded it in the form of project, model or preparatory sketch but it also followed it, in a certain way, through further creative explorations. Drawing has been the fulcrum of the imaginative possibilities that his continuous research developed.

Throughout his career, Fontana liked to try his hand at different materials. He worked with canvas, paper, ceramic, metal, copper or neons and it is therefore important to add blotting paper to this list of materials. Malleable and highly absorbent, blotting paper was one of the most original and characteristic supports of Fontana's art on paper in the 1950s and particularly from the early 1960s onwards. During that latter period, he conceived a group of *Concetti spaziali* with holes and/or slashes on absorbent paper.

Whereas in the initial studies for the *Concetti* the holes were simply hinted at, drawn in pencil or ballpoint pen, the latter *holes* are pierced directly into the paper and are arranged in various formations - from whirls of holes and horizontal or vertical rows of holes to holes arranged within oval or elliptic forms with regular and irregular spacing between each hole.

The holes, which according to the Spatialist universe are a new frontier that needs to be conquered, are not just a graphic element arranged on a sheet of paper. The holes imbue the work with an entirely new and spatial element as the punctures transform a two-dimensional form into a three-dimensional space.



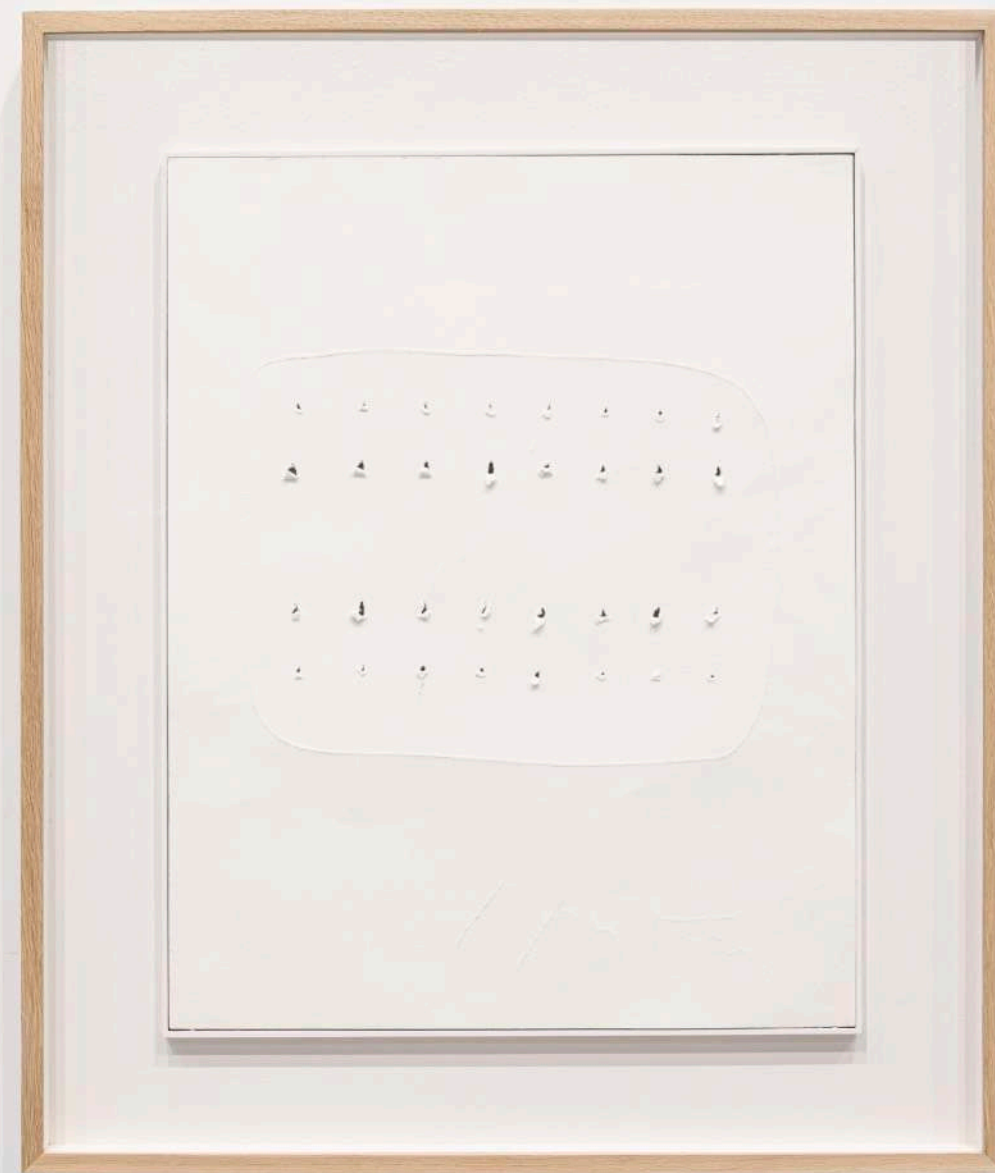
Lucio Fontana

Concetto spaziale, 1966-68

Holes and graffito on white blotting paper

60 x 47 cm

79.7 x 67.2 x 4 cm (framed)





ALLISON KATZ

B. 1980 in Montreal, Canada - lives and works in London, UK



Allison Katz
Tulips, 2025
Oil and acrylic on linen
15.5 x 70 x 2 cm

Deeply engaged with questions of identity, language, and artistic lineage, **Allison Katz**'s practice is both playful and rigorous. For almost two decades, the Canadian artist explores themes of identity, selfhood and voice in her works. For Katz, voice signifies "a more apt qualifier of terms like sensibility, style, temper, as it implies dialogue, exchange, and influence."

Katz treats her own biography as source material, drawing from art historical references and the texture of everyday life. She likes to translate her ideas into different kinds of media and employs language to further and direct her works' meanings. Language has always played an important role in her practice. Her paintings, drawings, posters and ceramics are full of allusions while their humorously witty titles consist of wordplays and puns.

Her paintings pull from a vast collection of iconographies.

In her works, certain recurring images -such as monkeys, mouths, cabbages, noses, roosters, variations on her own name as well as stylistic tics like fine layers of sand or scattered grains of rice- continue to reappear across time, thereby forming a personal lexicon for the artist. These re-emerging motifs seem to establish a familiarity with the work and a recognition factor that completely disguises the fact that the paintings remain utterly cryptic, ambiguously enigmatic and not at all easy to decipher. Animated by a restless sense of humor, her works articulate what Katz has called a "genuine ambiguity". Katz's entire practice reverses the conventional notion of an artist's *signature style*. Yet, it is exactly through this act of returning, copying and reshaping motifs that the artist creates a continuity and lineage from one work to another thus inevitably connecting the totality with each new appearance.

In *Tulips*, 2025, Allison Katz references the iconic painting by Man Ray *Observatory Time: The Lovers* from 1936 which has been described as the quintessential Surrealist painting.

The Lovers depicts the deep red, sensual lips of Lee Miller, the famous photographer and Ray's former lover, hovering in a cloudy sky above a hilly landscape. Katz' response is a small, gem-like painting which shows two pairs of bright red lips floating through a blue sky. Contrary to Ray's static lips, Katz' lips, reminiscent of a pair of eyes, seem in motion and to be moving toward the painting's edge. Her trademark love for wordplay manifests itself in the ambiguous title of the painting: *Tulips* is not only the plural form of the spring flowers but can also be read as "Tu-lips", two lips.

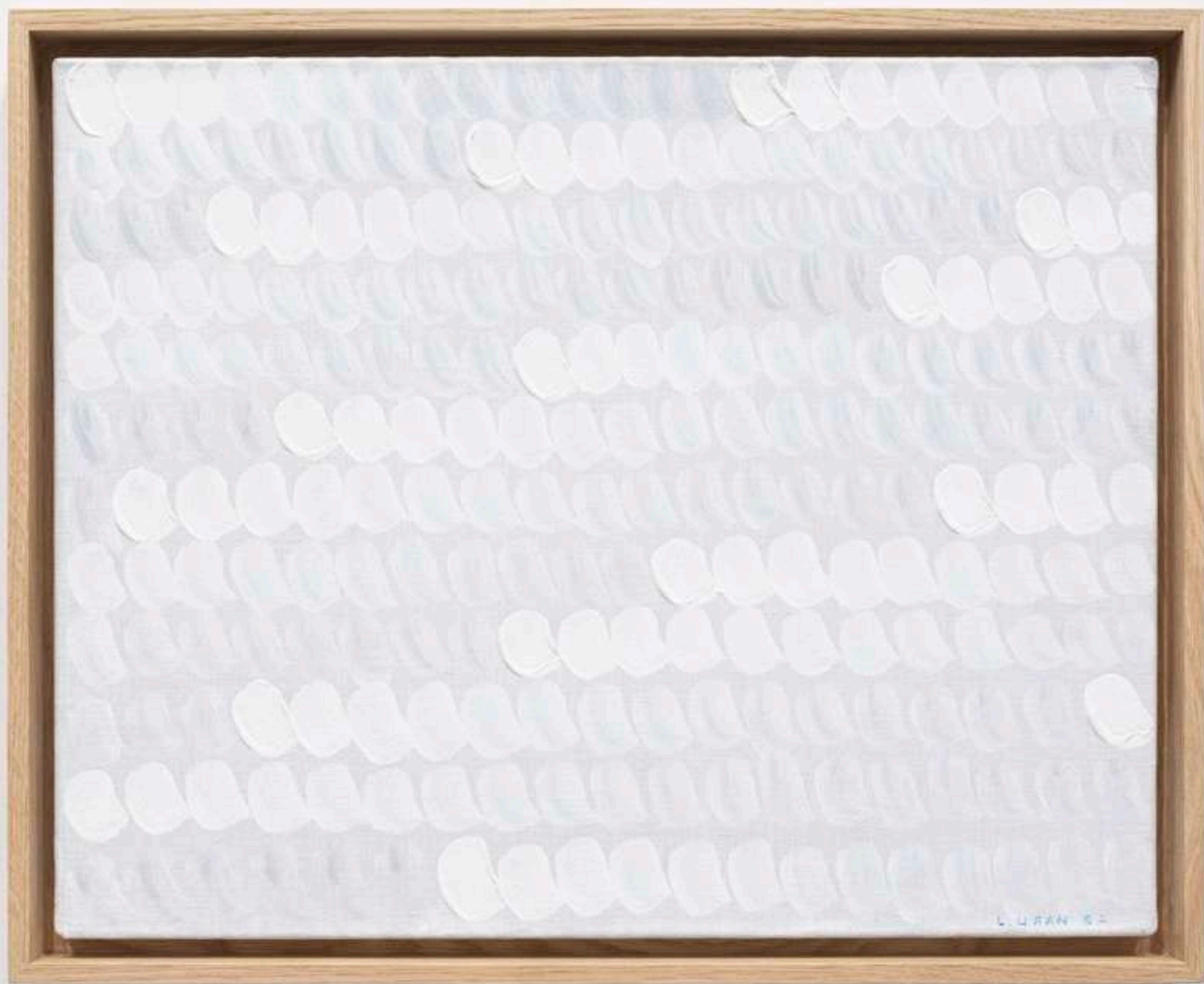


LEE UFAN

B. 1936 in Kyongnam, South Korea - lives and works in Kamakura, Japan

Lee Ufan
From point, 1982
Acrylic on canvas
40 x 50 cm
44 x 54 x 3.5 cm (framed)





Lee Ufan's artistic journey is structured around distinct yet interconnected bodies of work - from the early *From Line* and *From Point* paintings to the *Correspondence* canvases and *Relatum* sculptures.

From Line and *From Point* (1972-84) both emphasize restrained gestures and express infinity through the concept of repetition:

"To begin with a point; to end with a point. Points coming together and separating are the phases of everything in the universe, and their repetition denotes the infinity of the universe."

From Point, 1982 is part of that celebrated series and stands as a quiet yet powerful affirmation of the artist's philosophical and material approach to mark-making. Exhibited at Studio Marconi in Milan that same year, the work reflects Lee's deep engagement with the ontology of painting—a practice rooted in presence, repetition, and the relationship between gesture and emptiness.

Executed with a restrained palette of white pigment on a subtly modulated grey ground, the composition unfolds through rhythmic, horizontal rows of individual brushstrokes, each applied with a loaded brush and then allowed to taper into stillness. Where the brush first makes contact with the canvas, the paint is very thick but then becomes gradually lighter and eventually fades. These marks are neither spontaneous nor decorative - they are measured, physical events, each stroke emerging from an encounter between intention and resistance, movement and cessation.

In this piece, as in others from the same series, Lee creates a space of temporal duration rather than pictorial illusion. The canvas becomes a field of intervals where each mark exists in relation to silence, breath, and the act of waiting: *"I begin with a loaded brush but I do not reload it. The paint fades as the gesture ends, leaving behind a trace of disappearance."* The artist refers to this process as *yohaku* ("blank and empty space"). This vanishing presence—where the gesture dissolves into nothingness—lies at the heart of Lee's painterly philosophy.

Originating in the conceptual framework of Mono-ha ("School of Things")—the radical Japanese movement of the late 1960s that emphasized the encounter between natural and industrial materials, and between viewer and space—Lee's *From Point* paintings transfer those principles to the canvas. In them, the painting is not a site of representation but a field of experience: minimal, contemplative, and durable.



MAN RAY

B. 1890 in Philadelphia, USA - D. 1976 in Paris, France

Man Ray
L'émeute, 1961
Acrylic on masonite
23 x 41 cm
45.5 x 63.5 x 5 cm (framed)





L'Émeute (insurgency; uproar) was conceived in 1961. In the painting, **Man Ray** combines a rippling, prismatic background with black biomorphic forms evoking both physical agitation and psychological intensity. The background appears to have been manipulated with a marbling technique, creating an aqueous-looking, free-flowing field of color which ranges from hot and fiery oranges, reds and yellows to cooler greens and blues. The indicated figures, vaguely reminiscent of earlier Man Ray line drawings and Matisse cut out figures, imbue the painting with an eruptive energy. The chromatic undulation provides a dynamic backdrop for the explosive black markings layered on top which purportedly depict a fervid dance or full-blown fight. The painting's title seems to suggest the latter and anchors the work in a climate of unrest—whether political, emotional, or artistic.

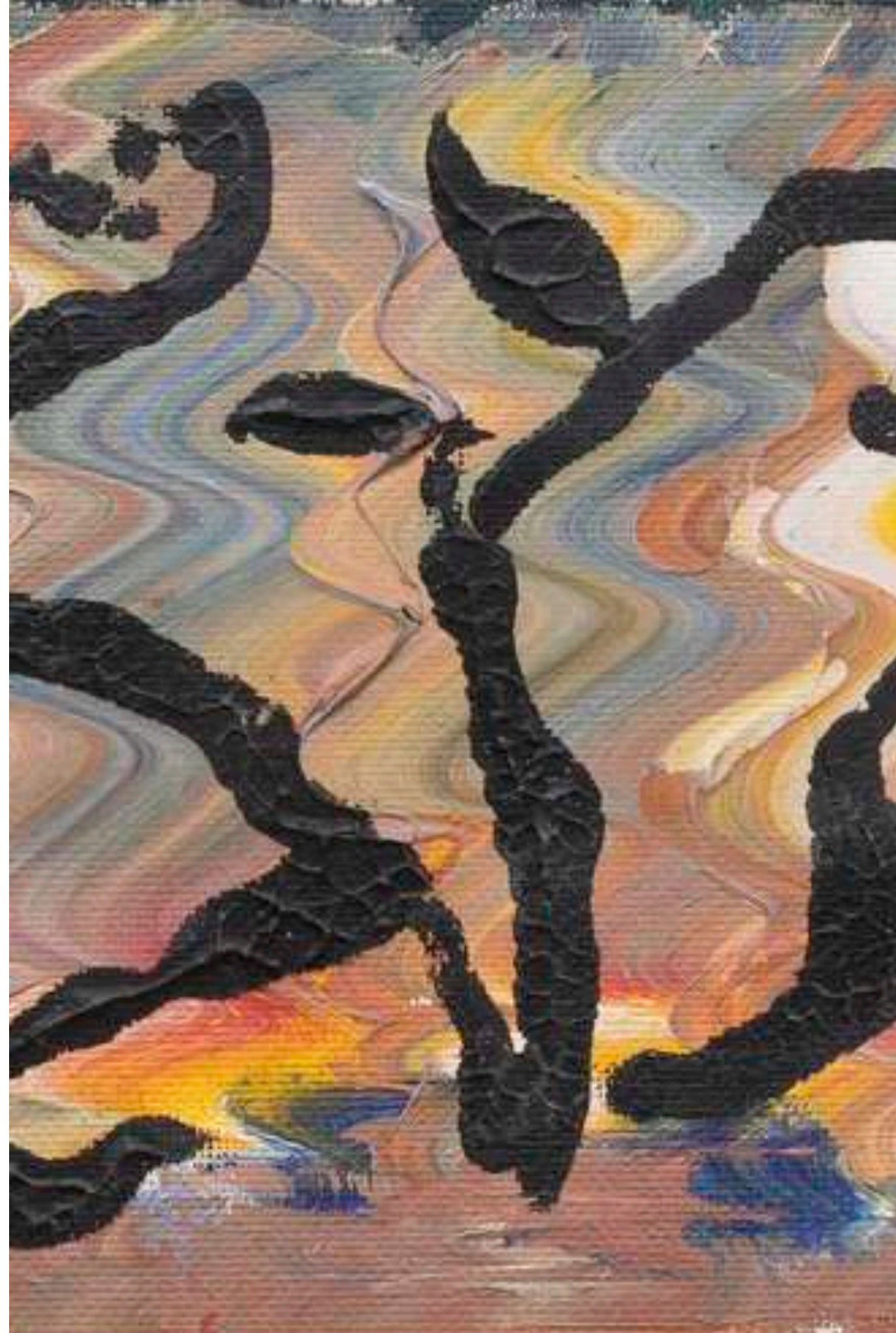
While it is not clear whether the work refers to a real-life event, its date of origin at the very beginning of the 1960s might offer valuable clues since the preceding decade has not only been marked by the recovery from World War II but also by a more and more escalating Cold War both in Europe and abroad and an overall spirit of change and upheaval. A more local event was the infamous Paris Massacre which took place in the French capital in the fall of 1961.

There, the French National police brutally suppressed a demonstration by Algerians and killed a large number of them.

L'Émeute was shown in Man Ray's first solo exhibition *Je n'ai jamais peint on tableau récent* at the Studio Marconi in Milan in 1969.

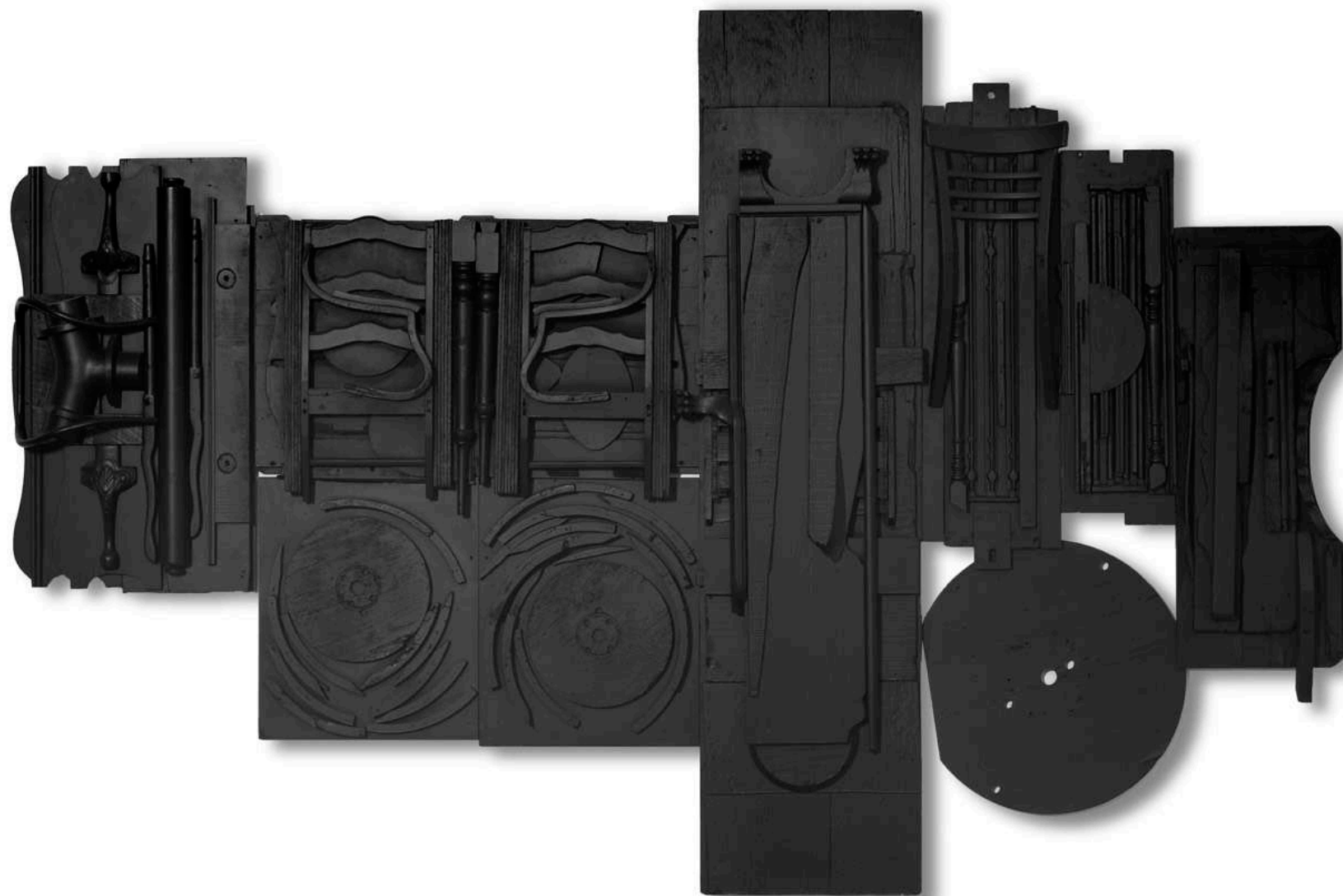
The painting encapsulates the later pictorial explorations of the artist, revealing his continued commitment to experimentation and abstraction beyond the photographic medium for which he is most widely known. It reflects his mature approach to painting as a field of pure expression, unburdened by illusion or conventional representation.

L'Émeute also places Man Ray in a direct lineage from Abstract Expressionism and Tachisme, movements that were contemporaneously unfolding in the 1940s and 50s in both the US and Europe.



LOUISE NEVELSON

B. 1899 in Pereiaslav, Russian Empire - D. 1988 in New York, NY, USA



Louise Nevelson
Untitled, 1982
Wood painted black
244 x 368.4 x 30 cm

Louise Nevelson is best known for her monochromatic, monumental, wooden wall pieces, outdoor sculptures and collages. A rare female artist in a male dominated art system, she was one of the most important figures in 20th-century American sculpture and was regarded for her groundbreaking sculptural environments and public commissions in major American cities, especially New York.

Deeply engaged with the legacies of Cubism, Constructivism and native Central American art, Nevelson's artworks incorporate unexpected combinations of materials and forms while their pictorial attitude reveals an affinity with Abstract Expressionism.

Nevelson began making sculptural works in the 1950s. They are usually created out of wood and range from smaller assemblages or free-standing stelae to door-sized wall works and monumental wall-mounted installations consisting of multiple box-like compartments. These box-like structures are comprised of discarded furniture and other wooden objects and pieces which she found in the area surrounding her studio - a working process influenced by Dada artist Marcel Duchamp's readymades.

All of the artist's sculptural works reflect her tireless experimentation with materiality, shape, space and color. An interest in shadow and space materialized in her first all-black sculptures, introducing a visual language that came to characterize much of her work from the mid-1950s onward. A unique feature of Nevelson's sculptural works is that they are often painted in monochromatic white, gold and especially black, which for the artist was the "color of all colors": *"... when I fell in love with black, it contained all color. It wasn't a negation of color. It was an acceptance. Because black encompasses all colors. Black is the most aristocratic color of all. (...) You can be quiet and it contains the whole thing. There is no color that will give you the feeling of totality. Of peace. Of greatness. Of quietness. Of excitement. I have seen things that were transformed into black, that took on just greatness. I don't know a lesser word."*

This development was encouraged in the form of acquisitions from three major New York museums: the Whitney Museum of American Art, the Brooklyn Museum and the Museum of Modern Art.

Later in her career, Nevelson was drawn to industrial materials, such as Cor-Ten steel, aluminum and plexiglass, which allowed her to create larger and more complex sculptures. These materials made it possible for Nevelson's sculptures to also be displayed in outdoor spaces.

Untitled, 1982 encapsulates the core tenets of Louise Nevelson's sculptural language—architectural grandeur, spiritual silence, and the evocative power of large monochrome surfaces. Measuring almost four meters in length, the wall-bound sculpture is painted in her signature matte black and is composed entirely of assembled wooden elements, which include found objects as well as furniture fragments. The work's internal rhythm is orchestrated through a dense but intelligible visual syntax. Horizontal, circular and above all vertical forms interact with each other, recalling the cadence of a musical score.



Louise Nevelson

Untitled, 1959

Cardboard, paint and wood collage on board

122.2 x 91.4 x 2 cm

125.6 x 95 x 3.7 cm (framed)



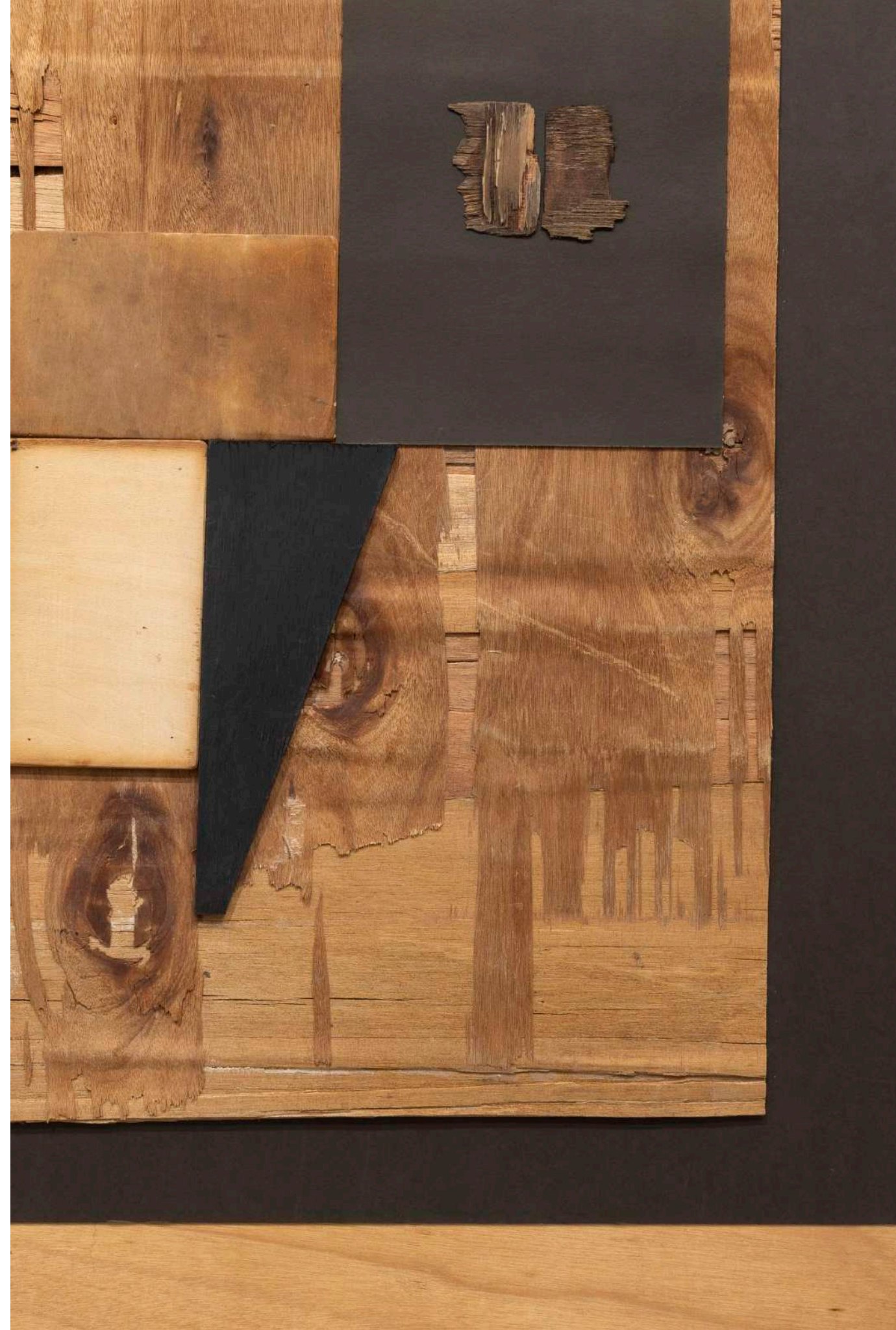
Louise Nevelson, who once famously declared that “*the way I think is collage*”, began creating them in the early 1950s. The works were never meant to be exhibited publicly and throughout her life the artist largely kept her collage practice secret. They, in fact, remained mostly unknown until after the artist’s death in 1988. Due to their smaller scale, these works could easily be created within the privacy of her home.

Despite her hesitation to exhibit them, the collages were an integral part of her overall work practice and provided a new avenue for exploring light, shadow, reflection, and line. The collages were furthermore inextricably linked to her larger monochromatic, painted sculptures as they practically emerged as extensions of the same creative gesture.

The collages, which combine various materials like cardboard, wood, spray paint, sandpaper, metal foil, tape, printed paper or newspaper shavings, reflect her ever-evolving interest in materiality. Nevelson used Krylon spray-paint to transform bits of wooden detritus and everyday objects into abstracted geometric forms—the negative traces these spray painted objects left on scraps of paper and cardboard would become graphic elements in her collages.

From the larger parts of old furniture that the artist acquired in bulk or found in the area surrounding her studio, to smaller and often more perishable items such as cardboard, paper, woodcut rejects and doorknobs, Nevelson’s choice of materials was a clear expression of a sustainable, ‘waste not’ ideology. This approach to reuse and recycle found material as early as in the 1950s makes Nevelson extremely avant-garde and her art ever more relevant today.

Nevelson’s collages with their unexpected combinations of found objects, paper and materials from the domestic environment are deeply embedded in the rich legacy of modernist collage making cultivated by artists such as Kurt Schwitters, Jean Arp and especially Pablo Picasso, who, from 1912 onwards, began to incorporate newspapers and smaller objects such as matchboxes into his cubist collages.



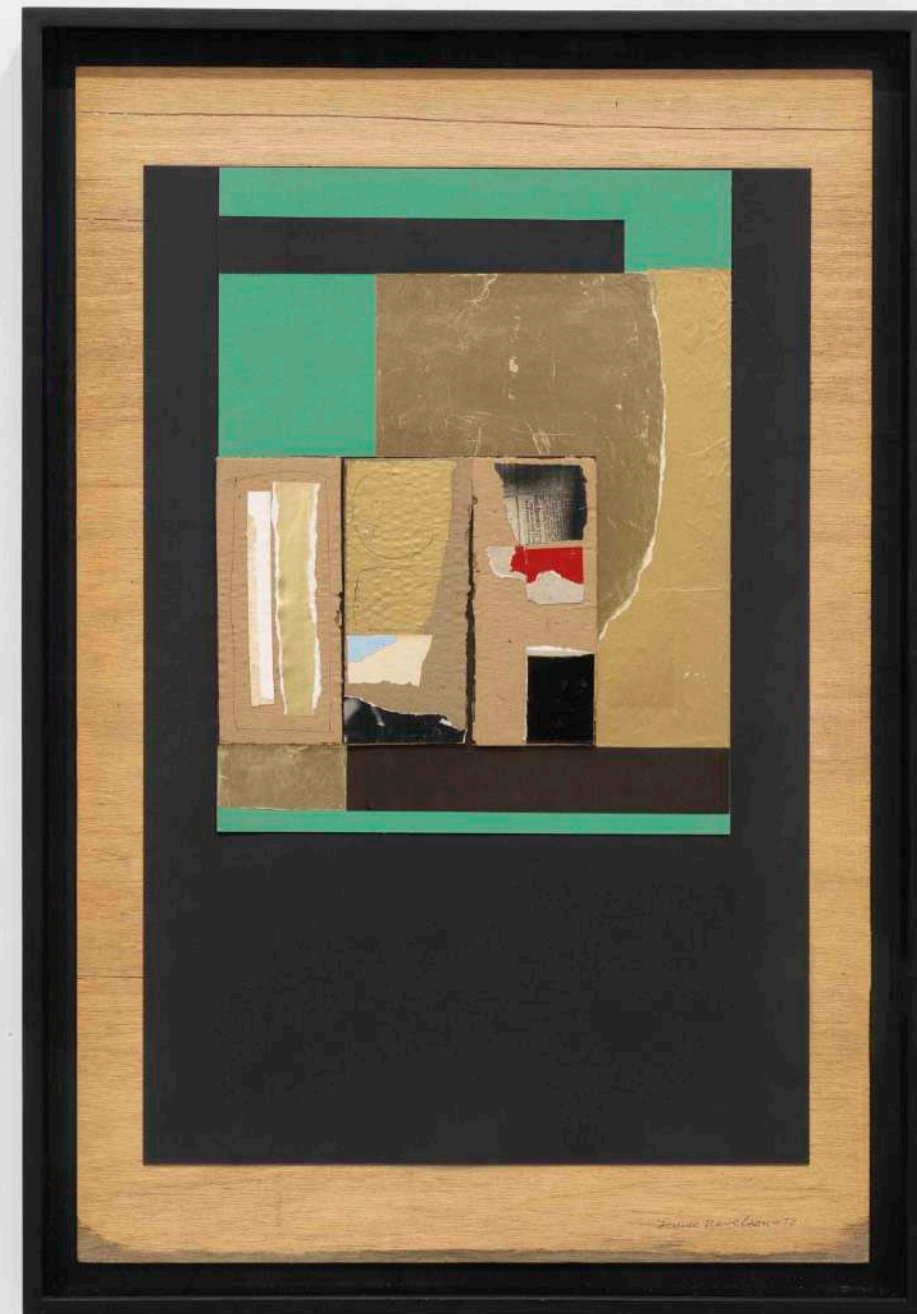
Louise Nevelson

Untitled, 1977

Cardboard, spray paint, metal foil, newsprint, ballpoint pen
and paper collage on board

91.4 x 61 x 2 cm

98.8 x 68 x 4.4 cm (framed)





Louise Nevelson

Untitled, 1977

Cardboard, metal foil, paper and wood collage on board

91.4 x 60.7 x 1.3 cm

97.9 x 67.2 x 4.4 cm (framed)



MIMMO ROTELLA

B. 1918 in Catanzaro, Italy - D. 2006 in Milan, Italy

Mimmo Rotella
Estropeado, 1960
Retro d'affiche on canvas
190.3 x 135 x 2.7 cm





Mimmo Rotella was both an artist and a poet. With his trademark collages made from torn advertising posters, Rotella expanded the definition of traditional painting.

While living in Rome in the early 1950s, he set out to discover something new and contemporary and came up against posters that were to be found all over the city.

Rotella became increasingly intrigued by these posters that he saw on the walls of the Piazza del Popolo and began to appropriate them, tear them off the walls and glue them directly onto the canvas. Once attached to the support, he worked on them further both on the front and/or the back. In the works showing the back, the so-called *Retro d’Affiches* which feature warm and earthy tones, the artist could better highlight the material effects whereas in the works showing the front the colour palette was much richer and more saturated.

This process was the advent of the *décollage* which is the opposite of collage. Instead of an image being built up of parts of existing images, *décollages* are created by tearing away or otherwise removing pieces of an original image.

Not only was Rotella’s working method a clear expression of dissent towards traditional painting, the gesture of tearing away the city’s posters was also a way for him to establish his paintings within the real world. The semi-archaeological act of removing layer after layer revealed to him the complexity of urban life with its myriad stories, substories, signs and colors and he positioned his works right in the middle of this.

Throughout the 1950s, Rotella worked on the *Retro d’Affiches*. With the beginning of the new decade, his works followed the zeitgeist of the 1960s and figuration and a bolder colour palette were replacing the more subdued abstraction. His richly coloured *Cinecittà* series from the late 1950s / early 1960s of torn movie posters featuring famous actors such as Elizabeth Taylor, Sophia Loren and particularly Marilyn Monroe, very much represented the pop spirit of the new decade.

In 1961, Rotella accepted the art critic Pierre Restany’s invitation to become part of the *Nouveau Réalisme* movement, an association of artists that made extensive use of collage, assemblage as well as painting and whose members included Yves Klein, Arman and Jean Tinguely.



MARIO SCHIFANO

B. 1934 in Homs, Libya - D. 1998 in Rome, Italy

Mario Schifano
Congeniale, 1960
Enamel on paper mounted on canvas
100.4 x 150.4 x 3.5 cm





Mario Schifano's prodigious talent was at its height in the 1960s, a decade in which he experimented extensively with different media and techniques, traversing a wide spectrum of styles. Throughout that decade, Schifano worked on various thematic cycles, the most prominent being his *Anaemic Landscapes*, *Tutte Stelle*, *Compagni Compagni* and his *Monochromes*.

In 1959, he began to work on a new series of enamel paintings on canvas-backed paper, after earlier experiments in Informalism. For these works, the artist used industrial enamels with a glossy, covering effect, letting the colour drip freely and unevenly onto the rough surface. The *Monochromes* are characterized by a uniform coat of one or more colours. The surface of these paintings, reminiscent of photographic plates with their bright colours and absence of tonalities, were sometimes interrupted by letters or numbers, with no apparent meaning that seemed to emerge like casual signs. Schifano's idea was to create a billboard painting, a screen onto which something new could be displayed. Those early *Monochromes* further evolved into his iconic Coca Cola and Esso paintings, which illustrated Schifano's take on the aesthetics of international Pop Art.

After having seen his *Monochromes* in 1960, Ileana Sonnabend invited Schifano to exhibit his works in her gallery in Paris. Two years later, Schifano was one of the few European artists included in the *New Realists* exhibition at Sidney Janis Gallery in New York. In that groundbreaking international survey of contemporary art, Schifano's works were featured alongside those of Warhol, Lichtenstein, Oldenburg and Yves Klein.

Congeniale, 1960 is one of Schifano's trademark monochromes from the early 1960s. The painting is divided into a mustard-colored left and a luminescent black right side. The work's title seems ironic considering that the yellow and black fields function like visual opposites - light and dark, presence and absence, visibility and concealment. While the painting's yellow half is entirely monochromatic, a tiny yellow ovoid or "0", reminiscent of the small numbers and letters in eyesight tests, comes forward in the center of the black half. The emerging yellow form feels like a predecessor which leads the way towards the future *Coca Cola* and *Esso* logos.

TAI SHANI

B. 1976 in London, UK - lives and works in London, UK

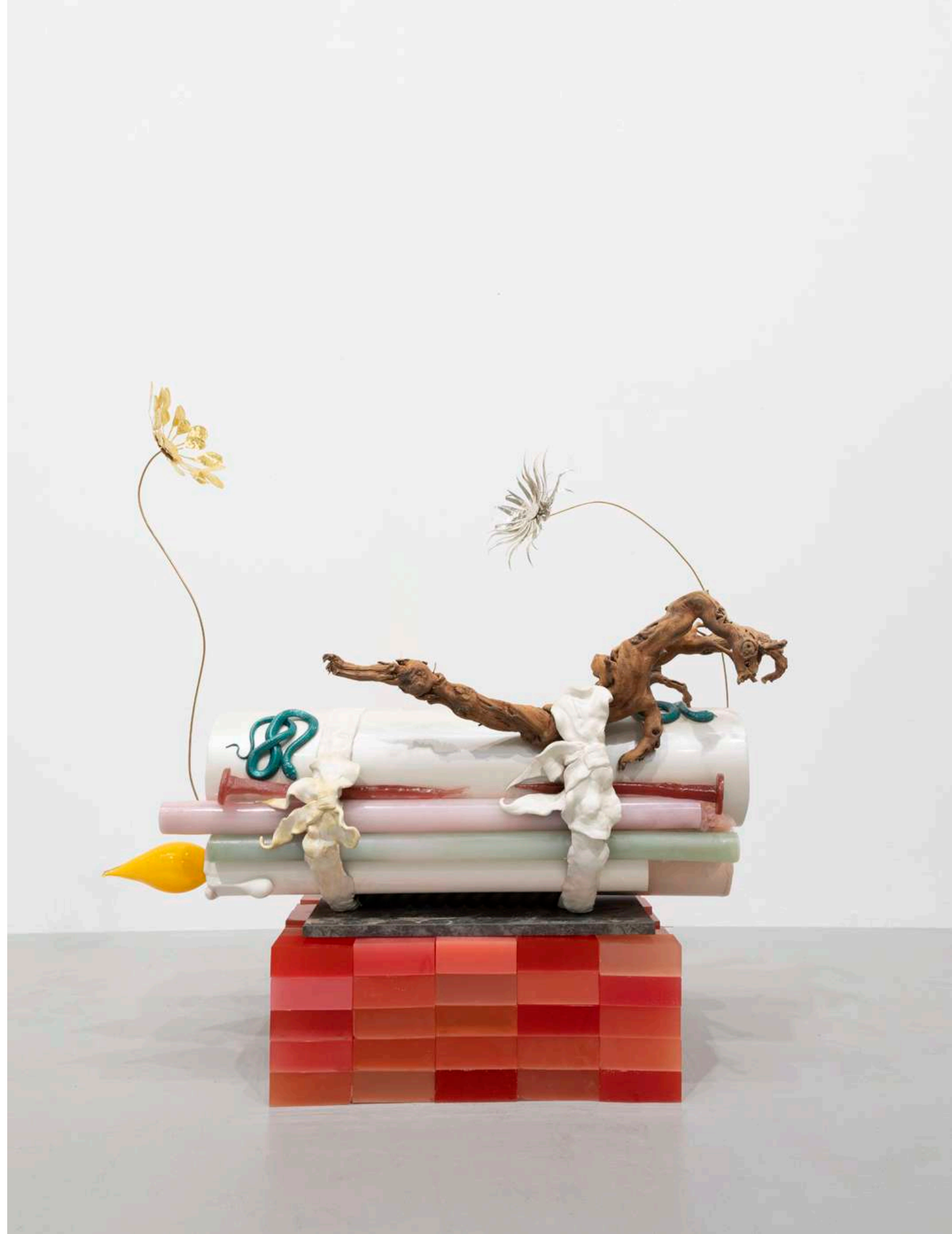
Tai Shani

Arcadian Phantom Clutch II, 2024

Hand-blown glass, plastic, resin, MDF, photo etched nickel silver, photo etched brass, hand-dyed Tulle, driftwood, epoxy, metal

Sculpture: ca. 99 x 109 x 40 cm

Base: ca. 23 x 64 x 43 cm





GIÓMARCONI



Tai Shani is a Turner Prize-winning, London-based artist who works across a variety of media, bringing together installation, performance, film, writing, sculpture and painting.

A prolific writer, Shani draws on sources including classical mythology, feminist theory, popular culture, psychoanalysis and the feminist science fiction of authors such as Octavia E. Butler and Marge Piercy. Her experimental texts oftentimes explore the politics of emancipation through a feminist lens. She draws the reader into imaginative worlds of eroticism and violence in which she negates patriarchal narratives. Her projects examine desire in its (infra-) structural dimension, exploring a realism that materially fantasises against the patriarchal racial capitalist present. Shani's re-imagination of female otherness as a perfect totality, set in a world complete with histories, myth and cosmologies is told in a dense, floral language. Taking cues from both mournful and undead histories of marginalisation and solidarity, her work is invested in recovering feminised aesthetic modes – such as the floral, the trippy or the gothic – in a register of utopian militancy.

In her wide-ranging oeuvre, Shani has enduring motifs and colour combinations that continue to reappear. There are the recurring candy-coloured hues – from greens and pinks to violets and oranges- and the various geometrical objects in her expansive installations and the architectural echoes in her paintings and carpets. Her sculptures oftentimes play with a more carnal repertoire of fleshly forms which include the recurrent use of fingers, hands or breasts as well as an array of biomorphic shapes.

Mythical and historical narratives are a template for Shani which she examines within a range of media.

In *The Neon Hieroglyph* (2021), one of Tai Shani's long-term projects which extends across multiple exhibitions and performances, the artist turns toward the cases of psychedelic ergot poisoning which caused social unrest and was possibly one of a number of factors that lead to the Salem Witchcraft Trials.

In her five-year long textual and visual performance project *DC: Semiramis* (2014-19), in which Shani imagines a post-patriarchal city, she loosely refers to the medieval writer and historiographer Christine de Pizan whose works are considered to be some of the earliest feminist writings. Pizan's main work, *The Book of the City of Ladies*, serves as Shani's inspiration as it provides insight into a woman's life and reality and imagines a city of women as a place of refuge. The project culminated in a major installation at the 2019 Turner Prize exhibition at Turner Contemporary in Margate, where Shani was one of four artists awarded the Prize jointly in a gesture of collective solidarity.

Shani's interest in alternative historiography extends beyond the individual artwork. She has criticised institutional frameworks of value and visibility, advocating for more inclusive and equitable models within the art world and beyond. Her work has been shaped by collaborations with fellow artists, musicians, feminist scholars, and performers, reflecting a commitment to collective authorship and interdependence.



Tai Shani

Arcadian Phantom Clutch III, 2024

Hand-blown glass, plastic, resin, MDF, photo etched nickel
silver, photo etched brass, hand-dyed tulle, driftwood,
epoxy, metal

Sculpture: ca. 95 x 136 x 58 cm

Base: ca. 24 x 64 x 43 cm





GIÓMARCONI





Tai Shani
LPH IV, 2024
Oil paint on canvas
165 x 120 cm
128.2 x 173.2 x 3.7 cm (framed)



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