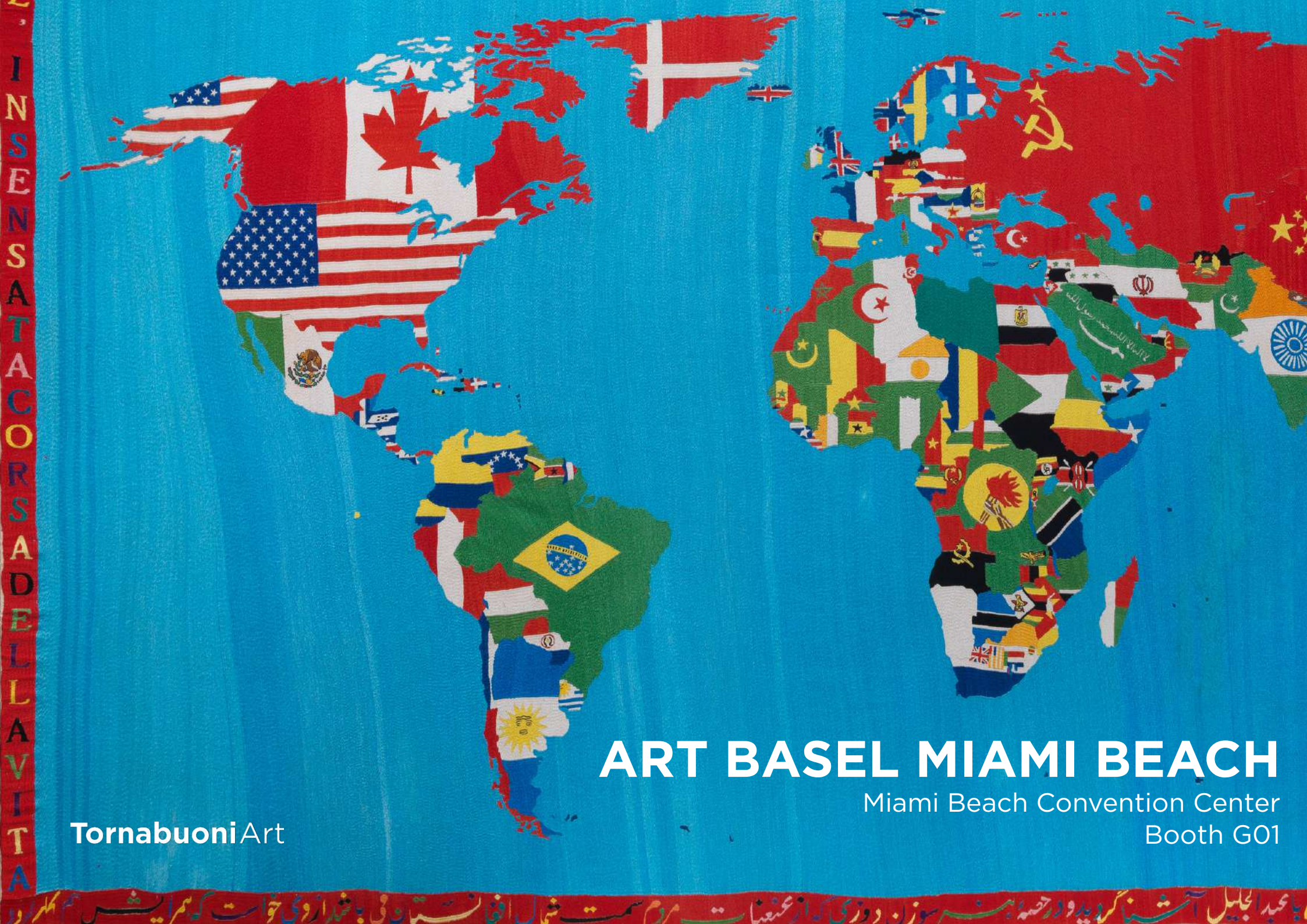

ART BASEL MIAMI BEACH

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TornabuoniArt

CARLA **ACCARDI**
ALIGHIERO **BOETTI**
ENRICO **CASTELLANI**
DADAMAINO
PIERO **DORAZIO**
LUCIO **FONTANA**
CLAUDIO **PARMIGGIANI**

CARLA **ACCARDI**

TRAPANI, 1924 – ROME, 2014

Carla Accardi attended the Academy of Fine Arts in Palermo, where she met Antonio Sanfilippo who would become her husband. In 1946, she spent a few months at the Academy of Fine Arts in Florence, before leaving for Rome with Sanfilippo. There they met Attardi, Dorazio, Guerrini, Perilli and Turcato in Pietro Consagra's studio, with whom they signed the manifesto "Forma 1" in 1947. The following year Accardi exhibited at the Venice Biennale.

Accardi exhibited widely throughout the 1950s, taking part in the landmark group exhibition *Arte astratta e concreta in Italia* (1951) at the National Gallery of Modern Art in Rome, and showing her work in Rome, Venice, London and Osaka, as well as Paris, thanks to the art critic Michel Tapié, whom she met in 1954.

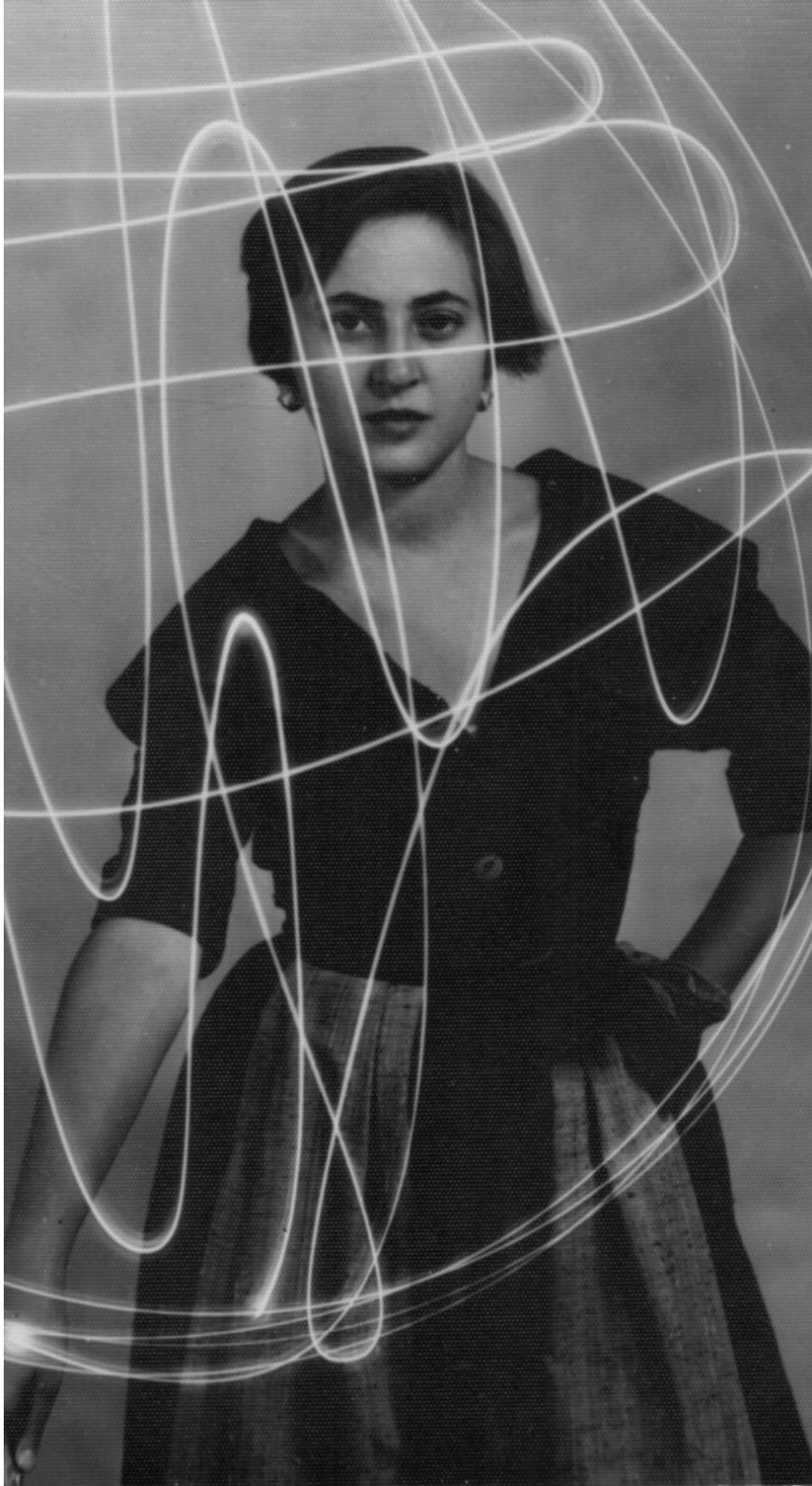
In 1965, at the Rome Quadriennale, she exhibited her painted Sicofoil cylinders for the first time. The following year, she presented *Tenda* (Tent) — an environmental work in painted Sicofoil — at the Notizie Gallery in Turin. The same work was then exhibited at the 37th Venice Biennale in 1978. In 1968 at the Marlborough Gallery in Rome she unveiled *Ambiente arancio* (Orange environment) and in 1971 *Triplice tenda* (Triple tent).

At the beginning of the 1980s, Accardi created the *Parentesi series* in which she returned to raw canvases. In 1988 she was once again invited to take part in the Venice Biennale with a personal room in the Italian pavilion and received her first major retrospective at the Galleria Civica in Modena. She took part in the Venice Biennale again in the early 1990s on the invitation of Achille Bonito Oliva.

Her work was also included in the 1994 landmark exhibition *The Italian Metamorphosis 1943-1968* curated by Germano Celant at the Guggenheim Museum in New York. Further retrospectives of her work were held in the historical rooms of the Museo d'Arte Contemporanea del Castello di Rivoli in 1994, at the Musée d'Art Moderne de la Ville de Paris in 2002 and at Museo MACRO, Rome in 2004.

Accardi was a committed feminist and Marxist throughout her life, having co-founded the influential Rivolta Femminile collective in 1970 alongside Carla Lonzi and Elvira Banotti. Following her death, a number of solo and group exhibitions featuring her work have been held in museums worldwide, such as *Carla Accardi. Contesti* at the Museo del Novecento in Milan in 2020 and *Elles font l'abstraction* at the Centre Pompidou in 2021.

Her work is housed in prominent museum collections, including that of the Centre Pompidou, Paris.



CARLA ACCARDI

Senza titolo, 1999

acrylic on canvas
160 x 221 cm - 62,99 x 87 in
reverse: signed, titled and dated Carla Accardi / Senza titolo / 1999

certificate of authenticity by Archivio Accardi Sanfilippo, Rome n° A/05/2026, dated February 10, 2026, arch. n° 698 A.



PROVENANCE
Galerie Greta Meert, Bruxelles.
Private Collection.
Edouard Simoens Gallery, Knokke.





Exhibition view, *Micro & Macro. The Measure of Gesture*,
Tornabuoni Art Florence, October - November 2026

ALIGHIERO **BOETTI**

TURIN, 1940 – ROME, 1994

Alighiero Boetti—or Alighiero e Boetti, as he signed his works from 1971—first emerged within Arte Povera before developing a highly individual form of Conceptual art. His ability to turn systems, classifications and chance into visually compelling works made him one of the most influential Italian artists of his generation.

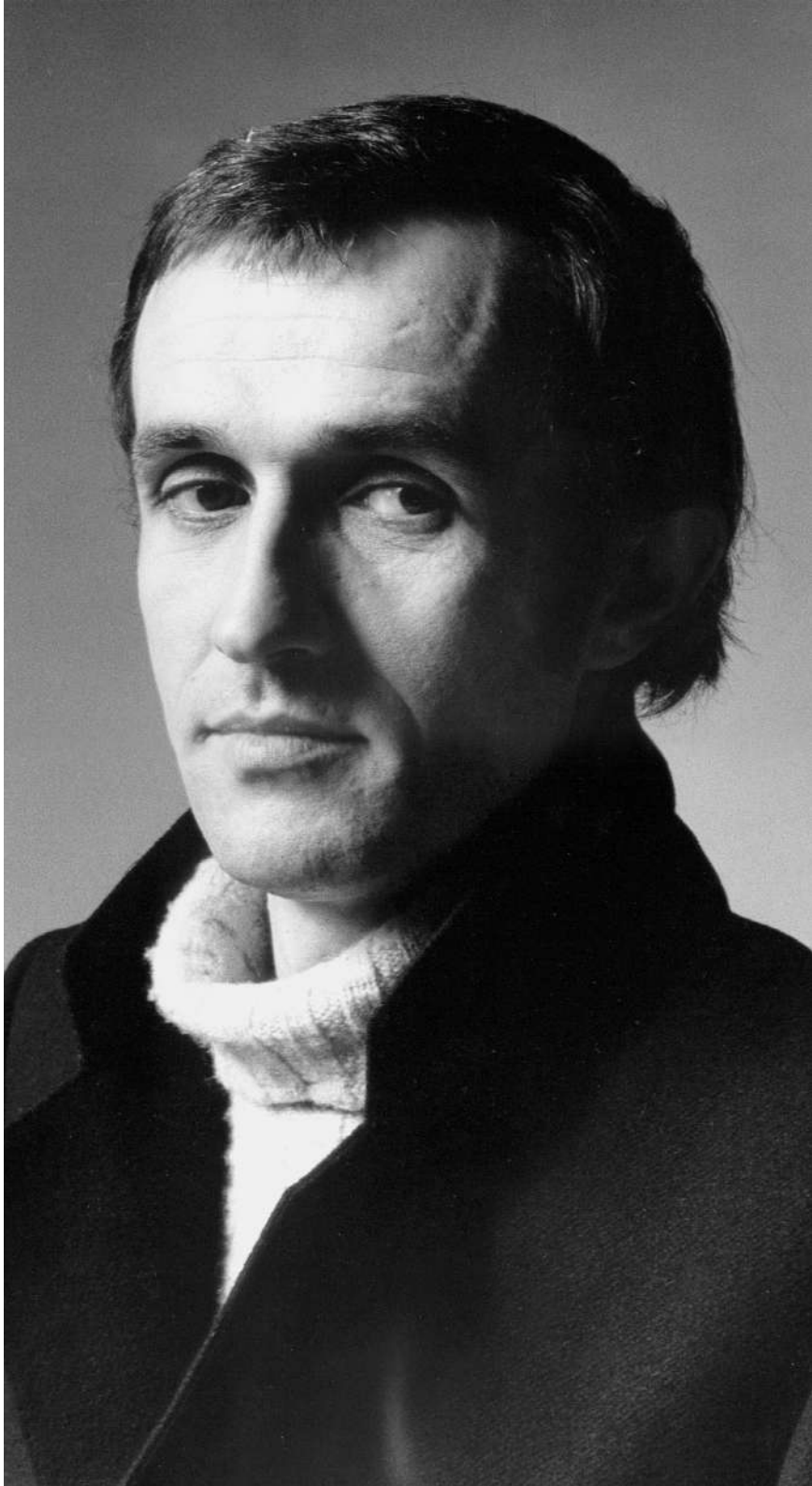
A self-taught artist, Boetti began working in Turin in the 1960s. His first solo exhibition, at the Christian Stein gallery in 1967, placed him within the emerging Arte Povera movement. By the end of the decade, however, he was moving away from its emphasis on materials towards a more conceptual practice. He became increasingly interested in systems of order and communication, using numbers, alphabets, maps and permutations while experimenting with a wide range of techniques.

Afghanistan became central to Boetti's work after his first visits in the early 1970s. In 1971, he and his wife Annemarie Sauzeau-Boetti opened the One Hotel in Kabul, and he began the *Mappe* series, commissioning Afghan women to embroider world maps in which each country was filled with the colours and symbols of its flag. Produced between 1971 and 1994, the *Mappe* recorded changes in borders and national identities over time. Kabul also gave rise to other textile works, including the language-based *Frasi messe al quadrato*, the densely patterned *Tutto* series and numerical works such as the *Kilim*, all of which incorporated elements of collaboration and chance. Following the Soviet invasion of Afghanistan in 1979, production moved with displaced artisans to Peshawar, Pakistan.

After settling in Rome in 1972, Boetti continued to explore repetition, systems and participation. The *Biro* works transformed words and phrases into dense fields of ballpoint pen marks, while the *Aerei* series filled large surfaces with repeated aeroplanes. In the *Lavori postali*, or Postal Works, Boetti arranged stamps according to mathematical sequences, then exposed these ordered systems to the unpredictability of international postal services. Alongside these series, he produced drawings and collages centred on language, doubling and permutation.

His final work, a bronze self-portrait showing the artist pouring water over his head so that steam rises above him, presents thought itself as a physical process and is now in the Pinault Collection.

Boetti's work has since been the subject of major international retrospectives, including *Game Plan,* shown at MoMA, Museo Reina Sofía and Tate Modern in 2012. His works are held in major public and private collections worldwide.



ALIGHIERO BOETTI

Lavoro postale (permutazione), 1972

mixed media on paper, 22 franked and stamped envelopes (Afghan stamps)
121 x 48 cm - 47,63 x 18,89 in

certificate of authenticity by Archivio Alighiero Boetti, Rome, on photograph, no. 8187, dated 13 January 2016.



PROVENANCE
Sprovieri Gallery, London.
Private collection, Switzerland.

BIBLIOGRAPHY
"Alighiero Boetti | Decoding His Universe: Works on Paper (1968–1991)", exhibition catalogue, Tornabuoni Art, London, 2019, pp. 60-61.
"Arte moderna e contemporanea. Antologia scelta 2020", exhibition catalogue, Tornabuoni Arte, Florence, 2019, p. 109.
"Arte moderna e contemporanea. Antologia scelta 2025", exhibition catalogue, Tornabuoni Arte, Florence, 2024, pp. 54-55.

EXHIBITIONS
"Alighiero Boetti | Decoding His Universe: Works on Paper (1968–1991)", Tornabuoni Art London, October 2019 - January 2020.



Exhibition view, *Alighiero Boetti | Decoding His Universe: Works on Paper (1968-1991)*,
Tornabuoni Art London, October 2019 - January 2020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BELGIQUE


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BRUXELLES 5
BELGIQUE


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AVENUE DES ÉPERONS D'OR
13
BRUXELLES 5
BELGIQUE

ALIGHIERO BOETTI

Mappa (L'insensata corsa della vita), 1988

embroidery on cloth
114 x 220 cm - 44,88 x 86,61 in

certificate of authenticity by Archivio Alighiero Boetti, Roma, on photograph, no. 4938, dated 28 March 2007.



PROVENANCE
Private collection (acquired directly from the artist in 1988).

BIBLIOGRAPHY
"A.B.O. Le arti della critica", edited by Angelo Capasso, Skira, Milan, 2001, tav. XVI.
"Continuità: Arte in Toscana 1990-2000 e collezionismo del contemporaneo in Toscana", Maschietto editore, Florence, 2002, pp. 94 -95.
"Arte moderna e contemporanea. Antologia scelta 2016", exhibition catalogue, Tornabuoni Arte, Florence, 2015, pp. 40-41.
"Alighiero Boetti", exhibition catalogue edited by Laura Cherubini, Forma Edizioni, Florence, Tornabuoni Art, London, 2016, pp. 228-229.
"Collezione Roberto Casamonti. Dagli anni '60 agli inizi del XXI secolo", edited by Bruno Corà, Forma Edizioni, Florence, 2019, pp. 50-51.

EXHIBITIONS
"A.B.O. Le arti della critica", Palazzo Bice Piacentini, Palazzina Azzurra, San Benedetto del Tronto, May - June 2001.
"Continuità: Arte in Toscana 1990-2000 e collezionismo del contemporaneo in Toscana" (sez. sul collezionismo), edited by Jean-Christophe Ammann, Centro Pecci, Prato, February - June 2002.
"Alighiero Boetti", Tornabuoni Art Paris, February - April 2017.
"Collezione Roberto Casamonti. Dagli anni '60 agli inizi del XXI secolo", Palazzo Bartolini Salimbeni, Florence, May 2019 - ongoing.



Exhibition view, *Alighiero Boetti*,
Tornabuoni Art Paris, February - April 2017


ATIVALLEDASROCATASNESNI'L

ENRICO **CASTELLANI**

CASTELMASSA, 1930 - VITERBO, 2017

Born in 1930 in Castelmassa, Italy, Enrico Castellani soon moved to Belgium, where he studied painting and sculpture at the Academy of Fine Arts of Brussels, as well as architecture at the Ecole Nationale Supérieure.

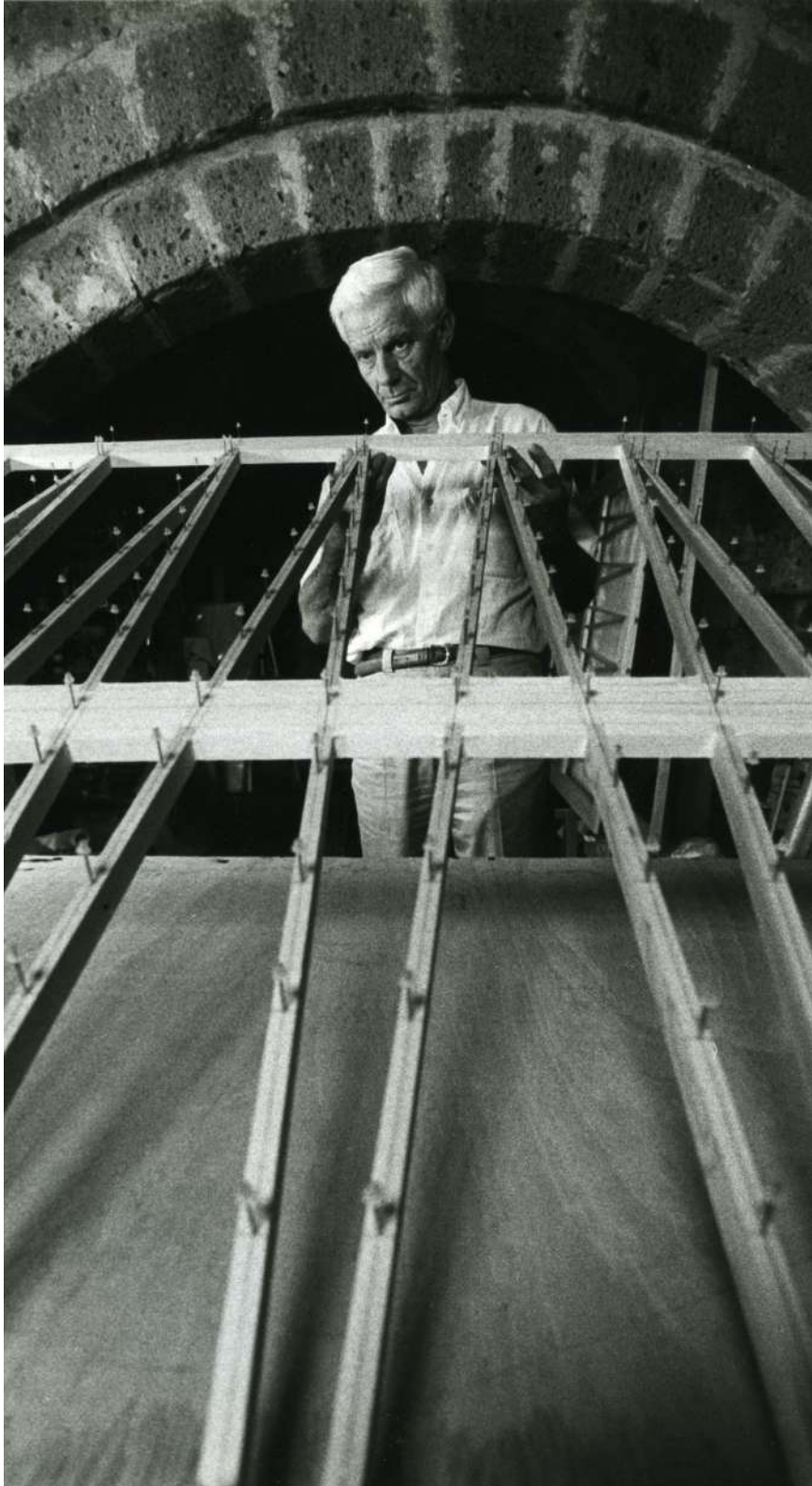
In 1957, he returned to Italy, and settled in Milan, where he became acquainted with some of the major fgures of the Italian avant-garde: Lucio Fontana, Vincenzo Agnetti and above all Piero Manzoni, with whom he developed a long-lasting friendship. In 1959, together with Manzoni, Castellani opened the Azimut gallery, and began publishing an eponymous magazine. Through this publication, both artists strongly protested against Informal Art, and advocated the need for a new pictorial language.

Castellani rejected mimetic art and believed that light, shadow and space had to be included in the painting rather than being represented through descriptive means. He created his first *Superficie*, a series now emblematic of his work, as an embodiment of such ideas. These works consist of monochrome paintings pushed and lifted with nails hidden behind the canvas.

Because of its great originality, the work of Castellani rapidly aroused interest, and he came into contact with internationally renowned artists such as Robert Rauschenberg and Jasper Johns, who contributed illustrations to the *Azimut* magazine. In 1960, Castellani participated in the exhibition *La nouvelle conception artistique* at the Azimut gallery, alongside Yves Klein and German artists from the ZERO group.

Castellani has created various versions of his *Superficie* by changing the intensity and depth of the reliefs and by placing the nails in geometrical patterns, or only on one side of the canvas. He has also experimented with different materials, including aluminum. These works have been presented in exhibitions of major scale around the world: The Venice Biennale in 1964 and 1966, the seminal group show *The Responsive Eye* at MoMA in 1965 and the documenta 4 in Kassel in 1968.

Castellani died in 2017. In the last decades of his career, he became a major fgure of Italian post-war art, his works being part of exhibitions such as *Identité italienne*, at the Centre Georges Pompidou in 1981, and *The Italian Metamorphosis* at the Guggenheim in New York in 1994. The Prada Foundation in Milan also organized an important retrospective of Castellani's work in 2001.

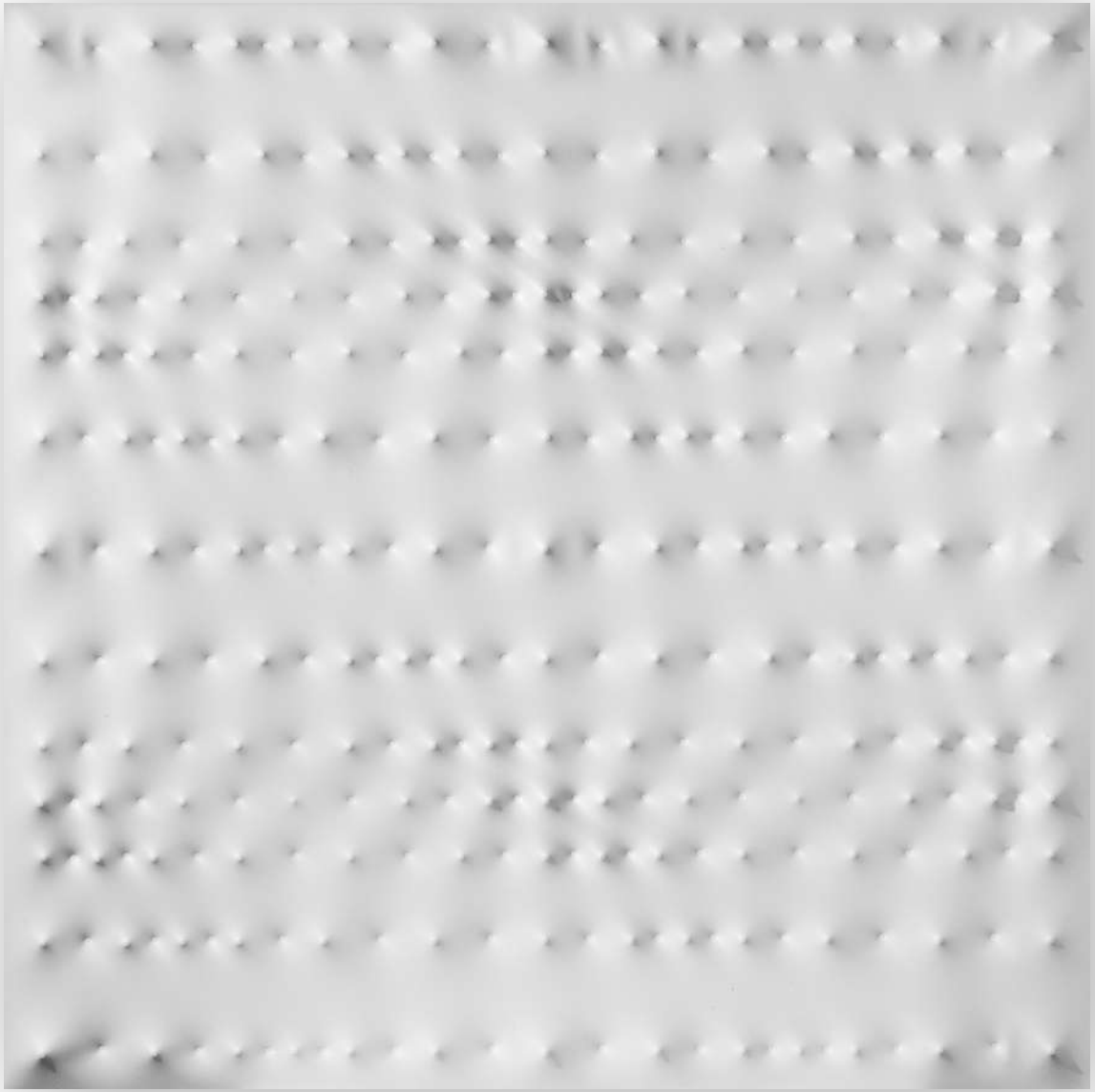


ENRICO CASTELLANI

Superficie bianca, 1990

acrylic on canvas
120 x 120 cm - 47,24 x 47,24 in
reverse: signed, titled and dated on top left Enrico Castellani - Superficie Bianca - 1990; label Dominique Levy, London

certificate of authenticity : artwork registered at the Archivio Castellani, Milan, no. 90-004.



PROVENANCE
Adriano Vendramelli Collection, Fondazione Luigi Bon, Udine.
Dominique Levy Collection, London.
Ben Brown Fine Arts, London.

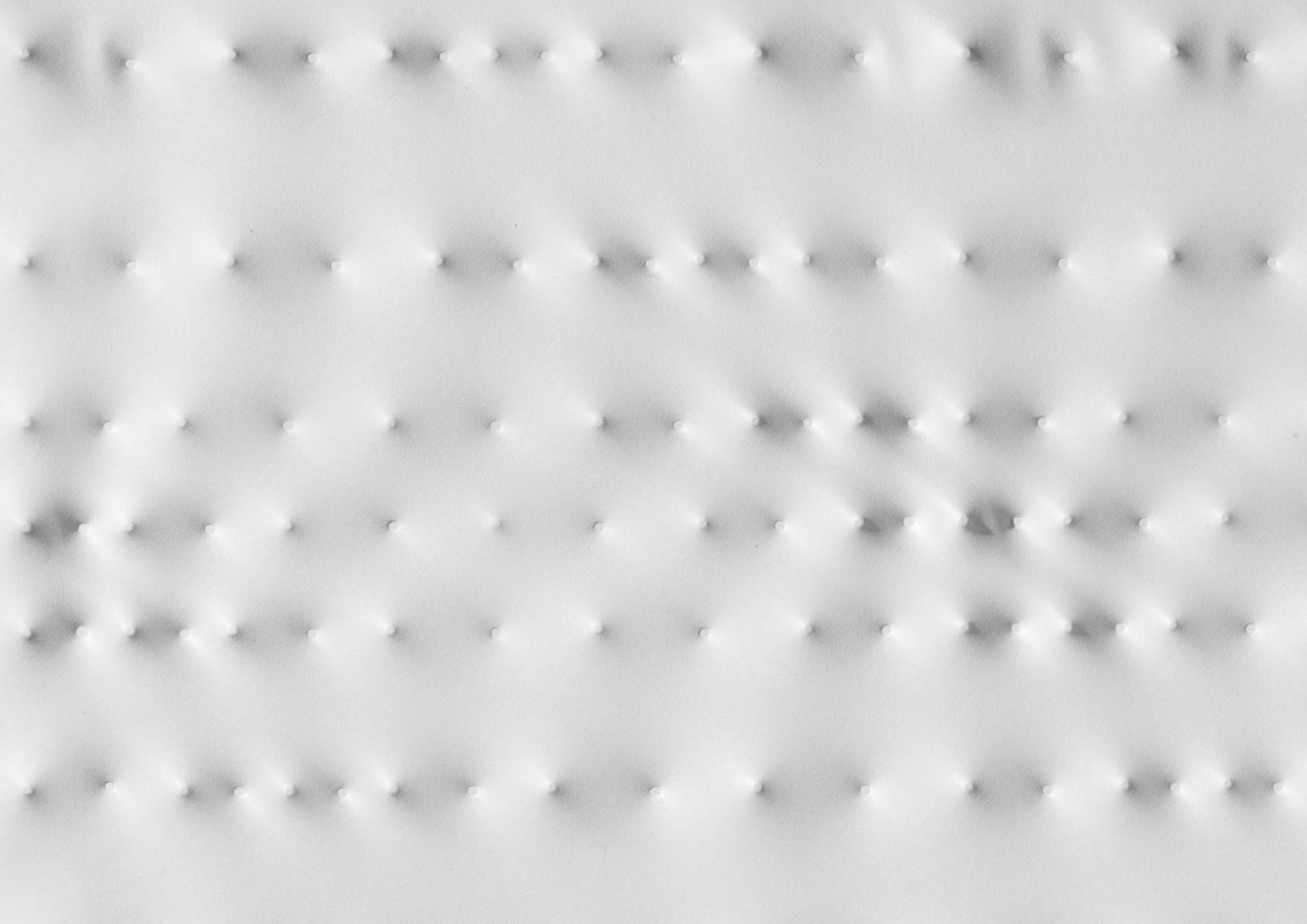
BIBLIOGRAPHY
“Enrico Castellani. Catalogo ragionato. Opere 1955-2005”, edited by Renata Wirz and Federico Sardella, Skira Editore, Milan, 2012, Vol. 2, p. 507, no. 691.
“Arte moderna e contemporanea. Antologia scelta 2020”, exhibition catalogue, Tornabuoni Art Florence, 2019, p. 127.
“Arte moderna e contemporanea. Antologia scelta 2024”, exhibition catalogue, Tornabuoni Art Florence, 2023, pp. 78-79.
“Arte moderna e contemporanea. Antologia scelta 2026”, exhibition catalogue, Tornabuoni Art Florence, 2025, p. 65.

EXHIBITIONS
“Blanc sur blanc”, Gagosian Gallery, Paris, January - April 2020.
“Dynamic Visions”, Tornabuoni Art London, October - December 2020.
"Carla Lonzi: Autoportrait d'une génération", Tornabuoni Art Paris, February - April 2024.





Exhibition view, *Blanc sur Blanc*,
Paris, January - April 2020



DADAMAINO

MILAN, 1930 - 2004

Edoarda Emilia Maino took her first steps in the art world in the 1950s, participating in group exhibitions with the name Dada Maino for the first time in 1956. In 1958, she created the first *Volumi* (Volumes), canvases with single or repeated ovoid holes which characterize her debut within the new avant-garde. In 1959 she joined the group founded by Manzoni and Enrico Castellani, centered around the Galleria Azimut. Together, they organized exhibitions in Europe, thanks to the connections it established with the contemporary ZERO group (Germany), Nul group (the Netherlands) and Motus group (France).

It is in this ebullient atmosphere that Dadamaino - as she then began to sign her works—started exhibiting in Europe, forging friendships with foreign artists and with the members of the Italian N and T groups. In 1961 she participated in the *Informativo-sperimentale* (Informative-experimental) section of the Premio Lissone as part of the Gruppo Milano 61.

The birth of the Nouvelle Tendance movement indicates the direction of Dadamaino's research. In 1962 she presented her first solo exhibition in Germany and took part in the *Nul* show at the Stedelijk Museum in Amsterdam. In the meantime her research evolved from the *Volumi a moduli sfasati* (Volumes with shifted modules) to the *Oggetti ottico-dinamici* (Optical-Dynamic Objects) and to numerous experiments with modes of perception.

In 1966 she launched the series Ricerca del colore (A Study on Color), on perceptual relationships between chromatic tones, and in 1975 she continued with the *Cromorilievi* (Chromo-reliefs).

With the Inconscio *razionale* (Rational Unconscious) series Dadamaino returned to a reflection on the meaning and quality of the physical act of creating a sign. This brought her to develop a true code of signs, which she called *Alfabeto della mente* (Alphabet of the mind). Her work on the sign is articulated in a spatial-temporal sense in the 1981 artwork *Costellazioni* (Constellations), and then in the series titled *Il movimento delle cose* (The Movement of things) and *Passo dopo passo* (Step after step), both of which are created on translucent acetate. Two monumental examples of these series were exhibited at the 44th Venice Biennale in 1990.

The 1990s are characterized by the evolution, in a cosmic sense, of the work on the sign in the *Sein und Zeit* (Being and Time) series. Dadamaino's anthological exhibition at the Museum Bochum in 2000 consecrated her as a leading figure of the avant-gardes. In that period her health degenerated rapidly, and she died in Milan in 2004. Since then, Dadamaino's work has gained increasing recognition and it is now part of the most important European and international collections

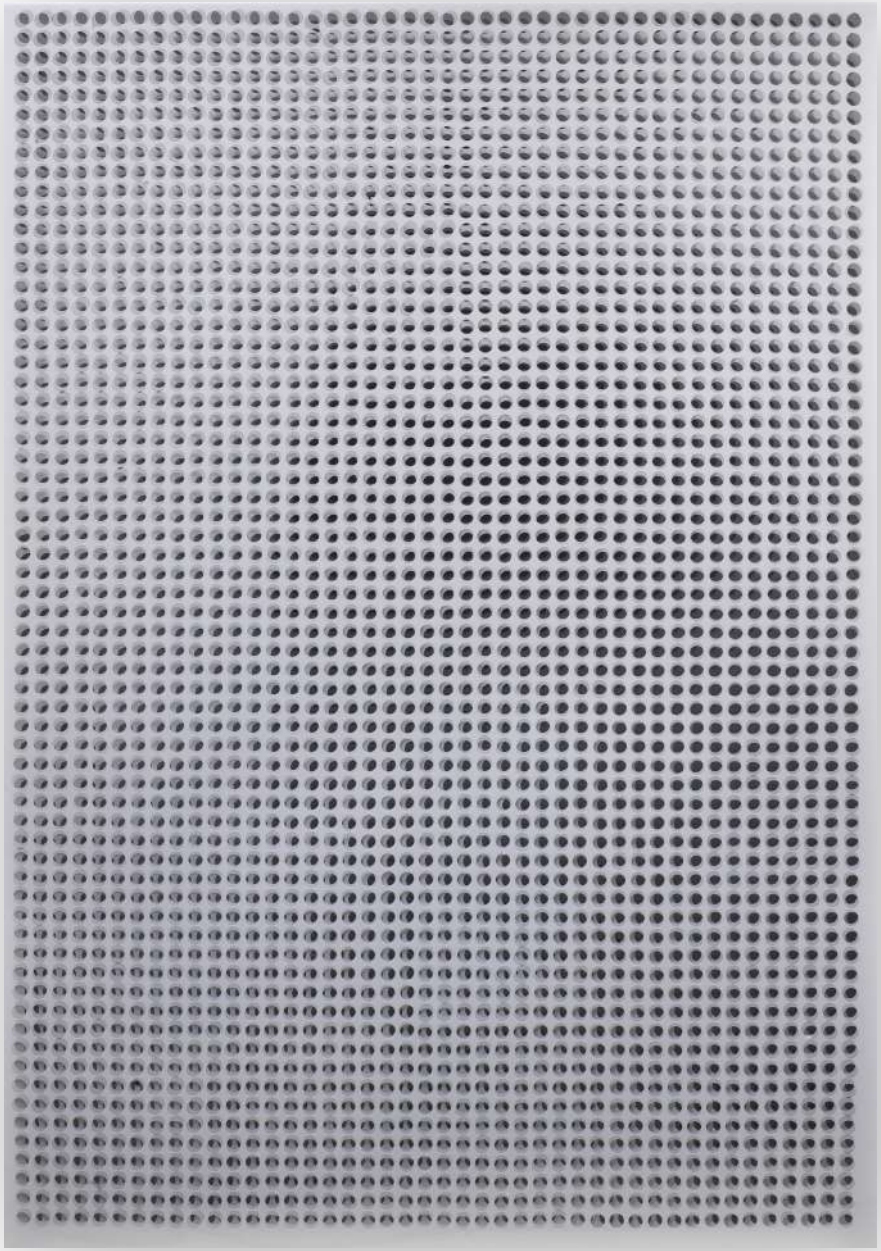


DADAMAINO

Volume a moduli sfasati, 1960

die-cut transparent plastic canvases
150 x 110 cm - 59,05 x 43,3 in
reverse: titled Volume a moduli sfasati

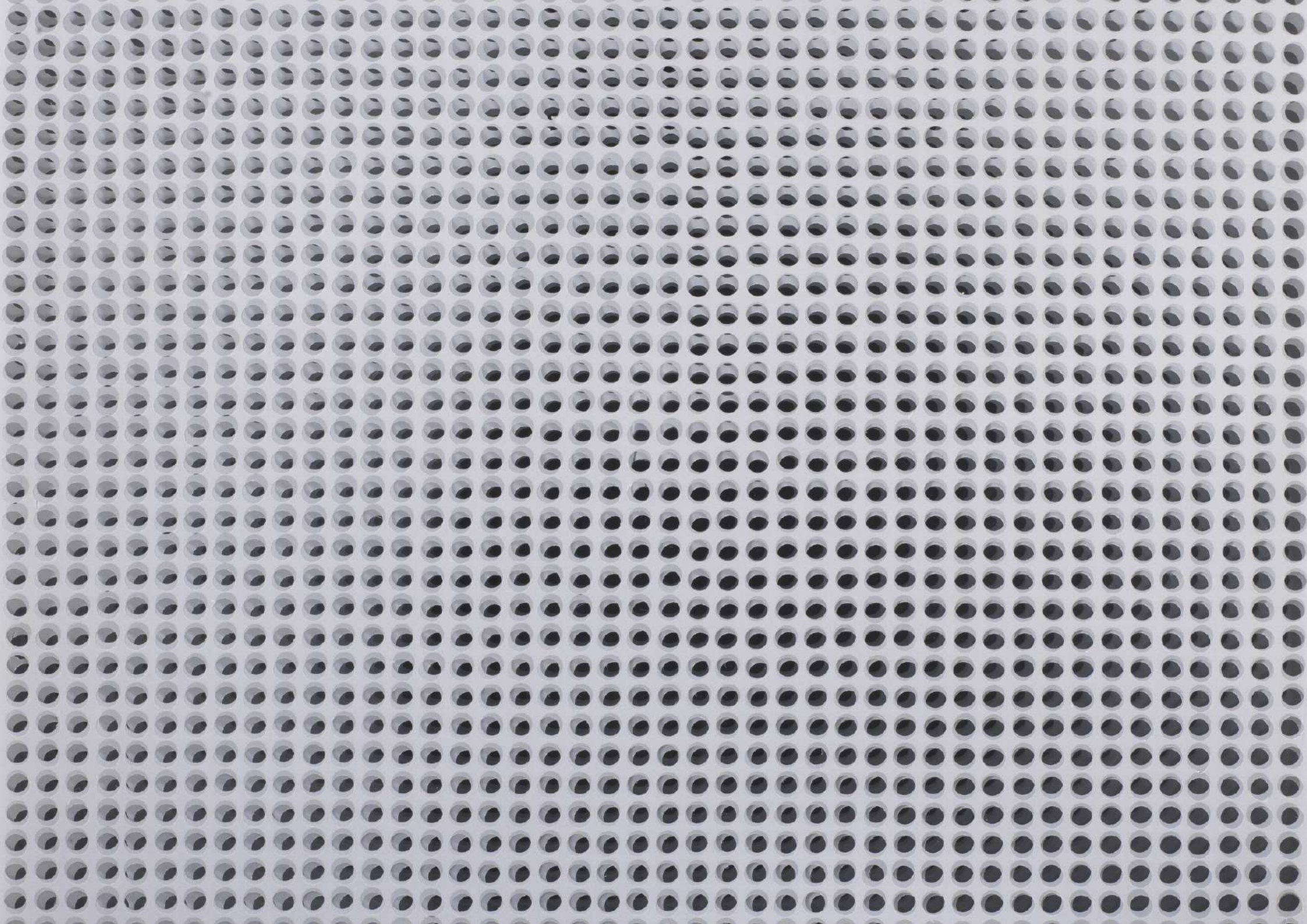
certificate of authenticity by Flaminio Gualdoni, Archivio Dadamaino, Milan, on photograph, no 143/08.



PROVENANCE
Cortina Arte, Milan.
Galleria Tega, Milan.
Studio Gariboldi, Milan.

BIBLIOGRAPHY
"Dadamaino. L'assoluta leggerezza dell'essere", edited by Stefano Cortina, Associazione Culturale Renzo Cortina, Milan, 2008, pp. 24-25.
"Bianco Italia", edited by Dominique Stella, Forma Edizioni, Poggibosi - Tornabuoni Art, Paris, 2013, pp. 103-104.
"Dadamaino", exhibition catalogue with texts by Bernard Blistène and Flaminio Gualdoni, Forma Edizioni, Poggibonsi, 2013, p. 85.
"Dadamaino 1930-2004", exhibition catalogue Associazione Fondo Giovanna Piras, Asti, 2014, p. 45.
"Collezione Roberto Casamonti. Dagli inizi del XX secolo agli anni '60", edited by Bruno Corà, Forma Edizioni, Florence, 2018, pp. 232-233.
"Avanguardie al Femminile", exhibition catalogue, Tornabuoni Arte, Florence, 2024, pp. 86-87.

EXHIBITIONS
"Dadamaino. L'assoluta leggerezza dell'essere", Associazione Culturale Renzo Cortina, Milan, June - July 2008.
"Bianco Italia", Tornabuoni Art, Paris, April - July 2013.
"Dadamaino", Tornabuoni Art, Paris, October 2013 - January 2014.
"Dadamaino", Tornabuoni Arte, Florence, May - July 2014.
"Dadamaino 1930-2004", Associazione Fondo Giovanna Piras, Asti, October - November 2014
"Collezione Roberto Casamonti. Dagli inizi del XX secolo agli anni '60", Palazzo Bartolini Salimbeni, Florence, March 2018 - April 2019.



PIERO **DORAZIO**

ROME, 1927 - PERUGIA, 2005

Piero Dorazio first trained as an architect before quickly turning to the visual arts, and painting in particular.

At the age of 20, he abandoned figuration and contributed to the "Forma I" manifesto, which formed the basis for the eponymous group he co-founded in 1947, alongside Pietro Consagra, Achille Perelli, Carla Accardi and Giulio Turcato. Strongly inspired by Futurism and expressing leftist political views, the manifesto contrasted with the ideals of Socialist Realism, as illustrated by Renato Guttuso. This early artistic experience marks Dorazio's first contact with abstract art and would form a guideline for the rest of his career. Indeed he would become one of the main proponents of abstraction in postwar Italy.

In the 1950s, Dorazio began collaborating with several art journals, and in 1955, he published *The Fantasy of Art in Modern Life*. A painter, an art critic, a lecturer as well as a curator, he became in 1984 the official art critic for the largest Italian newspaper, *Il Corriere della Sera*.

The system of «meshes» Dorazio developed by superimposing chromatic structures, was directly inspired by Giacomo Balla's Divisionist period. He acknowledged the deep influence Balla had on his practice by working to revive the Futurist's reputation and bringing his work to New York in 1951. Dorazio continued to experiment with texture and color interference throughout his career, most notably in the grids of the 1960s. That same year he received a solo room at the Venice Biennale, where he exhibited again in 1966.

Dorazio traveled widely throughout his life, making a series of trips to France-where he met George Braque, Jean Arp, Fernand Léger and Le Corbusier-and to the United States, where he frequented the studios of artists of the New York School, including Hans Richter, Robert Motherwell, Willem De Kooning and Jackson Pollock. He also taught in the USA throughout the early 1970s.

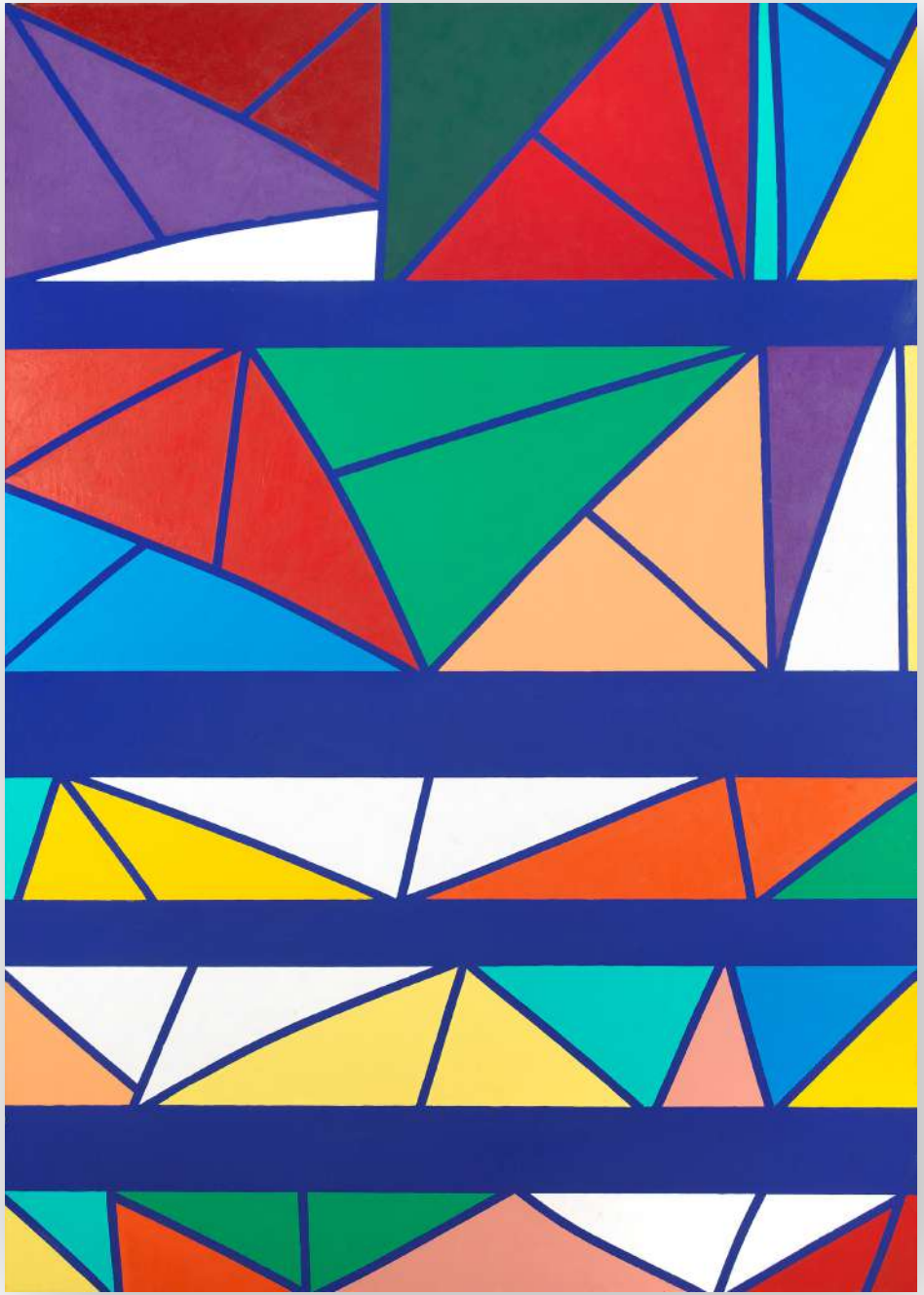
In 1974, Dorazio moved his studio from Rome to Todi, from where he continued to write, work and organize exhibitions until his passing in 2005. His works are housed in the collections of major museums in Italy, France, Switzerland, England and the United States.



Piero Dorazio

Leal, 1972

oil on canvas
260 x 180 cm - 102,36 x 70,86 in
reverse: signed, titled and dated Piero Dorazio Leal 1972; label Marlborough Fine Arts, London.



PROVENANCE
Marlborough Fine Arts, London.

BIBLIOGRAPHY
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“De Keignaert, Une maison dans les polders”, by Emile Langui, Lannoo Publishers, Tielt, 1975, p. 71. (published upside down)
“Dorazio”, edited by Marisa Volpi Orlandini, Jacques Lassaigne, Giorgio Crisafi, Alfieri Edizioni d’Arte, Venice, 1977, no. 1305.
“Arte moderna e contemporanea. Antologia scelta 2024”, exhibition catalogue, Tornabuoni Art Florence, 2023, p. 109. (published upside down).
“Giocando con la luce e con il colore. Dialogo tra Nicola De Maria e Piero Dorazio”, exhibition catalogue, Tornabuoni Art Milan, 2025, p. 21.

EXHIBITIONS
“Piero Dorazio, Paintings and Collages 1971-1972”, Marlborough Fine Arts, London, February 1973.
“Giocando con la luce e con il colore. Dialogo tra Nicola De Maria e Piero Dorazio”, Tornabuoni Arte, Milan, September - October 2025.



Exhibition view, *Giocando con la luce e con il colore. Dialogo tra Nicola De Maria e Piero Dorazio*,
Tornabuoni Art Milan, September - October 2025



LUCIO **FONTANA**

ROSARIO, SANTA FE, 1899 – VARESE, 1968

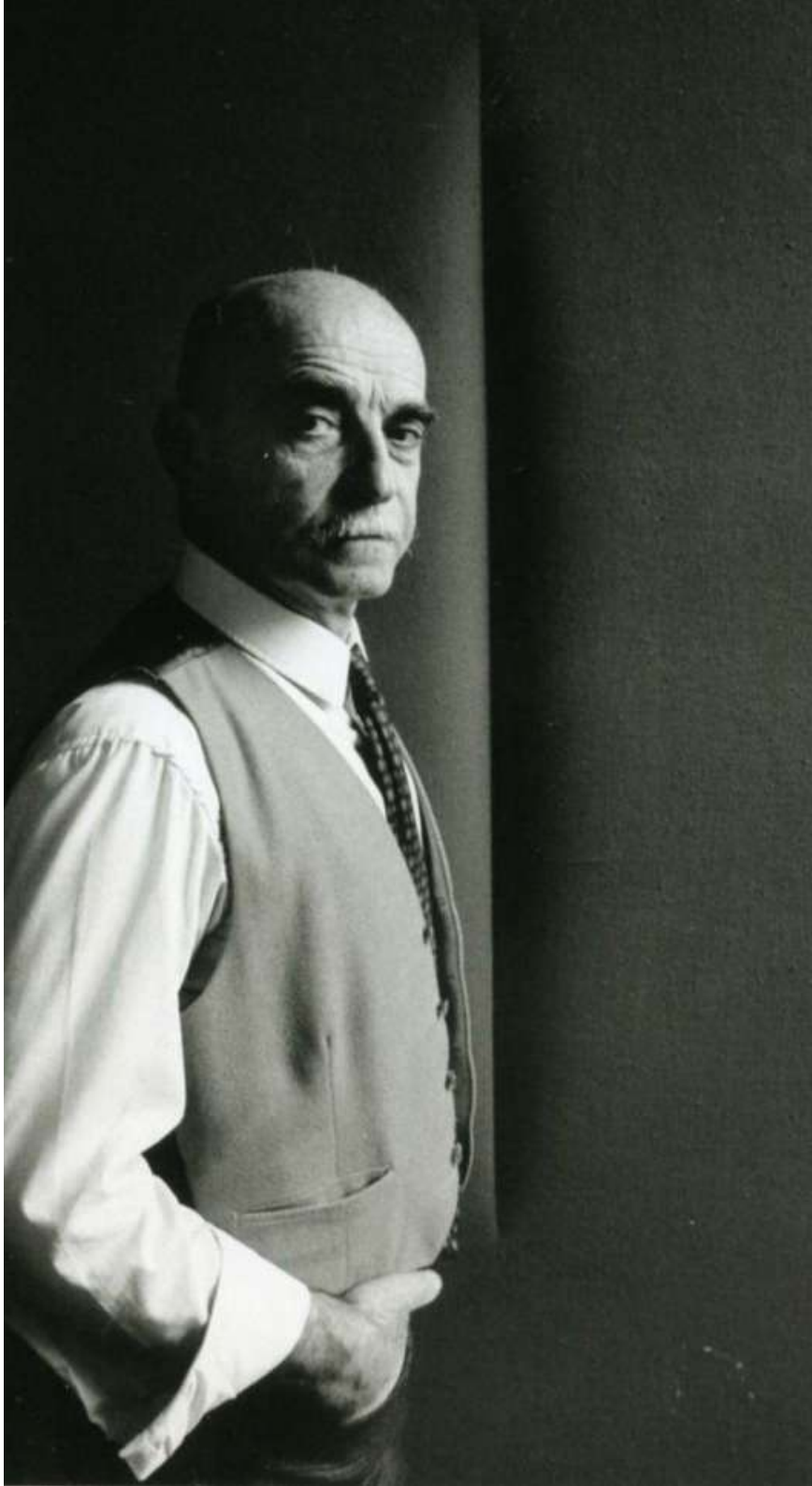
A visionary artist, Lucio Fontana is widely considered to be the spiritual father of Italian contemporary art. When he pierced the canvas for the first time, he heralded a new beginning for art in the postwar era, opening up a new dimension and encouraging experimentation beyond the confines of the canvas.

Fontana spent his youth between his hometown in Argentina and Milan, Italy, where his parents were born. In 1927, he followed in his father's footsteps and enrolled at the Accademia di Brera in Milan to study sculpture and ceramics. He soon exhibited at the Venice Biennale (1930) and Milan Triennale (1933), but returned to Argentina at the outbreak of World War II.

In Buenos Aires, Fontana co-founded the Altamira Academy, an avant-garde art school, where he penned, alongside fellow professors and students, the first iteration of the *Manifiesto Blanco* (White Manifesto, 1946). This foundational text laid out the principles of a new kind of art for the modern age: "Color, the element of space; sound, the element of time and movement, which develops in time and space. These are fundamental to the new art which encompasses the four dimensions of existence."
Fontana aimed to go beyond representation, portraying real space rather than an illusion. On his return to Italy, in 1947, he punctured the canvas for the first time. This action, repeated over various series of works all titled *Concetto Spaziale* (Spatial Concept) announced the birth of the Spatialist movement. In time, the holes evolved into the world-famous monochrome slashed paintings, which Fontana called *Concetto Spaziale, Attese* (Spatial Concept, Waiting, 1957-68). As he described them: "my slashes are above all a philosophical expression, an act of faith in the infinite, an affirmation of spirituality."

Contemporaneous series include the *Teatrini* (Little Theaters, 1964-66), which explore the relationship between frame and canvas; and the *Ambienti Spaziali* (Spatial Environments, 1962-68) made of light. Fontana's practice culminated in the iconoclastic *Fine di Dio* (End of God, 1963-64)—egg-shaped paintings, which according to the artist symbolized the end of representation, or "the principle of nothingness".

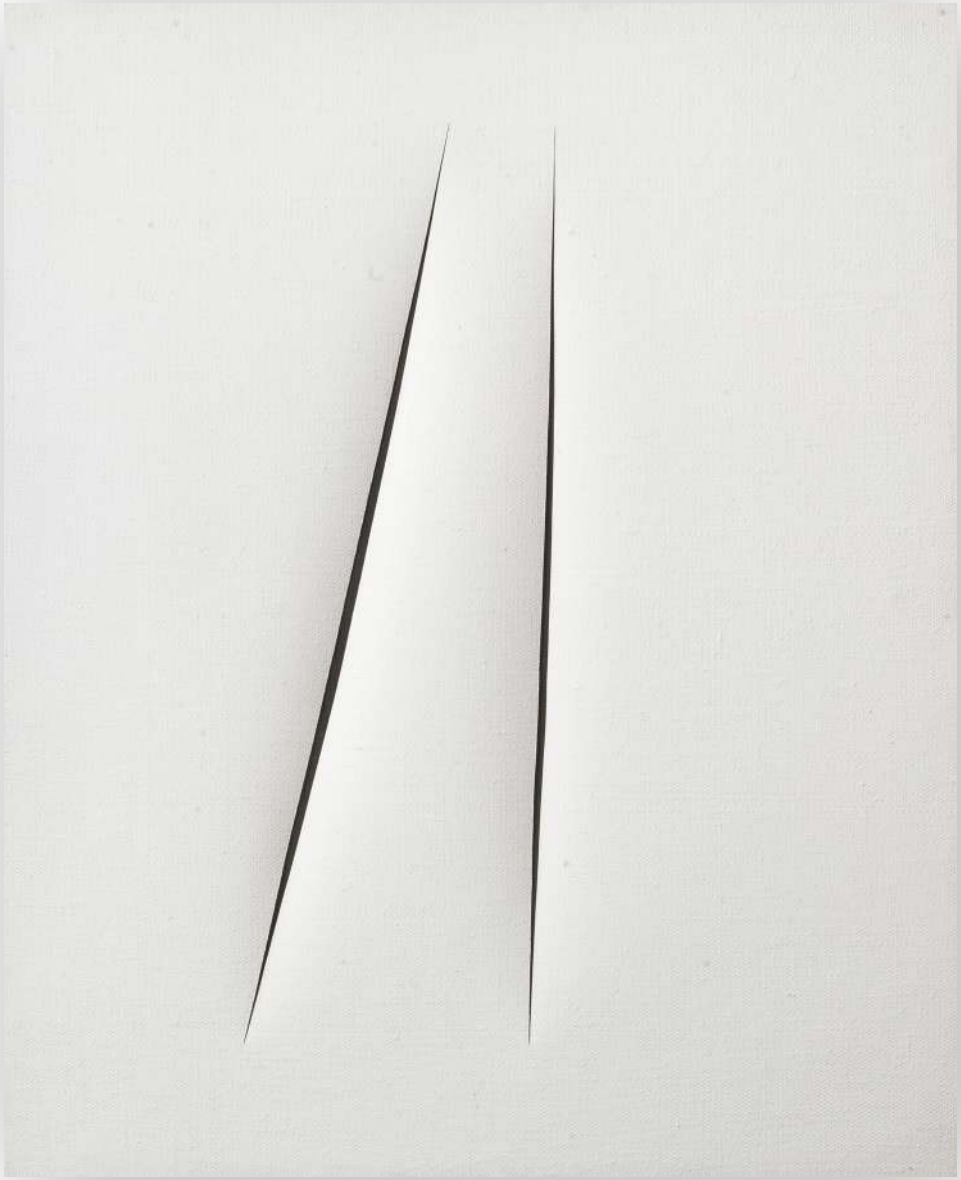
In 1966, two years before his passing, Fontana received the First Prize for painting at the Venice Biennale. His works can now be found in the collections of all leading modern art institutions, many of which have dedicated broad retrospectives to his oeuvre. Among them, the Centre Pompidou, Paris (1987), Musée d'Art Moderne, Paris (2012), The Metropolitan Museum of Art, New York (2019) and Musée Soulages, Rodez (2024).



LUCIO FONTANA

Concetto spaziale, Attese, 1967

water-based paint on canvas
61 x 50 cm - 24,01 x 19,68 in
reverse: signed, titled and inscribed I. Fontana / "Concetto Spaziale" / ATTESE / non riesco / a capire / cosa vuol dire / "mancessi" [sic].



PROVENANCE
Private Collection, Milan.

BIBLIOGRAPHY
"Lucio Fontana. Catalogue raisonné des peintures, sculptures et environnements spatiaux", edited by Enrico Crispolti, La Connaissance, Brussels, 1974, vol. II, p. 194.
"Fontana. Catalogo generale", edited by Enrico Crispolti, Electa, Milan, 1986, vol. II, p. 673.
"Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni", edited by Enrico Crispolti, Skira, Milan, 2006, vol. II, p. 866, no. 67 T 104.
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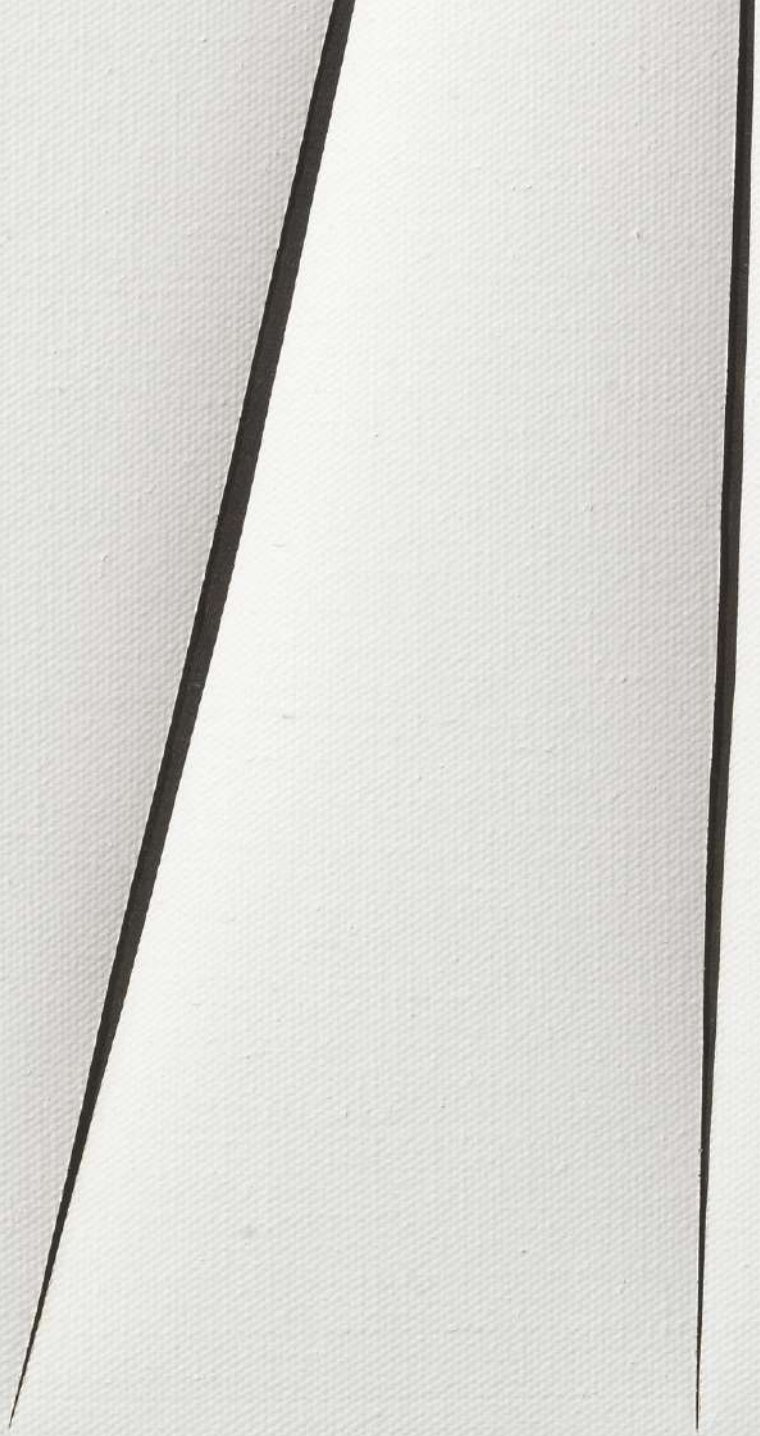
EXHIBITIONS
"Bianco Italia", Tornabuoni Art, Paris, April - July 2013.
"Lucio Fontana", Tornabuoni Arte, Rome, April - July 2023.
"Au-Delà. Morandi / Fontana", curated by Sergio Risaliti, Tornabuoni Art Paris, October 2025 - January 2026.



Exhibition view, *Lucio Fontana*,
Tornabuoni Art Rome, April - July 2023



CLAUDIO **PARMIGGIANI**

LUZZARA, 1943

Associated throughout his career with the Povera and Conceptual Art movements, Claudio Parmiggiani's work resists easy categorization, remaining among the most enigmatic and poetic bodies in postwar Italian art.

Born in Luzzara, Reggio Emilia, Parmiggiani studied at the Istituto di Belle Arti in Modena. As a young artist, he often visited the studio of Giorgio Morandi in nearby Bologna, who had a strong ethical – rather than stylistic – influence on his work.

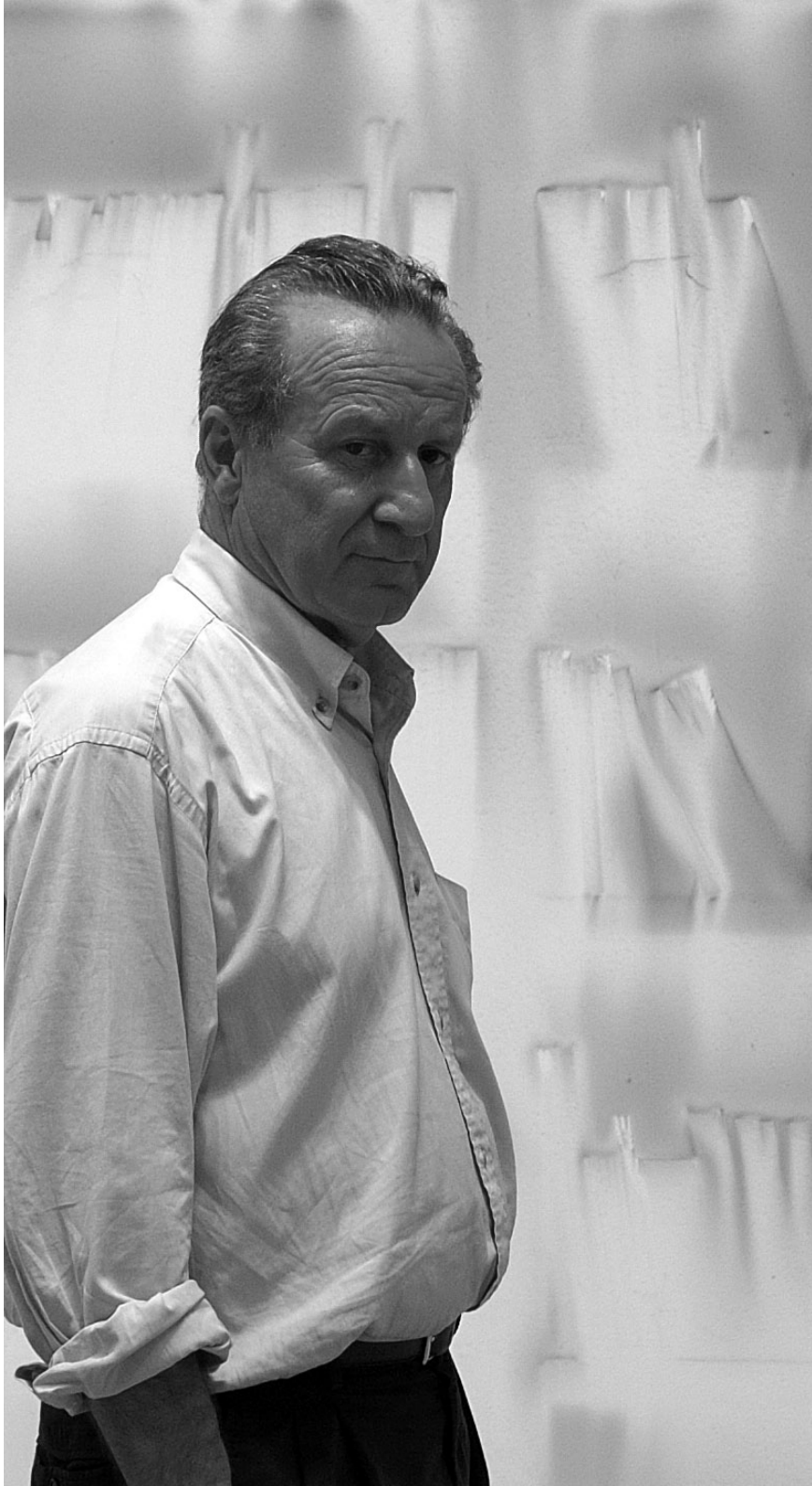
Early on, Parmiggiani began using painted plaster moulds in his works, which he called "sculpted paintings". His first exhibition was held at the Feltrinelli bookstore in Bologna in 1965: this was the period of Gruppo 63 and the poets associated with the literary magazine *Il Verri* by Luciano Anceschi, with which Parmiggiani was closely involved.

In 1970, Parmiggiani created the first *Delocazione*, beginning the series that became central to his work. Using fire, smoke and dust, he produced ghostly silhouettes and imprints of objects on walls and surfaces. Rather than representing an object directly, these works preserve the trace of something no longer there. Later Delocazioni were created for institutions including the Musée d'Art Moderne et Contemporain in Geneva, the Centre Pompidou in Paris and the Tel Aviv Museum of Art.

From the 1980s, Parmiggiani increasingly developed works conceived in relation to specific places. *Terra* (1988), a sphere bearing the artist's handprints, was buried in the cloister of the Musée des Beaux-Arts in Lyon. The work remains physically present but invisible, extending his exploration of absence into the space of the museum itself.

Other major installations include *Faro d'Islanda* (2000), *Ex-voto* at the Louvre (2007), *Porta Speciosa* for the Hermitage in Camaldoli (2013), and his intervention in the Camera degli Amori at Villa Medici in Rome (2015). His installations often draw on recurring elements such as books, bells, boats and classical sculpture, transformed through concealment, burning or displacement into images suspended between object and memory.

Parmiggiani's work has been presented in numerous renowned international exhibitions, both in public and private institutions, including the Institut Mathildenhöhe in Darmstadt (1992) and the Prague City Gallery. More recently, major surveys of his work have taken place in Cuba (2006), Moscow (2017), Nashville (2019) and London (2025). In 2026, Parmiggiani's work was exhibited alongside Picasso and Morandi's in an exhibition titled *Picasso, Morandi, Parmiggiani. Still Lifes*, organised by Tornabuoni Art in collaboration with the Musée national Picasso-Paris, and presented in St. Mark Square during the Venice Biennale.



CLAUDIO PARMIGGIANI

Senza titolo, 2023

smoke and soot on board
90 x 300 cm - 35,43 x 118,11 in

certificate of authenticity by Archivio Claudio Parmiggiani on photograph.



PROVENANCE
Artist's studio, Parma.

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"Arte moderna e contemporanea. Antologia scelta 2025", exhibition catalogue, Tornabuoni Art Florence, 2024, pp. 174-175.

EXHIBITIONS
"Claudio Parmiggiani", Tornabuoni Art, Paris, October 2023 - January 2024.
"Fire", Boghossian Foundation– Villa Empain, Brussels, September 2025 - March 2026.



Exhibition view, *Fire*,
Boghossian Foundation - Villa Empain, Brussel, September 2025 - March 2026



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