

THE ARMORY SHOW

24 – 27 September 2026
Booth 120

P420

Riccardo Baruzzi

Irma Blank

Adelaide Cioni

Victor Fotso Nyie

Laura Grisi

Pieter Vermeersch

Shafei Xia

Xian Kim

RICCARDO BARUZZI

(1976, Lugo, IT -
lives and works in Bologna, IT)

The research of Riccardo Baruzzi is structured around the physical and poetic principles of drawing and sound. Rhythm and the movement of drawn strokes, the resilience of a surface, the pain in a muscle, the sound and sign produced by the falling of a body: every element that connects the limbs and the tools of the artist to the canvas or the paper has a value in Riccardo Baruzzi's work.

The artist born in Lugo in 1976 paints drawings and draws paintings to reveal the origin of images, tracing back to the essence as signs. In this operation of analysis and subsequent synthesis of the hidden structure of things, at times Riccardo Baruzzi involves the human element: the artist's performance works call for the participation of art students, collectors, gallerists, assigned a role of interaction with the display of the painting or the very moment of its creation.

Flowers, pornography, madonnas, tackles, horses, divinities, abaci all encounter their semantic and pictorial sublimation in a universe of semitransparent canvases, invented brushes, pencils five meters long, perfect cacophonies and deceptive euphonies, boxes that tremble, turntables and cooling fans that rotate to generate polyrhythms in the widest range of timbres.

Ongoing exhibitions

Tillanzia, Tolè, Bolognese Apennines, Bologna, IT (2026).

Recent solo exhibitions

Tri Lus, TOAST Project Space, Firenze, IT (solo, 2024); *Rattles and Something Else*, SUTURA, Torino, IT (2024); *Portraits*, IFT - Istituto Fisioterapico di Torino, Torino, IT (live performance, 2024); *Cinque Punti*, Arena Paolini - GAM, Galleria Nazionale d'Arte Moderna, Torino, IT (live performance in collaboration with soprano Elena Busni, 2024); *Il biondo*, Traffic Festival (*La quinta rotazione della terra*), Teatro Mario Tiberini, San Lorenzo in Campo, Pergola (PU), IT (live session, 2023); *My Valley*, Galerie Mark Müller, Zurich, CH (2023); *Il margine del cielo e della terra*, Galleria d'Arte Contemporanea Osvaldo Licini, Ascoli Piceno, IT (2022); *Resonance*, with Pieter Vermeersch, P420, Bologna, IT (duo, 2021); *Quadro sonoro (Bic Barchino)*, installation curated by Pedro Rocha, promoted by Istituzione Bologna Musei | MAMbo - Museo d'Arte Moderna di Bologna, Teatro Storico di Villa Aldrovandi-Mazzacorati, Bologna, IT (2021); *Del disegno e del deserto rosso*, The Goma, Madrid, ES (2019); *Short stories of Fires and Carbon*, Raum, Bologna, IT (2018); *Riccardo Baruzzi e Alberto Trucco: Duet*, Museo di Villa Croce, Genova, IT (2017); *Del disegno e della vertigine*, Galeria Jacqueline Martins, Sao Paulo, BR (2017).

Recent group exhibitions

Endless Summer, Magazzino del Sale, Cervia, IT (2026); *Scollamenti: La collezione in circolo*, MACTE - Museo di Arte Contemporanea di Termoli, Termoli, IT (2025); *Il Giardino delle Risonanze*, Pinacoteca Nazionale di Bologna in collaboration with MAMbo, Bologna, IT (2025); *Facile ironia. L'ironia nell'arte italiana tra XX e XXI secolo*, MAMbo, Bologna, IT (2025); *Il campo espanso. Arte e agricoltura in Italia dagli anni Sessanta a oggi*, Palazzo Collicola, Spoleto, IT (2025); *15 Years*, P420, Bologna, IT (2025); *UN/NATURAL*, Spazio TORRSO, Pesaro, IT (2024); *Infinita infanzia*, Palazzo Collicola, Spoleto, IT (2024); *Their Volumes*, Collezione Cristella, Piacenza, IT (2023); *Italian Painting Today*, Triennale Milano, Milano, IT (2023); *Genesis*, Palazzo Ducale Filomarini, Cutrofiano, IT (2022); *L'abaco roves-*



ciato, Straperetana 2022, Pereto, IT (2022); *quel jour sommes-nous?*, Tokonoma, Kassel, DE (2022); *Sul principio della contraddizione*, GAM, Torino, IT (2021); *141 - Un secolo di disegno in Italia*, Fondazione del Monte di Bologna e Ravenna, Bologna, IT (2021); *Collezione Macte*, Macte, Teramo, IT (2020); *E subito riprende il viaggio*, P420, Bologna, IT (2020); *Le realtà ordinarie*, Palazzo de' Toschi, Bologna, IT (2020); *WunderMoRE*, MAXXI - Museo nazionale delle arti del XXI secolo, Roma, IT (2018); *Premio Lissone 2018, È strano continuare a pensare che la pittura sia fatta per essere vista*, MAC - Museo d'Arte Contemporanea, Lissone,

IT (2018); *Unrealised Paintings*, MoRE, Parma, IT (2018); *Premio GAMEC*, Bergamo, IT (2017); *Material Life*, The Goma, Madrid, ES (2017).

Public collections

MAMbo - Museo d'Arte Moderna di Bologna, Bologna, IT; GAM - Galleria Civica d'Arte Moderna e Contemporanea, Torino, IT; MACTE - Museo di Arte Contemporanea di Termoli, Termoli, IT.

Residencies and prizes

Osvaldo Licini Prize, IT (2022); *Genesis*, Palazzo Ducale Filomarini, Cutrofiano, IT (residence, 2022).

Artist Spotlight



Watch now

Arbusti

Shrubs (2025)

In this series, *Arbusti* (Shrubs), painting becomes a “sample”. For Nicolas Bourriaud, the “sample” embodies a process of cultural re-elaboration, in which pre-existing artistic forms are sampled and reimagined to generate new works and meanings.

The canvas thus turns into a constructive field, suspended between bas-relief and painting. There is a time to draw the silhouettes, to color them, to test them; and to test means to shift them within the frame as if they were mobile forms. A classical painter cannot proceed this way: bound to a single surface, erasure is their only option. Here, instead, depth is real — a tangible distance between figures. It is not an illusion or an optical trick: it is three-dimensionality.

On the transparent surface of the canvas, vegetal forms appear in dry pastel, a medium I favor for its proximity to pure pigment and the spontaneity of its gesture. A meticulous fixing process follows. The drawings are then cut out and recomposed on the canvas through collage, in a process reminiscent of mosaic construction.

Like a musician working with a “sample” to build a track, I select and rework elements that already exist — with the difference that my fragments are of my own making. Drawings, signs, and pastel gestures are produced in a time separate from the canvas, and later recomposed within another temporality, a new compositional order.

The shrub figures float across the transparent canvas, which acts as a light screen, while colored silhouettes — sometimes covered in gold leaf — unfold on the reverse. It is a layered play of planes and depths that transforms the image into a contemporary mosaic, where each element — sign, color, light — contributes to a shared vibration.

The echo of Ravenna, city of mosaics and lagoon landscapes, resurfaces within this luminous weave: the preciousness of gold coexists with the fragility of the fabric, reminiscent of fishing huts’ mosquito nets, and with the rough immediacy of pastel marks. As in the shrubs catalogued in botanical manuals, what begins as classification opens onto a poetic dimension: an imaginary herbarium uniting nature, memory, and artifice.

Riccardo Baruzzi



Riccardo Baruzzi

Arbusti della Valle – Convivenza

2026

acrylic on wood, dry pastel on paper, silver leaf

50 × 40 cm

19,69 × 15,75 in

unique work





side view



Riccardo Baruzzi

Arbusti della Valle – Convivenza

2026

acrylic on wood, dry pastel on paper, silver leaf

50 x 40 cm

19,69 x 15,75 in

unique work





side view

IRMA BLANK

(1934, Celle, DE – 2023, Milan, IT)

The production of Irma Blank fits into the minimal-conceptual neo-avant-gardes of the late 1960s, proposing a radical and very personal solution to the issue of pursuit of an inexpressive and de-subjectivized art. In this historical-artistic perspective, the ego and the existence of the artist still enter the perimeter of the work, but through an attitude that is as impersonal as possible. The artist records the time of living through signs and images that are repeated and executed mechanically.

Since the beginning Irma Blank immediately focused - as she says - "on writing, stripping it of meaning to charge it with other values. A writing purified of sense, an automatic sign that gives voice to the silence". This is precisely the solution, as radical as it is personal, of Irma Blank: a writing not linked to knowledge, but to being.

Papers, sheets, canvases, books are the surfaces on which the relationship between sign and time is played out. Ink, ballpoint pen, pastels, watercolours, acrylic are tools through which the signs occupy the surfaces, and the surfaces record the time of an existence through gestures.

From the start of her career, the work of Irma Blank has been structured in series of pieces, like phases or movements, even very small ones, along an absolutely coherent itinerary. Starting with a limited nucleus of themes and questions, each cycles is crossfaded and linked with the next in a fluid, natural progression.



Geneva, CH (solo, 2019); *Blank*, CCA – Center for Contemporary Art Tel Aviv and the Bauhaus Foundation, Tel Aviv, IL (solo, 2020); *Blank*, CAPC contemporary art museum of Bordeaux, Bordeaux, FR (solo, 2020); *Blank*, Museo Villa dei Cedri, Bellinzona, CH (solo, 2021); *Blank*, Bombas Gens Centre d'art, Valencia, ES (solo, 2021); *Blank*, ICA, Milano, IT (solo, 2022).

Recent exhibitions

Being Here, Mai 36 Galerie, Zurich, CH (solo, 2026); *Festival du Dessin, Viva l'Italia!*, Museon Arlaten, Arles, FR (2026); *Ephemera. Attraverso la carta*, MAGA, Gallarate, IT (2025); *Betty Danon. Io e gli altri*, Fondazione Cosso, Castello di Miradolo, San Secondo di Pinerolo (TO), IT (2025); *Katarzyna Wiesiolek / Irma Blank - Milano Drawing week 2025*, Szydlowski Gallery, Milano, IT (duo, 2025); *15 Years*, P420, Bologna, IT (2025); *Livres de peintre e libri oggetto*, Biblioteca cantonale di Lugano, Lugano, CH (2025); *Monochromy. On the Aesthetics of Published Art*, Weserburg Museum für moderne Kunst, Bremen, DE (2024); *Normopathies*, Es Baluard Museu d'Art Modern i Contemporani de Palma, Palma de Mallorca, ES (2024); *Artists Making Books: Pages of Refuge*, American Academy, Roma, IT (2024); *Monochrome*, Flora Bigai - Arte Contemporanea, Pietrasanta (LU), IT (2024); *How Language Invents the World*, Bündner Kunstmuseum Chur, Chur, CH (2024); *Meccanica*, Viasaterna, Milano, IT (2024); *I Libri nell'Arte, dal Medioevo all'Età Contemporanea*, Palazzo della Meridiana, Genova, IT (2024); *Amour Systémique*, CAPC contemporary art museum of Bordeaux, Bordeaux, FR (2023); *Aimless. Confronting Imago Mundi*, Es Baluard Museu d'Art Contemporani de Palma, Palma de Mallorca, ES (2023); *IRMA BLANK. Tra segno e silenzio*, Fondazione Cosso, Castello di Miradolo, San Secondo di Pinerolo (TO), IT (solo, 2023); *World Framed, Contemporary Drawing Art of the Schering Stiftung Collection*, Kupferstichkabinett, Museum of Prints and Drawings, National Museums, Berlin, DE (2023); *Blank. Raw. Illegible... Artists' Books as Statements (1960-2022)*, Leopold-Hoesch-Museum, Düren, DE (2023); *Donne artiste. Percorsi nella grafica dal Novecento ad oggi*, Istituto Centrale per la

Grafica, Roma, IT (2023); *Gehen*, P420, Bologna, IT (solo, 2023); *Concrete Experience*, Badischer Kunstverein, Karlsruhe, DE (2023).

Public collections

Museo Villa dei Cedri, Bellinzona, CH; Kunstmuseum Magdeburg, DE; Morgan Library & Museum, New York, NY, US; MAMCO - Musée d'Art Moderne et Contemporain, Geneva, CH; Bibliothèque Nationale de France, Paris, FR; Centre Pompidou, Paris, FR; Kunstmuseum, Düsseldorf, DE; Stadtsparkasse Düsseldorf, Düsseldorf, DE; CIMAC, Civico Museo Arte Contemporanea, Milano, IT; Getty Center for the History of Arts and the Humanities, Malibu, CA, US; MART, Museo d'Arte Contemporanea, Rovereto, IT; MUSEION, Bolzano, IT; Ruth and Marvin Sackner Archiv, Miami, FL, US; Sammlung Georg Thieme Verlag, Stuttgart-New York (NY), DE/US; Archive for Small Press & Communication (ASPC), Antwerp, BE; Neues Museum Weserburg, Bremen, DE; Galleria d'Arte Moderna, Ljubljana, SI; Collezione Banca Intesa Sanpaolo, IT; Stadtbücherei, Stuttgart, DE; Museo della Fondazione Querini Stampalia, Venezia, IT; GAM, Galleria Civica d'Arte Moderna e Contemporanea, Torino, IT; Biblioteca Nazionale Centrale, Firenze, IT; Civica Galleria d'Arte Moderna, Gallarate (VA), IT; Museo d'Arte Contemporanea, Palazzo Cicogna, Busto Arsizio (VA), IT; Museo d'Arte Moderna, Capo d'Orlando (ME), IT; Museen der Stadt Lüdenscheid, Lüdenscheid, DE; Galleria Civica d'Arte Contemporanea, Marsala (TR), IT; Museo dell'Informazione, Senigallia (AN), IT; Museo Civico presso la Palazzina delle Arti, La Spezia, IT; Centro di poesia contemporanea, Università di Bologna, Bologna, IT; Bibliotheca Alexandrina, Alexandria, EG; Biblioteca Nazionale Braidense, Milano, IT; Museo d'Arte delle Generazioni Italiane del '900 "G. Bargellini", Pieve di Cento (BO), IT; Fondazione Filiberto Menna, Salerno, IT; Archivio della Poesia del Novecento, Mantova, IT; Collezione della Scuola di Specializzazione in Storia dell'Arte, Siena, IT; Fondo Disegni dell'Accademia di Brera, Milano, IT; Harvard University, Cambridge, MA, US; MACC, Museo d'Arte Contemporanea Caltagirone, Caltagirone (CA), IT.

Irma Blank has shown at Documenta 6, Kassel, DE (1977); GAM, Bologna, IT (1977); Biennale di Venezia, Venezia, IT (1978, 2009, 2017); Westfälischer Kunstverein, Münster, DE (1979); Fondation Nationale des Arts Graphiques et Plastiques, Paris, FR (1980); Bibliothèque Nationale de France, Paris, FR (1981, 1996); Bonner Kunstverein and Stadtische Galerie, Regensburg, DE (1981); Musée des Beaux Arts, Rouen, FR (1982); Centre Pompidou, Paris, FR (1985, 2009, 2010 e 2013); Quadriennale, Roma, IT (1986, 2005); Heidelberger Kunstverein, Heidelberg, DE (1990); PAC, Milano, IT (1992); Folkwangmuseum, Essen, DE (1992); Museo della Fondazione Querini Stampalia, Venezia, IT (1996); Kunstmuseum, Düsseldorf, DE (1997); Museion, Bolzano, IT (2002, 2009, 2019); Museo d'Arte Moderna e Contemporanea, Roma, IT (2007); MART, Rovereto, IT (2007); Palazzo Reale, Milano, IT (2010); Mostyn Museum, Llandudno, GB (2014); Kunsthalle, Vienna, AT (2014); *Blank*, Culturgest, Lisbon, PT (solo, 2019); *Blank*, MAMCO,

Movie



Irma Blank at Culturgest, Lisbon, 2019

Watch now

Radical Writings

(1983–1996)

With the *Radical Writings* series (from the early 1980s to the mid 1990s), Irma Blank makes her sign even more abstract, clarifying its relationship with time. The long inscribed marks of colour (first rose and rose-violet, then blue) made with a brush on canvas are more linear and uniform. Here Blank literally paints “in one breath”, with absolute concentration and without hesitation. Here writing is breathing (*Schriftung-Atemzug*), painting is breathing, working is living. Each mark, in fact, has the length of one breath, from left to right, from beginning to end, from emptiness to fullness. At the start of the stroke the colour is more intense, and the combination of the two panels of the diptych generates a shadow zone that still references, though in a less imitative form, the space of the book. Writing and painting blend here in the continuity of a time-sign.

«After about 10 years of *Trascrizioni* a great restlessness announced changes.

I began to be interested in interpersonal relations: between me and you, the tension, the inclination towards the other. I needed an extensive, radical sign, in tension between two poles, beginning and end, full and empty, birth and death. The tension towards fulfillment.

My experiments convinced me that only the paintbrush could be the suitable tool.

With the flat brush I went slowly, with extreme concentration, from edge to edge, left to right, full to empty, without stopping.»

Irma Blank



Irma Blank

Radical Writings, Abecedarium, 7-2-91

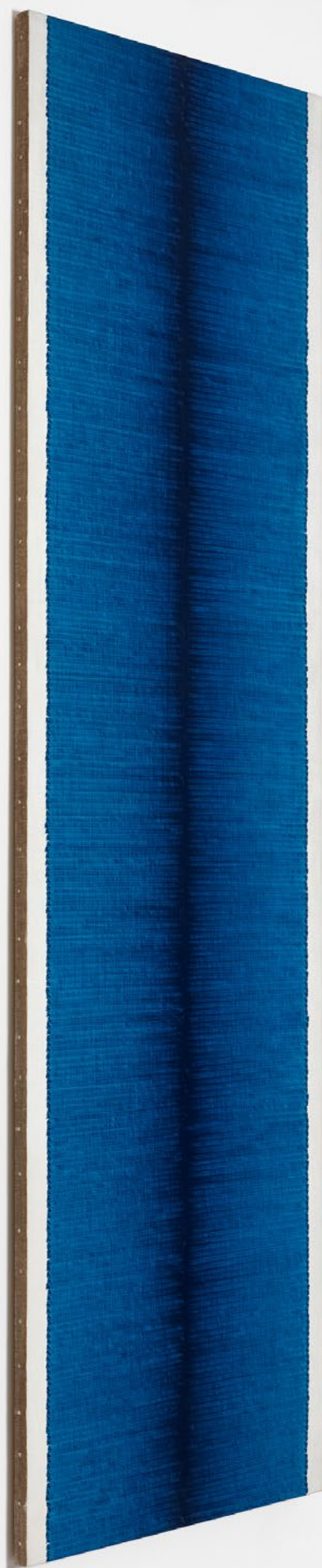
1991

oil on canvas

200 × 57,5 cm

78,74 × 22,64 in

unique work



side view



other view



Irma Blank

Radical Writings, Exercitium 20-2-88

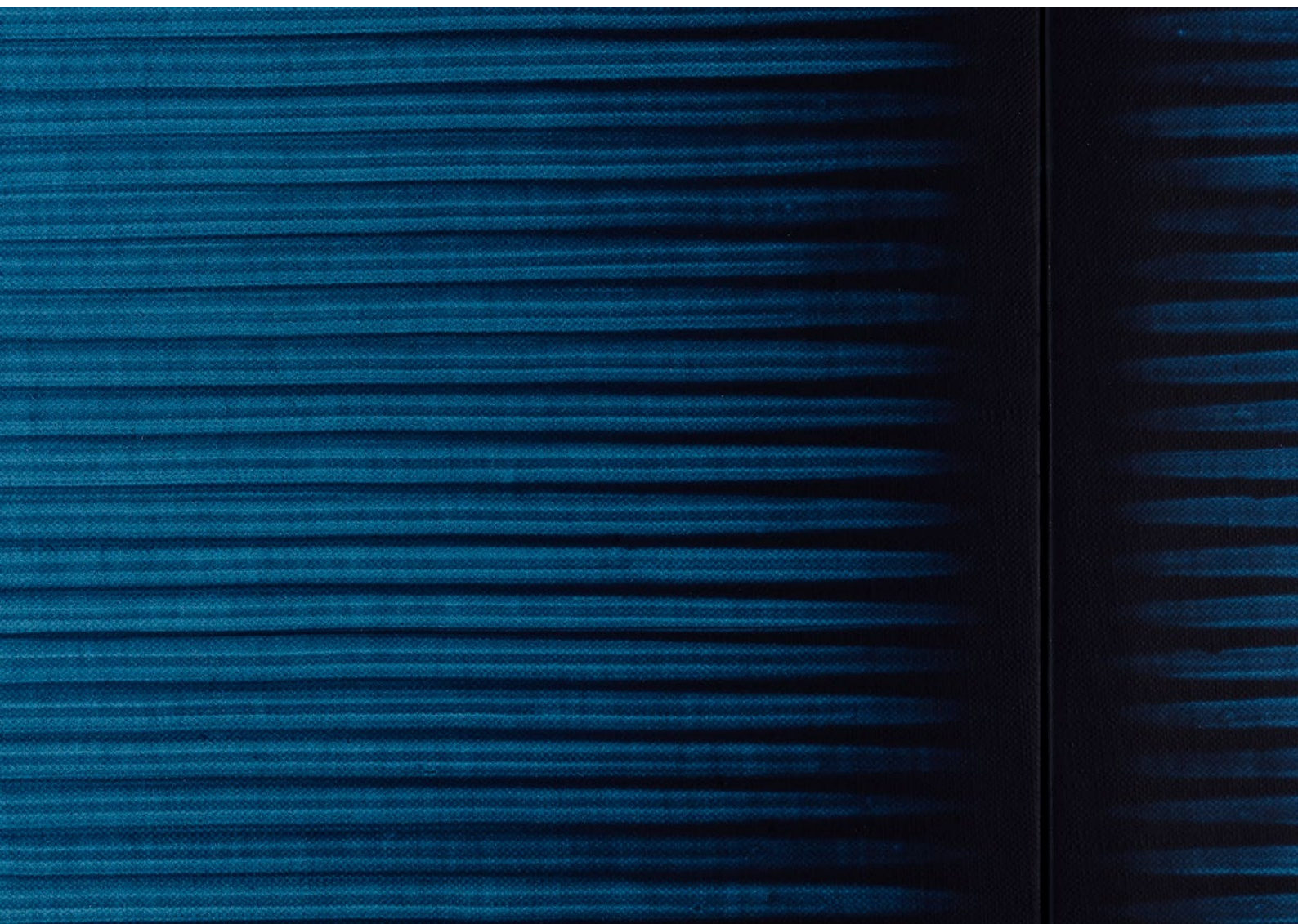
1988

oil on canvas, diptych

40 × 40 cm each (40 × 80 cm overall)

15,75 × 15,75 in each (15,75 × 31,50 in overall)

unique work





Irma Blank

Radical Writings, Schriftzug=Atemzug

1989

acrylic on card

37 × 49 cm

14,57 × 19,29 in

unique work



side view



Irma Blank

Radical Writings, Exercitium F, 24-6-91

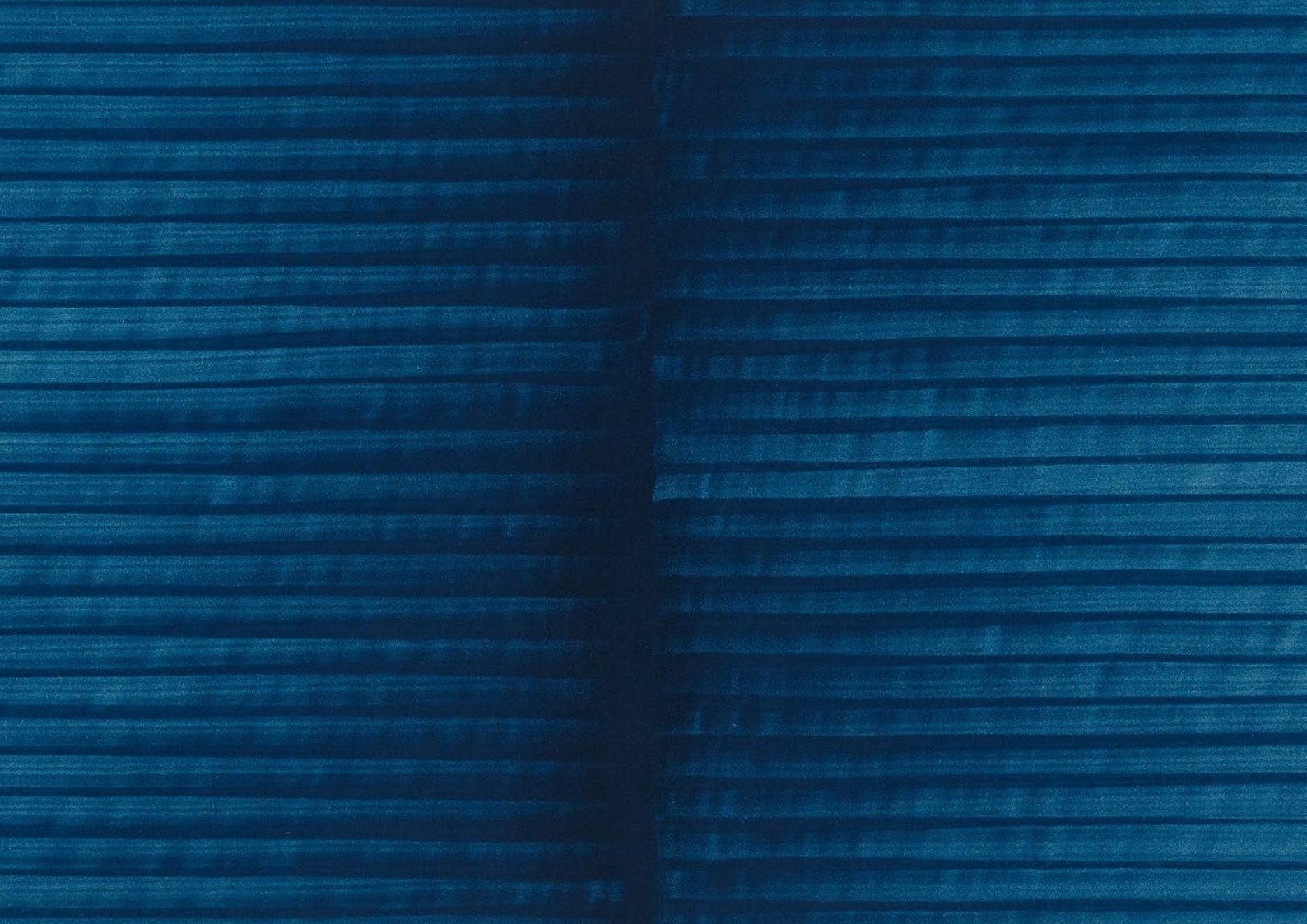
1991

oil on card

21,5 × 45 cm

8,46 × 17,72 in

unique work



other views



Irma Blank

Radical Writings n.6, da Kolumne 2B

1999

acrylic on card

23,5 × 33,5 cm

9,25 × 13,19 in

unique work



side view



Irma Blank

Radical Writings, Exercitium 4 vom 15-12-89

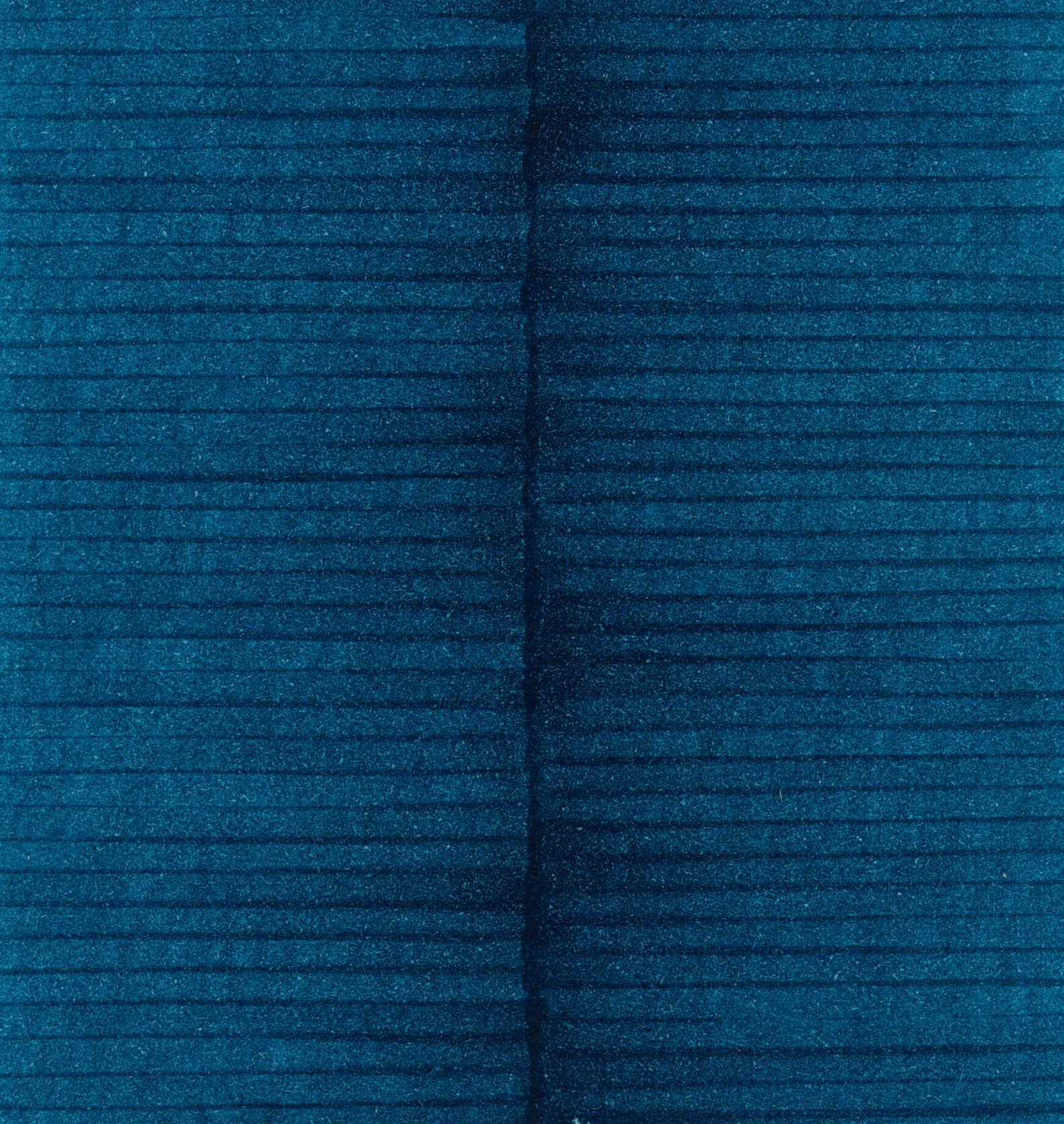
1989

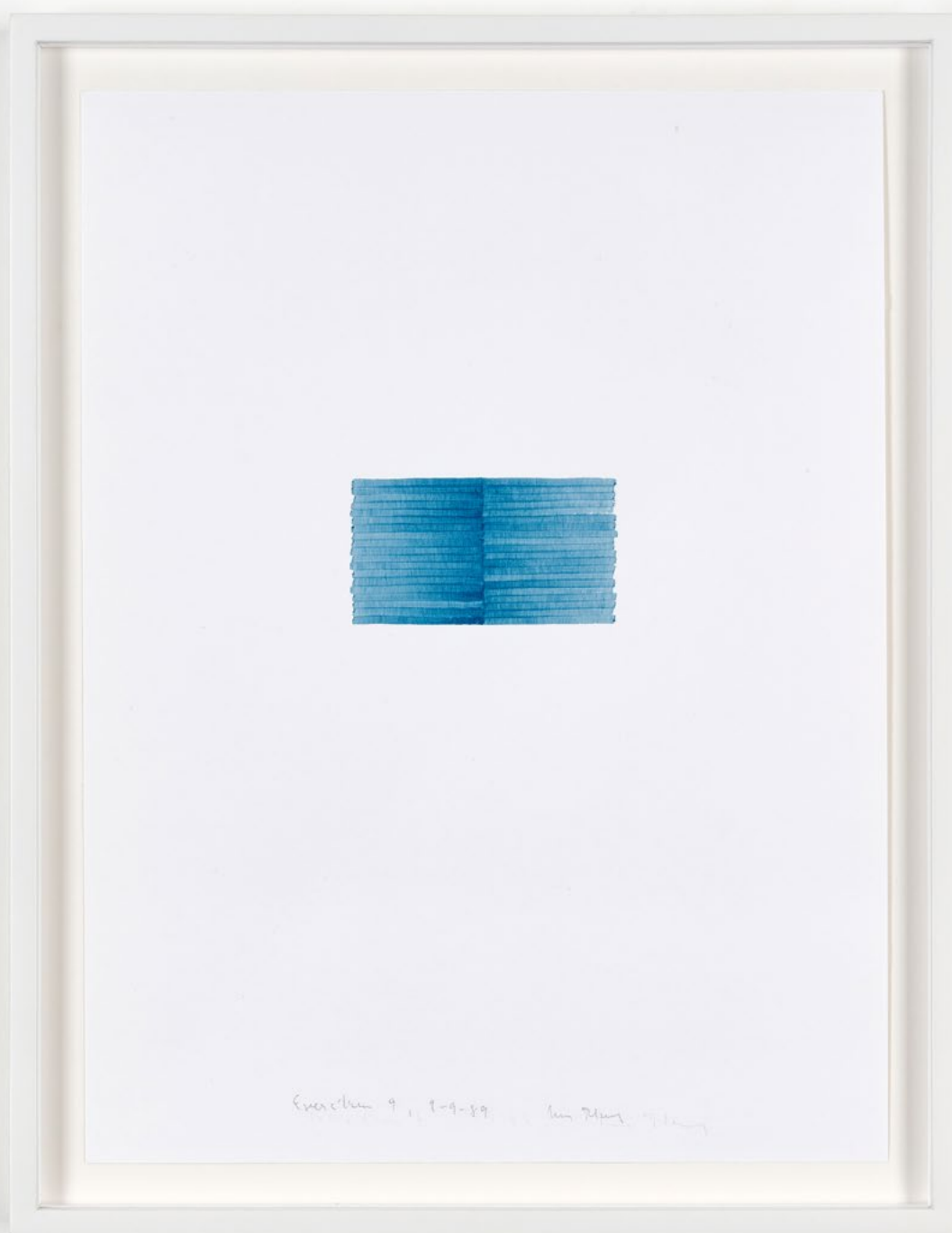
oil on paper

40 × 30,5 cm

15,75 × 12,01 in

unique work





Exercitium 9, 9-9-89 Irma Blank

Irma Blank

Radical Writings, Exercitium 9, 9-9-89

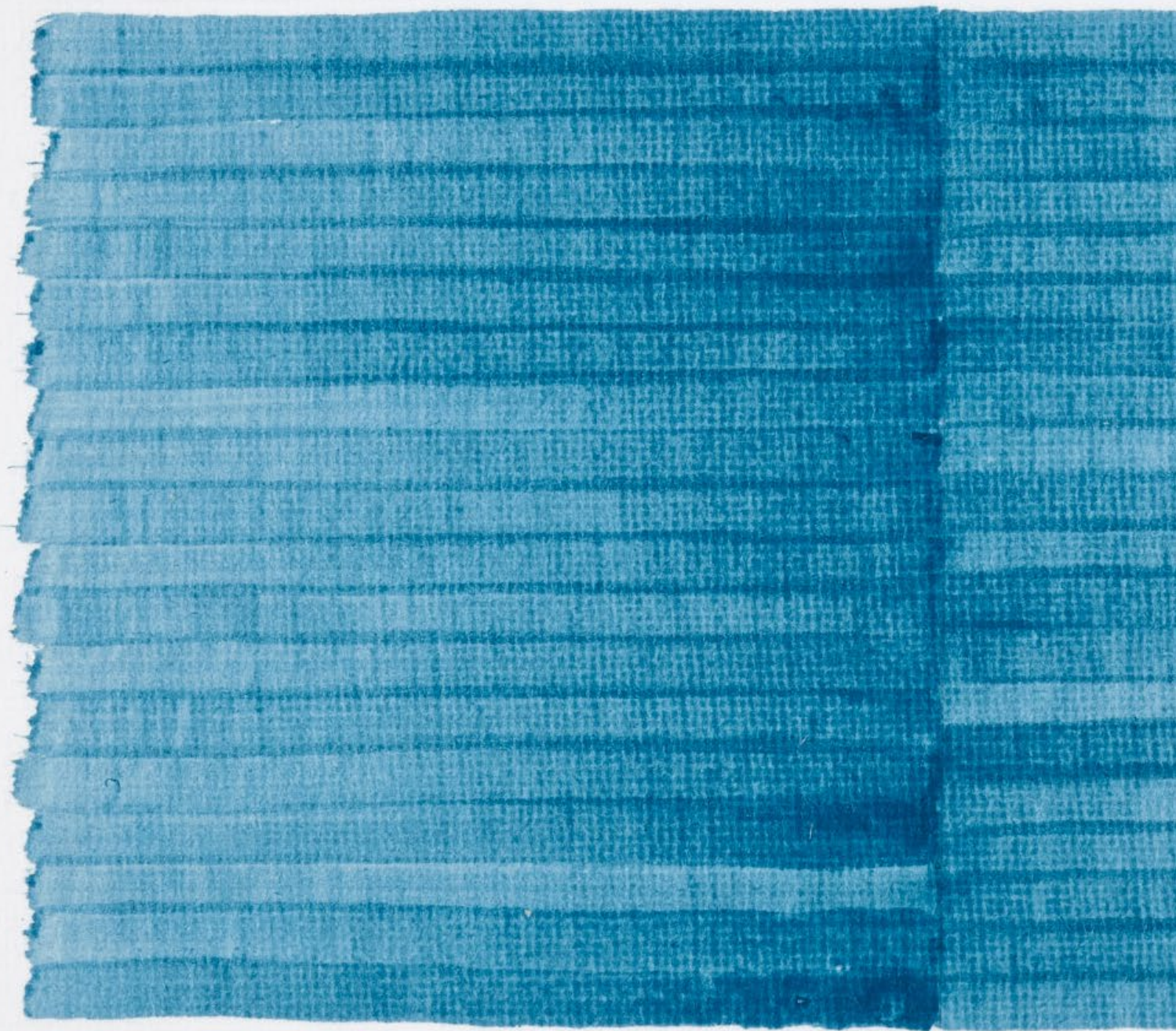
1989

oil on paper

32 × 24 cm

12,60 × 9,45 in

unique work





side view

Avant-testo

(1998–2006)

With the *Avant-testo* series (since the end of the 1990s) the gesture becomes more chaotic and convulsive. If the references to the practice of writing and the space of book have been more evident, up to this point, in this series Blank seems to look to a primordial sign, utterly without form, utterly without structure. We are on a level of pure action, pure gesture. Clutching a bundle of ballpoint pens, Blank traces signs with rotary movements, from the outside inward with respect to the body. In all the research her inscribed signs always have an extensive character in the stretching of the writing self towards the other, towards the world. In the *Avant-testo* series, in the other hand, we see a movement of closure, which starts with the self and returns to the self. The surface is filled, becomes magmatic material, saturated and impenetrable. Only at the margins is there a greater transparency, letting us glimpse the progress of the sign. On the other hand, perhaps never before as in the series has the artist given herself so totally, unconditionally, to the work. What seems like a nihilist, negative gesture is an action of total emptying out of the subject, of self-abandon to grant oneself to others.

«The gaze that had lingered over the social was now oriented inward, towards depth, the darkness of the self.

The reverse side of the soul. Large works emerged.

With two hands, clutching bunches of ballpoint pens, I wrote with a rotating motion, the essence of life. Illegible, impenetrable.

They are the *Avant-testo* works.

The mirror of the unconscious, and frozen time.»

Irma Blank



Irma Blank

Ur-schrift ovvero Avant-testo

1999

ballpoint pen on polyester

23 × 23 cm

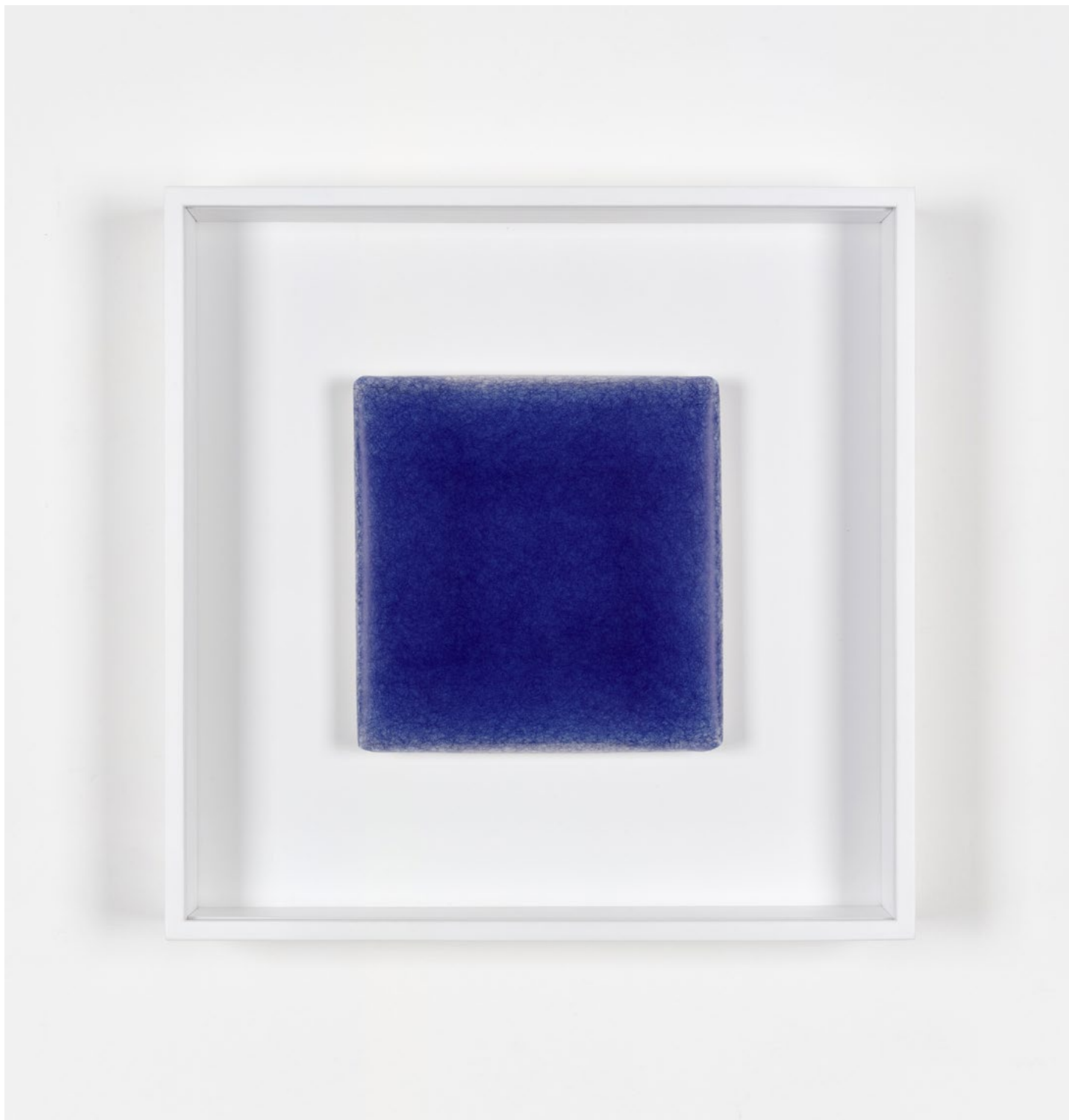
9,06 × 9,06 in

unique work

Blank 199



side view



Irma Blank

Ur-schrift ovvero Avant-testo B, 19-9-05

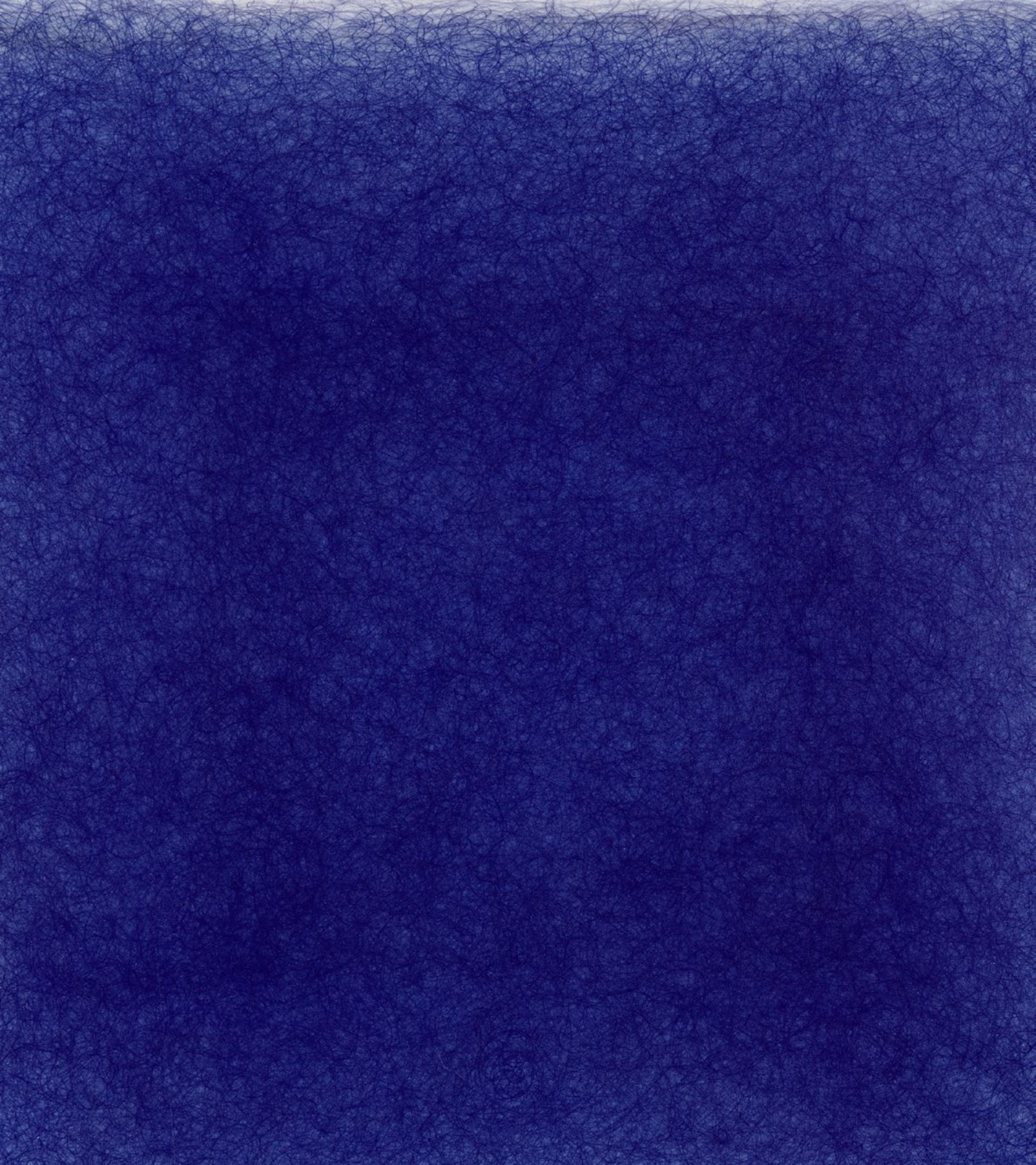
2005

ballpoint pen on polyester on wooden stretcher

15 × 15 cm

5,91 × 5,91 in

unique work





side view

Gehen

(from 2017)

«I think we are inside our doing, through our body, in time. Time accompanies us, but we also accompany time, and as we proceed every occurrence, including errors, finds its balance, until life coincides with a path of signs, a road that goes from the beginning to the end. This movement is legible in every one of my works, but recently there has been a personal event that has affected me, an illness that prevents me from walking. As always happens, first there is a loss, an affliction, and then a creative gesture arises from it. Now I have a very different relationship with what I do: before this block I always went from the inside to the outside, I always thought of the hand as a tool to go towards others. Now I think about the foot, the earth, the space to be crossed. For a year and a half I have called all my new works *Gehen*, *Second Life*: and, you see, in these works I move once more, I experience the going.»

Irma Blank



Irma Blank

Gehen, Second life D, novembre 2018
2018

felt pen on tracing paper, double page

29,8 × 42 cm

11,73 × 16,54 in

unique work





side view



Irma Blank

Gehen, Second life, C-2, aprile 2018

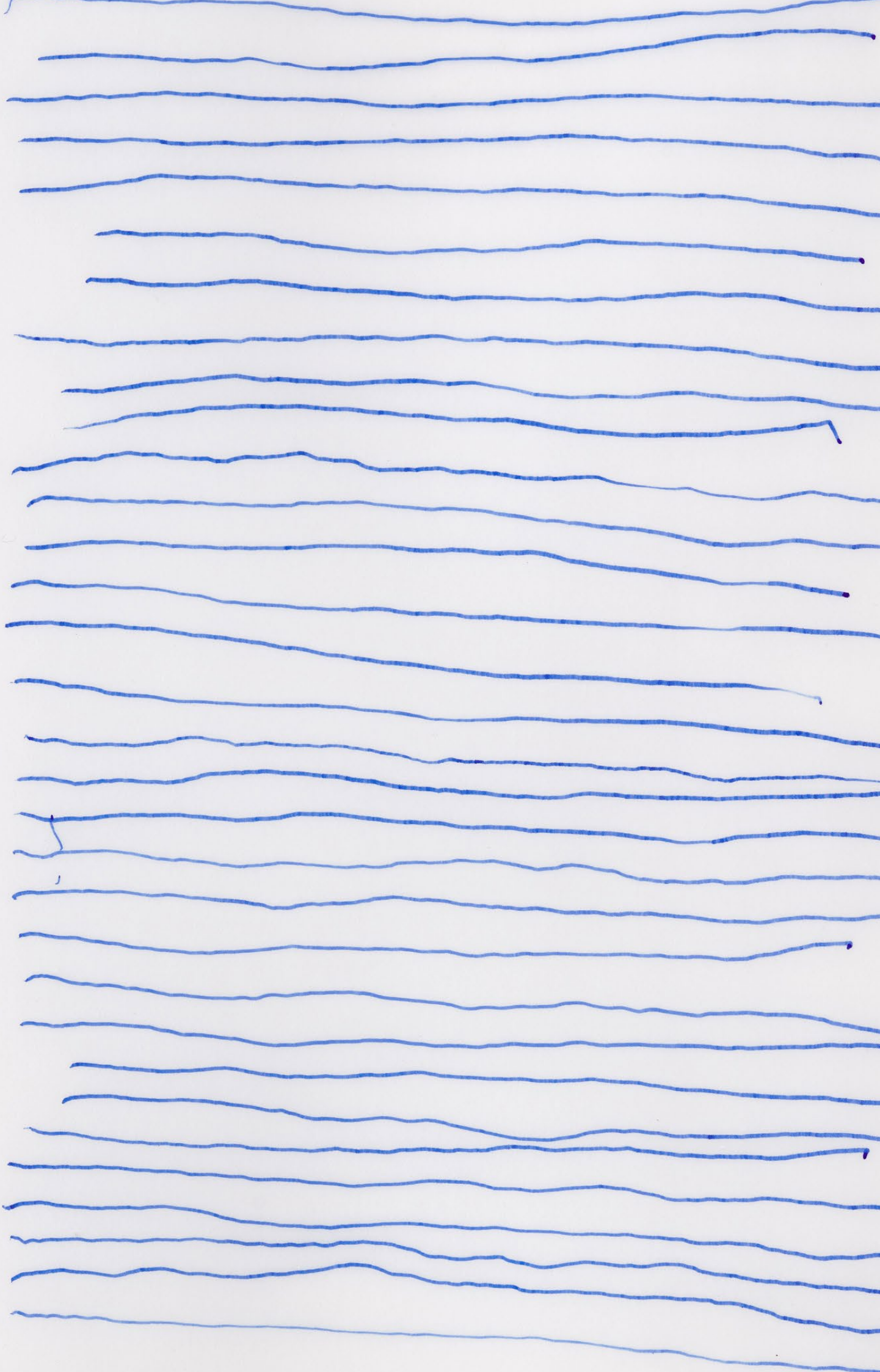
2018

felt pen on tracing paper

29,6 × 20,9 cm

11,65 × 8,23 in

unique work





side view

ADELAIDE CIONI

(1976, Bologna, IT
- lives and works in Spoleto (PG), IT)

Adelaide Cioni studied drawing at UCLA, Los Angeles, and has a BA in Sculpture from the Academy of Fine Arts in Rome. With an MA in contemporary history and a master's degree in Literary Translation, for ten years she translated American literature (John Cheever, Lydia Davis, David Foster Wallace, amongst others). In 2012 she finished the translation of Cheever's journals and decided to quit translating literature, thereby she started her artistic practice.

Her work moves at the intersection of textile, painting, and performance. The constant elements at the core of her practice are drawing, an absence of narration and a feminist viewpoint. Over the past year she has been connecting her work to music and dance, in a multidisciplinary, collaborative approach. She lives and works between Spoleto (IT) and London.

Upcoming exhibitions

Infinity Speech, Amant, New York, NY, US, (lecture-performance, 2026).

Ongoing exhibitions

Expositio Mundi. La mostra come medium, Musei Civici di Palazzo Buonaccorsi, Macerata, IT (2026); *Grande assurdo*, Palazzo Collicola, Spoleto, IT (solo, 2026); *Le Divisament dou Monde: disegni italiani sull'Estremo Oriente*, Jiangxi Provincial Art Museum, Nanchang, CN (2026); *Tragicomica. Prospettive sull'arte italiana dal secondo Novecento a oggi*, MAXXI, Roma, IT (2026).

Recent exhibitions

Teatro mobile, 91.530 Le Marais, Le Val-Saint-Germain, FR (solo, 2025); *Le ferite di Bologna*, Villa delle Rose, Bologna, IT (2026); *Five geometric songs*, MAXXI, Roma, IT (performance, 2026); *Le Divisament dou Monde: disegni italiani sull'Estremo Oriente*, China Millennium Monument Contemporary Art Museum, Beijing, CN (2025); *Fantastica*, 18th Art Quadriennale, Palazzo Esposizioni Roma, Roma, IT (2025); *Le Divisament dou Monde: disegni italiani sull'Estremo Oriente*, Jiangxi Art Museum, Jiangxi, CN (2025); *True Colors. Tessuti: movimento, colori e identità*, MAXXI, L'Aquila, IT (2025); *Le Divisament dou Monde: disegni italiani sull'Estremo Oriente*, CAA Art Museum, Hangzhou, CN (2025); *Endless Summer*, Magazzini del Sale, Cervia, IT (2025); *...così fiorirà*, La Nube di Oort, Roma, IT (2025); *Di erbe e di fiori. Erbari d'autore. Da Besler a Penone, da De Pisis a Cage*, Fondazione Cosso, San Secondo di Pinerolo, IT (2025); *15 Years*, P420, Bologna, IT (2025); *Five Geometric Songs*, Padiglione de l'Esprit Nouveau, Bologna, IT (performance, 2025); *Breasts*, ACP Palazzo Franchetti, Venezia, IT (2024); *Archivio Aperto. Kew. A Conversation in Green*, Fondazione Home Movies, Bologna IT (site-specific installation, 2024); *I Sibburchi*, Chiesetta della Madonna degli studenti, Lecce, IT (2024); *Touch Song*, Southwood Gardens, Piccadilly, London, UK (performance, 2024); *Editions from 30 Years of Gasworks: All the Lovers*, David Zwirner, London, UK (2024); *True Form*, The Approach, London, UK (solo, 2024); *Infinita infanzia*, Palazzo Collicola, Spoleto, IT (2024); *Drawings for Myself*, P420, Bologna, IT (solo, 2024); *Il mondo*, Centro per l'arte contemporanea Luigi Pecci, Prato, IT (solo, 2023); *Italian Painting Today*, Triennale Milano, Milano, IT (2023); *Teatrino*, Museo del Tessuto e del Costume, Spoleto (PG), IT (site-specific installation, 2023); *Ab ovo / On Patterns*, Mimosa House, London, UK (solo, 2023); *Recent Acquisitions and Eternal Loves - Part I*, Nicoletta Fiorucci Collection, Principality of Monaco, MC (2023); *Panorama*, curated by Vincenzo de Bellis, a project by Italics, Monopoli, IT (2022); *An Incomplete A to Z for Art and Poetry*, 30 Old Burlington Street, London, UK (2022); *Prayers*



to Jupiter, with Typhaine Delaup and Dom Bouffard, Fondazione Memmo/Gasworks, London, UK (performance, 2022); *Dante. Gli occhi e la mente. Un'Epopèa POP*, MAR Museo d'Arte della città di Ravenna, Ravenna, IT (2021); *And the flowers too*, Fondazione Volume, Museo Orto Botanico, Roma, IT (2021); *Tout Court. Un aperçu de l'art contemporain italien*, l'Istituto Italiano di Cultura a Parigi, Paris, FR (2021); *Mirabilia*, Casa Italia - Olimpiadi di Tokyo 2021, Kihinkan Guest House, Tokyo, JP (2021); *The Feuilleton: I will bear witness, Piggy-backing from the Edicola*, Mahler & LeWitt Studios, Spoleto; MACRO, Roma; Edicola, S.M.I.T., Roma, IT (2021); *Painting stone*, Villa Lontana, Roma, IT (2021); *Sol LeWitt Open studios*, Mahler & LeWitt Studios, Spoleto, IT (2021); *141 - Un secolo di disegno in Italia*, Fondazione del Monte di Bologna e Ravenna, Bologna, IT (2021); *Io dico io (I say I)*, Galleria Nazionale d'arte moderna e contemporanea, Roma, IT (2021); *E subito riprende il viaggio*,

P420, Bologna, IT (2020); *Stasi frenetica*, GAM, Torino, IT (2020); *The empty project*, first installment at MAMbo, Museum of Modern Art, Bologna, IT (2020); *Verso Sera, Ipercorpo XVII Festival Internazionale delle Arti dal Vivo*, Forlì, IT (2020); *Ab Ovo*, Artefiera, Bologna, IT (2020).

Selected residencies

Amant, New York, NY, US (2026); Marea Art Project, Praiano (SA), IT (2024); CEAAC, Strasbourg, FR, in collaboration with IUNO, Roma, IT (2023); Gasworks, supported by Fondazione Memmo and Gasworks, London, UK (2022); Worlding, London, UK (2021); Mahler & LeWitt Studios, Spoleto, IT (2021).

Public collections

Voorlinden Museum, Wassenaar, NL; Centro per l'arte contemporanea Luigi Pecci, Prato, IT; A.R.M. Holding Art Collection, Dubai, AE.

Artist Spotlight



Watch now

Forme végétale

The series *Forme végétale* focuses on plants and the vegetal world and on how one can feel connected and moved by their shape. At the beginning of the 1900s, with photography, we were for the first time able to actually see the movement of plants.

Eisenstein was completely fascinated by this and spoke about the “expressive movement” of plants. Looking closely at the shapes taken by leaves and flowers as they grow I feel there is a transcending link between them and a shape that is inscribed within me, as I’m constantly reminded of their way of coming out from the earth by my own hands.

Adelaide Cioni



Adelaide Cioni

Yellow Leaves

2026

wool stitched on canvas

162 × 126 cm

63,78 × 49,61 in

unique work





side view







Adelaide Cioni

Corallo

2026

wool stitched on canvas

150 × 120 cm

59,06 × 47,24 in

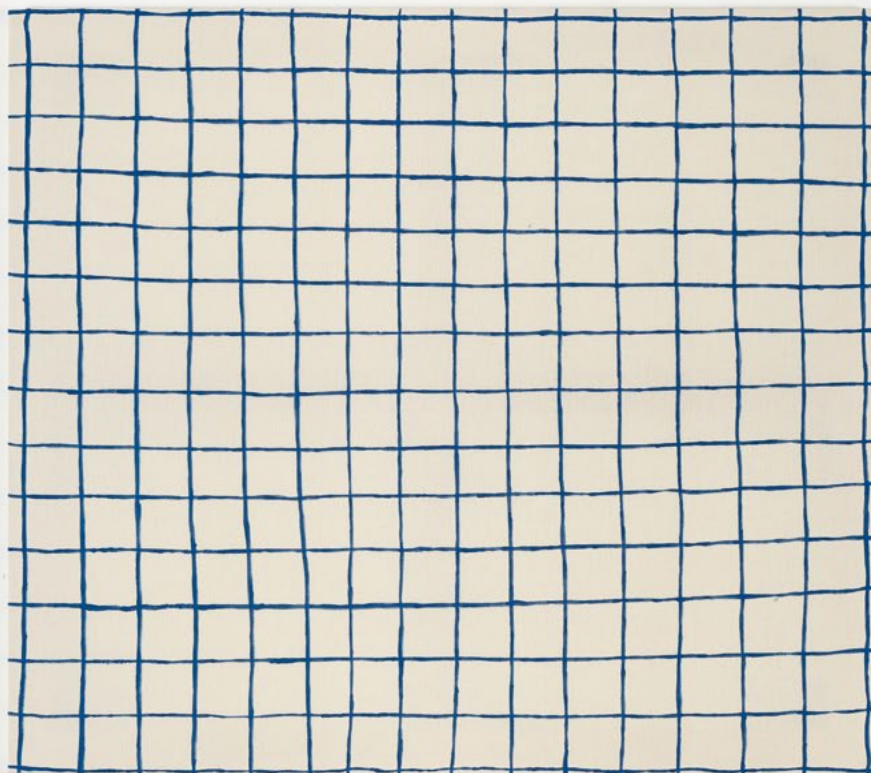
unique work



side view







Adelaide Cioni

Grid for My Friend the Anarchist, Blue

2024

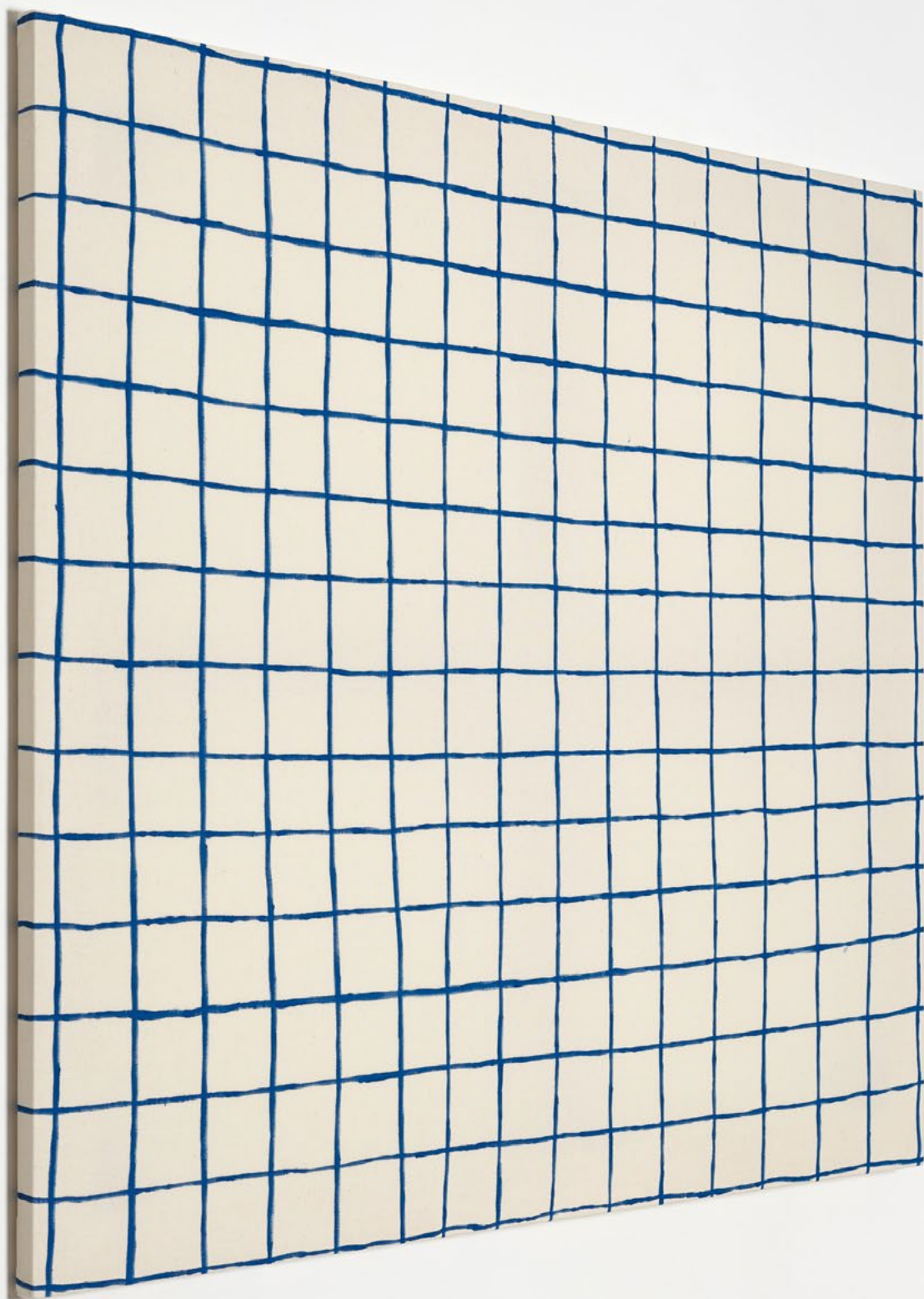
acrylic on cotton muslin on canvas

116 × 132 cm

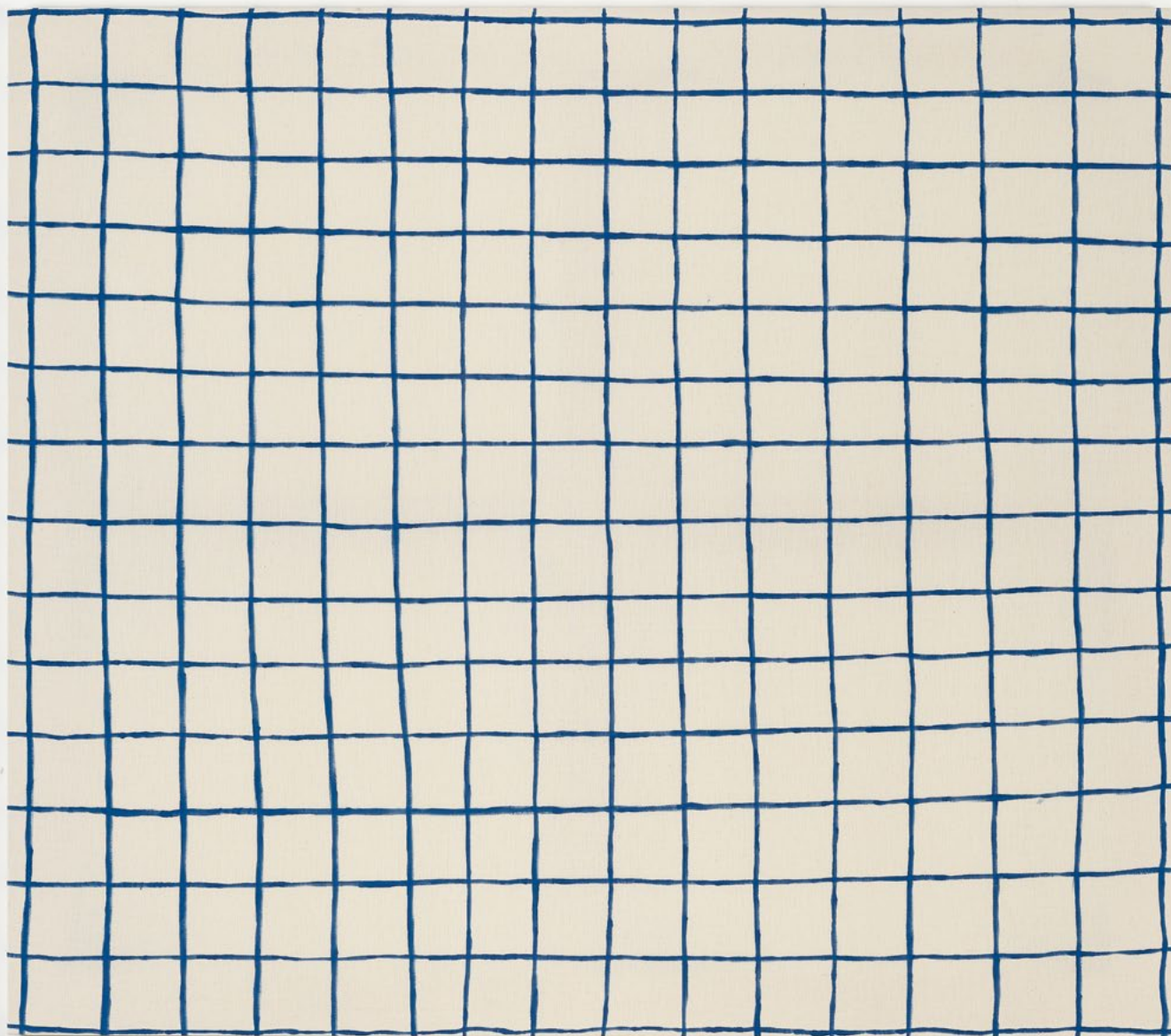
45,67 × 51,97 in

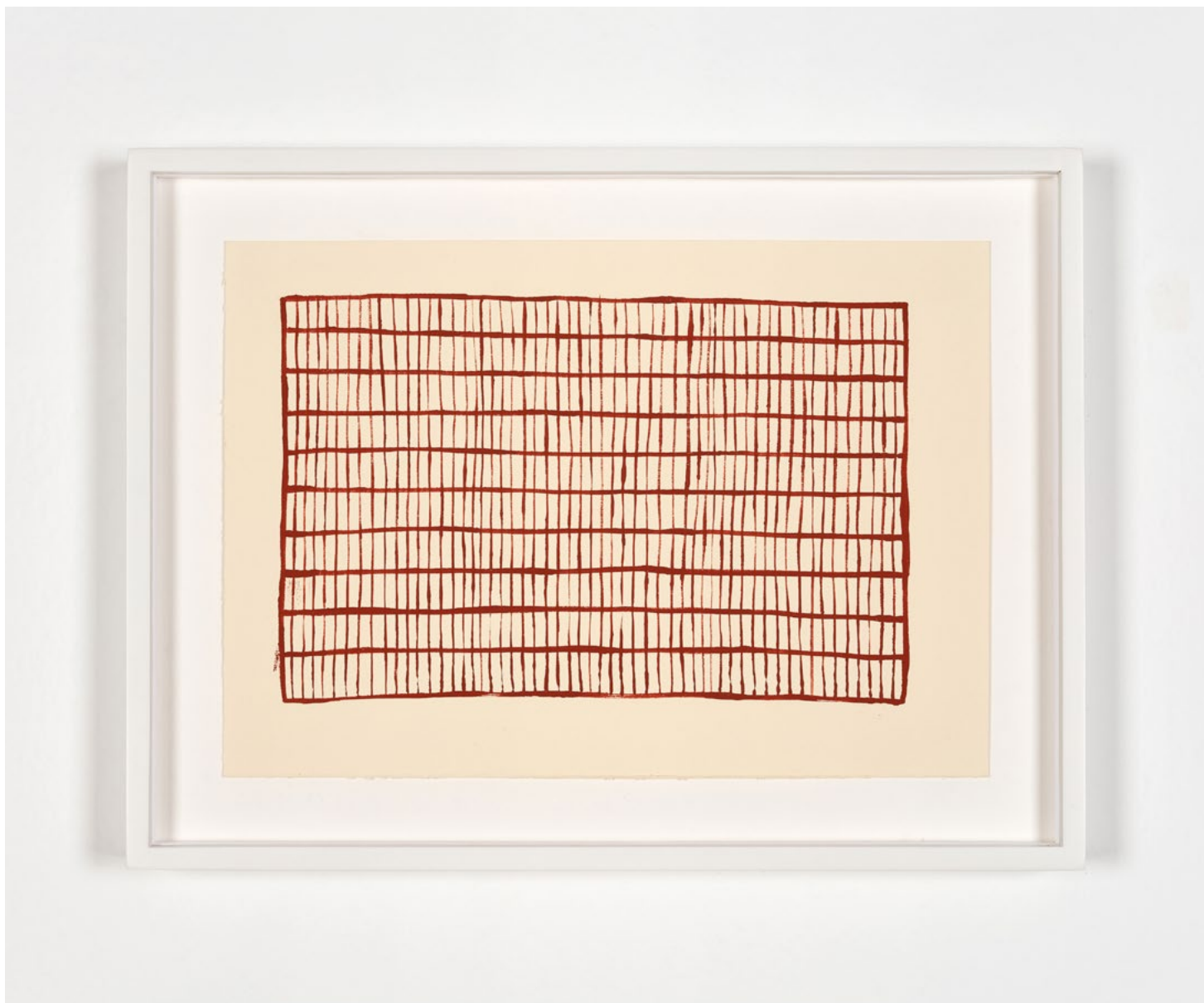
unique work





side view





Adelaide Cioni

London story

2022

vinyl paint on paper

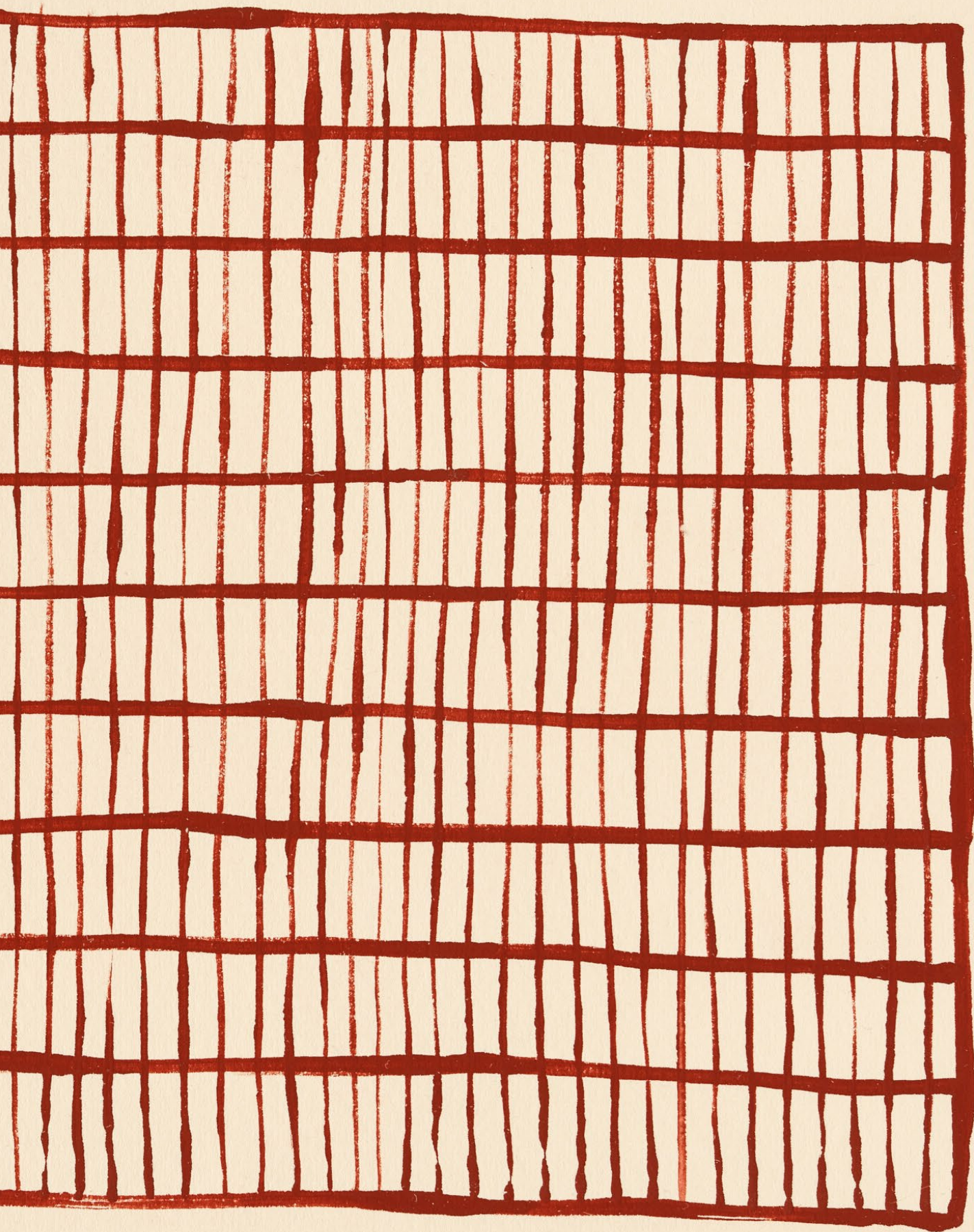
18,5 × 26,5 cm

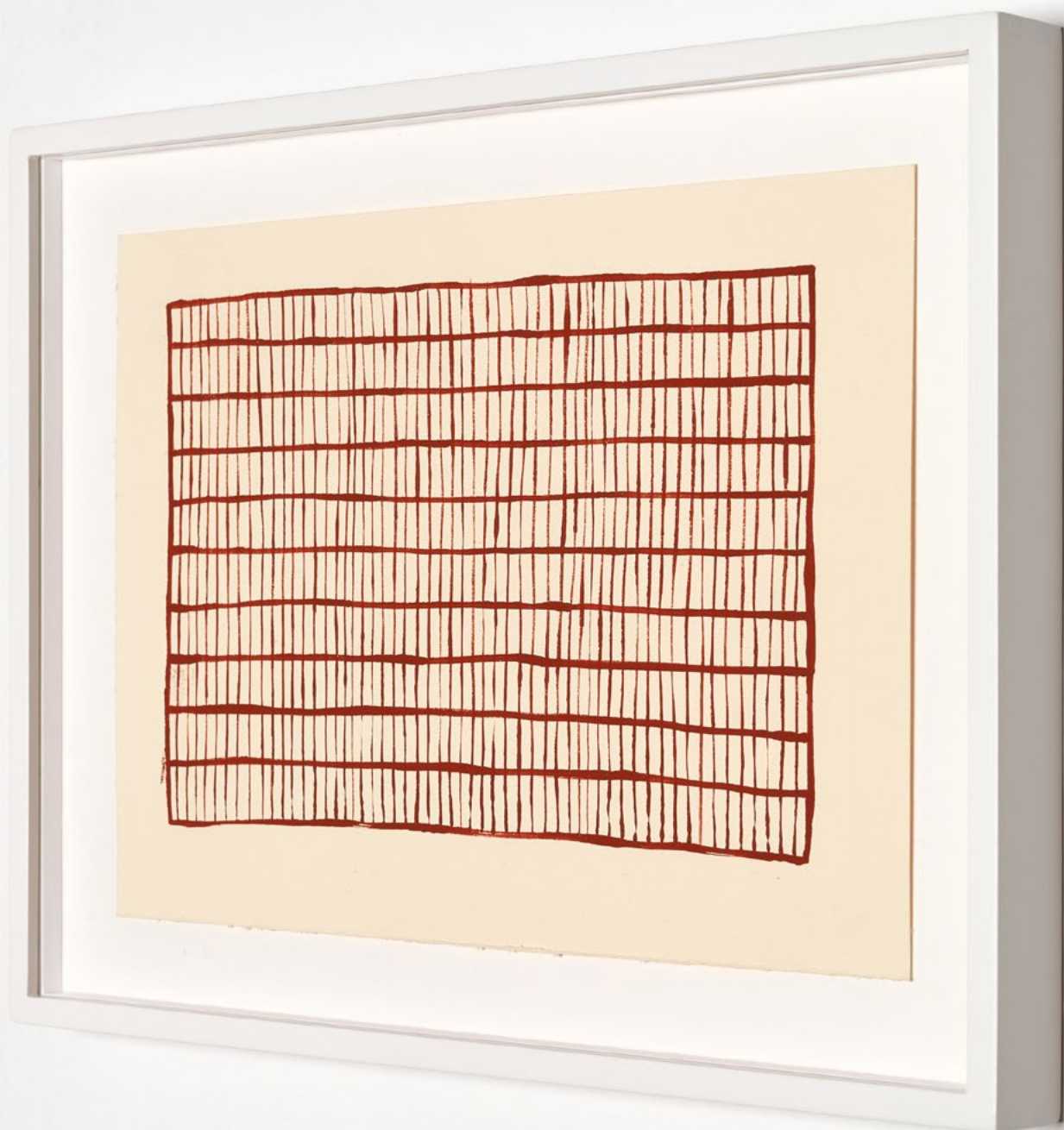
7,28 × 10,43 in

unique work

Exhibitions

Drawings for Myself, P420, Bologna, IT, 2024 (solo)





side view

Go easy on me

Go Easy on Me results from the possible permutations and multiplications of color within a given form. The forms have outlines – revealing the extent to which her practice is rooted in drawing - that are filled with solid pure seductive color.

Flat and matte on paper, this modern color squeezed straight from the tube summoned to fill the simple – and happy – shape of an ice cream, surprises in the way it evokes a fresco: this pink that fills a nondescript ice cream cone form is Giotto's pink, Piero della Francesca's rose. Because this shape in front of me is so banal and featureless, I see it not as subject but instead as vehicle, the means of color in all its seductiveness.

Thus, it becomes possible to even abstain and refrain from painting the canvas, and therefore wield scissors in place of brush and trace a form by snipping it out from a swathe of color and sewing it onto a support. The qualities of the color are summed to the qualities of a finer or thicker weave, a harder or a softer texture, and then reproduced on large scale. In this passage, color “takes form” as material, object, as space, or better, as *thing*.

Cecilia Canziani



Adelaide Cioni

Go easy on me, one blue with red stick

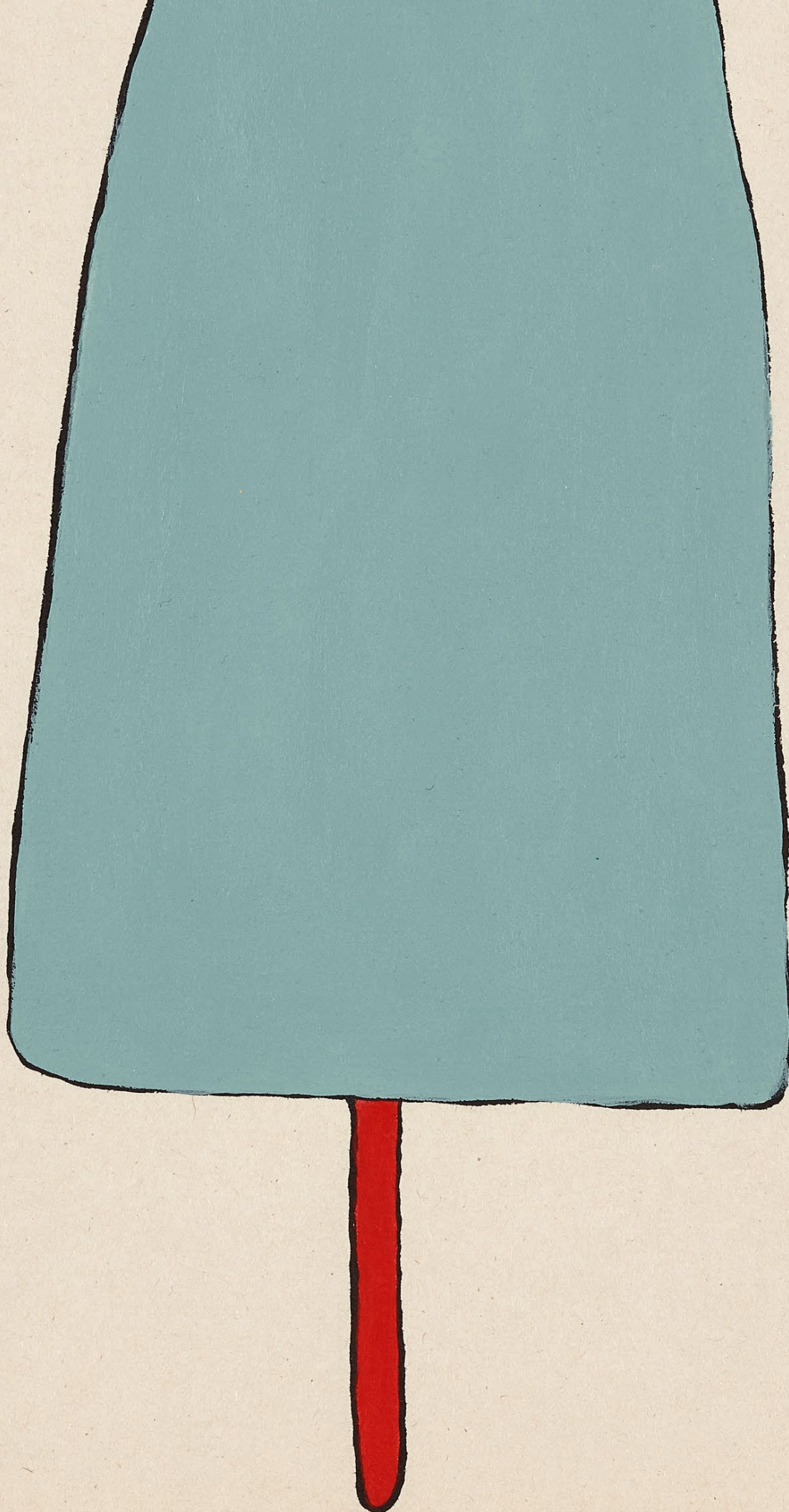
2023

Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

11,69 × 8,27 in

unique work





side view



Adelaide Cioni

Go easy on me, one dark pink with light pink stick

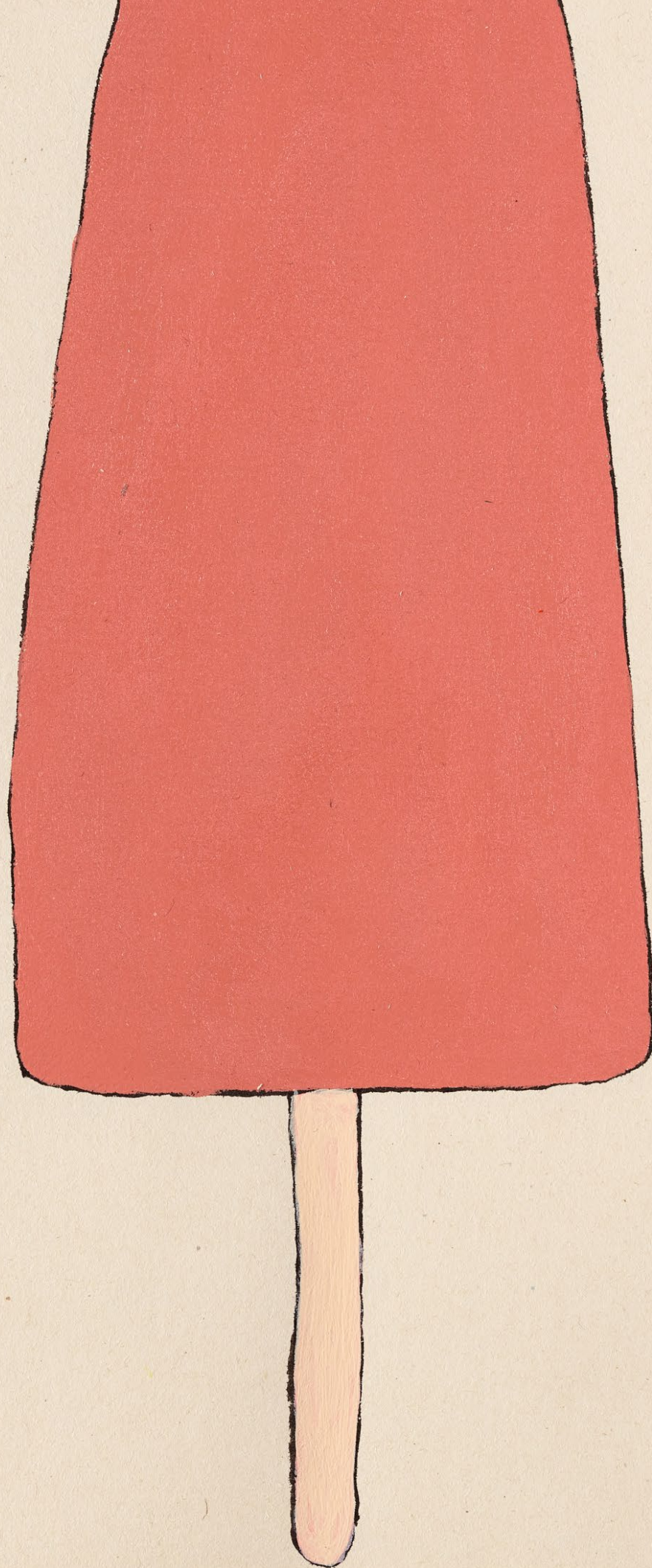
2023

Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

11,69 × 8,27 in

unique work





side view



Adelaide Cioni

Go easy on me, one green with pink stripes

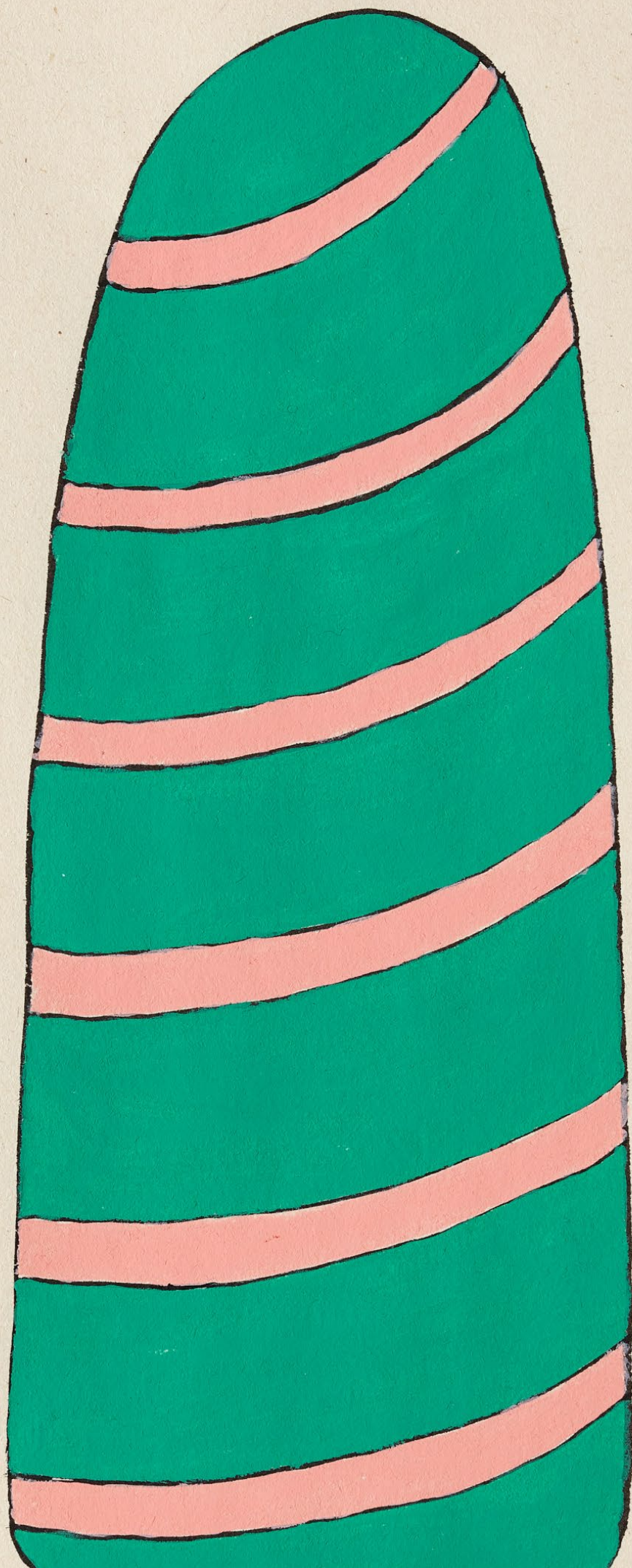
2023

Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

11,69 × 8,27 in

unique work





side view



Adelaide Cioni

Go easy on me, one pale pink with red stripes

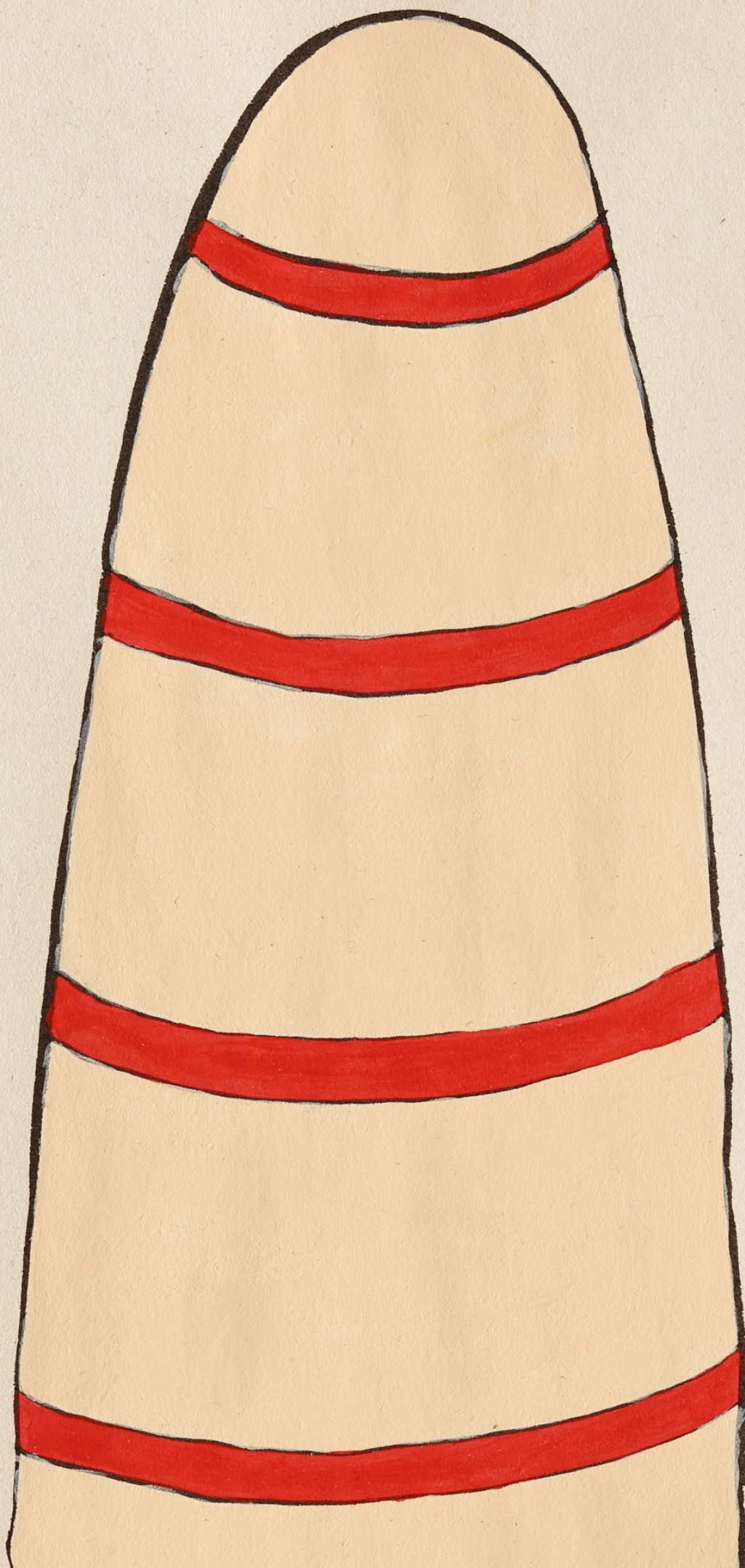
2023

Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

11,69 × 8,27 in

unique work





side view



Adelaide Cioni

Go easy on me, one pink with red stripe and yellow stick

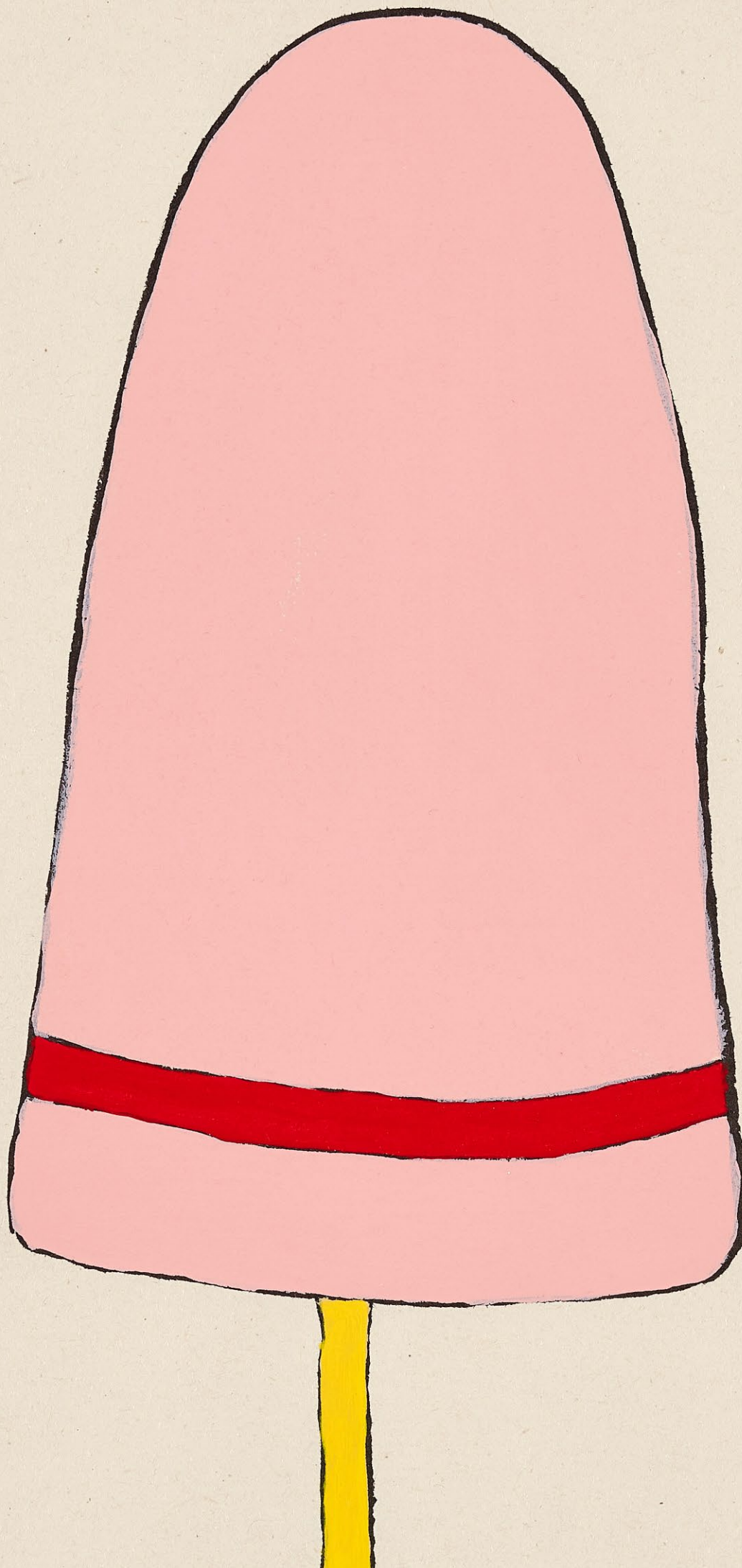
2023

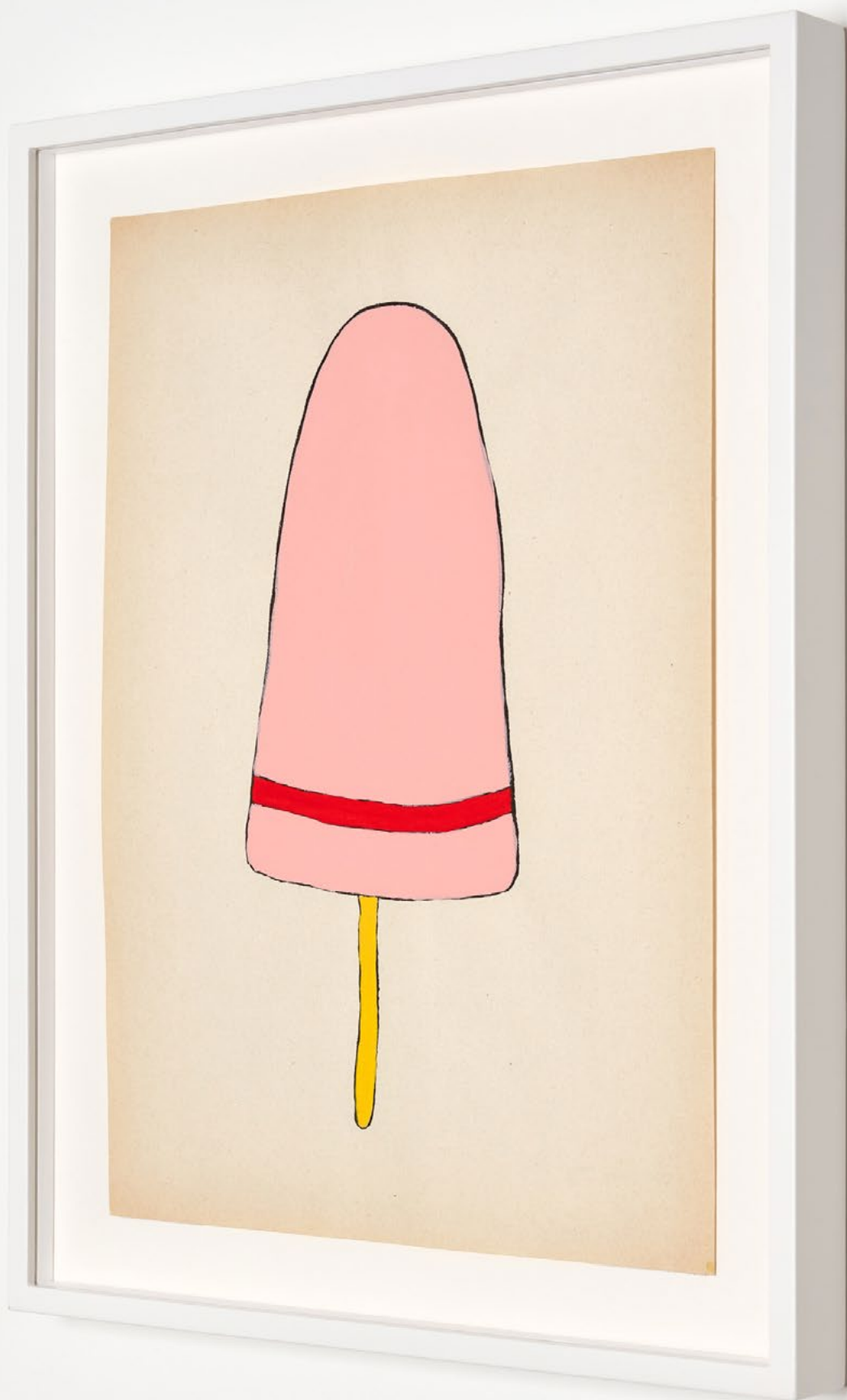
Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

11,69 × 8,27 in

unique work





side view

VICTOR FOTSO NYIE

(1990, Douala, Cameroon)

- lives and works between Faenza and Rieti, IT)

Victor Fotso Nyie's work delves into the intersection of personal narrative, cultural restitution, and the spiritual resonance of ancestral memories. His sculptures, often crafted in triple-baked terracotta with waxed finishes, are imbued with a powerful iconography that bridges contemporary figuration and Pan-African vernacular traditions. Fotso Nyie's artistic practice reimagines traditional African forms, interweaving personal self-portraiture with motifs sourced from ethnographic collections, flea markets, and the collective consciousness of his Sub-Saharan heritage.

Central to Fotso Nyie's practice is the materiality of clay—a medium he uses not only as a tool of creation but as a vessel for storytelling. Through forms both fragmented and whole, his sculptures engage in a dialogue with themes of displacement, identity, and the profound quest for cultural healing. Arranged in non-hierarchical constellations on plinths of soil and brick, a few works evoke an otherworldly space—a liminal zone between the lunar and the terrestrial, the sacred and the profane.

Fotso Nyie's oeuvre resonates deeply with the ongoing discourse surrounding the repatriation of African artifacts, challenging the narrative of European modernist primitivism while asserting the agency of African and diasporic voices. His works also incorporate gold, transcending the earthy materiality of terracotta to invoke the divine and the ethereal.

Fotso Nyie invites viewers into a oneiric realm, where ancestral spirits and cultural memory converge in a suspended temporal space. By appropriating and recontextualizing traditional African artifacts within his sculptural vocabulary, he not only critiques the commodification of African ritual objects but also reclaims them as sites of resilience, identity, and poetic transformation.

Recent exhibitions

Progetto Genesi. Arte e Diritti Umani, Palazzo Clemente e Palazzo de Sanctis, Castelfranco (TE), IT (2026); *Sguardi sull'Africa*, Palazzo Gotico, Piacenza, IT (2026); *Identità, l'io Plurale*, Do ut do, Palazzo Pepoli - Museo della Storia di Bologna, Bologna, IT (2026); *Veglia*, Black History Month Florence, SRISA Gallery of Contemporary Art, Firenze, IT (solo, 2026); *Io sono l'altro*, MAR - Museo d'Arte della Città di Ravenna, Ravenna, IT (solo, 2025); *15 Years*, P420, Bologna, IT (2025); *Foreigners Everywhere*, 60th International Art Exhibition of La Biennale di Venezia, Venezia, IT (2024); *Orizzonte terra*, San Pancrazio, Tarquinia, IT (2024); *Specchio delle mie brame. La seduzione dell'autoritratto*, Magazzini del Sale di Cervia, Cervia, IT (2024); *Rifrazioni. 15 curatori x 15 artisti*, Accademia Nazionale di San Luca, Palazzo Carpegna, Roma, IT (2024); *Afrika Now*, Museo Ettore Fico, Torino, IT (solo, 2024); *Art and Human Rights*, Palais des Nations, Geneva, CH (2023); *Ipercorpo 2023. InPresenza*, XIX Festival Internazionale delle Arti dal Vivo, EXATR, Arena Forlivese, Forlì, IT (2023); *Rêve Lucide*, P420, Bologna, IT (solo, 2023); *Lo davamo per scontato*, Palazzo Ducale, Genova, IT (2023); *The way back home*, Sala 1 – Centro Internazionale d'Arte Contemporanea, Roma, IT (solo, 2023); *Homo Faber. Crafting a More Human Future. Living Treasures of Europe and Japan*, Fondazione Giorgio Cini, Venezia, IT (2022); *Una Boccata d'Arte - Tesori e meraviglie*, Rocca San Giovanni, Chieti, IT (solo, 2022); *ALTROVE - viandanti, pellegrini, sognatori*, Museo Diocesano, Faenza, IT (2022); *Golden Hour*, Bloom Galerie, Saint-Tropez, FR (2022); *Sediments. After Memory*, Mattatoio, Roma, IT (2022); *Memoriae*, Off Gallery, Bologna, IT (solo, 2022); *Radici aeree*, Pinacoteca di Pieve di Cento, Pieve di Cento, Bologna, IT (solo, 2022); *12 Artists of Tomorrow*, Muciaccia Contemporary, Roma, IT (2022); *Gettare il Sasso e Nascondere la*



Mano, Istituto italiano di cultura di Parigi, Paris, FR (2022); *Quella terra tra le mani*, Galleria Comunale d'Arte della Molinella, Faenza (RA), IT (solo, 2022); *Les Filons Géologiques: Transafrique*, BHMf & BHMB, Palazzo d'Accursio, Bologna, IT (2021); *Rimembranza*, Palazzo Turchi di Bagno, Ferrara, IT (solo, 2021); *Mediterranea 19* Young Artists Biennale, *School of Waters*, Repubblica di San Marino, SM (2021); *Resilienza*, Museo MAGA, Gallarate, IT (solo, 2021); *MCZ Territorio*, Victor Fotso Nyie, Museo Carlo Zauli, Faenza, IT (solo, 2021); *MAD per Black History Month Florence 2021*, Le Murate, Firenze, IT (2021); *MediTERRAneo - XXVII concorso di ceramica contemporanea*, Chiostro del complesso conventuale del Paolotti, Grottaglie (TA), IT (2020).

Public collections

MIC Museo Internazionale della Ceramica in Faenza, Faenza, IT; Museo del Novecento, Milano, IT; Museo Ettore Fico, Torino, IT; Museo delle civiltà, Roma, IT; MASP, San Paolo, BR; Schulting Art Collection, Wassenaar, NL.

Selected prizes and residencies

Winner, 62° Premio Faenza, MIC Museo Internazionale della Ceramica in Faenza, Faenza, IT (2023); Winner, *Artigiano del Cuore* Contest, Fondazione Cologni dei Mestieri d'Arte, Milano, IT (2021); Residency, Italy-China Project, *Sulla via della Ceramica da AiCC a Fuping*, Fuping Pottery Art Village, Fuping, CN (2020); *Research Residency for BHMf*, OCAD University, (Firenze), IT (2020).

Artist Spotlight



Watch now



Victor Fotso Nyie

Murmures

2026

ceramic and gold

53,5 × 30 × 19 cm

21,06 × 11,81 × 7,48 in

unique work



detail



other view





other view







other view

LAURA GRISI

(1939, Rodi, GR – 2017, Roma, IT)

"Laura Grisi's work has always been considered part of Italian Pop Art, though even from the outset she has actually gone beyond that category, promptly intercepting various lines of international artistic research and applying them in her own original synthesis.

From her debut in 1964 to 1968, Grisi's work featured elements derived from the art of the first half of the 1960s, when economic affluence was prompting artists to simulate a society of consumption, borrowing objects, images and media (in Pop Art), or analyzing the capacity of new technologies to influence perception (in Optical Art and Kinetic-Programmed Art), while also absorbing the modular, geometric aspects of industrial production, the absence of subjective-manual intervention (in Minimal Art). On the other hand, however, Grisi's work already included elements belonging to the research conducted in Italy and abroad in the second half of the 1960s, when a phase of economic recession led artists to view the society of consumption as alienating, and therefore to attempt to restore an atrophied creative potential to every individual, making them the protagonists of a dematerialized, de-aestheticized and theatrical art (in the temporary actions and site-specific installations characteristic of Arte Povera and Process Art). [...] Precisely in response to the oppression and incommunicability of the mass society, in 1967 and 1968 many artists in Italy and elsewhere proposed a return to the primal, vital elements of nature (just consider Arte Povera). Grisi immediately intercepted this new experimentation, developing the *Natural Elements* series starting in 1968, of installation/works that artificially reproduce atmospheric phenomena. [...] With respect to the tautological-objectual and mythical-ancestral use of natural elements implemented by Arte Povera, Grisi presents nature as a mental, technologized. [...] The particular character of the research of Grisi, from then on, lies in the equal presence of the technological-scientific and aesthetic-perceptive components."

Ilaria Bernardi

Upcoming exhibitions

Materia - Wood, Concrete, Clay and Straw in Art and Culture, Westphalian State Museum of Cultural History, Detmold, DE (2026).

Ongoing exhibitions

Collection as Cosmos, Stedelijk van Abbenmuseum, Eindhoven, NL (2026); *Inside Other Spaces: Environments by Women Artists 1956-1976*, Leeum Museum of Art, Seoul, KR (2026); *Tragicomica. Prospettive sull'arte italiana dal secondo Novecento a oggi*, MAXXI, Roma, IT (2026).

Recent solo exhibitions

The Endless Diagram, P420, Bologna, IT (2025); *Cosmogonie*, MACRO - Museo d'Arte Contemporanea di Roma, Roma, IT (2024); *The Mirrored: Laura Grisi / Germaine Kruijff*, The Approach, London, UK (duo, 2023); *Laura Grisi*, MAMCO, Geneva, CH (2022); *The Measuring of Time*, Muzeum Susch, Susch, CH (2021); *Laura Grisi, Le opere filmiche, 1968-1972*, GAM, Torino, IT (2018); *Hypothesis on Infinity*, P420, Bologna, IT (2018).

Recent group exhibitions

Sound Biesenthal, Art Biesenthal 2026, Wehrmuehle Museum, Biesenthal, DE (2026); *Oltre le nuvole / Beyond the Clouds / Arte, Teatro e Musica*, XNL Piacenza, Piacenza, IT (2026); *Arte Povera – A New Chapter*, EMMA - Espoo Museum of Modern Art, Espoo, FI (2025); *Dream Rooms: Environments by Women Artists 1950s–Now*, M+, Hong Kong, HK (2025); *Codes&Systems*, Rothschild & Co, Zurich, AT (2025); *15 Years*, P420, Bologna, IT (2025); *Gruss aus Strahlungen*, Établissement d'en Face, Bruxelles, BE (2025); *Arte Povera*, Pinault Collection - Bourse de Commerce, Paris, FR (2024); *Passeggiate Romane*, MAXXI, Museo nazionale delle arti del XXI secolo, Roma, IT (2024); *Ambienti 1956-2010*,



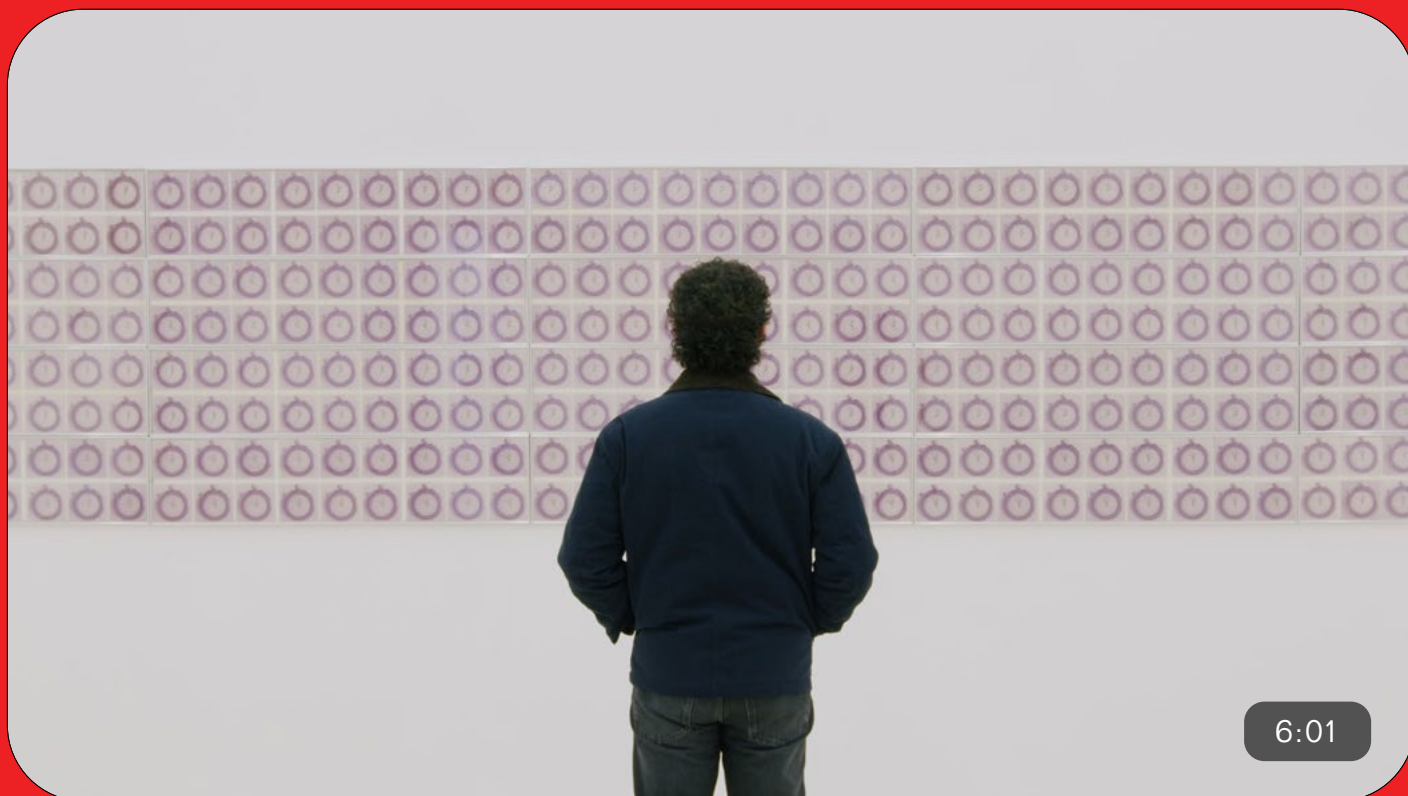
Environments by Women Artists II, MAXXI, Museo nazionale delle arti del XXI secolo, Roma, IT (2024); *RE/SISTERS: A Lens on Gender and Ecology*, FOMU foto museum, Antwerp, BE (2024); *'60 Pop Art Italia*, Palazzo Buontalenti, Fondazione Pistoia Musei, Pistoia, IT (2024); *Looking for Free Knots*, La Società delle Api, Monaco, MC (2024); *The Black Box*, Galeria Wschód, New York, NY, US (2024); *She Devil*, MUNTREF Artes Visuales, Buenos Aires, AR (2023); *Inside Other Spaces. Environments by Women Artists 1956–1976*, Haus der Kunst, Munich, DE (2023); *Immersion. The Origins: 1949-1969*, MCBA - Musée Cantonal Des Beaux Arts, Lausanne, CH (2023); *Storie di pietra, sulle tracce di Roger Caillois*, Accademia di Francia a Roma - Villa Medici, Roma, IT (2023); *RE/SISTERS: A Lens on Gender and Ecology*, Barbican Art Gallery, London, UK (2023); *The Gaia Hypothesis. Chapter One 2.0: Earth, Fire, Water, Air*, The Elemental, Palm Springs, CA, US (2023); *What are we in now*, RuhrTriennale / in dia-

logue with the Museum of Photocopiers, Mulheim, DE (2023); *Reversing the Eye. Photography, Film and Video in the Years of Arte Povera*, Triennale Milano, Milano, IT (2023); *Rainbow. Colori e incanto tra arti, miti e scienza*, MUDEC, Museo delle Culture, Milano, IT (2023); *Territori della performance: processi e pratiche in Italia (1967-1982)*, MAXXI, Roma, IT (2023); *Obsession I*, Echo, Cologne, DE (2023).

Public collections

EMMA | Espoo Museum of Modern Art, Espoo, FI; Centre Pompidou, Paris, FR; Tate Collection, UK; MAMCO, Musée d'Art Moderne et Contemporain, Geneva, CH; Museum of Modern Art, New York, NY, US; Brooklyn Museum, New York, NY, US; Weisman Museum, Los Angeles, CA, US; Van Abbe Museum, Eindhoven, NL; Ludwig Forum for International Art, Aachen, DE; Galleria Civica d'Arte Moderna e Contemporanea, Torino, IT; Galleria d'Arte Moderna, Roma, IT.

Movie



Watch now

There is something even more deeply rooted in Laura Grisi's work. Something that does not simply remain a constant in her oeuvre, but has been honed throughout her development. We might say that from the origin of her career, the artist was attracted by processes of perception and cognition. Therefore for Grisi the object in its distinct, complete identity does not exist, but only its representations, copies or recordings.

Grisi would transcribe an identical element (a natural phenomenon or a portion of space) in musical notation, visual ideogram, numerical units, photographs, alphabetical inscriptions, perceptible sensations. Neither would she favor one transcription with respect to another; she relied on process of permutation and combination. But there is no need to reach the 1970s to find these operative models. In an extraordinary way, they are already present in Grisi's work from the outset, in 1960. [...] The works of the early 1960s already produce multiplicity, creating fields and subfields before arriving at the framings and indefinite, overlapping scores of the *Variable Paintings*. [...] As in the 1961 cycle of paintings, where the subject is already the painting within the painting, this aligns with an idea of multiplication or fractioning of space that was to become typical for Grisi—from the *Variable Paintings* to *The Endless Dialogue* (1977).

Marco Scotini



Laura Grisi

Untitled

sd (1965-66)

acrylic and mixed media on canvas

100 × 100 cm

39,37 × 39,37 in

unique work





side view



other view



Laura Grisi

Untitled

(1965-66)

acrylic and mixed media on card

70,5 × 100,5 cm

27,76 × 39,57 in

unique work

Exhibitions

Laura Grisi, *The Measuring of Time*, curated by Marco Scotini, Muzeum Susch, 2021

Publications

Laura Grisi, curated by Germano Celant, Rizzoli International Publications, New York, 1990

Laura Grisi. *The Measuring of Time*, JRP Editions, Geneva, 2021



other views



side view



Laura Grisi

Untitled
(1965-66)

acrylic and mixed media on card

100 x 66 cm

39,37 x 25,98 in

unique work





side view

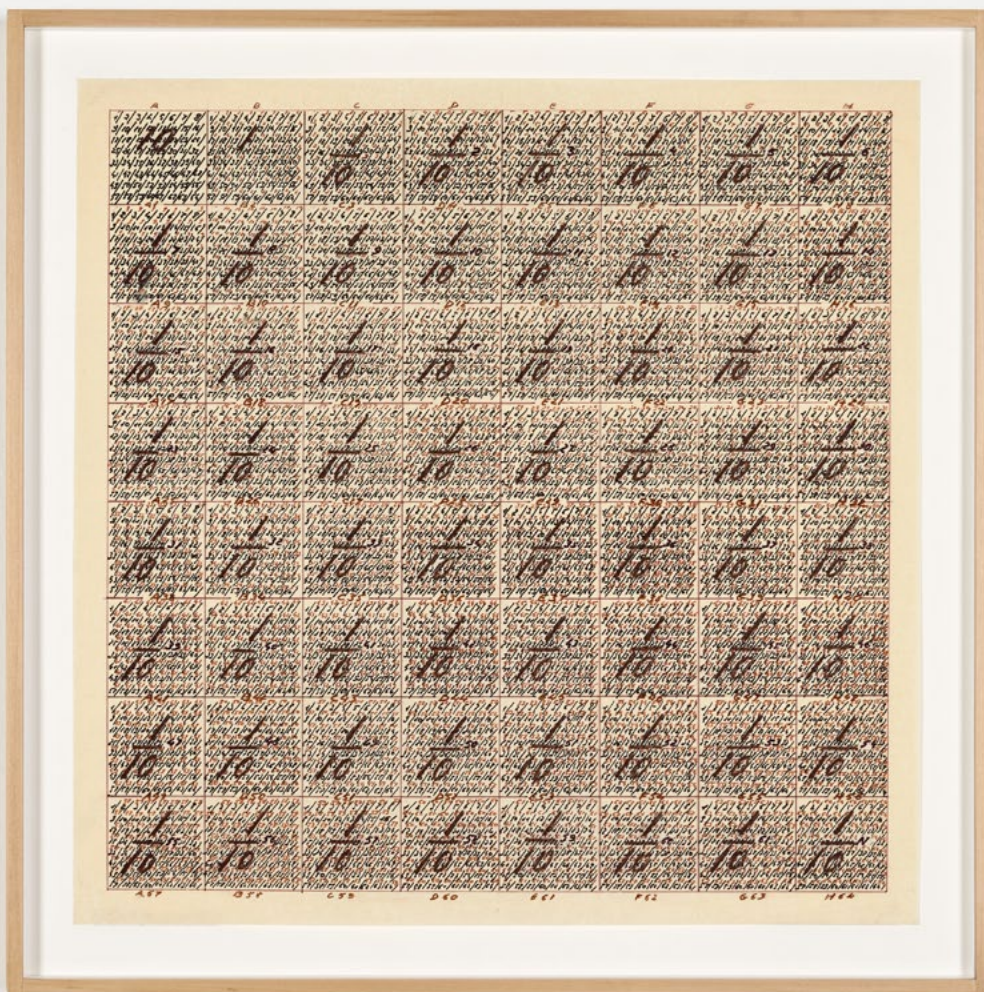
De More Geometrico – Endless Dialogue

This group is related to the notion that the continuity of space, the duration of an event, and the time in which it is perceived are all divisible ad infinitum, and that a whole is divisible into smaller identical parts, reflecting itself back in an infinitely divisible reflective form.

In *Endless Dialogue* the surface of a chessboard is divided into countless smaller squares. It is traversed by a tortoise, who, on reaching the last square, finds there another chessboard—itsself also infinitely divisible. The last term of this process is the infinite.

After the tortoise has crossed each board, only to start again in the last square, the preceding chessboard, including the tortoise in it, becomes part of the new one.

Laura Grisi



Laura Grisi

Infinito

sd (1977)

Indian ink on parchment paper

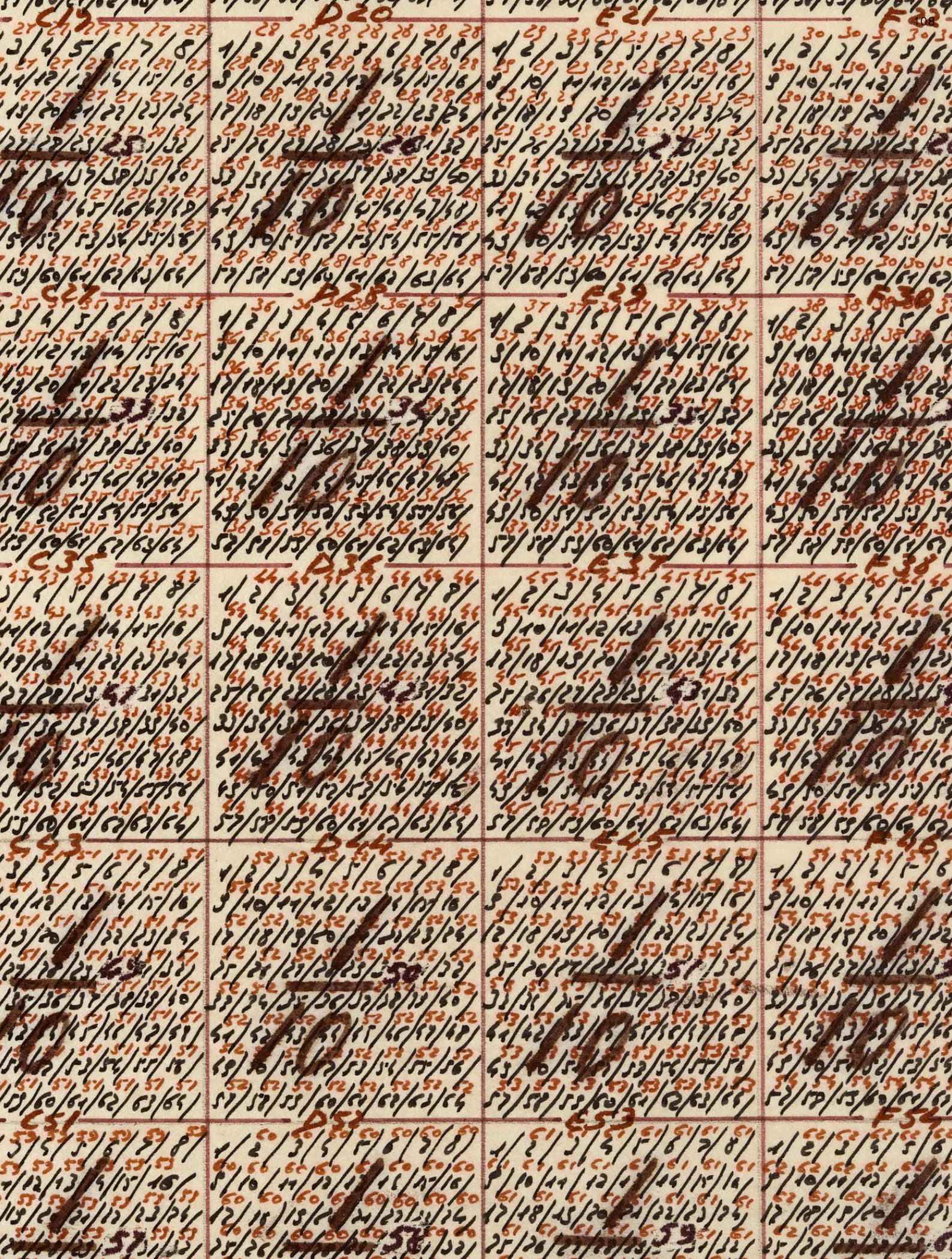
41 × 41 cm

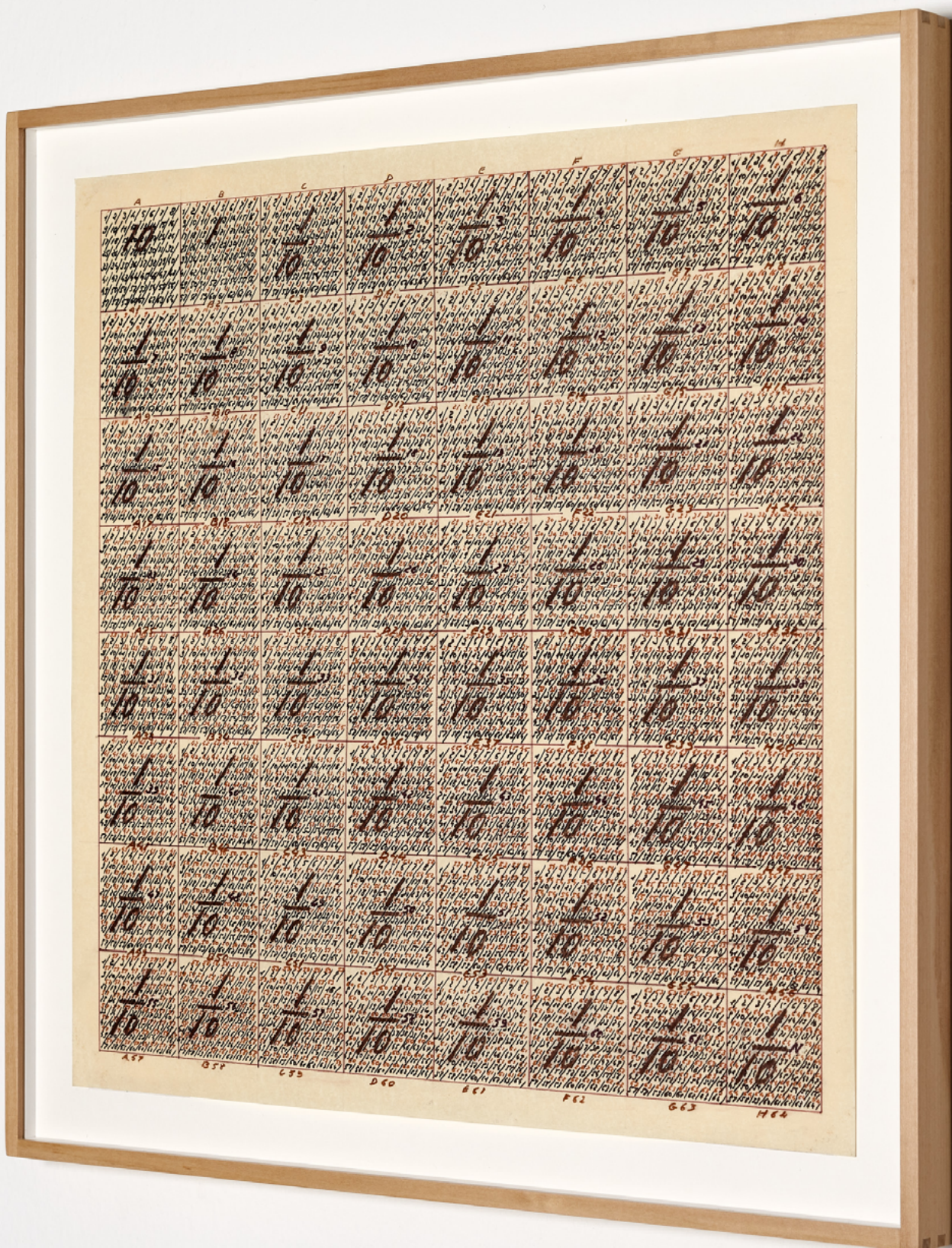
16,14 × 16,14 in

unique work

Exhibitions

The Endless Diagram, curated by Marco Scotini, P420,
Bologna, IT, 2025 (solo)

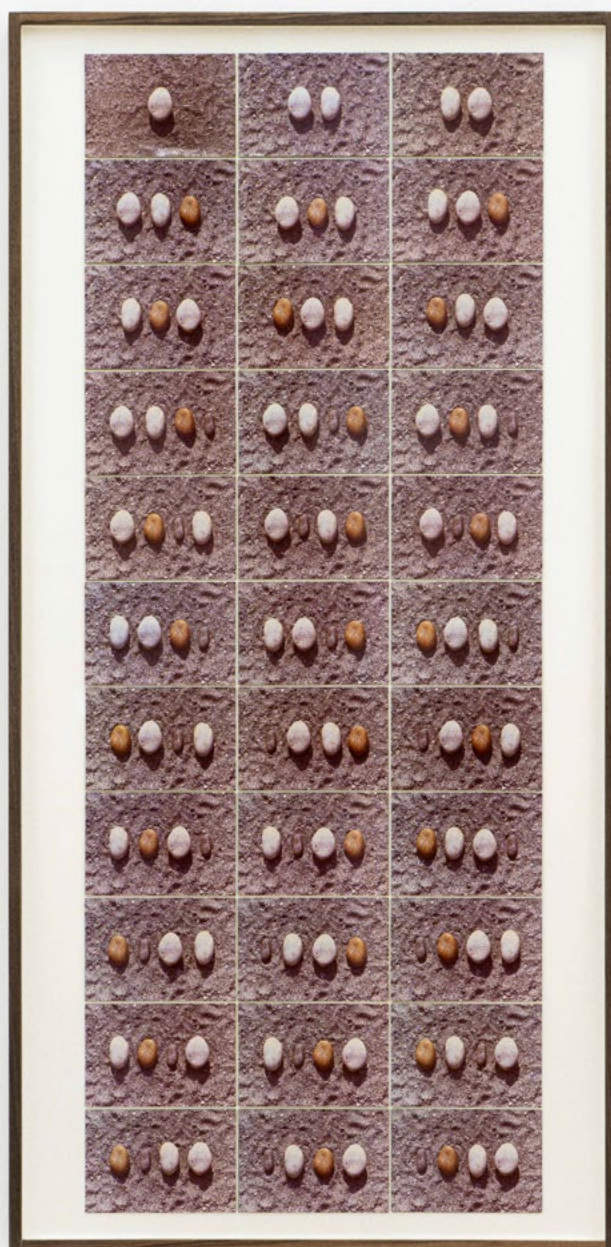




Variations

In the *Variations*, I used a finite number of stones, different in size, shape, and color, to realize an open series of combinations, giving a mental order to the natural order of things. This suggested a kind of analogy between the structure of nature used as a language of art, and an investigation of reality based on the various forms it can achieve if related to space. In other works of this group, similar implications were related to time and its serial order, to the symbolic values of such objects as coins, and to the visual values of colors.

Laura Grisi



Laura Grisi

Pebbles

1973

33 color photographs mounted on board, 8,5 × 12,5 cm each
(96 × 37,5 cm framed)

3,35 × 4,92 in each (37,80 × 14,76 in framed)

in Plexiglas box, 18,5 × 13,5 × 2,5 cm

7,28 × 5,31 × 0,98 in

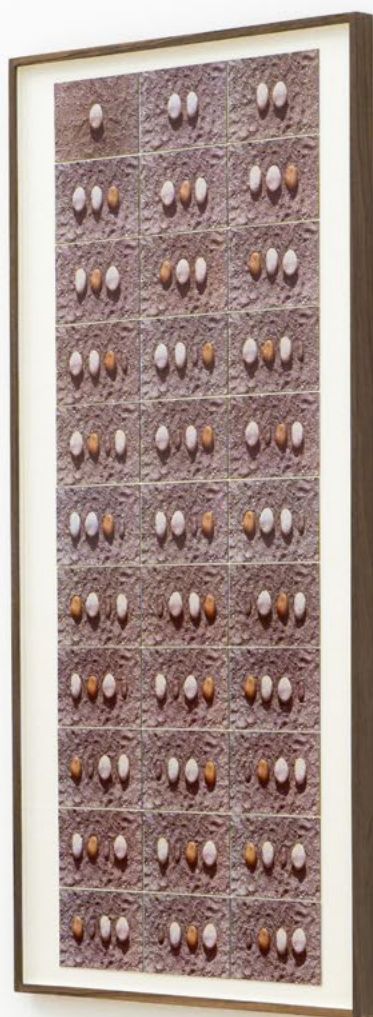
ed. 30 (2/30)

Exhibitions

Intricate Structure/Repeated Image, Part I, Tyler
School of Art, Temple University, Philadelphia, 1979
Laura Grisi, *The Measuring of Time*, curated by Marco
Scotini, Muzeum Susch, 2021

Publications

Intricate Structure/Repeated Image, Part I,
Philadelphia, 1979



side view





PIETER VERMEERSCH

(1973, Kortrijk, BE - lives and works between Torino, IT, and Antwerp, BE)

Pieter Vermeersch's painting stems from the transposition on canvas of intentionally abstract photographic images, patiently and meticulously translated into color, into tone through oil painting. The result is an oxymoronic "hyperrealistic abstraction" that suggests a monochrome shifted to another tone, a chromatic gradient of pure light that reflects the mutable nature of all things.

Ongoing exhibitions

Collection of M, M Leuven, Leuven, BE (2024).

Recent solo exhibitions

Double Trouble, Galerie Greta Meert, Brussels, BE (2026); *ECCPROJECTS #31 Pieter Vermeersch*, ECC Contemporary, Chieri, IT (2025); Galerie Thomas Schulte, Corner Space Charlottenstrasse, Berlin, DE (2025); *(((O)))*, Perrotin, New York, NY, US (2025); Palazzo Borromeo, Antonini, Milano, IT (2023); *HUBBLE TROUBLE*, Galerie Greta Meert, Brussels, BE (2023); *Pieter Vermeersch*, ProjecteSD, Barcelona, ES (2022); *Resonance*, with Riccardo Baruzzi, P420, Bologna, IT (2021); Galerie Perrotin, Paris, FR (2020); NC-arte, Bogota, CO (2019); Galerie Greta Meert, Brussels, BE (2019); M - Museum Leuven, Leuven, BE (2019); *Office Kersten Geers David Van Severen & Pieter Vermeersch i.c.w. Granstudio*, Maniera, Brussels, BE (2019); Galerie Perrotin, New York, US (2019); Galerie Perrotin, Tokyo, JP (2018); ProjecteSD, Barcelona, ES (2017); Artissima, represented by Galerie Greta Meert, Turin, IT (2017); Galerie Perrotin, Paris, FR (2017); Blueproject Foundation, Barcelona, ES (2016); Galerie Perrotin - Showroom, Paris, FR (2016); Galerie Perrotin, HK (2015); Galerie Greta Meert, Brussels, BE (2015); Carl Freedman Gallery, London, UK (2014); team (gallery inc.), New York, NY, US (2014); ProjecteSD, Barcelona, ES (2013); Art Brussels, represented by Galerie Perrotin, Brussels, BE (2013); Galerie Perrotin, Paris, FR (2013); Appartement Elisa Platteau, Brussels, BE (2012); Galerie Elisa Platteau & Cie, Brussels, BE (2012); Be-Part, Waregem, BE (2011); Londonewcastle Project Space, London, UK (2011); Carl Freedman Gallery, London, UK (2011).

Recent group exhibitions

Ritratti d'albero - Memorie del sottosuolo, Museo di Scienze e Archeologia, Rovereto (TN), IT (2025); *Painting after Painting - A contemporary survey from Belgium*, S.M.A.K., Gent, BE (2025); *L'horizon sans fin. De la Renaissance à nos jours*, Musée des Beaux-Arts Caen, Caen, FR (2025); *15 Years*, P420, Bologna, IT (2025); *The Tyranny of Chronos*, Sala Banco de España, Madrid, ES (2024); *After Nature*, Raum Schroth, Museum Wilhelm Morgner, Soest, DE (2024); *Panorama Monferrato*, a project by *Italics*, Chiesa dell'Annunziata, Castagnole Monferrato, IT (2024); *Rifrazioni. 15 curatori x 15 artisti*, Accademia Nazionale di San Luca, Palazzo Carpegna, Roma, IT (2024); *LAND IN / LAND OUT*, Galleria degli Uffizi, Firenze, IT (2024); *Everybody Talks About the Weather*, Fondazione Prada, Venezia, IT (2023); *Salon Perrotin Matignon*, Galerie Perrotin - Paris Matignon, Paris, FR (2023); *KULTUR. KONTAKT. KONKRET*, Művészeti Ház, Veszprém, HU (2023); *Avant que j'oublie*, Ixelles, Bruxelles, BE (2022); *On the Lookout*, Fondation CAB, Brussels, BE (2022); *ALL EYES - We Are The Collection*, AkzoNobel Art Foundation, Amsterdam, NL (2021); *Close up on Belgian contemporary art*,



Degroof Petercam Luxembourg, with Musée d'Ixelles, Luxembourg, LU (2021); *Dans l'œil de Daniel Pommereulle*, Galerie Christophe Gaillard, Paris, FR (2021); *Wake-up call. Collection Tanguy and Bieke Van Quickenborne*, Platform 6a - Room 2, Otegem, BE (2021); *Spring*, Fondation Thalie, Brussels, BE (2021); *At home*, Laure Genillard Gallery, London, UK (2021); *Silence is so accurate*, Geukens & De Vil, Antwerp, BE (2020); *Bruxel Project. Brussels Gallery Weekend 2019*, The Skateroom, Brussels, BE (2019); *Into Form: Selections from the Rose Collection, 1957-2018*, Rose Art Museum, Waltham, Massachusetts, US (2019); *Genesis*, L.A.C. Lieu d'Art Contemporain, Narbonne, FR (2019); *Der Duft der Bilder. Werke der colección olorVISUAL*, Barcelona, Städtische Galerie Delmenhorst, Delmenhorst, DE (2019).

Public collections

Rose Art Museum, Waltham, Massachusetts, US; Dexia Art Collection, Brussels, BE; European Central Bank, Frankfurt am Main, BE; Flemish Community Art Collection, BE; Flemish Parliament, Brussels, BE; Fondation Louis Vuitton, Paris, FR; ING Art Collection, Brussels, BE; M HKA, Antwerp, BE; National Bank of Belgium, Brussels, BE; S.M.A.K., Ghent, BE.

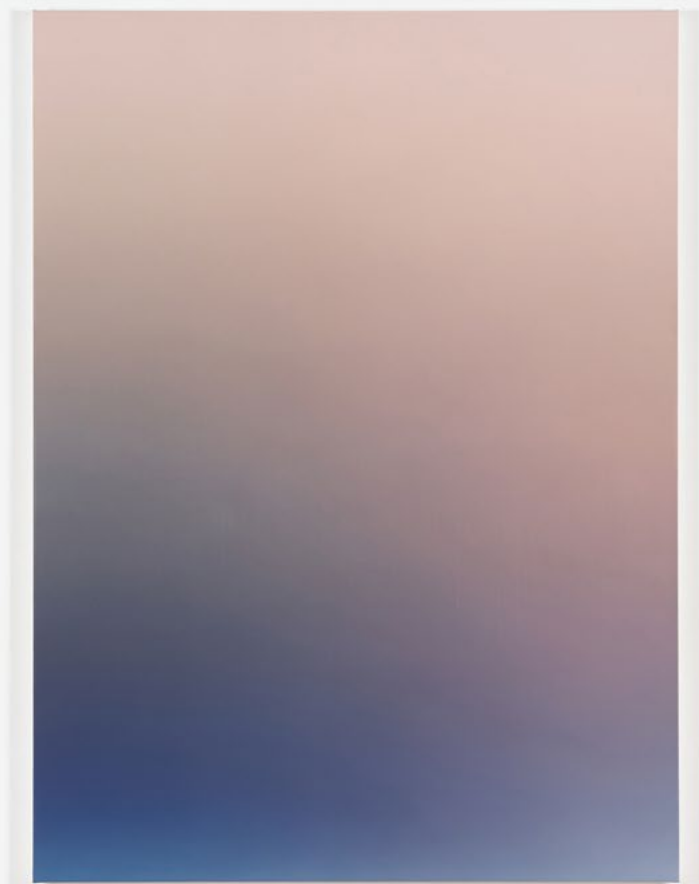
Selected prizes

AICA Belgium Award for Best Exhibition 2019: solo exhibition Pieter Vermeersch at M, Leuven, BE (2020); Premios RAC 2013: Mejor exposición artista revelación europeo en galería española en 2013: Pieter Vermeersch en la galería ProjecteSD, Barcelona, ES (2014).

Artist Spotlight



Watch now



Pieter Vermeersch

Untitled

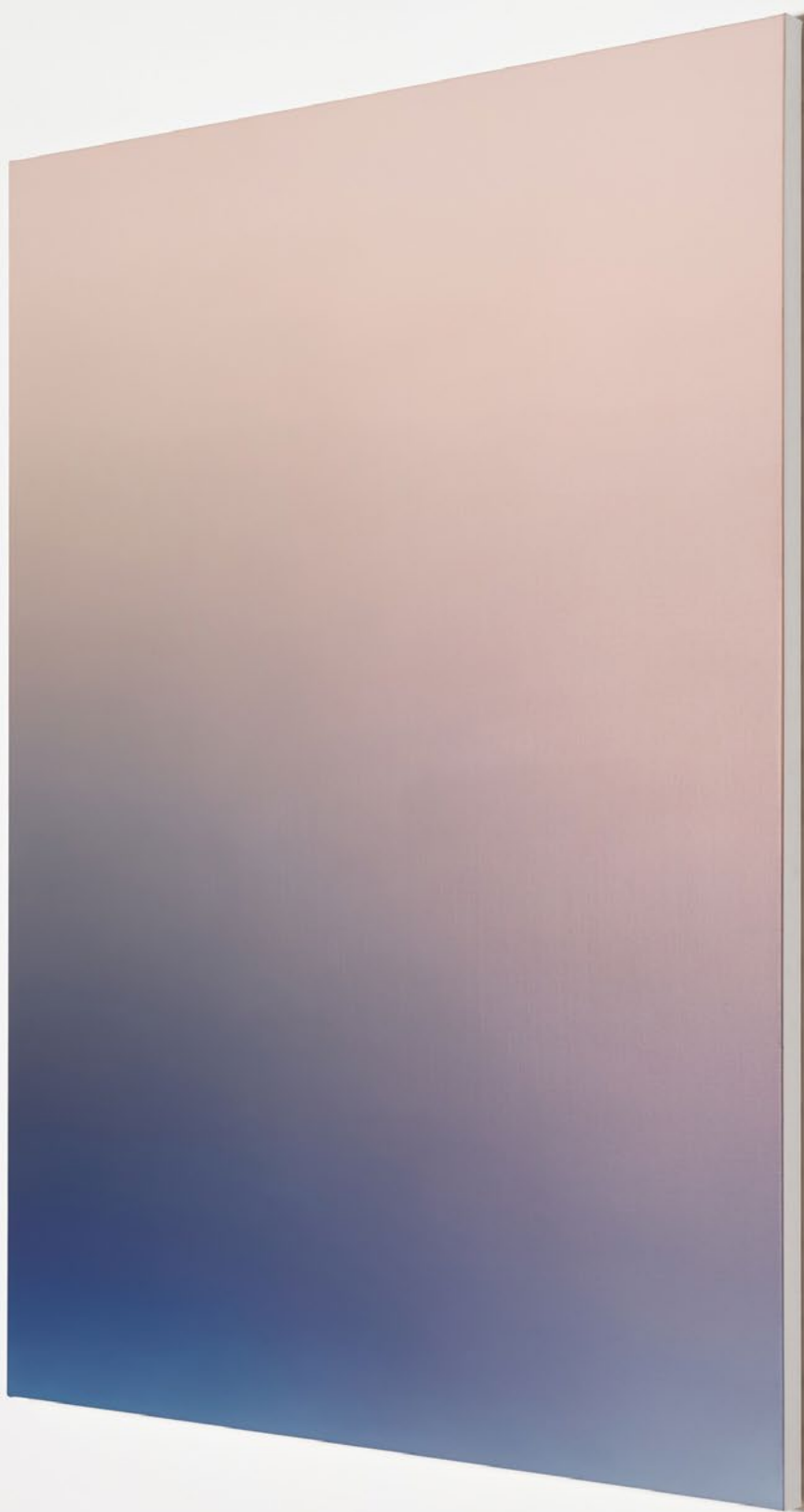
2026

oil on canvas

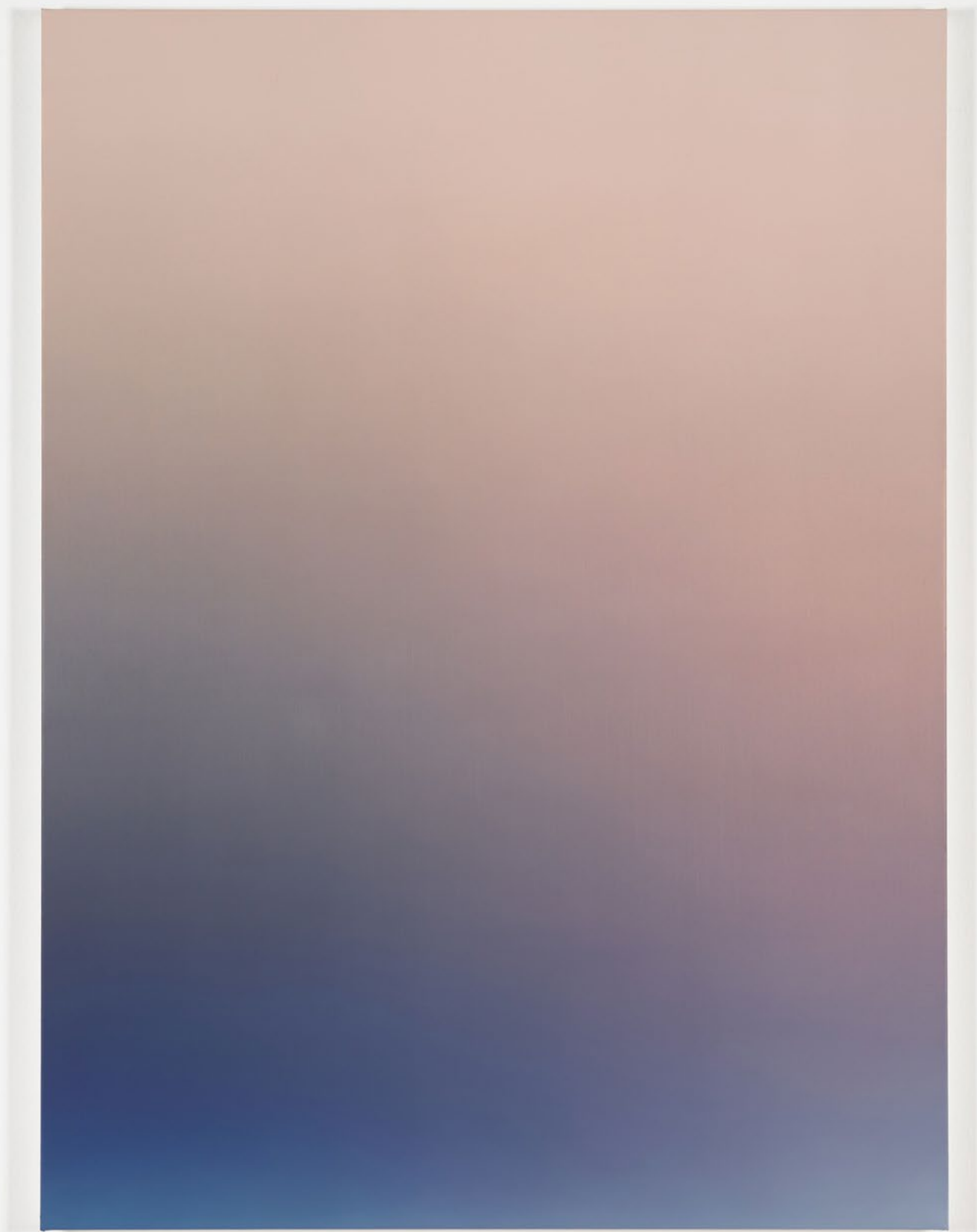
150 × 111 cm

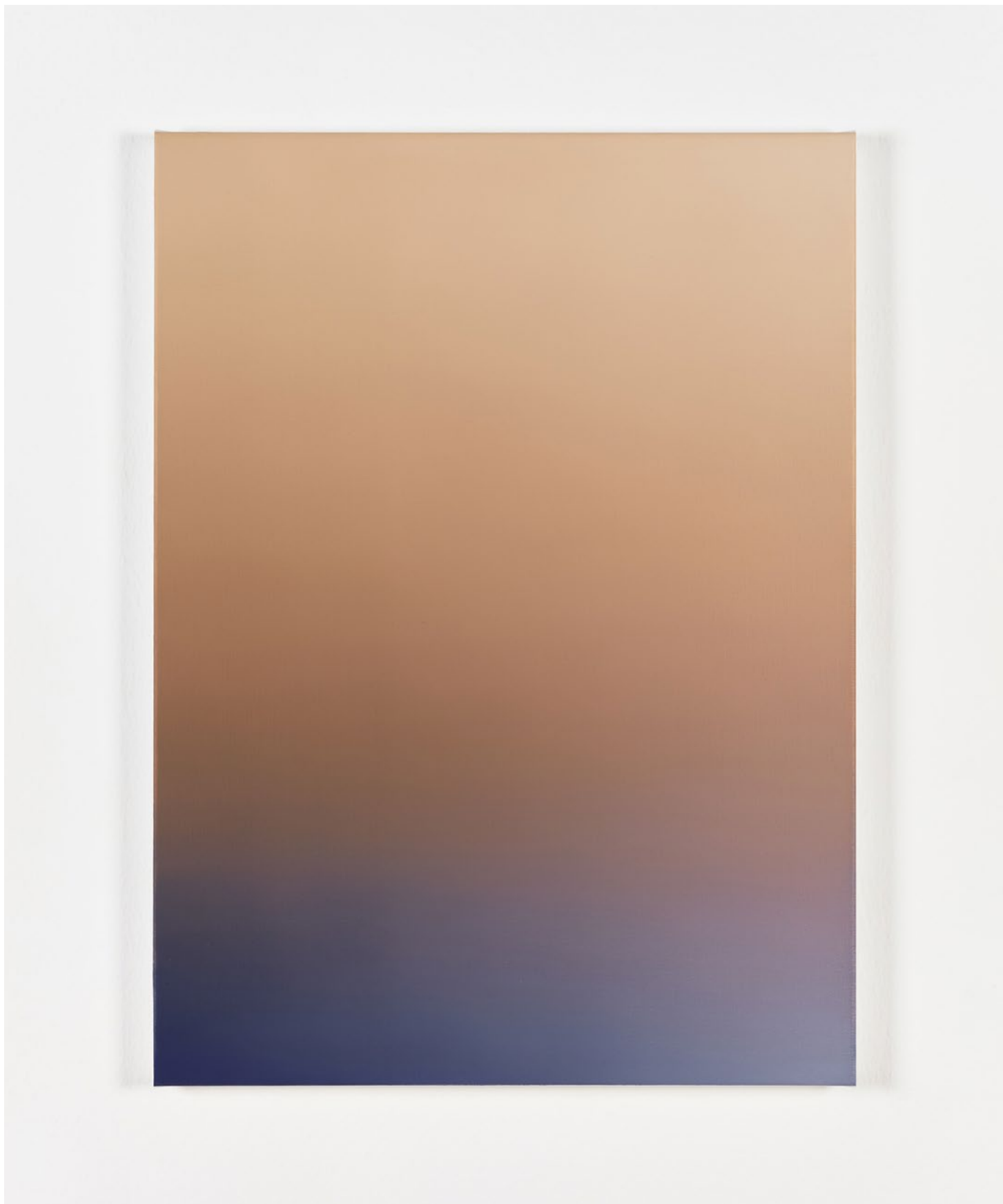
59,06 × 43,70 in

unique work



side view





Pieter Vermeersch

Untitled

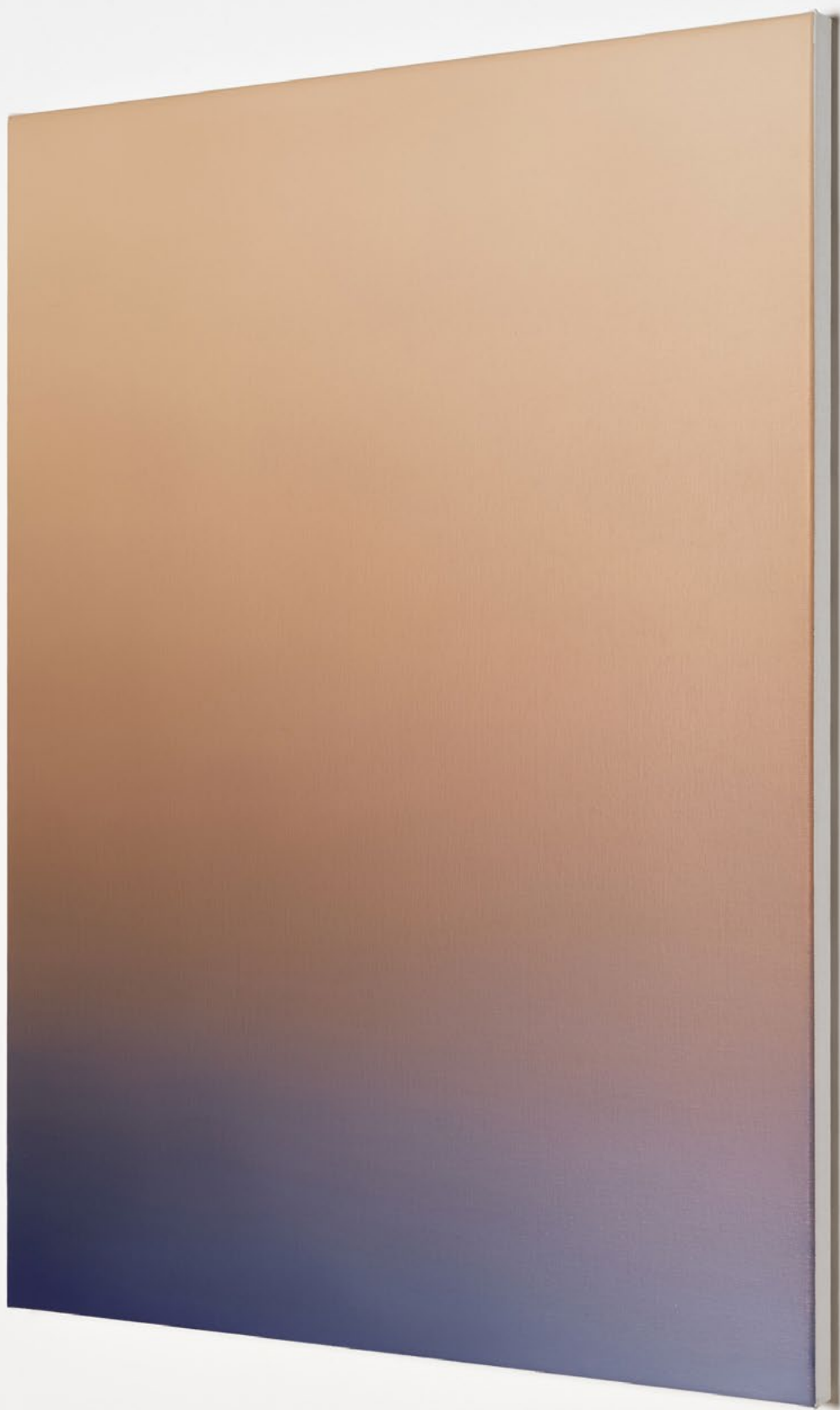
2026

oil on canvas

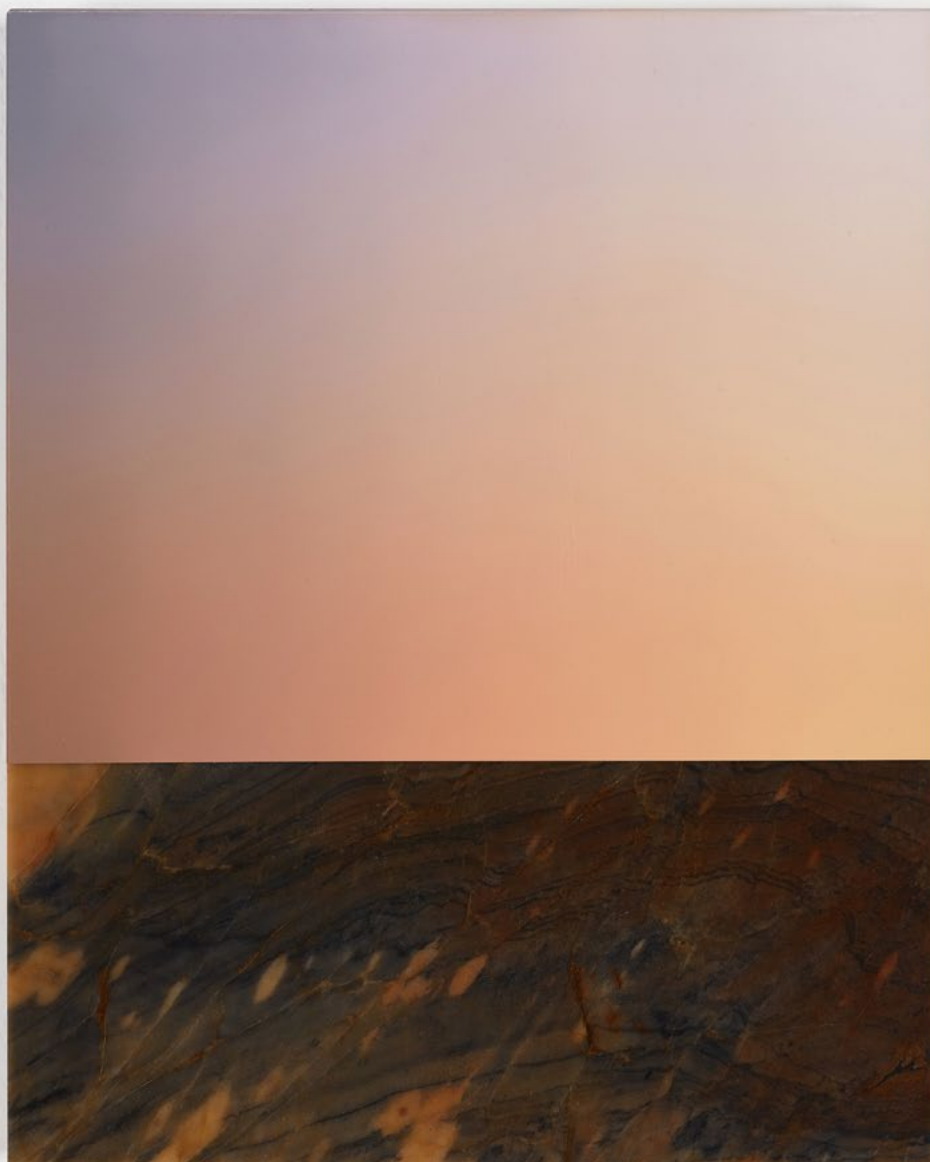
76 × 56 cm

29,92 × 22,05 in

unique work



side view



Pieter Vermeersch

Untitled

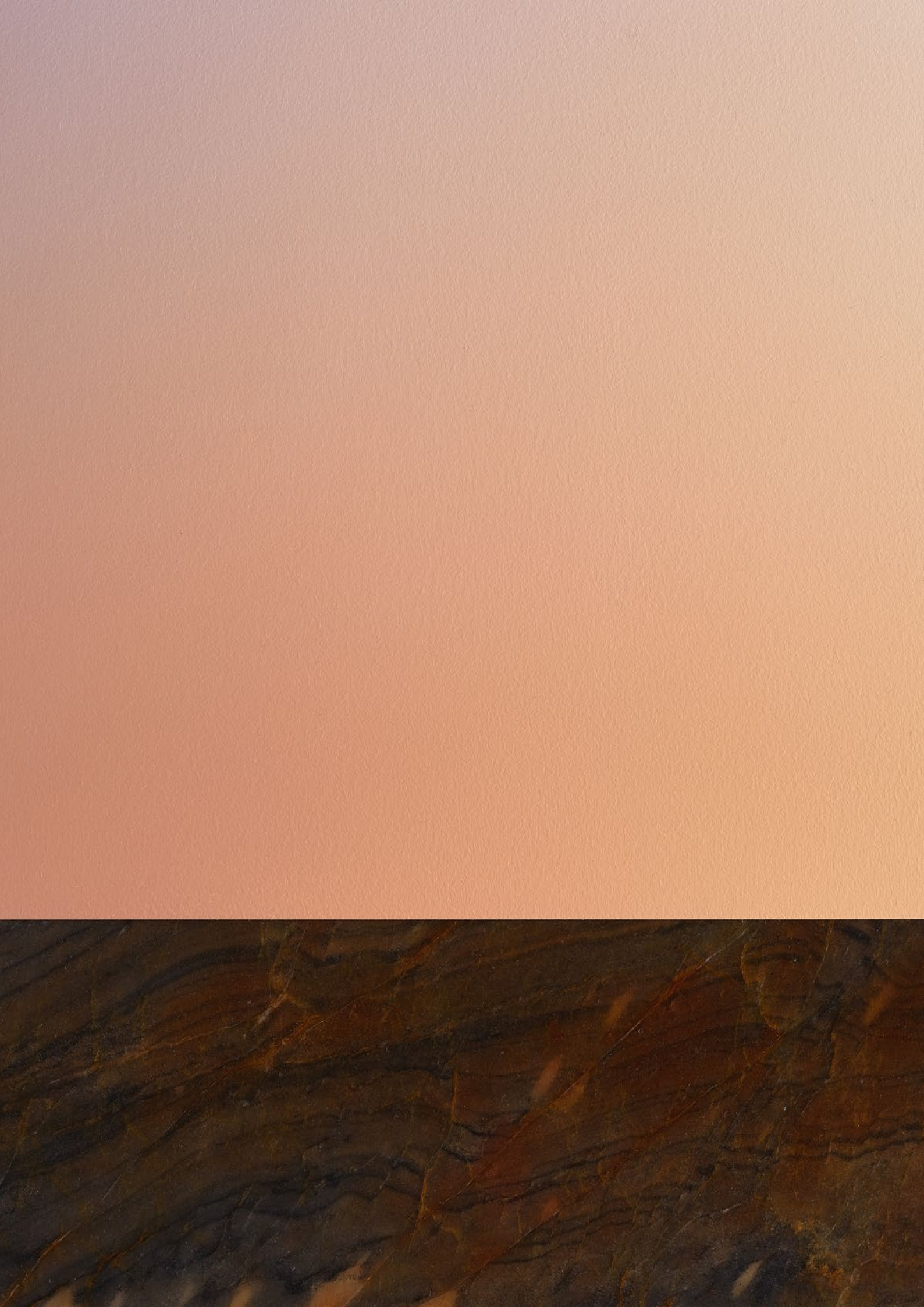
2026

oil on marble

37 × 29,5 cm

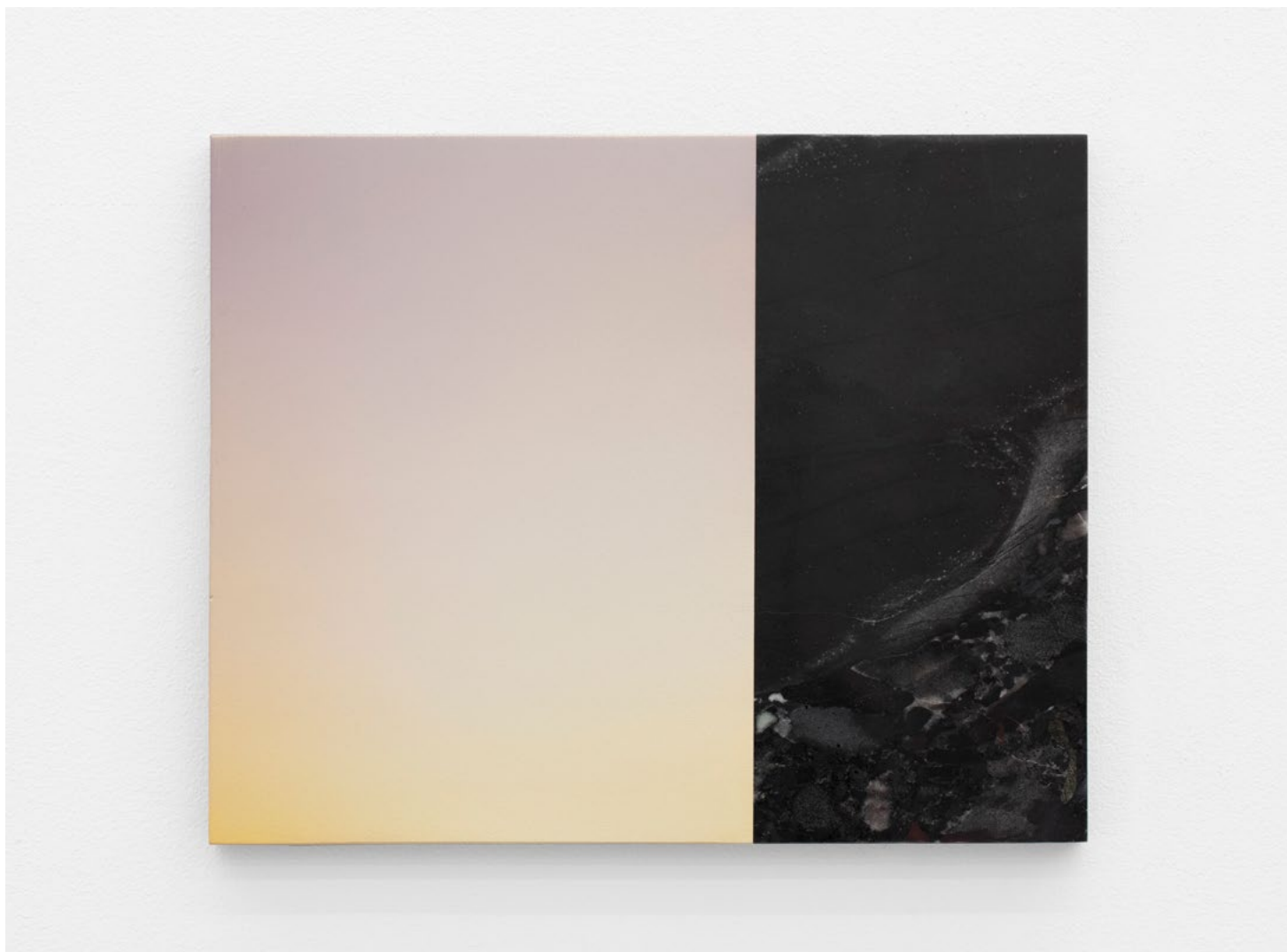
14,57 × 11,61 in

unique work





side view



Pieter Vermeersch

Untitled

2023

oil on marble

26 × 32 × 2 cm

10,24 × 12,60 × 0,79 in

unique work

Exhibitions

Palazzo Borromeo, Antonini, Milano, IT, 2023 (solo)

Publications

Ritratti d'Albero - Memorie del Sottosuolo, Fondazione
museo civico di Rovereto, Rovereto TN, 2025



side view

SHAFEI XIA

(1989, ShaoXing, CN
- lives and works in Bologna, IT)

Irreverent, amusing, impertinent, erotic, but extremely refined. The painting of Shafei Xia is elegant and refined, like that of the Japanese shunga or the Chinese erotic paintings of the 1800s, though it also reminds us of the cultured narcissism of Luigi Ontani, with its citations and oriental overtones.

The main theme of this series of recent works, made with a very particular technique – all watercolors on sandalwood paper stretched on canvas and ceramic – is love, experienced as desire, jealousy and violence, represented explicitly or symbolically, depending on the case, as an omnipresent feature of the work of Shafei. The artist often represents herself as a tiger, a symbol of power and instinctive force, which in Chinese alchemy indicates the active principle, energy as opposed to the passive principle. An ironic swapping of roles between men and women and between human beings and animals.

There is nothing boring or ordinary in Shafei Xia's painting: the artist inserts something unexpected in her colorful depictions, forcing us the peer behind the curtains or to look carefully into porcelain plates, where beside tomatoes and grapes (which symbolize sexuality, fertility and abundance) we find fish bones, a sign of danger, while a couple joins in a tender embrace. It is told that Picasso, in 1945, said to Brassai, showing him the erotic prints of Utamaro: "Art is never chaste. Where it is chaste, it is not art," remarking on how the sexual organs were clearly visible, yet stripped of any vulgarity. The same can be said for the works of Shafei Xia, which though speaking of sexual desire and appetites, never lose their delicacy in the treatment of faces, in the description of nude bodies, in the movements and poses of animals and the representation of settings. Because, as Shafei told regarding a work where she painted a concert scene: "when everyone plays seriously, I am the tiger, but I am also the orchestra conductor who creates problems. To break the boredom."

Maura Pozzati



Shafei Xia was born in Shaoxing, China, in 1989. She lives and works in Bologna, Italy. After graduating in set design from ChongQing University, in 2013 she turned down a steady job in her native city to move to Shanghai, where after various experiences her first sale of a work enabled her to "catch the scent of freedom in the air," as she writes. She moved to Bologna and earned a degree at the Fine Arts Academy in 2020.

Recent exhibitions

Fool's Privilege, Uffner & Liu, New York, NY, US (2026); *Endless Summer*, Magazzino del Sale, Cervia, IT (2026); *Fantastica*, 18th Art Quadriennale, Palazzo Esposizioni Roma, Roma, IT (2025); *Looking at Her*, The Women's Art Collection, Murray Edwards College, Cambridge, UK (2025); *15 Years*, P420, Bologna, IT (2025); *I Licked It, It's Mine*, Museum of Sex, New York, NY, US (2024); *The Infinite Woman*, La Fondation Carmignac, Hyères, FR (2024); *Embracing the languages given to me*, BACO (Base Arte Contemporanea Odierna), Palazzo della Misericordia, Bergamo, IT (2024); *Italia 70 - I nuovi mostri*, Fondazione Trussardi, various venues, Milano, IT (2024); *I Am Still Me*, NEVVEN, Göteborg, SE (solo, 2023); *Terra Cognita: A Ceramic Story*, Mariane Ibrahim, Chicago, IL, US (2023); *Paper Cuts*, Keteleer Gallery, Antwerp, BE (2023); *Blue Blush*, Tokyo Gendai 2023 / LINSEED Projects, Tokyo, JP (duo, 2023); *Swallow Mountain, Drain Sea*, LINSEED Projects, Shanghai, CN (2023); *The Fores Project*, London, UK (solo, 2022); *Mutaforma. Mutazioni ceramiche del codice CZ*, Alchemilla, Bologna, IT (2022); *Per una nuova scultura. Sperimentazioni e traiettorie lungo la via Emilia*, Festa de l'Unità provin-

ciale di Modena, Ponte Alto, Modena, IT (2022); *It is Better to be Cats than be Loved*, Tabula Rasa Gallery, London, UK (2022); *Passando davanti alla mia finestra*, P420, Bologna, IT (solo, 2022); *quel jour sommes-nous?*, Tokonoma, Kassel, DE (2022); *Il giardino dell'arte. Opere, collezioni*, Centro Pecci per l'Arte Contemporanea, Prato, IT (2022); *Fiaba d'autunno*, Museo Carlo Zauli, Faenza, IT (solo, 2021); *Shafei Xia - Assolo #1*, Francesca Antonini arte contemporanea, Roma, IT (solo, 2021); *Principessa Shafei*, Palazzo Borromeo, Milano, IT (solo, 2021); *DANAE REVISITED*, Fondazione Francesco Fabbri, Pieve di Soligo (TV), IT (2021); *Welcome to my show*, P420 – Project room (solo, 2020); *Abitiamo il mondo*, Lunetta11, Mombarcaro (CN), IT (2020); *Decadent gaming*, Linseed, Shanghai, CH (2020); *Rifugio*, Nelumbo Open Project, Bologna, IT (2020); *Sedimenti #2*, Sala del torrione, Castelnuovo Rangone (MO), IT (2020); *L'oro d'Oriente. Fusioni, migrazioni, contaminazioni*, Crete piece unique, Bologna, IT (2020); *Arte fiera*, Fondazione Zucchelli stand, Bologna, IT (2020).

Public collections

Gamec Museum, Bergamo, IT; Museum of Sex, New York, NY, US; Women's Art Collection at the Murray Edwards College, University of Cambridge, Cambridge, UK; ILHAM, Kuala Lumpur, MY.

Prizes

Winner of the Club GAMeC Prize 2024, 8th Edition, Bergamo, IT (2024); Winner of the Art Up Prize, Award of Critics and Collectors, Opentour, Bologna, IT (2019); Talent Prize of Fondazione Zucchelli per l'Arte, Bologna, IT (2019).

Artist Spotlight



Watch now



Shafei Xia

Summer time

2026

watercolor on sandal paper mounted on canvas

138 × 204 cm

54,33 × 80,31 in

unique work











Shafei Xia

Little girl

2026

painted and glazed ceramic

73 × 46 × 2 cm

28,74 × 18,11 × 0,79 in

unique work





side view



Shafei Xia

Principessa Shafei

2021

watercolor on sandal paper mounted on canvas

187,5 × 119,5 cm

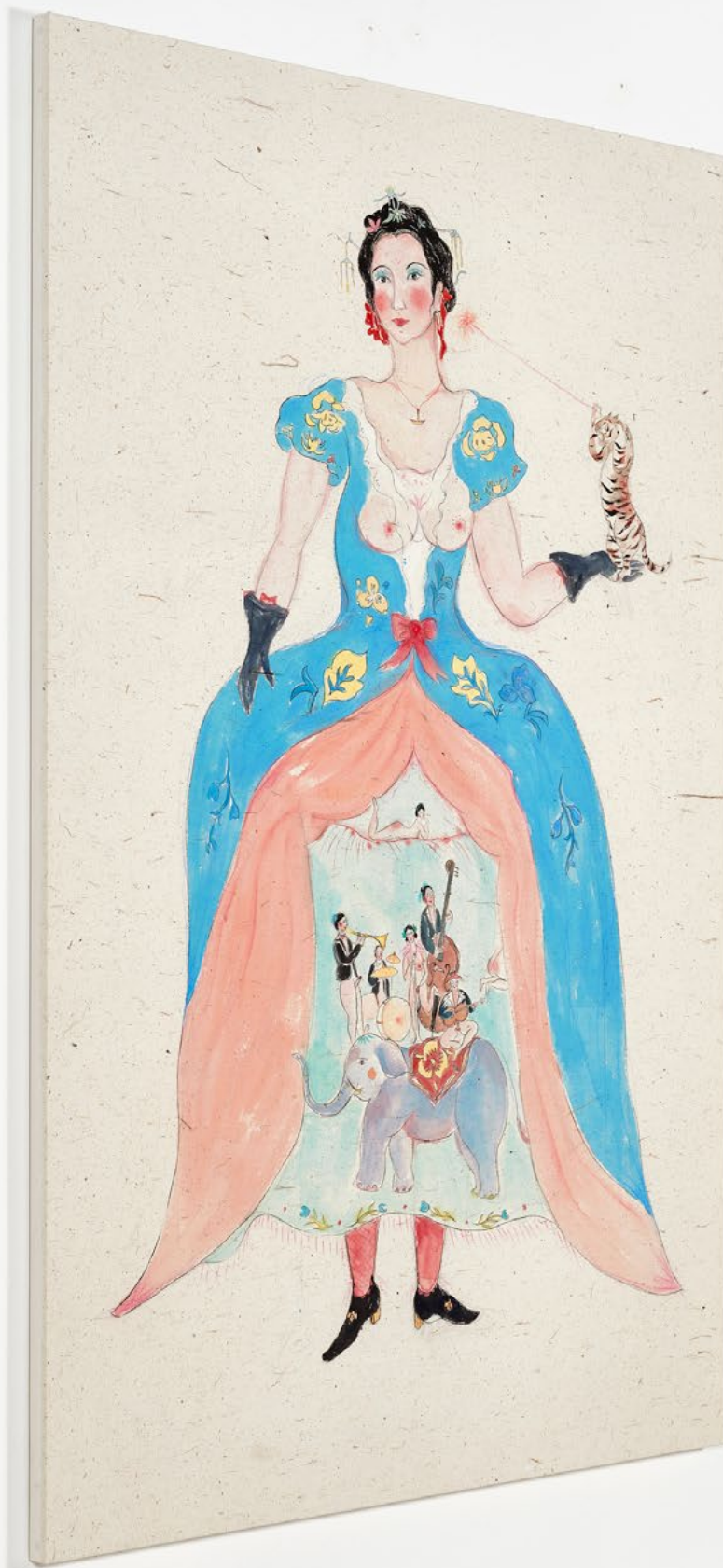
73,82 × 47,05 in

unique work

Exhibitions

Principessa Shafei, Palazzo Borromeo, Milano, IT,
2021 (solo)











Shafei Xia

Waves

2026

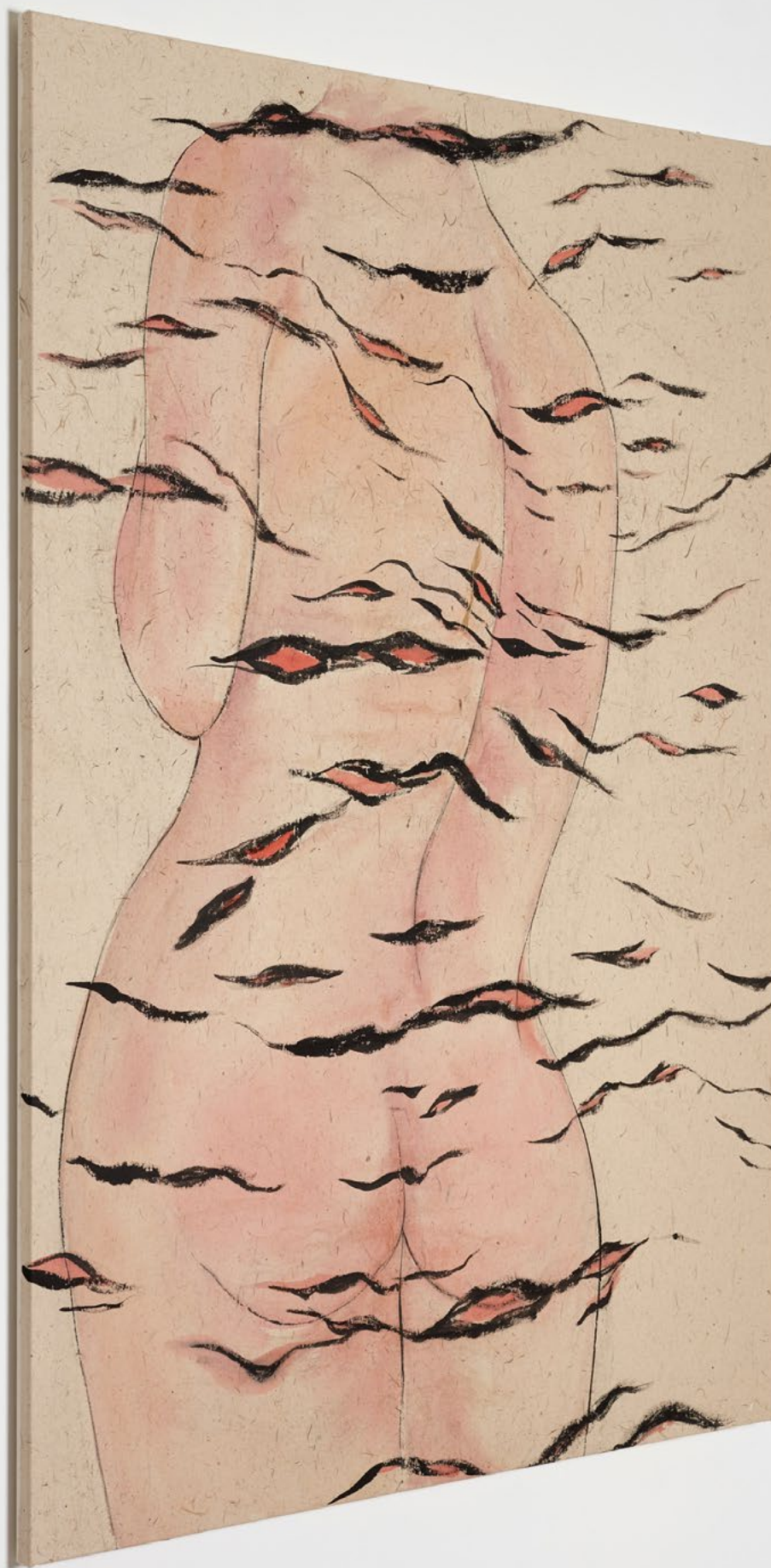
watercolor on sandal paper mounted on canvas

145 × 104 cm

57,09 × 40,94 in

unique work





side view



Shafei Xia

A toast to the past

2026

watercolor on sandal paper

30 × 30 cm

11,81 × 11,81 in

unique work





side view



Shafei Xia

Nestling

2026

watercolor on sandal paper

30 × 30 cm

11,81 × 11,81 in

unique work





side view



Shafei Xia

Waiting alone

2026

watercolor on sandal paper

30 × 30 cm

11,81 × 11,81 in

unique work





side view



Shafei Xia

Crema

2026

painted and glazed ceramic

14 × 9,5 Ø cm

5,51 × 3,74 Ø in

unique work





XIAN KIM

(1992, Seoul, KR -
lives and works in Seoul, KR)

Kim Xian (1992, Seoul, South Korea – lives and works in Seoul, South Korea) reimagines familiar creatures and objects by reconstructing them with textures similar to plastic. She approaches her work with the intent to focus solely on the essence, stripping away the additional elements that are often encountered in daily life.

The objects and creatures reimagined as still life do not convey any particular temperature, yet they reveal forms that are objective, simple, and at times, candid. Everything in her paintings exists in an idealized state of nothingness, embodying the complexity of reality, or rather, the absence of conceptual ideas. Her works escape from reality and create a unique utopia of Kim Xian's own. This space, which feels like a world of zero gravity, is free and peaceful, allowing one to forget all of the worries and troubles of the world.

Solo exhibitions

Afterthoughts, Hive Center for Contemporary Art, Beijing, CN (2025); *Time Sleep*, Artside Gallery, Seoul, KR (2024); *Closed Market*, Galerie Ovo, Taipei, TW (2023); *Eternal Land*, Gallery in HQ, Seoul, KR (2023); *Plastic Smile*, Gallery in HQ, Seoul, KR (2023).

Group exhibitions

What the eye brought back, P420, Bologna, IT (2025); *Silent, you sway, Trembling faintly with a delicate shiver*, Artside Gallery, Seoul, KR (2025); *Harper's Holiday Show*, Harper's Chelsea, New York, NY, US (2024); *Phantom Rooms*, Newchild, Antwerp, BE (2024); *Perfect Universe*, Gallery in HQ, Seoul, KR (2024); *Metamorphosis*, Art Sohyang, Busan, Korea (2023); *Polyreality*, Hive Center for Contemporary Art, Beijing, CN (2023); *Thus, the End of My Gaze is*, Artside Gallery, Seoul, KR (2023); *That's what you think*, Gallery Luan & Co., Seoul, KR (2023); *The Shift-Breath*, Gallery Park Young, Gyeonggi, KR (2021); *The tip of the iceberg*, Gallery in HQ, Seoul, KR (2020).

Awards

KIAF (korea international art fair) Highlights Artist Semifinal top 10.

Public collections

MMCA Art Bank (National Museum of Modern and Contemporary Art), Korea.



Movie



Watch now



Xian Kim

Object 416

2026

acrylic on canvas

112 × 194 cm

44,09 × 76,38 in

unique work



side view







Xian Kim

Object 413

2026

acrylic on canvas

97 × 97 cm

38,19 × 38,19 in

unique work



side view





other view



Xian Kim

Object 401

2026

acrylic on canvas

131 × 97 cm

51,57 × 38,19 in

unique work



side view





other view



Xian Kim

Object 423

2026

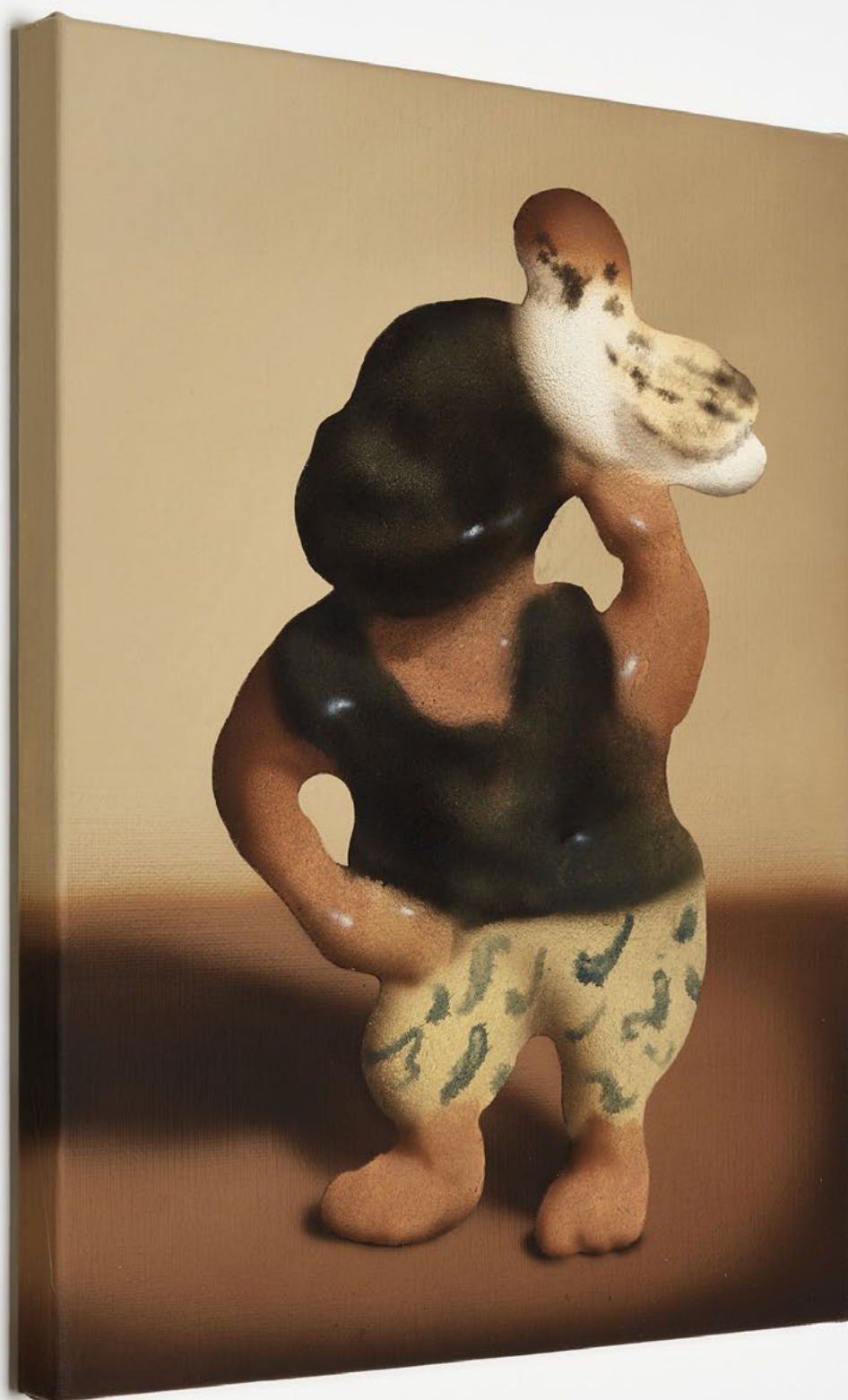
acrylic on canvas

35 × 27,5 cm

13,78 × 10,83 in

unique work





side view

Founded in Bologna in 2010 by Alessandro Pasotti and Fabrizio Padovani, P420 has always maintained a commitment to promoting creativity and pushing artistic boundaries. Born from the founders' initial experience in the world of art and artists' books, the gallery emerged with the aim of promoting an inclusive approach to contemporary art, embracing artists from diverse backgrounds, generations, and disciplines.

The name P420 is inspired by Pantone 420, a universally recognized shade of grey known for its ability to serve as the perfect background, enhancing whatever it accompanies. P420 thus emerges as a platform whose primary aim is to embrace and elevate artistic ideas and expressions, fostering their harmonious coexistence within a context that supports, encourages, and celebrates diversity and innovation. Here, every voice can resonate powerfully and distinctly, much like a work of art standing out against the backdrop of Pantone 420.

P420 has been instrumental in the rediscovery of artists such as Irma Blank, Laura Grisi, Ana Lupas, and Stephen Rosenthal, collaborating directly with the artists or, when necessary, with their heirs or the Estates representing them. Through exhibitions, off-site projects, fairs, and a strong online presence, the gallery also supports the evolving narratives of contemporary art, initiating and supporting the journey of many young emerging talents like Victor Fotso Nyie, Francis Offman, and Shafei Xia.

Over the years, P420 has expanded its program to encompass a diverse array of artists from around the globe. Despite this growth and its active engagement in international contexts, the gallery remains attentive to the local art scene. Recently, P420 has unveiled new spaces adjacent to the gallery, specifically dedicated to artists' studios, thus establishing a fresh hub for the artistic community in Bologna.