

ART BASEL

16 – 21 June 2026
Booth G16 - Hall 2.0

P420

Irma Blank
Adelaide Cioni
June Crespo
Filippo de Pisis
Laura Grisi
Ana Lupas
Francis Offman

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.



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, 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).

Ongoing exhibitions

Being Here, Mai36 Galerie, Zurich, CH (solo, 2026).

Recent exhibitions

Festival du Dessin, Viva l'Italia!, Museon Arlaten, Arles, FR (2026); *Ephémère. 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.

Trascrizioni

(1973–1979)

In the subsequent series of the *Trascrizioni* Blank's practice becomes more mimetic: with absolute concentration and a very firm hand, the artist transcribes the pages of books and newspapers, replacing the language with incomprehensible strokes. All that remains of language is a trace, like a synthetic remnant or something not yet in focus, a distant echo. Language becomes sign and structure. Blank's writing, in fact, is not to be read, but to be looked at. More precisely, looking is like reading from afar. And when you take your distance from a written page, you no longer read the single words but, if anything, the whole of a phrase, of the lines, the whole of the relationships and rhythms that are created on the page.

As Lea Vergine writes in *Blue Carnac*, Blank concentrates on insistent, insistent reaction that explores signs: what they are, why they are, how they are. This is writing, and at the same time it is not. It is the allusive eld of writing, demonstrating one thing to offer a glimpse of another, or its opposite. Paradoxically, for writing to manifest itself in its truth it has to be impossible to decipher. The absence it achieves is a form of more solid presence: it is thus wary of impulsive expressions, and it polishes, removes, subtracts. Its force lies in removal. It replaces the banality of the story, the empathy of sentiment, with a sort of cold tracing. But this is the only way it has to achieve discipline, to regulate itself in order to overcome the sense of true death, of total erasure. A form of struggle. What remains of all these signs, these pauses, these lines, is the loving labor and the privilege of having created works without beginning, end or resolution. An abstract and solitary universe, innately distant from any inhabitable place.

«I witnessed and experienced the crisis of speech, of verbal communication.

I knew about the concerns of the publishing houses regarding the reduced interest in reading.

I decided to exaggerate this tendency, transcribing books to offer them for reading at a single glance, attaching the pages to the wall, turning the sign from negative to positive, from protest, from deconstruction, to the zeroing out of convention meaning, the construction of an alternative world, an open, widened text, an "other" text, getting beyond linguistic limitations.»

Irma Blank



Irma Blank

Trascrizioni, Dichtung Version IV

1974

Indian ink on parchment like paper, 7 pages

13 × 9,5 cm each (13 × 66,5 cm overall)

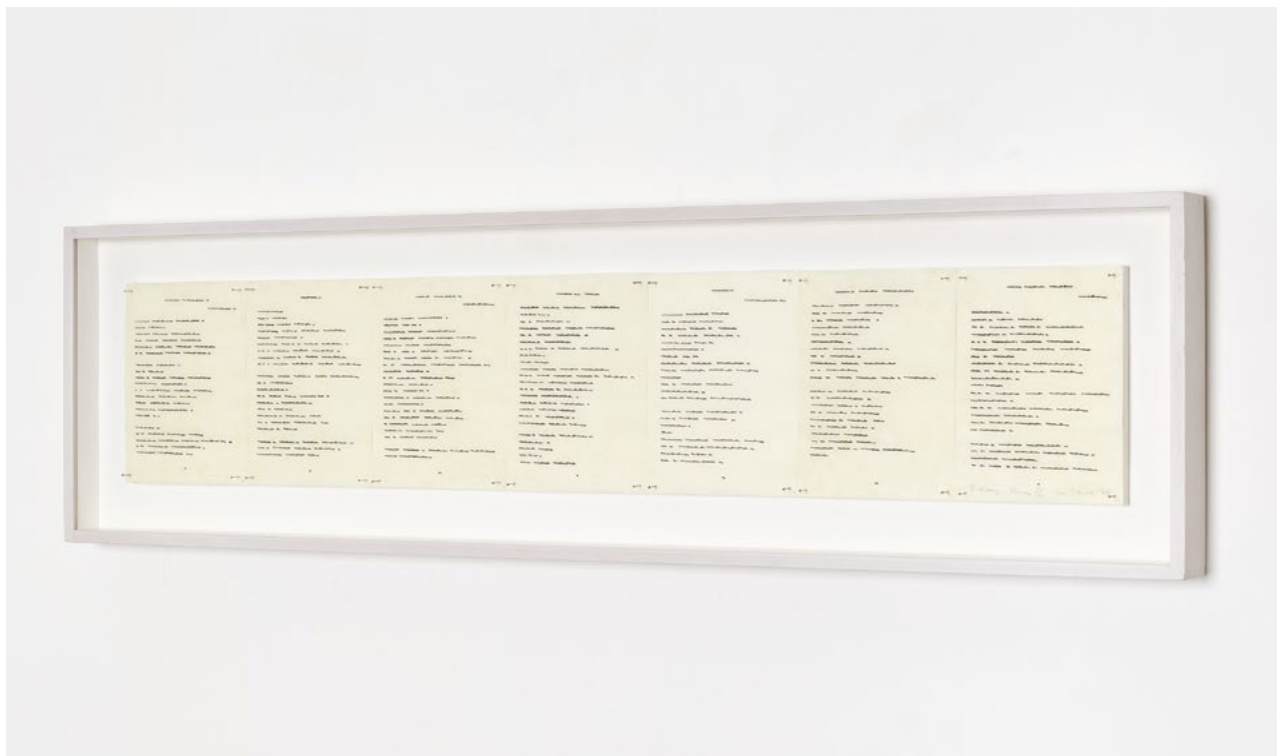
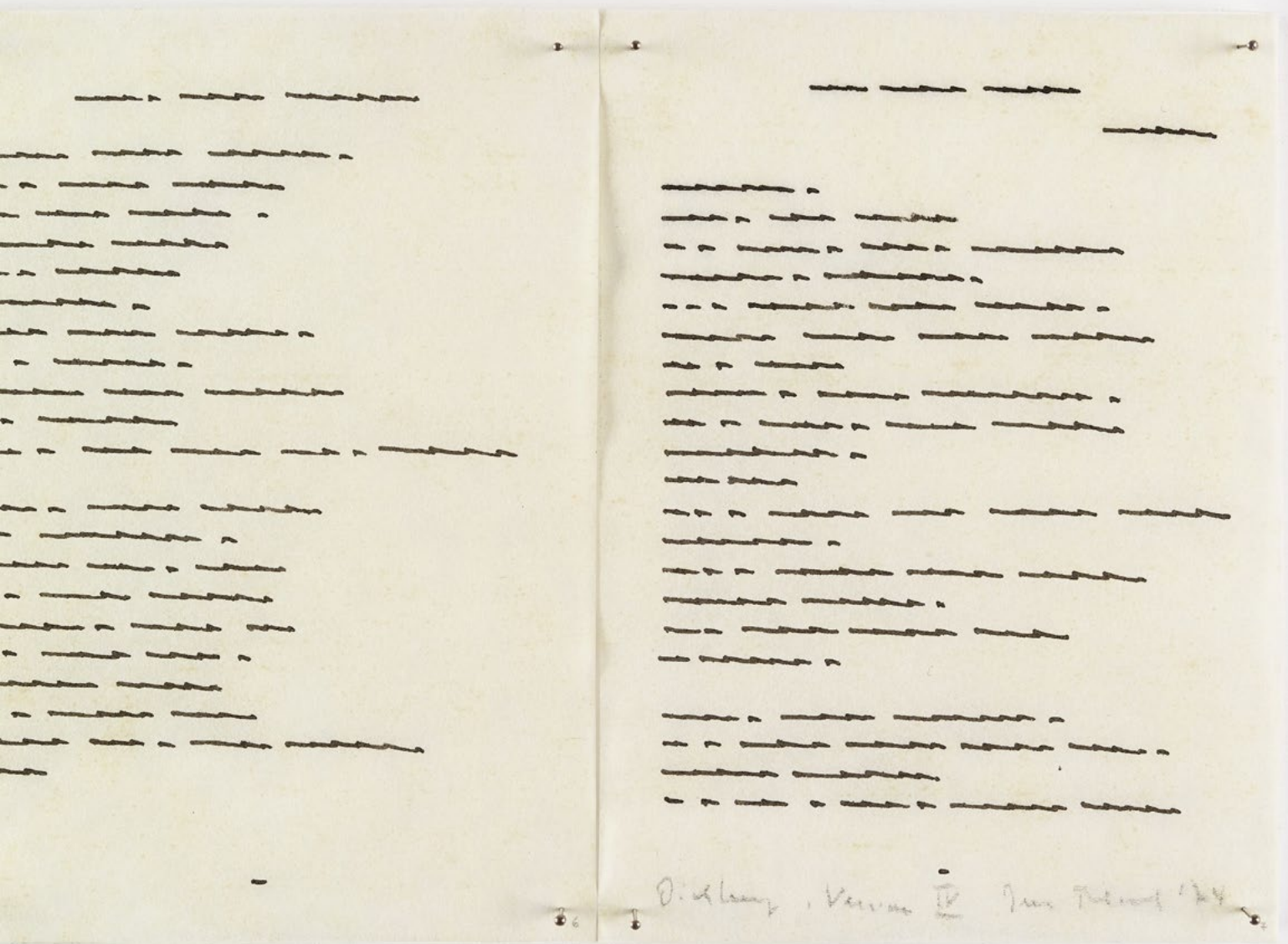
unique work

Exhibitions

Scrivere Disegnando. Quand la langue cherche son autre, Centre d'Art Contemporain Genève, CH, 2019

Publications

Sarah Lombardi, *Writing by Drawing: When Language Seeks Its Other*, Skira, Genève, CH, 2020



other views

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.

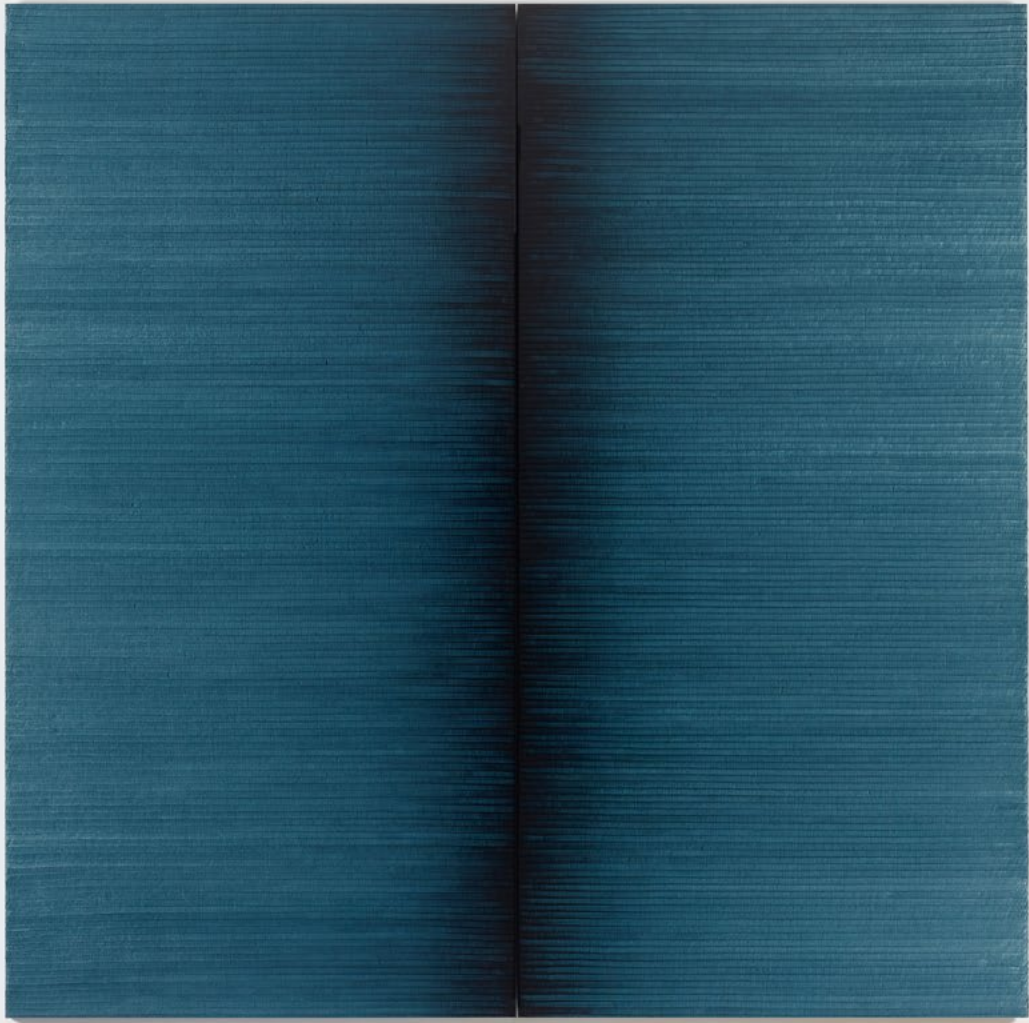
«After about 10 years of *Trascrizioni* a great restlessness announced changes.

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

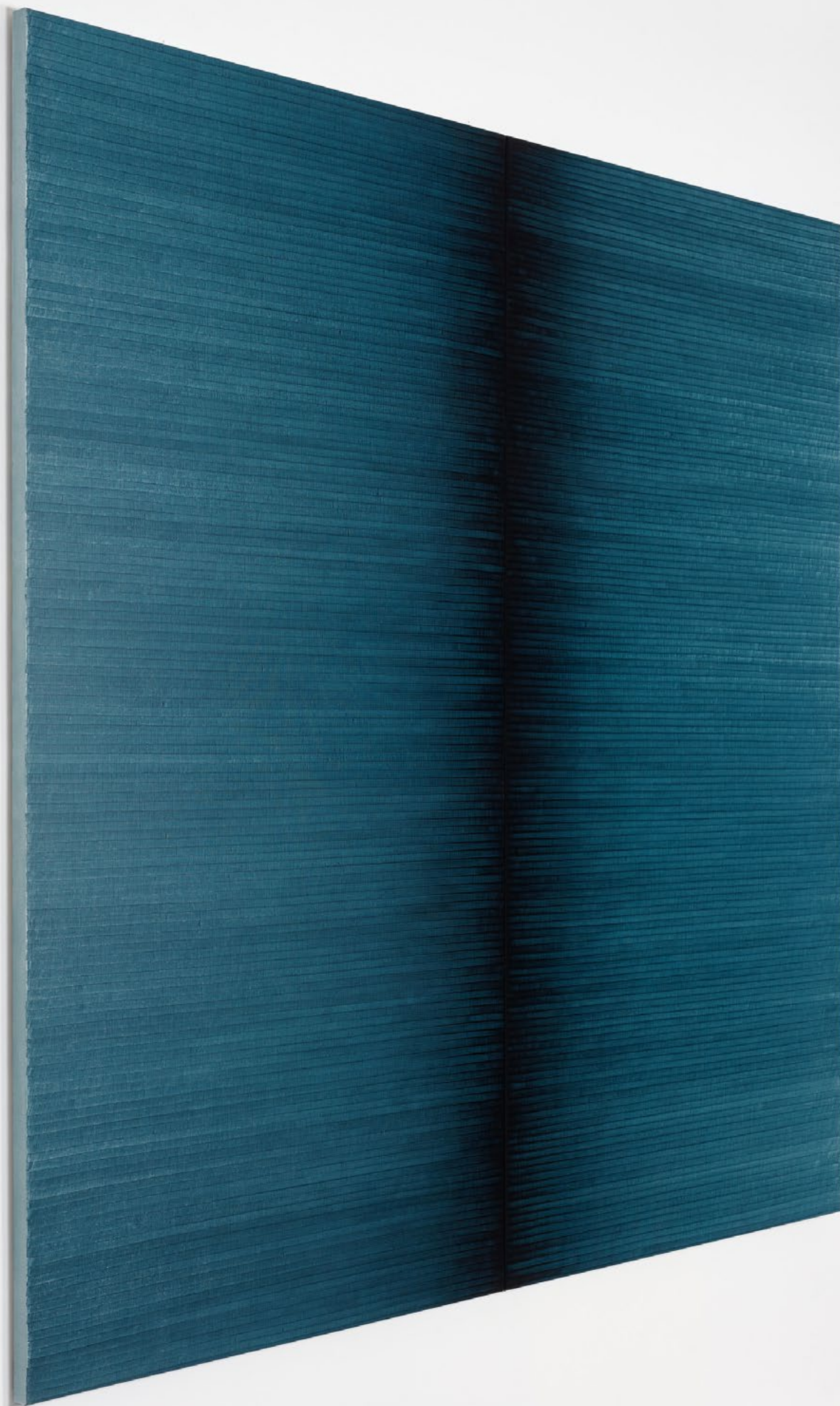
Radical Writings

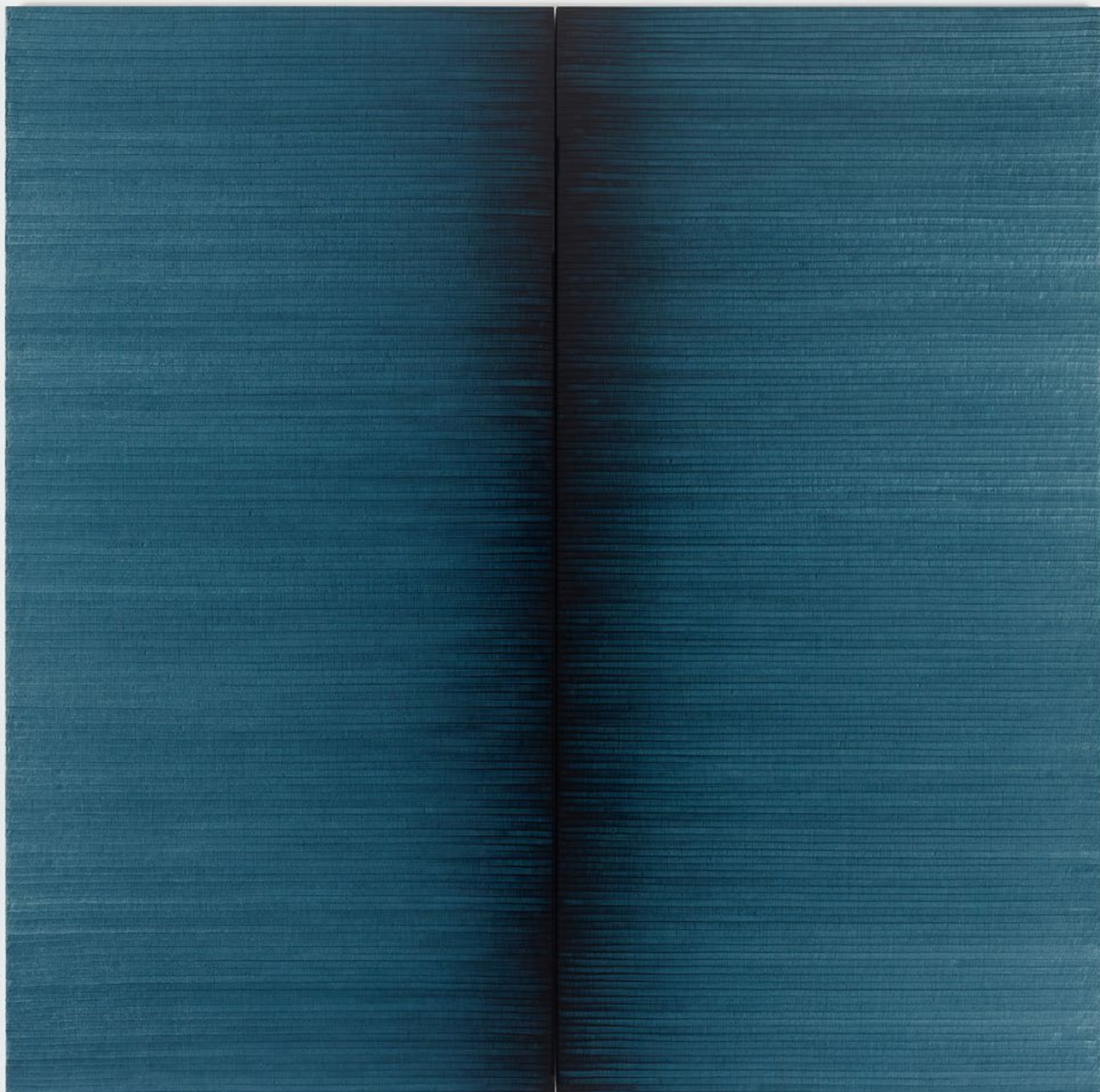
n.d. (1987-1995)

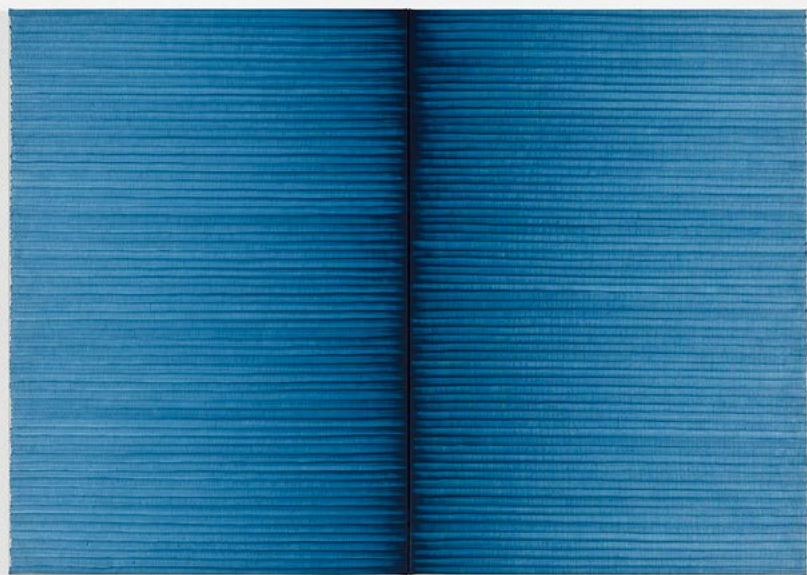
oil on canvas, diptych

200 × 50 cm each (200 × 100 cm overall)

unique work







Irma Blank

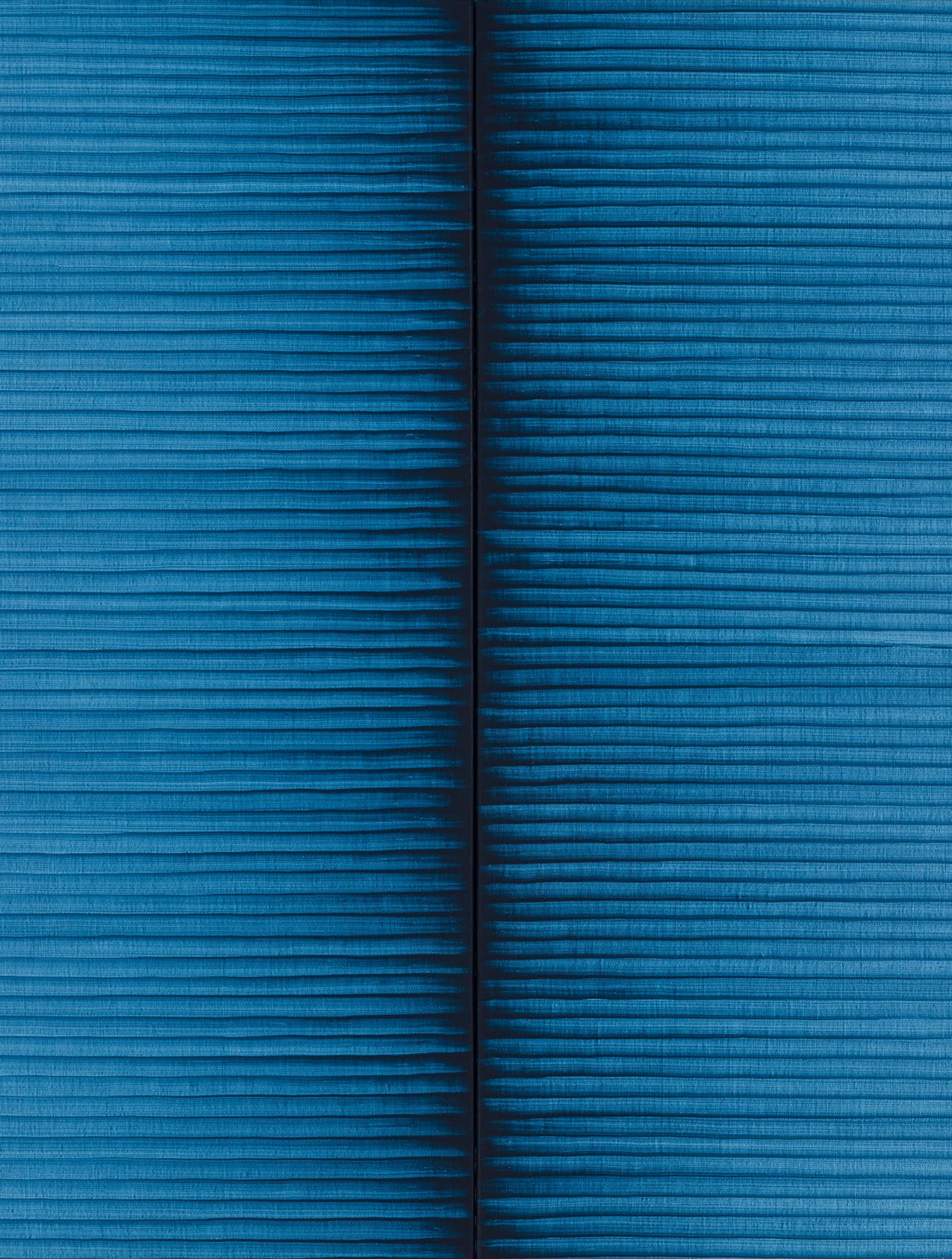
Radical Writings, Schriftzug-Atemzug, 9-11-87

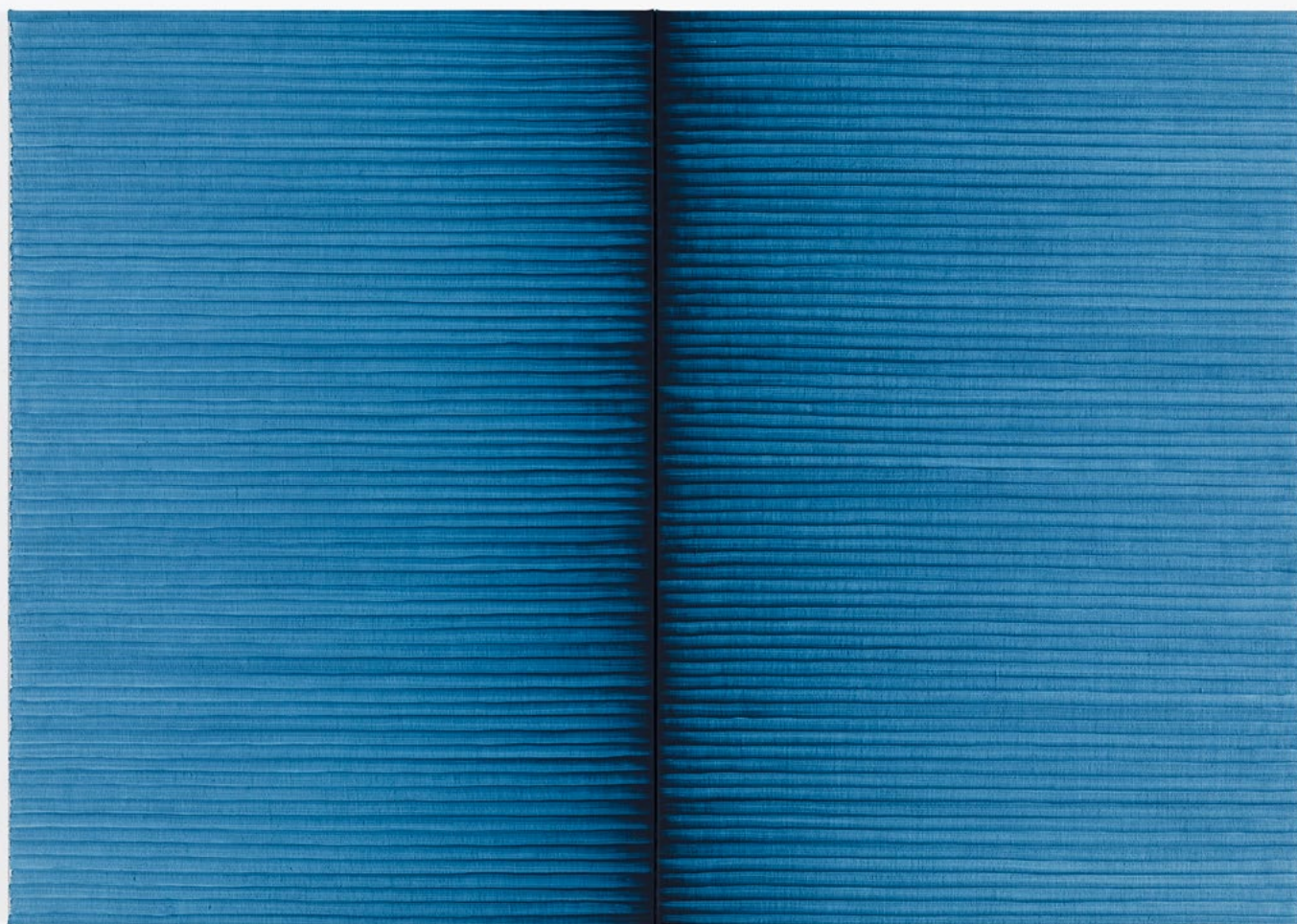
1987

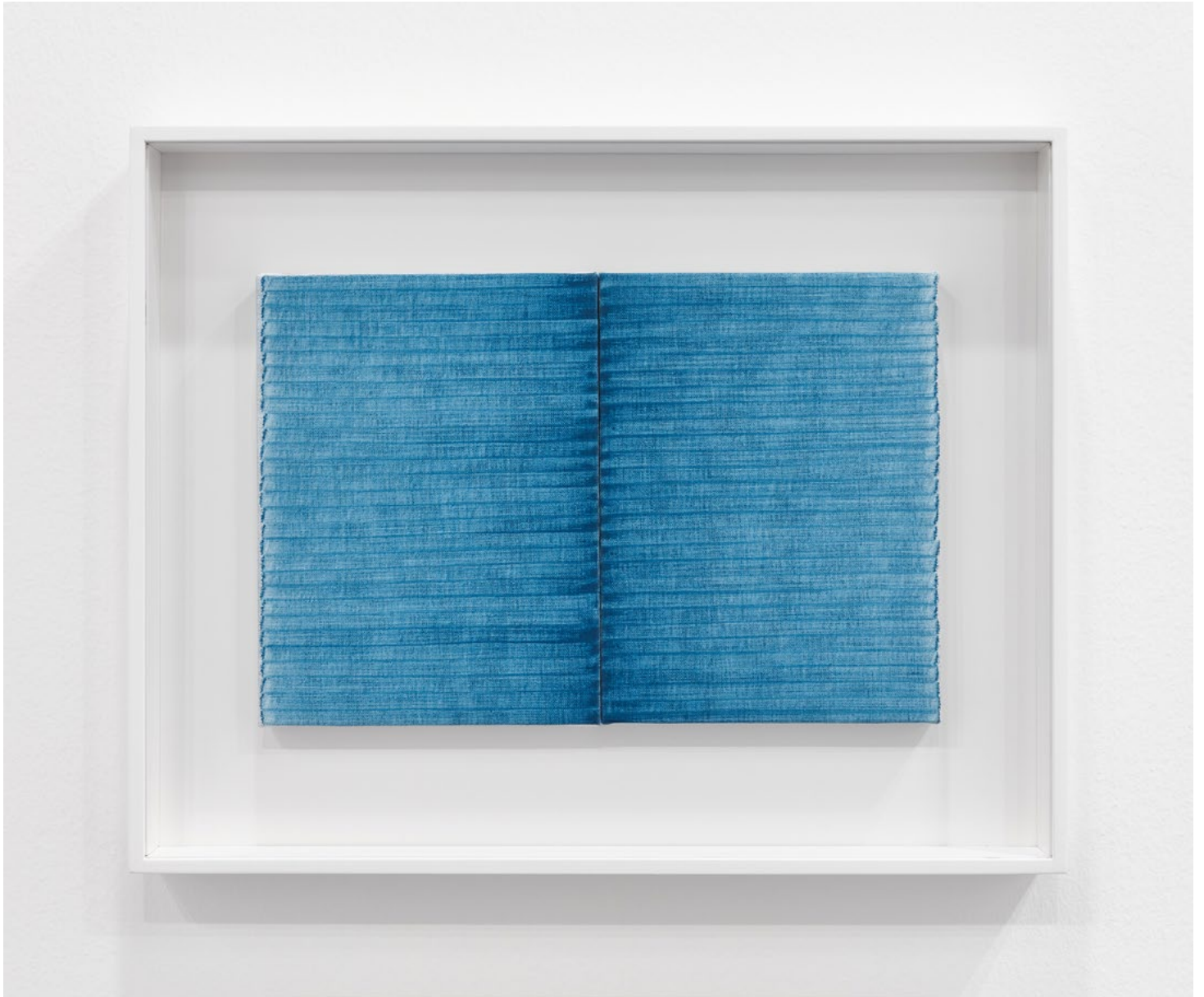
acrylic on canvas, diptych

85 × 60 cm each (85 × 120 cm overall)

unique work







Irma Blank

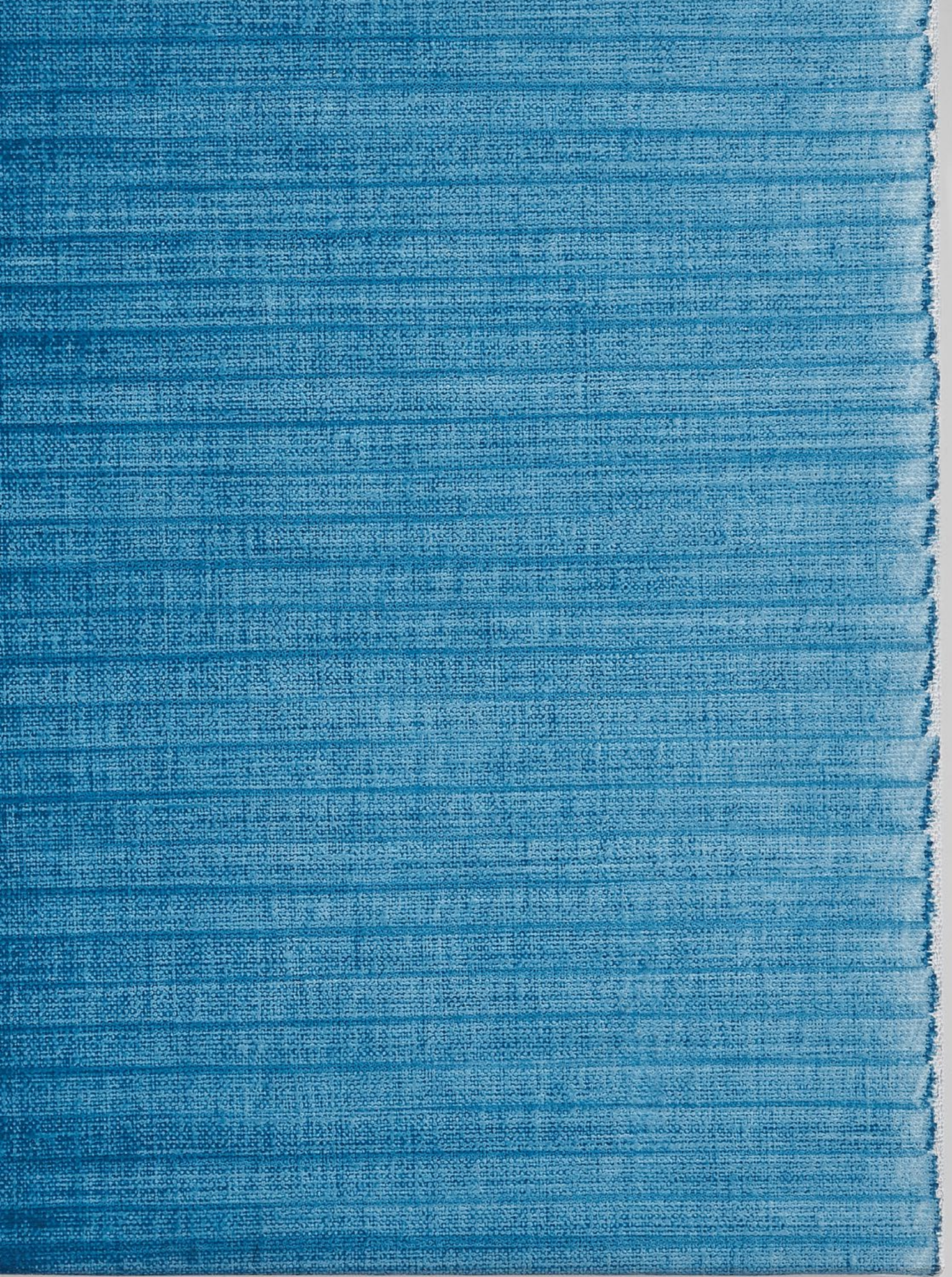
Radical Writings

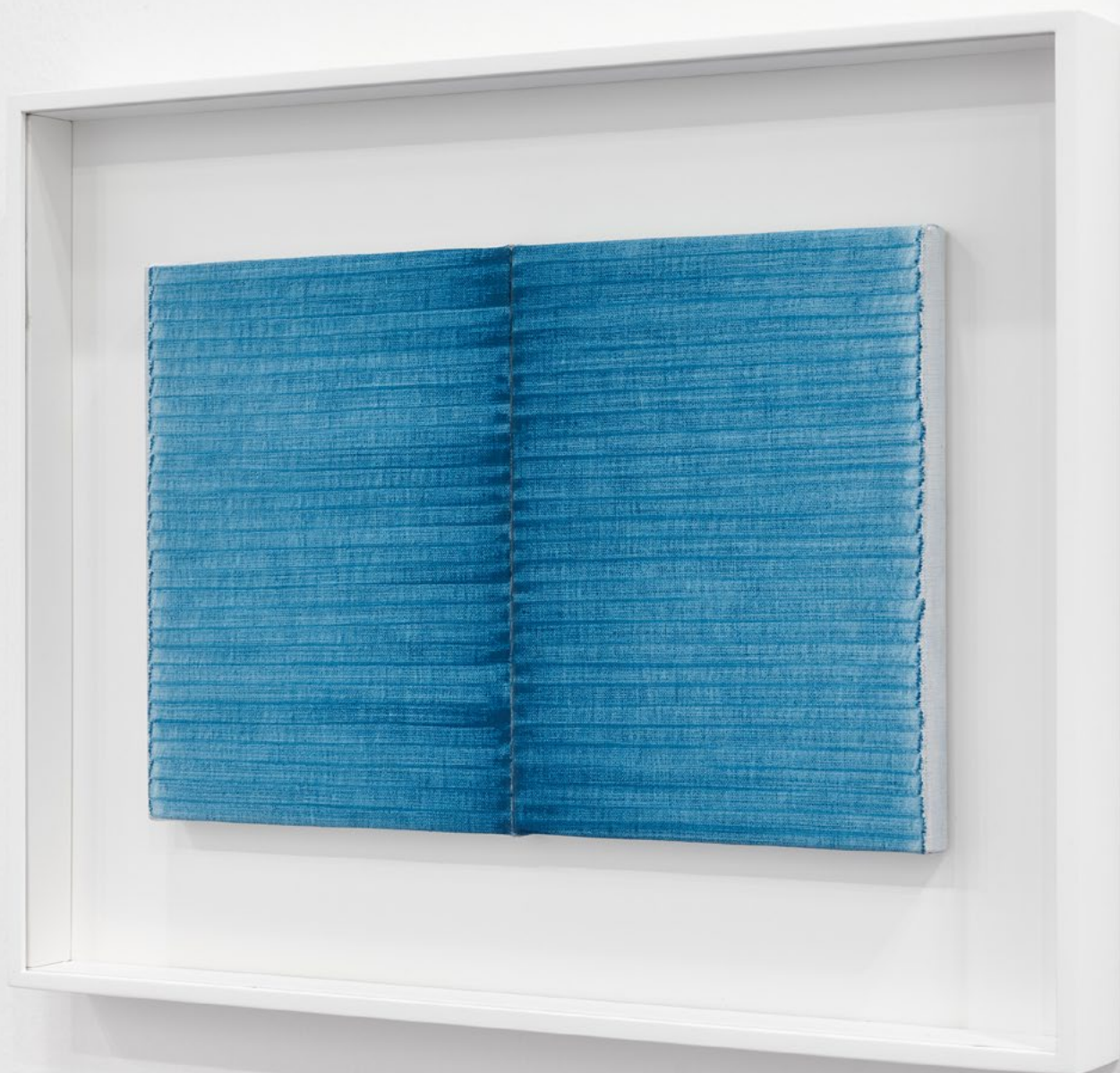
1989

acrylic on canvas, diptych

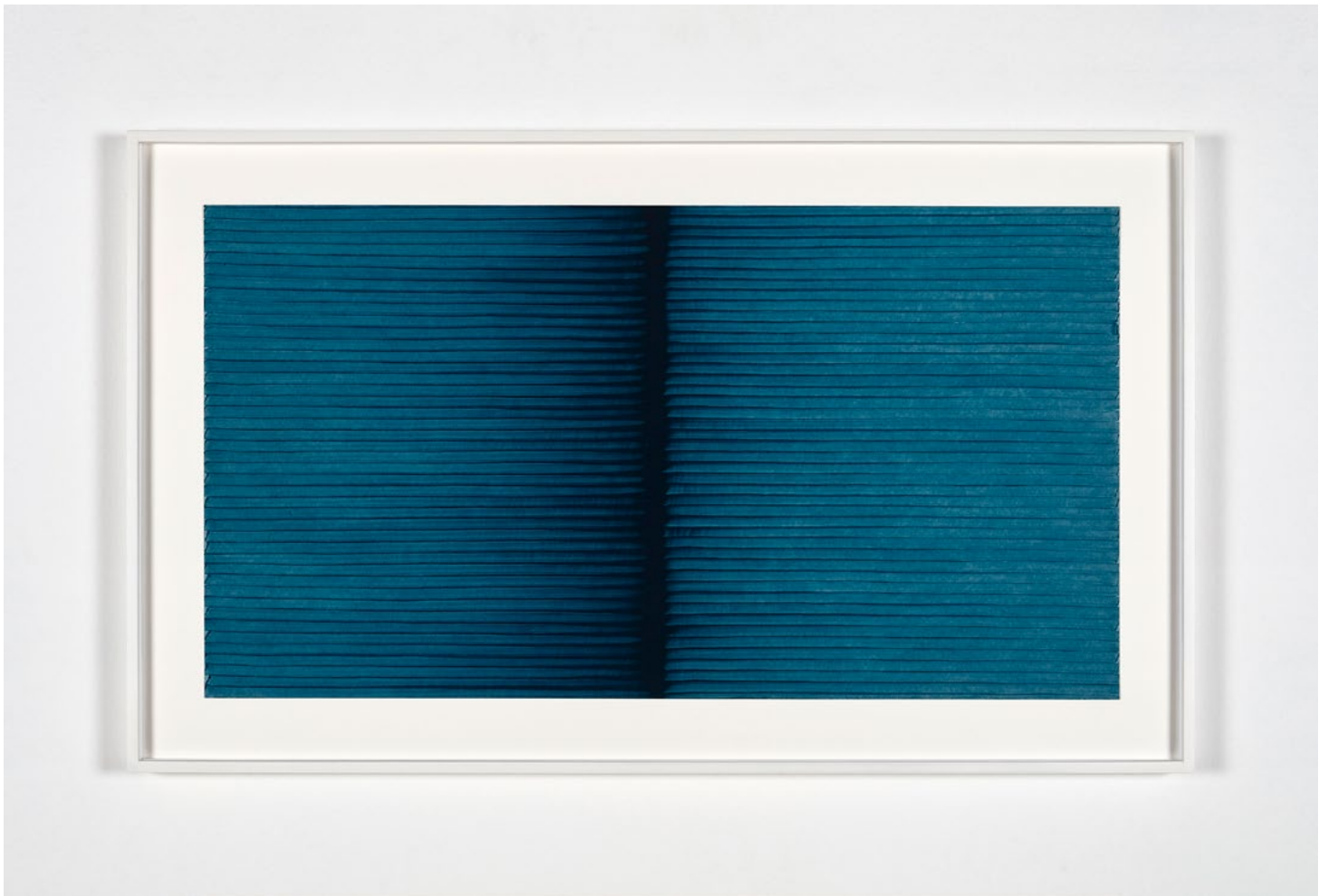
24 × 18 cm each (24 × 36 cm overall)

unique work





side view



Irma Blank

Radical Writings, Schrift-Atem-Aufzeichnungen III, 21-6-91

1991

oil on cardboard

34,4 × 63,9 cm

unique work



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 25-4-01 II

2001

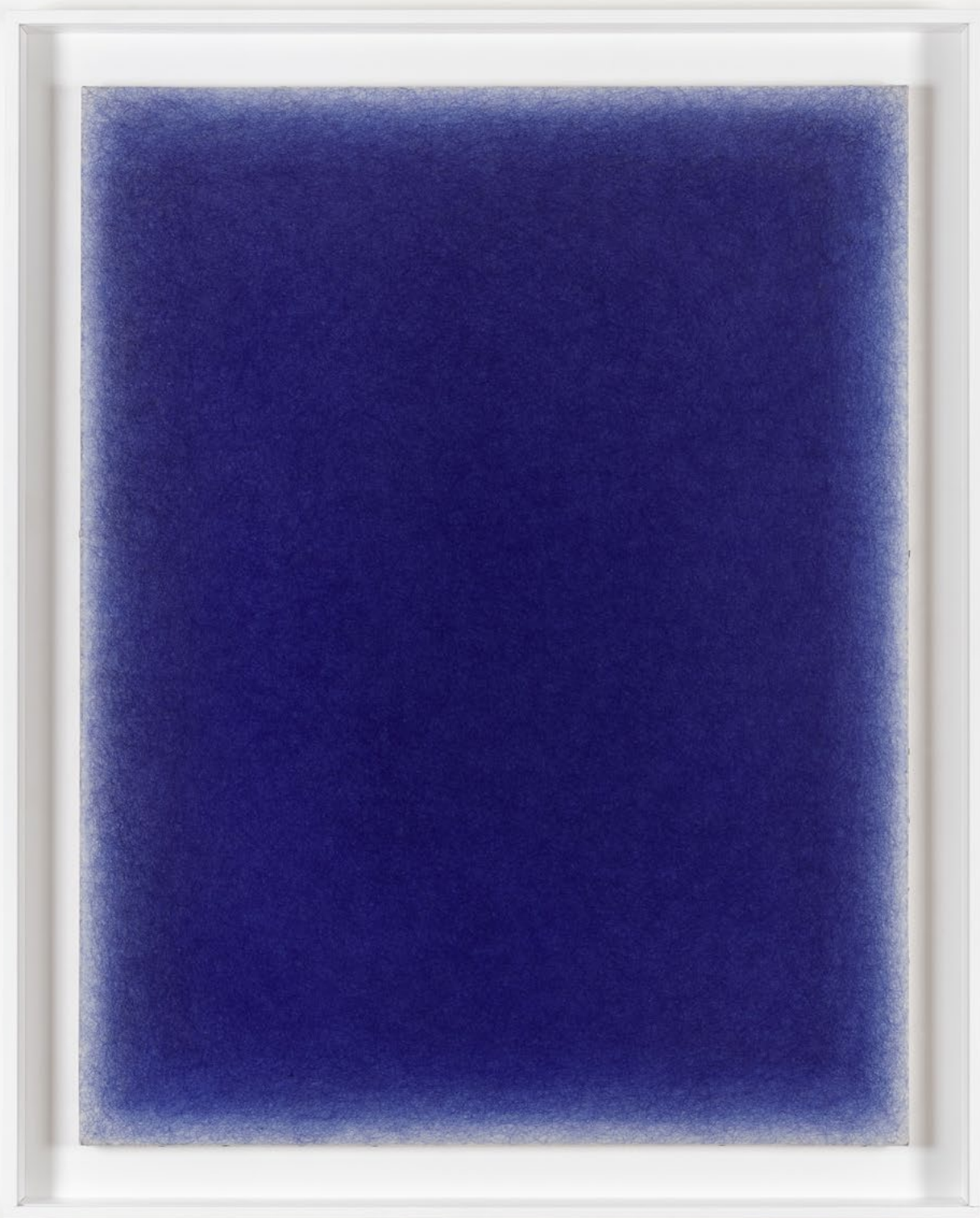
ballpoint pen on polyester on wooden stretcher

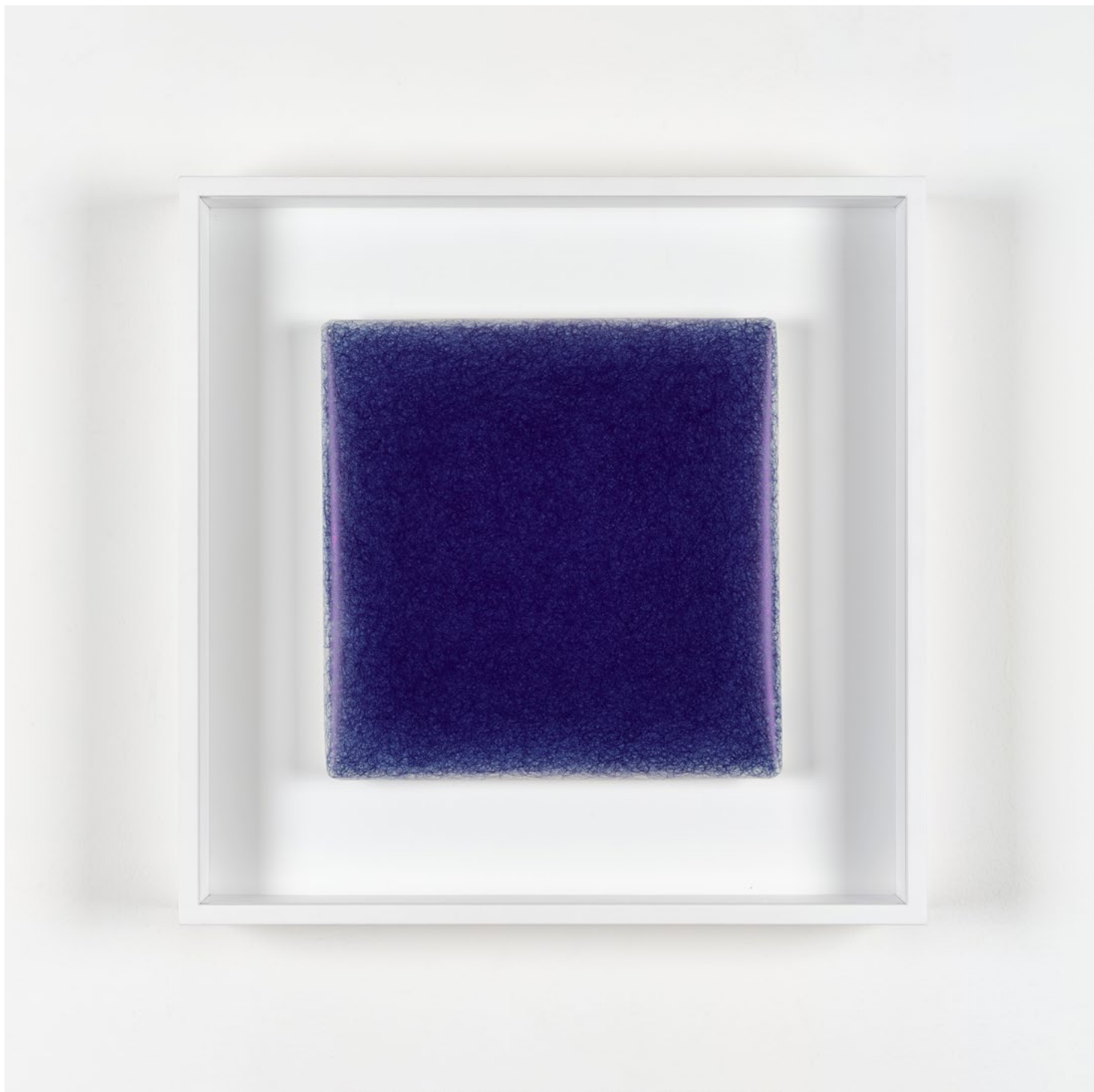
90 × 70 cm

unique work



side view





Irma Blank

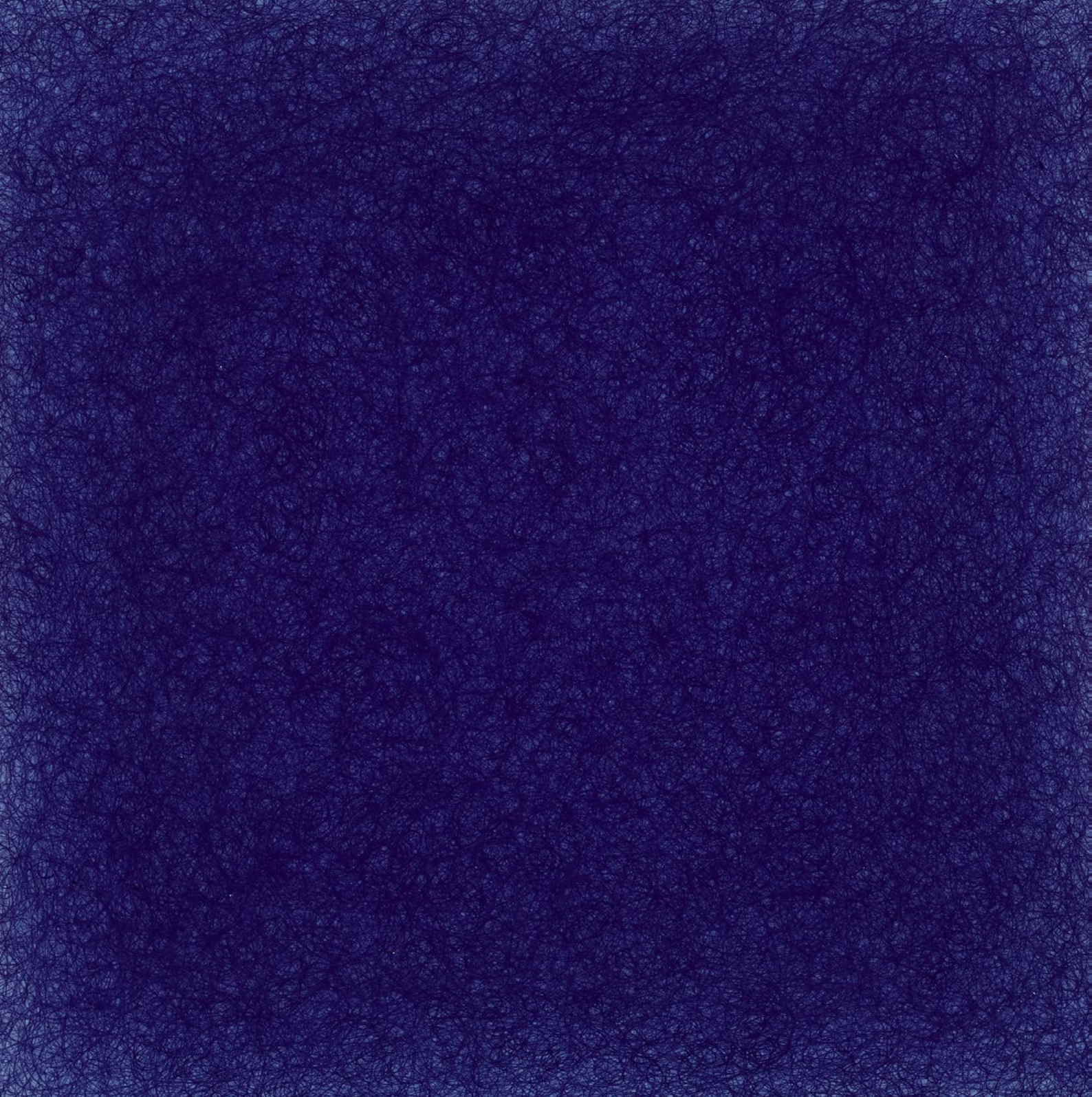
Ur-schrift ovvero Avant-testo 9 del 25-11-05

2005

ballpoint pen on polyester on wooden stretcher

23 × 23 cm

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
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); *Expositio Mundi. Ghezzi e l'invenzione delle mostre*, Musei Civici di Palazzo Buonaccorsi, Macerata, IT (2026); *Le ferite di Bologna*, Villa delle Rose, Bologna, IT (2026); *Grande assurdo*, Palazzo Collicola, Spoleto, IT (solo, 2026).

Ongoing exhibitions

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); *Teatro mobile*, 91.530 Le Marais, Le Val-Saint-Germain, FR (solo, 2025).

Recent exhibitions

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); Worliding, 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.

The Hand of M.

These works began with a site-specific installation I did in the tiny church of Madonna del Pozzo in Spoleto. On the walls of the church there is a fresco by Bernardino da Campilio, dated end of the 1400s, Mary with baby Jesus between two saints, Saint John and Saint Anthony.

I wanted to hide the body of Mary, and show only her hand, which represents our being active in the world. This is the hand of Mary. It has to do with living in Umbria. Working close to Giotto. Watching Sol LeWitt and speaking with people who spoke with him. It has to do with Mary, virgin or not. The power and energy of Mary, of being a woman among men. Of being a woman and holding a mystery within her body. Of speaking through her body, almost no words.

It has to do with decoration as an awkward attempt to point towards infinity and nature. It has to do with drawing as a trace of the soul left by the body – whose body, whose drawing? I am the body, the drawing is by Bernardino.

Adelaide Cioni



Adelaide Cioni

The Hand of M.

2026

wool stitched on canvas

100 × 170 cm

unique work





side view



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

Golden Flowers

2026

wool stitched on canvas

176 × 128 cm

unique work





side view





Adelaide Cioni

Corallo

2026

wool stitched on canvas

150 × 120 cm

unique work

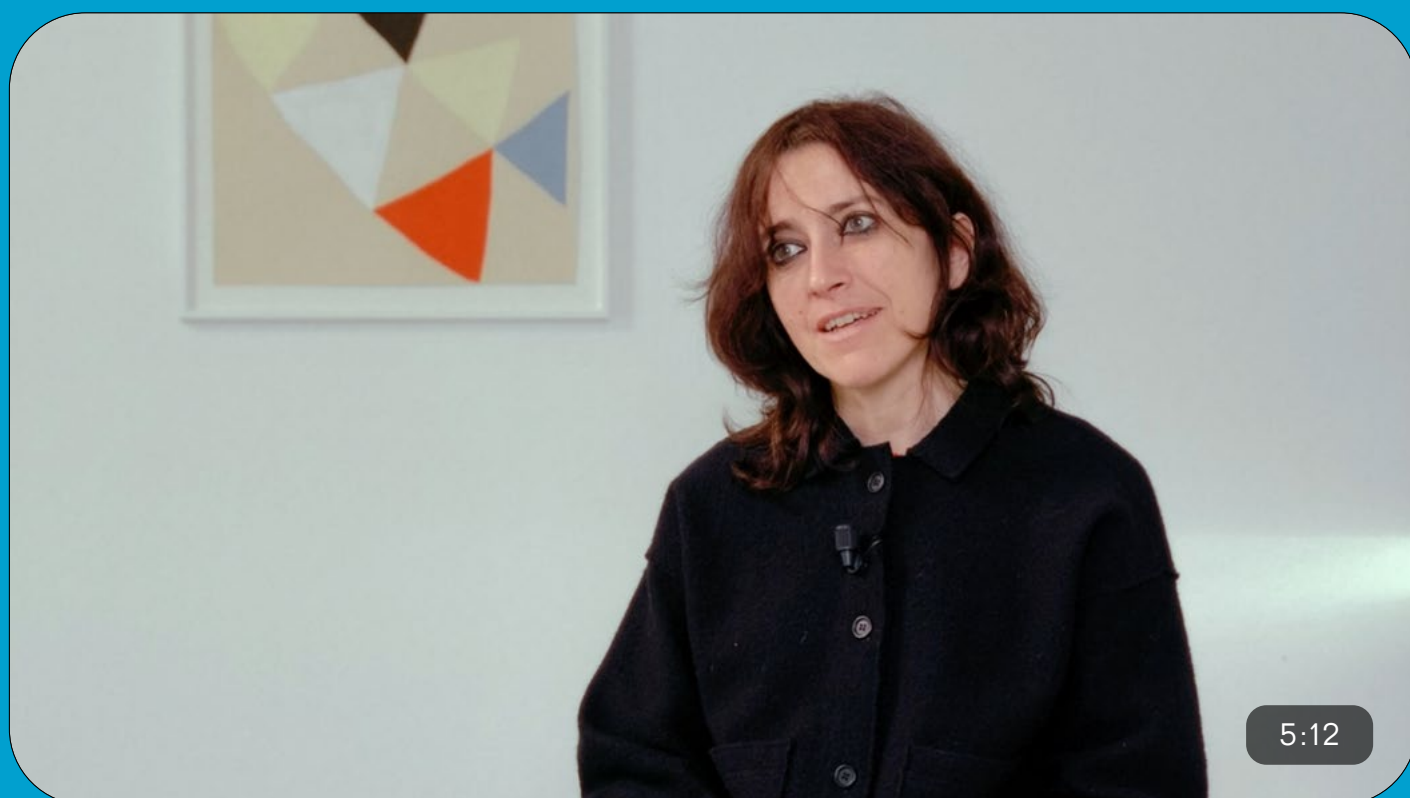


side view





Artist Spotlight



Watch now



Adelaide Cioni

Blue Cyclamens

2026

Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

unique work





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

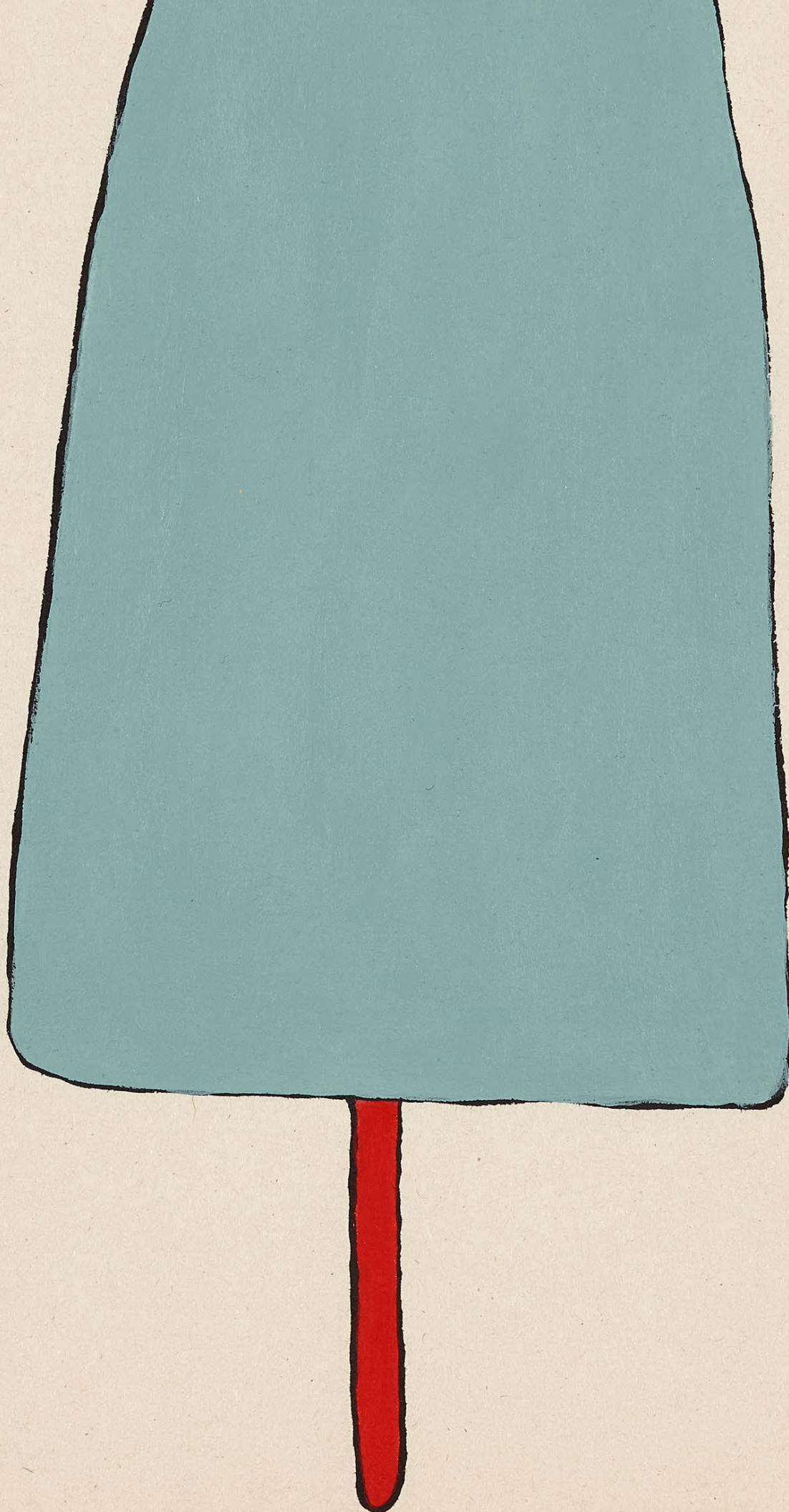
Go easy on me, one blue with red stick

2023

Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

unique work





side view



Adelaide Cioni

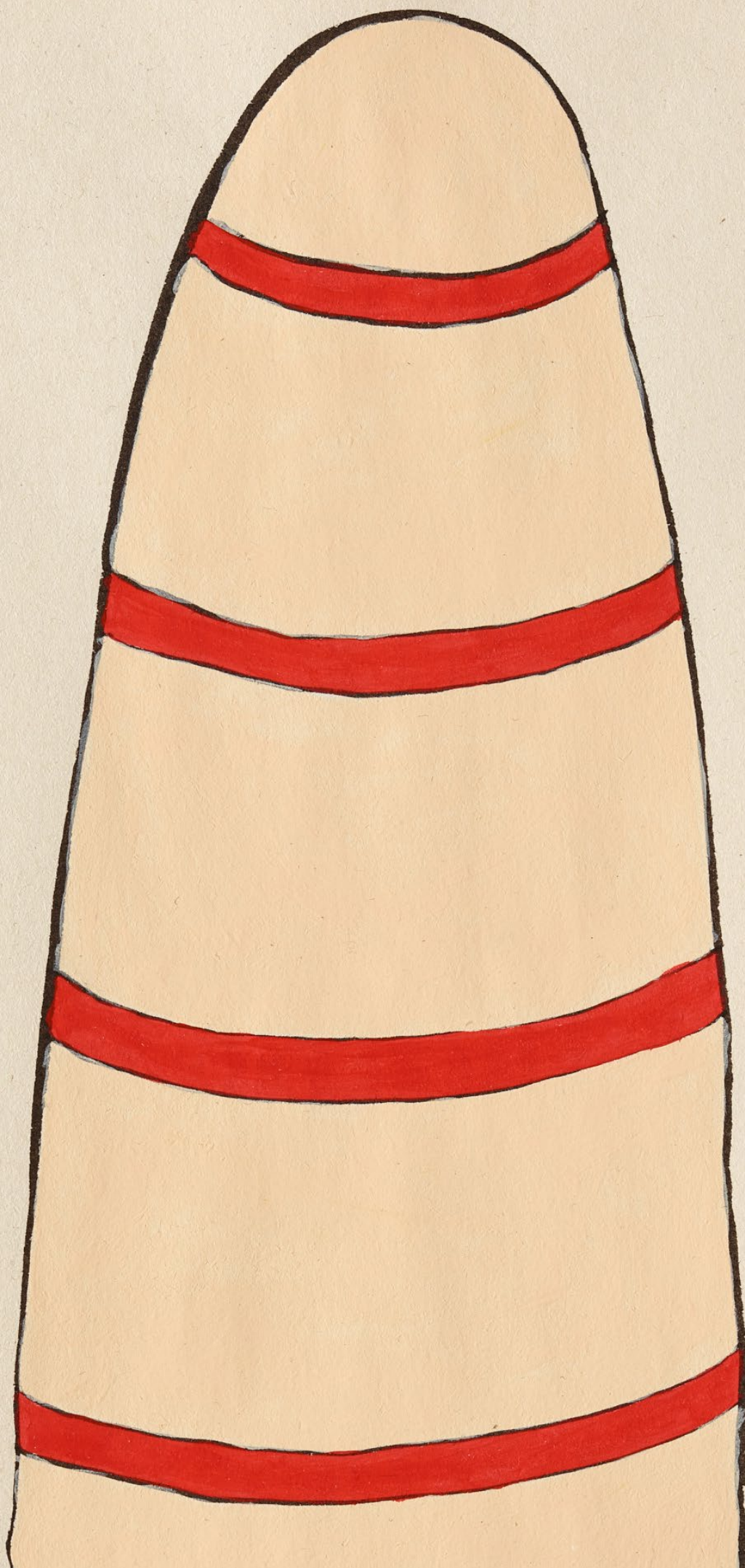
Go easy on me, one pale pink with red stripes

2023

Indian ink and vinyl paint on vintage paper

29,7 × 21 cm

unique work





side view

JUNE CRESPO

(1982, Pamplona, ES)
-lives and works in Bilbao, ES)

June Crespo's works challenge sculpture's capacity to record feelings and sensations and produce unusual associations between the architectural space and the body. The references to the interstitial spaces of architecture, and to what is concealed therein, weave a web of associations between the tectonic and the physiological, blurring the lines between the organic and the industrial. With regards to the processes of Crespo's sculptural practice, then, to make a distinction between house and body, or rather, perhaps, between flesh and stone, misses the point. Instead, the mixing of such motifs reflects the artist's urge to question this compartmentalization.

With marked changes in scale and the use of molds, fragmentation, and iteration, Crespo's sculptural language amalgamates procedures that function as an effective strategy for abstraction, allowing her to play around with the meanings attributed to materials, motifs, and artistic techniques.

Marc Navarro

Upcoming exhibitions

Biennale de Lyon, Lyon, FR (2026); *Más Graves*, Kunsthalle Lissabon, Lisbon, PT (solo, 2026).

Ongoing exhibitions

Danzante, Fondazione Sandretto Re Rebaudengo, Torino, IT (solo, 2026).

Recent solo exhibitions

Rose Traction, Le Crédac, Ivry-sur-Seine, FR (2025); *Danzante*, Secession, Vienna, AT (2025); *Solar*, Galería Ehrhardt Flórez, Madrid, ES (2025); *No viene a nuestros labios*, Pols, Valencia, ES (2025); *Their Weft, The Grass*, 1646, The Hague, NL (2024); *June Crespo. Vascular*, Guggenheim Bilbao, ES (2024); *They Saw their House Turn Into Fields*, CA2M, Madrid, ES (2023); *Acts of pulse*, P420, Bologna (2022); *entre alguien y algo*, CarrerasMugica Gallery, Bilbao, ES (2022); *Am I an Object, part III, P/////AKT*, Amsterdam, NL (2021); *Voy, sí*, Heinrich Ehrhardt, Madrid, ES (2020); *Helmets*, Artium Museum, Vitoria-Gasteiz, ES (2020); *No Osso*, A Certain Lack of Coherence, Porto, PT (2019); *Foreign Bodies*, P420, Bologna, IT (2018); *To be two*, CarrerasMugica, Bilbao, ES (2017); *Chance Album No1*, etHALL, Barcelona, ES (2016); *Kanala*, MARCO, Vigo, ES (2016); *Cosa y tú*, CarrerasMugica, Bilbao, ES (2015).

Recent group exhibitions

Columna Rota, Museo de la Ciudad de México, Mexico City, MX (2025); *Materia Vibrante*, Fondazione Bonollo, Thiene, IT (2025); *Enredos li: Nuno Da Luz*, Centro Botín, Santander, ES (2025); *Through Their Eyes: Selections from the Sandretto Re Rebaudengo Collection*, Jan Shrem and Maria Manetti Shrem Museum of Art, Davis, CA, US (2025); *15 Years*, P420, Bologna, IT (2025); *Among the Invisible Joins. Works from the Enea Righi Collection*, Museion, Bolzano, IT (2024); *Wild Things*, The Green Parrot, Barcelona, ES (2024); *Hacer Paisaje*, IVAM, Valencia, ES (2024); *Larruak eta izurrak*, Tabakalera, San Sebastián, ES (2024); *Concretos*, MUSAC, León, ES (2023); *THE BARK*, CRAC Alsace, Centre rhénan d'art contemporain, Altkirch, FR (2023); *Caca Bleu Véritable*, Moly-Sabata / Fondation Albert Gleize, Sablons, FR (2023); *Art of the Treasure Hunt*, Castello di Brolio, Gaiole In Chianti (SI), IT (2023); *Labirintos e abalos sísmicos*, Francisco Fino Gallery, Lisbon, PT (2023); *Hydropic Figures*, Ciaccia Levi, Paris, FR (2023); *That Time. Arte Ederren Bilboko Museoa-Tabakalera*, Tabakalera, San Sebastián, ES (2023); *Mysterion. El arte no está donde se le espera*, Photomuseum, Zarautz, ES (2022); *To light, Shadow and dust*, Galerie Nordenhake, Berlin, DE (2022); *Backwards Ahead*, Fondazione Sandretto Re Rebaudengo, Torino, IT



(2022); *Afterimage*, MAXXI, L'Aquila, IT (2022); *Concretos*, TEA Tenerife Espacio de las Artes, Santa Cruz de Tenerife, ES (2022); *Eclettica!*, Museo Ettore Fico, Torino, IT (2022); *The milk of dreams*, 59th International Art Exhibition of La Biennale di Venezia, Venezia, IT (2022); *Fata Morgana*, Festival Jeu de Paume, Paris, FR (2022); *Itinerarios XXVI*, Fundación Botín, Santander, ES (2021); *El Sentido de la Escultura*, Fundación Miró, Barcelona, ES (2021); *DucatoPrize*, Volumnia, Piacenza, IT (2021); *Panorama Madrid 01*, Centro Centro, Madrid, ES (group, 2021); *Grounded*, Berthold Pott, Cologne, DE (2021); *Aliento*, NoguerasBlanchard, Barcelona, ES (2021).

Public collections

Lafayette Anticipations, Paris, FR; Fundación La Caixa, Valencia, ES; McMullen Museum of Art, Boston College, Boston, US; Fundación Botín, Santander, ES; Museo nacional centro de arte reina Sofia, Madrid, ES; Fondazione Sandretto Re Rebaudengo, Torino, IT; TEA Tenerife Espacio de las Artes, Tenerife, ES; Museo San Telmo, San

Sebastian, ES; Museo de Bellas Artes de Bilbao, Bilbao, ES; Fundación Amigos de Arco, Madrid, ES; Institut Valencià d'Art Modern IVAM, Valencia, ES; Fundación María José Jove, Pontevedra, ES; Artium, Museo de Arte Contemporáneo del País Vasco, Vitoria, ES; Fundación Calosa, Irapuato, ME; Museo del Novecento, Milano, IT; Museo de Navarra, Pamplona, ES; Museo Ettore Fico, Torino, IT; Collection Seguros DKV, ES; Collection INELCOM, Madrid, ES; Colección Iberdrola, Bilbao, ES; Fondazione EA Fiera Internazionale di Milano, Milano, IT; Rotary Club Milano Brera, Milano, IT.

Selected grant and prizes

Matteo Visconti di Modrone Prize / miart 2023, Milano, IT, winner (2023); DucatoPrize, Piacenza, IT, finalist (2021); VII International Art Prize Fundación M^o José Jove, La Coruña, ES, winner (2019); Ojo Crítico Prize RNE (2018); Fundación Botín Visual Arts Grant, Santander, ES (2018); Paulo Cunha & Silva Art Prize, Galeria Municipal do Porto, Porto, PT, finalist (2018); European Ceramic Workcentre (EKWC), NL (2018).



June Crespo

The dancing column (III)

2026

concrete, steel, cushion, strap

227 × 85,5 × 63 cm

unique work



detail



other view





other view



FILIPPO DE PISIS

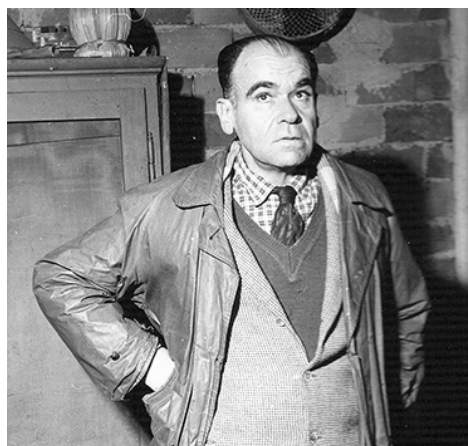
(1896, Ferrara, IT - 1956, Milano, IT)

Luigi Filippo Tibertelli was born in Ferrara on 11 May 1896, the third of seven siblings, who was very attached to his only sister and his mother. Like the family's other children, he was educated at home by the tutor Odoardo Domenichini, and he secretly took lessons in painting with Angelo and Giovanni Longanesi, creating his first still lifes with the signature "L.F. Tibertelli de Pisis," and then simply "Filippo de Pisis."

The life of de Pisis was marked by continuous relocations and a lively social milieu in which he met personalities who were to influence his research and with whom he formed intense friendships, including Giorgio de Chirico, his brother Savinio, and Carlo Carrà. While the works of De Chirico in those years were constructed with architectural rigor, suggesting Renaissance spaces that brought with them precise references to the Italian tradition of painting, those of de Pisis were oriented towards a more "disorderly" and always disorienting depiction, in keeping with the metaphysical logic, of objects connected with his personal life experiences. He wrote poems, articles and essays for national and international periodicals, and illustrated books published by his dearest friends. In spite of an initial lack of success in the art world that would lead him to describe himself more as a poet than a painter, the doors of important exhibition spaces were soon opened to him in the leading Italian and foreign cities.

During his years in Paris – he moved to the French capital in 1925 – de Pisis spent time with avant-garde artists like Picasso and Matisse, as well as writers like Svevo and Joyce. But he constantly followed the guidelines of his artistic path, calling for simple subjects – still lifes, urban views, portraits – with very personal juxtapositions and essential compositions, corresponding to the feeling of the present moment rather than mental abstractions.

Towards the end of the 1920s and in the 1930s he traveled widely, taking part in international exhibitions like the Venice Biennale and at Jeu de Paume. He received many honors, but during the war symptoms began to appear of the neurological disorder that would lead to his hospitalization in the years to come: starting in 1949, he was in treatment at the Villa Fiorita psychiatric clinic in Brugherio, where he remained until his death.



Filippo de Pisis has shown at La Biennale di Venezia, Venezia, IT (1926, 1928, 1930, 1932, 1934, 1936, 1942, 1948, 1950, 1952, 1954, 1956); La Quadriennale Nazionale d'Arte, Palazzo delle Esposizioni, Roma (1931, 1935, 1939, 1943, 1955); Galleria Il Milione, Milano, IT (1954); La Strozzi - Palazzo Strozzi, Firenze, IT; Castello Estense, Ferrara, IT (1951); Galleria del Cavallino, Venezia, IT (1942, 1945, 1946); Jeu de Paume, Paris, FR (1935); Palazzo Ferroni, Firenze, IT (1933); Galleria Milano (1930); La Permanente, Milano, IT (1929, 1926); Galerie Jacques Bonjean, Paris, FR (1931); Salon de l'Escalier, Paris, FR (1927); Fondazione Bevilacqua La Masa, Venezia, IT (1926); Galerie au Sacre du Printemps, Paris, FR; Illa Biennale di Roma, Roma, IT (1925).

Upcoming exhibitions
Alien in Me, EMMA | Espoo Museum of Modern Art, Espoo, FI (2026).

Ongoing exhibitions
Di quadro in quadro. L'arte della citazione, Mart - Museo di arte moderna e contemporanea, Rovereto, IT (2026); *Futurismo e Ritorno all'ordine*, Casa Saraceni, Fondazione Carisbo, Bologna, IT (2026); *Metafisica/Metafisiche*, Palazzo Reale, Milano, IT (2026).

Recent exhibitions postmortem
Filippo de Pisis e gli Impressionisti, Museo del Novecento, Milano, IT (2026); *Filippo de Pisis e les Italiens de Paris*, Fondazione Biscozzi-Rimbaud, Lecce, IT (2026); *White Peaks and Colored Ice. Vittorio Corsini parla con Filippo de Pisis*, Farsettiarte, Milano, IT (duo, 2026); *Artisti alle Biennali 1900-1960. Dialoghi e silenzi nella pittura tra Ottocento e Novecento*, Palazzo Vescovile, Portogruaro (VE), IT (2025); *Guttuso, De Pisis, Fontana... L'Espressionismo Italiano*, Spazio Arca, Vercelli, IT (2025); *Antonio Ligabue e l'arte degli Outsiders*, Palazzo delle Paure, Lecco, IT (2025); *Ode to Things*, Spazio Mutina Fiorano, Fiorano Modenese (MO), 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); *FLORA. L'incanto dei fiori nell'arte italiana dal Novecento a oggi*, Fondazione Magnani-Rocca, Traversetolo (PR), IT (2025); *15 Years*, P420, Bologna, IT (2025); *Riassunto delle puntate precedenti. La collezione Stame-Lanteri*, Palazzo Bentivoglio, Bologna, IT (2024); *Filippo de Pisis*.

Nascita di un quadro, CUBO, Bologna, IT (solo, 2024); *Foreigners Everywhere*, 60th International Art Exhibition of La Biennale di Venezia, Venezia, IT (2024); *Filippo de Pisis and Robert Mapplethorpe: A Distant Conversation*, Currier Museum of Art, Manchester, NH, US (duo, 2024); *Filippo de Pisis: Di semplicità e di brivido*, P420, Bologna, IT (solo, 2022); *Filippo de Pisis. L'illusione della superficialità*, Museo Novecento, Firenze, IT (2022); *Filippo de Pisis*, Aprilin Paris, Aerdenhout, NL (solo, 2022).

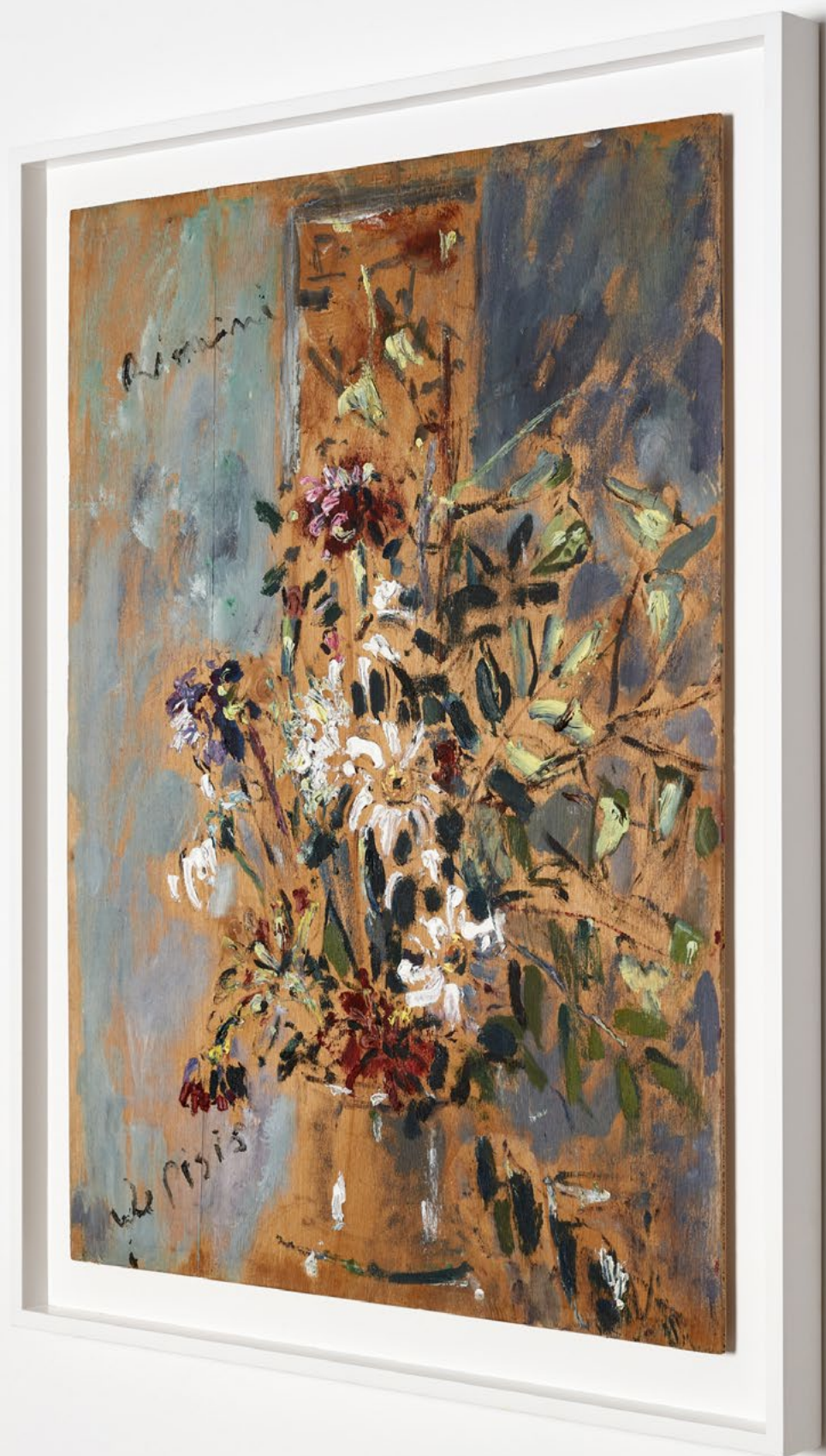
Public collections
EMMA | Espoo Museum of Modern Art, Espoo, FI; Cincinnati Art Museum, Cincinnati, US; Collezione d'Arte Religiosa Moderna dei Musei Vaticani, Città del Vaticano, SCV; Ludwig Museum, Kholn, DE; Museo d'Arte Moderna e Contemporanea "de Pisis", Ferrara, IT; Galleria d'Arte Moderna di Palazzo Pitti, Firenze, IT; Galleria d'Arte Moderna, Genova, IT; Musée d'Art Contemporain, Grenoble, FR; Hermitage Museum, Saint Petersburg, RU; National Gallery, Ljubljana, SI; Pinacoteca di Brera, Milano, IT; Civica Galleria d'Arte Moderna, Milano, IT; Museo Civico, Novara, IT; Musée National d'Art Moderne, Centre Pompidou, Paris, FR; Musée d'Art Moderne de la ville de Paris, Paris, FR; Galleria d'Arte Moderna Ricci Oddi, Piacenza, IT; Galleria Nazionale d'Arte, Roma, IT; Museo Civico - Galleria d'Arte Moderna, Torino, IT; Civica Galleria d'Arte Moderna, Torino, IT; Civico Museo Revoltella, Galleria d'Arte Moderna, Trieste, IT; Galleria d'Arte Moderna, Udine, IT; Museo d'Arte Moderna Ca' Pesaro, Venezia, IT; Civica Galleria d'Arte Moderna, Verona, IT.



Filippo de Pisis

Vaso di fiori
early 40s
oil on board
60 x 45 cm
unique work





side view

FLOWERS

I see them smiling rueful
 on urban stalls,
 I buy from the poor widow
 who stammers.
 But those born
 immaculately
 in the imagination and in the heart
 who knows them?
 Wind, a light breeze, carries them away
 to unknown paradises
 as in a whitewashed tomb
 putrid they rot
 in the depths of the soul.

*Filippo de Pisis,
 'Poesie', 1942*

Fiori Guardo sorridere mesti / sui banchetti urbani, / compro dalla povera vedova /
 che balbuzia. / Ma quelli che nascono / immacolati / nella fantasia e nel cuore /
 chi conosce? / Un vento, leggero, via li porta / verso paradisi ignoti, / come in sepolcro
 imbiancato / putridi marciscono / nel fondo dell'anima.

Filippo de Pisis, 'Poesie', 1942



Filippo de Pisis

Fiori nel bicchiere

1944

oil on board

29 x 20 cm

unique work





side view



Filippo de Pisis

Vasi di Fiori

1943

oil on board

17,8 × 43,2 cm

unique work

other views



STILL LIFE

On the yellow paper that folds into waves
 (expectations, farewells, gentle parting)
 the cluster of grapes, nude, green
 looks at me with its sheen,
 inviting me to grasp the palette;
 this time, though,
 I want only to connect it
 with a mysterious thread
 to my heart that beats out of rhythm,
 light cork to float
 on the sweet sea of existence.

*Filippo de Pisis,
 'Poesie', 1942*

Natura morta Sulla carta gialla che si piega in onde / (attese, addii, partenze gentili)
 / il grappolo di uva, nudo, verde / coi suoi lustri mi guarda, / m'invita a impugnare la
 palette; / questa volta però / voglio solo allacciarlo / con misterioso filo / al mio cuore
 che batte fuori ritmo, / sughero leggero, a galleggiare / sul dolce mar dell'esistere.
Filippo de Pisis, 'Poesie', 1942



Filippo de Pisis

Natura morta con frutta e verdura

1940

watercolor on paper mounted on cardboard

34,5 × 49 cm

unique work

Exhibitions

Filippo de Pisis, curated by Pier Giovanni Castagnoli,
Palazzo Altemps, Roma, IT, 2020 (solo)

Publications

Exhibition catalogue *Filippo de Pisis*, curated by Pier
Giovanni Castagnoli, pag. 138, n. 78, Electa, 2019



“Legs, arms, feet, hands, mouths,
eyes, heartbeat.”

*Filippo de Pisis,
Urna, ‘Canti della Croara’, 1916*

“Gambe, braccia, piedi, mani, bocche, occhi, palpito.”

Filippo de Pisis, Urna, ‘Canti della Croara’, 1916



Filippo de Pisis

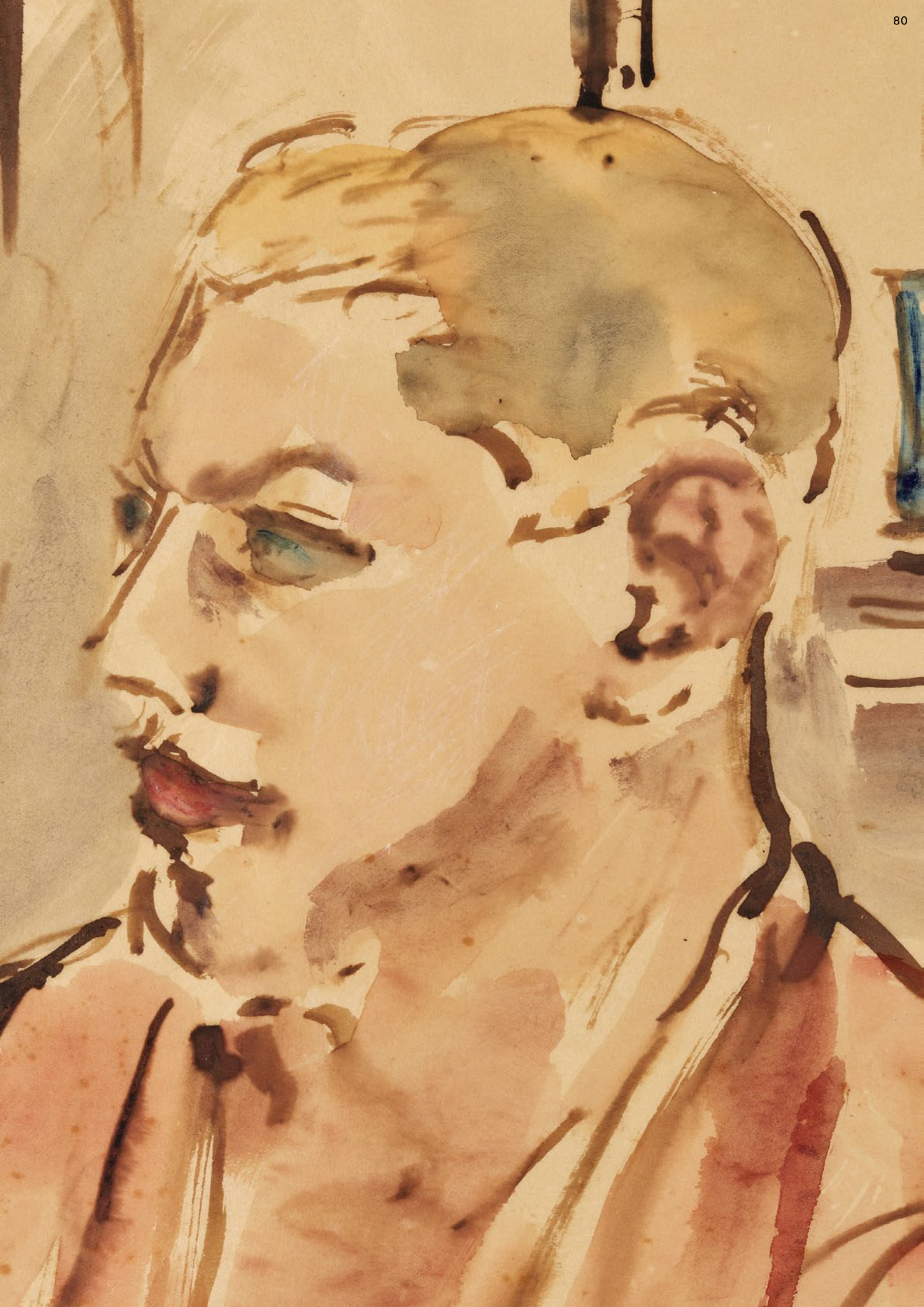
Ritratto maschile

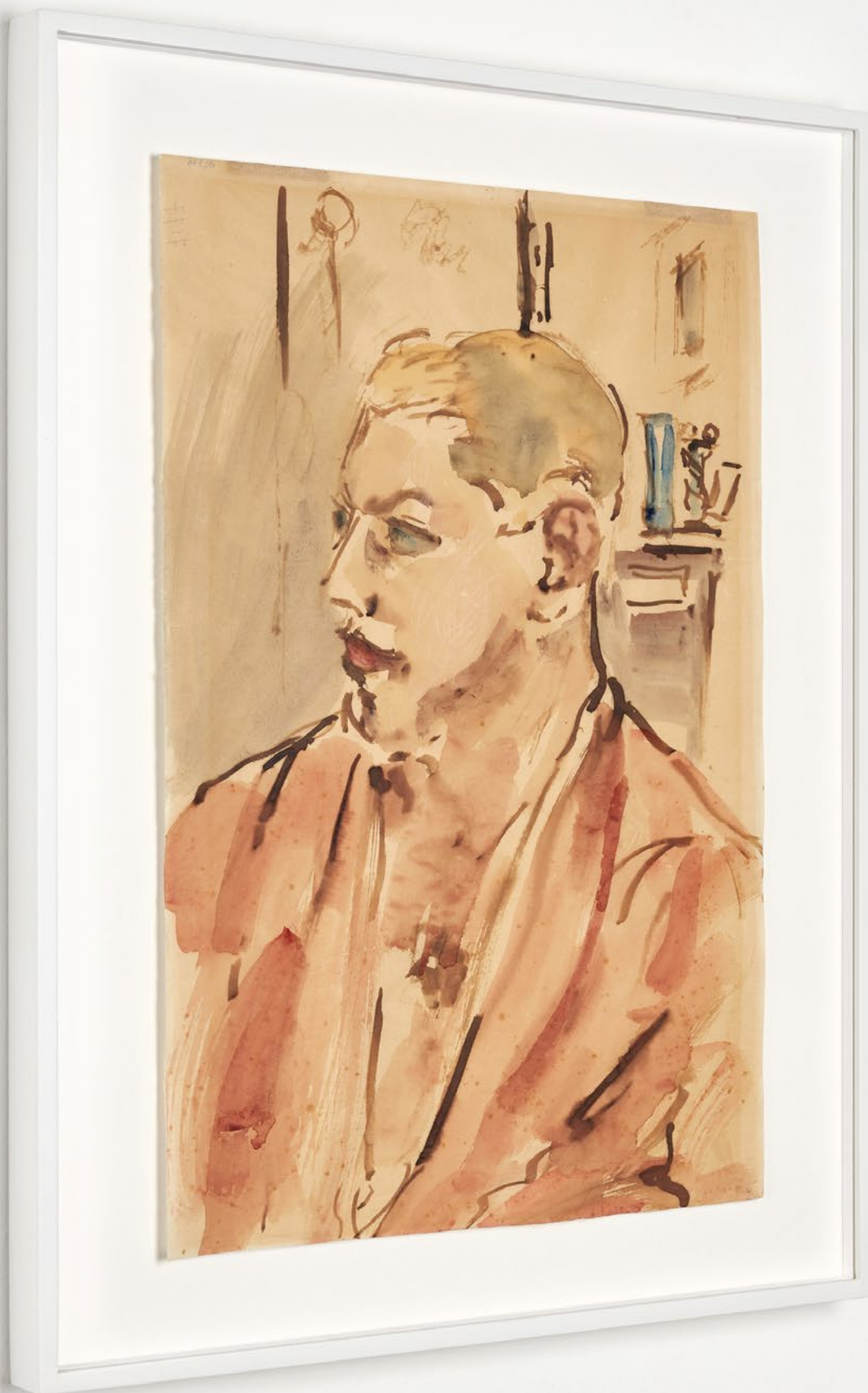
early 1940s

watercolor and Indian ink on tissue paper

42 × 28,5 cm

unique work





side 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

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

Ongoing exhibitions

Inside Other Spaces: Environments by Women Artists 1956-1976, Leeum Museum of Art, Seoul, KR (2026); *Oltre le nuvole / Beyond the Clouds*, SPAZIO XNL, Piacenza, IT (2026); *Tragicomica. Prospettive sull'arte italiana dal secondo Novecento a oggi*, MAXXI, Roma, IT (2026).

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); Galleria Ugo Ferranti, Roma, IT (1995); Konrad Fischer Gallery, Dusseldorf, DE (1994); Leo Castelli Gallery, New York, NY, US (1992); Leo Castelli Greene Street Gallery, New York, NY, US (1986); Leo Castelli Gallery, New York, NY, US (1981); Galleria Ugo Ferranti, Roma, IT (1981); Francoise Lambert, Milano, IT (1980); Galleria Ugo Ferranti, Roma, IT (1979); Saman Gallery, Genova, IT (1978); Galerie Konrad Fischer, Dusseldorf, DE (1978); Leo Castelli Gallery, New York, NY, US (1978); Galleria Marilena Bonomo, Bari, IT (1977); Francoise Lambert, Milano, IT (1976); *Hypothesis about Time*, Leo Castelli Gallery, New York, NY, US (1976); Van Abbemuseum, Eindhoven, NL (1976); *Stripes*, Leo Castelli Gallery, New York, NY, US (1975); *Stripes*, Castelli Graphics, New York, NY, US (1975); Saman Gallery, Genova, IT (1975); *Pebbles*, Leo Castelli Gallery, New York, NY, US (1973); Galleria del Naviglio, Milano, IT (1970); Galerie E.M. Thelen, Cologne, DE (1970); *Un'area di nebbia*, Galleria Marlborough, Roma, IT (1969); Galerie E.M. Thelen, Essen, DE (1968); Galleria dell'Ariete, Milano, IT (1965); *Laura Grisi*, Il Segno, Roma, IT (1964); *Laura Grisi*, Errepi, Bologna, IT (1964).

Recent group exhibitions

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 dialogue 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).

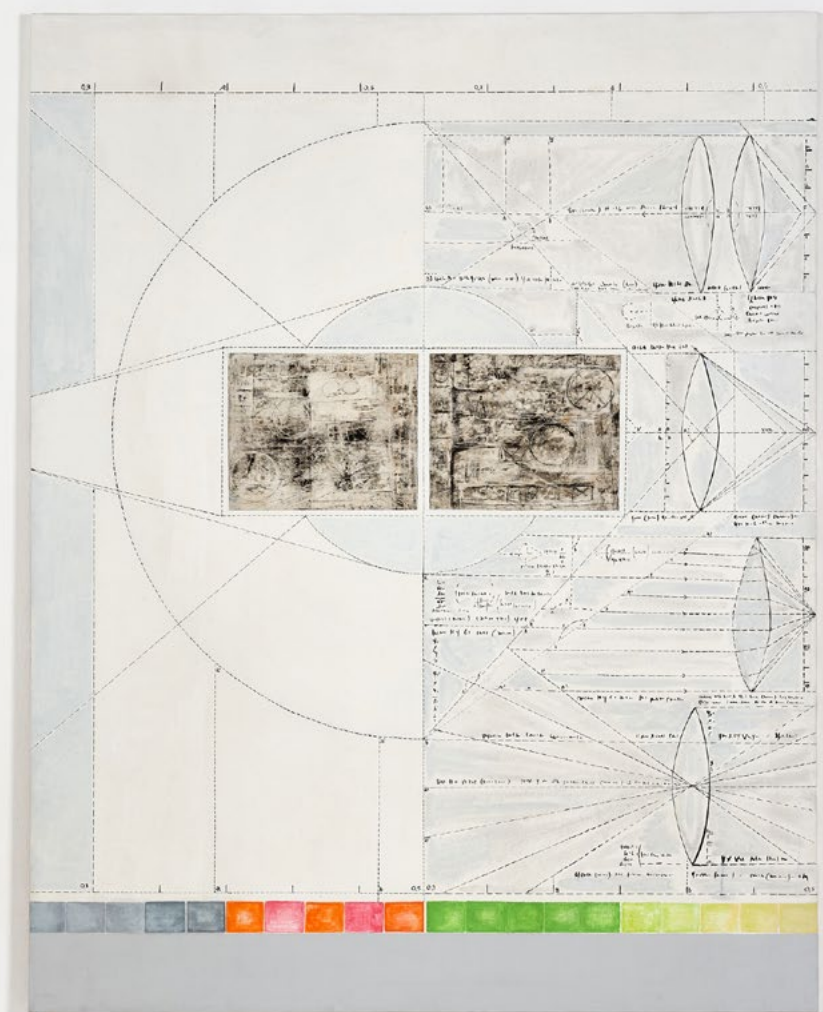
Public collections

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.



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on Tuesday, June 16 to discover the
reserved work for Art Basel Exclusive

Set a reminder



Laura Grisi

Indicazioni per filtri

1964

acrylic and collage on canvas

165 x 130 cm

unique work

Exhibitions

Laura Grisi. Galleria dell'Ariete, Milano, 1965
V Rassegna di Arti Figurative di Roma e del Lazio,
Roma, IT, 1965 (solo)

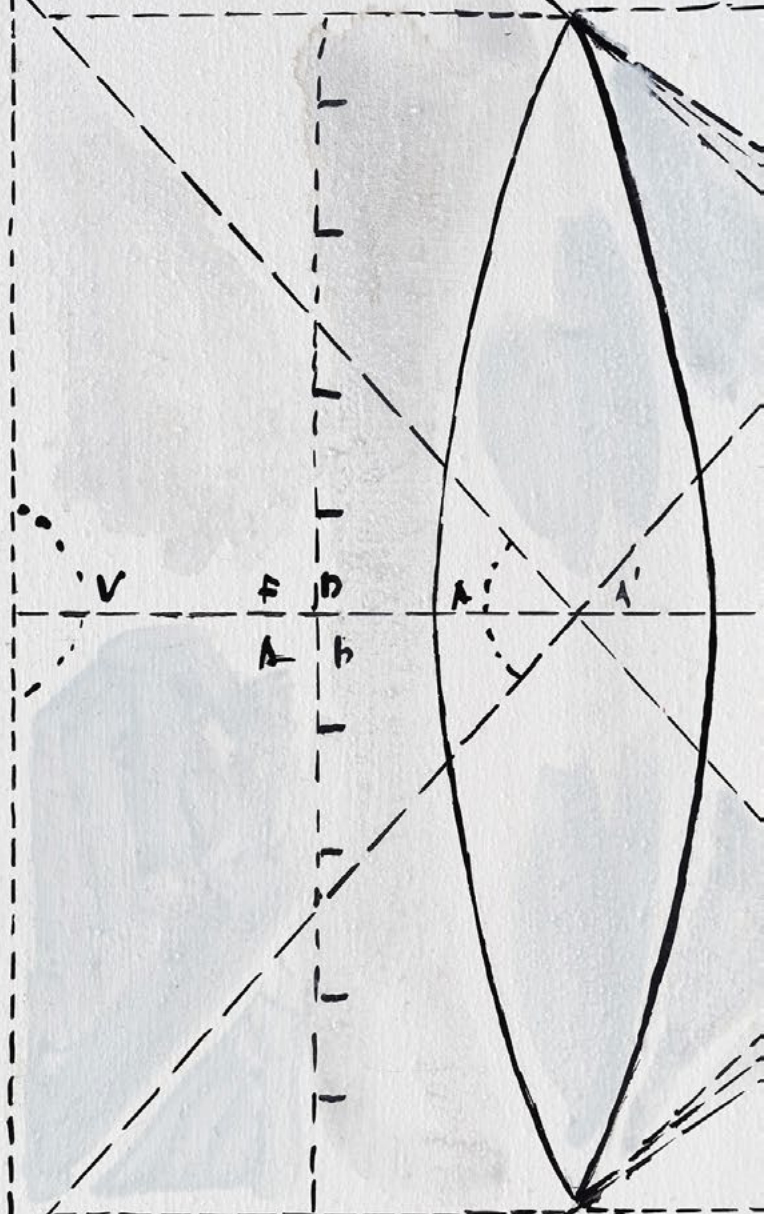
The Endless Diagram, curated by Marco Scotini, P420,
Bologna, IT, 2025 (solo)

"For a while I was painting a large canvas with a center similar to a camera lens: a circle or square containing an image. These works represent a character within the universe of appearances. They are like a world seen through a camera lens, a medium that emphasizes the reproduction of reality."

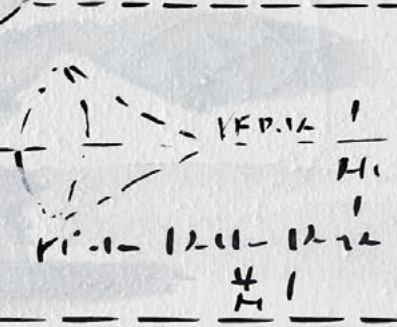
Laura Grisi

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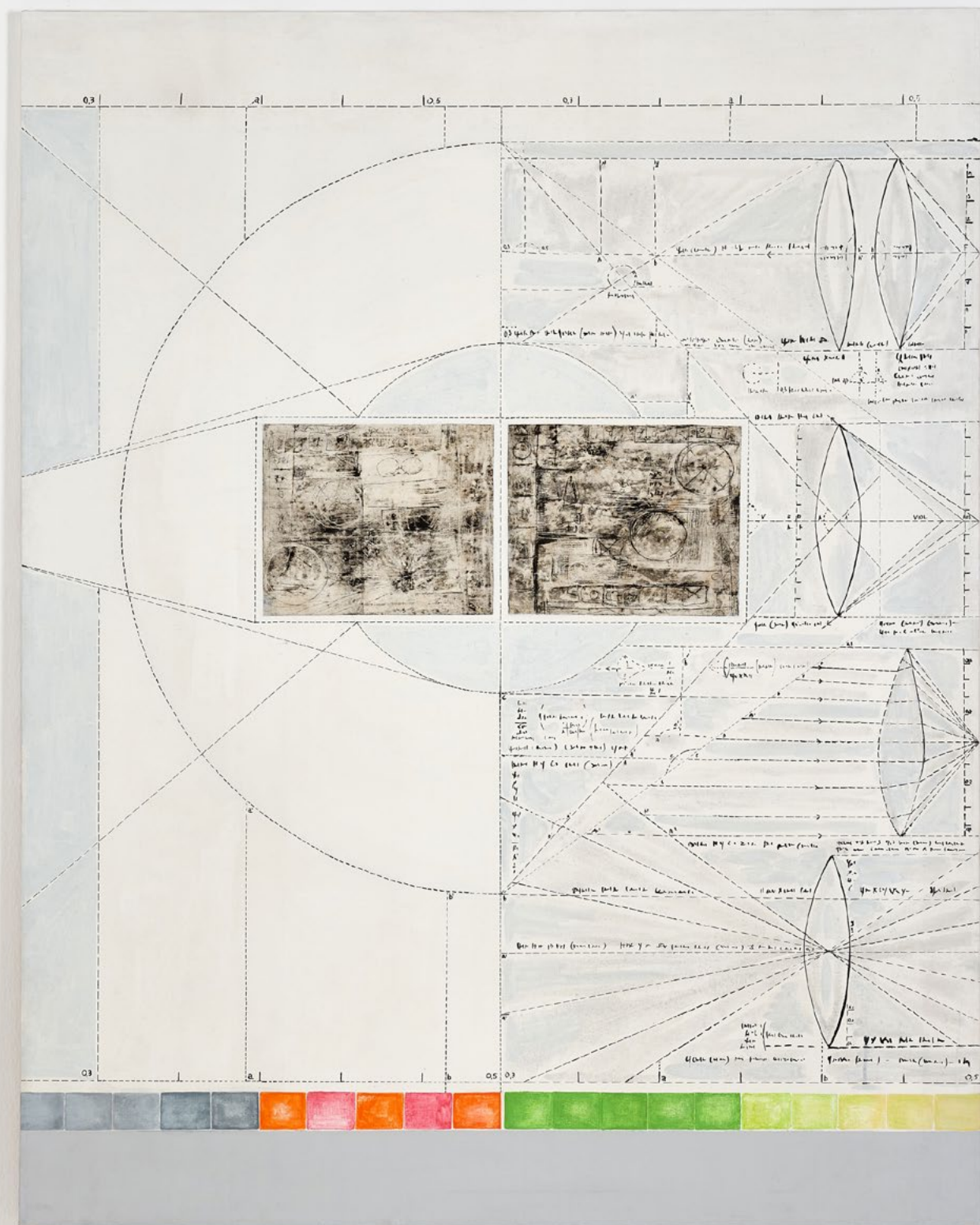


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There is something even more deeply rooted in Laura Grisi's work. Something that does not simply remain a constant in her oeuvre, but has been honed throughout her development. We might say that from the origin of her career, the artist was attracted 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

1961

acrylic and mixed media on cardboard

62,5 x 85 cm

unique work

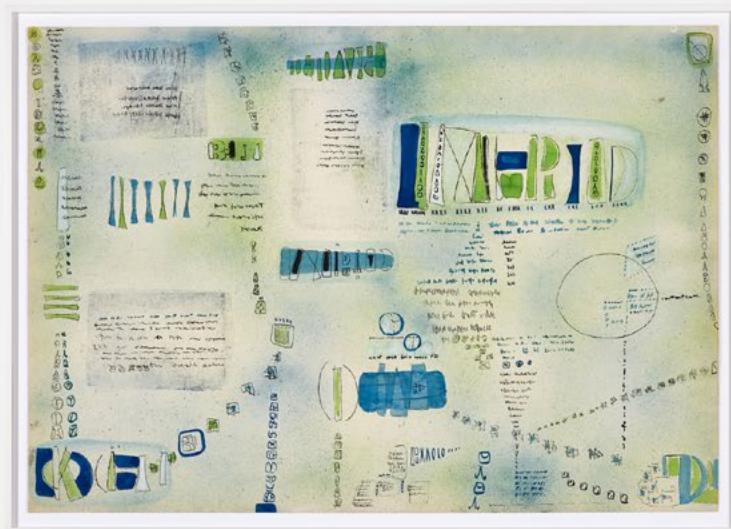
Exhibitions

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



Q211 01





Laura Grisi

Untitled

1964

acrylic and mixed media on cardboard

70 x 100 cm

unique work

Exhibitions

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





Laura Grisi

Untitled

(1965-66)

acrylic and mixed media on card

100 × 66 cm

unique work





side view

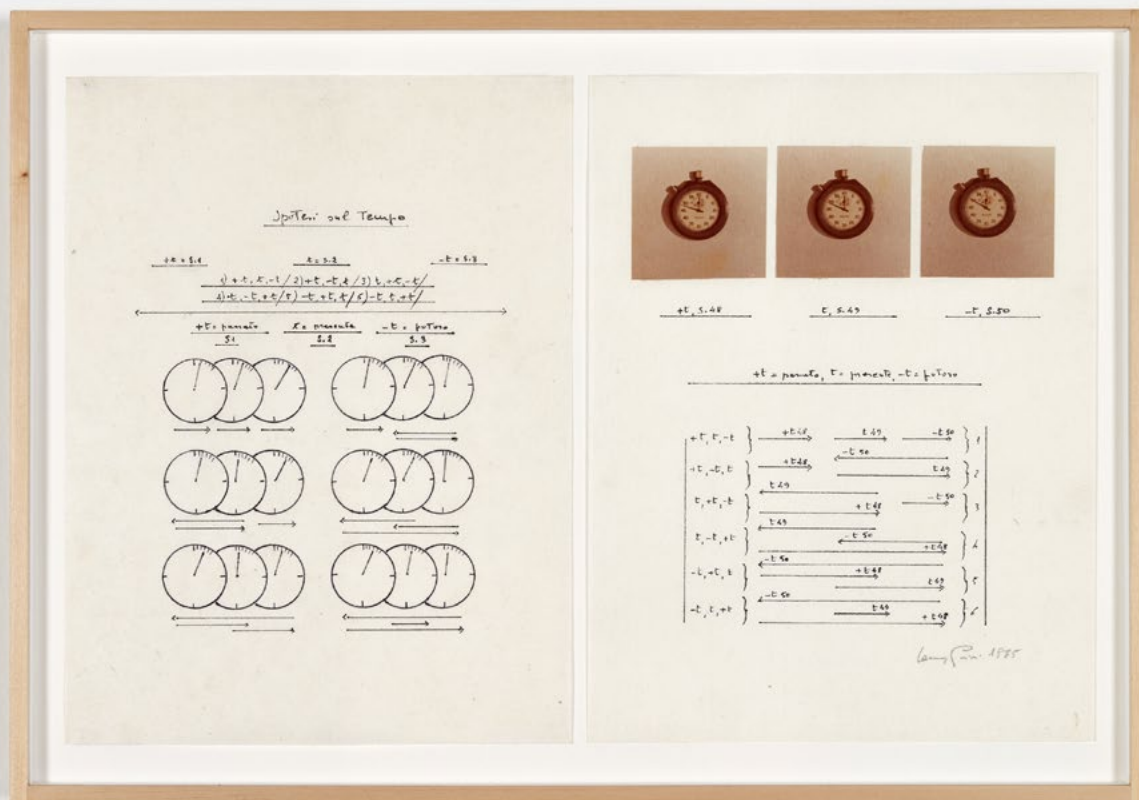
Variations – Hypothesis About Time

Three hundred and sixty photographs of a clock were taken at an interval of a second. The work is based on a mathematical system of permutation applied to seconds: the unit of measure of the intervals of time.

The distinction that we perceive between the past, the present, and the future is related to the classic notion of time as a serial, homogeneous order. But time can be considered in relation to infinity in a different aspect, in which future, present, or past can succeed each other in another order.

The seconds of the clock go forward as well as backward in a passage of time in which future and past switch order and direction.

Laura Grisi



Laura Grisi

Ipotesi sul tempo

1975

ink and photo collage on paper, dyptich

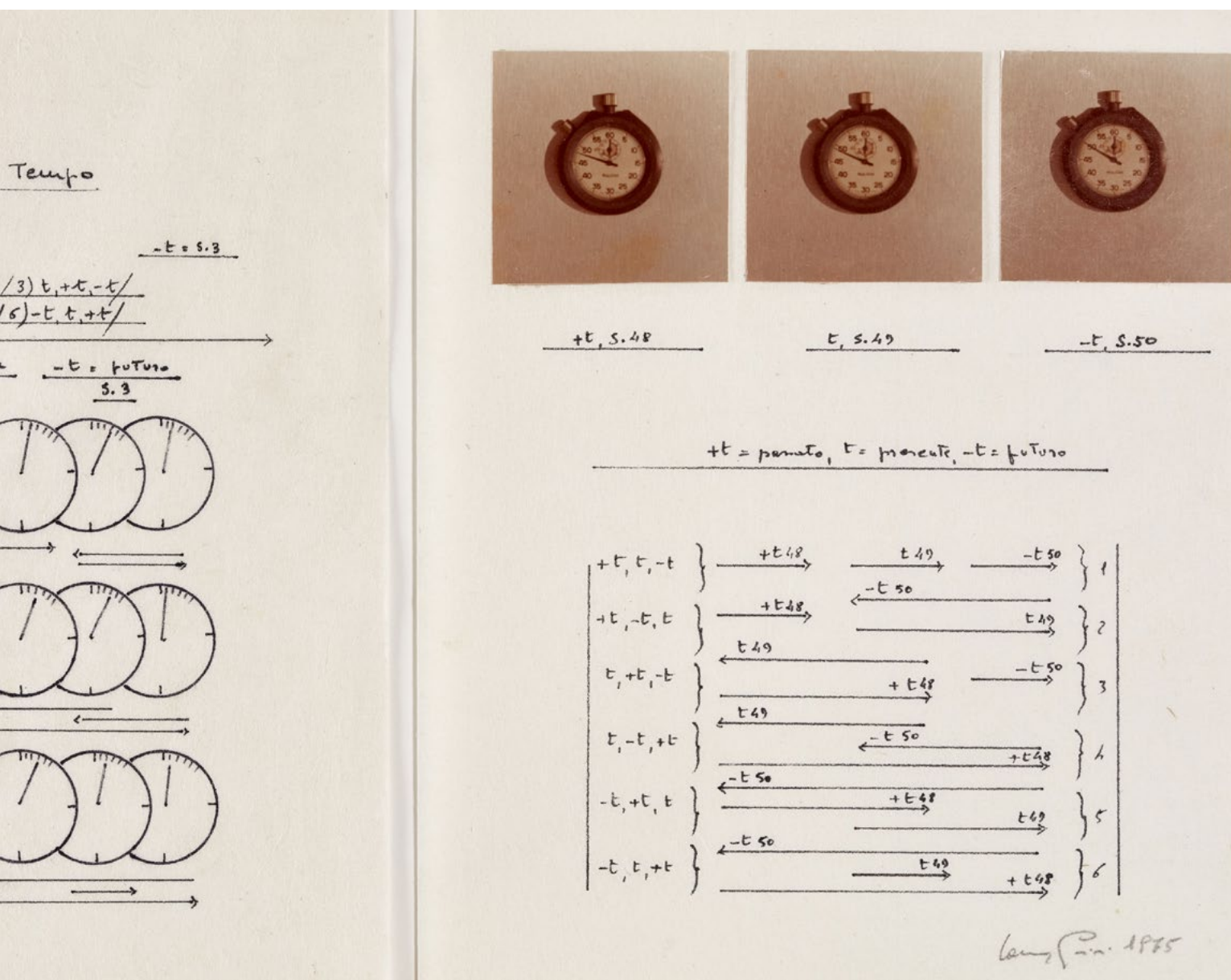
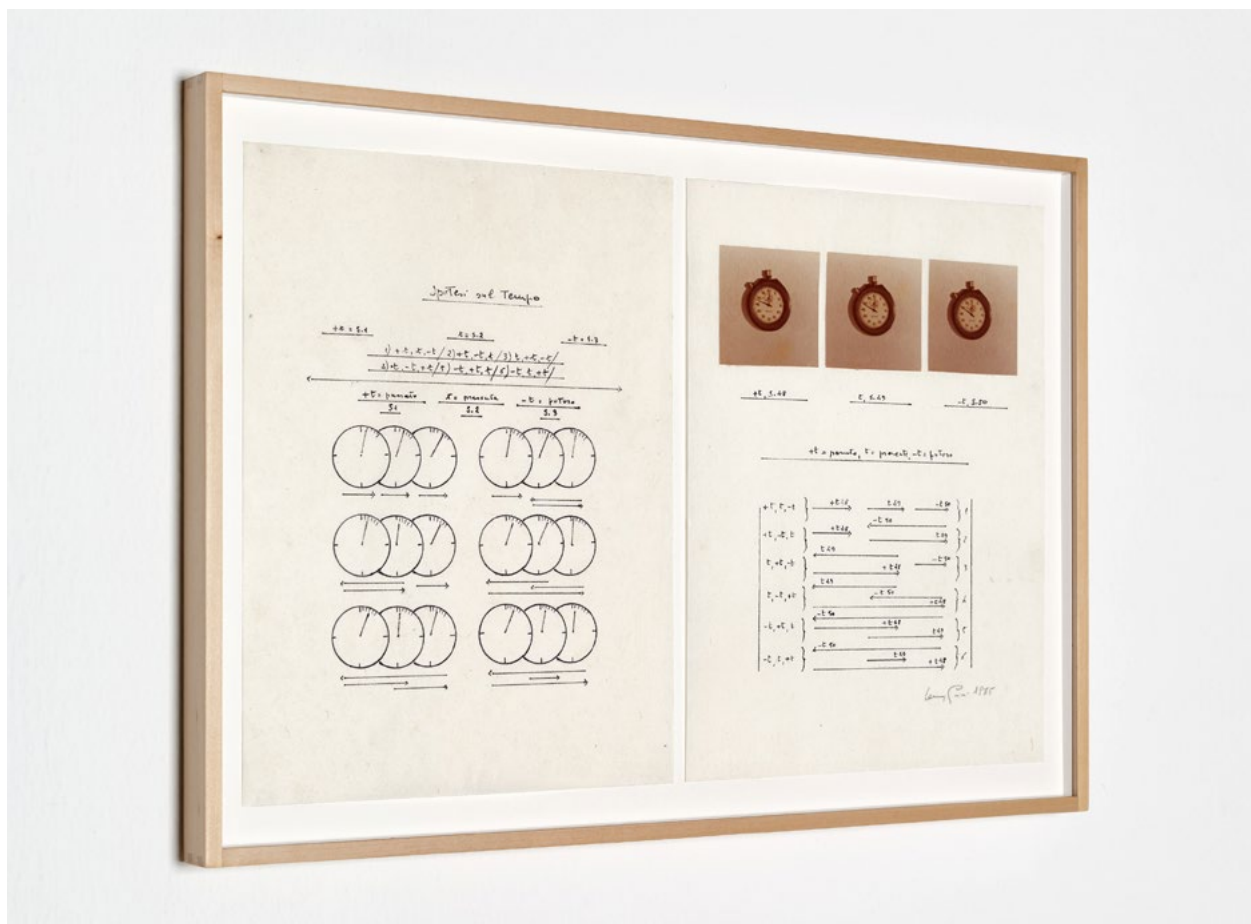
30 x 23 cm each (34,5 x 50 cm overall)

unique work

Exhibitions

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

other views



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

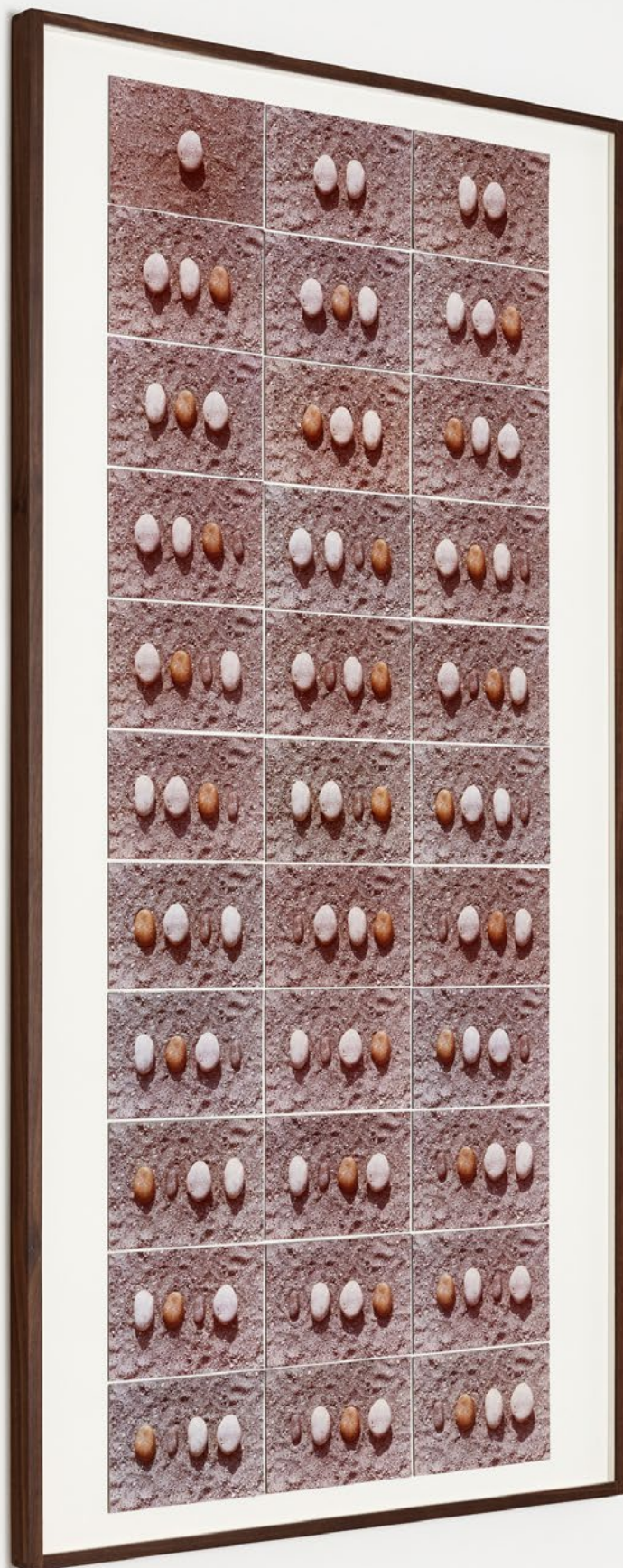
ed. 30 (2/30)

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





ANA LUPAS

(1940, Cluj, RO)

Ana Lupas was born in 1940 in Cluj, Transylvania, Romania, where she lives and works. She began to work with textiles in the 1960s and developed her artistic language through happenings and installations. She graduated from the "Ion Andreescu" Academy of Fine Arts in Cluj-Napoca in 1962, and her conceptual approach has strongly influenced a whole generation of Romanian artists. She founded and directed (1980–90) the nationwide collective for young artists "Atelier 35". With a clearly avant-garde approach, she developed a multiplicity of performative and conceptual practices, some ephemeral, like direct actions taking place, mainly, within natural environments.

Upcoming exhibitions

Alien in Me, EMMA | Espoo Museum of Modern Art, Espoo, FI (2026); Westphalian State Museum of Art and Cultural History, Münster, DE (2026); *Ana Lupas*, S.M.A.K., Gent, NL (solo, 2026).

Selected solo exhibitions

Armature, P420, Bologna, IT (2026); *Intimate Space – Open Gaze*, Kunstmuseum Liechtenstein, Vaduz, LI (2024); *On this Side of the River Elbe*, Stedelijk Museum, Amsterdam, NL (2024); *Coats to Borrow*, 1989, Art Basel, Basel, CH (2021); *Christmas trees for the years to come*, 1993–2018, Art Unlimited, Basel, CH (2018); *The Solemn Process 1964–2008*, Extended Permanent Collection, Tate Modern, London, UK (2016); *Ana Lupas*, Galerie im Taxispalais, Innsbruck, AT (2008); Szent István Museum, Székesfehérvár, HU (1999); *Circus of Hunger, Self-portrait* (Installation), outdoor, Bucharest, RO (1998); *Tins* (Installation), outdoor, Cluj, RO (1997); Lacul Morii Interactive Space, outdoor, Bucharest, RO (1996); *Memorial of Cloth*, outdoor, University Square, Bucharest, RO (1991); *Borrowed Clothes*, from Cluj to Cluj, via Sibiu, Oradea, RO (1989); *Memorial of Cloth*, outdoor, Grigorescu District, Cluj, RO (1985); Piran Gallery, Slovenia, SI (1983); *Meeting with ... Ana Lupas*, Musée Cantonal de Beaux-Arts, Lausanne, CH (1982); *Preliminaries for a Round Grave*, outdoor, Badacsonytomaj, HU (1978); Abbaye de Ronceray, Angers, FR (1976); *Kudontaa-Väv-A Tese-Tisser*, Amos Andersonin Konstmuseum, Helsinki, FI (1974); Artistic Exhibitions Agency, Lublin, PL (1974); Salon BWA, Wrocław, PL (1973); Współczesna Gallery, Warsaw, PL (1973); National Theatre, Cluj, RO (1972); Apollo Gallery, Bucharest, RO (1972); *Humid Installation*, outdoor, Margau, RO (1970); *Process of Determination* (performance), outdoor, Marginae, RO (1968); *The Solemn Process*, outdoor, Margau, RO (1964–1976); *The Solemn Process*, outdoor, Saliste, RO (1964).

Selected recent group exhibitions

Arts of the Earth, Guggenheim Museum Bilbao, Bilbao, ES (2025); *Arte Povera – A New Chapter*, EMMA - Espoo Museum of Modern Art, Espoo, FI (2025); *Musafiri: Von Reisenden und Gästen*, Haus der Kulturen der Welt, Berlin, DE (2025); *15 Years*, P420, Bologna, IT (2025); *Despre moarte si viata*, Relicvar Art Space, Cluj, RO (2025); *Multiple Realities: Experimental Art in the Eastern Bloc*, 1960s–1980s, Vancouver Art Gallery, Vancouver, CA (2024); *Among the Invisible Joins. Works from the Enea Righi Collection*, Museion, Bolzano, IT (2024); *The Twist. Failing Empires, Triumphant Provinces*, National Museum of Contemporary Art (MNAC), Bucharest, RO (2024); *Multiple Realities: Experimental Art in the Eastern Bloc, 1960s–1980s*, Phoenix Art Museum, Phoenix, AZ, US (2024); *Multiple Realities: Experimental Art in the Eastern Bloc, 1960s–1980s*, Walker Art Cen-



ter, Minneapolis, MN, US (2023); *Lost in the Moment That Follows. Ways of Collecting: Ovidiu Sandor's Collection*, Kunsthalle Praha, Prague, CZ (2023); *All important ideas must include the trees, the mountains, and the river*, No Name, Paris, FR (2023); *Chrysalis: The Butterfly Dream*, Centre d'Art Contemporain Genève, Geneva, CH (2023); *Excercise of humility, Suprainfinit*, Bucharest, RO (2021); *Seasons End*, ISHO House, Timisoara, RO (2021); *Our Other Us*, Art Encounters Biennial, Timisoara, RO (2021); *Performer and Participant*, Tate Modern, London, UK (2020).

Public collections

EMMA | Espoo Museum of Modern Art, Espoo, FI; Kunstmuseum Liechtenstein, LI; Stedelijk Museum Amsterdam, NL; ERSTE Foundation, Vienna, AT; Light Art Space, Berlin, DE; Museion, Bolzano, IT; Musée national d'art moderne, Centre Pompidou, Paris, FR; Muzeum Susch by Grazyna Kulczyk, Susch, CH; Tate Modern, London, UK; Savaria Muzeum, Szombathely, HU; Seoul International Fine Arts Center, KR; Centralne Mu-

seum, Włókiennictwa, Łódź, PL; Museum of Romanian Contemporary Art, Galati, RO; Amos Andersonin Konstmuseum, Helsinki, FI; University Babes Bolyai, Cluj, RO; Museum of History, Iassy, RO; National Art Museum, Bucharest, RO; Hungarian National Gallery, Budapest, HU; Museum of Contemporary Art, HU; Szent István Museum, Székesfehérvár, HU; Queens Museum of Art, New York, NY, US.

Prizes

Prize of the Romanian Union of Artists, RO (1969); Gold Medal, International Art Triennale, Stuttgart, DE (1969); Silver Medal, International Art Triennale, Milano, IT (1973); Great Prize (ex aequo), International Drawings Biennale, Lisbon, PT (1979); Silver Medal, International Triennale, Łódź, PL (1981); The One and Only Prize, International Vehtaprijs Biennale, Vichte, BE (1982); The Great Prize of the Rumanian Union of Artists, RO (1982); Silver Prize, International Drawing Biennale, Seoul, KR (1984); Acquisition Prize, Art-Expo, Budapest, HU (1991); Prize of the Academy of Rumania, RO (1998).

Coats to borrow

The installation consists of 9 coats that can be worn, completely made by hand by the artist in the late '80s, using various fabrics, rags, pieces of other coats, etc., and placed inside the booth with painted metal elements – from the same period as the coats – that suggest a setting, a random positioning of coats inside hypothetical dwellings.

At the start of 1989, when the communist regime was still in power, the artist began to lend the coats to acquaintances, members of a very restricted circle.

Each person would wear the garment and were asked to write their names on fabric labels inside the coat, before lending it in turn to other people who would perform the same operation.



Ana Lupas

Coat to Borrow

1989

handmade coat, various techniques,
and coat rack in painted iron

148 × 90 × 20 cm

unique work

Exhibitions

On this Side of the River Elbe, curated by
Leontine Coelewij, Stedelijk Museum,
Amsterdam, NL, 2024 (solo)

Intimate Space – Open Gaze, curated by Letizia
Ragaglia, Kunstmuseum Liechtenstein, Vaduz,
LI, 2024 (solo)
Ana Lupas, S.M.A.K., Gent, NL, 2026 (solo)

Publications

Tanja Boon, Leontine Coelewij, Marina Lupas,
Ramona Novicov, Letizia Ragaglia, Christian
Rattemeyer, Mechtild Widrich, *ANA LUPAS*,
Buchhandlung Walther König, Keulen, DE, 2024





other view





Self-Portraits

In the installation *Self-Portrait* (2000), the posters were originally printed to promote a solo exhibition by Ana Lupas at Székesfehérvár, Hungary in 1998.

After the exhibition, the artist intervened with colored pastels and acrylic paint on her own face reproduced on the posters, altering or even obliterating its features.

On every poster the words “nose,” “mouth,” “eyes” were printed at the position of their respective organs, reconnecting this work to a group of small white porcelain sculptures made in the 1980s, portraying faces whose pertinent features have been beveled and replaced by the words that stand for them. If technological reproducibility leads to the demise of the aura of the work (and the artist), the manual intervention, the irruption of variation in repetition prompted by Ana Lupas on her own image is undoubtedly a way of laying claim to her individuality, against standardization. This is a central issue in all of the artist’s practice, aimed at assigning value to individuality rather than seriality, human action as opposed to mechanical reproduction, a problematic zone that takes on particular meaning when its context is a totalitarian regime, as was the case for much of the work’s development. But upon closer examination, the work reveals further complexity, just as all of the work of Ana Lupas is complex and layered, endowed with an ambiguity that is not resolved, but invites us to reflect and to ask ourselves questions, like a mirror of the complexity of the real. The manual intervention on the poster, characterizing the persona in which seems like a celebration of individuality, at the same time alters her features, confuses and conceals them. The artist does not counter serial multiplicity with a fixed personality, but with one that is metaphorical, reaching the point of raising queries like: how can we all be equal if I am never equal to myself?

My face and my gesture – which of the two best narrates who I am? At the same time, the grueling repetition, rather than heightening the image of the artist, seems to erase her physiognomy; the face becomes a pattern – is it perhaps an armor, to screen of her own person? And does the mask the artist paints over it hide or reveal the image? Or, writing the names of its parts on the face, isn’t the artist alluding to the fact that we are all human beings, with nose-mouth-eyes, and that we should all have the same rights and be treated with equal dignity?



Ana Lupas

Self-portrait

2000

acrylic, colored pencils and wax crayons on paper

73 × 54 cm

unique work

Exhibitions

Intimate Space – Open Gaze, curated by Letizia
Ragaglia, Kunstmuseum Liechtenstein, Vaduz,
LI, 2024 (solo)

Armature, P420, Bologna, IT, 2026 (solo)

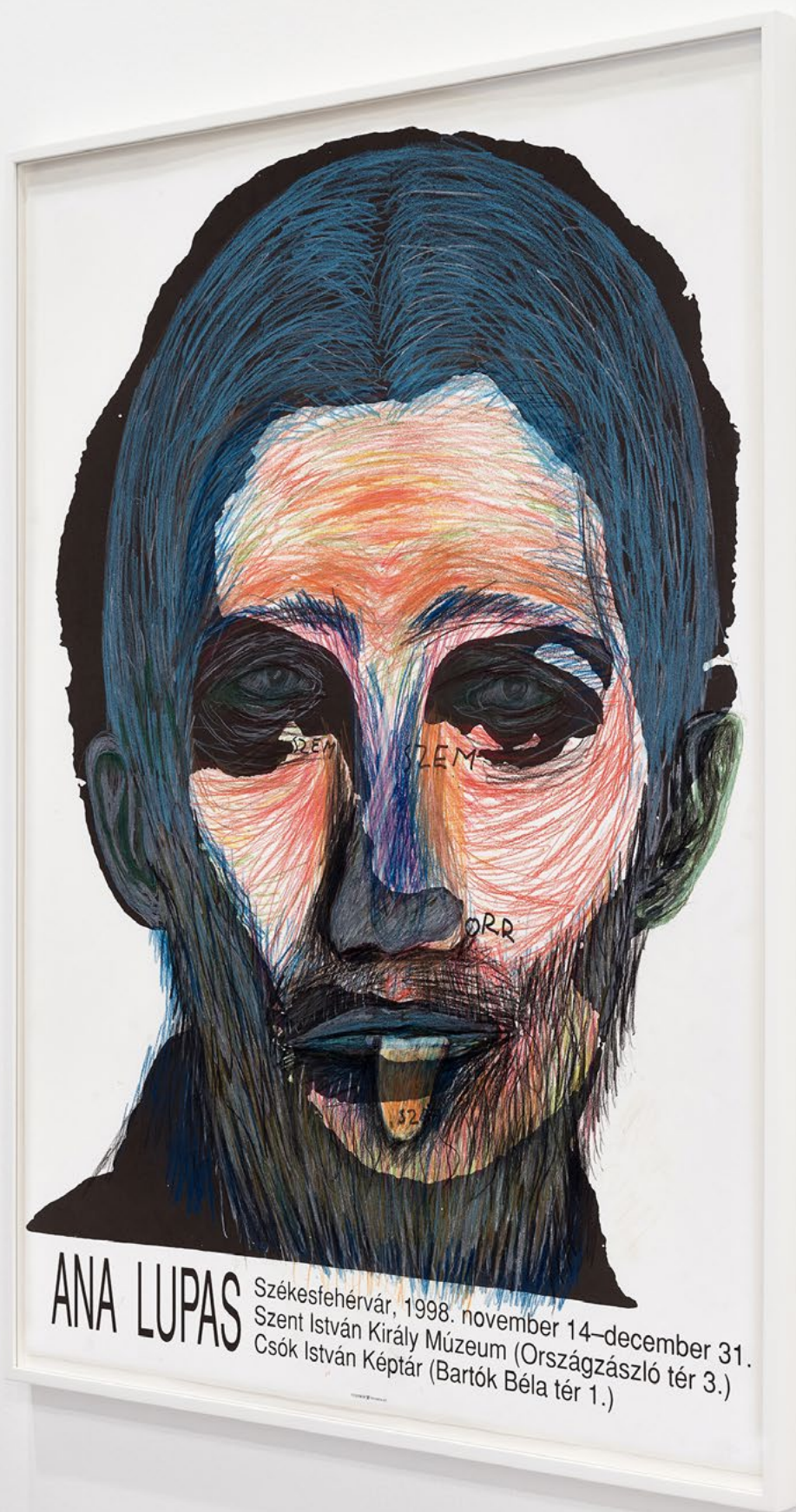


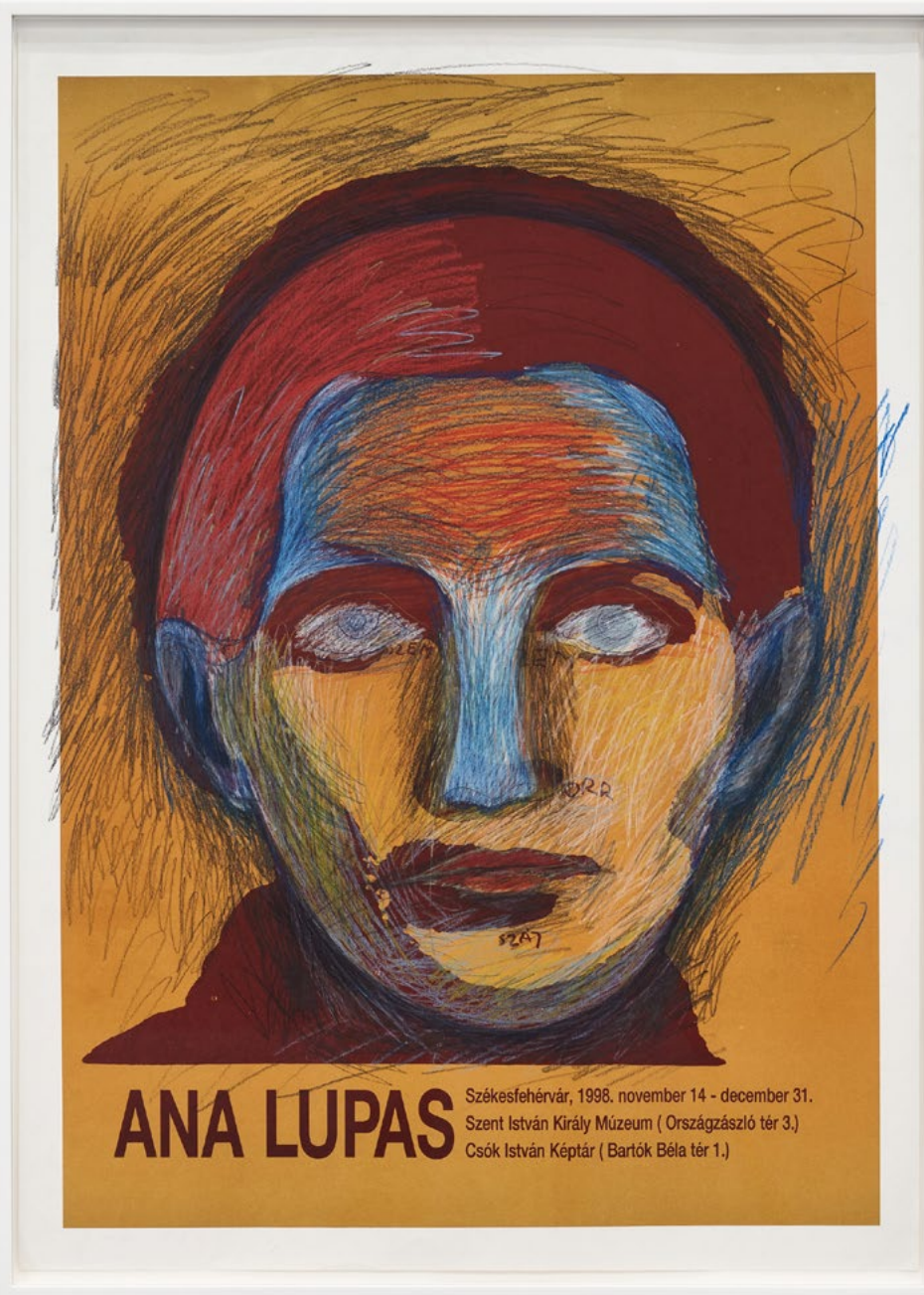
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Ana Lupas

Self-portrait

2000

acrylic, colored pencils and wax crayons on paper

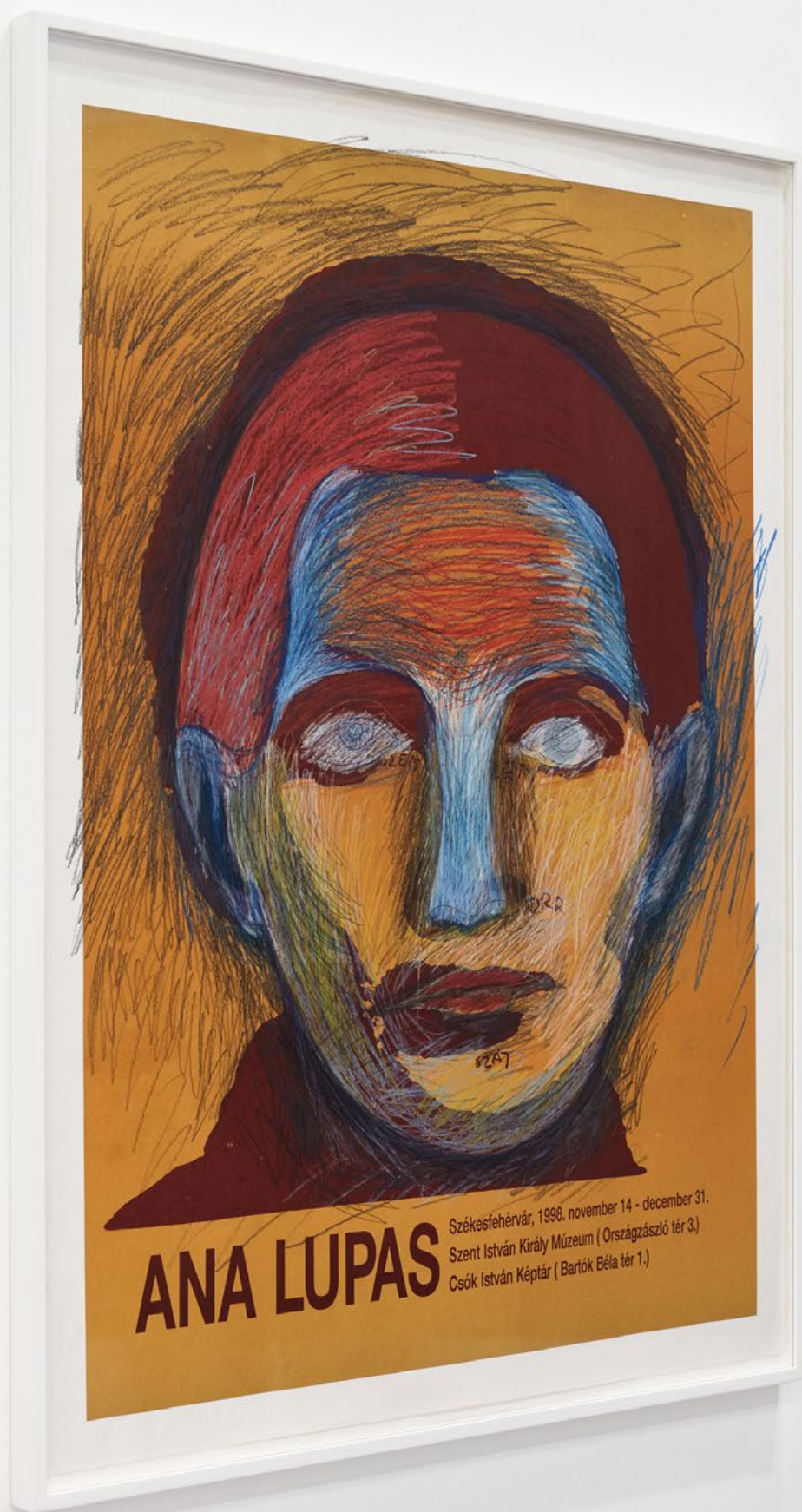
89 × 64,6 cm

unique work

Exhibitions

Intimate Space – Open Gaze, curated by Letizia Ragaglia, Kunstmuseum Liechtenstein, Vaduz, LI, 2024 (solo)







Ana Lupas

Insignia of power

1976-77

wood chips, metal wire net, lead, stone supports

53 × 13,5 × 18 cm

unique work





Ana Lupas

Insignia of power

1988

bronze, 20,6 × 5,5 × 6 cm,

wooden box, textile, 26,3 × 11,1 × 10,6 cm

unique work





Ana Lupas

*The Solemn Process, Preparatory drawing
for wire mesh for wheat*

1964-1976

graphite on paper

21 × 29,7 cm

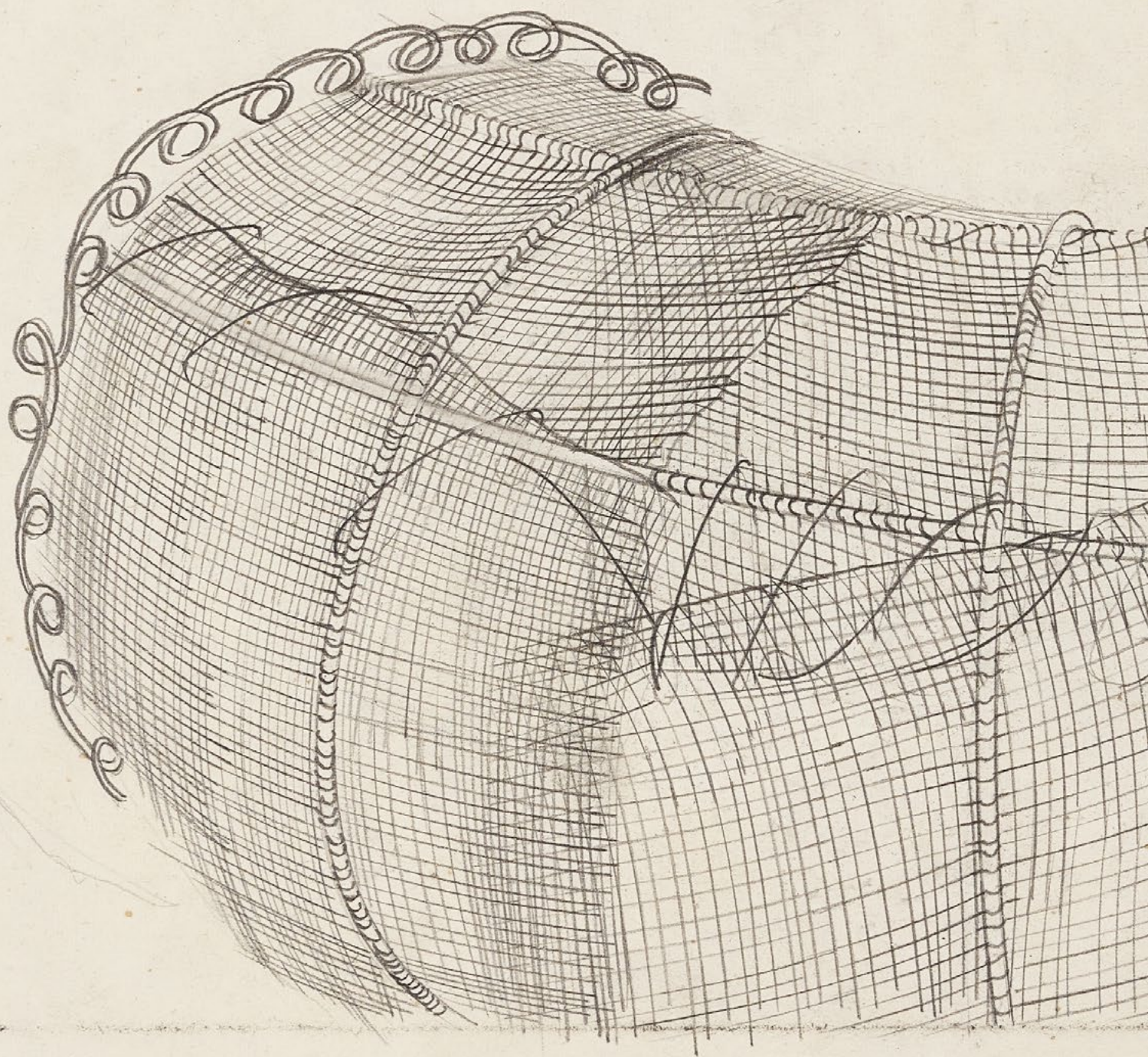
unique work

Exhibitions

Armature, P420, Bologna, IT, 2026 (solo)

Publications

Sebestyén Székely, Ioan Alexandru, Marina Lupas,
Christian Rattemeyer, *Drawing the Solemn Process*,
P420, Bologna, IT, 2021



FRANCIS OFFMAN

(1987, Butare, RW)
- lives and works in Bologna, IT)

The works of Francis Offman consist of canvases (not mounted on stretchers) with irregular contours, featuring paintings that emerge from the associations of sections of vivid, flat, uniform colors, and collage zones made with the insertion of scraps of paper-thin or thicker sheets, salvaged from bread wrappers or shoeboxes – which enter the composition like rips or wounds. An encounter that only on occasion makes elements emerge that can be traced back to the real: a dry tree, a mountain, a portion of water, earth or sky...

Offman's pieces are free compositions that imply fragile references, minimal and understated, to a faraway world (Africa and Rwanda, where the artist spent some of his childhood) and its customs, a traumatic memory and an uncertain identity; jagged, dynamic spaces that cannot give rise to an integral landscape.

Davide Ferri

Upcoming exhibitions

Innesti. Appunti per un'Orestide africana, Complesso di San Domenico, Napoli, IT (2026); *Pietre di pane*, Galleria Civica di Trento, Trento, IT (2026); *Francis Offman*, P420, Bologna, IT (solo, 2026); *Le ferite di Bologna*, Villa delle Rose, Bologna, IT (2026).

Ongoing exhibitions

Soglia / Common Acts, La Società delle Api, Roma, IT (2026); *Inuma: A Bird Shall Carry the Voice*, Gihanga Institute of Contemporary Art (GICA), Kigali, RW (2025).

Recent exhibitions

Sguardi sull'Africa, Palazzo Gotico, Piacenza, IT (2026); 24mo Premio Cairo, Museo della Permanente, Milano, IT (2025); *The Daughters' Trilogy. Chapter II: Bindung & communion*, Taxispalais Kunsthalle Tirol, Innsbruck, AU (2025); Castello San Basilio, Matera, IT (solo, 2025); *Symptoms of Painting*, Gathering, London, UK (2025); *Domino*, Encounter, Lisbon, PT (2025); Thomas Dane, Napoli, IT (2025); *Weaving Stories*, Secession, Vienna, AT (solo, 2025); *15 Years*, P420, Bologna, IT (2025); *Still Grounded*, Blank projects, Cape Town, ZA (solo, 2025); *Ouverture 2024*, Castello di Rivoli, Rivoli, IT (2024); *Artists Making Books: Pages of Refuge*, American Academy, Roma, IT (2024); *La Linea Insubrica*, Merano Arte, Merano (BZ), IT (2024); *Notes from the heart*, La Società delle Api / Le Quai, Monaco, MC (solo, 2024); *My Dreams Were Dashed Against Your Walls*, DEO, Vessa Medieval Village, Chios, GR (2024); *Economics of Painting*, Mead Gallery, Warwick Arts Center, Coventry, UK (solo, 2024); *Editions from 30 Years of Gasworks: All the Lovers*, David Zwirner, London, UK (2024); *Keep Looking*, Deborah Schamoni, Munich, DE (solo, 2024); *Their Volumes*, Collezione Cristella, Piacenza, IT (2023); *Museo delle Opacità*, Museo delle Civiltà di Roma, Roma, IT (2023); *Conversation Piece. Part IX. La Biblioteca del Mondo*, Fondazione Memmo, Roma, IT (2023); *Untitled*, Palazzo Collicola, Spoleto, IT (2023); *Italian Painting Today*, Triennale Milano, Milano, IT (2023); *Sensing Painting. Opere dalla Collezione d'arte della Fondazione CRC*, Castello di Rivoli, Rivoli, IT (2023); *Art and Human Rights*, Palais des Nations, Geneva, CH (2023); *Arte Circolare*, Ministero delle imprese e del Made in Italy, Palazzo Piacentini, Roma, IT (2023); *De Profundis: Oscar Wilde*, L'Hotel, Paris, FR (2023); *Oh So Quiet*, WHATIFTHEWORLD, Cape Town, ZA (2023); *uMoya: The Sacred Return of Lost Things*, Liverpool Biennial 2023, Liverpool, UK (2023); *The Reason for Painting*, Mead Gallery, Warwick Arts Centre, Coventry, UK (2023); *Francis Offman*, Herald St, London, UK (solo, 2023); *Recent Acquisitions and Eternal Loves - Part I*, Nicoletta Fiorucci Collection, Principality of Monaco, MC (2023); *Arte Circolare*, MAXXI,



Museo Nazionale delle Arti del XXI secolo, Roma, IT (2023); *Retrofuturo. Appunti per una collezione*, MACRO - Museo d'Arte Contemporanea di Roma, Roma, IT (2022); *Quotidiana: Paesaggio*, La Quadriennale di Roma, Museo di Roma - Palazzo Braschi, Roma, IT (solo, 2022); *The 't' is Silent*, 8th Biennial of Painting, Museum Dhondt-Dhaenens, Gent, BE (2022); *The Tending of the Otherwise*, Procida, IT (2022); *Cross Collection. Collezioni a confronto*, Raccolta Lercaro, Bologna, IT (2022); *Espressioni. L'Epilogo*, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, IT (2022); *Le 3 ecologie*, MACTE, Termoli, IT (2022); *Gettare il Sasso e Nascondere la Mano*, Istituto italiano di cultura di Parigi, Paris, FR (2022); *Les Filons Géologiques: Transafrique*, BHMF & BHMB, Palazzo d'Accursio, Bologna, IT (2021); *Pittura in persona. La nuova collezione della Fondazione CRC*, Chiesa di San Francesco, Cuneo, IT (2021); *Francis Offman*, P420, Bologna, IT (solo, 2021); *Mediterranea 19 Young Artists Biennale*, *School of Waters*, Repubblica di San Marino, SM (2021); *Progetto speciale Agitu Ideo Gudeta Fellowship*, doppia personale con Christian Offman, le garage, Trento, IT (duo, 2021); *TUCUL. Monumenti temporanei a Agitu Ideo Gudeta*, Parco di Melta & Giardino Alexander Langer, Trento, IT (solo, 2021); *You might know*, Museo MAGA, Gallarate, IT (solo, 2021); *Abecedario d'Artista, un viaggio alla scoperta dei giovani artisti dell'Emilia Romagna*,

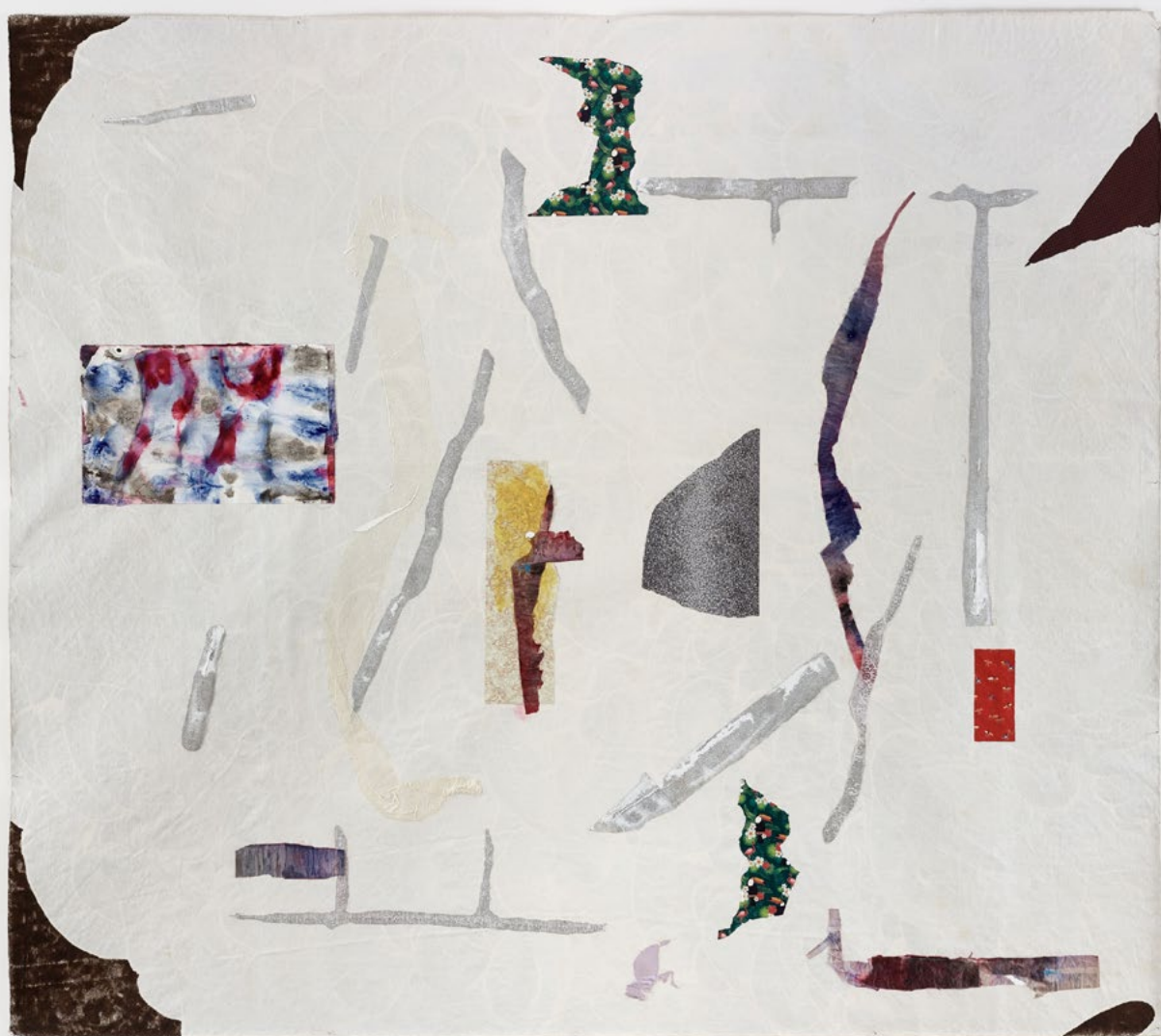
Palazzo del Governatore, Parma, IT (2021); Herald St | Museum St, London, UK (solo, 2021); *Painting Stone*, Villa Lontana, Roma, IT (2021); Baleno International, Roma, IT (solo, 2021); *Gettare il sasso e nascondere la mano*, MAD, Le Murate, Firenze, IT (2021).

Public collections

Lenbachhaus collection, Munich, DE; Kunsthalle Bielefeld collection, Bielefeld, DE; Castello di Rivoli Museo d'Arte Contemporanea, Torino, IT; FRAC Bretagne, Rennes, FR; Museo delle civiltà, Roma, IT; MAMBO Museo d'Arte Moderna di Bologna, Bologna, IT; The University of Warwick Art Collection, Coventry, UK; The Hammer Museum, Los Angeles, CA, US.

Selected prizes and residencies

Arcolao Art Prize, Castelbasso (TE), IT (2024); The Norval Sovereign African Art Prize 2024, Cape Town, ZA (2024); Gasworks, London, UK (2023); Visual Arts Fellowship, Civitella Ranieri Center, Umbertide (PG), IT (2023); *The Tending of the Otherwise*, Procida, IT (2022); *Agitu Ideo Gudeta fellowship — LIVE WORKS Performance Act Award*, Centrale Fies & Black History Month Florence, Centrale Fies, Dro (TN), IT (2021); *TUCUL. Monumenti temporanei a Agitu Ideo Gudeta*, Parco di Melta & Giardino Alexander Langer, Trento, IT (2021).



Francis Offman

Untitled

2025-2026

acrylic, ink, paper, fiberglass mosquito net, coffee grounds,
100% cotton gauze, Bolognese plaster on juta

222 × 250 cm

unique work

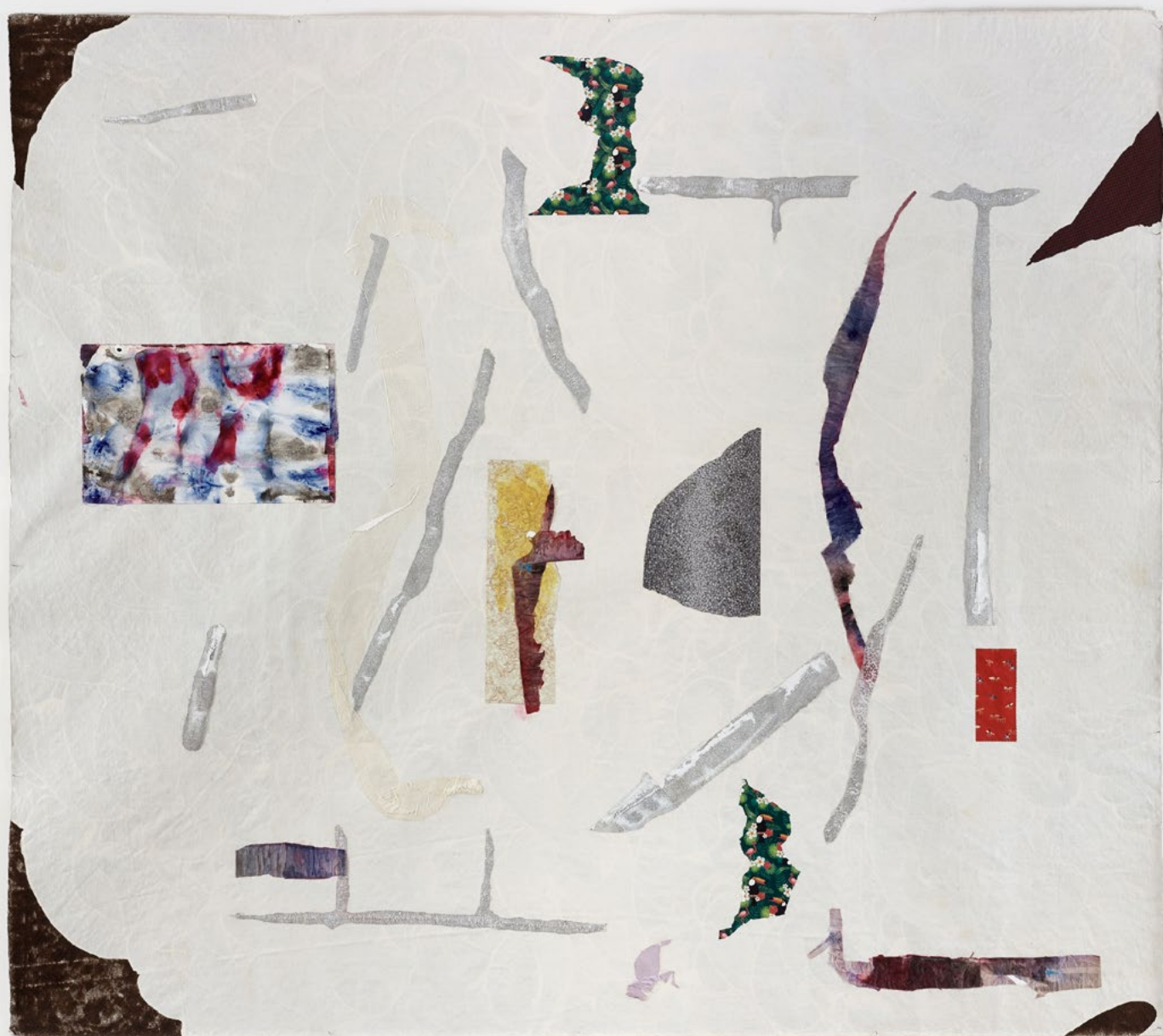


detail





detail





Francis Offman

Untitled

2024

acrylic, ink, paper, fabric, coffee grounds, 100% cotton gauze,
Bolognese plaster on jacquard linen

306 × 215 cm

unique work





side view



other view

Artist Spotlight



Watch now



Francis Offman

Untitled

2025

acrylic, ink, paper, fabric, coffee grounds,
100% cotton gauze, Bolognese plaster on linen

51 × 59,5 cm

unique work

Exhibitions

Weaving Stories, Secession, curated by Bettina Spörr,
Vienna, AT, 2025 (solo)





side view



Francis Offman

Untitled

2026

acrylic, ink, paper, fiberglass mosquito net, coffee grounds,
100% cotton gauze, Bolognese plaster on cotton

41,5 × 54 cm

unique work





side view



Francis Offman

Untitled

2026

acrylic, ink, paper, coffee grounds, 100% cotton gauze,
fiberglass mosquito net, Bolognese plaster on jute

32 × 48 cm

unique work





side view



Francis Offman

Untitled

2026

acrylic, ink, paper, coffee grounds, 100% cotton gauze,
Bolognese plaster on 100% cotton paper

30,5 × 42 cm

unique work



detail



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.