



Art | Basel Hong Kong

June 19 - 22, 2025
Booth 3E08

TornabuoniArt

ALBERTO	BIASI
ALIGHIERO	BOETTI
GIUSEPPE	CAPOGROSSI
ENRICO	CASTELLANI
GIORGIO	DE CHIRICO
PIERO	DORAZIO
LUCIO	FONTANA
HANS	HARTUNG
EMILIO	ISGRÒ
CLAUDIO	PARMIGGIANI
FRANCESCA	PASQUALI
PAOLO	SCHEGGI
VICTOR	VASARELY

MARINA APOLLONIO

TRIESTE, 1940

Marina Apollonio is one of the foremost representatives of the international optical-kinetic movement. Having studied under Giuseppe Santomaso at the Accademia di Belle Arti in Venice, she initially specialized in interior design and architecture. Her research on visual perception began following a stay in Paris in the 1960s, when she made her first metallic reliefs with alternating chromatic sequences and her first circular dynamics. Increasingly, her desire for depersonalized art, as opposed to a more expressive form of abstraction, manifested in the modern, industrial materials she used to create closely calculated structures that become dynamic spaces hovering before viewers' eyes. It was at this time that she met the kinetic artist Getulio Alviani, whose encouragement and collaboration would have a significant impact on Apollonio's artistic career.

From the mid-1960s, Apollonio became an integral part of the Optical-Kinetic Art movement. She exhibited alongside Padua's Gruppo N and Milan's Gruppo T, with whom she shared both artistic intentionality and a predilection for new materials. In the mid-1970s, she began making works based on the orthogonal relationship between colored parallel lines, either vertical or horizontal, set against a black background. Her activity intensified, both in Italy and abroad, until the early eighties, when she decided to devote herself to study and research.

Over the years, Apollonio has participated in numerous important international exhibitions such as the seminal *Nova Tendencija 3*, held at Galerija Suvremene Umjetnosti, the Gallery of Contemporary Art and the Art Museum in Zagreb; *Aktuell '65*, at the Galerie Aktuell in Berne and, together with Getulio Alviani and Paolo Scheggi, in the exhibition *Oeuvres Plastiques et Appliquées*, in Brussels. On the occasion of the international Op Art exhibition, the Schirn Kunsthalle Frankfurt commissioned the work *Spazio ad attivazione cinetica*. She also took part in *Optic Nerve: Perceptual Art of the 1960s*, at the Columbus Museum of Arts; *Dynamo* at the Grand Palais in Paris; *Perception - Arte Programmata y Cinética*, at MACBA: Museo de Arte Contemporáneo de Buenos Aires; and *The Art of Light and Movement* in the Marli Hoppe-Ritter, Collection at the Museum Ritter in Waldenbuch, Germany.

Apollonio's works are housed in major Italian and international museums, including the Museo d'Arte Moderna in Turin; MART in Rovereto; Guggenheim Collection in Venice; Museo Umbro Apollonio in Padua; Musée Cantonal Des Beaux Arts in Lausanne; Schirn Kunsthalle in Frankfurt; Hermès Collection in New York; Museo de Arte Moderno in Ciudad Bolívar; and MACBA Museo de Arte Contemporáneo in Buenos Aires. The artist currently lives in Padua.



MARINA APOLLONIO

Trieste 1940

Dinamica circolare Spirale 41 Antiorario ø 115, 1967-2007

enamel on wood + rotating mechanism

59,05 x 59,05 in - 150 x 150 cm

reverse: signature, title, date, dimensions and technique

Dynamic circular Spiral 41 Counterclockwise ø 115 / 150 x 150 cm. / enamel on wood + rotating mechanism / 1967-2007 M. Apollonio.

certificate of authenticity on photograph of Marina Apollonio.

PROVENANCE

From the artist's studio, Padua.

BIBLIOGRAPHY

"Avanguardie al Femminile", exhibition catalogue, Tornabuoni Arte, Florence, 2024, p. 60.

EXHIBITIONS

"Women of the Avant-Garde", Tornabuoni Arte, Florence, September - November 2024.



ALBERTO BIASI

PADUA, 1937

Alberto Biasi is one of the foremost exponents of Kinetic Art in Italy, as well as a co-founder of the Gruppo N, which included Ennio Chiggio, Toni Costa, Edoardo Landi and Alfredo Massironi. The optical-dynamic experiments the group signed collectively between its creation in 1959 and dissolution in 1967 led to Biasi being exhibited alongside Enrico Castellani and the Nove Tendenze movement in Zagreb, making him one of the instigators of the movement of Arte Programmata ("Programmed Art").

Biasi's first series of works, entitled *Trame*, was constituted of cotton gauzes, metal wires and perforated cardboard overlaid to create wefts through which light would filter in a constellation-like effect that changed in relation to the viewer.

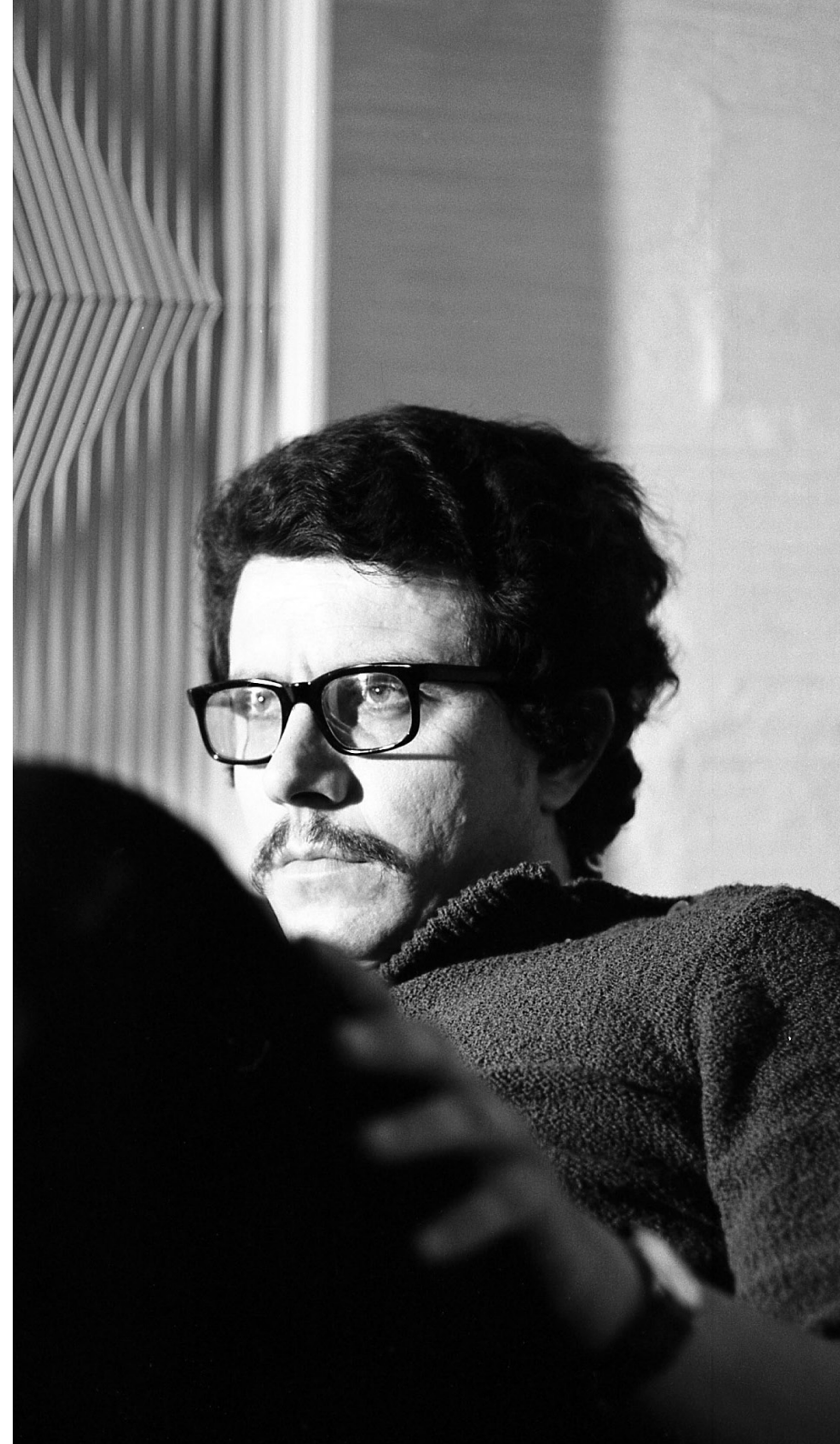
Taking this relationship between the artwork and the spectator even further, Biasi began making his *Oggetti Ottico-Dinamici* in the early 1960s—thin strips of PVC radiating from a central point and twisting equidistantly towards a wooden frame. As the suspended object vacillates and the spectator moves around it, the immobile strips become animated with morphing geometric shapes.

In this way, the artist elaborated a concept he called "virtual kineticism", and which he would continue to explore throughout his career, particularly in his

Rilievi Ottico-Dinamici, where the plastic strips are attached over a painted and later even patterned and printed surface to create ever-more beguiling works.

A great innovator, this multifaceted artist also created *Ambienti* ("Environments"), immersive installations with light and color that blur the senses, creating a feeling of visual, spatial and temporal instability for the spectator. These include works such as *Light Prisms*, an installation from 1962 with light, prisms and motors that was exhibited at the Venice Biennale two years later. Biasi's experiments with kineticism continued after the dissolution of the Gruppo N with the *Politipi* – a complex extension of his optical-dynamic works comprising actual moving parts.

As well as 12 exhibitions with the Gruppo N – including *The Responsive Eye* at MoMA in New York – and numerous solo shows, Biasi's work was presented at the Venice Biennale, the Sao Paulo Art Biennial, the Rome Quadriennale and most recently in the *AZIMUT/H Continuità e nuovo* exhibition at the Peggy Guggenheim Collection in 2014. His works are part of prestigious collections in Italy and abroad, including MoMA, New York, Galleria Nazionale d'Arte Moderna, Rome and the Hermitage Museum, Saint Petersburg.



ALBERTO BIASI

Padua 1937

Altalena del rosso e..., 2010

pvc strips and acrylic on panel
60,03 x 40,35 in - 152,5 x 102,5 cm
reverse: signed, dated and titled Alberto Biasi, "Altalena del rosso e..."
2010; stamp Alberto Biasi reg. n° T 962.

certificate of authenticity on photograph by Archivio Alberto Biasi, reg.
no. T 962, dated 2019



PROVENANCE

Private collection, Italy.

ALBERTO BIASI

Padua 1937

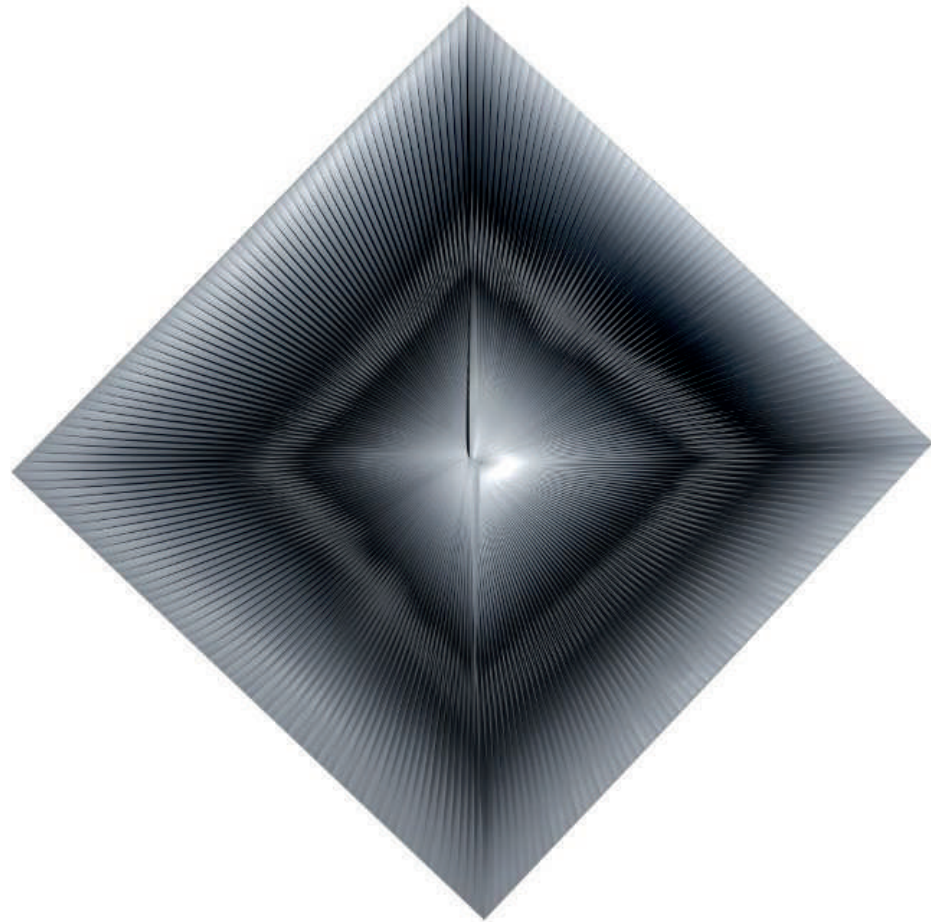
Dinamica oscura, 2020

pvc strips and acrylic on panel

43,3 x 43,3 in - 110 x 110 cm

reverse: signature, title and date Alberto Biasi "Dinamica oscura" 2020;
stamp Alberto Biasi reg. n° T978; Historical Archive A. Biasi.

certificate of authenticity on photograph by Archivio Alberto Biasi, reg. n°
T 978, dated 2021.



PROVENANCE

Private collection, Italy.

ALIGHIERO BOETTI

TURIN, 1940 - ROME, 1994

Boetti—or Alighiero e Boetti as he liked to sign his works from 1971—was born in Turin, Italy. The son of lawyer Corrado Boetti and violinist Adelina Marchisio, he began his career as a selftaught artist, after having briefly studied Business and Economics. In 1967, the Christian Stein gallery in Turin offered Boetti his first solo show, within a context marked by the recent birth of Arte Povera.

The young artist was subsequently invited to take part in all group exhibitions around this theme, which paved the way for total freedom of artistic expression, and in shows on conceptual Art such as *When Attitudes Become Form* at the Kunsthalle Basel in 1969. The latter marked Boetti's detachment from Arte Povera in favor of conceptual experimentation. His works then focused on codes of classification and communication, working with numbers, maps and alphabets, playing with a variety of materials and techniques, reminiscent of ancient Asian craftsmanship.

Boetti's passion for Afghanistan began in the early 1970s with a few trips that later turned into long stays, and in 1971 he and his wife opened the 'One Hotel' in Kabul. During this time Boetti began working on the *Mappe* (Maps), entrusting the realization of his famous tapestries to Afghan female embroiderers. The colors and shapes of the flags changed according to the world's geopolitical

context at the time of the realization (1971 - 1994). Kabul inspired another famous series entitled *Frase messe al quadrato* (Squared Sentences). After the Soviet occupation of Afghanistan (1979 -1980) and the discontinuation of the production of the tapestries the artist resumed production with Afghan refugees in Peshawar, Pakistan. A great traveler, Boetti spent long periods in different continents, which inspired him to create his *Lavori postali* (Postal Works) with local stamps. These works were based on the mathematical permutations of the stamps and on the unpredictable adventures of the world's postal services.

The revolutionary aspect of Boetti's work was the invention of a paradigm within which to act for the people involved in the creative process, thus radically questioning the role of the artist and the impact of chance, sequence, repetition and authorship in the creation of a work of art. His work and attitude have strongly influenced the next generation of artists around the world. Recently, Boetti has been at the center of renewed interest and multiple major exhibitions, such as *Game Plan* organized by MoMA, Museo Reina Sofia and Tate Modern in 2012 and *MINIMUM/MAXIMUM*, an exhibition organized by Tornabuoni Art and curated by Luca Massimo Barbero at the Fondazione Cini during the 57th Venice Biennale.



ALIGHIERO BOETTI

Turin 1940 - Rome 1994

Udire tra le parole, 1977

embroidery on fabric
11,41 x 11,41 in - 29 x 29 cm
reverse: signed alighiero e boetti

certificate of authenticity on photograph of Archivio Alighiero Boetti,
Rome, n° 5701, dated 13 December 2007



PROVENANCE

Private collection, Italy.

BIBLIOGRAPHY

"Alighiero Boetti. General Catalogue," edited by Jean-Christophe
Ammann, Electa, Milan, 2012, Volume Two, p. 281, no. 939.

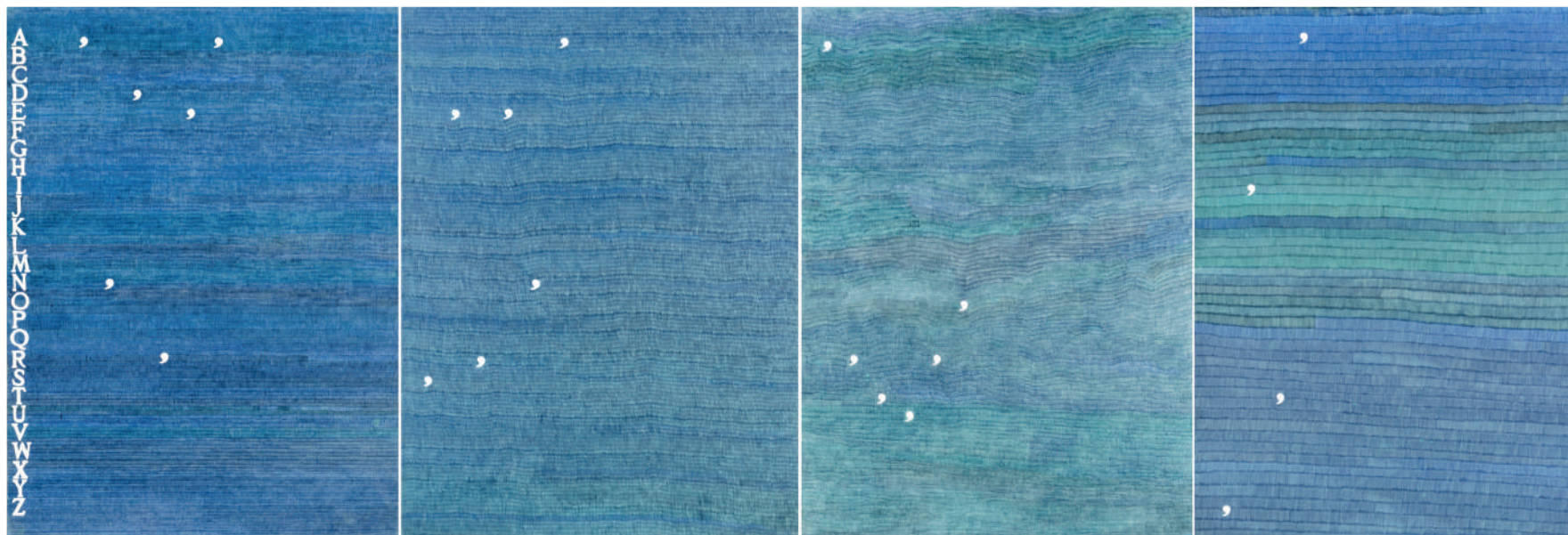
ALIGHIERO BOETTI

Turin 1940 - Rome 1994

Andrea Serena Arturo Zita, 1994

blue pen on paper
39,76 x 29,13 in - 101 x 74 each cm

certificate of authenticity on photograph of Archivio Alighiero Boetti,
Rome, n° 8163, dated 28 December 2025



PROVENANCE

Bobo Marescalchi Collection, Florence.

A
B
C
D
E
F
G
H
I
J
K
L
M
N

,

,

,

,

,

GIUSEPPE CAPOGROSSI

ROME, 1900 - ROME, 1972

Born into an aristocratic family in Rome in 1900, Giuseppe Capogrossi initially pursued a career in law alongside his artistic practice. In 1923 he enrolled in Felice Carena's renowned Scuola di Nudo, where he studied nudes, landscapes and still lifes.

In 1927, Capogrossi began working with Fausto Pirandello, and went on his first trip to Paris, where encountered artists of the international avant-garde whose work would greatly affect his research. Soon after, in 1930, he took part in the 17th Venice Biennale and in an exhibition at the Galleria del Milione in Milan with Corrado Cagli and Emanuele Cavalli. The three artists then returned to Paris in 1933, exhibiting for the last time as what George Waldemar defined as "The School of Rome" in the Galerie Jacques Bojan.

As Capogrossi became more established on an international level, he was invited to take part in the Venice Biennale nine times between 1934 and 1968. In 1937, he took part in the *Exhibition of Paintings* in Pittsburgh, in the *Anthology of Contemporary Italian Painting* at the Cometa Art Gallery in New York, and at the Akademie der Künste in Berlin. He also participated in the Quadriennale Nazionale d'Arte in Rome in 1935, 1939, 1943, 1955, and again in 1957.

After the war, Capogrossi abandoned figuration to dedicate himself to Art Informel. In 1951, he founded

the Gruppo Origine with Mario Ballocco, Ettore Colla and Alberto Burri, and in 1952, he joined the Gruppo Spaziale in Milan.

Capogrossi explained his turn towards abstraction through the radical idea that form is no longer imitated, but assimilated. Titled simply *Superficie*, his works from this period consist of graphic arrangements of repeated elementary symbols encoded through a brand new semiotic language, seemingly archaic and indecipherable.

With his international renown still growing, Capogrossi participated in the Salon de Mai in Paris, in the Milan Triennale, and in Documenta I and II in Kassel, as well as in the third and fifth Sao Paulo Biennials. He was invited to the Tokyo International Biennial in 1960 and to the 17th Salon de Paris.

In 1962, Capogrossi was given his own room at the Venice Biennale and won the first prize alongside Fausto Melotti. He later showed his work in the group exhibition *Painting and Sculpture of Decade 1954 - 1964* at the Tate Gallery in London. In 1971, he participated in the 11th Sao Paulo Biennial, where he received the Twenty Years of Biennial prize.

Giuseppe Capogrossi died in Rome in 1972.



GIUSEPPE CAPOGROSSI

Rome 1900 - Rome 1972

Superficie 719, 1961

oil on canvas
15,74 x 23,62 in - 40 x 60 cm



PROVENANCE

Private Collection, Rome.
Private Collection, Milan.

BIBLIOGRAPHY

"Capogrossi. Seconda parte del Catalogo delle Opere 1967-1972" edited by Giulio Carlo Argan, Edizioni del Naviglio, Milan, 1974, pp. 20-21 no. 64. (published with the wrong dimensions).

"Arte moderna e contemporanea. Antologia scelta 2023", exhibition catalogue Tornabuoni Arte, Florence, 2022, p. 58.

"Peinture et poésie. Ungaretti et l'art de voir", exhibition catalogue, Forma Edizioni, Florence, 2023, p. 109.

EXHIBITIONS

"Painting and poetry. Ungaretti and the art of seeing", Tornabuoni Art, Paris, April - June 2023.

"Pittura e poesia. Ungaretti e l'arte del vedere", Tornabuoni Arte, Florence, May - September 2024.

ENRICO CASTELLANI

CASTELMASSA, 1930 - VITERBO 2017

Having spent his youth in Italy, at 22 Enrico Castellani moved to Belgium, where he studied painting and sculpture at the Academy of Fine Arts of Brussels, as well as architecture at the Ecole Nationale Supérieure.

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

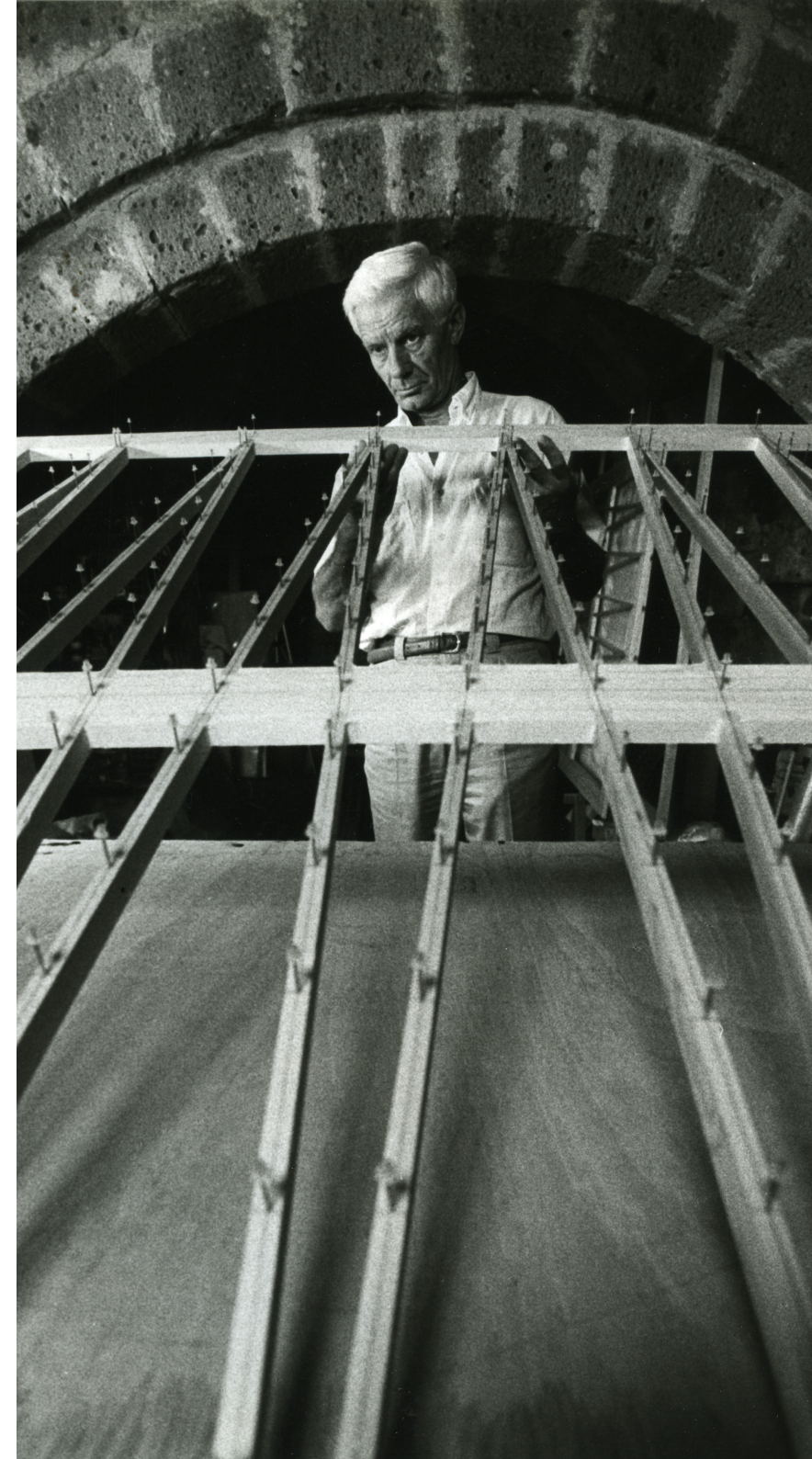
Castellani rejected mimetic art and believed that light, shadow and space had to be included in the painting rather than being represented through descriptive means. He created his first *Superficie*, a series now emblematic of his work, as an embodiment of such ideas. These works consist of monochrome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

Because of its great originality, the work of Castellani rapidly aroused interest, and he came into contact with internationally renowned artists such

as Robert Rauschenberg and Jasper Johns, who contributed illustrations to the Azimut magazine. In 1960, Castellani participated in the exhibition *La nouvelle conception artistique* at the Azimut gallery, alongside Yves Klein and German artists from the ZERO group.

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

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



ENRICO CASTELLANI

Castelmassa 1930 - Viterbo 2017

Superficie alluminio, 2005

acrylic on shaped canvas

39,37 x 39,37 in - 100 x 100 cm

reverse: signed, titled and dated 'Castellani / Superficie alluminio / 2005'.

certificate of authenticity by Archivio Castellani, Milan, on photograph
no. 05-042.

PROVENANCE

Galleria Fumagalli, Milan.

Della Rocca collection, Rome.

BIBLIOGRAPHY

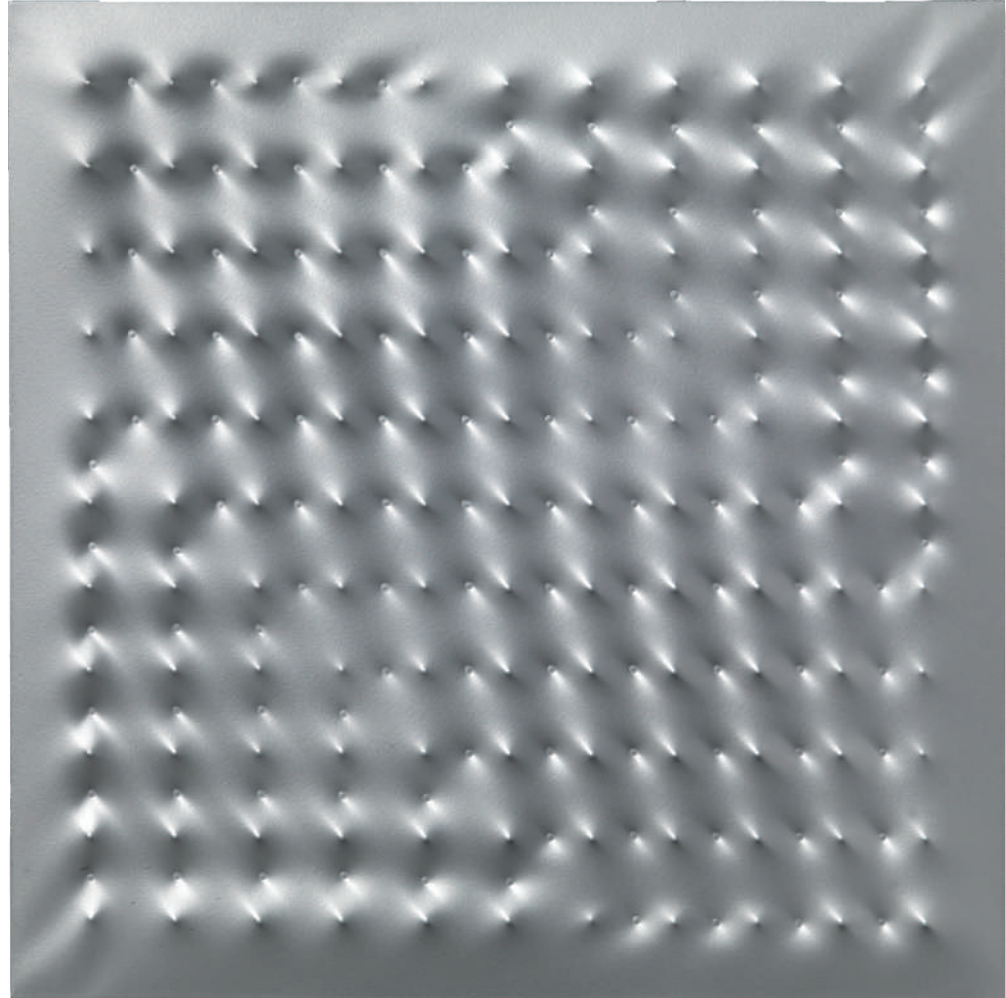
"Enrico Castellani. Catalogo ragionato. Opere 1955-2005", edited by
Renata Wirz and Federico Sardella, Skira Editore, Milan, 2012, Tome II, p.
603, no. 1073. (arch. no. 05-042)

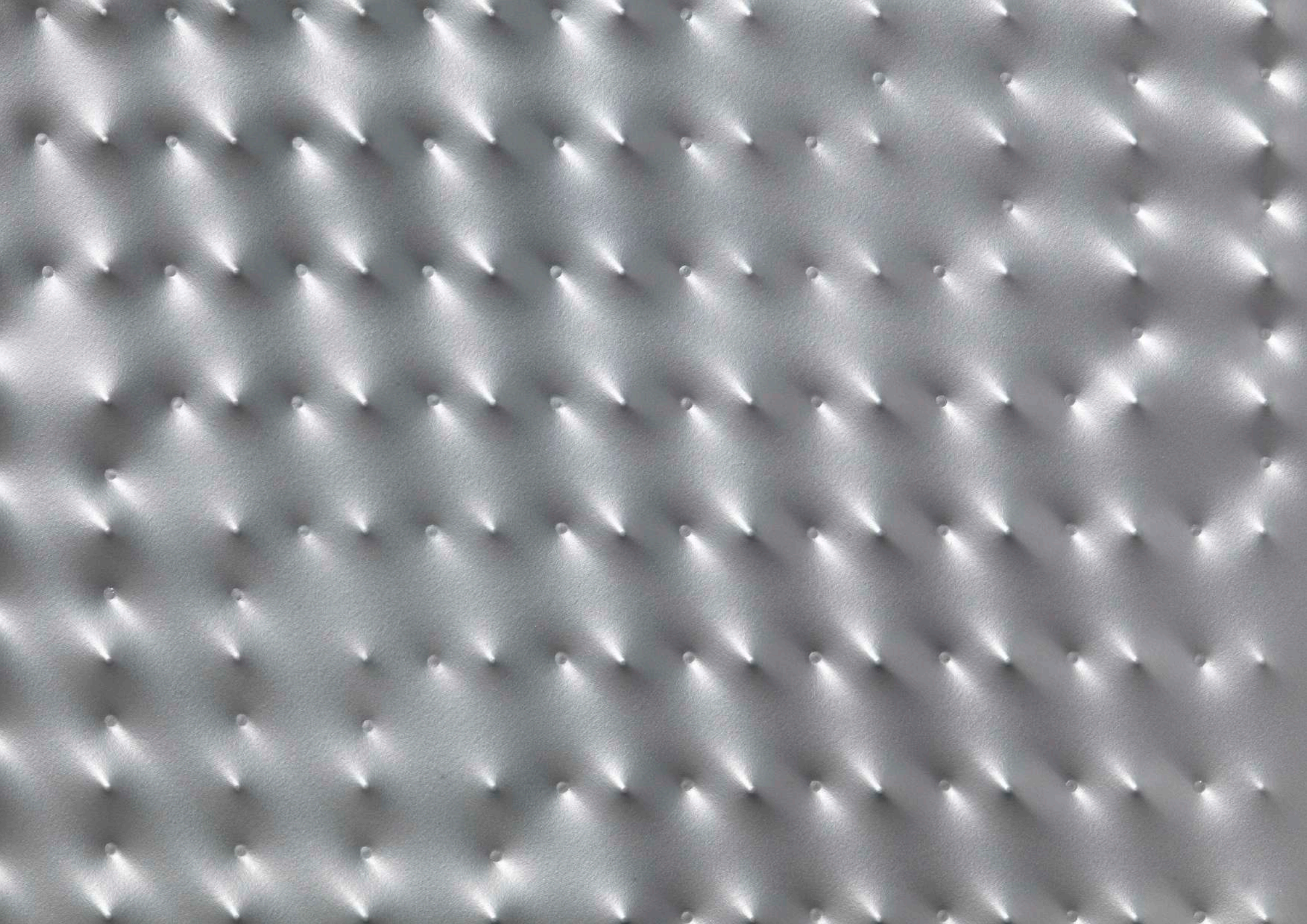
"Arte moderna e contemporanea. Antologia scelta 2018", exhibition
catalogue, Tornabuoni Arte, Florence, 2017, p. 60.

"Arte moderna e contemporanea. Antologia scelta 2025", exhibition
catalogue, Tornabuoni Arte, Florence, 2024, pp. 74-75.

EXHIBITIONS

"Dynamic Visions", Tornabuoni Art, London, October - December 2020.





GIORGIO DE CHIRICO

VOLOS, 1888 - ROME, 1978

Giorgio de Chirico was born in Greece to Italian parents. From a very young age he showed a natural gift for drawing and attended classes on drawing and painting at the Polytechnic School in Athens. Between 1906 and 1908 he studied at the Academy of Fine Arts in Munich, where he discovered philosophers such as Nietzsche and Schopenhauer. Their writings had a strong impact on the young painter and inspired his first self-portraits and metaphysical landscapes.

From 1911 to 1915 de Chirico lived and worked in Paris, where he met avant-garde artists and writers. In 1913, Guillaume Apollinaire, fascinated and intrigued by Chirico's universe, introduced him to his circle of friends, including Pablo Picasso, André Derain, Max Jacob, Georges Braque, Francis Picabia and especially André Breton.

De Chirico's first solo exhibition took place in 1919. The Surrealists were particularly sensitive to his "metaphysical painting", which prefigured their movement. Moving beyond the physical, the tangible, de Chirico's oeuvre is permeated with an atmosphere of mystery and longing. He plays with appearances to transport viewers to a world where dream and imagination reign supreme. Throughout his career, he placed enigma at the centre of his work.

From the 1920s on, the artist started adopting a more traditional style, as well as techniques inspired by ancient masters. He lived in Paris again between 1924 and 1929. In 1926 he joined the Novecento movement, which was taking a position against modernism; this drew widespread criticism and many of his artistic connections turned their back on him. In the 1940s he came back to a more titanic style of painting by making allusions to Veronese, but always with a certain humour and irony, as when he represented himself as a painter or a bull-fighter. These late works drove surrealist artists to renounce him definitely.

In 1944 he moved back to Rome with his wife and lived there the rest of his life. Giorgio de Chirico died in 1978 in Rome. His works are now housed in prestigious institutions throughout the world, including the Museum of Modern Art in New York, the Centre Pompidou in Paris, the Tate Modern in London and the National Gallery in Rome.



GIORGIO DE CHIRICO

Volos 1888 - Rome 1978

I bagni misteriosi, 1960 ca.

oil on cardboard laid on canvas

15,78 x 19,6 in - 40,1 x 49,8 cm

front: signed on bottom right g. de Chirico.

reverse: artist's handwritten inscriptions "Questo dipinto della serie "I bagni misteriosi" è opera autentica da me eseguita e firmata. Giorgio de Chirico"; certificate of authenticity by Notaio Diego Gandolfo, Rome, dated 18 October 1962; stamps Galleria d'Arte Falsetti, Prato; Galleria La Navicella, Viareggio; Galleria d'Arte Zanini, Rome; labels Galleria d'Arte Zanini, Rome; Galleria d'Arte Santa Croce, Florence.

certificate of authenticity by Fondazione Giorgio e Isa de Chirico, Rome, on photograph, no. 011/04/22 OT, dated 14 April 2022.

PROVENANCE

Galleria Medea, Cortina D'Ampezzo.

Collezione Rimoldi, Cortina D'Ampezzo.

Galleria d'Arte Zanini, Rome.

Galleria d'Arte Santa Croce, Florence.

Galleria d'Arte Falsetti, Prato.

Galleria La Navicella, Viareggio.

Collezione privata, Milan.

Private collection.

BIBLIOGRAPHY

"Giorgio de Chirico. L'immagine dell'infinito", essays by Raffaele Carrieri, Luigi Cavallo, Franco Russoli, Galleria d'Arte Medea, Cortina d'Ampezzo, 1972, p. 69, no. 7.

"Giorgio de Chirico. Catalogo generale. Opere dal 1914 al 1976", aedited by Fondazione Giorgio e Isa de Chirico, Rome, Maretti Editore, RSM, 2023, Volume 5/2023, p. 273, no. 2170.

"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, p. 97.

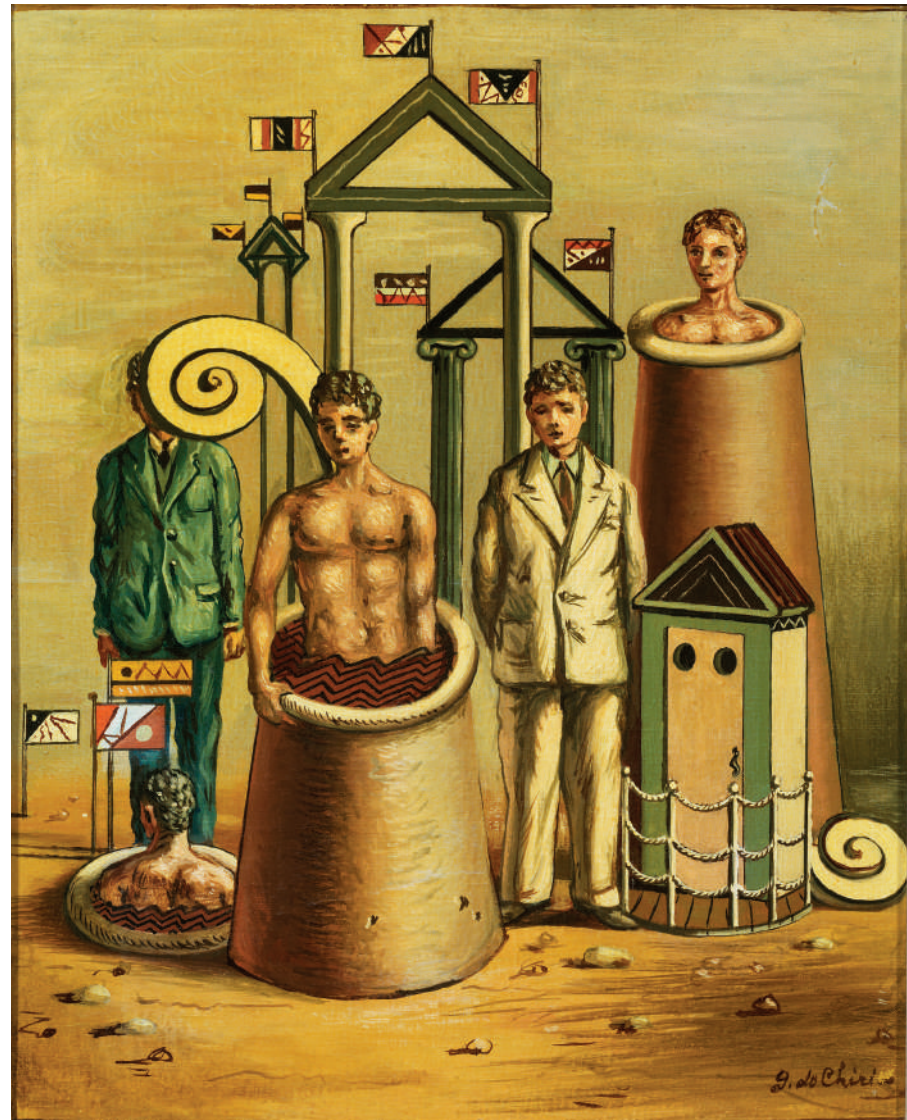
"Giorgio de Chirico", Tornabuoni Arte, Rome, 2024, pp. 18, 25, 56.

EXHIBITIONS

"Giorgio de Chirico. L'immagine dell'infinito", Galleria d'Arte Medea, Cortina d'Ampezzo, August - September 1972.

"Giorgio de Chirico", Tornabuoni Arte, Rome, December 2023 - February 2024.

"La Métaphysique du rêve", Tornabuoni Art, Paris, September - October 2024.



GIORGIO DE CHIRICO

Volos 1888 - Rome 1978

Il Trovatore, 1968

oil on canvas
31,49 x 23,62 in - 80 x 60 cm
front: signed bottom left g. de Chirico.

certificate of authenticity by Fondazione Giorgio e Isa de Chirico, Rome,
on photograph, n° 022/06/22 OT.

PROVENANCE

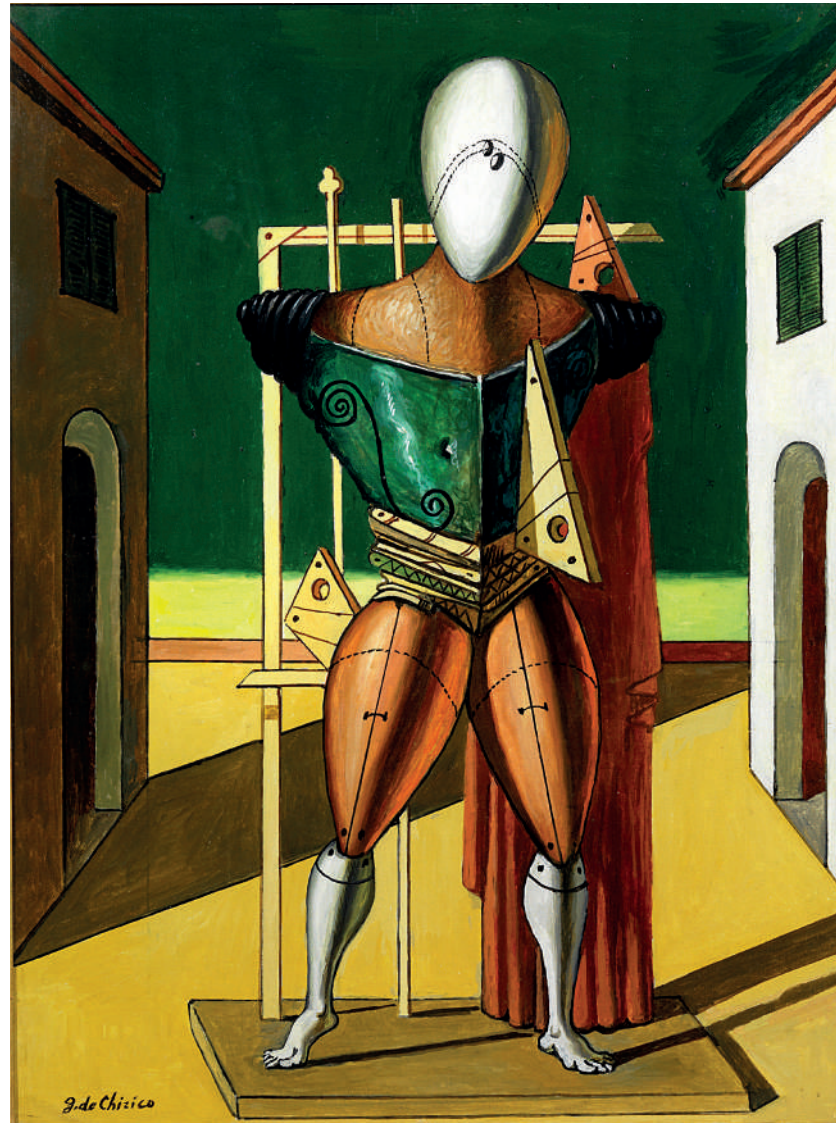
Private Collection, L'Aquila.
Galleria Gissi, Milan.
Galleria Annunciata, Milan.

BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2025", exhibition
catalogue, Tornabuoni Arte, Florence, 2024, pp. 94-95.

EXHIBITIONS

"20x20. Venti capolavori per venti artisti", Tornabuoni Arte, Milan, April -
June 2024.
"La Métaphysique du rêve", Tornabuoni Art, Paris, September - October
2024.



Le soleil d'automne, brève et sans pitié, d'un seul coup le stilette sur le temple, il se jeta au lit, l'étrange impression de son
 tout pour la première fois. La composition de ma peinture m'est venue et chaque fois que je la regarde, je reviens en esprit encore une
 fois.

The autumn sun, however it did without heat, it staked on the temple, it fell on the bed, the strange impression of his
 everything for the first time. The composition of my painting came to me and every time I look at it, I come back in spirit again.

Georges de Chirac, *Méditation d'un poète*, 1912.



Exhibition View, *La Métaphysique du rêve*
 September - October 2024
 Tornabuoni Art Paris

PIERO DORAZIO

ROME, 1927 - PERUGIA 2005

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

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

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

The system of "meshes" Dorazio developed by superimposing chromatic structures, was directly inspired by Giacomo Balla's Divisionist period. He acknowledged the deep influence Balla had on his practice by working to revive the Futurist's

reputation and bringing his work to New York in 1951. Dorazio continued to experiment with texture and color interference throughout his career, most notably in the grids of the 1960s. That same year he received a solo room at the Venice Biennale, where he exhibited again in 1966.

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

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



PIERO DORAZIO

Rome 1927 - Todi 2005

L'incarnato, 1991

oil and canvas

59,05 x 78,74 in - 150 x 200 cm

reverse: sign, date and title Piero Dorazio / 1991 / *L'incarnato*



PROVENANCE

Giorgio Rivolta Collection, Milan.
Sergio Casoli Collection, Milan.

BIBLIOGRAPHY

"Dorazio", Edizioni Galleria Elleni, Bergamo, 1994.

EXHIBITIONS

"Dorazio", Galleria Elleni, Bergamo, March - May 1994.

LUCIO FONTANA

ROSARIO SANTA FÈ, 1899 - VARESE, 1968

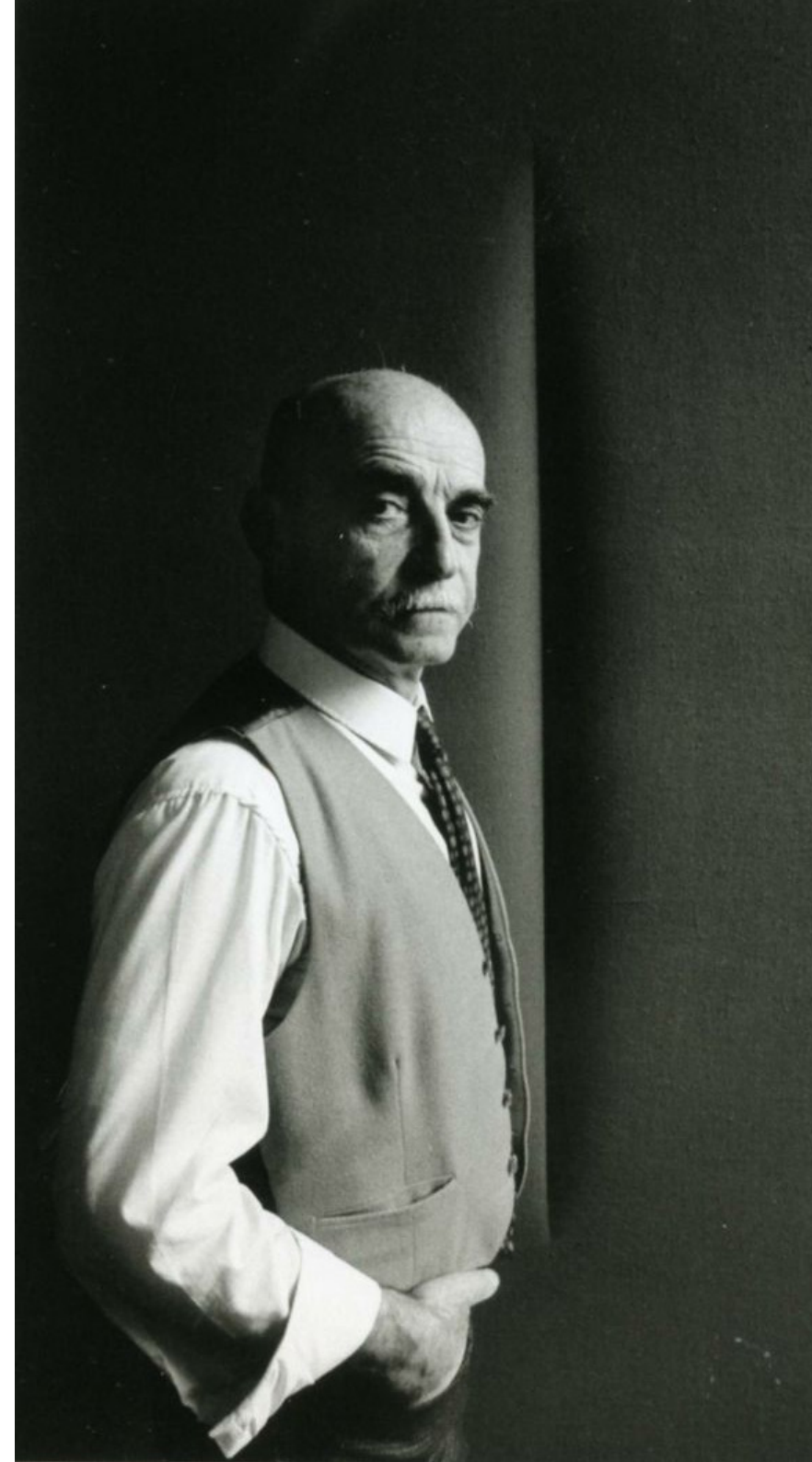
Lucio Fontana spent his childhood between his hometown in Argentina and Milan in Italy, where his parents came from. After two years working for his father in Argentina, he settled in Europe in 1927 and attended the Brera Academy of Fine Arts.

Fontana began his career as a sculptor in the 1930s, creating abstract and figurative works of art out of terracotta and ceramic. He was quickly invited to take part in significant exhibitions such as the 17th Venice Biennale (1930) and Triennale di Milano (1933), as well as by the gallery Jeanne Bucher-Myrbor in Paris, which held a solo exhibition of the artist's ceramics in 1937. In 1940, Fontana fled the war in Europe and traveled back to Argentina where he actively participated in local and national art fairs. He also founded a private art school: the Altamira Academy, where he penned, alongside other artists and intellectuals, the *Manifesto Blanco* (White Manifesto). The text, which laid out several key artistic principles around the concepts of time and space, would form the basis of much of Fontana's future work and helped found a new artistic movement: Spatialism.

In April 1927, Fontana returned to Milan and began piercing holes into the surface of monochrome canvases, so as to dismantle the illusory space of the picture plane. He wanted to reveal the three-dimensional nature of a painting by

approaching it as a sculptor. Working in series, he titled all of his subsequent works *Concetto Spaziale*. The radical novelty of his practice earned him growing international recognition, which culminated at the end of the 1950s, with the creation of his most emblematic works: the *Concetto Spaziale, Attesa/e* (Spatial Concept, Waiting), characterized by one or more slashes on monochrome canvases. This groundbreaking group of works received widespread acclaim and Fontana was invited to take part in numerous prestigious exhibitions both in Italy and abroad. The Iris Clert gallery held two solo exhibitions of his work in 1961 and 1964. In 1966, he was awarded the First Prize for Painting at the Venice Biennale.

Following his death, Fontana's work has continued to be shown in major institutions worldwide. In 1987, The Centre Pompidou organized a comprehensive retrospective, and his works were shown in the seminal exhibition *The Italian Metamorphosis* at the Guggenheim in New York in 1994. Since then, Fontana has become one of the most sought-after artists globally, housed in prominent museum collections, including the Centre Pompidou, Tate and MoMA. The most recent surveys of his work were held at the Musée d'Art Moderne de la Ville de Paris and the Metropolitan Museum of Art, New York, in 2012 and 2019 respectively.



LUCIO FONTANA

Rosario Santa Fè 1899 - Comabbio 1968

Concetto spaziale, Attesa, 1968

water-based paint on canvas

31,96 x 25,59 in - 81,2 x 65 cm

reverse: signed, titled and inscribed l. fontana / Concetto spaziale, Attesa
/ Che splendida giornata dopo tanta burrasca.

certificate of authenticity by Fondazione Lucio Fontana, Milan.

PROVENANCE

Galleria Marlborough, Rome.

Paolo Marinotti Collection, Milan.

Centro Arte Internazionale, Milan.

Invernizzi Collection, Milan.

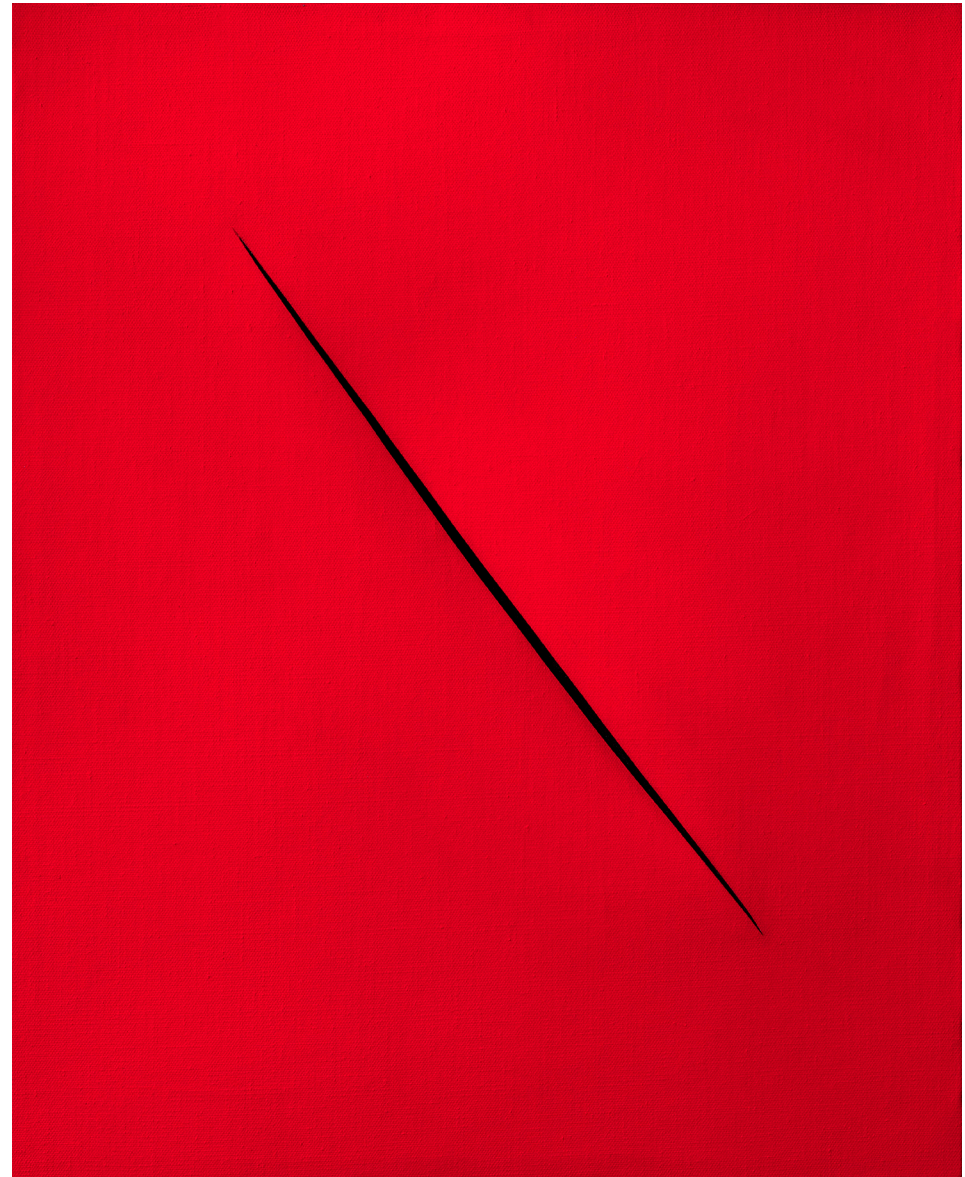
Private Collection, Italy.

BIBLIOGRAPHY

"Lucio Fontana. Catalogue raisonné des peintures, sculptures et environnements spatiaux", edited by Enrico Crispolti, La Connaissance, Bruxelles, 1974, vol. II, p. 198, n° 68 T 16.

"Fontana. Catalogo generale", edited by Enrico Crispolti, Electa, Milan,

"Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni",
edited by Enrico Crispolti, Skira, Milan, 2006, Tomo II, p. 874, n° 68 T 16.



HANS HARTUNG

LEIPZIG, 1904 - ANTIBES, 1989

Hans Hartung was a French painter of German origin, and a key figure of the abstract art movement.

In the early 1920s, Hans Hartung lived in Dresden. Profoundly drawn to nature and religion, he had a passion for Rembrandt, Goya, Franz Hals and El Greco. By copying paintings such as Goya's *Tres de Mayo*, the artist gradually suppressed the image and limited the canvas to a tense, dynamic play of color patches.

He developed an interest in Corinth, Slovogt and the German expressionists popular at the time, among them, the Die Brücke movement, Oskar Kokochka and Emil Nolde. In 1922, he also discovered watercolor and started using aniline, a chemical procedure that makes for much more intense colors.

The modern works he saw in 1926 at the Internationale Kunstausstellung in Dresden were a revelation for him and he decided to move to Paris. In Paris, Hartung had little contact with other artists and copied the works of old and modern masters. He also visited the south of France, where the landscape inspired him to closely study the works of Cézanne. In 1929, he married fellow artist Anna-Eva Bergman.

Hartung had his first solo-show in 1931 in Dresden,

but was prosecuted by Nazi Germany for creating 'degenerate' painting, for his style was associated with Cubism. In 1935, the police tried to arrest him and he was able to flee the country. Returning to Paris as a refugee, his paintings became more abstract and did not sell well. The sculptor Julio González allowed him to use his studio.

After the war, he obtained French citizenship and held his first solo exhibition in Paris in 1947. At the end of the 1950s he gained recognition for his gestural, almost monochromatic paintings characterised by long, rhythmic brushstrokes, densities and superimpositions that enabled the shapes to mix, dissolve, and disappear on the paper. In the 1960s, he began to experiment with various tools - styluses, wide brushes and rollers – in order to "impact the canvas", thus renewing his approach to painting in the process.

In 1960 Hartung was awarded the International Grand Prix for painting at the Venice Biennale. His abstract paintings influenced many young American painters of the 1960s, making him a precursor of lyrical American abstraction of the 1960s and 1970s. In the following years, Hartung was invited to exhibit around the world, from the United States to Japan. He dedicated himself to completing several architectural projects as well as continuing his practice.



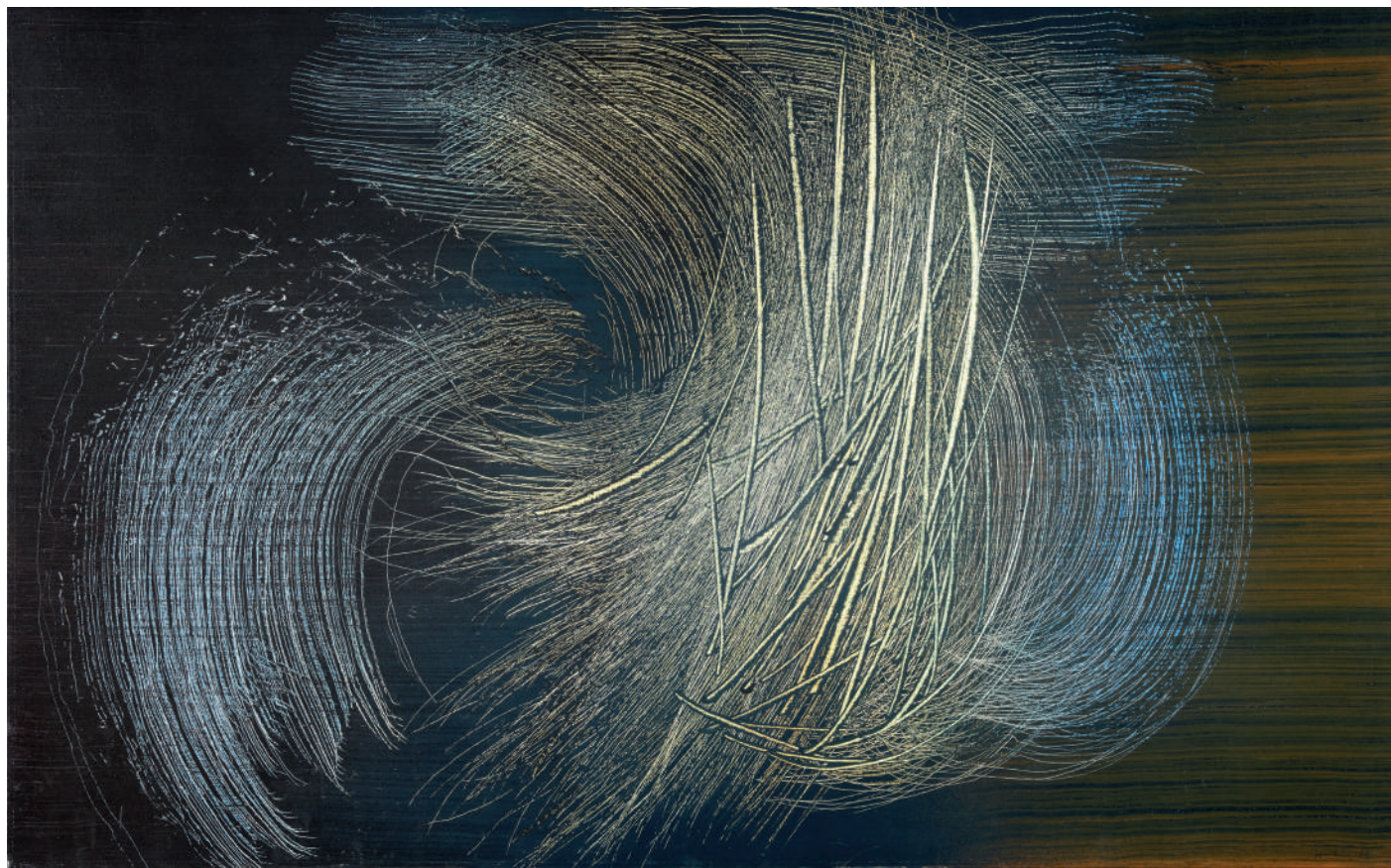
HANS HARTUNG

Lipsia 1904 - Antibes 1989

T 1962 - U13, 1962

vinyl on canvas
31,88 x 51,18 in - 81 x 130 cm
front: signed and dated bottom right Hartung 62.

certificate of authenticity by Fondation Hans Hartung et Anna-Eva
Bergman on photograph, n° CT HH1240, dated October 8, 2003.



PROVENANCE

Private Collection, Genoa.

EMILIO ISGRÒ

BARCELLONA (SICILY), 1937

Emilio Isgrò is an Italian artist and writer. At 19 he moved to Milan, where made his literary debut with a collection of poems entitled *Fiere del Sud*. Despite not having started producing visual works of art until 1960, when he moved to Venice, Isgrò's love for the written word would lay the foundations for his later career. In 1964, Isgrò pioneered a new form of conceptual art called "visual poetry". Questioning the proliferation of information, he began using black India ink to strike out passages from a variety of brochures, newspaper articles and literary classics such as Dante's *Divine Comedy* and Shakespeare's tragedies.

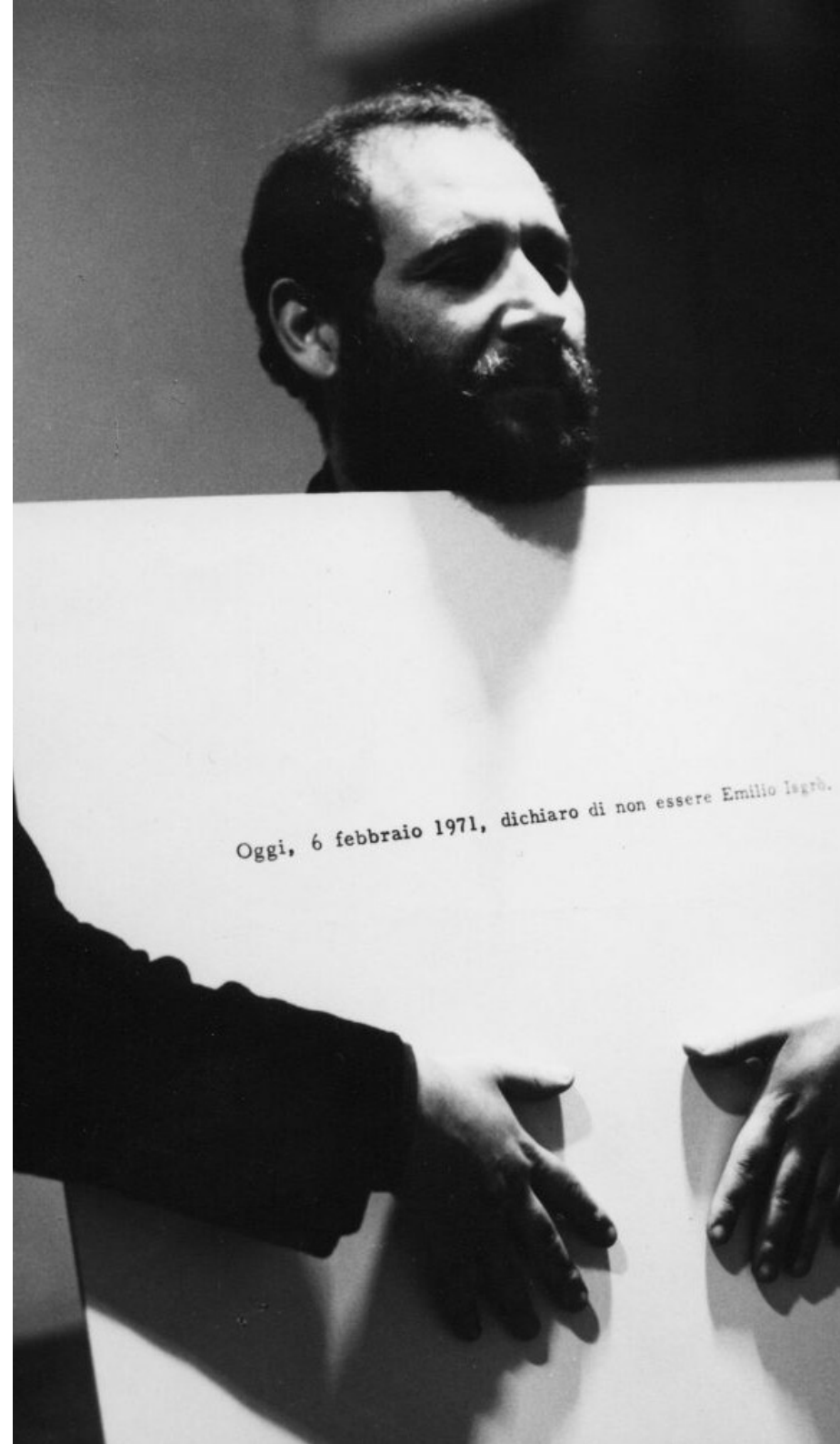
At the heart of Isgrò's practice is the rebuilding of communication between people, words, and images. Isgrò's most ambitious *cancellatura* projects involved erasing full encyclopedias, including the Enciclopedia Treccani, Encyclopaedia Britannica, and Encyclopédie Larousse between the late 1960s and early 1970s. Today, he continues to deploy this technique on maps and paintings, while also incorporating images into new sculptures and works. Notable new projects include the *Semi d'arancia* (Orange Seeds) series and *Le api della Torah* (The Bees of the Torah), a group of insect-based sculptures.

An artist in search of the re-discovery of the fundamental relationship between image and

word, Isgrò has transformed verbal operations into visual ones and developed a new language in which the symbiosis of word and image is achieved by enhancing meaning through deletion. His impact and significance on the modern artistic panorama are today being increasingly recognized, as demonstrated by the artist's recent entrance into the collections of the Paris' Centre Pompidou.

Throughout his prolific career, Isgrò has participated in major artistic events, including several editions of the Venice Biennale (1972, 1978, 1986 and 1993). His work was also featured in the exhibition *The Artist and the Book in the Twentieth Century Italy*, presented in 1992-1993 at MoMA in New York and in 1994 at the Peggy Guggenheim Collection in Venice. In 2013 the Galleria d'Arte Moderna in Rome held a solo exhibition of the artist's work, titled *Modello Italia*, and in 2016, the city of Milan paid tribute to him with a major retrospective held simultaneously in multiple locations: Palazzo Reale, Gallerie d'Italia and Casa del Manzoni.

During the 2019 Biennale, Tornabuoni Art paid homage to the artist with a large retrospective at the Fondazione Cini in Venice. Recently, Isgrò has also been in the public eye for a number of works of general interest commissioned by the public sector, such as the deletion of the racial laws Italy passed in 1938 for the Quirinal Palace in 2020.



EMILIO ISGRÒ

Barcellona di Sicilia 1937

Libro cancellato, 1974

ink on typographic book in wooden box and plexiglass

15,74 x 22,04 x 2,75 in - 40 x 56 x 7 cm

reverse: signed, titled and dated Libro cancellato / Emilio Isgrò 1974.

certificate of authenticity by the Emilio Isgrò Archive, dated 5 March 2019, archive no. X111.



PROVENANCE

Private collection, Florence.

BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2020", exhibition catalogue, Tornabuoni Arte, Florence, 2019, p. 177.

EXHIBITIONS

"Emilio Isgrò. Effacer pour dévoiler", Tornabuoni Art, Paris, October-December 2022.

CLAUDIO PARMIGGIANI

LUZZARA, 1943

Associated throughout his career with the Povera and Conceptual Art movements, Claudio Parmiggiani's work resists any substantial connection to either. He studied at the Istituto di Belle Arti in Modena while often visiting the studio of Giorgio Morandi, who had a strong ethical - rather than stylistic - influence on his work.

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

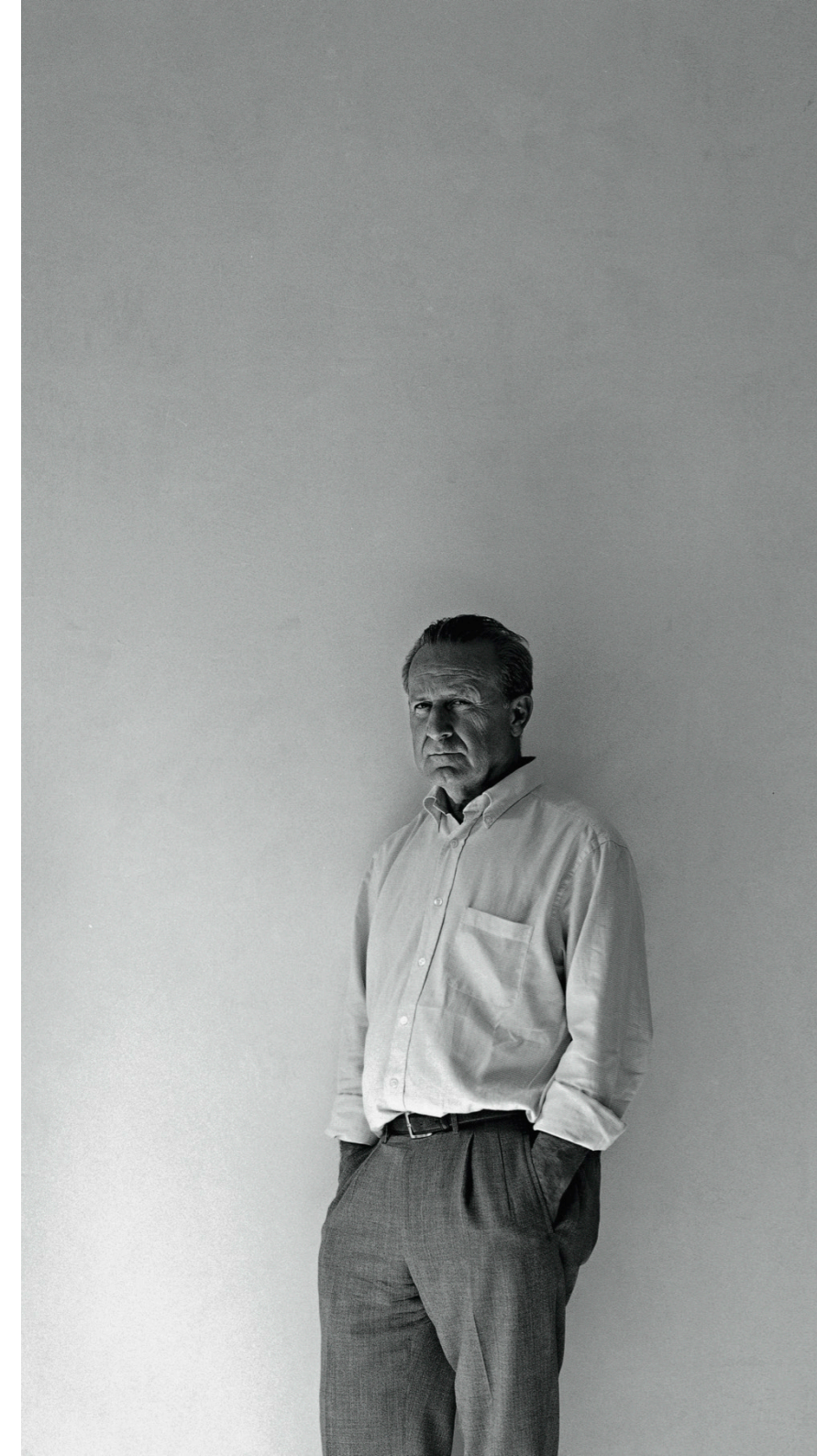
A radically iconoclastic spirit pervaded all his work since the 1960s and in 1970 he produced his first *Delocazione*, a work of shadow and imprints created using fire, dust and smoke. These works have an extremely strong visual and emotional impact as seen in the installations he created for the Musée d'Art Moderne et Contemporain in Geneva (1995), the Centre Pompidou in Paris (1997), the Promotrice delle Belle Arti in Turin (1988), the Tel Aviv Museum of Art (2003), and the Collège des Bernardins in Paris (2008).

In the early 1980s Parmiggiani began a series of major institutional projects, including *Terra* (1988),

a sphere showing the handprints of the artist, which is buried in the cloister of the Musée des Beaux-Arts in Lyon. Creating a dialogue with its surroundings, the absent work constitutes an expression of the artist's spirituality: invisible yet almost tangible.

More exhibitions of Parmiggiani's works have been held at the Institut Mathildenhöhe in Darmstadt (1992) and the Prague City Gallery. More recently, major surveys of his work have taken place in Cuba (2006), Moscow (2017) and Nashville (2019).

His work has been shown in a number of renowned international exhibitions, both public and private. Among his most significant installations we note *Faro d'Islanda* (2000), *Ex-voto* (2007) at the Louvre, *Porta Speciosa* (2013) for the Hermitage in Camaldoli and his artwork in the Camera degli Amori in Villa Medici in Rome (2015).



CLAUDIO PARMIGGIANI

Luzzara 1943

Senza titolo, 2020

smoke and soot on panel
39,37 x 47,24 in - 100 x 120 cm

certificate of authenticity by Archivio Claudio Parmiggiani on
photograph.



PROVENANCE

Artist's studio, Parma.

FRANCESCA PASQUALI

BOLOGNA, 1980

Francesca Pasquali's practice stems from the observation of natural shapes whose structural textures she emulates out of plastic and other industrial materials to create intricate and sensorial large-scale installations. She studied at the Academy of Art various artistic disciplines, nowadays combined in her practice. Her artistic approach explores the connections between the organic and inorganic, nature and culture, the recycling of materials and their aesthetic redefinition. The relationship between nature and artifice lies at the heart of her practice, which, together with her unwillingness to categorize objects, produces works that challenge viewers' perceptions. Her use of unconventional materials invites viewers to interact with the works and think again about the beauty that is to be found in everyday objects.

The location of her works and their surrounding architecture often informs the artist's creative process. Several cycles emerge in Pasquali's oeuvre defined by their materials, among which the *Straws* series. Cut to different lengths, innumerable plastic straws are attached to wooden panels to create vibrating surfaces. With the *Frappe* cycle, Pasquali experiments with neoprene, which she gathers into layers of sensuous volutes. Works from the *Setole* series are made with plastic broom bristles arranged to form a soft and compact surface.

A finalist of the Cairo Prize in 2015, Francesca Pasquali has also been the subject of solo exhibitions around the world, including *Francesca Pasquali. Plastic Islands* hosted in 2018 at the Sydney Opera House and *Francesca Pasquali* in New York in 2016. In 2020, the artist created a site-specific environmental installation for the Richter Collection in Zagreb, which was in dialogue with the works of Gerhard Richter and Paolo Scheggi. Furthermore, between 2022 and 2023 Pasquali created and presented *Punto Plastico* for Métiers d'Excellence LVMH in collaboration with an Italian lace-maker. In the artworks born of this collaboration, art meets high craftsmanship, classical culture and Italian savoir-faire. They were first presented in Paris during Paris+ by Art Basel and later in Italy, during the *Italics* exhibition in L'Aquila.

In 2013, alongside several Italian artists and curator Ilaria Bignotti, Francesca Pasquali founded the artistic movement "Resilienza italiana", which aims to further the international debate around sculpture, particularly among the new generation of contemporary and emerging artists. Then in 2015, the Francesca Pasquali Archive was founded with the help of Bignotti as scientific coordinator, in order to archive, preserve and promote the artist's works through different projects with public and private institutions.



FRANCESCA PASQUALI

Bologna 1980

White straws, 2021

white and cream straws on wooden panel and white lacquered metal
frame
35,43 x 35,43 in - 90 x 90 cm

certificate of authenticity by Archivio Francesca Pasquali, on
photograph, n° FP 210001.



PROVENANCE

Private collection, Italy.

EXHIBITIONS

"Rythme et répétition. Une esthétique contemporaine", Tornabuoni Art
POP-UP Village Royal, Paris, September - November 2023.



PAOLO SCHEGGI

SETTIGNANO, 1940 - ROME, 1971

Born in Settignano, in the outskirts of Florence, in 1940, Paolo Scheggi exhibited as early as 1960 at the Numero gallery in Florence, when he was still attending the city's Accademia delle Belle Arti. He presented paintings as well as his first works made of metallic sheets. His first solo exhibition, *Itinerario plastico prestabilito*, quickly followed in 1961 at the Galleria Vigna Nuova (Florence). After a short stay in London he settled down in Milan in 1961.

Scheggi's endeavors were profoundly multi-disciplinary (visual arts, architecture, fashion, poetry, performances), revealing an approach that was both conceptual and metaphysical.

This brought him closer to artists defined by Gillo Dorfles as "Artisti oggettuali" (object artists), such as Bonalumi, Manzoni, Castellani.

Scheggi presented his first *pittura-oggetto* (picture-object) at the *Intersuperficie curva a zone riflesse* exhibition, held at the Galleria Il Cancellò in Bologna. He built on this new principle by questioning visual perception and reinterpreting both Spatialism and monochrome painting. In 1963 he participated in the *Monochrome* exhibitions along with Fontana, Manzoni, Klein, Hartung and Pomodoro in Florence and Bologna.

In 1965 he joined the New Art Practice group

and established relationships with the ZERO and Nul groups. The following year, he was invited to the Venice Biennale, where he presented four *Intersuperficie curva*. At this time, Scheggi's work took on architectural and spatial considerations, which found their full expression in 1967 with *Intercamera Plastica*, a work that playfully engaged the spectator's perception.

Scheggi died, after a brief but extremely successful career, in 1971, at the age of 31. On the occasion of his last exhibition at the Galleria del Naviglio he presented *Seiprofetiperseigeometrie*, which was shown with *Tomba della geometria* at the Venice Biennale in 1972, the year following his death.



PAOLO SCHEGGI

Settignano 1940 - Rome 1971

Zone riflesse, 1965

light blue acrylic on three superimposed canvases
23,62 x 19,88 x 2,16 in - 60 x 50,5 x 5,5 cm
reverse: Signed and dated Paolo Scheggi / 65.

certificate of authenticity by Franca Scheggi, on photograph,
10/04/2007, no. APSM006/0005.

PROVENANCE

Private collection, Florence.

BIBLIOGRAPHY

"Scheggi", exhibition catalogue edited by Luca Massimo Barbero,
Tornabuoni Art, Paris - Forma Edizioni, Florence, 2015, p. 168.
"Paolo Scheggi. Catalogue raisonné", edited by Luca Massimo Barbero,
Skira, Milan, 2016, p. 253, no. 65 T 7.
"Arte moderna e contemporanea. Antologia scelta 2020", exhibition
catalogue, Tornabuoni Arte, Florence, 2019, p. 223.

EXHIBITIONS

"Paolo Scheggi", Tornabuoni Art, Paris, October - December 2015.
"Recto/Verso: Behind the Italian Monochrome", Tornabuoni Art, London,
April - June 2017.
"Paolo Scheggi. Au-delà de la toile", Istituto Italiano di Cultura, Paris,
October 2020.



VICTOR VASARELY

PÉCS, 1906 - PARIS, 1997

Victor Vasarely is known as the founder of the optical art movement. From his brief study of medicine at the University of Budapest, he acquired a commitment to method, objectivity, science and a thirst for knowledge which would follow him throughout his life. In 1929, he enrolled at the Muehely school, known as the Bauhaus of Budapest, where he encountered the teachings of artists such as Walter Gropius, Wassily Kandinsky, Paul Klee and Josef Albers. There, he discovered abstract art and was introduced to Constructivism, whose principles continued to inform Vasarely's practice throughout his career.

Under pressure from the Hungarian government, Vasarely moved to Paris in 1930. His works between 1929 and 1946, are influenced by his training in graphic design and advertising. This laid the foundations for the artist's aesthetic language of graphic lines, material effects and plays of light and shadow. At the same time, influenced by the growing popularity of figurative painting, between 1935 and 1947, Vasarely produced a number of still lifes, landscapes and portraits, which he would later refer to as a "wrong turn".

It was in the 1940s and 1950s, that Vasarely began to explore the revelatory notion that "pure form and pure color can define the world". This idea constitutes the foundation of his distinctive and innovative

style of abstraction. In 1955, Vasarely and artists such as Marcel Duchamp, Man Ray and Alexander Calder, exhibited their works around the theme of movement at the Galerie Denise René in Paris. The same year, Vasarely published *Manifeste Jaune* which outlines the concept of "kinetic plasticity", in which the viewer and the artist are seen as one and the same.

Throughout the 1960s, the artist used increasingly vibrant colors to further enhance the suggestion of movement created through his signature optical illusions. He experimented with different materials, fully developing his style and artistic conception. In 1965, Vasarely was invited to participate in the milestone exhibition *Responsive Eye* at the MoMA, where he was given a place of honor among the originators of perceptual abstraction. In the following years, he took part in a series of architectural projects, which find echo in his plastic production. These were inspired by Gestalt psychology, which suggests that humans tend to perceive objects as a whole, rather than in its parts.

Vasarely became a French citizen in 1959 and left most of his works to the Vasarely Museums at the Château de Gourdes and in Budapest. In 1970, he established the Vasarely Foundation in Aix-en-Provence in order to promote a socially-conscious vision of art, accessible to all.



VICTOR VASARELY

Pécs 1906 - Paris 1997

Profire, 1983

acrylic on canvas

47,24 x 47,24 in - 120 x 120 cm

front: signed at the bottom center Vasarely.

reverse: signed, titled and dated P.1.1 19 Vasarely / "Profire" 1983 / Vasarely.

PROVENANCE

Private Collection, Paris.

Private Collection, Switzerland.

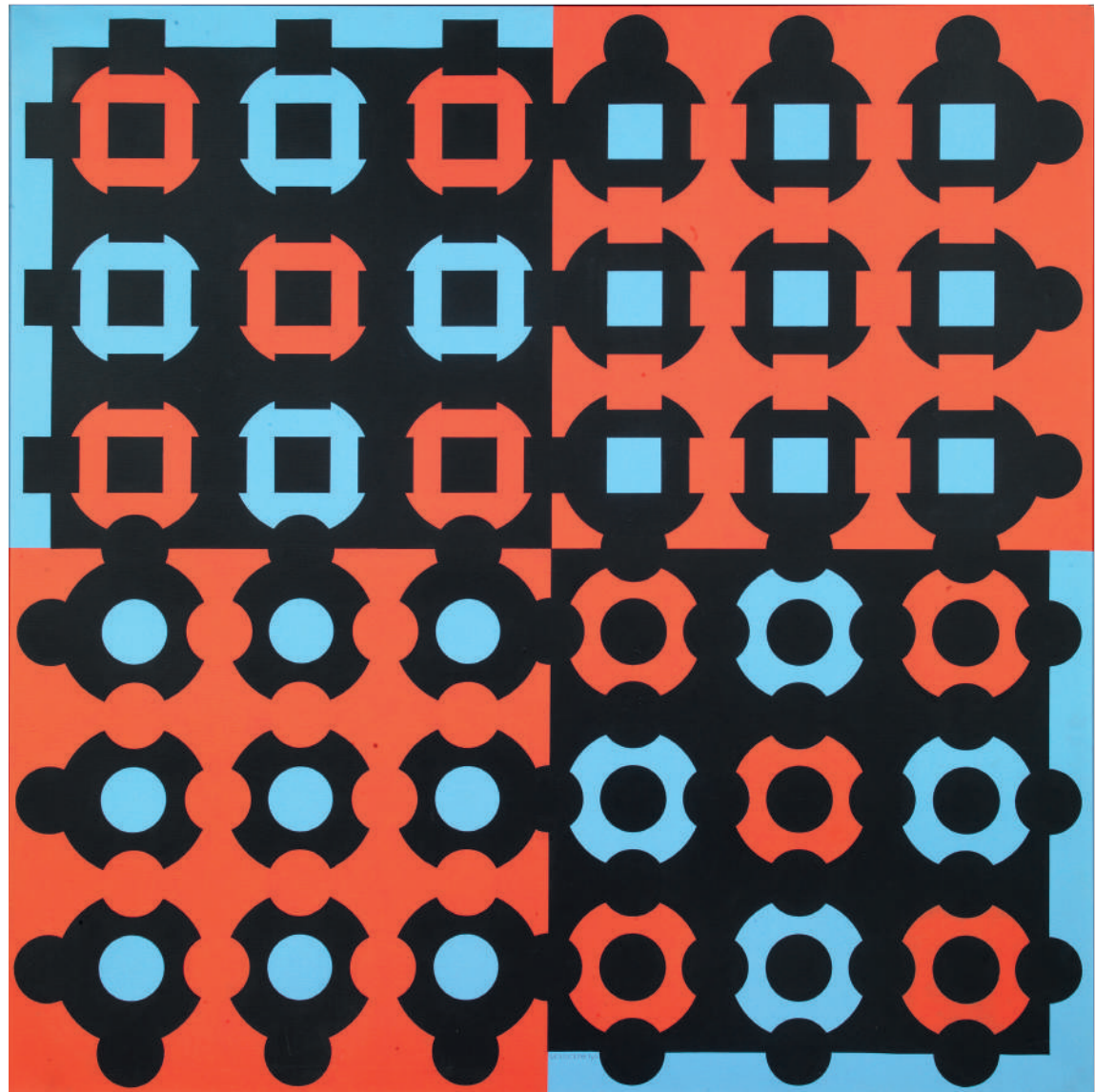
BIBLIOGRAPHY

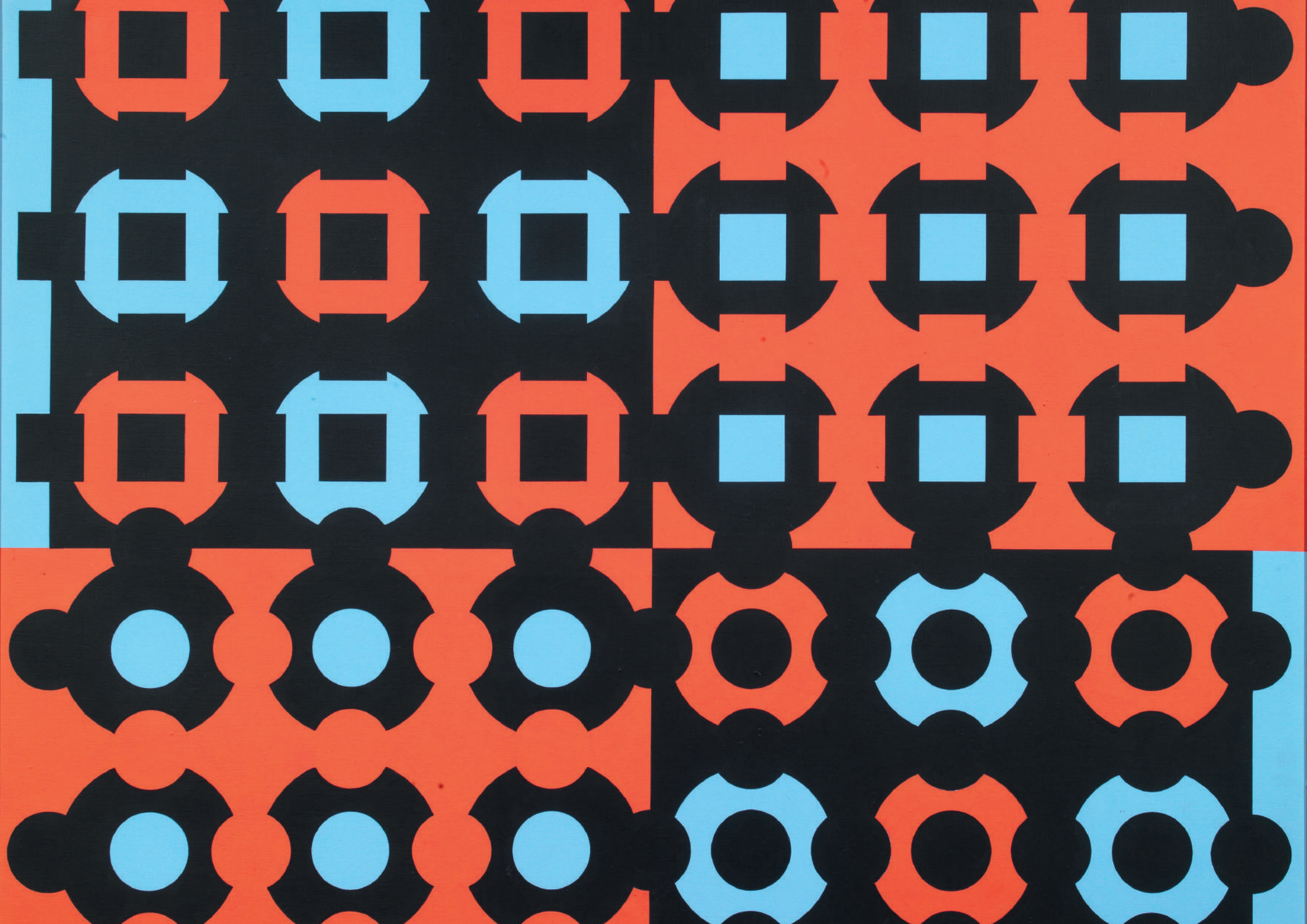
"Présence de Vasarely au musée d'art et d'histoire de Neuchâtel", exhibition catalogue, with introduction edited by Doyen Charles Debbasch, Editions Michel Reymondin, Geneva, 1989.

"Arte moderna e contemporanea. Antologia scelta 2021", exhibition catalogue, Tornabuoni Arte, Florence, 2020, p. 233.

EXHIBITIONS

"Victor Vasarely", Musée d'Art et d'Histoire de Neuchâtel, Neuchâtel, 1989.





TornabuoniArt

Florence

Lungarno Benvenuto Cellini 3,
Florence - Italy
+39 055 6812697
info@tornabuoniarte.it

Milan

Via Fatebenefratelli 34
Milan - Italy
+39 02 6554841
milano@tornabuoniarte.it

Rome

Via Bocca di Leone, 88
Rome - Italy
+39 6 983 810 10
roma@tornabuoniarte.it

Forte dei Marmi

Piazza Marconi 2
Forte dei Marmi - Italy
+39 0584 787030
fortedeimarmi@tornabuoniarte.it

Paris

16 Avenue Matignon,
Paris - France
+33 1 53 53 51 51
info@tornabuoniart.fr

Crans Montana

Rue Centrale 5,
Crans Montana - Switzerland
+41 27 481 20 50
crans@tornabuoniart.com