



Art|Basel Miami Beach

Booth D20

December 8th - 11th 2023

TornabuoniArt

CARLA ACCARDI

TRAPANI, 1924 - ROME, 2014

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

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

In 1965, at the Rome Quadrenniale, she exhibited her painted Sicofoil cylinders for the first time. The following year, she presented *Tenda* (Tent) — an environmental work in painted Sicofoil — at the Notizie Gallery in Turin. The same work was then exhibited at the 37th Venice Biennale in 1978. In 1968 at the Marlborough Gallery in Rome she unveiled *Ambiente arancio* (Orange environment) and in 1971 *Triplice tenda* (Triple tent). At the beginning of the 1980s, Accardi created the *Parentesi* series in which she returned to raw canvases.

In 1988 she was once again invited to take part in the Venice Biennale with a personal room in the Italian pavilion and received her first major retrospective at the Galleria Civica in Modena. She took part in the Venice Biennale again in the early 1990s on the invitation of Achille Bonito Oliva. Her work was also included in the 1994 landmark exhibition *The Italian Metamorphosis 1943-1968* curated by Germano Celant at the Guggenheim in New York. Further retrospectives of her work were held in the historical rooms of the Museo d'Arte Contemporanea del Castello di Rivoli in 1994, at the Musée d'Art Moderne de la Ville de Paris in 2002 and at Museo MACRO, Rome in 2004.

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



CARLA ACCARDI

Trapani 1924 - Rome 2014

Senza titolo, 1957

tempera on paper mounted on canvas
19,68 x 27,55 in - 50 x 70 cm
front: signed and dated bottom right Accardi 57.

certificate of authenticity by Studio Accardi, Rome, signed by Carla Accardi, on photograph, certificate no. 208/08.



PROVENANCE

Galleria Bonioni, Reggio Emilia, Italy.

Private collection, Italy.

Private collection, Italy.

Cardi Gallery, Milan - London.

VALERIO ADAMI

BOLOGNA, 1935

Valerio Adami is a contemporary Italian painter that is part of the New Figuration movement which sought to return to figuration from abstraction. From 1951 to 1954 he studied at the Accademia di Brera in Milan, where he embraced the great models of ancient and neo-classical art and was supervised by the painter Achille Funi (1890-1972). Adami's initial works were influenced by Expressionism and by the memory of Italy in ruins after World War II. After moving to Paris in 1955, he met Roberto Matta and Wifredo Lam, who would significantly inspire his production. In the 1950s he also lived in London, where he came across artists such as Richard Hamilton and Francis Bacon.

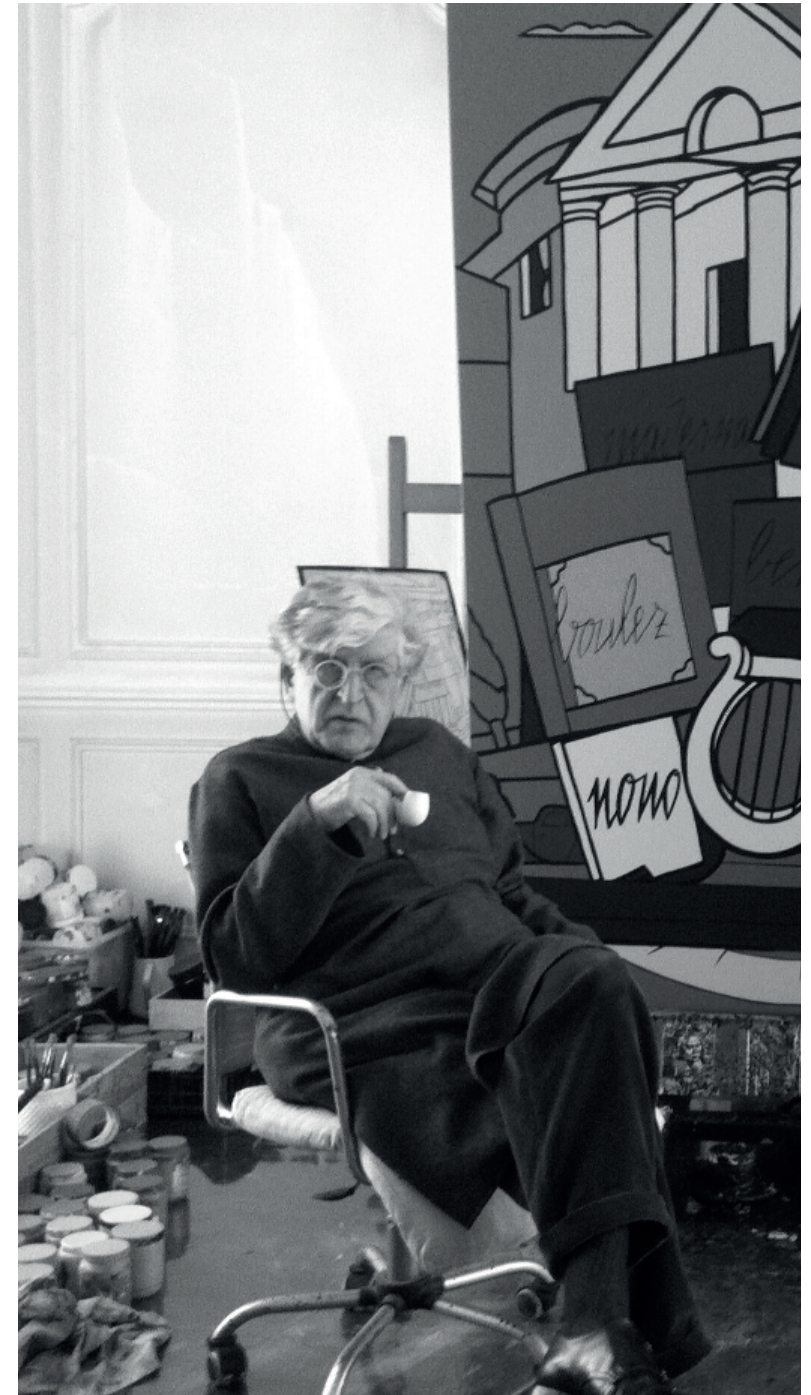
By 1966, Adami had developed a distinct artistic language that was particularly influenced by Pop Art and comics and was revealed in exhibitions such as Documenta in Kassel in 1964 and the Venice Biennale in 1968. In these early works, objects and figures are outlined by thick contours and treated as patches of pure color without shadows.

During the 1970s, Adami's work shifted to addressing political themes while drawing inspiration from European history, literature, philosophy, and mythology. This change can be seen in a series of paintings created in his New York studio in 1978. His line work also became more fluid, and his

color palette moved toward natural tones instead of violent contrasts. As a result, these later works evoke a sense of nostalgic tenderness. Additionally, from the late 1980s onward, Adami began creating large-scale mural paintings for various public spaces, such as the foyer-bar at the Théâtre du Châtelet in Paris.

Since then, Adami's works have been displayed in several important shows worldwide. Between 1985 and 1998, they were presented in four major exhibitions held in Paris, Valencia, Tel Aviv and Buenos Aires. In 2004, a large retrospective dedicated to him was organized by the Frissiras Museum in Athens. Other institutions that dedicated important exhibitions to the artist include the Pomodoro foundation in Milan (2008) and the Boca Raton Museum of Art in Florida (2010).

Adami lives in Paris half the year, and spends the rest of his time between Monaco, Italy and India.



VALERIO ADAMI

Bologna 1935

"The bar" (la lutte des sexes) n° 2, 2007

acrylic on canvas

57,48 x 44,88 in - 146 x 114 cm

reverse: signed and titled 'Adami / "The bar" (la lutte des sexes) n° 2'.

certificate of authenticity by Valerio Adami on photograph.

Certificate of authenticity by Archivio Valerio Adami on photograph, cod. IT 150 T.

PROVENANCE

Galleria Aminta, Siena.

BIBLIOGRAPHY

"Maestri moderni e contemporanei. Antologia scelta 2008", exhibition catalogue Tornabuoni Arte, Florence, 2007, p. 20.

"Maestri moderni e contemporanei. Antologia scelta 2010", exhibition catalogue Tornabuoni Arte, Florence, 2009, p. 18.

"Arte moderna e contemporanea. Antologia scelta 2019", exhibition catalogue Tornabuoni Arte, Florence, 2018, p. 16.



ALBERTO BIASI

PADUA, 1937

Alberto Biasi was born in Padua, where he still lives and works. He studied Industrial Design at the Istituto Universitario d'Architettura of Venice, where he discovered neoplasticism, futurism and dadaism.

In 1959, with some fellow Italian artists, he created the Gruppo N in Padua, and started his now famous optical-dynamic experiences, which were, until 1967, collective Gruppo N works, such as the *Trame*, the *Rilievi Ottico-dinamici*, and the *Forme Dinamiche*.

In 1961, he started the movement *Nuove Tendenze*, and took part in numerous artistic experimentations. He then followed the Arte Programmata trend in 1962. Thanks to those various artistic works, relying on optical illusion, he became one of the most prominent Italian artist affiliated with the golden age of kinetic art. After in the 1960s, he produced the *Torsioni* series – featuring the use of mostly bicolor strips to generate optical dynamism through different observer viewpoints – and his *Ambienti* pieces. He also realized Light prisms, which he designed in 1962 and transferred to environmental dimensions in 1969.

In 1966, he created his first reliefs, his *Politipi*, a cycle to which he devoted himself until the 1990s (when small color inserts appear): characterized by

the layering and interweaving of fine strips, it thus alludes to the third dimension.

In the late 1990s, Biasi created *Assemblaggi*, combinations of different, possibly monochrome surfaces – also in diptych and triptych arrangements – where the tridimensional effect takes on greater force. In the last decade, this latter feature has emerged in the form of several vertical sculptures made from steel.

In addition to the twelve Gruppo N shows, Alberto Biasi has had several solo shows and has been involved in more than four hundred collective shows in private and public spaces, including the Venice Biennale and the Rome Quadriennale. In particular, Alberto Biasi's work has been displayed in all major exhibitions in the history of kinetic art, such as the *Nove tendencije* in Zagreb and *The Responsive Eye* exhibition at the MoMA in New York. In 2006, the State Hermitage Museum in Saint-Petersburg showed more than 30 of his works, and in 2007 the Diocesan Museum of Barcelona organized a solo show of the artist.

His works are part of prestigious collections in Italy and abroad, including the MoMA in New York, the Galleria Nazionale d'Arte Moderna in Rome and the Hermitage Museum in Saint Petersburg.



ALBERTO BIASI

Padua 1937

Mirare, 2012

carving and acrylic on canvas

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

reverse: signed, titled and dated: Alberto Biasi 2012 "Mirare"; stamp:
Alberto Biasi reg. n° UT 157

certificate of authenticity on photograph by Archivio Alberto Biasi, reg.
no. UT 157.

BIBLIOGRAPHY

"Alberto Biasi", exhibition catalogue Tornabuoni Arte, Florence, 2022, p.
69.

EXHIBITIONS

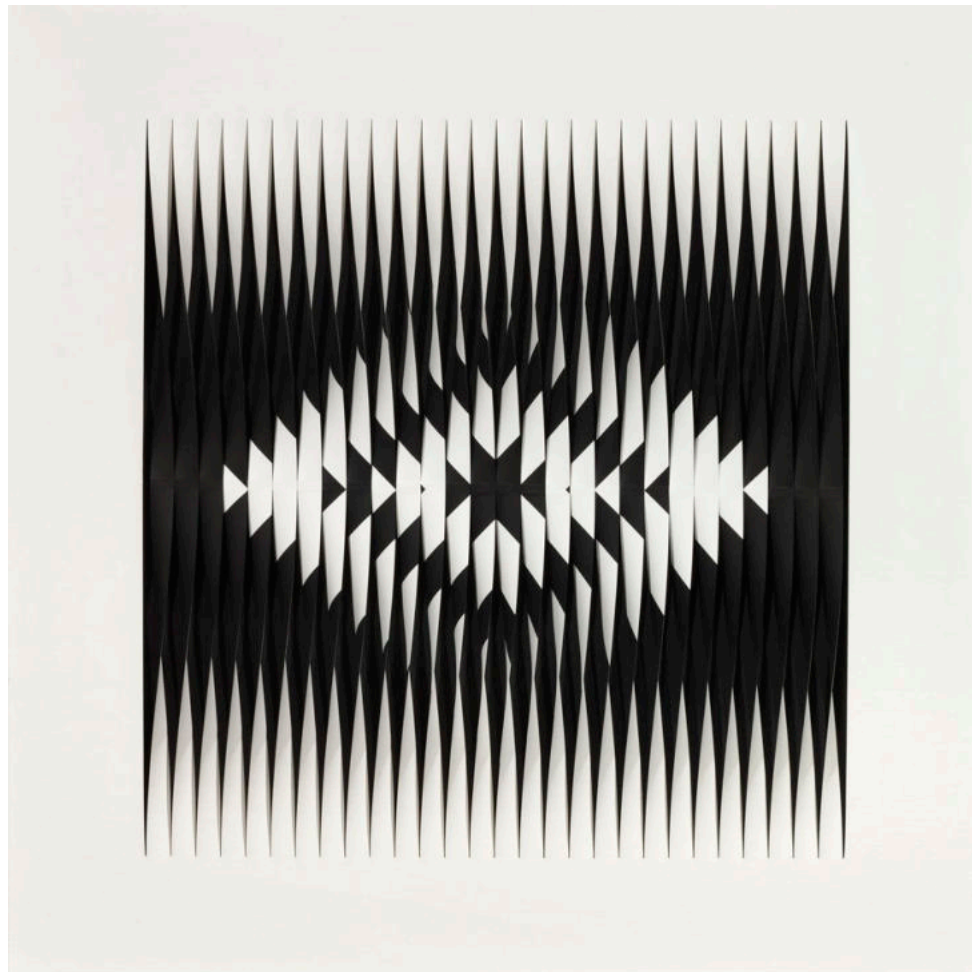
"Alberto Biasi", Tornabuoni Art, Paris, January - March 2019.

"Appunti di luce", Galleria Susanna Orlando", Pietrasanta, July-August
2020.

"Alberto Biasi : Dynamic Perceptions", Tornabuoni Art, Paris, January -
March 2022.

"Alberto Biasi", Tornabuoni Arte, Florence, May - August 2022.

"Alberto Biasi | Dinamica Ecologica", Cardi gallery, London, February -
May 2023.



ALBERTO BIASI

Padua 1937

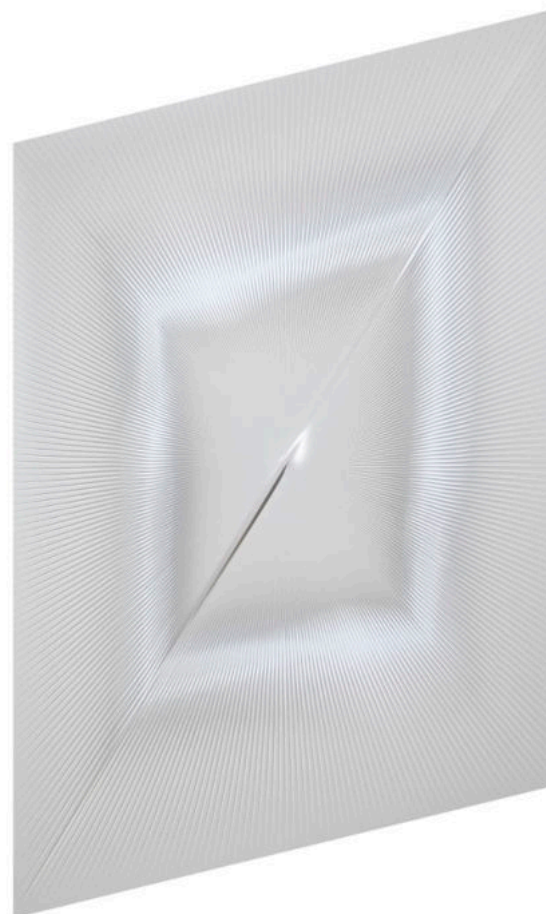
Dinamica della luce, 2016

pvc strips and acrylic on panel

62,99 x 37,4 in - 160 x 95 cm

reverse: signed, titled and dated Alberto Biasi 2016 "Dinamica della luce"; stamp Alberto Biasi reg. no. T 809.

certificate of authenticity by Archivio Alberto Biasi, on photograph, reg. no. T 809, June 2nd 2020.



PROVENANCE

The artist's studio.

BIBLIOGRAPHY

"Alberto Biasi", exhibition catalogue, Tornabuoni Arte, Florence, 2022, p. 114.

EXHIBITIONS

"Alberto Biasi: Dynamic Perceptions", Tornabuoni Art, Paris, January - March 2022.

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

ALIGHIERO BOETTI

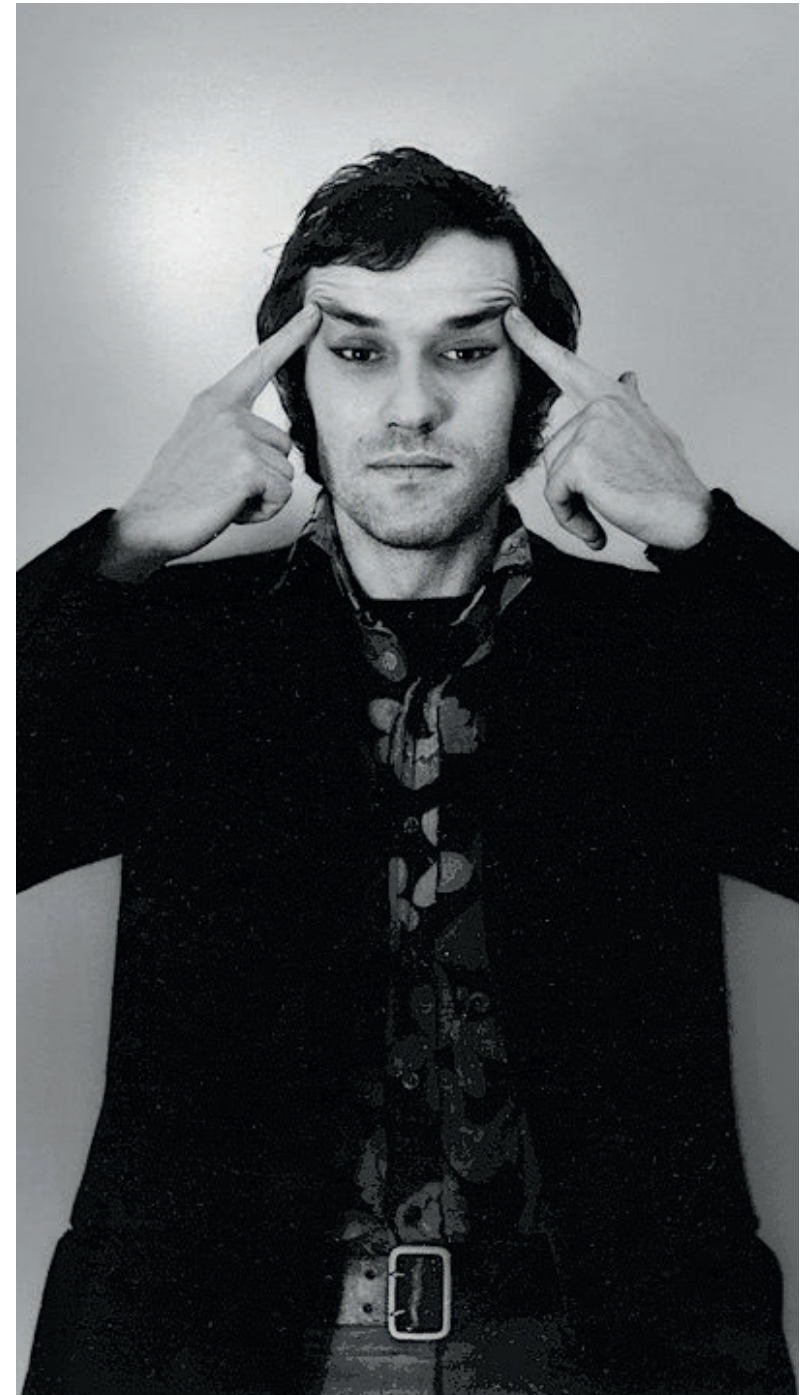
TURIN, 1940 - ROME, 1994

Alighiero 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 self-taught 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, that 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 Boetti and his wife opened the 'One Hotel' in Kabul. During this time Boetti began working on the *Mappe* (Maps), entrusting the realisation 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 realisation (1971 - 1994). Kabul inspired another famous series entitled *Frase messe al quadrato* (Squared Sentences). After the Soviet occupation of Afghanistan (1979 - 1980), the discontinuation of the production of tapestries led him to work with Afghan refugees in Peshawar, Pakistan. A great traveller, 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 creation 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 centre 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 organised by Tornabuoni Art and curated by Luca Massimo Barbero at the Fondazione Cini during the 57th Venice Biennale.



ALIGHIERO BOETTI

Turin 1940 - Rome 1994

Aerei, 1983

red ballpoint pen on paper laid on canvas
3 pieces, each 98x69,5 cm 38,58 x 82,67 in - 98 x 210 cm

certificate of authenticity by the Archivio Alighiero Boetti, Rome, on
photograph, no. 8107, dated 14 July 2015.



PROVENANCE

Private Collection, Paris.

BIBLIOGRAPHY

"Alighiero Boetti", exhibition catalogue under the direction of Laura Cherubini, Forma Edizioni, Florence, Tornabuoni Art, London, 2016, p. 183.

ALIGHIERO BOETTI

Turin 1940 - Rome 1994

Niente da vedere niente da nascondere, 1988

embroidery on cloth
10 x 10 in - 25,4 x 25,4 cm
reverse: signed and dated Alighiero Boetti 1988.

certificate of authenticity by Archivio Alighiero Boetti, Rome, on
photography, no. 10094.



PROVENANCE

John Weber Gallery, New York.
Ben Brown Fine Arts, London.

ALIGHIERO BOETTI

Turin 1940 - Rome 1994

I fregi e gli sfregi, 1988-1989

embroidery on cloth
9,13 x 9,05 in - 23,2 x 23 cm
reverse: signed Alighiero e Boetti.

certificate of authenticity by Archivio Alighiero Boetti, Rome, on
photograph, no. 2489.



PROVENANCE

Private Collection, Sassari.

ALIGHIERO BOETTI

Turin 1940 - Rome 1994

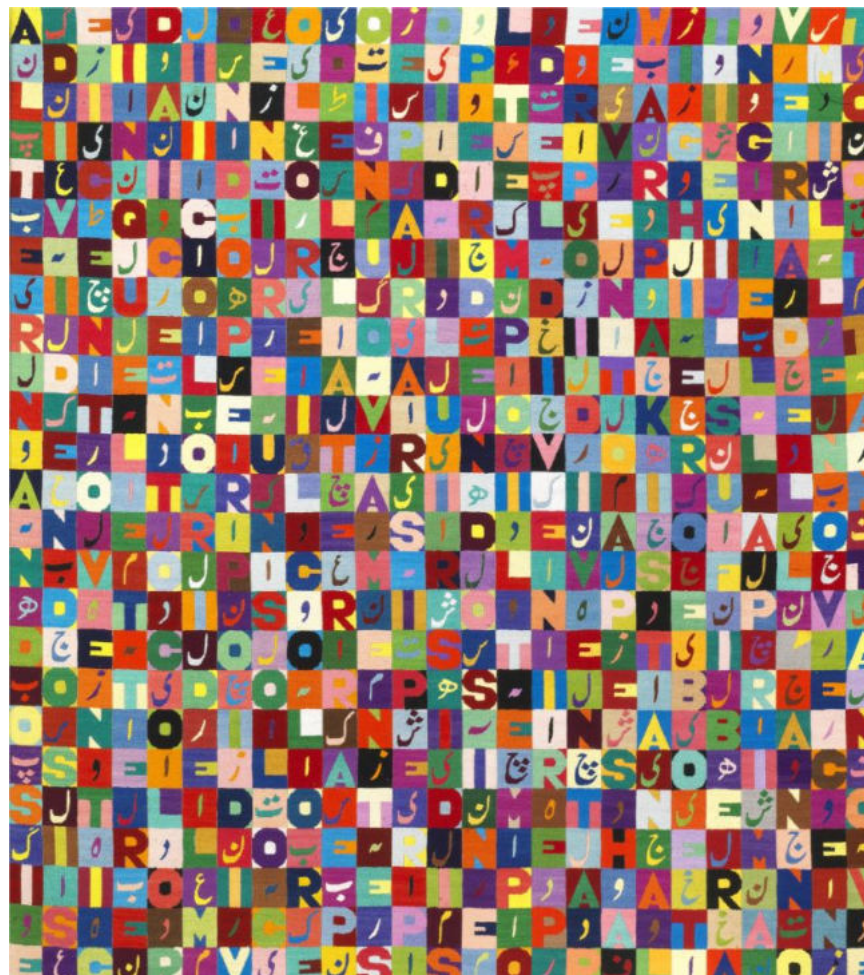
*Alternandosi e dividendosi... nella primavera dell'anno mille
novecento ottantanove*, 1989

embroidery on cloth

44,76 x 39,56 in - 113,7 x 100,5 cm

reverse: label: Sperone Westwater, New York.

certificate of authenticity by Archivio Alighiero Boetti, Rome, on
photograph, no. 10200, dated November 30th 2022.



PROVENANCE

Sperone Westwater, New York.

ENRICO CASTELLANI

CASTELMASSA, 1930 - VITERBO, 2017

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

In 1957, he decided to return 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 he opened, together with Manzoni, the Azimut gallery, and began publishing an eponymous magazine. Through this publication, both artists strongly protested against Informal Art, and advocated the need of a new pictorial language.

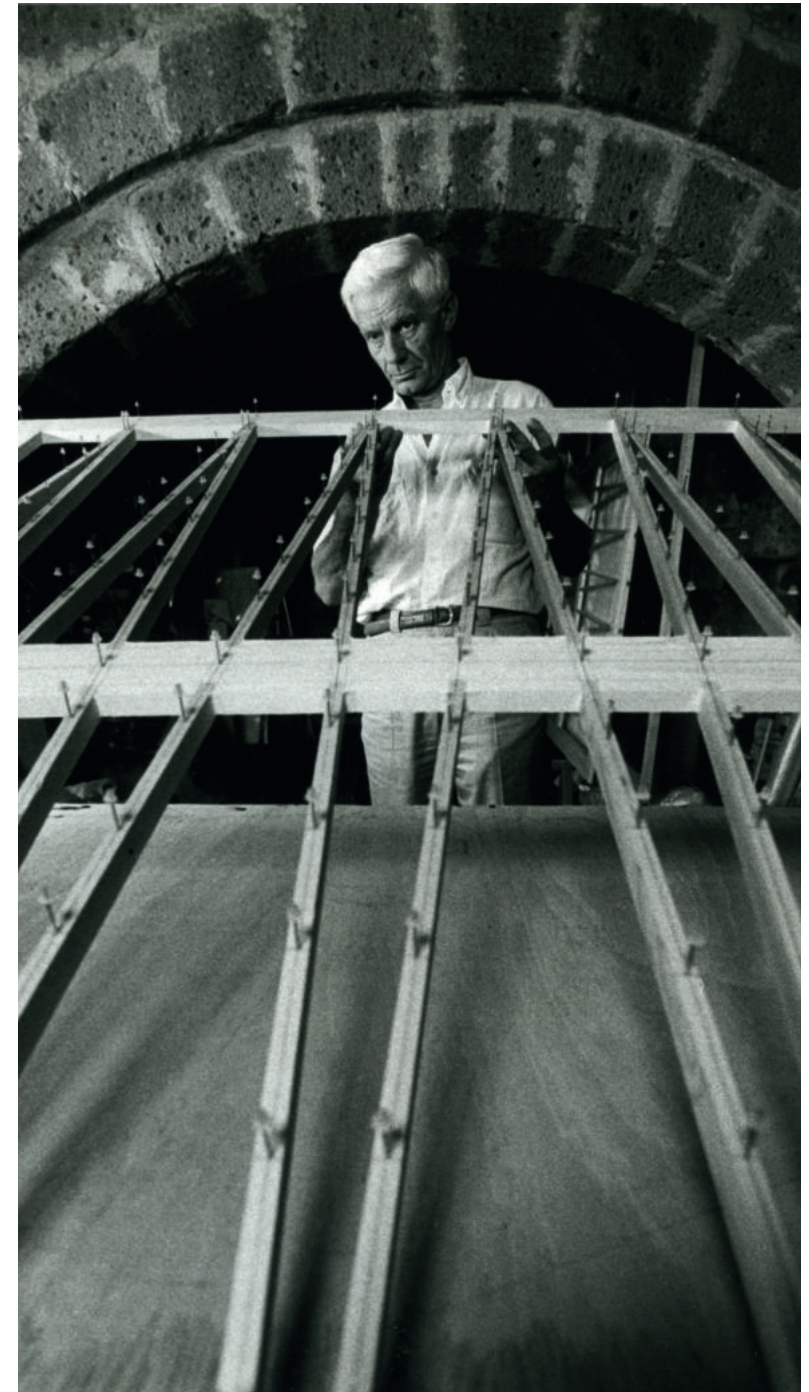
Castellani rejected mimetic art and believed that light, shadow and space had to be included in the painting rather than being represented through descriptive means. He created his first *Superficie*, a series now emblematic of his work, as an embodiment of such ideas. These works consist of monochrome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

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

He died in 2017. In the last decades, 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 in 2001.



ENRICO CASTELLANI

Castelmassa 1930 - Viterbo 2017

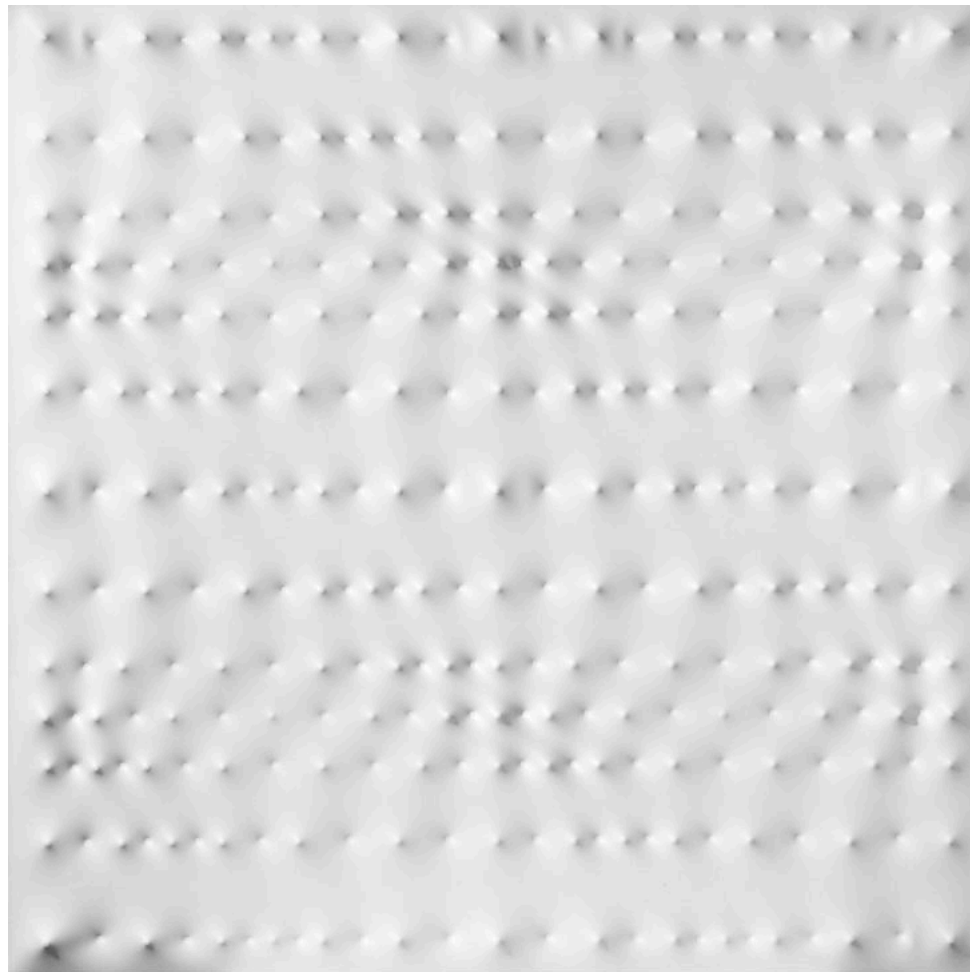
Superficie bianca, 1990

acrylic on canvas

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

reverse: signed, titled and dated on top left 'Enrico Castellani - Superficie Bianca - 1990; label Dominique Levy, London.

certificate of authenticity // artwork registered at the Castellani Archive, Milan, no. 90-004.



PROVENANCE

Adriano Vendramelli Collection, Luigi Bon Foundation, Udine.

Dominique Levy Collection, London.

Ben Brown Fine Arts, London.

BIBLIOGRAPHY

"Enrico Castellani. Catalogo ragionato. Opere 1955-2005", edited by Renata Wirz and Federico Sardella, Skira Editore, Milan, 2012, Tome II, p. 507, no. 691.

"Arte moderna e contemporanea. Antologia scelta 2020", exhibition catalogue, Tornabuoni Arte, Florence, 2019, p. 127.

EXHIBITIONS

"Blanc sur blanc", Gagosian Gallery, Paris, January - April 2020.

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

CHRISTO

GABROVO, 1935 - NEW YORK, 2020

The name of Christo actually conceals the artistic project of a couple, in life and art. Christo Vladimirov Javachev and Jeanne-Claude Denat de Guillebon are American but were originally from Bulgaria and Morocco, respectively. Both born on June 13th, 1935, they met in 1958 and started working together, creating a unique artistic language called "Land Art" that places them amongst the most influential artists of 20th-century.

Christo Javachev studied at the Academy of Fine Arts in Sofia and later moved to Paris, where he joined the Nouveaux Réalistes group. His first works were abstract paintings and objects wrapped in canvas or plastic. Jeanne-Claude was born in Casablanca and graduated in Tunis in 1952.

The theme originally developed by Christo became the center of the couple's artistic production. With the *Wrapped Objects* they "revealed through concealment", with a conceptual goal that was the opposite to that of Duchamp's ready-made objects. Whereas with Duchamp common objects became works of art, they now became a strange object that went beyond our common perception and was completely reinvented, as illustrated by the Mura Aureliane in Rome. The projects are in fact implemented with the aim of temporarily modifying the landscape.

In 1961 they held their first exhibition at the Haro Lauhus Gallery in Cologne. They later emigrated to the United States and in 1964 they started making large-scale projects with buildings, monuments or entire landscapes. Christo came up with the idea, and Jeanne-Claude was in charge of implementing it. They both signed the installation and the preparatory drawings that recorded it, made by Christo only. In their view, their temporary wrappings were tributes to monuments and places. In spite of this, their works have often been regarded as controversial, due to their very strong visual impact.

In 1970 and 1972 they created the *Valley Curtain*, by stretching a 400-meter-long cloth across a valley in Colorado. In 1975 they wrapped the Mura Aureliane in Rome. Between 1980 and 1983 they made *Surrounded Island* in Biscayne Bay in Miami by wrapping two entire islands in neon pink cloth. In 1985 they wrapped the Pont-Neuf in Paris and in 1995 the Reichstag in Berlin. In 2005 they created a 37-kilometer-long path in Central Park in New York. Jeanne-Claude passed away in New York in 2009. After Jeanne-claude's passing Christo completed a number of their projects. The preparatory works and collages left from these installations helped funding the projects that are currently exhibited in museums all-over the world. Christo died in 2020.



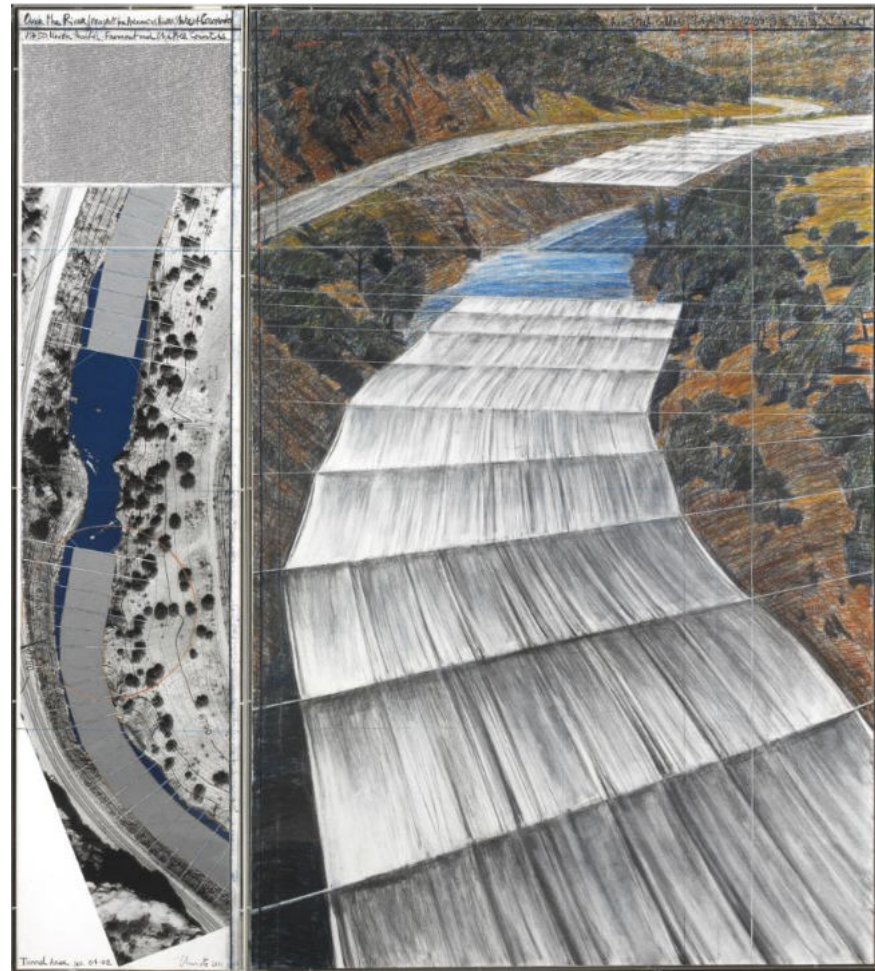
CHRISTO

Gabrovo 1935 - New York 2020

Over the river, 2011

pencil, enamel, photograph by wolfgang volz, wax crayon, fabric sample, charcoal, pastel, aerial photograph with topographic elevation
64,96 x 56,92 in - 165 x 144,6 cm
front: signed and dated on the narrow panel bottom right Christo 2011.
reverse: signed and dated on both panels Christo 2011; assembly instructions.

certificate of authenticity by Christo, on photograph, dated 2012.



BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2023", exhibition catalogue, Tornabuoni Arte, Florence, 2022, p. 75.

DADAMAINO

MILAN, 1930 - MILAN, 2004

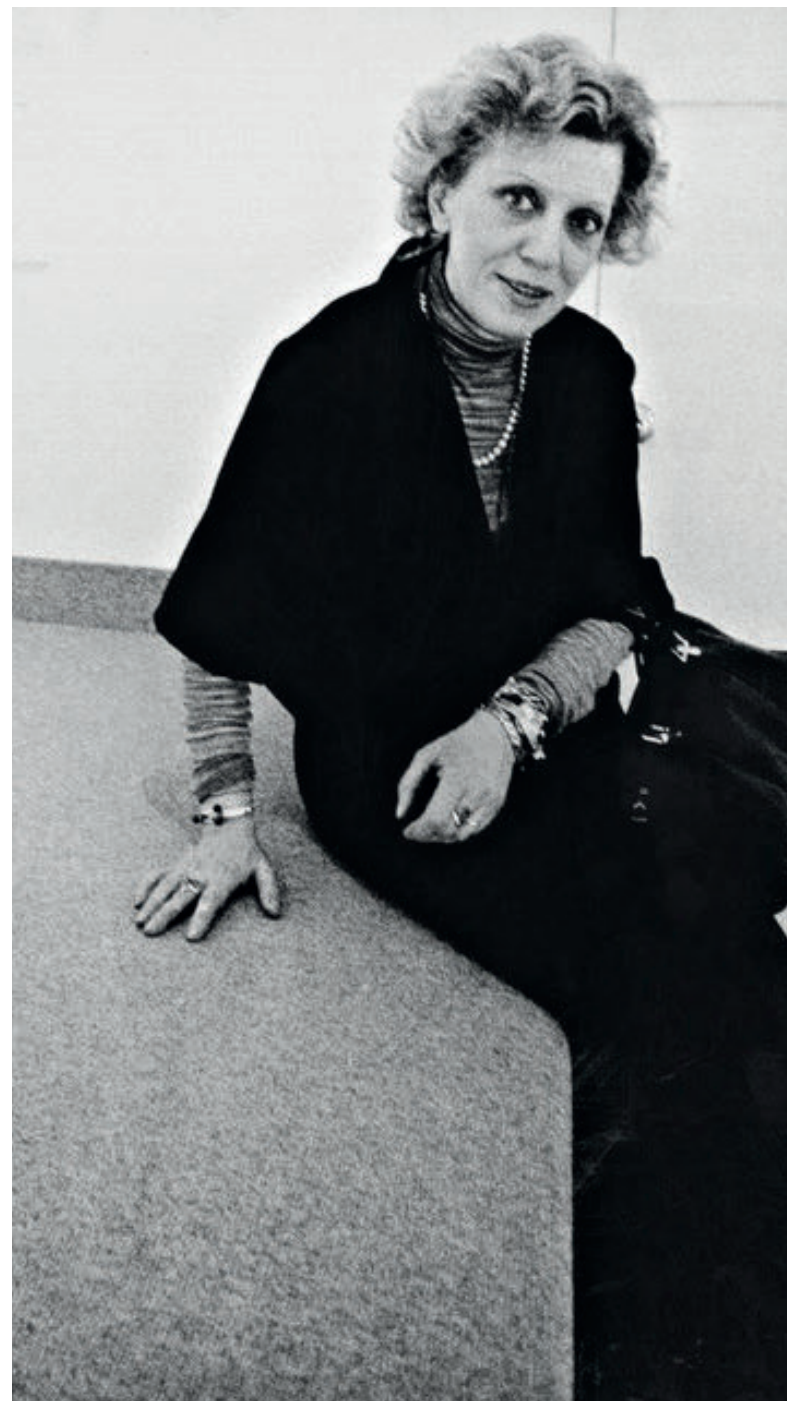
Edoarda Emilia Maino took her first steps in the art world in the 1950s, participating in group exhibitions with the name Dada Maino for the first time in 1956. In 1958, she creates the first *Volumi* (Volumes), canvases with single or repeated ovoid holes which are to characterize her debut within the new avant-garde. In 1959 she joins the group founded by Manzoni and Enrico Castellani, centred around the Galleria Azimut. The group organizes exhibitions in Europe, thanks to the connections it establishes with the contemporary ZERO group (Germany), Nul group (the Netherlands) and Motus group (France). It is in this ebullient atmosphere that Dadamaino – as she begins to sign her works – starts exhibiting in Europe, making friends with foreign artists and with the members of the Italian N and T groups. In 1961 she participates in the *Informativo-sperimentale* (Informative - experimental) section of the Premio Lissone as part of the Gruppo Milano 61.

The birth of the Nouvelle Tendence movement indicates the direction of Dadamaino's research. In 1962 she presents her first solo exhibition in Germany and participates in the *Nul* show at the Stedelijk Museum in Amsterdam. In the meantime her research proceeds from *Volumi a moduli sfasati* (Volumes by shifted modules) to *Oggetti ottico-dinamici* (Optical-Dynamic Objects) and to the numerous modes of perception. In 1966 she

launches *Ricerca del colore* (A Study on Color), on perceptive relationships between chromatic tones, and in 1975 she continues with the *Cromorilievi* (Chromo reliefs).

With the *Inconscio razionale* (Rational Unconscious) series Dadamaino returns to reflect on the meaning and quality of the physical act of creating a sign. This brings her to develop a true code of signs, which she calls *Alfabeto della mente* (Alphabet of the mind). The work on the sign is articulated in a spatial-temporal sense in the 1981 artwork *Costellazioni* (Constellations), and then in the series titled *Il movimento delle cose* (The Movement of things) and *Passo dopo passo* (Step after step), created on translucent acetate: two large specimens are exhibited at the 44th Venice Biennale of 1990.

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



DADAMAINO

Milan 1930 - 2004

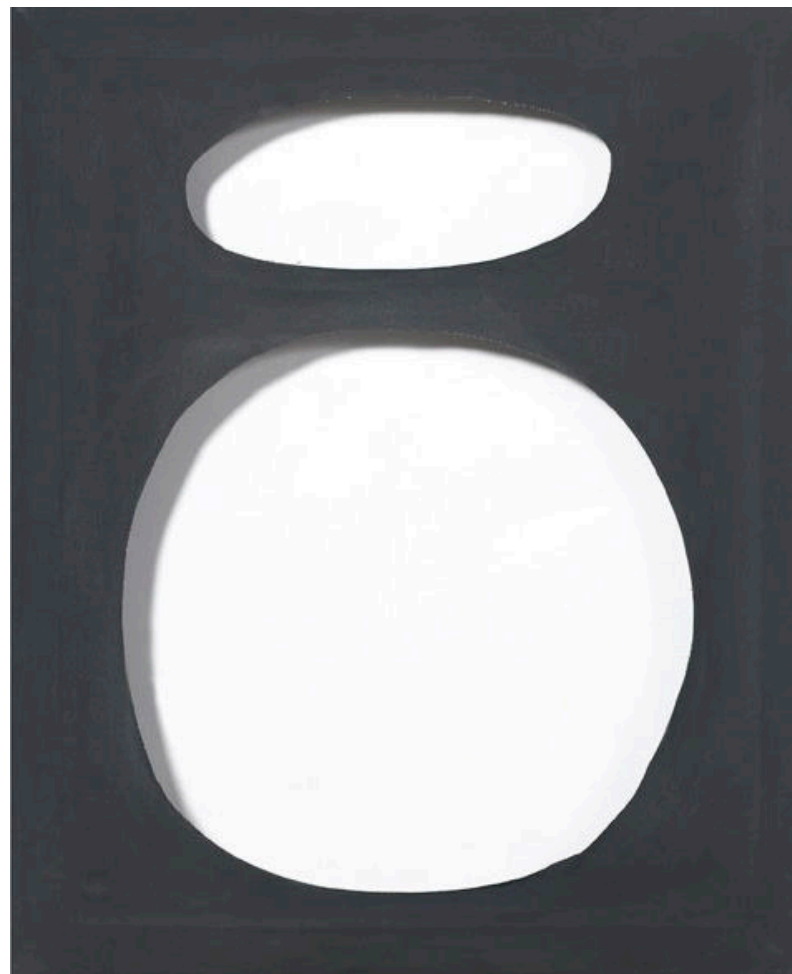
Volume, 1960

water-based paint on canvas

23,62 x 19,68 in - 60 x 50 cm

reverse: Signed, titled and dated Dadamaino - volume 1960.

certificate of authenticity by Archivio Generale Dadamaino, Milan, on photograph, no. 024/14.



BIBLIOGRAPHY

"Dadamaino", exhibition catalogue with texts by Bernard Blistène and Flaminio Gualdoni, Forma Edizioni, Florence, 2014, p. 81.

EXHIBITIONS

"Dadamaino", Tornabuoni Arte, Florence, May - July 2014.

DADAMAINO

Milan 1930 - 2004

Sein und zeit, 1999

mordant on polyester

78,74 x 45,66 in - 200 x 116 cm

reverse: label of XIII Quadriennale d'Arte di Roma. Proiezioni 2000. Lo spazio delle arti visive nella civiltà multimediale.

certificate of authenticity by Archivio Dadamaino, Milan, on photograph no. 004/23.

PROVENANCE

Private collection, Milan.

BIBLIOGRAPHY

"XIII Quadriennale d'Arte di Roma. Proiezioni 2000. Lo spazio delle arti visive nella civiltà multimediale", De Luca Editori d'Arte, Roma, 1999, pp. 73 e 216.

"Dadamaino. Il movimento delle cose", exhibition catalogue, edited by Flaminio Gualdoni, Silvana Editoriale, Cinisello Balsamo, 2022, pp. 39 e 42.

EXHIBITIONS

"XIII Quadriennale d'Arte di Roma. Proiezioni 2000. Lo spazio delle arti visive nella civiltà multimediale", Palazzo delle Esposizioni, Rome, June - September 1999.

"Dadamaino. Il movimento delle cose", Frittelli Arte Contemporanea, Florence, April - June 2022.



PIERO DORAZIO

ROME, 1927 - TODI, 2005

Born in Rome in 1927, 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. and indeed he would become one of the main contributors to the affirmation of abstract art in 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 Braque, Arp, 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.

In the early 1970s Dorazio taught in the USA. He moved back to Rome in 1970 and placed his atelier to Todi in 1974 from where he continued to write, work and organise exhibitions. He passed away 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

In luce giusta I, 1990

31,49 x 47,24 in - 80 x 120 cm



PIERO DORAZIO

Rome 1927 - Todi 2005

Arcanciel nuovo I, 2002

oil on canvas

62,99 x 51,18 in - 160 x 130 cm

reverse: signed, dated and titled 'Piero Dorazio MM 02 / "Arcanciel nuovo" I'; dedication to Nicola De Angelis; stamps: Studio Piero Dorazio no. 5819

certificate of authenticity by the Archivio Piero Dorazio, Milan, no. 2002-003001-98F8.



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"Piero Dorazio", exhibition catalogue with texts by Serge Lemoine, Tornabuoni Art, Paris, 2016, p. 141.

"Piero Dorazio. Textures Lumineuses", exhibition catalogue, Forma Edizioni, Florence, 2021, pp. 120-121.

EXHIBITIONS

"Piero Dorazio", Tornabuoni Art, Paris, April - June 2016.

"Piero Dorazio: Chromatic fantasies", Tornabuoni Art, London, January - April 2018.

"Piero Dorazio. Textures Lumineuses", Tornabuoni Art, Paris, March - May 2021.

KEITH HARING

PENNSYLVANIA, 1958 - NEW YORK, 1990

Born in 1958 in Pennsylvania, Keith Haring attended the Ivy School of Art in Pittsburgh for two years, initially aiming to become a commercial artist. Unsatisfied, he moved to New York City to study at the School of Visual Arts. There he discovered a thriving artistic community outside galleries and immersed himself in graffiti culture. In the 1980s, as Haring's work gained international recognition, he traveled widely to exhibit. But after an HIV/AIDS diagnosis in 1988, his prolific career ended abruptly when he died of complications in 1990 at age 31.

Haring forged a unique graphic aesthetic centered on line drawing and pulsing with energy and optimism. His iconic imagery included dancing figures, "radiant babies", barking dogs and more. After making impromptu subway chalk drawings and his famous *Crack is Whack* Harlem mural, Haring brought his bold lines and bright colors to freestanding works.

Haring's work was innovative for bringing the concepts and techniques of street art into the realm of fine art. His immediately recognizable Pop imagery depicted accessible themes that anyone could relate to. By blurring the line between public space and gallery, Haring expanded perceptions of what constitutes meaningful artwork.

Between 1980-1989, Haring achieved global fame, participating in numerous exhibitions and producing over 50 public artworks internationally. By conveying universal concepts through a direct visual language, he created enduring imagery embraced worldwide. To make his art accessible, in 1986 Haring opened Pop Shops selling merchandise featuring his work.

Recent solo exhibitions of his work include the Tate Liverpool in 2019, the Albertina in Vienna in 2018, the de Young Museum in San Francisco in 2014, the Musée d'Art Moderne de la Ville de Paris in 2013, the Museum of Contemporary Art in Lyon in 2008, and at the Fundacion Caixa Galicia in Spain in 2007. He also had exhibitions in major institutions such as the Guggenheim Museum in New York, the Museum Boijmans van Beuningen in Rotterdam, and the Kunsthalle in Cologne. His works can be found in the collections of The Museum of Modern Art in New York, the Los Angeles County Museum of Art, the Art Institute of Chicago, and the Smithsonian American Art Museum in Washington D.C. among others.



KEITH HARING

Kutztown (Pennsylvania) 1958 - New York 1990

Untitled (for Lily Overstreet), 1986

acrylic on canvas

70,86 x 47,63 in - 180 x 121 cm

reverse: signed, dated and inscribed 'for Lily Overstreet - K. Haring 86.'

certificate of authenticity by The Estate of Keith Haring no. 072108A1,
dated 21 July 2008.



PROVENANCE

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"Arte Internazionale del XX secolo", exhibition catalogue, TAG The Art Gallery, Lugano, 2016, p. 53.

EXHIBITIONS

"Arte Internazionale del XX Secolo", TAG The Art Gallery, Lugano, April-July 2016.

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MATTA

SANTIAGO, 1911 - CIVITAVECCHIA, 2002

The influential Chilean artist Roberto Matta Echaurren, commonly known as Matta, was a pioneering Surrealist painter. After completing his studies in architecture in 1934, Matta moved to Paris where he worked alongside Le Corbusier and forged friendships with central figures of the local artistic scene, most significantly André Breton and Salvador Dalí. Immersing himself in the Surrealist movement, Matta began painting in a distinctive dreamlike style that pushed the boundaries of the movement. His first psychological *Morphologies* of the years 1938-1942 established a fundamental direction for Surrealism.

Matta traveled extensively, meeting Alvar Aalto in Scandinavia, and Walter Gropius, Henry Moore, Laszlo Moholy Nagy and René Magritte in London. Supported by André Breton, in 1936 he took part in the seminal *International Exhibition of Surrealism* in Paris.

When war broke out, he left Europe for New York where he befriended Jackson Pollock, Arshile Gorky and Mark Rothko, whose work he impacted in a significant way. Upon his return to Paris in 1948, however, he encountered rejection from his peers who accused him of causing Gorky's suicide following a relationship with his wife. His "exile" ended in 1959 with the decline of Surrealism.

In 1949, Matta moved to Rome, where he worked to establish connections between American Abstract Expressionism and Italian Abstraction. Six years later he returned to Paris.

Widespread international recognition came in the 1950s, when Matta's works were exhibited in major museums in London, New York, Chicago, Rome, Venice, Paris and Washington DC.

Following Pinochet's rise to dictatorship in Chile, Matta requested French citizenship. He then continued to earn accolades, with the French magazine *Connaissance des Arts* naming him among the top 10 contemporary artists in 1971. From 1973-1976, he collaborated with the Italian artist Bruno Elisei on the provocative *Autoapocalypse* sculpture, which they constructed from old cars in a critique of mass consumption. In 1985, the Centre Pompidou in Paris held a comprehensive retrospective honoring Matta's prolific career.

Matta continued to live between Paris and Italy from the 1990s until his death in Civitavecchia in 2002.



MATTA

Santiago del Cile 1911 - Civitavecchia 2002

Composition sur fond vert, 1956

oil on canvas

40,15 x 31,49 in - 102 x 80 cm

front: signed and dated Matta 1956; stamp Galleria d'Arte del Naviglio, Milano, n° 1870; unidentified stamp: Brera....

certificate of authenticity by Ramuntcho Matta c/o Digitarchives, archive n° CAN039F1374.



PROVENANCE

Galleria d'Arte del Naviglio, Milan.

BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2020", exhibition catalogue, Tornabuoni Arte, Florence, 2019, p. 189.

MATTA

Santiago del Cile 1911 - Civitavecchia 2002

Energenio, 1982

pastel on paper
177,16 x 79,52 in - 450 x 202 cm

certificate of authenticity by Pablo Echaurren



PROVENANCE

Private collection, Rome.

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"Matta. Verbo America", preface by Italo Mussa, Edizioni della Bezuga, 1985, tav. 46, 47, 48.

MIMMO PALADINO

PADULI, 1948

Mimmo Paladino, or Domenico Paladino as was his full name, is an Italian painter and sculptor. After training at the Artistic Lyceum of Benevento from 1964 to 1968, he soon became one of the main protagonists of the Italian art scene.

Paladino supported a distancing from abstraction and a return to figuration. Particularly, a return to a pictorial language rooted in the ancestral function of art as a vehicle for myth and mysticism. His first solo exhibition took place in Brescia in 1976. In 1978 he traveled to New York, where he exhibited at the Marian Goodman and the Annina Nosei galleries.

In 1980, Achille Bonito Oliva invited Paladino to exhibit at the Venice Biennale alongside fellow artists Sandro Chia, Francesco Clemente, Enzo Cucchi and Nicola De Maria. This group pioneered the Transavanguardia movement, which rejected minimalism and conceptualism in favor of a neo-expressionist style that revived representational painting, lavish color and metaphorical symbolism inspired by antiquity and the Renaissance. With its emphasis on the artist's imagination and spirituality, the Transavanguardia placed painting at the forefront of contemporary art.

In Mimmo Paladino's work, this is manifested in a synthesis of references from the history of Western

art from Greco-Roman antiquity and Byzantine culture to 15th century painting and contemporary art. As a painter, draftsman, engraver and sculptor, Paladino employs traditional artisanal methods to depict imaginary subjects such as hybrid animals and distorted characters. His repetitious motifs point to a cyclical worldview, while his arcane symbols and esoteric references evoke mystery and the forgotten. By synthesizing traditional techniques with enigmatic imagery, Paladino creates a unique, dreamlike aesthetic imbued with spirituality.

Mimmo Paladino's fame grew internationally in the 1980s. Major milestones include: a 1985 retrospective at the Lenbachhaus in Munich; representing Italy at the 1988 Venice Biennale; becoming the first Italian contemporary artist to exhibit in China at the National Gallery of Fine Arts in Beijing in 1994; and a 2002-2003 retrospective at the Centro per l'Arte Contemporanea Luigi Pecci. Since 2003, highlights of Paladino's acclaimed career across media include major public installations, solo museum exhibitions, films based on literary works, and prestigious honors including being named an Honorary Member of the Pontifical Academy of Fine Arts by Pope Benedict XVI in 2012. In 2011 he had a major solo retrospective at the Palazzo Reale in Milan and in 2015 he took part in the 61st Venice Biennale.



MIMMO PALADINO

Paduli 1948

Esercizio di lettura, 2004

oil on canvas

57,48 x 44,88 in - 146 x 114 cm

reverse: signed, titled and dated Esercizio di lettura Paladino 2004.

certificate of authenticity by Mimmo Paladino on photograph; by Galleria d'Arte Orler, Favaro Veneto.



PROVENANCE

Galleria d'Arte L'Archimede, Rome.

MIMMO ROTELLA

CATANZARO, 1918 - MILAN, 2006

The Italian artist Domenico "Mimmo" Rotella was the leading figure in European Pop Art known for his *décollage* and torn poster works. Rotella began studying art at the Academy of Fine Arts in Naples in 1945. During this early period he created figurative and geometric abstract paintings. In 1949, he started formulating "Epistaltic" poems using invented words and sounds.

After receiving a Fulbright scholarship in 1951, Rotella spent time at the University of Kansas City. When he returned to Rome in 1953, he pioneered the *décollage* technique, tearing fragments of posters from the streets and affixing them to canvas. By 1958, he was using movie posters featuring stars like Marilyn Monroe in his *Cinecittà* series.

In 1961, Rotella joined the Nouveau Réalisme group founded by Pierre Restany. This collective of avant-garde artists also included Yves Klein, Pierre Arman, and César. In 1964, Rotella moved to Paris where he began using mechanical processes to create images, a technique he called *Mec-Art*. His work evolved from *décollage* to incorporate typography and tangled images in his *Art-typo* series in the mid-1960s.

In 1967, Rotella and César collaborated on erotic films focused on the myth of Leda and the Swan.

That same year, 1967, Rotella relocated to New York. During the early 1970s, he traveled globally before settling back in Paris in 1973. It was then that he started experimenting with new techniques like *frottage* and *effaçage*.

In 1980 Rotella moved to Milan, where he produced torn blank advertising posters covered in monochrome stripes. From 1986 onward, he pioneered his *Sovrapittura* style, overlaying acrylic on intact or torn posters, later applying this to zinc in 1987.

Rotella exhibited widely in solo and group shows at major institutions including the Museum of Modern Art (1961, 1991), the Guggenheim Museum (1994), and the Centre Pompidou in Paris (1991). In 2000, the Mimmo Rotella Foundation was established to preserve his prolific œuvre. Rotella's iconic Pop Art works combining mass media, advertising, and mechanical processes influenced generations of artists across the globe.



MIMMO ROTELLA

Catanzaro 1918 - Milan 2006

Classic, 1999

décollage and paint on canvas
76,77 x 76,77 in - 195 x 195 cm
front: signed and dated bottom centre: Rotella 99.

certificate of authenticity by Mimmo Rotella, on photograph.

PROVENANCE

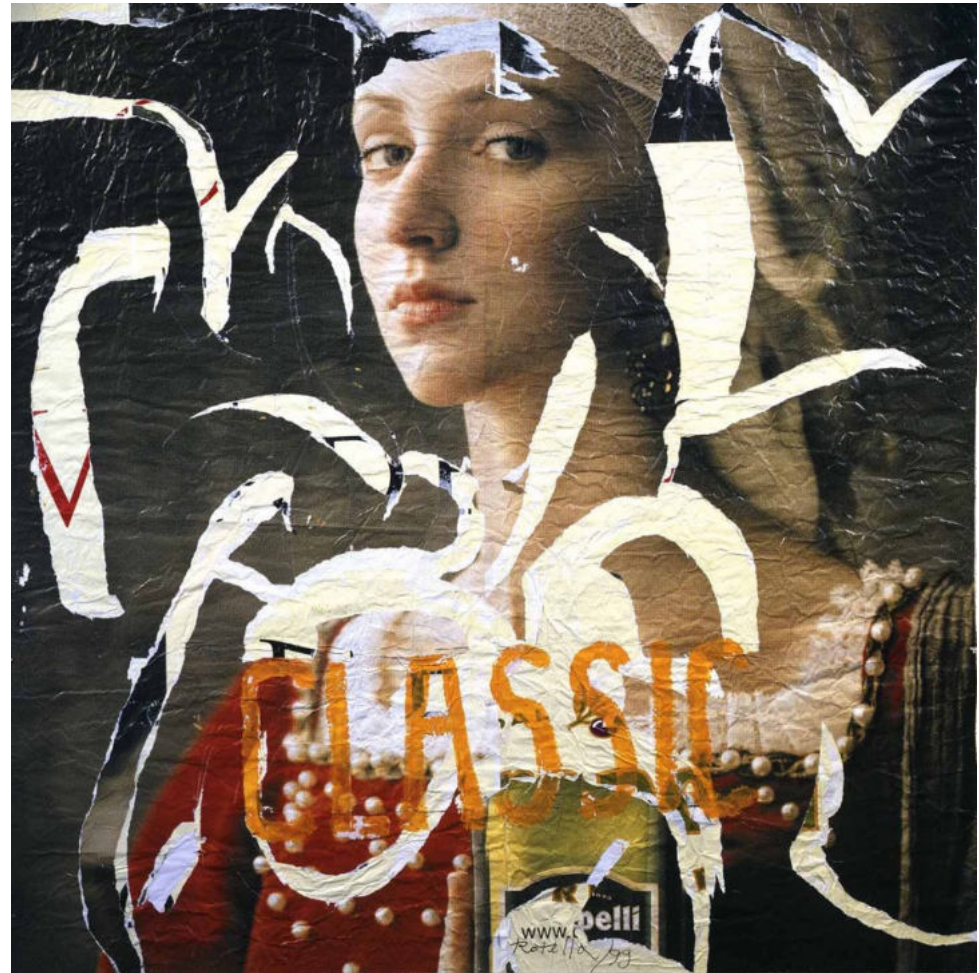
Galleria Fabjbasaglia, Rimini.

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"Fashion & Flowers", Charles Cowles Gallery, New York, October-December 2000.
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"Italian pop", Tornabuoni Art, London, April - June 2016.



ANDY WARHOL

PITTSBURGH, 1928 - NEW YORK, 1987

Coming from a modest family of Slovak origin, Andrew Warhol began studying graphic design in Pittsburgh from 1945 and then, after graduating in 1949, moved to New York where he worked as an illustrator for magazines, such as *Vogue* or *The New Yorker*. On this occasion, he painted in 1960 his first canvases representing Popeye and Dick Tracy.

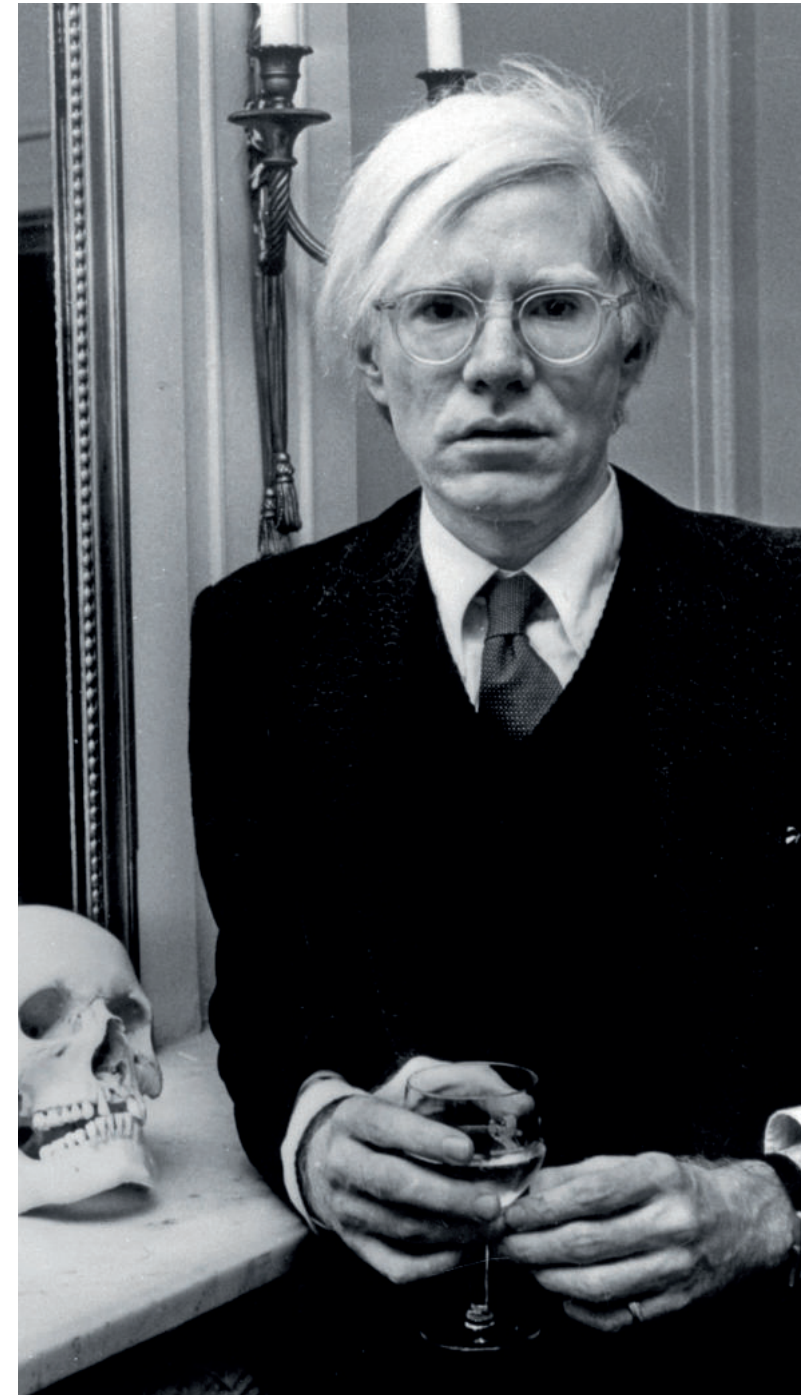
In 1963, he adopted the technique he used for his most famous works: screen-printed photography. This process consists in mechanically transferring an image to a canvas by reducing it to its essential features. Stripped of its details, the form acquires greater visual efficiency. In addition to this power, this technique, from the advertising industry, allows him to approach his ideal of objectivity according to which perfection would be identical reproduction. This would have the effect of separating the image from the meanings that are assigned to it to keep only the appearance, the pure image.

The photographs used are in black and white, it colors the background of the canvas, and then prints the subject, the face of Marilyn Monroe for example, with only a few details, to make it more neutral and reproduce them by screen printing. Often, this is a pattern that will be repeated several times on the canvas. It's the stereotype of Pop Art. Her favorite figures are registered brand names, the dollar sign

or celebrity faces. The tone is iconoclastic, inspired by popular culture. This is how, for his first major exhibition, in 1962, he painted the famous Campbell's Soup preserves. This work is still considered to be his trademark.

The basic themes at Warhol are the image, its power in the consumer society and its connection to death. In Warhol, the repetition of the figure often relates to its exhaustion. The choice of subjects is related to this obsession with death, including his famous paintings by Marilyn Monroe (painted after her suicide) or Liz Taylor (painted while the actress was seriously ill).

From 1963, Warhol surrounded himself with assistants in his workshop, the Factory, pushing to an extreme the industrial character of his work. In 1968, after being seriously wounded by a gunshot in his workshop, he put an end to the collective adventure and began the series of portraits of celebrities, like Mick Jagger, Calvin Klein, Mao.



ANDY WARHOL

Pittsburgh 1928 - New York 1987

Portrait of Reimer Claussen, 1986

acrylic and silkscreen on canvas
40,15 x 40,15 in - 102 x 102 cm
reverse: signed and dated "Andy Warhol 86"; stamp Andy Warhol Art Authentication Board Inc. Authentic no. A 102.113.

certificate of authenticity by the Andy Warhol Art Authentication Board, Inc., no. A102.113, dated 13 April 2011.

PROVENANCE

Private collection, Florence.

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TOM WESSELMANN

CINCINNATI, 1931 - NEW YORK, 2004

Born in Cincinnati in 1931, he enrolled in his hometown's psychology faculty and discovered his artistic vocation in 1952, when he enrolled to the Korean War. After returning from the war, he integrated the Art Academy in Cincinnati and then, in 1956, he went to the Cooper Union School for Arts and Architecture in New York.

In the 1950s in New York, he met many artists and was absolutely struck by the work of Motherwell and De Kooning. In 1958, he decided to become a painter, abandoning comics in favor of a more committed aesthetic research that would enable him to define his style.

In 1959, he founded the Judson Gallery with Jim Dine, where he exhibited small collages and began to assert himself in the art world with the *Great American Nudes* series, his most celebrated series, in which, from 1961 onwards, he experimented with new materials and techniques, playing with a "patriotic" palette that almost always included the red, blue and white of the American flag. He became one of the most interesting artists in American Pop Art.

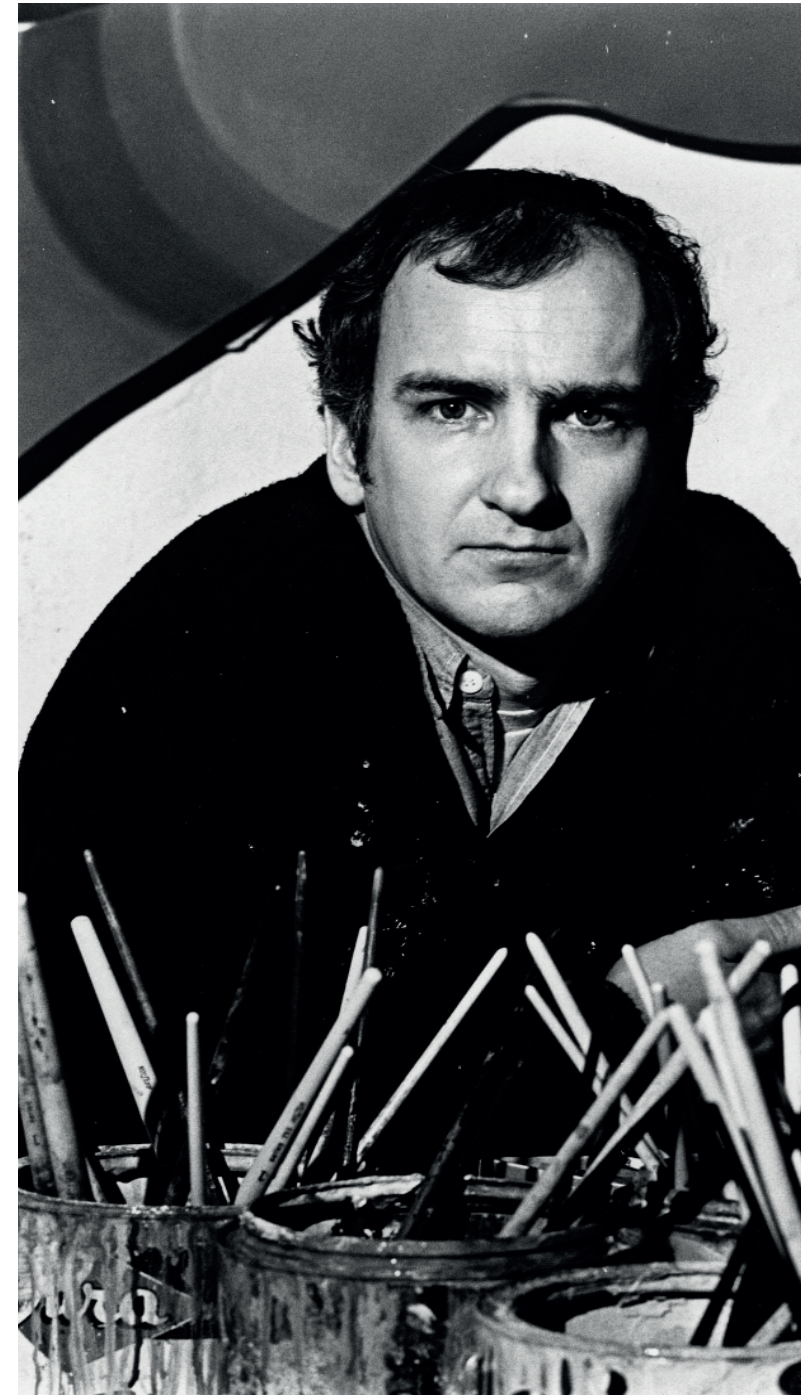
In 1961, he had his first solo show at the Tanager Gallery in New York, and in 1962 at the Green Gallery. In the same year, he met Leo Castelli,

who introduced him to several art collectors. He took part in the major *New Realists* exhibition with Liechtenstein, Warhol, Oldenburg, Christo and Klein, and then in the *Nouveau Réalisme* exhibition in the Galerie Rive Droite in Paris.

In 1962, he began the *Still Life* series and in 1964 the *Landscapes* series. During the 1960s, he exhibited frenetically and introduced the erotic themes of Mouths, Bathtubs, Bedrooms and Smokers, which would recur frequently in the 1970s.

He took part of the IX Biennale of São Paulo and the Documenta IV, and in the late 1970s began to paint monumental pictures. In 1980, he published an autobiography under the pseudonym Slim Stealingworth, and began to approach sculpture with works in steel and aluminum. During the 1980s, he increasingly perfected his sculptural technique, exhibiting at the 1988 Venice Biennale and holding several retrospectives around the world. The 1990s were devoted to *Nudes* and abstract metal sculptures.

Stricken by heart disease, his health deteriorated and he died in December 2004 in New York.



TOM WESSELMANN

Cincinnati 1931 - New York 2004

Study for Bedroom Nude, 1970

waterpaint and mixed media on paper
8,26 x 11,22 in - 21 x 28,5 cm



PROVENANCE

Flora Bigai Gallery, Pietrasanta.

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"Tom Wesselmann", Danilo Eccher e Costance W. Glenn, Flora Bigai Arte Contemporanea, Venezia - Pietrasanta, pp. 20 - 21. (with another title)
The artwork will be in the next edition of the catalogue raisonné.

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