

Art | Basel

June 15th to 18th 2023
VIP June 13th & 14th

Booth n° F12

TornabuoniArt

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GIUSEPPE	CAPOGROSSI
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MICHELANGELO	PISTOLETTO
PAOLO	SCHEGGI

CARLA ACCARDI

TRAPANI, 1924 - ROME, 2014

Born on October 9, 1924, in Trapani, Italy, Carla Accardi trained as a painter at the Accademia di belle arti, Florence, before moving to Rome in 1946. Accardi quickly became part of the inner circle of the Art Club and was a frequent visitor to Pietro Consagra's studio. There she met the artists with whom she would establish the influential postwar group Forma 1 (Form 1, 1947–51): Consagra, Piero Dorazio, Mino Guerrini, Achille Perilli, Antonio Sanfilippo (whom she would marry), and Giulio Turcato. The group's manifesto, which Accardi signed in 1947, called for reconciling Marxist politics with abstract art. The group's first exhibition occurred in Rome in 1947, and Accardi's first solo show soon followed, in 1950 at the Galleria Age d'or, Rome. Her early paintings consisted of interlocking geometric forms.

In the 1950s, Accardi was involved in the wide-reaching attempts to revolutionize abstraction through the hybridization of geometric abstraction and gestural painting, both in Italy, where she appeared in *Arte astratta e concreta in Italia—1951* (Abstract and concrete art in Italy—1951) at the Galleria nazionale d'arte moderna, Rome, and in France, where art critic Michel Tapié took an interest in her work. (Tapié would later write the introduction to the catalogue accompanying Accardi's 1959 solo exhibition at the Galleria Notizie in Turin.) After forswearing painting from 1952 to 1953, Accardi

began to introduce pseudo-calligraphic signs into abstract images, as in *Labirinto a settori* (Labyrinths and fields, 1957), while reducing her palette to white-on-black compositions to explore the relationship between figure and ground.

In 1961 Accardi reintegrated color and began painting on sicofoil, a transparent plastic, instead of canvas. She showcased these new strategies at the 1964 Venice Biennale. By the mid-1960s, she was using these new materials sculpturally. *Tenda* (Tent, 1965) and *Triplice Tenda* (Triple tent, 1969) feature sheets of plastic assembled into a tent and covered with brightly colored brush stroke patterns. This phase of Accardi's oeuvre, which was celebrated in the *Ambiente/ Arte* section of the 1976 Venice Biennale, would prove influential for Arte Povera. In the 1980s she returned to canvas and shifted her focus to the use of signs and chromatic juxtapositions.

Accardi's first U.S. solo exhibition, *Triplice Tenda* (Triple Tent), was held at P.S.1 Contemporary Art Center (now MoMA PS1), New York in 2001 and the Musée d'art moderne de la Ville de Paris presented a retrospective in 2002.. Accardi was named Accademico di Brera in Milan in 1996 and received the Cavaliere di Gran Croce the following year. Accardi died on February 23, 2014, in Rome.



CARLA ACCARDI

Senza titolo, 1957

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

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



PROVENANCE

Galleria Bonioni, Reggio Emilia, Italy.
Private collection, Italy.
Private collection, Italy.
Cardi Gallery, Milan - London.

ALIGHIERO BOETTI

TURIN, 1940 - ROME, 1994

Alighiero Boetti – or Alighiero e Boetti, as he liked to sign from 1971 onwards – was born on December 16th 1940 in Turin, Italy, to Corrado Boetti, a lawyer, and Adelina Marchisio, a violinist. After abandoning his studies at the University of Turin's business school, he approached art as an autodidact.

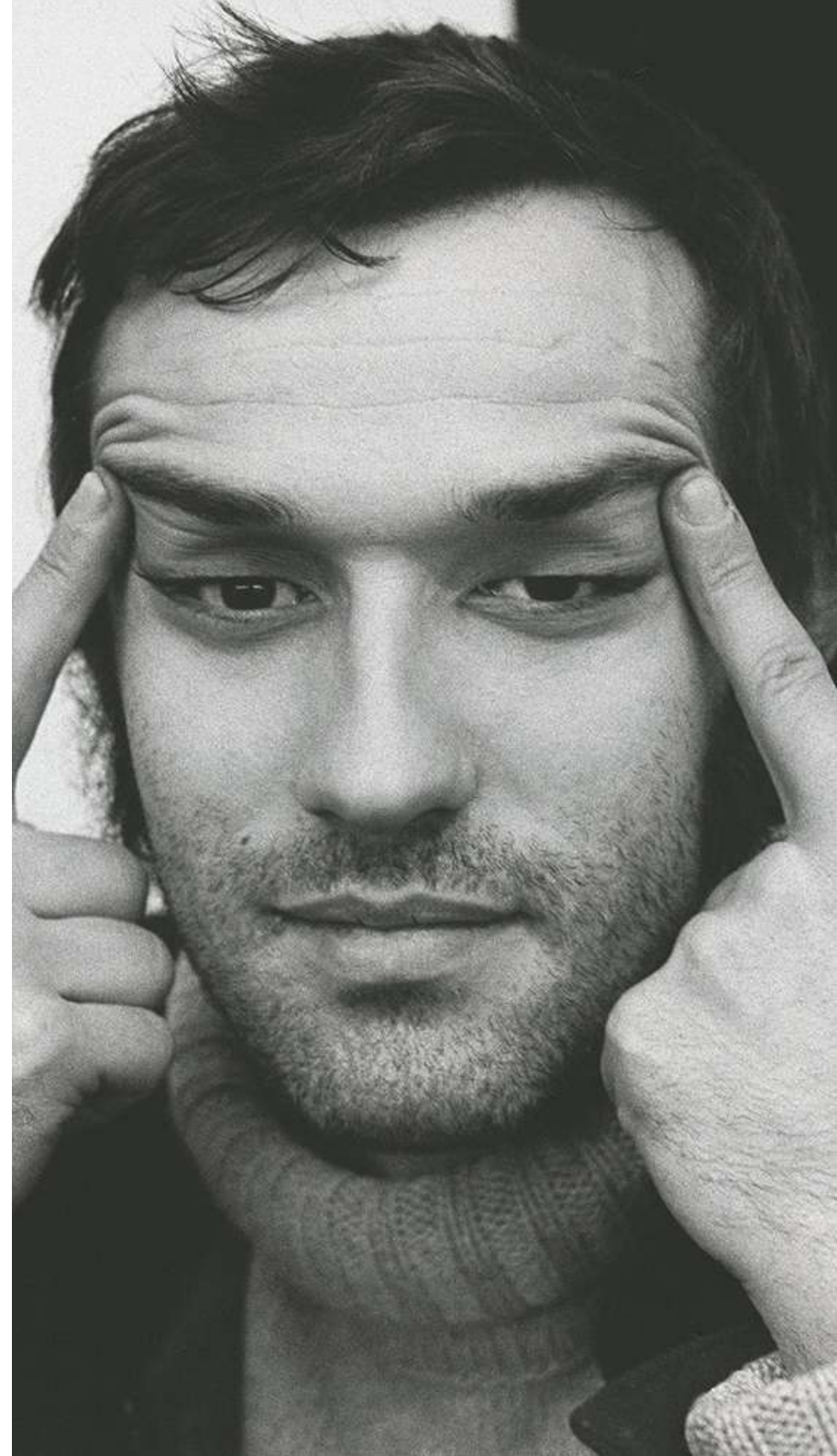
His first solo exhibition was in 1967, at the Christian Stein gallery in Turin, in a context marked by the recent birth of Arte Povera. After that, he participated to all the collective exhibitions of the group, as well as the ones on Conceptual Art, such as *When attitudes become form*, at the Kunsthalle Basel in 1969. In 1972, after the birth of his second child, he moved to Rome.

His passion for the Middle East, and for Afghanistan in specific, started in the early 1970s, with a few trips that turned into long stays. In 1971, the artist and his wife opened the "One Hotel" in Kaboul. It is during this time that he began his work on the *Mappe* (World maps), a series of coloured tapestries inspired by the world's geopolitical crises of the time. The realization of the works was indeed entrusted to Afghan female embroiderers, and the colours and shapes of the flags change according to the world's geopolitical context at the time of their realization (1971-1994). Kaboul also inspired another famous series, entitled *Frase messe al quadrato* (squared sentences).

After the Soviet occupation of Afghanistan (December 1979 – February 1980), the continuation of the production of tapestries became too precarious, and Boetti was forced to work with Afghan refugees in Peshawar, Pakistan.

As a great traveler, Boetti lived in a number of countries, including Ethiopia, Guatemala and Japan. His trips inspired him in the creation of the *Lavori postali* (Postal works) with local stamps. Reminiscent of the passing of time, these pieces were based on the mathematical mutation of stamps, and on the unpredictable adventure of the world's postal services.

Boetti died in Rome in 1994, after being diagnosed with cancer the previous year. His work and attitude have strongly influenced the next generation of artists, both in Italy and in the rest of the world. In 2017 Tornabuoni Art Paris organized the largest-ever retrospective of the work of Alighiero Boetti shown in a private gallery, followed by *MAXIMUM/MINIMUM*, a major exhibition curated by Luca Massimo Barbero at the Fondazione Cini during the 57th Venice Biennale.



ALIGHIERO BOETTI

Simmetrie speculari, 1980 ca.

embroidery on cloth
10,23 x 10,23 in - 26 x 26 cm



PROVENANCE
The artist's family.

ALIGHIERO BOETTI

La forza del centro, 1990

embroidery on cloth
8,58 x 9,33 in - 21,8 x 23,7 cm

certificate of authenticity from the Archivio Alighiero Boetti, Rome, on
photograph, n° 6351, dated 21.10.2009.



PROVENANCE

Private collection, Europe.

ALIGHIERO BOETTI

Insicuro Noncurante, 1979

red ballpoint pen on paper laid on canvas
39,37 x 55,11 in - 100 x 140 cm

certificate of authenticity by Archivio Alighiero Boetti, Roma, on
photograph, no. 532. (duplicate).

PROVENANCE

Alberto Peola Collection, Turin.

BIBLIOGRAPHY

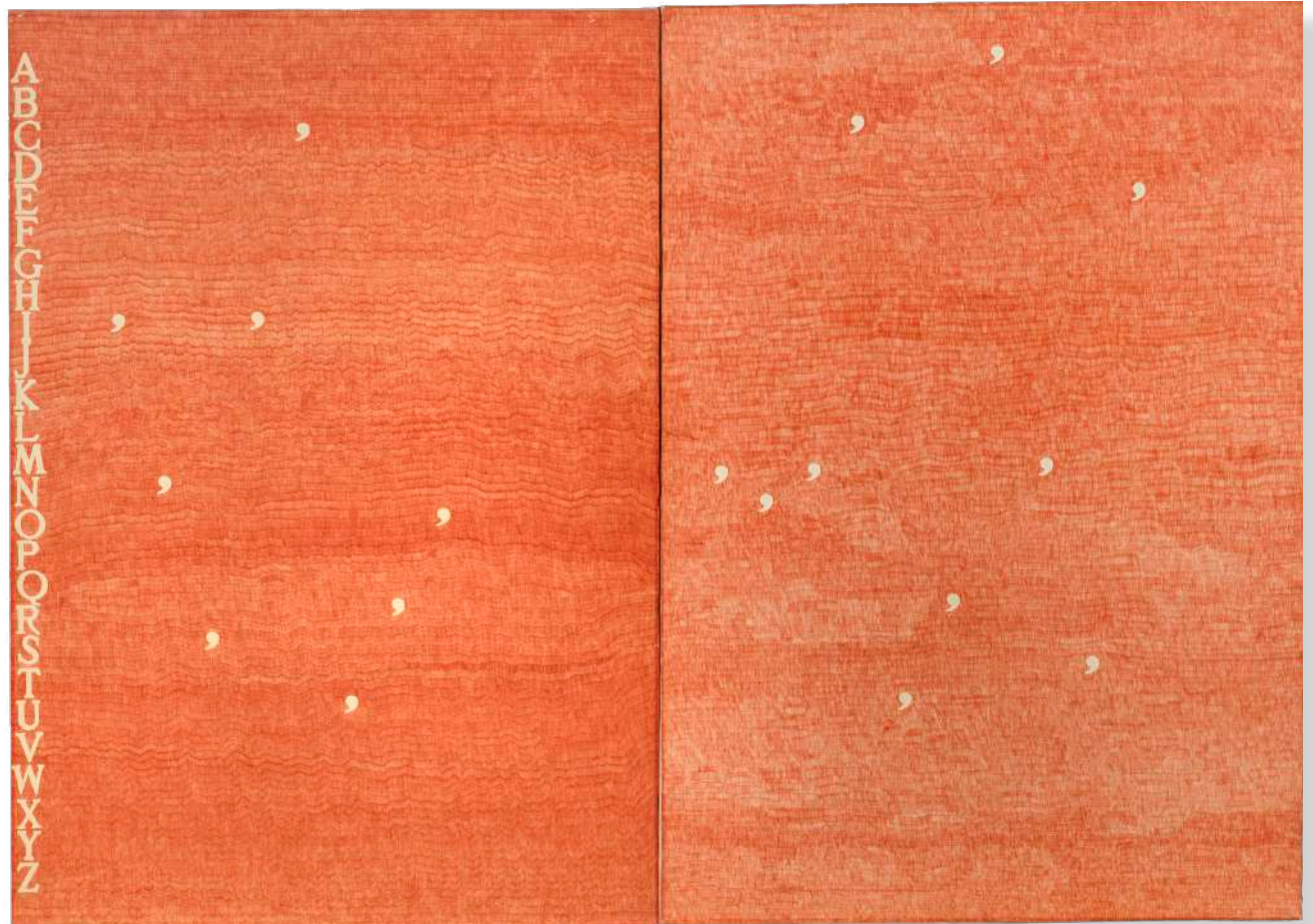
"Alighiero Boetti. Catalogo generale", edited by Jean-Christophe
Ammann, Mondadori Electa, Milan, 2012, Tome II, p. 341, no. 1092. (a.
532).

"Arte moderna e contemporanea. Antologia scelta 2020", exhibition
catalogue, Tornabuoni Arte, Florence, 2019, p. 105.

"Alighiero Boetti I Decoding His Universe: Works on Paper (1968 - 91)",
exhibition catalogue, Tornabuoni Art, London, 2019, p. 56 - 57.

EXHIBITIONS

"Alighiero Boetti I Decoding His Universe: Works on Paper (1968 - 91)",
Tornabuoni Art, London, October 2019 - January 2020.



ALIGHIERO BOETTI

Piano inclinato, 1981

ballpoint pen on paper
39,37 x 55,11 in - 100 x 140 cm
reverse: signed alighiero e boetti.



PROVENANCE

Eva e Alessandro Nieri Collection, Lucca.
Galleria Mazzoli, Modena.
Private collection, Paris.
Private collection, Florence.

BIBLIOGRAPHY

"Alighiero Boetti. Catalogo generale", edited by Jean-Christophe
Ammann, Mondadori Electa, Milan, 2015, Tome III/1, p. 136, no. 1373.

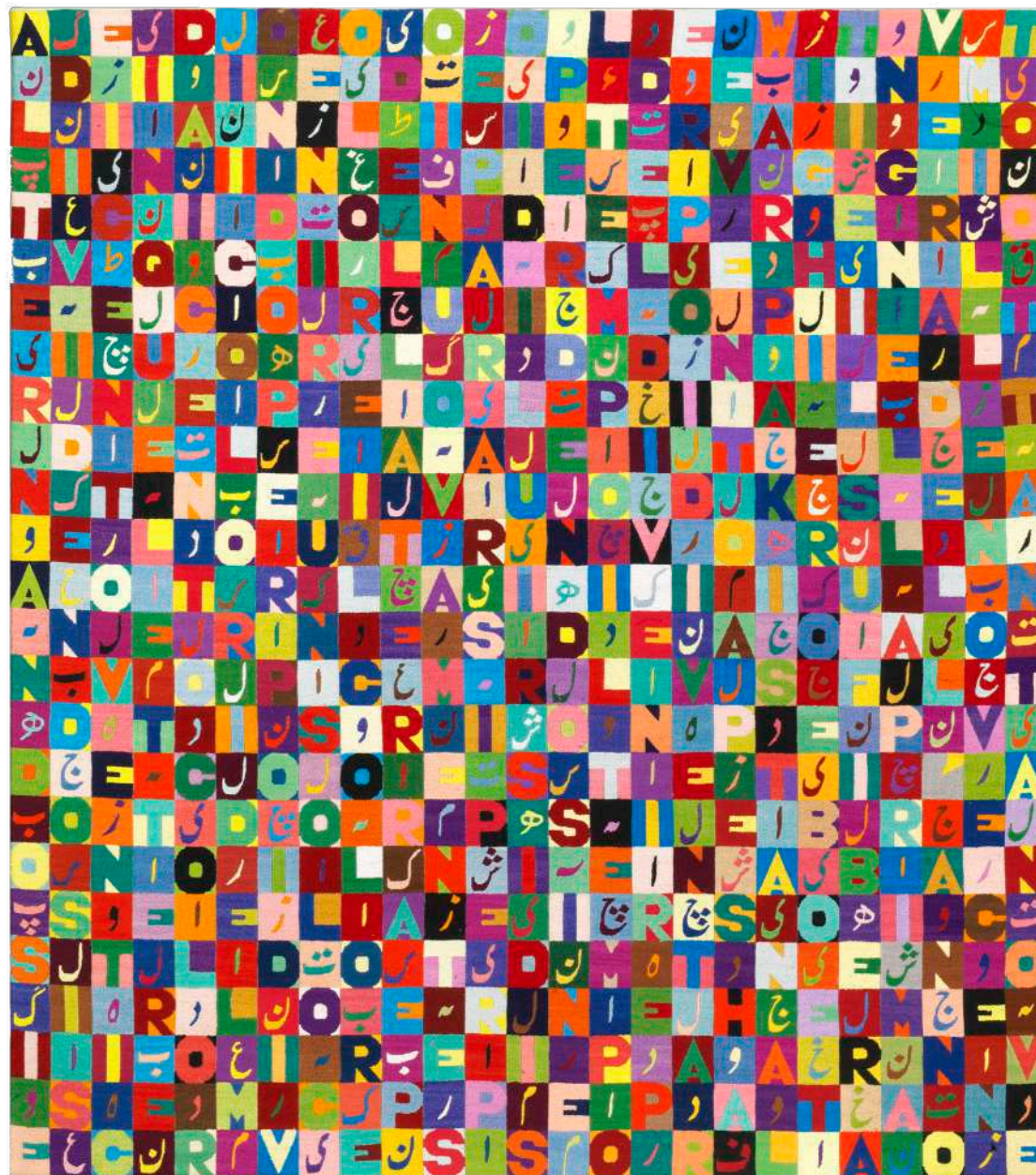


ALIGHIERO BOETTI

*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 30 November 2022.



PROVENANCE
Sperone Westwater, New York.

GIUSEPPE CAPOGROSSI

ROME, 1900 - ROME, 1972

Giuseppe Capogrossi was born in Rome in 1900. He graduated from law school before turning to art. He first practiced figurative painting, between 1923 and 1924 with Felice Carena, and from 1927 on with Fausto Pirandello. With the latter, he took his first trip to Paris, where he frequented avant-garde circles.

His artistic training was short; in 1930 he participated in the Venice Biennale and in 1932 he was featured at the third exhibition organized by the Sindacato fascista di Belle Arti, later exhibiting at Il Milione gallery in Milan.

Capogrossi's success was remarkable, and he was regularly invited to the Venice Biennale between 1934 and 1968. In 1937 he attended three international exhibitions: the 1937 *International Exhibition of Paintings* in Pittsburgh, the *Anthology of Contemporary Italian Painting* at the Cometa Art Gallery in New York, and the *Akademie der Künste* in Berlin.

After the war, he abandoned traditional figurative art to devote himself exclusively to informal art creating his famous colorful forms influenced by the roman school. In 1951 he founded the Origine group with Ballocco, Colli and Burri, and in 1952 joined the Gruppo Spaziale in Milan.

In 1962 he had his own room in the Venice Biennale and won the first prize, ex-aequo with Fausto Morlotti. He then exhibited at the group show *Painting and Sculpture of a Decade*, 1954-1964 at Tate Modern in London, and in 1967 and 1969 at the international graphism exhibition in Ljubljana. In 1968 he was featured at the *Spazialismo* exhibition in Vicenza. 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

Superficie, 1954

oil on canvas
23,62 x 28,34 in - 60 x 72 cm
reverse: signed Capogrossi 54



PROVENANCE

Private collection, Paris.

EXHIBITIONS

"Peinture et poésie. Ungaretti et l'art de voir", Tornabuoni Art, Paris, April - June 2023.



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

ENRICO CASTELLANI

CASTELMASSA, 1930 - VITERBO, 2017

Born in 1930 in Castelmasa, 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.

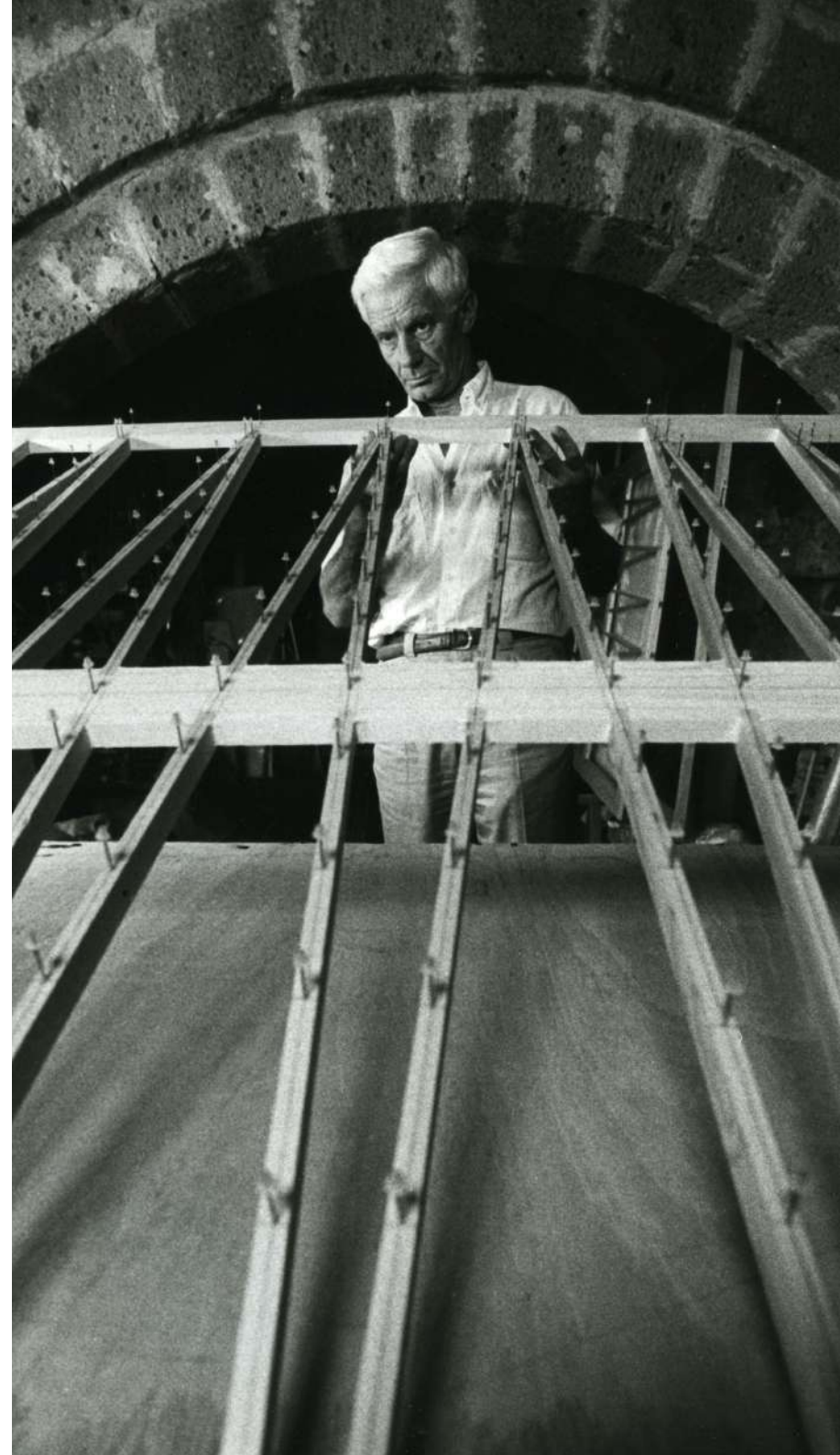
In 1959 he opened, together with Manzoni, the gallery Azimut, and started to publish an eponymous magazine. Through this publication, both artists strongly protested against Informal Art, and advocated the need of a new pictorial language.

Castellani rejected mimetic art and believed that light, shadow and space had to be included in the painting without being actually represented with descriptive means. He created thus 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. Castellani still gives relief to plane surfaces and creates striking light and shadow patterns.

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 to the magazine Azimut with illustrations. In 1960, Castellani participated in the exhibition *The New Artistic Conception* 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 pieces 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

Superficie blu scuro, 1963

acrylic on shaped canvas

33,07 x 47,24 x 1,96 in - 84 x 120 x 5 cm

reverse: signed and dated: E. Castellani / 63; labels: Galleria dell'Ariete, Milan; Kasmin Limited, London; Cardi Gallery, Milan. Stamps: Galleria dell'Ariete, Milan; Galleria Tega, Milan

certificate of authenticity by Archivio Castellani, Milan, no. 63-026.

PROVENANCE

Galleria dell'Ariete, Milan.

Galleria Tega, Milan.

Galerie Di Meo, Paris.

Kasmin Limited, London.

Cardi Gallery, Milan.

BIBLIOGRAPHY

"Periscope, Paris Ile-de-France 22-28 octobre 2008", exhibition catalogue, FIAC 2008, stand Di Meo, p. 158.

"Progetto per una collezione da Mirò a Botero", exhibition catalogue under the direction of Giulio Tega and Camilla Prini, Bandecchi & Vivalc Pontedera, 2008, pp. 36-37.

"Maestri moderni e contemporanei. Antologia scelta 2009", exhibition catalogue Tornabuoni Arte, Florence, 2008, p. 79.

"Elementi spaziali. Bonalumi, Castellani, Dadamaino, Scheggi", exhibitic catalogue under the direction of E. Forin, Galleria Tega, Milan, Silvana Editoriale, Cinisello Balsamo, 2011, pp. 106-107.

"Enrico Castellani. Catalogo ragionato. Opere 1955-2005", Under the direction of Renata Wirz and Federico Sardella, Skira, Milan, 2012, vol. I p. 345, no. 128 (arch. no. 63-026).

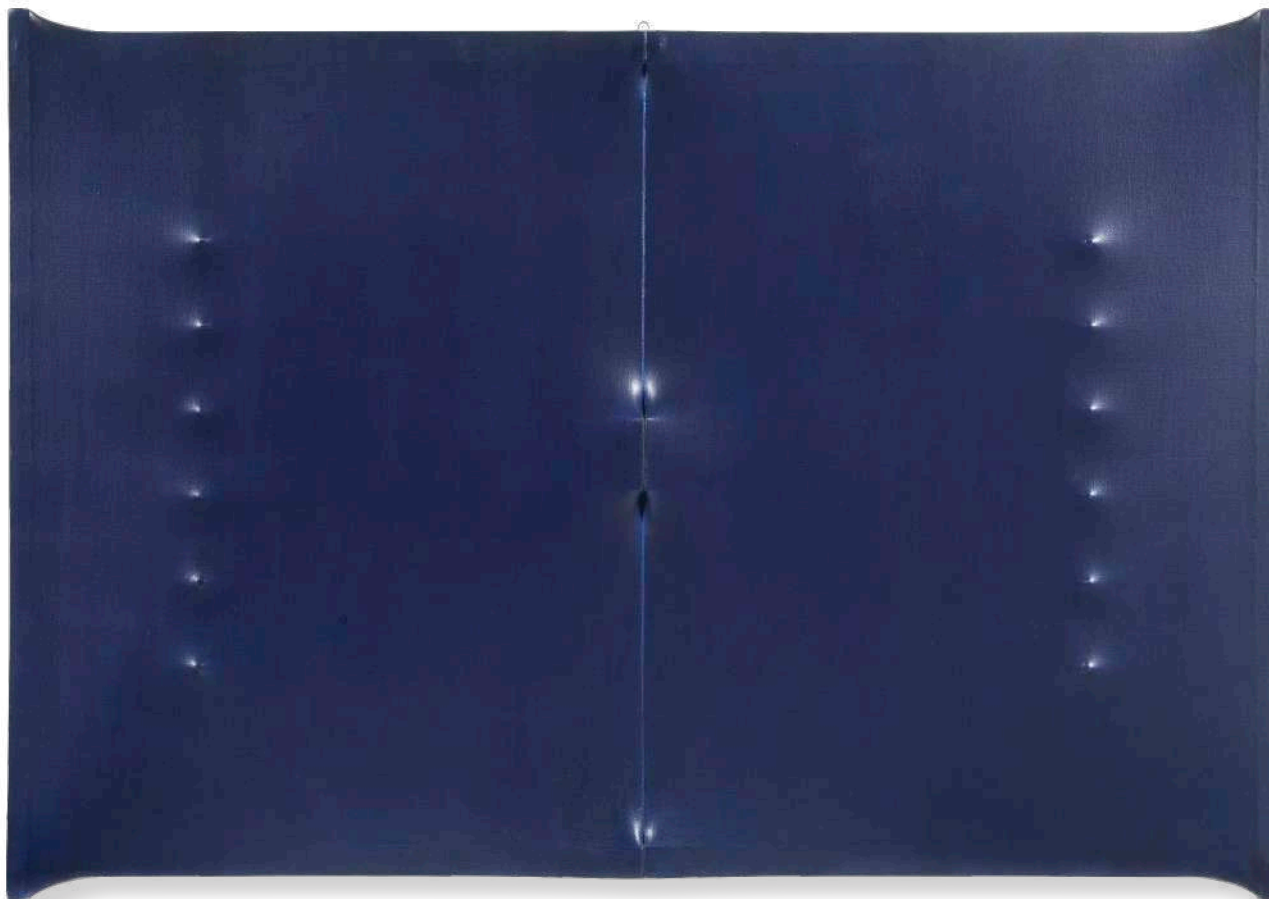
"Arte moderna e contemporanea. Antologia scelta 2019", exhibition catalogue, Tornabuoni Arte, Florence, 2018, p. 75.

EXHIBITIONS

Stand Galerie Di Meo, Grand Palais & Louvre, FIAC 2008, Paris

"Italia Minimal", Tornabuoni Art Paris, October 2020 - February 2021

"La nuova concezione artistica, 1960", Tornabuoni Art, Paris, January - April 2023.





Italia Minimal
October 2020 - February 2021
Tornabuoni Art, Paris

DADAMAINO

MILAN 1930 - MILAN 2004

Dadamaino, born Eduarda Emilia Maino, is an Italian artist. She first studied pharmacy and discovered her artistic vocation only later in life. In the 1950s, she became acquainted with a group of young artists, followers of Lucio Fontana, who represented the post-war Milanese avant-garde. These were those artists who elected the iconic Jamaica bar as their favorite hang-out: Piero Manzoni, Gianni Colombo, Enrico Castellani, Agostino Bonalumi. Dadamaino immediately joined the Azimuth group, founded by Manzoni and Castellani, and the Zero group, formed by Heinz Mack, Otto Piene and Günther Uecker.

She developed her own personal vision, inspired by a reversal of mass production, typical of the industrial age, and her work was soon exhibited in the Netherlands, Belgium, England, Germany, France, Spain and Switzerland. Abroad, she gained more recognition than in Italy.

With Getulio Alviani, Bruno Munari and Enzo Mari, she was one of the founders of the Nuova Tendenza (New Trend), and participated in numerous exhibitions around the world as part of that group. She started organizing her work around a visual alphabet of sixteen signs, which she called "mental alphabet". Emblematic of her work is the *Volume series*, composed of large canvases with cut-out elliptical holes, and evocative of Fontana's

artworks, and which revealed her ability to express a sense of lightness.

A feminist and social activist, she participated in protest movements that emerged in 1968, and supported the project of "House of the Artists" in Milan, by participating in manifestations in favor of the arts, alongside Luciano Fabro, Jole De Sanna and Hidetoshi Nagasawa. She was invited to exhibit her work at the Venice Biennial twice, first in 1980 with her cycle *I fatti della vita* (The Facts of Life), and in 1990 with *Il movimento delle cose* (The Movement of Things).

Dadamaino's works are housed in many collections such as the Tate Modern in London, the Solomon R. Guggenheim Foundation in Venice and the Foundation of Concrete Art in Reutlingen, Germany. Dadamaino died in Milan in 2004.



DADAMAINO

Volume, 1960

water-based paint on canvas

59,05 x 38,58 in - 150 x 98 cm

reverse: signed, titled and dated "Dadamaino - volume 1960".

certificate of authenticity by Archivio Generale Dadamaino, Milan, on photograph, no. 183/13, dated 24/10/2013.

PROVENANCE

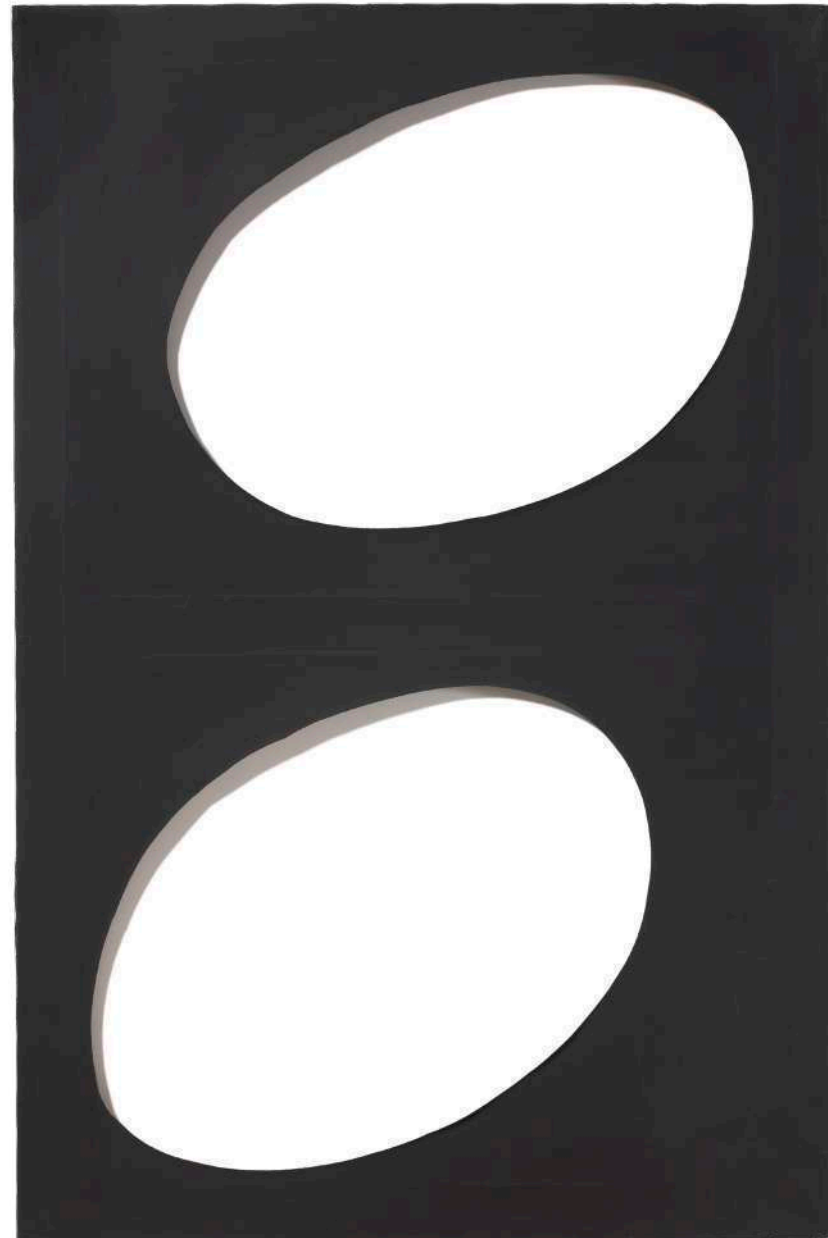
Private collection, Italy.

BIBLIOGRAPHY

"Dadamaino", exhibition catalogue with essays by Bernard Blistène and Flaminio Gualdoni, Forma Edizioni, Florence, 2014, p. 79.

EXHIBITIONS

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



PIERO DORAZIO

ROME, 1927 - PERUGIA, 2005

Born in Rome in 1927, Piero Dorazio first studied architecture, quickly turning to the visual arts, and particularly painting. After breaking with figurative painting, at the age of 20, he contributed to the "Forma I" manifesto of the eponymous group in 1947, alongside Pietro Consagra, Achille Perelli, Carla Accardi and Giulio Turcato. Markedly inspired by Futurism and expressing leftist political views, the group attempted to reconcile Marxist ideas and formalism in art. In stark ideological contrast with socialist realism, as illustrated by Renato Guttuso, it purported a full embracing of abstract art. For Dorazio, it served as a guideline for the rest of his artistic career, and indeed he would become one of the main contributors to the affirmation of abstract art in Italy.

In the 1950's, he started collaborating with several art journals, and his work as an art critic led him to publish *The Fantasy of Art in Modern Life*. Piero Dorazio was not only a painter, but also a critic, a lecturer and an exhibition manager, until he became, in 1984, the official art critic for the most important Italian daily newspaper, *Il Corriere della Sera*.

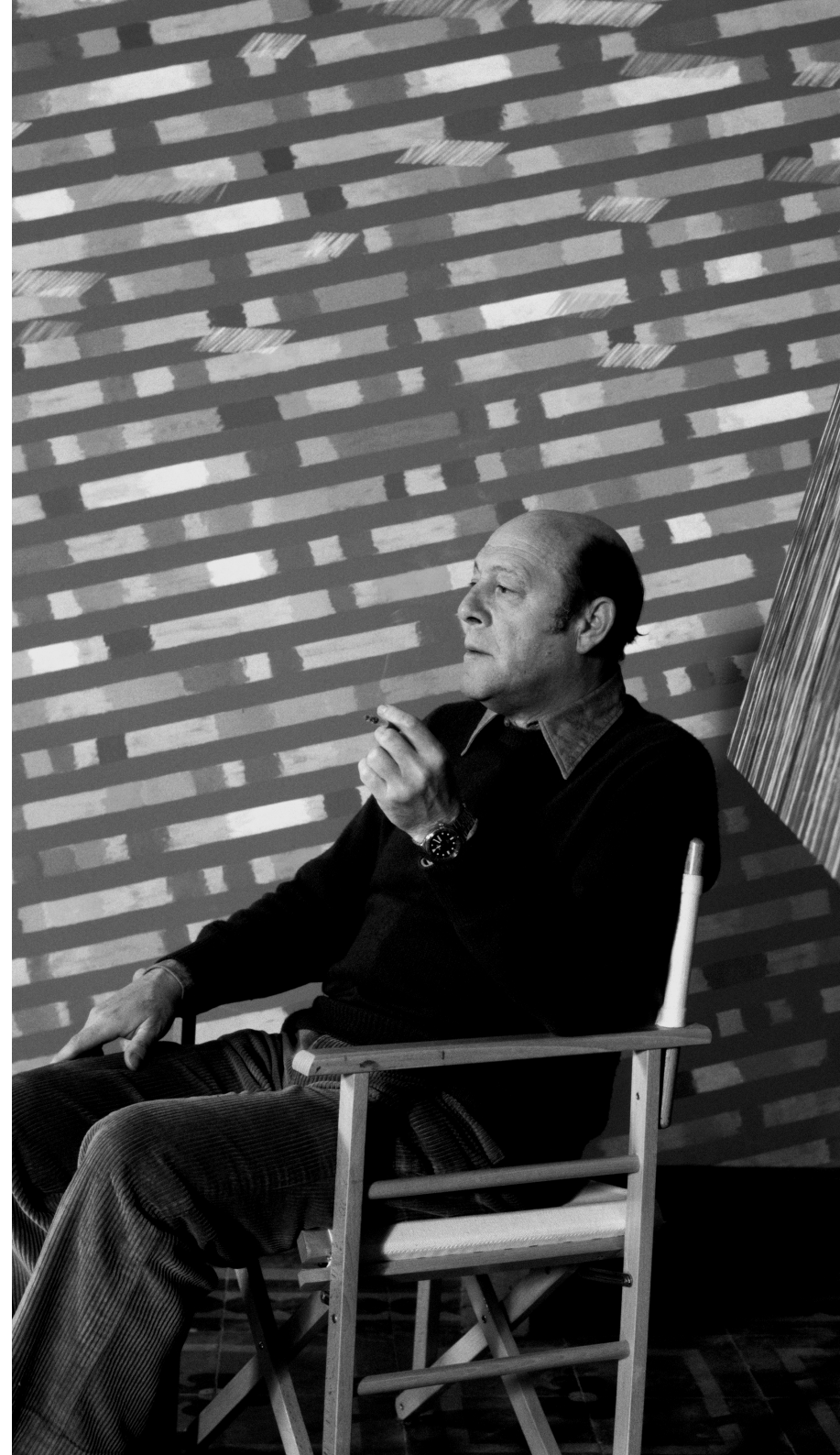
In 1951, Dorazio discovered the work of Giacomo Balla and helped resurrect the artist's reputation by bringing his work to New York. Inspired by Balla's work on Divisionism earlier in the century, Dorazio began creating meshes, overlapping chromatic

structures reinventing both space and surface. In 1960, Dorazio had a room dedicated to his work at the Venice Biennale and embarked on a series of formative journeys to France, where he met Braque, Arp, Léger and Le Corbusier, and to the United States, where he started frequenting the studios of major artists from the New York School, such as Hans Richter, Robert Motherwell, Willem De Kooning and Jackson Pollock. His paintings were again exhibited at the Venice Biennale in 1966.

A multi-faceted personality, Dorazio pursued his career with a cubist approach, then futurism, with bright, contrasted colors. Although his work can appear scattered, the guiding principle remains the movement of the hand, which also serves as a basis for color and light. Dorazio found his style in 1957-1958, based on an experimentation with iridescent, meaningful incorporations, inspired by Balla, whose work on Divisionism had a deep influence on him.

In the early 1970s he taught in the USA, and came back to Rome in 1970 and moved his atelier to Todi in 1974 from where he continued to write, work and organise exhibitions. He passed away in 2005.

Today, his works are exposed in major museums, in Italy, France, Switzerland and England, as well as in the United States - at Buffalo, Indianapolis and Detroit.



PIERO DORAZIO

Piccola premura, 1962

oil on canvas
21,25 x 28,34 in - 54 x 72 cm
reverse: signed, titled and dated 'Piero Dorazio Piccola premura 1962'

certificate of authenticity by Archivio Piero Dorazio, Milan, on
photograph, n° 1962-000553-5E5D; by Studio Marconi, Milan.

PROVENANCE

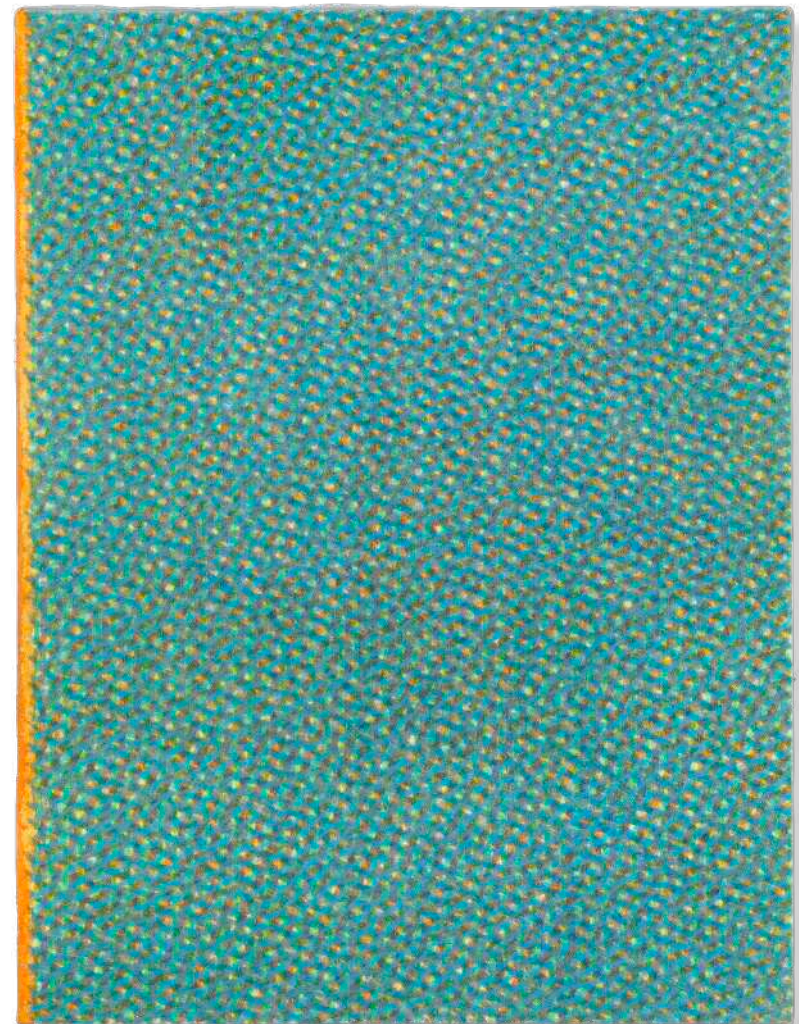
Studio Marconi, Milan.
Christian Reyntjens Collections.
Private collection, Florence.

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"Dorazio", edited by Marisa Volpi Orlandini, Jacques Lassaigne, Giorgio Crisafi, Alfieri Edizioni d'Arte, Venice, 1977, n° 553.
"Spaces of light. Piero Dorazio e il movimento internazionale ZERO", edited by Francesca Pola, Skira Editore, Milan, 2021, pp. 100-101.
"Arte moderna e contemporanea. Antologia scelta 2023", exhibition catalogue Tornabuoni Arte, Florence, 2022, p. 96.
"Peinture et poésie. Ungaretti et l'art de voir", exhibition catalogue, Forma Edizioni, Florence, 2023, p. 97.

EXHIBITIONS

"Spaces of light. Piero Dorazio e il movimento internazionale ZERO", Cortesi Gallery, Milan, September - November 2021.



PIERO DORAZIO

Senza titolo, 1962

oil on canvas
39,76 x 31,88 in - 101 x 81 cm
reverse: Signed and dated 'Piero Dorazio 1962'.

certificate of authenticity by Archivio Opera Piero Dorazio, Todi, on
photograph, n° 62 120411 152239 023, dated 12/04/2012.

PROVENANCE

Gian Enzo Sperone, New York.

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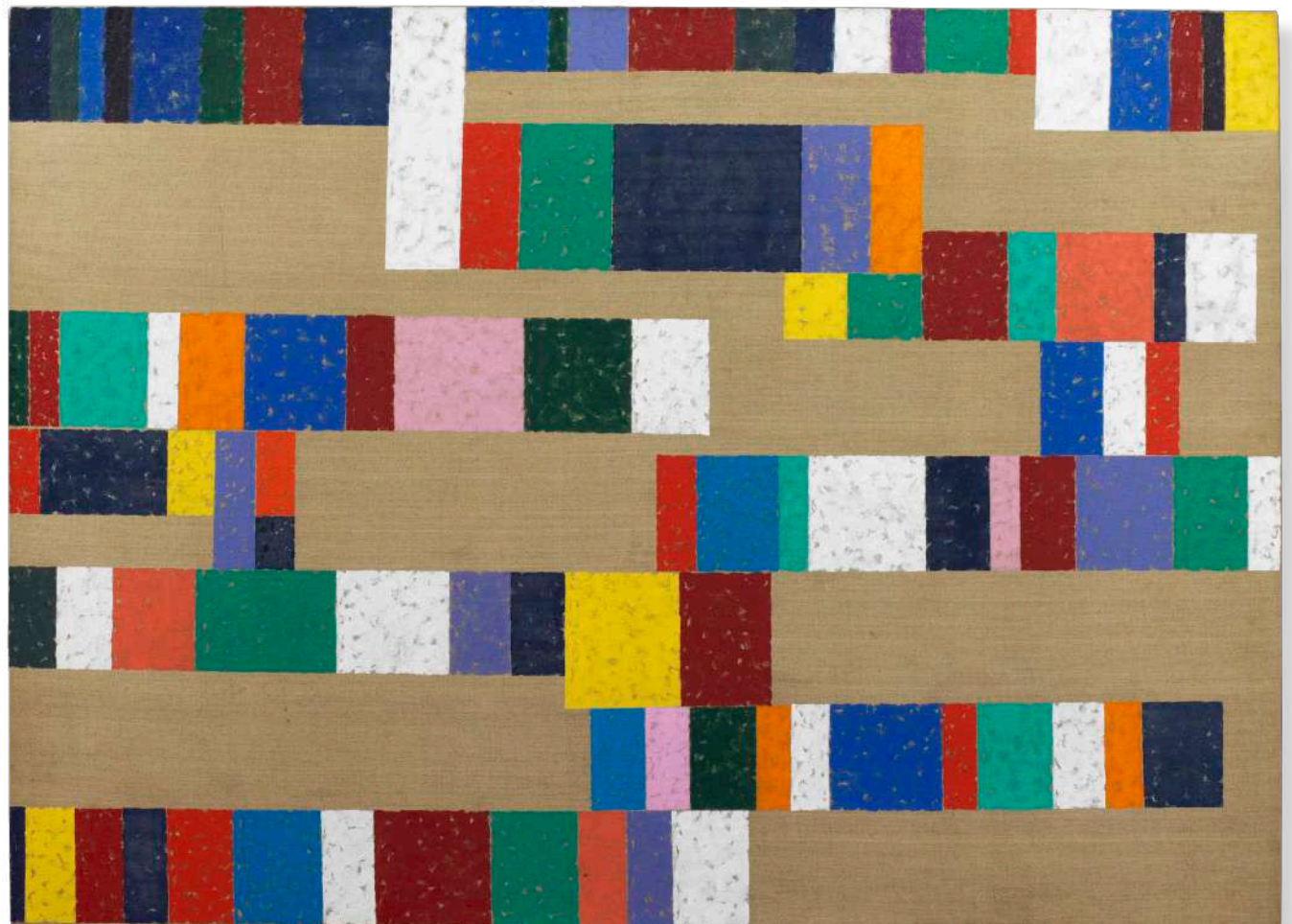


PIERO DORAZIO

Old Timer III, 1979

oil on canvas
47,24 x 62,99 in - 120 x 160 cm
reverse: Signed, titled and dated: "Piero Dorazio Old Timer III 1979";
stamp Archivio Piero Dorazio, Todi; labels Andre Emmerich Gallery, New
York; Galerie Thomas, Monaco.

certificate of authenticity by Archivio Piero Dorazio, Milan, on
photograph, no. 1979-001830-4631.



PROVENANCE

Andre Emmerich Gallery, New York.
Galerie Thomas, Monaco.

BIBLIOGRAPHY

"Peinture et poésie. Ungaretti et l'art de voir", exhibition catalogue,
Forma Edizioni, Florence, 2023, p. 101.

LUCIO FONTANA

ROSARIO SANTA FÈ, 1899 - VARESE, 1968

Born in Argentina in 1899, Lucio Fontana spent his childhood between Rosario Santa Fè, his hometown, and Milan in Italy, where his parents were from. In 1927, he decided to settle in Europe.

In the 1930's, he started his career as a sculptor and created abstract and figurative works of art out of two specific materials: terracotta and ceramic. Fontana was quickly solicited to take part in significant exhibitions like the Triennale di Milano, The Venice Biennale and at the gallery Jeanne Bucher-Myrbor in Paris, where he exhibited ceramics in a 1937 solo show.

In 1940, he fled the war in Europe and went back to Argentina, where he actively participated in local and national fairs. He also created a private school for Art, the Altamira Academy, where he elaborated with other artists and intellectuals the *Manifesto Bianco* (White Manifesto) in which he enunciated several of his artistic principles around the concepts of time and space. This text is decisive in Fontana's work, and announces the aesthetic movement he contributed to invent: Spatialism.

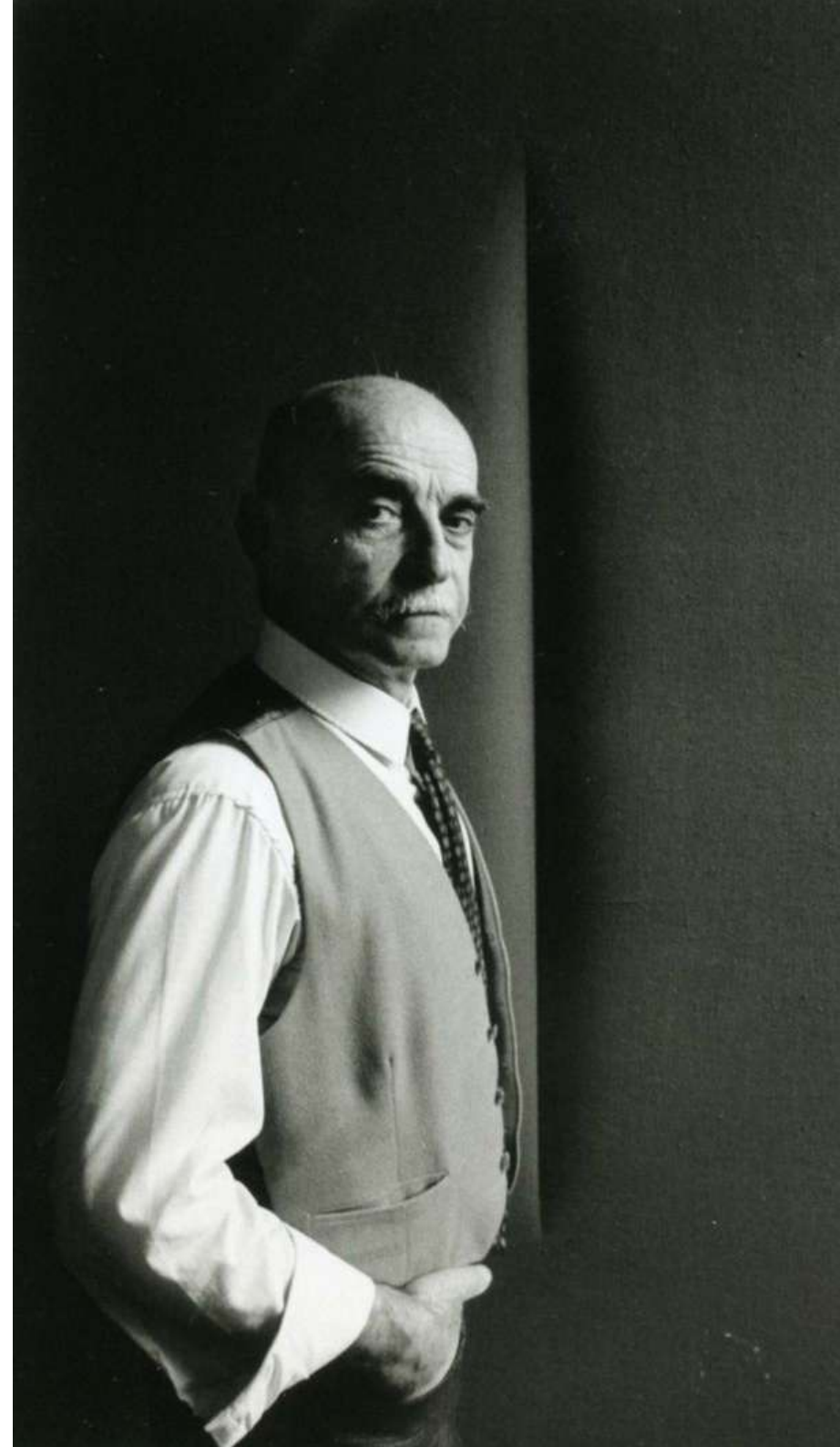
In April 1947, he returned to Milan and deepened his "spatial" research, by making holes in the surface of monochrome paintings as an anti-planarity commitment. He wanted to impact the three-dimensional format of a painting by apprehending

it as a sculptor. His works were all different versions of the same concept, invariably entitled *Concetto Spaziale*. The radical novelty of his aesthetic research conferred him a growing international notoriety. Absolute recognition came around at the end of the 1950's when Fontana created his most emblematic pieces: *Concetto Spaziale, Attesa/e* ("Spatial Concept, Wait/s"), characterized by one or multiple slashes on monochrome canvases.

These works turned him into an internationally renowned artist, and he participated to numerous and prestigious exhibitions, both in Italy and abroad.

The Iris Clert gallery dedicated him two solo shows in 1961 and 1964, and he was awarded the First Prize for Painting at the Venice Biennale in 1966.

He died in 1968, but posthumous exhibitions continued to blossom: The Centre Pompidou in Paris organized a considerable retrospective of the artist in 1987, and his works were also present at the exhibition *The Italian Metamorphosis* at the Guggenheim in New York in 1994. Since then, he became one of the most sought-after artists globally; his works being part of important museum collections, such as the Centre Pompidou (Paris), the Tate (London) and the MoMA (New York).



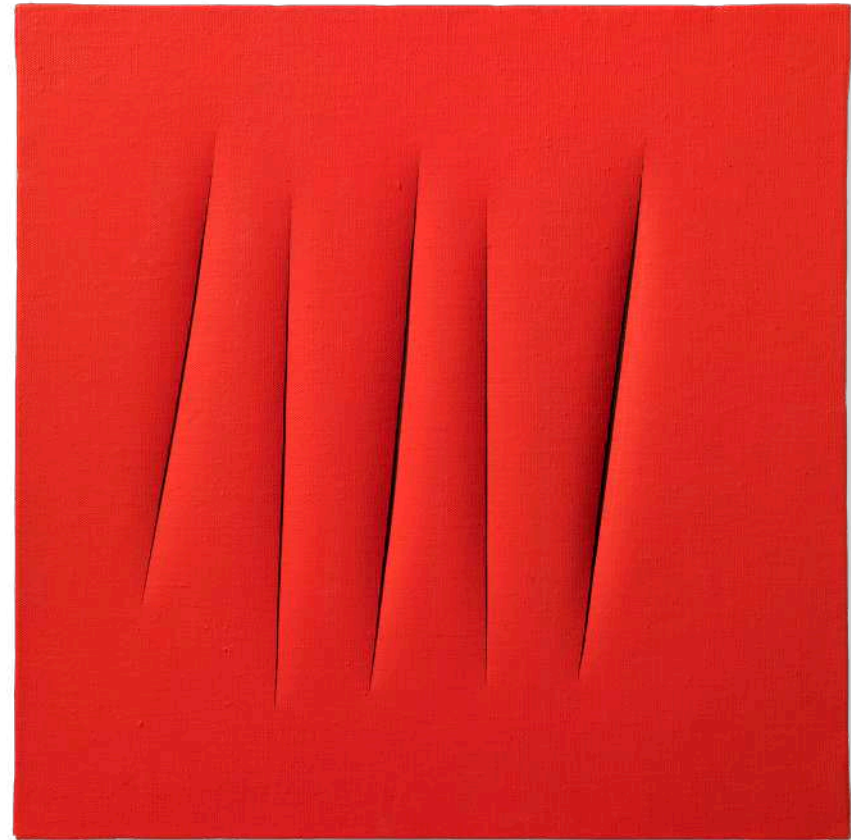
LUCIO FONTANA

Concetto spaziale, Attese, 1964

water-based paint on canvas, red

23,62 x 23,62 in - 60 x 60 cm

reverse: signed, titled and inscribed: "l. Fontana / ATTESE / "Concetto Spaziale" / Motta / fa un po [sic] schifo."



PROVENANCE

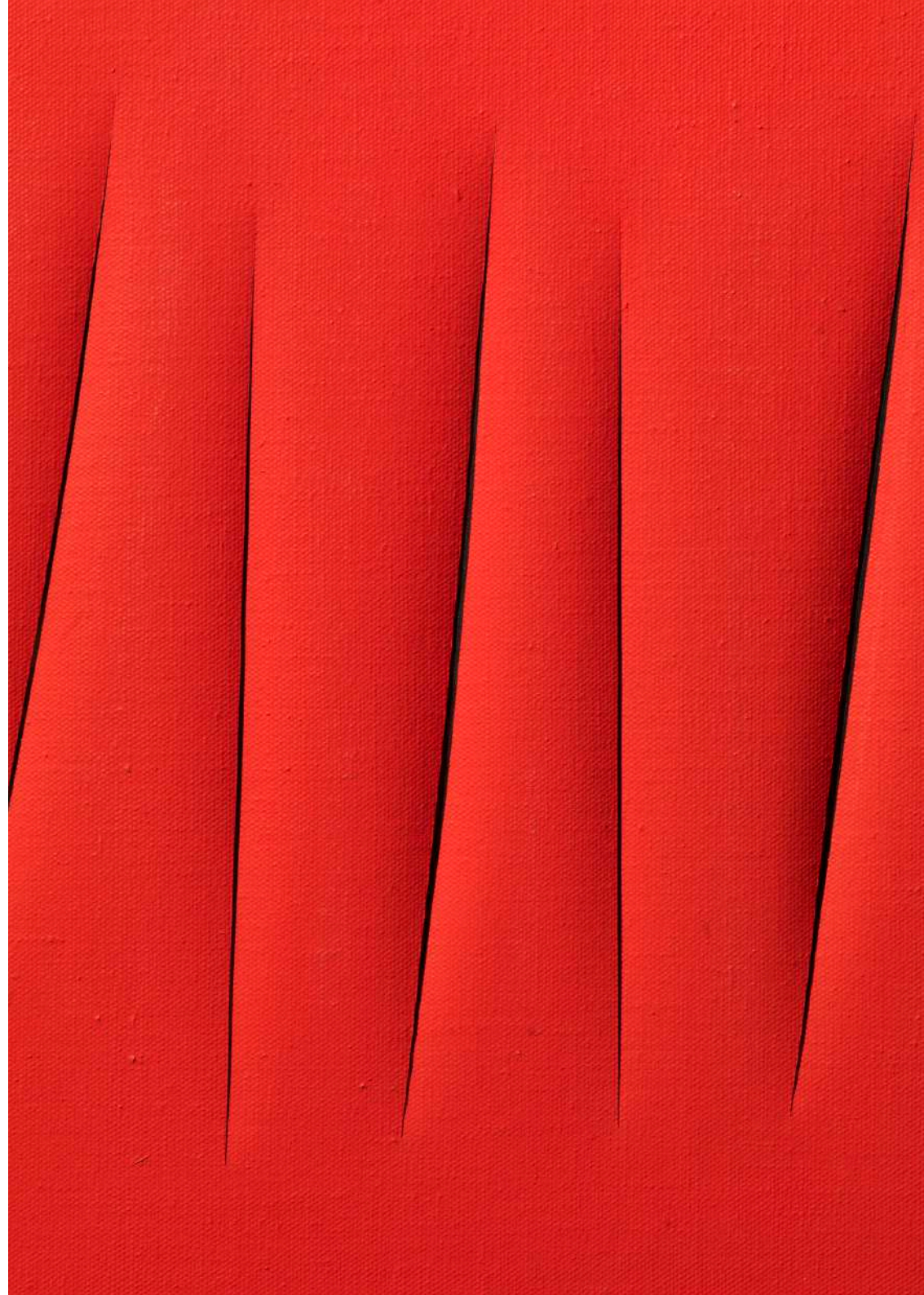
Attilio Sartor collection, Verona.
Private collection, Milan.
Studio Casoli, Milan.
Centro Tornabuoni, Florence.

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"Fontana. Catalogo generale", edited by Enrico Crispolti, Electa, Milan, 1986, vol. II, p. 531.
Exhibition catalogue, Torinoarte, Centro Tornabuoni, Turin, 1990, p. 163.
"Maestri Contemporanei. Antologia Scelta 1991", exhibition catalogue, Centro Tornabuoni, Florence, 1990, p. 101.
"Lucio Fontana", exhibition catalogue, Tornabuoni Arte, Milan, 1996, pp. 114 - 115.
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"Utopia", exhibition catalogue, Tornabuoni Art, Forma Edizioni, Paris, 2019, p. 48.

EXHIBITIONS

"Torinoarte", Centro Tornabuoni, Turin, 1990.
"Maestri Contemporanei. Antologia Scelta 1991", Centro Tornabuoni, Florence, 1990 - 1991.
"Lucio Fontana", Tornabuoni Arte, Milan, May 1996.
"Lucio Fontana. Stasera inauguro la mostra da Palazzoli", Galleria Blu, Milan, March - May 1999.
"Lucio Fontana", Tornabuoni Art, London, October - December 2015.
"Action | Abstraction: Alberto Burri & Lucio Fontana", Tornabuoni Art, London, February - March 2019.
"Utopia", Tornabuoni Art, Paris, October - December 2019.
"Les Ritals. Michelangelo Pistoletto, Armando Testa, Carla Accardi, Maurizio Cattelan, Lucio Fontana, Filippo Tommaso Marinetti, Piero Manzoni", Galleria Continua, Paris, November 2021 - February 2022.



LUCIO FONTANA

Concetto spaziale, Attesa, 1966

water-based paint on canvas

21,65 x 18,11 in - 55 x 46 cm

reverse: signed, titled and inscribed I. Fontana / "Concetto spaziale" / ATTESA / non ca- / pisco / perché / Orazio / è arrabbia- / to [sic] con / me.

PROVENANCE

Tornabuoni Art.

Private Collection, Buenos Aires.

Tornabuoni Art.

Private Collection, Milano.

Galleria d'Arte San Luca, Bologna.

Galleria d'Arte Rizziero, Teramo.

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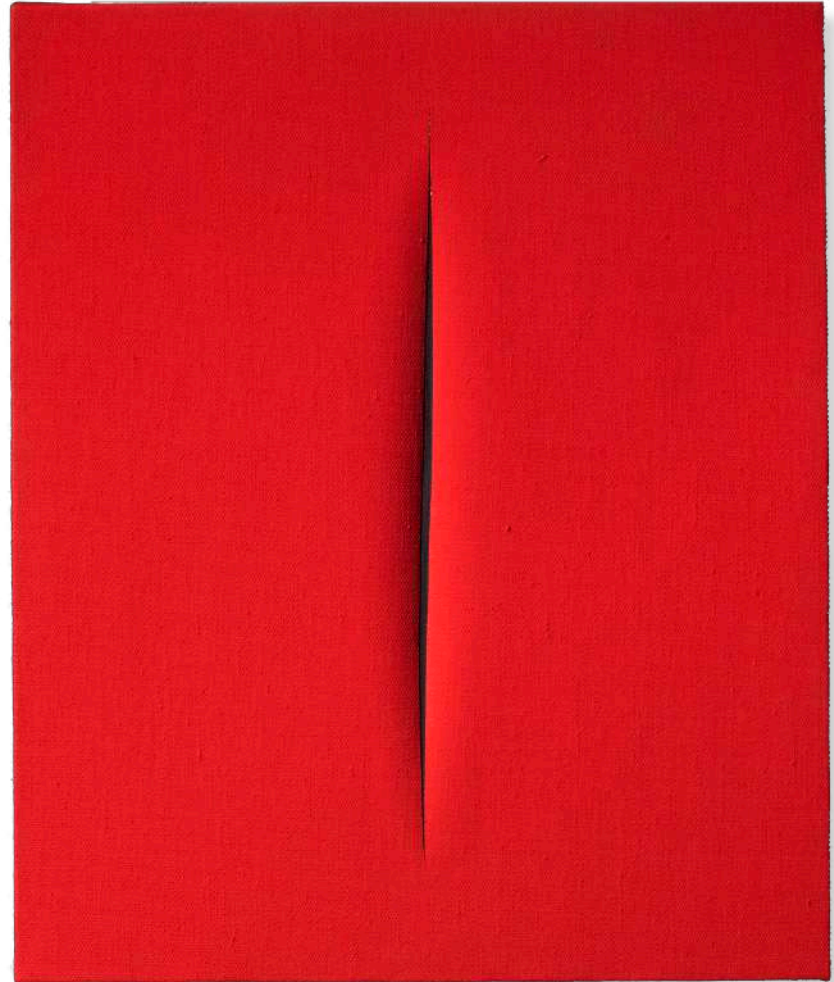
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"Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni", edited by Enrico Crispolti, Skira, Milano, 2006, Tomo II, p. 829, n. 66 T 30.



LUCIO FONTANA

Concetto spaziale, Attese, 1967

water-based paint on canvas, white
21,65 x 18,11 in - 55 x 46 cm
reverse: signed, titled and inscribed I. Fontana / "Concetto Spaziale" / ATTESE / Se sono stanco / Domenica [sic] vado a / Comabbio; stamp
Salone Annunciata, Milano, n. 14380.

PROVENANCE

Salone Annunciata, Milan.
Mario Carnieri Collection, Milan.

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"Fontana: idea per un ritratto", edited by Guido Ballo, Ilte, Turin, 1970, p. 202, no. 241.

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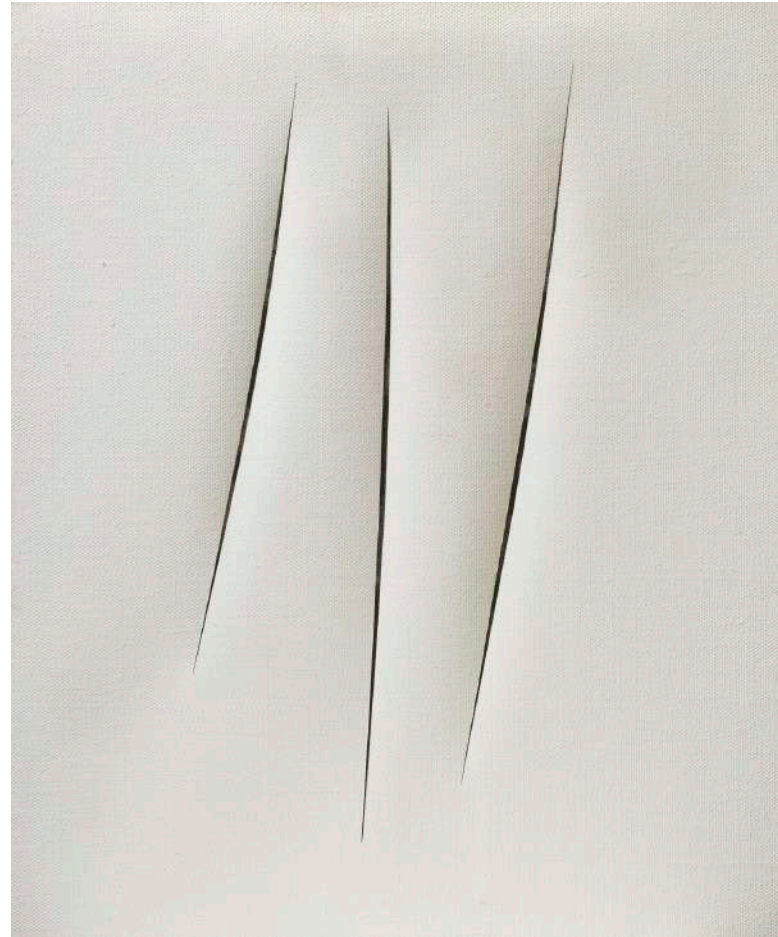
"Arte moderna e contemporanea. Antologia scelta 2023", exhibition catalogue Tornabuoni Arte, Florence, 2022, p. 114.

EXHIBITIONS

"Lucio Fontana", Tornabuoni Art, London, October - December 2015.

"Recto/Verso: Behind the Italian Monochrome", Tornabuoni Art, London, April - June 2017.

"Action | Abstraction: Alberto Burri & Lucio Fontana", Tornabuoni Art, London, February - March 2019.



EMILIO ISGRÒ

BARCELONA OF SICILY, 1937

By means of deletion, Emilio Isgrò brought one of the greatest linguistic innovations of the post-war period into the art world. Regardless of those who regard it as a mere trace to make things disappear, in Isgrò's work deletion has surpassed itself and turned into a theory with which he is able to investigate the world. It offers a philosophy for interpreting, a language for describing and writing, a complex notion that is certainly capable of narrating more than one might think at first glance.

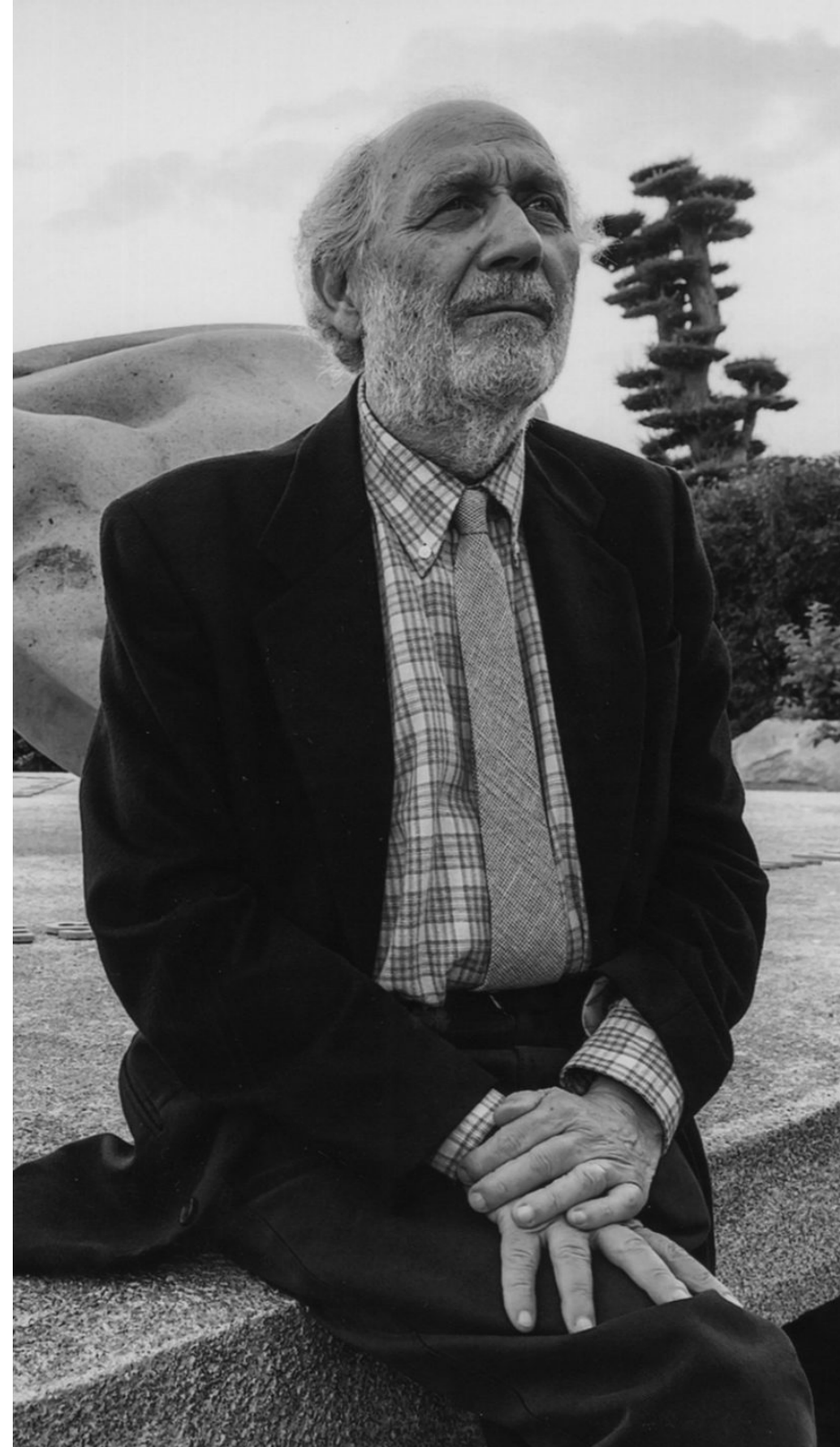
In Isgrò's hands and mind, deletion has proved to be flexible in its discipline and never repetitive in its constant repetition. Deletion does not always mean forced silence: on the contrary, deletion in his work means affirmation, pointing out with greater power, defining a choice and making it manifest. The artist transforms this action from a mundane everyday event into an ethical attitude and an aesthetic projection. And this is due not to some miraculous skill but rather to the fact that he has been absolutely and unconditionally engaged in exploring signs for over fifty years. However insignificant they may seem, these signs are like a jungle, opening onto unexpected, uncontaminated landscapes.

Deletion is the unmistakable language of Isgrò's artistic research, because it "is as much part of him as his voice, for he has managed to create an original poetic process out of deletion." So original

that already in the early 1990s Carolyn Christov-Bakargiev was able to say without the slightest doubt that, for many artists who came after him, "deletion became just an episode. Only for Isgrò does deletion become poetic (even when he is not deleting), thus giving life to the whole work."

One deletion at a time, Isgrò created a veritable language and now deletion belongs to him the way the cut belongs to Fontana, the white square on a white background to Malevich and the ready-made to Duchamp.

Since the conquest of deletion all those years ago, in 1964 the artist's whole world of the imagination has revolved around it like electrons around a nucleus. Isgrò is one of those rare artists capable of delving into the heart of his own "nucleus", while escaping any form of classification, with works that appear in different forms and with a whole variety of different entry points. During the course of his artistic career, he has managed with great originality to project his work beyond the word and beyond writing, signs and images, but also beyond the page, painting and sculpture, and beyond identity, history, culture and nature.



EMILIO ISGRÒ

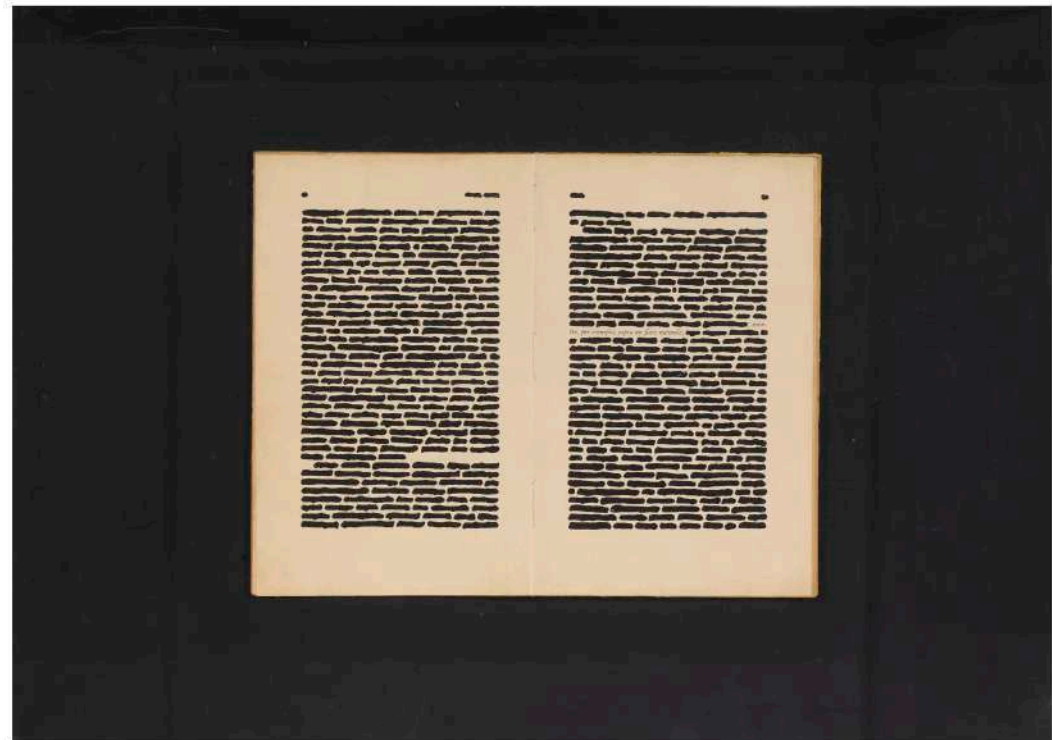
Sopra un fiore, 1971

ink on book in wooden and plexiglass box

15,74 x 23,62 in - 40 x 60 cm

reverse: Signed, titled and dated: "Emilio Isgrò Sopra un fiore libro cancellato 1971"; label: Galleria d'Arte dei Mille, Bergamo.

certificate of authenticity by Archivio Emilio Isgrò, Milan, dated 21/07/2021, n° 0161.



PROVENANCE

Galleria d'Arte dei Mille, Bergamo.

EXHIBITIONS

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



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

EMILIO ISGRÒ

Sei libri rossi per la Colonna infame, 2018

acrylic on books on panel

29,52 x 51,18 in - 75 x 130 cm

reverse: signed, titled, and dated: *Sei libri rossi per la Colonna infame* / Emilio Isgrò 2018 / F217.

certificate of authenticity by Archivio Emilio Isgrò, dated January 7, 2020, n° F217.



PROVENANCE

The artist's studio.

GIORGIO MORANDI

BOLOGNA, 1890 - BOLOGNA, 1964

Giorgio Morandi was born in Bologna in 1890. In 1907 he enrolled in the Academy of Fine Arts in his hometown. His work was influenced by great artists such as Renoir, Monet and Cézanne. Still lifes represent the most important part of Morandi's work, and his intimate relationship with art give a sense of refinement and delicacy to his paintings.

His still lifes represent objects carefully laid-out on a table in his workshop, meant to be observed and painted. These objects, which are easily recognizable from one canvas to the next, are moldings of everyday objects, devoid of any trace of manufacturing. The positioning of the objects in the frame reveals a carefully planned geometric division of space, with remarkable squares and diagonals. Then the work slowly matures and takes a life of its own, with drawing and painting repeated alternatively, and superimposed colors made out of a thick paste, with an extremely sensitive gradation of grey, amplified by a melancholy of sorts.

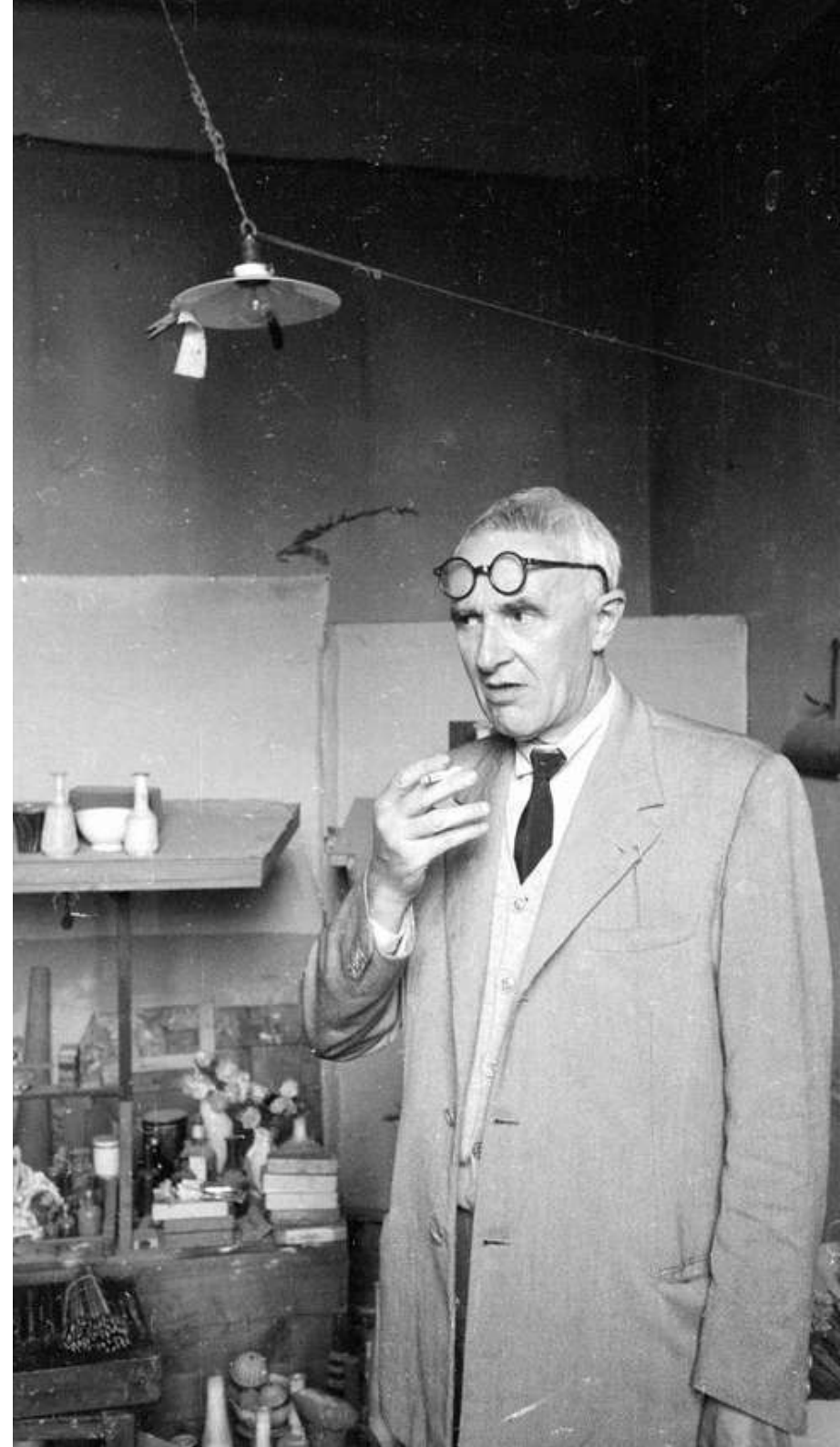
After 1913, Morandi became increasingly interested in Futurism, after several encounters with painters such as Balilla Pratella, Marinetti, Boccioni and Russolo. He later participated in various exhibitions with the group. After his military service was shortened, the artist resumed his peaceful life in Bologna, with his three sisters, who were single like

him, and taught drawing. He met Giorgio de Chirico and Carlo Carra, and established a friendship with them. They introduced him to metaphysical painting, and he started following them, adopting a more poetic touch. Brandi considered that Morandi's still lifes were "an impenetrable integrity, like a celestial body".

Morandi later participated in exhibitions with the Novecento group in Milan, and showed his work in several Italian villas, and in the rest of the world.

Morandi's life remained rather uneventful, as he devoted himself almost exclusively to painting. In 1956, he traveled outside of Italy for the first time. After retiring from the Accademia the same year, he focused on his painting again. He won the Great Prize at the São Paulo Biennale in 1957. The high regard in which Morandi's work is held in Italy is reflected in Fellini's *La Dolce Vita* (1960), where his paintings are mentioned as the epitome of cultural sophistication.

Giorgio Morandi died in Bologna on June 18, 1964. A Morandi museum opened in 1993 in his hometown, as a tribute to the artist and his work.



GIORGIO MORANDI

Natura morta, 1963

oil on canvas

11,81 x 13,77 in - 30 x 35 cm

front: signed on the front, bottom right : Morandi

reverse: labels : Galleria Pogliani, Rome; Galleria Bonino, New York;

stamp unreadable.



PROVENANCE

H. C. Goldsmith Collection, New York.

Private Collection, Bari.

Private Collection, Milan.

Bonino Gallery, New York.

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"Morandi. Catalogo generale, 1948-1964", curated by Lamberto Vitali, Electa, Milan, 1977 (IV edition), no. 1315.

"Arte moderna e contemporanea. Antologia scelta 2022", exhibition catalogue, Tornabuoni Arte, Florence, 2021, p. 162.

EXHIBITIONS

"Giorgio Morandi: Gemälde, Aquarelle, Zeichnungen, Druckgraphik", Kunstmuseum Winterthur, Winterthur, April - July 2000.

MICHELANGELO PISTOLETTO

BIELLA, 1933

Michelangelo Pistoletto was born in Biella in 1933. He first started working at his father's studio, a painter and restorer, before attending the graphic design advertising school held by Armando Testa.

After early experiments with figurative paintings on metallic surfaces, in 1960 he held his first solo show at Galleria Galatea in Turin. Between 1961 and 1962, evolving previous concepts, he created his first *Mirror Paintings*, which would become his most celebrated works. These marked a fundamental milestone in his artistic career, and the theoretical path he wished to follow: the figures, portraits and objects from daily life painted on a mirror, reversing the Renaissance perspective in life-size mirrors, produce an interactive dialogue between the spectator and the artwork, making the viewer part of the artwork itself.

In the late 60's, Pistoletto joined the Arte Povera movement with his *Venere degli Stracci*, a work that juxtaposes classical statuary and rags, breaking down the hierarchy between art and common objects. With this work, as well as with others following the same conceptual lines, the artist attempted to reconcile daily life and art, revealing their unity.

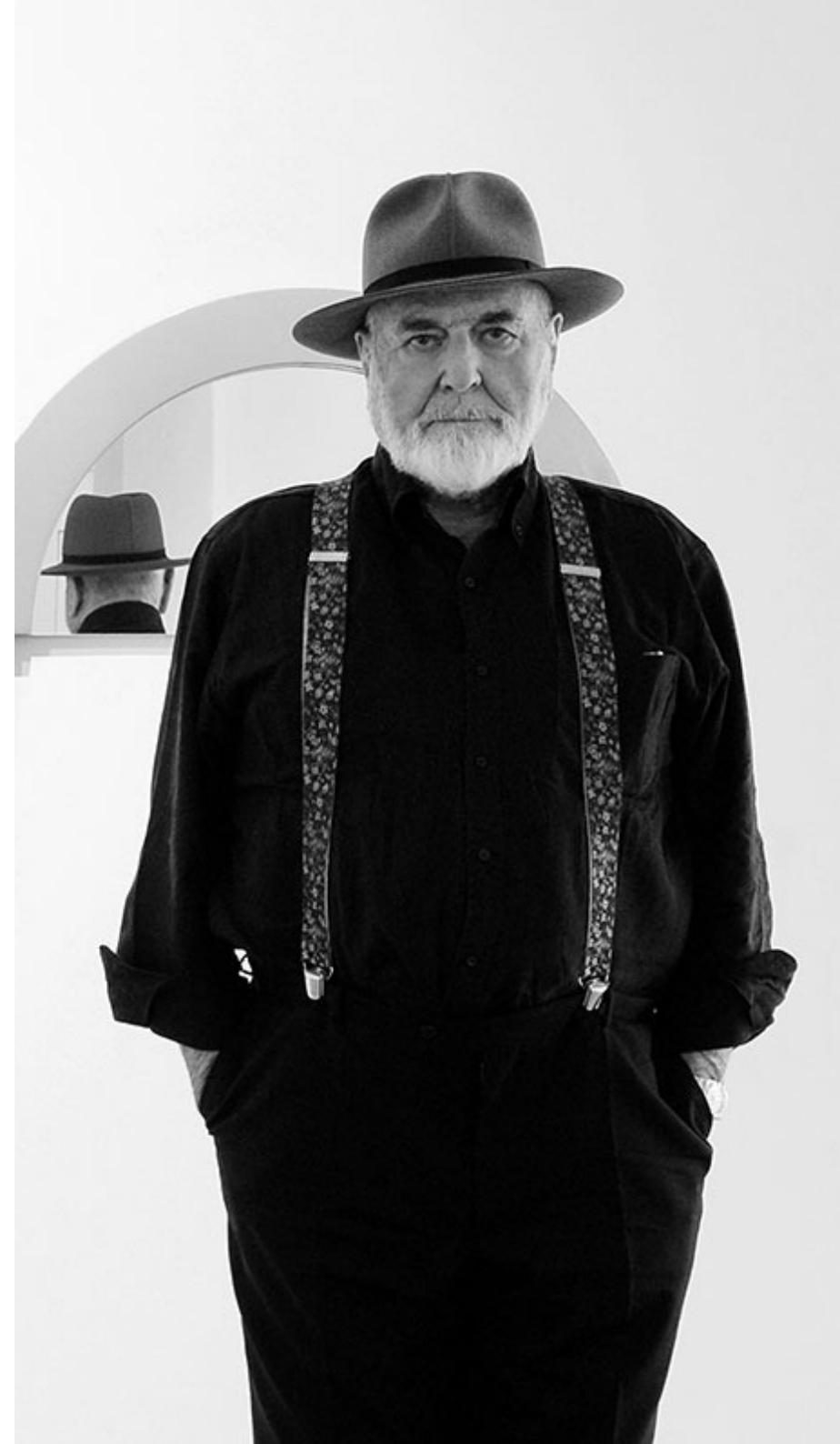
Throughout the 1970s and 1980s, Pistoletto developed a large project of creative collaboration

involving several cities in the United States, and artists from different origin and background, but also entailing a series of solo exhibitions and installations in the cities involved.

In 1994, the artist created the *Progetto Arte*, an important and guiding basis of his artistic research: inspiring and producing responsible social change through the unification of creative and economic spheres that are part of human existence.

As a continuum, he founded in 1996 the contemporary art centre Cittadellarte – Fondazione Pistoletto, a laboratory supporting creative projects uniting art and the economic-social sphere.

Michelangelo Pistoletto's works are today part of permanent collections of many major museums such as the Solomon R. Guggenheim Museum and the Museum of Modern Art in New York, the National Gallery in Washington DC, the Tate Gallery in London and the Centre Georges Pompidou in Paris.



MICHELANGELO PISTOLETTO

Partitura In Nero - E, 2010-2012

silkscreen on polished stainless steel
96,06 x 48,03 in - 244 x 122 cm
reverse: inscribed: n. 597 cinquecentonovantasette Michelangelo
Pistoletto Partitura in Nero - E concept 2010 realization 2012, serigrafia
su acciaio inox supermirror 244x122 cm.

PROVENANCE

Simon Lee Gallery, London.
Cardi Gallery, Milan-London.

BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2022", exhibition
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EXHIBITIONS

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March - April 2015.



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 pieces 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* (pictures-object) at the *Intersuperficie curva a zone riflesse* exhibition, held at the Galleria Il Cancellino 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*. It was also when Scheggi's work took on architectonic and spatial considerations, which found their full expression in 1967 with *Intercamera Plastica*, a piece 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

Intersuperficie curva dall'azzurro, 1969

light blue acrylic on three superimposed canvases

39,37 x 39,37 x 2,55 in - 100 x 100 x 6,5 cm

reverse: signed and dated: Paolo Scheggi '69; labels and stamps: Galleria del Naviglio, Milano-Venezia; Galleria d'Arte Niccoli, Parma; label: Comune di Bologna, Galleria d'Arte Moderna

certificate of authenticity on photograph by Associazione Paolo Scheggi, arch. n° APSM001/0041.

PROVENANCE

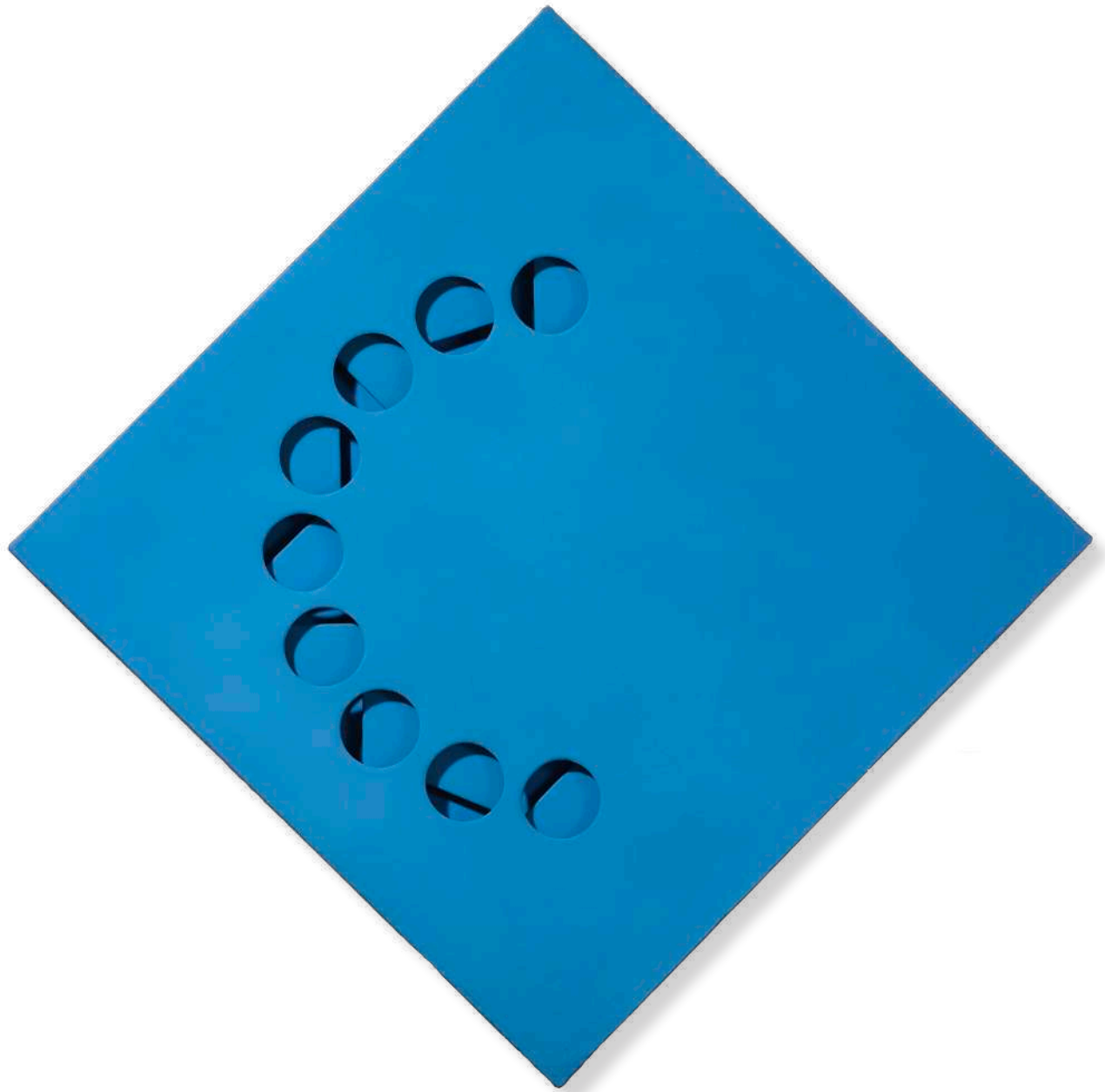
Franca Scheggi collection, Milan.
Galleria del Naviglio, Milan - Venice.
Galleria d'Arte Niccoli, Parma.

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"Paolo Scheggi", exhibition catalogue, texts by Franca Scheggi and Deanna Farneti, Galleria d'Arte Moderna, Bologna, 1976, no. 36.
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"Scheggi", exhibition catalogue, text by Luca Massimo Barbero, Tornabuoni Art, Paris, Forma Edizioni, Poggibonsi, 2015, pp. 326-327.
"Paolo Scheggi. Catalogue raisonné", edited by Luca Massimo Barbero, Skira, Milan, 2016, p. 284, no. 69 T 11.
"Arte moderna e contemporanea. Antologia scelta 2018", exhibition catalogue, Tornabuoni Arte, Florence, 2017, p. 156.

EXHIBITIONS

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"Scheggi. La breve e intensa stagione di Paolo Scheggi", Galleria d'Arte Niccoli, Parma, November 2002 - February 2003.



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

Paris

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

Forte dei Marmi

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

Crans Montana

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