

TEFAF NEW YORK 2025

May 9 - 13, 2025

BOOTH 353

TornabuoniArt

CARLA **ACCARDI**
ALBERTO **BIASI**
ALIGHIERO **BOETTI**
ALBERTO **BURRI**
DADAMAINO
GIORGIO **DE CHIRICO**
PIERO **DORAZIO**
LUCIO **FONTANA**
GIORGIO **MORANDI**
CLAUDIO **PARMIGGIANI**
MIMMO **ROTELLA**
ALBERTO **SAVINIO**
PAOLO **SCHEGGI**

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.

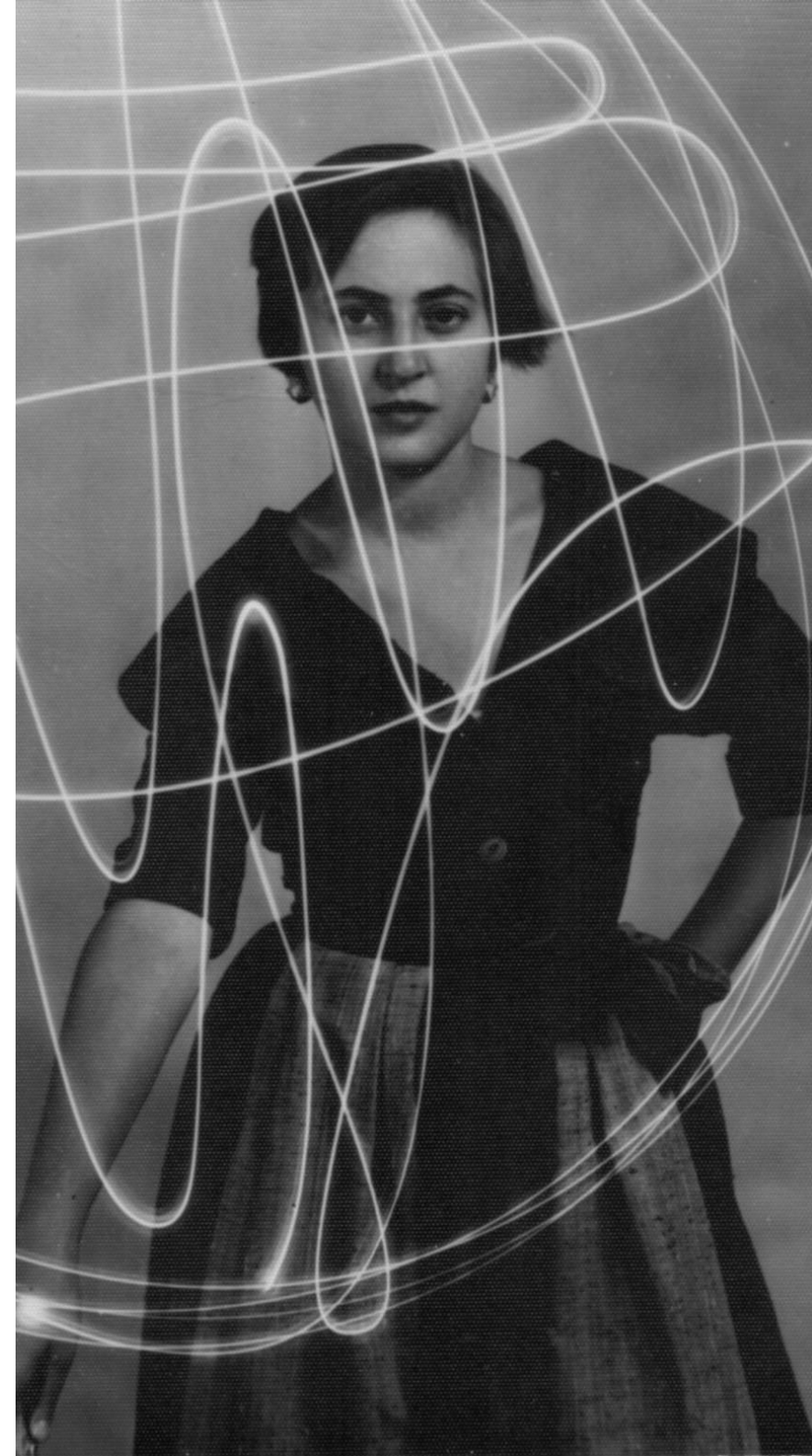
Accardi exhibited widely throughout the 1950s, taking part in the landmark group show *Arte astratta e concreta in Italia* (1951) at the National Gallery of Modern Art in Rome, and showing her work in Rome, Venice, London and Osaka, as well as Paris, thanks to the art critic Michel Tapié, whom she met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

Dileguando incatenare, 1986

vinyl on canvas

55,11 x 66,92 in - 140 x 170 cm

front: signature and date lower left Accardi 86.

reverse: signature, title, date and archive number Accardi / "Dileguando incatenare" / 1986 / no. 953; label Comune di Modena / Galleria Civica / Mostra Carla Accardi.

certificate of authenticity from the Accardi Sanfilippo Archive, Rome no. A/25/2015, dated April 27, 2015, arch. no. 953A.



PROVENANCE

Private collection, Milan.

BIBLIOGRAPHY

"Forma 1 1947-1986", curated by Gabriella Di Milia, Fabbri Editore, Milan, 1986, p. 155. (with incorrect measurements)

"Cro-mantica", Fabbri Editore, Milan, 1988, p. 35, no. 10. (with caption swapped with the previous image no. 9)

"Carla Accardi", edited by Germano Celant, Edizioni Charta, Milan, Zerynthia Associazione per l'Arte Contemporanea, Rome, 1999, pp. 404-405, no. 1986 07.

"Women of the Avant-Garde", exhibition catalogue, Tornabuoni Arte, Florence, 2024, pp.36-37.

"Arte moderna e contemporanea. Antologia scelta 2025", exhibition catalogue, Tornabuoni Arte, Florence, 2024, pp. 18-19.

EXHIBITIONS

"Forma 1 1947-1986", Museo Civico, Gibellina, July - September 1986.

"Cro-mantica", Tour Fromage, Aosta, July - October 1988.

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

ALBERTO BIASI

PADUA, 1937

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

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

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

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

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

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

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



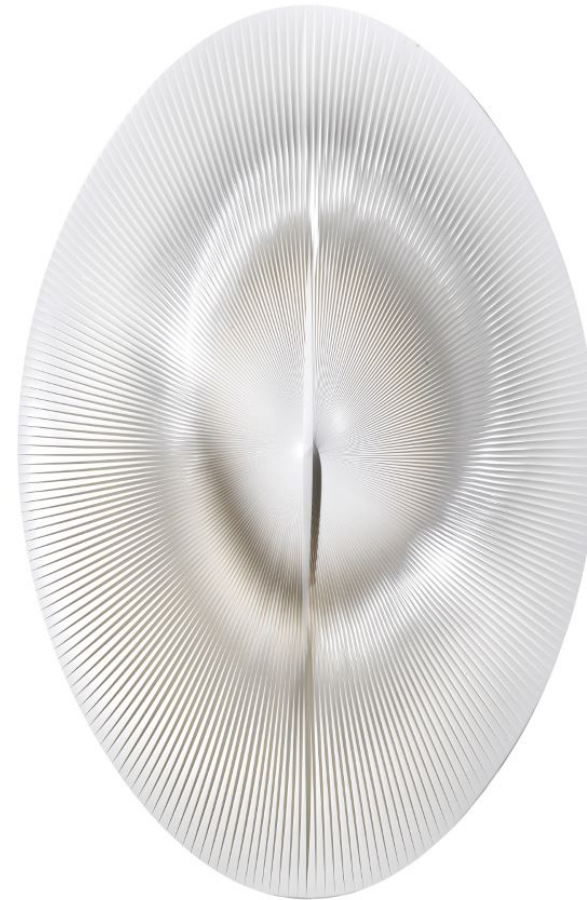
ALBERTO BIASI

Padua 1937

Sulle ali dell'invisibile, 2020

pvc strips and acrylic on board
55,11 x 35,43 in - 140 x 90 cm
reverse: signed, titled and dated Alberto Biasi "Sulle ali dell'invisibile"
2020; stamp Alberto Biasi reg. n° T 944.

certificate of authenticity by Archivio Alberto Biasi, on photograph, reg.
no. T 944, dated 02 June 2022.



PROVENANCE

Artist's studio, Padua.

BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2025", exhibition
catalogue, Tornabuoni Arte, Florence, 2024, p. 46.

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 realization of his famous tapestries to Afghan female embroiderers. The colors and shapes of the flags changed according to the world's geopolitical context at the time of the realization (1971 - 1994).

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

The revolutionary aspect of Boetti's work was the 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 center of renewed interest and multiple major exhibitions, such as *Game Plan* organized by MoMA, Museo Reina Sofia and Tate Modern in 2012 and *MINIMUM/MAXIMUM*, an exhibition organized by Tornabuoni Art and curated by Luca Massimo Barbero at the Fondazione Cini during the 57th Venice Biennale.



ALIGHIERO BOETTI

Turin 1940 - Rome 1994

Aerei, 1985

blue ballpoint pen on paper

10,43 x 7,67 in - 26,5 x 19,5 each cm

reverse: signed, dated and inscribed A Alessandro / alighiero e boetti / nel luglio '85.

certificate of authenticity by Archivio Alighiero Boetti, Rome, on photograph, n° 7083, dated 24 October 2012.



PROVENANCE

Private collection, Italy.

BIBLIOGRAPHY

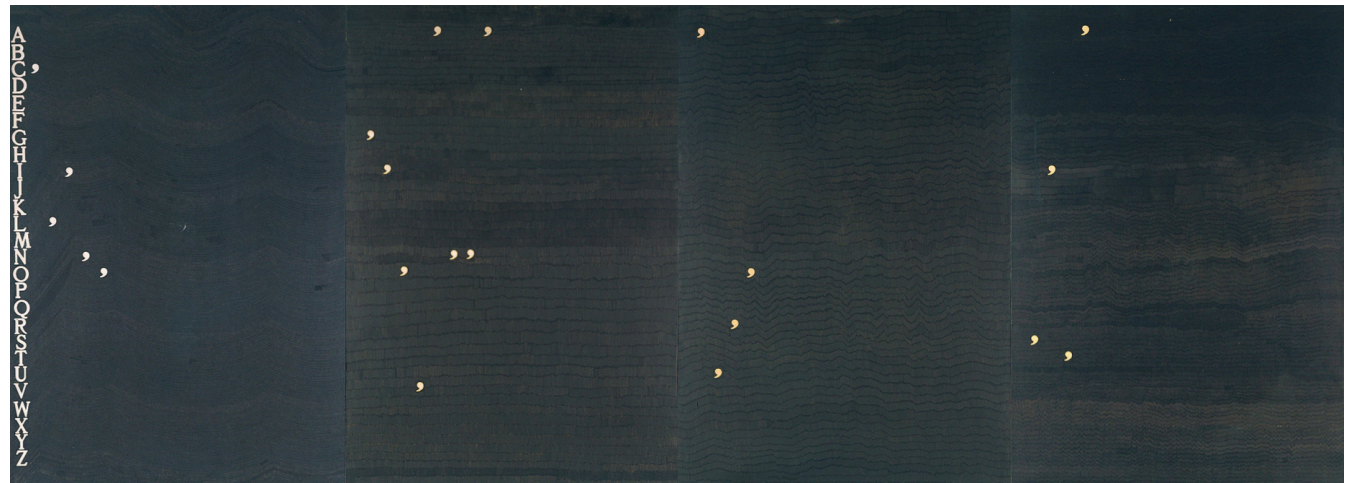
"Alighiero Boetti. Catalogo generale", edited by Jean-Christophe Ammann, Mondadori Electa, Milan, 2015, Vol 3/1, p. 200, n° 1490.

ALIGHIERO BOETTI

Turin 1940 - Rome 1994

Clino Giovanna Auro Sita, 1976

black ballpoint pen on paper
39,37 x 110,23 in - 100 x 280 cm



PROVENANCE

Private collection, Italy

BIBLIOGRAPHY

"Alighiero Boetti. Catalogo generale", a cura di Jean-Christophe Ammann, Mondadori Electa, Milano, 2015, Vol 2, p. 224, n° 792.

ALIGHIERO BOETTI

Turin 1940 - Rome 1994

Udire tra le parole, 1977

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

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



PROVENANCE

Private collection, Italy.

BIBLIOGRAPHY

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

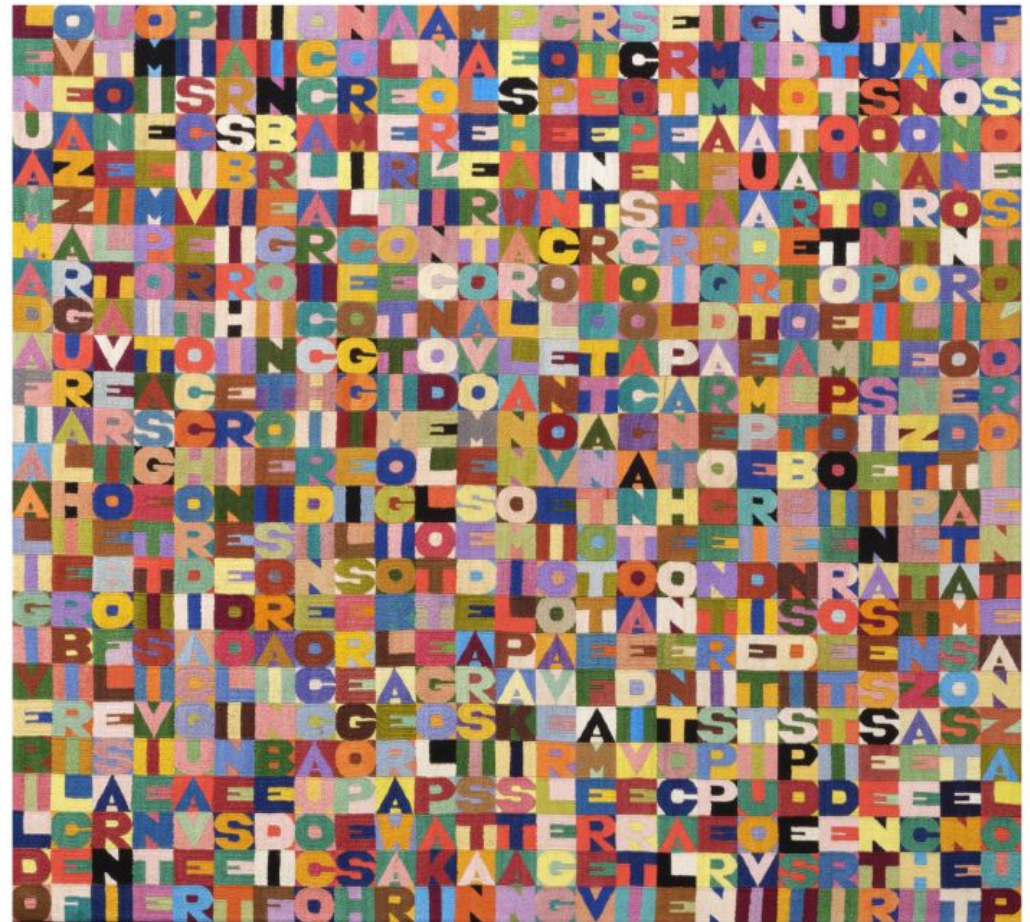
ALIGHIERO BOETTI

Turin 1940 - Rome 1994

*Oggi è il settimo giorno dell'ottavo mese dell'anno
millenove100ottantotto*, 1988

embroidery on cloth
41,33 x 45,27 in - 105 x 115 cm

certificate of authenticity from the Archivio Alighiero Boetti, Rome, on
photograph, n° 951, dated 30.11.2023.



PROVENANCE

Private collection, Switzerland.

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 created the first *Volumi* (Volumes), canvases with single or repeated ovoid holes which characterize her debut within the new avant-garde. In 1959 she joined the group founded by Manzoni and Enrico Castellani, centered around the Galleria Azimut. The group organized exhibitions in Europe, thanks to the connections it established with the contemporary ZERO group (Germany), Nul group (the Netherlands) and Motus group (France).

It is in this ebullient atmosphere that Dadamaino – as she then began to sign her works – started exhibiting in Europe, forging friendships with foreign artists and with the members of the Italian N and T groups. In 1961 she participated 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 presented her first solo exhibition in Germany and took part in the *Nul* show at the Stedelijk Museum in Amsterdam. In the meantime her research evolved from the *Volumi a moduli sfasati* (Volumes with shifted modules) to the *Oggetti ottico-dinamici* (Optical-Dynamic Objects) and to numerous experiments with modes of perception.

In 1966 she launched the series *Ricerca del colore* (A Study on Color), on perceptual relationships between chromatic tones, and in 1975 she continued with the *Cromorilievi* (Chromo-reliefs).

With the *Inconscio razionale* (Rational Unconscious) series Dadamaino returned to a reflection on the meaning and quality of the physical act of creating a sign. This brought her to develop a true code of signs, which she called *Alfabeto della mente* (Alphabet of the mind). Her 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), both of which are created on translucent acetate. Two monumental examples of these series were exhibited at the 44th Venice Biennale in 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. Dadamaino's anthological exhibition at the Museum Bochum in 2000 consecrated her as a leading figure of the avant-gardes. In that period her health degenerated rapidly, and she died 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

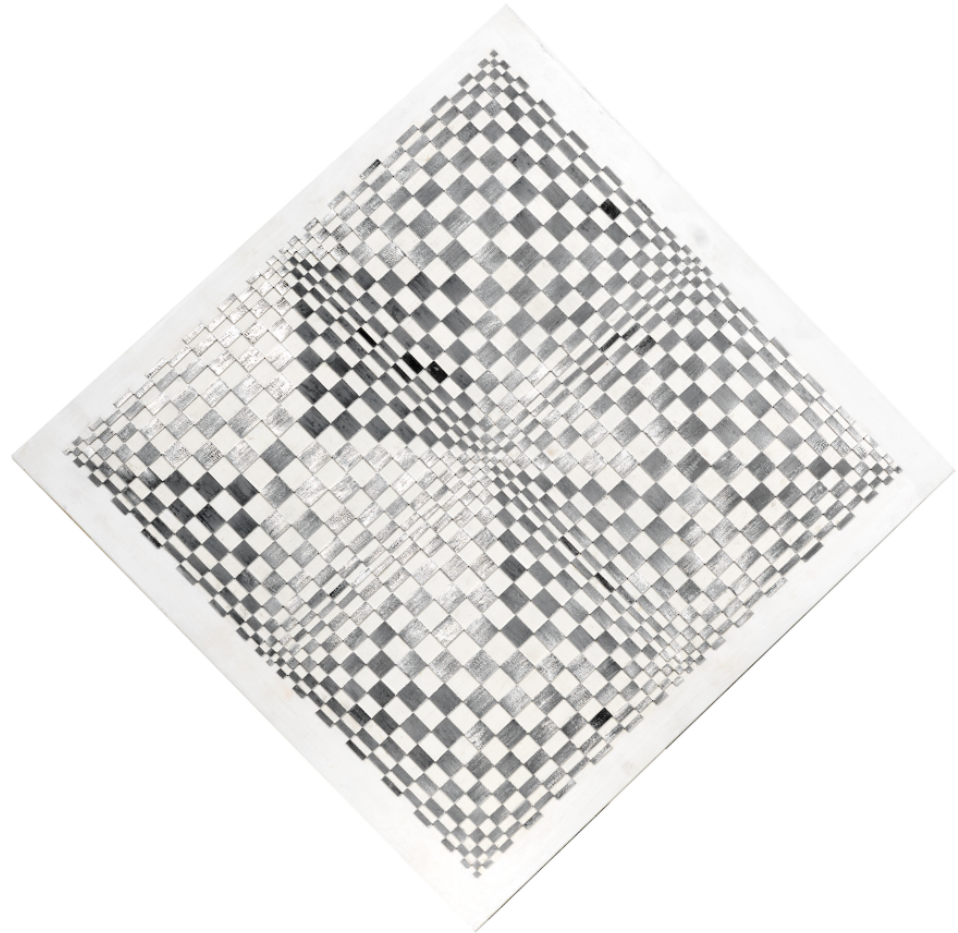
Oggetto ottico dinamico, 1961

aluminium on board

29,52 x 29,52 in - 75 x 75 cm

reverse: signature, date and title *Oggetto ottico dinamico* / 1961 / Dadamaino.

certificate of authenticity from Dadamaino General Archive, Milan, on photograph n° 024/24.



PROVENANCE

Private collection, Italy.

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.



PROVENANCE

Private collection, Florence.

BIBLIOGRAPHY

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

"Avanguardie al Femminile", exhibition catalogue, Tornabuoni Arte, Florence, 2024, pp. 82-83.

"Arte moderna e contemporanea. Antologia scelta 2025", exhibition catalogue, Tornabuoni Arte, Florence, 2024, p. 93.

EXHIBITIONS

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

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

GIORGIO DE CHIRICO

Volos 1888 - Rome 1978

Piazza d'Italia, 1950-51

oil on canvas
27,55 x 39,37 in - 70 x 100 cm
front: signed bottom left "g. de Chirico".



PROVENANCE

Galleria La Barcaccia, Rome.
Private collection, Milan.

BIBLIOGRAPHY

"Rubrica note d'arte, Pittori dell'Ottocento alla Permanente", in *L'Eco di Bergamo*, Bergamo, 1954, p. 3.

"Giorgio de Chirico. Opere dal 1951 al 1974", General Catalogue edited by Claudio Bruni Sakraischik, Electa, Milan, 1987, vol. VII, no. 1022.

"Giorgio de Chirico", Mazzotta Editore, Milan, 2001, pp. 42-43.

"De Chirico, Venti capolavori per una metafisica serenità", by L. Baldrighi, in *Il Giornale*, Milan, November 18, 2001, p. 45.

EXHIBITIONS

"Giorgio de Chirico", Galleria Sacerdoti, Milan, November - December 2001.

Piero Dorazio

Rome 1927 - Todi 2005

Time locker, 1963

oil on canvas

63,77 x 38,18 in - 162 x 97 cm

reverse: signed, titled and dated Piero Dorazio 1963.8. "Time Locker";
label Galerie Bonnier, Losanna; Galerie Im Erker, St. Gallen; Galleria
Marlborough, Roma; stamp Galleria Tega, Milano.

certificate of authenticity by Archivio Piero Dorazio, Milan, on
photograph, n° 1963-000628-20CA.

PROVENANCE

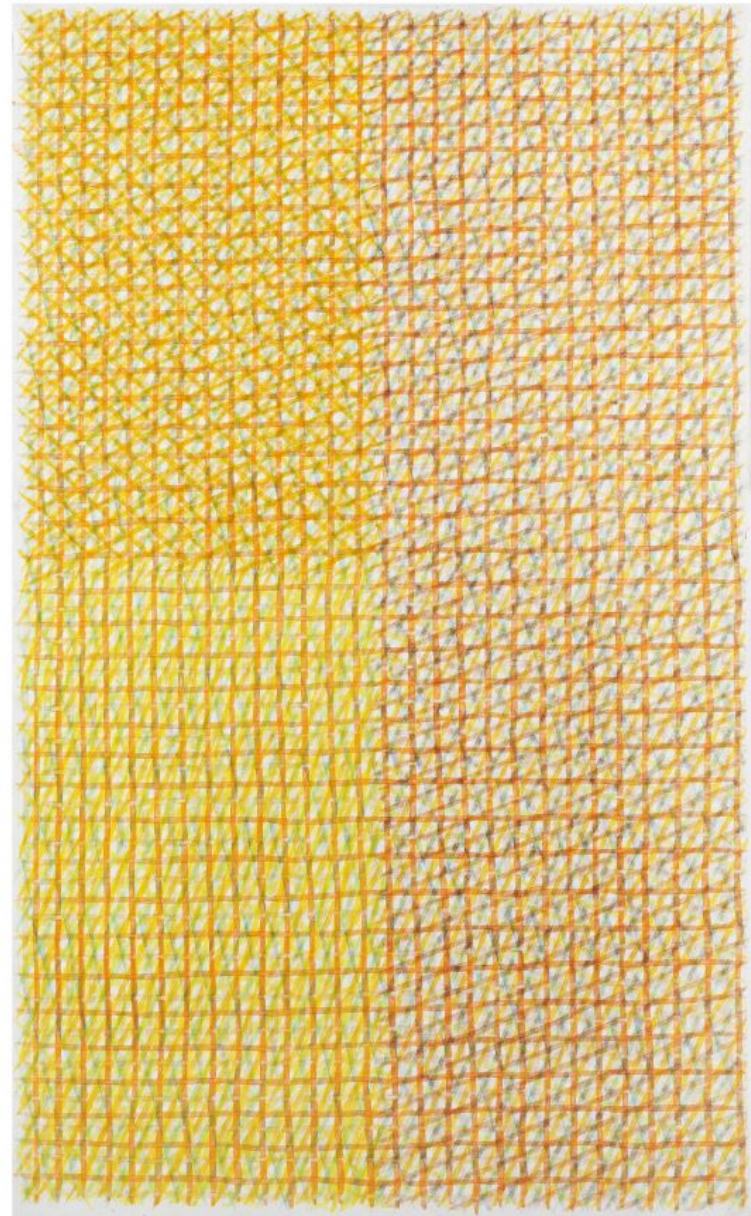
Galerie Bonnier, Losanna.
Galerie Im Erker, St. Gallen.
Galleria Marlborough, Rome.
Private Collection, Padua.
Tornabuoni Arte, Florence.
Private Collection, Reggio Emilia.
Galleria Tega, Milan.
Private collection, Rome.

BIBLIOGRAPHY

"Piero Dorazio", Galerie Bonnier, Losanna, 1966, n°2.
"Piero Dorazio", essays by Kurt Leonhard, Hans Richter, Piero Dorazio, Galerie Im Erker, St. Gallen, 1966, n° 17.
"Dorazio", edited by Marisa Volpi Orlandini, Jacques Lassaigne, Giorgio Crisafi, Alfieri Edizioni d'Arte, Venice, 1977, n° 628.
"Piero Dorazio", exhibition catalogue, edited by Nathalie Vernizzi, Electa, Milan, 1990, p. 74, n° 31.
"Hortus. Rivista di poesia e arte", Stamperia dell'Arancio, Grottammare, 1993, p. 32.
"Piero Dorazio. Reticoli", essays by Achille Perilli and Luciano Caprile, Silvana Editoriale, Cinisello Balsamo, 2014, pp. 76-77.
"Spaces of light. Piero Dorazio e il movimento internazionale ZERO", edited by Francesca Pola, Skira Editore, Milan, 2021, p. 112.
"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, p. 107.

EXHIBITIONS

"Piero Dorazio", Galerie Bonnier, Tour Georgette, Losanna, February 1966.
"Piero Dorazio", Galerie Im Erker, St. Gallen, May - July 1966.
"Piero Dorazio", Musée de Grenoble, October - November 1990; Galleria Comunale d'Arte Moderna, Bologna, December 1990 - February 1991.
"Piero Dorazio. Reticoli", Galleria Tega, Milan, May - June 2014.
"Spaces of light. Piero Dorazio e il movimento internazionale ZERO", Galleria Cortesi, Milan, September - November 2021.



LUCIO FONTANA

ROSARIO SANTA FÈ, 1899 - VARESE, 1968

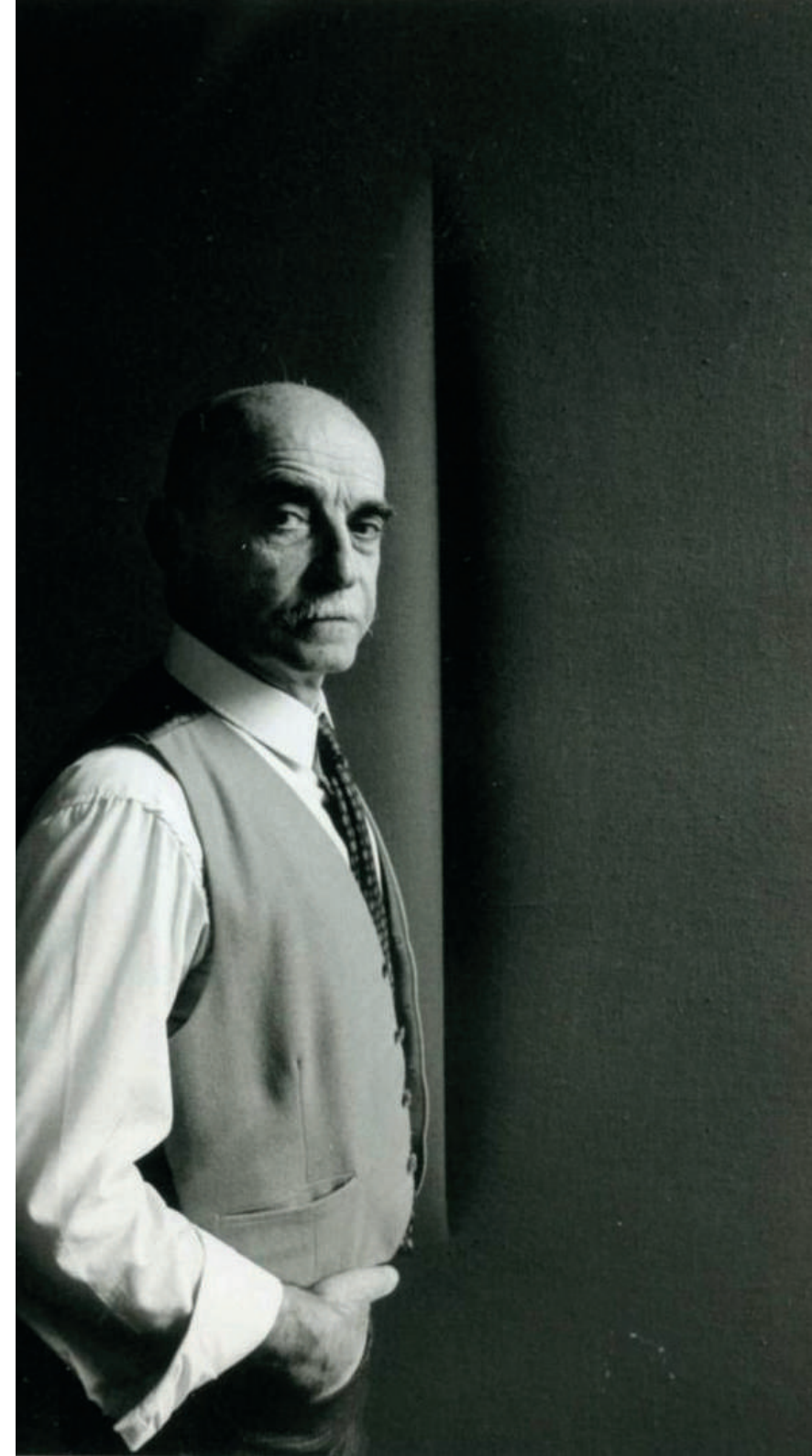
Born in Rosario Santa Fè, Argentina in 1899, Lucio Fontana spent his childhood between his hometown and Milan in Italy, where his parents came from. After two years working for his father in Argentina, he settled in Europe in 1927 and attended the Brera Academy of Fine Arts.

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

In April 1947, Fontana returned to Milan and began piercing holes into the surface of monochrome canvases, so as to dismantle the illusory space of the picture plane. He wanted to reveal the three-

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

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



LUCIO FONTANA

Rosario Santa Fè 1899 - Comabbio 1968

Concetto spaziale, Attese, 1961

water-based paint on canvas

21,65 x 18,3 in - 55 x 46,5 cm

reverse: signed and titled: I. Fontana / "concetto spaziale" / "attese" / 1+1
- 3487A.

PROVENANCE

Galleria Blu, Milan.

Private collection, Mantova.

BIBLIOGRAPHY

"Lucio Fontana. Catalogue Raisonné des Peintures, sculptures et environnements spatiaux", edited by Enrico Crispolti, La Connaissance, Brussels, 1974, vol. II, pp. 128 - 129, n. 61 T 45.

"Fontana. Catalogo generale", edited by Enrico Crispolti, Electa, Milan, 1986, vol. II, p. 431, n. 61 T 45.

"Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni", edited by Enrico Crispolti, Skira Editore, Milan, 2006, Tomo II, p. 619, n. 61 T 45.

"Arte moderna e contemporanea. Antologia scelta 2021", exhibition catalogue, Tornabuoni Arte, Florence, 2020, p. 158.

"Lucio Fontana", texts by Luca Massimo Barbero, Enrico Crispolti, Piero Dorazio, Gillo Dorfles, Forma Edizioni, Florence, 2023, pp. 148-149.

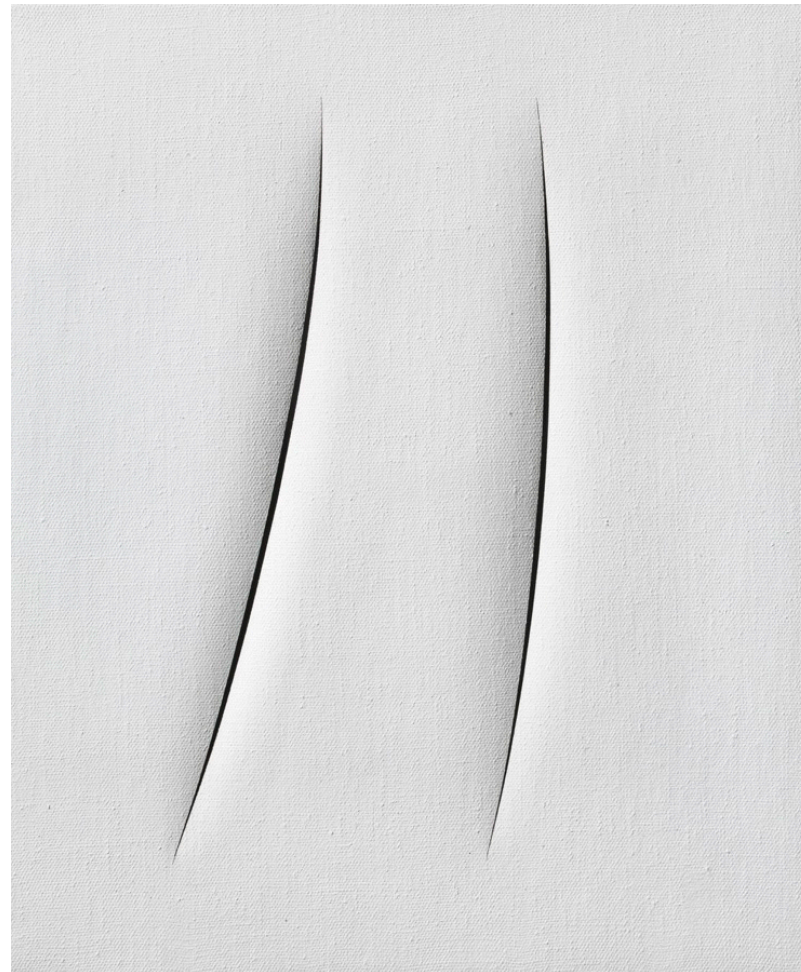
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EXHIBITIONS

"Fontana", Galleria Blu, Milano, October - November 1964.

"Lucio Fontana", Tornabuoni Arte, Rome, April - July 2023.

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



LUCIO FONTANA

Rosario Santa Fè 1899 - Comabbio 1968

Concetto spaziale, 1962

oil, gash and graffiti on canvas

31,88 x 25,59 in - 81 x 65 cm

front: signed on bottom right 'l. fontana'

reverse: signed and titled 'l. fontana / "Concetto spaziale"'

PROVENANCE

David Bonnier Collection, Stockholm.

Svensk-Franska Konstgalleriet, Stockholm.

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"Fontana. Catalogo generale", edited by Enrico Crispolti, Electa, Milan, 1986, vol. I, p. 407.

"Lucio Fontana. Catalogo Ragionato di sculture, dipinti, ambientazioni", edited by Enrico Crispolti, Skira, Milan, 2006, vol. II, p. 593, no. 62 O 83.

"Lucio Fontana", exhibition catalogue, texts by Enrico Crispolti, Luca Massimo Barbero and Edward Lucie-Smith, Tornabuoni Art, London - Forma Edizioni, Poggibonsi, 2015, p. 164.

"Arte moderna e contemporanea. Antologia scelta 2016", exhibition catalogue, Tornabuoni Arte, Florence, 2015, p. 116.

"Dalla terra alla luna. L'Arte in viaggio verso l'astro d'argento", exhibition catalogue edited by Luca Beatrice and Marco Bazzini, Silvana Editoriale, Cinisello Balsamo, 2019, pp. 92 - 93.

"Arte moderna e contemporanea. Antologia scelta 2022", exhibition catalogue, Tornabuoni Arte, Florence, 2021, p. 122.

"Il senso dello spazio, la scelta della luce", edited by Michel Gauthier, Dep Art Gallery, Milan, 2022, pp. 18, 21, 26, no. 7.

"Lucio Fontana", texts by Luca Massimo Barbero, Enrico Crispolti, Piero Dorazio, Gillo Dorfles, Forma Edizioni, Florence, 2023, pp. 158-159.

EXHIBITIONS

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

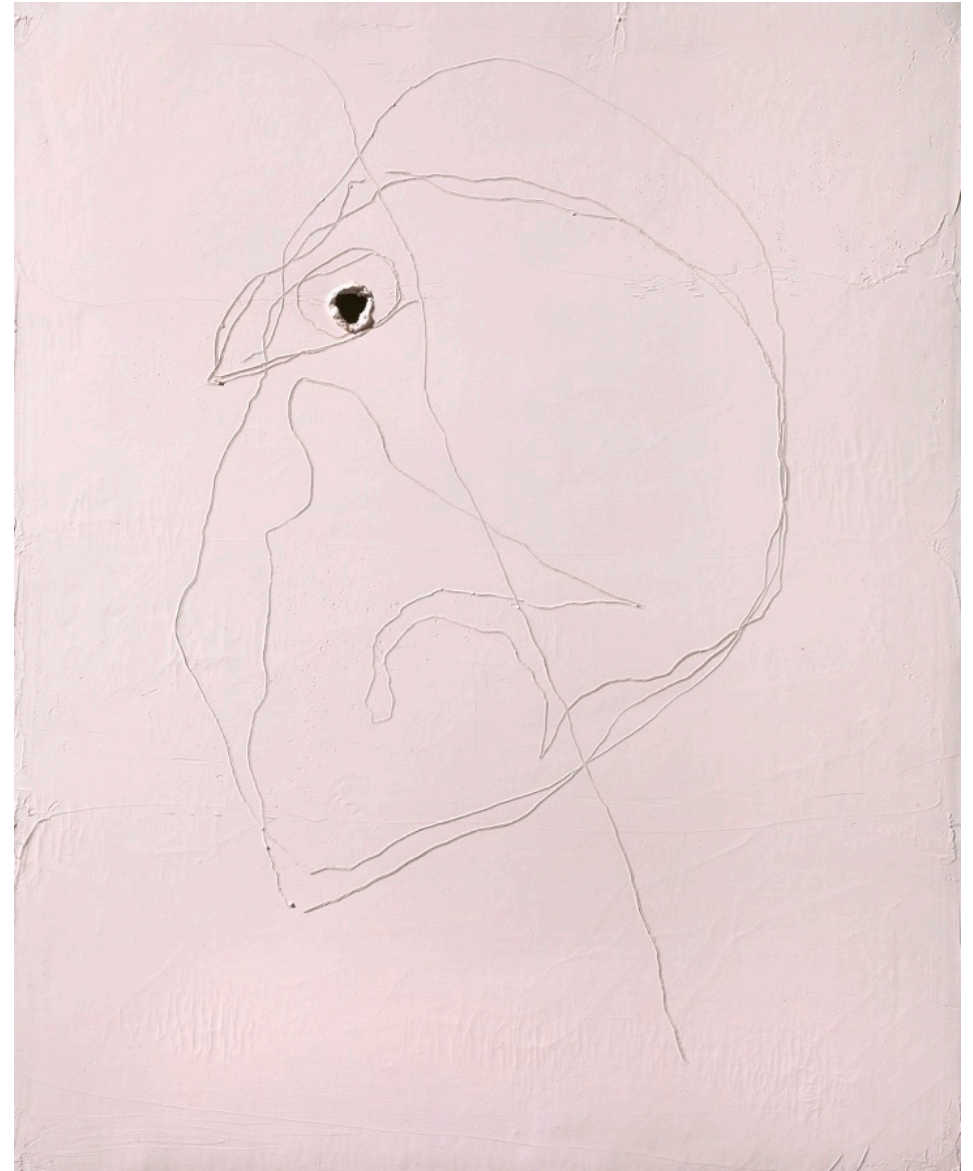
"Recto/Verso: Behind the Italian Monochrome", Tornabuoni Art, London, April - June 2017.

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

"Dalla terra alla luna. L'Arte in viaggio verso l'astro d'argento", Palazzo Madama - Museo Civico d'Arte Antica, Turin, July - November 2019.

"Il senso dello spazio, la scelta della luce", Dep Art Gallery, Milan, May - July 2022."

"Lucio Fontana", Tornabuoni Arte, Rome, April - July 2023.



LUCIO FONTANA

Rosario Santa Fè 1899 - Comabbio 1968

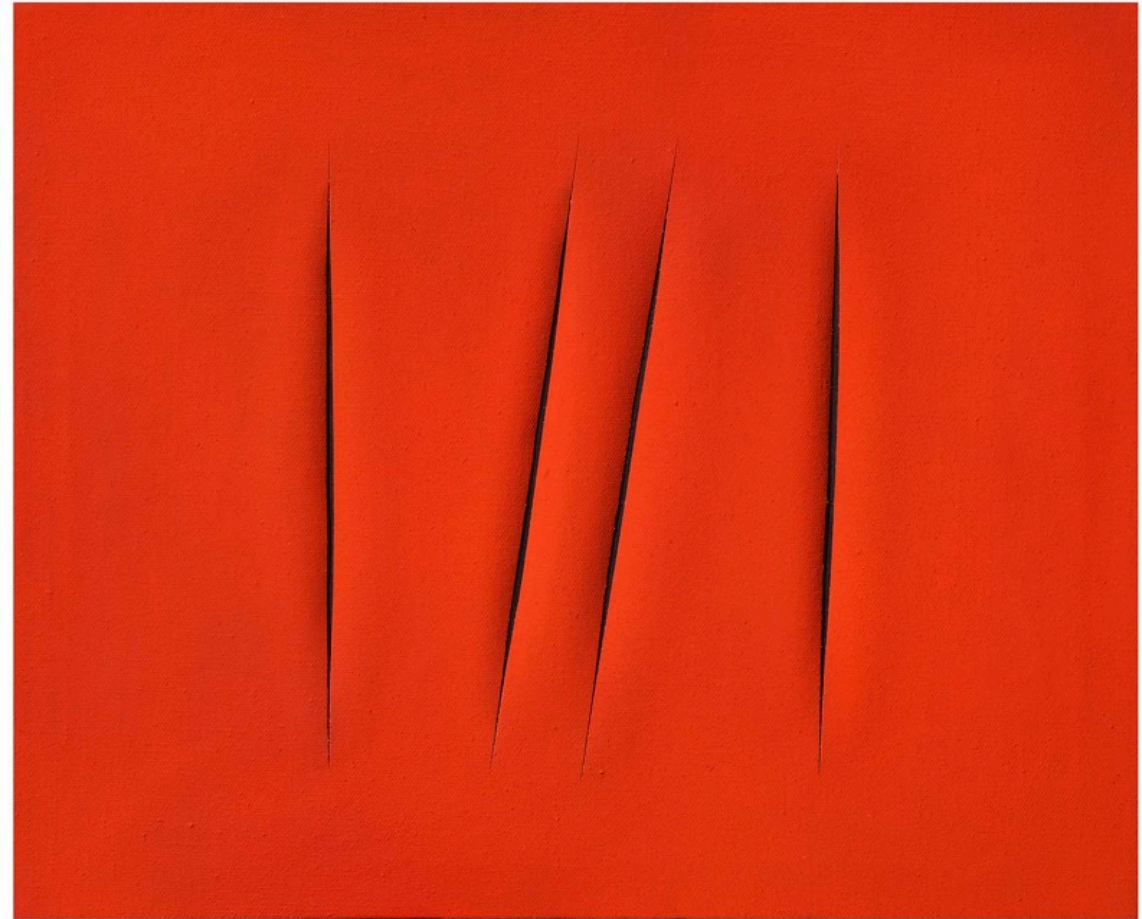
Concetto spaziale, Attese, 1965-66

water-based paint on canvas

21,25 x 25,78 in - 54 x 65,5 cm

reverse: signed, titled and inscribed I. Fontana / "Concetto Spaziale" / "ATTESE" / Timida e ritrosa / la Signora Pelè.

certificate of authenticity by Fondazione Lucio Fontana, Milan, on photograph, no. 2413/2.



PROVENANCE

Private Collection, London.

Christie's London, 1989.

Private Collection, Florence.

BIBLIOGRAPHY

"Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni", edited by Enrico Crispolti, Skira Editore, Milan, 2006, Vol. II, p. 822, no. 65 - 66 T 30.

"Arte moderna e contemporanea. Antologia scelta 2022", exhibition catalogue, Tornabuoni Arte, Florence, 2021, p. 123.

"Lucio Fontana", texts by Luca Massimo Barbero, Enrico Crispolti, Piero Dorazio, Gillo Dorfles, Forma Edizioni, Florence, 2023, pp. 194-195.

"Lucio Fontana. Il y a bien eu un futur. Un futuro c'è stato", exhibition catalogue curated by Paolo Campiglio and Benoit Decron, Gallimard, Paris, 2024, p. 150.

EXHIBITIONS

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"Lucio Fontana. Il y a bien eu un futur. Un futuro c'è stato", Musée Soulages, Rodez, June - November 2024.

GIORGIO MORANDI

BOLOGNA, 1890 - BOLOGNA, 1964

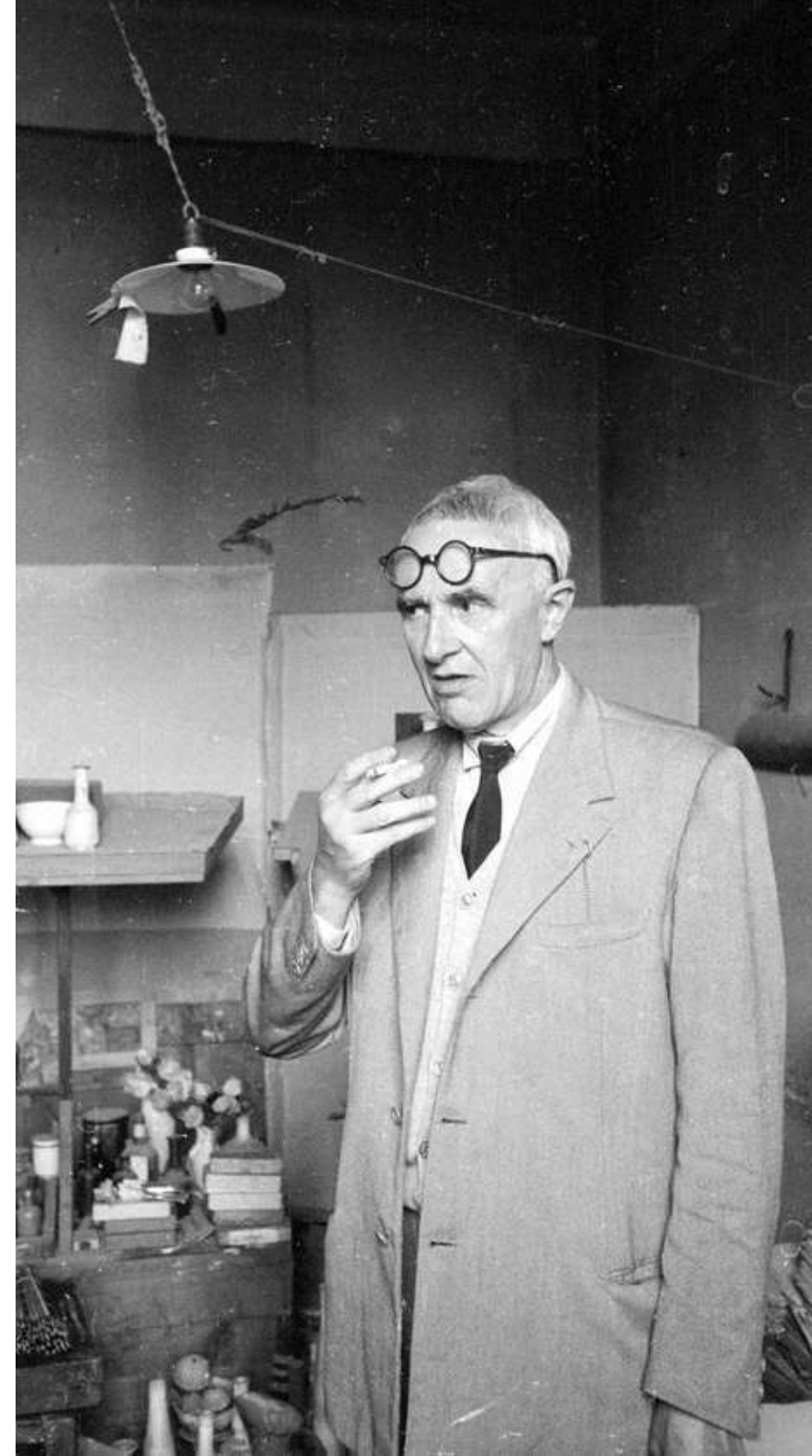
Giorgio Morandi was an Italian painter and engraver who emerged as a central yet isolated figure in modern Italian art. Though he lived and worked largely in isolation from the avant-garde movements of the early 20th century, his minimalist still lifes and landscapes came to hold an important place in the development of modernism.

Born in Bologna in 1890, Morandi spent most of his life in the city. Though he briefly aligned with the Italian metaphysical movement in the late 1910s, Morandi mostly carved his own distinct course as an artist, earning the admiration of Surrealists like Giorgio de Chirico and Salvador Dalí, who saw his paintings of commonplace objects as imbued with mystery. His characteristic approach involved the creation of contemplative paintings of simple subject matter, vases, bowls, and other vessels arranged in semi-abstract compositions against blank backdrops. Morandi took particular care in arranging arrays of objects, studying them from various angles under different lighting before rendering their elementary forms with an economy of means. The stillness and subtlety of his compositions stand in stark contrast to the dynamism embraced by his contemporaries.

After Morandi's military service during WW1 was cut short for poor health, the artist resumed his peaceful life in Bologna, with his three similarly unmarried sisters, and taught drawing. He later participated

in exhibitions with the Novecento group in Milan. His life remained rather uneventful, as he devoted himself almost exclusively to painting in addition to printmaking. In 1948, he won the first prize at the Venice Biennale and in 1957 at the São Paulo Biennial. In 1949, Morandi held a central role in the exhibition *XXth Century Italian Art* at MoMA, curated by Alfred Barr jr. and James Thrall Soby. In 1956, he traveled outside of Italy for the first time and the same year he retired to focus fully on painting. After his death in 1964, the Morandi museum opened in 1993 in his hometown, as a tribute to the artist and his work.

Morandi has been recognised as a poet of still life for his ability to transform mundane subject matter into quietly transcendent images. While grounded in tradition, Morandi brought a stark and thoroughly modern sensibility to still life and landscape. The contemplative focus of his work, with its absence of narrative and reliance on essential form, made him a prescient forerunner of both Minimalism and Conceptualism. Morandi's ascetic artistic vision, his dedication and his unique ability to distill ordinary objects and scenes into serene and evocative images has inspired generations of artists. The high regard in which Morandi's work was held is reflected, for instance, in Fellini's *La Dolce Vita* (1960), where his paintings are mentioned as the epitome of cultural sophistication.



GIORGIO MORANDI

Bologna 1890 - Bologna 1964

Natura morta, 1961

oil on canvas

10,03 x 12,12 in - 25,5 x 30,8 cm

front: signed lower center: Morandi.

reverse: labels: Galleria del Milione, Milan; label Artcurial / Exposition "La Belvédère Mandiargues" / André Pieyre de Mandiargues et l'art du XX^e siècle; stamp Galleria del Milione, Milan.

PROVENANCE

Galleria del Milione, Milan.
Collezione F. Santi, Rome.
Collezione W. Chiari, Rome.
Private collection.

BIBLIOGRAPHY

"Morandi. Catalogo generale 1948-1964", edited by Lamberto Vitali, Vol. II, Electa, Milan, 1977, n° 1223.

"Morandi. Catalogo generale 1948-1964", edited Lamberto Vitali, Vol. II, Electa, Milan, 1983, n° 1223.

"A Prato per vedere i Corot, corrispondenza Morandi - Soffici. Per un'antologica di Morandi", edited by Luigi Cavallo, Galleria Farsetti, Prato, 1989, tav. XXX.

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"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, pp. 160-161.

EXHIBITIONS

"A Prato per vedere i Corot, corrispondenza Morandi - Soffici. Per un'antologica di Morandi", curated by Luigi Cavallo, Galleria Farsetti, Focette, Cortina d'Ampezzo and Milan, July - September 1989.

"Le Belvédère Mandiargues. André Pieyre de Mandiargues et l'art du XX^e siècle", Artcurial centre d'art plastique contemporain, Paris, May - July 1990.

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



CLAUDIO PARMIGGIANI

LUZZARA, 1943

Parmiggiani was born in Luzzara in 1943. He studied at the Istituto di Belle Arti in Modena while often visiting the studio of Giorgio Morandi, who had a strong ethical – rather than stylistic – influence on his work.

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

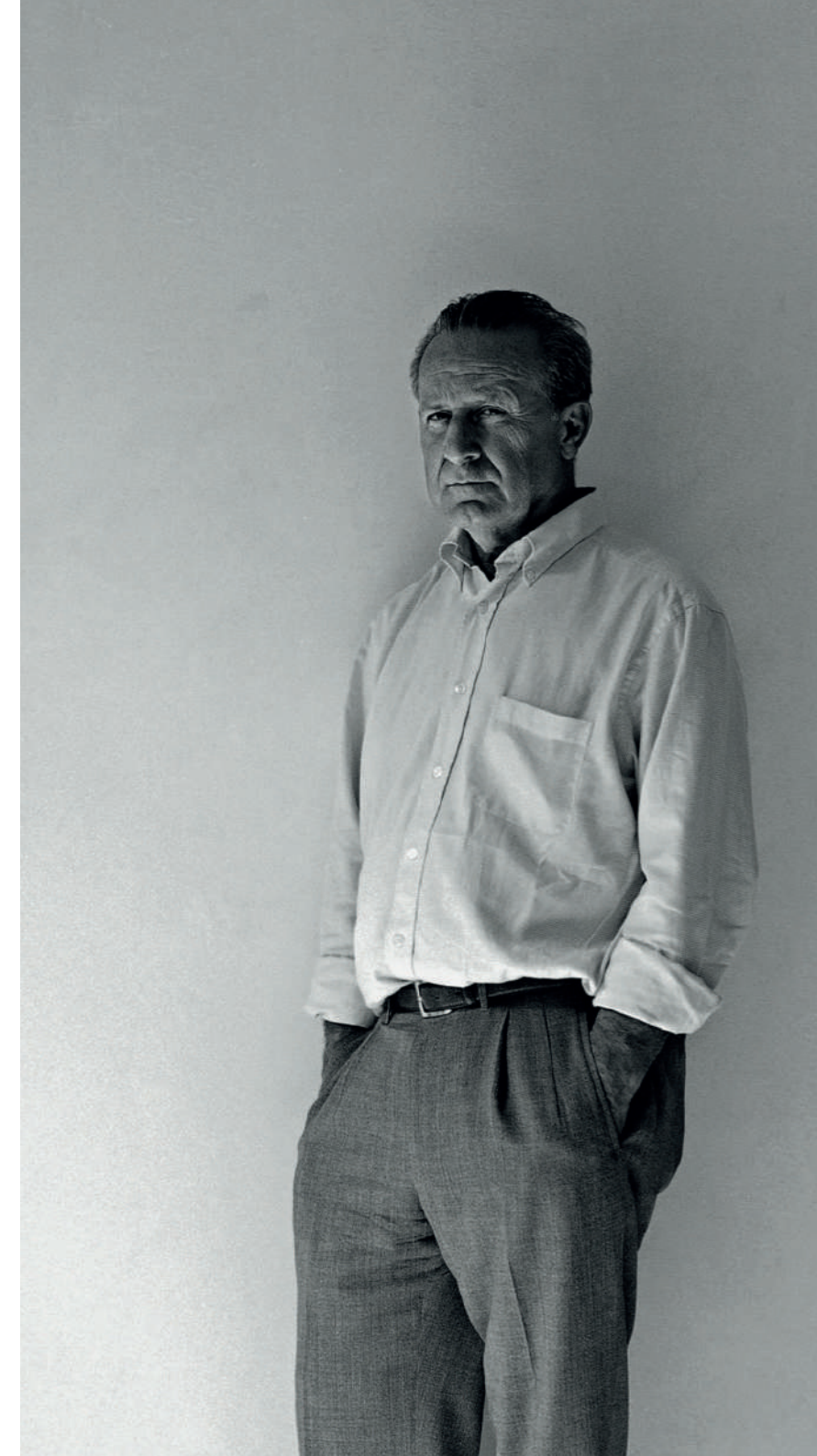
A radically iconoclastic spirit pervaded all his work since the 1960s and in 1970 he produced his first *Delocazione*, a work of shadow and imprints created using fire, dust and smoke. These works have an extremely strong visual and emotional impact as seen in the installations he created for the Musée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

In the early 1980s Parmiggiani began a series of major institutional projects, including *Terra* (1988), a sphere showing the handprints of the artist, which is buried in the cloister of the Musée des Beaux-Arts

in Lyon. Creating a dialogue with its surroundings, the absent work constitutes an expression of the artist's spirituality: invisible yet almost tangible.

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

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



CLAUDIO PARMIGGIANI

Luzzara 1943

Senza titolo, 2022

smoke and soot on panel
24,01 x 24,01 in - 61 x 61 cm

certificate of authenticity by Archivio Claudio Parmiggiani on
photograph.



PROVENANCE
Artist's studio, Parma.

CLAUDIO PARMIGGIANI

Luzzara 1943

Senza titolo, 2023

smoke and soot on panel
55,11 x 59,05 in - 140 x 150 cm

certificate of authenticity by Archivio Claudio Parmiggiani on
photograph.



PROVENANCE

Artist's studio, Parma.

CLAUDIO PARMIGGIANI

Luzzara 1943

Senza titolo, 2019

soot and smoke on wood
27,55 x 23,62 in - 70 x 60 cm

certificate of authenticity by Archivio Claudio Parmiggiani on
photograph.



PROVENANCE
Artist's studio, Parma.

MIMMO ROTELLA

CATANZARO, 1918 - MILANO, 2006

The Italian artist Domenico "Mimmo" Rotella was a 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 began 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.

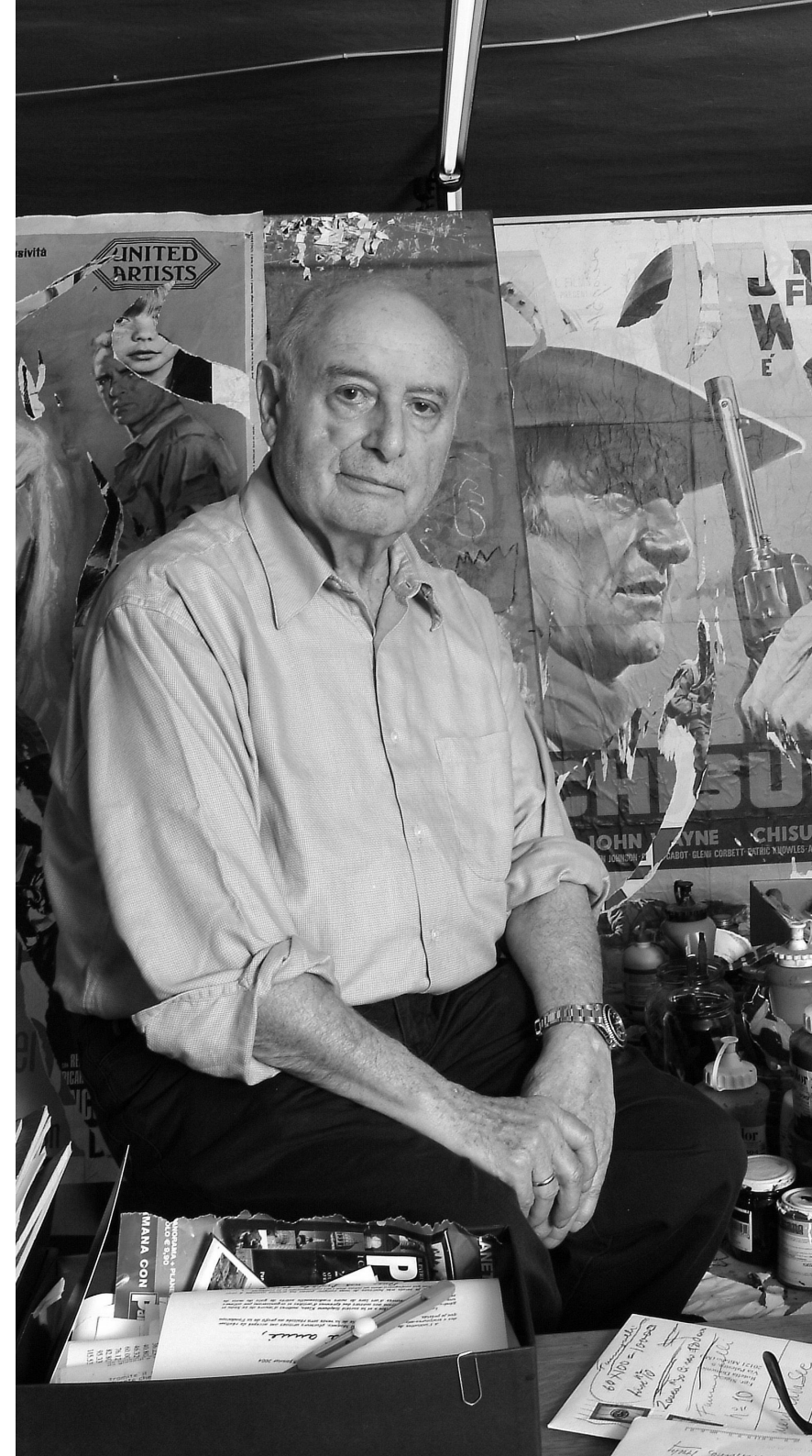
In 1967, Rotella and César collaborated on erotic films focused on the myth of Leda and the Swan. That same year, 1967, Rotella relocated to New York. During the early 1970s, he traveled globally

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 oeuvre. He passed away in 2006.

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

Sorriso P, 1963

décollage on canvas

24,01 x 19,68 in - 61 x 50 cm

front: signed at the bottom centre Rotella

reverse: signed, titled, and dated: Rotella / Sourir P (Sorriso P) / 1963;

stamp: the Galerie Craven, Paris. Label and stamp: the Galerie Reckermann, Köln

certificate of authenticity by Mimmo Rotella, on photograph.

PROVENANCE

G.Rovetta Collection, Brescia.

Galerie Craven, Paris.

Galerie Reckermann, Köln.

BIBLIOGRAPHY

"Rotella, opere dal 56 al 2000", exhibition catalogue edited by Claudio Casella, Magi Arte, Milan, 2002.

"Arte moderna e contemporanea. Antologia scelta 2016", exhibition catalogue, Tornabuoni Arte, Florence, 2015, p. 214.

"Arte moderna e contemporanea. Antologia scelta 2023", exhibition catalogue Tornabuoni Arte, Florence, 2022, p.212.

EXHIBITIONS

"Rotella, opere da 56 al 2000", Magi Arte, Milan, November 2002 - January 2003.

"La Dolce Vita. Le avanguardie nella Roma del dopoguerra", Tornabuoni Art, Paris, October 2017 - January 2018.



PAOLO SCHEGGI

SETTIGNANO, 1940 - ROME, 1971

Born in Settignano, in the outskirts of Florence, in 1940, Paolo Scheggi exhibited as early as 1960 at the Numero gallery in Florence, when he was still attending the city's Accademia delle Belle Arti. He presented paintings as well as his first works made of metallic sheets. His first solo exhibition, *Itinerario plastico prestabilito*, quickly followed in 1961 at the Galleria Vigna Nuova in 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 "picture-objects" at the *Intersuperficie curva a zone riflesse* exhibition, held at the Galleria Il Cannello in Bologna. He built on this new principle by questioning visual perception and reinterpreting both Spatialism and monochrome painting. In 1963 he participated in the *Monochrome* exhibitions along with Fontana, Manzoni, Klein, Hartung and Pomodoro in Florence and Bologna.

In 1965 he joined the New Art Practice group and established relationships with the ZERO and Nul groups. The following year, he was invited

to the Venice Biennale, where he presented four *Intersuperficie curva*. At the time, Scheggi's work took on architectural and spatial considerations, which found their full expression in 1967 with *Intercamera Plastica*, a work that playfully engaged the spectator's perception.

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



PAOLO SCHEGGI

Settignano 1940 - Rome 1971

Intersuperficie curva bianca, 1964

acrylic on three superimposed canvases
27,55 x 23,62 x 2,16 in - 70 x 60 x 5,5 cm
reverse: signed and titled "Paolo Scheggi Intersuperficie curva bianca";
typewritten label by Paolo Scheggi "Intersuperficie / curva bianca /
costruzione / su rotazione di / spirale logaritmica / Milano 1964 /
oggetto gamma / lire 120.000"; label: Massimo De Carlo SCP-002-A;
cartouche: oggetto plastico gamma per la Galleria La Polena, Genova;
inscription by the artist: "La posizione dell'oggetto può essere cambiata
costantemente".

certificate of authenticity by Associazione Paolo Scheggi, Milan, on
photograph, no. APSM 070/0002.

PROVENANCE

Private collection, Genoa.
Galleria Massimo de Carlo, Milan-London.
Galleria La Polena, Genoa.

BIBLIOGRAPHY

"Paolo Scheggi. Catalogue raisonné", edited by Luca Massimo Barbero,
Skira Editore, Milan, 2016, p. 250, no. 64 T 66 and pl. XVI. (published with
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"Arte moderna e contemporanea. Antologia scelta 2019", exhibition
catalogue, Tornabuoni Arte, Florence, 2018, p. 216.
"Paolo Scheggi: In Depth", exhibition catalogue, Estorick Foundation,
London, 2019.
"Paolo Scheggi. Making spaces", edited by Ilaria Bignotti, Silvana
Editoriale, Cinisello Balsamo, 2023, p. 159.

EXHIBITIONS

"Snow Variation", Galleria Massimo de Carlo, London, December 2013 -
January 2014.
"Paolo Scheggi: In Dept", Estorick Collection of Modern Italian Art,
London, July - September 2019.
"Paolo Scheggi. Au-delà de la toile", Istituto Italiano di Cultura, Paris,
October 2020.
"Paolo Scheggi and Vincenzo Agnetti. The Birth of the Eidos",
Tornabuoni Art, Paris, March - May 2022.
"Paolo Scheggi. Making spaces", Cardi Gallery, Milano, gennaio - aprile
2023.



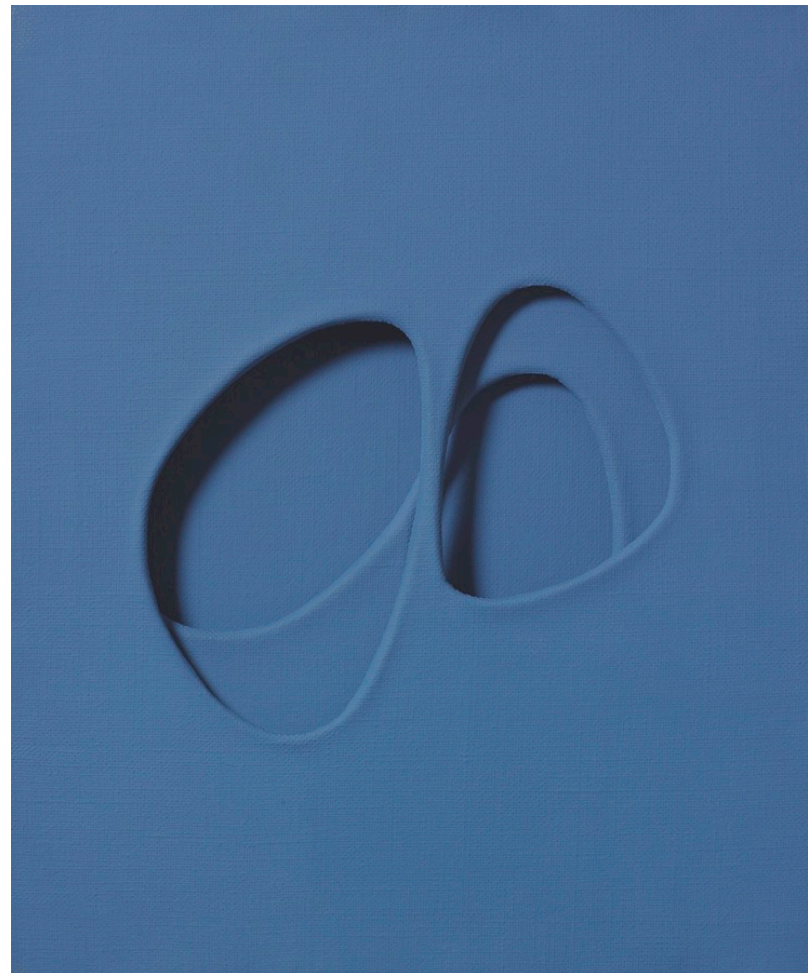
PAOLO SCHEGGI

Settignano 1940 - Rome 1971

Zone riflesse, 1965

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

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



PROVENANCE

Private collection, Florence.

BIBLIOGRAPHY

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

EXHIBITIONS

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

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