

ART BASEL

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BOOTH F12



TornabuoniArt

ALBERTO **BIASI**
ALIGHIERO **BOETTI**
ALBERTO **BURRI**
ENRICO **CASTELLANI**
PIERO **DORAZIO**
LUCIO **FONTANA**
EMILIO **ISGRÒ**
CLAUDIO **PARMIGGIANI**
PAOLO **SCHEGGI**

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

Visione dinamica, 1965

pvc strips and acrylic on panel
44,09 x 25,98 in - 112 x 66 cm

PROVENANCE

Galleria Gomiero di Gomiero Giulia, Padua

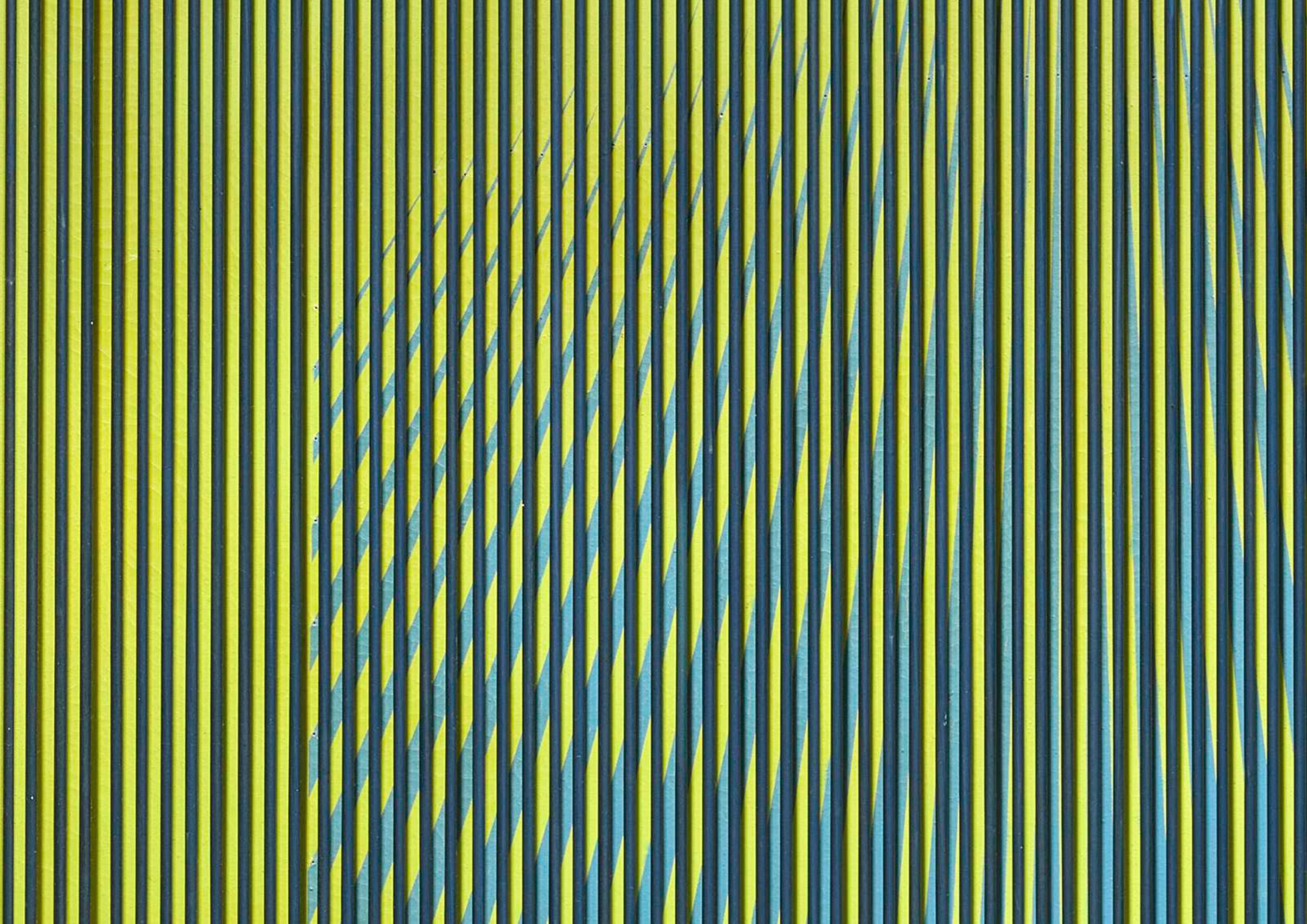
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"XXI Premio Nazionale di pittura F. P. Michetti. Francavilla al Mare 1967",
Tipografia Camillo d'Argento, Francavilla al Mare, 1967, p. 32, n° 33.

EXHIBITIONS

"XXI Premio Nazionale di pittura F. P. Michetti. Francavilla al Mare 1967",
Fondazione Michetti, Francavilla al Mare, 1967.





ALIGHIERO BOETTI

TURIN, 1940 - ROME, 1994

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

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

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

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

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



ALIGHIERO BOETTI

Mappa, 1983

embroidery on cloth

45,27 x 70,07 in - 115 x 178 cm

front: on the border inscription in Farsi, on the right "Alighiero e Boetti era accanto a Salman 'Ali nel 1363"; on the left "Salman 'Ali era accanto ad Alighiero nel 1983"; in Italian above "talvolta sole talvolta luna correndo verso ill"; under "Alighiero e Betti Kabul Afghanistan nel 1983".

reverse: signed, titled and dated Kabul / Afghanistan 1983 / Alighiero e Boetti.

certificate of authenticity by Archivio Alighiero Boetti, Rome, on photograph, no. 6473, dated 28 April 2010.

PROVENANCE

Collezione G. Berger, Berna.

Private collection, Florence.

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"Maestri moderni e contemporanei. Antologia scelta 2013", exhibition catalogue, Tornabuoni Arte, Florence, 2012, p. 35.

"Alighiero Boetti. Catalogo generale", edited by Jean-Christophe Ammann, Mondadori Electa, Milan, 2015, Tome III/1, p. 61, no. 1259. (arch. 6473)

EXHIBITIONS

"Alighiero Boetti. Thinking about Afghanistan", Tornabuoni Art, Paris, October - December 2021.

"Alighiero Boetti. Cabinet de curiosités", Tornabuoni Art Rome, October 2024 - February 2025.





ALIGHIERO BOETTI

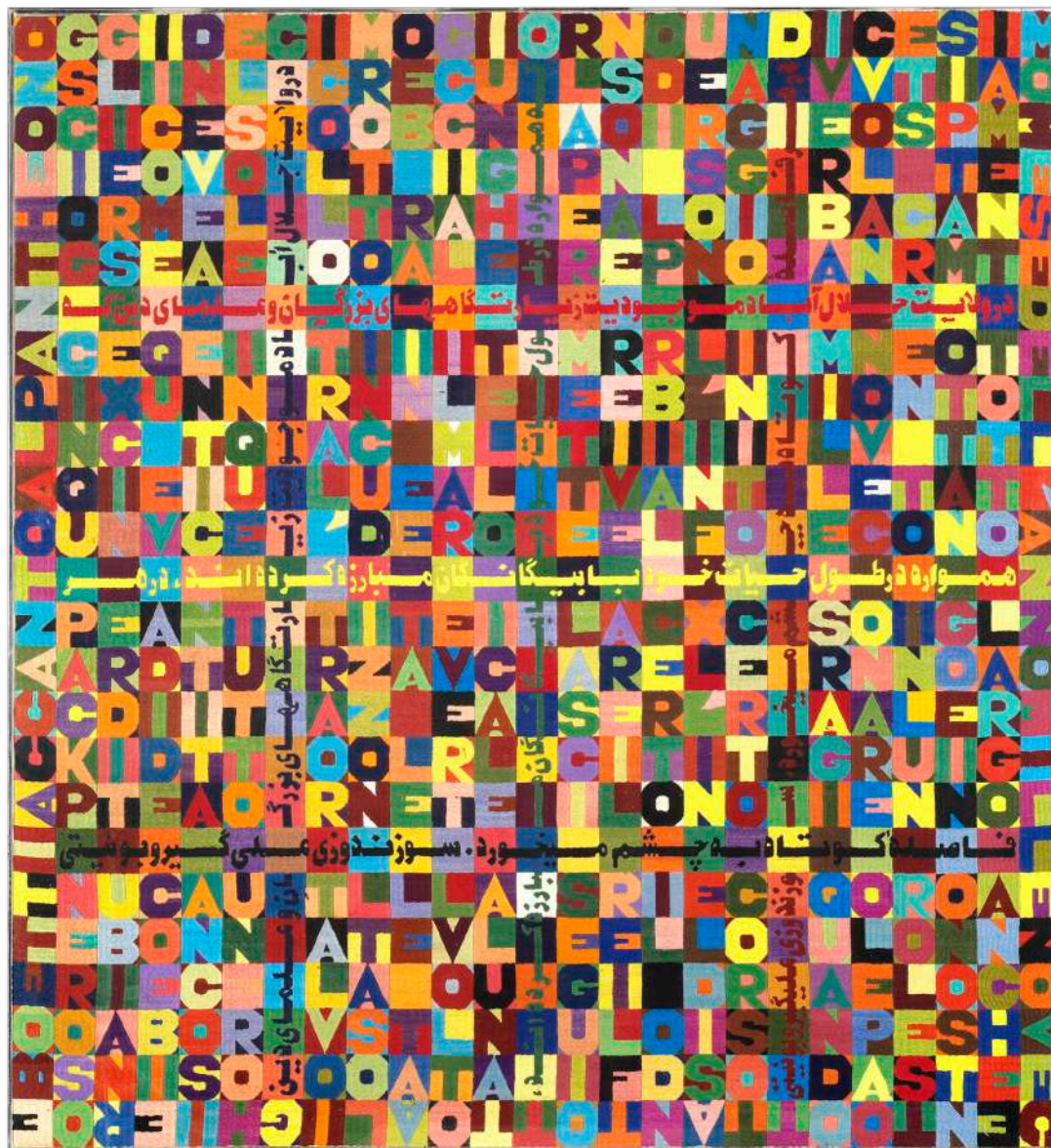
*Oggi decimo giorno undicesimo mese dell'anno
millenovecentoottantotto accanto al Pantheon, 1988*

embroidery on cloth

44,88 x 42,12 in - 114 x 107 cm

reverse: signed, dated and inscribed Alighiero e Boetti Peshawar by
Afghan people 10.11.1989.

certificate of authenticity from Archivio Alighiero Boetti, Rome, no. 2675,
dated 21 May 2002.



PROVENANCE

Agata Boetti Collection, Paris.

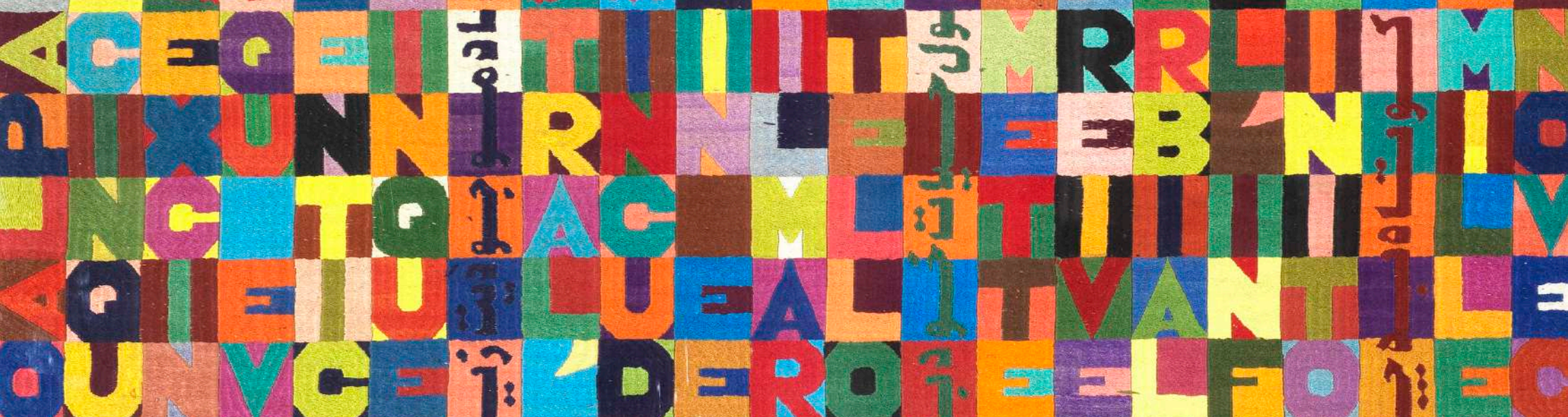
Tornabuoni Arte, Florence.

Private Collection, Lamezia Terme.

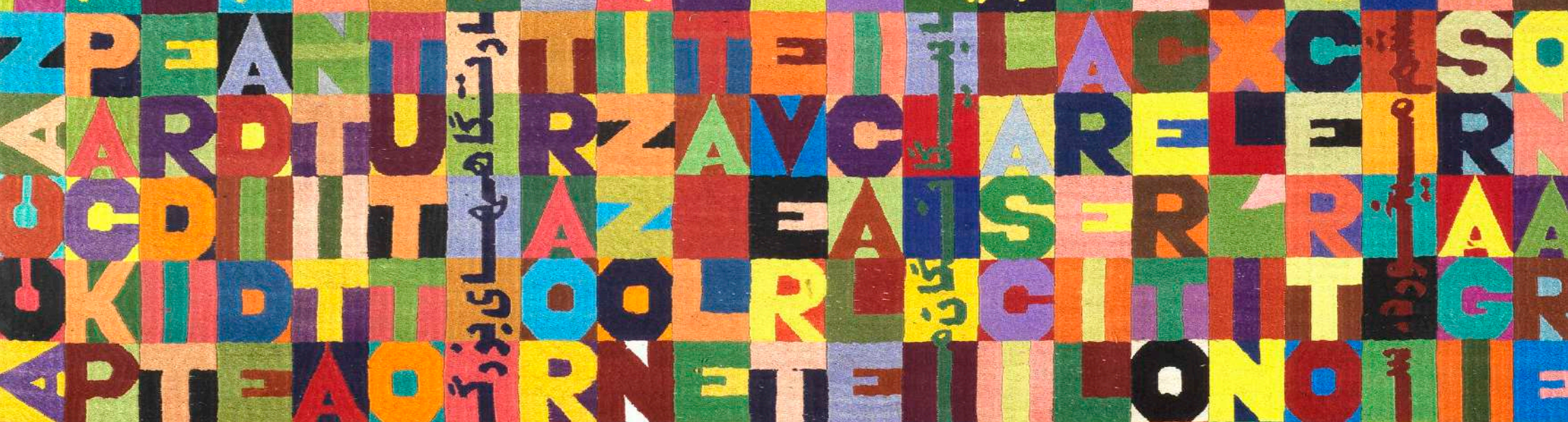
Galleria Eduardo Secci, Florence.

Tornabuoni Arte, Florence.

لال آباده مریودیت زنیار تگاه های بزرگ تیان و عسل های دین کسه



طول حیات خود بسیار گان م بارزه کرده اند، دره بر



کوتاه لبه چشم میخورد. روز دوزی مای گوی و بی و دیتی

ALBERTO BURRI

CITTÀ DI CASTELLO, 1915 – NICE, 1995

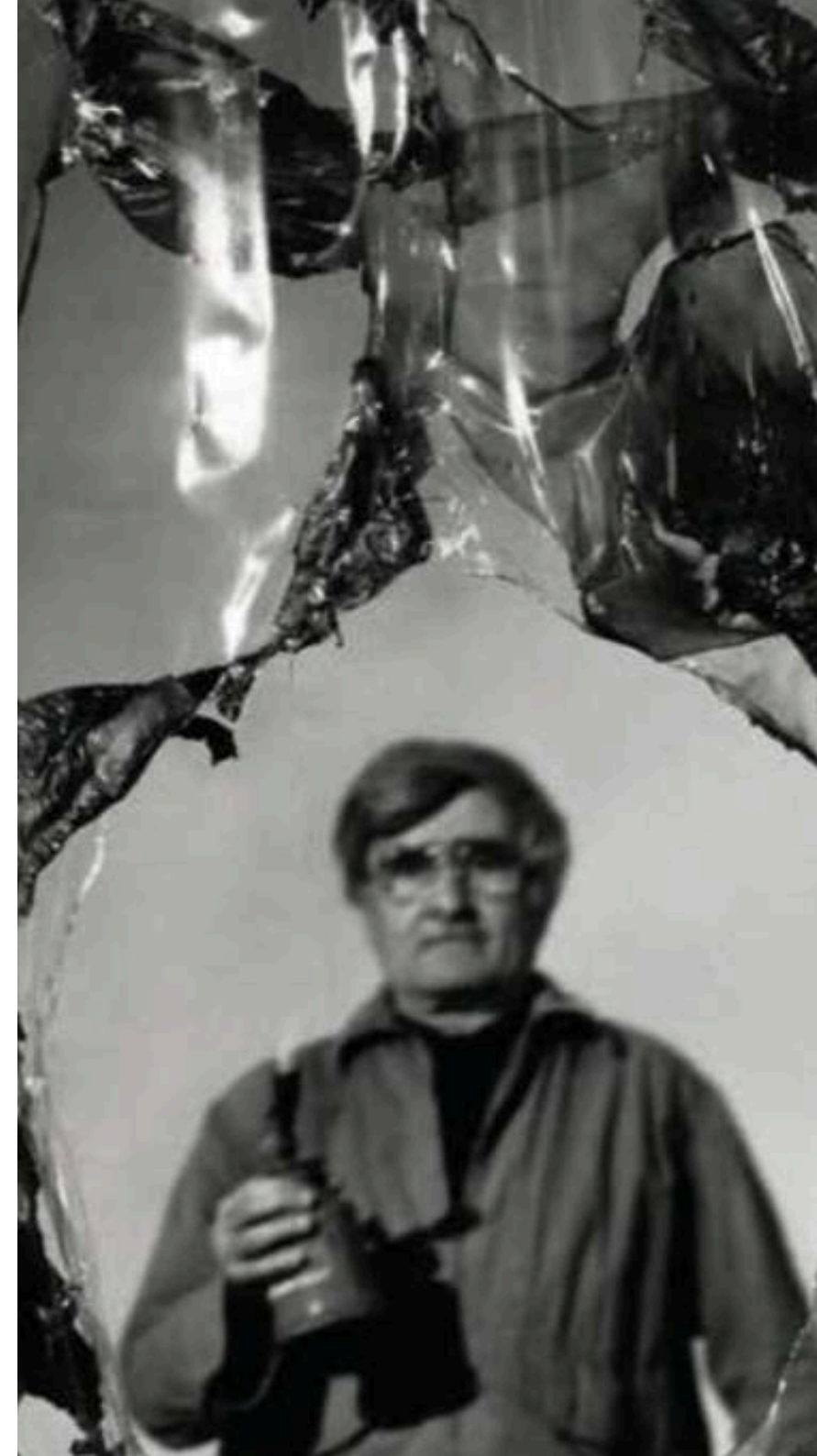
Alberto Burri was born near Perugia in 1915. Trained as a doctor, he was called to arms in 1940, but was captured four years into the war and sent to a prisoner of war camp in Texas. There, he began painting on burlap sacks and after his release in 1946, Burri abandoned the medical profession to dedicate himself entirely to art. Burri's first solo exhibition, featuring mostly figurative paintings, was held in Rome in 1947. By the end of the year, his compositions had become entirely abstract and he soon began incorporating a number of unusual materials such as tar, Vinavil and sand. His first *Sacchi* (Sacks), works made with burlap sacks containing cereal that were distributed by American soldiers as part of the Marshall Plan, appeared in 1949.

In 1951, he exhibited with the short-lived Gruppo Origine, which advocated for an expressive, rather than decorative form of abstraction. In 1953, Burri came to the attention of the American public through his inclusion in the exhibition *Younger European Painters* at the Solomon R. Guggenheim museum in New York, which was followed by a period of prolific experimentation that yielded the celebrated *Combustioni* (Combustions, 1957), *Ferri* (Irons, 1958) and *Legni* (Woods, 1959) cycles. Burri's artistic production focused increasingly on materials and their processes of transformation. The *Plastiche* (Plastics) from the 1960s, works

made of sheets of plastic partly burned away by the artist, are some of the most eloquent examples of this new approach to painting.

In the 1970s, Burri began making the *Cretti* (Cracks), large, monochrome expanses of a mixture of his own invention, which dried into arborescent fissures reminiscent of arid landscapes. These remain among the most recognizable of the artist's works, thanks also to the life-size version Burri began creating in 1984 out of concrete to commemorate the site of the village of Gibellina in Sicily, which had been destroyed in an earthquake. The *Grande Cretto* is one of the most ambitious and remarkable examples of Land Art worldwide.

In spite of the strongly independent character of his creations, Burri has ties with some of the major artistic movements of his time, including Art Informel, Spatialism, Arte Povera and Robert Rauschenberg's assemblage art. During his lifetime, Burri took part in the 1952 Venice Biennale and received personal exhibitions at the Musée National d'Art Moderne, Paris (1972); Tate Gallery, London (1974), and Museo Nazionale di Arte Moderna in Rome (1976). In 1981 the Alberto Burri Foundation was inaugurated to house the collection of works that the artist donated to his hometown. Alberto Burri died in Nice in 1995.



ALBERTO BURRI

Combustione plastica, 1957

plastic, combustion on canvas

39,37 x 33,85 in - 100 x 86 cm

reverse: signed, titled and dated Burri / 57 / Combustione; label on the cardboard back E. P. T. Bari / Pinacoteca Provinciale / Mostra Internazionale "Aspetti dell'Informale"; label The Museum of Modern Art / New York / Burri - Fontana C/E 65-6, no. 66.1083.



PROVENANCE

Galleria Blu, Milan.

Private Collection, Florence.

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"Aspetti dell'Informale", Pinacoteca Provinciale, Bari, 1971, p. 65, no. 8.

"Aspetti dell'Informale", Guido Ballo, Pietro Marino, Franco Russoli, Palazzo Reale, Milano, 1971, p. 25.

"Aspetti di erotismo nell'arte astratta", Galleria Blu, Milano, 1977.

"Burri. Contributi al Catalogo Sistematico", Fondazione Palazzo Albizzini, Petrucci Editore, Città di Castello, 1990, p. 114, no. 460 (reproduced upside-down and with the wrong support).

"Alberto Burri. Catalogo generale", edited by Bruno Corà, Fondazione Palazzo Albizzini Collezione Burri, Città di Castello, 2015, Tome I, p. 271, no. 643, Tome VI, p. 113. (i.5727) (reproduced upside-down and with the wrong support).

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"Un alphabet de l'ordre et du désordre", exhibition catalogue curated by Marc Donnadiou, Tornabuoni Art, Paris, 2024, p. 47.

EXHIBITIONS

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"Alberto Burri", Museum Haus Lange, Krefeld, May - June 1959; Museum am Ostwall, Dortmund, July - August 1959.

"Burri. Plastiche", Galleria Blu, Milan, March 1964.

"Alberto Burri e Lucio Fontana", USA travelling exhibit, 1966 - 1968.

"Guttuso, Burri, Vespignani, Baj, Guccione, Cerolii", Galleria Il Grafo, Rome, 1969.

"Aspetti dell'Informale", Pinacoteca Provinciale, Bari, January - March 1971.

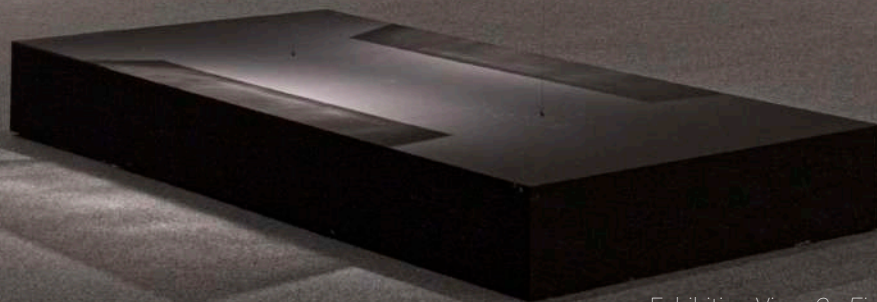
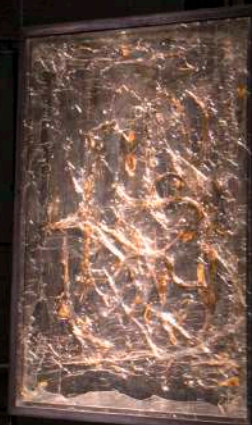
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"Aspetti di erotismo nell'arte astratta", Galleria Blu, Milan, March - April 1977.

"On Fire", Fondazione Giorgio Cini, Venice, April - July 2022.

"Un alphabet de l'ordre et du désordre", Tornabuoni Art, Paris, April - June 2024.





Exhibition View, *On Fire*,
April - July 2022
Fondazione Giorgio Cini, Venice

ALBERTO BURRI

A 1, 1953

oil, burlap and pumice stone on canvas
18,5 x 21,25 in - 47 x 54 cm
front: signed and dated on the top right Burri 53.



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Brighigna Collection, Città di Castello.

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"Action | Abstraction: Alberto Burri Lucio Fontana", Tornabuoni Art, London, 2019, p. 24.

"Utopia", exhibition catalogue, Tornabuoni Art, Forma Edizioni, Paris, p. 37.

"Arte moderna e contemporanea. Antologia scelta 2020", exhibition catalogue, Tornabuoni Arte, Florence, 2019, p. 117.

"Oro d'Italia", Galleria Casoli De Luca, Rome, 2019, no. 30.

"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, pp. 54-55.

EXHIBITIONS

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"Oro d'Italia", Galleria Casoli De Luca, Rome, October - November 2019.

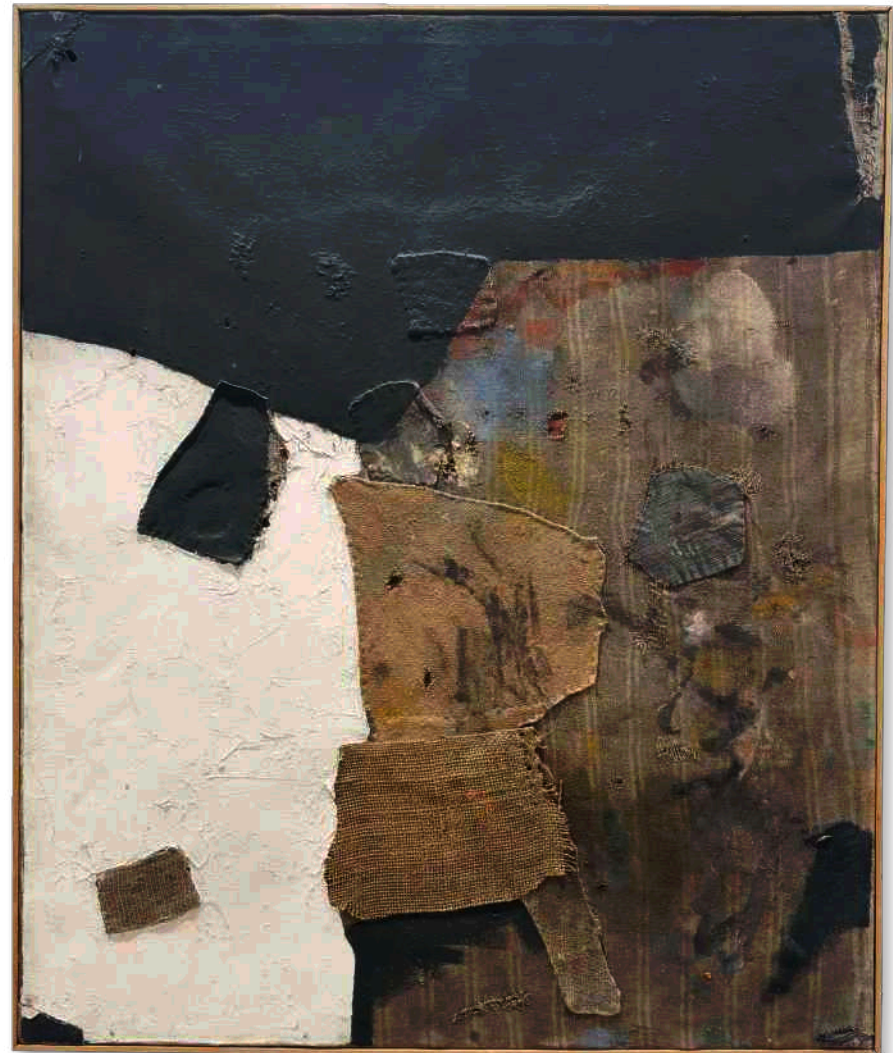
"20x20. Venti capolavori per venti artisti", Tornabuoni Arte, Milan, April - June 2024.



ALBERTO BURRI

Sacco e bianco, 1953

fabric, burlap, oil and vinavil on fabric
26,96 x 22,44 in - 68,5 x 57 cm
reverse: signed and dated 'Burri 53'



PROVENANCE

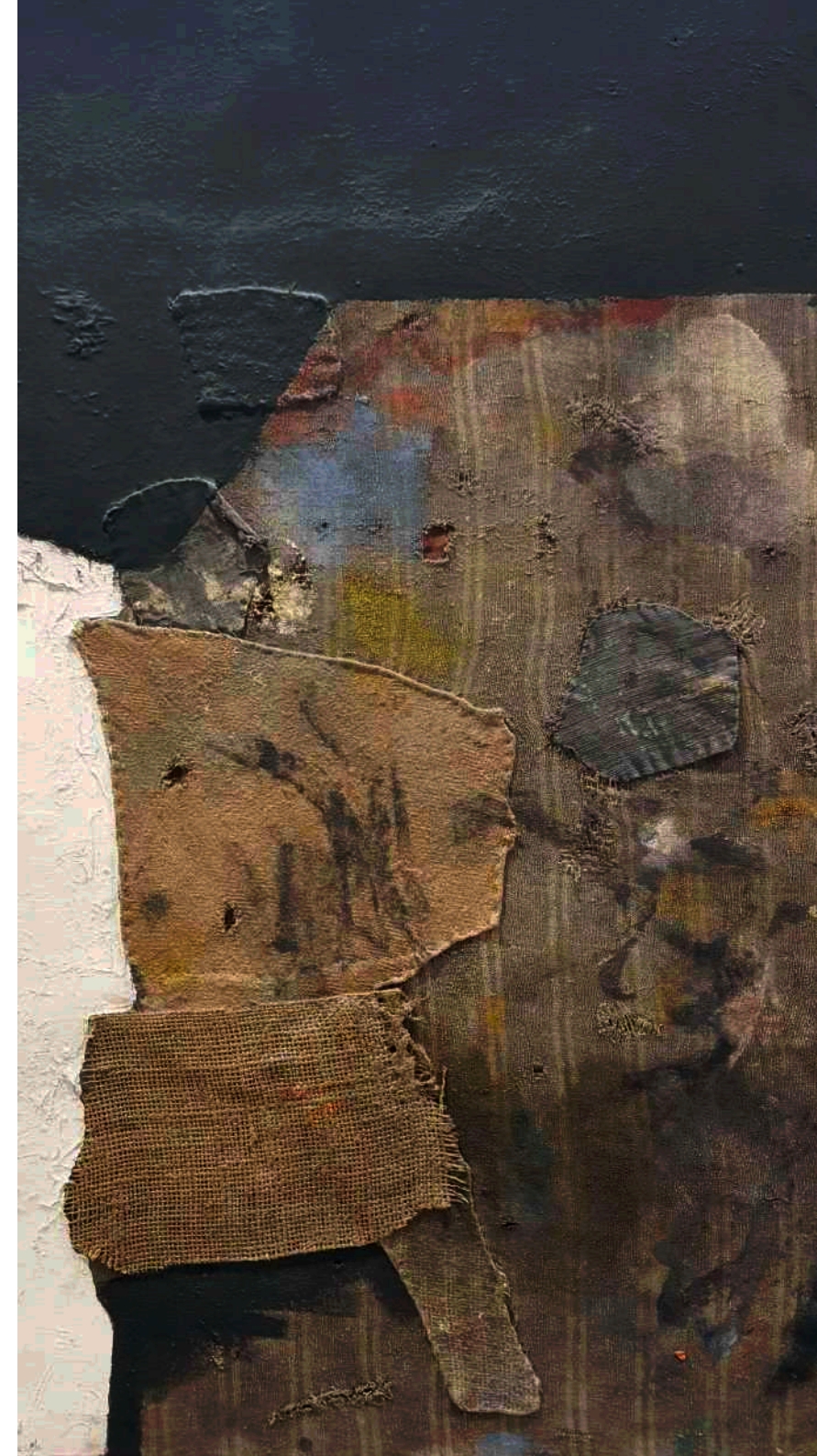
D. Thompson Collection, Pittsburgh.
Galleria Blu, Milan.
Galleria Gissi, Turin.
Private Collection, Italy

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"Appunti sull'interpretazione critica di Burri", in *Arte Oggi*, a. III, no. 10, 1961.
"Burri", edited by C. Brandi, Rome 1963, no. 34 (illustrated, unpagged).
"Epica della vitalità", 1969, Galleria Gissi, Turin, no. 5 (coloured illustration).
"Amate Sponde" Pittura di paesaggio in Italia dal 1910 al 1984", exhibition catalogue, Palazzo Liceo Saracco, Acqui Terme, 1984 (coloured illustration with wrong technique).
"Alberto Burri, Contributi al Catalogo Sistematico", edited by Fondazione Palazzo Albizzini, Città di Castello 1990, no. 109, p.37(coloured illustration).
"Nella materia, la perfezione", in *Gazzettino del lunedì*, Venice 1996.
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"Gastone Novelli Catalogo Generale 1. Pittura e scultura", A.A., V.V, Cinisello Balsamo 2011, p. 18 (coloured illustration).
"Alberto Burri, General Catalogue", edited by Fondazione Palazzo Albizzini, Città di Castello, 2015, vol. I, no. 203, p. 108 no. 203(coloured illustration), p 296; vol. VI, p. 67 no. i5314 (coloured illustration).

EXHIBITIONS

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"Italianische Maler der Gegenwart", Kunstmuseum, Lucerne, 1960.
"Epica della vitalità", 1969, Galleria Gissi, Turin.
"Antologia Internazionale", Galleria La Bussola, Turin, 1969.
"Amate Sponde" Pittura di paesaggio in Italia dal 1910 al 1984", Palazzo Liceo Saracco, Acqui Terme, 1984.
"Burri opere 1944-1995", Palazzo delle Esposizioni, Rome, 1996-1997.
"Burri opere 1944-1995", Lenbachhaus, Munich, 1997.
"Burri opere 1944-1995", Palais des Beaux-Arts, Brussel, 1997.
"I "neri" di Burri", Palazzo "Liceo Saracco", Acqui Terme, 2003.
"Da Balla a Boetti, da Fontana a Flavin", Museo della Permanente, Milan, 2005.



ENRICO CASTELLANI

CASTELMASSA, 1930 - VITERBO, 2017

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

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

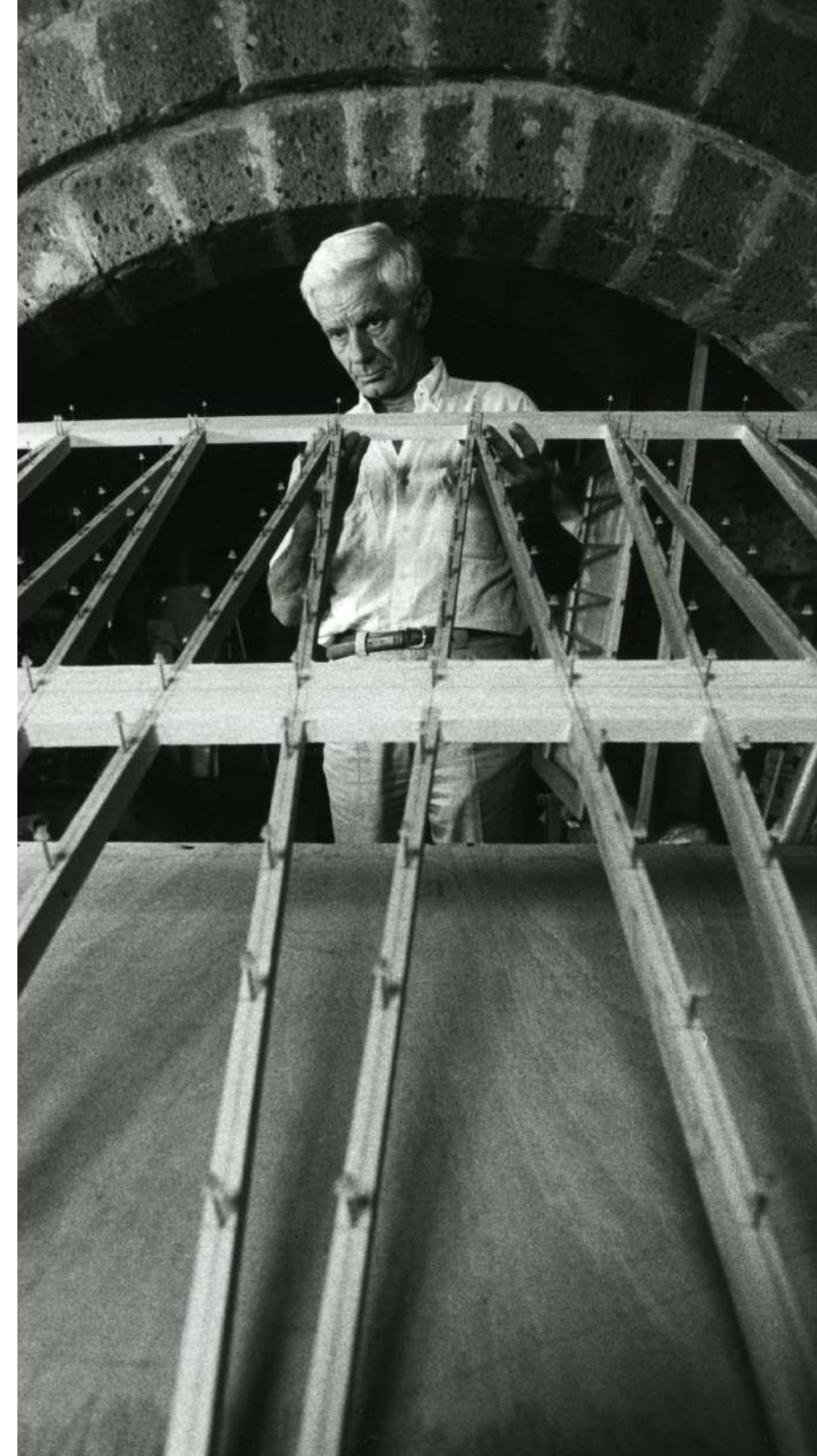
Castellani rejected mimetic art and believed that light, shadow and space had to be included in the painting rather than being represented through descriptive means. He created his first *Superficie*, a series now emblematic of his work, as an embodiment of such ideas. These works consist of monochrome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

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

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

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

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



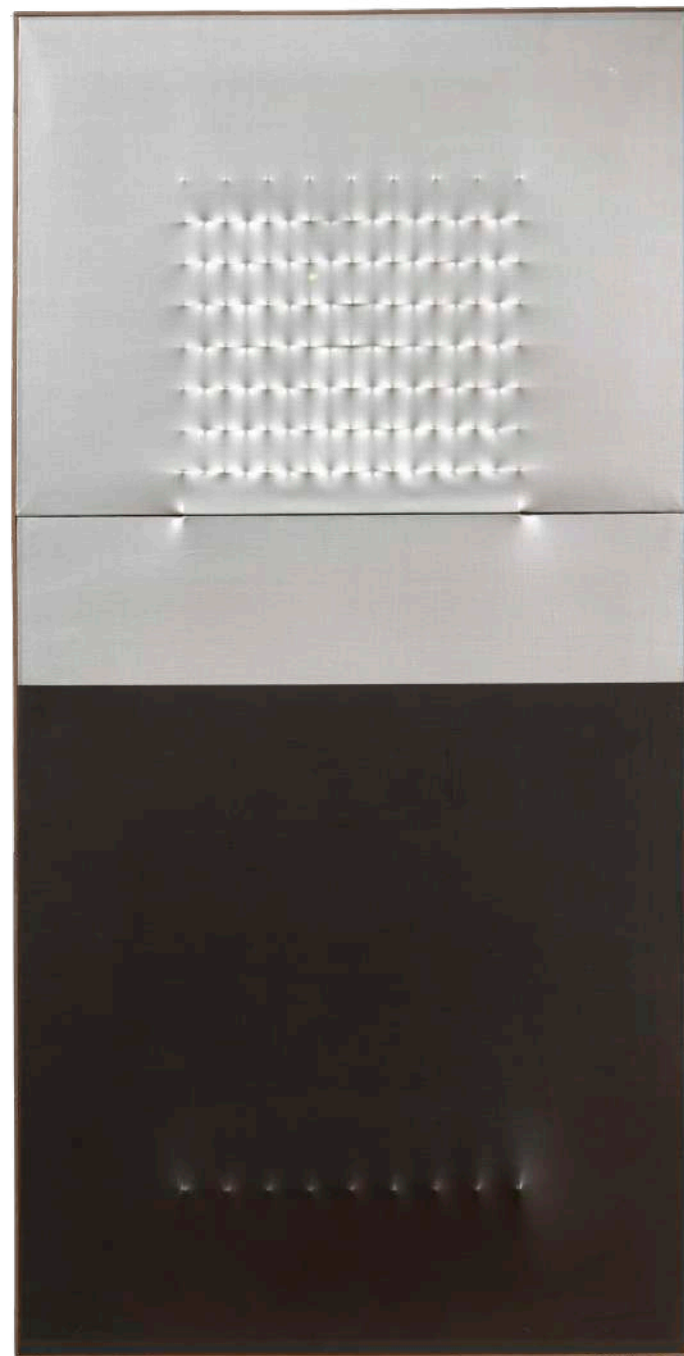
ENRICO CASTELLANI

Dittico nero-argento, 1964

aluminium powder and acrylic on shaped canvas

62,99 x 31,49 in - 160 x 80 cm

reverse: signed, titled and dated Enrico Castellani 1964 - Dittico nero-argento; label Galleria dell'Ariete, Milano; stamps Galleria dell'Ariete, Milano; Galleria La Polena, Genova.



PROVENANCE

Collection Vanthournout, Belgium.
Tornabuoni Arte, Florence.
Daniele Ugolini, Florence.
Private collection, Genoa.
Galleria La Polena, Genoa.
Galleria dell'Ariete, Milan.

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"Enrico Castellani", exhibition catalogue, edited by Germano Celant, Fondazione Prada, Milan, 2001, pp. 182-183.
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"Enrico Castellani", Loggetta Lombardesca Pinacoteca Comunale, Ravenna, June - September 1984.
"Enrico Castellani", Albert Totah Gallery, New York, May - June; Edward Totah Gallery, London, December 1987.
"Enrico Castellani", Fondazione Prada Milan, April - June 2001.

PIERO DORAZIO

ROME, 1927 – PERUGIA, 2005

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

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

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

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

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

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

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



Piero Dorazio

Piccola premura, 1962

oil on canvas

28,34 x 21,25 in - 72 x 54 cm

reverse: signed, titled and dated Piero Dorazio Piccola premura 1962.

certificate of authenticity from Archivio Piero Dorazio, Milan, on photograph, no. 1962-000553-5E5D; certificate of authenticity by Studio Marconi, Milan.

PROVENANCE

Studio Marconi, Milan.

Christian Reyntjens Collections.

Private Collection, Florence.

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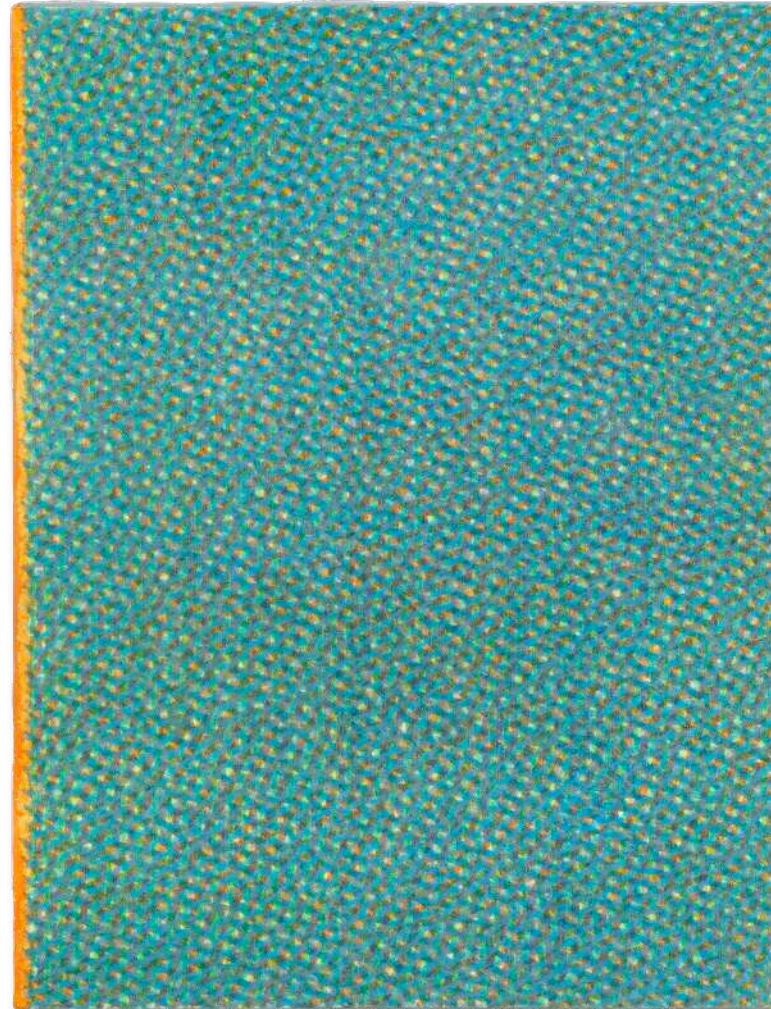
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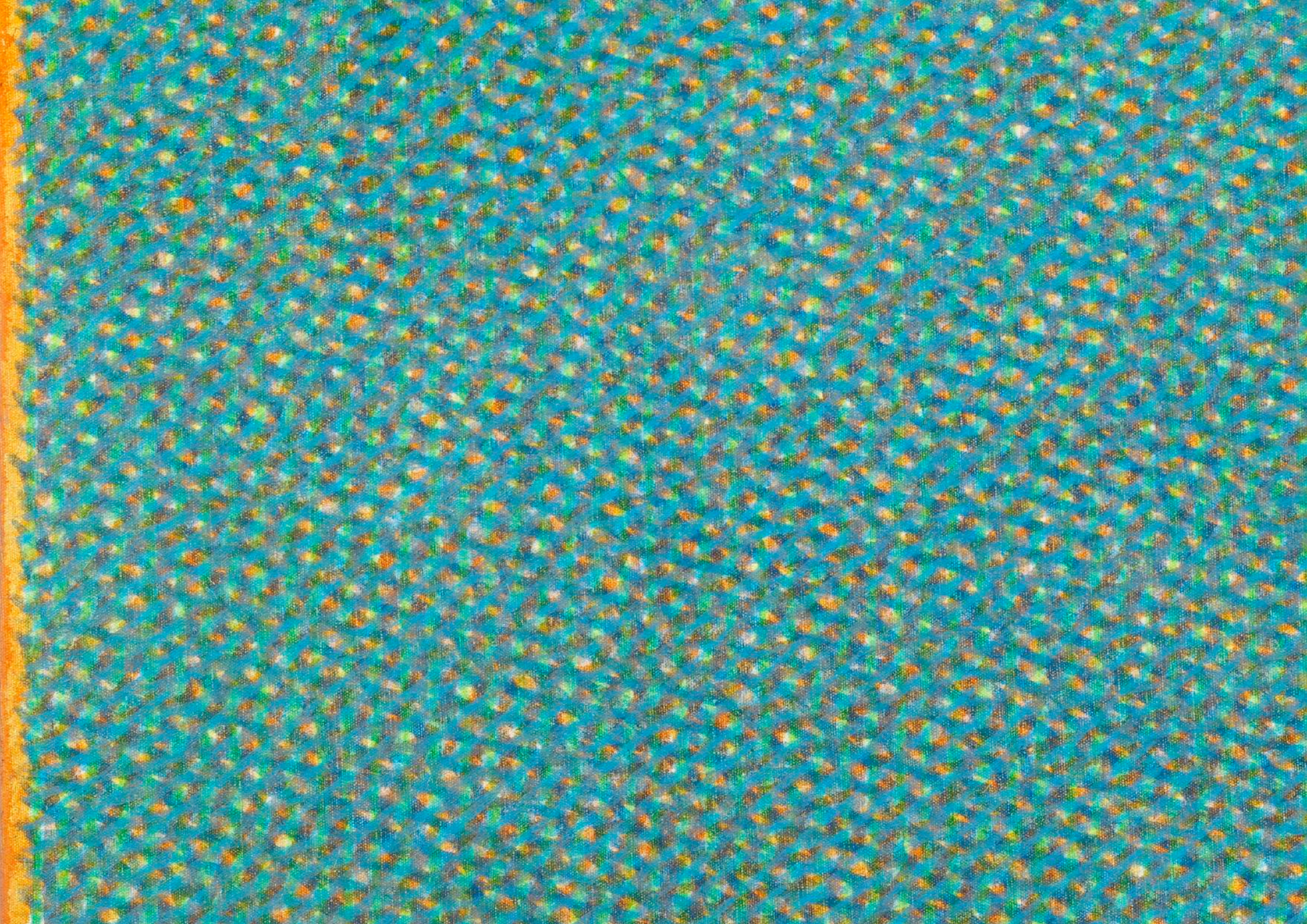
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"Painting and Poetry, Ungaretti and the Art of Seeing", Tornabuoni Art, Florence, May - September 2024.





LUCIO FONTANA

ROSARIO SANTA FE, 1899 – VARESE, 1968

A visionary artist, Lucio Fontana is widely considered to be the spiritual father of Italian contemporary art. When he pierced the canvas for the first time in 1947, he heralded a new beginning for art in the postwar era, opening up a new dimension and encouraging experimentation beyond the confines of the canvas.

Fontana spent his youth between his hometown in Argentina and Milan, Italy, where his parents were born. In 1927, he followed in his father's footsteps and enrolled at the Accademia di Brera in Milan to study sculpture and ceramics. He soon exhibited at the Venice Biennale (1930) and Milan Triennale (1933), but returned to Argentina at the outbreak of World War II.

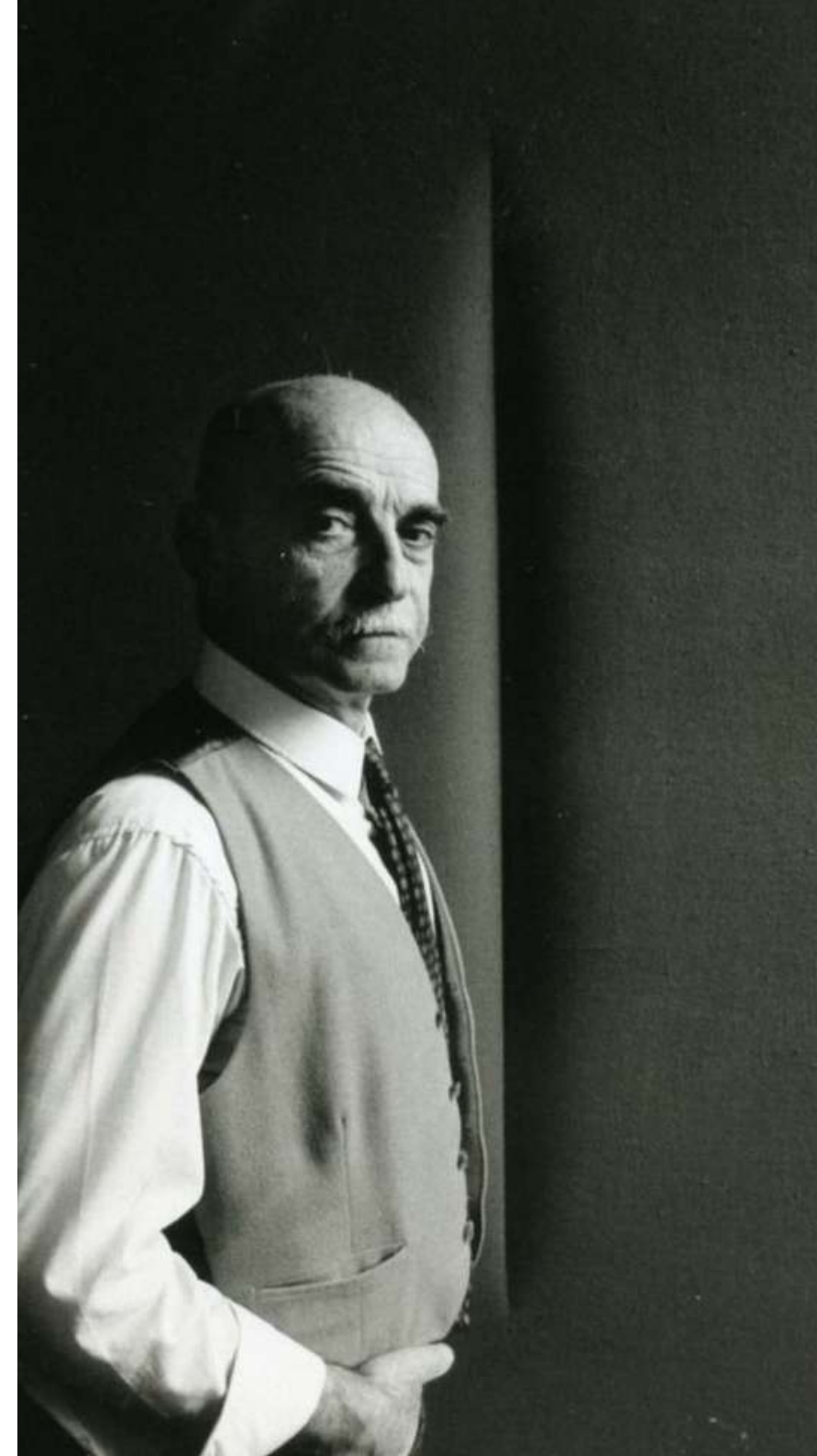
In Buenos Aires, Fontana co-founded the Altamira Academy, an avant-garde art school, where he penned, alongside fellow professors and students, the first iteration of the *Manifesto Blanco* (White Manifesto, 1946). This foundational text laid out the principles of a new kind of art for the modern age: "Color, the element of space; sound, the element of time and movement, which develops in time and space. These are fundamental to the new art which encompasses the four dimensions of existence."

Fontana aimed to go beyond representation, portraying real space rather than an illusion. On his return to Italy, in 1947, he punctured the canvas for

the first time. This action, repeated over various series of works all titled *Concetto Spaziale* (Spatial Concept) announced the birth of the Spatialist movement. In time, the holes evolved into the world-famous monochrome slashed paintings, which Fontana called *Concetto Spaziale, Attese* (Spatial Concept, Waiting, 1957-68). As he described them: "my slashes are above all a philosophical expression, an act of faith in the infinite, an affirmation of spirituality."

Contemporaneous series include the *Teatrini* (Little Theaters, 1964-66), which explore the relationship between frame and canvas; and the *Ambienti Spaziali* (Spatial Environments, 1962-68) made of light. Arguably, however, Fontana's practice culminated in the iconoclastic *Fine di Dio* (End of God, 1963-64)—egg-shaped paintings, which according to the artist symbolized the end of representation, or "the principle of nothingness".

In 1966, two years before his passing, Fontana received the First Prize for painting at the Venice Biennale. His works can now be found in the collections of all leading modern art institutions, many of which have dedicated broad retrospectives to his oeuvre. Among them, the Centre Pompidou, Paris (1987), Musée d'Art Moderne, Paris (2012), The Metropolitan Museum of Art, New York (2019) and Musée Soulages, Rodez (2024).



LUCIO FONTANA

Concetto spaziale, Attese, 1967

water-based paint on canvas, red

18,11 x 14,96 in - 46 x 38 cm

reverse: signed, titled, inscribed and dated: I. Fontana / "Concetto spaziale" / ATTESE / pour mon / ami peintre / Van Amen 5-4-67

€1,750,000

PROVENANCE

Woody Van Amen Collection, Amsterdam.

H.B. Benraad Collection, Berg en Dal.

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"Fontana. Catalogo generale", edited by Enrico Crispolti, Electa, Milan, 1986, vol. II, p. 675.

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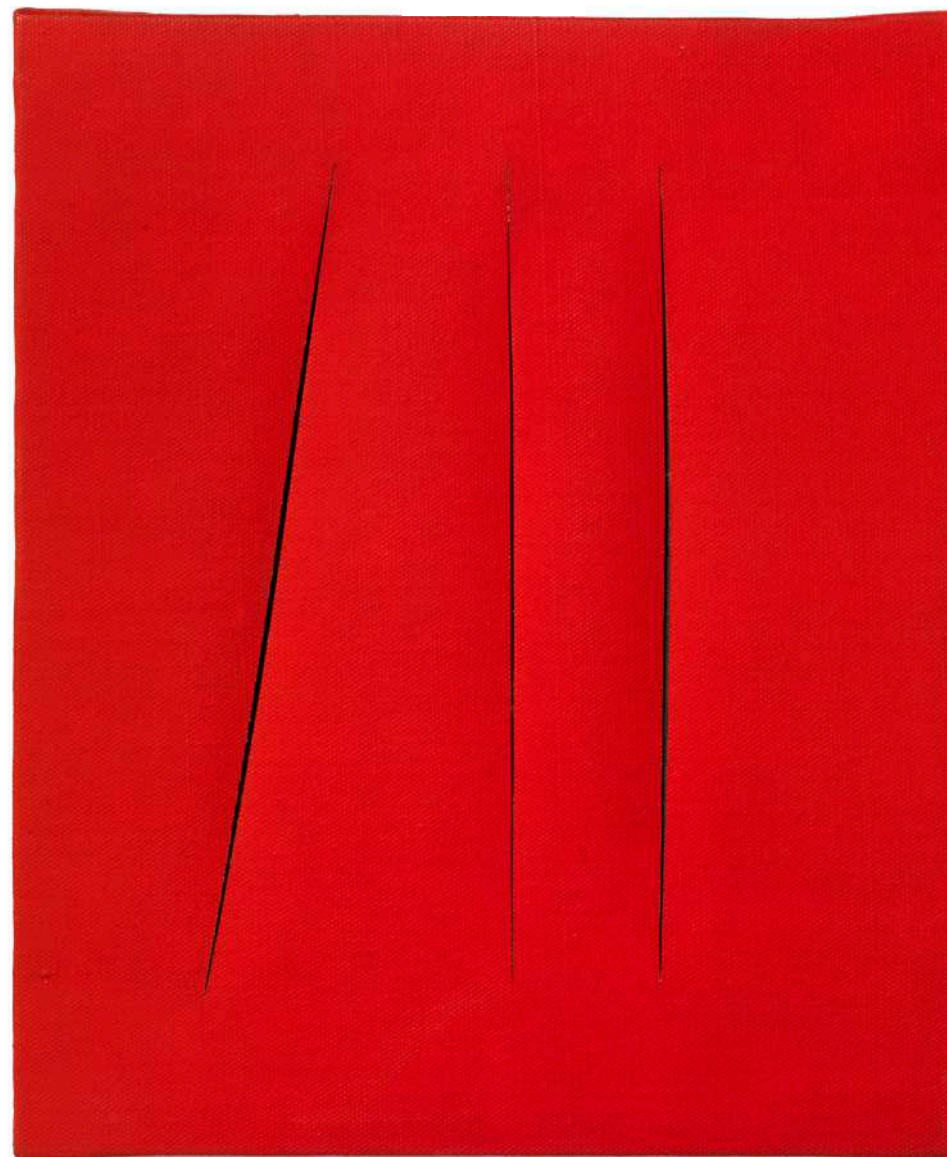
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"Recto/Verso: Behind the Italian Monochrome", Tornabuoni Art, London, April - June 2017.

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





Exhibition View, *Lucio Fontana*
April - July 2023
Tornabuoni Arte Rome

EMILIO ISGRÒ

BARCELLONA DI SICILIA, 1937

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

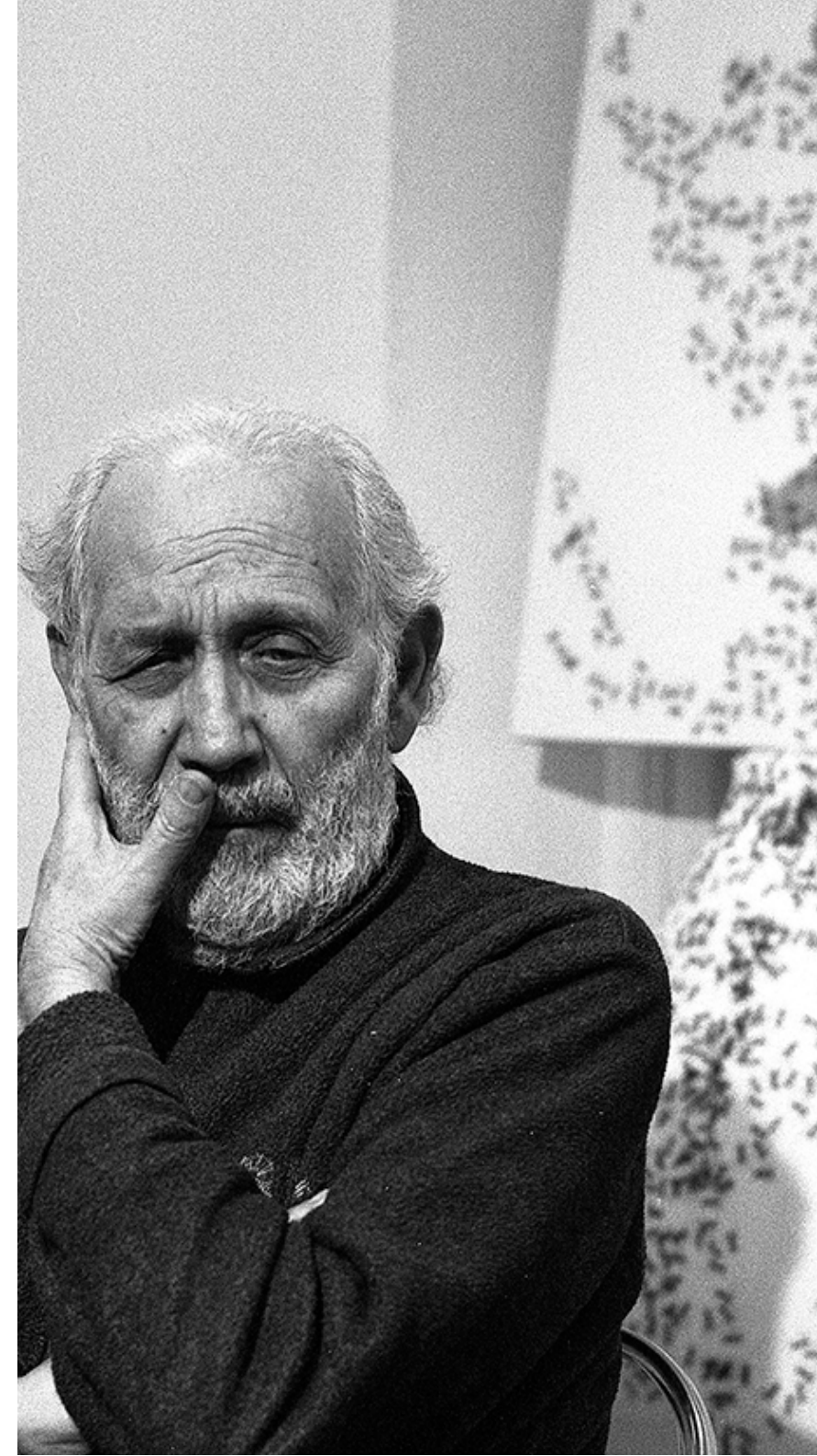
At the heart of Isgrò's practice is the rebuilding of communication between people, words, and images. Isgrò's most ambitious *cancellatura* projects involved erasing full encyclopedias, including the Enciclopedia Treccani, Encyclopaedia Britannica, and Encyclopédie Larousse between the late 1960s and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

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

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

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

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



EMILIO ISGRÒ

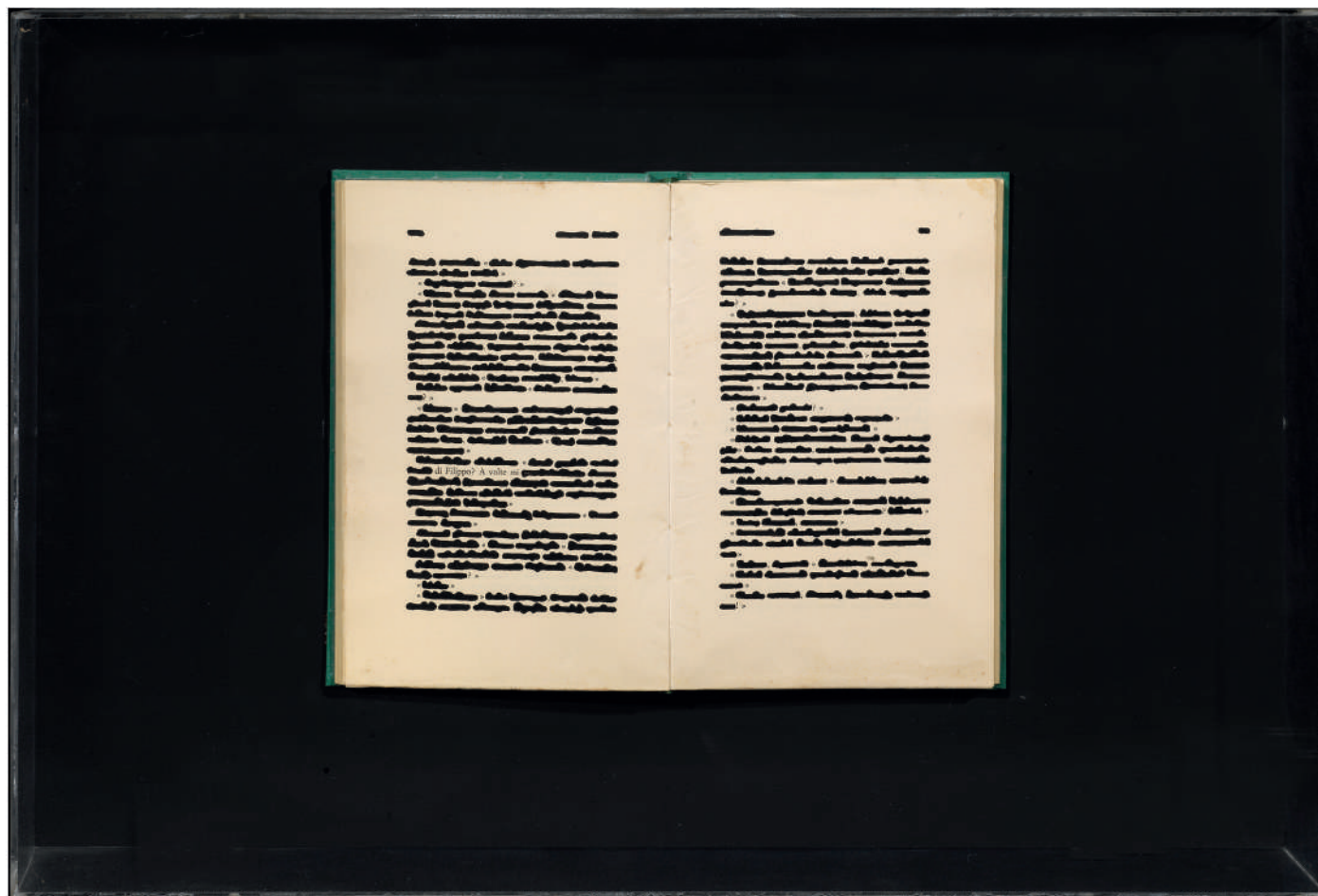
Filippo, 1973

ink on book laid on board and plexiglass

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

reverse: signed, titled and dated Filippo / Emilio Isgrò / 1973.

certificate of authenticity by Archivio Emilio Isgrò, Milan, dated 15 May 1973, archive no. M6.



PROVENANCE

Private Collection, Milan.

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EXHIBITIONS

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Exhibition View, *Emilio Isgò. Effacer pour dévoiler*
October - December 2022
Tornabuoni Art Paris

CLAUDIO PARMIGGIANI

LUZZARA, 1943

Claudio 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). His work is currently on view at the Estorick Collection in London.



CLAUDIO PARMIGGIANI

Senza titolo, 2024

smoke and soot on panel
59,05 x 78,74 in - 150 x 200 cm



PROVENANCE

Artist's studio, Parma

PAOLO SCHEGGI

SETTIGNANO, 1940 – ROME, 1971

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

Scheggi's endeavors were profoundly multi-disciplinary (visual arts, architecture, fashion, poetry, performances), revealing an approach that was both conceptual and metaphysical. This brought him closer to artists defined by Gillo Dorfles as "*Artisti oggettuali*" (object artists), such as Bonalumi, Manzoni, Castellani.

Scheggi presented his first "picture-objects" 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*. At this time, Scheggi's work took on architectural and spatial considerations, which found their full expression in 1967 with *Intercamera Plastica*, a work that playfully engaged the spectator's perception.

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

His work can now be found in the collections of major museums across the world, including Tate, London; Sammlung Goetz, Munich and Peggy Guggenheim Collection, Venice.

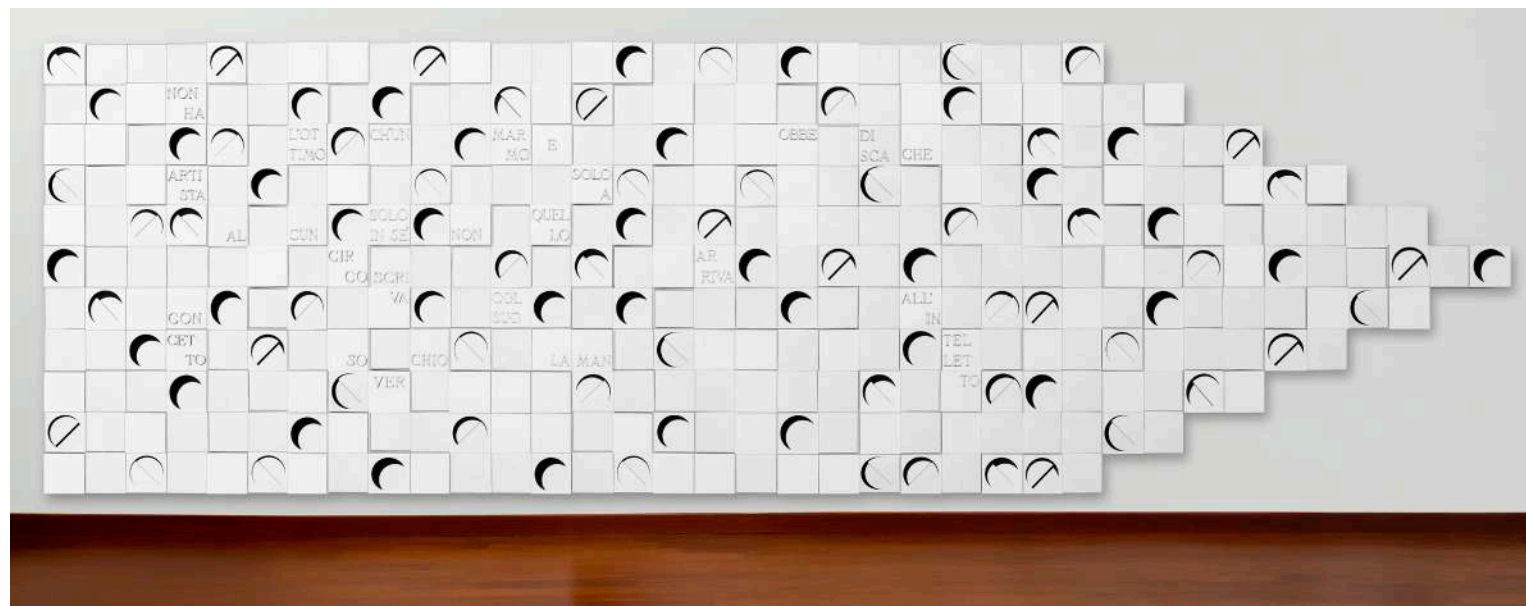


PAOLO SCHEGGI

Settignano 1940 - Rome 1971

Integrazione plastica, 1971

chrome plated and laquered steel modules
86,61 x 181,1 x 15,74 in - 220 x 460 x 40 cm



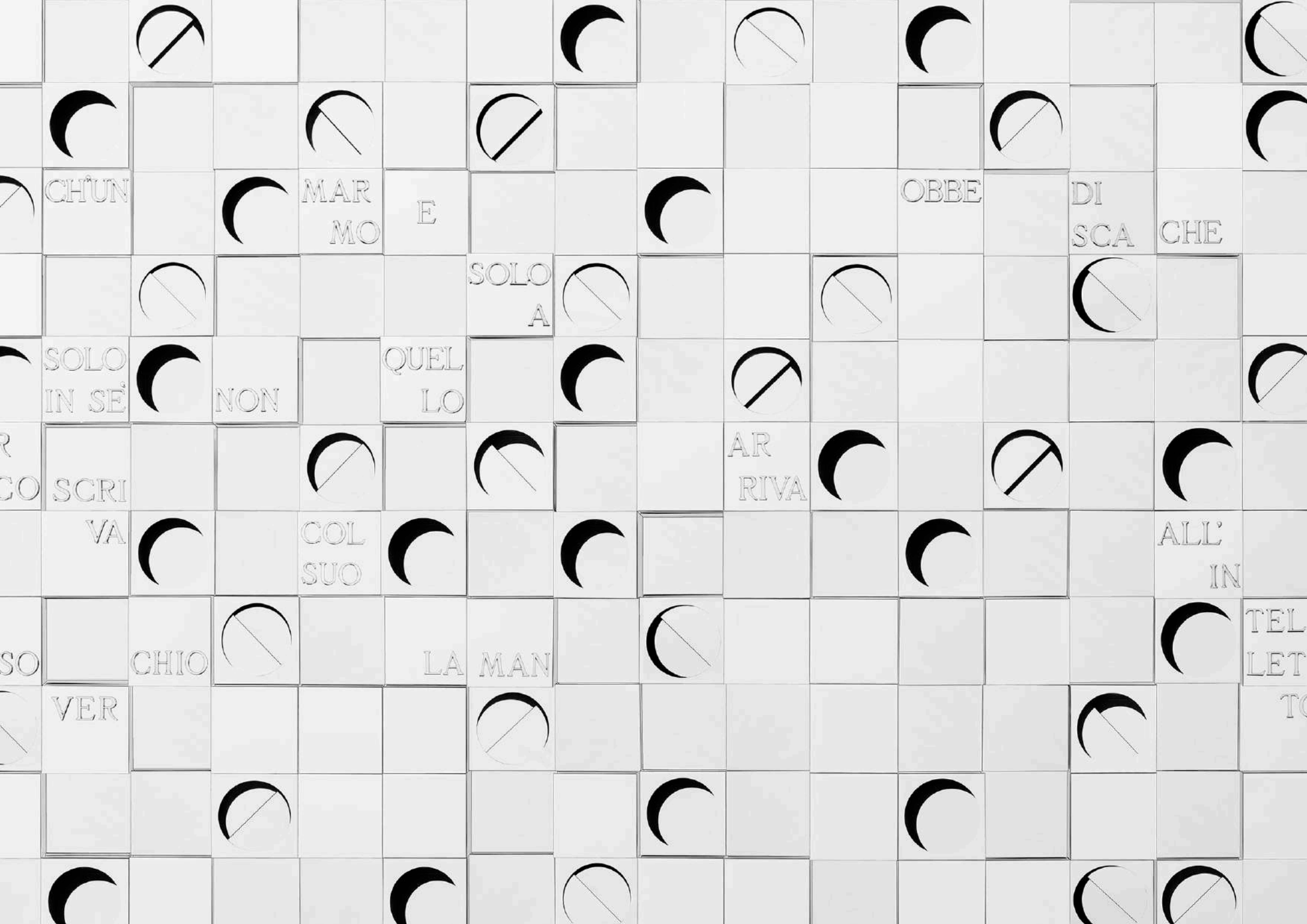
PROVENANCE

Hotel Michelangelo, Milan.

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PAOLO SCHEGGI

Intersuperficie curva dall'azzurro, 1966

light blue acrylic on three superimposed canvases

27,55 x 27,55 x 2,75 in - 70 x 70 x 7 cm

reverse: labels: Galleria d'Arte del Naviglio, Milano; Opera esposta alla
463a. mostra della Galleria del Naviglio, gennaio 1967; stamp: Elle.

certificate of authenticity on photograph from Associazione Paolo
Scheggi, Milan, n° APSM052/0005.



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Romano Lorenzin collection, Milan.
Galerie der Stadt, Stuttgart.
Robilant + Voena, Milan.
Private Collection, Europe.

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