

Giorgio Andreotta Caló

Francesco Arena

Alberto Burri

Giuseppe Capogrossi

Dadamaino

Jimmie Durham

Lucio Fontana

Jannis Kounellis

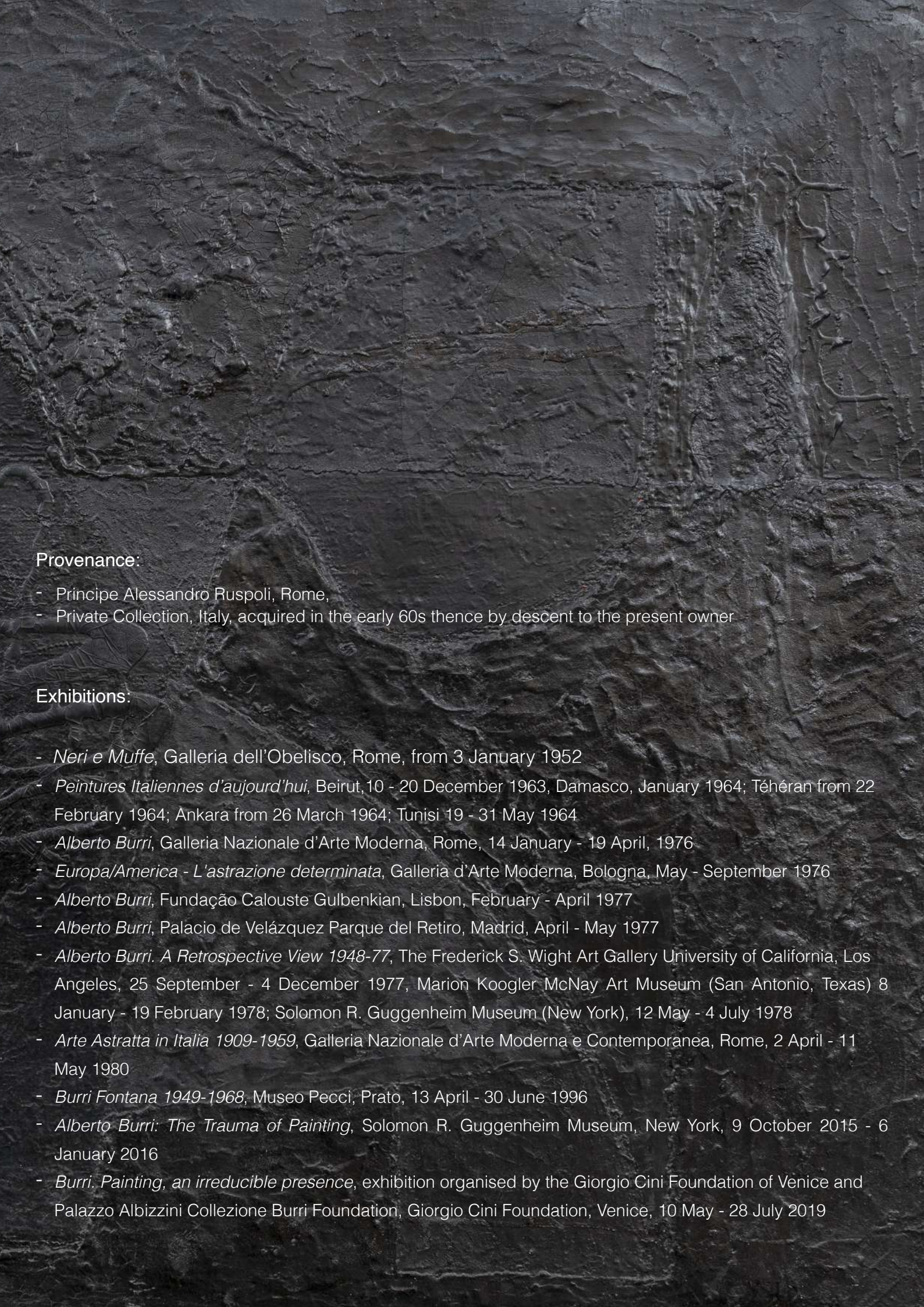
Giuseppe Penone

Sandra Vásquez de la Horra



Alberto Burri
Nero Catrame, 1950
tar, oil, pumice stone, vinavil on canvas
90 x 110 cm
signed on the back "Burri 50"

- *Burri*. Catalogo generale, volume 1, Fondazione Palazzo Albizzini Collezione Burri, Città di Castello, 2015, p. 72, (5046)



Provenance:

- Principe Alessandro Ruspoli, Rome,
- Private Collection, Italy, acquired in the early 60s thence by descent to the present owner

Exhibitions:

- *Neri e Muffe*, Galleria dell'Obelisco, Rome, from 3 January 1952
- *Peintures Italiennes d'aujourd'hui*, Beirut, 10 - 20 December 1963, Damasco, January 1964; Téhéran from 22 February 1964; Ankara from 26 March 1964; Tunisi 19 - 31 May 1964
- *Alberto Burri*, Galleria Nazionale d'Arte Moderna, Rome, 14 January - 19 April, 1976
- *Europa/America - L'astrazione determinata*, Galleria d'Arte Moderna, Bologna, May - September 1976
- *Alberto Burri*, Fundação Calouste Gulbenkian, Lisbon, February - April 1977
- *Alberto Burri*, Palacio de Velázquez Parque del Retiro, Madrid, April - May 1977
- *Alberto Burri. A Retrospective View 1948-77*, The Frederick S. Wight Art Gallery University of California, Los Angeles, 25 September - 4 December 1977, Marion Koogler McNay Art Museum (San Antonio, Texas) 8 January - 19 February 1978; Solomon R. Guggenheim Museum (New York), 12 May - 4 July 1978
- *Arte Astratta in Italia 1909-1959*, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome, 2 April - 11 May 1980
- *Burri Fontana 1949-1968*, Museo Pecci, Prato, 13 April - 30 June 1996
- *Alberto Burri: The Trauma of Painting*, Solomon R. Guggenheim Museum, New York, 9 October 2015 - 6 January 2016
- *Burri. Painting, an irreducible presence*, exhibition organised by the Giorgio Cini Foundation of Venice and Palazzo Albizzini Collezione Burri Foundation, Giorgio Cini Foundation, Venice, 10 May - 28 July 2019

Literature:

- *Burri*, Cesare Brandi (curated by), ed. Editalia (collana "Maestri del XX secolo"), Rome, 1963
- *Alberto Burri*, Galleria Nazionale d'Arte Moderna, Rome, De Luca editore, Rome, 1976
- *Europa/America - L'astrazione determinata*, Flavio Caroli (curated by), Galleria d'Arte Moderna published by Comune di Bologna, 1976
- *Alberto Burri*, Fundação Calouste Gulbenkian edition, Lisbon, 1977
- *Burri a Lisbona*, in "Colóquio Artes", 2° serie, a. 19, n. 32, April 1977, Lisbona, p. 63
- *Alberto Burri. A Retrospective View 1948-77*, ed. The Regents of the University of California, Los Angeles, 1977, p. 14
- *Gli elementi pittorici di un grande creatore*, in "Prospettive nel mondo", a. III, nn. 29/30, November-December, Florence, 1978
- *Alberto Burri*, Gerald Nordland (curated by), in "Studio Marconi", nn. 6/7, 16 November, Milano, 1978 (magazine)
- *Arte Astratta Italiana 1909-1959*, Galleria Nazionale d'Arte Moderna e Contemporanea, Roma, De Luca Editore, Roma, 1980
- *Alberto Burri*, Fondazione Palazzo Albizzini Collezione Burri, n.1826, 1990, pp. 424, 425 ill. b/n
- *Alberto Burri, la peinture mise en pièces*, in «Beaux Arts», Vedrenne-Careri Elisabeth (curated by), n. 97, January 1992, Paris, p. 42
- *Gli anni originali*, Plinio De Martiis (curated by), Editori Del Grifo, Montepulciano, Siena, 1995, p. 8
- *Una visita guidata alla Collezione Burri*, Chiara Sarteanesi, in Bonomi Giorgio (curated by), "La Collezione Burri. Arte contemporanea e scuola" (Conference proceedings IRRSAE of Umbria, Città di Castello, 1993), Gesp Editrice, Città di Castello, 1995
- *Omaggio ad Alberto Burri*, Carlo Terrosi (curated by), in "Quaderni degli "Amici dell'Umbria in Emilia Romagna", n. 6, 17 December, Bologna, 1995
- *Burri Fontana 1949-1968*, Bruno Corá (curated by), Skira Editore, Milano, 1996, p. 99
- *Burri e l'informale*, ed. Il Sole-24 Ore, Milano under licence of E-ducation, Firenze, monografia, n. 23, pp. 40-41, 2008
- *Alberto Burri: la vita, il percorso artistico e critico*, Aldo Iori (curated by), in "Alberto Burri Opera al Nero Cellotex 1972-1992", Verona, 2012-13, ed. Galleria dello Scudo, Verona - Skira, Milano, 2012
- *Burri*. Catalogo generale, volume 1, Fondazione Palazzo Albizzini Collezione Burri, Città di Castello, 2015, p. 72
- *Alberto Burri. The Trauma of Painting*, Guggenheim Museum Publications, New York, 2016, illustrated in colour, pp. 119, 122
- *Burri. Painting, an irreducible presence*, Forma edizioni, Firenze, 2019, p. 51



Alberto Burri
Nero Catrame (back), 1950

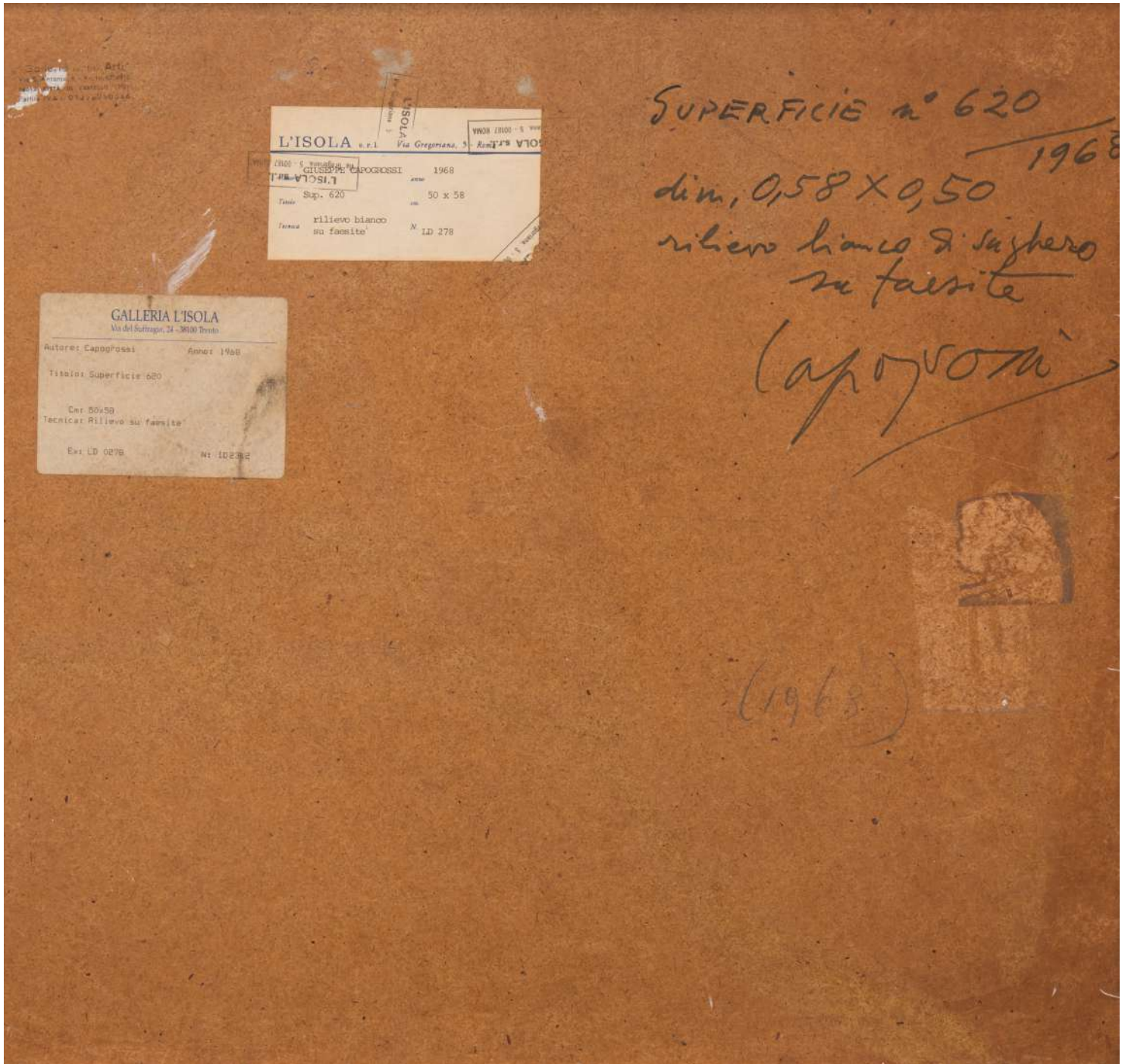




Giuseppe Capogrossi
Superficie 620, 1968
tempera on cork relief laid on faesite
50 x 70 cm

Provenance:

- Galleria l'Isola, Rome
- Private Collection, Rome



Giuseppe Capogrossi
Superficie 620, 1968 (back detail)





Lucio Fontana

Concetto Spaziale, 1952 (52 B 4)

Agglomerates of coloured glass powder and glue, alkyd paint and oil on metal plate

66,5 x 61,5 cm

with socle: 77 x 76 x 18 cm

signed on the lower right: *L. Fontana*



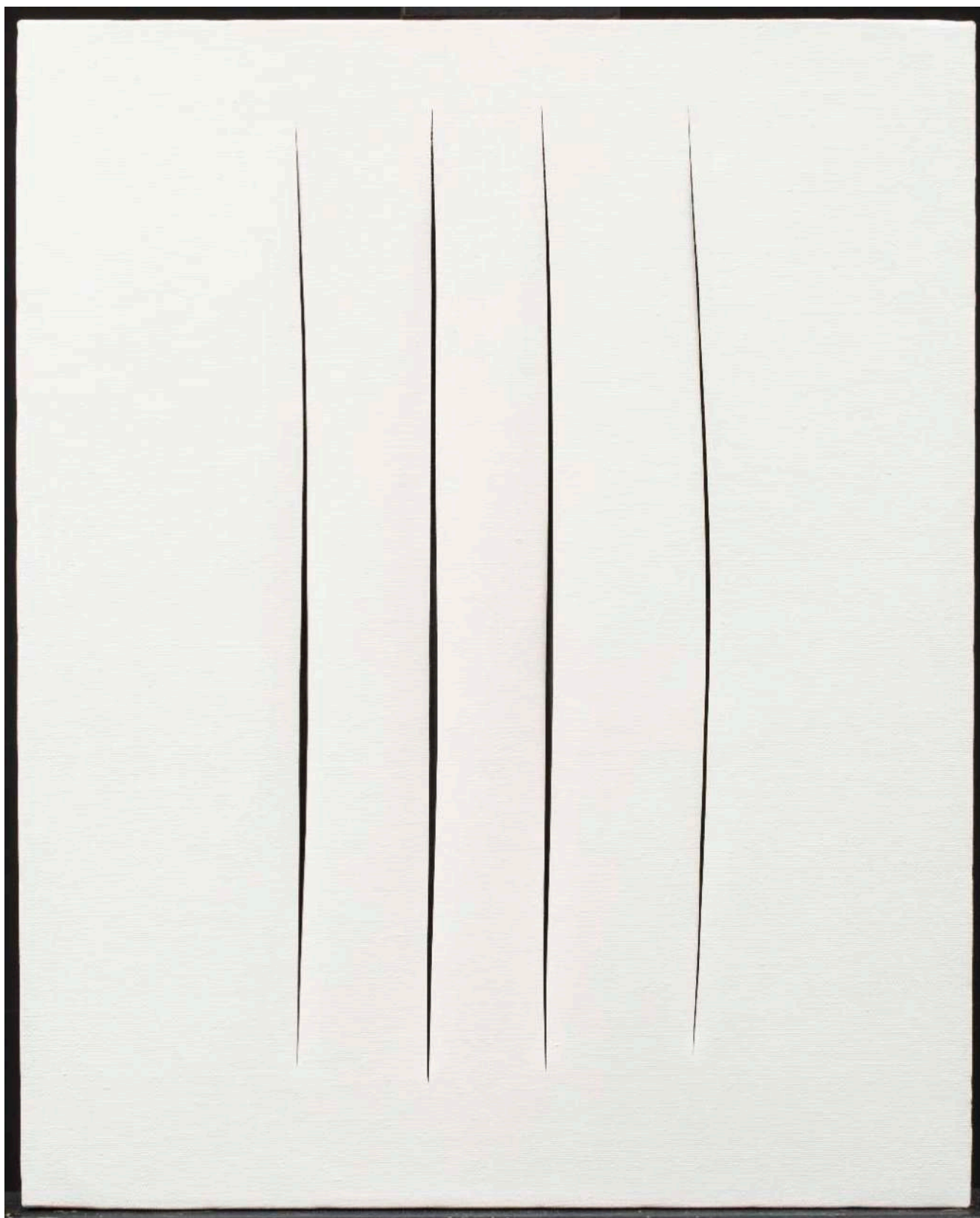
Concetto Spaziale, 1952 (52 B 4), is one of only three works on metal from the "Buchi" series, made between 1949 and 1953, the other two belong to Fondazione Lucio Fontana. This work anticipates the famous "Metalli" series which includes 58 artworks, made between 1961 and 1968.

Provenance:

- Studio Marconi, Milan
- Barbara Bluhm Kaul and Don Kaul Collection, Chicago
- Galerie Karsten Greve, Cologne
- Private Collection, Switzerland

Literature:

- *Lucio Fontana Catalogue Raisonné des peintures, sculptures et environnements spaciaux*, Vol. II, Enrico Crispolti (curated by) Bruxelles, La Connaissance, 1974, reproduced pp. 27-28
- *Fontana, Catalogo Generale*, Vol.I, Enrico Crispolti (curated by), Electa edition, Milano, 1986, reproduced p. 109
- *Lucio Fontana, Catalogo Ragionato di sculture, dipinti, ambientazioni*, Tomo II, Enrico Crispolti (curated by), SKIRA, Milano, 2006, reproduced p.240



Lucio Fontana

Concetto Spaziale, Attese, 1964-65, (64-65 T 6)

water paint on canvas, white

80 x 65 cm

signed, titled and written on the back: I.Fontana / "Concetto Spaziale" / ATTESE / africa - asino



Lucio Fontana

Concetto Spaziale, Attese (back), 1964-65, (64-65 T 6)

signed, titled and written on the back: I.Fontana / "Concetto Spaziale" / ATTESE / africa - asino

Provenance:

- Galleria Giraldi, Livorno
- Private Collection, Rome, acquired in the 70's

Literature:

- *Fontana*, Catalogo Generale, Volume Secondo, Enrico Crispolti (curated by), Electa edition, Milano, 1986, reproduced p. 547
- Lucio Fontana, *Catalogo Ragionato di sculture, dipinti, ambientazioni*, Tomo II, Enrico Crispolti (curated by), SKIRA, Milano, 2006, reproduced p. 733



Dadamaino
Volume, 1960
waterpaint on canvas
100 x 50 cm
inscribed, titled and dated on the stretcher: 'DADAMAINO VOLUME 1960'

The work is registered in the Archivio Generale Opera Dadamaino under no.434/10 and is accompanied by a certificate of authenticity signed by Flaminio Gualdoni on 30/11/2010

Provenance:

- Galleria Carlina, Turin, Italy
- Collezione dalle Nogare, Bolzano, Italy
- Private Collection, London

Exhibition:

- *Dadamaino. Bucare lo sguardo*, Galleria D'Arte Carlina, Turin, October - November 2010

Literature:

- *Dadamaino. Bucare lo sguardo*, Carlina Galleria D'Arte edition, Turin, 2010, illustrated, pp. 32-33

SPROVIERI

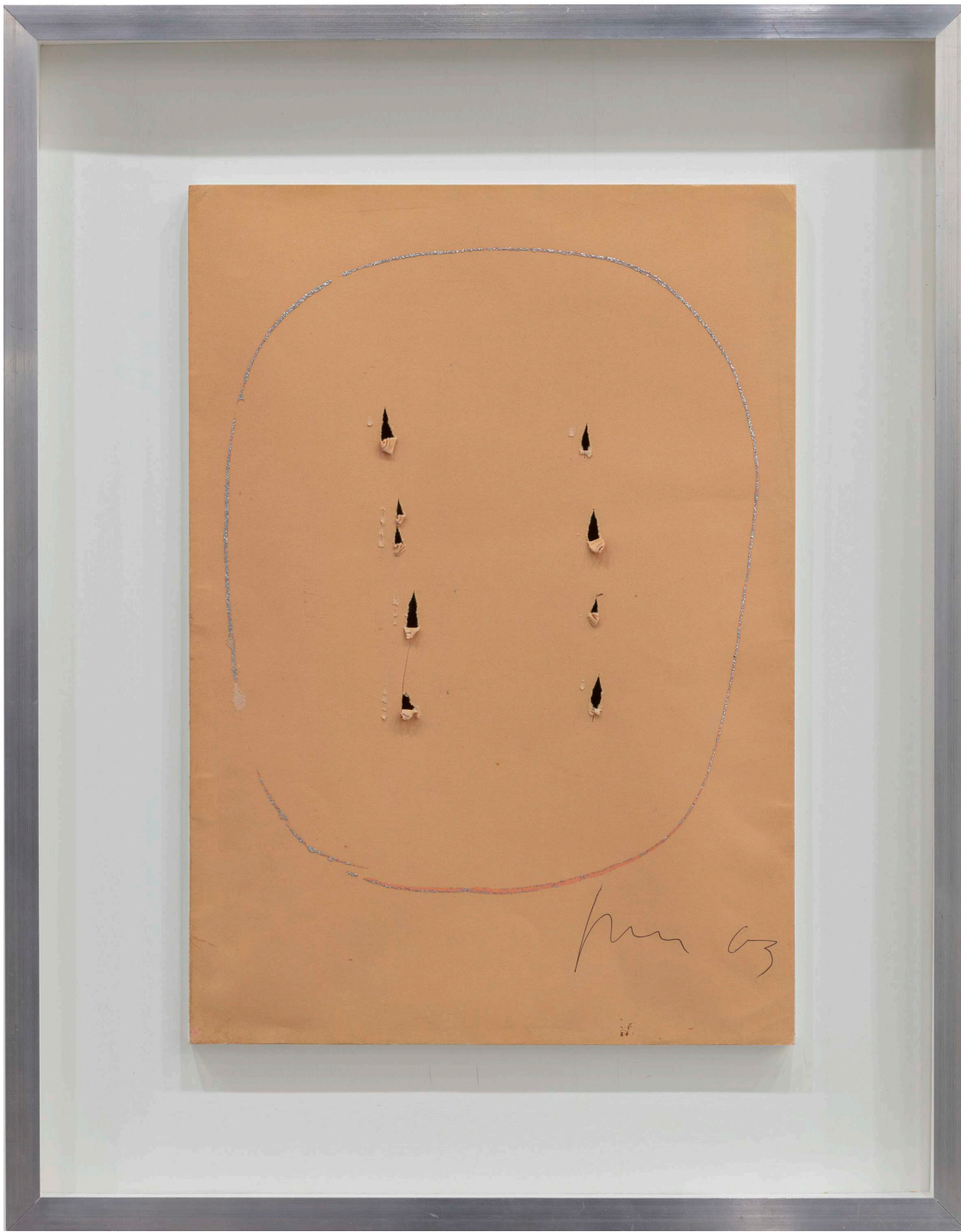
Dadamaino (born Eduarda Emilia Maino - Milan 1930 - Milan 2004), a self-taught artist, she took up art after completing a medical degree.

Volume is part of a series that Dadamaino executed between 1958 and 1960. The work consists of a stretched canvas, painted in white tempera, into which two large oval holes have been cut. The *Volume* series were executed mainly either in black - which are the most numerous - or white. Some coloured canvases were also made. The holes vary in shape and size, and also in how they are spaced within the caves. Dadamaino wanted to emphasise the material absence of the work, rather than its presence. In this sense, her work related to the contemporary experimentation of fellow Italian artist Lucio Fontana.

In 1957 she met Piero Manzoni becoming in the following year a member of the Milanese avant-garde. In 1959 she joined Piero Manzoni's Azimuth Gallery in Milan, which was connected with Group Zero in Germany, Group Nul in the Netherlands, and Group Motus in France. It was in a show in the Netherlands, where her name Dada Maino was by mistake spelt in one word, leading the artist to adopt it.



Dadamaino
Volume, 1960 (detail)
waterpaint on canvas
100 x 50 cm
inscribed, titled and dated on the stretcher:
'DADAMAING VOLUME 1960'



Lucio Fontana
Concetto spaziale, 1962-63, (62-63 DSP 117)
cuts and silver sequins on pink cardboard
50 x 35 cm | with frame 70 x 56 x 4 cm
signed and dated lower right : fon 63

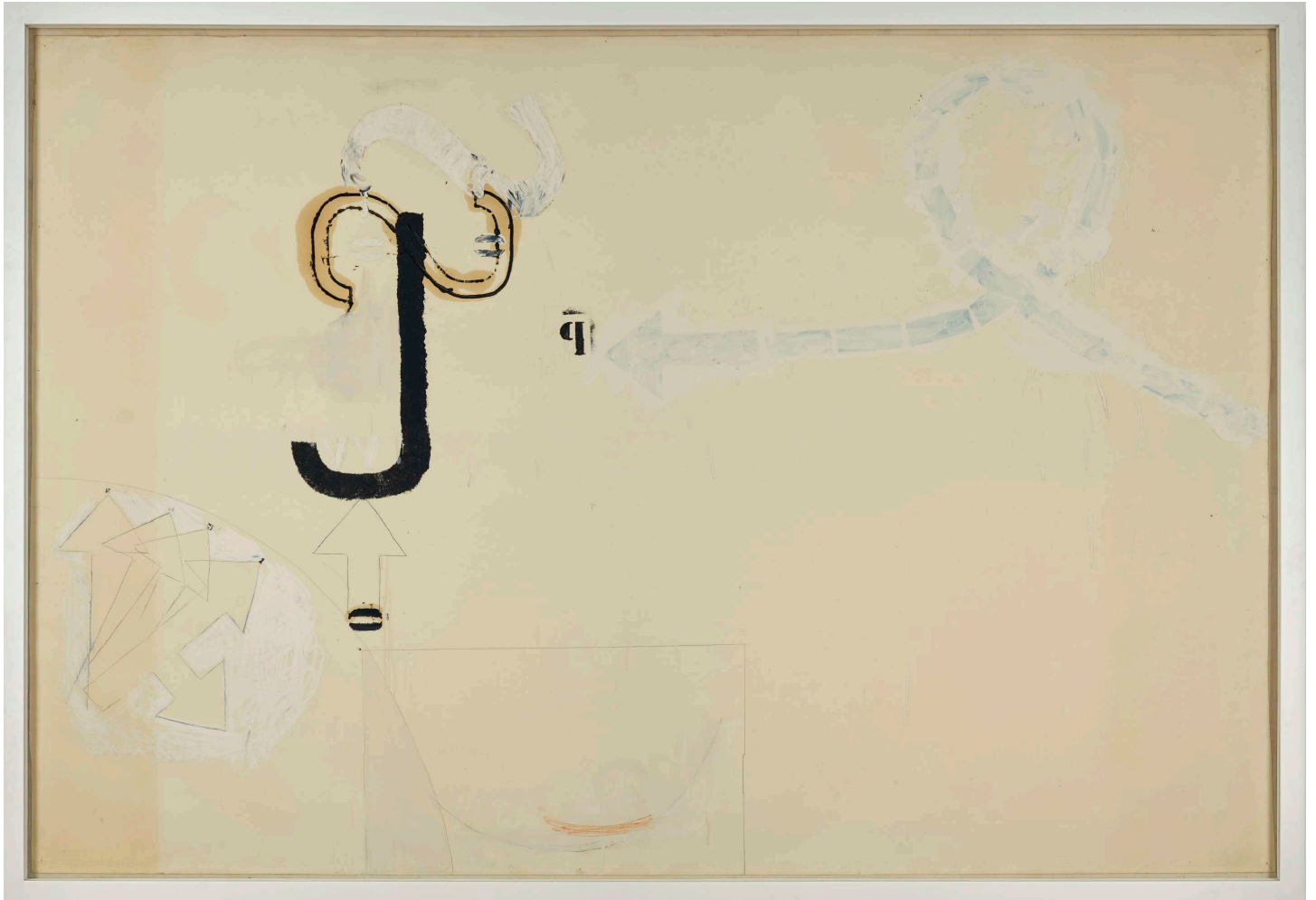
Provenance:

- Private Collection, Rome

Literature:

- *Lucio Fontana. Catalogo ragionato delle opere su carta*, Tomo III, Luca Massimo Barbero (curated by), p. 878





Jannis Kounellis

Untitled, 1960

oil, enamel, ink, black and coloured pencil, pastel on oversize paper, strip lining mounted
155 x 225 cm

Certificate of Authenticity by Archivio Kounellis n. JK60C/H0295, dated 13/02/2023

Provenance:

- The Artist
- Private Collection, London

Literature:

- *Jannis Kounellis in Six Acts*, Walker Art Center, Minneapolis, 2022, illustrated, p. 53

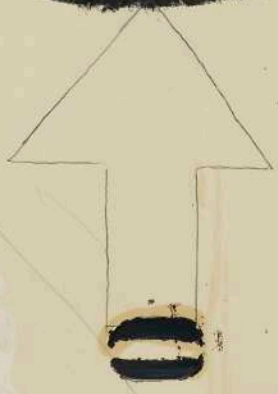
Untitled 1960, is part of a series of works on paper known as *Alfabeti*, that Kounellis realised in Rome in the early 1960s. In these works are represented the very basic elements of communication - numbers, arrows, letters. Kounellis decontextualises the letter, number or symbol through isolation and placing it on a white support, so that he is able to focus the viewer's attention on the marks.



Jannis Kounellis
Untitled, 1960 (back)

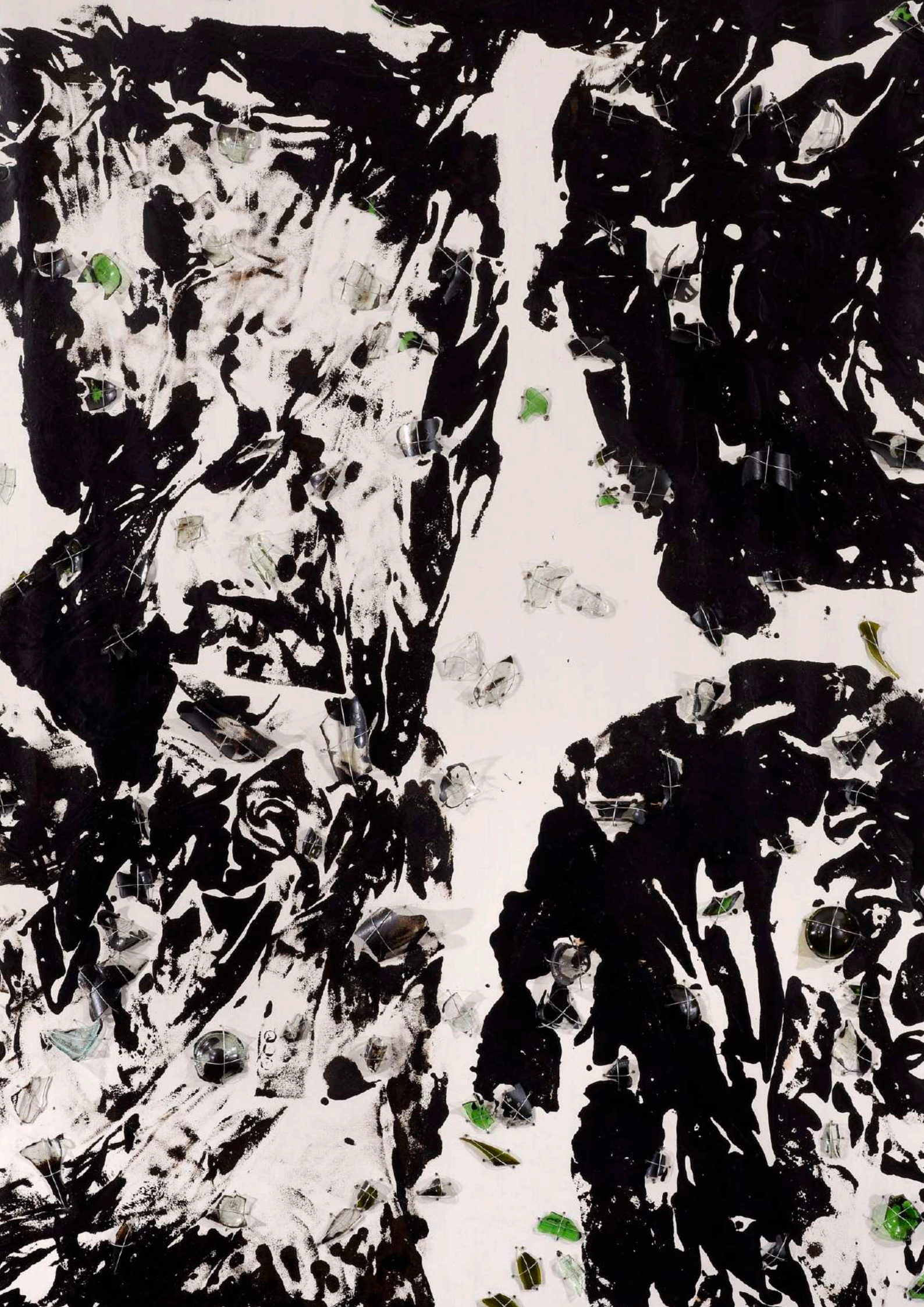


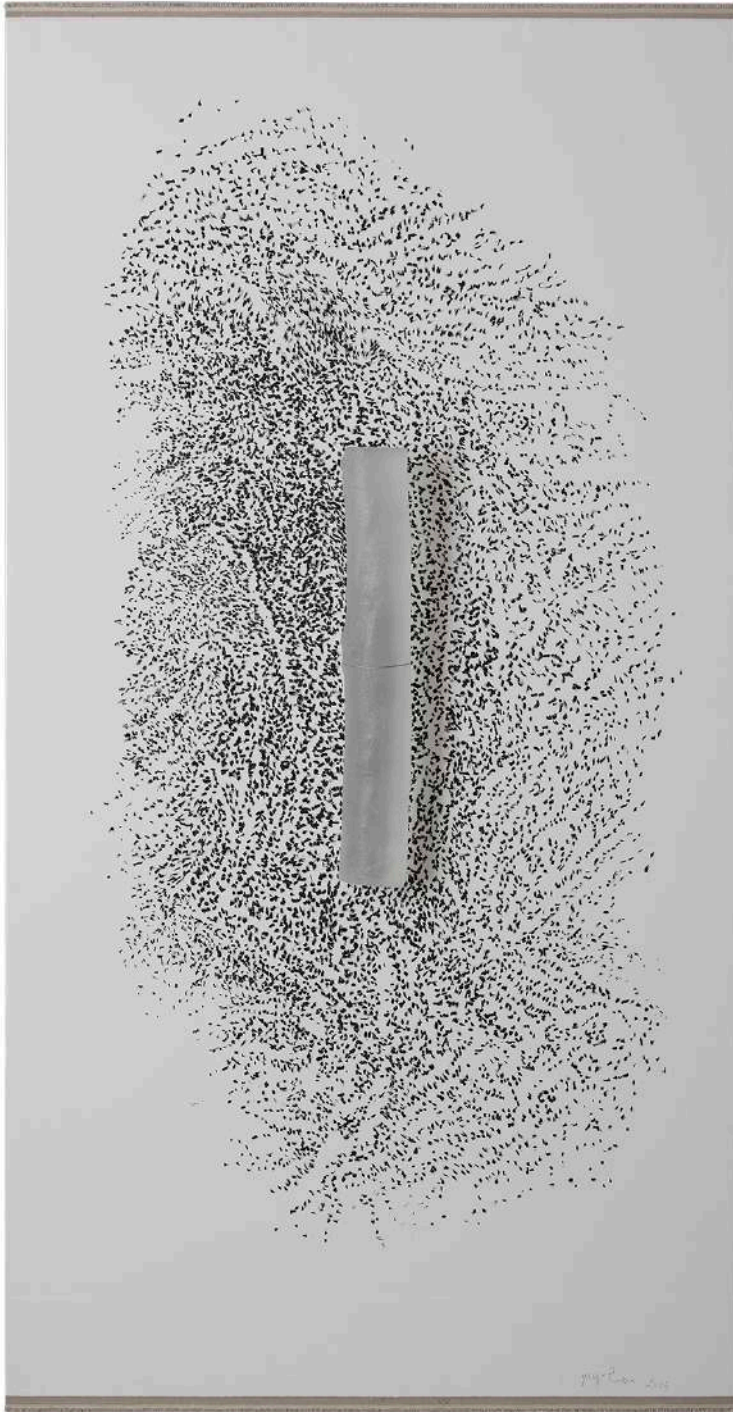
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Jannis Kounellis
Untitled, 2010
steel panel, tar and pieces of broken glass on canvas
200 x 180 cm





Giuseppe Penone

Acero (Maple), 2005

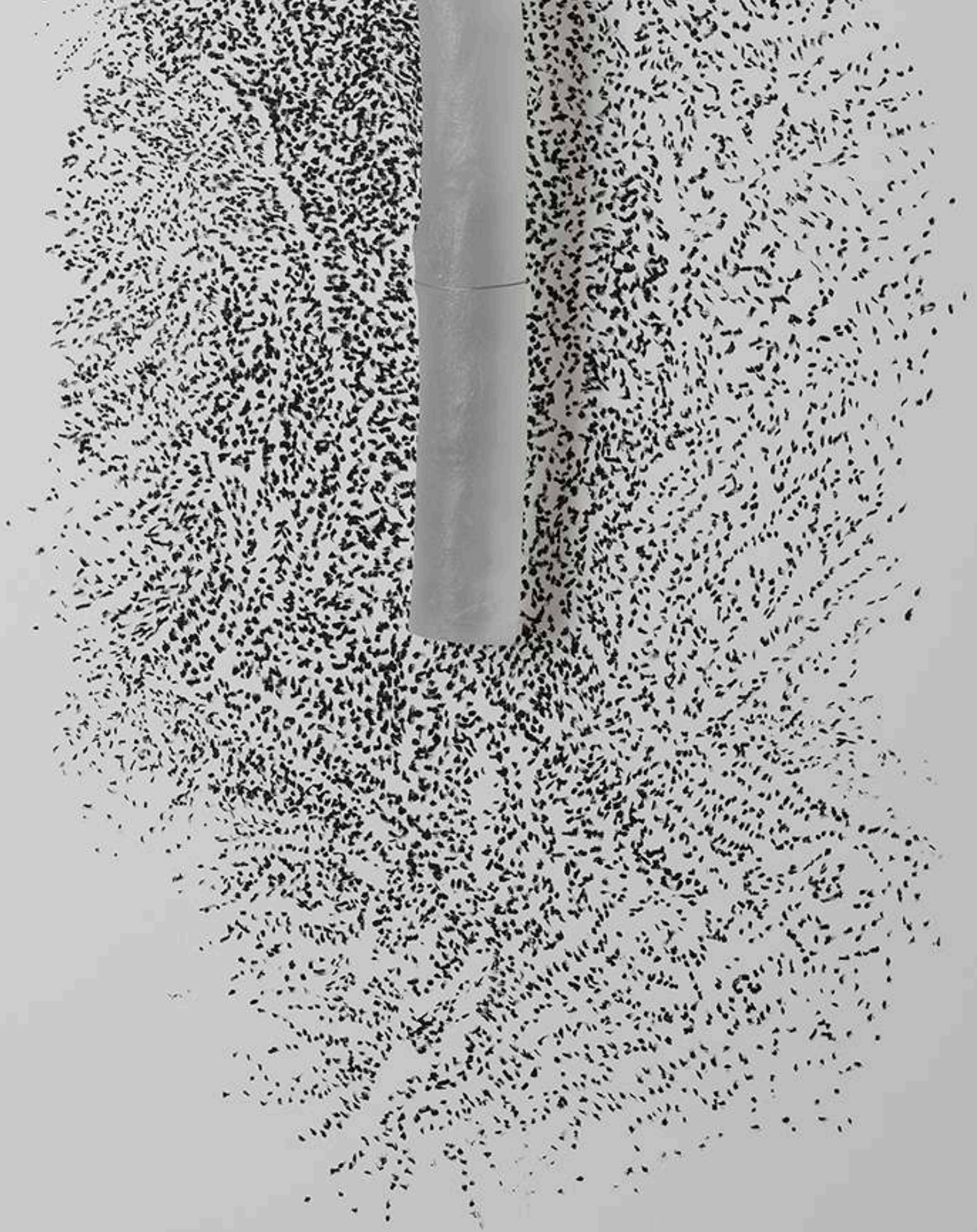
oil on linen and solid crystal

Crystal 66 x 9 x 10 cm | canvas 213 x 113 cm | total dimensions 213 x 113 x 10 cm

Certificate of Authenticity by Archivio Penone n. 1029, dated 17/01/2018

Exhibition:

- *Giovanni Anselmo, Jannis Kounellis, Giuseppe Penone, Emilio Prini. Recent works*, 5 December 2012 - 16 February 2013, Sprovieri, London



Giuseppe Penone's sculpture 'Acero (Maple)' 2005 is inspired by the search for an equal relationship between man and material. Intertwining man, nature and culture this work alludes to a deep time where everything - be it wood or a human body - is fluid and things coexist in a reciprocal action.

giuseppe penone 2005



Jimmie Durham
Coins Only, 2010
red oil drum
95 x 58 d cm

COINS ONLY
PLEASE!

PLEASE!

Exhibitions:

- *Universal Miniature Golf (The Promised Land)*, Glasgow Sculpture Studio, Glasgow, 16 April - 04 September 2010
- *Jimmie Durham, arts, media and sports*, Sprovieri, London 7 October - 27 November 2010
- *Jimmie Durham humanity is not a completed project*, Museo Madre, Naples 23 December 2022 - 4 April 4, 2023

Jimmie Durham (Houston, 1940 - Berlin, 2021), was a sculptor, essayist and poet.

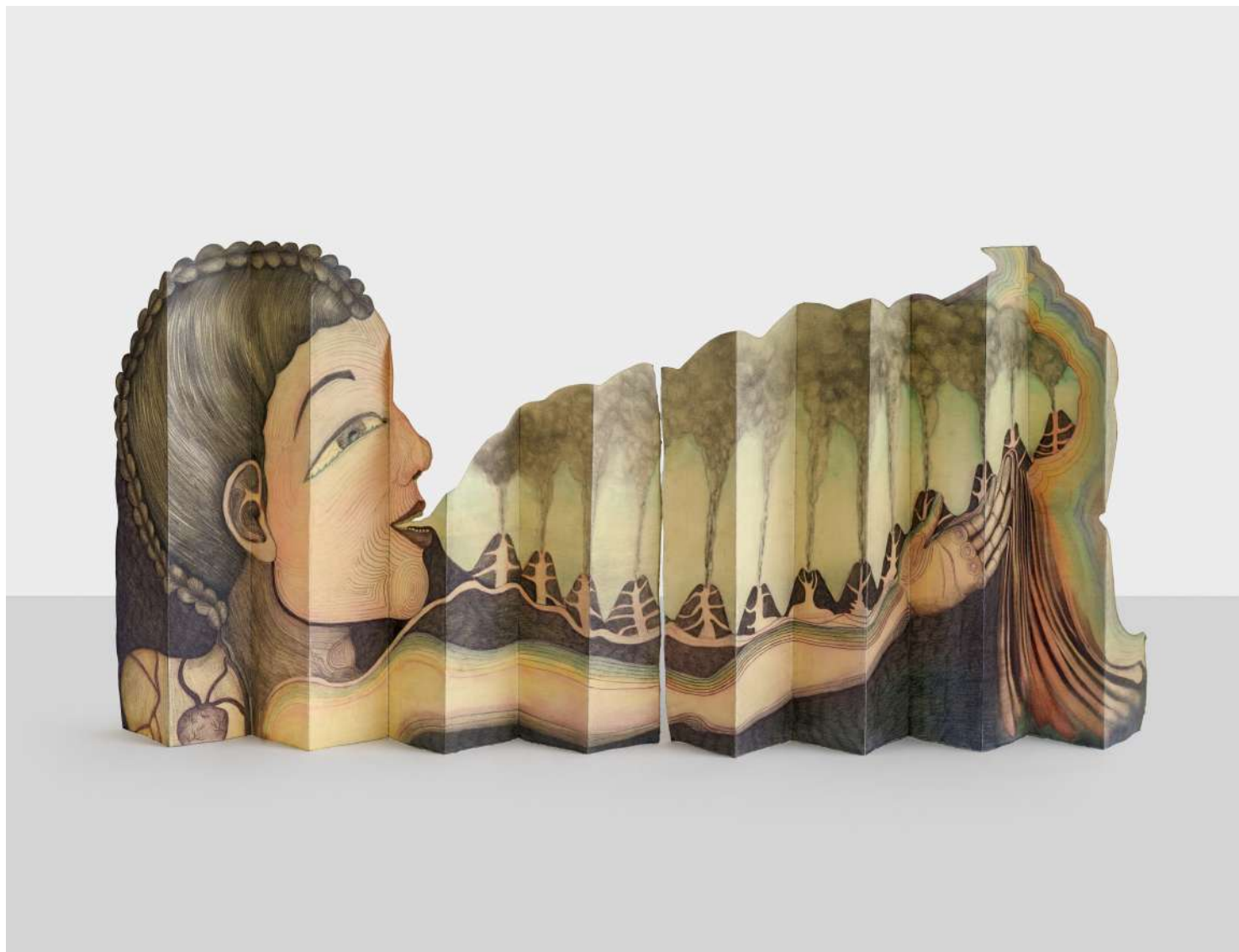
He began working as a sculptor in 1963 and in 1969 he moved to Europe and studied at the Ecole de Beaux Arts in Geneva. Along with three other sculptors he formed the group "Draga", which researched ways to allow the plastic arts to be more accessible to public life. At the same time, along with a Mapuche Indian from Chile and a Quechua Indian from Bolivia, he formed the organisation "Incomindios", which attempted to coordinate and encourage support for the struggle of Indians of the Americas.

In 1973, Durham returned to the US to become a full-time organiser in the American Indian Movement (AIM). During this time he served as director of the International Indian Treaty Council and representative to the United Nations. In the early 1980s Durham returned his attention to art in New York City.

In 1987 Durham moved to Cuernavaca, Mexico, where he was based until 1994 when he moved back to Europe. During his time in Mexico, Durham began to exhibit internationally, including at the Whitney Biennial; Documenta IX; ICA, London; Exit Art, New York; the Museum of Contemporary Art, Antwerp; and the Palais des Beaux-Arts, Brussels. He also published a large number of essays in books and periodicals, including Art Forum, the Art Journal and the Third Text. In 1995, "A Certain Lack of Coherence", a collection of his essays, was published by Kala Press.

Durham has participated in several editions of the Venice Biennale (2019, 2013, 2005, 2003, 2001 and 1999) and of the Whitney Biennale (2014, 2006, and 1993) and took part to the 6th Moscow Biennale (2015); 13th Istanbul Biennale (2013); Documenta 15, 13 and 9 (2022, 2012, 1992); and Taipei Biennale (2012); among others. He was awarded the Robert Rauschenberg Award by the Foundation for Contemporary Arts, New York (2017) and the Goslarer Kaiserring Prize (2016). Jimmie Durham is also the recipient of the Golden Lion for Lifetime Achievement of the 58th International Art Exhibition of La Biennale di Venezia - May You Live In Interesting Times (2019). His retrospective "At the Center of the World" (2017-18) travelled from the Hammer Museum, Los Angeles, to Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; and Remai Modern, Saskatoon.

Solo exhibitions include: MADRE, Napoli (2022); Migros Museum für Gegenwartskunst, Zürich, Switzerland (2017); Serpentine Gallery, London (2015); M HKA, Antwerp (2012); Musée d'Art Moderne de la Ville de Paris (2009), among many others.

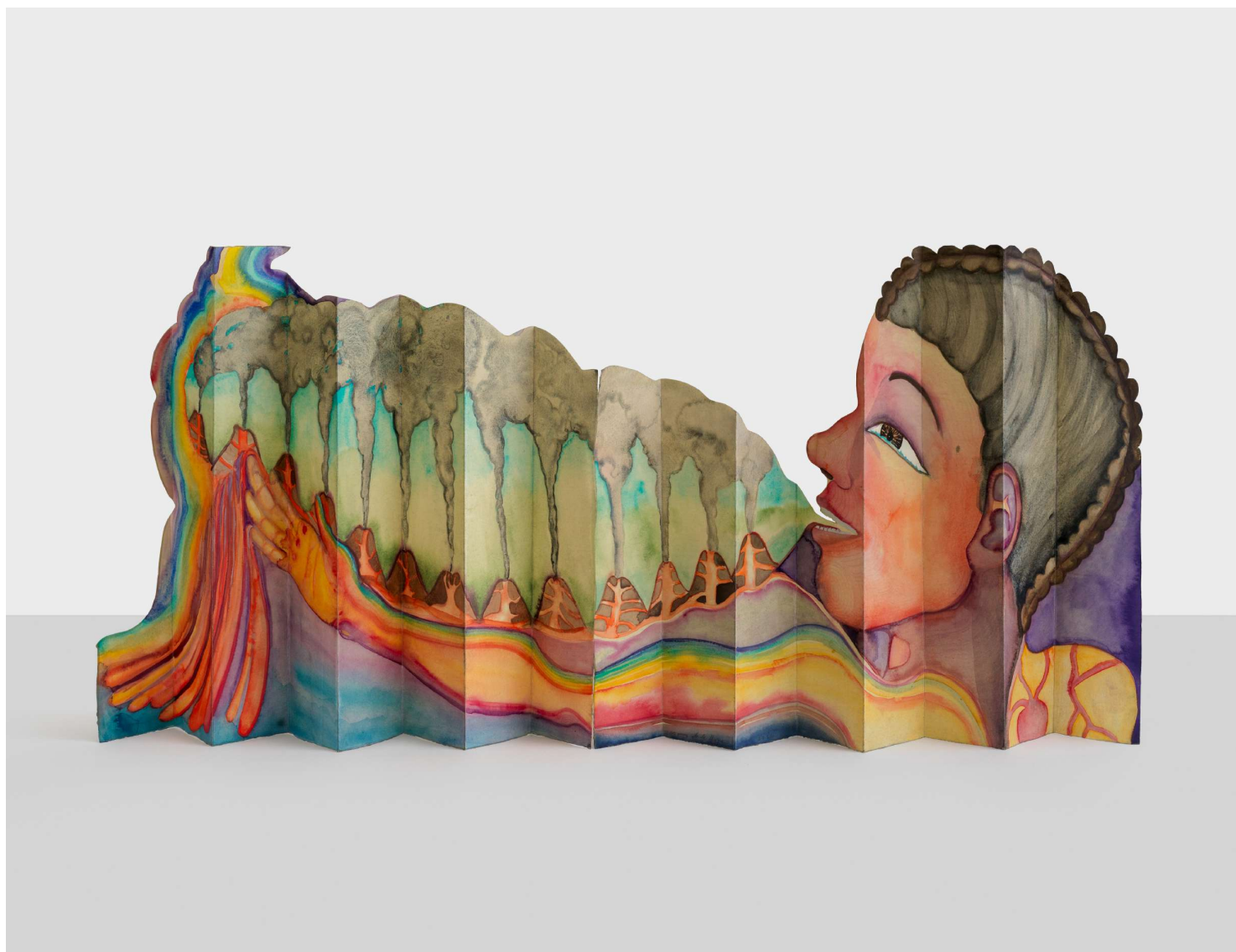


Sandra Vásquez de la Horra

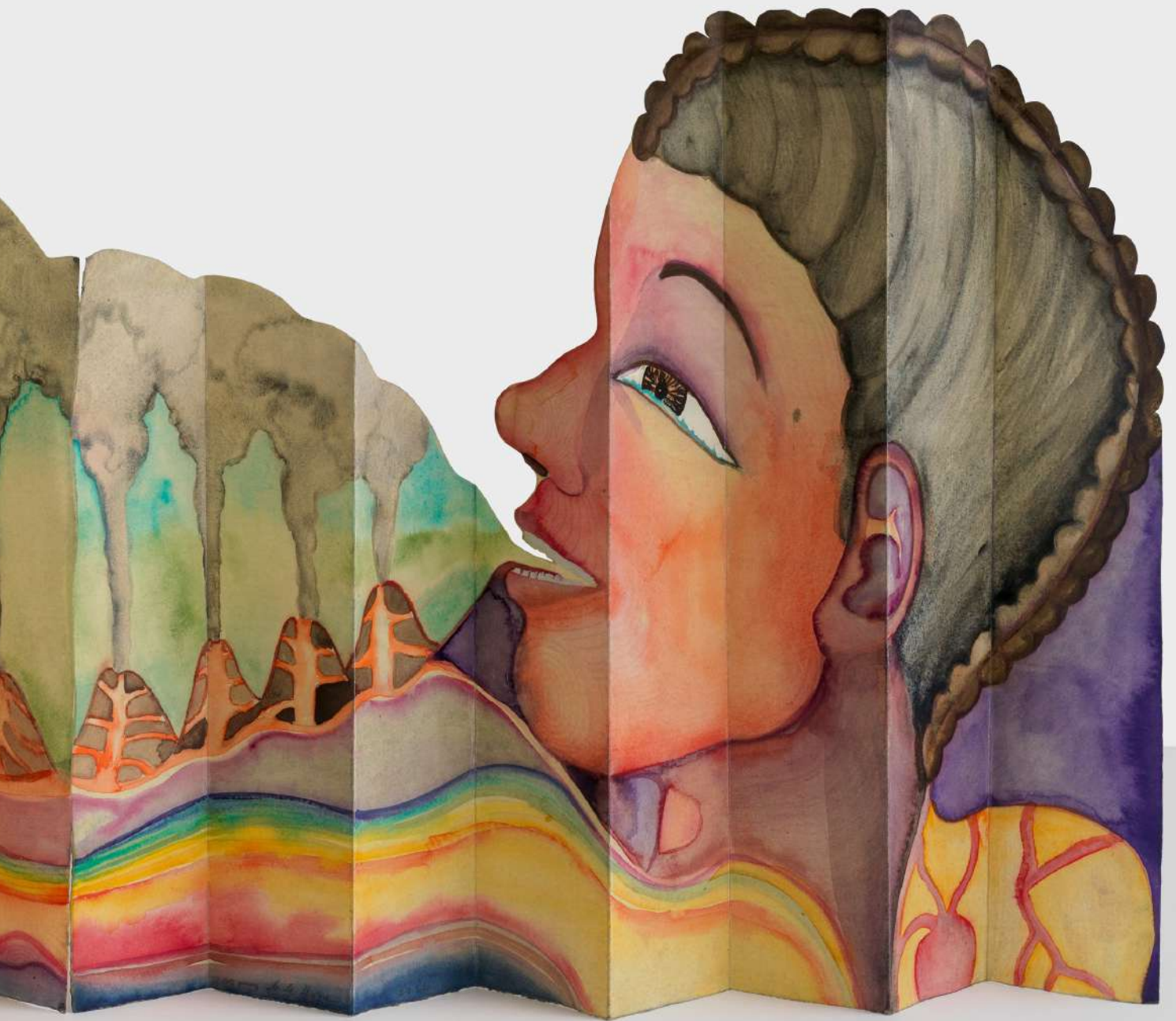
El Despertar, 2024

graphite pencil, watercolour, gouache on paper, wax

79 x 180 x 9 cm



Sandra Vásquez de la Horra
El Despertar, (back), 2024
graphite pencil, watercolour, gouache on paper, wax
79 x 180 x 9 cm





Francesco Arena
A Marat, 2023
bronze
45 x 31 x 63 cm

A Marat is the three-dimensional realisation of the wooden box that is the focal centrepiece of Jacques-Louis David's 1793 painting *La Mort de Marat*. In the painting, this old wooden parallelepiped is used by the murdered Marat as a holder for the papers and inkwell he used to write while immersed in the bath. David's painting is preserved at Musées Royaux des Beaux-Arts de Belgique. The mirror-polished bronze sculpture reflects everything around the work by sucking it into it, making it almost invisible.



Jacques-Louis David, *La Mort de Marat*, 1793

Exhibitions:

- *Francesco Arena. Il fulmine governa ogni cosa*, Fondazione Nicola Del Roscio, 22 September - 07 December 2023

Literature:

- *Der Blitz steuert alles / Il fulmine governa ogni cosa*, Lenz, Milano, 2024, illustrated in colour, from pp. 33 to 38, 40, 53



Francesco Arena. *Il fulmine governa ogni cosa*, Fondazione Nicola Del Roscio, 22 Sept - 07 Dec 2023

AMARAT



Giorgio Andreotta Calò
Pinna Nobilis (Z), 2018
white bronze
55,5 x 12 x 19 cm

The sculptures named *Pinna Nobilis* derive their name and their appearance from the shell of the homonymous bivalve mollusc, the largest in the Mediterranean waters. Made in bronze, the sculptures produced by Giorgio Andreotta Calò from 2014 onwards portray specimens of *Pinna Nobilis* in their life size. Next to the central body formed by the shell, the metal casting channels and the "embouchure" are integral parts of the sculpture, traces of the lost wax casting process and, at the same time, supporting elements of the work itself. Each *Pinna* has a naturally symmetrical shape: two lateral valves almost identical to each other make up the shell. In these works we find many aspects that cross the artistic research of Calò. The survey on the landscape and in particular on the lagoon of Venice, his native city, is common to several works created by the artist, who extracts some fragments and reworks them into objects with a strong symbolic and evocative charge. The specular shape of *Pinna Nobilis* also recalls the theme of the double, its symbolism and its being an investigative tool of our present, suspended between reality and its virtual representation.



