



Art | Basel
Miami Beach

TornabuoniArt

CARLA **ACCARDI**
PABLO **ATCHUGARRY**
ALBERTO **BIASI**
ALIGHIERO **BOETTI**
CHRISTO
DADAMAINO
PIERO **DORAZIO**
LUCIO **FONTANA**
WIFREDO **LAM**
ROBERTO **MATTA**
CLAUDIO **PARMIGGIANI**
MIMMO **ROTELLA**
MARIO **SCHIFANO**

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 " in 1947. The following year Accardi exhibited at the Venice Biennale.

Accardi exhibited widely throughout the 1950s, taking part in the landmark group exhibition *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).

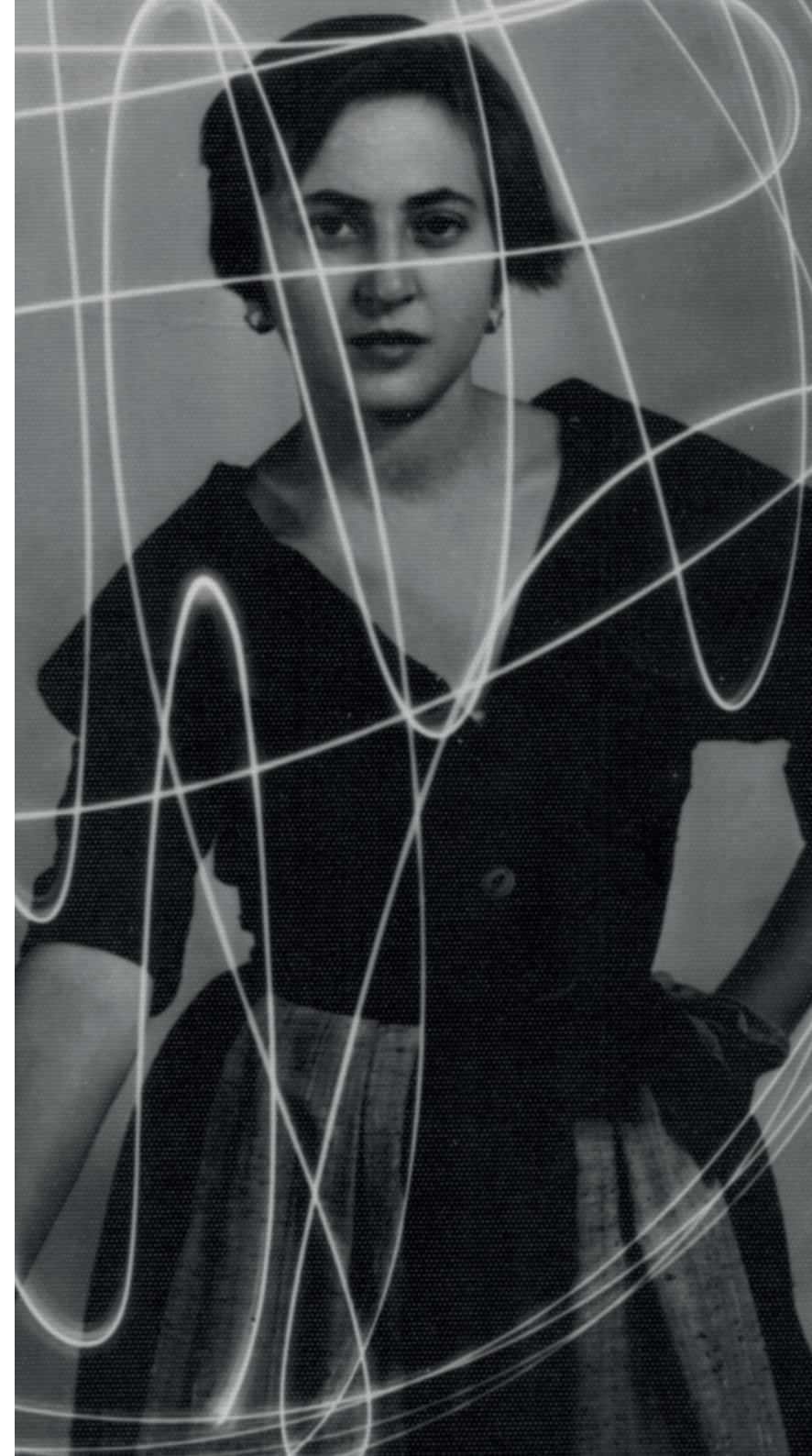
At the beginning of the 1980s, Accardi created the *Parentesi* series in which she returned to raw

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 Museum in New York. Further retrospectives of her work were held in the historical rooms of the Museo d'Arte Contemporanea del Castello di Rivoli in 1994, at the Musée d'Art Moderne de la Ville de Paris in 2002 and at Museo MACRO, Rome in 2004.

Accardi was a committed feminist and Marxist throughout her life, having co-founded the influential 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

Arancioverde, 1972-76

paint on cloth
110,23 x 90,55 in - 280 x 230 cm
front: signed and dated on the lower right Accardi 79.

certificate of authenticity by Carla Accardi on photograph, dated 10 April 1990, certificate no. 55/90. Errata by Archivio Accardi Sanfilippo, Rome, n° A/21/2020, dated 24 July 2020.

PROVENANCE

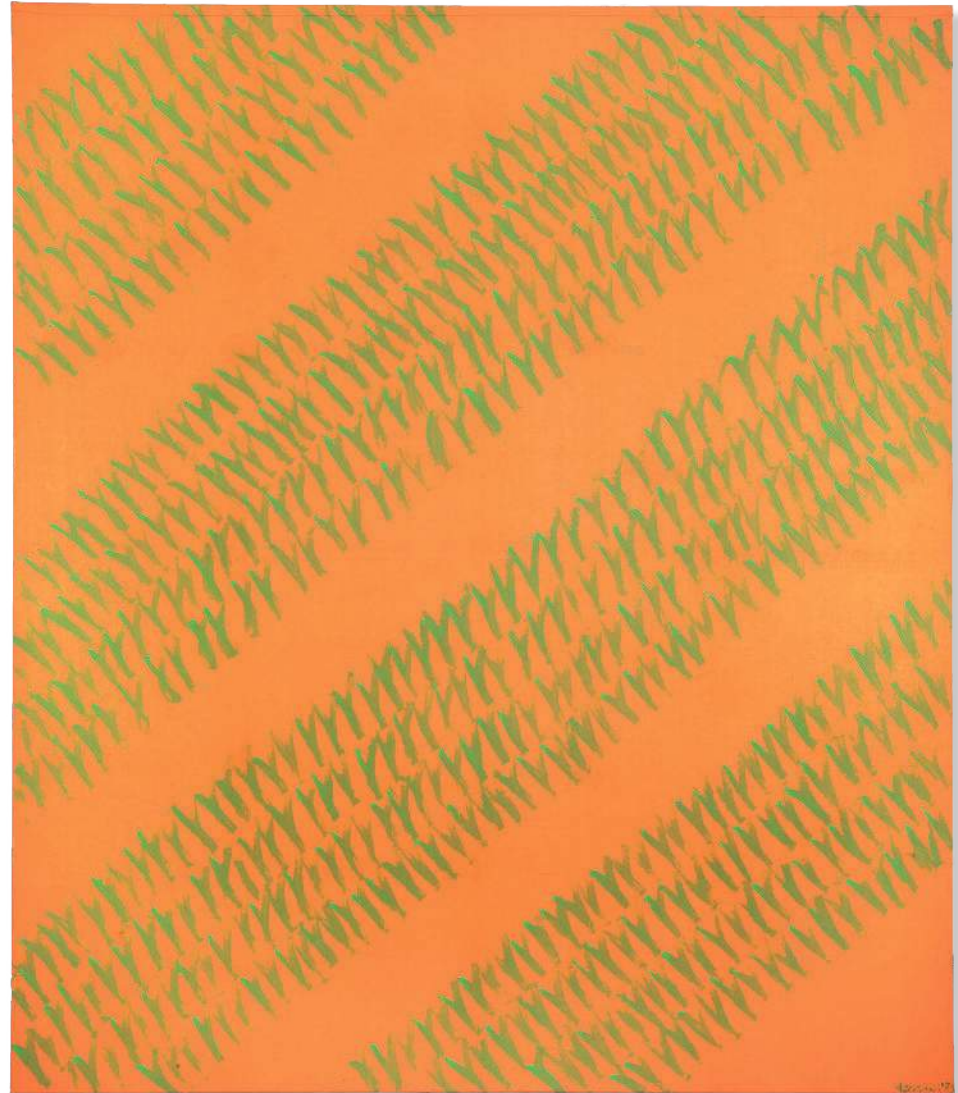
Frittelli Arte Contemporanea, Florence.
Private collection, Florence.

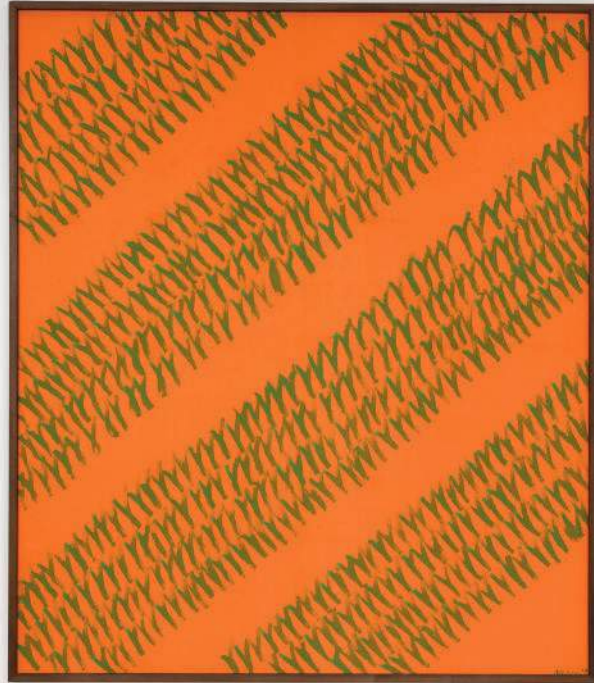
BIBLIOGRAPHY

"Carla Accardi. La vita delle forme", edited by Germano Celant, Silvana Editoriale, Milan, 2011, pp. 366 - 367.
"Arte moderna e contemporanea. Antologia scelta 2021", exhibition catalogue, Tornabuoni Arte, Florence, 2020, p. 83.
"Carla Accardi - Dadamaino. Between sign and transparency", exhibition catalogue, Forma Edizioni, Florence, 2021, p. 88.
"Passione Novecento da Paul Klee a Damien Hirst. Opere da Collezioni private", exhibition catalogue, curated by Sergio Risaliti, Gli Ori, Pistoia, 2022, pp. XVI - 164 - 202.
"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, p. 19.
"Avanguardie al Femminile", exhibition catalogue, Tornabuoni Arte, Florence, 2024, pp. 34-35.

EXHIBITIONS

"Carla Accardi - Dadamaino. Between sign and transparency", Tornabuoni Art, Paris, May - September 2021.
"Passione Novecento da Paul Klee a Damien Hirst. Opere da Collezioni private", Palazzo Medici Riccardi, Florence, September 2022 - January 2023.
"Interstellaire", Fondation Opale, Lens, June - November 2023.
"Women of the Avant-Garde", Tornabuoni Arte, Florence, September - November 2024.





Exhibition view, *Carla Accardi - Dadamaino. Between sign and transparency*
May - September 2021
Tomabuoni Art, Paris

PABLO ATCHUGARRY

MONTEVIDEO, 1954

Pablo Atchugarry was born in Montevideo, Uruguay, in 1954. Through his father, a constructivist painter and disciple of Joaquín Torrès García, Pablo was immersed in art from a very young age and encouraged to pursue an artistic career.

After experimenting with a wide range of different materials, Atchugarry discovered the extraordinary elegance of marble in 1979, year in which he carved his first sculpture, named *La Lumière*. Having found his preferred medium, the sculptor embarked on an international career, seeing his work exhibited in a variety of European cities, including Milan, Copenhagen, Paris, Chur and Stockholm, and imbibing himself of the cultures discovered in his travels, drawing inspiration from Greek, Italian and Gothic art.

He settled permanently in Lecco in Northern Italy in 1982, where he worked on his numerous public commissions both in Italy and abroad. Almost 20 years later, the city of Lecco inaugurated a museum in honour of Atchugarry's achievements, displaying works and documents spanning the artist's entire career. Atchugarry has produced public commissions for various cities and institutions around the world, such as the Uruguayan government sculpture park, the city of Monaco and the Fontana Collection in Italy. Retrospectives of the artist's work were organised in the Palazzo Isimbardi in Milan, in the

Groeningemuseum in Bruges and in a travelling exhibition in Brazil, accompanied by a critical text by Peggy Guggenheim Foundation Associate Curator Luca Massimo Barbero.

In 2002, Atchugarry was awarded the Michelangelo Prize by the city of Carrara in recognition of his artistic career, and the next year he took part in the 50th Venice Biennale. There, he produced a sculpture with eight pieces in two different types of marble, entitled *Soñando la paz*, which was given pride of place in the Uruguayan Pavilion.

Having always displayed a keen interest in promoting and diffusing the arts in his home country, Atchugarry opened the Fundación Pablo Atchugarry in 2007 in Manantiales, Uruguay. The centre is conceived as a meeting place for artists, both established and emerging, and for the general public, to exchange and dialogue on art. The sculpture park in the grounds surrounding the campus contains many of the artist's own creations, as well as works by various international artists. With over eighty solo and group exhibitions around the world, Atchugarry now lives and works between Lecco, Italy, and Manantiales, Uruguay.



PABLO ATCHUGARRY

Montevideo 1954

Path of harmony, 2024

carrara marble
45,47 x 12,4 x 10,82 in - 115,5 x 31,5 x 27,5 cm



PROVENANCE
Artist's studio.

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 Tendenze 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.



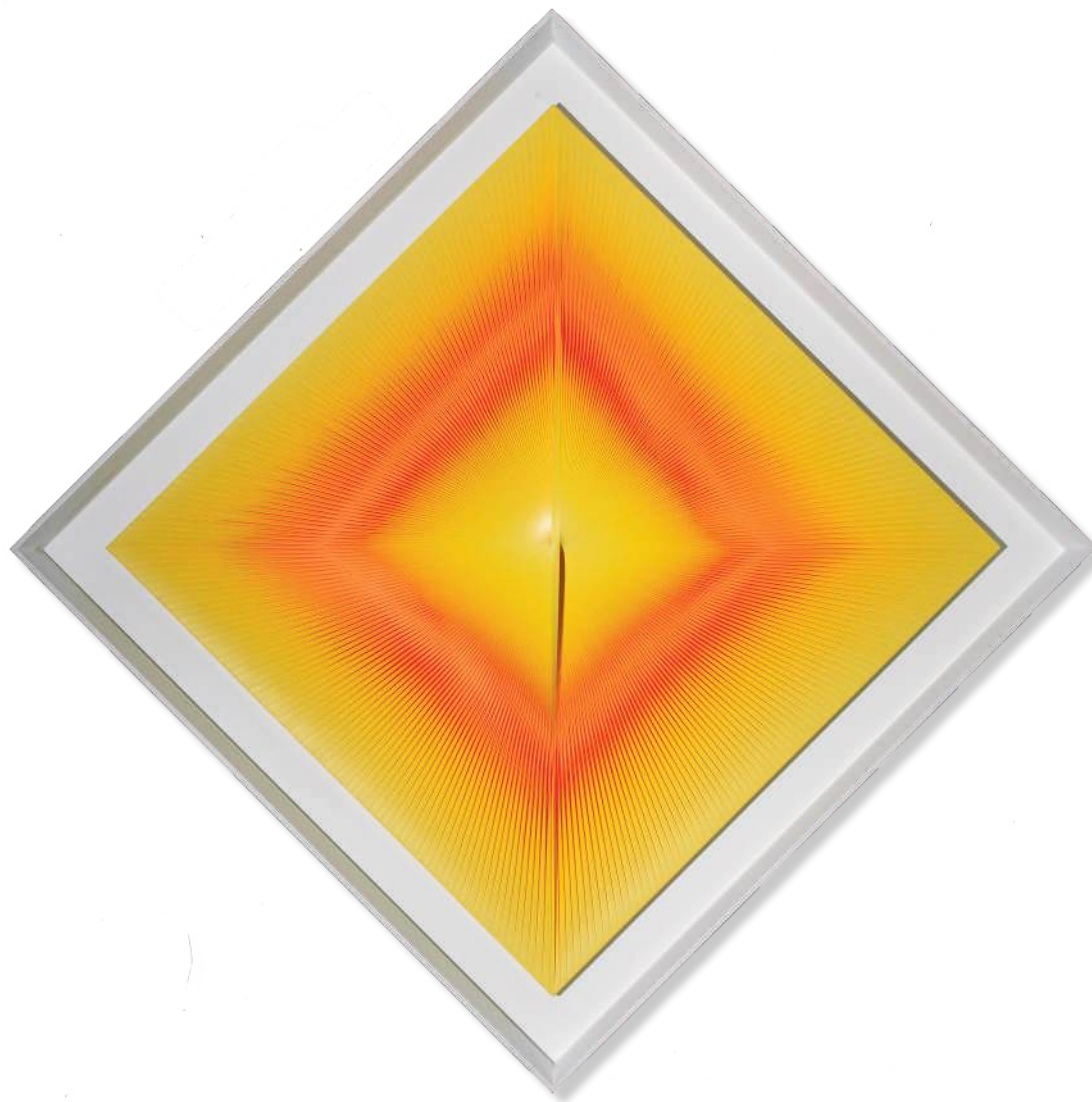
ALBERTO BIASI

Padua 1937

Abbagliante come un sole, 2010

pvc strips and acrylic on panel
50 x 50 in - 127 x 127 cm
reverse: signed, titled and dated 'Alberto Biasi 2010 Abbagliante come il sole'; label Alberto Biasi reg. no. T 718.

certificate of authenticity by Archivio Alberto Biasi, on photograph, reg. no. T 718, dated 8/11/2019.

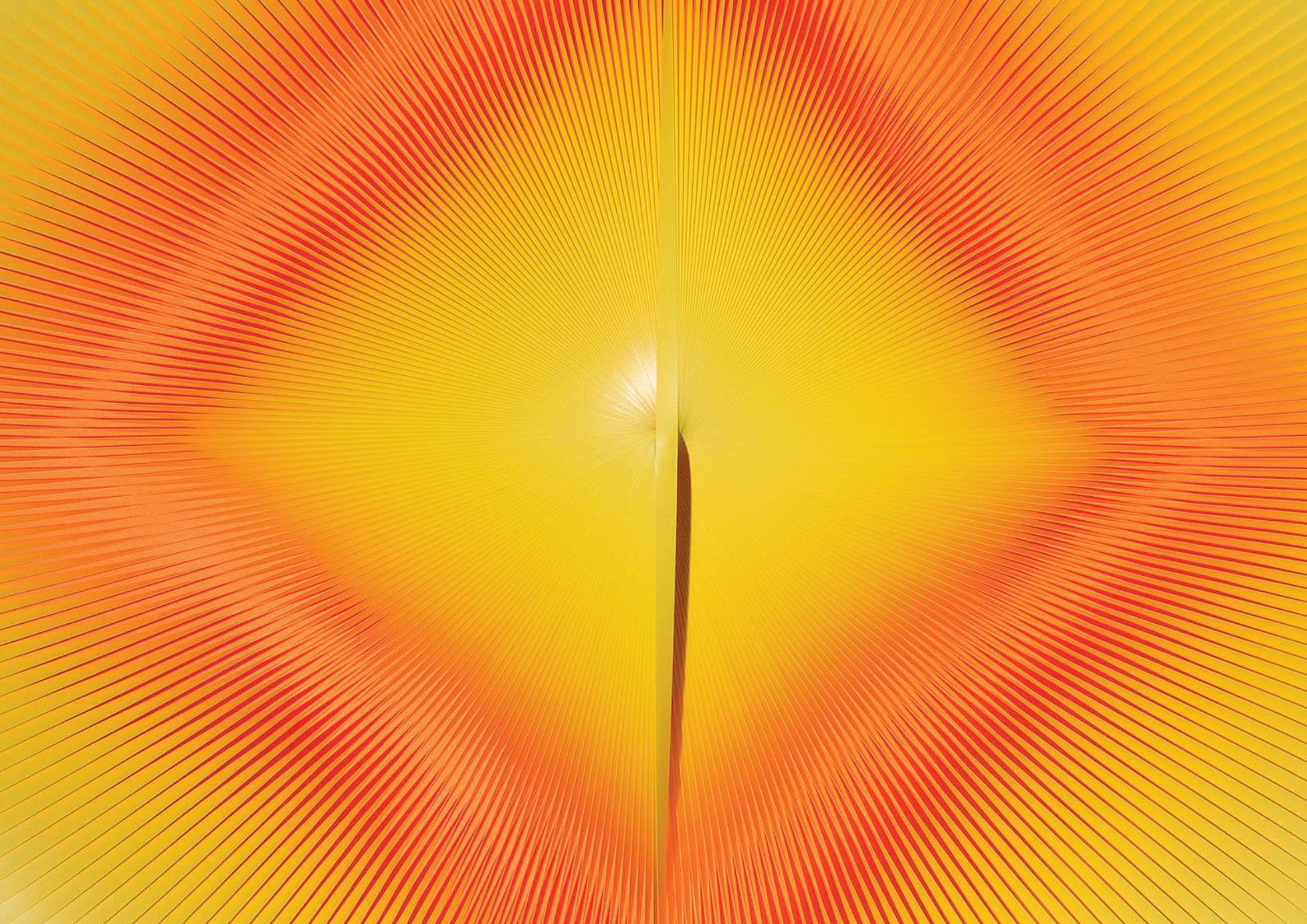


PROVENANCE

Private collection, Florence.

EXHIBITIONS

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



ALIGHIERO BOETTI

TURIN, 1940 - ROME, 1994

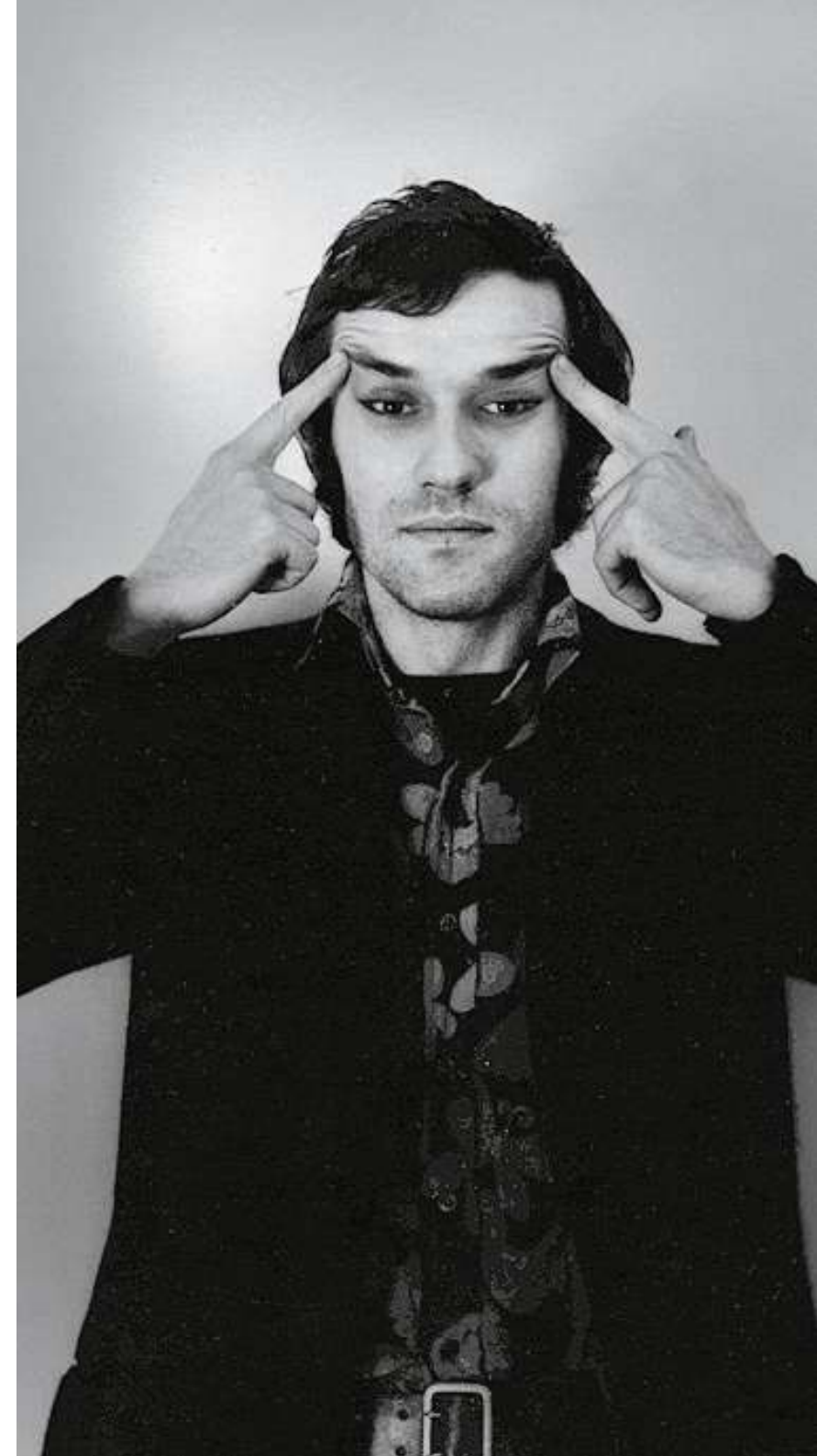
Alighiero Boetti—or Alighiero e Boetti as he liked to sign his works from 1971—was born in Turin, Italy. The son of lawyer Corrado Boetti and violinist Adelina Marchisio, he began his career as a self-taught artist, after having briefly studied Business and Economics. In 1967, the Christian Stein gallery 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, 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 Boetti and his wife Annemarie Sauzeau-Boetti 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

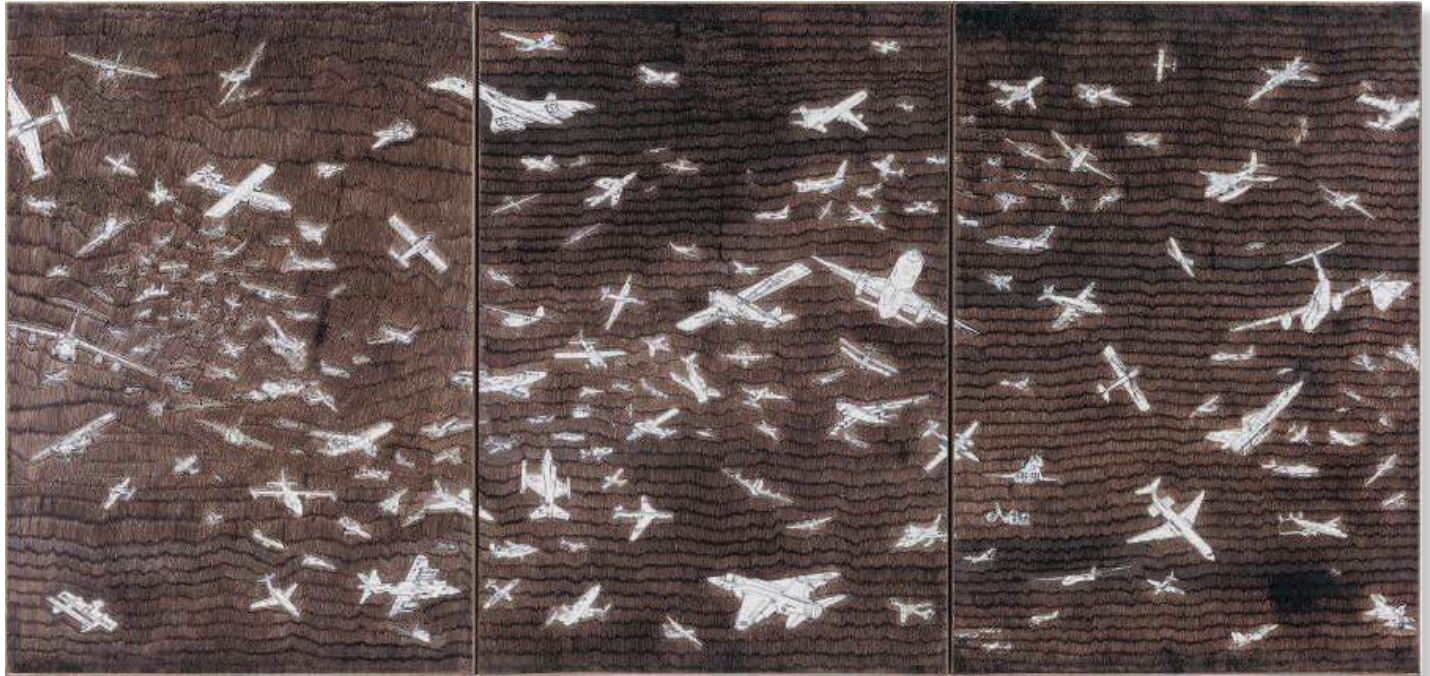
Turin 1940 - Rome 1994

Aerei, 1988

ballpoint pen on paper laid down on canvas

25,19 x 53,34 in - 64 x 135,5 cm

reverse: signed, inscribed and dated 'alighiero e boetti roma 1988'



PROVENANCE

Private Collection, Bologna

Private Collection (acquired from the above in the 1990s)

Private Collection (thence by descent from the above)

Private Collection, Paris

BIBLIOGRAPHY

Laura Cherubini, ed., Alighiero Boetti, Florence, 2016, pp. 182-183
(illustrated, p. 183)

ALIGHIERO BOETTI

Turin 1940 - Rome 1994

Mappa, 1983-84

embroidery on cloth
44,88 x 66,14 in - 114 x 168 cm
reverse: signed, dated and inscribed on the lower edge of the cloth
Alighiero e Boetti - Kabul - Afghanistan 1984.

certificate of authenticity from the Archivio Alighiero Boetti, Rome, on photograph, n° 2673, modified on 14 October 2015.



PROVENANCE

Ben Brown Fine Arts, London.
Private Collection, Italy.
Private Collection, Venice.
Artist's studio, Rome.

BIBLIOGRAPHY

"Alighiero Boetti. Catalogo generale", curated by Jean-Christophe Ammann, Mondadori Electa, Milan, 2015, Tomo terzo/1, p. 46, n° 1238.
"Alighiero e Boetti, Regola e Regolarsi", curated by Mark Godfrey, Ben Brown Fine Arts, London, 2023, n° 60.

EXHIBITIONS

"Ordering the Ordinary", Timothy Taylor Gallery, London, July - August 2005.
"Alighiero e Boetti, Regola e Regolarsi", Ben Brown Fine Arts, London, June - July 2023.



CHRISTO

GABROVO, 1935 - NEW YORK, 2020

The name of Christo actually conceals the artistic project of a couple, in life and art.

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

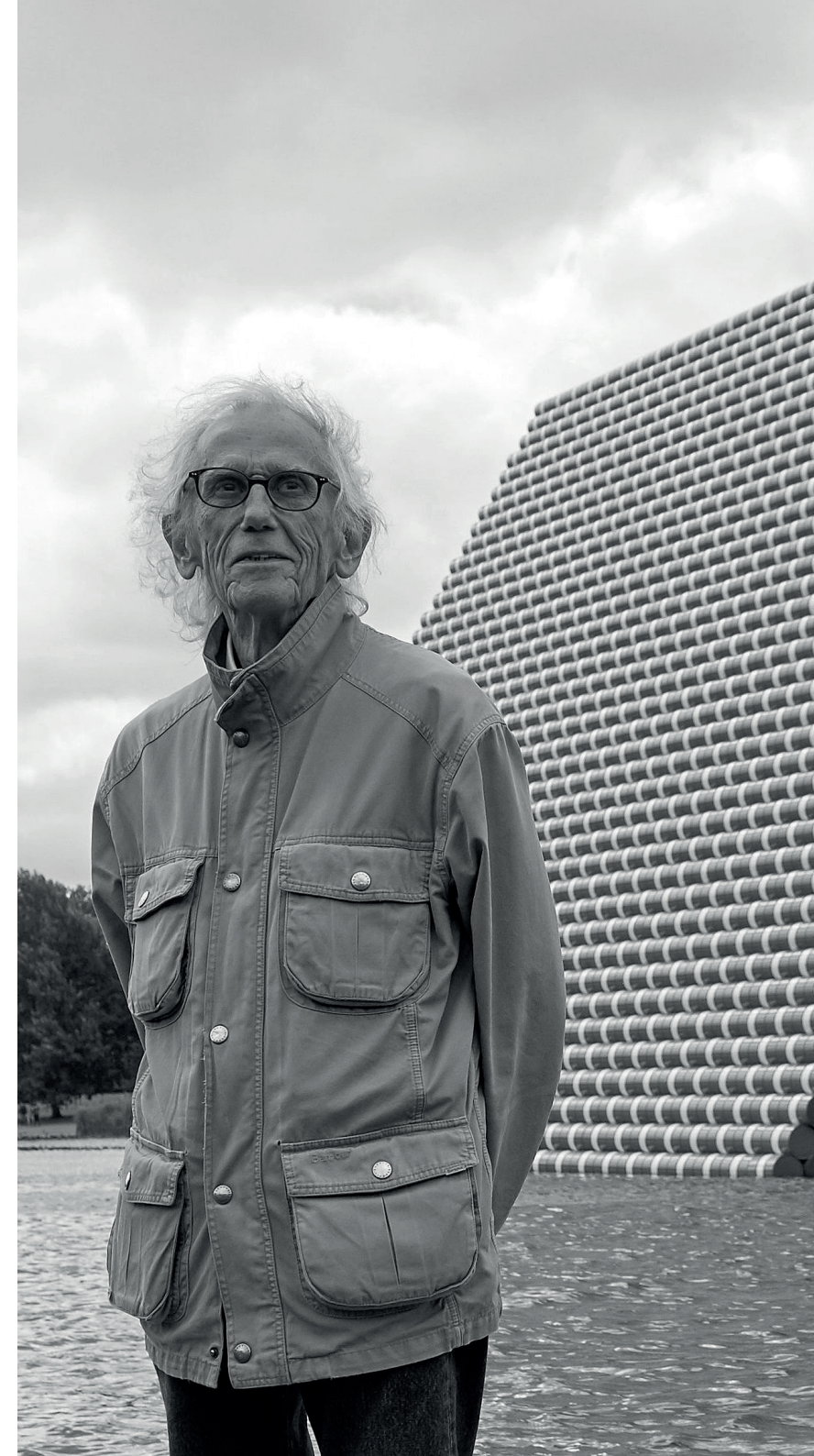
Christo Javašev was born in Bulgaria; he studied at the Academy of Fine Arts in Sofia and later moved to Paris, where he joined the Nouveaux Réalistes group. His first works were abstract paintings and objects wrapped in canvas or plastic. Jeanne-Claude was born in Casablanca and graduated in Tunis in 1952. The theme originally developed by Christo became the center of the couple's artistic production. With *Wrapped Objects* they "revealed through concealment", with a conceptual goal that was the opposite to that of Duchamp's ready-made objects. Whereas with Duchamp common objects became works of art, they now became a strange object that went beyond our common perception and was completely reinvented.

In 1961 they held their first exhibition at the Haro Lauhus Gallery in Cologne. They later emigrated to the United States and in 1964 they started making

large-scale projects with buildings, monuments or entire landscapes. Christo came up with the idea, and Jeanne-Claude was in charge of implementing it. They both signed the installation and the preparatory drawings that recorded it, made by Christo only. In their view, their temporary wrappings were tributes to monuments and places. In spite of this, their works have often been controversial, because of their very strong visual impact.

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

Christo died in 2020.



CHRISTO

Gabrovo 1935 - New York 2020

Running Fence (Project for Sonoma and Marin County, State of California), 1975

mixed media on cardboard mounted on panel and plexiglass
56,69 x 96,06 in - 144 x 244 cm
front: signed and dated bottom left Christo 1975.

certificate of authenticity by Christo, dated 2016.



BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2019", exhibition catalogue, Tornabuoni Art, Florence, 2018, pp. 82-83.
"The Unbearable Lightness of Being", exhibition catalogue edited by Fatos Ustek, Tornabuoni Art, London, 2019, pp. 22-23.
"Arte moderna e contemporanea. Antologia scelta 2022", exhibition catalogue, Tornabuoni Arte, Florence, 2021, pp. 86-87.

EXHIBITIONS

"The Unbearable Lightness of Being", Tornabuoni Art, London, April - August 2019.



Upper cable 9/16 diameter, prestressed concrete wire rope, continuous 6x18, w/

OCEAN BODEGA BAY, COUNTY ROAD 294, FRANKLIN SCHOOL ROAD, ESTERO AMERICANO, TOWN OF VALLEY FORD, STATE HIGHWAY 1, GERIOME ROAD, PETALUMA VALLEY FORD ROAD, WALKER ROAD, PEPPER ROAD, MEACHAM ROAD, STONY POINT ROAD

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. Together, they 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

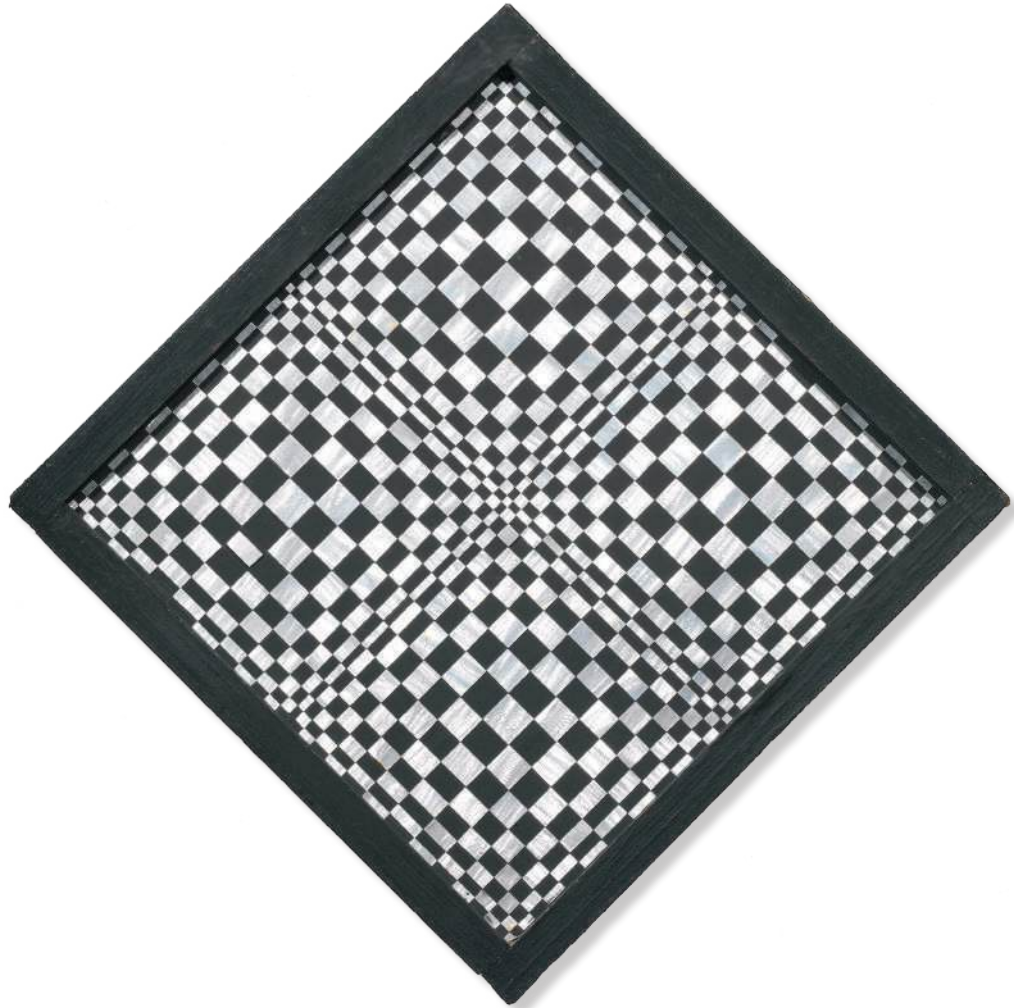
Oggetto ottico dinamico indeterminato, 1963-65

milled aluminium plates on wooden structure

19,68 x 19,68 in - 50 x 50 cm

reverse: signed, dated and inscribed Dadamaino 1963-65 / alla carissima L. V. Masini con amicizia, 7.4.65 Dadamaino.

certificate of authenticity by the Archivio Generale Dadamaino, Milan, on photograph, no. 71/11.



PROVENANCE

Private Collection, Florence.

BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2016", exhibition catalogue Tornabuoni Arte, Florence, 2015, p. 88.

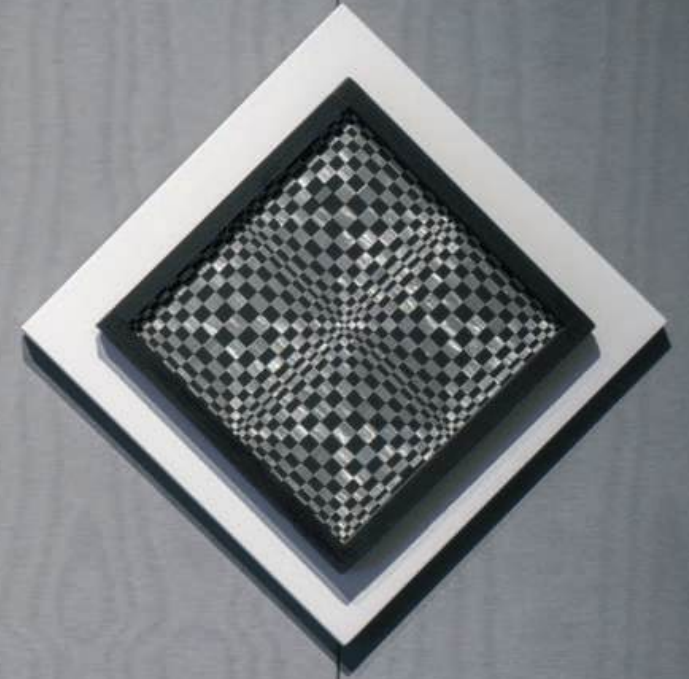
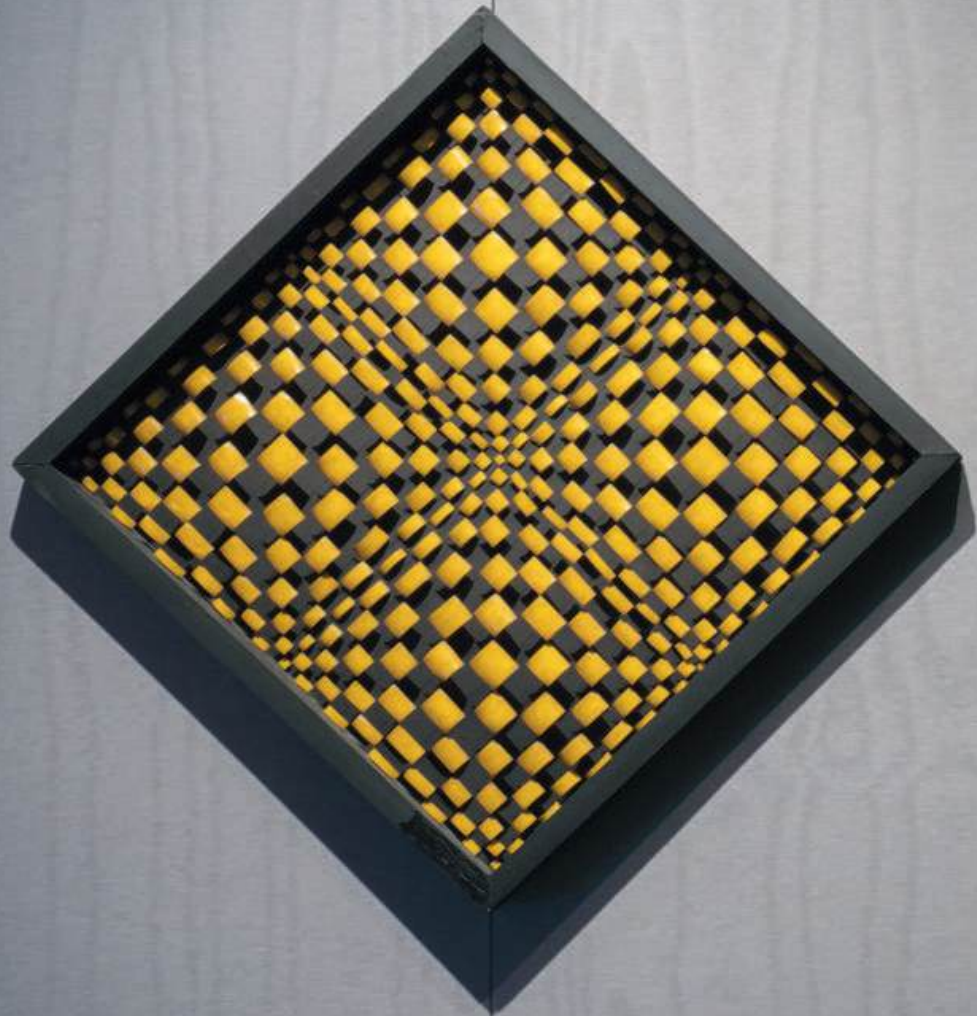
"Avanguardie al Femminile", exhibition catalogue, Tornabuoni Arte, Florence, 2024, p. 91.

EXHIBITIONS

"Women in Abstraction", Centre Pompidou, Paris, May - August 2021; Guggenheim Bilbao, Bilbao, October 2021 - February 2022.

"The Milk of Dreams. 59th International Art Exhibition of La Biennale di Venezia", curated by Cecilia Alemani, Arsenale/Central Pavilion (Giardini), Venice, April - November 2022.

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



PIERO DORAZIO

ROME, 1927 - PERUGIA, 2005

Born in Rome in 1927, Piero Dorazio first trained as an architect before quickly turning to the visual arts, and painting in particular.

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

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

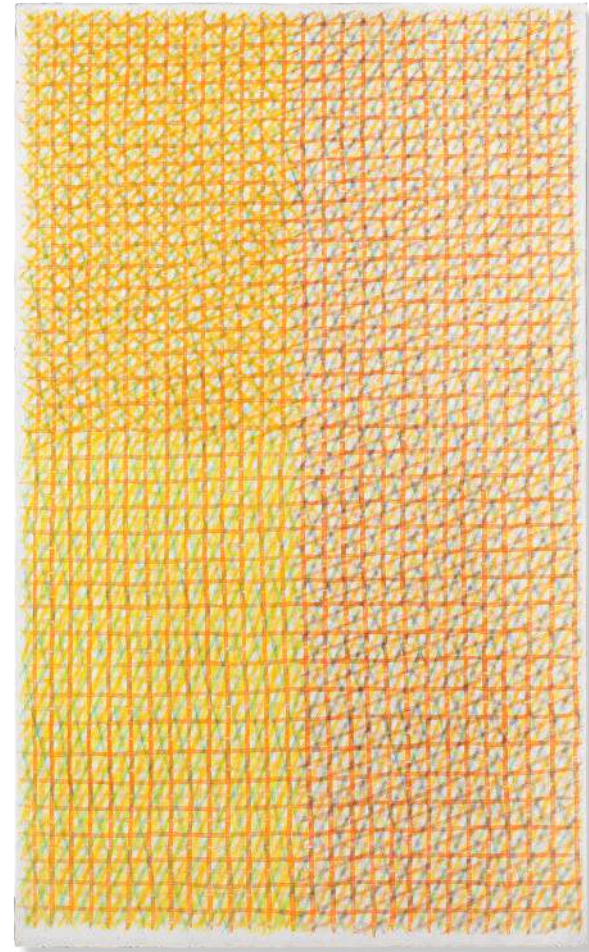
Galerie Bonnier, Losanna.
Galerie Im Erker, St. Gallen.
Galleria Marlborough, Rome.
Private Collection, Padua.
Tornabuoni Arte, Florence.
Private Collection, Reggio Emilia.
Galleria Tega, Milan.
Collezione privata, Rome.

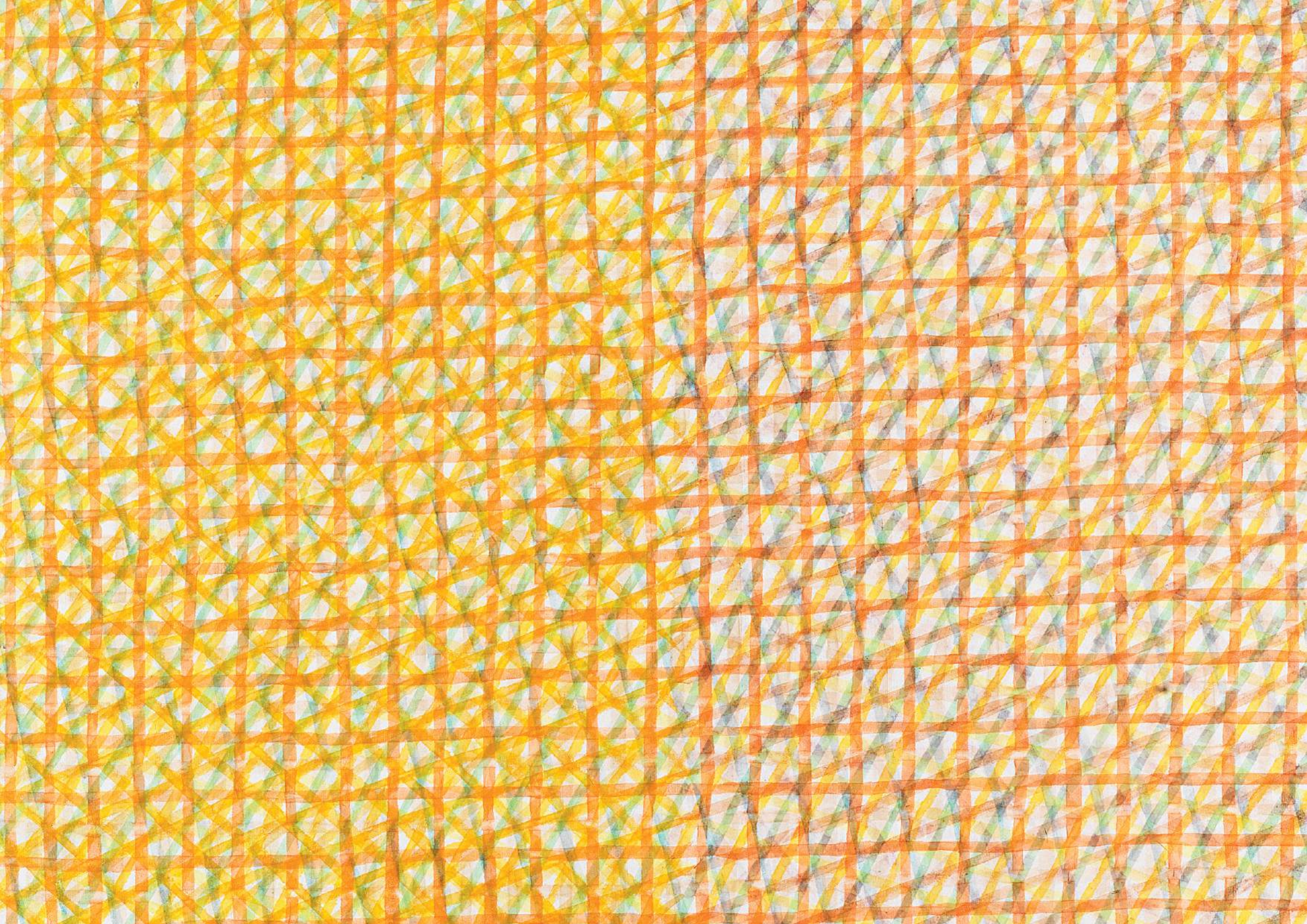
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n° 17.
"Dorazio", edited by Marisa Volpi Orlandini, Jacques Lassaigne, Giorgio Crisafi, Alfieri Edizioni d'Arte,
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"Piero Dorazio", exhibition catalogue, edited by Nathalie Vernizzi, Electa, Milan, 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
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"Spaces of light. Piero Dorazio e il movimento internazionale ZERO", edited by Francesca Pola, Skira
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2023, p. 107.

EXHIBITIONS

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"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 DE SANTA FÉ, 1899 – COMABBIO, 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 in 2012 at The Metropolitan Museum of Art, New York, in 2019 and at Musée Soulages, Rodez in 2024.



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: l. 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.

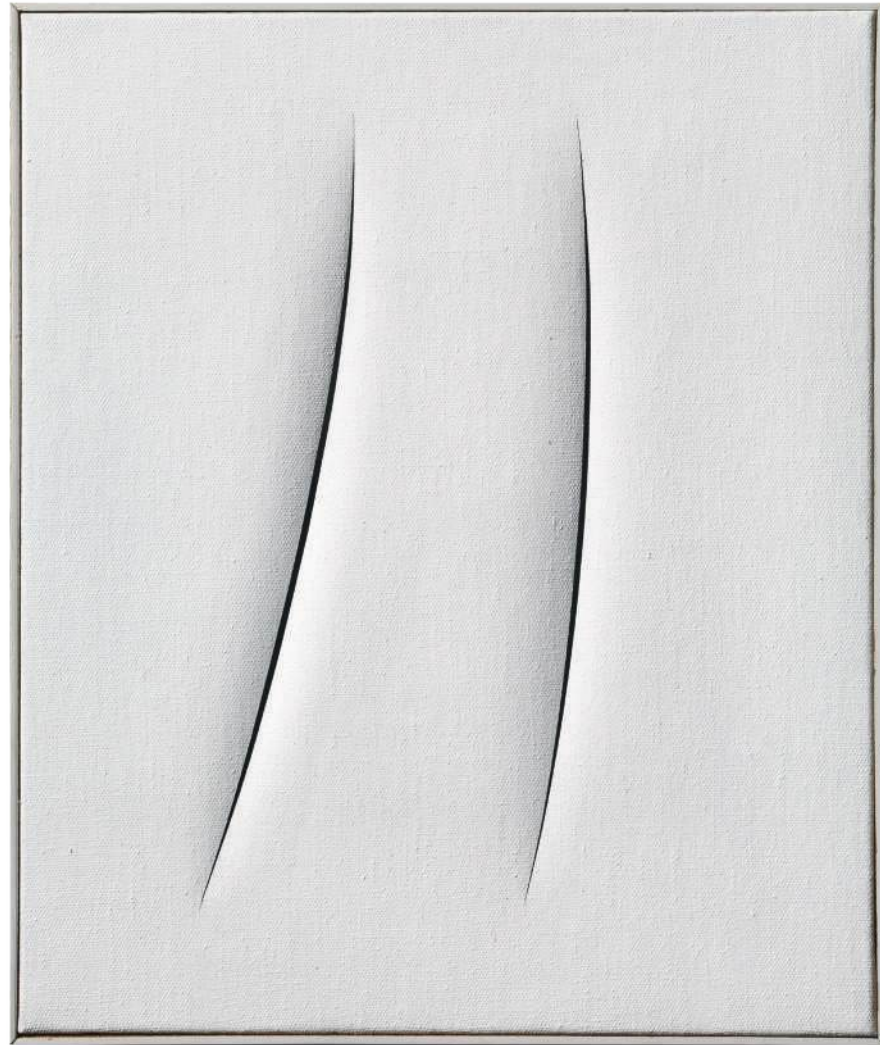
"Lucio Fontana", texts by Luca Massimo Barbero, Enrico Crispolti, Piero Dorazio, Gillo Dorfles, Forma Edizioni, Florence, 2023, pp. 148-149.

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.





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

WIFREDO LAM

SAGUA LA GRANDE, 1902 – PARIS, 1982

Wifredo Lam was a Cuban painter born to a Chinese father and an Black Latina mother. At the crossroads of different worlds, his art combines Western modernism with African and Caribbean symbols.

In 1916, aged only 14, Lam moved to Havana to begin his studies at the School of Fine Arts. In 1923, he left for Spain to continue his training and discovered modern European painters at the Prado museum, such as Salvador Dalí, Paul Cézanne and Paul Gauguin. When he arrived in Paris in 1938 he met personally some of the most emblematic figures of early 20th century art, including Pablo Picasso, Joan Miró, Fernand Léger and many of the Surrealists. He quickly developed an affinity for the movement, of which he became a member upon meeting its founder André Breton in 1939.

In 1940, Lam left Paris for Marseille, fleeing the German invasion, and then soon returned to his homeland, although he stayed in touch with the Surrealists. In 1946, he traveled to Haïti for several months, where he developed an interest in voodoo rites and magic. These encounters would come to enrich his already complex artistic vocabulary.

Lam returned to Paris in 1946 and settled there permanently from 1952. His late paintings display a striking simplification of forms and richness of color. Although he remains best-known for his

paintings, he experimented with different media and techniques throughout his career, including ceramics following his meeting with Asger Jorn in Albissola in the mid-1950s, and engraving.

Wifredo Lam died in 1982 in Paris. After his death, Lam works have been shown in different international exhibitions such as *Wifredo Lam 1902-1982 : Voyages entre caraïbes et avant-gardes* at Musée des Beaux-Arts de Nantes in 2010, *Wifredo Lam* at the Centre Pompidou, Paris in 2015 and *Wifredo Lam (the ey exhibition)* at Tate, London.



WIFREDO LAM

Sagua La Grande (Cuba) 1902 - Paris 1982

Senza titolo, 1974

olio su tela
23,62 x 19,68 in - 60 x 50 cm

certificate of authenticity di Lou Laurin-Lam su fotografia, con il n°06
-09B, in data 28 marzo 2006. Di Wifredo Lam su fotografia.

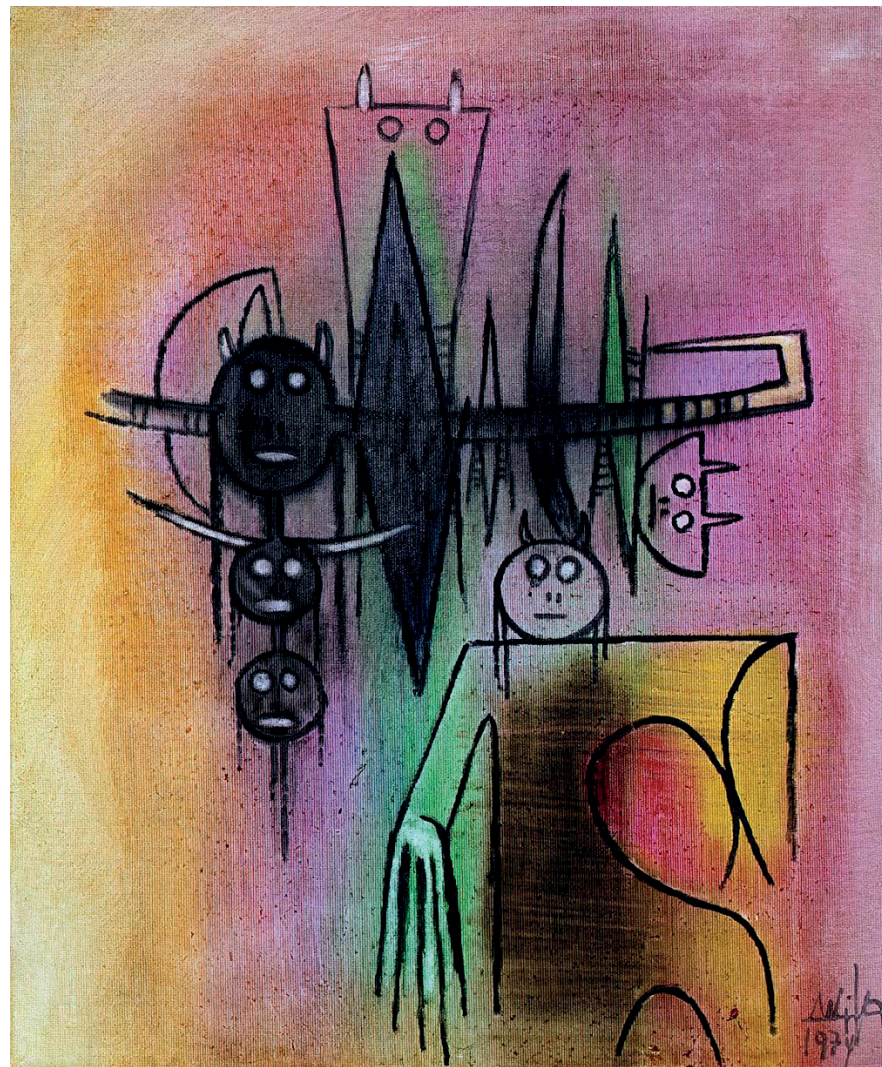
PROVENANCE

Private collection, Albissola.

BIBLIOGRAPHY

"Wifredo Lam. Catalogue Raisonné of the Painted Work", a cura di Lou Laurin-Lam e Eskil Lam, Acatos Losanna, 2002, vol II°, 1961-1982, pag.455, n°74-79.

"Maestri moderni e contemporanei. Antologia scelta 2009", exhibition catalogue Tornabuoni Arte, Firenze, 2008, p.163.



ROBERTO MATTA

SANTIAGO, 1911 - CIVITAVECCHIA, 2002

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

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

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

In 1949, Matta moved to Rome, where he worked to establish connections between American Abstract Expressionism and Italian Abstraction. Widespread international recognition came in the following decade 1950s, when Matta's works were exhibited in major museums in London, New York, Chicago, Rome, Venice, Paris and Washington DC. In 1954 he returned to Paris.

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

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



MATTA

Santiago del Cile 1911 - Civitavecchia 2002

ES Spazio della specie (être hommonde), 1958

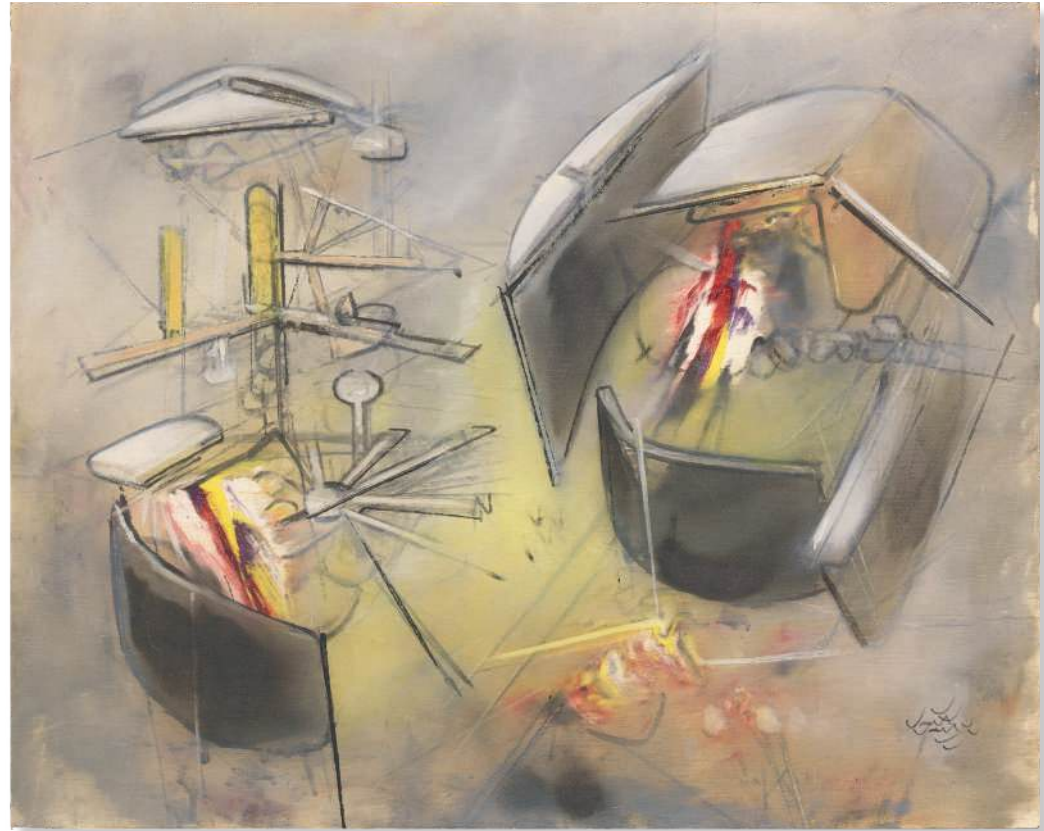
oil on canvas

31,49 x 39,37 in - 80 x 100 cm

front: Double signed on bottom right 'Matta'.

reverse: titled, located and dated: "ES Spazio della specie (être hommonde) Paris 58"; label Galleria d'Arte San Luca, Bologna.

certificate of authenticity by Archives de l'Oeuvre de Matta, dated 02 April 2009.



PROVENANCE

Galleria d'Arte San Luca, Bologna.

Private Collection, Rome.

Galleria d'Arte Mazzoleni, Turin.

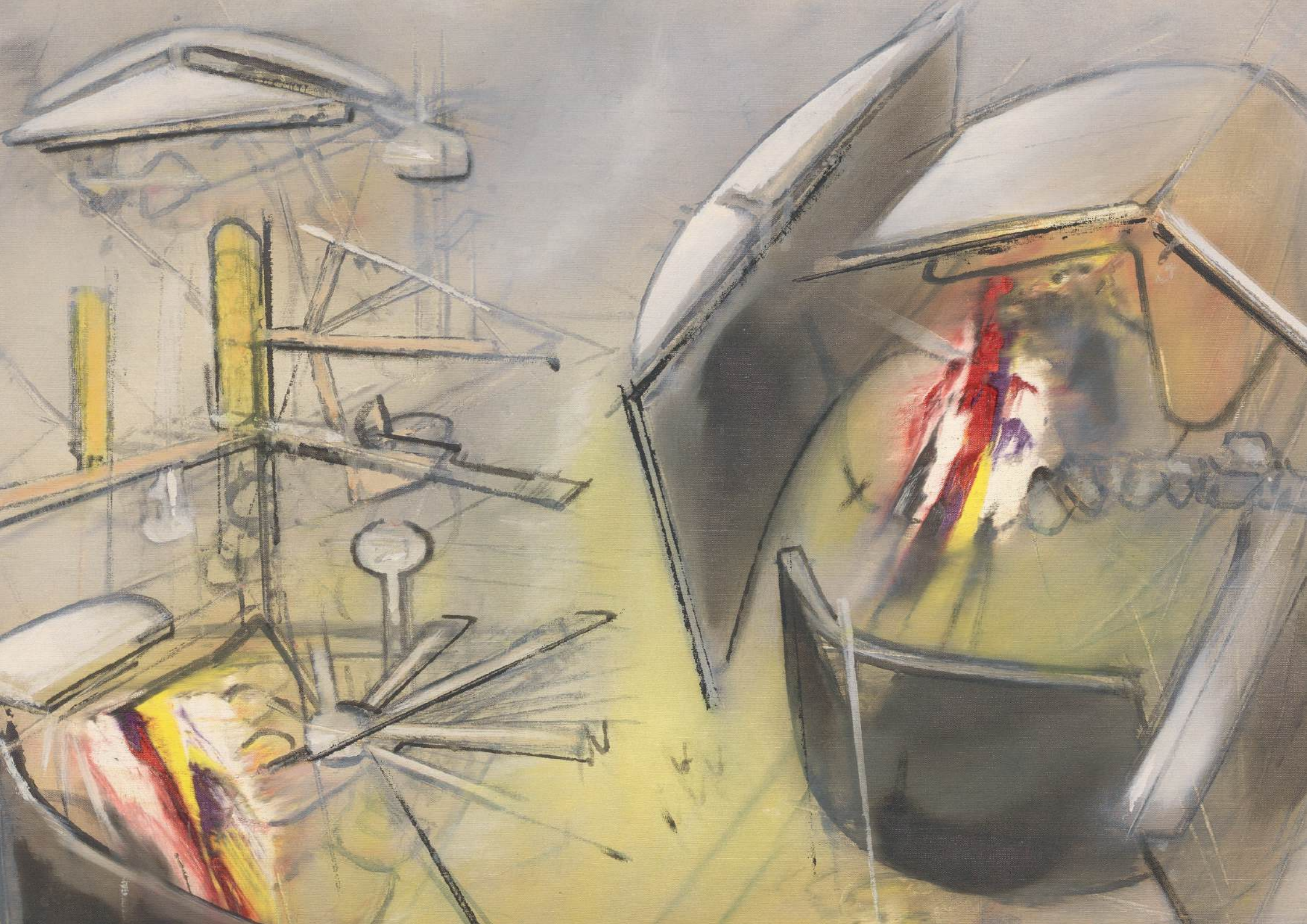
Private Collection, Turin.

Private Collection, Milan.

BIBLIOGRAPHY

"Matta opere dal 1938 al 1976", Galleria San Luca, Bologna, 1976, p. 21 e p. 89, n° 13. (wrong title and date Futuro inesatto 1960).

"Arte moderna e contemporanea. Antologia scelta 2023", exhibition catalogue Tornabuoni Arte, Florence, 2022, p. 159.



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.

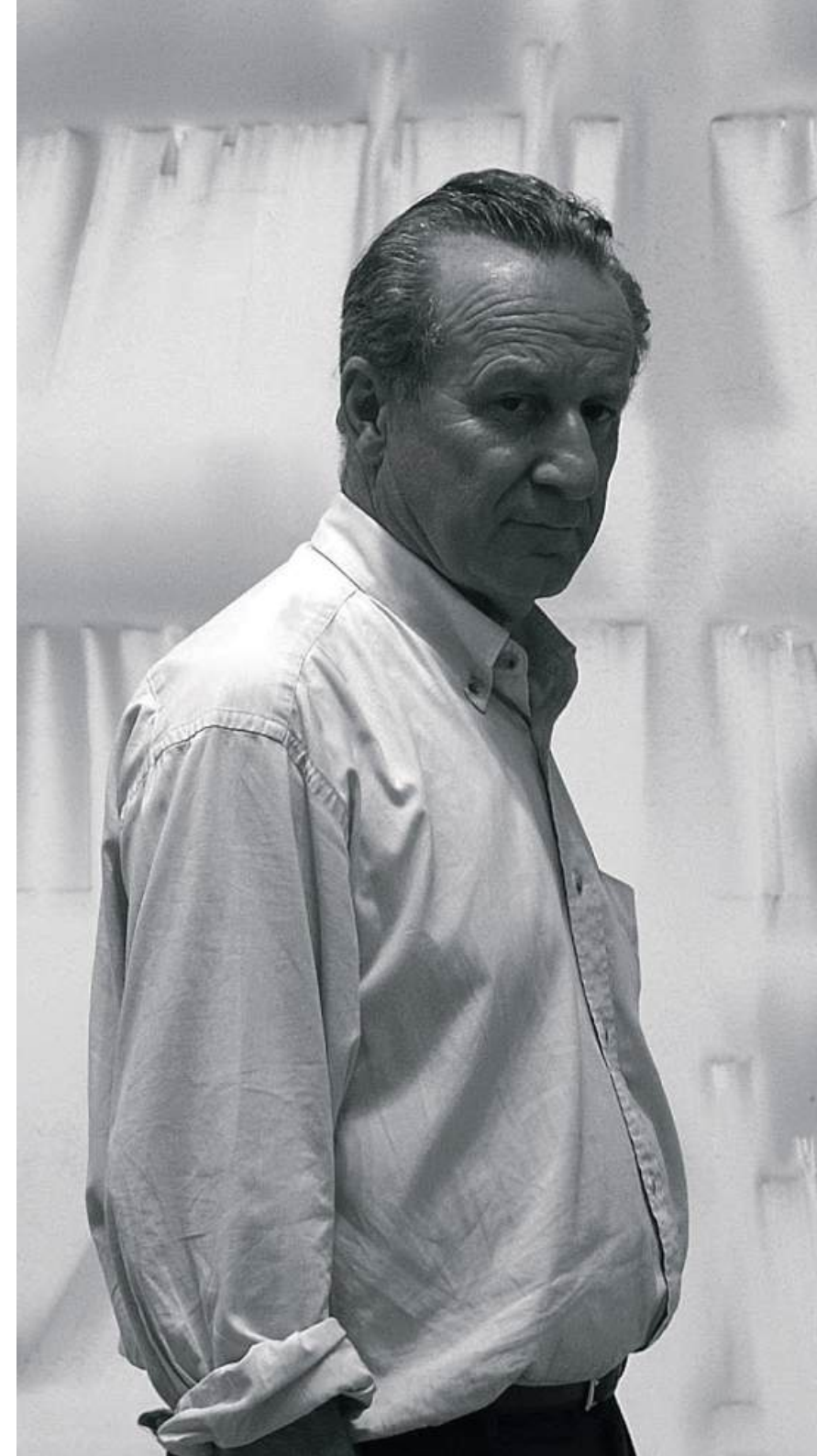
A radically iconoclastic spirit pervaded all his work since the 1960s and in 1970 he produced his first *Delocazione*, a work of shadow and imprints created using fire, dust and smoke. These works have an extremely strong visual and emotional impact as seen in the installations he created for the Musée 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 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, 2005

smoke on wood board
35,43 x 118,11 in - 90 x 300 cm



PROVENANCE

Private collection, Paris.
Artist's studio.

BIBLIOGRAPHY

"Tout feu tout flamme", exhibition catalogue curated by Daniel Abadie,
Forma Edizioni, Poggibonsi, 2012, pp. 170-171.

EXHIBITIONS

"Tout feu tout flamme", Tornabuoni Art, Paris, October - December 2012.



Exhibition view, *Tout feu tout flamme*
October - December 2012
Tornabuoni Art, Paris

CLAUDIO PARMIGGIANI

Luzzara 1943

Senza titolo, 2018

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



PROVENANCE

Artist's studio, Parma.

BIBLIOGRAPHY

"Entre les lignes. Art et littérature", exhibition catalogue, MOCO, Montpellier, pp.120-121.

EXHIBITIONS

"Entre les lignes. Art et littérature", MOCO, Montpellier, March - May 2024.



MIMMO ROTELLA

CATANZARO, 1918 – MILAN, 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.



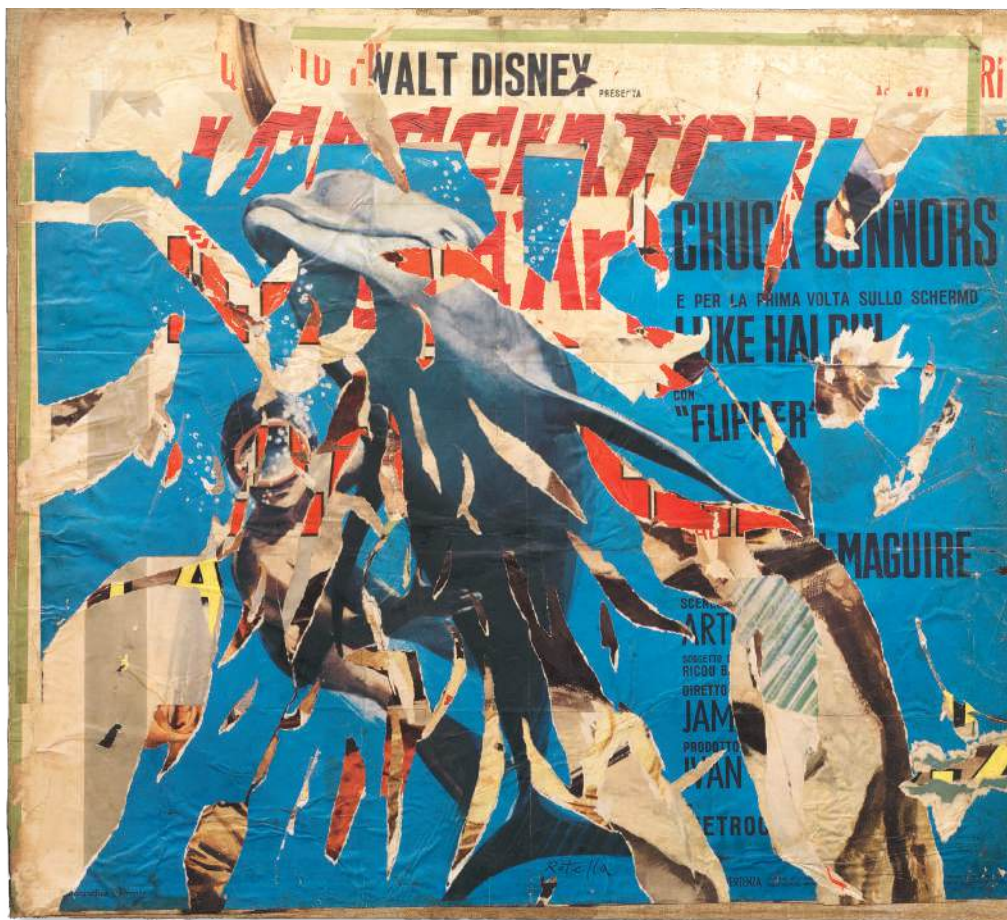
MIMMO ROTELLA

Catanzaro 1918 - Milan 2006

Il Delfino (Flipper), 1977

décollage
35,62 x 39,37 in - 90,5 x 100 cm
front: signed bottom centre.

certificate of authenticity by Mimmo Rotella, on photograph, dated 15
october 1980; certificate of authenticity by Fondazione Mimmo Rotella on
photograph, no. 0375DC977/000.



PROVENANCE
Galleria Tonelli, Milan.
Private collection, Milan.

WALT DISNEY PRESENTA

IL GRANDE

CHUCK CONNORS

E PER LA PRIMA VOLTA SULLO SCHERMO

MIKE HALLIN

CON
"FLIPPER"

MAGUIRE

SCENEGGIATO DA
ART

SOGGETTO DI
RICOU B

DIRETTORE
JAM

PRODOTTO
IVAN



MARIO SCHIFANO

KHOMS, 1934 - ROME, 1998

A painter, collagist and film-maker, Mario Schifano is one of the most significant artists of Italian Postmodernism. Born in Libya in 1932, he moved to Rome with his family after the Second World War. There, he began restoring ceramics, a practice he learned from his father who had been an archeologist.

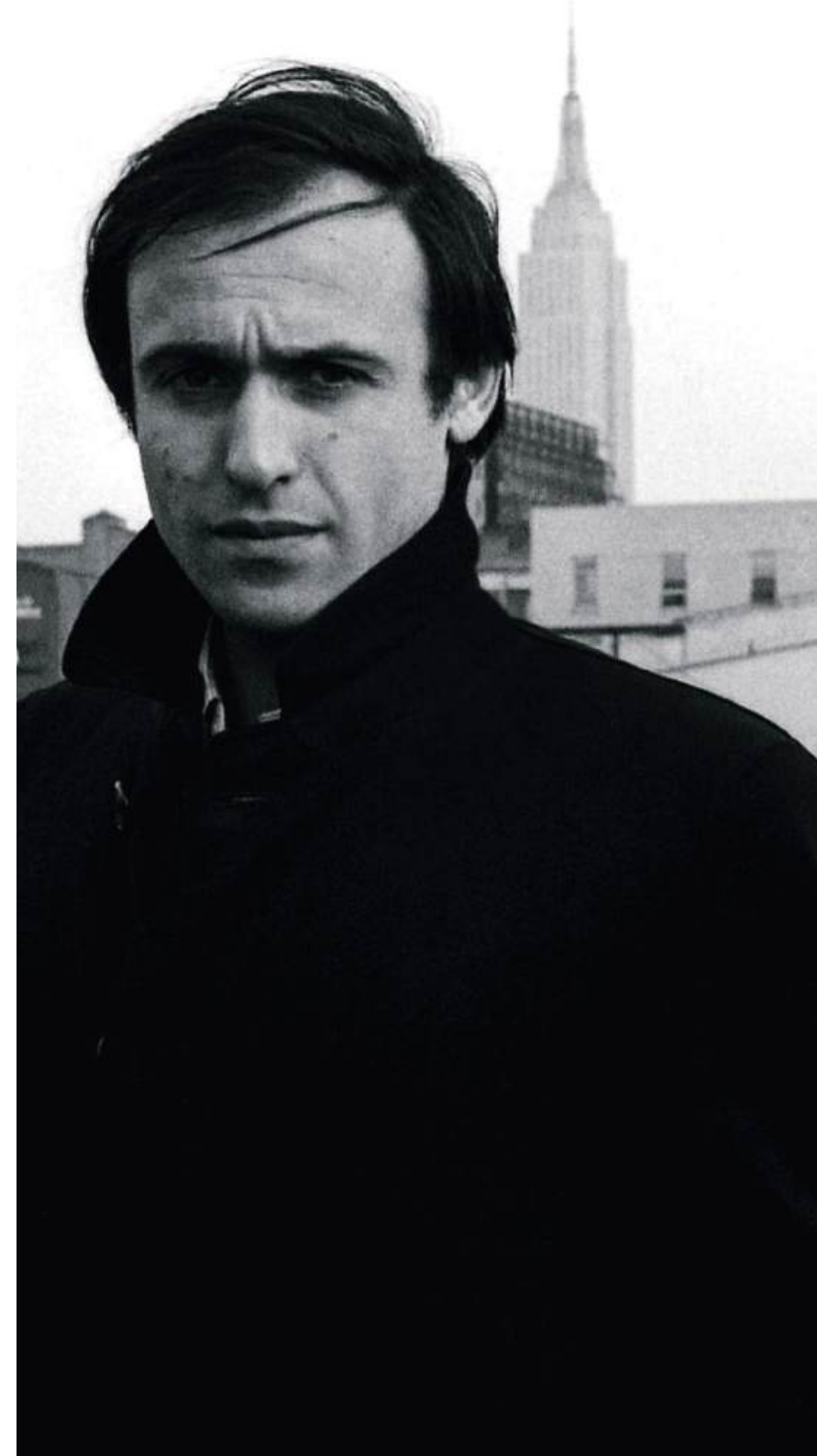
His artistic talent was first recognised on the occasion of the 1960 exhibition curated by Pierre Restany at the gallery La Salita in Rome, which also featured works by Franco Angeli, Tano Festa, Francesco Lo Savio and Giuseppe Uncini. Schifano's early works began as monochrome canvases, screens of sorts that he later filled with strips of wrapping paper and stenciled numbers, letters, signals and famous brand logos.

In 1962 he travelled to the USA, where he met artists such as Andy Warhol and Mark Rothko, and took part in the New Realists exhibition at the Sidney Janis Gallery in New York. In the following year he began referring to Italian Renaissance masterpieces in his works—a process pioneered by Tano Festa and Mario Ceroli. He exhibited for the first time at the Venice Biennale in 1964, and began producing his first (and often silent) short films. Followed some of the artist's most important series in the late 1960s: *Ossigeno ossigeno*, *Tuttstelle*, *Oasi* and *Compagni*. In 1970 Schifano's interest in pop culture and

televised imagery led him to create the *Paesaggi* TV series, in which he transferred images onto canvases by using photographic emulsion. In 1973 he took part in the X Rome Quadrennial. An existential crisis the following year led Schifano to become increasingly isolated in his studio, where he re-interpreted the works of famous artists such as René Magritte, Giorgio De Chirico and Paul Cézanne, and also revisited his works of the 1960s. His return to the Venice Biennale in 1978, 1982 and 1984, showed renewed and fresh creativity.

In 1990 he began experimenting with new technologies, producing images which mixed the unconscious dimension with a TV-filtered reality, while referring to contemporary issues such as war and environmental disasters. His interest in science and technology deepened in the mid-1990s, with the rise of the Internet, and he set out to explore the myriad artistic possibilities of the web, thus expanding the field of visual arts.

Schifano's work has been shown in solo and collective exhibitions both in Italy and abroad, including *Identité italienne. L'art en Italie depuis 1959* at the Centre Pompidou, Paris (1981), *Italian art of XX century* at the Royal Academy of Art, London (1989), and *The Italian metamorphosis 1943-1968* at the Guggenheim, New York (1994). He died in Rome in 1998.



MARIO SCHIFANO

Homs 1934 - Rome 1998

Senza titolo, 1979 - 81

enamel and spray on canvas
45,27 x 59,05 in - 115 x 150 cm
front: signed upper right 'Schifano'.

certificate of authenticity by Archivio Generale dell'Opera di Mario Schifano, Rome, under the direction of Monica Schifano, no. 03812180929, dated 1 October 2018; certificate of authenticity Nuova Brerarte, Milan signed Schifano.



PROVENANCE

Nuova Brerarte, Milan.
Antonio Mattei Collection.
Galleria Mazzocchi, Parma.

BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, p. 223.



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