

# Art | Basel Basel

JUNE 13 - 16, 2024

BOOTH F12



TornabuoniArt

CARLA **ACCARDI**  
ALIGHIERO **BOETTI**  
GIUSEPPE **CAPOGROSSI**  
ENRICO **CASTELLANI**  
PIERO **DORAZIO**  
LUCIO **FONTANA**  
EMILIO **ISGRÒ**  
CLAUDIO **PARMIGGIANI**  
SALVATORE **SCARPITTA**  
PAOLO **SCHEGGI**

WITH A SPECIAL FOCUS ON  
**GIORGIO DE CHIRICO**

GIORGIO  
DE CHIRICO

# GIORGIO DE CHIRICO

**VOLOS, 1888 - ROME, 1978**

Giorgio de Chirico was born in 1888 in Volos, Greece. His parents were both Italian. From a very young age he showed a natural gift for drawing and attended classes on drawing and painting at the Polytechnic School in Athens. Between 1906 and 1908 he studied at the Academy of Fine Arts in Munich, where he discovered philosophers such as Nietzsche and Schopenhauer. Their writings had a strong impact on the young painter and inspired his first self-portraits and metaphysical landscapes.

From 1911 to 1915 de Chirico lived and worked in Paris, where he met avant-garde artists and writers. In 1913, Guillaume Apollinaire, fascinated and intrigued by Chirico's universe, introduced him to his circle of friends, including Pablo Picasso, André Derain, Max Jacob, Georges Braque, Francis Picabia and especially André Breton.

De Chirico's first solo exhibition took place in 1919. The Surrealists were particularly sensitive to his "metaphysical painting", which prefigured their movement. Moving beyond the physical, the tangible, de Chirico's oeuvre is permeated with an atmosphere of mystery and longing. He plays with appearances to transport viewers to a world where dream and imagination reign supreme. Throughout his career, he placed enigma at the centre of his work.

From the 1920s on, the artist started adopting a more traditional style, as well as techniques inspired by ancient masters. He lived in Paris again between 1924 and 1929. In 1926 he joined the Novecento movement, which was taking a position against modernism; this drew widespread criticism and many of his artistic connections turned their back on him.

In the 1940s he came back to a more titanic style of painting by making allusions to Veronese, but always with a certain humour and irony, as when he represented himself as a painter or a bull-fighter. These late works drove surrealist artists to renounce him definitely.

In 1944 he moved back to Rome with his wife and lived there the rest of his life. Giorgio de Chirico died in 1978 in Rome. His works are now housed in prestigious institutions throughout the world, including the Museum of Modern Art in New York, the Centre Pompidou in Paris, the Tate Modern in London and the National Gallery in Rome.





ALTO

## GIORGIO DE CHIRICO

### *Autoritratto delle nuvole*, 1948

oil on canvas

19,68 x 15,74 in - 50 x 40 cm

front: signed on the bottom left g.de Chirico

reverse: signed, titled and dated *Autoritratto delle nuvole*, 1948, Giorgio de Chirico; label and stamp: Galleria Dell'Obelisco, Rome, no. 814;

inscribed : *Bellissimo autoritratto di G.de Chirico, Renato Tassi*; notarial

declaration of authenticity, with stamps, inventory number 36300



---

#### PROVENANCE

Galleria Dell'Obelisco, Rome.

Private Collection, Florence.

#### BIBLIOGRAPHY

"Giorgio De Chirico. Catalogo Generale, opere dal 1931 al 1950", edited by Carlo Bruni Sakraischik, Electa Editrice, Milan, 1973, Tome 4, no. 335.

"Arte moderna e contemporanea. Antologia scelta 2019", exhibition catalogue, Tornabuoni Arte, Florence, 2018, p. 89.

"Giorgio de Chirico", Tornabuoni Arte, Rome, 2024, pp. 11, 55.

#### EXHIBITIONS

Galleria dell'Obelisco, Rome, January 1949.

"Giorgio de Chirico", Tornabuoni Arte, Rome, December 2023 - February 2024.

## GIORGIO DE CHIRICO

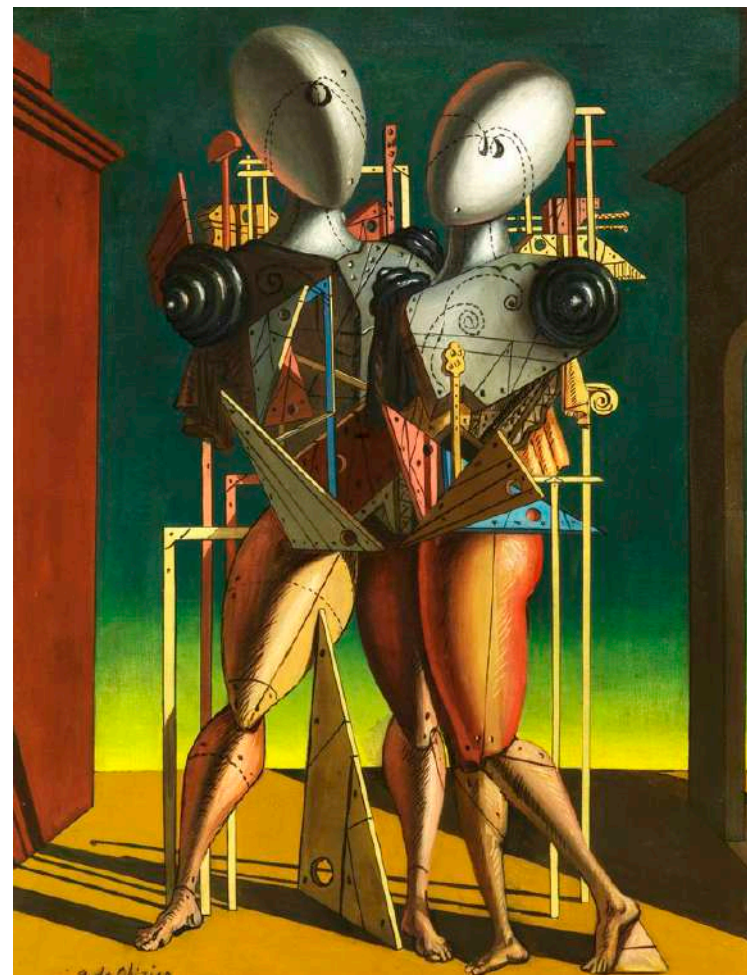
### *Ettore e Andromaca*, 1950

oil on canvas

35,43 x 27,55 in - 90 x 70 cm

front: signed bottom left: g. de Chirico.

reverse: signed and inscribed on the reverse: Giorgio de Chirico / "questa pittura metafisica è autentica da me eseguita" (this metaphysical painting is an authentic work, made by me)



---

#### PROVENANCE

Private collection, Barcelona.

#### BIBLIOGRAPHY

"Giorgio de Chirico. Opere dal 1931 al 1950", Catalogue Raisonné edited by Claudio Bruni Sakraischik, Electa, Milan, 1983, vol. III, no. 286.

"Reading de Chirico", exhibition catalogue edited by Katherine Robinson, Forma Edizioni, Poggibonsi, 2017, p.116

#### EXHIBITIONS

"Reading de Chirico", Tornabuoni Art, London, October 2017 - January 2018.

## GIORGIO DE CHIRICO

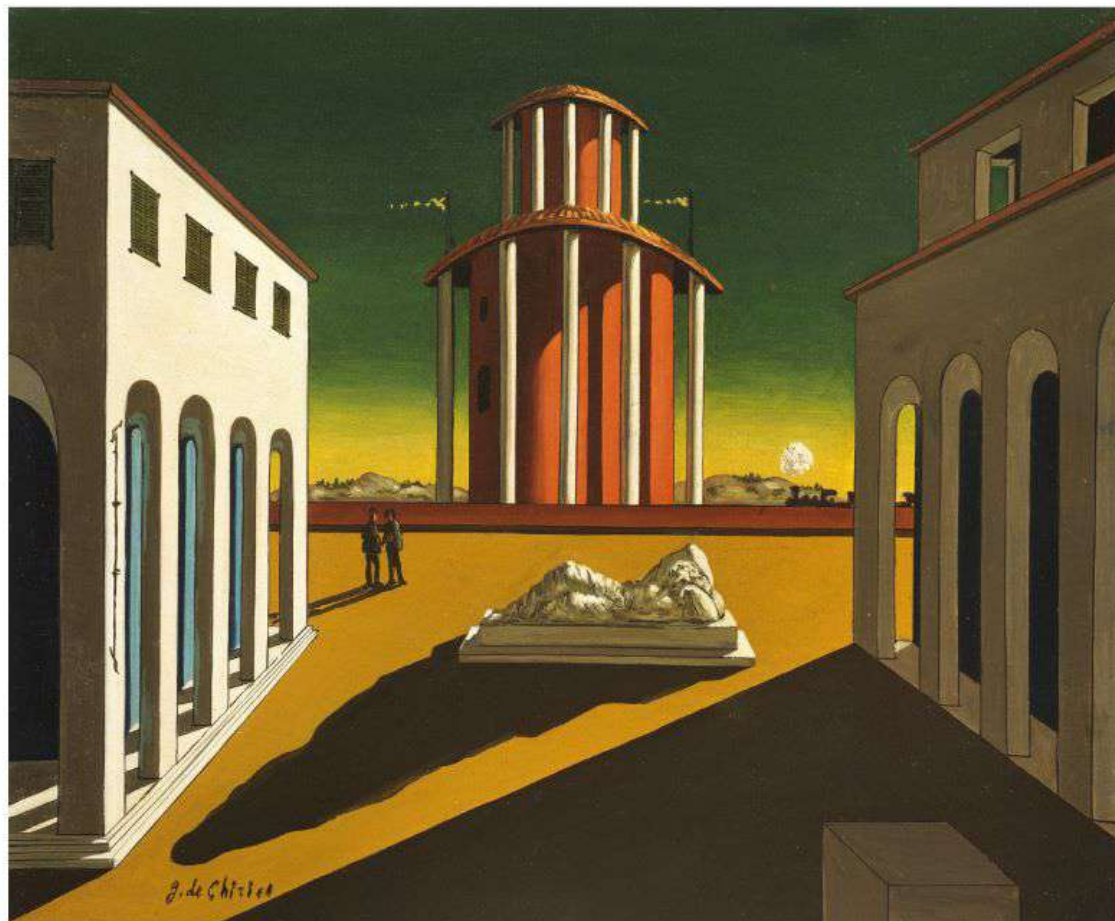
### *Piazza d'Italia*, 1950s

oil on canvas

19,68 x 23,62 in - 50 x 60 cm

front: signed lower left g. de Chirico.

reverse: inscribed declaration of authenticity: questa pittura metafisica: "Piazza d'Italia" è opera autentica da me eseguita e firmata. Giorgio de Chirico / this metaphysical painting is an authentic work executed by me and signed, Giorgio de Chirico.



---

#### PROVENANCE

C. B. Collection, Rome.  
Galleria Cafiso, Milan.  
Galleria Il Castello, Milan.

#### BIBLIOGRAPHY

"Giorgio de Chirico. Catalogo Generale, opere dal 1931 al 1950", edited by Claudio Bruni Sakraischik, vol. V, Electa, Milan, 1976, no. 442.

"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, p. 96.

"Giorgio de Chirico", Tornabuoni Arte, Rome, 2024, pp. 22, 57.

#### EXHIBITIONS

"Giorgio de Chirico", Tornabuoni Arte, Rome, December 2023 - February 2024.



## GIORGIO DE CHIRICO

Volos 1888 - Rome 1978

### *Piazza d'Italia (con Arianna)*, early 1950s

oil on canvas

27,55 x 39,37 in - 70 x 100 cm

front: signed lower left G. de Chirico.

reverse: autographic inscription 'this metaphysical painting is an authentic work executed by me and signed, Giorgio de Chirico'.

certificate of authenticity from the Fondazione Giorgio e Isa de Chirico, Roma, n° 0050/10/33 OT, dated 7 October 2003.

---

### PROVENANCE

Galleria Renzo Spagnoli, Florence.  
Private collection, Italy.

### BIBLIOGRAPHY

"Giorgio de Chirico, 1920-1950", Tokio To Teien Bijutsukan (Tokyo Garden Art Gallery), Tokyo, 1993, p. 111, n° 69.

"Giorgio de Chirico. Opere dal 1913 al 1976", Catalogo Generale a cura della Fondazione Giorgio e Isa de Chirico, Roma, Maretti Editore, RSM, vol. III, 2016, p. 236, n° 1166.

### EXHIBITIONS

"Giorgio de Chirico, 1920-1950", Tokio To Teien Bijutsukan (Tokyo Garden Art Gallery), Tokyo, July -August; Nabio Art Gallery, Osaka, August - September; Fukuyama Art Gallery, Fukuyama, October - December 1993.

"Giorgio de Chirico. Nello specchio del Novecento / Warhol, Schifano, Paolini, Ghirri, Salvo", Repetto Gallery, Lugano, September - December 2023.



## GIORGIO DE CHIRICO

Volos 1888 - Rome 1978

### *Ettore e Andromaca*, early 1960s

oil on canvas

31,49 x 23,62 in - 80 x 60 cm

front: signed bottom right g. de Chirico.

reverse: artist's signature and handwritten inscribed declaration of authenticity "questa pittura metafisica: "Ettore ed Andromaca", è opera autentica, da me eseguita e firmata g. de Chirico"; declaration of authenticity signed by Notaio Diego Gandolfo, Rome, May 18, 1965; on frame stamp Collezione Guarini, Milan; Galleria La Barcaccia, Montecatini Terme.

certificate of authenticity by Giorgio and Isa de Chirico Foudation, on photograph, No. 019/05/19 OT, dated May 28, 2019.

---

### PROVENANCE

Galleria La Barcaccia, Montecatini Terme.  
Collezione Guarini, Milan.  
Collezione privata, Paris.  
Galleria d'Arte Maggiore, Bologna.

### BIBLIOGRAPHY

"Painting and poetry. Ungaretti and the art of seeing", exhibition catalogue, Forma Edizioni, Florence, 2023, p. 61.  
"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, pp. 94-95.  
"Giorgio de Chirico", Tornabuoni Arte, Rome, 2024, pp. 13, 17, 18, 57.

### EXHIBITIONS

"Il Novecento a Palazzo Franchetti", ACP - Palazzo Franchetti, Venice, June - December, 2020.  
"Painting and poetry. Ungaretti and the art of seeing", Tornabuoni Art, Paris, April - June 2023.  
"Giorgio de Chirico", Tornabuoni Arte, Rome, December 2023 - February 2024.



## GIORGIO DE CHIRICO

*Il Trovatore*, 1968

oil on canvas  
31,49 x 23,62 in - 80 x 60 cm  
front: signed bottom left g. de Chirico.

certificate of authenticity by Fondazione Giorgio e Isa de Chirico, Rome,  
on photograph, n° 022/06/22 OT.



---

### PROVENANCE

Private Collection, L'Aquila.  
Galleria Gissi, Milan.  
Galleria Annunciata, Milan.



“To become truly immortal, a work of art must escape all human limits: logic and common sense will only interfere. But once these barriers are broken it will enter the regions of childhood vision and dream.”

Giorgio de Chirico



Giorgio De Chirico, *The Street with the Balcony*, 1911



Giorgio De Chirico, *The Street with the Balcony*, 1911



Giorgio De Chirico, *The Street with the Balcony*, 1911

Exhibition View, *Giorgio De Chirico*  
December 2023 - February 2024  
Tornabuoni Art, Rome



# CARLA ACCARDI

---

TRAPANI, 1924 - ROME, 2014

Carla Accardi attended the Academy of Fine Arts in Palermo, where she met Antonio Sanfilippo who would become her husband. In 1946, she spent a few months at the Academy of Fine Arts in Florence, before leaving for Rome with Sanfilippo. There they met Attardi, Dorazio, Guerrini, Perilli and Turcato in Pietro Consagra's studio, with whom they signed the manifesto "Forma 1" in 1947. The following year Accardi exhibited at the Venice Biennale.

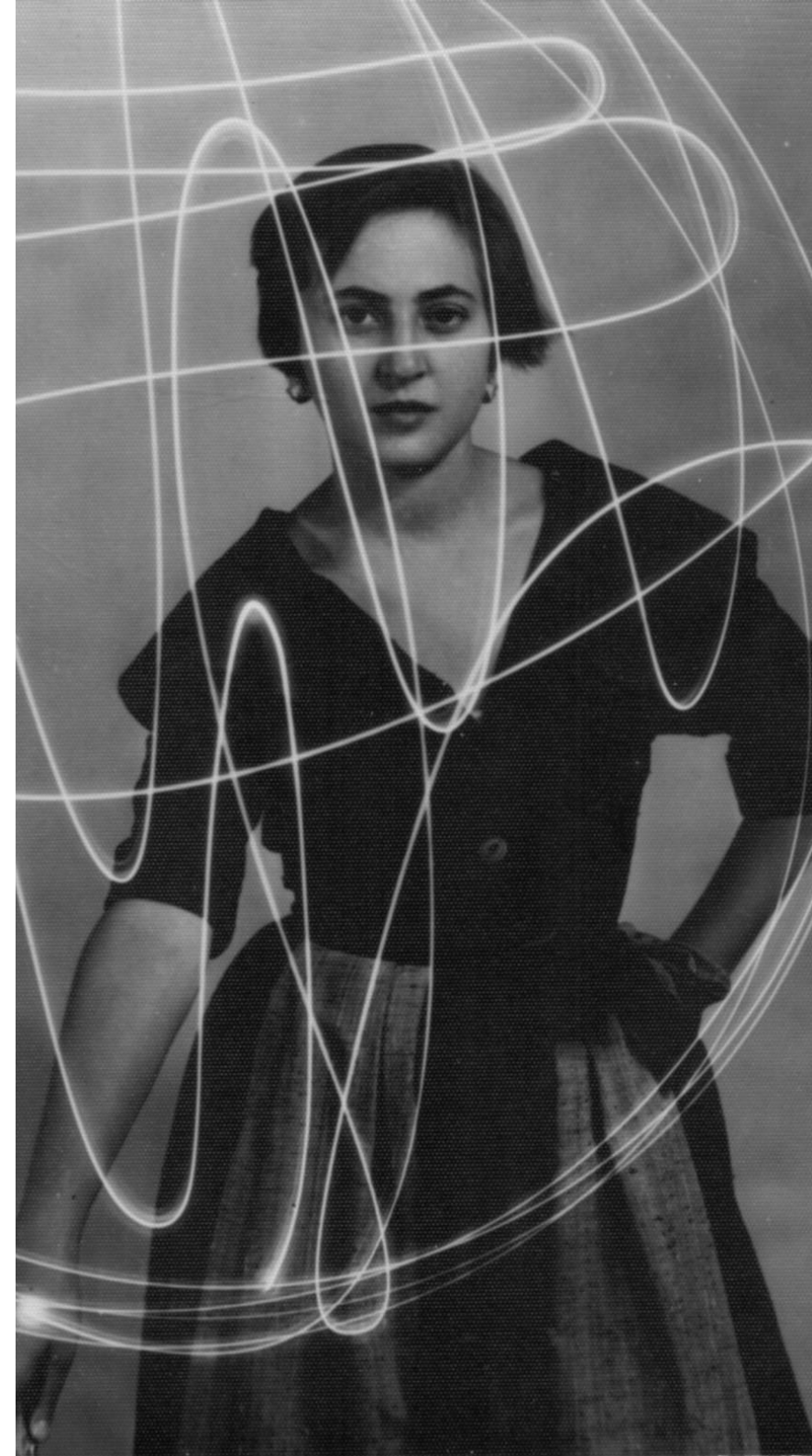
Accardi exhibited widely throughout the 1950s, taking part in the landmark group show *Arte astratta e concreta in Italia* (1951) at the National Gallery of Modern Art in Rome, and showing her work in Rome, Venice, London and Osaka, as well as Paris, thanks to the art critic Michel Tapié, whom she met in 1954.

In 1965, at the Rome Quadrenniale, she exhibited her painted Sicofoil cylinders for the first time. The following year, she presented *Tenda* (Tent) — an environmental work in painted Sicofoil — at the Notizie Gallery in Turin. The same work was then exhibited at the 37th Venice Biennale in 1978. In 1968 at the Marlborough Gallery in Rome she unveiled *Ambiente arancio* (Orange environment) and in 1971 *Triplice tenda* (Triple tent).

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

canvases. In 1988 she was once again invited to take part in the Venice Biennale with a personal room in the Italian pavilion and received her first major retrospective at the Galleria Civica in Modena. She took part in the Venice Biennale again in the early 1990s on the invitation of Achille Bonito Oliva. Her work was also included in the 1994 landmark exhibition *The Italian Metamorphosis 1943-1968* curated by Germano Celant at the Guggenheim in New York. Further retrospectives of her work were held in in the historical rooms of the Museo d'Arte Contemporanea del Castello di Rivoli in 1994, at the Musée d'Art Moderne de la Ville de Paris in 2002 and at Museo MACRO, Rome in 2004.

Accardi was a committed feminist and Marxist throughout her life, having co-founded the Rivolta Femminile collective in 1970 alongside Carla Lonzi and Elvira Banotti. Following her death, a number of solo and group exhibitions featuring her work have been held in museums worldwide, such as *Carla Accardi. Contesti* at the Museo del Novecento in Milan in 2020 and *Elles font l'abstraction* at the Centre Pompidou in 2021. Her work is housed in prominent museum collections, including that of the Centre Pompidou, Paris.



## CARLA ACCARDI

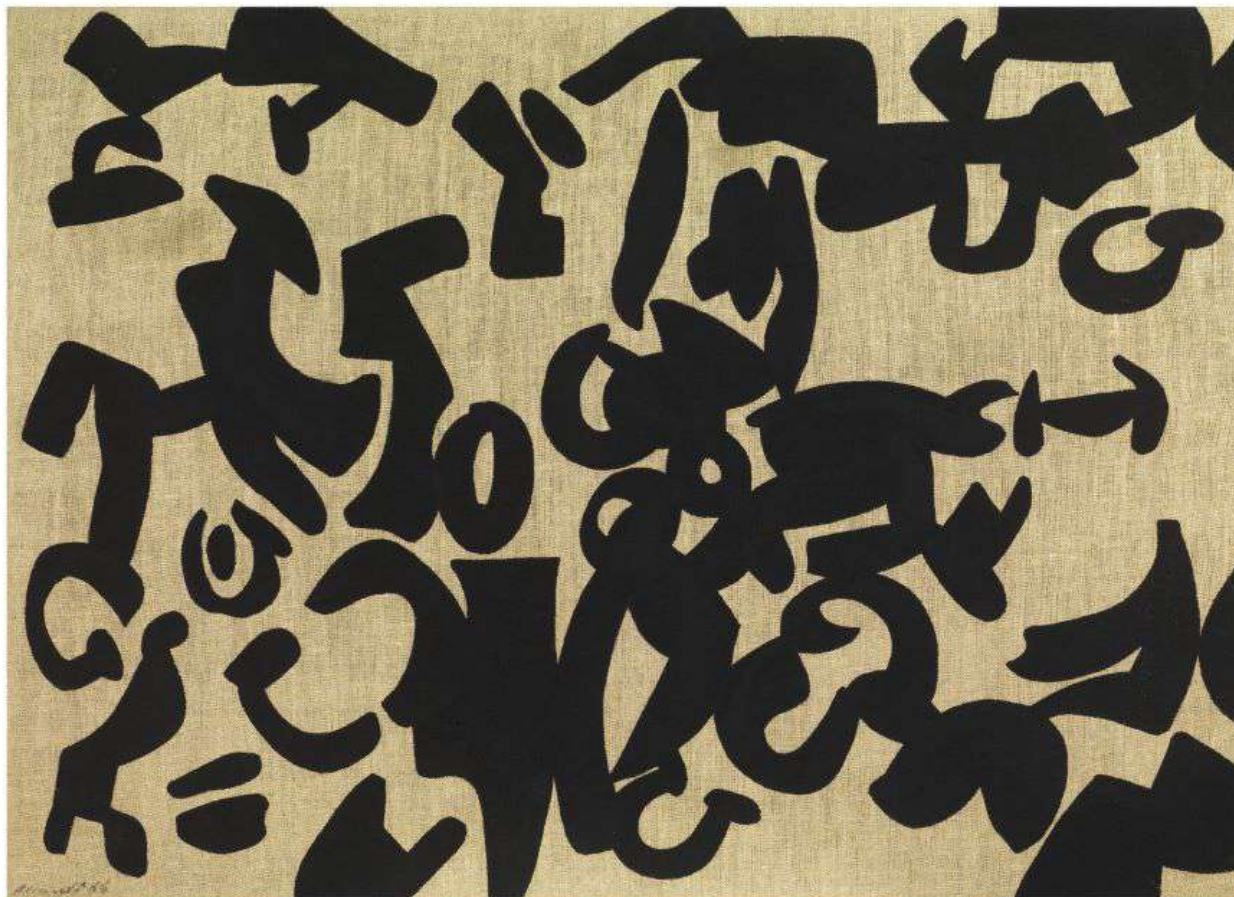
### *Grandi segni (neri)*, 1984

vinyl on rough canvas

25,59 x 35,23 in - 65 x 89,5 cm

reverse: signed, titled, dated and numbered Accardi 1984 880 Grandi segni (neri); label and stamp by Galleria Mèta, Bolzano.

certificate of authenticity by Archivio Accardi Sanfilippo, Rome, n° A/10/2020, dated MAg 15 2020, arch. N° 880.



---

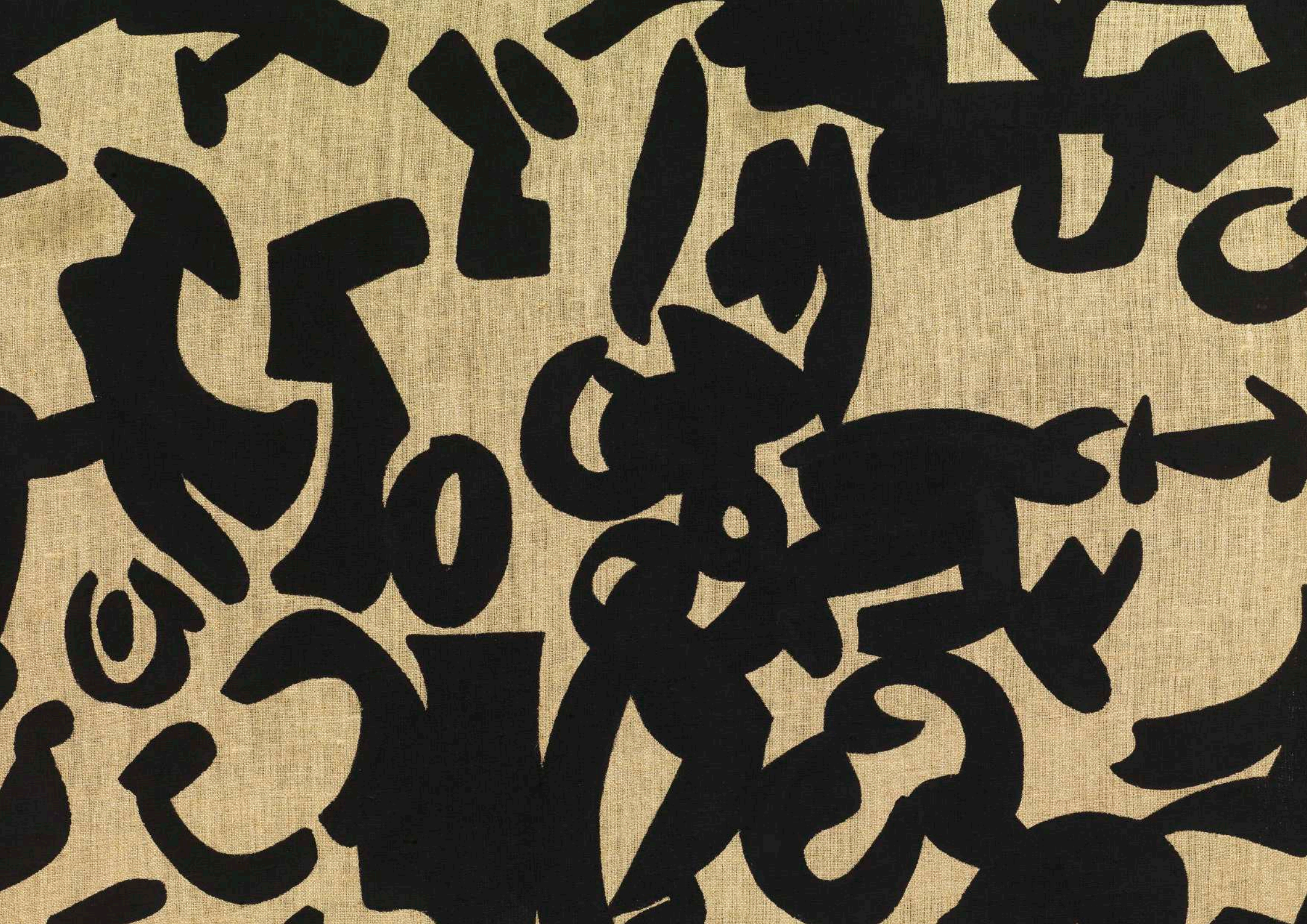
### PROVENANCE

Galleria Mèta, Bolzano.

Galleria Enrico Astuni, Bologna.

Private Collection, Benevento.





# ALIGHIERO BOETTI

---

**TURIN, 1940 - ROME, 1994**

Alighiero Boetti — or Alighiero e Boetti as he liked to sign his works from 1971 — was born in Turin, Italy. The son of lawyer Corrado Boetti and violinist Adelina Marchisio, he began his career as a self-taught artist, after having briefly studied Business and Economics. In 1967, the Christian Stein gallery in Turin offered Boetti his first solo show, within a context marked by the recent birth of Arte Povera. The young artist was subsequently invited to take part in all group exhibitions around this theme, that paved the way for total freedom of artistic expression, and in shows on Conceptual Art such as *When Attitudes Become Form* at the Kunsthalle Basel in 1969. The latter marked Boetti's detachment from Arte Povera in favor of conceptual experimentation. His works then focused on codes of classification and communication, working with numbers, maps and alphabets, playing with a variety of materials and techniques, reminiscent of ancient Asian craftsmanship.

Boetti's passion for Afghanistan began in the early 1970s with a few trips that later turned into long stays, and in 1971 Boetti and his wife opened the 'One Hotel' in Kabul. During this time Boetti began working on the *Mappe* (Maps), entrusting the realization of his famous tapestries to Afghan female embroiderers. The colors and shapes of the flags changed according to the world's geopolitical context at the time of the realization (1971 - 1994).

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

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

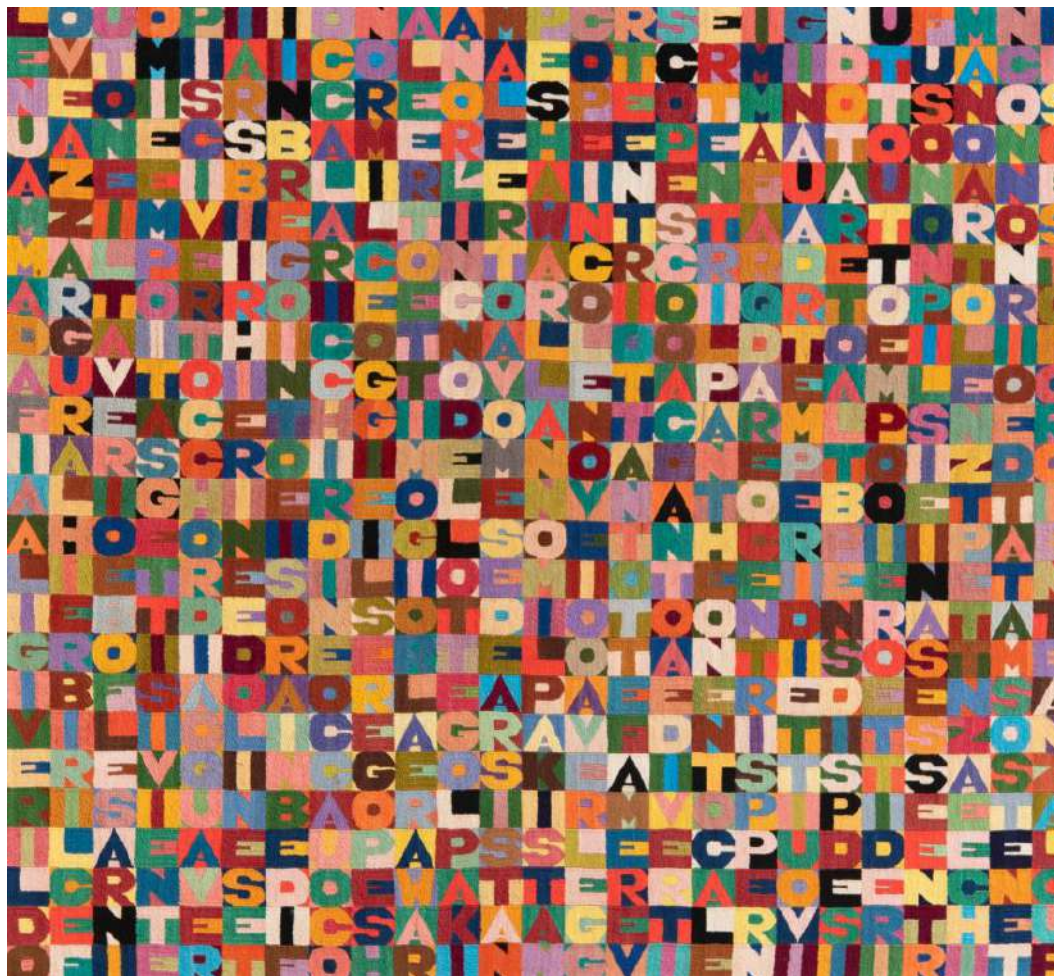


## ALIGHIERO BOETTI

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

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

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



---

PROVENANCE  
Private collection, Switzerland.

# GIUSEPPE CAPOGROSSI

---

ROME, 1900 - ROME, 1972

Born into an aristocratic family in Rome in 1900, Giuseppe Capogrossi initially pursued a career in law alongside his artistic practice. In 1923 he enrolled in Felice Carena's renowned Scuola di Nudo, where he studied nudes, landscapes and still lifes.

In 1927, Capogrossi began working with Fausto Pirandello, and went on his first trip to Paris, where encountered artists of the international avant-garde whose work would greatly affect his research. Soon after, in 1930, he took part in the 17th Venice Biennale and in an exhibition at the Galleria del Milione in Milan with Corrado Cagli and Emanuele Cavalli. The three artists then returned to Paris in 1933, exhibiting for the last time as what George Waldemar defined as "The School of Rome" in the Galerie Jacques Bojan.

As Capogrossi became more established on an international level, he was invited to take part in the Venice Biennale nine times between 1934 and 1968. In 1937, he took part in the *Exhibition of Paintings* in Pittsburgh, in the *Anthology of Contemporary Italian Painting* at the Cometa Art Gallery in New York, and at the Akademie der Künste in Berlin. He also participated in the Quadriennale Nazionale d'Arte in Rome in 1935, 1939, 1943, 1955, and again in 1957.

After the war, Capogrossi abandoned figuration to dedicate himself to Art Informel. In 1951, he founded

the Gruppo Origine with Mario Ballocco, Ettore Colla and Alberto Burri, and in 1952, he joined the Gruppo Spaziale in Milan.

Capogrossi explained his turn towards abstraction through the radical idea that form is no longer imitated, but assimilated. Titled simply *Superficie*, his works from this period consist of graphic arrangements of repeated elementary symbols encoded through a brand new semiotic language, seemingly archaic and indecipherable.

With his international renown still growing, Capogrossi participated in the Salon de Mai in Paris, in the Milan Triennale, and in Documenta I and II in Kassel, as well as in the third and fifth Sao Paulo Biennials. He was invited to the Tokyo International Biennial in 1960 and to the 17th Salon de Paris.

In 1962, Capogrossi was given his own room at the Venice Biennale and won the first prize alongside Fausto Melotti. He later showed his work in the group exhibition *Painting and Sculpture of Decade 1954 - 1964* at the Tate Gallery in London. In 1971, he participated in the 11th Sao Paulo Biennial, where he received the Twenty Years of Biennial prize.

Giuseppe Capogrossi died in Rome in 1972.



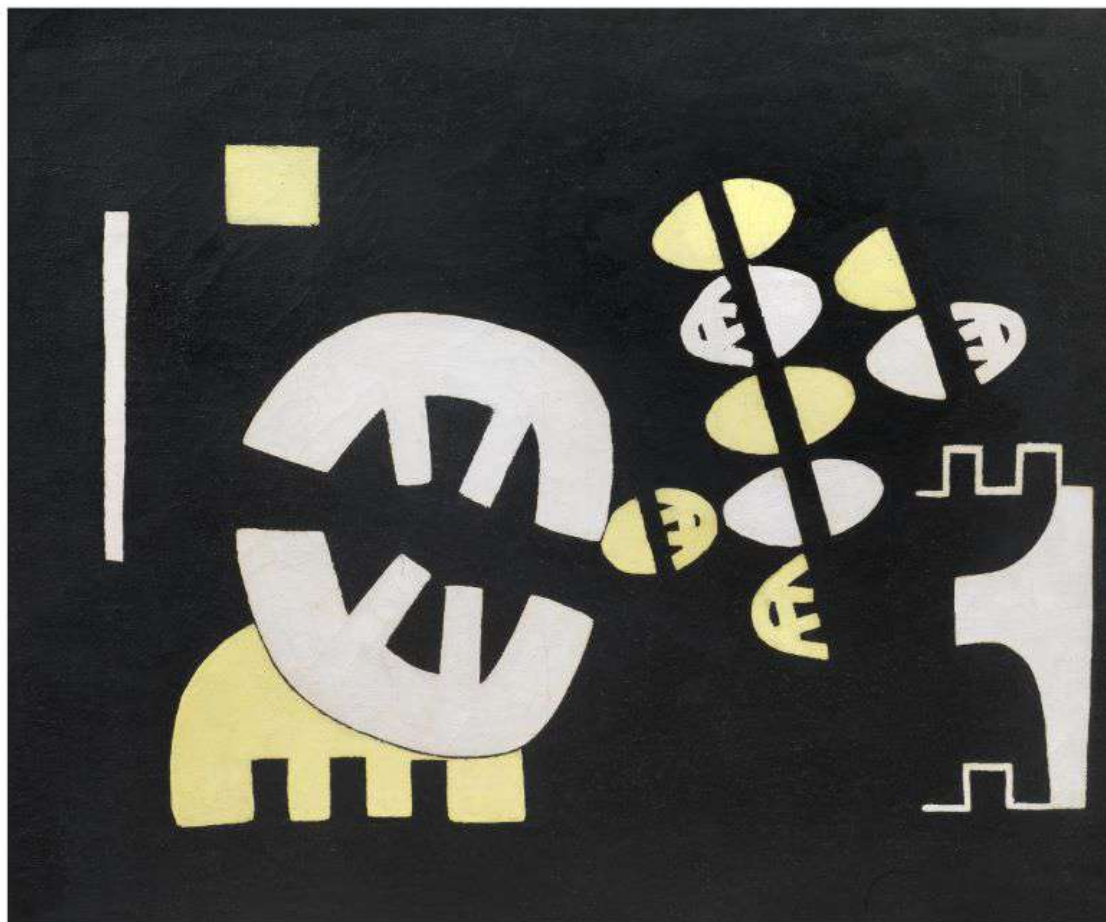
## GIUSEPPE CAPOGROSSI

*Superficie 535*, 1961

oil on canvas

42,12 x 51,37 in - 107 x 130,5 cm

reverse: titled, dated and signed "Superficie 535" 1961 Capogrossi 61  
Capogrossi 1961.



---

### PROVENANCE

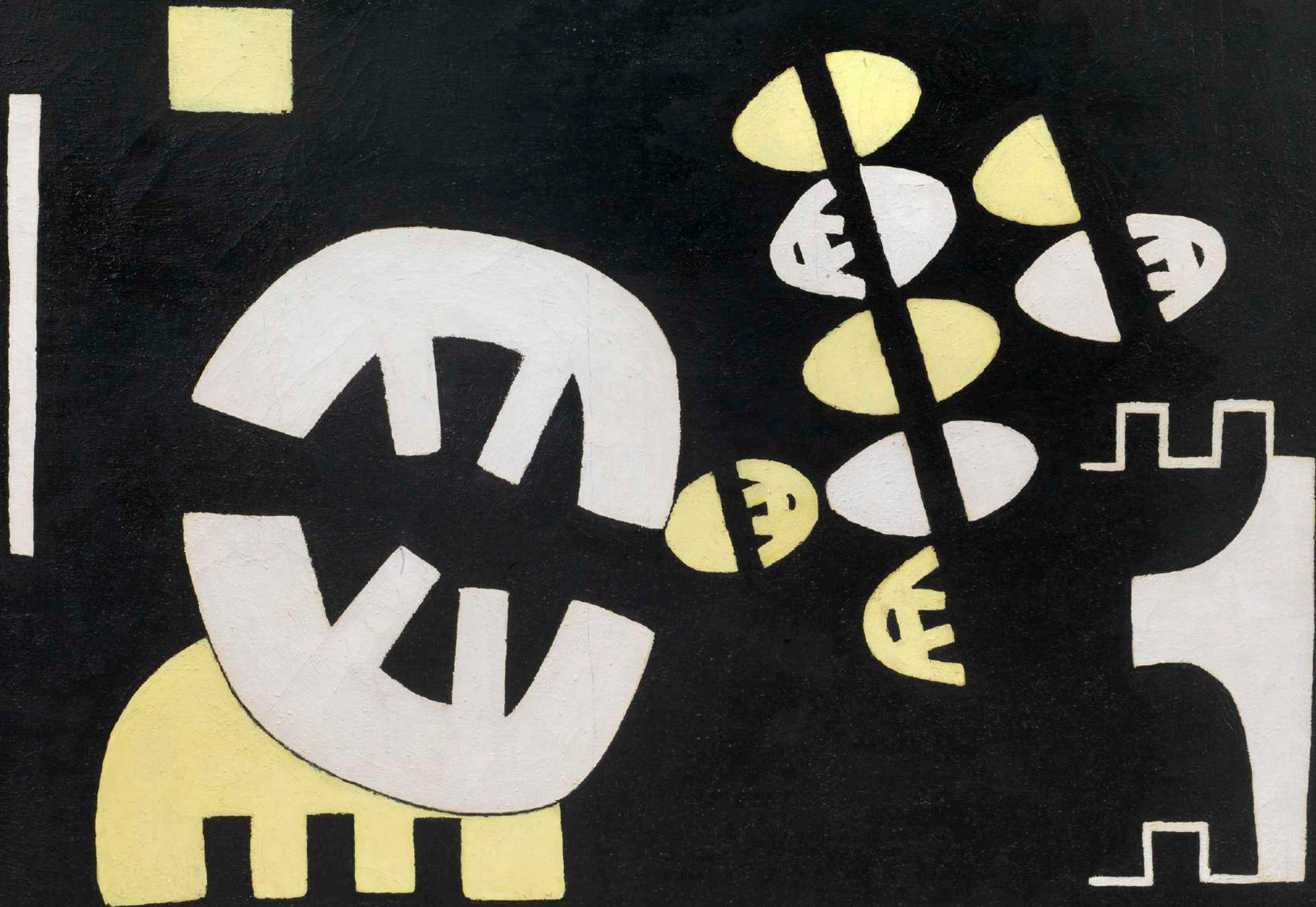
Artist's studio, Rome.  
Private collection, Rome.  
Galleria Mangoni, Siena.

### BIBLIOGRAPHY

"Il "modulo" di Capogrossi", by N. Ponente, in "Civiltà delle macchine", Rome, July - August 1966, p. 38.  
"Capogrossi", edited by Giulio Carlo Argan, Editalia, Rome, 1967, p. 188, no. 441.  
"Giuseppe Capogrossi", exhibition catalogue, Galleria Nazionale d'Arte Moderna, Rome, 1974, p. 104, no. 96.  
"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, pp. 66-67.

### EXHIBITIONS

"Giuseppe Capogrossi", Galleria Nazionale d'Arte Moderna, Rome, December 1974 - February 1975.



# ENRICO CASTELLANI

---

## CASTELMASSA, 1930 - VITERBO, 2017

Born in 1930 in Castelmassa, Italy, Enrico Castellani soon moved to Belgium, where he studied painting and sculpture at the Academy of Fine Arts of Brussels, as well as architecture at the Ecole Nationale Supérieure in Belgium.

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

Castellani rejected mimetic art and believed that light, shadow and space had to be included in the painting 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 hidden nails behind the canvas.

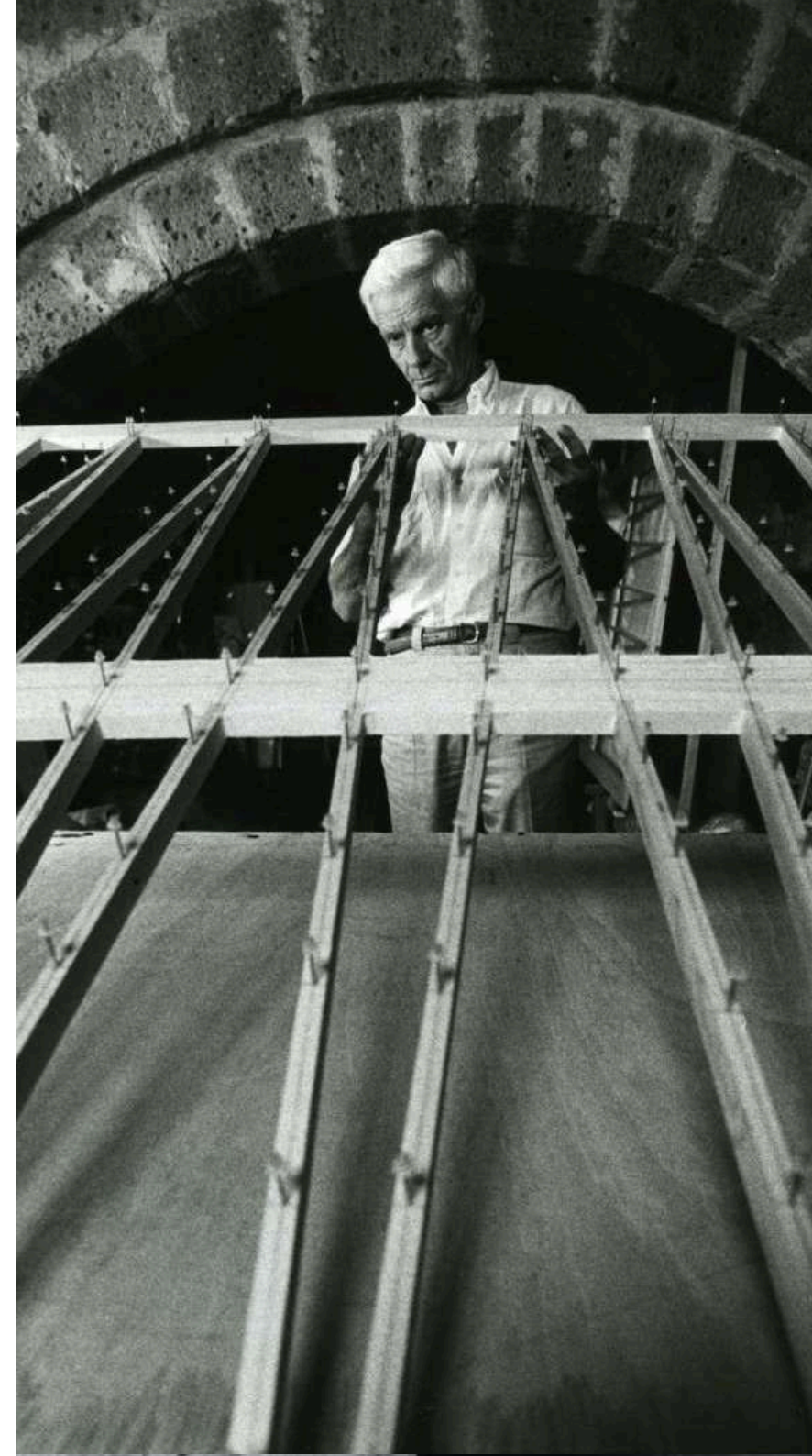
Because of its great originality, the work of Castellani rapidly aroused interest, and he came into contact with internationally renowned artists such as Robert

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 of the ZERO group.

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

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



## ENRICO CASTELLANI

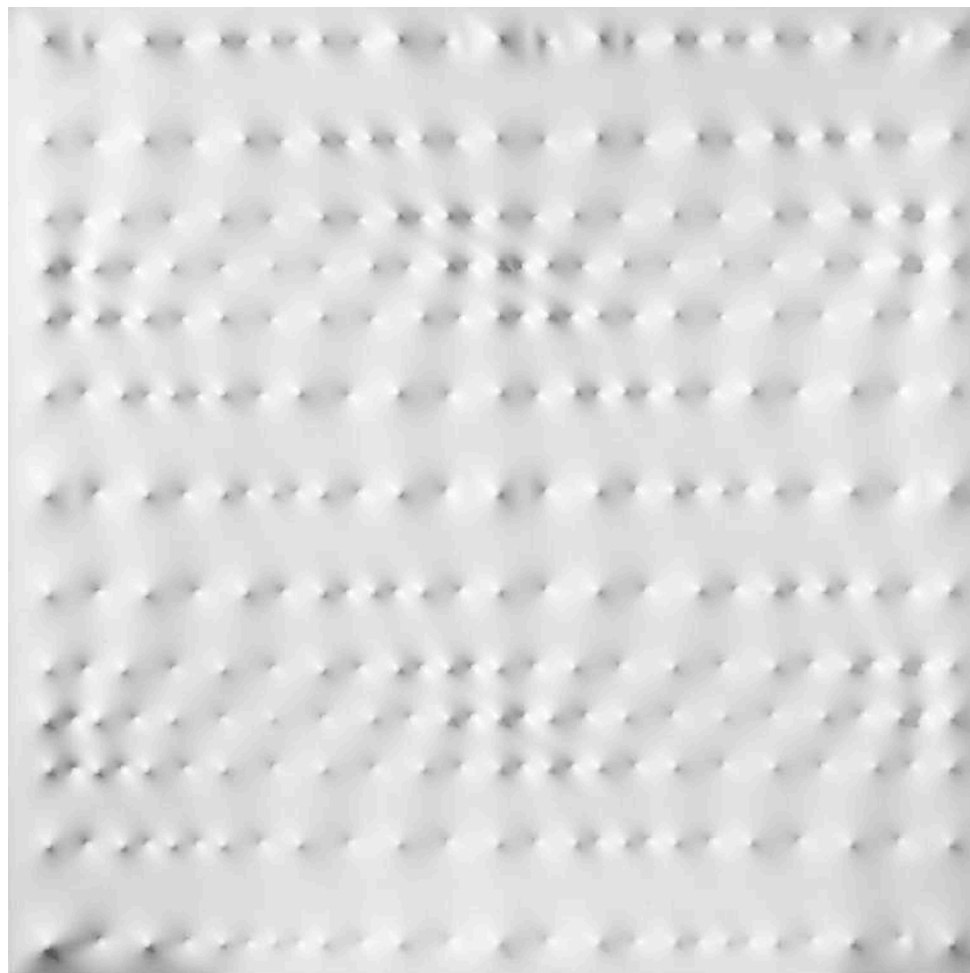
### *Superficie bianca*, 1990

acrylic on canvas

47,24 x 47,24 in - 120 x 120 cm

reverse: signed, titled and dated on top left 'Enrico Castellani - Superficie Bianca - 1990; label Dominique Levy, London.

certificate of authenticity : artwork registered at the Castellani Archive, Milan, no. 90-004.



---

### PROVENANCE

Adriano Vendramelli Collection, Luigi Bon Foundation, Udine.

Dominique Levy Collection, London.

Ben Brown Fine Arts, London.

### BIBLIOGRAPHY

"Enrico Castellani. Catalogo ragionato. Opere 1955-2005", edited by Renata Wirz and Federico Sardella, Skira Editore, Milan, 2012, Tome II, p. 507, no. 691.

"Arte moderna e contemporanea. Antologia scelta 2020", exhibition catalogue, Tornabuoni Arte, Florence, 2019, p. 127.

"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, pp. 78-79.

### EXHIBITIONS

"Blanc sur blanc", Gagosian Gallery, Paris, January - April 2020.

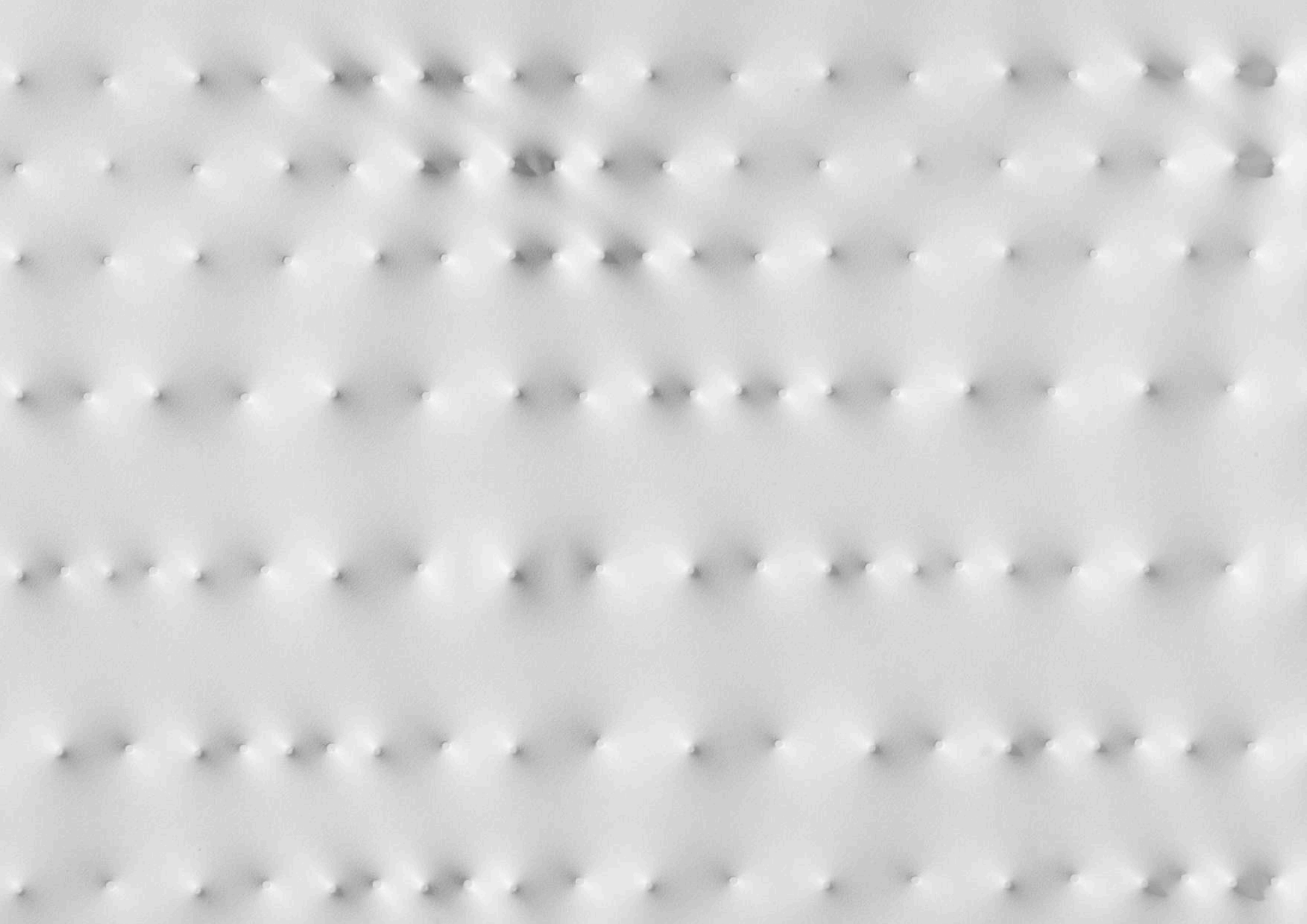
"Dynamic Visions", Tornabuoni Art, London, October - December 2020.

"Carla Lonzi: Autoportrait d'une génération", Tornabuoni Art, Paris, February - April 2024.





Exhibition View, *Dynamic Visions*  
October - December 2020  
Tornabuoni Art, London



# 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. Additionally 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

*Senza titolo*, 1962

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

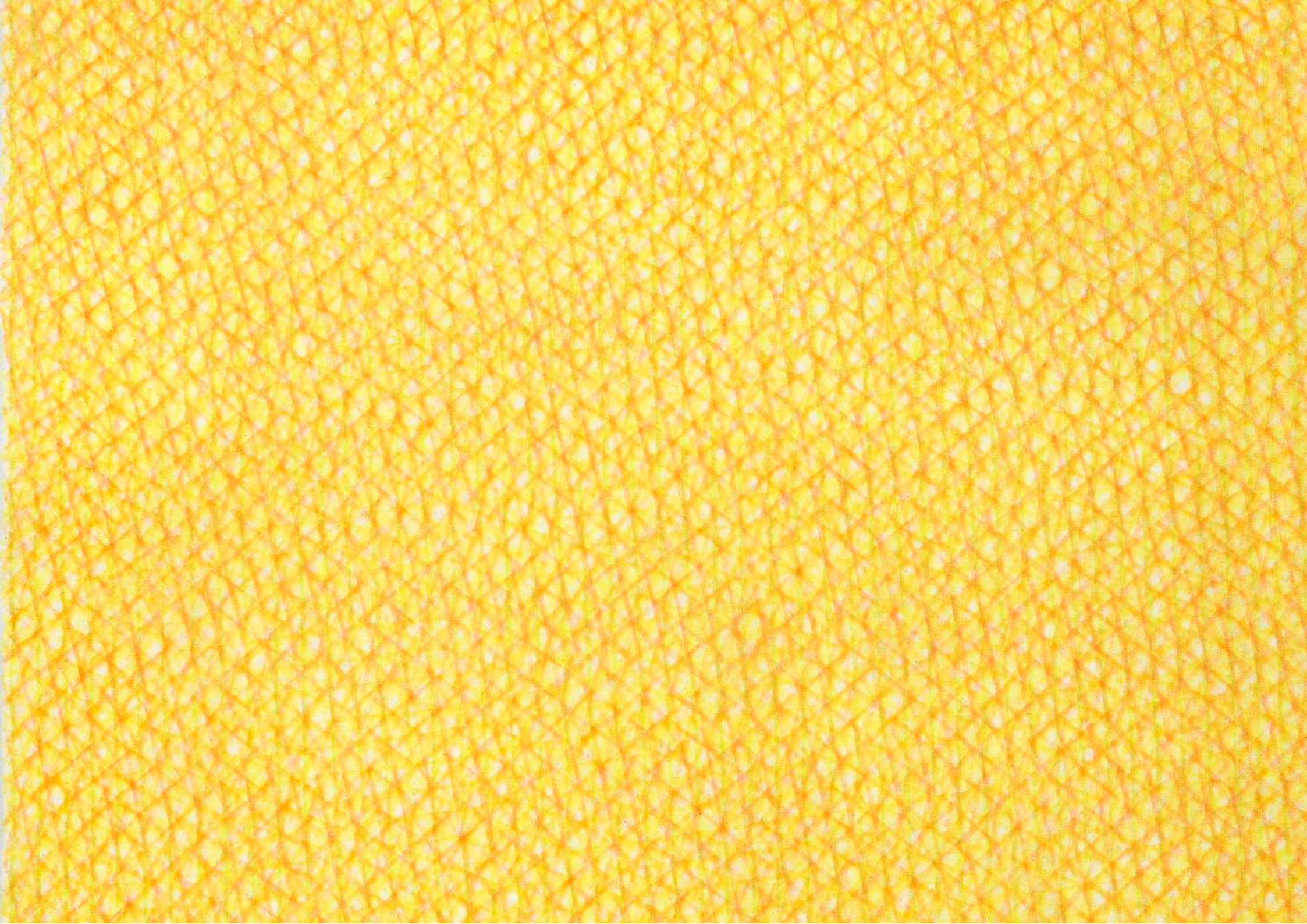
certificate of authenticity by Archivio Opera Piero Dorazio, Todi, on  
photograph, n° 62 120411 152239 023, dated 12/04/2012.



---

**PROVENANCE**  
Gian Enzo Sperone, New York.

**BIBLIOGRAPHY**  
"Arte moderna e contemporanea. Antologia scelta 2023", exhibition  
catalogue Tornabuoni Arte, Florence, 2022, p. 97.  
"Peinture et poésie. Ungaretti et l'art de voir", exhibition catalogue,  
Forma Edizioni, Florence, 2023, p. 96.



# LUCIO FONTANA

---

**ROSARIO SANTA FÈ, 1899 - VARESE, 1968**

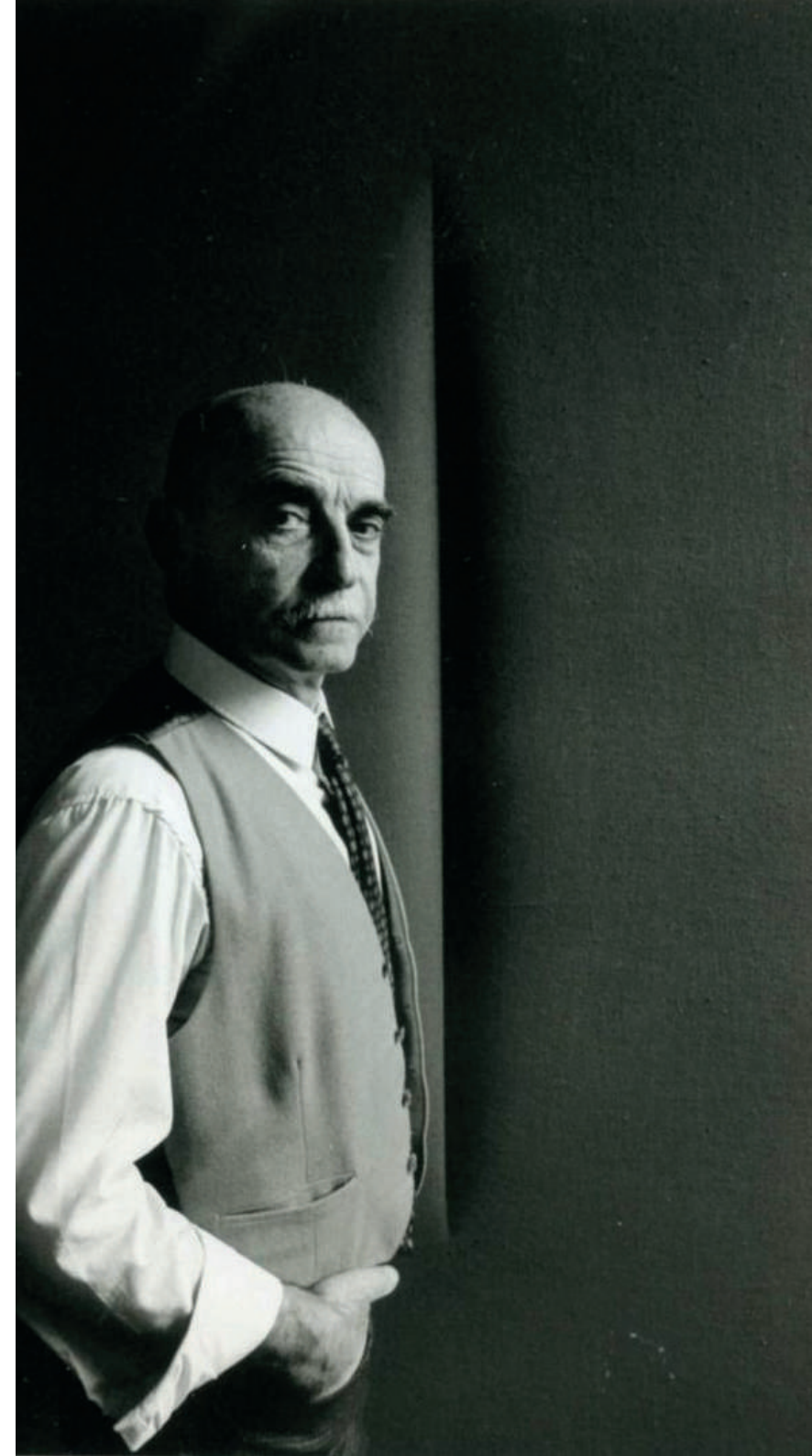
Born in Rosario Santa Fè, Argentina in 1899, Lucio Fontana spent his childhood between his hometown and Milan in Italy, where his parents came from. After two years working for his father in Argentina, he settled in Europe in 1927 and attended the Brera Academy of Fine Arts.

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

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

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

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

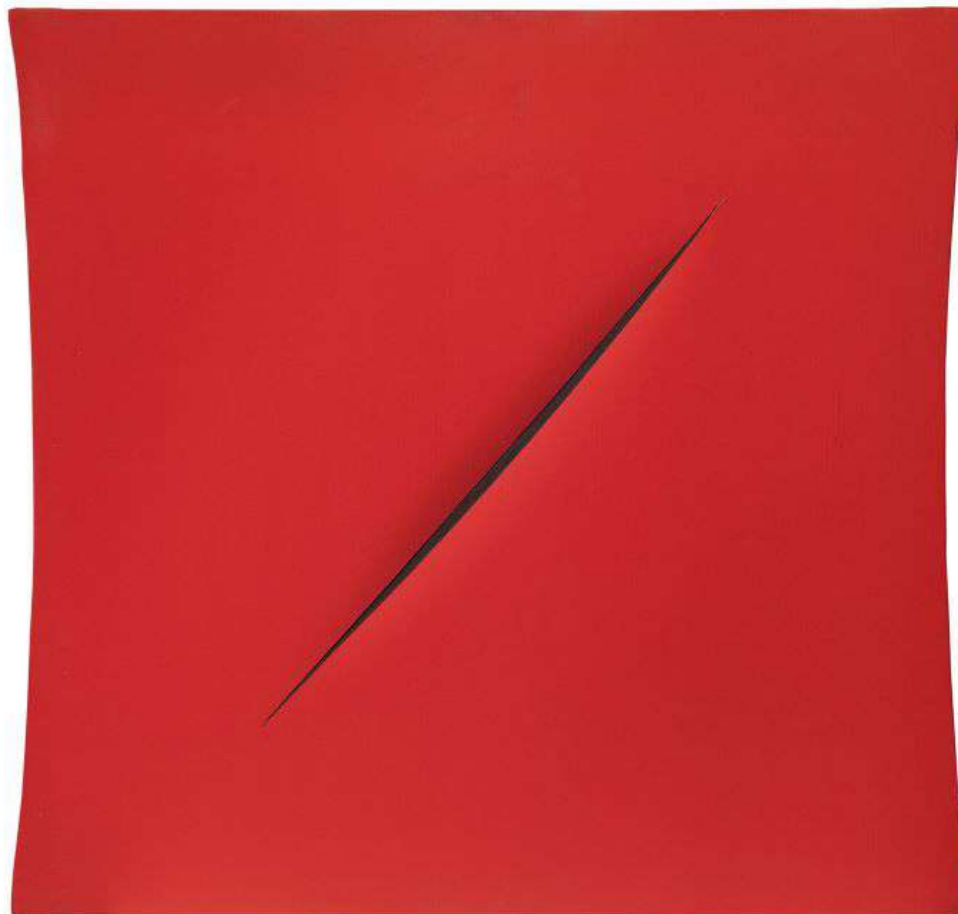


## LUCIO FONTANA

### *Concetto spaziale, Attesa*, 1959

water-based paint on canvas, red  
31,49 x 31,49 in - 80 x 80 cm

reverse: signed, titled and dated l. fontana "Concetto spaziale" 1959.



---

#### PROVENANCE

Piazzini Collection, Livorno.

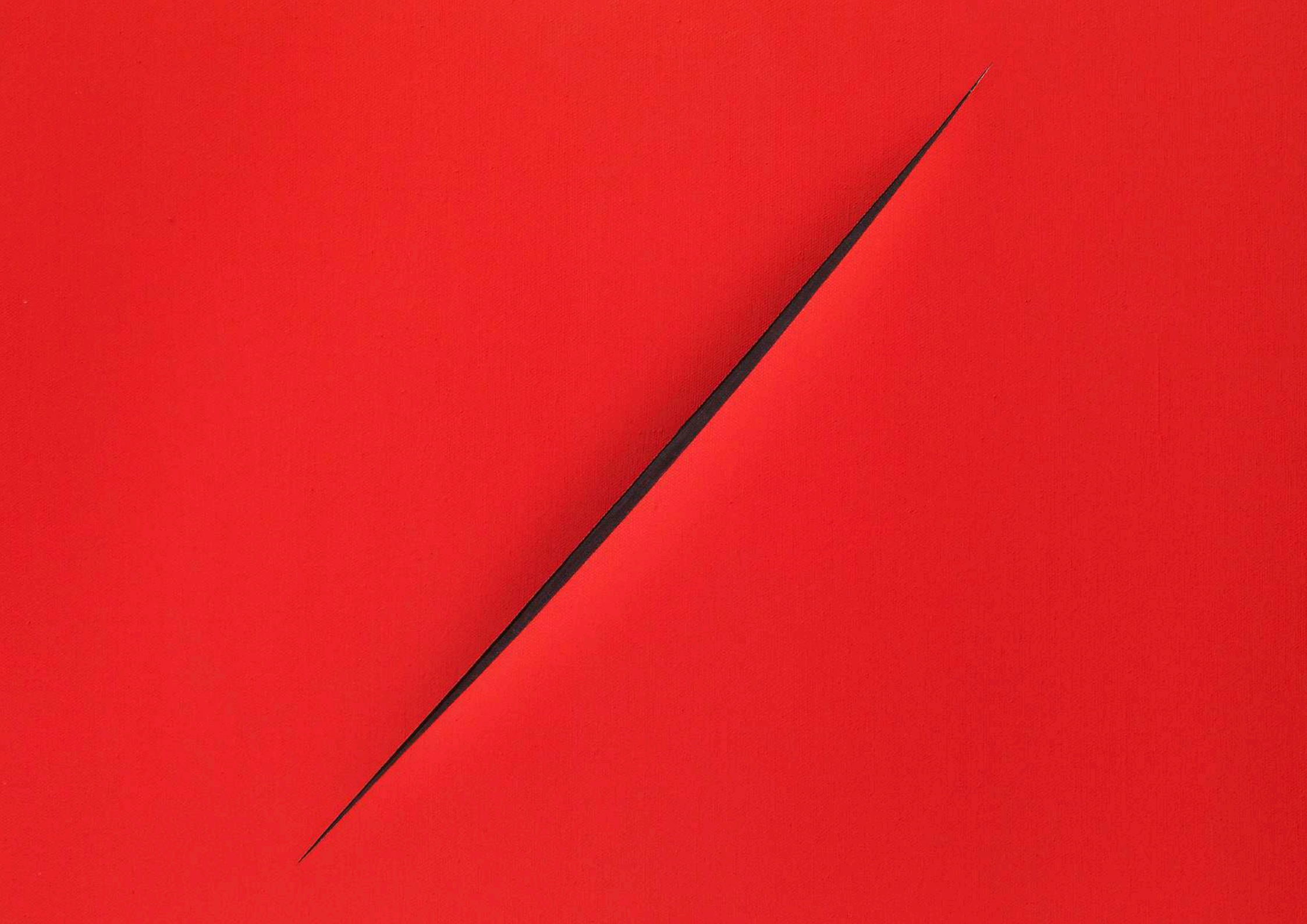
Galleria Giraldi, Livorno.

Marlborough Galleria d'Arte, Rome.

#### BIBLIOGRAPHY

"Fontana. Catalogo generale", edited by Enrico Crispolti, Electa, Milan, 1986, vol. I, p. 308, n° 59 T 157.

"Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni", edited by Enrico Crispolti, Skira, Milan, 2006, Tome I, p. 476, n° 59 T 157.





## 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

---

#### PROVENANCE

Woody Van Amen Collection, Amsterdam.

H.B. Benraad Collection, Berg en Dal.

#### BIBLIOGRAPHY

"Lucio Fontana. Catalogue Raisonné des peintures, sculptures et environnements spatiaux", edited by Enrico Crispolti, La Connaissance, Brussels, 1974.

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

"Lucio Fontana. Catalogo Ragionato di sculture, dipinti, ambientazioni", edited by Enrico Crispolti, Skira, Milan, 2006, vol. II, p. 869, no. 67 T 122.

"Arte moderna e contemporanea. Antologia scelta 2015", exhibition catalogue, Tornabuoni Arte, Florence, 2014, p. 128.

"Lucio Fontana", exhibition catalogue, texts by Enrico Crispolti, Luca Massimo Barbero and Edward Lucie-Smith, Tornabuoni Art, London - Forma Edizioni, Firenze, 2015, p. 216.

"Arte moderna e contemporanea. Antologia scelta 2020", exhibition catalogue, Tornabuoni Arte, Florence, 2019, p. 161.

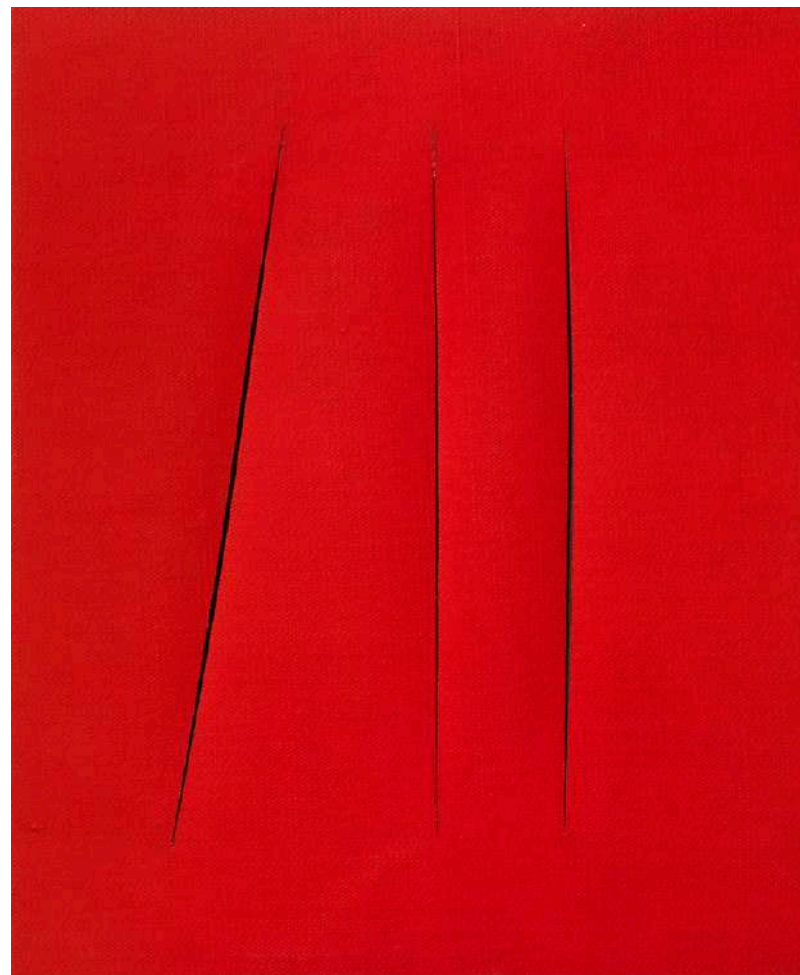
"Lucio Fontana", texts by Luca Massimo Barbero, Enrico Crispolti, Piero Dorazio, Gillo Dorfles, Forma Edizioni, Florence, 2023, pp. 204-205.

#### EXHIBITIONS

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

"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 Art, Rome

# EMILIO ISGRÒ

---

## BARCELONA OF SICILY, 1937

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

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

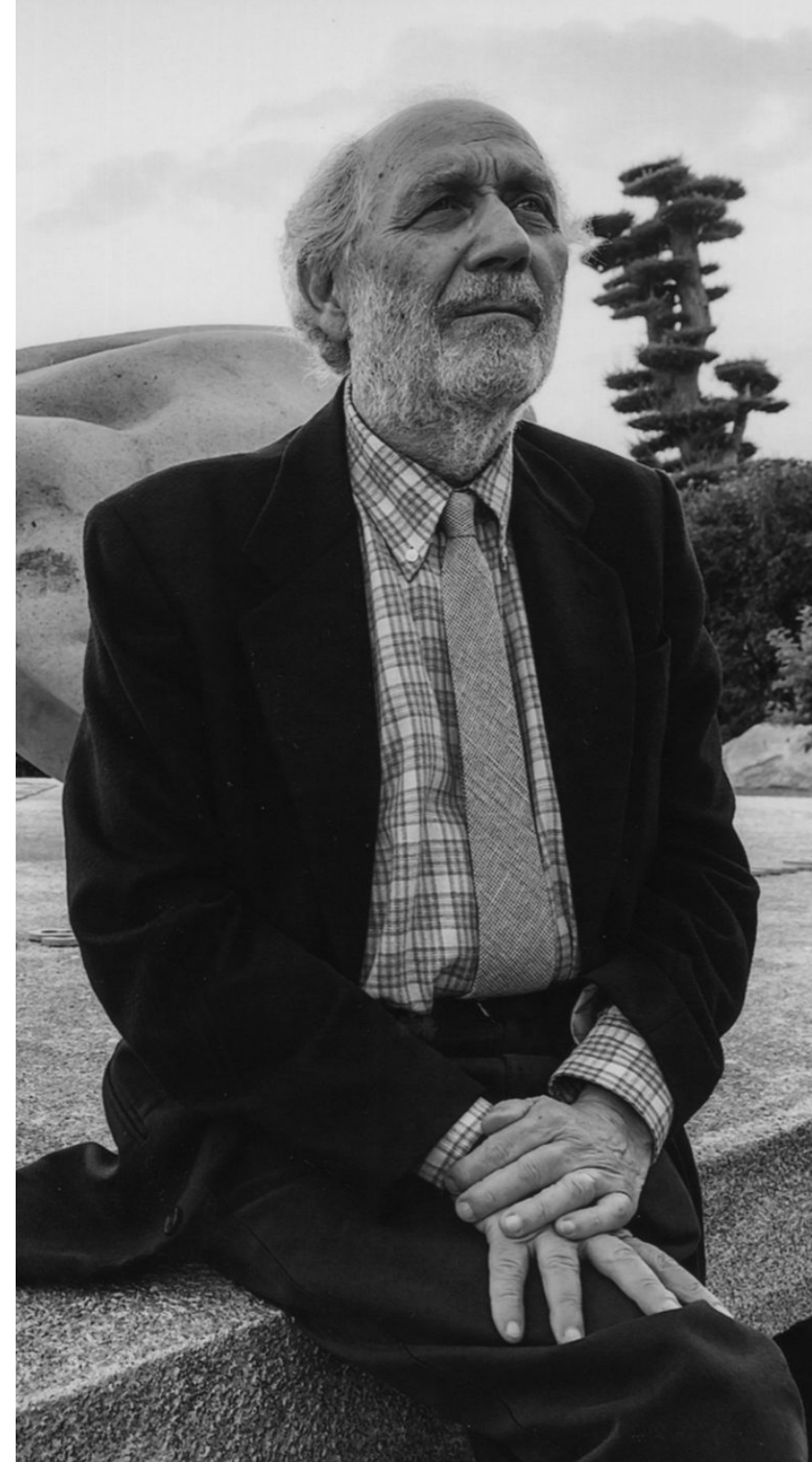
Deletion is the unmistakable language of Isgrò's artistic research, because it "is as much part of him as his voice, for he has managed to create an

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

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

Since the conquest of deletion all those years ago, in 1964 the artist's whole world of the imagination has revolved around it like electrons around a nucleus. Isgrò is one of those rare artists capable of delving into the heart of his own "nucleus", while escaping any form of classification, with works that appear in different forms and with a whole variety of different entry points.

During the course of his artistic career, he has managed with great originality to project his work beyond the word and beyond writing, signs and images, but also beyond the page, painting and sculpture, and beyond identity, history, culture and nature.



## EMILIO ISGRÒ

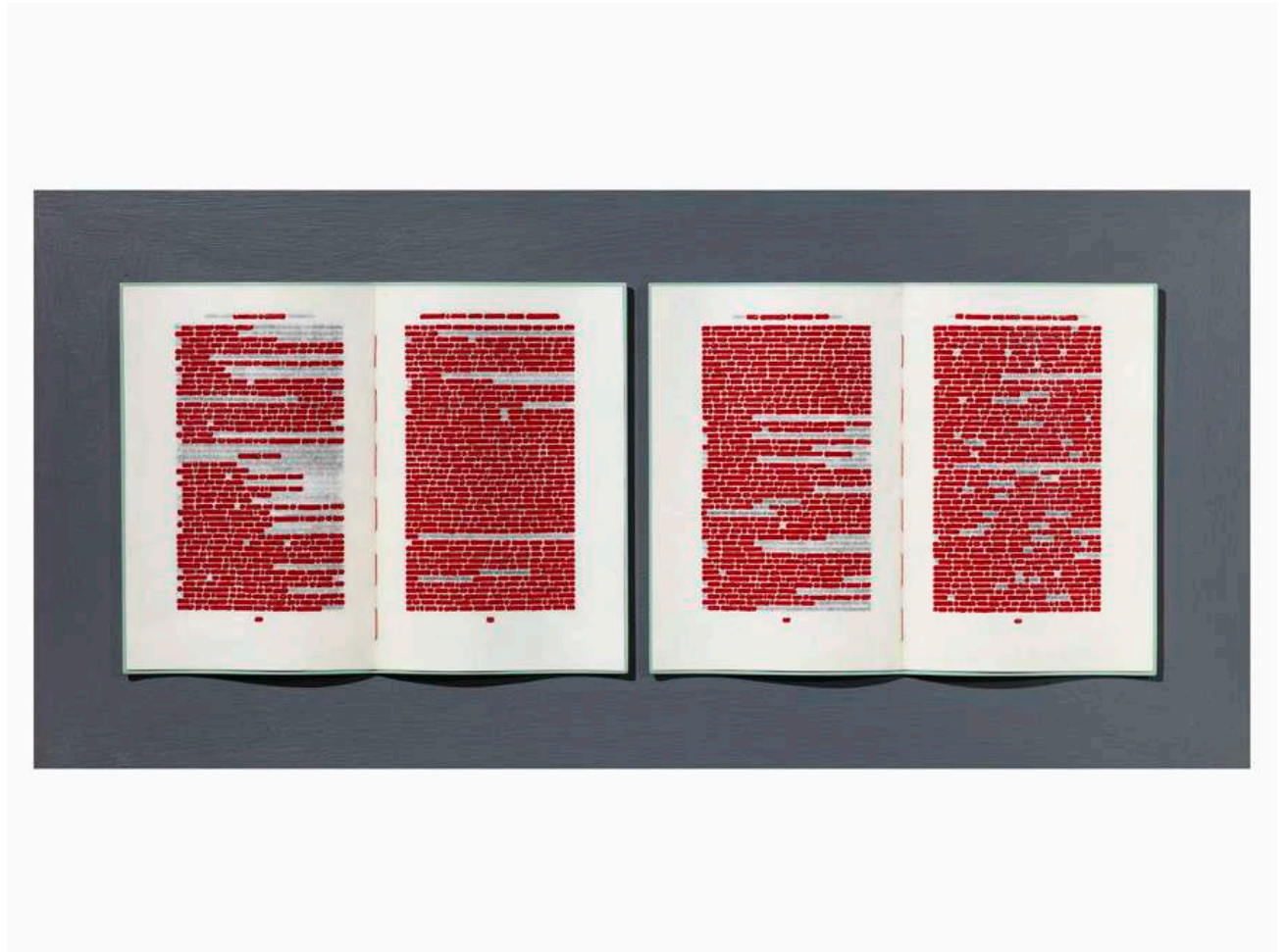
### *Due libri rossi per un cappello*, 2018

acrylic on books on wood

16,92 x 35,43 in - 43 x 90 cm

reverse: signed, titled and dated *Due libri rossi per un cappello* / Emilio Isgrò 2018 / F215.

certificate of authenticity by Archivio Emilio Isgrò, dated 7 January 2020, archive no. F215.



---

PROVENANCE  
The artist's studio.



## EMILIO ISGRÒ

*Enciclopedia Treccani. Vol. XX, Nato morto, 1970*

indian ink on typographic book in wooden box and plexiglass

19,68 x 29,52 in - 50 x 75 cm

reverse: signed, titled and dated Emilio Isgrò Volume XX  
dell'Enciclopedia Treccani / agosto - settembre 1970; labels Studio  
Guastalla Arte, Milano; Fonte D'Abisso Arte, Milano.

certificate of authenticity by Emilio Isgrò, Milan, dated 18 april 2014.

---

### PROVENANCE

Studio Guastalla Arte, Milan.

Fonte D'Abisso Arte, Modena - Milan.

Galleria Schwarz, Milan.

### BIBLIOGRAPHY

"Enciclopedia italiana fondata da Giovanni Treccani cancellata da Isgrò",  
Galleria Schwarz, Milan, 1970.

"Dichiaro di essere Emilio Isgrò", edited by Marco Bazzini e Achille  
Bonito Oliva, 2008, p. 110, no. 46.

"Emilio Isgrò. La cancellatura e altri particolari. Opere 1966-1993", Studio  
Guastalla Arte, Milan, 2012, pp. 27, 56, n° 7.

"Emilio Isgrò. Modello Italia 2013 - 1964", edited by Angelandrea Rorro  
and Beatrice Benedetti, Mondadori Electa, Milan, 2013, pp. 156-157.

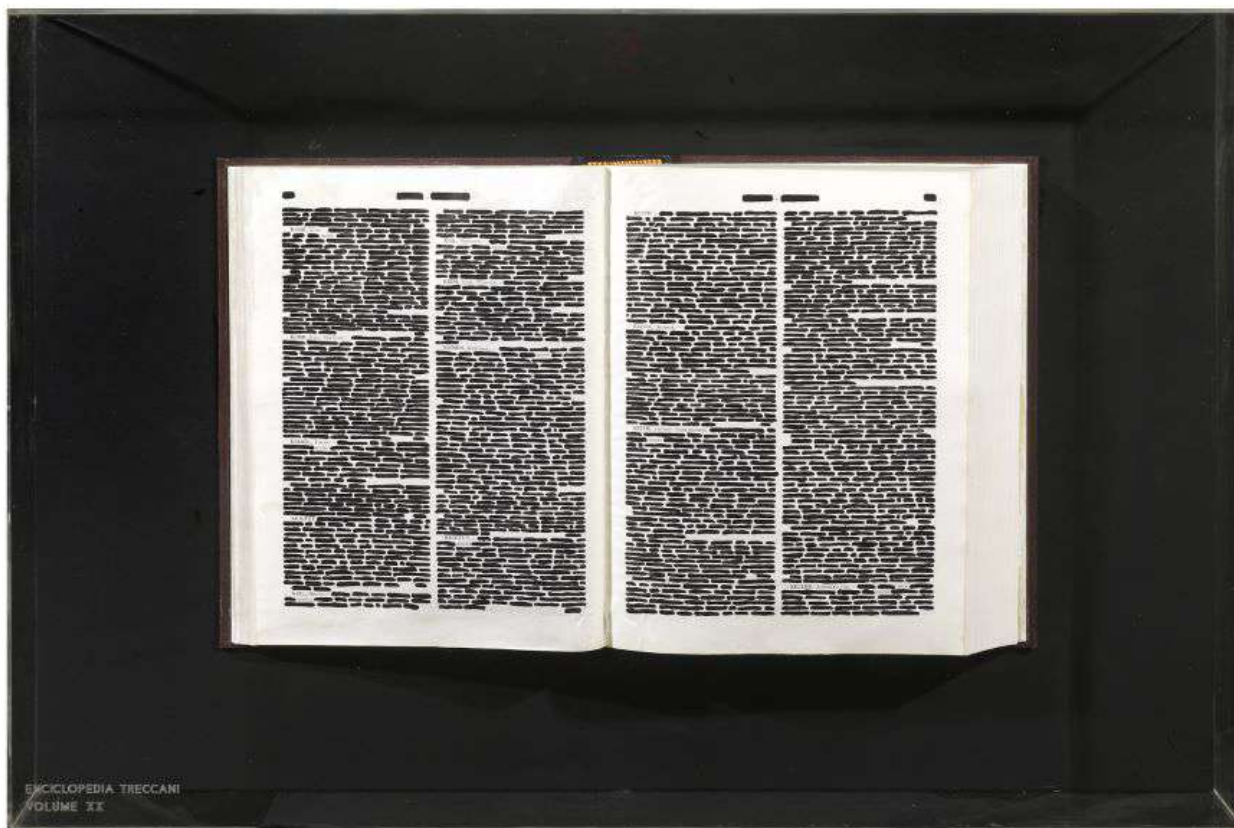
### EXHIBITIONS

"Enciclopedia italiana fondata da Giovanni Treccani cancellata da Isgrò",  
Galleria Schwarz, Milan, december 1970 - january 1971.

"Dichiaro di essere Emilio Isgrò", Centro per l'arte contemporanea Luigi  
Pecci, Prato, february - may 2008.

"Emilio Isgrò. La cancellatura e altri particolari. Opere 1966-1993", Studio  
Guastalla Arte, Milan, may - july 2012.

"Emilio Isgrò. Modello Italia 2013 - 1964", Galleria Nazionale d'arte  
moderna, Roma, june - october 2013.



KEHR, KARL —  
morto

KEHR, PAUL FRIEDRICH

KEIBEL, FRANZ —  
morto

KEIGLEY

KEIL, HENNO —  
morto

KEIL, HENNO —  
morto

KEIL, KARL THEODOR —

KEISER, RICHARD —  
morto

KEISTUT —  
morto

KEITH

KEITH, ANDREW

KEITH, GEORGE STEPHENSON —  
morto

KELLER, ADALBERT VON —  
morto

# CLAUDIO PARMIGGIANI

---

## LUZZARA, 1943

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

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

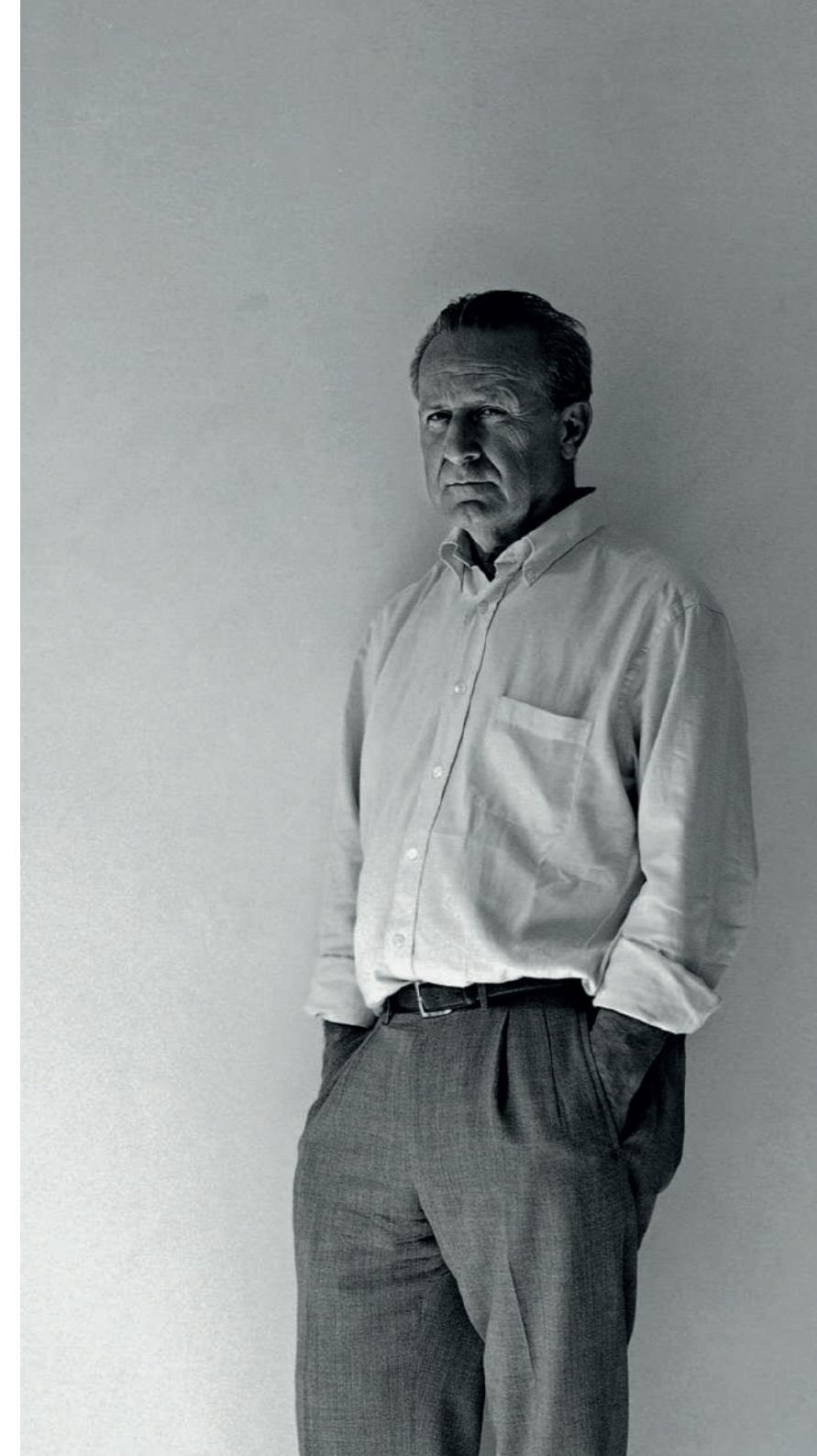
A radically iconoclastic spirit pervaded all his work since the 1960s and in 1970 he produced his first *Delocazione*, a work of shadow and imprints created using fire, dust and smoke. These works have an extremely strong visual and emotional impact as seen in the installations he created for the Musée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

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

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

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

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





## CLAUDIO PARMIGGIANI

*Senza titolo*, 2023

smoke and soot on board  
39,37 x 59,05 in - 100 x 150 cm

certificate of authenticity by Archivio Claudio Parmiggiani on  
photograph.

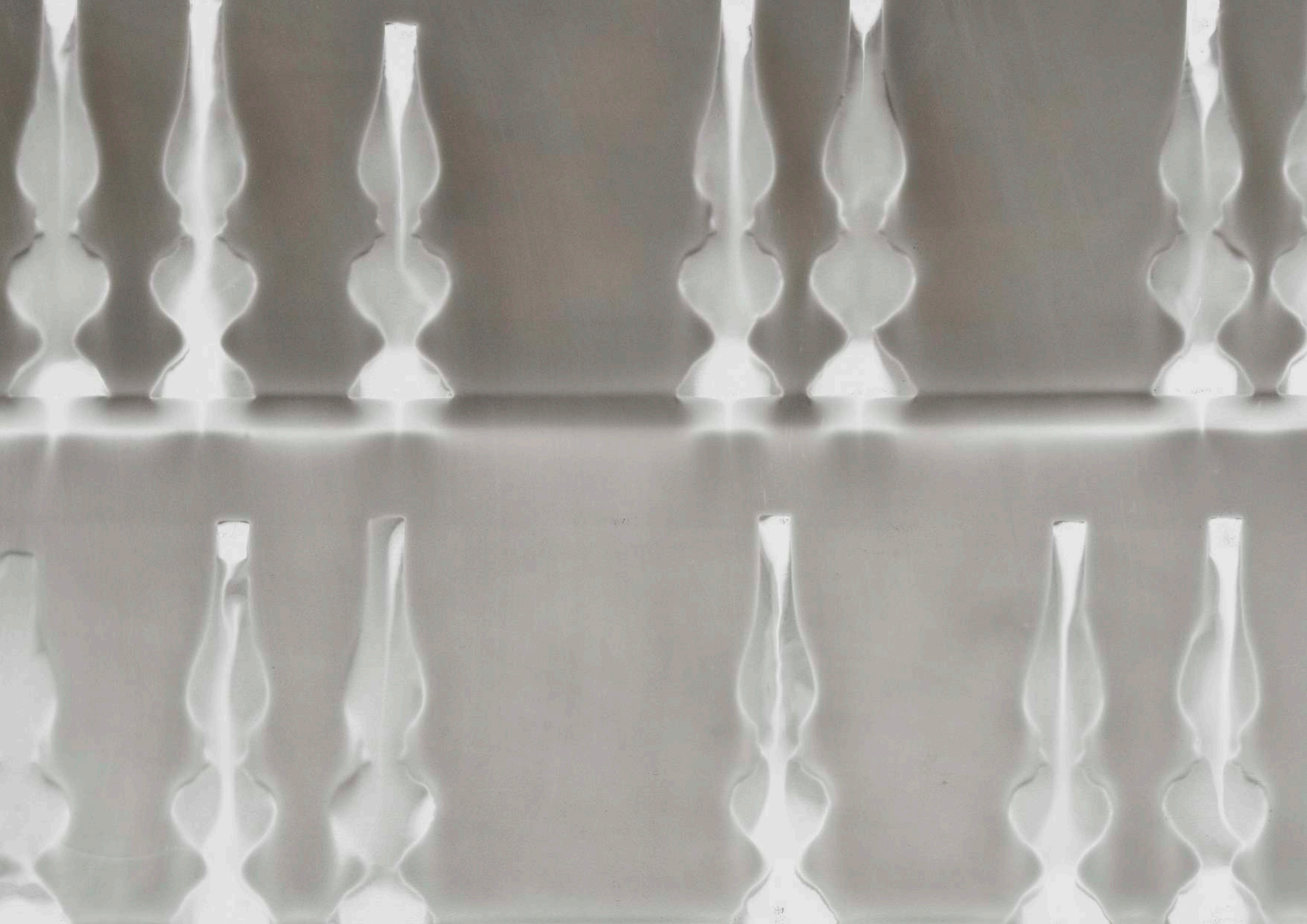


---

**PROVENANCE**  
The artist's studio, Parma.

**BIBLIOGRAPHY**  
"Claudio Parmiggiani", edited by Tornabuoni Art Paris, Forma Edizioni,  
Florence, 2024, pp. 136-137, 138.

**EXHIBITIONS**  
"Claudio Parmiggiani", Tornabuoni Art, Paris, October 2023 - January  
2024.

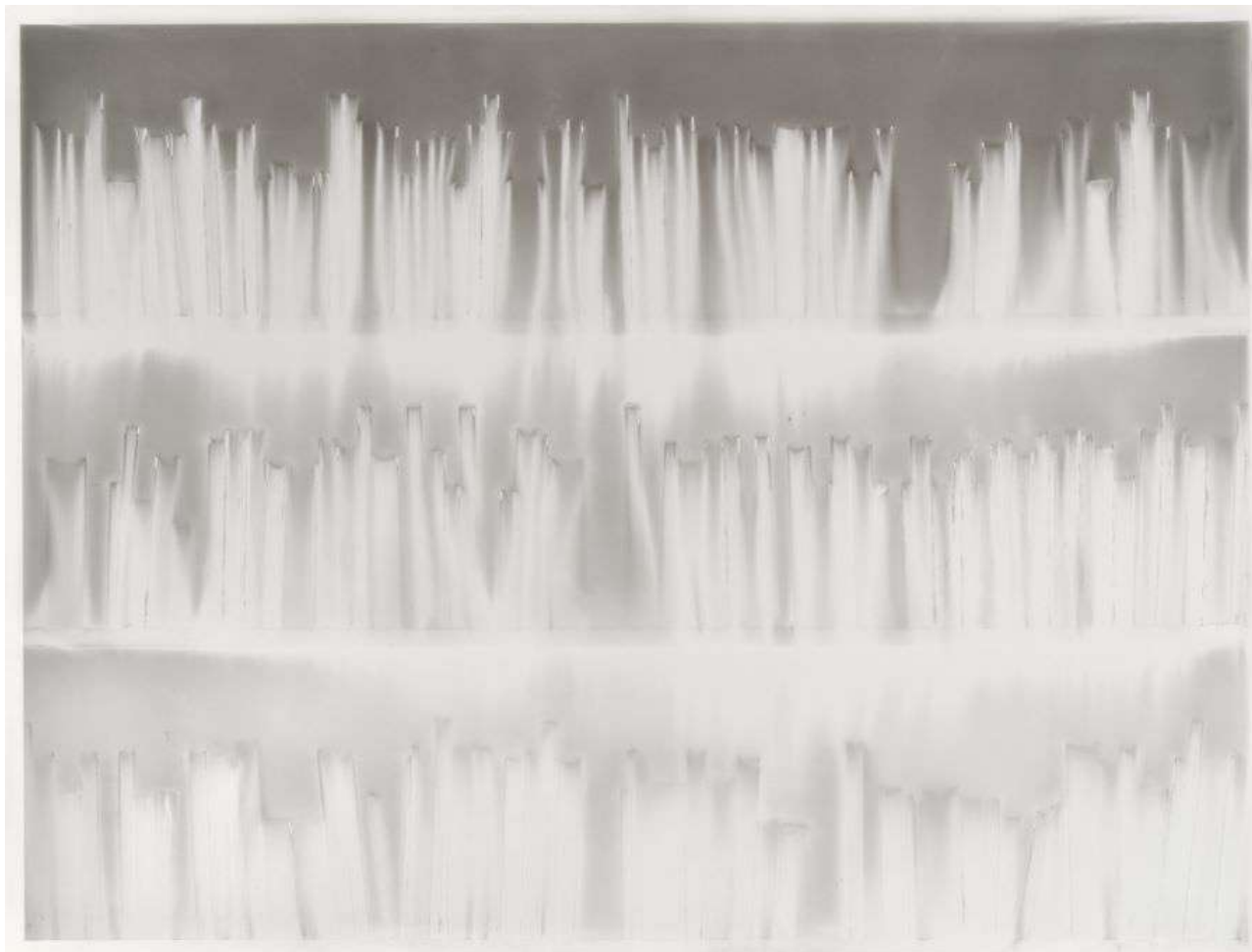


## CLAUDIO PARMIGGIANI

*Senza titolo*, 2023

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

certificate of authenticity by Archivio Claudio Parmiggiani on  
photograph.



---

### PROVENANCE

The artist's studio, Parma.

### BIBLIOGRAPHY

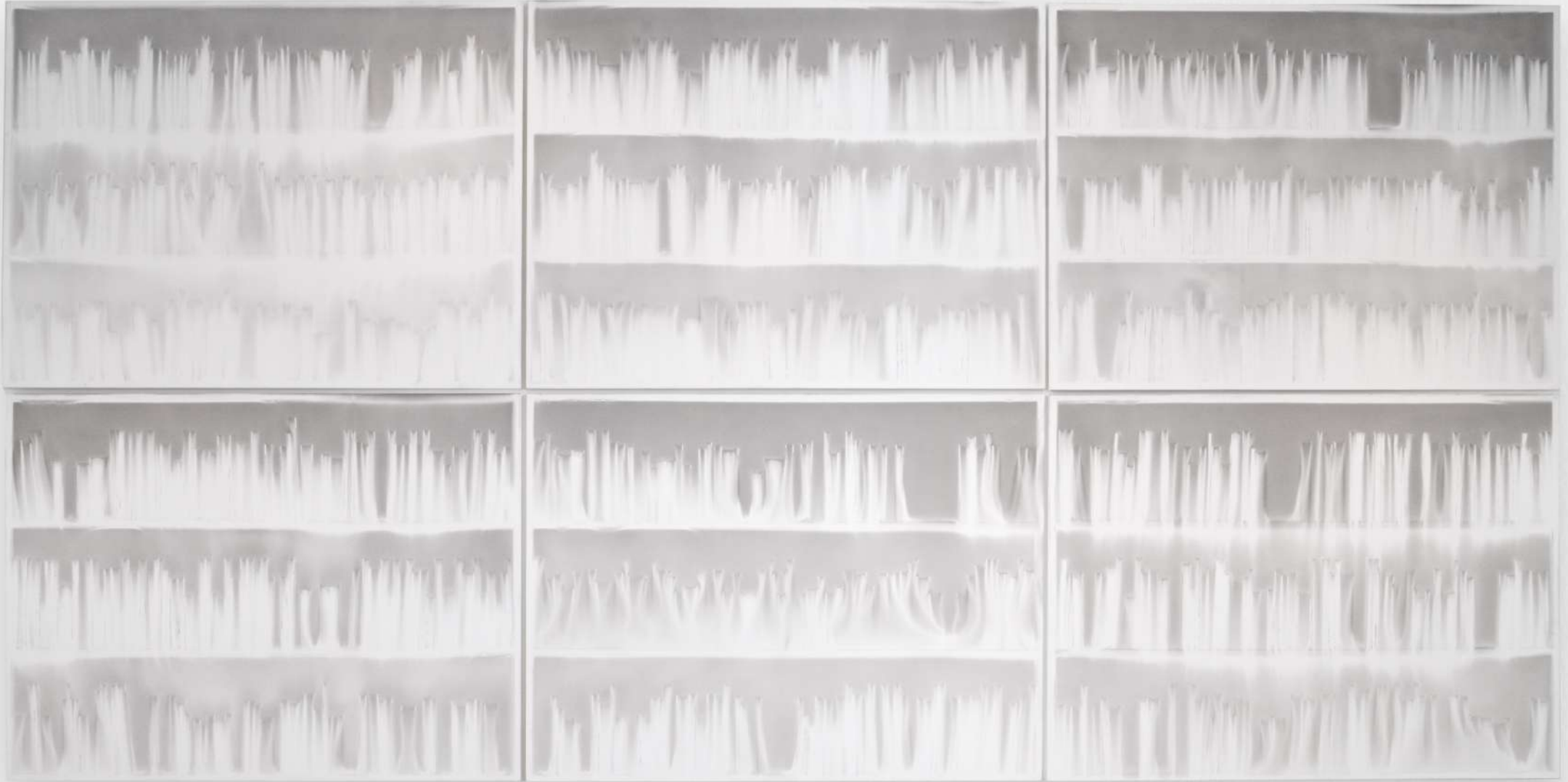
"Claudio Parmiggiani", Tornabuoni Art Paris, Forma Edizioni, Florence,  
2024, pp. 112, 118, 123.

### EXHIBITIONS

"Claudio Parmiggiani", Tornabuoni Art, Paris, October 2023 - January  
2024.



Exhibition View, *Claudio Parmiggiani*  
October 2023 - January 2024  
Tornabuoni Art, Paris



Exhibition View, *Claudio Parmiggiani*  
October 2023 - January 2024  
Tornabuoni Art, Paris

# SALVATORE SCARPITTA

---

**NEW YORK, 1919 - NEW YORK, 2007**

Scarpitta is best known for his unconventional use of materials, including bandages, cloth, and mixed media. His works convey a sense of movement and dynamism, reflecting his interest in speed and racing.

Salvatore Scarpitta was born in New York City in 1919 and spent his childhood in Hollywood, CA where he fostered a love of dirt track racing. He moved to Italy in 1936 to study painting. During World War II, he served in the U.S. Navy as a Monuments Man, dedicated to tracking down master artworks pilfered by Nazi soldiers.

Post-war, In the 1950's, in an effort to expiate the trauma of war, Scarpitta began making his groundbreaking shaped and bandaged paintings. These caught the eye of the esteemed art dealer Leo Castelli, who urged him to return to New York in 1958.

The 1970's marked the next great development in his work: the sled. It was the car in a distilled form – the chassis without the wheels, an object for dragging your memories and feelings while simultaneously connoting a sense of adventure.

From 1965 to 2001 Scarpitta taught at Maryland Institute College of Art. Beyond school walls his influence is still experienced today through a generation of younger artists like Jeff Koons.

Castelli showcased the artist's work in ten solo exhibitions spanning from 1959 to 1992. Scarpitta also took part in several editions of the Venice Biennale during his lifetime.

The Hirshhorn Museum and Sculpture Garden in Washington, D.C., honored Scarpitta with a retrospective exhibition in 2014–15, solidifying his enduring influence in the world of contemporary art.

Scarpitta's works can be found in prominent collections such as the Museum of Modern Art in New York, the LACMA in Los Angeles, and the Whitney Museum of American Art. He died in New York in 2007.



## SALVATORE SCARPITTA

*Bandit*, 1961

bandages and mixed media  
23,03 x 26,96 in - 58,5 x 68,5 cm



---

### PROVENANCE

Leo Castelli Gallery, New York.  
Private collection, Turin.

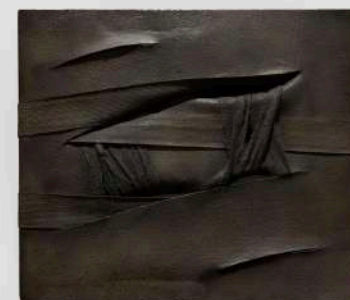
### BIBLIOGRAPHY

"Scarpitta", curated by Luigi Sansone, Edizione Gabriele Mazzotta, Milan, 1999, p. 76 and 143, n° 33.  
"Salvatore Scarpitta. Catalogue Raisonné", curated by Luigi Sansone, Edizioni Gabriele Mazzotta, Milan, 2005, p. 182, n° 296 and p. 333.  
"Salvatore Scarpitta", curated by Germano Celant and Danilo Eccher, Silvana Editoriale, Cinisello Balsamo, 2012, pp. 151 and 273-274, n° 28.  
"Arte moderna e contemporanea. Antologia scelta 2024", exhibition catalogue, Tornabuoni Arte, Florence, 2023, pp. 216-217.

### EXHIBITIONS

"Scarpitta. 14 opere dal 1958 al 1964", Galleria Tucci Russo, Turin, May - September 1981.  
"Scarpitta", Civica Galleria Renato Guttuso, Bagheria, May - August 1999.  
"Salvatore Scarpitta", GAM - Galleria Civica d'Arte Moderna e Contemporanea, Turin, October 2012 - February 2013.  
"Carla Lonzi: Autoportrait d'une génération", Tornabuoni Art, Paris, February - April 2024.

J'ai voulu ôter de mon travail ce qui est hermétique, ôter ce qui est hygiénique.  
[...] avec le bitume, l'huile, les bandes souillées d'huile, des choses sales p  
I wanted to cut out the hermetic, to cut out the hygienic, from my work, and to  
bitumen, oil, bandages dirty with oil, things from an arduous work.



Exhibition View, *Carla Lonzi: Autoportrait d'une génération*  
February - April 2024  
Tornabuoni Art, Paris



# PAOLO SCHEGGI

---

**SETTIGNANO, 1940 - ROME, 1971**

Born in Settignano, on the outskirts of Florence, in 1940, Paolo Scheggi exhibited as early as 1960 at the Numero gallery in Florence, when he was still attending the city's Accademia delle Belle Arti. He presented paintings as well as his first works made of metallic sheets. His first solo exhibition, *Itinerario plastico prestabilito*, quickly followed in 1961 at the Galleria Vigna Nuova in Florence. After a short stay in London he settled down in Milan in 1961.

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

Scheggi presented his first "picture-objects" at the *Intersuperficie curva a zone riflesse* exhibition, held at the Galleria Il 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 the time, Scheggi's work took on architectural and spatial considerations, which found their full expression in 1967 with *Intercamera Plastica*, a work that playfully engaged the spectator's perception.

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



## PAOLO SCHEGGI

### *Intersuperficie curva bianca*, 1964

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

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

---

#### PROVENANCE

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

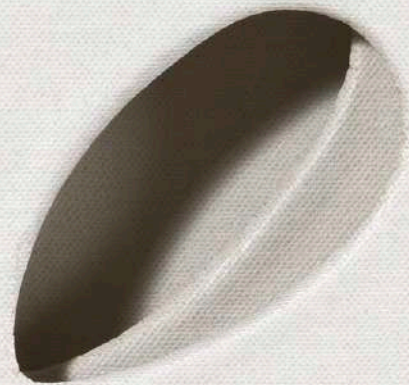
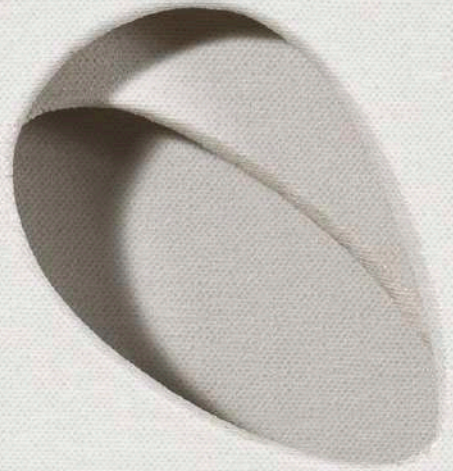
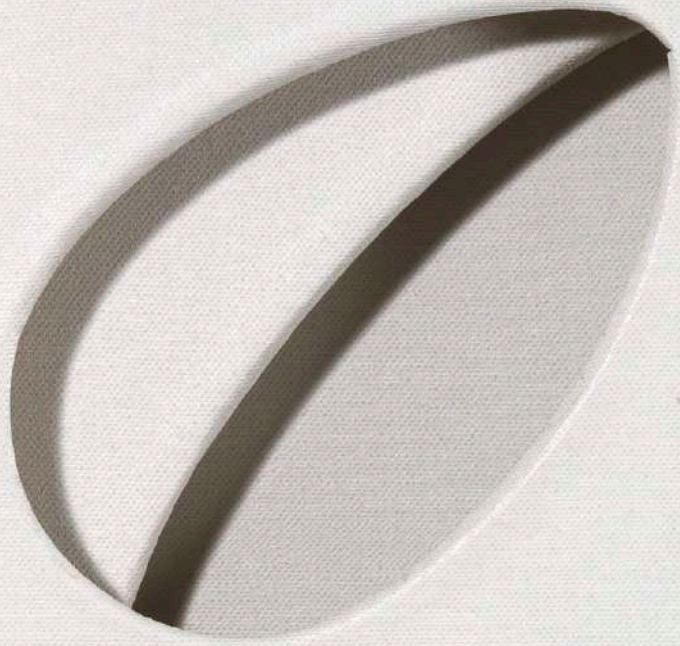
#### BIBLIOGRAPHY

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

#### EXHIBITIONS

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





# TornabuoniArt

## **Florence**

Lungarno Benvenuto Cellini 3,  
Florence - Italy  
+39 055 6812697  
info@tornabuoniarte.it

## **Milan**

Via Fatebenefratelli 34  
Milan - Italy  
+39 02 6554841  
milano@tornabuoniarte.it

## **Rome**

Via Bocca di Leone, 88  
Rome - Italy  
+39 6 983 810 10  
roma@tornabuoniarte.it

## **Forte dei Marmi**

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

## **Paris**

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

## **Crans Montana**

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