

The background of the entire image is a tan, textured surface. Overlaid on this are several large, abstract, geometric shapes composed of smaller triangles and polygons. The colors used are vibrant and include shades of blue, red, green, orange, pink, yellow, and light blue. The shapes are arranged in a way that suggests a stylized, abstract figure or a complex architectural structure. The overall aesthetic is modern and artistic.

FRIEZE MASTERS

October 9-13, 2024

The Regent's Park

Booth A05

TornabuoniArt

ALBERTO **BIASI**
ALIGHIERO **BOETTI**
ALBERTO **BURRI**
MARIO **CEROLI**
CÉSAR
GIORGIO **DE CHIRICO**
PIERO **DORAZIO**
LUCIO **FONTANA**
JOAN **MIRÓ**
MIMMO **ROTELLA**
VICTOR **VASARELY**
ANDY **WARHOL**

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").

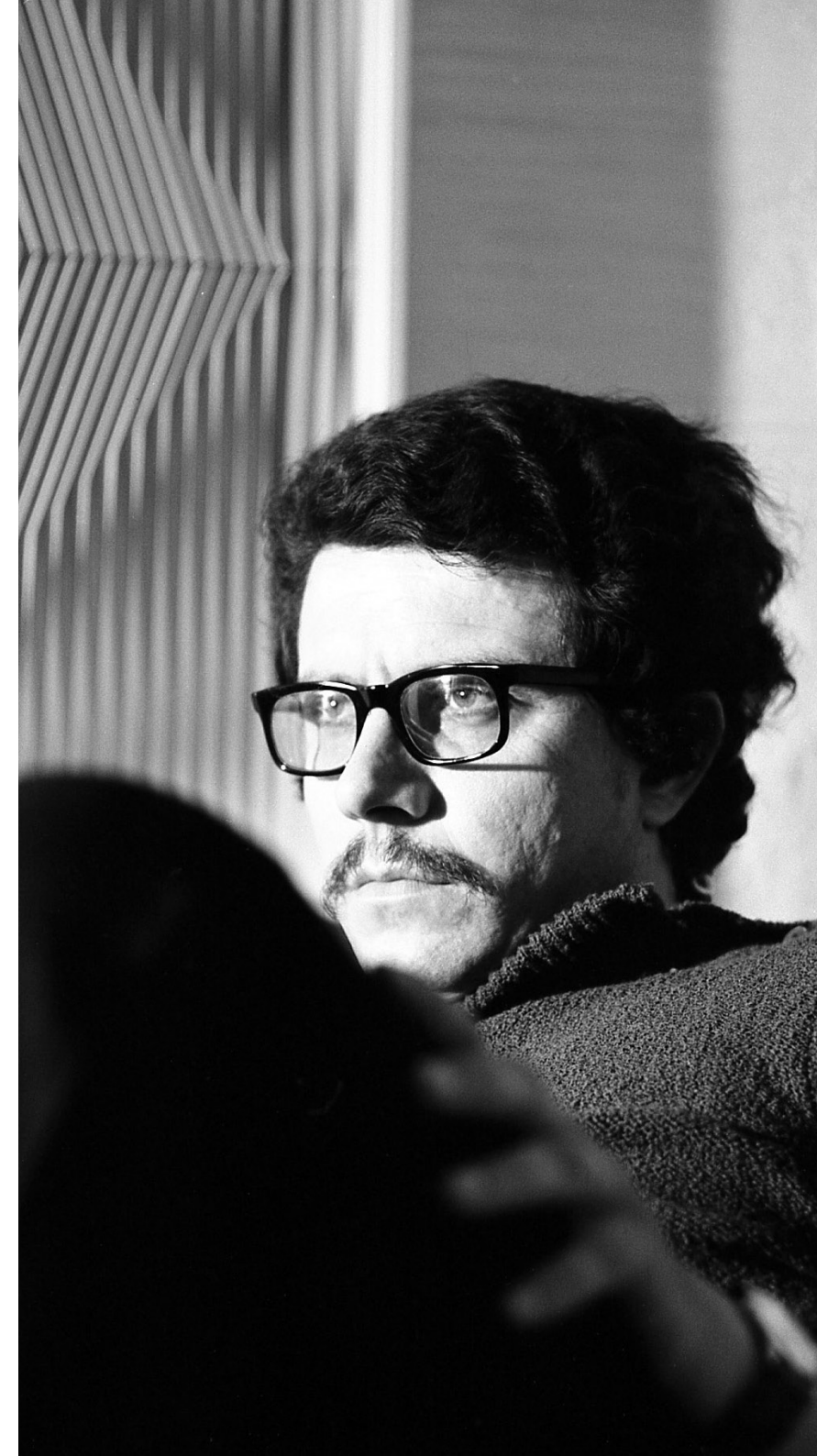
Biasi's first series of works, entitled *Trame*, was constituted of cotton gauzes, metal wires and perforated cardboard overlaid to create wefts through which light would filter in a constellation-like effect that changed in relation to the viewer.

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

Goodnight my love, 2015

pvc strips and acrylic on panel
59,05 x 35,43 in - 150 x 90 cm
front: signed, titled and dated: Alberto Biasi "Goodnight my love" 2015;
stamp: Alberto Biasi reg. n° T 832

certificate of authenticity by Archivio Alberto Biasi on photograph, reg. n°
T 832, dated 02/09/2020.

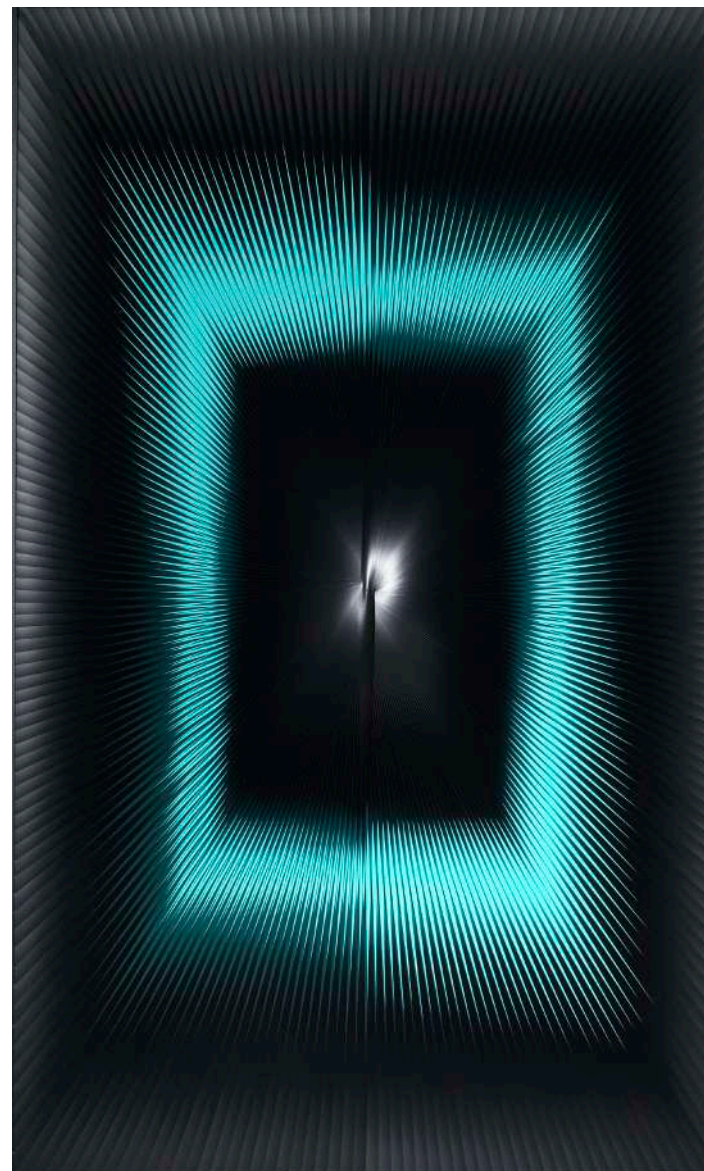
PROVENANCE

Artist's studio.

EXHIBITIONS

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

"Alberto Biasi | Dinamica Ecologica", Cardi gallery, London, February -
May 2023.



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

Senza titolo (Piscine), 1980

mixed media on paper laid on canvas

62,99 x 88,58 in - 160 x 225 cm

reverse: signed, titled and dated: alighiero e boetti 1980 / "Piscine Roma".

certificate of authenticity by Alighiero Boetti, on photograph; certificate of authenticity by Archivio Alighiero Boetti, Rome, on photograph, no. 1057, dated 21.06.2016.

BIBLIOGRAPHY

"Alighiero e Boetti", edited by Martina M. De Luca, Edizioni Essegi, Ravenna, 1990, no. 84, p. 95.

"Accanto al Pantheon", edited by Alighiero Boetti and Randi Malkin, Prearo Editore, Milan, 1991.

"Ut pictura poesis", Loggetta Lombardesca-Pinacoteca Comunale, Ravenna, 1980.

"Alighiero Boetti. Mettere al mondo il mondo", MMK Museum für Moderne Kunst, Francoforte sul Meno, 1998.

"Alighiero e Boetti", Galerie Guy Bartschi, Geneve, 1999, pp. 28-29.

"Alighiero Boetti", exhibition catalogue edited by B. Corà, Federico Motta Editore, Milan, 2005, pp. 180-181.

"Alighiero Boetti", edited by Annemarie Sauzeau, Tornabuoni Art, Paris - Federico Motta Editore, Milan, 2010, pp. 154-155.

"Percorsi dello sguardo. Arte del '900", exhibition catalogue edited by Nicola Galvan, Grafiche Turato Edizioni, Rubano, Padua, 2010, p. 93.

"Arte Internazionale del XX secolo", exhibition catalogue, TAG The Art Gallery, Lugano, 2016, pp. 46-47.

"Alighiero Boetti | Decoding His Universe: Works on Paper (1968 - 1991)", exhibition catalogue Tornabuoni Art, London, 2019, p. 46.

"Painting is back. Anni Ottanta, la pittura in Italia", edited by Luca Massimo Barbero, Edizioni Gallerie d'Italia, Skira, Milan, 2021, pp. 114-115, 356.

"Alighiero Boetti. Catalogo generale", edited by Archivio Alighiero Boetti, Mondadori Electa, Milan, 2022, Tome III / 2 a, p. 143, no. 1747.

EXHIBITIONS

"Alighiero Boetti", Palazzo Arnone, Cosenza, December 2005 - February 2006.

"Alighiero Boetti", Tornabuoni Art, Paris, March - June 2010.

"Percorsi dello sguardo. Arte del '900", Centro Culturale Altinate/San Gaetano, Padua, October 2010 - January 2011.

"Arte Internazionale del XX Secolo", TAG The Art Gallery, Lugano, April - July 2016.

"Klein, Burri, Calder, Capogrossi e gli altri: arte contemporanea in Umbria fra vocazione, mecenatismo pubblico e collezionismo privato", Palazzo Baldeschi, Perugia, April - November 2019.

"Unforgettable Umbria. L'arte al centro fra vocazione e committenza", Palazzo Baldeschi, Perugia, April - November 2019.

"Alighiero Boetti | Decoding His Universe: Works on Paper (1968 - 1991)", Tornabuoni Art, London, October 2019 - January 2020.

"Painting is back. Anni Ottanta, la pittura in Italia", Gallerie d'Italia, Milan, June - October 2021.





Exhibition view, *Painting is back. Painting in Italy in the 1980s*
Gallerie d'Italia, Milan
June - October, 2021

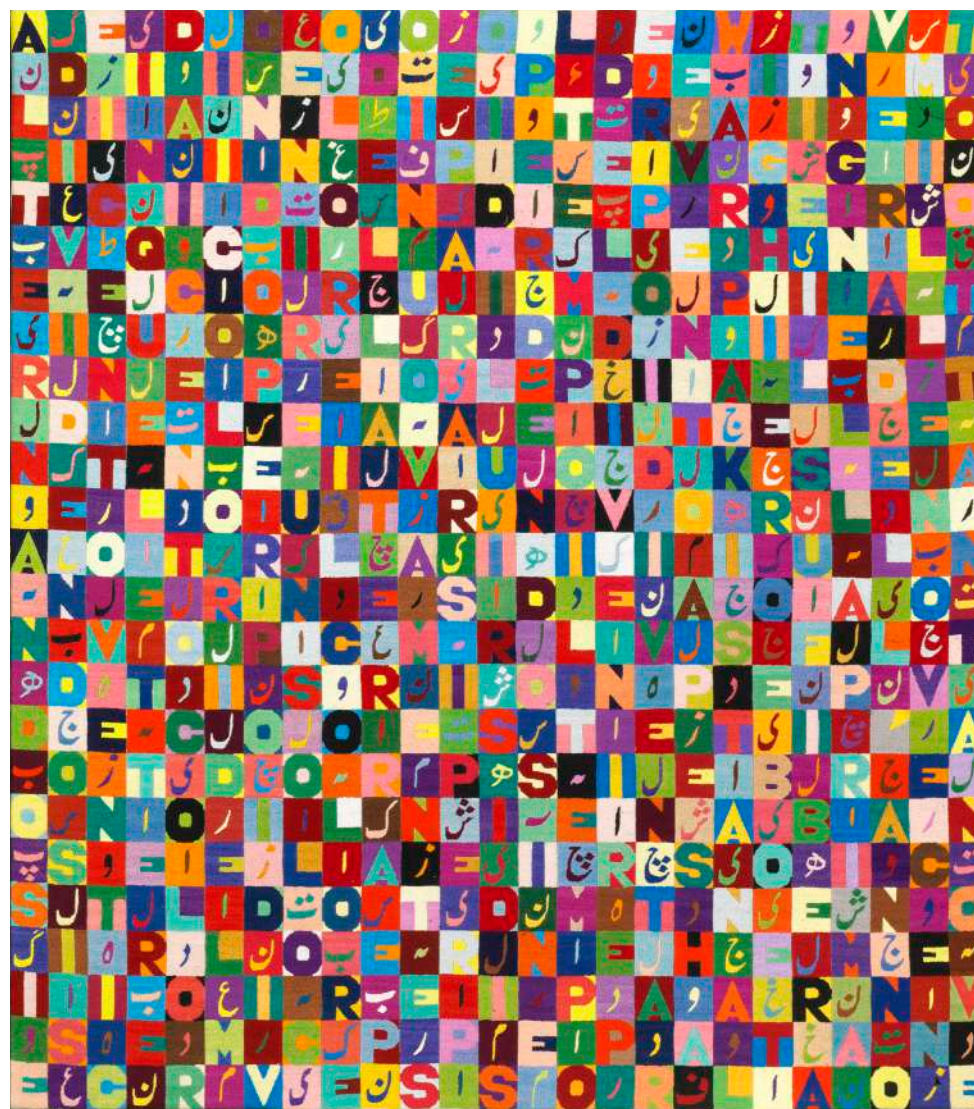
ALIGHIERO BOETTI

Turin 1940 - Rome 1994

*Alternandosi e dividendosi... nella primavera dell'anno mille
novecento ottantanove, 1989*

embroidery on cloth
44,76 x 39,56 in - 113,7 x 100,5 cm
reverse: label: Sperone Westwater, New York.

certificate of authenticity by Archivio Alighiero Boetti, Rome, on
photograph, no. 10200, dated November 30th 2022.



PROVENANCE
Sperone Westwater, New York.

ALBERTO BURRI

CITTA' DI CASTELLO, 1915 - NICE, 1995

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

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

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

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

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



ALBERTO BURRI

Città di Castello 1915 - Nice 1995

Catrame, 1950

tar and oil on canvas
25,59 x 31,49 in - 65 x 80 cm
reverse: signed and dated: Burri / 50.

PROVENANCE

Private collection, Rome.

BIBLIOGRAPHY

"Burri. Contributi al Catalogo Sistematico", edited by Fondazione Palazzo Albizzini, Città di Castello, Petrucci Editore Città di Castello, 1990, p. 19, no. 33.

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"Action | Abstraction: Alberto Burri Lucio Fontana", Tornabuoni Art, London, 2019, p. 21.

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"Peinture et poésie. Ungaretti et l'art de voir", exhibition catalogue, Forma Edizioni, Florence, 2023, p. 44.

EXHIBITIONS

"ANGAMC", Triennale di Milano, Milan, February - March 2014

"In principio: dalla nascita dell'universo all'origine dell'arte", Complesso Monumentale del Broletto, Novara, November 2014 - March 2015.

"Milano e la pittura 1950/1975", Il Castello Arte Moderna e Contemporanea, Milan, May - July 2015.

"Alberto Burri", Tornabuoni Art, Paris, October - December 2018.

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

"Alberto Burri Reloaded, Il ritorno dell'opera Nero con punti", CUBO Unipol, Bologna, October 2022 - January 2023.



ALBERTO BURRI

Città di Castello 1915 - Nice 1995

Senza titolo, 1952

oil, glue, sand, burlap and collage on canvas
29,01 x 25,62 in - 73,7 x 65,1 cm
reverse: signed and dated: Burri / 52.

certificate of authenticity by Fondazione Palazzo Albizzini Collezione
Burri, Città di Castello, no. 372-2014 BC/nc.

PROVENANCE

Allen Franklin Gallery, Chicago and New York.

BIBLIOGRAPHY

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"Il Dado è tratto", exhibition catalogue edited by Sergio Risaliti, Forma Edizioni, Poggibonsi, 2015, p. 52.
"Alberto Burri. Catalogo generale. Pittura 1945 - 1957", edited by Bruno Corà, Fondazione Palazzo Albizzini Collezione Burri, Città di Castello, 2015, Tome I, p. 87, no. 155, Tome VI, p. 65. (i. 52105)
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EXHIBITIONS

- "Il Dado è tratto", Tornabuoni Art, Florence, September - November 2015.
"La Dolce vita. Avant-garde artists in Post-War Rome", Tornabuoni Art, Paris, October 2017 - January 2018.
"Alberto Burri", Tornabuoni Art, Paris, October - December 2018.
"Action | Abstraction: Alberto Burri & Lucio Fontana", Tornabuoni Art, London, February - March 2019.
"Alberto Burri Reloaded, Il ritorno dell'opera Nero con punti", CUBO Unipol, Bologna, October 2022 - January 2023.
"Informale. Dialogo tra Italia e Europa", Tornabuoni Arte, Milan, October - December 2023.





ALBERTO BURRI

Città di Castello 1915 - Nice 1995

Combustione plastica, 1957

plastic, combustion on canvas

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

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

PROVENANCE

Galleria Blu, Milan.
Private Collection, Florence.

BIBLIOGRAPHY

"Burri", Palais des Beaux-Arts, Bruxelles, 1959, no. 15.
"Alberto Burri", Museum Haus Lange, Krefeld, 1959, no. 13.
"Pittura e scultura d'avanguardia in Italia 1890 - 1960", Raffaele Carrieri, Gianni Editore, Milan, 1960.
"Burri", Vittorio Rubiu, Cesare Brandi, Editalia, Rome, 1963, p. 207, no. 223.
"Burri. Plastiche", essay by Cesare Brandi, Galleria Blu, Milan, 1964, no. 3.
"Alberto Burri e Lucio Fontana", essay by Renée Sabatello Neu, Museum of Modern Art, New York, 1966, no. 11.
"Guttuso, Burri, Vespignani, Baj, Guccione, Cerolii", by Guido Giuffrè, Galleria Il Grafo, Rome, 1969, p. 9.
"Aspetti dell'Informale", Pinacoteca Provinciale, Bari, 1971, p. 65, no. 8.
"Aspetti dell'Informale", Guido Ballo, Pietro Marino, Franco Russoli, Palazzo Reale, Milano, 1971, p. 25.
"Aspetti di erotismo nell'arte astratta", Galleria Blu, Milano, 1977.
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"Un alphabet de l'ordre et du désordre", exhibition catalogue curated by Marc Donnadiou, Tornabuoni Art, Paris, 2024, p. 47.

EXHIBITIONS

"Burri", Palais des Beaux-Arts, Bruxelles, April 1959.
"Alberto Burri", Museum Haus Lange, Krefeld, May - June 1959; Museum am Ostwall, Dortmund, July - August 1959.
"Burri. Plastiche", Galleria Blu, Milan, March 1964.
"Alberto Burri e Lucio Fontana", USA travelling exhibit, 1966 - 1968.
"Guttuso, Burri, Vespignani, Baj, Guccione, Cerolii", Galleria Il Grafo, Rome, 1969.
"Aspetti dell'Informale", Pinacoteca Provinciale, Bari, January - March 1971.
"Aspetti dell'Informale", Palazzo Reale, Milan, May - June 1971.
"Aspetti di erotismo nell'arte astratta", Galleria Blu, Milan, March - April 1977.
"On Fire", Fondazione Giorgio Cini, Venice, April - July 2022.
"Un alphabet de l'ordre et du désordre", Tornabuoni Art, Paris, April - June 2024.







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

MARIO CEROLI

CASTEL FRENTANO, 1938

Mario Ceroli is an Italian sculptor, educated at the Academy of Fine Arts in Rome. After his studies, he began his career realizing ceramic sculptures, but his interest soon migrated towards Pop Art.

During a trip to Assisi in 1957, he discovered the art of Giotto, which inspired the creation of his first wooden silhouettes. He quickly achieved great recognition as the recipient of the 1958 Prize for Young Sculpture from the National Gallery of Modern Art in Rome. In the 1960s, he was already considered one of the great masters of Italian Pop Art and Arte Povera.

Indeed, he has been a very prominent contributor to the reformulation of the artistic language of that time and to the development of installation art.

Ceroli's production features natural and humble materials, particularly untreated wood, but also fabric, plastic and aluminium. His creations, which are sometimes polychromatic and serialized, represent common objects, such as numbers, letters of the alphabet, human figures, and allusions to Leonardo da Vinci and other masters of the Italian Renaissance.

In 1966 he achieved international recognition with a prize at the Venice Biennale for the *Cassa Sistina*, an architectonic work conceived as an open relationship with the public and marking a transition into an art

that engaged with the environment. In 1967-1968 he exhibited alongside other artists adhering to the Arte Povera and Italian Pop Art poetics.

Throughout the years, Ceroli undertook the decoration of many public spaces, such as the Churches of Santa Maria Madre del Redentore di Tor Bella Monaca in Rome (1987) and San Carlo Borromeo in Naples (1990). He also works as a theatre scenographer, cooperating with the likes of Teatro Stabile in Turin (1968), La Scala in Milan (1971) and Teatro La Fenice in Venice (2018).

In the 1970s and 1980s he experimented with polychrome marble, glass, powder and bronze, revisiting artworks from the Renaissance to the present day. Ceroli's interest in various disciplines led him to transcend the boundaries of the work of art, and to explore how it interacts with other fields, such as architecture or theatre. Creating his own working and living environment, he gathered more than 500 works in a museum-like space, meant to be always improving and growing, ought to be opened to the public, in order to inspire the new generations of artists.

Part of his oeuvre is also displayed at the National Gallery of Modern and Contemporary Art in Rome. Ceroli lives and works in Rome, where he also continues to work as a set designer.



MARIO CEROLI

Castel Frentano 1938

Angelo sterminatore 2, 1990

lead and combustion on russian pine wood
43,7 x 31,1 x 1,96 in - 111 x 79 x 5 cm
front: signed on bottom left 'Ceroli'.

certificate of authenticity by Mario Ceroli, on photograph, dated 28 April 2006.



BIBLIOGRAPHY

"Mario Ceroli. Analyse d'un langage et d'un parcours", edited by Enrico Crispolti, Federico Motta Editore, Milan, 2003, Tornabuoni Art, Paris, 2010, p. 217. (published with incorrect measurements)
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EXHIBITIONS

"Mario Ceroli", Tornabuoni Art, Paris, October - December 2010.



CÉSAR

MARSEILLE, 1921 - PARIS, 1998

César Baldaccini, known simply as César, was born in Marseille in 1921. The son of Italian immigrants, he began his artistic studies at the School of Fine Arts in Marseille before moving to Paris in 1943, where he continued his education at the *École nationale supérieure des beaux-arts*. Early in his career, César focused primarily on figurative metal sculpture, working with materials such as iron and bronze.

In 1954, César held his first solo exhibition at the Lucien Durand gallery in Paris, where his welded iron sculptures of animals and human figures garnered critical attention. After two years, in 1956, he took part in the Venice Biennale. However, his career took a turn in the late 1950s when he began experimenting with industrial materials and techniques.

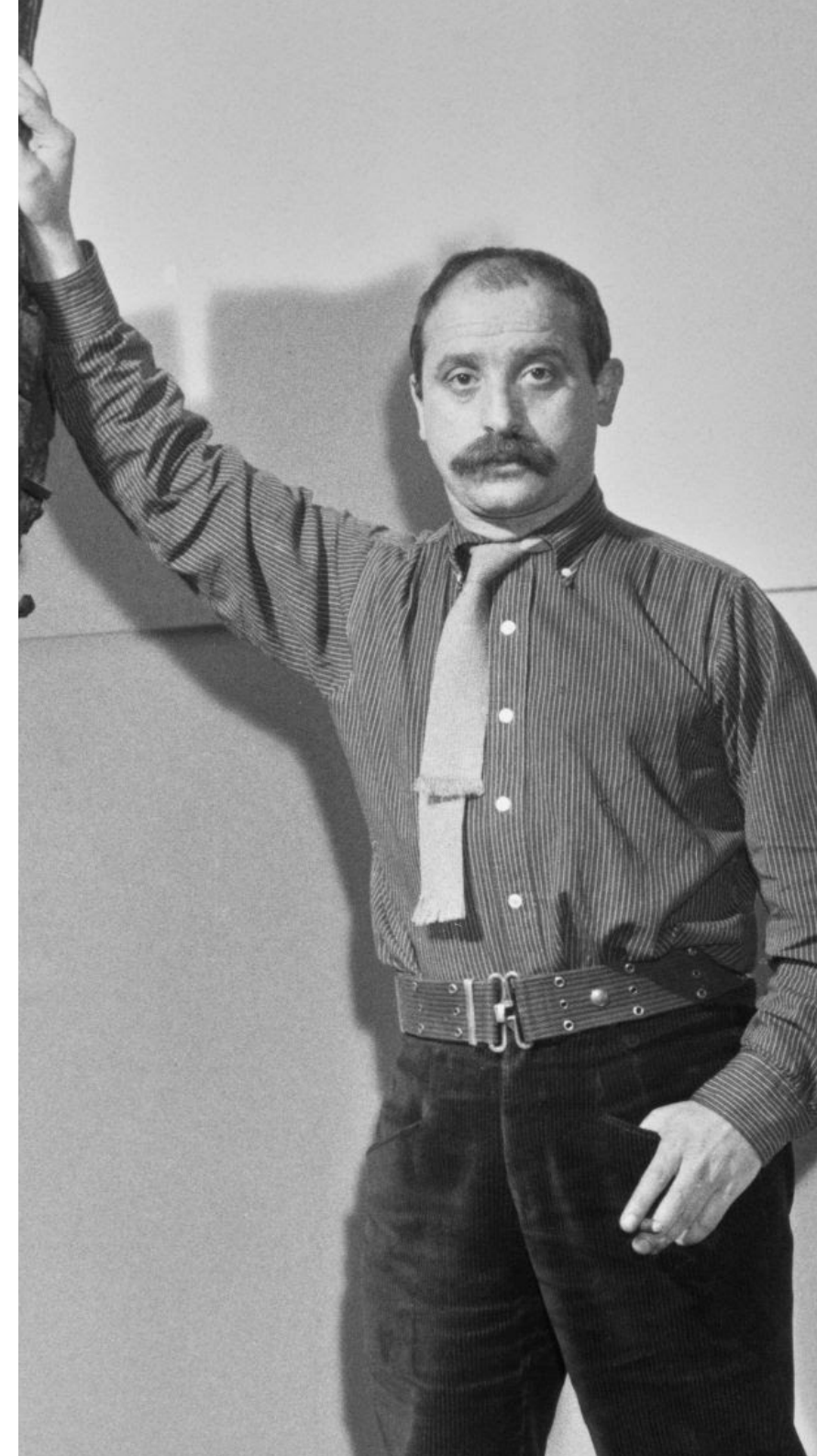
In 1960, César launched his most iconic series, the *Compressions*, created by compacting scrap metal and cars. This innovative approach established him as a leading figure in the *Nouveau Réalisme* movement, which he joined that same year under the guidance of the art critic Pierre Restany.

César continued to explore the transformation of matter through his celebrated *Expansions*, created using expanding polyurethane foam that solidified into irregular, dynamic forms. The element of chance and the physicality of the artistic process

became central to his work, positioning him among the most significant sculptors of the 20th century.

Throughout his career, César exhibited in prestigious institutions such as the Centre Pompidou in Paris and the MoMA in New York. His works are marked by the use of unconventional materials and the tension between art and industry, nature and machine.

César Baldaccini passed away in Paris in 1998, leaving behind an influential artistic legacy. His works can today be found in major institutions across the world, including the Musée d'Art Moderne, Paris; Guggenheim Museum, New York; and Tate, London. In 2017 a major exhibition, *César, La rétrospective*, at the Centre Pompidou in Paris celebrated his life's work.



CÉSAR

1921 - 1998

Compression, 1970 ca.

compression of metal objects
14,96 x 14,17 x 4,72 in - 38 x 36 x 12 cm
front: signed on the bottom left: Cesar.

certificate of authenticity certificate of authenticity from the Archives
Denyse Durand-Ruel, on photograph, n° 7158.



BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2020", exhibition catalogue, Tornabuoni Arte, Firenze, 2019, p. 131.



GIORGIO DE CHIRICO

VOLOS, 1888 - ROME, 1972

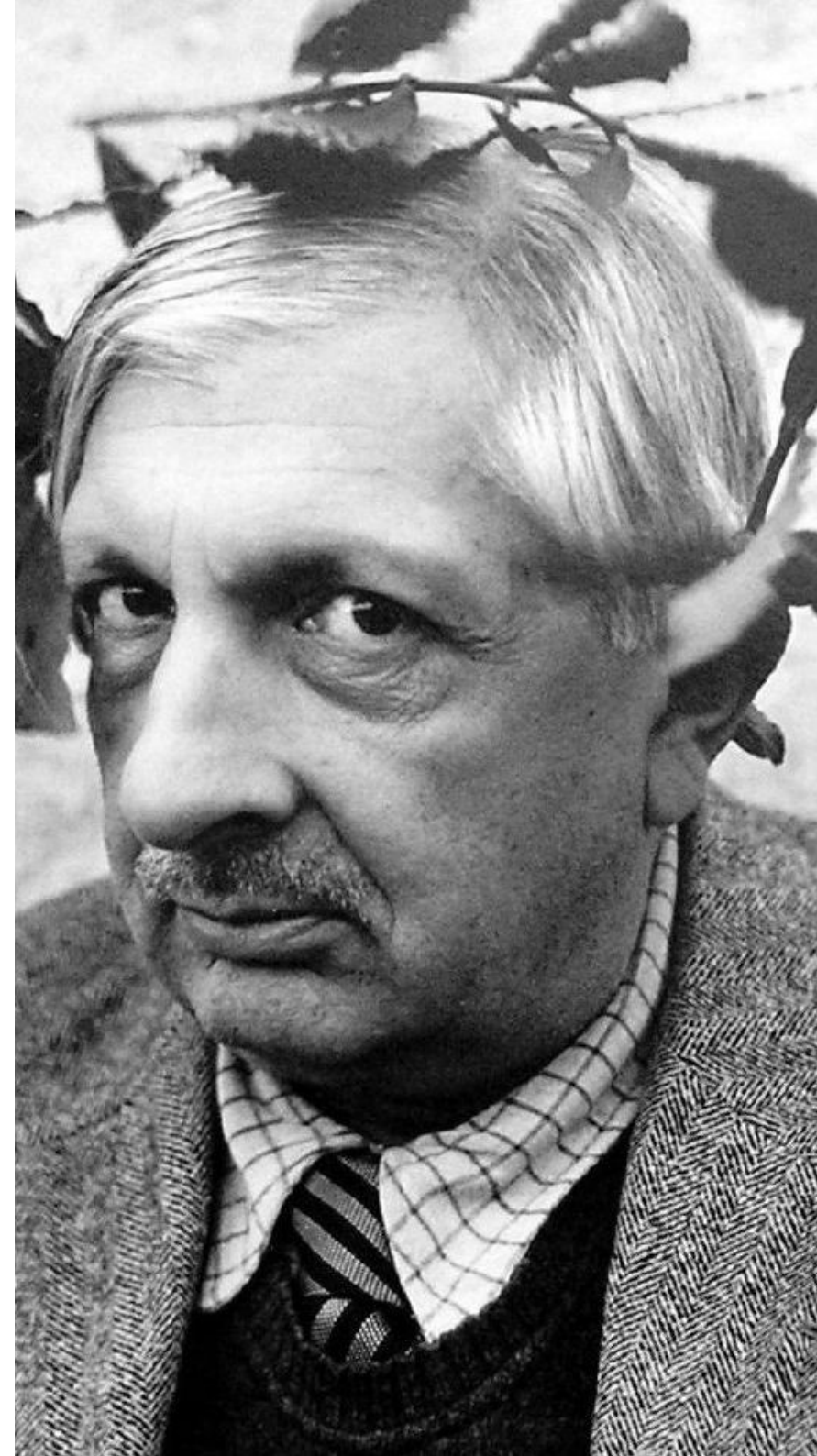
Giorgio de Chirico was born in 1888 in Volos, Greece. His parents were both Italian. From a very young age he showed a natural gift for drawing and attended classes on drawing and painting at the Polytechnic School in Athens. Between 1906 and 1908 he studied at the Academy of Fine Arts in Munich, where 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 in London and the National Gallery in Rome.



GIORGIO DE CHIRICO

Volos 1888 - Rome 1978

Cavalli in riva al mare, 1934

oil on canvas
25,98 x 31,69 in - 66 x 80,5 cm



PROVENANCE

Private Collection, Rome.
Private Collection, Europe.

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EXHIBITIONS

"Realtà e sogno. Da Fattori a Guttuso", Tornabuoni Arte, Florence, September - November 2023.
"Giorgio de Chirico", Tornabuoni Arte, Rome, December 2023 - February 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

Smagliante, 1972

oil and collage on canvas

53,14 x 141,73 in - 135 x 360 cm

reverse: signed, titled and dated 'Piero Dorazio Smagliante 1972'.



PROVENANCE

Goulandris Collection, Losanna.

BIBLIOGRAPHY

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"Incontri romani", Tornabuoni Art, Rome, September - November 2023

"Pittura e poesia. Ungaretti e l'arte del vedere", Tornabuoni Arte, Florence, May - September 2024.





LUCIO FONTANA

ROSARIO DE SANTA FÈ 1899 - COMABBIO, 1968

Born in Rosario de 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 "Manifiesto Blanco" (White Manifesto). The text, which laid out several key artistic principles around the concepts of time and space, would form the basis of much of Fontana's future work and helped found a new artistic movement: Spatialism.

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

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

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



LUCIO FONTANA

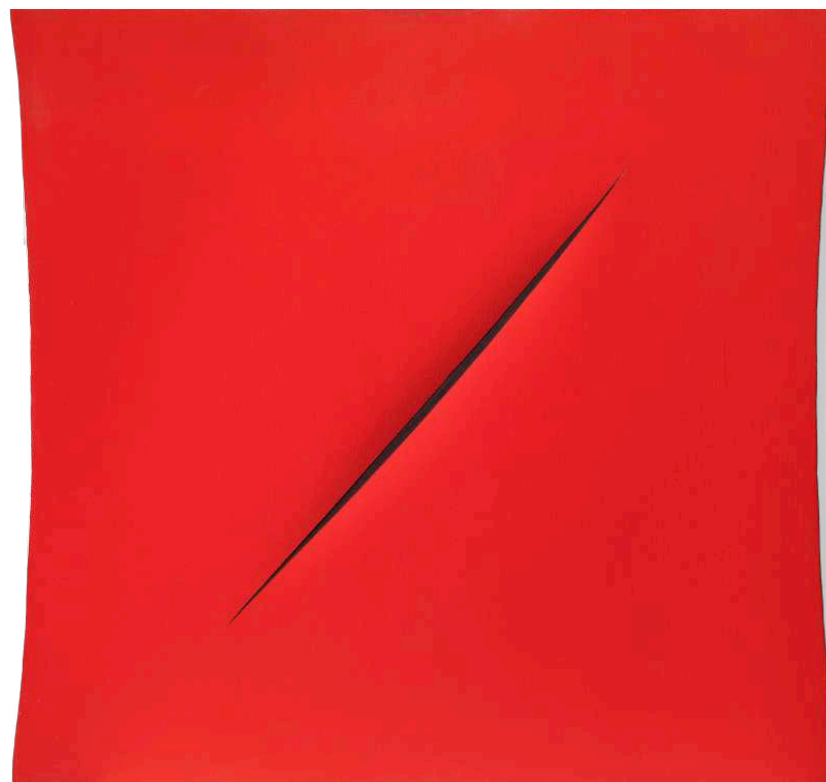
Rosario Santa Fè 1899 - Comabbio 1968

Concetto spaziale, Attesa, 1959

water-based paint on canvas

31,49 x 31,49 in - 80 x 80 cm

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



PROVENANCE

Piazzini Collection, Livorno.

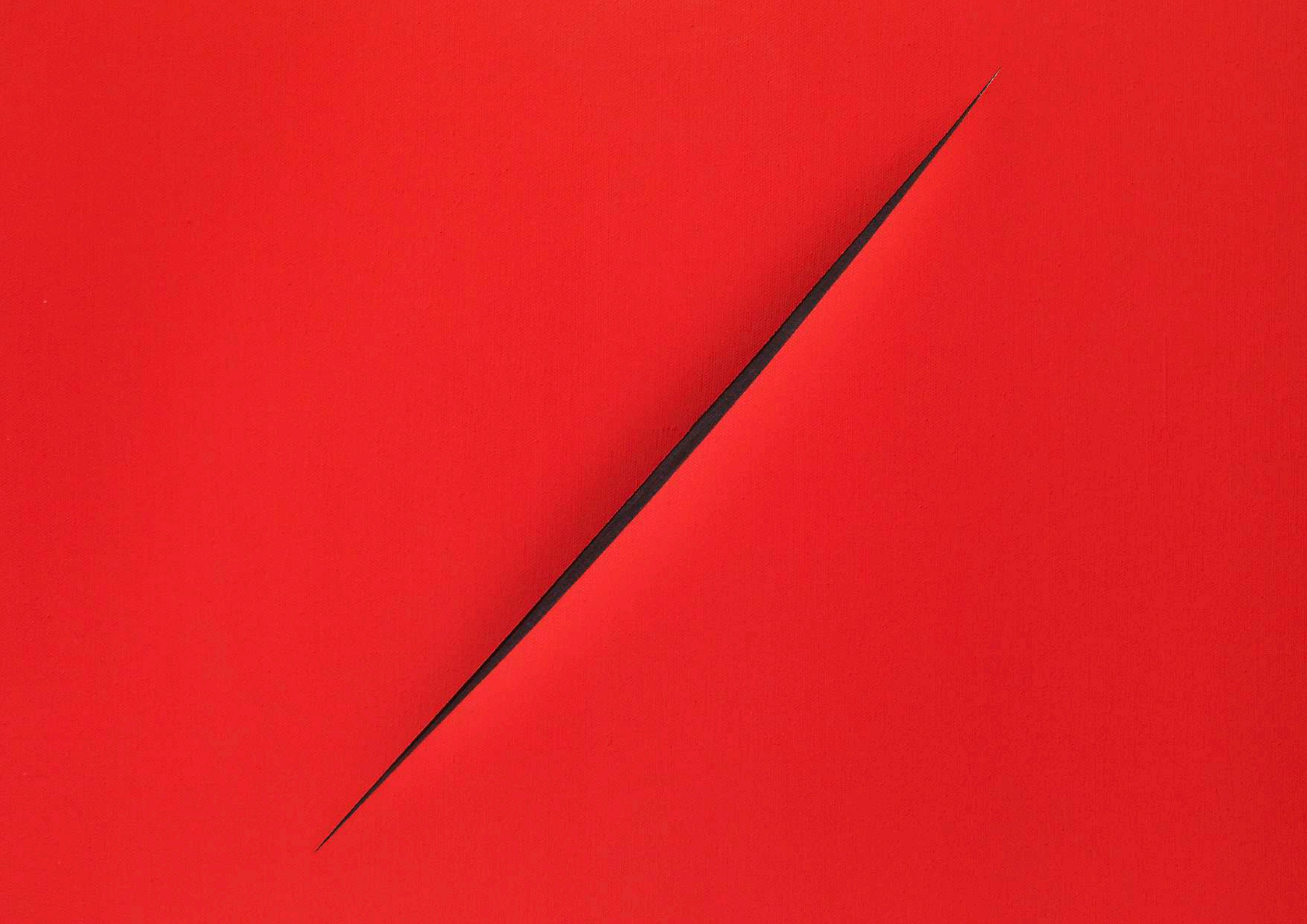
Galleria Giraldi, Livorno.

Marlborough Galleria d'Arte, Rome.

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JOAN MIRÓ

BARCELONA, 1893 - PALMA, 1983

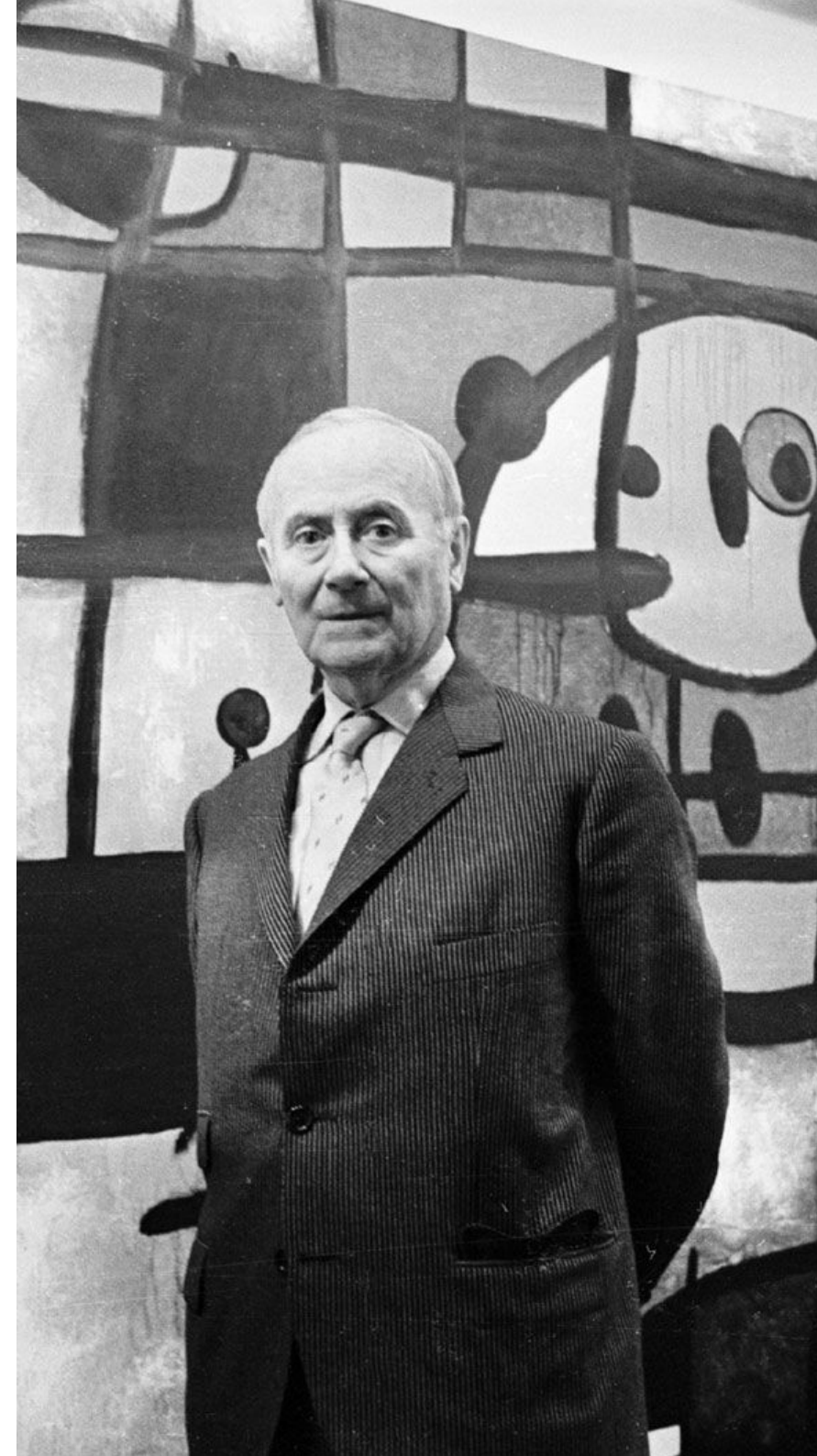
Joan Miró went to business school in Barcelona aged 14, while also attending La Lonja's Escuela Superior de Artes Industriales y Bellas Artes in the same city. After completing three years of art studies, he took a position as an office clerk. However, after suffering a nervous breakdown, he abandoned his business career and resumed his art studies, attending Francesc Galí's Escola d'Art in Barcelona from 1912 to 1915. Miró received early encouragement from the dealer José Dalmau, who gave him his first solo exhibition at his gallery in Barcelona in 1918.

In 1920 Miró made his first trip to Paris, where he met Pablo Picasso. From this time, Miró divided his time between Paris and Mont-roig, Spain. In Paris, he associated with the poets Max Jacob, Pierre Reverdy, and Tristan Tzara and participated in Dada activities. Dalmau organized Miró's first solo show in Paris, at the Galerie la Licorne in 1921, and his work was included in the Salon d'Automne of 1923. In 1924 Miró joined the Surrealist group and his solo show at the Galerie Pierre, Paris in 1925 was a major Surrealist event; Miró was included in the first Surrealist exhibition at the Galerie Pierre that same year.

He visited the Netherlands in 1928 and began a series of paintings inspired by Dutch masters. That year he also executed his first *papiers collés*

(pasted papers) and collages. In 1929 he started his experiments in lithography, and his first etchings date from 1933. During the early 1930s he made Surrealist sculptures incorporating painted stones and found objects. In 1936, Miró left Spain because of the civil war, not returning until 1941. Also in 1936 Miró was included in the exhibitions *Cubism and Abstract Art* and *Fantastic Art, Dada, Surrealism* at the MoMA, New York. The following year he was commissioned to create a monumental work for the Paris World's Fair. Miró's first major museum retrospective was held at the Museum of Modern Art, New York, in 1941. In 1944, Miró began working in ceramics with Josep Lloréns y Artigas and started to concentrate on prints; from 1954 to 1958 he worked almost exclusively in these two mediums. He received the Grand Prize for Graphic Work at the Venice Biennale in 1954, and his work was included in the first documenta exhibition in Kassel the following year. In 1958 he received a Guggenheim International Award for murals for the UNESCO building in Paris. The following year he resumed painting, initiating a series of mural-sized canvases.

During the 1960s he began to work intensively in sculpture. Miró retrospective took place at the Musée National d'Art Moderne, Paris, in 1962, and the Grand Palais, Paris, in 1974. In 1978 the Musée National d'Art Moderne exhibited over five hundred works in a major retrospective of his drawings.

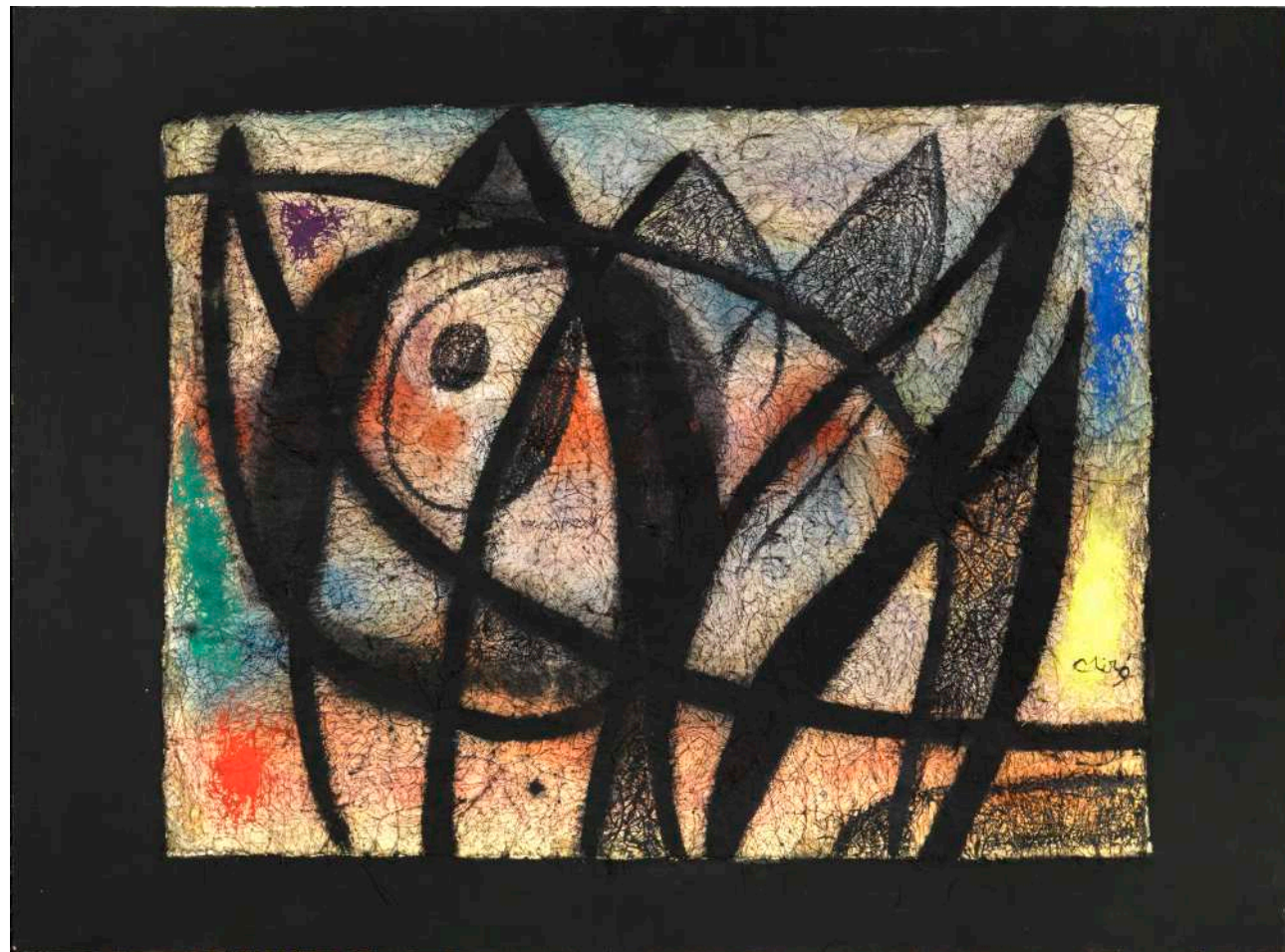


JOAN MIRÓ

Barcelona 1893 - Palma de Maiorca 1983

Oiseau, 1972

oil, watercolour, gouache and pastel on japanese paper on cardboard
23,22 x 31,49 in - 59 x 80 cm
front: signed bottom right Mirò.
reverse: dated and titled 21 / IV / 72 / Oiseau; label Galerie Maeght,
Zurich.



PROVENANCE

Galerie Maeght, Zurich.

BIBLIOGRAPHY

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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 exhibitions at major institutions including the MoMA, New York (1961, 1991), Guggenheim Museum, New York (1994), and the Centre Pompidou, 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.



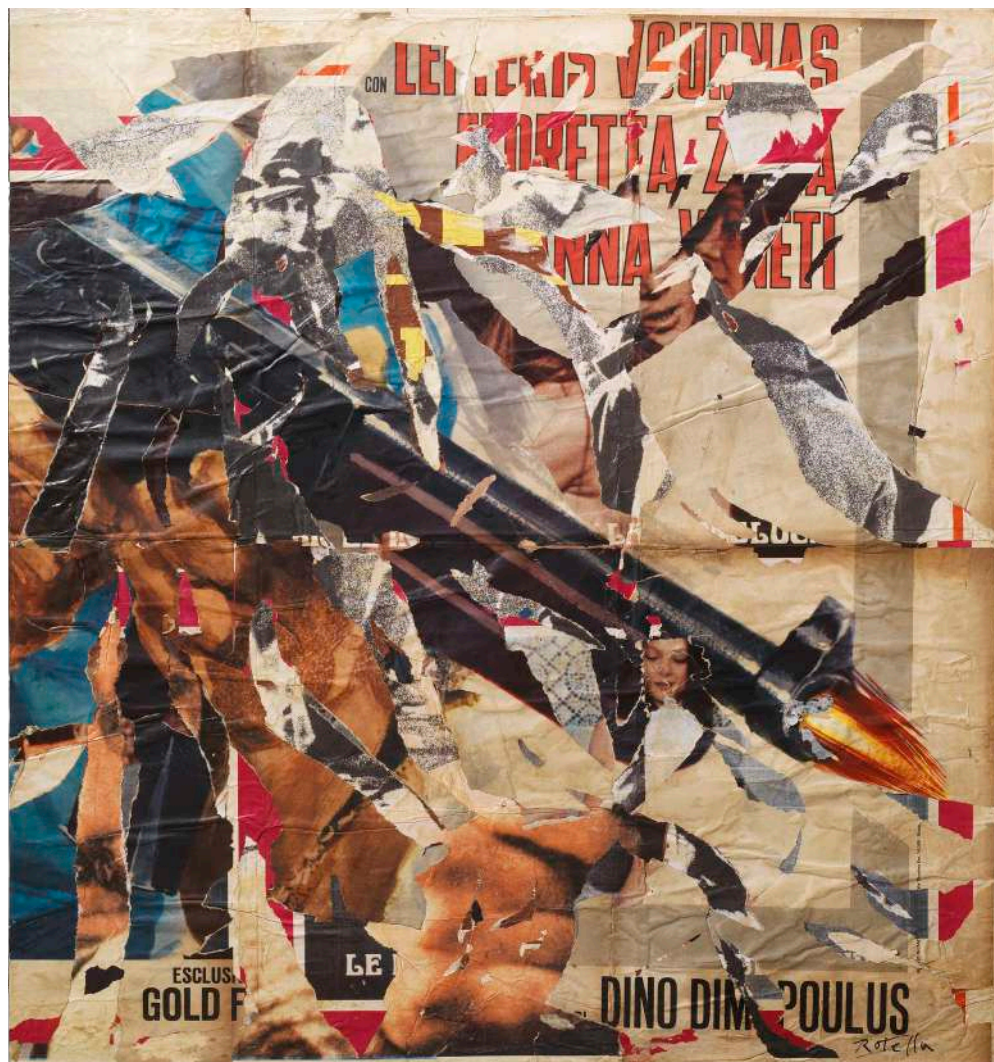
MIMMO ROTELLA

Catanzaro 1918 - Milan 2006

Sputafuoco, 1980

decollage
38,58 x 35,82 in - 98 x 91 cm

certificate of authenticity by Mimmo Rotella on photograph, dated 14
october 1982; certificate of authenticity by Fondazione Mimmo Rotella,
on photograph, no. 0382DC980/000.



PROVENANCE
Galleria Tonelli, Milan.
Private collection, Milan.



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VICTOR VASARELY

PÉCS, 1906 - PARIS, 1997

Born in Hungary in 1906, Victor Vasarely is known as the founder of the optical art movement. From his brief study of medicine at the University of Budapest, he acquired a commitment to method, objectivity, science and a thirst for knowledge which would follow him throughout his life. In 1929, he enrolled at the Muehely school, known as the Bauhaus of Budapest, where he encountered the teachings of artists such as Walter Gropius, Wassily Kandinsky, Paul Klee and Josef Albers. There, he discovered abstract art and was introduced to Constructivism, whose principles continued to inform Vasarely's practice throughout his career.

Under pressure from the Hungarian government, Vasarely moved to Paris in 1930. His works between 1929 and 1946, are influenced by his training in graphic design and advertising. This laid the foundations for the artist's aesthetic language of graphic lines, material effects and plays of light and shadow. At the same time, influenced by the growing popularity of figurative painting, between 1935 and 1947, Vasarely produced a number of still lifes, landscapes and portraits, which he would later refer to as a "wrong turn".

It was in the 1940s and 1950s, that Vasarely began to explore the revelatory notion that "pure form and pure color can define the world". This idea constitutes the foundation of his distinctive and innovative

style of abstraction. In 1955, Vasarely and artists such as Marcel Duchamp, Man Ray and Alexander Calder, exhibited their works around the theme of movement at the Galerie Denise René in Paris. The same year, Vasarely published *Manifeste Jaune* which outlines the concept of "kinetic plasticity", in which the viewer and the artist are seen as one and the same.

Throughout the 1960s, the artist used increasingly vibrant colors to further enhance the suggestion of movement created through his signature optical illusions. He experimented with different materials, fully developing his style and artistic conception. In 1965, Vasarely was invited to participate in the milestone exhibition *Responsive Eye* at the MoMA, where he was given a place of honor among the originators of perceptual abstraction. In the following years, he took part in a series of architectural projects, which find echo in his plastic production. These were inspired by Gestalt psychology, which suggests that humans tend to perceive objects as a whole, rather than in its parts.

Vasarely became a French citizen in 1959 and left most of his works to the Vasarely Museums at the Château de Gourdes and in Budapest. In 1970, he established the Vasarely Foundation in Aix-en-Provence in order to promote a socially-conscious vision of art, accessible to all.



VICTOR VASARELY

Pécs 1906 - Paris 1997

Multi-B, 1982

oil on canvas
53,54 x 38,18 in - 136 x 97 cm
front: signed bottom center Vasarely.

certificate of authenticity by André Vasarely, on photograph, dated 6
January 2006.



PROVENANCE
Galleria Volos, Rome.

BIBLIOGRAPHY
"Arte moderna e contemporanea. Antologia scelta 2023", exhibition
catalogue Tornabuoni Arte, Florence, 2022, p. 242.



ANDY WARHOL

PITTSBURGH, 1928 – NEW YORK, 1987

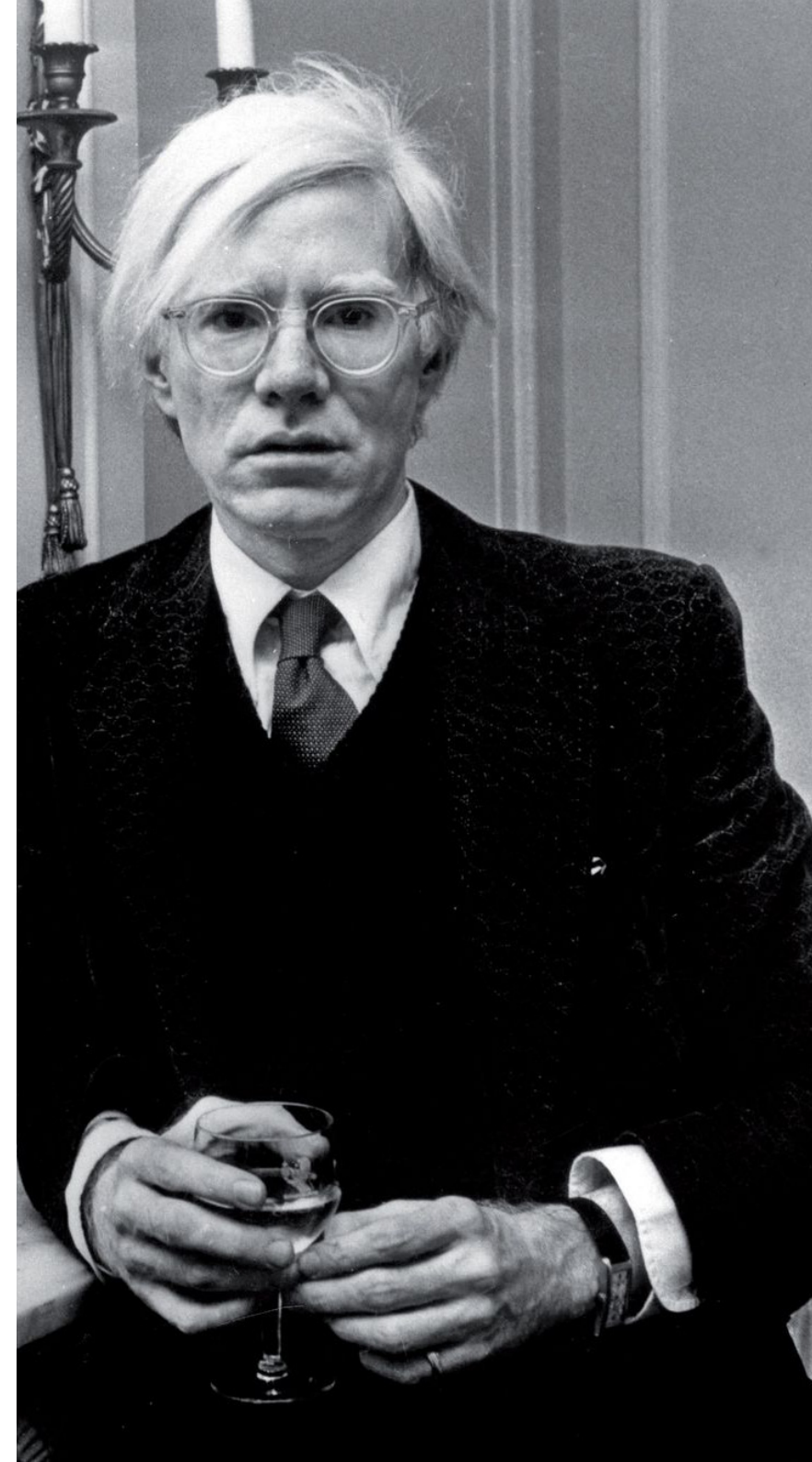
From a modest family of Slovak origin, Andrew Warhola began studying graphic design in Pittsburgh in 1945, before moving to New York in 1949, where he worked as an illustrator for magazines such as *Vogue* and *The New Yorker*.

Warhol's first canvases, representing the cartoon characters Popeye and Dick Tracy were painted in 1960. By 1963, the artist transitioned to the silkscreen printing technique with which he produced his best known works. This process consists in mechanically transferring an image onto a canvas by reducing it to its essential features. Stripped of its details, the iconography acquires greater visual efficiency and power. Borrowed from advertising, this technique allowed Warhol to separate the image from the meanings that can be assigned to it, keeping only the appearance, the pure image.

Among the artist's most celebrated subjects are registered brand names, such as the Campbell Soup can, the dollar sign and portraits of celebrities, including Marilyn Monroe and Jackie Kennedy. These are sometimes repeated on the same canvas to the point of exhaustion, highlighting and critiquing popular culture's obsession with image and fame. Death was a central theme of Warhol's work, underlying iconic portraits such as Marilyn Monroe's, which was made posthumously, and Liz Taylor's, captured when the actress was seriously ill.

From 1963, Warhol surrounded himself with assistants and opened his famous workshop, the Factory, further expanding the industrial character of his production. It was there, in 1968, that the artist narrowly escaped an assassination attempt that left him severely wounded for the rest of his life. Despite heightened security at the Factory, the 1970s were a period of intense experimentation, producing the celebrated *Oxidation*, *Piss* and *Cum* paintings alongside portraits of friends and private commissions including Mick Jagger, Calvin Klein and Chairman Mao.

Warhol died in 1987 from complications following gallbladder surgery. His works remain among the most recognizable of 20th century art and are housed in the collections of all major contemporary art museums across the world.



ANDY WARHOL

Pittsburgh 1928 - New York 1987

Kiku, 1984

screenprint on paper
7,87 x 10,62 in - 20 x 27 cm
reverse: stamp: Andy Warhol Art Authentication Board Inc. Authentic A
228.042.

certificate of authenticity by the Andy Warhol Authentication Board, Inc.,
n° A.228.042, dated 4/03/2005.



PROVENANCE

Susan Sheehan Collection.
Private Collection, Genoa.

EXHIBITIONS

"ITALY - USA", Tornabuoni Art, London, June - September 2018.



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