

TornabuoniArt

FLORENCE

Thursday, December 5, 2024

5:30 PM

Lungarno Benvenuto Cellini, 3

MILAN

Thursday, December 12, 2024

5:30 PM

Via Fatebenefratelli, 34/36

Press Release

Tornabuoni Arte is delighted to announce the exhibition *Antologia Scelta 2025 (Selected Anthology 2025)*, presenting a selection of modern and contemporary artworks chosen over the past year. This exhibition is the result of the gallery's ongoing efforts in research, acquisition, and study, which have solidified its strong network of collaborations in both the exhibition and cultural spheres in Italy and abroad. The exhibition will open on December 5 at the Florence venue (Lungarno Benvenuto Cellini, 3), with an additional selection to be presented in Milan (Via Fatebenefratelli, 36) on December 12.

The collection begins chronologically with two canvases by Plinio Nomellini from the early 20th century: *Luna di ottobre (October Moon, circa 1900)*, focusing on the moon's effect on reeds, and *Pastore con gregge e pecore (Shepherd with Flock and Sheep)*, slightly later, where dense light becomes a substantial pictorial element. A significant portion of the exhibition is dedicated to landscapes, including works by Carlo Carrà, a prominent figure in 20th-century Italian art (*L'albero secco, 1962*), and Ardengo Soffici, represented by two Tuscan views: *Febbraio a Poggio a Caiano* and *Forte dei Marmi*.

The transition to Futurism is marked by *Velocità d'automobile + luci (studio) (Automobile Speed + Lights [Study], circa 1913)* by Giacomo Balla, a key figure of the movement. This piece explores the visual representation of motion and light dynamics of a car, encapsulating the energy and modernity of technological progress. Another of Balla's works, *Balfiore - Motivo floreale per sciarpa (circa 1925)*, illustrates his venture into decorative design and fashion, a field he engaged with from the 1910s to the early 1930s.

The exhibition also includes iconic works by major figures in Italian and international art from the 20th century to the present. These include Lucio Fontana's *Concetto spaziale, Attesa (Spatial Concept, Expectation)*, a 1959 slash painting on a red canvas, emblematic of the "cuts" series that redefined the limits of traditional painting. Giorgio de Chirico is represented by *Il Trovatore (The Troubadour)*, an oil painting revisiting the theme of mannequins. Ottone Rosai contributes two paintings: *Concertino (Orchestra)*, depicting a small group of musicians, and *Giocatori di biliardo (1959)*, capturing a billiard hall interior.

From Alberto Savinio's classical and symbolically rich oeuvre are *Hector et Andromaque* and *Nettuno*, created in the 1930s and reinterpreting Greek and Roman myths with a modern and unsettling sensibility.

Alberto Burri, renowned for his significant contributions to Informal Art, is represented by two works from 1952: *Tempera* and *Senza titolo (Untitled)*. The latter exemplifies his tactile approach, transforming materials such as oil, adhesive, sand, sackcloth, and collage into a visual sculpture. Piero Dorazio's *Lyra (1982-83)*, characterized by vibrant colors and unique compositional harmony, highlights European abstract art.

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The Arte Povera movement, celebrated by the Pinault Collection at Paris's Bourse de Commerce, features Coccodrillo and Senza titolo by Mario Merz, a Senza titolo (2000) by Jannis Kounellis (incorporating butterflies and lead), and works by Pierpaolo Calzolari, Mario Ceroli, Michelangelo Pistoletto, and Piero Gilardi. Recent institutional exhibitions spotlighting artists like Pino Pascali, whose retrospective at Fondazione Prada in Milan includes works Lettere and Veliero, and Alighiero Boetti, exhibited at Rome's Accademia Nazionale di San Luca, contribute four works here, including Mimetico (1967) and Mettere al mondo il mondo (1975).

The international section features historically and stylistically significant works. René Magritte's La gare (1922), influenced by Cubism and Futurism, and Joan Miró's Oiseau (1972), a dreamlike composition chosen as the cover of the accompanying volume, are highlights. The catalog, introduced by Gino Pisapia, explores transformative themes.

Info:

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