

Luce - Spazio - Movimento

20 March - 17 April 2025
Tornabuoni Arte
via Fatebenefratelli 34/36 Milan

Tornabuoni Arte is pleased to announce the exhibition Light - Space - Movement, which will be held at its Milan location at Via Fatebenefratelli 34/36 from March 20 to April 17.

The exhibition will feature a selection of works by Italian artists who, from the second half of the twentieth century, have explored and engaged in a dialogue with light, space, and movement. Since the 1960s, these three fundamental elements in art have been approached with an innovative and radical, sometimes disruptive, perspective, giving rise to new artistic movements that continue to serve as reference models in art history.

The exhibition will showcase works by Marina Apollonio, Alberto Biasi, Agostino Bonalumi, Enrico Castellani, Dadamaino, Gino De Dominicis, Piero Dorazio, Lucio Fontana, Mario Nigro, Claudio Parmiggiani, Paolo Scheggi, and Turi Simeti.

In their creative journey, these artists have sought to give concrete form to concepts that are both real and abstract, such as light, space, and movement. By engaging with these elements—sometimes simultaneously—they have created works capable of evoking them in the viewer through suggestions, effects, and both explicit and unconscious references.

Light - Space - Movement opens with a special focus on the work of Fontana, perhaps the first to investigate the concept of space in art in a revolutionary way, transcending the two-dimensional boundaries of the canvas with his iconic Buchiand Tagli series. Works such as *Concetto spaziale, Attesa* (1959) or *Concetto spaziale* (1964), where light plays a central role by reflecting on the golden surface of the painting, highlight the material qualities of the artwork thanks to the choice of oil painting techniques. This gestural and conceptual innovation influenced a new generation of artists in the 1960s, such as Bonalumi, Castellani, and Simeti, who reinterpreted Fontana's lessons through extroversions and reliefs, deforming the canvas surface and creating dynamic light effects. Scheggi, with his ogival shapes—the so-called "ventricles" of his paintings formed by three overlapping canvases—developed a different dialogue with the concept of space, using the rhythm created by the movement of his asymmetric openings.

Inspired by Fontana's teachings, Dadamaino also explored the sculptural potential of the canvas in the 1960s with her *Volumes* and brought movement to life in works such as *Oggetto ottico dinamico indeterminato* (1963-64), which will be displayed in the exhibition. This piece exemplifies her research through the use of unusual materials like wood and aluminum, where light refracts, creating a geometric and orderly whirlwind. Similarly, in *Costellazioni* (1982), the pulsating ink strokes on stretched paper capture a dynamic and rhythmic energy.

This idea of motion takes different forms in Biasi's optical-kinetic works, from his early pieces and 1960s torsions to his more recent works, which reflect the conceptual and technical evolution of his artistic practice. Movement effects also play a key role in Apollonio's work, achieved in the 1960s through bold chromatic contrasts and circular compositions that create a sensation of instability, despite being on two-dimensional surfaces.

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Color is central to Dorazio's practice, particularly in his most iconic series, the Reticoli, which he began in the late 1950s. *Piccola premura* (1962) embodies this research through overlapping interwoven chromatic patterns, resulting in a vibrant and luminous surface. Similarly, in *Distruzione* (1956), Nigro explores the relationship between color and movement: through vibrant color gradients contrasted with rigid compositional structures, the work generates a pulsating rhythm that characterizes his production from those years.

Movement and light seem to engage in a close dialogue of mutual complicity in the works of De Dominicis, such as *Senza titolo* (1997). Meanwhile, in *Senza titolo* (2023) by Claudio Parmiggiani, created with smoke and soot, light and shadow, presence and absence emerge from one another in a mysterious interplay, animating a series of bottles. This piece reinterprets one of the most universal themes in art—the still life—in a striking and innovative way.

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