

tornabuoniArte

**MODERN AND CONTEMPORARY ART**

SELECTED ANTHOLOGY 2020

Florence, Lungarno Benvenuto Cellini 3

Opening at the Florence gallery

Thursday December 5<sup>th</sup>, 2019, 6 pm

Opening at the Milan gallery

Thursday December 12<sup>th</sup>, 2019, 6 pm

Press release

In keeping with its December tradition, Tornabuoni Arte presents the *Anthology of modern and contemporary art* of selected works for the year 2020. The exhibition featuring these pieces will be inaugurated on Thursday, December 5<sup>th</sup>, 2019 at 6 pm at the gallery in Florence (Lungarno Benvenuto Cellini, 3) and on Thursday, December 12<sup>th</sup>, at 6 pm, at the gallery in Milan (Via Fratebenefratelli 36).

Thanks to the passion and dedication of Roberto Casamonti, who founded it, Tornabuoni Arte has been able, through the years, to create an important expository and cultural circuit, both in Italy and abroad, engaging public and private institutions, with an international program carried out thanks to the established relationships with art critics, curators and collectors.

As usual, this *Anthology* comes with a refined publication, with an introduction by Gino Pisapia entitled *Collecting desires. Guarding Time*, with the intention of analyzing not only the exhibited works, but also the complex and meticulous research and investigation behind the creation of this truly unique collection. The time period analyzed here starts from the historical and artistic events of the second decade of the twentieth century and ends in the present day, examining its more current fields of research. The catalog, punctual and complete, has been divided in two sections, one dedicated to figurative art and the other to contemporary art, enriched by photographic material with the portraits of the artists, a fundamental tool for an easier consultation of the selected works.

The anthology opens with the most prominent exponents of the figurative art of the twentieth century, those artists that left their mark on the history of Italian and international art. Among the artworks of the Twenties, we find a landscape made with essential geometries and dramatic tones by Lorenzo Viani, extremely personal reinterpretations of Cézanne, *Landscape in Versilia, view from the heights of Seravezza* (1920-1921), and, from around the same period, made more or less in 1925, *Balfiore*, an oil on canvas with fresh and joyous chromatic textures, signed *Futurballa*, from a time when futurist Giacomo Balla paid particular attention to floral compositions. In an exquisite *Female Nude*, made in 1923 by Giorgio De Chirico (present in this collection with various paintings), we are able to fully grasp the plastic and material solidity of the great Maestros, from the Renaissance to the painters of the eighteenth and nineteenth century, also published in the catalog *Plastic Values* (Valori Plastici), printed for the XII Rome Quadrennial in 1998.

Moreover, the Thirties are well represented by works by Mario Sironi, Mario Tozzi, Gino Severini, the above-mentioned De Chirico, Alberto Savinio and Giorgio Morandi, whose *Landscape*, made in 1938, was part of

his solo exhibition at the III National Art Quadrennial at Palazzo delle Esposizioni in Rome, in 1939, and is also enriched by the notification of the Belle Arti office that forbids its exportation because of its fundamental national interest.

Following this purely chronological order, we continue with Massimo Campigli and one of his oil on canvases made in 1943, *Ball Game*, which depicts one of the recurring themes in his work, the game, through the so-called *dettato plastico* style, common in the twentieth century. We then move on to Felice Casorati, whose painting technique, made of poetic and fantastic elements, defined by a great sense of color, is here greatly exemplified by *Le stiratrici*, from 1954. These are only some of the masterpieces that are part of the first section which also includes particularly significant works by Ottone Rosai, Ardengo Soffici, Carlo Carrà, Marino Marini and others.

The second part of the 2020 *Anthology*, covers a period of time that starts with the end of the Second World War and ends with more contemporary experiences. We open with Carla Accardi – one of the most original artists of the Abstract art in Italy and among the founders of the Forma 1 group – with two paintings, *Assedio rosso n. 3*, made in 1956, and *Viola rosso*, made in 1964. As usual, we pay particular attention to Lucio Fontana with six beautiful works, including *Concetto spaziale*, an oil and glass on canvas from 1953, and *Concetto spaziale, Attese*, made in 1966, exhibited at the Metropolitan Museum of Art in New York and at the Guggenheim in Bilbao for the great itinerant retrospective exhibition *Lucio Fontana: On The Threshold*. Another important section is dedicated to other prominent figures such as Paolo Scheggi, Agostino Bonalumi and Enrico Castellani, all of whom, along with Fontana, shared ideas, conflicts, friendships and experiments, but still had their own extremely personal researches. Scheggi is present with *Intersuperficie curva bianca* and *Intersuperficie curva verde*, both made in 1966, a crucial period in his artistic journey linked to overcoming the surface; Bonalumi, still in keeping with this definition of a new idea of space, is represented by one of his extraversions, a rare *Blu*, made in 1964. Along these lines, we have the more recent *Superficie bianca*, 1990, made by Castellani. The research of a unique space, the transformation of matter through painting and sculpting, are also at the center of Alberto Burri's works, such as *A 1*, made in 1953.

This *Anthology* delves into the school and movements that originated in Italy starting from the Sixties. The Piazza del Popolo school was defined by memorable pieces by Franco Angeli, Tano Festa, Renato Mambor, Mario Schifano and Pino Pascali; the Arte Povera is represented by the works of Pier Paolo Calzolari, Mario Ceroli, Jannis Kounellis, Giuseppe Penone, Giulio Paolini and Michelangelo Pistoletto, of whom we want to mention the incredibly rare self-portrait on reflective stainless steel, *Senza titolo*, signed (1962-1986). As regards the Transavanguardia, we have pieces by Sandro Chia and Mimmo Paladino.

This second part opens up to the artistic experiences that, in those same years, happened in Europe, starting with Joan Miró, Hans Hartung, continuing with Guillaume Corneille and Arman.

This exhibition ends with two other Italian artists, Emilio Isgrò and Alighero Boetti, with, among others, an extremely rare *Lavoro postale* (*Permutazione*) made in 1972, consisting of 22 stamped envelopes. In recent years, Tornabuoni Arte has dedicated important solo exhibition to both Isgrò and Boetti.

#### **Info: Tornabuoni Arte**

Lungarno Benvenuto Cellini, 3 – 50125 Florence

exhibition opening hours: from Monday to Friday (9 am – 1 pm / 2.30 pm - 7.30 pm); Saturday (10.30 am - 6.30 pm); free entry

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