

TornabuoniArte

Arte moderna e contemporanea. Antologia scelta 2024

FLORENCE

Opening
Thursday, November 30, 2023
at 5.30 pm

MILAN

Opening
Tuesday, December 12, 2023
at 5.30 pm

PRESS RELEASE

Tornabuoni Arte presents the volume *Antologia Scelta 2024*, which as usual gathers the most significant and important works of modern and contemporary art that the gallery has selected over the past year. The works in the catalog, which is the result of Tornabuoni Arte's careful research throughout 2023, will be presented at the main headquarter in Florence (Lungarno Cellini 3) and during the year at other Italian locations in Milan, Rome, and Forte dei Marmi.

Starting from December 12, in our location in Milan, will be presented a selection of about 30 of the most representative works from the catalogue *Arte moderna e contemporanea. Antologia scelta 2024*.

The book is accompanied by a publication with an essay titled *Chronicle*, written by art historian Sonia Zampini, introducing the rich photographic apparatus, as well as detailed descriptions of individual works. The exhibition ideally follows the path outlined by Zampini in her text, a journey through the twentieth century to the present day, marked by defined periods taking in consideration that "*art history is a direct expression of the unfolding of times, able to persist and keep its breath alive as events unfold.*" History, after all, "*determines the context in which definitions of thought and the intellectual and artistic expressions connected to it grow and assert themselves.*"

The exhibition at the Florentine venue begins with *Rientro a lavoro*, a painting from 1918 by Plinio Nomellini that, better than others, has been able to portray Italy of the time, particularly Tuscany, his homeland, with idyllic and rarefied realism, thanks to the luminous and changing brushstroke characteristic of this phase of his career. From Nomellini, we move on to the years that saw the rise of Fascism in Europe and the outbreak of World War I. Witnesses to these events include figures like Pablo Picasso, present with *Tasse et paquet de tabac* an oil on canvas from 1922, a revolutionary work where the lines and volumes of the still life depicted take on a two-dimensional graphic and chromatic dimension, paving the way for the new experiments of the century. On the Italian front, we find examples of artists like Mario Tozzi with *Donna e musica* from 1931, or Fausto Pirandello who, a few years later in 1939, created *Le bagnanti* exhibited at the XXII International Art Biennale in Venice. In both of these works, where the female body is central, even if in a different declination, there is an exaltation and a return to classicism.

Continuing in this chronological excursion, in parallel to the passage of history, we notice other masterpieces such as *La nascita di Venere* which Alberto Savinio painted in 1950 - other works by the same author from more or less the same period are also on display - where the classicism of the myth is reinterpreted and filtered through the surreal and metaphysical suggestions that characterize it. In contrast, the painting by Ottone Rosai, *Strada*, from the mid-1950s, reminds us of a typical view of Via San Leonardo in Florence, where Rosai had his studio-home from 1933 to 1957.

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Marking the transition to the 1960s is an emblematic canvas by Giorgio de Chirico *Ettore e Andromaca* where, like his brother Savinio, the artist appropriates a Greek theme, in this case, Homer's Iliad, and stages it according to the canons of metaphysical painting. Also from 1960 is *Volume*, one of Dadamaino's black hydropaintings, where his break with traditional painting towards a phase of experimentation and research is evident. On display is also *Gradazione 15N nero bianco su nero*, 1966-1972, by Marina Apollonio, one of the most representative Italian artists of the international Optical-Kinetic movement who began her creative visual communication research in the early 1960s. Among the women who have had a significant role in art history, Carla Accardi could not be missing, with several works including the beautiful *Senza titolo*, a varnish on sicofoil, from 1967, exceptionally rare for its dimensions (4 meters).

The last part of the catalogue *Antologia 2024*, of which we have mentioned only a few, among the many Italian and international masters on display, focuses on the movements and currents that marked the period from 1980 to 2000, from the Transavanguardia with Mimmo Paladino and Sandro Chia, to Arte Povera with Janis Kounellis, Gilberto Zorio, Michelangelo Pistoletto, who is represented here by one of his famous mirrored paintings from 1988, depicting a smiling Marisa Palazzolo leaning against a precious antique piece of furniture. A small and significant group of works is dedicated to the poetics of Alighiero Boetti, including *Lavoro postale (Permutazioni con calligrammi)*, 1989, where he combined stamps and envelopes in all possible variables, as if they were colors and brushes. And again, Arman, Alberto Burri, Enrico Castellani, Christo, Tony Cragg, Hermann Nitsch, Luigi Ontani, Mario Schifano, Emilio Vedova, Arnaldo Pomodoro, whose large sculptures inhabit many squares around the world, an example of which is *Ruota*, 1995, in bronze. Here, as in others, Pomodoro analyzes the relationship between matter and sign with a language rich in archaic suggestions.

This incredible review concludes with the most contemporary examples of artistic production, including a recent work by Claudio Parmiggiani from 2023, *Senza titolo*, a wonderful "shadow sculpture," as the philosopher and art historian Georges Didi-Huberman has defined these works created with fire, smoke, and soot, leaving the memory, the imprint, as in a negative, of the bodies and objects that once existed there.

Finally, among the works chosen by Tornabuoni Arte, there is *Pezzi di Pace* created in September 2023 by Felice Limosani, an expert in expressive avant-gardes and Digital Humanities (it is worth remembering that the first example of this series of works was presented and is still exhibited in the courtyard of Palazzo Bartolini Salimbeni in Florence, where the Roberto Casamonti Collection is located): a rotating steel sheet obelisk that rises towards the sky, a conjunction between human dimension and the realm of ideas.

Both the exhibitions in Florence and Milan will be open until November 22, 2024, except for temporary exhibitions."

Info:

Tornabuoni Arte

Florence, Lungarno Benvenuto Cellini, 3

opening hours: from Monday to Friday, 9 am - 1 pm / 3 pm - 7 pm; free entrance

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Milan, Via Fatebenefratelli 34/ 36

opening hours: Monday 3 pm - 7 pm; from Tuesday to Saturday: 10 am - 1 pm / 3 pm - 7 pm; free entrance

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