

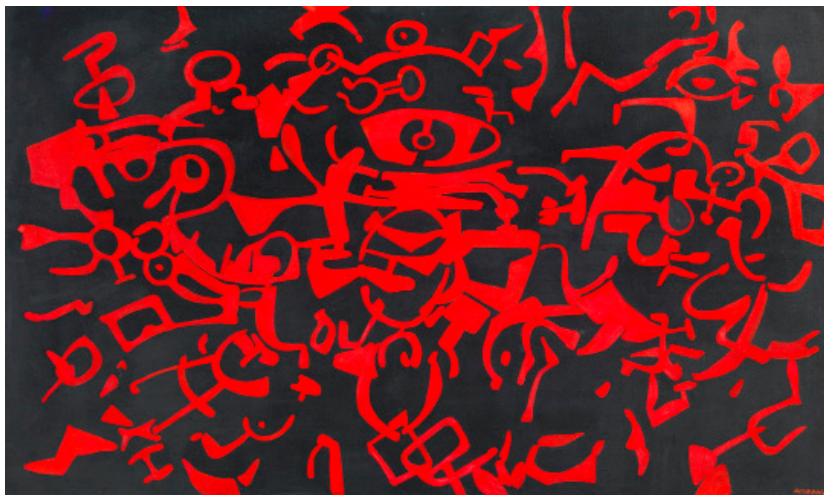
TornabuoniArte

Avanguardie al Femminile Accardi - Apollonio - Dadamaino

September 19 – November 15 2024

Opening Thursday 19 September 2024, at 5.00 p.m
Florence, Lungarno Benvenuto Cellini 3

Tornabuoni Arte will inaugurate on Thursday, September 19, 2024, at its Florence location, **Avanguardie al Femminile**, a unique exhibition bringing together three of the most important figures of post-war Italian art: Carla Accardi (1924-2014), Marina Apollonio (1940), and Dadamaino (1934-2004). With over 40 works spanning the second half of the 20th century, the gallery aims to pay tribute to the essential and personal contributions each of them made to the evolution of abstract art.



The exhibition itinerary begins on the ground floor where we find works by **Carla Accardi**, whose centenary is being celebrated this year, and Dadamaino. It opens with *Assedio Rosso n.3* (1956) by Accardi, a canvas over one and a half meters long, in which is enclosed her entire language of signs, symbols, and colour, also displayed at the Palazzo delle Esposizioni in Rome as part of the retrospective dedicated to her centenary. Created a few years after the dissolution of Forma 1 - a movement she founded in Rome in 1947, alongside Giulio Turcato, Pietro Consagra, Piero Dorazio, and Achille Perilli, among others - the painting reflects some of the group's ideals which emphasized the importance of abstraction and rejected all forms of realism and figurative representation. Testifying to her research in the following period is a monumental painting of 1967, nearly four meters long, on Sicofoil, a transparent plastic material that replaces the traditional canvas support, characterizing the work itself as a luminous diaphragm - an iconic example of one of Accardi's most well-known series. It is dedicated to the art critic Carla Lonzi, with whom the painter had an extraordinary partnership lasting about a decade, and with whom she co-founded Rivolta Femminile in the early 1970s, one of the first feminist movements in Italy. *Assedio Rosso n.3* was exhibited at the 59th Venice Biennale in 2022, where all three of our artists were selected, among others, by curator Cecilia Alemani with historic works (some on loan from Tornabuoni Arte) to indicate the significant and fundamental legacy they have left.

Florence, Lungarno Benvenuto Cellini 3 - **Milan**, Via Fatebenefratelli 36
Forte dei Marmi, Piazza Marconi 2 - **Rome**, Via Bocca di Leone 88

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The exhibition also features Accardi's *Arancio verde* (1972-76), marking a return to a more traditional painting style, with large-scale works on fabric, with strong colour impact. Additionally, the selection includes paintings on canvas from the 1980s to the 2000s, works chosen for this occasion, where Accardi's experimentation increasingly focused on colour, with the exception of *Bianco nero* (2004), which recalls the reduced abstraction in both signs and palette, closer to the Informal of 1950s.

Dadamaino, pseudonym of Edoarda Emilia Maino, was a decade younger, while Accardi was active in Rome between the late 1950s and early 1960s, Dadamaino was, however, in Milan. A self-taught artist fascinated by painting, she discovered a painting by Fontana in a shop window by chance, and influenced by the Spatialism movement, she developed her own personal version of the artist's perforated works, which she titled *Volumi*, some examples of these are on display here. Large ovals cut into the monochrome canvas reveal the white behind it: the hole becomes the negative, the void, and the canvas is no longer perceived as a surface but as a three-dimensional space. These were also the years when Dadamaino frequented the Jamaica Bar in Milan, where in 1957, she met Piero Manzoni, with whom she developed a deep friendship. Manzoni invited her to exhibit her *Volumi* at the Azimut gallery, a self-managed space by the group he was part of, alongside Agostino Bonalumi and Enrico Castellani. In the early 1960s, during this swift creative arc, the artist embarked on optical experimentation—a new perception, a new way of seeing, that also involved the participation of the viewer. The delicate *Oggetto ottico-dinamico* (1963-65), previously exhibited at the Centre Pompidou in Paris and later at the Guggenheim in Bilbao, clearly demonstrates her ability to push the boundaries of her research and also testifies to her involvement in the international "Nove Tendencija" movement in Zagreb, one of the major expressions of kinetic art, which also included Marina Apollonio around the same time. Like Carla Accardi, Dadamaino abandoned the canvas as a support in favor of the possibilities offered by plastic, leaving only the marks, the movement, the gesture. Also, in the exhibition, are the delicate *Passo dopo passo* (1988) and *Sein und Zeit* (1999), where she painstakingly worked on transparent polyester sheets with numerous ink strokes, mostly black. These strokes follow each other at regular intervals, changing direction according to concentrations and branches, creating a dynamic movement on the surfaces, as if they were tides. In the refined *Interludi* series, of which we have three examples from 1981, created with the same freehand technique, light, but defined by rigor and method, polyester is replaced by paper.



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The first floor of the gallery is dedicated to **Marina Apollonio**. The artist is undoubtedly one of the most significant representatives of the international kinetic optical movement. Her research on visual perception and the creation of perceptual stimuli through a combination of pure forms began in the early 1960s.

With other proponents of Optical Art she shared a vision of depersonalized art in opposition to the concept of expressive abstraction. In the works from the *Dinamica Circolare* series, on display here, Apollonio devised mechanical devices that set her sinuous two-tone spirals in motion adding a kinetic dimension to the optical dynamism of her works.

Also part of this series is *Blu su rosso fluorescenti 6A* (1966-68), which stands out from the others for its use of fluorescent colour on masonite.

Marina Apollonio is a meticulous, rigorous artist who has continually pursued her visual research - from painting to sculpture and drawing, from static works to those in motion - always inventing and experimenting with new materials while embracing the technological innovations of her time. She consistently maintained a geometric, mathematical approach, leaving nothing to chance.

Avanguardie al femminile is a tribute to three artists like Carla Accardi, Marina Apollonio, and Dadamaino, who believed in the importance of art as well as political and social engagement. They participated in various movements of the second half of the 20th century and, through their research, left a lasting mark on art history. The exhibition will remain open until November 15, 2024.

Info: Tornabuoni Arte
Firenze, Lungarno Benvenuto Cellini, 3

Exhibition hours: Monday to Friday, 9:00 am-1:00 pm / 3:00 pm-7:00 pm; free admission
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