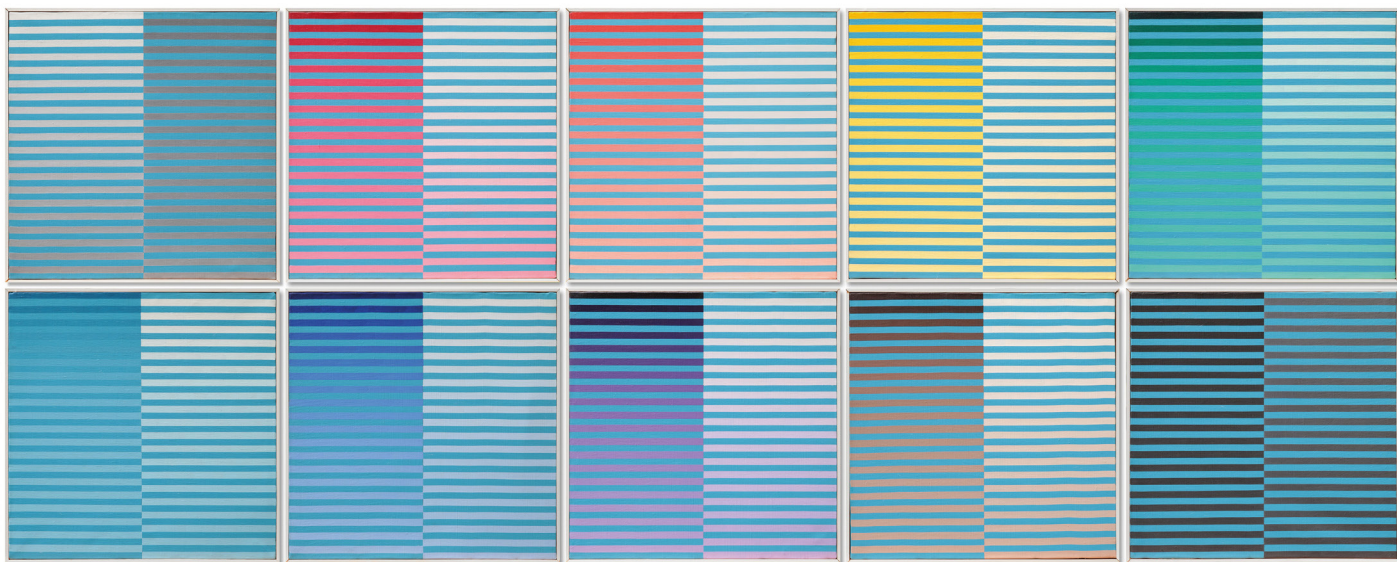




Dadamaino, *La ricerca del colore*, 1966-68, oil on canvas, 40 x 40 cm (15³/₄ x 15³/₄ in). Courtesy Tornabuoni Art

PRESS RELEASE, June 2026

Moving Colors

*In visual perception, a color is almost never seen as it really is—as it physically is.
This fact makes color the most relative medium in art.*

—Josef Albers

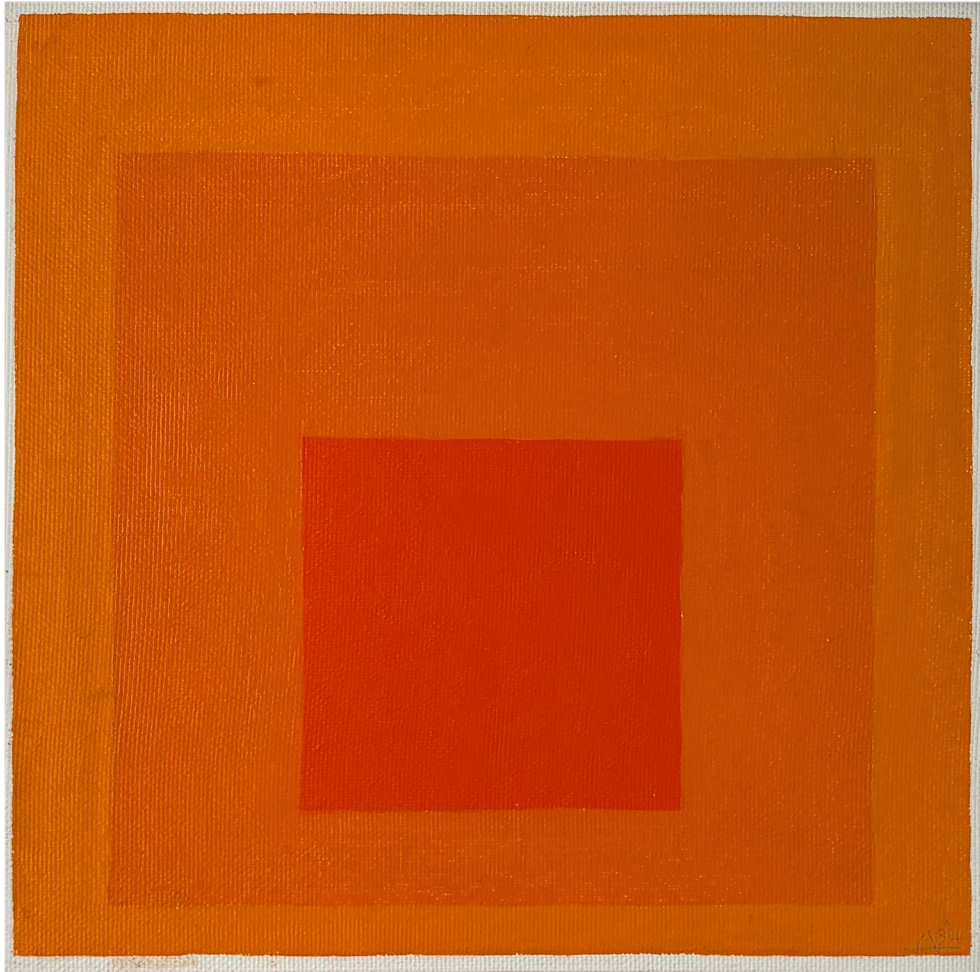
Vernissage July 2, 2026 from 6 to 9 pm

16 avenue Matignon
75008 Paris

Color takes center stage in this exhibition, which brings together Italian and international artists from the early twentieth century to the present day. From Josef Albers to Lee Sung-Kuen, through Piero Dorazio and Carla Accardi, all have made color their preferred medium, seeking to unlock its immanent potential.

Whether for its symbolic value or for its impact on the body and the mind, color continues to be a subject of fascination, experimentation, and study. At the intersection of science and aesthetics, it questions as much our way of seeing as our way of feeling the world. An essential characteristic of painting as a traditional medium, it naturally became, in the twentieth century, one of the main concerns of many modernist artists. They isolated and analyzed it in order to gradually free it from its descriptive function and deploy it as an autonomous medium, capable of generating both sensory and emotional effects.

Through his work, both analytical and poetic, Piero Dorazio (1927-2005) is the ultimate painter of color. Stroke after stroke, he weaves color in his *Reticoli* of the 1960s, making it the very substance of his work. Emerging from the same Roman context, Carla Accardi (1924-2014) frees color from its traditional support, allowing her acid-toned markings to unfold on transparent plastic or bare canvas. The latter becomes, in the 1970s, the preferred support of the Turin-based artist Giorgio Griffa (b. 1936). In an approach close to Arte Povera, but also to Minimalist procedures, his canvases are hung directly on the wall, making traces of color the only true intervention of the artist.



Josef Albers, *Homage to Square: Sel: E.B.8*, 1964, oil on masonite, 40,6 x 40,6 cm (16 x 16 in). Courtesy Tornabuoni Art

This decoupling of color and painting finds its natural extension in *Tutto* (1988-89) by Alighiero Boetti, a modern-day mosaic in which innumerable forms and silhouettes drawn from the artist's visual landscape are juxtaposed. Each one was patiently embroidered by an Afghan craftswoman, who selected the color of her thread according to a simple rule: the same color could not be used on two adjacent surfaces. Years later, the Korean artist Lee Sung-Kuen (b. 1954) created his delicate sculptures made of colored threads. Like Boetti, he gives color a physical body, moving beyond painting to create works that are ever more immersive and absorbent.

But the work of these artists would likely not have been possible without Josef Albers (1888-1976), one of the most influential theorists of color in the field of art. His famous series *Homage to the Square* establishes a rigorous, objective approach to color, one that allows the interaction between different hues and tonalities to emerge, rather than the hand of the artist. This discipline is taken up by artists such as Dadamaino (1930-2004), who between 1966 and 1968 devoted herself almost obsessively to the study of the effects of color permutations on perception. The resulting series *Ricerca del colore* are among her most ambitious and emblematic works, bridging Minimalism and Op art / kinetic art.

It is this kind of phenomenological study of perception that underpins the research of artists such as Alberto Biasi (b. 1937), who strive for the effacement of the author in favor of the viewer. His *Oggetti ottico-dinamici* come to life on the retina, the result of measurable perceptual phenomena and physiological effects experienced by the spectator. The work of Victor Vasarely (1906-1997), the father of Op Art, naturally completes the exhibition, combining form and color in order to push the limits of vision and perception.

TornabuoniArt



TORNABUONI ART

Tornabuoni Art was founded in 1981 on Via Tornabuoni in Florence by Roberto Casamonti, whose passion for art, inherited from his father, a collector of 20th-century Italian art, has been passed down through three generations of the family. In addition to its headquarters on Lungarno Cellini in Florence, the gallery has opened spaces in Milan (1995), Forte dei Marmi (2004), and Rome (2023), as well as international branches in Crans-Montana, Switzerland (1993), Paris (2009), and London (2015). The gallery is also present at major contemporary art fairs, including TEFAF in Maastricht and New York, Art Basel in Basel, Miami Beach, Hong Kong, and Paris, Frieze Masters in London, Arte Fiera in Bologna, and Miart in Milan.

Tornabuoni Art's collection is primarily focused on masters of the 20th-century Italian avant-garde, such as Carla Accardi, Alighiero Boetti, Alberto Burri, Giorgio de Chirico, Lucio Fontana, Claudio Parmiggiani, Arnaldo Pomodoro, and Paolo Scheggi. The gallery also presents international artists from the same period, such as Pablo Picasso, Joan Miró, Jean Dubuffet, Serge Poliakoff, Wifredo Lam, Hans Hartung, Matta, Andy Warhol, and Christo.

Tornabuoni Art collaborates with numerous museums and institutions, both public and private, in Italy and internationally through loans and the organization of exhibitions. In this context, the gallery has partnered with the Giorgio Cini Foundation during three successive editions of the Venice Biennale, presenting landmark exhibitions such as *Alighiero Boetti. Minimum-Maximum* in 2017, *Burri. Pittura, un'irriducibile presenza* in 2019, and the group exhibition *On Fire* in 2022. The gallery has also worked with the Estorick Collection, which hosted major exhibitions dedicated to Paolo Scheggi in 2019 and Claudio Parmiggiani in 2025. This commitment to collaborating with major institutions found renewed expression in the exhibition *Picasso, Morandi, Parmiggiani. Still Lives*, hosted by the Fondazione Bevilacqua La Masa, with the exceptional participation of the Musée national Picasso-Paris, as part of the 2026 Venice Biennale.

Alongside its exhibitions, Tornabuoni Art consistently produces significant publications in collaboration with renowned art historians such as Luca Massimo Barbero, Bernard Blistène, Germano Celant, Bruno Corà, Enrico Crispolti, Philippe Dagen, Cécile Debray and Margit Rowell, among others.

Drawing on over four decades of experience, Tornabuoni Art has also developed an advisory service for public and private collections worldwide.

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