

TornabuoniArt

Esprit de géométrie en Italie 1940-1960

16 avenue Matignon
75008, Paris



ALBERTO	MAGNELLI
ENRICO	PRAMPOLINI
MAURO	REGGIANI
LUIGI	VERONESI
MARIO	NIGRO
GUALTIERO	NATIVI
ACHILLE	PERILLI

ABOUT THE **EXHIBITION**

The exhibition *Esprit de géométrie en Italie 1940-1960* explores a particularly important and often overlooked phase of post-war Italian art: the transition from figuration to abstraction through a selection of works by seven artists, Alberto Magnelli (1888 - 1971), Enrico Prampolini (1894 - 1956), Mauro Reggiani (1897 - 1980), Luigi Veronesi (1908 - 1998), Mario Nigro (1917 - 1992), Gualtiero Nativi (1921 - 1999) and Achille Perilli (1927 - 2021).

Since 2009, Tornabuoni Art has established itself in Paris as a specialist in Italian 20th century icons, with this curatorial project the gallery renews its commitment to promoting Italian artistic creation beyond movements now well known to the French public such as Spatialism and Arte Povera.

The Paris branch of the Tornabuoni group was the natural choice for this new exhibition, echoing the increasingly strong links between these Italian artists and the Parisian scene. Indeed, most of these artists have spent varying periods of time in Paris, where they met some of the greatest artists of their time, including Pablo Picasso, Henri Matisse and the Abstraction-Création group.

This exhibition is based on research into fundamental decades in Italian painting, and takes its title "Esprit de géométrie" from the writings of Blaise Pascal. Italian post-war art is nourished by a constant inner tension between rationality and passion, between geometric spirit and the instinct to seek transcendence. In this sense, it is a plastic representation of the dilemma posed by Pascal; the pictorial challenge posed by this apparent dualism underpins the artistic research of many of the protagonists of the revolution that began with Futurism.

In defining the transition from the figurative to the non-figurative, Enrico Crispolti highlights «three great seasons of research: the first through the various phases of Futurism's long creative vicissitude, between the 1910s and the early 1940s; the second, in the formulation of a "concrete" abstraction, in the mid-1930s, with renewals in the second half of the 1940s and developments

throughout the 1950s and beyond; the third in the sphere of proposals relating to informalism, at the end of the 1940s and into the 1950s.»

Esprit de géométrie en Italie 1940-1960 focuses on the first two phases described by Crispolti. Artists began to form groups at various artistic centers - Forma 1 in Rome in 1947 (Achille Perilli), Movimento Arte Concreta in Milan in 1948 (Mario Nigro, Mauro Reggiani, Luigi Veronesi) and Astrattismo classico in Florence in 1950 (Gualtiero Nativi). They rejected traditional figurative painting in favor of a more experimental style based on simple forms, geometry and color.

For Enrico Prampolini, Alberto Magnelli and Achille Perilli, the influence of the artists they met in Paris was at the forefront. The simplification of shapes and the use of thick lines marking all contours pay homage to the teachings of Cubism and the desire to deconstruct pictorial spaces.

Drawing on the lessons of Vassili Kandinsky and Futurist research, Mauro Reggiani, Luigi Veronesi and Gualtiero Nativi set about schematizing geometric forms, working on perspective and depth through a multiplication of chromatic nuances. In contrast, Mario Nigro's paintings from the 60s onwards are devoid of color, and his fine black lines develop on white monochrome backgrounds.

Through the exhibition *Esprit de géométrie en Italie 1940-1960*, the Tornabuoni Art gallery offers a rediscovery of the protagonists of Italian abstraction in the 40s and 60s through the prism of each artist's French experience.

The exhibition focuses on the fundamental steps that enabled the artist to move beyond figuration towards abstraction. Alongside internationally renowned artists whose work has been exhibited at MoMA or the Centre Pompidou, such as Alberto Magnelli, the exhibition features other artists who have won critical acclaim in Italy and whom Tornabuoni Art, in keeping with its tradition of promoting Italian art, wishes to make more familiar to the French public.



From left to right :

Alberto Magnelli
Gualtiero Nativi
Mario Nigro
Achille Perilli
Enrico Prampolini
Mauro Reggiani
Luigi Veronesi

Tornabuoni Art



Esprit de géométrie
en Italie 1920-1960

ALBERTO MAGNELLI

FLORENCE, 1888 - PARIS, 1971

Born in Florence, he came from a family of wealthy textile traders. Magnelli taught himself to paint, studying from fifteenth century frescoes in Tuscan churches. In Paris, Magnelli purchased paintings by Picasso, Gris, and Carrà. His highly organised paintings were informed by the study of Piero della Francesca and Paolo Uccello, as well as by Cubism, while he also adopted the unmodulated colours and dark outlines of Matisse.

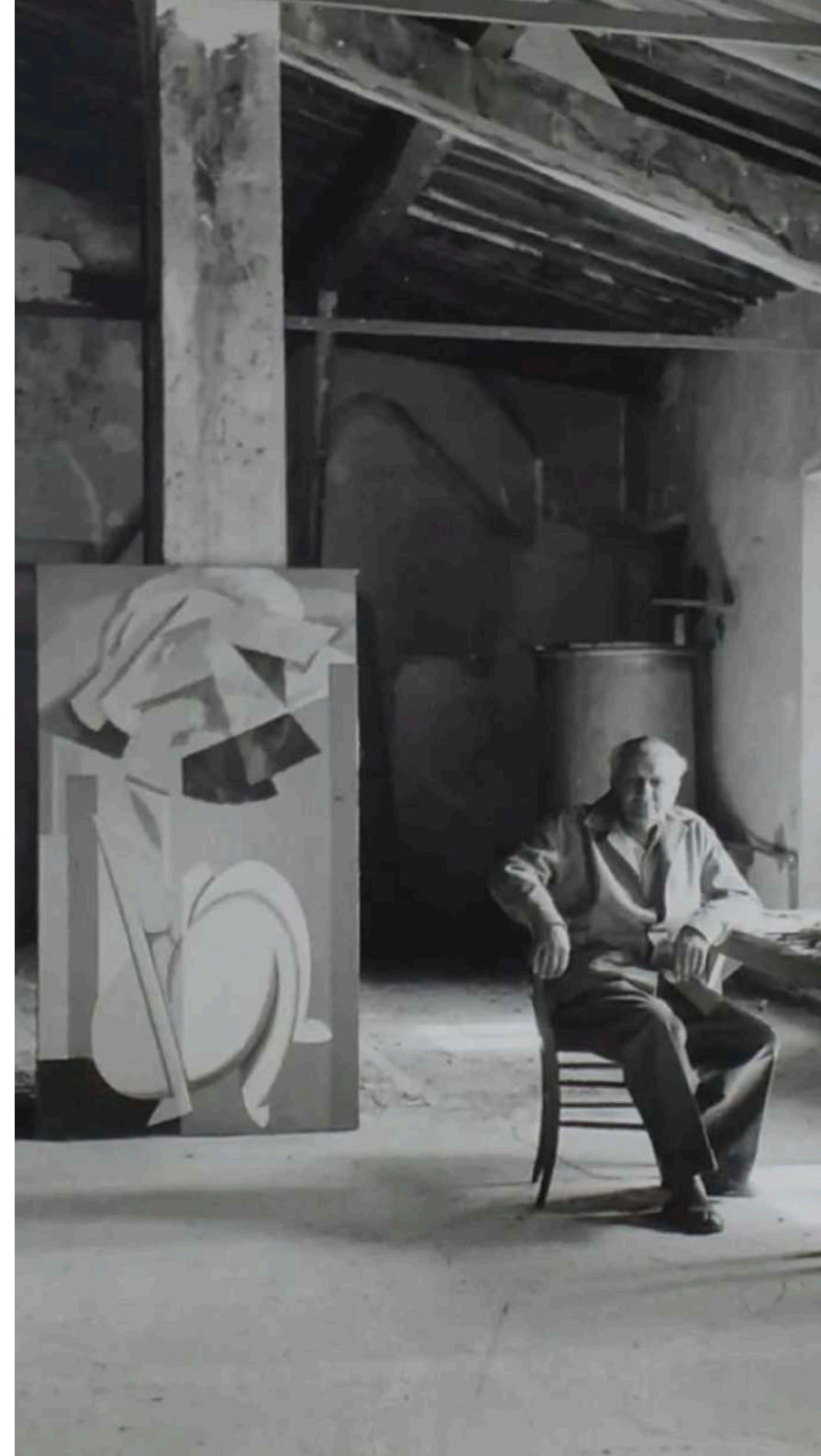
At the outbreak of the First World War, Magnelli was in Italy, where for two years he painted entirely abstract works, before returning to figuration after an interruption due to military service and illness. After the war, he painted pictures of quiet Tuscan landscapes, and figure studies in a style which owed something to Pittura Metafisica. The colour was more subdued than in his previous work. From 1925, Magnelli began to use brighter tones again, and simplified both his modelling and perspective.

A crisis in confidence and uncertainty as to his artistic direction led him briefly to abandon painting at the end of the 1920s. However, a visit to the marble quarries in Carrara in 1931, and Magnelli's decision to leave Tuscany for Paris, gave his art a fresh start. His paintings of 'Pierres', heavily outlined large floating rocks set in an indeterminate space, bore a resemblance both to the work of Magritte and of other Surrealists, as well as to his friend Léger's contemporary depiction of isolated objects. Prampolini encouraged Magnelli to return to abstraction, and both artists were prominent in the Abstraction - Création group.

Magnelli spent the Second World War in Provence, where he worked with the Arps and with Sonia Delaunay. Together, they produced a collaborative album of 10 lithographs. However, this was not published until 1950. During this period, due to a scarcity of painting materials, Magnelli made collages and painted in gouache on gridded slate slabs.

Magnelli returned to Paris in 1944, where his work provided the inspiration for many younger French and Italian abstract artists. For the rest of his career, his paintings were notable for clearly delineated hard edged forms set against large matte areas of colour. Magnelli's example was particularly important for the development of abstraction in Rome in the 1950s among the artists of the Art Club.

His paintings are housed in a number of public collections such as the MoMA in New York, the British Museum in London, the Centre Pompidou in Paris, the Musée d'Art Moderne in Grenoble and the MAMAC in Nice.



ALBERTO MAGNELLI

Présence profilée - La ferrage, 1956

oil on canvas

38,18 x 51,18 in - 97 x 130 cm

front: signed and dated top left : Magnelli 56.

reverse: signed, titled and dated: Magnelli "Presence profilée" La Ferrage 1956.

PROVENANCE

Galleria Lorenzelli, Milan - Bergamo.

Private Collection, Rome.

BIBLIOGRAPHY

"Alberto Magnelli. Rétrospective", exhibition catalogue edited by R. Wehrli, Jacques Lassaigne, Jean Arp, Kunsthaus, Zurich, 1963, no. 151.

"Alberto Magnelli. Rétrospective", exhibition catalogue edited by F. Russoli, M. Mendes, Jacques Lassaigne, La Strozziina, Florence, 1963, no. 144.

"Alberto Magnelli. L'oeuvre peinte, catalogue raisonné", edited by Anne Maisonnier, Société Internationale d'Art XXe siècle, Paris, 1975, p. 159, no. 760.

"Arte moderna e contemporanea. Antologia scelta 2016", exhibition catalogue, Tornabuoni Arte, Florence, 2015, p. 145.

"Arte moderna e contemporanea. Antologia scelta 2022", exhibition catalogue, Tornabuoni Arte, Florence, 2021, p. 147.

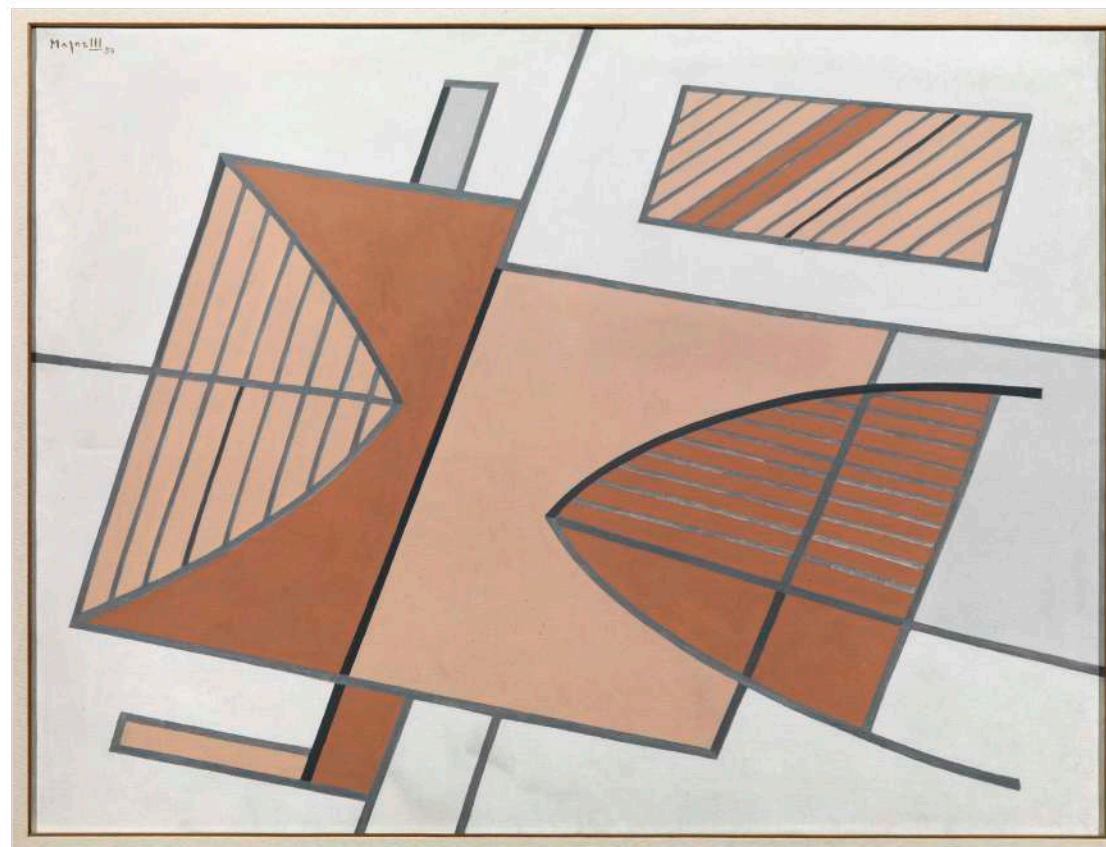
EXHIBITIONS

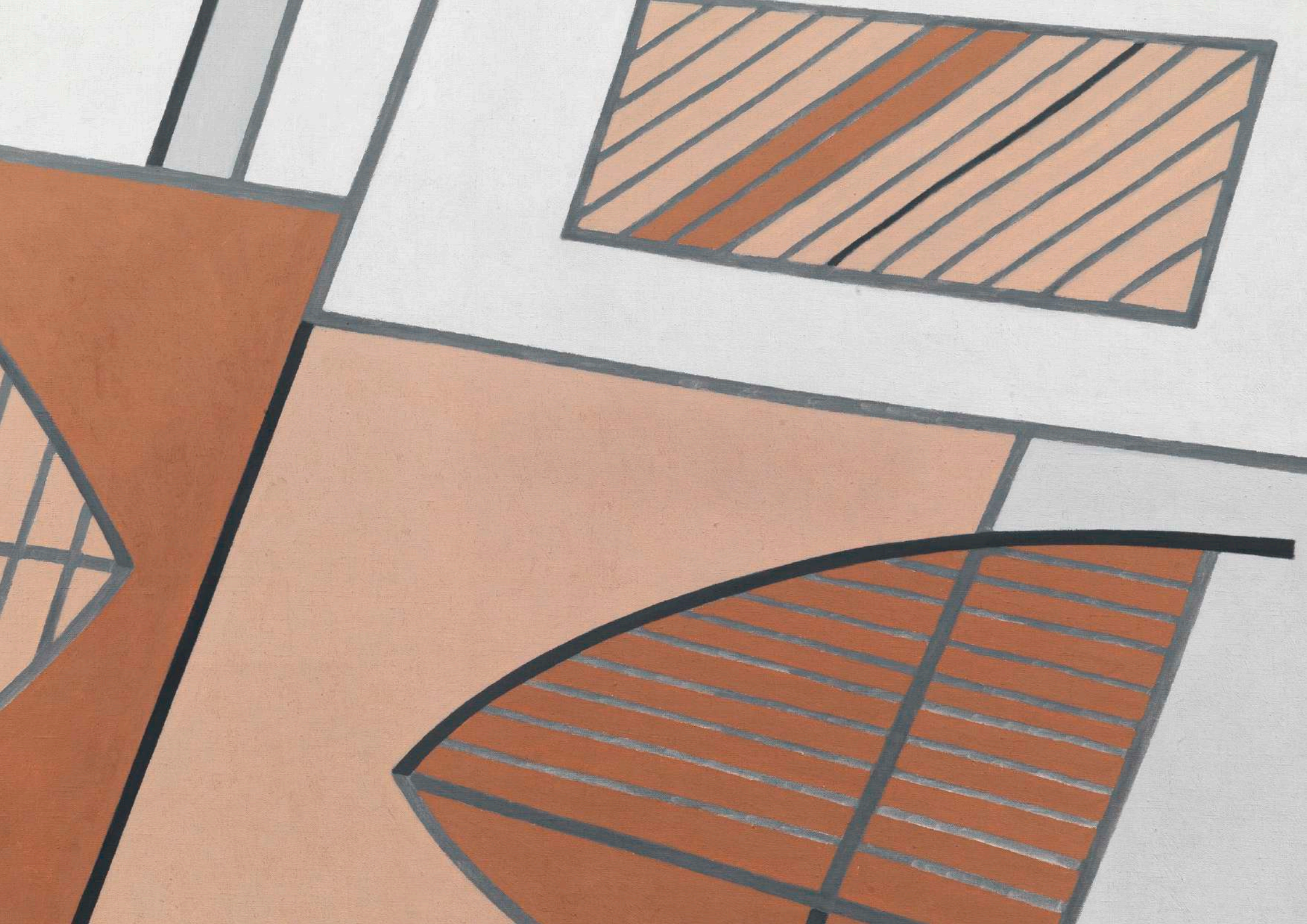
"Alberto Magnelli. Rétrospective", Kunsthaus, Zurich, May - June 1963.

"Alberto Magnelli. Rétrospective", La Strozziina, Palazzo Strozzi, Florence, June - July 1963.

"Alberto Magnelli", Galleria d'Arte Martano, Turin, November 1968 (cat. no. 20).

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.





ALBERTO MAGNELLI

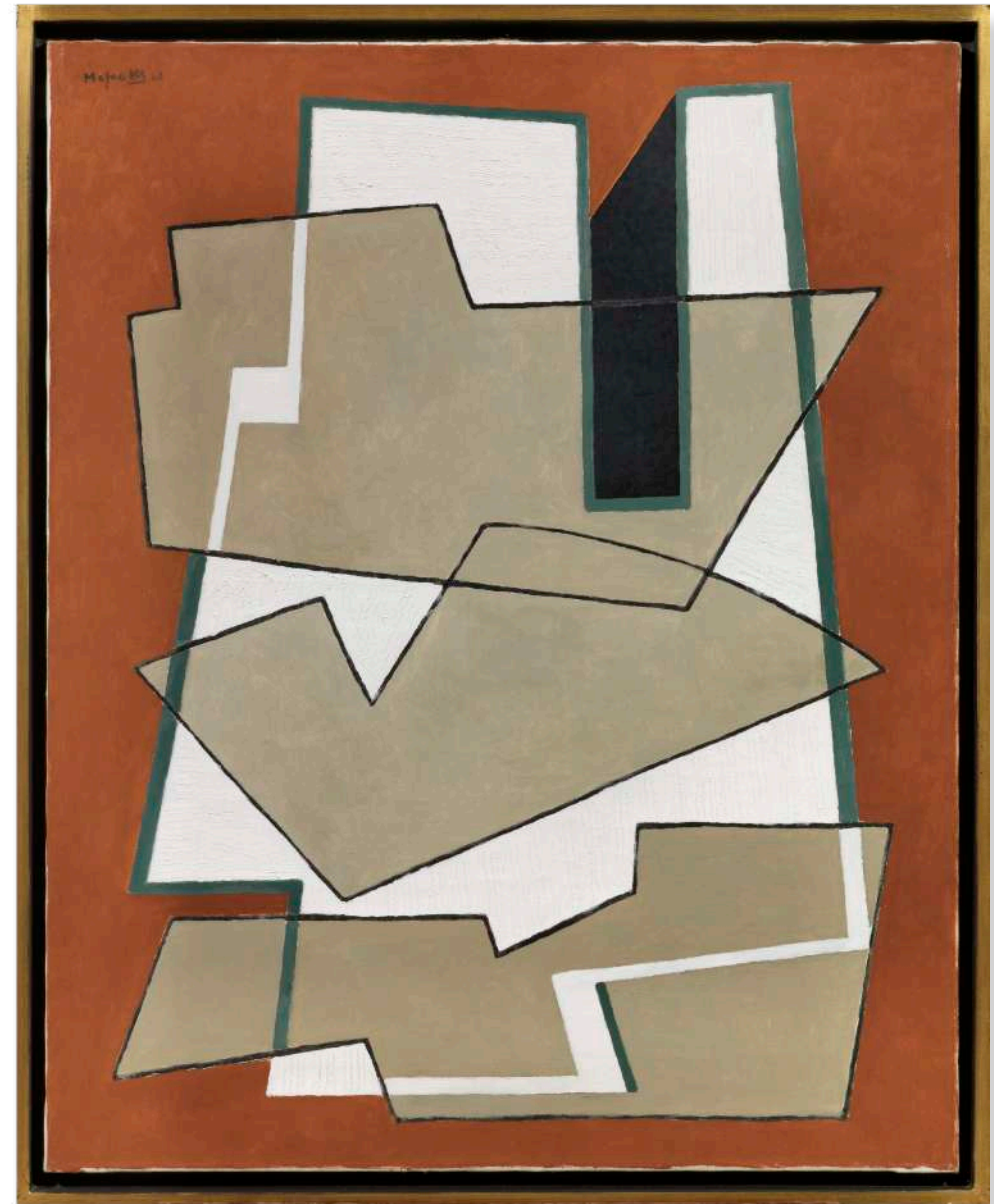
Conception dirigée - La ferrage, 1968

oil on canvas

39,37 x 31,88 in - 100 x 81 cm

front: signed and dated top left: Magnelli 68

reverse: signed, titled and dated: Magnelli "Conception dirigée" La ferrage 1968.



PROVENANCE

Private collection, Venice.

BIBLIOGRAPHY

"Alberto Magnelli. L'oeuvre peinte, catalogue raisonné", edited by Anne Maisonnier, Société Internationale d'Art XXe siècle, Paris, 1975, p. 184, no. 931.

"Arte moderna e contemporanea. Antologia scelta 2018", exhibition catalogue, Tornabuoni Arte, Florence, 2017, p. 115.

"Arte moderna e contemporanea. Antologia scelta 2023", exhibition catalogue Tornabuoni Arte, Florence, 2022, p. 147.

EXHIBITIONS

"Hommage à Magnelli", XXV Salon de Réalités Nouvelles, Parc Floral de Vincennes, Paris, May - June 1971.

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.



ENRICO PRAMPOLINI

MODENA, 1894 - ROME, 1956

Enrico Prampolini was born in Modena in 1894. He studied in Lucca and Turin and briefly attended the Accademia di Belle Arti in Rome. Prampolini played a significant role in the development of the Italian avant-garde movement in the early 20th century.

After joining the Giacomo Balla studio in 1912, he integrated the Futurist movement by meeting Umberto Boccioni, Carlo Carrà and Gino Severini. His production of that period, through the use of colors and geometry centered on the representation of movement, reflects the aims of Marinetti's *Manifesto Futurista* and echoes Vassily Kandinsky's studies on the relationship between art and music. Prampolini's artistic career is defined by his exploration of various art forms, including painting, sculpture, and set design. He collaborated with theater director Luigi Pirandello, creating innovative stage sets and costumes that reflected the Futurist aesthetic. Prampolini's designs featured geometric shapes, bold colors, and dynamic compositions, transforming the stage into a visual spectacle.

In 1925, the artist settled in Paris where he lived until 1937, interacting with the artistic reality of the *Ville Lumière*. As early as 1926 he participated in the Venice Biennale with the group *Die Abstrakten*.

While continuing his pictorial production straddling futurism, purism and surrealism, the artist became increasingly interested in other aspects of creation such as theater, dance and architecture. This led him to write the *Manifesto of Futurist Scenography* in which the artist reiterated

Balla's ideas on light and dynamism while being concerned with the direct inclusion of the viewer. Prampolini experimented with different styles and mediums, including Constructivism and abstraction. He believed that art should not be limited to traditional forms but should engage with the rapidly changing world and its technological advancements.

Architecture also became a creative outlet for Prampolini. His constructions included pavilions in Turin in 1928 and in Milan for the 1933 Triennale.

Numerous monographic exhibitions were dedicated to Prampolini including at the Galleria Narciso in Turin (1963), the Galleria Civica in Modena (1978) or again at the Palazzo delle Esposizioni in Rome (1992).



ENRICO PRAMPOLINI

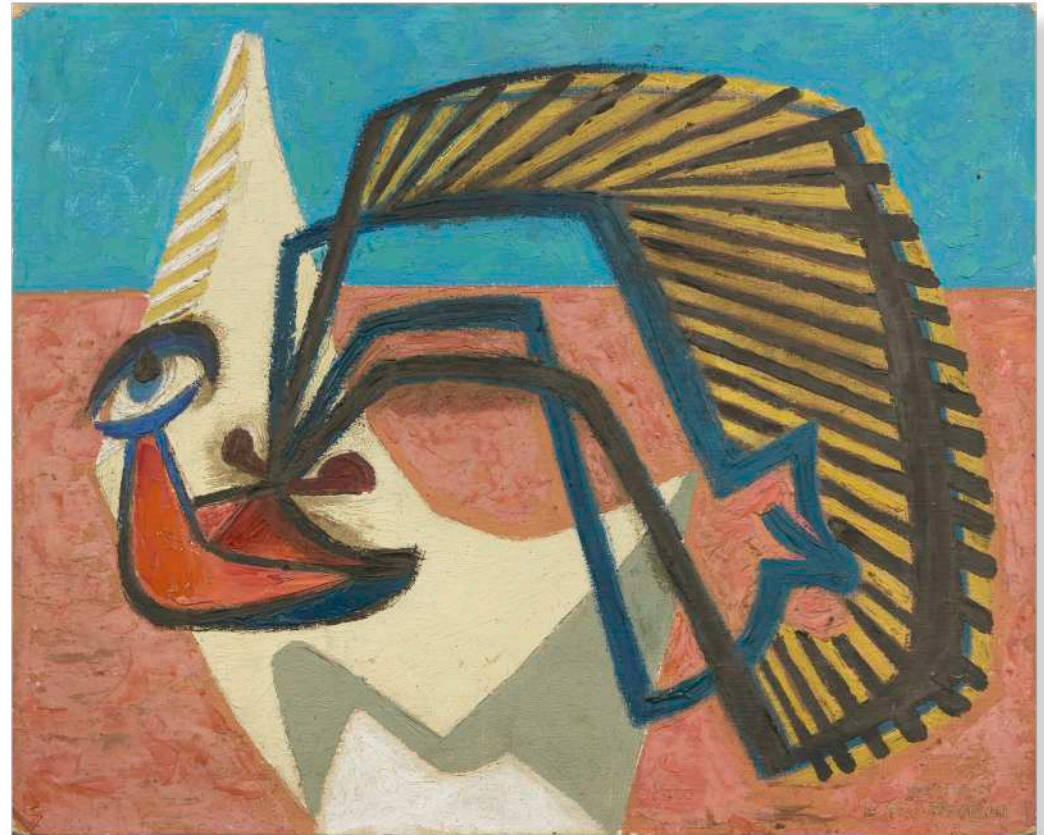
Cassandra, 1945

oil on cardboard laid on canvas
15,74 x 19,68 in - 40 x 50 cm

front: signed bottom right: 'E. Prampolini'.

reverse: scroll: 'Enrico Prampolini 8 via Rubicone, Roma / "Cassandra"
1945'.

certificate of authenticity by Alessandro Prampolini on photograph.



BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2020", exhibition catalogue, Tornabuoni Arte, Florence, 2019, p. 49.

"Peinture et poésie. Ungaretti et l'art de voir", exhibition catalogue, Forma Edizioni, Florence, 2023, p. 85.

EXHIBITIONS

"Painting and poetry. Ungaretti and the art of seeing", Tornabuoni Art, Paris, April - June 2023.

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.

MAURO REGGIANI

NONANTOLA, 1897 - MILAN, 1980

After studying art in Florence, Mauro Reggiani was influenced by the aesthetics of the Novecento period and produced figurative painting. In 1926, he travelled to Paris, where he discovered the work of Cézanne and Juan Gris whose work had an important impact on him, entailing his first steps toward abstraction.

Back in Paris in 1930, he met Magnelli, Marx Ernst, Kandinsky and Jean Arp. These encounters were fundamental for the artist whose paintings bear witness to this influence. Simple geometric shapes, strong lines and an attentive study of colours take up the artist's canvases. However, even in abstraction the artist maintains and underlines his links to his origins in the countryside declaring that the stretching meadows are present in the spaces of his paintings.

In 1935, having integrated the Abstraction - Création movement, he took part in Italy's first collective exhibition of abstract art at the studio of painters Felice Casorati and Enrico Paolucci in Turin, with artists Oreste Bogliardi, Cristoforo De Amicis, Ezio D'Errico, Lucio Fontana, Virginio Ghiringhelli, Osvaldo Licini, Fausto Melotti, Mauro Reggiani and Atanasio Soldati, who signed the *Manifesto of the First Collective Exhibition of Italian Abstract Art*. One year later, he also took part in an abstract art exhibition in Como with artists Lucio Fontana, Alberto Magnelli, Fausto Melotti, Enrico Prampolini, Mauro Reggiani, Manlio Rho and Atanasio Soldati among others.

Reggiani was a member of Milan's Movimento Arte Concreta from 1953 to 1958. In 1960 he participated in the historic exhibition of

abstractionism *Construction and Geometry in Painting*, held in New York. He was honoured at the Venice Biennale and then, in 1965, won first prize at the Quadriennale d'Arte in Rome.

Reggiani is one of the most significant figures of a very specific moment in Italian culture, when those aspirations and renewal tendencies originated that set it in turmoil, harnessed by the heavy yoke of the historical moment. He is considered the pioneer of abstractionism in Italy along with Alberto Magnelli, Enrico Prampolini, Atanasio Soldati.

Mauro Reggiani's paintings are part of important public collections such as the GAM in Torino, the Collezione Unipol in Bologna and the Centre Pompidou in Paris.



MAURO REGGIANI

Composizione n° 4, 1954

oil on canvas

36,22 x 25,59 in - 92 x 65 cm

front: signed: bottom left M. Reggiani.

reverse: label: Mostra Storica del M.A.C. Civica Galleria d'Arte Moderna, Gallarate.

PROVENANCE

Galleria del Grattacielo, Milan.

Private collection, Legnano.

Balansino collection, Milan.

Private collection, Milan.

BIBLIOGRAPHY

"Reggiani. Catalogo generale delle pitture", curated by Germano Celant, Electa, Milan, 1990, p. 124, n° 1954 17.

"Arte moderna e contemporanea. Antologia scelta 2017", exhibition catalogue Tornabuoni Arte, Florence, 2016, pp. 210-211.

EXHIBITIONS

"Mostra Storica del M.A.C. 1948-1958", Civica Galleria d'Arte Moderna, Gallarate, April - June 1984.

"Fiera di Primavera", Palazzo degli Affari, Florence, May 1986.

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.





MAURO REGGIANI

Composizione, 1956

oil on canvas

31,88 x 25,59 in - 81 x 65 cm

front: signed bottom left: M. Reggiani.

reverse: label Galleria del Grattacielo di Pagani, Milan. Label Galleria La Bertesca, Genoa. Label XVII Mostra d'Arte Contemporanea Torre Pellice, 1966.

certificate of authenticity by Mauro Reggiani (May 4, 1973) on photograph, dating the work 1956.

PROVENANCE

Collezione privata, Florence.

Galleria del Grattacielo di Pagani, Milan.

Galleria il Castello, Milan.

Asta Finarte, Milan (1976).

BIBLIOGRAPHY

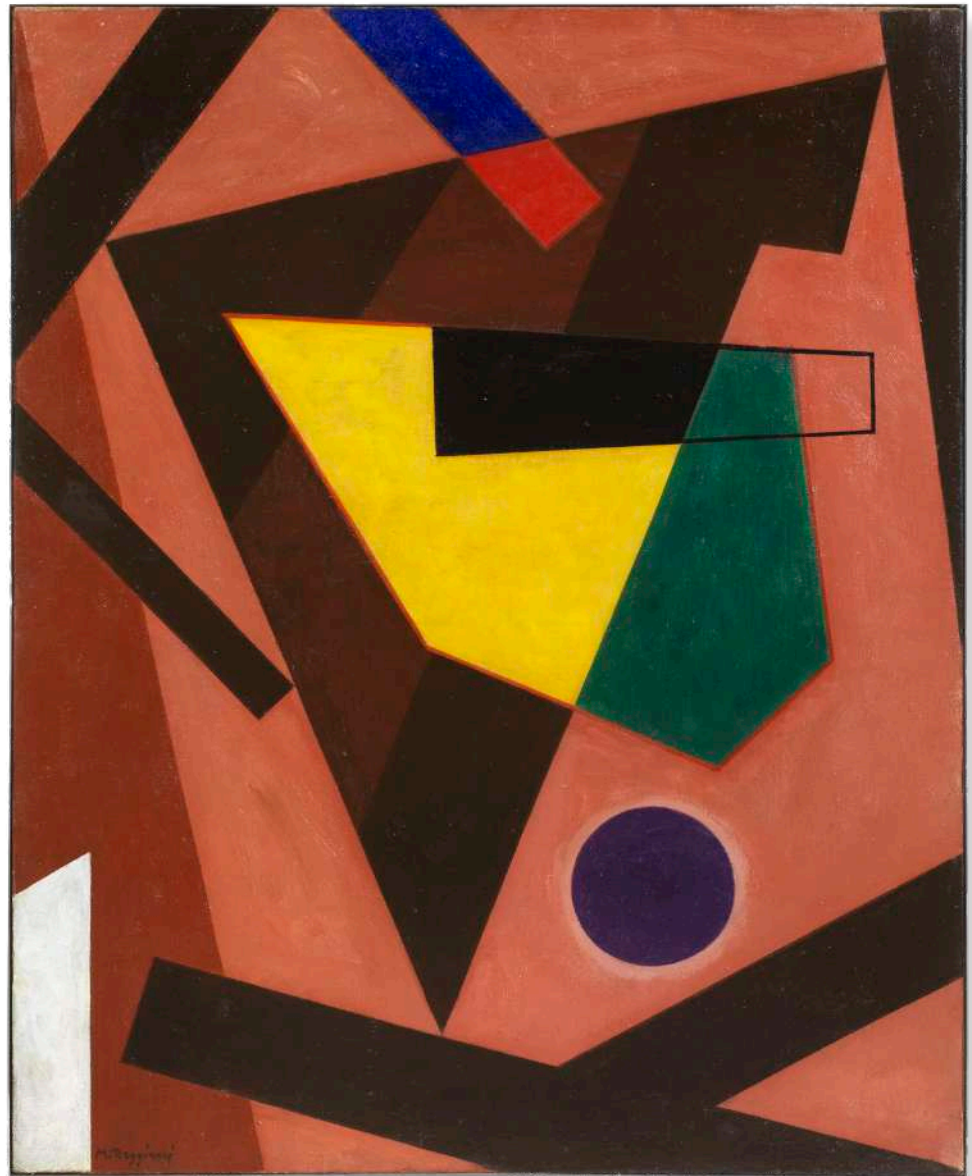
"Reggiani. Catalogo generale delle pitture", curated by Luciano Caramel, Electa, Milan, 1990, pag. 136, n° 1956 - 3.

"Arte moderna e contemporanea. Antologia scelta 2014", exhibition catalogue Tornabuoni Arte, Florence, 2013, p. 197.

EXHIBITIONS

"XVII Mostra d'Arte Contemporanea di Torre Pellice", Collegio Valdese, Torre Pellice, 1966.

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.



MAURO REGGIANI

Composizione, luna, 1958-59

oil on canvas
36,22 x 25,59 in - 92 x 65 cm
front: bottom left: M. Reggiani.
reverse: label with artist, title, date and measurements; two labels by the
Circonscrizione Doganale di Roma (on the canvas)

PROVENANCE

Collezione Umberto Severi, Carpi.
Galleria del Grattacielo, Milan.

BIBLIOGRAPHY

Reggiani, *Catalogo generale delle pitture*, a cura di Luciano Caramel, Electa, Milan, 1990, 1958-1959 1, pag. 155.
"Maestri moderni e contemporanei. Antologia scelta 2008", exhibition catalogue Tornabuoni Arte, Florence, 2007, pag. 221.
"Maestri moderni e contemporanei. Antologia scelta 2009", exhibition catalogue Tornabuoni Arte, Florence, 2008, p. 226
"Arte moderna e contemporanea. Antologia scelta 2016", exhibition catalogue Tornabuoni Arte, Florence, 2015, p. 207

EXHIBITIONS

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.



MAURO REGGIANI

Composizione n° 2, 1960

oil on canvas

36,22 x 28,74 in - 92 x 73 cm

front: signed bottom left: M. Reggiani.

reverse: label: Galleria d'Arte Moderna Sangallo, Florence; scroll:

Proprietà Agorà, SA; stamps: Dogana Livorno; Galleria d'Arte Sangallo, Florence.

PROVENANCE

Galleria d'Arte Moderna Sangallo, Florence.
Sangallo Art Station, Florence.

BIBLIOGRAPHY

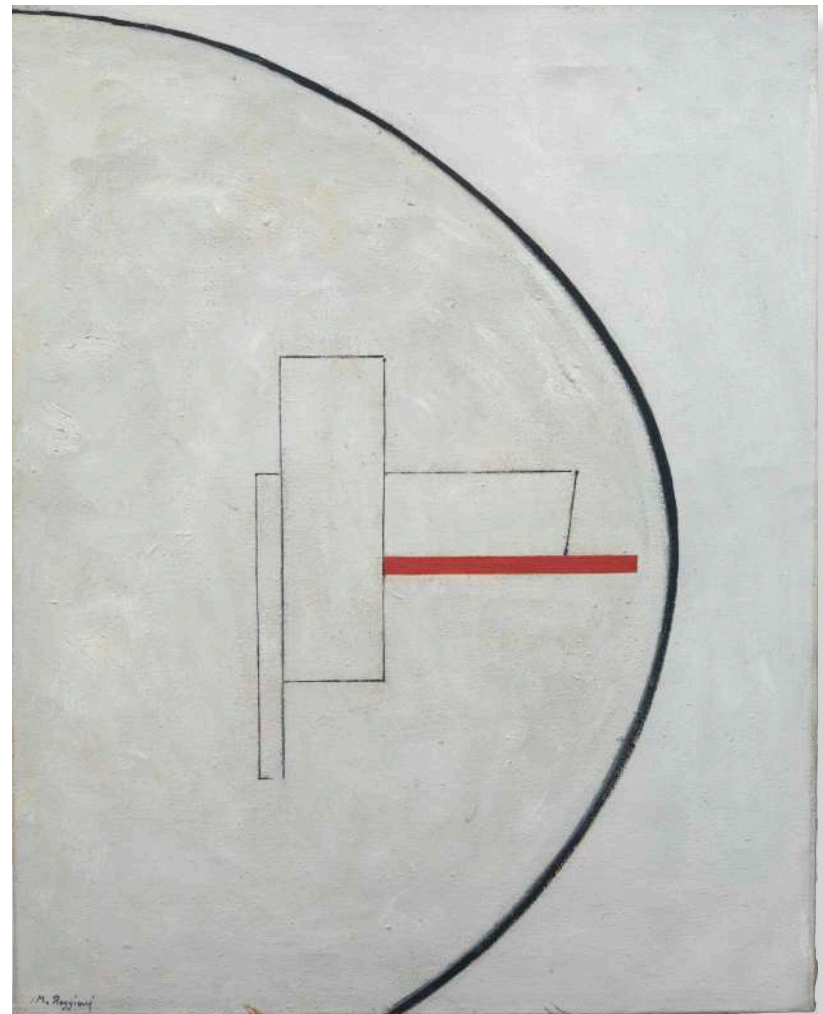
"Reggiani. Catalogo generale delle pitture", edited by Luciano Caramel, Electa, Milan, 1990, p. 165, n°1960 13.

"Maestri moderni e contemporanei. Antologia scelta 2012", exhibition catalogue, Tornabuoni Arte, Florence, 2011, p. 215.

"Arte moderna e contemporanea. Antologia scelta 2016", exhibition catalogue, Tornabuoni Arte, Florence, 2015, p. 206.

EXHIBITIONS

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.



MAURO REGGIANI

Composizione n°17, 1968

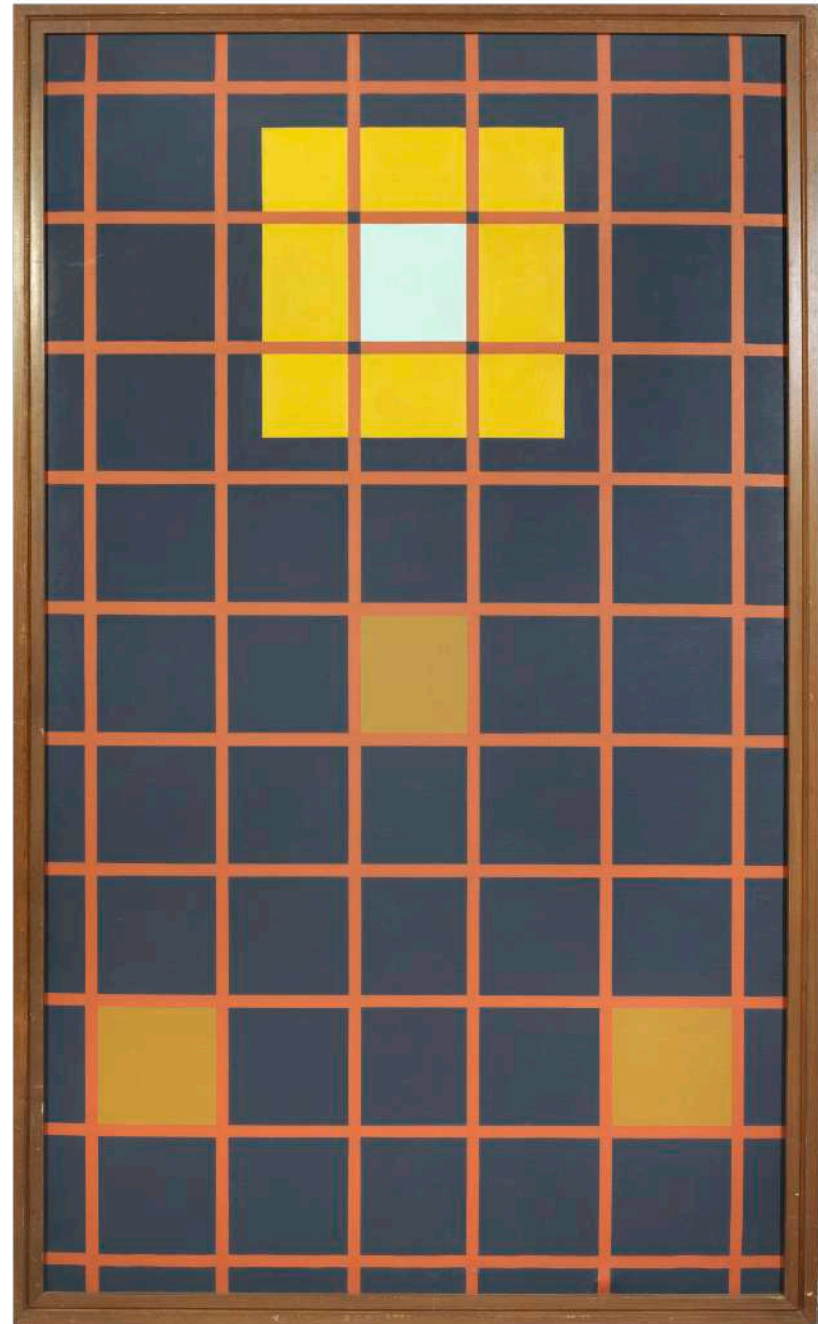
oil on canvas
76,77 x 44,88 in - 195 x 114 cm
reverse: signed and dated: M. Reggiani, 1968.

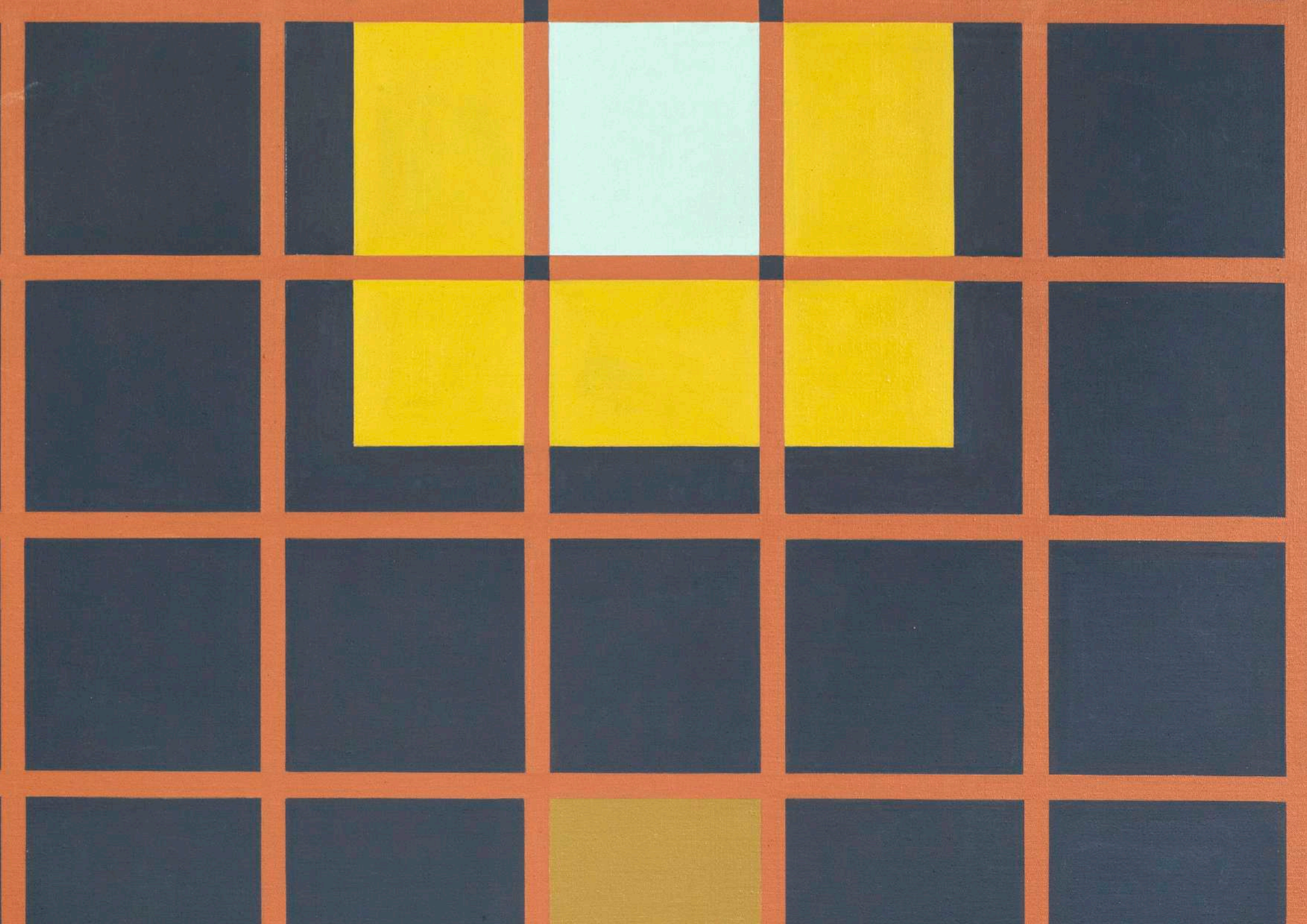
BIBLIOGRAPHY

"Catalogo generale delle pitture di Mauro Reggiani", edited by Luciano Caramel, Electa editrice, Milan, 1990, p. 235, n°1968 21.
"Arte moderna e contemporanea. Antologia scelta 2014", exhibition catalogue, Tornabuoni Arte, Florence, 2013, p. 196.

EXHIBITIONS

Galleria Civica d'arte Moderna, Turin, 1973-74.
"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.





MAURO REGGIANI

Composizione n° 15, 1971

oil on canvas
45,66 x 31,88 in - 116 x 81 cm
front: signed: Mauro Reggiani / comp. n° 15, 1971.

certificate of authenticity by Virgilia Reggiani, on photograph, dated April 5, 1988.

PROVENANCE

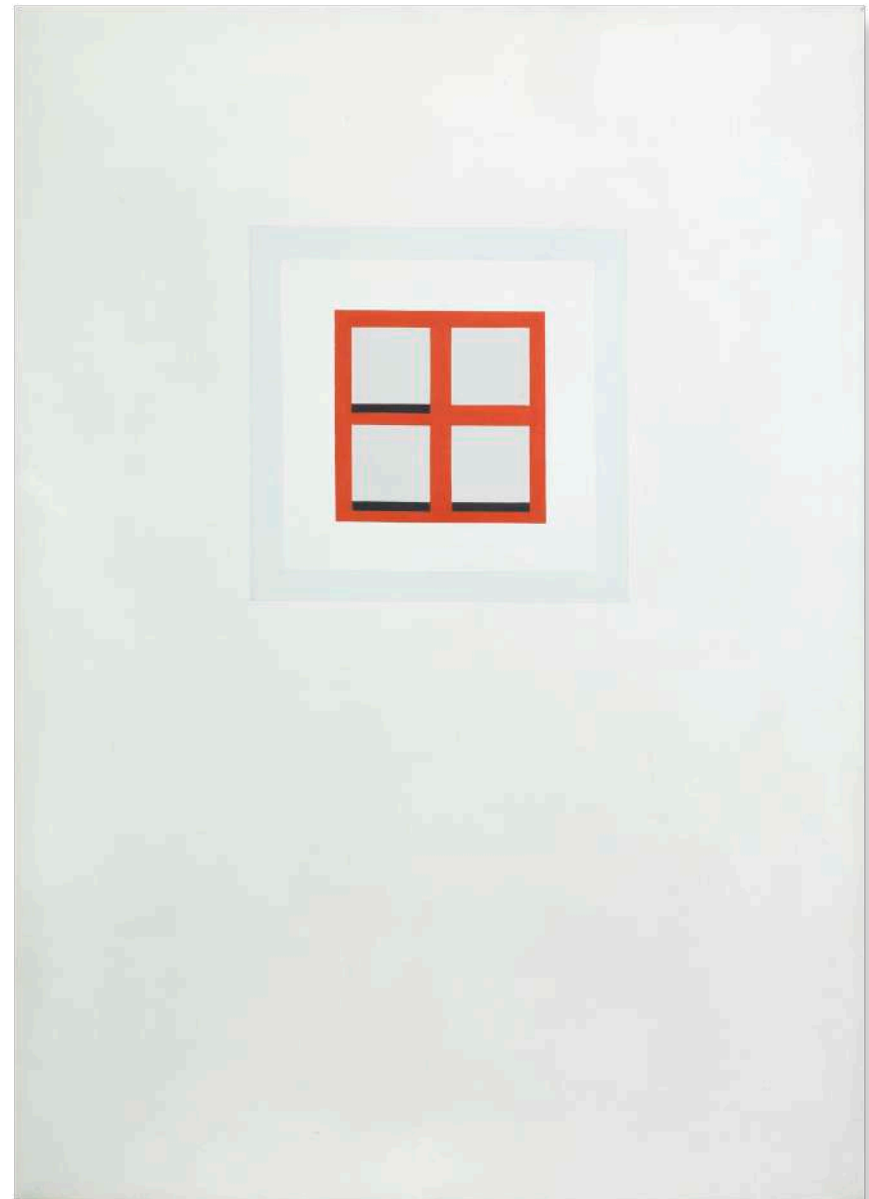
Collection Tarcisio Teruzzi.
Collection Benvenuti.
Galleria Tega, Milan.
Galleria Poleschi Arte, Lucca.

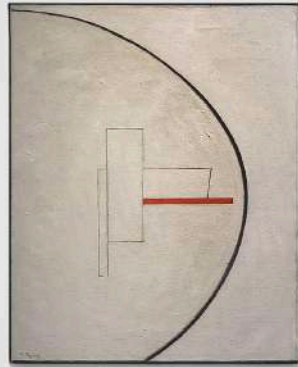
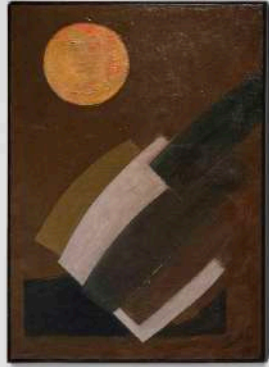
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"Reggiani. Catalogo generale delle pitture", edited by Luciano Caramel, Electa, Milan, 1990, p. 251, n° 1971 14.
"Maestri moderni e contemporanei. Antologia scelta 2008", exhibition catalogue, Tornabuoni Arte, Florence, 2007, p. 220.

EXHIBITIONS

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LUIGI VERONESI

MILAN, 1908 - MILAN, 1998

Italian painter Luigi Veronesi trained as a textile designer in the 1920s. At the age of 20, he became interested in painting, taking classes with the Neapolitan painter Carmelo Violante, then professor at the Accademia Carrara in Bergamo. In 1932, he travelled to Paris and met Fernand Léger.

Veronesi's early works at Milan's Il Milione gallery were still figurative, but he later turned to abstract art. Influenced by constructivist theories and politically aligned with communism, Veronesi used the cyanotype photogram as a means of revealing the metaphysical qualities of objects. In 1934, he joined the Abstraction-Création group in Paris, experimented with constructivism and adhered to the Bauhaus method. In 1935, he took part in Italy's first collective exhibition of abstract art at the studio of painters Felice Casorati and Enrico Paolucci in Turin, with artists Oreste Bogliardi, Cristoforo De Amicis, Ezio D'Errico, Lucio Fontana, Virginio Ghiringhelli, Osvaldo Licini, Fausto Melotti, Mauro Reggiani and Atanasio Soldati, who signed the *Manifesto of the First Collective Exhibition of Italian Abstract Art*. In 1936, Veronesi illustrated a geometry book by Leonardo Sinigaglia and took part in the Milan Triennial. That year, he also took part in an abstract art exhibition in Como with artists Lucio Fontana, Alberto Magnelli, Fausto Melotti, Enrico Prampolini, Mauro Reggiani, Manlio Rho and Atanasio Soldati among others.

Experimenting with the photogram, Veronesi combines the photographic image with oil on canvas in large-scale colour images, preparing a light-sensitive canvas on which he places objects

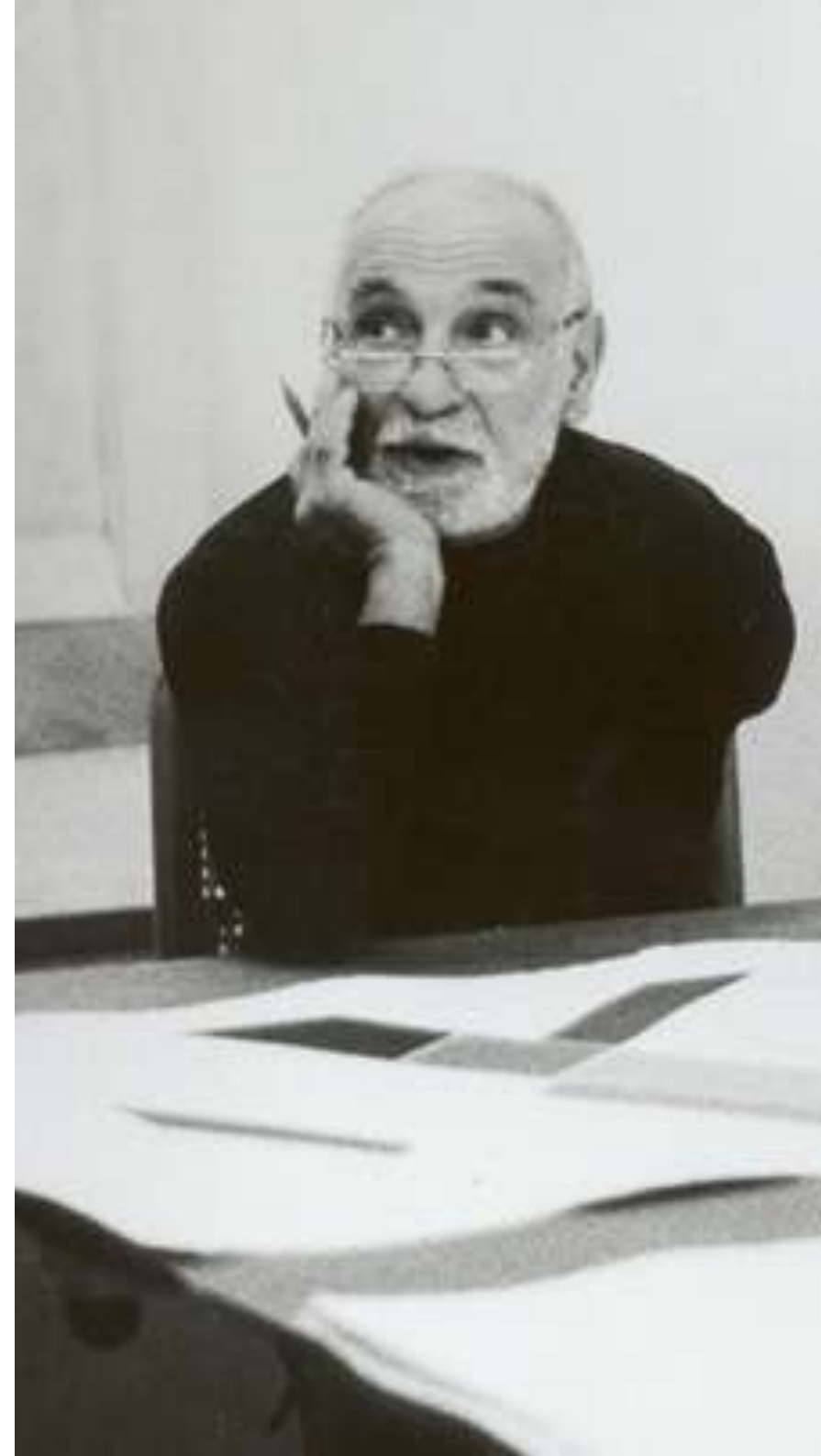
in the dark for exposure and fixation. The forms became the matrix for an abstract painting to which he applied colour and added drawn geometric lines to reinforce the dynamic aspects

Veronesi's interest in music continued and his research into the mathematical relationships of musical notes intensified as he translated musical notes into tonal relationships of colour. He thus created numerous chromatic transpositions of musical scores. At the end of the 1990s, musician Sergio Maltagliati extended Veronesi's research.

After the Second World War, he co-founded the photographic group La Bussola. He took part in the *Arte astratta arte concreta* exhibition at Milan's Palazzo Reale in 1947 and joined the Movimento Arte Concreta (M.A.C.) in Milan in 1949. He worked for several years as a graphic designer.

Veronesi was also active in theatre and cinema, with nine experimental and abstract films made between 1938 and 1980. From the 1940s onwards, he worked as a set designer with Giorgio Strehler, the founder of Milan's Piccolo Teatro, notably on works by Luigi Pirandello, and then built several sets for Milan's La Scala theatre until the late 1980s.

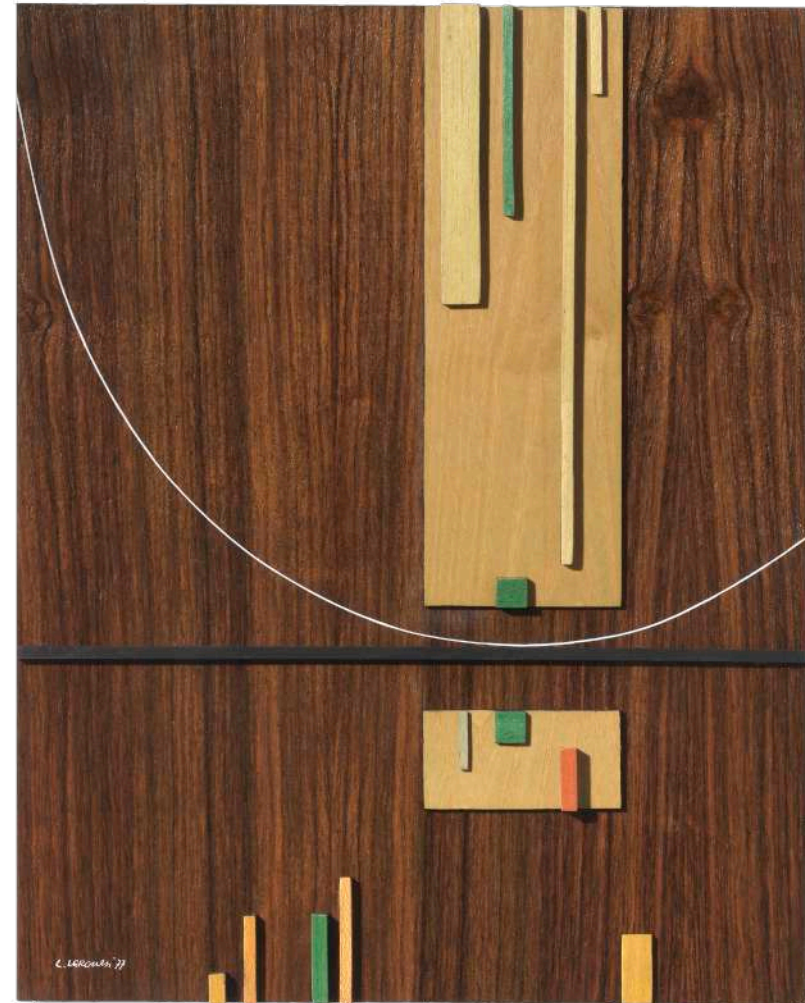
His works have integrated several important public collections all over the world such as the MoMA in New York, the Galleria d'Arte Moderna e Contemporanea in Bergamo, the GAM in Torino.



LUIGI VERONESI

Legno colorato, 1977

colored wood collage on panel
19,68 x 15,74 in - 50 x 40 cm
front: Signed and dated left: L.Veronesi 77.

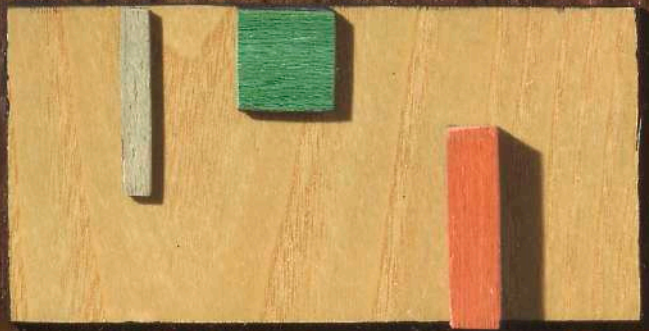
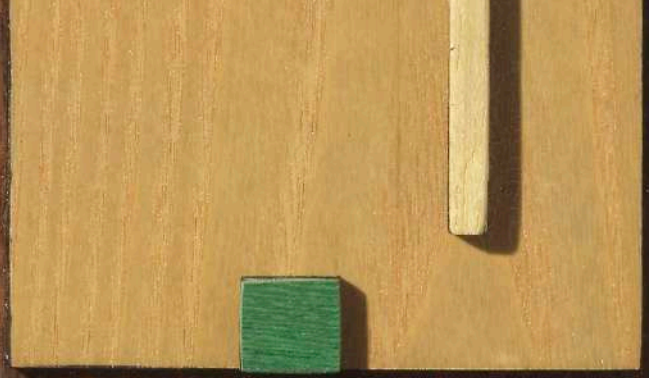


BIBLIOGRAPHY

"Luigi Veronesi. Legni colorati 1977-78", edited by di Miklos N. Vargas, Edizioni Bora, Bologna, 1978, fig. 32-37.
"Maestri moderni e contemporanei. Antologia scelta 2012", exhibition catalogue Tornabuoni Arte, Firenze, 2011, p. 257

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"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.



C. VEROWEN '77

MARIO NIGRO

PISTOIA, 1917 - LIVORNO, 1992

Mario Nigro moved to Arezzo and then to Livorno, where he began his artistic career with a production of strictly traditional paintings. In 1945 he founded the Gruppo artistico moderno (G.A.M.) with a group of painters. His attention is at first directed toward the great masters of Italian painting, such as Sironi and De Chirico, although later his interest in abstraction takes over. In 1949 he joined Gillo Dorfles' Movimento Arte Concreta (MAC). In 1950 his work was exhibited in Paris. His art in that period was characterised by experimentation with abstract shapes and monochrome pieces where he is very interested in the idea of optical vibration.

At the end of the 1950s, Nigro moved to Milan where he began working on collages to further explore this idea of vibration. This will lead him to be invited to the XXXII Venice Biennale. His painting is also accompanied by a series of theoretical essays. A wonderful example of this are his installations *Tempo totale* which are made up of modular colourful columns and the homonymous theoretical essay.

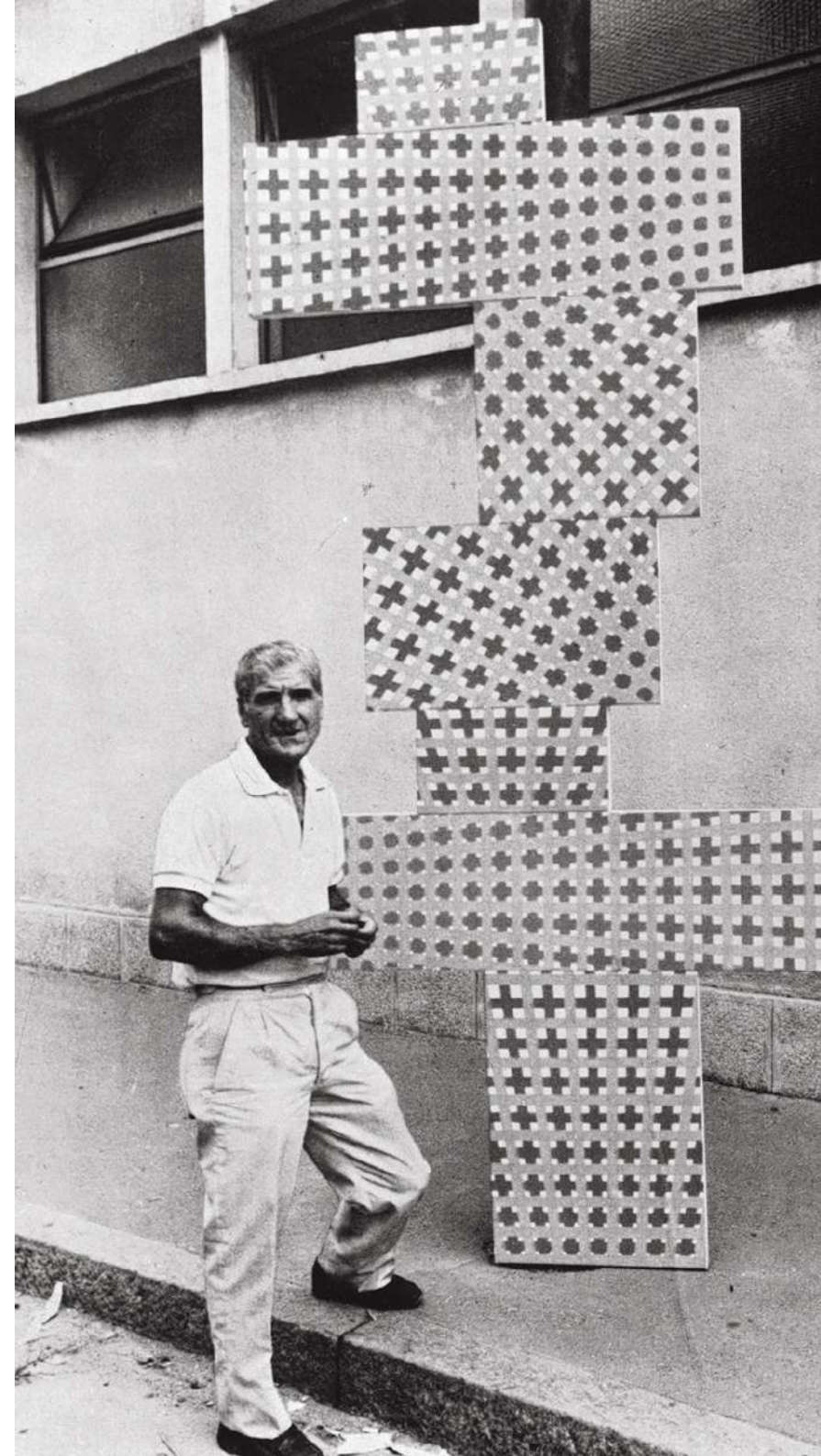
In 1968 he was invited to exhibit in a solo room at the XXXIV Venice Biennale, in which he would participate several more times in the following years.

Nigro's work trespasses into the realm of optical art and from the mid-1960s into «minimal» art, showing tangencies also with a discipline such as architecture, so much so that in slang some of his productions from the 1950s are referred to as «skyscrapers.»

Celebrated in several international art exhibitions,

including in 1971 in Münster (*Arte concreta. Die Italienische Konstruktivismus*), Mario Nigro died in Livorno, his adopted city, in 1992. In 1993 the XLV Venice Biennale honoured him with an exhibition that initiated a new reinterpretation of his work.

His works are part of many public collections such as the Peggy Guggenheim Collection in Venice, the Museo del Novecento in Pistoia and the Collezioni d'arte della Fondazione Cariplo in Milan.



MARIO NIGRO

Distruzione, 1956

tempera on canvas

47,24 x 57,48 in - 120 x 146 cm

front: signed bottom left: M. Nigro 56.

reverse: signed: Mario Nigro, "Distruzione", 1956 (6).

PROVENANCE

Private collection, Genoa.

Private collection, Florence.

BIBLIOGRAPHY

"Mario Nigro. Catalogo ragionato", a cura di Germano Celant, Skira Geneva-Milan, 2009, p. 372, n° 204.

"Il Dado è tratto", exhibition catalogue curated by Sergio Risaliti, Forma Edizioni, Florence, 2015, p. 165.

"Arte moderna e contemporanea. Antologia scelta 2016", exhibition catalogue Tornabuoni Arte, Florence, 2015, p. 169.

"Il senso dello spazio, la scelta della luce", curated by Michel Gauthier, Dep Art Gallery, Milan, 2022, p. 45, no. 40.

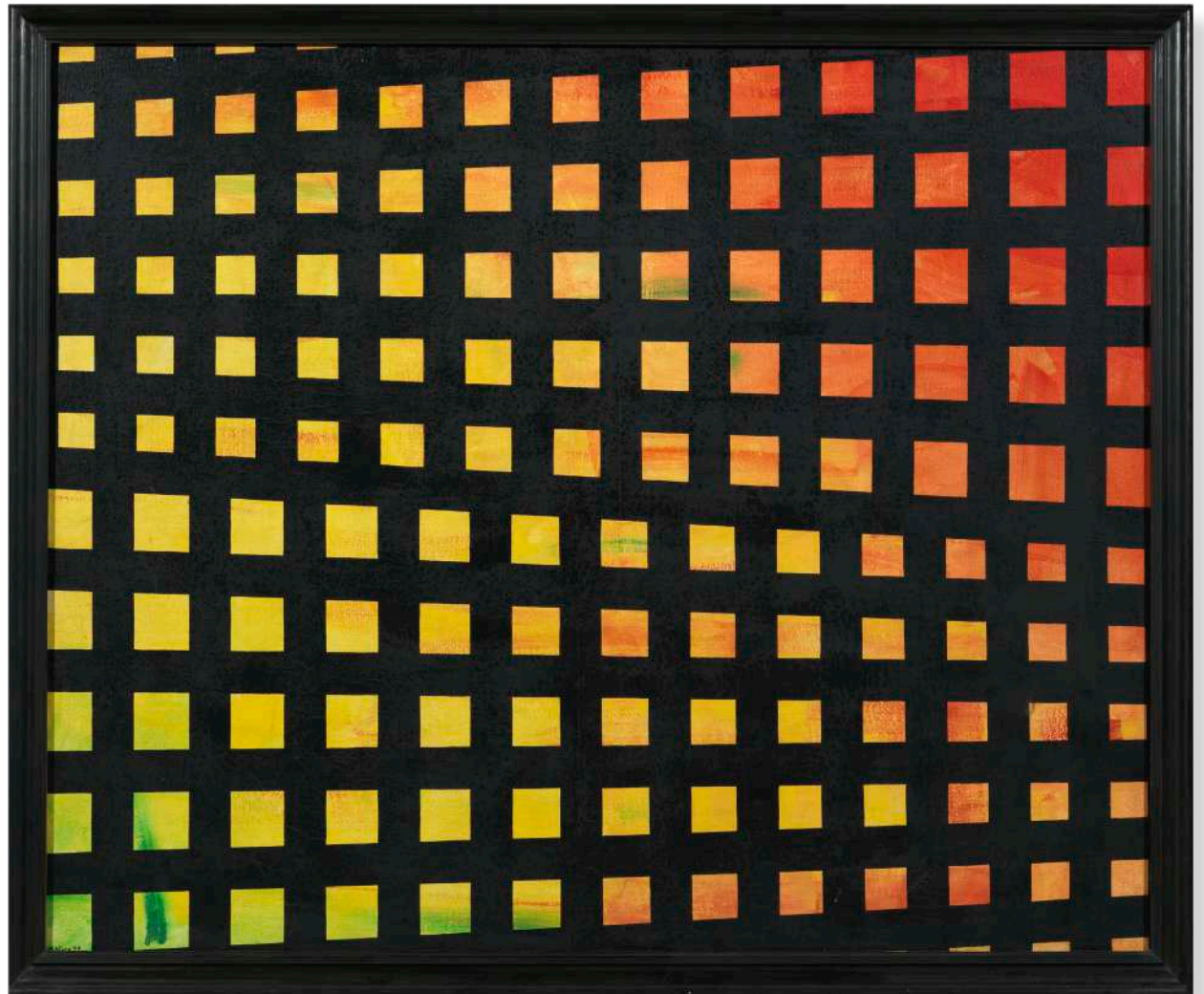
EXHIBITIONS

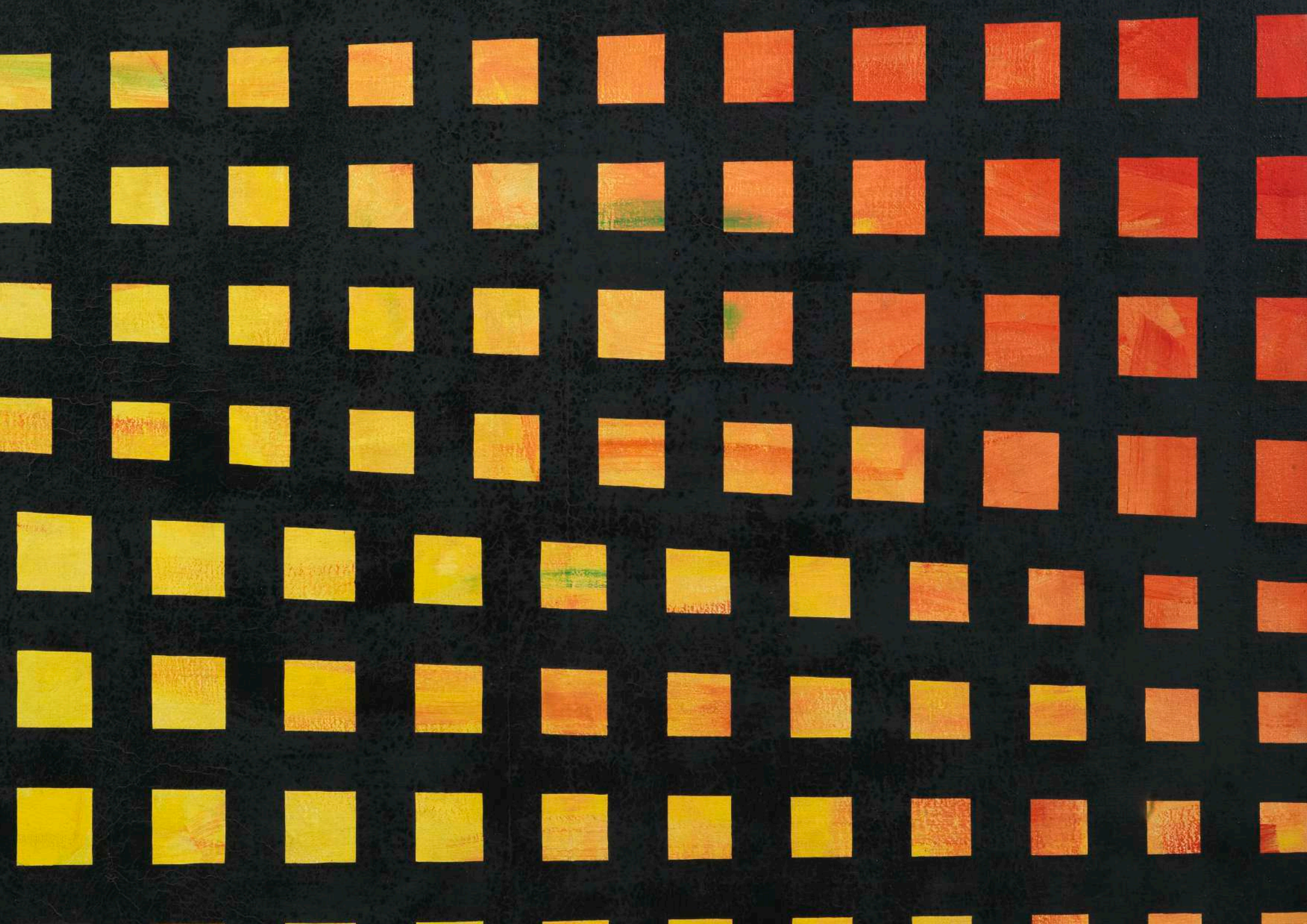
"Mario Nigro. Il 1956", Cardi Galleria d'Arte, Milan, May 1991.

"Il Dado è tratto", Tornabuoni Arte, Florence, September - November 2015.

"Il senso dello spazio, la scelta della luce", Dep Art Gallery, Milan, May - July 2022.

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.



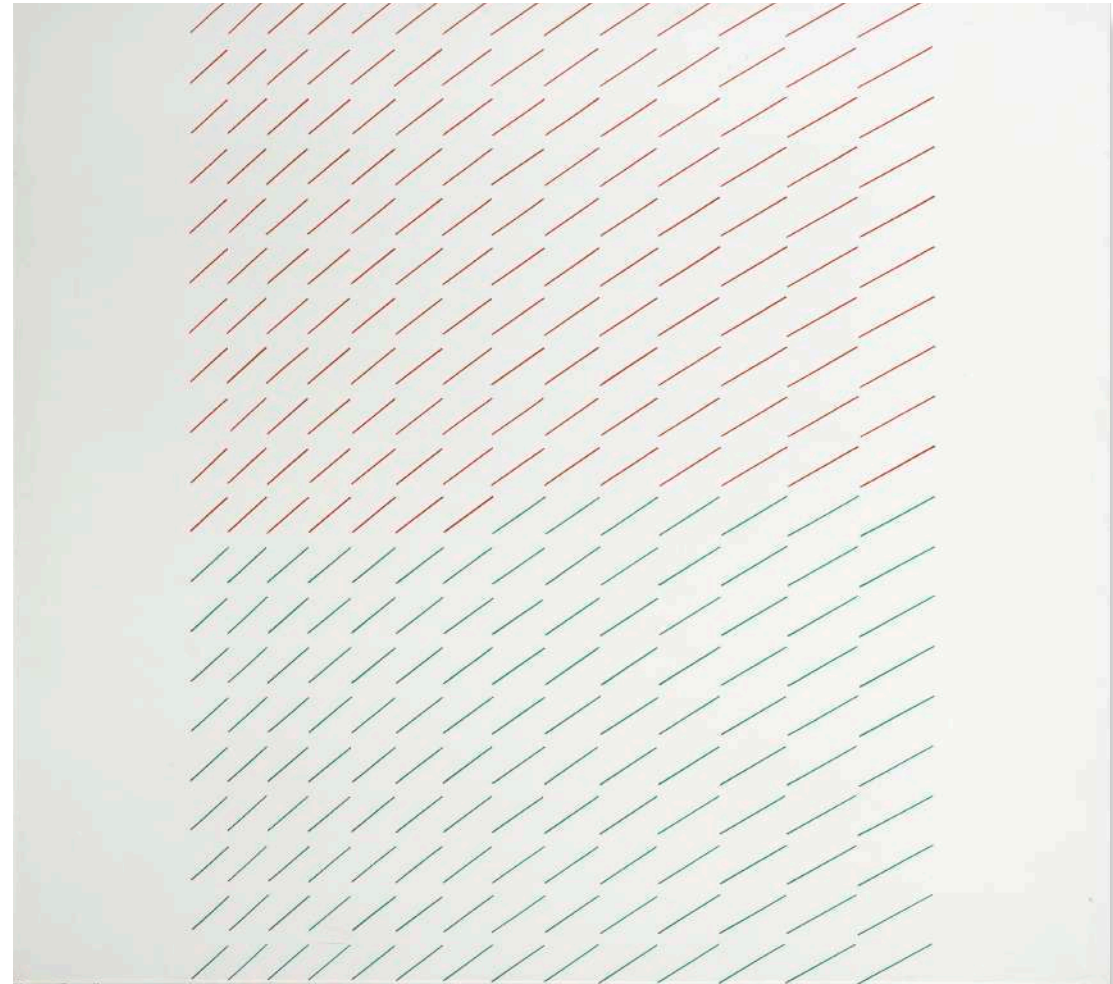




MARIO NIGRO

L'invasione, 1969

tempera on canvas
57,87 x 62,99 in - 147 x 160 cm
reverse: signed: M. Nigro "L'invasione" 1969, n° 28; label: Galleria dell'Ariete, Milano.



PROVENANCE

Galleria dell'Ariete, Milan.
Galleria d'Arte Cinquantasei, Bologna.
Collezione privata, Florence.

BIBLIOGRAPHY

"Mario Nigro", exhibition catalogue Galleria dell'Ariete, Milan, 1970, n° 13.
"Maestri moderni e contemporanei. Antologia scelta 2008", catalogo di mostra Tornabuoni Arte, Florence, 2007, pag. 192.
"Mario Nigro. Catalogo ragionato", curated by Germano Celant, Skira Geneva-Milan, 2009, pag. 398, n° 404.
"Maestri moderni e contemporanei. Antologia scelta 2012", exhibition catalogue Tornabuoni Arte, Florence, 2011, pp. 197

EXHIBITIONS

"Mario Nigro", Galleria dell'Ariete, Milan, January 1970. (cat. n° 13)
"Mario Nigro", Galleria dei Mille, Bergamo, September - October 1973. (cat.)
"Mario Nigro", Galleria Seno, Milan, March 1975. (cat.)
"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.

MARIO NIGRO

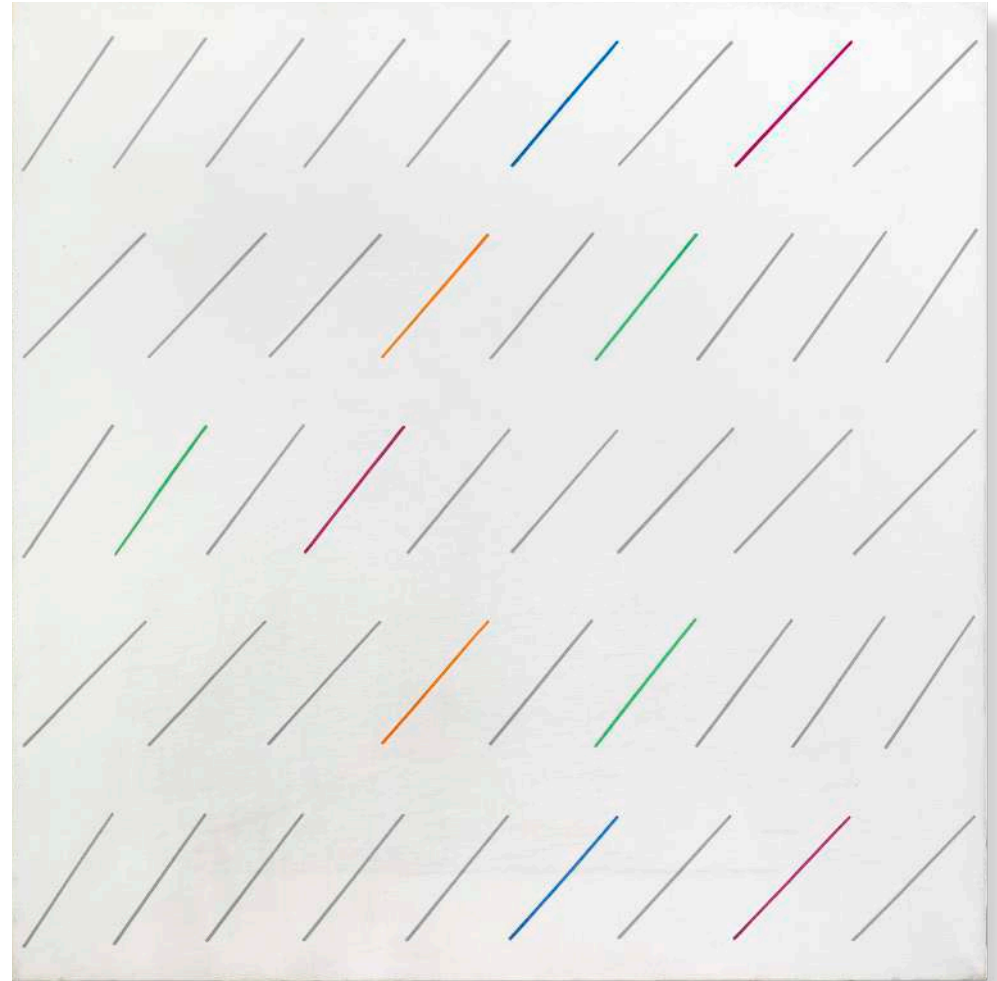
L'autunno, 1974

tempera on canvas

31,88 x 31,88 in - 81 x 81 cm

reverse: signed: M. Nigro / "L'autunno"; label: Galleria Lorenzelli, Milano.

certificate of authenticity : the work will be published in the next volume of the Catalogue Raisonné; the work is archived, No. 0619.3.2.



PROVENANCE

Galleria Lorenzelli, Milan.
Collezione Avv. Melzi, Milan.

BIBLIOGRAPHY

"Arte moderna e contemporanea. Antologia scelta 2015", exhibition catalogue, Tornabuoni Arte, Florence, 2014, p. 187.

EXHIBITIONS

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.



GUALTIERO NATIVI

PISTOIA, 1921 - GREVE IN CHIANTI, 1999

Gualtiero Nativi was an Italian painter from Pistoia. He participated in the postwar avant-garde movements: in 1945 he founded, together with Bruno Brunetti, Fernando Farulli and the poet Alberto Caverni, the revolutionary cultural journal *Torrente*. At that time the same group that had gathered around the magazine «*Torrente*» gave the start to the innovative movement *Arte d'Oggi* of which Gualtiero Nativi was one of the protagonists.

In 1950 he signed, with Vinicio Bertì, Bruno Brunetti, Alvaro Monnini, and Mario Nuti, the *Manifesto of Astrattismo classico* (1950). The Florentine *Astrattismo classico* group, linked to the *Arte d'Oggi* group, although short-lived, had like its Roman contemporary *Gruppo Forma 1*, a great impact in the culture of the period. The movement expressly declared itself to be of Marxist ideology and proposed «a rigorous geometric purism, to be contrasted with certain lyrical outcomes of abstraction.»

After the dissolution of the *Astrattismo classico*, Nativi became a member of the *Espace Group* in 1953 during a period in Paris. Nativi's abstract painting has its strength in the rhythm, dynamism and originality of the works of the 1940s and 1950s. In the following decades the artist seeks more and more a compositional rigour, which characterised Florentine *Astrattismo classico*. His interest in variations and repetitions brings to the surface irregular geometric shapes which are reminiscent of the natural world or even architectural designs which chromatically are articulated in a rich variety of nuances.

Among the various group exhibitions, he participated in 4 editions of the Rome Quadrennial, the 1952 edition of the Venice Biennial and an edition of the International Biennial of São Paulo.

Gualtiero Nativi won numerous prizes including in 1950 Gulf Prize in La Spezia, in 1957 the City of Pontedera Prize, in 1960 the Purchase Prize of the Ancona Provincial Tourist Board at the Marche Prize.

His works are part of important public collections such as the Museo del Novecento and the Uffizi in Florence, Palazzo Fabroni in Pistoia and the Museo d'arte della città di Ravenna.



GUALTIERO NATIVI

Omaggio a valiuscia, 1963

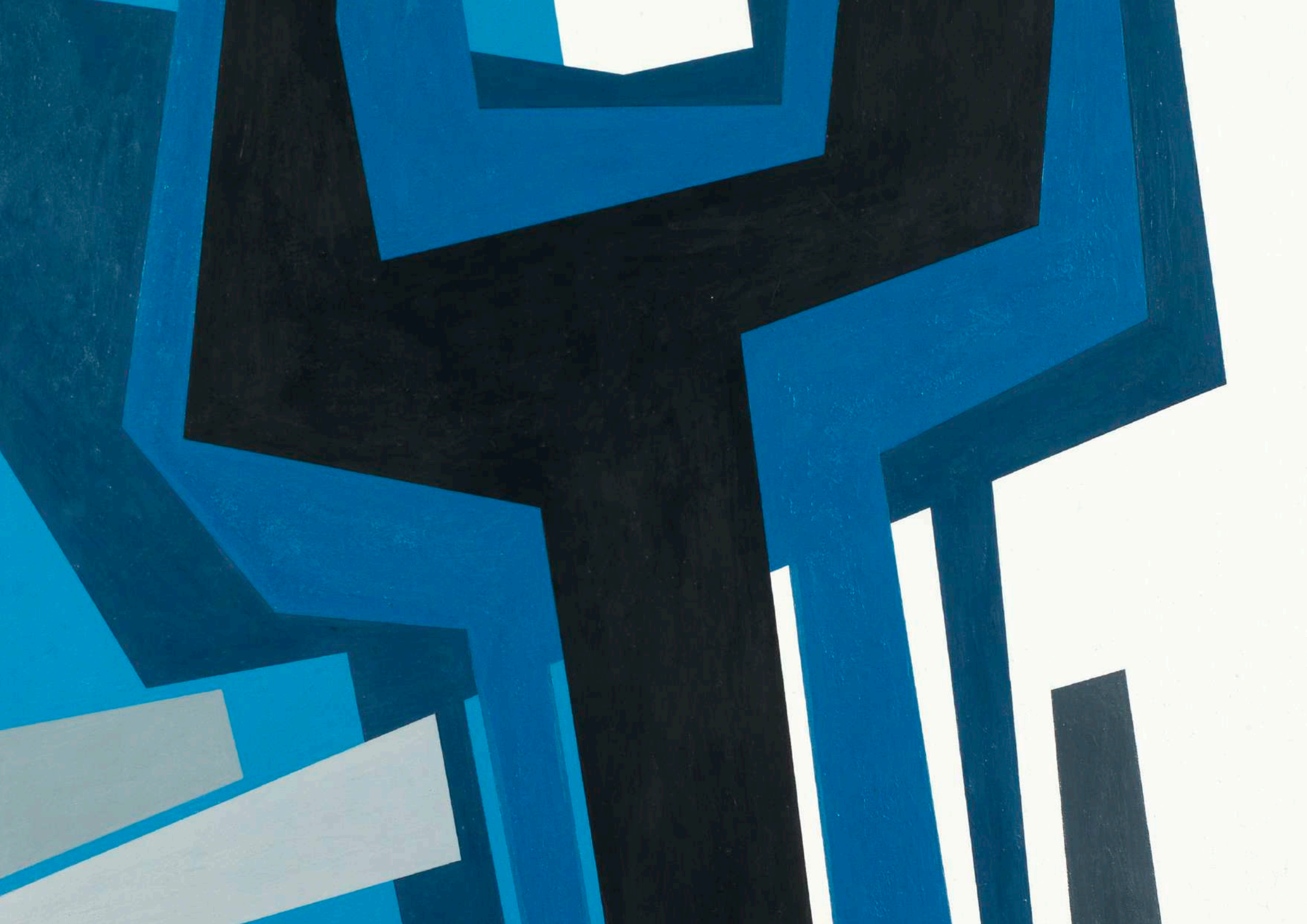
tempera on panel
62,99 x 35,43 in - 160 x 90 cm
front: signed bottom left: Nativi.
reverse: signed: G.Nativi / Firenze 1963 / arch.n° 6318.

certificate of authenticity from the Archivio Gualtiero Nativi on
photograph n° 6318.

PROVENANCE
Collezione Nativi, Florence.

EXHIBITIONS
"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July -
September 2023.





GUALTIERO NATIVI

Scontro, 1965

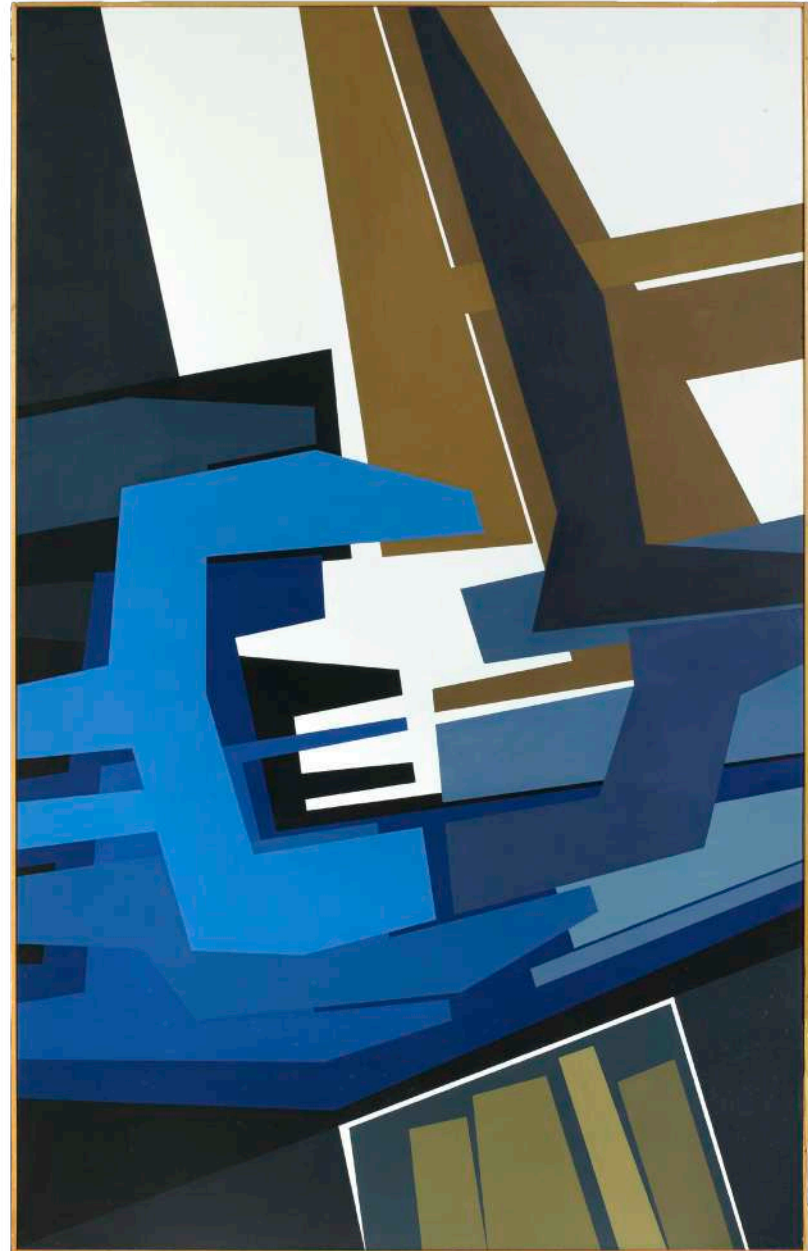
tempera on panel
62,99 x 39,37 in - 160 x 100 cm
reverse: signed: G.Nativi / Firenze 1965 / arch.n° 658.

certificate of authenticity from the Archivio Gualtiero Nativi on
photograph n° 658.

PROVENANCE
Collezione Nativi, Florence.

BIBLIOGRAPHY
"Maestri moderni e contemporanei. Antologia scelta 2010", exhibition
catalogue Tornabuoni Arte, Florence, 2009, p.160

EXHIBITIONS
"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July -
September 2023.



GUALTIERO NATIVI

Canto strutturale n° 2, 1982

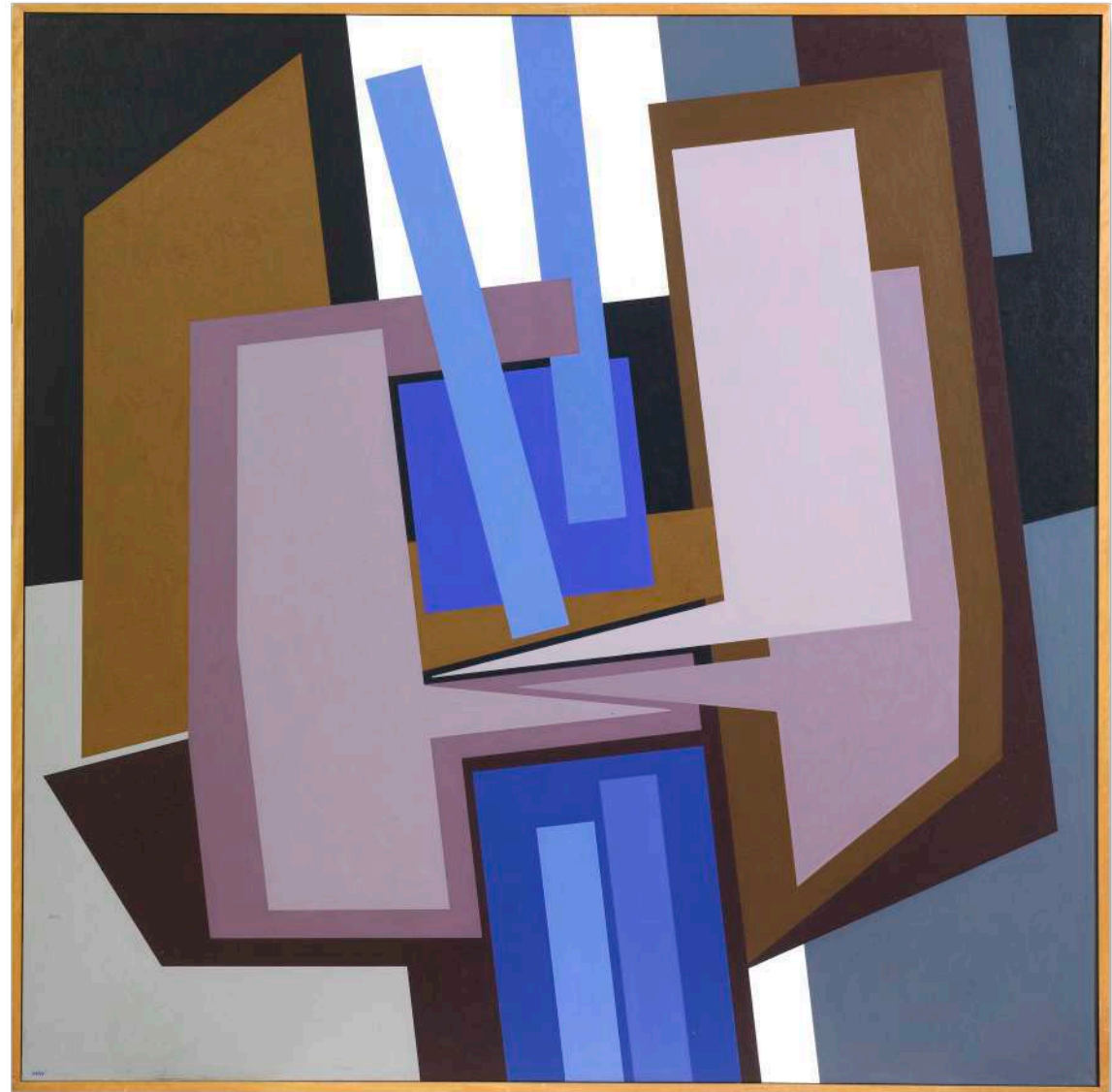
acrylic on canvas

43,7 x 43,7 in - 111 x 111 cm

front: signed bottom left: Nativi.

reverse: signed: G.Nativi / Firenze 1982 / Canto strutturale n° 2 / arch.n° 8208.

certificate of authenticity from the Archivio Gualtiero Nativi on photograph n° 8208.



PROVENANCE

Collezione Nativi, Florence.

BIBLIOGRAPHY

"Maestri moderni e contemporanei. Antologia scelta 2010", exhibition catalogue Tornabuoni Arte, Florence, 2009, p.199

EXHIBITIONS

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.

GUALTIERO NATIVI

Aggressione, 1983

acrylic on canvas

43,7 x 43,7 in - 111 x 111 cm

front: signed bottom left: Nativi.

reverse: signed: G.Nativi / Firenze 1983 / Aggressione / arch.n° 8326.

certificate of authenticity from the Archivio Gualtiero Nativi on photograph n° 8326.



PROVENANCE
Collezione Nativi, Florence.

EXHIBITIONS
"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July -
September 2023.



GUALTIERO NATIVI

L'angelo dell'abisso, 1986

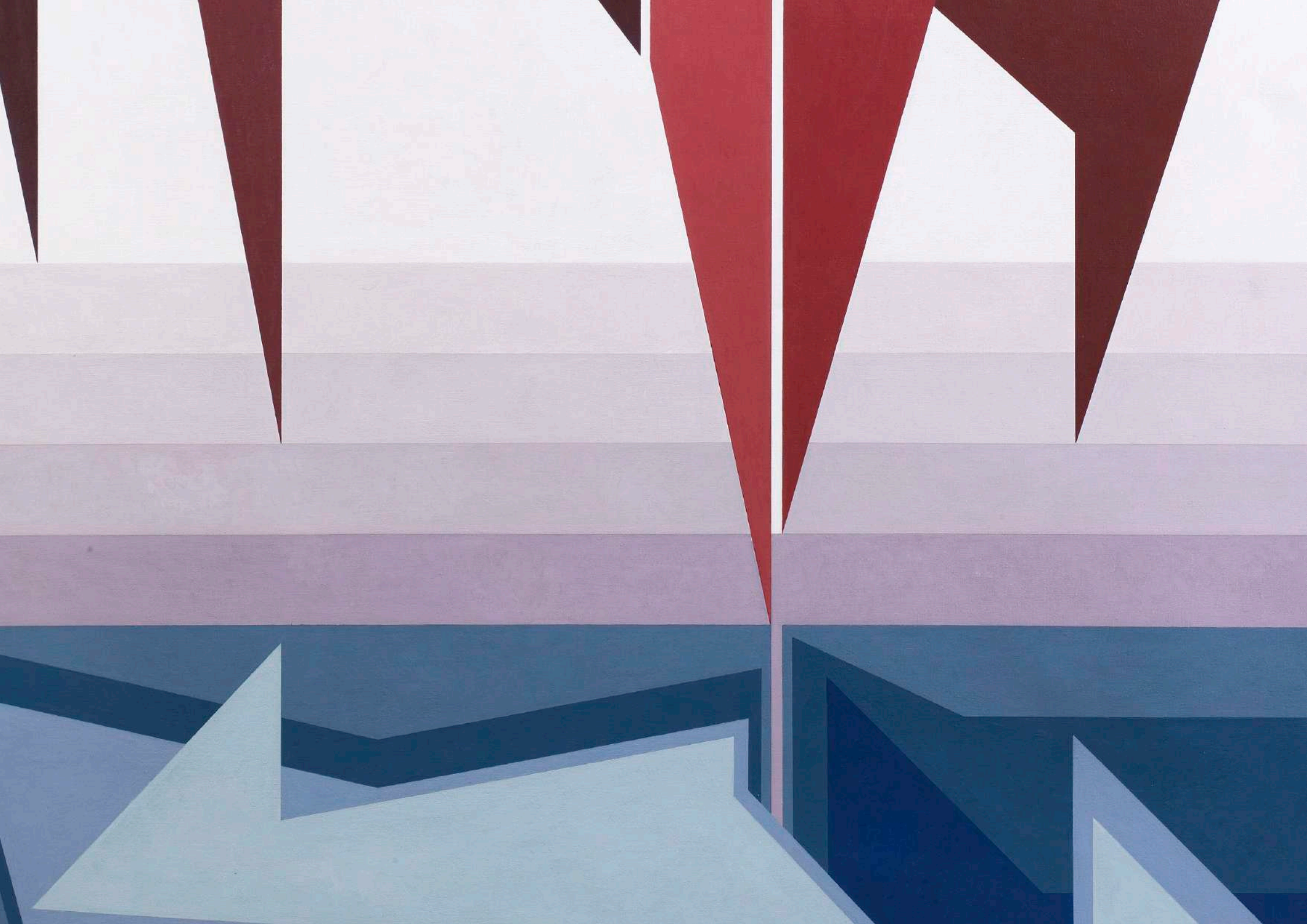
acrylic on canvas
98,42 x 59,05 in - 250 x 150 cm
reverse: signed: G.Nativi / Firenze 1986 / arch.n° 8610.

certificate of authenticity from the Archivio Gualtiero Nativi on
photograph n° 8610.



PROVENANCE
Collezione Nativi, Florence.

EXHIBITIONS
"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July -
September 2023.





ACHILLE PERILLI

ROME, 1927 - ORVIETO, 2021

Born in Rome, Italy, in 1927, Perilli's passion for artistic expression blossomed at an early age. Throughout his career, he has explored various mediums, including painting, sculpture, and graphic design. He attended classical high school and in 1945 enrolled in the Faculty of Literature and prepared a thesis on Giorgio de Chirico but did not graduate.

He was co-founder, with Attardi, Consagra, Dorazio, Guerrini, Accardi, Sanfilippo and Turcato, of the artistic avant-garde known as Gruppo Forma 1 of Marxist inspiration. Furthermore, he founded, together with Piero Dorazio, Guerrini, Renzo Vespignani, Buratti, Muccini and Maffioletti, the Gruppo Arte Sociale (GAS). Together with Dorazio and Guerrini he founded the Bookshop-Gallery «Age d'Or» with which he became the organiser of several artistic events among which the Milan Triennale to which he was invited by Lucio Fontana. Like many of his contemporaries, Perilli also took formative trips to Paris.

In the 1950s, Perilli was particularly interested in informal painting and the idea of creating signs, almost an invented alphabet similar to Carla Accardi and other artists in that period. In the 1960s, his painting is characterised by rigid forms which are given a dynamic aspect by the use of colours.

Achille Perilli founded his geometric figures on ambiguity, on being both open and closed, on creating a space that is not real, but of the image, made up of flat figures that to the eye appear improbable and irregular, almost unresolved and conceived in an absolutely abstract direction.

He exhibited in a great number of solo and group exhibitions, among which were his participation in the *Venice International Art Exhibition* in 1952, 1958 and in 1962 and in 1968 with a solo room. From 1948 to 1986 he participated in five editions of the Quadriennale di Roma. In 1963-64 he exhibited at the exhibition *Peintures italiennes d'aujourd'hui*, organised in the Middle East and North Africa. For his work he became a member of the National Academy of San Luca in 1995 and received the President of the Republic Award in 1997.

His stylistic hallmark was the constant search for the use and combination of geometric forms and bright colours, continued throughout his life, investigating the forms of abstraction while remaining stylistically consistent.

His works are part of major public collections such as the MACRO in Rome, the MoMA in New York and the Collezione Roberto Casamonti in Florence.



ACHILLE PERILLI

Oggi, oggi, oggi, 1955

oil on canvas

39,37 x 19,68 in - 100 x 50 cm

front: bottom right, initials and date ap 55.

reverse: signed, titled and dated: achille perilli / 1955 / oggi, oggi, oggi;
part of the label I Premio [Nazionale Scipione Biennale di Pittura] / Title
of the work: Lo sguardo oltre il [mare].

certificate of authenticity by Achille Perilli, on photograph, dated 29
September 2010, work archived at no. 17 of 1955.

PROVENANCE

Private collection.

Galleria Volos, Rome.

Galleria d'Arte Fratelli Orler, Favaro Veneto.

Private collection, Salerno.

BIBLIOGRAPHY

"I° Premio Nazionale Scipione Biennale di Pittura", Pinacoteca
Comunale, Macerata, 1955, p. 27.

"Achille Perilli. Catalogo generale dei dipinti e delle sculture 1945-2006",
edited by Giuseppe Appella, Silvana Editoriale, Milan, 2019, p. 49, no.
110.

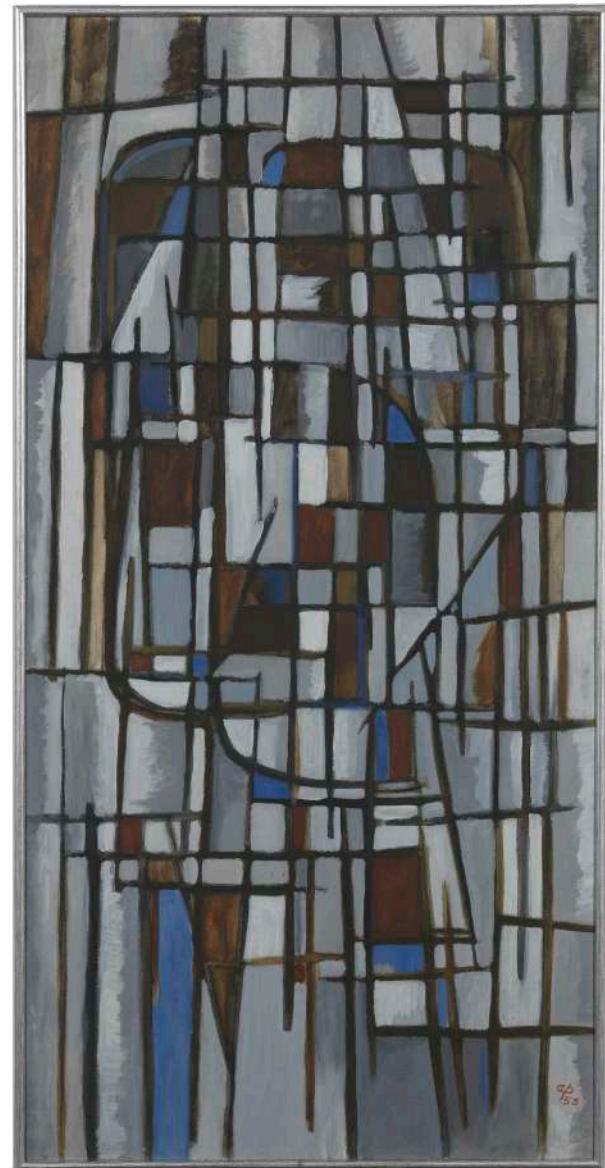
110.

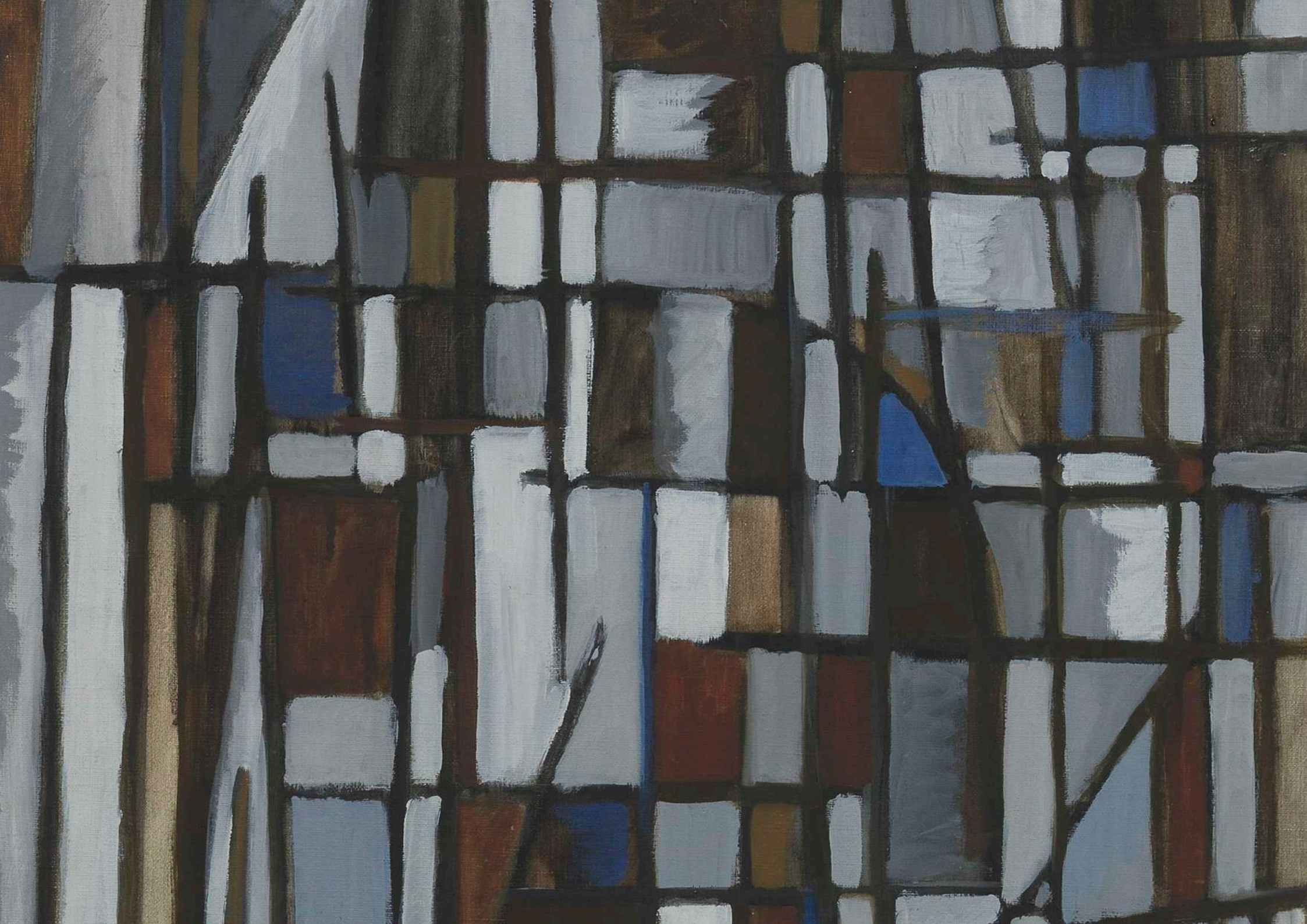
"Arte moderna e contemporanea. Antologia scelta 2023", exhibition
catalogue Tornabuoni Arte, Florence, 2022, p.184.

EXHIBITIONS

"I° Premio Nazionale Scipione Biennale di Pittura", Pinacoteca
Comunale, Macerata, September - October 1955.

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July -
September 2023.





ACHILLE PERILLI

Omaggio a Eliogabalo, 1969

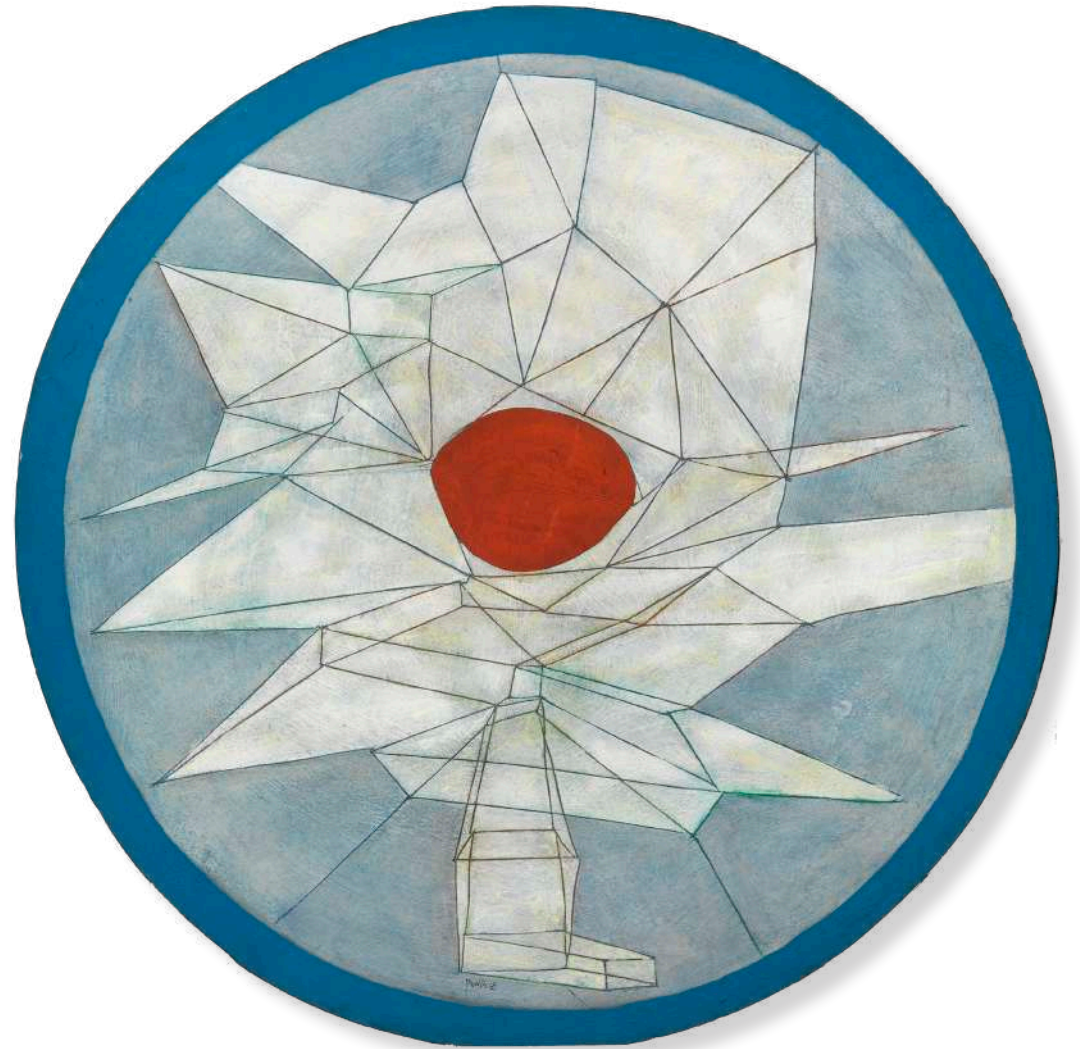
mixed technique on canvas

39,37 x 39,37 in - 100 x 100 cm

front: signed and dated bottom center : Perilli 69.

reverse: signed, titled and dated: Achille Perilli 1969 / omaggio a Eliogabalo; label: Grafica Romero, Roma.

certificate of authenticity by Achille Perilli, on photograph, n° 12 of the general catalogue of the year 1969, dated 19 March 2010.



PROVENANCE

Private Collection, Rome.

Private Collection, Florence.

BIBLIOGRAPHY

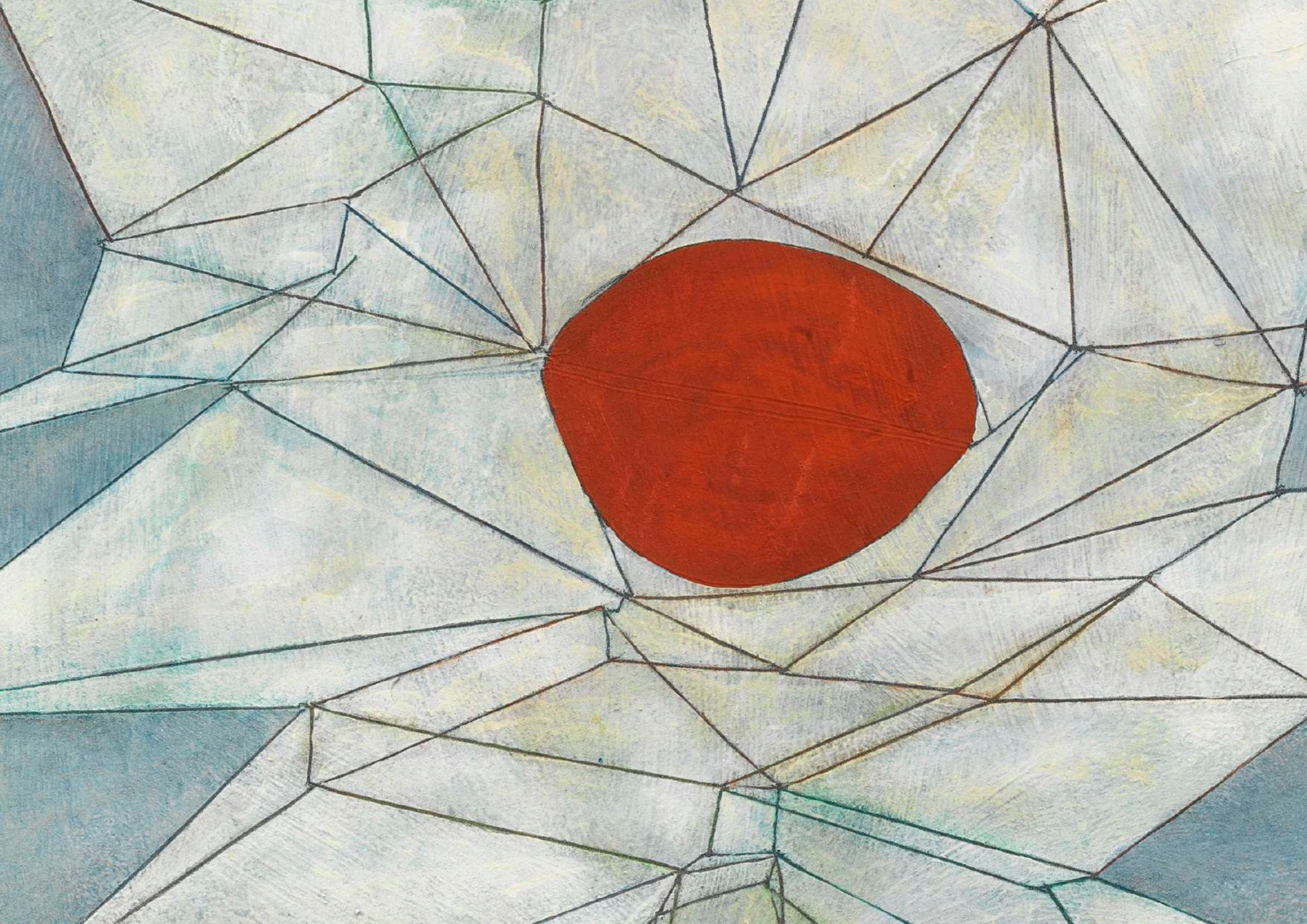
"Arte moderna e contemporanea. Antologia scelta 2018", exhibition catalogue, Tornabuoni Arte, Florence, 2017, p. 135.

"Achille Perilli. Catalogo generale dei dipinti e delle sculture 1945-2006", curated by Giuseppe Appella, Silvana Editoriale, Milan, 2019, p. 157, n° 824.

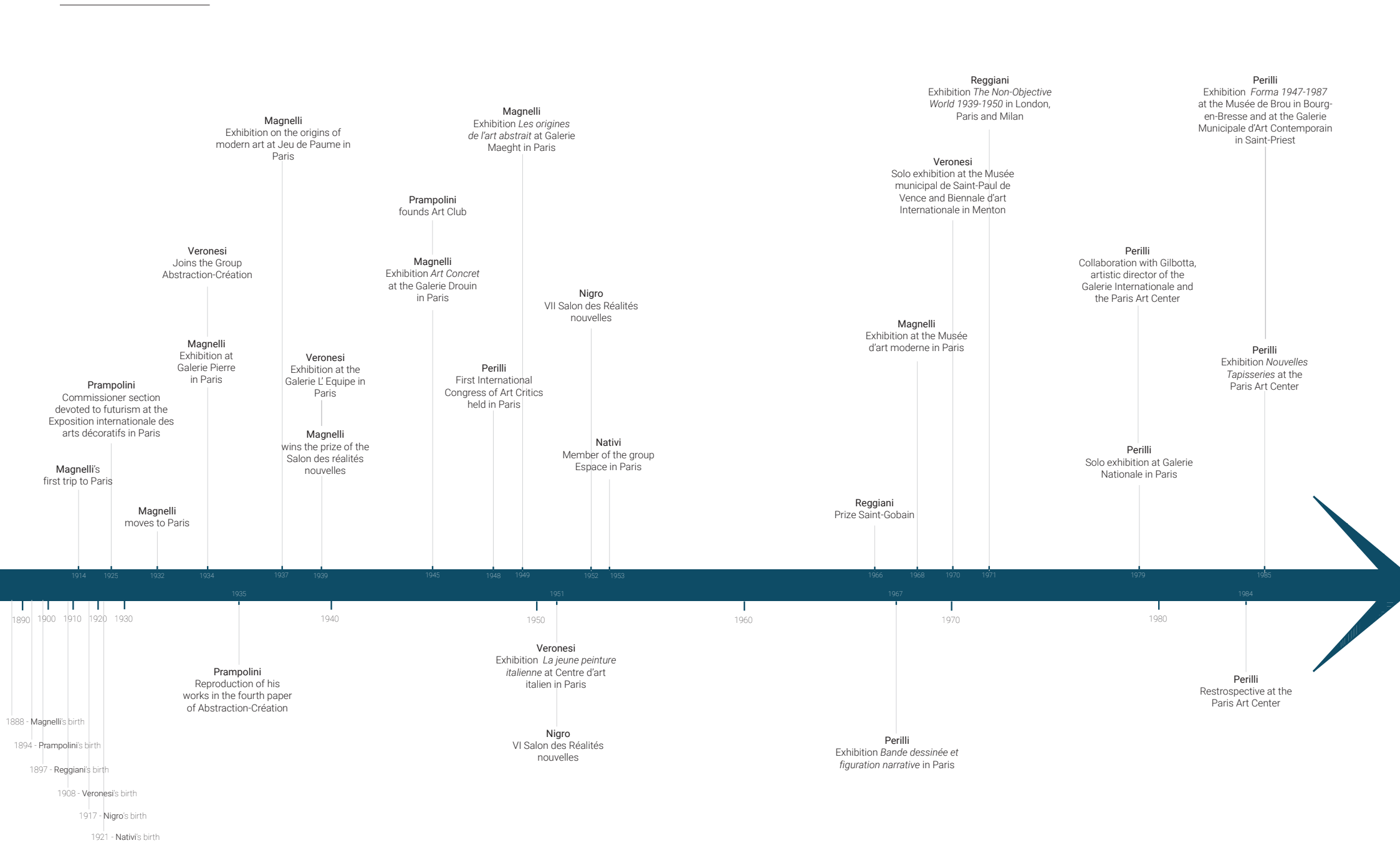
"Arte moderna e contemporanea. Antologia scelta 2022", exhibition catalogue, Tornabuoni Arte, Florence, 2021, p. 176.

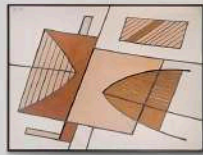
EXHIBITIONS

"Esprit de géométrie. Italie 1940-1960", Tornabuoni Art, Paris, July - September 2023.



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