

BOOTH C37
MAIN SECTION

ArtGenève
Salon d'Art
29.01—01.02.26

MARINA APOLLONIO
LUCIA DI LUCIANO
FRANCO GIULI
FRANCO GRIGNANI
LUIGI VERONESI

SUMMARY

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BRIEF DESCRIPTION OF THE BOOTH PROJECT

10 A.M. ART proposes an exhibition project that includes works by Marina Apollonio, Lucia Di Luciano, Franco Grignani, Franco Giuli and Luigi Veronesi, artists whose common trait is their participation in the Venice Biennale between the 1960s and 1980s and also in the recent 2000s. A path that testifies the importance of their different researches, through comparisons, dialogues and contaminations. Presences and meetings that underline the vision of these different interpreters of recent art history, always projected towards the search for new artistic languages where color, visual perception, concrete art, geometric and optical intersect in an overview that confirms the avant-garde character of the work of the artists exhibited.

Marina Apollonio exposed at the Venice Biennale in 2022;
Lucia Di Luciano exposed at the Venice Biennale in 2022;
Franco Grignani exposed at the Venice Biennale in 1972;
Franco Giuli exposed at the Venice Biennale in 1972 and 2007 (collateral event);
Luigi Veronesi exposed at the Venice Biennale in 1954, 1966, 1976, 1978, 1986 and 1995.

Marina Apollonio, born in Trieste in 1940, is one of the most representative figures of international optical and kinetic art. Daughter of the great scholar Umbro Apollonio, she studied under Giuseppe Santomaso at the Venice Academy of Fine Arts. She went on to devote herself to industrial graphic design and interior architecture solutions, before beginning her research into perception and visual communication in 1962. After a period in Paris, she returned to Italy in 1964 and produced her first metal reliefs in alternating colour sequences. From 1965 onwards she gravitated around Gruppo N in Padua and Gruppo T in Milan, sharing both their research intentions and choice of materials. In 1969 one of her works became part of the Peggy Guggenheim Collection, Venice. Since 1975, she has been producing works based on the orthogonal relationship of coloured, vertical and horizontal parallel lines against a black background. She exhibits her work extensively. In 2022, she featured with some important works in the Central Pavilion at the Venice Biennale, in 2024 she exhibited in the group show "Electric dreams" at TATE Modern in London and in 2025 she exhibited in the solo show "Marina Apollonio. Beyond the Circle" at Peggy Guggenheim Collection, Venice.

Lucia Di Luciano was born in Syracuse in 1933. She arrived in Rome and attended the Academy of Fine Arts, where she met Giovanni Pizzo. The two were married in 1959. In 1963, together with Francesco Guerrieri and Lia Drei, they founded Gruppo 63 [Group 63], which gave itself a strongly rationalistic imprint in the sphere of kinetic-programmed research. This four-member association was short-lived due to programmatic divergences. As early as 1964, Lucia Di Luciano and Giovanni Pizzo gave birth to Operativo R [Operative R], with Carlo Carchietti, Franco Di Vito and Mario Rulli. The works produced in that period take their starting point from the analysis of visual processes of a gestalt matrix. In Lucia Di Luciano's works, an effect of overlapping black and white grids often occurs, which gives an evident multidimensionality to the image. In 2022 she exhibited in the Central Pavilion of the 59th Venice Biennale, in 2024 she exhibited in the group show "Electric dreams" at TATE Modern in London.

A geometric and aniconic artist, Franco Giuli (Cerreto D'Esio, 1934 - Fabriano, 2018) is a painter who conducts a systematic, methodical analysis of the picture surface. After exploring Informel at the end of the 1950s he directs his interest to new forms of expression, passing from an emphasis on the machine and the dynamics of space to perspectival surfaces in relation to factors of light, space, colour and form. Giuli paints in acrylic on canvas, creating works in saturated, brilliant colours and mainly a square format. In the 1970s the painter reflects on the concept of "structure", on the constitutive elements of formal creation and on their unlimited generativity, by constantly seeking to develop the possible combinations of the visual components and the ways of constructing the work. Lastly in the 2000s, he produces three-dimensional structures which resemble lively, rapid, darting, elegant tongues of fire.

Franco Grignani (Pieve Porto Morone, Pavia, 1908 - Milan, 1999), an unquestioned precursor of optical-visual art who had set off in quest of constant values suited to identifying a critical operating approach, used altered mathematical operations to modulate the concept of dynamism and its potential declinations, alternating them with structures of an architectural or geometrically abstract matrix. Photography, graphics and painting were inextricably linked in his work, both when he meant to transpose them into painting and when he preferred using them with their initial medium of photographic paper.

Luigi Veronesi (Milan, 1908 - 1998), at a very young age, he approached the artists who gravitated around the Il Milione gallery. As he drew closer to abstract art, he joined the *Abstraction-Création* group in 1934. Fundamental to this period were his encounters with Josef Albers, László Moholy-Nagy and Max Bill, which enabled him to absorb the teachings of the Bauhaus. In the 1930s and 1940s he developed a personal geometric-constructivist abstractionism, while remaining open to different spheres of expression: painting, photography, engraving, cinema and set design. In 1947 he joined *La Bussola* photographic group, signing its manifesto, while in 1948 he joined the MAC (*Movimento Arte Concreta*). In the 1950s and 1960s, Veronesi received his first important recognitions (prizes, participation in the Venice Biennale and the Bienal de São Paulo in Brazil, solo exhibitions in Italy and abroad) and went through a period of restless openness to certain instances of Informal Art, later overcome during his return to a clear lyrical-constructivist geometricism.



MARINA APOLLONIO

Marina Apollonio (Trieste, 1940) is an Italian artist and is considered one of the most representative figures of the international Optical-Kinetic art movement.

The daughter of the theorist Umbrò Apollonio and of Fabiola Zannini, she grew up in a stimulating artistic context.

Having completed her higher education, she followed the painting courses of professor Giuseppe Santomaso at the Venice Academy of Fine Arts, where she devoted herself to industrial graphic design and architectural interior design.

In 1962 she began to research into perception and visual communication. After working in Paris as a designer in an important architectural studio, she returned to Italy in 1964 and made her first "Rilievi metallici", which alternated sequences of colour, and her first "Dinamiche Circolari".

She shared the desire of other exponents of Optical art to arrive at a depersonalised art, one opposed to the ideas of Abstraction Expressionism. She uses modern industrial materials in order to create calculated structures that, to the viewer's eye, seemed to be transformed into dynamic and fluctuating spaces.

She first exhibited at a group show organised in the Centro d'Arte il Chiodo, Palermo, where she won first prize. After 1965 she was an integral part of the historical Optical-Kinetic Art movement.

She gravitated towards Gruppo N in Padua and Gruppo T in Milan, sharing both their ideas about their research aims and choices of materials.

She shared her ideas with Getulio Alviani, Dadamaino, and other exponents of Azimuth.

She was highly appreciative of GRAV, Gruppo Zero, and Nova Tendencija, so much so as to take part in "Nove Tendencija 3", an international show organized in the same year at the Galerija Suvremene Umjetnosti, the Zagreb Museum of Contemporary Art.

She was one of the artists present in the important show "Aktuel '65" at the Galerie Aktuel, Bern, and together with Getulio Alviani and Paolo Scheggi, in the show "Oeuvres Plastiques et Appliquées" at the Galerie Smith, Bruxelles.

In 1969 one of her works became part of the Peggy Guggenheim Collection, Venice.

After 1975 she made works based on the orthogonal relationship of parallel vertical and horizontal coloured lines on a black background.

In 1977 Herbert Distel commissioned her to make a miniature work for his Museum of Drawers, a collection of five hundred works realised by some well-known artists, including Picasso and others.

In 1981 she began to devote herself to weaving and exhibited her works at the Laboratorio Artivisivi, Foggia and then, in 1983, at the shows "Morbide & Trame", the Foggia City Gallery of Contemporary Art, and "Testi Tessili" at the Il Monte Analogo bookshop, Rome.

In 2007 the Schirn Kunsthalle, Frankfurt, commissioned "Spazio ad Attivazione Cinetica", 1967-1971/2007, a ten-metre rotating disc placed in the museum's rotunda for its international "Op Art" exhibition; other exhibitors included the major exponents of Optical Art, among them Victor Vasarely, Bridget Riley, Francois Morellet, Julio Le Parc, Gianni Colombo, and Rafael Soto.

She has participated in the major international Optical Art events, including "Optic Nerve. Perceptual Art of the 1960s", the Columbus Museum of Arts, and "Bit International [Nove] tendencije - Computer und visuelle Forschung, Zagreb 1961-1973", at the Neue Galerie am Landesmuseum Joanneum, Graz.

ARTWORKS IN PUBLIC COLLECTIONS

Peggy Guggenheim Collection, Venice, IT

GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, IT

MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (Trento), IT

Galleria Nazionale d'Arte Moderna, Rome, IT

Fondazione Nicola Trussardi, Milan, IT

Museo Umbrò Apollonio, San Martino di Lupari, IT

Museum Haus Konstruktiv, Zürich, CH

The Museum of Drawers, Zürich, CH

Das Progressive Museum, Basel, CH

Musée Cantonal Des Beaux-Arts, Lausanne, CH

Mumok Museum Moderner Kunst Foundation Ludwig, Vienna, AT

Neue Galerie am Landesmuseum Joanneum, Graz, AT

Villa Datriis Foundation for contemporary sculpture, L'Isle-sur-la-Sorgue, FR

VAF-Stiftung, Frankfurt, DE

Schirn Kunsthalle, Frankfurt, DE

Kunstmuseum Stuttgart, Stuttgart, DE

Museum Ritter, Waldenbuch, DE

Kunsthalle Recklinghausen Musee Nationale Poznan, Lodz, PL

MACBA Museo de Arte Contemporáneo, Buenos Aires, AR

Museo de Arte Moderno, Ciudad Bolivar, VE

Collezione Hermès, New York, US

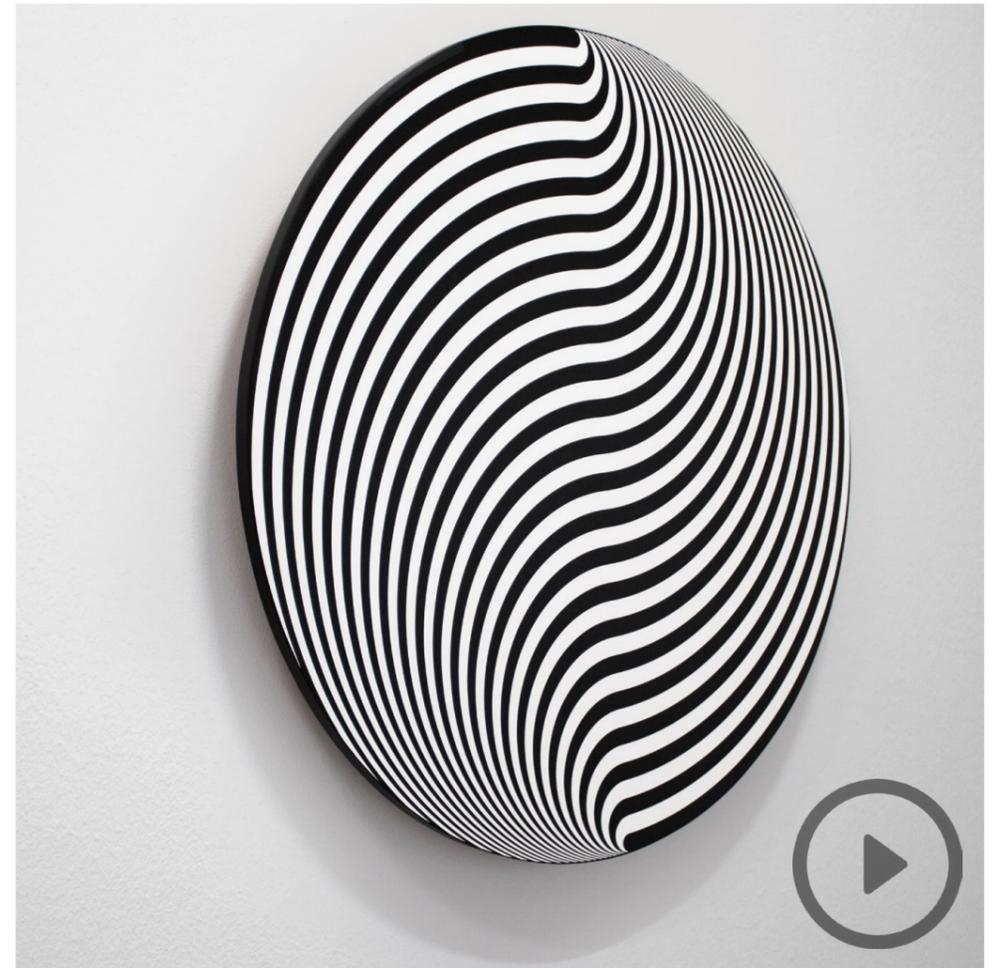
New Museum of Contemporary Art, New York, US

TATE Modern, London, UK



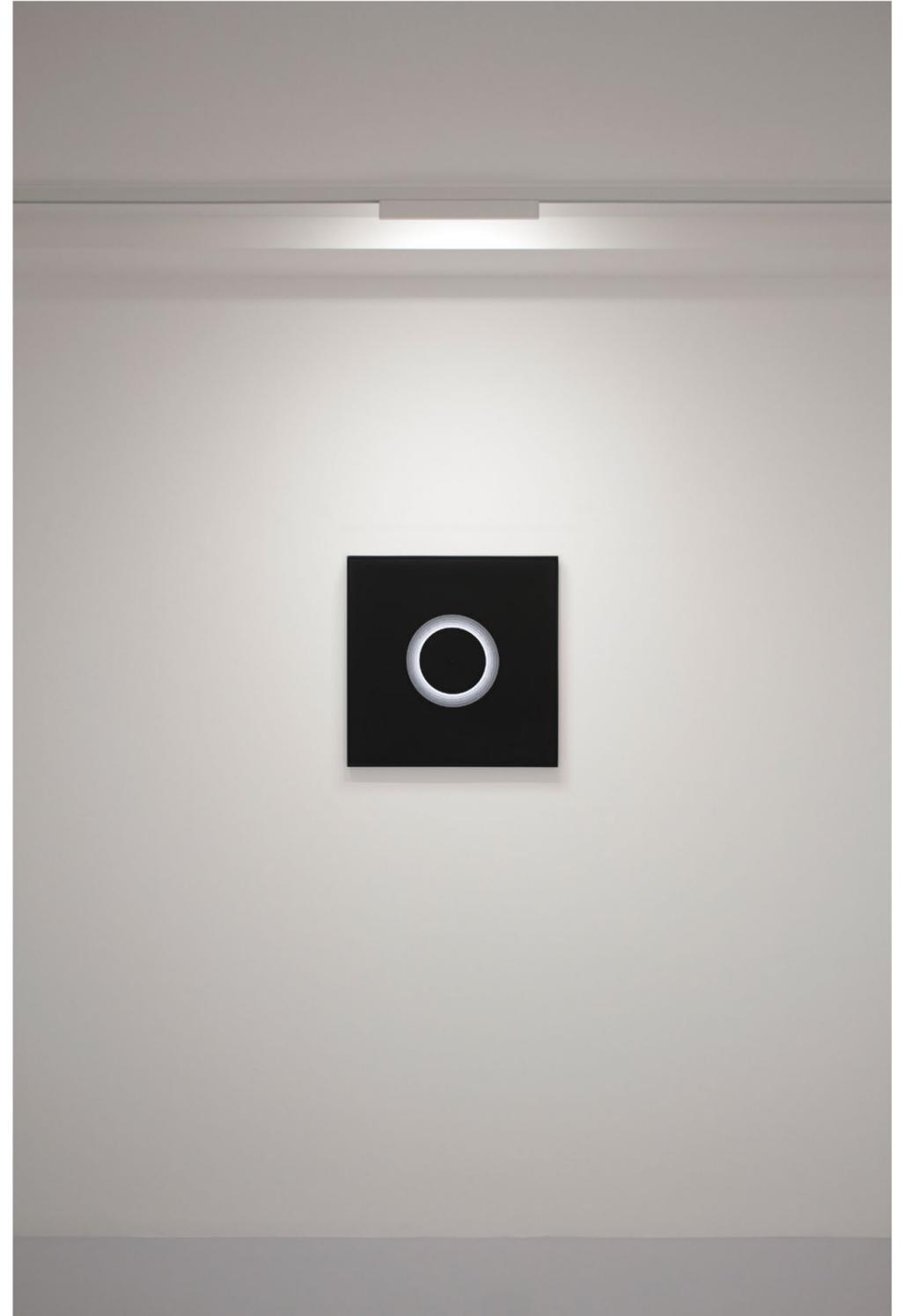
Marina Apollonio, *Dinamica Circolare 5HN*, 1965/1967, enamel on wood, rotating mechanism, Ø 64 cm
(price: 75.000,00 €)

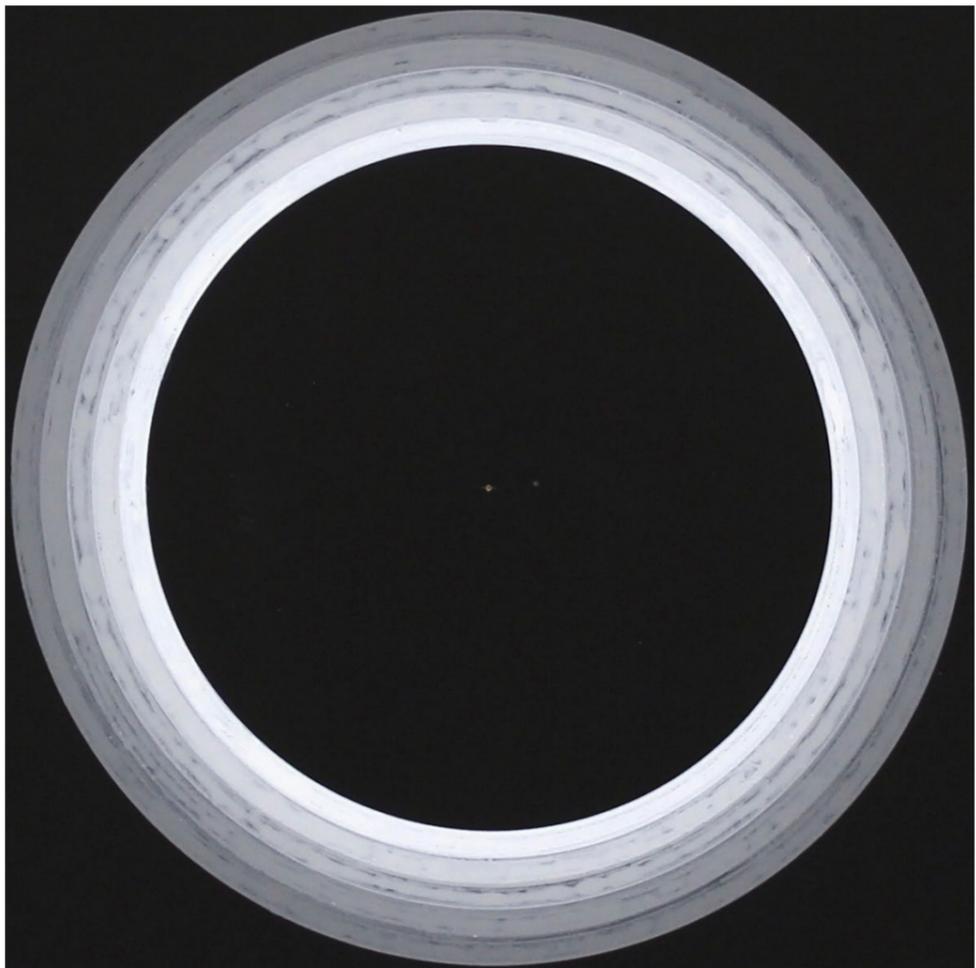






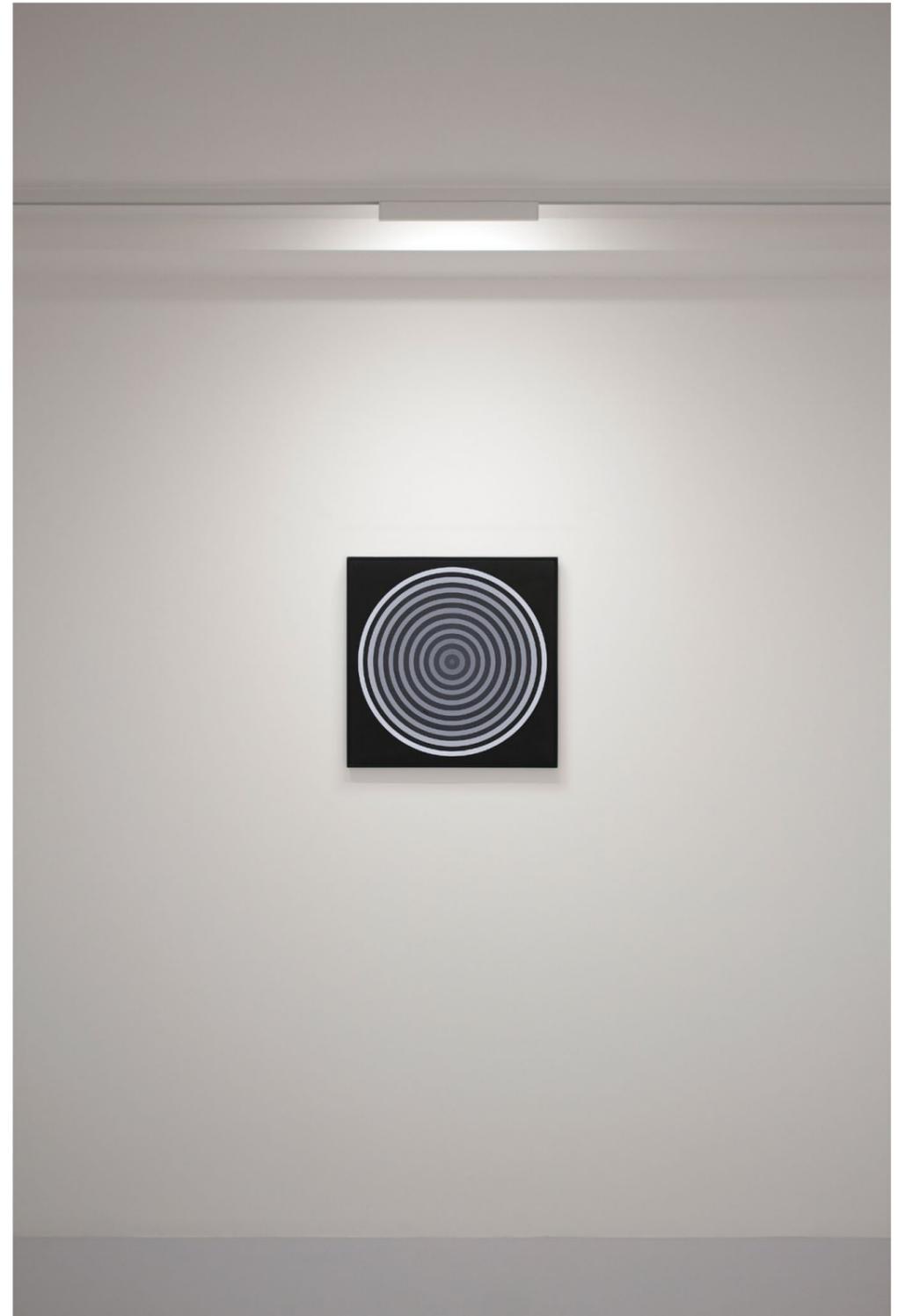
Marina Apollonio, *Gradazioni di grigio su nero*, 1966, acrylic on masonite, 40x40 cm
(price: 22.000,00 €)







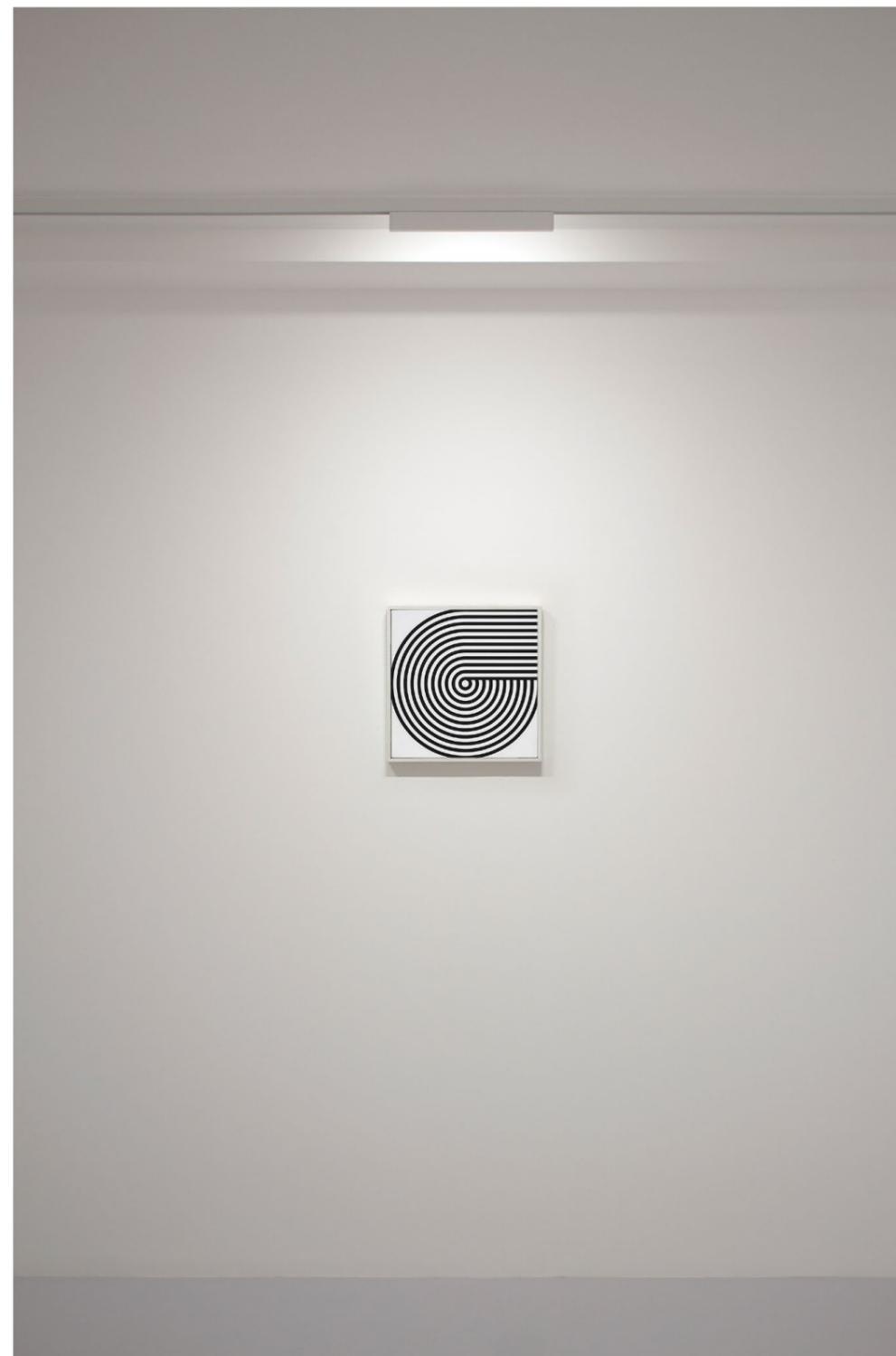
Marina Apollonio, *Gradazione grigio su nero*, 1966, acrylic on masonite, 40x40 cm
(price: 22.000,00 €)







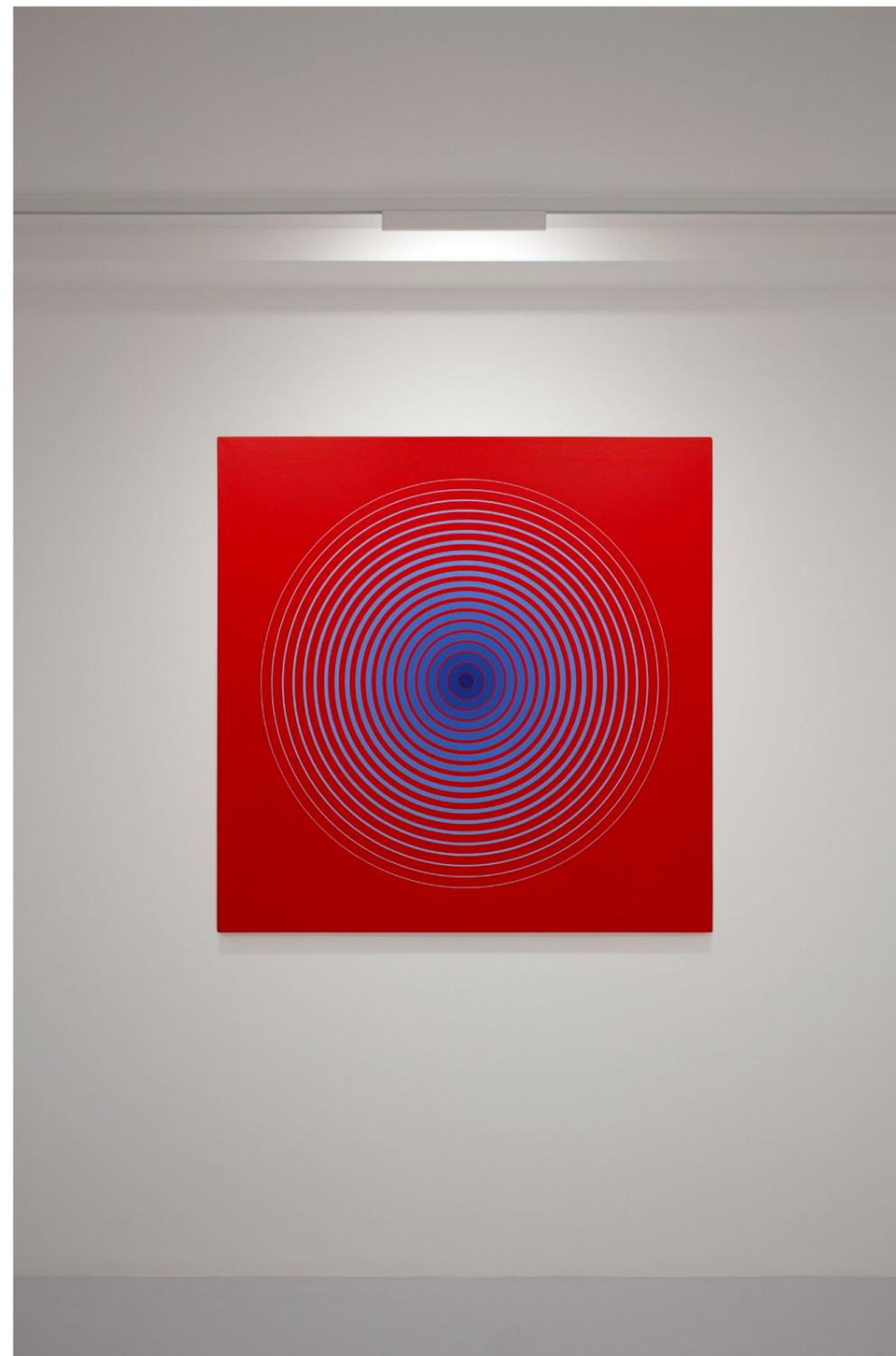
Marina Apollonio, *Torsione*, 1969/2011, acrylic on canvas applied on wood, 30x30 cm
Artwork executed in 1969 and restored by the artist in 2011 (noted on reverse)
(price: 10.000,00 €)

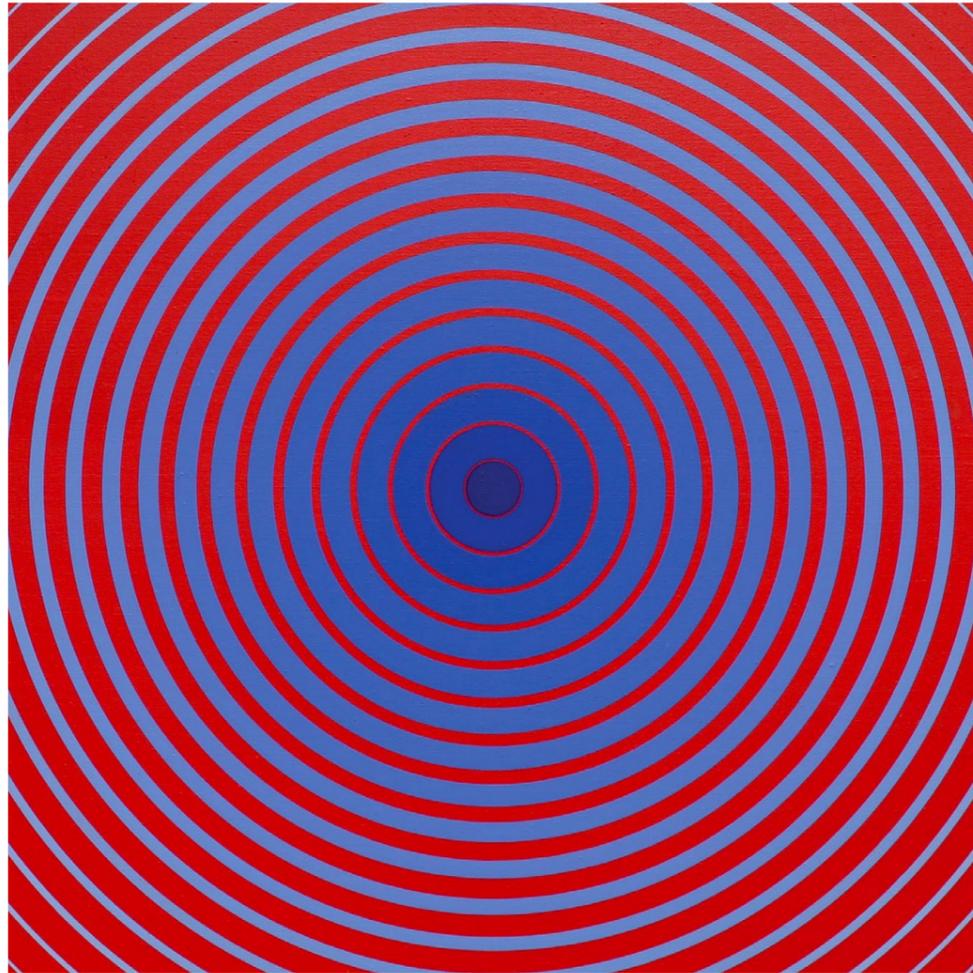


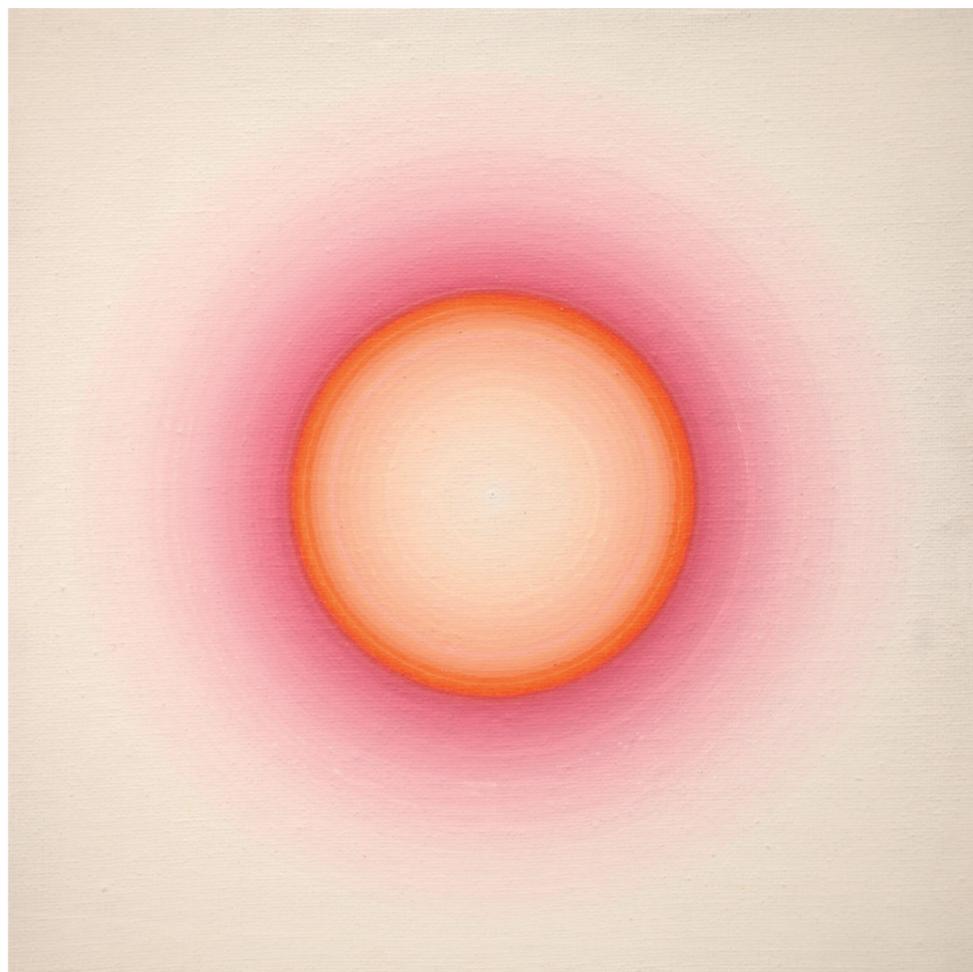




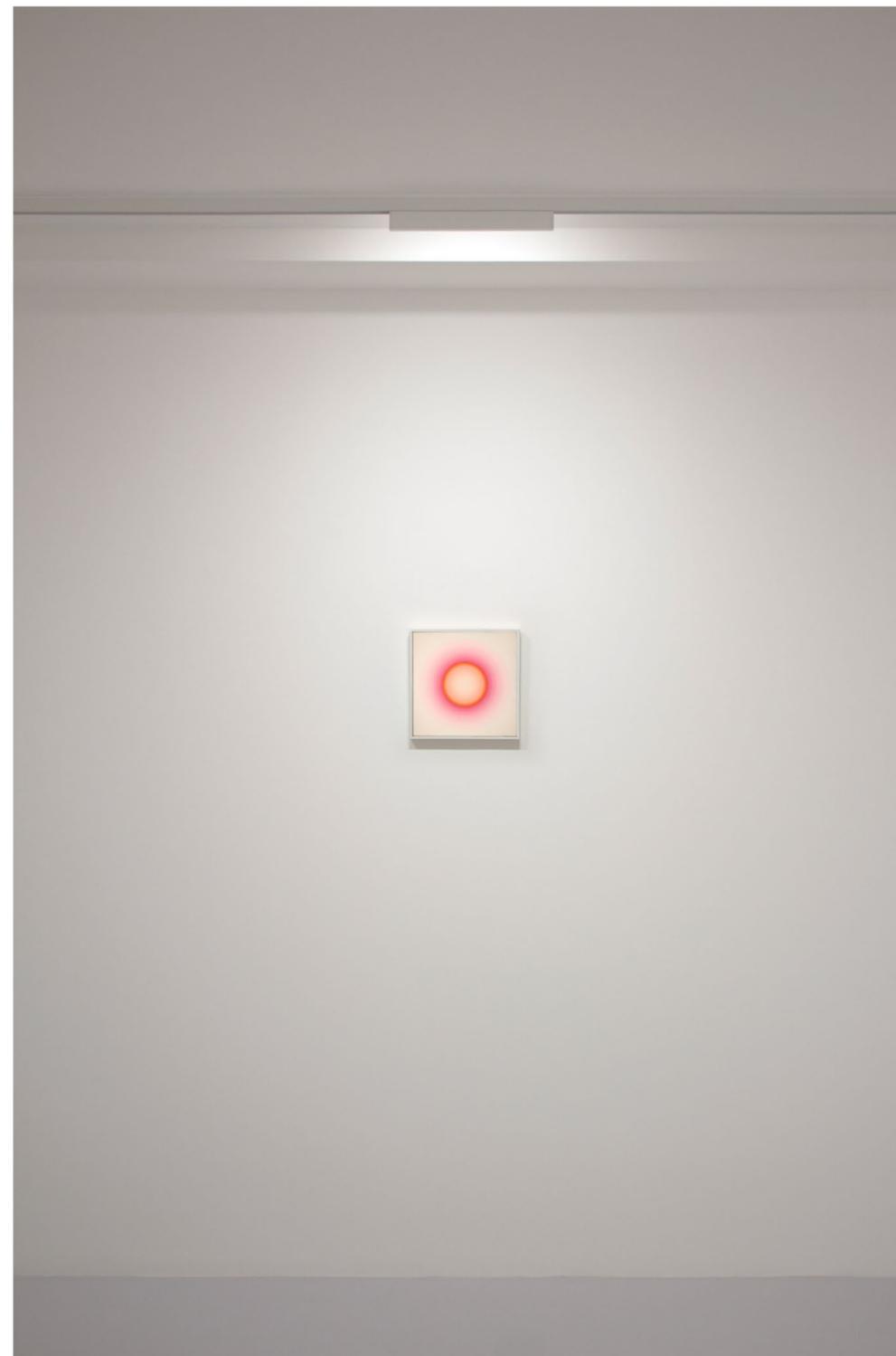
Marina Apollonio, *Forma-colore gradazione 20N blu bianco su rosso*, 1972, acrylic on canvas, 95x95 cm
(price: 70.000,00 €)

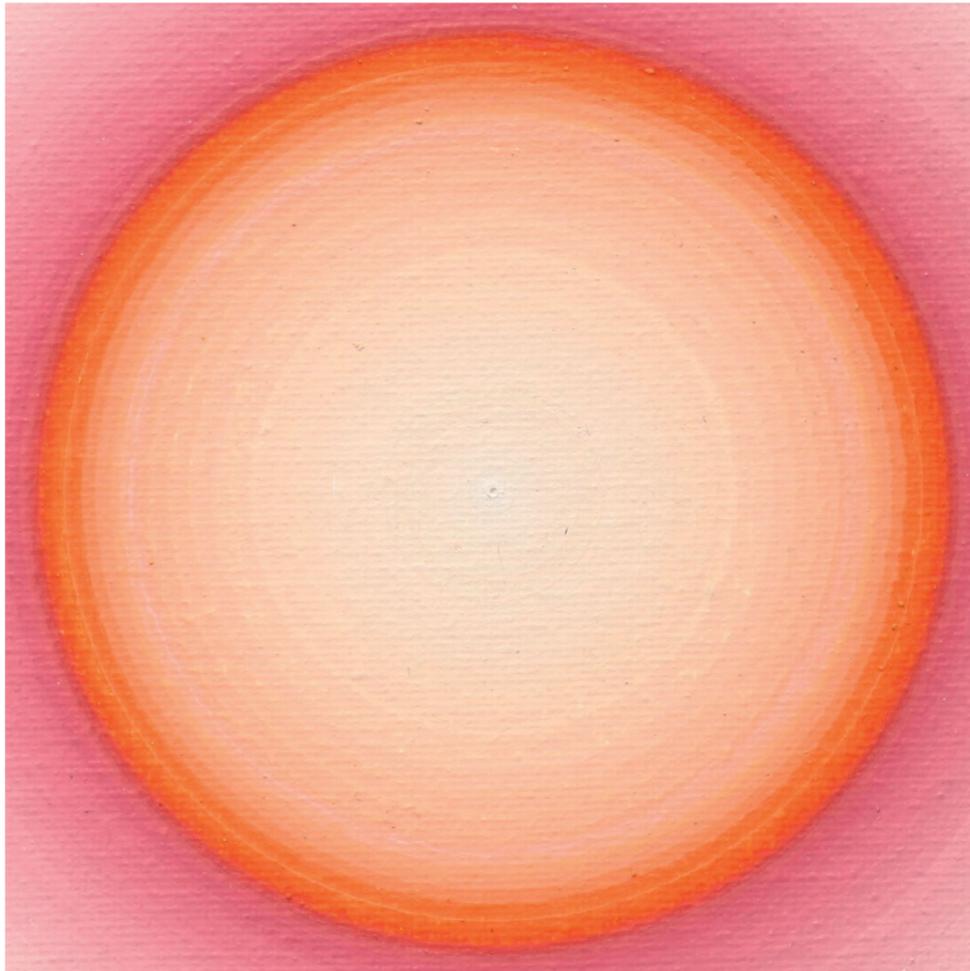


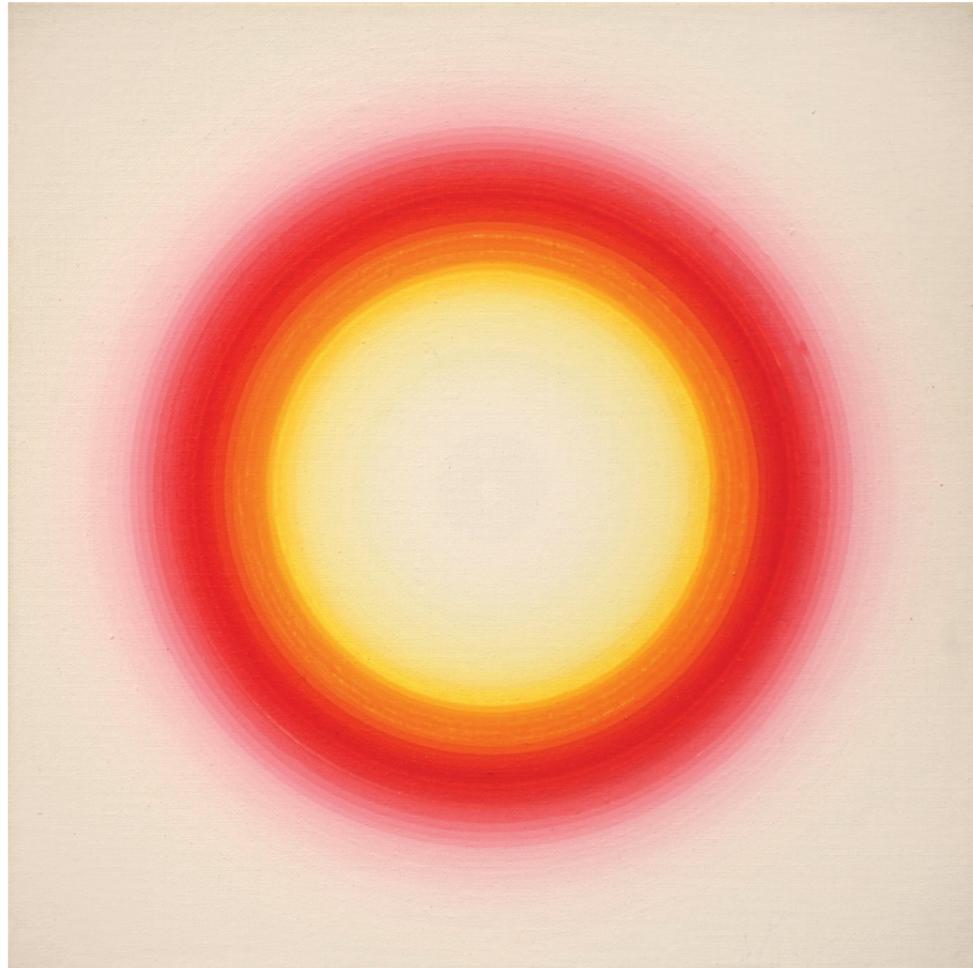




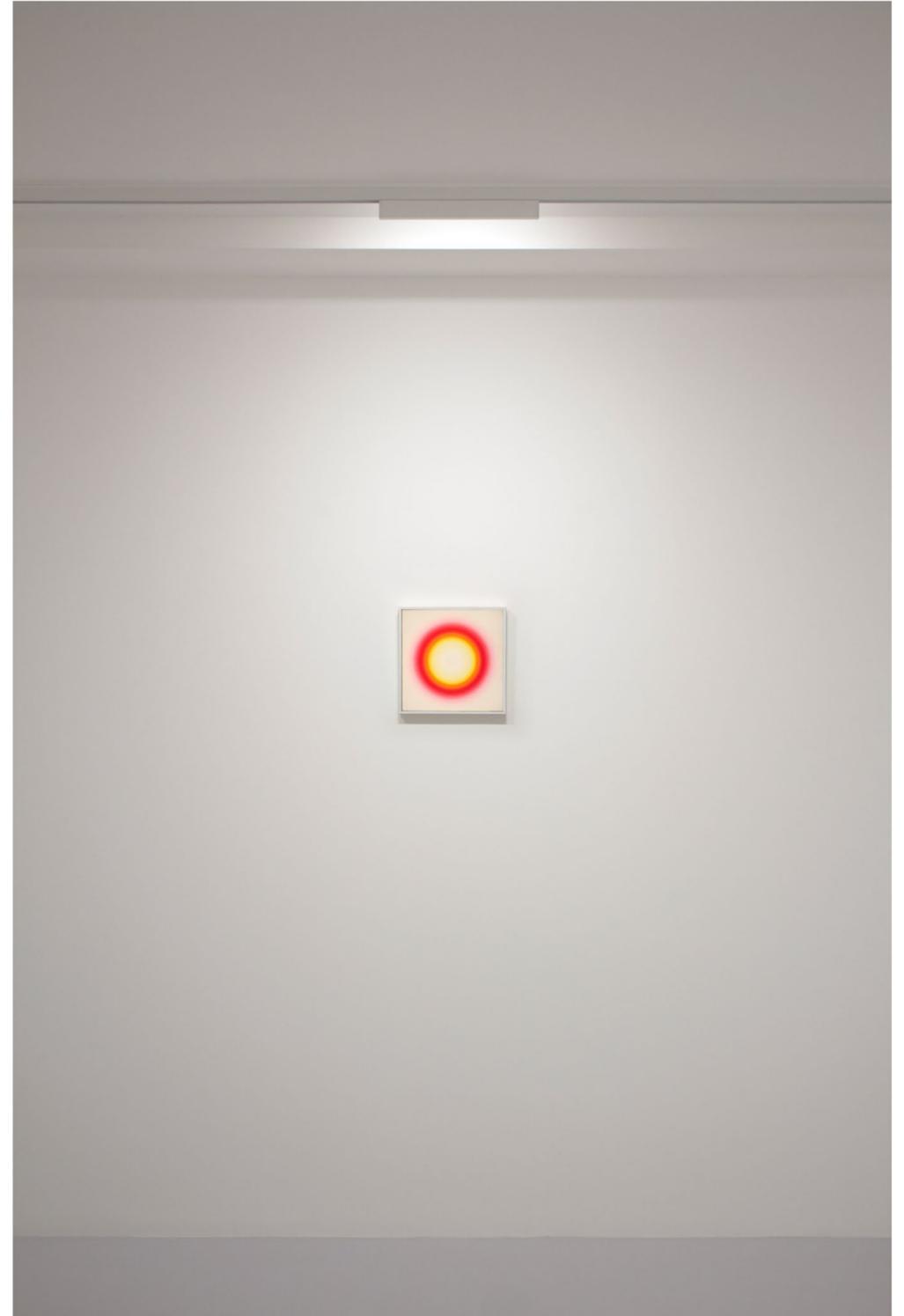
Marina Apollonio, *Espansione cromatica RA*, 1973, acrylic on canvas applied on wood, 20x20 cm
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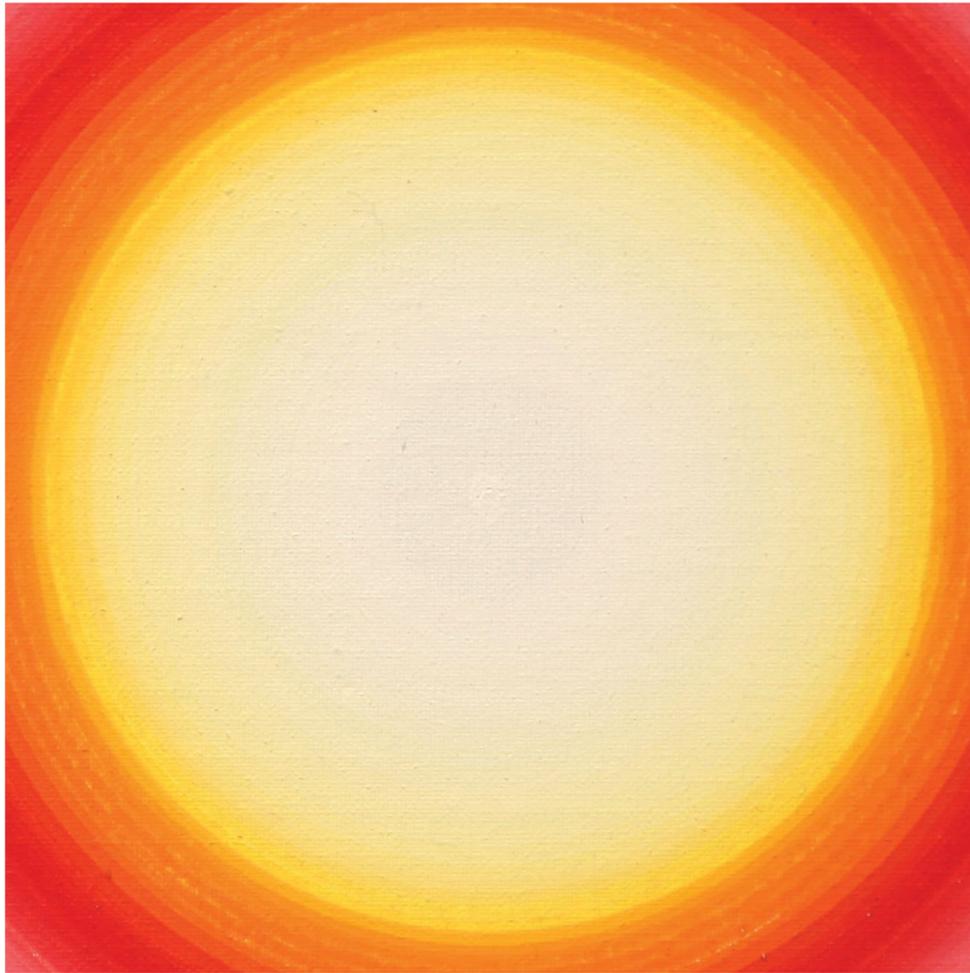


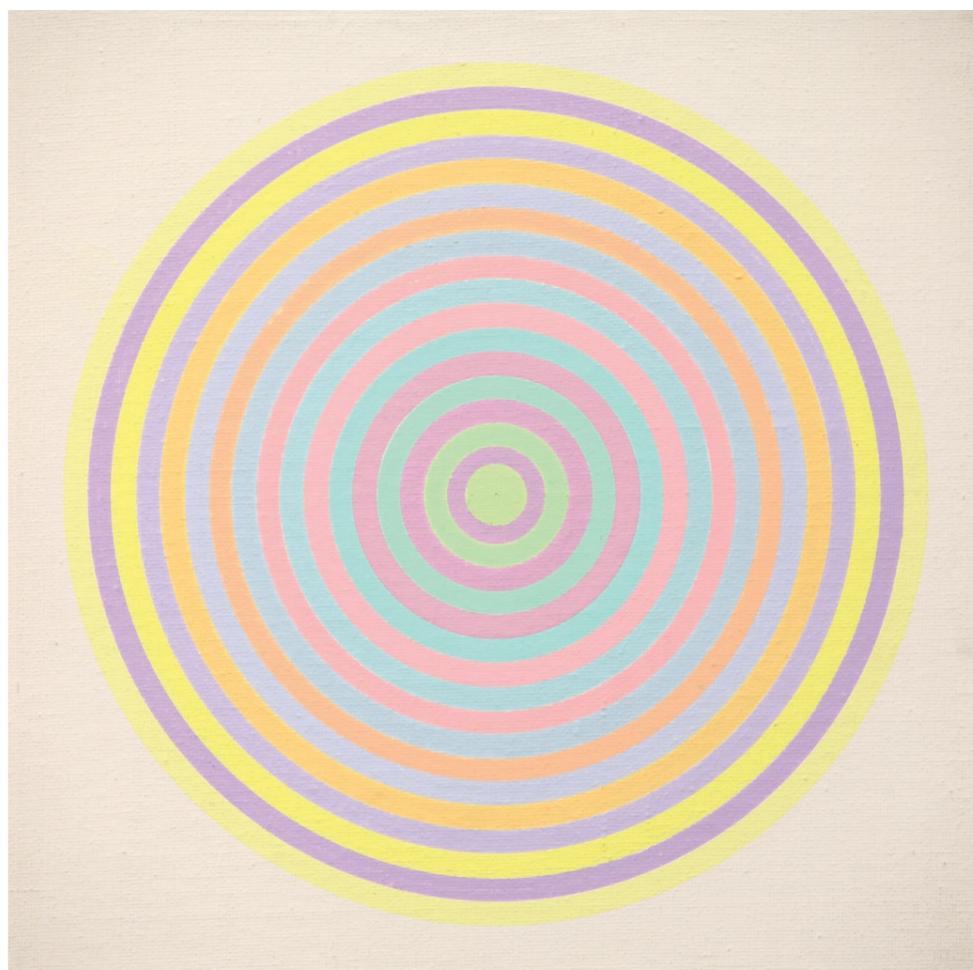




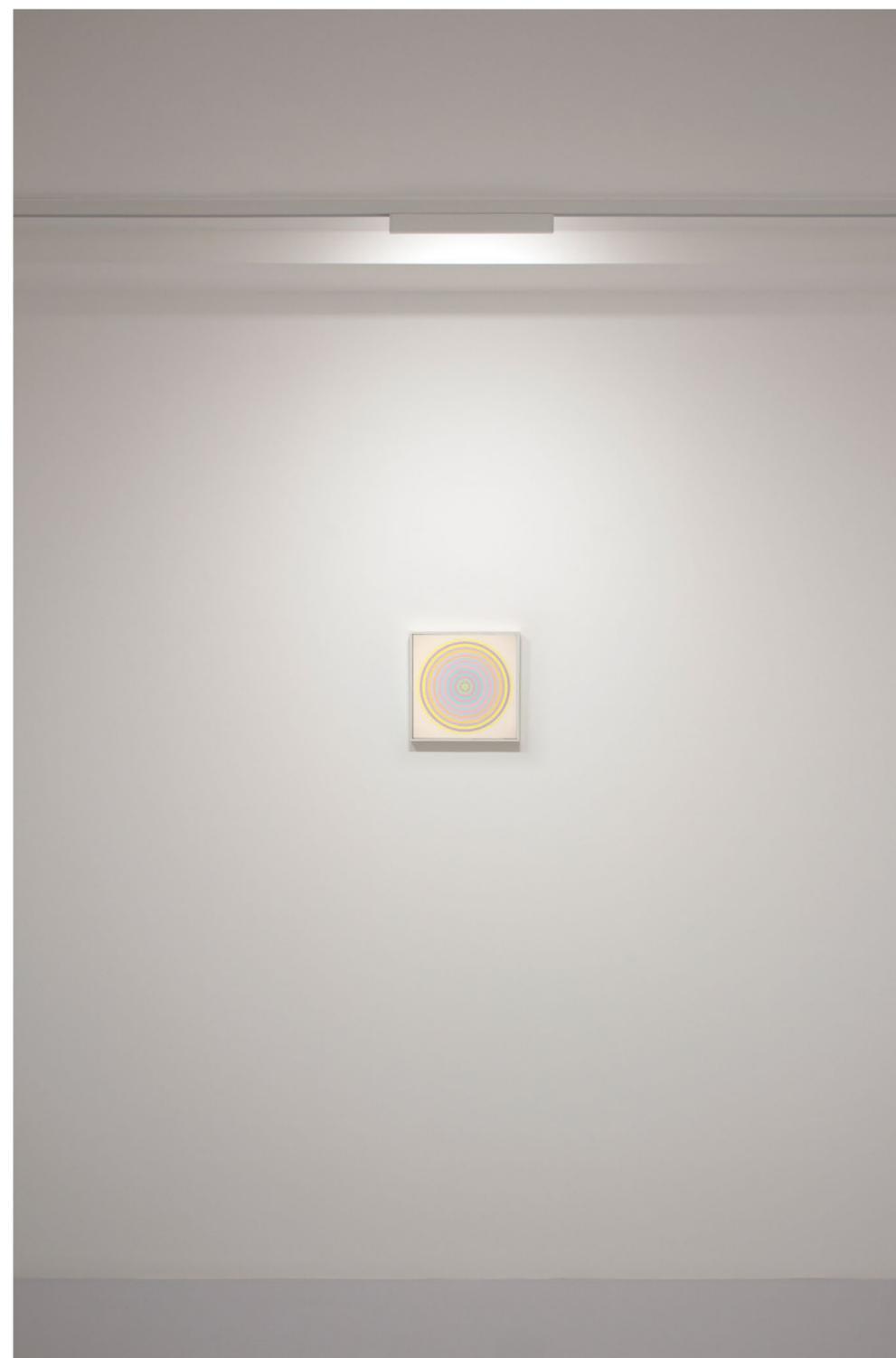
Marina Apollonio, *Espansione cromatica rosa giallo*, 1973, acrylic on canvas applied on wood, 20x20 cm
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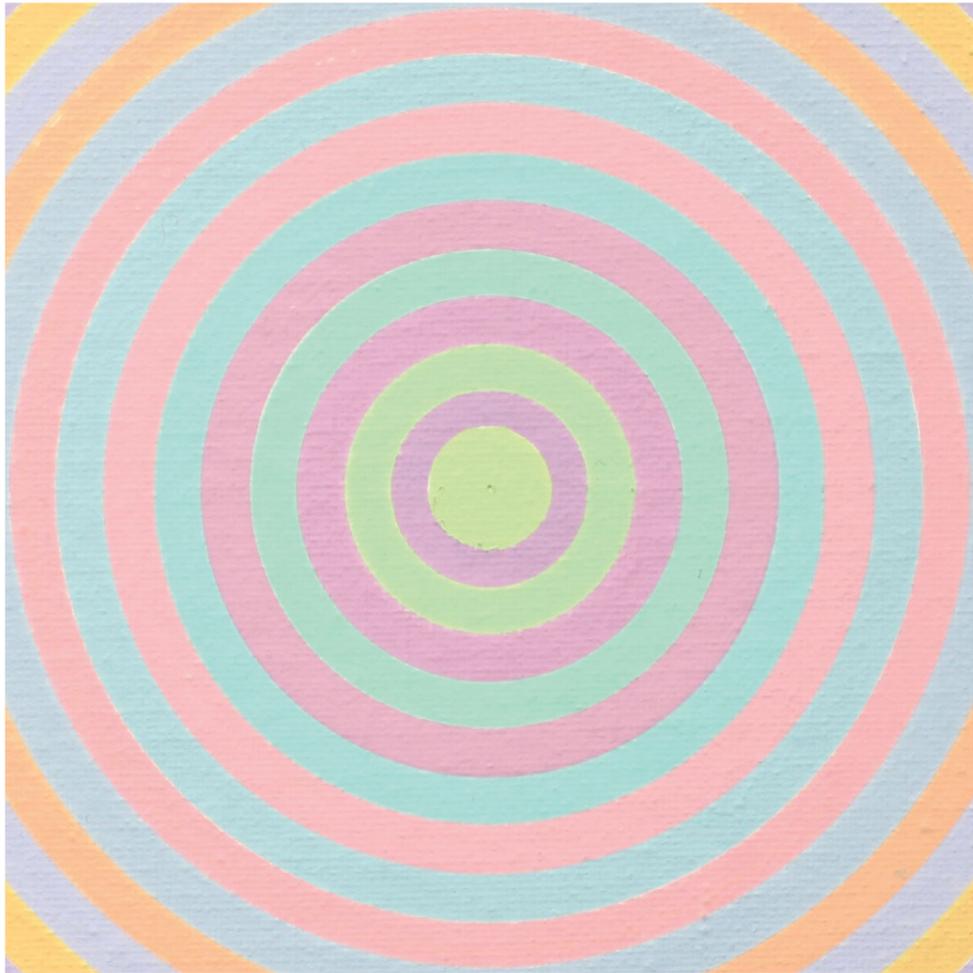


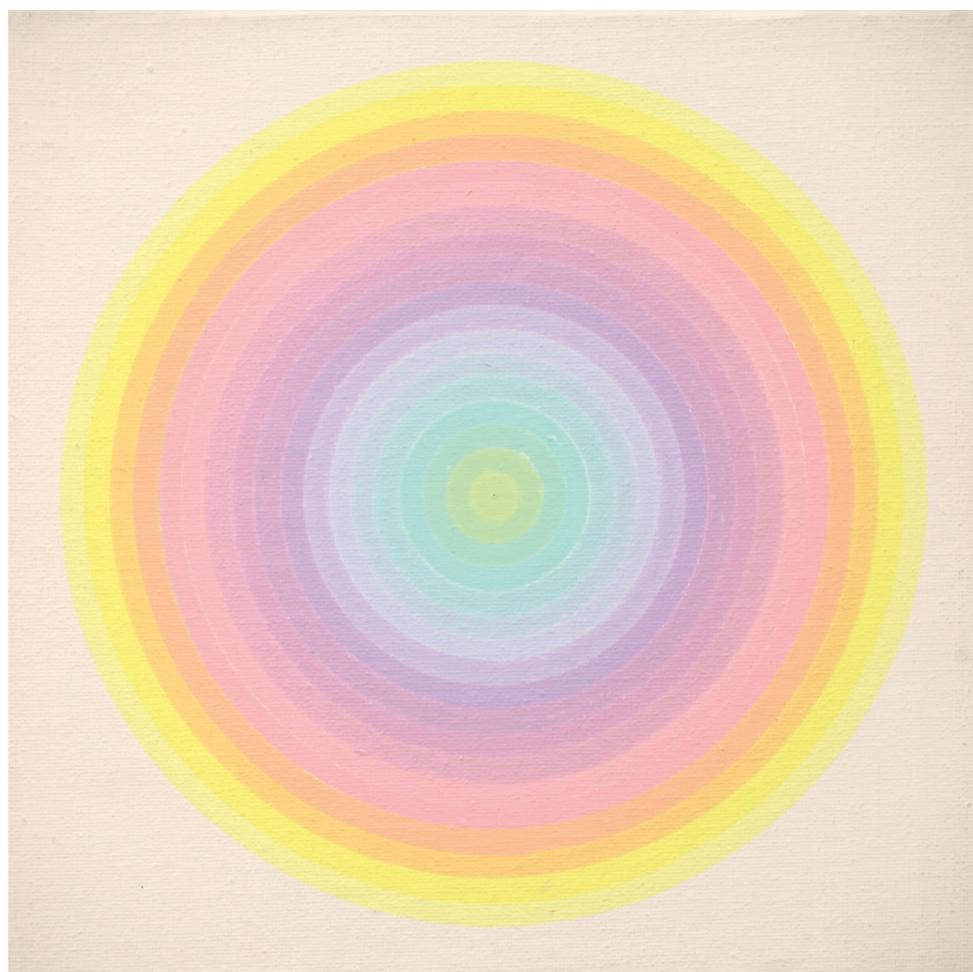




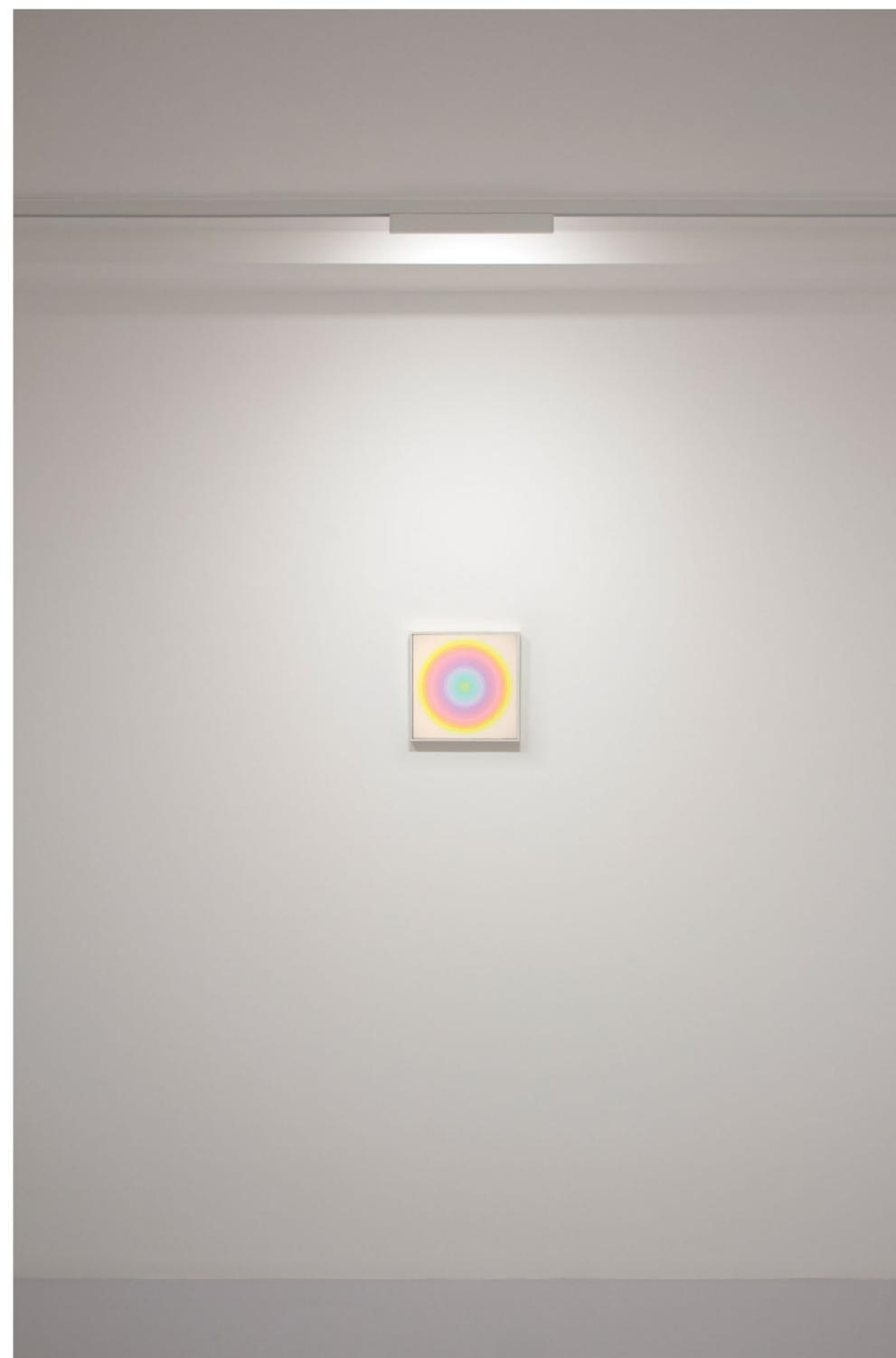
Marina Apollonio, *Interazione cromatica IH*, 1973, acrylic on canvas applied on wood, 20x20 cm
(price: 12.000,00 €)







Marina Apollonio, *Espansione cromatica I/H*, 1973, acrylic on canvas applied on wood, 20x20 cm
(price: 12.000,00 €)

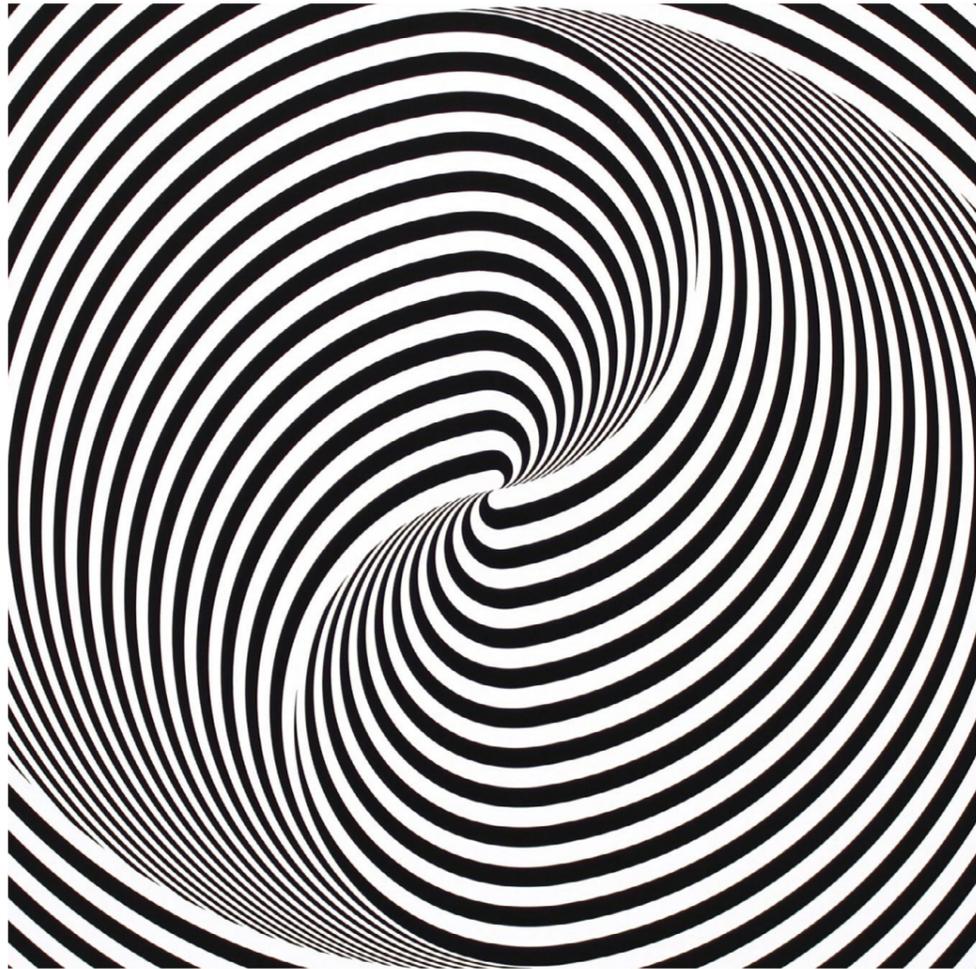


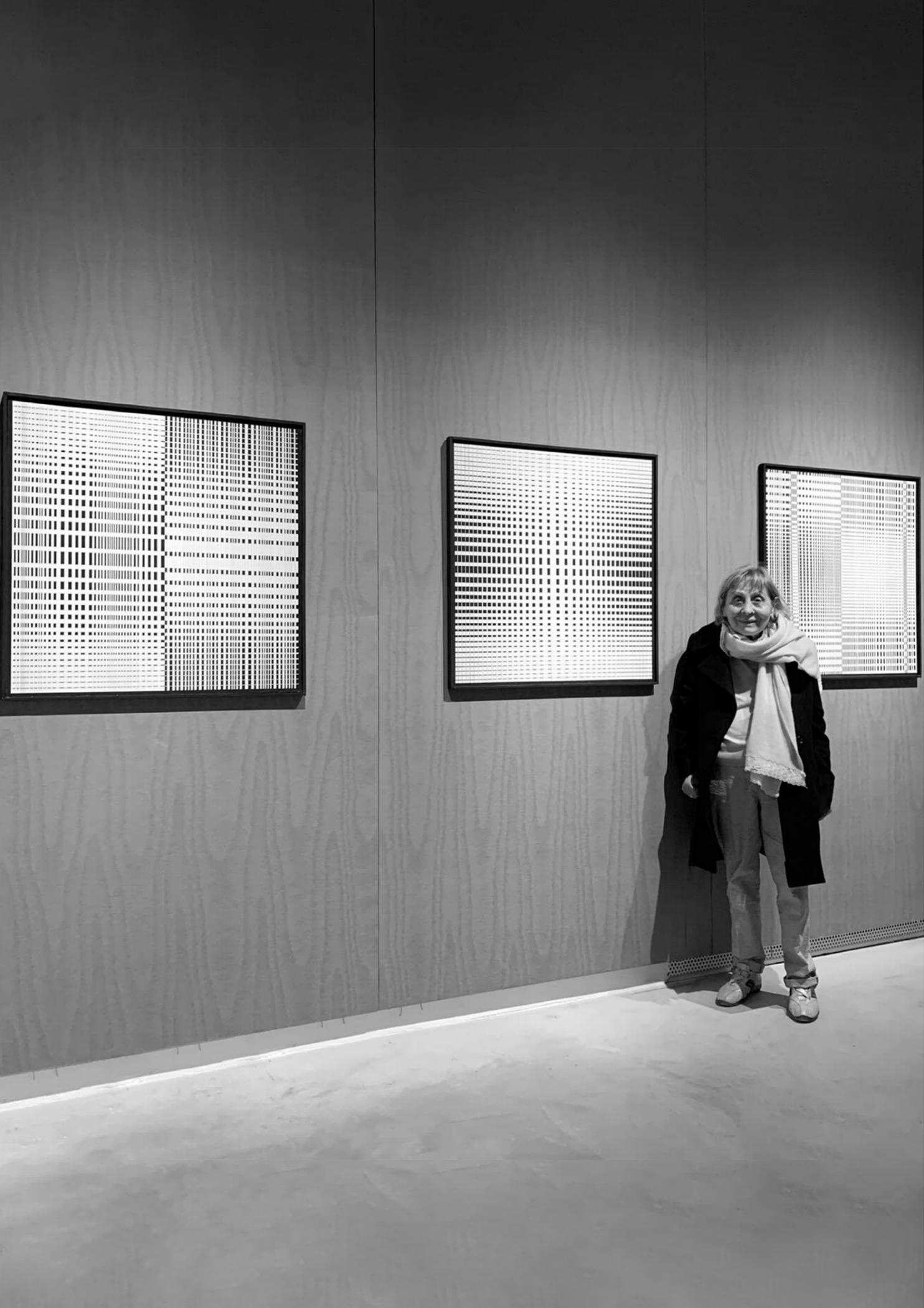




Marina Apollonio, *Dinamica Circolare 6Z+Z*, 1966/2005, enamel on wood, rotating mechanism, 86x86 cm,
Ø 66 cm
(price: 45.000,00 €)





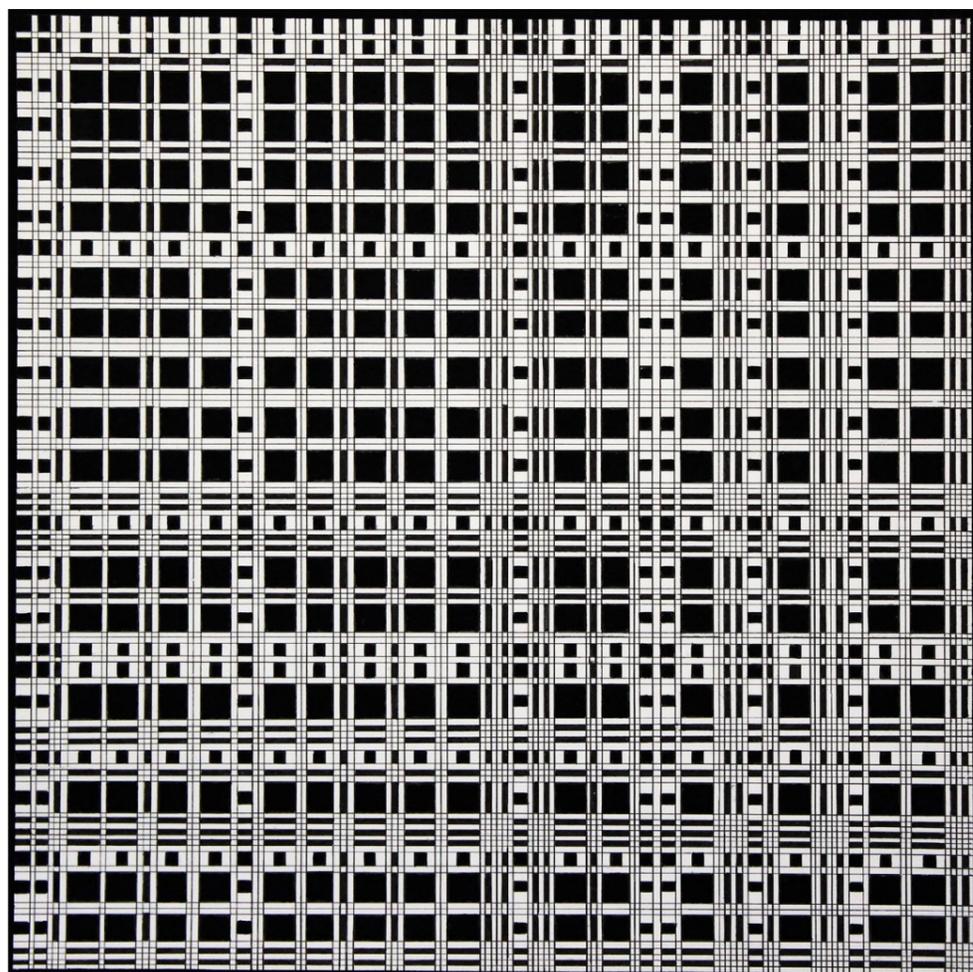


LUCIA DI LUCIANO

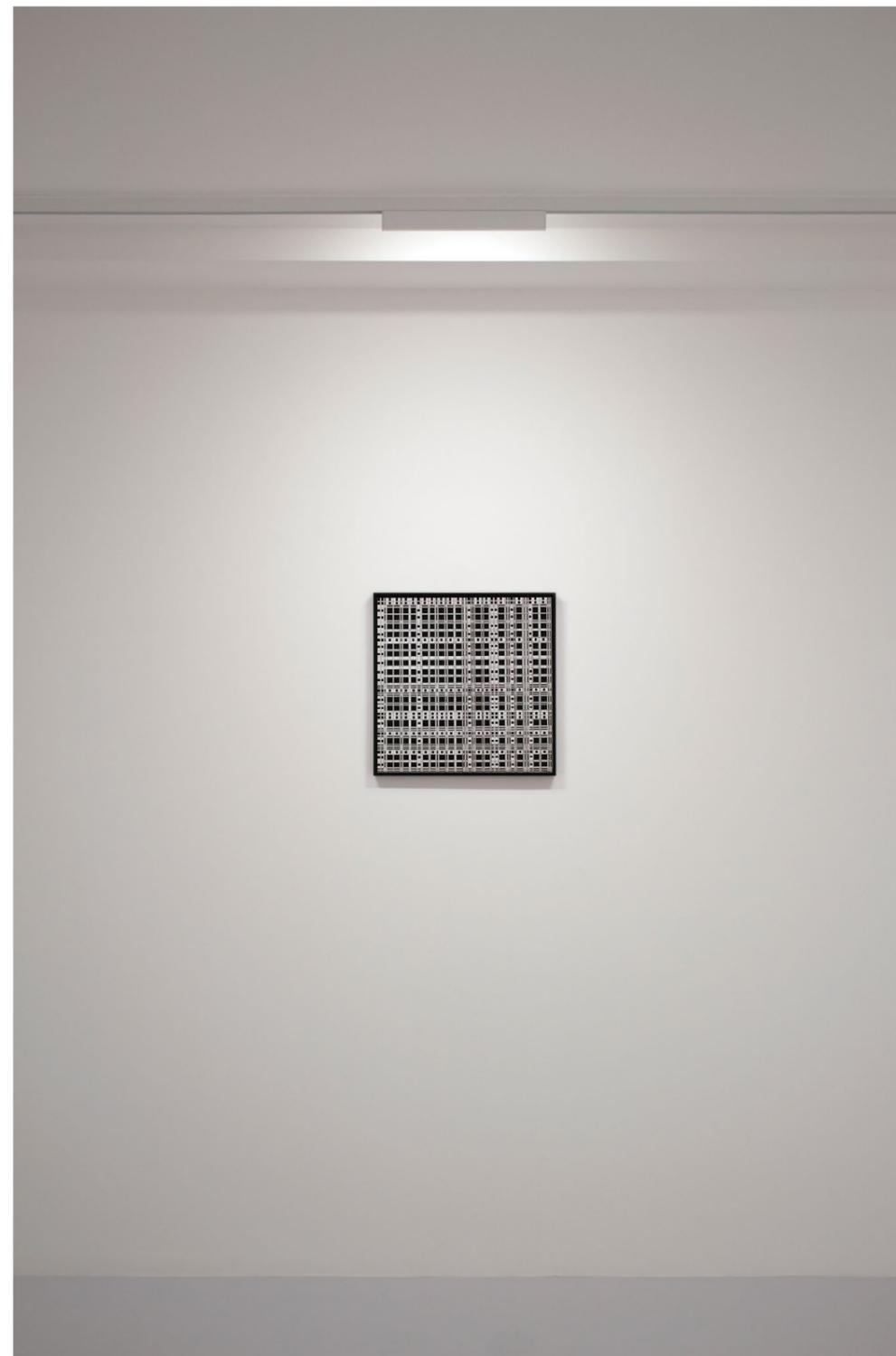
Lucia Di Luciano was born in Syracuse in 1933. She arrived in Rome and attended the Academy of Fine Arts, where she met Giovanni Pizzo. The two were married in 1959. In 1963, together with Francesco Guerrieri and Lia Drei, they founded Gruppo 63 [Group 63], which gave itself a strongly rationalistic imprint in the sphere of kinetic-programmed research. This four-member association was short-lived due to programmatic divergences. As early as 1964, Lucia Di Luciano and Giovanni Pizzo gave birth to Operativo R [Operative R], with Carlo Carchietti, Franco Di Vito and Mario Rulli. The works produced in that period take their starting point from the analysis of visual processes of a gestalt matrix. In Lucia Di Luciano's works, an effect of overlapping black and white grids often occurs, which gives an evident multidimensionality to the image. There was then a return to colour, with the gradual introduction of primary tones. This is not a betrayal of the original propositions, but a deepening of an investigation into optical perception, which Di Luciano puts into practice, for example, in the series of the *Gradients*, works rich in imaginative verve combined with scientific rigor. In the recent *Minimal* and *Senza titolo* [Untitled] series, Di Luciano frees the sign from the rigorous grid of the 1960s to make room for tracings and gestures of pure colour. In 2022 she exhibited in the Central Pavilion of the 59th Venice Biennale. Her works can be found in important museum collections, such as, to name a few: TATE Modern in London, Chrysler Museum of Art in Norfolk, MAMCO in Geneva, VAF-Stiftung in Frankfurt, MACBA Museo de Arte Contemporáneo in Buenos Aires and Galleria Nazionale d'Arte Moderna in Rome.

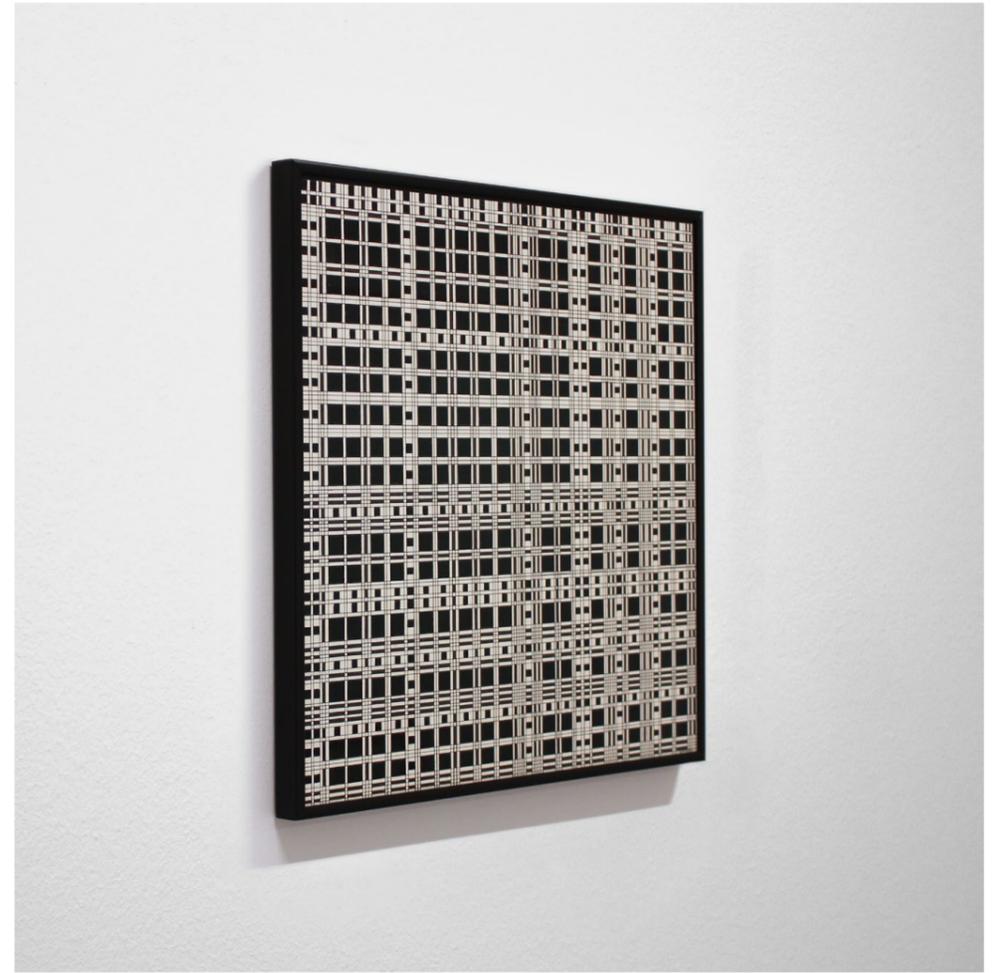
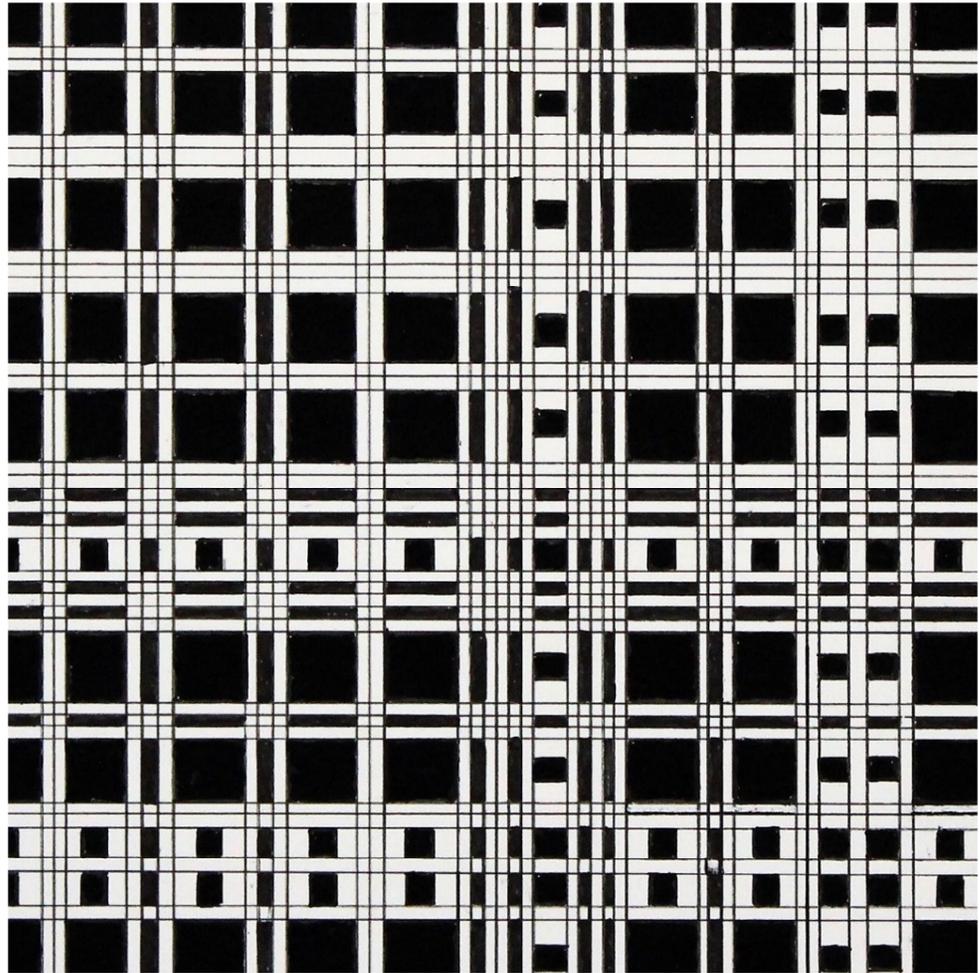
ARTWORKS IN PUBLIC COLLECTIONS

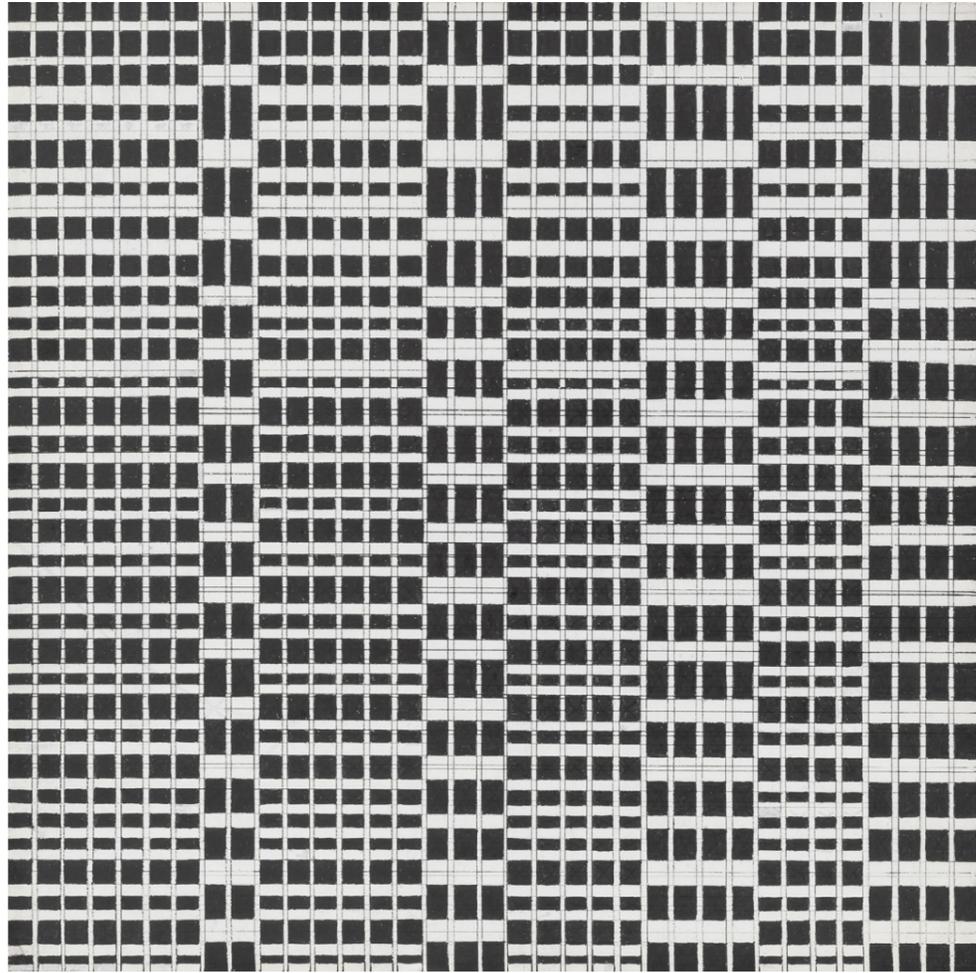
MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (Trento), IT
Galleria Nazionale d'Arte Moderna, Rome, IT
Museo d'Arte Contemporanea, Termoli, IT
MACC - Museo d'arte Contemporanea, Calasetta, IT
Museo MAGI '900, Pieve di Cento, IT
Fondazione Michetti, Francavilla al Mare, IT
Museum of Avant-Garde, Zagreb, HR
National Museum of Modern Art, Zagreb, HR
VAF-Stiftung, Frankfurt, DE
Panoptès Collection, Bruxelles, BE
Galila's P.O.C., Bruxelles, BE
Disque Rouge Collection, Bruxelles, BE
MACBA Museo de Arte Contemporáneo, Buenos Aires, AR
Museo Antropologico y Pinacoteca, Banco central del Ecuador, Guayaquil, EC
Collezione Peter Stuyvesant Art Foundation, Johannesburg, ZA
Rupert Museum, Stellenbosch, ZA
MAMCO, Genève, CH
Fondation Gandur pour l'Art, Genève, CH
Musée Cantonal Des Beaux-Arts, Lausanne, CH
Chrysler Museum of Art, Virginia, US
Nicoletta Fiorucci Foundation & Collection, London, UK
TATE Modern, London, UK



Lucia Di Luciano, *Nero-bianco-ritmo variabile*, 1964, Morgan's paint and china on paper applied on masonite, 34x34 cm
(price: 16.000,00 €)

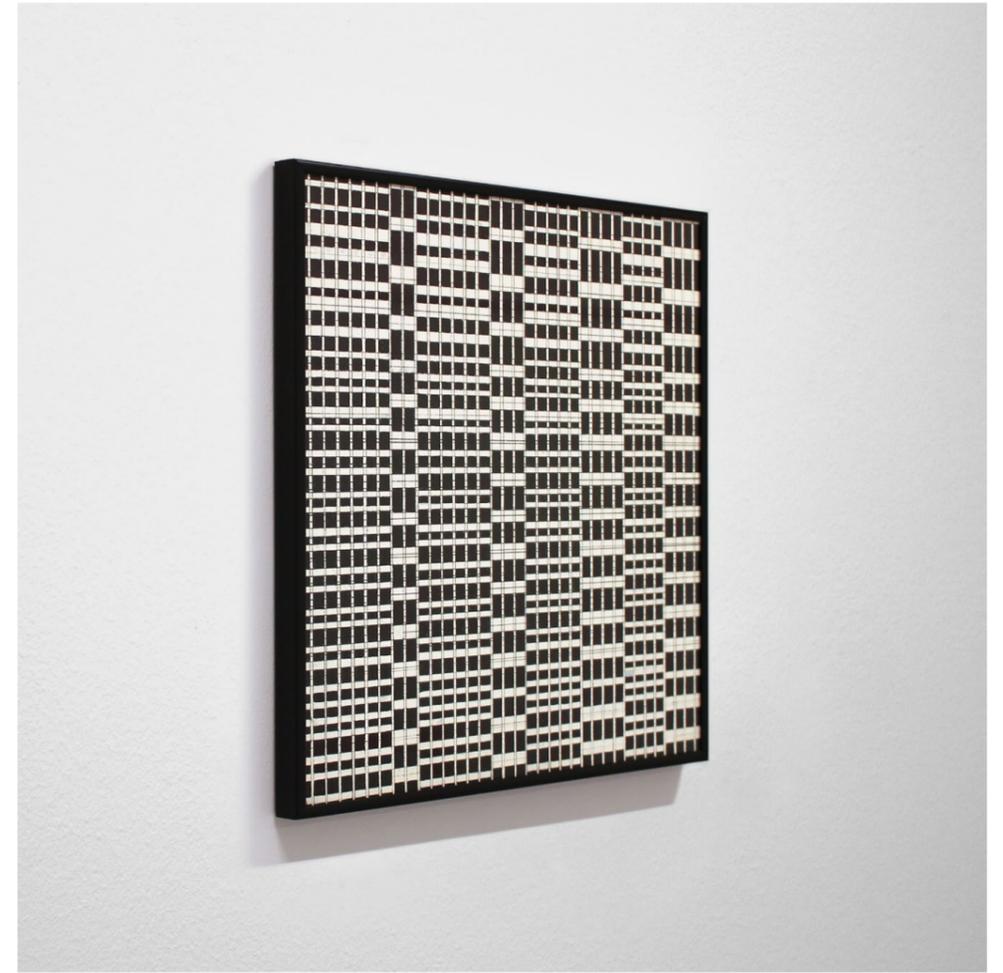
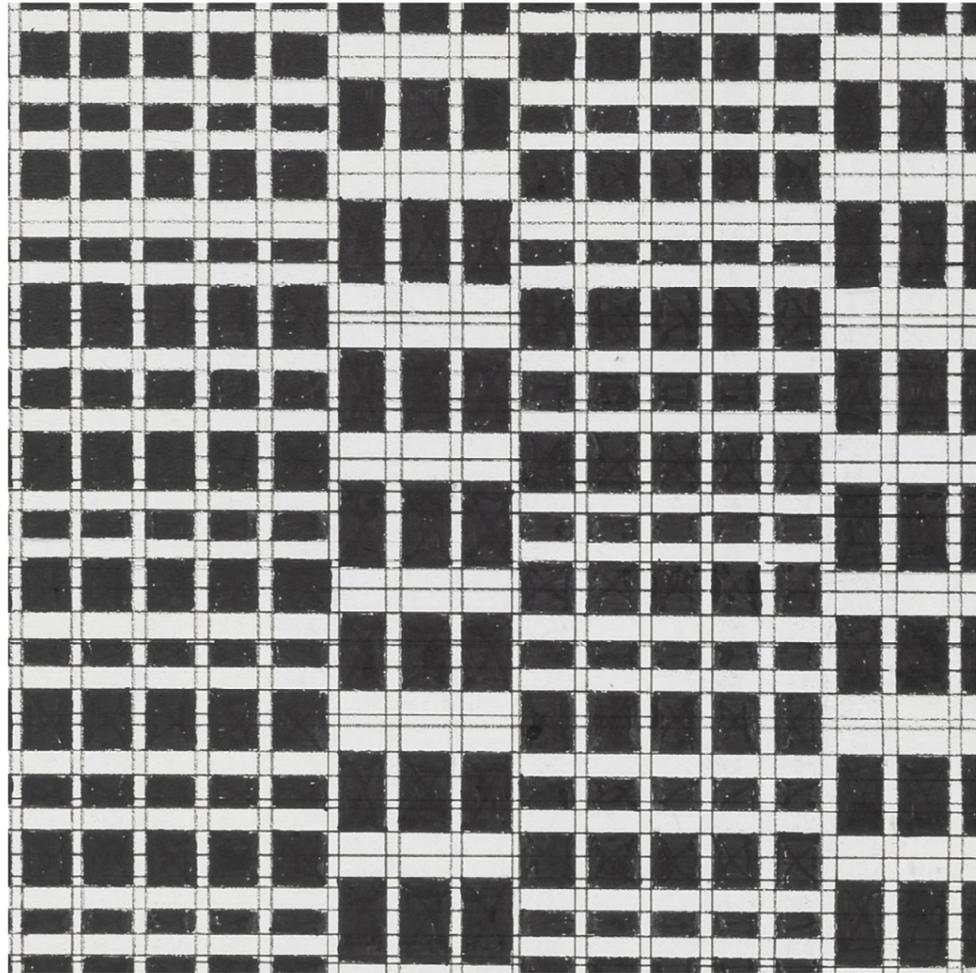


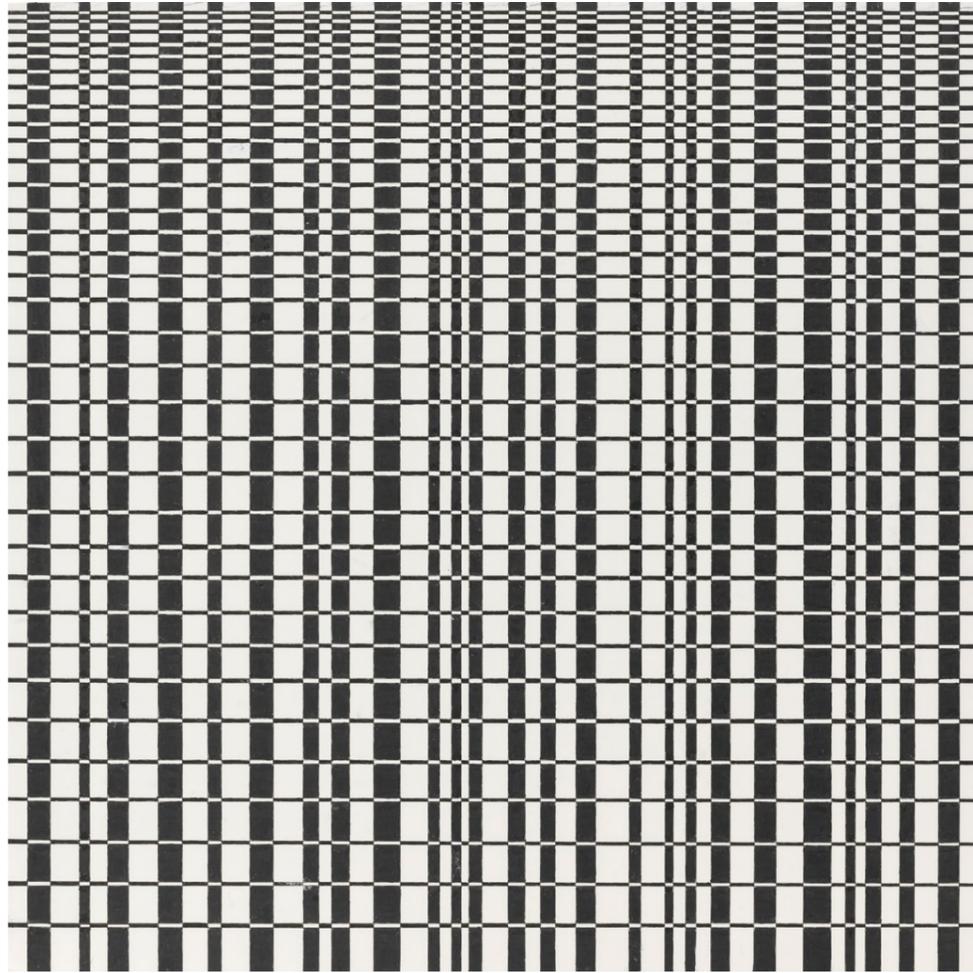




Lucia Di Luciano, *Ritmi bianco - neri*, 1964, china on masonite, 35x35 cm
(price: 18.000,00 €)

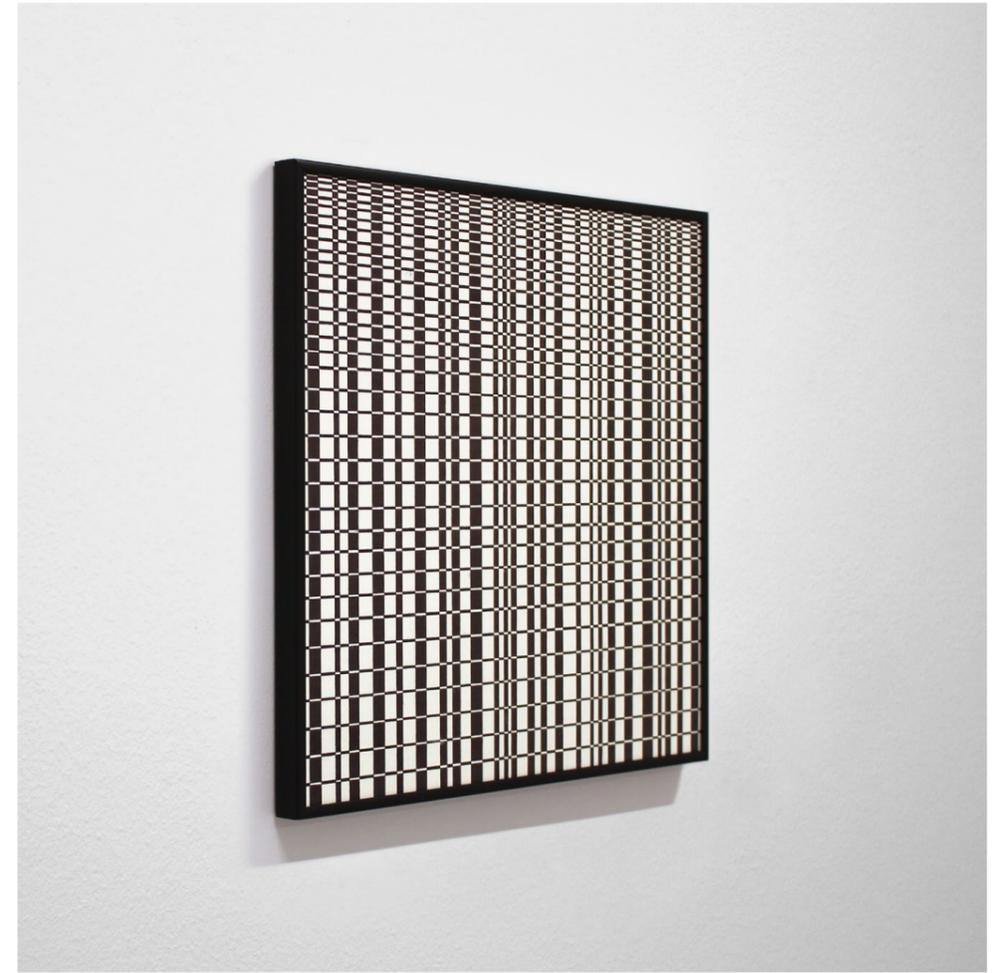
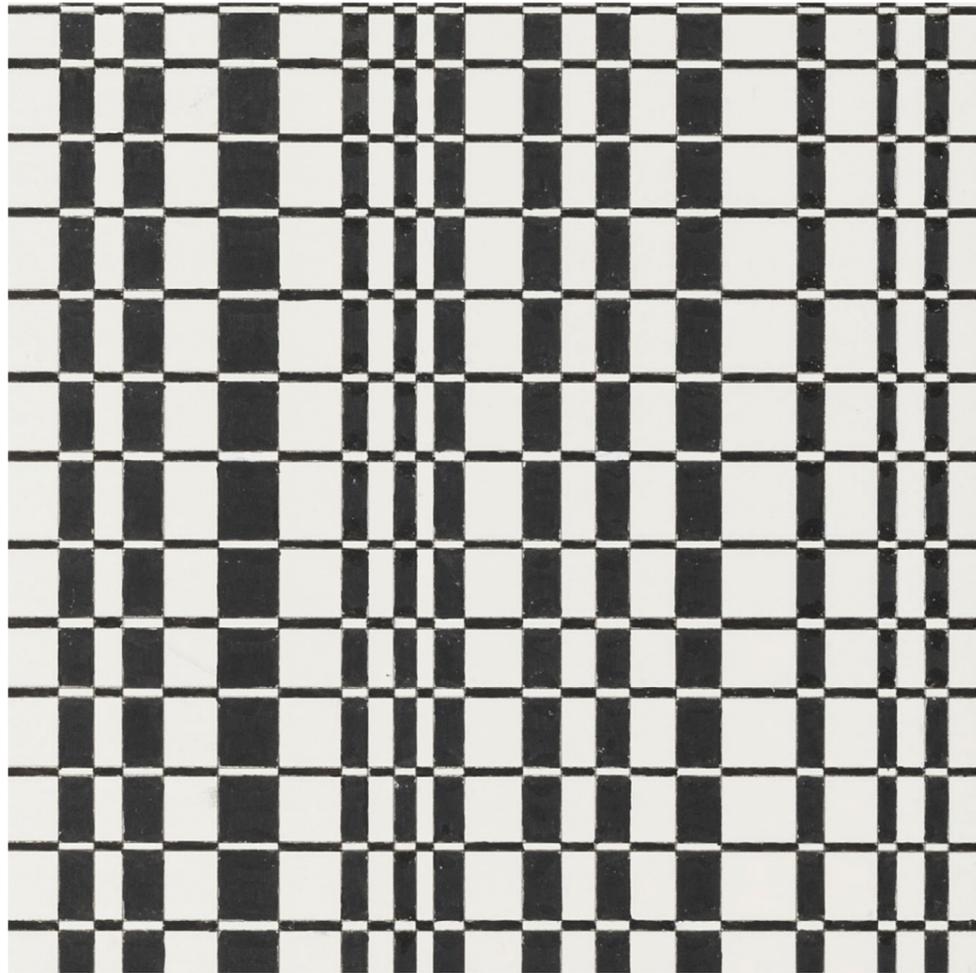


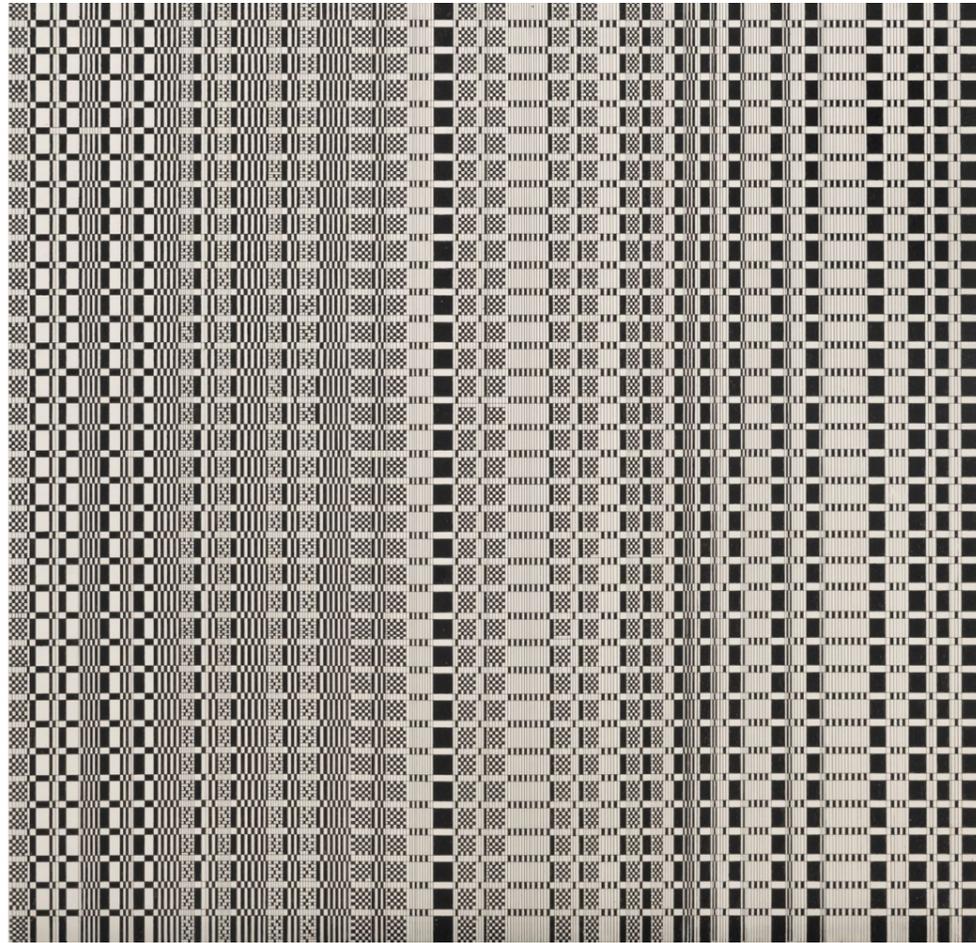




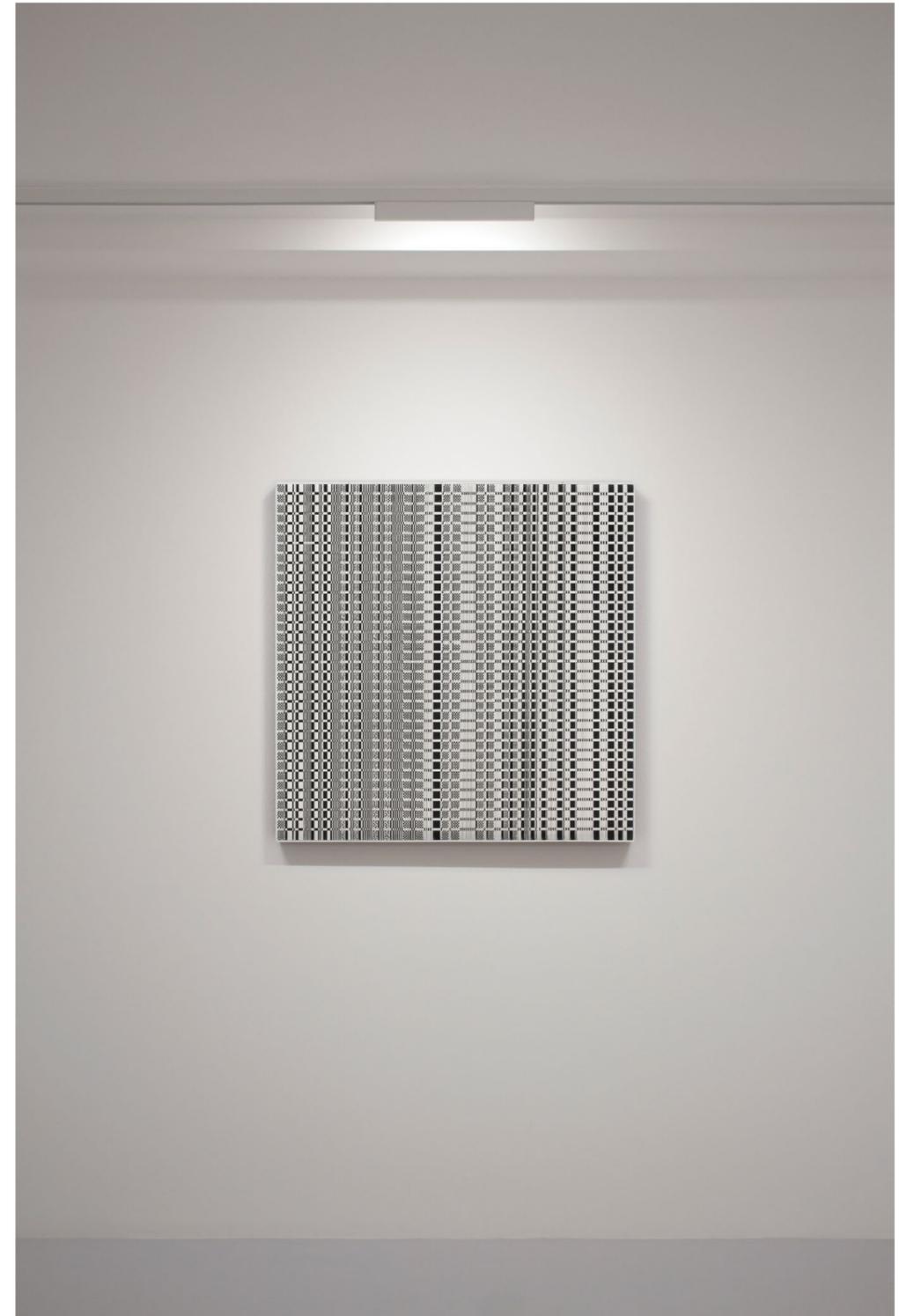
Lucia Di Luciano, *Variazioni segniche*, 1965, china on Schoeller cardboard, 34,8x34,8 cm
(price: 13.500,00 €)

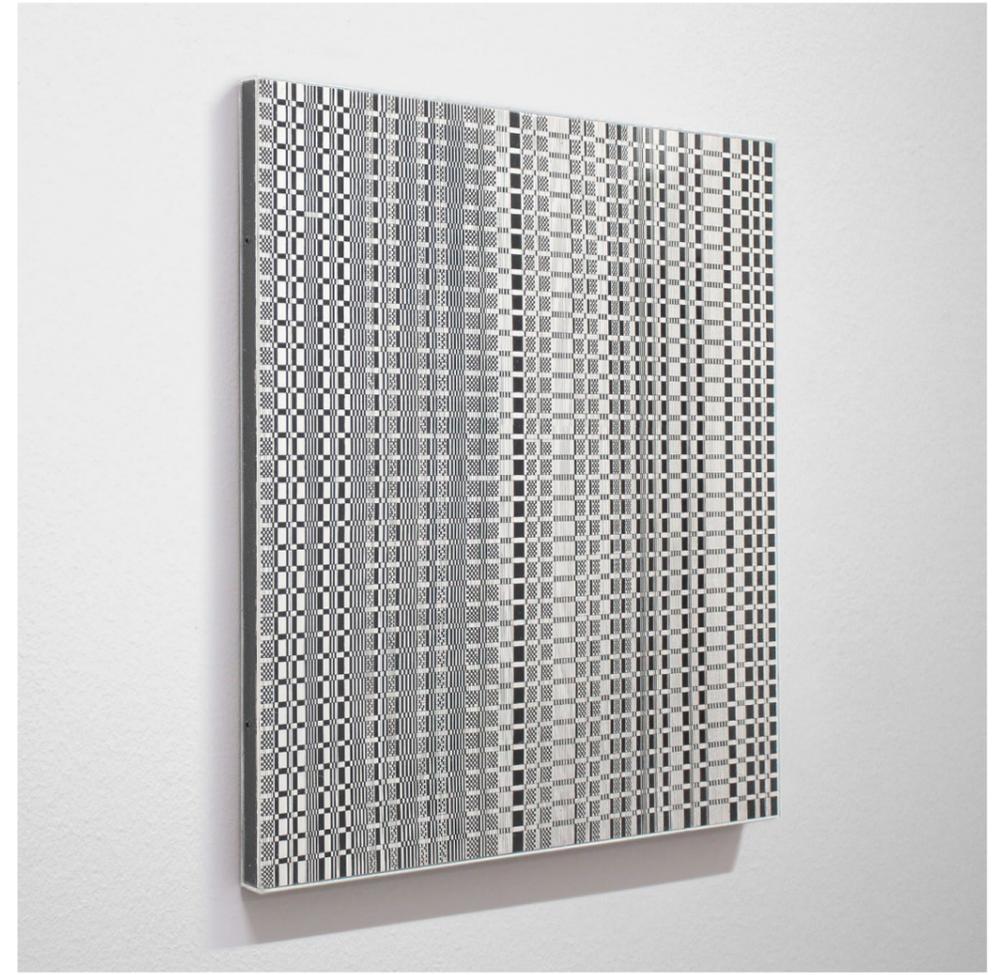
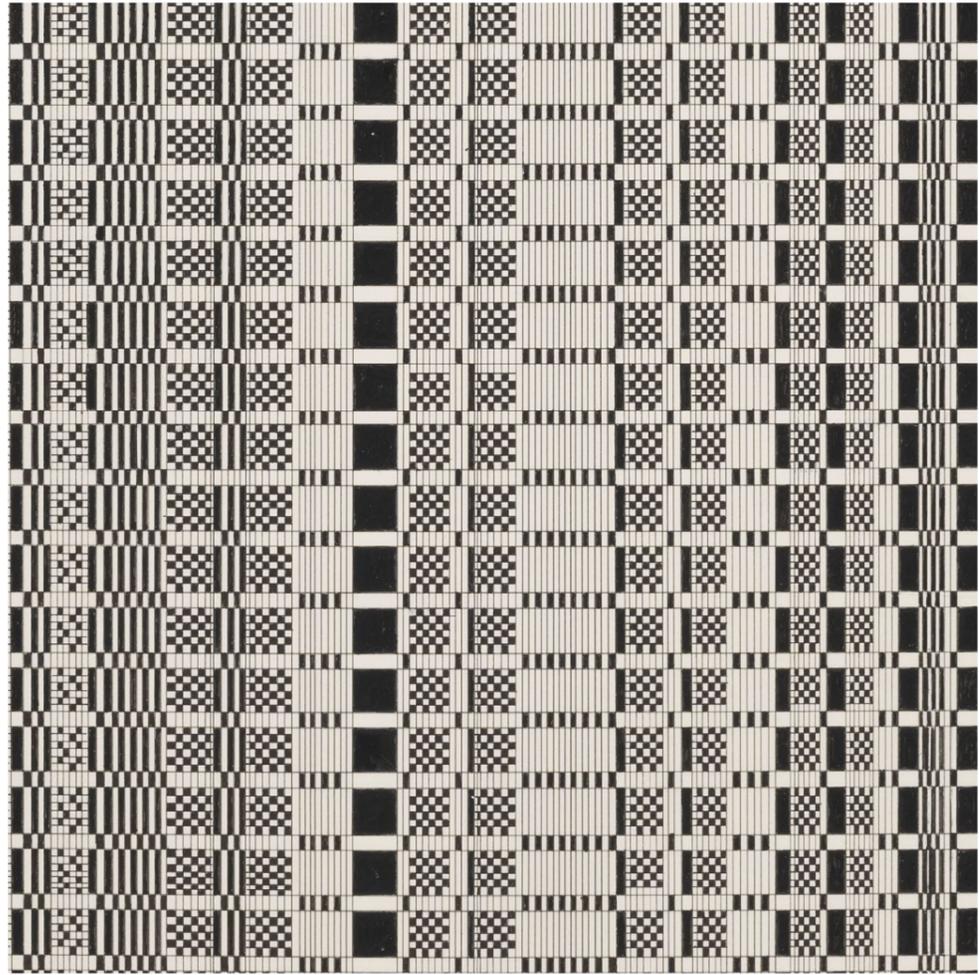






Lucia Di Luciano, *Articolazione strutturale discontinua*, 1967, Morgan's paint and china on hammer 4g extra,
73x73 cm
(price: 25.000,00 €)







FRANCO GIULI

Franco Giuli was born in Cerreto d'Esse (Ancona) in 1934 and died at Fabriano in 2018.

After exploring Informel at the end of the 1950s he directed his interest to new forms of expression, passing from an emphasis on the machine and the dynamics of space to perspectival surfaces in relation to factors of light, space, colour and form.

In 1967 he exhibited his works, with an introduction by Giancarlo Politi, at the Galleria Fanesi in Ancona; in 1968 he had another solo show at the Galleria Scipione in Macerata, this time with an introductory text by Italo Tomassoni. He met Rafael Alberti and Giulio Carlo Argan who found his work to be serious, committed and a revisitation of Constructivism, and would write about him in his introduction to the monograph published by Nuova Foglio Editrice in 1977.

Giuli then became a part of the art scene in Milan and Rome. During this period an interest was shown in his work by, among others, Giovanni Maria Accame, Umbro Apollonio, Giorgio Di Genova, Armando Ginesi, Luigi Paolo Finizio, Luciano Caramel, Rossana Bossaglia, Nello Ponente and Mauro Reggiani who asked him to participate in the 36th Venice Biennale in 1972. He also met Max Bill, Francesco Vincitorio, Claudia Terenzi, Luciano Marziano, Carlo Melloni, Leo Strozzi, Luigi Veronesi, and Piero Dorazio with whom he enjoyed a long friendship, sealed by the latter's respect for Giuli's research in the field of "New-Constructivism".

In 1977 he had a show, introduced by Italo Tomassoni, at the Galleria Fumagalli in Bergamo. In 1978 Enrico Crispolti presented him at the Galleria La Polena in Genoa. In 1983 he had a solo show, curated by Giorgio Cortenova, at Palazzo dei Diamanti, Ferrara. Subsequently Giuli opted for "poor" materials, like cardboard and various woods, always pursuing a consistent path of research. In the works he created, cardboard was used as the surface of the piece, while the wood, utilized as strips or broader lengths, created layouts that defined the structure of the piece.

Giuli then moved on to burlap canvas, with a precise, regular weave, focusing on the colours that he painted on it. In the diptychs, the structures of the two adjacent spaces were often overturned, with the colour in the first being applied compactly in the angled structures, and in the second exploding vividly. At this stage, Giuli's art possessed chromatic qualities resembling those of landscape: the structures had vibrant colours and their own light, and were mirrored in a dimension congenial to them.

In 1987, he was given the exhibition 'La sfida della ragione. Opere 1980/1987', curated by Giovanni Maria Accame, organized by the Civitanova Marche City Council and inaugurated by Giulio Carlo Argan.

In 1990, he was given a solo exhibition, with an introduction by Luciano Caramel, at the Galleria Vismara in Milan. During this period Giuli reintroduced colour in large works, in which the structures were developed logically and the forms were deliberately ambiguous. His research continued with the creation of a shaped division in the works, whose elements were dovetailed or disengaged, which were positioned differently on the walls. In 2005 Giuli, presented by Giovanni Maria Accame, had parallel shows at the Galleria Arte Struktura and Galleria Vismara, both in Milan, and that same year, an exhibition at the Galleria Giulia, with an introduction by Enrico Crispolti, in Rome.

In 2007, Lorenzo Canova curated the exhibition 'Le geometrie poetiche di Franco Giuli' at the Galleria d'Arte Moderna di Palazzo Collicola in Spoleto. The same year, Giuli took part in his second Venice Biennale. After creating large works exploring the dynamics of space, he produced three-dimensional structures in wood, which, as Armando Ginesi observes, "resemble lively, rapid, darting, elegant tongues of fire".

During his last years he produced artworks on packing cardboard, in which the acrylic is enhanced by incisions scratched into the support. However, the relationship between space and form, the dynamic morphologies and the colours remained basically the same.

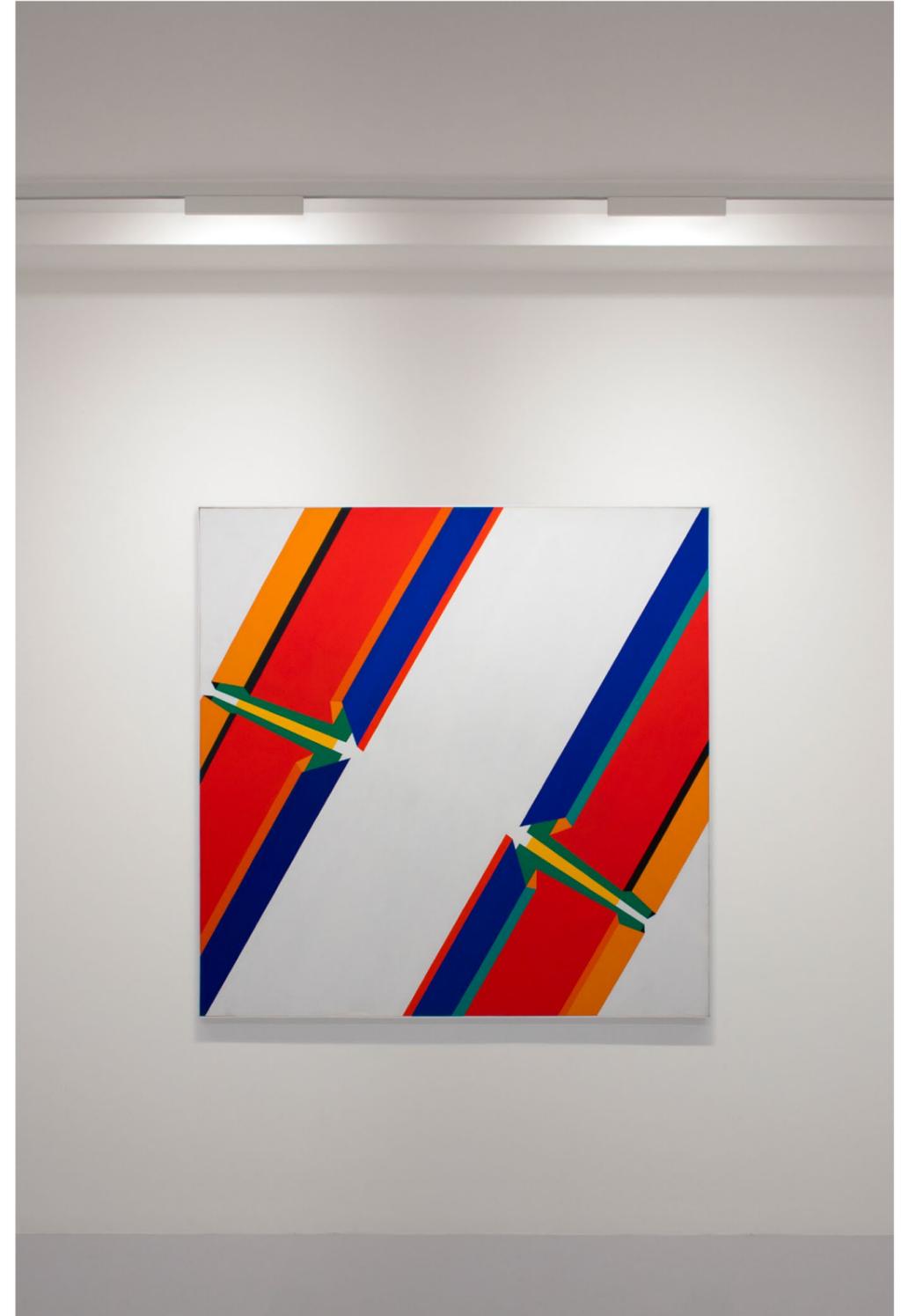
Mention should also be made of important venues and exhibitions in Italy and abroad where his works were displayed: Palais de l'Europe, Menton; Permanente, Milan; Kunsthalle, Darmstadt; Museum of Art Collections, Bucharest; Malopolska Institute of Culture, Krakow; Domotecnica, Cologne; MACLA – Museo de Arte Contemporáneo Latinoamericano, La Plata, Argentina; 'New Trends in European Painting', Düsseldorf; 'Linea della ricerca artistica in Italia dal 1960 al 1980', Palazzo delle Esposizioni, Rome; 'Secessioni astratte in Italia dal dopoguerra al 1990', Palazzo Forti, Verona; 'Art 90 for Europe', London, and '50 años después', Centro de Exposiciones y Congresos, Zaragoza.

ARTWORKS IN PUBLIC COLLECTIONS

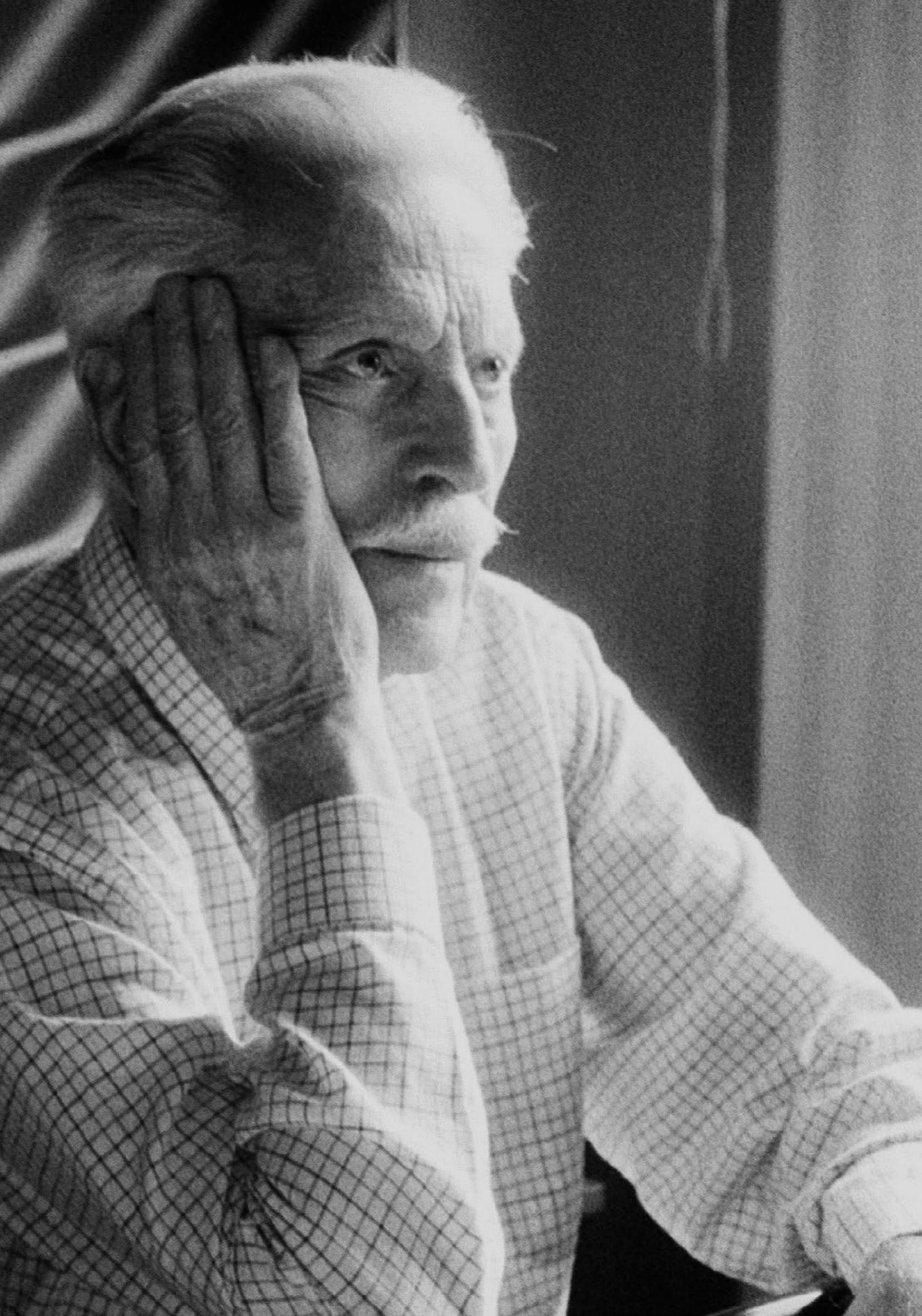
Museo MAGA, Gallarate, IT
Museo d'Arte Contemporanea, Termoli, IT
Museo MAGI '900, Pieve di Cento, IT
Musei Civici di Palazzo Buonaccorsi, Macerata, IT
Museo Palazzo Ricci, Macerata, IT
GAMC Galleria d'Arte Moderna e Contemporanea Lorenzo Viani, Viareggio, IT
Museo Palazzo Massari, Ferrara, IT
Museo di Palazzo Belmonte Riso, Palermo, IT
Fondazione Carifac, Fabriano, Cupramontana, IT
Palazzo Collicola, Spoleto, IT
MACLA Museo de Arte Contemporáneo Latinoamericano, La Plata, AR
MACBA Museo de Arte Contemporáneo, Buenos Aires, AR
Nicoletta Fiorucci Foundation & Collection, London, UK



Franco Giuli, *Senza titolo*, 1973/74, acrylic on canvas, 150x150 cm
(price: 15.000,00 €)







FRANCO GRIGNANI

Franco Grignani was born in 1908 in Pieve Porto Morone, in the province of Pavia.

From 1935 onwards he abandoned any figurative references and devoted himself to experimentation, also with the use of photography which allowed him further developments: all researches that led him to appreciate Abstractionist and Constructivist avant-garde ideas.

He was called up by the army at the beginning of the Second World War and, as an officer, he was entrusted with overseeing a course of aeroplane watching, and this experience channelled his future activities towards experiments in visual analysis.

In 1942 he married Jeanne Michot who for years was to effectively back him up in the realisation of important advertising campaigns: for Pirelli, Montecatini, Zignago, Necchi, and many others. At the end of the war, he returned to his activity as a graphic designer, while also devoting time and attention to his art experiments in which he inquired into aspects of texture, sub-perception, blurring, distortion, moiré and induction (1949 and the early 1950s).

Franco Grignani always rejected the aims and means of traditional painting; he undertook his work in seclusion, but it was absolutely rigorous and coherent, analytical, meaningful, and verifiable through the theories of Gestaltpsychologie. His painting was an immense and varied series of experiments that ranged from optical techniques to spurious mathematics without, however, divorcing himself from a constructive freedom that was sensitive and receptive to new intuitions. However, his plans for exhibitions were faced by the incomprehension of the art world which considered his work not to be art.

From the early 1950s he was a member of the AGI, Alliance Graphique Internationale, and of the International Center of Typographic Art, New York, ICTA. In 1957 he curated the graphics section of the Milan Triennial. In 1964 he designed the Pure Virgin Wool Mark which was, according to opinion polls, the most significant trademark ever produced.

In 1965 he was invited to be a speaker at the first World Congress for human communications, Vision '65, in Carbondale, Illinois, together with such personalities as Max Bill, the geodesic architect Buckminster Fuller, the philosopher and sociologist Marshall McLuhan, and Roger Stevens, arts councillor for President Johnson. He was part of the Typomundus XX/2 jury for twentieth century graphics communications, and also a member of the jury of the Biennale de l'Affiche, Warsaw, in 1970. Invited by many universities from the English-speaking world, he always refused to leave Italy.

In 1967 he was elected an honorary member of STA, the Society for Typographic Art of Chicago and, in 1972, he took part in the Venice Biennale in the experimental graphics section.

Despite his solitary research, Franco Grignani was one of the people who most influenced the studies and inquiries into visual perception, as well as the Op Art currents of international graphics.

In 1975 the City of Milan organised a retrospective show of his work at the Rotonda della Besana in which were to be seen more than one hundred and fifty works. From then on he devoted himself almost exclusively to art: his areas of experimentation ranged from permutations to dissociations, periodic tables, psycho-plastics, hidden diagonals, and symbolic and hyperbolic structures. He devoted himself to demanding exhibition projects: in Venezuela, 1977, and in Italy in 1979 and then throughout the 1980s.

At the beginning of the 1990s he began a collaboration with Arte Struktura, and also created a series of designs for the gallery's art editions.

In 1980 NABA, the Nuova Accademia di Belle Arti, asked him to become part of its teaching staff. This was the start of a long experience of teaching, though this was united to an incessant activity of research and with the creation of increasingly complex mathematically-based works.

At the end of 1998 a degenerative illness forced him to be confined to bed and, on 20 February 1999, he died in Milan, his adopted home. Still today, an NABA department is named in his memory.

ARTWORKS IN PUBLIC COLLECTIONS

Centre Pompidou, Paris, FR

MOMA, New York, US

MACC Museo de Arte Contemporáneo de Caracas, Caracas, VE

MACBA Museo de Arte Contemporáneo, Buenos Aires, AR

Victoria and Albert Museum, London, UK

VAF-Stiftung, Frankfurt, DE

Stedelijk Museum, Amsterdam, NL

Museum of Modern Art, Warsaw, PL

Museo d'Arte della Svizzera italiana (MASI Lugano), Lugano, CH

Museo del Novecento, Civici Musei di Milano, Milan, IT

Museo Umbro Apollonio, San Martino di Lupari, IT

MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (Trento), IT

Civica Galleria d'Arte Contemporanea Filippo Scroppo, Torre Pellice, IT

Museo di Villa Croce, Genoa, IT

Galleria Nazionale d'Arte Moderna, Rome, IT

Museo Novecento, Florence, IT

Centro per l'Arte Contemporanea Luigi Pecci, Prato, IT

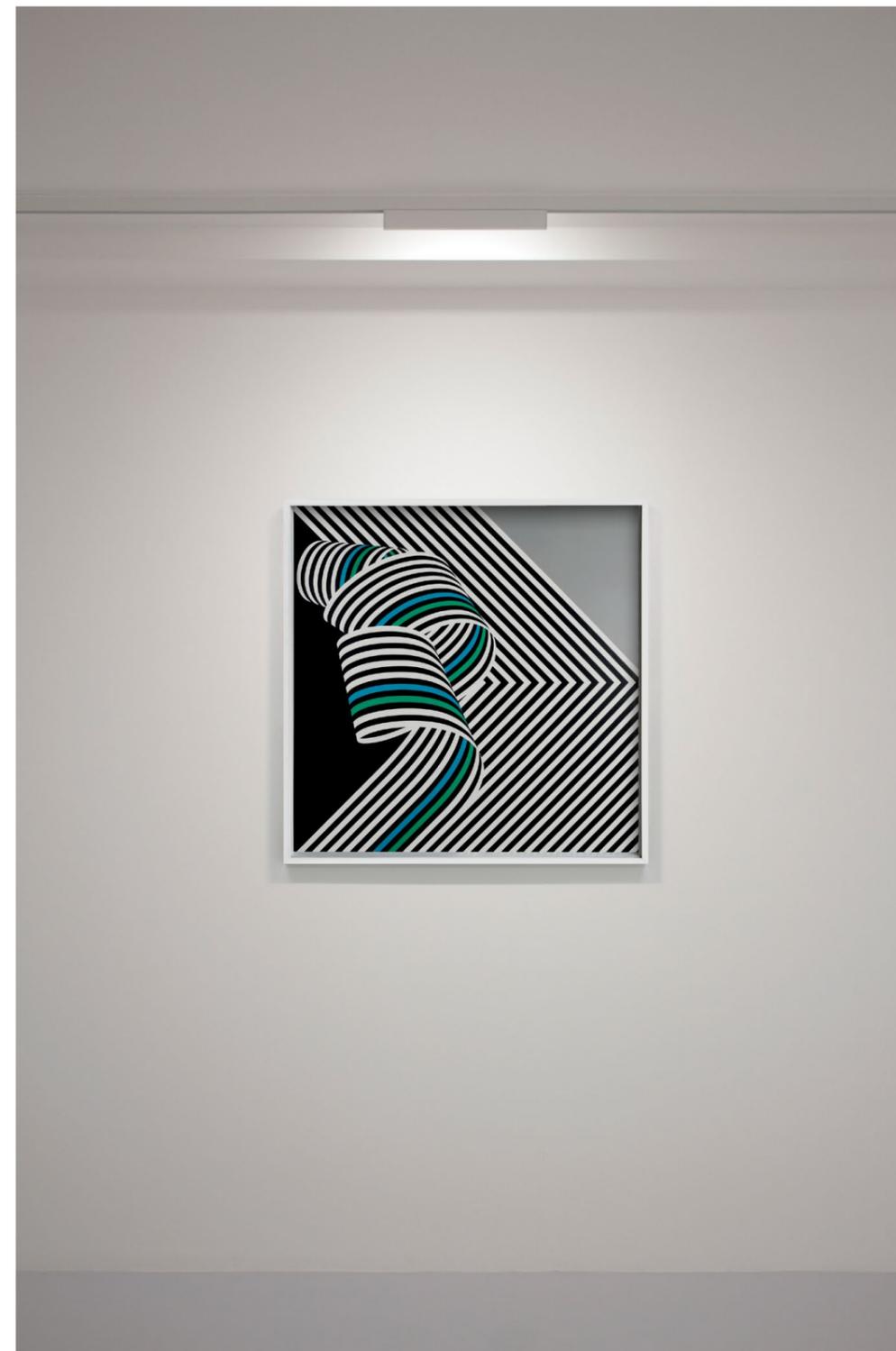
MAC - Museo d'Arte Contemporanea, Lissone, IT

MUFOCO Museo di Fotografia Contemporanea, Cinisello Balsamo, Milan, IT

Fondazione Pirelli, Milan, IT



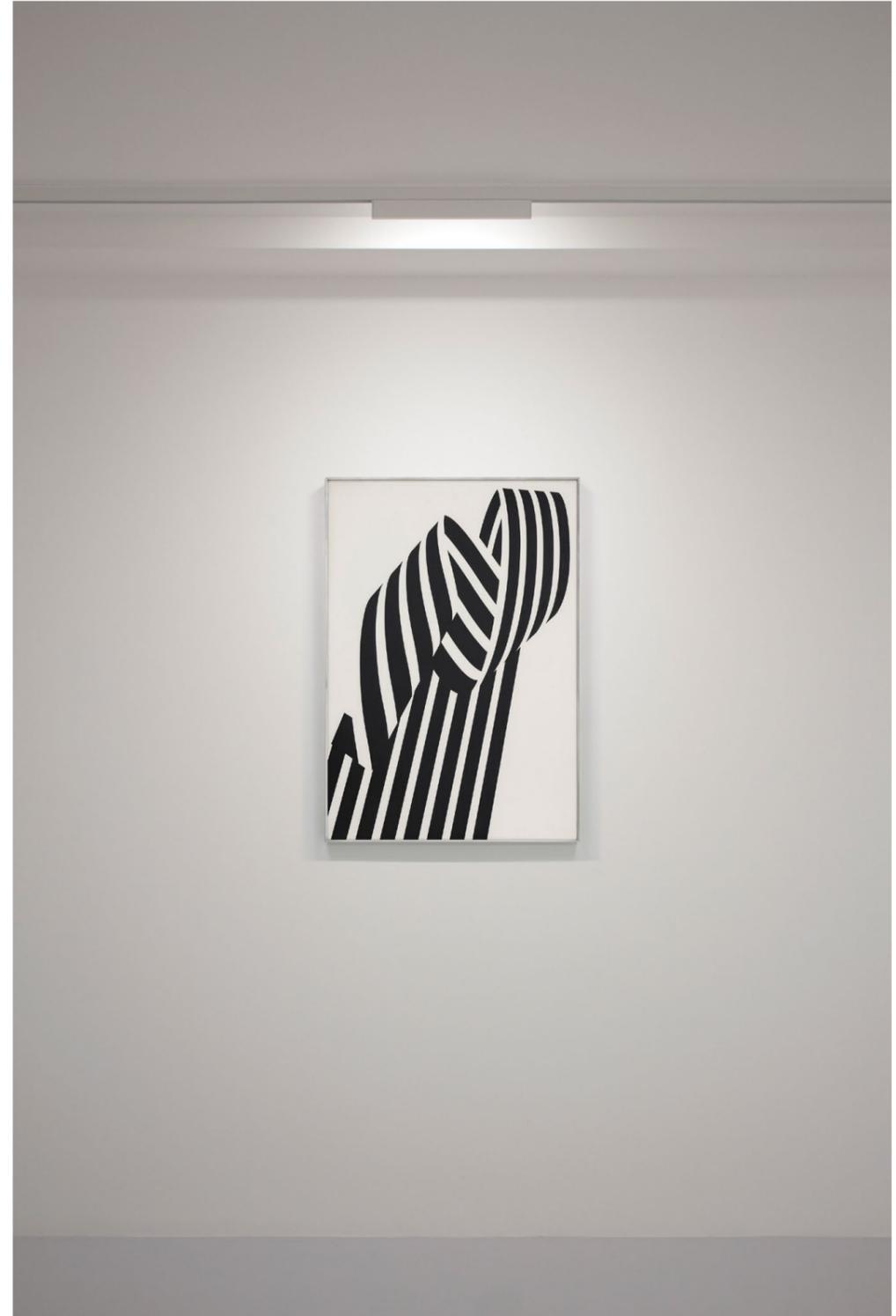
Franco Grignani, *Dissociazione dal bordo 145*, 1967, acrylic on Schoeller cardboard, 70x70 cm
(price: 32.000,00 €)







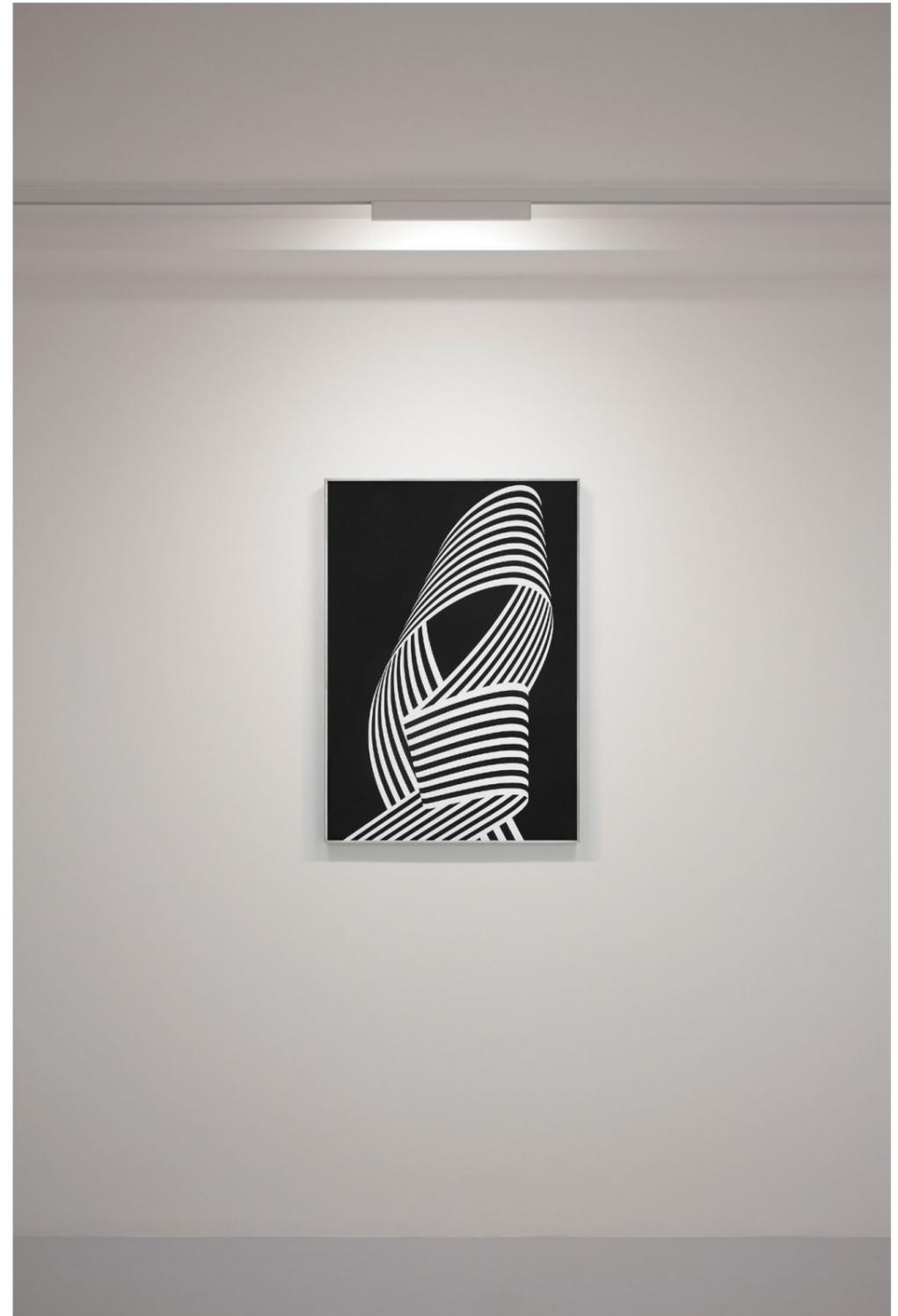
Franco Grignani, *Dissociazione dal campo 590*, 1968, acrylic on Schoeller cardboard and masonite, 73x51 cm
(price: 32.000,00 €)



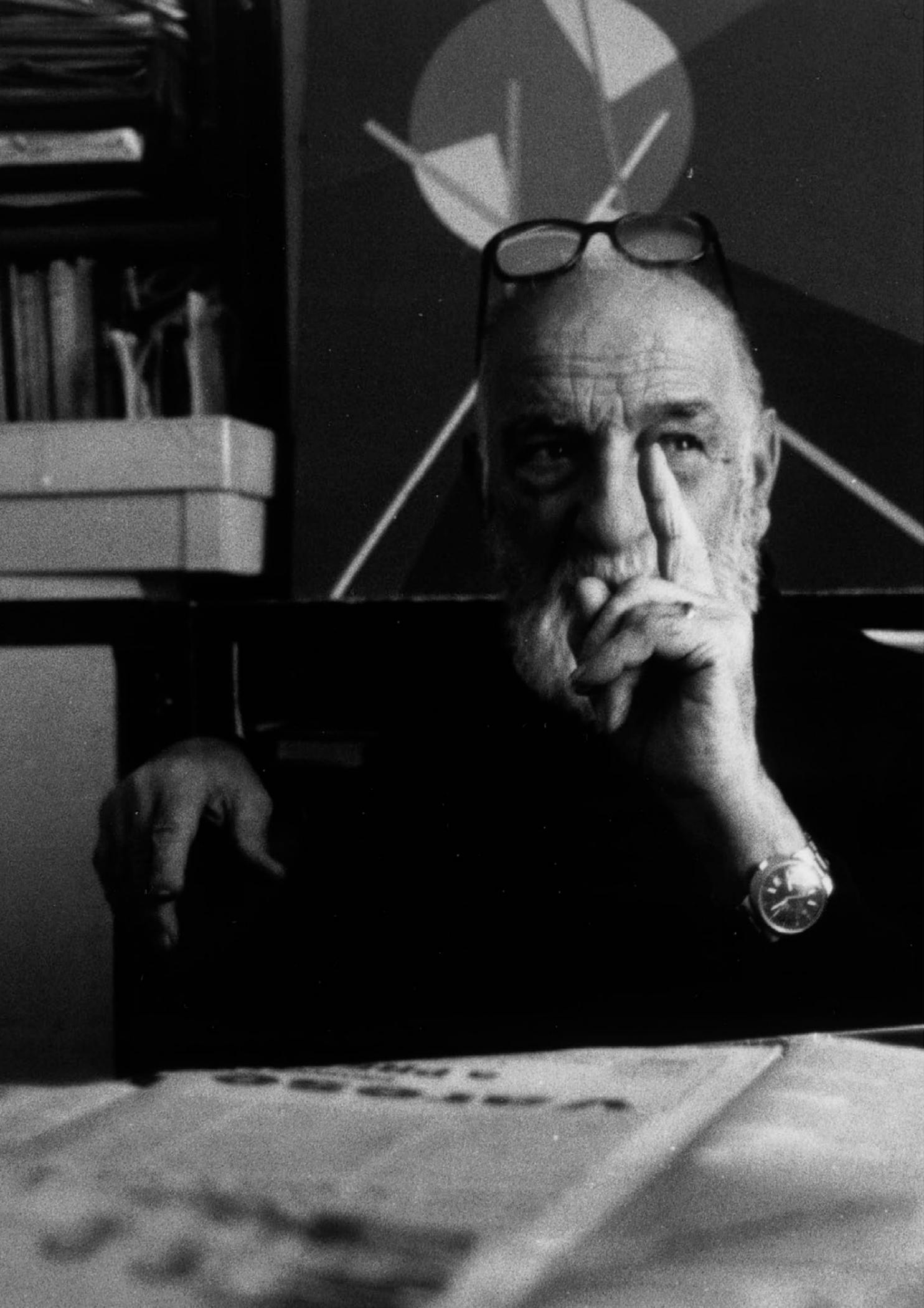




Franco Grignani, *Dissociazione dal bordo 334*, 1969, acrylic on Schoeller cardboard and masonite, 73x51 cm
(price: 32.000,00 €)





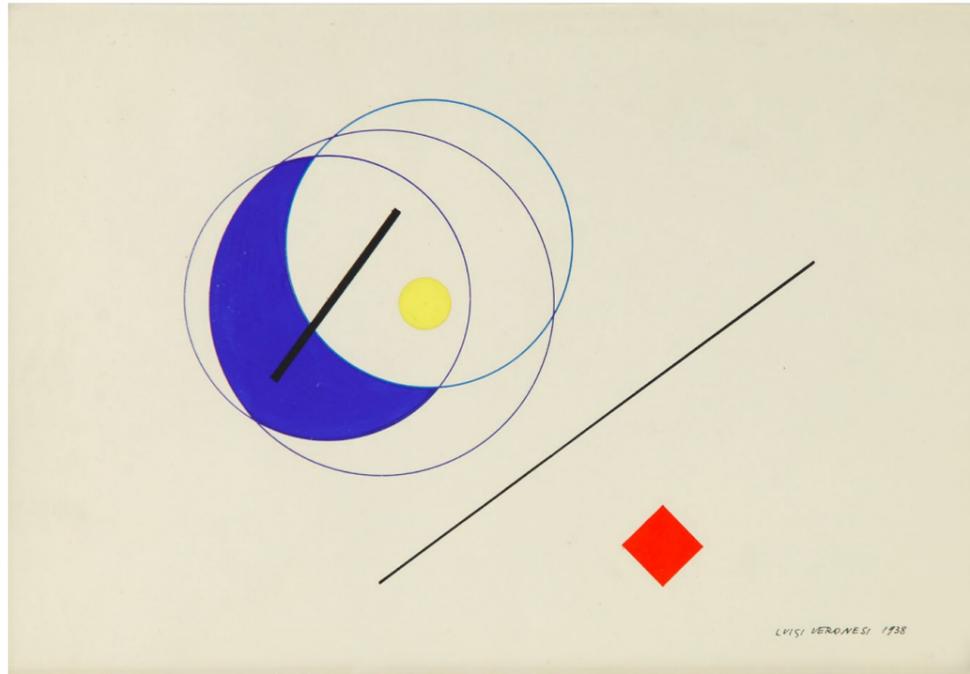


LUIGI VERONESI

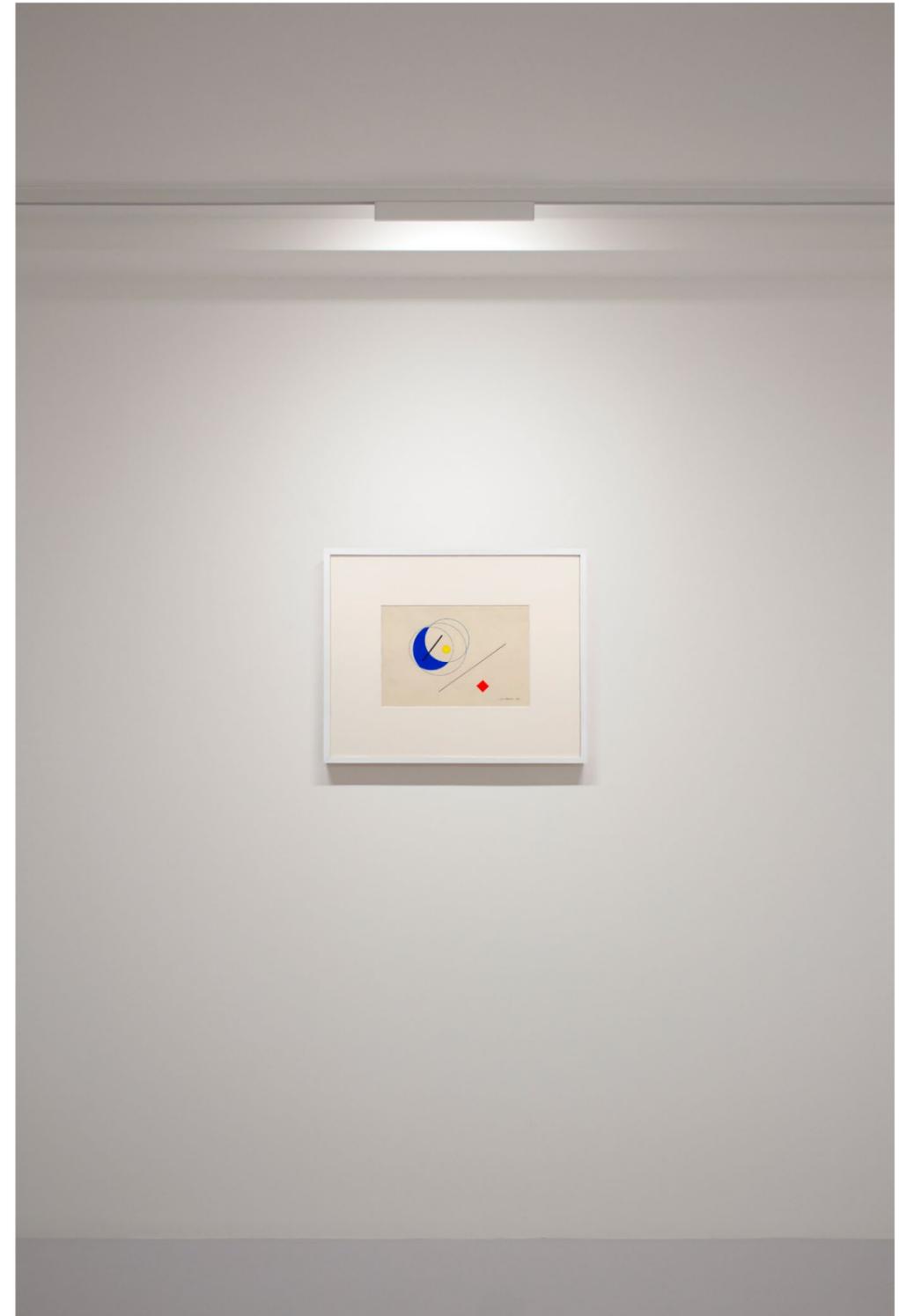
Luigi Veronesi was born in Milan in 1908. He attended a technical institute, taking a course in textile design and studying painting with the professor Violante. While continuing his studies of mathematics and physics, a fundamental factor for an understanding his oeuvre, he made the acquaintance of artists who gravitated around the Milanese gallery Il Milione, where he had his first show when he was just 17 years old, featuring works influenced by Sironi and Modigliani. Thanks to his friendship with Léger, whom he met in Paris, he approached non-figurative art, joining the *Abstraction-Création* group in 1934. At the same time, he worked with the magazine *Campo Grafico*. He always had multiple interests: his work in graphic art led to collaboration with the magazines *Casabella* and *Ferrania*, while his interest in abstract painting led him to music (his *Fourteen variations on a pictorial theme* in 1939 inspired Riccardo Malipiero's *Fourteen variations on a musical theme* of the same period), and his work as a photographer began to emerge with all its expressive force. He completed many projects in the 1930s and 1940s, both in black & white and in color, experimenting with many techniques, particularly that of photograms. In 1947 he joined the photography group *La Bussola* and signed its programmatic manifesto, and in 1949 he took part in the group MAC (*Movimento Arte Concreta*). In the 1950s and 1960s he received many important honors (prizes for his various activities, invitations to participate at Biennials such as those of Venice and Sao Paulo, solo shows in Italy and abroad), and began his teaching activities at the Brera Fine Arts Academy and the Nuova Accademia in Milan. In the 1980s and 1990s his renewed interest in photography moved in parallel with projects of applied art, with frescoes, designs for urban squares and outdoor graphics. Luigi Veronesi died in Milan on 25 February 1998.

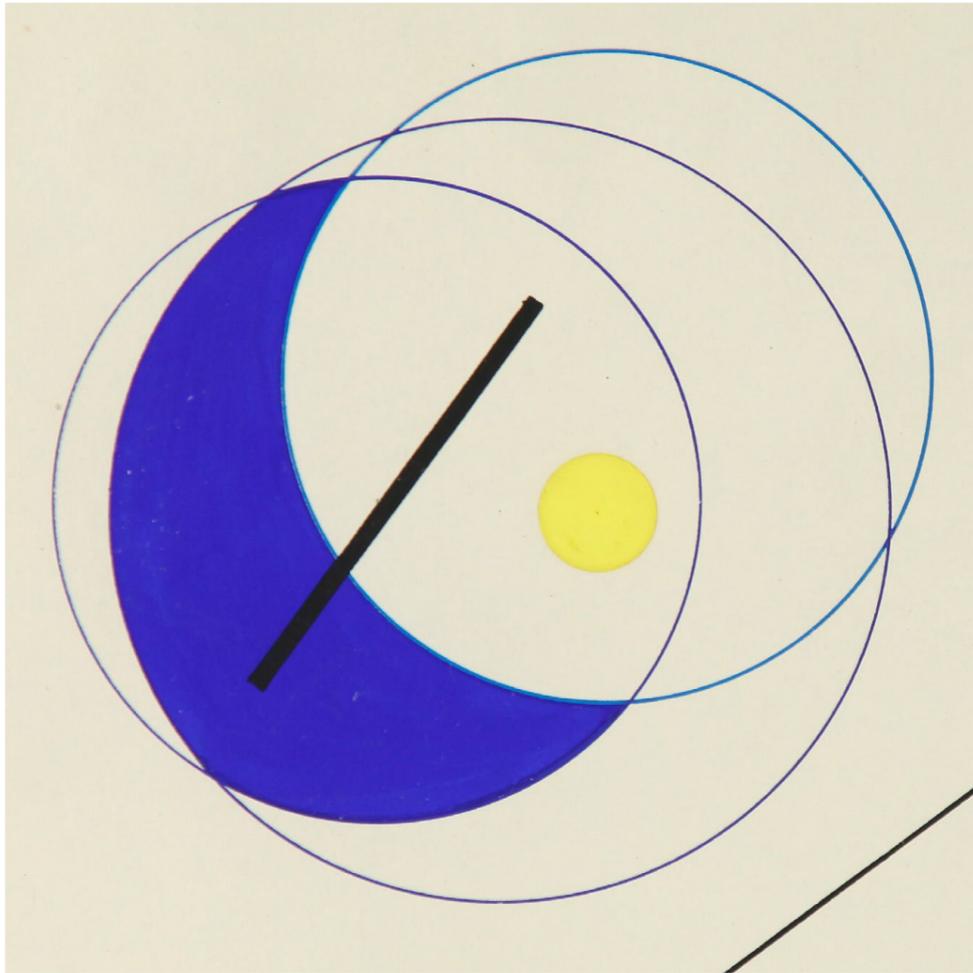
ARTWORKS IN PUBLIC COLLECTIONS

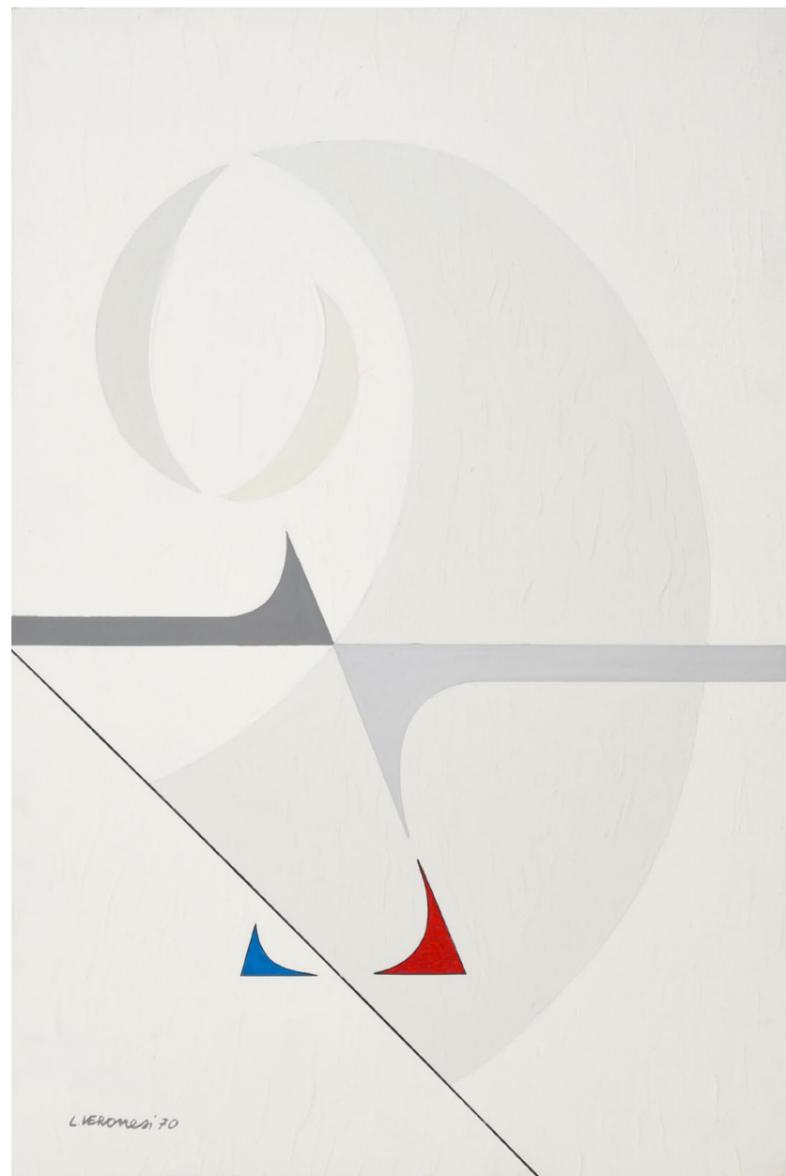
MOMA, New York, US
MOCA, Miami, US
Solander Collection, Pasadena, US
TATE Modern, London, UK
Centre Pompidou, Paris, FR
Espace de l'Art Concret, Mouans-Sartoux, FR
Museum Bochum, Bochum, DE
Kunstmuseum Bonn, Bonn, DE
Sprengel Museum, Hannover, DE
Museum Ritter, Waldenbuch, DE
Museum im Kulturspeicher, Würzburg, DE
VAF-Stiftung, Frankfurt, DE
Arithmeum, Bonn, DE
Museu Berardo, Lisbon, PT
IVAM, Istituto Valenciano de Arte Moderna, Valencia, ES
Musée Cantonal Des Beaux-Arts, Lausanne, CH
Museo d'Arte della Svizzera Italiana (MASI Lugano), Lugano, CH
Fondazione Biscozzi Rimbaud, Lecce, IT
Galleria Nazionale d'Arte Moderna, Rome, IT
Istituto Nazionale per la Grafica, Rome, IT
Collezione Farnesina, Rome, IT
Castello di Masnago, Museo d'Arte Moderna, Varese, IT
Galleria d'Arte Moderna, Avezzano, IT
Palazzo dei Diamanti, Ferrara, IT
Fondazione Ragghianti, Lucca, IT
Museo del Novecento, Civici Musei di Milano, Milan, IT
Cantiere del '900, Collezione Intesa San Paolo, Milan, IT
Museo Teatrale alla Scala, Milan, IT
Centro Apice - UNIMI, Milan, IT
MUFOCO Museo di Fotografia Contemporanea, Cinisello Balsamo, Milan, IT
MUSEION Museum für moderne und zeitgenössische Kunst, Bolzano, IT
Museo MAGA, Gallarate, IT
MAC - Museo d'Arte Contemporanea, Lissone, IT
Museo di Villa Croce, Genoa, IT
MAR Museo d'Arte della città di Ravenna, Ravenna, IT
MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (Trento), IT
GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, IT
Cà la Ghironda, Museo d'Arte Classica, Moderna e Contemporanea, Zola Predosa, IT
Centro per l'Arte Contemporanea Luigi Pecci, Prato, IT
MUSINF Museo Comunale d'Arte Moderna dell'Informazione e della Fotografia, Senigallia, IT
CAMEC Centro Arte Moderna e Contemporanea della Spezia, La Spezia, IT
Museo Novecento, Florence, IT
Mac,n - Museo d'Arte Contemporanea e del Novecento, Monsummano Terme, IT
Pinacoteca Civica, Palazzo Volpi, Como, IT



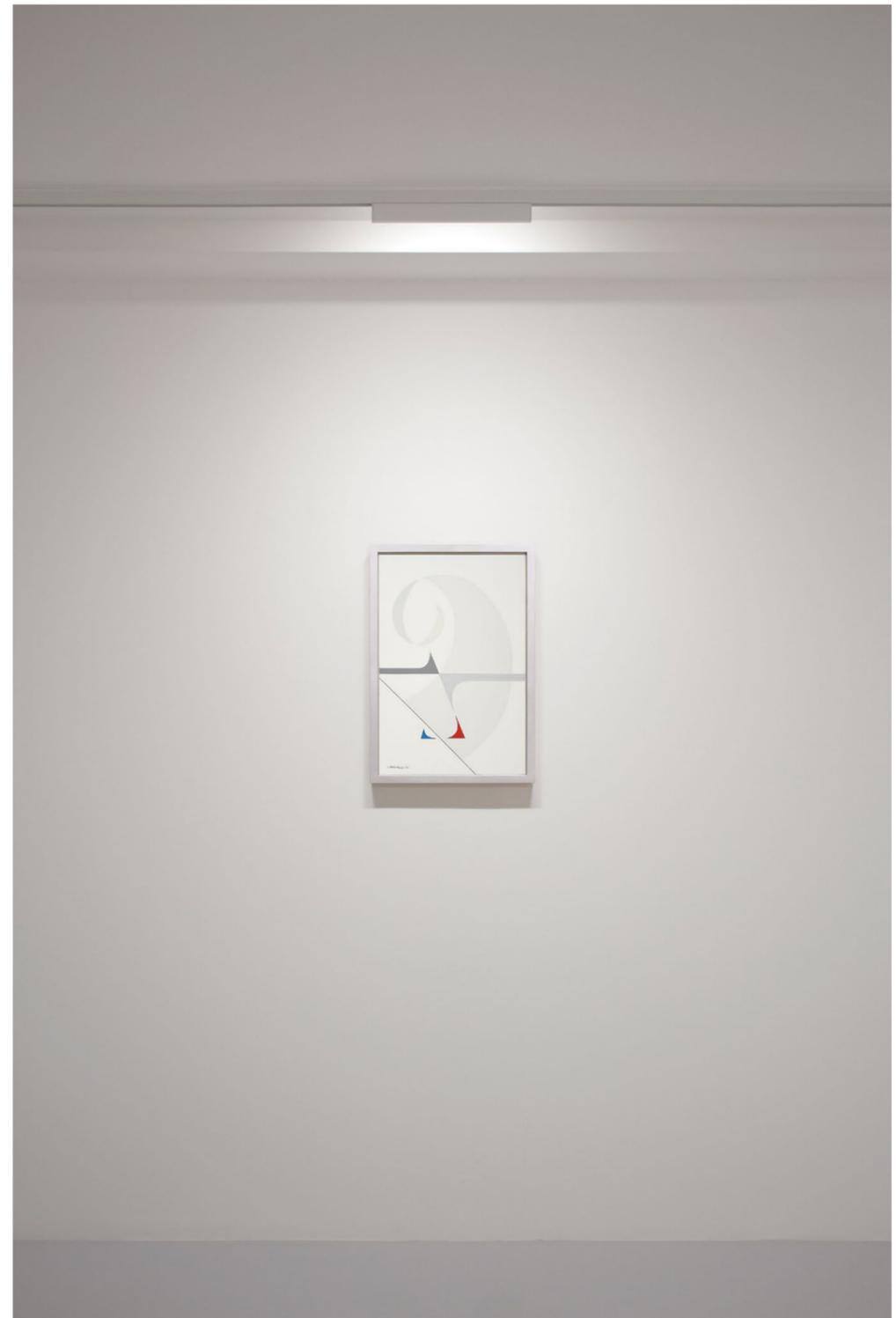
Luigi Veronesi, *Composizione*, 1938, tempera on cardboard, 24x33 cm
(price: 19.000,00 €)

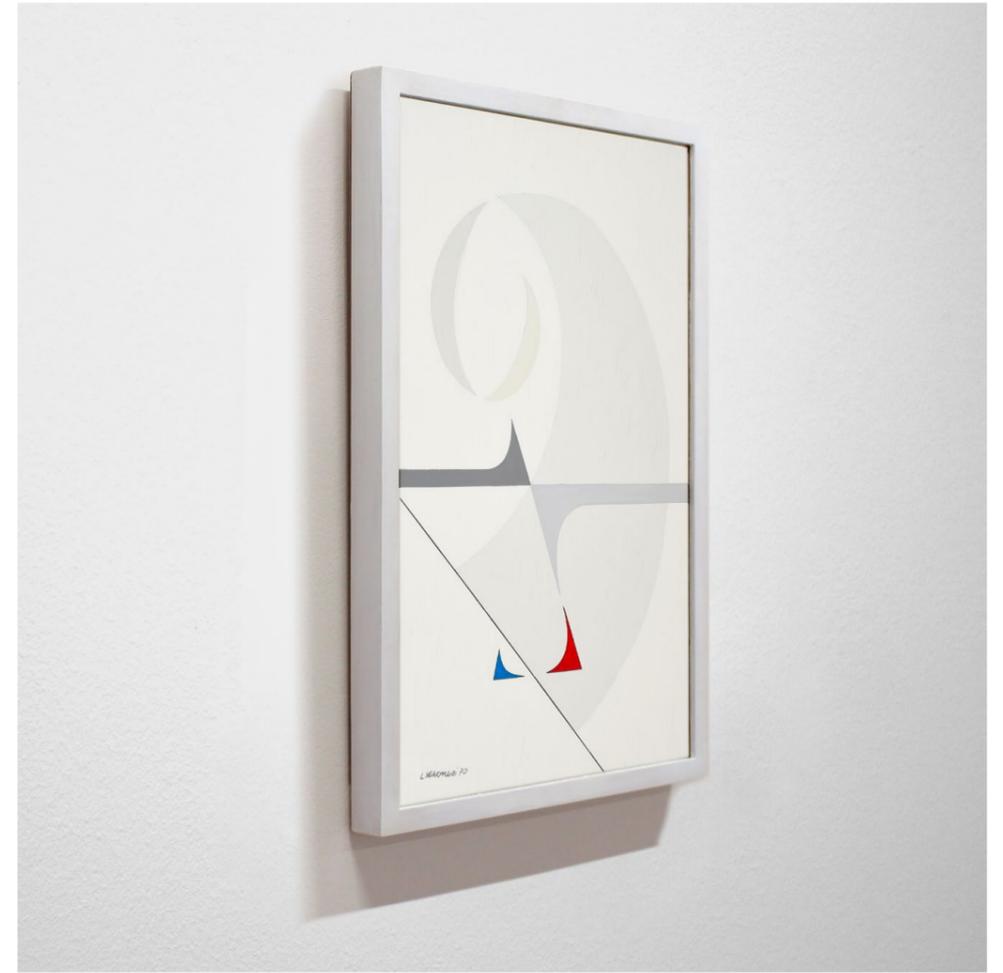


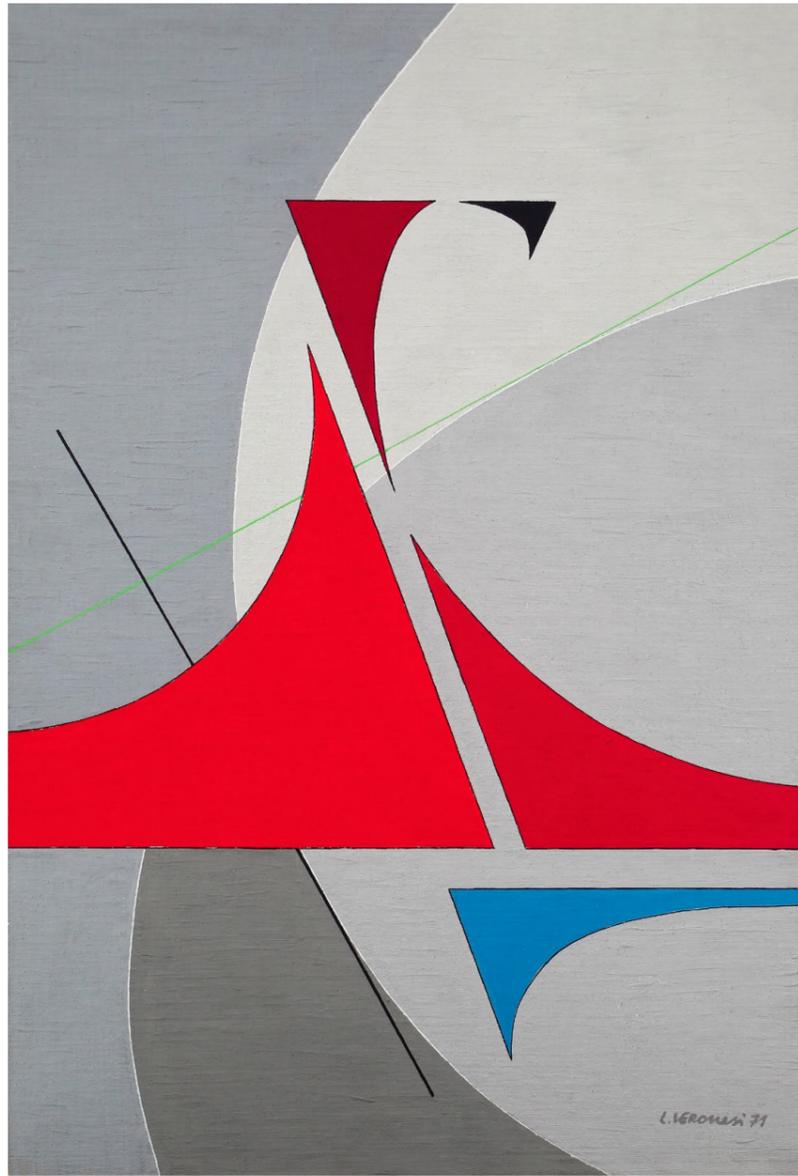




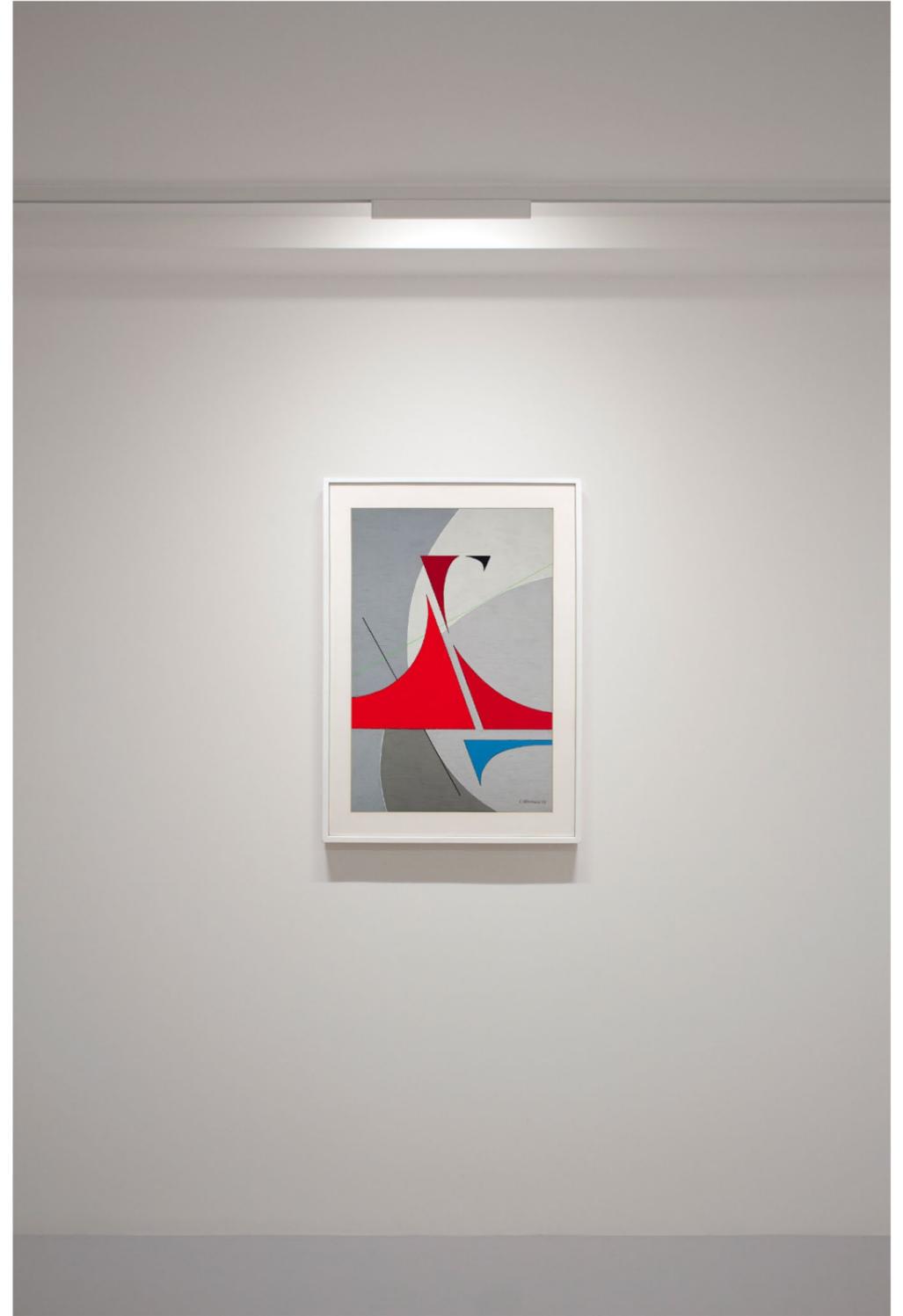
Luigi Veronesi, *Studio per spazio 12*, 1970, tempera on cardboard, 45x30 cm
(price: 3.500,00 €)

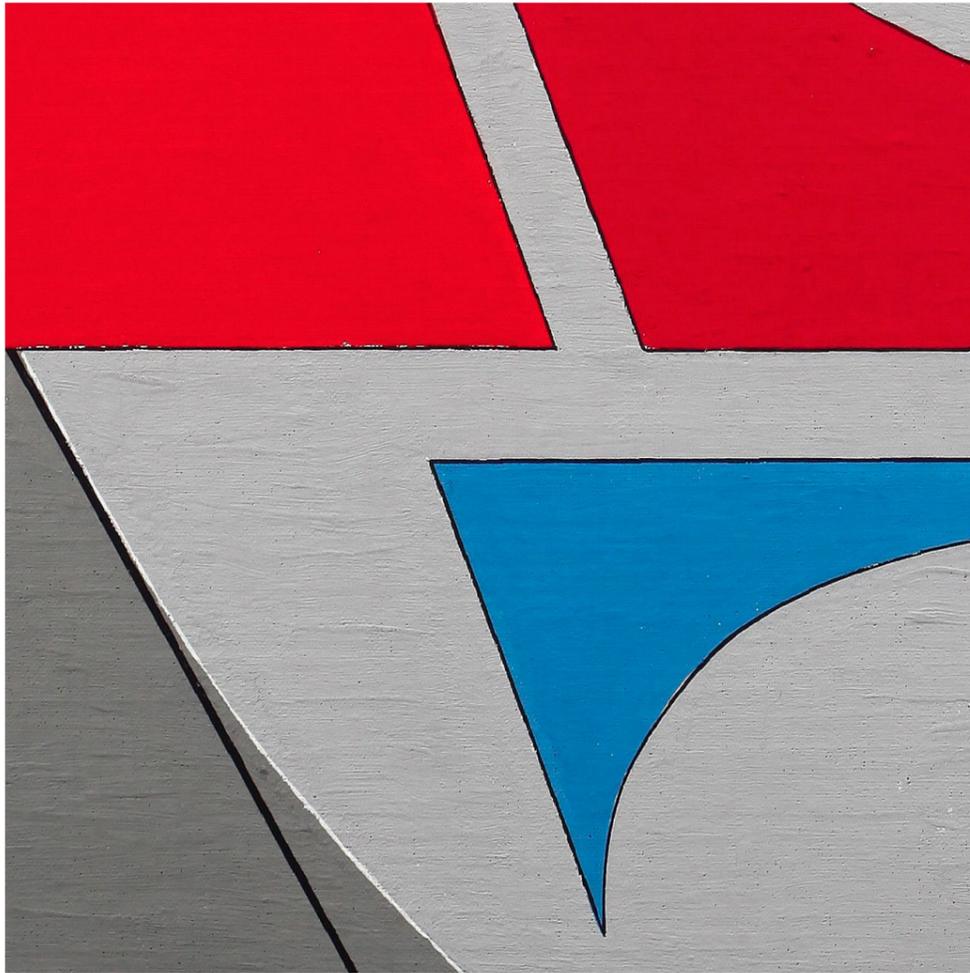






Luigi Veronesi, *Composizione M2*, 1971, tempera on masonite, 60x40 cm
(price: 9.000,00 €)

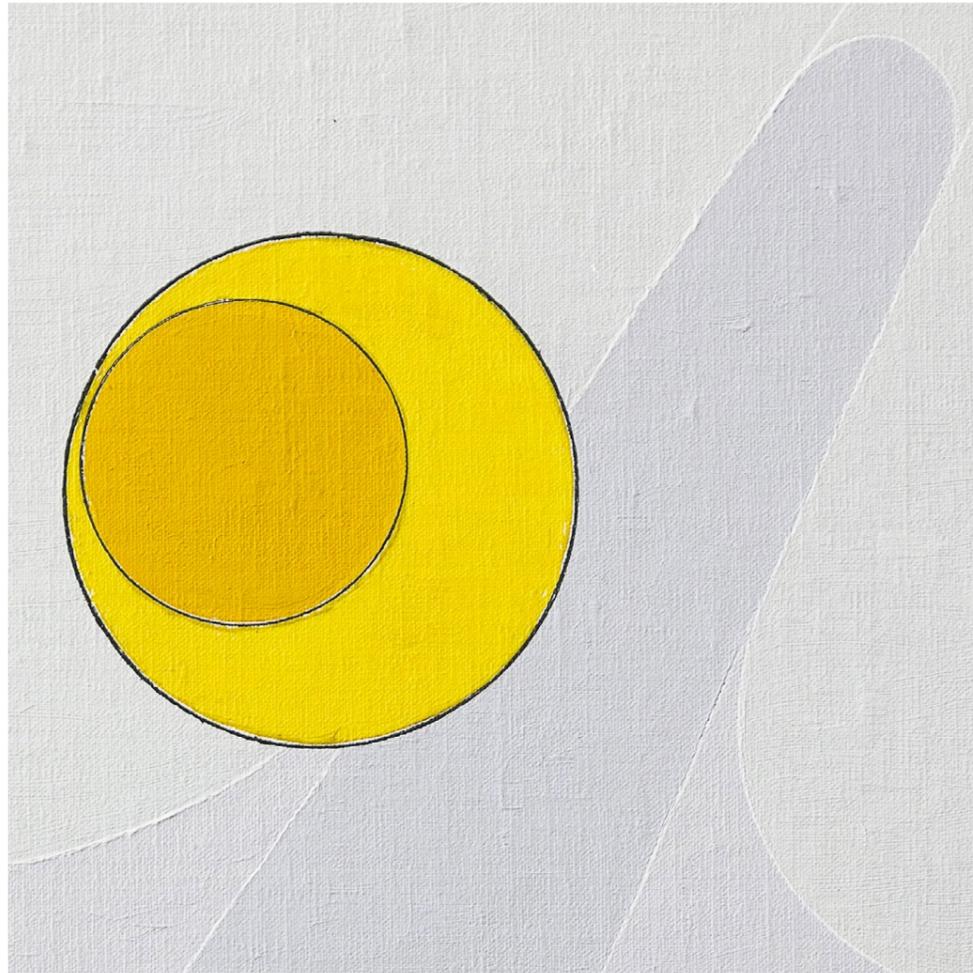






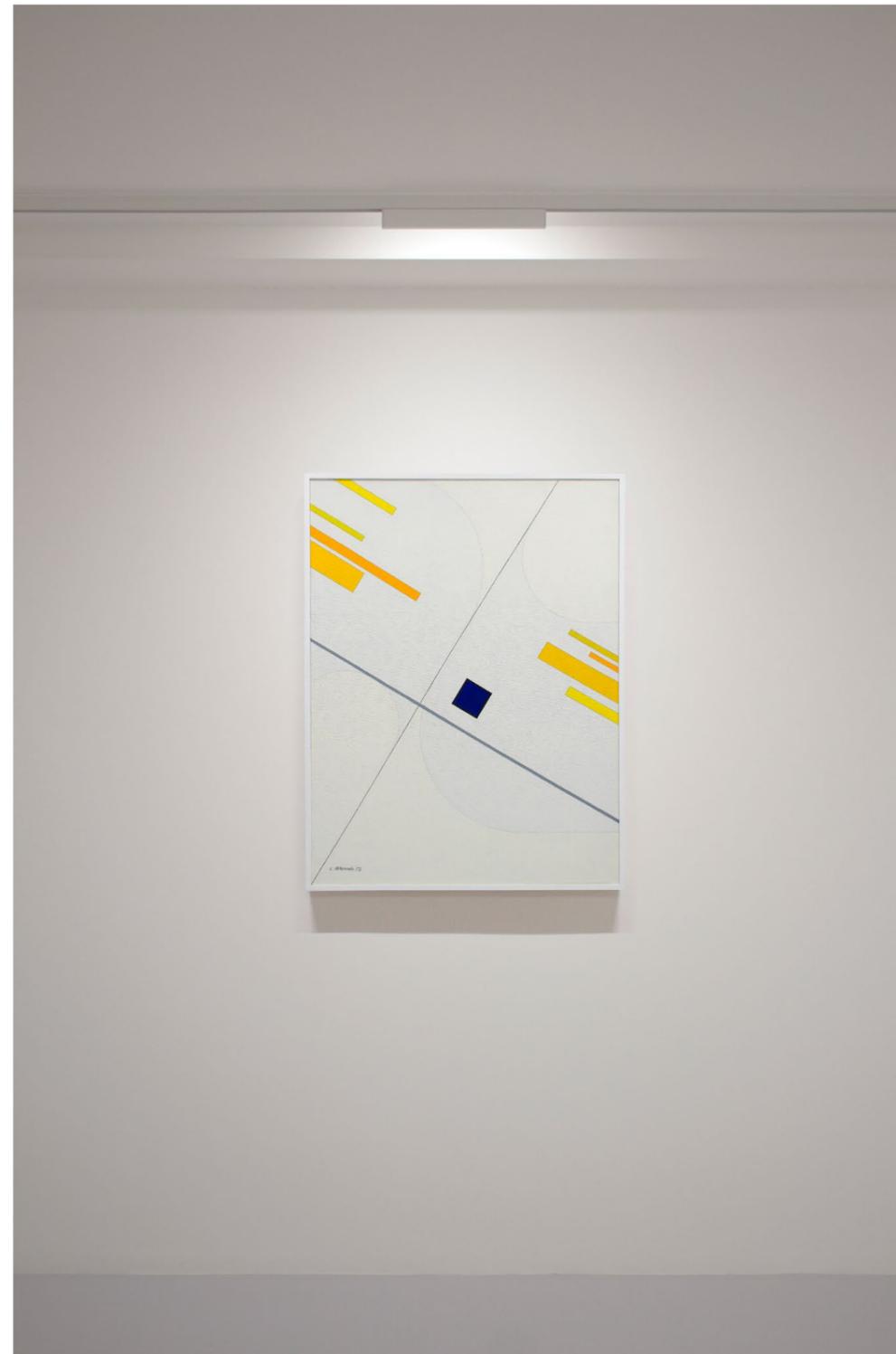
Luigi Veronesi, *Costruzione C2*, 1972, oil on canvas applied on masonite, 67x46 cm
(price: 8.000,00 €)



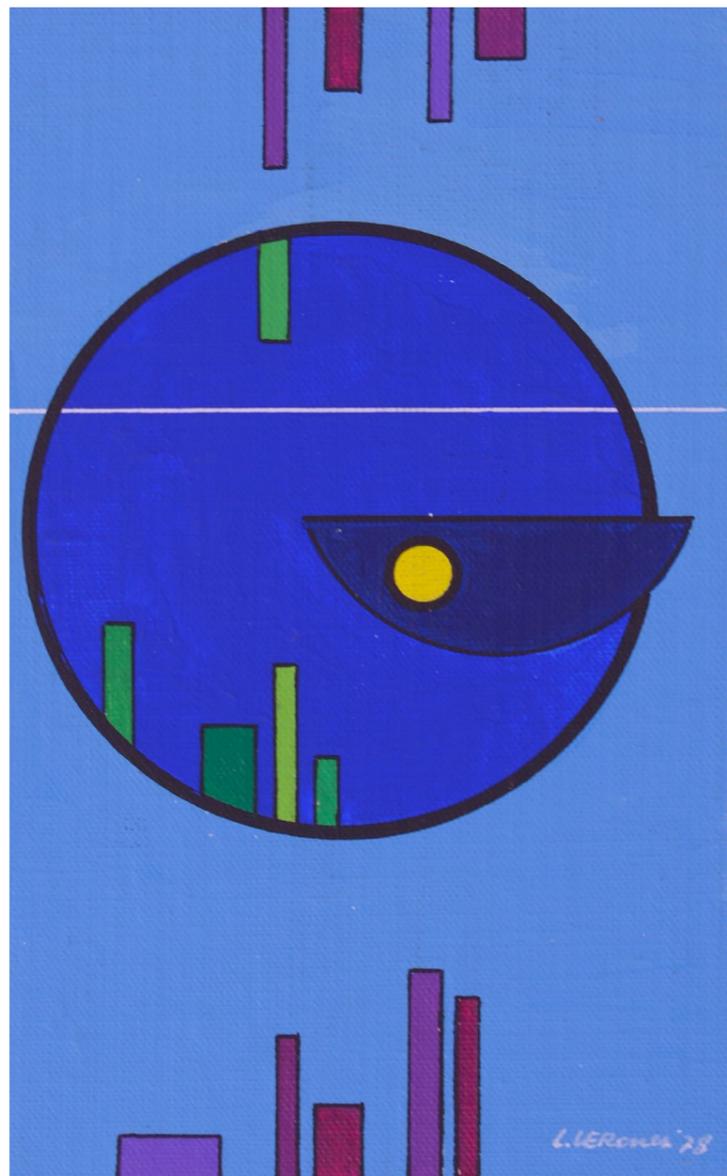




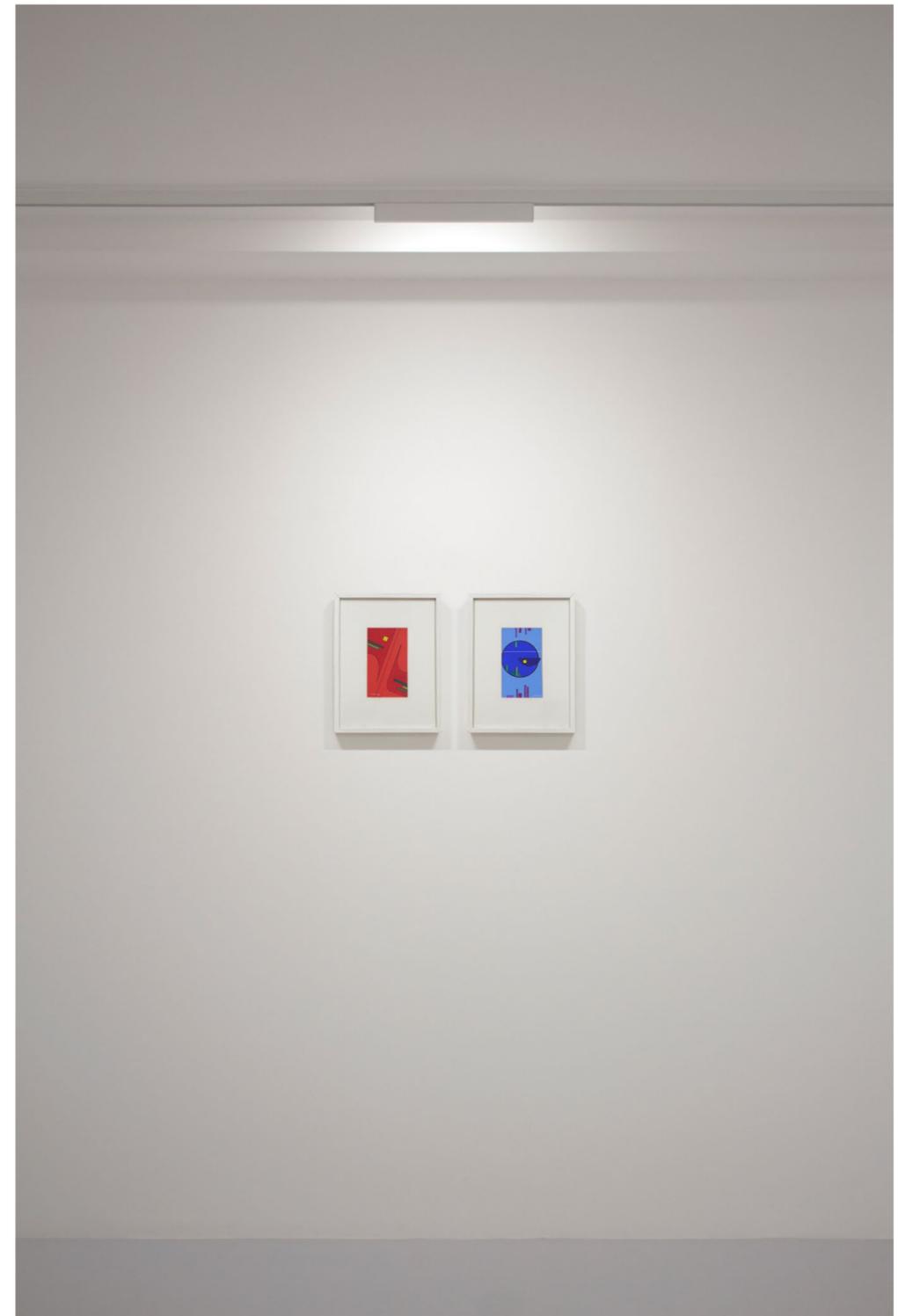
Luigi Veronesi, *Costruzione Epsilon Variante 4*, 1975, oil on canvas, 80x60 cm
(price: 12.000,00 €)

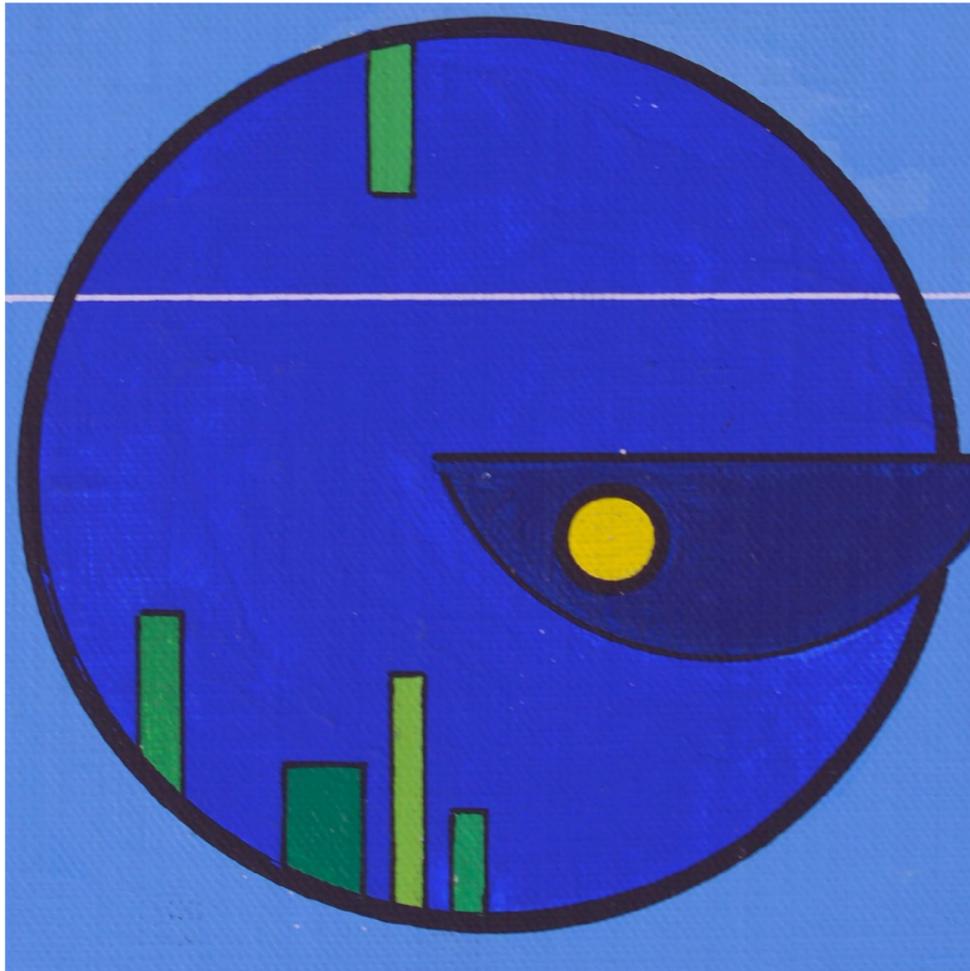


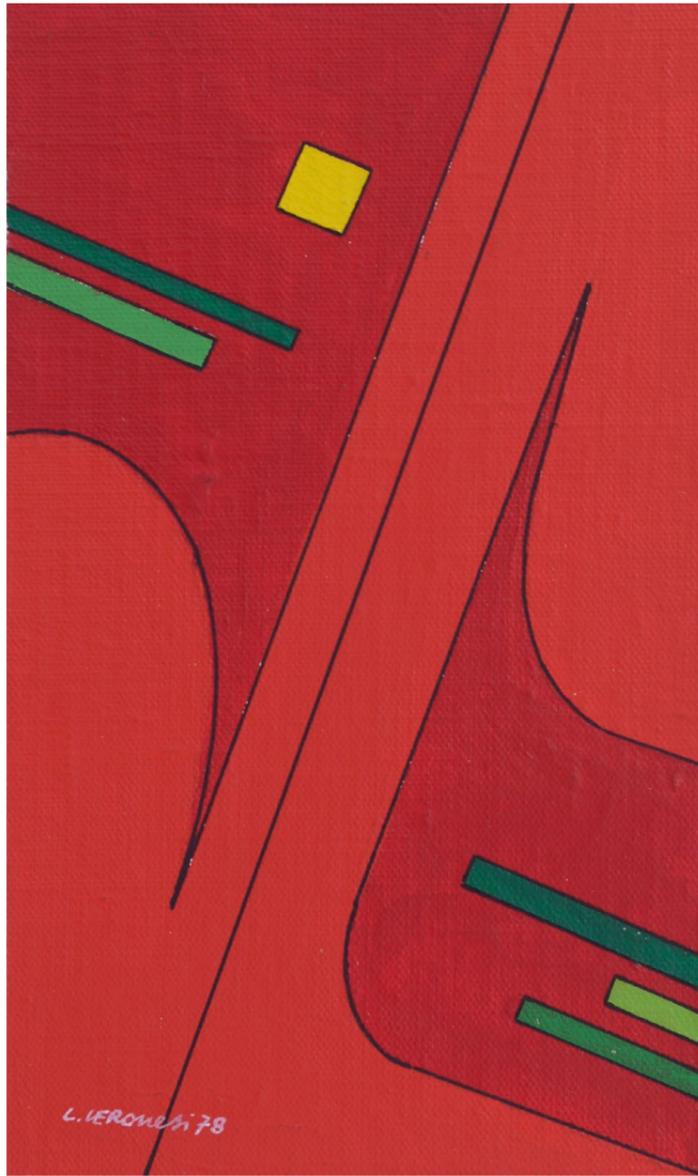




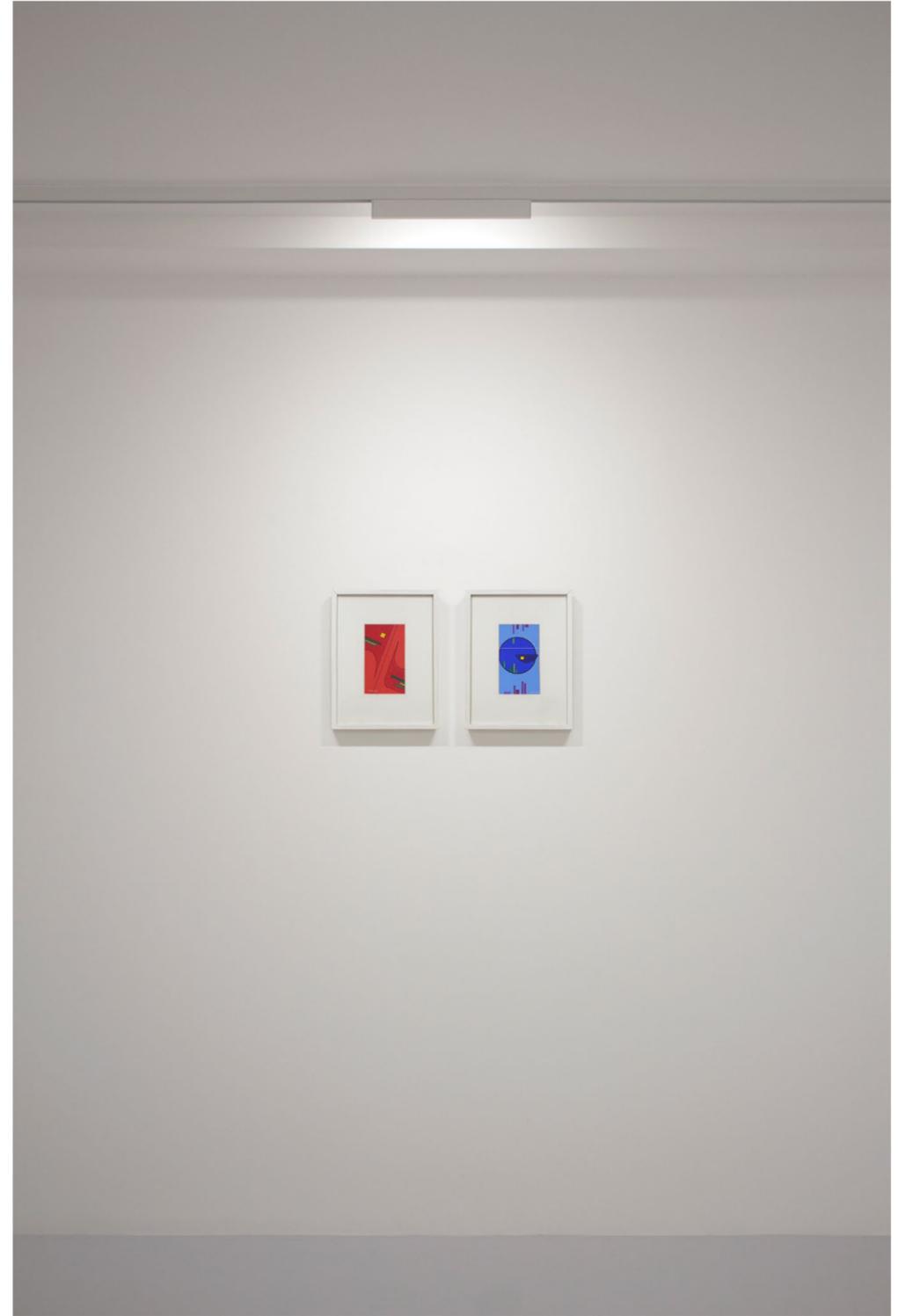
Luigi Veronesi, *Composizione MI 4*, 1978, acrylic on canvas, 23x18,5 cm (16x9,5 cm)
(price: 3.500,00 €)

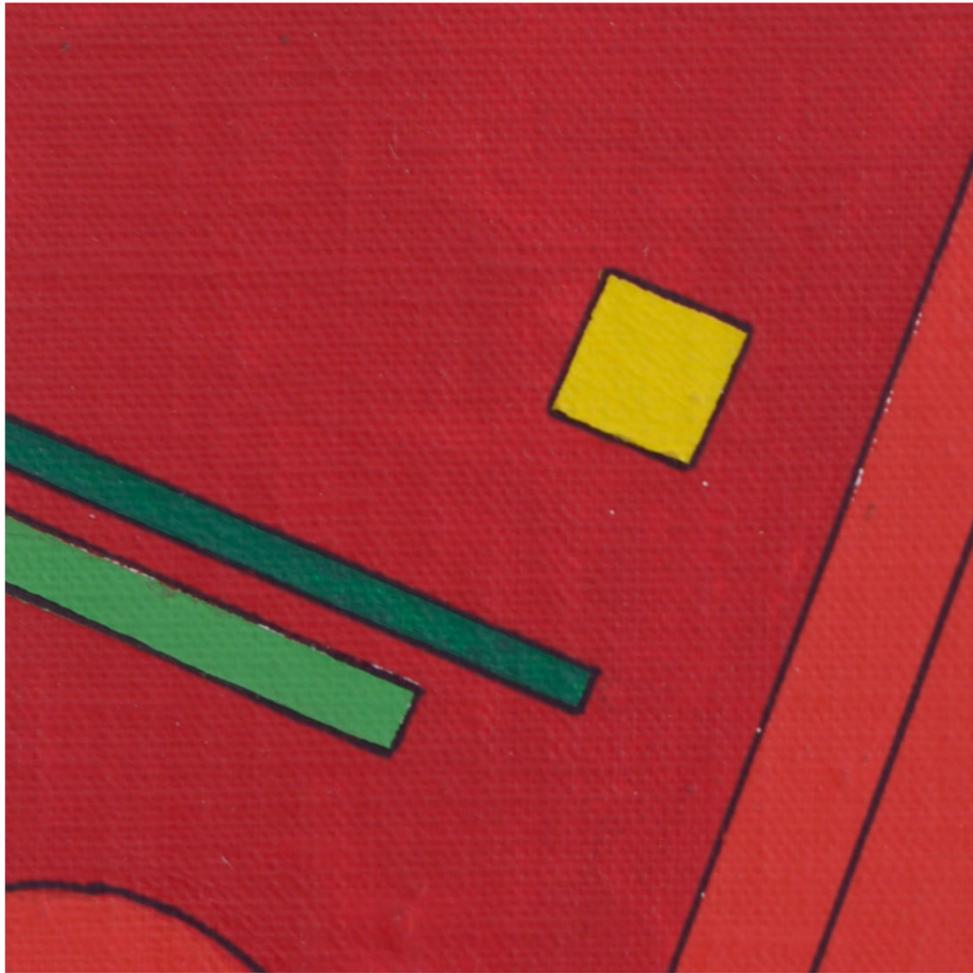






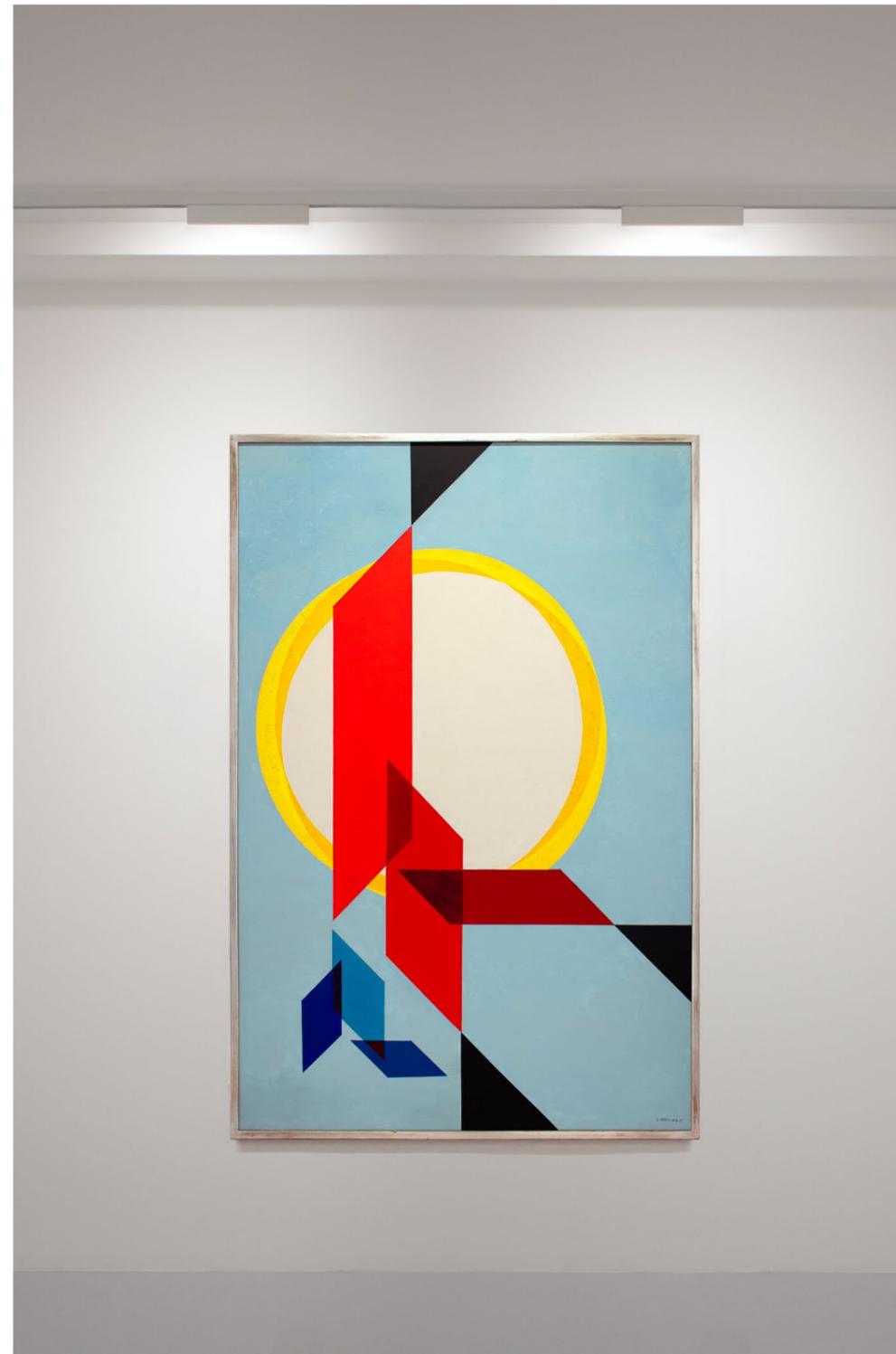
Luigi Veronesi, *Composizione MI 6*, 1978, acrylic on canvas, 23x18,5 cm (16x9,5 cm)
(price: 3.500,00 €)







Luigi Veronesi, *Costruzione KF 14*, 1991, oil on canvas, 180x120 cm
(price: 48.000,00 €)





GALLERY INFO

Gallery name: 10 A.M. ART
Email: info@10amart.it
VAT number: IT09284360964
City: Milan
Address: Corso San Gottardo, 5
Postal code: 20136
Country: Italy
Telephone: +39 0292889164
Mobile phone: +39 3336115612
Directors: Christian Akrivos, Bianca Maria Menichini
Web: www.10amart.it
Gallery created date: 2014

GALLERY BIO

10 A.M. ART was established in Milan in 2014 by Bianca Maria Menichini and Christian Akrivos. After years of activity in its historical premises in Via Barrili, in 2018 it moved to its new venue in Corso San Gottardo 5. The new location, a multifunctional space of 300 sq. m. in the heart of the Navigli area, was designed to host large-scale projects and Special Projects devoted to the development of the gallery's exhibition programme and its inquiries into the relationship between art, experimentation, and design. Currently 10 A.M. ART's analysis is concentrated on the work of artists' whose research is based on an evocation of perceptive potential, whether stimulated by form, movement, light, colour, or by mathematical programming. The shows organised are often accompanied by bilingual catalogues published by the gallery, with exclusive essays by internationally known curators. There are also collaborations with important museums.

10 A.M. ART collaborates directly with the artists or with their heirs and the foundations/archives that represent them, in order to develop a primary market and to promote their reputation through exclusive projects.

10 A.M. ART has been collaborating since 2017 with the Luigi Veronesi Committee, the body authorised to issue authentications for the works by the artist. The gallery is the logistic headquarter of the Committee too. Over the years, 10 A.M. ART collaborated on exhibitions of the represented artists and established relationships with important international museums and foundations, including: Centre Pompidou, Paris, FR; Tate Modern, London, UK; Nicoletta Fiorucci Foundation & Collection, London, UK; Estorick Collection of Modern Italian Art, London, UK; Peggy Guggenheim Collection, Venice, IT; Museo del Novecento, Civici Musei di Milano, Milan, IT; Galleria Nazionale d'Arte Moderna, Rome, IT; Museum Haus Konstruktiv, Zürich, CH; MAMCO, Genève, CH; Musée Cantonal Des Beaux-Arts, Lausanne, CH; Albertina Museum, Vienna, AT; Mumok Museum Moderner Kunst Foundation Ludwig, Vienna, AT; Neue Galerie am Landesmuseum Joanneum, Graz, AT; Museum Ritter, Waldenbuch, DE; MACBA Museo de Arte Contemporáneo, Buenos Aires, AR and Chrysler Museum of Art, Virginia, US.

GALLERY ARTISTS

Elisa Alberti (Kiel, 1992)
Marina Apollonio (Trieste, 1940)
Mario Ballocco (Milan, 1913 - 2008)
Ennio Ludovico Chiggio (Naples, 1938 - Padua, 2020)
Claudio D'Angelo (Tripoli, 1938 - Ascoli Piceno, 2011)
Sandro De Alexandris (Turin, 1939)
Lucia Di Luciano (Syracuse, 1933)
Franco Giuli (Cerreto D'Esi, 1934 - Fabriano, 2018)
Franco Grignani (Pavia, 1908 - Milan, 1999)
Almir da Silva Mavignier (Rio de Janeiro, 1925 - Hamburg, 2018)
Helga Philipp (Vienna, 1939 - 2002)
Giovanni Pizzo (Veroli, 1934 - Rome, 2022)
Tilde Poli (Bergamo, 1924 - 2006)
Esther Stocker (Schlanders, 1974)
Luigi Veronesi (Milan, 1908 - 1998)



10 A.M. ART – Amart Gallery S.r.l.
Corso San Gottardo, 5 – 20136 Milano
Tel. +39 0292889164
info@10amart.it – www.10amart.it
P.IVA/ C.F. 09284360964