

BIOGRAPHY

Ennio Ludovico Chiggio (Naples, 1938 - Padua, 2020).

He studied off-and-on at the Accademia di Belle Arti and the architectural faculty in Venice.

In 1957 he began to paint, using ink on paper and tempera on cardboard in order to make works inspired by the Informale movement.

In 1958 he came into contact with a group of young artists from Padua, with whom he frequented the courses held in the studio of professor Travaglia, and in 1960 he was one of the five members of the Gruppo Enne.

In 1961 there began to be held exhibitions in Studio Enne in Via San Pietro, Padua, where there were periodically shows of all the components of the group.

He devoted himself to reading the essays by John Dewey and refined the construction of small objects in black cardboard, folded and cut to form anti-pictorial structures; this marked his definite move away from the Informale movement artists. He also became interested in visual poetry and in photographic Concretism, areas that inspired the thematic-didactic activity of the Studio Enne, and through which it was intended to transform cultural information into a movement of group consciousness and of social awareness.

Together with the Gruppo Enne he took part in the show "Arte Programmata", presented by Umberto Eco in Milan, Venice, and Rome in 1962, and in Trieste in the following year. Furthermore, the show was proposed in 1964 at the Royal College of Art, London, and at the Loeb Student Center, New York.

In 1963 he was present with the Gruppo Enne in the shows "Oltre la pittura oltre la scultura", hosted by the Cadario gallery in Milan and the La Bussola in Turin, the crucial "Gruppo N" at Studio F in Ulm, Germany, and at the 4th international biennale in San Marino where the Enne and Zero groups were awarded the first prize.

In 1963-1964 he took part in "Nuove Tendenze 2" at the Fondazione Querini Stampalia, organised after the second edition of "Nove Tendenze", an event in which the Gruppo Enne participated in 1961, 1963, and 1965 in Zagreb, and which Chiggio considers a formative experience fundamental for the exchange of information with international artists.

In 1964, at the 32nd Venice Biennale, Chiggio presented the electronic elaboration "Ambiente sonoro", produced in collaboration with Teresa Rampazzi. In May 1965, together with Rampazzi, Serenella Marega, and Memo Alfonsi, he founded the experimental phonological group NPS (Nuove Proposte Sonore) for the production of sound objects with electronic and synthesised music. In the same year this group took part in the first audition of electronic music organised by the Galleria La Chiocciola, Padua.

In 1967 he presented some sound objects at the "Gruppo N" anthology at the Museum Sztuki Wlodzi, Lodz. He came into contact with the components of Pietro Grossi's Florentine musical studio S2FM, as well as those of the electronic music studio of Enore Zaffiri in Turin, and he continued coherently an activity linked to avant-garde European music workshops until 1977.

In the 1960s Chiggio began to study body kinesis, the planning of environments, and industrial design, in harmony with the interests of some of the components of the Gruppo Enne.

In 1973 he became a member of the board of directors of the Milan industrial design association and, from 1975 to 1991, he curated the image of national and foreign businesses.

From the 1970s to the 1980s he made works in which there geometrically alternated red and white fields in order to induce the eye of the viewer to meditate on the visual instability of perceived solids.

From 1978 to 1989 he was professor of industrial planning and aesthetics at the Accademia di Belle Arti in Venice. In the same period he opened in Padua, together with Giulia Laverda, the TOT gallery, and he was involved with installations and researches into recreational language for the TATA group, founded by him and that involved, among others, the critic Ernesto Luciano Francalanci.

In Padua in 1996 he opened the multi-media research workshop Embtool where, in collaboration with Alberta Ziche and Claudia Chiggio, he made short films about architecture and art; he continued with his computer musical researches on a PC where he developed projects inspired by the relationship between the most recent mathematical models and artistic expression.

At sixty years old he frequented the faculty of literature and philosophy at Padua University for more than a year. During this period he prepared his unpublished essay Quodlibet and the philosophical literature notebooks Insight ed Exit.

The curator of various national and international exhibitions, between 2008 and 2009 he participated in the group show "Bit International - Nove Tendenze - Computer and Visual Research, Zagreb 1961-1973" at the Zentrum für Kunst und Medientechnologie in Karlsruhe.

In 2009 he took part in the fourth edition of the Prague Biennale with the Gruppo Al.Chi.Mas+X, a group that made use of eclectic geometries.

In February 2011 the Gruppo, then consisting of Alviani, Chiggio, Massironi, and Landi, and followed on the computer by Alberta Ziche, opened the show "Confronti visivi" at the Galleria Daniele in Padua. Dating from 2011 is the anthological show "Dislocamenti Amodali" held at the San Gaetano cultural centre in Padua.

SELECTED RECENT EXHIBITIONS

2012

Ghosts in The Machine, New Museum of Contemporary Art, New York, US
Arte Programmata e Cinetica, Galleria Nazionale d'Arte Moderna, Rome, IT

2013

Percezione e Illusione, Arte Programmata e Cinetica, MACBA Museo de Arte Contemporáneo, Buenos Aires, AR
Percezione e Illusione, Arte Programmata e Cinetica, MACLA Museo de Arte Contemporáneo Latinoamericano, La Plata, AR
The Art of Light and Movement in the Marli Hoppe-Ritter Collection, Museum Ritter, Waldenbuch, DE

2014

Le Nuove Tendenze. Rivelazioni di un'arte percettiva e sensoriale, costruttiva e interattiva, Galleria 10 A.M. ART, Milan, IT
Ennio Ludovico Chiggio, Alternanze Instabili 1959-2014, Galleria 10 A.M. ART, Milan, IT
Global Exchange, Astrazione Geometrica dal 1950, MACRO Museo d'Arte Contemporanea Roma, Rome, IT
Occhio Mobile: Lenguajes del arte cinetico italiano anos 50-70, Corporacion Cultural Las Condes, Santiago of Chile, CL
Arte Cinetica, Museo di Santa Giulia, Brescia, IT
Kinetic Art, Yamanashi Prefectural Museum of Art, Kofu, JP
Arte Cinetica e Programmata in Italia 1958-1968, Sompō Japan Museum of Art, Tokyo, JP
Occhio Mobile: Lenguajes del arte cinetico italiano anos 50-70, MAC Museo de Arte Contemporáneo, Lima, PE

2015

Occhio Mobile: Lenguajes del arte cinetico italiano anos 50-70, CAC Centro de Arte Contemporáneo, Quito, EC

2016

Pokrenuto Oko, MUO Museum of Arts and Crafts, Zagreb, HR
Eye Attack. Op Art and Kinetik Art 1950 - 1970, Louisiana Museum of Modern Art, Humlebæk, DK
Olhar em Movimento, Istituto Tomie Othake, San Paolo, BR
Kunst in Europa 1945-1968, ZKM | Zentrum für Kunst und Medientechnologie, Karlsruhe, DE
Oscillazioni Percettive - Ennio L. Chiggio / Edoardo Landi, Galleria Santo Ficara, Florence, IT

2017

Dinamica Economica: viaggio nell'arte ottico cinetica, Galleria Valmore studio d'arte, presso Four Partners, Milan, IT
Lumen. Ennio Ludovico Chiggio, Galleria Rossovermiglio, Padua, IT

2018

100% Italia. 1915-2015 Cent'anni di capolavori, Museo Ettore Fico, Turin, IT

2019

Italia Moderna 1945-1975. Dalla Ricostruzione alla Contestazione, Fondazione Pistoia Musei, Palazzo Buontalenti, Pistoia, IT
Diálogos entre sentidos. Un viaje de la abstracción perceptual entre América y Europa, Museo del Canal Interoceánico, Panamá, PA
Dinámicas sobre papel, Marión Gallery, Panamá, PA
Ennio Ludovico Chiggio. Modalità provvisorie - Sintesi percettive e pratiche discorsive, Galleria 10 A.M. ART, Milan, IT

2020

'900 italiano. Un secolo di arte, Museo Eremitani, Padua, IT

2021

Reflections. Dino Gavina, l'arte e il design, Galleria Nazionale d'Arte Moderna, Rome, IT
Déplacements, Marina Apollonio, Ennio L. Chiggio, Edoardo Landi, Manfredo Massironi, Grazia Varisco, Espace Meyer-Zafra, Paris, FR

2022

L'occhio in gioco. Percezione, impressioni e illusioni nell'arte, Palazzo Monte di Pietà, Padua, IT
Curva e retta. La linea nelle ricerche astratto-cinetiche italiane, Galleria 10 A.M. ART, Milan, IT

2023

Salto nel vuoto. Arte al di là della materia, GAMeC - Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo, IT

Ennio Ludovico Chiggio, Franco Grignani, Esther Stocker, Galleria 10 A.M. ART - Vetrina BPM, Pietrasanta, IT

WORKS IN PUBLIC COLLECTIONS

MACBA Museo de Arte Contemporáneo, Buenos Aires, AR

Museum Sztuki, Lodz, PL

Museum Ritter, Waldenbuch, DE

Museum im Kulturspeicher, Würzburg, DE

VAF-Stiftung, Frankfurt, DE

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

Cantiere del '900, Collezione Intesa San Paolo, Milan, IT

Galleria Nazionale d'Arte Moderna, Rome, IT

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

Museo Umbro Apollonio, San Martino di Lupari, IT