BIOGRAPHY

Regina Cassolo is born in Mede (province of Pavia) on 21 May 1894. Her father Angelo Cassolo runs a butcher's shop together with his wife Rosa Poggi until his death in 1900, after which Rosa continues to run the shop and to bring up her two daughters.
Regina, whose middle name was Prassede, studies at the college of the Canossian nuns in Pavia, where she cultivates her interest in music from the age of ten. She then attends the Brera Academy, before honing her art with the Turin-born sculptor Giovanni Battista Alloati. Her apprenticeship with Alloati, a friend of Giacomo Balla and Fillia, teaches her the importance of rigour and discipline in drawing, as well as providing vital experience of the art of sculpture.

1921
Marries the painter Luigi Bracchi and moves to no. 3 Via Rossini in Milan, where she will live for the rest of her life apart from brief stays in Paris, Mede and Valtellina during the Second World War.
An oil portrait of Regina on the balcony of their home is painted by her husband in 1922, while the following curious description of the building in Via Rossini, the home of many artists, is written in 1958: "There are not so many artists living here now, but still more, perhaps, than in any other residential building in Milan: Castagneto, Corradi, Nizzoli, the sculptor Conti, Clerici and an unusual married couple, unusual because he is a painter while she is a sculptor, and they are poles apart, or almost, in their conception of art: he, Luigi Bracchi, is a figurative painter, while she, Regina, is an abstract sculptor, who played an important role in the history of futurism. And everywhere the same simplicity, the same poetry: the easel, the brushes, the plaster, the chisel, a table that serves as a writing desk and dining table, the bed, the telephone. And all around peace, while not far away trams rattle and cars race by (…)."

1925-1928
Regina recalls 1925 with a concise note: "First figurative sculptures, marblebronze" With a series of portraits in plaster and bronze and a self-portrait in marble, her earliest sculptural output is marked by a realist style, reminiscent in some ways of Maillol with its attention to the values of the surface. Also belonging to this period are several bas-reliefs or sculptures in full relief in plaster of animals in groups or pairs (fawns, geese, herons), which reveal an approach to the natural world that eschews portraiture, the sculptural translation of the lightness of drawing. Luciano Caramel has dated her interest in Brancati, evident in several small heads characterized by a formal synthesis and the absence of realistic features, to as early as the second half of the 1920s. In 1928 she takes part in the 'I Mostra regionale d'arte lombarda' at La Permanente in Milan: shown in Room 4 are the bronze works *Head of a Boy* (1925) and *Popolana* (*Working-class Woman*, ca. 1925 c), a sort of "mask" that reveals the artist's intention to empty the masses and volumes, albeit still retaining an element of realism in its modelled shape.

1931
The exhibition with her husband Luigi Bracchi, held at the Galleria Senato in Milan from 27 March 1931, reveals a new direction compared to the works shown three years earlier at La Permanente: as well as sculptures from her first period in plaster and bronze, Regina presents her new sculptural inventions in aluminium, tin, celluloid, and wax, for a total of 22 drawings and sculptures. It is thus possible to date to March 1931 or earlier sculptures such as *Girl* (1930, tin); *Academic* (*Portrait of Marinetti*, 1930, tin); *Beach* (*Bathers*, 1930, aluminium); *The Provincial Lady* (*19th-century Lady*, 1930-31, aluminium); and *Dancer* (1930, aluminium).
In its themes the exhibition reveals a leaning towards several contemporary "types" of female or male figures, portraits of children, the world of birds, and the charm of dance; Regina has arrived at a dematerialization of sculpture marked by formal synthesis thanks to the assimilation of the futurist aesthetic of Fillia and Mino Rosso, the cubist forms of Archipenko, and finally the calibrated anti-sculptural play of Gonzáles; there are also important parallels with the aluminium figures of Marcello Nizzoli from the same period; also worthy of note are the experiments with coloured celluloid with which the artist creates a version of *Girl* (1930, blue celluloid), shown at the 1931 exhibition and then lost. Regina's work immediately catches the attention of Edoardo Persico, who publishes two articles about her in *Casabella*, and of Fillia, who promises to involve her in the Turin futurist movement.
On 17 October of the same year the Galleria Pesaro of Milan hosts the important exhibition 'Mostra futurista di Aeropittura e di scenografia', curated by Marinetti, with the publication in the catalogue of the *Manifesto dell'aeropittura* that paves the way to the formation of a Milanese group.

1932-1933
Executes significant works such as *Sofa* (*Rest*, 1932, tin); *The Poet and Nature* (1932, multi-material); *Portrait of My Nephew* (1932-33, aluminium); *Young Girl with Plaits* (*Girl with Plaits*,1932-33, aluminium). In 1932 she begins to take an interest in the Aeropainting movement, also following the publication in February of Prampolini's Manifesto in the first issue of Fillia's *La Città Nuova*; her interest is confirmed by the presence in her library of a small volume by Fillia on Futurism.
In June 1933 she is invited by Marinetti to the important collective exhibition 'Mostra futurista in onore di Umberto Boccioni' (Milan, Galleria Pesaro, 15 June 1933), an exhibition that marks her adherence to the futurist group, with the work *Sofa*, already published by Persico in *Casabella* in 1932 and reproduced in the

pages of *Il Popolo d'Italia*, together with *Adventure in a Pink Sky*, a multi-material composition by Bruno Munari. The exhibition is accompanied by the "circuit of poetry" for the election of the champion poet of 1933: the winner is Pino Masnata, who dedicates his poems to the artist: "To the Regina (queen) of a people of tin from the subject and poet Pino Masnata". She takes part in the 'Piccola mostra di aeropittori milanesi' (Milan, Libreria Bolaffio, 6-15 July), with Munari, Ricas, Andreoni, Duse, Manzoni, Furlan, Scaini, Boschini, Asinari, Frisone, and Negri and at the end of the year is invited by Albano (Rossi) to the 'Mostra di Aeropittura' at the Circolo Nazario Sauro (5-19 December) on the occasion of the 'Quindicina futurista', with the multi-material work *Polenta and Fish* (1933). Her multi-material output (subsequently destroyed by the artist), which also includes the subsequent *Happy Tree* (1933), is a lyrical interpretation, with hints of dadaism, of the free experimentation of futurism.

1934-1936

Takes part in the exhibition 'Scelta di futuristi venticinquenni. Omaggio dei futuristi venticinquenni al venticinquennio del futurismo', at the Galleria Tre Arti di Milano (5-18 March 1934), signing the *Manifesto tecnico dell'Aeroplastica futurista* together with Bruno Munari, Gelindo Furlan, Carlo Manzoni, and Ricas. With a letter of 12 March 1934 Fillia, the curator of the futurist room at the 19th Venice Biennale, invites Regina with two groups of "aerosculptures", labelled as "Group A" and "Grroup B" in the catalogue under the common denominator "aerosensibility" (*Sofa*, *Beach*, *Dancer*, *Girl, Academic*, and *The Provincial Lady*, all from 1930 and 1931).
During the summer, on 4 August, the organizing committee of the 'Prima Mostra Nazionale di Plastica Murale' at Palazzo Ducale in Genoa (Prampolini, Fillia and De Filippis) invites Regina to the exhibition; in 1935 she takes part in the 2nd Rome Quadriennale (5 February-31 July) with *The Little Italian Girl* (1935), a sculpture of considerable size that paves the way to works whose titles refer more explicitly to the concepts of aerosculpture and the theme of machines, such as *The Aviator's Lover* (1935, aluminium), *Aerosensibility* (1935, aluminium) or the series devoted to ports (*Port no. 1* and *Port no. 2*), all of which would later be shown at the 20th Venice Biennale (1 June-30 September 1936); in 1936 she also collaborates with the Arcimboldi avantgarde theatre, and continues with her constructions in metal that she presents at the 6th Milan Triennale in the 'Mostra Internazionale di Scenotecnica Italiana', curated by Enzo Ferrieri and Luciano Remo: reproduced in the catalogue are "*Journey to the Pole* (set design); *The Woman and the Flower* (metal mask); *Magic of the Stratosphere* (metal mask); *Abyssinian Women* (metal mask); *Charm of Innocence* (metal mask)". These experiments with set design influence the significant work *The Land of the Blind Man* (1936, aluminium), to which she devotes special care in the preparatory sketches, abandoning aerofuturist themes: the work is a composition in aluminium that becomes the subject of an abstract short film made by Regina for the 'I Concorso Internazionale di cinematografia scientifica e turistica', at Villa Olmo in Como (September). Albano (Rossi) and Rosa Menni Giolli begin to take an interest in her work.

1937-1940

Continues her abstract research, inspired by the work of Balla, accentuating the two-dimensional effect of the compositions in aluminium with works such as *Tower* (1937, aluminium), a construction with wings and intersecting planes whose only figurative reference lies in the title.
During 1937 she moves for a while to Paris with her husband, also on the occasion of the Expo; she comes into contact with André Breton and Leonce Rosemberg, who offers her a contract in his gallery, L'Effort Moderne, which Regina turns down to return to Milan; in 1938 she takes part in the 'Mostra di Aeropittori futuristi' at the Galleria del Milione (9 February) and in the summer she is invited to the 21st Venice Biennale, where she presents several aerosculptures together with Mino Rosso, including *Synthesis of a Sailing Ship from Above* (aluminium); in 1939 and in 1940 she becomes increasingly disillusioned with Marinetti's movement, which leads to her token participation in the collective exhibitions and to new versions in iron of works originally conceived in aluminium. This happens at the 3rd Rome Quadriennale (February-July 1939), where she presents a larger version in iron of *Torre*, and at the 22nd Venice Biennale with *Simultaneous Mask* (*Aerosculpture*, 1939, iron) and *Abyssinian Women* (1939, iron). Prampolini includes Regina's work in the volume *Scenotecnica*, published in the *Quaderni della Triennale*.

1941-1950

In the 1940s Regina keeps much to herself, spending this period with her husband in Mede and in Valtellina. Far from her studio in Milan, she is more or less forced to return to drawing and abandons metal structures. She designs and shapes the bas-reliefs for the family chapel.
In 1945, after the end of the war, she returns to Milan. Her studies of flowers during the time spent in Mede, often coloured with unusual materials such as leaf sap and rubbed petals, are turned into sculptures in plaster and marble, becoming abstract plastic forms, in a process of synthesis that aims to reproduce the formative mechanisms of nature. Form is simplified and freed in balanced, harmonious compositions. Regina returns to sculpture in plaster, now reinforced, in biomorphic works, the fruit of her study of the internal structure of flowers: *Modulations* (1946, plaster), *Spatial Sculpture* (*Concrete Sculpture*, 1947, plaster), *Portrait of Mariuccia Rognoni* (1948, plaster), *Concrete Sculpture* (*Flower with Three Petals*, 1949, plaster). In January 1947 Regina visits the exhibition *Arte astratta e concreta* at Palazzo Reale in Milan and witnesses the resulting formation of the Milanese concretist group.

1951

Joins the Movimento d'Arte Concreta (MAC), perhaps encouraged by Bruno Munari, with whom she had been friends since the time of her futurist years, and Gianni Monnet. Her solo exhibition at the Libreria Salto (5-19 January), presented by her husband Luigi Bracchi, confirms her membership of the group: the exhibition aims to underline the connection between the sculpture *Aerosensibility* (1935) and the biomorphic works of the late 1940s, such as *Spatial Sculpture* (*Concrete Sculpture*, 1947, plaster), *Concrete Sculpture* (*Flower with Three Petals*, 1949, plaster), and several drawings marked by a more rigorous geometrical abstractism.

With a view to returning to the non-figurative output of the pre-war period, Regina is among the artists present at the exhibitions 'I primi astrattisti italiani 1913 -1940', at the Galleria Bompiani (20 March), and 'Gli artisti del MAC' (7-16 April), where she presents *Concrete Sculpture* (1950, plaster) and *Flower* (1951, plaster). She is involved by Marcello Nizzoli and Bramante Buffoni in the project "Il Bosco", designed for the 9th Milan Triennale in the section entitled "Abitazione", which reproduced the sensation of an abstract nature: shown on tall, slender pedestals are *Modulations* (1946, plaster); *Concrete Sculpture* (*Flower with Three Petals*, 1949, plaster); and Canary (bronze version). Based on the idea of the initial sculpture in celluloid of the early 1930s, she creates a work in celluloid formed of circular abstract forms, perhaps inspired by the abstract work of Balla, identifiable as *Structure* (with volutes and circles, 1951), shown on 13 October in the collective exhibition *Arte concreta* at the Galleria Bergamini, as can be deduced from a sketch on the back cover of *bollettino* no. 1 of *Arte concreta* (November 1951); at the same time she works on sculptures in plexiglas, with Mazzon and Munari, some sketches of which, once again of structures composed of circular forms, are published as "spatial forms in plastic materials" in *bollettino* no. 2 of *Arte concreta* (December 1951); Gillo Dorfles, Mario Radice, Enotrio Mastrolonardo, and Mario Ballocco discuss her work in various publications .

1952-1957

From 1952 her abstract research centres on "spatialist" sculpture, in the sense of a new awareness of the infinite cosmic dimension, with spatially arranged thread-like, rectilinear, or angular structures, like *Sputnik* (*Lines of Flight*, 1952, plaster); or with works based on more geometrical, often circular elements. From a technical point of view the most evident innovation lies in the structures in plexiglas shown on various occasions with Munari, like the important exhibition 'Materie plastiche in forme concrete' (Milan, Saletta dell'Elicottero, 11-31 January 1952).

In view of a possible collaboration with industry she takes part in 'Studi per forme concrete nell'industria motociclistica' (Milan, Saletta dell'Elicottero, 21 March-17 April 1952); she is then invited by Ballocco to the 'I Mostra delle arti e dell'estetica industriale' (Milan, 30th Fiera di Milano, April), which juxtaposes contemporary artworks with industrial products; she takes part in the main initiatives of the MAC like the 'Mostra dei pittori concreti di Milano e Torino' (Turin, Saletta Gissi, 15 November 1952); finally she presents *Disintegrated Sculpture* (1952, plexiglas) at the celebrated 'Mostra di dicembre' (Milan, Galleria Annunciata and Saletta dell'Elicottero, from 16 December 1952), on the occasion of which the *Manifesto del Disintegrismo* is published: the artist should "scatter the elements around the spectators. They must be able to enter physically into the work just as they enter a building or a landscape."

It was these developments, perhaps, that led Regina to create structures in plexiglas formed of elements hanging from invisible nylon threads, some assembled with wire, in a continuous play of transparency between brightly coloured modules and surfaces treated manually, often opacified; in this sense her sculptural imagination seems to allude to the possibility of inclusion in architectural settings, as shown by her involvement in the collective exhibitions organized by Studio B24, such as 'Collezione ambientata' (from 13 October 1953), or 'MAC-Espace: esperimenti di sintesi delle arti' (Milan, Galleria del Fiore, from 14 May 1955). Regina, in fact, joins the "MAC-Espace" with her friends, but her experience with the group comes to an end in 1957 with the 'I Rassegna nazionale di arte concreta' at the Galleria Schettini (from 30 March); alert as always to the developments of science and technology and attracted by the recent successes in space travel, in that year she renames some of her sculptures from the early 195os (*Flight Lines* becomes *Sputnik* and *Concrete Sculpture* becomes *Spatial Sculpture*).

1954-1974

With the end of her relationship with the MAC, Regina withdraws from the limelight, although she continues to follow the art scene in Milan; during this period she meets Piero Manzoni, whose work she admires, and is influenced by Arte Informale and Tachisme, as is evident in a series of drawings from the early 1960s. In addition to drawing and paper collage, an activity she has always pursued, she begins to produce works in plexiglas, which she calls "structures", based on a small number of more clearly geometrical elements.

This structural vision intensifies in the drawings from this period, characterized by abstract forms that emerge from a pattern of tightly-woven straight lines, sometimes etched; she often employs the technique of grattage on paper, and then also on plexiglas surfaces; from a spatial point of view, she develops more consciously compositions in the form of "little theatres", in which the colour, when present, is used with greater moderation and is more circumscribed. From 1963 her relationship with Carlo Belloli, a friend right from the time of Futurism and a visual poet, encourages Regina to compose a series of drawings devoted to the sound of bells, the prelude to the well-known series *The Language of the Canary* (1966), free-form visual poems whose transformation of language into signs and drawn words draws the attention of the professor of Cybernetics Silvio Ceccato; the years 1965 and 1966 are marked by drawings and sculptures in plexiglas on

the subject of “cosmonauts”, inspired by the historic space mission of the Russian astronaut Valentina Tereshkova.
In the second half of the 1960s the publisher Vanni Scheiwiller and his partner, the collector Gaetano Fermani, take a growing interest in Regina’s work: thanks to the efforts of the publisher and of a few friends, in the late 1960s and the early 1970s her work is rediscovered, with the publication of the first monographs (Scheiwiller, 1971). In 1969 she is invited to the celebration of the 60th anniversary of Futurism at the Biblioteca Civica of Milan and to the exhibition ‘Nuovi materiali, nuove tecniche’ in Caorle (July-August); in 1970 her work from the 1930s is re-assessed in the exhibition ‘Aeropittura futurista’ (Milan, Galleria Blu, May-June); two years later she is among the artists present at ‘Milano 70/70: un secolo d’arte’ at the Museo Poldi Pezzoli (Milan); her work begins to attract the attention of art historians such as Luciano Caramel, who curates the exhibition ‘L’esperienza dell’aero-spazio nella pittura contemporanea’ at the Galleria civica d’arte in Legnano (November 1972-January 1973).
Regina dies in Milan on 14 September 1974.

SOLO EXHIBITIONS

1928
I mostra regionale d'arte lombarda. Sindacato fascista Belle Arti, Palazzo della Permanente, Milan, IT

1951
Regina, Libreria Salto, Milan, IT

1955
***III Biennale di San Poalo del Brasile*, Museu de Arte Moderna de São Paulo, San Paolo, BR**

1975-76
Regina (1894-1974), disegni e sculture, Cooperativa di via Beato Angelico, Rome, IT

1976
Regina, una scultrice d'avanguardia, Centro Artistico Culturale G. Amisani, Meda, IT

1979-80
Regina (1894-1974), Galleria Civica d'Arte Moderna, Modena, IT

1980
Regina, Galleria Arte Centro, Milan, IT

1981
Regina, Galleria San Luca, Bologna, IT

1983
Regina, Galleria Arte Centro, Milan, IT

1985
Regina, Centro Comunale di Cultura, Valenza, IT
Regina (1894-1974). Sculture e disegni, Kooh-I-Noor Circolo Culturale, Milan, IT
Regina (1894-1974). Sculture e disegni, Galerie Loehr, Frankfurt, DE

1989
Regina. Disegni e sculture, Galleria Il Triangolo Nero, Alessandria, IT

1990
Regina, sculture carte disegni 1925-1974, Casa del Mantegna, Mantova, IT

1991
Regina, Castello di Sartirana Lomellina, Lomellina, IT
Omaggio a Regina, Centro De Gasperi, Milan, IT

1997
Regina, Galleria Triangolo Nero, Alessandria.

2008
Regina o l'avanguardia mentale, Solaria Arte, Piacenza, IT

2009
Regina, Spaziotemporaneo, Milan, IT

2010
Regina. Futurismo, arte concreta e oltre, Fondazione Ambrosetti Arte Contemporanea, Palazzo Pannella, Brescia, IT

2021
Regina. Della scultura, GAMeC - Galleria D'Arte Moderna e Contemporanea, Bergamo, IT

2026
Regina. Ipotesi di restituzione dell'universo. Disegni, studi, progetti su carta e sculture, Galleria 10 A.M. ART, Milan, IT
Munari e Regina. Le affinità concrete, Museo Nivola, Orani (Nuoro), IT

GROUP EXHIBITIONS

1931
Pitture di Luigi Bracchi e sculture di Regina, Galleria del Senato, Milan, IT

1933
Mostra futurista in onore di Umberto Boccioni, Galleria Pesaro, Milan, IT
Piccola mostra, Libreria Bolaffio, Milan, IT
Mostra di aeropittura, Circolo Nazario Sauro, Milan, IT

1934
Scelta di futuristi venticinquenni. Omaggio dei futuristi venticinquenni al venticinquennio del futurismo, Galleria Tre Arti, Milan, IT
***F. T. Marinetti, Mostra degli aeropittori futuristi italiani*, XIX Biennale Internazionale d'arte di Venezia, Venice, IT**

1935
II Quadriennale Nazionale d'Arte, Palazzo delle Esposizioni, Rome, IT

1936
VI Triennale di Milano, Palazzo dell'Arte, Milan, IT
***XX Biennale Internazionale d'arte di Venezia*, Venice, IT**
Mostra di scenotecnica teatrale, Napoli, IT
Scenografìa cinematografica - I Concorso Internazionale di cinematografia scientifica e turistica, Villa Olmo, Como, IT

1938
Aeropittura Futurista, Galleria del Milione, Milan, IT
XXI *Biennale Internazionale d'arte di Venezia*, Venice, IT
Mostra di Aeropittura Futurista. Esposizione Nazionale Futurista, Gruppo Rionale A. L. Pois, Cagliari, IT

1939
III Quadriennale Nazionale d'Arte, Palazzo delle Esposizioni, Rome, IT

1940
***XXII Biennale Internazionale d'arte di Venezia*, Venice, IT**

1951
I primi astrattisti italiani 1913-1940, Galleria Bompiani, Milan, IT
X *Triennale di Milano*, Palazzo dell'Arte, Milan, IT
Mostra di arte concreta, Galleria Bergamini, Milan, IT

1952
Materie plastiche in forme concrete, Saletta dell'Elicottero, Milan, IT
Studi per forme concrete nell'industria motociclistica, Saletta dell'Elicottero, Milan, IT
I Mostra delle arti e dell'estetica industriale, XXX Fiera di Milano, Milan, IT
Mostra dei pittori concreti di Milano e Torino, Saletta Gissi, Turin, IT

1952-53
Movimento Arte Concreta, Galleria Annunciata e Saletta dell'Elicottero, Milan, IT

1953
Movimento Arte Concreta, Galleria San Matteo, Genoa, IT
Arte astratta e concreta, Galleria dell'Associazione liberi studenti d'Architettura, Bergamo, IT
Collezione ambientata, Studio B24, Milan, IT

1955
MAC-Espace: esperimenti sintesi delle arti, Galleria del Fiore, Milan, IT

1957
MAC, I rassegna nazionale di arte concreta, Galleria Schettini, Milan, IT
XX Biennale nazionale di Milano, Palazzo della Permanente, Milan, IT

1959-60
La donna nell'arte contemporanea, Brera Galleria d'arte, Milan, IT

1963-64
Proposta per una evidenza dell'astrattismo italiano, Galleria Minima, Milan, IT

1969
F.T. Marinetti ed il Futurismo, Biblioteca Comunale di Milano, Palazzo Sormani, Milan, IT
Nuovi materiali, nuove tecniche, Caorle and Venice, IT

1970
Aeropittura futurista, Galleria Blu, Milan, IT

1972
Milano 70/70: un secolo d'arte, Museo Poldi Pezzoli, Milan, IT

1972-73
L'esperienza dell'aerospazio nella pittura contemporanea, Galleria civica d'arte, Legnano, IT

1978
***Materializzazione del linguaggio*, XXXVIII Biennale Internazionale d'arte di Venezia, Magazzini del Sale alle Zattere, Venice, IT**

1980
L'altra metà dell'avanguardia 1910-1940, Palazzo Reale, Milan, IT
L'altra metà dell'avanguardia 1910-1940, Palazzo delle Esposizioni, Rome, IT
L'altra metà dell'avanguardia 1910-1940, Kulturhuset Stadsteatern, Stockholm, SWE
La metafisica: gli anni venti, Galleria d'arte moderna, Bologna, IT
Ricostruzione futurista dell'universo, Mole Antonelliana, Turin, IT
Un secolo di scultura lomellina: Bialetti, Regina, Ghinzani, Sartirana, Castello di Sartirana, Lomellina, IT
Le second futurisme (1920-1940): oeuvres de Andreoni, Fillia, Prampolini, Regina, Galerie NRA, Paris, FR

1981
MAC (1948-1952): artisti intorno alla libreria Salto, Galleria Milano, Milan, IT
MAC movimento arte concreta, Termoli, IT
Continuité de l'avant-garde: du Futurisme a l'après Futurisme, Maison de la Culture, Amiens, FR

1982
Anni trenta: arte e cultura in Italia, Sagrato del Duomo, Milan, IT
Costruttivismo, concretismo, cinevisualismo internazionale: pionieri in collezioni private italiane, Galleria Arte Struktura, Milan, IT
XXXIII mostra d'arte contemporanea: MAC, Collegio Valdese, Torre Pellice, IT

1983
Futurismo pavese, Castello Visconteo, Pavia, IT
Scheiwiller a Milano: 1925-1983. Da Wildt alla neoavanguardia, Museo di Milano, Milan, IT

1984
MAC 1948-1958, Museo MAGA, Gallarate, IT
Movimento arte concreta 1948-1958, Certosa di Capri, Capri, IT
Effetto Donna, 34° Premio Salvi, Palazzo Oliva, Sassoferrato, Macerata, IT

1985
1930-1980. Astrattismo in Italia nella raccolta Cernuschi Ghiringhelli, Villa Croce, Genoa, IT
Melos, Centro Arti Visive Amnesia, Alessandria, IT

1986
Futurismo e ancora Futurismo. Continuità di un movimento, Galleria Arte Centro, Milan, IT
Esiti Futuristi, Galleria Vismara, Milan, IT
L'ideogramma universale, Galleria II Segno, Turin, IT
La Parete Incantata, Galleria Arte Centro, Milan, IT

1987
Basso Continuo, Studio Bonifacio, Genoa, IT

1987-88
MAC 1948-1958, Galleria Fonte d'Abisso, Modena, IT

1988
Volumina, Rocca Roveresca, Senigallia, IT
Carta x carta, Narni, IT
Carta x carta, Das Verbage Museum, Berlin, DE

1989-90
Aereo e pittura: mostra dell'aria e della sua conquista, Castel Sant'Elmo, Napoli, IT

1990
Italiens Moderne; Futurismus und Rationalismus, Museum Fredericianum, Kassel, DE
Italiens Moderne; Futurismus und Rationalismus, IVAM Centre J. Gonzales, Valencia, ES
Scultura a Milano 1945-1950, Palazzo della Permanente, Milan, IT
Scultura a Milano 1945-1950, Museo Marino Marini, Florence, IT
Scultura a Milano 1945-1950, Stadtische Kunsthalle, Mannheim, DE

1993
Cesare Andreoni e il Futurismo a Milano fra le due guerre, Palazzo Reale, Milan, IT

1995
La città di Brera. Due secoli di scultura, Museo della Permanente, Milan, IT

1996
Dottori e l'aeropittura. Aeropittori e aeroscultori futuristi, Palazzo Mediceo, Seravezza, IT

2001
Futurismo & Futurismo pavese, Voghera, IT
Futurismo 1909-44, Palazzo delle Esposizioni, Rome, IT

2004
a.i. 20. Artiste in Italia nel ventesimo secolo, Palazzo Mediceo, Saravezza, IT

2004-2005
L'estetica della macchina. Da Balla al futurismo torinese, Palazzo Cavour, Turin, IT

2007
Kandinsky e l'astrattismo italiano 1930-50, Palazzo Reale, Milan, IT
Avanguardie femminili in Italia e in Russia 1910-40, Siracusa, IT
L'arte delle donne dal Rinascimento al Surrealismo, Palazzo Reale, Milan, IT

2008
Futurismo e modernità. Artisti e collezionisti in Lomellina, Castello di Vigevano, Vigevano, IT

2009
Omaggio alle donne del futurismo, Barbara, Benedetta e Regina, Palazzo della Permanente, Milan, IT
F. T. Marinetti = Futurismo, Fondazione Stelline, Milan, IT
1909-2009 L'eresia futurista. Da Voghera all'universo, Sala Luisa, Voghera, IT
Futurismo e aeropittura, Archivio Arte Centro, Milan, IT
Futurismo 1909-2009. Velocità+Arte+Azione, Palazzo Reale, Milan, IT
Una tavola lunga un secolo, Design Library, Milan, IT
Futurismo. L'avanguardia delle avanguardie, Venice, IT

2009-2010
Scultura futurista 1909-44. Omaggio a Mino Rosso, Galleria Cavour, Padua, IT

2021
Elles font l'abstraction, Centre Pompidou, Paris, FR

2022
Astratte. Donne e astrazione in Italia 1930-2000, Villa Olmo, Como, IT
***LIX Biennale Internazionale d'Arte*, Venice, IT**

2024-2025
We Will Go Right Up to the Sun. Female Pioneers of Geometric Abstraction, Wilhelm-Hack-Museum, Ludwigshafen am Rhein, DE

2025
Radical! Women Artists & Modernism 1910-1950, Belvedere Museum, Vienna, AT

2026
New Humans: Memories of the Future, New Museum of Contemporary Art, New York, US

WORKS IN PUBLIC COLLECTIONS

Centre Pompidou, Paris, FR
GAMeC - Galleria D'Arte Moderna e Contemporanea, Bergamo, IT
Museo MAGA, Gallarate, IT
Museo Civico “Regina”, Castello Sangiuliani, Mede, Pavia, IT
MANLo - Museo Archeologico Nazionale della Lomellina, Vigevano, IT