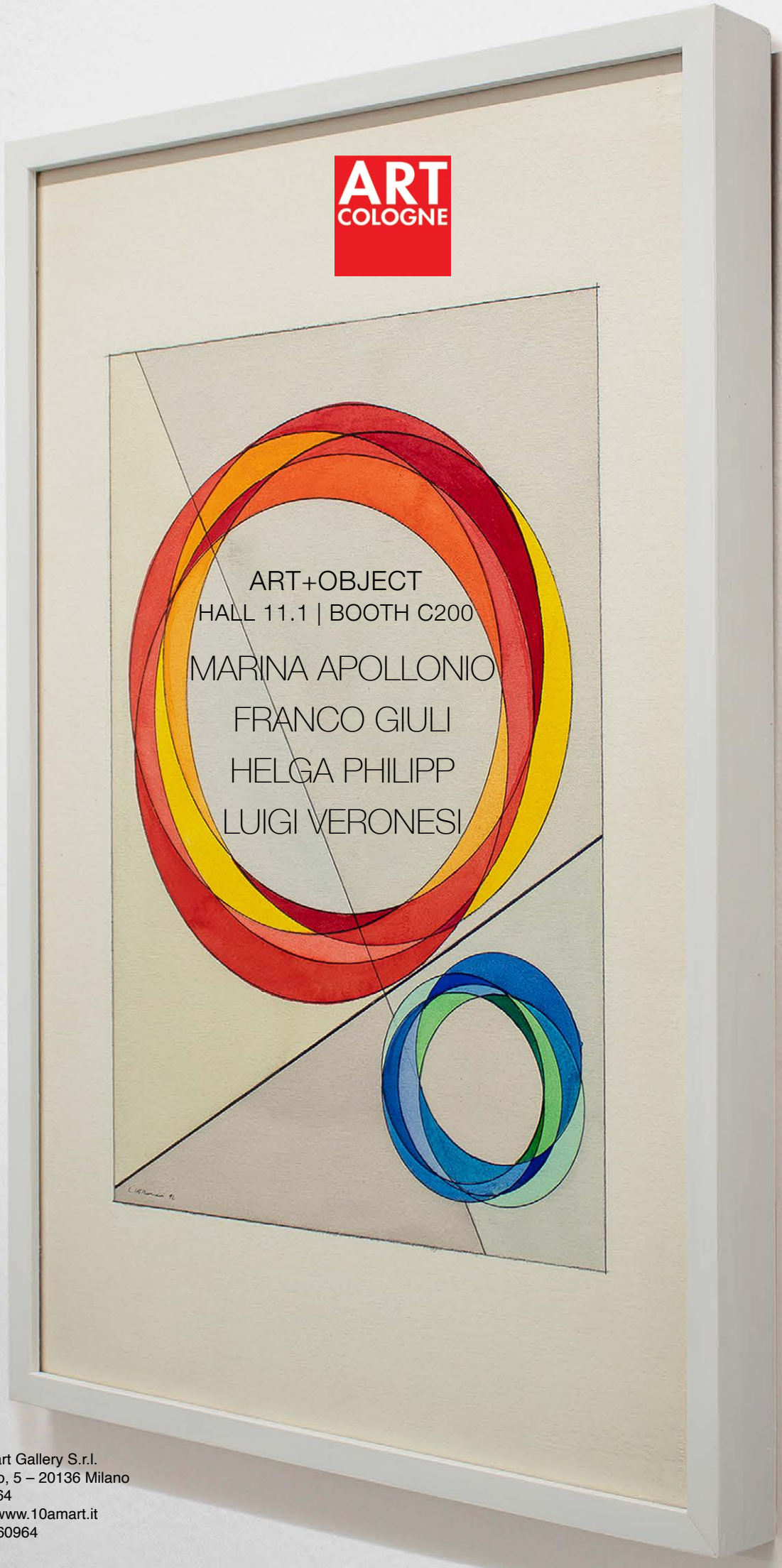


10 A.M. ART

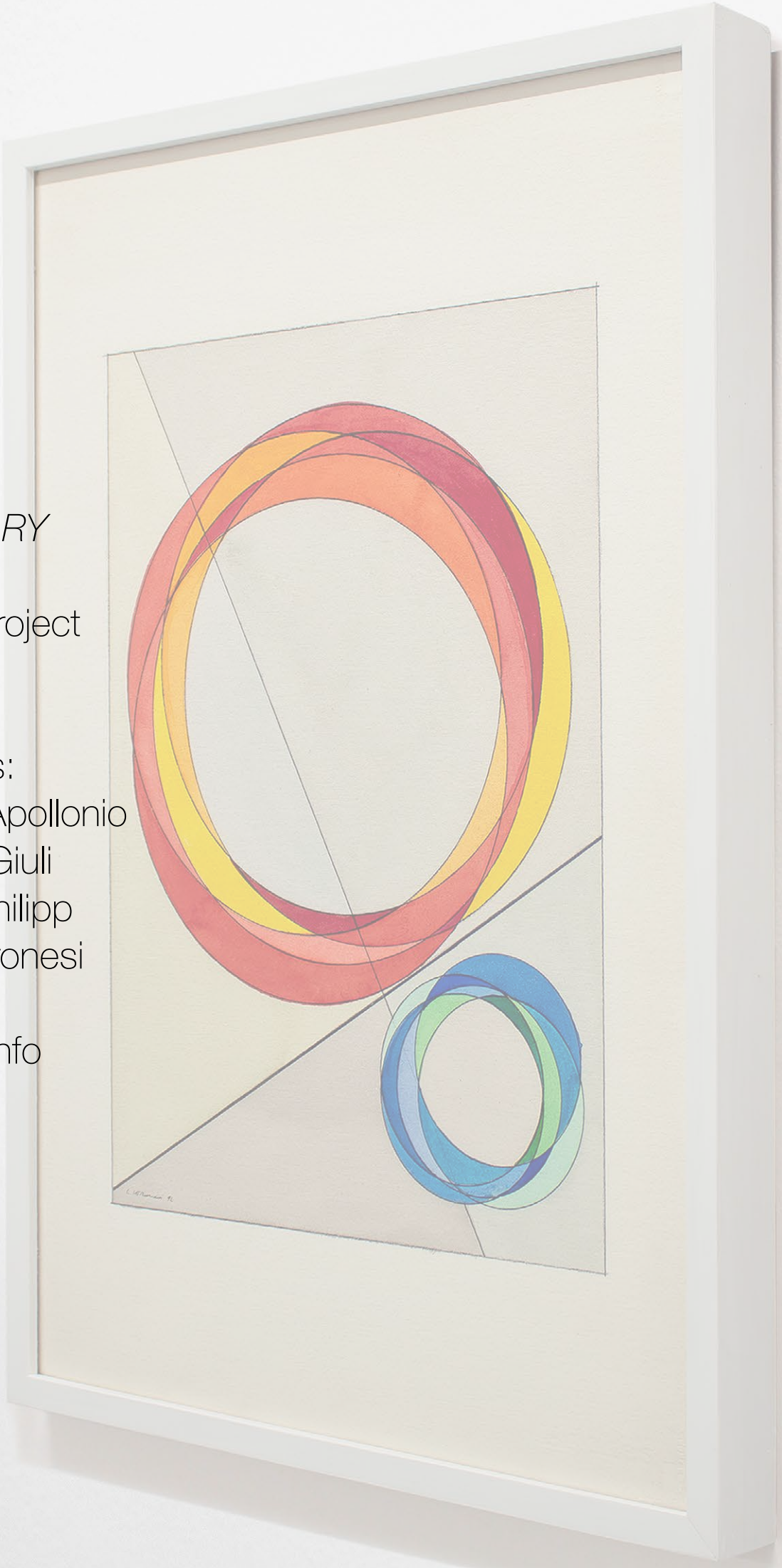
10 A.M. ART – Amart Gallery S.r.l.
Corso San Gottardo, 5 – 20136 Milano
Tel. +39 0292889164
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SUMMARY

Booth Project
Artists

Artworks:
Marina Apollonio
Franco Giuli
Helga Philipp
Luigi Veronesi

Gallery info



BRIEF DESCRIPTION OF THE BOOTH PROJECT

For Art Cologne 2026, 10 A.M. ART presents a project centered on the transformation of form through a "narrative" that unfolds between curved and straight lines, which, starting from the circle, metamorphose into hybrid and transitional figures, eventually arriving at the square. The exhibition focuses on the work of four artists (Marina Apollonio, Franco Giuli, Helga Philipp and Luigi Veronesi) who explore pure form and its possible transformations, defining the criteria underlying studies of contemporary visual perception. Marina Apollonio transforms the circle —understood not only as a complete form but as a generator of energy— into a physical and environmental device capable of activating space, offering the viewer an experience where mathematical precision becomes visual vertigo. Helga Philipp, a key figure in Austrian Op Art in constant dialogue with the European avant-garde, conducts a graphic exploration where the circle measures itself with the perimeter of the square, in a constant tension between expansion and boundary where the form evolves through a process of decomposition and recomposition of elements, abandoning all staticity. For Luigi Veronesi, geometry is a universal language where the decomposition of elements reassembles into perfect balance in a harmonious coexistence of circles, semicircles, and rectangles: every shape and every color occupies a position necessary for the equilibrium of the whole, transforming the plane of the work into a visual musical score. The point of arrival for this symphony is the square, understood as constructive solidity and definitive synthesis. Finally, Franco Giuli operates within an architectural dimension that blends constructivism, chromatic rigor, and visual illusion, where large surfaces of brilliant colors represent the perfect synthesis of mathematical rigor and perspectival sensitivity.

BRIEF DESCRIPTION OF THE ARTISTS

Marina Apollonio, born in Trieste in 1940, is one of the most representative figures of international opticaland kinetic art. Daughter of the great scholar Umbro Apollonio, she studied under Giuseppe Santomaso at the Accademia di Belle Arti in Venice. 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. 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 and in 2024 she exhibited in the group show "Electric dreams" at Tate Modern in London.

A geometric and aniconic artist, Franco Giuli (Cerreto D'Esi, 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 products three-dimensional structures which resemble lively, rapid, darting, elegant tongues of fire.

Born in Vienna in 1939, Helga Philipp was a pivotal figure in Op Art and Concrete Art. After studying sculpture, she connected with the avant-garde in the early 1960s. In 1968, she co-founded "Gruppe Austria," cementing her role in the constructive scene. Her work gained international acclaim through the "New Tendency" movement, which brought Op Art to major museums across Central Europe, from Frankfurt to Zagreb. Philipp was also featured in the landmark 1967 "Kinetika" exhibition. She was active in the "Exact Tendencies" group and founded the Ternitz Cultural Association, promoting large-format painting and emerging talents. Her later career included spatial interventions in Vienna and artistic exchanges in New York and Japan. Shortly before her death in 2002, she received the City of Vienna Prize, leaving a lasting legacy through her geometric precision and her profound influence on the "New Geometry" movement and the European neo-constructivist scene.

Luigi Veronesi (Milan, 1908 – 1998), at a very young age, he approached the artists who gravitated around the Galleria Il Milione. 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 ofexpression: painting, photography, engraving, cinema and set design. In 1947 he joined La Bussola photographic group, signing its manifesto, while in 1948 he joined the M.A.C. (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.



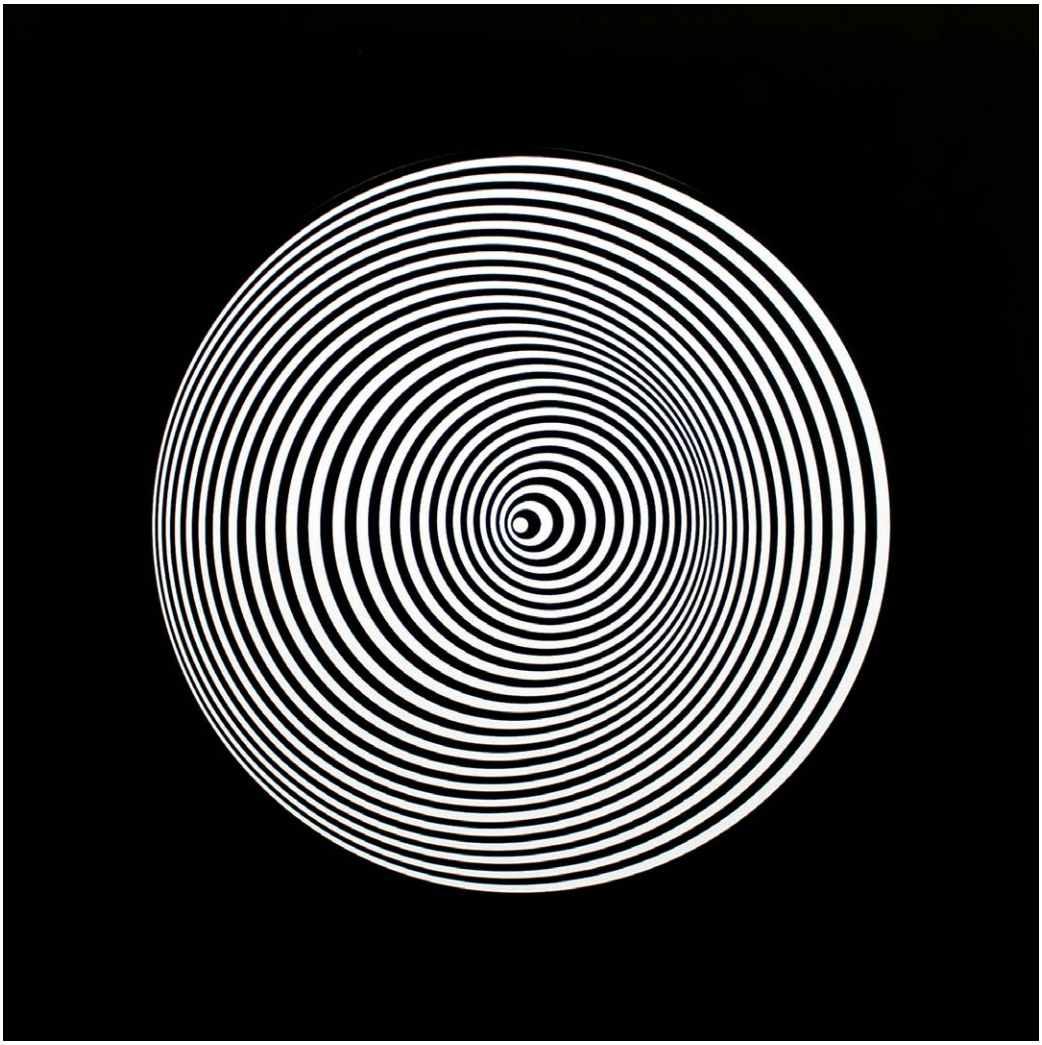
MARINA APOLLONIO

MARINA APOLLONIO
(Trieste, 1940)

Marina Apollonio 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 Umbro 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 Appliquèes" 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 made 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 exhibiters 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 Umbro Apollonio, San Martino di Lupari, IT
MAMCO, Genève, CH
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 Datris 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
The Leir Foundation - Leir Retreat Center Inc., Ridgefield, Connecticut, US
Collezione Hermès, New York, US
New Museum of Contemporary Art, New York, US
TATE Modern, London, UK



Marina Apollonio, *Dinamica Circolare 6S+S 25 righe*, 1966/2014, enamel on wood, rotating mechanism, 50x50 cm, Ø 36 cm
No longer available











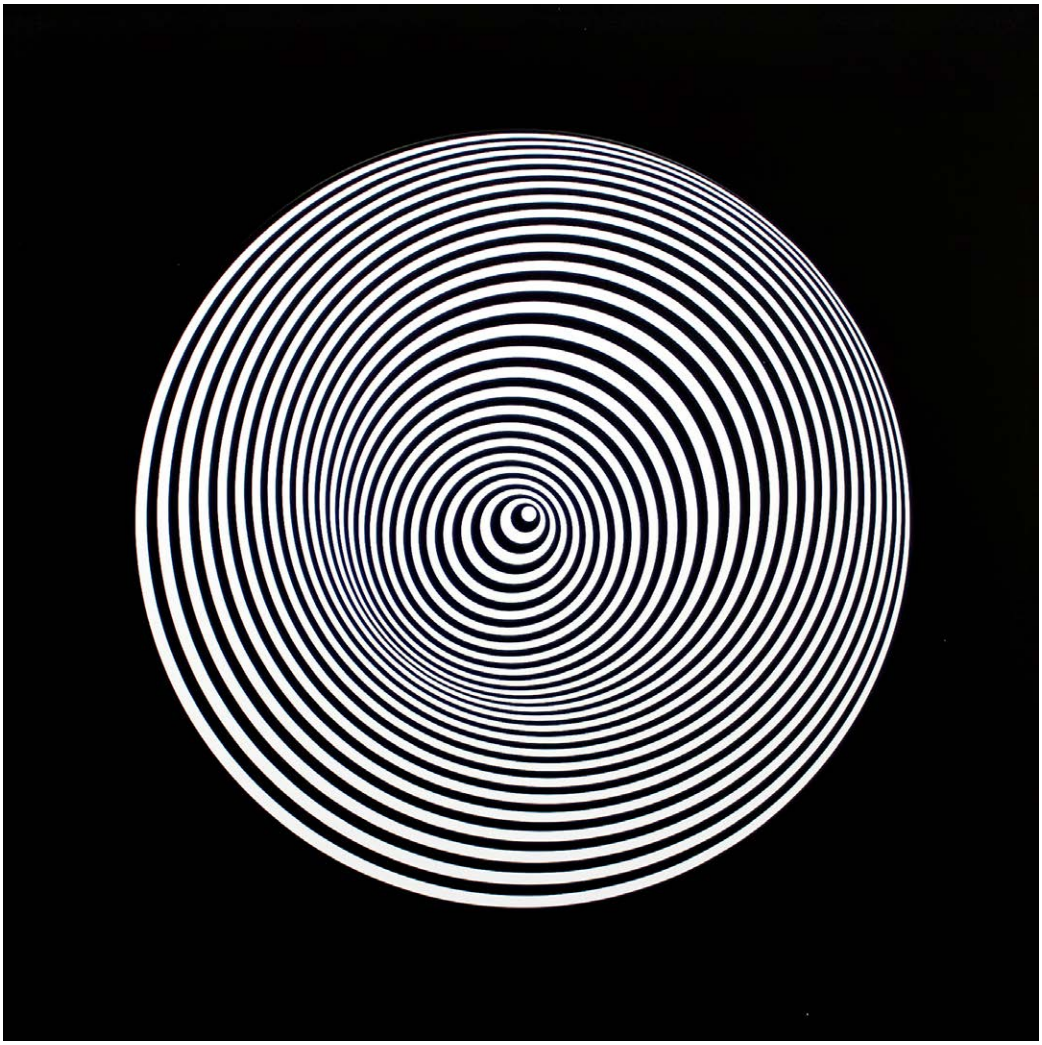
Marina Apollonio, *Dinamica Circolare 6B ruotato*, 1967/2014, enamel on wood, rotating mechanism, 44x44 cm, Ø 31 cm
No longer available











Marina Apollonio, *Dinamica Circolare 6S+S*, 1966, editions MAK 2020, silkscreen enamel on wood, rotating mechanism, 48x48 cm, Ø 36 cm, specimen 4/20
(price: 6.000,00 €)











Marina Apollonio, *Dinamica Circolare 6Z+R*, 1965, editions MAK 2021, silkscreen enamel on wood, rotating mechanism, 48x48 cm, Ø 36 cm, specimen 10/20
No longer available











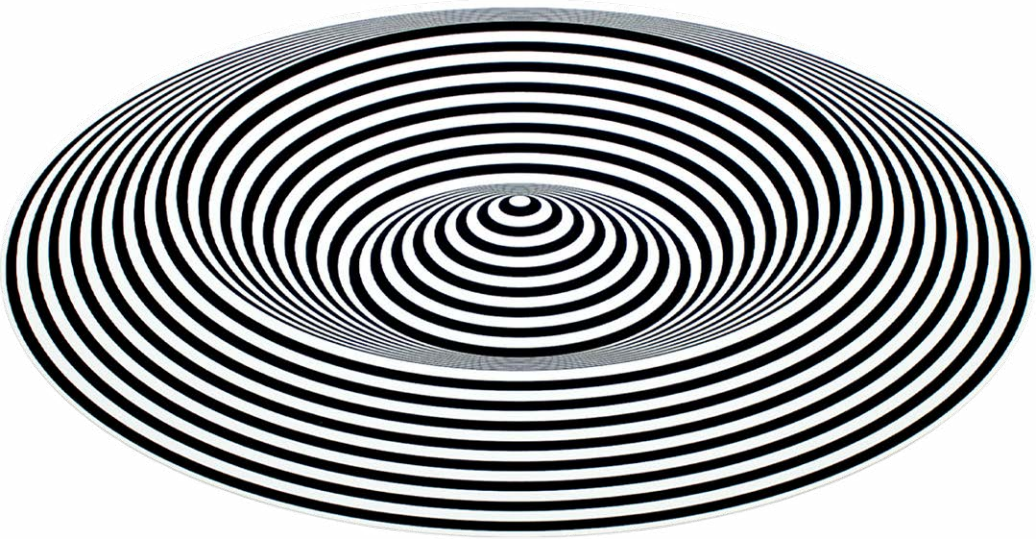
Marina Apollonio, *Dinamica Circolare 6S*, 1966, editions MAK 2025, silkscreen enamel on wood, rotating mechanism, 50x50 cm, Ø 38 cm, specimen 14/20
No longer available











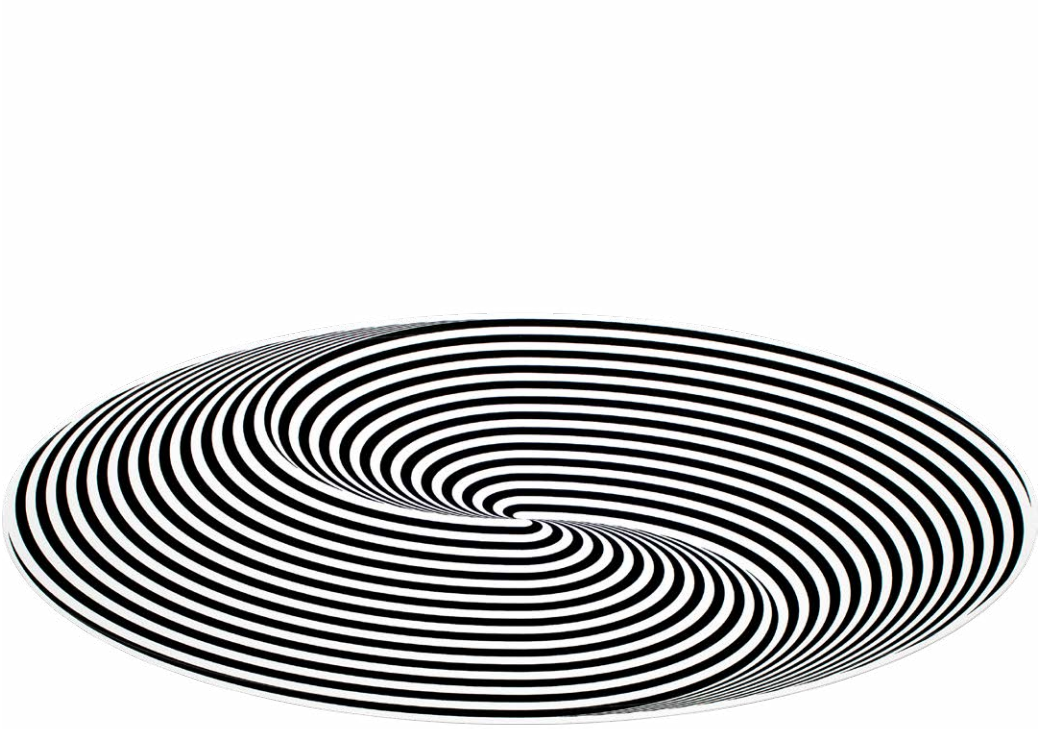
Marina Apollonio, *Ellisse Prospettico*, 1969, editions MAK 2025, silkscreen enamel on wood, 50,6x25,6 cm, specimen 10/20
No longer available











Marina Apollonio, *Dinamica Circolare Ellisse 6Z*, 1969, editions MAK 2022, silkscreen enamel on wood, 50,6x20 cm, specimen 18/20
(price: 3.000,00 €)









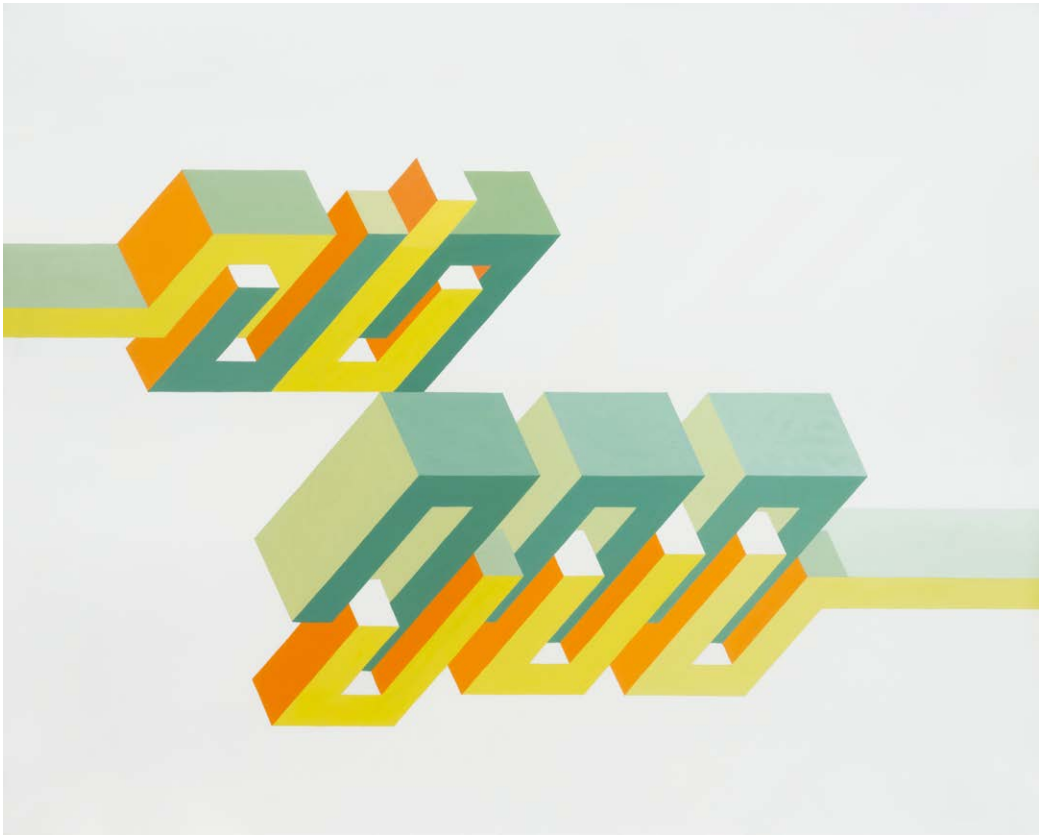

FRANCO GIULI

FRANCO GIULI
(Cerreto D'Esi, 1934 - Fabriano, 2018)

After exploring Informel at the end of the 1950s Franco Giuli 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 Strozzieri, Luigi Veronesi, and Piero Dorazio with who 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, *Untitled*, 1970, acrylic on masonite, 64x79 cm
(price: 5.500,00 €)



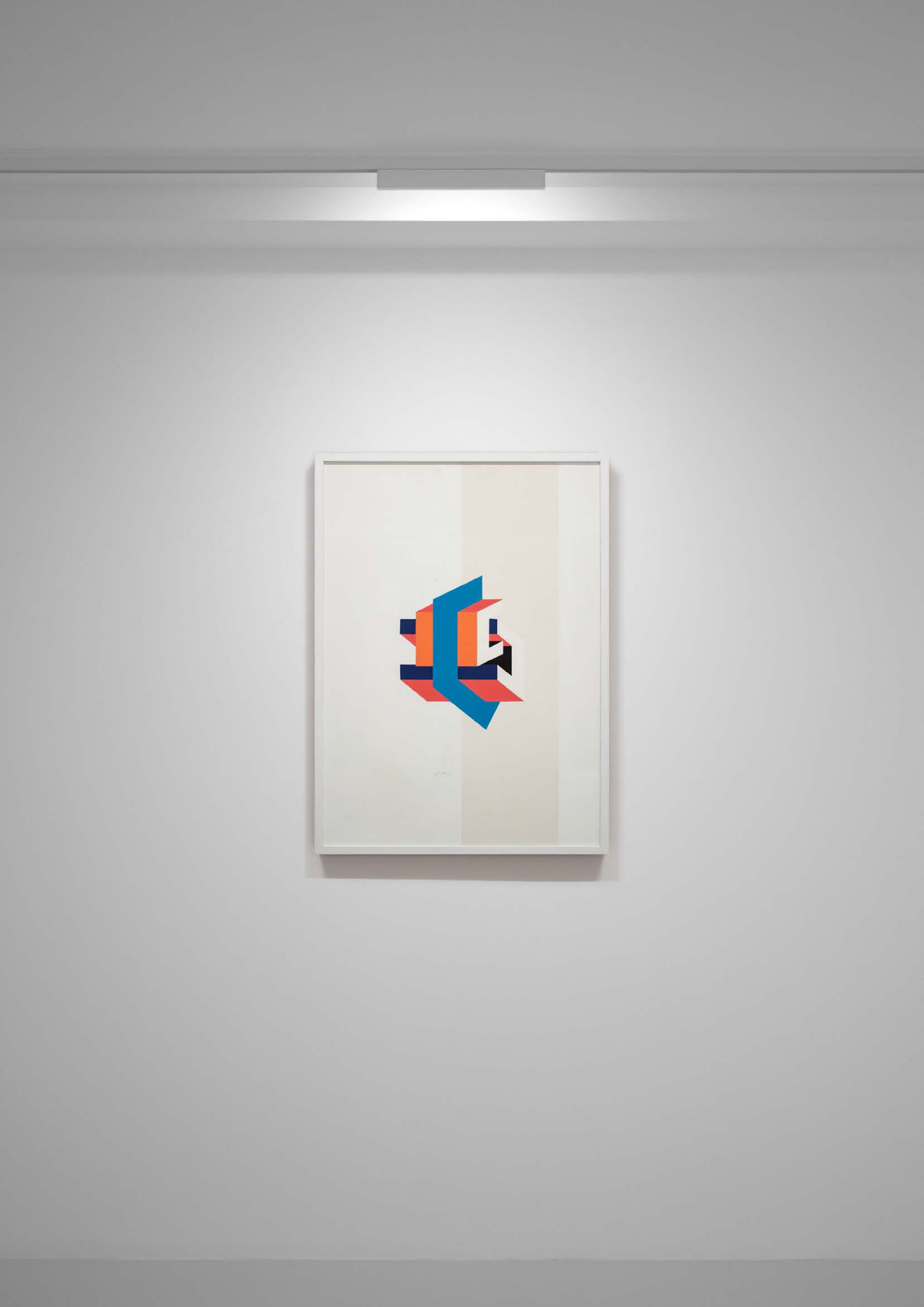




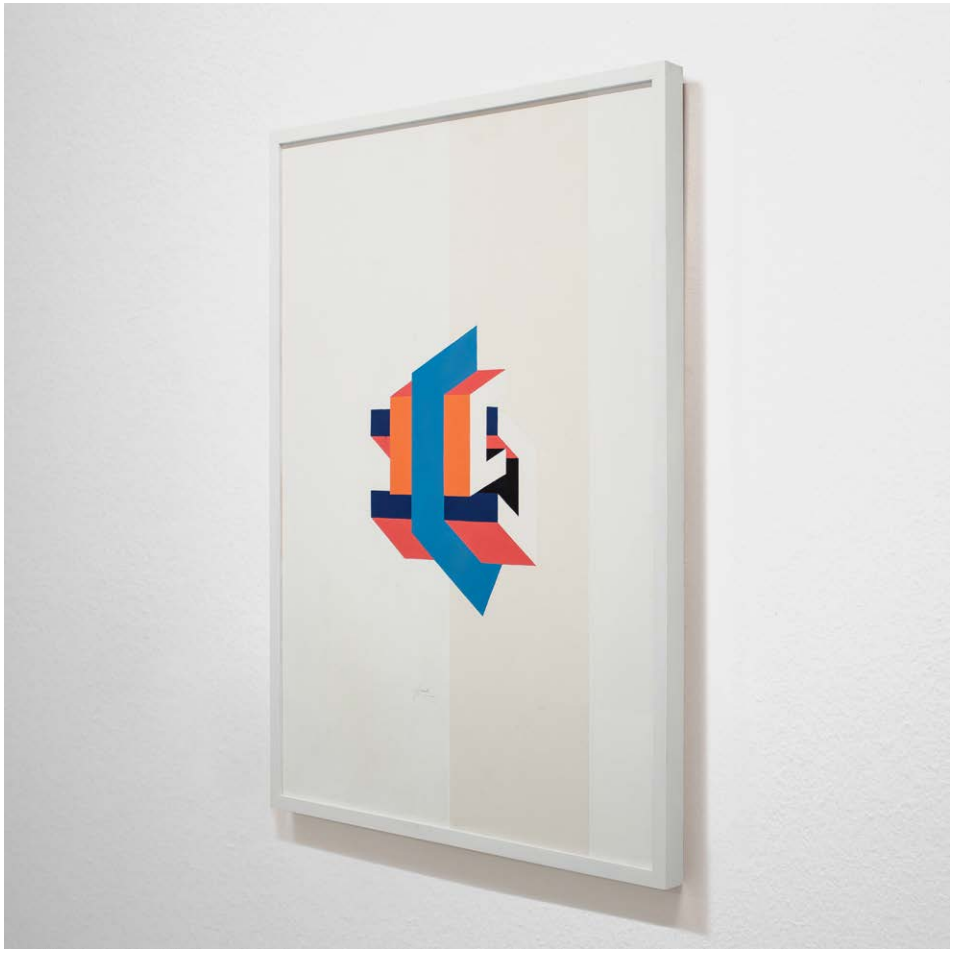




Franco Giuli, *Untitled*, 1970/72, acrylic on wood, 72x52 cm
No longer available











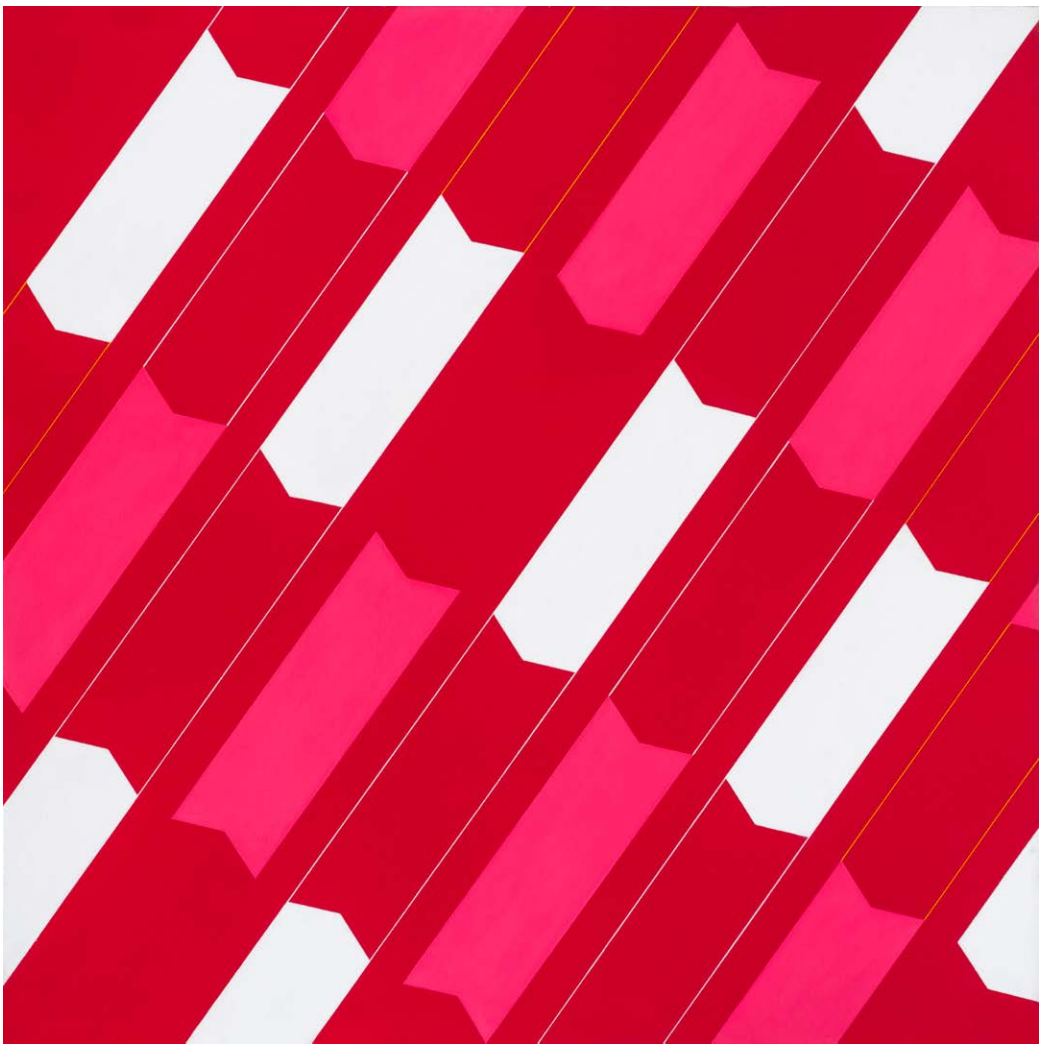
Franco Giuli, *Untitled*, 1970/72, acrylic on wood, 77x87 cm
(price: 5.500,00 €)











Franco Giuli, *Untitled*, 1972, acrylic on canvas, 80x80 cm
(price: 5.500,00 €)



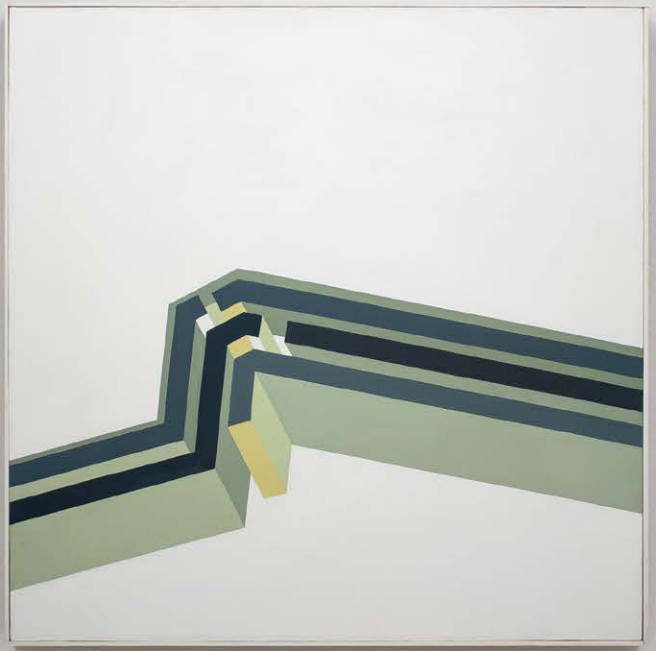








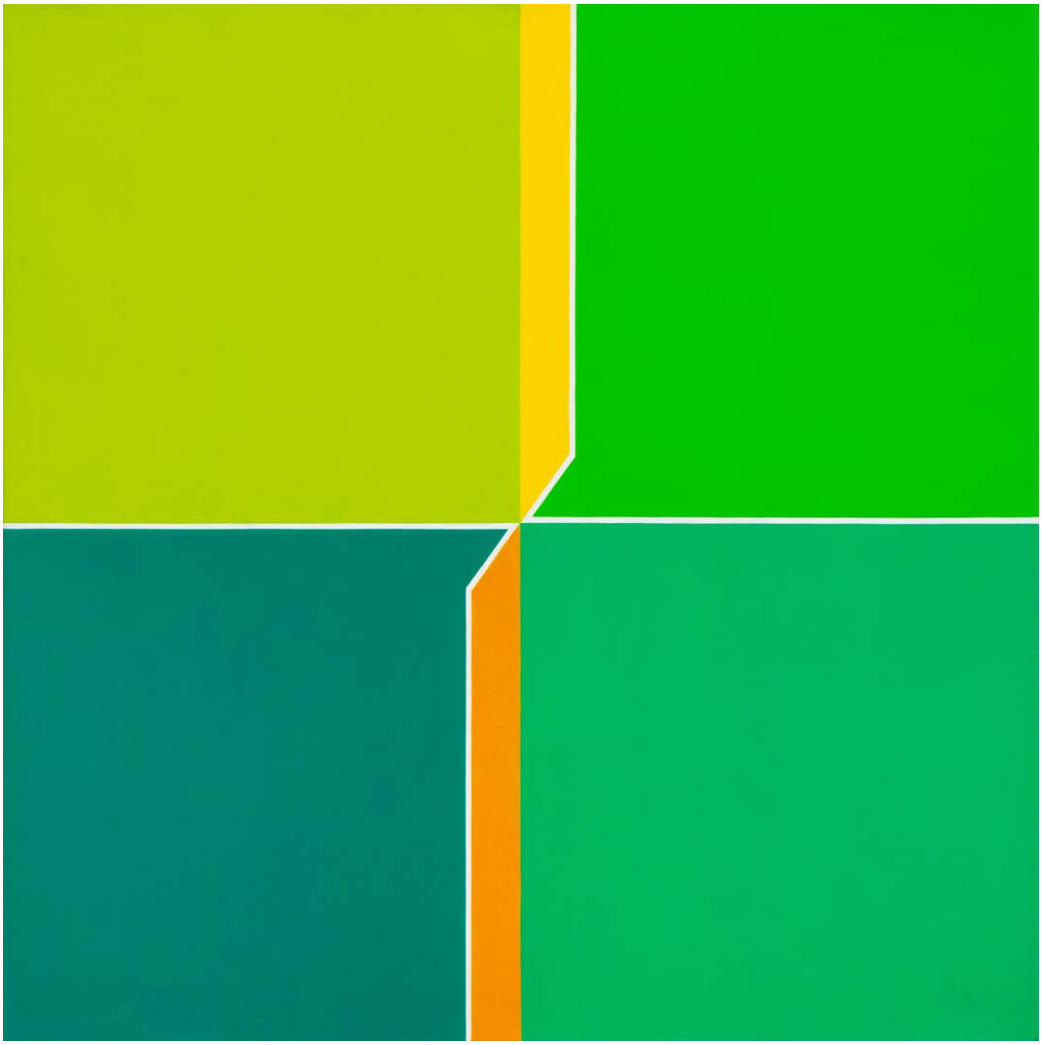
Franco Giuli, *Untitled*, 1972/73, acrylic on canvas, 70x70 cm
(price: 5.500,00 €)



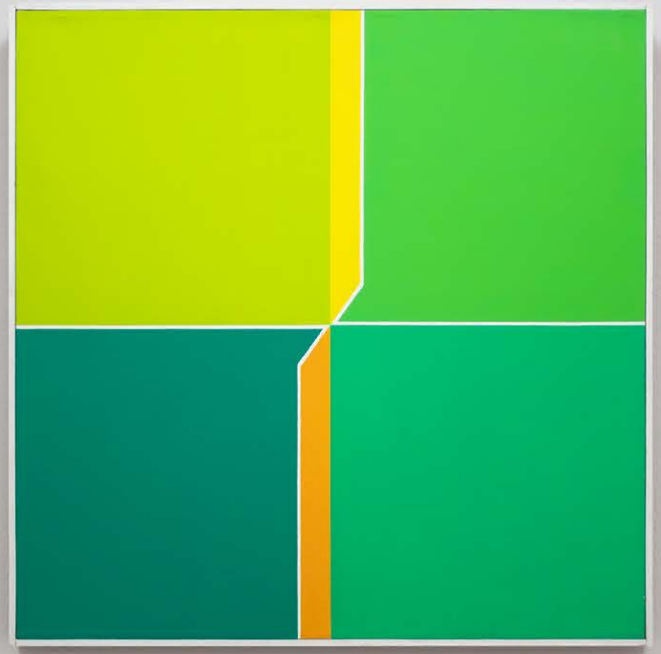








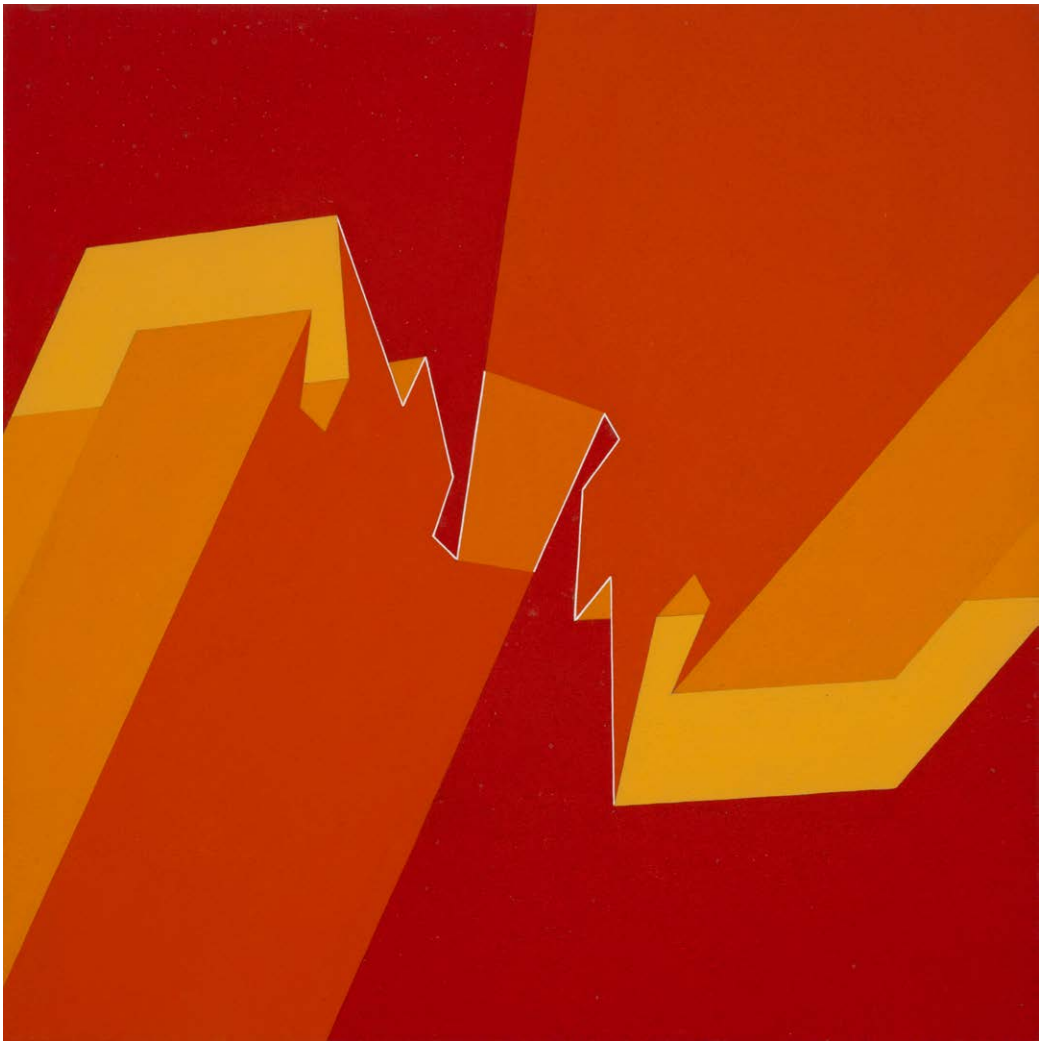
Franco Giuli, *Untitled*, 1973/74, acrylic on canvas, 70x70 cm
No longer available











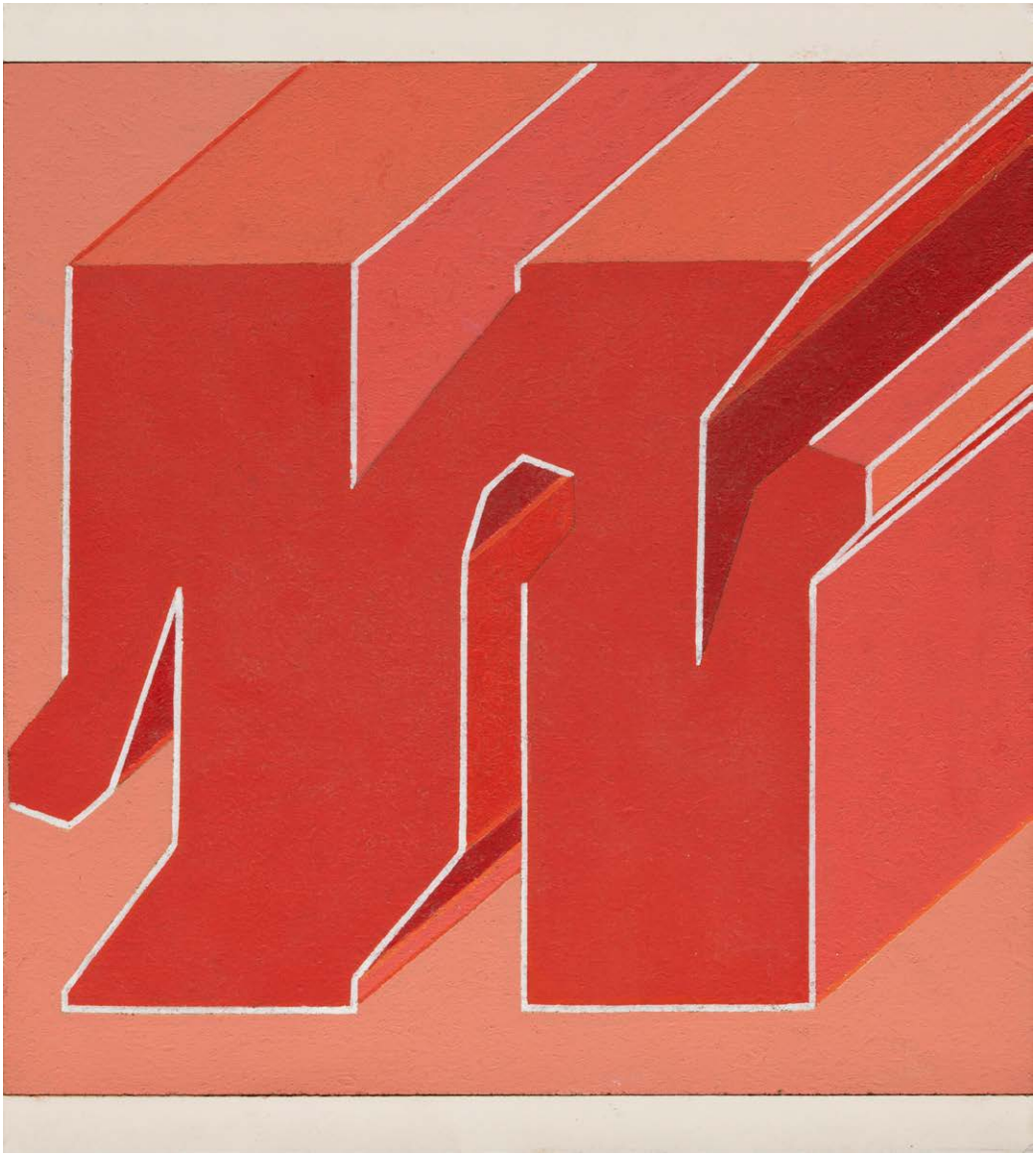
Franco Giuli, *Untitled*, 1980, acrylic on wood, 80x80 cm
(price: 4.000,00 €)





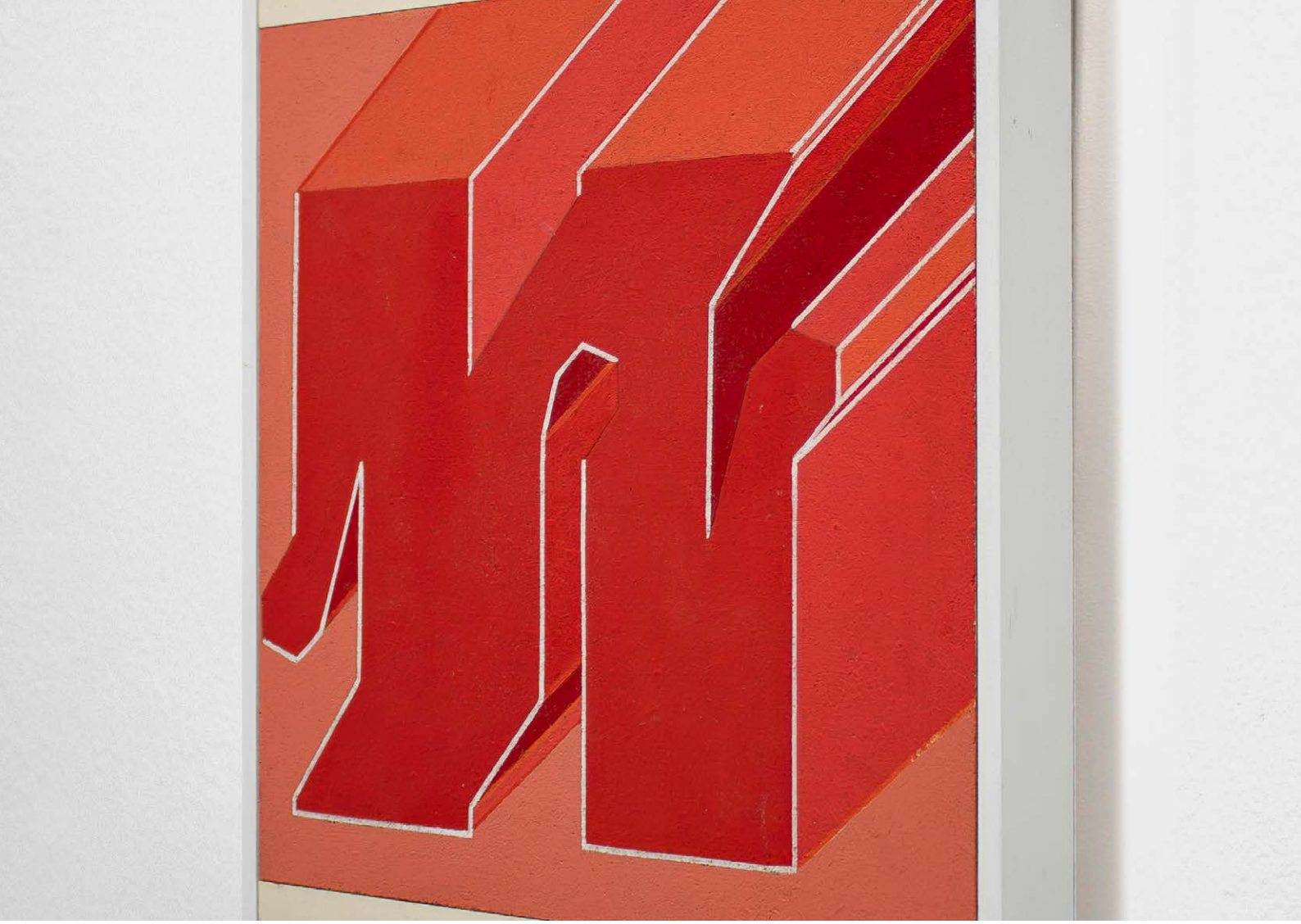






Franco Giuli, *Untitled*, 1993/94, acrylic on wood, 22,4x20,3 cm
(price: 2.200,00 €)











Franco Giuli, *Untitled*, 1999, acrylic on wood, 50x50 cm
(price: 3.200,00 €)











Franco Giuli, *Untitled*, 1976, acrylic on paper, 70x50 cm
(price: 2.800,00 €)











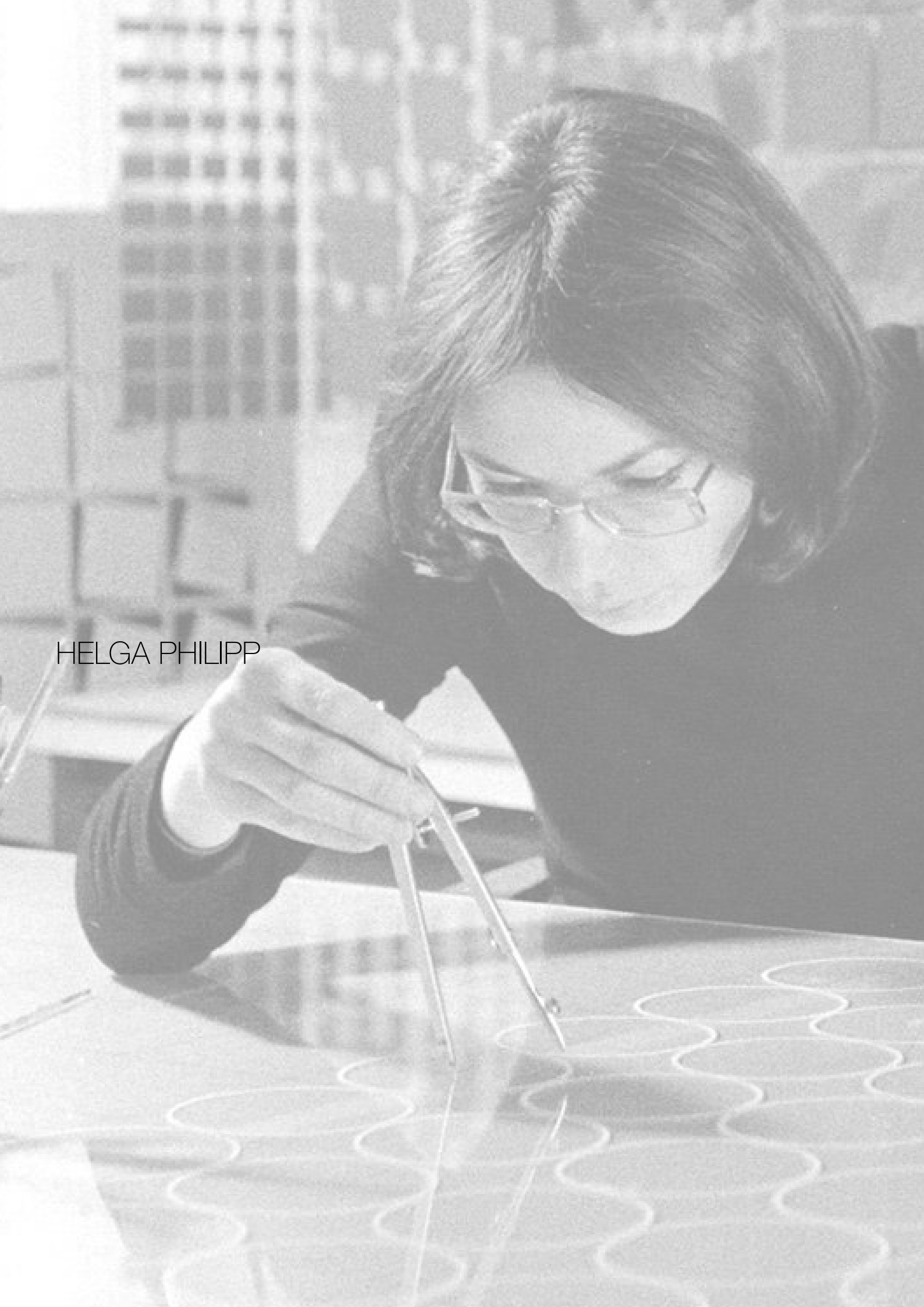
Franco Giuli, *Untitled*, 1977, acrylic on paper, 70x50 cm
(price: 2.800,00 €)









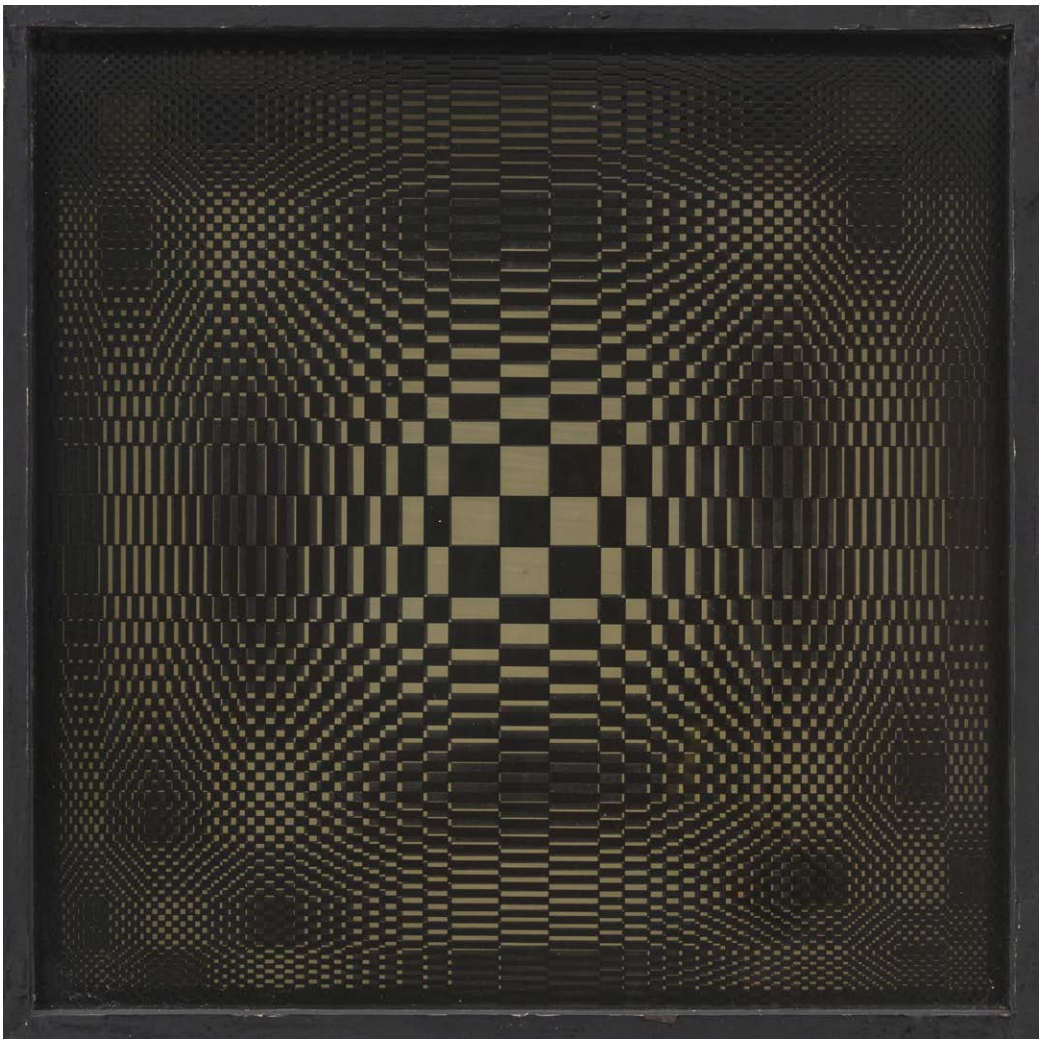

HELGA PHILIPP

HELGA PHILIPP
(Vienna, 1939 - 2002)

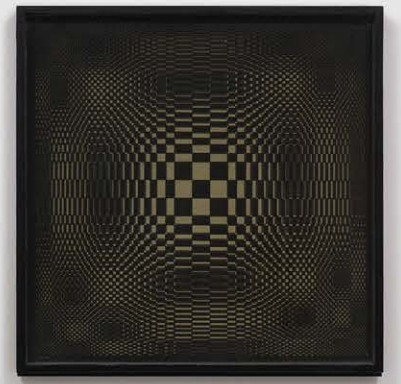
Helga Philipp was born on June 2, 1939, in Vienna. In 1953, at the age of 14, she began her training at the Academy of Applied Arts, taking the sculpture course with Hans Knesl (she got her diploma in 1961). Via the 1958 Venice Biennale, and through friends such as Marc Adrian, in 1961 she came into contact with the emerging avant-garde Op Art movement, and with Concrete Art.
In 1968, on the occasion of an exhibition for the Forum Stadtpark in Graz, she founded a group of artists called "Gruppe Austria", along with Richard Kriesche and Jorrit Tornquist, and she was a constant feature of the small Austrian scene, embarking upon a concrete and constructive direction. With her Op Art works, Philipp had an international presence, and was successful in gallery and museum shows, and on the art market. She exhibited at famous galleries such as St. Stephan, sponsored by Otto Mauer, and she was closely integrated within the "Vienna Group", so much so that the poet H. C. Artmann described her as "one of our own".
With "New Tendency", Op Art attracted the public to many museums in central Europe, from Frankfurt to Zagreb. Moreover, in 1967, Werner Hofmann included Philipp in his "Kinetika" exhibition at the Museum des 20. Jahrhunderts. Between 1972 and 1974, her installations were displayed in the Stadtpark Wien public space. At the beginning of the 1990s, Philipp's links with New York intensified, thanks to funding from the federal government, and she also won a competition in Vienna which, in 1997, led to a spatial intervention with painted objects, and also Light Art, at the University of Althanstraße.
Since 1965, shortly after completing her studies, and until 2002, the artist taught as a university assistant at the University of Applied Arts. Her most well-known students were Gerwald Rockenschaub, Franz Graf, Brigitte Kowanz, Heimo Zobernig, Martin Beck and Thomas Freiler, some of whom went on to make careers for themselves, at the end of the 1980s, as representatives of "New Geometry", as well as in photography and Conceptual Art. After being a member of the "Exact Tendencies" group, which in 1979 gathered around Hildegard Joos and the collectors Gertraud and Dieter Bogner at Buchberg castle, Philipp founded, at her own initiative, the "Ternitz Cultural Association" at the Hansen-Villa of Ternitz/St. Johann. Here there was a close relationship with the "Werkstatt Breitenbrunn" under Fria Elfen and Will Frenken, an artist-couple, and indeed editions were printed in this very city.
In Ternitz she was able not only to devote herself to large-format painting, mainly single-colour or two-colour canvases, or multipartite canvases, but also to offer her students and other young artists a new platform to exhibit their work. In the 1980s and '90s she made several trips abroad, to Luxembourg and New York, and also made visits to Japan and held shows there. After winning numerous competitions, Helga Philipp received the City of Vienna Prize in 2001, shortly before her premature death, on 5 November 2002.
Helga Philipp's daughter, Olga Okunev, is responsible for her artistic legacy.
Her work has been recently celebrated in a solo exhibition at Albertina Museum in Vienna.

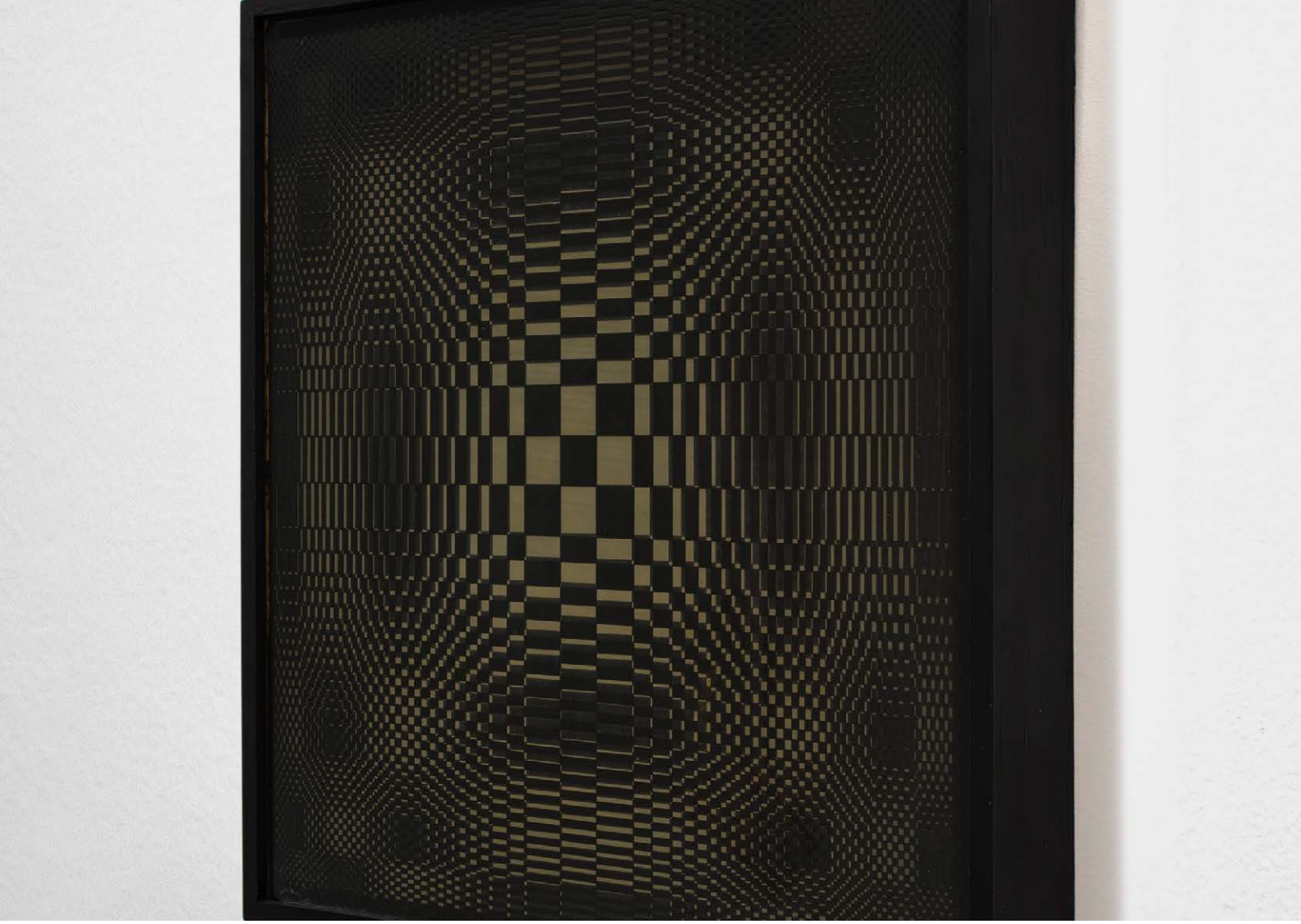
ARTWORKS IN PUBLIC COLLECTIONS

Museum Haus Konstruktiv, Zürich, CH
Mercedes-Benz, Daimler Art Collection, Berlin, DE
ZKM | Museum of Contemporary Art, Karlsruhe, DE
Museum Ritter, Waldenbuch, DE
Albertina Museum, Vienna, AT
Mumok Museum Moderner Kunst Foundation Ludwig, Vienna, AT
Belvedere 21, Vienna, AT
Musa Sammlung der Stadt, Vienna, AT
Museum Niederösterreich, St. Pölten, AT
Museum Liaunig, Neuhaus, AT
Kunstsammlung und Archiv, Vienna, AT
Museum für angewandte Kunst, Vienna, AT
Klocker Museum, Hall in Tirol, AT
Tiroler Landesmuseum Ferdinandeum, Innsbruck, AT
Neue Galerie am Landeemuseum Joanneum, Graz, AT

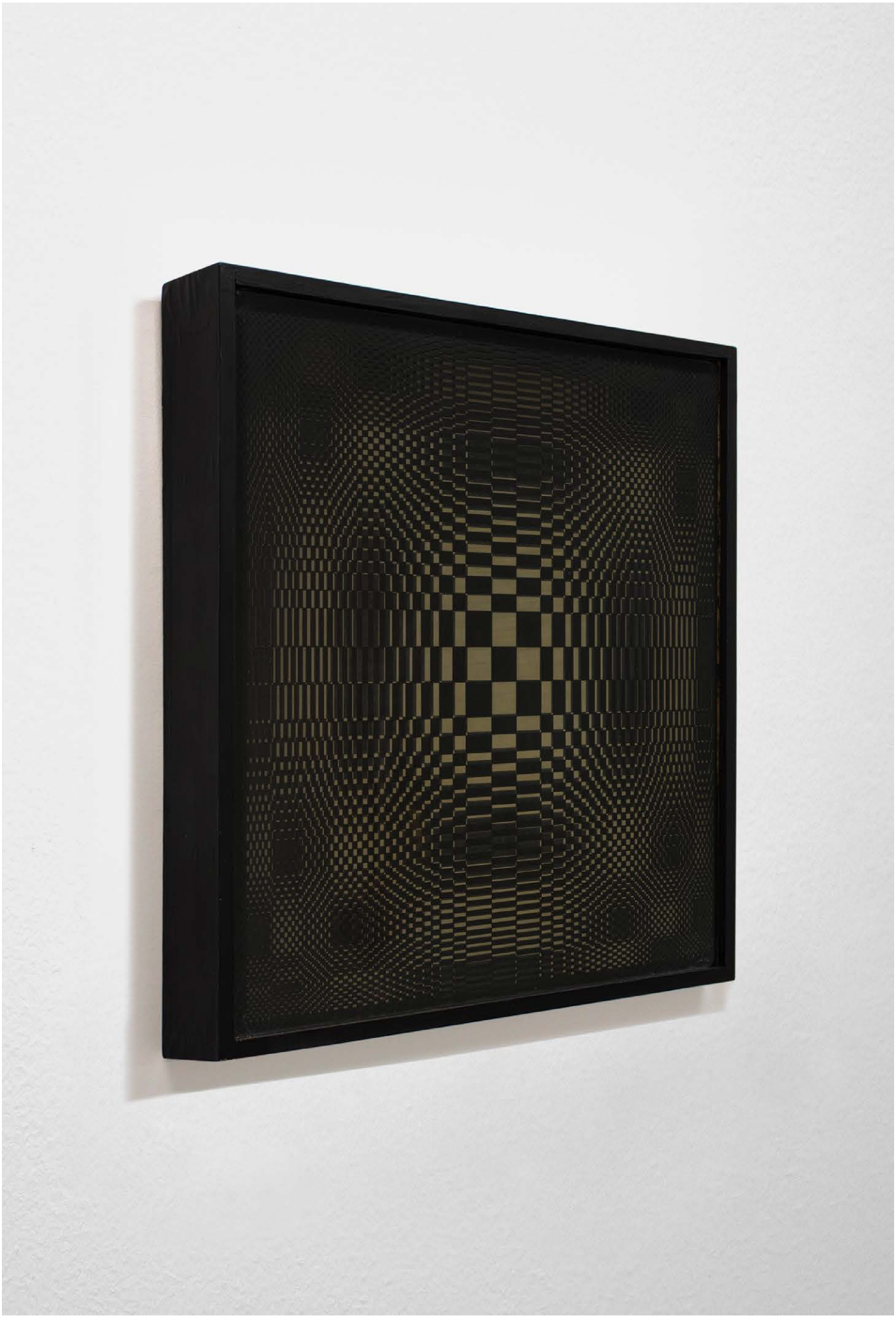


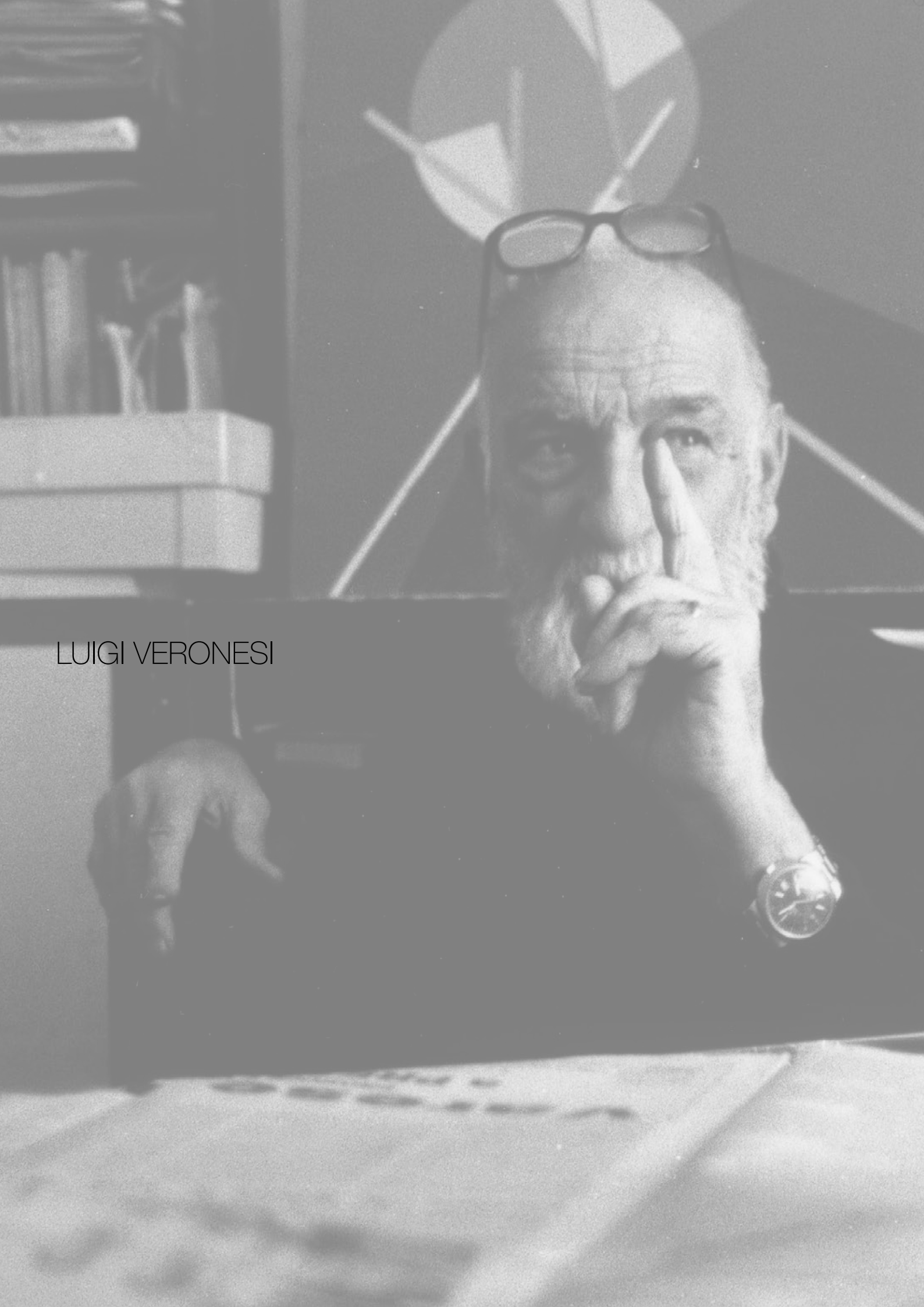
Helga Philipp, *Objekt O2 (print)*, 1963, kinetic object, optical interference, black wooden frame, 40x40x6 cm, unique specimen
(price: 26.000,00 €)











LUIGI VERONESI

LUIGI VERONESI
(Milan, 1908 - 1998)

Luigi Veronesi attended a technical istitute, 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.

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, Wurzburg, 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 (MASILugano), 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 fur moderne und zeitgenossische 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



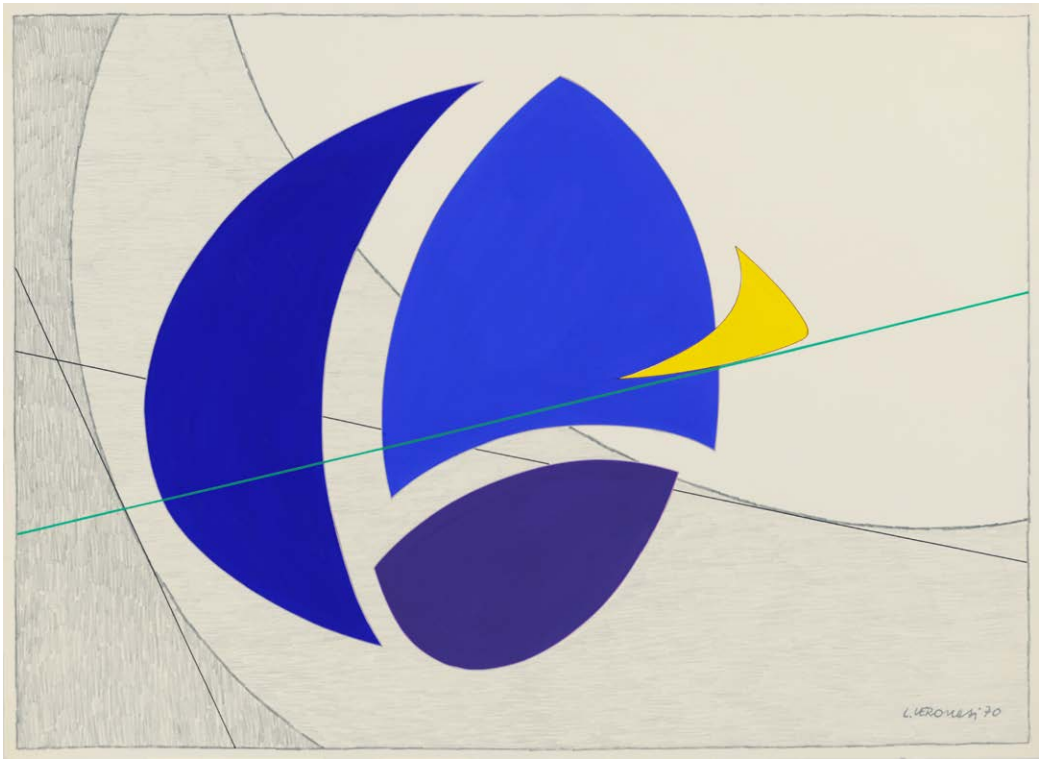
Luigi Veronesi, *Untitled*, 1970, tempera and pencil on cardboard, 46,5x64 cm
(price: 3.500,00 €)








L. VERONESI '70



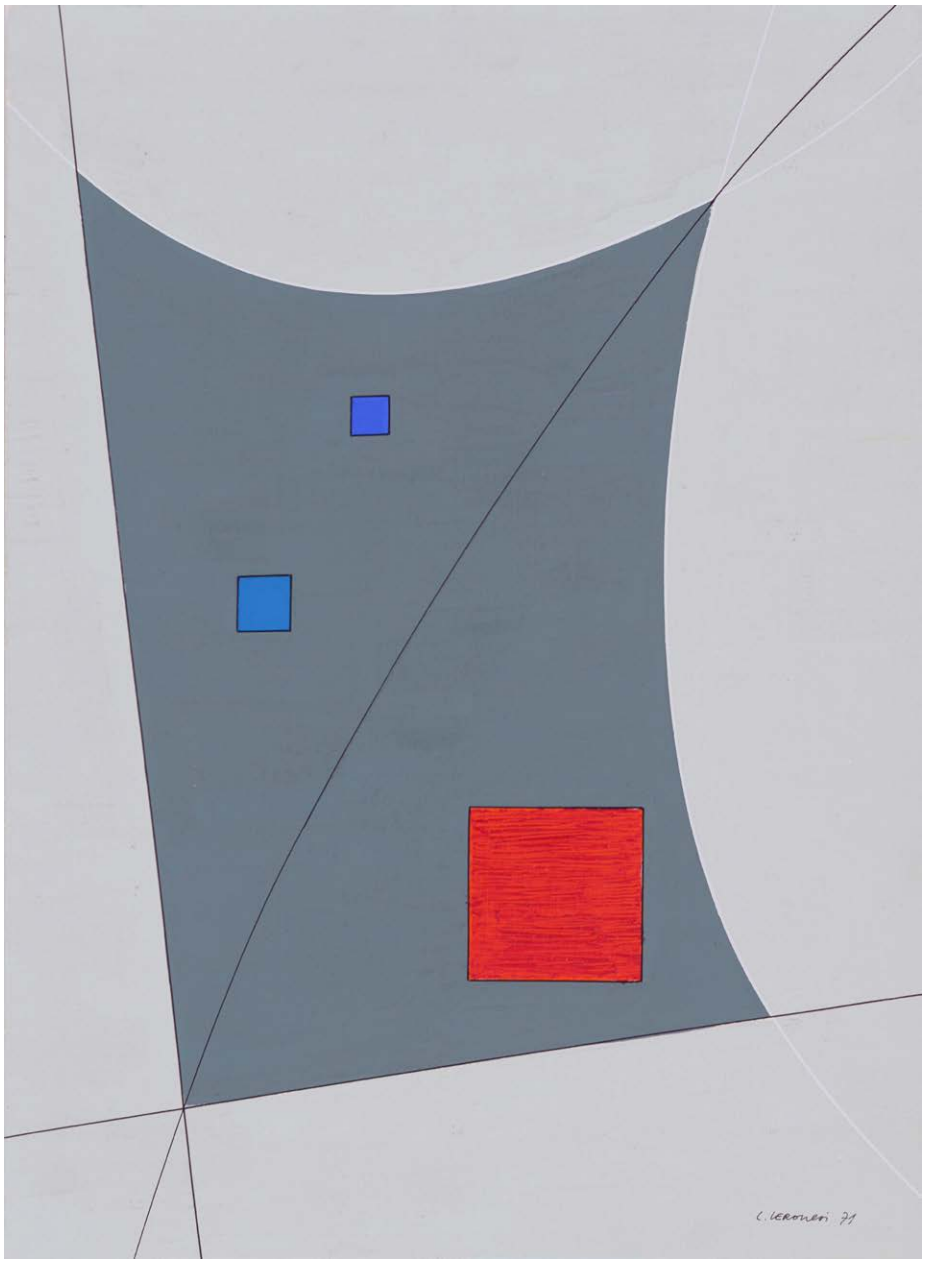
Luigi Veronesi, *Untitled*, 1970, tempera and pencil on cardboard, 46,5x64 cm
(price: 3.500,00 €)








LIEBOWITZ '70



Luigi Veronesi, *Untitled*, 1971, tempera on cardboard, 37x27 cm
(price: 3.000,00 €)











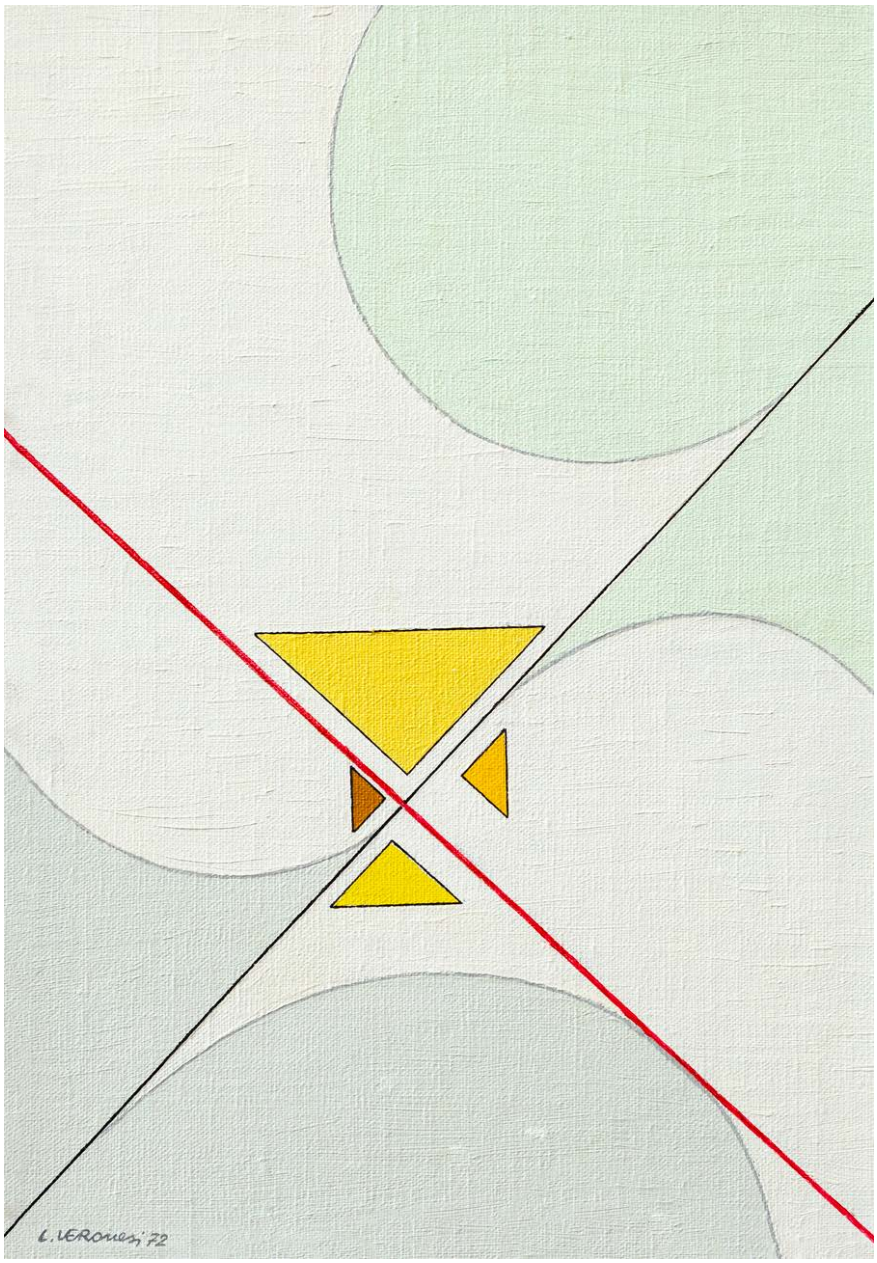
Luigi Veronesi, *Composizione M2*, 1971, tempera on masonite, 60x40 cm
(price: 9.000,00 €)







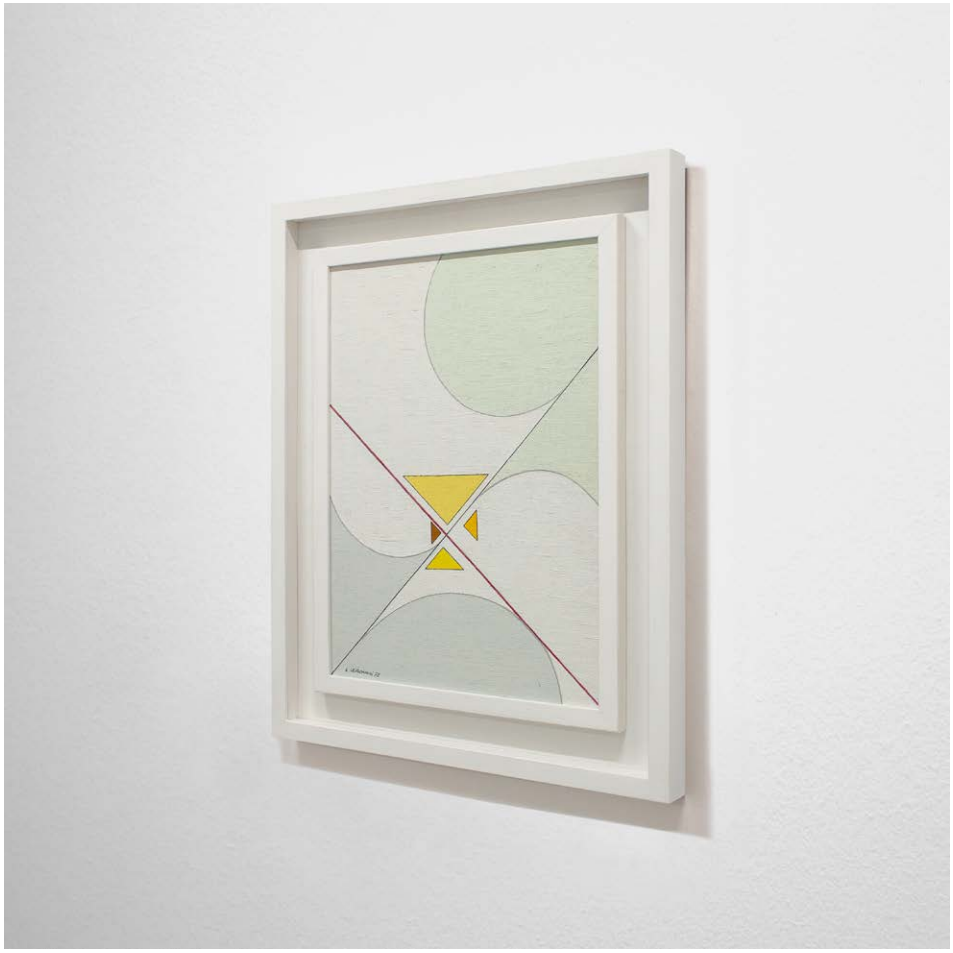




Luigi Veronesi, *Composizione C14*, 1972, oil on canvas, 35x25,5 cm
No longer available








L. VERONESI 72



Luigi Veronesi, *Sviluppo n.13*, 1972, oil on canvas applied on masonite, 60x50 cm
(price: 8.000,00 €)











Luigi Veronesi, *Composizione X4*, 1972, tempera on canvas applied on masonite, 60x50 cm (price: 8.000,00 €)





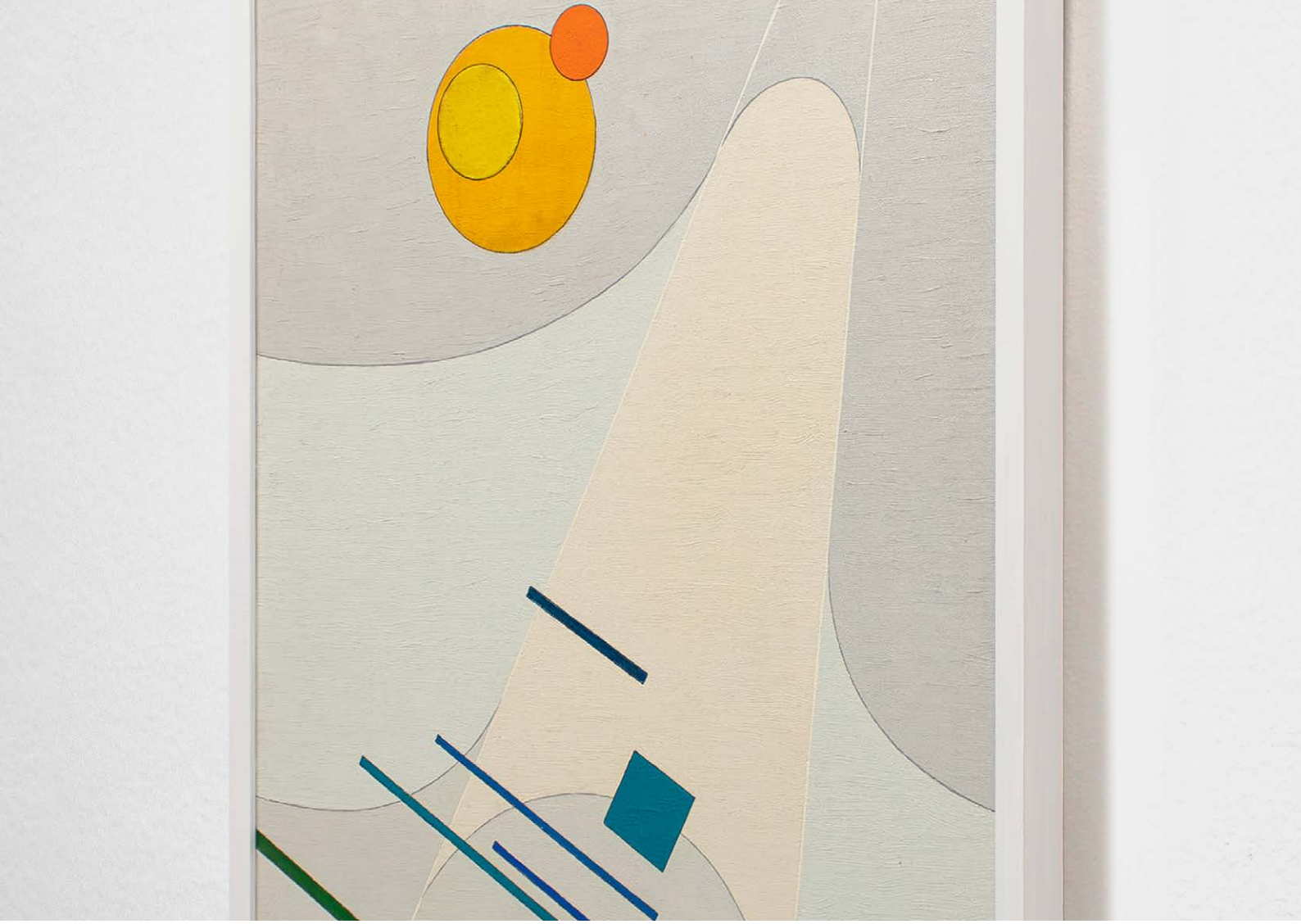



C. VERONESI 72



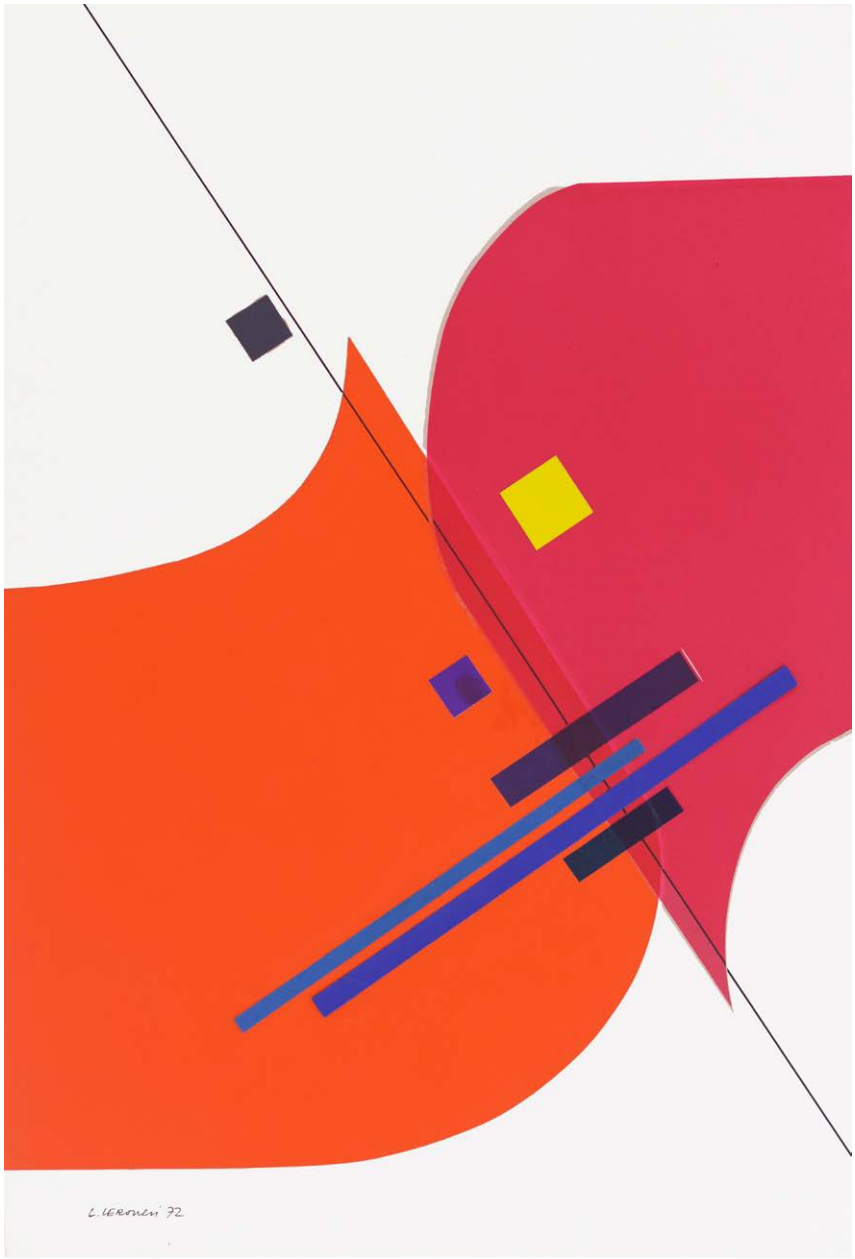
Luigi Veronesi, *Costruzione C3*, 1972, oil on canvas applied on masonite, 67x46 cm
No longer available











Luigi Veronesi, *Untitled*, 1972, tempera and collage on cardboard, 47x32,5 cm
No longer available








L. HERMEN 72



Luigi Veronesi, *Untitled*, 1972, tempera on cardboard, 50x35 cm
(price: 1.800,00 €)








L. VERONESI 72



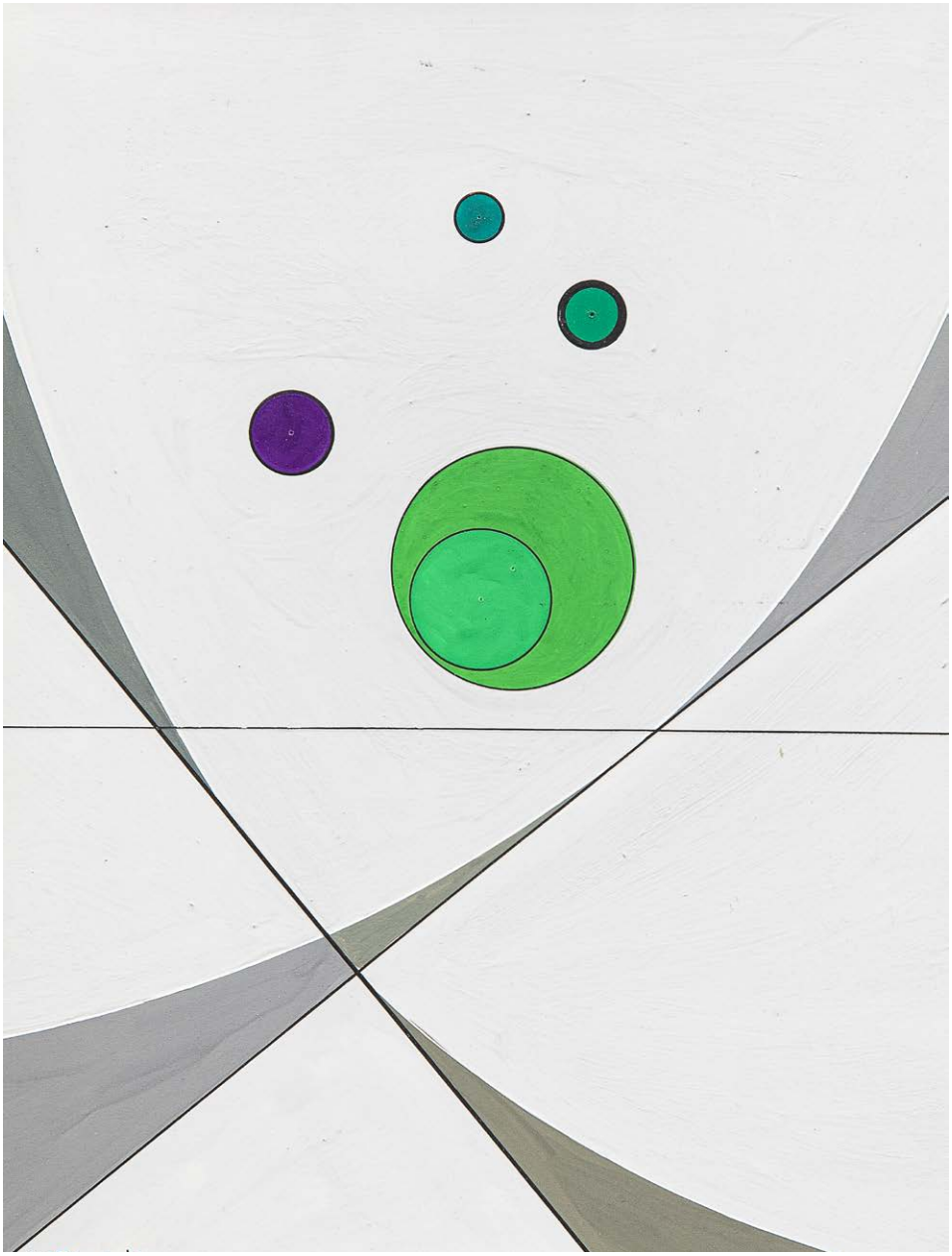
Luigi Veronesi, *Untitled*, 1974, mixed media and collage on cardboard, 51,5x34 cm
No longer available











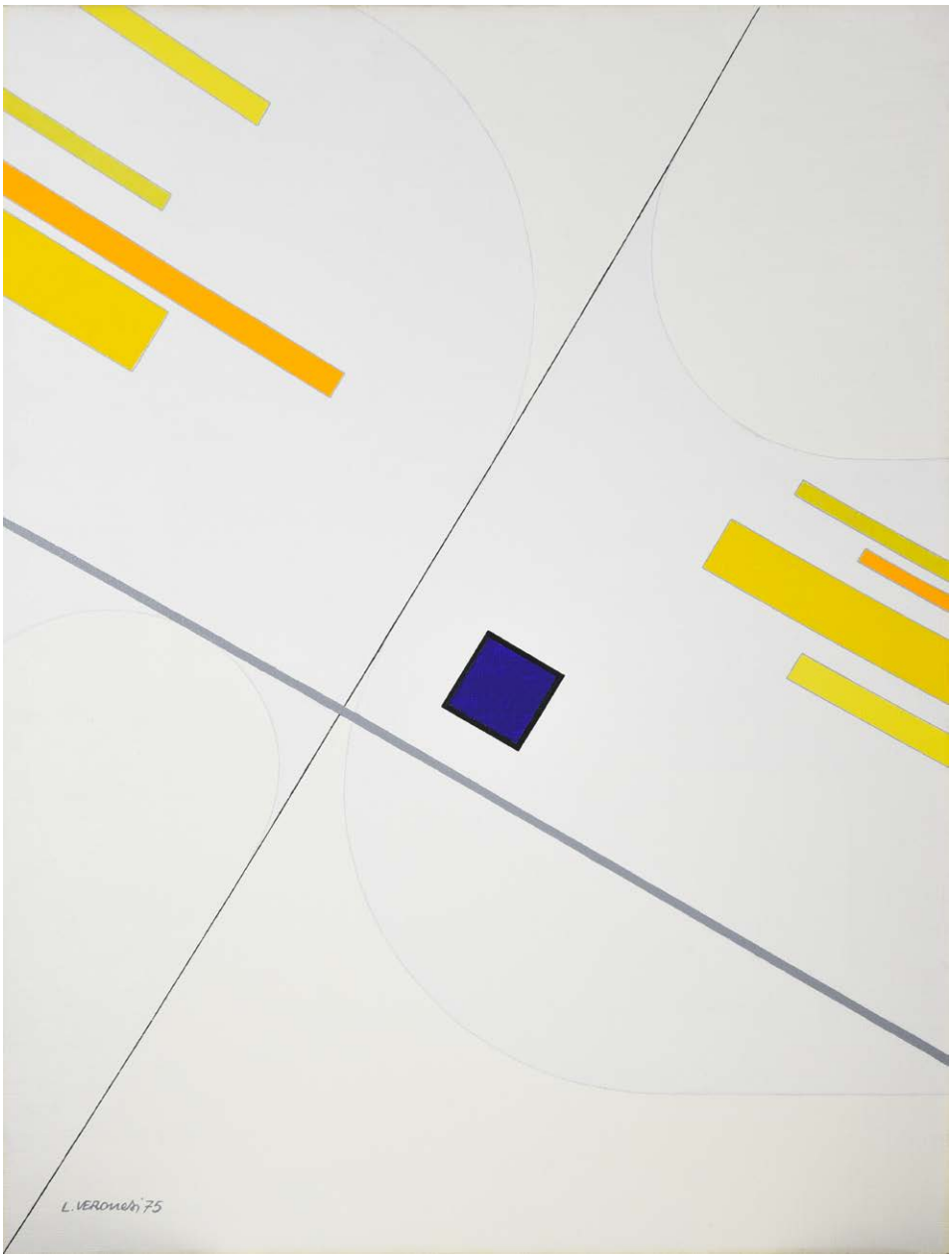
Luigi Veronesi, *Contrasto N.21C*, 1974, tempera on cardboard, 31x22,5 cm
(price: 3.000,00 €)








C. LERONNI '74



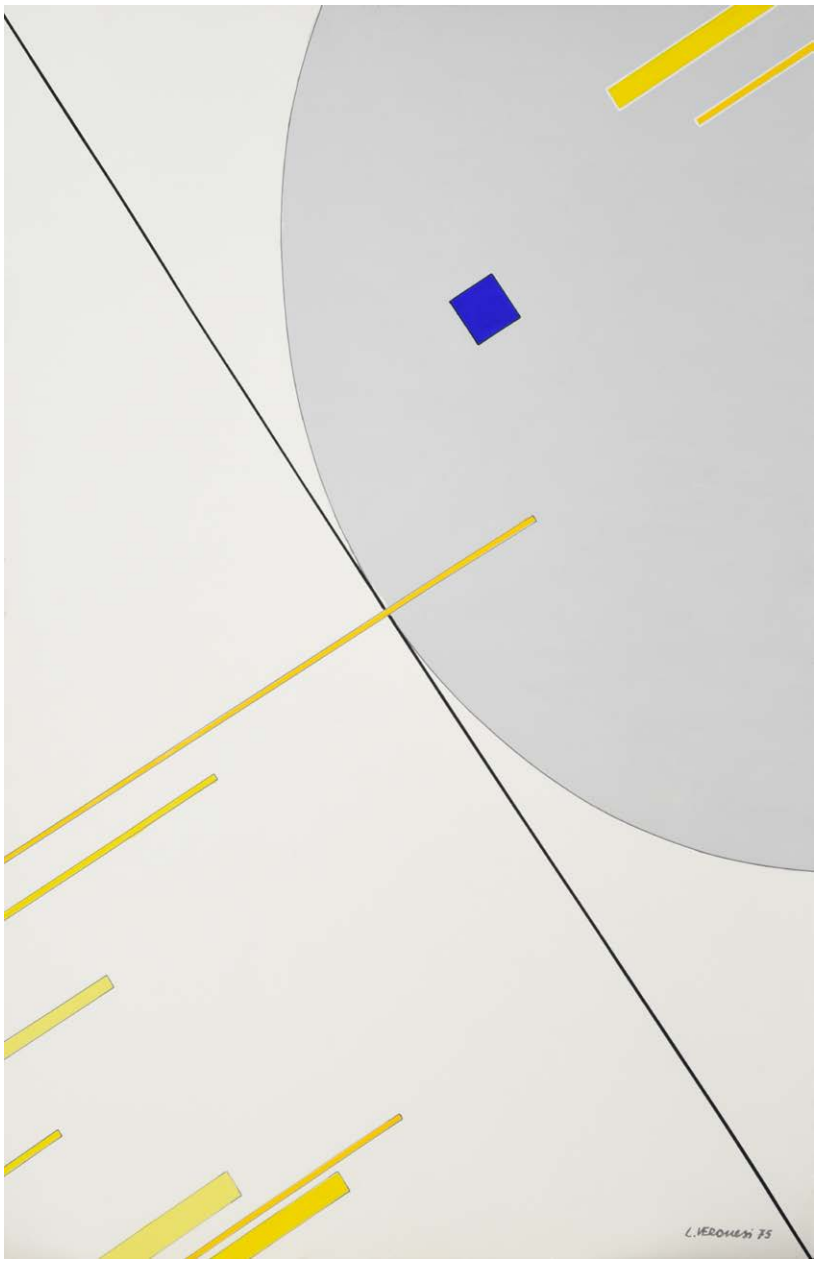
Luigi Veronesi, *Costruzione Epsilon Variante 4*, 1975, oil on canvas, 80x60 cm
No longer available








L. VERONESI 75



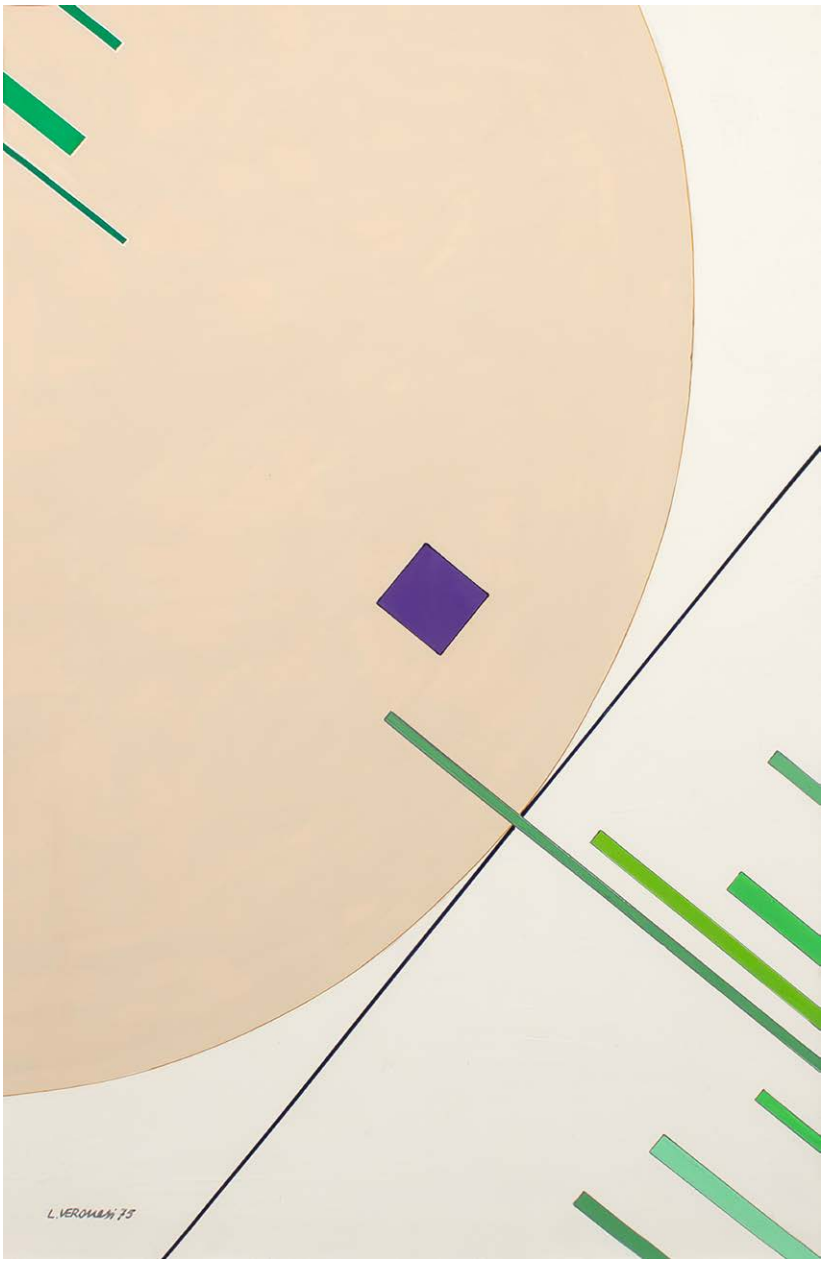
Luigi Veronesi, *Untitled*, 1970, tempera on cardboard, 50x32,5 cm
No longer available







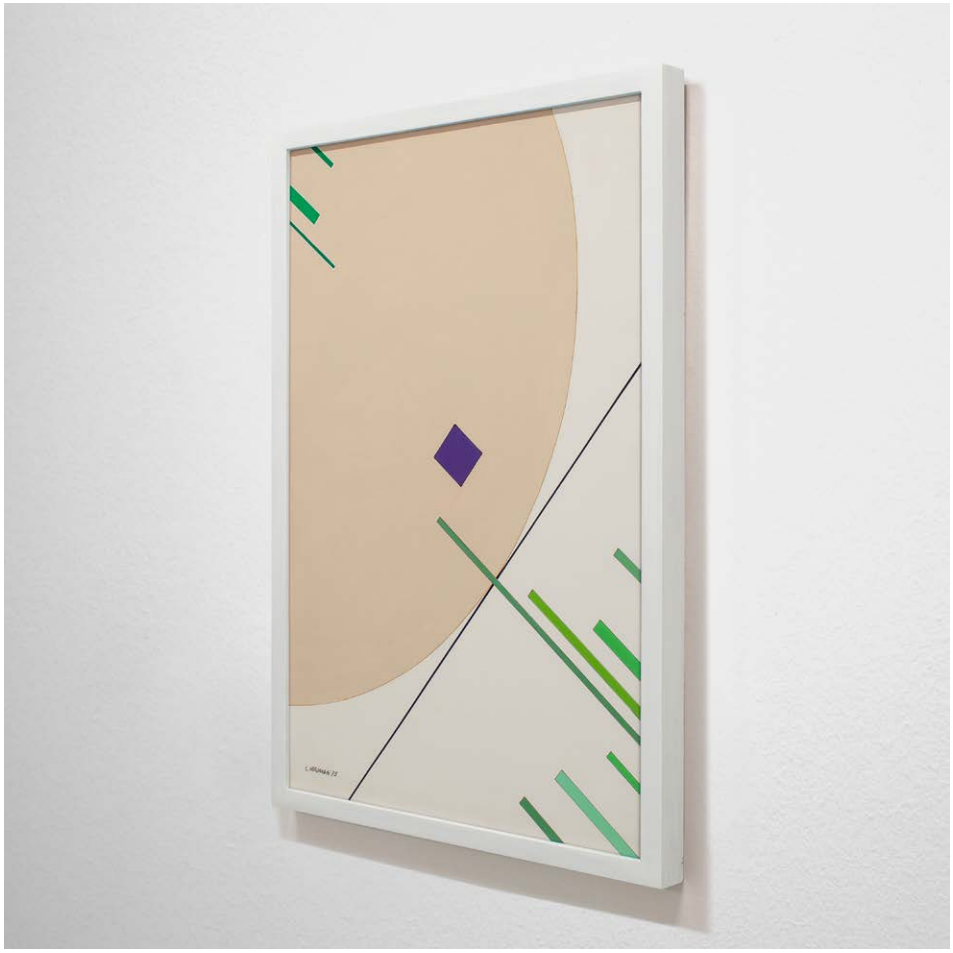




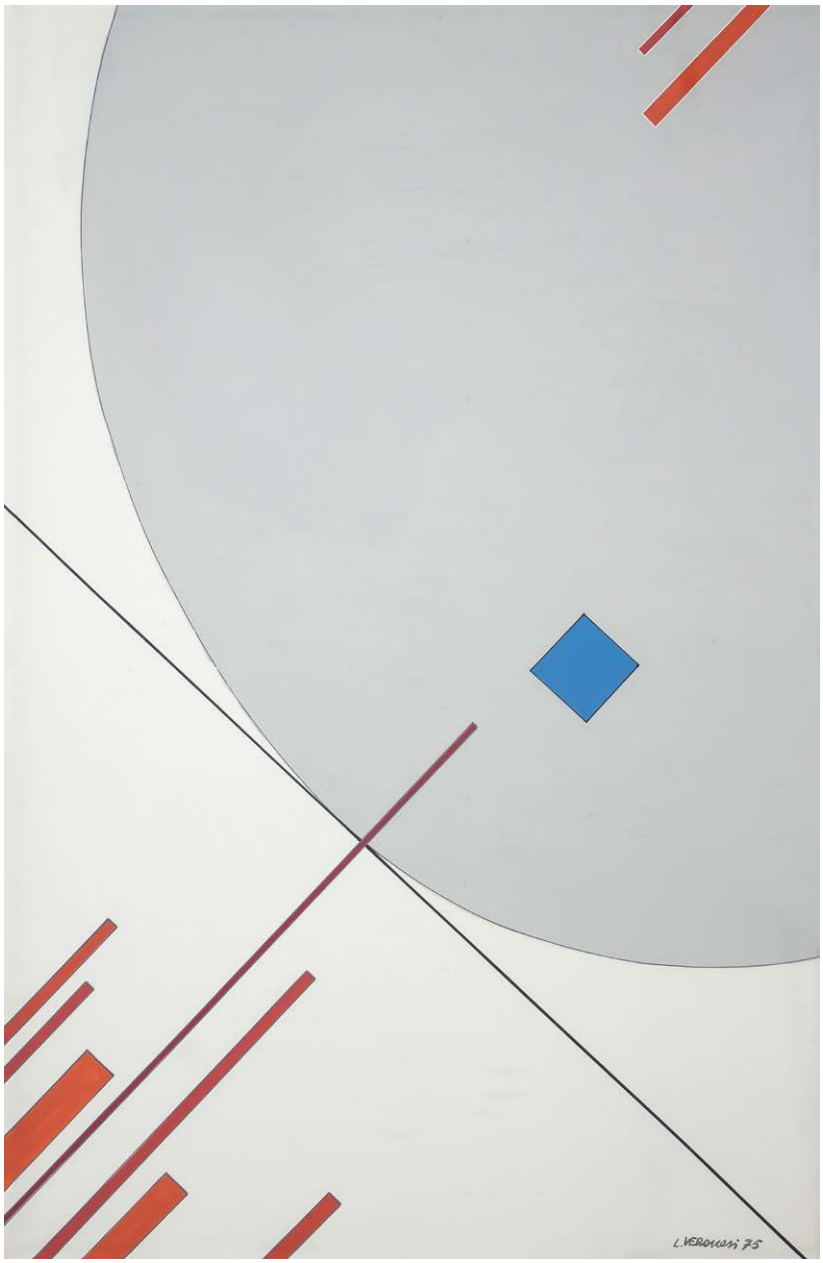
Luigi Veronesi, *Untitled*, 1975, tempera on cardboard, 50x32,5 cm
(price: 3.500,00 €)








L. VERONESI 75



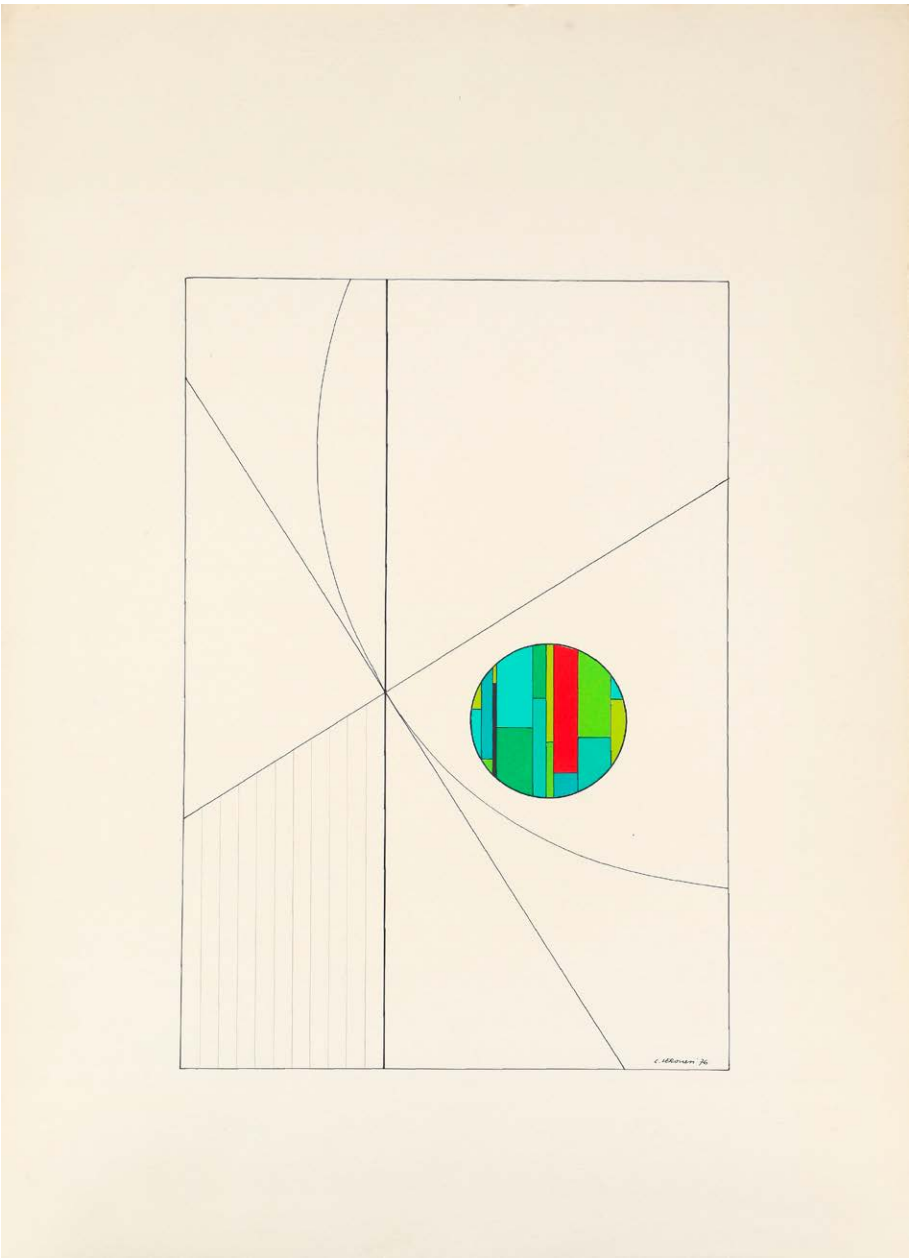
Luigi Veronesi, *Untitled,* 1975, tempera on cardboard, 50x32,5 cm
No longer available







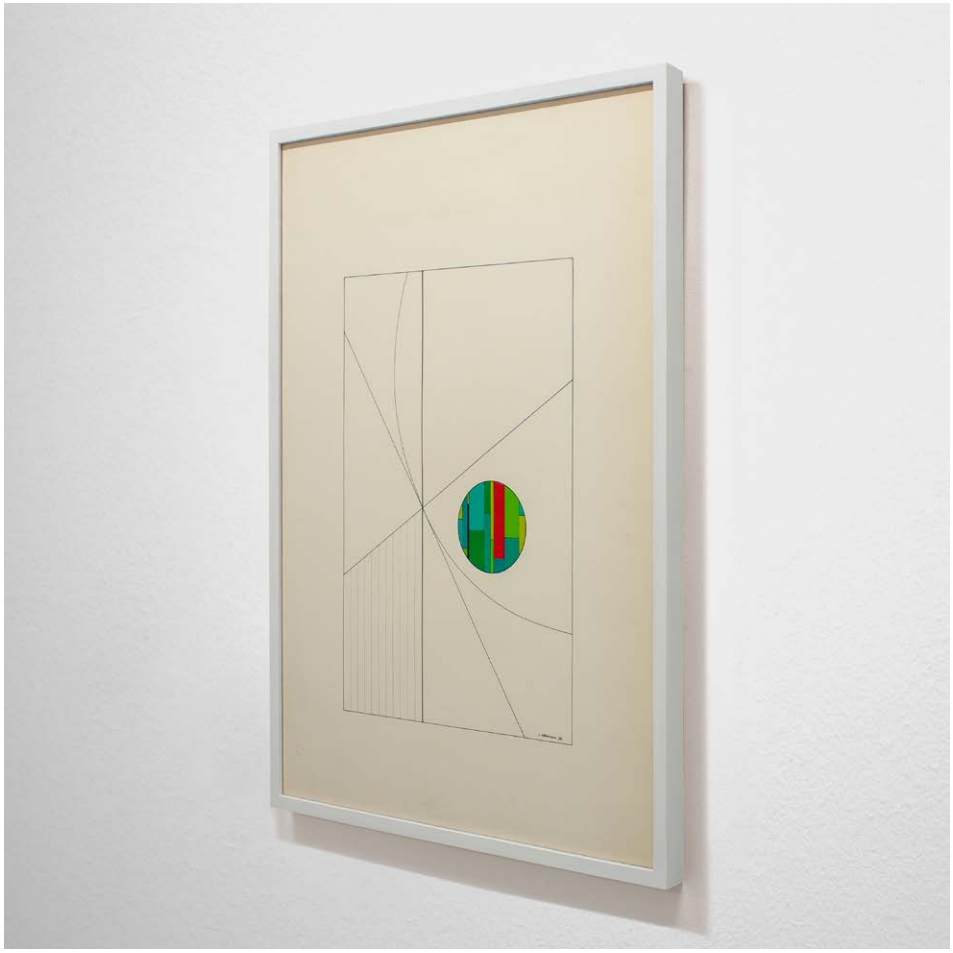




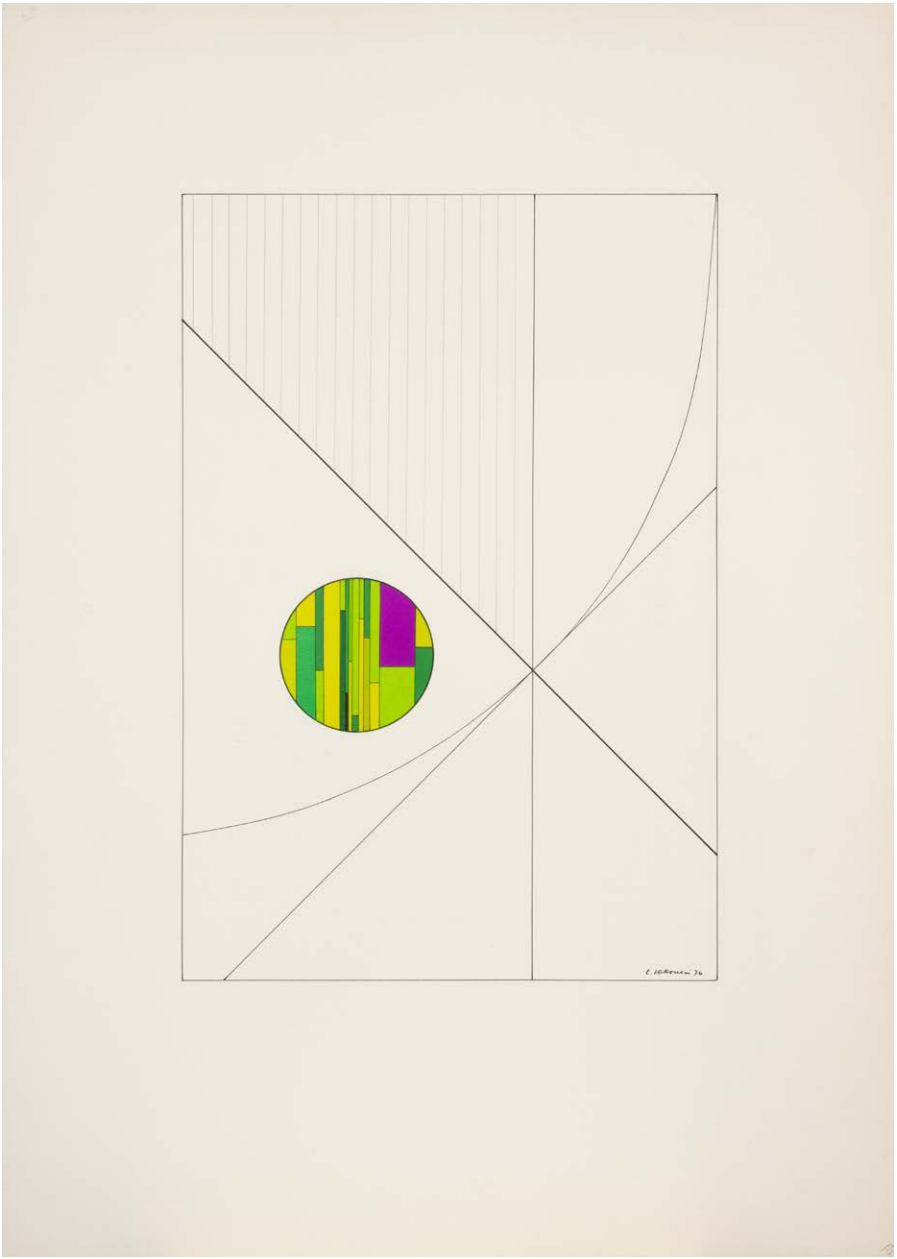
Luigi Veronesi, *Untitled*, 1976, mixed media and collage on cardboard, 70x50 cm
(price: 2.000,00 €)











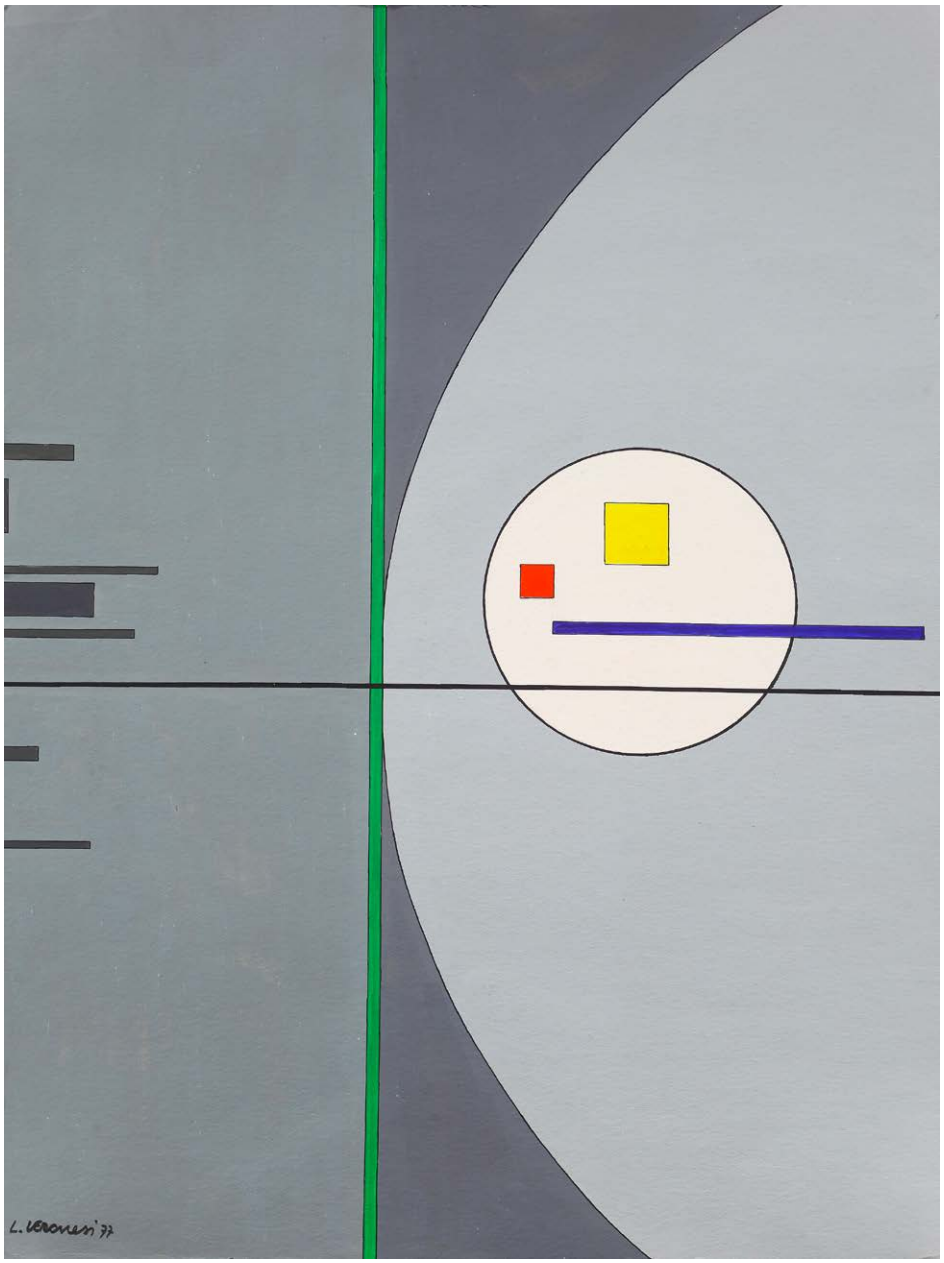
Luigi Veronesi, *Untitled*, 1976, mixed media and collage on cardboard, 70x50 cm
(price: 2.000,00 €)





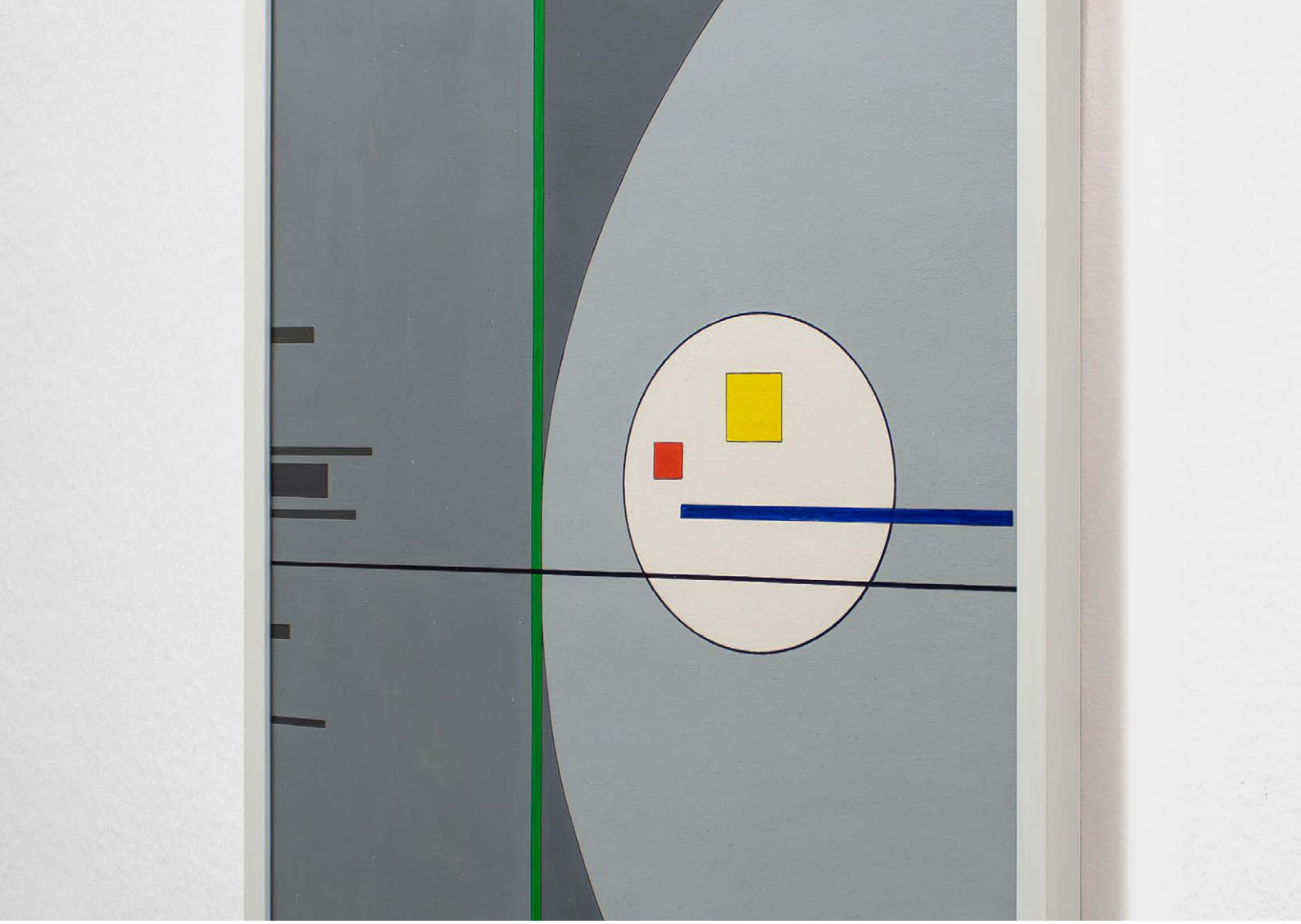




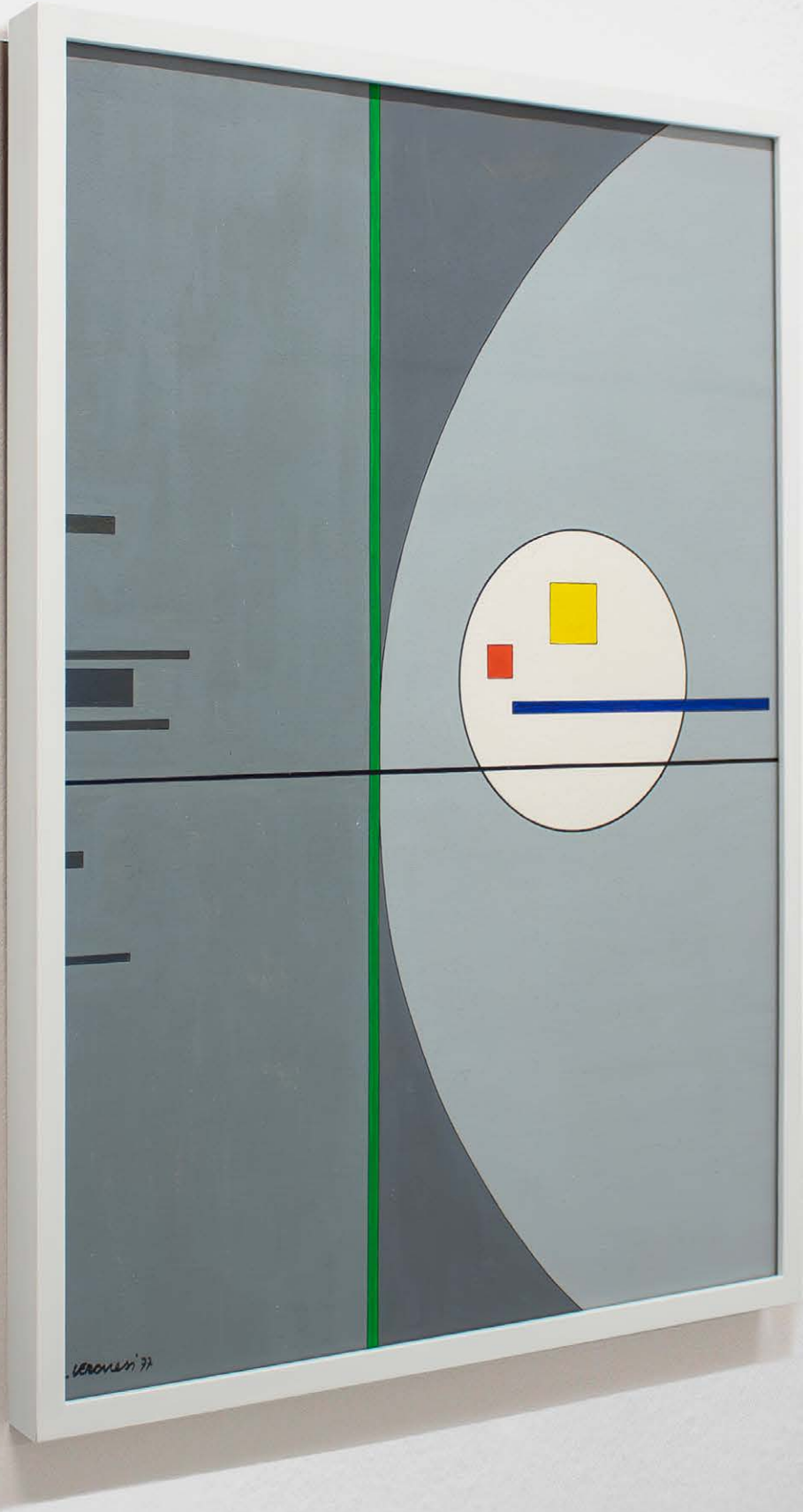


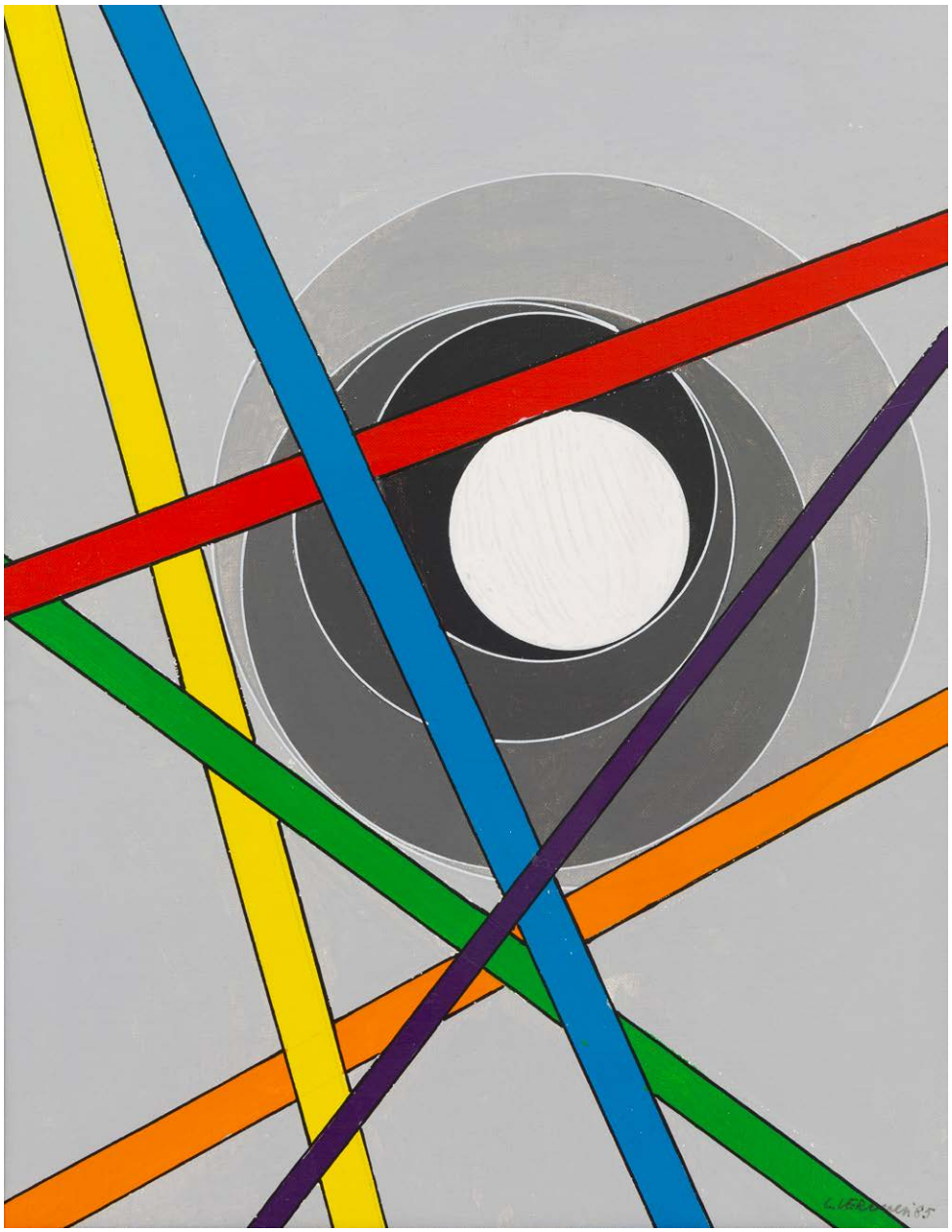
Luigi Veronesi, *Untitled*, 1977, tempera on paper, 60x44 cm
No longer available











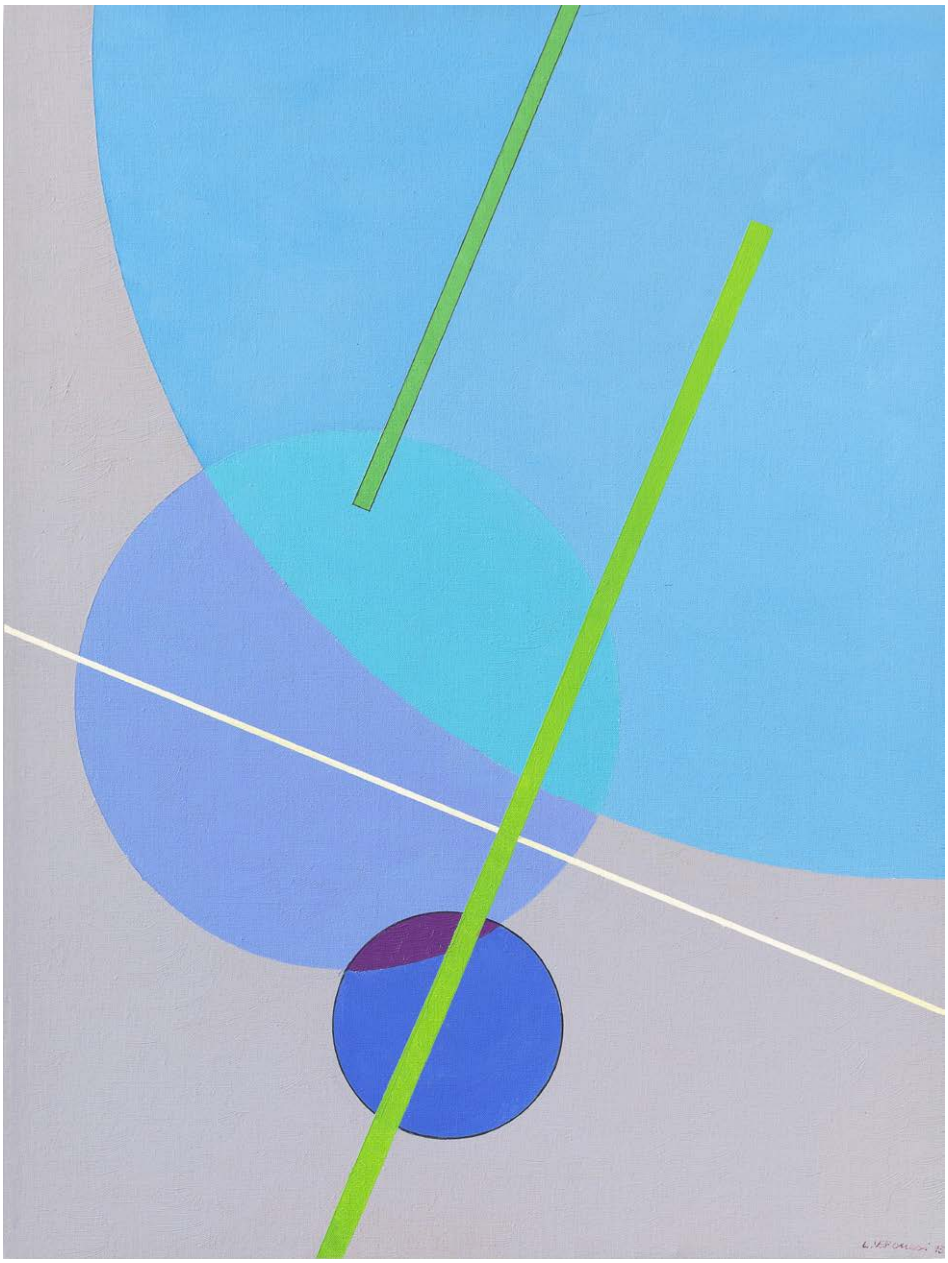
Luigi Veronesi, *Composizione FIL 2*, 1985, acrylic on canvas applied on cardboard, 28x22 cm
(price: 2.600,00 €)











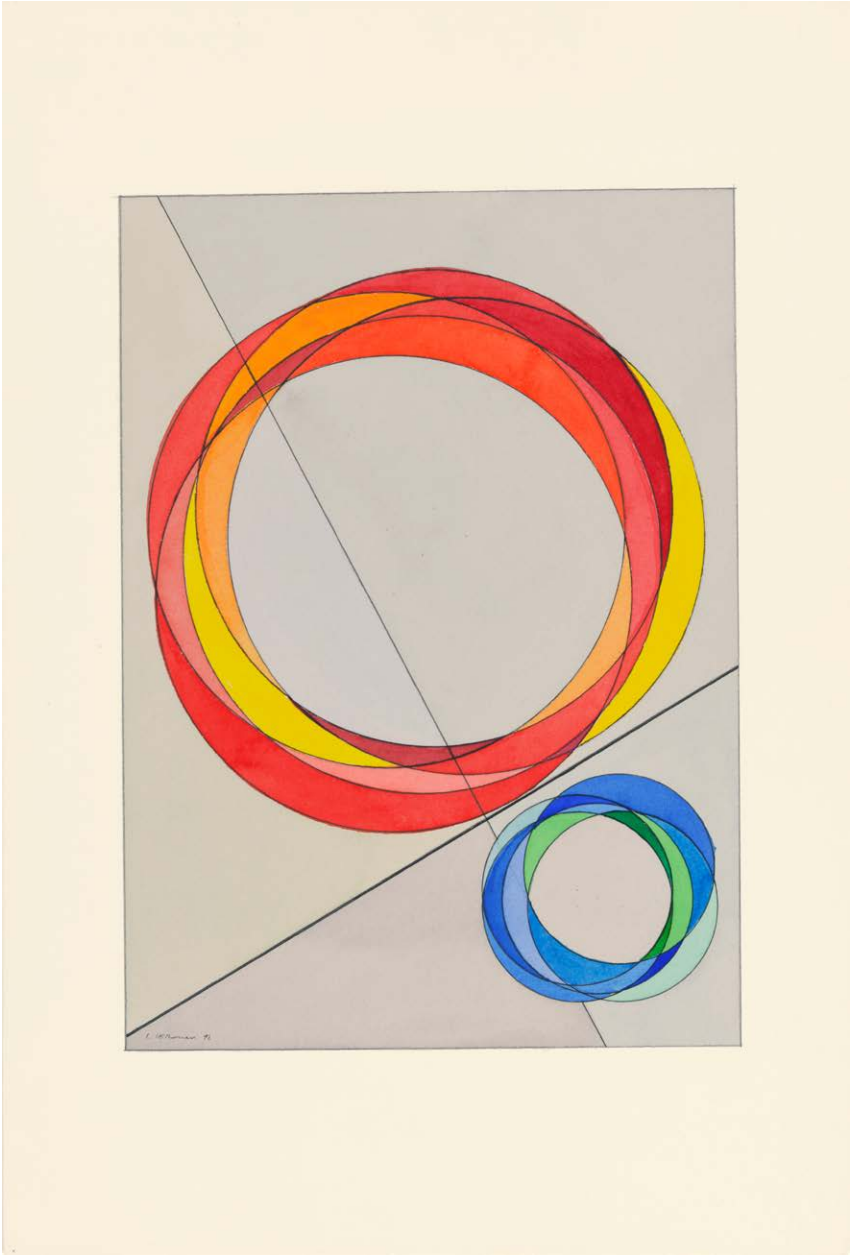
Luigi Veronesi, *Costruzione PHE 27,* 1993, oil on canvas, 80x60 cm
(price: 6.500,00 €)











Luigi Veronesi, *Untitled*, 1992, watercolor, ink and pencil on cardboard, 57,5x38,5 cm
No longer available











Luigi Veronesi, *Untitled*, 1996, watercolor, ink and pencil on cardboard, 57,5x38,5 cm
(price: 1.800,00 €)









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, Chrysler Museum of Art, Virginia, US and MoMA The Museum of Modern Art, New York, 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 - Rome, 2026)
Franco Giuli (Cerreto D'Esi, 1934 - Fabriano, 2018)
Franco Grignani (Pavia, 1908 - Milan, 1999)
Almir da Silva Mavignier (Rio de Janeiro, 1925 - Hamburg, 2018)
Irina Ojovan (Chișinău, 1988)
Helga Philipp (Vienna, 1939 - 2002)
Giovanni Pizzo (Veroli, 1934 - Rome, 2022)
Tilde Poli (Bergamo, 1924 - 2006)
Regina Cassolo Bracchi (Mede, 1894 - Milan, 1974)
Esther Stocker (Schlanders, 1974)
Luigi Veronesi (Milan, 1908 - 1998)

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