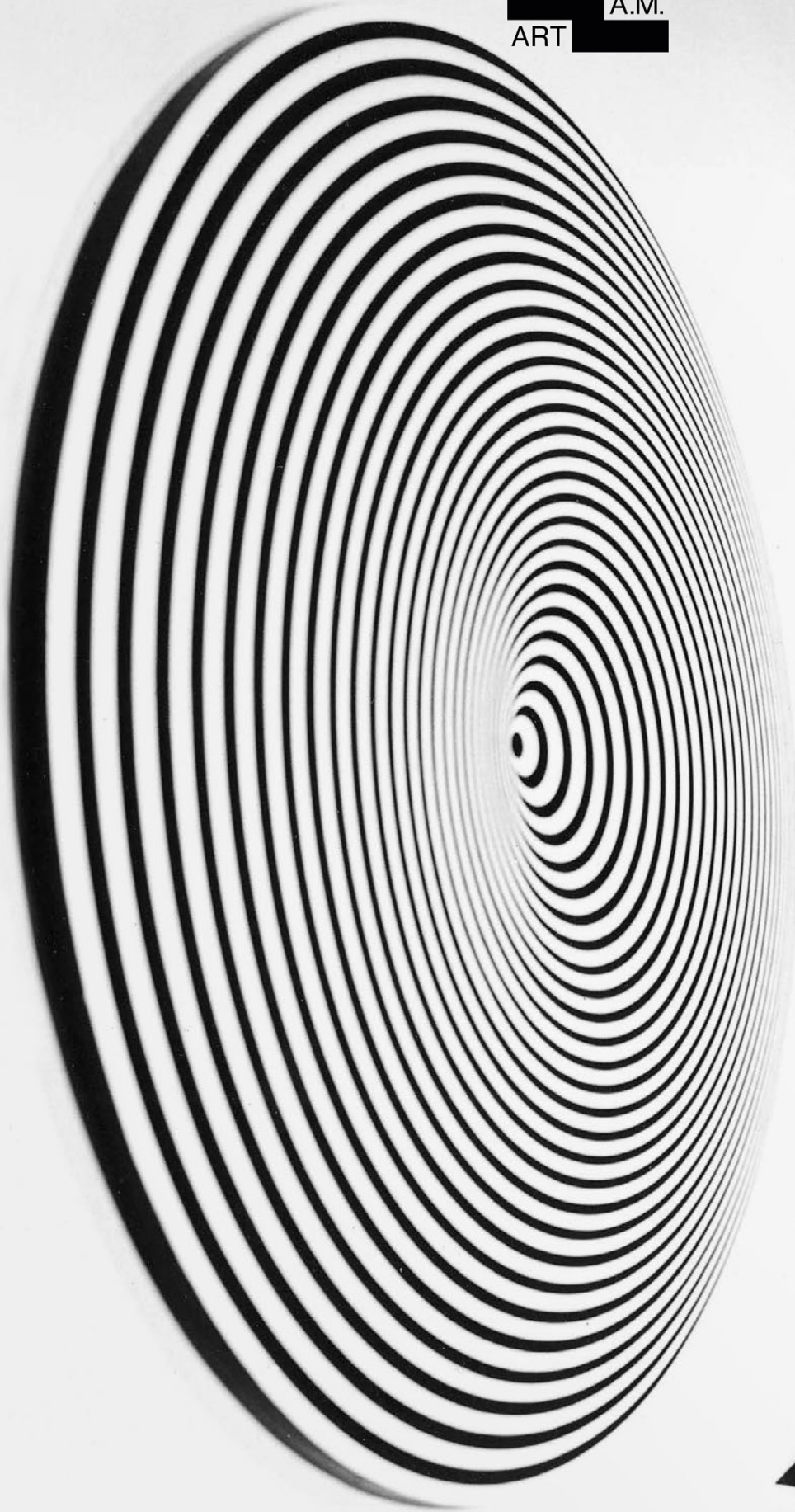


10  
ART A.M.



**frieze  
masters**

The Regent's Park - London  
15-19 October 2025

**MARINA APOLLONIO**

SPOTLIGHT SECTION - BOOTH S4

Summary:

Project

CV

Artworks

Texts

Gallery Info

*“Having selected a primary form, such as a circle, I study its structural possibilities as a means of activating it, aiming for the best results with the maximum economy”*

Marina Apollonio

#### BRIEF DESCRIPTION OF THE BOOTH PROJECT

For FRIEZE Masters 2025 - Spotlight, 10 A.M. ART Gallery presents a solo show by Marina Apollonio (Trieste, 1940), invited by Cecilia Alemani to the 59th Venice Biennale, and whose work was recently celebrated by the group exhibition “Electric Dreams” at the Tate Modern in London and the solo exhibition “Marina Apollonio. Beyond the Circle” at the Peggy Guggenheim Collection in Venice.

The project analyses the career of the artist, a figure of international importance among the most representative ones of the Italian Optical-Kinetic art, collecting the most significant series of artworks of the 1960s and 1970s: from the first works on paper to the “Gradazioni” on canvas, from the “Dinamiche Circolari” to the “Rilievi a Diffusione Cromatica”.

Marina Apollonio’s multifaceted research synthesises in a simple way a complex study, suspended between art and science, making the spectator the protagonist of a meticulously programmed space-time vision. The clear-cut sign and the balance between opposites, especially between black and white, establish an iconicity that delineates the distinctive feature of her works and their absolute recognisability.

During the sixties Marina Apollonio created the works that she would call “Gradazioni”. The artist painted, both on canvas or masonite, concentric and equidistant circles, colouring them according to a very precise schedule programme deriving from the complex analysis performed on the various gradations of colours. The human eye, through a process of fusion of the tints that occurs in the retina, perceives two adjacent tones in a different way from how they are actually, therefore this alteration contributes to create phenomena of virtual activation of base elements. If you look at the works for a few moments, they do not appear static, but they begin to vibrate, triggering three-dimensional phenomena.

“Dinamica Circolare” is one of the most important research of Marina Apollonio, the simple synthesis of a complex study. The starting point is a circle, on which the artist imprints an interweaving of white and black lines, mathematically calculated, in order to create a programmed space capable of virtually activating the perception of shape restriction and expansion phenomena. These circles, mounted on pivots that allow them to move, if stimulated in a manual or mechanical way can turn at different speeds so as to amplify the optical effects inherent in the form itself and create manifestations of concavity and convexity. In any case, the shape does not really alter: the motion determines the continuous becoming of the work and the spectator; by activating his mental perceptions, he grasps the variations creating a personal spatio-temporal-virtual vision.

In the early seventies, Marina Apollonio realized her “Rilievi Circolari a Diffusione Cromatica”, a cycle of works characterised by their essential aspect. The construction of these works, refined and very elegant, is designed in such a way as to create an interference between the perfect shape drawn on the plastic material and the optical game generated by the colours painted in an alternating fashion, on the edges of the engraved grooves. The incidence of light and the variability of the view angle created by moving from right to left allow you to seize the colour and to frontally perceive a halo, the so-called chromatic diffusion, which seems to emanate from the painted circle. The creation of these works is anything but easy: every part of the circle drawn is far from the digged one of the measure of a mathematical ratio calculated in such a way as to trigger a perfect bilateral relationship between the fixed and the variable element.

#### BRIEF DESCRIPTION OF THE EXHIBITION ARTIST

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

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.

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, but without belonging to any group. 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”, at the Zagreb Museum of Contemporary Art.

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

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.

Her career continued with numerous other museum exhibitions in Italy and abroad.

In 2022, she exhibited in the Central Pavilion at the 59th Venice Biennale.

In 2024, she exhibited at Tate Modern in London in a group show; and at Peggy Guggenheim Collection in Venice in a solo show.

## WORKS 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  
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 Bolívar, VE  
Collezione Hermès, New York, US  
New Museum of Contemporary Art, New York, US  
Tate Modern, London, UK



## SOLO EXHIBITIONS

1966  
Trieste, Centro Arte Viva Feltrinelli, 19 February - 11 March  
Palermo, Centro d'arte il Chiodo, 1 - 15 June  
Padua, Galleria 1+1, 24 September - 7 October

1967  
Milan, Il Cenobio, *Dinamiche circolari di Marina Apollonio*, from 12 April  
Bergamo, Studio 2B, 16 September - 3 October

1968  
Brescia, Galleria Sincron, from 27 April  
Venice, Galleria Paolo Barozzi, from 21 August

1969  
Turin, Studio di informazione estetica da Gavina, from 3 March

1970  
Nyon (Switzerland), Galerie Historial, 28 May - 30 June  
Rapperswil (Switzerland), Galerie 58, *Marina Apollonio. Sandro De Alexandris*, 13 September - 11 October

1971  
Padua, Galleria La Chiocciola, 6 - 17 March

1972  
Bergamo, Galleria dei Mille, 8 - 21 January  
Abano Terme (Padua), *Images 70*, 12 - 22 September  
Pesaro, Il Segnapassi, 25 November - 8 December

1973  
Graz (Austria), Neue Galerie am Landesmuseum Joanneum, *Marina Apollonio. Werke 1964-1973*, 13 April - 6 May

1974  
Vigevano, Galleria il Nome, 23 February - 25 March

1975  
Bergamo, Galleria Method, from 10 April  
Bari, Galleria Temi, 7 - 28 May

1979  
Milan, Arte Struktura, *Marina Apollonio. Anticampi cromoformali ottico-rotatori/ cinetensivi a radiazione progressiva*, 7 - 26 February

1981  
Mestre (Venice), Centro ricerche artistiche Verifica 8+1, 10 - 29 January

2011  
Abano Terme (Padua Galleria Comunale d'Arte Contemporanea al Montirone - Fioretto Arte, *Marina Apollonio. Dinamiche circolari (opere 1964-2011)*, 24 September - 30 October

2015  
Milan, Galleria 10 A.M. ART, *Marina Apollonio. Retrospective Exhibition*, 10 January - 11 April

2019  
Paris, Espace Meyer Zafra, *Marina Apollonio. Dinamiche circolari*, 24 October - 28 December

2020  
Milan, Viewing Room Galleria 10 A.M. ART, *Dinamiche virtuali*, 25 June - 30 July

2024  
Venice, Peggy Guggenheim Collection, *Marina Apollonio. Beyond the Circle*, 12 October 2024 - 3 March 2025

## GROUP EXHIBITIONS

1965  
Berne, Aktuell Galerie, *Aktuell 65. Neue tendenzen, programmed art, anti-peinture, zero, null, recherche d'art visuel, recherche continue*, 16 January - 27 February  
Palermo, Centro studi d'arte Il Chiodo, Premio il Chiodo d'oro. Biennial of the small painting, February - March  
Palermo, Galleria d'arte moderna il Paladino, Second international exhibition of small paintings. Il Paladino d'oro Prize, 2 - 7 May  
San Benedetto del Tronto (Ascoli Piceno), VI National Exhibition of Contemporary Painting and Black and White Art. San Benedetto del Tronto Prize, 25 July - 15 August  
Zagreb, Galerija Suvremene Umjetnosti, *Nova Tendencija 3*, 13 August - 19 September  
Pineta di Arenzano (Genoa), Galleria d'arte Portichetto, *Arte programmata*, August  
Turin, Galleria il Punto, *Arte programmata*, 7 - 29 September  
Turin, Castello del Valentino, *Forme programmate. 5° Centenario dell'arte tipografica in Italia*, 8 September - 3 October  
Brussels, Galerie Smith, *Oeuvres plastiques et appliquées de Getulio Alviani, Marina Apollonio, Paolo Scheggi*, 13 - 30 October  
Boccadasse (Genoa), Galleria del Deposito, *Piccole opere*, from 11 December

1966  
Novara, Salone del Broletto, Raffaello e Ferdinando Giolli Prize, 5 - 20 March  
Rome, Studio d'arte Arco d'Alibert, *Piccole opere*, from 23 April  
Marsala, Centrozero Award, I Rassegna internazionale d'arte visiva, 29 June - 10 July  
Albisola Marina (Savona), Galleria dell'Arco, *Omaggio alla Nuova Tendenza*, 14 - 20 August  
Termoli, Palazzo del Comune, XI Castello Svevo Prize, August  
Monreale (Palermo), Sala di San Placido, International Review of Contemporary Art, 5 - 12 September  
Cantù (Como), Galleria Pianella, *La nuova tendenza*, 28 October - 10 November  
Bordeaux, Galerie des Beaux-Arts, *Sigma 2*, 14 November - 4 December  
Milan, Galleria del Naviglio, *Il gioco degli artisti*, 10 December - 6 January  
Matera, Galleria d'arte moderna Studio, *Nuove tendenze*, from 20 December  
Frankfurt, Galerie am Dom, *Op-Pop*, 25 March - 30 April

1967  
Sciaccia (Agrigento), Centro d'Arte il Punto, I Premio nazionale del piccolo dipinto il Punto d'oro, from 6 January  
Milan, Il Cenobio, *La nuova tendenza*, from 18 January  
Bergamo, Studio 2B, *La nuova tendenza*, 29 April - 15 May  
Turin, Galleria civica d'arte moderna, *Museo sperimentale d'arte contemporanea*, April - September  
Palermo, Galleria d'arte moderna Il Chiodo, *Tendenze oggi in Italia*, 1 - 20 May  
Florence, Centro Proposte Libreria Feltrinelli, *Ipotesi linguistiche intersoggettive. Strutture organizzate. Proposte di spazio concreto. Metastrutture. Musica programmata. Poesia concreta*, from 16 May; then Bologna, Naples, and Turin, Nuova Codebò, 30 June - 14 July

Barcelona, VI Premi Internacional Dibuix Joan Miró, Palau de la Virreina, 7 - 30 June  
Trento, Palazzo della Ragione, Premio Provincia di Trento. National Painting Exhibition, 11 October - 10 November  
Trieste, Sala Comunale Palazzo Costanzi, *Arte Viva*, 19 October - 10 November  
Brescia, Galleria Sincron, *Primo inventario della nuova generazione italiana*, 7 - 17 November

1968

Milan, Studio architetti Salvati Tresoldi, *Achromes*, 23 March - 5 April; Sesto San Giovanni (Milan). Circolo La nuova Torretta, 12 May - 2 June  
Brescia, Galleria Sincron, *Oggetti in serie o funzione estetica (mostra - verifica)*, from 18 May; then Venice, Sincron + Studio Campesan, from 17 June  
Bergamo, Studio 2B, *16° mostra arte internazionale contemporanea*, 13 - 28 October  
Spoleto (Perugia), Palazzo Ancaiani, XII Premio Spoleto. "I giovani 1968". Exhibition of figurative arts, 27 October - 24 November  
Hamburg, Kunsthhaus, *Public Eye (Kinetic, konstruktivismus, environments)*, 1 November - 1 December  
Prague, Galerii D, *Dodekoedr*, from 24 November  
Milan, Galleria Milano, *I multipli*, from 29 November  
Milan, Galleria San Fedele, San Fedele Prize 1968 for young painters, 17 December - 14 January 1969  
Bologna, Museo Civico, *Proposta per una manifestazione- incontro - esposizione rappresentazione*, 31 December - 15 January 1969  
Cracow, Pawilon Wystawowy [Bureau des Expositions Artistiques], MBG 68. II Międzynarodowe Biennale Grafiki Kraków, 1968 [Second International Biennial of Engraving, Krakow], May  
Belgrade, Galerija 212, *Arte permanente*  
Cremona, I Pasini Prize for Drawing

1969

Savona, Galleria d'arte il Brandale, *Ricerche 1969*, 20 February - 3 March; Millesimo (Savona) Galleria d'arte San Gerolamo, 4 - 13 March  
Bassano del Grappa (Vicenza), Galleria d'arte Punto quadrato, *Hara*, 29 March - 9 April  
Nuremberg, Kunsthalle, *Konstruktive Kunst: Elementen und Prinzipien. Biennial 1969 Nürnberg*, 18 April - 3 August  
Venice, Galleria d'arte Barozzi, *Hara 5*, from 26 April  
Zagreb, Galerija Suvremene Umjetnosti, *Nova Tendencija 4*, 5 May - 30 June  
Recklinghausen (Germany), *Städtische Kunsthalle, Kunst als Spiel. Spiel als Kunst*, 6 May - 29 June  
Ljubljana, Moderna galerija, 8 Mednarodna grafična zastava [Eighth International Graphic Design Exhibition], 6 June - 31 August  
Castelnuovo ne' Monti (Reggio Emilia), VIII Appennino Reggiano National Painting Competition, 12 - 27 July  
Caorle (Venice), *Nuovi materiali nuove tecniche*, 20 July - 20 August  
Caracas, Ateneo de Caracas, *El arte cinético y sus orígenes*, July - August  
Acireale (Catania), Palazzo di Città, Third International Art Exhibition, 6 - 30 September  
Varese, Chiostro Sant'Antonino, *Meno 31. Rapporto estetico per il Duemila*, 13 - 21 September  
Bolzano, Palazzo della fiera, 3rd Bolzano Biennial. Contemporary art exhibition (painting, sculpture, graphics), 5 - 26 October  
Johannesburg, New Goodman Gallery, *Plastic Research*, November - December  
Trieste, La Cappella SuperMARTket, *Quadri francoboli cm 2x2*, 3 December - 15 January 1970

1970

Naples, Palazzo Reale, 5th Mostra d'arte del Mezzogiorno. Italian Graphics, January - February  
Paris, Pavillon Baltard n. XI Les Halles, Salon Comparaisons, 27 April - 31 May  
Barcelona, Collegi arquitectes Catalunya i Balears, IX Premi Internacional Dibuix Joan Miró, 27 May - 26 June  
Wolfsburg (Germany), Kunstverein Wolfsburg e. V., *Kunst als Spiel. Spiel als Kunst*, 16 August - 20 September  
Venice, Galleria Paolo Barozzi, Group exhibition, from 5 September  
Hofheim am Taunus (Germany), Galerie 66 H. G. Krupp, *Miniaturen 70 International*, 20 September - 24 December  
Lutry (Switzerland), White Gallery, *Originaux, multiples et sérigraphies*, from 3 October  
Łódź (Poland), Muzeum Sztuki W Łodzi, *Grafika - Rysunek - Collage*, from 25 November  
Milan, Galleria Paolo Barozzi - Franco Maria Ricci, *La percezione pura*, 9 - 15 December  
Milan, Vismara arte contemporanea, Proposta del piccolo formato, from 19 December  
Krakow, Pawilon Wystawowy, 3 MBG 70. III Międzynarodowe Biennale Grafiki Kraków [Third International Biennial of Engraving, Kraków]  
Chicago, *Screen Prints 70*  
Belgrade, Muzeja savremene umetnosti, *Inostrana groiko iz zbirke* [Foreign Graphics from the Collection]

1971

Łódź (Poland), Muzeum Sztuki W Łodzi, *Światło geometrii* [The Light of Geometry], from 11 March  
Nyon (Switzerland), Galerie Historial, *Sérigraphies d'art. Duo d'Art*, 1 April - 25 May  
Brescia, Galleria Sincron, *Grafica internazionale 1971*, from 10 April  
Ljubljana, Moderna galerija, 9 Mednarodna grafična razstava 71 [Ninth International Engraving Exhibition], 5 June - 31 August

Turin, Ti.zero centro sperimentale di ricerca estetica, *Operazioni estetiche e strutture sperimentali*, from 8 June  
Soncino (Cremona), Centro Internazionale d'Arte Soncino Sezione Sperimentale, Rocca Sforzesca, *Senza titolo*, 7 - 25 July  
Milan, Vismara arte contemporanea, *Natalearte 1971/72*, 14 December - 10 January 1972  
Padua, Galleria la Chiocciola, *Panorama di grafica*  
Verona, Galleria Ferrari, *Luglio 1971*, 1971

1972

Venice, Galleria del Cavallino, *Faites votre jeu. Per un'ipotesi di autogestione*, 6 - 18 June  
Kassel, Museum Fridericianum, documenta 5, *Herbert Distel. Schubladenmuseum für moderne Kunst Im 20. Jahrhundert*, 1970, 30 June - 8 October  
Gradisca (Gorizia), Sala civica delle esposizioni, *Seconda mostra degli artisti della Regione Friuli Venezia Giulia*, 15 July - 30 September  
Ardesio (Bergamo), Palazzo Comunale, *Incontro artistico ad Ardesio*, from 23 July  
Fredrikstad (Norway), Fredrikstad Bibliotek, 1 Norske Internasjonale Grafikk Biennale [Norwegian International Graphics Biennial], from 1 August  
Padua, Studio d'arte Eremitani, *Continuità*, 9 - 28 September  
San Martino di Lupari (Padua), IV National Biennial Review of Contemporary Art 'Mario Pettenon', 10 September - 8 October  
Venice, Galleria Paolo Barozzi, Group exhibition, September  
Geneva, Palais de l'Athénée, s, 24 November - 21 December  
Cracow, Pawilon Wystawowy, 4 MBG. IV Międzynarodowe Biennale Grafiki Kraków [Fourth International Biennial of Engraving, Krakow], May - August  
Venice, Municipal Casino, Burano Prize 1972, July  
Milan, Galleria Vismara

1973

Padua, Galleria la Chiocciola, *Tendenze attuali*, from 10 March  
Stockholm, Italienska Kulturinstitutet 'C. M. Lericci', *Det grohska mediet inom den itoliensko ovantgardismen: problem och synpunkter* (Graphic Design Review. Problems of the Italian avant-garde), Sweden, 12 March - 12 April  
Zagreb, Galerija Studentskog centra, *Xerox*, 15 - 30 June  
Düsseldorf, Messegelände, Internationaler Markt für aktuelle Kunst [International Market for Contemporary Art], 29 September - 7 October  
Eisenstadt (Austria), Orangerie des Schlosses Esterhazy, Beispiel Eisenstadt: Dritte Internationalen Malerwochen

1974

Milan, Zen arte contemporanea, *Grafica dei linguaggi nonverbali*, 7 February - 2 March  
Como, Centro culturale Serre Ratti, *Sull'opera come campo*, 22 February - 18 March  
Milan, Arte Struktura, 27 March - 6 April; Massa Carrara, Academy of Fine Arts, 23-30 April  
Biespiel Eisenstadt IV: Internationale Malerwochen im Burgenland. Orangerie des Schiosses Esterhazy. Eisenstadt, Austria, 30 June - 28 July; Landesgalerie im Schloss Esterhazy, until 24 August  
Frearikstad (Norway), Fredrikstad Bibliotek, *2 Norske interngsjonale Grafikk Biennale* (Second Norwegian International Graphics Biennale), 15 August - 13 October  
Vienna, Museum des 20. Jahrhunderts, Beispie *Eisenstadt*, 25 September - 13 October  
Rapperswi (Switzerland). Gaierie Seestrasse, *Accrochage*, 23 November - 21 December  
Florence, Studio d'arte il Moro, 22 December - January 1975  
Cracow, Muzeum Narodowe, V MBG. V Międzynarodowe Biennale Grafiki Kraków [Fifth International Biennial of Engraving, Krakow], June

1975

Rome, Inco Art 75, Rome International Fair, 29 March - 6 April  
Parma, Visual Arts Gallery, *Proposte 75*, 21 September - 10 October  
Padua, Saletta della grafica, La Chiocciola Art Gallery, *Raccolta Nikol Art*  
Milan, MPM arredamenti, *Collezione Nikol Art*

1976

Como, Galleria d'arte libera Parini, *Grafica delle arti sperimentali*, February;  
Florence, Palazzo Strozzi, 21 - 29 April

1977

Brescia, Ungaretti Schools, Coherence. *Arteoggi '77*, September  
Florence, Galleria De Amicis, *Il volto sinistro dell'arte*, 29 October - 26 November  
Bari, Fiera del Levante, Expo arte '77, 26 March - 3 April  
*Momenti dell'arte delle Tre Venezie-Anni '60-'70*, Biennale d'arte contemporanea di San Martino di Lupari, Padua, October - November

1978

New York, Cooper Hewitt - Smithsonian Design Museum, *The Museum of Drawers*, 21 March - 7 May; Berne, Kunstmuseum, *Das Schubladenmuseum von Herbert Distel* [The Museum of Drawers. Herbert Distel], 1 May - 10 June 1979

Desenzano (Brescia), Ospedale - Palazzo Comunale, *Arte e comunità*, 16 July - October  
Mestre (Venice), Centro ricerche artistiche contemporanee Verifica 8+1, *Proposta 12-78*, 9 - 31 December  
Milan, Arte Struktura, *Un foglio/un contesto '78*

1979

Bradford (Great Britain), Cartwright Hal, Sixth British International Print Biennale, 20 May - 22 July  
Milan, Arte Struktura, *10 protagonisti della plasticità inoggettiva*, from 6 June  
Innsbruck (Austria), Tiroler Kunstpavillon, *Grafik in Padua heute*, June  
Republic of San Marino, Rocca Guaita, *Immagini e strutture nel ferro e nell'acciaio. Rassegna internazionale di scultura contemporanea*, 21 July - 20 August

1981

Foggia, Laboratorio artivisive Centro culturale, *Arazzi...? Il tessuto e la sperimentazione artistica*, 7 - 22 November

1982

Milan, Arte Struktura, *C.c.c.2. Costruttivismo, concretismo, cinevisualismo internazionale: protagonisti e persecutori in collezioni private italiane*, 21 December - January 1983

1983

Ascoli Piceno, Civica Galleria d'Arte Contemporanea Palazzo Malaspina, *Morbide & Trame*, 23 January - 27 February  
Desenzano del Garda (Brescia), Galleria Civica Palazzo Todeschini, *Costruttivismo, concretismo, cinevisualismo*, 30 April - May  
Rome, Libreria il Monte Analogo, *Testi tessili*, June - July; then Milan, Libro Galleria Castello, September

1984

Mestre (Venice), Cenacolo Culturale San Carlo, *Rassegna internazionale d'arte concreta. A Umbro Apollonio*, 18 - 28 February  
Ciudad Bolivar (Venezuela), Museo de Arte Moderno Fundación Jesús Soto, *Nuevas adquisiciones 1981-1984*, December - February 1985

1985

Turin, Castello di Rivoli, *Il Museo Sperimentale di Torino. Arte italiang degli anni Sessanta nelle collezioni della Galleria Civica d'Arte Moderna*, 18 December - February 1986

1988

Mestre (Venice), Centro ricerche artistiche contemporanee Verifica 8+1, Sala Espositiva Comunale, *8+1 = 10! 10 anni alla ricerca dell'arte*, 20 November - 15 December

1989

Ferrara, Palazzo dei Diamanti, *Black and White*, 22 November - 8 December  
Milan, Fiera di Milano, III International Biennial of Contemporary Art, May  
Milan, Arte Struktura, *51 ideatori inoggettivi della visualità strutturata*

1990

Genoa, Galleria la Polena, *51 ideatori inoggettivi della visualità strutturata*, 18 January - 17 February  
Noventa Vicentina (Vicenza), Biblioteca Civica, *E' ancora futuro?*

1991

Padua, Galleria La Chiocciola, *30 anni di arte contemporanea alla Chiocciola*

1992

Seeheim-Jugenheim (Germany), Galerie Blau, *Der Kreis*

1994

Ljubljana, Cankarjev Gallery, *Crno & Belo. Black & White*, May - June

1995

Milan, Vismara Arte, *Vismara arte 30 anni 1965-1995*, 14 - 30 September

1997

Milan, Studio Barozzi, Group exhibition, May  
Venice, Paolo Barozzi Casa delle Zattere, *Percezione visiva e arte del colore*, from 14 June  
Sanremo (Imperia), Vila Ormond, *Costruttivismo, concretismo, cinevisualismo + Nuova visualità internazionale*; Revere (Mantova), Palazzo Ducale, April - June 1998; Omegna (Varese), Forum Omegna, *Costruttivismo, concretismo, cinevisualismo + Nuova visualità internazionale*, 12 May - 17 June 2001

1999

Mestre (Venice), Galleria del Contemporaneo, Centro ricerche artistiche contemporanee Verifica 8+1, *8+10=20! Vent'anni alla ricerca dell'arte*, 13 March - 9 April

2002

Venice, Peggy Guggenheim Collection, *Temi e variazioni. Arte del Dopoguerra dalle collezioni Guggenheim*, 2 February - 4 August

2003

Mantova, Casa del Mantegna, *Il mito della velocità. L'arte del movimento, dal futurismo alla videoarte*, May - October  
Cadoneghe (Padua), Biblioteca comunale Pier Paolo Pasolini, *Arte costruito dal Museo Umbro Apollonio di San Martino di Lupari*, 18 April - 18 May

2004

Pesaro, Zucca Arte Design, *Il Centro Duchamp 1969 - 1973*, September

2005

Strasbourg, Musée d'Art Moderne et Contemporain, *L'oeil moteur. Art optique et cinétique 1950-1975*, 13 May - 25 September  
Prague, Karlin Hall, *Expanded Painting / Acción Directa. Prague Biennale 2*, 26 May - 15 September

2006

Ingolstadt (Germany), Museum für Konkrete Kunst, *Die Neuen Tendenzen*, 29 September - 7 January 2007;  
Düren (Germany), Leopold Hoesch-Museum, 25 February - 22 April 2007  
Milan, Spazio Boccioni, *Arte cinetica*, 10 March - 8 April

2007

Columbus (Ohio, USA), Columbus Museum of Art, *Optic Nerve. Perceptual Art of the 60s*, 16 February - 17 June  
Frankfurt, Schirn Kunsthalle, *Op Art*, 17 February - 20 May  
Graz (Austria), Neue Galerie, *Bit International - [Nove] tendecije. Computer und visuelle Forschung. Zagreb 1967-1973*, 28 April - 26 August  
Udine, Museo CID, *Cinetica. Opere d'arte cinetica dalla collezione di Getulio Alviani*, 29 June - 31 July

2008

Graz (Austria), Neue Galerie, *Viaggio in Italia. Italienische Kunst 1960 bis 1990*, 14 June - 25 January 2009

2010

Milan, Osart Gallery, *Women from the '60s to the '70s*, 19 May - 2 July  
Padua, Galleria Cavour, *Donne nell'arte*, 11 June - 18 July  
Gallarate (Milan), Museo MAGA *Cosa fa la mia anima mentre sto lavorando? Opere d'arte contemporanea dalla Collezione Consolandi*, 14 November - 13 February 2011  
Paris, Espace Meyer Zafra, *Dix dans la recherche pour l'œil à partir des années Soixante*, 2 December - 5 February 2011

2012

Rome, Galleria Nazionale d'Arte Moderna, *Arte italiana programmata e cinetica, da Munari a Biasi a Colombo e...*, 22 March - 27 May  
New York, New Museum, *Ghosts in the Machine*, 18 July - 30 September  
Panama City (Panama), Marión Art Gallery, *Grupo N de Padua*, 15 November - 31 July

2013

Paris, Grand Palais, *Dynamo. Un Siècle de lumière et de mouvement dans l'art 1913 - 2013*, 10 April - 22 July  
L'Isle-sur-la-Sorgue (France), Fondation Villa Datris, *Sculptrices*, 28 April - 11 November  
San Donato Milanese (Milano), Galleria d'Arte Contemporanea Virgilio Guidi - Cascina  
Rome50 e oltre. *Storia di una galleria d'arte: la Galleria Cortina 1962 - 2013*, 11 May - 23 June  
Milan, Associazione culturale Renzo Cortina. *Fuori dal coro. Marina Apollonio, Dadamaino. Marcello Morandini, Jorrit Tornquist*, 5 June - 19 July  
Udine, Galleria Nuovo Spazio - Palazzo Manin, *Visioni: Arte programmata e cinetica*, 28 September - 2 November  
Buenos Aires, MACBA Museo de Arte Contemporáneo, *Percezione e illusione. Arte italiana programmata e cinetica*, La Plata, MACLA Museo de Arte Contemporáneo Latinoamericano, October - February 2014

2014

Milan, Galleria 10 A.M. ART, *Le Nuove Tendenze. Rivelazioni di un'arte percettiva e sensoriale, costruttiva e interattiva*, 18 January - 15 March  
London, Christie's Mayfair, *Turn Me On. European and Latin American Kinetic Art 1948 - 1979*, 24 February - 7 April

Rome, MACRO Museo di Arte Contemporanea di Roma, *Global Exchange: Astrazione geometrica dal 1950*, 7 May - 14 September

Brescia, Museo di Santa Giulia, *Arte Cinetica*, 23 May - 8 June

Santiago de Chile, Centro Cultural Las Condes, *Occhio mobile. Lenguajes del arte cinético italiano, años 50 - 70*, 4 June - 27 July; Lima, MAC Museo de Arte Contemporáneo; Quito, Centro de arte contemporáneo, until April 2015

Yamanashi (Japan), Yamanashi Prefectural Museum of Art, *Astrazione geometrica dal 1950*, 26 April - 15 June 2014; Tokyo, Sompō Japan Museum of Art, 8 July - 24 August; Hiroshima, Fukuyama Museum of Art, 11 April - 14 June 2015; Saitama, The Museum of Modern Art, 6 July - 6 September 2015

Lugano, Cortesi Gallery, *Great Expectations. The Sense of the Future in the Art of the 60s*, from 24 September

2015

Wrocław (Poland), MWW WrocBaw Contemporary Museum, *New Art for New Society*, 25 September - 30 November

Chiari (Brescia), Galleria d'arte l'incontro, *Le forme del bianco*, 10 October - 28 November

2016

Zagreb, MUO Museum of Arts and Crafts, *Pokrenuto Oko. Talijanska kinetika umjetnost 1950-ih do 1970-ih* [The eye in motion. The Languages of Italian Kinetic Art 1950-1970], 14 January - 14 February

Vienna, 21er Haus. Museum für zeitgenössische Kunst, *Abstract Loop Austria*, 28 January - 29 May

New York, El Museo del Barrio, *The Illusive Eye*, 3 February - 21 May

Humblebæk (Denmark), Louisiana Museum of Modern Art, *Eye Attack. Op Art and Kinetic Art 1950 - 1970*, 4 February - 5 June; then Schiedam (The Netherlands), Stedelijk Museum, *Eye Attack. Op Art en Kinetische Kunst*, 25 February - 9 June 2017

L'Isle-sur-la-Sorgue (France), Fondation Villa Datriis, *Sculpture en partage. 5 ans de Collection à la Fondation Villa Datriis de 2011 à 2015*, 6 May - 1 November

Graz (Austria), Neue Galerie, Bild, *Realität und Forschung von 1960 bis 1980*, 3 June - 2 October

Karlsruhe (Germany), ZKM Zentrum für Kunst und Medientechnologie, *Kunst in Europa 1945 - 1968*, 22 October - 29 January 2017

2017

Venice, Fondazione Bevilacqua La Masa, *Alberto Biasi, Sara Campesan, Bruno Munari e gli altri amici di Verifica 8+1*, 28 July - 8 October

2018

London, Tornabuoni Art, *Boom. Art and Industry in 1960s Italy*, 25 April - 16 June

Rotterdam, Kunsthall Rotterdam, *Action <-> Regction. 100 Years of Kinetic Art*, 22 September - 20 January 2019

Barcelona, Fundació Catalunya La Pedrera, *Obres obertes. L'art en moviment, 1955 - 1975*, 28 September 2018 - 27 January 2019

Turin, Museo Ettore Fico, *100% Italia. Cent'anni di capolavori*, September - February 2019

2019

Alicante (Spain), MACA Museo de arte contemporáneo, *Luz y movimiento. La vanguardia cinética en París, 1955 - 1975*, 14 February - 26 May

Nice, MAMAC Musée d'Art Moderne et d'Art Contemporain, *Le diable au corps. Quand l'Op Art électrise le cinéma*, 17 May - 29 September

Vienna, MUMOK Museum moderner Kunst Stiftung Ludwig, *Vertigo. Op Art and a History of Deception, 1520 - 1970*, 25 May - 26 October; Stuttgart, Kunstmuseum Stuttgart, 23 November - 23 August 2020

Panama City (Panama), Museo del Canal Interocéánico de Panamá, *Diálogos entre sentidos. Un viaje de la abstracción perceptual entre América y Europa*, 31 May - 28 July

Panama City (Panama), Marión Art Gallery, *Dinámicas sobre papel*, 7 July - 25 August

Venice, Peggy Guggenheim Collection, *Peggy Guggenheim. L'ultima dogressa*, 21 September - 27 January 2020

2020

Panama City (Panama), Marión Art Gallery, *Posibilidades ópticas*, 1 - 29 June

London, Tornabuoni Art, *Dynamic Visions*, 9 October - 12 December

Nantes, Musée d'arts de Nantes, *Hypnose*, 16 October - 22 August 2021

2021

Paris, Espace Meyer Zafra, *Déplacements. Marina Apollonio, Ennio L. Chiggio, Edoardo Landi, Manfredo Massironi, Grazia Varisco*, 6 February - 1 July

Zurich, Museum Haus Konstruktiv, *RESET*, 2 March - 16 May

L'Isle-sur-la-Sorgue (France), Fondation Villa Datriis, *Sculpture en fête!*, 21 May - 1 November

London, The Mayor Gallery, *In Real Life*, 9 June - 29 July

Rome, Galleria Nazionale d'Arte Moderna, *Reflections. Dino Gavina, art and design*, 30 June - 17 October

Panama City (Panama), Marión Art Gallery, *Variación y percepción: Aniversario Carlos Cruz-Diez*, 17 August - 17 October

Waldenbuch (Germany), Museum Ritter, *Kein Tag ohne Linie. Werke aus der Sammlung Marli Hoppe-Ritter*, 7 November - 24 April

2022

Venice, Giardini della Biennale, *59. Esposizione Internazionale d'Arte: Il latte dei sogni*, 23 April - 27 November

Recklinghausen (Germany), Kunsthalle Recklinghausen, *At first sight. Neue Einblicke in die Sammlung der Kunsthalle Recklinghausen*, 1 May - 7 August

Paris, *Cinétique! La sculpture en mouvement*, Espace Monte-Cristo Fondation Villa Datriis, 27 May - 1 November

Nuoro, MAN Museo d'Arte della Provincia di Nuoro, *Sensorama. Lo sguardo, le cose, gli inganni*, 8 July - 30 October

Padua, Palazzo del Monte di Pietà - Cortile di Palazzo Bo, *L'occhio in gioco*, 24 September - 26 February 2023

London, The Mayor Gallery, *Women of Influence*, 1 October - 25 November

Milan, Galleria 10 A.M. ART, *Curva e retta. La linea nelle ricerche astratto-cinetiche italiane*, 27 October - 27 January 2023

2023

Panama City (Panama), Marión Art Gallery, *Women & Artists*, 8 - 31 March

Padua, Rossovermiglio Arte, *Storia di un'amicizia. Marina Apollonio, Hans Jorg Glattfelder, Marcello Morandini*, 25 March - 12 May

Pietrasanta (Lucca), Galleria 10 A.M. ART - Vetrina BPM, *Marina Apollonio, Claudio D'Angelo, Lucia Di Luciano, Helga Philipp, Giovanni Pizzo*, April - September

L'Isle-sur-la-Sorgue (France), Fondation Villa Datriis, *Mouvement et Lumière #2*, 19 May - 1 November

Porto (Portugal), Atkinson Museum, *The Dynamic Eye. Beyond Optical and Kinetic Art. Exhibition from the Tate Modern's Collection*, 4 July - 30 September; Istanbul, Feshane ArtIstanbul, 23 January - 19 May 2024

Busca (Cuneo), Casa Francotto, *L'altra metà: la donna nell'arte*, 7 October - 28 January 2024

Lugano, IMAGO Art Gallery, *Light and Space Beyond Borders*, 12 October - 25 November

Rome, Scuderie del Quirinale, *Favoloso Calvino. Il mondo come opera d'arte. Carpacci, de Chirico, Gnoli, Melotti e gli altri*, 13 October - 4 February 2024

Florence, Tornabuoni Art, *Arte moderna e contemporanea. Antologia scelta*, December - November 2024

2024

Istanbul (Turkey), Feshane, ArtIstanbul, *The Dynamic Eye, Beyond Optical and Kinetic Art, Exhibition from the Tate Modern's Collection*, 23 January - 19 May

Milan, Tornabuoni Art, *20x20 venti capolavori per venti artisti*, 9 April - 8 June

Milan, Fondazione Nicola Trussardi, *Italia 70 - I nuovi mostri*, from 8 April

Paris, Espace Meyer-Zafra, *The 100th Show*, 29 May - 28 June

Florence, Tornabuoni Art, *Avanguardie al Femminile. Accardi-Apollonio-Dadamaino*, 19 September - 15 November

London, The Mayor Gallery, *Arteonics*, 27 November - 31 January 2025

London, Tate Modern, *Electric Dreams*, 28 November - 1 June 2025

2025

Ludwigshafen am Rhein (Germany), Wilhelm-Hack-Museum, *We Will Go Right Up to the Sun. Female Pioneers of Geometric Abstraction*, 16 November 2024 - 21 April 2025

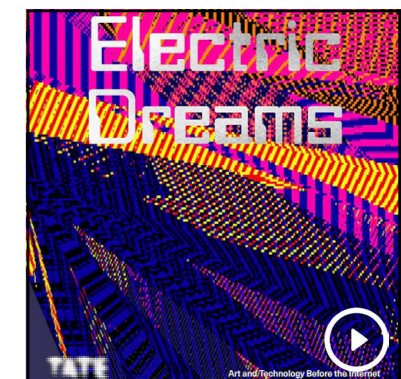
Milan, Tornabuoni Art, *Luce - Spazio - Movimento*, 20 March - 17 April

Spoletto, Palazzo Collicola, *Il Campo Espanso. Arte e agricoltura in Italia dagli anni Sessanta a oggi*, 23 March - 6 June

Milan, Galleria 10 A.M. ART, *X Incantamento. Marina Apollonio, Lucia Di Luciano, Helga Philipp, Esther Stocker*, 22 May - 4 July

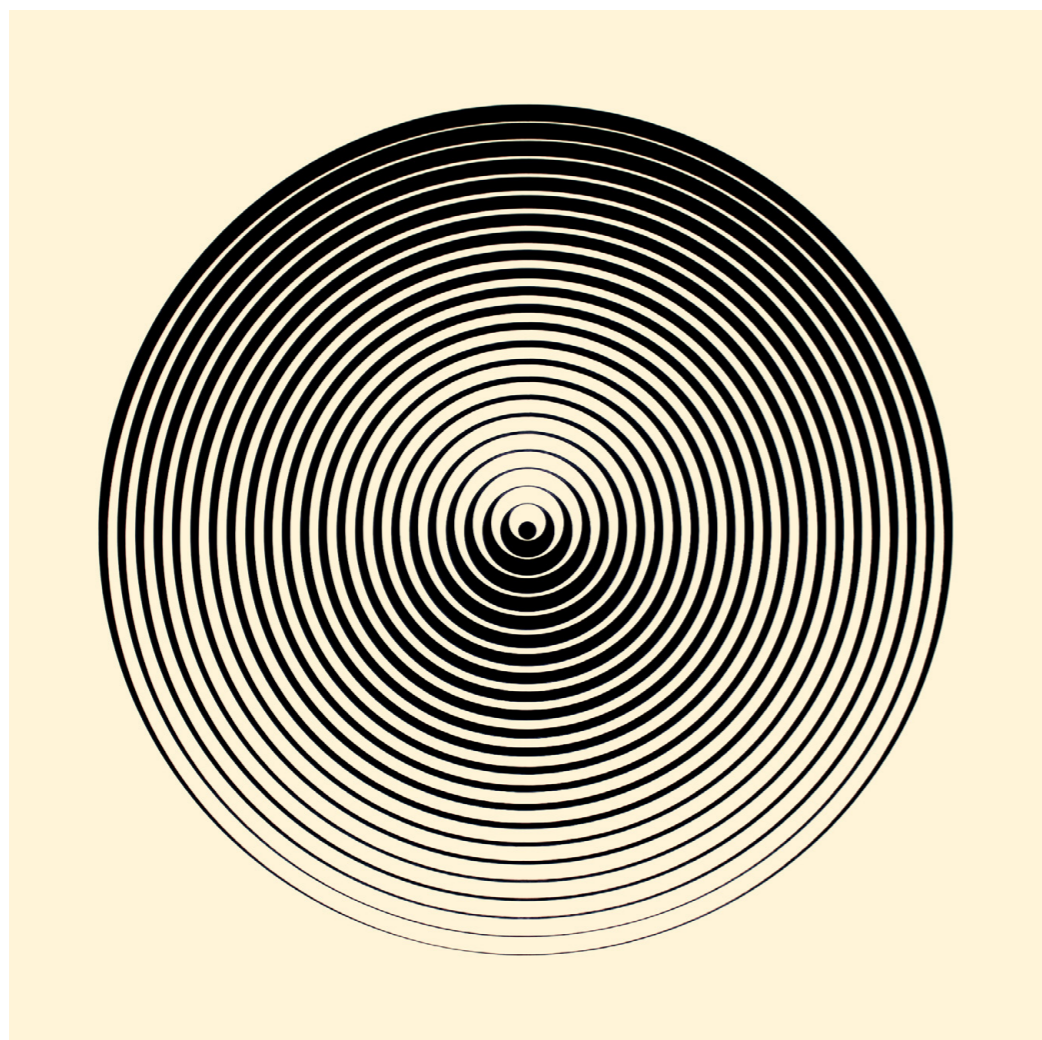
Turin, OGR Torino, *Electric Dreams*, 31 October - 10 May 2026

VIDEOS AND MORE INFORMATION

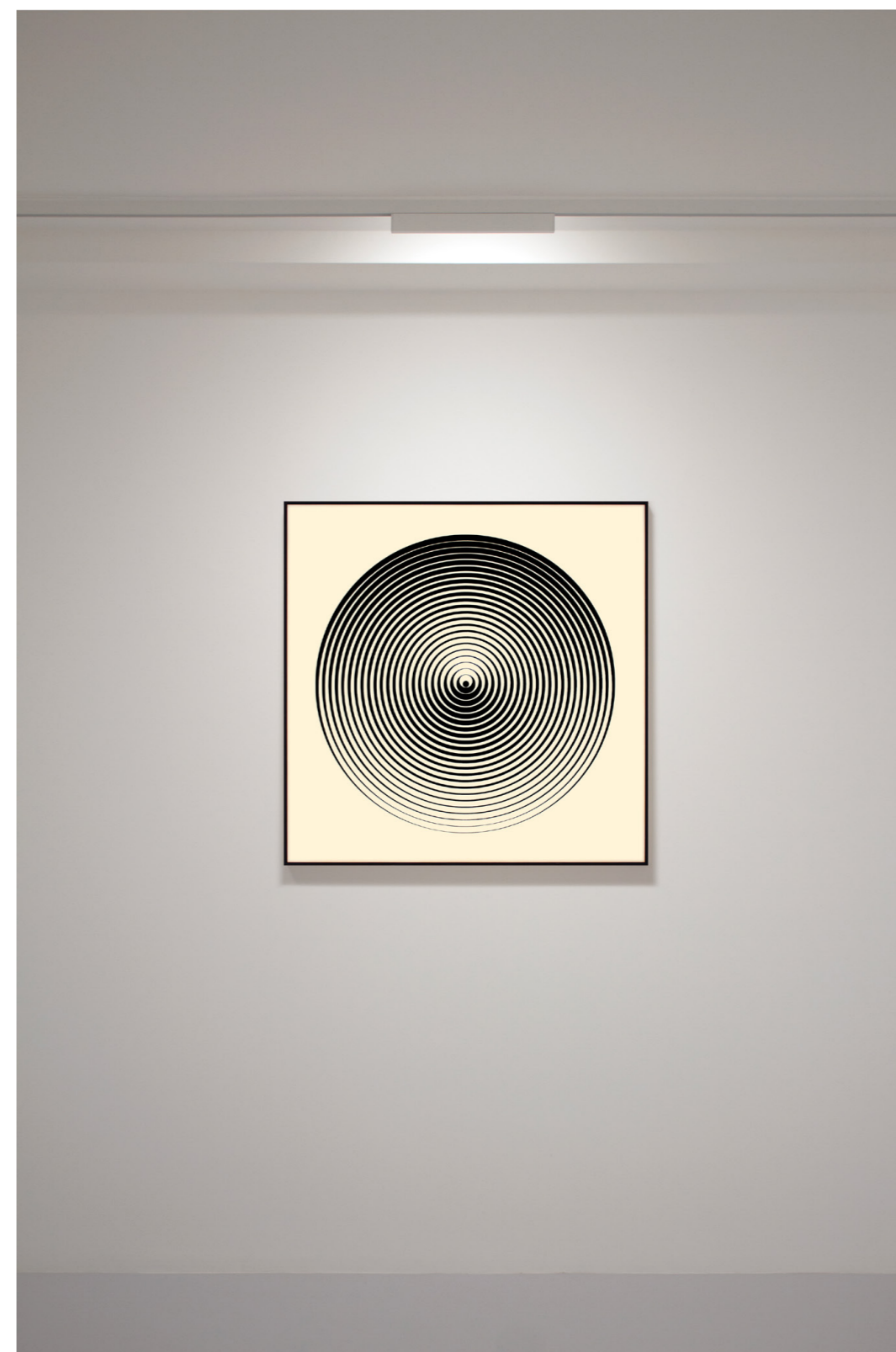


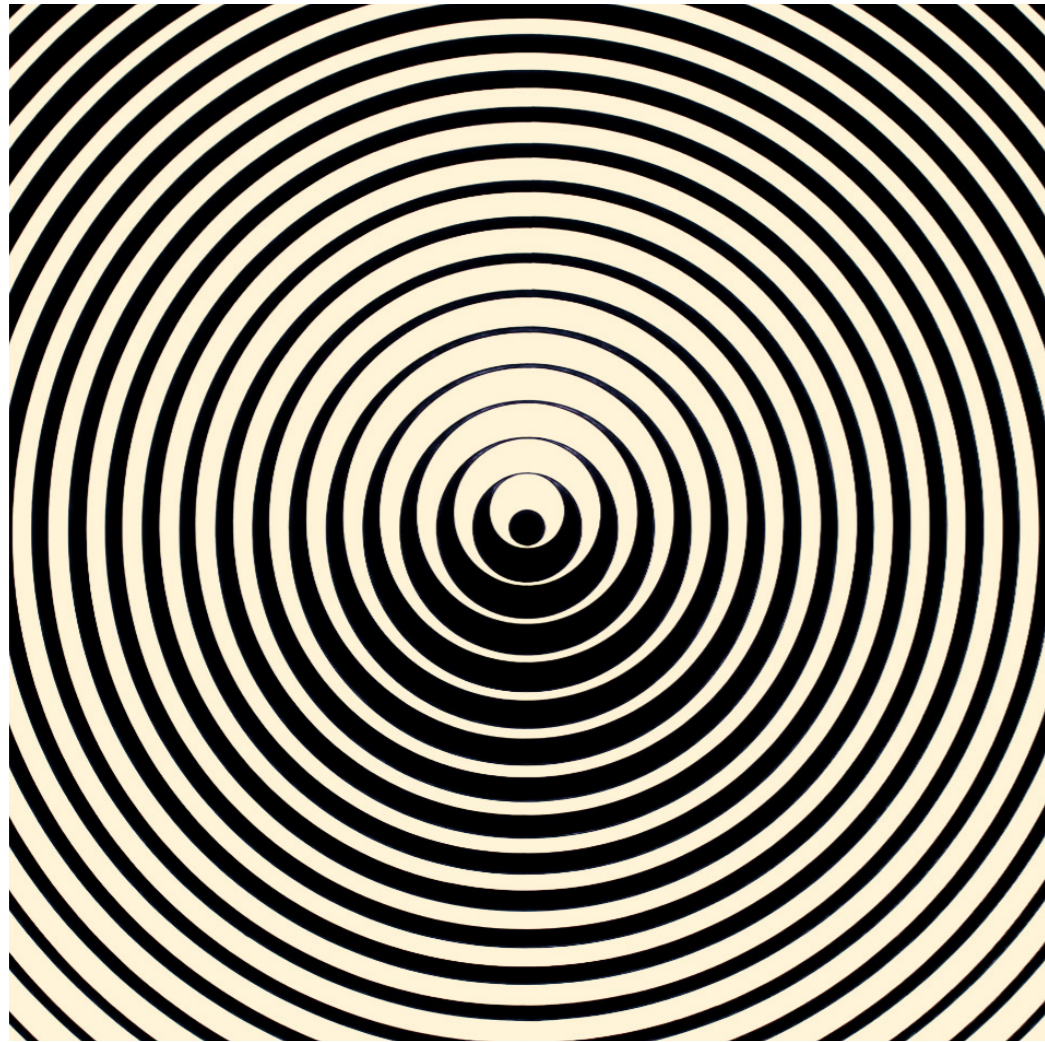


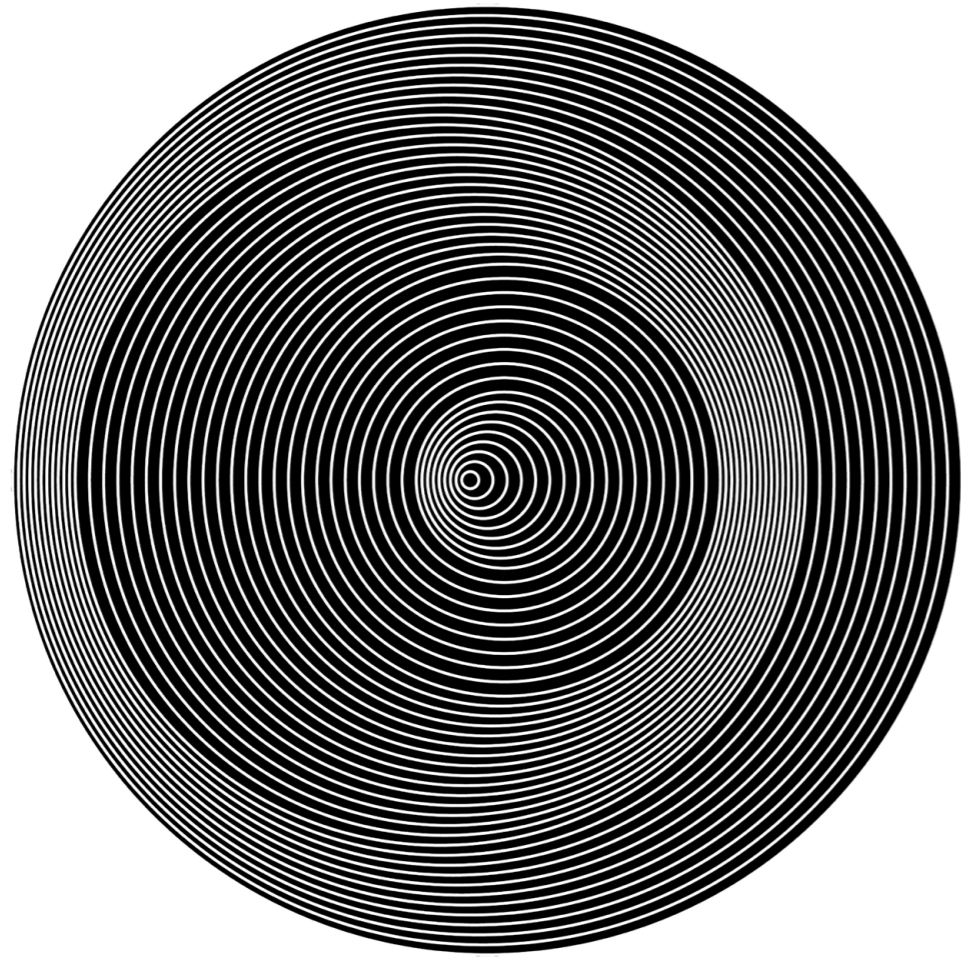
*ARTWORKS*



Marina Apollonio, *Dinamica Circolare 5D*, 1964, china on paper applied on aluminium, 70x70 cm  
Non più disponibile / No longer available

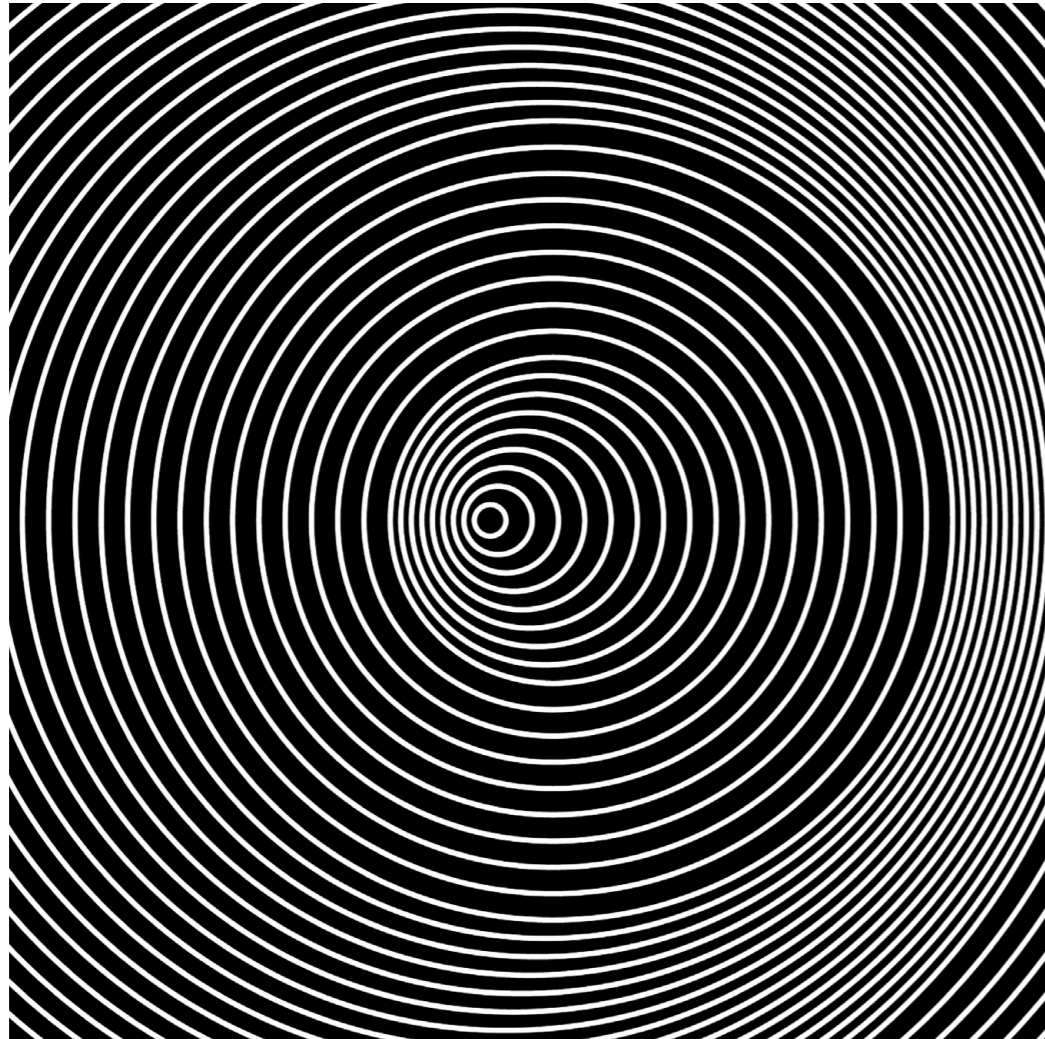






Marina Apollonio, *Dinamica Circolare Cratere N*, 1968, enamel on wood, rotating mechanism, Ø 100 cm  
(price: 105.000,00 €)







Marina Apollonio, *Dinamica Circolare 6KN*, 1967, enamel on wood, rotating mechanism, 84x84 cm, Ø 64 cm  
(price: 80.000,00 €)







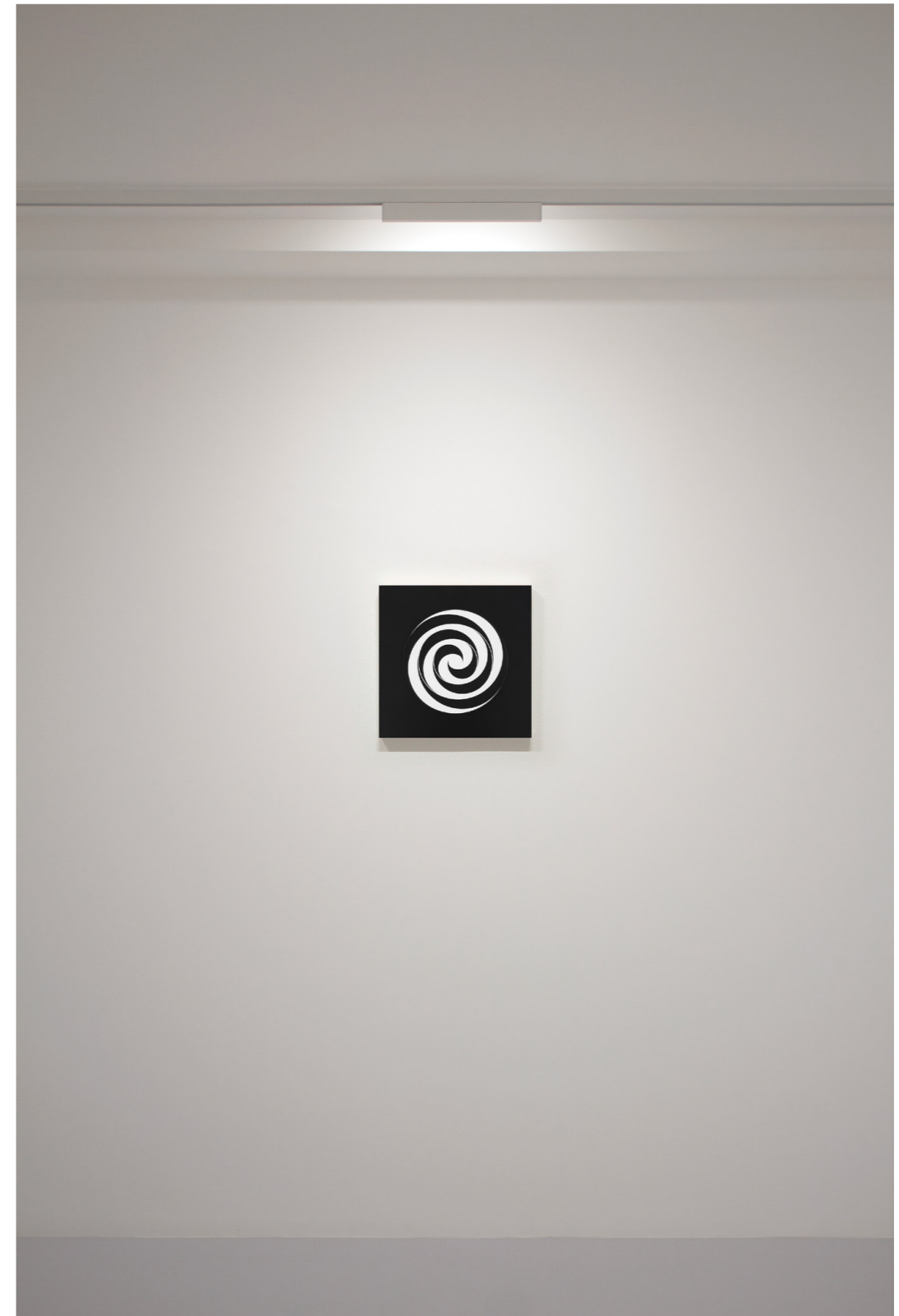
Marina Apollonio, *Dinamica Circolare 5HN*, 1965/1967, enamel on wood, rotating mechanism, Ø 64 cm  
(price: 75.000,00 €)



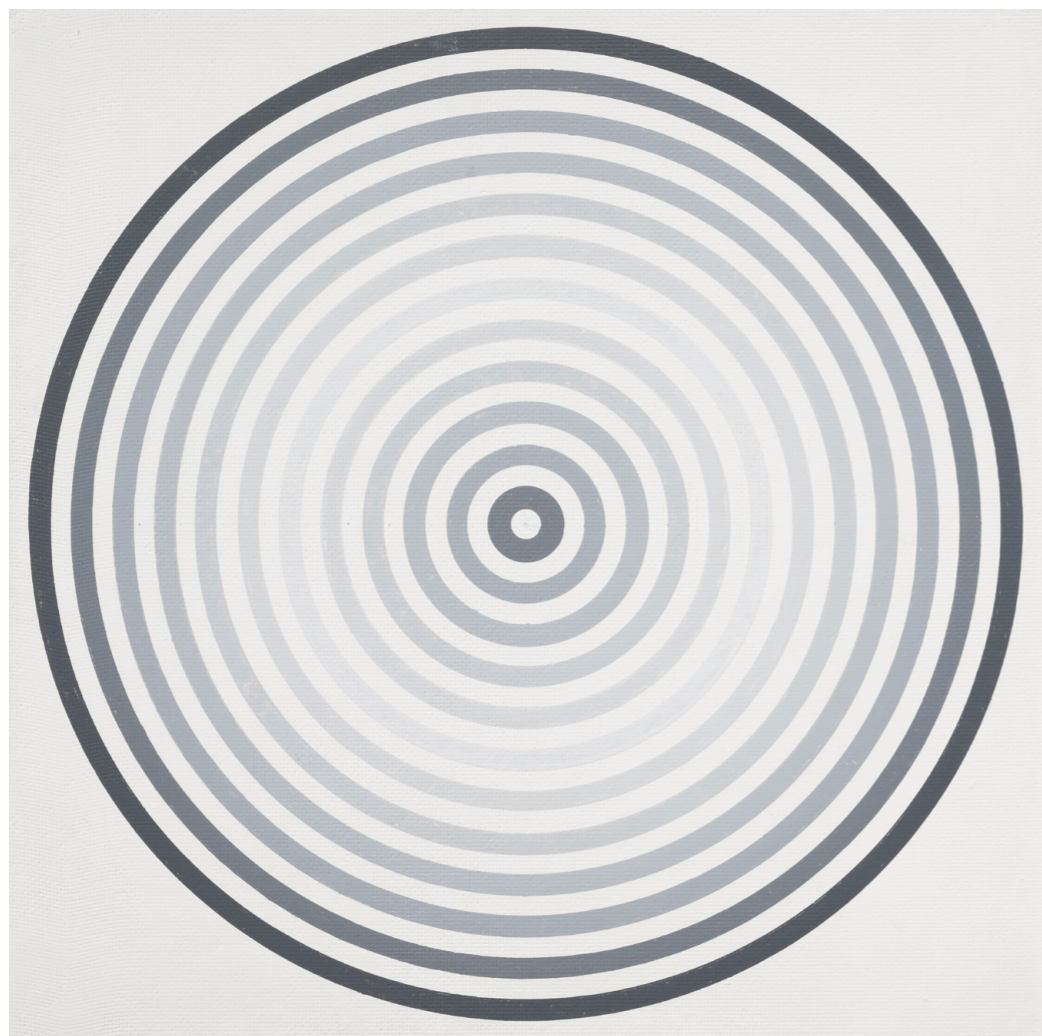




Marina Apollonio, *Dinamica Circolare Nastro*, 1967, enamel on wood, rotating mechanism, 30x30 cm, Ø 20 cm  
(price: 20.000,00 €)

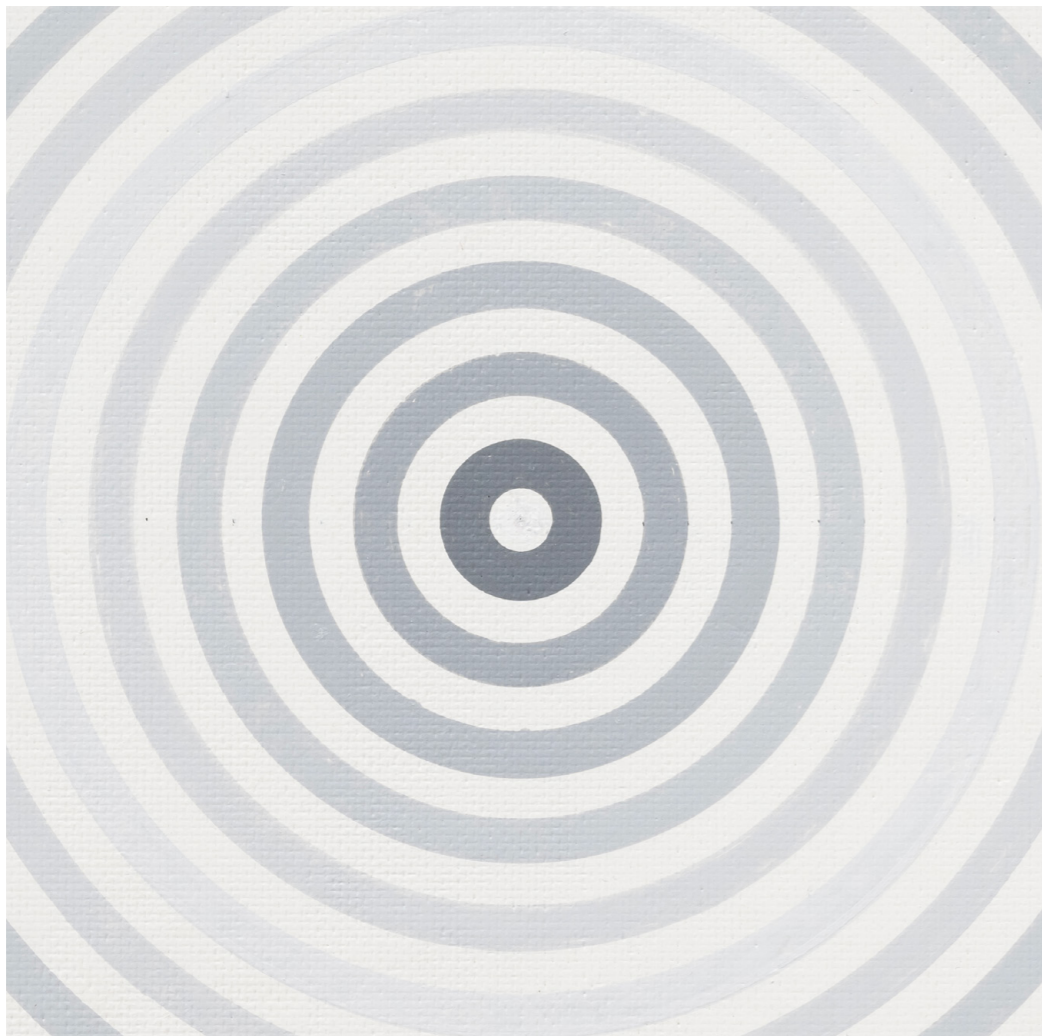






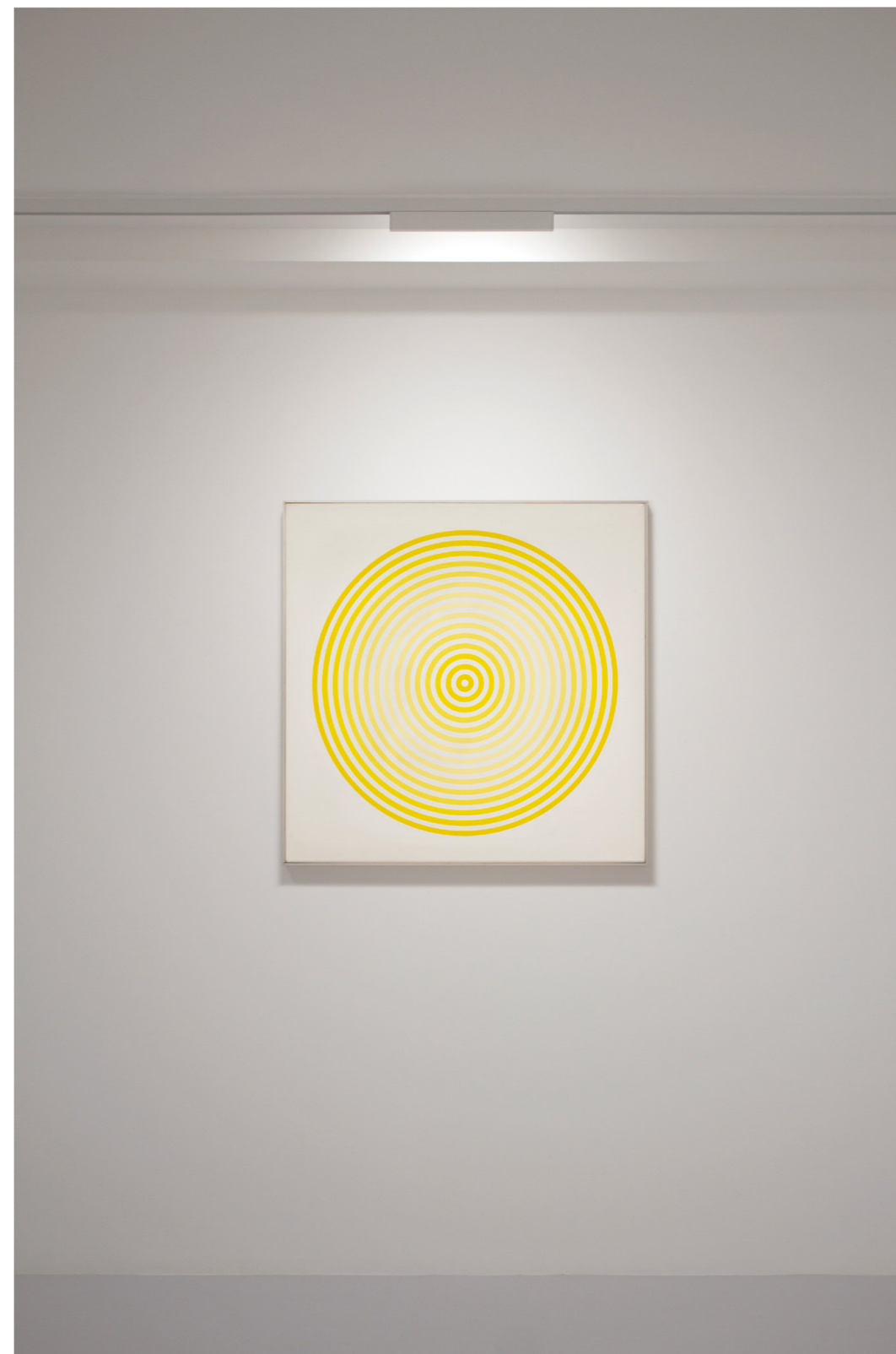
Marina Apollonio, *Gradazione 6+6 grigio*, 1966, acrylic on masonite, 40x40 cm  
(price: 22.000,00 €)



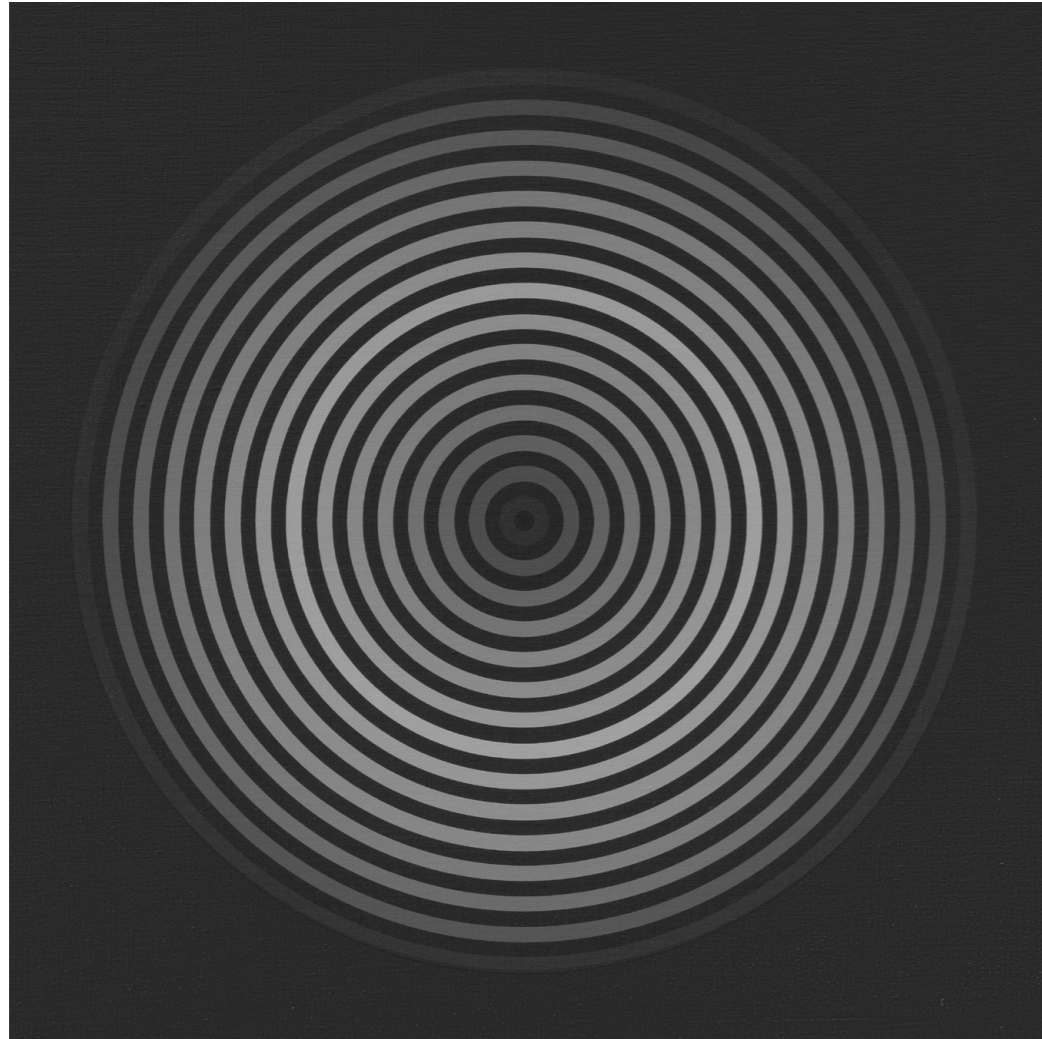




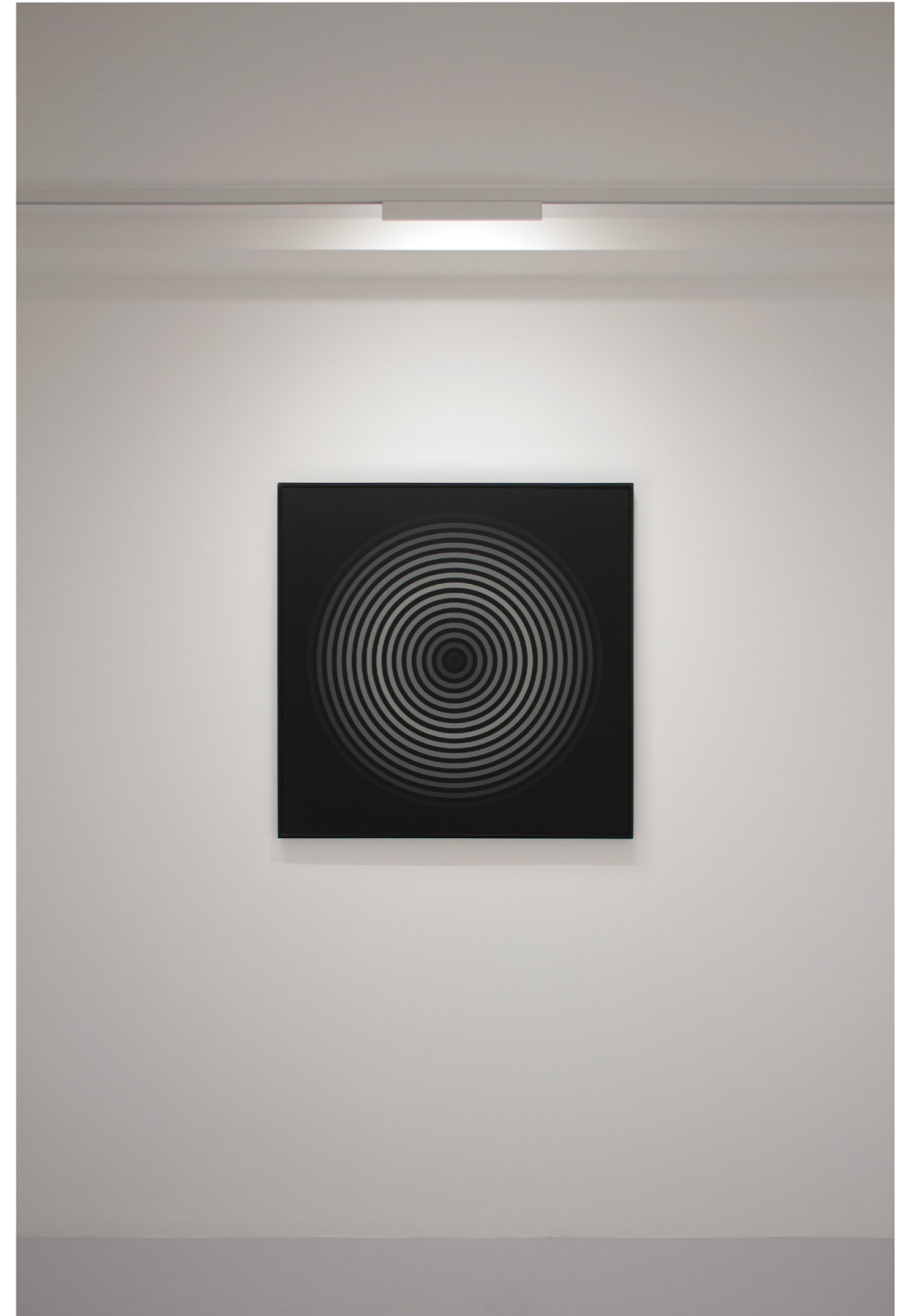
Marina Apollonio, *N.27 Gradazione 8+8 (giallo cadmio su bianco)*, 1972, acrylic on canvas, 70x70 cm  
(price: 30.000,00 €)

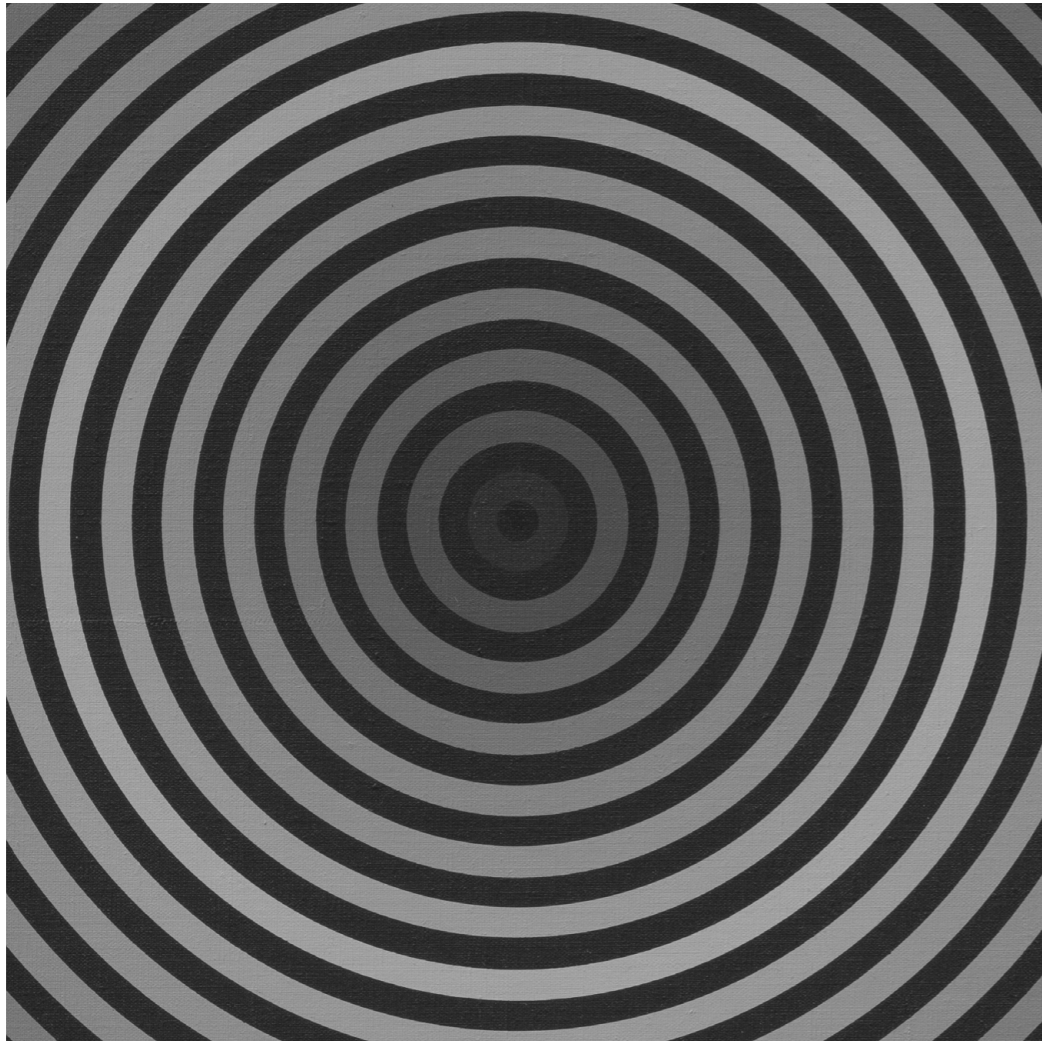


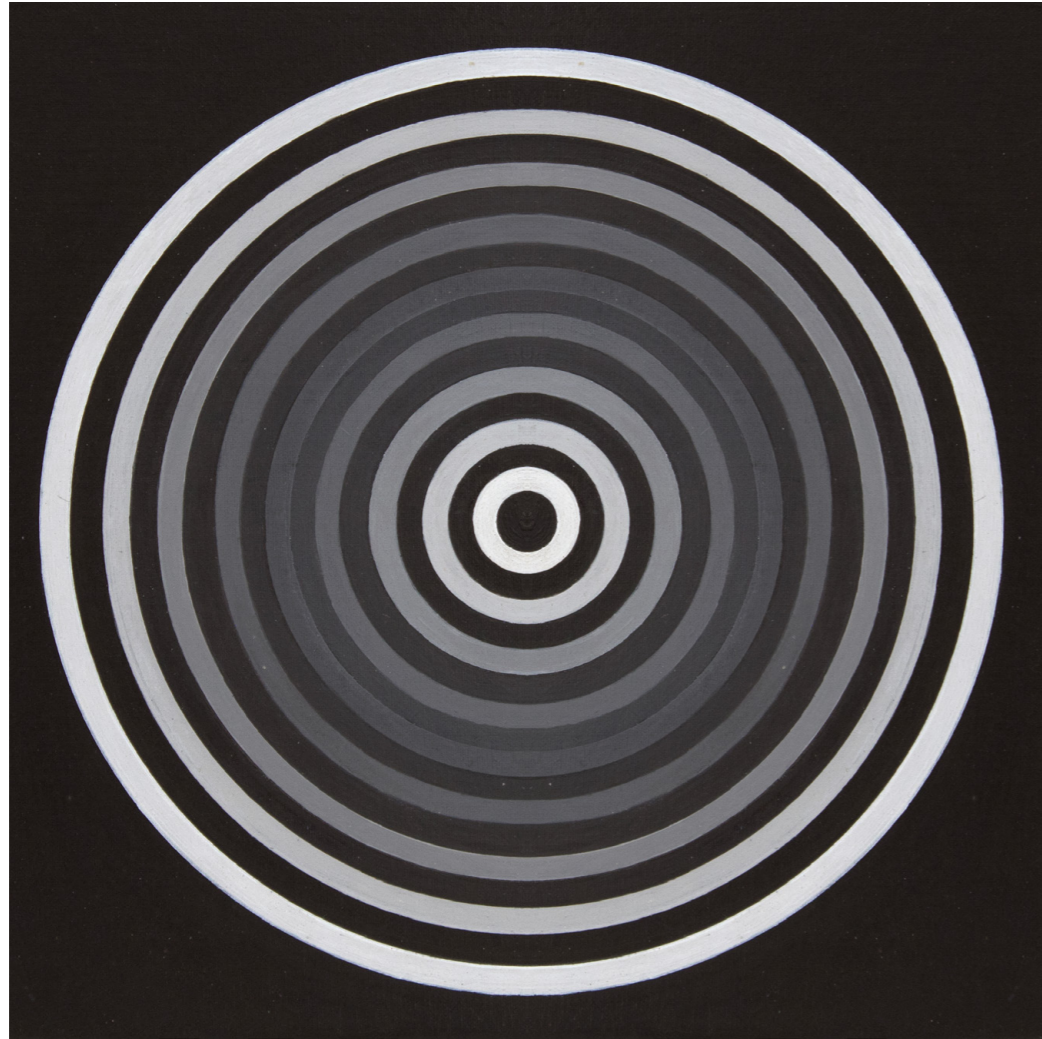




Marina Apollonio, *N.44 Gradazione 8+8P nero bianco su nero*, 1966/1972, acrylic on canvas, 70x70 cm  
(price: 42.000,00 €)







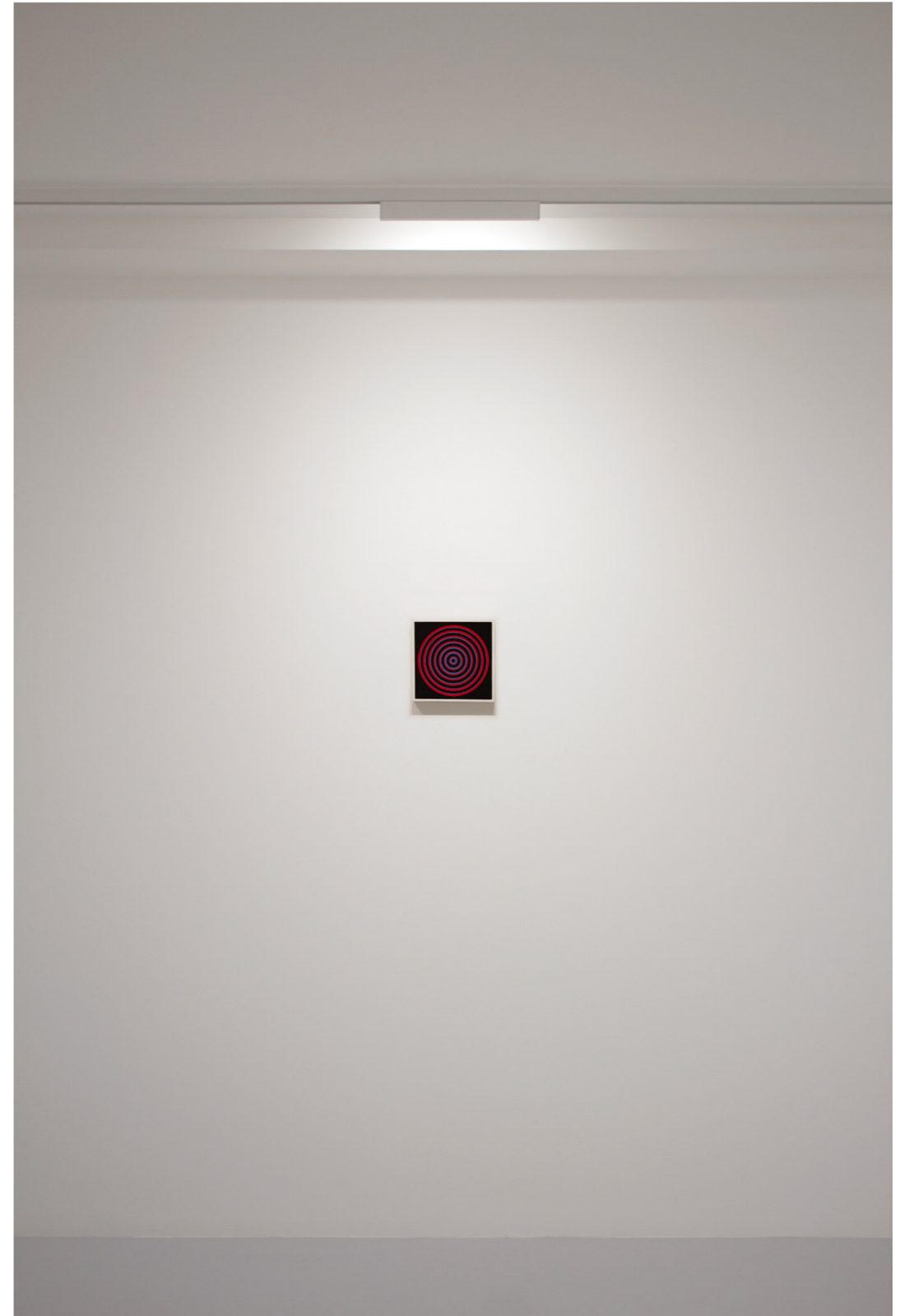
Marina Apollonio, *Espansione Cromatica*, 1968, acrylic on canvas applied on wood, 20x20 cm  
(price: 12.000,00 €)



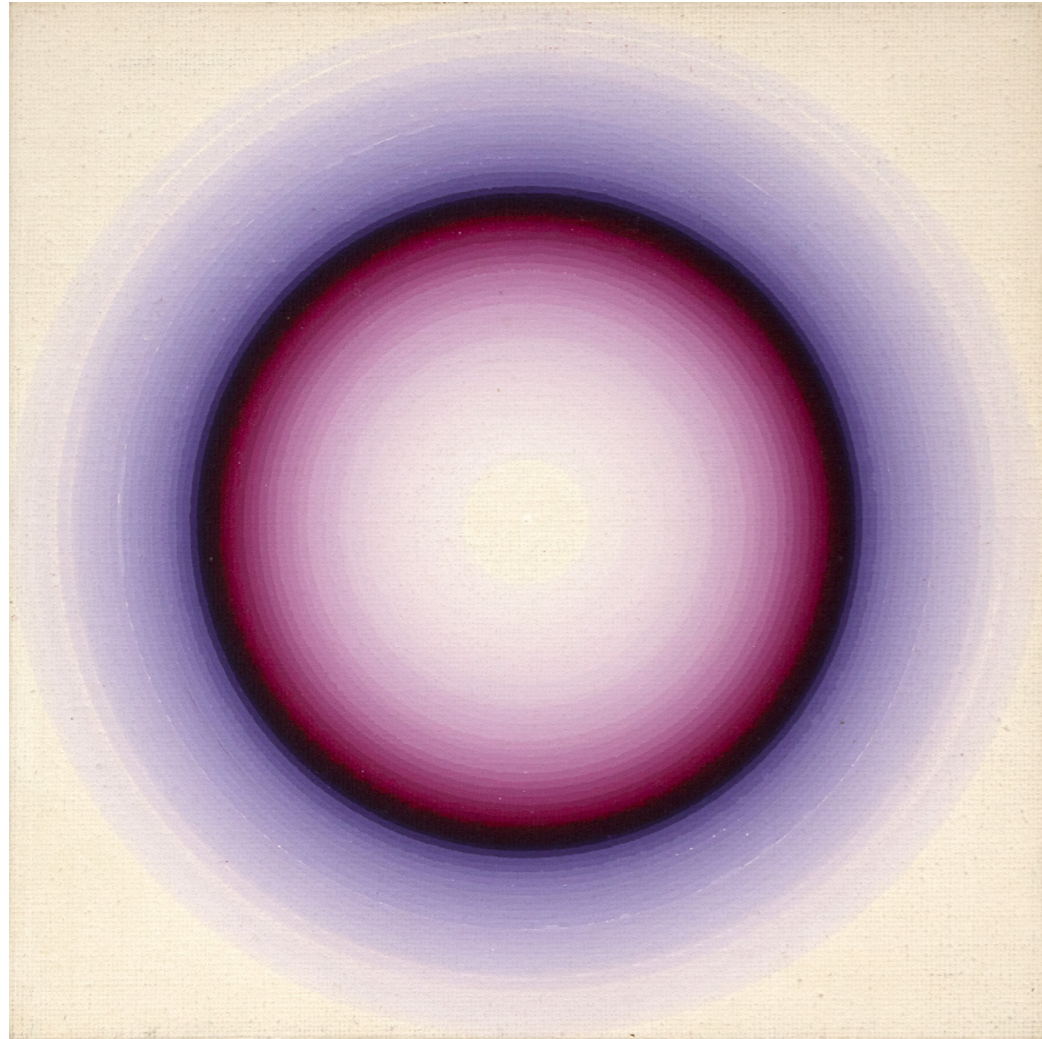




Marina Apollonio, *Dinamica Circolare rosso blu su nero*, 1969, acrylic on canvas applied on wood, 15x15 cm  
(price: 8.500,00 €)

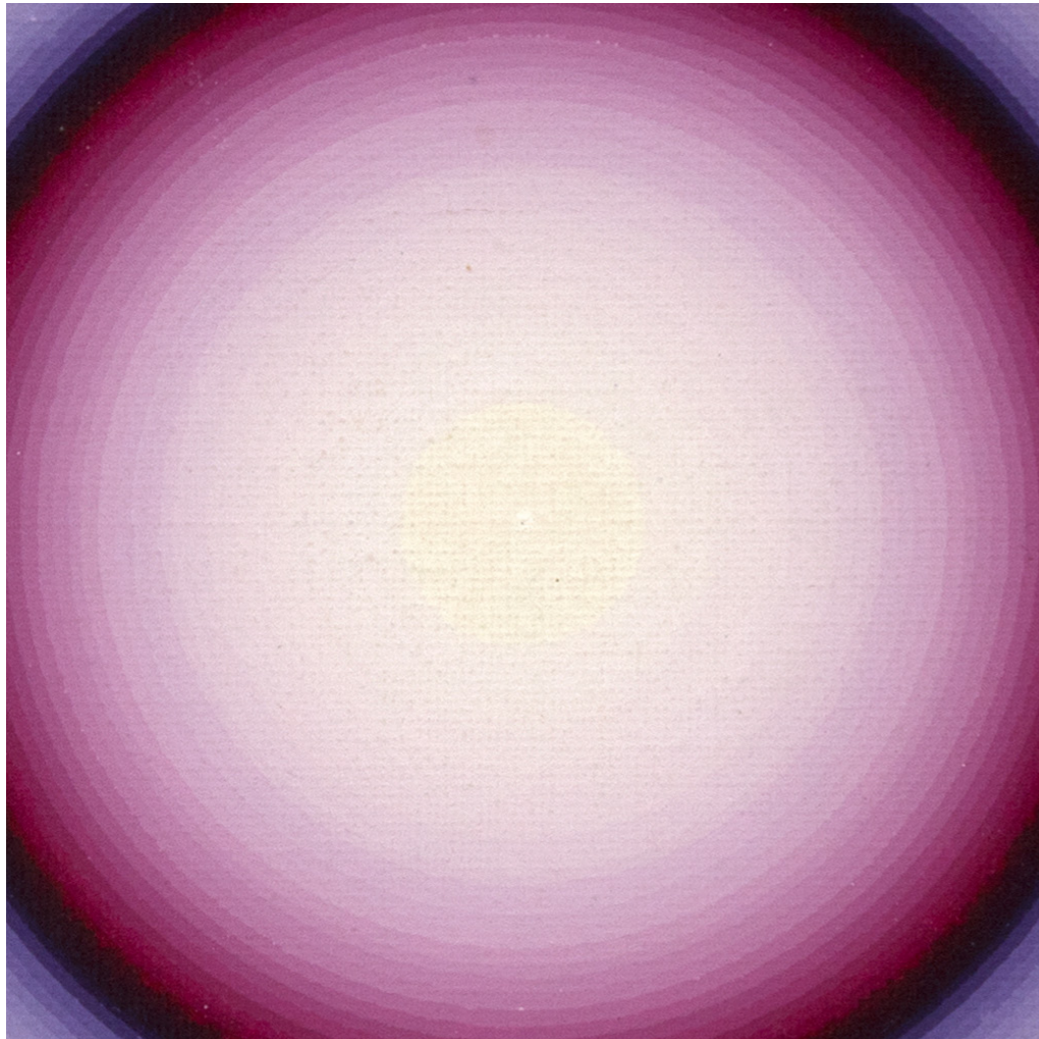


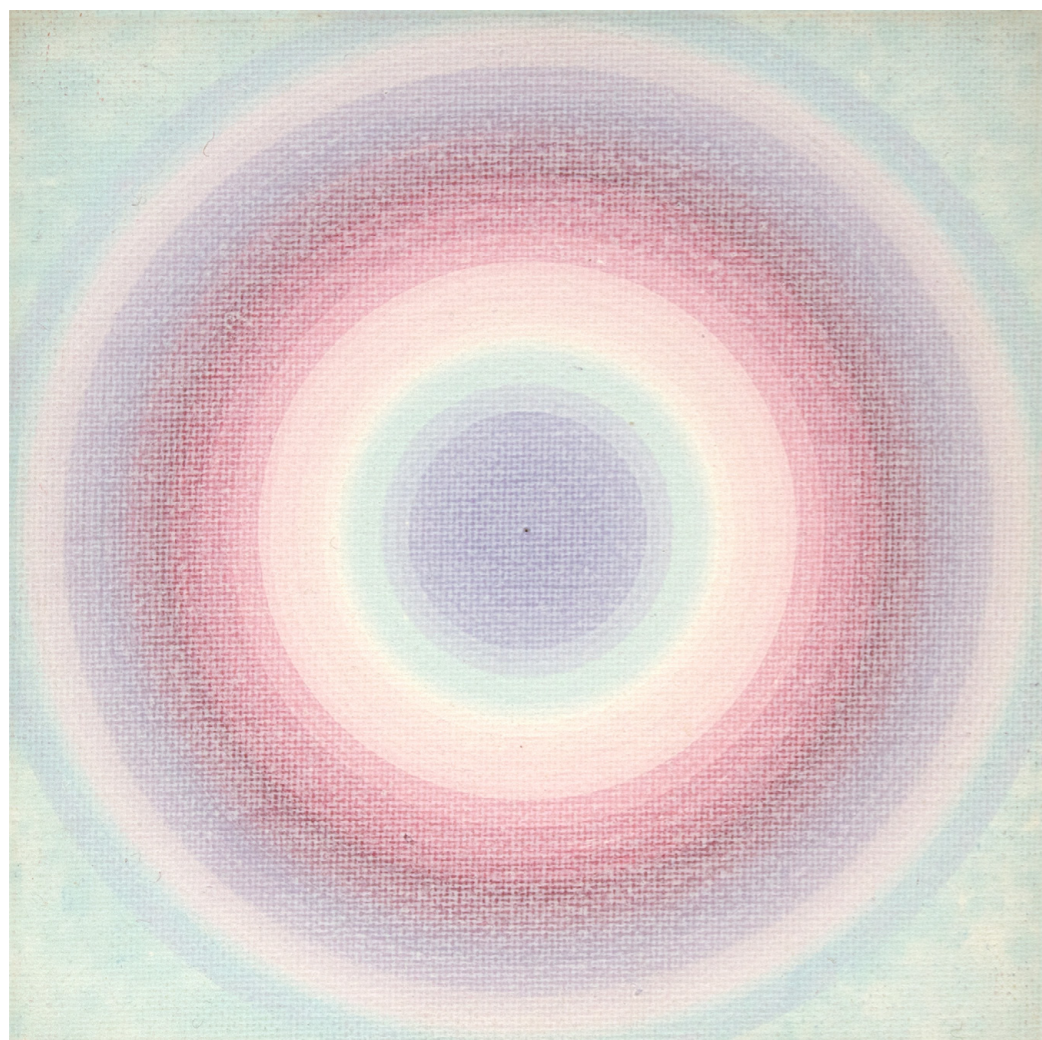




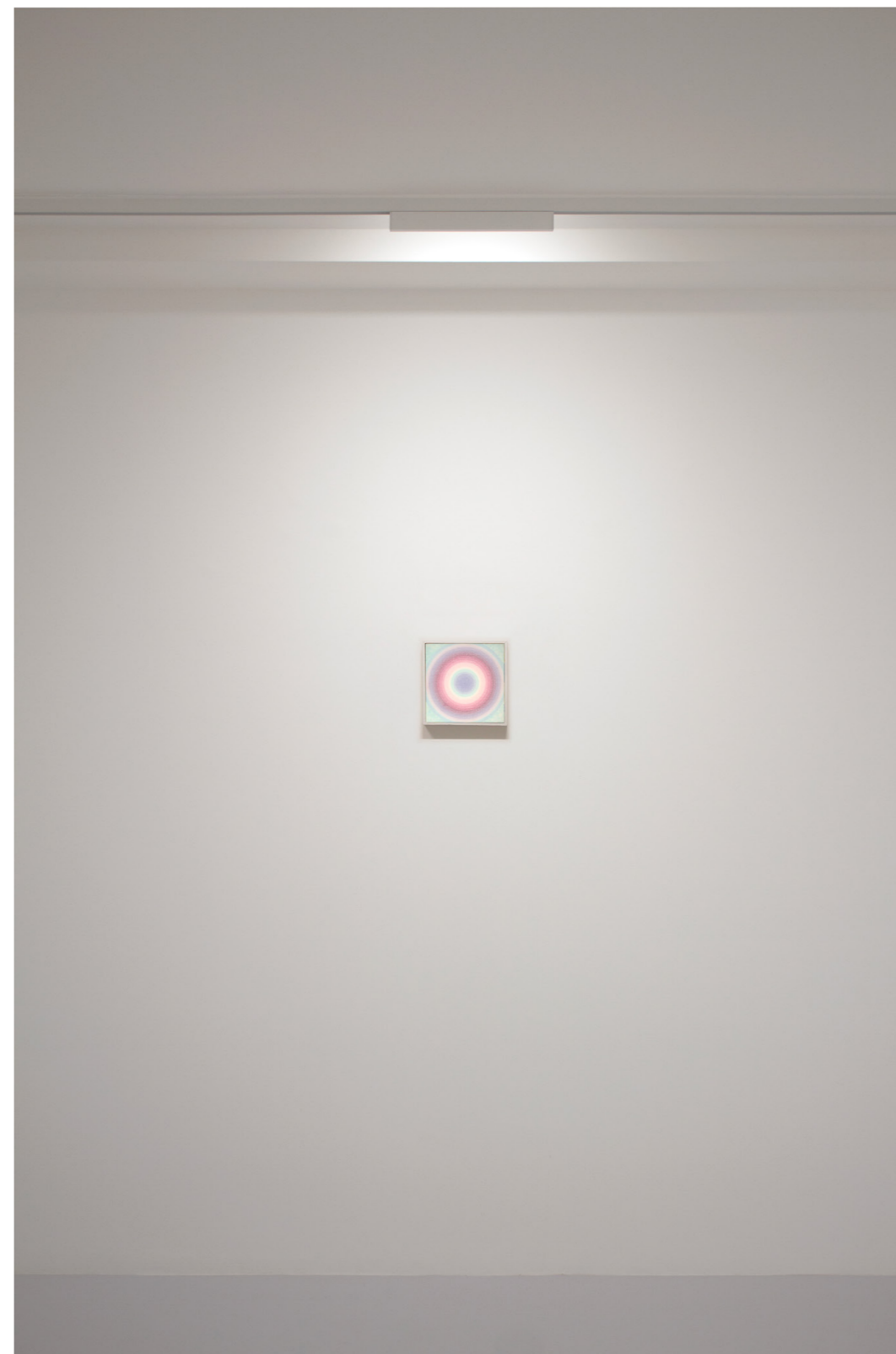
Marina Apollonio, *Espansione Cromatica*, 1975, acrylic on canvas applied on wood, 15x15 cm  
(price: 8.500,00 €)

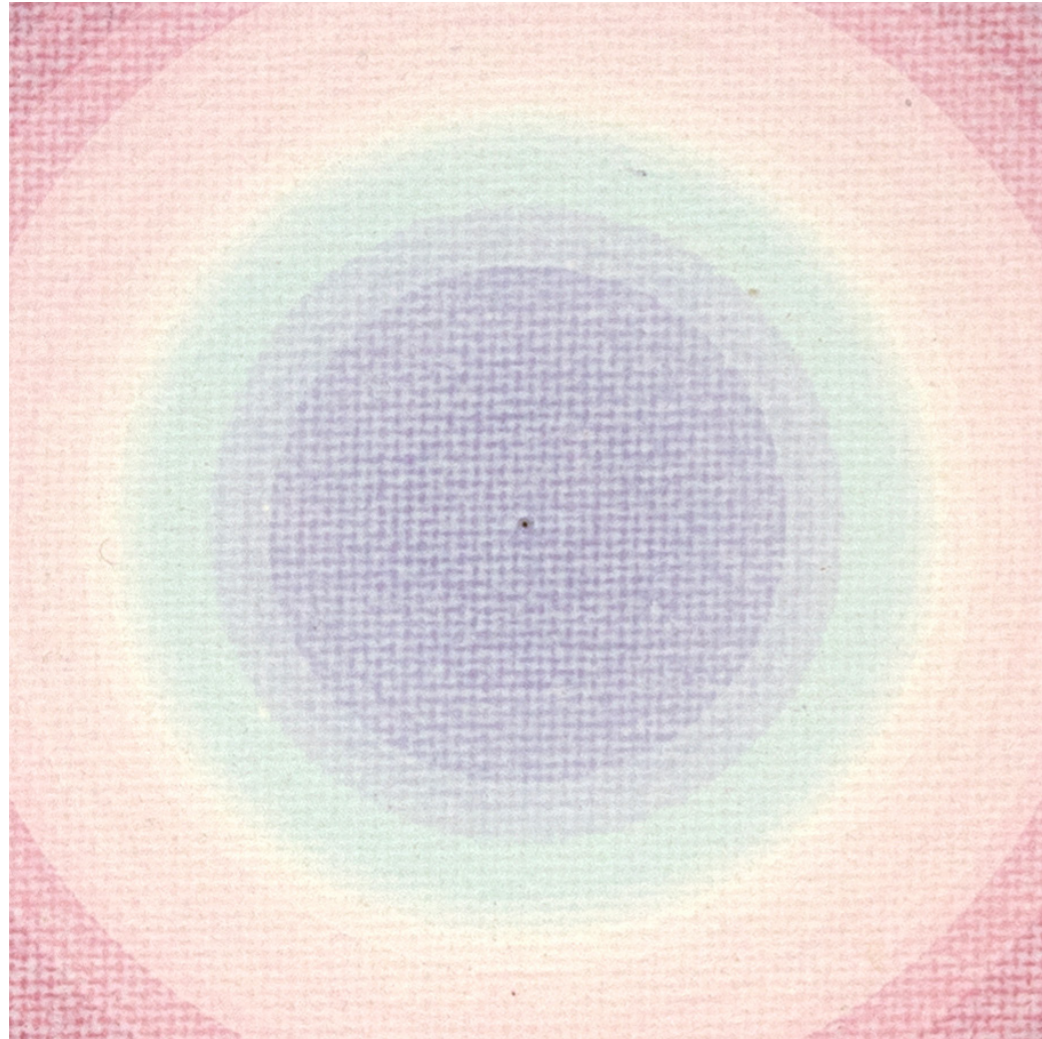


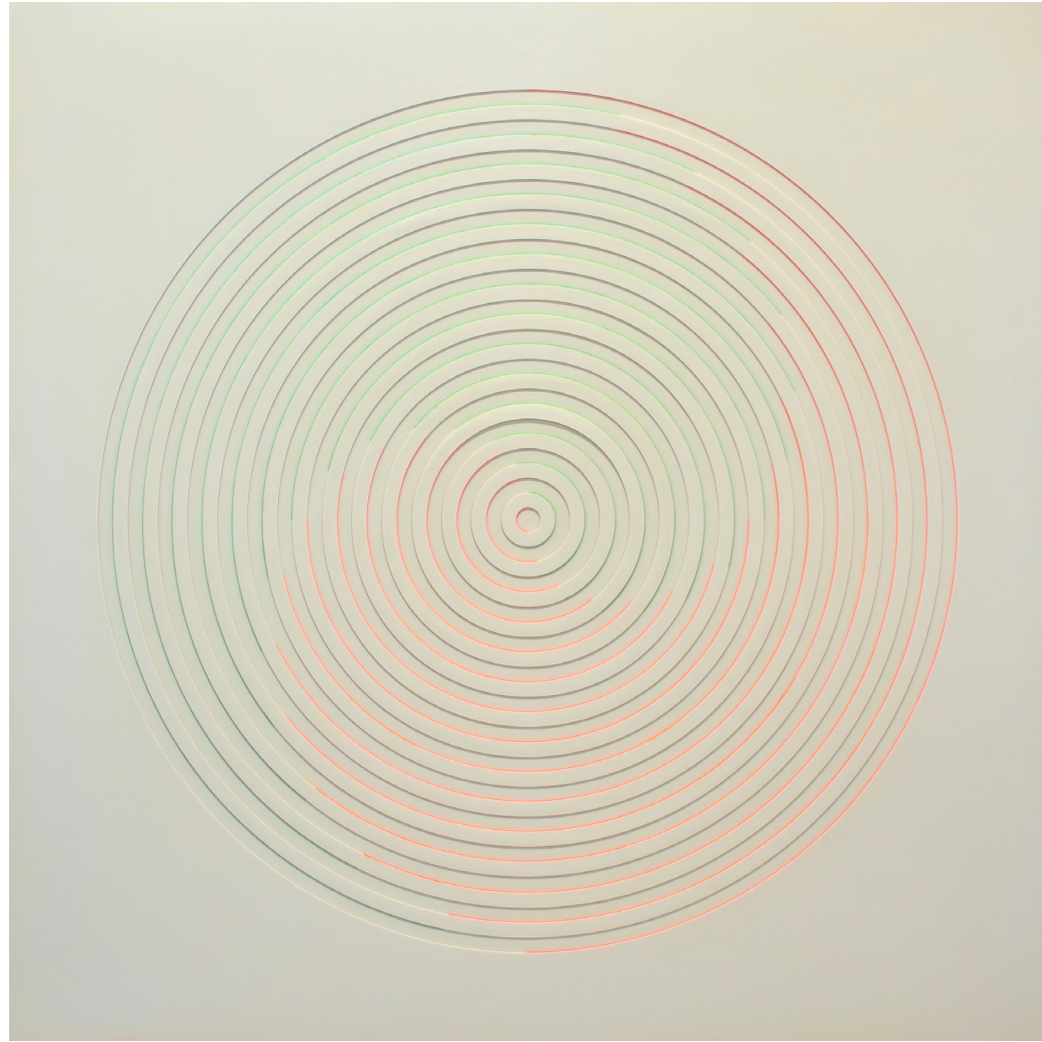




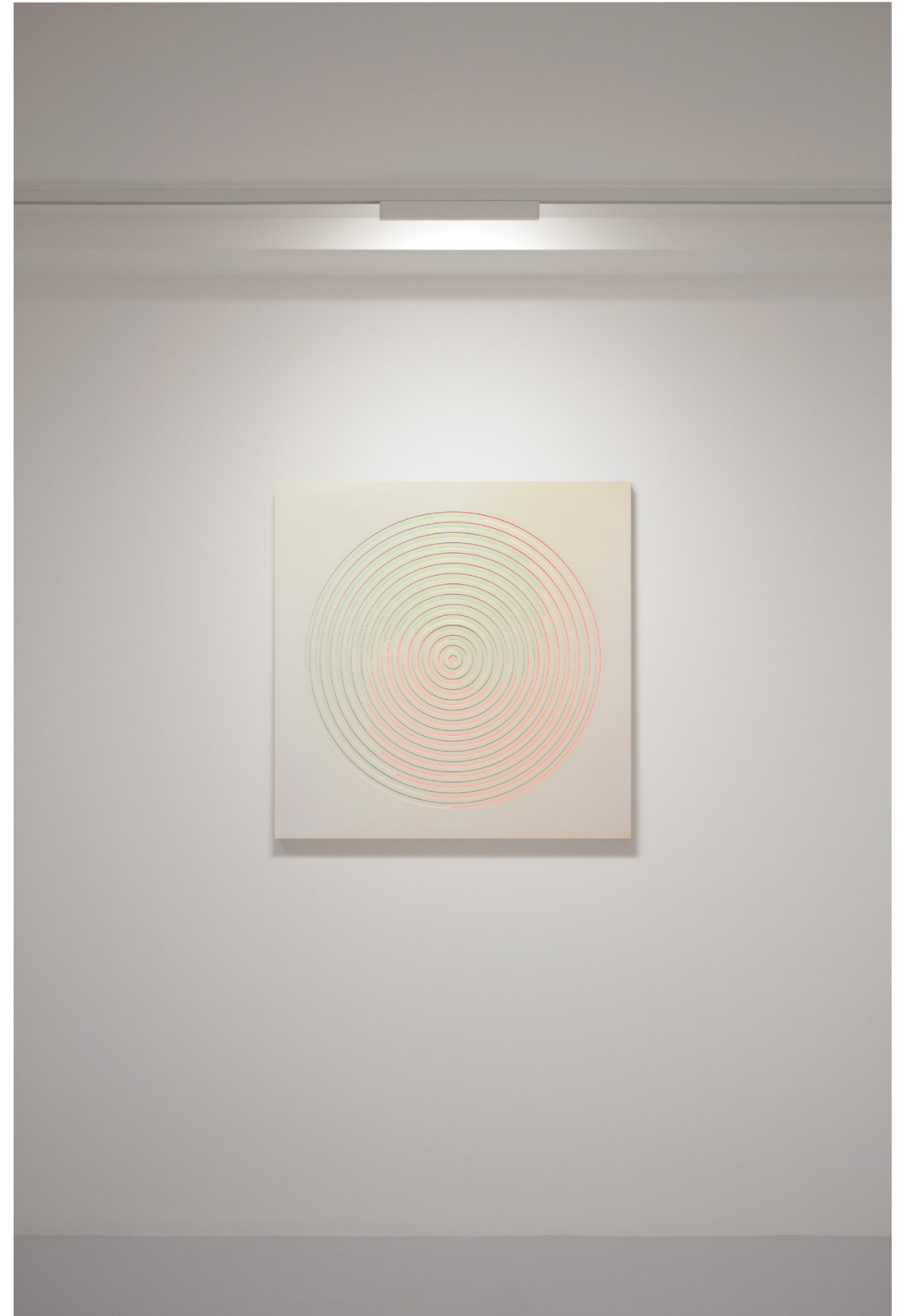
Marina Apollonio, *Espansione Cromatica in azzurro*, 1975, acrylic on canvas applied on wood, 15x15 cm  
(price: 8.500,00 €)

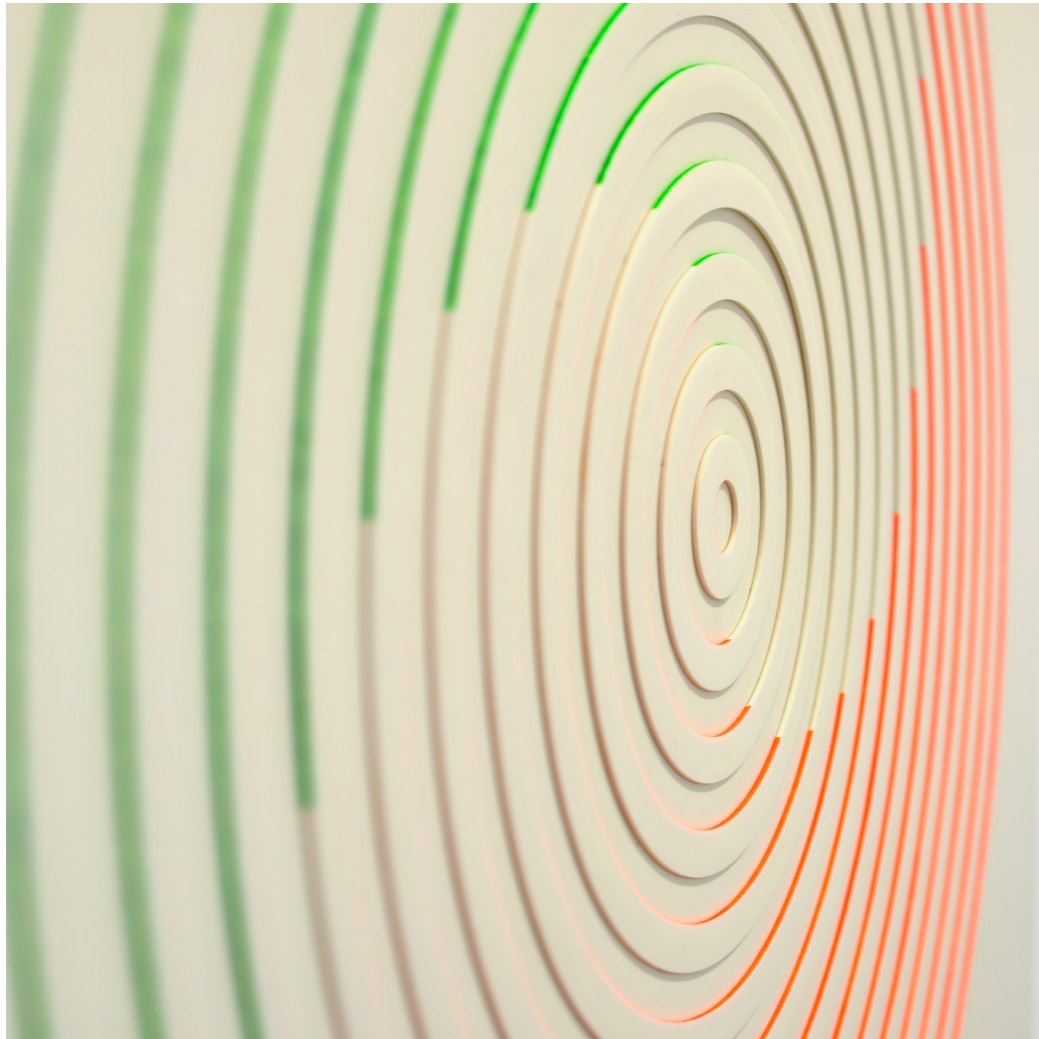


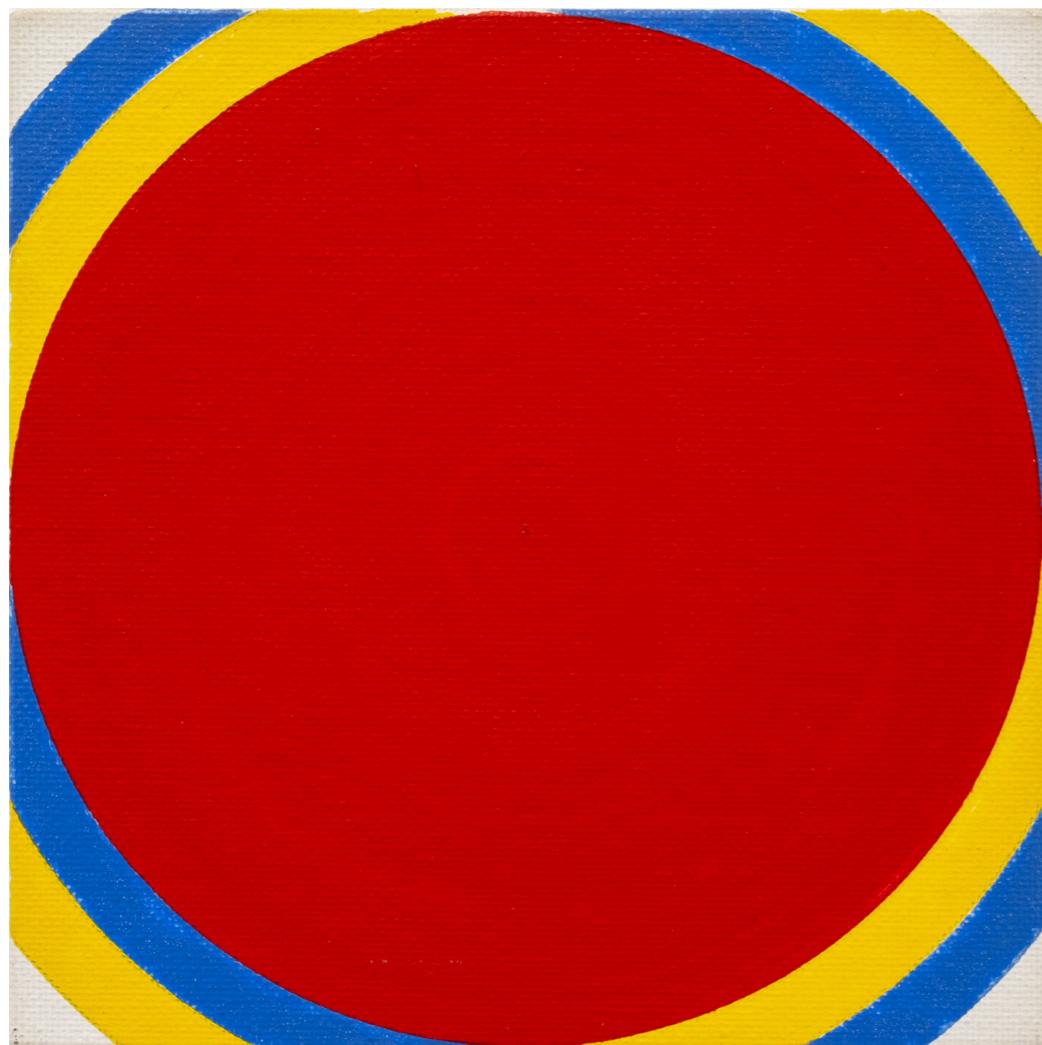




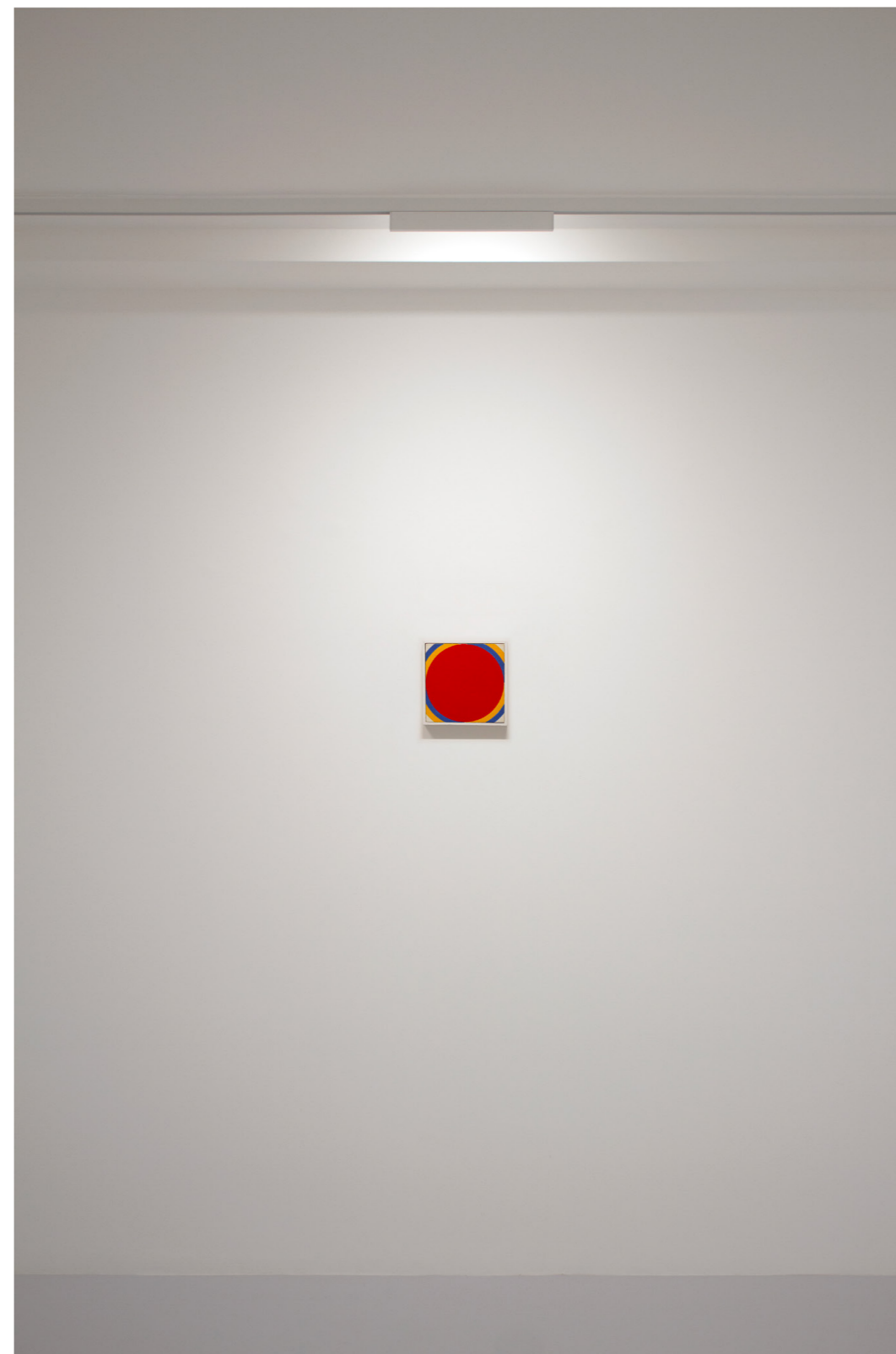
Marina Apollonio, *Rilievo circolare a diffusione cromatica N.21*, 1973, fluorescent painting on engraved plastic, 70x70 cm  
(price: 40.000,00 €)







Marina Apollonio, *Ovale virtuale*, 1970, acrylic on canvas applied on wood, 15x15 cm  
(price: 6.500,00 €)

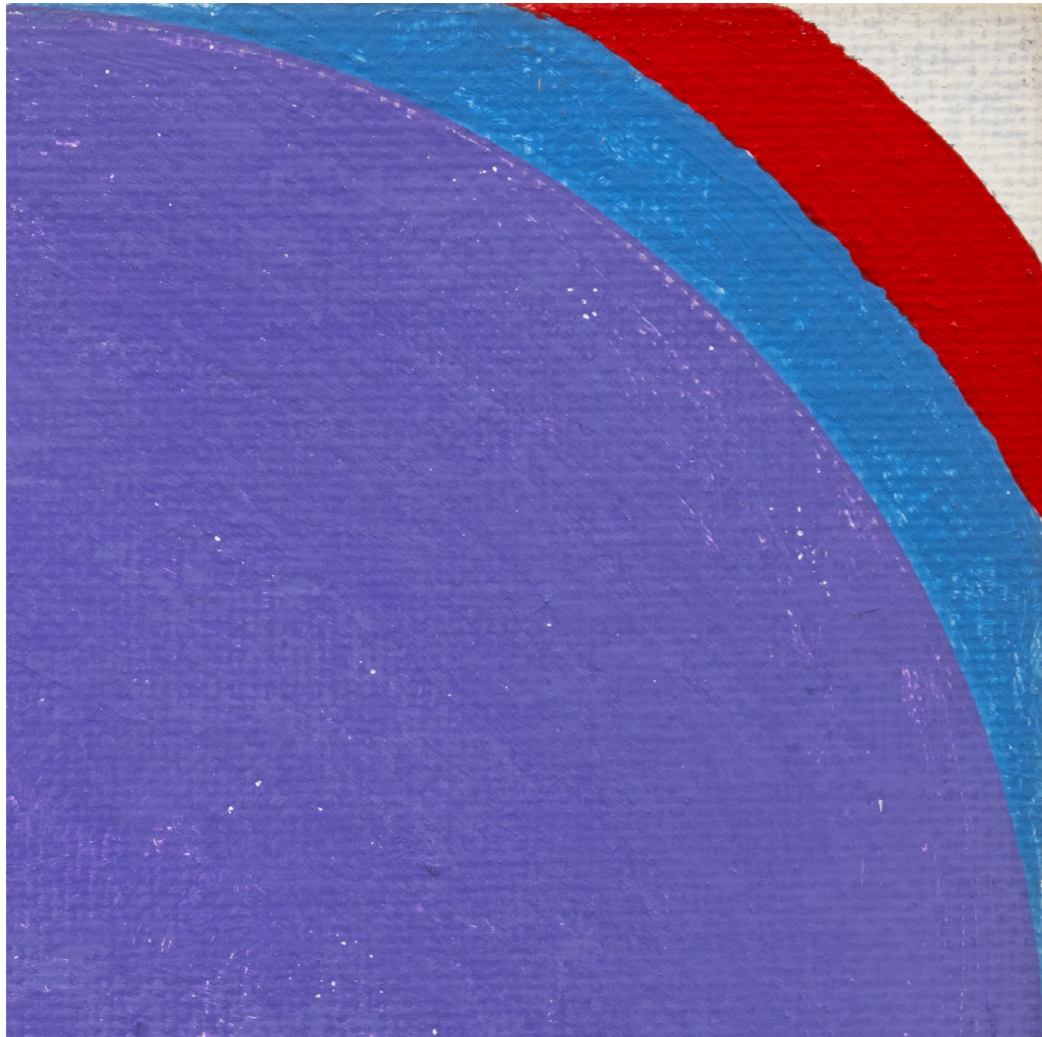


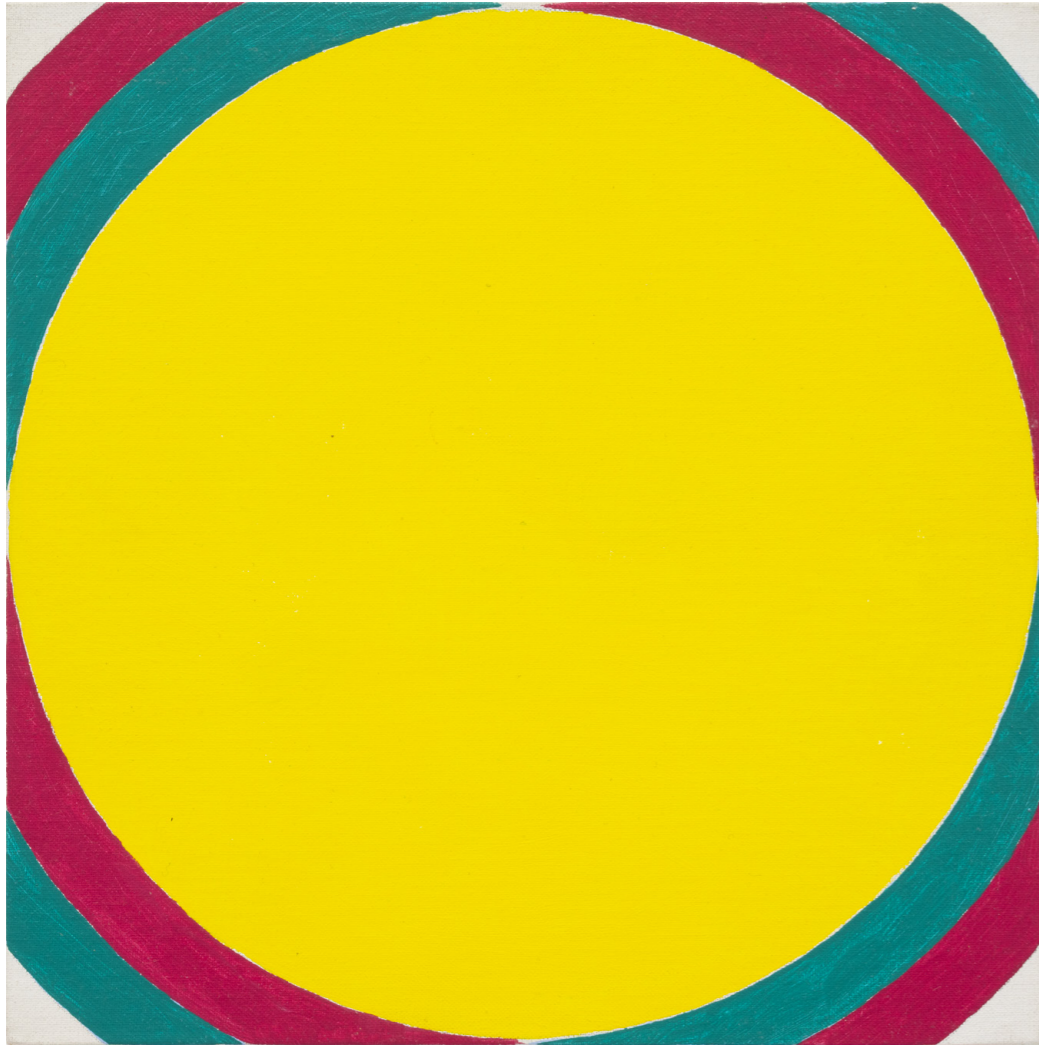




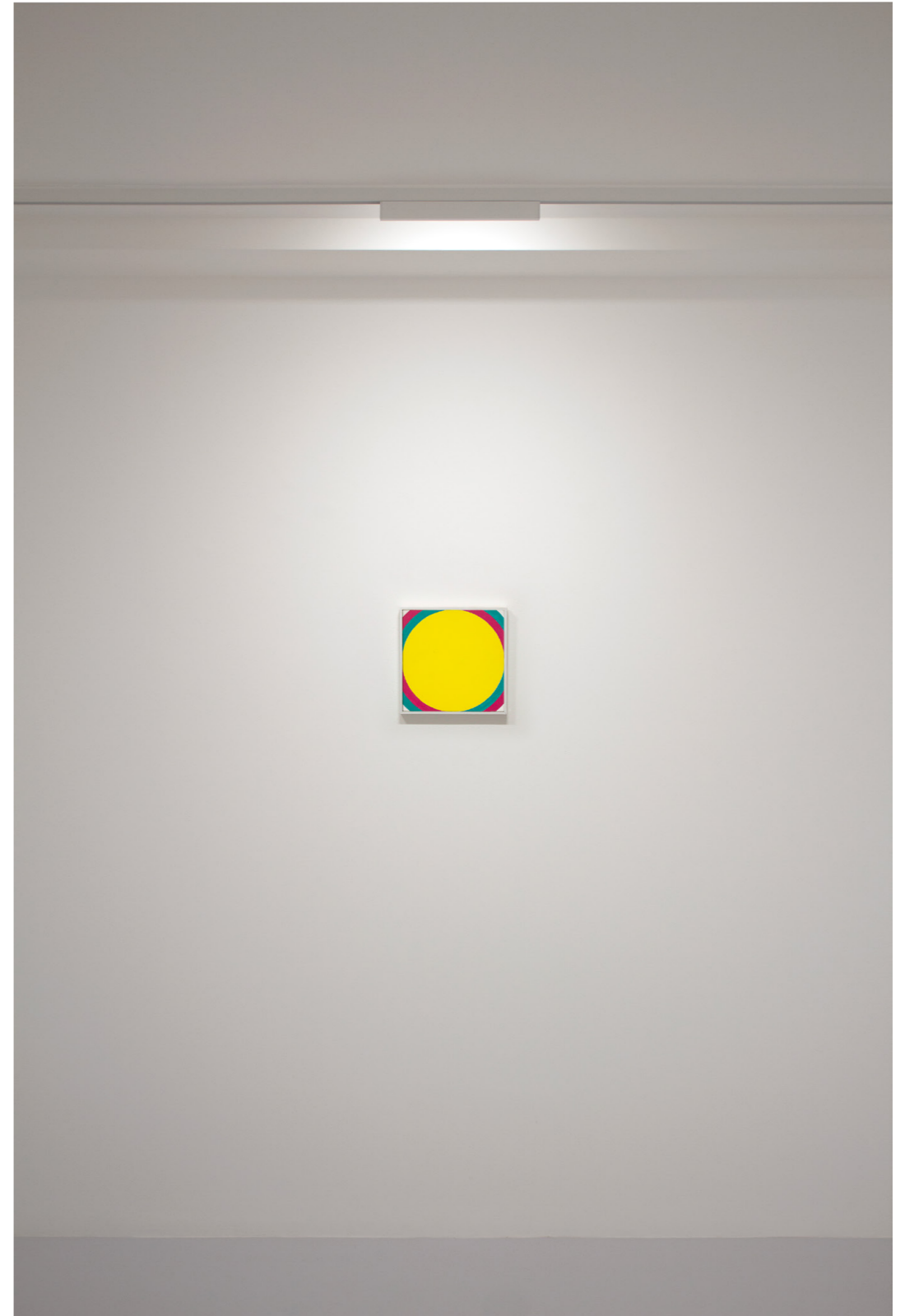
Marina Apollonio, *Ovale virtuale*, 1970, acrylic on canvas applied on wood, 15x15 cm  
(price: 6.500,00 €)



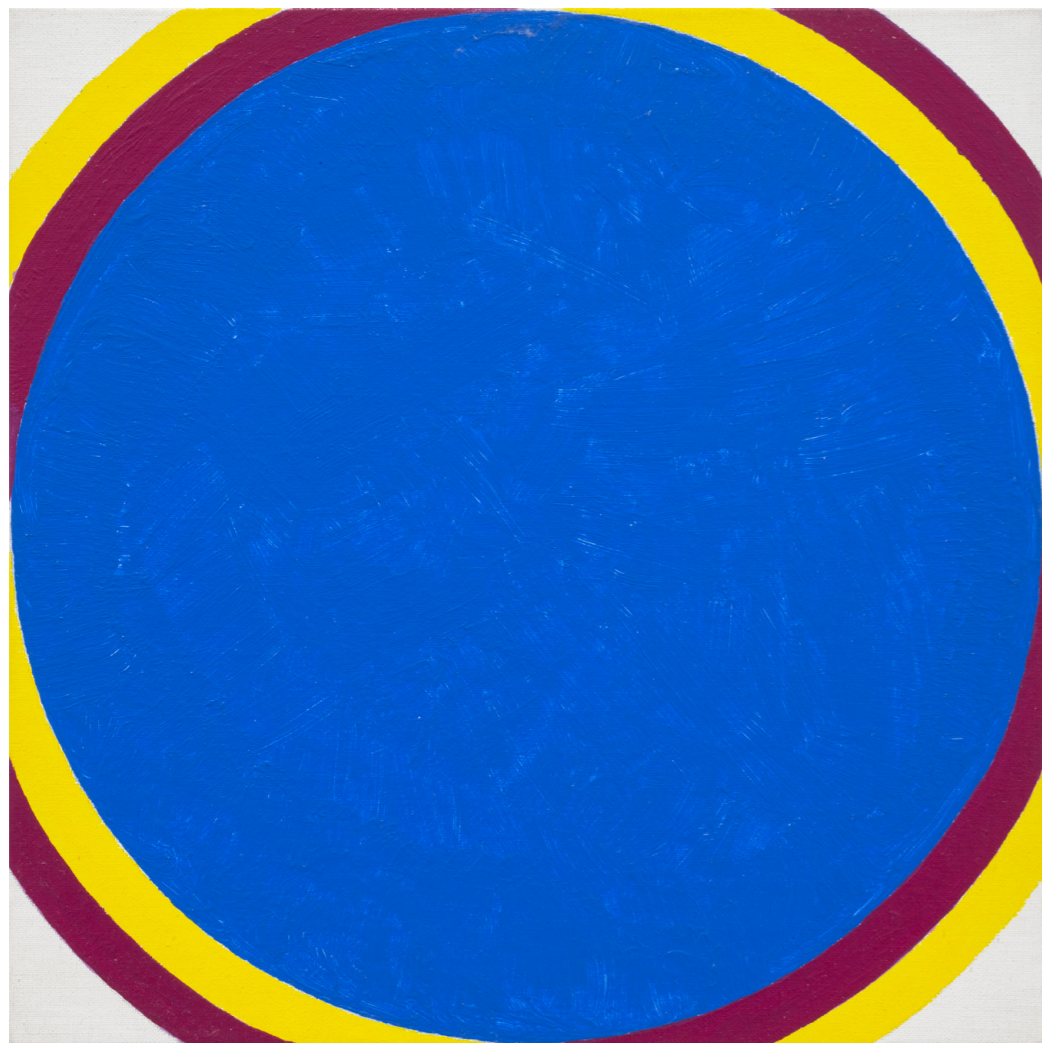




Marina Apollonio, *Ovale virtuale giallo*, 1977, acrylic on canvas applied on wood, 20x20 cm  
(price: 8.500,00 €)







Marina Apollonio, *Ovale virtuale blu*, 1977, acrylic on canvas applied on wood, 20x20 cm  
(price: 8.500,00 €)



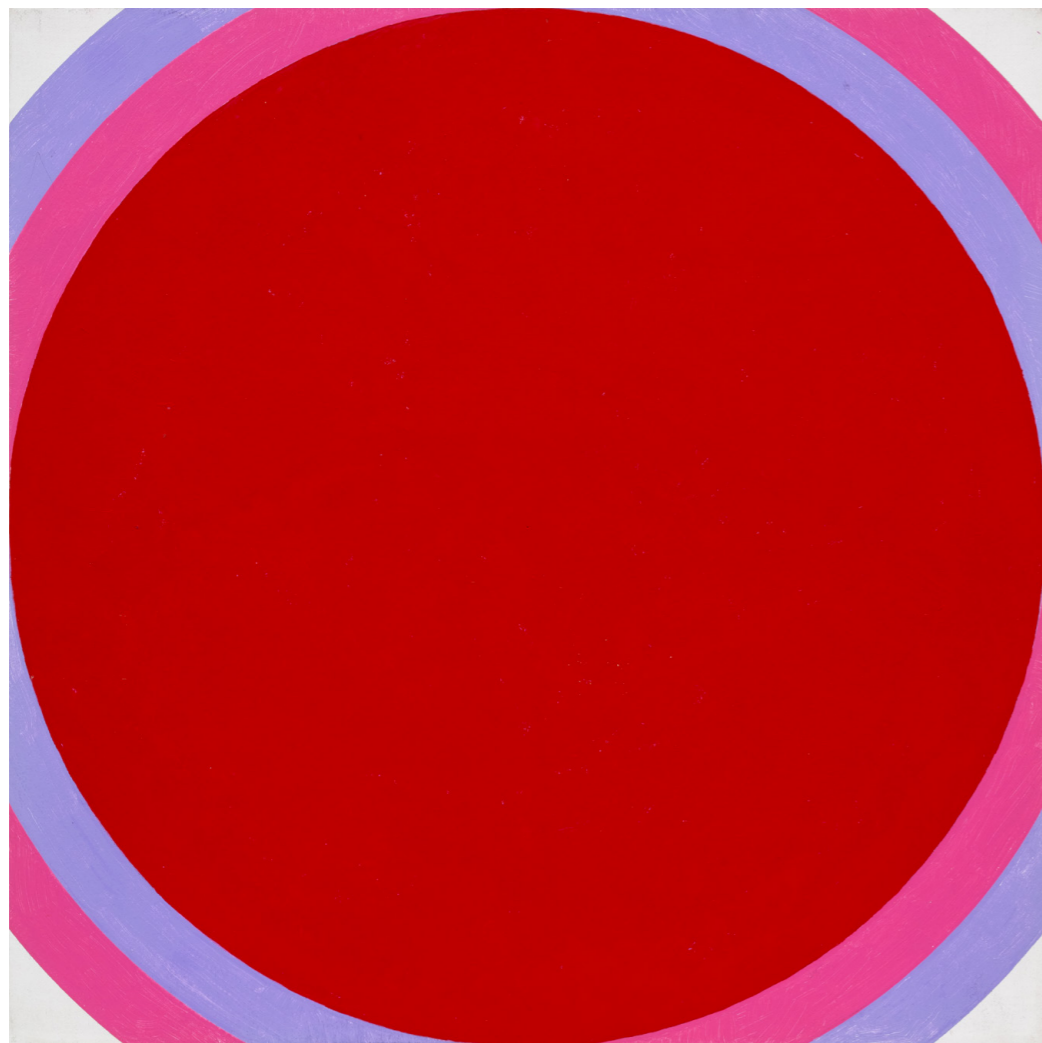




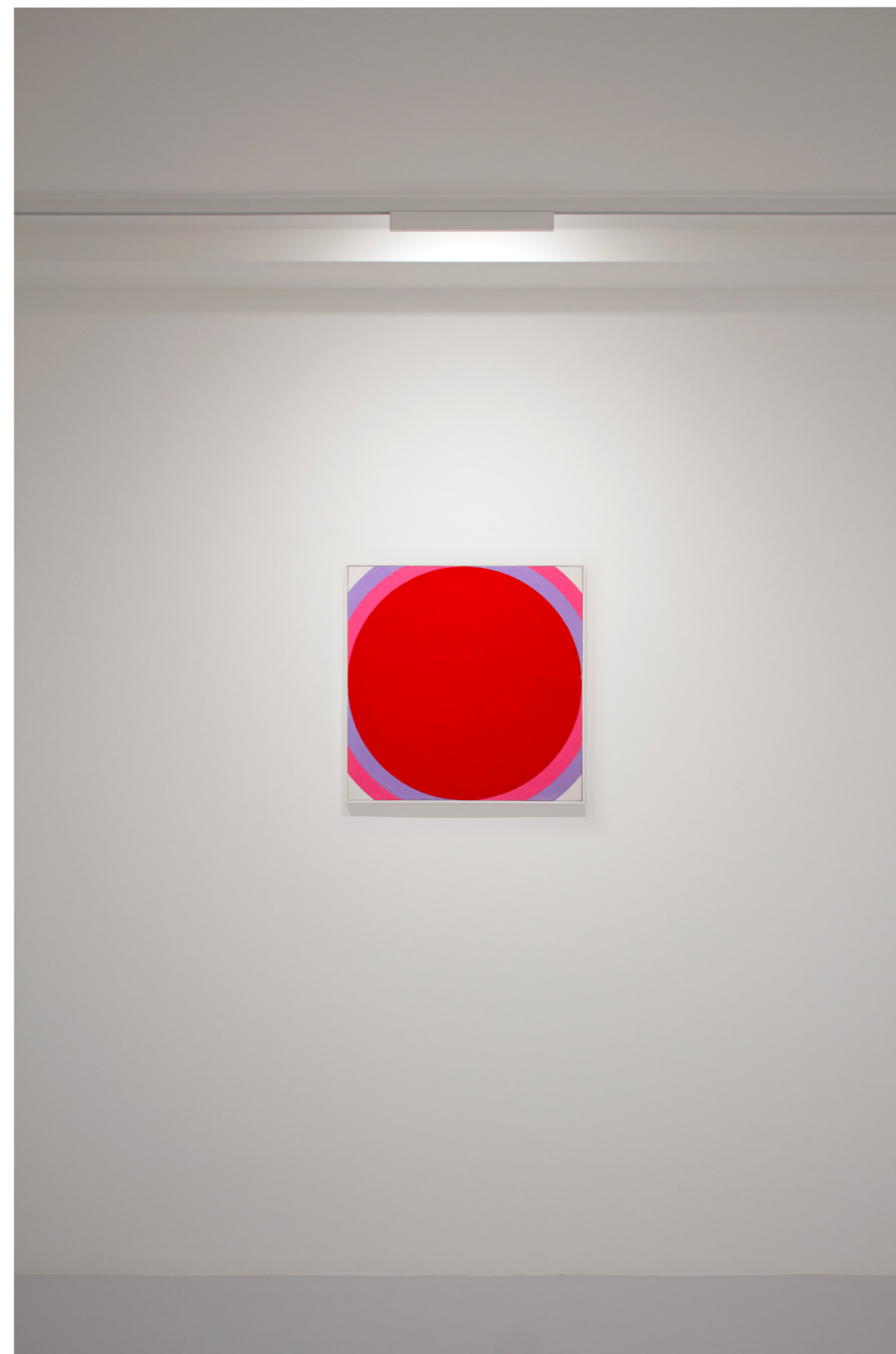
Marina Apollonio, *Ovale virtuale rosso*, 1977, acrylic on canvas applied on wood, 20x20 cm  
(price: 8.500,00 €)

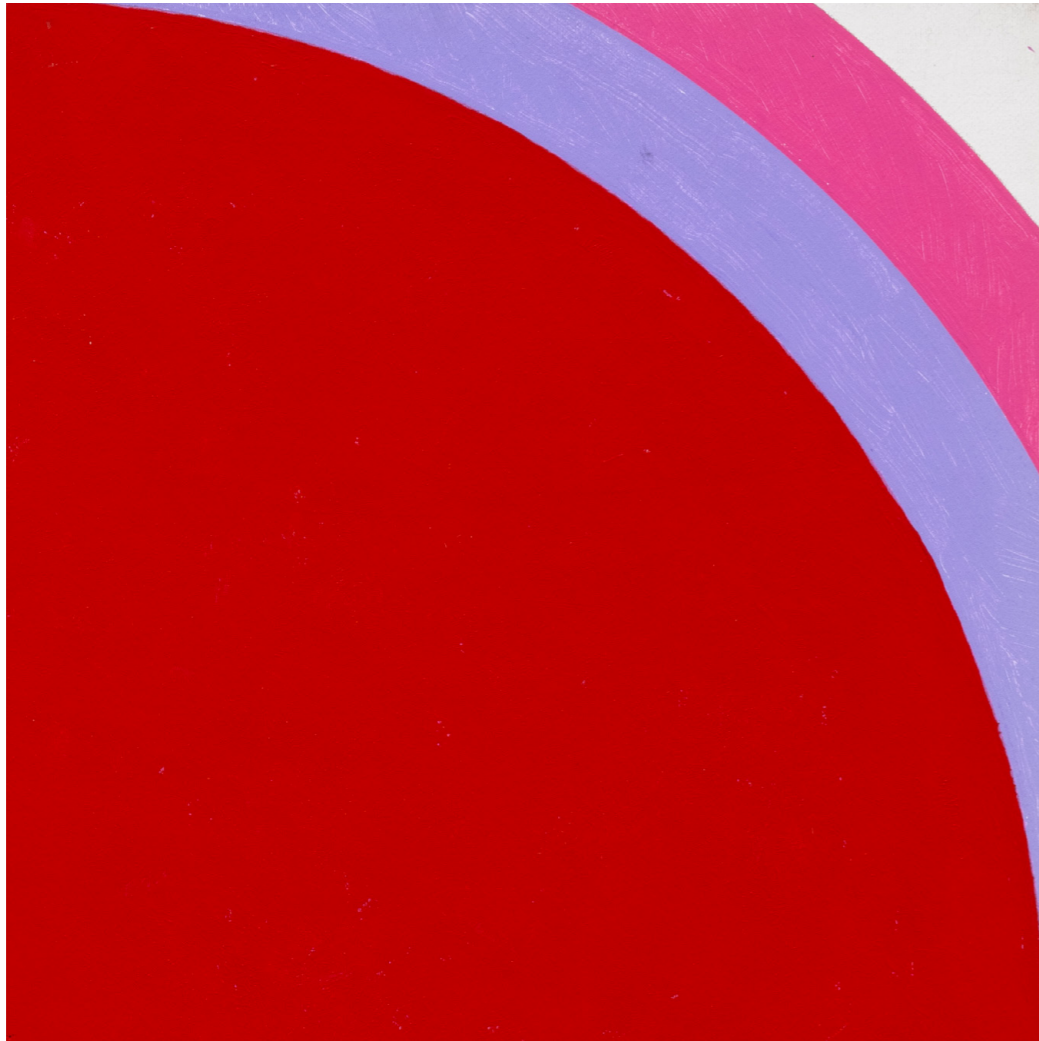






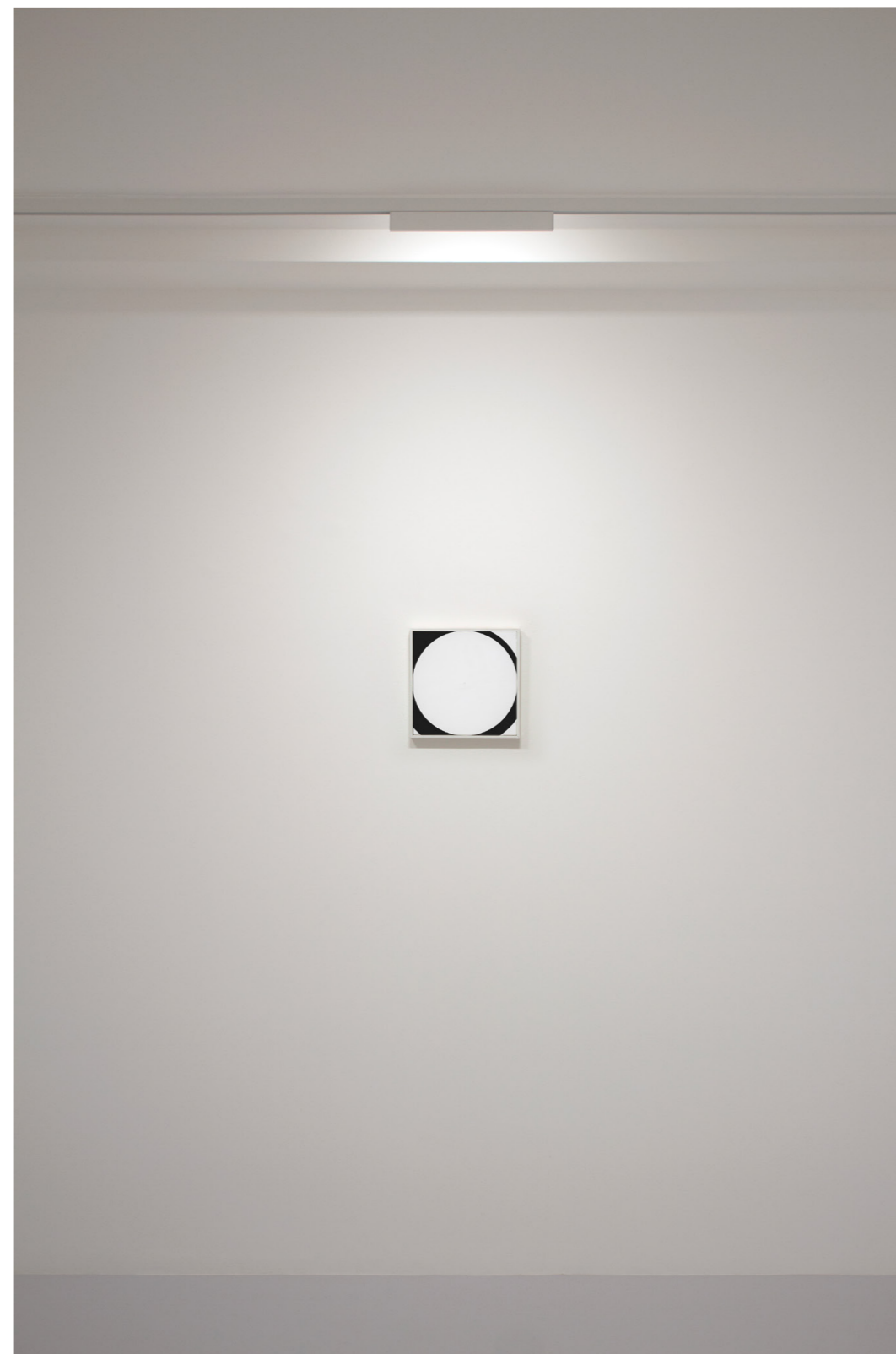
Marina Apollonio, *Ovale virtuale rosso*, 1968, acrylic on canvas applied on wood, 45x45 cm  
(price: 20.000,00 €)

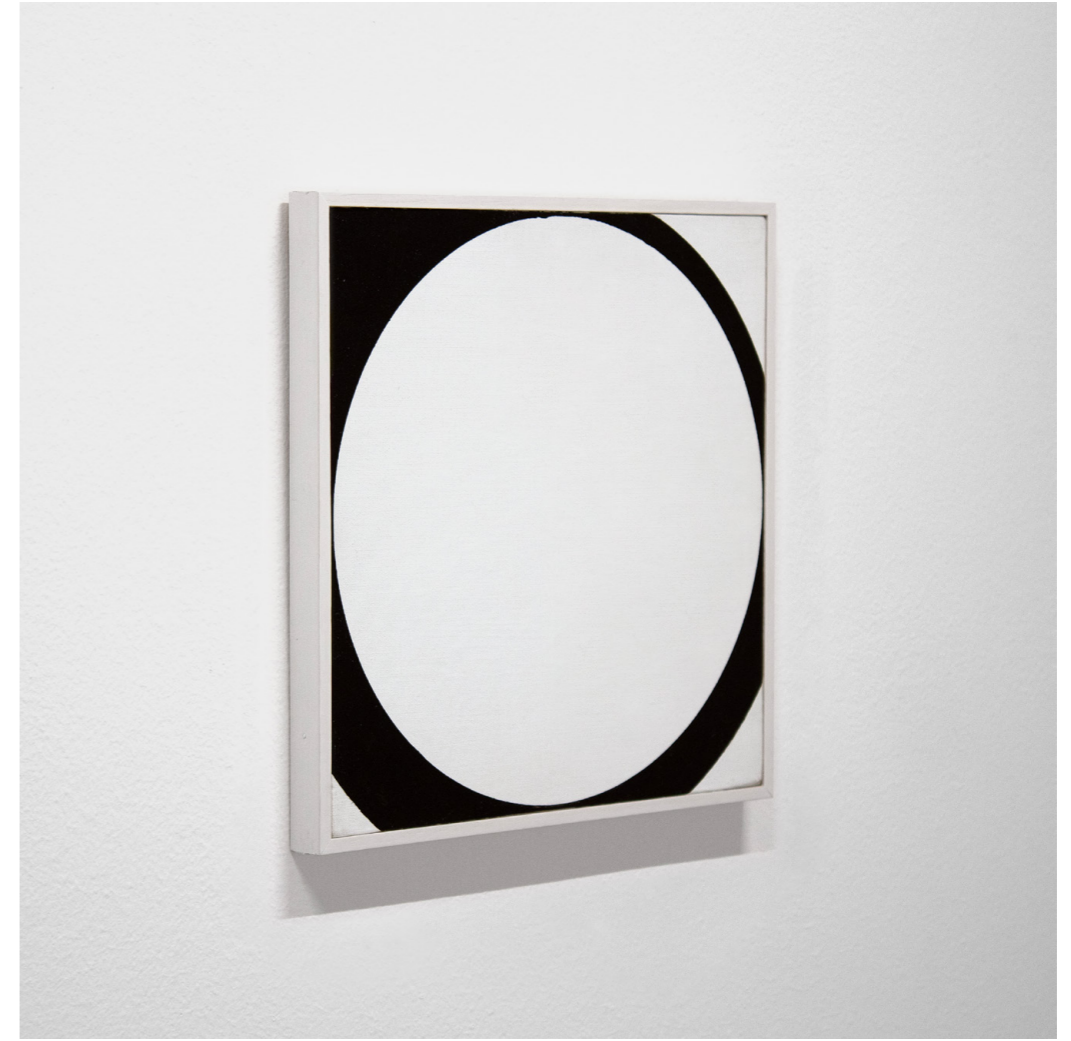
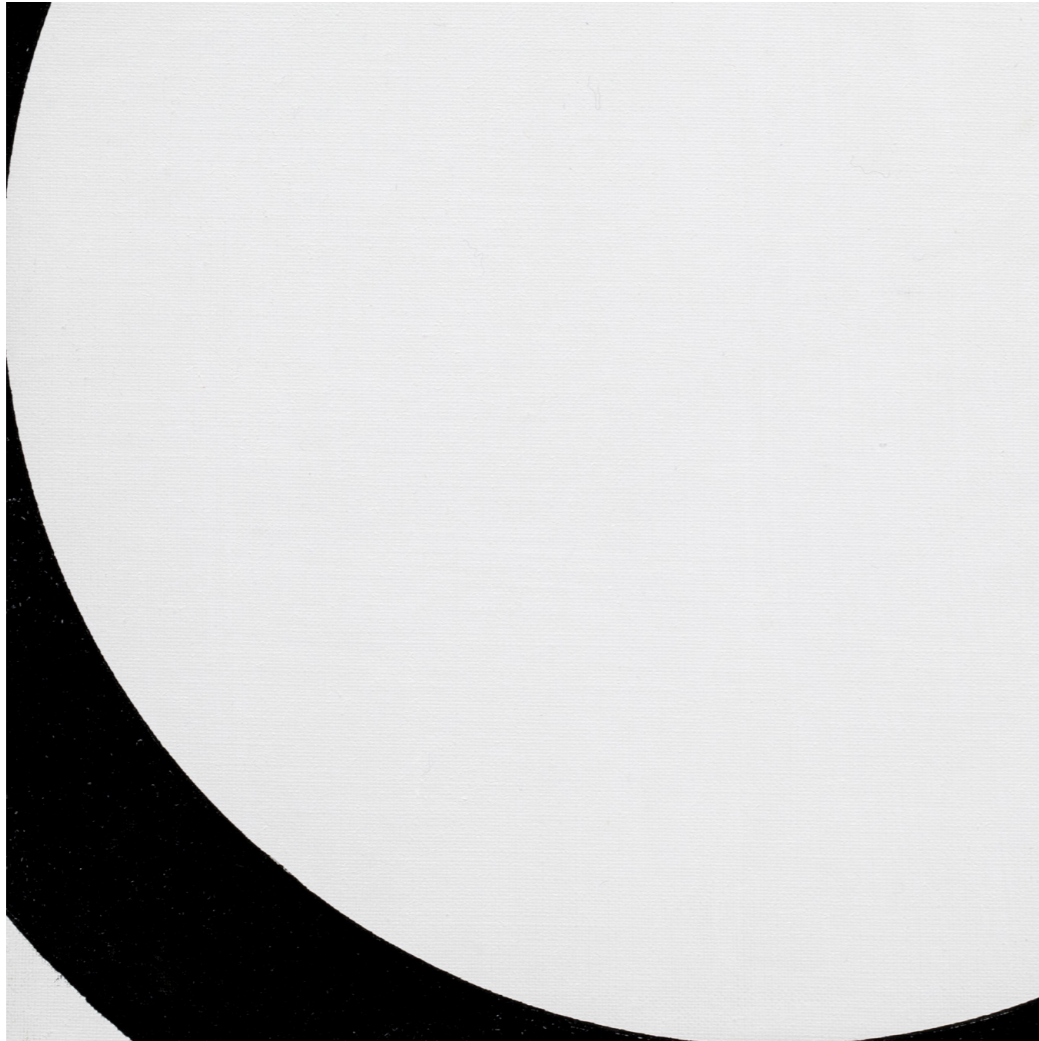


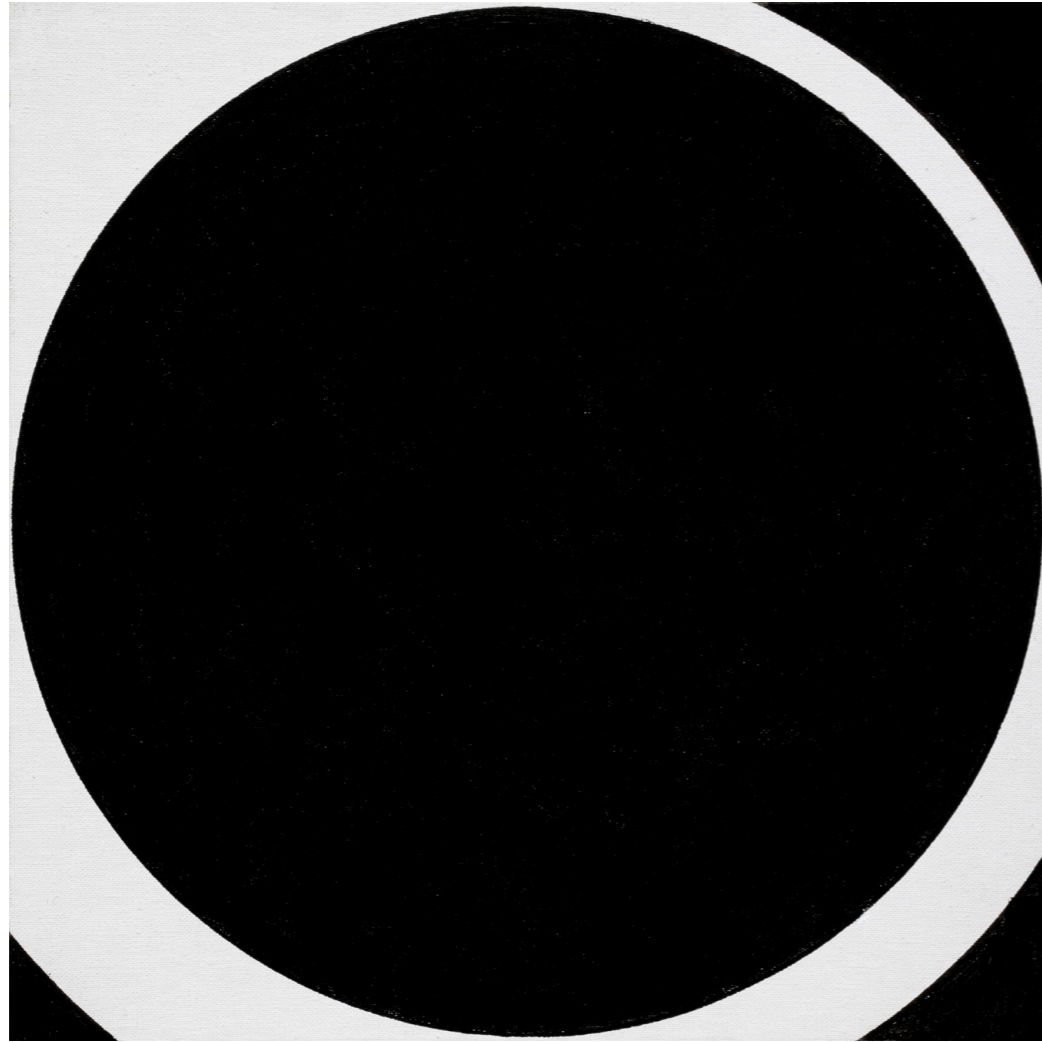




Marina Apollonio, *Cerchio virtuale*, 1969, acrylic on canvas applied on wood, 20x20 cm  
(price: 10.000,00 €)

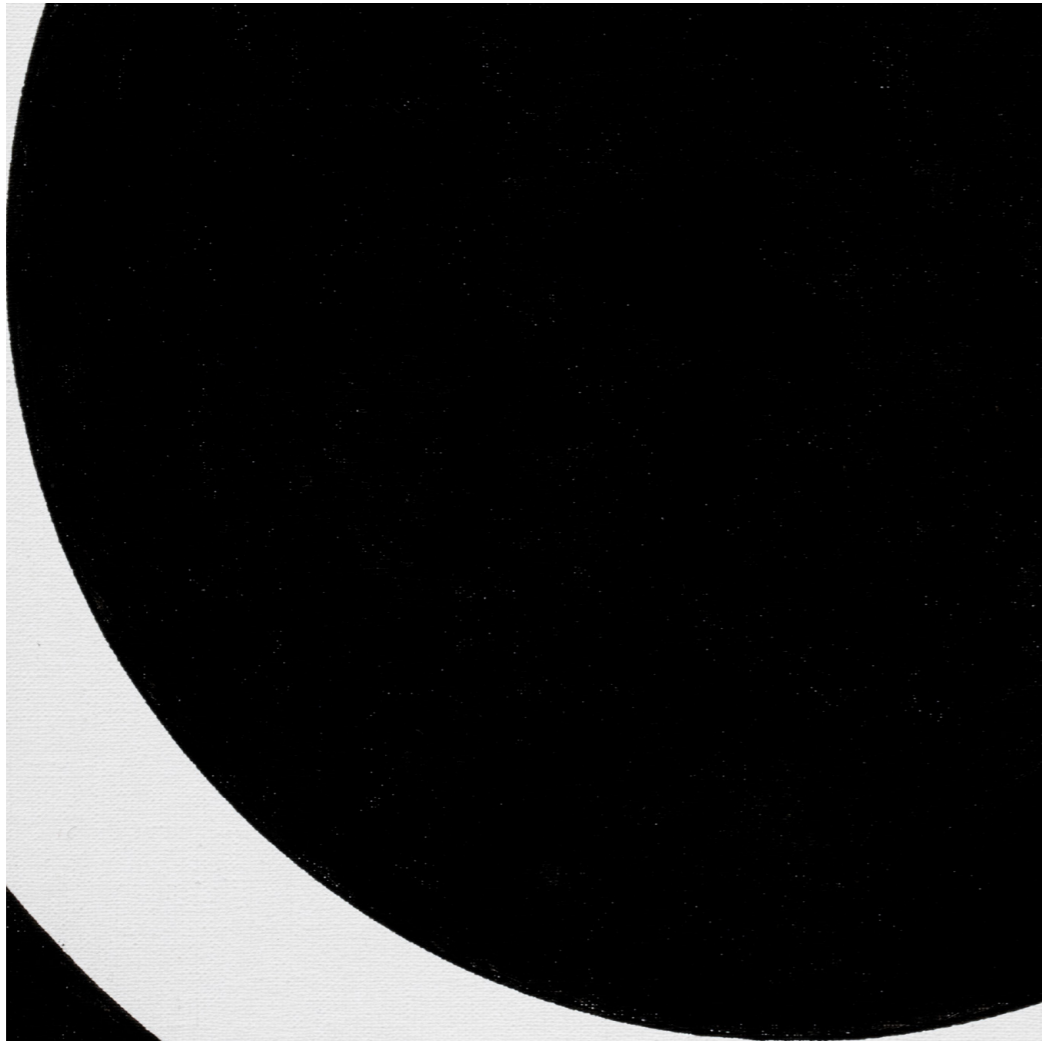






Marina Apollonio, *Cerchio virtuale*, 1969, acrylic on canvas applied on wood, 20x20 cm  
(price: 10.000,00 €)

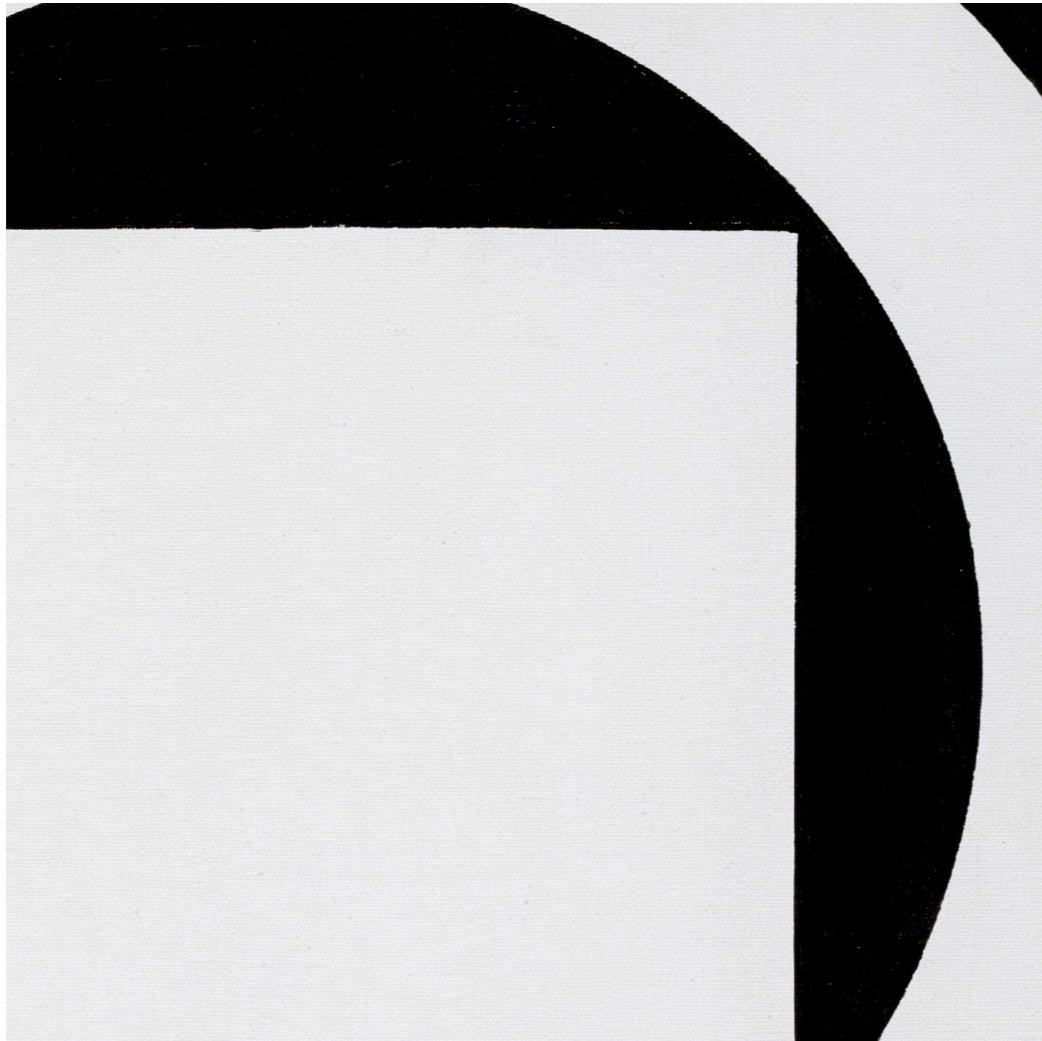






Marina Apollonio, *Cerchio quadrato*, 1969, acrylic on canvas applied on wood, 20x20 cm  
(price: 10.000,00 €)







Marina Apollonio, *Torsione*, 1969/2011, acrylic on canvas applied on wood, 20x20 cm  
Artwork executed in 1969 and restored by the artist in 2011 (noted on reverse)  
(price: 7.500,00 €)







Marina Apollonio, *Torsione*, 1969/2011, acrylic on canvas applied on wood, 20x20 cm  
Artwork executed in 1969 and restored by the artist in 2011 (noted on reverse)  
(price: 7.500,00 €)







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 €)







*TEXTS*

*DINAMICA  
CIRCOLARE*

*Dinamica Circolare* is one of the most important research of Marina Apollonio, the simple synthesis of a complex study. The starting point is a circle, on which the artist imprints a twist of white and black lines, mathematically calculated, in order to create a programmed space capable of virtually activating the perception of shape restriction and expansion phenomena. These circles, mounted on pivots that enable them to be moved, if stimulated in a manual or mechanical way can turn at different speeds so as to amplify the optical effects of any shape and create feelings of concavity and convexity. The change in the outcome is curious and depends on the direction towards which the work is rotated; in any case, the shape does not really alter — and this is the reason why the presence of the viewer is valuable, because only the relation with him gives these works their more intimate meaning. The motion determines the continuous becoming of the work and the spectator; by activating his mental perceptions, he grasps the variations creating a personal spatio-temporal-virtual vision. With *Dinamica Circolare* Marina Apollonio manages to build a unique expression, obtaining the best result in the most effective way, because it investigates the capacity for expression of elementary geometric figures.



*GRADAZIONI –  
ESPANSIONI  
CROMATICHE*

During the sixties Marina Apollonio created the works that she would call *Gradazioni*. The artist painted, both on canvas or masonite, concentric and equidistant circles, colouring them according to a very precise schedule programme deriving from the complex analysis performed on the various gradations of colours. The human eye, through a process of fusion of the tints that occurs in the retina, perceives two adjacent tones in a different way from how they are actually, therefore this alteration contributes to create phenomena of virtual activation of base elements. If you look at the works for a few moments, they do not appear static, but they begin to vibrate, triggering three-dimensional phenomena.



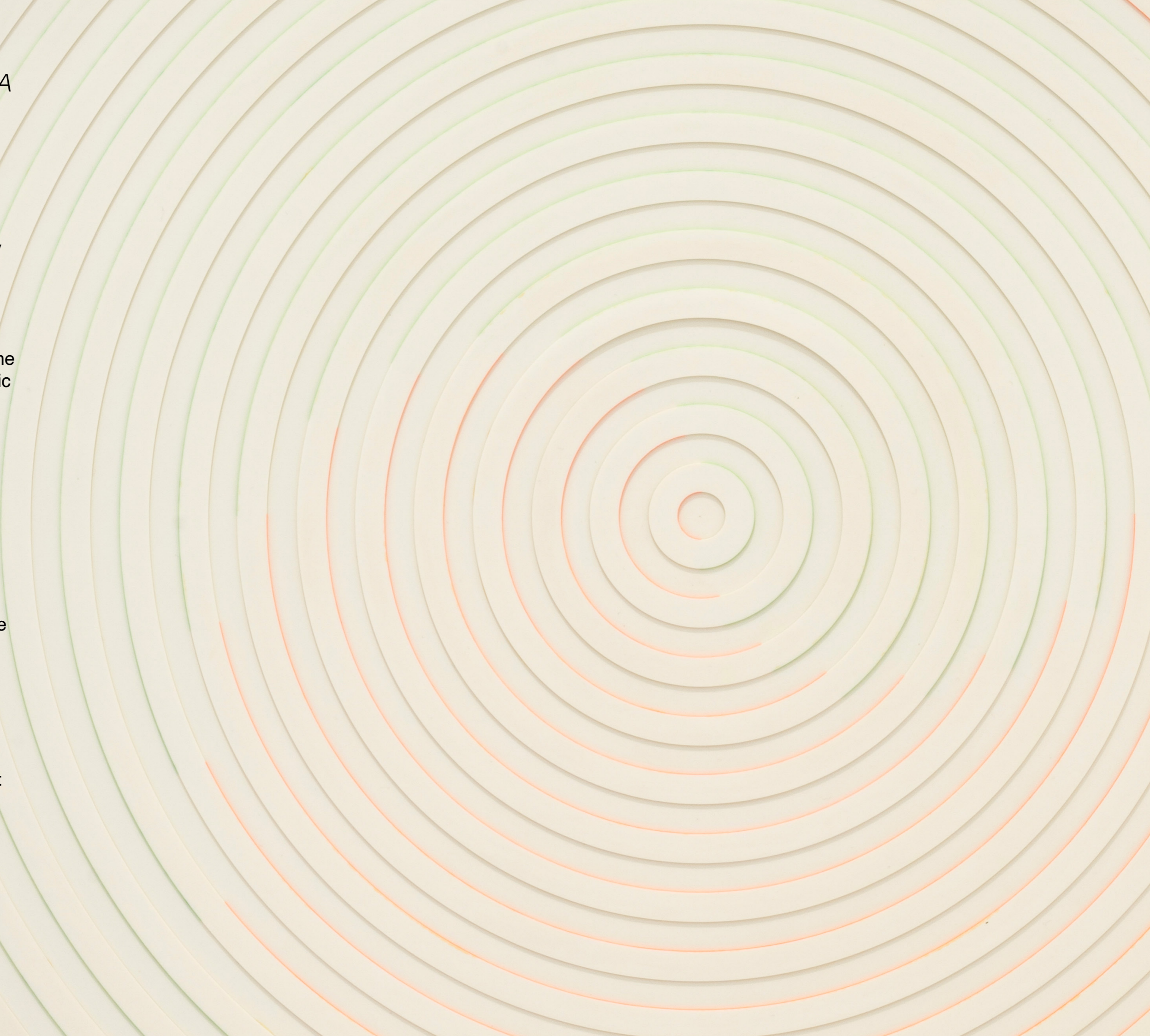
*RILIEVI CIRCOLARI A  
DIFFUSIONE CROMATICA*

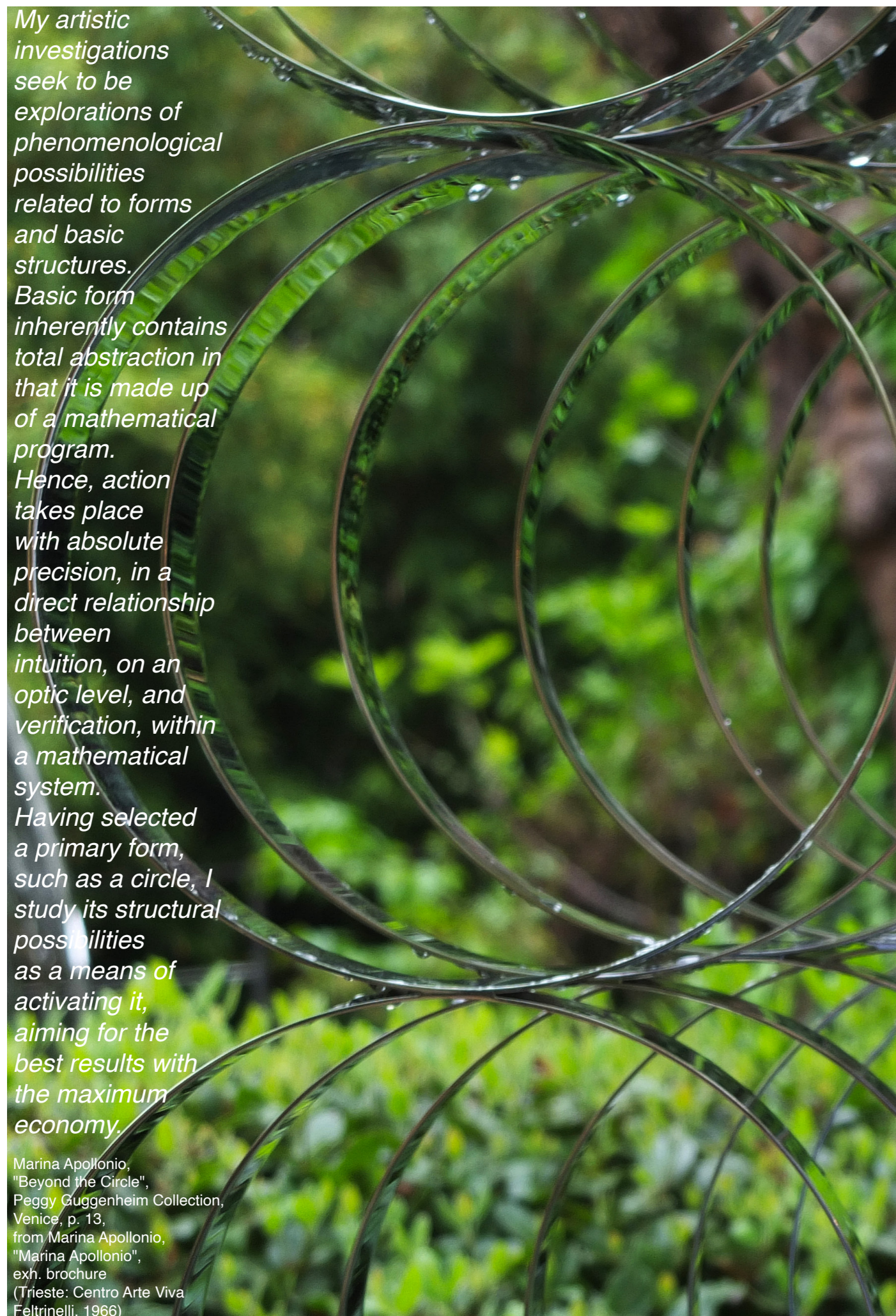
In the early seventies, Marina Apollonio realized her *Rilievi Circolari a Diffusione Cromatica*, a cycle of works characterised by their essential aspect.

The construction of these works, refined and very elegant, is designed in such a way as to create an interference between the perfect shape drawn on the plastic material and the optical game generated by the colours painted in an alternating fashion, on the edges of the engraved grooves. The incidence of light and the variability of the view angle created by moving from right to left allow you to seize the colour and to frontally perceive a halo, the so-called chromatic diffusion, which seems to emanate from the painted circle.

The creation of these works is anything but easy: every part of the circle drawn is far from the digged one of the measure of a mathematical ratio calculated in such a way as to trigger a perfect bilateral relationship between the fixed and the variable element.

For *Rilievi Circolari a Diffusione Cromatica* Marina Apollonio preferred the alternation of opposite colours, as black and white, or fluorescent dyes, inserting the base circle with one or more circles engraved.





*My artistic investigations seek to be explorations of phenomenological possibilities related to forms and basic structures. Basic form inherently contains total abstraction in that it is made up of a mathematical program. Hence, action takes place with absolute precision, in a direct relationship between intuition, on an optic level, and verification, within a mathematical system. Having selected a primary form, such as a circle, I study its structural possibilities as a means of activating it, aiming for the best results with the maximum economy.*

Marina Apollonio,  
"Beyond the Circle",  
Peggy Guggenheim Collection,  
Venice, p. 13,  
from Marina Apollonio,  
"Marina Apollonio",  
exh. brochure  
(Trieste: Centro Arte Viva  
Feltrinelli, 1966)



The circle offers a clean slate and expresses a certain radicality.

It is a way of exploring foundations, of affirming a rejection of the known and of established canons. It represents the will to move toward new territories, a desire for ascent. More than tiresome automatism, the circle's repetition is a fervent impulse to push onward.

It expresses the satisfaction that comes from searching and discovering, which is once again reinforced by repetition, and leads forward.

Marina Apollonio,  
"Beyond the Circle",  
Peggy Guggenheim Collection,  
Venice, p. 22,  
from Michel Seuphor,  
"La tendenza alla ripetizione  
dei segni geometrici semplici  
nell'arte contemporanea",  
"Arte e società 10"  
(October 1973), pp. 22-27

The spiral after-effect is the other illusion that powers Apollonio's *Dinamiche Circolari*. Some of the pieces simply present a geometric spiral, similar in every respect to the laboratory disk spiral; others include radiating spirals formed by regular curves emanating from the center of the disk; or pseudo-spirals engendered by the movement of curves interlocking with counter-curves.

The development of their winding progresses arithmetically, logarithmically, or parabolically, but most are based on complex mathematic and geometric constructions, interlacing two and even three spirals; or they interconnect eccentric circles where the tangential point shifts regularly so as to create a virtual spiral - this effect is amplified when in motion.

Pictorial construction and transformation are at the very center of Marina Apollonio's art. Rooted in a genuine understanding of painting, visual theory, industrial design, and architecture, her extraordinary artistic practice and meticulously executed multisensory body of work is ambitiously expansive and highly experimental.

Apollonio's objects - in any size or shape - are the fabrication of carefully crafted mathematical, geometrical platforms for the senses that create a new, immersive space of perception and an ever-engaging invitation of absorption for the viewer.



<sup>1</sup>Pierre Arnauld, "Precision Optics", Marina Apollonio, "Beyond the Circle", Peggy Guggenheim Collection, Venice, p. 80.

<sup>2</sup>Max Hollein, "Spazio ad attivazione cinetica", Marina Apollonio, "Beyond the Circle", Peggy Guggenheim Collection, Venice, p. 107.

## Marina Apollonio: Expanding Perception

Joe Houston

Marina Apollonio's art takes shape at the periphery of perception, where knowledge and vision sometimes prove incompatible, if not irreconcilable. For the past five decades her paintings, sculptures, prints, and architectural installations have served as catalysts for extraordinary experiences that place us, the viewer, at the privileged center of the artwork. She awakens us, sometimes gently, sometimes abruptly, to an awareness of our own perceptive faculties, forcing us to calibrate the multiple sensations elicited by the eye, mind, and body in enthralling and transcendent aesthetic encounters. Apollonio's phenomenological art embodies manifold influences that extend back to her childhood. Born in 1940 in the seaport city of Trieste, Marina's parents Umbro Apollonio and Fabiola Zannini provided a nourishing artistic environment for their daughter. Umbro Apollonio was a renowned art critic and professor of contemporary art history at the University of Padua. An early champion of modernism, he enjoyed close connections with progressive artists throughout Europe, and authored early monographs on modern masters such as Seurat, Miró and Picasso, as well as influential histories of Cubism, Pittura Metafisica and Italian Futurism. Marina Apollonio recalls her father taking her to the Pinacoteca di Brera at the age of five, a pivotal event. The excitement of seeing those paintings for the first time encouraged her to learn the works of the great masters and fueled her voracious desire to draw throughout her childhood. She notes that "art was in my DNA." Young Marina's fascination with form extended from the realm of art to the world around her. She vividly recalls observing the variegated forms within nature: "the shape of snails, the structure of a leaf, the rings of a cut tree, the plot of a nest," and perhaps most presciently "the spiral of a pea plant." The effects of light and movement also proved revelatory, such as "a big cobweb covered with dew drops that shone in the sun and vibrated in the wind." This early exaltation of the design of life was concurrent with Marina Apollonio's exposure to the modern art and artists that surrounded her daily in her home. Thus, nature and art intersected for her in a keen understanding of geometric structure, and mathematics and physics became early subjects of her interest in school. In 1950, when Marina was 10 years of age, the family moved to Venice, where her father became Director of the archives for the Venice Biennale, the prestigious forum for international contemporary art. Marina entered the Accademia di Belle Arti in Venice (Academy of Art and Design in Venice) in 1959, studying painting with Giuseppe Santomaso, a member of Gruppo degli Otto (the Group of Eight), who had once founded the Fronte Nuovo delle Arti (Front for New Art). Santomaso's painterly compositions were aligned with Art Informel, the leading genre of the day, yet Marina Apollonio's interest turned increasingly toward rational and systemic art, inspired by the examples of Piet Mondrian, Kazimir Malevich and other early twentieth-century pioneers of geometric painting. While at the Academy she was influenced by the precepts of the Bauhaus of prewar Germany, wherein new theories of color, design, and function were codified by such artists as the painter Johannes Itten and architect Walter Gropius. These ideas were continued in the 1950s at Hochschule für Gestaltung (College of Design), or HfG, in Ulm, Switzerland under the direction of Max Bill, a former Bauhaus student. His work as both an industrial designer and painter followed strict mathematical principles and emphasized the internal logic of forms, an elaboration of the earlier aesthetic programs of Malevich's Suprematism and Mondrian's Neoplasticism, movements which similarly adhered to structural clarity as a graphic expression of utopian ideals. The Bauhaus and HfG also sought to erode the presumed hierarchy between "fine" and "applied" arts, while advancing the ideal of "total design" in which art and architecture were integrated into a functional aesthetic environment, a progressive concept that captured Marina Apollonio's interest. Bill promoted these ideals on his extensive travels, as did numerous Bauhaus masters in the wake of the Second World War. Thus, various movements of "constructive" and "concrete" art — an art of invention as opposed to an abstraction derived from nature — coalesced internationally, stimulating a transcultural dialogue on the future of art rooted in geometric logic, technological progress, and social function.

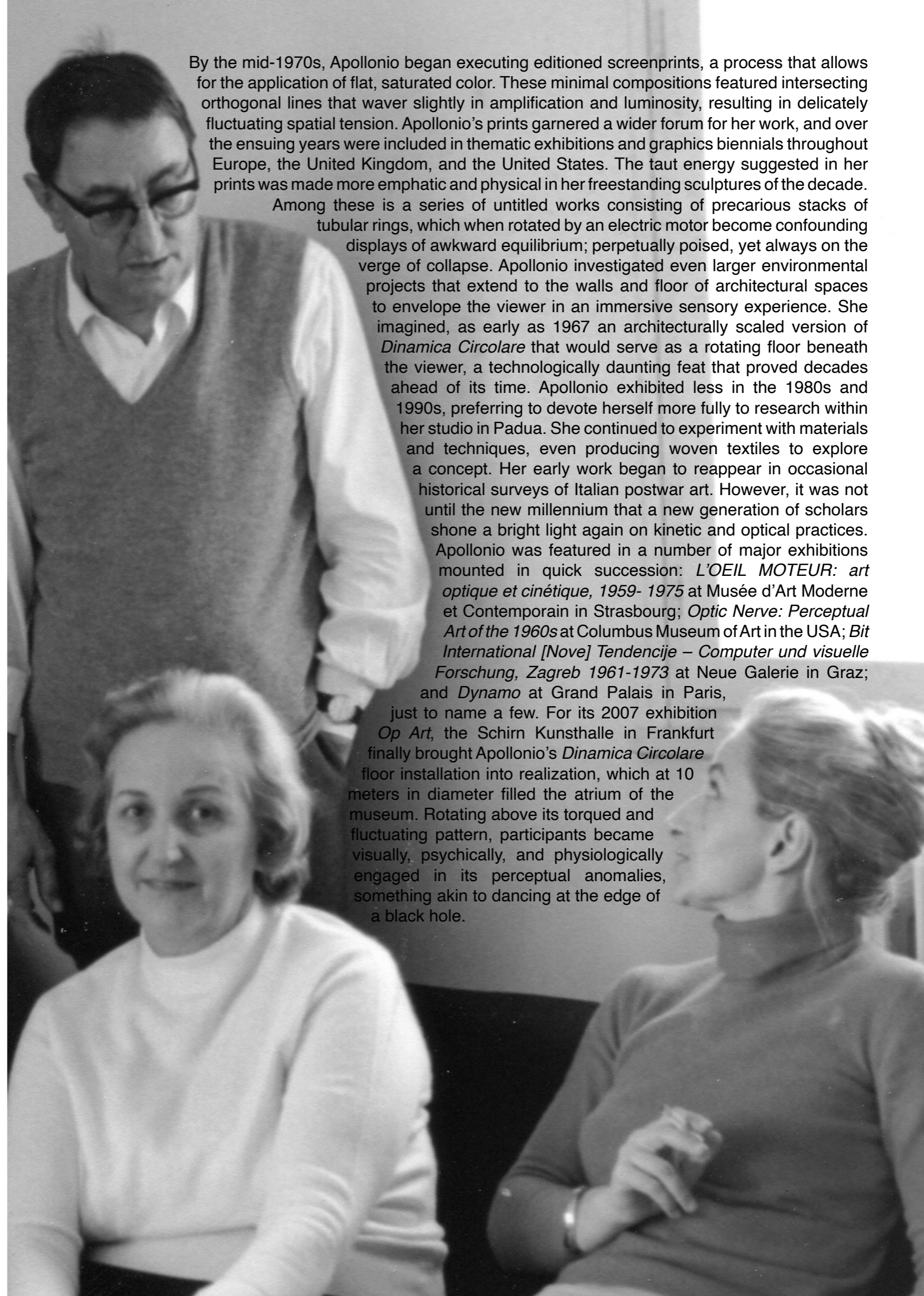


Upon completion of her academic studies in architecture, design, and visual communications in 1963, Marina Apollonio moved to Paris where she worked as a designer for a leading architecture firm. There she was further exposed to vanguard ideas. Paris was the epicenter for a new constructivist movement presided over by Victor Vasarely, who applied Bauhaus design principles to paintings and sculptures with virtual and real motion. Galerie Denise René, which he cofounded shortly after the war, was the primary forum for this new approach. In support of its novel 1955 exhibition *Le Mouvement*, Vasarely penned his "Yellow Manifesto," in which he proclaimed that painting and sculpture had become anachronistic and called for a multi-dimensional art with a new spatial sensibility: "Movement does not rely on composition nor a specific subject, but on the apprehension of the act of looking, which by itself is considered as the only creator." This perceptual emphasis spawned hybrid kinetic art forms employing new materials, collaborative processes, and public installations, work that by its very nature defied the traditional history, markets, and institutions of art. Upon her return to Venice in 1963, Apollonio embarked on her first experimental constructions of polished metal, a material that had more association with advanced technology than with art history. She created highly structured compositions from overlapping flat strips and circular rings of aluminum, whose mirror-like finish provided an unpredictable element for exploration. On some of the interior facets of these metal arrays, Apollonio applied fluorescent paint, generating colorful reflections that seem to emanate from within the metal itself. Works such as *Struttura 507* (1964- 65) activate the viewer in an experience that is both stable (the structure) and unpredictable (its reflections). Although they are fixed objects, these works hold great kinetic potential, engaging the environment around them and transforming with the viewers slightest physical movements. Apollonio continued to investigate the possibilities of a generative art using predetermined structures, an open-ended aesthetic that was not merely a negation of tradition, but the embodiment of new ideas in experimental psychology and advanced physics. Francois Morellet of the Paris-based collaborative Groupe de Recherche d'Art Visuel (GRAV), expressed a shared concern: "Imagine that we are in the eve of a revolution in the arts that is as great as the revolution that exists in science. Therefore, the reason and the spirit of systemic research has to replace intuition and individualist expression." The conflation of art and science was widespread at the time, and industrial materials and fabrication methods added a technological gloss to much of the new art, especially in Italy. This fascination with the new was bolstered by more than a decade of economic prosperity and attendant industrial growth resulting from the postwar reconstruction and renewal. Modernity became both an aesthetic and political position. Invoking scientific principles this new generation approached their artistic practice as "research," a conscious reinterpretation of aesthetics that was often anti-commercial and anti-institutional. Gruppo N of Padua and Gruppo T of Milan, both of which predated GRAV, were already promoting this new formal and egalitarian aesthetic in Italy by the early 1960s. While the younger generation distanced itself from the more polemical aspects of Italian Futurism, they continued to embrace its ideal of freedom in the form of technological progress. Apollonio has noted that the Futurist exploration of movement, transformation, and mechanics held particularly currency for her during these years. Apollonio soon formed alliances with likeminded artists in the region, including Getulio Alviani, Bruno Munari, and the members of Gruppo N. Alviani, a multifaceted artist and designer based in Milan, used metals and plastics almost exclusively in his artworks. He was one of a number of technologically inclined artists included in *Arte Programmata*, an exhibition organized by Munari in 1962. Sponsored by the technology company Olivetti, it traveled extensively throughout Europe, the UK and the United States, introducing the world to the Italian vanguard of systematic, electronic, and kinetic art, much of it embodying a computational logic that prefigured digital art. Alviani and Munari provided much needed encouragement to young Marina Apollonio who, as a daughter of a famed art critic, was hesitant to exhibit her own experimental work. However, at her debut group exhibition at Centro d'Arte Il Chiodo d'Oro Palermo she received first place award, proving her worth among her peers. Very soon after, she was included in numerous exhibitions of leading edge art throughout Italy, including a reprise of *Arte Programmata* held near Milan in 1965, in which she exhibited alongside such luminaries as Alviani, Alberto Biasi, Gianni Colombo, Dadamaino, Enzo Mari, and Paolo Scheggi. Apollonio's early *Struttura* reliefs introduce a human variable, not born of the artist's hand, but of the viewer's interaction. However, she did not require reflective surfaces to bring her compositions to life. A series of related ink drawings on paper titled *Struttura Grafica* (1964) convey her ability to generate visual friction through an economy of means. Through rhythmic interruptions, her linear compositions appear to pulsate and tremor, exuding a nervous energy that borders on the electric. Building upon these graphic investigations, in 1964 Apollonio began a series of dazzling *Dinamica Circolare* (*Circular Dynamics*) paintings. She was attracted to the unorthodox format because of its essential and symmetrical nature, which Gestalt psychologist Rudolph Arnheim referred to as the "simplest" visual pattern. He noted that "the human figure derived genetically from the 'primordial circle,' which originally represents the human figure." This corporeal relationship is mirrored in the very shape of the human eye, an association particularly meaningful to the artist's investigations. Within this circular expanse Apollonio painted periodic structures of black and white lines, calculating slight variations to create planar distortions that make the surfaces appear to bend, twist and fold.

The inherent dynamism of these compositions was further activated by the introduction of real movement. Some of the tondos were designed to pivot on a central axis, allowing for manipulation by the viewer. When spun into motion, Apollonio's graphic patterns become highly animated, their surfaces appearing to contract and expand as they slow again into stasis. The larger tondos are animated by hidden electric motors that rotate the paintings continuously, making it difficult to discern the underlying schema as its black and white lines fuse in their rapid trajectory. Once our eyes are fixed upon its linear rotations, we experience a psychic gravitational pull, which upon sustained viewing verges on the hypnotic. The *Dinamica Circolare* series thwarts our innate desire to create meaningful order out of complex visual data, contradicting a central principle of Gestalt psychology, a field Apollonio has researched extensively. Instead, she introduces synchronous visual events that require our attention to oscillate between opposing spatial and temporal possibilities, culminating in a perceptual liberation or "crisis," depending on one's point of view. Apollonio's elusive topologies suggest the uncertain dimensions of quantum physics, wherein the fixed coordinates of Euclidean space, the basis of geometric art of the past, give way to the relative fluidity of space-time. Indeed the deformities that arise from *Dinamica Circolare*, fluctuating paradoxically between concavity and convexity, might aptly illustrate the theory of wave mechanics. While Apollonio does not seek to illustrate or nature in any specific way, her centrifugal compositions naturally resonate with celestial and terrestrial forces: from the rotation of galaxies to the growth of a sea shell. Apollonio exhibited *Dinamica Circolare 5H* at the groundbreaking exhibition *Nove Tendenze 3 (New Tendency 3)*, which opened in Zagreb, Croatia in August of 1965. It was the third in a series of exhibitions initiated in 1961 by the Brazilian-born painter Almir Mavignier. Espousing a philosophical shift "from painting to object," the *Nove Tendenze* exhibitions and conferences became the premiere international showcase for experimental art embracing unconventional media, systematic logic, collaboration and participation. Among the other exhibitors in *Nove Tendenze 3* were Getulio Alviani, Alberto Biasi, Otto Piene, Bridget Riley, and Ludwig Wilding, Anonima Group, GRAV, and Equipo 57. Despite the diversity of approaches in its various permutations over the next ten years the *Nove Tendenze* reflected a universal antidote to the art of the past. Apollonio's kinetic paintings perfectly embodied that optimistic spirit and the philosophical evolution from an art of contemplation to an art of action. Hanging on the wall within the gallery or museum context, they subvert the traditional medium of painting and challenge our fundamental expectations of art. Rather than treat us as passive spectators, Apollonio visually and psychically engages us as active participants in the aesthetic experience. This radical reordering of the relationship between artist, object and viewer marks a profound shift in the progress of modern art. Between her appearance in the *Nove Tendenze 3* and again in *Nove Tendenze 4* in 1968, at which she exhibited the intricate motorized *Dinamica Circolare 6S*, Apollonio had solo exhibitions throughout Italy, including Centro d'Arte Il Chiodo in Palermo, Galleria Il Cenobio in Milan, Galleria Barozzi in Venice, and Studio di Informazione Estetica in Turin, and was included in numerous group exhibitions showcasing recent developments in kinetic and optical art, or Op Art as it was dubbed by the American press. Among these were *Op-Pop* at Galerie D in Frankfurt, *Public Eye* at Kunsthaus in Hamburg, *Konstruktive Kunst: Elemente und Prinzipien (Constructive Art: Elements and Principles)* in Nurnburg, *El Arte Cinético y sus orígenes (Kinetic Art and its Origins)*, at Ateneo de Caracas, and *Plastic Research* at New Goodman Gallery in Johannesburg. Within a few years she was widely aligned with the perceptual movement and her *Dinamica Circolare* paintings appeared in scholarly books on vanguard art, including *Constructivism* by George Rickey, *Kinetic Art* by Frank Popper, and *Op Art* by Cyril Barrett. Although she continued to develop new permutations on the black and white *Dinamica Circolare* series for years to come, in the early sixties, Apollonio embarked on a parallel series exploring complex color interactions. Usually identified with the title *Gradazione*, these paintings feature concentric circles of constant measure centered within the static format of the square canvas. Her pigment mixtures for these works were predetermined by a chromatic chart for programming color sequences. Within this regulated system, gradations of color come into agreement and/or conflict, leading to subtle optical phenomena. In *Gradazione Verde + Blu N* (1966) each color is distinct at the center and perimeter of the composition, yet fuse visually in the zone between, an effect amplified by the large, enveloping scale of the painting. As a result, the concentric pattern dissipates and the picture plane loses solidity. In other variations, such as the more intimately scaled *Gradazione Blu su Rosso* (1970), a single surface hue is pierced by a succession of blue gradations, forcing us to alternate our attention between the pictorial surface and the simultaneous illusion of space. Whether executed in contrasting colors or shades of grey, as in the softly glowing *Gradazione 8+8P Nero Bianco su Nero* (1966-72), light appears to emanate from deep within the recesses of these concentric paintings. The element of luminosity, new to Apollonio's repertoire, was intensified by the introduction of fluorescent paint, as seen in her series (*Circular Chromatic Reliefs with Radiance*) (1972). Throughout the 1970s, she introduced a number of other synthetic materials such as Nitro (a lacquer-like paint), polystyrene, and Perspex, and she began using handmade stencils to create seamless patterns, all of which helped her further to achieve a manufactured appearance. In addition to the association with technological innovation, this provided a level of anonymity, allowing the work to be interpreted by viewers on their own terms, rather than as an expression of the artist.

By the mid-1970s, Apollonio began executing editioned screenprints, a process that allows for the application of flat, saturated color. These minimal compositions featured intersecting orthogonal lines that waver slightly in amplification and luminosity, resulting in delicately fluctuating spatial tension. Apollonio's prints garnered a wider forum for her work, and over the ensuing years were included in thematic exhibitions and graphics biennials throughout Europe, the United Kingdom, and the United States. The taut energy suggested in her prints was made more emphatic and physical in her freestanding sculptures of the decade.

Among these is a series of untitled works consisting of precarious stacks of tubular rings, which when rotated by an electric motor become confounding displays of awkward equilibrium; perpetually poised, yet always on the verge of collapse. Apollonio investigated even larger environmental projects that extend to the walls and floor of architectural spaces to envelope the viewer in an immersive sensory experience. She imagined, as early as 1967 an architecturally scaled version of *Dinamica Circolare* that would serve as a rotating floor beneath the viewer, a technologically daunting feat that proved decades ahead of its time. Apollonio exhibited less in the 1980s and 1990s, preferring to devote herself more fully to research within her studio in Padua. She continued to experiment with materials and techniques, even producing woven textiles to explore a concept. Her early work began to reappear in occasional historical surveys of Italian postwar art. However, it was not until the new millennium that a new generation of scholars shone a bright light again on kinetic and optical practices. Apollonio was featured in a number of major exhibitions mounted in quick succession: *L'OEIL MOTEUR: art optique et cinétique, 1959- 1975* at Musée d'Art Moderne et Contemporain in Strasbourg; *Optic Nerve: Perceptual Art of the 1960s* at Columbus Museum of Art in the USA; *Bit International [Nove] Tendenze – Computer und visuelle Forschung, Zagreb 1961-1973* at Neue Galerie in Graz; and *Dynamo* at Grand Palais in Paris, just to name a few. For its 2007 exhibition *Op Art*, the Schirn Kunsthalle in Frankfurt finally brought Apollonio's *Dinamica Circolare* floor installation into realization, which at 10 meters in diameter filled the atrium of the museum. Rotating above its torqued and fluctuating pattern, participants became visually, psychically, and physiologically engaged in its perceptual anomalies, something akin to dancing at the edge of a black hole.





The critical and popular success of that installation, a phenomenological demonstration on par with the immersive sensory environments of Carlos Cruz-Diez's *Chromosaturations* and Jesús Rafael Soto's *Impenetrables*, gives promise for the production of more of Apollonio's installations of both early and recent conception. In the wake of this attention, Apollonio's seminal works have become universally recognized as icons for an era. *Dinamica Circolare S+S*, included in the Columbus Museum of Art exhibition, was featured on the cover of *ArtForum International* in 2007 as the archetypal example of Op Art. This curatorial and historical revival was bolstered, if not instigated, by a new generation of artists who are once again concerned with perceptual processes as they seek an art with sensual and experiential dimensions. Now, fifty years after her debut exhibition, Marina Apollonio is not only established within the historical canon, particularly in relation to the material and conceptual innovations of the 1960s, but her work remains manifestly relevant to our time. And it always will be. The ever-present subject of her art is, after all, our own experience, an elastic expansion of perception that reveals timeless glimpses into the sublime.

## GALLERY INFO

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Directors: Christian Akrivos, Bianca Maria Menichini  
Web: <http://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.

## 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)  
Esther Stocker (Schlanders, 1974)  
Luigi Veronesi (Milan, 1908 - 1998)

## TEXTS

Marina Apollonio, "Beyond the circle", edited by Marianna Gelussi, 184 pages, Peggy Guggenheim Collection, Venice, 2024, ENG - ISBN 9791254632345

Page 2 - Marina Apollonio, "Beyond the Circle", Peggy Guggenheim Collection, Venice, Cover (back)

Page 126 - 10 A.M. ART, Milan (text by Joe Houston)

## PHOTO CREDITS

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