

10 A.M. ART

TILDE POLI

Spotlight Section | Booth S6
The Regent's Park, London
October 14 – 18, 2026

frieze masters

SUMMARY:

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Booth project
Artworks
Gallery Info



BIOGRAPHY

Born in Bergamo in 1924 Tilde Poli studied under Guido Ballo, after graduating from Brera Art High School. She began exhibiting very early, sparking interest in the more discerning critics and many international collectors who became loyal patrons.
After participating in the 1942 4th Bergamo Prize, the artist moved to Rome where she worked from 1947 to 1950 and then to Milan from 1952 to 1957, where she was part of the vibrant cultural scene in that unique period, working alongside and befriending artists such as Lucio Fontana, Enrico Baj, Gianni Dova, Emilio Vedova and Carlo Cardazzo. In 1956 she was among the founders of the Gruppo Bergamo (active between 1956 and 1962), as the only exhibiting female artist and the coordinator of exhibition activities at the Galleria Gruppo Bergamo which she ran until 1959.
Poli then began to show her work at some of the most prestigious public and private galleries. In 1958 she was already included in the seminal exhibition Giovani Artisti Italiani (Young Italian Artists) at Palazzo della Permanente in Milan, and acknowledged as one of the most interesting younger representatives of contemporary Italian abstract art. This was followed in the early 1960s by exhibitions at the Lorenzelli and Fumagalli galleries in Bergamo, Vismara in Milan, Brandale in Savona, Martano in Turin, and Diade and Vanna Casati, also in Bergamo.
Significantly, her return to Bergamo coincided with her collaboration with Bindo Missiroli's Teatro della Novità held at the Donizetti Theatre during the 1959 to 1961 seasons, which was exhaustively documented in the Doppio Segno retrospective staged in the foyer in 2008.
The two major exhibitions held in Paris in 1990 and 1991, set the seal on her international reputation.
In 2001 the Province of Bergamo awarded her the Ulysses Prize for her artistic achievements and in 2005, the GAMeC in Bergamo organized a solo show of her work.
Tilde Poli died on 26 December 2006.

The extensive bibliography on the artist includes texts by Anzani, Caramel, Cavadini, Coccia, Daneri, Dragone, Fabiani, Fezzi, Fullenbaum, Gallina, Geddo, Gilly, Lorandi, Munari, Musso, Nava, Passoni, Pizzigoni, Sala, Sanesi, Valsecchi, Veca, Zanchi and Zucchelli.

"… The psychic resonances of colour – used by the artist in the later works on display – the compelling geometric rhythms and volumes rigorously positioned in the space, and the mysterious quality created by the soft luminosity that reveals a hidden beauty, transcend abstract representation. They convey to the viewer a mood that the artist experienced profoundly and elaborated, creating an intense and penetrating poetic suspension, imbued with an elevated spirituality diffused through the restraint and values intrinsic to her paintings…"
(Franco Passoni, presentation of the solo show at the Galleria Vismara, Milan, 1967).

"… Tilde Poli's works rightly belong to the lyric-abstract school of painting, partly because her creative process is characterized by a psychological and emotional approach that favours communication, which from a phenomenological perspective is represented by the expressive datum. In her last exhibition at the Galleria Vismara, we already perceived the psychic resonances of colour she uses in her paintings to express a particular mood, a poetic suspension, a space strictly determined by architectural rhythms.
From this point of view Tilde Poli's latest works, while still intimately identifying with her imaginary world, seem to be moving towards more emphatic and tonal chromatic variations, where the light tends to free itself from psychological overtones and the forms acquire greater autonomy and physical impact, endowing them with a more limpid quality than the subtle relationships with existential reality…"
(Franco Passoni, presentation of the solo show at the Galleria Martano, Turin, 1968).

"It is the meeting of a keen sensibility, a subtle perception verging on silence, a rational, almost desperate tension seeking order within, and a unifying composition of dissimilar or elusive elements, which makes some of Poli's works so ambiguous. This is suggested by the open, spacious structure, and the even colour devoid of excessive resonance, perhaps due to modesty or fear of showing her feelings. But also by the dynamic yet elegant play of lines and their stem-like appearance, which through the alternation of solids and voids, becomes more concrete, to the point of resembling a bas-relief. Nor should one underestimate the attempt, also in the technical sense, to expand the given surface, by exploring movement and the relationship between stillness and motion, as a means of accentuating convergence and vanishing points, to suggest the constant, infinite restlessness of the image."
(Roberto Sanesi, in *Corriere d'Informazione*, 1977).

"Even though she has run the risk of foregoing the absoluteness of her earlier approach, Tilde Poli is more heedful of the danger of a repetitive fossilization, the graveyard of so much figurative and other art. That this was the right choice appears to be confirmed by the results – even when the artist, with a more radical approach and unquestionable courage, adds explicit, but not descriptive, layers of iconic depth.
Adopting a reference outside painting multiplies the wealth of cross-references and interpretive possibilities, and perhaps also points up the surrealist allusions (clearly in an objective and no longer organic key, as indicated above."
(Luciano Caramel, presentation of the solo show at the Galleria Lorenzelli, Bergamo, January 1982).

WORKS IN PUBLIC COLLECTIONS

GAMeC - Galleria D'Arte Moderna e Contemporanea, Bergamo, IT
Fondazione Credito Bergamasco, Bergamo, IT
Fondazione Banca Popolare di Bergamo, IT
Palazzo della Provincia, Bergamo, IT
Galleria d'Arte Moderna, Via Crispi, Rome, IT
Museo di Palazzo Pretorio, Prato, IT
Villa Olmo, Como, IT
Pinacoteca Civica, Palazzo Volpi, Como, IT
Palazzo del Parlamento Europeo, Bruxelles, BE

SOLO EXHIBITIONS

1945
Galleria Tamanza, Bergamo, IT

1947
Bar Moka Efti, Bergamo, IT

1958
Galleria d'arte Selezione, Milan, IT

1963
Galleria Lorenzelli, Bergamo, IT

1967
Galleria Vismara, Milan, IT

1968
Galleria Martano, Turin, IT

1975
Galleria Fumagalli, Bergamo, IT

1977
Galleria Vismara, Milan, IT

1980
Centro Culturale Il Brandale, Savona, IT

1982
Galleria Lorenzelli, Bergamo, IT

1986
Galleria Vismara, Milan, IT

1989
Galleria Diade, Bergamo, IT

1990
Petite Galerie, Paris, FR

1999
Galleria Vanna Casati, Bergamo, IT

2001
Premio Ulisse, Bergamo, IT

2004
Galleria Scoglio di Quarto, Milan, IT

2005
GAMeC - Galleria D'Arte Moderna e Contemporanea, Bergamo, IT

2008/2009
Doppio Segno, Teatro Donizetti, Bergamo, IT

Doppio Segno, 105 Bedroom Project, Genoa, IT

2011
Omaggio a Tilde Poli, Centro Congressi Bergamo, Bergamo, IT

2017
Il respiro dello spazio, Palazzo storico Creberg; ex chiesa della Maddalena, Bergamo, IT

2025
Tilde Poli. Oltre il confine, Galleria 10 A.M. ART, Milan, IT

GROUP EXHIBITIONS

1942
Mostra d'arte Gioventù Italiana del Littorio, Sala Maggiore dell'Unione Fascista, Bergamo, IT
IV Premio Bergamo, Palazzo della Ragione, Bergamo, IT

1943
Biennale di Milano, Palazzo delle Permanente, Milan, IT

1945
Premio Fra Galgario, Palazzo della Ragione, Bergamo, IT

1946
Premio della miniera, Galleria Tamanza, Bergamo, IT
I Mostra nazionale di pittura Città di Bellagio, Casinò di Bellagio, Bellagio, IT

1948
Premio Iseo, Iseo, IT

1949
II Mostra del premio di pittura e scultura Città di Bergamo, Rotonda dei Mille, Bergamo, IT
Il Tesoretto di Brera, Bar Titta, Milan, IT

1950
Premio Bolzano, Bolzano, IT

1953
Galleria Selezione, Milan, IT

1958
Giovani artisti italiani, Palazzo della Permanente, Milan, IT

1959/1960
La donna nell'arte contemporanea, Galleria d'arte Brera, Milan, IT

1962
Camillo Campana, Giuseppe Milesi, Dietelmo Pievani, Tilde Poli, Galleria Lorenzelli, Bergamo, IT

1966
Rassegna dei pittori bergamaschi, Palazzo della Ragione, Bergamo, IT

1967
Monteverdiana, Palazzo dell'Arte, Cremona, IT
Premio Dondi, Palazzo dell'Arte, Cremona, IT

1972
LXXII Mostra annuale d'arte Regione Lombardia, Palazzo delle Permanente, Milan, IT

1975
Grands et Jeunes d'aujourd'hui, Grand Palais, Paris, FR

1980
II Premio Nazionale di pittura Alberto da Giussano Brianza, Sala delle esposizioni della Scuola Media, Giussano Brianza, IT

1983
Realtaltra, Centro Culturale Il Conventino, Bergamo, IT

1991
Petite Galerie, Paris, FR

2005
Contemporaneo Italiano, Istituto di Cultura, Bruxelles, BE
2006
40 artisti italiani, Palazzo del Parlamento Europeo, Bruxelles, BE
Portarte 06, Porta Sant'Agostino, Bergamo, IT
Pittori del Gruppo Bergamo 1940-1960, La Giardinera - Casartarc, Settimo Torinese, IT

2007
Carosello italiano, Palazzo Boglietti, Biella, IT

2009
Futurismo: Avanguardia delle Avanguardie, Studio 2B, Bergamo, IT

2022
Astratte. Donne e astrazione in Italia 1930-2000, Villa Olmo, Como, IT

2026
Una Galleria, Tante Collezioni, GAMeC - Galleria D'Arte Moderna e Contemporanea, Bergamo, IT

BRIEF DESCRIPTION OF THE BOOTH PROJECT

10 A.M. ART for Frieze Masters – Spotlight presents a project dedicated to Tilde Poli (1924–2006), one of the most interesting female artists in 20th-century Italian painting and a unique figure to be rediscovered on the Italian scene for her expressive freedom and unconventional spirit. The first international presentation at Frieze Masters is part of a larger project that 10 A.M. ART is dedicating to this extraordinary artist, represented exclusively, in 2026. It includes an exhibition into the gallery curated by Lorenzo Giusti, director of GAMeC in Bergamo, and the publication of an extensive monograph.
Tilde Poli developed her own independent and contemporary language, rejecting preconceived schemes and adherence to dominant tendencies.
The uniqueness of her research, moved by an inexhaustible lyrical and poetic tension, focused between the '50s and '70s on the duality of light and colour and on the graceful exploration of spatial dimensionality, where luminous volumes twirl across the canvas in musical cadence, outlining an ethereal and delicate geometry. A painting that becomes the space of colour, a revelation of its flow, a threshold - as in a dream - of appearance and disappearance, a substance extended towards an impossible completion, a vibrant movement, at the same time a point of arrival and departure for a new beginning.
At the end of the '60s, this process matured to the point where geometric forms dissolved in favour of a refined lyrical abstraction, characterised by curvilinear shapes and subdued, evanescent colours, creating spaces of resonance and absence, elevating the sensory data towards expressions of pure poetry.
The artist, avoiding ornamental elements and dramatisation, appears today to be intact in contemporary terms, following a linear and logical path of poetic depth and lucid awareness.





F. Passoni, presentation of the solo show at Galleria Martano
Turin, 19 April - 5 May 1968

… Tilde Poli's works rightly belong to the lyric-abstract school of painting, partly because her creative process is characterized by a psychological and emotional approach that favours communication, which from a phenomenological perspective is represented by the expressive datum.
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Tilde Poli, *Untitled*, 1966, oil on canvas, 50x40 cm
(price: 8.000,00 €)











Tilde Poli, *Untitled*, 1966, oil on canvas, 40x50 cm
(price: 8.000,00 €)











Tilde Poli, *Untitled*, 1966, oil on canvas, 49,5x60 cm
No longer available











Tilde Poli, *Untitled*, 1966, oil on board, 60x50 cm
No longer available











Tilde Poli, *Untitled*, 1966, oil on canvas, 45x60 cm
(price: 9.500,00 €)











Tilde Poli, *Untitled*, 1966, oil on canvas, 59,5x80 cm
(price: 12.500,00 €)











Tilde Poli, *Untitled*, 1966, oil on canvas, 60x80 cm
No longer available





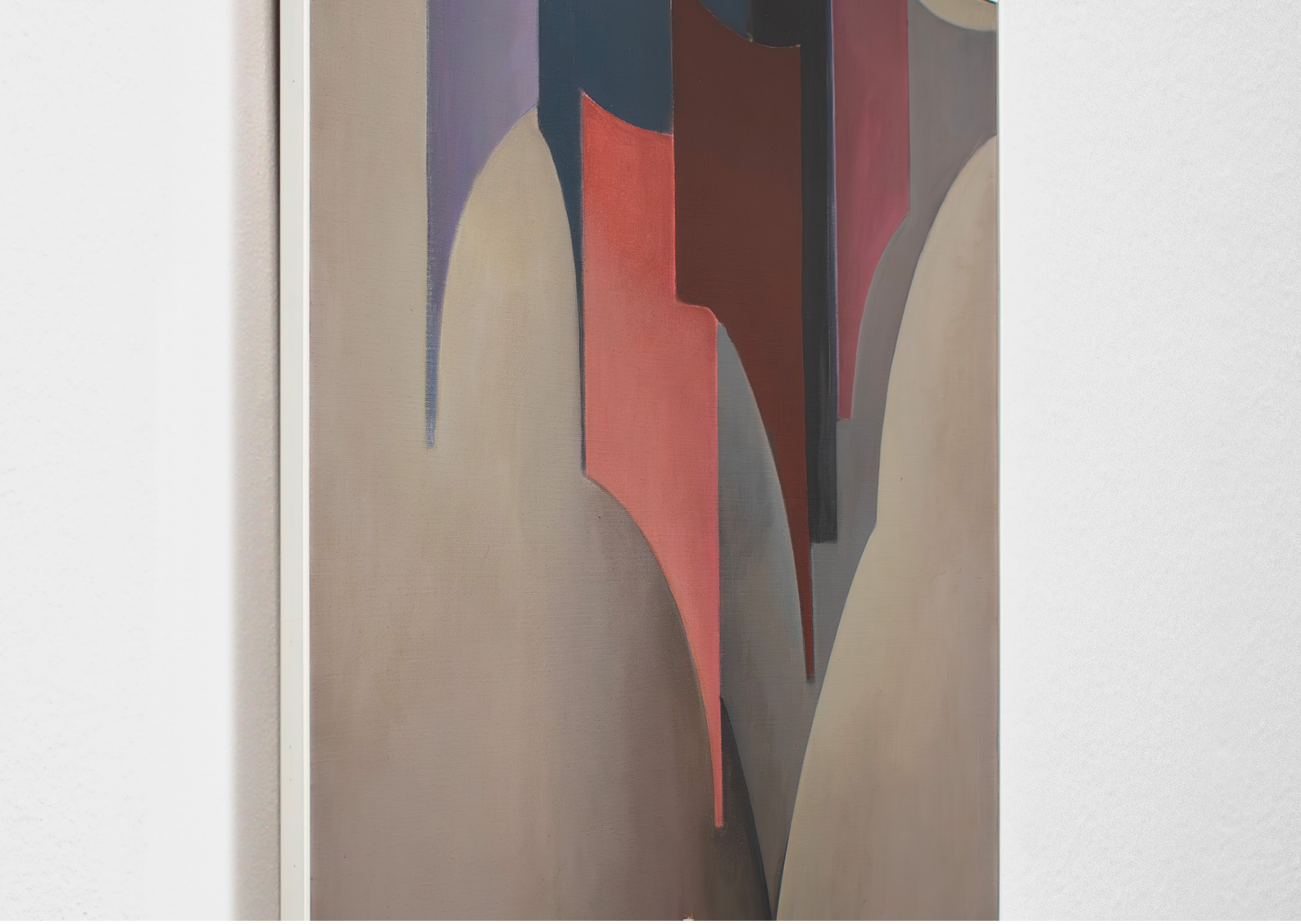






Tilde Poli, *Untitled*, 1966, oil on canvas, 102x72 cm
No longer available











Tilde Poli, *Untitled*, 1966, oil on canvas, 70,5x90,5 cm
No longer available











Tilde Poli, *Untitled*, 1966, oil on canvas, 120,5x100,5 cm
(price: 19.500,00 €)











Tilde Poli, *Opera N.73*, 1968, oil on canvas, 121x100 cm
(price: 19.500,00 €)











Tilde Poli, *Opera N.71*, 1968, oil on canvas, 110x86 cm
No longer available











Tilde Poli, *Untitled*, 1968, oil on canvas, 80x100 cm
No longer available











E. Fabiani, presentation of the solo show at Galleria Vismara
Milan, October – November 1977

...It is a form of painting that originates from hidden sources, illuminated by its own secrecy and its ability to erase every common and familiar image, every reference to that world, to those things we must stumble upon even when we are riding on the back of dreams, or wrapped in their damask cloak...
A message, or a call, from a dram?...
Here we have evocations of dreams, blurred dreams, greater absoluteness (without forgetting the previous, and I would say smiling, figurative period) which have found here, in these recent works, a structure and consolidation that seems to me exemplary in terms of seriousness of research and results: which are, thanks also to the material and technique, precise and evocative, even in the progressive stripping away (or rather, thanks to it) of every real fact and appearance...
We are in abstraction: in a drop, I would say, of that ocean that for some decades has poured out its light rather than its strength upon us; its semblance rather than its essence; we are in that astral music that hovers over the chaos of the tragic and miserable history we are living.
And to which everyone must give an answer and a contribution.
Tilde Poli responds with these plates, on which a dynamic rhythm is hinted at with great elegance, or perhaps a nostalgia for the matrix of things is indicated.
Plates, pages, barely veiled; with reliefs that look like the bones of dreams; with threads that look like musical whistles; plates on which undulating and clear, gentle and dense forms are modelled.
Of course, there is no loud answer: the memory remains; with the prospect of other essential poetic innovations.



Tilde Poli, *Ritmi astratti (Opera N.480)*, 1974, mixed media on board, 98x84,5 cm
(price: 15.000,00 €)











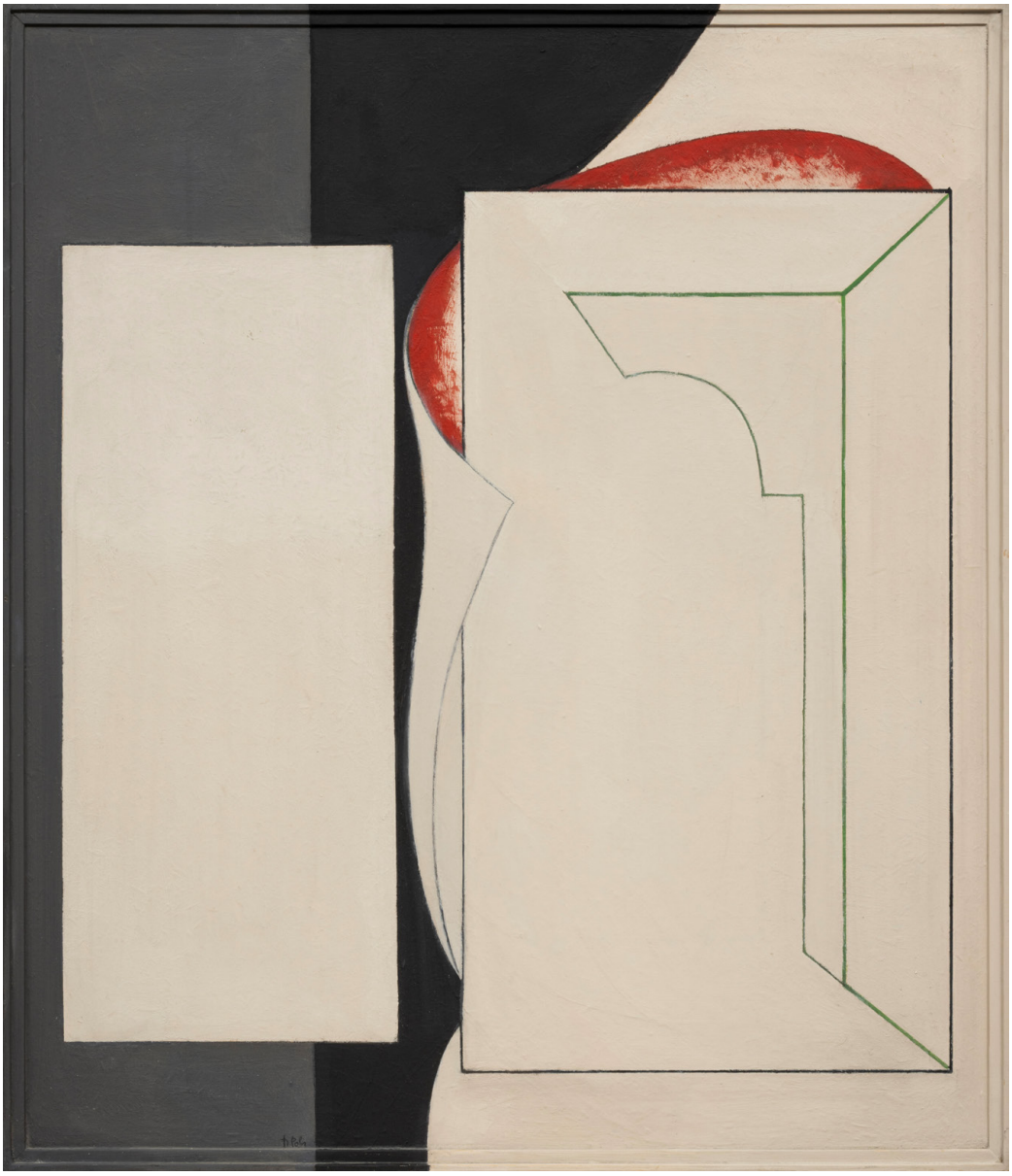
Tilde Poli, *Opera N.472*, 1974, mixed media on board, 87,5x73 cm
(price: 15.000,00 €)











Tilde Poli, *Opera N.432*, 1974, mixed media on board, 98x84,5 cm
(price: 15.000,00 €)











Tilde Poli, *Opera N.628*, 1976, mixed media on board, 67,5x78 cm
No longer available











Tilde Poli, *Composizione*, 1977, mixed media on board, 68x80 cm
(price: 12.500,00 €)











Tilde Poli, *Untitled*, 1977, mixed media on board, 78x88 cm
(price: 15.000,00 €)











Tilde Poli, *Untitled*, 1977, mixed media on board, 68x38 cm
(price: 9.000,00 €)











Tilde Poli, *Untitled*, 1979/1981, mixed media on board, 68x38 cm
No longer available









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)

