

BIOGRAPHY

Sandro De Alexandris was born in 1939 in Turin where he made his debut in 1963 with a solo show at the Botero Gallery.

In the following year he undertook his first inquiries into the graduated modulation of two-dimensional space. These gave rise to the series of *Carte* and of *Spessori Orizzontali*, stark presentations of schematic linear marks made on paper by pressing or folding it, or the series *Bianco+Bianco*, eight panels of the same size on which are a geometrical series of small cubes in relief.

The series *Misure di spazio*, incised panels or metal sheets crossed by horizontal grooves or protrusions, following a highly calculated metre, was exhibited at Studio UND in Munich in 1967. In the same year he held a solo show at Studio di Informazione Estetica in Turin, while in the preceding year, and up to 1969, he planned and created the series of surfaces and volumes *TS*, placed on the wall or the floor, which were of an environmental nature with a strong sculptural presence, made alternately from iron, polyester or laminated plastic.

In 1968 he held solo shows at Studio 2B, Bergamo, and at the Centro Arte Viva Feltrinelli in Trieste, while in 1969 they were also held at the Galleria Diaframma, Milan, and the Galerie Friedrich Tschanz in Solothurn. At the same time as his plastic works, De Alexandris continued with his paper works with the series *Rilievi*, surfaces superimposed on panels and which he exhibited in solo shows at the beginning of the 1970s. In 1970 he was seen at the Galerie 66 in Hoffenheim, at the Galerie Historial, Nyon, the San Fedele in Milan, and the Galerie 58 in Rapperswil.

In the following year he was seen at the Galleria Ferrari, Verona, and the Galleria dei Mille in Bergamo; in 1972 he exhibited at the Teufel Gallery in Koblenz. In 1973 he exhibited at the Galleria Peccolo, Livorno, where he was to return three years later, as well as in its Cologne venue, while in 1974 he was at the Galleria Method, Bergamo, the Galleria La Polena, Genoa, the Galleria della Trinità, Rome, and the Adelphi in Padua. In 1974 he created his first works of the *t/n* series, large paper works of the same size, 145x100 cm, scratched with tiny, closely placed and repeated incisions, systematically articulated following a vertical movement, and in which there was undertaken an extreme perceptive reduction; these were presented at the Galleria Martano, Turin, in 1977, and at Studio Palazzoli, Milan, in 1979. Again in 1979 there was published, edited by Paolo Fossati, the first monograph about the artist's work.

From 1981 onwards he made his *Trittici*, surfaces divided horizontally into three parts and in which the perceptive reduction of the scratched surfaces was joined, in a relationship of counterposed tension, by fields of transparent colour. Later there appeared the *Sovrapposizioni* and the *Stratificazioni di superfici a caduta*, works on paper and on canvas that developed his painting experiments from the early 1960s and which used painting materials, organically arranged by scissions, contrasts, colour harmonies, and transparencies that involved paint as an elementary material; this was concretised in 1994 with the series, which is still ongoing, of *Stanze*. In the 1980s and 1990s he held numerous solo shows at the Galleria Mario Valente, Finale Ligure, and the Galleria Giancarlo Salzano in Turin. In 2004 there was published the second monograph devoted to the artist, edited by Francesco Tedeschi and, in 2019, the monograph edited by 10 A.M. ART gallery and Alberto Zanchetta.

SERIES OF WORKS

From the early 1960s he was concerned with the language procedures that highlight the systematic and self-reflexive components of radical abstraction. This was a path consisting of cancellations and eliminations leading to a state of suspension. A painting that questioned painting, an analysis of the visual phenomenon, and thoughts about the mental dimension of images, about the means and materials through which they develop, and about their formation. A painting that questioned itself by privileging an interior vision, tension, and suggestions of colour and light.

From the very start of his career there was a search for an essential formal structure, where the horizontal line was the zero degree of knowledge. The key word to an understanding of De Alexandris's work is measure. Each choice is prudent and functional to the result to be obtained. He used warm materials (wood and paper) but also metal sheets in order to eliminate what was superfluous and to structure in an elementary manner a surface that was not intended to be an object but, rather, a possibility.

- *Carte e Spessori Orizzontali*, a series of marks presentations of schematic linear marks made on paper by pressing or folding it.

- *Bianco+Bianco*, eight panels of the same format on which are laid out small white geometric cubes, at the heart of which is what De Alexandris calls the mathematics of plasticity.

- *Misure di spazio*, a common format on which he marked horizontal grooves and protuberances for the whole width of the surface, all laid out in a calibrated order.

- *TS*, or time-space, works placed on the wall or the floor, but of an environmental nature, with a strong sculptural aspect.

- He continued with his works on paper as a reflection on form-light. He once again took up his earlier experiments with gradual complications of the combinatory possibilities derived from a hypothetical zero degree.

- t/n , in which the lower case t stands for relative time, and n is the indeterminate neutral in mathematics. These are white cardboard works grooved by minimal incisions undertaken with a scalpel and with the help of a ruler.

In the 1980s he shifted his attention onto working with horizontal spaces with his *Trittici*, even though, differently from their traditional layout, the three parts were not really separate and so they seemed logically connected. From here on he began a series of works made with the superimposition of coloured papers and canvas, which led the artist to a return to painting.

More than a reconciliation, it would be correct to speak of an intentional abstinence in order to arrive at returning its implementation to painting. What De Alexandris showed was the “elsewhere” of painting. The places and spaces that he represented helped to create a state of suspension, of dislocation. With his painting, De Alexandris began to concern himself with the originary nature of the act of painting, of its presence, understanding, and its perception without the aim of describing, recounting, or adding anything to the world that lays outside it.

SOLO EXHIBITIONS

2023

Sandro De Alexandris, Galleria 10 A.M. ART - Vetrina BPM, Pietrasanta, IT

2021

Nelle pieghe della storia. Agostino Bonalumi, Sandro De Alexandris, Galleria 10 A.M. ART, Milan, IT

2019

Sandro De Alexandris. 1964 | 2018, Galleria 10 A.M. ART, Milan, IT

2018

Sandro De Alexandris / Rolando Tessardi, Spazio Kn, Trento, IT

2017

Paolo Tonin Arte Contemporanea, Turin, IT

2016

Galleria Studio G7, Bologna, IT

2015

Galerie 21, Livorno, IT

De Alexandris, Modorati, Progettoarte-Elm, Milan, IT

2012

Galleria Peccolo, Livorno, IT

2009

Galleria Giampiero Biasutti, Turin, IT

2008

Annotazioni d'Arte, Milan, IT

2007

Costantini, De Alexandris, Galleria Giancarlo Salzano, Turin, IT

2006

Valente Artecontemporanea, Finale Ligure, IT

Biblioteca Luisia, Vigone, IT

2005

Cavenaghi Arte, Milan, IT

2004

Civico Museo d'Arte Contemporanea, Calasetta, IT

Fondazione Achille Marazza, Borgomanero, IT

Galleria Giancarlo Salzano, Turin, IT

2003

Valente Artecontemporanea, Finale Ligure, IT

2002

Cavenaghi Arte, Milan, IT

Galleria Giancarlo Salzano, Turin, IT

2001

Gallerie Giancarlo Salzano, Turin, IT

1999

Galleria Monogramma, Rome, IT

1998

Candiano, De Alexandris, Istituto Italiano di Cultura, Cologne, DE

1997

Valente Artecontemporanea, Finale Ligure, IT

1993

Galerie Kreiter-Kunt, Mainz, DE

1992

Torino '60/'70. Gorza, Surbone, De Alexandris, Palazzo Graneri, Turin, IT
Il Triangolo Nero, Alessandria, IT

1991

Galerie Kreiter-Kunt, Mainz, DE

1990

Valente Artecontemporanea, Finale Ligure, IT
Palazzo Nervi, Turin, IT

1987

Spazio Temporaneo, Milan, IT

1985

Spazio Temporaneo, Milan, IT

1984

Galleria Il Segno, Turin, IT

1982

Galleria Giancarlo Salzano, Turin, IT

1981

Galleria Serreratti, Como, IT

1979

Studio Palazzoli, Milan, IT

1977

Galleria Martano, Turin, IT

1976

Galleria Peccolo, Cologne, DE

Galleria Peccolo, Livorno, IT

1975

Galleria Serreratti, Como, IT

1974

Galleria Method, Bergamo, IT

Galleria La Polena, Genoa, IT

Elementarietà come mezzo: De Alexandris, Gorza, Surbone, Galleria della Trinità, Rome, IT

Galleria Adelphi, Padua, IT

1973

Galleria Peccolo, Livorno, IT

1971

Galleria Ferrari, Verona, IT

Galleria dei Mille, Bergamo, IT

1970

Galerie 66, Hofheim, DE

Galerie Historial, Nyon, CH

Galleria San Fedele, Milan, IT

Galerie 58, Rapperswil, CH

1969

Galleria Diagramma, Milan, IT

Galerie Friedrich Tschanz, Solothurn, CH

1968

Centro Arte Viva Feltrinelli, Trieste, IT

Studio 2B, Bergamo, IT

1967

Studio UND, München, DE

Studio di Informazione Estetica, Turin, IT

1963

Galleria Botero, Turin, IT

GROUP EXHIBITIONS

2024

Thanks to... Calderara, Dadamaino, Gonschior, Schmid, Scaccabarozzi, Tornquist, De Alexandris, Castel, Maria Bastianello Gallery, Venice, IT
Florilegio Italiano - Artisti invitano artisti, MO.C.A. Montecatini Contemporary Art, Montecatini Terme, IT

2023

Mario Ballocco, Sandro De Alexandris, Vincenzo Satta, Galleria 10 A.M. ART - Vetrina BPM, Pietrasanta, IT

2022

Ein Krieg in der Ferne, Neue Galerie am Landesmuseum Joanneum, Graz, AT
Epitome, Volume 2, Accademia di Belle Arti di Urbino, Urbino, IT

2021

Premio Lissone 20/21. The Brief History of a new Perspective in Painting, MAC - Museo d'Arte Contemporanea, Lissone, IT

2020

Progressiva. Arti visive a Livorno dal 1989 al 2020, Museo della Città, Livorno, IT
Il carattere riflessivo della pittura, Complesso Monumentale di Santa Caterina, Finalborgo, IT

2019

Italia Moderna 1945-1975. Dalla Ricostruzione alla Contestazione, Fondazione Pistoia Musei, Palazzo Buontalenti, Pistoia, IT

2018

100% Italia. 1915-2015 Cent'anni di capolavori, Museo Ettore Fico, Turin, IT
Sul progetto: pensieri e riflessioni. De Alexandris/Devalle/Gastini/Gorza/Griffa, Galleria d'Arte Roccatre, Turin, IT

2017

Pittura analitica, Villa Contarini, Piazzola sul Brenta; Centro per l'Arte Contemporanea, Rocca di Umbertide, Umbertide, IT
Pittura analitica, origini e continuità, FerrarinArte, Legnago, IT
Intorno alla Maison Poétique, Galleria Roccatre, Turin, IT
My way, A modo mio. Ginevra Grigolo e lo Studio G7, MAMbo, Bologna, IT

2016

Gioco di carte, Galleria Roccatre, Turin, IT

2015

Peinture, Scrittura, Sculpture, Collegio Fratelli Cairoli, Pavia, IT
Cantiere del '900/2, Opere dalle collezioni Intesa San Paolo, Cantiere del '900, Collezione Intesa San Paolo, Milan, IT

2014

Tra idea, mito e realtà, Palazzo Lomellini, Carmagnola, IT

2013

Novanta artisti per una bandiera, Chiostri di San Domenico, Reggio Emilia, IT

2012

Oltre, otto artisti al di là dell'apparenza, Sala Manzù, Bergamo, IT
Intorno alla Pittura, Morotti Arte Contemporanea, Daverio, IT

2011

Astratta Uno, Fondazione Zappettini, Chiavari, IT

2010

Torino Sperimentale 1959-1969, Sala Bolaffi, Turin, IT

2008

Pittura aniconica, Casa del Mantegna, Mantua, IT
Viaggio in Italia: Italienische Kunst 1960 bis 1990, Neue Galerie am Landesmuseum Joanneum, Graz, AT
Arte Contemporanea in Giustiniana, Tenuta La Giustiniana, Gavi, IT

'900 *Cento anni di creatività in Piemonte*, Palazzo del Monferrato, Alessandria, IT
Pittura-Pittura e astrazione, arte e linguaggio negli anni '70, Fondazione Città di Cremona, Cremona, IT

2007

Percorsi del colore, Riva del Garda, IT
Il colore dello spirito, Collegio Fratelli Cairoli, Pavia, IT
Percorsi del colore, Fortezza Castelfranco, Finale Ligure, IT

2006

Duo, Galleria Giancarlo Salzano, Turin, IT

2005

Sulle tracce del segno, Cavenaghi Arte, Milan, IT
Il disegno: linea, forma, energia, Il Triangolo Nero, Alessandria, IT
Percorsi del colore, Galleria Disegno Artecontemporanea, Mantua, IT

2004

Incanto della pittura. Percorsi di arte italiana del secondo Novecento, Casa del Mantegna, Mantua, IT
L'arte del Novecento e il libro, Palazzo Cisterna, Turin, IT
Il Marchesato ritrovato. Aleramo, un albero, venti autori, Teatro Aycardi, Finalborgo, IT
Storie di colore, Palazzo Libera, Villa Lagarina, IT

2002

Per una assenza, Galleria Giancarlo Salzano, Turin, IT
Visione interiore, Palazzo Bargnani Dandolo, Adro; Villa Glisenti, Villa Carcina; Fondazione Cicogna Rampana, Palazzolo sull'Oglio; Chiesa dei Disciplini, Castenedolo, IT

2001

Le carte del gioco, idee, teorie e progetti 1966-1969 di S. De Alexandris e A. Lora Totino, Galleria Martano, Turin, IT
Generazione anni Trenta. Catalogo delle collezioni permanenti, Museo MAGI '900, Pieve di Cento, IT
Astratta. Dalla collezione Calderara, Palazzo Cavour, Turin, IT

2000

Tratti, Chiesa di S. Chiara, Cuneo, IT

1999

Proiezioni 2000, XIII Quadriennale Nazionale d'Arte, Palazzo delle Esposizioni, Rome, IT
Per Video, Musée d'Art Moderne et d'Art Contemporain, Liège, BE
Dialoghi 1, Sandro De Alexandris, Marina Sasso, Il Triangolo Nero, Alessandria, IT

1998

Per Video, Museum Ludwig, Cologne, DE
Per Video, Galeria Zpap-Art Nova 2, Katowice, PL
Per Video, GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, IT
Sur le versant de la peinture, Museo Archeologico, Aosta, IT
Pittura Struttura Scrittura. Una situazione Torinese, Fondazione Antonio e Carmela Calderara, Vacciago, IT
Malgré tout... la pittura, Ex Lanificio Bona, Thonon-Evian, Maison des Arts, Carignano, IT
Libri d'artista in Italia 1960-1998, GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, IT

1997

In carta, Galleria della Molinella, Faenza, IT

1996

Artists' Books, Galleria Martano, Turin, IT
Premio di pittura Stefano Ferrario, Palazzo Cicogna, Busto Arsizio, IT

1995

Riflessione e ridefinizione della pittura astratta, Civica Galleria d'Arte Moderna, Gallarate, IT

1994

Della luce, XXXII Biennale d'arte città di Milano, Palazzo della Permanente, Milan, IT
Trentaquattro artisti per trentaquattro cornici, Cornici di Antichi Maestri Pittori, Turin, IT
Coscienza della realtà, Bertolt Brecht, Milan, IT
No limits world, Galleria La Bussola, Turin, IT

1993

Tra realismo e informale 1956-1969, Galleria Narciso, Turin, IT

1992

Arte Contemporanea 1, Museo Butti, Viggiù, IT

1991

Architettura e Urbanistica a Torino 1945/1990: i quadri, Lingotto, Turin, IT

1990

Irrituale, LX Biennale Nazionale d'Arte, Palazzo della Gran Guardia, Verona, IT

Raccolta del disegno contemporaneo: acquisizioni 1990, Galleria Civica, Modena, IT

Segni Strutture Immagini, Galleria Salamon Arte Moderna, Turin, IT

Arte per il mondiale '90, Galleria Nuova Gissi, Turin, IT

L'altra faccia di Torino, Palazzo Nervi, Turin, IT

Premio Marche, Biennale d'Arte Contemporanea, Ancona, IT

1988

Old carpets & modern artists, Il Mercante d'Oriente, Verona, IT

Anni '90 bilanci e prospettive, Galleria Antonio da Sangallo, Loreto, IT

1987

250 artisti per un anniversario, Galleria La Polena, Genoa, IT

VIII Biennale Nazionale d'Arte Contemporanea, Galleria d'Arte Moderna Ricci-Oddo, Piacenza, IT

1986

Sammlung Etzold-Ein Zeitdokument, Städtisches Museum Abteiberg, Mönchengladbach, DE

Mostra Nazionale di pittura Città di Monza, Villa Reale, Monza, IT

XXI Premio Vasto di arte e critica: il significante visivo, Vasto, IT

1985

Il Museo Sperimentale di Torino: Arte Italiana degli anni Sessanta nelle collezioni della Galleria Civica d'Arte Moderna, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, IT

1982

Turin: Artist Today, St. Enoch Art Gallery, Glasgow, GB

1981

Modi di racconto, Rondottanta, Sesto S. Giovanni, IT

Il materiale delle arti, Castello Sforzesco, Milan, IT

1980

Arte in Italia negli anni Sessanta: oltre l'Informale, Museo Progressivo d'Arte Contemporanea, Livorno, IT

Coletta, De Alexandris, Gastini, Spazio/Sette, Verona, IT

L'intensità del disegno, Galleria Stufidre, Turin, IT

Filosofia della composizione, Unione Culturale Franco Antonicelli, Turin, IT

1979

Stanze del gioco, Pinacoteca Comunale, Ravenna, IT

Kunstzene Oberitalien, Städtische Kunstsammlung, Gelsenkirchen, DE

1978

The Museum of Drawers, Kunsthhaus, Zürich, CH

Parola immagine e scrittura, Collegio Raffaello, Urbino, IT

La sequenza, Dov'è la Tigre, Milan, IT

1977

Sammlung Etzold, Städtisches Museum Abteiberg, Mönchengladbach, DE

Rationale Konzepte '77, Städtische Kunstsammlung, Gelsenkirchen, DE

Punto e linea sulla superficie, Chiostro di San Domenico, Cagliari, IT

1976

Un discorso sul metodo, XXVII Mostra d'Arte Contemporanea, Torre Pellice, IT

1975

Aspekte italienischer Kunst, Galerie Alberstrasse, Graz, AT

Spazio-movimento-composizione-struttura, Studio F22, Palazzolo sull'Oglio, IT

1974

Dal progetto all'opera, Museo di Castelvecchio, Verona, IT
De Mathematica, Galleria L'Obelisco, Rome, IT
IX Biennale Internazionale d'Arte, Galleria d'Arte Moderna, Campione, IT
Internationale Kleineformat Ausstellung, Galerie Lydia Megert, Bern, CH
Psichico e formale, Galleria Unimedia, Genoa, IT
In Progress, Museo Progressivo d'Arte Contemporanea, Livorno, IT

1973

Verso il bianco, Galleria Unimedia, Genoa, IT
Espressioni d'arte di Torino a Martigny, Martigny, CH

1972

Trigon Ausstellung, Museo Revoltella, Trieste, IT
Basta il progetto, Centro La Cappella, Trieste, IT
Strukturierte Monochromie, Galerie Teufel, Cologne, DE
Faites votre jeu, Galleria del Cavallino, Venice, IT
IX Biennale Internationale d'Art, Mentone, CH

1971

Trigon '71 Intermedia Urbana, Neue Galerie am Landesmuseum Joanneum, Graz, AT
Multiples, Museum of Modern Art, Philadelphia, US
Colangelo, De Alexandris, Gandini, Galleria Flori, Florence; Galleria Gap, Rome, IT
Proposta, Studio d'Arte Eremitani, Padua, IT
Bohm, De Alexandris, Keller, Galerie Historial, Nyon, CH

1970

Arte e Critica '70, Galleria della Sala di Cultura, Modena, IT
XXIV Premio Michetti, Francavilla al Mare, IT
Miniaturen '70, Galerie 66, Hofheim, DE

1969

XXIV Salon des Réalités Nouvelles, Musée d'Arte Moderne, Paris, FR
Hommage an das Schweigen, Kunstpavillon, Innsbruck, AT
Albrecht, De Alexandris, Klau, Heideman, Galerie Contact-Wunstorf, Hannover, DE
Ars multiplicata, ars mobilis, Galerie 66, Hofheim, DE
Nuovi materiali, nuove tecniche, Caorle, IT
Klub Konkretistu, Galerie Umeni, Karlovy Vary, CZ
Prospettive 4, Galleria Due Mondi, Rome, IT
IV Internationalen Malerwochen, Neue Galerie am Landesmuseum Joanneum e Künstlerhaus, Graz, AT
Plastic Research, New Goodman Gallery, Johannesburg, ZA

1968

XXIII Salon des Réalités Nouvelles, Musée d'Arte Moderne, Paris, FR
6° Premio Masaccio, S. Giovanni Valdarno, IT

1967

Exhibition Artypo, Stedelijk Van Abbemuseum, Eindhoven, NL
Museo sperimentale d'arte contemporanea, GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, IT
Ipotesi linguistiche intersoggettive, Centro Proposte, Florence, IT
IX Premio Nazionale di pittura Silvestro Lega, Palazzo di Re Enzo, Bologna, IT

1966

Strutture organizzate, Centro Proposte, Florence, IT

WORKS IN PUBLIC COLLECTIONS

GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, IT
Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, IT
Cantiere del '900, Collezione Intesa San Paolo, Milan, IT
Università Commerciale Luigi Bocconi, Milan, IT
Museo Progressivo d'Arte Contemporanea, Livorno, IT
Fondazione Antonio e Carmela Calderara, Vacciago, IT
Museo di Villa Croce, Genoa, IT
Museo MAGI '900, Pieve di Cento, IT
MO.C.A. Montecatini Contemporary Art, Montecatini Terme, IT
MACC - Museo d'Arte Contemporanea, Calasetta, IT
MAC - Museo d'Arte Contemporanea, Lissone, IT
Neue Galerie am Landesmuseum Joanneum, Graz, AT
Städtisches Museum Abteiberg, Mönchengladbach, DE
Stedelijk Van Abbemuseum, Eindhoven, NL
Nicoletta Fiorucci Foundation & Collection, London, UK