

GALLERIA ENRICO ASTUNI  
Bologna

Palexpo Halle 2 – stand C43

# Art Genève Salon d'Art

30.01 – 02.02.25  
Preview 29.01.2025

BOOTH PREVIEW

## *Crossroads*

CARLA ACCARDI  
SABRINA CASADEI  
BASTIEN GACHET  
SUZANNE LACY  
DAVID MEDALLA  
MAURIZIO NANNUCCI  
GIANNI PIACENTINO

For the 13th edition of Art Geneve, Galleria Enrico Astuni presents *Crossroads*, exhibition booth project with works by five historicized and internationally recognized artists: Carla Accardi (Trapani, 1924 – Rome, 2014); David Medalla (Manila, 1938 – 2020); Maurizio Nannucci (Florence, 1939, where he lives and works); Gianni Piacentino (Coazze, Turin, 1945, he lives and works in Turin) and two younger artists Sabrina Casadei (Rome, 1985; she lives and works between Rome and Reggio Emilia); Bastien Gachet (Geneva, 1987, where he lives and works).

*Crossroads* proposed by Galleria Enrico Astuni is a space to live and experience, where artworks are not there to be watched, but to be questioned. Nothing has to be taken for granted in our perception of reality, and these paintings, sculptures and installations are intended to activate our deepest consciousness, in order to be more aware of ourselves and our surrounding.

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**CARLA ACCARDI**  
Trapani, 1924 – Rome, 2014



Carla Accardi with Achille Bonito Oliva  
*Pietrose Distanze Exhibition opening, Fano, Galleria Enrico Astuni, 2000*

Systematic research and an exaltation of the sign-color has characterized for over half a century the artistic personality of Carla Accardi, one of the greatest exponents of Italian abstraction. In Rome, since 1946, the young Sicilian quickly came to the attention of major critics as a protagonist of the group “Forma 1”, proposing white signs on black backgrounds. A constant work in progress pushed her beyond the flat surface of painting leading her to invent spatial forms made of sheets of sicofoil, before then exploring other materials, including rough canvases revealing chromatic layers of varying intensity.

In 1964, she had a solo show at the Venice Biennale; she then exhibited in solo and group exhibitions hosted by museums and galleries all over the world from the ARC in Paris to the MACRO in Rome, from the MoMMA in Moscow to the Recoleta Centre in Buenos Aires and the Puglisi Cosentino Foundation in Catania. Recent solo exhibitions include *CARLA ACCARDI*, Palazzo Esposizioni, Roma, (2024); *CARLA ACCARDI. The Seventies: Lenzuoli, Museo Correr*, Venice (2023); *Carla Accardi. Contesti*, Museo del Novecento, Milan (2020); *Omaggio a Carla Accardi*, MACRO, Rome (2015).

Her most recent group exhibitions include *Un tiempo propio. Librarse de las ataduras de lo cotidiano*, Centre Pompidou Malaga (2022); *Elles font l'abstraction*, Centre Pompidou, Paris (2021); *Senzamargine. Passaggi nell'arte italiana a cavallo del millennio*, MAXXI Arte, Rome (2020); *Donne. Corpo e immagine tra simbolo e rivoluzione*, Galleria D'Arte Moderna, Rome (2019); *Tutto. Prospettiva sull'arte italiana*, MUSEION, Bolzano (2018).

A protagonist of major international events, we recall her participation in the 59<sup>th</sup> – 45<sup>th</sup> – 46<sup>th</sup> – 43<sup>rd</sup> – 37<sup>th</sup> – 32<sup>nd</sup> – 24<sup>th</sup> Venice Biennale (2022; 1993; 1995; 1988; 1978; 1964, 1948); Biennale de l'Havane, CU (2000).

Her works can be found in public and private collections around the world, including Solomon R. Guggenheim Museum, New York; Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT; MUSEION, Bolzano, IT; MACRO Museo d'Arte Contemporanea Rome; Peggy Guggenheim Collection, Venice; Museo Del Novecento, Milan; Museo d'Arte Moderna e Contemporanea di Trento e Rovereto (MART), Rovereto, IT; MAMbo - Galleria d'Arte Moderna di Bologna, Bologna, IT; Stedelijk Museum voor Actuele Kunst (S. M.A.K.), Ghent, BE; FRAC - Nord-Pas de Calais, Dunkirk, FR; Musée d'Art Moderne et Contemporain (MAMCS), Strasbourg, FR; Metropolitan Art Society (MAS), Beirut, LB; Museu de Arte Moderna Murilo Mendes, Juiz de Fora, BR.

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Among the works on display



**Carla Accardi, *Cono*, 2003**

Polychrome ceramics  
h 79 x Ø 41 cm

**Exhibitions**

2018, *Oltre il Colore come Tabù*, curated by Lorenzo Bruni, Fano, Palazzo Bracci-Pagani  
2003, *Opere Recenti*, Galleria Enrico Astuni, Pietrasanta.

**Publications**

2018, *Oltre il Colore come Tabù*, curated by Lorenzo Bruni, Bandecchi & Vivaldi, Pontedera (PI)  
2016, *Polvere di Stelle. La ceramica contemporanea*, Mondovì, Museo della Ceramica, catalogue  
p. 25, 46-47, 49

2008, *Cose mai viste*, curated by Achille Bonito Oliva, in *Roma - the road to contemporary art*, cat. pg 26

Each element used by the artist constitutes a different way of declining her unmistakable language and her incessant desire to experiment with materials and volumes. The ceramic works on display highlight the physicality of the dialogue between sign, volume and space, a peculiar aspect in Accardi's work that breaks out of the cage of painting.

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Exhibition view *Polvere di stelle*, Museo della Ceramica, Mondovì, 2016.  
Ph. by Agostino Osio



Artworks in ceramics created by Carla Accardi in Gibellina, Italy.



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#### SABRINA CASADEI

Rome, 1985; she lives and works between Roma and Reggio Emilia



In 2009 she graduated in Painting at the Academy of Fine Art in Rome. She lived in Berlin for some years where she attended classes at the UDK, Berlin University of the Arts. During the years she took part to different International art residency programs, among others: *NES Artist Residency*, Skagastrond, Iceland (2019); *NKD*, Nordic Artists' Centre Dale, Dale, Norway (2016).

Sabrina Casadei's research develops by finding lifeblood in the idea of travel. Her pictorial works are connected through a thin and tangible thread aimed at emphasising a narrative web of symbolic and conceptual references. They are, for the artist, a clear metaphor of the numerous world diversities and its labyrinth-like unpredictable events, these latter being nevertheless indissoluble parts of a complex objective of Armonia. As Maria Chiara Valacchi writes "Each picture develops in a kaleidoscopic twine of intense embroidered signs, always and inevitably corrupted by the natural randomness of matter which expands, just as magma, overwhelming the canvas".

Recent solo shows include *Tessere l'invisibile*, Francesca Antonini Arte Contemporanea, Rome, (2021); *Montefantasma*, Nicola Pedana Arte Contemporanea, Caserta, Italy (2019); *No old thing under the sun*, Eduardo Secci Contemporary, Florence (2018); *A Thousand Miles away - Residenze #2*, AlbumArte, Rome (2016).

Recent group exhibitions and international art fairs include *L'altra sorgente*, Galleria Enrico Astuni, Bologna (2024); *Enter Art Fair*, Francesca Antonini Arte Contemporanea, Copenaghen (2023); *Tra pennelli e Immagini virtuali*, Miart Milano by Intesa San Paolo, Milan (2022); *Hyperbole*, Nicola Pedana arte Contemporanea, Caserta, Italy (2021); *Art Paris Art Fair*, Grand Palais, Paris (2021); *Selvatico (tredici) Fantasia – Fantasma*, Palazzo Sforza, Cotignola, Italy (2018); *MAPS, Societa' Geografica Italiana*, Villa Celimontana, Rome (2018); *UNTITLED Art Fair*, San Francisco, Usa (2018); *Invisibili Connessioni – Punctum*, Archivio Storico e Museo Italgas, Turin (2017); *Malerbe*, Istituto di Cultura Austriaco, Rome (2017).

#### Among the works on display

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**Sabrina Casadei, *Outro*, 2024**  
mixed media on canvas  
210 x 230 cm

**Exhibitions**

2024, *L'altra sorgente*, curated by Maura Pozzati, Galleria Enrico Astuni, Bologna.

**Publications**

2024, *L'altra sorgente*, curated by Maura Pozzati, catalog printed by L'Artiere, Bologna.

2024, *L'altra sorgente. La metafora femminile*, article by Andrea Bardi, Segno n. 294.

Sabrina Casadei, a pure painter, focuses especially on the materiality of painting: in her canvases she returns to the iconographic universe related to nature and landscape understood as atmosphere, energy, and vibration, thanks to great technical experimentation, both at the chromatic and reactive level among the different materials used.

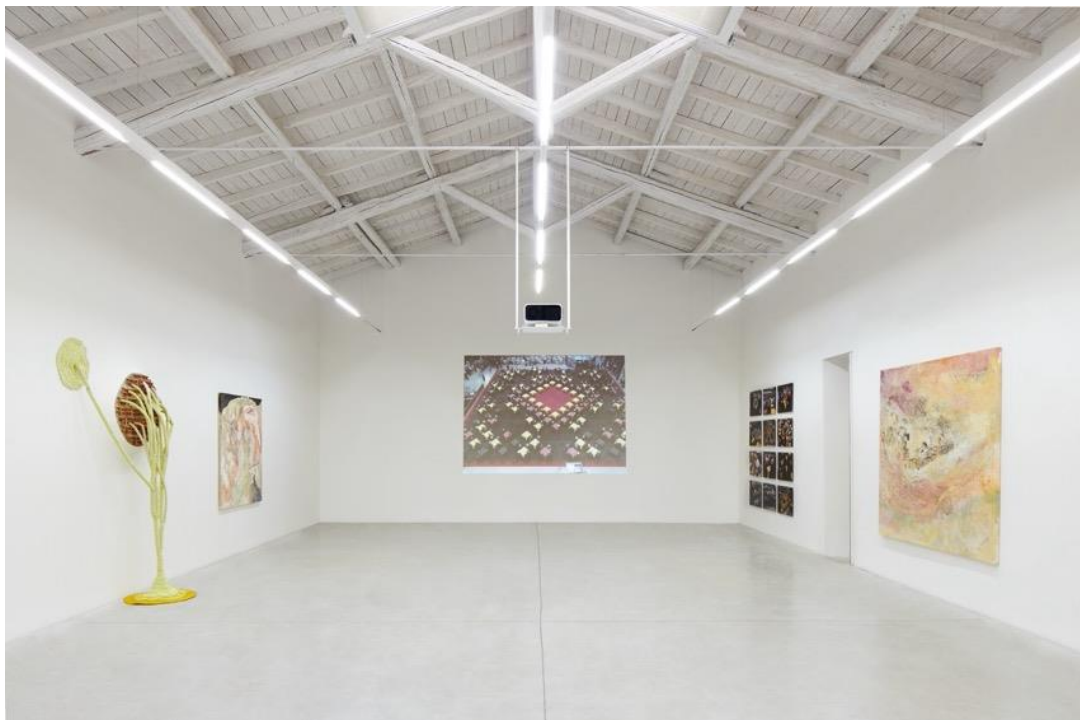
The artwork *Outro*, 2024, shows a surface in which pastel tones prevail, from which the living matter emerges, making space with its dynamic and generative forms.

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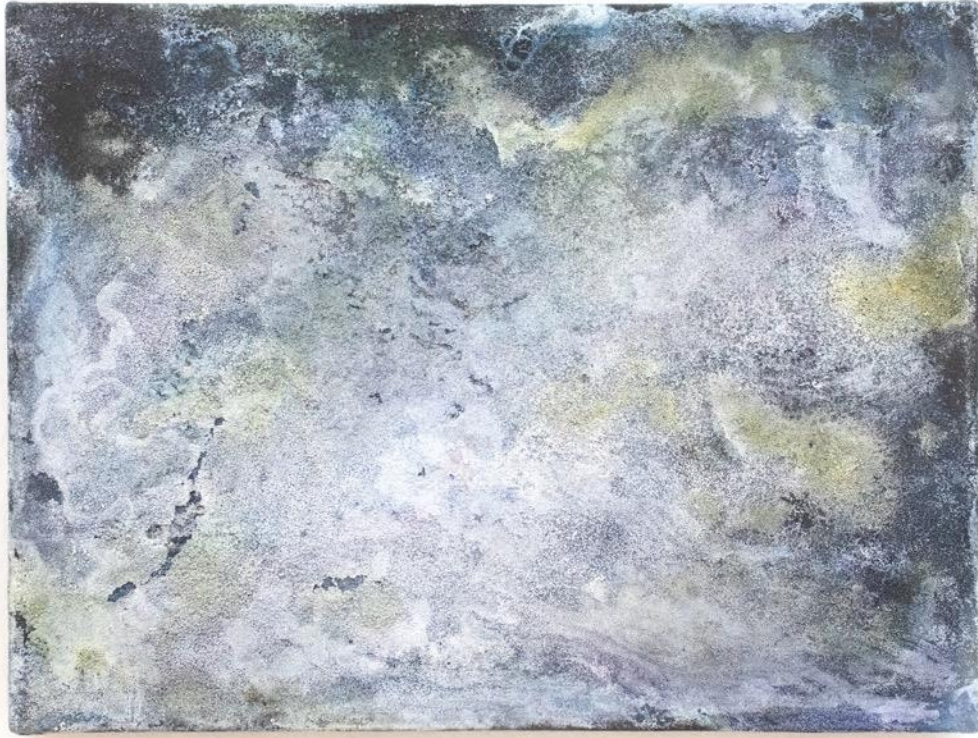
Exhibition view *L'altra sorgente*, curated by Maura Pozzati, Galleria Enrico Astuni, Bologna, 2024.  
Ph. Agostino Osio



Exhibition view *L'altra sorgente*, curated by Maura Pozzati, Galleria Enrico Astuni, Bologna, 2024.  
Ph. Agostino Osio



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**Sabrina Casadei, *Cieli neri*, 2024**  
Mixed media on canvas  
30 x 45 cm

**Exhibitions**

2024, *L'altra sorgente*, curated by Maura Pozzati, Galleria Enrico Astuni, Bologna.

**Publications**

2024, *L'altra sorgente*, curated by Maura Pozzati, catalog printed by L'Artiere, Bologna.

“(...) Casadei’s painting is seductive because it represents an attempt to capture the developing and transitory quality of things against a background of mineralized materials, laid out on the canvas in pursuit of the illusion of being able to grasp life in a single trace, in an imprint, creating a movement midway between fullness and the void, between suspension and the fall. (M. Pozzati)

“In my painting, dots of color co-exist with concretions, crystallizations with minute elements of archaic textures. Blends of reagents modify the internal texture of the canvas and challenge the physical limit of the material itself, thus creating unprecedented and transforming surfaces (...).”



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Exhibition view *L'altra sorgente*, curated by Maura Pozzati, Galleria Enrico Astuni, Bologna, 2024.  
Ph. Agostino Osio

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**BASTIEN GACHET**

Geneva, 1987, where he lives and works



Gachet is an interdisciplinary artist whose practice expands through installations, sculpture, CGI, painting and video. By playing with the attention we pay to our immediate environment, intervening in the infrastructure holding the exhibition space, offsetting qualities in objects through their manufacturing process, taking advantage of exhibitions dynamics and expectations, Bastien distorts the perceptible universe and creates strange worlds. Questioning the spectrum from real to fake, he investigates what makes a situation credible in one's eyes, taking a particular interest in objects that are ambiguous, placing themselves on a spectrum between poles, such as the fake-found (fake-real) and the fake-made (fake-fake).

His recent solo and duo exhibitions include the shows *In Practice: Bastien Gachet*, Sculpture Center, New York City (2024); *Side Gig*, Salle Crosnier, Geneva (2024); *Ultimate Phishing*, Espace libre, Biel, Switzerland (2024); *Endings*, with Rebecca Kunz, CAN, Neuchâtel, Switzerland (2021); *Room Tone*, Forde, Geneva (2020); *Pending*, with Mathieu Dafflon, Wallriss, Fribourg, Switzerland, (2019); *To Cringe*, Secret Place, Bienne, Switzerland, (2019); *OOO*, AIR Alexanderplatz, Berlin, (2018); *Novembre*, Zabriskie point, Geneva (2017), *13 Switches*, M4gastatelier, Amsterdam (2016); *Julien*, Fumetto, Lucerne (2013); *Du quatorze au treize novembre*, Halle Nord, Geneva (2012).

Recent group shows include *Thorns*, curated by Cory John Scozzari, Galleria Enrico Astuni, Bologna (2024); *SpielAct*, Le Commun, Geneva (2024), *In the Shadows of Tall Necessities*, Bonner Kunstverein, Bonn, Germany (2022); *Palazzina #15*, Palazzina, Basel, (2022); *When we were monsters*, Haus Mödrath, Colonia (2021); *Avant demain*, Galerie Boléro, Versoix, Switzerland (2020); *If it moves, is it outmoded?*, Kunstraum am Schaubplatz, Vienna (2019); *L'apparente simplicité des choses*, Le point commun, Annecy, France (2019); *Space Invaders*, La Rada, Locarno (2018); *Nomadic Mountains*, Schunk, Heerlen, Netherlands (2018); *Chauffage*, Capsule 1, Halle nord, Geneva (2017); *Kiefer Hablitzel*, Swiss art awards, Basel (2017); *Bourses de la Ville de Genève*, Centre d'art contemporain, Geneva (2016); *Botu*, Showroom Mama, Rotterdam (2016); *Good ways*, M4gastatelier, Amsterdam (2016); *Jeune Création*, Galerie Thaddaeus Ropac, Paris (2016); *Stove*, Art-Genève, with FMAC, Geneva (2016); *On not coming back*, C&H gallery, Amsterdam (2016); *Chest*, Le Commun, Geneva (2015).

Recent institutional acquisitions include *Rope and Rocket*, Frac Lorraine, Metz – FR (2023); *Now and Then*, Frac Bretagne, Rennes cedex – FR (2022); *OOO*, FCAC – Fonds Cantonal d'art contemporain Genève, Geneva (2021); *Keep on dancing, Denis*, FCAC – Fonds Cantonal d'art contemporain, Geneva (2021); *OOO*, FMAC – Fonds Municipal d'art contemporain de la Ville de Genève, Geneva (2019); *Two Chests*, FMAC – Fonds Municipal d'art contemporain de la Ville de Genève, Geneva (2016); *Stove*, FMAC Fonds Municipal d'art contemporain de la Ville de Genève, Geneva (2015); *Du quatorze au treize novembre*, FMAC – Fonds Municipal d'art contemporain de la Ville de Genève, Geneva (2013).

**Among the works on display**

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**Bastien Gachet, *Green lamp, soap dispenser, table, 2021-2024***  
Installation composed by articulated lamp, facsimile of a soap dispenser, table  
Environmental measurements



**Bastien Gachet, *Outlet 1, 2024***  
Electrical outlet  
8,5 x 9,5 x 5 cm

The elements of Gachet's installations, which at first glance are easily recognizable and categorized, however, turn out to exhibit peculiar qualities: the usually sealed up, patinated industrial objects exert the altered range of their making process, from the artist's manual touch to re-invented one-off procedures involving custom made machines; they turn out to be a remake of themselves. What seems familiar becomes estranged, sometimes alienating.

In the artist's words: "I like to think of a form of 'object-based dramaturgy,' which consists of gathering and organizing the qualities and characteristics of objects in space, so as to unfold, through their updating relationships and shifting understandings, a structure of shifting meanings - sometimes consensual, sometimes antagonistic - opening up through disturbingly constructed and hopefully resonant circumstances.



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**SUZANNE LACY**

Wasco, California, 1945; she lives and works in Los Angeles



She is a professor at the Roski School of Art and Design at the University of Southern California and a resident artist at the 18th Street Arts Center, Santa Monica, California.

Pioneer of socially engaged public performance art, her installations, videos and performances deal with sexual violence, rural and urban poverty, incarceration, labour and aging.

Lacy's large-scale projects span the globe, including England, Colombia, Ecuador, Spain, Ireland and the USA.

Lacy's work has been featured in numerous exhibitions. among the most recent solo shows we recall *Suzanne Lacy: Uncertain Futures*, Manchester Art Gallery, Manchester (2024). Initiated in 2019, the project has explored intersectional issues on paid and unpaid work through the lens of women over fifty, focusing on gender, age, race, disability, and class. Its final exhibition presents the concluding element of an immense collaborative work combining art, research and activism. *Suzanne Lacy: The Medium is Not the Only Message*, Queens Museum, New York (2022); *What Kind of City? A Manual for Social Change*, The Whitworth, Manchester (2021); *Suzanne Lacy: Inevitable Associations*, Centro Andaluz de Arte Contemporáneo, Seville (2020); *Suzanne Lacy: We Are Here (Part 1 of 2)*, retrospective exhibition, San Francisco Museum of Modern Art, San Francisco (2019).

Among her most recent group shows, we might recall *L'altra sorgente*, Galleria Enrico Astuni, Bologna (2024); *Sages*, Lancaster Museum of Art and History, Lancaster (2023); *Loving Others*, Künstlerhaus Wien (2022); *S.p.A.A. Società per Azioni Artistiche*, Galleria Enrico Astuni, Bologna (2020).

Her work has previously been exhibited at institutions such as Tate Modern, London; Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, New York; Guggenheim Museum Bilbao, Bilbao; and the Museo Nacional Centro de Arte Reina Sofía, Madrid.

Her work has been reviewed in Frieze Magazine, Artforum, LA Times, The New York Times, Art in America, Hyperallergic and The Guardian.

Also known for her writing, Lacy edited *Mapping the Terrain: New Genre Public Art* (1994), and she is the author of *Leaving Art: Writings on Performance, Politics, and Publics, 1974–2007* (2010).

**Among the works on display**

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**Suzanne Lacy, *The Crystal Quilt Portfolio*, 1987/2023**

Box containing 6 glicée prints on Kodak Premium Lustre 255 g, silk scarf 18 mommi  
30 x 35 (box); 19 x 25 cm (photos); 90 x 90 cm (scarf).  
Ed. of 29 + II AP

*The Crystal Quilt Portfolio*, 1987/2023, originates from the artist's 1987 performance of the same name, realized in Minneapolis, where 430 women over the age of sixty became performers in an hour-long tableau vivant. Seated at tables above a large carpet with a pattern created by Miriam Shapiro, in fact, the invited women engaged in simple actions using their hands as they discussed their role in contemporary society. Through speakers, a pre-recorded sound work mixed the personal observations and reminiscences of 72 women with a social analysis of the untapped potential of the elderly.

*The Crystal Quilt Portfolio* has been realized by the artist and Galleria Enrico Astuni, Bologna, and it is composed of six glicée prints on Kodak Premium Lustre 255g, 19 x 25 cm, and *The Crystal Quilt Scarf*, 2023, an edition of 99, silk 18 mommi, 90 x 90 cm, produced by Ratti S.p.A. Each scarf has a silver plate bearing the artist's signature and numbering. Editions 1 to 29 of the scarf are part of this portfolio.

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Suzanne Lacy, *The Crystal Quilt Portfolio* (details), 1987/2023



Suzanne Lacy, *The Crystal Quilt Scarf* (details), 2023



View of the installation of the artwork *The Crystal Quilt*, 1985-1987, Tate Modern, London.



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**Suzanne Lacy, *Anatomy Lesson #1: Chickens Coming Home to Roost (for Rose Mountain and Pauline)*, 1976-2015**

4 B/W photos Lambda Matte print on D-bond with lettering application  
81 x 122 cm each. Ed. 1 of 5 + 2 AP

**Exhibitions**

2023, *Sciamani. Comunicare con l'invisibile*. Palazzo delle Albere, Trento, Italy.  
2015, *Raccontare un luogo*, curated by Lorenzo Bruni. Galleria Enrico Astuni, Bologna.

**Publications**

2024, *Sciamani. Comunicare con l'invisibile*, catalog edited by Dario Cimorelli, Milan.  
2023, *Sciamani. Comunicare con l'invisibile*, Exibart online, review by Federico Pazzagli, 17.12.2023.  
2023, *Elles x Paris Photo*, Parigi, cat. pgg 140 – 141  
2019, *We Are Here*, San Francisco Museum of Modern Art; Yerba Buena Center for the Arts, San Francisco, Prestel Publishing Munich, London, New York.  
2018, *Elles x Paris Photo*, Parigi, cat.  
2017, *L'artissima delle Donne*, article by Emanuela Minucci, La Stampa, 4.11.2017.  
2015, *Gender Agendas, Suzanne Lacy*, text by Fabio Cavallucci, Museo Pecci, Milano. Cat.  
2015, *Raccontare un luogo*, Galleria Enrico Astuni, Bologna. Catalog.

The theme of *Chickens Coming Home to Roost* is an identity investigation. In this work, Suzanne Lacy explores the complicated relationship between the physical body and other life forms through the linguistic comparison of her legs with those of a chicken.

The work challenges the obvious interpretation of a call for vegetarianism: Lacy is clearly eating meat. Rather, she questions our assumptions of difference with the animal kingdom and her nudity clearly underlines the animal nature of the human body.

Seen in the context of early feminism and body art, these artistic statements explore identity in unique, perhaps metaphysical ways.

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View of the show *Raccontare un luogo*, curated by Lorenzo Bruni, Galleria Enrico Astuni, Bologna, 2015.  
Ph. Marco Ravenna.

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**DAVID MEDALLA**

Manila, 1938 –2020



David Medalla, Enrico Astuni  
Artissima, Turin, 2016, Galleria Enrico Astuni booth

David Medalla, "Poet of Art" and a pillar of international art for the past 60 years has been a pioneer of Kinetic art, Land Art, Participatory Art and Live Art.

All his works arise from the dialogue of two parts: the personal experience and the collective experience.

At the age of 12 Medalla was admitted as a special student at Colombia University in New York upon the recommendation of American poet Mark van Doren; thanks to his brilliant educational path, Medalla will be recognised by the international cultural community firstly as a poet, then as a visual artist.

In Paris in 1960, the French philosopher Gaston Bachelard introduced David's first performance in France at the Academy of Raymond Duncan, brother of the great American dancer Isadora Duncan. Years later in Paris, the French poet Louis Aragon (co-founder of Surrealism with André Breton) introduced another performance by Medalla and hailed him as a genius. Marcel Duchamp honoured him with a "medallic" object. In 1964 he moved to London where he co-founded the Signals Gallery through which he presented the international Kinetic Art. Here, until 1966 Medalla edited "Signals", the news bulletin. In 1967 he initiated the "Exploding Galaxy", a space where, thanks to the international confluence of artists, musician, poets, dancers, represented a significant creative force in a period of social upheaval and cultural revolutions as the mid-Sixties. In 1992 in New York he founded, with Adam Nankervis as vice-president, the "Mondrian Fan Club", a homage to Piet Mondrian (who was deeply inspired by the city of New York) through actions and performances connected to his biography and his artistic heritage.

David Medalla and Mondrian Fan Club were among the invited artists at the 57. Art Biennale of Venice, *Viva Arte Viva*, curated by Christine Macel (2017).

Among his most recent solo exhibitions are *David Medalla: In Conversation with the Cosmos*, Museo Tamayo, Mexico City (2025), Hammer Museum, Los Angeles, CA (2024); *David Medalla: Parables of Friendship*, Museion, Bolzano - Bonner Kunstverein, Bonn (2022) in collaboration with David Medalla Archive, Berlin; *Locus Solus. Omaggio ad Arthur Rimbaud*, a cura di Lorenzo Bruni, Galleria Enrico Astuni, Bologna (2017).

Among his most recent group exhibitions are *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*, travelling exhibition, Museum of Contemporary Art San Diego (2024); Institute of Contemporary Art, Boston, (2023-2024); Museum of Contemporary Art Chicago MCA Chicago (2022-2023); *Lo que pesa una cabeza*, TEA Tenerife Espacio de Las Artes (2023); *Reaching for the Stars*, Palazzo Strozzi, Firenze (2023); *The Point of Sculpture*, Fundació Joan Miró, Barcellona (2022).

David Medalla has received numerous prizes and awards for his work, and his works are part of prestigious international museum and private collections.

**Among the works on display**



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**David Medalla, *The sand machine*, 1986-2017**

Sand, brass, plexiglass, copper wire, shells, various materials  
147,2 x 54 x 54 cm

**Exhibitions**

2020, S.p.A.A., *Società per Azioni Artistiche*, curated by Giacinto Di Pietrantonio, Galleria Enrico Astuni, Bologna.

2018, *Oltre il Colore come Tabù*, curated by Lorenzo Bruni, Fano, Palazzo Bracci-Pagani

2017, David Medalla, Mondrian Fan Club. *Locus Solus. Omaggio ad Arthur Rimbaud*, curated by Lorenzo Bruni, Bologna, Galleria Enrico Astuni.

**Publications**

2020, S.p.A.A., *Società per Azioni Artistiche*, curated by Giacinto Di Pietrantonio, Rotopress International S.R.L., Loreto.

*The Sand Machine* series is contemporary with the *Cloud Canyons* foam sculptures (*Bubble machines self-creative sculptures*), created since the 1960s.

These sculptures had a great influence on his contemporaries and subsequent generations, especially after he presented them in 1972 at Documenta V in Kassel.

In *The Sand Machine*, a shamanic and archaic ritual dimension is evident. These are celibate machines where various elements such as pebbles or small objects are hung by a thread from a central rotating stand and dragged over a base covered with sand, so as to leave traces that are continuously and incessantly erased.

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David Medalla with a *Sand Machine*, 1964.



View of the show *S.p.A.A., Società per Azioni Artistiche*, curated by Giacinto Di Pietrantonio, Galleria Enrico Astuni, Bologna, 2020.  
Ph. Michele Alberto Sereni.

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**MONDRIAN FAN CLUB (David Medalla & Adam Nankervis), *Impromptus (Impromptus Bologna, 2016)*, Bologna, 2017**

Latex on polyester fabric in a Plexiglas case  
165 x 114,5 cm. Ed. 2/3 + 1 AP (1)

**Exhibitions**

2017, David Medalla, *Mondrian Fan Club. Locus Solus. Omaggio ad Arthur Rimbaud*,  
curated by Lorenzo Bruni, Bologna, Galleria Enrico Astuni

**Publications**

2018, David Medalla, *Mondrian Fan Club. Locus Solus. Omaggio ad Arthur Rimbaud*,  
curated by Lorenzo Bruni, Sputnik Edition, Bratislava. Catalog pg. 92 - 156

2017, Julietartmagazine.com, 21.12.2017.

2017, Arte e critica city, December 2017/ January 2018, pg. 23

2018, Arte e critica city, February/March 2018, pg. 19

David Medalla and Adam Nankervis founded the Mondrian Fan Club in 1992 in New York city. The two artists, who lived and moved around the world, met in different locations to continue creating collaborative performances and installations, improvisations of drawings, paintings, and photographs, in homage to Piet Mondrian.

“The Mondrian Fan Club performances always capture a time and a place, they are minimal actions contextualised in the environment in which the two artists were living at the time, composed of simple Fluxus-like narratives, light and extemporaneous, where personal and surreal visions, daring and mysterious, converge”.

*Impromptus (Impromptus Bologna, 2016)*, Bologna, 2017, was realised in Bologna in front of the Neptune fountain on the occasion of their stay in the city for the *66/16* exhibition at the Enrico Astuni Gallery. It is one of Mondrian Fan Club's latest performances.

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**MAURIZIO NANNUCCI**

Firenze, 1939, where he lives and works



After studying at the Florence Academy of Fine Art and in Berlin, Maurizio Nannucci worked for many years as a set designer with experimental theatre groups. During the first half of the 1960s he consolidated the fundamental elements of his visual language by exploring the relationship between art, language and image, and by creating his first *Dattilogrammi*, in which words reclaim their power as symbols. During this period, he engaged in experimental work with the Fluxus artists, developed an interest in visual poetry, and collaborated with the studio S 2F M (Studio di Fonologia Musicale di Firenze) in producing electronic music which concentrated on using the voice and words to create sound installations.

In 1967 he held his first solo exhibition at the Centro Arte Viva, Trieste, presenting his first neon light texts which emphasised the temporality of writing rather than the materiality of objects.

He has shown his work several times at the Venice Biennale, at Kassel Documenta, and at the biennial art shows in San Paolo, Sydney, Istanbul and Valencia.

His works are in the collections of numerous museums worldwide, from the Museum of Modern Art in New York to the Stedelijk Museum in Amsterdam; from the Centre Georges Pompidou in Paris to the Paul Getty Art Center in Los Angeles and the MAXXI in Rome.

Among recent acquisitions *You can imagine the opposite*, Politecnico di Milano (2023), exposed to Salone del Mobile 2023; *The missing poem is the poem* by Maurizio Nannucci, has become part of MAXXI L'Aquila Museum permanent collection (2021); *New Times for Other Ideas / New Ideas for Other Times* has been installed at City Life Park in Milan (2020). *New horizons for other visions / new visions for other horizons* has been included in Palazzo Maffei in Verona (2020); *Time Past And Time Present Are Both Perhaps Present In Time Future* has been installed at the Complesso Monumentale della Pilotta, Parma (2019).

Various permanent installations include Auditorium of the Parco della Musica in Rome; at Fiumicino Airport in Rome; at the Bibliothek des Deutschen Bundestages in Berlin.

The artist has participated in several exhibitions at Galleria Enrico Astuni including "1964 - 2024". *Alberto Garutti, Christian Jankowski, Maurizio Mochetti, Maurizio Nannucci, Gianni Piacentino; L'opera d'arte parla* (2023); *La realtà i linguaggi* (2021); *FOUR IDEAS* (2021); *Raccontare un luogo – (Tales of a Place)* (2015); *66/16, Yesterday, Today, Tomorrow, etc...* (2016).

Galleria Enrico Astuni will present a solo show of the artist in February 2025.

**Among the works on display**



**Palexpo Halle 2 – stand C43**



**Maurizio Nannucci, What to say what not to say, 1992**

Neon in white Murano glass  
173,5 x 17,5 x 5 cm

**Exhibitions**

- 1993, *Maurizio Nannucci, Un espace pour le vide*, Usine Fromage, Frac Haute Normandie, Rouen (version made with blu Murano glass)  
1992, *Maurizio Nannucci, Provisorie of définitif*, Villa Arson, Nizza (version made with blu Murano glass)

**Publications**

- 2015, *Maurizio Nannucci. Where to start from*, curated by Bartolomeo Pietromarchi, MAXXI, Rome, Mousse Publishing, pp. 119 (version made with blu Murano glass)  
2012, *Maurizio Nannucci. There is another way of looking at things*, catalogo a cura di Lòrànd Hegyi, Musée d'Art Moderne de Saint- Etienne Métropole, Saint-Etienne, Silvana Editoriale, Milano, p.99 (version made with blu Murano glass)  
2009, *Maurizio Nannucci. Something happened*, curated by Hans Ulrich Obrist e Katalin Mollek Burmeister, Gli Ori, Pistoia, pp. 115,131 (version made with blu Murano glass)  
2005, *Maurizio Nannucci. Language and horizons*, Bury Art Gallery Museum, catalog, Maschietto Editore, Firenze (version made with blu Murano glass)  
1995, *Maurizio Nannucci, Another notion of possibility*, Wiener Secession (version made with blu Murano glass)

Maurizio Nannucci began using neon in 1967, pursuing the research on language started in the early 1960s. The proposed phrases often remain unresolved, between thought and action, illuminating the moment of power in which everything can still happen; everything is yet to be constructed.

*What to say what not to say*, 1992, conceptually shifts the viewer's attention from the physical place to a mental dimension by inviting him, through the reading of the words, to think and reflect, to contemplate and meditate.

The position of the neon in the wall, then, measures the architecture and suggests new fruitions, new ways of discovering and analyzing the space itself.

GALLERIA ENRICO ASTUNI  
Bologna

Palexpo Halle 2 – stand C43



Installation view, Frac haute Normandie, Rouen, 1993.

**GALLERIA ENRICO ASTUNI**  
Bologna

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**GIANNI PIACENTINO**  
Coazze (Turin), 1945; he lives and works in Turin



[www.giannipiacentino.com](http://www.giannipiacentino.com)

**Among the works on display**

**GALLERIA ENRICO ASTUNI**  
Bologna

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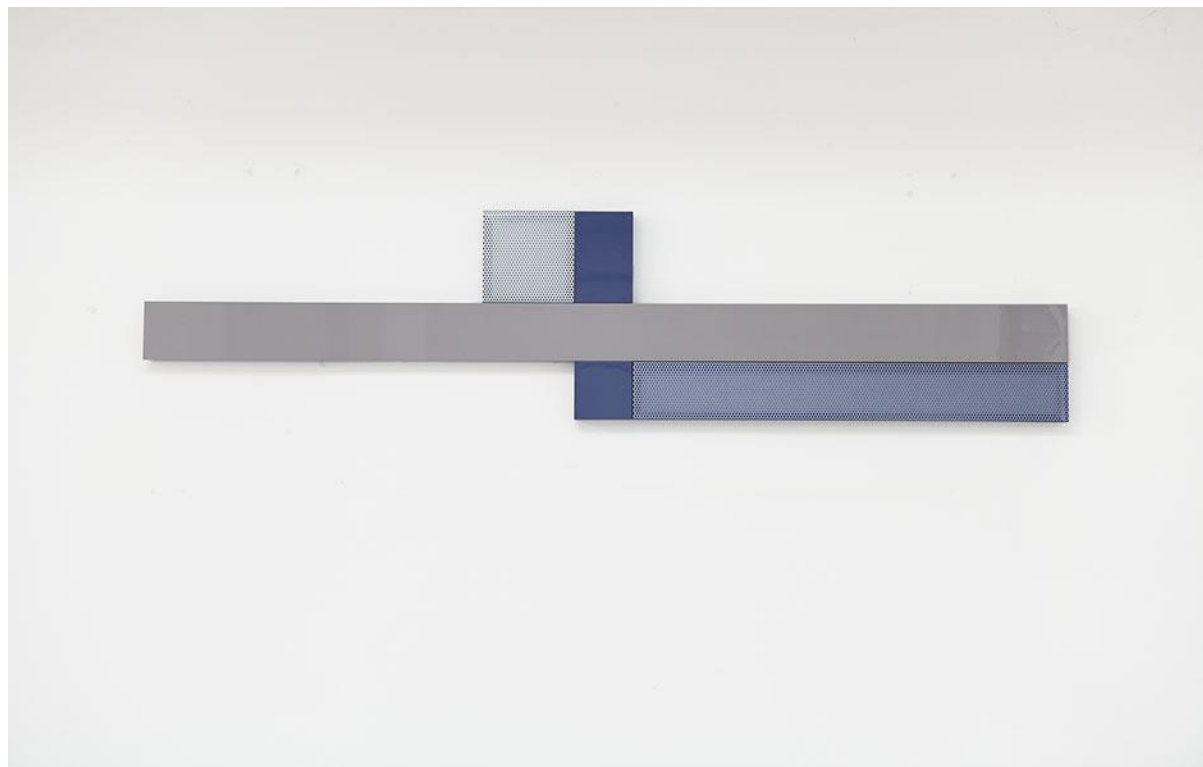
**Gianni Piacentino, *DARK PURPLE-GRAY AND CHROME TRIANGLE VEHICLE*, 1971**

Nitro-acrylic enamel on wood, chrome plated iron and brass  
30,5 x 283,5 x 131,5 cm (assembled in 7 parts wheels: Ø 19 cm)



**GALLERIA ENRICO ASTUNI**  
Bologna

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**Gianni Piacentino, *CROSS\_GRID\_1*, 2023**

Acrylic 2K enamel on aluminum and resin. Water-base + 2K satin clear on steel grid  
54,3 x 236,5 x 5 cm