

Salon d'Art 26–29.01.2023 Palexpo  
**artgenève**

**BOOTH PREVIEW**

*Estro / Flair*

CARLA ACCARDI  
DAVID MEDALLA  
MAURIZIO NANNUCCI  
GIANNI PIACENTINO

For the 11th edition of Art Geneve, Galleria Enrico Astuni presents the project *Flair* with works by four historicized and internationally recognized artists: **Carla Accardi** (Trapani, 1924 – Roma 2014); **David Medalla** (Manila, 1938 – 2020); **Maurizio Nannucci** (Firenze, 1939, where lives and works); **Gianni Piacentino** (Coazze, 1945, where lives and works).

The project offers a glimpse of the various directions the artists have taken over time by presenting for each one of them **a recent work and a historical work**. The project gives a clear sense of their working method characterized by an enormous flair for experimenting.

**CARLA ACCARDI**

Trapani, 1924 – Roma 2014



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

The systematic research and exaltation of sign-color has connoted the artistic personality of Carla Accardi among the leading exponents of Italian abstractionism, for more than half a century. The only woman belonging to the *Forma 1* avant-garde group, Accardi faced the form-colour dialectic by achieving a conciliation between the two poles.

**Among the works on display in the booth**



**Carla Accardi**  
*Senza titolo*, 1959  
Tempera on cardboard  
44,5 x 67,5 cm

This work belongs to the cycle of works made with casein tempera, which made their appearance in the first half of the 1950s. It is from those years, in fact, that the abstract sign of Carla Accardi's personal alphabet is freed from all ties to the external datum, to appear - shrunken - in canvases of extraordinary power. The colors are reduced to a contrasting black and white, mindful of oxymoronic battles between irreconcilable dualities. A Western Jin and Jang, which brings with it personal and social issues and reveals in parallel the influence of fellow artist and husband Antonio Sanfilippo. The works made with this methodology are some of the artist's strongest and most successful sign variations, in which tension is no longer represented, but tangible in the eyes of those who experience them.



**Carla Accardi**

*Grandi segni*, 1984

Acrylic on canvas

70 x 90 cm

*Grandi segni*, 1984, fully represents the sign typology tackled by the artist in the 1980s, thus reconnecting with the large paintings exhibited at the 1988 Venice Biennial, where a personal room was dedicated to her.

Accardi returned to canvas in the 1980s, after her experiments on sicofoil. However, the experiments on the pictorial language of the previous decade are not without consequences for her production, which manifests a renewed attention to the medium. In fact, canvases left raw, without preparation, make their appearance on which saturated marks of vinyl paint alternate; the background, visible in the strokes left free by the brush, with its materiality becomes itself part of the pictorial system.



**Carla Accardi**

*Ricomposte tinte, 2002*

18 polychrome ceramic tiles  
installation, variable dimensions

The work consists of 18 superb blue and silver ceramic tiles made by Bottega Gatti in Faenza. It has been exposed on several occasions and published in the exhibition catalogue *Negative Capability - Paintings*, curated by Giovanni Iovane, held at the Gallery in 2013.

In ceramics Carla Accardi finds a perfect support for her own "sign" alphabet. The tiles in fact reflect the light of the surrounding space by their very material characteristic, amplified in this case by the choice of silver. The work thus, in addition to expanding into the surrounding space through its physical distribution, becomes part of it, becoming an indispensable element of a play of reflections and light. Artist's optical experiments, thus finding their application in the use of sicofoil and raw canvases, for example, discover in ceramics the perfect tool for an analysis of the power of the sign.

**DAVID MEDALLA**  
(Manila, 1938 – Manila, 2020)



David Medalla, Enrico Astuni  
Artissima, Torino, 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.

**Among the works on display in the booth**



**David Medalla**  
*Cloud Canyons (Bubble machines auto-creative sculptures)*, 2017  
Silver lacquered marine mahogany wood, plexiglas, aquarium oxygenator,  
soap and water, cm h 120 x ø 115 (total).

*Cloud Canyons (Bubble machines auto-creative sculptures* is a reflection on the monochrome, the white, the spirituality of Suprematist painting, and the elimination of the distance between physical and mental space. The sculpture consists of a circular base with five plexiglas tubes silhouetted upward from whose cavities organic streams of foam emerge to create beautiful, sensual, and random forms. By choosing a medium that self-destructs, the artist challenges the parameters of traditional sculpture, such as that of solidity and permanence, and evokes in the viewer the wonder of expectation and the epiphany of the event, in dialogue with the material and its vitality. As every Medalla's artwork is rooted in personal experience and memories of indelible images, the idea for the first Bubble machine is in a complex combination of many memories: a vision, of a man shot to death with his mouth foaming with blood during World War II; gazing over the Grand Canyon from the height of his first plane to America; his mother making a typical Filipino dessert of coconut milk and tropical fruit; the movement of clouds over Manila Bay; a visit to a soap factory in Marseilles; a visit to a brewery in Edinburgh...

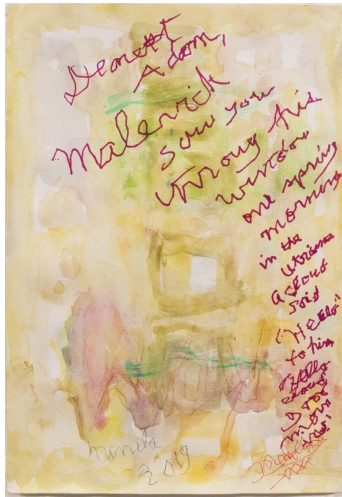


**David Medalla**

Installation (*Masks*, 2017; *Dearest Adam, Malevich saw you wrong this winter, one spring morning in the Ukraine a cloud said "Hello" for him "Hello cloud, good morning"*, 2019; *RIMBAUD*, 2019-2020; *Thank you Adam for the dream, Mabuhay!*, 2019; *London, Adam and me flaneurs*, 2019-2020)

Scraps on paper from magazines; Mixed media on cardboard with plexiglass case  
environmental measurements (25,8 x 18,8 cm ca. mixed media cardboards)

David Medalla has always worked extensively with the mask symbol. He often used it in "Impromptu mask-performances", like the ones made in the Philippine Pavilion collateral event in the Venice Biennial 2015. The mixed media on cardboards are some among the last drawings made by Medalla between 2019 and 2020 in Manila. The writing achieves the status of pure sign, that, with its free forms loose from all constraints becomes as a symbolic drawing.



**David Medalla**

*Dearest Adam, Malevich saw you wrong this winter, one spring morning in the Ukraine a cloud said "Hello" for him "Hello cloud, good morning", 2019*

Mixed media on cardboard

25,8 x 18,8 cm

**(part of the above installation)**

The work is one among the last drawings made by Medalla between 2019 and 2020 in Manila. The writing achieves the status of pure sign, that, with its free forms loose from all constraints becomes as a symbolic drawing.



**David Medalla**

*Mask, 2014*

Hahnemuhle photo rag 315 gr, pigmented print on cotton paper / giclée print

65 x 48. Ed. 3/3 cm

Realized in collaboration with Adam Nankervis, this work testifies to the deep artistic dialogue of the two artists who began collaborating in 1992 in NY. In this photograph by Nankervis, Medalla itself represents the poetic tool through which, with the gift of lightness, to return to the world a key to profound reflection "How far can you run with the world behind you?".

**GALLERIA ENRICO ASTUNI**

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**MAURIZIO NANNUCCI**

Firenze, 1939, where lives and works

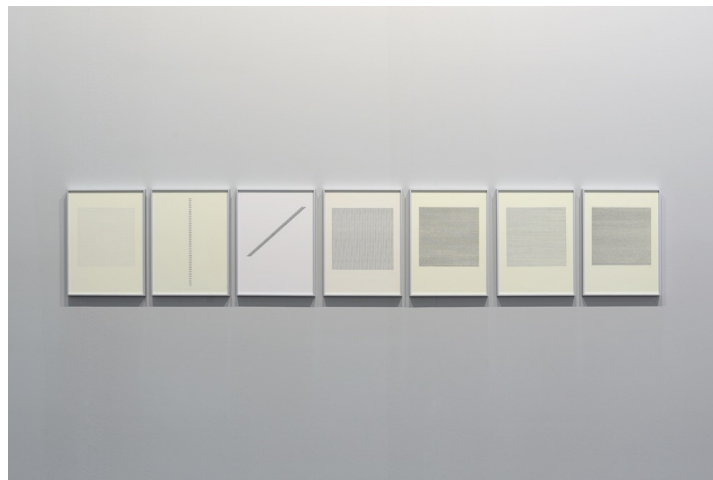


Maurizio Nannucci

In the first half of the 1960s Maurizio Nannucci defines the fundamental elements of his visual research by exploring the relations between art, language and image.

At the same time, he established relationships with the artists of the Fluxus movement, became interested in visual poetry and collaborated with the "S 2F M" studio (Studio di Fonologia Musicale in Florence) in the production of electronic music, focusing on the use of voice and words aimed at the production of sound installations.

**Among the works on display in the booth**



**Maurizio Nannucci**

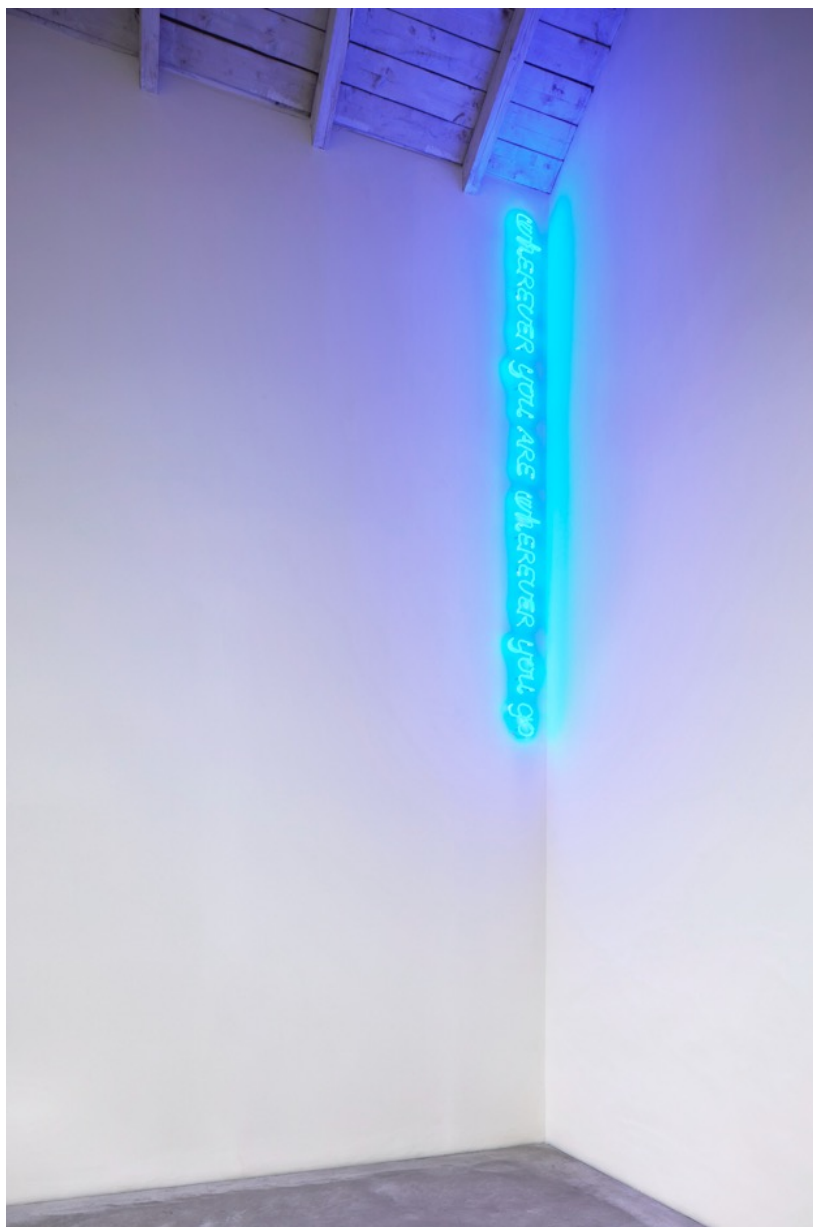
Dattilogrammi, 1964-1965

Dactylogram

30 x 22 cm (each)

The *Dattilogrammi* series, 1964-65, was made using an Olivetti machine, where Nannucci investigates the word as pure geometric form, in its linear or minimal specificity. "In 1964, I made the first Dattilogrammi, a cycle that would last a couple of years, with a small Olivetti Lettera 22, which was my mind-machine, my media, my creative tool; together with the sheet of white or colored paper, the privileged support on which a word or a sign was to be structured as a pure geometric form, in its linear and minimal specificity" (M.N.).





**Maurizio Nannucci**

*Wherever you are wherever you go*, 1998

Neon in blue Murano glass

278 x 16 x 3 cm

Maurizio Nannucci began using neon in 1967, pursuing research on language begun 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.

*Wherever you are wherever you go* conceptually shifts the viewer's attention from the physical place to a mental place by inviting through the reading of its words to remember and desire places – thus also introducing the dimension of remembrance and dreaming. The position in which it materializes – the vertical line from the floor to the ceiling of the wall measures the architecture of the space and suggests new fruitions, new ways of posing in the discovery of the space itself. The blue color chosen for the words accompanies the viewer's mental journey.



**Maurizio Nannucci**

*What to say what not to say*, 2021  
Perforated fluorescent pink plexiglass  
200 x 100 x 1,5 cm

What to see what not to see, what to say what not to say... what to hear... what to feel... what to love... Maurizio Nannucci poses a series of questions that make us reflect on the condition of man in society in a dual relationship, with others and with himself. The urgency that arises daily is to make a choice: what to see, what to say, what to think, what to perceive, what to love... how to orient our decisions. Nannucci's aim is not to offer solutions but to indicate and allude to the different possibilities of reading and interpreting the signs that surround us, in a continuous opening and declination of semantic components.

**GIANNI PIACENTINO**

Coazze (Torino) 1945. Lives and works in Turin



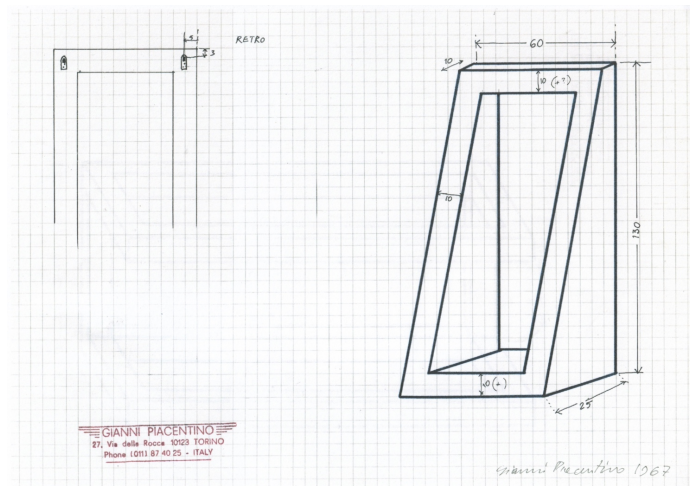
Gianni Piacentino

Gianni Piacentino's work turns out to be a unique case on the Italian and international scene.

A figure of great relevance by virtue of the originality of his vision, Piacentino made his debut in the mid-1960s by making vehicle prototypes out of industrial materials, sculptures with essential geometric shapes made out of plasticized and painted wood, and developing, in parallel, an original idea of painting.

"Gianni Piacentino's work is for many reasons unclassifiable. Although it resonates with themes and ideas that characterised the international artistic debate of the neo-avant-gardes, his work stands as a profoundly singular experience. (...) Over the course of his long career, Piacentino developed an original and coherent language, defining, articulating, and enriching the set of intuitions he arrived at between 1965 and 1970, the years in which his poetics took definitive shape. Always rejecting the logic of groups and movements, he affirmed the possibility - and I would even say the necessity - of the existence of the individual, outside the masses and perhaps even outside his own time." Andrea Bellini

**Among the works on display in the booth**



**Gianni Piacentino**

*INCLINED WINDOW OBJECT, 1967*

Project print signed by the artist

21 x 29,7 cm

Project drawings are considered by Piacentino an important part of his artistic practice.

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**Gianni Piacentino**

*TRANS-CHROME VIOLET-BLUE GRAY INCLINED WINDOW (Model '67)*

2017

Chrome paint on acrylic enamel on wood

290 x 10 x 40 cm



**Gianni Piacentino**

*NICKEL FRAME VEHICLE WITH ALUMINUM TRIANGLE TANK AND WHEELS F MODEL 71, 2013.*

Nickel-plated steel tube, aluminum, polished aluminum (Anticorodal 6082) on wood.

72,8 x 339 x 21cm (assembled in 4 parts, wheels: Ø 44 cm)

The work is a paradigmatic example of the “Vehicles” series, which the artist began in the late 1960s, in which he celebrates the myth of speed, engines and the movement and dynamism of the machine.