

GALLERIA ENRICO ASTUNI
Bologna

April, 4 – 6, 2025

Established Section – Booth A15

miart

BOOTH PREVIEW

SABRINA CASADEI
CHRISTIAN JANKOWSKI
DAVID MEDALLA
MAURIZIO MOCHETTI
MAURIZIO NANNUCCI
GIANNI PIACENTINO

and

JURI BIZZOTTO

for

ASTUNIpublicSTUDIO

Galleria Enrico Astuni for MiArt 2025, Established section, proposes an exhibition's project specifically realized, in line with the title of the fair "among friends". The booth becomes a meeting place of four Masters of Italian and international art history born between 1939 and 1945: David Medalla, Maurizio Mochetti, Maurizio Nannucci and Gianni Piacentino. As if to emphasize the circularity of time join the group Christian Jankowski (1968) and two young talents: Sabrina Casadei, born in 1985 and Juri Bizzotto - for ASTUNIpublicSTUDIO - born in 1998.



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JURI BIZZOTTO



Born in 1998 in Bassano del Grappa, lives and works between Losanna and Bassano del Grappa.

Juri Bizzotto was awarded a Bachelor's degree with honours in painting from the Venice Academy of Fine Arts (2021), and a Master with excellent mention from ECAL, Lausanne, (2023).

The context of their family farm and the periphery from which they come has always deeply informed and determined their research. They articulate agroecology, epistemology and gender studies in order to think critically about the link between landscape, identity and the production of knowledge.

Their recent solo and duo exhibitions include the shows *Kingdom of the Earth*, duo show with Sofia Salazar Rosalez, Café des Glaces, Tonnerre (2024); *Phytolacca, the Garden*, Centre d'Art Contemporain Yverdon-les-bains, Yverdon-les-bains, Switzerland (2024); *WHY DON'T YOU LOVE ME ANYMORE?*, duo show with Azadbek Bekchanov, Espace TOPIC, Geneva (2023); *Tell it Twice* (Wishing Weel, Melanie Matranga's workshop), duo show with Luca Frati, Sebeillon ECAL Art Space, Lausanne (2021); *Chapter 3, part 1: Everything must be rendered perfectly*, Online, (2020); *BLM Benefit Chapter* with Valeria Segna, Online (2020).

Recent group shows include *Humanilia. Histoires d'un bestiaire contemporain*, Centre d'art contemporain Yverdon-les-bains (2025); *Hybrid Realities: Queer Identities and Otherness*, curated by Lust*Art, AMORE artist-run space, Basel (2024); *Thorns*, curated by Cory John Scozzari, Galleria Enrico Astuni, Bologna (2024); *(Our Labor, Our Passion, Our Love)*, CALM Centre d'Art la Meute, Lausanne (2024); *ECAL DIPLOMES*, selected projects, ECAL Ecole Cantonal D'Art du Lausanne, Lausanne (2023); *THEY*, Le Consortium, Digione (2023); *URAURA*, Meeting Gardens Festival, Vicenza, Italy (2023); *Embrace*, Le Fesses-tival, Forde Art Space, Geneva (2023); *How to make a Neutopia (a meshzine)*, Casa Capra, Schio, Italy (2021).

Bizzotto has participated in several artist's residencies, including *Cité Internationale des Arts*, Parigi (ongoing); *QENHUN*, Parabita (2024); *Le CENTQUATRE-PARIS*, Paris, (2024); *SOMA Summer*, Tlaxco/Mexico City (2022); *Neutopopica Matrice Manifesto*, BASE, Milan (2022); *Neutopica Vol.2*, Villa Velo, Shege di Velo d'Astico, Italy (2021); *How to make a Neutopia (a meshzine)*, Casa Capra, Schio, Italy (2021); *Neutopica Vol.1*, Sheghe di Velo d'Astico, Italy (2020).

Bizzotto has also received awards for their work, including *Rotaract* and *Premio Andrea Sapone*, ARTEFIERA, Bologna, (2025); *NUOVO GRAND TOUR 2024*, supported by Direzione Generale Creatività Contemporanea in collaboration with Italian Cultural Institute of Paris and Institut Français Italia (2024); the ECAL Tremplin Award, Fondation Leenards (2023) and the SOMA Summer residency (2022).

Among the artworks shown in the booth



Juri Bizzotto

Phytolacca, Poison Has a Sweet Taste, 2024

Colored pastels on fuchsia paper

38 x 50 cm



Juri Bizzotto

Cresta, 2024

Wood, fabric, colored pencils on yellow paper, handmade buttons
40 x 15 x 7,5 cm

Exhibitions

2024, *Thorns*, curated by Cory John Scozzari, Galleria Enrico Astuni, Bologna.

Publications

2024, *Thorns*, curated by Cory John Scozzari, Galleria Enrico Astuni, Bologna, L'Artiere Bologna.

Cresta sculpture is part of the *CC Camomile Cock* series, a composite project dedicated to deconstructing and re-imagining masculinity through the point of view of a fantastical creature: Camomile Cock. The sculpture is activated during CC's Multifesto performance, which consists of reading Camomile Cock's manifesto.

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Exhibition view, *Thorns*, Galleria Enrico Astuni, Bologna, 2024. Ph. Manuel Montesano



Booth view, ASTUNIpublicSTUDIO, ARTEFIERA/ PROSPETTIVA section, 2025.
Ph. Manuel Montesano

SABRINA CASADEI



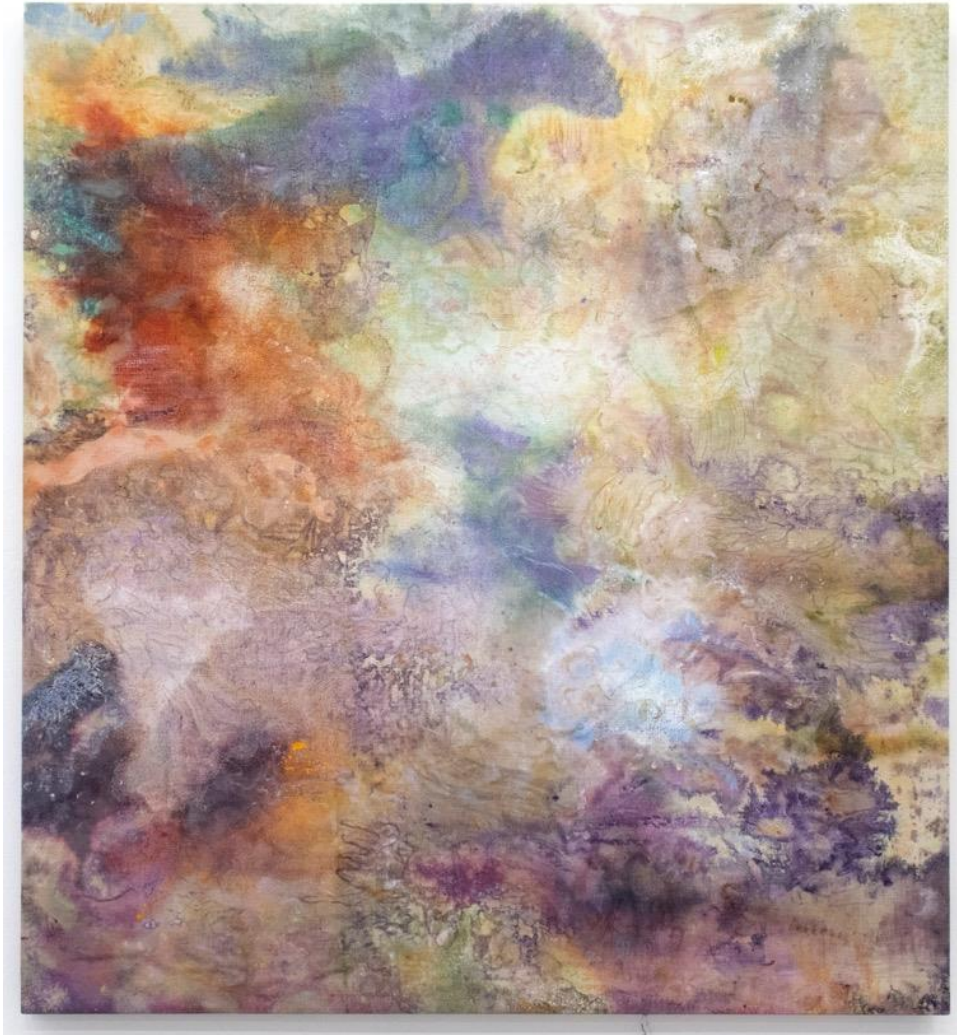
Born in Rome in 1985, lives and works between Roma e Reggio Emilia.

In 2009, she graduated in Painting from the Academy of Fine Art in Rome. She lived in Berlin for a number of years where she attended classes at the UDK, Berlin University of the Arts. Over the years, she has taken part in various international art residency programmes: 2019 NES Artist Residency, Skagastrond, Iceland; and in 2016 at NKD, Nordic Artists' Centre Dale, Dale, Norway, among others.

Among her most recent solo shows, we might recall *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).

Among her most recent group shows and international art fairs, we might recall *L'altra sorgente*, Galleria Enrico Astuni, Bologna (2024); *Enter Art Fair*, Francesca Antonini Arte Contemporanea, Copenhagen (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, Società Geografica Italiana*, Villa Celimontana, Rome (2018); *UNTITLED Art Fair*, San Francisco (2018); *Invisibili Connessioni – Punctum*, Archivio Storico e Museo Italgas, Turin (2017); and *Malerbe*, Istituto di Cultura Austriaco, Rome (2017).

Among the artworks shown in the booth



Sabrina Casadei

Pegaso, 2024

Mixed media on canvas

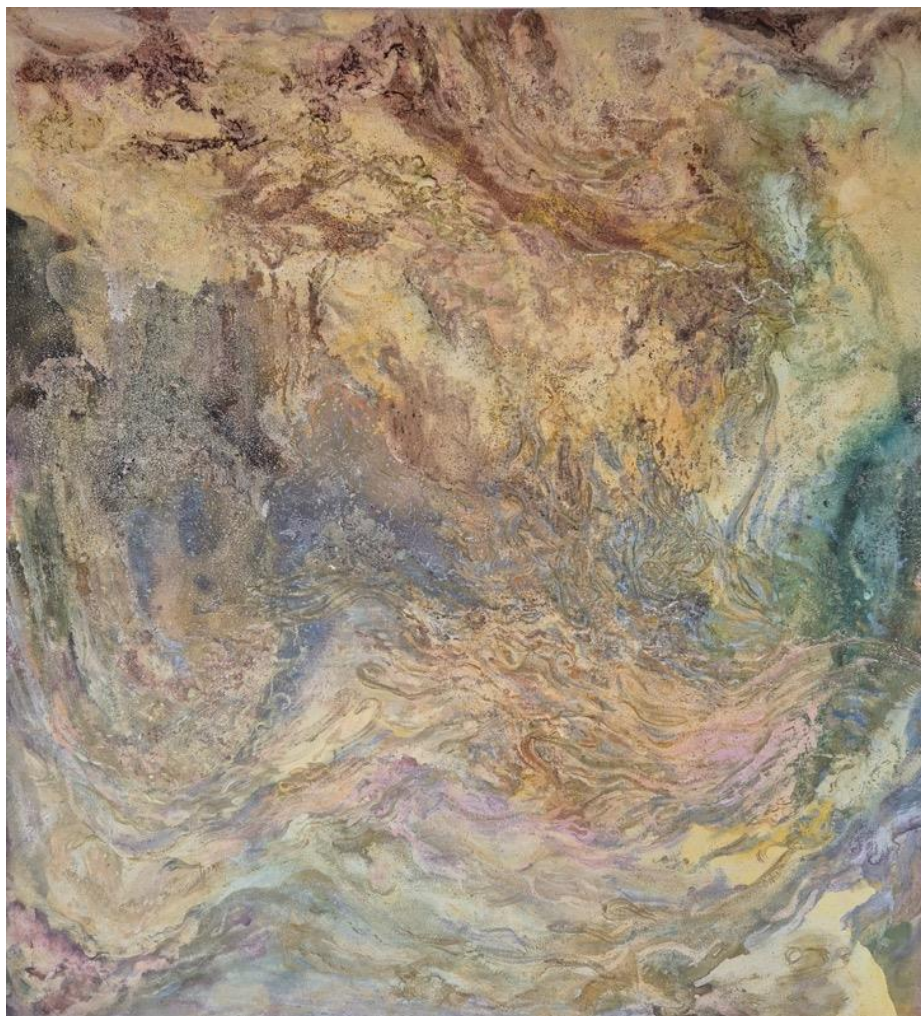
120 x 110 cm

Publications

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

Sabrina Casadei, a pure painter, tackles chromatic matter as the sole protagonist: 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 *Pegaso*, 2024, shows a soft tones surface, from which the living matter emerges, making space with its dynamic and generative forms.

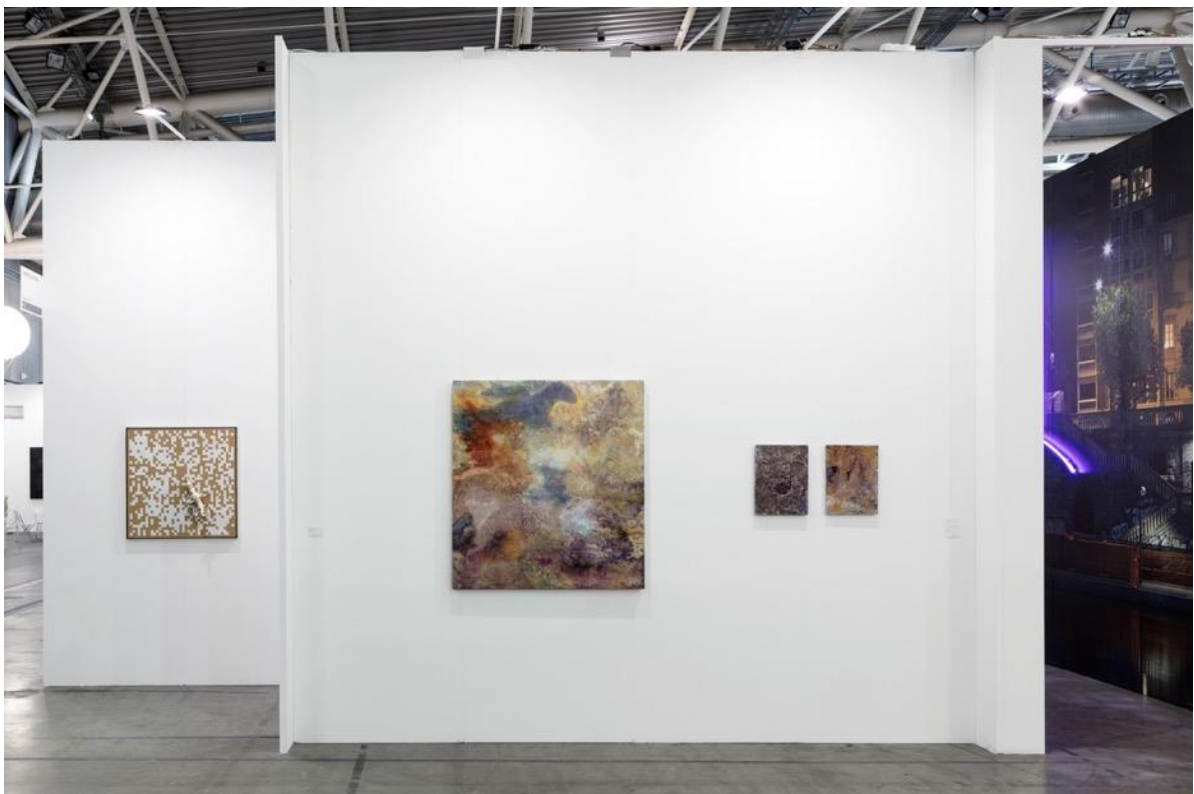


Sabrina Casadei
Wildfires, 2025
Mixed media on canvas
130 x 120 cm

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



Booth view, Galleria Enrico Astuni, Artissima, 2024. Ph. Renato Ghiazza

CHRISTIAN JANKOWSKI



Born in Göttingen, Germany, in 1968, lives and works in Berlin.

Christian Jankowski is a conceptual artist. Much of his work is collaborative, opening up an exchange between the world of art and other fields. Taking inspiration from mass media formats and popular culture, he draws attention to the lenses through which experience is translated, resulting in works primarily in performance, video, and photography, but also installation, sculpture, and painting. People inscribe themselves in unpredictable situations of the artist's making, revealing something of the relationships and beliefs that shape society. The emphasis is on the process and its potential for transformation.

He studied at the University of Fine Arts, Hamburg, Germany and since 2005, has held a professorship at the State Academy of Fine Arts Stuttgart.

Solo exhibitions include *Heilige Geschäfte Teil I*, Overbeck Society, Lübeck (2023); *I was told to go with the flow*, Kunsthalle Tübingen (2022); *Defense Mechanism*, Goethe-Institut Bucharest, Bucharest (2021); *Sender and Receiver*, Fluentum, Berlin (2020); *Healing Games*, Suprainfinit Gallery, Bucharest (2020); *Weather Flag*, José García, Mérida, Mexico (2020); *Where do we go from here?*, Galleria Enrico Astuni, Bologna, (2019); *Floating World*, @KCUA, Kyoto (2018); *2017*, Petzel Gallery, New York (2018); *Walking Logic*, Hit Galéria, Bratislava (2017); *Retrospektive*, Contemporary Fine Arts, Berlin (2016); *Überbelieferte Kunstgeschichte*, Kunsthau Hamburg, Germany (2015); *Heavy-weight History*, CCA -Center for Contemporary Art, Ujazdowski Castle, Warsaw (2013); *Llorando por La Marcha de la Humanidad*, Sala de Arte Público Siqueiros, Mexico City (2012); *Casting Jesus*, MACRO, Roma (2012); *The Finest Art on Water*, Frieze Projects, Frieze Art Fair, London (2011).

Group exhibitions include *For What it's Worth: Value Systems in Art since 196*, The Rachofsky Collection/The Warehouse, Dallas (2024); *"1964-2024"*, Galleria Enrico Astuni, Bologna (2024); *L'opera d'arte parla*, Galleria Enrico Astuni (2023); *16° Biennale de Cuenca*, Ecuador (2023); *Destabilizing Systems*, The Rachofsky Collection/The Warehouse, USA (2023); *Sisters & Brothers*, Geschwister in der Kunst, Lentos Kunstmuseum, Linz, AU (2023); *World Classroom: Contemporary Art through School Subjects*, Mori Art Museum, Tokyo, JP (2023); *flop: dialectics of rules and fouls*, SOMA, Seoul Olympic Museum of Art Museum (2023); *Gedanken spielen Verstecken*, Haus Kunst Mitte, Berlin (2023); *Palazzo delle Esposizioni*, Rome (2022); *CAC Brétigny - Centre d'art contemporain*, Brétigny-sur-Orge (2022), Lago Mayor, Mexico City (2022), Kunstmuseum Bonn (2021); *ARoS Aarhus Museum of Modern Art*, Aarhus, DK (2020); *Deichtorhallen*, Hamburg (2019); *RockbundArt Museum*, Shanghai (2019); *Bundeskunsthalle Bonn* (2018); *Julia Stoschek Collection*, Düsseldorf (2017); *Joan Miró Foundation*, Barcelona, Spain (2016); *Van Gogh Museum*, Amsterdam (2015); *Project Los Altos/San Francisco Museum of Modern Art* (2013).

He has participated in numerous international exhibitions and biennials, including Bangkok Art Biennale (2020); Yokohama Triennale (2017); Taipei Biennial (2010); Sydney Biennial (2010); Venice Biennale (1999 and 2013); Whitney Biennial (2002); and Berlin Biennale (2001).

In 2016, he curated the 11th edition of Manifesta, becoming the first artist to assume this role.

His works are held in the collections of the Metropolitan Museum, New York; Tate, London; MOCA, Los Angeles; and the Neue Nationalgalerie, Berlin, among others.

Tra le opere esposte in stand



Christian Jankowski

Neue Malerei - Picasso (XXXIII), 2023

Oil on canvas

130 x 97 cm

Exhibitions

2024, "1964 - 2024". Alberto Garutti, Christian Jankowski, Maurizio Mochetti, Maurizio Nannucci, Gianni Piacentino, Bologna, Galleria Enrico Astuni.
2023, Christian Jankowski. *Neue Malerei: Cultural Cubism*, Suprainfinit gallery, Bucharest.

Publications

2023, Christian Jankowski. *Neue Malerei: Cultural Cubism*, Suprainfinit gallery, Bucharest.

Since 2015, Jankowski has been developing an archive consisting of digital found-photographs of people reenacting famous paintings. The photographs delve into various milieus of both domestic and professional stage design, manifesting themselves as ultimately performative photos. Jankowski sends his selection of these paintings, with exact size specifications, to established painting reproducers from Dafen, China, who ship the exact replicas back to him, the only difference being the change in medium: from photography to painting. The dimensions of the canvas are maintained true to the size of the masterpieces, but the new painting almost always leaves a stripe on the bottom or the right side of the canvas untouched, depending on the proportion of the photograph.

Through *Neue Malerei*, Jankowski manages to not only avoid reifying the idea of painting by capturing its preceding liveness and performative dimension, but also to show the traditional portrayal of a relationship that starts with the artist and ends with the artwork, posited to an uncontextualized viewer.

The works in the booth are a tribute to the great Catalan master Pablo Picasso.

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Exhibition view, "1964 - 2024". Alberto Garutti, Christian Jankowski, Maurizio Mochetti, Maurizio Nannucci, Gianni Piacentino, Bologna, Galleria Enrico Astuni, 2024. Ph. Manuel Montesano



Booth view, Galleria Enrico Astuni, Artissima, 2024. Courtesy Perottino-Piva-Castellano-Peirone / Artissima.



Christian Jankowski

Geknetete Stadt (Modeled City) - Self-portrait as a Bridge to the Land of Milk and Honey, 2024

Lacquered brass sculpture

85 x 56 x 48 cm

For the *Geknetete Stadt* (Kneaded City) project, Christian Jankowski worked with a group of school children in Lübeck, Germany, with the aim to reactivate a dialogue between the younger generation and the city in which they live.

In a first phase of the work, Jankowski took the children on a walk, asking them to change their status: from human to object, pretending to represent an element of the urban fabric. In the workshop that followed this first intervention, Jankowski asked the children to make self-portraits of themselves, depicting the same objects with playdough. From these models, the Artist created brass sculptures, lacquered in yellow like the original, but enlarged compared to them.

Each sculpture is accompanied by a phrase written by the child describing their chosen object, its purpose and symbolic meaning, for example, “A letter box for free medication” or “A step to a remodel the education system.”

DAVID MEDALLA



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

David Medalla, Manila, 1938 – 2020.

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 artworks shown in the booth



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 serie of sculptures *The Sand Machine* is contemporary to 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.



David Medalla

The Sand Machine, 1963
Acrylic and ink on framed paper
70 x 50 cm

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*, a cura di Lorenzo Bruni, Sputnik Edition, Bratislava. Pg. 82

2017, *Segno* n. 263, Giu/Lug, p. 40, interview by Lorenzo Bruni

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David Medalla with a *Sand Machine*, 1964.



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

MAURIZIO MOCHETTI



Ph. Giovanni De Angelis

Born in Rome in 1940, lives and works in Rome.

In 1968 he made his debut on the Rome art scene with his first solo exhibition, *Dieci progetti di Maurizio Mochetti* [Ten Projects by Maurizio Mochetti], held at Galleria La Salita. In 1969 he won the first edition of the Premio Pascali in Polignano a Mare, and, in the same year, the Sculpture Prize at the 6th Paris Biennial and International Exhibition of Young Artists in Paris.

In 1970 he took part in his first Venice Biennale, followed by those of 1978, 1982, 1986, 1988 and 1997.

He has been present on the international art scene since the early 1970s, taking part in the Sydney Biennial in 1976, the Nagoya International Biennial in 1991 and the 24th São Paulo Biennial in 1998

Maurizio Mochetti's works can be found in museums and private collections including Museo MAXXI, Rome (*Calotte Sfera Avional Cilindro di luce Rette di luce nell'iperspazio curvilineo*); Palazzo Ducale di Sassuolo, Modena (*Blue Bird*); Galleria d'Arte Moderna, Rome, *Filo inox Cerchio di mercurio*); Parco di Villa Glori, Rome (*Arco laser*); Fiera di Roma (*Una si, l'altra quasi; Travaso di luce*); Ibm, Novedrate (*Arco laser*); Gam, Turin (*Tubi; Travaso di luce*); Palazzo Collicola, Spoleto (*Bachem natter*); Museo Soto, Caracas (*Generatrice*); Guggenheim NY, Collezione Panza (*Sera con moto verticale; Generatrice; Asse oscillante; 0x0; Cilindri di luce suono; Linea di mercurio; Punto di luce (360°); Elastico estendibile; Conta persone; Specchio con sorgente luminosa; Grande specchio con punto opaco; Specchio; 10 mm con punto opaco*); Beaubourg, Parigi (*Contapersona*); Istituto Italiano di Cultura, Madrid (*Installazione palle*).

Recent solo exhibitions include *Maurizio Mochetti. Lo Spazio, il Vuoto, l'Orizzonte*, Fondazione Pino Pascali, Polignano a Mare (2023); *Maurizio Mochetti. Scatola del tempo*, Galleria Enrico Astuni, Bologna (2022); *Maurizio Mochetti*, MAAB Gallery, Milano, (2021); *Mochetti*, Casamadre Arte Contemporanea, Napoli, (2021); *Maurizio Mochetti*, Galelria Six, Milano (2019); Museo di Roma in Trastevere, Roma (2018); *Milton Gendel Tribute*, American Academy in Rome, Roma (2018); Accademia di Belle Arti. Teatro della Filarmonica "Premio Svoboda e titolo di Accademico Honoris Causa", con lectio magistralis, Macerata (2017); *Maurizio Mochetti*, Akira Ikeda Gallery, Tokyo (2016); *Maurizio Mochetti*, Akira Ikeda Gallery, Berlino (2015);

Among the artworks shown in the booth



Maurizio Mochetti

Amore e Psiche - Processo di paragone, 1974

Resin sculptures

80 x 35 x 35 cm each

Exhibitions

2023, *Maurizio Mochetti. Lo Spazio, il Vuoto, l'Orizzonte*, Fondazione Pino Pascali, Polignano a Mare (IT).

2021, *Maurizio Mochetti*, Casamadre Arte Contemporanea, Naples.

2005, XIV Quadriennale di Roma. *Fuori Tema/Italian Feeling*, Galleria Nazionale d'Arte Moderna di Roma, Rome.

2002, *Biennal Arte in memoria. Mostra Internazionale di Arte Contemporanea*, a cura di Adachiara Zevi, Scavi di Ostia, Centrale Montemartini di Roma, Rome.

Publications

2003, *Maurizio Mochetti*, curated by G. Celant, Skira, Milan, pp. 86-87.

Two identical objects are placed opposite each other, either on opposite walls or in different, even non-contiguous spaces.

It is possible for such objects to differ in one particular, but this is not inescapable, nor is it stated.

A process of comparison is, however, determined.



Maurizio Mochetti

Camouflage Natter. Pixel bianco, 2022

Aereo in ABS, acrylic on panel in MDF

30 x 20 x 12 cm (aereo), 80 x 80 x 1,5 cm (panel)

Exhibitions

2023, *Maurizio Mochetti. Lo Spazio, il Vuoto, l'Orizzonte*, Fondazione Pino Pascali, Polignano a mare.
(similar work)

Publications

2023, *Maurizio Mochetti. Lo Spazio, il Vuoto, l'Orizzonte*, review by Maria Vinella, *Segno* n. 292, settembre
September /October. (similar work)

“For the camouflages I used coloured surfaces to represent the latest coating on military aircraft. Various forms of camouflage exist, which I’ve studied carefully. In this case I adopted the gestalt type. (...) For the Bauhaus camouflage was a sign of progress for society as a whole. For the military industry, however, it had another application. I applied it in yet another form.” M.N.

GALLERIA ENRICO ASTUNI
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Booth view, Galleria Enrico Astuni, Arte Fiera, Bologna, 2024. Ph. Michele Alberto Sereni



Exhibition view *MAURIZIO MOCHETTI. SCATOLA DEL TEMPO*, curated by Lorenzo Bruni, Galleria Enrico Astuni, Bologna, 2022. Ph. Yosuke Kojima.

MAURIZIO NANNUCCI



Born in Florence in 1939, lives and works in Florence

During the first half of the 1960s Maurizio Nannucci consolidated the fundamental elements of his visual language by exploring the relationship between art, language and image. At the same time, he cultivates relationships 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, for his first solo exhibition at the Centro Arte Viva in Trieste, he presented his earliest neon light texts in order to highlight the temporality of writing rather than the materiality of objects.

In 1968 he founded the Florence publishing houses Exempla and Zona Archives Edizioni, which publish editions by artists such as Sol LeWitt, John Armleder, James Lee Byars, Robert Filliou and Ian Hamilton Finlay. Nannucci considers the editions and multiples as manifestations of an artistic practice that views art as a mental process, applicable to the mass production of everyday objects and able to reach areas beyond the realm of art. Nannucci showed his work at the Venice Biennale (1990; 1978), Documenta, Kassel (1977), the Biennale of Sydney (1990, 1982), the Istanbul Biennial (1995), Performa 07, New York (2007) and the Valencia Biennale (2003). His works are present in the collections of numerous museums worldwide, the latest acquisitions include Museum of Modern Art di New York allo Stedelijk Museum di Amsterdam, dal Centre Georges Pompidou di Parigi al J. Paul Getty Museum di Los Angeles, dal MAXXI di Roma al MAMCO di Ginevra. The latest acquisitions of his work include *You can imagine the opposite*, Politecnico di Milano, realizzata in occasione del Salone del Mobile 2023; *The missing poem is the poem*, MAXXI dell'Aquila (2021); *New Times for Other Ideas / New Ideas for Other Times*, Parco City Life di Milano (2020); *New horizons for other visions / new visions for other horizons*, Palazzo Maffei di Verona (2020); *Time Past And Time Present Are Both Perhaps Present In Time Future*, Complesso Monumentale della Pilotta, Parma (2019). In 2015 an important retrospective of his work was held at the MAXXI Museum in Rome. The artist has participated in several group 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).

Among the artworks shown in the booth



Maurizio Nannucci

What to say what not to say, 1992

Murano white glass neon

173,5 x 17,5 x 5 cm

Exhibitions

1993, *Maurizio Nannucci*, *Un espace pour le vide*, Usine Fromage, Frac Haute Normandie, Rouen (versione in vetro Murano di colore blu)

1992, *Maurizio Nannucci*, *Provisorie of définitif*, Villa Arson, Nizza (versione in vetro Murano di colore blu)

Publications

2015, *Maurizio Nannucci*. *Where to start from*, catalogue, curated by Bartolomeo Pietromarchi, MAXXI, Roma, Mousse Publishing, pp. 119 (Blue Murano glass version)

2012, *Maurizio Nannucci*. *There is another way of looking at things*, catalogue, curated by Lòrànd Hegyi, Musée d'Art Moderne de Saint- Etienne Métropole, Saint-Etienne, Silvana Editoriale, Milano, p.99 (Blue Murano glass version)

2009, *Maurizio Nannucci*. *Something happened*, curated by Hans Ulrich Obrist e Katalin Mollek Burmeister, Gli Ori, Pistoia, pp. 115,131 (Blue Murano glass version)

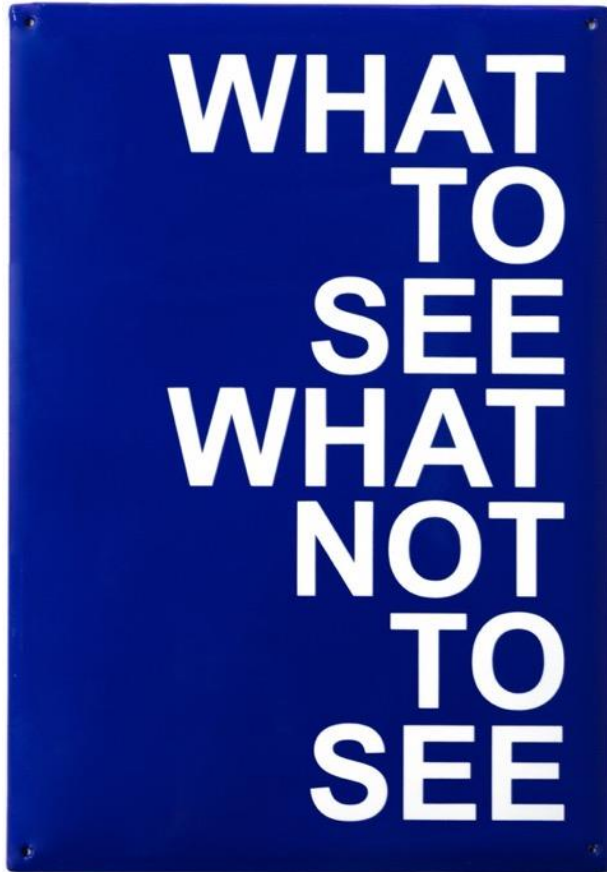
2005, *Maurizio Nannucci*. *Language and horizons*, Bury Art Gallery Museum, cat. Maschietto Editore, Firenze (Blue Murano glass version)

1995, *Maurizio Nannucci*, *Another notion of possibility*, Wiener Secession (Blue Murano glass version)

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.



Maurizio Nannucci

What to see what not to see, 2021

1 mm press-formed curved sheet metal, porcelain enamel, text with airbrush paint, gloss finish.

Ed di 29 + 5 AP

21,4 x 14,9 x 0,25 cm

Exhibitions

2025, *Maurizio Nannucci / Roteation*, Bologna, Galleria Enrico Astuni.

2024, "1964 - 2024". *Alberto Garutti, Christian Jankowski, Maurizio Mochetti, Maurizio Nannucci, Gianni Piacentino*, Galleria Enrico Astuni.

2021, *QUATTRO IDEE*, Øystein Aasan, Peter Halley, Jonathan Monk, Maurizio Nannucci, curated by Lorenzo Bruni, Galleria Enrico Astuni, Bologna.

2021, *La realtà, i linguaggi*, curated by Fabio Cavallucci, Galleria Enrico Astuni, exhibition catalogue, L'Artiere, Bologna.

Publications

2021, *La realtà, i linguaggi*, curated by Fabio Cavallucci, Galleria Enrico Astuni, exhibition catalogue, L'Artiere, Bologna.

Maurizio Nannucci's multiples and editions, more than any other work, respond to the need for a democratization of art and its greater dissemination on various levels. In this way, the artist wants to broaden audiences and fruition through an interdisciplinary art practice that also overcomes hierarchies and separations between different media.

GALLERIA ENRICO ASTUNI
Bologna



Exhibition view, *Maurizio Nannucci. Roteation*, Galleria Enrico Astuni, Bologna, 2025.
Ph. Leonardo Morfini



Exhibition view *Maurizio Nannucci. Roteation*, Galleria Enrico Astuni, Bologna, 2025.
Ph. Leonardo Morfini

GIANNI PIACENTINO



Born in Coazze (Turin) in 1945, lives and works in Turin.

www.giannipiacentino.com

Among the artworks shown in the booth



Gianni Piacentino

Pearl Wall Wing with Signed Golden Plate II, 1971

Polyester-coated and painted canvas on wood, gold-plated brass

43 x 340 x 5,5 cm

Exhibitions

2024, "1964 - 2024". *Alberto Garutti, Christian Jankowski, Maurizio Mochetti, Maurizio Nannucci, Gianni Piacentino*, Bologna, Galleria Enrico Astuni.

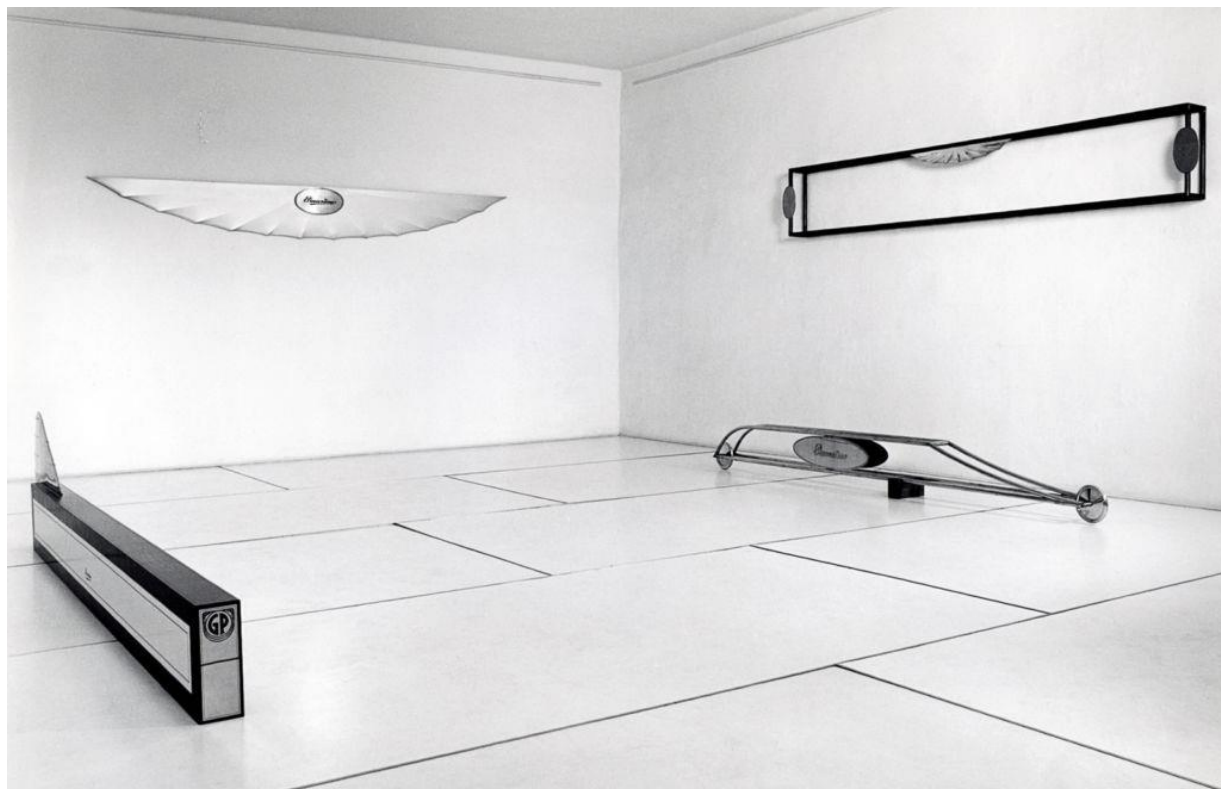
1972, Galleria L.P.220, Turin

Publications

2022, *Gianni Piacentino. Works 1965-2021*, curated by Andrea Bellini, Galleria Enrico Astuni, exhibition catalogue, L'Artiere, Bologna, p. 60.

1981, Brema, Gesellschaft für Aktuelle Kunst, Gianni Piacentino, *Painting and Sculpture 1965-1981, Bilder und Objekte*, cat.

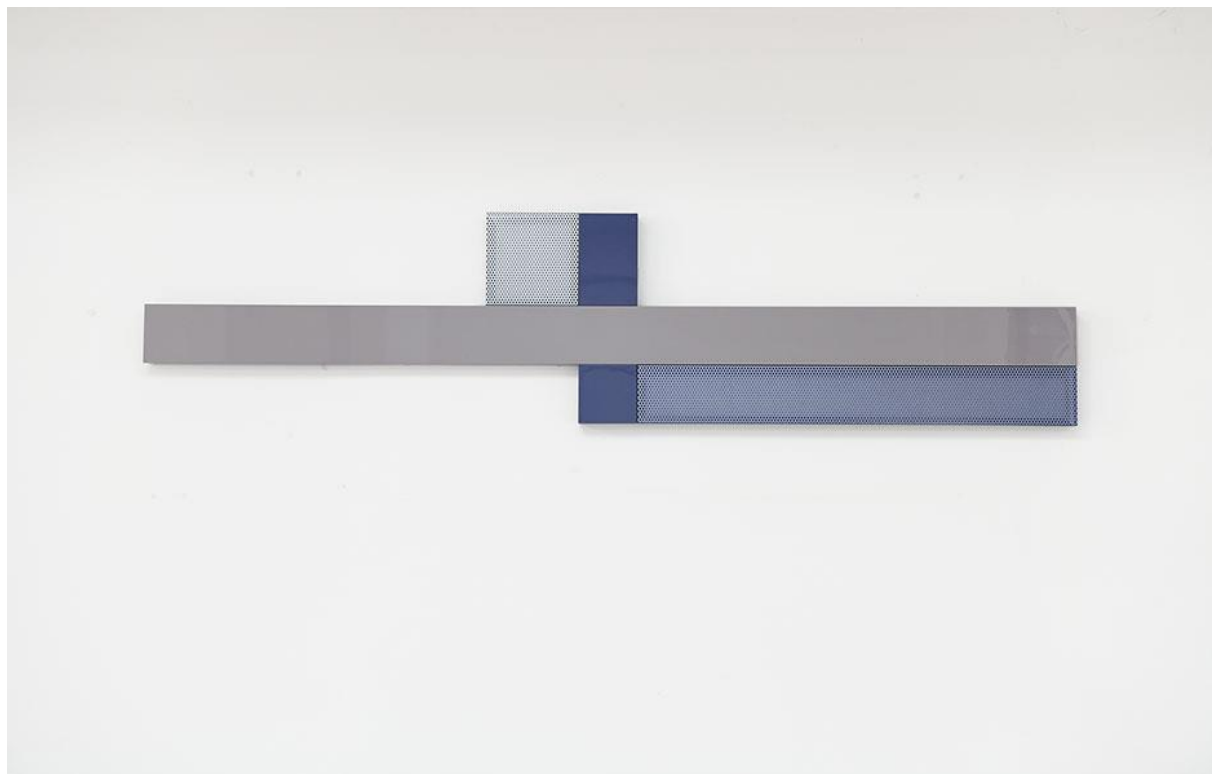
GALLERIA ENRICO ASTUNI
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Exhibition view, *Gianni Piacentino*, Galleria L.P.220, Torino, 1972.



Booth view, Galleria Enrico Astuni, Arco, 2023. Ph. Nicola Morittu



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

GALLERIA ENRICO ASTUNI
Bologna



Booth view, Galleria Enrico Astuni, artgenève, Ginevra, 2025. Ph. Yosuke Kojima