

# RADICAL ANALYTICS



OCTOBER 17-20  
BOOTH A 48

FIAC

GALERIE NATALIE SEROUSSI  
34 RUE DE SEINE, 76006 PARIS

SPROVIERI  
23 HEDDON STREET, W1B 4BQ  
LONDON

La passion pour l'œuvre de Jannis Kounellis a rapproché Natalie Seroussi et Nicolo Sprovieri.

Sur ce socle commun, Natalie et Niccolo ont joint leur créativité pour faire revivre l'esprit des années soixante italienne en ouvrant leur stand à Enrico Castellani, Fabio Mauri et Carol Rama.

Cette collaboration n'est cependant pas simplement un prétexte pour célébrer d'un passé glorieux, mais aussi l'occasion de mettre ces pères fondateurs en dialogue avec des artistes issus d'autres courants.

On retiendra notamment la parenté évidente entre le minimalisme d'Enrico Castellani et celui de François Morellet et les résonances, les constructions narratives de Jannis Kounellis et de Francesco Arena.

Sur un registre plus personnel, ceux qui l'ont connu reconnaîtront la présence de Paolo Sprovieri, qui fut oncle, mentor et ami.

The passion for the work of Jannis Kounellis brought Natalie Seroussi and Nicolo Sprovieri together.

Building on this common base, they joined their creativity to revive the spirit of the Italian sixties by opening their stand to Enrico Castellani, Fabio Mauri and Carol Rama.

However, this collaboration is not only a pretext to celebrate a glorious past, but also an opportunity to put these founding fathers in dialogue with artists from other artistic movements.

There is a direct relationship between Enrico Castellani's and François Morellet's minimalism and a strong resonance connecting Jannis Kounellis and Francesco Arena's narrative constructions.

On a more personal note, those who knew him will also recognize the presence of Paolo Sprovieri, who was uncle, mentor and friend.

## FRANCESCO ARENA

Francesco Arena was born in Torre Santa Susanna, Brindisi, in 1978. He lives and works in Cassano delle Murge, Bari. He graduated from the Academy of Fine Arts in Lecce and was a fellow of the Corso Superiore di Arte Visiva at the Ratti Foundation, Como (2005); the residency Villa Arson, Nice (2010) and ISCP, New York (2013).

His works has been exhibited internationally. Recent exhibitions include: Sculpture Projects Ping Yao (2018); MAXXI, Rome (2017); Fondazione Merz, Turin (2017); Triennale di Milano (2015), Palazzo Strozzi, Florence (2015); Castello di Rivoli, Turin (2015 - 2014 and 2012); OSAP Olnick Spanu Art Programme, Hudson Valley (2014); Italian Pavilion, 55th Venice Biennale (2013); the solo show at Museion Bolzano (2012); Fondazione Sandretto Re Rebaudengo, Turin (2012); the solo show at Peephole, Milan (2011); and the solo show at Nomas Foundation, Rome (2008).



© Nicola Gnesi



**Francesco Arena**  
*Ash horizon II*, 2018  
sahara grey stone, ash of cigars  
166 x 20 x 20 cm

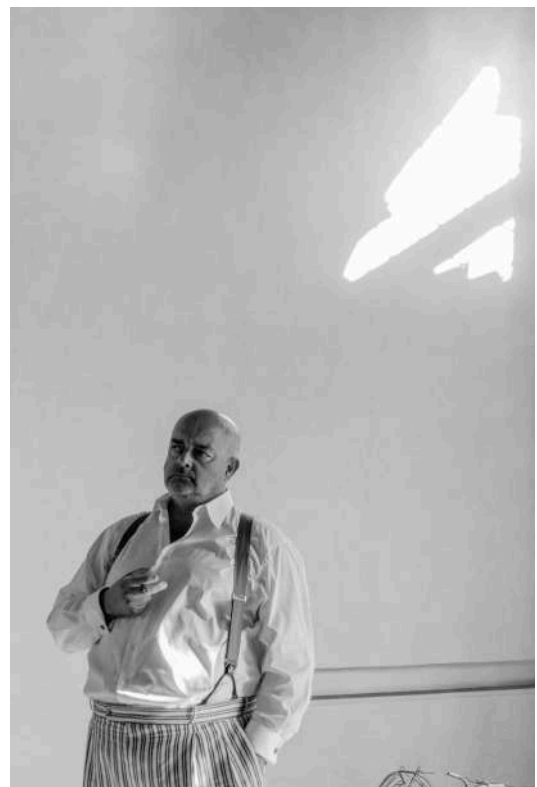


**Francesco Arena**  
*Cube (The Border Trilogy)*, 2018  
Rosso Verona and *The Border Trilogy* by Cormac McCarthy  
21 x 21 x 21 cm

## PEDRO CABRITA REIS

Pedro Cabrita Reis was born in 1956 in Lisbon, the city where he currently lives and works. He has participated in many international exhibitions, such as Documenta 12 (2017), A Remote Whisper, collateral event of the 55th Venice Biennale (2013), 10th Biennale de Lyon (2009). In 2003, he represented Portugal in the 50th Venice Biennale. Among the past main shows: Documenta IX in Kassel in 1992; the 21st and 24th São Paulo Biennales, respectively in 1994 and 1998; and the Aperto section of the 47th Venice Biennale in 1997. Among his solo shows: MAXXI, Rome (2016); The Arts Club, Chicago (2015); Museu Coleção Berardo, Lisbon (2011); Pinacoteca Do Estado, São Paulo (2010); Hamburger Kunsthalle (2010); Museo Tamayo Arte Contemporaneo, Mexico City (2009); Fondazione Merz, Turin (2008).

Cabrita Reis's work has steadily received international acknowledgement, thus becoming crucial and decisive for the understanding of sculpture from the mid-1980's onwards. His complex practice is characterised by an idiosyncratic philosophical and poetical discourse embracing a great variety of means: painting, photography, drawing and sculptures composed of industrial and found materials alongside with manufactured objects. Amongst Pedro Cabrita Reis's key elements are heavy steel bars, found windows and doors frames and many of his works incorporate fluorescent strip lighting. The use of light is used frequently to divide, define and illuminate space whereas, besides the study of the window as a renaissance structure opening new perspectives on the space, Cabrita Reis puts particular emphasis on its physical construction. The concept of windows creates a direct relation between image and environment in a mechanism that employs the basic structures of the surrounding architecture. On the one hand, through the technical potentiality established in the making of the work, and on the other, carrying out a direct association with the light. Focused on questions relative to space and memory, the equilibrium between light and matter is expressed in the balance between architecture and image and "creates a reality in its own right, instead of reproducing it". (Pedro Cabrita Reis)



©João Ferrand



**Pedro Cabrita Reis**

*The chiaroscuro syndrome #2, 2019*

acrylic on found wood objects

63.5 x 58 cm

## SERGIO CAMARGO

Sergio Camargo's iconic cylindrical shapes, always painted white in order to allow the interplay of light and shadow to dance across their pure, unadulterated surfaces, were the result of serendipity. In the early 1960s, while slicing an apple, Camargo was captivated by the simple yet evocative angles at which the fruit had been cut. While marveling at the effects of light and shadow, he developed the modus operandi for his signature white reliefs, which he began in 1963.

Born in Rio de Janeiro in 1930, Camargo went on to study with the legendary postwar artist Lucio Fontana, whose artistic philosophy made a profound impression.

Natalie Seroussi exhibit Sergio Camargo's iconic white relief from a seminal moment in the artist's career, from the high point of Camargo's career, executed at a moment of rising international acclaim, including his participation in Documenta 4 in Kassel and the 1966 Venice Biennale.

This signature wood relief was included in Camargo's 1968 exhibition at Gimpel Fils in London. It epitomizes the artist's signature style.



Sergio Camargo, circa 1967.  
Photo by Pierre Boulat/The LIFE Picture  
Collection/Getty Images.





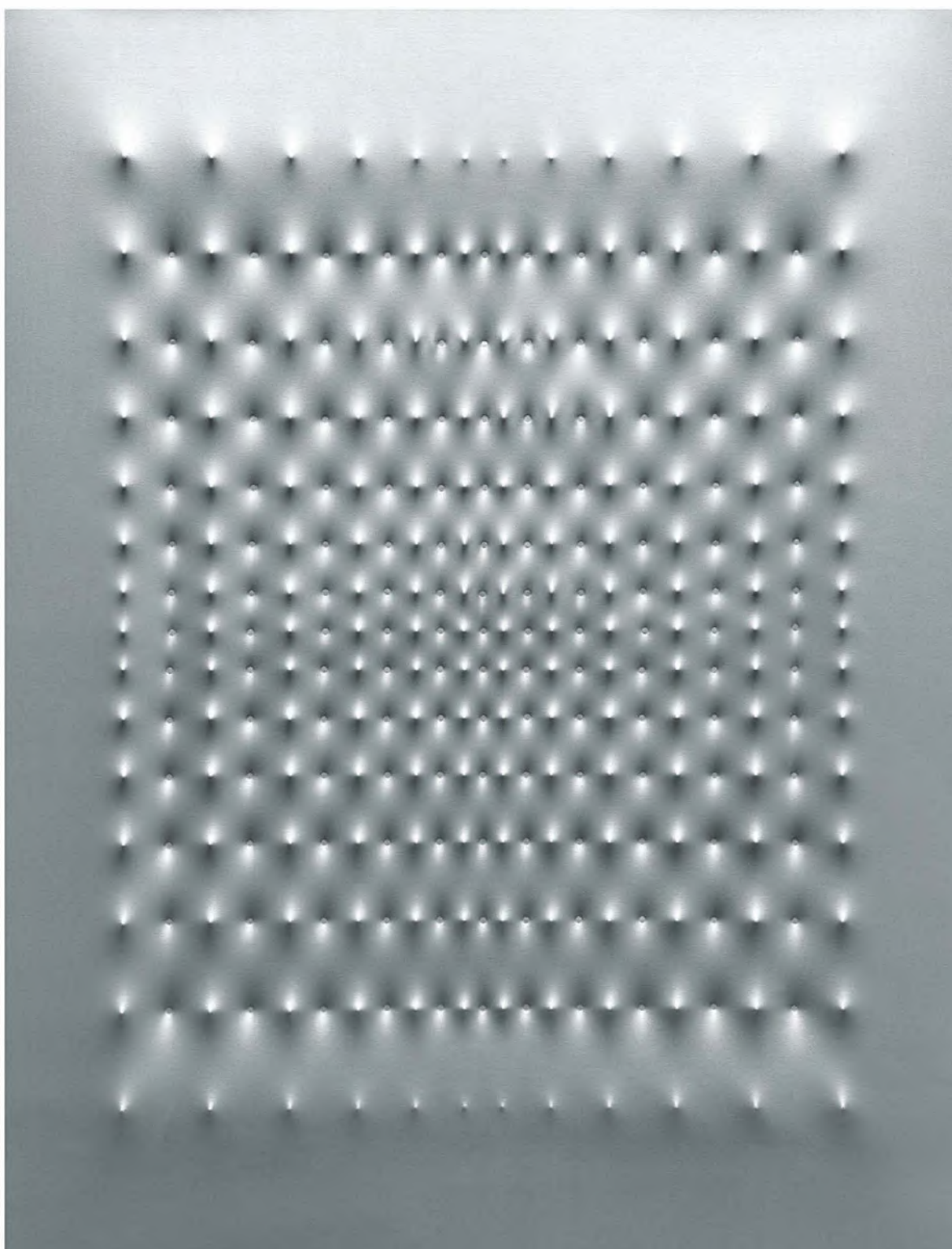
**Sergio Camargo**  
*Untitled (Relief 205)*, 1968  
painted wood  
31 x 31,5 x 8 cm

## ENRICO CASTELLANI

Delicately balanced on a fulcrum between serenity and tension; the viewer is soothed by the glistening metallic surface and unnerved by the strain inflicted to the canvas stretched over a pattern of protrusions, Castellani's *Superficie Argento* from 1969 ushers painting into the sculptural realm. Returning to the traditional two-dimensional format would require the canvas to be punctured and the viewer to witness a diagram of jagged nails; however, in lieu of confrontation, the brute weaponry of the work's production is merely suggested. By using this physical tension, Castellani not only challenges the strict groupings of art into different categories such as "painting" or "sculpture", but also introduces space and other immaterial elements, such as light and shadow – integral features in his pattern-making process – as artistic media in their own rights.



Enrico Castellani at work in his studio, 1968  
Photo: © Giorgio Colombo, Milan  
Artwork: © Enrico Castellani/ADAGP, Paris and DACS,  
London 2018



Enrico Castellani  
*Superficie Argento*, 1969  
metallic paint on shaped canvas  
130 x 100 cm

# ALEXANDER CALDER

Alexander Calder was born in Philadelphia in 1898 in family of artists. He studied mechanical engineering, before taking courses at the Art Students League in New York (1923-1925). He stayed in Paris (1926-1927) and attended the Académie de la GrandeChaumière.

In 1926, he creates in Paris a portable wire circus based on his observations of Ringling Bros. Circus. These sculptures include small wire articulated animals and other animated characters. His first solo exhibition was organized in 1928, New York. In 1930 Calder made a life changing visit in Piet Mondrian's studio. Henceforth, Calder combine engineering techniques and primary colors to create "mobiles", "stables" and "constellations"

In 1943 the MoMA consecrates the first institutional retrospective " Alexander Calder : Sculptures and constructions ". In 1952, Calder won the grand prize for sculpture at the Venice Biennale. Calder died in New York in 1976.



Calder working on the pierced disc of Bougainvillier (1947) in his Roxbury studio, 1947  
©Herbert Matter

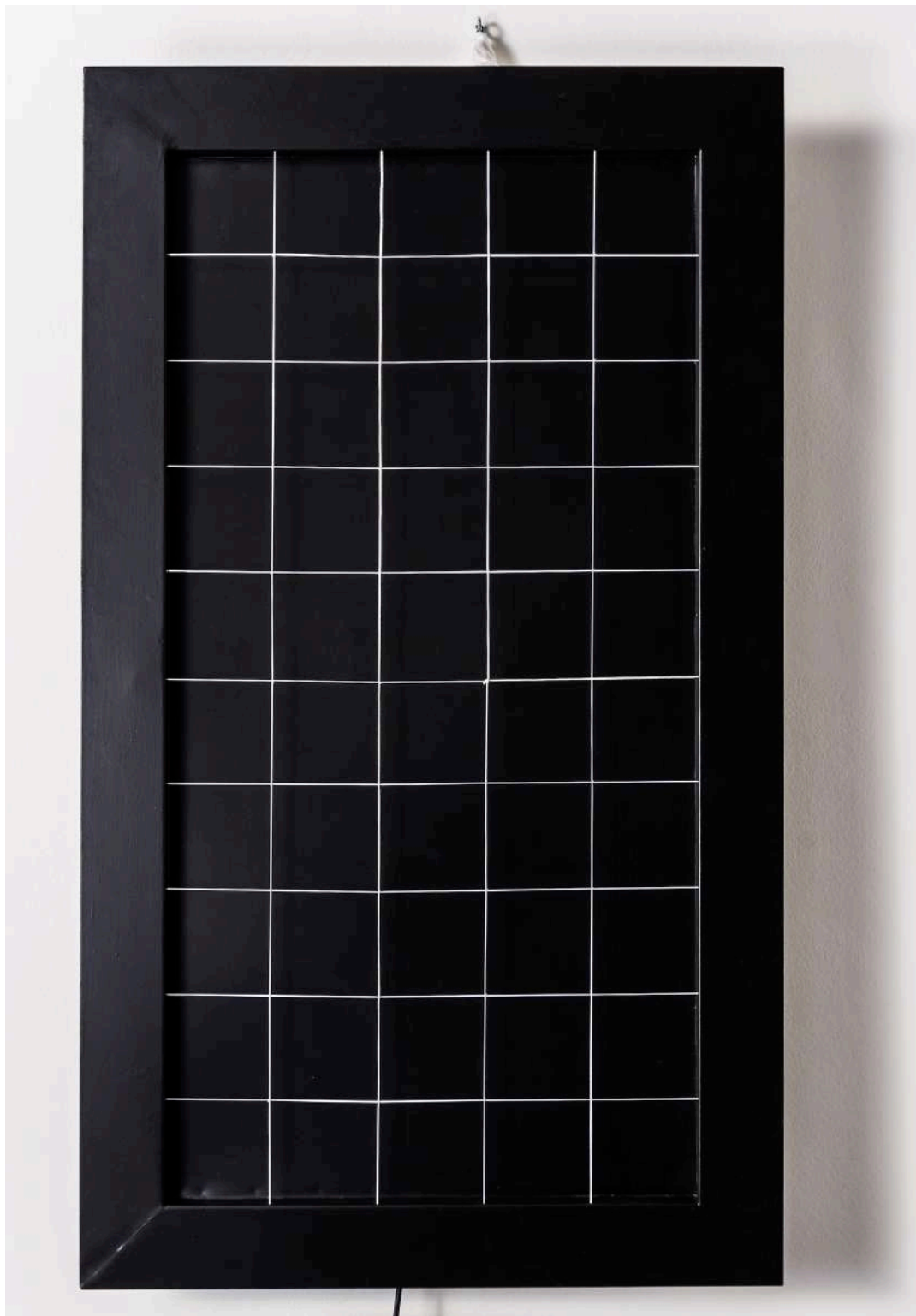


**Alexander Calder**  
*Untitled (Stabile-Mobile)*, 1957  
sheet metal, wire and paint  
24 x 27,5 cm

# GIANNI COLOMBO

Gianni Colombo (Milan 1937-1993) was a member of the Arte Programmata movement and one of the most important Italian artists experimenting with kinetic art. Between 1959 and 1960 he founded the T Group, linked to the international movement of Nouvelle Tendance. His first solo show was held at the Galleria Pater (Milan, 1960), after this his work was exhibited internationally.

His art encompassed physics with the use of electrical and magnet devices, industrial neon lights and laser, all to exalt the aesthetic potential of technological rationalism. In the 1960s he made experimental films, kinetic object and environments. In 1985 he became director of the Brera Academy where he taught a programme titled the Structuration of Space. In the 1980s he also took part in avant-garde scenography and designed virtual architectures. In 1968 at the Venice Biennale his work *Ambiente e spazio elastico* won the First Prize for Painting. This same work was presented at Documenta 4 in Kassel, together with *Topoestesia-Tre zone contigue* (1965).



**Gianni Colombo**  
Spazio Elastico, 1972  
Elastic and nails on wood  
116 x 66 x 12.5 cm

## DADAMAINO

Dada (diminutive for Eduarda) Emilia Maino (Milan 1930 – 2004) was a self-taught painter and she became an artist after completing her degree in Medical Sciences. In 1957, she met Piero Manzoni and became a life-long friend. The following year she joined the Milanese avant-garde and created her first substantial body of work, the Volumi. In 1961 the artist took part in a show in the Netherlands, where her name was mistakenly spelt as one word Dadamaino and later on she adopted this name. In 1962, her work was featured in the major Nul group exhibition at the Stedelijk Museum in Amsterdam. In her series *Ricerca del colore* (1966-68) she undertook a scrupulous analysis of the solar spectrum's chromatic combinations. In the 1970s Dadamaino started developing a vocabulary of invented alphabet like signs, which she repeated in text-like formats on canvas. Her work was included twice in the Venice Biennale (1980 and 1990).



© Copyright Archivio Dadamaino





**Dadamaino**  
*Volume*, 1960  
waterpaint canvas  
100 x 50 cm

## JIMMIE DURHAM

Born in Arkansas in 1940, Jimmie Durham is a sculptor, essayist and poet. He began working as a sculptor in 1963 and in 1969 he moved to Europe and studied at the Ecole de Beaux Arts in Geneva. Along with three other sculptors he formed the group «Draga», which researched ways to allow the plastic arts to be more accessible to public life. At the same time, along with a Mapuche Indian from Chile and a Quechua Indian from Bolivia, he formed the organisation «Incomindios», which attempted to coordinate and encourage support for the struggle of Indians of the Americas. In 1973, Durham returned to the US to become a full-time organiser in the American Indian Movement (AIM). During this time he served as director of the International Indian Treaty Council and representative to the United Nations. In the early 1980s Durham returned his attention to art in New York City. In 1987 Durham moved to Cuernavaca, Mexico, where he was based until 1994 when he moved back to Europe. During his time in Mexico, Durham began to exhibit internationally, including at the Whitney Biennial; Documenta IX; ICA, London; Exit Art, New York; the Museum of Contemporary Art, Antwerp; and the Palais des Beaux-Arts, Brussels. He also published a large number of essays in books and periodicals, including Art Forum, the Art Journal and the Third Text. In 1995, "A Certain Lack of Coherence", a collection of his essays, was published by Kala Press. Jimmie Durham is the recipient of the Golden Lion for Lifetime Achievement of the 58th International Art Exhibition of La Biennale di Venezia - May You Live In Interesting Times (2019).



Jimmie Durham *Hydroscand*, 2017

wood, metal, glass

104,5 x 70,2 x 37,5 cm

## YVES KLEIN

Executed in the final two years of his life, Yves Klein's Fire Paintings remain among the most innovative and cutting-edge bodies of work in the history of postwar art.

Created in 1961, *Untitled Fire Painting (F-118)* is a quintessential example of Klein's legendary fire paintings. It displays the extremely radical method of its making, in which Klein applied an industrial blowtorch to the reinforced cardboard he used. The result is surprisingly beautiful, leaving delicate, cloud-like passages of lightly-scorched material, while other areas are completely blackened, featuring charred crenellations similar to burnt wood. On July 19, 1961, Yves Klein traveled to a research facility located at the Centre d'Essais du Gaz de France, in Saint-Denis near the outskirts of Paris, where he embarked upon the Fire Paintings.

For several days, the artist experimented with the giant gas burners he found there. Klein preferred to use a specially prepared Swedish cardboard whose magnetized surface required an intense heat to produce the suitably burnt surface patterns Klein desired. At once creative and the Fire Paintings are considered to be Yves Klein's artistic legacy -- the ultimate destructive, embodiment of his lifelong desire to join with the Immaterial Void.



Yves Klein, at the Centre d'Essai du Gaz de France, Plaine Saint-Denis, 1961.

Photo: Pierre Joly-Vera Cardot./©ADAGP Paris



**Yves Klein**  
*Untitled Fire Painting (F-118)*, 1961  
charred cardboard mounted on board  
40 x 56 cm

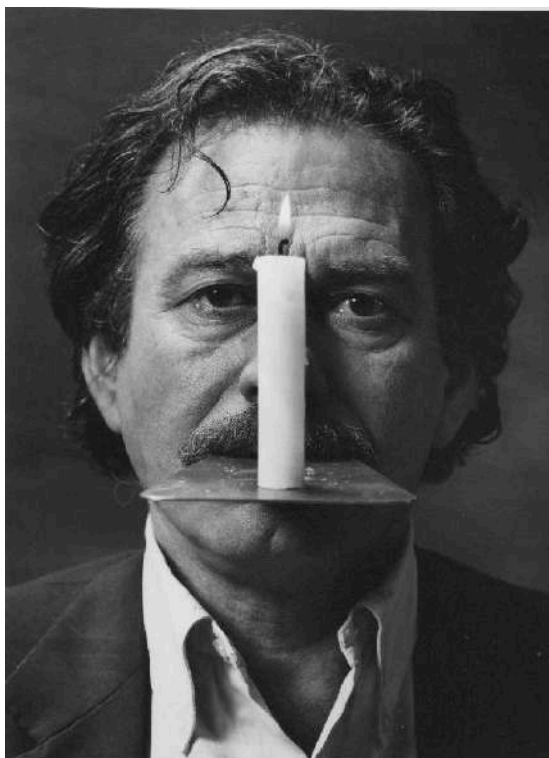
## JANNIS KOUNELLIS

Jannis Kounellis (Piraeus 1936 - Rome 2017) was based in Rome and was one of the world's leading contemporary artists with a career spanning more than forty years.

Kounellis' work is comprised of painting, collage, sculpture, installation work, performance and theatrical shows. After starting as a painter, in the 1960s Kounellis introduced the use of everyday material to his work - such as wool, coal, iron, stones, earth, wood and objets trouvés - as well as animals to create sculptures and installations. The use of antithetical media, such as raw material and objets trouvés, expresses the tension and alienation of our contemporary society. A contemporary society that on the one hand is built upon mass urban and industrial civilisation and on the other retains a link to traditional, primitive and individual values.

Since 1960 Kounellis exhibited all over the world and his work is part of major public collections: Tate Modern, London; Centre Pompidou, Paris; MoMA and Guggenheim, New York among others.

His work was also presented at Documenta 2017, Kassel; Triennale di Milano, Milan and the 56th Venice Biennale. Recent solo exhibitions include his major retrospective at Fondazione Prada, Venice (2019); the Monnaie De Paris, Museo Espacio (2016); the Musée d'Art Moderne, Saint-Etienne (2014); MIMA, Middlesbrough Institute of Modern art; Parasol Unit, Foundation for Contemporary Art, London; Museum of Cycladic Art, Athens (2012); Today Art Museum, Beijing; National Centre for Contemporary Art, Moscow (2011); Neue Nationalgalerie, Berlin (2007). A retrospective exhibition is on view at Fondazione Prada in Venice until the 24th of November, 2019.



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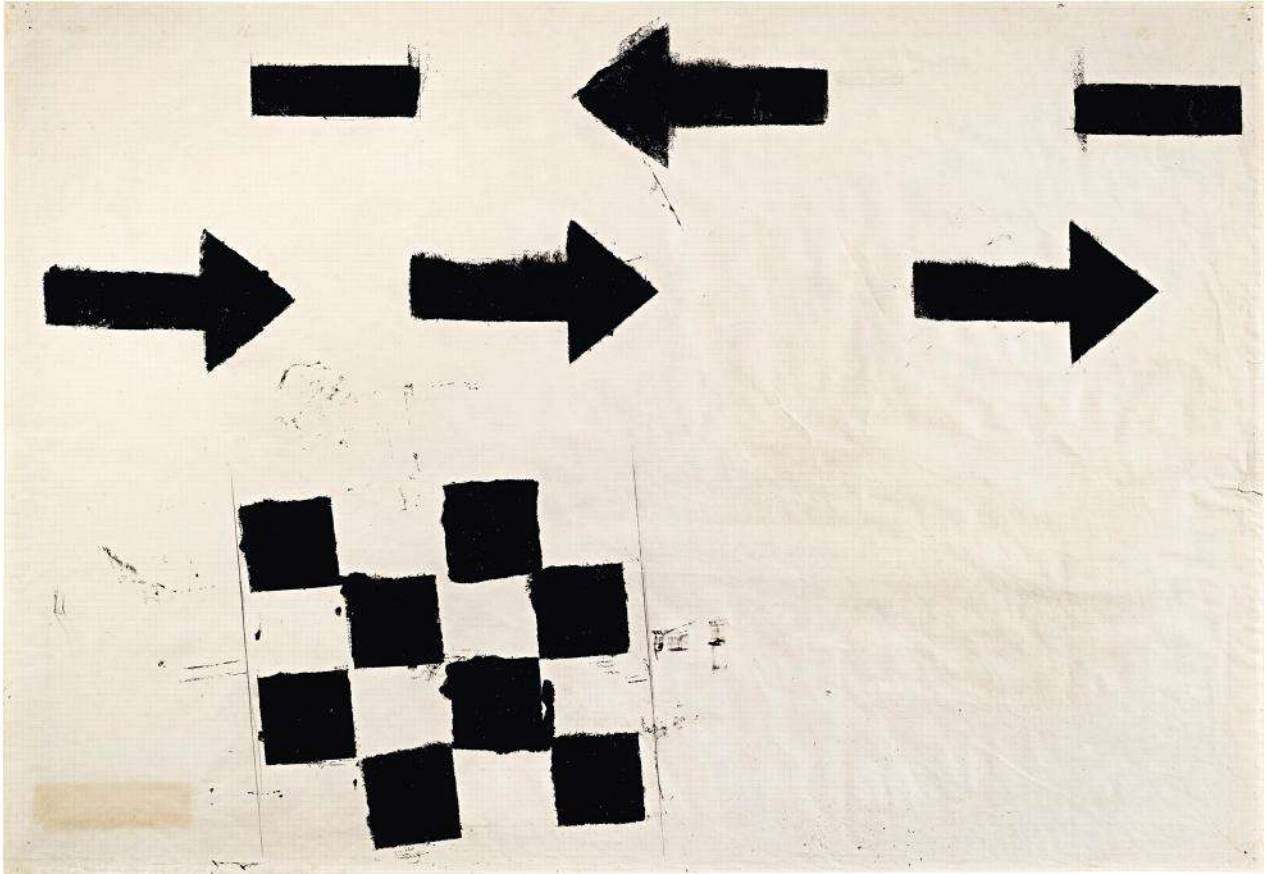


**Jannis Kounellis**

*Untitled, 2015*

iron beams, knives, newspaper and torn coats on canvas

200 x 180 x 42 cm



**Jannis Kounellis**  
*Untitled, 1960*  
tempera on paper  
68.3 x 99.5 cm



## FABIO MAURI

At the end of the 50s, the artist created the first monochromatic works called 'Schermi' to allude to television and cinema screens, symbols of the new civilization characterized by media. The series including this work is the first of Mauri's Schermi, to which belong only very few pieces. The artist's interest is all on the screen while the image disappears. The monochrome is then both the sum of the continuous flow of images and a glow after all the images have been projected. The sense of the already happened, often reported in later works of Mauri with the inscription. The End or Fine, both in collages and in different Schermi after this first prototype to become a sort of brand or logo of the artist.





**Fabio Mauri**  
*Schermo*, 1958-1959  
protruding canvas on frame  
60 x 43 x 5 cm

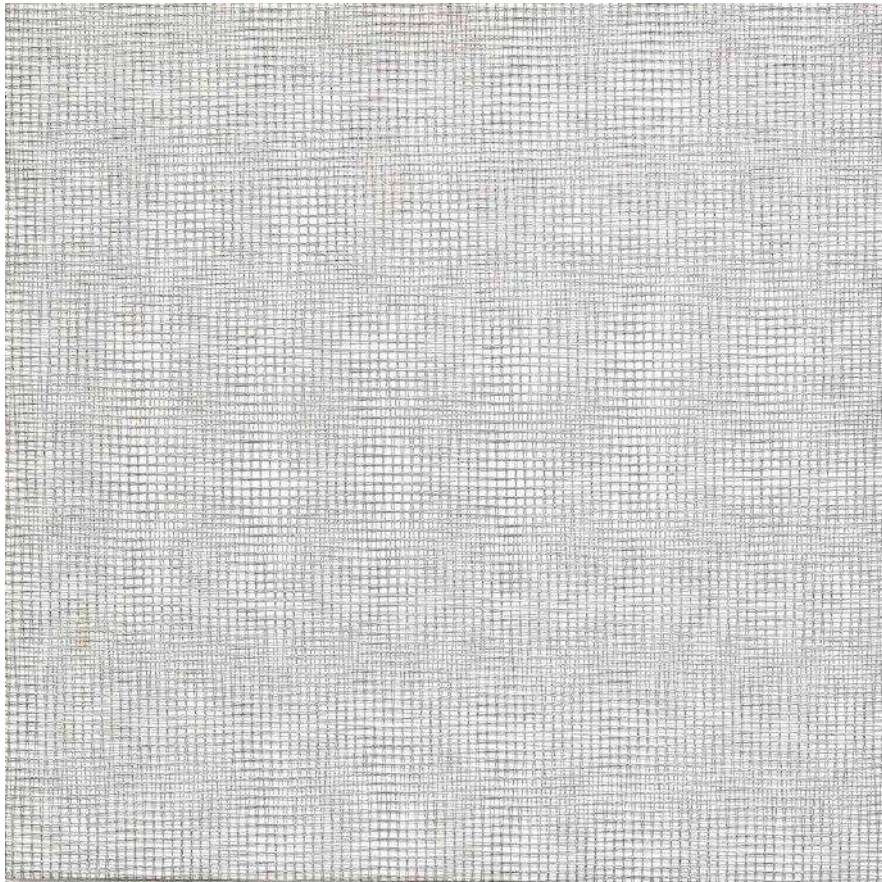
## FRANÇOIS MORELLET

The *trames*, or “grids” produced by the French artist François Morellet in the 1960s and early '70s epitomize his most famous pictorial series, superimposed rectilinear grids, one on top of another, at varying angles. Created in 1971, *3 Trames 0°, -22°5, +22°5* Morellet's work. In it, three separate wire grids have been overlaid on top of each other. One is placed directly onto the painted wood surface, another tilted at twenty-two degrees, five minutes to the left of center, and another at twenty-two degrees, five minutes to the right of center. Despite the mechanical precision of its title, the present wire grid painting produces array of materials, including neon a dazzling optical effect, where the shimmering beauty of the silver wire, tube installations, steel and aluminum arranged to produce such unique and beautiful patterns, stands out against sculpture, and in the present work, the deep, black surface of the painted wood support.

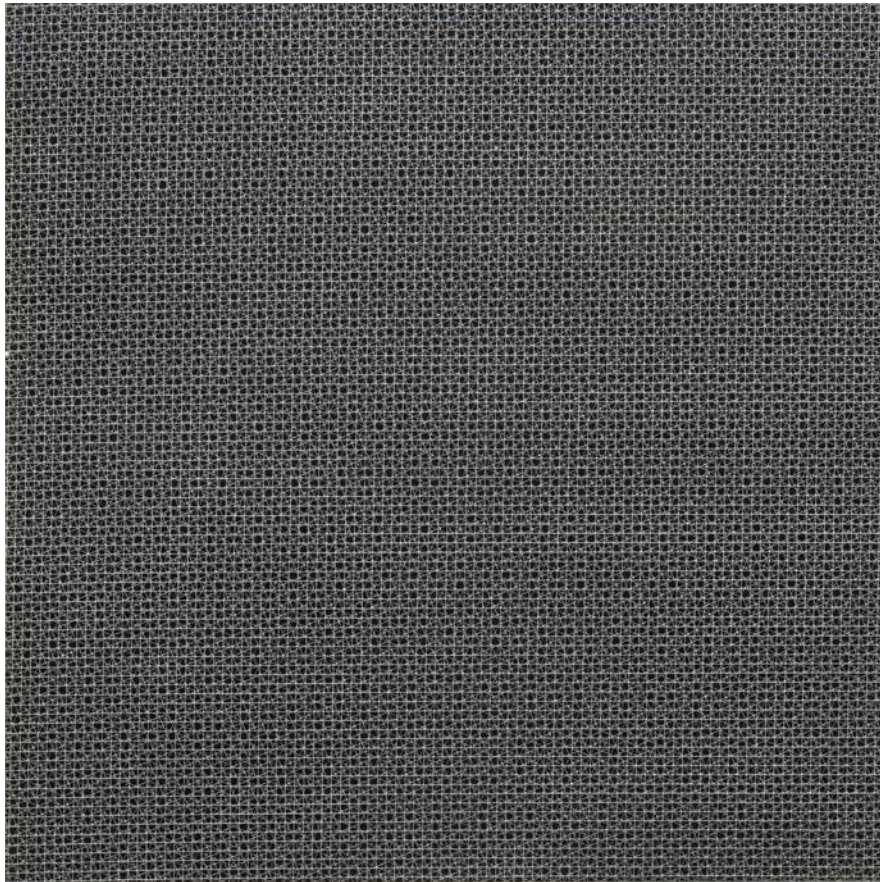
Morellet was recently awarded a major retrospective at the Dia Art Foundation in New-York, has his work continues to be appreciated for the innovative contributions it has made to the field of Minimalism and Conceptual art. His unique body of work spanned the course of sixty years and includes a diverse array of materials, including neon, yube, installation, stele and aluminium sculptures, and in the present work wire mesh and painted wood. In 1960 Morellet was a co-founder of GRAV (Groupe de Recherche d'Art Visuel) and art collective based in Paris whose members embraced a kind of optical and kinetic art. The present painting was created a few years after the group disbanded marking Morellet's return to painting and two-dimensional structures.



François Morellet in his studio in Cholet, 1958  
Photo: Archives Morellet, Cholet. © 2019  
François Morellet – Adagp, Paris.



**François Morellet**  
*2 rames -2+2°*, 1976  
wire on painted wood  
60 x 60 cm



**François Morellet**  
*rames 0°, -22°5, +22°5, 1971*  
wire on painted wood  
60 x 60 cm

## CAROL RAMA

Carol Rama (Turin 1918 – 2015) was a self taught artist. She began her artistic production in the mid-1930s with evocative watercolour paintings, which are imbued with the corporeality and vitality of the human body experience; the theme of the body experience was developed and explored further in her works from the 1960s onwards, where with the method of “bricolage”, a term coined by the Italian poet Edoardo Sanguineti, elements of the body and discarded objects emerged as material itself. In the 1980s her work was included in Lea Vergine’s exhibition *L’altra metà dell’avanguardia* (The Other Half of the Avant-Garde) and subsequently in her first solo show at the Milan Sagrato del Duomo. Selected exhibitions include Fondazione Sandretto Re Rebaudengo, Turin and the Museo di Arte Contemporanea di Rovereto e Trento (2004); the Ulmer Museum, Ulm (2004–05); the Museo Materiali Minimi de Arte Contemporanea, Paestum (2007); and the Palazzo Ducale, Genoa (2008).



© Archivio Carol Rama, Turin



**Carol Rama**

*Spazio più anche tempo*, 1971

oil, rubber, collage and canvas construction

103,5 x 133 cm



**Carol Rama**

*Luogo e Segni*, 1975

collage of rubber tires and mixed media on automotive canvas

130 x 130 cm



## ANTONIO TAPIES

With its richly textured surface of thickened oil paint and sand, complete with the visceral scrawlings and jagged surface for which he is best known, *Materia Sobre Tela* is an exquisite example of Antoni Tàpies's Matter Paintings -- a rare body of work that constitute only a small fraction of his artistic oeuvre.

Created in 1961, *Materia Sobre Tela* evokes the crumbling stone walls of the weather-beaten and dilapidated streets of the artist's native Barcelona. It exudes the strange material presence so powerfully conveyed by its richly scarred and scraped surface. By focusing on materials rather than recognizable imagery, Tàpies creates a texturally rich and mystical world, steeping the viewer in a sort of melancholic reverie, where memory and dreams collide. Tàpies is perhaps the best known Spanish painter of the postwar years; his work was promoted early on by the prominent French art critic Michel Tapié. In 1953, he began experimenting with disparate materials such as clay, marble dust, sand and string in his work, as he absorbed the influences of *Art Informel* to produce an instinctive and mystical body of work that became known as the *Matter Paintings*, because they seemed to emphasize the materials of their construction. These mysterious paintings retain the powerful, physical presence of their making and remain among the most of important career.

*Materia Sobre Tela* bears a distinguished provenance, having first been acquired by the Martha Jackson Gallery in New York -- the dealer who was instrumental in establishing the artist's reputation in the United States. His first solo show in New York had taken place there in 1953. Throughout the 1950s and '60s, Tàpies's international fame grew, and he exhibited in major museums and galleries around the world.



**Antoni Tàpies**  
*Materia sobre tela*, 1961  
oil and sand on canvas  
81.3 x 54.5 cm

# FRANZ WEST

Recently the subject of a major retrospective at the Tate Modern, Viennese sculptor Franz West has left an indelible mark on the field of Contemporary sculpture, making him one of the most beloved and revered 20th Century artists. His playful approach to materials is best illustrated in the body of papier-mâché sculpture he has created since the 1970s.

West began making art in 1970, beginning with drawing and moving into sculpture. Having been influenced by the performance art of the 1960s, particularly the Viennese Actionists, he came to develop a more active role for the viewer. He initiated the series that put him on the map -- the *Passtücke*, or *Adaptives*, in the '70s. This series of papier-mâché sculpture sought to open up a dialogue between the spectator's experience of art and the work itself. Extending into the viewer's space, they provided a unique and immersive experience. Rather than create an object of beauty, West accentuates the irregular and uneven surface of his chosen materials. As his career progressed, the sculptures increased in scale, becoming brightly-colored and displayed in public spaces around the world. *Untitled*, 2010, was created in the few years before the artist's death in 2012, during which his papier-mâché sculpture reached a kind of artistic denouement. Its brilliant array of bright, joyous colors, luxuriously applied with a wet and dripping brush, is utterly enchanting, epitomizing the artist's notorious punk rock aesthetic.



©Archiv Franz West. Photo: Marina Faust.



**Franz West**  
*Untitled, 2010*  
papier-mâché, acrylic, lacquer,  
gauze, steel and wood support  
202 x 89 x 64.5 cm

## **ABOUT**

### **NATALIE SEROUSSI**

Natalie Seroussi opened her gallery in 1983 in the heart of Saint-Germain-des-Près. Since the beginning, she worked to establish dialogues between different periods of Art History as well as between different media such as music and poetry.

Exhibitions at the gallery included works by Jean Arp, Alexandre Calder, Salvador Dali, Lucio Fontana, Yves Klein, Francis Picabia, John Baldessari and Martial Raysse. When Julien Seroussi arrived in 2017, the gallery opened a new conversation between modern and contemporary artists, inaugurated by the exhibition Franz West / Thu Van Tran and which continues today with Alexander Calder / Tomás Saraceno.

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## **ABOUT**

### **SPROVIERI GALLERY**

Founded in 2000 in London, Sprovieri nurtures a program in all media defined by conceptualism. The artists explore the human condition and anticipate the socio-political changes of today, questioning the boundaries of their practices.

The gallery represents international established artists (Pedro Cabrita Reis, Jimmie Durham, Ilya and Emilia Kabakov, the Estate of Jannis Kounellis, Boris Mikhailov) and promotes the careers of young and emerging artists. A third generation gallery which started in Rome in 1913 showing the Italian Futurism and the Russian Avant-garde, Sprovieri also investigates the Italian Post-War radical practices.

## **CONTACT US**

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