

Carla Accardi



Born in Sicily, artist Carla Accardi (1924-2014) lived and worked in Rome. Accardi's groundbreaking exploration of the physicality of materials and the boundaries of space in her seminal sicofoil works – enamel painted on transparent plastic wrapped around stretcher bars – played a vital role in the Italian Post-War avant-garde. Together with her husband Antonio Sanfilippo and other artists such as Giulio Turcato, Piero Dorazio and Pietro Consagra, she formed the Marxist-inspired Gruppo Forma 1. In 1970, she co-founded the Rivolta Femminile group with fellow feminist activists Carla Lonzi and Elvira Banotti. Since her first solo exhibition in 1950, Accardi's work has been featured in numerous solo shows worldwide, as well as multiple presentations at the Venice Biennale. Important retrospectives of her work were held at the Castello di Rivoli Museo di Arte Contemporanea, Torino (1994); Musée d'Art Moderne de la Ville de Paris, Paris (2002); and MACRO Museo d'Arte Contemporanea Roma, Rome (2004). Accardi's first solo exhibition in the United States was held at P.S.1 Contemporary Art Center (now MoMA PS1), New York (2001). Her art has been featured in numerous museum group exhibitions, including "Italian Art in the 20th Century" at the Royal Academy of Arts, London (1989); "The Italian Metamorphosis, 1943-68" at the Solomon R. Guggenheim Museum, New York (1994-95); "Italics: Italian Art between Tradition and

Revolution 1968-2008" at the Palazzo Grassi, Venice and the Museum of Contemporary Art, Chicago (2008-2009). Sperone Westwater presented a solo exhibition of her work in 2005, which was followed by a 2006 exhibition pairing her work with that of Lucio Fontana.

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Carla Accardi
Selected Press

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W



Carol Rama, in her Turin studio, 1997. Pino Dell'Aquila, Courtesy of Archivio Carol Rama

Long before she reached the advanced age of 90, the reclusive Italian artist Marisa Merz avoided interviews. So the chance that she would agree to my visit, which I had attempted to arrange for weeks, was remote. Still, on a brisk afternoon this past December, in the simple courtyard of her building in Turin, Italy, I stood by quietly as a mutual friend pressed the apartment buzzer. There was a long pause before Merz responded. "Not today," she announced through the intercom. Even if I had been invited inside, Merz would have likely deflected my questions with her characteristic Delphic ambiguity. "Her psychology is strange," her daughter, Beatrice, the director of the Fondazione Merz, told me. Merz, it seems, lives in a world that exists only in her imagination.

Though her name is little known in the United States, Merz was a pivotal figure in Arte Povera, the avant-garde Italian movement that galvanized the art scene in the mid-1960s with unconventional sculptures assembled from humble materials. Her husband, Mario Merz, who died in 2003, was one of Arte Povera's leading practitioners and an outsize force. Though Marisa held sway in their home, which became a favorite hangout for the Arte Povera artists of Turin, she preferred to cede the limelight to Mario. But now, however belatedly, she is moving center stage, with "The Sky Is a Great Space," a full-scale retrospective at the Met Breuer annex of the Metropolitan Museum of Art, in New York, running through May 7 before moving to the Hammer Museum, in Los Angeles. "There's something about the isolation of her practice and the devotion to her vision that is very appealing on an emotional level," says the Hammer's Connie Butler, who co-curated the show.

This is indeed a bountiful season for Italian women artists. Another Turin resident of Merz's generation, Carol Rama, who died a year ago at 97, is receiving her largest Stateside survey to date, at the New Museum, in New York, opening May 3. A painter and collagist of disquieting images of female sexuality, Rama "imagined a completely different perception of the body and the experience of the body, and anticipated many ideas that are of concern now, including gender fluidity," says Massimiliano Gioni, the artistic director of the New Museum, who is co-curating the show. And coinciding with the Rama exhibition in New York, a third Italian artist, Carla Accardi, who lived in Rome and died at age 89 in 2014, will be prominently featured in a show on Italian culture of the 1970s, opening May 9 at the Fondazione Prada, in Milan. "The delicacy of her work, and at the same time her political commitment, represents a perfect balance," says the artist Francesco Vezzoli, who conceived the exhibition.

Asked to account for the flurry of attention, Gioni suggests that "sadly, part of it may speak to the state of Italian patriarchy that it has taken so long for these artists to be recognized. For men and women of my generation, women like Accardi, Merz, and Rama were exciting models, because they were not part of the

more oppressive male society that Arte Povera had come to represent.” And it’s not only Italians. This wave of shows comes at a moment in the art world when many such pioneering female innovators are being spotlighted. In the past year alone, the Whitney Museum of American Art presented the first full-scale retrospective in New York in 20 years of the centenarian geometric Abstractionist Carmen Herrera; Hauser Wirth & Schimmel gallery, in Los Angeles, mounted a superb show of women Abstract sculptors; and the Rubell Family Collection, in Miami, organized an exhibition featuring more than 100 contemporary women artists titled “No Man’s Land.”

For Merz, Rama, and Accardi, the trauma of World War II in Italy coincided with the birth pangs of their artistic careers. Before the war, Merz studied classical ballet and, as a sideline, modeled for Felice Casorati, then the most prominent artist in Turin. Beatrice believes that because the prospects in art seemed more exciting than those in dance, her mother took up painting. Yet it would also seem that Merz needed to assume the traditional roles of wife and mother before she felt free to become an artist in her own right.

In 1960, when Merz was pregnant with Beatrice, Mario decided that the baby should be born in Switzerland, the land of his forebears. On their way to Zurich, he impulsively disembarked when the train stopped in a small mountain village. The Merzes ended up living there for three years in rural solitude before returning to Turin. “That was the click to change their lives and become artists,” Beatrice says. Mario had been a painter; now he began using other materials to create immersive environments. But before he had the opportunity to exhibit his work, Marisa displayed in their home a hanging sculpture of aluminum sheet-metal spirals, which caught the eye of Gian Enzo Sperone, whose Turin gallery would become the main showplace in Italy for adventurous art, particularly Arte Povera. In June 1967, Sperone showed Merz’s aluminum coils. “She was more known than Mario at the time,” says Mariano Boggia, who worked as an assistant in the final two decades of the artist’s life. “An important collector told me he was introduced to Mario as the husband of Marisa.”

That exposed position made Merz uncomfortable. “She pushed Mario to the front line,” Beatrice says. “Mario was really protective. She is strong, but she also has the aspect of a child.” In the small Turin apartment in which the family resided, Marisa, working busily with Beatrice by her side, transformed the substance of feminine domesticity into something magical and strange. She knitted small booties and the letters “BEA” in copper thread; she rolled up blankets and tied them with copper



Merz, at home in Turin, with Living Sculpture, 1966. Paolo Pressano, courtesy of the artist and Fondazione Merz



Carla Accardi poses in her studio in Rome, 1966. U. Mulas, courtesy of Archivio Accardi Sanfilippo

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A wall in Marisa Merz's Turin studio, 2016.
Renato Ghiazza, courtesy of the artist and
Fondazione Merz



Rama's inspirations adorn the walls of her studio.
Franco Pagetti, courtesy of the heirs of Carol
Rama

wire or cellophane tape; she covered the objects of daily life—bowls, postcards—with a translucent layer of wax. One of her early works, *L'Altalena per Bea* (The Swing for Bea), is a triangle suspended from the ceiling. “It was low, so I could go on it,” Beatrice recalls. “The altalena was in their room because for Marisa, it was work. For me, it was a toy.”

In the '90s, Merz sculpted a series of heads of unfired clay, small enough to fit in her hands and, in their pure simplicity, reminiscent of Cycladic art. According to the New Museum chief curator Richard Flood, they “are among the most beautiful votive objects in art.” She has placed these heads, along with some of her large paintings of angels, which she creates by standing on a ladder, in a room of her apartment dominated by a spiral glass table made by Mario. Sometimes she affixes to a painting a scrap of paper bearing lines from beloved poems. Her own works are purposefully intermingled with furniture and installations by Mario. “It’s definitely a spirit-keeping place,” Flood observes. Since Mario’s death, Marisa has returned to the Catholicism of her childhood and given up the alcohol that fueled passionate polemical discussions with her hard-drinking husband. “When Mario died, I couldn’t understand how she could survive,” Beatrice says. “But she is very strong. In her mind, she is not alone.”

Unlike Merz, Accardi was a self-described feminist and achieved success at a young age. Born to an affluent family in Sicily, she moved to Rome after the war and joined a group of Marxists who were Abstract painters. Because the Communist Party at the time denounced Abstraction, reconciling the two was a “hard battle,” she said in a 2004 interview. It would be the first of many struggles. In the early '70s, along with her friend the art critic Carla Lonzi, she became a founding member of the neofeminist group *Female Revolt*. But when Lonzi decided that painting was itself a patriarchal activity, Accardi left. “I considered myself first and foremost an artist,” she would later declare. “And once the commitment to ideals of the early days had been transformed into an extremism...I no longer wished to be involved.”

Back then, Accardi was “the only female artist who very consistently said that she was a feminist,” Vezzoli notes. “But if you see Carla’s work without reading her interviews, you wouldn’t know it has a political content.” Accardi painted exuberant canvases of abstract symbols, sometimes in brilliant two-color patterns, at other times in black and white. The paintings resemble enlarged Egyptian hieroglyphics and can seem to anticipate the work of Keith Haring. In her use of industrial materials, Accardi bears a connection to the Arte



A work by Accardi: Verderossogiallonero, 1967. Copyright Galerie Greta Meert

As it happens, her apartment is barely a mile from the Merz residence, and yet the artists' lives did not intersect. Rama lived on the top floor of a 1930s building near the Po River for 70 years and, like Merz, created a domestic environment that resembles what her nephew, Pier Giorgio Rama, calls "a big three-dimensional artwork." She filled her studio, bedroom, and kitchen with collected objects that she arranged in poetically precise juxtapositions—African masks, stone angels, shoe molds, tribal necklaces, embroidered slippers, perfume bottles. Propped on a table is the gold pendant she habitually wore around her neck, in the shape of a double phallus—as much a personal trademark as the thick blonde braid that curled like a serpent around her forehead.

One of Rama's most vivid creations was her persona as an outspoken, acerbic, sexually transgressive woman. The actual Rama was bigger-hearted and, following an early romantic attachment, possibly celibate. Born to a prosperous Turin family whose fortune derived from her father's bicycle and auto-parts factory, Rama saw the idyll of her youth collapse when her father went bankrupt in the '20s. Her mother suffered a nervous breakdown and was institutionalized—apparently for only a few months, but the episode looms large in the artist's legend. Her father died in 1942; a suicide, according to Rama, who was then in her 20s, though as with much of her personal history, the fact cannot be corroborated. "Sometimes she borrowed stories from other people, and these stories became her stories," says Maria Cristina Mundici, an art historian who was Rama's friend.

Rama was self-taught and, apart from a brief allegiance to a school of geometric Abstractionists, fiercely independent. In the '60s, she became known in Turin for her "bricolages," in which she applied unconventional elements like rubber strips to canvas in texturally rich patterns. But only in 1979, when a local gallerist exhibited the watercolors that Rama had painted in the '30s and '40s, did the weirdness of her inner life become visible. With delicate brushwork, reminiscent of the erotic watercolors of Egon Schiele, she depicted women lying spread-eagle with snakes emerging from their vaginas, naked women being accosted by men sprouting multiple penises, women defecating towers of turds. There were also women with amputated limbs strapped to hospital beds (scenes inspired, Rama said, by visits to her mother

Povera artists who succeeded her. She had a great enthusiasm for sicofoil, a clear plastic, with which in 1965 she constructed her first Tenda (Tent), a structure that predates the "igloos" of Mario Merz. But Accardi's motivations were different from those of Merz, who made miniature dwellings. Accardi was thinking more optically. "She told me the purpose of the tende was not so much to make a habitat, as to liberate the painted mark from the canvas through the use of plastic," says Carolyn Christov-Bakargiev, the director of Turin's Galleria Civica d'Arte Moderna e Contemporanea. Accardi also flipped canvases and placed sicofoil over their stretchers, so that the infrastructure remained visible under the enamel marks she made on the transparent surface. She declared in 1981 that "the canvas ceased to exist because I exposed the support."

If Accardi freed paintings from their backing and Merz lifted the objects of everyday life into the realm of sorcery, Rama liberated the unconscious.

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in the psychiatric facility). “It’s just a starting point,” Mundici says. “She chose to work with those topics, like other painters choose to work with flowers and landscapes.”

Even so, viewers who detect a white-hot anger bubbling close to the surface are not mistaken. “Rage has always been my life condition,” Rama once declared. “Fury and violence are what drive me to paint.” When she was awarded the Golden Lion for Lifetime Achievement at the Venice Biennale in 2003, she reacted rancorously, asking why she had to wait until she was so old to be recognized. It is a question that any of her female peers might have posed, and Rama was right to complain. The following year, in fact, Accardi, the politically committed feminist, proclaimed in an interview that her gender was irrelevant to her accomplishments as a painter. “Historically, we all know what sort of problems women have encountered, but none of that mattered to my art,” Accardi said. “I made sure I was called an artist, not a woman painter, and I worked without thinking about gender.” She understood that to be thought of as a “woman artist” would marginalize her position. And so, while the celebration of these three Italian icons is in itself a cause for celebration, the arrival of fame—in old age or, even worse, posthumously—can only partly erase the sting of long neglect.

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Pancotto, Pier Paolo. "Carla Accardi (1924-2014)." *www.artforum.com (Artforum)*, 4 July 2014.

ARTFORUM



Carla Accardi

In March 1947 in Rome, Carla Accardi, the only woman in an otherwise entirely male group, signed the *Forma* manifesto, immediately joining a debate that was animating the postwar art world, on "figuration/nonfiguration" and on whether or not to be "politically engaged." Born in Trapani, Sicily, in 1924, she studied at the Accademia di Belle Arti in Florence and then, in 1946, went to Rome, where she would live until her death on February 23, 2014, in her studio-home on the Via del Babuino a few steps from Piazza del Popolo.

Photos from those early years in Rome depict a very young, slender woman with short hair and huge eyes filling a tiny face—an eternal adolescent, with a beauty all her own, outside the usual canons, decidedly ahead of her time, not just in the way she looked, but in her choices in life and work. She had just settled in Rome with Antonio Sanfilippo, her future husband, when she went to Paris, courtesy of an international exchange organized by the Fronte della Gioventù Italiana and by the Union Nationale des Étudiants de France. Her time there was spent visiting museums and galleries, one of which, "in the Place Vendôme . . . I only later learned was directed by Michel Tapié," the critic who soon would become a strong supporter of her work. Her early work, characterized by a formalist/Concrete art emphasis on color and geometric

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shapes, resulted in an invitation to participate in the 1948 Venice Biennale. (In 1952, in that same city, she would visit the Peggy Guggenheim collection.)

Around 1953–54, Accardi began working in a new direction, making her first black-and-white paintings, created with the canvas spread out on the floor, because “I couldn’t imagine drawing these signs in conjunction with easel painting. . . . 1954 was a decisive year, it’s true, but 1953 saw the birth of my first works with the sign.” These struck Tapié, who from that point on supported her pictorial research, including her among the leading practitioners of art informel and writing a text for her first solo show in Paris (in 1956 at Galerie Stadler). Pierre Restany and Michel Seuphor also followed her development as an artist, and her career during this period was marked by her inclusion in the inaugural exhibition of the Rome-New York Art Foundation (1957), the Carnegie International Exhibition (Pittsburgh, 1958), “Painters of Rome” at the New Vision Center (London, 1959) and the Moholy-Nagy Scholarship Auction (Chicago, 1960); in 1961 she had her first solo show in New York at the Parma Gallery.

In the mid-’60s she made a radical material change, abandoning the use of tempera in favor of fluorescent colors, applied to sicofoil, a transparent plastic material. The result was plastic/pictorial compositions that were strongly environmental in nature, such as the *Rotoli (Rolls)*, 1965, and *Tende (Curtains)*, 1965–66, *Triplice tenda (Triple Curtain)*, 1969–71 (now at the Centre Pompidou in Paris), and *Ambiente arancio (Orange Environment)*, 1976. A similar impulse also persists in certain works from the ’70s, such as *Lenzuoli (Sheets)*, 1973–74 and *Ambiente origine (Origin Environment)*, 1976. It was during this period that Accardi somewhat withdrew from art-making to work in the militant feminist movement, along with the critic Carla Lonzi. From the ’80s on, she gradually returned to a traditional pictorial structure, employing a broad, distinct chromatic range, applied to works on canvas and in ceramic and to three-dimensional works in Perspex, as well as her spectacular “floors,” conceived at the turn of the new century.

She participated in major exhibitions during this period, including at Castello di Rivoli (1994), the Kunstverein in Ludwigshafen (1995), the Villa Medici in Rome (1977), the Kunstmuseum in Bonn (1999), MoMA PS1 in New York (2001), the Musée d’Art Moderne de la Ville de Paris (2002), Museo d’Arte Contemporanea Roma (2004), the marta Herford (2007), and the Museo Bilotti in Rome (2010). A catalogue raisonné by Germano Celant was published in two volumes in 1999 and 2010. Until just hours before her unexpected death, Accardi continued to work with the energy of a young artist, creating new wonders, always capable of astonishing younger generations, to whom she never ceased relating. Proof of this can be seen, for example, in her recent exhibition with Paola Pivi in London (Carlson, 2013). Indeed, Carla Accardi was fundamentally an artist of the twenty-first century who, only by chance, was born in the twentieth.

Translated from Italian by Marguerite Shore.

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Micchelli, Thomas. "Alien Skins: Experimental Italian Painting of the 1960s." *hyperallergic.com*
(*Hyperallergic*), 13 April 2013.

HYPERALLERGIC



Carla Accardi, "Segni verdi" (1967). Enamel on sicofoil, 63 x 43 5/16 inches. (Courtesy Sperone Westwater, New York)

rather than the artist's trademark slashes, punctuating the canvas support.

The effect is far less gimmicky than a late Fontana can often seem to be, perhaps due to its black-on-black format. The surface is coated with thick swatches of black, enamel-like paint so that the equally dark holes are not apparent as punctures at first glance, lending the canvas's physical condition a haunting ambiguity.

The painting can be seen as a spatial concept, as the title (which Fontana used for numerous pieces) implies, but the pitch-black punctures in the pitch-black surface can also be read metaphorically, perhaps as stars burning black against a stygian sky.

Another artist who deals with the art object — how it is made and perceived — is Carla Accardi, who was born in Sicily in 1924 and now lives in Rome. She has several works here, one more radical than the next.

There is a small, patterned green-on-red abstraction in casein on canvas near the gallery entrance called, appropriately, "Verderosso n. 6" ("Green-red no. 6," 1964). It's an intriguing painting, but it doesn't

Sometimes the quietest and most unassuming exhibitions turn out to be the most fascinating, if not the strangest.

Tucked away on the third floor of Sperone Westwater's Bowery building, there's a show titled *Post-War Italian Art: Accardi, Dorazio, Fontana, Schifano*. That's it. No jazzy tagline like "Treasures of Proto-Arte Povera" or "Secrets of Euro-Neo-Pop." Just *Post-War Italian Art: Accardi, Dorazio, Fontana, Schifano*.

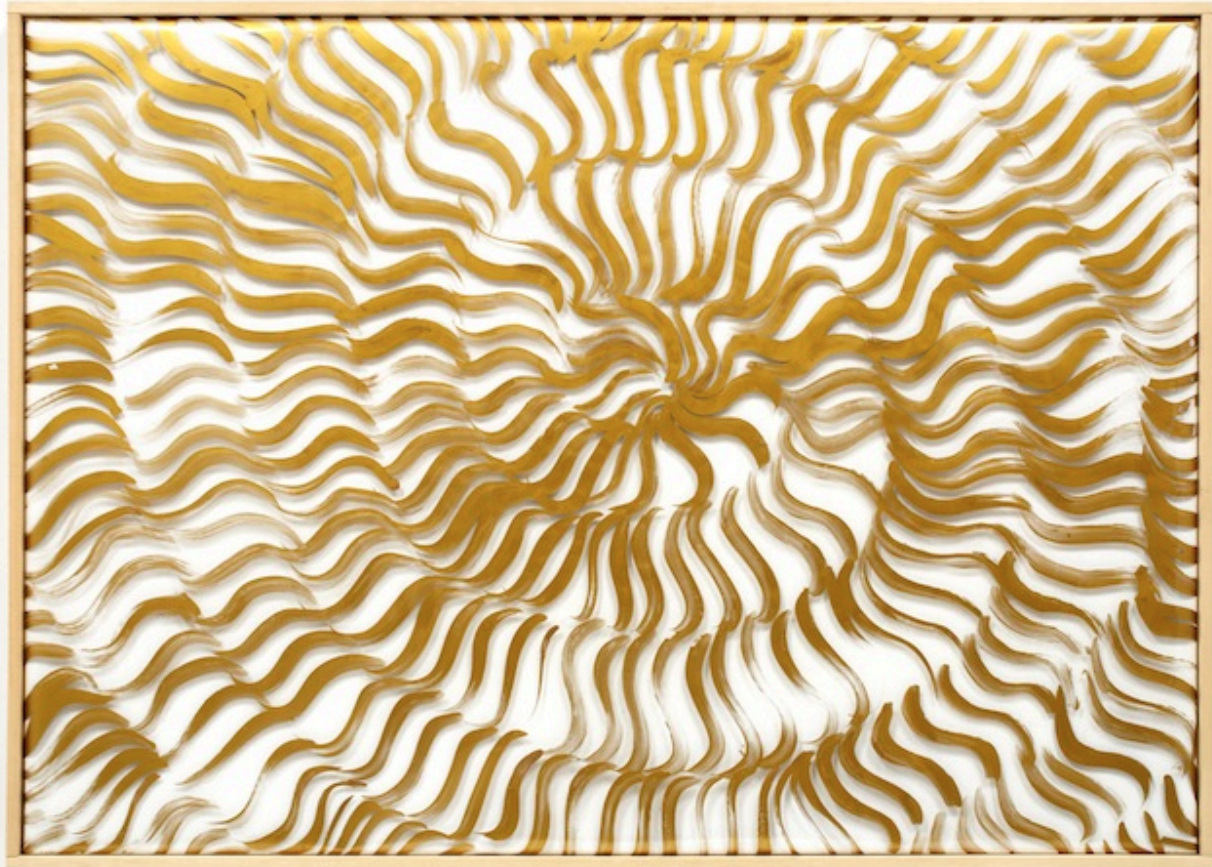
There isn't even a press release accompanying the listing on the gallery's website, which is just as well. It's a plainspoken exhibition whose strengths are apparent only after a period of unhurried observation, however outmoded that may sound.

Of the four artists in the show, the only one who has had any significant play in the U.S. is of course Lucio Fontana (1899–1968), who went through the final stages of canonization last summer as the subject of a full-on Gagosian extravaganza (*Lucio Fontana: Ambienti Spaziali*, May 3–June 30, 2012).

Fontana is represented in the Sperone show by only one work, though it is an extremely good one — "Concetto spaziale" (1960), an oil painting with a pattern of holes,

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prepare you for “*Bianco oro*” (“White Gold”), which she made in 1966, hanging on the other side of the room.



Carla Accardi, “*Bianco oro*” (1966). Enamel on sicofoil mounted on canvas, 25 3/16 x 35 7/16 inches. (Courtesy Sperone Westwater, New York)

The first thing you notice about “*Bianco oro*” are the cursive strokes of gold-colored varnish rippling outward from the center of the painting; the second thing you notice is that the brushstrokes are casting shadows on the white canvas, which is wrapped in transparent plastic — a material called sicofoil — upon which Accardi has applied the varnish.

Compellingly, what should by all rights be dismissed as cheap effect instead comes off as weirdly, poetically beautiful. The hovering gold brushstrokes, which grace the plastic with a minimalist purity, assert the painting’s thing-ness while their shadows dissolve our sense of it as a solid object. Yes, it’s a trick, but resistance to its artless radiance is futile.

By the following year the canvas support is gone. In “*Segni Verdi*” (1967), which can translate as “Green Signs,” “Green Signals,” “Green Symbols” or simply “Green Marks,” the painting’s stretcher bars are visible between the strokes of green varnish, which are brushed on in a diagonal, wavelike pattern.

The result isn’t quite as engaging as “*Bianco oro*,” perhaps because it is more literal in its approach to unmasking the art object, but its audacious simplicity can be enjoyed as a lyrical answer to Robert

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Rauschenberg's Combines, which approach a similarly self-conscious aesthetic with kitchen-sink aggressiveness.



Mario Schifano, "Propaganda" (1965). Enamel and graphite with Plexiglas collage on canvas, 32 1/4 x 40 1/8 inches. (Courtesy Sperone Westwater, New York)

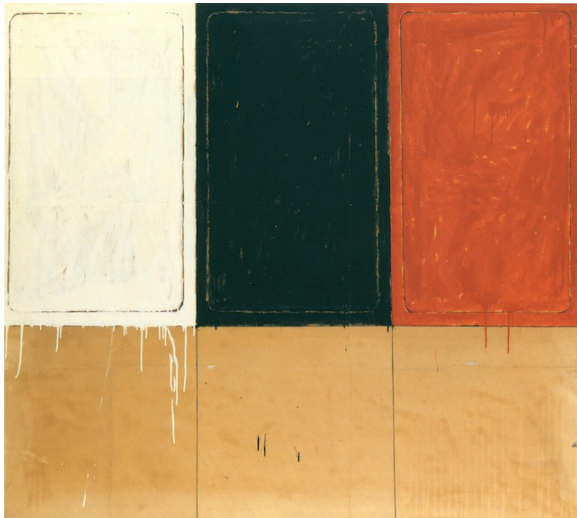
An innovative use of plastic can also be found in "Propaganda" (1965) by Mario Schifano (1934–1998), which bears the influence of both American Pop (the Coca-Cola logo) and Cubism (the hand-lettered title of the painting, "Propaganda," in the upper left, as well as the Jean Arp-style biomorphic shapes overlapping the soda brand's logo in a jumbled parade across the picture plane).

These forms, outlined in graphite, are partially covered by a diagonally-oriented sheet of orange Plexiglas, which itself sports a black triangle and a narrow, rectangular strip of red plastic, also at an angle. The heat generated by the Plexiglas's 1960s colors against the cool Classicism of the graphite lines (not to mention the self-referential tracing of the plastic's contours onto the canvas) is intoxicating.

The contemporary quality of "Propaganda" is such that a work done the previous year ("Ai pittori di insegne," 1964) using similar elements (lettering and the Coca-Cola logo) but relying on enamel paint for its color, while enjoyable in its own right, feels much more derivative of its American precedents.

There is, however, another Schifano, a geometric abstraction ("La stanza dei Disegni," 1962) made out of nothing but enamel and charcoal on paper, and it's one of the most mesmerizing works in the show. Confronting us with vertical rectangles in white, black and red above squares of untouched brown paper,

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Mario Schifano, "La stanza dei Disegni" (1962). Enamel paint and charcoal on paper mounted on canvas, 63 x 70 7/8 inches. (Courtesy Sperone Westwater, New York)



Piero Dorazio, "Senza Titolo" (1962). Oil on canvas, 39 3/4 x 32 inches. (Courtesy Sperone Westwater, New York)

the painting bears down on us with the force of its opacity, a reminder of the blunt power that well-chosen, highly restricted elements can wield.

A smaller painting beside it, "Senza Titolo" ("Untitled," 1962) by Piero Dorazio (1927-2005), is just as pared-down, but it is as nebulous as the Schifano is concrete. Vertical lines in light earth green, followed by intersections in orange and yellow, combine to create a diagonal grid that appears to shimmer off the surface. The lines of the grid are exacting but hand drawn, which endows them with a fallible, wobbly humanness. The painting's disarming imperfection is exactly what leads you to the heart of its dazzling transcendence.

The works in this show have in common an enduring simplicity of means, a Classicism pliant enough to encompass minimalist analytics, anti-art stratagems and the headiness of Pop. The work of an artist like Accardi seems to embody all three, in objects that are beautiful and oddball, facile and endearing. They make a virtue of transition and uncertainty, as if their materials were all that they had to believe in. Perhaps that's why they seem so clearheaded and familiar despite their alien skin.

Post-War Italian Art: Accardi, Dorazio, Fontana, Schifano continues at Sperone Westwater (257 Bowery, Lower East Side, Manhattan) through May 4.

Accardi, Carla. "Transparency." *Frieze d/e*, Summer 2012, p. 28.

IN EINEM WORD IN A WORD

In dieser Serie bittet *frieze d/e* KünstlerInnen, KuratorInnen oder AutorInnen, über ein Wort und seine Wirkung nachzudenken

In this series, *frieze d/e* asks artists, curators or writers to reflect upon one word and its impact

Transparenz

Transparency



Carla Accardi

Mehr als Farben habe ich schon immer ihre Zusammenstellungen und das Licht geliebt, das von ihnen ausgeht. Leuchtendes Grün auf transparentem Kunststoff war für mich höchster Ausdruck des Sonnigen. Plastik und leuchtende Farben, das gefiel mir. Ich wollte sie nobilitieren, weil sie nichts als Licht waren.

Zu dieser Zeit gab es für mich kein Bild mehr, denn ich habe den Malgrund und den Rahmen sichtbar und die Spuren meiner Arbeit anonym werden lassen. Ich verwendete Sicofoil, um alles wegzulassen, was für die Kunst nicht unbedingt notwendig ist. Ich wollte sehen, was dann noch bleibt.

Helles, fast weißes Licht – leuchtende Sonnenfarben, Plastik als ein Ding aus Licht, das sich fließend mit der Umgebung mischt und dem Bild seinen Wert als Totem nimmt. Wenn ich unbemaltes Sicofoil über einem Rahmen verwendet habe, hat

es mir Spaß gemacht, das Licht zum Leuchten zu bringen; weiße Glanzlichter, dort wo die Folie sich biegt oder einrollt.

Diese Transparenz, dieses luftige Leuchten in *Triplice tenda* (Dreifaches Zelt, 1969–71), das sich heute in der Sammlung des Centre Pompidou befindet, und bei *Ambiente arancio* (Ambiente in Orange, 1967), jetzt in der Sammlung des Straßburger Museums, – davon habe ich geträumt.

Übersetzt aus dem Italienischen von Michael Müller

Carla Accardi, geboren 1924, ist Künstlerin und lebt in Rom. In letzter Zeit hatte sie Einzelausstellungen im Musée d'Art Moderne de la Ville de Paris (2002), im MARTa Herford (*Carla Accardi trifft Lucio Fontana*, 2007), im Moscow Museum of Modern Art (*Superficie in ceramica*, 2008) und bei Haunch of Venison, New York (2010).

More than colours, what I've always loved are their combinations and the radiance that comes from them. Fluorescent green painted on transparent plastic evoked, for me, the most intense sunlight. I liked plastic and fluorescent colours. I wanted to dignify them because they were entirely light.

When I made these works, the traditional notion of painting no longer existed for me because I had exposed the support frame and made my own gestures anonymous. By using Sicofoil, I wanted to strip away everything that was unnecessary in art and to see what remained.

Bright, almost white light – fluorescent solar colours, plastic as something made of light, blended, fluent with the surrounding environment – was a way to take away all totemic value from painting. In the works in which I left the Sicofoil unpainted, I took great pleasure in provoking light – white reflexes

where the plastic sheet folds or curls. This transparency and the airy light of *Triplice tenda* (Triple Tent, 1969–71), now in the collection of the Centre Pompidou, and *Ambiente arancio* (Orange Environment, 1967), which is in the collection of the Strasbourg Museum, came to me in a dream. *Translated from the Italian by Vincenzo Latronico & Rosalind Furness*

Carla Accardi (b.1924) is an artist living in Rome. She had a solo exhibiton at the Musée d'Art Moderne de la Ville de Paris (2002). Other exhibitions include *Carla Accardi Meets Lucio Fontana* at MARTa Herford (2007), *Surface in Ceramics* at Moscow's Museum of Modern Art (2008) and a solo show at Haunch of Venison, New York (2010).

Spence, Rachel. "The World's Abstract Essence." *Financial Times*, 16 May 2011, p. 13.

The world's abstract essence

VISUAL ARTS

Tancredi

Galleria d'arte moderna 'Carlo Rizzarda', Feltre

Carla Accardi

Puglisi Cosentino Foundation, Palazzo Valle, Catania

Rachel Spence

When the abstract expressionists arrived in the late 1940s, the US public was hungry for new visions and the government was determined to champion homegrown modern art. In postwar Italy, the reaction to abstraction was less enthusiastic. Although the Fascist regime had celebrated neoclassicism, many artists on the left chose social realism on ethical grounds. Meanwhile, the art establishment wavered and the public remained indifferent.

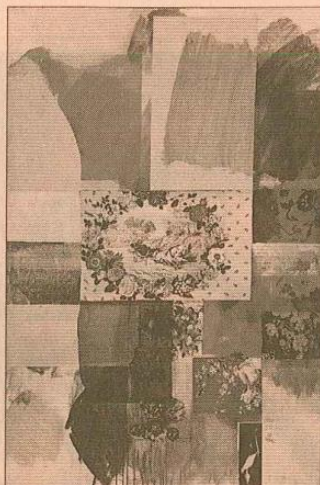
As a result, a generation of gifted painters has fallen under the radar of all but the most dedicated collectors. Now two of the most talented, Tancredi Parmeggiani (known as Tancredi) and Carla Accardi, have been granted retrospectives simultaneously. It is no coincidence that both shows are curated by Luca Massimo Barbero. Now director of Rome's Macro museum, Barbero was formerly attached to Venice's Peggy Guggenheim collection, where a prize stash of avant-garde paintings nourished his expertise in 20th-century moderns.

It was Guggenheim, her taste honed by years in Manhattan, who intuited a "Venetian Pollock" in Tancredi's freewheeling fantasies of colour and light. She installed him in a studio in her palace and promoted him both in Italy and the US.

Tancredi shared Pollock's wild, melancholy temperament and tragic, early death. But the Italian was no action painter. He was born in 1927 in Feltre, the small town in the foothills of the Dolomites that is the venue for this show. The verdant, river-threaded peaks nearby instilled in him the soul of a landscape artist.

Before he embarked on the chromatic symphonies that became his signature, he fast-tracked through a panoply of figurative styles. Juvenile works here range from children whose sweetness is captured in bold, Matisse-like contours to men's faces reduced to neo-Cubist prisms.

By 1950, inspired by Lucio Fontana's spatial investigations in Milan and by the sight of Kandinsky, Mondrian and Pollock at the 1948 Venice Biennale, Tancredi had embraced abstraction. Four untitled works on paper from 1950-51 make clear why Guggenheim wasted no time in drawing him into her orbit. These delicate scribbles, smears and splashes in black, white, azure, scarlet, lilac and gold deconstruct Venice – the Byzantine



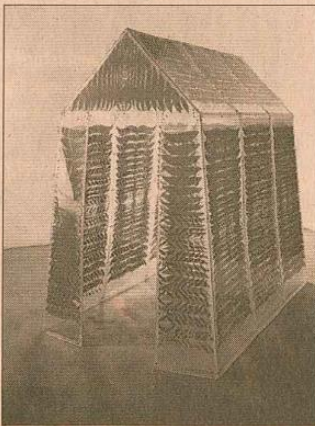
Tancredi's 'Diari Paesani' (1961)

mosaics, the lagoon, the Baroque stage sets – reducing it to an enchanting, ephemeral essence.

Although Tancredi adhered to Fontana's Spatialist movement, his vision differed. Whereas Fontana slashed the canvas to conceptualise an infinite, invisible universe, Tancredi saw no need to travel so far afield. As he put it: "A leaf resembles a tree; a tree resembles the sky... nature can be divided into forms that can be multiplied into the infinite; in breaking apart nature, its geometry is revealed."

This perception, an intriguing blend of Platonism and post-structuralism, is gloriously illustrated by works from the 1950s: a suite of drawings lock wayward scribbles and spots into snug cages; the full-throttle energy of the densely thatched shapes in Guggenheim's "Composition" (1959); the fresco "Dove in flight" (1958), built up from tiny pastel dashes to evoke a futurist bird wheeling through a Tiepolesque sky.

Tancredi's last works, created in the



Accardi's 'Vernice su Sicofoil' (1965-66)

years before he drowned himself in the Tiber in 1964, were the "Diari Paesani". These collages of blowsy, cut-out flowers, painted in the wake of Rauschenberg's iconoclastic Combines, glow with the painful, radiant sincerity of a painter yearning for a more innocent age.

If the Venetian's deconstructive impulse ultimately destroyed his foundations, it is possible that Accardi's commitment to structuralism is responsible for her resilience. Still living and working in her birthplace of Sicily at 87, her 60-year exploration of the sign has resulted in paintings and installations whose construction – methodical, meticulous but never mundane – aims to "represent the vital impulse in the world".

Characterised by forceful, chromatic contrasts and bold, bounding rhythms, her works sit harmoniously within the grey-and-white volumes of Catania's Palazzo Valle. Indeed, the dazzling, asymmetric dynamism of the black-and-white ceramic mural in the courtyard exemplifies the Baroque impulse for a transcendent art based on the play of light and shade.

Accardi's early works – "Material on Grey" (1954), "Fragments" (1954) – are boisterous, impasto puzzles of shape and colour. But such randomness soon surrenders to smoother, more repetitive motifs: hooks, eyes, loops, sickles. In a cycle of white on black paintings from the late 1950s a lacy mesh unravels across the canvas like a painterly fantasy of DNA.

In the early 1960s, she turned to the material that would become her signature, the industrial plastic known as Sicofoil. The antithesis of canvas, its transparency would, she felt, help her to "unveil the mysteries of art". In early examples "Two Blues on Gold" (1966) and "Clear Rosegreen" (1971), she fills the space with identical, fluorescent eel-like marks to resemble a minimalist painting, but gradually the signs get bolder and the plastic more visible until, in "Big Transparent" (1975), colour is abandoned entirely to leave a harsh encounter between untreated materials.

The rudimentary grace of the Sicofoils exposes art's hidden scaffolding. Yet aesthetes will smile at her return to the "inculpable, privileged legend" of painting in the early 1980s. In recent works, she blows up her swooping, asymmetric marks so that they billow across vast spaces with the pared-down freedom of Matisse's late cut-outs.

Those signs may be silent but the human spirit behind them sings out loud and clear.

*'Tancredi' ends August 28, mostratancredi.feltre.eu
'Carla Accardi: Sign and Transparency' ends June 12, www.fondazionepuglicoscentino.it*

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Pascucci, Marisa J. "Profiles: Carla Accardi." *The Art Economist*, vol. 1, no. 9, 2011, p. 32.



Carla Accardi, *Vuoti e intrecci*, 2010, Acrylic on unprimed canvas, 63 x 47 in. (160 x 120 cm), © 2011 Artists Rights Society (ARS), New York/SIAE, Rome, Courtesy Haunch of Venison. +1 212 259 0000

CARLA ACCARDI

Italy, 1924–

A notable abstract artist in her native country of Italy, Accardi continues to be exhibited and celebrated on her own and with other Italian leaders in abstract art, such as Fontana. She was educated at Accademia di Belle Arti in Palermo and Florence and moved to Rome in 1946, where she has lived ever since. She bases her work on a personal form of signs that appear like abstract calligraphy or Arabic marks. The marks often are in black and set against a monochromatic, bright background. For a brief period in the 1950s, she limited her palette to black and white, favoring a stronger Minimalist bent. She incorporates other media into her compositions, such as transparent plastic on canvas or as a substitute for it. The works range in dimensions, reaching oversized proportions. She also is recognized as a co-founder (along with several other Italian artists, including her husband, Antonio Sanfilippo) of the Italian art movement, Forma 1, in 1947, a reaction against the repressive tyranny of the Fascist government while embracing the principles of Futurism's modern identity and utility and Marxism's social change. Accardi is the only surviving member of this important movement. Her work mostly is collected in Italy by such institutions as Galleria nazionale d'arte moderna e contemporanea and Castello di Rivoli, and also S.M.A.K. Germano Celant authored her catalogue raisonné in 1999. Extensive exhibitions have been held at the Castello di Rivoli, Musée d'Art Moderne de la Ville de Paris, Kunstmuseum Bonn, MoMA PS 1 and MACRO Rome. Accardi is represented by Sperone Westwater and Haunch of Venison; the latter of which presented her latest solo show in the summer of 2010 and featured work from the 1950s to the present. A 1958 canvas realized \$229,029 at Finarte Milan in 2008. –MJP

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Schloss, Edith. "Carla Accardi. Spazio, ritmo e colore." *wantedinrome.com (Wanted in Rome)*, December 2010.



A selection of works from the artist's personal archives that have never been shown in public before.

Now that the old wars between figurative painting and abstraction are no longer aflame, the 1960 section of this retrospective presents a small but penetrating glimpse of the commitment of high abstraction.

Anyone familiar and schooled in the Italian avantgarde movements after world war two is aware of Carla Accardi, one of their pioneers, a member of the sparkling, disturbing and aggressively tidy Forma Uno group, together with her husband Sanfilippo, Turcato, Dorazio, Consagra and others.

Though her mien is now calm, tough and unsmiling, she once was a firebrand. And as one of the few women painters in Italy, she was never a "Woman Painter" or a "Lady Painter"; that is her work never hovered on the edge of the decorative or the easily pleasing but was always unerringly straightforward, severely weighed and leading to slow insight.

Here a multi-faceted path through the many phases of her long career exhibited handsomely, does not reveal figurative beginnings but starts in 1949 with small abstractions of few elements and airy marks, and meanders through many changes of attack and method and newly available techniques and materials. She worked with panels of plastic, with the freshness of loose bedsheets, floor and wall mosaics, ceramic tiles, moving panels paired with sound installations and so on. What is constant is a search for new symbols, small and large signs. The most intriguing and indicative part of the show, which makes its viewing truly worthwhile, is a group of smallish canvases painted in the 1960s, in two little inner rooms, which Accardi had always kept stashed away in her studio. They illustrate her drive most vividly; the intelligent ever-alert search for new shapes engaged and interwoven in struggle or harmony on a flat surface. They expose the virtue of abstraction brilliantly.

Hieroglyphs, bows, bones, swirls, slivers, awkward or fluid, compete or marry – bits of colour in motion: silver grey, stone-pink, deep ocean-blue, shiny blacks and whites, grass green, shameless blood-red, elegant purple. Tumbles and flurries and meshes of invented shapes express unlimited possibilities: secret earnest runes, endlessly stirring.

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Laster, Paul. "Carla Accardi." *Time Out New York*, 24-30 June 2010, p. 44.

Art | Reviews

Carla Accardi

★★★★★

Haunch of Venison, through Sat 26
(see Uptown)

One of Italy's most respected living artists, Carla Accardi has been exploring abstract art from a reductivist angle for more than 60 years. Not widely recognized in the United States—even though her stature in New York has been increasing throughout the past decade—Accardi was a central figure in the postwar Italian avant-garde movement and an influence on the *arte povera* artists. Art historian and critic Adachiara Zevi organized this 25-piece exhibition, which is the first for Accardi at Haunch of Venison. A dynamically conceived survey, it contains a broad range of

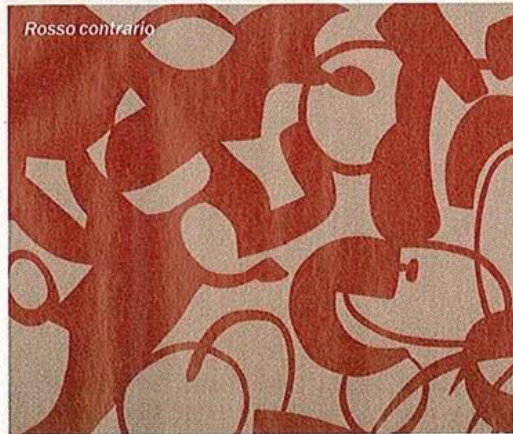
the artist's calligraphic canvases, dating from the late 1940s to the present, as well as several unconventional compositions on clear plastic from the '60s and '70s.

Negativo n. 8, from 1955, presents a black-and-white canvas of overlapping biomorphic blobs and free-form marks that seem to have anticipated modern graffiti art. Meanwhile, the interlocking shapes that cover *Lotta di polipi*, also from 1955, suggest the all-over compositions of Abstract Expressionism, but with pared-down color and plumper brushstrokes. *Rotoli*, dating from the late '60s and on loan from Turin's Castello di Rivoli museum, comprises ten monochromatic paintings on plastic, displayed on a platform. Each is defined by loopy, continuous

brushwork and erect, tubular shapes.

Recent works bring Accardi's distinctive family of forms to a Plexiglas maze, a felt floor piece, site-specific window treatments and several succinct paintings on linen—all pieces that update a lifelong love for and investigation of abstraction.

—Paul Laster



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Obrist, Hans Ulrich. "Carla Accardi: To Dig Deep." *Flash Art*, May-June 2008, pp. 96-99.

FOCUS ITALY



Carla Accardi

TO DIG DEEP

Hans Ulrich Obrist

HANS ULRICH OBRIST: *What were the trends in the Academy?*

Carla Accardi: The Academy's trends focused on Italian art, while at the same time, in Europe, there existed people like Kandinsky, Klee and Mondrian. During that period, Italy was a little self-contained, even though there had been Balla and the Futurists, who were extraordinary. Yet by that time, which was after the war, the Futurists were part of the past. Back then, everything was tied to local experience, in line with the "rappel à l'ordre" kind... do you know this reactionary European movement? Since I was disappointed in the Academy, I would go and copy Beato Angelico's work in the Convent of San Marco, in the Academy's square. Or I would go on the

Arno. Then Sanfilippo mentioned he had some really interesting friends in Rome...

HUO: *And this all happened in '46?*

CA: Yes. Back then I wrote a letter to my parents letting them know I did not want to study any longer, and I came to Rome. There I met Turcato, Consagra, Perilli and Dorazio.

HUO: *So there was a connection among different generations?*

CA: Yes, but Severini only came on a visit every now and then, because he lived in Paris. Prampolini also hung out with the younger crowd. We thought we should put together a group to keep up with European trends. In '47, we formed this group.

HUO: *You mentioned Art Club, an important place for you. Did you used to hang out there before the group came together?*

CA: No, it happened simultaneously. At the Art Club, several artists from the time came together.

HUO: *Did you also meet in the artists' studios?*

CA: Yes, particularly at Consagra's studio. Even though we were very young, once we printed and published *Forma Uno* and presented a group exhibition, we generated a lot of interest in Rome. We were the first group after the war. After us came Origine, and the Group of Eight. During those years, I also met Colla. We would often go to his studio,

where we also had an exhibition in homage to Leonardo da Vinci.

HUO: *An exhibit of your group's work?*

CA: No, not only, there were also those from the group Origine.

HUO: *So the group's boundaries were flexible?*

CA: Somewhat flexible, but we naturally had a particular identity to uphold. The Origine group was made up by Burri, Ballocco and Colla. Ours, instead, consisted of Turcato, Consagra, Sanfilippo, Dorazio, Perilli and myself. After two or three years, we all chose our own path. As for myself, after a couple of years I moved on to my "black-and-white" paintings.

HUO: *Was it the beginning of the '50s?*

CA: Yes, it was '54. During that year I made a lot of colored paintings in which the first signs of a transition began to appear, and I also made two or three black-and-white paintings. It was then that I met Michel Tapié.

HUO: *What was your position in relation to the Informel style? Was there dialogue between Paris and Rome, or were there strong differences?*

CA: There was dialogue, although each one of us chose specific artists for reference. For instance, with Tapié I exhibited my work at the Spazio gallery, here in Rome. He had picked some of my paintings to show together with work by other Italians, such as Burri, Capogrossi, Fontana and Moreni. Later he got me to sign a contract with the Stradler gallery in Paris, which back then showed the work of very young artists. At Stradler I had my first solo exhibition, right after Tapié's show. We all picked the road most interesting to ourselves. I always looked for reference among the more abstract artists. I liked Hartung a lot, and I would go visit him in his studio.

HUO: *What was your relationship to Fontana?*

CA: He respected me and I admired him a lot. He came to see me in my studio, and I went to visit him at his. Once he wrote me a letter with some of his thoughts... he has been very important for me. I saw his earlier works at the Biennial, his holes. I also exhibited at the Biennial very early on: a small painting among the work of others from our group.

HUO: *I believe one cannot talk about your work without referencing the Informel style... but it's also true that there is something more*

structured about your work, since your traits are not like those in the Spontaneous movement.

CA: That's true, I did not trust the automatic Spontaneous style. But there was a certain degree of automatism when I would get down on the floor to draw, or when I painted in black and white. It's just that I really enjoyed having control over what I did. The Informel style felt very easy and repetitive, since unfortunately it had become fashionable. By that time I had also met Fautrier and others in Paris, all important encounters for my work. When I made these black-and-white paintings, I used to begin with a drawing. I would make temperas on paper from which, slowly, there would evolve a world of signs, structures, and integrations. The signs had a kind of "return," in the sense that they would come up again changed, transformed. I would repeat them in reference to past works, but there would always be something new.

HUO: *This is translated into drawing...*

CA: Yes, there was a translation process. When I had made a painting, I would make a new one using the earlier one as a starting point, but the result was always different...and that was the most important aspect of the new painting.

HUO: *And what was the starting point for the black-and-white lines?*

CA: I had visited Hartung's studio, and since then I began with the large lines that crossed each other. Later on, I focused on my own lines, without looking for inspiration elsewhere. It was the fruit of my personal thoughts and fabrications.

HUO: *There is also a red line that connects your works, from the earlier ones to those most recent: it's this scientific aspect that makes one think of cellular structures, microorganisms and biological microstructures.*

CA: At the time I was following two approaches: one focused on a scientific biological perspective, with growing and shrinking amoebas. The other approach was more geometric, with work that was sharper, even though there were some curved shapes.

HUO: *There is a fluctuation between the more constructive work and that which is more organic. Until when did this process continue?*

CA: Until '60. Then I began to use gray for a couple of years. Following that, I used archived lines: lines placed in rows. I left behind black and white and began using color



Untitled, 2004. Oil on canvas, 100 x 100 cm.
Opposite: Blu verde senza rosso, 2007. Vinyl on canvas, 110 x 160 cm.
Photos: Luca Borrelli.

FOCUS ITALY

with a lot of contrast, using the same concept as for black and white. I was always inspired by anti-painting. As a result, I never used fading. I never painted on an easel, but horizontally: on the floor or on a table.

HUO: *And what was your relationship to the United States at that time? There was dialogue with Paris, but was there information coming from the U.S.?*

CA: Yes, there was dialogue with the U.S., especially after having met Pollock in Rome. I had especially liked the way in which he worked.

HUO: *Did you pick up color again after the black-and-white years?*

CA: Yes, but a new kind of color, used in a particular way. And after that, I moved on to fluorescent color, which is characteristically very bright. In '64, thanks to Fontana who had mentioned my name, I had a room at the Biennial.

HUO: *Was the curator Lucio Fontana?*

CA: That year, Fontana had been asked to be part of the jury. I started working with

Luciano Pistoï in Turin. I loved him very much. In Rome the circumstances were not favorable any longer, so I opted for Turin and Paris.

HUO: *When did you begin working with plastic? And how did this drastic transition come about?*

CA: I began in '65. The transition took place while working with fluorescent color: through the use of color, I produced light, and so I thought: "Why not produce light with a material?" I found siccofoil, a clear and bright material. Other artists moved on to neon.

HUO: *Did you know Luciano Fabro?*

CA: Sure. Both him and Paolini were at the Pistoï gallery.

HUO: *This is interesting. It means there was an exchange of ideas.*

CA: Yes. Carla Lonzi was there as well, a friend of Luciano Fabro.

HUO: *In these environments you make, such as Ambiente Arancio (Orange Environment) (1967), the relationship between art and life*

is incredible. Allan Kaprow wrote a book about the concept of 'changement,' of the annulment of the boundaries between art and life. It would be interesting if you could talk about the great '70s debate concerning the relationship between art and life.

CA: For me, art and life run parallel to each other. On one hand, I made art mythical. On the other, I wanted to understand what lay behind it and I wanted for people not to feel stuck in front of a work. I found that to be too automatic a position. I wanted the audience to be shaken, to love art while discovering that life lies behind it. I understood that life could be combined with art, as had already been done in the past. But first and foremost, I wanted to be a contemporary artist, I wanted to find out what 'contemporary' meant.

HUO: *Ambiente Arancio (Orange Environment) is a large umbrella with a bed... The scene is reminiscent of a house that serves the purpose of sleeping.*

CA: Similar to a house. Yes, I did not like houses as they were at the time. I found them ugly, heavy... I had been an admirer of the Bauhaus, but I saw that people lived in houses that were tacky. As a result, I thought of creating an environment that would exemplify a spiritual and rarefied kind of living...

HUO: *You mentioned that Orange Environment resulted from a reaction to unease.*

CA: Sure, for me the work meant to push people to live differently, in a more natural way. There wasn't a philosophical or ideological thought behind it. The work dealt with the idea of an image, of a room. Behind it was the drive to push one towards something unknown that could become a different kind of living. Before anything, it was a fabrication of my imagination.

HUO: *So it's not an applicable model?*

CA: As soon as you apply it, everything becomes banal.

Later I made some transparent, cut paintings, where the line disappears. My line has developed over a process: from black and white, to color, to transparency. Even the line has become anonymous. At first it was rich in iconography and extremely varied. Later it became anonymous, and finally it disappeared altogether.

HUO: *It's clear that your work has evolved in a non-linear process. DeLanda talks about a history of a thousand years of non-linear process, and I think this idea is applicable to your work. We spoke about the Informel style... other critics have highlighted the relationship of your work to Pop Art...*

CA: Yes, because every time I achieve something definite, I have the desire to challenge



myself and others by running away and doing something different.

HUO: *Did you want to break with some clichés?*

CA: I didn't want to become rhetorical.

HUO: *I believe this is also the reason why there are many young artists who admire your work. It's because of this reason that there is a dialogue with the younger generation.*

CA: Right.

HUO: *What has inspired the third great chapter of your work, the new change on the canvases? Could you tell me when and how it happened?*

CA: I had moved from black and white, to fluorescent color, to sicofoil. At one point, I told myself: "But there's no link among these works, it's crazy!" I needed to make that clear to others. I had gone a long way and I felt the need to make my work more cohesive. As in other circumstances, this pushed me to change, to experiment with new ways. I went to look for rough canvases and I suddenly created large works: diptychs. Each one had an image on it. I was invited by Giovanni Carandente to show them at the Venice Biennial. These large paintings are very different from those in the past; each one contains a particular play.

HUO: *Many artists from the '90s have told me that the feminist aspect in your work has been very important to them. I would like to know more, especially of your relationship with Carla Lonzi.*

CA: I had more than a friendship with Carla Lonzi.

HUO: *Were you partners?*

CA: Together, we revisited women artists from the past. Angelika Kaufmann, Artemisia Gentileschi... I think abstraction was good for me as a woman. Over the centuries, there had been very few women artists and I would not have been able to identify with a specific iconography. The history of iconography focuses on male protagonists: all of men's adventures over the centuries, their extraordinary achievements, their religious events, their conquests... Eventually I moved away from these feminist standpoints because I realized that I was born a woman by chance, while I was not an artist by chance. At that point I said: "Enough! No more thinking about this!"

HUO: *At that time, however, there was a closeness to the world of Nancy Spero and other women who, in the United States, had created spaces in which to exhibit work by women.*

CA: We knew all that. In fact, we had put together a little gallery in which we organized a couple of shows. There were some young women we would meet. In the end I left because those conversations would block me.

HUO: *In a way, did it become a question of anti-art?*

CA: I don't know. I wanted to find my art, which was my reason to live.

HUO: *In the '90s, most of the interesting artists are women. That's great.*

CA: Yes, because today women artists need to express different needs.

HUO: *At the time, was there a dialogue with the positions taken up by French and American feminists?*

CA: Yes, we read their books and even went to Paris to meet them. We had groups in Rome, Milan, Turin, and Genova.

Eventually, as I mentioned, I moved away from them.

HUO: *So there was an active decision to divide your artistic development from politics. How, then, do you understand the political in art?*

CA: Personally, I have had some falling outs with politics. I understood that art is far from politics. In the past, I have believed in being politically engaged, but I have since convinced myself that when you start engaging with political specialists, you lose understanding. I believe we all have independent languages, independent ways of expressing ourselves. I don't like multimedia art, because I truly believe that one must center on one thing in order to dig deep and make of it something profound and significant.

HUO: *The use of the phrase "to dig deep" seems like a great way to wrap up. Thank you very much.*

(Translated from Italian by Beatrice Barbareschi)

Hans Ulrich Obrist is an art critic, curator and Co-Director of Serpentine Gallery, London.

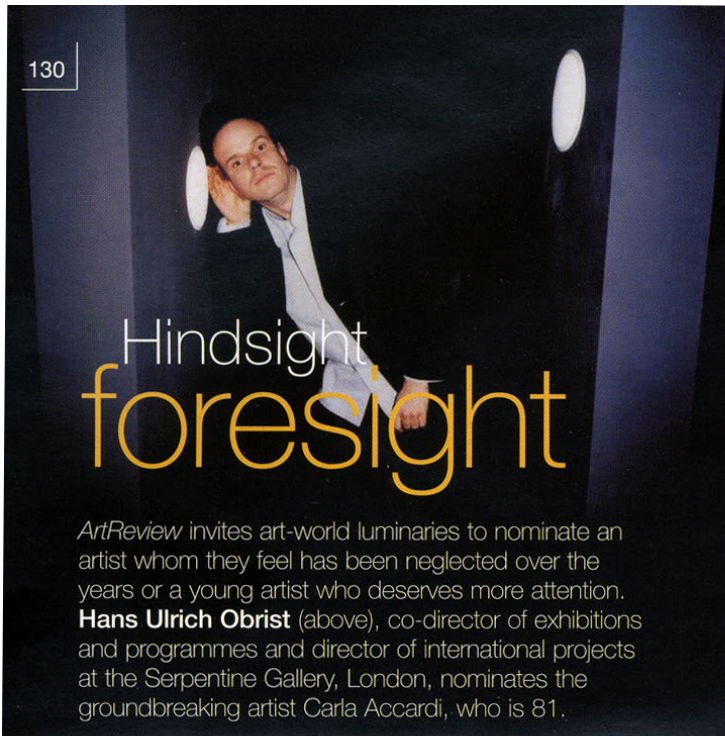
Carla Accardi was born in Trapani, Italy, in 1924. She lives and works in Rome.



Casa labirinto, 1999. Mixed media, 6 x 3 x 2,5 cm. Collection of the artist, Rome. Photo: Marco Fedele di Catrano.

Opposite: *Coni (Cones)*, 2003. Installation view. Courtesy Astuni, Pietrasanta.

Obrist, Hans Ulrich. "Hindsight, foresight." *ArtReview*, March 2006, p. 130.



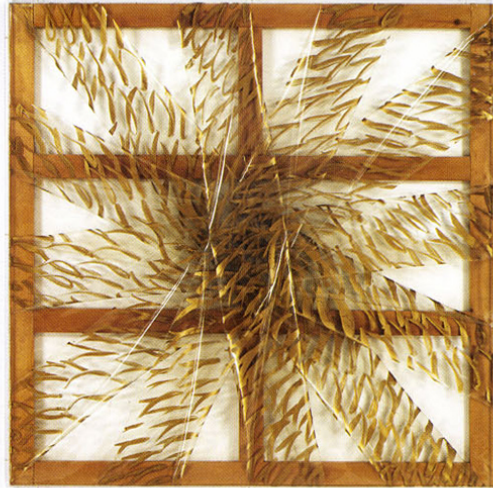
ArtReview invites art-world luminaries to nominate an artist whom they feel has been neglected over the years or a young artist who deserves more attention. **Hans Ulrich Obrist** (above), co-director of exhibitions and programmes and director of international projects at the Serpentine Gallery, London, nominates the groundbreaking artist Carla Accardi, who is 81.

Carla Accardi belongs to that pioneering generation of women who fought against the marginalisation of female artists, a generation that includes Agnes Martin, Louise Bourgeois, Maria Lassnig and Nancy Spero. 'My luck', says Accardi, 'is that I came at a time when the masculine iconography was strongly declining: it was clearly the end of centuries of art narrating extraordinary stories, of religion, conquest etc. I wasn't supposed to tell stories any more, and I think that was my luck.'

Accardi, together with Carla Lonzi, was very engaged in feminist thinking and activities in the 1970s; they started the co-operative Beato Angelico. When I think of the strong repercussions of her works

on the following generations of artists, I think of the way younger visual artists have recently been treating materials and colour on a quasi-architectural terrain. The influence is very strong, in the sense that, like Accardi's installations, their works oscillate between art, architecture and design, while focusing on visual impact.

For more than four decades Accardi has created ambient spaces and tents, alternatives to existing constructions, and also experimented with new materials. When, in the early 1960s, Accardi decided to work with new materials such as plastic and fluorescent colours, they were considered bad taste. Accardi used these new materials to make her paintings generate an active, radiating energy, to

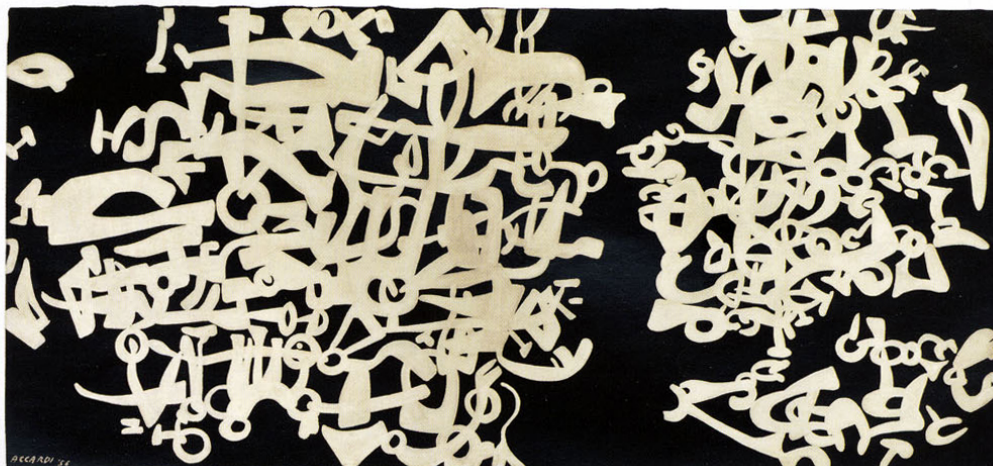


blur the line between the support and the painting as an object. While the painting was rid of its totemic value, the materials themselves were almost ennobled by their use in an art context.

This operation of blurring boundaries between 'high art', popular culture and mass-produced consumer goods was similar to the approach adopted at the time in radical Italian design, which used new materials such as plastic laminate or brought bright colours and bold patterns into the design.

Accardi used plastic as a means to produce light (but also fluidity) with the internal environment of a work. Sicofoil being a marker of the times, Accardi discontinued using this clear plastic material when it stopped being produced in 1981. Recently, Accardi has been working with ceramics – again, resisting the totemic value of the 'tableau'.

Carla Accardi's work was recently on view at Sperone Westwater, New York (+1 212 999 7337, speronewestwater.com)



Above: Carla Accardi, *Punto con raggi*, 1972, enamel on sicofoil, 156 x 156cm
Left: *Doppio labirinto*, 1956, tempera and casein on canvas 74.4 x 158.8cm

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Montreuil, Gregory. "Historical Innovations: Reflections on a mid-century era of Italian fresh invention."
gaycitynews.nyc (*Gay City News*), 16-22 February 2006.



Carla Accardi's "Bianco" (1976) enamel on sicofoil, left, hangs along with Lucio Fontana's "Concetto spaziale, La Fine di Dio (La Genesi)" (1963) oil on canvas, in a complimentary exhibit of the Italian artists' works.

Two mid-century artists working in Italy inform each other's work and look as fresh as ever. Carla Accardi, now in her 80s, is placed in the context of her colleague, the late master Lucio Fontana. Like Fontana, Accardi shows that tackling new ground can have staying power. One of the only women artists working at the time, her results are surprising and innovative and hint at many contemporary developments. Drawing inspiration from Paul Klee, Accardi uses a combination of marks that can be fluid and solid; they are language symbols. Other marks are more spatial; dry, repetitive, and filled with movement. Looking forward, Accardi sought out new materials and concepts that have influenced many in "arte povera" in Italy and on this continent as well.

An early painting, "Doppio labirinto" (1956), is sinuously tangled spaghetti of white shapes and symbols hovering in the inky infinite, a kind of graffiti tagging. Accardi's "Bianco" (1976), the most recent work presented, is elegant and menacing. Twelve white, sickle-shaped cutouts are affixed to a wooden painting stretcher and wrapped in transparent shiny plastic. The result reveals all—structure, shape, material and

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supporting wall. One feels an affinity with contemporary artists Steven Parrino's and Robert Ryman's exploration of dematerialization. A large gouache, "A Settori" (1962), shifts palette with insets of intense color, symbols move across each in opposing hues, a precursor to David Reed and Jonathan Lasker.

While Accardi is a welcome new discovery for American audiences, Fontana is an old friend here. A large egg shaped canvas "Concetto spaziale, La Fine dei Dio (La Genesi)" (1963), florid green and object-like, looks as if it has had holes chewed though it. The openings, caked in thick impasto reveal the "free space" of the wall behind. The calm potency of the ovoid form is jarred by the violent gashes it contains.

Another standout is "Concetto Spaziale" (1960), a small canvas painted in shiny black, the zigzagged punctures forming a starscape as the light is picked up on the edges of the penetrations. One wishes this and all the framed pieces in the exhibition could be liberated and returned to their original elemental state.

The largest and latest Fontana, "Concetto Spaziale" (1965), sparkles softly. The six-foot vertical copper sheet has a gash up the center surrounded by a delicate incised line mitigating the space between exterior and opening. The piece is totemic and sexual, a masterful use of the material. Together these two artists inform and complement a spirit of fresh invention, and innovation that reflected their era in this thoughtful historical exhibition.

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Johnson, Ken. "Listings." www.nytimes.com (*The New York Times*), 10 February 2006.

The New York Times

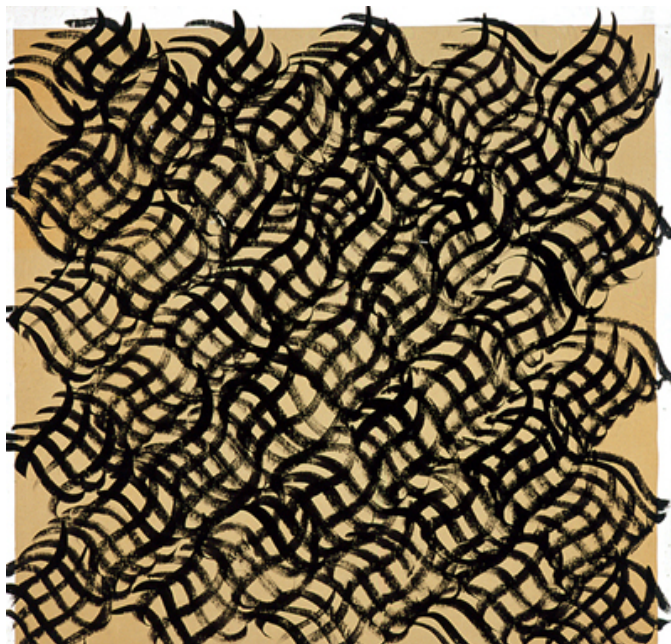
Carla Accardi and Lucio Fontana: 'Infinite Space'

Bridging the gap between higher metaphysics and raw materialism in Italy in the 1960's and 70's, Fontana famously made single-color canvases that he decisively slashed or punctured, while Accardi wrapped strips of painted transparent plastic around wooden stretchers or painted fields of optically vibrating calligraphy. A selection of works by both artists makes for a surprisingly handsome and elegant show that is nicely complemented by a small installation of recent works by Richard Tuttle in the project room. Sperone Westwater, 415 West 13th Street, West Village, (212) 999-7337, through Feb. 25.

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Sholis, Brian. "Critics' Picks: New York." *www.artforum.com (Artforum)*, 16 January 2006.

ARTFORUM



Carla Accardi, *Senza titolo*, 1972.

NEW YORK

Carla Accardi and Lucio Fontana
Sperone Westwater

January 6 – February 25

Last year, when this gallery presented the first New York solo show in decades of octogenarian Carla Accardi's works, the paintings enchanted but also called out for context. Well, here it is, in the form of a museum-quality collection of pieces on the wall (if not necessarily on canvas) by two luminaries in the postwar Italian art firmament. Seen together, Accardi's exquisite sense of patterning influences how one views the puncture wounds Lucio Fontana inflicted upon his own canvases, and Fontana's disruptions of surface—and the depths they imply—remind you of Accardi's flatness, that her "infinite space" (to use the exhibition's title) is

horizontal and her marks could easily radiate outward interminably. Fontana's *Concetto spaziale*, 1965, a tall, thin sheet of copper with a vertical incision that gives one a peek at the lightless beyond, shimmers when viewed at an oblique angle; it is the most seductive work in the show. Accardi's *Senza titolo*, 1972, which, with its tessellated wavy black lines on tan paper mounted on canvas is a loose-limbed take on Bridget Riley and a precursor to Philip Taaffe, is reason alone for us to begin paying her the attention and respect she deserves.

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Beatrice, Luca. "Accardi and Fontana in the Fifties and Sixties." In *Infinite Space: Carla Accardi and Lucio Fontana*. Exhibition catalogue. New York: Sperone Westwater, 2006, pp. 6-11.



ACCARDI AND FONTANA IN THE FIFTIES AND SIXTIES

Luca Beatrice

Two photographs

In a hypothetical history of art based on the portraits of its great personalities, we might find that photographs often manage to convey significant information about a person, the setting and also the work, thus acting as a useful recording of sociological criticism. The two photographs of Carla Accardi and Lucio Fontana were taken at different times and at a considerable distance from one another. The one of Accardi was taken in Trapani in 1950, when she was 26 years old and had already moved to Rome. We see her as a young woman with an uninhibited but not aggressive air, physically petite and with a restrained bearing, indifferent to the supposedly typical “artist’s” attitude from which she has always steered clear. The portrait of Fontana very casually wearing a fur coat and holding a broad-brimmed hat in his hands, was published in a fashion magazine in 1966, less than three years before he died. It expresses all the narcissistic elegance of the personality, a man known for the absolute value of his work, but also for his innate, almost amused dandyism. Seeing them like this, one next to the other without knowing their names, it would be hard to imagine two such different people. And yet Fontana and Accardi not only respected and appreciated each other — Accardi was invited to the Venice Biennale in 1964 thanks in part to a word from Fontana — but both of them were also to have great impact on the fortunes of Italian art over the past decades. This text focuses on some moments when their paths came particularly close and their work showed similarities in both style and language.

1946

With the war over just a few months before, 1946 was a decisive year in the careers of many artists and intellectuals who saw the first seeds of change in what was a new Italian society. After making some paintings on the theme of the self-portrait (they were to be her only blandly figurative works) Carla Accardi moved to Rome in 1946. Even though she found a climate of petty provincial quarrels raging between representation and abstraction, between conservatism and the avant-garde, between a eulogy of the past and a drive towards modernity, she sensed the enormous changes that would make Rome the leading Italian metropolis right from the early 1950s and, in particular, the only bridge towards the art of America. Even so, there was a new generation raring to get ahead and, within the space of just a few months, it was to move out into the open with its own declarations of art and affiliation. The *Manifesto di Realismo* (1946), close to the post-Cubism of Picasso and to the need for naturalistic representation of an ideological nature, was followed by the *Manifesto di Forma 1* (1947), whose signatories included Carla Accardi, the only woman in the group and the only woman in Italian art to move unhesitatingly towards avant-garde research.

In 1946, Fontana was still living in Buenos Aires. (He was born in Rosario de Santa Fe, Argentina on February 19, 1899 and was sent to school in Italy in 1905. In 1940, Fontana returned to Argentina and lived in Buenos Aires until his definitive return to Italy in March of 1947). Fontana was one of the leading lights behind the famous *Manifesto Blanco*, in which the term “*concepto espacial*” appeared for the first time. This text was to prove fundamental not only for the areas subsequently investigated by Fontana through his art, but also for the reassessment of some periods and movements. For example, the Baroque is no longer talked of in terms of a predominance of decorative features but rather in terms of freedom of expression, the dynamism of Futurism is seen as an essential element in modernity, even though it was almost obscured by its relationships with the regime. No mention is ever made of any possible content of art or of ideology and, on the contrary, what is mentioned is the importance of the primary linguistic elements and of matter above all else.

Baroque

For Carla Accardi the return of the term “baroque” has nothing to do with either decoration or with an excess of ornamentation. What it offers is rather the formulation of a painting that stays at arm’s length from the dramatic and existential concept of informality, in which personal excesses, even though freed from the themes of representation, end up by prevailing over linguistic experimentation. Her interest in baroque becomes most evident in the organization of space within the canvas, as we can see in the interconnection of elements in her works of the late Fifties with white marks against the background. As well as in the visual pleasure which is approached as though it were a grotesque, there is also a sort of musical rhythm that might bring to mind American abstraction, as in the case of *Doppio labirinto* (1956). It can also be seen in those in which color acquires a more explicit symbolic role, as for example in *Memoria della Sicilia* (1963).

Much has been written about the decisive influence of Fontana on the process of conceptualization of contemporary art, particularly in the case of the cooling of painting and its transformation into object form. The exchanges between Fontana and artists of his age in the field of pictorial language may not have been so evident, yet they are important. For example, if we look at Carla Accardi’s *Rosa azzurro* (1964) alongside the black *Concetto spaziale* (1959), both of which are in this exhibition, we immediately see the same lyrical use of space, the agility of the way the signs are distributed, and the reiteration of elements whose arrangement appears to be improvised and yet which is the result of great care. While it has often been pointed out that the femininity of Accardi’s works is to be found in the non-crystallization of her style and in her interest in hybrid, non-terminated shapes, the same extremely free features can also be found, possibly quite by chance, in some of Fontana’s drawings in which the erotic overtones are in no way disguised. In the case of Accardi, the concept of baroque has to do with visual pleasure, with the cursive levity of her style, while for Fontana it is a definition that has accompanied his entire career, from his sculptural works of the Thirties to his last theatres in the Sixties. It can be seen in the splendid *La Fine di Dio* (*The End of God*) cycle — 38 oval canvases of the same size, differing in color and surface, each punctured with gouged holes (“buchi”). In the *Manifesto tecnico* of 1951, Fontana was already introducing baroque as a primary point of reference for contemporary culture.

Monochrome painting and the conceptual zero reset

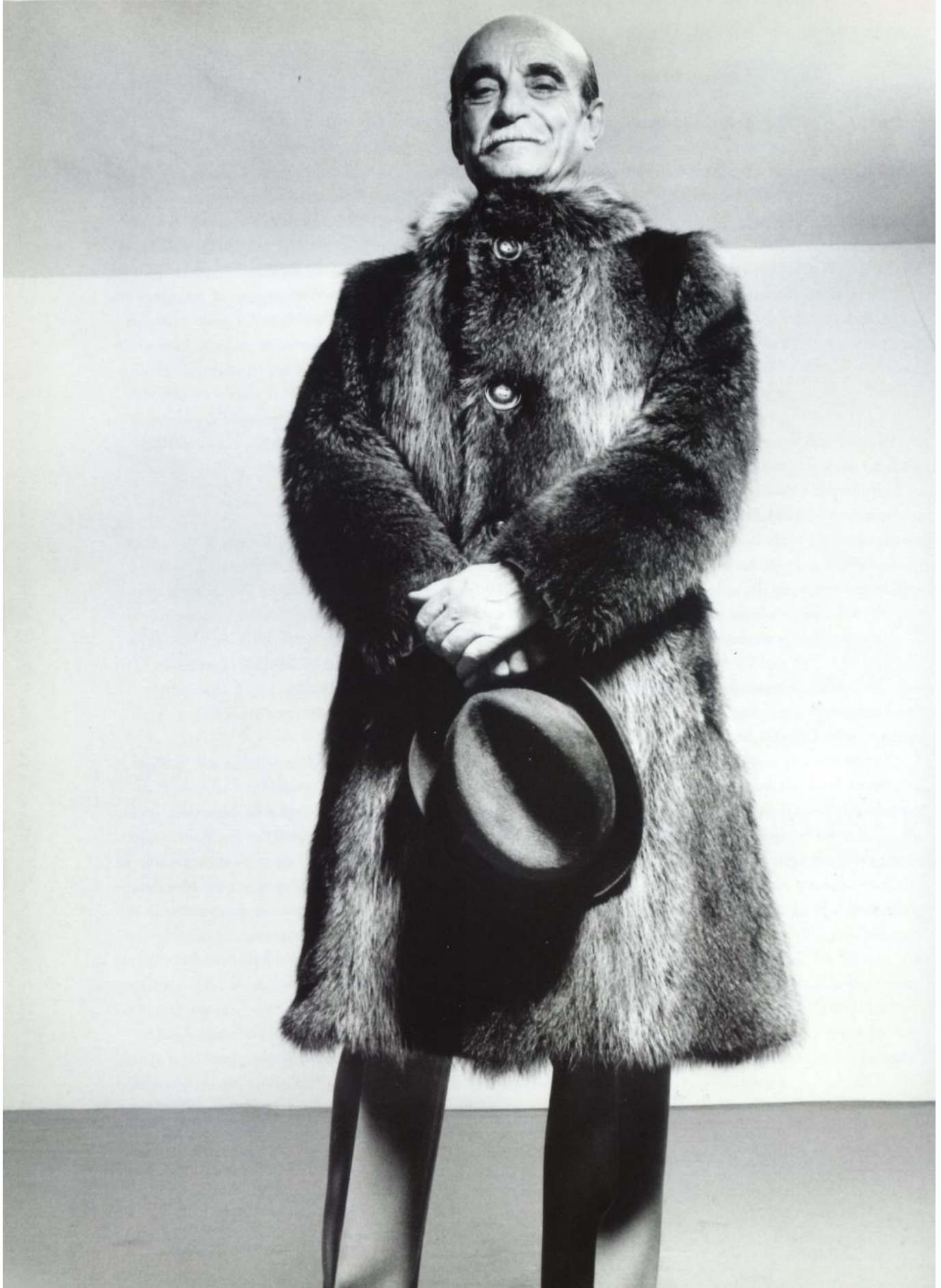
1960 was another important date for the process of object synthesis that painting was being subjected to. On the one hand there was a study of monochromy as the antithesis of the picturesque — the *Monochrome Malerei* exhibition curated by Udo Kultermann in Leverkusen in 1960 was fundamental on this score in the way it related the European experience (Fontana, Manzoni, Klein, the Gruppo Zero, etc.) to the Color Field and American neo-abstractionism (Rothko, Reinhardt, Stella, and others). The contemporary affirmation of Pop Art was simply the other side of the same coin: “modern” painting refused all irrational personalism, and by doing so moved closer to the new languages of conceptual art.

The flatness that was so much a feature of the backgrounds in Carla Accardi’s works right from the early Sixties appears ready for the experiments of an object-color, devoid of nuances, from which first the structure then the raw canvas would soon begin to appear. In Fontana’s final decade, possibly the most intense of his career, absolutism of gesture appeared in the cut. This was the metaphor of a futuristic present looking towards tomorrow, to the conquest of space, to the need to go beyond the two-dimensionality of painting. He left traces and clues for a new generation of artists which was ready to pick them up, reformulate them and go beyond.

The departure from painting and relationships with architecture

Back in Italy in 1947, Fontana made the relationship with space one of the priorities of his work, and he now went far beyond the insights he had applied to sculpture back in the 1930s. As well as the various editions of the *Manifesto dello Spazialismo* (the first came out in December 1947), Fontana started working in place contact with the environment and architecture. This started with the ceramic friezes installed on the Zanuso and Manghi building in Milan between Via Senato and Via Sant’Andrea, and continued with the black room illuminated by ultraviolet lamps 1948–49) and went right through to the squiggle of light for the 9th Triennale in Milan (1951). The squiggle in particular appears as a graphic symbol extracted from painting and materialized into a three-dimensional object.

Every work by Fontana is related directly to what might be termed the architectural “box”, in a sort of summary of the utopian neo-modernist concept in which the various arts come together in a single, compact project of transformation. Before the discovery of sicofoil in about 1964, which speeded up her process of dematerializing painting, some of the works Accardi had just made, such as *A settori* (1962), can be seen to be arranged as urban maps. Their divided-up space refers possibly for the first time to what may be the naturalistic element of mapmaking and architecture, even though it is rendered as a symbol. In her sicofoil works, Accardi found what Fontana was proclaiming in his cut: a material that guarantees transparency and thus rejects frontal vision as the only possible view. By working with this material, Accardi first exposed the frame (like the young Paolini), her painting became sculpture and she studied the relationship with the surrounding environment. As transparency suggests a relativistic approach, it is right to apply the term “metaphysics” if one can still talk of abstraction. The term applies perfectly to Fontana’s white *Concetti spaziali* for his personal gallery at the Venice Biennale in 1966, for their brilliancy was almost miraculously interrupted by absolute, irreversible cuts devoid of any supports. So there is an ideal and tangible relationship between the color and transparency of Accardi and that of the front and beyond of Fontana. Both of them had the task, or possibly the destiny, of crossing a threshold, entering a transparent tent or a dark room, only to find that painting had definitively changed.



Progeniture in current Italian art

In his introduction to the catalogue published for the centenary of the birth of Lucio Fontana, Enrico Crispolti stressed how it is virtually impossible to attempt a posthumous reflection on his work: the vitality of each one is simply too palpable: “The galleries that terminated the great Fontana exhibition last year at Palazzo delle Esposizioni in Rome really did not appear to be retrospectives, but simply those of someone who has been working in recent years. It seemed that the artist might come out of them at any moment, just as fresh, just as up-to-date.” In the same volume, Tommaso Trini — who met him in 1967 — makes specific reference to the progeniture of Fontana, despite the premature death that took him away at the most crucial moment, for the generation of Italian artists who just then were stepping onto the profoundly changed stage of 1968. He quotes Luciano Fabro: “I am not at the right distance from Fontana to talk about him. I find him on top of me, and right from the beginning I brought out titles, shapes and substances that clearly referred to him. I was not one of his many pupils. But it was I who placed him in front of me.” Michelangelo Pistoletto is another example. He recalls “the old master showed he was interested in the fact that mirrors take in the reality in front of the pictures, while his holes and cuts penetrate the space beyond them.”

In his comprehensive 2001 monograph, Germano Celant talked of the opening up of a new artistic horizon in which “the subjects become indeterminate and they dissolve, making way for a continuous process in which each occasion introduces an experience of the present”. As a direct result, Celant began to point to the kinship between Carla Accardi and some artists of Arte Povera (Paolini for what is behind painting, Pistoletto and Fabro for the search for the double and transparency).

In an interview in 2003 together with Giancarlo Politi, Accardi told me of her special relationship with Arte Povera: “Gilberto Zorio once said that the presence of Carla is felt in Turin.” The fact that Accardi made her first *Tent* (1964) while Pistoletto was including a *Casa a misura d'uomo* (*House on a Human Scale*) (1965–66) of the same layout among his *Oggetti in meno* (*Minus Objects*) was a significant coincidence, but quite apart from that we can clearly see that her relativistic approach to painting, her interest in materials, and the extremely dialectical conception of her works of art makes Carla Accardi one of the artists who took up Fontana’s heritage. This is true not so much from a formal point of view as the fact that she attracted ideas that changed and multiplied day after day.

Note

The following essays have provided me with essential guidelines for drafting this text: Germano Celant, *Carla Accardi*, Charta, Milan 2001, Various Authors, *Centenario di Lucio Fontana*, Charta, Milan 1999 and, in particular, Enrico Crispolti, “*Sull'avventura creativa di Lucio Fontana*” and Tommaso Trini, “*Fontana dei giovani*”.

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Vetrocq, Marcia E. "Carla Accardi: A Desire for Contradiction." *Art in America*, June/July 2005, pp. 166-169, 201.



Negativo no. 8, 1955, casein on canvas, 47½ by 33¾ inches.
Images in this article, unless otherwise noted, courtesy
Sperone Westwater, New York.

Bianco nero (White Black), 2004, vinyl on canvas, diptych,
86½ by 126 inches overall.

Three imposing diptychs completed in 2004 presided over Sperone Westwater's selective five-decade survey of paintings by Carla Accardi. Each measures 86½ by 126 inches, a scale used only rarely by the octogenarian artist and achieved by abutting modular canvases. All were rendered in two colors (a hallmark, if not an apodictic rule, of her work for half a century), with solid fields against which limber graphic elements arc,



Carla Accardi: A Desire for Contradiction

A founding member of Italy's postwar avant-garde and a vital presence during the six decades since, Carla Accardi is highly regarded in Europe yet little known in the States. A show at New York's Sperone Westwater aimed to correct that imbalance.

BY MARCIA E. VETROCC

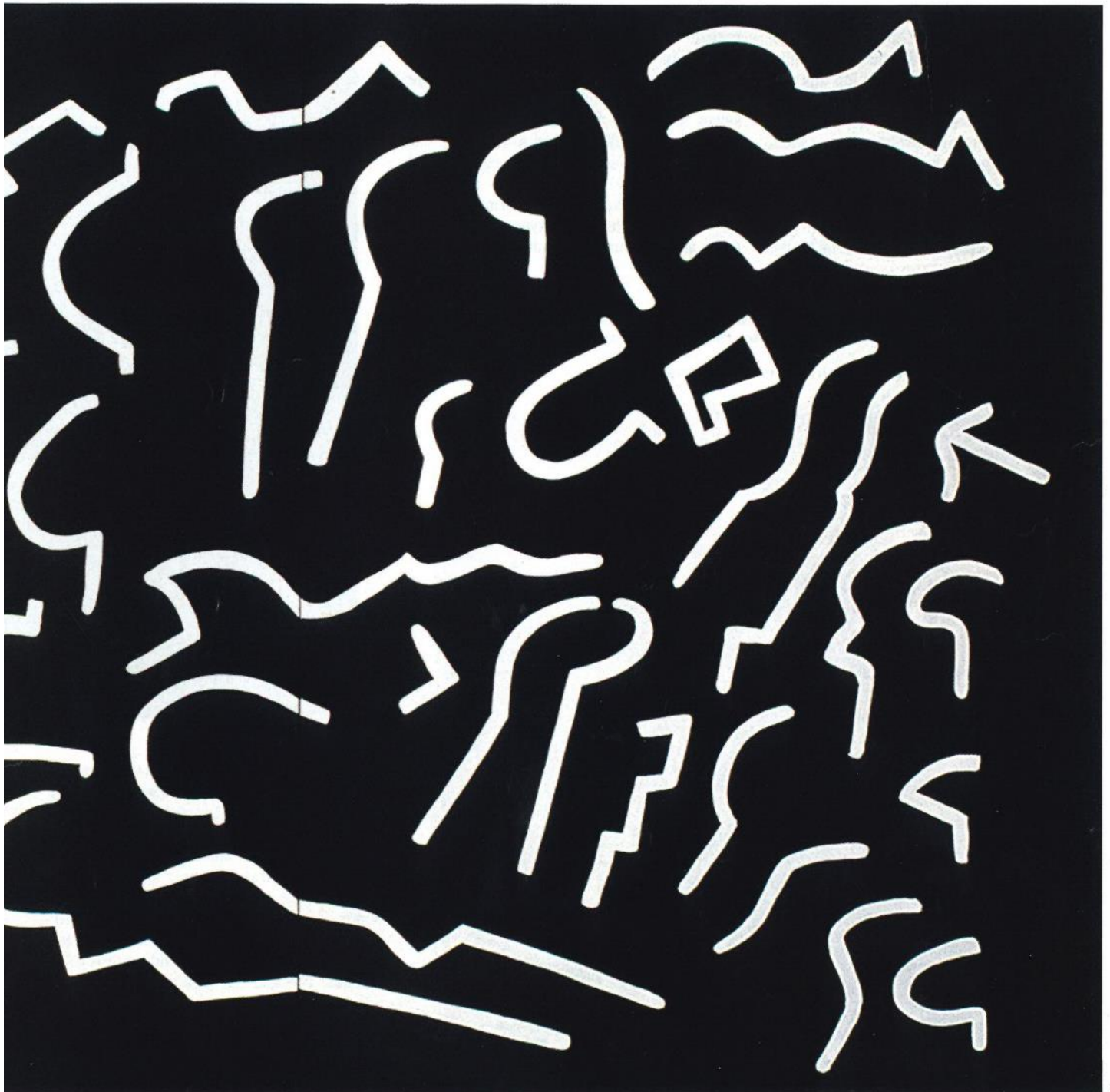
squirm and drift. The reductive marks plainly evoke the graffiti-based imagery of Keith Haring, but there are no squawking TVs or copulating couples to be seen—just gymnastic linear fragments that seem about to stretch and reconfigure themselves even as they momentarily suggest the partial contour of a leg, a derriere, a swimmer, a sickle, a piano lid, a creeping worm.

The installation wisely ensconced the two

more searingly high-keyed diptychs—fuchsia on radiant yellow, Christmassy green on red—in discrete spaces, but the third, a sober white on black, occupied an end wall, adjacent to a sequence of earlier works. Indeed, the diptych's close neighbor, *Negativo no. 8* (1955), was the earliest painting in the show and likewise restricted to white on black. In this assembly of paintings, *Negativo no. 8* represented the beginning of Accardi's creative

independence. Less than a decade after her 1947 debut at age 23, an abstract painter employing the bright palette and angular, Cubist-inflected forms that were pervasive in European art at the end of the war, Accardi set off to work almost exclusively in black and white, developing a distinctive family of forms and gestures, and reintroducing color only at the start of the 1960s.

The gallery's alpha-and-omega pairing



In the Sicofoil works, Accardi penetrated the picture plane and engaged real space with unorthodox materials and transparency, enlivening a legacy that stretched from the Futurists to Fontana.

made a point that might have been lost in a purely linear chronology: the generally biomorphic language of 1955 evinces something of the loose, cartoony pep of the hip diptychs of 2004. Freely brushed and intertwined, Accardi's first invented forms are elastic—*mobile*—and fleetingly evoke a bug, a knot, eyes open in the dark. In other words, this seems less a psychic realm accessed via automatism than the demotic world, encrypted and animated by artistic intention. Although the international wave of black-

and-white abstraction that swelled from the late 1940s through the 1950s was largely an existentialism-freighted rebuke to reference and pleasure, within it, Accardi found her own way to an adventurous if fundamentally untroubled art that is grounded in the vernacular and seriously playful at heart.

Born in Trapani, Sicily, in 1924 and trained at the fine art academies there and in Florence, Accardi moved to Rome and captured attention in 1947 as a founding member of Forma 1. Refusing, as leftists, to forgo artistic experimentation (abstraction and realism being the mutually exclusive options allowed in the politically polarized postwar environment), the eight signatories of the group's manifesto famously declared themselves to be both "formalists and Marxists." The association dissolved in a few years, but Accardi remained true to her rejection of either/or. She chose both/and—and then some—as she expanded her formal vocabulary, the pliant, looping curves growing more spiky and attenuated, sometimes suggesting

Right, view of Carla Accardi's 2002 retrospective at the Musée d'Art Moderne de la Ville de Paris. Courtesy Zerynthia Association for Contemporary Art. Photo Attilio Maranzano.

Below, Punto con raggi (Point with Rays), 1972, varnish on Sicofoil, 61½ inches square.



tools or fish or Arabic script. The work never yielded to legibility while never completely suspending a connection with shared experience.

It was left to four small casein paintings at Sperone Westwater—their slender brush marks vivid on ripe orange or red grounds—to summarize the years 1961-64, when Accardi reintroduced color and her pictorial elements resolved into fewer shapes and more regular strokes. The more or less even registers of recurring, hieroglyphic shapes on two page-like canvases, *Memorie della Sicilia* (Memories of Sicily), 1963, and *Rosso turchese* (Red



Turquoise), 1964, come as close to suggesting a surface inscribed with a private alphabet as the artist ever permitted. She also began using fluorescent colors during the period spanned by these hot little paintings (in 1963, to be precise, five years before the birth of a later fan of fluorescents, Haring), intending those chemical pigments to be as emphatic a flouting of expectation as her long season of chromatic abstinence had been. For Accardi, fluorescent colors served not so much as a specific reference to consumer products, as they did for some Pop artists, but as yet another means to embrace

the social, through a palette that was insistently of the present moment in origin and association. As she explained to an interviewer in 1964, today "there can be no landscape without neon and phosphorescent lights, and that is why I came to use these contemporary colours."¹

Accardi followed this with an even more consequential change in 1965, the introduction of Sicofoil, a clear plastic sheeting used in commercial packaging, as the paint-bearing surface. The material had first been given to her as part of a project to design a fabric. The commission was never realized, but

Accardi, fascinated, was prompted to purchase an entire roll of the transparent material. Sicofoil remained central to her practice until 1981, when it ceased being manufactured.

Like a scientist limiting the variables of an experiment, Accardi reverted to monochrome in the first plastic works, using one color at a time on Sicofoil over canvas in the Manzoniesque *Bianco su bianco* (White on White), 1965, and, in the Sperone Westwater show, *Bianco oro* (White Gold), 1966, a crisp white field wrapped in plastic brushed with a
continued on page 201

Accardi

continued from page 169

mandala of pastry-chef swirls in metallic-looking varnish. In time, canvas was jettisoned, leaving the transparent Sicofoil as the only support and exposing the stretcher and the wall behind, as in *Bianco bianco* (White white), 1969, where Accardi's relaxed S-marks seem to undulate in free space.

Cut into strips and interwoven, as in *Verde* (Green), 1975, Sicofoil achieves a frankly material grid. In the bluntly magnificent *Punto con raggi* (Point with Rays), 1972, a 61½-inch-square stretcher, braced by one vertical and two horizontal crossbars, is repeatedly crisscrossed by broad bands of plastic that bear darting swipes of varnish. A nestlike density cancels the transparency at the work's core. Here and elsewhere, Accardi's swift, repeated little strokes recall Giacomo Balla's beams of electric light and soaring swallows. Not represented in the show were Accardi's most extremely reductive works, from which paint is banished altogether, and those in which raw plastic fields are juiced up by brightly painted stretchers.

Alberto Burri had preceded Accardi by using draped plastic in his art beginning around 1960, but, as with his burlap sacks, wood and iron, these works—frontal, wall-bound, brutalized yet majestic—keep a careful eye on tradition. With her Sicofoil pieces, by contrast, Accardi joined a company of artists who were more intent on rattling painting's cage. The penetration of the picture plane and the engaging of real space with unorthodox materials and transparency enlivened a legacy that stretched from the Futurists to Lucio Fontana, the latter an early admirer of Accardi who was responsible for her having a solo room at the 1964 Venice Biennale. The plastic works endeared Accardi to a younger generation as well. They were shown in Turin at Galleria Notizie by Luciano Pistoï, who represented several Arte Povera artists. Indeed, it is hard to imagine that Accardi was not responding in part to the work of Giulio Paolini, who had done a series of conceptually probing works with exposed stretchers in the pre-Povera early '60s. One in particular, from 1961, consists of a modest stretcher, only about 8 inches square, on whose lower, shelflike edge Paolini placed a little can of white paint. A sheet of clear plastic covers the understated yet eloquent ensemble.

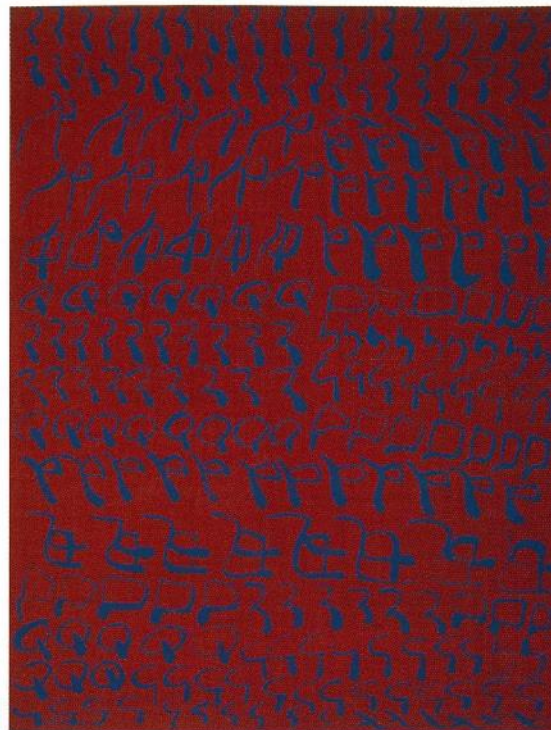
Beyond the scope of the exhibition at Sperone Westwater lie what are arguably Accardi's boldest works, freestanding forms with Sicofoil that launched her paint-

ing into three dimensions. The first was *Tenda* (Tent), 1965-66, a pitched-roof enclosure, tall enough to enter and wrapped in Sicofoil that has been painted all over in closely spaced yet buoyant strokes of green and red. Much has been made of the domestic and nomadic connotations of the tent (as with Mario Merz's igloos, which that artist introduced in 1968), but Accardi has disclosed that she intended to evoke a small temple in the wake of a visit with the curator-critic Carla Lonzi to the mausoleum of Galla Placidia in Ravenna. The wall-dissolving mosaics of the 5th-century monument inspired her own challenge to the boundary between painting and architecture.² The rosy-toned *Triplice Tenda* (Triple Tent), 1969-71, offers a multisided structure akin to a circus tent, and a total of three concentric elements surround the visitor.³

Tenda was also followed by *Ambiente Arancio* (Orange Environment), 1967, a sly, sunny-toned installation of stretched and painted plastic whose principal elements rest like mats on the floor. A Sicofoil umbrella and baby-size pad with a Sicofoil sunshade complete the evocation of a family's seaside outing. The environment further includes one of Accardi's earliest painted *rotoli*, the freestanding Sicofoil cylinders that return the plastic to the roll-shape in which it was sold. It's worth noting that *rotolo* also means "scroll," a pun that allowed the painter to court—without commitment—the connection between her abstract marks and writing.

Accardi and canvas reunited in 1981, and in the course of the next two decades, her palette expanded and intensified once again, the paint sometimes brushed on in a manner flirting with spontaneous gesture, more often expertly guided to generate an assortment of grille-like patterns, fields within fields, figure/ground reversals and, well, *shapes* of boundless eccentricity, occasionally outlined by contrasting ribbons of color. Around 2000, she resumed her work with transparent surfaces, fashioning a "labyrinth house" and a series of "wardrobes" out of painted Perspex. But don't call these sculptures. Accardi corrected one interviewer who referred to her having "returned" to painting, interrupting him to observe tartly, "I have always used painting as an inspiration for anti-painting; it is a desire for contradiction."⁴

These key developments were absent



Rosso turchese (*Red Turquoise*), 1964, casein on canvas, 23½ by 19½ inches.

from the Sperone Westwater presentation, which regrettably leaped from 1975 to 2003. The exhibition was a sort of milestone nevertheless: Accardi's first solo show in New York since 1989. Audiences in Paris, Brussels, Frankfurt and Bonn, not to mention two dozen Italian cities from Turin to Sicily, have been more fortunate during the last 15 years. Indeed, Accardi doesn't lack for admirers in Europe, but only a handful of artists—Fontana, Manzoni, Merz and Boetti come to mind—have penetrated New York's ingrained indifference to Italy's postwar avant-garde to claim more than cursory attention. It would be a good idea to add this dedicated contrarian to that brief list. □

1. Interview cited by Simonetta Luxe in "Forma 1. Saggio Pittura," *Forma 1 e suoi artisti*, Rome, Galleria Comunale d'Arte Moderna e Contemporanea, 2000, p. 16.
2. Paolo Vagheggi, "Intervista Carla Accardi: La vita non è arte. L'arte è vita," in Danilo Eccher et al., *Carla Accardi*, Rome, MACRO, 2004, p. 120.
3. *Triplice Tenda* was shown in New York at P.S.1, May 20-Sept. 3, 2001.
4. Vagheggi, p. 120. This author's translation.

Carla Accardi's paintings were shown in New York at Sperone Westwater [Jan. 8-Feb. 19]. A concurrent exhibition of her gouaches from 1962 to 2004 was on view at the Casa Italiana Zerilli-Marimò, New York University [Jan. 10-Feb. 25]. A survey of the artist's career was presented in Rome at MACRO [Sept. 19, 2004-Jan. 9, 2005].

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Smith, Roberta. "Carla Accardi." *The New York Times*, 18 February 2005, p. E37.

Carla Accardi

Sperone Westwater
415 West 13th Street
West Village
Through tomorrow

Casa Italiana Zerilli-Marimo
24 West 12th Street
Greenwich Village
Through Feb. 25

The 1950's and early 60's continue to be full of surprises. One of them, for Americans at least, is the work of the Italian painter Carla Accardi. Ms. Accardi, who is 80, is an art star on the order of Agnes Martin in Italy. But this small 50-year survey of paintings at Sperone Westwater, and an accompanying display of gouaches at Casa Italiana, is only her second solo appearance in New York, and the first to review her early efforts.

Ms. Accardi's work is a precursor to Arte Povera, with its emphasis on nonart materials and simple processes and structures. In 1947 she became a founding member of Forma 1, a group of artists from Rome who defined themselves as both Marxist and formalist. She adopted a reductionist, demystifying approach to painting, as did many Europeans and Americans of the period.

The paintings show includes impressive works from the mid-1950's, whose fields of scattered and overlapping circles and signs, rendered in white or yellow on black, suggest a controlled response to the work of Jackson Pollock. By the early 1960's, she had turned to saturated blues or greens on red fields, opting for an orderly if abstract calligraphy that looks especially good in the gouaches at Casa Italiana.

In the late 1960's and throughout much of the 1970's, she shifted her increasingly regularized mark-making to clear plastic, exploiting the transparency in stretched and then woven works, and finally in free-standing pieces. One of the woven works at Sperone, dated 1972 and involving deep green strokes, has a robust scale and its nothing-but-the-fact handsomeness has a perfect period flavor.

Sometime in the late 1970's or early 1980's, Ms. Accardi reached a point where she either had to become a sculptor or turn back, and she turned back. She began to work on canvas again, using a vocabulary of linear symbols whose most recent incarnations evoke splayed versions of Keith Haring's graffiti. The jangling Op Art color combinations, her strong suit, persist.

ROBERTA SMITH

Carla Accardi

Biography

1924 Born Trapani, Sicily
2014 Died Rome, Italy

One Person Exhibitions:

- 1950 "Carla Accardi. 15 Tempere," Galleria Age d'Or, Rome, 16 November – 1 December
1951 "Accardi e Sanfilippo," Libreria Salto, Milan, 31 March – 6 April (catalogue)
1952 "Carla Accardi," Galleria Ill Pincio, Rome (catalogue)
"Mostra personale della pittrice Carla Accardi," Galleria d'Arte Contemporanea, Florence (catalogue)
"Carla Accardi-Antonio Sanfilippo," Galleria Il Cavallino, Venice, 5 – 23 July (catalogue)
1955 "Accardi," Galleria San Marco, Rome, 16 – 30 June
1956 "Peintures de Accardi - Sculptures de Delahaye," Galerie Stadler, Paris, 18 February – 8 March (catalogue)
1957 "Accardi," Galleria Dell'Ariete, Milan (catalogue)
1958 "Carla Accardi," Galleria La Salita, Rome
"Carla Accardi. Peintures récentes," Galleria L'Entracte, Lausanne, Switzerland
1959 "Dipinti e tempere di Carla Accardi," Galleria Notizie, Turin (catalogue)
"Accardi. Opere recenti," Galleria La Salita, Rome
1960 "Dipinti di Carla Accardi," Galleria Notizie, Turin (catalogue)
1961 "Carla Accardi," Galleria La Salita, Rome
"Carla Accardi," Parma Gallery, New York, 23 May – 10 June
"Carla Accardi: Recent Paintings," New Vision Centre, London, 5 – 24 June
1964 "Italian Pavilion – Solo Room," curated by Carla Lonzi, XXXII Biennale di Venezia, Venice, 20 July – 18 October (catalogue)
"Accardi," Galleria Notizie, Turin, 16 October – 15 November (catalogue)
1965 Galleria La Metopa, Taranto
"Accardi," Galleria La Polena, Genoa, 14 – 28 January (catalogue)
"Accardi 1955-1964," Galerie Stadler, Paris, 16 March – 17 April
1966 "Carla Accardi," Galleria Notizie, Turin (catalogue)
"Carla Accardi," Galerie M.E. Thelen, Essen, 16 September – 31 October (catalogue)
"Accardi," Galleria dell'Ariete, Milan (catalogue)
1968 "Carla Accardi," Galleria Marlborough, Rome
Galleria Il Sagittario, Bari, 4 – 16 May (catalogue)
"Accardi," Galleria Poliantea, Terni, 9 – 24 November
1969 "Accardi," Artestudio, Macerata, 8 – 28 February
1970 "Accardi," Galleria La Polena, Genoa, 12 February – 10 March (catalogue)
1971 "Carla Accardi. Le tre tende," Galleria Editalia/Qui Arte Contemporanea, Rome, 27 February – 24 March (catalogue)
Galleria La Salita, Rome, July - August
1972 Galleria Primo Piano, Rome
"Carla Accardi," Galleria Christian Stein, Turin, 19 April – 15 May
Galleria Editalia/Qui Arte Contemporanea, Rome, 8 – 29 November
1972-73 "Carla Accardi," Galerie L'Atelier, Rabat, 14 December 1972 – 8 January 1973
1974 "Accardi. Sette lenzuoli," Galleria Editalia/ Qui Arte Contemporanea, Rome, 8 – 31 May
"Carla Accardi," Galleria Notizie, Turin
1975 "Carla Accardi," Studio Fiori, Florence
1976 "Carla Accardi. Origine," Cooperativa di via Beato Angelico, Rome

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- 1978 "Carla Accardi," Studio Paola Betti, Milan
- 1980 "Carla Accardi," Galleria Peccolo, Livorno
"Carla Accardi," Studio Paola Betti, Milan
"Opere 1963-1980," Galleria Multimedia, Brescia
- 1981 "Carla Accardi," Galleria Menzio-Pron, Turin
"Carla Accardi," L'angolo arte contemporanea, Bra, 22 February – 22 March (catalogue)
"Carla Accardi Omaggio a Matisse 1964," Galleria Peccolo, Livorno
"Carla Accardi Omaggio a Matisse 1964," Ariete Grafica, Milan (catalogue)
"Carla Accardi," Galleria Il Poliedro, Bagheria
- 1982 "Carla Accardi," Galleria La Polena, Genoa, 26 January – 23 February (catalogue)
"Carla Accardi," Galleria Spatia, Bolzano, 20 February – 20 April
Studio d'Arte Contemporanea Castagna, Palermo
"Carla Accardi. L'Arte: il campo del togliere," Agenzia d'Arte Moderna, Rome (catalogue)
Studio La Torre, Pistoia
- 1983 "Carla Accardi," curated by Vanni Bramanti, Pinacoteca Comunale, Loggetta Lombardesca, Ravenna, 12 February – 27 March (catalogue)
"Carla Accardi," Studio Dossi, Bergamo, 11 March – 12 April (catalogue)
"Carla Accardi," curated by Corrado Levi, Padiglione d'Arte Contemporanea (PAC), Milan, 21 April – 23 May (catalogue)
"Carla Accardi. Trentacinque opere su carta 1947-1983," Galleria Il Millennio, Rome, 12 May – 30 June (catalogue)
"Carla Accardi. Opere 1965-1983," curated by Palma Bucarelli, La Salerniana, Ex Convento San Carlo, Erice, 28 July – 15 October (catalogue)
"Carla Accardi," Galleria La Panchetta, Bari, 7 – 27 October
"Carla Accardi," Galleria Massimo Minini, Brescia
- 1984 "Tempere 1954-1984," Galleria Spazia, Bologna, 1 – 31 March
"Carla Accardi: Opere dal 1956 al 1984," Galleria Editalia/Qui Arte Contemporanea, Rome, 23 May – 30 June
- 1985 "Carla Accardi: Opere dal 1956 al 1960," Ippolito Simonis, Turin, 19 February – 15 March
"Carla Accardi: Opere Recenti," Studio Menzio, Turin, 19 February – 15 March
"Carla Accardi: Olbider, Gouachen," Frankfurter Westend Galerie, Frankfurt am Main, 16 March – 4 May
"Opera grafica 1955-1984," Galleria L'Arco, Rome, 7 May – 20 June
"Carla Accardi: Le plastiche," Istituto Italiano di Cultura Madrid, 18 June – 19 July (catalogue)
"Vasi e piatti," Galleria La Nuova Pesa, Rome
- 1985-86 "Carla Accardi: Opere recenti," Studio Dossi, Bergamo, 29 December 1985 – 31 January 1986
- 1986 "Carla Accardi," Galleria Il Centro, Naples
"Opere su carta," Centro d'Arte Sant'Elmo, Salerno, 10 February – 10 March
- 1986-87 "Accardi: Il campo del togliere," curated by Achille Bonito Oliva, XIX Rassegna Internazionale d'Arte, Palazzo di Città, Acireale, 26 December 1986 – 25 January 1987; Castello Colonna, Genazzano, 26 March – 31 May 1987 (catalogue)
- 1987 "Carla Accardi. Opere recenti," Galleria Il Millione, Milan, 5 – 31 March (catalogue)
"Carla Accardi. Opere su carta 1948-1962," Chiesa di Sant'Agostino, Civitanova Marche, Macerata, 19 September – 18 October (catalogue)
Galleria La Scaletta, San Polo di Reggio Emilia, 26 September – 23 October (catalogue)
- 1988 "Carla Accardi. Sicofoil e opere recenti," Art Gallery of Ontario, Istituto Italiano di Cultura, University of Toronto Art Department, Toronto, 26 June – 24 September (catalogue)
"Italian Pavilion – Solo Room," curated by Giovanni Caradente, XLIII Biennale di Venezia, Italian Pavilion, Venice, 26 June – 24 September (catalogue)
- 1989 "Accardi," Galerie Di Meo, Paris, 27 January – 4 March (catalogue)
"Accardi. Opere recenti," Galleria Pieroni, Rome

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- “Carla Accardi,” curated by Flaminio Gualdoni, Galleria Civica, Palazzina dei Giardini Pubblici, Modena, 26 February – 16 April
- “Gouches,” Atelier dell’Arte, Sciacca, 12 March – 10 April
- “Carla Accardi,” Galleria del Milione, Milan, 23 May – 23 June
Galleria Emicla, Gaeta (catalogue)
- “Carla Accardi,” Salvatore Ala Gallery, New York, 23 September – 31 October (catalogue)
- “Opere recenti,” Santo Ficara Arte, Florence, 18 November – 20 December
- “Carla Accardi, Annie Ratti,” curated by Rosalba Pajano, Oratorio di San Sebastiano, Forlì (catalogue)
- 1990 Galleria Mazzocchi, Parma, 20 January – 18 February (catalogue)
- “Carla Accardi. Opere 1949-1989,” Accademia dei Concordi, Rovigo, 19 February – 10 April (catalogue)
- “Carla Accardi. Allegre tinte diurne,” Galleria Eva Menzio, Turin, 20 March – 28 April
- “Carla Accardi. Grandi dipinti 1965-1990,” curated by Giuseppe Appella, Museo Civico, Case di Stefano, Gibellina, 11 August – 20 September (catalogue)
- “Carla Accardi. Nuovi lavori,” Galleria Massimo Minini, Brescia
Galleria Plurima, Udine, 24 November – 14 December
- 1991 Studio Arte Barnabò, Venice
- “Carla Accardi,” Studio d’Arte Raffaelli, Trento (catalogue)
- “Carla Accardi,” Galleria Prati, Palermo, 14 – 30 April
- 1991-92 Studio Ghiglione, Genoa, 7 December 1991 – 21 January 1992
- 1992 “Carla Accardi,” Studio d’arte Raffaelli, Trento (catalogue)
- “Carla Accardi,” Galleria Rocca 6, Turin (catalogue)
- “Carla Accardi,” Galleria Pieroni, Rome, 29 March – 10 May
- “Carla Accardi,” Frankfurter Westend Galerie, Frankfurt-am-Main, 4 April – 13 June
- “Carla Accardi Giulio Turcato. 10 Opere dal 1954 al 1974,” Galleria Planita, Rome (catalogue)
- “Bianco/Nero,” Galleria Eva Menzio, Turin
- “Imprevisto,” Castello di Volpaia, Radda in Chianti, Siena
- 1992-93 “Carla Accardi,” Galleria Franco Toselli, Milan, 18 November 1992 – 31 January 1993
- 1993 “Carla Accardi-Marco Bagnoli,” Galleria Pieroni, Rome
- “Carla Accardi,” Opera Associazione Culturale per le Arti Visive, Perugia
Galleria Pio Monti, Macerata
- 1994 “Carla Accardi. Una forma d’esistenza,” Fumagalli Arte Contemporanea, Bergamo, 22 January – 9 March (catalogue)
- “Carla Accardi. Opere 1954-1993,” Gallerie Meert Rioux, Brussels, 24 March – 14 May
- “Carla Accardi,” curated by Ida Gianelli and Giorgio Verzotti, Castello di Rivoli Museo d’Arte Contemporanea, Rivoli, 24 June – 28 August (catalogue)
- “Carla Accardi. Carte 1981-1994,” Galleria La Scaletta, San Polo d’Enza, Reggio Emilia (catalogue)
- “Accardi,” Galleria delle Arti, Citta di Castello, Perugia (catalogue)
- “Carla Accardi. Ambiente Arancio,” Zerynthia Associazione per l’Arte Contemporanea, Rome
- 1995-96 “Carla Accardi,” curated by Susanne Pflenger, Ludwigshafen Kunstverein, Ludwigshafen am Rhein, 7 September – 22 October; Staädtische Galerie e Istituto Italiano di Cultura, Wolfsburg, 4 February – 8 April; Overbeck-Gesellschaft, 2 June – 14 July (catalogue)
- 1996 “Carla Accardi ‘giochi galleggianti’ e ‘ trasparenze’ 1978-1980,” Galleria Peccolo, Livorno, 7 September – 5 October; Palazzo Comunale, Sala dei Provveditori, Salò, Brescia, 1 November – 1 December (catalogue)
- “Carla Accardi. Biancorosso,” Santo Ficara Arte Moderna e Contemporanea, Florence, 10 – 29 February (catalogue)
- 1996-97 Carla Accardi. Una scrittura di sogni, Galleria Borromini, Ozzano Monferrato, Alessandria, 7 December 1996 – 25 January 1997 (catalogue)

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- 1997 “Carla Accardi: Ambiente arancio 1967, Tele-Carte,” Galerie Meert Rioux, Brussels, 4 June – 12 July
“Dove nasce il segno. Carla Accardi. Oeuvres 1953,” Studio Simonis, Paris
“Carla Accardi. Tempere,” Galleria Vannucci, Pistoia
“Carla Accardi,” Galleria Cesare Manzo, Pescara
- 1997-98 “Carla Accardi,” curated by Bruno Racine and Zerynthia Associazione per l’Arte Contemporanea, Accademia di Francia, Atelier del Bosco di Villa Medici, Rome, 18 December 1997 – 12 January 1998
- 1998 “Carla Accardi. Triplice tenda. Installazione per i bambini,” Castello di Rivoli Museo d’Arte Contemporanea, Rivoli, 4 February – 3 May
“Tuono. Carla e Vita Accardi per Solstizio d’Estate,” Cave dell’Oliviera, Serre di Rapolano, Siena
“Carla Accardi. Opere 1947-1997,” curated by Claudio Cerritelli, Chiesa della Badia Grande e Laboratorio Officina, Trapani, 21 March – 19 April (catalogue)
- 1999 “Carla Accardi: Triplice tenda,” curated by Sabina Leßmann, Kunstmuseum, Bonn, 11 May – 4 July
“L’ultimo disegno del 1999,” Zerynthia Associazione per l’Arte Contemporanea, Rome
“Carla Accardi,” curated by Cornelia Lauf, Micro-Museo Camera Oscura, San Casciano dei Bagni, Siena, 10 April – 4 May
“Transparencies: Carla Accardi 1978-1980,” Studio Simonis, Paris
- 2000 “Carla Accardi. Sicofoil,” Galleria Massimo Minini, Brescia, 27 May – 15 September
“Carla Accardi: Opere Recenti,” curated by Greta Meert and P. A. Rioux, Galerie Meert Rioux, Brussels, 22 September – 26 November
Galleria Astuni, Fano, Pesaro (catalogue)
“Carla Accardi,” curated by Lorenzo Benedetti, Museo Laboratorio d’Arte Contemporanea, Università degli Studi La Sapienza, Rome, 31 May – 26 June
Galleria Civica d’Arte Contemporanea, Spoleto, Perugia
- 2001 “Carla Accardi. Premio Artista dell’anno 2001,” curated by Renato Barilli and Lia Durante, Palazzo Crepadona, Belluno; Galleria Civica, Cortina, 4 August – 22 September (catalogue)
“Carla Accardi. Triplice tenda,” curated by Carolyn Christo- Bakargiev, P.S.1 Contemporary Art Center, New York, 20 May – 3 September
- 2002 “Carla Accardi,” curated by H. H. Lim, Edicola Notte, Rome, 8 May – 15 July
“Carla Accardi,” curated by Laurence Bossé and Hans Ulrich Obrist, Musée d’Art Moderne de la Ville de Paris, Paris, 17 January – 3 March (catalogue)
“Carla Accardi-Enrico Castellani,” foyer dell’Auditorium di Santa Cecilia, Rome
“Carla Accardi,” Galleria Laura Pecci, Milan
- 2003 “Carla Accardi,” curated by Giacomo Zaza, Torrione Passeri, Molfetta, Bari
“Carla Accardi. Si adagiarono sparse,” curated by Laura Cherubini, Magazzino d’Arte Moderna, Rome, 28 March – 30 April
- 2004 “Carla Accardi,” Galerie Meert Rioux, Brussels, 15 May – 3 June
- 2004-05 “Carla Accardi,” curated by Danilo Eccher, MACRO Museo d’Arte Contemporanea Rome, Rome, 19 September 2004 – 9 January 2005 (catalogue)
- 2005 “Carla Accardi: Works 1955-2004,” Sperone Westwater, New York, 8 January – 19 February (catalogue)
- 2007 “Carla Accardi,” curated by Achille Bonito Oliva, Galleria Valentina Bonomo, Rome, 3 March – 12 May
“Superficie in ceramica, 2007,” BunKerart, Milan, 22 October – 22 December
“Carla Accardi,” Galerie Greta Meert, Brussels, 25 October – 24 November
- 2008 “Carla Accardi: Superficie in ceramica,” Moscow Museum of Art, Moscow, 4 September – 28 September
- 2009 “Carla Accardi. Ombre sui muri,” Galleria Valentina Bonomo, Rome, 28 April – 30 May
- 2010 “Carla Accardi,” Haunch of Venison, New York, 10 May – 26 June

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- 2010-11 “Carla Accardi: Space, Rhythm and Color,” curated by Pier Paolo Pancotto, Museo Carlo Bilotti all’ Aranciera di Villa Borghese, Rome, 1 December 2010 – 27 February 2011
- 2011 “Carla Accardi: accordi/accardi,” Galleria D’ Arte, Carlina, 5 May – 25 June
“Carla Accardi. Segno e trasparenza,” curated by Luca Massimo Barbero, Fondazione Puglisi Cosentino, Catania, 6 February – 12 June
- 2012 “Carla Accardi. Smarrire I fili della voce,” curated by Laura Cherubini, Fondazione Malvina Menegaz per le Arti e le Culture, Castelbasso, 30 June – 2 September
- 2013 “Carla Accardi. Sculture, disegni, immagini e documenti 1946-2012,” curated by Giuseppe Appella, Museo della Scultura Contemporanea (MUSMA), Matera, 2 March – 19 April
- 2013-14 “Artists of the Farnesina Collection – Carla Accardi: Smarrire I fili della voce/Losing the Threads of the Voice,” organized under the auspices of the Embassy of Italy in Athens, sponsored by the Italian Cultural Institute of Warsaw, in collaboration with the Fondazione Malvina Menegaz and the ZERYNTHIA Contemporary Art Association, Centro per l’ arte contemporanea, Torun, 19 April – 19 May 2013; Museo Vasalery – Museo delle Belle Arti, Budapest, 6 June – 22 August 2013; Museo Macedone di Arte Contemporanea di Salonico, 4 September – 10 November 2013; Museum Alex Mylona, Athens, 15 November – 9 February 2014
- 2015 “Accordi-Accardi,” Galleria Valentina Bonomo, Rome, opened 28 February

Selected Group Exhibitions

- 1945 “I Mostra d’ Arte,” Ex Palazzo della Prefettura, Trapani, 17 – 26 June
- 1946 “I Kermesse degli Artisti,” cortile di via Margutta, Rome
- 1947 “Artisti siciliani,” Galleria della Spiga e Corrente, Milan
“Arte giovane italiana,” I Festival della Gioventù, Prague, 20 July – 20 August
“Accardi, Attardi, Manisco, Monachesi, Sanfilippo,” Studio d’ Arte Moderna, Rome, 22 November – 12 December (catalogue)
- 1948 “IIa Mostra Annuale dell’ Art Club,” Galleria di Roma, Rome, 14 – 31 December
“Il Rassegna Internazionale Arte Oggi,” Palazzo Strozzi, Florence
“Arte astratta in Italia,” Galleria di Roma, Rome, 15 March – April
“Mostra d’ Arte Contemporanea,” Fronte Democratico Popolare Quartiere Salario, Rome, 7 – 14 April
“XXIV Esposizione Biennale Internazionale d’ Arte,” Giardini di Castello, Venice, 29 May – 30 September (catalogue)
“Mostra d’ arte pro Nuova Stato d’ Israele,” Galleria d’ Arte Antica, Palazzo Torlonia, Rome, 14 – 25 June
“Accardi, Attardi, Sanfilippo,” Art Club, Rome, 28 June – 8 July (catalogue)
“Accardi, Attardi, Manisco, Sanfilippo,” Galleria Chiurazzi, Rome
- 1949 “Mostra del disegno: Accardi, Attardi, Capogrossi, Rotella, Jarema, Manisco, Prampolini, Sanfilippo, Sterpini, Turcato,” Caffè Greco, Rome, 25 January – 5 February
“Mostra d’ arte contemporanea. 40 anni d’ arte italiana,” curated by Art Club di Catania e Palermo in collaboration with the Venice Biennale, Art Club, Catania and Palermo, February - April
“Terza Mostra Annuale dell’ Art Club,” Galleria Nazionale d’ Arte Moderna, Rome, 5 March – 5 April (catalogue)
- 1950 “III Rassegna Internazionale Arte Oggi,” Palazzo Strozzi, Florence
“Accardi, Attardi, Sanfilippo,” Galleria Bergamini, Milan, 18 February – 2 March
“IV Mostra Annuale dell’ Art Club,” Galleria Nazionale d’ Arte Moderna, Rome, 22 April – 15 May
- 1951 “I Mostra d’ arte contemporanea,” Palazzo Barberini, Rome, 13 – 18 January

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- “Arte astratta concreta in Italia,” curated by Fiulio Carlo Argan, Palma Bucarelli, and Josef Jarema, Galleria Nazionale d’Arte Moderna, Rome, 3 – 28 February (catalogue)
- “I Biennale Internazionale del Mare,” Genoa
- “Exposition international d’art abstrait et concret,” Ancien Sporting Club de Monte Carlo, Monte Carlo, April – May (catalogue)
- 1952 “VI Mostra Annuale dell’Art Club,” Galleria Nazionale d’Arte Moderna, Rome, 22 March – 22 April
- “Mostra nazionale d’arte astratta,” Circolo Artistico di Catania, Catania, 15 – 25 June
- 1953 “Mostra nazionale di pittura per un’Umbria nuova,” Palazzo dei Priori, Perugia, 12 – 30 October
- “Arte astratta italiana e francese,” Galleria Nazionale d’Arte Moderna, Rome, 22 April – 22 May (catalogue)
- 1954 “Accardi, Capogrossi, Consagra, Perilli, Sanfilippo, Turcato,” Galleria dell’Asterisco, Rome, 5 – 18 July (catalogue)
- 1955 “Pittori e scultori non oggettivi,” Galleria Il Camino, Rome, 26 October – 5 November (catalogue)
- “Individualites d’aujourd’hui,” curated by Michel Tapié, Galerie Rive Droite, Paris, 15 March – 12 April; Galleria Spazio, Rome, April – June
- “Sessanta maestri del prossimo trentennio,” Prato, 4 September – 9 October (catalogue)
- “Accardi, Delahaye, Dova, Claire Falkestein, Gillet, Guiette, Hosiasson, Jenkins, Jeanne Laganne, Serpan, Tapiés, Tobey,” Galerie Stadler, Paris, 7 October – 3 November
- “XVIII Mostra dell’Art Club Nazionale d’Arte Contemporanea,” Sala Napoleonica, Venice, July – August (catalogue)
- 1955-56 “VII Quadriennale nazionale d’Arte di Rome,” Palazzo delle Esposizioni, Rome, November 1955 – April 1956 (catalogue)
- 1956 “Structures en devenir,” Galerie Stadler, Paris, 16 October – 15 November
- 1957 “Nove pittori Romeni,” Galleria dell’Ariete, Milan (catalogue)
- “Mostra collettiva di importanti artisti contemporanei,” Rome-New York Art Foundation, Rome (catalogue)
- 1958 “Segno e materia,” La Medusa Studio d’Arte Contemporanea, Rome
- “Giovani artisti italiani,” La Permanente, Milan (catalogue)
- “Il Premio nazionale di pittura. Il taccuino delle arti,” Palazzo Strozzi, Florence, 18 May – 6 June
- “The International Art of a New Era (Informel and Gutai),” Osaka International Festival, Osaka, 12 – 20 April
- “Structures austres, espaces nouveaux,” Galerie Schmela, Düsseldorf
- “Art du XXI^{ème} siecle,” Palais des Expositions, Charleroi, Belgium
- “Accardi, Burri, Fontana, Novelli, Pansot, Somaini, Vaccardi, Vedova,” Galleria La Salita, Rome, July – October
- “Carla Accardi. Tempere. Gastone Novelli. Collages, Toti Scialoja. Gouaches,” Galleria La Salita, Rome
- 1958-59 “The Pittsburgh International Exhibition of Contemporary Painting and Sculpture,” Carnegie Institute, Pittsburgh, 5 December 1958 – 8 February 1959 (catalogue)
- 1959 “Giovane pittura di Rome,” Galleria La Tartaruga, Rome
- “Italian Paintings of Today,” Salone Syrokia, Tokyo, May – June (catalogue)
- “Arte nuova,” Circolo degli Artisti, Palazzo Graneri, Turin, 5 May – 15 June (catalogue)
- “Painters of Rome: Accardi, Conte, Dorazio, Sanfilippo, Turcato,” New Vision Center, London, 1 – 20 June
- “Il Premio Morgan’s Paint,” Palazzo dell’Arengo, Rimini, 15 July – 30 August (catalogue)
- “Piccole sculture e opere grafiche,” Galleria La Salita, Rome
- 1960 “Mostra collettiva per l’inaugurazione del Centro,” International Center of Aesthetic Research, Turin
- “Moholy-Nagy, Scholarship Auction,” Chicago
- “Piccolo formato,” Galleria La Salita, Rome
- 1961 “Premio Ente Zolfi Italiani,” Galleria La Salita, Rome (catalogue)

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- “Mostra Nazionale di pittura sul tema dello Zolfo,” Saloni d’esposizione del Banco di Sicilia, Palermo (catalogue)
- “The Quiest and the Quarry,” Rome-New York Art Foundation, Rome, May – September (catalogue)
- 1962 “IX Tokyo Biennial,” Metropolitan Art Gallery, Tokyo (catalogue)
- “Mostra di apertura della stagione artistica 1962,” Galleria d’Arte Flaccovio, Palermo, 9 – 15 January
- “Accardi, Dorazio, Novelli, Perilli, Sanfilippo, Turcato,” Libreria Einuadi, Rome
- “Accardi, Dorazio, Sanfilippo,” Galleria La Salita, Rome, 16 June – 20 August
- “Drive-in Gallery,” Festival dei Due Mondi, Spoleto
- 1962-63 “Struttura e stile,” Galleria Civica d’Arte Moderna, Turin, 18 June – 5 August 1962; Städtische Kunstgalerie, Bochum, Germany, 13 January – 10 February 1963 (catalogue)
- 1963 “I Mostra Mercato. Accardi, Colla, Dorazio, Festa, Fontana, Lo Savio, Rotella, Sanfilippo, Schifano, Scialoja,” Palazzo Strozzi, Florence
- “Dieci litografie,” Galleria La Salita, Rome, 23 March – 28 April
- “Schrift und Bild,” Stedelijk Museum, Amsterdam, 3 May – 10 June; Staaliche Kunsthalle, Baden-Baden, 14 June – 4 August (catalogue)
- “Dipinti e tempere di Carla Accardi, Bluhm, Gallizio, Tápies, Twombly,” Galleria Notizie, Turin, 25 June – 15 July
- “Eight Contemporary Artist of Romes,” The Minneapolis Institute of Art, Minneapolis, 11 September – 20 October (catalogue)
- “Aspetti della ricerca informele in Italia fino al 1957,” (a cura di M. Calvesi, D. Durbe), Palazzo del Museo, Livorno
- 1963-64 “Accardi, Castellani, Festa, Kounellis, Schifano,” Galleria Notizie, Turin, 17 December 1963 – 16 January 1964 (catalogue)
- 1964 “Il Mostra Mercato, Artisti della XXXII Biennale,” Palazzo Strozzi, Florence
- “Concretismo. Milan Florence Rome 1947-1950,” Galleria di Palazzo Libri, Florence, 23 May – 31 July (catalogue)
- “Il Festival des Artes Plastiques de la Côte d’Azur, Peintres et sculpteurs de Rome,” Salons de la Residence du Louvre, Menton, France, 29 May – 14 June
- “XXXII Esposizione Biennale Internazionale d’Arte,” Italian Pavilion, Giardini di Castello, Venice, 20 June – 18 October (catalogue)
- “Intuiciones y realizaciones formales,” curated by Michel Tapié, Centro de Artes Visuales, Buenos Aires, 14 August – 4 September
- 1965 “Le Baroque Generalisé,” International Center of Aesthetic Research, Turin (catalogue)
- “Accardi, Dorazio, Sanfilippo,” Galleria 3, Pescara
- “Accardi, Castellani, Paolini, Pistoletto, Twombly,” Galleria Notizie, Turin, 28 May – 15 June (catalogue)
- Galleria La Tartaruga, Rome
- “Forma 1 mostra documento,” Galleria Arco d’Alibert, Rome, 19 November – 7 December (catalogue)
- 1965-66 “IX Quadriennale d’Arte di Roma,” Palazzo delle Esposizioni, Rome, October 1965 – March 1966 (catalogue)
- “Astrattisti 1950-1960,” Il Carpine Galleria d’Arte, Rome, 18 December 1965 – 26 January 1966
- 1965-67 “L’art actuelle en Italie,” Casino Municipal, Cannes, 19 December 1965 – 2 January 1966; Galleria Nazionale d’Arte Moderna, Rome, March – April 1966; Dortmund, 7 – 25 May 1966; Düsseldorf; Cologne; Bergens Kunstforening, Bergens, 30 September – 16 October 1966; Kunstneres Hus, Oslo, 22 October – 6 November 1966; Belfast, February 1967; Edinburgh, March – April 1967 (catalogue)
- 1966-67 “Il gioco degli artisti,” Galleria del Naviglio, Milan, 10 December 1966 – 6 January 1967
- 1967 “8 Kunstler stellen aus,” Galerie Hella Nebelung, Düsseldorf
- “Gli artisti per Firenze,” Museo Internazionale d’Arte Contemporanea, Florence (catalogue)

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- “Universal Exposition,” Italian Pavilion, Montreal
“Immagini del colore,” Galleria Editalia/Qui arte contemporanea, Rome, April (catalogue)
“Museo sperimentale d’arte contemporanea,” Galleria Civica d’Arte Moderna, Turin, April – May (catalogue)
“Exhibition of Contemporary Italian Art,” Museum of Contemporary Art, Tokyo, 2 September – 22 October (catalogue)
“X Anniversario,” Galleria La Salita, Rome
- 1968 “VI Biennale Romana. Rassegna delle Arti Figurative di Rome e del Lazio,” Palazzo delle Esposizioni, Rome, February – March (catalogue)
“Recent Italian Painting and Sculpture,” The Jewish Museum, New York, 24 May – 2 September (catalogue)
- 1968-69 “Wspolczesna sztuka wloska,” Palazzo Zacheta, Warsaw, March 1968; Stadtische Kunstgalerie, Bochum, Germany, 5 – 30 May 1968; Werkstätten Galerie der Spiegel, Cologne; Malmö Museum, Malmö, 5 – 27 October 1968; Liljevalchs Konsthall, Stockholm, 2 – 24 November 1968; Galleria Nazionale d’Arte Moderna, Rome, 20 December 1968 – 20 January 1969 (catalogue)
- 1969 “Ventiquattro presenze,” Istituto italo-latino-americano, Rome, 26 March – 9 April (catalogue)
“Nuovi materiali nuove tecniche,” Caorle, Italy, 20 July – 20 August (catalogue)
“Napoleon 1969,” Holsteinisches Landes Museum, Schleswig, Germany
“6 Artisti di Forma 1,” Galleria d’arte Schubert, Milan
- 1970 “Objekte und Serigraphien,” Galerie M.E. Thelen, Essen, Germany
“V Rassegna d’arte del Mezzogiorno. Grafica italiana,” Palazzo Reale, Naples, 5 January – 5 February
- 1971 “Accardi, Dorazio, Novelli, Perilli, Rotella, Sanfilippo, Turcato,” Galleria Arco d’Alibert, Rome
“New Italian Art 1953-1971,” Walker Art Gallery, Liverpool, 22 July – 11 September (catalogue)
“Nuovi materiali, nuove presenze,” Il Polimero Arte, Rome
“XI Bienal de São Paulo,” Fundação Bienal de São Paulo, São Paulo, September – November (catalogue)
- 1971-72 “Aspetti dell’avanguardia in Italia,” Galleria Notizie, Turin
“Segno e colore. Carla Accardi. Pietro Consagra, Piero Dorazio, Giulio Torcato, Toti Scialoja, Giuseppe Capogrossi, Franco Gentilini,” Galleria Editalia/Qui Arte Contemporanea, Rome, 15 December 1971 – 8 January 1972
- 1972 “Occident-Orient. L’art moderne et l’art islamique,” Ancienne Douane, Strasbourg, 15 May – 15 September (catalogue)
- 1973 “X Quadriennale Nazionale d’arte di Rome. Situazione dell’arte non figurativa,” Palazzo delle Esposizioni, Rome, 8 February – 25 March (catalogue)
“Kolekcya Ewy Garzciekiej,” W Museum Narodowym we Wroclawiu, Wystaw, Wrocław, Poland (catalogue)
- 1974 “Coazione a mostrare. Omaggio a Lucio Fontana,” Palazzo Comunale, Erbusco, Brescia, 21 September – 12 October (catalogue)
“Presenze 1974,” Studio Rotelli, Finale Ligure, Savona, Italy
- 1976 “L’esperienza moderna 1957-1959,” Galleria Marlborough, Rome (catalogue)
“Ambiente/Arte – La Biennale di Venezia 1976,” curated by Germano Celant, Italian Pavilion, Giardini di Castello, Venice, 14 July – 10 October (catalogue)
“Forma 1 (Rome 1946/1949),” Palazzo del Popolo, Todi, 4 July – August (catalogue)
“L’immagine altra,” Antichi arsenali della Repubblica amalfitana, Amalfi, 24 July – 18 August (catalogue)
- 1976-77 “Rassegna d’arte contemporanea,” Badia di passaggio, Bettona
“Qui arte contemporanea dieci anni dopo,” Galleria Editalia/Qui Arte Contemporanea, Rome, 10 December 1976 – 22 January 1977 (catalogue)
- 1977 “Il complesso di Michelangelo,” curated by Simona Weller, Galleria Giulia, Rome
“Area 60/1 Pittura Scrittura,” Galleria Seconda Scala, Rome, 15 April – 15 May (catalogue)

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- 1977-78 “Arte in Italia 1960-1977,” Galleria Civica d’Arte Moderna, Turin, May – September (catalogue)
“Forma 1,” Studio Oggetto, Caserta, 6 May – 6 June
- 1978 “Petit formats,” Galerie L’Atelier, Rabat, Morocco, 9 December 1977 – 5 January 1978
“International Art Exhibition for Palestine,” Plastic Art Section Ubifield Information P.L.O.,
Beirut, 21 March – 5 April
“Cooperate,” Palazzo dei Diamanti, Ferrara, 1 July – 3 September
- 1978-79 “Sei stazioni per artenatura. La natura dell’arte – La Biennale di Venezia 1978,” curated by
Achille Bonito Oliva, Giardini di Castello, Venice, 2 July – 15 October (catalogue)
“Forma 1 trent’anni dopo,” Galleria Editalia/Qui arte contemporanea, Rome, 6 December 1978 –
20 January 1979
“Trentesimo dell’autonomia regionale siciliana. Mostra nazionale di pittura e scultura. Sicilia della
mente. Artisti siciliana d’oggi,” Camera di Commercio, Messina, 20 December 1978 – 10
January 1979 (catalogue)
- 1980 “Mostra del libro d’arte Editalia. Presenze dell’Informale,” Centro d’arte La Barcaccia, Palermo,
22 March – 5 April
“Mostra di pittura e grafica contemporanea romeno-italiana,” Accademia di Romania, Rome, 27
June – 18 July
- 1980-81 “L’altra metà dell’avanguardia 1910-1940,” curated by Lea Vergine, Palazzo Reale, Milan, 15
February – 13 April 1980; Palazzo delle Esposizioni, Rome, 3 July – 8 August 1980;
Kulturhuset, Stockholm, 14 February – 3 May 1981 (catalogue)
“Pendant,” curated by Alberto Veca, Arte Centro 80, Milan, 13 December 1980 – 13 January
1981
- 1981 “I Biennale Nazionale, Generazione anni Venti,” Palazzo del Turismo, Portici del Palazzo
Vescovile, Rieti, 14 December 1980 – 25 January 1981 (catalogue)
“Linee della ricerca artistica in Italia 1960-1980,” Palazzo delle Esposizioni, Rome, 14 February –
15 April (catalogue)
“Trends in Italian Art,” Quentin Gallery, Claremont
“Phoenix,” Curated by Manfred de la Motte, Alte Oper, Frankfurt am Main, 12 September – 29
November
- 1981-82 “Trent’anni d’arte italiana 1950-1980,” Villa Manzoni, Lecco, November 1981 – January 1982
(catalogue)
- 1982 “Generazioni a confronto,” curated by Simonetta Lux, Università degli Studi “La Sapienza,”
Istituti dell’Arte Medievale e Moderna, Rome, 12 – 22 January
“Avanguardie Transavanguardia 68-77,” curated by Achille Bonito Oliva, Mura Aureliane, Rome,
April – July (catalogue)
“Accardi, Oppenheim, Pistoletto,” Galleria Pieroni, Rome
“Nove artisti italiani,” Limonaia di Villa Montalvo, Campi Bisenzio, 11 September – 31 October
(catalogue)
“Angelico geometrico,” curated by Flaminio Gualdoni, Centro d’Arte Contemporanea, Ardesio,
17 July – 29 August (catalogue)
“Deuxième manifeste du Livre d’Artiste/Livre-object,” Centre Georges Pompidou, Paris
“Lapsus,” Galleria La Salita, Rome
- 1983 “Tema Celeste,” curated by Demetrio Paparoni, Museo Civico, Gibellina, 22 January – 30 March
(catalogue)
“Astratto Informale,” Studio De Crescenzo, Rome
“Il grande disegno,” curated by Vanni Bramanti, Palazzina Mangani, Fiesole, 4 June – 24 July
(catalogue)
“L’informale in Italia,” curated by Renato Barilli and Franco Solmi, Galleria d’Arte Moderna,
Bologna, June – September (catalogue)
“30 Artisti italiani contemporanei 1950-83,” Chiesa di San Samuele, Venice, 15 April – 15 June
(catalogue)

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- “Art/Itinera '83: I disegni dell'arte,” Castello Pasquini, Castiglioncello; Le Logge del Mercato, Volterra, 10 July – 11 September (catalogue)
- 1984 “Un disegno dell'arte: ultime avanguardie (1957-1971),” Galleria La Salita, Rome
“Aniconicità 50/60,” Vismara Arte, Milan, 24 November – 31 December
“Figure dallo sfondo,” curated by Marilena Pasquali, Padiglione d'Arte Contemporanea (PAC), Ferrara, 6 February – 25 March (catalogue)
- 1985 “Calligrafitti,” L.T.M., New York, 9 May – 22 June
“Dentro e fuori l'Informale (1957-1965),” Galleria La Salita, Rome
“Italianische Kunst 1900-1980,” curated by Mercedes Garberi and Peter Weiermair, Frankfurter Kunstverein, Frankfurt am Main, 22 February – 8 April (catalogue)
“Festa dell'arte,” Ippolito Simonis, Castello di Volpaia, Radda in Chianti, 22 – 30 June (catalogue)
“Circumnavigazione 2,” Galleria Ezio Pagano, Bagheria; Art Club, Catania; Museo Civico, Gibellina (catalogue)
- 1985-86 “Forma 1,” Galleria Arco d'Alibert, Rome, 24 May – 20 July
“Il Museo Sperimentale di Torino. Arte italiana degli anni Sessanta nelle collezioni della Galleria Civica d'Arte Moderna,” Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, 18 December 1985 – February 1986 (catalogue)
- 1986 “Iniziativa Keplero. Pittori in Italia nella civiltà dell'energia e dell'elettronica,” Palazzo Sagredo, Venice (catalogue)
“Mostra Nazionale di Pittura,” curated by Paolo Biscottini and Alberto Montasio, Villa Reale, Pinacoteca Civica, Monza, 29 May – 29 June
“XI Quadriennale Nazionale d'Arte di Roma,” Palazzo dei Congressi, Rome, 16 June – 16 August (catalogue)
“Chambres d'amis,” Museum van Hedendaagse, Ghent, 21 June – 21 September (catalogue)
“Forma 1 1947-1986,” curated by Gabriella Di Milia, Museo Civico, Gibellina, 26 July – 26 September (catalogue)
“Ultime,” Castello di Volpaia, Radda in Chianti, 6 – 21 September (catalogue)
“Painting Wear,” Galleria Rocca 6, Turin; “Minuscole,” Galleria La Nuova Pesa, Rome
“Art Italia '86: Works of Italian Artists,” Di Laurenti Gallery, New York, 30 October – 20 December
“Italiana 1950-1986,” Alicante, Zaragoza, Valencia (catalogue)
“Il Paravento,” Galleria Il Millennio, Rome (catalogue)
- 1986-87 “Il cangiante,” curated by Corrado Levi, Padiglione d'Arte Contemporanea (PAC), Milan, 4 December 1986 – 25 January 1987 (catalogue)
- 1987 “Geografie oltre l'Informale,” Palazzo della Permanente, Milan, January – February (catalogue)
“Arte astratta,” Galleria Sprovieri, Rome
“Forma 1 1947-1987. Œuvres de 1965 à 1987,” Galerie Municipale d'Art Contemporain, Saint-Priest, 11 April – 28 June; Musée de Brou, Bourg en Bresse, 13 April – 21 June (catalogue)
“Messa a fuoco,” Studio d'Arte Barnabò, Rome
“Tridente due-Artisti e movimenti in Italia,” Galleria Anna D'Ascanio, Rome (catalogue)
“Anni cinquanta,” Studio d'Arte Barnabò, Venice
“Rome 1957-1987,” Galleria dei Banchi Nuovi, Rome (catalogue)
“VII Biennale Nazionale d'Arte Contemporanea 1987,” Galleria d'Arte Moderna Ricci-Oddi, Piacenza, 6 – 30 June (catalogue)
“Maestri siciliani del XX secolo,” Galleria Civica Cerere, Enna, 7 – 30 June (catalogue)
“Per amore del cielo,” Galleria d'Arte Moderna Empedocle Restivo, Palermo, 27 June – 27 July (catalogue)
“Duecentocinquanta artisti per un anniversario,” Galleria La Polena, Genoa, 2 – 31 July
“Donna Interpreta Donna,” Centro di Cultura Ausoni, Rome, 22 July – 30 September

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- “La costellazione del segno,” curated by Silvana Sinisi, Galleria Civica d’Arte Contemporanea, Termoli, 26 July – 6 September (catalogue)
- 1987-88 “Rome in cornice,” curated by Barbara Tosi, San Michele a Ripa, Rome, 2 – 18 October
“Parola Italia,” curated by Giovanna Portoghesi Massobrio, Galleria Apollodoro, Rome
“Pittura Scrittura Pittura,” curated by Filiberto Menna, La Salerniana, Erice, August – September 1987; Galleria Civica, Suzzara, October – November 1988; Centro Bellora, Milan, from 7 January 1988; Centro di Cultura Ausoni, February – March 1988 (catalogue)
- “Forma 1 1947-1987,” Frankfurter Westend Galerie, Frankfurt am Main; Mathildenhöhe, Darmstadt, 6 December 1987 – 31 January 1988 (catalogue)
- “Rome Punto I,” Galleria La Nuova Pesa, Rome, 12 December 1987 – 12 January 1988 (catalogue)
- 1988 “Astratta,” Palazzo Forti, Galleria d’Arte Moderna e Contemporanea, Verona, 23 January – 15 March (catalogue)
- “L’ autoritratto non ritatto nell’ arte contemporanea italiana,” curated by Germana Galli, Arte Fiera, Bologna, 19 – 22 February; Loggetta Lombardesca, Pinacoteca Comunale, Ravenna, 27 February – 3 April (catalogue)
- “Hommage à Michel Tapié,” Galerie Stadler, Paris, 14 April – 14 May
“Diciannovemaggiomillenovecentottantotto (Liasons),” Galleria Eva Menzio, Turin
“Figure e forme dell’immaginario femminile,” curated by Marisa Vescovo, Sala delle Carrozze, Reggio Emilia, 19 May – 12 June
“Mare & mare, Biennale Internazionale del Mare,” Castel dell’Ovo, Naples (catalogue)
“Accardi, Castellani, Fontana, Manzoni, Melotti, Nigro, Paolini, Twombly,” Galerie Di Meo, Paris, 17 June – 23 July
“L’ Astratto vissuto e i suoi maestri italiani degli anni Cinquanta,” Fondazione Francesco Paolo Michetti, Francavilla al Mare, July – August (catalogue)
“Le Muse irrequiete,” curated by Giuseppe Appella, Palazzo Ricci, Macerata, 16 July – 16 October
“Officina del Vulcano,” curated by Giuseppe Frazzetto, Castello Nelson, Bronte, 22 – 31 July
“Cro-mantica,” Tour Fromage, Aosta, 27 July – 2 October (catalogue)
“Mediterranea,” Ex Convento San Carlo, L Salerniana, Erice, 30 July – 2 October (catalogue)
“La più bella galleria d’Italia,” Galleria Il Milione, Fortezza da Basso, Florence
“Le stanze della pittura,” Palazzo Spanò Burgio, Galleria Civica d’Arte Contemporanea, Marsala
“L’ arte astratta italiana,” Galleria Daverio, Milan
“Artisti italiani tra astratto e informale,” Galleria Il Mappamondo, Milan
- 1988-89 “Ragione e Trasgressione,” Ex Convento di San Rocco, Carpi, 1 December 1988 – 31 January 1989 (catalogue)
- “Intorno al Sessanta. Aspetti dell’ arte italiana dopo l’ Informale 1958-1964,” curated by Giovanni Maria Accame and Claudio Spadoni, Chiostro di San Domenico, Imola, 17 December 1988 – 26 February 1989 (catalogue)
- 1989 “Italian Art in the 20th Century,” curated by Germano Celant and Norman Rosenthal, Royal Academy of Arts, London, 14 January – 9 April (catalogue)
- “Gli anni originali. Aspetti dell’ arte astratta a Rome negli anni 1950-60,” Galleria Carlo Virgilio, Rome
“Opere su Carta Fabriano,” curated by Mara Coccia, Galleria d’Arte Fioretto, Padua, 4 – 31 March
“Negli anni ’50: Accardi, Afro, Burri, Capogrossi, Fabbri, Fontana, Rotella, Turcato,” Galleria Sprovieri, Rome
“Presenze siciliane,” curated by Gianfranco Proietti, Sergio Rossi, Claudio Strinati, Complesso Monumentale di San Michele, Rome, 2 – 28 June
“Arte contemporanea per un museo. 10 anni di acquisizioni delle Civiche Raccolte d’Arte di Milano,” Padiglione d’Arte Contemporanea (PAC), Milan, 23 June – 4 September (catalogue)

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- “Orientamenti dell’arte italiana, Rome 1947-89,” Casa Centrale degli Artisti, Moscow, 28 June – 28 July; Sala Centrale delle Esposizioni, St. Petersburg, 1 August – 17 September (catalogue)
- “L’Italia che cambia nei manifesti della raccolta Salce,” curated by Pepa Sparti, Palazzo della Permanete, Spazio Baj, Palazzo Dugnani, foyer Teatro alla Scala, Milan, 12 September – 29 October (catalogue)
- “ARCA,” Castello di Volpaia, Radda in Chianti, 9 – 24 September (catalogue)
- “Se un giorno d’autunno un artista volesse inventare un oggetto da regalare,” Galleria dell’Oca, Rome
- “Quei problematici anni ‘70,” Galleria dei Banchi Nuovi, Rome (catalogue)
- “Omaggio a Mattia Preti,” curated by Salvatore Italia and Silvio Amelio, Taverna Arte, Taverna
- 1989-90 “Suono e segno,” Museo Laboratorio d’Arte Contemporanea, Università La Sapienza, Rome
- 1990 “In superficie,” Studio Durante, Rome, December 1989 – January 1990 (catalogue)
- Galleria Mazzocchi, Parma, 20 January – 18 February (catalogue)
- “Roma 1950-Gli astratti,” Galleria Sprovieri, Rome
- “I rossori dell’arte,” Galleria d’Arte Niccoli, Parma, 22 February – 30 March (catalogue)
- “Civica raccolta dei disegni di Salò, Sala del Consiglio, Palazzo Comunale, Salò
- “Una collezione degli anni ‘50,” Studio d’Arte Barnabò, Venice
- “Caleidoscopio,” Galleria Rocca 6, Turin
- “Lo zingaro blu di Francesco Serraro,” Galleria Pieroni, Rome
- “Offside,” Spazio Arte Renault, Rome, 5 June – 31 July (catalogue)
- “Italian Contemporary Art,” Taiwan Museum of Art, Taiwan, 24 June – 26 August (catalogue)
- “Entretien. Quatre générations d’artistes italiens,” Centre Albert Borschette, Brussels, 17 September – 15 December (catalogue)
- “Attualissima - La più bella galleria d’Italia,” Galleria Pieroni, Fortezza da Basso, Florence, 18 – 21 October
- “Tuttocolore,” Santo Ficara, Florence
- “Artists for Liberty,” Fondation Pascal Jeandet, Paris, 9 November – 30 December (catalogue)
- “Decimo anniversario,” curated by Daniela Lancioni, Galleria Il Millennio, Rome, November – December
- “Il Disegno italiano,” La Scaletta, San Polo di Reggia Emilia (catalogue)
- 1990-91 “Le Diaphane,” Musée des Beaux-Arts, Ecole des Beaux-Arts, Turcoing, France, 24 November 1990 – 2 February 1991 (catalogue)
- 1991 “L’ironia della scena,” Galleria Spazia, Bologna
- “Rome Cinquanta,” curated by Maurizio Fagiolo Dell’Arco, Galleria Sprovieri, Rome
- “Percorsi ininterrotti dell’arte. Rome 1990,” curated by Fabrizio D’Amico, Palazzo Rondanini, Rome, 13 February – 16 March (catalogue)
- “Il miraggio della liricità. Arte astratta in Italia,” Liljevalchs Konsthall, Stockholm, 4 July – 1 September (catalogue)
- “La Forma Plurale 1949-1959,” Museo Civico, Riva del Garda, 7 July – 8 September (catalogue)
- “La collezione,” Centro per l’Arte Contemporanea, Rocca di Umbertide, Umbertide (catalogue)
- “Carte d’autore,” curated by Carola Pandolfo Marchigiani and Giovanni Raggio, Palazzo Florio, Favignana
- “Accardi, Altomare, Granata, Impellizzeri, Villano,” Atelier dell’Arte, Sciacca Terme, 25 August – 15 September
- “Imprevisto,” Castello di Volpaia, Radda in Chianti, 7 – 22 September (catalogue)
- “Artae,” Centro dei Congressi, Ferrara, 28 September – 6 October; Circolo degli artisti, Rome; San Carpoforo, Milan (catalogue)
- “Maestri contemporanei,” Centro Tornabuoni, Florence (catalogue)
- “Nuove acquisizioni,” Castello di Rivoli Museo d’Arte Contemporanea, Rivoli

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- 1992 “Da Cezanne all’arte astratta. Omaggio a Lionello Venturi,” curated by Giorgio Cortenova and Roberto Lambarelli, Palazzo Forti, Galleria Comunale d’Arte Moderna, Verona, March – April; Galleria Nazionale d’Arte Moderna, Rome, June – September (catalogue)
“Artistes pour Amnesty International,” Hotel des Am, Paris, 13 – 21 March (catalogue)
“La forma delle essenze,” Galleria Eva Menzio, Turin
“Progetto Dioce,” Turin, 24 April – 31 May (catalogue)
“Carte,” Galleria Editalia/Qui arte Contemporanea, Rome, 29 April – 30 May
“La memorie del bianco,” curated by Vittoria Biasi and Studio Bocchi, Ex Carcere Sant’ Uffizio, Spoleto, July (catalogue)
“Italia 1950-1990. Profili - XII Quadriennale Nazionale d’Arte di Rome,” Palazzo delle Esposizioni, Rome, 10 July – 21 September (catalogue)
“XXV Premio Vasto. L’arte italiana nell’ultimo mezzo secolo. Dall’Informale alla Nuova Figurazione,” curated by Floriano De Santi, Istituto Tecnico Filippo Palazzi, Vasto, 25 July – 1 September (catalogue)
“Astrazione e Informale nella Raccolta Fiocchi,” Galleria Puccini, Ancona, 1 – 29 October
“Siciliani Contemporanei,” Castello Normanno, Paternò, 18 October – 22 November (catalogue)
“Italie à la FIAC 1992,” Grand Palais, Paris, 24 October – 1 November (catalogue)
“Leonardo Sinisgalli, tra poesia e scienza,” curated by Giuseppe Appella, Seminario Pontificio Regionale, Potenza, 24 October – 19 November (catalogue)
- 1992-93 “Paolo Uccello. Battaglie nell’arte del XX secolo,” curated by Achille Bonito Oliva, Palazzo del Comune, Erice, July 1992; Sale del Bramante, Santa Maria del Popolo, Rome, 4 February – 15 March 1992 (catalogue)
“Hommage à Angelika Kauffmann,” Liechtensteinische Staatliche Kunstsammlung, Vaduz, June – September; Palazzo della Permanente, Milan, 27 November 1992 – 17 January 1993 (catalogue)
“Figure della geometria. Seconda edizione: Continuità. Dall’astrazione alla misura,” curated by Francesco Moschini, Galleria AAM, Rome, 14 December 1992 – 30 January 1993
- 1993 “Territorio italiano,” Spazio Opos, Milan, 16 – 31 January (catalogue)
“Grafica italiana a confronto,” Temple Gallery, Rome, 2 – 19 February
“Un’avventura internazionale. Turin e le arti 1950-1970,” curated by Germano Celant, Paolo Fossati and Ida Giannelli, Castello di Rivoli Museo d’Arte Contemporanea, Rivoli, 5 February – 25 April (catalogue)
“Tutte le strade portano a Roma?,” curated by Achille Bonito Oliva, Palazzo delle Esposizioni, Rome, 11 March – 26 April (catalogue)
“Vasi di Visi. Autoritratti d’autore,” Caffè Moda Durini, Bottega dei Vasai, Milan, 20 – 25 April
“Vite di Segni,” Galleria Alto Garda, Trento, Arco, 29 May – 31 July
“Le Carte parlanti,” curated by Giuseppe Appella, Galleria del Leone, Venice, 10 May – 10 October (catalogue)
“XLV Biennale di Venezia. Punti cardinali dell’arte,” curated by Achille Bonito Oliva, Giardini di Castello, Venice, 14 June – 10 October (catalogue)
“Art Against AIDS. Venezia 93,” curated by John Cheim, Diego Cortez, Carmen Gimenez, Klaus Kertess, Peggy Guggenheim Collection, Ca’ Venier dei Leoni, La Biennale di Venezia, Venice, 14 June – 10 October (catalogue)
“Punti cardinali dell’arte. Opera italiana/Transiti – XLV Esposizione Internazionale d’Arte,” curated by Achille Bonito Oliva, La Biennale di Venezia, Venice, 14 June – 10 October (catalogue)
“Acrochage,” Frankfurter Westend Galerie, Frankfurt am Main, 26 June – 4 September
“Anni Cinquanta. Pittura italiana dal 1949 al 1962,” Galleria Gian Ferrari, Milan, September (catalogue)
“Premio Termoli. Sintesi Antologica 1960-1992,” Castello Svevo, Termoli, 23 July – 30 September (catalogue)

- “Rassegna internazionale della cultura italiana, trasparenze dell’arte sulla via della carta,”
Beijing, 4 – 29 September (catalogue)
- “20 Mednarodni, Graficni Bienale/20th Biennial of Graphic Art,” Ljubljana, Slovenia
- “Il segno esemplare: premesse a nuove tecnologie dell’arte,” Accademia delle arti e nuove
tecnologie, Rome, 16 October – 7 November (catalogue)
- 1993-94 “Arte Poetica,” curated by Nora Halpern and Sauro Bocchi, Frederick R. Weiseman Museum of
Art at Pepperdine University, Malibu, 17 October – 28 November (catalogue)
- “Rome-New York 1948-1964,” curated by Germano Celant, The Murray and Isabella Rayburn
Foundation, New York, 5 November 1993 – 10 January 1994 (catalogue)
- “Sentieri,” Studio Graziato Vigato, Alessandria, 11 November 1993 – 16 January 1994
- “Stock Art,” Galleria Ammiraglio Acton, Milan, 1 December 1993 – 29 January 1994
- “Palle,” Galleria Stefania Miscetti, Rome, 10 December 1993 – 15 January 1994
- 1994 “Milan Città Aperta,” Galleria Il Milione, Milan, 17 December 1993 – 27 February 1994
- “Giotto 1994,” Galleria Extra Moenia, Todi, 27 February – April; Galleria Les Chances de l’Art,
Bolzano (catalogue)
- “Paralleli. Due culture mediterranee: un incontro,” Accademia d’Egitto, Rome, 23 March – 23
April
- “Spring Art,” Galleria Ammiraglio Acton, Milan, 11 May – 30 June
- “Mistero e mito. Momenti della pittura italiana 1930-1960-1990,” curated by Fumihiko Tanifuzi,
Fukuyama Museum of Art, Fukuyama, 2 April – 8 May; Chiba Prefectural Museum of
Art, Chiba, 14 May – 13 June; The Museum of Art, Kochi, 25 June – 31 July; Ida City
Museum, Ida, 26 August – 20 September (catalogue)
- “Consigli di Fabbrica,” Galleria Comunale d’Arte Moderna, Spoleto
- “Forma 1 e il libro d’arte 1947-1994,” Chiostro del Monastero De Pino, Maratea, 8 July – 25
September (catalogue)
- “XLVI Premio Michetti. Storia di Pittura,” curated by Fabrizio D’Amico, Convento Michetti,
Francavilla al Mare, 30 July – 31 August (catalogue)
- “Artisti per Opening,” Accademia Britannica, Rome, 18 – 30 October
- 1994-95 “Art is Life,” curated by Vezio Tomasinelli, Museo dell’Automobile, Turin
- “Rigore e utopia a Milano. Colori e segno a Roma,” Galleria Bergamini, Galleria Seno, Galleria
Tega, Milan, 15 March – 30 April 1994; Galleria Dina Carola, Naples, from 13 January
1995; Galleria L’Isola, Rome, from 16 February 1995 (catalogue)
- “Forma 1,” curated by Giorgio Cortenova, Galleria d’Arte Niccoli, Parma, 1 October – 15
November 1994; Galleria Comunale d’Arte Moderna Palazzo Forti, Verona, 16
December 1994 – February 1995; Istituto Italiano di Cultura, London; Galleria Civica,
Cesena (catalogue)
- “The Italian Metamorphosis, 1943-1968,” curated by Germano Celant, The Solomon R.
Guggenheim Museum, New York, 7 October 1994 – 29 January 1995; Kunstmuseum,
Wolfsburg, 22 April – 13 August 1995 (catalogue)
- “In punta di piedi,” curated by Antonio Arevalo, Palazzo Caravajal Simoncelli, Orvieto, 8
December 1994 – 8 January 1995; Galleria Dino Del Vecchio, Monopoli
- “Cose d’arte per case d’arte,” curated by Maria Grazia Del Prete and Francesco Moschini, A.A.M.
Architettura Arte Moderna, Rome, 19 December 1994 – 28 January 1995
- 1995 “L’arte resiste alla mafia,” curated by Carola Pandolfo Marcheggiani, Biblioteca Comunale
dell’Archiginnasio, Bologna, 28 February – 23 March (catalogue)
- “Fiera di artisti,” Santo Ficara Arte, Florence, 22 April – 27 May (catalogue)
- “Noa Noa una stagione in paradiso un omaggio a Paul Gauguin,” Galleria in Arco, Turin, 27 April
– 3 June
- “Venezia e la Biennale. I percorsi del gusto - XLVI Esposizione Internazionale d’Arte,” Palazzo
Ducale, Galleria d’Arte Moderna di Ca’ Pesaro, La Biennale di Venezia, Venice, 7 June –
15 October (catalogue)
- “15 artisti contemporanei,” Studio d’Arte Raffaelli, Trento

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- “Percorsi,” Scuderia di Palazzo Ruspoli, Rome, 15 June – 8 July (catalogue)
“Corpus delicti,” Museum van Hedendaagse Kunst, Citadelpark, Ghent, 1 July – 3 September (catalogue)
“Women and the Art in Italy,” NGO Forum on Women, Wan Fung Gallery, Beijing, September - October
“Ad usum fabricae,” Chiesa di San Domenico, L’Aquila (catalogue)
“Rome in mostra 1970-1979. Materiali per la documentazione di mostre azioni performance dibattiti,” curated by Daniela Lancioni and Cinzia Salvi, Palazzo delle Esposizioni, Rome (catalogue)
1995-96 “Roma 1950-1959. Il rinnovamento della pittura in Italia,” curated by Frabrizio D’Amico, Palazzo dei Diamanti, Civiche Gallerie d’Arte Moderna e Contemporanea, Ferrara, 12 November 1995 – 18 February 1996 (catalogue)
1996-97 “Carla Accardi, Marco Papa, Roberta Silva,” Saletta Comunale d’Esposizione, Castel San Pietro Terme, 14 December 1996 – 12 January 1997 (catalogue)
1997 “Torino, Parigi, New York, Osaka. Tapié. Un art autre,” Galleria Civica d’Arte Moderna e Contemporanea, Turin, 13 March – 1 June; FRAC Midi-Pyrenees, Toulouse, 22 September – 23 November (catalogue)
“Città Natura, mostra internazionale d’arte contemporanea,” curated by Carolyn Christov Bakargiev, Palazzo delle Esposizioni, Rome, 21 April – 23 June (catalogue)
“Infiorata 1997,” Sede Municipale, Aula Consigliare, Genzano di Roma, Rome, 21 June – 5 July
“Il sentimento della costruzione. Artisti italiani dal dopoguerra ad oggi,” curated by Claudio Cerritelli and Lorenzo Mango, Museum Rabalderhaus, Schwaz, Austria, 4 July – 23 August; Trevi Flash Art Museum, Palazzo Lucarini, Trevi, 14 September – 23 November (catalogue)
“Perché? Fuori Uso ’97,” curated by Giacinto Di Pietrantonio, ex Deposito Gestione Governativa F.E.A., Pescara, 30 August – 30 September (catalogue)
“Lavori in corso. Dieci mostre collettive di artisti contemporanei,” curated by Giovanna Bonasegale, ex Stabilimento Birra Peroni, Galleria Comunale d’Arte Moderna e Contemporanea, Rome, 30 September – 30 November (catalogue)
“Dove nasce il segno (oeuvres 1953),” Studio Simonis, Paris
“Die Ander Richtung Der Kunst. Abstrakte Kunst Italien, ‘60-‘90,” DuMontkunsthalle, Cologne 14 – 30 November (catalogue)
1997-98 “Forma 1,” Galleria Edieuropa, Rome, 26 November 1997 – 16 January 1998
“Minimalia. Da Giacomo Balla a...,” curated by Achille Bonito Oliva, Palazzo Querini-Dubois, Venice, 12 June – September 1997; Palazzo delle Esposizioni, Rome, from 28 January 1998 (catalogue)
1998 “Am Horizont des schens. Accardi, Fontana, Ontani, Papa, Pistoletto, Ratti,” (a cura di O. Sandner), Hochschule fur angewandte Kunst, Viena
“Voci. 1948 Roma 1960,” (a cura di M. Sotis), Studio Sotis, Rome
“I percorsi del sublime,” Parco di Palazzo d’Orleans, Albergo delle Povere, Palermo (catalogue)
“Forma 1 e i suoi artisti 1947-1997,” curated by Giovanna Bonasegale and Simonetta Lux, Imperial Stables, Prague Castle, Prague, 4 June – 19 July (catalogue)
“L’Identità difficile. Immagini e simboli della Sicilia 1946-1964,” ex Convento del Carmine, Marsala, 18 July – 4 October (catalogue)
“Arte a strappo. Accardi, Chia, Ontani,” curated by Simona Marchini, Fondazione Stelline, Milan, 16 – 20 September
1998-99 “Art Club 1945-1964. La linea astratta,” curated by Gabriele Simongini and Gisella Conte, Galleria d’Arte Niccoli, Parma, 24 October 1998 – 20 January 1999; Basilica Palladiana, Vicenza, 20 February – 16 May 1999 (catalogue)
“Arte Italiana: ultimi quarant’anni. Pittura aniconica,” curated by Dede Auregli, Danilo Eccher and Claudio Poppi, Galleria d’Arte Moderna, Bologna, 7 November 1998 – 14 February 1999 (catalogue)

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- 1999 “Il fondo d’oro. Carla Accardi, Piero Gilardi, Luigi Ontani, Giulio Paolini, Giuseppe Salvatori, Salvo,” Santo Ficara Arte Moderna e Contemporanea, Florence (catalogue)
“Il dono Liverani. Collane e Perle della Galleria La Salita,” Istituto Nazionale per la Grafica, Calcografia, Rome, 13 – 24 April (brochure)
“Ars Aevi 2000: Exhibition of the Collection,” Museum of Contemporary Art, Sarajevo, 25 June – 7 September (catalogue)
- 1999-00 “Exempla. Arte italiana nella vicenda europea 1900-1960,” curated by Bruno Corà, Pinacoteca Civica, Teramo, 5 December 1999 – 7 February 2000 (catalogue)
“Teatro botanico. La natura dell’arte nel XX secolo,” curated by Giovanni Iovane and Helmut Friedel, Museo Civico di Castello Ursino, Catania, 12 December 1999 – 28 February 2000 (catalogue)
“Minimalia: An Italian Vision in 20th Century Art,” curated by Achille Bonito Oliva, P.S.1 Contemporary Art Center, New York, 10 October 1999 – 2 January 2000 (catalogue)
“L’ultimo disegno del 1999,” Zerynthia Associazione per l’Arte Contemporanea, Rome
- 2000 “20 anni di Astrazione Italiana. Spazia 1980-2000,” Galleria Spazia, Bologna, March – May (catalogue)
“Verso Sud. Carla Accardi, Karel Appel, Alberto Garutti, Joseph Kosuth, Jannis Kounellis, Luigi Ontani, Alfredo Pirri, Ettore Spalletti, Atelier West,” curated by Zerynthia, Palazzo Doria Pamphilj chiesa della Collegiata-catacombe e basilica di Sant’Ilario, Valmontone, 1 July – October
“Mitici sessanta,” curated by Massimo Di Stefano and Tonino Sicoli, Complesso Monumentale del San Giovanni, Catanzaro, 22 September – 12 November (catalogue)
“Giganti. Arte Contemporanea nei Fori Imperiali,” Scavi dei Fori Imperiali e Colonna di Taiano, Rome, 7 October – 5 November (catalogue)
“Window onto Venus - VII Bienal de La Habana,” curated by Zerynthia Associazione per l’Arte Contemporanea, Havana, 16 November – 31 December (catalogue)
“Miracoli a Milano 1955/1965 Artisti Gallerie Tendenze,” curated by Flaminio Gualdoni, Silvia Mascheroni and Annalisa Cittera, Museo della Permanente, Milan, 5 July – 21 September (catalogue)
- 2000-01 “Collezionismi. Artisti Collezionisti,” curated by Pieranna Cavalchini and Cornelia Lauf, Palazzo delle Papesse, Centro Arte Contemporanea, Siena, 21 October 2000 – 14 January 2001
“Novecento. Arte e Storia in Italia,” curated by Maurizio Calvesi and Paul Ginsburg, Scuderie Papali al Quirinale-Mercati di Traiano, Rome, 30 December 2000 – 1 April 2001 (catalogue)
“Forma 1 e i suoi artisti 1947-1997,” curated by Simonetta Lux, Elisabetta Cristallini and Antonella Greco, Galleria Comunale d’Arte Moderna e Contemporanea, Rome, 19 December 2000 – 28 February 2001 (catalogue)
- 2001 “Arte Internazionale a Prato,” curated by Mauro Stefanini, Galleria Open Art, Prato, March (catalogue)
“Immaginazione aurea. Artisti-orafi e orafi-artisti in Italia nel secondo Novecento,” curated by Enrico Crispolti, Mole Vanvitelliana, Ancona, 21 April – 29 July (catalogue)
“Artisti Italiani del XX secolo alla Farnesina,” Ministero degli Affari Esteri, Rome (catalogue)
“Tesori nascosti. 16 collezioni private mostrano i loro capolavori,” curated by Ludovico Pratesi, Caveau Museo del Corso, Rome, 24 May – 8 July (catalogue)
“Belvedere Italiano. Linee di tendenza dell’arte contemporanea 1945-2001,” curated by Achille Bonito Oliva, Castello Ujazdowski, Warsaw, 18 June – 22 July (catalogue)
“Camera Italia,” curated by Giacinto Di Pietrantonio, VistaMare Associazione Culturale, Pescara, 22 June – 30 December (catalogue)
“Origini. Siciliani protagonisti del Novecento,” curated by Francesco Gallo, Palazzo Spadaro Scicli, 21 July – 30 August (catalogue)
“Architettura e/è Arte,” curated by Massimo Locci, Foro Italico, Rome, 9 – 16 July (catalogue)

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- 2002
- “Italiens Klassische Moderne: Carla Accardi Piero Dorazio Achille Perilli,” Frankfurter Westend Galerie, Frankfurt am Main, 22 September – 24 November
 - “I Bulla editori-stampatori d’arte tra XIX e XXI secolo,” curated by Giuseppe Appella, Accademia di San Luca, Rome, 9 October – 15 December (catalogue)
 - “Roma 1948-1959. Arte cronaca e cultura dal Neorealismo alla Dolce Vita,” curated by Maurizio Fagioli dell’Arco and Claudia Terenzi, Palazzo delle Esposizioni, Rome, 30 January – 27 May (catalogue)
 - “Temi e variazioni. Arte del dopoguerra dalla collezioni Guggenheim,” curated by Luca Massimo Barbero, Peggy Guggenheim Collection, Palazzo Venier dei Leoni, Venice, 2 February – 4 August
 - “Four artistae,” curated by Achille Bonito Oliva, Galleria d’Arte Emilio Mazzoli, Modena, June (catalogue)
 - “In Chartis Mevaniae. Il Caleidoscopio,” (a cura di G. Carandente) Palazzo dei Consoli, logge del mercato coperto, Bevagna, 20 July – 1 September; Sale Espositive, Spoleto, 7 September – 13 October (catalogue)
- 2002-03
- “Omaggio a Gian Tomaso Liverani, gentiluomo faentino e gallerista d’avanguardia,” curated by Daniela Lancioni, Galleria Comunale d’Arte, Faenza, 28 September 2002 – 7 January 2003 (catalogue)
 - “Ipotesi di collezione,” MACRO Museo d’Arte Contemporanea Rome, Rome, 11 October 2002 – 11 January 2003
 - “Roma in blu. 14 Artisti/14 Scrittori,” curated by Maria Ida Gaeta, Casa delle Letterature, Rome, 20 December 2002 – 20 January 2003 (catalogue)
- 2003
- “Incontri: Accardi Clemente Cucchi Kounellis Ontani Paladino Paolini,” curated by Ludovico Pratesi, Galleria Borghese, Rome, 10 December 2002 – 9 March 2003 (catalogue)
 - “Pittura degli anni ‘50 in Italia,” curated by Pier Giovanni Castagnoli, GAM Galleria d’Arte Moderna, Turin, 29 May – 31 August (catalogue)
 - “Qualcosa sulla Terra. Ceramiche del giorno dopo,” curated by Marianna Vecellio, Fortezza Spagnola, Porto Santo Stevano, Monte Argentario, 13 July – 7 September (catalogue)
 - “La vita delle forma. Fotografie, disegni e grafiche da Picasso a Warhol,” curated by Walter Guadagnini and Silvia Ferrari, Galleria Civica, Modena, 19 September – 9 November (brochure)
 - “INCHIOSTRO INDELEBILE – Imporante a regola d’arte,” curated by Domenico Giglio, MACRO Museo d’Arte Contemporanea, Rome, 12 November – 15 December (catalogue)
 - “Futuro italiano,” curated by Lorenzo Canova, Parlamento Europeo, Brussels, 13 November – 13 December (catalogue)
 - “Forma 1 e i suoi artisti,” MAMAC – Musée d’Art Moderne et Contemporain, Liegi, 18 October – 14 December (catalogue)
- 2003-04
- “Les années ‘50 à Rome,” curated by Claudia Terenzi and Michel Draguet, Musée des Beaux-Arts, Mons, 12 October 2003 – 1 February 2004 (catalogue)
 - “Il nuova rit-ratto d’Europa,” curated by Vittoria Coen, Académie Royale de Belgique, Brussels, 7 October – 30 November 2003; San Giorgio in Poggiale, Bologna, 15 January – 15 February 2004 (catalogue)
- 2004
- “Ori d’Artista. Il gioiello nell’arte italiana 1900-2004,” curated by Francesca Romana Morelli, Museo del Corso, Rome, 30 March – 27 June (catalogue)
 - “Da Balla alla Transavanguardia. Cento anni di Arte italiana alla Farnesina,” curated by Marco Meneguzzi, Palazzo della Triennale, Milan, 11 – 30 May (catalogue)
 - “Forma 1 e i suoi artisti,” curated by Elisabetta Cristallini, Antonella Greco and Simonetta Lux, Casa delle Teste Nere, Riga, 23 April – 9 May (catalogue)
 - “A.I. 20 artiste in Italia nel ventesimo secolo,” curated by Elena Lazzarini and Pier Paolo Pancotto, Palazzo Mediceo, Serravezza, 10 July – 10 October (catalogue)

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- 2004-05 "Il ritmo dei segni. Accardi, Castellani, Asdrubali," Santo Ficara Arte Moderna e Contemporanea, Florence, 27 November 2004 – 15 January 2005 (catalogue)
"On Paper. Carla Accardi. Francesca Impellizzeri," curated by Francesco Moschini and Gabriel Vaduva, A.A.M. Architettura Arte Moderna, Rome, November 2004 – January 2005
- 2005 "Italian Art 1950-1970. Masterpieces from the Farnesina Collection," curated by Maurizio Calvesi, Lorenzo Canova and Renato Miracco," National Gallery of Modern Art, New Delhi, February – March (catalogue)
"XIV Quadriennale di Roma. Fuori Tema," curated by Massimo Barbero and Marco Tonelli, Galleria Nazionale d'Arte Moderna, Rome, 9 March – 31 May (catalogue)
- 2006 "Infinite Space: Carla Accardi & Lucio Fontana," Sperone Westwater, New York, 6 January – 25 February (catalogue)
- 2006-07 "Museo, Museo, Museo. 1998-2006. Duecentocinquanta nuove opera per la GAM," curated by Pier Giovanni, Torino Esposizioni, Turin, 8 November 2006 – 27 January 2007
- 2007 "Carla Accardi meets Lucio Fontana," Marta Herford Museum, Herford, 27 January – 11 March (catalogue)
- 2007-09 "WACK!: Art and the Feminist Revolution," Museum of Contemporary Art, Los Angeles, 4 March – 16 July 2007; National Museum of Women in the Arts, Washington, D.C., 21 September – 16 December 2007; P.S.1 Contemporary Art Center, New York, 17 February – 12 May 2008; Vancouver Art Gallery, Vancouver, 4 October 2008 – 18 January 2009
- 2008-09 "Oranges and Sardines: Conversations on Abstract Painting with Mark Grotjahn, Wade Guyton, Mary Heilmann, Amy Sillman, Charline von Heyl, and Christopher Wool," Hammer Museum, Los Angeles, 9 November 2008 – 8 February 2009 (catalogue)
"Italics: Italian Art between Tradition and Revolution 1968-2008," Palazzo Grassi, Venice, 27 September 2008 – 22 March 2009; Museum of Contemporary Art, Chicago, 18 July-25 October 2009 (catalogue)
- 2009 "Cromofobie. Percorsi del bianco e del nero nell'arte italiana contemporanea," curated by Silvia Pegoraro, Ex Aurum, Pescara, 14 February – 31 May
"Un mondo visivo Nuovo. Origine, Balla, Kandinsky e le astrazioni degli anni '50," curated by Fancesca Romana Morelli and Maurizio Vanni, Lu.C.C.A. – Lucca Center of Contemporary Art, Lucca, 9 May – 23 August (catalogue)
"Wiser than God," BLT Gallery, New York, 27 May – 2 August
"Passaggi in Sicilia. La collezione di Riso," Museo d'Arte Contemporanea – Palazzo Belmonte Riso, Palermo, 9 July – 4 October (catalogue)
"Zig Zag," Sperone Westwater, New York, 17 September – 31 October
- 2009-11 "elles@centrepompidou: Artistes femmes dans les collections du Musée national d'art moderne," Centre Pompidou, Paris, 27 May 2009 – 21 February 2011 (catalogue)
- 2010 "Luigi Moretti. Razionalismo e trasgressività tra barocco e informale," curated by Bruno Reichlin and Maristella Casciato, MAXXI, Rome, 30 May – 28 November (catalogue)
"Il Grande Gioco. Forme d'Arte Italia 1947-1989," Rotonda di via Besana, Museo d'Arte Contemporanea e Milano, Lissone, 24 February – 9 May; Museo d'Arte, Lugano, 3 July – 26 September
- 2011 "L'Italia s'è desta. 1945-1953. Arte in Italia nel secondo dopoguerra," curated by Claudio Spadoni, Museo d'arte della città di Ravenna, Ravenna, 13 February – 26 June
"TRA. Edge of becoming," curated by Axel Vervoordt, Fondazione Musei Civici, Venice, 4 June – 27 November
- 2012 "Collezione Giancarlo e Danna Olgiati," Lugano Arte e Cultura, Lugano, 23 June – 5 August
- 2013 "Post-War Italian Art: Accardi, Dorazio, Fontana, Schifano," Sperone Westwater, New York, 5 April – 4 May
"Once Upon a Time: Carla Accardi, Paola Pivi," Massimo De Carlo, London, 21 June – 31 July
"Calligrafitti," Leila Heller Gallery, New York, 5 September – 5 October
"Modern and Contemporary Masters," Sperone Westwater, Lugano, 22 October – 7 December

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- 2013-14 "Anni '70. Arte a Roma," curated by Daniela Lancioni, Palazzo delle Esposizioni, Rome, 17 December 2013 – 2 March 2014
- 2014 "Segno Forma e Gesto. Afro, Burri, Fontana e gli artisti italiani negli anni '50 e '60. Pere su carta dalla Collezione della Galleria Civica di Modena," Pinacoteca Comunale, Città di Castello, 23 August – 16 November
- 2015 "PINK," Collezione Giancarlo e Danna Olgiati, Lugano, Switzerland, 23 September – 7 December
- 2015 "Cantiere del '900 2: Opere dalle collezioni Intesa Sanpaolo," curated by Francesco Tedeschi, Gallerie d'Italia, Milan (catalogue)
- 2017 "TV 70: Francesco Vezzoli Guarda La Rai," Fondazione Prada, Milan, 9 May – 24 September

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- 2006 *Infinite Space: Carla Accardi & Lucio Fontana*. Exhibition catalogue. New York: Sperone Westwater, 2006.
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- 2007 *Collection Art Contemporain*. Paris: Centre National d'art et de culture Georges Pompidou, 2007, 21.
Carla Accardi meets Lucio Fontana. Exhibition catalogue. Herford, Germany: Marta Herford, 2007.
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- 2008 Obirst, Hans Ulrich. "Carla Accardi: To Dig Deep." *Flash Art*, May-June 2008, 96-99.
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- 2009 "Carla Accardi: Stendardo per Don Chisciotte/ Standard for Don Quixote," Teatr'Arteria Project 09, Installations by Jannis Kounellis, Rome, 22 May 2009, 7PM (theater event).
- 2010 Oliva, Achille Bonito. "Carla Accardi: Centro Cultural Recoleta – Buenos Aires, RAM." *live.radioartemobile.it (RAM Radioartemobile)*, 10 February 2010.
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- 2011 Spence, Rachel. "The world's abstract essence." *The Financial Times*, 16 May 2011, 13.
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- 2012 Accardi, Carla. "Transparency." *Frieze Magazine*, Summer 2011.
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