

A ARTE INVERNIZZI

MIART

4-6 APRIL 2025

HALL 3 BOOTH B79

GIANNI ASDRUBALI | RODOLFO ARICÒ | FRANCESCO CANDELORO
ALAN CHARLTON | RICCARDO DE MARCHI | PHILIPPE DECRAUZAT
FRANÇOIS MORELLET | NELIO SONEGO | DAVID TREMLETT | GÜNTER UMBERG

On the occasion of Miart 2025, **A arte Invernizzi** presents an exhibition with major works by Italian and international contemporary artists of different generations represented by the gallery, creating a dialogue-comparison between them.

The central wall of the booth presents the work *Neons 3 D 65° 90° 25°*, by **François Morellet**, exhibited on the occasion of the gallery's 30th anniversary in 2024. The piece relates with two iron works characterised by the structure of the grid, a primary element of Morellet's artistic research.

The righthand wall shows the two display arrangements of **Francesco Candeloro's** "books", in the closed and open versions, where the coloured sheets, in which shaped slits that can be defined as 'eyes' are traced, are arranged in combinatorial games that take into account the geometries of the supports and the colours produced by the overlapping acetate "filters".

Beside them, the work *Trapezium in 3 Parts with 2 Greys* by **Alan Charlton** highlights a repetition and at the same time a constant alteration of the monochrome grey element, chosen and used by the artist as the only colour. The trapezoidal shape is broken up, alternating different greys that emphasise an internal rhythm within the work, dictated by the alternation between full and empty. From an empty centre emanates the energy of **Philippe Decrauzat's** painting *Coffee Rings* (2023), conceived as a modular repetition of "optical", dynamising motifs, and consisting of three concentric rings, chromatically defined precisely by the use of coffee.

On the left wall, works by **Rodolfo Aricò** are presented, including *Cenere*, defined by the artist as a trapezoid of a "somewhat obtuse" grey that "when it vibrates, it will seem like a thousand overlapping colours". These works interact with the vibrant surfaces of **Günter Umberg**, whose monochromes are the result of different layers of coloured pigments spread on wooden boards, and with **Riccardo De Marchi's** *Senza titolo*, which through the use of perforation creates a continuous juxtaposition of presence and absence, activating different possibilities of vision also by virtue of the material used. The internal rhythm of De Marchi's works can also be found in **David Tremlett's** works, consisting of a composite and rhythmic alternation of balances between the geometric shapes that compose it and the tonal modulation of the chosen colours. The forms are created as dialoguing parts within a construction, which for the artist is often generated by reminiscences of landscapes, memories of travels or signs of intense reflections on the nature of visited places.

On the external wall of the booth, **Gianni Asdrubali's** works, being interactive, relate to their surroundings, reinforcing each other and creating an energetic explosion in which colour and their arrangement in the exhibition space generate dynamic and vibrant visions. Next to it, **Nelio Sonego's** work, belonging to the "Orizzontaleverticale" cycle, through the repeated but always different gesture investigates the possible variations of lines within the canvas, which opens and expands into the surrounding environment.