

A ARTE INVERNIZZI

ARTISSIMA

30 OCTOBER - 1 NOVEMBER 2026

HALL GREEN BOOTH 13

HALL BROWN BOOTH 14

ALAN CHARLTON | CARLO CIUSSI | RICCARDO DE MARCHI
NIELE TORONI | GÜNTER UMBERG | GRAZIA VARISCO | ELISABETH VARY

For **Artissima 2026**, **A arte Invernizzi** presents an exhibition that brings together significant works by Italian and international contemporary artists from different generations, all represented by the gallery. The works on display establish a dialogue amongst themselves, revealing an underlying coherence in their relationship with matter and image: each artist offers a personal interpretation that responds to the need to give form to an image that is a harmonious and inseparable unity between the material and mental dimensions.

The succession of imprints of the no. 50 brush at a distance of 30 cm the one from the other which **Niele Toroni** has repeated on the most varied of surfaces becomes an invitation to gain experience of expropriation in favour of a gesture which belongs to no one and, for this reason, belongs to everyone. What emerges in the interval of the pictorial "touches" is the need on the part of painting to become vision through the generative action of the painter whose intervention becomes the medium that gives body and tangibility to the work.

In this "expanded" dimension of the senses and the mind, "design" becomes a link between what has been and what will be: in the process of becoming, between idea and image. A prime example of this is **Alan Charlton's** artworks "Triangle Painting", which, through the repetition of the same element, highlights a constant re-examination of the monochrome grey, chosen and used by the artist as his sole colour.

The central theme is the desire to capture and translate into open, active presences the energy in motion that underlies every event as it unfolds, every form as it evolves, and every experience as it takes shape. In keeping with this artistic vision, **Grazia Varisco's** *Reticenze* present a dance of static and ethereal bodies through the twisting and shaping of the suspended metal mesh from which they are composed.

In apparent contrast to this are the works of **Elisabeth Vary**, which stem from a physical engagement with the malleability of cardboard – a seemingly fragile material that takes on a solid, vibrant presence, transforming into a three-dimensional object capable of occupying space thanks to its intrinsic strength, in which colour becomes the central feature and a structural element that defines form, rhythm and intensity.

These affinities are evident in **Günter UMBERG's** monochromes, which consist of multiple layers of coloured pigments applied to wooden panels from the 1970s onwards; these give rise to an intense, pulsating chromatic materiality, in which luminosity and vibration give form to a unique tension between physicality and immateriality.

The contrast between presence and absence, in which the physicality of the work is redefined through the artist's intervention, gives concrete form to the image as an expression of a cognitive need. **Riccardo De Marchi** explores this aspect through "perforated writing" – a characteristic feature of his work – which leaves a trace of his passage along a path that is mental and metaphorical, as well as physical. In his most recent works in satin-finished and mirror-polished stainless steel, the artist repeatedly activates different possibilities of vision, also in relation to the material used.

Sensitivity to space and matter are themes also extensively explored by **Carlo Ciussi**, whose extraordinary, primal power characterises his artistic output, which is dedicated to exploring beyond the boundaries of the visible through a rhythmic language of signs in constant metamorphosis – an emblem of a regenerative power that invites us to respond and give form to our thoughts.

The works presented at Artissima 2026 share both commonalities and unique qualities that respect each artist's distinct artistic language, whilst at the same time highlighting and emphasising the underlying connections that take shape through the material, which becomes both an image and a gateway to knowledge through vision and perception.