LUNA

Pier Paolo Calzolari

28 October 2026 – 13 February 2027
Opening: Wednesday 28 October 2026, from 6 pm
Via Mottalciata 10/B, Turin

Galleria Franco Noero is pleased to present LUNA, a new solo exhibition by Pier Paolo Calzolari, his second in the spaces of via Mottalciata. Bringing together mainly previously unseen works, the exhibition forms part of an ongoing inquiry that continues to question painting, its tools and its expressive possibilities, through a language capable of moving beyond its traditional boundaries.

The works trace a trajectory that conveys the vitality of a practice in constant evolution, in which matter, colour and natural elements combine to redefine the relationship between surface and space, between two-dimensionality and volume, between what reveals itself and what remains elusive, suggesting a poetic horizon in which matter becomes a vehicle for apparitions and the painted surface a site of continuous transformation.

A central figure in contemporary art, Pier Paolo Calzolari has developed since the 1960s a radical and distinctive practice that calls into question the conventions of painting and sculpture through the use of organic and inorganic materials, natural elements and processes of transformation.

His work is marked by a constant striving towards the liberation of artistic language, in a research that cyclically returns to its own themes without ever exhausting them, reaffirming the dignity of the pictorial medium while opening it to new formal and conceptual possibilities. Between the desire to represent and the pull of what cannot be depicted, Calzolari builds a poetic space in which matter, light and colour transcend their physical substance, giving form to an experience that moves continuously between perception and imagination.

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Pier Paolo Calzolari
Bologna, 1943

Pier Paolo Calzolari grew up in Venice, whose Byzantine heritage greatly influenced his aesthetic, and returned to Bologna in 1965, where his studio became a meeting point for the Italian avant-garde, showing experimental films by the likes of Andy Warhol, Jonas Mekas and Mario Schifano, as well as the artist's own performance pieces revolving around the activation of the space through the viewer's involvement.

The move to Urbino just two years later, where he would return permanently in 1984, marked the beginning of a period of international travel, particularly as part of the Arte Povera movement of which he was considered a leading figure between 1967 and 1968, culminating in a solo show at the Sperone gallery in 1969. Calzolari developed his work with neon and unconventional materials such as fire, ice, salt, moss, leaves, candles and refrigerator coils. Anchored in Arte Povera, Calzolari's research nevertheless distinguishes itself through an introspective approach in searching for poetry in objects of his personal daily life.

In Turin, where he moved in 1977, Calzolari exhibited twice at the Tucci Russo gallery and continued experimenting with non-traditional mediums, deconstructing painting by using flannel or cardboard instead of canvas, and gold, lead, salt, tin and wax to replace paint in his work on monochrome.

His work has been exhibited three times at the Venice Biennale, in 1978, 1980 and 1990, as well as at Documenta in Kassel in 1992. In 1994 an important retrospective was dedicated to him at the Galerie Nationale du Jeu de Paume in Paris and at the Castello di Rivoli.

Calzolari's work is exhibited in important museums worldwide, such as the Art Institute of Chicago, the Solomon R. Guggenheim Museum, New York, the Centre Georges Pompidou, Paris, and the MAXXI – Museo delle Arti del XXI secolo, Rome.

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