

GALLERIA FUMAGALLI

MILANO

miart

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galleriafumagalli.com

Works by

Filippo Armellin

Mattia Bosco

Chiara Lecca

Maurizio Nannucci

Maria Elisabetta Novello

Anne & Patrick Poirier

Stefano Scheda

Claude Viallat

Peter Welz

Peter Wüthrich

FILIPPO ARMELLIN
Il Regno della Quantità I, 2019

Digital print on photographic paper
95x120 cm



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FILIPPO ARMELLIN
La Crisi dei Simboli I, 2019

Digital print on photographic paper
95x120 cm

FILIPPO ARMELLIN

Filippo Armellin (Treviso, 1982) patiently constructs models of leaflets, plants, stones, to create photographic sets. In his photographs the subjects appear untouched and fascinating natural landscapes, whilst completely realized in studio through the use of backdrops and models produced with materials such as paper painted with acrylic colours.

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MATTIA BOSCO
Kõra (3), 2016

Rosewood marble
161x36x68 cm



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MATTIA BOSCO
Sezione aurea, 2018

Rosewood marble and golden leaf
75x47x6 cm



MATTIA BOSCO

Mattia Bosco (Milan, 1976) is a sculptor with a philosophical background. He treats matter as something in which the formal process is already taking place, and not as a zero degree of sculpture. The action of sculpting is not realized as a removal of the superfluous but as an adaptation to a place.

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CHIARA LECCA
White Still Life, 2013

Taxidermy, PVC, ceramic, wood, marble, glass
200x70x70 cm





CHIARA LECCA
Fenders (frontale #5), 2016

Windshield, fenders, animal skins
200x150x25 cm

CHIARA LECCA

Chiara Lecca (Modigliana, 1977) focuses on human being and nature to explore the contradiction inherent in the collective human behaviour. Her work leads to rethink humans' origins through the use of animal elements that becomes matter for a process of an ambiguous semiotic alteration.



BLUE

MAURIZIO NANNUCCI
Blue, 1970

Neon words on painted canvas
mounted on wood
150x150x8 cm

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MAURIZIO NANNUCCI
What to see what not to see, 2017

Neon
310x160x5 cm



WHAT
TO
SEE
WHAT
NOT
TO
SEE®

MAURIZIO NANNUCCI

Maurizio Nannucci (Florence, 1939), since the mid-1960s, has explored the relationship between light, colour and space by experimenting with neon, photography, video and sound. Reducing visual media to language and writing, he pursues an artistic practice that evokes sensory perception and transmits new spatial experiences activating an exchange between the work and the viewer.



MARIA ELISABETTA NOVELLO
Orizzonti, 2012

Ashes, plexiglas
74x74 cm each

MARIA ELISABETTA NOVELLO

The research of Maria Elisabetta Novello (Vicenza, 1974) is characterized by the use of ash and of all the ephemeral and fleeting elements that carry the fragility of time. The artist acts leaving essential and delicate signs on elements of memory, private and public, anthropological, social and relational.

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ANNE & PATRICK POIRIER
Archives, 2015

Ilfochrome print mounted on Dibond
154x187,5x6 cm



ANNE & PATRICK POIRIER
Storia Fragilità, Oblio, 2007/2017

Polyester resin, acrylic, neon, golden
leaf, aluminum

Storia: 64x73x25 cm

Fragilità: 65x80x28 cm

Oblio: 64x73x25 cm

ANNE & PATRICK POIRIER

Anne and Patrick Poirier (Marseilles and Nantes, 1942) follow some inspirational perspectives such as architecture, archaeology, mythology, psychology, anthropology, to investigate the physically perceptible reality and its relations with the unconscious. Heterogeneous in the formal result, their body of works includes plastics, sculptures and environmental installations, photographs, works on paper, paintings and other visual fragments concerning the fragility of life.

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MILANO

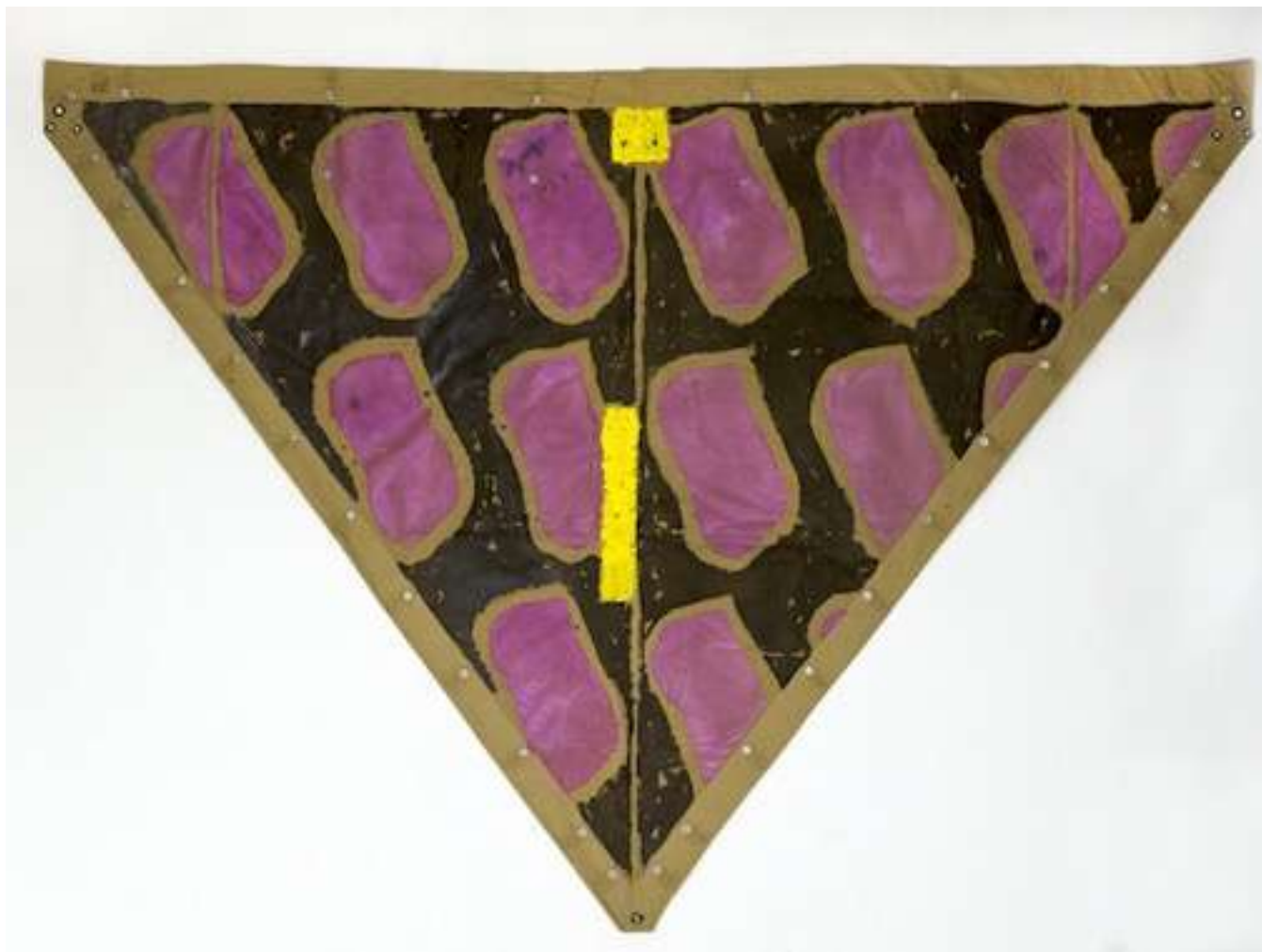


STEFANO SCHEDA
Figura I, 1996

C-print on aluminum
170x250 cm

STEFANO SCHEDA

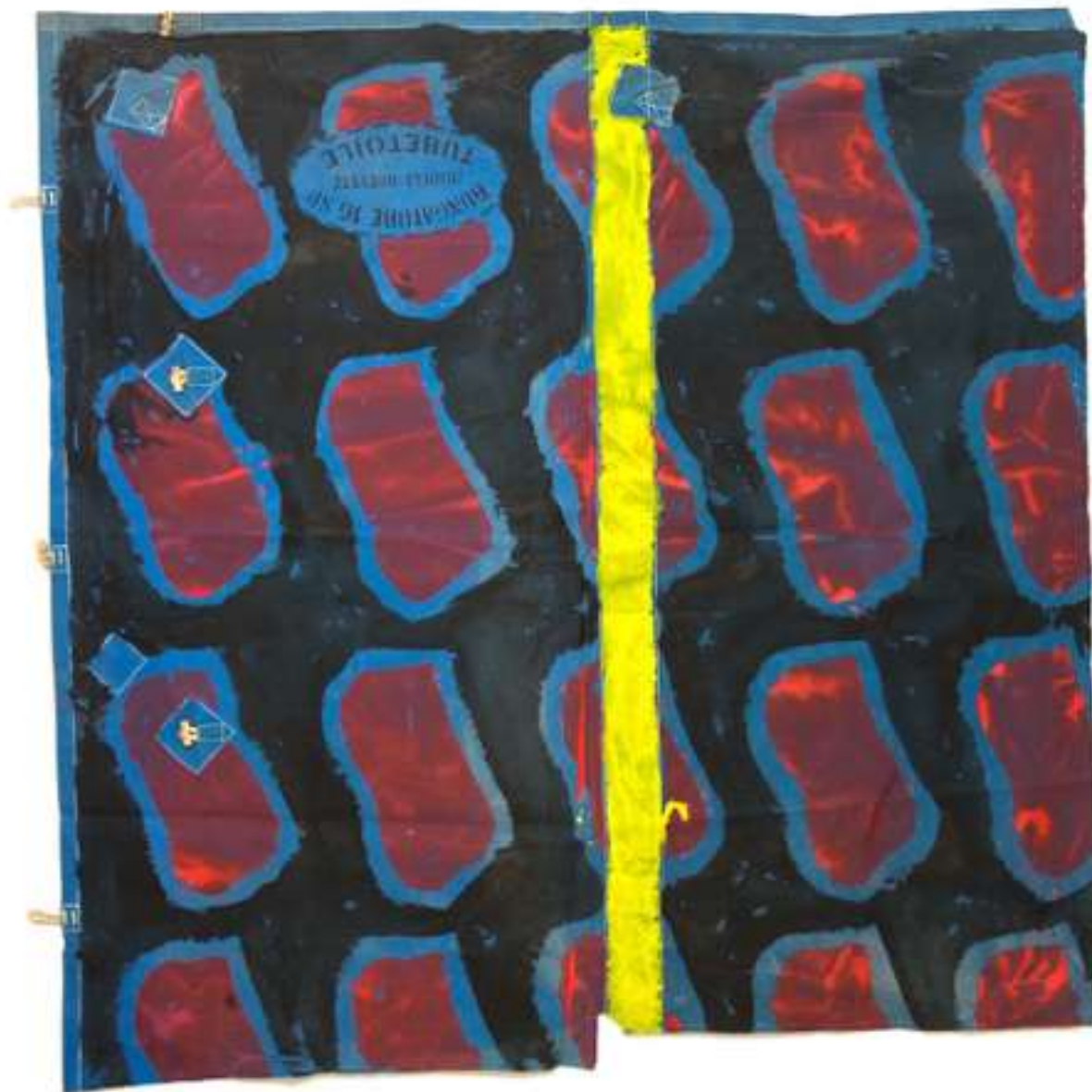
Through photography and performance, Stefano Sceda (Faenza in 1957) aims to capture the gaps of reality without altering its objective appearance rather exposing its frictions. Part of his research focuses on the nude human body, not meant in its erotic value, but as the first grade of staging of the human condition.



CLAUDE VIALLAT
Untitled, 2013

Acrylic on tarpaulin
170x237 cm

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CLAUDE VIALLAT
Untitled, 2014

Acrylic on tarpaulin
170x170 cm

CLAUDE VIALLAT

Claude Viallat (Nîmes, 1936) is among the founders of the “Support/Surfaces” movement (1969) which gave rise to a new concept of Painting, characterized by the abandonment of the mounted canvas and the rejection of the traditional practice of painting. Since the 1960s he has identified a basic pictorial element which is still today his peculiar and distinctive feature, linked to anti-form.

PETER WELZ
Staircase | Casa Malaparte, 2014

Photographic print on aluminum
65x115x5 cm



PETER WELZ

Peter Welz (Lauingen, 1972), since the beginning of the 2000s, developed a personal kinetic perspective using the video as a sculptural expression on moving bodies. His work is characterized by multimedia choreographic installations including sculpture, painting, video, art and dance. The artist's interest in architecture and movement led him to work on the series "Portrait", an ongoing visual study based on four subjects: Francis Bacon, Casa Malaparte, Michelangelo Antonioni and Monica Vitti, AA Bronson.



PETER WÜTHRICH
Angels of Venice, 2011

Photograph
40x50 cm, ed. 1/3

PETER WÜTHRICH

Since the early '90s Peter Wüthrich (Berne, 1962) focused exclusively on the object "book" maniacally taken as the subject and constitutive unit of every creation. In doing so, the artist sees his books more than anything else as personalities, that is to say as beings far beyond mere physical objects, beings which contain something which they are allowed to keep to themselves, and which are open to a transformation into another form of reality.