

ART
DUSSEL
DORF

MARIO BALLOCCO
SANDRO DE ALEXANDRIS
FRANCO GRIGNANI
LUIGI VERONESI

AVAILABLE WORKS



10 A.M. ART – Amart Gallery S.r.l.
Corso San Gottardo, 5 – 20136 Milano
Tel. +39 0292889164
info@10amart.it – www.10amart.it
P.IVA/ C.F. 09284360964



MARIO BALLOCCO

MARIO BALLOCCO

(Milan, 1913 - 2008)

Mario Ballocco (Milan, 1913 - 2008) was a crucial figure in twentieth-century Italian art and culture.

A creative experimenter, he was a man of countless interests and a precursor in many spheres: an abstract painter of great consistency, he made a fundamental contribution to the spread of design and to research into colour and visual perception. Aspects of aesthetics and science, of communication and teaching, and of theory and technique all came together in him in the most exceptional way.

After studying with Aldo Carpi at the Accademia di Brera, in 1947 he was in Argentina, where he came into contact with Lucio Fontana. Back in Milan in 1950, he founded Gruppo Origine (whose members included Alberto Burri, Giuseppe Capogrossi and Ettore Colla) and launched and directed the magazines *AZ* (from 1949 to 1952) and *Colore. Estetica e Logica* (from 1957 to 1964).

In Milan he curated industrial design and aesthetics exhibitions and one on the history of photography (at the Fiera in 1952 and 1953 respectively). In 1958 came the *1^a mostra del colore*, which was held at the Museo Nazionale della Scienza e della Tecnica "Leonardo da Vinci".

Ballocco was also the inventor of "chromatology", an interdisciplinary method for solving "visual problems of collective interest", which ranged from the colour of ambulances to that of exercise books for elementary-schools. His aim was to banish monotony "which makes us come into the world with white, live with grey, and die with black." In the early 1960s Ballocco introduced chromatology as a subject of study at the Accademia di Brera, and later he also held courses at the Carrara in Bergamo and at the Polytechnic University of Milan. He twice exhibited at the Venice Biennale with tribute-solos (in 1970 and 1986), and his works are now in the collections of important museums in Italy and abroad.

Artworks in public collections

Galleria d'Arte Moderna, Ascoli Piceno, IT

Galleria degli Uffizi - Collezione Autoritratti, Florence, IT

Pinacoteca Civica, Jesi (Ancona), IT

Villa Mimbelli, Livorno, IT

Cantiere del '900, Collezione Intesa San Paolo, Milan, IT

Accademia di Brera - Fondo Disegni, Milan, IT

Centro Studi e Archivio della Comunicazione, Parma, IT

Gabinetto delle Stampe - Università degli Studi di Pisa, Pisa, IT

Galleria d'Arte Contemporanea, Rieti, IT

Collezione Farnesina, Rome, IT

MACRO Museo d'Arte Contemporanea Roma, Rome, IT

MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (Trento), IT

Fondazione Sartirana Arte, Sartirana (Pavia), IT

GAM Galleria Civica d'Arte Moderna e contemporanea, Turin, IT

Archivio Storico della Biennale di Venezia, Venice, IT

MACBA Museo de Arte Contemporáneo, Buenos Aires, AR

Museu de Arte Contemporanea - Universidade de São Paulo, San Paolo, BR

Neue Galerie am Landeemuseum Joanneum, Graz, AT

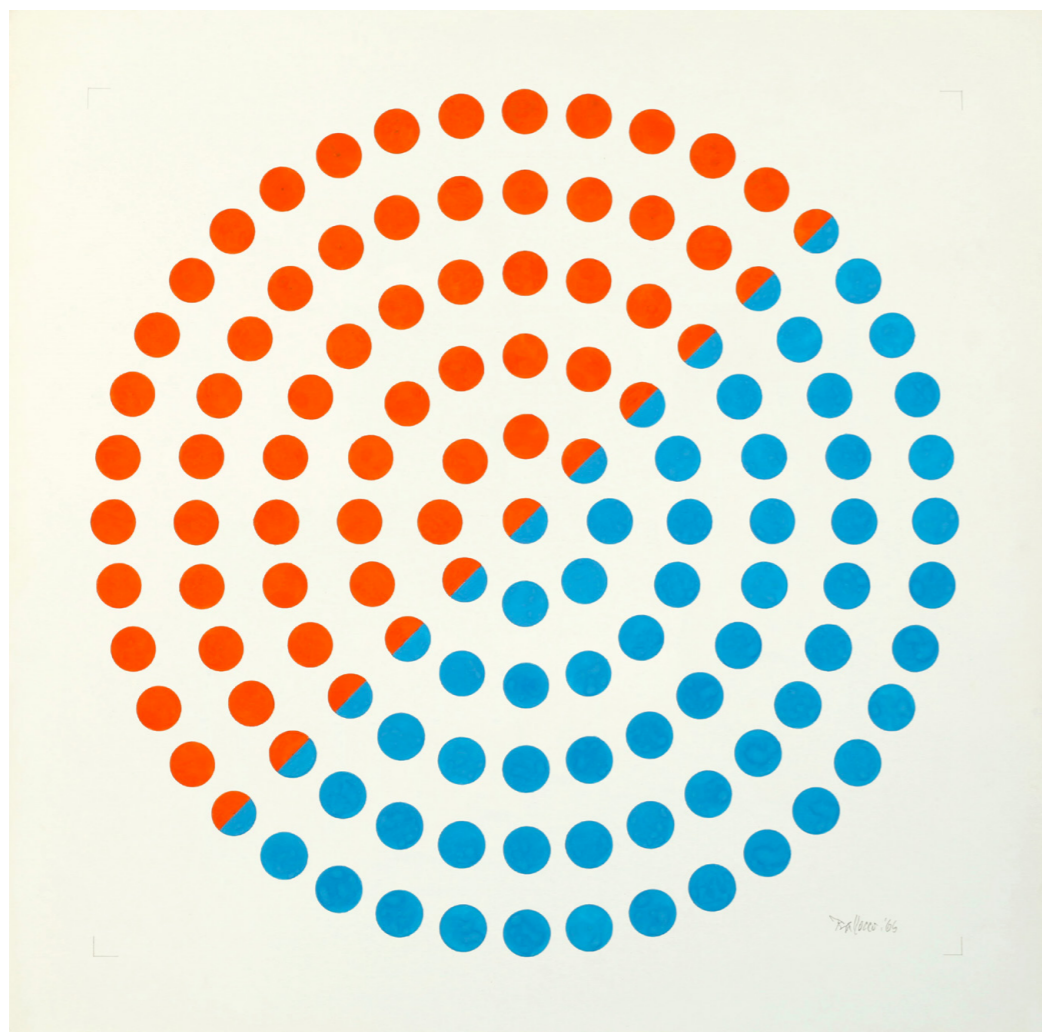
VAF-Stiftung, Frankfurt, DE

Museum Bochum, Bochum, DE

Stadtmuseum, Gelsenkirchen, DE

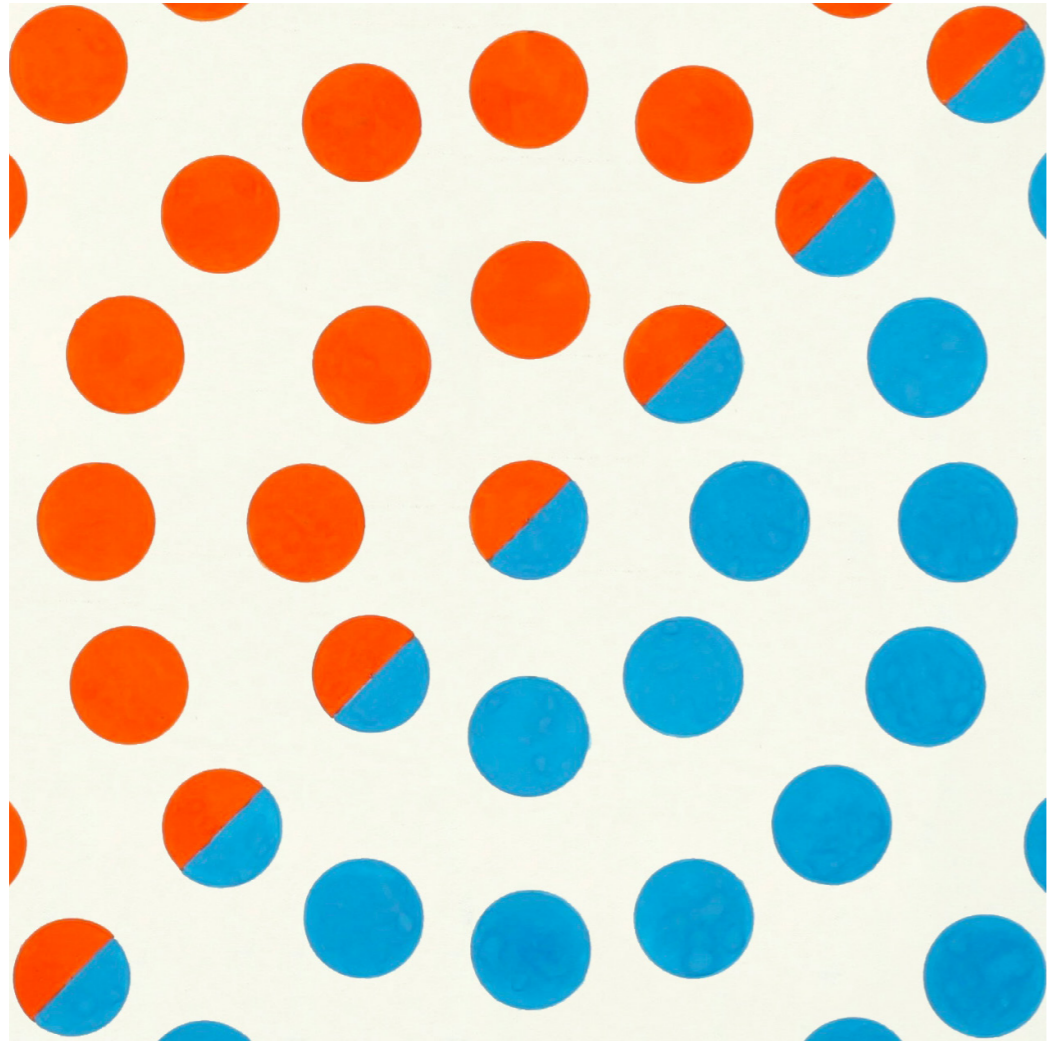
Centre Pompidou, Paris, FR

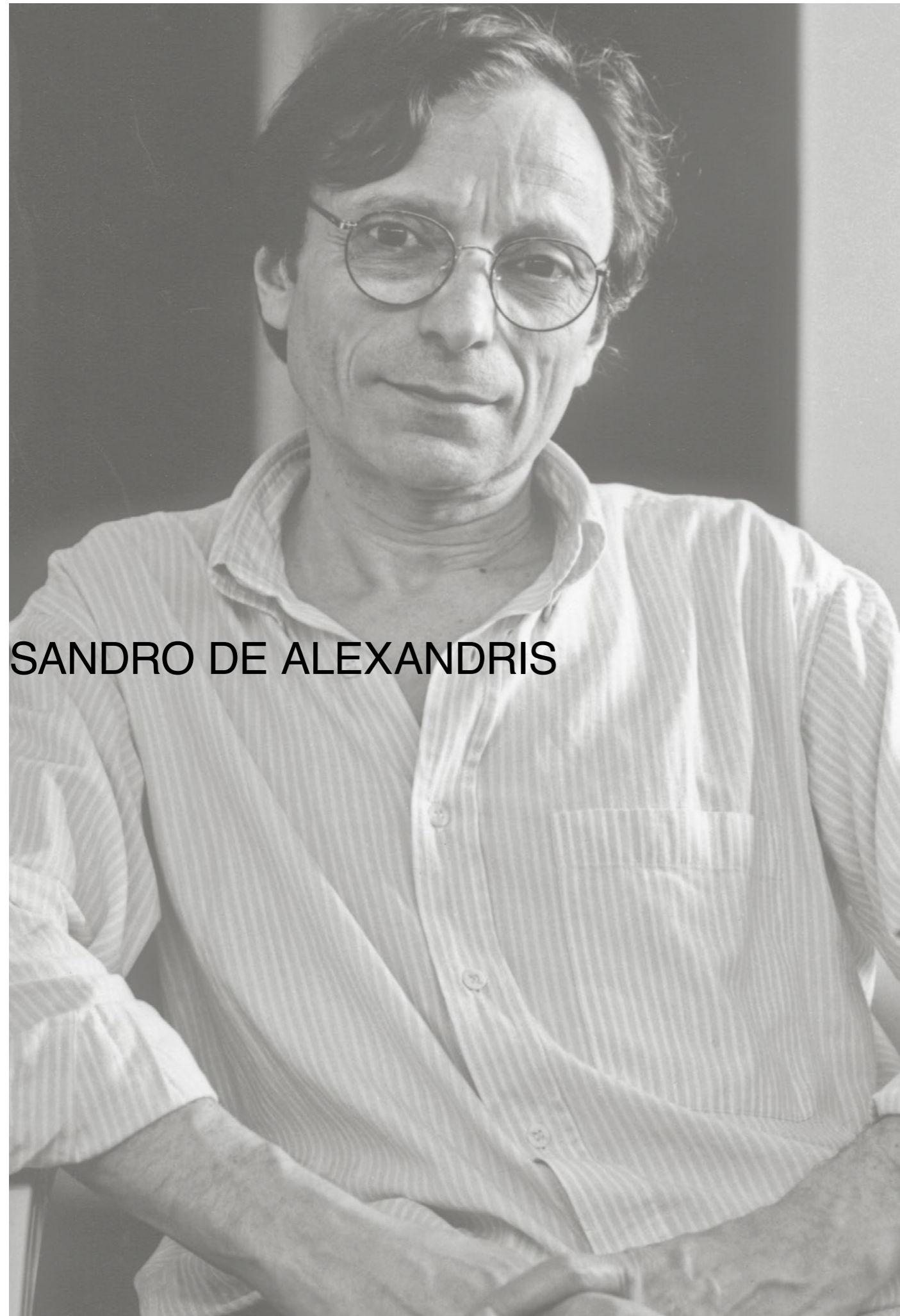
Museum of Modern Art, Eilat, IL



Mario Ballocco, *Effetti di assimilazione cromatica*. Il fondo bianco appare rosato con i dischetti rossi e più chiaro con i dischetti blu, 1966, tempera on paper, 36x36 cm
(price included VAT: 8.000,00 €)







SANDRO DE ALEXANDRIS

SANDRO DE ALEXANDRIS

(Turin, 1939)

Sandro De Alexandris was born in 1939 in Turin where he made his debut in 1963 with a solo show at the Botero Gallery. In the following year he undertook his first inquiries into the graduated modulation of two-dimensional space. These gave rise to the series of *Carte* and of *Spessori Orizzontali*, stark presentations of schematic linear marks made on paper by pressing or folding it, or the series *Bianco+Bianco*, eight panels of the same size on which are a geometrical series of small cubes in relief.

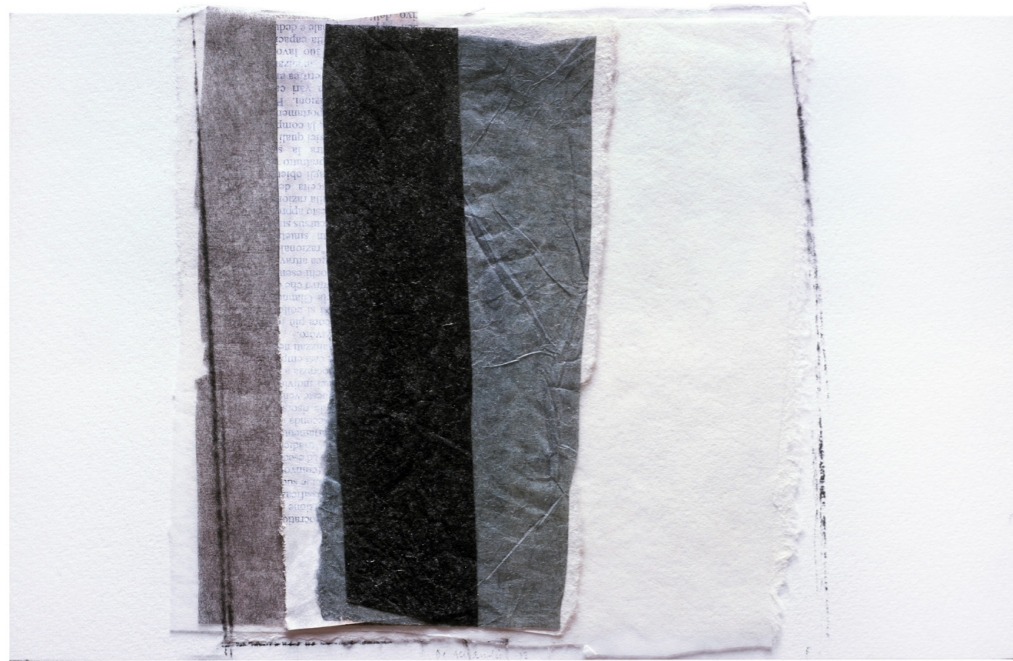
The series *Misure di spazio*, incised panels or metal sheets crossed by horizontal grooves or protrusions, following a highly calculated metre, was exhibited at Studio UND in Munich in 1967. In the same year he held a solo show at Studio di Informazione Estetica in Turin, while in the preceding year, and up to 1969, he planned and created the series of surfaces and volumes *TS*, placed on the wall or the floor, which were of an environmental nature with a strong sculptural presence, made alternately from iron, polyester or laminated plastic. In 1968 he held solo shows at Studio 2B, Bergamo, and at the Centro Arte Viva Feltrinelli in Trieste, while in 1969 they were also held at the Galleria Diaframma, Milan, and the Galerie Friedrich Tschanz in Solothurn. At the same time as his plastic works, De Alexandris continued with his paper works with the series *Rilievi*, surfaces superimposed on panels and which he exhibited in solo shows at the beginning of the 1970s. In 1970 he was seen at the Galerie 66 in Hoffenheim, at the Galerie Historial, Nyon, the San Fedele in Milan, and the Galerie 58 in Rapperswil.

In the following year he was seen at the Galleria Ferrari, Verona, and the Galleria dei Mille in Bergamo; in 1972 he exhibited at the Teufel Gallery in Koblenz. In 1973 he exhibited at the Galleria Peccolo, Livorno, where he was to return three years later, as well as in its Cologne venue, while in 1974 he was at the Galleria Method, Bergamo, the Galleria La Polena, Genoa, the Galleria della Trinità, Rome, and the Adelphi in Padua. In 1974 he created his first works of the *t/n* series, large paper works of the same size, 145x100 cm, scratched with tiny, closely placed and repeated incisions, systematically articulated following a vertical movement, and in which there was undertaken an extreme perceptive reduction; these were presented at the Galleria Martano, Turin, in 1977, and at Studio Palazzoli, Milan, in 1979. Again in 1979 there was published, edited by Paolo Fossati, the first monograph about the artist's work.

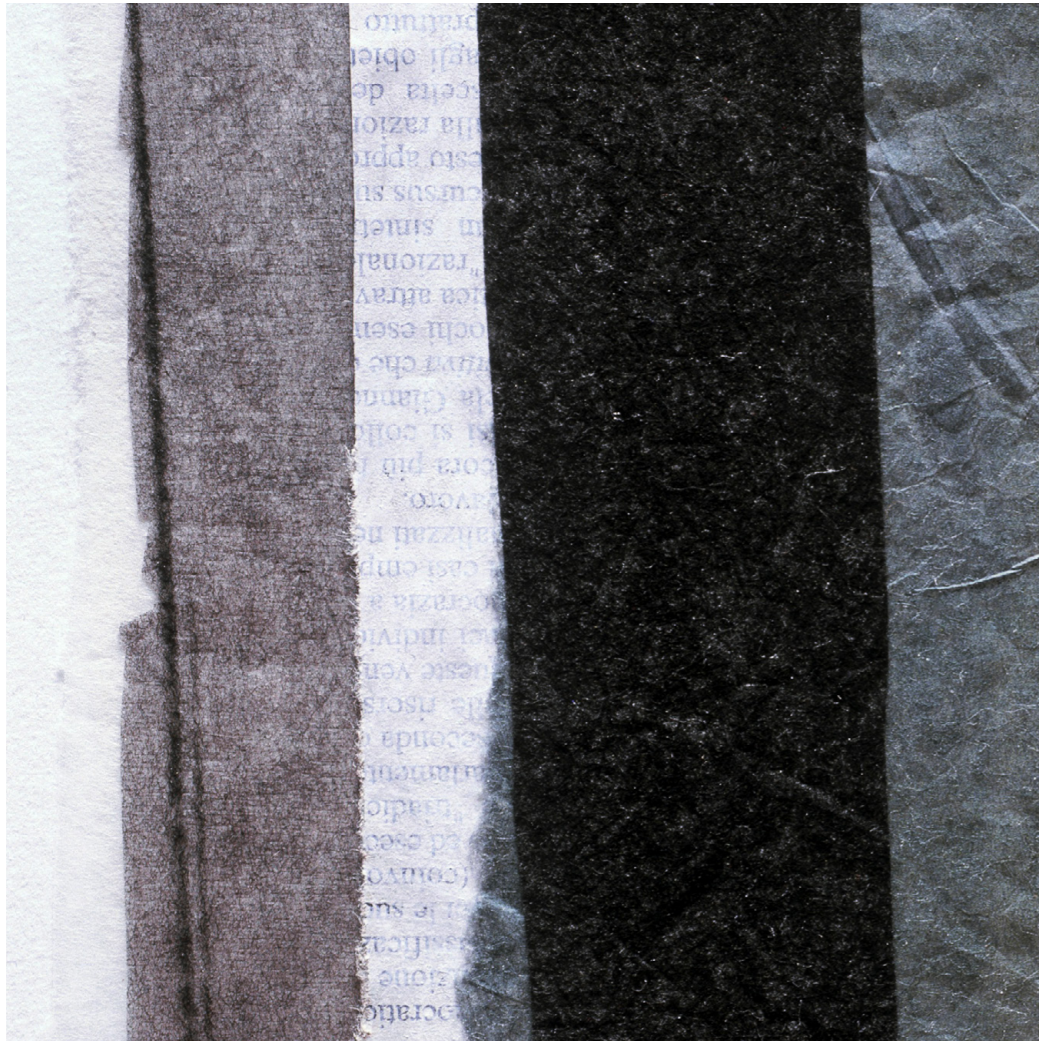
From 1981 onwards he made his *Trittici*, surfaces divided horizontally into three parts and in which the perceptive reduction of the scratched surfaces was joined, in a relationship of counterposed tension, by fields of transparent colour. Later there appeared the *Sovrapposizioni* and the *Stratificazioni di superfici a caduta*, works on paper and on canvas that developed his painting experiments from the early 1960s and which used painting materials, organically arranged by scansions, contrasts, colour harmonies, and transparencies that involved paint as an elementary material; this was concretised in 1994 with the series, which is still ongoing, of *Stanze*. In the 1980s and 1990s he held numerous solo shows at the Galleria Mario Valente, Finale Ligure, and the Galleria Giancarlo Salzano in Turin. In 2004 there was published the second monograph devoted to the artist, edited by Francesco Tedeschi and, in 2019, the monograph edited by 10 A.M. ART gallery and Alberto Zanchetta.

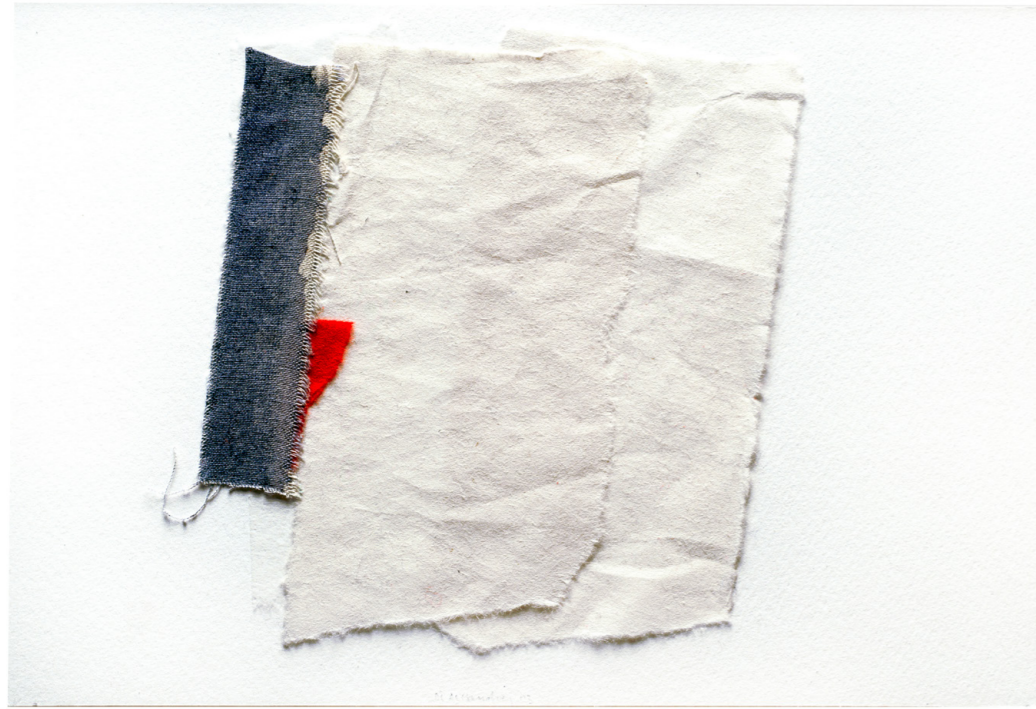
Artworks in public collections

GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, IT
Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, IT
Cantiere del '900, Collezione Intesa San Paolo, Milan, IT
Università Commerciale Luigi Bocconi, Milan, IT
Museo Progressivo d'Arte Contemporanea, Livorno, IT
Fondazione Antonio e Carmela Calderara, Vacciago, IT
Museo di Villa Croce, Genoa, IT
Museo MAGI '900, Pieve di Cento, IT
MO.C.A. Montecatini Contemporary Art, Montecatini Terme, IT
MACC - Museo d'Arte Contemporanea, Calasetta, IT
MAC - Museo d'Arte Contemporanea, Lissone, IT
Neue Galerie am Landesmuseum Joanneum, Graz, AT
Städtisches Museum Abteiberg, Mönchengladbach, DE
Stedelijk Van Abbemuseum, Eindhoven, NL
Nicoletta Fiorucci Foundation & Collection, London, UK



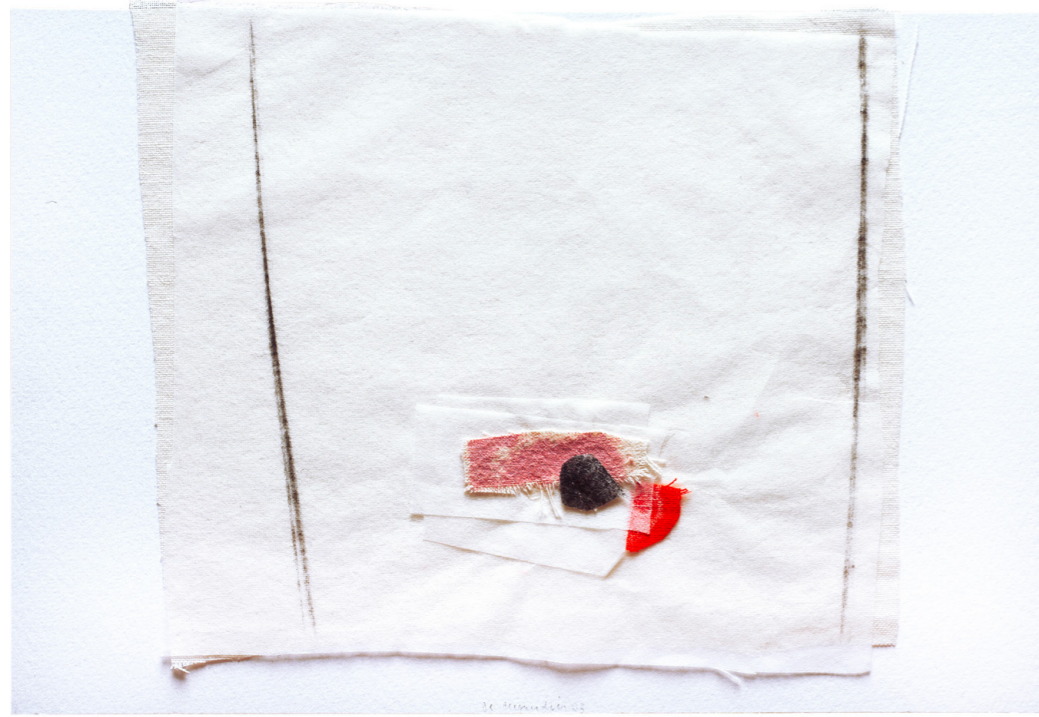
Sandro De Alexandris, *Untitled*, 2003, mixed media on paper, 17x25 cm
(price included VAT: 2.200,00 €)





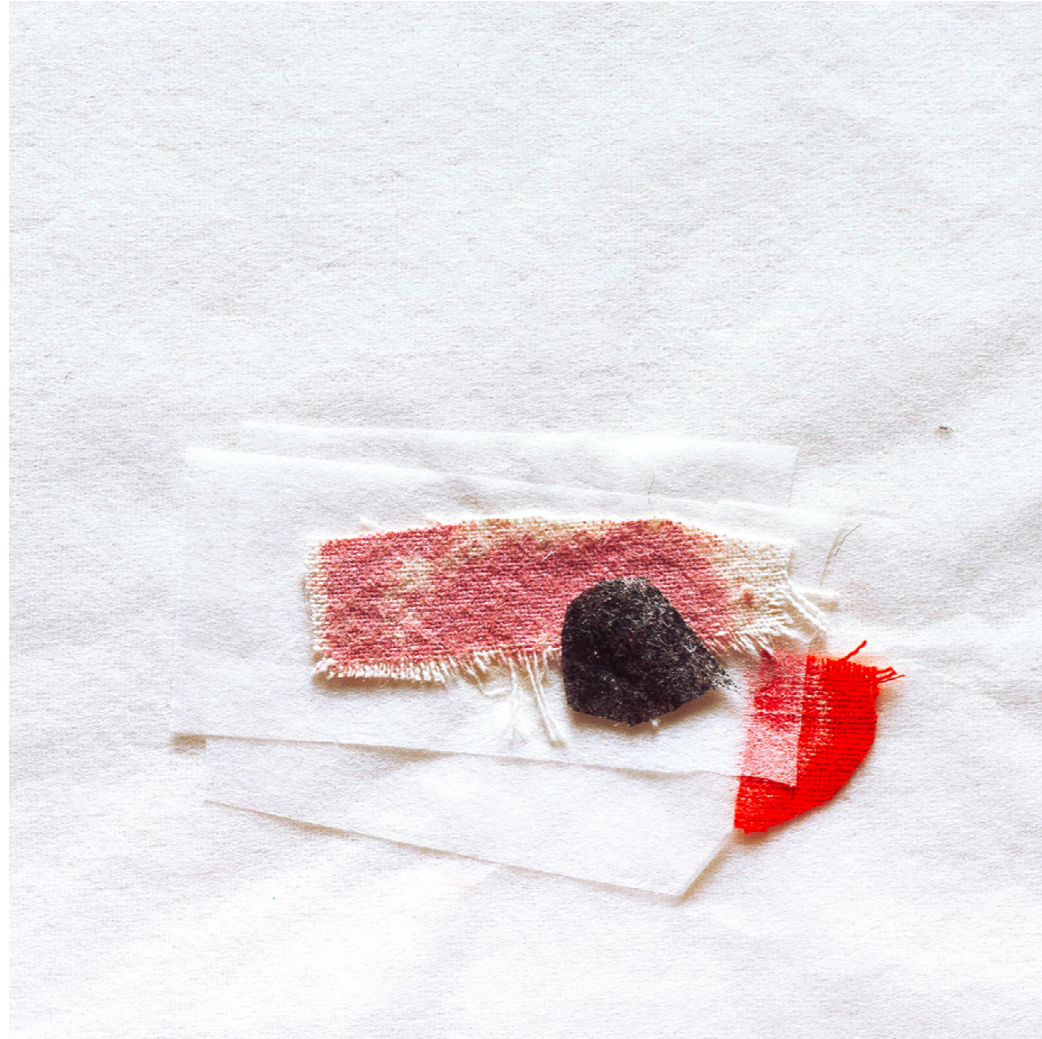
Sandro De Alexandris, *Untitled*, 2003, mixed media on paper, 17x25 cm
(price included VAT: 2.200,00 €)

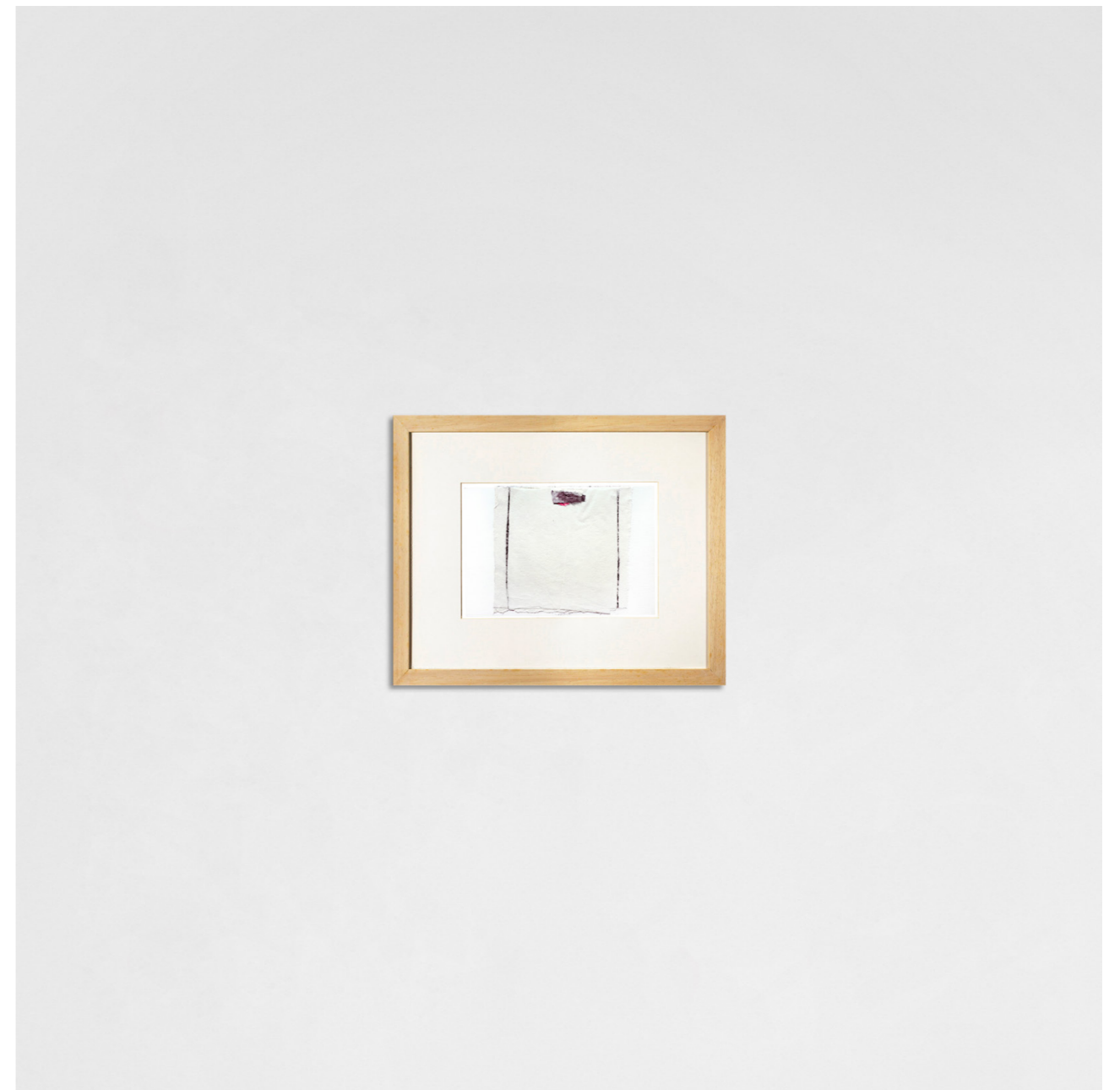




Sandro De Alexandris, *Untitled*, 2003, mixed media on paper, 17x25 cm
(price included VAT: 2.200,00 €)

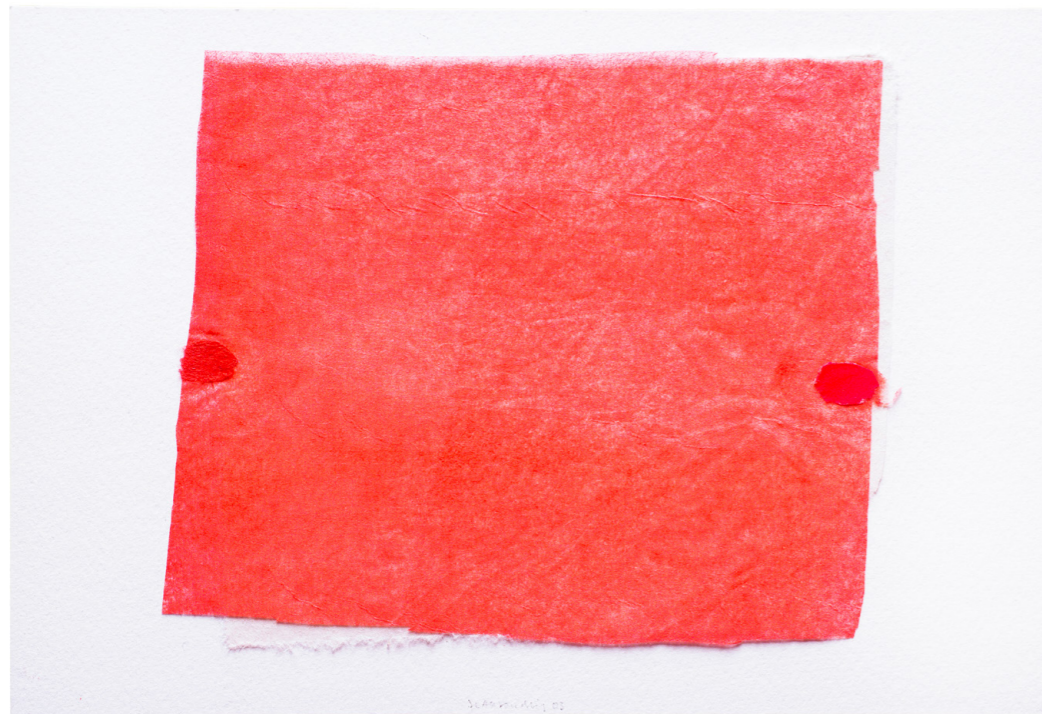






Sandro De Alexandris, *Untitled*, 2003, mixed media on paper, 17x25 cm
(price included VAT: 2.200,00 €)



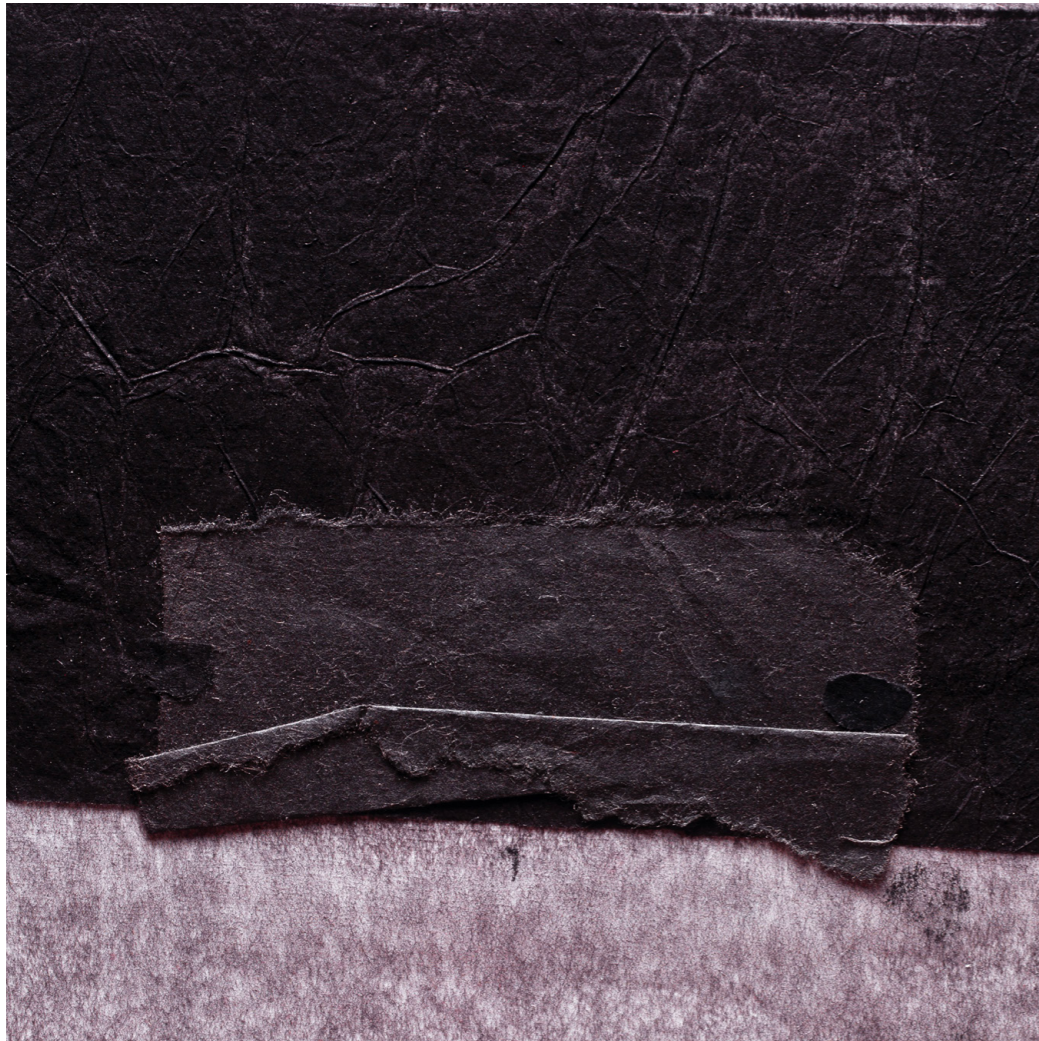


Sandro De Alexandris, *Untitled*, 2003, mixed media on paper, 17x25 cm
(price included VAT: 2.200,00 €)





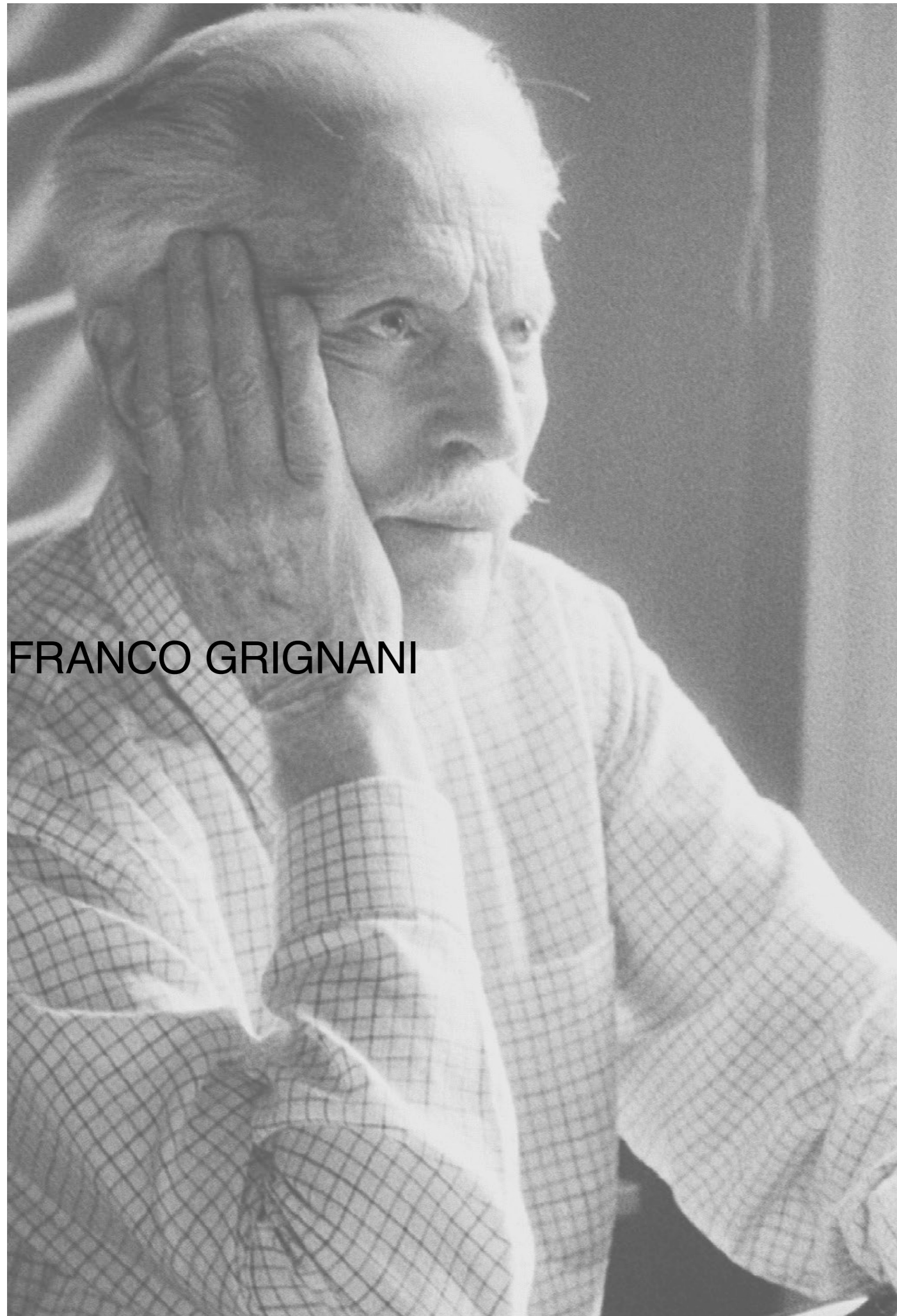
Sandro De Alexandris, *Untitled*, 2003, mixed media on paper, 17x25 cm
(price included VAT: 2.200,00 €)





Sandro De Alexandris, *Untitled*, 2003, mixed media on paper, 17x25 cm
(price included VAT: 2.200,00 €)





FRANCO GRIGNANI

FRANCO GRIGNANI
(Pavia, 1908 - Milan, 1999)

Franco Grignani was born in 1908 in Pieve Porto Morone, in the province of Pavia. From 1935 onwards he abandoned any figurative references and devoted himself to experimentation, also with the use of photography which allowed him further developments: all researches that led him to appreciate Abstractionist and Constructivist avant-garde ideas. He was called up by the army at the beginning of the Second World War. At the end of the war, he returned to his activity as a graphic designer, while also devoting time and attention to his art experiments in which he inquired into aspects of texture, sub-perception, blurring, distortion, moiré and induction (1949 and the early 1950s).

Franco Grignani always rejected the aims and means of traditional painting; he undertook his work in seclusion, but it was absolutely rigorous and coherent, analytical, meaningful, and verifiable through the theories of Gestaltpsychologie. His painting was an immense and varied series of experiments that ranged from optical techniques to spurious mathematics without, however, divorcing himself from a constructive freedom that was sensitive and receptive to new intuitions. However, his plans for exhibitions were faced by the incomprehension of the art world which considered his work not to be art.

In 1957 he curated the graphics section of the Milan Triennial.

In 1964 he designed the Pure Virgin Wool Mark which was, according to opinion polls, the most significant trademark ever produced.

In 1967 he was elected an honorary member of STA, the Society for Typographic Art of Chicago and, in 1972, he took part in the Venice Biennale in the experimental graphics section.

Despite his solitary research, Franco Grignani was one of the people who most influenced the studies and inquiries into visual perception, as well as the Op Art currents of international graphics.

In 1975 the City of Milan organised a retrospective show of his work at the Rotonda della Besana in which were to be seen more than one hundred and fifty works. From then on he devoted himself almost exclusively to art: his areas of experimentation ranged from permutations to dissociations, periodic tables, psycho-plastics, hidden diagonals, and symbolic and hyperbolic structures. He devoted himself to demanding exhibition projects: in Venezuela, 1977, and in Italy in 1979 and then throughout the 1980s.

In 1980 NABA, the Nuova Accademia di Belle Arti, asked him to become part of its teaching staff. This was the start of a long experience of teaching, though this was united to an incessant activity of research and with the creation of increasingly complex mathematically-based works. Still today, an NABA department is named in his memory.

Artworks in public collections

Centre Pompidou, Paris, FR

MOMA, New York, US

MACC Museo de Arte Contemporáneo de Caracas, Caracas, VE

MACBA Museo de Arte Contemporáneo, Buenos Aires, AR

Victoria and Albert Museum, London, UK

VAF-Stiftung, Frankfurt, DE

Stedelijk Museum, Amsterdam, NL

Museum of Modern Art, Warsaw, PL

Museo d'Arte della Svizzera italiana (MASI Lugano), Lugano, CH

Museo del Novecento, Civici Musei di Milano, Milan, IT

Museo Umbro Apollonio, San Martino di Lupari, IT

MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (Trento), IT

Civica Galleria d'Arte Contemporanea Filippo Scroppo, Torre Pellice, IT

Museo di Villa Croce, Genoa, IT

Galleria Nazionale d'Arte Moderna, Rome, IT

Museo Novecento, Florence, IT

Centro per l'Arte Contemporanea Luigi Pecci, Prato, IT

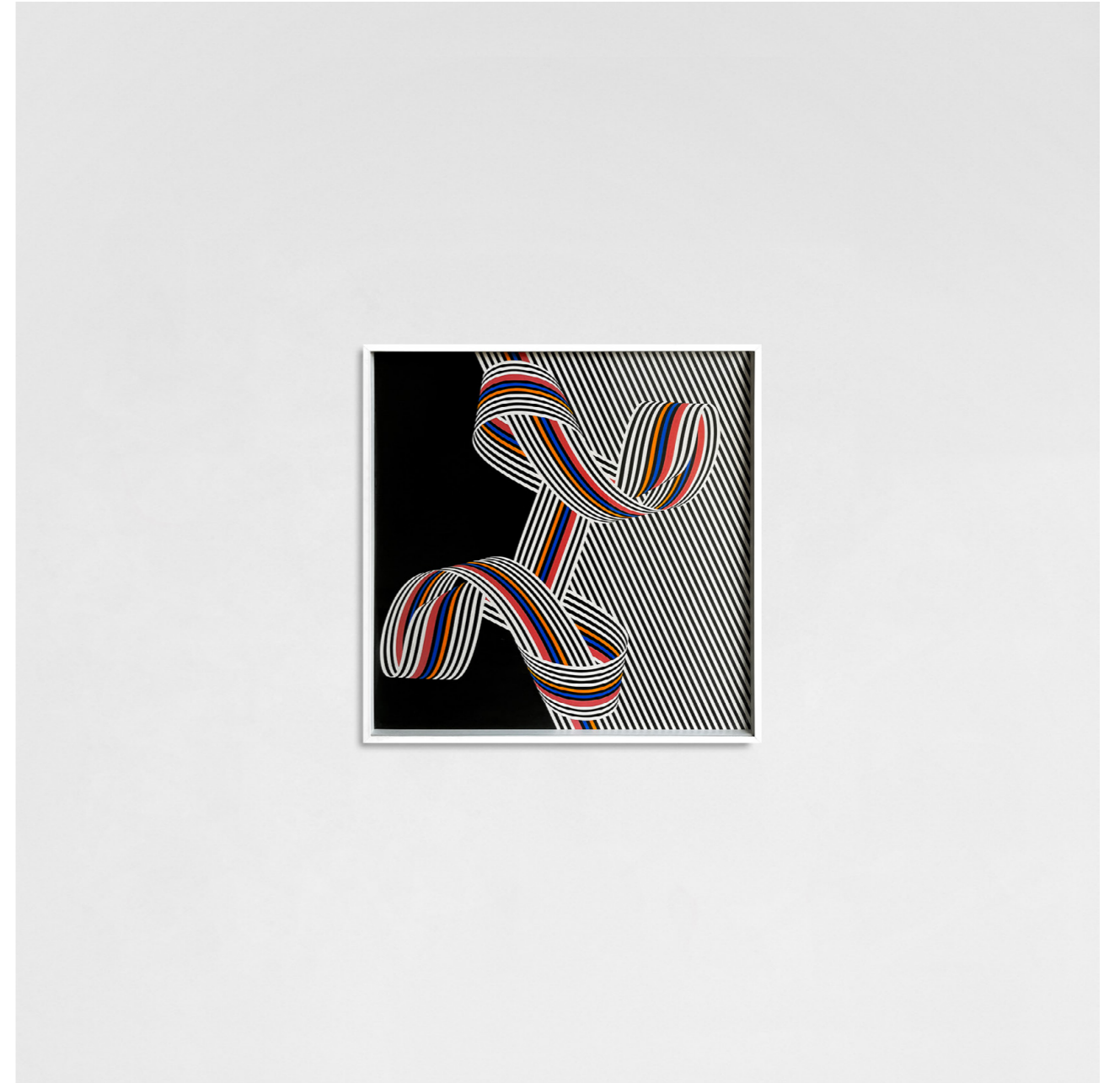
MAC - Museo d'Arte Contemporanea, Lissone, IT

MUFOCO Museo di Fotografia Contemporanea, Cinisello Balsamo, Milan, IT

Fondazione Pirelli, Milan, IT



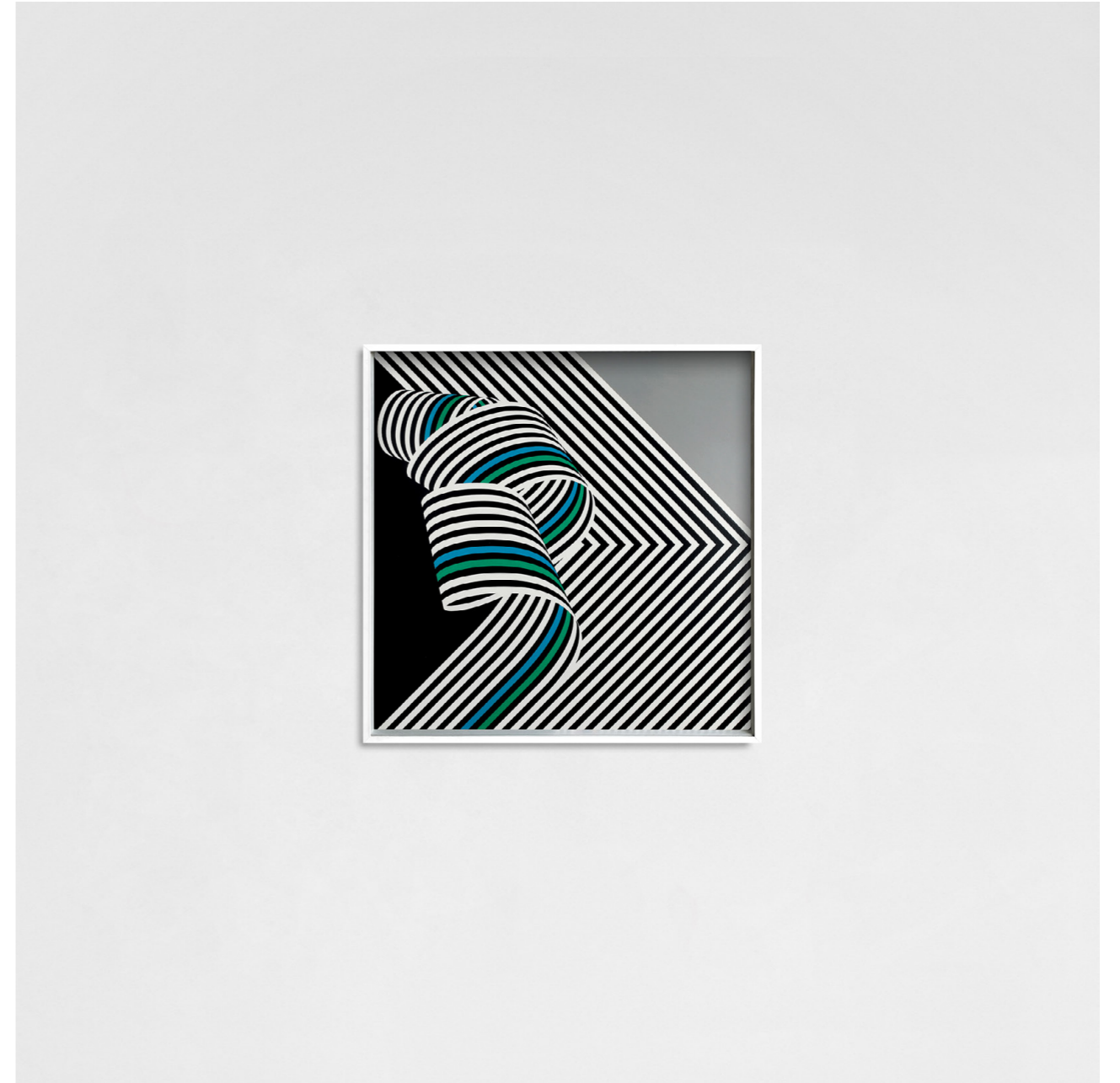
Franco Grignani, *Dissociazione dal bordo 97*, 1967, acrylic on Schoeller cardboard, 70x70 cm
(price included VAT: 32.000,00 €)



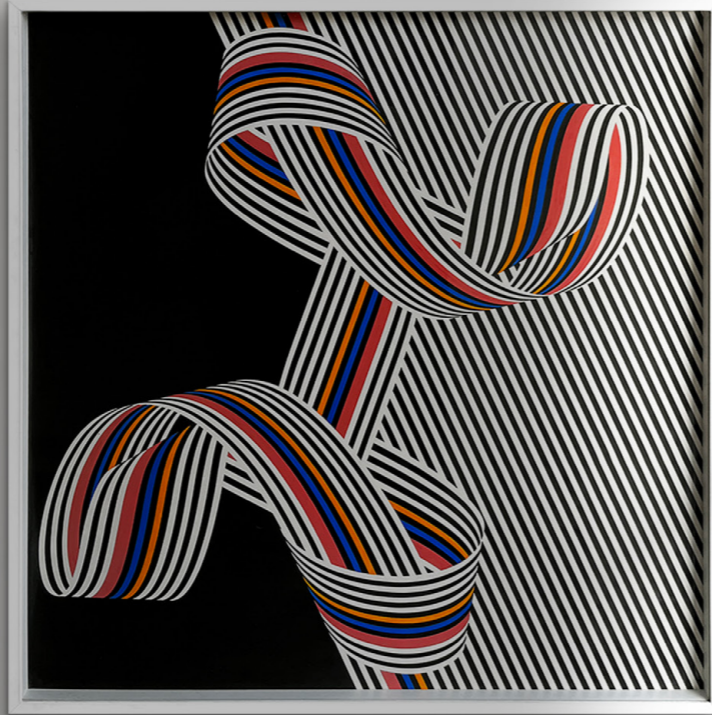




Franco Grignani, *Dissociazione dal bordo 145*, 1967, acrylic on Schoeller cardboard, 70x70 cm
(price included VAT: 32.000,00 €)



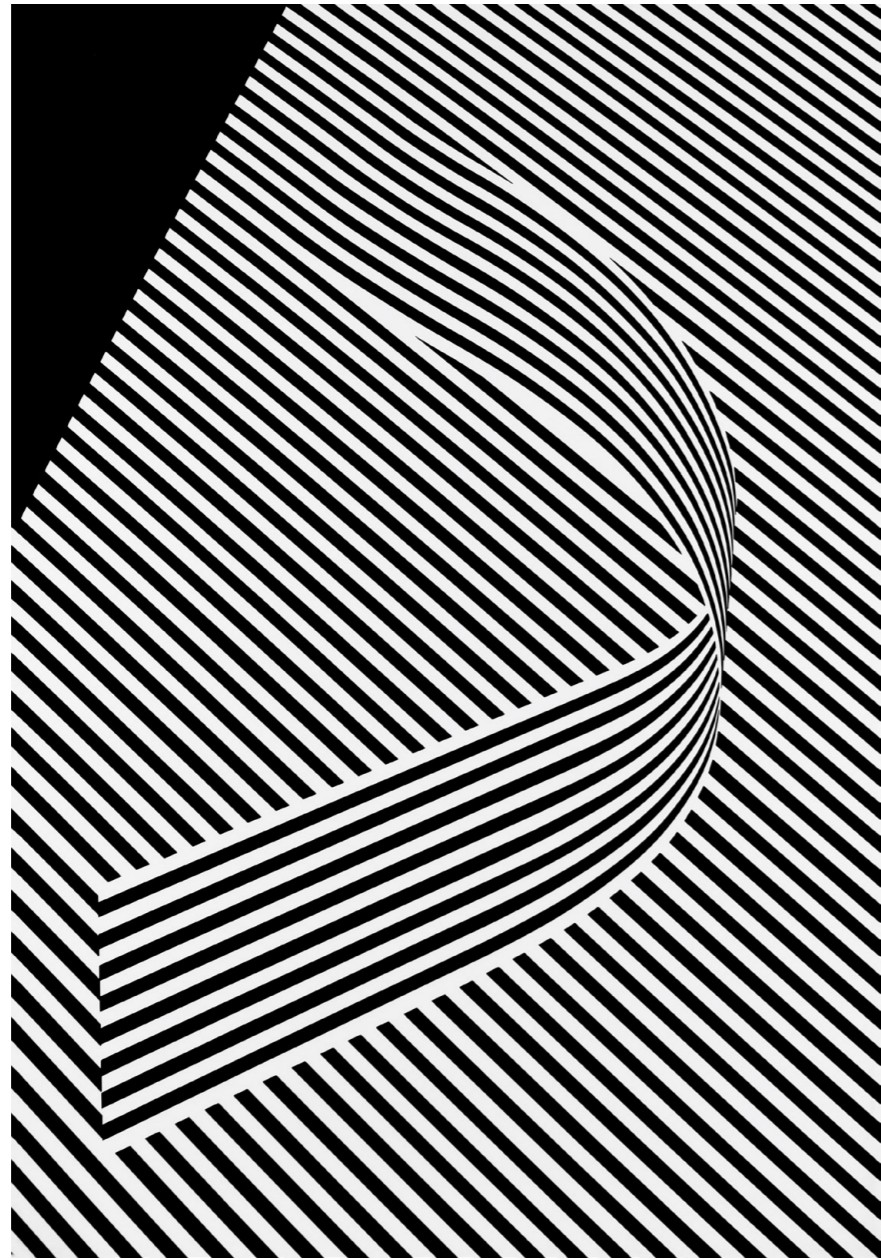




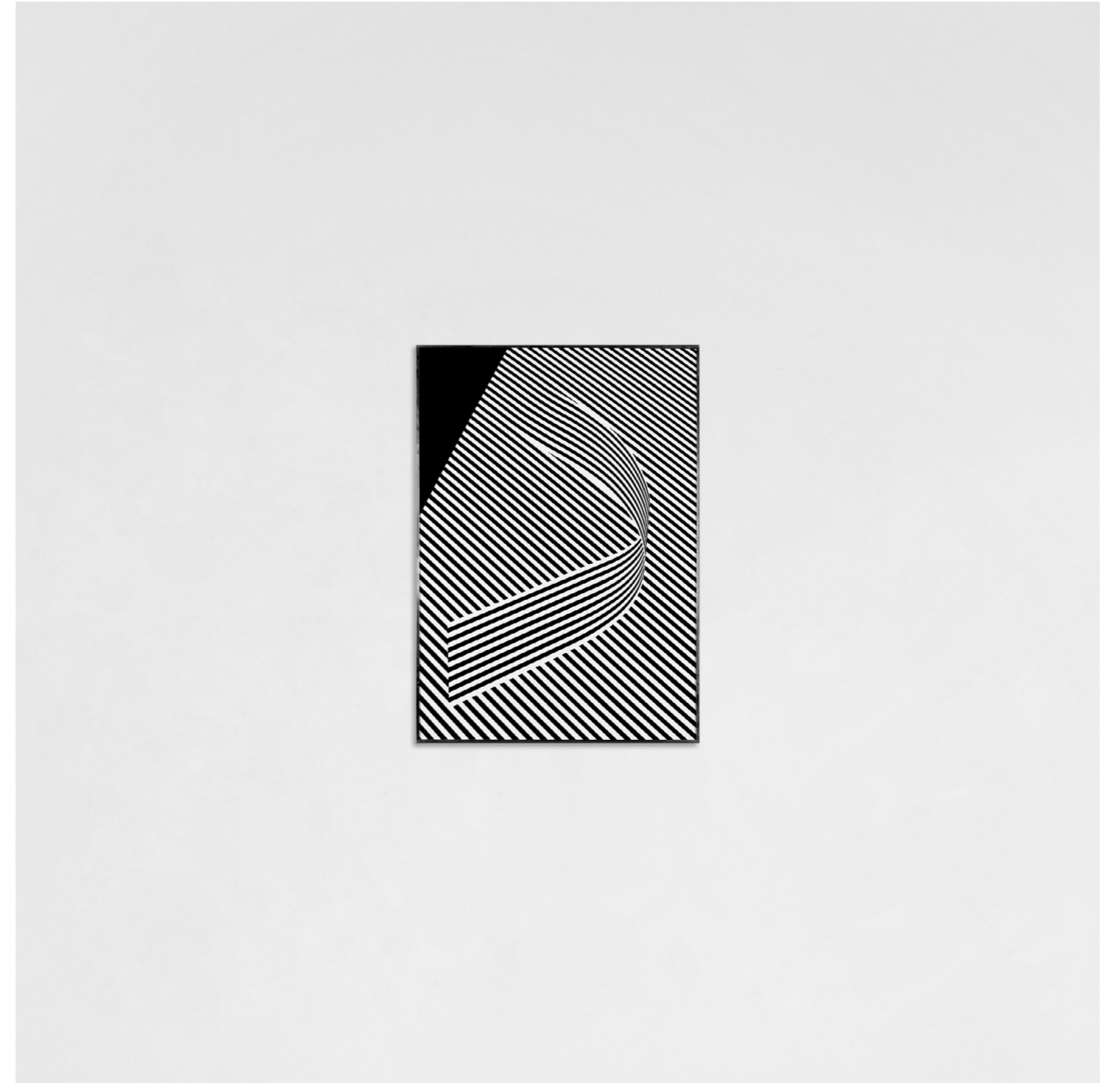


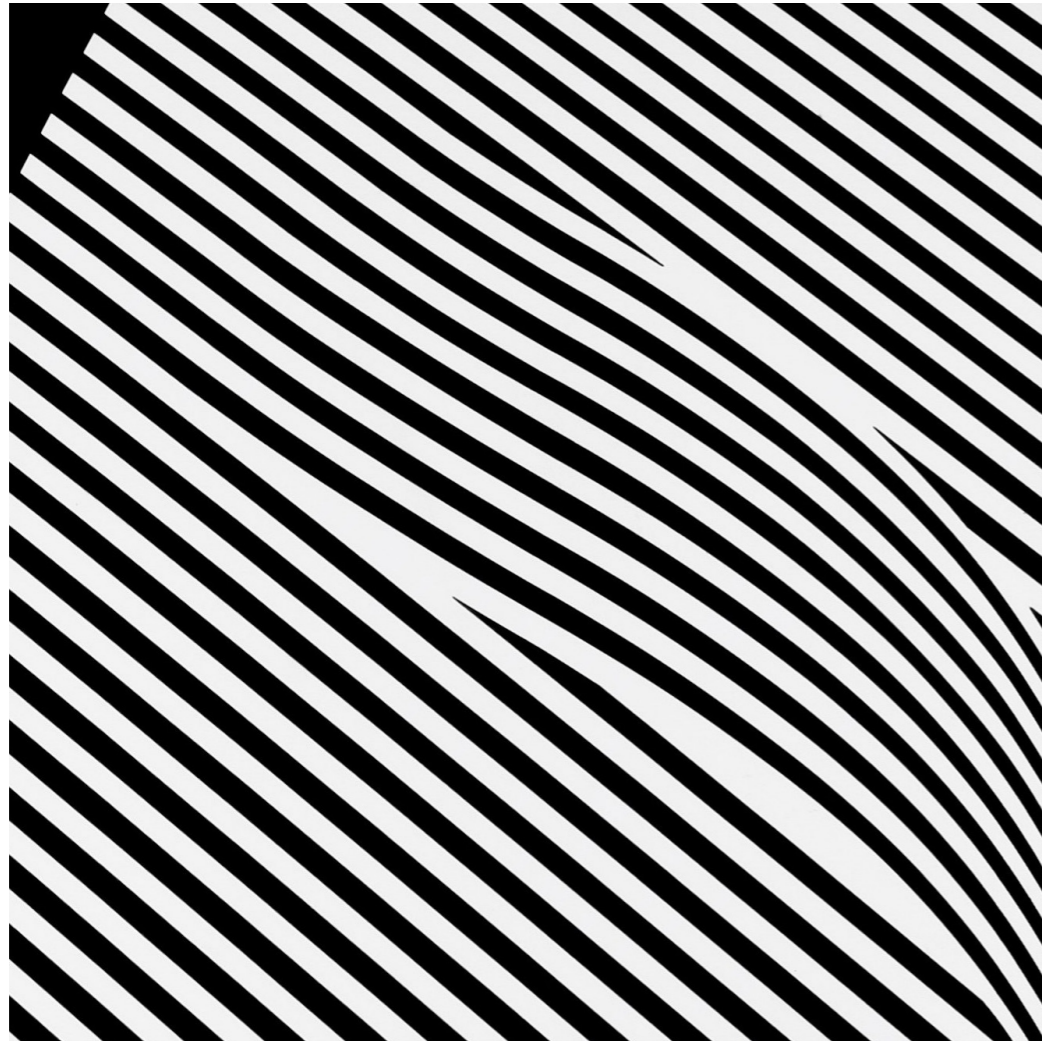
Franco Grignani, *Dissociazione dal campo 590*, 1968, acrylic on Schoeller cardboard and masonite, 73x51 cm
(price included VAT: 32.000,00 €)





Franco Grignani, *Dissociazione dal campo 573*, 1969, acrylic on Schoeller cardboard and masonite, 73x51 cm
(price included VAT: 32.000,00 €)







Franco Grignani, *Dissociazione dal bordo 288*, 1969, acrylic on Schoeller cardboard and masonite, 51x51 cm
(price included VAT: 28.000,00 €)





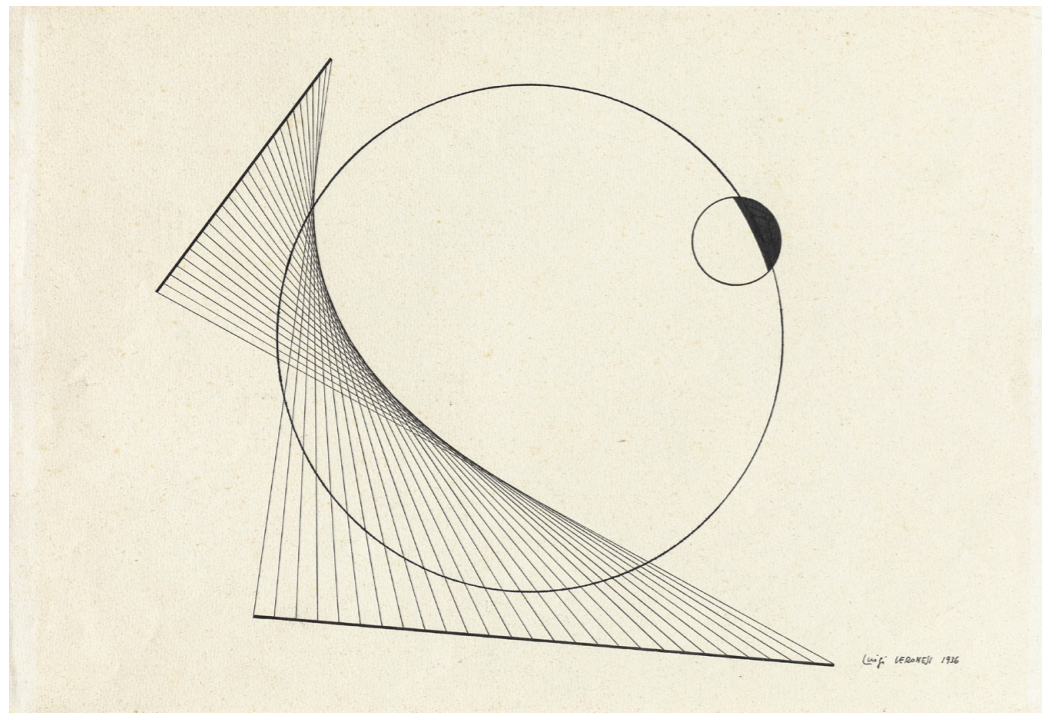
LUIGI VERONESI

LUIGI VERONESI
(Milan, 1908 - 1998)

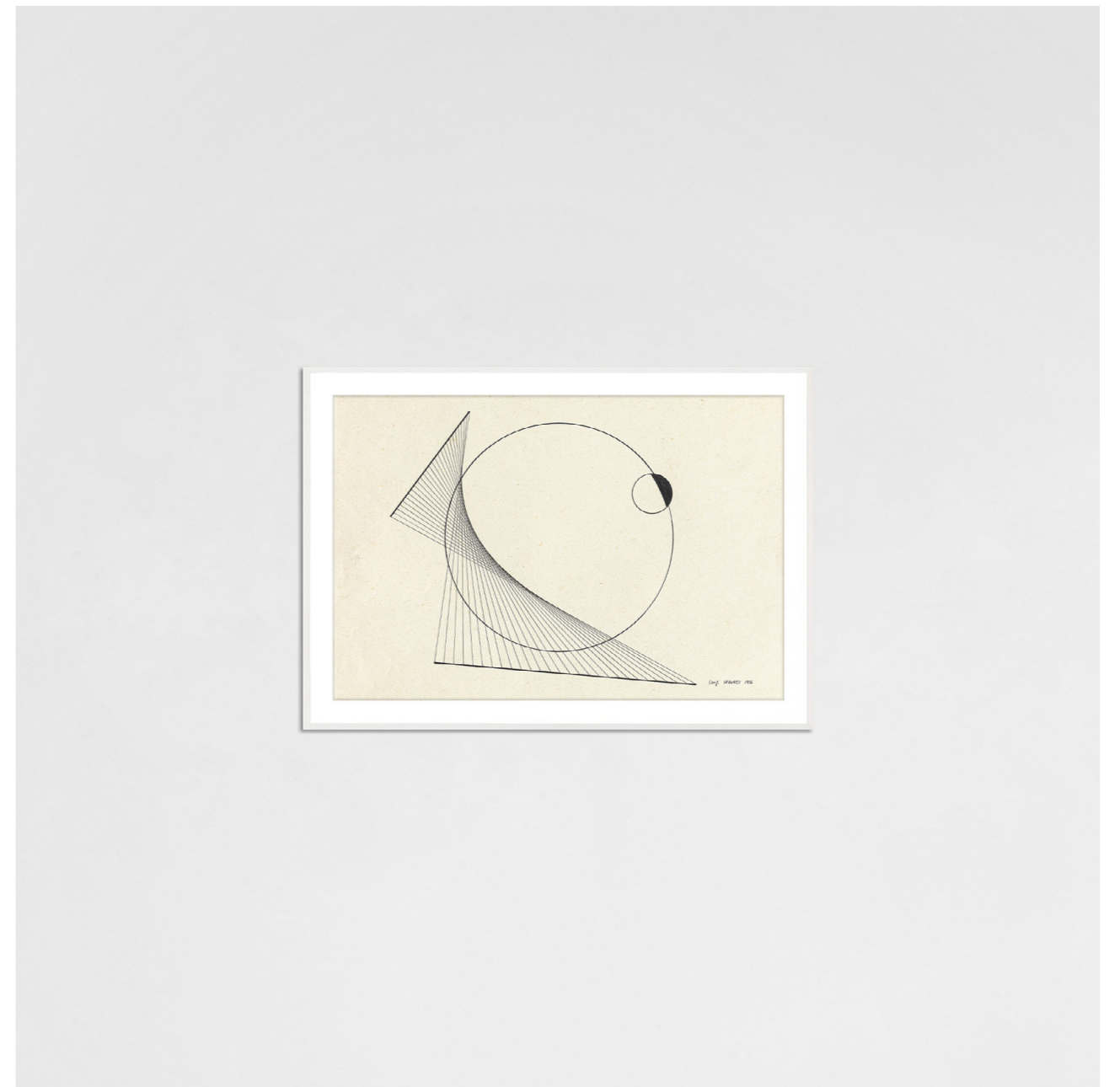
Luigi Veronesi was born in Milan in 1908. He attended a technical institute, taking a course in textile design and studying painting with the professor Violante. While continuing his studies of mathematics and physics, a fundamental factor for an understanding his oeuvre, he made the acquaintance of artists who gravitated around the Milanese gallery Il Milione, where he had his first show when he was just 17 years old, featuring works influenced by Sironi and Modigliani. Thanks to his friendship with Léger, whom he met in Paris, he approached non-figurative art, joining the *Abstraction-Création* group in 1934. At the same time, he worked with the magazine *Campo Grafico*. He always had multiple interests: his work in graphic art led to collaboration with the magazines *Casabella* and *Ferrania*, while his interest in abstract painting led him to music (his *Fourteen variations on a pictorial theme* in 1939 inspired Riccardo Malipiero's *Fourteen variations on a musical theme* of the same period), and his work as a photographer began to emerge with all its expressive force. He completed many projects in the 1930s and 1940s, both in black & white and in color, experimenting with many techniques, particularly that of photograms. In 1947 he joined the photography group *La Bussola* and signed its programmatic manifesto, and in 1949 he took part in the group MAC (*Movimento Arte Concreta*). In the 1950s and 1960s he received many important honors (prizes for his various activities, invitations to participate at Biennials such as those of Venice and Sao Paulo, solo shows in Italy and abroad), and began his teaching activities at the Brera Fine Arts Academy and the Nuova Accademia in Milan. In the 1980s and 1990s his renewed interest in photography moved in parallel with projects of applied art, with frescoes, designs for urban squares and outdoor graphics. Luigi Veronesi died in Milan on 25 February 1998.

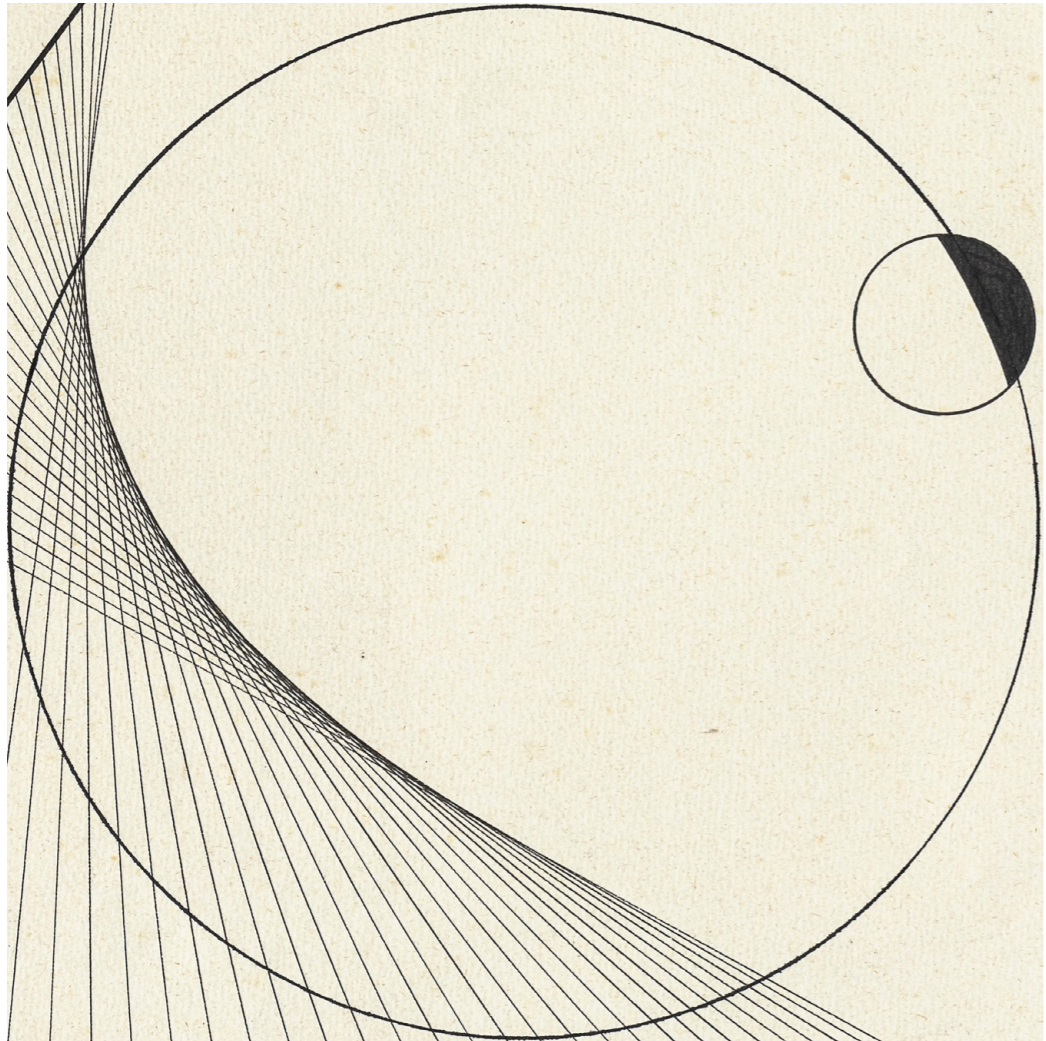
Artworks in public collections

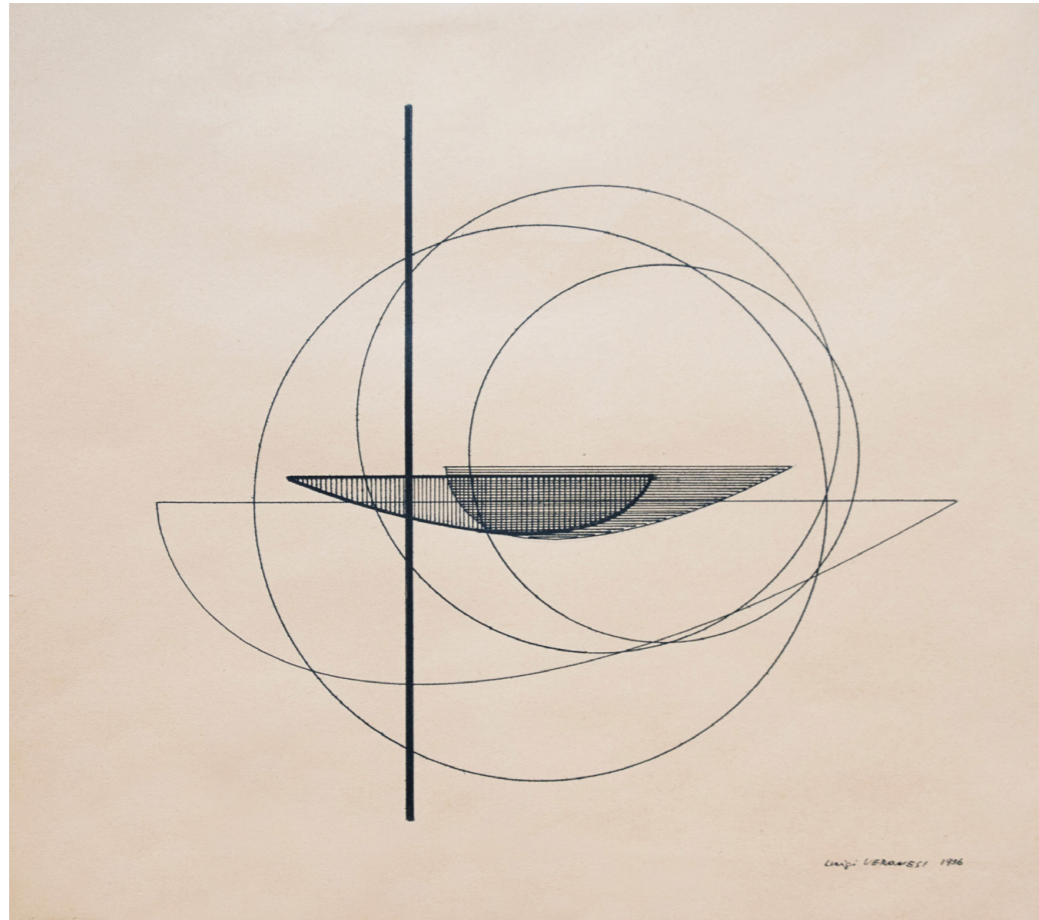
MOMA, New York, US | MOCA, Miami, US | Solander Collection, Pasadena, US
TATE Modern, London, UK | Centre Pompidou, Paris, FR | Espace de l'Art Concret, Mouans-Sartoux, FR
Museum Bochum, Bochum, DE | Kunstmuseum Bonn, Bonn, DE | Sprengel Museum, Hannover, DE
Museum Ritter, Waldenbuch, DE | Museum im Kulturspeicher, Würzburg, DE | Arithmeum, Bonn, DE
VAF-Stiftung, Frankfurt, DE | Museu Berardo, Lisbon, PT | Musée Cantonal Des Beaux-Arts, Lausanne, CH
IVAM, Istituto Valenciano de Arte Moderna, Valencia, ES | Fondazione Biscozzi Rimbaud, Lecce, IT
Museo d'Arte della Svizzera Italiana (MASI Lugano), Lugano, CH | Collezione Farnesina, Rome, IT
Galleria Nazionale d'Arte Moderna, Rome, IT | Istituto Nazionale per la Grafica, Rome, IT
Castello di Masnago, Museo d'Arte Moderna, Varese, IT | Palazzo dei Diamanti, Ferrara, IT
Fondazione Raghianti, Lucca, IT | Galleria d'Arte Moderna, Avezzano, IT
Museo del Novecento, Civici Musei di Milano, Milan, IT | Museo Teatrale alla Scala, Milan, IT
Cantiere del '900, Collezione Intesa San Paolo, Milan, IT | Centro Apice - UNIMI, Milan, IT
MUFOCO Museo di Fotografia Contemporanea, Cinisello Balsamo, Milan, IT | Museo MAGA, Gallarate, IT
MUSEION Museum für moderne und zeitgenössische Kunst, Bolzano, IT | Museo di Villa Croce, Genoa, IT
MAC - Museo d'Arte Contemporanea, Lissone, IT | MAR Museo d'Arte della città di Ravenna, Ravenna, IT
MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (Trento), IT
GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, IT | Museo Novecento, Florence, IT
Cà la Ghironda, Museo d'Arte Classica, Moderna e Contemporanea, Zola Predosa, IT
MUSINF Museo Comunale d'Arte Moderna dell'Informazione e della Fotografia, Senigallia, IT
CAMEC Centro Arte Moderna e Contemporanea della Spezia, La Spezia, IT
Mac,n - Museo d'Arte Contemporanea e del Novecento, Monsummano Terme, IT
Centro per l'Arte Contemporanea Luigi Pecci, Prato, IT



Luigi Veronesi, *Composizione*, 1936, china on paper, 32,2x48,5 cm
(price included VAT: 12.000,00 €)

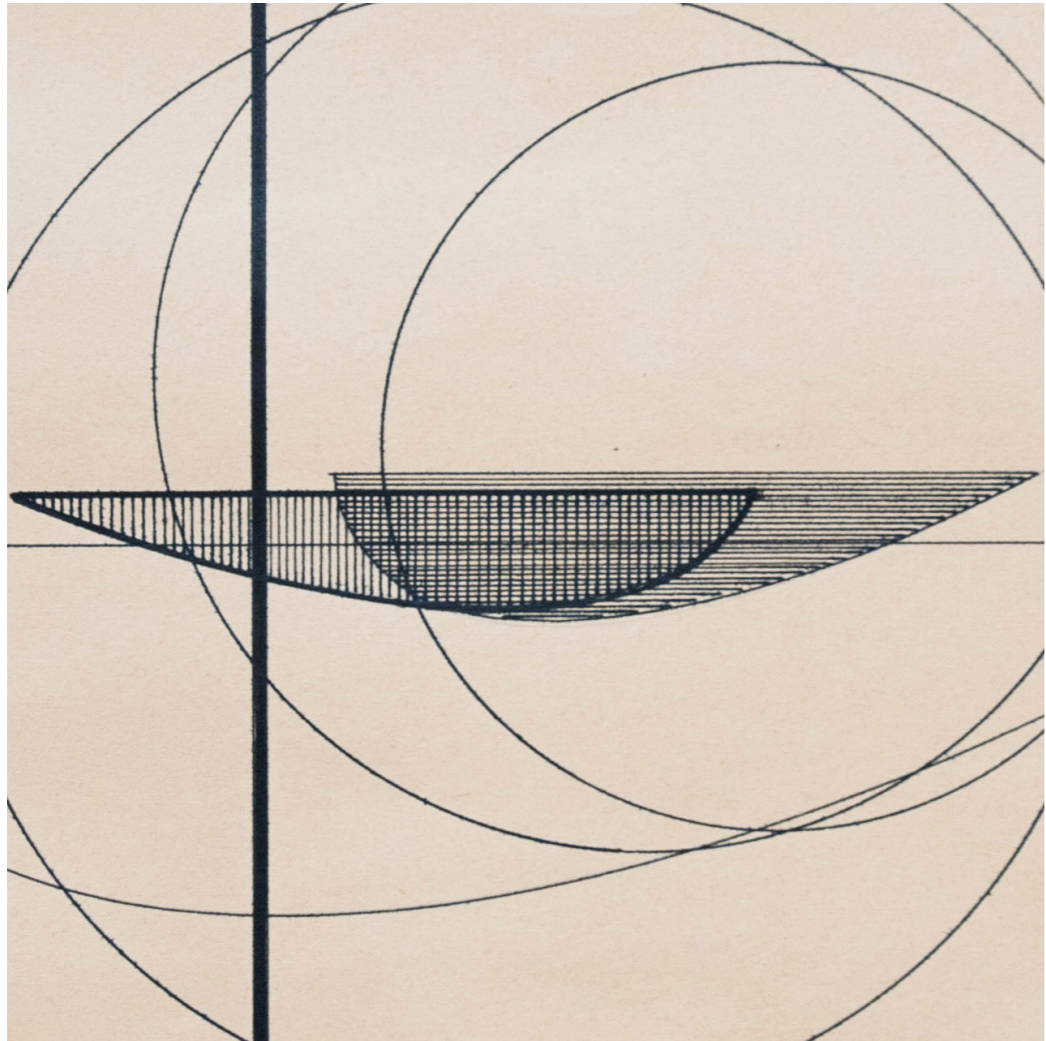


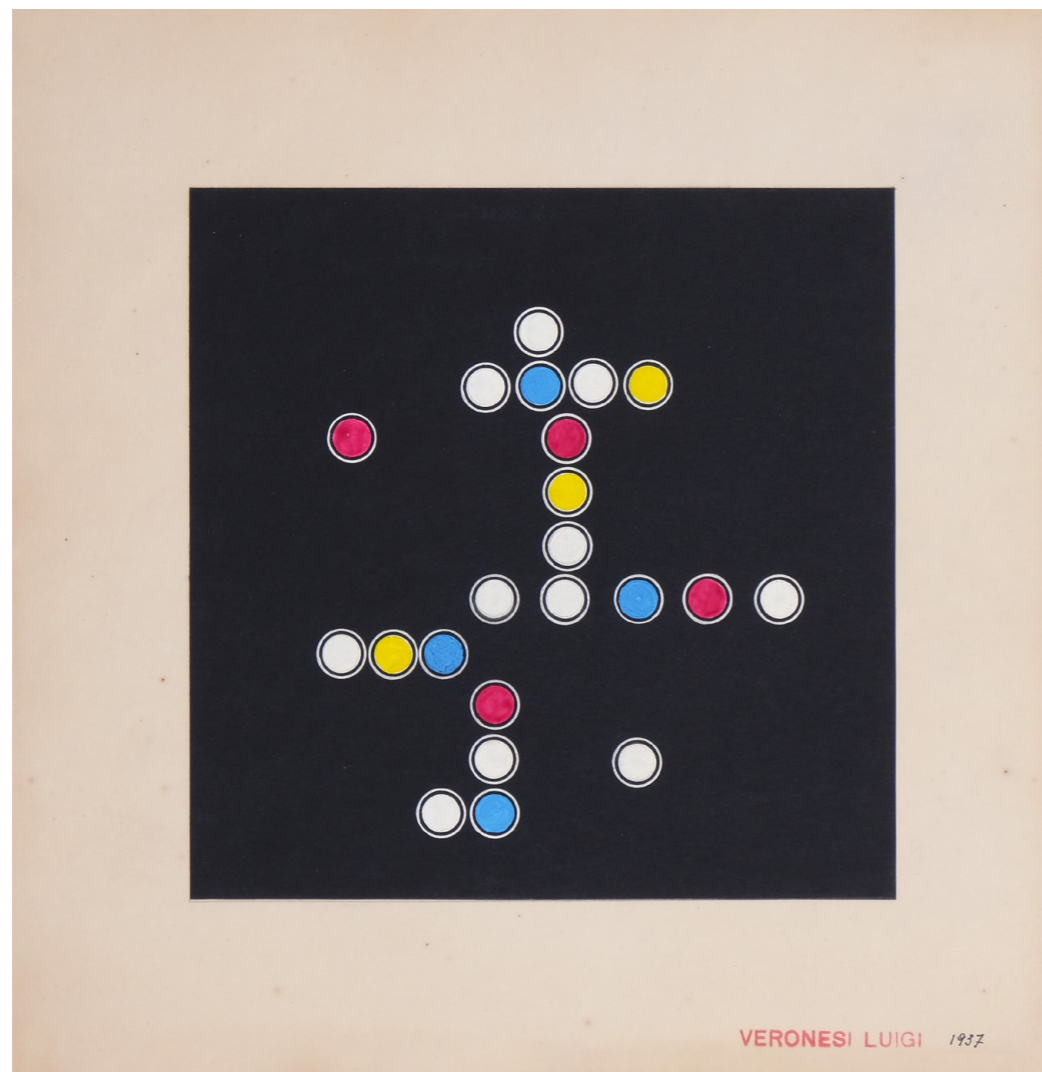




Luigi Veronesi, *Untitled*, 1936, china on paper, 34,8x38 cm
(price included VAT: 9.000,00 €)

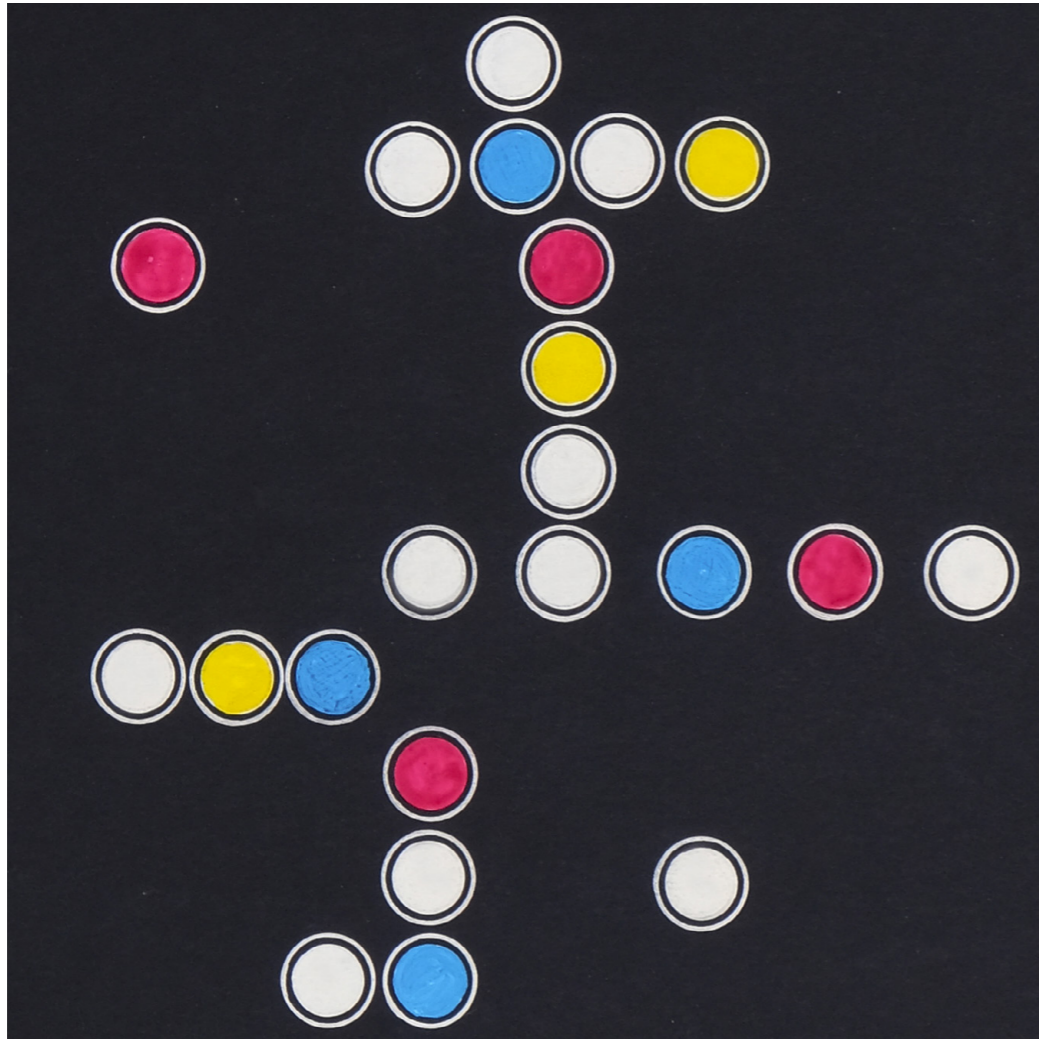


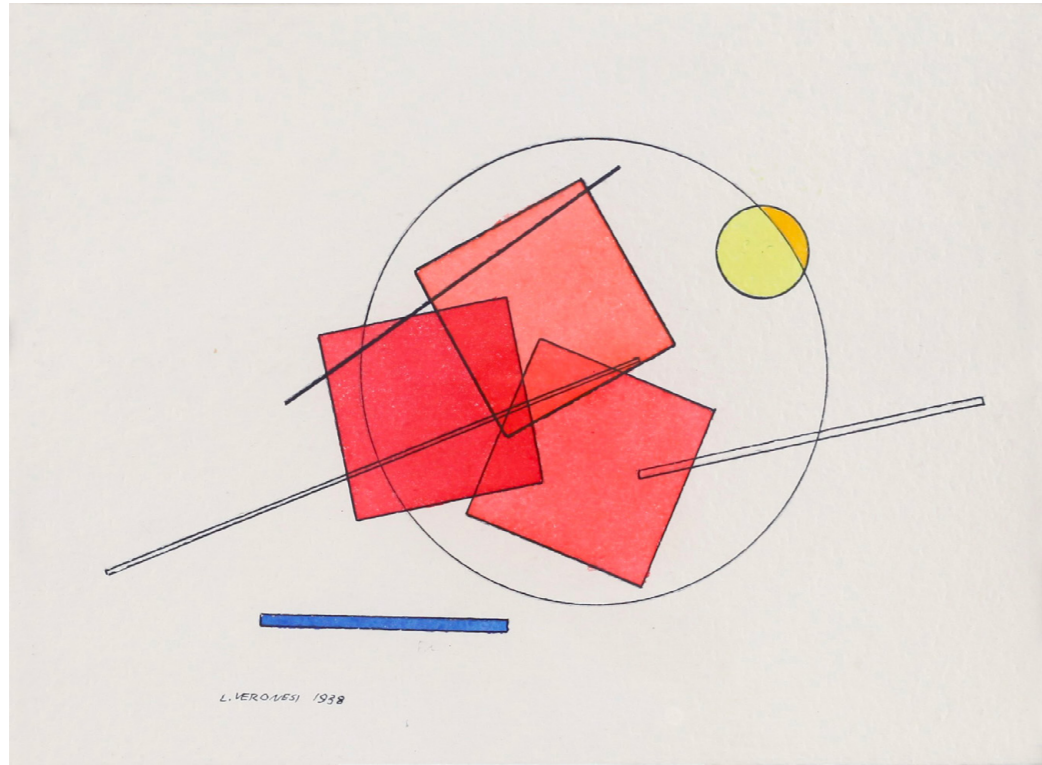




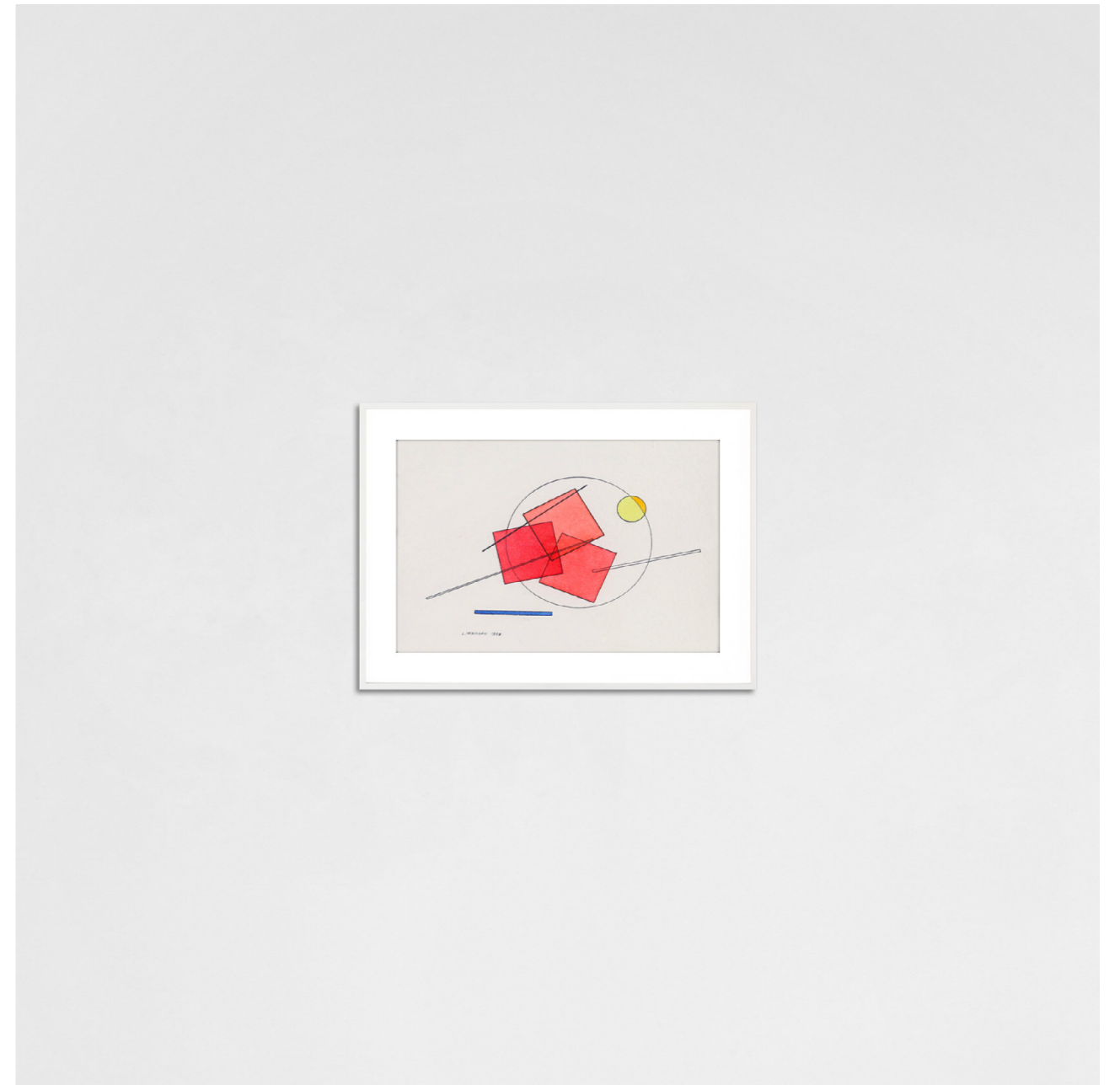
Luigi Veronesi, *Bozzetto per stoffa*, 1937, tempera and pencil on paper, 29,5x29,5 cm
(price included VAT: 9.000,00 €)

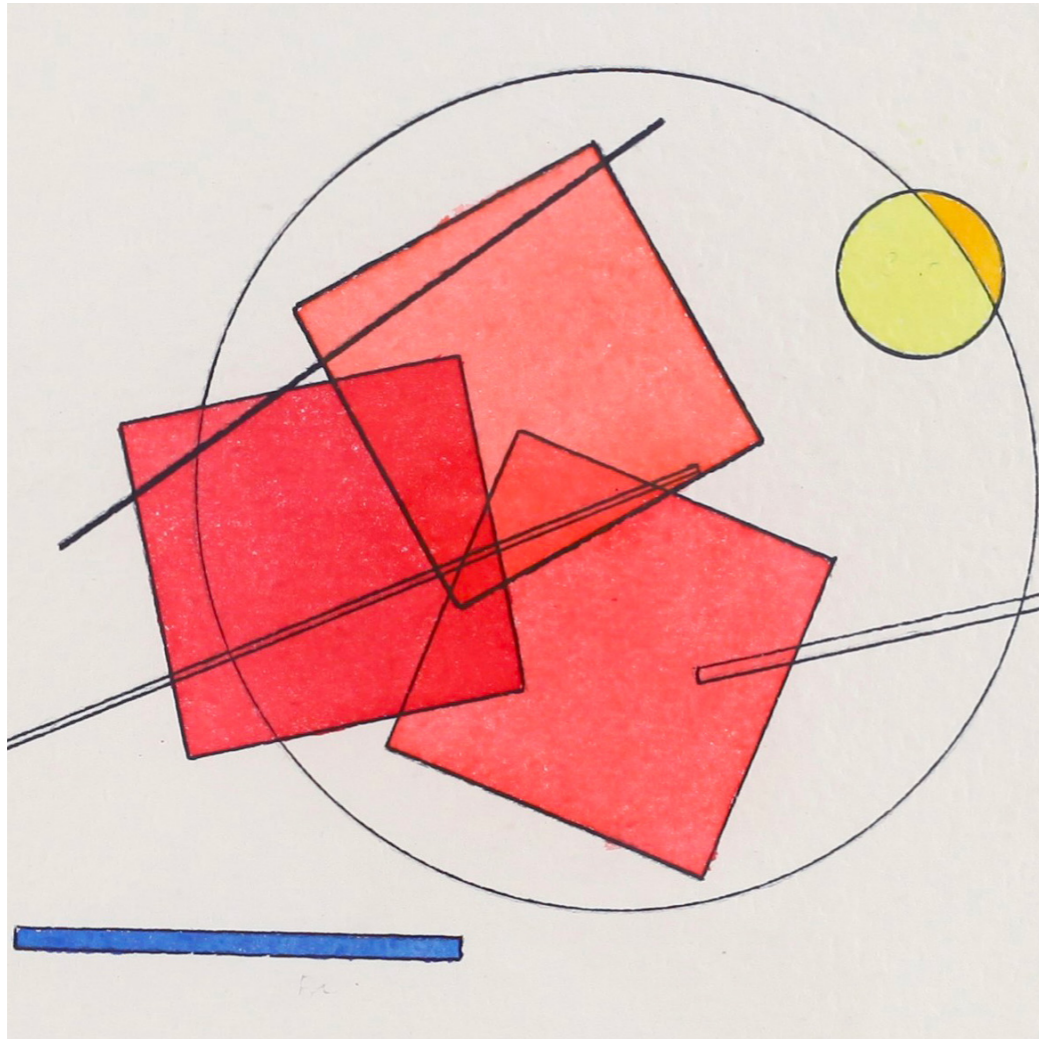


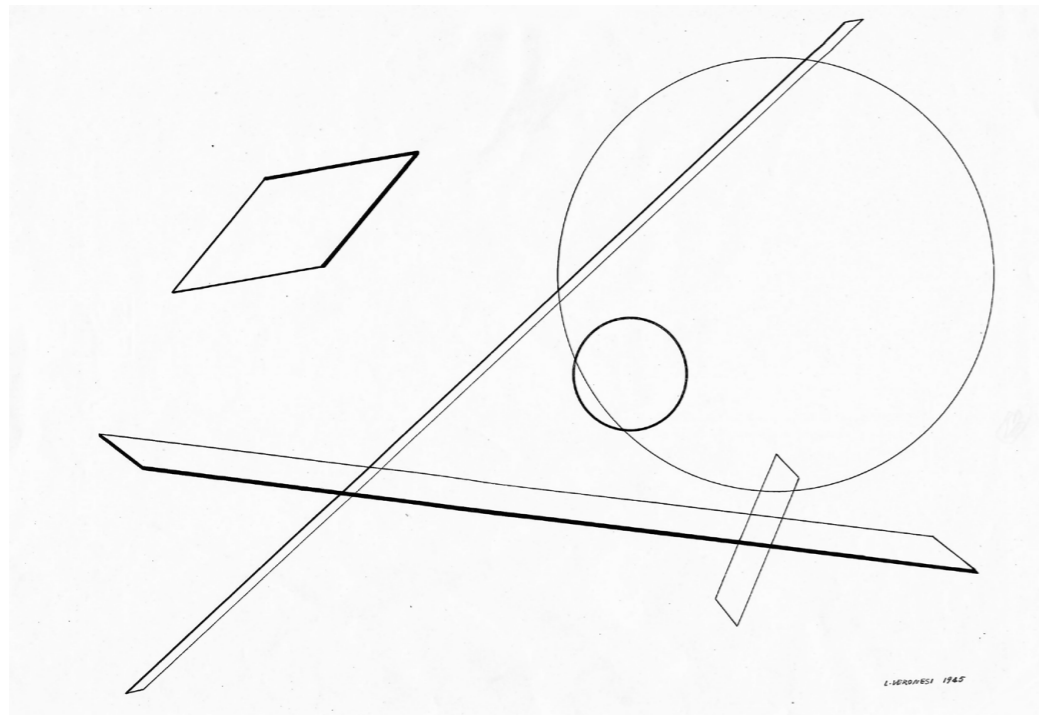




Luigi Veronesi, *Untitled*, 1938, watercolor and china on paper, 22,5x34 cm
(price included VAT: 15.000,00 €)

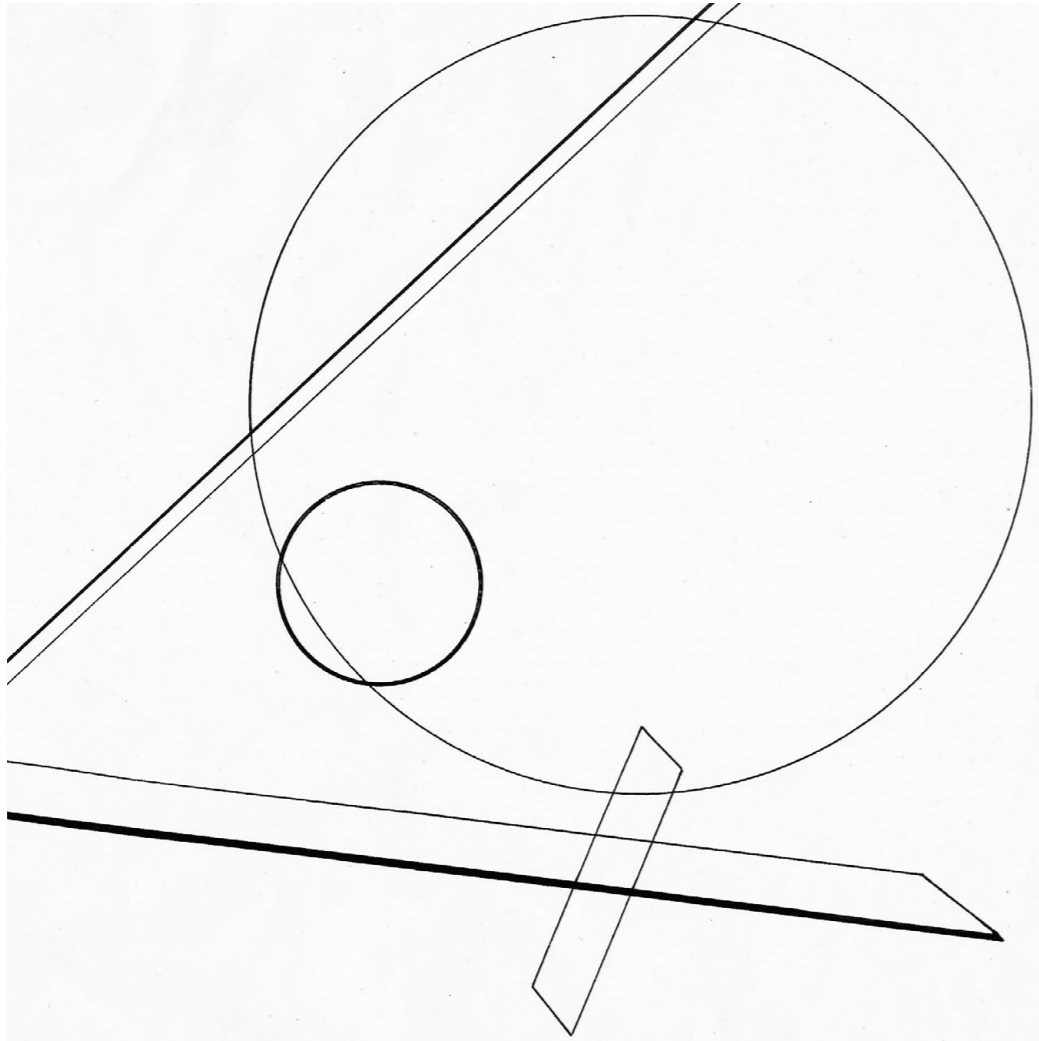






Luigi Veronesi, *Untitled*, 1945, china on paper, 20x28,5 cm
(price included VAT: 7.000,00 €)







Luigi Veronesi, *Composizione P4*, 1969, tempera on cardboard, 50x32 cm
(price included VAT: 3.500,00 €)

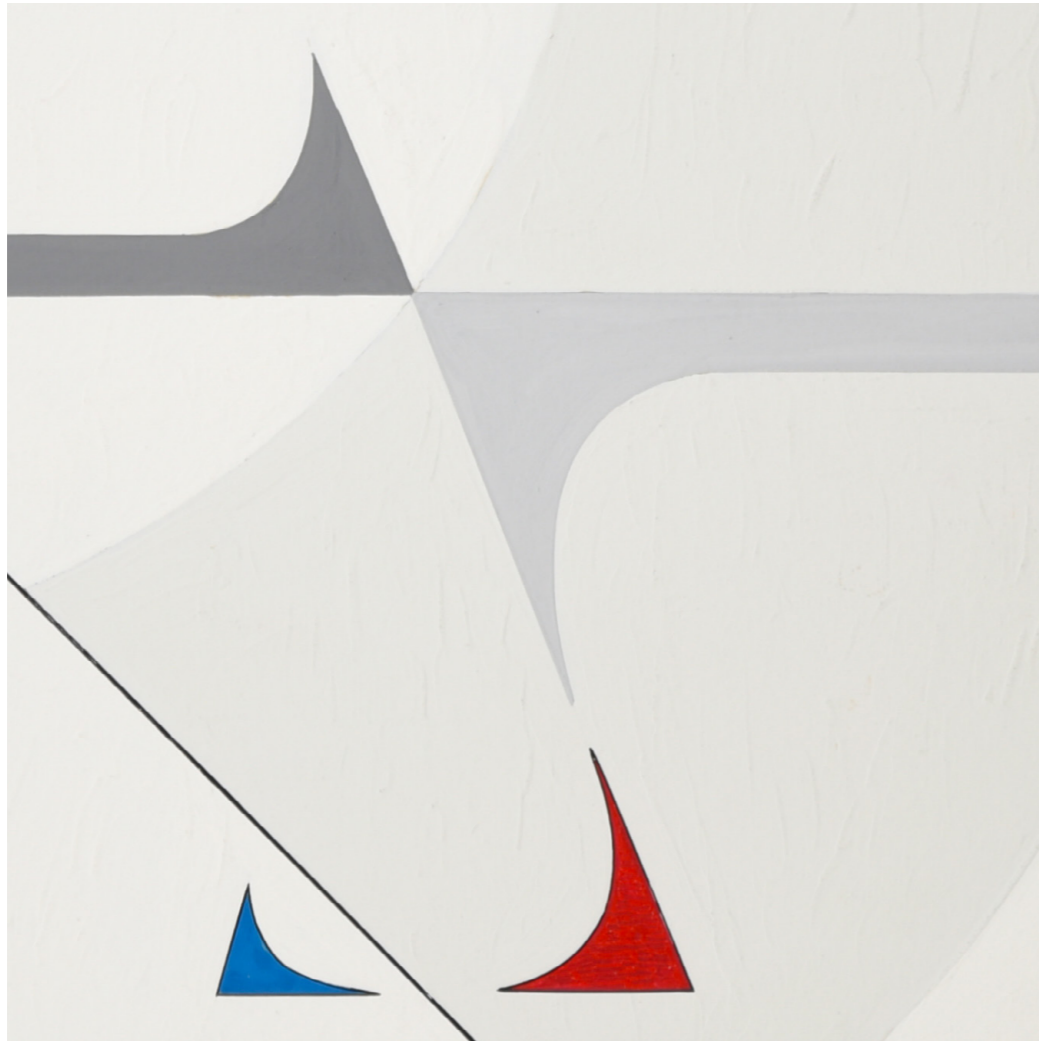






Luigi Veronesi, *Studio per spazio 12*, 1970, tempera on cardboard, 45x30 cm
(price included VAT: 3.500,00 €)



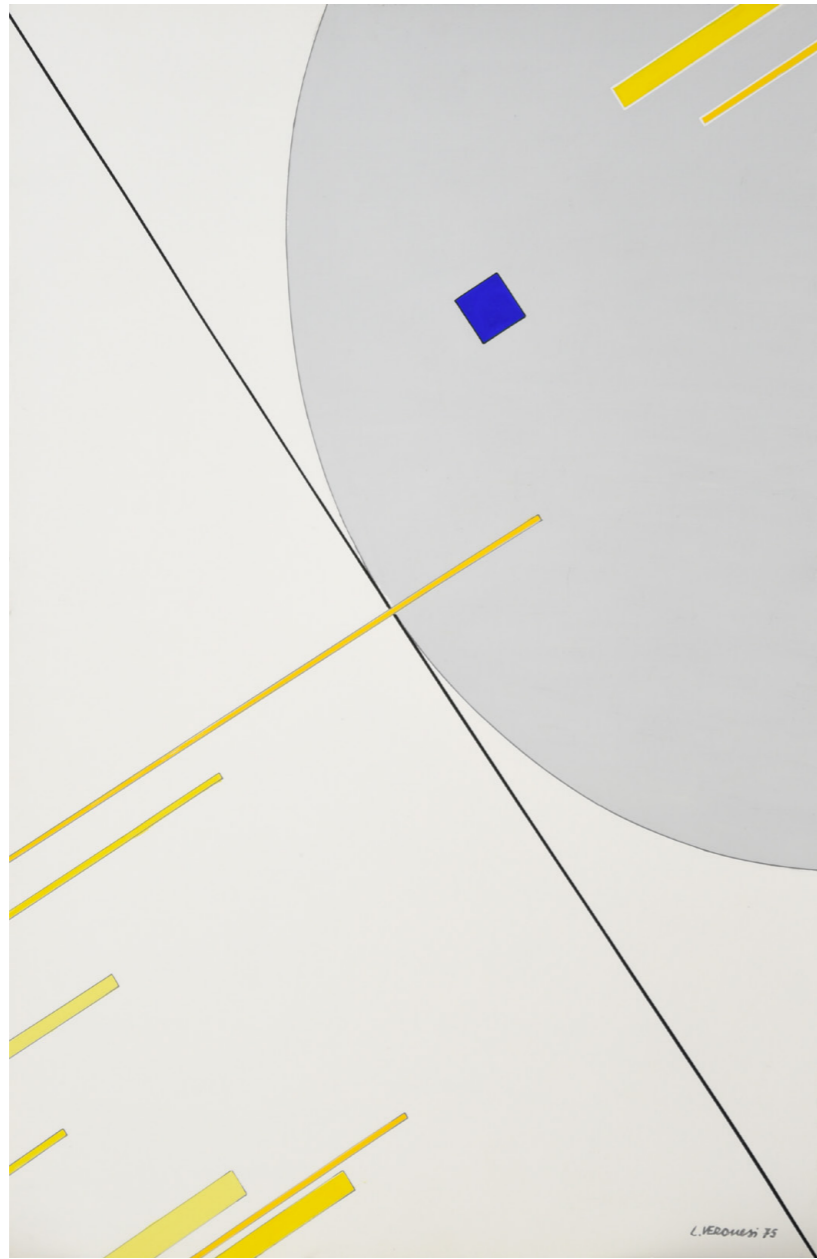




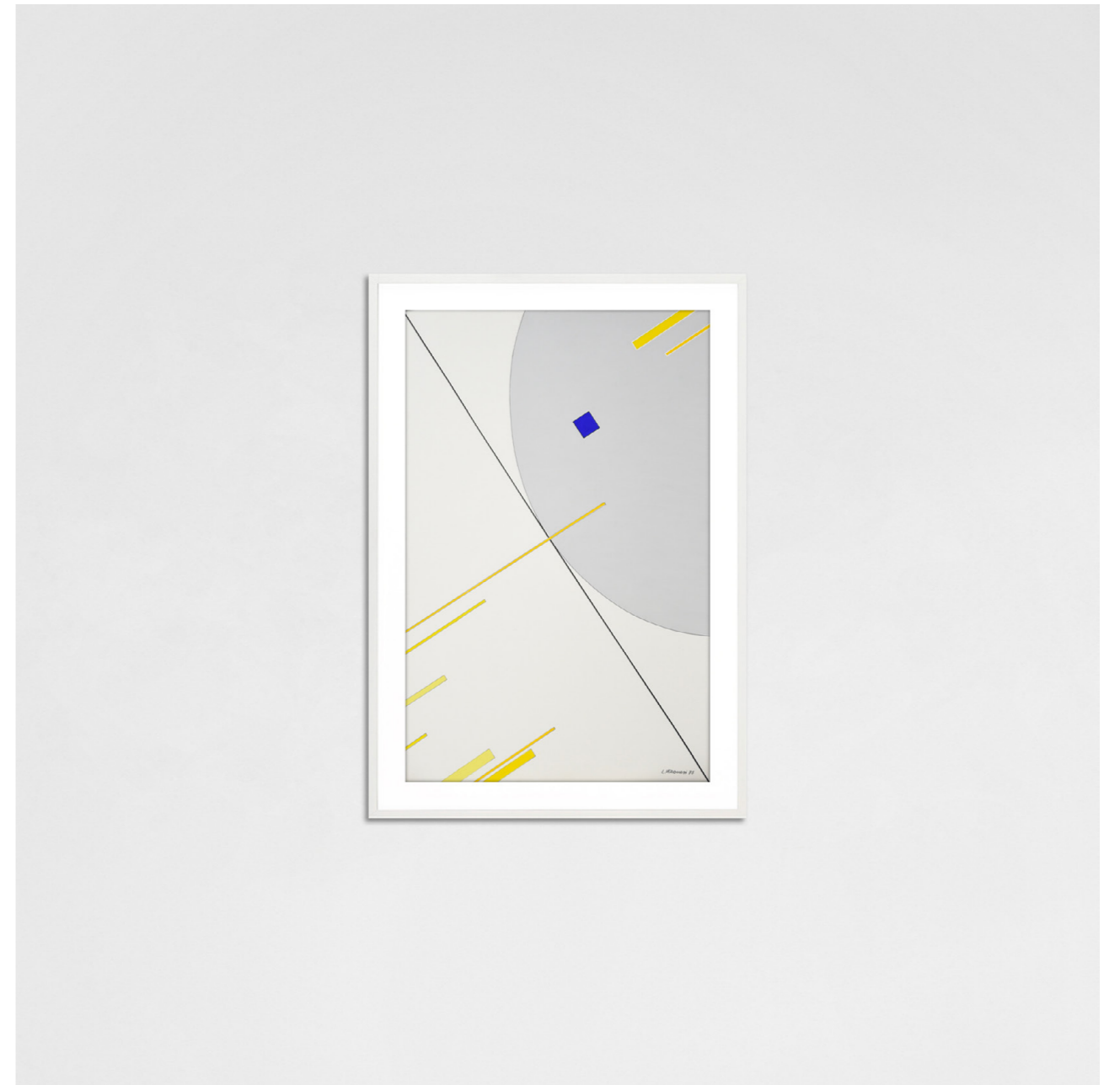
Luigi Veronesi, *Costruzione n.5*, 1971, tempera on cardboard, 30x24 cm
(price included VAT: 2.800,00 €)

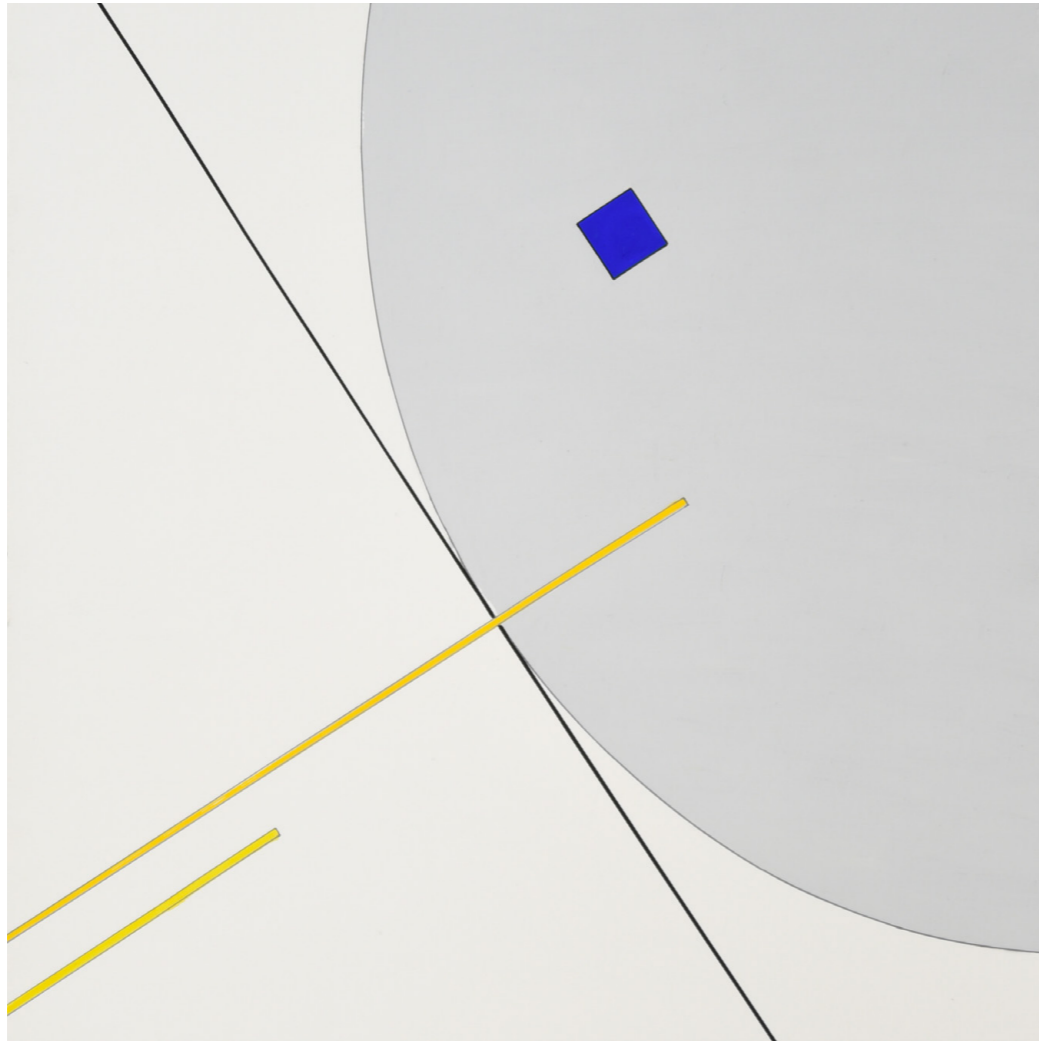


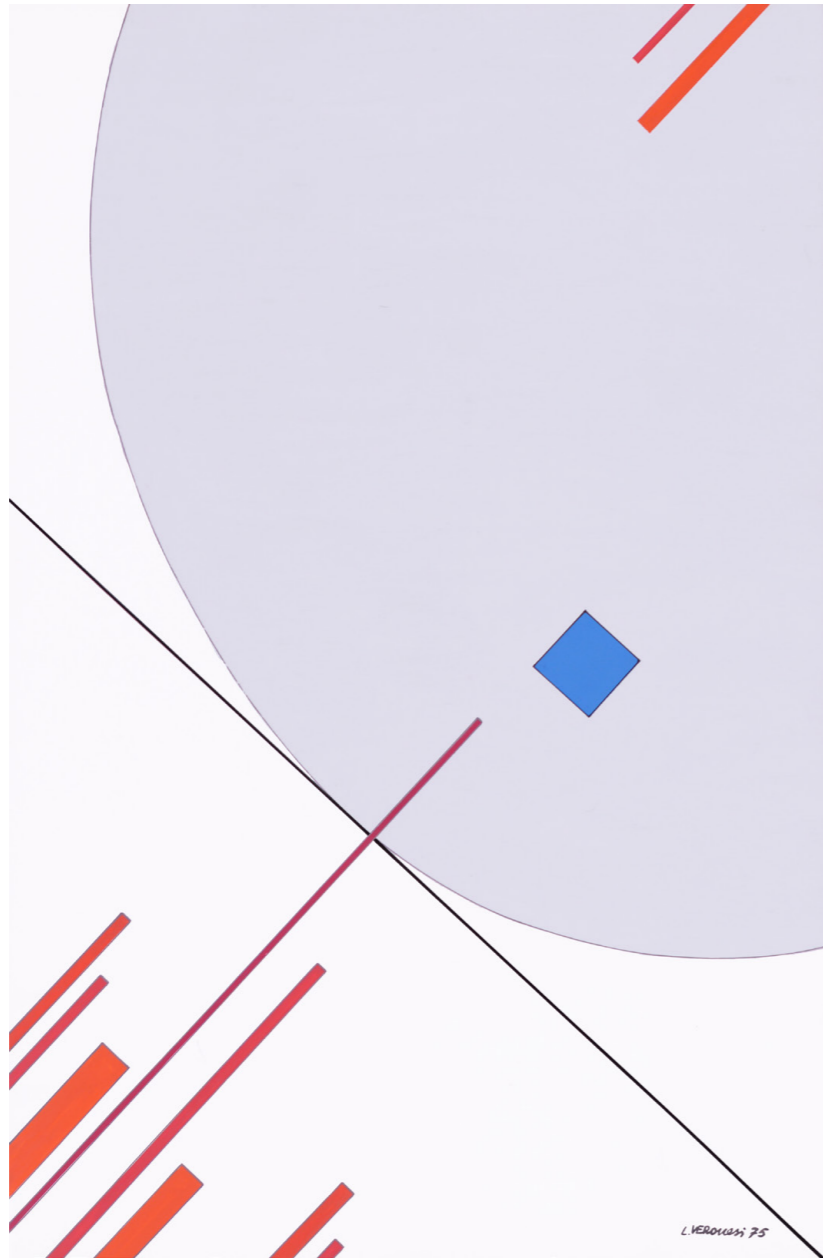




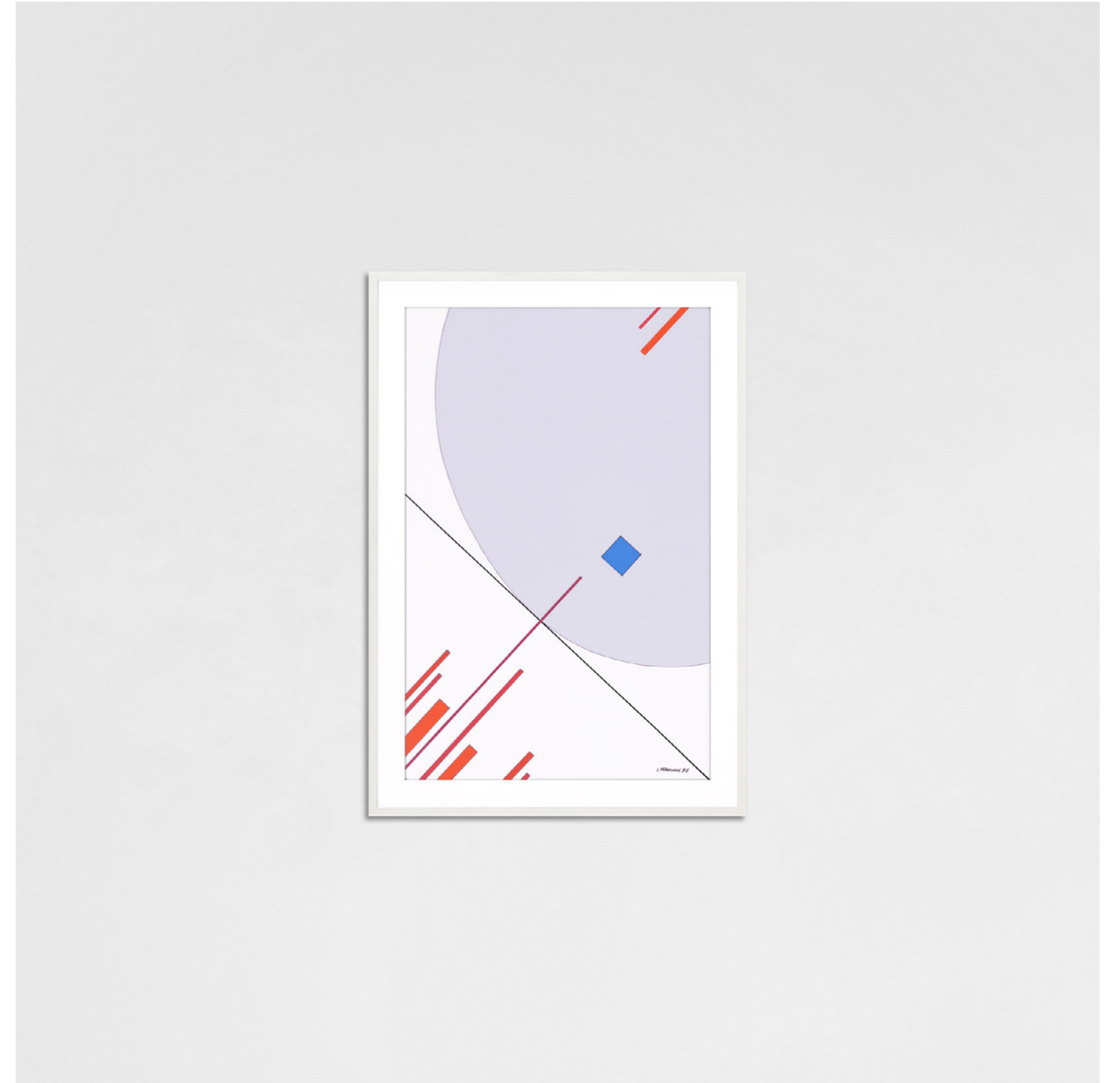
Luigi Veronesi, *Untitled*, 1970, tempera on cardboard, 50x32,5 cm
(price included VAT: 3.500,00 €)

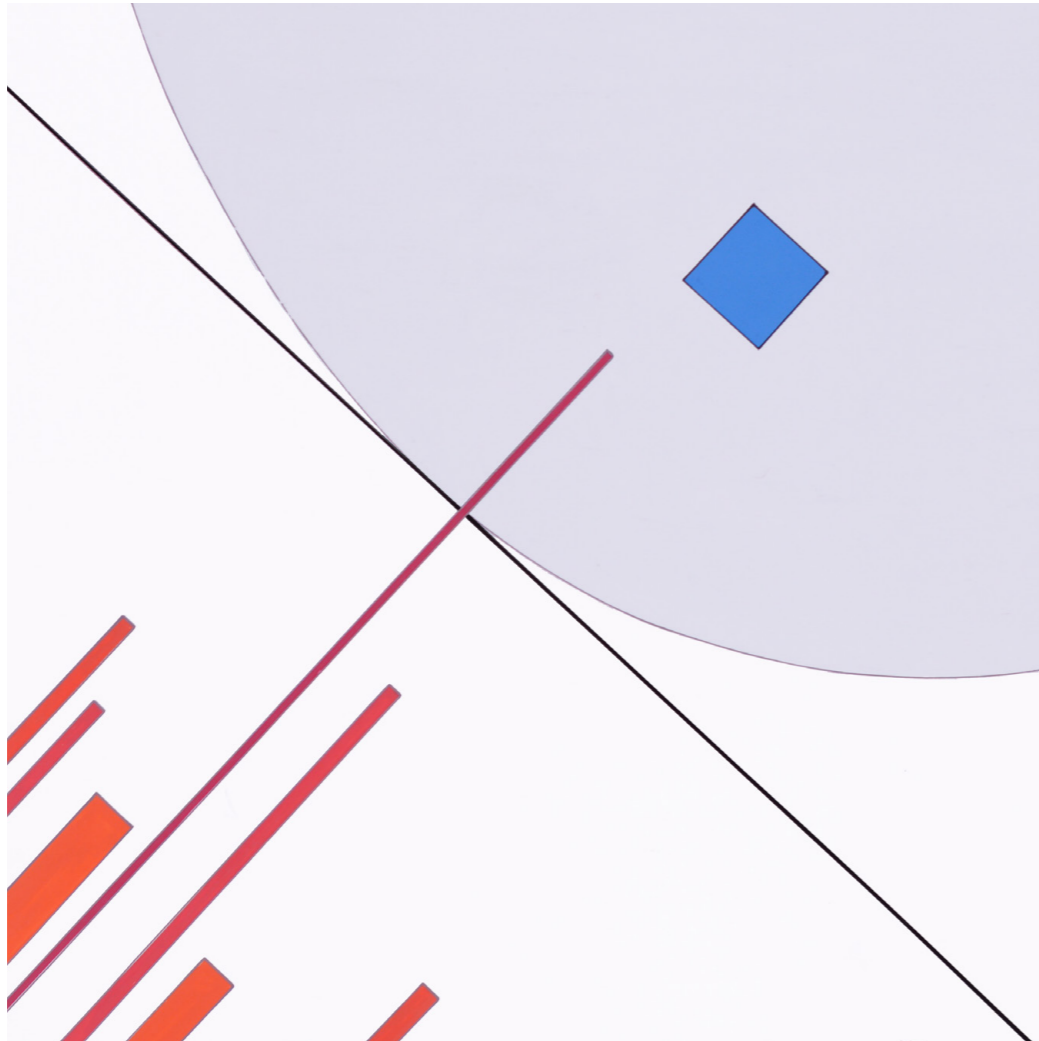


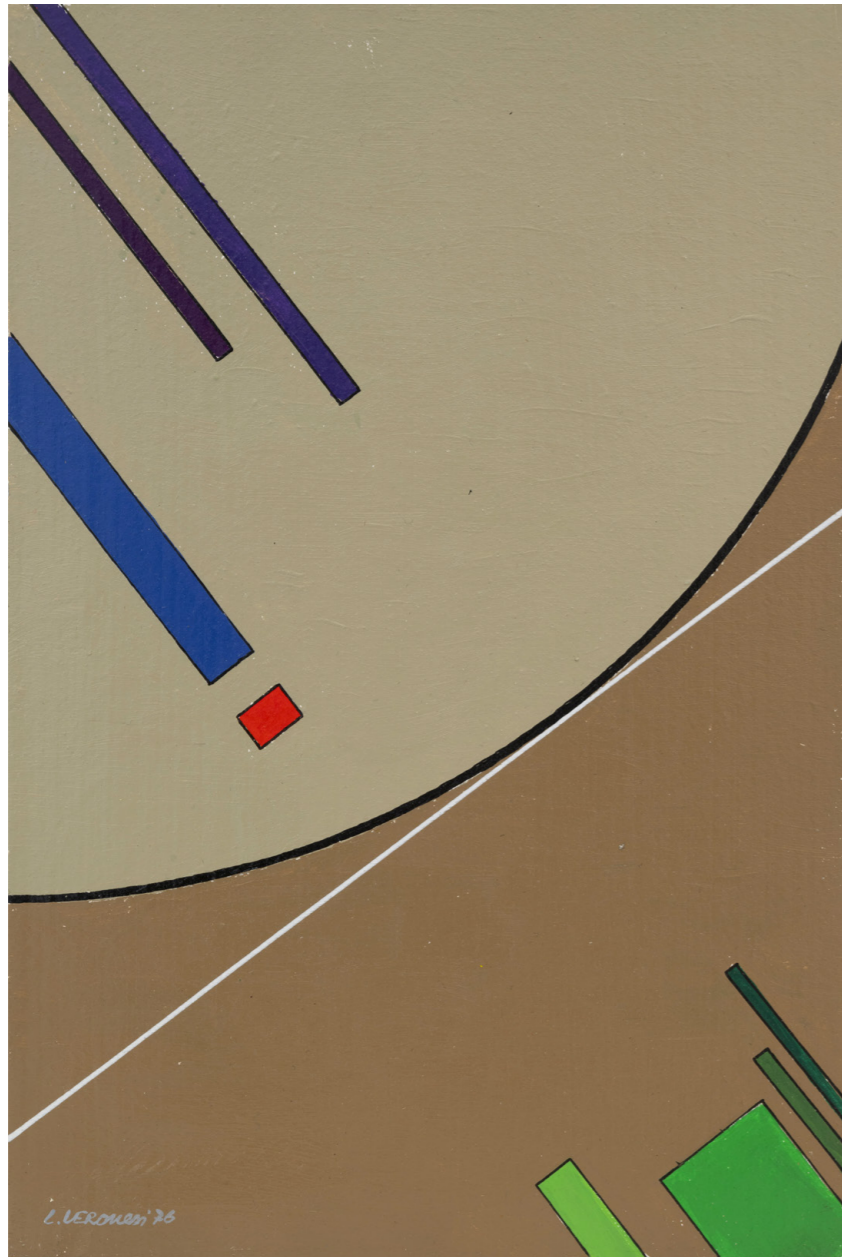




Luigi Veronesi, *Untitled*, 1975, tempera on cardboard, 50x32,5 cm
(price included VAT: 3.500,00 €)

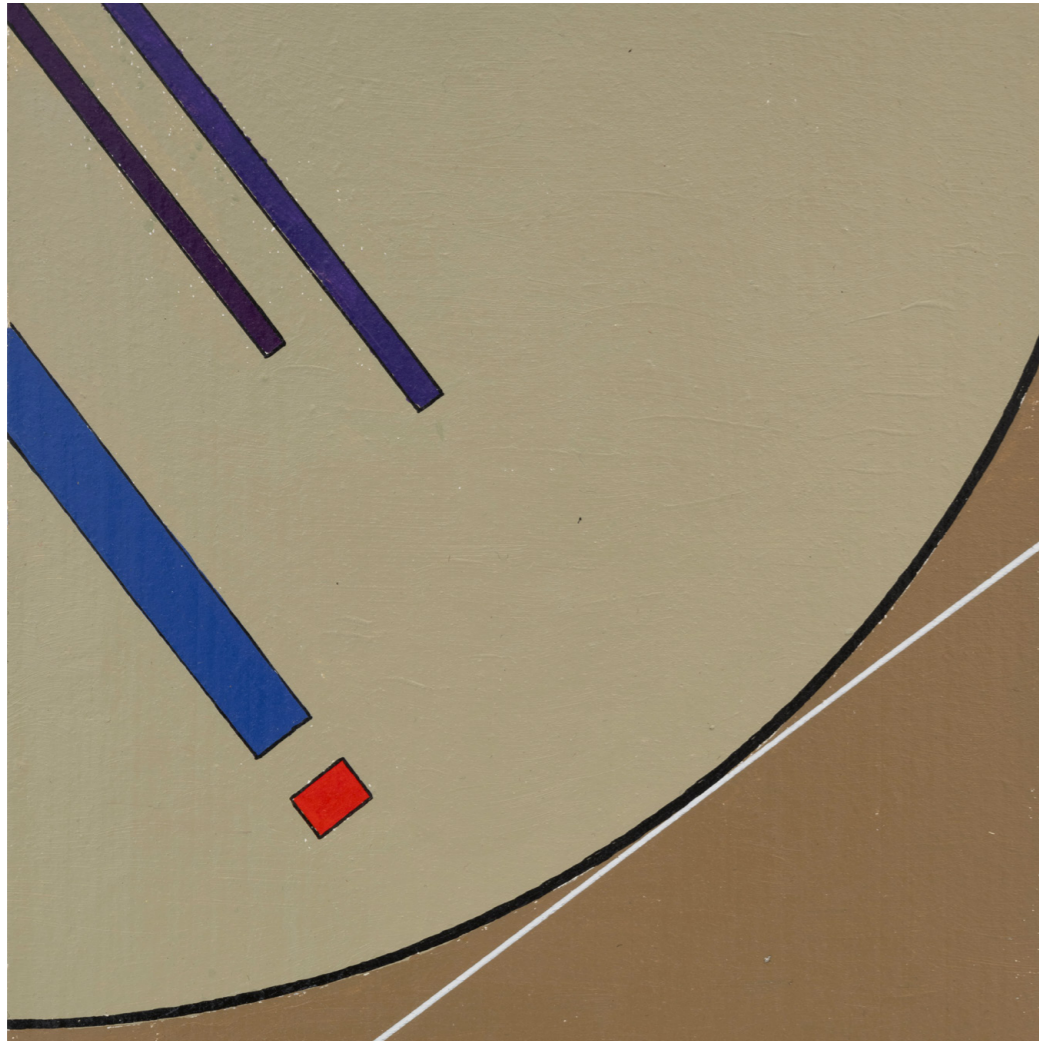


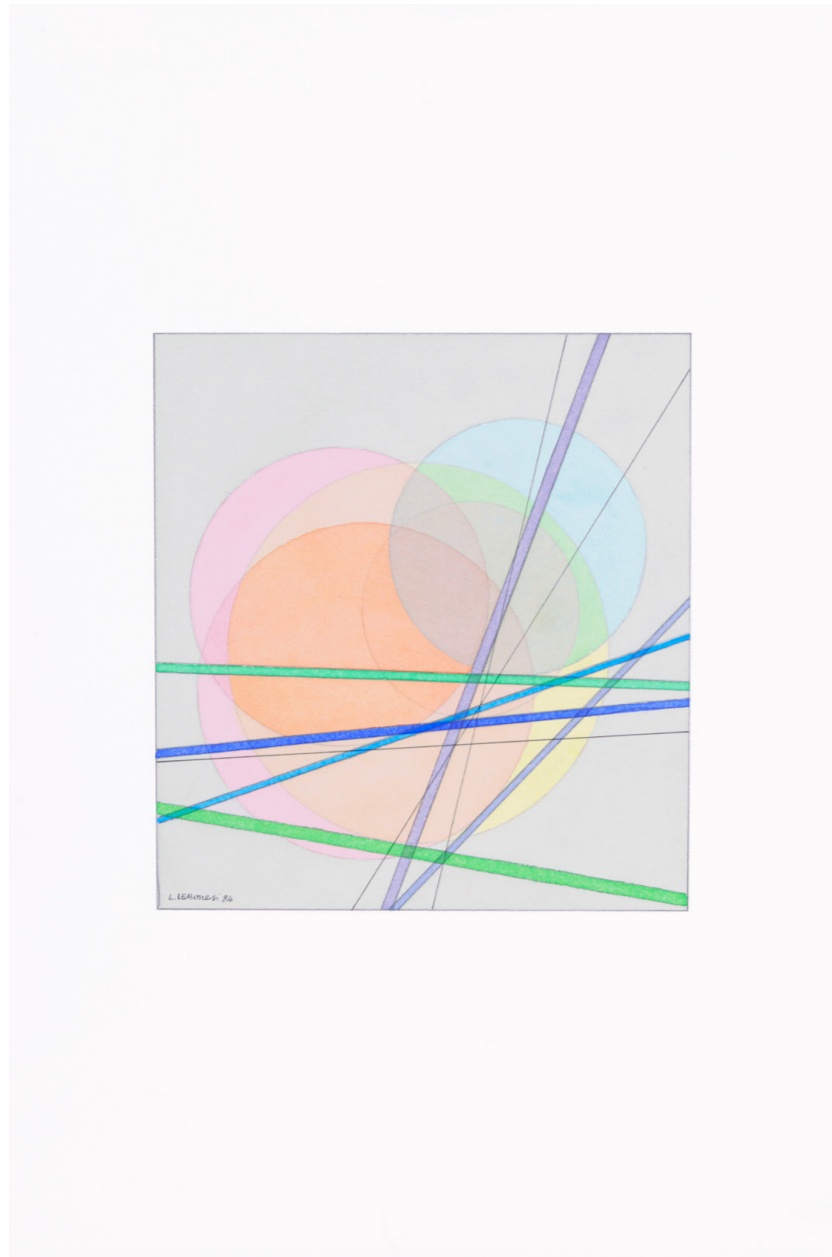




Luigi Veronesi, *Composizione AY variante 2*, 1976, acrylic on woodpaper, 30x20 cm
(price included VAT: 4.000,00 €)

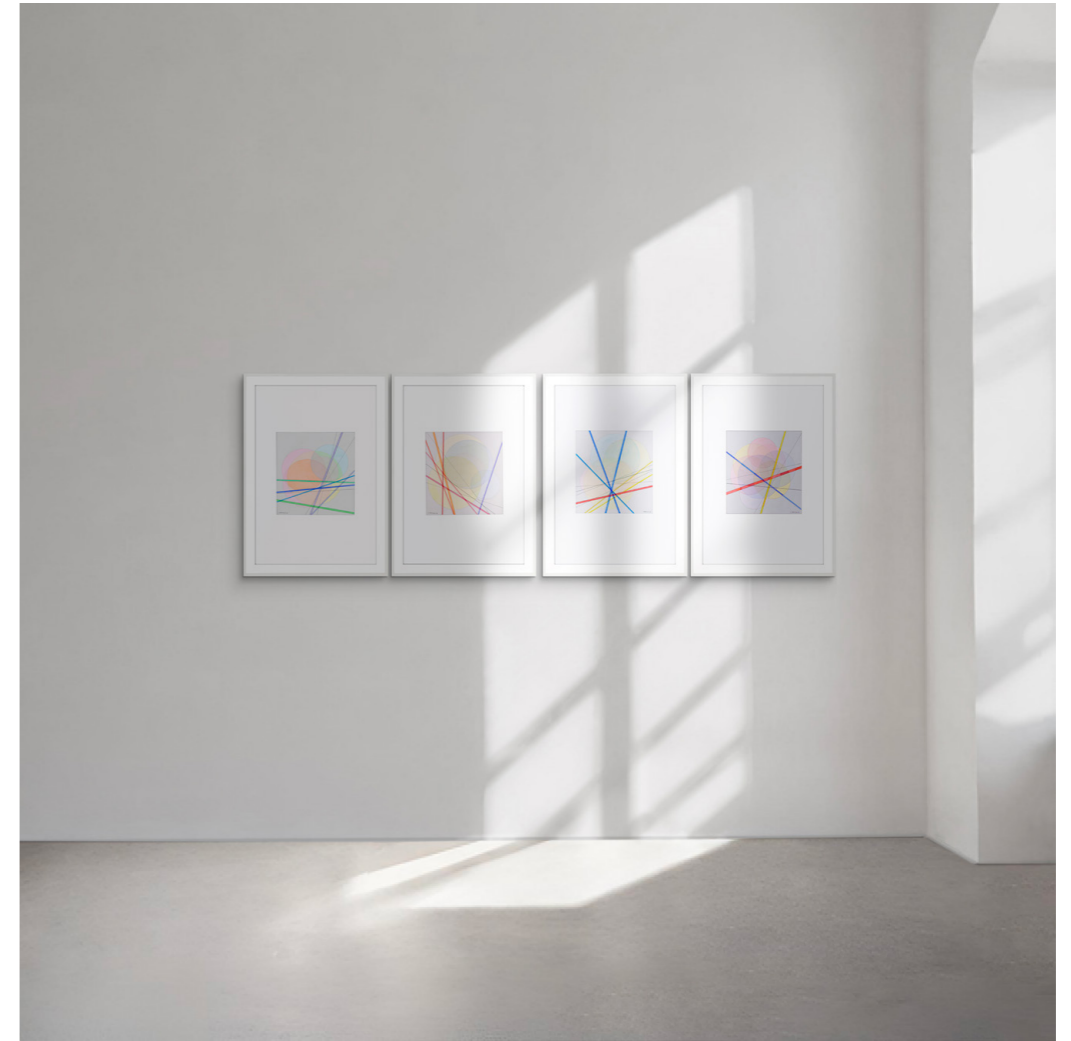
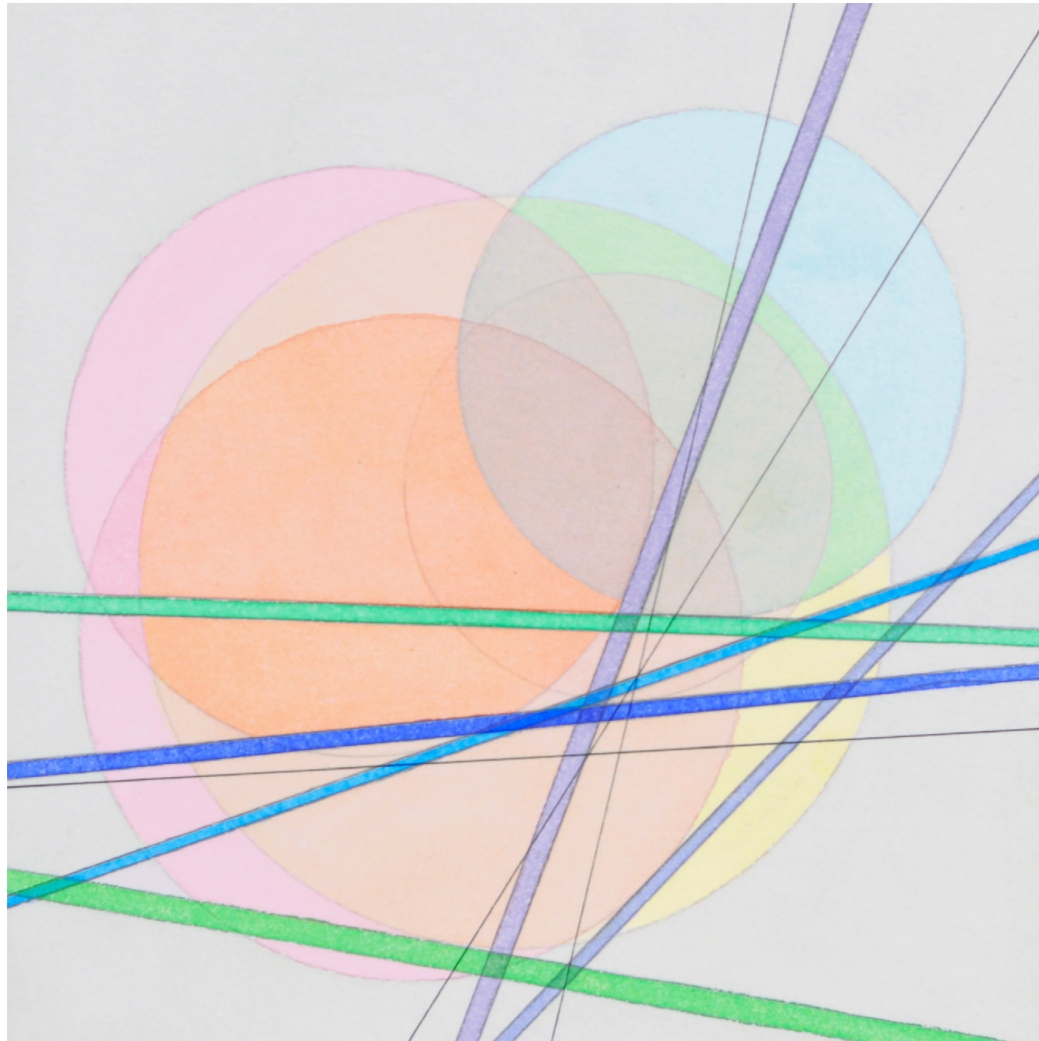


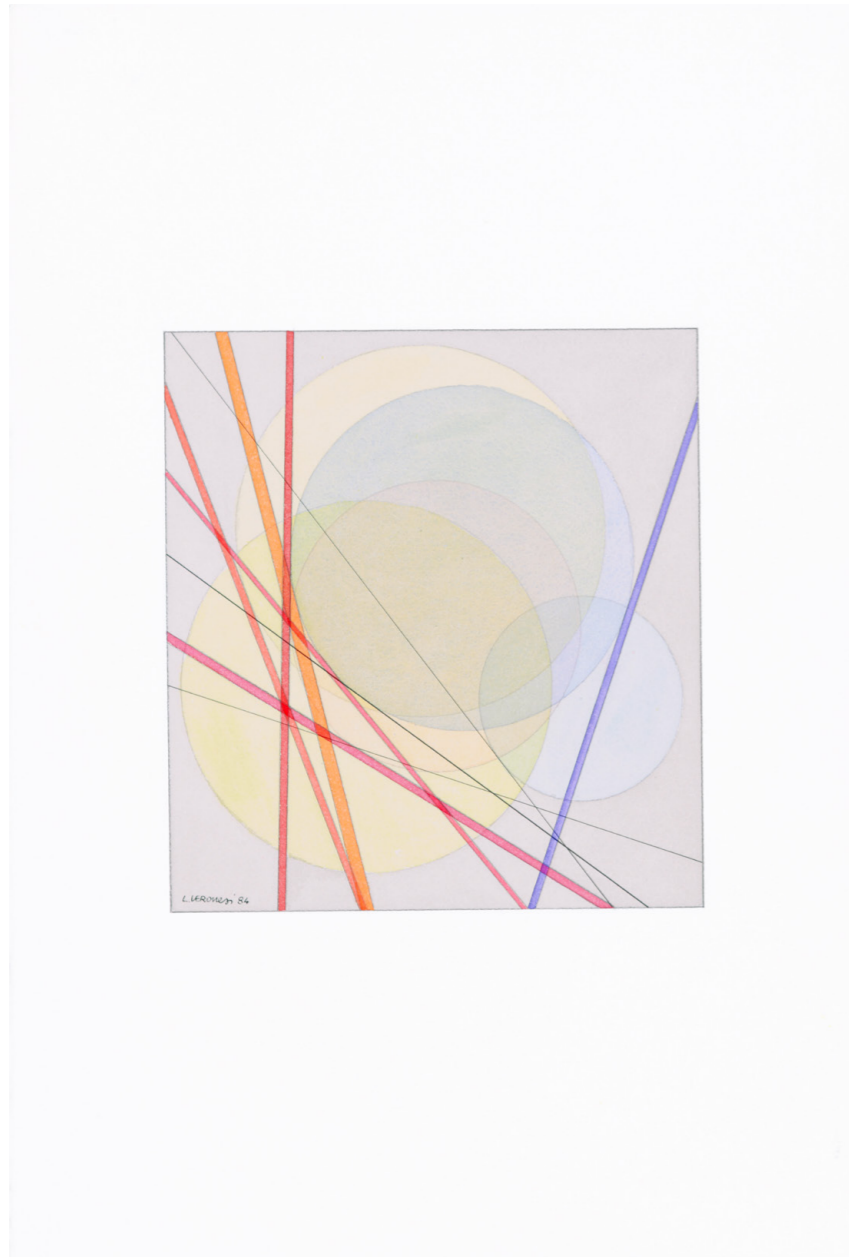




Luigi Veronesi, *Untitled*, 1984, watercolor, ink and pencil on cardboard, 57x39 cm
(price included VAT: 1.800,00 €)

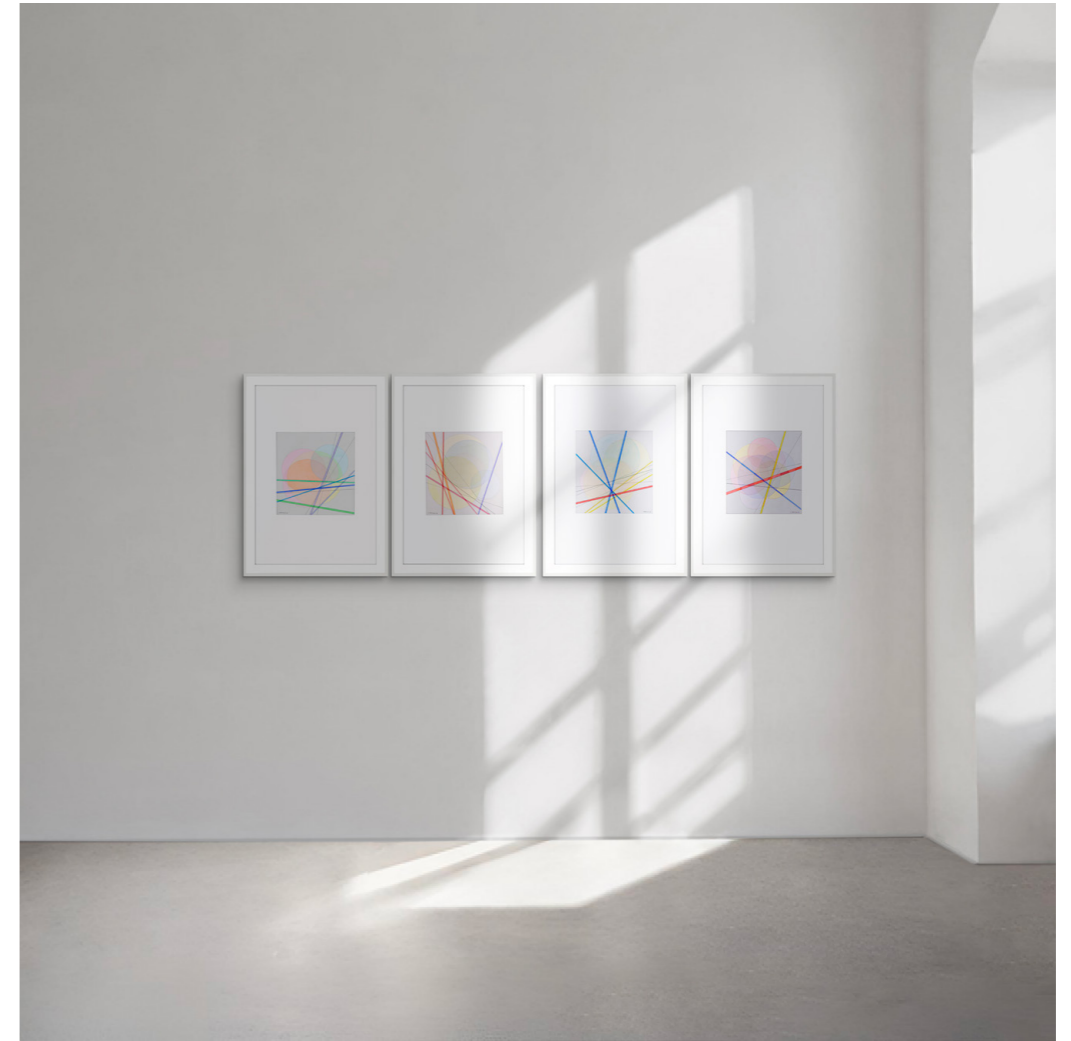
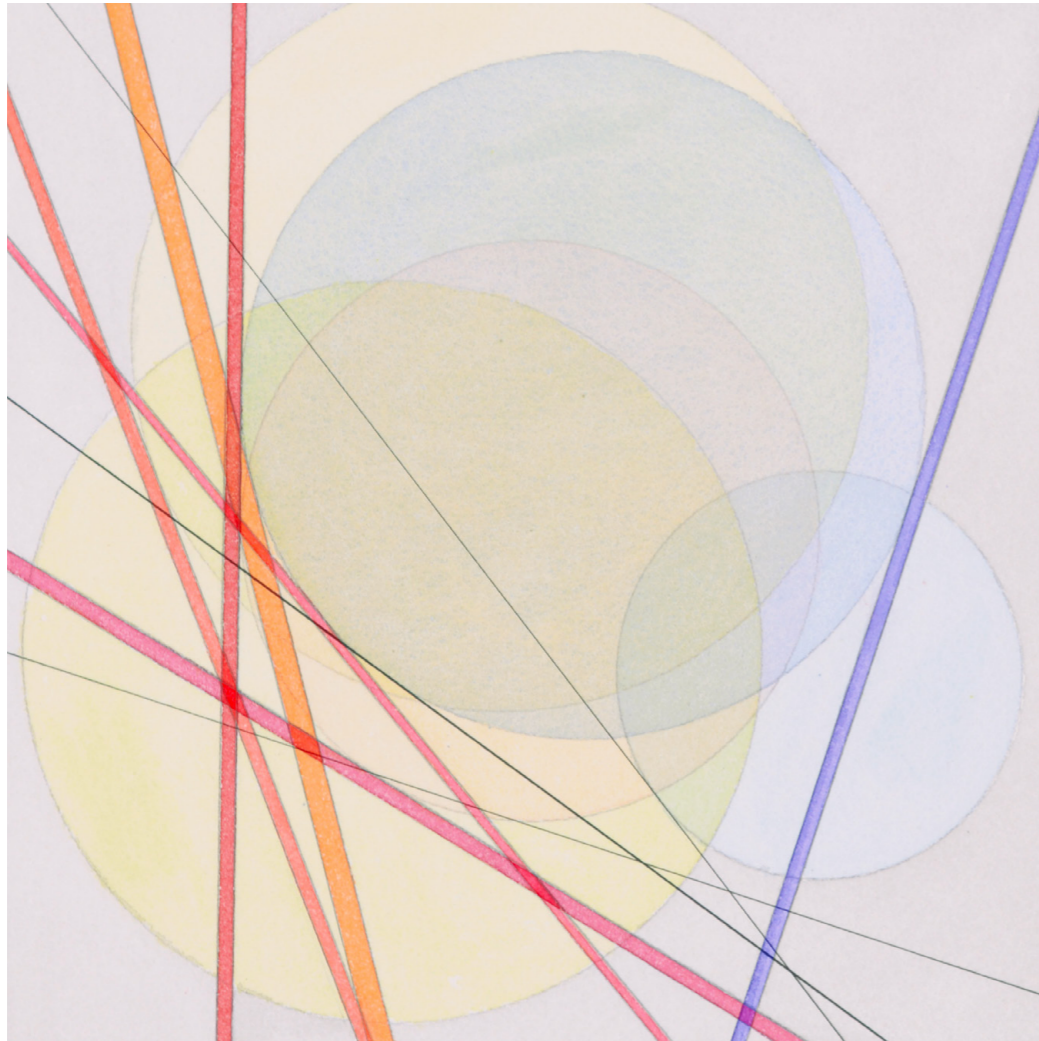






Luigi Veronesi, *Untitled*, 1984, watercolor, ink and pencil on cardboard, 57x39 cm
(price included VAT: 1.800,00 €)

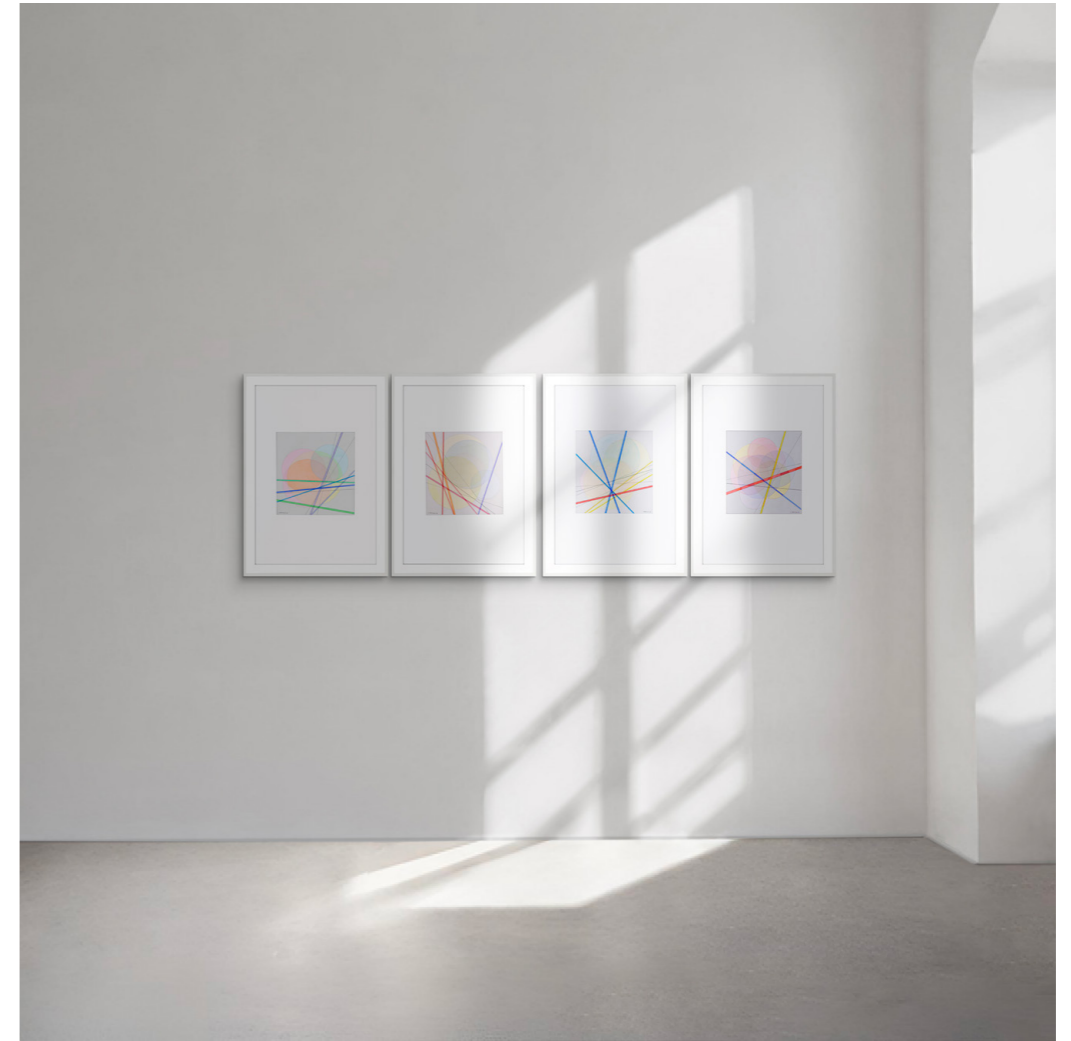
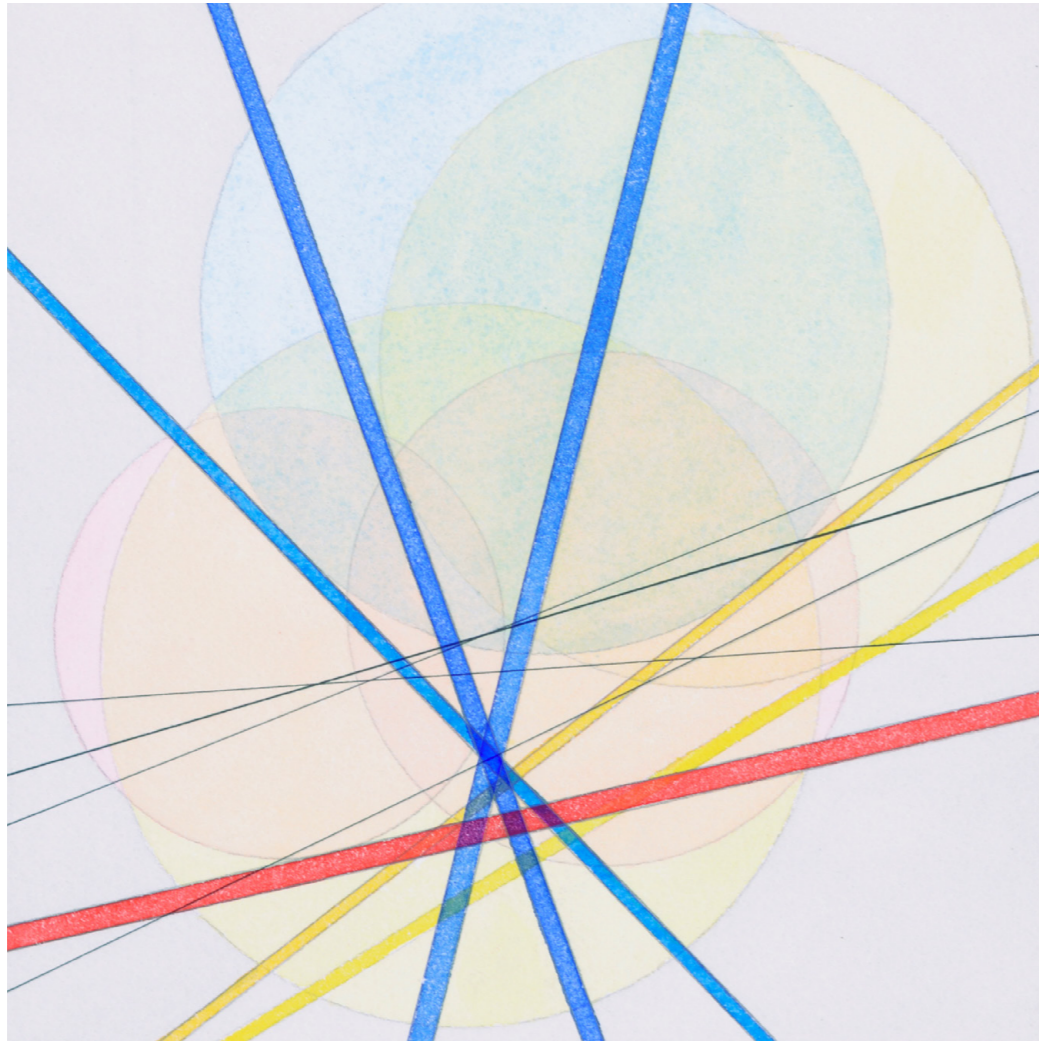


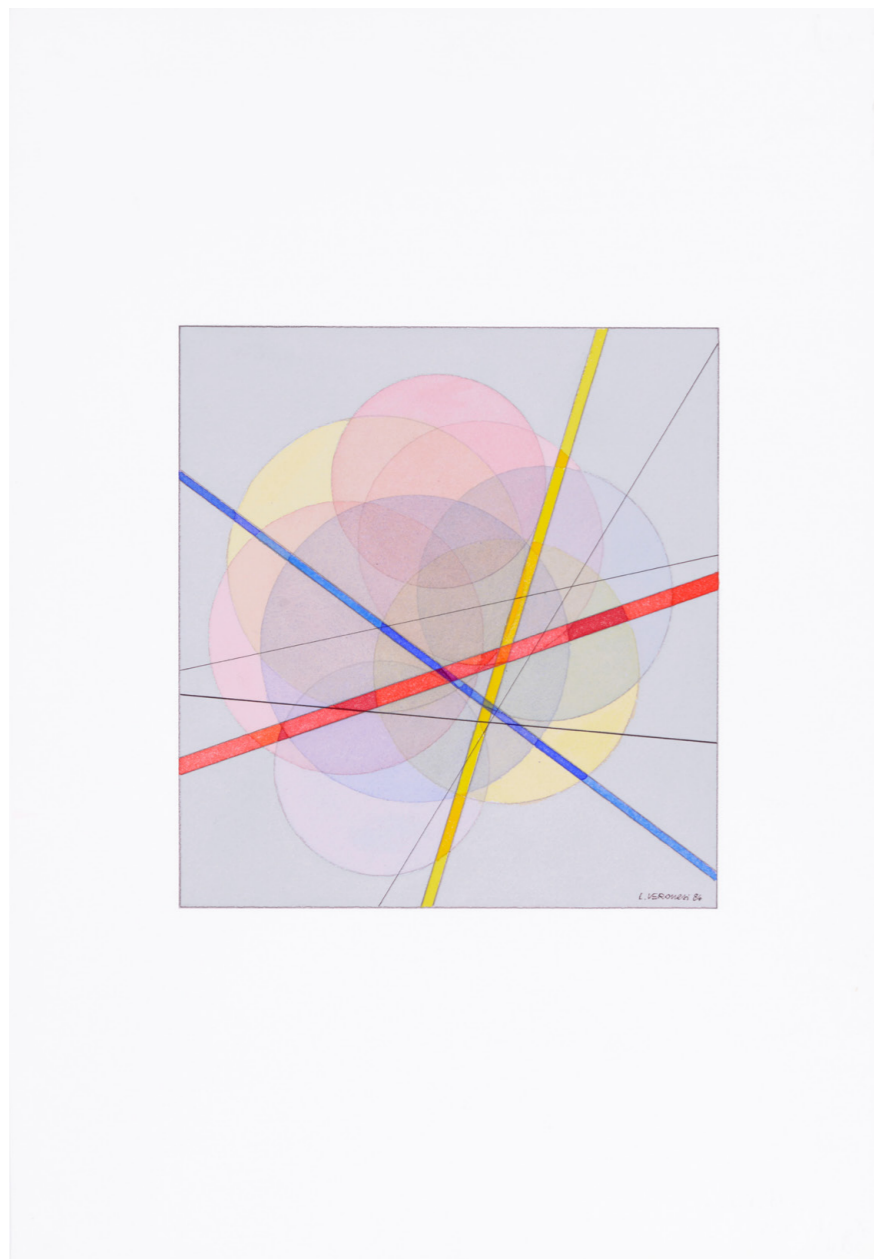




Luigi Veronesi, *Untitled*, 1984, watercolor, ink and pencil on cardboard, 57x39 cm
(price included VAT: 1.800,00 €)







Luigi Veronesi, *Untitled*, 1984, watercolor, ink and pencil on cardboard, 57x39 cm
(price included VAT: 1.800,00 €)

