

PEGGY GUGGENHEIM COLLECTION

Press release

Marina Apollonio: Beyond the Circle

Organized by Marianna Gelussi

October 12, 2024–March 3, 2025

Peggy Guggenheim Collection

“Having selected a primary form, such as a circle, I study its structural possibilities as a means of activating it, aiming for the best results with the maximum economy.” – Marina Apollonio

From October 12, 2024, through March 2, 2025, the Peggy Guggenheim Collection presents *Marina Apollonio: Beyond the Circle*, the most comprehensive museum retrospective in Italy dedicated to Marina Apollonio, a leading figure in the international Optical and Kinetic avant-garde whose work was championed by Peggy Guggenheim.

Organized by independent art historian and curator **Marianna Gelussi**, the exhibition features about one hundred works on loan from the artist’s collection, as well as from national and international museums, including the **Neue Gallery** in Graz; the **Fondation Villa Datris** in L’Isle-sur-la-Sorgue, France; the **Galleria Nazionale d’Arte Moderna e Contemporanea** in Rome; **MART** in Rovereto, Italy; the **Galleria Civica d’Arte Moderna e Contemporanea** in Turin; the **Kunsthalle Recklinghausen** and the **Museum Ritter** in Waldenbuch, Germany; and the **Museum Haus Konstruktiv** in Zurich.

Marina Apollonio: Beyond the Circle is a deserved tribute to the Triestine artist, tracing her career from 1963 to the present. The show highlights her rigorous visual investigations, encompassing painting, sculpture, drawing, as well as static, moving, and environmental works, black-and-white or chromatic paintings, and experimentations in a variety of media and techniques. The fact that this homage is presented in the galleries of Palazzo Venier dei Leoni is particularly fitting, not only because Venice is Apollonio’s adoptive city, where she lived as a girl and took her first steps as an artist, but also because it highlights the role of visionary collector Peggy Guggenheim in her career. Indeed, in 1968, after having visited the artist’s solo exhibition at the Galleria Paolo Barozzi in Venice, Guggenheim commissioned *Rilievo n. 505* (ca. 1968), currently part of the museum’s collection, which testifies to her support of young Italian avant-garde artists. The show follows other exhibitions organized by the Peggy Guggenheim Collection devoted to Italian postwar artists supported by the U.S. patron, including **Edmondo Bacci** and his recent retrospective, and **Tancredi Parmeggiani**.

The daughter of Umbro Apollonio, art critic, author, and director of the Venice Biennale’s Archivio Storico from 1949 to 1972, Marina moved to Venice in 1948, at the age of eight, where she grew up

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surrounded by artists and intellectuals. Infected by the “art virus,” as she likes to remember it, she began her investigations around visual perception in 1962, drawn to the objective language of geometry, particularly the circle, in sync with the artistic vision of the new *Arte programmata* (Programmed art) movement. In 1966, on the occasion of her first solo show at the Centro Arte Viva Feltrinelli in Trieste, she wrote: “my artistic investigations seek to be explorations of phenomenological possibilities related to forms and basic structures. Basic form inherently contains total abstraction in that it is made up of a mathematical program. Hence, action takes place with absolute precision, in a direct relationship between intuition, on an optic level, and verification, within a mathematical system. Having selected a primary form, such as a circle, I study its structural possibilities as a means of activating it, aiming for the best results with the maximum economy.”

Apollonio started out on her own rigorous path alone, without subscribing to any group and against her father’s wishes. In 1964 she met Getulio Alviani, who encouraged her to exhibit her work. In 1965 she was awarded the Chiodo d’Oro prize in Palermo and participated in the third edition of *Nova Tendencija* in Zagreb, a biennial exhibition “with no statute,” based on “elective affinities” and a feeling of kinship, where she met Dadamaino, who became a close friend. This was followed by travels throughout Europe and solo shows and group exhibitions in Italy and abroad, alongside the international constellation of Optical and Kinetic artists. Apollonio was particularly close to the Gruppo N in Padua (**Alberto Biasi, Ennio Chiggio, Toni Costa, Edoardo Landi, Manfredo Massironi**), and frequented the Gruppo T in Milan (**Giovanni Anceschi, Davide Boriani, Gianni Colombo, Gabriele Devecchi, Grazia Varisco**), friends Alviani and Dadamaino, artists close to Azimut/h, such as Enrico Castellani and Piero Manzoni, the Zero group from Düsseldorf, such as Nanda Vigo, and well-established artists Enzo Mari and Bruno Munari. Apollonio shared their commitment and utopian vision, their wish to subvert the status quo, to revolutionize art and, through art, to revolutionize reality. They sought to move beyond Art Informel, transforming the role of the artist, and elaborating an objective and universal artistic idiom that embraced the present and the continuous becoming of reality, as a means of democratizing art.

From the mid-1970s, while continuing to regularly exhibit her work and experiment with new media such as textiles, the profound historical and societal changes that led to the decline of Optical and Kinetic art impacted Apollonio’s practice. In the early 2000s her career gained new momentum thanks to a renewed interest in international Kinetic art which led to numerous exhibitions dedicated to the movement especially internationally. In 2007, art historian and the current director of the Metropolitan Museum of Art in New York, Max Hollein, included her work in the major exhibition *Op Art*, held at the Schirn Kunsthalle Frankfurt. In 2022, on the occasion of the 59th Venice Art Biennale, *The Milk of Dreams*, curator Cecilia Alemani showed her work in the Central Pavillion at the Giardini, in the section *Technologies of Enchantment*, alongside Dadamaino, Lucia Di Luciano, Laura Grisi, Grazia Varisco, and Nanda Vigo.

The exhibition *Marina Apollonio: Beyond the Circle* will introduce visitors to the artist’s multiple lines of enquiry, which take shape through a rigorous method and continual experimental investigations around and beyond the circle. Structures, lines, multiple techniques, and diverse media carry form beyond the limits of its surface and frame, introducing movement to space and perception and opening passages to new dimensions. The vitality of Apollonio’s works is expressed through elegant and perfectly programmed execution: geometry, far from being a sterile structure, comes to life, mirroring the universe and its mathematical order. The circle returns obsessively in infinite variations. Through its repetitions it becomes charged with symbolic value, revealing a desire for expansion, fusion, and totality. Visitors will

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be able to admire the iconic *Dimaniche circolari* series, started in 1963 and consisting of static and mobile objects that explore structure and the possibility of activating the circle, and the intense vitality of the *Rilievi*, some of the artist's earliest works. Created in the 1960s and 1970s, these are metallic structures that capture and refract the surrounding environment. The exhibition also includes sculptures based on the circle and its multiplication, characterized by the reflective property of metal; the elegant *Gradazioni*, paintings of concentric circles created from the second half of the 1960s; the slender *Rilievi a diffusione cromatica*, white monochrome relief-paintings from the early 1970s, in which circles carved into a plastic support and painted in the grooves are activated by the viewer's movement; and the *Espansioni*, small-scale paintings from the same period which feature chromatic explosions of concentric colored lines. Apollonio's oeuvre is also explored through her drawings, her first investigations on paper, and previously unpublished archival material, shedding light on lesser-known aspects of her production and revealing the determined coherence and the simple harmony and energy of her poetics. The exhibition also features two new site-specific projects which highlight the contemporary relevance of Apollonio's investigations: the environment *Entrare nell'opera*, created by the artist especially for the exhibition, and the equally new musical installation *Endings*, the result of a recent collaboration with composer Guglielmo Bottin, developed out of the spiral in *Fusione circolare* of 2016.

Marina Apollonio: Beyond the Circle interacts with Palazzo Venier dei Leoni, where a gallery is dedicated to works by the leading figures of Optical and Kinetic art collected and exhibited by Peggy Guggenheim during the 1960s, including Alberto Biasi, Martha Boto, Franco Costalonga, Heinz Mack, Manfredo Massironi, Francisco Sobrino, Victor Vasarely and, of course, Apollonio, as an homage to these avant-garde movements.

The exhibition is accompanied by an illustrated catalogue, edited by Marsilio Arte, featuring essays by curator Marianna Gelussi, art historian Arnaud Pierre, Max Hollein, and an interview with Cecilia Alemani.

The exhibition programs of the Peggy Guggenheim Collection are supported by the Peggy Guggenheim Collection Advisory Board. The educational programs in conjunction with the exhibition are funded by the Fondazione Araldi Guinetti, Vaduz. Lavazza is Inclusivity supporter of the Peggy Guggenheim Collection. The exhibitions at the Peggy Guggenheim Collection are made possible by

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PEGGY GUGGENHEIM COLLECTION

TITLE	<i>Marina Apollonio: Beyond the Circle</i>
VENUE AND DATE	Peggy Guggenheim Collection, October 12, 2024 – March 3, 2025
CURATORS	Marianna Gelussi, independent art historian and curator
OVERVIEW	<i>Marina Apollonio: Beyond the Circle</i> is the most comprehensive museum retrospective in Italy dedicated to Marina Apollonio (b. 1940), a leading figure in the international Optical and Kinetic avant-garde whose work was championed by Peggy Guggenheim.
CATALOGUE	The exhibition is accompanied by an extensive illustrated catalogue, edited by Marsilio Arte, featuring essays by curator Marianna Gelussi, art historian Arnaud Pierre, Max Hollein, Director of the Metropolitan Museum of Art of New York, and an interview with the artist by Cecilia Alemani, curator and art historian. Price: € 40.
ADMISSION TICKET TO THE COLLECTION	Regular euro 16; seniors euro 14 (over 70); students euro 9 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: membership@guggenheim-venice.it). Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Hannelore B. and Rudolph B. Schulhof Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 4 pm. Reservations are not required.
HOURS	Daily from 10 am to 6 pm, closed on Tuesday and December 25
INFORMATION	info@guggenheim-venice.it / www.guggenheim-venice.it
BOOKINGS AND GUIDED TOURS	tel. +39.041.2405440/419
EDUCATIONAL ACTIVITIES	tel. +30.041.2405401/444
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EXHIBITION ROOMS

INTRODUCTION

Born in Trieste in 1940, Marina Apollonio grew up in Venice, where her family moved to in 1948 when her father, the renowned art critic Umbro Apollonio, was hired to collaborate with the Biennale. Surrounded by artists and intellectuals from an early age, she was infected by the “art virus,” as she likes to remember it. After finishing high school, she enrolled in courses with Giuseppe Santomaso at the Accademia di Belle Arti. Drawn to the rigor of geometrical abstraction—she had begun contemplating the mathematical perfection of natural forms while still a child—she developed an interest in industrial design and architecture.

In 1962 she met artists of the *Arte programmata* (Programmed or Gestalt art) movement, drivers of an artistic vision—based on a scientific approach and informed by utopian ideals—that was in sync with her own. This new avant-garde sought to move beyond *Art Informel*, the personal, fetishized vision of art, and the myth of the artist as a genius creator and of the work of art as a unique object for the few. It aimed to adopt a method of objectivity and employ the universal language of geometry as well as new techniques and methods of industrial production to explore the possibility of reproducing works of art as a means of democratizing them. In this vision, the viewer became an active participant, and the work integrated the present by embracing movement and the evolving, changing reality. Extending beyond the picture frame, works were no longer painting nor sculpture. Ultimately the movement’s goal was to change art and, through art, to change reality.

Apollonio started out on her own rigorous path alone, without subscribing to any group and without the support of her father, who worried about the material difficulties of her career choice and possible charges of nepotism. In 1964 she met artist Getulio Alviani, who encouraged her to exhibit her work and with whom a period of intense collaboration ensued. In 1965 she was awarded the *Chiodo d’Oro* Prize in Palermo.

ROOM 1

Apollonio’s work centers on the geometry of elementary forms and investigations around the possibility of activating them. The circle, in particular, is her prevailing form. When asked about her obsession with it, she often jokes: “I had a good compass.” Her irony downplays a highly rigorous and methodical approach: her work developed through laborious mathematical planning and continuous technical experimentation. She tested different supports in meticulous creations that required, in the case of painting, the painstaking application of multiple layers of paint and the peeling-off of stencils. Programming, dynamism, essentiality, and the desire to search further remained constant elements in her work. The circle is organized in graphic textures, concentric or eccentric rings of increasing or decreasing width, transformed or reorganized in circular arcs, spirals, and concave or convex forms. It emerges from its two-dimensionality by altering the perception of space through an “attractive-expansive and fluid-elastic” pulse, to quote the artist. Conceived as either static or dynamic objects, primarily in black-and-white, with mechanical or manual rotation influencing the perceptive impact, Apollonio’s works push the circle beyond the limits of its surface and come to life in the eyes of the viewer. Though structured on the contrast between polar opposites, either chromatic or black-and-white, and the dual logic of positive-negative, they nonetheless aspire to fusion and totality.

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An important turning point in Apollonio's career came in 1965, when she was invited to participate in the third edition of *Nova Tendencija* in Zagreb, a biennial exhibition "with no statute," based on "elective affinities" and a feeling of kinship, that since 1961 gathered groups and individual artists from across Europe. Italian representatives included Gruppo N from Padua (Alberto Biasi, Ennio Chiggio, Toni Costa, Edoardo Landi, Manfredo Massironi), Gruppo T from Milan (Giovanni Anceschi, Davide Boriani, Gianni Colombo, Gabriele Devecchi, Grazia Varisco), Getulio Alviani, Dadamaino (who became Apollonio's close friend), Bruno Munari, and Nanda Vigo. This was followed by travels in Europe and group and solo shows (the first taking place at the Centro Arte Viva in Trieste in 1966) in Italy and abroad, alongside the international constellation of Optical and Kinetic artists.

ROOM 4

Apollonio's investigations into elementary forms also encompassed structures. In her *Rilievi*, begun in 1964, she combined the programming of form with the use of metal and color. These hybrid structures are neither paintings nor sculptures, but perfectly organized devices that resemble kaleidoscopic optical cameras with the reflective metal interacting with color. As they capture changes in light, they come to life through the viewer's movement. They are "fields of events," to quote Umberto Eco, where the present everchanging visual experience takes place.

In Apollonio's sculptures, the multiplied and rigorously assembled circle conquers the third dimension. As in the *Rilievi*, the metal is often combined with the color red, sublimating the repetition of form. The *Spirali* and the *Strutture*—compositions of superimposed steel or aluminum circles created between 1966 and 1972—are perceived in the reflections and changes of perspectives as they or the viewer move. They reflect and merge in space in a constant transformation.

Programming and color are also at the core of the *Gradazioni* series, which, since 1966, brings still more variations based on the circle. In these "chromatic visual circular units," as Apollonio defines them, the structural element—color—is programmed according to variations in progressive concentric rings achieved with a dropper. The color combinations alter the chromatic values and create virtual nuances that are nonexistent on the surface and glow with a cosmic-spatial aura. The dual logic of positive and negative, as applies to the black-and-white *Dinamiche circolari*, is a constant feature of Apollonio's programmed poetics. Indeed, both the *Rilievi* and the *Gradazioni* are often conceived in pairs, like diptychs with inverted, mirrored, or chromatically altered structures.

ROOM 8

In 1970 Apollonio moved to Padua, where she settled permanently with her lifelong partner, artist Giancarlo Zen. Faithful to her artistic vision, her rigorous geometric idiom, and investigations of movement, she continued to experiment with new techniques, media, and visual effects, still centered on the circle.

In 1971 she began the *Rilievi circolari a diffusione cromatica* series, defined by simple, concentric or eccentric circles incised on plastic and lightly painted in the grooves. The surface, in white monochrome when observed frontally, is activated by the viewer's motion, as the work transforms when observed from different angles: the circles come to life, revealing a simple colored line or a rainbow of colors that produces an immediate effect of pure awe. In 1973, Apollonio held a solo

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exhibition at the Neue Galerie am Landesmuseum Joanneum in Graz, which retraced her career and whose catalogue features an introduction by art critic Gillo Dorfles.

The investigations of color and the circle continued in works in smaller formats—a practice Apollonio maintained through her career—titled *Espansioni cromatiche* and *Iterazioni cromatiche*. Here she introduced new possibilities by employing radically different media, such as wool and fabrics, as well as weaving, which she practiced with much enthusiasm.

ROOM 11

Apollonio's work has been the subject of renewed interest among the public and art critics since the early 2000s, thanks also to numerous exhibitions dedicated to Optical and Kinetic art, the first of which was organized in 2005, *L'Œil moteur: Art optique et cinétique, 1955–1975*, at the Musée d'Art Moderne et Contemporain, Strasbourg. In 2007, the Schirn Kunsthalle in Frankfurt organized *Op Art*, which included the first realization of Apollonio's *Spazio ad attivazione cinetica 6B* (1967–71/2007), a monumental *Dinamica circolare* forming a ten-meter-wide rotating platform. On that occasion, the May edition of *Artforum International* featured a *Dinamica circolare 6S+S* (1966/1968) on its front cover. This final gallery presents some early works and experiments “beyond the circle” as well as the evolution of Apollonio's more recent works. The “comb-like” structures (1969)—acrylic objects featuring the interpenetration of black and white—create a dynamic effect on expansion and fusion. The *Linee* (1975)—gradated white rays that trace luminous horizons on the canvas—gradually dissolve into a black background. Through juxtapositions of opposites, progressive gradations, lines and fusions, they seem to diverge from Apollonio's body of work but herald her recent investigations. In *Dinamica circolare 5H graduato* (2015), the graphic structure is enhanced by the delicate progression from white to black. In *Fusione circolare* (2016), yet another variation of the theme of the spiral, the black and white arms meet and merge on the line of the radius, a permeable demarcation between black and white. This work inspired *Endings* (2024), a composition by Guglielmo Bottin presented here for the first time that confirms the contemporary relevance of Apollonio's work and the hidden potential of her investigations.

ENDINGS

Apollonio's first experiments in activating the circle employed record players to test and visualize the perceptive effects of her works, intuitively following in the footsteps of Marcel Duchamp's *Rotoreliefs* (1935). It was therefore by careful design that the invitation to her 1967 solo exhibition at Studio 2B in Bergamo took the form of a visual disc to be played on any common record player, “at any speed.”

Endings (2024) is a collaboration between the artist and composer Guglielmo Bottin that connects to Apollonio's early body of work, while also venturing into new a dimension by merging image and sound. Inspired by *Fusione circolare* (2016), the composition's musical score emerges from the end groove, or the closed circle, the infinite spiral that the turntable stylus enters when the record ends. “The only sound you normally hear in the end groove is the crackling of the stylus or the barely audible ending of the last track on the other side of the record,” comments Bottin. “Sixteen sound rings of identical duration—1.33 seconds, the time of a complete revolution of the record—were recorded from the same number of disks. Without the addition of other sounds, these fragments of ‘media noise’ were

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elaborated and subsequently composed as *tesserae* of a polyrhythmic mosaic, a layered arrangement of accumulations, subtractions, and sudden interruptions typical of techno music.”






Visual and sound perception gain materiality: reproduced on the record activated by the record player, *Fusione circolare* synchronizes with the music, with the rhythm of its programmed cadence repeated in every revolution, sealed by the stylus meeting the radius of the spiral. In the end groove, the music gives way to silence. A moment of suspension ensues, a sort of limbo which is also a promise, the wait for a new beginning. *Endings*, the sound-image of the spiral, with its potentially infinite revolutions, encourages reflections on the form itself of the work of art. It is finite, but at the same time “open,” to quote Umberto Eco in his examination of Programmed and Kinetic art, regarded as constellations of possibilities, variations, and everchanging interpretations.

MARINA APOLLONIO. Oltre il cerchio / Beyond the Circle

A cura di / Organized by Marianna Gelussi

Peggy Guggenheim Collection

12/10/2024–3/03/2025

	ITA	ENG	IMMAGINE
1	<p><i>Progressione</i> 1964 China su carta 33,5 x 23,4 cm Collezione dell'artista, Padova</p>	<p><i>Progressione</i> 1964 India ink on paper 33.5 x 23.4 cm Collection of the artist, Padua</p>	
2	<p><i>Giallo su verde fluorescente 6A</i> 1966 Colore fluorescente su carta 40 x 40 cm Collezione dell'artista, Padova</p>	<p><i>Giallo su verde fluorescente 6A</i> 1966 Fluorescent paint on paper 40 x 40 cm Collection of the artist, Padua</p>	
3	<p><i>Verde su giallo fluorescente 6A</i> 1966 Colore fluorescente su carta 40 x 40 cm Collezione dell'artista, Padova</p>	<p><i>Verde su giallo fluorescente 6A</i> 1966 Fluorescent paint on paper 40 x 40 cm Collection of the artist, Padua</p>	
4	<p><i>Struttura in acciaio 6x6</i> 1969 Acciaio 185 x 60 x 48 cm Collezione Danièle Marcovici, Fondation Villa Datriis, L'Isle-sur-la-Sorgue (Francia)</p>	<p><i>Struttura in acciaio 6x6</i> 1969 Steel 185 x 60 x 48 cm Danièle Marcovici Collection, Fondation Villa Datriis, L'Isle-sur-la-Sorgue, France</p>	
5	<p><i>Dinamica circolare 5CN</i> 1965 c. Carta fotografica tamburata su legno 42 x 43 x 1 cm Torino, GAM - Galleria Civica d'Arte Moderna e Contemporanea, Museo Sperimentale</p>	<p><i>Dinamica circolare 5CN</i> ca.1965 Honeycomb photographic paper panel on wood 42 x 43 x 1 cm GAM - Galleria Civica d'Arte Moderna e Contemporanea, Museo Sperimentale, Turin</p>	

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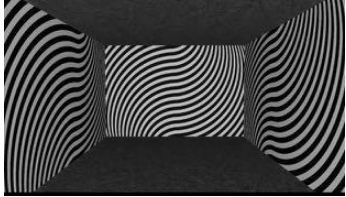

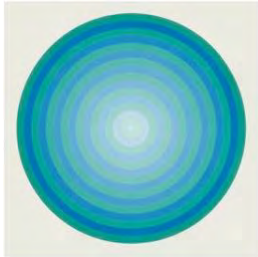
6	<p><i>Dinamica circolare 5CP</i> 1965 c. Carta fotografica tamburata su legno 42 x 43 x 1 cm Torino, GAM - Galleria Civica d'Arte Moderna e Contemporanea, Museo Sperimentale</p>	<p><i>Dinamica circolare 5CP</i> ca.1965 Honeycomb photographic paper panel on wood 42 x 43 x 1 cm GAM - Galleria Civica d'Arte Moderna e Contemporanea, Museo Sperimentale, Turin</p>	
7	<p><i>Struttura 506</i> 1964-1965 Alluminio e carta fluorescente su tavola 66 x 66 x 20 cm Collezione dell'artista, Padova</p>	<p><i>Struttura 506</i> 1964-65 Aluminum and fluorescent paper on board 66 x 66 x 20 cm Collection of the artist, Padua</p>	
8	<p><i>Struttura 507</i> 1964-1965 Alluminio e carta fluorescente su tavola 66 x 66 x 16 cm MART, Museo di arte moderna e contemporanea di Trento e Rovereto, VAF-Stiftung</p>	<p><i>Struttura 507</i> 1964-65 Aluminum and fluorescent paper on board 66 x 66 x 16 cm MART, Museo di arte moderna e contemporanea di Trento e Rovereto, VAF-Stiftung</p>	
9	<p><i>Dinamica circolare 5D</i> 1965-1972 Acrilico su tela 70 x 70 cm Collezione Holler</p>	<p><i>Dinamica circolare 5D</i> 1965-72 Acrylic on canvas 70 x 70 cm Holler Collection</p>	
10	<p><i>Struttura ad anelli 5</i> 1972 Acciaio, meccanismo rotante motorizzato 165 x 35,2 x 35,2 cm Collezione dell'artista, Padova</p>	<p><i>Struttura ad anelli 5</i> 1972 Steel, motorized rotating mechanism 165 x 35.2 x 35.2 cm Collection of the artist, Padua</p>	

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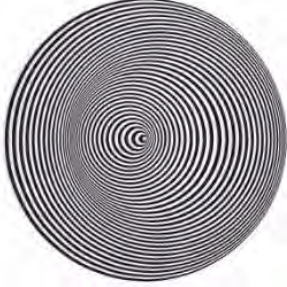



11	<p><i>Dinamica circolare 5F</i> 1965–1969 Smalto su legno 64 x 64 x 4,5 cm Museum Haus Konstruktiv Collection, Zurigo</p>	<p><i>Dinamica circolare 5F</i> 1965–69 Enamel on wood 64 x 64 x 4.5 cm Museum Haus Konstruktiv Collection, Zurich</p>	
12	<p><i>Dinamica circolare 5HN</i> 1965–1972 Smalto su alluminio, meccanismo rotante 104 x 104 cm; immagine 84 cm di diametro Collezione dell'artista, Padova</p>	<p><i>Dinamica circolare 5HN</i> 1965–72 Enamel on aluminum, rotating mechanism Image: diam: 84 cm, 104 x 104 cm overall Collection of the artist, Padua</p>	
13	<p><i>Entrare nell'opera</i> 2024 Tre proiezioni Dimensioni variabili Collezione dell'artista, Padova</p>	<p><i>Entrare nell'opera</i> 2024 Three projections Site-specific installation, dimensions variable Collection of the artist, Padua</p>	
14	<p><i>Gradazione verde + blu N</i> 1966 Acrilico su pannello di fibre di legno pressate 130 x 130 cm Collezione dell'artista, Padova</p>	<p><i>Gradazione verde + blu N</i> 1966 Acrylic on pressboard 130 x 130 cm Collection of the artist, Padua</p>	
15	<p><i>Verde + blu 8N</i> 1966/1971 Acrilico su pannello di fibre di legno pressate 60 x 60 cm Collezione privata, Milano</p>	<p><i>Verde + blu 8N</i> 1966/1971 Acrylic on pressboard 60 x 60 cm Private collection, Milan</p>	
16	<p><i>Verde + blu 8P</i> 1966-1971 Acrilico su pannello di fibre di legno pressate 60 x 60 cm Collezione Mongino</p>	<p><i>Verde + blu 8P</i> 1966-71 Acrylic on pressboard 60 x 60 cm Mongino Collection</p>	

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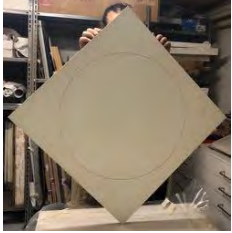


17	<p><i>Gradazione verde + blu 16N</i> 1967 Acrilico su tavola 70 x 70 cm Collezione Mongino</p>	<p><i>Gradazione verde + blu 16N</i> 1967 Acrylic on panel 70 x 70 cm Mongino Collection</p>	
18	<p><i>Dinamica circolare 6S+S III</i> 1966/1968 Serigrafia su legno laccato, meccanismo rotante motorizzato 102 cm diametro Galleria Nazionale d'Arte Moderna, Roma</p>	<p><i>Dinamica circolare 6S+S III</i> 1966/1968 Silk-screen on varnished wood, motorized rotating mechanism Diam: 102 cm Galleria Nazionale d'arte moderna, Rome</p>	
19	<p><i>Gradazione 11. Verde giallo su rosso</i> 1971 Acrilico su tela 50 x 50 cm Collezione privata, Verona</p>	<p><i>Gradazione 11. Verde giallo su rosso</i> 1971 Acrylic on canvas 50 x 50 cm Private collection, Verona</p>	
20	<p><i>Spirale ad anelli</i> 1967 Alluminio e pittura fluorescente 160 x 50 x 25 cm Collezione privata</p>	<p><i>Spirale ad anelli</i> 1967 Aluminum and fluorescent paint 160 x 50 x 25 cm Private collection</p>	
21	<p><i>Rilievo 703</i> 1964-1970 Alluminio e pittura fluorescente su tavola 50 x 50 x 5 cm Collezione dell'artista, Padova</p>	<p><i>Rilievo 703</i> 1964-70 Aluminum and fluorescent paint on board 50 x 50 x 5 cm Collection of the artist, Padua</p>	

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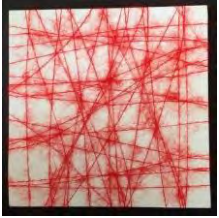

22	<p><i>Rilievo n. 505</i> 1968 c. Alluminio e pittura fluorescente su pannello di fibre di legno pressate 49,9 x 49,8 x 6,5 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)</p>	<p><i>Rilievo n. 505</i> ca. 1968 Aluminum and fluorescent paint on pressboard 49.9 x 49.8 x 6.5 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)</p>	
23	<p><i>Gradazione 16N</i> 1966 Acrilico su legno 70 x 70 cm Collezione Holler</p>	<p><i>Gradazione 16N</i> 1966 Acrylic on panel 70 x 70 cm Holler Collection</p>	
24	<p><i>Rilievo circolare a diffusione cromatica cromatica 029</i> 1973 Pittura fluorescente su plastica incisa 96 x 96 cm Collezione dell'artista, Padova</p>	<p><i>Rilievo circolare a diffusione cromatica 029</i> 1973 Fluorescent paint on engraved plastic 96 x 96 cm Collection of the artist, Padua</p>	
25	<p><i>Rilievo circolare a diffusione cromatica cromatica 015</i> 1973 Pittura fluorescente su plastica incisa 70 x 70 cm Collezione dell'artista, Padova</p>	<p><i>Rilievo circolare a diffusione cromatica 015</i> 1973 Fluorescent paint on engraved plastic 70 x 70 cm Collection of the artist, Padua</p>	
26	<p><i>Senza titolo</i> 1968 Cartone incollato su tavola 20 x 20 c. cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1968 Cardboard mounted to board Approximately 20 x 20 cm Collection of the artist, Padua</p>	
27	<p><i>Senza titolo</i> 1968 Cartone incollato su tavola 20 x 20 cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1968 Cardboard mounted to board 20 x 20 cm Collection of the artist, Padua</p>	

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28	<p><i>Senza titolo</i> 1968 Cartone incollato su tavola 20 x 20 cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1968 Cardboard mounted to board 20 x 20 cm Collection of the artist, Padua</p>	
29	<p><i>Senza titolo</i> 1979 Acrilico su tela 15 x 15 cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1979 Acrylic on canvas 15 x 15 cm Collection of the artist, Padua</p>	
30	<p><i>Senza titolo</i> 1979 Acrilico su tela 15 x 15 cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1979 Acrylic on canvas 15 x 15 cm Collection of the artist, Padua</p>	
31	<p><i>Senza titolo</i> 1970 Lana su cartone 20 x 20 cm c. Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1970 Wool on cardboard Approximately 20 x 20 cm Collection of the artist, Padua</p>	
32	<p><i>Senza titolo</i> 1970 Lana su carta 20 x 20 cm c. Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1970 Wool on paper Approximately 20 x 20 cm Collection of the artist, Padua</p>	
33	<p><i>Senza titolo</i> 1975 Lana su tela 20 x 20 cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1975 Wool on canvas 20 x 20 cm Collection of the artist, Padua</p>	
34	<p><i>Gradazioni di grigio su nero</i> 1966 Acrilico su pannello di fibre di legno pressate 40 x 40 cm Collezione dell'artista, Padova</p>	<p><i>Gradazioni di grigio su nero</i> 1966 Acrylic on pressboard 40 x 40 cm Collection of the artist, Padua</p>	

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35	<p><i>Gradazione grigio su nero</i> 1966 Acrilico su pannello di fibre di legno pressate 40 x 40 cm Collezione dell'artista, Padova</p>	<p><i>Gradazione grigio su nero</i> 1966 Acrylic on canvas 40 x 40 cm Collection of the artist, Padua</p>	
36	<p><i>Forma-colore gradazione 20N blu bianco su rosso</i> 1972 Acrilico su tela 95 x 95 cm Collezione dell'artista, Padova</p>	<p><i>Forma-colore gradazione 20N blu bianco su rosso</i> 1972 Acrylic on canvas 95 x 95 cm Collection of the artist, Padua</p>	
37	<p><i>Forma-colore gradazione 20P blu bianco su rosso</i> 1972 Acrilico su tela 95 x 95 cm Collezione dell'artista, Padova</p>	<p><i>Forma-colore gradazione 20P blu bianco su rosso</i> 1972 Acrylic on canvas 95 x 95 cm Collection of the artist, Padua</p>	
38	<p><i>Gradazione n. 43 15P nero bianco su nero</i> 1972 Acrilico su tela 70 x 70 cm Collezione privata, Rossovermiglio, Padova</p>	<p><i>Gradazione n. 43 15P nero bianco su nero</i> 1972 Acrylic on canvas 70 x 70 cm Private collection, Rossovermiglio, Padua</p>	
39	<p><i>Gradazione 15N</i> 1972 Acrilico su tela 70 x 70 cm Collezione privata, courtesy Tornabuoni Arte</p>	<p><i>Gradazione 15N</i> 1972 Acrylic on canvas 70 x 70 cm Private collection, courtesy Tornabuoni Arte</p>	
40	<p><i>Gradazione 8+8P, nero bianco su nero</i> 1966/1972 Acrilico su tela 70 x 70 cm 10am Art Gallery, Milano</p>	<p><i>Gradazione 8+8P, nero bianco su nero</i> 1966/1972 Acrylic on canvas 70 x 70 cm 10am Art Gallery, Milan</p>	

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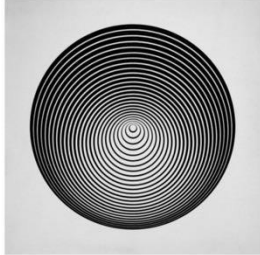




41	<p><i>Gradazione doppia grigio su nero</i> 1971 Acrilico su tela 70 x 70 cm Collezione Olivieri & Patocchio</p>	<p><i>Gradazione doppia grigio su nero</i> 1971 Acrylic on canvas 70 x 70 cm Olivieri & Patocchio Collection</p>	
42	<p><i>Senza titolo</i> 1963 Acrilico su carta 31 x 31 cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1963 Acrylic on paper 31 x 31 cm Collection of the artist, Padua</p>	
43	<p><i>Senza titolo</i> 1963 Acrilico su carta 21 x 21 cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1963 Acrylic on paper 21 x 21 cm Collection of the artist, Padua</p>	
44	<p><i>Senza titolo</i> 1963 Acrilico su carta 25 x 25 cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1963 Acrylic on paper 25 x 25 cm Collection of the artist, Padua</p>	
45	<p><i>Senza titolo</i> 1963 Acrilico su carta 24,6 x 25,2 cm Collezione dell'artista, Padova</p>	<p><i>Untitled</i> 1963 Acrylic on paper 24.6 x 25.2 cm Collection of the artist, Padua</p>	
46	<p><i>Spirale</i> 1965 China su carta 72,8 x 73 cm Collezione dell'artista, Padova</p>	<p><i>Spirale</i> 1965 India ink on paper 72.8 x 73 cm Collection of the artist, Padua</p>	

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47	<p><i>Dinamica circolare 6SB</i> 1964–1972 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova</p>	<p><i>Dinamica circolare 6SB</i> 1964–72 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua</p>	
48	<p><i>Dinamica circolare</i> 1965 Acrilico su tela 90 x 90 cm Museo Umbro Apollonio, San Martino di Lupari (Padova)</p>	<p><i>Dinamica circolare</i> 1965 Acrylic on canvas 90 x 90 cm Museo Umbro Apollonio, San Martino di Lupari (Padua)</p>	
49	<p><i>Dinamica circolare 6S</i> 1966 Smalto su legno, meccanismo rotante 87 x 87 cm Kunsthalle Recklinghausen</p>	<p><i>Dinamica circolare 6S</i> 1966 Enamel on wood, rotating mechanism 87 x 87 cm Kunsthalle Recklinghausen, Recklinghausen</p>	
50	<p><i>Dinamica circolare 6R</i> 1966 Smalto su legno e meccanismo rotante 86 x 86 cm, immagine 66 cm di diametro. Collezione dell'artista, Padova</p>	<p><i>Dinamica circolare 6R</i> 1966 Enamel on aluminum, rotating mechanism Image: diam: 66 cm; 86 x 86 cm overall Collezione dell'artista, Padua</p>	
51	<p><i>Dinamica circolare 6K</i> 1966 Smalto su legno, meccanismo rotante 87 x 87 cm Kunsthalle Recklinghausen (Germania)</p>	<p><i>Dinamica circolare 6K</i> 1966 Enamel on wood, rotating mechanism 87 x 87 cm Kunsthalle Recklinghausen, Recklinghausen, Germany</p>	

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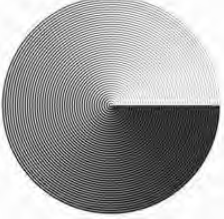
52	<p><i>Dinamica circolare 6Z</i> 1966-1972 Smalto su alluminio, meccanismo rotante 104 x 104 cm, immagine 84 cm di diametro Collezione dell'artista, Padova</p>	<p><i>Dinamica circolare 6Z</i> 1966-72 Enamel on aluminum, rotating mechanism Image: diam: 84 cm overall 104 x 104 cm Collection of the artist, Padua</p>	
53	<p><i>Nastro N</i> 1968 Smalto su legno e meccanismo rotante 86 x 86 cm, immagine 66 cm di diametro Collezione dell'artista, Padova</p>	<p><i>Nastro N</i> 1968 Enamel on wood, rotating mechanism 6z: diam: 66 cm, 86 x 86 cm overall Collection of the artist, Padua</p>	
54	<p><i>Dinamica circolare 6Z+H</i> 1968 Smalto su legno e meccanismo rotante 100 cm di diametro Collezione dell'artista, Padova</p>	<p><i>Dinamica circolare 6Z+H</i> 1968 Enamel on wood, rotating mechanism Diam: 100 cm Collection of the artist, Padua</p>	
55	<p><i>Dinamica circolare 3S</i> 1969 Smalto su legno, meccanismo rotante Diametro 100 cm Collezione privata, Milano</p>	<p><i>Dinamica circolare 3S</i> 1969 Enamel on wood, rotating mechanism Diam: 100 cm Private collection, Milan</p>	
56	<p><i>Espansione cromatica</i> 1968 Acrilico su tela 20 x 20 cm Collezione dell'artista, Padova</p>	<p><i>Espansione cromatica</i> 1968 Acrylic on canvas 20 x 20 cm Collection of the artist, Padua</p>	

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57	<p><i>Dinamica circolare rosso blu su nero</i> 1969 Acrilico su tela incollata su legno 15 x 15 cm Collezione dell'artista, Padova</p>	<p><i>Dinamica circolare rosso blu su nero</i> 1969 Acrylic on canvas, mounted to wood 15 x 15 cm Collection of the artist, Padua</p>	
58	<p><i>Dinamica circolare Esadecagono</i> 1970-2010 Smalto su legno, meccanismo rotante 100 cm diametro Collezione Danièle Marcovici, Fondation Villa Datriis, L'Isle-sur-la-Sorgue (Francia)</p>	<p><i>Dinamica circolare Esadecagono</i> 1970-2010 Enamel on wood, rotating mechanism Diam: 100 cm Danièle Marcovici Collection, Fondation Villa Datriis, L'Isle-sur-la-Sorgue, France</p>	
59	<p><i>Dinamica circolare 5H graduato</i> 2015 Smalto su legno, meccanismo rotante 86 x 86 cm, immagine 66 cm di diametro Collezione dell'artista, Padova</p>	<p><i>Dinamica circolare 5H graduato</i> 2015 Enamel on wood, rotating mechanism Image: diam: 66 cm, 86 x 86 cm overall Collection of the artist, Padua</p>	
60	<p>Marina Apollonio e Guglielmo Bottin <i>Endings</i> 2024 Disco fonografico Ø 12 pollici, durata: 5'48" (lato A, 45 giri), 7'03" + 4'09" (lato B, 33 giri) disco d'artista, edizione di 50 esemplari Collezione dell'artista</p>	<p>Marina Apollonio and Guglielmo Bottin <i>Endings</i> 2024 12-inch phonograph record, duration: 5'48" (side A, 45 rpm), 7'03" (side B, 33 rpm) Artist record, edition of 50 Collection of the artist</p>	
61	<p><i>Fusione circolare</i> 2016/2024 Smalto su legno 150 x 150 cm Collezione dell'artista, Padova</p>	<p><i>Fusione circolare</i> 2016/2024 Enamel on wood 150 x 150 cm Collection of the artist, Padua</p>	

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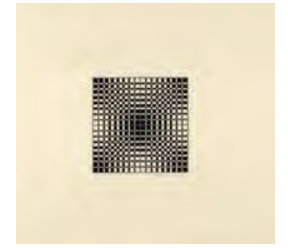

62	<p><i>Gradazione 8+8 N</i> 1972 Acrilico su tela 70 x 70 cm Museum Ritter, Waldenbuch (Germania)</p>	<p><i>Gradazione 8+8 N</i> 1972 Acrylic on canvas 70 x 70 cm Museum Ritter, Waldenbuch, Germany</p>	
63	<p><i>N. 32 Gradazione 8+8 P</i> 1972 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova</p>	<p><i>N. 32 Gradazione 8+8 P</i> 1972 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua</p>	
64	<p><i>Espansione cromatica rosa giallo</i> 1973 Acrilico su tela su tavola 20 x 20 cm Collezione dell'artista, Padova</p>	<p><i>Espansione cromatica rosa giallo</i> 1973 Acrylic on canvas, mounted to board 20 x 20 cm Collection of the artist, Padua</p>	
65	<p><i>Espansione cromatica RA</i> 1973 Acrilico su tela su tavola 20 x 20 cm Collezione dell'artista, Padova</p>	<p><i>Espansione cromatica RA</i> 1973 Acrylic on canvas, mounted to board 20 x 20 cm Collection of the artist, Padua</p>	
66	<p><i>Interazione cromatica IH</i> 1973 Acrilico su tela su tavola 20 x 20 cm Collezione dell'artista, Padova</p>	<p><i>Interazione cromatica IH</i> 1973 Acrylic on canvas, mounted to board 20 x 20 cm Collection of the artist, Padua</p>	
67	<p><i>Espansione cromatica I/H</i> 1973 Acrilico su tela su tavola 20 x 20 cm Collezione dell'artista, Padova</p>	<p><i>Espansione cromatica I/H</i> 1973 Acrylic on canvas, mounted to board 20 x 20 cm Collection of the artist, Padua</p>	

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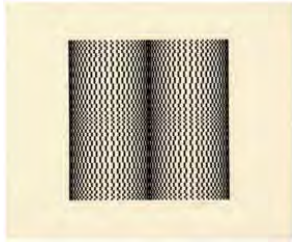



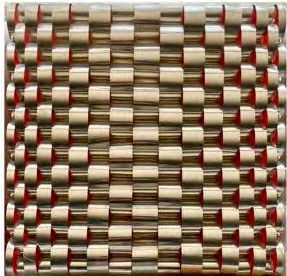

68	<p><i>Espansione cromatica</i> 1975 Acrilico su tela su tavola 15 x 15 cm Collezione dell'artista, Padova</p>	<p><i>Espansione cromatica</i> 1975 Acrylic on canvas, mounted to board 15 x 15 cm Collection of the artist, Padua</p>	
69	<p><i>Espansione cromatica in azzurro</i> 1975 Acrilico su tela su tavola 15 x 15 cm Collezione dell'artista, Padova</p>	<p><i>Espansione cromatica in azzurro</i> 1975 Acrylic on canvas, mounted to board 15 x 15 cm Collection of the artist, Padua</p>	
70	<p><i>Rilievo a diffusione cromatica 022</i> 1972 Pittura fluorescente su plastica incisa 25 x 25 cm Collezione Holler</p>	<p><i>Rilievo a diffusione cromatica 022</i> 1972 Fluorescent paint on engraved plastic 25 x 25 cm Holler Collection</p>	
71	<p><i>Interazione azzurro e verde</i> 1972 Acrilico su cartoncino 29,5 x 29,7 cm Collezione dell'artista, Padova</p>	<p><i>Interazione azzurro e verde</i> 1972 Acrylic on paperboard 29.5 x 29.7 cm Collection of the artist, Padua</p>	
72	<p><i>Struttura grafica</i> 1964 China su carta 60 x 71,5 cm Collezione dell'artista, Padova</p>	<p><i>Struttura grafica</i> 1964 India ink on paper 60 x 71.5 cm Collection of the artist, Padua</p>	
73	<p><i>Struttura grafica NBPR 3-2</i> 1964 China su carta 60 x 71,8 cm Collezione dell'artista, Padova</p>	<p><i>Struttura grafica NBPR 3-2</i> 1964 India ink on paper 60 x 71.8 cm Collection of the artist, Padua</p>	

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74	<p><i>Struttura grafica NP+4SP</i> 1964 China su carta 60 x 71,8 cm Collezione dell'artista, Padova</p>	<p><i>Struttura grafica NP+4SP</i> 1964 India ink on paper 60 x 71.8 cm Collection of the artist, Padua</p>	
75	<p><i>Struttura grafica NBPR 3-2</i> 1964 China su carta 71,5 x 60 cm Collezione dell'artista, Padova</p>	<p><i>Struttura grafica NBPR 3-2</i> 1964 India ink on paper 71.5 x 60 cm Collection of the artist, Padua</p>	
76	<p><i>Struttura grafica</i> 1964 China su carta 71,8 x 60 cm Collezione dell'artista, Padova</p>	<p><i>Struttura grafica</i> 1964 India ink on paper 71.8 x 60 cm Collection of the artist, Padua</p>	
77	<p><i>Rilievo 902</i> 1964-1969 Alluminio e pittura fluorescente su tavola 50 x 50 x 5 cm Collezione Ernesto L. Francalanci</p>	<p><i>Rilievo 902</i> 1964-69 Aluminum and fluorescent paint on board 50 x 50 x 5 cm Ernesto L. Francalanci Collection</p>	
78	<p><i>Rilievo 901</i> 1964-1969 Alluminio e pittura fluorescente su tavola 50 x 50 x 5 cm Collezione privata</p>	<p><i>Rilievo 901</i> 1964-69 Aluminum and fluorescent paint on board 50 x 50 x 5 cm Private collection</p>	
79	<p><i>Dinamica circolare 7/2</i> 1971 Acrilico su tela 45 x 45 cm Collezione dell'artista, Padova</p>	<p><i>Dinamica circolare 7/2</i> 1971 Acrylic on canvas 45 x 45 cm Collection of the artist, Padua</p>	

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80	<p><i>Rilievo circolare a diffusione cromatica</i> 1972 Pittura fluorescente su plastica incisa su pannello di fibre di legno pressate 70 x 70 cm Neue Galerie, Graz</p>	<p><i>Rilievo circolare a diffusione cromatica</i> 1972 Fluorescent paint on engraved plastic mounted to pressboard 70 x 70 cm Neue Galerie, Graz, Austria</p>	
81	<p><i>Rilievo circolare a diffusione cromatica 022</i> 1973 Pittura fluorescente su plastica incisa 70 x 70 cm Collezione dell'artista, Padova</p>	<p><i>Rilievo circolare a diffusione cromatica 022</i> 1973 Fluorescent paint on engraved plastic 70 x 70 cm Collection of the artist, Padua</p>	
82	<p><i>Rilievo circolare 040</i> 1979 Acrilico su plastica incisa su pannello di fibre di legno pressate 60 x 60 cm Collezione privata</p>	<p><i>Rilievo circolare 040</i> 1979 Engraved plastic mounted to pressboard 60 x 60 cm Private collection</p>	
83	<p><i>Linee</i> 1972 Acrilico su tavola 65,5 x 27 cm Collezione dell'artista, Padova</p>	<p><i>Linee</i> 1972 Acrylic on panel 65.5 x 27 cm Collection of the artist, Padua</p>	
84	<p><i>Linea N1</i> 1975 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova</p>	<p><i>Linea N1</i> 1975 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua</p>	
85	<p><i>Linea N2</i> 1975 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova</p>	<p><i>Linea N2</i> 1975 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua</p>	

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86	<i>Linea N3</i> 1975 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova	<i>Linea N3</i> 1975 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua	
87	<i>Linea N4</i> 1975 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova	<i>Linea N4</i> 1975 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua	
88	<i>Linea N6</i> 1975 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova	<i>Linea N6</i> 1975 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua	
89	<i>Linea N8</i> 1975 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova	<i>Linea N8</i> 1975 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua	
90	<i>Linea N9</i> 1975 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova	<i>Linea N9</i> 1975 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua	
91	<i>Linea N10</i> 1975 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova	<i>Linea N10</i> 1975 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua	
92	<i>Linea N12</i> 1979 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova	<i>Linea N12</i> 1979 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua	

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93	<p><i>Linea</i> 1975 Acrilico su tela 70 x 70 cm Collezione dell'artista, Padova</p>	<p><i>Linea</i> 1975 Acrylic on canvas 70 x 70 cm Collection of the artist, Padua</p>	
94	<p><i>2 esse diagonale</i> 1969 Acrilico 60 x 60 cm Collezione dell'artista, Padova</p>	<p><i>2 esse diagonale</i> 1969 Acrylic 60 x 60 cm Collection of the artist, Padua</p>	
95	<p><i>2 esse</i> 1969 Acrilico 60 x 60 cm Collezione dell'artista, Padova</p>	<p><i>2 esse</i> 1969 Acrylic 60 x 60 cm Collection of the artist, Padua</p>	
96	<p><i>Forme ambivalenti a pettine</i> 1969 Incisione su acrilico 60 x 60 cm Collezione dell'artista, Padova</p>	<p><i>Forme ambivalenti a pettine</i> 1969 Engraved acrylic 60 x 60 cm Collection of the artist, Padua</p>	
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Marina Apollonio.

Beyond the Circle

edited by Marianna Gelussi

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Marina Apollonio is among the most influential and representative artists of international Optical and Kinetic Art.

Visual research and experimentation into techniques and materials are the distinguishing features of the prolific artistic activity of Marina Apollonio (Trieste, 1940), currently considered a leading exponent of Optical and Kinetic Art, whose production is emblematic of her rigorous and constant artistic experimentation, involving painting, sculpture and drawing; works that are static, in movement and environmental; black and white, research into colours.

The catalogue, published by Marsilio Arte on the occasion of the retrospective of the same name, the largest ever realized in museums in Italy, "Marina Apollonio. Beyond the Circle" (Peggy Guggenheim Collection, Venice, 12 October 2024 - 3 March 2025) is edited, as indeed the exhibition is curated, by art historian Marianna Gelussi. The volume gathers together essays by the curator, art historian Arnauld Pierre and Director of the Metropolitan Museum of Art of New York Max Hollein, followed by an interview with the artist by Cecilia Alemani, curator and art historian.

The exhibition itinerary looks back over Apollonio's artistic production from 1963 to today, through a hundred or so works coming from various national and international museum institutions, including the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, the Galleria Civica d'Arte Moderna e Contemporanea in Turin, the MART in Rovereto, the Neue Galerie in Graz, the Kunsthalle Recklinghausen and the Ritter Museum in Waldenbuch in Germany, the Museum Haus Konstruktiv in Zurich and the Fondation Villa Datris de l'Isle-sur-la-Sorgue in France.

The catalogue looks back over the artist's career, highlighting the artist from Trieste's close links with Venice la Serenissima, starting with her début exhibition, in that very city, to her meeting in 1968 with Peggy Guggenheim at the Galleria Barozzi. On that occasion the arts patron commissioned *Rilievo n. 505* from Apollonio, which is still part of the collection today, offering evidence of Guggenheim's great interest in the young avant-gardes.

The exhibition in fact falls within in the showcasing tradition of the museum, which, as well as promoting exhibitions of international scale, also hosts events celebrating the protagonists of the national artistic scene since the Second World War promoted by Peggy Guggenheim, such as Edmondo Bacci, to whom the recent monographic was devoted, Tancredi Parmeggiani, and now, Marina Apollonio.

Marianna Gelussi is an independent curator and art historian.

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