

**ESPACE MEYER ZAFRA**

# DÉPLACEMENTS

Marina Apollonio - Ennio L. Chiggio - Edoardo Landi - Manfredo Massironi - Grazia Varisco

**15.07.2021 - 29.09.2021  
4 rue Malher, 75004 Paris**

“In an era filled with ever greater speed, ever-surpassed records; in the air, on water or on land, and with limits, such as the sound barrier, ever more briskly crossed, Optic and kinetic Arts bring dynamogeny to a level which places the observer in a synchronous state, with the whole mobiles moving at high speed in his daily atmosphere” - Arnauld Pierre

Espace Meyer Zafra is pleased to present a collective exhibition, entitled “Déplacements”. From July 15, 2021, to September 29, 2021, this exhibition will bring together five major artists in Kinetic Art: Marina Apollonio, Ennio L. Chiggio, Edoardo Landi, Manfredo Massironi and Grazia Varisco.

The first Italian kinetic artists event took place in 1962 and was sponsored by Olivetti and organized by Bruno Munari and Soavi in Milan. The exhibition, entitled «Arte Programmata. Arte Cinetica, opere moltiplicate, opera aperta» brought together twelve Italian artists sharing the same research: Biasi, Chiggio, Costa, Landi, Massironi, Anceschi, Boriani, Colombo, Varisco, de Vecchi, Mari and Munari. Alexandre Quoi (Head of the scientific department of the Museum of Modern and Contemporary Art in Saint-Etienne) relates this event: “If the Arte Programmata exhibition reveals Italy’s role as a laboratory in the research of the kinetic avant-garde, the concept of programmed art at the time was geared towards a whole constellation of international artists grouped together within the Nouvelle Tendance. » [Marina Apollonio joined this movement, Nouvelle Tendance, in 1965].

Despite diametrically opposed politico-societal views, the Italian kinetics of the 1960s and the Futurists of the early 20th century lived in two similar eras in terms of the expansion of new technologies. Fighting ardently against classical art, the Futurists were among the first artists to use technology in their works, and notably Marinetti in his complete theater, including television, loudspeakers and other means of communication, involving the public – thus active - at the heart of his work. Italian Kinetics, being aware of the Futurists projects and approaches, pursue and extend this inclusion of technology, as well as the public one, in order to create a fourth dimension in Art. As Alexandre Quoi said: «In a socio-cultural context marked by the progress of electronic technologies and new means of information and communication, it is an imperative transformation of the artistic object and of the behavior of the spectator, which begins to impose itself on the public and remains at the heart of the Kinetic Artists’ concerns. By integrating questions of production, design and the multiple

into artistic research, programmed art also manifests a turning point in the possible relationships between art and industry. »

From a purely lexical point of view, a displacement is a change of position. This desire to call the exhibition «Displacements» and not «Movement», lies in this difference from a mathematical and physical point of view between movement and displacement. Movement is the action of moving while displacement is simply a change of position, without taking into account the action and all of its components (speeds, gravity, mass, etc.). By the use of elementary geometric shapes (ex: Edoardo Landi, Strutturazione Ortogonale, 1964), Italian kinetics obtain different structural modifications of objects, thanks to different processes such as the superimpositions of planes (ex: Grazia Varisco, Spazio Potenziale 20 , 1975 / Manfredo Massironi, Collage con greca, 2002); interference from the superposition of more or less displaced frames (eg: Ennio L. Chiggio, Interferenza lineare 14.3 (4 + 5 moduli), 1969); distortion of objects (Ennio L. Chiggio, Truchet / Cloud # 8, 2011); research on the theme of concentric circles (Marina Apollonio, Dinamica Circolare Series).

On the occasion of this exhibition, we came up with the idea of presenting three important Italian kinetics who, after all, have not been really exposed in France, Ennio L. Chiggio, Edoardo Landi and Manfredo Massironi, as well as two women, Marina Apollonio and Grazia Varisco; contributing to the recognition of women artists, as many major institutions have done so in recent years.

By using elementary geometrical shapes, the works presented in the «Déplacements» exhibition provoke stimulating perceptions in the viewer’s eye. The visitor’s experience thus takes a major place in this event. Whether it be by manual activation or through passive viewing, the public is invited to fully participate in the experience of the work.

“ Dans une époque qui se gorge de vitesse toujours plus grande, de records toujours dépassés, en l'air, sur l'eau ou sur terre, et de limites, comme celle du mur du son, toujours plus allègrement franchies, l'art optique et cinétique porte la dynamogénie à un niveau qui place l'observateur dans un état synchrone avec l'ensemble des mobiles se déplaçant à vive allure dans son ambiance quotidienne » - Arnauld Pierre.

Espace Meyer Zafra a le plaisir de présenter une exposition collective, intitulée « Déplacements ». Du 15 juillet 2021 au 29 Septembre 2021, cette exposition regroupera cinq artistes majeurs de l'art cinétique : Marina Apollonio, Ennio L. Chiggio, Edoardo Landi, Manfredo Massironi et Grazia Varisco.

En 1962 a lieu la première manifestation des artistes cinétiques italiens sponsorisé par Olivetti et organisée par Bruno Munari et Soavi à Milan. L'exposition, intitulée « Arte Programmata. Arte Cinetica, opere molteplicata, opera aperta » a regroupé douze artistes italiens partageant les mêmes recherches : Biasi, Chiggio, Costa, Landi, Massironi, Anceschi, Boriani, Colombo, Varisco, de Vecchi, Mari et Munari. Alexandre Quoi (Responsable du département scientifique du Musée d'art moderne et contemporain de Saint-Etienne) relate cette manifestation : « Si l'exposition Arte Programmata révèle le rôle de laboratoire de l'Italie dans les recherches de l'avant-garde cinétique, le concept d'art programmé concerne à l'époque toute une constellation d'artistes internationaux regroupés au sein de la Nouvelle Tendance. » [Marina Apollonio rejoint ce mouvement, Nouvelle Tendance, en 1965].

Malgré les points de vue politico-sociétaux diamétralement opposés, les cinétiques italiens des années 1960 et les futuristes du début du XXème siècle ont vécu dans deux époques similaires du point de vue de l'expansions de nouvelles technologies. Luttant ardemment contre l'art classique, les futuristes font partie des premiers artistes à utiliser la technologie dans leurs œuvres, et notamment Marinetti dans son théâtre total, incluant télévision, haut-parleurs et autres moyens de communication, impliquant le public - désormais actif - au cœur de son œuvre. Les cinétiques italiens, connaissant les projets et démarches des futuristes, poursuivent et prolongent cette inclusion de la technologie et du public afin de créer une quatrième dimension dans l'art. Alexandre Quoi dit : « Dans un contexte socioculturel marqué par le progrès des technologies électroniques et les nouveaux moyens d'information et de communication, c'est une transformation impérative de l'objet artistique et du comportement du spectateur qui com-

mence à s'imposer au cœur des préoccupations des artistes cinétiques. En intégrant à la recherche artistique les questions de la production, du design et du multiple, l'art programmé manifeste, par ailleurs, un tournant dans les rapports possibles entre art et industrie. ».

D'un point de vue purement lexical, un déplacement est un changement de position. Cette volonté d'intitulé l'exposition « Déplacements » et non « Mouvement », réside dans cette différence d'un point de vue mathématique et physique entre mouvement et déplacement. Le mouvement est l'action de se mouvoir tandis que le déplacement est simplement un changement de position, sans prise en compte de l'action et de l'ensemble de ses composantes (vitesses, pesanteur, masse, etc.). Par l'utilisation de formes géométriques élémentaires (ex : Edoardo Landi, Strutturazione Ortogonale, 1964), les cinétiques italiens, obtiennent différentes modifications structurelles des objets, grâce à différents procédés telles que les superpositions de plans (ex : Grazia Varisco, Spazio Potenziale 20, 1975 / Manfredo Massironi, Collage con greca, 2002) ; les interférences provenant de la superposition de trames plus ou moins déplacées (ex : Ennio L. Chiggio, Interferenza lineare 14.3 (4+5 moduli), 1969) ; la distorsion des objets (Ennio L. Chiggio, Truchet / Cloud #8, 2011) ; la recherche sur le thème des cercles concentriques (Marina Apollonio, Série Dinamica Circolare).

À l'occasion de cette exposition, nous avons fait le choix de présenter trois cinétiques italiens importants qui ont, malgré tout, été très peu exposés en France, Ennio Chiggio, Edoardo Landi et Manfredo Massironi, ainsi que deux femmes, Marina Apollonio et Grazia Varisco, afin de contribuer à la reconnaissance des artistes femmes comme le font les grandes institutions depuis quelques années.

En reprenant des formes géométriques élémentaires, les œuvres présentées lors de l'exposition « Déplacements », provoquent des perceptions stimulantes chez le spectateur. L'expérience du visiteur prend ainsi une place majeure dans cette manifestation. Que cela soit par l'activation manuelle ou par un regard passif, le public est invité à participer pleinement au vécu de l'œuvre.

# MARINA APOLLONIO



## MARINA APOLLONIO

Born in 1940, in Trieste, Italy

Lives and works in Padua, Italy

En 1965, elle rejoint le mouvement international New Tendency et participe à NOVA TENDENCIJA 3 à la Galerija Suvremene Umjetnosti à Zagreb. Elle fait partie des protagonistes de l'importante exposition Aktuel '65 à Berne et expose avec Alviani et Scheggi à la galerie Smith à Bruxelles. En 1966, elle participe à l'exposition OP-POP à la galerie D de Francfort. En 1968, à l'occasion d'une de ses expositions personnelles à la galerie Barozzi à Venise, Peggy Guggenheim achète pour sa collection «Rilievo in Alluminio». Au cours des années suivantes, elle participe aux plus importantes expositions de ce mouvement, notamment: en 2005 «L'OEIL MOTEUR 1950-1975» au Musée d'art moderne et contemporain de Strasbourg. En 2007, la Schirn Kunsthalle de Francfort a commandé l'œuvre «Space for Kinetic Activation», un disque rotatif de dix mètres, posée au sol dans la rotonde du musée pour l'exposition internationale «OP ART».

### Most important exhibitions :

1964 / Il Chiodo d'oro, Centro d'Arte il Chiodo, Palermo, Italy

1965 / Aktuel '65, Galerie Aktuel, Berne, Switzerland

1969 / El arte cinetico y sus origens, Ateneo de Caracas, Caracas, Venezuela

1969 / Konstruktive kunst: elementen und rinzipien, Biennale 1969, Nuremberg, Germany

2005 / L'Oeil Moteur 1950 - 1975, Musée d'art moderne et contemporain, Strasbourg, France

2007 / Perceptual Art of the 1960s, Columbus Museum of Art, Columbus, USA

2012 / Arte Cinetica e Programmata, Galleria Nazionale d'Arte Moderna, Roma, Italy

2012 / Ghosts in the Machine, New Museum of Contemporary Art, New York, USA

2013 / Dynamo - un siècle de lumière et de mouvement dans l'art, Grand Palais, Paris, France

2013 / Art et cinématique programmé, MACLA, Buenos Aires, Argentina

2016 / EYE ATTACK, Op Art and Kinetic Art 1950-1970, Louisiana, Denmark

2018 / Action <> Reaction. 100 Years of Kinetic Art, Kunsthall, Rotterdam, Netherlands

2019 / The Illusive Eye, El Museo del Barrio, New York, USA

2019 / VERTIGO. op art and history of deception 1520-1970, MUMOK, Wien, Austria

2019 / Le diable au corps. Quand l'Op Art électrise le cinéma, MAMAC, Nice, France

2019 / L'ultima Dogaressa, Peggy Guggenheim Collection, Venice

2020 / Hypnose, Musée d'Arts de Nantes, Nantes, France

2020 / Reset, Museum Haus Konstruktiv, Zurich, Switzerland

### Museum and Public Collections :

Galleria d'Arte Moderna, Torino, Italy

Neue Galerie, Graz, Austria

Fondazione Vaf – MART, Rovereto, Italy

Museo Umbro Apollonio, Padova, Italy

Kunsthalle Recklinghausen Musee Nationale Poznan, Lodz, Poland

Das Progressive Museum, Basel, Switzerland

Musee Cantonal Des Beaux Arts, Lausanne, Switzerland

The Museum of Drawers, Zurich, Switzerland

Museo de Arte Moderno, Ciudad Bolivar, Venezuela

Schirn Kunsthalle, Frankfurt, Germany

Guggenheim Collection, Venice, Italy

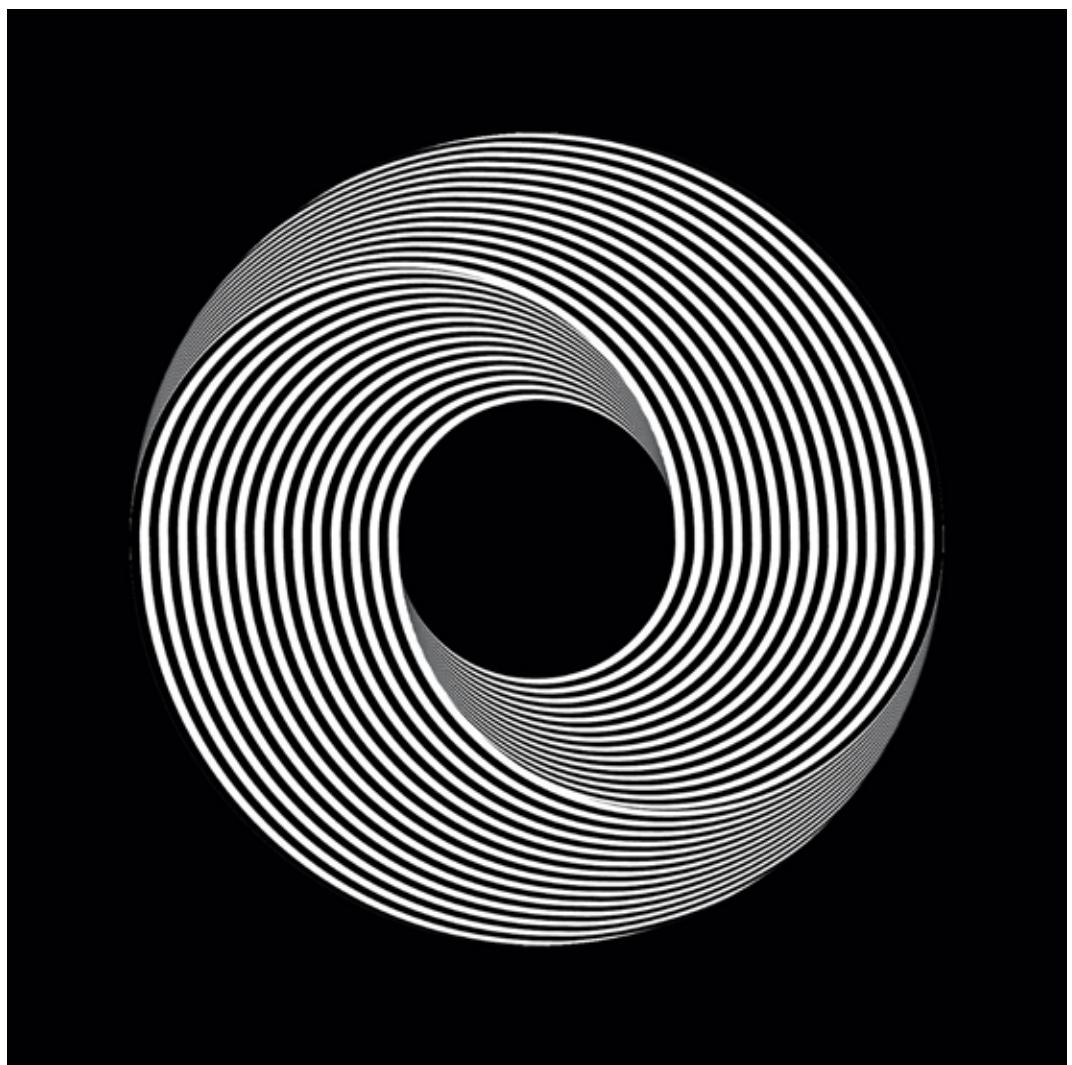
Hermès Collection, New York City, USA

New Museum, New York City, USA

Fondation Villa Datris, Provence, France

Museum Haus Konstruktiv, Zurick, Switzerland

Museum Ritter, Waldenbuch, Germany



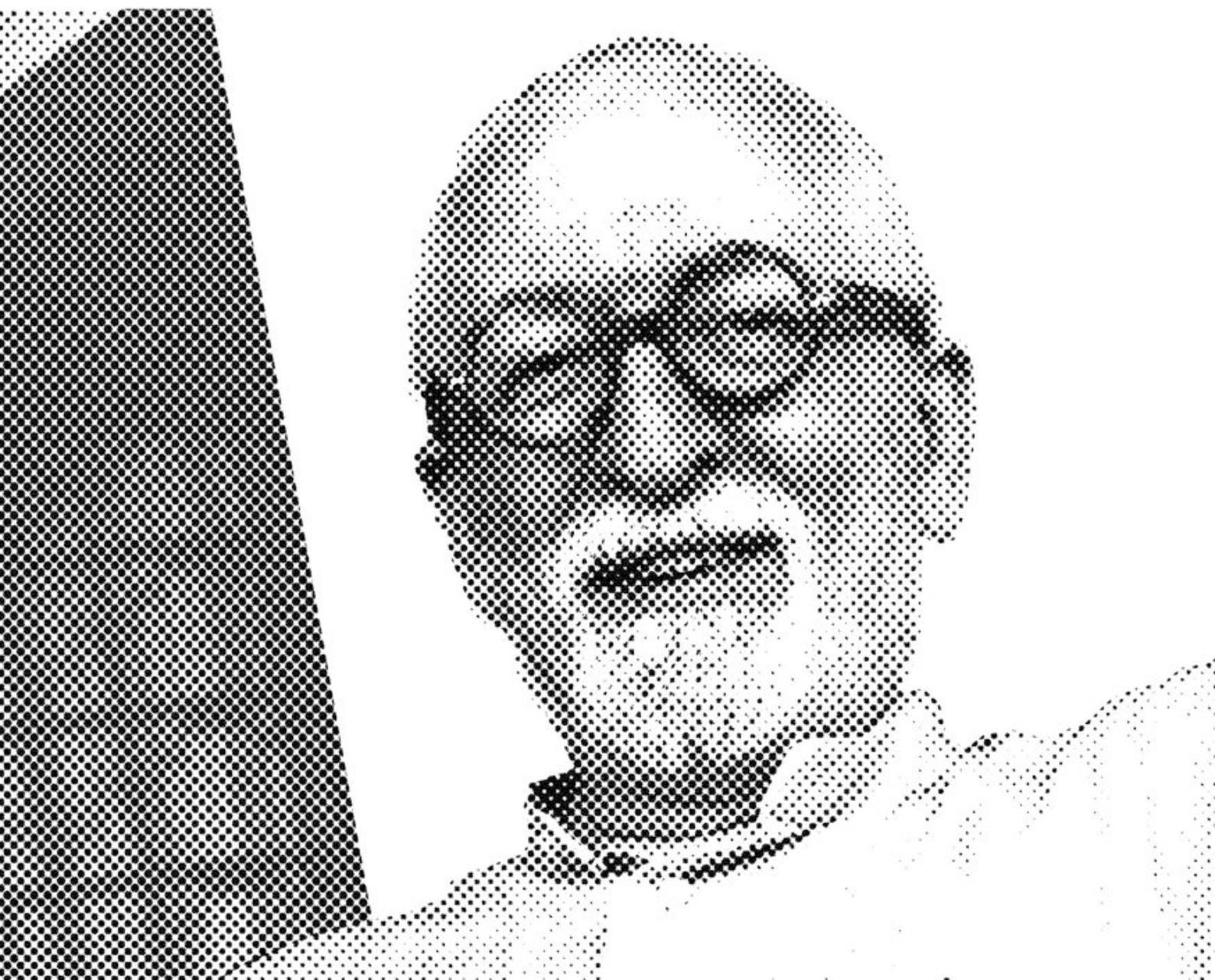
Marina Apollonio

Dinamica Circolare 6Z Centro Nero Ø66 , 1967-2015

86 x 86 cm (33 9/10 x 33 9/10 in), Enamel on wood - rotary mechanism

Courtesy Espace Meyer Zafra & Artist.

# ENNIO L. CHIGGIO



## ENNIO L. CHIGGIO

Born in 1938, in Napoli, Italy

Died in 2020, in Padua, Italy

Ennio Ludovico Chiggio carried out technical studies and, later, artistic studies in Venice, where he inconsistently attended the Academy and the Faculty of Architecture.

In 1957, he began to paint. In 1959, in Padua, he founded the Enne Group along with Biasi, Costa, Landi and Massironi, where he worked in the field of kinetic images, studying light interference and motion changes. He defined the operational scope in an increasingly precise manner by creating «objects» obtained by folding and cutting black cardboard, as a perceptual material structure capable of going beyond the pictorial randomness of an informal painting. The activities carried out within the group became more intense, with a gradual awareness that these object-works were capable of modifying artistic learning and use according to the theories of form, information and quantum mechanics

### Most important exhibitions :

1961 / Des pionniers constructivism... à nos jours, Galerie Denise René, Paris, France

1962 / Arte Programmata, organized by B. Munari, Negozio Olivetti, Milano, Italy

1963 / Gruppo Enne, Studio F, Ulm novembre, First exhibition of the Gruppo N, Italy

1963 / III Biennale de Paris, Musée d'Art Moderne de la ville de Paris, Paris, France

1964 / Nouvelle Tendance Musée des Arts Décoratifs, Paris, France

1964 / Arte Programmata 1, Royal College of Arts, London, United Kingdom

1967 / Gruppo Enne, Museum Sztuki, Lodz, Poland

1995 / Arte Programmata e cinetica 1953-1963. L'ultima avanguardia, Palazzo Reale, Milano, Italy

1995 / Biennale di Venezia. I percorsi del gusto, Palazzo Ducale, Venezia, Italy

1996 / Opere cinevisuali, Galleria Nazionale d'Arte Moderna, Roma, Italy

2005 / L'Oeil Moteur 1950 - 1975, Musée d'art moderne et contemporain, Strasbourg, France

2006 / Die Neuen Tendenzen, Eine Europäische Künstlerbewegung, Museum für Konkrete Kunst, Ingolstadt, Germany

2013 / Art et cinématique programmé, MACLA, Buenos Aires, Argentina

2014 / Global exchange: astrazione geometrica dal 1950, Museo d'Arte Contemporanea di Roma, Italy

2015 / Occhio Mobile: lenugajes del arte cinético italiano años 50-70, MAC - Museo di Arte Contemporanea di Lima, Perù

2019 / VERTIGO. op art and history of deception 1520-1970, MUMOK, Wien, Austria

### Museum and Public Collections :

MACBA Museo de Arte Contemporaneo, Buenos Aires, Argentina

Museum Sztuki, Lodz, Poland

Museum Ritter, Waldenbuch, Germany

Museum im Kulturspeicher, Wurzburg, Germany

VAF-Stiftung, Francoforte, Germany

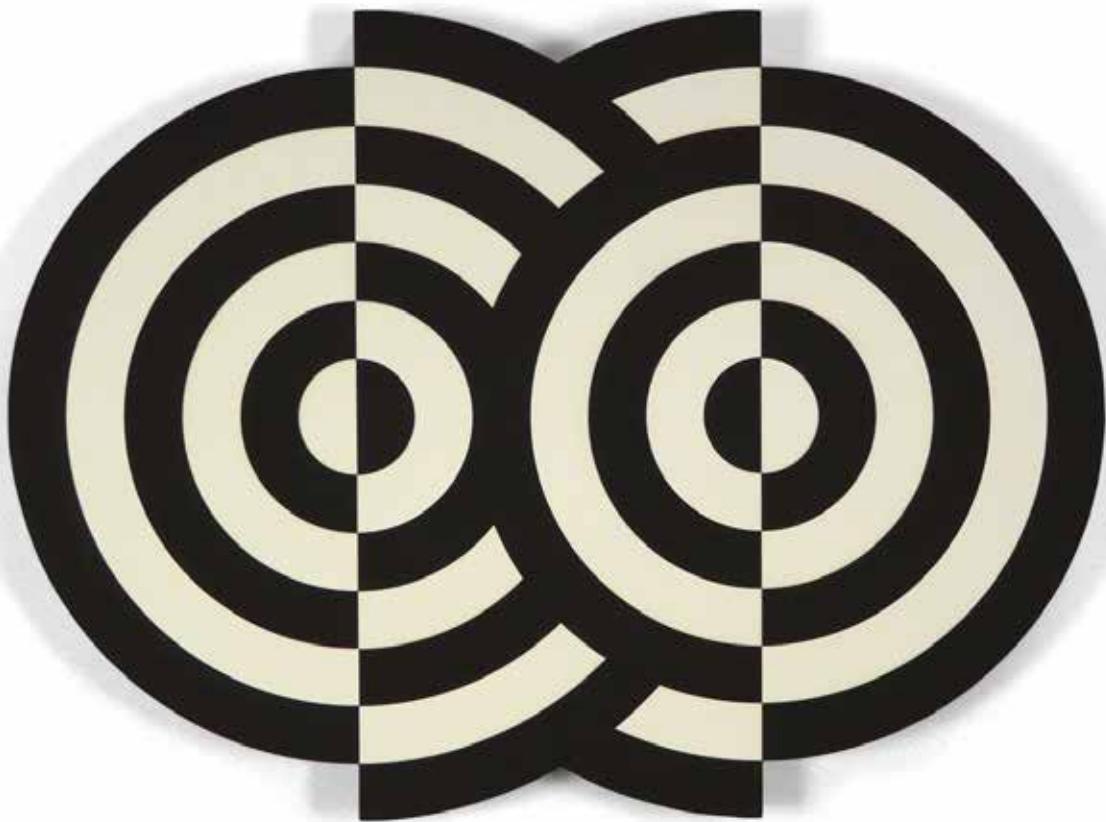
MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (Trento), Italy

Cantiere del '900, Collezione Intesa San Paolo, Milano, Italy

Galleria Nazionale d'Arte Moderna, Roma, Italy

GAM Galleria Civica d'Arte Moderna e Contemporanea, Torino, Italy

Museo Umbro Apollonio, San Martino di Lupari, Italy



Ennio L. Chiggio

Struttura Visiva - Anelli Alternati Margini 3, 1964 - 1968

83 x 61 x 5 cm (32 7/10 x 24 x 2 in), Collage of acrylic painted tiles on board

Courtesy Espace Meyer Zafra & Artist.

# EDOARDO LANDI



## EDOARDO LANDI

Born in 1937, in San Felice Sul Panaro, Italy

Lives and works, in Padua, Italy

Born in 1937 in San Felice sul Panaro, in the province of Modena, Landi graduated in Architecture in Venice, where he attended an Industrial Design Course from 1962 to 1964. In 1959, he founded Gruppo Enne (or Gruppo N) in Padua with Biasi, Chiggio, Costa and Massironi. At an international level, he was one of the promoters of the New Tendencies international movement in 1961. In 1961, 1963 and 1969 he took part in the New Tendencies exhibitions I, II, IV in Zagreb. From 1962 to 1964, he participated in the travelling exhibition Arte Programmata (Programmed art) at the Olivetti stores in Milan, Venice, Rome, London and Paris, proving to be one of the most interesting exponents of Italian «cinematographic and programmed art». Landi's work focuses mainly on the phenomenal perception of reality in its simplest structures, which are essentially geometric: through the use of elementary geometric shapes, it tends to cause perceptual stimulation in the viewer. He is particularly interested in the relationship between light and colour, and in the close connection between painting, sculpture and architecture, which also motivates his commitment in the field of graphic design and industrial design.

In 1960, Landi began to create his «visual structures» painted in acrylic, or made of woven and carved cardboard, or with elastic threads on wooden frames, and then progressively experimented with various materials such as polyethylene, plexiglass and metal meshes, which allowed him to reproduce, as Umberto Apollonio wrote, «light or chromatic refraction events in which instability is not randomly caused by external agents, but is produced by rigorous programming». He continued his research in this direction in the field of perception, by examining the mechanism of the perception of colour, virtual motion and multidimensional space more in depth through the analysis of impossible imagery or with multiple perspectives, until the recent «virtual cubes» and «hypercubes».

### Most important exhibitions :

1962 / Arte Programmata, organized by B. Munari, Negozio Olivetti, Milano, Italy

1963 / Gruppo Enne, Studio F, Ulm novembre, First exhibition of the Gruppo N, Italy

1964 / Biennale di Venezia. I percorsi del gusto, Palazzo Ducale, Venezia, Italy 1964 / Nouvelle Tendance Musée des Arts Décoratifs, Paris, France

1964 / Arte Programmata 1, Royal College of Arts, London, United Kingdom

1965 / The Responsive Eye, MOMA, New York, USA

1966 / Recent Acquisitions, MOMA, New York, USA

1984 / Arte Programmata e cinetica 1953-1963. L'ultima avanguardia, Palazzo Reale, Milano, Italy

1996 / Opere cinevisuali, Galleria Nazionale d'Arte Moderna, Roma, Italy

2005 / L'Oeil Moteur 1950 - 1975, Musée d'art moderne et contemporain, Strasbourg, France

2006 / Die Neuen Tendenzen, Eine Europäische Künstlerbewegung, Museum für Konkrete Kunst, Ingolstadt, Germany

2013 / Art et cinématique programmé, MACLA, Buenos Aires, Argentina

2014 / Global exchange: astrazione geometrica dal 1950, Museo d'Arte Contemporanea di Roma, Italy

2015 / Occhio Mobile: lenugajes del arte cinético italiano años 50-70, MAC - Museo di Arte Contemporanea di Lima, Perù

2019 / VERTIGO. op art and history of deception 1520-1970, MUMOK, Wien, Austria

### Museum and Public Collections :

MOMA, New York City, USA

Galleria Nazionale d'Arte Moderna, Roma, Italy

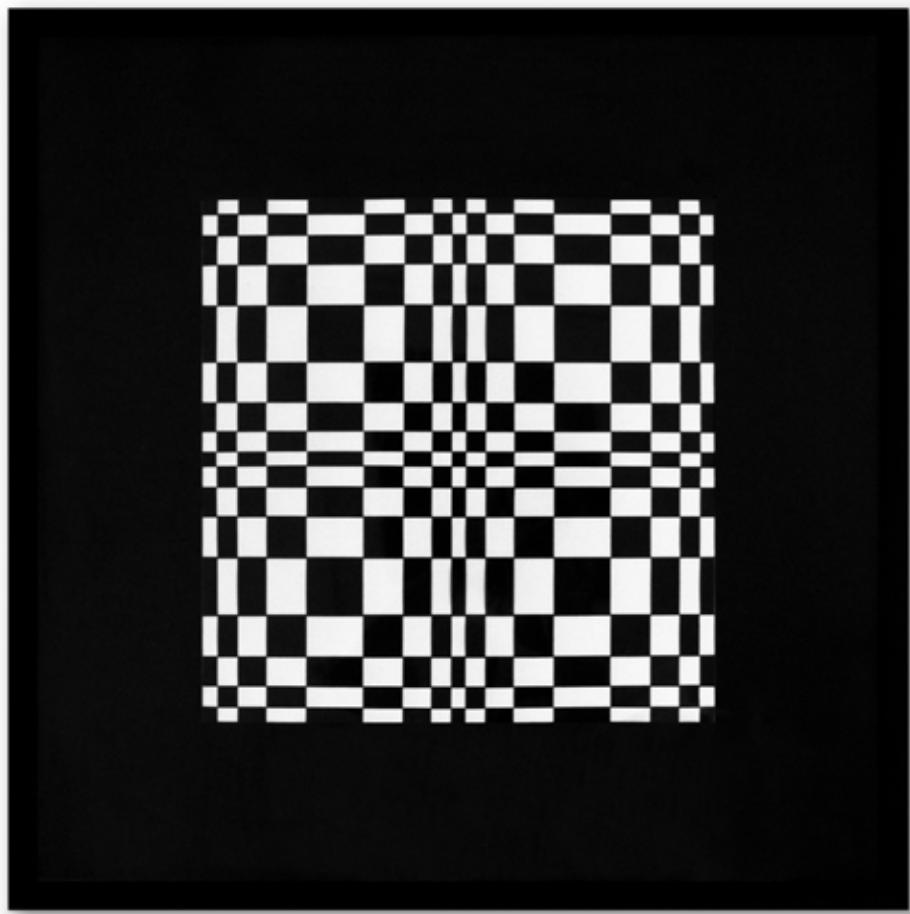
GAM Galleria Civica d'Arte Moderna e Contemporanea, Torino, Italy

Museo Umbro Apollonio, San Martino di Lupari, Italy

MSU - Museum of contemporary art - Zagreb, Croatia

Muzeum Sztuki Lodz - Łódź, Poland

Macba - Museo de arte contemporaneo - Buenos Aires, Argentina



Edoardo Landi  
Strutturazione Ortogonale , 1964  
63 x 63 x 3 cm (24 4/5 x 24 4/5 x 1 1/5 in), Black and white woven cardboard  
Courtesy Espace Meyer Zafra & Artist.

# MANFREDO MASSIRONI



## MANFREDO MASSIRONI

Born in 1937, in Padua, Italy

Died in 2011, in Padua, Italy

Manfredo Massironi was born in Padua on June 8, 1937. He graduated in Architecture in Venice and in 1959, along with Edoardo Landi, Toni Costa, Ennio Chiggio, and Alberto Biasi, he founded Gruppo N in Padua. It was the core of Italian Programmed and Kinetic Art and in their manifesto, written in 1961, these artists declared themselves "experimental draftsmen," free from any plans or artistic tendencies and sharing in the search for a new definition of art that would integrate painting, sculpture, architecture, and industrial production. The activities of the group as a whole and of the individual members were strictly connected; many works were in fact produced collectively, thus refuting individuality. In 1960 the artist took part in the first Gruppo N exhibition in Padua. The show was entitled Nobody Is Invited to Intervene, and it provokingly hinted that the viewer should not go to the show. The following year, Massironi and Costa presented Struttura Dinamica at the Studio N. This sculpture was a mirror composition that could be moved to reflect and combine light in various ways. In 1962 he took part in Arte Programmata, a show organized by Bruno Munari at the Milan Olivetti showroom that then traveled to Europe and the United States. Two years later he was invited to show at the Venice Biennale. However, the collective investigation promoted by Gruppo N in which most of Massironi's art production took place proved to be very difficult if not utopian, so much so that in 1965 the group split up. The ideological prerequisites necessary to work together had failed because of the discrepancy among the members and the difficulty to sell group works on the contemporary art market. The same year, however, Massironi along with Biasi and Landi founded the new Gruppo ENNE 65. This new artist collective was heavily influenced by Optical and environmental art and used movement and artificial lighting to create stimulating visual and sensory experiences for the viewer. In 1967 Massironi retired from the art scene but continued to produce some work and a series of collages. The artist died in Padua on November 30, 2011.

### Most important exhibitions :

1962 / Arte Programmata, organized by B. Munari, Negozio Olivetti, Milano, Italy

1963 / Gruppo Enne, Studio F, Ulm novembre, First exhibition of the Gruppo N, Italy

1964 / Biennale di Venezia. I percorsi del gusto, Palazzo Ducale, Venezia, Italy 1964 / Nouvelle Tendance Musée des Arts Décoratifs, Paris, France

1964 / Arte Programmata 1, Royal College of Arts, London, United Kingdom

1965 / The Responsive Eye, MOMA, New York, USA

1984 / Arte Programmata e cinetica 1953-1963. L'ultima avanguardia, Palazzo Reale, Milano, Italy

1996 / Opere cinevisuali, Galleria Nazionale d'Arte Moderna, Roma, Italy

2005 / Filoluce, da Balla a Boetti da Fontana a Flavin, Museo della Permanente, Milano, Italy

2006 / Die Neuen Tendenzen, Eine Europäische Künstlerbewegung, Museum für Konkrete Kunst, Ingolstadt, Germany

2012 / Ghosts in The Machine, New Museum Of Contemporary Art, New York, USA

2013 / Art et cinématique programmé, MACLA, Buenos Aires, Argentina

2014 / Global exchange: astrazione geometrica dal 1950, Museo d'Arte Contemporanea di Roma, Italy

2015 / Occhio Mobile: lenugajes del arte cinético italiano años 50-70, MAC - Museo di Arte Contemporanea di Lima, Perù

### Museum and Public Collections :

MOMA, New York City, USA

Museo Umbro Apollonio, San Martino di Lupari, Italy

Muzeum Sztuki Lodz, Łódź, Poland

Macba - Museo de arte contemporaneo, Buenos Aires, Argentina

Guggenheim Venice , Venice, Italy

Museo d'Arte Moderne e Contemporanea di Trento e Rovereto, Rovereto, Italy



Manfredo Massironi  
Quadradi ruotati, 1964  
39 x 39 x 9 cm (15 2/5 x 15 2/5 x 3 1/2 in), Black and white cardstock, wooden frame  
Courtesy Espace Meyer Zafra & Artist.

# GRAZIA VARISCO



## GRAZIA VARISCO

Born in 1937, in Milano, Italy

Lives and works, in Milano, Italy

Born in Milan in 1937, Grazia Varisco has been a key representative of programmed and kinetic art throughout her artistic career. Together with Giovanni Anceschi, Gianni Colombo, Davide Boriani and Gabriele De Vecchi, she was a member of the Italian Gruppo T (T Group, where "T" refers to the concept of time as a new content of art). Founded in 1959 in Milan, Gruppo T was one of the most important collectives of kinetic art in Europe, introducing innovative forms of art through the creation of perceptual experiments and interactive environments designed to encourage and generate different and unexpected reactions in the viewer. Varisco was one of the first artists who explored concepts such as motion and changes in time, while seeking a direct interaction with her audience. Through the use of simple geometric signs, her artworks inhabit the space around them, creating different spatial dimensions that challenge the viewer's perception and disorientate the senses.

### Most important exhibitions :

1961 / Bewogen-Beweging, Stedelijk Museum, Amsterdam, Netherlands

1962 / Gruppo T, Galleria del Naviglio, Milano, Italy

1962 / Arte Programmata, organized by B. Munari, Negozio Olivetti, Milano, Italy

1964 / XXXII Biennale di Venezia - Sala del Gruppo T, Venezia, Italy

1964 / Arte Programmata 1, Royal College of Arts, London, United Kingdom

1966 / Recent Acquisitions, MOMA, New York, USA

1984 / Arte Programmata e cinetica 1953-1963. L'ultima avanguardia, Palazzo Reale, Milano, Italy

2000 / Campos de Fuerzas – Fases del Cinético, Museo de Arte Contemporáneo, Barcelona, Spain

2004 / Beyond Geometry, Los Angeles County Museum, Los Angeles, USA

2004 / Beyond Geometry, Perez Art Museum, Miami, USA

2005 / L'Oeil Moteur 1950 - 1975, Musée d'art moderne et contemporain, Strasbourg, France

2006 / Testimonianze del cinetismo e dell'arte programmata in Italia e in Russia, Hermitage Museum, Saint Petersburg, Russia

2012 / Ghosts in The Machine, New Museum Of Contemporary Art, New York, USA

2013 / Grazia Varisco, Museum Ritter, Waldenbuch, Germany

2013 / Dynamo - un siècle de lumière et de mouvement dans l'art, Grand Palais, Paris, France

2013 / Art et cinématique programmé, MACLA, Buenos Aires, Argentina

2014 / Spielobjekte - Die Kunst der Möglichkeiten, Museum Tinguely, Basel, Switzerland

2015 / Occhio Mobile: lenugajes del arte cinético italiano años 50-70, MAC - Museo di Arte Contemporanea di Lima, Perù

2019 / Le diable au corps. Quand l'Op Art électrise le cinéma, MAMAC, Nice, France

2019 / VERTIGO. op art and history of deception 1520-1970, MUMOK, Wien, Austria

2020 / Viva Gino ! A lifetime of Art, Les Abattoirs, FRAC Midi-Pyrénées, France

### Museum and Public Collections :

Centre Pompidou, Paris, France

ZKM Center for art and media, Karlsruhe, Germany

Museo GAMA, Gallarate, Italy

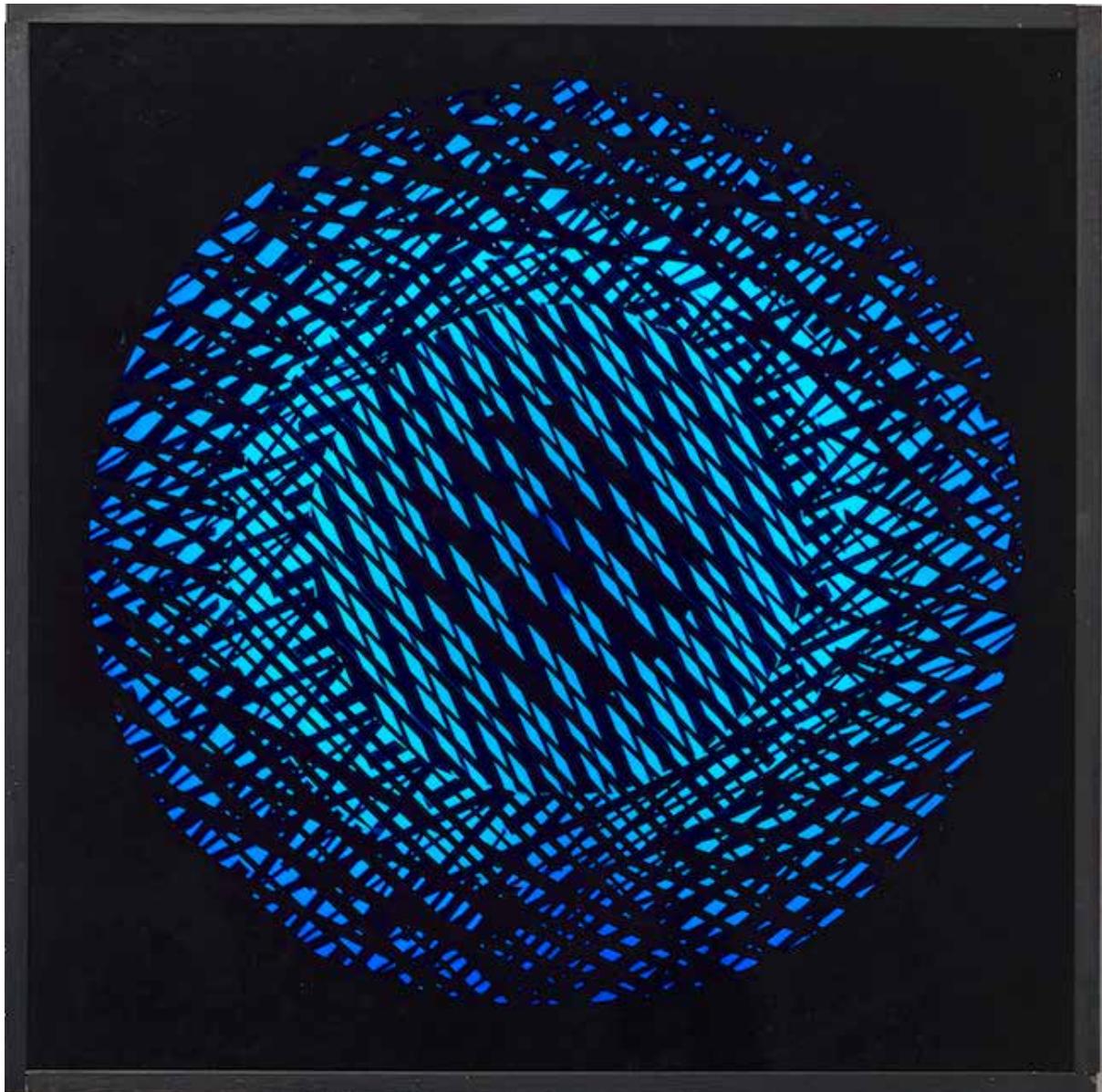
Fondazione Calderara, Vacciago, Italy

MOMA, New York, USA

Galleria Nazional d'Arte Moderna, Roma, Italy

Museo del 900, Milano, Italy

Museum Ritter, Waldenbuch, Germany



Grazia Varisco  
R. Triplo Incrocio, 1966  
51 x 51 cm (20 1/10 x 20 1/10 x 2 in), Bright kinetic object  
Courtesy Espace Meyer Zafra & Artist.

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