



fiera internazionale d'arte  
moderna e contemporanea

international exhibition of  
modern and contemporary art

07-09/02 2025  
Bologna

# Sections and galleries

## Main Section

The Main Section ranges from Modern and post-war art, always the exhibition's strong points, to contemporary experimental art, with a strong emphasis on Italian art.

- A ARTE INVERNIZZI, Milan
- GALLERIA GIAMPAOLO ABBONDIO, Todi (PG), Milan
- ABC – ARTE, Genoa, Milan
- AF GALLERY, Bologna
- ANDREA INGENITO CONTEMPORARY ART, Naples, Milan
- FRANCESCA ANTONINI ARTE CONTEMPORANEA, Rome
- ARMANDA GORI ARTE, Prato
- ART D2 – MODERN AND CONTEMPORARY ART, Milan
- ARTESILVA, Seregno (MB)
- ENRICO ASTUNI, Bologna
- PIERO ATCHUGARRY GALLERY, Miami (USA), Garzon (UY)
- ATIPOGRAFIA, Arzignano (VI), Milan
- BIASUTTI & BIASUTTI, Turin
- FLORA BIGAI, Pietrasanta (LU)
- GALLERIA GIOVANNI BONELLI, Milan, Pietrasanta (LU), Canneto sull'Oglio (MN)
- BOTTEGANTICA, Milan
- THOMAS BRAMBILLA, Bergamo
- C+N GALLERY CANEPANERI, Milan, Genoa
- CA' DI FRA, Milan
- STUDIO D'ARTE CAMPAIOLA, Rome
- CARDELLI & FONTANA, Sarzana (SP)
- ALESSANDRO CASCIARO, Bolzano, Venice
- ANTONELLA CATTANI, Bolzano
- GLAUCO CAVACIUTI, Milan
- CINQUANTASEI, Bologna
- GALLERIO CLIVIO, Milan, Parma
- CONTINI, Venice, Cortina d'Ampezzo (BL)
- COPETTI ANTIQUARI, Udine
- MAURIZIO CORRAINI, Mantova
- CORTESI GALLERY, Lugano (CH), Milan
- LARA, ALBERTO E RINO COSTA, Valenza (AL)
- DE' BONIS, Reggio Emilia
- DE' FOSCHERARI, Bologna
- DEP ART GALLERY, Milan, Ceglie Messapica (BR)
- UMBERTO DI MARINO, Naples
- DI PAOLO ARTE, Bologna
- EDDART, Rome
- EIDOS IMMAGINI CONTEMPORANEE, Asti
- GALLERIA D'ARTE FREDIANO FARSETTI, Milan
- FEDERICA SCHIAVO GALLERY, Rome
- FERRARINARTE, Legnago (VR)
- GALLERIA FONTI, Naples
- FRANCO NOERO, Turin
- FRITTELLI, Florence
- GALLERIA GABURRO, Verona, Milan
- GALLERIA ALESSANDRO BAGNAI, Florence, Foiano della Chiana (AR)
- GALLERIA CONTINUA, San Gimignano (SI), Beijing (CHN), Les Moulins (FR), Habana (CU), Rome, São Paulo (BR), Paris (FR), Dubai (AE)
- GALLERIA POGGIALI, Florence, Milan, Pietrasanta (LU)
- GALLERIA STEFANO FORNI, Bologna
- GALLERIA STUDIO G7, Bologna
- GALLERIE RIUNITE, Naples
- GALLERIA GIRALDI, Livorno
- STUDIO GUASTALLA ARTE MODERNA E CONTEMPORANEA, Milan
- GUASTALLA CENTRO ARTE, Livorno
- HERALD ST, London (UK)
- IL CHIOSTRO ARTE & ARCHIVI, Saronno (VA)
- IL PONTE, Florence
- LABS CONTEMPORARY ART, Bologna
- L'ARIETE ARTECONTEMPORANEA, Bologna
- LAVERONICA, Modica (RG)
- L'INCONTRO, Chiari (BS)
- LORENZELLI ARTE, Milan
- LUCE GALLERY, Turin
- LUNETTA11, Mombarcaro (CN)
- LUPO - LORENZELLI PROJECTS, Milan
- M77, Milan
- MAAB, Milan



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Capitale Sociale € 194.811.457 i.v.  
C.F. - P.IVA e Reg. Imp. BO 00312600372 - REA BO367296

Show Office  
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- MAG | MAGAZZENO ART GAZE, Bologna
- MAGAZZINO, Rome
- MARCOROSI ARTECONTEMPORANEA, Milan, Pietrasanta (LU), Turin, Verona
- PRIMO MARELLA, Milan, Lugano (CH)
- MATÈRIA, Rome
- MATTEO BELLENGHI MODERN & CONTEMPORARY ART, Alassio (SV), Milan
- MAZZOLENI, Turin, London (UK)
- GALLERIA MAZZOLI, Modena, Berlin (DE)
- MENHIR ART GALLERY, Milan
- MICHELA RIZZO, Venice
- MIMMO SCOGNAMIGLIO ARTECONTEMPORANEA, Milan
- FRANCESCA MININI, Milan
- GALLERIA MASSIMO MININI, Brescia
- MONTI8, Latina
- MUCCIACCIA GALLERY, Rome, London (UK), Cortina d'Ampezzo (BL), Singapore (SG)
- NCONTEMPORARY, Milan, Venice, London (UK)
- NICCOLI, Parma
- NICOLA PEDANA, Caserta
- NP ARTLAB, Milan, Padova
- OPEN ART, Prato
- OSART GALLERY, Milan
- P420, Bologna
- GIORGIO PERSANO, Turin
- PHOTO & CONTEMPORARY, Turin
- PINKSUMMER, Genoa
- PROGETTOARTE ELM, Milan
- PROMETEO GALLERY IDA PISANI, Milan, Lucca
- QUAM, Scicli (RG)
- RAFFAELLA CORTESE, Milan, Albisola (SV)
- REPETTO GALLERY, Lugano (CH)
- RICHARD SALTOUN, London (UK), Rome, New York (USA)
- RIZZUTOGALLERY, Palermo
- ROCCATRE, Turin
- RONCHINI, London (UK)
- ROSSI & ROSSI, Hong Kong (HK)
- ROSSOVERMIGLIOARTE, Padova
- LIA RUMMA, Milan, Naples
- RUSSO, Rome
- SANTO FICARA, Florence
- SECCI, Milan, Pietrasanta (LU)
- SHAZAR GALLERY, Naples
- EDOUARD SIMOENS, Knokke (BE)
- SPAZIOA, Pistoia
- SPROVIERI, London (UK)
- STUDIO D'ARTE RAFFAELLI, Trento
- STUDIO GARIBOLDI, Milan
- STUDIO SALES DI NORBERTO RUGGERI, Rome
- STUDIO TRISORIO, Naples
- THE GALLERY APART, Rome
- GALLERIA TIZIANA DI CARO, Naples
- GALLERIA TONELLI, Milan, Porto Cervo (SS)
- TORBANDENA, Trieste
- TORNABUONI ARTE, Florence, Milan, Rome, Forte dei Marmi (LU), Crans Montana (CH), Paris (FR)
- TRAFFIC, Bergamo
- TUCCI RUSSO, Torre Pellice (TO)
- GALLERIA ANTONIO VEROLINO, Modena
- GALLERIA VIGATO, Alessandria
- VISTAMARE, Milan, Pescara
- WIZARD GALLERY, Milan
- Z2O SARA ZANIN, Rome
- ZERO..., Milan



## Photography and moving images

*Photography and moving images*, by now the reference point for collectors and photography enthusiasts, presents the photographic medium from a broad perspective and dialogs with other media (especially video). For the third year, the section will be curated by **Giangavino Pazzola**, curator of Camera - Centro Italiano per la Fotografia in Turin.

The section confirms its nature as an observatory of the medium, developing a wide-ranging perspective of its practices since its beginnings and examining how the digital revolution has changed its use. Post-war experiences are presented; elegant recoveries of photographs as documents, alongside experiments that put in doubt ideas regarding the truth and identity of photography. One of the



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objectives is to demonstrate that photography is a medium in constant transformation and expansion, that it includes experiences that document social and cultural themes as well as others that emphasize formal and conceptual research. Archive documents, single prints, videos, and vintage prints are compared with digital elaborations, installations, non-conventional supports, and other ways to narrate what photography has been and what it might be in the future.

The galleries focus strongly on important photographers such as Luciano d'Alessandro, Letizia Battaglia, Gabriele Basilico, and Mario Giacomelli (b. 1925), presenting an overview of the evolution of the photographic language in Italy in the second half of the 20<sup>th</sup> century. As an international counterpoint, there are the radical ecology of Joseph Beuys, the "fictional" landscapes of Staged Photographer Lori Nix, and the posed portraits of erotic photography of Ellen von Unwerth. The latest trends in contemporary narrative photography combine Paolo Pellegrin's lyric documentation of great historical events with Leila Erdman more personal style on the fragility of the post-Soviet society; Andrea Botto's "landscape as performance" resonates with Nicola Lo Calzo's post-colonial views; Almudena Romero's material experiments on environmental sustainability dialog with Casper Faassen's experiments on the perception of materials. Conceptual and multidisciplinary works such as those of Luigi Ghirri dialog with works by young photographers like Jacopo Valentini, while Rachele Maistrello's research is poised between fact and imagination, and – like that of Giuseppe Lo Schiavo – 2024 Cairo Award – and Eleonora Agostini, newly appointed to FOAM Amsterdam – is able to question the viewer on the relationship between reality and invention. – Giangavino Pazzola

- A PICK GALLERY, Turin
- ALESSIA PALADINI GALLERY, Milan
- ARTOPIA GALLERY, Milan
- UMBERTO BENAPPI, Turin
- CARTACEA GALLERIA, Bergamo, London (UK)
- GLENDA CINQUEGRANA ART COUNSULTING, Milan
- IPERCUBO, Milan
- MARTINI & RONCHETTI, Genoa
- MC2GALLERY, Tivat (ME), Milan
- MONTRASIO ARTE, Monza, Milan, Piacenza
- PACI CONTEMPORARY, Brescia, Porto Cervo (SS)
- FRANCESCO PANTALEONE, Palermo, Milan
- PAOLA SOSIO CONTEMPORARY, Milan
- PODBIELSKI CONTEMPORARY, Milan
- SPAZIO NUOVO, Rome
- VALERIA BELLA, Milan
- GALLERIA ANTONIO VEROLINO, Modena



## Multiples

*Multiples*, devoted to works in edition, will for the second year be curated by critic and art historian **Alberto Salvadori**. The section includes galleries as well as specialized bookstores, and ranges from graphics to sculpture in edition to artist books, in a multifaceted and inclusive panorama of art in edition.

The history of art has always included works in edition, based on the principle of the copy, of seriality (as exemplified by the *Serial Classic* exhibit, curated by Salvatore Settis for the Prada Foundation). But the important thing is the ability of a



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single artist to elevate the reproduction of something to the inimitable. All the great artists created editions, aiming to make their work accessible and popular. Exclusivity and originality belonged to a philosophy that did not belong to their language and beliefs. Only now do we think about I, in the singular, about possession, and not about we, in the plural, which is about belonging. *Multiples* let us feel part of, not excluded from, the mechanisms of a market accessible to only a few. I think we have to shift the value from the price of the work to the idea that generated it.

Arte Fiera's *Multiples* section is based on this principle, knowing that it can count on a community of art lovers and collectors unrivalled in Italy. Its thirteen participating galleries open the door to artworks from the 20<sup>th</sup> and 21<sup>st</sup> century, allowing many people an opportunity to discover gems in design, ceramics, publishing, prints, and much more. *Multiples* is a place of study and discovery, where you can be inquisitive and satisfy your desire to collect. – Alberto Salvadori

- ALBICOCCO, Udine
- ALEXARIA GALLERY, St. Saphorin Lavaux (CH)
- APALAZZOGALLERY, Brescia
- CAPUTO COLOSSI INCONTRO D'ARTE, Brescia
- COLOPHONARTE, Belluno, Venice
- DANILO MONTANARI EDITORE, Ravenna
- ED GALLERY, Piacenza
- GIÓ MARCONI, Milan
- LITOGRAFIA BULLA, Rome
- MONTRASIO ARTE, Monza, Milan, Piacenza
- PARADISOTERRESTRE, Bologna
- TONINI EDITORE, Gussago (BS), Milan
- TRECCANI, Rome



## Pittura XXI

*Pittura XXI*, now in its fifth edition, is a panorama of 21<sup>st</sup>-century Italian and foreign painting ranging from emerging talents to mid-career artists. Once again, the section will be curated by critic and independent curator **Davide Ferri**.

*Pittura XXI* develops and completes an itinerary begun 5 years ago: a lengthy, multifaceted survey of some of the main investigations into painting after 2000 in Italy and abroad.

This year as well, the section presents its themes judiciously, without emphases, and without concealing (instead offering them as food for thought) a series of suppositions and simple questions that form the basis of the choices made: how to talk about painting at a fair, in a season like the current one (that has lasted for about 15 years here) with its enormous proliferation of the medium? Can painting be talked about without having to frame it in those cycles of "death" and "rebirth" that seem to characterize its history? Do the new generations of artists share a common language, a sort of koinè of our age? Can a section dedicated to a specific medium backlight a few experiences of painters with lengthy careers and weave a dialog that unites artists trained in periods other than recent history?

*Pittura XXI* includes 23 Italian and foreign artists represented by 18 galleries chosen from among those which (in Italy) have focused on painting for the longest time. Although with a few exceptions – because the section also presents works created after 2000 and that therefore belong to the final years of post-war artists, perhaps unknown or characteristic of the medium's recent years – *Pittura XXI*



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offers an abundant selection of works by artists now in their 30s and 40s who have reached maturity and whose paintings are expressed with different methods and approaches: works that seem to be declarations of the Fantasy, or “new magical Realism,” that typifies the language of the latest generations; paintings that represent ordinary, everyday situations and objects, testimony of that thrust toward the style that has always distinguished painting; paintings with very small, fleeting figures that emerge from an abstract magma like temporary data (thus, works that demonstrate permeability and interchangeability between historical categories such as figurative and abstract art); completely abstract works, confirming the vivacity of this language even in our times; paintings tinged with the desire to narrate the present, with all of its uncertainty and instability. – Davide Ferri

- 1/9UNOSUNOVE, Rome
- A+B GALLERY, Brescia
- ACAPPELLA, Naples
- ADA, Rome
- CAR GALLERY, Bologna
- GALLERIA EUGENIA DELFINI, Rome
- GALLERIA DORIS GHETTA, Ortisei (BZ), Milan
- FUOCHERELLO, Volvera (TO)
- LUCA TOMMASI, Milan
- NASHIRA GALLERY, Milan
- NCONTEMPORARY, Milan, Venice, London (UK)
- PLAIN GALLERY, Milan
- RIBOT, Milan
- RICHTER FINE ART, Rome
- SOCIÉTÉ INTERLUDIO, Cambiano (TO)
- STUDIO LA LINEA VERTICALE, Bologna
- UNA, Piacenza
- ZZO SARA ZANIN, Rome



## Prospettiva

The new ***Prospettiva*** section, devoted to emerging artists represented by new or established galleries that have a research program, is entrusted to **Michele D’Aurizio**, curator and art historian working in Italy and in the United States.

The section is designed as a periodic table of contemporary artistic materials. Eight monographic presentations of emerging artists explore the geological, anthropological, and sociopolitical dimensions of matter. Traditional materials acquire new meanings, while non-traditional materials signal future developments. *Prospettiva* will demonstrate how materials that are often considered inert and unexceptional animate contemporary cultural production.

Pastels are among the favorite tools of Juri Bizzotto (Enrico Astuni Gallery, Bologna), employed to uproot the iconographic conventions used in representations of peasant societies. Leonardo Meoni (FuoriCampo, Siena) exploits the iridescence of velvet to explore the visual codes of still-life. In the pictures of Alessandro Teoldi (Capsule, Shanghai), canvas and cuts of fabric, oil and pastel colors, inks and charcoal combine to form images that reconsider the iconographies found in traditional western painting.

Andrea Romano (Federica Schiavo Gallery, Rome) uses latest-generation materials and tests their expressive possibilities by employing them in abstract sculptures. Federico Cantale (Triangolo, Cremona) contrasts warm and cold materials to form sculptures that generate tension between abstraction and representation.



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Artists such as Marco Giordano (Umberto Di Marino Gallery, Naples) and Ruben Montini (Prometeo Gallery, Milan) debate the politics of matter. Giordano's installation uses lava rocks and, by comparing volcanic eruption to speaking, invites the observer to consider the signs with which our planet communicates. On the other hand, Montini investigates the ability of textiles to give materiality to gender difference and sexual orientation. His tapestries and textile sculptures recall individual and group suffering linked to homophobic and transphobic violence. Clarissa Baldassarri (Gian Marco Casini Gallery, Leghorn), presents an installation in which photographs printed on glass reflect the temporality of perception. Working in the wake of conceptual art, Baldassarri reminds us that even "dematerialized" works of art establish a personal statement of vision. – Michele D'Aurizio

- ASTUNI PUBLIC STUDIO, Bologna
- CAPSULE, Shanghai (CHN)
- UMBERTO DI MARINO, Naples
- FEDERICA SCHIAVO GALLERY, Rome
- FUORICAMPO, Siena
- GIAN MARCO CASINI GALLERY, Livorno
- PROMETEO GALLERY IDA PISANI, Milan, Lucca
- TRIANGOLO, Cremona

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**Arte Fiera – Press Office**

Elena Pardini  
elena@elenapardini.it  
+39 348 3399463

Maddalena Bonicelli  
maddalena.bonicelli@gmail.com  
+39 335 6857707



**BolognaFiere – Press Office**

Elena Sabbatini

elena.sabbatini@bolognafiere.it  
+39 051 282876



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