



The Philosophers' Clothes

Vittoria Chierici



contents

14/ work

7/ intro

47/ conversation

63/ about R&R

57/ about artist





The Philosophers' Clothes

The School of Athens (1509–11) is amongst the most celebrated frescos by the Italian Renaissance artist Raphael (1483–1520). The historical artwork depicts seminal philosophers and mathematicians who lived between 600 BCE and 1100 CE in Athens, Alexandria and Córdoba as well as ancient Persia. It thus creates a dialogue amongst the most illustrious personas of ancient Western civilisation – the same individuals who would come to inspire the lifeblood of the Renaissance – whilst eliminating their diverse origins.

Italian artist Vittoria Chierici (b. 1955) researched *The School of Athens* in order to create a series of works titled *The Philosophers' Clothes* (2016-2021). For this study, she incorporated various materials and techniques, as if the *School of Athens* were actually her school, a place where she could conduct visual experiments that make up modern and contemporary painting and its theories.

Identifying the myriad personalities in Raphael's fresco has been a strenuous task. To date, scholars have distinguished more than fifty figures based on their similarities to anecdotal descriptions in ancient texts in addition to representations in miniature

paintings and Greco-Roman busts. Chierici is intrigued by the idea of resemblance. She wonders to what extent the philosophers Raphael painted actually resembled the individuals in real life.

Realism has been one of the defining features of portraiture throughout the genre's history, even though it is often tinged with idealism. The advent of photography furthered our pursuit of accurately capturing one's resemblance. Later, when DNA analysis became widely available, the act of identifying people based on realistic depictions took an abstract turn; pictorial

descriptions were therefore replaced by codified scientific symbols and numbers. This development was echoed in the art world at the beginning of the twentieth century, when abstraction became an invigorating force.



Inspired by these trends, Chierici mapped the lineage of realism and resemblance in art history in *The Philosophers' Clothes*. Tracing the outlines and contours of various characters from *The School of Athens*, she extracted the colourful tunics that adorn the figures into a composition of shapes and hues.

When isolated, these forms become abstract but alive, maintaining the expressiveness of their personages in dialogue. It is as if the tunics are speaking, without the obligation of resemblance. After all, as the artist puts it, 'actual "likeness" is not so necessary when a persona can be recognised from a name or a thing, as in the so-called intentional-imitative process'.

Chierici took much liberty in her experiments with painting techniques and materials in the execution of the work. Created mainly on canvas and muslin, the series is composed of two different types of raw cotton canvases of different weight. Here, the artist attempted to re-create Raphael's fresco as is, an exercise that led her through various genres of painting, from portraiture to figure and action painting. On muslin, with chalk pastel, she noted everything she has learnt about the history and iconography of *The School of Athens* and applied techniques she has incorporated in the past, from image projection to the use of photographic emulsion as a primer.

The Philosophers' Clothes is a free interpretation of the characters shown in *The School of Athens*, recording their theatricality whilst slithering through the history of art in figuration, abstraction and colour theory. As such, Chierici's study of a classical work of art visually reflects on how far we have come.



意大利文藝復興畫家拉斐爾(1483–1520年)在1509至1511年間所創作的《雅典學院》為後世最為人讚頌的濕壁畫之一，畫作描繪了在公元前600年至公元1100年在雅典、亞歷山大、科爾多瓦、以及古波斯生活的偉大哲學家 and 數學家。諸多構建了古代文明同時啟發了文藝復興的學者先賢在這個場景中泯滅了時代與背景的差異，開展對話。

意大利藝術家 Vittoria Chierici 透過對《雅典學院》的研究，在2016年至2021年期間創作出《哲學家的衣裳》一系列作品。她將《雅典學院》視為一所實際存在的學校，容許她在其中使用不同物料、技巧反復進行現代及當代藝術理論的視覺實驗。

鑑識壁畫的過程相當花費功夫，專家靠著對比古典著作、袖珍畫作與希臘羅馬半身像所描繪的學者形象，辨認出超過五十個歷史人物。因著好奇拉斐爾所畫的形象與事實一致與否，Chierici 深受「相似性」這一概念吸引。

即使肖像畫時時摻雜了理想的筆觸，現實主義仍然是這類別畫作的標誌之一。攝影的發展助長了我們對像真度的追求，而當人類開始透過核酸了解各項生物體遺傳信息後，辨認身份的方法也就從具像變得抽象。系統性的科學符號與數字取代了圖示性的說明，而此變化也反映在二十世紀初抽象派的掘起當中。

留意到這種趨勢，Chierici 在《哲學家的衣裳》整理出現實主義與相似性在藝術史中的系譜。她勾勒出《雅典學院》中不同人物的綫條與顏色，將色彩斑斕的外袍轉化成以形狀及顏色組成的構圖。當這些形象被區別開來，它們



變得抽象，卻仍然保持著人物在發言時的激昂與興致。脫離了像真的必要，衣袍也如同出如自身意志一般有說話辯論的能力。總而言之，當人物能以姓名或物件來辨識時，像真度在模仿的過程已然不再必要。

Chierici 沒有為實驗與創作中所用的繪畫技巧與物料定下太多規範。這系列作品主要使用畫布與薄紗，以重量不同的兩種棉質畫布進行創作。藝術家嘗試重製拉斐爾的濕壁畫，並在過程中繪畫了不同的題材，包括肖像、人像、行動繪畫。她在棉紗上以乾粉彩紀錄她對歷史與《雅典學院》的認識，也應用了從前習得的技巧，例如影像投射或以感光乳劑作為畫布塗底。

《哲學家的衣裳》重新演繹在《雅典學院》中出現的人物，體現出他們的戲劇性之餘也在具像、抽象、與色彩理論的脈絡之間游走。Chierici 對於古典藝術作品的剖析在視覺上反映了人類藝術的歷程。



HUSSOLA DELLA D. S. I
HAHLER - NYC 14 - July - 2017

V. Chaitin fecit

The School of Athens by Raphael in Modern Art Practice

Vittoria Chierici

The following reflections are a synthetic rewrite of the notes I took during the realisation of the pictorial cycle named The Clothes of the Philosophers (I Vestiti dei Filosofi). These include twenty-nine canvases and twenty-four works on muslin for fifty-three pieces produced in New York at 41 Union Square. I worked on the project at this location between November 2016 and July 2017, and finally completed it in summer 2018 at an atelier in Long Island City.

January–February 2017, Union Square, New York

I'm committing the architectural side of The School of Athens to geometry. There are two architectures: the first is constituted by the 'trompe de l'oeil' of the fresco; the second by the entire Room of the Segnatura and the complex symbolism of its decoration.

一旦將綫條、方塊、長方形單獨勾勒出來，它們便會脫離整體的建築，成為個別的形態，各自為政。

After they're painted, these lines, squares and rectangles will not belong to any architectural design; they'll become autonomous forms.

我先將《雅典學院》的建築特質以幾何學處理。《雅典學院》中有兩層建築：第一層建築來自濕壁畫中的錯視畫法，第二層建築則由畫作的陳列處拉斐爾廳、與廳內繁複的裝潢構成。



Canovaccio 3 o della prospettiva - Linea rossa

2016 - 2018

Acrylic, oil and pastel on canvas

174.7 x 75 cm (68.8 x 29.5 in)

25 May 2017, Union Square, New York

The Muslin of the Summary (2017) is the sum of a number of sketches superposed on one another within my own brain.

In the annotations, written in pastel and embedded like cuts from a movie, I explain what I did during the six months in which I painted these twenty-six canvases.

The Muslin of the Summary (2017) 涵括了我在腦海中想像的草圖。

在旁邊，我用乾粉彩紀錄了六個月期間在二十六張畫布上所用的創作手法，備註的方式細碎得就如割裂的電影片段一般。

details



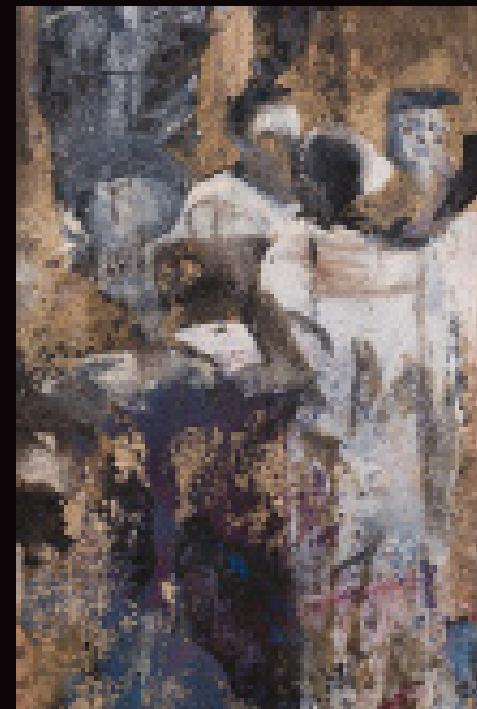
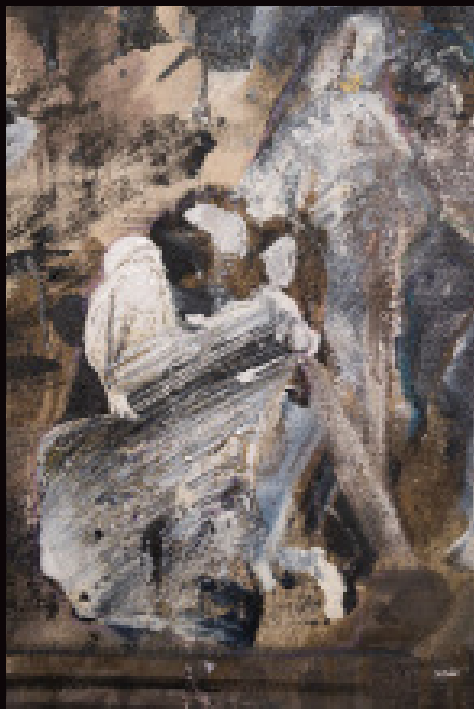
Canovaccio #5 - degli errori
2016 - 2018
Acrylic and oil on canvas
148 x 80 cm (58.3 x 31.5 in)



CANO VACCIO 4 E FOTOGRAFIA

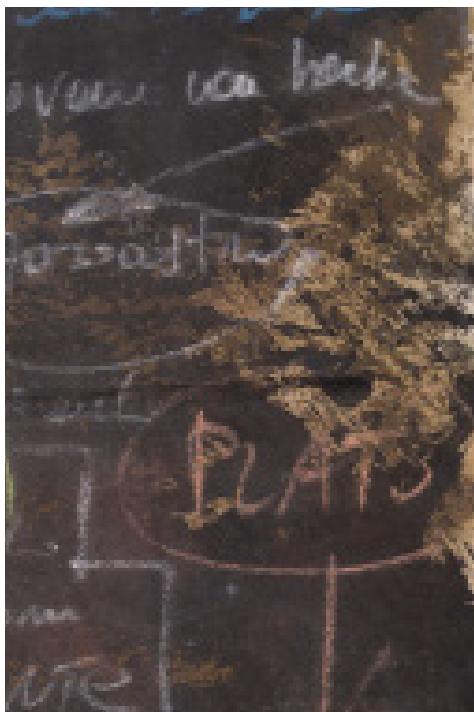
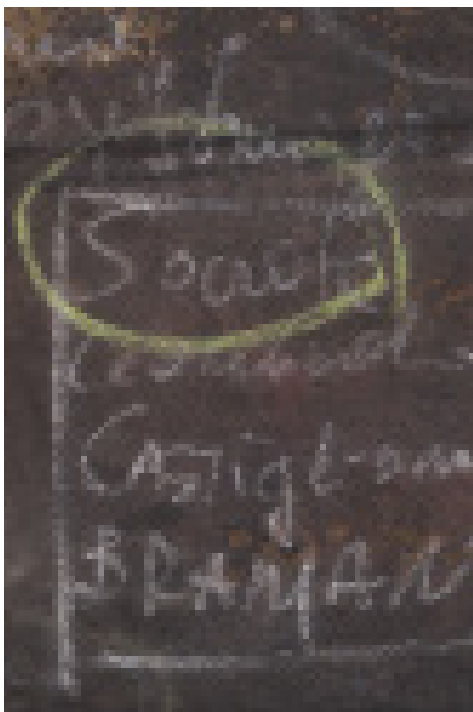
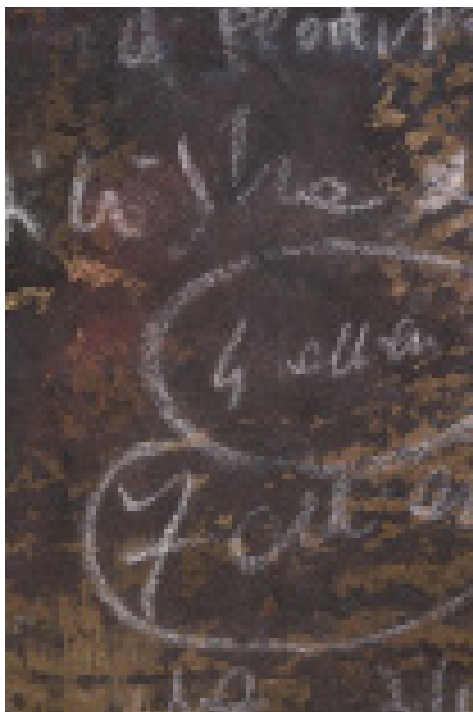


details

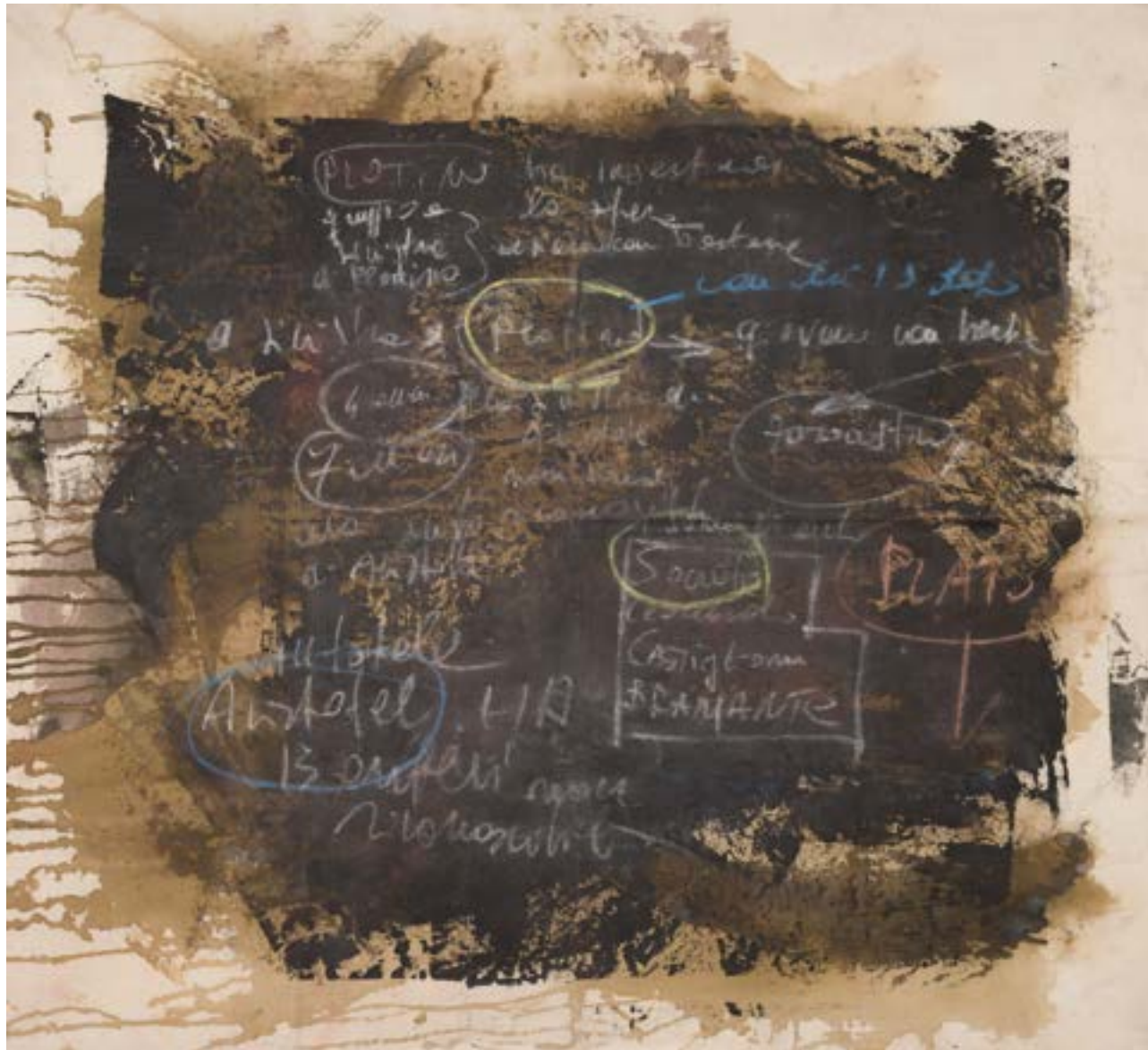


Canovaccio #6 (detto della fotografia)
2016 - 2018
Acrylic and oil on canvas
157.2 x 134.6 cm (61.9 x 53 in)

details

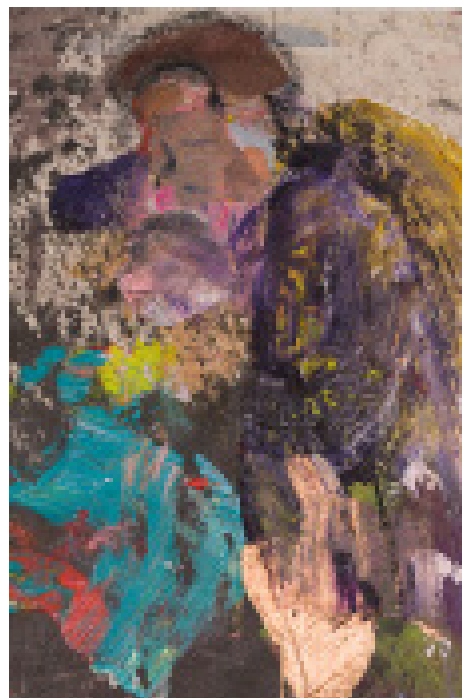


Canovaccio #7 - detto anche lavagna
2016 - 2018
Acrylic, oil and pastel on canvas
95 x 104 cm



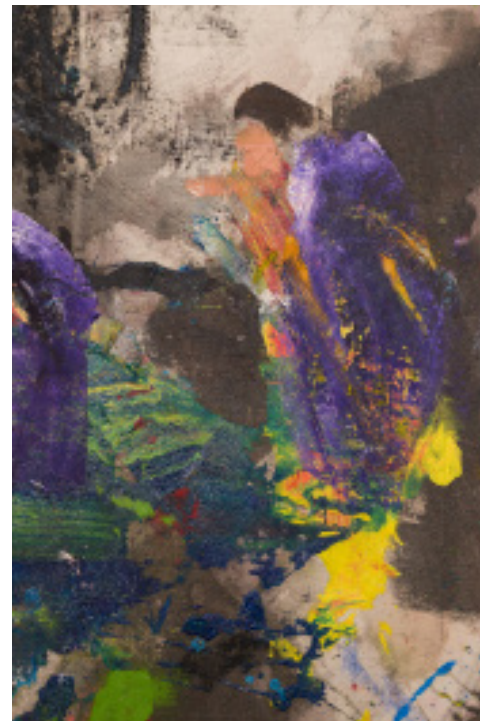
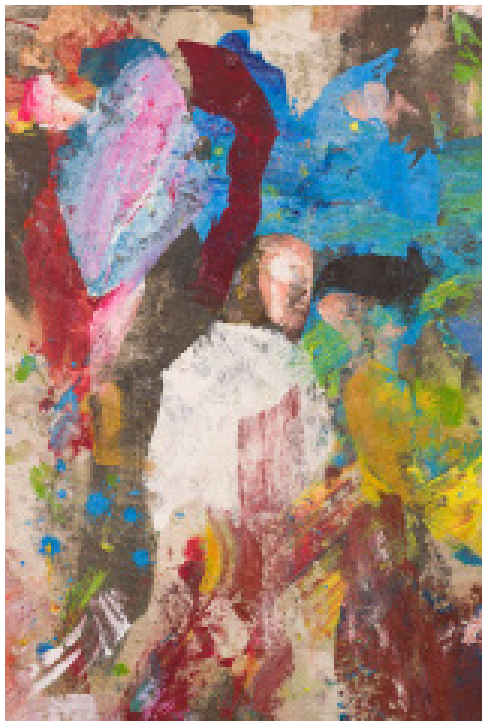


details



Canovaccio 18 (Prospettive)
2016 - 2018
Acrylic and oil on canvas
190.8 x 101 cm (75.1 x 39.7 in)

details





Canovaccio #28
2016 - 2018
Acrylic and oil on canvas
157 x 75 cm (61.8 x 29.5 in)

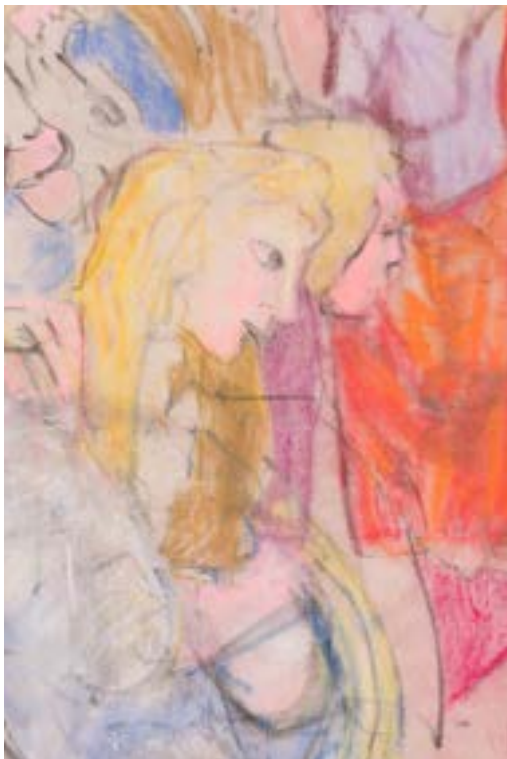




details



Mussola delle sagome
2016 - 2018
Acrylic, oil and pastel on muslin
198 x 109 cm (78 x 43 in)



Mussola della V di Mahler
2016 - 2018
Acrylic, oil and pastel on muslin
221 x 155 cm (87 x 61 in)

details





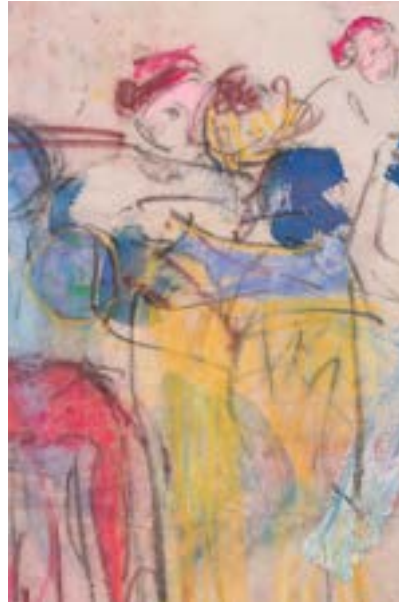
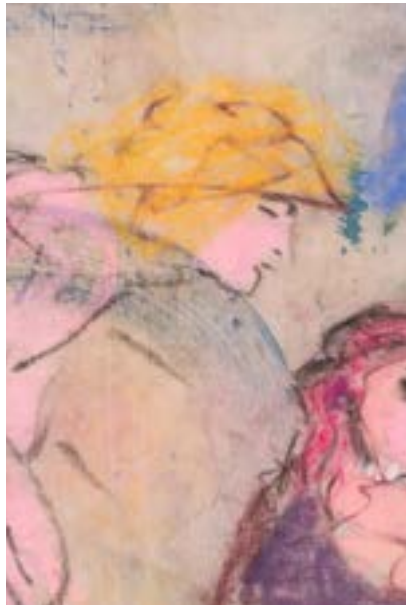
RUSSIA DEER II
HAMILTON - NYL R - TAPANT
V. Ch... ..

NYL R

TAPANT



details



Mussola degli allievi di Euclide
2016 - 2018
Acrylic, oil and pastel on muslin
130 x 90 cm (51 x 35.5 in)

**7 July 2017,
Union Square, New York**



The Philosopher's Clothes was born from the clothes cropped off the bodies of the philosophers. Cropping the tunics makes their colours become abstract forms. It is a flat surface crop, and it must remain as such; not in 3D, however, because abstraction is flat. A third dimension would trigger a narrative relationship with space.

Gruppo di Euclide con Tolomeo, # 1
2021

Acrylic and oil on canvas
26 x 20 cm (10.2 x 7.8 in)

The Philosopher's Clothes 始於將服飾從哲學家剝離。他們所穿的束腰外衣一經裁切就只變得剩下色彩，成為抽象的個體。要是我們再
在畫面上添加維度，觀眾便能從中聯想到主體與空間的關係，而為了維持抽象的狀態，
我只能將哲學家的衣服壓縮得只剩下平面。

Gruppo di Euclide con Tolomeo # 2

2021

Acrylic and oil on canvas
26 x 20 cm (10.2 x 7.8 in)





Gruppo di centro
2021
Acrylic and oil on canvas
36 x 28 cm (14.1 x 11 in)



Aristotele senza Platone su fondo rosso
2021
Acrylic and oil on Acanvas
36 x 28 cm (14.1 x 11 in)



Fondo viola
2021
Acrylic and oil on canvas
36 x 28 cm (14.1 x 11 in)

27 May 2017, Union Square, New York

The portraits are sketched on the muslin: It's like drawing a map.

What's at stake here is an understanding of the personages of the dialogue through atemporal relationships. Only the sound of the word is missing.

The field of relationships between the forms is a question of boundaries and distances between the colour masses and the outlines of the drawing.

我將肖像速寫在棉紗上，過程中的思考方式就像繪制地圖一樣。

我們無法讀取他們討論時的聲音，但透過這個作業，我們便能釐清人物在時間上的關聯。

畫布上所有輪廓之間的關係取決於各個色塊的界限、距離、以及圖像的綫條。

Mussola della Rovere Ipazia (?)

2016 - 2018

Acrylic, oil and pastel on muslin

117 x 89 cm (46 x 35 in)



CAVALLI VASCO 12 5 del RITRATTO

RITRATTO - PALETTE

L. H. ...
2003-04



The so-called 'canvas of the techniques'. There is no consciousness in the use of techniques. Each one has its own autonomy; none has a goal to fulfil. Colour is given in complete unconsciousness. To use these techniques, it's necessary to forget any meaning from which they were born: the political, the intellectual, the poetic.

畫布上的形體各有延展的方向，也無特定的目標要達成，所以我沒有斟酌繪畫技巧，用色也隨興而起。繪畫時要忘記各種技法在政治、知性、詩意上的意味，心無旁騖，才能發揮不同技巧的效果。

Mussola dei dubbi

2016 - 2018

Acrylic, oil and pastel on muslin

150 x 92 cm (59 x 36.2 in)

13 May 2017, Union Square, New York, 16:30

details



The canvas is considered to be like a city square. It's a place. A stage or an agora with dancing: this is an unaware heritage. Techniques have their own genetics and their belonging leads to us.

I do not paint for ideological reasons, and I study how to use different media. I paint because it's the only way to save the life within something you see.

畫布事實上與文明遺址無異，它是一個有如城市廣場般自由喧鬧的地方，舞台與市集時常充斥着舞蹈表演。而我們所使用的技巧都有其歷史基因，當筆尖碰觸畫布的當下自然會顯露背後的故事。

我並不為意識形態而畫畫，我著眼的是如何利用不同的媒介。只有透過畫畫，人才能凝結所見之物的生命力。





Canovaccio #16
2016 - 2018
Acrylic and oil on canvas
175 x 90 cm (68.8 x 35.4 in)



Vittoria Chierici
New York, 2016–Eastport, 2020

It's like working in apnoea: when I paint, I do not breathe. Everything must be made immediately. There is surely fatigue in all that. Why do I do it? Painting is a movement of the mind when it wants to create a form. Painting is not necessarily an art. I wish to unhinge this word.

我習慣屏住呼吸，在近乎窒息的狀況下畫畫。所有創作都要一氣呵成，而這也是種極度疲勞的手法。比起將畫畫定性為藝術，我認為它直接將思想的形態呈現。

**Interview of
Vittoria Chierici
by Jennifer Bacon**

Jennifer Bacon (JB)
Vittoria Chierici (VC)

JB: How did you get started as an artist?

VC:

I began my artistic activity in Bologna in the early '70s with a multitude of different artistic practices. I was studying and experimenting; it was an exceptional moment, one in which there was an air of freedom, and everything seemed possible.

I was interested in the Italian experiences of extraordinary characters like [Filippo] de Pisis and Mario Schifano and, at the same time, the adventures of young American painters like [Julian] Schnabel and [David] Salle, to name two. My first works were built as containers of images; for example, I photographed the installation of an exhibition exactly like a landscape, and then I painted the results of those blurred photos onto the canvas.

JB: That is, you painted the exhibits of others?

VC:

Yes, exactly. At that time, painting an exhibition installation was the only way to compare it with reality. I needed to unhinge the logical systems in charge of all techniques and styles. I wanted to recount to others and to myself how all of these paintings decorated the walls in their entirety – without reducing them to a simple aesthetic question.

JB: So, art was not your territory of investigation, but rather the stimuli of your reality?

JB: In the 1980s, you set your sights on a painting by Andy Warhol: *Green Coca-Cola Bottles* [1962]. What were your thoughts?

JB: When did you first go to New York, and why?

VC:

My works were of an admittedly metaphorical nature, operations poised between gestures and pure representation, between invention and reproduction, between subjective memory and automatic information. In my paintings, at the time, there were no images of objects, but signals, or traces of objects and images that remained in the communication circuit. Dario Trento has written well on this matter.

VC:

Green Coca-Cola Bottles is a work with a very strong, evocative power towards a world in which I have not lived directly, but I have known through its consecration in the Olympus of our artistic stereotypes. My intervention was a natural consequence of what I was doing. My a priori choice had been not to make illustrations, not to make copies. I created images that were born from an absolute glance at the world I saw. At a certain point, my gaze landed on that Warhol painting. The glance is a memory, neither fleeting nor uncertain. Besides, the painters who had dealt with visual problems and not just emotional and conceptual ones, like the 'automatic' painters – in particular, Pollock and other Pop artists – teased me. In the execution of this work, I tried to rely on rhythmic and non-emotional impulses.

VC:

I went to New York in the early '80s. My generation in Italy was still immersed in action painting and minimalism, whilst I was more triggered by the special relationship that Pop Art had with the object and the emotions: the distance from them, the closeness with the real world. New York was my training ground as a young painter, and it is now part of my personal history. I studied there as a young woman.

JB: What did you find there that you couldn't find in Italy?

VC:

Recognition, acknowledgement as an artist. In Italy, people don't think of art as a serious occupation. You become an artist because you are lazy, because you don't want a real job. You do it because you like it. The government doesn't help, and very few are willing to support you. As a woman, things are even worse.

JB: Since the beginning, art history has always been important in your work. Today, Raphael; yesterday, Leonardo da Vinci; the day before, Andy Warhol. Can you explain the reasons behind this interest?

VC:

I like history. I have a master's degree in art history from the University of Bologna, and I studied more art history later, at the University of California, Berkeley, and at Columbia University. I always relate my contemporary experiences to a historical platform, as if nowadays, facts were weak and almost senseless, if not reconnected to the past.

Besides, I was born in a country where history can be traced at any moment in one's daily life. In Italian history, it is not just a memory or knowledge of the past, but history is like a living 'creature', a contemporary environment, because of its renewable interpretations. *The Coca-Cola Classic* [1986-89] after Andy Warhol; the Byzantine, starry-night vault of the Mausoleo di Galla Placidia in Ravenna transformed into a whirlpool of tennis balls; the hypothetical reconstruction of the Battle of Anghiari, a lost, grand mural by Leonardo

da Vinci – all have been my major projects based on the past. Although, each of them was born of an imminent need, a fact from my life or from contemporary events of my generation.

It means that I go backwards: from now to then. For example, the Gulf War of the '90s was my departure point of painting battles for almost ten years and, ultimately, *The Battle of Anghiari* by Leonardo [1505]. The School of Athens by Raphael, which inspired my project *The Philosophers' Clothes* [2016-18], ended up as a composition related to the modern theory of colours, those of the philosophers' tunics, as well as a fascination with the theatrical concept for which Raphael could depict, in one scene, philosophers and mathematicians of different Mediterranean cultures and epochs. A sort of globalisation.

JB: What do you think of painting in a world dominated by digital creation?

VC:

I consider painting to be the most authoritative form of the arts, alongside theatre, music and cinema. I define myself as a painter because my idea of painting is very theoretical and not very formal compared to the traditional concept of it. For me, painting is a way of being and not a medium.

I use digital technology in a subjective way, and painting, I may say, in an objective way. This means that I use the computer as the 'intellectual location' where I collect and study my ideas. Most of my projects have been realised thanks to digital rendering, which I need to be objective, to see my projects become something physical, not simply the visual sight of a screened file, which I would presumptuously call 'contemporary painting'.

I use the computer as my desk, 'my stanza' – the unit where my projects come to life in a different space; alterable objects that have a biological, erratic life, themselves, from having changed meaning and aspects throughout time.

I studied photography for two years and film-making for three. But I always go back to painting because it represents the motion of life in a very powerful way; because it is an open, nonstandard language.

People say painting is dead, but it has changed a lot over the centuries, and it will never stop changing. It is not a medium, but a perspective and a technique. In the Greek sense of the word, it is a way of thinking about reality, represented in an open field of linguistic possibilities.

JB: Let's go back to the paintings you made that were inspired by Raphael's School of Athens...

VC:

Let me explain: *The School of Athens* is a large fresco in the *Stanza della Segnatura*. It was painted between 1509 and 1511 as part of the generous commission that Pope Julius II gave to Raphael and his atelier to decorate the rooms of the Apostolic Palace in the Vatican.

The philosophers and mathematicians depicted in it cover centuries that range from about 600 BCE to 1100 CE, and cover a geographic area that includes Athens, Alexandria in Egypt, Cordoba and ancient Persia. The fresco creates a dialogue amongst them – the most illustrious stars of ancient culture, the same people who make up the life-blood of the Renaissance – whilst eliminating their different origins.

Some characters have been tentatively identified by scholars, based on their similarities to anecdotal characteristics, from

**JB: Why the title *The Philosophers' Clothes*
[I Vestiti dei Filosofi]?**

miniature paintings, medals and, perhaps, some Greco-Roman busts visible in Rome. Some figures can be recognised more for the symbols that distinguish them: a book, a bowl, boots, a blackboard, a compass, a name in art. For example, the part of Aristotle that has the effigy of artists – and architect Bastiano da Sangallo alludes to Aristotle because, traditionally, he is depicted as serious and analytical. Like actors, others have the faces of various aristocrats or ecclesiastical member of the Pope's court.

VC:

The title is symbolic of my actual practice. It is a free interpretation that describes the characters of the fresco by Raphael in their theatricality. In the original, they are represented as if they were talking amongst themselves on a sumptuous and improbable set of stairs, a sort of imaginary and timeless agora, representing the most thoughtful Mediterranean cultures of antiquity. I saw them moving, I heard their voices, the whispers of extras as if on stage, as if they were part of an act.

In my paintings, the coloured tunics that dress the figures and adhere to their postures make up a composition of colours and shapes that, when isolated, become abstract. These abstract shapes, which are a result of cutting out the tunics, maintain the expressiveness of the figures whilst they talk amongst themselves. It is as if the clothes, themselves,

the tunics, were alive and speaking, without the obligation of resemblance. This process gives me extreme liberty in the use of gesture and painting techniques.

JB: You anticipate my question about the process...

VC:

Every step that I carried out with a single pastel or by painting came from my fascination with digging deeper into my study of the fresco by Raphael, with its colourful and lively shapes. For this study, I used various materials and techniques, as if *The School of Athens* were actually my school, a place where I could try out the many visual experiments that make up modern and contemporary painting and its theories. An example: the theory of colour, from that of Aristotle to the most recent theories of digital photography.

JB: In this series, you mainly use two different background materials.

VC:

Yes, I chose to work on canvas and muslin, two types of raw cotton canvas of different weight. The former are painting canvases, whilst the latter are lightweight cloths used in tailoring.

On the canvases, I tried to re-create the fresco as it is, an exercise that took me through various genres of painting, from portraits to figure painting and to the 'framing' of the architectural background. On the muslin, with chalk pastels, I took note of everything that, from a historical prospective, I had learned about *The School of Athens*, and even more on the application of techniques that I had used in the past: from projections to old chemical photographs, from the effects of different types of paints – acrylics, inks, alkyd oils, etc. – to the movements of my hand and of my body that entered, flying, into the canvas stretched out on the floor.

JB: When I first saw the works in your studio in Union Square, they were unstretched.

VC:

Both the canvases and the muslin cloths were always free from frames. They were soft surfaces, flexible, ones that could be folded up like rags in a suitcase.

JB: And there were no preparatory sketches or drawings?

VC:

Right. The paintings took shape whilst doing them, without ever being an idea, per se, or, in the end, a goal.

JB: Would you talk about your way of working as your way of living?

VC:

I work on a project as an architect would. I work at the project's location in order to absorb all the stress. I do not have a house or a studio. I live in hotels and work where I find space to develop what for months I have stored in my mind or on the memory of my computer.

JB: I was asking about your life and work because there is always an obvious connection, but each series of yours is quite different, formally. I see a powerful link that continues, a sense of urgency that never repeats itself.

VC:

I think that my works are united by a fixed idea, which is stubbornly deepened through infinite variations, to the point where the multiple interpretations reveal all the aspects of a problem. I use every technique at the service of my instinct and thoughts, without logical formalism.

My artworks are facts that dismiss the concept of originality intended as value. They endure the fascination with colour, without being dominated by it. They are cold in their analytical vocation and passionate in reflecting an interior urge. They are original – not because they are new, but because they have something to say.

Jennifer Bacon (American) has degrees in Fine Arts from The School of the Art Institute Chicago and from Temple University. She opened Esso Gallery in 1996 and has since worked with a diverse range of contemporary international artists. She has successfully introduced European artists to American audiences and presented American artists overseas. She has been the adviser of several private and public collections.

about the artist

VITTORIA CHIERICI

Born in Bologna, Italy, April 7, 1955.

Lives and works where she finds a place

EDUCATION

2014-15

Diploma in Artistic and Forensic Anatomy,
The Ruskin School of Art, Oxford University

2004 - 2008

Assistant Professor at Faculty of Design,
Polytechnic of Milan, Italy

1993

Diploma as an Executive Producer. New York
Film Academy, New York

1980

PhD in Art History, Columbia University, New
York, USA

1979

Master in Art History, DAMS, University of
Bologna, Italy

SOLO EXHIBITIONS

2021

The Philosopher's Clothes, curated by Filippo Fossati, Rossi & Rossi, Hong Kong

2019

Siamo Tutti Leonardo, European Institute of Design, Milan, Italy

We Are All Leonardo, Casa Italiana Zerilli Marimo', New York University, USA

We Are All Leonardo, The Ruskin School of Art, Oxford University, UK

2108

Ipazia d'Alessandria, curated by Francesca Pasini, La Libreria delle Donne, Milan, Italy

The Philosophers' Clothes curated by Jennifer Bacon, FiveMyles Gallery, New York, USA

Portrait of Nanny Wunderly - Volkart, Fondation Rilke, Sierre, Switzerland

Battaglie (Battles), Museo Casa Natale di Michelangelo Buonarroti, Caprese Michelangelo, Italy

I Vestiti dei Filosofi (The Philosophers' Clothes) curated by Filippo Fossati, Neochrome Gallery,
Turin, Italy

2016

Les Roses (from poems by Rainer Maria Rilke), Giardini dell'Arte, Frigoriferi Milanesi, Milan,
Italy

Rose di Rilke, curated by Filippo Fossati, Casa Menzio, Turin, Italy

Il Mare (the Sea), Pinacoteca, Ruffano, Lecce, Italy

2015

NES Artists Residency, Skagaströnd, Iceland

2014

Museo della Guerra, Rovereto, Italy

Nagia' Grom's trench, A video installation inside a trench, to commemorate the centenary of
the World War 1. In collaboration with Hall Powell and live music by composer Marco Dalpane.

Mori, Rovereto, Italy

2013

Voglio viaggiare su una nave per Dipingere il Mare (Sailing away to Paint the Sea), Frigoriferi Milanesi Museum, Milan, Italy

2012

Sailing away to Paint the Sea. Stephen B. Luce Library at SUNY Maritime College, New York, US
Variazioni, riproposizioni, modifiche. (Variations, Reassemblings, Alterations), presenting the film Luci in the Sky, with original music by Ana Milosavljevic, Museo Le Torri dell'Acqua, Budrio, Bologna, Italy

2011

Allegro, ma non troppo, Galleria Lucie Fontaine, Milan, Italy

2009

Anghiari Verde, Humanities Initiative Department, New York University, New York, USA

2006

The Missing Leonardo, Italian cultural Institute of Chicago, Chicago, USA

2005

Vittoria Chierici e and the Ghost of Anghiari, Palazzo di Parte Guelfa, Florence , Italy
The Missing Da Vinci of the Battle of Anghiari, curated by Jennifer Bacon and Filippo Fossati
Esso Gallery, New York, USA
The Missing Leonardo. Italian cultural Institute of Vancouver, Vancouver, British Columbia, Canada

2003

Ulisse's throne: a Video, Contemporary Art Museum Paolo Pini (MAPP), Milan, Italy
Vittoria Chierici, Italian cultural Institute of New York, USA
The Missing Leonardo, Palazzo Sabatini, Arezzo, Italy
Perchè battaglie? (Why Battles ?) curated by Dario Trento, Villa Venier, Verona, Italy

2001

7 Ipotesi sulla Battaglia di Anghiari (7 Hypothesis on The Battle of Anghiari), Gallery Studio Mascarella, Bologna, Italy
The Battle of Montaperti, Public Musuem, Siena, Italy

2000

The Missing Leonardo, Palazzo Marzocco, Museum of the Battle fo Anghiari, Anghiari, Arezzo, Italy

1996

Vittoria Chierici, a cura di Paolo Fossati, Studio Ercolani, Bologna, Italy

1993

Vittoria Chierici, Teatri di Vita, Bologna, Italy

1992

Vittoria Chierici, Buades Art Gallery Madrid, Spain
Vittoria Chierici, Italian Cultural Institute of Buenos Aires, Buenos Aires, Argentina

1989

Vittoria Chierici, Guido Carbone Gallery, Turin, Italy

1988

Coca Cola Classic, Studio Cristofori Gallery, Bologna, Italy

1986

Vittoria Chierici, Studio Corrado Levi Gallery, Milan, Italy

Group Exhibition

2019

Vetrine di Libertà (Windows of Freedom), curated by Francesca Pasini, Fabbrica del Vapore, Milan, Italy

2014

Beyond the Classical: Imagining the Ideal Across Time, curated by Filippo Fossati, National Academy Museum, New York, USA

2012

Estate, Marianne Boesky Gallery, New York, USA

2010

No Soul For Sale, Tate Modern, London, UK

2009

Italian Works on Paper, part 1, curated by Filippo Fossati and Maurizio Pellegrin, Macv Art Gallery, Columbia University, New York, USA

2005

10th Anniversary Exhibition, Esso Gallery, New York, USA

2002

Studio Mascarella Gallery, Bologna, Italy

1999

Group show, Galleria d'Arte Moderna - La Salara, Bologna, Italy
Group show, curated by Corrado Levi, Castello di Rivoli, Turin, Italy

1990

Intercity 2 curated by Martina Corgnati, Bevilacqua La Masa Foundation, Venice, Italy
Group show, Massimo Minini Gallery, Brescia, Italy
L'Erba Voglio, Contemporary Art Museum in Umbertide, Perugia, Italy

1989

Examples of New Italian Art. Curated by Corrado Levi and Norman Rosenthal, Riverside Studios, London, UK
Seven Artists, curated by Corrado Levi and Norman Rosenthal, Hanae Mori, Tokyo, Japan
Contemporary Art for a Museum, Contemporary Art Pavillion, PAC, Milan, Italy

1988

Collezioni Difficili (Difficult Collections), curated by Luciano Pistoï and Filippo Fossati, Fortezza da Basso, Art Fair of Florence, Florence, Italy

1987

Under 35 Art Fair of Bologna, Bologna, Italy

1986

Ultime (News), curated by Luciano Pistoï and Filippo Fossati, Castello di Volpaia, Radda in Chianti, Siena, Italy
Cangiante, Contemporary Art Pavillion, (PAC), Milan, Italy

1985

Kunst Mit Eigen Sinn, Kunstmoderner Museum, Wien, Austria

1984

Brown Boveri Factory Museum, Milan, Italy
Dall'olio all'aereoplanino, Studio Corrado Levi Gallery, Milan, Italy

1983

Serata Enfatista curated by Francesca Alinovi, Neon Gallery, Bologna, Italy

Works in Permanent Collections:

Contemporary Art Pavillion (PAC), Milan, Italy

Palazzo Marzocco Museum, Anghiari, Arezzo, Italy

Modern and Contemporare Art Museum of the City of Arezzo, Italy

Genus Bononiae, Collection of Cassa di Risparmio di Bologna, Bologna, Italy

San Marino Republic Contemporary Art Collection, The Republic of San Marino

Modern Art National Gallery (GNAM), Rome

Humanities Initiative, New York University, New York, USA

Brusarosco Palace, Vicenza, Italy

Museo della Guerra (World War I Museum) Rovereto, Trento, Italy

CGIL, National Union Art Collection, Rome, Italy

Contemperare Art Museum, (MART), Rovereto, Trento, Italy

Fondation Rilke, Sierre, Switzerland

about Rossi & Rossi

Founded in 1985 in London by Anna Maria Rossi, who was later joined by her son, Fabio, Rossi & Rossi is today amongst the leading representatives of contemporary artists from the Asia-Pacific region. The gallery operates from premises in Hong Kong and London. A pioneer in the development of contemporary Asian art, Rossi & Rossi attracts major museums and private collectors worldwide.

In 2017, Fabio Rossi embarked on a series of exhibitions in Asia dedicated to bringing greater attention to modern and contemporary European artists. The following year, Rossi & Rossi staged the first exhibition in Asia on the work of the late Italian avant-garde artist Aldo Mondino, in addition to a successful commercial presentation of works by Italian painter and printmaker Giorgio Morandi. Rossi & Rossi is a member of the Society of London Art Dealers (SLAD), Asian Art in London (AAL), and the Hong Kong Art Gallery Association (HKAGA). The gallery also participates in pre-eminent regional and international art fairs, including Art Basel Hong Kong, West Bund Shanghai and TEFAF Maastricht.

Anna Maria Rossi
Owner/Founder

Fabio Rossi
Owner/Principal

Staff

Charles Fong
Director, Hong Kong

Mauro Ribero
Director, London

Ashley Shen
Gallery Manager, Hong Kong

Kim-ling Humphrey
Gallery Manager, London

Jessica Kherlakian
Business and Client Development, Hong Kong

Josie Browne
International Sales Associate

Karen Wong
Gallery Associate, Hong Kong

Ball To
Designer

Rossi & Rossi represents

Massimo Antonaci
Billy Apple
Rasheed Araeen
Siah Armajani
Fereydoun Ave
Bertozzi & Casoni
Faiza Butt
Szelit Cheung
Christopher Doyle
Naiza Khan
Abbas Kiarostami
Kesang Lamdark
Lee Mingwei
Ma Desheng
Erbossyn Meldibekov
Nortse
Tenzing Rigdol
Leang Seckon
Tsherin Sherpa
Elisa Sighicelli
Nicole Wong

First published to coincide with the exhibition
Vittoria Chierici
The Philosophers' Clothes

Rossi & Rossi Hong Kong
Oct 23 - Dec 4, 2021

Curator
Filippo Fossati

Texts
Ashley Shen, Charles Fong, Karen Wong

Editor
Eti Bonn-Muller

Design
Ball To

Photography
Felix Wong

The authors, the artist and Rossi & Rossi Ltd. Unless indicated otherwise, all images courtesy of the artist and Rossi & Rossi. All rights reserved. No part of this publication may be transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any storage or retrieval system, without prior permission from the copyright holders and publishers.

978-1-906576-68-4

ROSSI
ROSSI

Ay enu

Aranosé

