



In **Grand Junction** everything works. The museum, the displayed works of art and the people are closely connected with the gorgeous temporary **wall painting** by Marco Casentini: the museum isn't a container anymore, the displayed artworks changed into something else and the people aren't visitors anymore but they become guests. With the introduction by Leonardo Conti, this book tells about thirteen years (from 1997 to 2010) in which different places have started to work in unexpected ways.

Marco Casentini

Grand Junction

Bakersfield Museum of Art

Marco Casentini

Grand Junction

Wall Paintings 1997-2010

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**BAKERSFIELD
MUSEUM OF ART
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BAKERSFIELD
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Marco Casentini

Grand Junction

Wall Paintings 1997-2010



JUNCTION

GRAND

GRAND JUNCTION, COLORADO

Last year, on the way back from the Rocky Mountains, we decided to stop and spend the night in Grand Junction. We had never been there. After having driven for many hours, at the junction of the motorway and the federal highway, gradually the city appeared like a concentration of lights and colours. When we were in the downtown, the city reminded me of Las Vegas, a useless but happy “non-place” (like there are many in the U.S.) where everything is familiar because you recognize the restaurants, the motels and things like that which are always the same from east to west.

While eating at Applebee’s restaurant almost instinctively I drew a sketch on my notebook; it was the sketch of a painting with the note “Grand Junction” from which I would have liked to make a painting sooner or later.

Now for the exhibition at Backersfield Museum of Art. the title “Grand Junction” means a conjunction of many things to me: a wall

painting which spreads on all the walls of the gallery where you can see some paintings on plexiglass, three paintings 59X59 on canvas and plexiglass and an art work made using the “lettering” and the words “Grand Junction”. Finally you can listen to an “ambient” music to complete the conjunction of these elements in which everything must work, even though the used elements, the supports, the techniques and the spaces sometimes seem not to be connected to each other, like at Grand Junction, a city which works even if it looks like a “non-place”.

**CASENTINI MIXES
THE INFLUENCES FROM
HIS BACKGROUND
PAINTING IN ITALY AND
THE ARCHITECTURAL
SPACES OF SOUTHERN
CALIFORNIA WITH THE
FEEL OF THE UNENDING
OCEAN AND THE
LUMINOUS SUNLIGHT.**

Bernard J. Herman
Executive Director
Bakersfield Museum of Art

Welcome to the Bakersfield Museum of Art, the only accredited fine art museum in the southern San Joaquin Valley. The original gallery was built in 1956 and the museum quadrupled in size in 2001. We now have five exhibition galleries, two classrooms, a banquet room and office space.

Our mission is to inspire and engage diverse audiences by providing a broad spectrum of creative visual arts experiences through the exhibition and preservation of fine art, educational programs, community outreach, and special events. Our vision is to be recognized as a destination for fine art exhibitions that enrich the quality of life for residents and visitors of the San Joaquin Valley and as a leader in the area of art education for children and adults.

We are fulfilling our Mission and Vision in part through the artistry of Marco Casentini, an internationally-renowned painter with significant solo and group shows throughout the United States, Europe, and Australia. Originally from La Spezia, Italy, Mr. Casentini relocated to Hermosa Beach after connecting with the area for many years, and he continues to spend time in Southern California and Milan, Italy.

Widely honored, Mr. Casentini is a recipient of the highly-prized Pollock-Krasner Foundation award. His work is immediately

recognizable, monumental, super-saturated. His large gridded geometric abstractions connect with recent Southern California painters investigating themes of scale, color, grids, and clean lines. His work shows a new generation of artists drawing on Southern California themes of the “finish fetish,” minimalism and geometric planes. He mixes the influences from his background painting in Italy and the architectural spaces there with the feel of the unending ocean and luminous sunlight throughout Southern California. The perfect marriage of these diverse influences, the Bakersfield Museum of Art is pleased to present this exciting exhibition.

**MY PAINTINGS
ARE LANDSCAPES
SEEN FROM A TRAIN,
GEOMETRIC SHAPES
THAT COULD EXTEND
OUT BEYOND
THE SURFACE.**

Vikki Cruz
Chief Curator
Bakersfield Museum of Art

On behalf of the Bakersfield Museum of Art I am pleased to announce a new painting installation by Italian artist, Marco Casentini. Since his first trip to the United State in 1995, Casentini, has been using his highly recognizable, hard edged style to translate the physical and cultural characteristics of southern California onto his surfaces. Marco, who was born in La Spezia, Italy, currently divides his time between Milan and Hermosa Beach, California and is continually inspired by the geometry and forms these urban spaces provide.

In this exhibition, "Grand Junction," Marco uses his signature bold color palette and geometric arrangement to convey the expansiveness of the Colorado city he was inspired by. Colorado along with California, book-end the western territories. By referencing Colorado in a California city, this installation connects these far sides of the American West and presents a unique contemporary

vision of this well documented landscape. Although this site-specific installation piece is one of the first of its kind to be displayed at the Bakersfield Museum of Art, Casentini has made his international mark by exhibiting in such cities as Nova Gorica, Slovenia and Ingolstadt, Germany. His Bakersfield exhibit follows a recent US exhibit "All Around" at the Riverside Art Museum. Although similar in style and content, each of Marco's installations and wall murals are designed to meet the unique needs of the spaces they occupy. His use of highly saturated colors and rectilinear patterns extend off the canvas and onto the walls of the gallery to modify the viewer's perception of it. In a 2009 interview with artist and curator Julie Karabenick, Casentini refers to the geometric construction behind his compositions as being without a center, leaving out the focal point that was so predominant in the early European art he was surrounded by while growing up. "My paintings are landscapes seen from a train. No centralized figure, only geometric shapes that could extend out beyond the surface."

This is the second time the Ablin gallery has been used as an installation space in the last year. In December of 2009, artist Joe Brubaker and 12 visiting artists and craftsmen collaborated on the *Exquisite*

Garden, an improvised sculptural piece constructed out of used and discarded objects. Casentini's work will be the complete antithesis to Brubaker's spontaneous installation. Where Brubaker's sculptures filled the space, Casentini's all-encompassing geometric fields surround and envelop the viewer. Our community is becoming more interested in contemporary and installation art. This exhibit is an exciting way of involving the viewer in the style of minimalist painting while expanding their ideas of what an art installation can be and challenging the limits of traditional painting.

**THE LACK OF
CENTRALITY BECOMES
THE DRIVING FORCE
OF HIS PAINTINGS.
THE DYNAMISM
IS MANAGED THROUGH
A SKILLFUL GEOMETRIC
AND CHROMATIC
RHYTHM.**

MARCO CASENTINI'S WALL PAINTINGS

Leonardo Conti

In the field of contemporary art, an accomplished artist may be referred to as “storied”. Through this misleading terminology, the present, which is something alive and active, gets restrained within a definite time. In other words, acts and facts get mixed up. Perhaps, we should fight for the opposite case, making the present, and even what’s historic, topical. For example, the following statement may be debated: “Lorenzo Lotto’s *Annunciazione* is a contemporary artwork of five hundred years ago.” A work of art should, probably, be considered as “in action”.

I would like to start from here, and slowly get closer to Marco Casentini’s wall paintings.

A DEFERRED OVERRUNNING

Since the first half of the 80’s, which may be defined as the education age, the young artist focused on the surface, in the attempt to build up a rational space where anthropomorphic figures, made of lights and shadows, drifted around. Nevertheless, those years’ lines could hardly find the necessary strain to become spatial coordinates, able to nail down a recurring landscape fascination. In this regard, I think fit to bear in mind that the reference to each kind of landscape, in terms of surrounding wonder that the artist

never gives up entering, remains a fundamental component of Marco Casentini's search. Even when, on the verge of the 90's, orthogonality started playing an increasing role, curve line's persistence kept point at that nature, which his sensitiveness couldn't abandon. And it wasn't about the inability to decide which way to go, but rather an intimate need of interpenetration and even fusion between sensible experience and abstraction, surprised fascination and interior clarity, nature and *ratio*.

Afterward, a profound attraction to architecture will lead him to this halfway point, directly following in *Fallingwater's* (or Kauffmann's House) footsteps, where Frank Lloyd Wright used to destroy the house's "box" and organically integrate it into the surrounding nature.

On the contrary, in Casentini's performances of those years, it is the artwork's interior space (inner landscape) - still a *hortus conclusus*, but yet powerfully leaning towards overrunning - that integrates fragments of the natural exterior it remains linked to.

This is the reason behind those earthy¹ and atmospheric background colors still featuring Casentini's mid-90's artworks (for example, the *L.A. Stories* cycle), where any curve was about to give way to a strict, center-less orthogonality. As he himself has pointed out in a recent talk, this "lack of centrality" becomes the driving force of his search². Artists' empirical mastery prevailed for centuries, until a gestalt approach has succeeded in positively defining the restless dynamism of a center-less pic-

torial surface. Casentini binds his driving force to such dynamism, being aware of the almost self-generative propagation triggered by it, which he manages through a skillful geometric and chromatic *rhythm*. Without retracing step by step the progressive overrunning of this geometric propagation, from the painted surface to the *picture-object*, and from *reverse-painting* on transparent media to mirror effects, we will focus on the latest changeover, concerning museums' and galleries' walls the entire way of seeing art and life overflows into, dynamically reorganizing space³. While, in 2002, his earliest wall paintings (displayed at the *Ban-dera Foundation* in Busto Arsizio, Italy, and *Klein Art Works* in Chicago) covered one or more walls, where some artworks were mounted on the basis of an usual, linear order, yet in 2003 (at *Ruth Bachofner's* gallery in Santa Monica, L.A.) single artworks are exhibited according to the wall painting's background colors, already prevailing over the squared exhibition wall. In 2004, at *Scott White Contemporary Art* gallery in San Diego, Casentini deconstructs the rectangle where the wall painting is contained through his center-less dynamics, redefining the perception of the exhibition space. Hence, the rhythmic integration process has been triggered, and it seems to culminate in two amazing performances: in 2008 at the gallery *Buonanno Contemporary Art* in Trento, where small object-artworks are sprinkled over the painted geometric backgrounds, and in 2009 at *Cerruti Art*, in Genoa, where space is literally deconstructed, emphasizing virtual rhythms which make it topical along

¹These brown and reddish, nearly autumnal, tones will soon turn to a taste for colors close to Brice Marden's geometric harmonies.

²*Talking*, conversation between M. Casentini and L. Conti, Vanillae-dizioni, Italia, 2010.

³It seems more than ever essential to me, in order to understand the evolution of these performances (and, as we have already said, his overall search), to keep in mind his constant interest for architecture, from Giuseppe Terragni to Luis Berragán.

unexpected coordinates. Later on, on the occasion of the recent anthology at *CAMeC* in La Spezia (and at Riverside *RAM*) in 2010, Casentini's tones and architectures fully revealed their natural inclination towards the permeability between interior and exterior spaces, where even some landscape photographs, collected throughout the artist's travels, *inhabit* the wall painting as if they were notes on a staff⁴. In this regard, I think it's no coincidence that he has been dedicated a jazz composition⁵: in my opinion, jazz trans-tonal rhythm well reflects the dynamic component of Casentini's art.

PAINTING THROUGH A BRIGHT LINE

As we could see, Casentini's weird power of overrunning has driven him to integrate from the inside with the art "houses", represented by the exhibition centers. Can we speak about centrality again? I think so, not referring to a geometrical dimension but to the artist's existential inclination, constantly looking elsewhere for a possible *ubi consistam*: that's why Marco Casentini's search may be also defined as *nomadic*. This way, the fundamental motive of that inclination towards overrunning seems to become clear: it is the search for some other place to belong to, even if temporarily. Perhaps, this is also the artist's motive for continuous traveling throughout his personal life, moving away from Italian "traditional" cultural affiliations, and soon going westward, further westward, up to Los Angeles beaches, where the light of the horizon blends with the city. Here, the constantly renewed wonder at

nature, and the attempt to harmonize it with an evolving interior dimension, dematerializes itself in a bright line, the preferred place to start painting again.

WALL PAINTING, THE ARTWORK "IN ACTION"

Museums house works of art and, at times, when they represent a noteworthy architectural search, can even clash with the artworks themselves: nowadays, more and more frequently, museums are visited and considered as if they were "artworks", regardless of the works of art they actually display. After all, it was to be expected that architecture could somehow prevail on the work of art, since architecture builds up the places of living. Kurt Schwitters, Dubuffet and others who have turned their artworks into their own houses, are among the greatest artists ever.

Marco Casentini's wall painting marks out a living space, temporarily and unexpectedly mapping a place which may function otherwise. Furthermore, the wall painting is opposed to an idea of artworks as antique objects, knick-knacks plunged into their own history and dragged along the shore of time, so often wearing them out. Marco Casentini's wall painting is a map of that history and that shore, on which artworks are mounted for everything to work unexpectedly.

There was a Renaissance echo (even recalling Bramante) yet in Sol LeWitt's alteration of architectural spaces through the wall paintings, and also a nomadic echo, resounding travels, in David Tremlett's light-tone walls: together with Blinky Palermo, these

⁴Some reference to a musical staff may be noticed yet in his performance at *Cardarelli and Fontana Contemporary Art* gallery in Sarzana, in the year 2009.

⁵The composition *Metropoli* by Paola Samoggia, at *PoliArt Contemporary*, Milan, 2007.

artists' search is the most similar Marco Casentini's. Still, the Italian artist has a predisposition to syncretism and, in a sort of polyphonic score, he notes down the melody lines which are closer to his sensitiveness, to create a particular sounding-board where everything must resound.

As we have already seen, perhaps it is no longer exact to speak about mounting an exhibition, since there are neither artworks to be mounted nor museum's walls to house them, but rather an overall connection, where each part is in the right place for the whole to work. It may appear to be an abstract remark, but nothing is more concrete instead: through the wall painting, Casentini fixes his house inside the museum and, really making space topical, turns the museum into a house. In this unique integration process, his painting coincides now with the museum, which is no longer a more or less neutral exhibition center. The museum becomes the wall painting, the house, while the mounted artworks mark its most intense parts, its vanishing points, through which the exterior goes endlessly in and out.

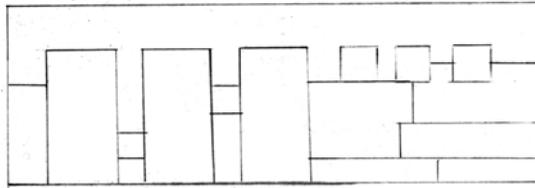
As far as we are concerned, the house is not to be visited, and when it happens it is almost like remaining outside, being strangers. The house is meant to be inhabited or to give hospitality, indeed this latter is another way of being part of it, even if temporarily. Here it is, the right word: we aren't visitors, but "guests" of Marco Casentini's wall paintings.

In the light of what has been shown up to this point, the idea of possessing a wall painting sounds absurd: it would be like wishing to

possess the warm harmony of a family lunch. Such a harmony can't be owned, it can just become a practice in one's own way of living. Quoting Hegel, aesthetic experience has the power to change who undergoes it: the only thing we can achieve here is that process of self-transformation, where we start *functioning* in unexpected ways. Those who have requested a wall painting for their own houses, then, have certainly witnessed a peculiar integration process. After all, we already knew that a work of art is never a piece of furniture: it re-founds the house instead. Casentini's wall painting, in particular, is always related to life, representing its inhabitants' and guests' here and now. Even though somebody will soon turn it into a permanent museum artwork, Casentini conceives it as immersed into the great fleetness of time, "taking place" just throughout the temporary exhibition, waiting for the white paint roller to restore the museum's unobtrusive neutrality. Quoting Nietzsche, the wall painting may be defined as an "outdated" artwork: putting itself on the fault where art enters the present, establishing it in space and time.

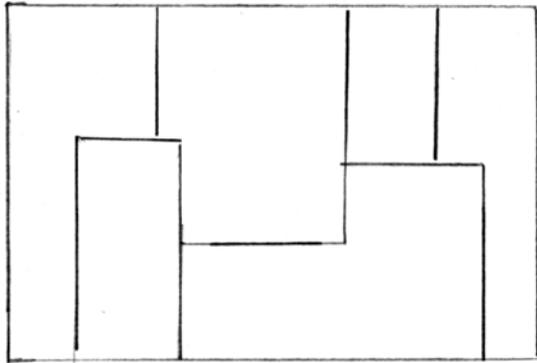
Marco Casentini's wall painting temporarily embodies the world becoming painting and painting becoming world. Temporarily? For Casentini (and for us, who have learned it from him), this is a guarantee to continue overrunning, overflowing, traveling and settling elsewhere, to keep raising a sort of eternal return of difference, along the discontinuous line of the here and now, where place and non-place coincide within wall paintings' topical dimensions.





“His color palette in those days reflected tones that one could see in big Italian cities like Milan: dark, muted tones as though the colors themselves were covered in grime and exhaust and only very few bright areas existed where the sun managed to shine down through the canyons of buildings. Casentini portrayed a sober, rather pessimistic view of the city here. However, he captured in these paintings another aspect of Milan that he could see from his studio window: that the urban architecture is divided into entirely geometric forms.”





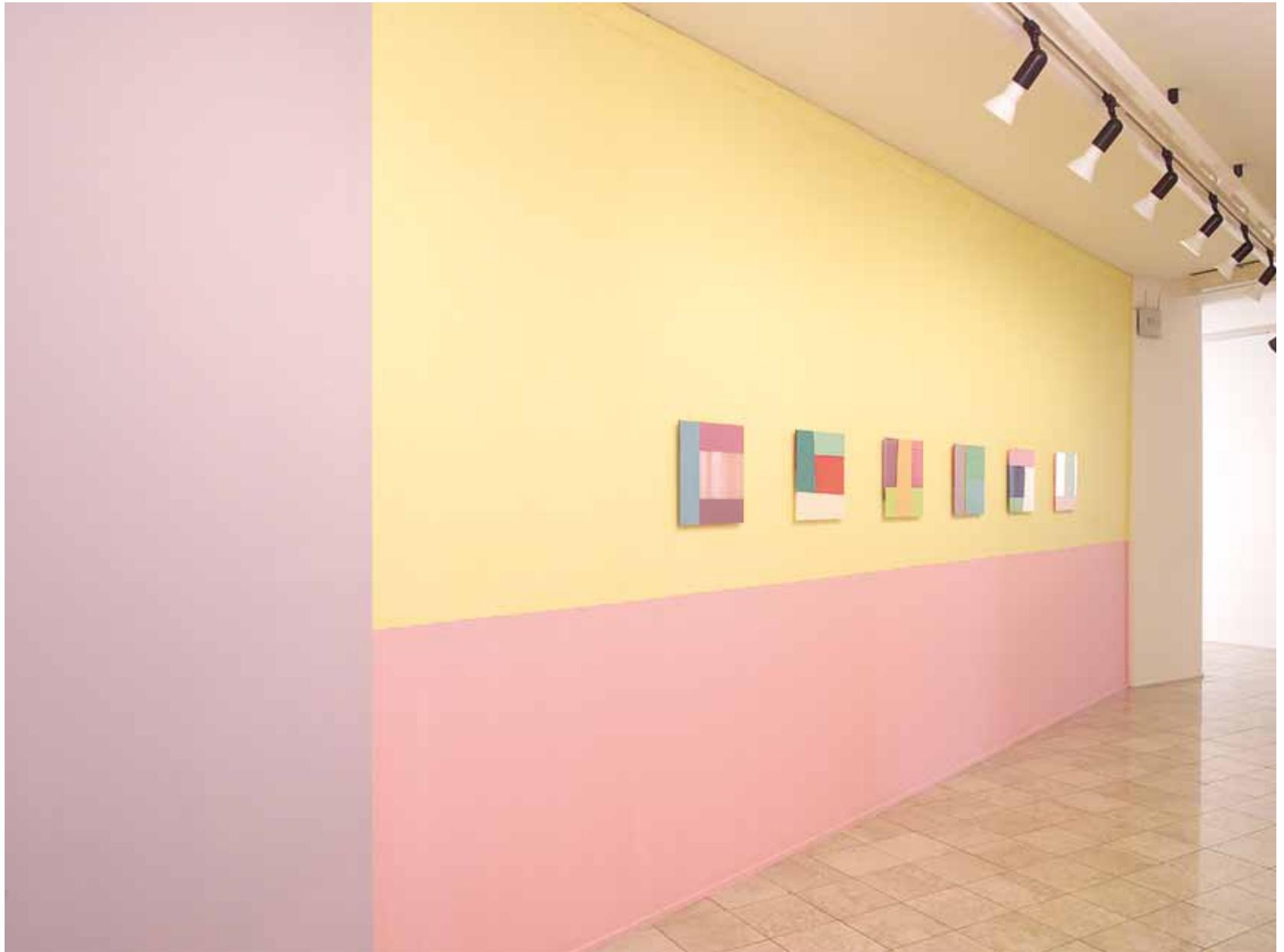
“NON LUOGHI”

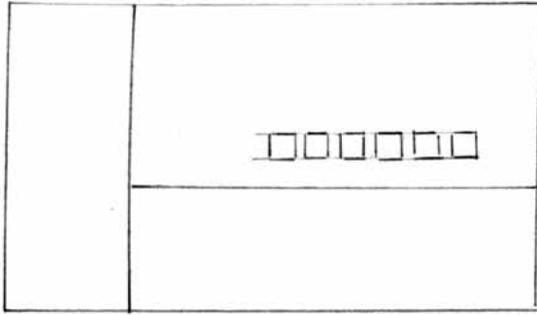
“Pondering the ambiguities in his paintings, a viewer will probably think beyond hard-edge abstraction to the studied impaction of Giorgio Morandi’s still lifes or even the occlusion of stucco walls in a tight Mediterranean town and their depiction in early Renaissance art.”



“NON LUOGHI”, FONDAZIONE BANDERA, BUSTO ARSIZIO, ITALY, 2002

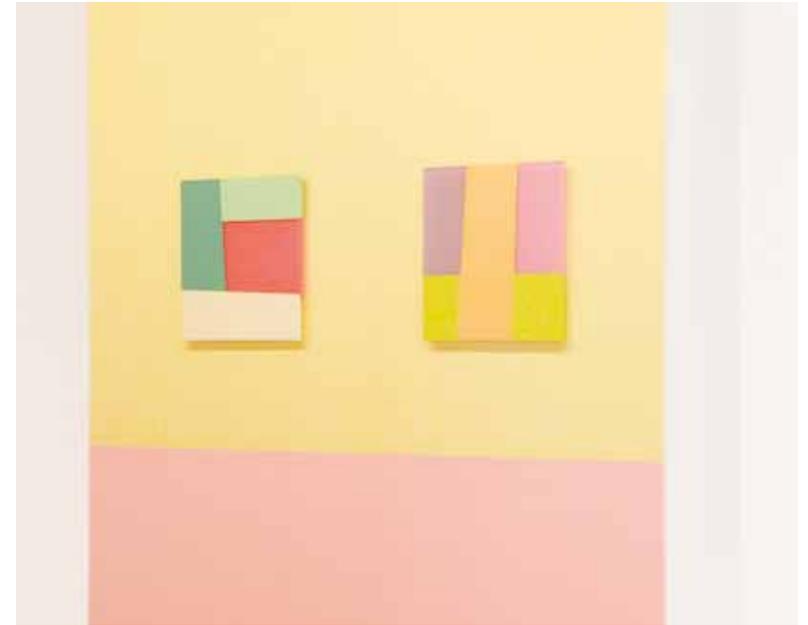


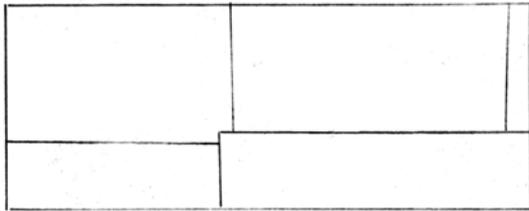




“NON LUOGHI”

“It is from this assumption that you begin to comprehend Marco’s painting, painting that has deep roots and is the result of a physiological meandering, growing in its content and dimension day by day. It has a solid anchorage in the History of Art, in Marco’s Ligurian origins, in his Nordic training and manner of understanding painting. His painting requires an expression so clean and linear that it pushes the limits of constructive rationalism without overpowering the emotive impulses. In fact, offering them adamantine spaces through the painting’s background, holding the high lucid voice within a choral vision of the composition.”





“BELRESPIRO”

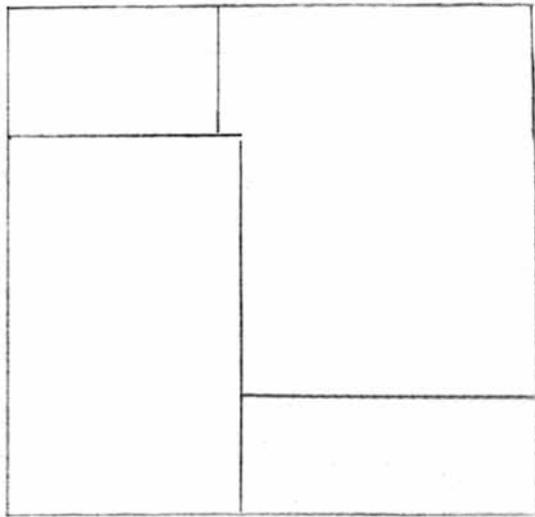
“Casentini challenges as he seduces or seduces as he challenges, depending on the predilections of the viewer. Initially he captures the viewer’s eye with a dazzling, full palette of secondary colors. The observation that these are the colors of the Mediterranean world where he was born and lives is inescapable. He juxtaposes such colors as burnt umber, sienna, tangerine, cornflower blue, Venetian red and earthly beige in compositions in which linear order controls their orgy.”



“BELRESPIRO”, KLEIN ART WORKS, CHICAGO, US, 2002



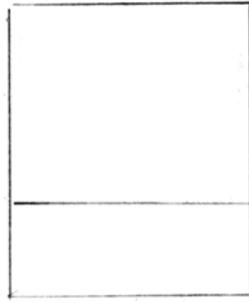
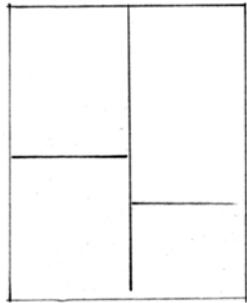




“HERE”

“We can say that the works of Marco Casentini by-pass the perils of the sublime and leave behind the nostalgia of the picturesque. His Post-Modern landscapes are post-classical, both as paintings and as landscapes. Like most Post-Modern art, Casentini’s current series occupies the position of both/and - and in-between space that is both new and historical. While it is to Poussin that Casentini owes the sharply geometric order of his paintings, the uprightness of these images also gesture toward the founder of Modernist painting - Paul Cézanne. This Modernist desire to transform landscape painting from a visual and poetic journey into a horizontal space into an upended painted map that foregrounds design qualities informs the geometries of Richard Diebenkorn’s Ocean Park series. The soft painterly expanses written by Diebenkorn are more gentle than the hard and fast geometries of Casentini, but the Southwest is also familiar territory to the Italian traveler who also remarks upon the freeway-marked and domesticated Frontier territory.”



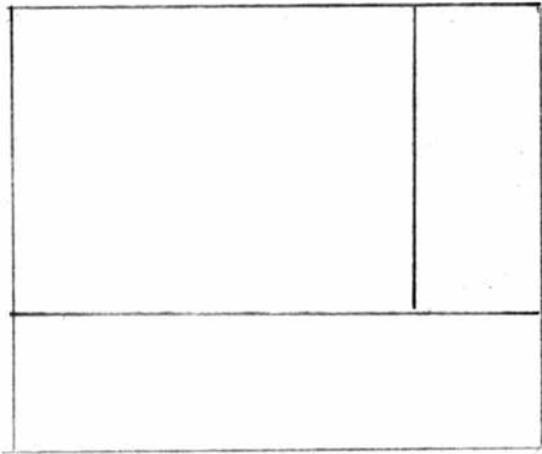


“Marco Casentini is painting into a condition or a state of mind that is currently being called Post-Modern, indicating a global collapse of space and time that had the effect of imploding landscape. The contemporary contact with nature is one of controlled traveling. One visits nature. Trapped in an urban cyberspace, one is a tourist exploring carefully designated routes, named and marked and claimed. As one travels, one takes notes. Casentini’s paintings are elegiac map-markers that mourn the lost naturalness of nature and assert the enforced artificiality in which we all live. These gridded and composed landscapes with their blocks of defiant colors are the descendants of the Italian painters who used perspective to control their vistas.”



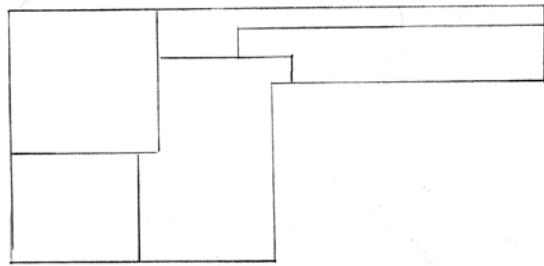






“Painting landscapes in this time of post-conquest and post-colonialism mean that Casentini’s works must create another way of suggesting a field. His paintings are often object-like, a strategic decision that clearly distinguishes them from the Renaissance tactic of opening a window. Often named after American places, the thick paintings recall the famous Black Paintings series by Frank Stella in the post-nuclear Fifties while using that artist’s brighter colors of the Sixties. Squared off as though sliced off as longitude and latitude, Casentini’s paintings project out from the gallery walls as tableaux-objets in their own right and assert their objecthood by wrapping the geometric compositions around the edges. This act of wrapping the canvas is also an act of boundary which insists upon the artificiality of these works as acts of art, not as acts of landscape.”



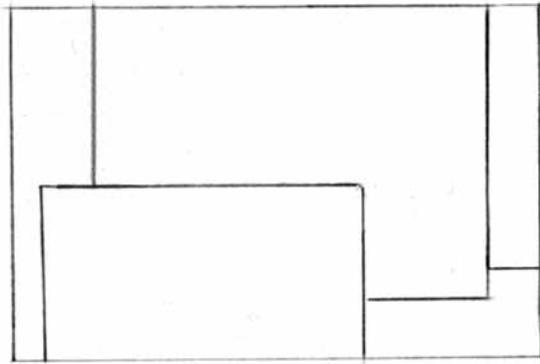


“This contrite yet pulsing painting of Casentini leads to a reflection that solicits the need to go beyond appearances in order to pin point the impulse from which everything begins life.”



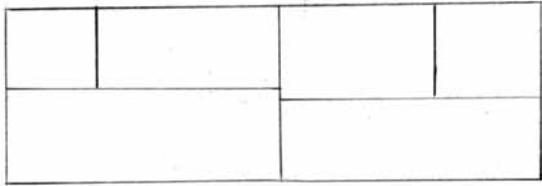






“The constant in my work has been the lack of a compositional center. The concept of the center is an important aesthetic issue in the history of Italian and European art.”





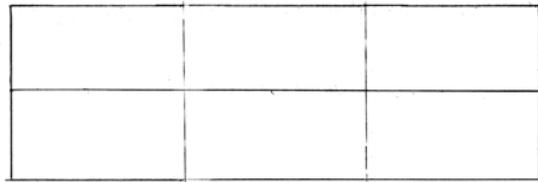
“Painting reveals a dream come true; its existence in the world. The thought slowly takes form, it is born, it becomes concrete, sometimes enigmatic. At this point the painting no longer appears to me as a surface with colours but as an absolute truth.”



Assistant: *Vasja Peljhan*



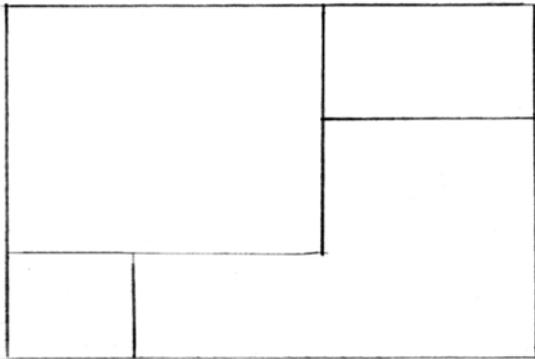




“BORDER”

“During his sojourns in the United States Casentini cultivated an entirely new definition of color vitality. From the end of the 1990s the intensity of his colors grew into powerful and bright tones that distinguish his pieces from that time with a sense of vibrancy and brilliance. For Casentini they mirror pop art, Los Angeles, Mexican architecture, cartoons and Walt Disney. The artist’s self-proclaimed personal enthusiasm for all things kitschy is unmistakable.”

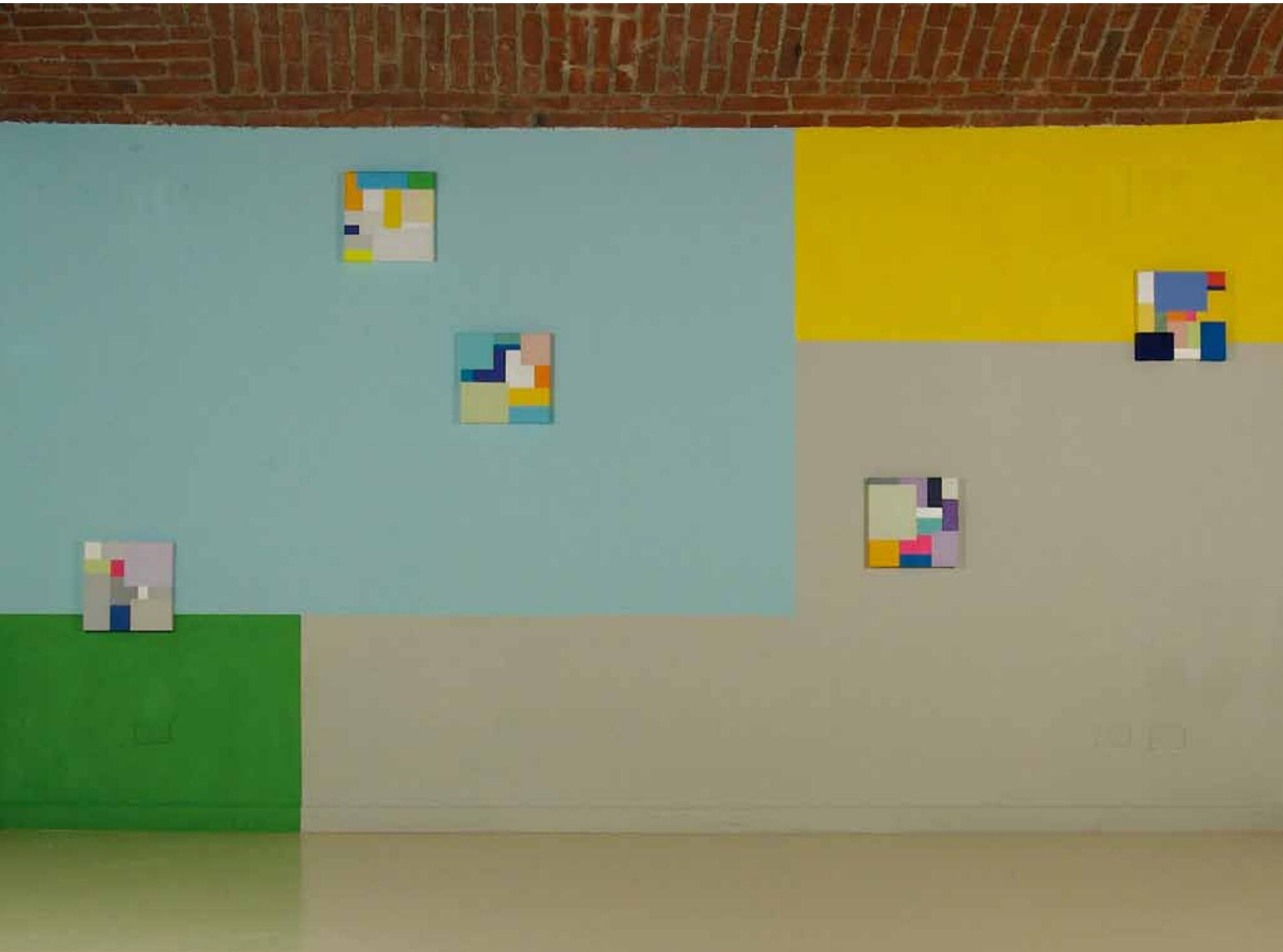


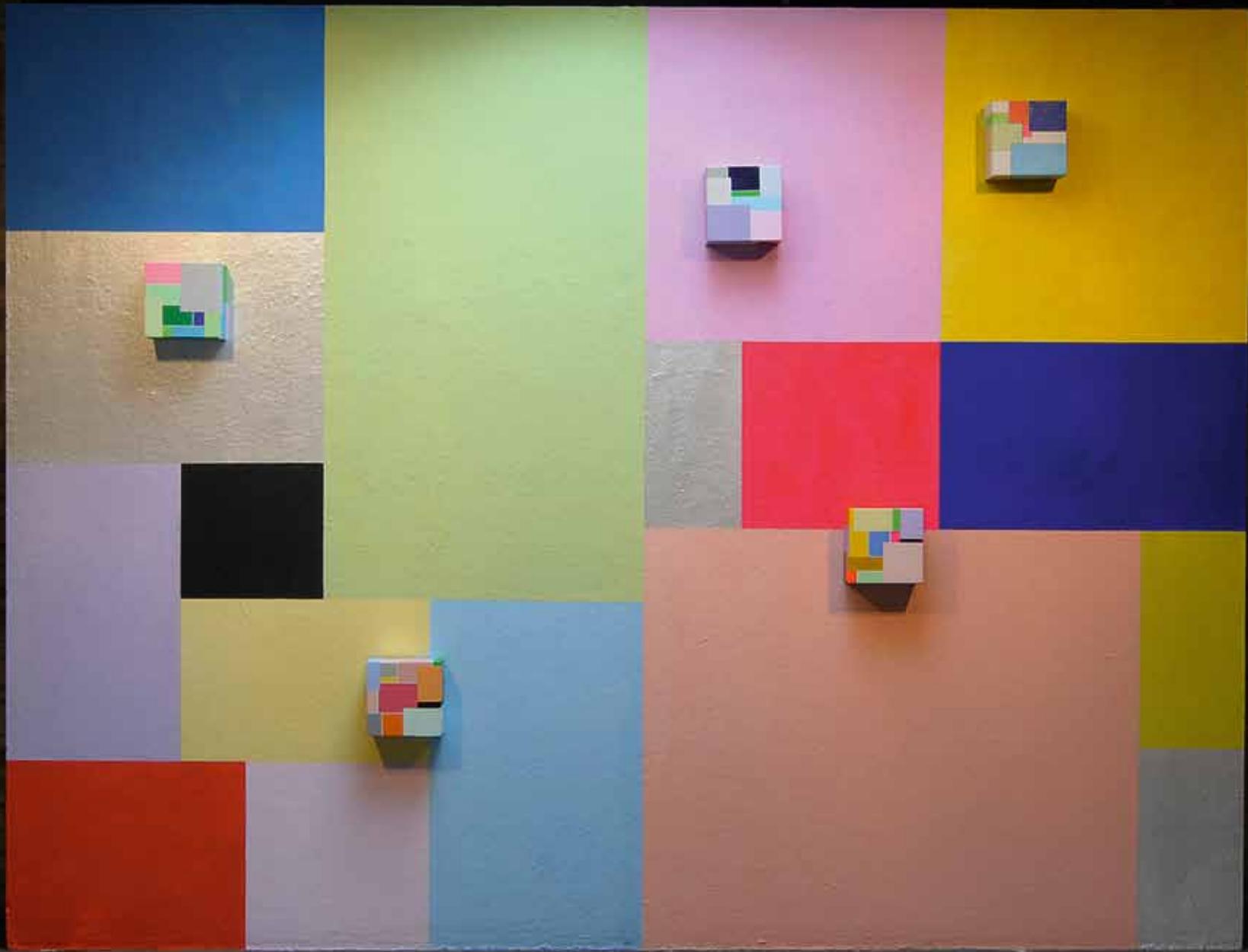


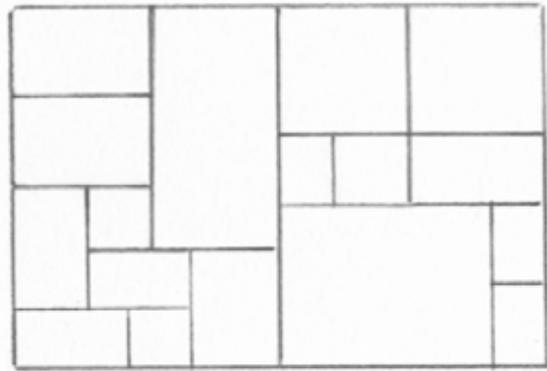
“Always paint what I see, or that which remains in my memory. I try to recreate the atmosphere of real moments, events that have left an indelible memory in my soul, I don’t look for them, they just appear hand in hand with the actual painting as it forms. I believe that the geometric planes represent the impenetrable walls, the incommunicability of man.”



Assistant: *Ettore Buganza*



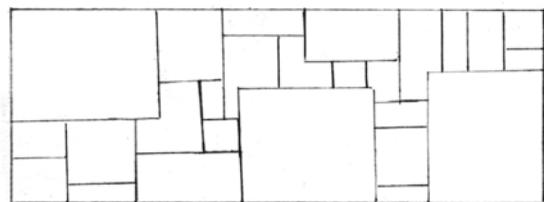




“HAVE A NICE DAY”

“Casentini’s murals, which he has now completed in several locations around the world, have a structure similar to the large multicolor canvas paintings: the wall is divided into geometric sections and each section is given a different color. The main difference when working on a wall and not with a rectangular canvas for these mural projects, however, is that Casentini incorporates the architectural factors of the space into the piece. The mural thus becomes part of the architecture and is integrated as such, which changes the impact of the exhibition space itself. Smaller multicolor works are then hung on the already painted wall, creating a painting-on-painting installation. Unlike in a “white cube” type room, an installation of this kind intensifies the colors in the individual works. Another unique element of these works is the temporal limitation: the walls in exhibition spaces are painted over when the exhibition ends.”





“HAVE A NICE DAY”

“The multicolor large-format works of Casentini are abstractions of perceptions and landscapes that have been transformed into an abstract system he himself developed. The monochrome works, on the other hand, use more concrete, constructivist design elements and do not reference a reality outside of the painting itself. Casentini does not consider himself a concrete artist but in such monochrome works it becomes clear that he uses the methods of that genre. It is difficult to assign his body of work to a certain style. That having been said, his work would not have been possible without the artistic movements of the 20th Century. He admits to the significant influences of Bauhaus and Constructivism, yet he has developed a light-hearted, playful interaction with those styles and their inspiring ideologies. Like the title of the exhibition, his art expresses precisely the carefree, vibrant attitude encompassed in “Have a nice day”, a casual and friendly farewell.”

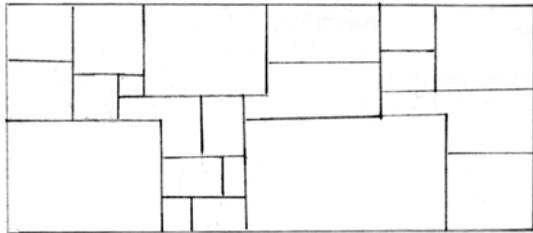


Assistant: *Josef Templer*

“HAVE A NICE DAY”, MUSEUM FÜR KONKRETE KUNST, INGOLSTADT, GERMANY, 2008





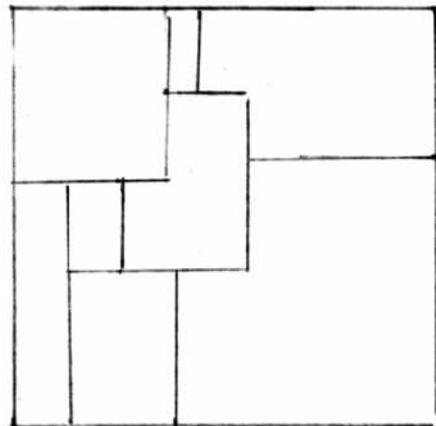
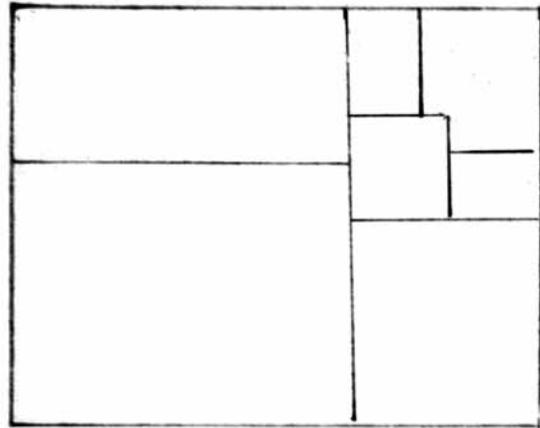


“SUMMERLAND”

“Casentini is the surgeon of the landscape because he is able to seize the essence, the DNA through the formal ascetic rigor and the chisel of introspection. A painting made of formal balance, not too rationally meditated because his are chromatic sensations he draws from the tank of his memories. And if in one of his exhibitions we find ourselves in front of a painted wall subdivided in rectangles, here is the amplification at an environmental level of his message, the one that we cannot seize in which the seduction of the color rhymes with an irresistible joy de vivre.”



Assistant: *Paolo Berlanda*

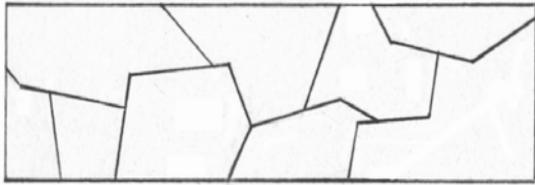


“California offered Casentini not only a nonpareil of light and color, but a milieu of American artists whose work heavily influenced his development. Richard Diebenkorn, whose impact Casentini alludes to himself, began a series in 1967 called “Ocean Park”, named after the neighborhood in Santa Monica where he had his studio. Like Diebenkorn in the 1960s, Casentini was fascinated 40 years later with the light and architecture of California. Both artists had originally started out as figurative painters, but the process of abstraction is what ultimately allowed them to express their own perception of their environments.”





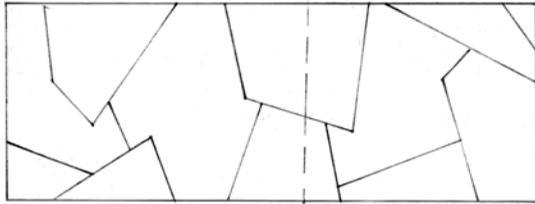




“HAVE A NICE DAY”

“Marco Casentini reveals himself as the latest artist to succumb to the seductive charms of our state’s “Sunshine Muse.” Since the 1960’s, the ambient light and colors of California have served as inspiration to many who have been transplanted here from elsewhere. The clear blue skies, bright sand, and low hills covered in vegetation of grey greens and golden umbers contrast against the vast, inky expanses of the Pacific. Each day culminates in a dramatic “light show” of ebbing sun, florid sky, and glistening ocean. This daily lived experience of environment imparts a feeling of contemplative openness that has tended to make its way rather infectiously into artworks, whether in those created by landscape and figurative artists or by practitioners of the California-based minimalist movement of Light + Space.”





“HAVE A NICE DAY”

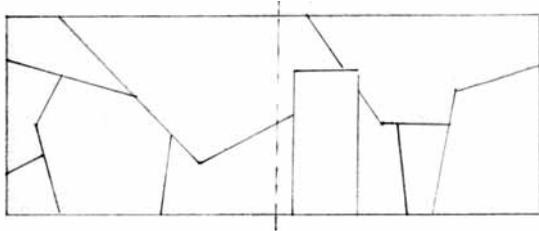
“The paintings for Torrance exhibition are finished, three of them with oblique planes and the others with the overlapping grid. I’ve also designed the wall painting, since the curator asked me to, it’s made up of oblique planes too, inspired to Frank Gehry’s architectures, Cubism and architectural Deconstructionism, and it has given me a great sense of freedom. The wall painting covers all four walls of the gallery, so that entering the place, people feel overtaken by the colors and the pictures stand out against these colorful surfaces: certainly it’s the most beautiful wall painting I’ve ever performed. Artists usually say so about their latest artworks. The main thing is to keep being surprised by what you realize, which is not always that easy, but when such a feeling arouses inside myself, I can really feel satisfaction.”



“HAVE A NICE DAY”, TORRANCE ART MUSEUM, TORRANCE, US, 2008



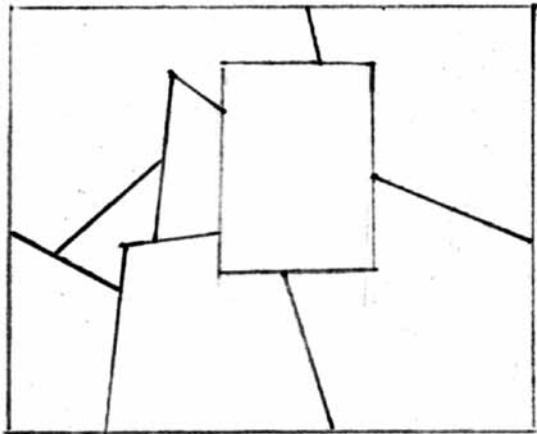
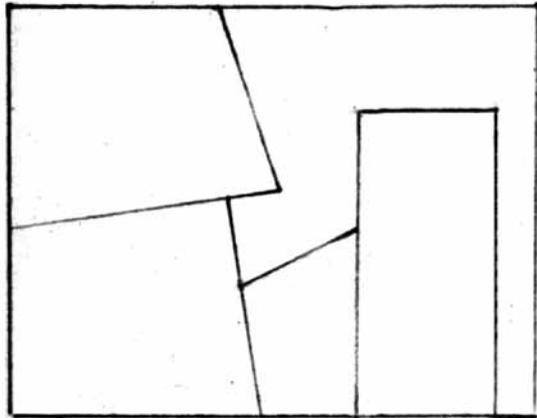




“HAVE A NICE DAY”

“To a great extent, inspiration in California came to Casentini again through the geometry of architecture. As it did in Milan in the 1990s, his view captures the calculated geometric structures and colors of the urban realm and combines them with the colors of nature that surround it. Over a matter of years Casentini has managed to develop and even perfect his methods of reflecting the world of objects using a system that is in fact devoid of those very objects. This system is characterized by the reduction of urban architectural forms to rectangles that he then fills in with colors that define the overall ensemble. What Casentini sees and how he perceives it is then abstracted and transformed into geometric solutions. His art, however, is not theoretical abstraction and calculated geometry, as it may appear upon first glance. Rather, it is based more heavily on impressions of the world he perceives.”





**“GIORNI FELICI,
LA STANZA DEI GIOCHI”**

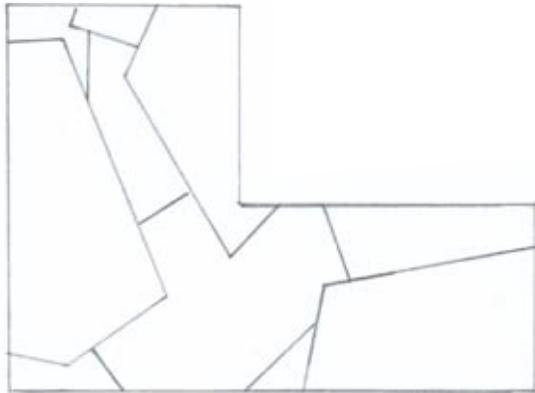
“My paintings are inspired by urban space – by the geometry of its forms and its architecture. When you’ve lived in a metropolis you relate to its geometry. When I moved from La Spezia, a city on the sea, to the metropolis of Milan in 1988, the view out my studio window was an urban space. Our lives are full of geometry. There are a variety of ways to work with these forms. You can use geometric shapes to create rhythms and tensions or quiet and relaxing spaces.”



“GIORNI FELICI, LA STANZA DEI GIOCHI”, CASA TESTORI, NOVATE MILANESE, ITALY, 2009





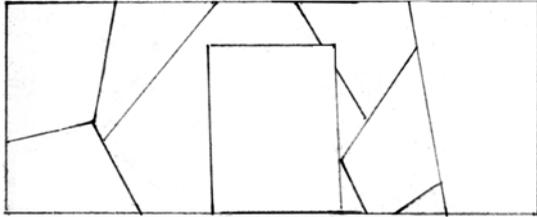


“ROLL OVER”

“Now in Genoa, I’ve performed a wall painting made of geometric elements and inclined planes, a part of it is almost 20 feet high. I’ve painted these planes, which seem to roll over you, and entitled the exhibition “Roll Over”, alluding to the way I felt walking through Genoa’s narrow carruggi [typical arcades and alleys, T.N.]: if you look up, the perspective seems to fall over you as roofs’ pieces, open windows, hung out washing, sky and walls. Well, my mind has noted and stored this feeling, during a visit to the gallery in June and August. Working at the sketch, it has poked out, which is not unusual, but absolutely unintentional, if we just let the feeling guide us, memory puts all the different pieces in the right place, then mind and sensitiveness sort them out in their own unconscious plan.”



Assistants: *Egardo Cerruti, Franco Fienga*

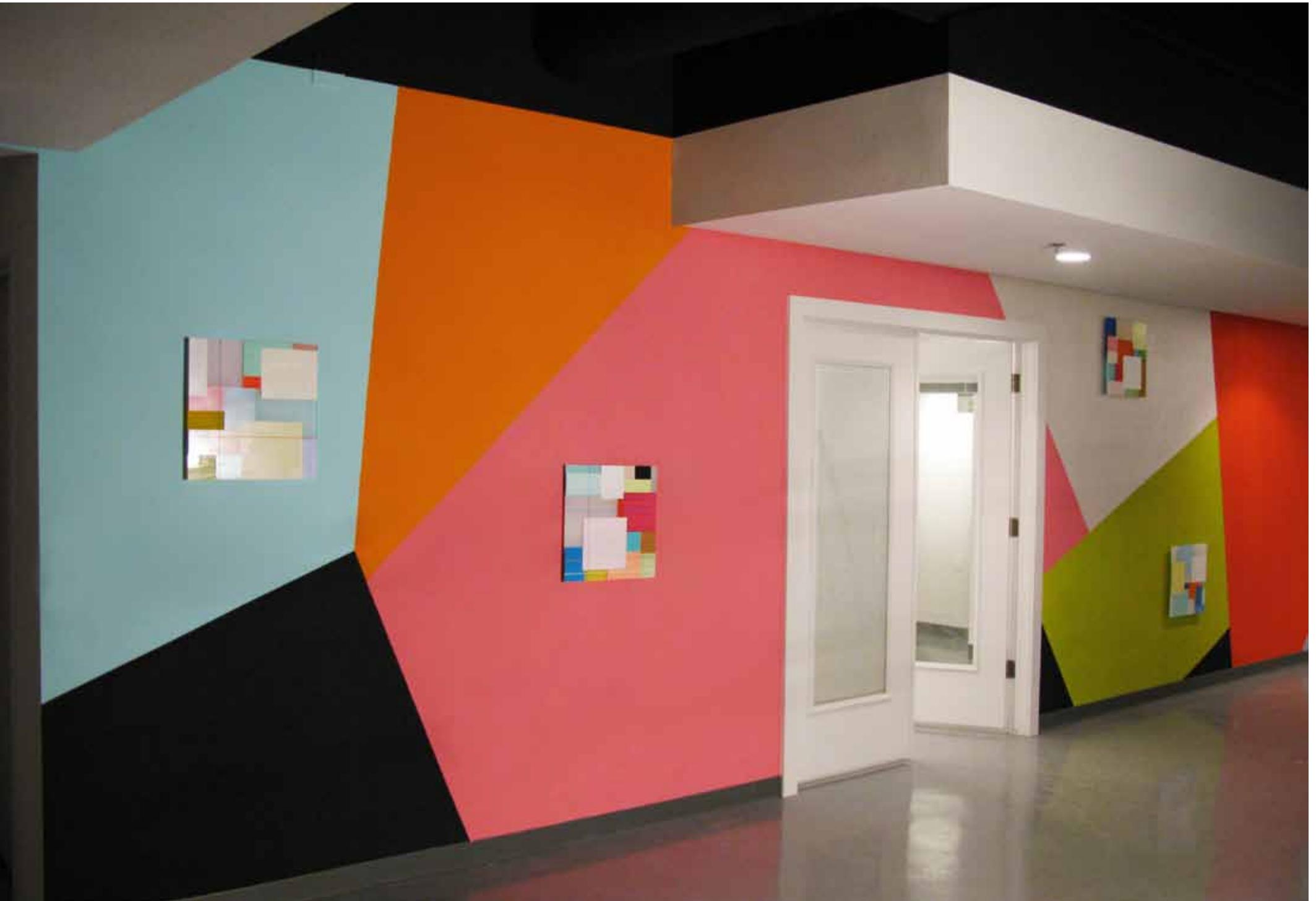


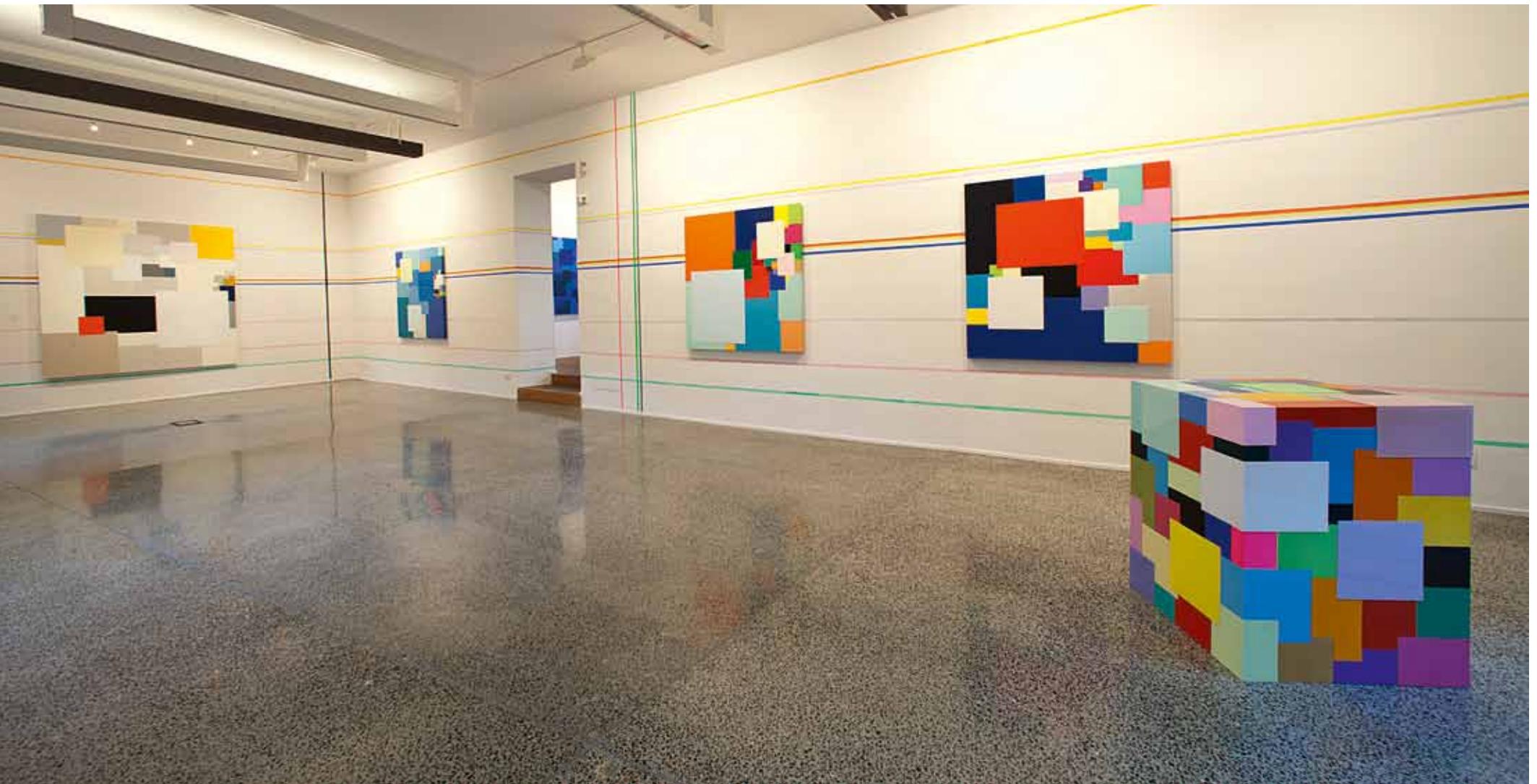
“LIGHT AND SPACE”

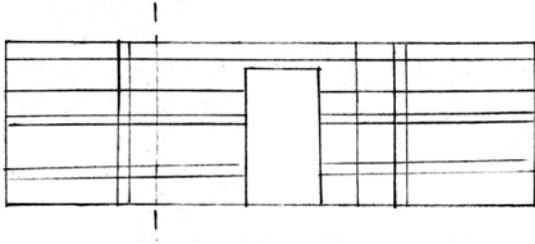
“I like the reflective surface of plexiglas. I’ve always been fascinated by large urban buildings whose exteriors are primarily glass. Everything is reflected on their surfaces – like a big plasma tv. I’ve also painted on steel, aluminum, copper and brass – all materials used in construction.”



“LIGHT AND SPACE”, MELISSA MORGAN FINE ART, PALM DESERT, US, 2009





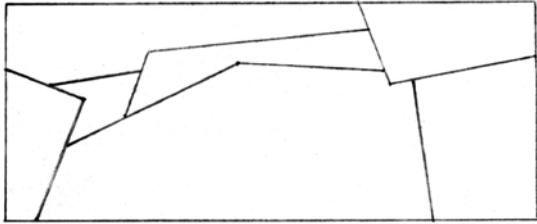


“EVERY THING IN THE RIGHT PLACE”

“Although the geometric structure is slowly becoming less complex, I complicate my work with areas of plexiglas or with lines. I overlap lines to break up the structure beneath them. I’m experimenting with how far I can take the lines. I want to achieve a balance between the lines and the structures beneath. The two structures must speak to one another even as the lines break up the underlying geometry. What I enjoy in my work are the continuing changes. I like trying new things, and still experiment with materials and ideas. I hope viewers will find my work a very human abstraction – not a cool abstraction, but an abstraction that begins with emotion.”



Assistant: *Iacopo Guelfi*



“ALL AROUND”

“For Casentini too the main thing is to work with the images in the presence of the intellect, avoiding any temptation towards gesture or improvisation. Emotion, which is certainly present and functioning, is shaped to the compositional rule which is established separately for each new work. This rule in any case rejects the supremacy of the centre in favour of a multi-focal vision which serves to annul the hierarchical relationships within the painted surface.”

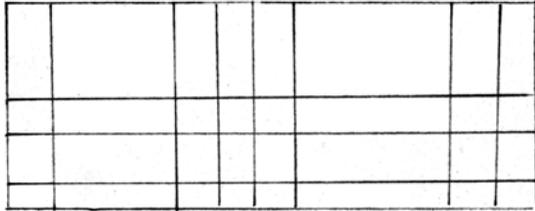


Assistant: *Iacopo Gueffi*

“ALL AROUND”, CAMEc, LA SPEZIA, ITALY, 2010





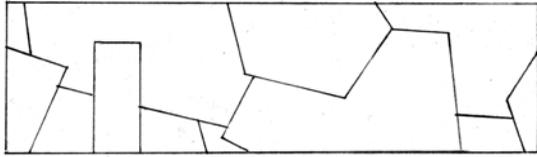


“ALL AROUND”

“Since the second half of the 1980s, Casentini has opted for a structured, controlled type of painting, particularly for an “all-over” occupation of space, with pigments applied in uniform saturation and without any variations in tone.”



Assistant: *Massimo Angei*



“ALL AROUND”

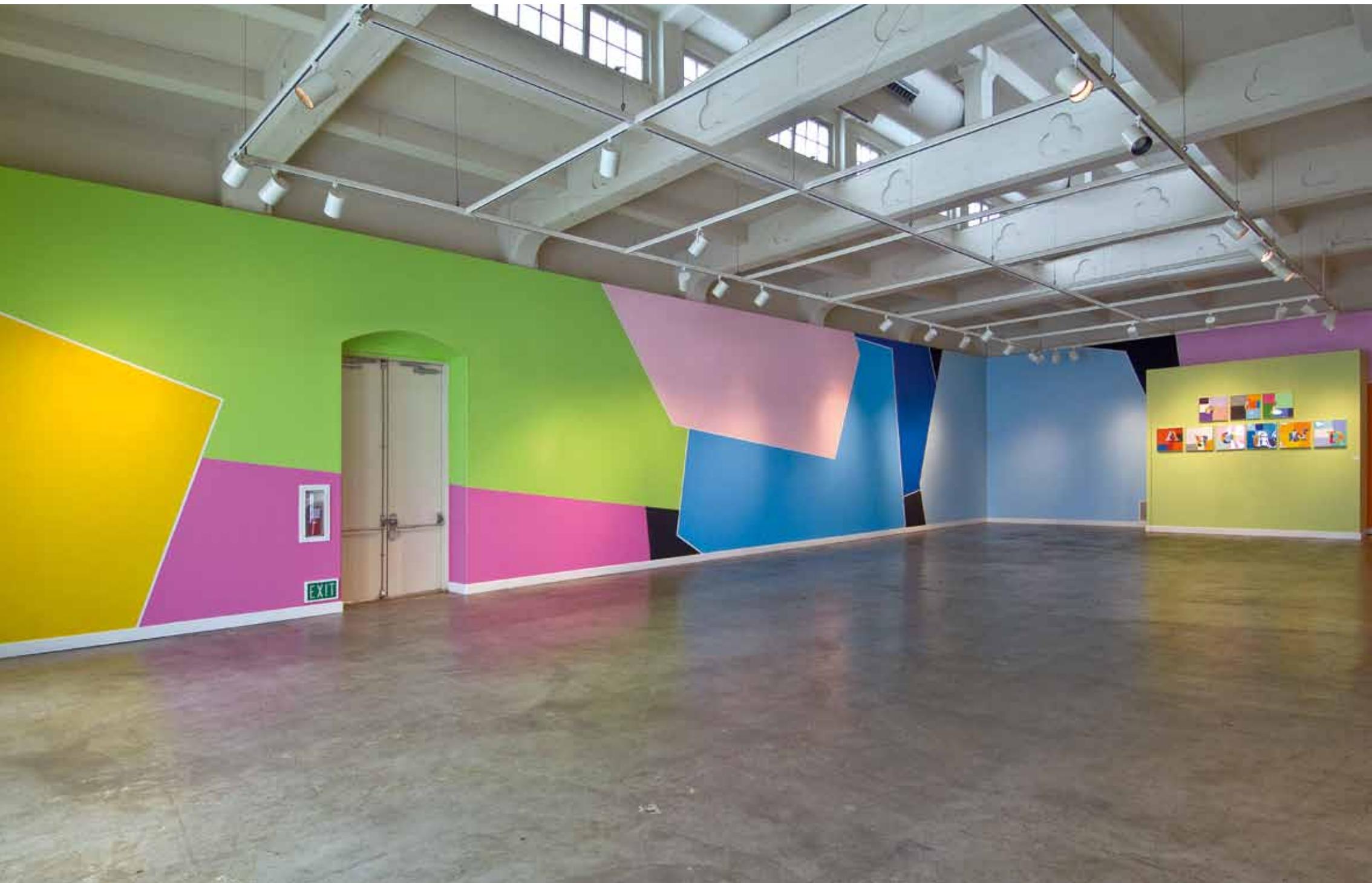
“Each painting, whether canvas, wall mural, or combination of the two, is its own visual experience - and, as Casentini explains, grows from its own reference points. These reference points could recur from painting to painting, especially within a series; but as they recur, they change according to the referential - and thus the formal - circumstances that has in effect set each painting in motion.”

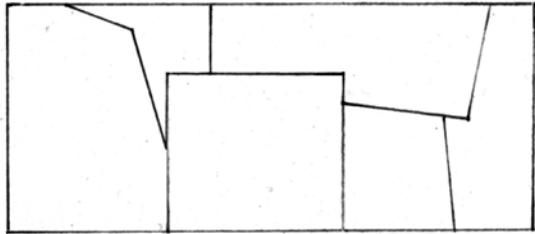


Assistants: *Andrew Barsoum, Matthew Shain*

“ALL AROUND”, RIVERSIDE ART MUSEUM, RIVERSIDE, US, 2010





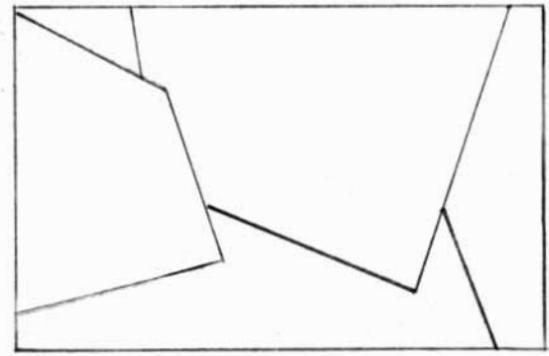


“ALL AROUND”

“A native of the northwestern Mediterranean, Casentini finds familiar light and terrain translated into a wholly different society in southern California, a society of speed and transience, space and light, invention and re-invention, myth and façade, a traditionally a-traditional place whose pretensions, its own denizens acknowledge, pale in the presence of so many striking, and often menacing, natural phenomena.”



Assistants: *Andrew Barsoum, Matthew Shain*



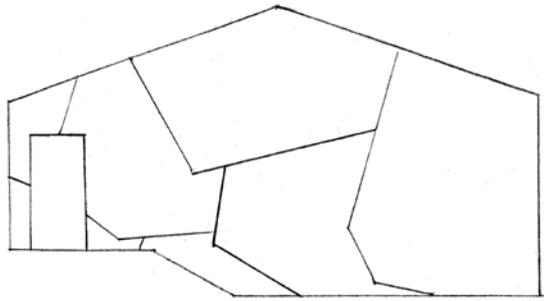
“You know, at times I spend days and days searching for a colour that I have in my mind but that I’m unable to get to converse with the other tones. It’s almost as if you are fighting to impose your choice on a canvas that never asked for your opinion. At times, even a more magical thing occurs, the painting itself asks you to create it.”



Assistant: *Federico Ellade Peruzzotti*



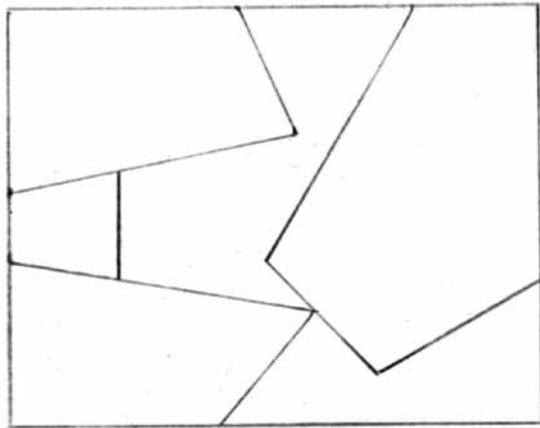




“Wall paintings are my favorite form of expression and I include them in solo shows whenever possible. I want to develop a relationship to the larger space and modify the viewer’s perception of it. The wall paintings are developed in relation to the particular interior space involved. The wall paintings and individual paintings are born separately, but when I join them, they both become stronger as they work together. These installations tend to produce strong emotions in viewers.”



Assistant: *Federico Ellade Peruzzotti*



“About the places which have influenced my work, one in particular is still a great source of inspiration. Mexico, as I’ve told you, surprises me every single time for the brightness of its urban colors, its colorful small, one-floor buildings painted in tones we couldn’t even imagine, from orange to Veronese green, to ocher, maybe matched with cadmium red, everything’s so crazy and full of life that driving through those small villages is like watching a cartoon. Now that I come to think of it, they even use the tones of cartoons to paint their houses, once I saw a house painted purple with orange shutters? The result was spectacular, believe me...let’s think of our ocher, grayish, greenish condos...my goodness, I don’t think I’d be able to imagine my condo in Milan painted purple with orange shutters, but maybe it’s just a matter of getting used to it, what if it had been like that for centuries? Perhaps, or certainly, our life style would have been affected, we would have produced a different kind of music, of architecture, and color would have affected our way of living, of perceiving reality and life.”



Assistant: *Patrizia Leonessi*



**WE LIVE ONLY
TO DISCOVER
NEW BEAUTY,
EVERYTHING ELSE
IS A FORM
OF WAITING.**

**MARCO CASENTINI
JOURNAL OF LIFE AND PAINTING**

Critical-philological biography
with comments by Ettore Ceriani

Marco Casentini was born in La Spezia, Italy in 1961 and until the age of 26 lived between La Spezia and Lucerne, Switzerland.

He attended artistic lyceum and graduated from the Academy of Fine Arts at Carrara, Italy.

The alternating residences, the cultural, architectonic and environmental differences will have an incisive effect s on the man and the artist, endowing him with a strong character, decision-making capabilities and the unique quality that is able to conjugate both. Marco begins working in an expressionist mode, following in the footsteps of the 'New Wild' , but even at that time a dryness of mark, compositional order and a close attention to the amalgam of colors can be noted that does not in any way negate a kind of gestural vehemence.

Later his attention turns toward the human figure with an architectonic valence and sets out in an almost graphic way: blacks and white prevail (he later adds dark browns) with light, luminous grey shading. The grey expands in later paintings.

At times, interpreting the composition in a dynamic way, the human figure is substituted by allusive anatomic details. The prevalence of small, by and large, geometric fields of grey in which the tonality becomes purer and more brilliant, leads Marco to later iden-

tify them with the human figure.

This is an experimental stage in which the artist is still searching for a definitive way with which to express his poetics.

In the meantime Marco begins to exhibit his work. Among these shows are: Galerie Nanu (1983) in Lucerne, Switzerland, Galerie Leherthert (1985) in Emmen, Galerie Marianne Grob (1992) also in Lucerne.

There are also invitations to participate in important group shows such as: Galleria Il Luogo di Gauss in Milan (1983); Ausstellungsräumen des Stadttheaters in Ingolstadt; 'Alta Stagione' Ridotta Teatro Cavour in Imperia, Palazzo della Provincia in Savona, Palazzo Bianco in Genoa, the Palazzo Comunale (the City Hall) of Sarzana (1988): 'Wutrich, Godel, Casentini, Snozzi' at Galerie Led Led Line in Lucerne (1989).

In 1988 Marco moves to Milan with Antonella. The work of the Milanese period is marked by the use of typically Lombard colors; ocher, greens, the same ones that can be seen in the Lombard landscape, such that in 1996, in a group show entitled 'Paesaggi vicini e lontani' ('Near and Distant Landscapes') that took place in Palazzo Marlani Cicogna in Busto Arsizio the artist presents a large, emblematic canvas entitled 'Omaggio a Morlotti' ('Homage to Morlotti').

1988 is also the year in which he begins to travel around Europe (Marco defines himself as 'a traveler', an evident heritage of his youth spent between La Spezia, Carrara and Lucerne). His most frequent destinations are Germany, France, Eastern European countries, Spain and Holland.

In 1994 Marco exhibits a series of large

and small format works at the University of Pavia and on this occasion his expressive style changes notably.

In the larger canvases declaredly, though partially, constructivist signs appear that evidence a clear choice of direction. The browns are more apparent, almost as if to allow the transpiration of an element of human warmth; a diffused white light lacerates the geometric structure, evoking, in an emblematic way, the value of the human being and of his/her presence. An osmotic light is maintained within the composition.

Even though signs of the architecture that crowds the artist's neighborhood are evident in the severe geometric structure of his work, the paintings are also about the light, sound and presences of Milan in the evening, intuited more than described, and in which perception dictates the tone and structure of the painting surface.

These pieces bring to light a subtle motivational theme to which the artist will continue to refer to in his work. The inspirational sparks are always drawn from reality, a reality that is sometimes more 'felt' than 'seen', reduced to an essentiality that always tends to surpass the appearances of the moment, allowing a substantial truth to emerge and in which the man (and therefore to a greater degree the artist) consciously participates. That truth which, according to Guido Ballo, 'answers a need for silence, for wonder.'

The clarity, the order, the articulated timbre filtered through feelings and sensations, the search for a spatial correspondence do not impede Casentini's work from having a

clear relationship with the 'real world'. In 1996 the artist begins to travel in the United States: he sets off from the West Coast, crossing the Central States toward the East Coast. The light and colors of California become a determinant factor in his creativity, recalling the memory of soft Mediterranean horizons and landscapes. In 1996 he is invited to participate in the XVIII Michetti Prize sponsored by the Michetti Foundation.

From this moment his work becomes atmospheric and, while maintaining a constructivist form, draws a humanistic vibration from the soft and transparent colors he finds in the American landscape, and which offer his work a unique connotation in relationship to other painters of his kind. This is facilitated by the fact that he begins to use his own chromatic values.

In 1997 his son Matteo is born. He stays with his family for 6 months in Hermosa Beach California, a small, coastal town in Los Angeles County. On his re-entry to Milan from Los Angeles he creates his first 'wall painting' at the M.A.P.P., Museo d'Arte Paolo Pini.

In 1998 his relationship with the Ruth Bachofner Gallery of Santa Monica becomes more solid and, there, he has his first one-man show in the United States.

From that moment he will return to the United States several times, building working relationships with galleries in San Francisco, Chicago, Houston, Albuquerque, San Diego and Phoenix.

In the meanwhile Marco tirelessly works at refining his expressive content in the context

of shows in distinguished exhibition spaces. Here are a few: Galerie Partikel in Lucerne (1997); 'Urban Landscape' at the Ruth Bachofner Gallery in Santa Monica (1998); Wasserman Galerie in Munich (1999); Brian Gross Fine Arts in San Francisco (1999); Frankfurter Westend Galerie in Frankfurt (2001); Scott White Contemporary Art in San Diego (2001); Brian Gross Fine Art in San Francisco (2001); Galleria Colussa in Udine, Italy (2002), 'Not far from here', Ruth Bachofner Gallery in Santa Monica (2002); Klein Art Works in Chicago (2002); Wasserman Galerie, Munich (2002).

Among the group shows we can cite: 'Non Plus Ultra' at Lorenzelli Arte in Milan (1995); Wasserman Galerie, Munich (1998); 'Corrispondenze', Lorenzelli Arte, Milan (1998); SOMA Gallery, La Jolla, California (2000) 'Brian gross Fine Arts Artist' Shasta College Art Gallery, Redding, California (2001); 'Oomph', Klein Art Works in Chicago (2001); 'Astrazione punto zero', curated by Angela Madesani at Palazzo Piacentini, San Benedetto del Tronto (2002); 'RealAbstraction', Suburban Art Center, Highland Park, IL. (2002).

In 1998 Marco decorates some ceramic vases utilizing geometric motifs tinged with colors typical of his paintings. The experience, although very positive, is destined to have no follow-up, due to the fact that the artist is absorbed in defining more clearly his expressive language.

2002 is an important year for the artist because, after a trip to Mexico, Marco is invited to make a one-man show at the Fondazione Bandera in Busto Arsizio entitled

'Non luoghi'.

There are many new things in this show: a series of small, with Plexiglas works painted from behind; a room dedicated to his monochrome variations on black ('Las Vegas by night') and an intervention by the artist in a hallway, on the ceiling of which are installed paintings dedicated to the Mexican architect Louis Barragan and whose inscription is "Que viva Mexico".

It is a modality that the artist will adopt in other shows, for example: Klein Art Works in Chicago (2002), Mesta Galerija in Nova Gorica (2005).

His daughter Giulia is born in 2002. Marco's life is, by now, full in every sense and parallels his fully matured painting style. He moves to Hermosa Beach, California with his family for two years and receives his first American reviews. Among others, the reviews that appeared in the 'San Francisco Chronicle', 'The Los Angeles Times' and 'Art News' merit mention.

It is not easy to be reviewed in the United States (due to its vast market, among other things). The fact that Marco was the object of attention from important dailies such as those cited above is indicative of the originality of his accomplishment; of the completeness of his artistic language and his intellectual honesty.

The artist knows how to interpret, with a very rich tonal diversity, not only the atmosphere and the beauty of nature but also the emotive cries that substantiate the interiority of his images. The light, endogenous to the material, becomes ever more radiant.

The two years spent at Hermosa Beach are

very fruitful, given that Marco is living experiences that will greater consolidate his creative vein and that will render it more profoundly inspirational. Among the new experiences is the creation of a wall painting in a private villa in Bel Air.

In 2004 he is invited to participate in the 'Paint on Metal' group show at the Tucson Museum of Contemporary Art in Tucson, Arizona. In that show there are works by Mirò, Calder, Rauschenberg, Stella and Knobel. He is also invited to take part in an exhibition at the Maximilian und Agate Weishaupt Collection at the Museum für Konkrete Kunst in Ingoldstadt, Germany.

A giant step in the recognition of his work comes in 2005 with the assignation of the Pollock-Krasner Foundation Grant.

In the same year the Mestna Galerija of Nova Gorica organizes a one-man show for the artist. Meanwhile he continues to show his work in galleries he has previously shown in, such as: the Ruth Bachofner Gallery in Santa Monica, the Wasserman Galerie in Munich and Brian Gross Fine Arts in San Francisco. He also exhibits at the Roy Boyd Gallery in Chicago; a show which is later reviewed in the Chicago Tribune.

In 2006, he does his first one-man show in Milan, Italy at the Galleria Obraz creating an installation inspired by the Mexican/American border.

In 2007 the artist shows at, among other venues, the PoliArt in Milan, at the Richard Levy Gallery in Albuquerque, New Mexico, at Scott White Contemporary Art in San Diego and at Brian Gross Fine Art in San Francisco.

In this period Marco moves back to Hermosa

Beach where he lives with his family until August of 2009.

His work has continued to grow. The colors have become more terse and airy, at times, almost impalpable; his boldest and most fragmented compositions unfold themselves in diverse formats, as if the artist seems to want to bring to light even the most insignificant details of the context of his existence. The chromatic partitioning becomes more composite while maintaining the original forms. The artist himself will later declare that while, in the beginning, he used no more than 6 geometric shapes and later up to 15, from 2004 his work became even more fragmented, to the point of using 80 differently colored and sized shapes.

There is a reflexive quality, apparently retrieved more from memory than from direct observation of reality, in the work in which the component fabric of the artist's work seems more tempered and contained. In any case his painting is solidly rooted in the values of composition and tonality (Matisse). In the panorama of exhibition of 2008 the one-man shows at the Torrance Art Museum in Torrance (California), the Museum für Konkrete Kunst in Ingolstadt (Germany) and the collective exhibition at Mart in Rovereto (Italy), stand out. The one-man shows at Patrizia Buonanno Arte Contemporanea in Trento (Italy) and at the Roy Boyd Gallery in Chicago are worthy of mention.

On his reentry to Milan Marco arranges a vast one-man exhibition at 'Arte 92' in Milan and his work is pregnant with change. The canvas is the backdrop and, as always, is geometrically arranged but this time

Plexiglas, painted from the back, is applied to the painting; placed harmoniously within the chromatic amalgam it adds more plastic consistency, thus giving the surface greater depth. Other canvases present dissimilar lines and colors, single or linked that intersect among themselves and are horizontally and/or vertically superimposed upon the geometric dictation, thus creating greater spatial tension. A tension, that is not without its psychic implications.

Furthermore, the organization of the chromatic masses, until now expressed in squares and rectangles (minimal or ample), while not relinquishing order and tonal contrast, is dismantled and assumes the form of trapezoids that, in some places, becomes acutely triangular.

Given that the artist takes his inspiration from reality (direct experience or memory), the lines that appear in his latest paintings are to be interpreted as horizon that separates terrestrial elements from the sky. A seam that is part of both his native land, that faces the Mediterranean, and that greater impacting force between the sea and the blue air that is California.

But those delineations also arise from an unconscious necessity to arrive at the 'primogenital seed' of painting, at the departure point and at the philological procedure of his creativity.

As far as the fragmented layout is concerned, we retain that in Marco's case, it represents the exigency to arrive at a composition that reflects not only the human disquiet of our time, but also the mysterious events that are devastating the environment and our way

of life, touching on the very precariousness of existence itself, an existence ever more left to the realm of the imponderable.

After the show at 'Arte 92' in Milan follow the one-man exhibitions at Cerruti Arte in Genoa, the Frankfurter Westend in Frankfurt and at Cardelli and Fontana in Sarzana.

In 2010 one-man shows at the CAMEC in La Spezia, at the Riverside Art Museum in Riverside (California) and at the Bakersfield Museum in Bakersfield (California) are scheduled.

The reason why this catalogue, which represents 20 years of work and life, is not so much a summary of what has been done up till now as it is a wealth of testimony and experience necessary to confront the next 20 years. The poet and painter Kahil Gibran wrote: 'We live only to discover new beauty. Everything else is a form of waiting'.

MARCO CASENTINI

Born in La Spezia, Italy, 1961.

Lives and works in Milan, Italy and Hermosa Beach, California.

EDUCATION

1980-1984

Accademia di Belle Arti, Carrara

1976-1980

College of Art, Carrara

AWARDS

2005

Pollock-Krasner Foundation Grant, New York

2010

Premio PEA, Lerici

SOLO EXHIBITION

2010

Grand Junction, Bakersfield Museum of Art, Bakersfield, CA

Talking, PoliArt, Milano

All Around, CAMEC, La Spezia

All Around, Riverside Art Museum, Riverside, CA

2009

Everything in the right place, Cardelli & Fontana, Sarzana

Roll Over, Cerruti Arte, Genova

Frankfurter Westend Galerie, Frankfurt

Tutti i colori del mondo, Galleria Arte 92, Milano

2008

Have a nice day, Torrance Art Museum, Torrance, CA

Roy Boyd Gallery, Chicago, IL

Galleria Colussa, Udine

Istituto Italiano di Cultura, Munchen

One Post Street, San Francisco, CA

Have a nice day, Museum für Konkrete Kunst, Ingolstadt, Germany

Summerland, Buonanno Arte Contemporanea, Trento

2007

Nature metropolitane, PoliArt, Milano

Beautiful Morning, Scott White Contemporary Art, San Diego, CA

New paintings by Marco Casentini, Richard Levy Gallery, Albuquerque NM

Recent Paintings, Brian Gross Fine Art, San Francisco, CA

2006

Border, Galleria Obraz, Milano

2005

Ruth Bachofner Gallery, Santa Monica, CA

Roy Boyd Gallery, Chicago, IL

Every Sunday afternoon, Wassermann Galerie, Munchen

Galleria Colussa, Udine

Mestna Galerija, Nova Gorica

2004

Brian Gross Fine Art, San Francisco, CA

2003

Here, Ruth Bachofner Gallery, Santa Monica, CA

New Urban Art, Phoenix, AZ

2002

Hotel Buenaventura, Wassermann Galerie, Munchen

Galleria Colussa, Udine

Belsorriso, Klein Art Works, Chicago, IL

Not far from here, Ruth Bachofner Gallery, Santa Monica, CA

Non luoghi, Fondazione Bandera per l'arte, Busto Arsizio

2001

Diary, Brian Gross Fine Art, San Francisco, CA

Scott White Contemporary Art, La Jolla, CA

Frankfurter Westend Galerie, Frankfurt

Mediterranea, Monopoli Arte Contemporanea, Pavia

Opere recenti, Spazio Cesare da Sesto, Sesto Calende

2000

Appunti di viaggio, Ruth Bachofner Gallery, Santa Monica, CA

1999

California Junction, Brian Gross Fine Art, San Francisco, CA
Città, Wassermann Galerie, Munchen

1998

Urban Landscape, Ruth Bachofner Gallery, Santa Monica, CA

1997

Galerie Partikel, Luzern

1994

Università Degli Studi , Pavia

1992

Galerie Marianne Grob, Luzern

1985

Galerie Lehnert, Emmen

1983

Galerie Nanu, Luzern

GROUP EXHIBITION**2010**

Change, Buonanno Arte Contemporanea, Trento

Red l'opera al rosso, Cerruti Arte, Genova

Melissa Morgan Fine Art, Palm Desert, CA

Roy Boyd Gallery, Chicago, IL

Obraz 10, Galleria Obraz, Milano

2009

Cerruti Arte, Genova

Galleria Arte 92, Milano

California, Light and Space, Melissa Morgan Fine Art, Palm Desert, CA

To move, Nuovo Centro Direzionale Interporto, Trento

Cardelli & Fontana, Sarzana

Roy Boyd Gallery, Chicago, IL

2008

Scott White Contemporary Art, San Diego, CA

Roy Boyd Gallery, Chicago, IL

Robert Dress Galerie, Hannover

Confronto.KlausMehrkens+amici, Museo Civico Ernesto e Teresa Della Torre, Treviglio

Aesthetics of new Millenium, Mesta Galerija, Nova Gorica

Cardelli & Fontana, Sarzana

Auguri ad arte, MART, Rovereto

2007

Modernism Today, LAX Airport, Los Angeles, CA

Lo stato dell'arte, Galleria Obraz, Milano

Remix, One Post Street, San Francisco, CA

Grand Opening Celebration, Gilman Contemporary, Ketchum, ID

Gallery Artist, Roy Boyd Gallery, Chicago, IL

2006

Roy Boyd Gallery, Chicago, IL

I could do that: Contemporary Art and the Audience, Brea Art Gallery, Brea, CA

2005

Quadri per un'esposizione, Centro Culturale di Milano, Milano

Nero Italiano, Nextam Partners, Milano

Accrochage, Frankfurter Westend Galerie, Frankfurt

Paint on metal, Tucson Museum of Modern and Contemporary Art, Tucson, AZ

Illusion irritation, Wassermann Galerie, Munchen

2004

13, Richard Levy Gallery, Albuquerque, NM

Leben mit Kunst - Wege zur Kunst - Sammlung Maximilian und Agathe Weishaupt Museum für Konkrete Kunst, Ingolstadt

XX Anniversary Exhibition, Ruth Bachofner Gallery, Santa Monica, CA

Summer Show, Scott White Contemporary Art, San Diego, CA

Surfin' Hermosa 2004, Gallery C, Hermosa Beach, CA

SFMOMA, Modern Art Council Art Auction, San Francisco, CA

Roy Boyd Gallery, Chicago, IL

Ask for I, Wassermann Galerie, Munchen

2003

Casentini, Gonzalez, Moses, Brian Gross Fine Art, San Francisco, CA

Galleria Colussa, Udine

Frankfurter Westend Galerie, Frankfurt

Wassermann Galerie, Munchen

Black and White, Ruth Bachofner Gallery, Santa Monica, CA

Full Frontal, Klein Art Works, Chicago, IL

Sacks Fifth Avenue, Beverly Hills, CA

2002

Holiday Group Show, Ruth Bachofner Gallery, Santa Monica, CA
Wassermann Galerie, Munchen

Real Abstraction: No Metaphors, No Apologies, Suburban Fine Art Center, Highland Park, IL

Aspetti dell'arte costruttivista, Civico Museo di Arte Contemporanea, Calasetta

Terrain: literal to metaphysical, Scott White Contemporary Art, Telluride, CO

Contemporary Abstraction, Klein Art Works, Chicago, IL

Astrazione punto zero, Spazio "0", Milano

Cascina Roma, San Donato Milanese

Palazzo Piacentini, San Benedetto del Tronto

2001

Holiday Group Show, Ruth Bachofner Gallery, Santa Monica, CA

Brian Gross Fine Art: Gallery Artist, Shasta College Art Gallery, Redding, CA

Oomph, Klein Art Works, Chicago, IL

2000

Holiday Group Show, Ruth Bachofner Gallery, Santa Monica, CA

Summer Exposition, SOMA Gallery, La Jolla, CA

1999

Holiday Group Show, Ruth Bachofner Gallery, Santa Monica, CA

Structural Elements: views of architecture and architectural elements,
Transamerica Pyramid Lobby Gallery, San Francisco, CA

Casentini, Linnenbrink, Munch, Wassermann Galerie, Munchen

Holiday Group Show, Ruth Bachofner Gallery, Santa Monica, CA

Corrispondenze, Lorenzelli Arte, Milano

1997

MAPP, Museo d'Arte Paolo Pini, Milano

La Collezione, Civica Raccolta Del Disegno, Palazzo Coen, Salò

Alternative, Palazzo Cicogna, Busto Arsizio

Libretto Digitale: Biblioteca Nazionale Centrale, Firenze

1996

Apriscatole, Galleria Aquifante, Busto Arsizio

Living Art Gallery, Milano

Libretto Digitale: Sidney Carnivale, Town Hall, Sidney

Fringe Festival Melbourne, Town Hall, Melbourne

XVIII Premio Michetti, Fondazione Michetti, Francavilla al mare

Palazzo Cicogna, Busto Arsizio

1995

Non Plus Ultra, Lorenzelli Arte, Milano

Art & Tabac, Ostertabac Museum, Wien

RAI Congresscentre, Amsterdam

Casentini, Casiraghi, Geremia: Galleria Artopia Urso, Milano

Galleria Le Pietre, Arenzano

1994

Art & Tabac: Palazzo del Turismo, Riccione

1993

Art & Tabac, Scuderie Di Palazzo Ruspoli, Roma

1989

Wuthrich, Godel, Casentini, Snozzi, Galerie Led Line, Luzern

Campi, Casentini, Linari, Galleria Il Gabbiano, La Spezia

1988

Alta Stagione:

Palazzo Comunale, Sarzana

Palazzo Bianco, Genova

Palazzo della Provincia, Savona

Ridotto Teatro Cavour, Imperia

1985

Chiesa del Suffragio, Carrara

Chiesa del Gonfalone, Fossano

Gruppo Idioma, Palazzo Berghini, Sarzana

1984

Gruppo Idioma, Pinacoteca Comunale, Vezzano Ligure

Accademia di Belle Arti di Carrara

Austellungsraum des Stadttheaters, Ingoldstadt

1983

Galleria Il Luogo di Gauss, Milan

PUBLIC COLLECTIONS

CAMeC, La Spezia
Civica raccolta del Disegno, Salò
Galleria d'arte Moderna, Sesto Calende
Fondazione Bandera per l'Arte, Busto Arsizio
MAPP Museo d'arte Paolo Pini, Milano
Mestna Galerija, Nova Gorica
Museo d'Arte Contemporanea, Calasetta
Museum für Konkrete Kunst, Ingolstadt, Germany
Riverside Art Museum, Riverside, CA
Università degli Studi, Pavia

CORPORATE COLLECTIONS

Belcaro Development, Valencia, CA
Brown Rudnic, Washington, DC
Cancer Institut, Boston,MA
Cedar Sinai Comprehensive Cancer Center, Los Angeles, CA
Digital Media Campus, Long Beach, CA
DLA Piper Rudnick Gray Cary , San Francisco, CA
Fleedwood, Munchen
Gary Lee Partners, Chicago, IL
Haarmann-Hemmelrath & Partner, Milano
Intuit Corporation, San Francisco, CA
illy caffè, Trieste
Ken Stats, North Caldwell, NJ
Marina Heights L.L.C., Beverly Hills, CA
Monitor Company, Munchen

Museum Square Associates, Los Angeles, CA
Nextam Partners, Milano
Ocean Club Villas, Paradise Island, Bahamas
Orik, Herrington & Suttcliffe, Menlo Park, CA
On Point Productions, San Rafael, CA
Red Rock Hotel, Las Vegas, NV
Riviera Company, Tokyo
Scan, Los Angeles, CA
The Progressive Art Collection, Cleveland, OH
Thomas Properties Group, Los Angeles
Vivendi, Los Angeles, CA
Waikoloa Hotel, Waikoloa, HI
Wellington Management Company, Boston, MA
Winston & Strawn, Los Angeles/San Francisco, CA

