

CINQUANTA CENTO SETTANTA

(UN GIOCO SERIO SULL'IDEA DI STANDARD)

06.07.2026-20.09.2026

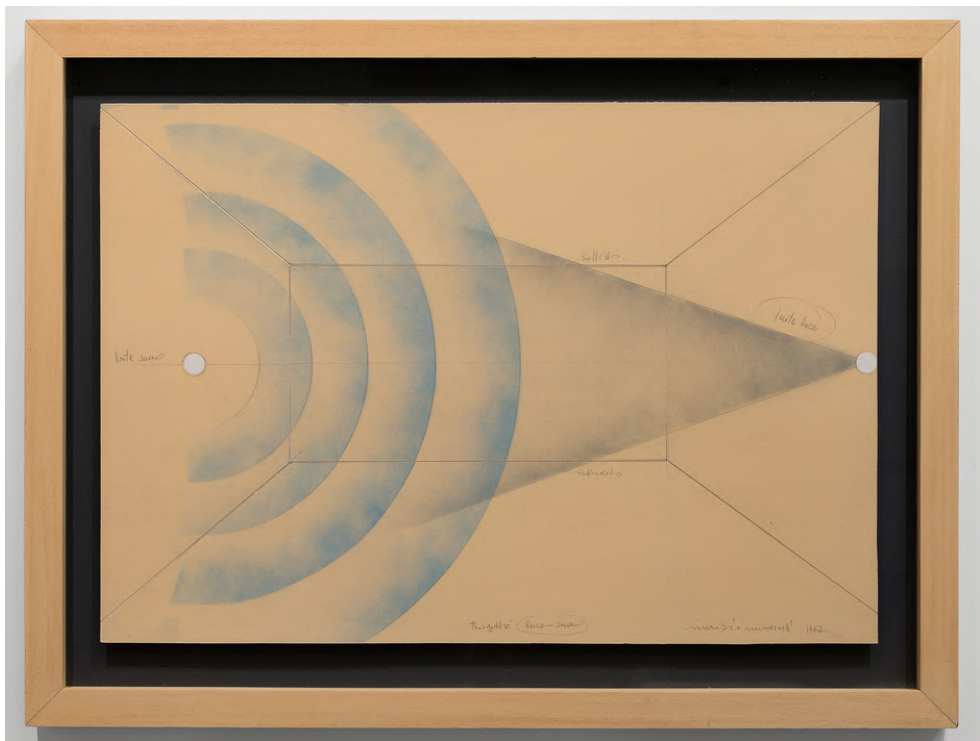
SVEVA ANGELETTI, PAOLO ASSENZA, ROMINA BASSU, VIVIANA BERTI, ALBERTO BURRI, ROBERTO CARACCILO, GIULIO CATELLI, GIUSEPPE CHIARI, FEDERICA DI PIETRANTONIO, MARCO EMMANUELE, TANO FESTA, GIOSETTA FIORONI, PETER FLACCUS, ALEXANDRA FONGARO, GIUSEPPE GALLO, CARLA GIACCIO DARIAS, NAN GOLDIN, LUCA GRIMALDI, ANGELINA GUALDONI, JAY HEIKES, ANDREAS HOCHULI, KIM ISUL, THORSTEN KIRCHHOFF, FELICE LEVINI, H.H. LIM, SERGIO LOMBARDO, MARTA MANCINI, DIEGO MIGUEL MIRABELLA, MAURIZIO MOCHETTI, LEA MUGNAINI, HIDETOSHI NAGASAWA, NUMERO CROMATICO, FEDERICO PIETRELLA, CESARE PIETROIUSTI, MICHELANGELO PISTOLETTO, ANDREA POLICHETTI, RENATO RANALDI, FIORELLA RIZZO, MARTA ROBERTI, ANDREA SALA, ANDREA SALVINO, ARCANGELO SASSOLINO, MARIO SCHIFANO, ALDO SERGIO, TURI SIMETI, GIUSEPPE SPAGNULO, MAURO STACCIOLI, CARLOTTA VALENTE, CYBELE VARELA, GILBERTO ZORIO

unosunove
arte contemporanea



DOCUMENTATION





MAURIZIO MOCHETTI
PROGETTO LUCE SUONO
 1967
 MIXED MEDIA, CARDBOARD, PAPER
 70X100CM



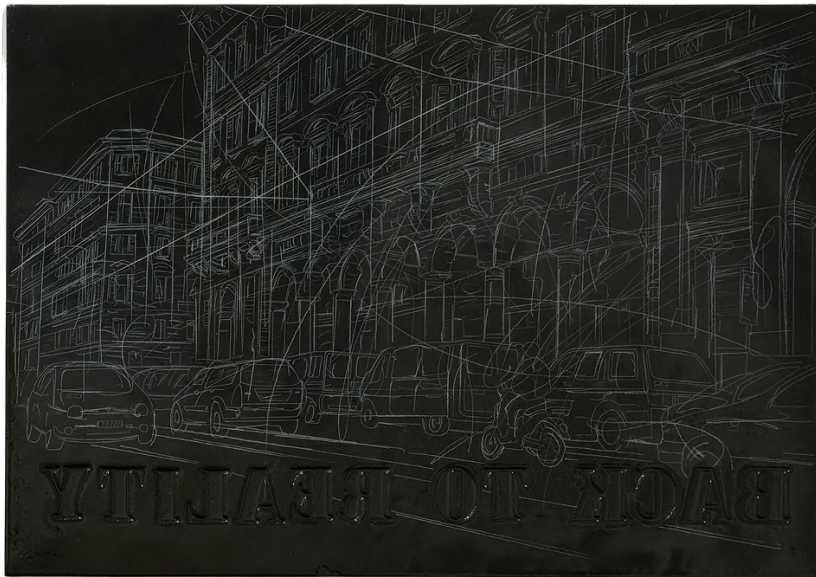
SERGIO LOMBARDO
NASSER
 1962
 ENAMEL ON PAPER LAID ON CANVAS
 104X74CM



MARIO SCHIFANO
FUTURISMO RIVISITATO A COLORI
 1978
 ENAMEL AND SPRAY ON CANVAS
 70X100CM



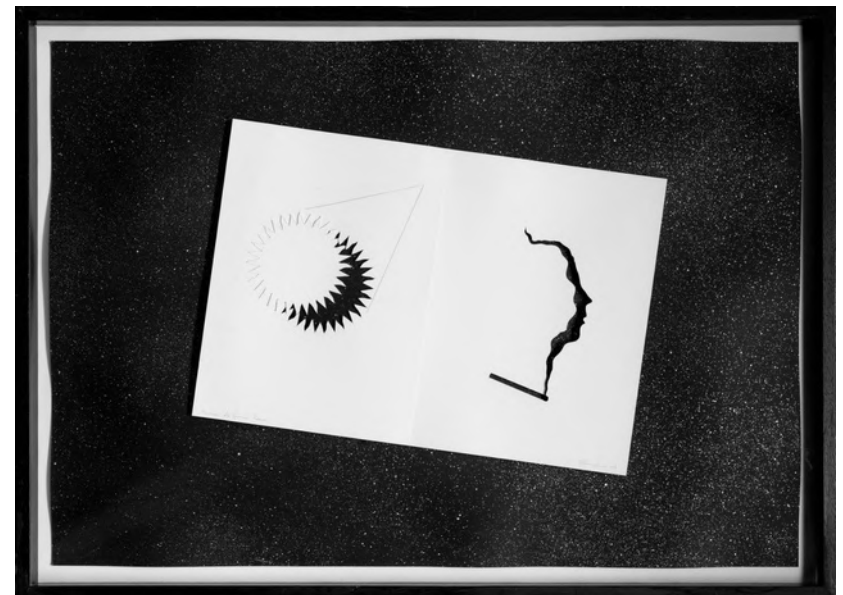
RENATO RANALDI,
FUORIQUADRO NOVEMBRE
 2015
 OIL ON CANVAS
 99,5X72CM



H. H. LIM
BACK TO REALITY (VITTORIO SQUARE STORY)
 2018
 MIXED MEDIA ON WOODEN PANEL
 70X100CM



ALBERTO BURRI
MULTIPLES 9
 1981
 ASSEMBLY OF DIE CUT COLORED CARDSTOCK
 70X100CM (ED. OF 30)



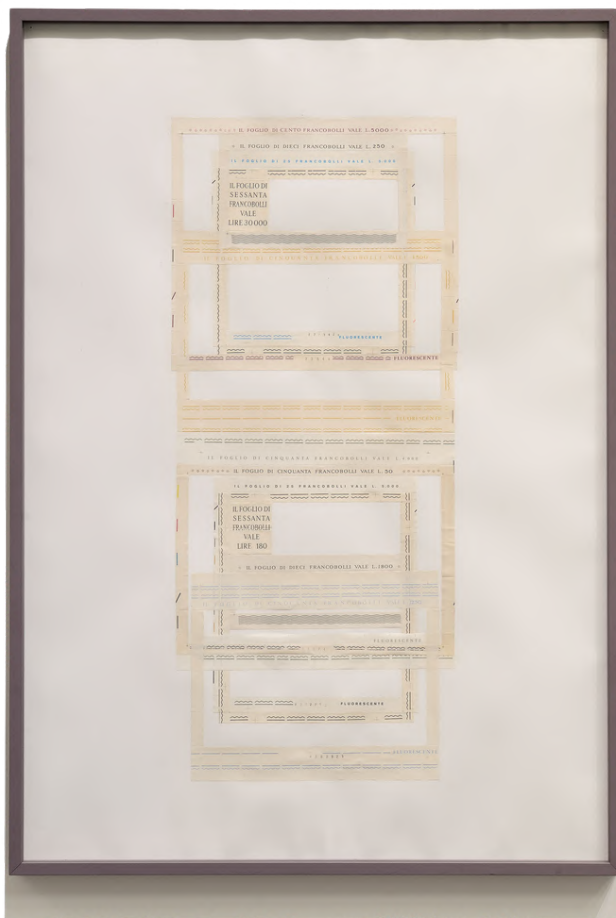
FELICE LEVINI
FREE MOON ECLIPSE
 2013
 MIXED MEDIA ON CARDBOARD AND PAPER
 65X90CM



GIUSEPPE CHIARI,
STOP
1982
CHINA INK ON PAPER
70X99,5CM



TANO FESTA
5 OTTOBRE 66
1966
MIXED MEDIA ON PAPER
70X100CM



CESARE PIETROIUSTI
IL FOGLIO DA CENTO FRANCOBOLLI VALE L.5.000
 COLLAGE
 100X70CM



CYBELE VARELA,
MAGE
 1984
 ACRYLIC ON CANVAS
 96X64CM



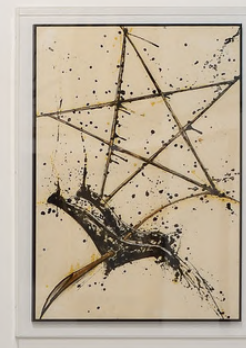
ROBERTO CARACCILO
NASCOSTO IN ESSO (8)
 2026
 OIL ON CANVAS
 104X70CM



MICHELANGELO PISTOLETTO
GIRASOLI
 1973
 SILK-SCREEN PRINT ON STAINLESS STEEL
 100X70CM (ED. OF 450)



GIOSETTA FIORONI
SENZA TITOLO
 1971
 SILVER ENAMEL ON PAPER
 100X70CM





DIEGO MIGUEL MIRABELLA
MAL VU; MAL DIT
 2018
 CERAMICS AND IRON
 90X70CM



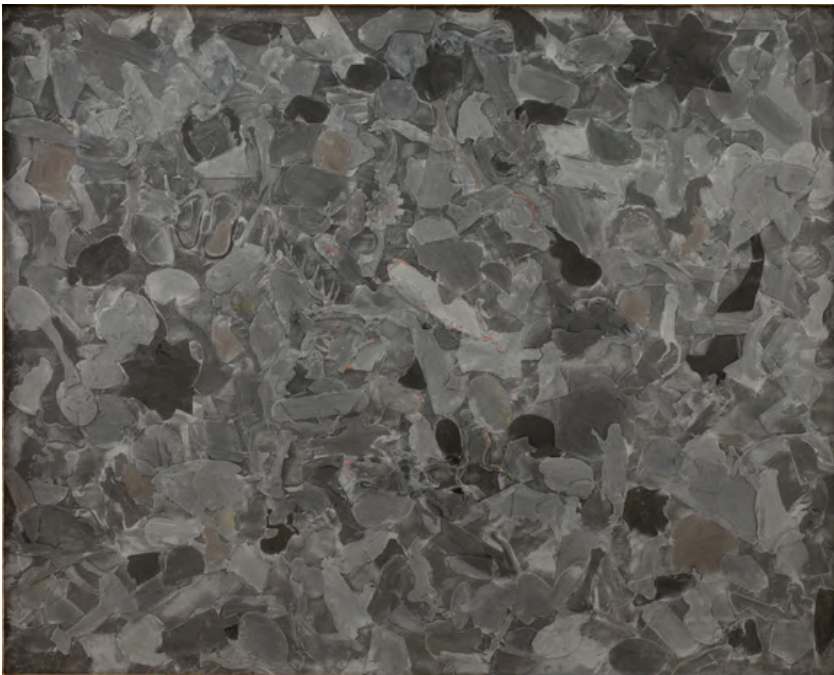
PETER FLACCUS
BARTH
 2026
 ENCAUSTIC PAINTING ON MASONITE
 99X80CM



JAY HEIKES
ZS
 2016
 BURNED FOAM, STEEL SLAG, COPPER WIRE, INK,
 SALT, DYE, GLUE, WOOD
 93X73CM



MARCO EMMANUELE
ISO #77
 2022-2023
 GLASS POWDER, SAND AND RABBIT GLUE ON CANVAS
 70X100CM



GIUSEPPE GALLO
GRIGIO LAVAGNA GRANDE
 2019,
 ACRYLIC AND MINERALS ON CANVAS,
 80X100CM



GILBERTO ZORIO
DA MARTE A MARZIO
 ACRYLICS, COPPER-TONED PAINT, BLACK SAND FROM STROMBOLI, COBALT
 CHLORIDE ON CARDBOARD
 100X70CM





MARTA ROBERTI
STUDIO PER DEA AZTECA
 2023
 DRAWING COLLAGE WITH GRAPHITE OIL PASTEL FROM
 HADMADE CARBON PAPER ON TAIWANESE GAMPI PAPER
 106X88CM



ALEXANDRA FONGARO
O' SARRACENIA
 2025
 WATERCOLOR O PAPER
 100X70CM



CARLA GIACCIO DARIAS
LAS PURAS
 2025
 OIL ON CANVAS
 100X79CM



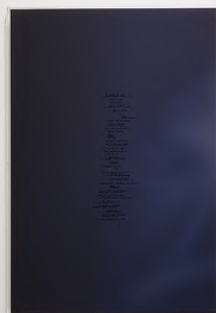
KIM ISUL
LAMPADARIO MURANO
 2024
 OIL ON CANVAS
 100X70CM



ROMIA BASSU
TAKES TWO
 2025
 ACRYLIC ON CANVAS
 90X70CM

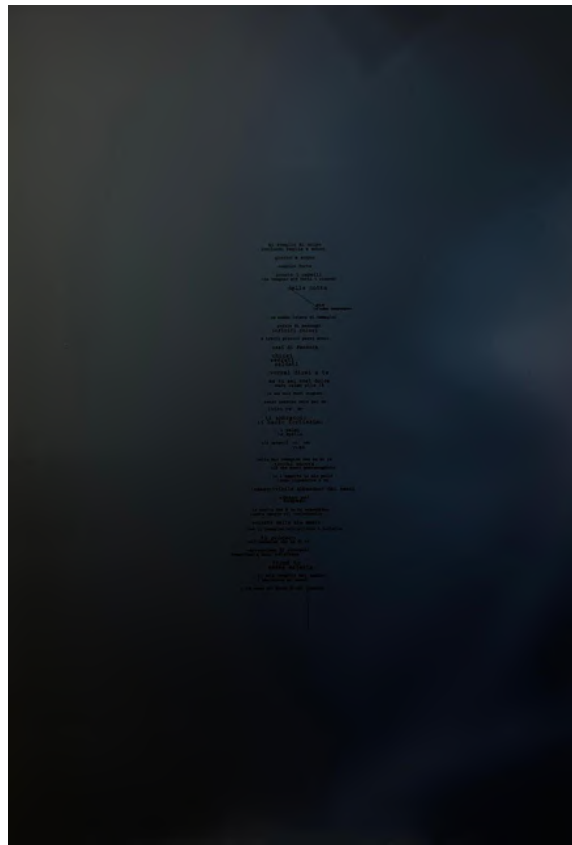


ALDO SERGIO
IMPRESSION OF A CHANDELIER WITHOUT A LIGHT BULB
 2024
 OIL ON CANVAS, 105X80CM





FIGRELLA RIZZO
THE LOVERS
2002
DIGITAL PRINT ON STEEL
100X70CM (ED. OF 3)



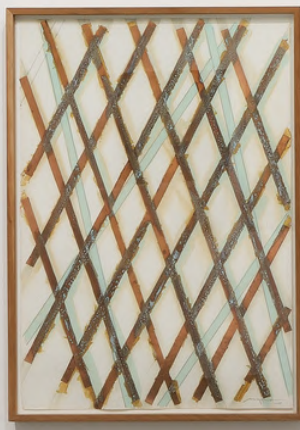
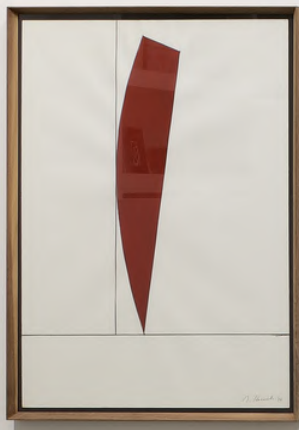
SVEVA ANGELETTI
TELL ME ABOUT IT
20.05.2026
PRINT ON BRUSHED DIBOND, PEN-TIP APPLICATION VIA A
2D PLOTTER, PLEXIGLASS FRAME
102X71,5CM

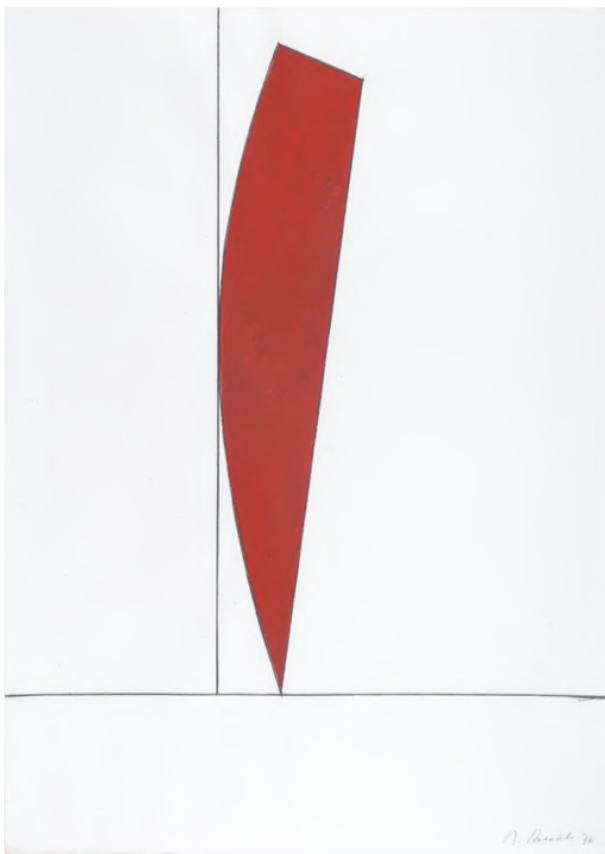


VIVIANA BERTI
ICE CREAM
2026
FINE ART PRINT ON HAHNEMUEHLE PHOTO RAG MATT BARYTA 380GMS (ED. OF 7)
100X70CM



NAN GOLDIN
C IN THE CLUB, BANGKOK
1992
CIBACHROME PRINT (ED. OF 25)
71,5X103,5CM





MAURO STACCIOLI
SENZA TITOLO
 1996
 GRAPHITE AD ACRYLIC O CARDBOARD PAPER
 100X70CM



ADREA SALA,
NATIONAL PARK BLANKET
 2023
 DRY PASTELS, COLORED CRAYONS, OIL PASTEL AND
 GRAPHITE ON PAPER
 100X70CM



TURI SIMETI
UN OVALE ROSSO
 2012
 ACRYLIC ON SHAPED CANVAS
 80X100CM



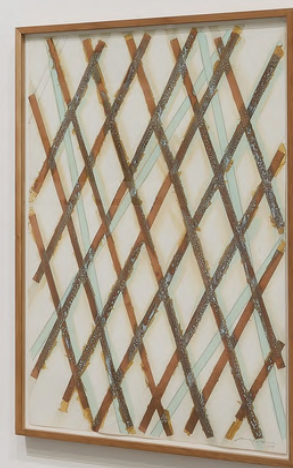
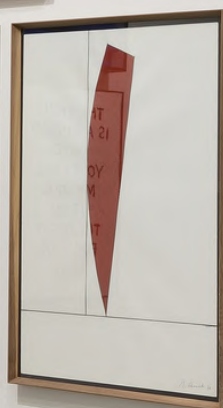
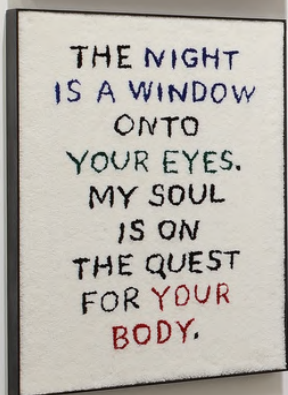
LEA MUGNAINI,
WATERS (MORPHOLOGY STUDIES)
2026
CUT-OUT, OXIDIZED GOLD LEAF, COPPER LEAF, PAPER
100X70CM



ARCANGELO SASSOLINO
SENZA TITOLO
2011
CAST STEEL ON PAPER
70X100CM



HIDETOSHI NAGASAWA
SENZA TITOLO
2005
COPPER ON PAPER
100X70CM





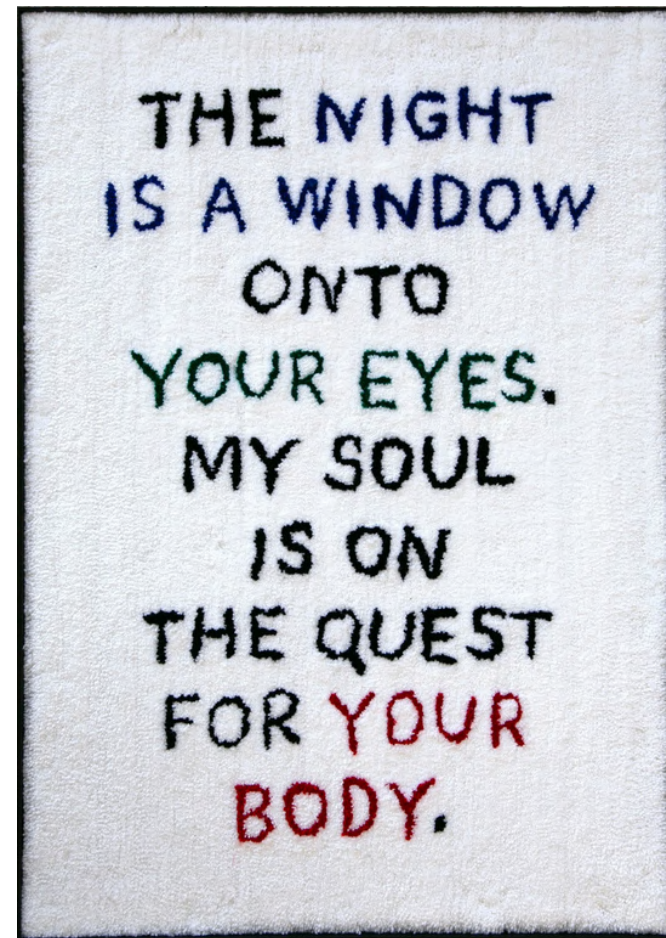
GIUSEPPE SPAGNULO
 SENZA TITOLO
 2006
 PAPER, BLACK IRON OXIDE, COBALT BLUE, CHARCOAL
 105X74CM



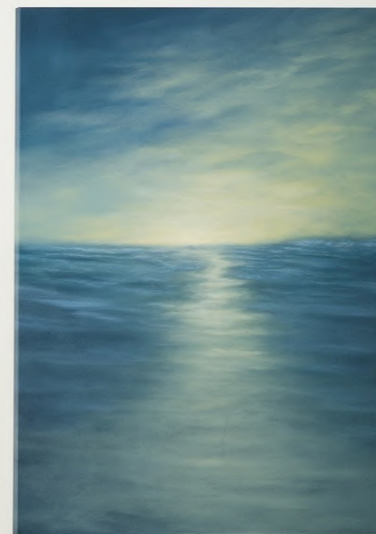
ANDREA POLICHETTI
MEDITERRANEO
 2026
 COLLAGE, COLORED RICE PAPER, CHINA BLUE,
 98X68CM



THORSTEN KIRCHHOFF
FOSSILIZZATO
 2016
 OIL ON BLACK VELVET
 100X70CM



NUMERO CROMATICO
THE NIGHT IS A WINDOW
 2022
 WOOL RUG WOVEN ON CANVAS, MOUNTED ON WOODEN BOARD
 100X70CM





ANDREAS HOCHULI
SOLE E MANDOLINO
 2026
 ACRYLIC ON CANVAS
 70X100CM



LUCA GRIMALDI
FRIZZANTE
 2026
 OIL ON CANVAS
 70X90CM



FEDERICA DI PIETRANTONIO
(THEY DISSAPPEARED...)
 2026
 ENAMEL ON CANVAS
 100X70CM



FEDERICO PIETRELLA
DAL 24 AL 27 GENNAIO 2026 (PRUDENCE)
 2026
 ACRYLIC STAMPED ON WOODEN PANEL
 100X70CM



PAOLO ASSENZA
PERSONAL LANDSCAPE
 2024-2026
 OIL ON CANVAS
 100X70CM



ANGELINA GUALDONI
LIKE MERCURY THROUGH THE GRAVEYARD (BIG FOOT)
 2025
 OIL AND ACRYLIC ON CANVAS
 101,1X86,36CM



ANDREA SALVINO
TROPPO PRESTO, TROPPO TARDI
 2015
 OIL ON CANVAS
 100X70CM



MARTA MANCINI
SENZA TITOLO
 2013
 ACRYLIC ON CANVAS
 80X100CM

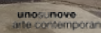


CARLOTTA VALENTE
DOES PHOTOGRAPHY REPRESENT REALITY?
 2022,
 CYANOTYPE ON COTTON PAPER
 92X63CM



GIULIO CATELLI
ALLA SPIAGGIA
 2023
 OIL ON CANVAS
 100X80CM





COMUNICATO STAMPA

1/9unosunove presenta ***CINQUANTA CENTO SETTANTA (Un gioco serio sull'idea di standard)***, una mostra che raccoglie cinquanta opere di cinquanta artisti di diverse generazioni messi a confronto su uno stesso formato: il B1 (100x70cm).

La mostra è una rassegna ma anche un gioco, una sfida agli artisti invitati a misurarsi nei canoni di questo formato iconico, nato come necessità tecnica della stampa e della litografia e diventato un cardine delle arti visive, tra domestico e museale, tra unico e seriale, tra istituzionale e privato.

La pittura francese dell'ottocento avrebbe pensato che non c'è nulla di più distante dalla pittura di un formato 100x70cm, a metà strada tra il quadrato e il rettangolo, troppo verticale per essere una figure, troppo stretto per il paysage, troppo poco panoramico per essere una marine.

La nascita della litografia e lo sviluppo dei poster e delle afiches sparglia le carte e introduce nell'arte un formato nuovo, utile al taglio della carta e destinato a diventare standardizzato: il B1.

Già nel tardo Ottocento francese con Henri de Toulouse-Lautrec inizia l'avvicinamento del dipinto verso la cartellonista d'affissione. Un atteggiamento formale destinato a esplodere in maniera dirompente nel secondo dopoguerra, specialmente in Italia, dove il 100x70cm e i suoi multipli vengono utilizzati come formati imposti per la realizzazione dei manifesti urbani.

La definitiva accelerazione nella sua diffusione arriva in seno alla Pop Art americana e alla Scuola Di Piazza del Popolo, entrambe attente agli sviluppi estetici della propaganda del boom economico; proprio da questa genesi storica provengono i lavori dei maestri del secondo Novecento esposti in mostra. Questo nucleo diventa punto di partenza per lanciare una sfida ai loro più giovani colleghi sul terreno comune di queste due coordinate.

PRESS RELEASE

1/9unosunove presents ***CINQUANTA CENTO SETTANTA (Un gioco serio sull'idea di standard)***, an exhibition of fifty works by fifty artists from various generations, all engaging with the same format: the B1 (100 × 70 cm).

The exhibition is both a survey and a game, a challenge inviting the participating artists to work within the constraints of this iconic format, originally developed as a technical requirement for printing and lithography before becoming a cornerstone of the visual arts. It exists at the intersection between the domestic and the museum, the unique and the serial, the institutional and the private.

Nineteenth-century French painting would likely have regarded the 100 × 70 cm format as one of the least suitable for painting: positioned somewhere between the square and the rectangle, too vertical for a figure painting, too narrow for a paysage, and too limited in width to accommodate a marine.

The advent of lithography, together with the rise of posters and advertising bills, reshuffled the rules, introducing into the visual arts a new format optimized for paper production and destined to become standardized: B1.

As early as the late nineteenth century, with Henri de Toulouse-Lautrec, painting began to move closer to the language of the advertising poster. This formal approach would flourish after the World War II, particularly in Italy, where the 100 × 70 cm format and its multiples became the standard dimensions for urban billboards and public posters.

Its widespread adoption reached its peak with American Pop Art and the Scuola di Piazza del Popolo, both deeply engaged with the visual language of advertising and the aesthetics of the economic boom. It is from this historical context that the works by the leading artists of the second half of the twentieth century featured in the exhibition originate. This core group serves as the starting point for extending the challenge to a younger generation of artists, inviting them to engage with these same shared coordinates.

With thanks to: Dep Art Gallery, Ex Elettrofonica, Federica Schiavo Gallery, Galerie Heinzer Reszler, Ermes Ermes, Galleria Il Ponte, La Nuova Pesa, Maja Arte Contemporanea, Matèria Gallery, Galleria Michela Rizzo, Galleria Richter Fine Art, Studio Sales di Norberto Ruggeri, and Z2O Sara Zanin

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