

Start Group Corporate Patron of  
The Metropolitan Museum of Art





# The longest-running Yearbook of art 1940-2023

"Arte italiana contemporanea" was the first edition of a yearbook dating back to 1940 making it the oldest illustrated periodical specialising in the art market. Today, with the name "Atlante dell'Arte Contemporanea" ("Atlas of Contemporary Art") and a new layout, the publication stands as the leader in its field, a privileged point of reference for gallery owners, collectors and amateurs who know how to appreciate high quality art.

Its long history, with eighty-three years behind it, has meant that in the most recent editions the publication has come out under the name of Atlas, a reference to that mythological figure capable here of supporting the great art: 1000 files on artists and just as many addresses of professional studios; 1600 auction results, accurately catalogued by the editors.

*Above* is the original printing press, *below* the first edition of the 1940 yearbook with a preface by the renowned Massimo Bontempelli.







# Presentation at the Metropolitan Museum of Art in New York

The Metropolitan Museum of Art, also known as 'The Met', is among the most prestigious museums in the world, established in 1870 in New York, USA. This special edition of the “Atlas of Contemporary Art” will be presented at the Metropolitan Museum of Art in the Bonnie J. Lecture Hall during the first half of 2024.

It will be a unique opportunity to bring Italian art abroad in direct relation to the masterpieces of Botticelli, Caravaggio, Titian, Raphael, Leonardo, Michelangelo, Picasso, Matisse, Chagall, Renoir, Van Gogh, Vermeer, Manet, Dali, Pollock, Rothko, to mention only a few artists whose works are preserved in the permanent collections of the renowned American museum.

The Met Fifth Avenue  
1000 Fifth Avenue  
New York, NY 10028

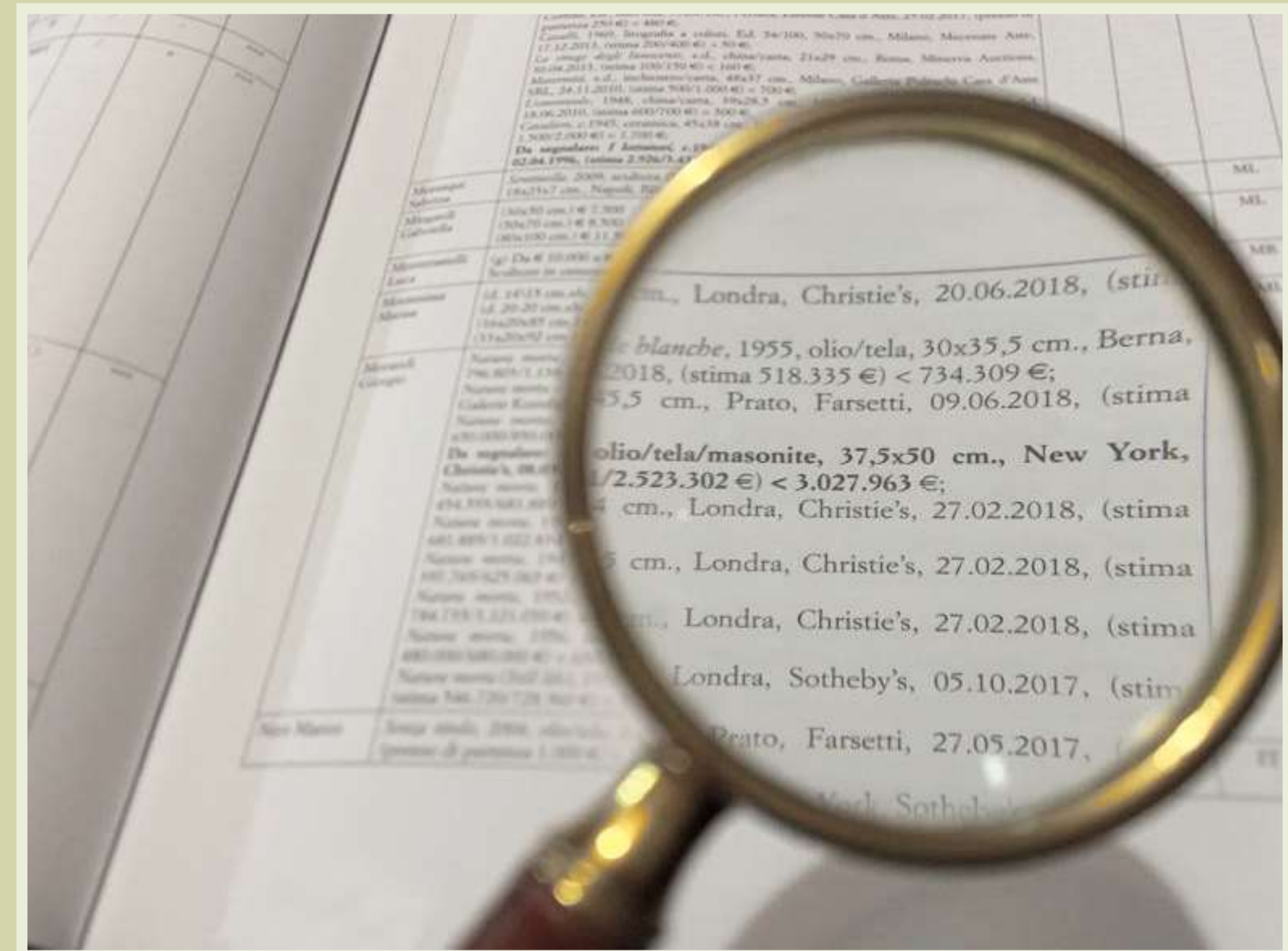
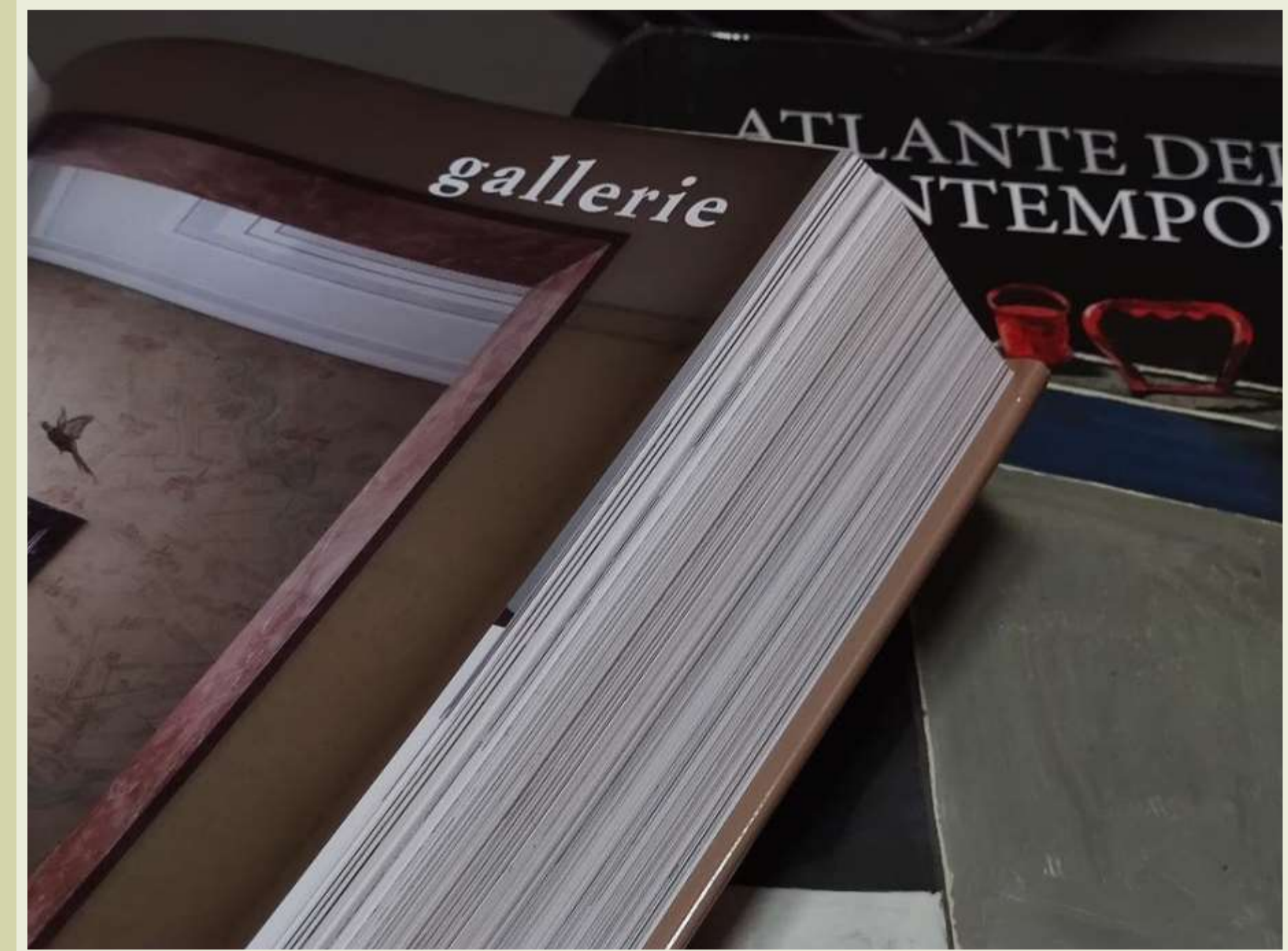


# Continuous analysis of the markets

The volume confirms itself as an essential tool used by collectors and the art market by offering an up-to-date Quotation section.

It comprehends sections dedicated to Auction results, record prices, and gallery valuations with a detailed analysis of the unsold works, spread, range, capital gain, trend and, last but not least, the judgement expressed by the editors on each featured artists .

In the previous editions, the involvement, in various ways, of the directors of the major auction houses like Sotheby's, Christie's and Minerva Auctions contributed to the authoritativeness and scientific nature of the publication.





# Editorial proposal



**COGNOME, NOME** Milano, 5 gennaio 1955  
**TECNICHE:** olio, acrilico, tecnica mista  
**GENERE:** astratto, figurativo, surreale  
**CONTATTI:** Via Giuseppe Garibaldi, 198 b,  
00100 Roma / cognomenome@gmail.com  
**WEB:** www.cognomenome.it  
**REFERENZE:** Napoli, Galleria Cognome Nome;  
Roma, Galleria Cognome Nome  
**QUOTAZIONI:** 50x70 cm. 50.000 \$ -60.000 \$  
70x100 cm. 70.000 \$ -80.000 \$

Huic autem est illa dispar adiuncta ratio orationis, quae alio quodam genere mentes iudicum permovet impellitque, ut aut oderint aut diligant aut invidiant aut salvum velint aut metuant aut sperent aut cupiant aut abhorreant aut laetentur aut maereant aut misereantur aut poenire velint aut ad eos motus deducantur, si qui finitimi sunt et de propinquis ac talibus animi permotionibus. Atque illud optandum est oratori, ut aliquam permotionem animorum sua sponte ipsi adferant

ad causam iudices, ad id quod utilitas oratoris feret, accommodatam. Facilius est enim currentem, ut aiunt, incitare quam commovere languentem. Sin id aut non erit aut erit obscurus, sicut medico diligenti, priusquam conetur aegro adhibere medicinam, non solum morbus eius cui mederi velit, sed etiam consuetudo valentis et natura corporis cognoscenda est, sic equidem, cum adgredior in ancipiti causa et gravi ad animos iudicum pertractandos, omni mente in ea cogitatione curaque versor, ut odoror, quam sagacissime possim, quid sentiant, quid existiment, quid exspectent, quid velint, quo deduci oratione facillime posse videantur. Huic autem est illa dispar adiuncta ratio orationis, quae alio quodam genere mentes iudicum permovet impellitque, ut aut oderint aut diligant aut invidiant aut salvum velint aut metuant aut sperent aut cupiant aut abhorreant aut laetentur aut maereant aut misereantur aut poenire ve-

The card dedicated to each featured artist consists of a biographical part with the following information: name, surname, place, date of birth, contacts (address of studio or home, e-mail); web (official website); references (reference galleries). Also included are the artistic techniques used (e.g. oil, acrylic, marble, film photography etc.) and the relative style (e.g. figurative, abstract, conceptual etc.).

It is followed by a descriptive critical essay of the artistic career with photographic reference material.

Each artist will also be analysed in the 'Market Indexes' section. This part includes Quotations, the Unsold works, Spread, Range, Capital Gain, and Trend, up to the Editorial Board's Judgement.

Photo: a facsimile of a page of the volume with color illustration



# Movements, manifestos and Avant-gardes

The 20th century has been marked by several European art movements, including Cubism with Picasso, Futurism with Boccioni and Balla, Abstractionism with Kandinsky, Fauvism with Matisse, Dadaism with Duchamp, Metaphysics with De Chirico, Surrealism with Magritte, up to the most recent ones.

This edition not only deals with the main avant-gardes that have emerged within the Italian borders in the last century but will also include a special section regarding the analysis of the inspiring principles and photographic repertoire of the newer contemporary artistic trends.

The aim of the treatise is to "look forward" in search of a new path in the art that might pave the way towards an innovative and revolutionary breakthrough.







# International Artists' Section

Once again, at the opening of the volume, this edition will feature a section regarding the most relevant national and international artists who have revolutionised the history of the second half of the 20th century up to the present day, analysed through special in-depth studies.

From Andy Warhol to Frida Kahlo, from Basquiat to Arte Povera to the Transavantgarde, reaching the contemporaries Maurizio Cattelan, Jeff Koons and Marina Abramović, to mention only a few.

Unique figures, who conceive art as 'alive' since closely linked to life itself, will be the subject of reflection.





**“This book is about those who succeeded, those painters, sculptors and photographers who made history”**

*(Il Tempo, 15 February 2019)*

“The richest and most specific database of the examined period ”

*(La Repubblica, 26 December 2019)*

**“The art that really matters is in the ‘Atlas’”**

*(Il Corriere dello Sport, 6 March 2019)*

“The volume that cannot be missing in any bookshelf”

*(Liberio Quotidiano, 20 February 2019)*

“Monumental volume dedicated to the complete mapping of the Italian artistic context ”

*(Ansa, 25 May 2020)*





# The editorial project hosted at the Senate of the Republic

The cultural partnership with the USA and the related presentation of the volume at the Metropolitan Museum of Art in New York in 2024 confirm a crucial milestone in the history of publishing and modern art. This is the reason why the project was considered by the Senate of the Republic as an instrument for the dissemination of Italian culture in the world.

On 9 February 2023, a conference entitled “1940-2023 più di ottant’anni di storia dell’ *Atlante dell’Arte Contemporanea*” (“1940-2023 over eighty years of the history of the *Atlas of Contemporary Art*”) was held in the Capitular Hall of the Senate, with the aim of drawing attention to the importance of this long-running publication for Italian art, the pride of national artistic identity.



# Team



Daniele Radini Tedeschi is the director of the “Atlas of Contemporary Art”. He curated several pavilions at the Venice Art Biennale, from 2015 until 2022. Expert in Renaissance and Baroque art as well, he curated the conference on Sodoma at the Accademia dei Lincei in Rome.



Stefania Pieralice is the curator of the “Atlas of Contemporary Art”. She curated several pavilions at the Venice Art Biennale, from 2015 until 2019. She has held significant institutional conferences on art at the Press Room of the Chamber of Deputies (2016 and 2018) and the Senate (2019).



Giovanni Faccenda, following his decade-long collaboration with the “Catalogue of Modern Art”, since 2023 he obtained the role of editorial consultant for the “Atlas of Contemporary Art”. He has directed the Galleria Comunale d'Arte Moderna e Contemporanea (Municipal Gallery of Modern and Contemporary Art) in Arezzo and curated retrospective exhibitions on De Chirico, Morandi, Ligabue, Rosai, of whom he is the leading expert.



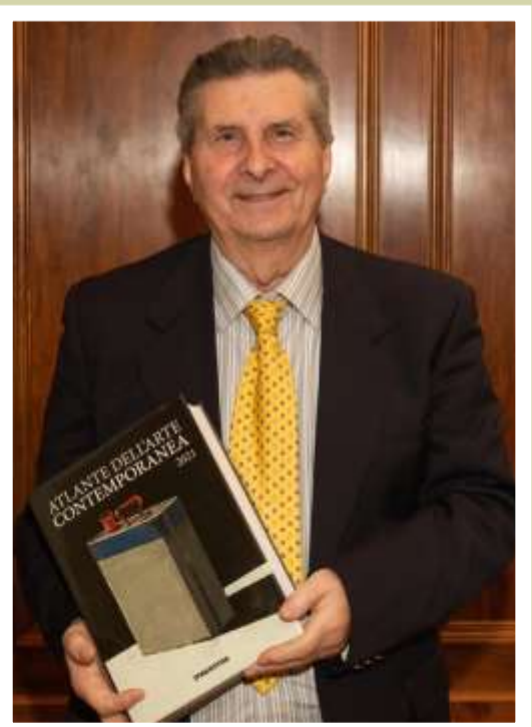
Peter Flaccus is Professor Emeritus at John Cabot University. He graduated from Amherst College, and attended the Skowhegan School of Painting and Sculpture, later receiving a Master of Fine Arts degree from Indiana University. He is among the most prominent representatives of encaustic painting and Abstractionism worldwide.



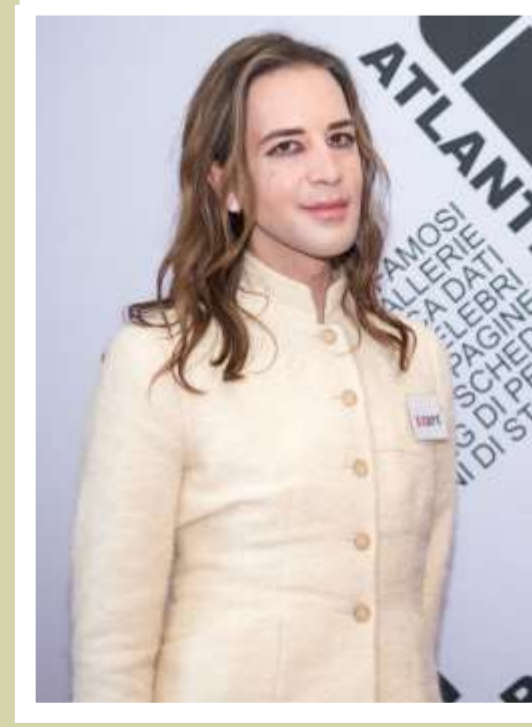
Paolo Levi is an art critic and journalist specialising in the relations between art and the market. Former member of the scientific committee of the Galleria d'Arte Moderna in Turin, he has been curator of the “Bolaffi National Catalogue of Modern Art” and editorial director of Giorgio Mondadori Editore from 1981 to 1985. Furthermore, he has been, for many years, at the head of an art column in Turin's edition of the newspaper “La Repubblica”.



Sarah Linford is Associate Professor of Modern and Contemporary Art at John Cabot University. She has an extensive curatorial career with the world's leading museums, including the MoMA in New York and the National Gallery of Art in Washington DC.



Gianni Dunil is the editor-in-chief of the “Atlas of Contemporary Art”. Director of significant art short films, he has collaborated with numerous institutions, including Teatro Sistina, Teatro Brancaccio, Piccolo Teatro di Milano, and La Sapienza University of Rome. He was curator at the National Pavilion of the Dominican Republic in the 2019 Venice Art Biennale.



Ariadne Caccavale, graduated in Art History at La Sapienza University of Rome, is a critical consultant for the “Triennial Exhibition of Visual Arts in Rome” (ed. 2017, 2020 and 2023). He has collaborated and written essays for several editions of the Venice Art Biennale (in particular, for the 57th and 59th editions) and the 16th Venice Architecture Biennale.



*The Atlas is a project supported by Start Group Corporate Patron of The Metropolitan Museum of Art*

*Project collaborators:* Daniela Accorsi and Massimo Canato for Galleria Accorsi Arte, Raoul Bendinelli, Mario Bernardinello, Francesca Callipari, Merisabell Calitri, Luciano Carini for Galleria Studio C in Piacenza, Roselli Crepaldi for Galleria Milanese, Elisabetta La Rosa, Carlo Maltese, Nartwork a.p.s., Simone Pieralice, Gianfranco Pugliese, Nicoletta Rossotti, Giulia Rustichelli, Giulia Zanesi.

## Contacts



Editorial office: +39 0774 1922052  
Monday to Friday from 9:00 AM to 2:00 PM  
(Maria Luciani, editorial manager)



e-mail: [atlantedellarte@gmail.com](mailto:atlantedellarte@gmail.com)  
website:  
[www.atlanteartecontemporanea.com](http://www.atlanteartecontemporanea.com)