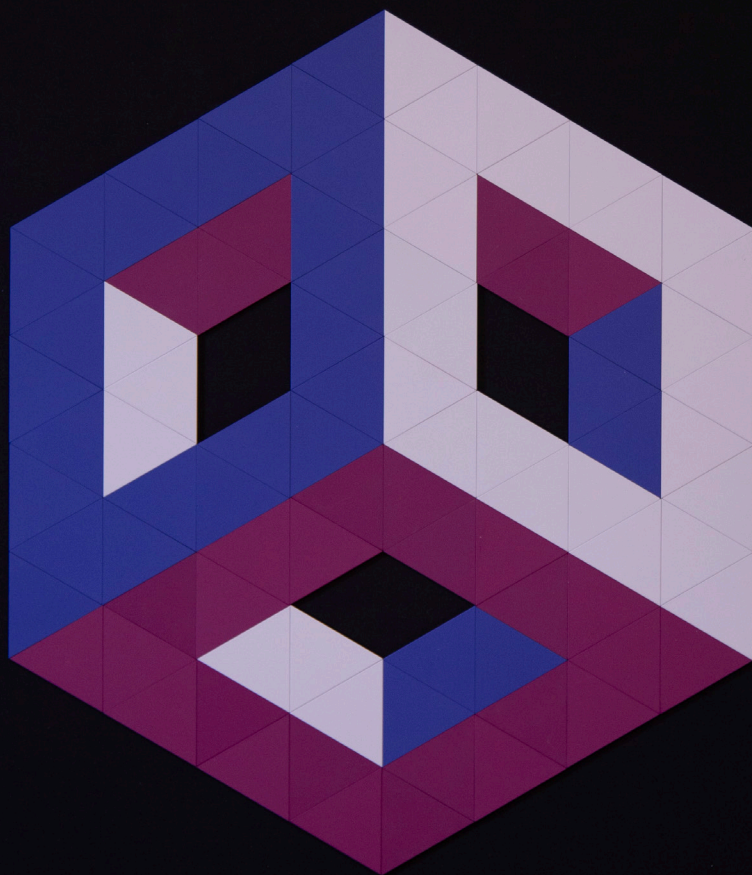


DIS-PLAY



RICCARDO
TEN COLOMBO

DIS-PLAY

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TEN COLOMBO

17 FEB - 11 MAR 2023

CURATORIAL TEXT BY VERA CANEVAZZI

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About the Italian Cultural Institute in Hong Kong

The Italian Cultural Institute in Hong Kong (ICI), currently directed by Mr. Stefano Fossati, has been active since 2011 as the official Italian governmental body dedicated to the promotion of Italian language and culture in Hong Kong and Macao through the organization of cultural events. Alongside with the Italian Cultural Institutes in Beijing and Shanghai it is one of the three cultural agencies of the Italian Ministry of Foreign Affairs in China.

Central to ICI's mission is a constant effort to encourage the understanding and enjoyment of Italian culture by organizing and promoting events that focus on Italian music, dance, cinema, theatre, architecture, literature, and philosophy in collaboration with the most prominent local academic and cultural institutions. ICI also focuses on the development of academic exchanges, the organization and support of visual arts exhibitions, and the promotion of Italian studies.

關於意大利總領事館文化處

意大利總領事館文化處 (ICI) 的香港辦事處自2011年開始，作為意大利政府在香港和澳門推廣意大利語言和文化的官方機構，現由Stefano Fossati先生擔任總監。同位於北京和上海的意大利文化處一起構成意大利外交部在中國的三家文化機構。

ICI 的核心宗旨是通過和當地的學術和文化機構合作，舉辦多種活動，鼓勵對意大利文化的理解和欣賞，包括音樂，舞蹈，電影，戲劇，建築，設計和哲學等。同時，ICI 也致力於促進學術交流，支持視覺藝術展覽以及推廣意大利語言和文化的學習。



About Novalis Art Design

Novalis Art Design was founded in 2012 with the aim of pushing the boundaries of art and design in Hong Kong. From the start the Novalis principle was that art and design deserves the same level of respect and appreciation. Novalis Art Design started out with showcasing the Memphis Group, the famous Italian design movement founded by Ettore Sottsass in 1981 which defined '80s aesthetic and revolutionised the design world by emphasizing design as a vehicle of communication, rather than just function. Since then, Novalis Art Design has expanded the design program to showcase new design with a conceptual focus. With art, Novalis Art Design adopts a similar approach, placing importance on the conceptual. Whether with art or design, what matters is the concept and execution, no matter the medium.

Novalis Art Design continues to strive to provide a platform for integrating art and design in the true sense, through experimentation and sparking new dialogues between the disciplines of art, design and beyond. The gallery sees that more could be done in terms of design education and thus will be aiming to drive dialogues of design and the interplay between art and design.

關於 Novalis Art Design

Novalis Art Design 成立於2012年，旨在推動香港藝術和設計的發展。從一開始，諾瓦利斯原則就是藝術和設計應該得到同等程度的尊重和欣賞，因此畫廊將藝術和設計與畫廊規劃同等重視。Novalis Art Design首先展示了大型孟菲斯集團 (Memphis Group) 的設計，這是由Ettore Sottsass於1981年創立的著名的義大利設計運動，它定義了80年代的美學，並通過強調設計作為溝通工具的表達可能性來擴展設計的邊界，從而徹底改變了設計世界，而令設計不僅僅是一種重視功利功能的作用。從那時起，Novalis Art Design 擴大了設計項目，以展示新的設計理念。在藝術方面，諾瓦利斯藝術設計採用了類似的方法，重視概念設計。無論是藝術還是設計，重要的是作品背後的概念，無論是何種媒介。

Novalis Art Design 繼續努力通過實驗和激發藝術、設計和其他學科之間的新對話，為真正意義上的藝術與設計的綜合提供一個平臺。畫廊認為，在設計教育方面可以做更多的工作，因此將致力於推動設計對話以及藝術與設計之間的相互作用。



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DIS-PLAY

VERA CANEVAZZI

In recent years, particularly since 2020, we have witnessed a significant artistic expansion and the emergence of unpredictable cross-pollinations between what was considered art and what never was. A new world has emerged, where reality and virtuality meet, where artificial intelligence can create original images and texts in seconds. There are no longer limits, only opportunities. In this context, art has definitively stopped being considered as a "serious thing" reserved only for contemplators who stand aside and try to decipher its meaning. It has become a participatory experience, a fusion of different trends and research, a game, or rather, an "invitation to play," as the artist Grazia Varisco defined it when describing her "Tavole Magnetiche (Magnetic Boards)" of the early sixties.

Playing allows us to create a spontaneous relationship with objects, to transform their use, meaning and form, to unite the real with the imaginary, to create a connection with the world of childhood and to prefigure our future. This is how Riccardo "TEN" Colombo combines craftsmanship with industrial production, collective art with individual art through play within the works of the "Cromoblock" series. TEN chooses an aesthetic that "creates a bridge" between the avant-gardes of the twentieth century and the metaverse. In fact, on the one hand these works involuntarily take us back to those moments of childhood when we lay on a carpet composing shapes and imagining fantastic worlds (as written by critic Ilaria Bignotti). On the other hand, they connect to a visual tradition that starts from constructivism and cubism, passes through the optical-kinetic art of the sixties and reaches contemporary graffiti and the most recent crypto art.

In these works, Riccardo TEN Colombo, a Turin-based artist who trained in the field of street art and the hip hop and punk culture of the 1990s, stages the game. He arranges it in the limited area of a board, and offers it to the spectator, giving them the opportunity to scatter it and put it back together. TEN creates an engaging artistic experience, as suggested by the title of his exhibition "DIS-PLAY" organized at the Novalis gallery in Hong Kong.

RICCARDO **TEN** COLOMBO

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DIS-PLAY DIS-PLAY

RICCARDO TEN COLOMBO

This playful-participatory dimension connects to the experiences of artists of the kinetic-programmatic movement of the 1960s, including the Italians Grazia Varisco, Gianni Colombo, Bruno Munari and Enzo Mari. It originated with the historical exhibition "Le Mouvement" in 1955 at the Galerie Denise René in Paris, of which we remember the iconic photograph where the gallerist modifies the work "Dibouk" of the Israeli artist Yaacov Agam. The intention is to open the doors to the public so that the public becomes a co-creator of the work, making art a collective and shared matter. This concept was emphasized by the French art critic Nicolas Bourriaud in his book "Relational Aesthetics" of 1998: "each work of art would be the proposal to inhabit a common world, and the work of each artist a pattern of relationships with the world that would generate other relationships, and so on, ad infinitum."

We are witnessing a democratization of art, and its transformation into a social experience, according to research that characterizes not only "Cromoblock", but also all of TEN Colombo's production, including his graphic and street art works. As the artist writes: "The pieces of Cromoblock, which can be moved and modified on the board, represent my vision of urban art that is constantly evolving. The walls of the cities are boards available to the community where nothing is permanent and the real work is constantly changing, composed of layers of paint and interventions of different people who participate in the creative process. For this reason, it is impossible to capture street art, but it becomes essential to grasp its transient and changeable essence."

Riccardo TEN Colombo views the idea of a collective work not only as a stylistic feature but also as a particular vision of art and work. Inspired by ethical and political motives, the artist is socially engaged through projects such as "Mission To Art," an artist residency that supports artists in printing limited edition works of art. He was also artistic director of the "Street Alps Graffiti Festival," which involved over 60 artists from around the world to create urban art in mountainous and hilly environments. Furthermore, Colombo is attentive to current environmental issues surrounding climate change and many of his works depict endangered animals and natural landscapes. Therefore, in addition to "Cromoblock," the exhibition also includes the 2022 paintings "MOUNTAINS 7" and "MOUNTAINS 8," which highlight the environmental focus that characterizes his artistic production.

"Cromoblock" is composed of metallic triangles on magnetic boards, whose position can be changed by both the author and the collector, in a continuous evolution of compositional possibilities. Influenced by the visual research of some optical artists, including Vasarely and members of the GRAV group. TEN Colombo refers to the gestalt theories of form psychology, exploring how what we perceive is not just the result of individual images, but of an overall structure that allows us to understand form as a whole, just like when we listen to a melody and can't easily distinguish individual notes that make it up. TEN Colombo's Cromoblock works in the same way: at first glance we see images, solid and colorful geometric shapes that emerge from a black background, three-dimensional bodies that float in space, coming towards us. Only after a deeper analysis do we discover that the works are not unique blocks, but compositions of multiple triangular shapes combined.

The Turin-based artist challenges the viewer's visual capacity by creating optical illusions that seem to set the elements that make up the work in motion. Through shades, contrasts of colors, and the combination of geometric shapes, he forces us to visually travel through the evolutions and involutions of the shapes that seem to come to life autonomously. An example is the triptych "TRIPTYCH" (2022) in which the blue and brown geometries intertwine with each other and extend from one magnetic board to the other, in an aesthetic continuity that becomes one with the surrounding space. Or even when there is only one color, as in the works "BOOM BLUE", "CLOSE TO ME", "MEDITATION" - all made in 2022 - the expressive power of the chromatic tone is totalizing, it is pure blue. The same process also occurs for the shape, in the work "CUBE" (2022), the cube itself is meaning and signifier, subject and object at the same time indistinctly.

That is why also the titles of the works are born spontaneously, as the artist himself explains: "The titles arrive at the finished work. During the creative process, the blocks constantly move on the canvas and the shapes change continuously. When I reach the figure that satisfies me, I look at the shape as if it were a newborn. The impression I have is as if the shape had existed for a long time and already had its own name. At that moment, without too many thoughts and letting the thoughts flow, I choose the title based on the emotions that the work generates for me."

This achieved perfection of form takes us back to a feeling of reverential respect where the works cannot be touched but only admired from afar. On the other hand, the artist prompts us to question our patterns, to re-think our perceptions, to feel like an active part of that whole that is our contemporary era.

賞-玩

DIS-PLAY

RICCARDO TEN COLOMBO

列卡度「十」哥倫布

文：VERA CANEVAZZI

近年來，尤其自2020以來，我們看到藝術領域的大幅度拓展，以及傳統藝術範疇與非藝術元素出現令人意外的交叉融合。一個新的世界正在誕生，現實和虛擬在此相遇，僅僅幾秒鐘，人工智慧便可製作出原創的圖像和文字。從前的限制經已消失，同時剩下了無數的新可能。在這情況下，藝術明顯不再只是一種「嚴肅的東西」，只供沉思者站在一旁試圖解讀作品的意義。藝術已成為讓人參與的體驗、各種不同潮流和研究成果的結合，一場遊戲，又或者可說是，一次「嬉戲的邀請」——正如藝術家格拉齊亞·瓦里斯科（Grazia Varisco）在描述她60年代初的作品〈磁板〉（Tavole Magnetiche）時所定義。

遊戲使我們與物件建立一種即興的關係，它改變物件的用途、意義和形式，結合現實與想像，並與童年的世界建立聯繫，再而預視我們的未來。這正反映在列卡度「十」哥倫布（Riccardo “TEN” Colombo）的〈色塊〉（Cromoblock）作品系列，他通過遊戲，將工藝與工業製品、集體藝術與個人創作結合起來。「十」所選擇的美學，於二十世紀的前衛藝術與元宇宙之間「建立一座橋樑」。事實上，一方面，這些作品把我們拉回童年的某些時刻——當我們躺在一塊幾何圖案的地毯上，幻想著奇異的世界（正如藝評家伊拉莉亞·比格諾蒂（Ilaria Bignotti）所寫）。另一方面，它們聯繫到一個視覺藝術傳統，從建構主義和立體主義開始，去到60年代的視幻動感藝術（optical-kinetic art），到當代的塗鴉藝術和最近年的加密藝術（crypto art）。

透過這些作品，列卡度「十」哥倫布——這位街頭藝術出身，熟悉90年代嘻哈和朋克文化的都靈藝術家，策劃了這場遊戲。遊戲被安排在一塊板之內的空間，觀眾可以把作品自由拆解並重新組合。「十」創造了一場引人入勝的藝術體驗，正如他在香港Novalis畫廊的展覽標題〈賞-玩〉（DIS-PLAY）所暗示的那樣。

列卡度「十」哥倫布

這種嬉戲與參與的特性，可以追溯到60年代動感編程（kinetic-programmatic）藝術運動，當中一眾藝術家的經驗，他們包括義大利的格拉齊亞·瓦里斯科（Grazia Varisco）、吉安尼·哥倫布（Gianni Colombo）、布魯諾·穆納里（Bruno Munari）和恩佐·馬里（Enzo Mari）。它起源於1955年在巴黎丹妮絲·勒內畫廊（Galerie Denise René）舉辦的歷史性展覽〈移動〉（Le Mouvement），我們都認得這場展覽的標誌性照片——丹妮絲·勒內挪動著以色列藝術家雅各夫·阿罕（Yaacov Agam）的作品〈附鬼〉（Dibouk）。這場展覽的理念，是向公眾敞開大門，令大家成為作品的共同創作者，使藝術成為集體和共享的事。法國藝術評論家尼古拉斯·布里奧（Nicolas Bourriaud）在他1998年的《關係美學》（Relational Aesthetics）一書中，強調了這一概念：「每件藝術品都將成為生活在同一個世界的提案，每位藝術家的作品都是一個與世界產生關係的模式，而它們又將產生其他的關係，如此類推，無窮無盡。」

我們見證著一次藝術的民主化，以及它如何轉化成一場社會經驗，這是建基於作者的研究，而它不止顯見於〈色塊〉，也包含在「十」哥倫布的所有作品，包括他的平面和街頭藝術創作。正如他本人寫道：「〈色塊〉裡可以在板上移動和轉換的色塊，代表我對不斷變化的城市藝術的看法：城市的牆就是可供社區使用的板子，在此沒有什麼是永久的，真正的作品正在不斷變化，由一層層油漆，以及參與創作過程的各色人等的干預所組成。基於這個原因，我們不可能捕捉到街頭藝術的全貌，而重要的是把握它瞬息萬變的本質」。

列卡度「十」哥倫布認為集體創作的理念不僅是一種風格特徵，而更是對藝術和作品的一種觀點。基於道德和政治原因，他通過諸如「藝術使命」（Mission To Art）的計劃參與社會活動——它是一個支援藝術家製作限量版數作品的藝術家駐場計劃。他也是「阿爾卑斯山街頭塗鴉節」（Street Alps Graffiti Festival）的藝術總監，邀請來自世界各地的60多位藝術家，於山區和丘陵環境中創作城市藝術。此外，哥倫布亦關注當前與氣候變化有關的環境問題，他很多作品都以瀕危動物和自然景觀為題材。因此，除了〈色塊〉外，是次展覽還包括他2022年的畫作〈山七〉（MOUNTAINS 7）和〈山八〉（MOUNTAINS 8），這些作品突顯他在創作裡對環境的關注。

這位來自都靈的藝術家通過創造光學幻覺來挑戰觀眾的視覺能力，這些幻覺似乎令整個作品裡的元素都在擺動。透過色調、顏色對比，以及幾何形狀的組合，迫使我們以視覺穿越這些圖形的演變和內卷，它們活像有著自己的生命。三聯畫〈三聯畫〉（TRIPTYCH，2022）正是其中一例，當中藍色和棕色的幾何圖形相互交織，從一塊磁板延伸到另一塊，美學上的連續性令它們與周圍的空間融為一體。而即使在單色作品，如〈轟藍〉（BOOM BLUE）、〈靠近我〉（CLOSE TO ME）和〈沉思〉（MEDITATION）等於2022年完成的創作，它們顏色的表現力也是整體性的，是純粹的藍色。同樣的過程也發生在圖形上，在〈立方〉（CUBE，2022）中，立方體本身既是意義也是意符，主體和客體難以分辨地同時存在。

也因為這個原因，這些作品的名字也是即興式地產生，他解釋道：「名稱是在作品完成後才出現。在創作過程中，這些板塊在畫布上不斷移動，形狀不斷變化。當出現令我滿意的圖形時，我看著它，彷彿看到一個嬰兒出生。對我來說，這個圖形恍如已經一早存在，本身已有自己的名字。在那一刻，我沒有太多的想法，就讓思想自行流動，根據作品為我產生的情感來命名。」

這種趨近完美的形式，將我們帶回到一種崇敬的感覺，在此作品不能被接觸，而只能遠觀。另一方面，藝術家令我們質疑自身固有的模式，反思我們的知覺，把自己感受成我們當代這個整體的一個積極組成部分。

An abstract geometric pattern composed of numerous triangles of various sizes, arranged to create a three-dimensional effect. The colors used are shades of green (from light to dark), purple (from light to dark), and maroon. The background is solid black. The triangles are arranged in a way that suggests depth and perspective, with some appearing to recede into the distance while others appear to come forward.

CROMOBLOCK

A B O U T C R O M O B L O C K

"I started working on the Cromoblock project about six years ago. The idea was to be able to create a fun, interactive artwork that would connect the collector to the artist.

It took me several steps to create this project.

I started by designing and making the blocks manually. The second step was laser cutting each individual block/piece.

Cromoblock is the fusion of both my pictorial work and my personal research. I used new technologies to build an artwork that reflects my identity, which carries a mobile and not a static attitude.

The project, that is a combination between sculpture and painting, is changeable and can involve different structures.

I decided to apply industrial paints which are usually used in the automotive field.

The choice to use these types of colors comes from the fact that I'm looking for intense chromatic impulses that cannot be usually obtained with classic techniques such as acrylic or oil.

The shapes that I create with colored blocks are the result of a dynamic game that is reflected on this black board.

For this reason, each Cromoblock series must be understood in a broader and more shifting sense.

What characterizes this project is the fact that it's a game... It must be fun and must allow the public itself to become the co-creator of the composition."

Riccardo TEN Colombo on Cromoblock

A B O U T C R O M O B L O C K

「大約六年前，我開始了〈色塊〉計劃。我想去創造一個有趣而且互動的藝術品，能夠把收藏家與藝術家聯繫起來。

實行這個計劃要花上好幾個步驟。

我從設計與人手製作這些板塊開始。第二步是用鐳射切割出每件獨立的圖形。

〈色塊〉結合我的繪畫創作與研究成果，使用新技術去創作一個反映我身份的藝術品，帶有一種流動而並非靜止的態度。

這個計劃也是雕塑和繪畫的結合，它是可變的，並涉及不同的結構。

我決定使用多數應用於汽車領域的工業顏料。

選擇這類顏料，是因為我想追求一種強烈的色度衝擊，而一般慣常的工藝，如塑膠彩和油彩，難以做到這種效果。

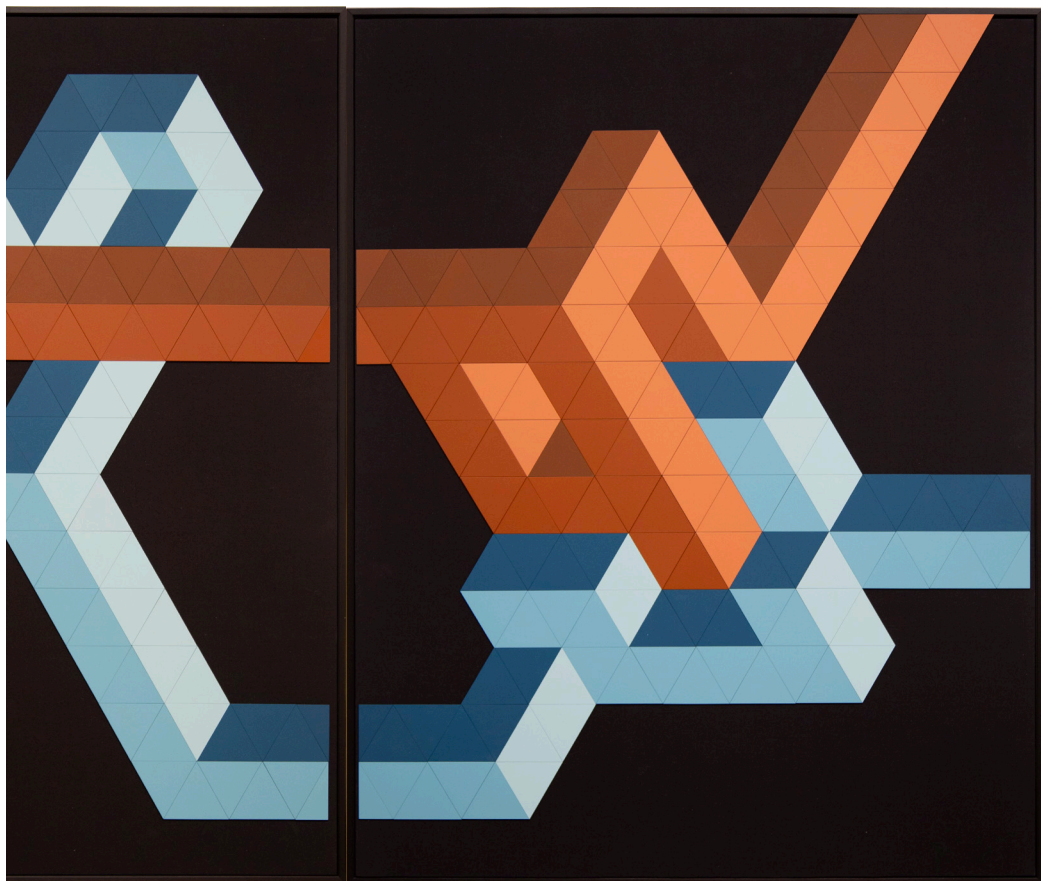
我用色塊所創造的圖形，是一場動態遊戲的結果，並反映在這塊黑板上。

基於這原因，每個〈色塊〉系列都必須在廣義和動態的層面上被理解。

這個計劃的特點是，它是一場遊戲……因此必須是有趣的，必須讓大家成為構圖的共同創作者。」

Riccardo TEN Colombo 細說 Cromoblock





TRIPTYCH 1, 2 & 3

2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

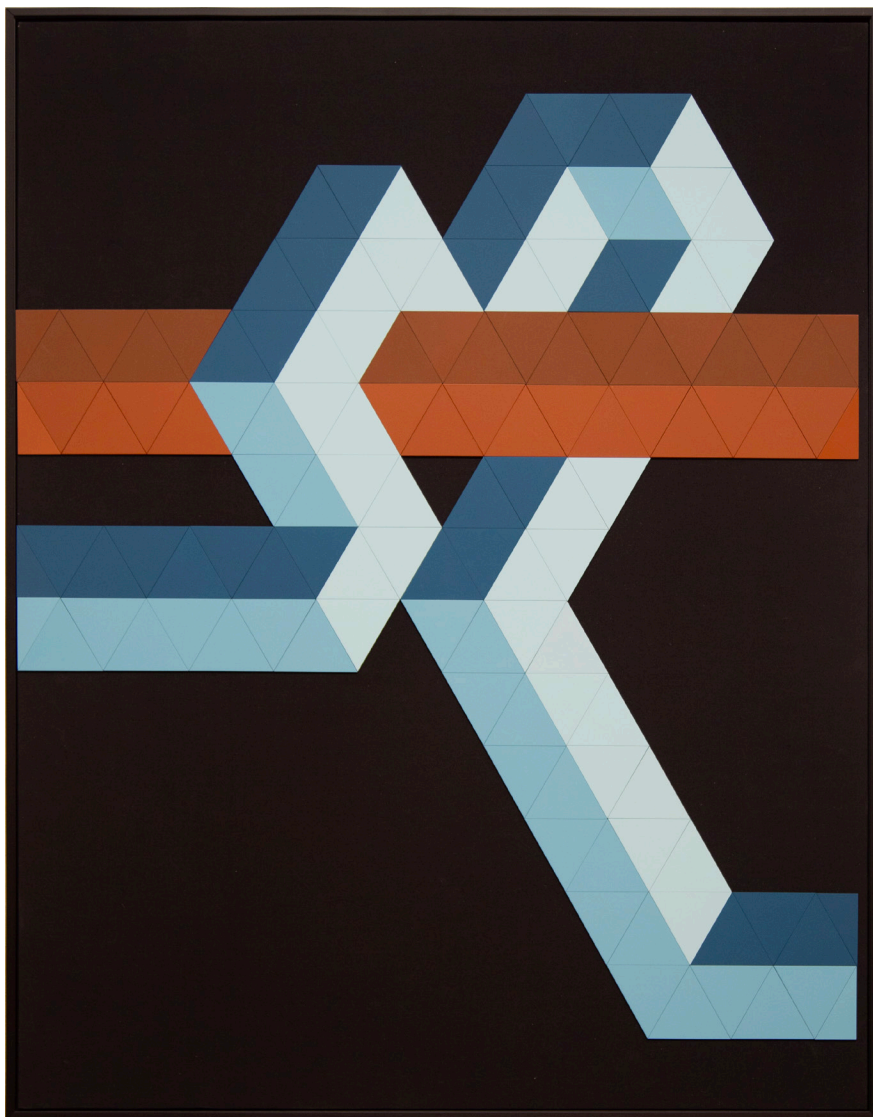
80 X 63 X 4 CM EACH (SET OF 3)



TRIPTYCH 1, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

80 X 63 X 4 CM (SET OF 3)



TRIPTYCH 2, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

80 X 63 X 4 CM (SET OF 3)



TRIPTYCH 3, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

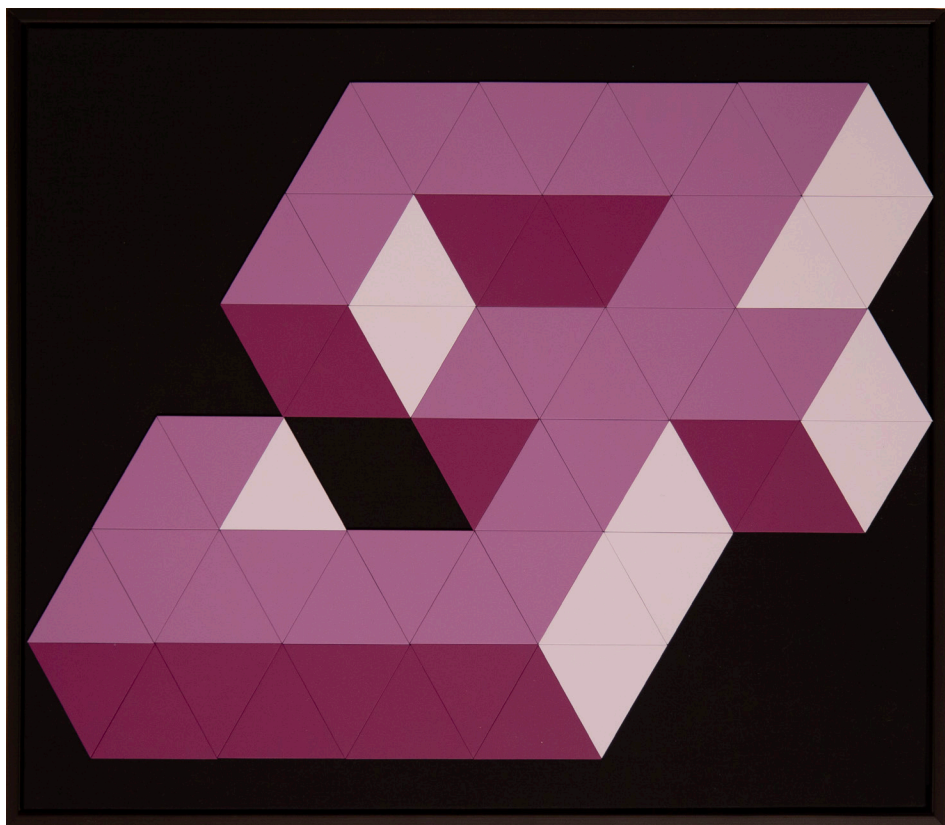
80 X 63 X 4 CM (SET OF 3)



CLOSE TO ME, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

80 X 63 X 4 CM



REVERSE EUROPE, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

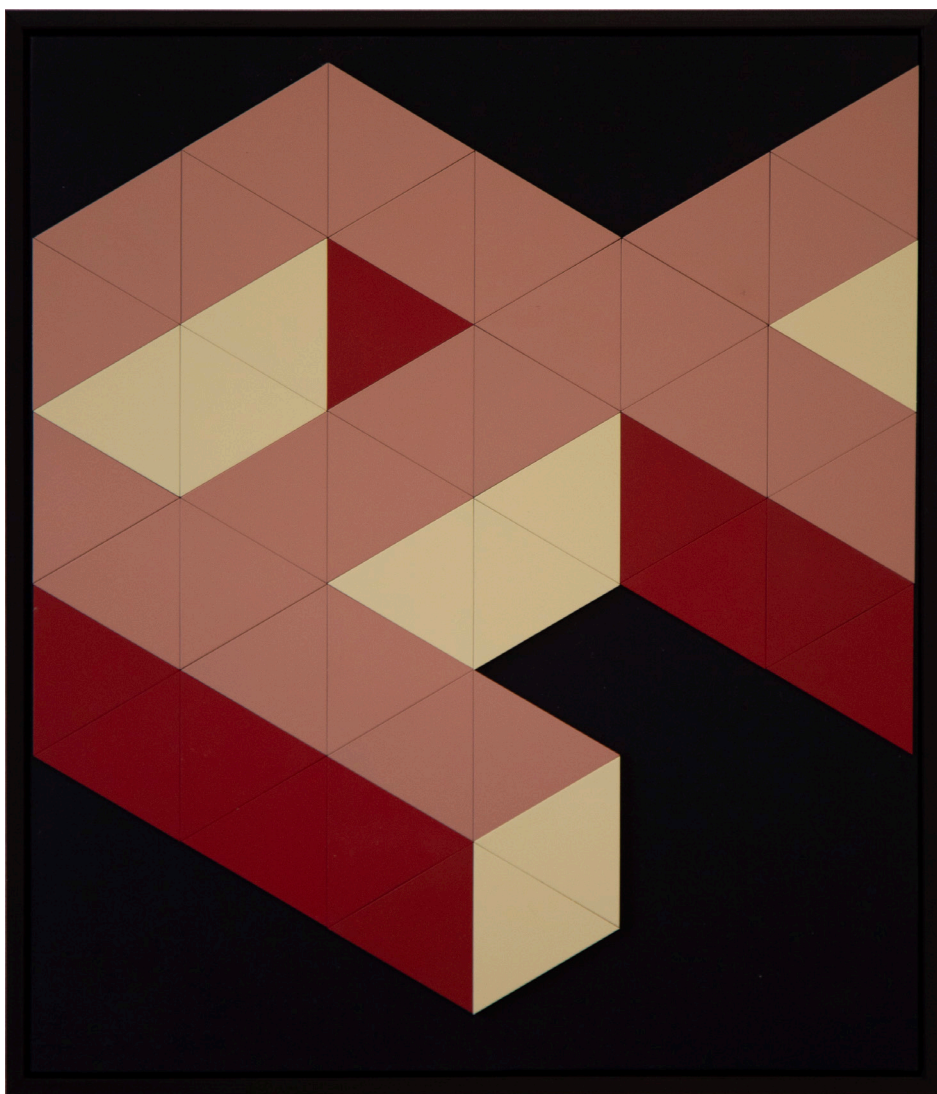
37.8 X 43.8 X 4 CM



THINK GREEN, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

49.3 X 47.2 X 4 CM



NEW BUILDING, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

37.8 X 33.2 X 5 CM



ANCIEN COMPONENTS, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

80 X 63 X 4 CM



EXPLOSION, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

62 X 62 X 4 CM



GRAFT, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

80 X 63 X 4 CM



RELATION X, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

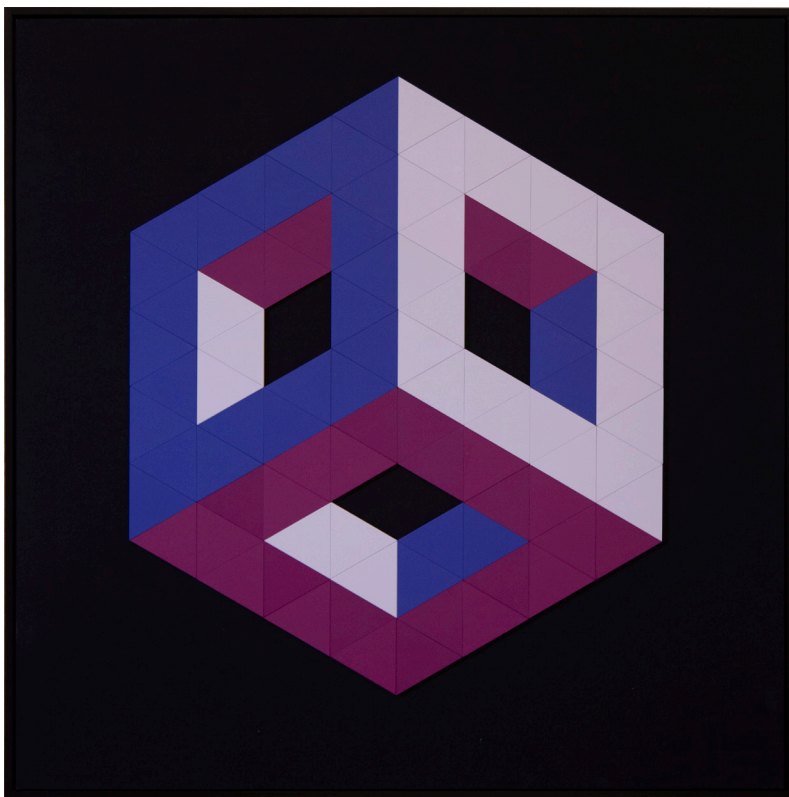
43.8 X 37.8 X 4 CM



MEDITATION, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

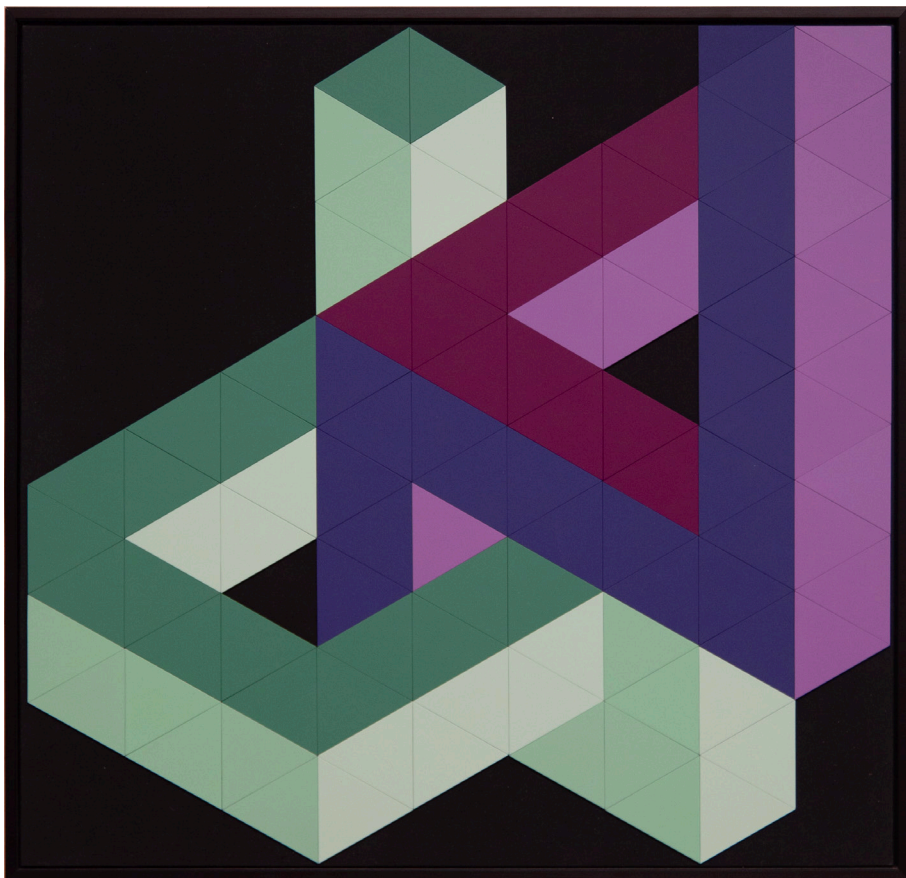
62 X 62 X 4 CM



CUBE, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

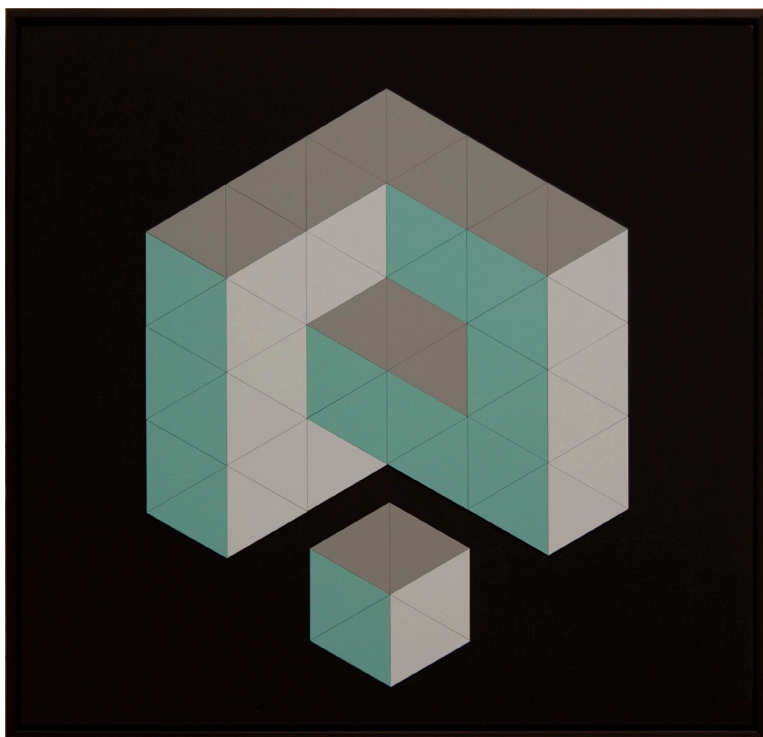
62 X 62 X 4 CM



WHIT LOVE, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

49.3 X 47.2 X 4 CM



BEST POSITION, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

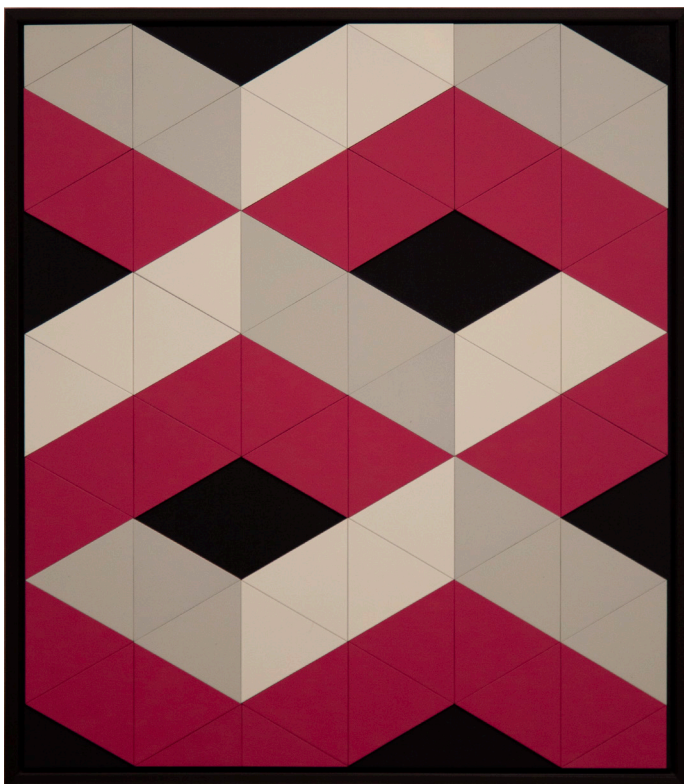
49.3 X 47.2 X 4 CM



BOOOM BLUE, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

62 X 62 X 4 CM



ROUTE, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

37.8 X 33.2 X 4 CM



MOVE ON, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

43.8 X 37.8 X 4 CM



MOUNTAIN #7, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

80 X 60 X 3.5 CM



MOUNTAIN #8, 2022

HAND-PAINTED IRON TRIANGLES
ON MAGNETIC BOARD

80 X 60 X 3.5 CM

A B O U T

RICCARDO **TEN** COLOMBO

Riccardo “Ten” Colombo (born 1977 in Turin) is an Italian artist who studied visual communication, techniques, and print arts at the Politecnico di Torino. He later enrolled in the Academy of Fine Arts where he graduated in painting with a thesis titled “Urbanrestyling”. Through his research, he explores the nature of color and the messages that colors convey to the viewer. By using contrasts between pure and complementary colors, and the combination of elementary geometric shapes, he creates optical illusions that interweave and make elementary visual shapes dynamic.

He formed artistically by collaborating with various street artists and participating in urban art festivals, artistic residencies, national and international exhibitions in museums and galleries such as “Fauna solo show” solo exhibition at the Bart gallery in Bergen in 2015 and “This is not a zoo” (2020), international group exhibition at the Natural History Museum of Tenerife.

He is one of the founders of the “Mission To Art” project, an artistic residency aimed at printing limited edition artworks using manual printing techniques, primarily engraving and silkscreen. Thanks to this project, Ten has had the opportunity to collaborate with numerous national and international artists. He has been the artistic director of the “Street Alps graffiti festival” since 2015, a project that has involved more than 60 artists from around the world with whom urban artworks have been painted in mountainous and hilly environments.

In 2016, Riccardo “Ten” Colombo was a guest at the Kolor Kathmandu artist residency in Nepal where he created the “Welcome to my home” project with painting interventions on the walls of buildings affected by the earthquake in the center of the Nepalese capital. Also in the same year, he was a guest at the Art BB artist residency in New York. In 2017, he began creating the first works related to the “Cromoblock” project: magnetic boards composed of movable metal triangular shapes that allow the viewer to decompose and recompose images according to fixed geometric modules. Ten Colombo has carried out various artistic interventions and graphic projects in public spaces for companies, institutions (such as schools and universities) and for Public Administrations, including the city of Oslo.

A B O U T 列卡度「十」哥倫布

列卡度「十」哥倫布，1977年生於都靈，是一位義大利藝術家，曾於都靈理工大學（Politecnico di Torino）修讀視覺傳意與技術，以及印刷藝術。後來他進入美術學院（Academy of Fine Arts），並以〈Urbanrestyling〉為題的論文畢業於繪畫專業。通過研究，他探索顏色的本質，以及顏色能給予觀者怎樣的信息。透過純色和互補色之間的對比，以及基本幾何圖形的組合，他創造出光學幻覺，令到這些基本圖形相互交織而且充滿動感。

通過各種藝術活動，哥倫布形成了他的藝術風格，包括與不同的街頭藝術家合作、參與城市藝術節及駐場藝術家計劃，並於多所國內外博物館與畫廊舉辦展覽，如2015年在貝根（Bergen）巴特（Bart）畫廊舉辦的〈動物個展〉（Fauna solo show）個人展，以及2020年在特內裡費自然歷史博物館（Natural History Museum of Tenerife）參與的國際群展〈這不是動物園〉（This is not a zoo）。

他是「藝術使命」的創始人之一，作為一個駐場藝術家計劃，旨在利用手工印刷技術，特別是雕版和絲網印刷，去製作限量版數的作品。透過這個計劃，「十」得以與一眾國內外的藝術家合作。自2015年以來，他一直是「阿爾卑斯山街頭塗鴉節」的藝術總監，這個計劃邀請來自世界各地的60多位藝術家，一起於山區和丘陵環境中創作城市藝術。

在2016年，列卡度「十」哥倫布參加了尼泊爾「Kolor加德滿都」（Kolor Kathmandu）駐場藝術家計劃，並創作了「歡迎來到我家」（Welcome to my home）的藝術介入計劃——在尼泊爾首都中心地區受地震破壞的建築牆上繪畫，而同年，他亦參與了紐約「Art BB」駐場藝術家計劃。在2017年，他開始創作〈色塊〉計劃的第一批相關作品：由可移動金屬三角形所組成的磁板，透過這些固定的幾何模組，觀眾可以拆解及重新組合圖像。

「十」哥倫布為公司、機構（如學校和大學）和公共管理部門（如奧斯陸市）進行各種藝術介入和圖形設計項目。

A B O U T VERA CANNEVAZZI

Vera Canevazzi is a Milanese art consultant, curator, and teacher.

After studying art history at the University of Milan and the Roberto Longhi Foundation for Art History in Florence, she moved to New York, where she collaborated with the Chelsea Art Museum. Her passion for contemporary art became a profession through her collaboration with the Lia Rumma and Mimmo Scognamiglio galleries and the Pecci Museum in Milan. Subsequently, she held the position of director of the Cortesi Gallery (London, Lugano, Milan) from the opening of the first location in Lugano in 2012 until 2017. The international scope of the gallery and her continued relationship with institutions, archives, and artists allowed her to specialize in post-World War II art.

Since 2018, she has been working as an independent art consultant and advisor for artists, collectors, galleries, museums, publishers, law firms, architecture firms, and private companies.

Since 2020, she has been a technical consultant (CTU) for the Milan Court of Art of the twentieth century. In the same year, she published the book "Professione Art Consultant" with FrancoAngeli Publisher, a guide to navigating the world of art and, specifically, the world of art consulting.

Since 2019, she has been a teacher at the SantaGiulia Academy of Fine Arts in Brescia, where she currently teaches Art Market and Economy and is a lecturer at the Master of Art Management at 24Ore Business School. Furthermore, she has also held lectures at the Master programs of RCS Academy, Catholic University of Milan, State University of Pavia, Università IULM of Milan and NABA - Nuova Accademia di Belle Arti of Milan.

She has organized and curated various exhibitions in galleries and institutional venues, both in Italy and abroad, and collaborated with various publishers, including 24 Ore Cultura, Skira, De Agostini Scuola, and Franco Angeli.

A B O U T VERA CANNEVAZZI

薇拉·卡內瓦齊 (Vera Canevazzi) 是一位米蘭藝術顧問、策展人和教師。

在米蘭大學和佛羅倫斯的羅伯托·隆吉 (Roberto Longhi) 藝術史基金會修讀藝術史後，她搬到紐約並與當地的切爾西藝術博物館 (the Chelsea Art Museum) 合作。透過與米蘭的利亞魯瑪 (Lia Rumma) 和米某·斯可妮雅美麗鷗 (Mimmo Scognamiglio) 畫廊以及佩奇博物館 (Pecci Museum) 合作，她成功地把自己對當代藝術的熱情轉化為職業。隨後，她擔任了科爾泰西 (Cortesi) 畫廊 (倫敦、盧加諾、米蘭) 的總監，從2012年見證第一間畫廊於盧加諾開業，一直到2017年為止。憑藉該畫廊的國際規模，以及她與各機構、檔案館和藝術家的聯繫，令她得以專職於二戰後藝術的範疇。

自2018年以來，她成為一位獨立的藝術顧問和諮詢師，為藝術家、收藏家、畫廊、博物館、出版商、律師事務所、建築公司和私人公司等機構服務。

從2020年開始，她擔任米蘭法院的二十世紀藝術技術顧問 (Consulente Tecnico d'Ufficio, CTU)。同年，佛朗哥安傑利 (FrancoAngeli) 出版社為她出版了《職業藝術顧問》Professione Art Consultant 一書，這是一本藝術世界的指南，特別是關於藝術顧問世界。

自2019年以來，她於佈雷西亞聖朱利亞美術學院 (SantaGiulia Academy of Fine Arts) 任教，執教藝術市場和經濟，她亦是24ORE商學院 (24Ore Business School) 藝術管理碩士課程的講師。此外，她亦曾於RCS學院 (RCS Academy) 碩士課程、米蘭天主教大學 (Catholic University of Milan)、帕維亞州立大學 (State University of Pavia)、米蘭IULM大學 (Università IULM of Milan) 和NABA-米蘭新藝術學院 (NABA – Nuova Accademia di Belle Arti of Milan) 等機構講課。

她曾與義大利和國外的多所畫廊與機構組織及策劃各類型展覽，並與各種出版商合作，包括24 Ore Cultura、斯基拉 (Skira)、德阿戈斯蒂尼 (De Agostini Scuola) 和佛朗哥安傑利 (Franco Angeli)。

