PAULA SEEGY

GALLERY

PAULA SEEGY GALLERY DEBUTS AT MIART 2026
with the solo exhibition

Gillo Dorfles
Il divenire dell'arte tra estetica e mercato

Milan, April 17–19, 2026

Talk with Renato Diez: art collecting and market

April 18, Saturday 5:00 p.m.

Level O - Stand A07

press release, 25.03.2026

On the occasion of the 30th edition of **miart**, the international modern and contemporary art fair in Milan, **Paula Seegy Gallery** participates in the event for the first time with the solo exhibition ***Gillo Dorfles. Il divenire dell'arte tra estetica e mercato***, this event marks the gallery's entry into the international circuit of major art fairs.
On April 18, Saturday at 5:00 p.m. **Renato Diez** meets the audience for an in-depth discussion about Dorfles' works, market valuations, and art collecting.

The exhibition project, in dialogue with the theme of the 2026 edition, ***New Directions***, presents a selection of works spanning more than sixty years of the artistic research of Gillo Dorfles, one of the most authoritative and multifaceted figures in twentieth-century Italian culture. A psychiatrist, philosopher of aesthetics, art critic and painter, Dorfles combined theoretical reflection and visual experimentation with an autonomous and unconventional language.

The exhibition brings together paintings, works on paper, cardboard pieces, lithographs and monotypes that retrace the evolution of his work from the years of the **MAC – Movimento Arte Concreta**, founded in 1948 together with Bruno Munari, Atanasio Soldati and Gianni Monnet, through to works from the 2000s. The exhibition path includes historical works such as *Senza titolo* (1946, pen on paper) and *Composizione* (1949, mixed media), linked to the first post-war experiments. Alongside these works are monotypes and works on paper from the 1950s, including *Composizione* (1957) and *Senza titolo* (1957).

The exhibition continues with paintings from the **artist's mature period** such as *Mano morta* (1987), acrylic on cardboard in which figures and ironic allusions emerge, and with canvases from the late 1980s including *Il regno vegetale* (1989) and *Un occhio, una mano* (1989), characterized by hybrid forms and intense chromatic contrasts. Of particular relevance is *Trafitto* (1992), where signs and chromatic tensions construct a highly expressive composition.
Among the central nuclei of the exhibition stands the painting *Crisalide gialla* (1994), one of the most emblematic works of Dorfles's poetics, in which the metamorphosis of forms and the energy of colour convey the idea of continuous transformation. The exhibition concludes with works from the 2000s such as *Due schieramenti* (2001), characterized by an almost theatrical compositional structure, and *Il fustigatore* (2007), where the figure takes on an ironic and visionary tone.

Through compositions with fluid forms, ironic signs and vivid colours, the exhibition highlights the constant tension between formal rigor and expressive freedom that runs throughout Dorfles's production.

In Dorfles's work the acumen of the theorist coexists with the intuition of the artist: his works reflect on themes such as perception, taste and the transformations of the art system, anticipating dynamics that today characterize the relationship between aesthetics, communication and the market. In this sense, his research proves to be surprisingly relevant to the transformations of the contemporary cultural landscape.
Participation in miart represents a particularly significant moment for the gallery and the opportunity to present to an international audience a project dedicated to a central figure in twentieth-century Italian visual culture such as Gillo Dorfles. In 2025, Paula Seegy Gallery chose to restore the rightful centrality of this protagonist, after a long absence from the exhibition circuit, through a solo exhibition.
Paula Seegy states: «I believe it is essential to continue giving space and visibility to personalities who are so important to the history of contemporary culture».
Founded in Milan in 2023, **Paula Seegy Gallery** develops an exhibition program aimed at promoting both historical and contemporary artists, fostering dialogue between artistic research, art history and critical reflection.

Biographical notes. Gillo Dorfles was born in Trieste in 1910. Following the outbreak of the First World War, he moved with his family to Genoa, where he spent his childhood. At the end of the conflict he returned to Trieste and enrolled at the classical high school. In 1928 he moved to Milan to study medicine, but after three years decided to complete his university education in Rome as a resident student at the Cesare Frugoni clinic. He graduated in 1934, specializing in neuropsychiatry. From the 1930s onward, Dorfles pursued an intense activity as an art critic and essayist, collaborating with publications such as "La Rassegna d'Italia", "Le Arti Plastiche", "La Fiera Letteraria", "Il Mondo", "Domus", "Aut Aut", "The Studio", "The Journal of Aesthetics".
He made his debut as a painter in the 1930s. In 1948, together with Bruno Munari, Atanasio Soldati, and Gianni Monnet, he founded the Movimento Arte Concreta (MAC), with the aim of creating a new artistic language capable of assimilating and surpassing the European abstract research of previous decades. In the 1950s, Dorfles's theoretical and critical activity began in earnest, proving decidedly innovative and disruptive with respect to the still-dominant Crocean assumptions. His focus was directed above all toward mass communication phenomena, fashion, and design, while continuing to engage with painting, sculpture, and modern and contemporary architecture. From the 1960s he taught aesthetics at several Italian universities (Milan, Trieste, Cagliari), and from the 1980s he resumed the painting and graphic activity that he had set aside due to his many commitments.
Among his numerous publications are: Discorso tecnico delle arti (1952), Le oscillazioni del gusto (1958), Il divenire delle arti (1959), Ultime tendenze nell'arte d'oggi (1961), Nuovi riti, nuovi miti (1965), L'estetica del mito (1967), Artificio e natura (1968), Kitsch. Antologia del cattivo gusto (1968), Elogio della disarmonia (1986), L'intervallo perduto (1988), Itinerario estetico (2011).
In 2010, Gillo Dorfles. Catalogue raisonné, edited by L. Sansone and published by Edizioni Mazzotta (Milan), was released, documenting Dorfles's entire body of work in painting, graphic art, and ceramics. In 2015, Skira published Gli artisti che ho incontrato, edited by L. Sansone, a collection of essays on contemporary art written by Dorfles between the early 1930s and 2015.
He received numerous international honors both as an artist and as a critic. In recent years, exhibitions dedicated to his work have been held in Milan (PAC, 2001, Il pittore clandestino, his first retrospective; Palazzo Reale, 2010; Fondazione Marconi, 2014), Bologna (Circolo Artistico, 2002), Trieste (Museo Revoltella, 2007), Chiasso (MAX Museo, 2010), Rovereto (MART, 2011), Urbino (Casa Raffaello, 2014), and Rome (MACRO, 2015).

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Miart exhibition details
Title Gillo Dorfles. Il divenire dell'arte tra estetica e mercato
Venue miart – Allianz MiCo, South Wing – Milan
Dates April 17 – 19, 2026

Talk with Renato Diez Saturday, April 18 at 5:00 p.m. | Level O - Stand A07
Opening hours Friday and Saturday 11.30 am – 08.00 pm | Sunday 11.00 am – 07.00 pm
Admission ticket €15,00 | reduced €12,00 | evening ticket €10,00
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