



Ezio Gribaudo
Visual Arts
Italy



The Leonardo Da Vinci World Award of Arts
Selection Committee
Consejo Cultural Mundial
A. Postal 10.1083 Col. Lomas de Chapultepec
C.P. 11002 Mexico D.F. Mexico

May 9, 2018

Dear Selection Committee,

On behalf of our faculty colleague, Dr. Victoria Surliuga in the Department of Classical and Modern Languages and Literatures, Texas Tech University is pleased to co-nominate Ezio Gribaudo for the Leonardo Da Vinci World Award of Arts.

Ezio Gribaudo visited Texas Tech University in Lubbock, Texas in 2016 to attend the opening on campus of the exhibition *Ezio Gribaudo's Theaters of Memory*. It was on this occasion that we were introduced to his outstanding and most relevant work and reputation as a contemporary Italian artist. Gribaudo was granted Honorary Lubbock Citizenship during that visit.

A rich bibliography, including literary and visual art scholars such as Dr. Surliuga, has documented Ezio Gribaudo's impact on modern and contemporary art. His collaborations with prominent personalities in modern and contemporary art have given him a most important place in the history of the art book, while his work as artist, for which he has received awards of the highest prestige, such as the Venice Biennale (1966), makes him one of the most noteworthy world artists today.

Therefore, we gratefully request your consideration of his nomination.

Sincerely,

A handwritten signature in black ink, appearing to read "Robert A. Stewart".

Robert A. Stewart, Ed.D.
Senior Vice Provost
Professor of Communication Studies

Cc: Dr. Victoria Surliuga



TEXAS TECH UNIVERSITY

College of Arts & Sciences

Department of Classical & Modern Languages & Literatures
Erin Collopy
Associate Professor and Chair

May 8, 2018

Leonardo da Vinci World Award of Arts Selection Committee
Consejo Cultural Mundial
A. Postal 10.1083 Col. Lomas de Chapultepec
C.P. 11002 México D. F. México

To the Selection Committee of the Leonardo Da Vinci World Award of Arts:

It is with great pleasure that I nominate Ezio Gribaudo on behalf of the Department of Classical and Modern Languages and Literatures at Texas Tech University for the Leonardo da Vinci World Award of Arts. Italian artist Ezio Gribaudo is an exceptionally well-known artist in Italian contemporary art and he is one of the most significant voices representing Italian art abroad. Art publisher, graphic artist, painter, sculptor, Gribaudo has experimented with several media but has made the craft of creating art books a central aspect of his artistic career.

I met Ezio Gribaudo when our Italianist colleague Dr. Victoria Surliuga was awarded a CH Foundation grant with the Italian Program to curate an exhibition that she developed, *Ezio Gribaudo's Theaters of Memory* in Lubbock (2016). The event was endorsed by the Consulate General of Italy in Houston, the College of Arts and Sciences, and the Department of Classical and Modern Languages and Literatures at Texas Tech University, in collaboration with the Italian Cultural Institute of Los Angeles. Sponsors for the promotion of the Gribaudo exhibition include The City of Lubbock, as recommended by Civic Lubbock, Inc. and the Texas Commission on the Arts. This exhibition was Gribaudo's first one in the Southwest United States, and followed quite a significant number of shows in the U.S., especially in New York. I was impressed not only with Mr. Gribaudo's artistic talent and vision, which is exceptional, but also his ability to connect to people. He impressed all who met him with his generosity and warmth.

Ezio Gribaudo, as Dr. Surliuga has written in her books on him, and as documented by the growing interest towards his activity as art publisher, has worked for the most relevant personalities in the history of world art. Perhaps his most significant contribution in the world of art is how he changed our notion of the art book that is now intended as a self-standing book. Before an art book documented events in art history, such as exhibits. The books that Ezio Gribaudo produced more broadly support the function of the humanities and visual art by allowing readers greater access to artists and the meaning of their work. Mr. Gribaudo has played an important role within the mission of the *World Cultural Council* promoting the arts and humanities.

It is an honor to nominate Ezio Gribaudo for the Leonardo da Vinci World Award of Arts. He has certainly lifted humanity through his myriad contributions to the creation and dissemination of art. Please do not hesitate to contact me if you have any questions.

Sincerely,


Erin Collopy
Chair and Associate Professor



THE FLORIDA STATE UNIVERSITY
PANAMA CITY
Office of the Dean

May 9, 2018

To The World Cultural Council

Dear Members of the Interdisciplinary Selection Committee for the Leonardo da Vinci award :

I am pleased to write a letter supporting the nomination of Ezio Gribaudo for the Leonardo da Vinci award. As the former dean of the College of Visual & Performing Arts at Texas Tech University and as an arts academic, I have studied Ezio Gribaudo's creative work, have written support letters for research and grants of Gribaudo's work, and have developed a broad understanding of the impact of Gribaudo's international contributions to world culture.

Ezio Gribaudo's work is included in the permanent collections of many museums across the world: The Museum of Modern Art in New York (MoMA); the Peggy Guggenheim Collection (Venice, Italy); Ca' Pesaro (Venice, Italy); Musée des Arts Décoratifs (Paris, France); Museum of Imagination (Hudson, NY); Robert McDougall Art Gallery (Christchurch, New Zealand); Museu de Arte Moderna do Rio de Janeiro (Brazil), and others.

Ezio Gribaudo's contributions to the important relevance of art books in the humanities, his innovative publishing of important books by modern artists, his promotion and support of visual artists and art historians, and the importance of his own creative art work are reflective of the World Cultural Council's commitment to the "recognition of achievements in scholarship, creativity and altruism." Ezio Gribaudo's significant impact on the social, historical, and cultural relevance of contemporary modern art to world culture aligns with the WCC's tenet in conferring the Leonardo da Vinci Award to an individual whose "work constitutes a significant contribution to the artistic legacy of the world."

After researching the World Cultural Council's mission and award criteria, I am confident that Ezio Gribaudo is an outstanding selection for this distinguished award. In the past, I have served on many national academic awards committees, and the question most often raised by the committee is, "Why is this individual worthy of this award?" The answer to this question is that the da Vinci Award would provide continuing opportunities for Gribaudo's work to promote culture, values and goodwill throughout the world. Ezio Gribaudo's life contributions are befitting of the Leonardo da Vinci Award.

I strongly support Ezio Gribaudo's nomination for the Leonardo da Vinci Award and I urge serious consideration for recognition of his artistic legacy.

Sincerely,



Carol D. Edwards, PhD
Dean (retired)
Professor of Art Education



Selection Committee of the Leonardo Da Vinci World Award of Arts
Consejo Cultural Mundial
A. Postal 10.1083 Col. Lomas de Chapultepec
C.P. 11002 México D. F. México

5 May 2018

To the Selection Committee of the Leonardo Da Vinci World Award of Arts:

I write in support of the nomination of Italian artist Ezio Gribaudo for the Leonardo Da Vinci World Award of Arts by the Department of Classical and Modern Languages and Literatures at Texas Tech University in Lubbock, Texas. As an art historian, I am familiar with the work of Ezio Gribaudo. I was fortunate to attend the grand opening of his exhibition, *Ezio Gribaudo's Theaters of Memory*, at the Louise Hopkins Underwood Center for the Arts (LHCUA) in Lubbock in 2016, curated by Victoria Surliuga. Part of that event included a video of an interview with Gribaudo and some ceremonial speeches which further enlightened me to his wider international reputation. He is one of the giants of twentieth-century Italian Modernism, and Dr. Surliuga's book, *Ezio Gribaudo: The Man in the Middle of Modernism*, is a testament to his place in the international Modernist tradition.

Like Picasso, for example, who punctuated his works with some favorite universal themes (such as the minotaur), Gribaudo comes back repeatedly to themes such as joyous dancers, playful dinosaurs, and eternal pyramids. The works in the *Theaters of Memory* series, many of which were displayed in Lubbock, include references to mythological, theological, political, and historical events and concepts to which, as a historian of art, I am particularly drawn. It was clear however, that I was not the only one enthralled by these works. Large crowds of people gazed intently at the artworks, among them many Texas Tech students and members of the general public. Horses emerge from a background of typeface; a silhouette of the mythic Italian puppet, Pinocchio, appears on a bicycle; pages from medieval antiphonaries form collages overlaid with painted butterflies and ghostly pyramids. These are the

dream-like images of one's memory, and the images engage a diverse audience of dreamers, worldwide, from Italy to West Texas.

Gribaudo works in a variety of media, in large and small scales, including outdoor public sculptures. The bronze dancers lift one's spirits as they kick up their heels, some with a copper trim for added texture and color. Gribaudo's sculpted pyramids bear images in relief on the sides, such as trees, animals, and typographic elements. He is currently working on a five-meter high marble pyramid for the Vatican which, I understand, is to be located outdoors in the center of a piazza, and which will display reliefs recalling the Garden of Eden.

In his early career Gribaudo studied graphic arts and printing and worked as a draftsman for a printing machine and type manufacturer. Later, as a painter, sculptor and printmaker, he began to incorporate typography into his artistic works which has become a hallmark of his paintings and prints. He also translated that early experience into the publication of exhibition catalogs and art books about the leading artists of the twentieth century: Irish painter Francis Bacon, Columbian painter and sculptor Fernando Botero, and French artist Marcel Duchamp. In working as an art publisher he collaborated with Russian-French painter Marc Chagall, Italian painter Giorgio de Chirico, Spanish painter Joan Miró, English sculptor Hendry Moore, the American grand patron of European Modern art, Peggy Guggenheim, and so many more. Beginning in the early twentieth-century as an art publisher, he had an immense impact on the formation of art books and catalogs as a way to expand the audiences for Modern art. He also collected works by many of the luminaries of the Modern art world. As a collector and publisher of Modern art, his influence has been enormous. As an artist, his evocative, dream-like works stir the imagination about the human condition and universal themes of love and joy, and they establish him as an innovator and a giant among Modern artists, surely worthy of a Leonardo da Vinci World Award of Arts from the World Cultural Council.

Sincerely,

A handwritten signature in blue ink, appearing to read "Janis Elliott".

Dr Janis Elliott
Associate Professor of Art History
School of Art
Texas Tech University
Lubbock, TX 79413 USA
janis.elliott@ttu.edu

Ezio Gribaudo

Resume

The Office of the Provost and the Department of Classical and Modern Languages and Literatures at Texas Tech University are nominating Italian artist Ezio Gribaudo for the Leonardo Da Vinci World Award of Arts, granted by the World Cultural Council (WCC), for the impact of his work as artist, art publisher, and art collector. First of all, Gribaudo has been one of the most relevant contributors to the development of the modern format of art catalogs and the growing importance of art books in the humanities: he was among the pioneer publishers who convinced the most relevant artists in Modernism of the importance of the art book as a way to promote the visual arts in their crucial role for the humanistic inquiry. Gribaudo made a significant contribution to post WWII Italian art history and has mentored generations of artists and art historians. His contribution to the humanistic debates over the years has been unquestionable, even through the experimentations in his artwork with the typographical industry. For these reasons, when addressing his contribution to the mission of the WCC within the arts, he is the ideal person to embody the pursuit of “the well-being of humanity, with the final objective to promoting tolerance, peace and fraternity.” Gribaudo also represents the ideas outlined by Professor Sir Colin Blakemore, President of WCC: *“The World Cultural Council is committed to the recognition of achievements in scholarship, creativity and altruism. It believes that science, education and the arts hold the key to the future of humanity. They are the building blocks of culture.”*

Gribaudo's work is included in the permanent collections of many museums across the world: The Museum of Modern Art in New York (MoMA); the Peggy Guggenheim Collection (Venice, Italy); Ca' Pesaro (Venice, Italy); Musée des Arts Décoratifs (Paris, France); Museum of Imagination (Hudson, NY); Robert McDougall Art Gallery (Christchurch, New Zealand); Museu de Arte Moderna do Rio de Janeiro (Brazil), among others.

Resume: Ezio Gribaudo (born in 1929 in Turin, Italy, where he lives and works) is an artist and art publisher for the most relevant personalities in modern art and is an award-winning graphic artist, painter, and sculptor, who for more than fifty years has brought to his visionary art a distinctive sense of chromatic precision and historical determination. His award-winning production has been recognized with various international prizes, among which are the IX Rome Quadriennale in 1965, the XXXIII Venice Biennale Prize in 1966, and the São Paulo Biennale in 1967 to the Lifetime Achievement Award from the Italian Cultural Institute of Los Angeles.

As art publisher, he has worked with Chagall, de Chirico, Fontana, Peggy Guggenheim, Miró, Moore. Gribaudo thus assembled an elite group of renowned artists, and was able to develop publishing ideas of great impact that also influenced his own output, forged in part in the printing sector. He created books for Edizioni d'Arte Fratelli Pozzo, Fabbri Editori, Garzanti, Einaudi, UTET and many others. The volumes of the work of thirty-four artists published under his direction in Fabbri Editore's Grandi Monografie series (1966-1990), includes such masters of Modern art as Bacon, Botero, Burri, Duchamp, Guttuso, Manzù, and Savinio, among others.

Gribaudo's activity, which is now uniquely focused on his artistic production, over the years has also included that of promoting notable cultural events, especially as concerns exhibitions. In Turin, he organized an exhibition of the Peggy Guggenheim Collection in 1976 at the Galleria Civica d'Arte Moderna, and the exhibition-performance Coucou Bazar in 1978 for Jean Dubuffet at the Promotrice delle Belle Arti, organized for FIAT. Furthermore, Gribaudo is a collector of the classics of modern art and the works he has acquired include ones by Calder, Carrà, Chemiakin, de Chirico, Dubuffet, Ernst, Fontana, Matta, Moore, and Tàpies.

Gribaudo began his artistic career studying graphic arts and gaining experience with the techniques of etching and printing. These skills would prove useful for his job as a draftsman for Nebiolo, a printing machine and type manufacturer, where he was to begin working in 1955. At first he studied at the artistic lyceum of the Accademia Albertina in Turin, but later, in 1949, he enrolled at the Brera Academy, where he was taught by Carlo Carrà. Until 1952, he continued his studies at the University of

Turin Faculty of Architecture, where he was acquainted with Carlo Mollino, who was also a student there. The courses he took enabled him to explore subjects such as mathematical analysis and descriptive geometry.

Gribaudo met Pablo Picasso in Vallauris in 1951, and three years later, in 1954, he began the intensive exhibition activity that would drive his artistic career, with his first solo exhibition at the Sala d'Arte Metro Cristallo in Turin. In 1959, after devoting several years to painting, Gribaudo transferred his creativity to the printer's workshop thanks to his encounter with Domenico Canonica. Since then, the work in the typographical industry has been incorporated in the artistic production especially with the logogrifi (reliefs on white paper) and flongs, through mechanical and manual presses.

In his own works involving the use of a variety of media and techniques, as well as the more traditional painting instruments, he has gone from graphic art to sculpture to painting, using the tools of the modern printing industry, later replaced by manual presses echoing the more artisanal side of his work. Gribaudo has elaborated these formative stages as elements that all together make up a veritable figurative rendering of the world and at the same time a vision intended as a mimesis of the real, where each of the aspects investigated by the artist is filtered by the work itself via a specific aesthetic choice and a conscious cognitive process, which includes literary and journalistic texts treated as though they were works of art.

His experimentations with materials and print bring to light archeological remnants of civilization in the context of intense chromatic studies. A distinctive line of his work is called logogrifi (a term of Greek origins evoking fishnets and objects that are caught in a specific moment in time). Gribaudo's logogrifi can be understood as verbal commentaries that incorporate ancient texts, maps, and artifacts within the painting's visual space. Based on the engraving of white surfaces, the logogrifi result in dazzling white on white compositions that frame memories of daily objects in visual renderings reminiscent of Duchamp's ready-mades. Giorgio de Chirico once pointed out that Gribaudo's work has elevated the use of white to a whole new conceptual level. Gribaudo has also perfected the use of paper as a philosophical concept insofar as his incisions and collages map the archeology of human and animal experience. His use of a manual press renews the function of an old and noble instrument, now incorporated with craft and ability in the artist's daily practice.

Akin to a dictionary of images, and with the development of a glossary functional to his art, during his career Gribaudo has developed his work by way of various basic themes. Starting from his flani (flongs) and logogrifi (whose series he developed into metallogrifi and saccogrifi), he has added the following to his work: Theaters of Memory, the Symbols of the Council, skies, dinosaurs, and pyramids. His Theaters of Memory offer a study of the mnemonic arts, where the artist organizes the language based on various imaginary codes to recompose the verbal signs of what is real and to recreate new conceptual meanings evoking a past to be revived. His artistic vocabulary has incorporated and created a specific terminology conscious of all the developments that have accompanied his production, thus realizing expressive modalities that have made a significant contribution to the Arts and Humanities in his lifetime and will be his artistic legacy to the world.

Ezio Gribaudo
Selected Curriculum Vitae

Museums and institutions with works on display:

The Museum of Modern Art, New York
Museo Revoltella, Trieste
Ca' Pesaro, Venice
Galleria Nazionale d'Arte Moderna, Rome
Musée des Arts Decoratifs, Paris
Museum of Modern Art, Eilat
Petit Palais Musée d'Art Moderne, Geneva
Peggy Guggenheim Collection, Venice
Museum of Imagination, Hudson
Robert McDougall Art Gallery, Christchurch, New Zealand
Accademia di Belle Arti, Catania
Biblioteca Civica A. Arduino, Moncalieri
Galleria Civica d'Arte Moderna, Spoleto
Museo Nazionale del Risorgimento, Turin
Museo Egizio, Turin
Maison de la Culture et des Loisirs, Saint-Etienne
Museu de Arte de São Paulo Assis Chateaubriand, São Paulo
Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro
Národní Galerie v Praze, Prague
Silkeborg Museum, Silkeborg Kunstverein, Göttingen
Museo d'Arte Moderna, Alessandria
Museo d'Arte Città di Udine, Udine
Museo Vittoria Colonna, Pescara
Galleria Civica, Torre Pellice
Department of Classical and Modern Languages and Literatures, Texas Tech University

Honors:

1997: Honorary Citizenship of Moncalieri
2000: Honorary Citizenship of Conzano
2003: Gold Medal of the Benemeriti della Cultura, award received from the President of the Italian Republic Carlo Azeglio Ciampi at the Quirinale Gold Medal for the Arts and Culture, Città di Torino, Turin
2005: Honorary Citizenship of Bra
2008: Accademico d'onore, medal, Accademia Albertina di Belle Arti, Turin
2013: Honorary Citizenship of Santa Margherita Ligure
2016: The IIC (Istituto Italiano di Cultura) Lifetime Achievement Award, Italian Cultural Institute of Los Angeles
Honorary Citizenship of Lubbock, Texas

Awards:

1954: Galleria d'Arte della *Gazzetta del Popolo*, Turin
1955: Biennale dei Giovani award, Gorizia; Premio città di Udine
1960: Marche Prize, Ancona, ex aequo with Antonio Baldessarri
1963: Capo d'Orlando, silver medal
1965: IX Quadriennale Nazionale d'Arte di Roma, award for embossment
Premio d'Arte Maternità, Milan, bronze metal

1966: XXXIII Biennale Internazionale d'Arte, Venice, award assigned by the Minister of Education to an Italian graphic designer; Società Promotrice delle Belle Arti, Turin, gold medal
1967: IX Biennal Internacional de São Paulo, purchase prize for graphics
1973: IV Biennale Morgan's Paint, Ravenna, purchase prize for graphics
1973: Santhià, first prize *Gaudenzio Ferrari*
1989: Premio Piemonte Vip, Novara
2000: Santhià, second prize
2002: Santhià, second prize; XI Biennale Internazionale di Xilografia, Premio Carpi, Carpi
2003: Pannunzio Prize, Turin
2008: Santhià, medallion, President of the Italian Senate
2009: Premio Tigullio
2014: XXIII Edition Publio Elvio Pertinace Prize, Turin
2015: EXPO 2015, Global Art Contest *China's Qualities*, Chinese Pavilion CCUP, EXPO, Milan

Solo Exhibitions:

1954: Sala d'Arte Metro-Cristallo, Turin (catalog with a text by T. Michelotti)
1956: Galleria d'Arte Maria Ghittino, Palazzo Cervino, Vercelli
1957: Galleria La Maggiolina, Alessandria (catalog with a text by A. Dumontel)
1958: Circolo degli Artisti, Biella
1959: Galleria d'Arte La Bussola, Turin (catalog with a text by L. Carluccio)
1961: Galleria del Cavallino, Venice (catalog with a text by M. Tapié)
1962: Galleria del Naviglio, Milan (catalog with a text by F. Russoli)
1963: Galleria del Cavallino, Venice (catalog with a text by A. Griseri)
1964: Galleria Il Punto, Turin (catalog with a text by R. Guasco)
1965: Galleria Pogliani, Rome (catalog with texts by L. Carluccio, G. Marchiori, A. Galvano)
1966: Wittenborn One-Wall Gallery, New York
1967: Galerie Larcade, Paris (catalog with a text by E. Pirotte)
Galleria Schwarz, Milan (catalog with a text by R. Barilli)
1968: Galerie de France, Paris (catalog with a text by R. Barilli)
Galerie Zodiaque, Geneva (catalog with a text by M. Tapié)
1969: Albert White Gallery, Toronto
Maison des Art et Loisirs, Le Creusot
Hollar Gallery, Prague (catalog with a text by G. Siblik)
Galerie Zodiaque, Geneva
Galleria Gissi, Turin (catalog with texts by G. de Chirico, R. Carrieri)
Galerie Rive Droite, Paris
1970: Marisa del Re Gallery, New York
Galleria San Giorgio, Portofino
1971: Kunstverein, Göttingen (catalog with a text by H. Wurm)
Galerie Zodiaque, Geneva
Petit-Palais, Musée d'Art Moderne, Geneva
1972: Abrams Gallery, Amsterdam
1973: Museu de Arte Assis Chateaubriand, São Paulo (catalog with texts by P.M. Bardi, H. Richter)
Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro
1974: Marlborough Graphics Gallery, London (catalog with a text by G. Sutherland)
1975: Galleria Michaud, Florence (catalog with a text by H. Richter)
1976: Maison de la Culture et des Loisirs, Saint-Étienne (catalog with a text by M. Tapié)
1979: Galerie Zodiaque, Lausanne
1980: Galerie Abel Rambert, Paris
1981: Nakhamkin Fine Arts Gallery, New York (catalog with texts by Richter, Dubuffet, Sutherland, etc.)
1984: Lawrence Ross Gallery, Beverly Hills (catalog with a text by Plinius)

1985: Galerie Abel Rambert, Paris (catalog with texts by F. Scroppi, N. Orengo)
Civica Galleria d'Arte, Portofino (catalog with a text by N. Orengo)

1988: Nick Edel Arte, Turin

1989: Galerie Michel de Kerdour, Québec

1990: Drouot Richelieu, Binoche et Godeau, Paris, exhibition and auction
Galerie B, Paris (catalog with a text by J. Dubuffet)

1992: Galerie Albert Loeb, Paris

1993: Galerie Carpentier, Paris (catalog with a text by F. Poli)

1995: Stubbs Books and Prints, New York

1996: Musée National d'Histoire Naturelle, Val Rahmeh, Menton

1997: Galerie Bac Saint-Germain, Paris (catalog with a text by X. De Coulange)

1999: Centro Cultural Auditorium, Mar del Plata, Córdoba; Museo Municipal de Artes Visuales, Rosario de Santa Fe, travelling exhibition in Argentina

2001: Concert Noble, Bruxelles (catalog with a text by G. Curto)

2006: Giugiaro Design, Moncalieri (catalog with a text by W. Beck)
Briggs Robinson Gallery, New York (catalog with a text by W. Beck)

2008: Accademia Albertina di Belle Arti, Turin

2009: Il Filatoio, Caraglio, (catalog with texts by A. Cottino, S. Pegoraro)

2010: Tribute to Conrad, Fogola Galleria Dantesca, Turin

2011: LU.C.C.A, Lucca Center of Contemporary Art, Lucca (catalog with texts by S. Cecchetto, M. Vanni)
Locanda dell'Arte, Solonghello

2012: Fonderie Limone, Moncalieri

2013: Italian Cultural Institute of New York
Castello cinquecentesco, Santa Margherita Ligure
Chiesa dell'Immacolata, Lipari
Museo Fila, Biella
Sala Giunta del Palazzo Municipale, San Mauro Torinese

2014: Arthouse, Monte Carlo

2015: Biblioteca Nazionale Centrale, Rome
Fondazione Giorgio Amendola e Associazione Carlo Levi, Turin (catalog with texts by L. Dadam, V. Surliuga)

2016: Pinacoteca Albertina, Turin (catalog with a text by E. di Mauro)
Palazzo Mazzetti, Asti
Padova Centro Culturale Altinate San Gaetano (catalog with text by S. Cecchetto and V. Surliuga)
Louise Hopkins Underwood Center for the Arts (LHUCA), Lubbock, Texas (book by V. Surliuga)

2017: Palazzo Fortuny (Venice)
Galleria Civica d'Arte Moderna e Contemporanea, Turin.

2018: Biblioteca Universitaria di Torino.

Ezio Gribaudo

Papers on Ezio Gribaudo

by Victoria Surliuga

“L’artista e il collezionista.” [The Artist and the Collector]. *Ytali.com* July 22, 2017.

“Ezio Gribaudo e Carlo Mariano Sartoris, due amici artisti.” [Ezio Gribaudo and Carlo Mariano Sartoris, Two Artists and Friends]. *Civico 20 News La Rivista On Line di Torino* June 24 2017.

“Uno sguardo nell’arte di Ezio Gribaudo.” [A Glance into Gribaudo’s Art]. *Ytali.com* January 13, 2017.

“Ibridismi multimediali e contaminazioni testuali nell’arte di Ezio Gribaudo.” [Multimedia Hybridisms and Textual Contaminations in Ezio Gribaudo’s Art]. *Attraversamenti*. Orsitto, Fulvio and Simona Wright (Eds). Firenze: Franco Cesati Editore, 2016: 179-199.

“Fidel Castro e quella spaghettata con gli italiani di 40 anni fa. Raccontata da Ezio Gribaudo”. [Fidel Castro and “That Spaghetti Dinner” 40 Years Ago]. *Artribune* online November 27, 2016.

“Ezio Gribaudo: Dall’industria tipografica ai monocromatismi bianchi.” [Ezio Gribaudo: From the Typographical Industry to White Monochromatism]. *Ekecheiria* organo d’informazione dell’Associazione Culturale Librerie Storiche e Antiquarie d’Italia. IX.12 (2016): 7.

“I dinosauri di Ezio Gribaudo.” [Gribaudo’s Dinosaurs]. *Dinosauri di Ezio Gribaudo*. Padova, Centro Culturale Altinate San Gaetano. 27 ottobre – 27 novembre 2016: 9.

“L’artista, editore d’arte e collezionista torinese Ezio Gribaudo: una vita per la bellezza.” [Artist, Art Publisher, and Art Collector Ezio Gribaudo: A Lifetime for Beauty]. Article and interview. *Torinerò* 1.10 (2016): 16.

Introduction. *Ezio Gribaudo: Dinosauri*. [Ezio Gribaudo: Dinosaurs] Civica Galleria d’arte contemporanea Filippo Scropello – Torre Pellice. 9 luglio – 4 settembre 2016. Torino: Tipo Stampa, 2016: 7.

“Ezio Gribaudo alla Fondazione Amendola e la continuità discontinua della storia.” [Ezio Gribaudo at the Amendola Foundation and the Continuous Discontinuity of History]. In: Dadam, Loris (Ed.) *Ezio Gribaudo. Opere 1952-2015*. Torino: Cerabona Editore, 2015: 8-9.

Pinocchio e il mandala. Intorno a un quadro di Ezio Gribaudo. [Pinocchio and the Mandala: On a Painting by Ezio Gribaudo] eziogribaudo.com/pinocchio-e-il-mandala-2014. September 2014.

Ezio Gribaudo’s Artist Statement. eziogribaudo.com/ezio-gribaudo-artists-statement/. 2014.

Ezio Gribaudo

Publications on Ezio Gribaudo

A selection was made in the numerous catalogs published between the late 50s and nowadays:

Carluccio, Luigi, Ezio Gribaudo, and Edoardo Sanguineti, eds. *Disegni e parole*. [Drawings and Words]. Torino: Edizioni d'Arte Fratelli Pozzo, 1963.

Carnevale Marino. [Sea Carnival]. Venezia: Galleria del Leone, September 9 – October 2, 1994.

Ezio Gribaudo. Introduction by Pierre Restany. Milano: Galleria del Naviglio, April 30 – May 13, 1966.

Ezio Gribaudo. Milano: Saletta Grafica, Galleria Schwarz, Milano, November 7 – December 4, 1967.

Ezio Gribaudo. Milano: Galleria Schwarz, January 12–13, 1972.

Ezio Gribaudo: I Teatri della memoria. [Theaters of Memory]. Cherasco: Edizioni Città di Cherasco, 2004.

Ezio Gribaudo: Le trame dei sogni. [The Structure of Dreams]. Carignano, Torino: Chiesa dei Battuti Bianchi, October 4 – November 15, 2009.

Ezio Gribaudo. Introduction by Pierre Restany. Milano: Galleria del Naviglio, April 30 – May 13, 1966.

Ezio Gribaudo. Milano: Saletta Grafica, Galleria Schwarz, Milano, November 7 – December 4, 1967.

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