

BIASI, LIEBER, MEGERT, TEVET
TRA IL CASO E LA NECESSITÀ

MAAB Gallery
Milano | Padova



Comprising works by Alberto Biasi, Axel Lieber, Christian Megert and Nahum Tevet, the exhibition curated by Gianluca Ranzi focuses on the fascinating theme of chance, suggested by the title of the well-known book by the French biochemist Jacques Monod.

Art, cinema and literature are evidence of the existence of chance: they show how the bifurcations (of existence, opportunities or events) are continuous and often unforeseen.

The numerous possibilities that art presents give rise to different, often divergent, worlds that confute the idea of a single world held together by necessity. Monod argued that it is only a view of the whole picture that keeps chance and necessity together and can explain the evolution of humankind and hence its cultural processes. What the artists participating in this exhibition have in common is — despite the diversity of their respective practices and the variety of their output — an ambivalent attitude that demonstrates, on the one hand, the necessity of form (Axel Lieber), composition (Nahum Tevet), dynamism (Albert Biasi) and space (Christian Megert), but on the other inserts an antibody into their works. In a sense this is a derivative of chance and it shatters the order and necessity of their original formulation.

In the case of Alberto Biasi, the optic-perceptive dynamic of his works is enriched by an infinite multiplicity of cases and sub-cases. Thus it becomes more complicated and opens up to the variation

not only of colour but also, and above all, of perception, so that, rather than exclusively the centre, there is an inexhaustible wealth of viewpoints, spatio-temporal perspectives, very ingenious technical inventions and subtle psychological devices: these are machines capable of promoting emotion that is both internal and external to the work.

For Nahum Tevet, the work reveals a memory that functions in fragments and is practically triggered off by the deconstruction of objects, with regard to both their meaning and their purpose. The interaction between form, colour and space is also a symptom of a mentality that is heir to the historical avant-garde movements but is not dominated by them, while here and there the colour and the *non-finito* serve to reduce the sense of an overall project and eliminate ideology through its continuous remodelling and readjustment.

Christian Megert uses light and reflection as a laser that segments, intersects and decomposes the picture space, expanding to the surrounding area and the spectator's perceptive dynamics. The mirror becomes the principal means for propagating the multiple identities and freely formulating new, continuous hypotheses for spatial modulation. In this way, complexly constructed elements create movements through the reflection and dynamic of the correspondences, also by means of dissonance. Axel Lieber's installations and assemblages are an ironical and surreal journey around the world of everyday objects, which become riddles and puns, are miniaturized or enlarged, held in check or deconstructed. Suggesting an infinite number of possible worlds, anthropology, science, humour and imagination coexist in his works, continuously challenging logic and also constituting an irresistible pleasure for the intelligence.

ALBERTO BIASI

BIOGRAPHY

Alberto Biasi (Padua, 1937) is one of the foremost figures in post war Italian art. He is one of the most coherent and authoritative practitioners at an international level of what in Italy has been called "arte programmata" or "arte cinetica", and is elsewhere known as "Optical Art". From 1959, the year that the young Biasi began his career in art, to today, his activity has always been concerned with inquiries into perception through series of works, each of which poetically and scientifically deals with various problems involving vision: from his first *Trame* to the famous *Light Prisms* and the *Ottici-dinamici*.

In 1988 an anthological show of his work was mounted in the Museo Civico agli Eremitani in Padua. In 2000 he elaborated a summary of his preceding researches to create his *Assemblaggi*, a series of works mainly consisting of prevalently monochrome diptychs and triptychs which convey an amazing sculptural and colouristic effect. In 2006 he exhibited at the Hermitage, Saint Petersburg.

Apart from the twelve exhibitions as part of the Enne group, Biasi has held over one hundred solo shows in such prestigious venues as Palazzo Ducale, Urbino; the Wigner Institute, Erice; the Barcelona Cathedral Museum; the Museo Nazionale di Villa Pisani; and the Prague National Gallery. He has also taken part in more than five hundred group shows, including ITALIAN ZERO & avant-garde '60s, the MAMM Museum, Moscow; the thirty-second and forty-second Venice Biennales; the eleventh São Paulo Biennale; the tenth, eleventh, and fourteenth Rome Quadrennials; and the best-known graphic biennales, where he obtained numerous important awards.

SELECTED SOLO EXHIBITIONS

2019

– Paris, Galerie Tornabuoni Art, *Alberto Biasi*

2018

– Honolulu, Ravizza Brownfield Gallery, *Alberto Biasi. Op Art*

2017

– Garzón, Pietro Atchugarry Gallery, *Torsioni e Assemblaggi*

– London, Tornabuoni Art, *Alberto Biasi*

2016

– Milano, DepArt, *Alberto Biasi. Light visions*

– Cittadella, Palazzo Pretorio, *Alberto Biasi: gli ambienti*

2015

– Catanzaro, MARCA – Museo delle Arti di Catanzaro, *Alberto Biasi. Una nuova ottica 1959 – 2015.*

Start up & Environment

– Santiago de Chile, AMS Malborough Gallery, *Alberto Biasi*

– Santiago del Cile, MAC – Museo de Arte Contemporaneo, *Alberto Biasi y Jorrit Tornquist. De la luz a la imagen*

2014

– Milano, MAAB Gallery, *Alberto Biasi. Exordiri / le Trame*

– London, The Mayor Gallery, *Alberto Biasi. Optical/Dynamic 1959 – 2012*

– Buenos Aires, MACBA, *Alberto Biasi e Jorrit Tornquist. De la luz a la imagen*

– Ravenna, Museo Nazionale di Ravenna e Mausoleo di Teodorico, *Alberto Biasi a San Vitale. La luce e gli ambienti della storia*

2013

– Motovun, Fondazione Šutej, *Alberto Biasi*

2012

– Molfetta, Torrione Passari – Chiesetta della Morte, *Alberto Biasi. Prismi e ombre*

– Padova, MAAB Studio d'Arte, *Alberto Biasi. Politipi*

2011

– Ljubljana, Narodni Muzej Slovenije-Metelkova, *Alberto Biasi- gli anni '60 gli anni 2000*

– Paris, Galerie Messine, *Alberto Biasi. Oeuvres 1959-2008*

2009

– Treviso, Museo Civico di Santa Caterina, *Arte Scienza Progetto Colore*

– Genova, Palazzo Reale, *Alberto Biasi, Kaleidoscope: dalle trame agli assemblaggi*

– Roma, La Quadriennale, Villa Carpegna, *Il Gruppo N. Oltre la pittura, oltre la scultura, l'arte programmata*

2008

- Mel, Palazzo delle Contesse, *Alberto Biasi e l'occhio a nord est*
- Praha, Narodni Galerie, *Movement as a message _ Alberto Biasi Between History and Topicality*

2007

- Perugia, Galleria Nazionale dell'Umbria, Palazzo dei Priori, *Alberto Biasi. L'immaginazione: il movimento, lo spazio*
- Strà, Museo Nazionale di Villa Pisani, *Alberto Biasi i settanta!*
- Barcelona, Museu Diocesà, *Alberto Biasi, la imaginació: el moviment, l'espai*

2006

- Palermo, Loggiato San Bartolomeo, *Alberto Biasi, Cinetismo e arte programmata, La mostra dell'Ermitage di San Pietroburgo*
- Saint Petersburg, Museo Hermitage, *Alberto Biasi: testimonianze del cinetismo e dell'arte programmata in Italia e in Russia*

2005

- Mantova, Casa del Mantegna, *L'arte dell'instabilità*
- Erice, Fondazione Ettore Majorana-Wigner Institute, San Francesco, *Alberto BIASI - opere 1959-2005*
- Bruxelles, Parlamento Europeo, *Biasi-Licata. Una generazione fra utopia e sogno*
- Berlin, Ambasciata d'Italia, Istituto di Cultura, *Biasi-Licata. Una generazione fra utopia e sogno*

2004

- Urbino, Palazzo Ducale, *Biasi Alberto Biasi*
- Arezzo, Museo Civico d'Arte Moderna e Contemporanea, *Alberto Biasi - Julio Le Parc*

2003

- Roma, Musei di San Salvatore in Lauro, *Alberto Biasi, La concezione dinamica. Percorsi recenti*

2002

- Boldeniga, Castello di Boldeniga, *Alberto Biasi, luce viva*

2001

– Padova, Loggiato Palazzo della Ragione e Piazza delle Erbe, *Trasposizione*

1997

– Padova, Oratorio di San Rocco, *Alberto Biasi, I colori dell'anima*

– Bassano del Grappa, Chiesetta dell'Angelo, *A. Biasi, Forme Inquiete*

1995

– Strà, Villa Pisani, nell'ambito di *Memorie e Attese / 1895-1995 XLVI Esposizione Internazionale d'Arte* di Venezia, *Biasi e il Gruppo N*

1994

– Vasto, XXVII Premio Vasto, *Omaggio ad Alberto Biasi*

– San Giovanni Lupatoto, Agorà, *Incontro con le opere di A. Biasi*

1992

– Marostica, Castello Inferiore, *Insieme*

1991

– Milano, Arte Struktura, *Alberto Biasi: opere dal 1970 al 1990*

1988

– Padova, Museo Civico agli Eremitani, *Antologica*

1987

– Rovigo, Accademia dei Concordi, Pinacoteca, *Alberto Biasi*

1986

– Padova, Galleria La Chiocciola, *Alberto Biasi, il ciclo dei politipi*

1984

– Brescia, Centro Culturale Sincron, *Biasi e i multipli*

1983

– Belluno, Palazzo Crepadona, *Linguaggio e comportamenti della ragione*

1982

– Épinal, Museo Dipartimentale dei Vosgi, *Convergences Cinétiques*

1981

– Vicenza, Basilica Palladiana, *Nel luogo del Palladio*

1980

– Venezia, Fondazione Bevilacqua-La Masa, *Camminare senza seguire orme*

1979

– Innsbruck, Galerie Anna Saule, *Groupe enne*

– Padova, Galleria La Chiocciola, *Alberto Biasi: dinamiche, multipli e politipi*

– Kansas City, Art Research Center, *Alberto Biasi*

1976

– Ferrara, Padiglione d'Arte Contemporanea, *Antologica*

1974

– Venezia, Galleria Il Cavallino, *Alberto Biasi*

1973

– Livorno, Galleria Peccolo, *Alberto Biasi*

– Venezia, Galleria Numero, *Alberto Biasi*

– Roma, Galleria Fiamma Vigo, *Alberto Biasi*

– Padova, Galleria La Chiocciola, *Alberto Biasi*

1972

– Milano, Galleria Vinciana, *Alberto Biasi*

– Lodz, Muzeum Sztuki, *Alberto Biasi*

– Brescia, Galleria Sincron, *Alberto Biasi*

– Padova, Galleria La Chiocciola, *Alberto Biasi*

1971

– Zagreb, Galerija Suvremene Umjetnosti, *Alberto Biasi*

– New York, Tizian Gallery, *Alberto Biasi*

1970

– Padova, Galleria La Chiocciola, *Alberto Biasi: dinamiche, multipli e politipi*

1967

– Wrocław, Muzeum Slaskiego, *Grupa N*

– Łódź, Muzeum Sztuki, *Grupa N*

1965

– Genova, Galleria La Polena, *Enne '65*

– Padova, Galleria La Chiocciola, *Enne '65*

1964

– Venezia, XXXII Esposizione Internazionale d'Arte, *Sala gruppo enne*

1963

– Ulm, Studio F, *Groupe N*

1961

– Ancona, Premio Marche, *Invio di pitture nere*

– Padova, Studio Enne, *Alberto Biasi del gruppo enne*

– Padova, Studio Enne, *Mostra del pane*

1960

– Padova, Studio Enne, *Porta chiusa, nessuno è invitato a intervenire*

AXEL LIEBER

BIOGRAPHY

Axel Lieber was born in Düsseldorf in 1960, where he gained his MFA in sculpture at the Staatliche Kunstakademie.

Besides working as an individual artist he is a member and co-founder of the Berlin based artist-collaboration "inges idee", which, since 1993, operates in the field of public art and has realized projects in, amongst others, Sweden, Germany, Japan, Canada and Taiwan.

Since 1991 he was teaching at several nordic and european Art Academies. He worked as a lecturer at the Malmö Art Academy between 1995-1999 and was a DAAD Guestprofessor at the Bauhaus University Weimar in 2006.

In 2016 he became a member of the Royal Academy of Art in Stockholm. He shares his time between Stockholm and Berlin.

SOLO EXHIBITIONS

2018

- Berlin, Thomas Taubert Gallery, *Illicit Constructions*
- Milano, MAAB Gallery, *primo piatto*

2016

- Berlin, Galerie Vincenz Sala, *Teil und Ganzes*
- Dachau, Neue Galerie Dachau, *Simple Dinge* – con Tom Früchtl
- Stockholm, hangmen Projects, *DUBBEL DUTCH* – con Mari Rantanen

2015

- Wuppertal, Hengesbach Gallery, *SOLLBRUCHSTELLEN*

2014

- Munich, Galerie Dina Renninger, *Pop Up*
- Paris, Galerie Vincenz Sala, *Night on Earth*
- Århus, Galerie Møller Witt, *picks & pearls* – con Jytte Høy
- Zürich, Galerie Mark Müller, *Role models, schwarze Löcher und andere Petitesse*

2013

- Malmø, Galleri Ping Pong, *Point of view*
- Berlin, die raum, *private architecture*
- Nürnberg, Institut für moderne Kunst, *WEITWINKEL*

2012

- Berlin, Hengesbach Gallery, *Silent Movie*

2011

- Berlin, Hengesbach Gallery, *Geometrie und Alltag*
- Paris, Galerie Vincenz Sala, *Pari*

2009

- Zürich, Galerie Mark Müller
- Ingolstadt, Museum für Konkrete Kunst, *Szenenwechsel*

2008

- Landskrona, Landskrona Konsthall, *Spelplan 2*
- Berlin, loop-raum für aktuelle kunst, *Verderb und Gedeih*
- København, skulpturi.DK, *Out of Inside*

2007

- Köln, Galerie Rolf Henegesbach, *Draußen*
- München, Dina4 Projekte, *Short Cuts*

2006

- Kabusa, Kabusa Konsthall

2005

- Malmø, Galleri Magnus Åklundh
- Wintherthur, Kunsthalle, *Nebenwirkungen*

2004

- München, Dina4 Project, *Karaoke*
- Portland, Philip Feldman Gallery at PNCA, *Feel Free*
- Seattle, Henry Art Gallery, *Release*

2003

- Berlin, Loop Raum für aktuelle Kunst, *Verbraucher*
- Zürich, Galerie Mark Müller, *25 Jahre Führerschein*
- Stockholm, Galleri Engström
- Wuppertal, Räume für Neue Kunst Rolf Hengesbach
- Basel, Art Basel, Art Unlimited, *Release*

2002

- Bremerhaven, Kunsthalle, *Elvis, Bremerhaven und ich*
- Malmø, Konsthall, *Uppfyllelse*
- Porto Alegre, *Torreao, Beef Anatomico*
- Basel, Art Basel, Art Unlimited, *Die Erfüllung*

2001

- Wuppertal, Räume für Neue Kunst Rolf Hengesbach

2000

- Zürich, Galerie Mark Müller, *Zimmer mit Frühstück*
- Lund, Konstföreningen Aura, *FÅGEL FISK ELLER MITTEMELLAN*
- Berlin, Loop - raum für aktuelle kunst, *Abnehmen*
- Bergisch-Gladbach, Kunstmuseum Villa Zanders, *Basis und Überbau*
- Stockholm, Galleri Engström
- Köln, Galerie Schneiderei

1999

- Bochum, Kunstverein, *Abstraktes Plastik*
- Karlsruhe, Galerie Haus Schneider, con Jochem Hendricks
- Bregenz, Palais Thurn und Taxis, Künstlerhaus

– San Francisco, Braunstein/Quay Gallery

1998

- Bern, Städtische Galerie, *UNDERGROUND*
- Wuppertal, Räume für Neue Kunst Rolf Hengesbach, *Single*

1997

- Frankfurt am Main, Lagerraum, *Gross und klein ist beides unten*
- Neuss, Kulturforum Alte Post, *Private function in progress*
- Münster, Förderverein für aktuelle Kunst, *Organische Chemie*
- Berlin, Pavillon an der Volksbühne, *Ich brauche keinen Winnebago*

1996

- Brussels, Galerie Vinzenz Sala, *Make my day*
- Heidenheim, Kunstmuseum, *POOL*
- Stockholm, Galleri Engström, *Thousand Island*

1995

- Malmö, Konsthall, *Mellanrummet*
- Freiburg, Kunstverein, *Heimarbeiten*
- Heidelberg, Galerie Terbrüggen

1994

- Köln, Galerie Schneiderei, *Im Aussendienst*
- Nürnberg, Institut für moderne Kunst SchmidtBank Galerie, *Ordentliche Verhältnisse*
- Wuppertal, Räume für neue Kunst Rolf Hengesbach, *Skulpturen (u.a. mit 1 u. 3)*

1993

- Berlin, Galerie Vincenz Sala
- Dortmund, Dortmunder Kunstverein, *Daheim und Unterwegs*
- Heinsberg, Kunstverein

1992

Napoli, Galleria Raucci/Santamaria

1991

- Köln, Galerie Schneiderei
- Berlin, Neuer Berliner Kunstverein
- Malmø, Berlin Galleri Wallner

1990

- Stockholm, Galleri Engström

1989

- Düsseldorf, Galerie Christa Schübbe

1988

- Stockholm, Galleri Engström
- Malmø, Galleri Wallner

1987

- Düsseldorf, Galerie Christa Schübbe
- Berlin, Künstlerhaus Bethanien, *Auswärtsspiel*

1984

- Düsseldorf, Ausstellung der Förderpreisträger der Stadt, con Michael Irmer

CHRISTIAN MEGERT

BIOGRAPHY

Born in Berne, Switzerland, Christian Megert studied at art school there from 1952-1956. Moving to Sweeden, Germany and Paris, Megert experimented with his artistic style, starting at first in monochrome, and later producing his first kinetic object in 1959.

Focusing primarily on the use of light, movement and reflection, Megert chose mirrors to be his artistic medium of choice, producing his first mirror object in 1960. Much of Megert's work requires interaction from and with the audience and in a similar fashion to the others Zero group members, the link between art and life and art and everyday reality is integral to his work.

Megert has been represented in a number of one-man shows including at Galerie Kopke, Copenaghen, in 1959 and 1961 and Galerie Kaspar, Lausanne, in 1963, he also been widely shown with the Zero group and kinetic shows in Europe. His works are today found in a anumber of private and public collections, including the Musée des Beaux Arts, Montreal, Progressive Museum Bale and the Museum of Modern Art, New York. In 2014/2015 his works can be seen in the Guggenheim Museum in New York, and in the Gropiu-Bau in Berlin, as part of the events celebrating ZERO.

SELECTED SOLO EXHIBITIONS

2019

– Den Haag, De Rijk-Chabot Fine Art, *Christian Megert*

2018

– Paris, Galerie Denise René, *Christian Megert. Nouvel Espace*

2017

– Düsseldorf, Akademie Galerie - Die Neue Sammlung, *Christian Megert - Lehrstuhl für die Integration von Bildender Kunst und Architektur 1976 - 2001*

2016

– Düsseldorf, Setareh Gallery, *Christian Megert. Selected works, 1950s until today*

– Stuttgart, Galerie Edith Wahlandt, *Christian Megert. Werke aus sechs Jahrzehnten*

2015

– Waldenbuch, Ritter Museum, *Christian Megert, Ohne Anfang und Ende*

2014

- Düsseldorf, Museum Kunstpalast, *Christian Megert. Zero-Raum und Container*
- Ingolstadt, Audi Kunstraum, *Christian Megert - Spiegelungen*

2013

- Milano, MAAB Gallery, *Sul quadrato*

2012

- London, The Mayor Gallery, *A new space*

2011

- Konstanz, Galerie Geiger

2009

- Ingolstadt, Museum für Konkrete Kunst, *Christian Megert*

2008

- Vaduz, Galerie am Lindenplatz

2007

- Zurich, Galerie La Ligne, *Christian Megert*

2006

- Düsseldorf, Galerie Lausberg, *Christian Megert*
- Stuttgart, Galerie Edith Wahlandt, *Christian Megert. Quadrat und Farbe*

2003

- Vaduz, Galerie am Lindenplatz, *Christian Megert. Spiegelobjekte* - with Klaus Staudt

2001

- Düsseldorf, Galerie Schöller

1997

- Gelsenkirchen, Städtisches Museum
- Bern, Kunstmuseum

1996

- Stuttgart, Galerie Edith Wahlandt
- Düsseldorf, Galerie Schöller

1992

- Bern, Galerie Krebs
- Düsseldorf, Galerie Schöller

1988

- Düsseldorf, Galerie Schöller
- Stuttgart, Galerie Edith Wahlandt

1987

- Cuxhafen, Museum für Moderne Kunst – with Diet Sayler

1986

- Maastricht, Bonnefantenmuseum

1985

- Düsseldorf, Galerie Schöller

1982

- Stuttgart, Galerie Edith Wahlandt
- Bienne, Galerie Bühler

1981

- Düsseldorf, Galerie Schöller

1980

– Stuttgart, Galerie Edith Wahlandt

1979

– Düsseldorf, Kunstverein für die Rheinlande und Westfalen

– Köln, Galerie Reckermann

1978

– Schwäbisch-Gmünd, Galerie Edith Wahlandt

1977

– Büren an der Aare, Galerie Herzog

1975

– Heilbronn, Kunsthalle

– Bern, Galerie Lydia Megert

1974

– Merate, Studio Casati

– Stuttgart, Galerie Edith Wahlandt

1973

– Neuenburg, Galerie Media

– Köln, Galerie Reckermann

1972

– Bern, Berner Galerie

– Hannover, Galerie Ernst

1971

– Köln, Galerie Reckermann

– Stuttgart, Galerie Edith Wahlandt

1970

- Hannover, Galerie Ernst
- Frankfurt am Main, Galerie Lichter

1969

- Zurich, Galerie Bischofsberger
- Kreuzlingen, Galerie Latzer

1968

- Amsterdam, Galerie Swart

1967

- Milano, Galleria Vismara

1966

- Frankfurt am Main, Galerie Dorothea Loer – with Sigfried Cremer, Adolf Luther and Ferdinand Spindel

1965

- Bern, Galerie Aktuell

1964

- Lausanne, Schweizerische Landesausstellung, *Environment*

1963

- Frankfurt am Main, Galerie D
- Lausanne, Galerie Kasper

1962

- Arnhem, Galerie A

1961

- København, Galerie Köpcke, *Manifest für Spiegel und Glas*

1960

– København, Galerie Köpcke, *Christian Megert. Monochrome mit Diter Rot, Manipulerlige Billeder*

1959

– Paris, Club des 4 vents

– Barcelona, Galeria St. Luc - with Bruno Wurster

NAHUM TEVET

BIOGRAPHY

Nahum Tevet was born in Kibbutz Messilot, Israel, 1946 and he lives and works in Tel Aviv.

He studied painting with Raffi Lavie, 1969–1970

From the 1970s onwards, Tevet's artistic project examines and deconstructs the fundamental concepts of "painting" and its' role within specific spaces, while critically referring to minimalism and conceptual art. These ideas developed to vast, multi-limbed and intricate installations involving the viewer in a rich visual and conceptual experience.

By the mid-1990s the scale of Tevet's work began to grow dramatically, culminating in what may be the artist's masterpiece, *Seven Walks*, a sprawling installation that Tevet worked on from 1997 to 2004 which was recently on view at Museum Villa Stuck, Munich.

Tevet has been the subject of major survey exhibitions at both the Israel Museum in Jerusalem and the Tel Aviv Museum. His work has been part of exhibitions worldwide since 1975, such as numerous solo and group exhibitions in Europe and the United States, among which Documenta 8 (1987), the Sao Paulo Biennale (1994), the Biennale of Lyon (1997) and the Venice Biennale (2003), but also museum show at the Museum Moderner Kunst Stiftung Ludwig in Vienna (1997), the Carnegie International (1999), the Museo d'Arte Contemporanea Roma (2008) and the Kunstmuseum Bochum (2015).

His work is included in many important museum collections including MoMA - The Museum of Modern Art, New York, Philadelphia Museum of Art, Philadelphia, Portland Art Museum, Portland, Museum of Modern Art, Ludwig Foundation, MUMOK, Vienna, Kaiser Wilhelm Museum, Krefeld, FRAC Bretagne, France, The Israel Museum, Jerusalem and Tel Aviv Museum of Art, Tel Aviv.

SOLO EXHIBITIONS

2018

- Czech Republic, Ceske Budejovice House of Art, *Nahum Tevet: Five Rooms*
- Gent, Kristof de Clercq Gallery, *Nahum Tevet: Islands and Objects*

2017

- Łódź, Museum Sztuki, *Nahum Tevet: Works on glass*

2016

- New York, Hunter College, Bertha and Karl Leubsdorf Gallery, *Nahum Tevet: Works on Glass, 1972–1975*

2014

– Tel Aviv, Loushy Art & Projects, *House Tables*

2013

– Milano, Galleria Giacomo Guidi, *Nahum Tevet: Islands*

2012

– Tel Aviv, The Genia Schreiber University Art Gallery, *Walking on The Wall: Nahum Tevet Small Sculptures, 1980–2012*

2011

– Warszawa, Galeria Foksal, *Diver*

2010

– Łódź, Łódź Biennial, *At the Same Time: Two-Room Installation*

2009

– Roma, Fondazione VOLUME!, *Nahum Tevet*

2008

– Herzliya, Herzliya Museum of Contemporary Art, *Several Things (Herzliya version)*

– Roma, MACRO – Museo d'Arte Contemporanea Roma, *Nahum Tevet*

2007

– Jerusalem, The Israel Museum, *Nahum Tevet: Works, 1994–2006*

2005

– Quimper, Centre d'art contemporain, Le Quartier, *Nahum Tevet: Take Two*

2004

– Dundee, Dundee Contemporary Arts, *Nahum Tevet: Seven Walks*

1998

– Nîmes, Chapelle des Jésuites, *Version Nîmoise pour une page de catalogue*

1998

– Tel Aviv, Dvir Gallery, *A Page from a Catalogue and Other Works*

1997

– Wien, Mumok Museum, *Nahum Tevet: Opening Moves*

1991

– Tel Aviv, Tel Aviv Museum of Art, *Nahum Tevet: Painting Lessons, Sculptures 1984–1990*

1988

– Tel Aviv, Artifact Gallery, *Nahum Tevet: Sculptures*

1986

– Mannheim, Kunsthalle; Aachen, Germany and Neue Galerie, *Sammlung Ludwig, Nahum Tevet: Skulpturen 1985/86*

1984

– Jerusalem, The Isreal Museum, *Israeli Art: Special Exhibit No. 7 – Nahum Tevet: New Works*

1982

– Tel Aviv, Noemi Givon Gallery of Contemporary Art, *Nahum Tevet*

– New York, City University of New York, *Nahum Tevet: Narcissus 1B and 3A*

1980

– Düsseldorf, Galerie Schmela, *Drawings*

1979

– New York, Bertha Urdang Gallery, *Installation for Two Rooms*

1978

- Düsseldorf, Galerie Schmela, *Drawings and Sculptures*
- New York, Bertha Urdang Gallery, *Nahum Tevet: From Two to Ten Drawings*

1977

- Paris, Galerie Ilanne, *Drawings*
- Jerusalem, Sara Gilat Gallery, *8x6, Drawing installation for Two Rooms*
- Tel Aviv, Russ Gallery, *Nahum Tevet – New Works*

1976

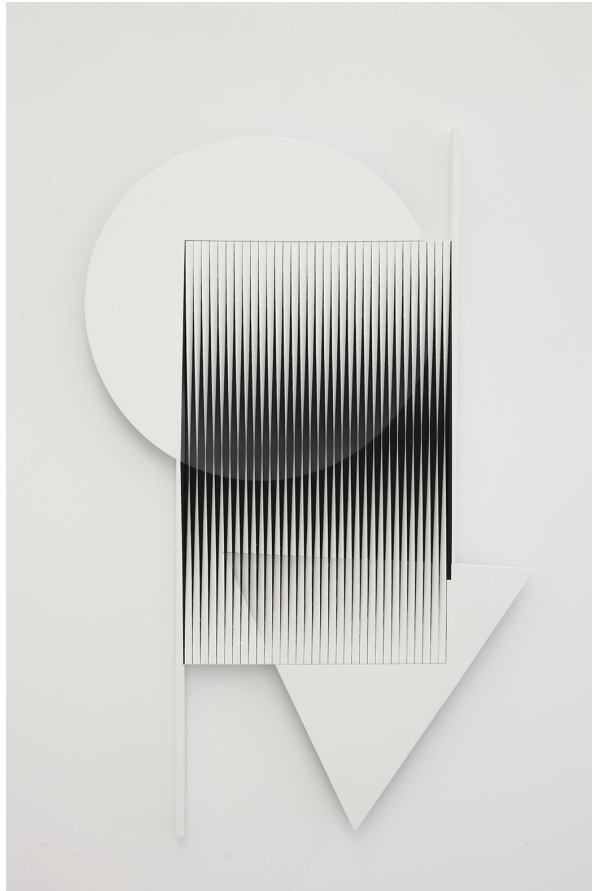
- Jerusalem, The Israel Museum, *Nahum Tevet. Works 74–76*

1975

- Düsseldorf, Galerie Schmela, *Nahum Tevet*

1972

- Jerusalem, Sara Gilat Gallery, *Nahum Tevet: Works, 1970–72*



Alberto Biasi

Dal bianco al nero

2012

acrilico su tela e legno in rilievo | acrylic on canvas and wood on relief

80 x 75 x 3 cm | 31,5 x 29,5 x 1,2

Photo @ Bruno Bani



Axel Lieber

Mein Konstruktiver Alltag (16.03.2018)

2018

cartone e legno | carboard and wood

28 x 35,5 x 29 cm | 11 x 14 x 11,4 in

Photo @ Bruno Bani



Christian Megert

Untitled

2017

legno, specchio, acrilico e plexiglass | wood, mirror, acrylic and plexiglass

140 x 80 x 14 cm | 55,1 x 31,5 x 5,5 in

Photo @ Bruno Bani



Nahum Tevet

Walking on the Wall (with the Black)

2013

acrilico, pittura industriale e vernice su legno | acrylic, industrial painting and veneer on wood

76 x 87 x 34 cm | 29,9 x 34,2 x 13,4 in

Photo @ Bruno Bani