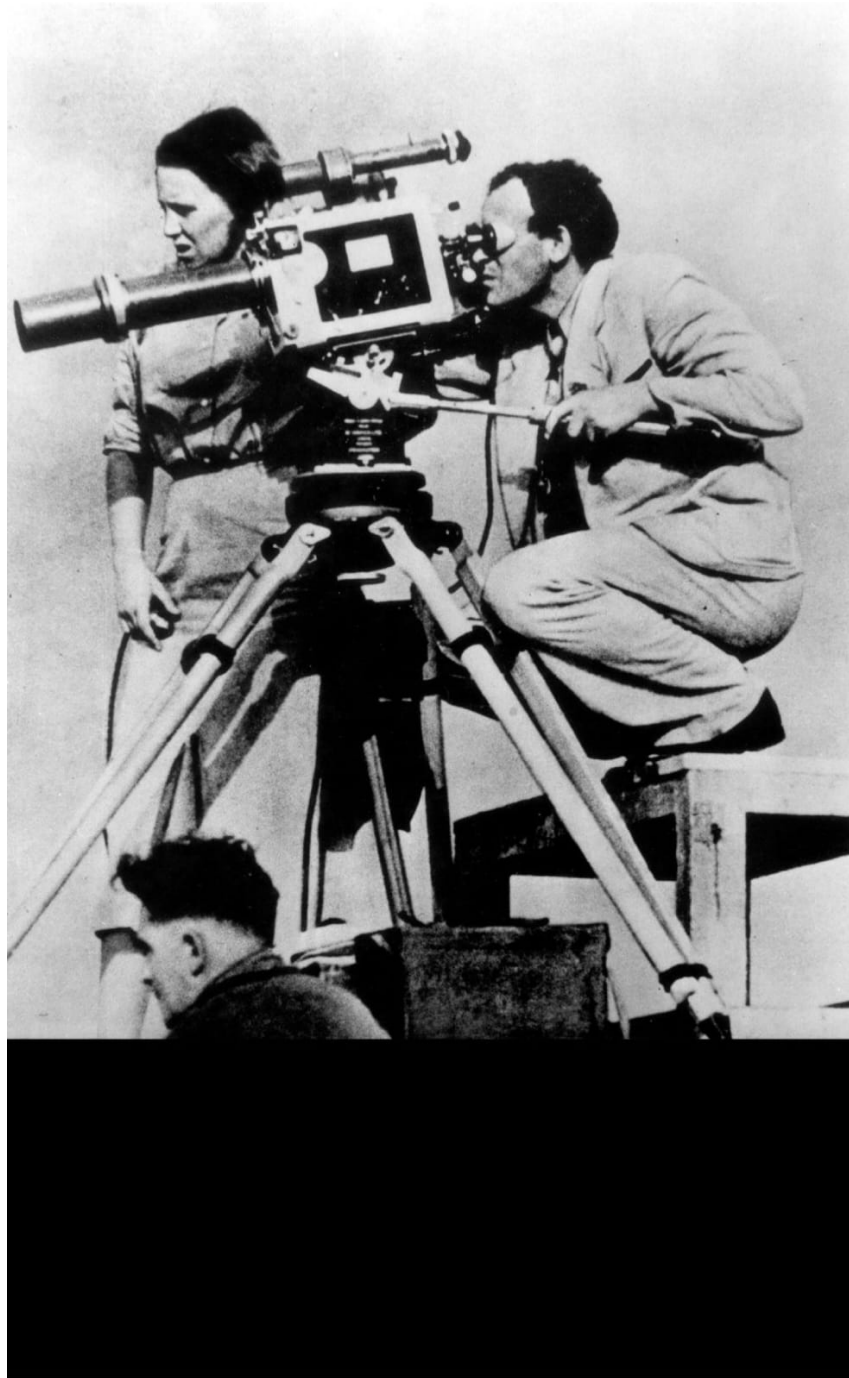


STUDIO
FABIO
MAURI



Fabio Mauri, *Filmano tutto* (They film everything), 1975, photo and acrylic on canvas, work from the series *Manipolazione di cultura* (Manipulation of Culture). Courtesy the Estate of Fabio Mauri and Hauser & Wirth.

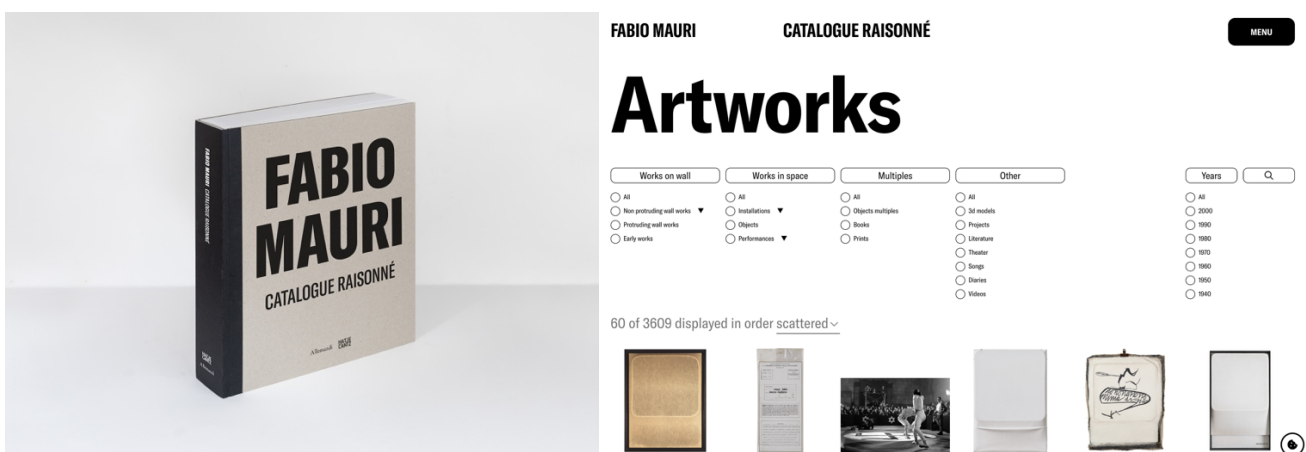
PRESS RELEASE

Studio Fabio Mauri announces launch of the *Fabio Mauri Catalogue Raisonné* on the centenary of the Italian artist (1926 -2009) edited by Carolyn Christov-Bakargiev

- Released online on October 13, 2025, before its print publication in Spring 2026, this is one of the first catalogues raisonnés in art history to be entirely published online
- The digital catalogue raisonné published at www.fabiomauri.com/en/catalogo aims to alert the public to this project and to solicit any potentially new information about the artist prior to the printed publication in 2026 by Hatje Cantz / Allemandi Editore

ROME, 13 October 2025 – A few months before the centenary of the artist’s birth, the digital version of the **catalogue raisonné of the work of Fabio Mauri** (Rome, 1 April 1926 - 19 May 2009) is now online, preceding, in an unprecedented and experimental way, the print edition that will be published in 2026. The Italian catalogue will be published by Allemandi Editore, while the international English edition will be published by Hatje Cantz. The digital catalogue will be launched before the print edition in order to solicit potentially new information about works by Mauri that may be included in the print version.

While many catalogues raisonnés have been published partly online, this is one of the first catalogues raisonnés to be published online in its entirety, in order to provide wide public access to the artist, his art, and his ideas. In addition, to launch the catalogue raisonné first in a digital version is appropriate to the artist, given the nature of Mauri’s practice, which envisaged and explored the power of screen-based experience in art and society as early as in the 1950s.



Left: Catalogue Raisonné, edited by Carolyn Christov-Bakargiev.
Right: Navigation page from online Fabio Mauri Catalogue Raisonné

As the editor **Carolyn Christov-Bakargiev** comments: ‘This catalogue raisonné of works by Italian artist Fabio Mauri comprises over 3,600 entries and constitutes the most comprehensive study of the artist’s *oeuvre* to date. One of the leading figures of the post-war Italian avant-garde, Mauri was a multifaceted figure — visual artist, writer, educator, publisher — whose work is distinguished by its prophetic insights into the power of the screen in contemporary society. His paintings, sculptures, installations and performances were based on research into the formation of ideology, historical trauma and personal memory, and the manipulation of communication technologies in the rise of 20th-century Fascisms.’

Santiago Mauri comments: 'In my dual role as President of Studio Fabio Mauri – Associazione per l'Arte L'Esperimento del Mondo and nephew of the artist, I am happy to introduce this catalogue, the culmination of a journey that has lasted, one might say, at least a century. It has been a daily and meticulous task with the aim of passing on Fabio's *oeuvre* as faithfully as possible from belonging only to direct witnesses – our family and his friends – to becoming a historical and art historical point of reference that many can explore, study, and enjoy.'

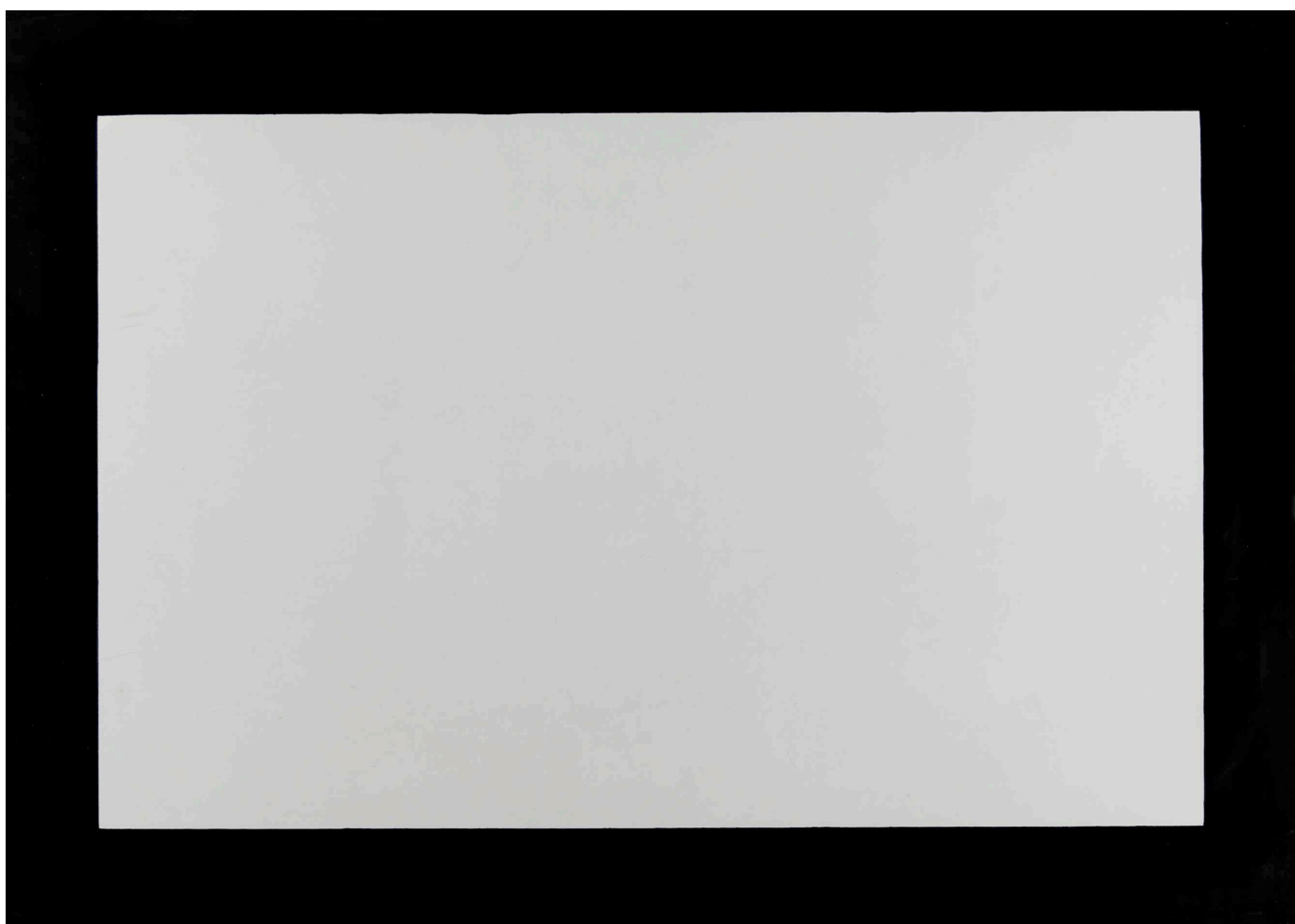
The result of many years of cataloguing the works and research strands of the artist and intellectual, and edited by Christov-Bakargiev, the catalogue consists of images and descriptions of over 3,600 works and is accompanied by an introductory essay by Christov-Bakargiev, the scholarly editor of the volume. The catalogue also features new essays by other members of the Comitato Scientifico of Studio Fabio Mauri – Associazione per l'Arte L'Esperimento del Mondo (the official archive of the artist that represents the Estate): the scholars **Laura Cherubini**, **Francesca Alfano Miglietti** and **Andrea Viliani**, as well as an unpublished interview with Mauri by **Hans Ulrich Obrist** and testimonials from other authors.



Fabio Mauri, *Che cosa è il fascismo* (What is Fascism), 1971 (photograph of performance). Photo Marcella Galassi. Courtesy the Estate of Fabio Mauri and Hauser & Wirth.

The catalogue includes all of Fabio Mauri's works that have been found to date in public and private collections, as well as ephemeral, destroyed or lost works, for which it has been possible to reconstruct a comprehensive record based on photographs and documents from the artist's studio or found in libraries, collections, and public and private archives. Also included are all those other materials such as diaries, notes, architectural installation models, drafts of essays and lectures which – although not strictly belonging to the visual and performing arts – are considered significant for understanding the breadth of the artist's work.

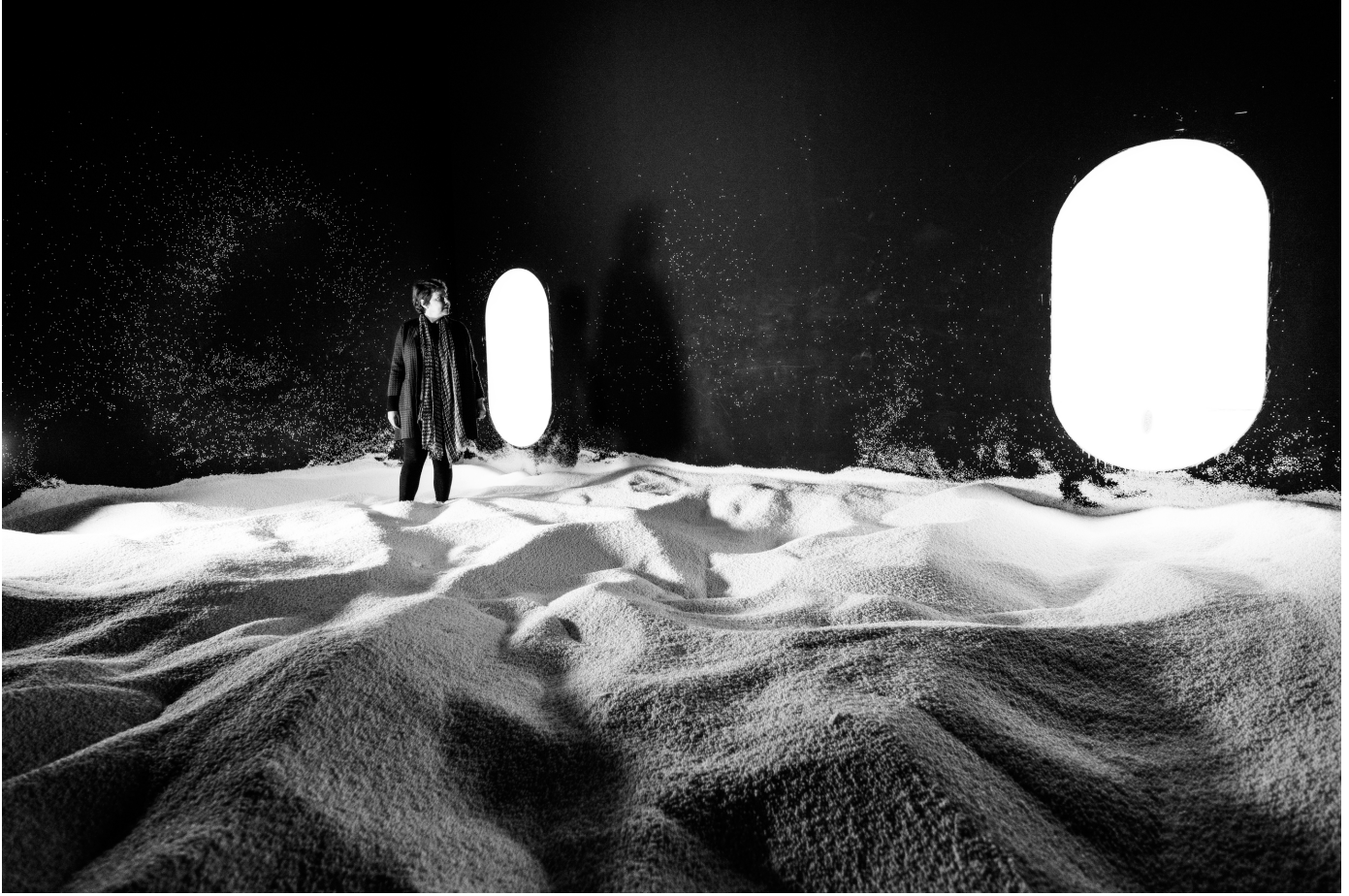
'Fabio Mauri was a mentor and friend to me, a mature man whom I approached in the early 1980s on the suggestion of publisher Giancarlo Politi, asking him to explain the truth between art and the world to me, when I was writing an essay commissioned on the relationship between art and politics,' says Christov-Bakargiev in the introduction to the *Catalogue Raisonné*. 'We became allies in research and never stopped talking until his death. For me, and for the Italian art world, Mauri was not part of any movement; he was an artist who mainly used black and white to create works that were not self-expressive but conceptual and scientific observations of history, light and darkness and the way good and evil can present themselves in the same interchangeable guise. Extremely precise in method and form, almost as if the work were an experiment conducted in a physics laboratory, Mauri presented reality "as it is" to the viewer and revealed its mysterious cruelty, which he explored from philosophical and theological perspectives.'



Fabio Mauri, *Schermo - Disegno Verticale / Orizzontale*, 1957, tempera on paper. Courtesy the Estate of Fabio Mauri and Hauser & Wirth.

In addition to the publication of the *Fabio Mauri. Catalogue Raisonné*, **the artist's centenary in 2026 will be marked with several exhibitions**, including one at the Milan Triennale ("Fabio Mauri. De Oppressione", 2 December 2025 – 15 February 2026, curated by Ilaria Bernardi), a retrospective exhibition at the MAMbo, Bologna curated by Carolyn Christov-Bakargiev in early 2027, as well as another also curated by Christov-Bakargiev planned at MUDAM Luxembourg in late Spring 2027.

A series of talks and events to launch the *Fabio Mauri. Catalogue Raisonné* is planned from December 2025 through 2026, starting with a **presentation of the catalogue by Christov-Bakargiev on 10 December 2025 at Milan Triennale** during the Mauri exhibition there.



Fabio Mauri, *Luna*, 1968, installation. Photo Yuma Martellanz. Courtesy the Estate of Fabio Mauri and Hauser & Wirth.

The artist's early life



Fabio Mauri inside his environment *Luna*, Rome, 1968.
Photo courtesy Studio Fabio Mauri.

Born in Rome on 1 April 1926 into a family of book publishers and distributors, Fabio Mauri was the son of Umberto Mauri and Maria Luisa Bompiani. In 1938 the family moved to Bologna, where Fabio attended the Liceo Galvani, the same secondary school that Pier Paolo Pasolini attended. The two met in 1942 and that same year they founded the literary review *Il Setaccio*.

In 1945 at the age of 19, upon discovering the horrors of the Second World War and the Holocaust, Mauri fell into a deep depression. He spent several years in psychiatric hospitals and religious institutions, where he taught ceramics and art to children orphaned by the war.

In 1953, Pablo Picasso's *Guernica* (1937) was exhibited in Milan, where Mauri's family was living at the time. That same year, Mauri decided to pursue a professional career as an artist, and his first solo

exhibition was held at the Galleria Il Cavallino in Venice in 1954, where he presented a series of early works reminiscent of Picasso.

In 1955, Mauri moved back from Milan to Rome, a city that at the time housed a vibrant art community and was also frequented by the artist Alberto Burri, who became a major influence on the artist's work. In Rome, Mauri combined his visual art practice with theatre directing, and he also worked at his uncle Valentino Bompiani's publishing house. In those years, he met Umberto Eco, with whom he worked particularly on the new edition of the *Almanacco Bompiani*.

In 1956, he married Adriana Asti, whom he later divorced. Amongst his later relationships, he spent many years alongside Italian photographer Elisabetta Catalano with whom he also collaborated. He never had children.

The works: from the *Schermo* to the last works



Left: *Schermo* (screen), 1958. Courtesy Studio Fabio Mauri. Courtesy the Estate of Fabio Mauri and Hauser & Wirth.

Right: *Intellettuale. Il Vangelo secondo Matteo di/su Pier Paolo Pasolini* (Intellectual. The Gospel according to Matthew by/on Pier Paolo Pasolini), 1975. Courtesy the Estate of Fabio Mauri and Hauser & Wirth. Photo: Antonio Masotti. Courtesy Studio Fabio Mauri.

In 1957, the artist created his first *Schermo* (screen), simply made by painting a black border around the white rectangular blank center of a paper; this was followed in 1958 by his iconic *Schermi* (screens) made by stretching wet paper or canvas over a bulging stretcher shaped like a television screen. All of his subsequent artistic research stemmed from this seminal work, marked by prophetic insights into the role of the screen and projection in contemporary society. His *Schermi* are a sustained investigation into memory, ideology, and image manipulation.

One of the pioneers of Italian performance art, in 1971 he presented *Che cosa è il fascismo. Festa in onore del generale Ernst Von Hussel di passaggio per Roma* (What is Fascism. Feast in Honour of General Ernst Von Hussel Passing Through Rome), followed shortly thereafter by the performance *Ebrea* (Jewess), and in 1973 by *Ideologia e natura* (Ideology and Nature).

Beginning with his landmark author performance in Bologna *Intellettuale* (Intellectual, 1975), in which Mauri projected the film *The Gospel According to St. Matthew* onto the chest of Pier Paolo Pasolini wearing a white shirt, the artist created a series of installations using film projections on bodies and objects.

From 1979 onwards, Mauri taught Aesthetics of Experimentation at the Academy of Fine Arts in L'Aquila and, together with his students, produced the performances *Gran Serata Futurista 1909-1930* (Futurist Grand Soirée 1909-1930) in 1980 and in 1989 *Che cosa è la filosofia. Heidegger e la questione tedesca*.

Concerto da tavolo (What is Philosophy. Heidegger and the German Question. Table Concert).

In 1993, Mauri was invited to the Venice Biennale, where he created *Il Muro Occidentale o del Pianto (The Western Wall or the Wailing Wall)*, a monumental work composed of bags and old suitcases symbolising division, exile, and forced displacement.

He retired from teaching in 1996 and in the year 2000 founded *Studio Fabio Mauri – Associazione per l'Arte L'Esperimento del Mondo*, a non-profit institution dedicated to the production and preservation of his works and archive.

He died in Rome on 19 May 2009 while preparing work for dOCUMENTA(13), curated by Carolyn Christov-Bakargiev. His work was nonetheless exhibited posthumously at that edition of documenta in 2012.

His works have also been exhibited over the years in leading international institutions, including MoMA PS1, the Jewish Museum, Walker Art Center, MOCA Los Angeles, Philadelphia Museum of Art, Centre Pompidou, Jeu de Paume, Bourse de Commerce–Pinault Collection, Museo Reina Sofía, as well as in six editions of the Venice Biennale (from 1974 to 2015), and at the 14th Istanbul Biennial (2015).

The Author



Fabio Mauri with Carolyn Christov-Bakargiev, Church of St. Caterina, L'Aquila 1994.
Photo courtesy Studio Fabio Mauri and Carolyn Christov-Bakargiev.

Carolyn Christov-Bakargiev (Ridgewood, New Jersey, 1957) is an Italian and American curator, art historian and writer. She has been Honorary Guest Professor at the FHNW University of Applied Sciences and Arts Northwestern Switzerland since 2021 and is a renowned scholar of the art of Fabio Mauri, with whom she collaborated from 1992, when she curated the first re-enactments of his historical performances *Ebrea* and *Ideologia e natura*, until his death in 2009. In 1993, she invited Mauri, along with Lawrence Weiner, Mel Bochner, and Enzo Cucchi, to participate in 'Via Tasso. Un appartamento', at the Historical Museum of Liberation in Rome. Christov-Bakargiev also curated Mauri's first major retrospective, held at the Galleria Nazionale d'Arte Moderna in Rome in 1994, and published the first monograph on his work.

In 1999, she included a newly commissioned piece by Mauri, *Quadriera*, in 'La Ville, le Jardin, la Mémoire' at Villa Medici in Rome. When she was appointed Artistic Director of dOCUMENTA(13) in Kassel, Christov-Bakargiev invited Mauri as one of the first artists to participate. Although he passed away on 19 May 2009, his work was nevertheless exhibited posthumously in that edition of documenta. In 2015 she exhibited Mauri's artwork *On the Liberty* in the 14th Istanbul Biennial.

In 2024 she included Mauri's works as a precursor in her major exhibition of Arte Povera for La Bourse de Commerce – Collection Pinault, Paris.

She is the author of the catalogue raisonné of Fabio Mauri, which will be available online in an experimental form as of 13 October 2025, and will be published by Hatje Cantz (English edition) and Allemandi (Italian edition) in early 2026.

Curator at Villa Medici, Rome (1998–2000), Christov-Bakargiev was Chief Curator at MoMA/P.S.1 in New York (1999–2001), Chief Curator at Castello di Rivoli Museo d'Arte Contemporanea in Turin (2002–2008). In 2008 she curated the 16th Biennale of Sydney, Australia. She was the Artistic Director of dOCUMENTA(13) in Kassel (2009–2013). Following dOCUMENTA(13), Christov-Bakargiev was Getty Research Scholar in Los Angeles (2013), Leverhulme Professor at the University of Leeds (2014) and Edith Kreeger Wolf Distinguished Visiting Professor in Art Theory and Practice at Northwestern University (2013–19). She directed the 14th Istanbul Biennial in 2015 before returning in 2016 to the Castello di Rivoli Museo d'Arte Contemporanea as Director, where she remained until she retired in late 2023. In addition, she was the founding Director of the Fondazione Francesco Federico Cerruti in Turin from 2018 to 2023 and from 2016 to 2018, she was also Director of the GAM Galleria Civica of Modern and Contemporary Art in Turin.

The online catalogue raisonné was conceived and produced by Studio Fabio Mauri – Associazione per l'Arte L'Esperimento del Mondo and the Estate of Fabio Mauri.

The printed catalogue raisonné is produced by **MAMbo - Museo d'Arte Moderna di Bologna** of **Settore Musei Civici del Comune di Bologna** together with **Studio Fabio Mauri – Associazione per l'Arte L'Esperimento del Mondo**, and supported by the **Directorate General for Contemporary Creativity** of the **Italian Ministry of Culture** under the **Italian Council** program (14th edition, 2025), with the aim of promoting Italian contemporary art internationally.

This major scholarly publication - also released in English and entrusted to a prestigious international publishing house - marks a crucial step in promoting and internationalizing the work of Fabio Mauri. Through widespread distribution across leading publishing, academic, and museum networks, the volume will help make the artist's work accessible to a global audience, fostering new critical perspectives and strengthening his presence within the international contemporary art scene.

The project is supported by:



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Acknowledgements

The Studio Fabio Mauri – Associazione per l'Arte L'Esperimento del Mondo and the author Carolyn Christov-Bakargiev would like to extend special thanks to all those who contributed research for the publication, to the Estate of Fabio Mauri, and to the museums and institutions that generously collaborated.

They extend special thanks to the Gallerie d'Italia of Intesa Sanpaolo, to the collectors of Fabio Mauri's works and to Hauser & Wirth.

Allemandi **HATJE
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They also extend thanks to the publishers Allemandi Editore and Hatje Cantz.

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