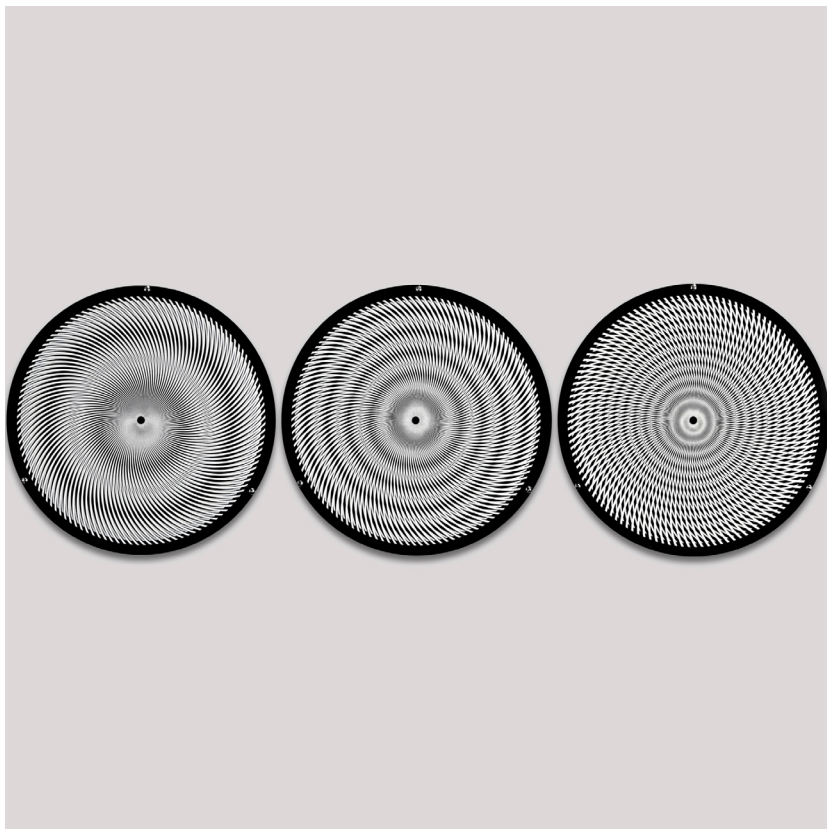




INTERFERENZA LINEARE 7.1

Artist

Ennio L. Chiggio

Date

1966-2003

Medium

Engraved plexiglass, steel pins

Dimensions

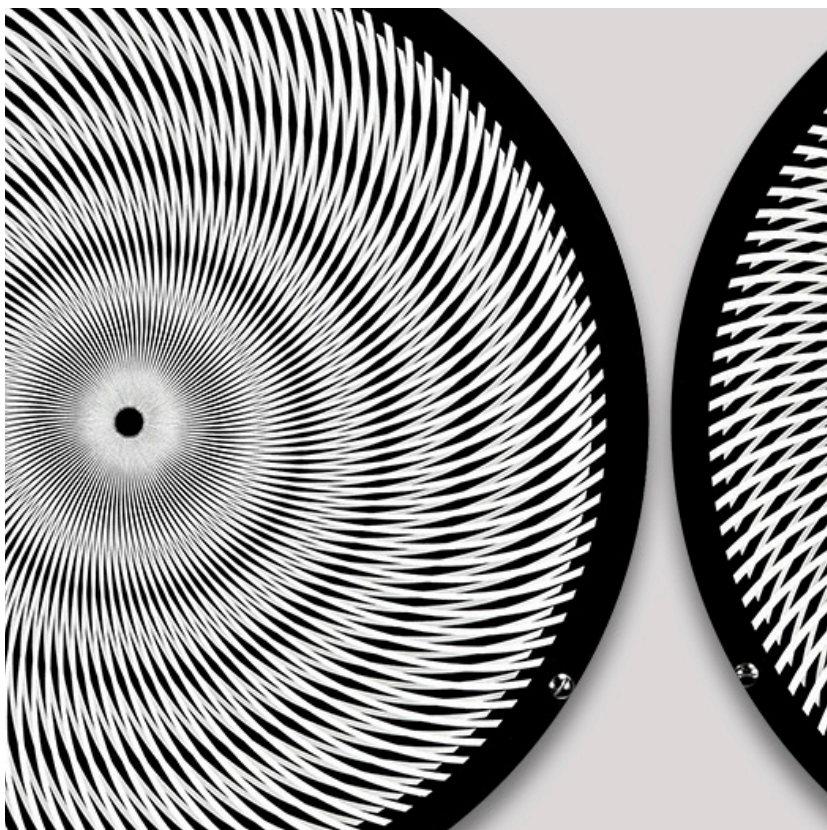
W. 150 x H. 45 cm

W. 59 1/10 x H. 17 7/10 in

Weight (Artwork)

Approx. 5kg

Signed, dated and titled on the back
Certificate of authenticity signed by
the artist



ENNIO L. CHIGGIO

Italy
1938-2020



A key figure in Italian Kinetic and Programmed Art, Ennio Ludovico Chiggio was born in Naples in 1938 before pursuing both technical and artistic studies in Venice. By the late 1950s, he had moved away from Informal painting to develop a practice centred on visual perception, light, movement and optical phenomena. In 1959, he co-founded the renowned Gruppo N in Padua alongside Alberto Biasi, Toni Costa, Edoardo Landi and Manfredo Massironi. The collective became one of the leading forces of the European avant-garde, promoting an experimental approach to art grounded in Gestalt theory, interactivity and viewer participation.

Rejecting the notion of the static artwork, the artists of Gruppo N developed the concepts of the «open work» and «Programmed Art,» ideas notably theorised by Umberto Eco. Chiggio's research focused on visual interference, modular structures, optical vibrations and the transformation of perceptual space. His landmark series—including *Interferenze Lineari*, *Strutture Visive* and *Dischi a rotazione apparente*—explore the relationship between actual and perceived movement, making the viewer an active participant in the work.

Alongside his visual practice, Chiggio developed a strong interest in visual poetry, experimental photography and electronic music. In 1965, he co-founded the *Nuove Proposte Sonore* group, extending the interdisciplinary approach that would define his entire career.

Today recognised as one of the pioneers of European Kinetic Art, Ennio Chiggio occupies a central place in the history of post-war Italian avant-garde movements. His work reflects a lifelong commitment to moving beyond the traditional art object, making perception itself the true subject of the artwork.