

QAG
ExCat
1971.04
Copy 1

CULTURA ITALIANA

BROUGHT TO AUSTRALIA

BY THE PETER STUYVESANT TRUST

FOR THE DEVELOPMENT

OF THE ARTS



LIST OF WORKS PRESENTED

NO.	ARTIST	TITLE	NO.	ARTIST	TITLE
1	Giacomo Benevelli	Winged Assemblage	31	Marino Marini	Portrait of Henry Miller
2	Floriano Bodini	Mystique	32	Marino Marini	IL Miracolo
3	Floriano Bodini	The wife of the Frenchman	33	Arturo Martini	Preparatory bust for a monument to Sforza
4	Corrado Cagli	Ranieri	34	Marcello Mascherini	Archangel Gabriel
5	Aldo Calò	Bi-form, bronze and crystal, unique	35	Marcello Mascherini	Small chimera
6	Aldo Calò	Bi-form, bronze, unique	36	Umberto Mastroianni	Figure composition
7	Angelo Canevari	Horse	37	Umberto Mastroianni	Constellation
8	Cosimo Carlucci	Medium-sized progression	38	Umberto Mastroianni	Portrait
9	Pietro Cascella	Mechanical love	39	Francesco Messina	Ten horses
10	Pietro Cascella	Caryatid	40	Umberto Milani	Encounter
11	Pietro Cascella	Phoenix	41	Luciano Minguzzi	Memory of the man in the concentration camp
12	Pietro Consagra	Dream of the hermit (cover)	42	Basaldella Mirko	Ancestral image
13	Roberto Crippa	Animal	43	Basaldella Mirko	Lare
14	Pericle Fazzini	The sibyl	44	Basaldella Mirko	Soothsayer
15	Pericle Fazzini	Diver	45	Mario Negri	Metope
16	Nino Franchina	Quetzalcoal	46	Augusto Perez	Praying man
17	Franco Garelli	Difficult Europe	47	Augusto Perez	King
18	Quinto Ghermandi	Small bronze no. 4	48	Arnaldo Pomodoro	The book of signs
19	Emilio Greco	Ifigenia	49	Gio Pomodoro	Head
20	Emilio Greco	Olympia	50	Medardo Rosso	Ecce Puer
21	Emilio Greco	Large bather no. 4	51	Giuditta Scalini	Dancers
22	Berto Lardera	Ancient goddess III	52	Giuditta Scalini	The friends
23	Berto Lardera	Ancient goddess II	53	Giuditta Scalini	Mother and son II
24	Edgardo Mannucci	Sculpture	54	Giuditta Scalini	The warrior
25	Giacomo Manzu	Crucifix	55	Giuditta Scalini	The pole
26	Giacomo Manzu	Head of Inge	56	Giuditta Scalini	Figure with birds
27	Giacomo Manzu	Artist and model	57	Loreno Sguanci	Harmony and tension
28	Giacomo Manzu	Nude	58	Francesco Somaini	Affirmation II
29	Giacomo Manzu	Nymph and Faun	59	Alberto Viani	Chimera
30	Giacomo Manzu	Model undressing no. 6	60	Alberto Viani	Feminine nude

I am pleased to welcome to Australia the exhibition, "Scultura Italiana," as a most representative and impressive cross-section of Italian contemporary sculpture. This exhibition bears witness to the generosity of the owner, the International Peter Stuyvesant Foundation Group, and the fine taste and close attention of Gaspero del Corso, who assembled the collection.

The Australian public will remember the work of Emilio Greco, brought to Australia by the Italian Embassy in 1966. By sponsoring this comprehensive exhibition, the Peter Stuyvesant Trust for the Development of the Arts is surely making a further contribution to a better knowledge of a form of Italian art which perhaps is not known enough in this country and to the fostering of cultural relations between Australia and Italy.

With the exception of futurism, which is already well known at least for its influence on European and American art, all Italian artistic movement and schools are represented in this exhibition.

If I may offer a suggestion to the visitor, I would advise him to start his tour by admiring the small sculpture by Medardo Rosso, who may be regarded as the initiator of contemporary Italian sculpture. When his work will be shown in the National Gallery of Victoria, by extraordinary coincidence it will find itself not far from the "Balzac" by Rodin. I am sure that the two artists, who were friends even in their polemics, would have appreciated this proximity. Moreover, while Rodin was inspired by Michelangelo and Rosso owed much to the French impressionists, their work is clearly linked.

On the other hand, when considering the work of Arturo Martini (1889-1947), who dominated the Italian artistic scene for a quarter of a century, one recognises the influence of Donatello and the Tuscan Masters of the fifteenth century. Some have seen in it also the influences of Hittite sculpture, Etruscan realism, Greek archaism and Roman portrait art.

The exhibition shows how the artist, while retaining and developing his own original personality, derives his inspiration from many sources. Art has no boundaries. It will be seen, too, that in Italian art, continuing a tradition which dates back to the workshops of the Renaissance, the artist and the artisan are often one and the same person.

While I am grateful to the Peter Stuyvesant Trust for this initiative and I welcome most warmly this exhibition to Australia, I could not stress enough the fact that cultural exchanges are not to be one way. I am sure that, as the Australian public is now enjoying this survey of Italian art, my country would be happy to make acquaintance with the original and valid work of Australian sculptors through its exhibition in Italy.

Canberra, 1st March, 1971.

A handwritten signature in black ink, reading "M. Majoli". The signature is written in a cursive, flowing style. Below the signature is a horizontal line that ends in an arrowhead pointing to the right.

(Mario Majoli)
Ambassador of Italy.

THE PETER STUYVESANT TRUST

The Peter Stuyvesant Trust was formed in 1963 by Sir Ronald Irish to develop the arts in Australia. Since then, the Trust has brought into the country the following collections for free exhibition to the general public:

Art in Industry

Rodin and His Contemporaries

Contemporary Nordic Paintings

Art of the Space Age

Recent British Painting; and now

Scultura Italiana

In addition, and in association with the Australian Broadcasting Commission and the British Council, this Trust also brought the London Symphony Orchestra to Australia.

Trustees: Sir Ronald Irish, OBE; R. F. W. Watson; J. W. R. Hughes; G. H. Hawkes.

BIOGRAPHIES OF SCULPTORS

Giacomo Benevelli: Born Reggio Emilia 1925. First one-man exhibition Milan 1961. Exhibited at Venice Biennale 1964.

Floriano Bodini: Born 1933. First one-man show Milan 1959, Rome 1961. In 1955, received prize at the Biennale of Bologna. Works exhibited at the Venice Biennale 1962. In 1963 was one of three Italian sculptors invited to Second Biennale, Paris.

Corrado Cagli: Born 1910 at Guttuso. Painter-sculptor who was founder of "La Scuola Romana." An experimentalist in every technique and trend. Spent war years in U.S.A., has exhibited at Knoedler's, New York.

Aldo Calò: Born 1910 San Cesario di Lecce. Studied at Lucca Art School, then Institute of Art, Florence. First important exhibition in 1947 at Cavallino Gallery, Venice. Was director of Institute of Art at Volterra several years, now in charge of Institute of Art, Rome. His travels ended in England where Calò worked for some time with Henry Moore. Calò has taken part in the most important Italian and foreign exhibitions, in which he won various prizes and distinctions. At 1962 Biennale in Venice won Italian prize for sculpture.

Angelo Canevari: Born in Rome in 1930. First exhibited at Galleria Obelisco in Rome in 1964.

Cosimo Carlucci: Born San Michele Salentino 1919. Works by Carlucci exhibited at Quadriennale d'Arte of Rome 1960, at Venice Biennale 1956, and in 1964 at Carnegie Institute, Pittsburgh. One of his works is also in the Peter Stuyvesant "Art of the Space Age" collection.

Pietro Cascella: Born Pescara in 1921, immediately after Second World War, became known as a ceramic artist; several of his works of this period are in public and private collections. Was also a painter and sculptor and eventually abandoned paintings and ceramics to devote himself to sculpture. Won American Copley Prize 1961. Pietro is brother of another famous Italian sculptor, Andrea Cascella.

Pietro Consagra: Born 1920 Mazara, Sicily, was trained as sculptor at the Palermo Art School. Settled in Rome 1944, travelled to Paris 1946, and 1947 founded with some painter friends the "Forma" group. About this time, Consagra abandoned his Expressionist style, concentrated on spatial constructions composed of stems, rods and plates of iron. Held exhibitions at Palais des Beaux-Arts, Brussels, Galerie de France, Paris, took part in the Biennales of Venice and Sao Paulo. In 1958 won a prize at Carnegie Exhibition, Pittsburgh, in 1960 Italian prize for sculpture at Venice.

Roberto Crippa: Born Milan 1921, trained at Brera Academy and since 1948 with Fontana, leading Italian exponent of spatial movement in art.

Pericle Fazzini: Born 1913 at Grottamare. Worked with his father, a cabinet-maker, who made him familiar with chisel. Attended private art schools in Rome from 1929, drawing human figures and animals from life. Exhibited in Paris 1934, and reputation has been growing ever since. Italian sculpture prize was awarded him at Venice Biennale 1954, and 1958 won competition for monument to victims of Auschwitz. Besides one-man exhibitions in Rome, New York, Fazzini also took part in Biennales of Venice, Antwerp and Sao Paulo.

Lucio Fontana: Born 1899 in Santa Fe, Argentina, returned with parents to Italy 1905. From 1939-1946 worked in Argentina. On return to Italy condemned traditional frontiers between painting and sculpture, and defined his ideas in his "Technical Manifesto on Spatialism," in which he declares that moment has come for synthesis of all physical elements: colour, sound, movement and space. Received sculpture prize at 1966 Venice Biennale.

Nino Franchina: Born 1912, in Palmanova di Udini, of Sicilian parents. Spent childhood in Palermo and lived in Milan 1936-7. Since then lived mainly Rome. Married daughter of painter Gino Severini. In 1947, joined the "Fronte Nuovo della Arte," exhibited with it at first Venice Biennale after war. From 1947/1950 lived in Paris, and exhibition his work held at Galerie Pierre 1949. Franchina took part in Venice Biennale 1958 and Sao Paulo Biennale 1959.

Franco Garelli: Born Diano d'Alba in 1909. By profession a medical doctor, held his first exhibition in Turin 1936. Has exhibited at Quadriennale of Rome, Carnegie Institute, Pittsburgh, Venice Biennale.

Quinto Ghermandi: Born Crevalcore near Bologna in 1916. Started working as artist 1947, mainly as ceramic sculptor. In 1955 made first iron and bronze sculptures. Received International Bronzework Prize at Padua in 1959. Had one-man show at Venice Biennale 1960, and 1964 took part in "Dokumenta III" at Cassell, Germany.

Emilio Greco: Born Catania, Sicily, in 1913, he received first training in workshop of a sculptor of funeral monuments, and even in that humble trade already showed natural gift for carving and modelling. During military service he attended classes at Palermo Academy of Fine Art. At end of war he went to Rome where he became known by his first collection of sculptures, exhibited at Cometa Gallery 1946. Two years later, was awarded the Saint Vincent Prize for Sculpture and 1956 won Italian prize for sculpture at the Venice Biennale.

Berto Lardera: Born 1911 in La Spezia. After he had left school and begun his sculptor's training in Florence, Lardera went to Paris 1947. Has sent works regularly to Salon de Mai, Salon des Réalités Nouvelles and Salon de la Jeune Sculpture, was also represented at Biennales of Venice, Sao Paulo. An enormous sculpture by Lardera was placed in centre of Hansa Platz, Berlin. Hamburg has also given him several commissions for open-air sculpture.

Edgardo Mangucci: Born 1904 in Fabriano. His completely abstract works date from 1950. In 1957, he won prize at the first exhibition at Carrara and, in 1958, prize of Albright Art Gallery, Buffalo, was presented to him at Carnegie Institute, Pittsburgh. In 1959 he produced with the architect Lambertucci monument to the International Red Cross, erected at Solferino. Held a one-man show at Venice Biennale 1962.

Giacomo Manzù: Born 1908 in Bergamo, came from poor family of a sacristan and was eleventh of twelve sons. Manzu had to start working at early age and his parents, who had noticed his exceptional talent for drawing, sent him to an engraver and gilder, then to a stucco-worker who taught design in Bergamo. While doing military service at Verona attended course in sculpture at Cicognini Academy. His first one-man exhibition was held 1932 at Milione Gallery in Milan. In 1936 followed his second visit to Paris, where he discovered Rodin. In 1941 was appointed to teach sculpture at Albertina Academy, Turin, and returned two years later to teach at Brera Academy, Milan, until he retired in 1954. In 1948 won sculpture prize of Venice Biennale. Recently, Manzù completed the "Doors of Death" for Saint Peter's, Rome; it was opened by Pope Paul VI in June of 1964.

Marino Marini: Born 1901 in Pistoia, son of bank clerk and, still young, went to Florence to study painting and sculpture at Academy. Was 18 when first visited Paris and discovered the principal movements in modern art. From 1929/1940 taught in Monza. At 1935 Quadriennale in Rome, was awarded first prize for sculpture and in 1937 he received prize in Paris. In 1940 was appointed to teach at the Brera Academy, Milan, where he still lives. Marini has travelled widely in Europe and U.S.A. From 1942/1946 sojourned in Switzerland, spent several months in New York 1950, exhibited at Curt Valentin Gallery. In 1951 exhibited at Hanover Gallery, London, and in 1952 won sculpture prize at the Venice Biennale.

Arturo Martini: Born Treviso 1889, died at Milan 1947. When he was 12 he was apprenticed to gold and silversmith then went to work in pottery. He began sculpture about 1905 at Treviso then worked at Venice Academy, later in Munich. In 1929 was appointed to teaching post in Monza. After he won sculpture prize at Rome Quadriennale 1931, he became famous, received many commissions for monuments.

Marcello Mascherini: Born 1906 in Udine. Apart from brief stay in Abruzzi during First World War, Mascherini always lived in Trieste. He received training, held first exhibition there 1925. In 1938 whole room was set apart for his work at Venice Biennale which attracted the attention of world critics. He shared Italian sculpture prize at Venice Biennale in 1950 with Minguzzi, was awarded sculpture prize at the 1960 Rome Quadriennale.

Umberto Mastroianni: Born 1910 in Fontana Liri, near Rome, has spent his whole life in Turin. In 1951, gained first international success with exhibition at Galerie de France, Paris, and 1958 won sculpture prize at Venice Biennale. In Turin he lives in a house which is in itself a free-form geometric sculpture, designed by architect Enzo Venturini.

Francesco Messina: Born 1900 at Linguaglossa, Sicily, grew up and studied in Genoa until 32 learning his craft by working in sculptor's atelier. Completed studies by visiting most important European museums. In 1932 went to Milan and 1934 was appointed professor at Brera Academy; from 1936/1944 was rector of this institution. Has also published three volumes of poetry.

Luciano Minguzzi: Born 1911 in Bologna, where he studied. In 1943 at Rome Quadriennale and 1950 at Venice Biennale won prizes for sculpture. In 1950 also won competition for sculpting the fifth door of the Duomo in Bologna. In 1951 won first prize for sculpture at the Sao Paulo Biennale and in 1953 international competition for the Monument to an Unknown Prisoner, Minguzzi won third prize. His works are seen today in all famous art galleries. He is a professor at the Brera Academy.

Mirko (Basaldella Mirko): Born 1910 in Udine. He attended with brother, the painter Afro, art schools of Venice, Florence and Monza. From 1932/1934 worked under Arturo Martini in Milan. Held one-man shows in Rome (1935), Turin (1936), New York (1947), participated in many group shows in Italy and abroad. One of his masterpieces is the bronze portrait designed and cast for the "Ardeatina Graves" in Rome, in memory of the victims of wartime barbarism. He won prize for sculpture at Sao Paulo Biennale in 1955 and a whole room was set apart for his work at 1954 Venice Biennale. Is guest professor of sculpture at Harvard University.

Mario Negri: Born 1916 in Tirano. Attended School of Architecture Milan for some years before being called for military service. Began to sculpt 1946 and continued training until 1954. In 1957, first exhibition at the Milione Gallery in Milan was great success. He was invited to exhibit at the Venice Biennale, the Rome Quadriennale, has exhibited his works several times in Germany, England, Belgium, France and U.S.A. He has been art critic for "Domus" for five years.

Augusto Perez: Born 1929, in Messina, Sicily. Lives in Naples, where teaches at the Academy. First exhibition was held in Rome 1955. Later sculptures were shown at Spoleto 1957, Milan 1958 and Rome 1959.

Araldo Pomodoro: Born 1926 in Marciano di Romagna. With brother Gio and Giorgio Perfetti founded the "3P" group at Pesaro. Craftsmanship of the three young artists was intelligent and original, whether it was in theatre design, decoration or goldsmith's work. Afterwards, he and brother moved more and more to pure sculpture. At first their style was similar, then differences began to appear and finally they represented different tendencies. He shared the sculpture prize at 1964 Venice Biennale with Swiss sculptor Zoltan Kemeny.

Gio Pomodoro: Born 1930 in Orciano di Pesaro, he learned drawing, painting, sculpture simultaneously and went to Florence, where joined the Numero Gallery group. In 1954 he took part in the "3P" group with his brother and Perfetti. Was represented at the Biennale des Jeunes Artistes in Paris 1959, won first prize for sculpture.

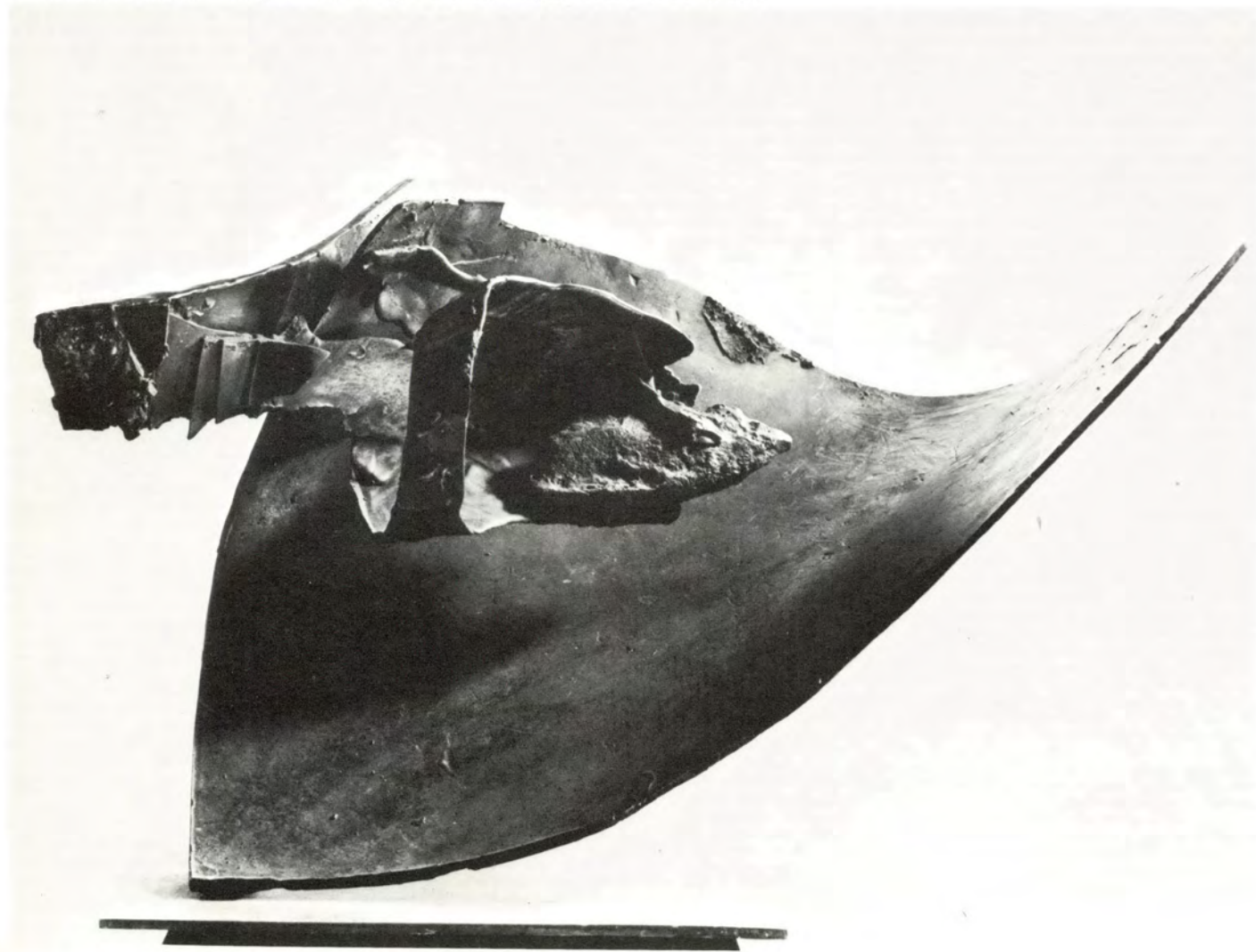
Giuditta Scalini: Born 1911, in Rome, wife of painter Massimo Campigli. Has exhibited in Milan, Paris, Rome, New York and lives in Rome and St. Tropez. Interested in prehistoric Sardinian and Etruscan sculpture.

Loreno Sguanci: Born 1931 Florence, lives Pesaro near Ancona. Teacher at Institute of Art, Pesaro. One of three Italian sculptors invited to Paris Biennale in 1963.

Francesco Somaini: Born 1926 in Lomazzo, near Como, received artistic training at Brera Academy, Milan while studying for law degree. Travelled abroad 1944/1948. Returning to Italy, changed from his early figurative experiments to style comparatively free from reality, and after 1950 style became completely abstract. Somaini is among most prominent of younger Italian sculptors. He won sculpture prize at Sao Paulo Biennale 1959.

Alberto Viani: Born 1906 in Questello. He was Arturo Martini's student at Venice Academy before becoming his assistant. In 1946 joined "Fronte Nuovo delle Arte," exhibited with this group. At 1948 Venice Biennale was awarded prize for young sculptors. Two personal exhibitions were shown later at Venice Biennales 1952, 1958. He is professor of sculpture at Venice Academy of Fine Art.

1 Giacomo Benevelli—Winged Assemblage—Bronze, unique—(14½" x 14" x 12")





2 Floriano Bodini—Mystique—Bronze—(22")



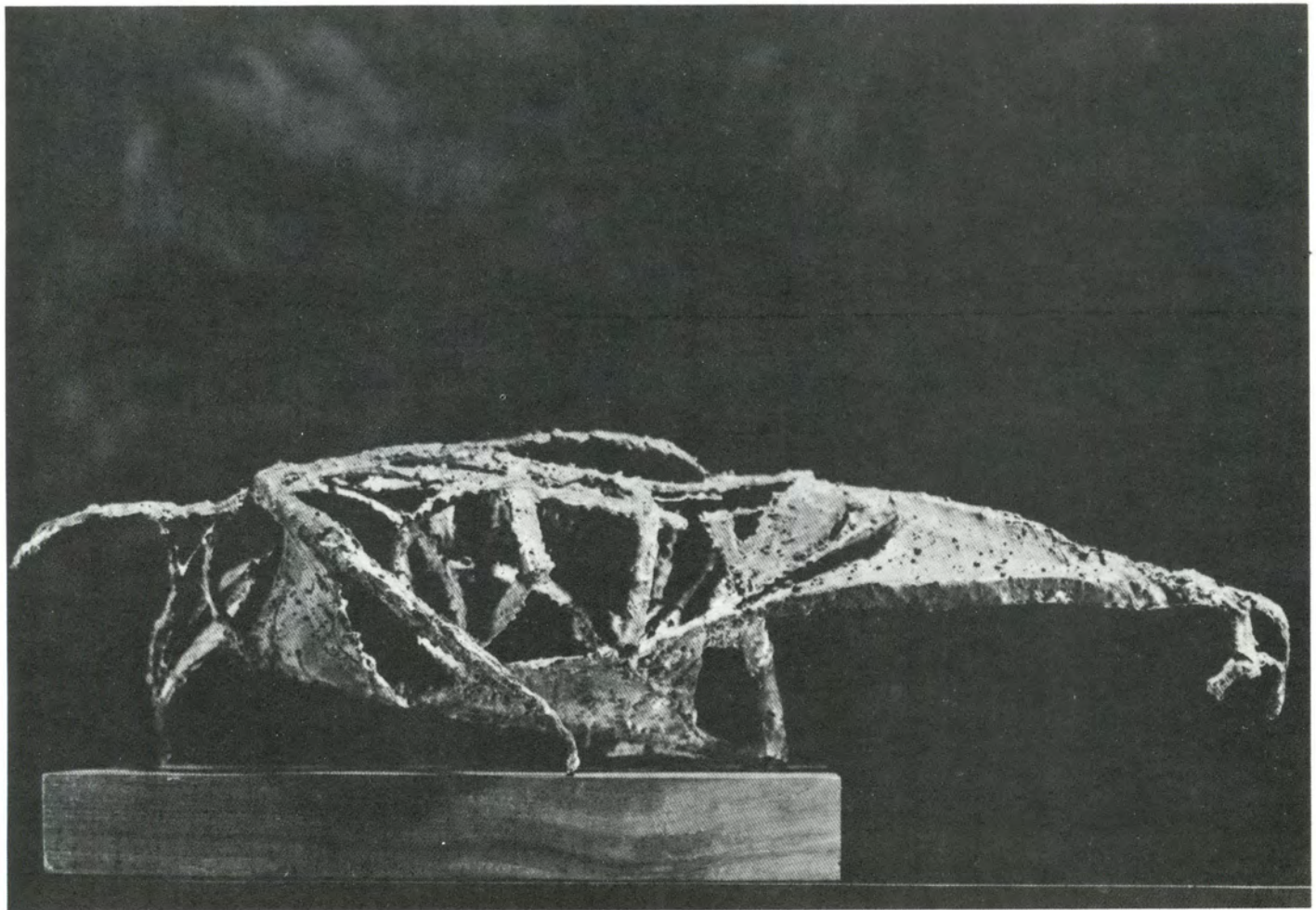
3 Floriano Bodini—The wife of the Frenchman—Bronze—(20")



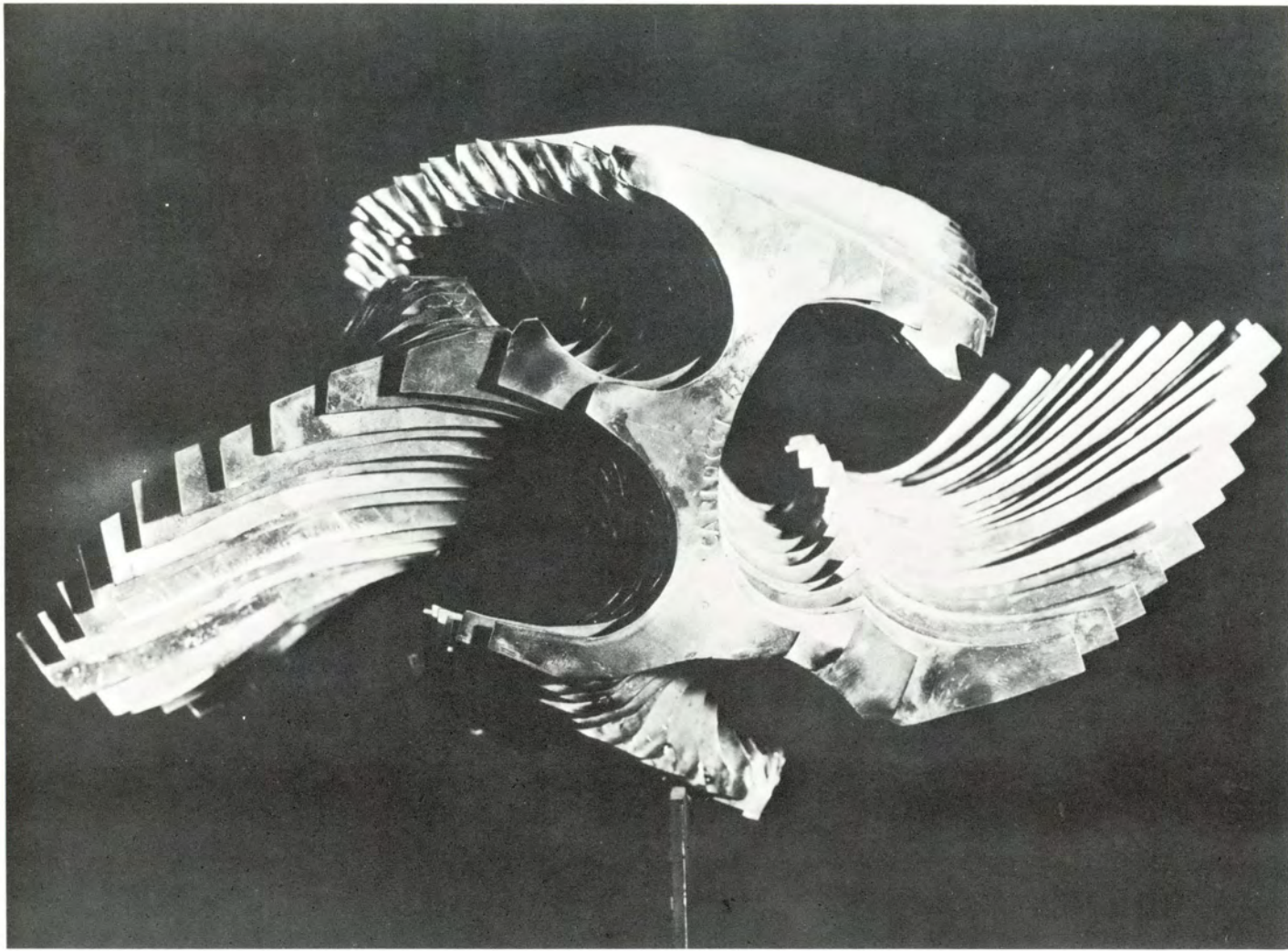
4 Corrado Cagli—Ranieri—Bronze, unique—(24")

6 Aldo Calò—Bi-form—Bronze and crystal, unique—36" x 14" x 11"



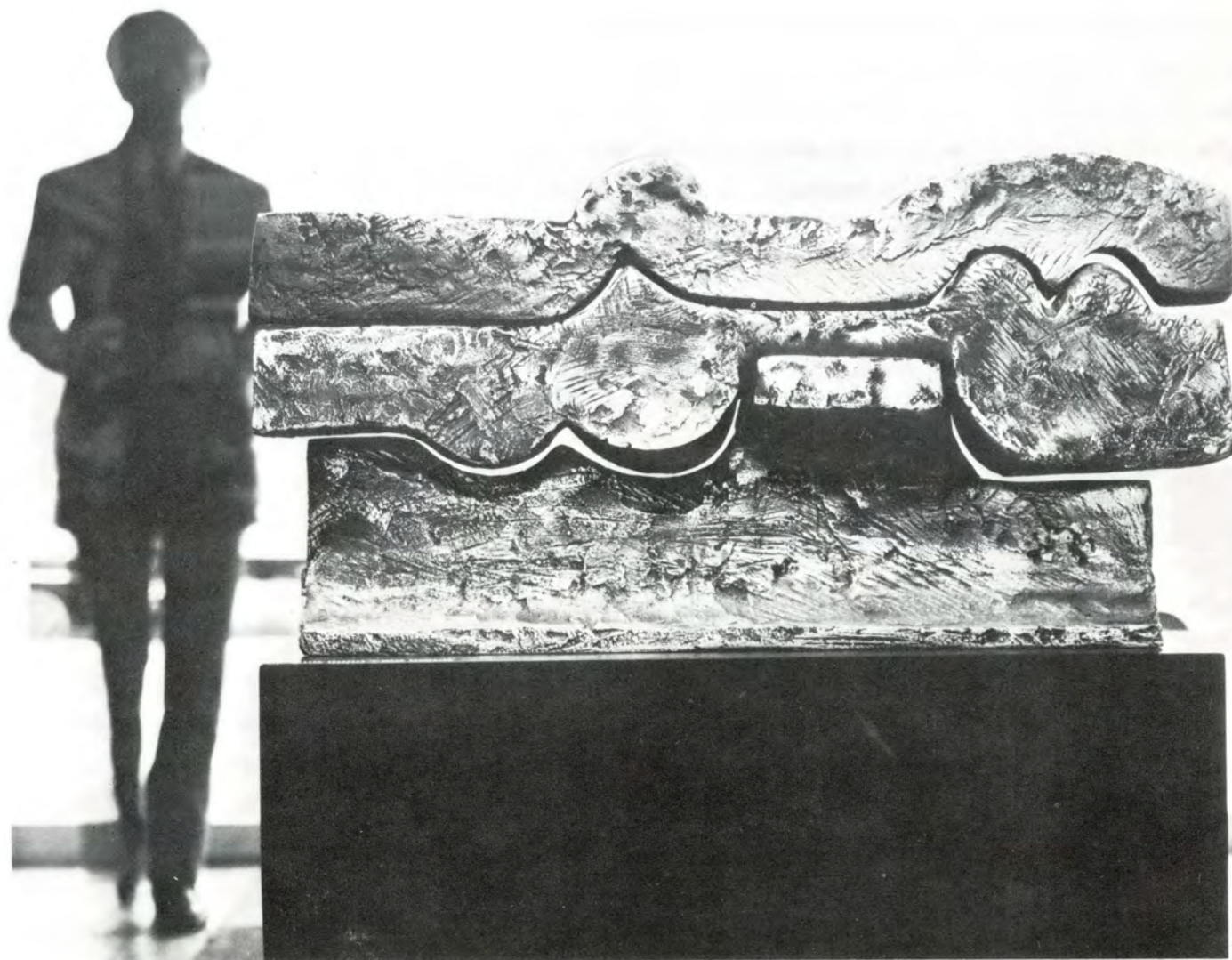


7 Angelo Canevari—Horse—Bronze, unique—(14" long)



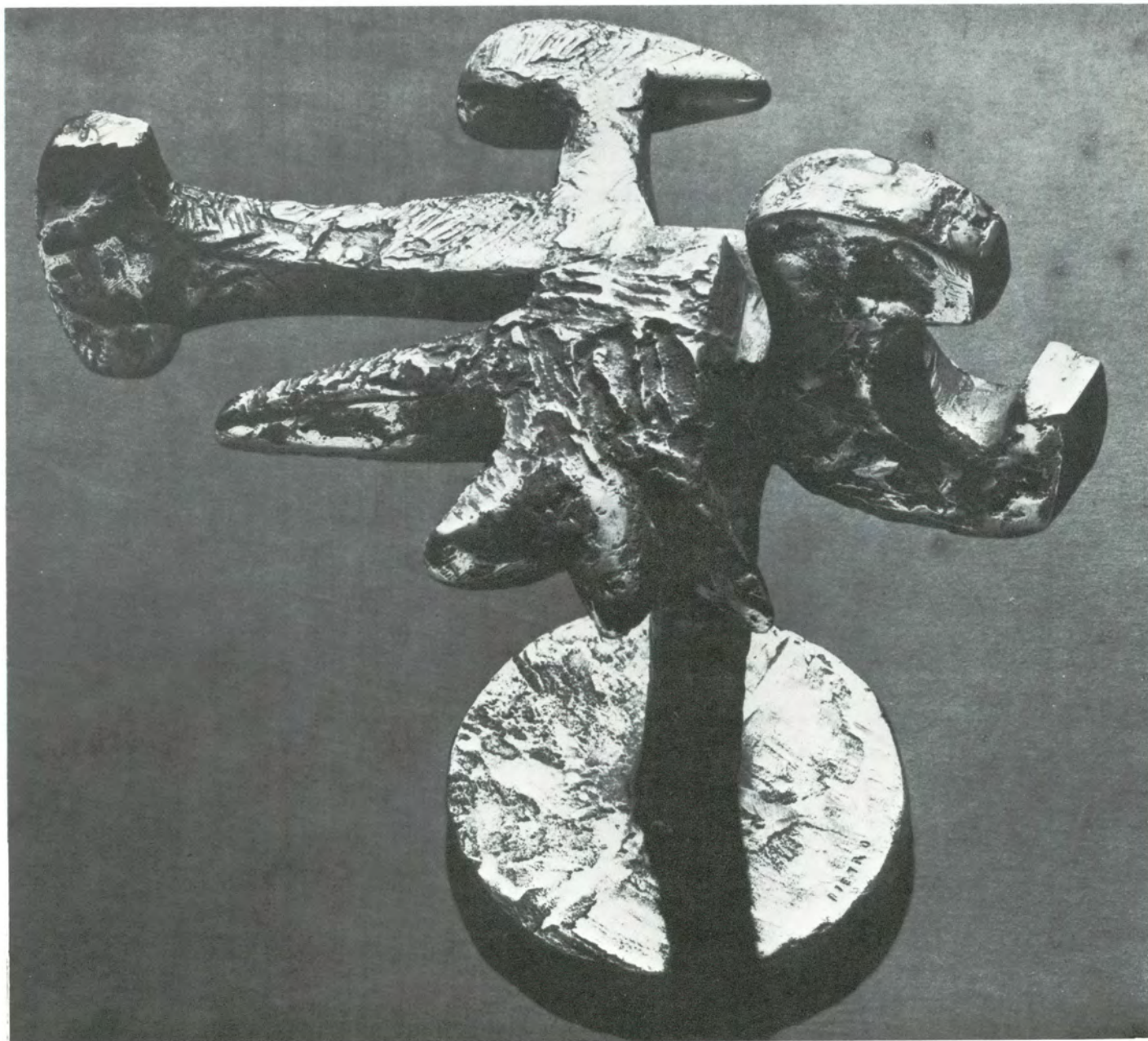
8 Cosimo Carlucci—Medium-sized progression—Yellow brass, unique—(13" x 28")

9 Pietro Cascella—Mechanical love—Aluminium, unique—(16" x 24")

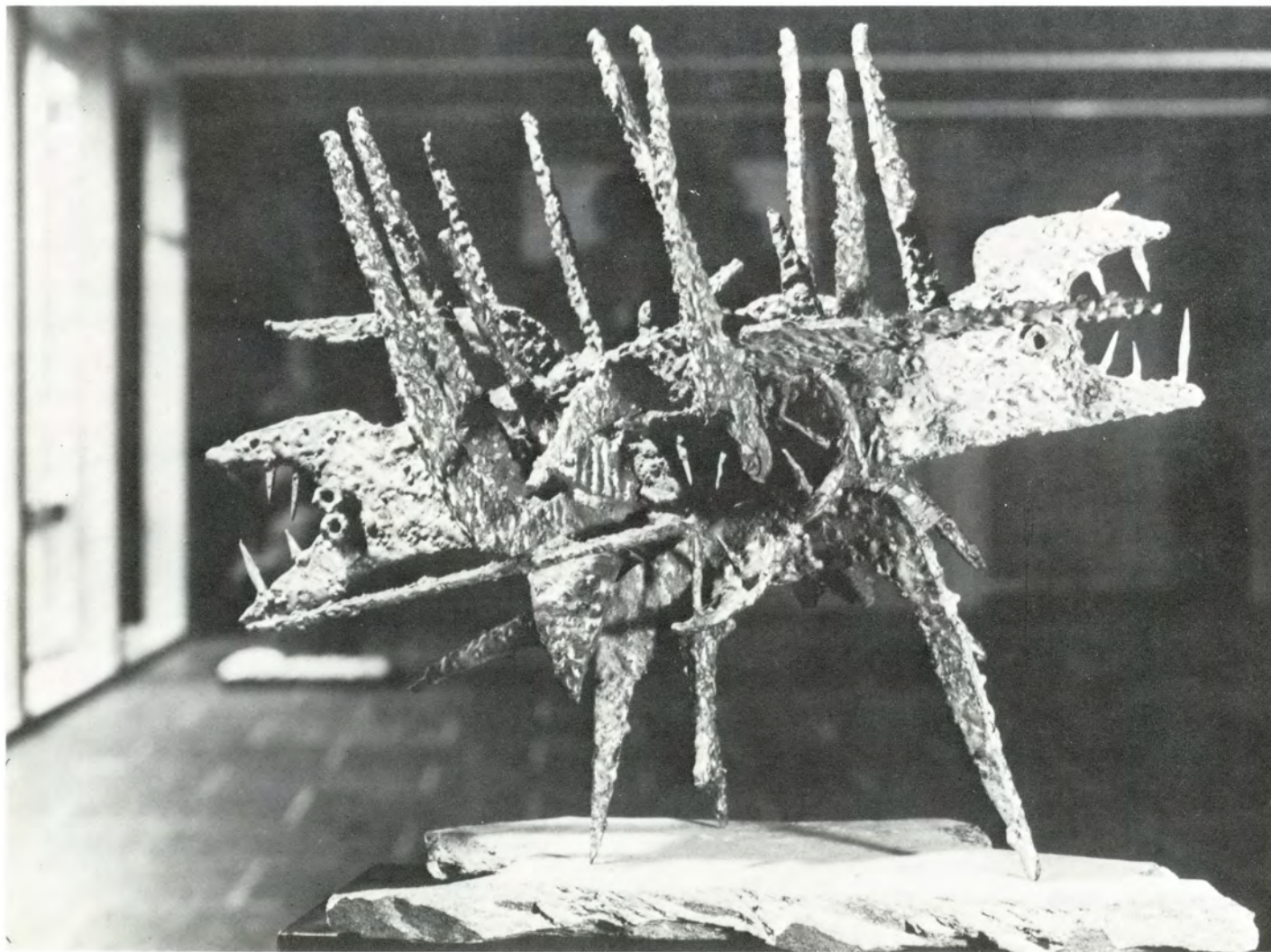




10 Pietro Cascella—Caryatid—Bronze—(16")



13 Roberto Crippa—Animal—Iron—(18" x 12")





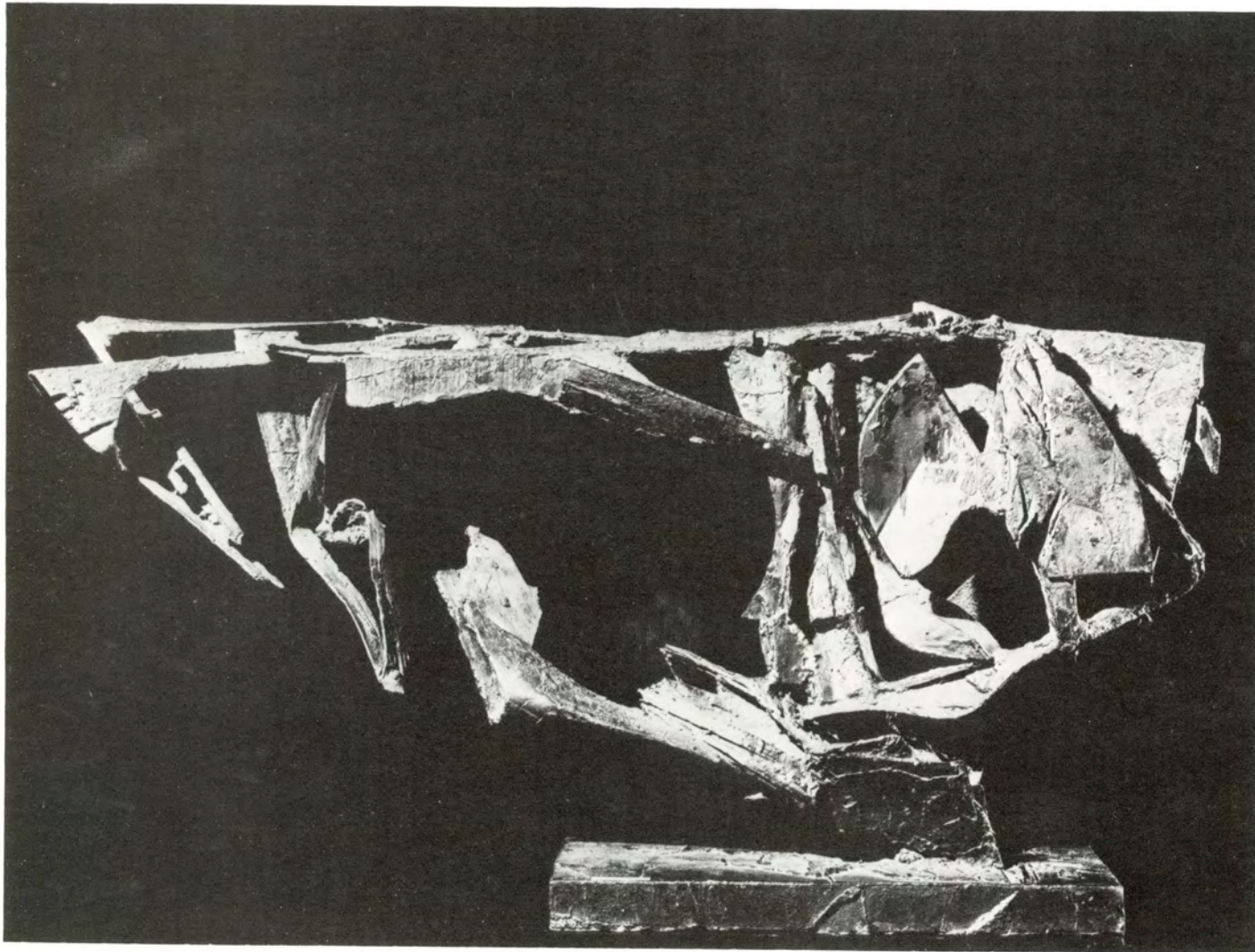
14 Pericle Fazzini—The sibyl—Bronze, one of three casts—(40")

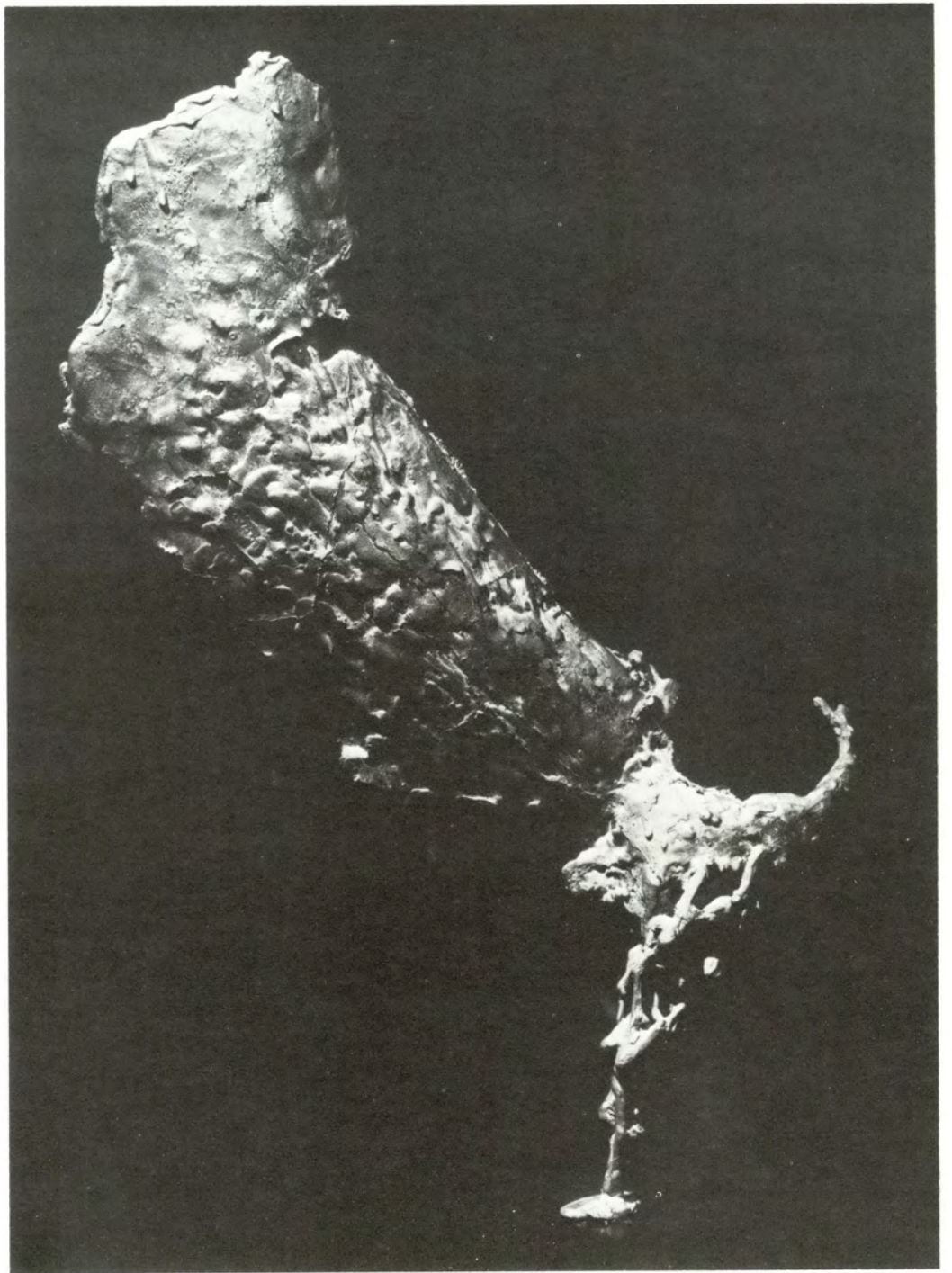


15 Pericle Fazzini—Diver—Bronze (16")



17 Franco Garelli—Difficult Europe—Bronze, unique—(22" x 36")



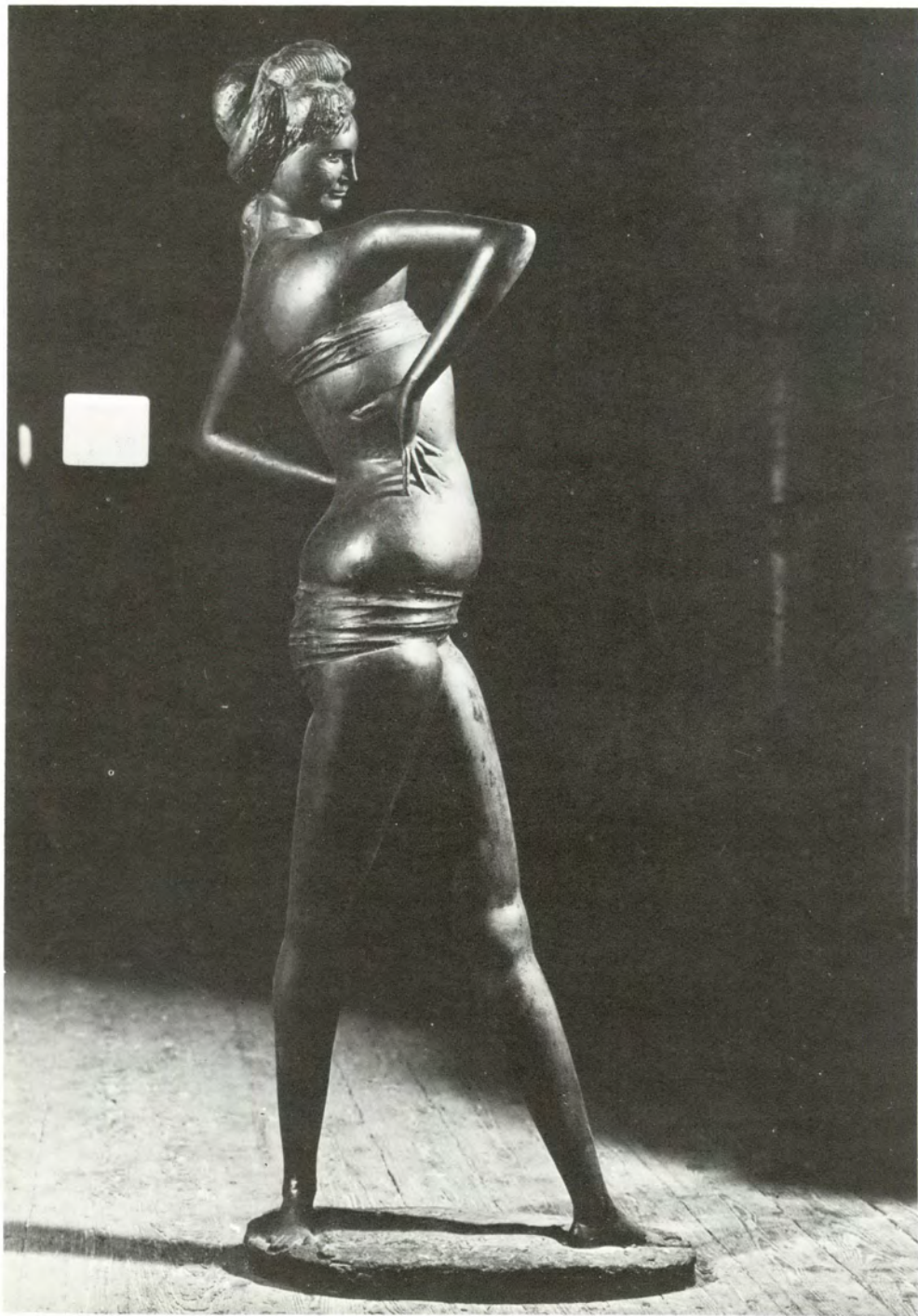




19 Emilio Greco—Ifigenia—Bronze—(24" x 18" x 14")



20 Emilio Greco—Olympia—Bronze—(28" x 24" x 20")

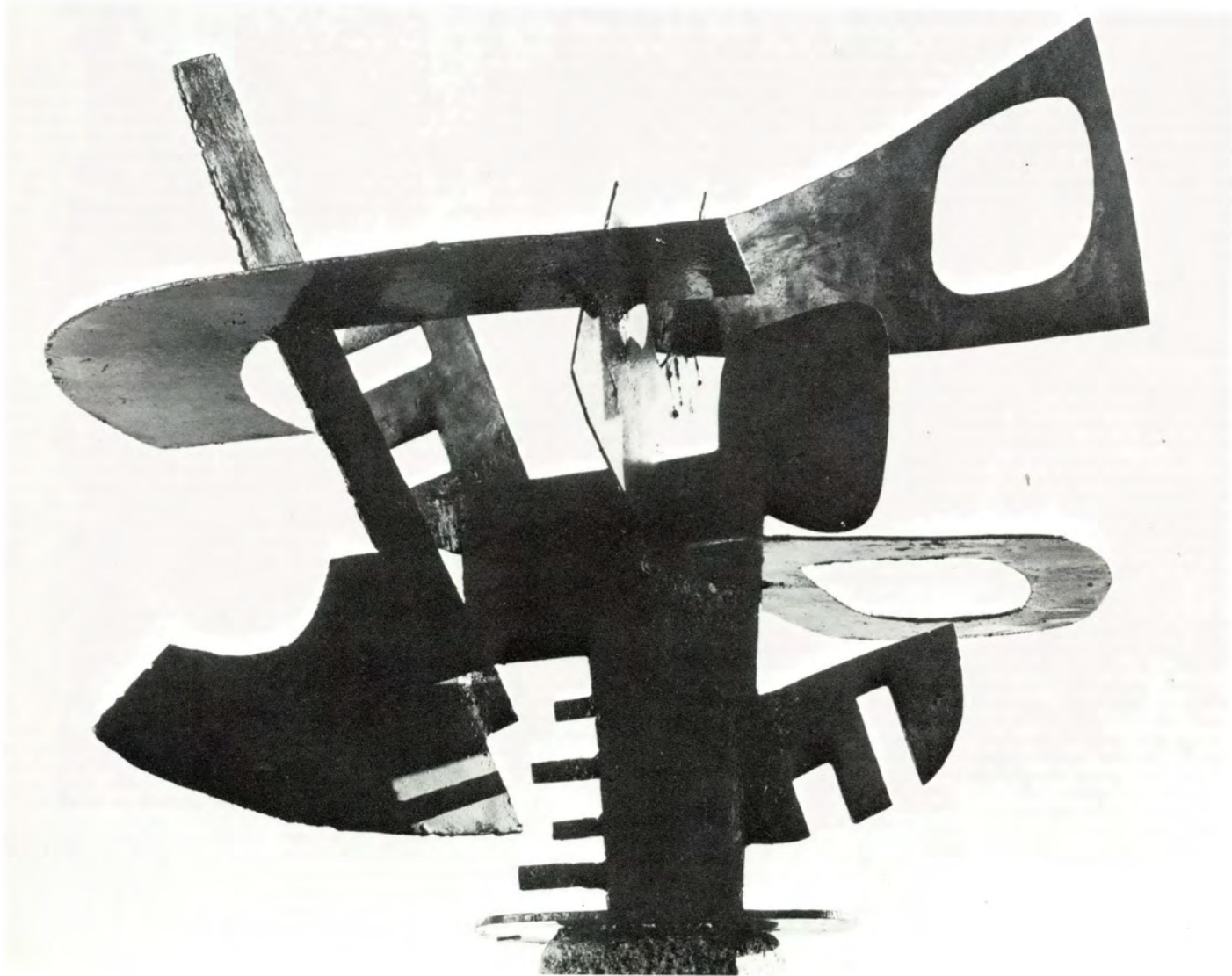


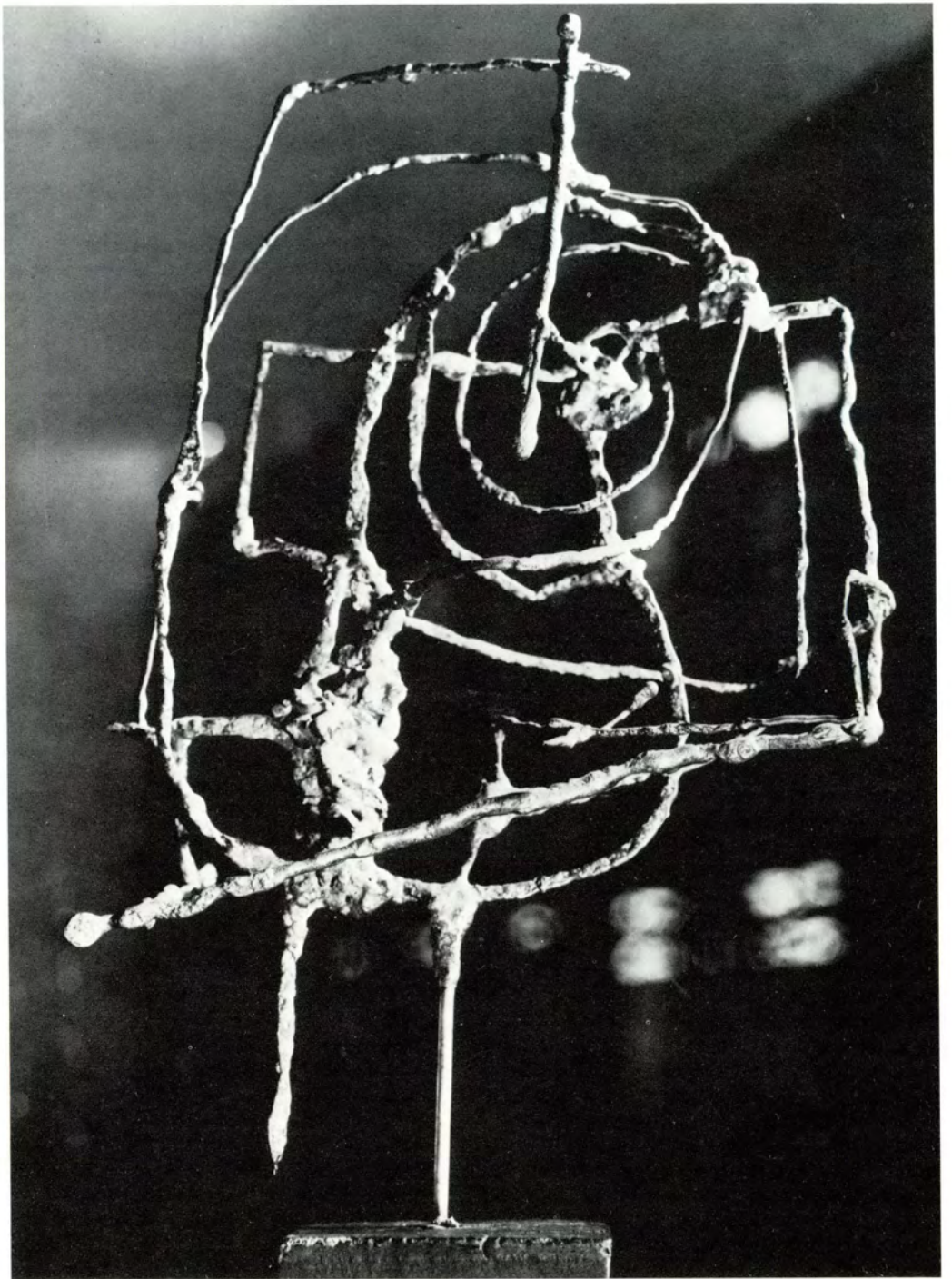
21 Emilio Greco—Large bather no. 4—Bronze, 1/3—(68")



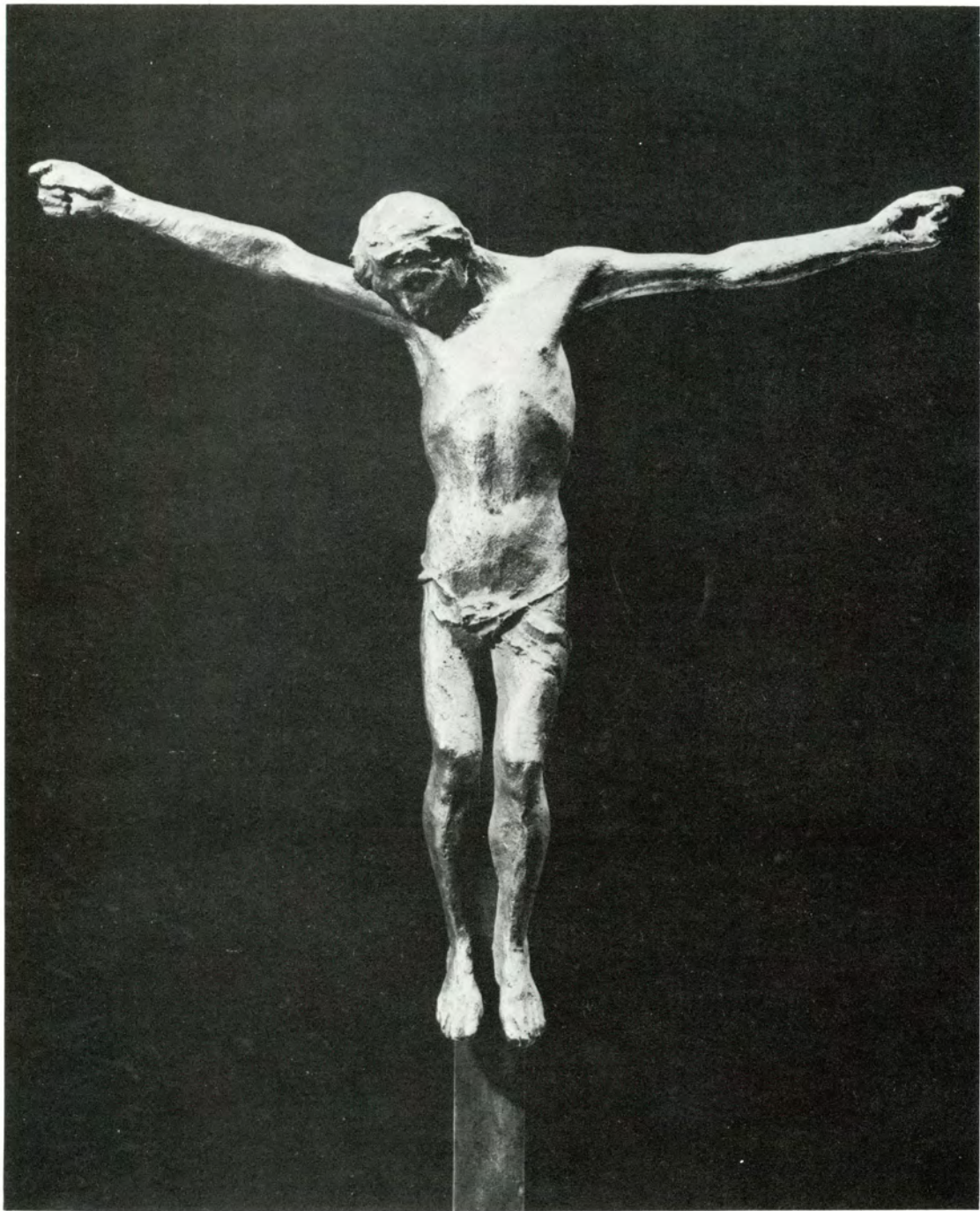
22 Berto Lardera—
Ancient goddess III—Stainless steel and iron, unique—(16")

23 Berto Lardera—Ancient goddess II—Iron and copper, unique—(16")





24 Edgardo Mannucci—Sculpture—Silver wire, unique—(14")

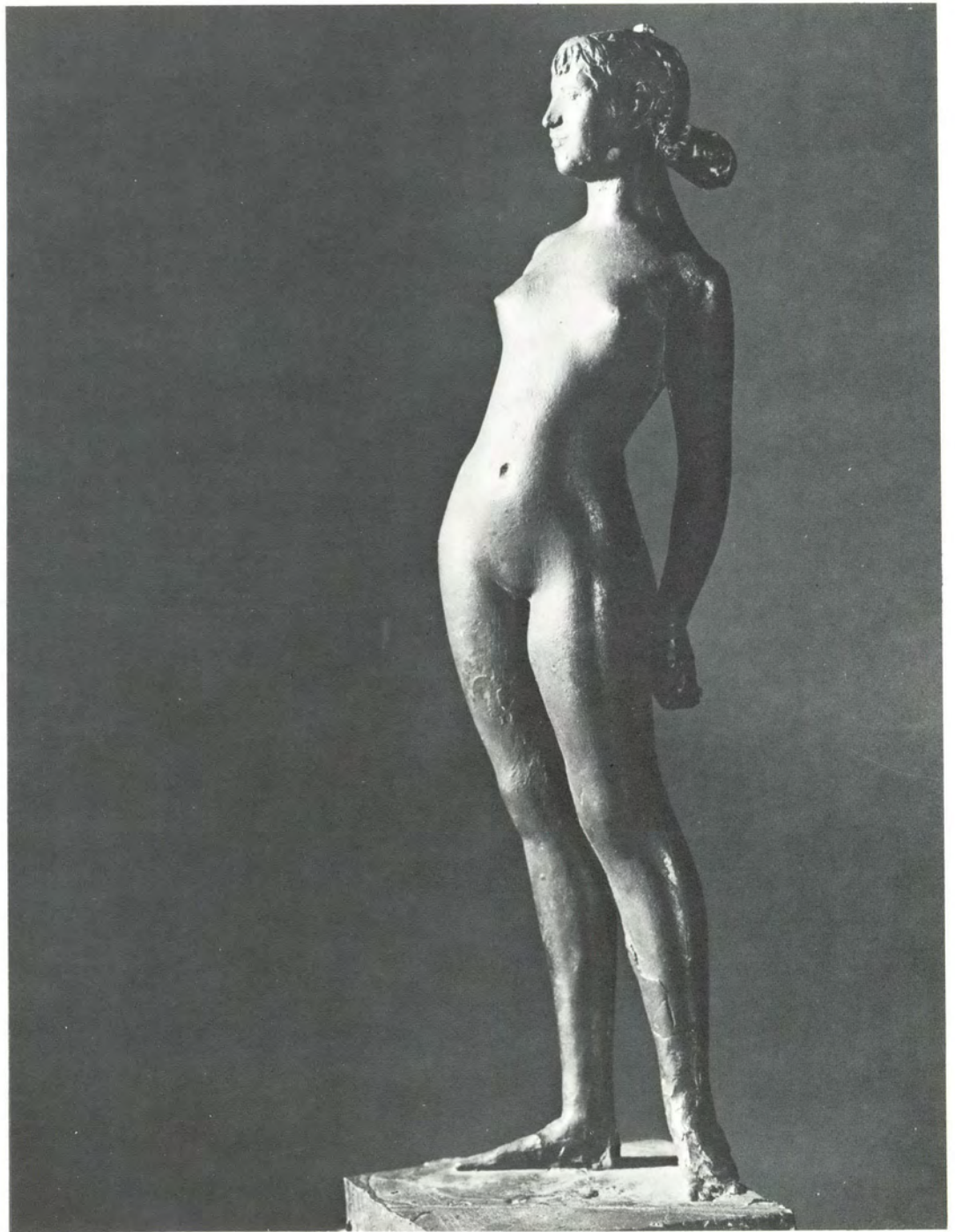


25 Giacomo Manzù—Crucifix—Bronze, unique—(10")





27 Giacomo Manzù—
Artist and model—Bronze, unique—(22" x 20")



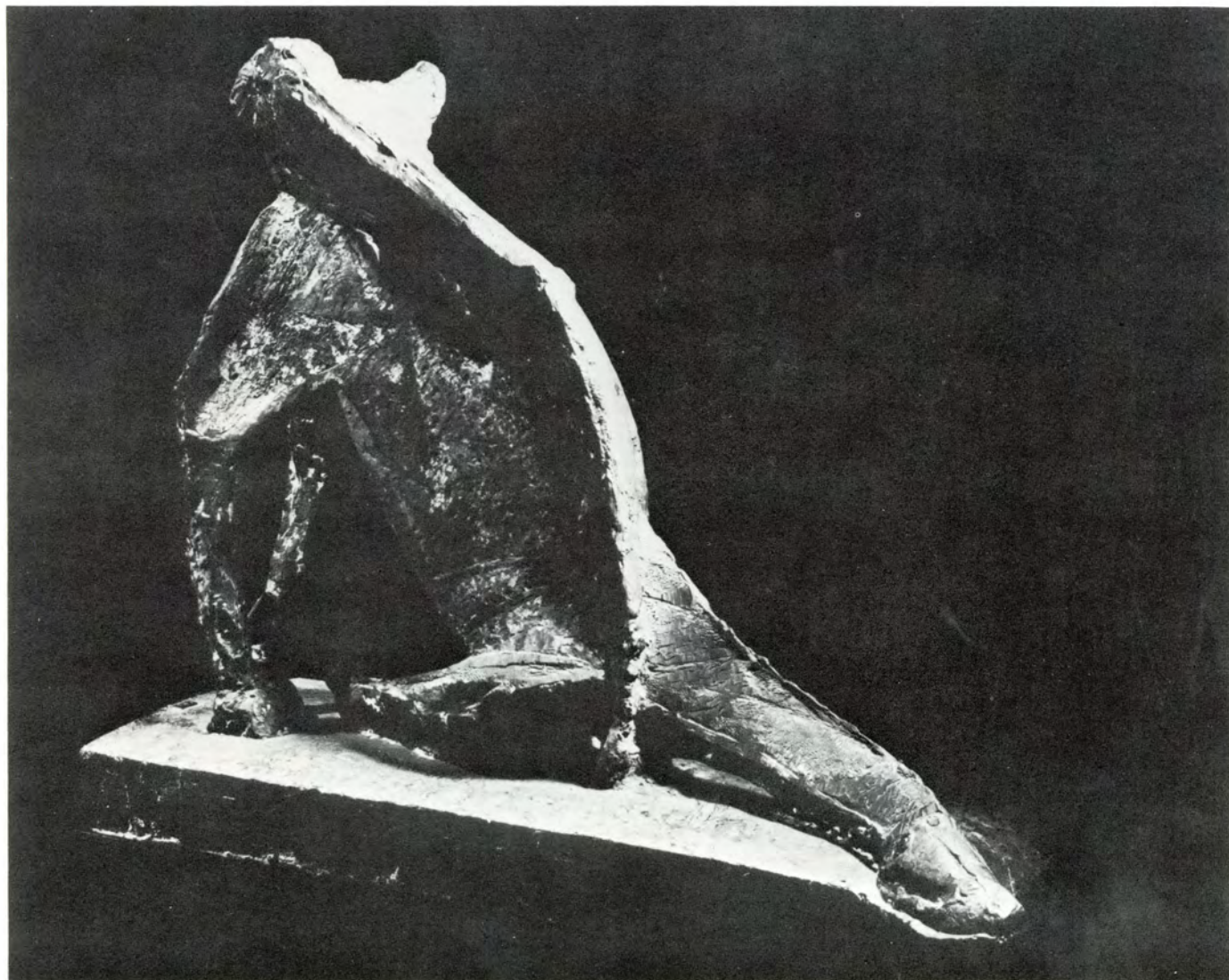
28 Giacomo Manzu—Nude—Bronze, unique—(25½")

29 Giacomo Manzu—Nymph and Faun—Bronze, unique—(7" high on base 31½" x 15¾")











33 Arturo Martini—
Preparatory bust for a monument to Sforza—Bronze, unique—(2)



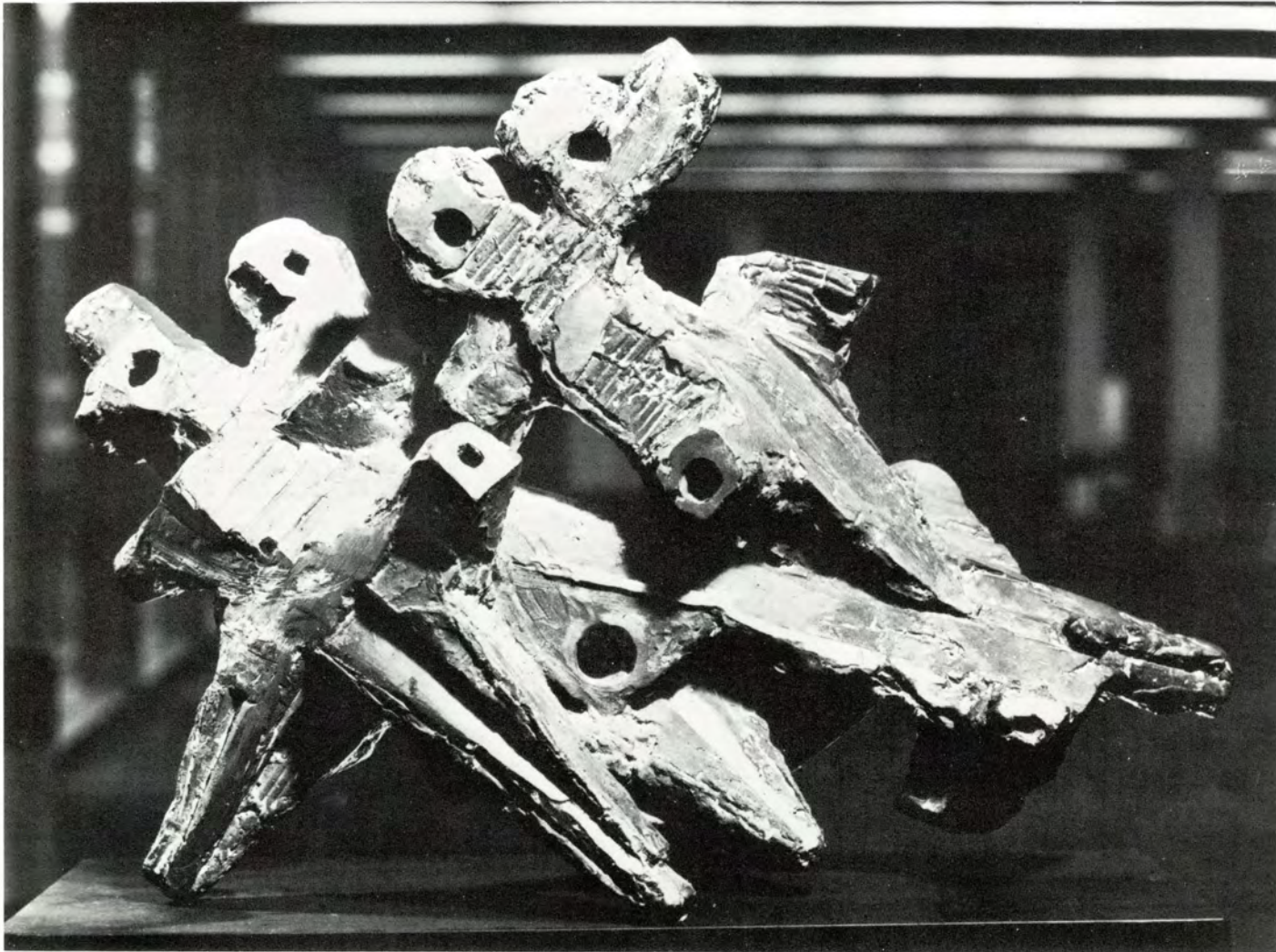


35 Marcello Mascherini—Small chimera—Bronze, unique—(12")



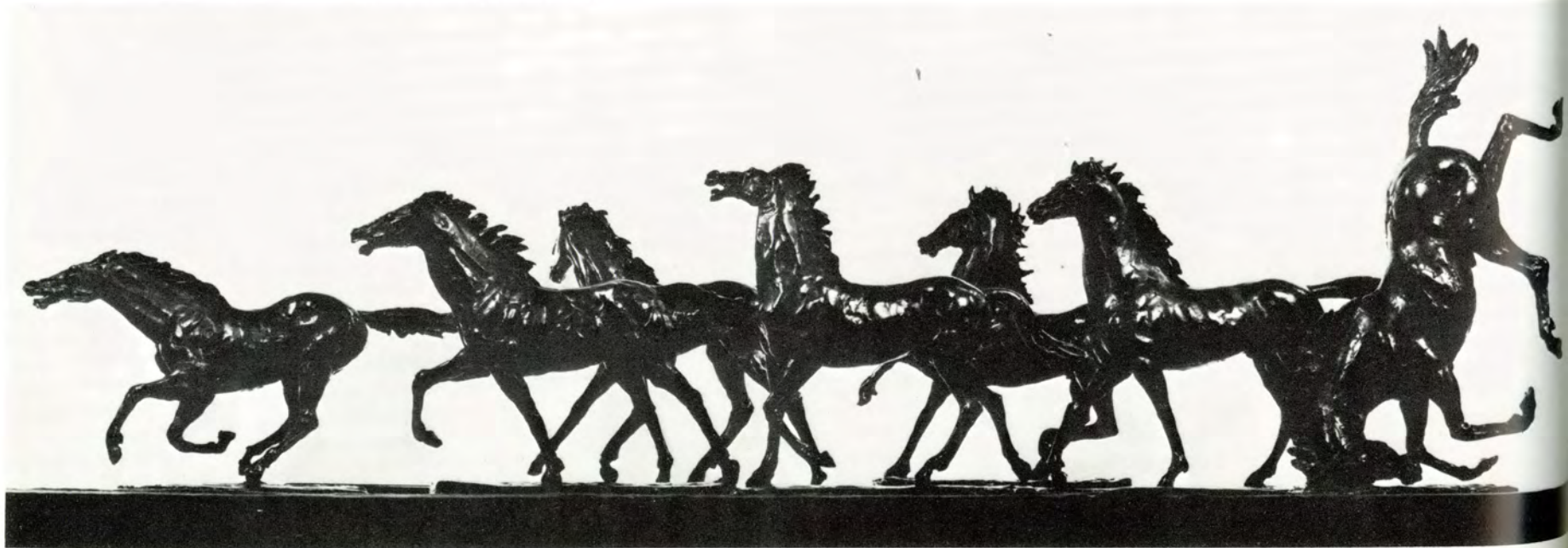
36 Umberto Mastroianni—
Figure composition—Bronze, one of five casts—(22" x 14" x 10")

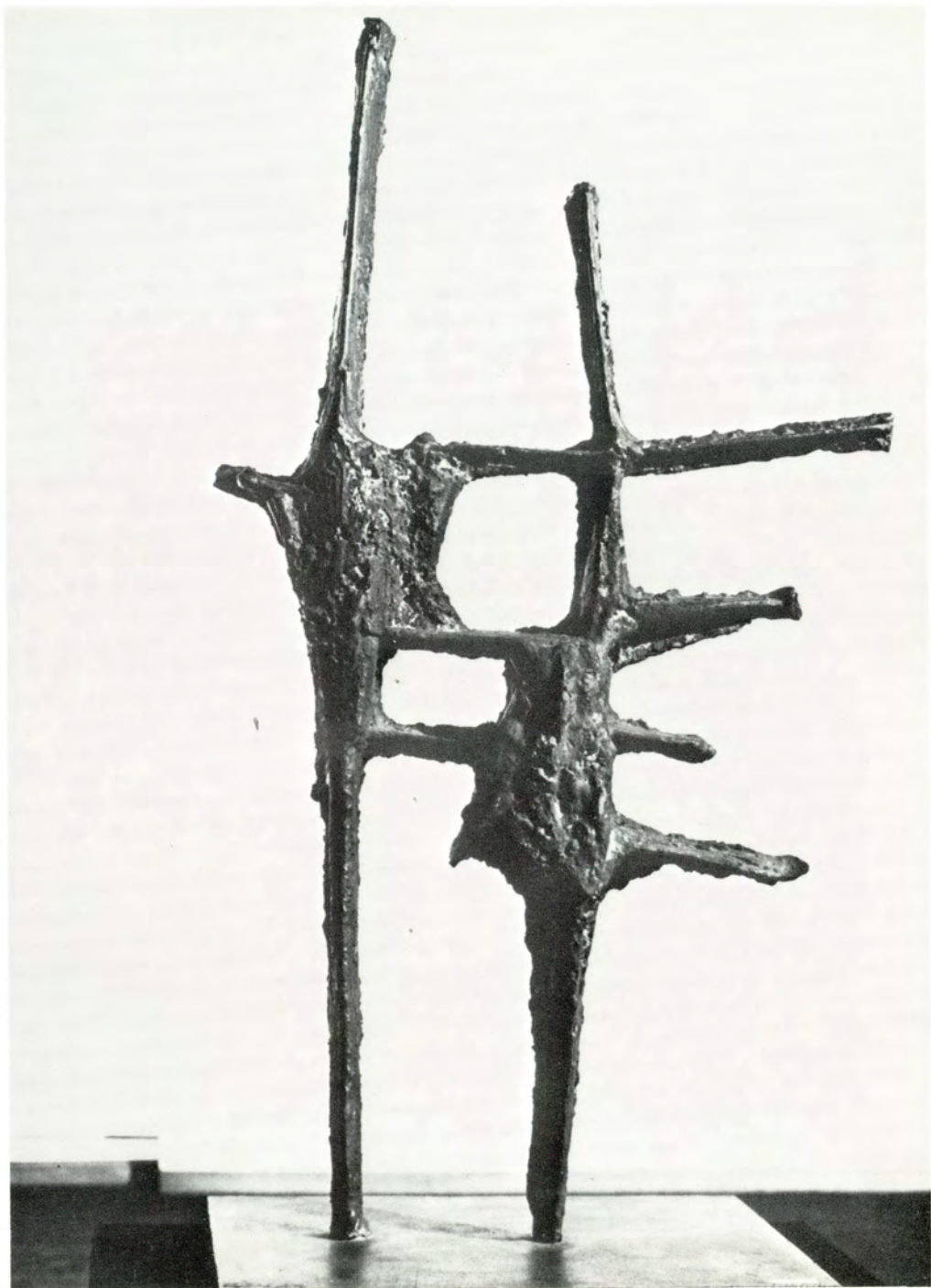
37 Umberto Mastroianni—Constellation—Bronze, cast 2/5—(16" x 24")

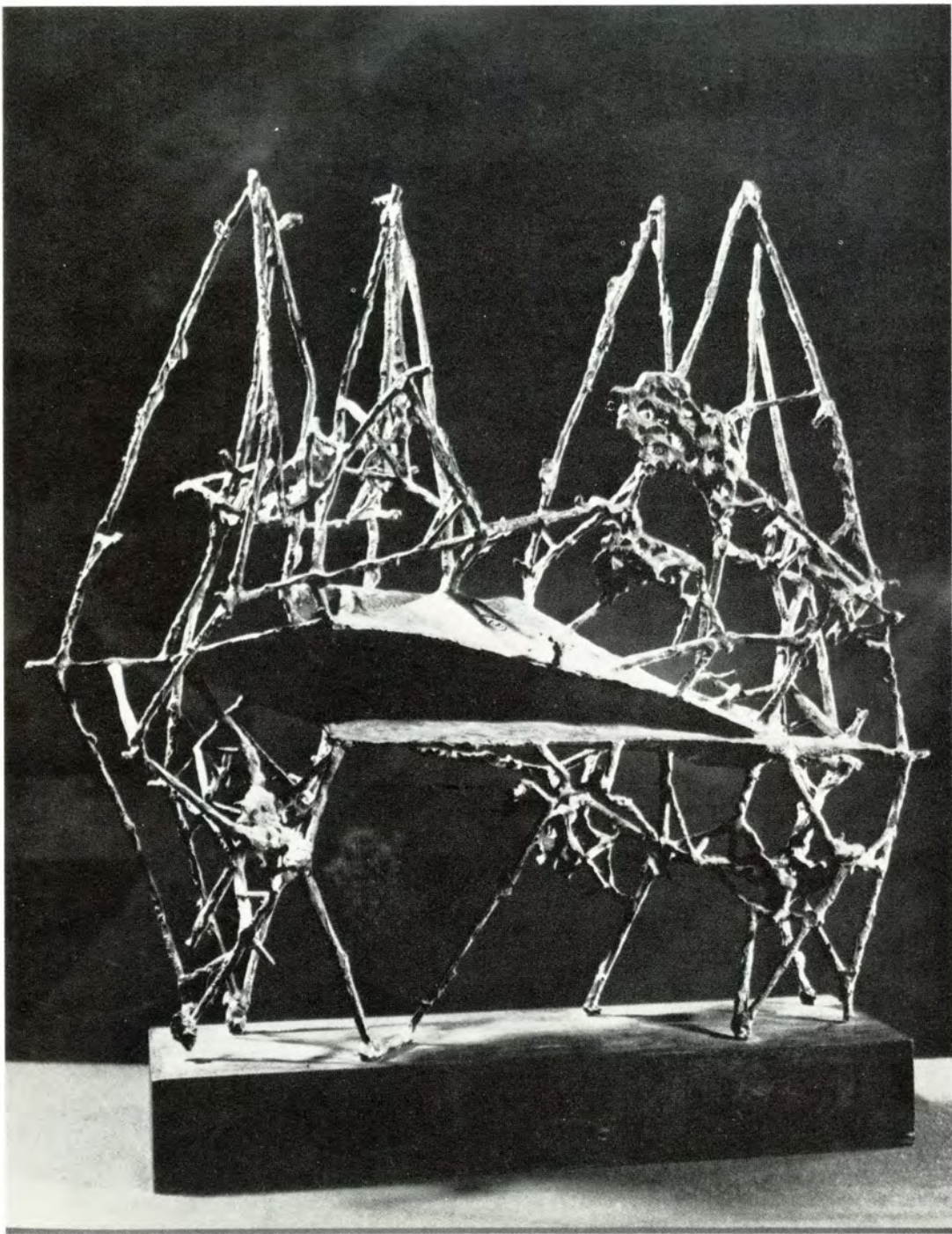




39 Francesco Messina—Ten horses—Bronze—(Average 16" x 24")







41 Luciano Minguzzi
Memory of the man in the concentration camp—Bronze, cast 1/3—(11" x 11" x 11")

