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ITALIAN PAINTING 1940-1960



Afro
Birolli
Burri
Cagli
Capogrossi
Cassinari
Cremoni
Dorazio
Fontana
Gentilini
Guerreschi
Guttuso
Licini
Magnelli
Moreni
Morlotti
Pirandello
Prampolini
Reggiani
Soldati
Vespignani

ITALIAN
PAINTING
1940-1960

Italian Painting From 1940 to 1960

An exhibition to travel to all the Australian State Galleries, arranged by the "Quadriennale Nazionale d'Arte di Roma", at the request of the Italian Ministries of Foreign Affairs and Public Education, under the auspices of the Italian Embassy, Canberra, and the Italian Cultural Institute, Melbourne.

Commissioner of the Exhibition

Fortunato Bellonzi, Secretary General of the "Quadriennale Nazionale d'Arte di Roma".

Executive Committee

Fortunato Bellonzi; Jacopo Recupero, Director at the Superintendence of Monuments of Rome and Latium.

Marco Valsecchi, art critic.

Contents of the Catalogue

Preface by Francesco Franceschini, President of the "Quadriennale Nazionale d'Arte di Roma".

Italian Painting from 1940-1960, introductory essay by Fortunato Bellonzi, Commissioner of the exhibition.

Biographical sketches of the painters, compiled by Jacopo Recupero.

Essential bibliography, compiled by Umberto Parricchi

Itinerary

Western Australian Art Gallery

June 2 to July 4, 1971

Art Gallery of South Australia

July 23 to August 2, 1971

Tasmanian Museum and Art Gallery

October 22 to November 21, 1971

National Gallery of Victoria
December 3 to January 2, 1972

Newcastle City Art Gallery
January 14 to February 13, 1972

Gallery of New South Wales
~~February 25 to March 26,~~
1972 *June 22 - July 23*

Queensland Art Gallery
April 7 to May 7, 1972

The official function of the "Quadriennale Nazionale d'Arte di Roma" is to periodically organize the most significant exhibitions of Italian Contemporary art that occur in Rome usually every four years. It is responsible for numerous exhibitions of contemporary Italian art abroad upon request of the Italian Government or by invitation of foreign institutes and foundations. The Quadriennale has published a series of scholarly papers on Italian art such as "Archivi del Futurismo" (Archives of Futurism) and "Archivi del Divisionismo" (Archives of Divisionist Painting): impending publication is "Archivi del Liberty" (Archives of the Liberty School) which is now being researched and compiled. Thus valuable scholarly documentation is being provided so as to arrive at a more thorough knowledge of modern Italian art. The "Quadriennale Nazionale d'Arte di Roma" proposes to intensify its exhibition and research programmes in order to make better known the cultural movements of personalities of Italian art. It is, therefore, with great pleasure that it brings this exhibition to the galleries of Australia by request of the Italian Ministries of Foreign Affairs and Public Education and under the auspices of the Italian Embassy in Canberra and of the Italian Cultural Institute in Melbourne.

This exhibition comprises a group of works which are highly representative of the developments in Italian painting during the twenty-year period between 1940 and 1960. During those years the crisis of values inherited from the preceding generation, together with the fertile seeds that this generation conceived in both thought processes and in the works of its more innovative artists, gave birth to a single, ulterior motive, i.e., the renewal of the art landscape. It was a diverse yet composite state of tension, completely involved in the upheavals of the western world; the consequences were original, and of great interest to the cultural condition of the present and future.

The Australian public will thus be able to examine at first hand the aims and accomplishments of painters with whom they are certainly acquainted, but whose works they have perhaps not yet seen in such a comprehensive exhibition (despite necessary limitations), which has been constructed to follow a precise historical and critical pattern traced on a fabric that is still very near to our time.

The "Quadriennale Nazionale d'Arte di Roma" wishes to thank the distinguished members of the Executive Committee, Professor Marco Valsecchi and Professor Jacopo Recupero, who supervised the difficult task of tracking down the works (Professor Recupero is also the author of the biographical and critical notes on each painter exhibited) and Dr.

Umberto Parricchi, who compiled the selected bibliography, which would be useful to anyone seeking further information on the ideas and the protagonists of Italian painting in the 1960s.

Particular thanks are due to the artists, collectors and art galleries who have so generously loaned paintings to the exhibition, parting with them for an exceptionally long period while the exhibition visits the major Australian cities. On behalf of the "Quadriennale Nazionale d'Arte di Roma", I wish to express my profound gratitude to those listed below who have so generously loaned works and to all those who have given valuable assistance:

Dr. Aldo Aniasi, Mayor of Milan; Dr. Giulio Bergamini, Galleria Bergamini, Milan; Signora Rosa Birolli and Professor Zeno Birolli, Milan; Mrs. Marilena Camerini Major & Mrs. Giuseppina Scardovi, Galleria San Luca, Bologna; Professor Renato Cardazzo, Galleria del Naviglio, Milan; Mr. Vittorio Cionini, Bari; Mrs. Maria Colla, Rome; Dr. Carlo Durando, Turin; Dr. Guido Fanti, Mayor of Bologna; Professor Giorgio Ghezzi, Assessore alle Istituzioni Culturali del Comune di Bologna; Dr. Claudio Giovannini, Rome; Dr. Mario Guida, Rome; Mr. Bruno Herlitzka, Galleria Marlborough, Rome; Dr. Bruno Lorenzelli, Galleria Lorenzelli, Bergamo; Professor Edgardo Mannucci, Rome; Dr. Edoardo Manzoni, Galleria La Polena, Genoa; Dr. Paolo Martelli, Milan;

Conte Paolo Marzotto, Valdagno; Mr. Gianni Mattioli, Milan; Dr. Mattioli Milanese, Milan; Mr. Stefano Pirandello, Rome; Dr. Miro Porro, Galleria Eunomia, Milan; Dr. Alessandro Prampolini, Rome; Dr. Mercedes Precerutti Garberi, Direttrice delle Raccolte Civiche del Comune di Milano; Professor Luigi Rasponi, Ravenna; Mr. Antonio Rumbo, Rome; Mr. Denis Schneider, Rome; Mrs. Maria Soldati, Milan; Dr. Filippo Strini, Rome; Mr. Romeo e Luigi F. Toninelli, Galleria Toninelli, Rome-Milan; Professor Carlo Volpe, Direttore della Galleria Comunale d'Arte Moderna di Bologna.

May this exhibition, hosted by the State Galleries of Australia (whom we cordially thank for the welcome and consideration extended to us), draw attention in Australia, where so many Italians contribute to civic progress, to the contribution of the artists of a nation, at once ancient and modern to the aspect of today's civilization, in which technology casts a heavy burden of responsibility though simultaneously contributes to material well-being.

May this exhibition show that spiritual forces continue to prevail in the constant process of building a better world, in which we can only hope to succeed not only with will and knowledge, but with liberty and peace.

Francesco Franceschini

Italian Painting from 1940 to 1960

This exhibition offers a selection of paintings which reflect the course of events in Italian art during the period ranging from the years immediately preceding the Second World War to 1960: approximately twenty years, if one takes into consideration the interruption caused by the war, when new ideas developed, but artistic activity was sharply curtailed.

The painters represented were responsible for the most vital and original developments which took shape in Italy, following Futurism, the Metaphysical School, then that vast movement of diverse and contradictory ideas which occurred around 1920 and which, towards the end of 1922, became organized into a group called "Novecento". Futurism and the Metaphysical School — two artistic movements which do not require explanation since they are universally known — had contributed greatly to the European avant-garde.

"Novecento", on the other hand, was a return to national tradition, not scholastically, but in a practical manner, i.e. in making allowances for contemporary reality. The objective was to introduce into this reality the full weight of culture and history which, particularly in a country as ancient as Italy, was not an easy undertaking. "Novecento" was therefore an attempt at a return to order, which was also taking place outside Italy, (one thinks of Picasso's contemporary "return to Ingres", the neo-classicism of Derain and others), in those years when the artistic conscience was preoccupied with the destiny of man, who had just escaped from the tragedy of the First World War. It was not, however, intended as a retrograde step in the evolution of culture.

The vitality of the early Futurists, and their celebration of the machine age, which had stimulated such wide-spread interest all over the Western

world, now seemed to be cast aside and numbered only a few disciples (who nevertheless provided a useful impetus to non-figurative tendencies, which appeared about the same time as functional architecture in Italy). On the other hand, the unsettling philosophy of the Metaphysical School survived in a deeper, more diversified fashion: it disturbed the concept of re-discovered tradition, lending qualities of surprise, mystery and a blatant assertion of being to modern mythology, all of which germinated further ideas.

Artists who had previously been Futurists and members of the Metaphysical School, took part in the "Novecento" movement. In order to understand their sense of unity to his own poetic change of course, one must bear in mind that in Italian history, tradition habitually disappears from the centre of things, and just as suddenly reappears through the back door: like a river which suddenly disappears to branch out and run below the earth's surface before re-emerging in the same form as before.

An example of this is Carlo Carra, one of the five artists who in 1910 signed the first technical manifesto of futurist painting, who also studied Giotto and Paolo Uccello and wrote some very pertinent pages on them in 1914-15, that is, when he produced his most daring works as an innovating artist. Tradition quenches our undeniable thirst for consolatory certainty; it represents the irrepressible need for an absolute. The notion of the relativity of experience, and the risk and courage which hypotheses and choices demand of us, constitute the other aspect, equally irrefutable and complementary, of the spiritual life — i.e. the awareness of perpetual human uncertainty. In Italy, the stimulating dialogue between these two viewpoints, or shall we say, two myths, sometimes takes place within the work of the same artist who, through his successive reversions, is capable of maintaining

his humanity while bringing a sense of unity to his own poetic artistic world.

Artists involved in the "Novecento" movement, like Prampolini and Reggiani, sought to establish and maintain an association with the more creative currents of European culture. However, they were careful to respect the character of Italian painting, which is immediately recognizable in the rigorous structure, incisive draughtsmanship and use of basic and organic images. These artists brought to the formal themes of European abstract and neo-plastic painting a personal contribution, both in criticism and in the extension of these attributes. Magnelli, Licini and Soldati, on the other hand, remained completely aloof from the "Novecento" group, although they too had experienced the trends of archaism, monumentality and neo-metaphysics which were characteristic of the intellectual environment in Italy after 1920. Instead, they became part of a new cultural development in 1930, when a small group of Italian abstract artists was formed in Milan (including the independent Fontana and the sculptor Fausto Morlotti), and they re-elaborated the basic avant-garde principles and established the premises for the artistic renewal of the second post-war period. We may observe at this point how Magnelli who, as early as 1915 had executed totally abstract compositions with intuitions similar to and contemporary with those of Kandinsky, van Doesburg, Moholy-Nagy and Delaunay, attributed his "architectural conception of painting" to the discovery of the frescoes of Piero della Francesca in Arezzo: i.e. the value of formal distribution, laws governing space, line and chromatic tones. Magnelli related his own severe "écriture de bronze", as it was defined by Jean Cassou, to Florentine Quattrocento rationalism — in other words, the same period that was being consulted by the artists of the

"Novecento". Licini (represented in this exhibition by paintings of 1950), instills in his fabulous world of secular angels, a silent grace and shining tenderness of icon-like nature which are typically Italian, while Soldati maintains even in his abstract compositions a light which he himself considers to be "Mediterranean light". Just before the appearance of the first abstract artists in 1930, the artists of the so-called "Roman School" (which was actually not a school nor did it formulate any precise programme), began their efforts to break down rigid formula and to affirm creative independence. The Roman group included, along with other artists of importance (not exhibited here because they do not conform to the historical and critical profile of the exhibition), Pirandello and Capogrossi, who were in their thirties, and Cagli, Afro and Guttuso who were even younger. An expressionist vein flowed through the "School" and yet it was not the only style adopted. Some of the painters were declared visionaries, extroverts, neo-baroque, even phoney, yet they were all operating in an existentialist manner, contrary to the archaic and monumental images of the "Novecento", or rather, of the minor "Novecentisti". The latter, in the meantime, had multiplied rapidly, causing the "Novecento" to decline into a rhetoric of conformism and order, favoured by officialdom, thus lacking the sincerity and the drive of its originators. In order to understand the "neo-baroque" (*sui generis*) ideas of the Roman artists, we must recall that a few years before, the re-evaluation of Baroque art had begun in Italy, and had left a deep impression on Rome. This work had been mostly due to the efforts of art historians like Roberto Longhi and Matteo Marangoni. Also, the exhibition of "Seicento" and "Settecento" art staged in Florence in 1922, had visibly reversed the former,

negative, academic judgement of 17th and 18th century art, which had been perpetuated from the days of neo-classicism until about fifty years ago. It was the spark which set off a dialogue on the so-called primacy of the "golden age" of Italian tradition, usually identified with the civilization of the mediaeval "comuni" (city states) and the Renaissance which appealed in particular to the "Novecento". Pirandello, as of 1930 and even earlier, defined a new, expressive problem which was to have a sequel in the development of Italian art, and he continued to refine it. He established the problem of the relationship to reality in dialectical terms: vigorous sensuality that is rendered objectively with confident abandon, balanced by rationality which observes and criticizes that abandon. Pirandello depicts that relationship in ambiguous images, which are laden with existential restlessness and dramatic movement. Since his early works, Guttuso has developed with similar coherence, a kind of realism as depicted by a dedicated, social commentator. His style is felt in his vigorous execution of sweeping, and jagged line, and passionate, clashing colours. He dominates his themes, probing them ruthlessly with a kind of sickening fascination. With the world of visible experience at stake, he confronts it in order to know it more thoroughly, to modify it and be modified by it, always seeking awareness in feverish concern for man's destiny. Cagli, whose career was single-minded despite a variety of theories, comprises a series of unforeseeable experiences ranging from totally figurative to purely abstract compositions, always searching relentlessly for the primordial source which is, in fact, the essence of human value. He profits from the most diverse cultural encounters and enmeshes them with a highly imaginative rendition in a constant striving for truth.

Capogrossi and Afro, on the other hand, stem from the moderately expressionist and tonal experiments of the "Roman School", and independently develop other themes, pertaining to the general feeling of uncertainty, current at that time. We shall speak further on of Capogrossi, who in 1949 suddenly began painting abstract signs. Afro preserves tenuous but still visible ties with his figurative period the refinement of the lyrical style that he attained shortly before 1950, lies in expressing the promptings of the surrealist subconscious, which is enriched by the inclusion of feeling. Slowly savouring the memory of impressions of reality, he filters them through remembrance to restore them to us in legendary form. Gentilini also participated in the early days of the Roman circle, which ultimately became so varied in both personalities and in results. He kept faith with his candid, fantastic world, marked with grotesque slashes. Later he became more interested in straight narratives, still with unchanged imaginative freshness and that "ironic refinement" which Marco Valsecchi rightly drew attention to in his introduction to the artist's room at the 1966 Venice Biennale. Alberto Moravia later compared Guttuso's realism to a "besieged fortress in the desert of abstraction"; nevertheless, the problem for these Roman painters was not (nor is it now, or has it ever seriously been for anyone) a choice between figurative and abstract styles, but between emotional sincerity and freedom of expression. The painters of another Milanese group called "Corrente", were in a similar position in 1930: they had no technical programme either, but shared certain moral convictions. These artists are the expressionists Birolli (figurative at the time, later on abstract), Cassinari and Morlotti, who enjoyed a professional and friendly association with their colleagues of the "Roman

school", and who all aspired towards freedom of invention and the total fulfilment of humanity in each individual. They broadened their theories in open dialogue with European culture (this, as we have seen, had also been the intention of Prampolini, Magnelli, and Reggiani, despite the fact that each one planned his work in a different direction). They did this, not simply importing foreign ideas into Italy, but by getting to know them and by comparing them with their own ideas, and with traditions, recent or otherwise, and by picking up the threads of avant-garde development which had been obscured from time to time but had never been lost. Their sole aim was to resolve the internal contradictions of the cultural situation that they had inherited, and which they felt would no longer be valid, if not brought to a level of communication appropriate to a perspective of life, which had become deeply modified in its relation to nature as also to artifice. This situation was becoming more menacing every day and thus brought with it a foreboding of anguish and heavy responsibility to the artists. Towards 1950, Birolli opened out in a kind of impulsive lyricism (this phase of his expressive maturity is represented in the exhibition), yet without interrupting his dialogue with the emotional sources of reality. This he conveys in an outburst of aggressive objectivity, rendered with vortexes of line and colour that represent a private artistic experience, wholly conceived in the depths of his mind. Through an urgent and dazzling synthesis of light and colour, Cassinari diminishes objective pretexts, elevating them to spiritual truth, by using deep, velvet hues like those in old stained glass. On the other hand, Morlotti seems to carry to the limits of informality, his own love of nature, which he conceived as a descent into the essence of the fleshy world. These are three different ways of probing the structure of

nature, with an attitude at once experimental and imaginative, that is in the grand tradition of Italian science from the 17th century onwards. The neo-romanticism of Moreni may be regarded as close to the work of these artists, as far as a certain affinity of ideals. Moreni is still naturalistic, but strongly visionary. Imbued with nordic feeling, he is prophet of the apocalyptic threats that menace contemporary man. He arrived at this type of "naturalism" after a brief phase of informal painting. Lucio Fontana, already mentioned in relation to the first abstract artists in Milan, 1930, has from that time probably been the most innovative Italian artist. Capogrossi, as we said, resolutely renounced figurative painting for symbolic art. Young Burri became the new interpreter of the human and cultural condition of the second post-war period (in fact he began to paint after several years as a prisoner of war). These three painters are representative of experiments with the concepts of space, movement and matter. Each one has brought a personal interpretation to the problem of asserting the state of being, of capturing the presence of action in the image. Their experiments with signs (Fontana's gesture-sign, his negative and yet cognitive "holes" and "slits"; and Capogrossi's repetitive yet always different sign, that Giulio Carlo Argan has observed is like a word which keeps changing its meaning according to the context, because it is alive and constantly being created anew), are contemporaneous with the structural and semantic analysis of language. They are also parallel with methodological studies being pursued in other fields, apart from linguistics that aim to make us understand through means of expression, the significance of certain signs which stem from a deliberate effort of the mind. Burri's "poor" materials and his signs, which are warnings and indictments on violence,

lacerations, burnings, degradation suffered by mankind, are also a means of recognising ourselves as human beings caught in the torment of existence. (The Futurists had truly preceded this with extraordinary intuition, such as F.T. Marinetti when he stated: "We must extract gold from the dross of every day existence".) Younger artists are advancing on the wave already created by those painters we have placed in the most original area of experiment, but all are equally intent on the revitalisation of art. Dorazio, with the rigour and lyricism of his poetical light/colour/movement, relates wholly to the lengthy and complex history of light in modern art (to Balla's intuitions, but more so to the scientific analysis of the Divisionists (Pointillists)), and extends it to new possibilities of expression. While the new figurative painters Cremonini, Vespignani and Guerreschi, deal with existentialist anguish and opposition to the consumer society. In Cremonini's work, a sense of alarm (of vaguely metaphysical origin), is felt, the shock of mutual surprise generated by the encounter of objectivity and subjectivity; one may perceive a parallel here with Pirandello's problems during the years 1930-35. But Pirandello enjoys nature while he rejects it, exalts it while he desecrates it. Cremonini, on the contrary, bursts with anger against the obsessive images of our most banal everyday existence, against the false aspects of middle class humanism whose poison he reveals, and brusquely retreats to solitude, with redoubled bitterness. Guerreschi offers symbols of the truth which have been crystallised at the exact moment of happening; in this, despite selected methods that are techniques of coherent expression, his ideas are not far from those of Burri. Vespignani expresses with clear, hallucinatory objectivity, which does not disdain to borrow suggestions from art nouveau or late 19th century decadent

precisely, the torment of reflection on seeing one's life as a penitent.

These attitudes to reality are still relevant today, when everywhere we are witnessing a "crisis of values", and a clear cut and ruthless swing away from the metaphors of pain and suffering to a lusty taste for life which does not exclude its bitter rejection; just as the full weight of inert physicality, or a closed and hostile structure do not discharge man from making every effort to transform it into a value (which, as we know, is another thing from the presumption of inherited values).

As our exhibition ends with the 1960's it does not include experiments subsequent to and stemming from those shown here. We stress that the choice has been necessarily limited and that the number of works exhibited provides a general rather than an exhaustive study of individual artists, who are by now, internationally recognized and celebrated.

As to the chronological limitations, we have included works which we feel to be significant in the historical and critical progression of Italian contemporary art. However, we have included works by Prampolini and Pirandello dated 1929, because Prampolini was so revolutionary in structural and textural organization, and his paintings of that time could have been executed to-day.

The same applies to Pirandello.

As we have noted, he was a precursor of the sense of existential involvement, "the difficult task of being a man", as it was called, that Italian painters, figurative or not, would feel in the generation after his.

The Italian Cultural Institute, which celebrates this year the tenth anniversary of its establishment, is happy and proud to have contributed to the organization of the first exhibition truly representative of Italian contemporary painting in Australia. This initiative corresponds to a sincere and longfelt wish of Australian art lovers.

The Institute is grateful to all who have made possible the realization of the exhibition: the Commonwealth Art Board, the Directors of the Australian Galleries: Mr. J. Baily, Director, Art Gallery of South Australia and present Secretary of the Directors of Art Galleries; Mr. J. Wieneke, Director, Queensland Art Gallery; Dr. W. Bryden, Director, Tasmanian Museum and Art Gallery;

Mr. W. F. Ellis, Director, Queen Victoria Museum, Launceston; Mr. E. Westbrook, Director, National Gallery of Victoria; Mr. David Thomas, Director, Newcastle City Art Gallery; Mr. F. Whittle, Director, Art Gallery of Western Australia; Mr. M. Hissingham, Director, Art Gallery of N.S.W.; Mr. G. Sturgeon, and Mr. P. Timms of the National Gallery of Victoria, who are responsible for the English adaptation and the design of the catalogue, the Italian Departments of Foreign Affairs (Division for Cultural Relations) and Education, Prof. F. Franceschini, President of the Quadriennale d'Arte, Dr. F. Bellonzi, Secretary General of the Quadriennale d'Arte, Prof. J. Recupero, Director at the Superintendence to the Monuments of Rome and Latium, author of the biographical and critical notices, Marco Valsecchi, art critic, and Dr. U. Parricchi, author of the bibliography.

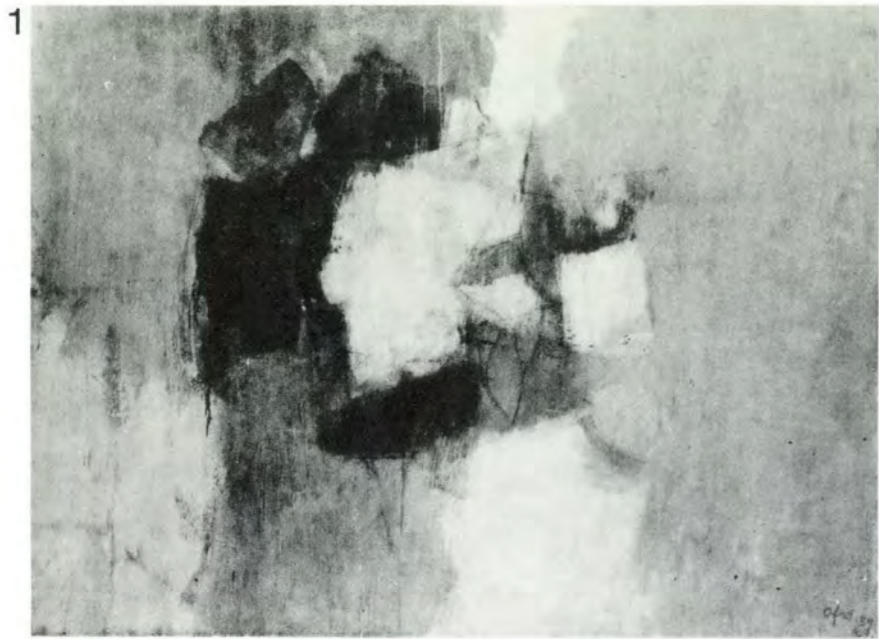
The executive committee of the Exhibition (Bellonzi, Recupero, Valsecchi) has brilliantly accomplished the difficult task of offering an adequate idea of Italian painting, as it developed after the experiences of Futurism, Metaphysical Art and Novecento, particularly of the 1940-1960 period. The artists chosen for this exhibition represent a homogeneous group as far as cultural background, urge for research and longing for freedom are concerned. However it is possible to recognise different trends: the artists who express themselves in a more traditional language and those who are more engaged in a work of renewal, the figurative and the abstract painters. It is interesting to compare their results with those of European and American artists who are more familiar to the Australian public.

The younger generation is represented by Cremonini, Dorazio, Guerreschi, Vespignani, already internationally recognized, but the very young artists and the most recent experimentalisms are not represented because they cannot yet be put in an historical perspective.

The present Exhibition will be regarded as a notable event in the history of cultural relations between Italy and Australia, which have developed considerably in recent years. Obviously cultural exchanges cannot be one-way. I sincerely hope that in the near future the Italian public will be offered an opportunity to make acquaintance with Australian painting which has already achieved outstanding originality.

Fortunato Bellonzi

Alberto Sorani,
Director,
Italian Cultural Institute



Afro Basaldella

Born in Udine, 1912, he attended the Liceo Artistico in Venice. He held his first exhibition in Milan at the Milione Gallery. He moved to Rome and joined the circle of artists associated with the Cometa Gallery who were working against accepted official culture.

In 1939 he contributed, with the Roman group, to the second exhibition of the Corrente in Milan. This was a movement joined by young artists who were attempting to assert new forms, contrary to the extravagant taste of the time. Post war, he turned towards abstract expressions, developing a style more appropriate to his standards of precision and refinement. In 1950 he exhibited at the Venice Biennale in the hall assigned to the Eight, i.e. with Birolli, Corpora, Morlotti, Vedova, Santomaso, Turcato, Moreni. These people were the centre of interest of art critics at that time.

In the same year, he was introduced to the American public by a large exhibition at the Viviano Gallery, New York. At the 1956 Biennale he obtained first prize for painting. He lives and works in Rome.



1 **L'Isola del Giglio** 1959-69
(Island of Giglio)
oil on canvas
160 x 200 cm.
collection of the artist
photograph: De Antonis, Rome

2 **Malalbergo** 1962
oil on canvas
125 x 160 cm.
collection of the artist
photograph: De Antonis, Rome

3 **La bella sposa** 1966
(The Beautiful Bride)
oil on woven paper
103.5 x 156 cm.
collection of the artist
photograph: Lo Studio, Milan

4 **Carta bruna n°. 1** 1967
(Brown paper no. 1)
tempera on woven paper,
collage
100 x 150 cm.
collection of the artist
photograph: De Antonis, Rome





5 Cinque terre: Manarola 1955
(Five Lands: Manarola)
oil on canvas
63 x 54 cm.
collection: Gianni Mattioli, Milan

6 Il veleno nel sangue 1957
(Poison in the Blood)
oil on canvas
73 x 100
collection: Birolli, Milan
photograph: Sinigaglia, Milan



7 Bianco in espansione 1958
(White in Expansion)
oil on canvas
117 x 74 cm.
collection: Birolli, Milan
photograph: Sinigaglia, Milan

8 Bianco in contrasto 1959
(White in Contrast)
oil on canvas
90 x 146 cm.
collection: Birolli, Milan



Renato Birolli

Born in 1906 in Verona, he studied at the local Art Academy. In 1928 he moved to Milan where he joined a group of artists who formed the nucleus of the Corrente movement.

In 1939 he was represented at two exhibitions organized by the Corrente group. The following year he was arrested for his rebellious attitude and held in prison for some months with other artists.

During the war he executed a series of drawings entitled *The Horrors*, which bore witness to the utter misery of those years and the anguish caused by that frightful scourge.

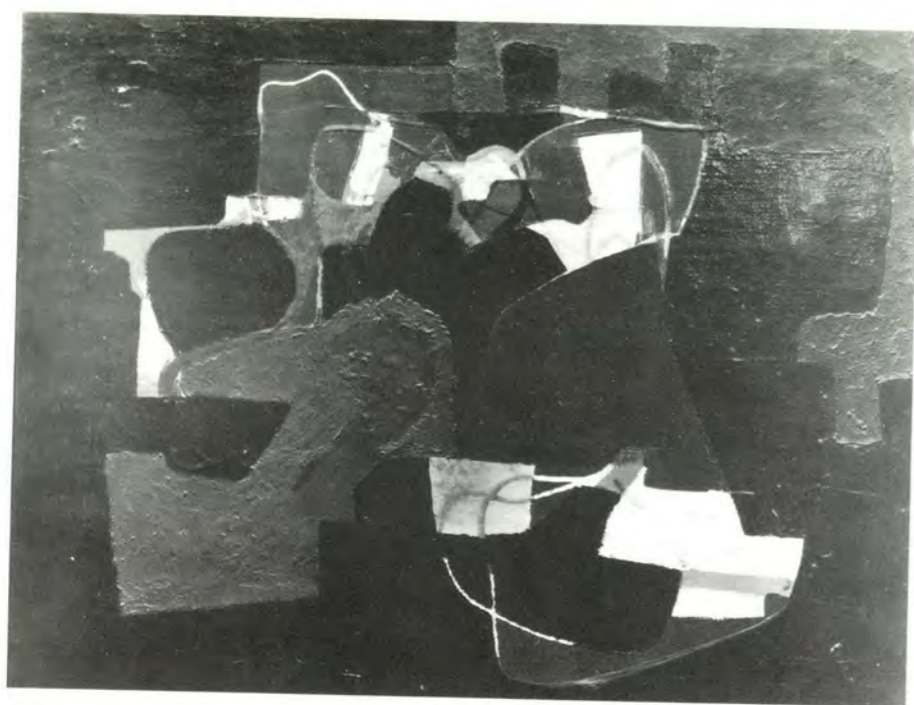
Post war, he stayed for a while in Paris with Morlotti, broadening his experience, especially by contact with the Cubists. After returning to Italy, he and other artists laid the basis for a New Break-Away movement, "Nuova Secessione". This became, with the intervention of the Roman group, the "Fronte Nuovo delle Arti", of which the first exhibition was held in Milan in 1947. When this movement collapsed, he became a member of the Eight group and exhibited with them at the Biennale of 1950, 1952 and 1954 and in Germany and France. He died in Milan, 1959.

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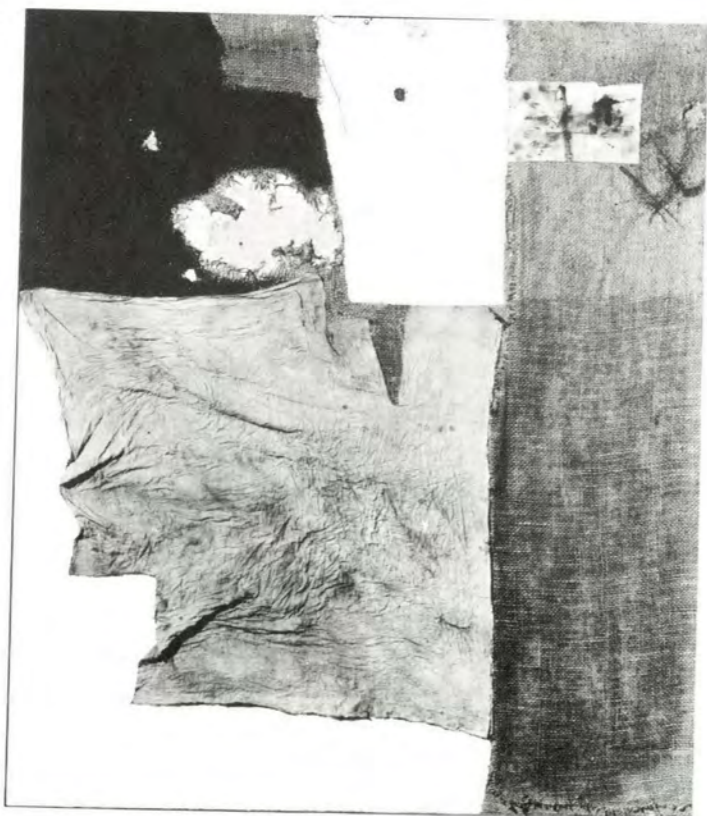


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12



10



Alberto Burri

Born in Citta di Castello in 1915, he pursued regular studies, graduating in medicine. When he returned to Italy after being a war prisoner in Texas, he left the medical profession for painting. He prepared his first one man exhibition in Rome, 1947. After a stay in Paris in 1950, he became a follower of the Origine movement, exhibiting with them, work that indicated his tendency towards complete abstraction. In 1952 he held an exhibition at the Obelisco Gallery, introducing his "Studies in black" and "Moulds", works that caused an uproar in art circles and brought the painter to the very centre of controversial art criticism. This attention was aroused particularly by the painter's use of new materials: sack, cloth, rags, plastic, tar etc. His work has been exhibited in many cities of Europe and America; in 1967, the Museum of Modern Art in New York arranged for him and Lucio Fontana, a large exhibition which was enormously successful due to the originality and freshness of the works presented. He lives and works in Rome.

9 **Nero 55** c. 1950 (Black 55)
tar and pigment on canvas
51.5 x 67.5 cm.
collection: Edgardo Mannucci,
Rome
photograph: Savio, Rome

10 **Sacco** 1954 (Sack)
canvas with sack and oil
100 x 86 cm.
collection: Filippo Strini, Rome
photograph: Savio, Rome

11 **Polimaterico rosso e nero con combustione** 1954
(Many Materials in Red and Black with Fire)
mixed media
49.5 x 108 cm.
collection: Filippo Strini, Rome
photograph: Savio, Rome

12 **Nero plastico** 1964
(Malleable Black)
carbon mixture
120 x 180 cm.
collection: Premio Marzotto,
Valdagno



11

Corrado Cagli

Born at Ancona in 1910, he began as a very young man his painting career. In 1931 he won the contract for the large mosaic that decorates the Zodiac Fountain at Terni. In 1936, for the Milan Triennale, he executed an enormous painting on panels, depicting the Battle of San Martino (an event which took place during the Italian Risorgimento). He approached the long-neglected problem of heroic history painting in an entirely different manner, i.e. using themes derived from popular tradition. In 1932 he held his first one-man exhibition at the Gallery of Rome and soon assumed a pre-eminent position on the Roman scene. He was mentor to a group of young artists, arguing

with the academicism then in fashion, he planned exhibitions and wrote severe criticism, daring and unconventional writings. Fascism forced him to emigrate, first to France and the U.S.A. He returned to Italy after serving with the American army in Europe between 1941 and 1945. In Rome where he lives at present, he resumed his energetic career, characterised by amazing originality and refined, precious style. He also became involved with sculpture and architecture. His recent "Monumento-Teatro" is built at Gottingen on ground once occupied by a synagogue that was destroyed by the Nazis. It is one of the most recent examples of his clever structural research.

13 Come Fosse estate 1950
(As if it Were Summer)
oil on canvas
182 x 120 cm.
collection of the artist
photograph: Savio, Rome

14 Beloyannis 1952
oil on canvas
150 x 150 cm.
collection of the artist
photograph: Foto Tecniche, Rome

15 Sceol 1957
mixed media on woven paper
100 x 150 cm.
collection of the artist
photograph: Savio, Rome

16 Il soldato 1959 (The Soldier)
oil on woven paper
153 x 73 cm.
collection of the artist



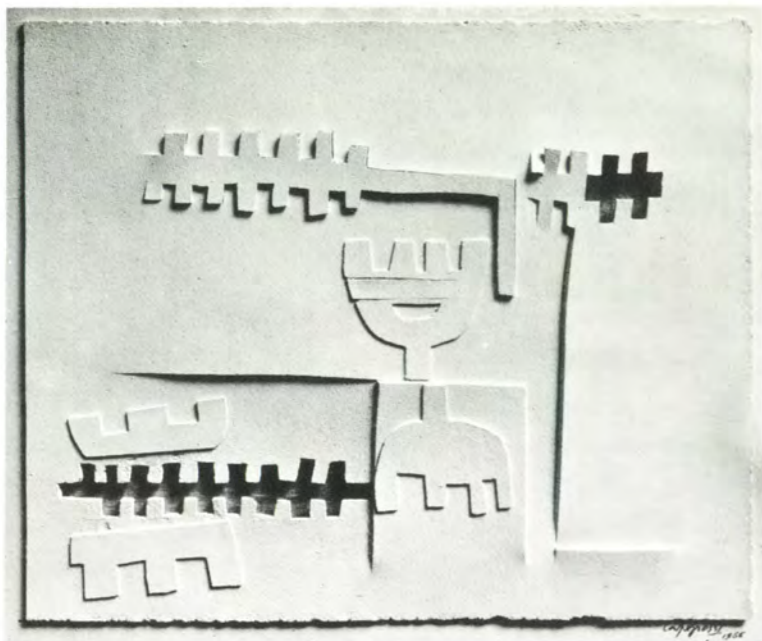
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13



16



Giuseppe Capogrossi

Born 1900 in Rome, where he followed the regular course of study graduating in law. In 1927 he prepared his first one-man show, and immediately after went to Paris where he remained until 1933, making contact with avant-garde European art. Returning to Italy, he was among the

founders of the so-called "Scuola Romana" which gave form to the tonal painting of the years after the Second World War and participated in the promotional exhibition of the Milanese movement "Corrente". He was a prize winner at the Quadriennale Romana of 1935; in 1939 he was awarded the Bergamo Prize, one of the most important post

war art competitions, and in 1940 a prize from the Accademia d'Italia.

In 1949 he abandoned figuration, reducing the image to a symbol, a cipher which functions in a vast range of combinations, as a written ideograph. The works starting from 1950, reveal this new cycle of symbols for which the critics have found comparisons in the most remote civilizations.

He lives and works in Rome.

7 Superficie 590 1950 (Surface 590)

oil on canvas

120 x 80 cm.

collection: Maria Colla, Rome

photograph: Savic, Rome

18 Superficie 337 1957-67

100 x 73 cm.

collection: Galleria del Naviglio, Milan

19 Superficie 369 1960

130 x 97 cm.

collection: Galleria del Naviglio, Milan

20 Superficie 583 1966

75 x 65 cm.

collection: Galleria del Naviglio, Milan



Bruno Cassinari

Born 1912 in Piacenza, where he was apprenticed to a goldsmith while attending the local art school.

In 1929 he moved to Milan and studied at night at the Brera Academy. He held his first exhibition at the Gallery of the Corrente. In 1941 he won the Bergamo prize. After the war, he spent a lot of time in France, staying in Paris and Antibes. A large exhibition in 1947 at the Milione in Milan, consolidated and confirmed his reputation as an instinctive and ebullient painter. He is able to vitalize his richly hued designs with that expressionist vigour characterising his work. He lives and works in Milan where he also practises sculpture with great success.



24

21 23



21 **Figura in ombra** 1962 (Figure in Shadow)
oil on canvas
146 x 89 cm.
collection: Galleria Bergamini, Milan
photograph: Attilio Bacci, Milan

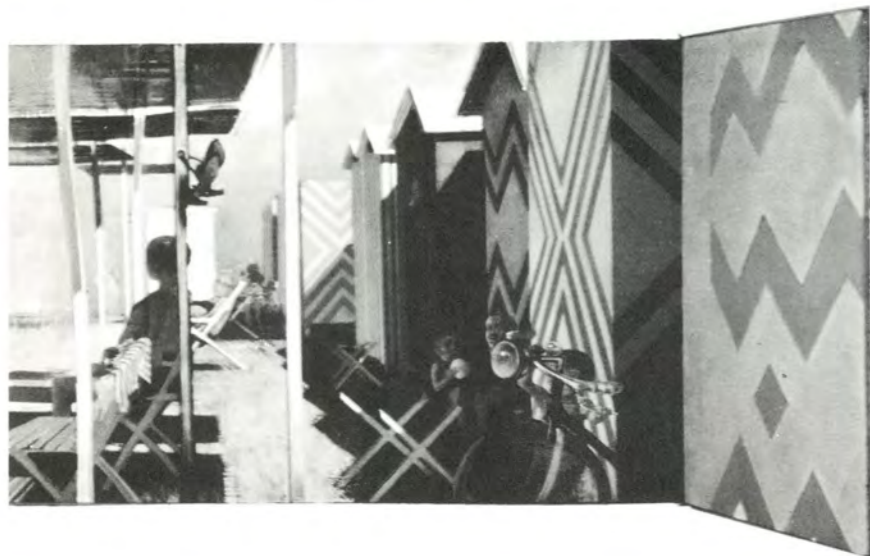
22 **Paesaggio** 1963 (Landscape)
oil on canvas
146 x 114 cm.
collection: Galleria Bergamini, Milan
photograph: Attilio Bacci, Milan

23 **Nudo** 1964 (Nude)
oil on canvas
150 x 75 cm.
collection: Galleria Bergamini, Milan
photograph: Attilio Bacci, Milan

24 **La lucerna verde** 1965 (The Green Lamp)
oil on canvas
120 x 120 cm.
collection: Galleria Bergamini, Milan

22



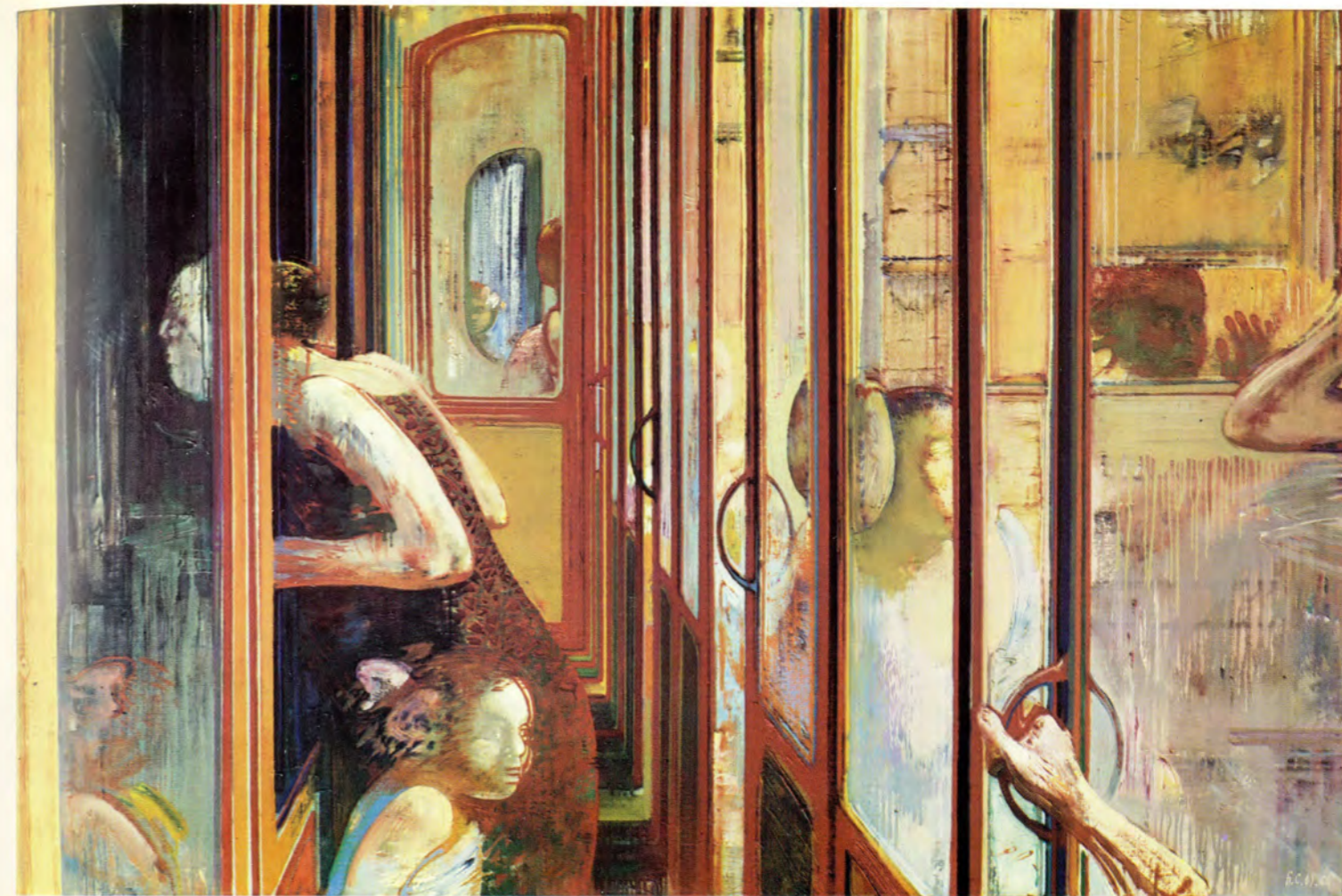


Leonardo Cremonini

Born in Bologna, 1925, he studied at the Brera Academy, Milan. In 1950, he won a scholarship and moved to Paris where he made his first appearance with an exhibition that attracted the critics' attention, and this opened up a successful venue for him in U.S.A. and England.

He has exhibited in New York at the Viviano Gallery in 1952, '54 and '60; at Hannover Gallery, London in 1955; in subsequent years, at the Milione, Milan, the Galatea, Turin and the Dragon Gallery, Paris. He was invited to stage a personal exhibition at the Venice Biennale in 1967 and 1969; a selective exhibition of his work was staged at the Palais des Beaux-Arts in Brussels and was then moved to various European museums: the Narodni Gallery in Prague, the Kunsthalle, Basle, the Konstalle in Lund (Sweden), and the Civic Museum at Bologna.

He lives in Paris.



28 27



25 **Le indiscrezioni** 1963
(Indiscretions)
oil on canvas
130 x 250 cm.
collection: Premio Marzotto,
Valdagno
photograph: Robert David,
Paris

26 **Gli scompartimenti** 1963-64
(Compartments)
oil on canvas
97 x 146 cm.
collection: Galleria Comunale
d'Arte Moderna di Bologna
photograph: Giacomelli, Venice

27 **Rincorrersi tra i mobili** 1963-64
(Chasing one another among
the furniture)
oil on canvas
138 x 103 cm.
collection: Galleria Comunale
d'Arte Moderna di Milano
photograph: Saporetto, Milan

28 **Le parentesi dell'estate** 1965-66
(The Parenthesis of Summer)
tempera and oil on canvas
collection of the artist
photograph: Robert David, Paris

26 25

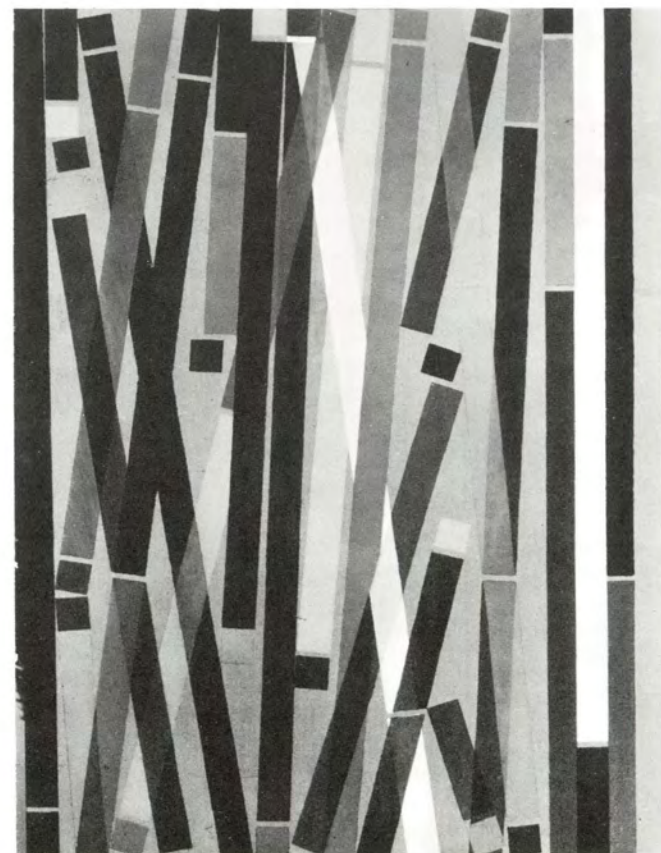


Piero Dorazio

Born in Rome, 1927, he studied architecture. Immediately after the war he devoted himself to painting. His first works in the dadaist manner were clearly a protest against the fetishes of the Italian artistic environment. In 1947 he contributed to the Forma I manifesto written in favour of abstract art as opposed to the restrictions of social realism. In 1950, he organized, with other young painters, the Age d'Or gallery in Rome and Florence. He held his first one-man exhibition in Rome at La Tartaruga in 1957. He was invited to exhibit at the XXX Venice Biennale in 1960 and, the following year, he went to U.S.A. as Director of the school of painting and sculpture at the University of Pennsylvania, an appointment which he has retained in subsequent years. He has prepared many exhibitions in Europe and U.S.A., and has obtained significant acknowledgements: the Kandinsky Prize, 1961, First Prize of the Paris Biennale 1961 and the Lissone Prize 1965.

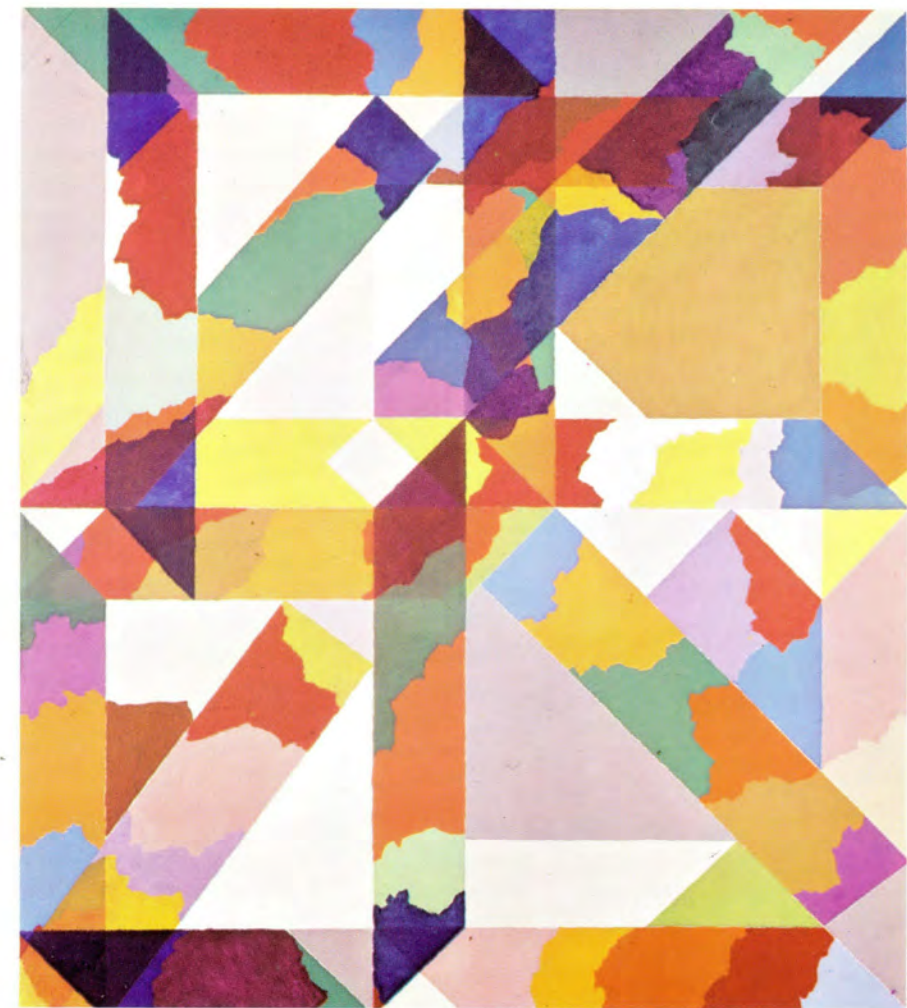


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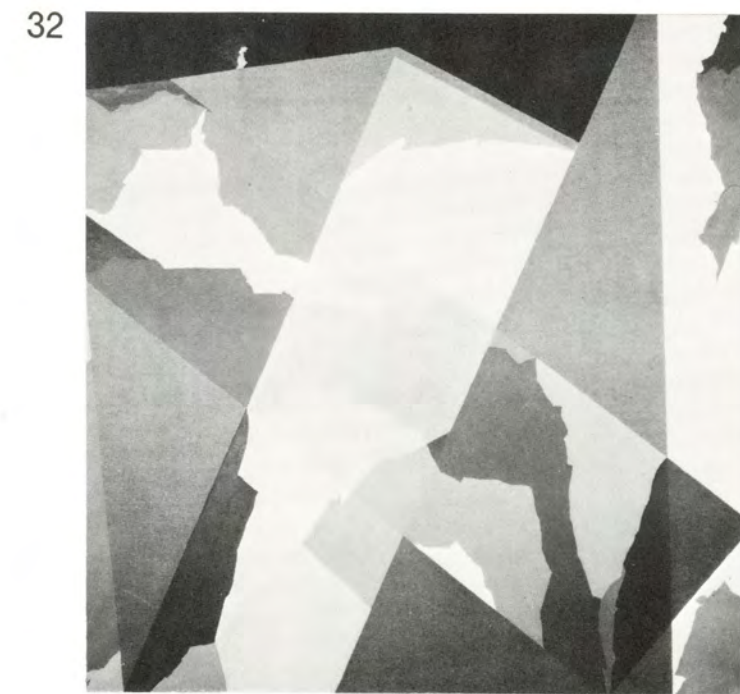


31

- 29 **Puzzle 1°** 1968 (Puzzle 1)
oil on canvas
170 x 150 cm.
collection: Galleria
Marlborough, Rome
photograph: Fota-Gnilka, Berlin
- 30 **Cosetta** 1968 (A Little Thing)
oil on canvas
180 x 140 cm.
collection: Galleria
Marlborough, Rome
photograph: Foto-Gnilka, Berlin
- 31 **Alta Iena** 1968 (Swing)
oil on canvas
165 x 125 cm.
collection: Galleria
Marlborough, Rome
photograph: Pirozzi, Rome
- 32 **Incroce 1°** 1969 (On the Cross 1)
oil on canvas
175 x 175 cm.
collection: Galleria
Marlborough, Rome
photograph: Pirozzi, Rome



29



32

33 Cratere verde—Concetto spaziale

(Green Crater—Spatial Concept)
paint on canvas
100 x 81 cm.
private collection, Milan
photograph: Titti Marchesi, Milan

34 Mano (Hand)
aniline dye on canvas
100 x 81 cm.
private collection, Milan
photograph

35 Concetto spaziale—Losanga
(Spatial Concept—Losenge)
oil on canvas
48 x 80 cm.
private collection, Milan
photograph: Titti Marchesi, Milan

36 Cratere rosa—Concetto spaziale
(Pink Crater—Spatial Concept)
paint on canvas
131 x 97 cm.
private collection, Milan
photograph: Titti Marchesi, Milan

Lucio Fontana

Born at Rosario de Santa Fe, Argentina, in 1899, he was brought as a child to Italy and settled with his parents in Milan, where he died in 1970.

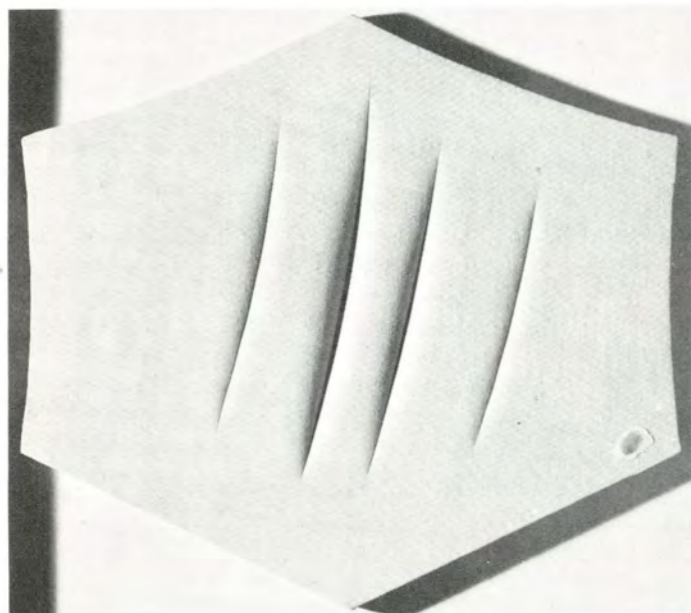
He attended courses in sculpture at the Brera Academy under the guidance of Adolfo Wildt. In 1930 he held his first exhibition of abstract sculpture at the Milione gallery. In 1934, he joined the Abstraction-Creation group in Paris. Still in France in 1936, he became interested in pottery and was invited by the manufacturers of Sevres to execute a series of highly glazed ceramics.

Between 1939 and 1946, having returned to Argentina he was intensely active, participating in numerous exhibitions and publishing the Manifesto Blanco which was a precursor to the two documents on spatial art that appeared in Milan in 1947 and 1948.

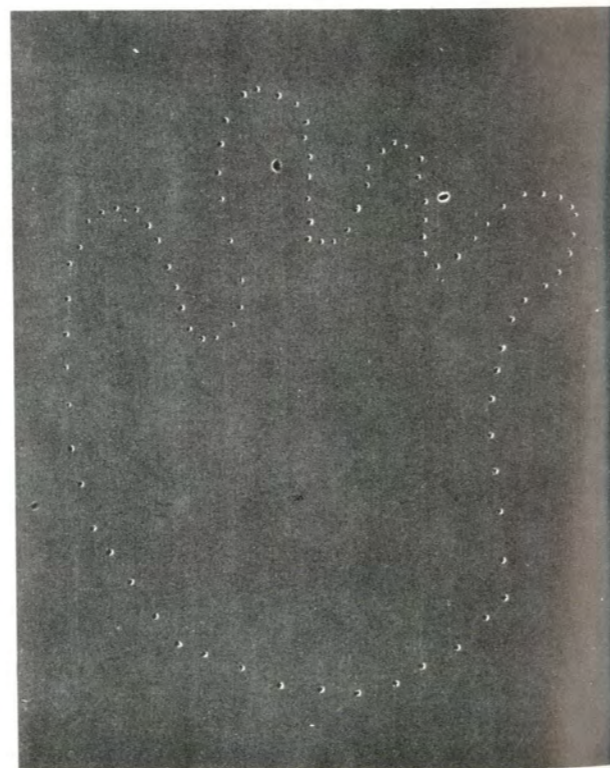
In 1949 he planned an exhibition at the Naviglio gallery of "spatial environment with spatial relationships illuminated by blackness" which was a synthesis of his ideas of the new art. A comprehensive exhibition of his work together with that of Burri, was staged at the Museum of Modern Art, New York in 1967.



33



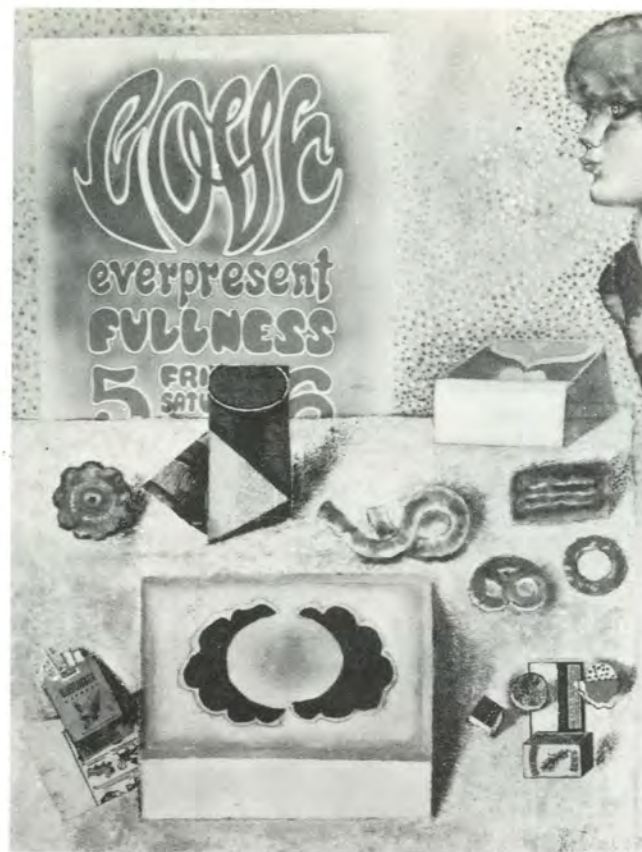
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34



36



37

Banchetto vicino alla Cattedrale
1954
(Seat near the Cathedral)
mixed media
155 x 85 cm.
collection: Premio Marzotto,
Valdagno
photographer: Colorvald,
Valdagno

38

**Tavolo con scatole e con
biscotti** 1967
(Table with tin cans and
biscuits)
mixed media
86 x 64 cm.
collection: Galleria del Naviglio,
Milan

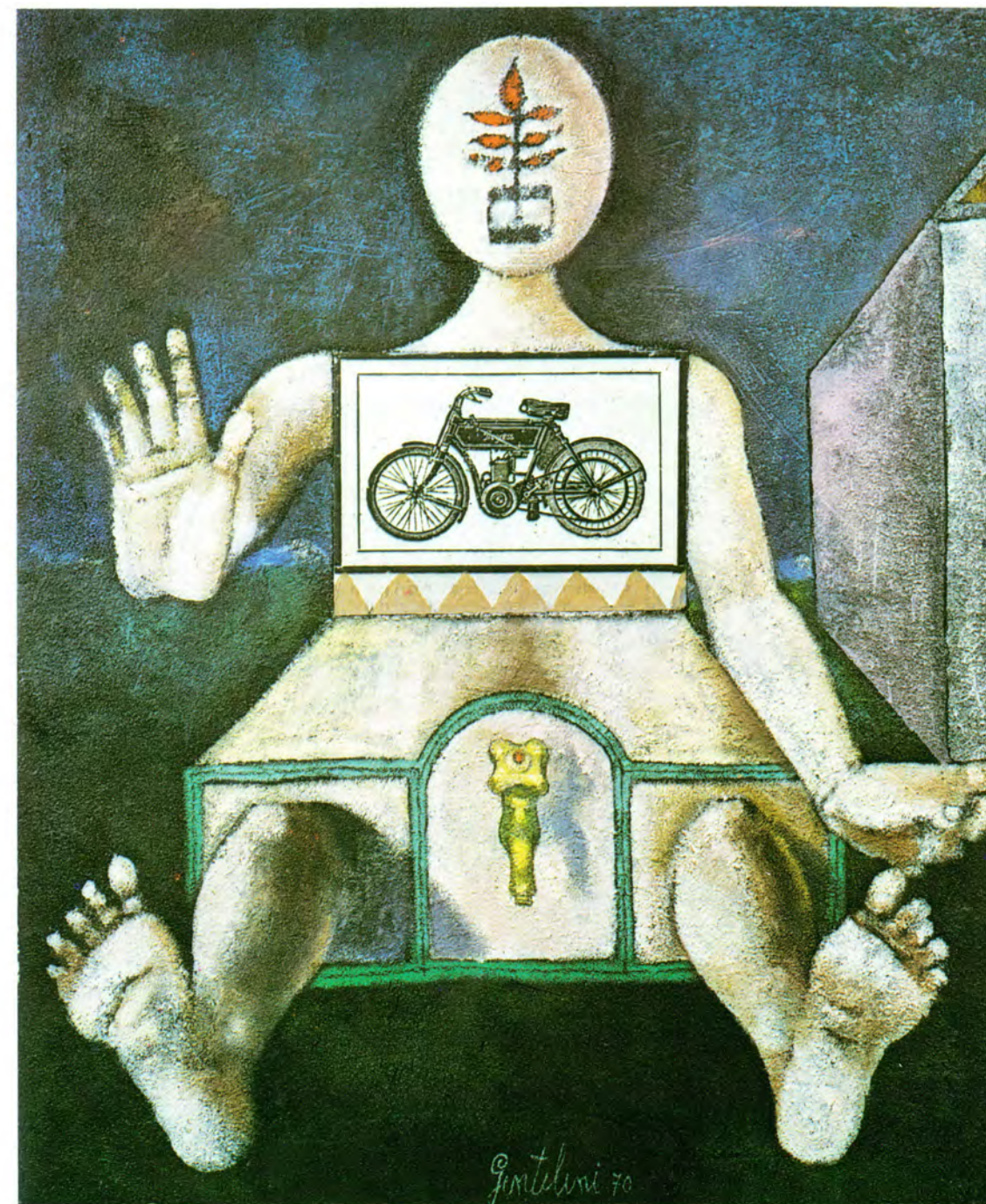


Franco Gentilini

Born 1906 in Faenza, where he was introduced to art through the ceramic industry. In consequence, he studied courses in painting at the Art Academy in Bologna. In 1929, he moved to Rome, entering into art circles where he became leader of the so-called "Scuola Romana". In 1933 he made his debut with a personal exhibition that revealed his imaginative character and his skill as an astute commentator on reality. At the Rome Quadriennale of 1938 a room was devoted to his works, as at the Venice Biennale of 1940. After the war he planned many of his own exhibitions in Italy and other countries, winning acclaim for his illusory and unrealistic art, suffused with subtle irony.

39 Ragazza con fiore di carta 1968
(Girl with a paper flower)
mixed media
102 x 60 cm.
collection: Galleria del Naviglio
Milan

40 La monachetta 1970 (The Little Nun)
mixed media
81 x 65 cm.
collection: Galleria del Naviglio
Milan
photographer: Bacci, Milan



40

41



42



43



Giuseppe Guerreschi

Born 1929 in Milan, where he studied at the Brera Academy. His work first appeared in 1951, immediately attracting the attention of the critics by his delicately refined etchings, balanced composition and fluid elegance of line.

He exhibited with other young artists at the San Fedele gallery, Milan in 1953, and the following year was able to stage an exhibition of his own at the Feingarten Gallery, Chicago. This was followed by others at the same gallery (1956 and 1959), in New York, 1957, 1960, and Helsinki 1969.

He was invited to exhibit engravings at the XXX Venice Biennale in 1960 and paintings at the XXXII Biennale in 1964. His numerous exhibitions as both engraver and painter have taken him to the most important national and international art conventions.

In 1967 he earned the Giuseppe Viviani Prize at Pisa for etching; In 1969, the city of Ferrara dedicated to him a selective exhibition in the Civic Gallery of Modern Art. He lives in Milan.

41 **Ritratto di Ottavia Manunta** 1967
(Portrait of Ottavia Manunta)
oil on canvas
100 x 100 cm.
collection: Vittorio Cionini,
Grosseto
photograph: Agenzia B.F.,
Grosseto

42 **Monumento** 1967 (Monument)
oil on canvas
105 x 125 cm.
collection: Galleria Eunomia,
Milan
photograph: Perotti, Milan

43 **Ritratto di Diego** 1965
(Portrait of Diego)
oil on canvas
100 x 100 cm.
collection: Luigi Raspondi,
Ravenna
photograph: Azuceno Danesi,
Cesena



44

Profeta n. 4 1969 (Prophet no. 4)
oil on canvas
110 x 150 cm.
collection: Galleria Eunomia,
Milan
photograph: Perotti, Milan



Renato Guttuso

Born at Bagheria, near Palermo, in 1912, he followed a normal course of studies, and enrolled at the faculty of law of the University of Palermo. In 1931 he left the University and Sicily to exhibit with a group of Sicilian artists at the Milione, Milan. For a while he returned to Sicily, then in 1937, he moved permanently to Rome. Here, in that same year, he introduced his large canvas "Flight from Etna" which was among his first realistic, narrative paintings. During the war, he composed a series of drawings, "Gott mit uns", which denounced the horrors of war and Nazi occupation. Post war, he supported with the Roman group the Fronte Nuovo delle Arti, but he left in 1948 to develop his own concept, based on realism and social character. He has prepared very many exhibitions in Europe and U.S.A.: among them being New York (1950) presented by D. Cooper, R. Longhi and J. T. Saby, the Puskin Museum, Moscow (1961) and a comprehensive exhibition of his work at Palermo in 1970, sponsored by the Sicilian Province. He lives in Rome

46 48



45 **Ritratto di Schifano** 1964
(Portrait of Schifano)
oil on canvas
105 x 144 cm.
collection: Guttuso, Rome

46 **Edicola** 1964
(Newstand)
oil on canvas
163 x 130 cm.
collection: Guttuso, Rome
photograph: Savio, Rome

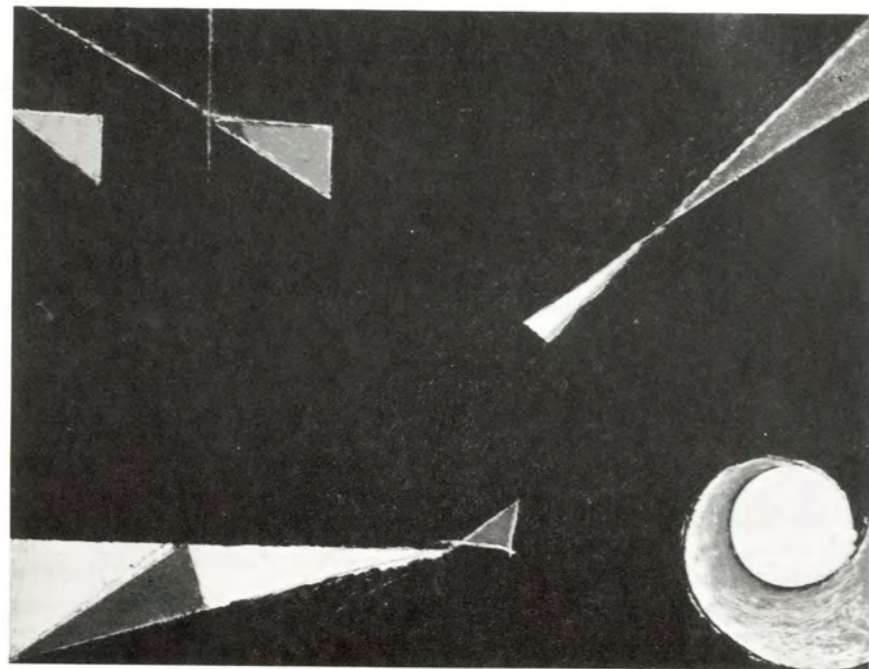
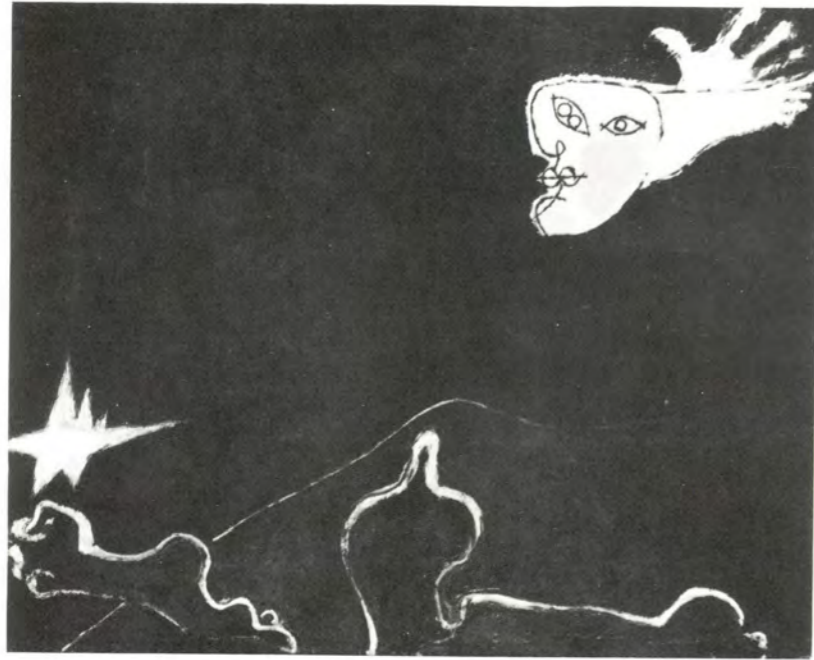
47 **Uomo seduto** 1965 (Seated Man)
oil on canvas
210 x 178 cm.
collection: Galleria Toninelli,
Rome
photograph: Lo Studio, Milan

48 **Libretti rossi** 1970 (Red
Notebooks)
oil on canvas
60 x 71.5 cm.
collection: Galleria Toninelli,
Rome

45 47



50



51

Osvaldo Licini

Born in Montevideo Corrado, near Ascoli Piceno in 1894, he studied at the Art Academy, Bologna, where he became firm friends with Giorgio Morandi, and they exhibited together at Bologna in 1914. He was called up to serve during the war and returned as a disabled veteran. After the war, a series of journeys in Europe brought him into direct contact with current ideas and the exponents of contemporary art. About 1930, he joined a group of Italian abstract artists who were associated with the Milione gallery. Here he exhibited with others (Fontana, Prampolini, Reggiani) in 1937 at a collective exhibition of abstract art. During the war, he worked in his hometown, refusing to participate in art exhibitions of any kind. In 1947 he was represented in the large abstract exhibition at the Palazzo Reale, Milan, in which the great names of international abstract art were featured — among them Arp, Kandinsky, Klee. In the same year he contributed to another exhibition of Italian abstract art, at the Teatro delle Arti, Rome. He died in Montevideo Corrado, 1958.

49 **La patetica** 1949 (The Pathetic Woman)
oil on canvas
81 x 100 cm.
private collection, Milan

50 **Amalasunta su fondo blu** 1950
(Amalasunta on a Blue Ground)
oil on canvas
72 x 92 cm.
collection: Galleria Lorenzelli, Bergamo

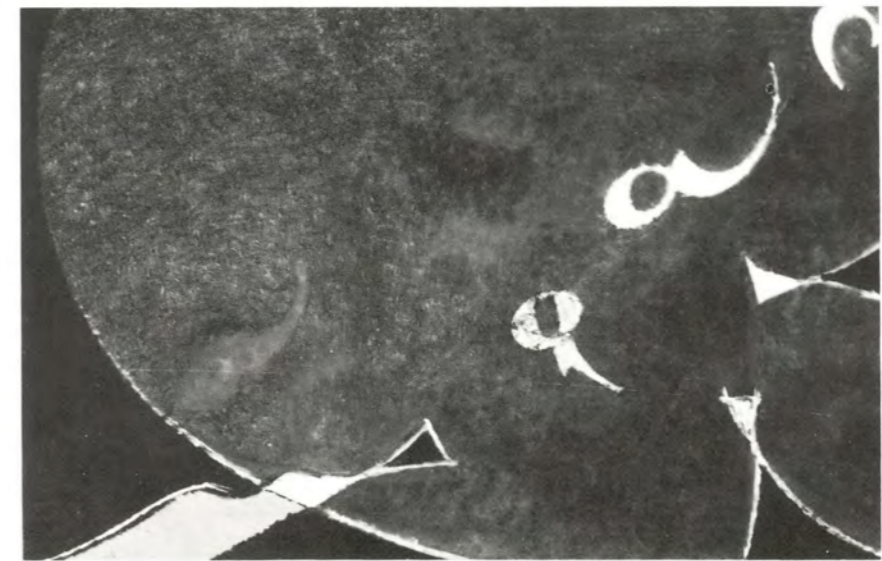
51 **Notturmo** 1954 (Nocturne)
oil on canvas
67 x 90 cm.
collection: Galleria Lorenzelli, Bergamo

52 **Studio-ricerche su fondo blu** 1958
(Study on a Blue Ground)
oil on canvas
55.5 x 8 cm.
collection: Galleria Lorenzelli, Bergamo



49

52



Alberto Magnelli

Born in Florence, 1888, he taught himself to paint. In 1913 he was in touch with the futurists but did not join that movement; the following year he went to Paris, and became friendly with Apollinaire, Max Jacob, Léger, Gris and Archipenko, but he did not join the Cubist movement, which his friends supported.

He began to paint his first abstract pictures in 1915, but immediately after the war he turned again to realism. In 1920 he prepared his first personal exhibition in the Materassi Gallery, Florence. He continued to paint in realistic fashion till 1933, when he completely abandoned any relation with reality and assumed an abstract style of rare formal purity.

In 1937, he planned a large exhibition at the Nierendorf Gallery, New York, the last before the outbreak of the War. In the post war years, he has participated in the most significant international art conventions and has supervised numerous personal exhibitions. He lives and works in Paris where the Musée d'Art Moderne has recently held a selective exhibition of his works.

53 **Accroche au Passage** 1944

oil on canvas
81 x 65 cm.

collection: Galleria Lorenzelli,
Bergamo

54 **Orientation** 1949

oil on canvas
73 x 92 cm.

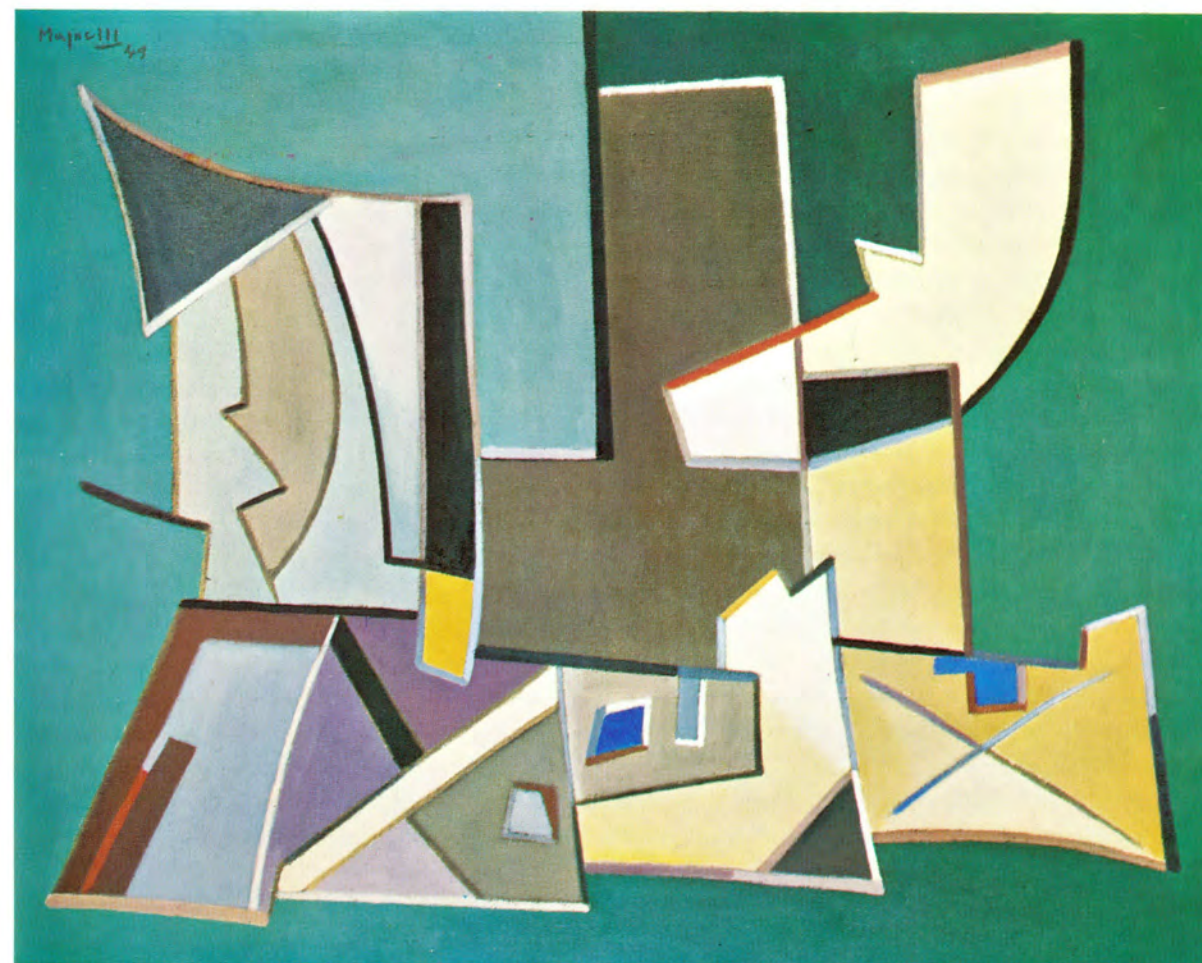
collection: Galleria Lorenzelli,
Bergamo

55 **Equilibre** 1954

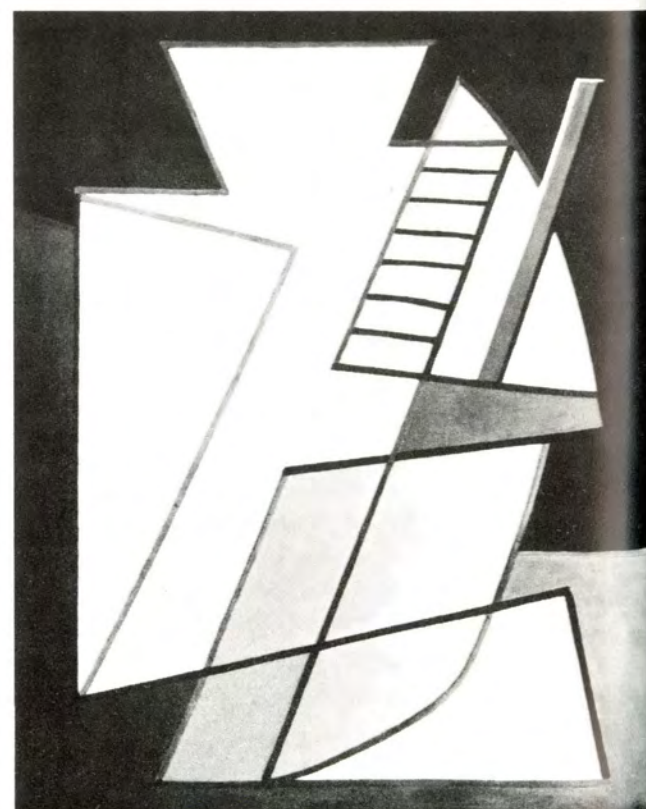
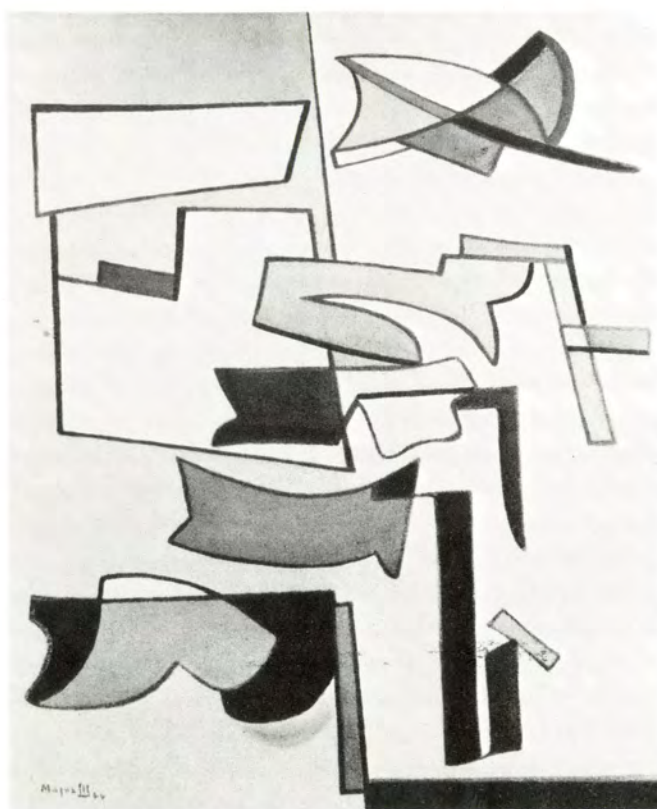
oil on canvas
81 x 65 cm.
private collection

56 **Progression** 1954

oil on canvas
81 x 65 cm.
private collection

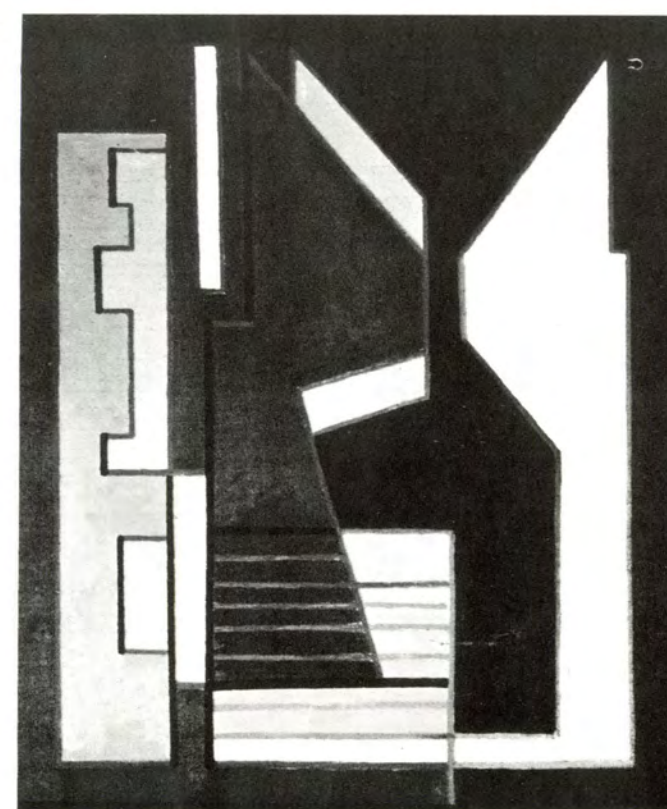


53 55



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56



Mattia Moreni

Born in Pavia 1920, he pursued regular studies and for a short space of time attended the Albertina Academy, Turin. He started in 1946 with a personal exhibition at La Bussola Gallery, Turin. From that time, he has been involved in numerous exhibitions in Italy and elsewhere (Paris and Brussels 1958; Cologne and Basle 1959; Paris 1961; Vienna and Hamburg 1964; Leverkusen and Basle 1965, etc.)

Between 1949 and 1950, he lived in Antibes and then, from 1956 to 1966 in Paris, alternating his Parisian stay with long, summer holidays in Italy. In 1948 he exhibited abstract work at the Biennale but around 1952 he returned to figurative art which after a period of informal research he continued to use. He successfully attempted a way to a personal realism, completely modern, in which he incorporates a world of objects subjectively interpreted and illustrated.

He has been a supporter of the Nuovo Fronte delle arti in 1948 and the Eight group in 1952.

He lives and works in Romagna.

- 57 **Piccolo cartello come apparizione** 1961
(A Small Poster as an Apparition)
oil on canvas
200 x 150 cm.
collection: Galleria San Luca, Bologna
photograph: Fototecnica Artigiana, Bologna
- 58 **Baracca incalcinata** 1963
(Whitewashed Hut)
oil on canvas
114 x 195 cm.
collection: Galleria San Luca, Bologna
photograph: Fototecnica Artigiana, Bologna
- 59 **Cartello per un'osteria dei prati di Bagnacavallo** 1962
(Poster For a Tavern in the Fields of Bagnacavallo)
oil on canvas
114 x 195 cm.
collection: Galleria Toninelli, Milan
- 60 **Baracca di paglia** 1963 (Hut of Straw)
oil on canvas
114 x 195 cm.
collection: Galleria Toninelli, Milan



60



57

58

59





63 61



64



Ennio Morlotti

Born in Lecco, 1910, he discovered his artistic ability rather late, in fact he began to paint around 1934. He attended the Academy in Florence in 1936-7 and the Brera Academy, Milan between 1939 and 1941. He joined the Corrente movement about 1943 and held his first one-man exhibition at their gallery. During the war, he took part in the Resistance against the Nazi occupation. After the war, he published jointly the Manifesto del Realismo 1946 and in the same year he joined the "Fronte Nuovo delle Arti". When this movement was dissolved, he allied himself with the Eight and exhibited with them at the Venice Biennale 1950. The following year he prepared a personal exhibition at the Viviano Gallery, New York and numerous others in Italy and abroad (New York again in 1959 and 1964; Darmstadt 1966; Basle 1967 etc.).

61 **Nudo** 1965 (Nude)
oil on canvas
80 x 100 cm.
collection: A.M., Milan
photograph: Bacci, Milan

62 **Cactus** 1968 (Cactus)
oil on canvas
114 x 106 cm.
collection: A.M., Milan
photograph: Bacci, Milan

63 **Ulivi** 1968 (Olive Trees)
oil on canvas
100 x 80 cm.
collection: A.M., Milan
photograph: Bacci, Milan

64 **Girasoli** 1969 (Sunflowers)
oil on canvas
70 x 60 cm.
private collection, Milan
photograph: Bacci, Milan



62

65



Fausto Pirandello

Son of the great writer, he was born in Rome in 1899. He studied at the Academy of Fine Arts, Rome and first exhibited at the Venice Biennale, 1926. He went to Paris in 1928 and remained there until 1930 where he became acquainted with the work of Braque and Picasso which he studied with great interest, though always retaining his own vision.

He held his first one-man exhibition in Paris, 1929. On returning to Italy, he became allied to the Scuola romana which was opposing the Novecento style. He joined them in an exhibition of current styles in Milan, 1939. He has exhibited widely; since 1931 he has prepared about twenty personal exhibitions in Rome, Milan, Vienna and Paris. He was awarded first prize at the Quadriennale in 1943 and the Marzotto International Prize in 1953. He has contributed writings and drawings to various reviews, among them "L'Italia Letteraria", "Quadrivio", "Documento" and "Civiltà".



68



65 **Natura morta con lume** 1929 (Still Life with Lamp)

oil
63 x 46 cm.
collection of the artist, Rome
photograph: Savio, Rome

66 **Ritratto di Stefano** 1929 (Portrait of Stefano)

oil
62 x 42 cm.
collection: Stefano Pirandello,
Rome
photograph: Savio, Rome

67 **La pioggia d'oro** 1934 (Golden Rain)

oil
100 x 130 cm.
collection: Stefano Pirandello,
Rome
photograph: Savio, Rome

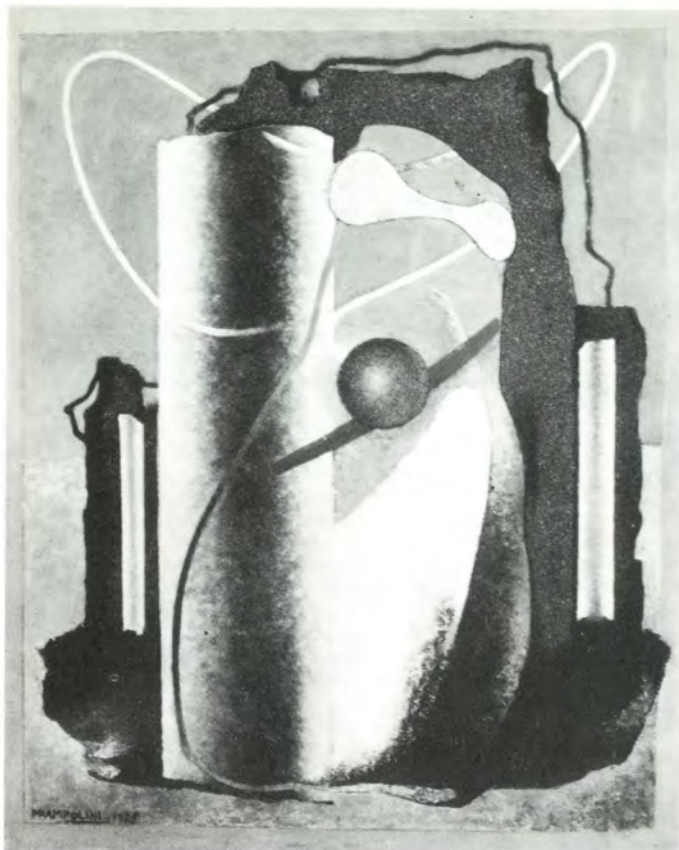
68 **La donna con girasoli** 1968 (Woman with Sunflowers)

oil on pasteboard
100 x 70 cm.
private collection, Rome
photograph: Savio, Rome

67

66

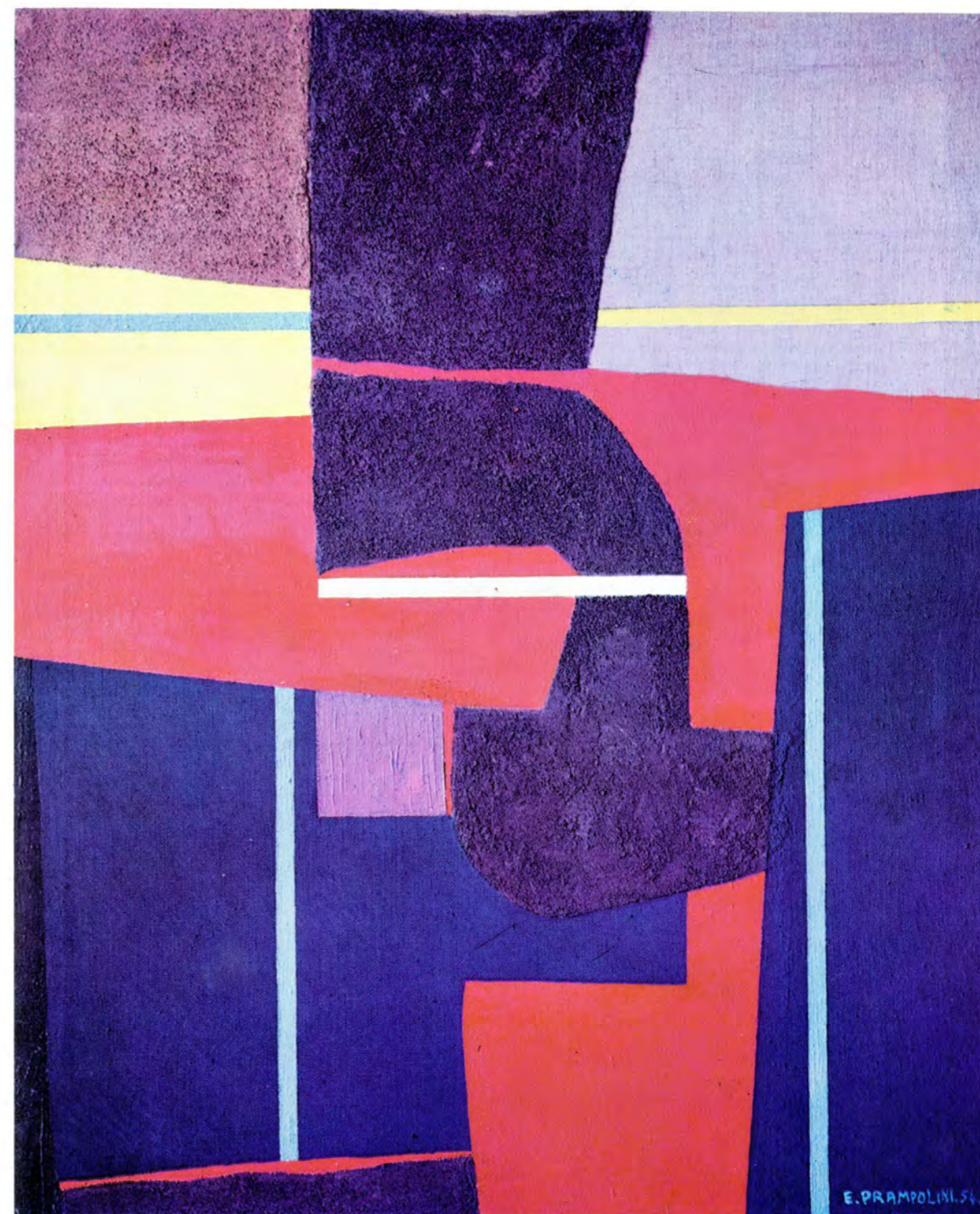




Enrico Prampolini

Born in Modena 1894; after his first studies he transferred to Rome, where he attended the Academy of Fine Arts. As a very young man he joined the futurist movement in 1912. In the same year he took part in a collective exhibition of that movement.

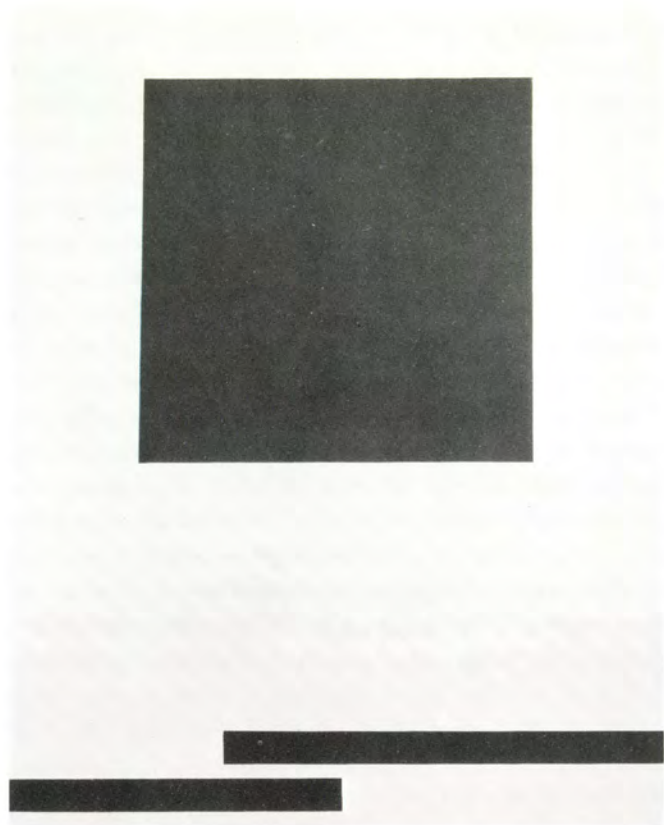
In 1914, he entered sixteen works in the large futurist exhibition at the Sprovieri Gallery, Rome. From that time he subscribed to all the significant avant-garde trends; Dadaism (1917), the November Group (1919), Section d'or, Bauhaus, De Stijl (1922), Cercle et Carré (1930), Abstraction and Creation (1931). He was also an active intellectual and published many essays: *La Cromofonia* (1913) (Chromatophony), *Scenotecnica futurista* (1915) (Futuristic Set Designing), *Estetica della macchina* (1922) (The Aesthetics of the Machine), *Dalla pittura murale alle composizioni polimateriche* (1934) From Mural Painting to Multi Material Compositions. His work as set designer was equally important to his painting in originality and modernity. During the war he was the inspirational genius of the Art Club, an international association which embraced artists of the avant-garde and the young who were trying new and revolutionary art forms. He died in Rome, 1956.



- 69 Organismo umano** 1929
(Human Organism)
oil on canvas
73 x 54 cm.
collection: Dr. Alessandro Prampolini, Rome
photograph: Savio, Rome
- 70 Simultaneità di tempo-spazio** 1935
(Simultaneity of time/space)
mixed media on board
collection: Dr. Alessandro Prampolini, Rome
photograph: Savio, Rome

- 71 Composizione Z** 1954
(Composition Z)
oil on canvas
100 x 80 cm.
collection: Dr. Alessandro Prampolini, Rome

- 72 Anatomie concrete — in giallo e verde** 1951
(Concrete anatomy — in yellow and green)
tempera on cardboard
70 x 100 cm.
collection: Dr. Alessandro Prampolini, Rome



74

76 73

Mauro Reggiani

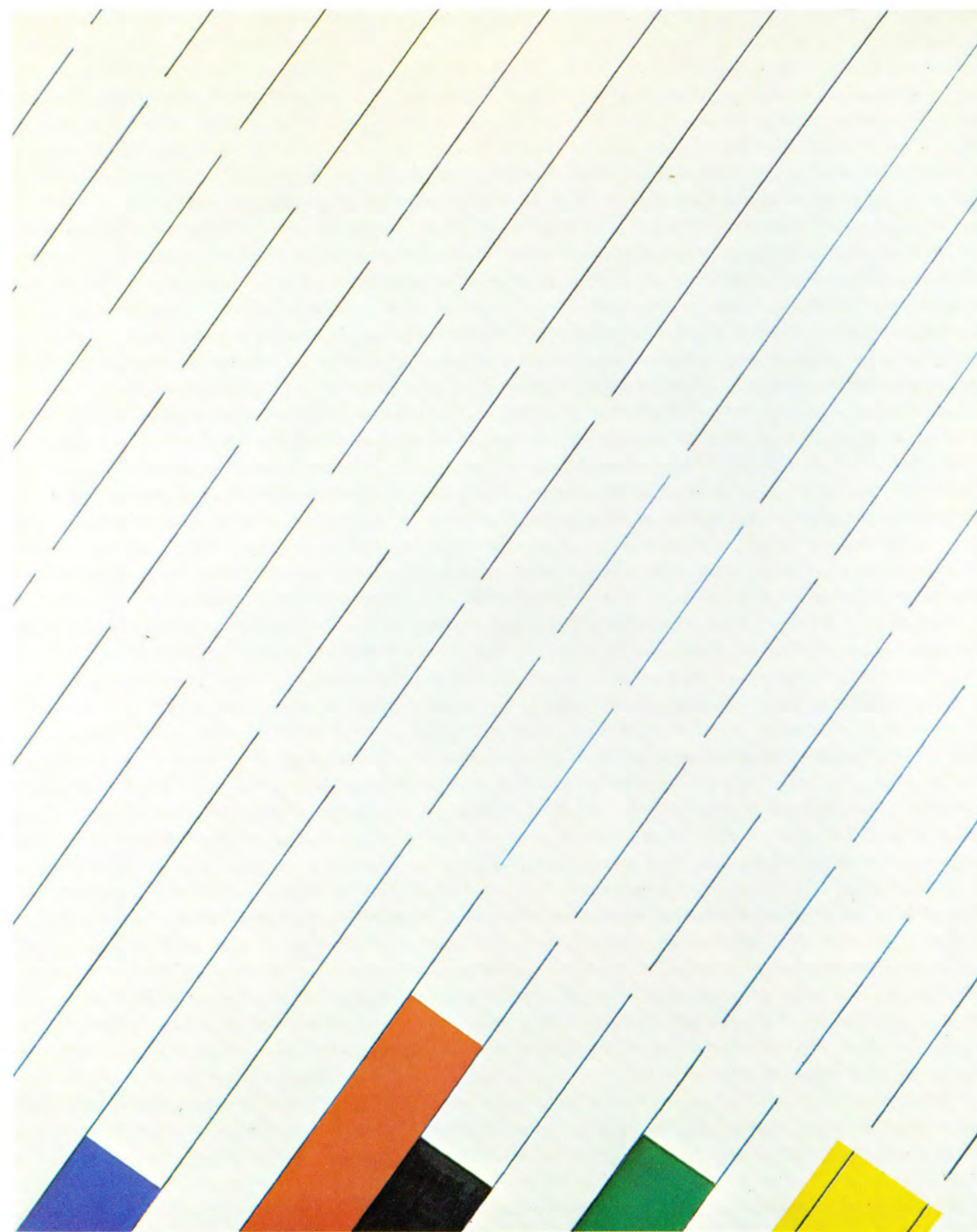
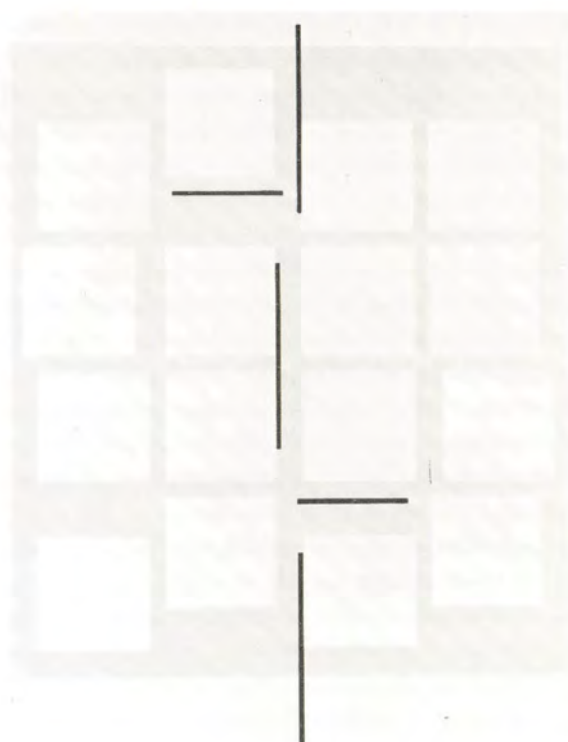
Born Nonantola (Mantova) in 1897, he began studying at Modena Academy, but was interrupted by the outbreak of the first world war. In 1920 he enrolled for classes at the Florence Academy and first exhibited in 1922 at Leghorn. He

went to Milan and became absorbed in art circles there; in 1929 he made his first journey to Paris which introduced him to Cezanne's art. In 1930 he returned again to Paris where he was able to meet personalities of the avant-garde and he became friendly with Arp, Kandinsky, Magnelli and Ernst. In 1934 he exhibited abstract

works at the Milione, Milan and attached his signature to the first Manifesto of Italian Abstract Art (Manifesto dell'Astrattismo Italiano). In 1939 he was represented in abstract art exhibitions at the "Milione" and "Genova" galleries and featured in exhibitions elsewhere alongside Mondrian, Arp, Kandinsky and Vantongerloo. The war forced him to interrupt his career from 1938 to 1945 when he served as a pilot. Post war, he once again became fully involved in cultural life. He entered in all the significant reviews of abstract art, such as the large exhibition "Construction and Geometry in Painting", 1960 in New York. In 1965 he won the Rome Quadriennale prize. He lives and works in Milan.

73 Composizione n. 8 1969
(Composition no. 8)
oil on canvas
81 x 65 cm.
collection: Dr Carlo Durando, Torino
photograph: Galardi, Genoa

74 Composizione n. 20 1969
oil on canvas
195 x 150 cm.
collection: Galleria La Polena, Genoa
photograph: Mazzitelli, Genoa

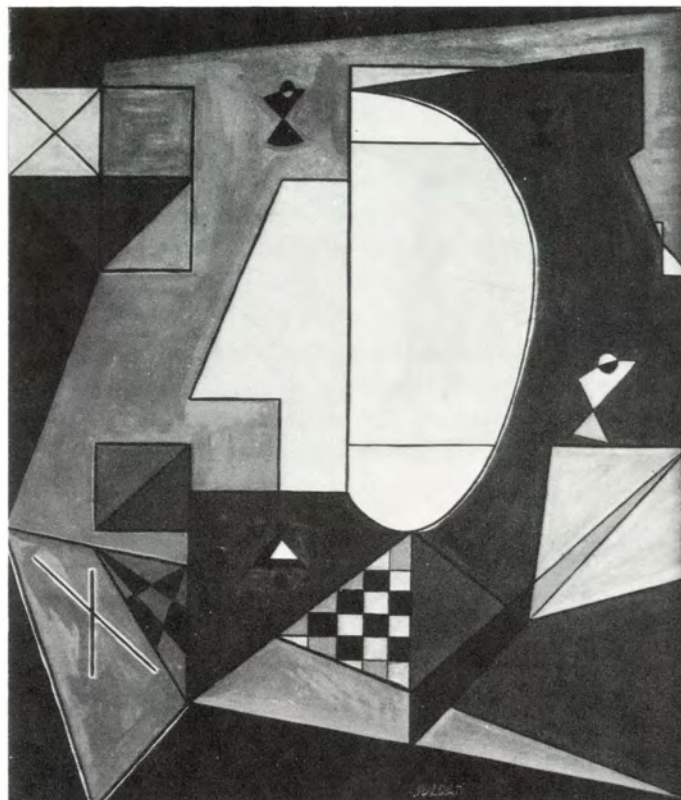


75

Composizione n. 1 1970
oil on canvas
81 x 65 cm.
collection: Galleria La Polena, Genoa
photograph: Mazzitelli, Genoa

76 Composizione n. 7 1969
oil on canvas
81.5 x 65.5 cm
collection: Galleria La Polena, Genoa
photograph: Galardi, Genoa

77 78



Atanasio Soldati

Born in Parma in 1895, he undertook architectural studies which were interrupted during the war, but were finished at the end of 1920.

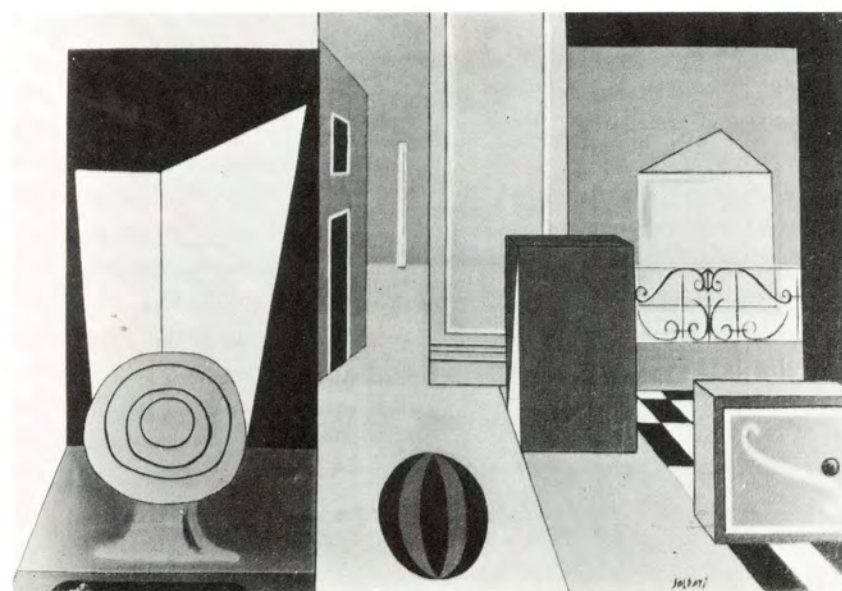
In 1922 he designed the facade of a church in Parma and exhibited for the first time. He was appointed in 1925 at the Scuola del Libro, Milan, a position he occupied for eighteen years.

In 1931 he prepared a personal exhibition in the Milione which was followed by another in 1933 featuring his first abstract works. During the war, his studio was destroyed by bombing and he was forced to leave Milan and take refuge with friends in the country. He took up his work again in 1947, organizing an exhibition in the Bergamini Gallery, Milan. In 1948 he entered the Roman exhibition of "Abstract Art in Italy" sponsored by the Teatro delle Arti.

His personal hall at the Venice Biennale, 1952, aroused lively interest and met considerable success. The following year, after an unsuccessful operation undergone in 1950, he died of a long illness in Parma, where he had wanted to return.



79 80



77 Composizione 1945

(Composition)
oil on canvas
55 x 68 cm.
collection: Maria Soldati, Milan

78 L'angelo educatore 1948

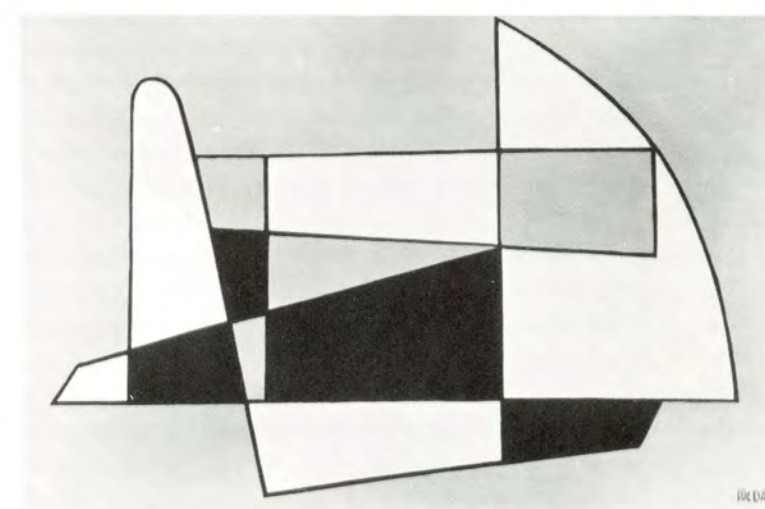
(The Teaching Angel)
oil on board
35 x 30 cm.
collection: Gianni Mattioli, Milan
photograph: Sinigaglia, Milan

79 Segreti 1948 (Secrets)

oil on board
30 x 35 cm.
collection: Gianni Mattioli, Milan
photograph: Studio Mari, Milan

80 Luce mediterranea 1951

(Mediterranean Light)
oil on canvas
51 x 33 cm.
collection: Maria Soldati, Milan





81 **Paesaggio** 1963 (Landscape)
oil on canvas
90 x 120 cm.
collection: Galleria Eunomia,
Milan
photograph: Perotti, Milan

82 **Le amiche** 1967 (Friends)
oil on canvas
120 x 94 cm.
collection: Galleria Eunomia,
Milan
photograph: Perotti, Milan



83 **A mosca cieca** 1968
(Blind Man's Bluff)
oil on canvas
163 x 130 cm.
collection: Galleria Eunomia,
Milan

Renzo Vespignani

Born in Rome in 1924, he is a self-taught painter. Already at twenty years of age, he was a leader of the so-called "banda di Portonaccio". He was interested in rendering the most humble and painful aspects of life as it appeared to him in the gloomy atmosphere of the latter part of the war and immediately after.

At first he produced lithographs which revealed his unusual and gifted personality; then he progressed to painting, which immediately attracted the critics' attention. He was acknowledged as a responsible commentator on those wretched years.

He has prepared numerous personal exhibitions and contributed to the most significant national and international exhibitions, either as draughtsman and engraver or as painter.



84
Studio per la vocazione 1969
mixed media
130 x 90 cm.
collection: Dr. Claudio
Giovannini, Rome
photograph: Pirozzi, Rome

General Works

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R. Barilli, L'informale e altri studi di arte contemporanea. Milano, 1964.

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F. Bellonzi, Pittura Italiana. Vol. V: Il Novecento. Milano, 1963.

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A. Cavellini, Arte astratta. Presentazione di G. Giani. Milano, 1958.

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E. Vittorini, Storia di R. Guttuso. Milano, 1960.

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F. Grasso, La vita e l'opera di Guttuso. Palermo, 1962.

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G. Dorfles, Mauro Reggiani. Milano, 1952.

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L. Venturi, Soldati. Milano, 1954.

L. Mallè e N. Ponente, Atanasio Soldati. Torino, 1970.

G. Testori, Vespignani. Milano, [1969].

G. Testori, Guerra e dopoguerra: 100 disegni di R. Vespignani. Roma, [1970].

Photography Acknowledgments:

The names of the photographers have been given in the list of works; since in Italy it is the custom to cite them at the back of the catalogue, they are repeated here, in alphabetical order. Some photographs have been selected without knowledge of the photographers' names, therefore, in the separate lists of works, the photographer's name is not always mentioned.

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