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STAFF



ITALIAN

GRAPHIC

ART

## INTRODUCTION

In Italy engraving was not created as an art form to illustrate stories or religious texts as it was in Germany. Rather it stemmed from drawing and represented an imaginative extension, or a development of the essence, of the work of art itself. Later, in the 17th century, it was used to reproduce and disseminate the works of great masters, as well as to provide study material for young artists. However, because engraving involved reducing the colour qualities of the original to chiaroscuro, it came to take on an analytic and interpretative character; it developed into a critical reading of works of art in which their formal structure is traced back and revealed. During the same period, inventive or creative engraving began to become separate from reproductive engraving and developed into an independent art form. (See the work of Guercino, for example). Indeed, through a more penetrating and stable technique, it establishes drawings, sketches and designs as independent artistic expressions, and these are all the more original and authentic by virtue of the fact that they are captured at source and are free from those conventions to which even art in its official forms cannot avoid being subjected.

This intellectual examination of engraving is common to almost all the major Italian artists of the last three centuries. One can see it in the work of Piazzetta and Tiepolo, and more especially in that of Piranesi who considered engraving to be the most suitable technique for imaginative expression and poetic evocation. Indeed, because of its intellectual and graphic character he considered it superior to painting techniques. The most important Italian artist of both last century (Giovanni Fattori), and of our own (Giorgio Morandi), were both famous engravers.

Today, though traditional techniques have disappeared, the demand for engraving lives on. No longer can it be considered as an inferior artistic expression to painting or sculpture, both of which are currently going through a period of deep crisis. Not only has the development of engraving techniques widened the field of graphic art, it has also helped artistic works to extend beyond that audience comprising a tight circle of privileged people to whom the enjoyment of art was limited in the past. Perhaps more so than in any other country, artists in Italy systematically adopt engraving techniques as methods of research and examination: an exhibition of engravings is a visit to a laboratory, to a secret workshop of research and artistic experimentation of our times. Whatever the technique used, a print today is no longer a reproduction of an original, it is an original in multiple. The art of engraving has overcome the prejudice that originality and authenticity must be related to the uniqueness of a work of art. The fact that the work of art is in more than one example in no sense means that it is simply a case of repetition and dissemination. This is clearly apparent in works of first rate artists such as Lucio Fontana or Giuseppe

Capogrossi. The works they have created for reproduction in prints are in no way simple repetitions of a pictorial image. The traditional concept for which engraving has raised difficulties is in fact not that of "originality" but rather "reproduction", a term which today can be used only to refer to reproduction by mechanical means. It is significant, however, that even much younger artists, who, while experiencing dramatically the current artistic crisis, continue to consider engraving as a field open to research and experiment. In fact the crisis affects the craftsmanship element of art more than the motivation behind it and the intellectual processes related to it, aspects which are given greater prominence in engraving. And even if, in today's highly advanced technological society, an artist can no longer be the high-class craftsman he was in the distant past, he cannot, however, renounce his status as an intellectual to which the noble and refined techniques of engraving fit so perfectly. This, I believe, is the reason why engraving maintains its validity in the dramatic situation in which contemporary art finds itself. This is so in all countries, but especially in Italy which has the high and long-standing tradition of engraving referred to above.

PALMA BUCARELLI,

Superintendent of Rome II Contemporary Art Galleries.



## ARTISTS AND TITLES OF WORK

### Luigi BARTOLINI 1892–1963

Bartolini graduated from a technical institute in 1907. He later attended the Academy of Fine Arts, Rome, the Spanish Academy, and the Faculties of Arts and Medicine so that he could study anatomy.

He began teaching in 1919 and later worked for magazines and newspapers.

In 1939 he was awarded 1st prize for Prints, the ex-aequo prize for International Prints in Lausanne in 1950.

Bartolini also exhibited in U.S.A.

1. "Gypsies in the Studio" – etching and aquatint, 1949. 16" x 12".
2. "San Giorgio Fountain in Macerata" – etching 1925. 11" x 6".
3. "Shells" (in Petrucci's studio) – etching, 1939. 8½" x 8".

### Ettore COLLA 1896–1968

Colla was born in Parma and attended the Academy of Fine Arts in that city. He saw active service in World War I and after that visited several European countries.

In 1939 he was appointed to the Chair for Sculpture at the Artistic School in Rome. There he experimented with various media and became associated with the "Origin" Group, together with Burri, Capagrossi and others.

He exhibited widely throughout Europe and America participating in such exhibitions as the Quadriennale, Rome, the Biennale, Venice, and many others.

4. Composition – silk screen, 1953. 13½" x 19½"
5. Composition – silk screen, 1953. 13½" x 19½"
6. Composition – 2 colour silk screen, 1953. 13½" x 19½"

### Luciano De VITA 1929–

Luciano de Vita was born in Ancona and studied under Morandi at the Academy of Fine Arts in Bologna. He later became Morandi's assistant from 1953 to 1956. In the 1960s he lived and worked in Bologna devoting himself to painting and engraving and later was appointed to the Chair for Engraving Techniques at the Brera Academy.

He has exhibited internationally and has participated in such exhibitions as the Quadriennale, Rome, the Biennale, Venice, the International Exhibition in Lubiana, etc.

7. "A Good Man" – etching, 1964. 21½" x 19".
8. "Baba-jaga, large figure on a black background" – etching, 1964. 17" x 14".
9. "Three Figures" – etching and aquatint, 1965. 19½" x 25".

### Franco GRIGNANI 1908–

Grignani was born in Pieve Porto Marone where he attended the Faculty of Architecture. Early in his career he became interested in the field of optic-visual painting, graphic design and photographic arts.

In 1965 he visited U.S.A. where he had been invited to exhibit and in 1970 he was in Warsaw as a member of the Jury for the Biennial Exhibition of Posters.

He has exhibited extensively throughout Europe and in 1968 was awarded a prize at the Biennial Exhibition of Graphic Arts, Warsaw.

10. Poster – lithograph 1966. 38½" x 27".
11. Poster – lithographic 1966. 38½" x 27".
12. Poster – lithograph 1966. 38½" x 27".

### Giuseppe GUERRESCHI 1929–

Guerreschi was born in Milan and in 1947 he began studying art, culminating in his graduating from the Brera Academy in 1954.

He has exhibited in many European and American cities. He has participated in the Quadriennale, Rome, the Biennale, Venice, the International Exhibition in Lubiana, etc. He has won a number of awards.

13. "Prophet" – coloured etching 1969. 15½" x 13½".
14. "Man Remembering" – coloured etching 1970. 15½" x 12½".
15. "Standing Figure" – coloured etching 1970. 15½" x 12½".

### Lorenzo GUERRINI 1914–

Guerrini was born in Milan. He first studied humanities and in 1930 he moved to Rome to study. From 1938 he began making a series of trips abroad. In 1941 he attended courses at the "Hochschule für Bildende Kunst" at Berlin. He later graduated from the Academy of Fine Arts in Rome.

In 1955 he visited Sao Paulo to attend his personal exhibition at the Museum of Modern Art.

He has exhibited extensively in Europe and participated in the Quadriennale, Rome, the Biennale, Venice, etc. He has been awarded several prizes.

16. G1 – 1-colour aquatint on zinc 1970. 21" x 15½".
17. C2 – 1-colour aquatint on zinc 1968. 15½" x 23".
18. C1 – 1-colour aquatint on zinc 1969. 15½" x 19".

#### **Giovanni KOROMPAY 1904–**

This artist was born in Venice. He later met Marinetti and accepted his invitation to participate in the "Second Futurism" movement.

In 1946 with Prampolini he worked to reorganise the Futurist movement.

His work has been displayed in many cities in Italy and he has participated in such exhibitions as the Biennale, Venice.

19. "Recollection of Greece" – etching 1960. 9 $\frac{1}{5}$ " x 12 $\frac{3}{4}$ ".
20. "Lights in the Furnace" – etching 1968. 9 $\frac{1}{5}$ " x 12 $\frac{3}{4}$ ".
21. "Elements in Space" – etching 1970. 9 $\frac{1}{5}$ " x 12 $\frac{3}{4}$ ".

#### **Edoardo LANDI 1937–**

Landi was born in San Felice sul Panaro. In 1958 he moved to Venice and studied at the Institute of Architecture. For a year he studied industrial design and helped found an organisation for research in the visual arts.

He has exhibited in many Italian cities and abroad, and has participated in the Biennale, Venice.

22. Serigrafia S2 – silk screen 1962/64. 26 $\frac{1}{4}$ " x 26 $\frac{1}{4}$ ".
23. Serigrafia S1 – silk screen 1962/64. 26 $\frac{1}{4}$ " x 26 $\frac{1}{4}$ ".
24. Orthogonal Structurisation + I.C.R.64 – silk screen 1964. 16 $\frac{1}{2}$ " x 16 $\frac{1}{2}$ ".

#### **Auro LECCI 1938–**

Lecci was born in Florence where he attended the University and studied art and architecture. He advanced these studies at the Universities of Oregon and Massachusetts. During the course of his studies he investigated the possibilities of the use of computers in the visual arts.

He has participated in exhibitions in Italy and abroad and has exhibited in the Biennale, Venice, and others.

25. Negating Propositions, Series 1:2 – ink on paper 1971. 19 $\frac{1}{2}$ " x 19 $\frac{1}{2}$ ".
26. Negating Propositions, Series 1:3 – ink on paper 1971. 19 $\frac{1}{2}$ " x 19 $\frac{1}{2}$ ".
27. Negating Propositions, Series 1:5 – ink on paper 1971. 19 $\frac{1}{2}$ " x 19 $\frac{1}{2}$ ".

#### **Emanuele LUZZATI 1921–**

Luzzati was born in Genoa, attended the Ecole des Beaux Arts et Arts Appliqués in Lausanne where he was awarded a Diploma.

He has exhibited in many major Italian cities and at the Exposition Internationale de Cannes where he was awarded a prize in decoration.

28. Poster for 1970/71 season at 'Teatro Stabile', Turin. 55" x 27 $\frac{1}{2}$ ".
29. Poster for "UBU RE" by A. Jarri 1969/70. 39" x 27 $\frac{1}{2}$ ".
30. Poster for "Amadeo" by E. Ionesco 1969/70. 39" x 27 $\frac{1}{2}$ ".

#### **Mino MACCARI 1898–**

Maccari was born in Colle Val d'Elsa. He graduated in Law and then took up journalism. In 1929 he became a writer, editor of a magazine 'Il Selvaggio', a painter, designer and engraver.

He began teaching at the Academy of Fine Arts in Rome in 1940.

He has participated in such exhibitions as the Biennale, Venice, Quadriennale, Rome, Bial of Sao Paulo and others.

31. "Figure of a Woman" – linocut 1968. 13" x 21".
32. "Protest" – linocut 1969. 11 $\frac{3}{4}$ " x 15 $\frac{1}{2}$ ".
33. "Scene" – linocut 1965. 13 $\frac{3}{8}$ " x 20 $\frac{1}{2}$ ".

#### **Piero MANZONI 1933–1963**

Manzoni was born in Soncino. He first studied classics but decided to devote himself to painting. In Milan he met Fontana, Baj and D'Angelo and took part in exhibitions.

His work has been exhibited throughout Italy and many European countries.

34. Series "Verification Tables": Letters of the Alphabet lithograph 1958. 19 $\frac{1}{2}$ " x 13 $\frac{3}{8}$ ".
35. Series "Verification Tables": Line – lithograph 1958. 19 $\frac{1}{2}$ " x 13 $\frac{3}{8}$ ".
36. Series "Verification Tables": Map – lithograph 1958. 19 $\frac{1}{2}$ " x 13 $\frac{3}{8}$ ".

#### **Giacomo MANZU 1908–**

Manzu was born in Bergamo. He later attended the Academy of Fine Arts at Verona. In 1929 he first went to Paris, and again in 1936 where he remained for some time.

From 1941 to 1945 he taught at the Albertina Academy in Turin; from 1945 to 1954 at the Brera Academy; and later in the International Sommerakademie in Salzburg.

His works have been exhibited in most major cities in Europe and America.

He has participated in the Biennale, Venice, the Quadriennale, Rome, the Bial of Sao Paulo and the Outdoor Biennial Exhibition of Plastic Art in Antwerp.

He has won many prizes for his works.

- 36A "Model with Chair" – etching 1972. 25 $\frac{3}{8}$ " x 19".
- 36B "Model with Chair" – etching 1972. 21 $\frac{1}{2}$ " x 15".
- 36C "Head of Oedipus" – etching 1972. 25 $\frac{3}{8}$ " x 18 $\frac{3}{4}$ ".



### Giorgio MORANDI 1890–1964

Morandi was born in Bologna and attended the Academy of Fine Arts in that city and lived and worked there until his death.

In 1919 he met the De Chirico brothers and Carra. Together with them he became a member of the Metaphysical Painting Movement. In 1930 he was given a Chair in Engraving Techniques.

Morandi's works have been exhibited throughout Europe and America. He has participated in the Biennale, Venice, the Quadriennale, Rome, the Bienal of Sao Paulo and at these exhibitions he won many prizes.

Examples of his work are in many important public collections.

37. "Haystack in Grizanna" – etching on zinc 1929.  $9\frac{1}{2}'' \times 10''$ .
38. "Still Life" – etching on copper 1930.  $9\frac{3}{4}'' \times 11\frac{1}{2}''$ .
39. "Still Life with Nine Objects" – etching on copper 1954.  $7'' \times 9\frac{3}{4}''$ .

### Bruno MUNARI 1907–

Munari was born in Milan. In 1927 he met Marinetti and Prampolini through whom he made contact with the artists of the Second Futurist group. He was intrigued by language and words and worked on visual processes and abstract paintings.

His works have been exhibited both in Italy and abroad and he has participated in such exhibitions as the Biennale, Venice, the Quadriennale, Rome, and the International Exhibition in Tokyo.

40. Anti-War poster for Avantgarde-Usa 1968.  $27\frac{1}{2}'' \times 20\frac{2}{5}''$ .
41. Poster 1968.  $26\frac{1}{2}'' \times 18\frac{3}{8}''$ .
42. Poster 1969.  $37\frac{1}{2}'' \times 27\frac{1}{2}''$ .

### Antonio MUSIC 1909–

Music was born in Gorizia and attended the Academy of Fine Arts in Zagabria. In 1933 he settled in Spain until 1940 when he returned to Venice. During the War he was deported to Dachau. After the war he returned to Italy and now lives in Venice.

He has participated in many exhibitions such as the Biennale, Venice, the Quadriennale, Rome, and the International Biennial Exhibition in Tokyo. He has won prizes for his work.

43. Series "We are not the Last Ones" – etching 1970.  $19\frac{2}{5}'' \times 25\frac{1}{2}''$ .
44. Series "We are not the Last Ones" – etching 1970.  $19\frac{3}{5}'' \times 24\frac{3}{8}''$ .
45. Series "We are not the Last Ones" – etching 1970.  $25\frac{1}{2}'' \times 19\frac{1}{2}''$ .

### Marcello NIZZOLI 1895–

Nizzoli was born in Reggio Emilia. He moved to Parma to study at the Academy of Fine Arts and there obtained a Diploma in Architecture. He has been interested in industrial design and has produced the design for the Letter 22 typewriter for Olivetti.

He has participated in such exhibitions as the Biennale, Venice, and the Quadriennale, Rome.

46. Poster for Olivetti's Lexikon 1949.  $27\frac{1}{2}'' \times 19\frac{1}{2}''$ .
47. Poster for Milan's Provincial Tourist Agency 1947.  $39'' \times 24\frac{1}{2}''$ .
48. Poster for Cordial Campari 1926.  $39'' \times 27\frac{1}{2}''$ .

### Luca PATELLA 1934–

Luca Patella was born in Rome where he studied classics. He also attended the State Art Institute and the courses held at the Academy of Fine Arts where he qualified as a Teacher of Design.

His works have been exhibited throughout Italy. Patella participated in collective displays in the Quadriennale, Rome, the Biennale, Venice, and the Exhibition of Italian Contemporary Art in Tokyo.

49. "I am here" – mixed media 1970.  $8\frac{3}{5}'' \times 11\frac{3}{4}''$ .
50. Air-condensed graph – lithograph 1970 (for book "I am here").  $13\frac{3}{8}'' \times 9\frac{1}{4}''$ .
51. "In the Hole in the Planet" (for book "I am here") – lithograph 1967/71.  $9\frac{1}{4}'' \times 11\frac{1}{2}''$ .

### Pasquale SANTORO 1933–

Pasquale Santoro was born in Ferrandina. He moved to Rome where he took classical studies at school and later enrolled in the Faculty of Medicine. In 1957 he met Lionello Venturi and Giulio Carlo Argan, both of whom encouraged him to develop his natural artistic talent. As a result, he began his activity as a sculptor and graphic artist. In 1958 he received a scholarship which allowed him to go to Paris. In 1962 he returned to Italy and settled in Rome where he now lives. His teaching career began in 1967 when he was granted a professorship in graphic art.

Santoro's works have been exhibited in major Italian cities and abroad. He has participated in the Biennale, Venice, Lubiana, and Sao Paulo (in particular the 1963 Biennale for Engraving), Tokyo, and the International Exhibition in Osaka.

52. Interrogative "Barattineide" – linocut 1967.  $37\frac{3}{8}'' \times 24\frac{3}{8}''$ .
53. "Yeux, Prunelles, Luisa" – linocut 1967.  $37\frac{3}{8}'' \times 24\frac{3}{8}''$ .
54. "Alternation 63" – etching 1963.  $19\frac{1}{2}'' \times 19\frac{1}{2}''$ .

### **Aldo TAGLIAFERRO 1936-**

Aldo Tagliaferro was born in Legnano. He studied with Giacomo Gabbiani during the period 1954-57.

Tagliaferro's works have been exhibited in Italy and abroad.

He has participated in important national and international exhibitions such as the Biennale, Venice.

55. "Analysis of an Operative Role" – silk screen 1971. 27½" x 19½".
56. "Analysis of an Operative Role" – detail – silk screen 1970. 29½" x 19½".
57. "Examination of an Exhibition" – silk screen 1970. 27½" x 19½".

### **Emilio VEDOVA 1919-**

Emilio Vedova was born in Venice. For study reasons he made several short trips to Rome, Florence and Milan during the years 1937-1940. In Milan he met Ennio Morlotti, who brought him into the "Corrente" group. In the years following World War II he was a member of the "New Arts Front" together with Birolli, Guttuso, Santomaso, etc.

Vedova's works have been exhibited in Berlin, Warsaw and New York. He has participated in events such as the Biennale, Venice, the Biennial Exhibition of Graphic Art in Venice and Lubiana, and the Biennale in Sao Paolo.

58. Series "Images of Time", 1969: "America Today" – lithograph 1969. 18" x 27".
59. "Vietnam 1" – lithograph 1969. 23½" x 29".
60. Series "Protest": Spain 2 – lithograph 1969. 23½" x 29".

### **Antonio VIRDUZZO 1926-**

Antonio Virduzzo was born at Greenwich Village in New York. In 1932 his family returned to Italy and settled in Caruso. In 1941 he moved to Florence and then to Turin in 1945 where he attended the Albertina. In 1948 he returned to New York to study at the City College. He at present lives and works in Rome.

Both Virduzzo's paintings and his engravings have been exhibited in Italy and abroad. He has participated in exhibitions such as the Quadriennale, Rome, the Biennale, Venice, and the International Biennial Exhibition of Contemporary Engraving in Tokyo.

61. Composition – lithograph on steel 1965. 13¾" x 19½".
62. Composition – lithograph on steel 1965. 19½" x 13¾".
63. Composition – lithograph on steel 1965. 19½" x 13¾".

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The selection of the works was made by Dr Giorgio de Marchis, Director of the National Modern Art Gallery. Dr Maria Pia Dorazio prepared the biographical and bibliographical notes. The Ministry of Foreign Affairs, New Zealand, initiated the project. The National Art Gallery, New Zealand, has organised the touring of the exhibition and prepared the catalogue.

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