

The image features two large, smooth, white, organic shapes on a black background. The shapes are irregular and fluid, resembling liquid or soft stone. The top shape is smaller and more rounded, while the bottom shape is larger and more elongated. Both shapes have soft, glowing edges, suggesting a light source from the left. The overall composition is minimalist and modern.

# ITALIAN SHOW

29 JANUARY - 28 FEBRUARY 2014







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DICKINSON

Dickinson is delighted to present *Italian Show*, an exhibition featuring selected works by Post-War and Contemporary Italian artists. Together, the exhibition represents some of the most significant artistic movements and attitudes of the second half of the 20<sup>th</sup> century, all of which sought to contribute to the utopian protests of the late 1960s.

The rupture with the modernist tradition began in the 1950s with the development of an art that was seeking a dynamic new mode of creation. By early 1960s, the most prominent Italian artists had departed drastically from the traditional canon.

**Alberto Burri, Lucio Fontana** and **Piero Manzoni** reached beyond the limits of painting in their employment of unusual materials and innovative techniques, thereby pushing the boundaries of the canvas. Alberto Burri created his earliest works while imprisoned during the Second World War, an experiment that later led him to attack his canvases with burnt or raw materials, cut and sewed up like physical wounds. Lucio Fontana challenged the traditional flat surface of the canvas by slashing (*Tagli*) and puncturing (*Buchi*) the canvas, in an effort to create a window open to infinity and to what lies behind the opaque planarity. After discovering Yves Klein's monochrome works, Piero Manzoni focused from 1957 onwards on his *Achromes*, white canvases covered with glue and kaolin on which he formed shapes using pleats and the natural texture of the canvas. Together with **Agostino Bonalumi**

and Enrico Castellani, Manzoni founded the Azimuth Gallery in Milan, which was connected to Germany's *Gruppe Zero*. Founded by Heinz Mack, Otto Piene and Günther Uecker, *Gruppe Zero* had similar concerns about the necessity of achieving emancipation from the artistic traditions of gesture painting. Yet another member of the Azimuth Gallery group was **Dadamaino**, whose *Volumi* featured large elliptical holes in canvases which then became frames for the voids, ultimately responding to her ongoing quest for immateriality.

**Turi Simeti** followed in the footsteps of Bonalumi with his work on the concept of the painting-as-object. By incorporating ellipsoid elements pressed against the back of his canvas, he was able to create movement, and contribute further to ongoing artistic efforts to manipulate and reform the surface. Other artists such as **Alberto Biasi** pushed the boundaries of traditional art by transforming geometrical shapes into optical-kinetic, which takes its name from the optical illusions it creates. As a group, these artists exerted a strong impact on succeeding generations, and specifically on the spirit of *Arte Povera*.

*Arte Povera* was an attitude rather than a movement, as the latter would have narrowed its actors to a definition. Members of the *Arte Povera* group shared a socially and politically engaged attitude that can be defined as a rejection of the industry of culture and more generally of the society of consumption. This engagement

found its artistic form in the process of creation rather than in the finished object. By condemning identity and object, *Arte Povera* artists became completely elusive. The expression “Arte Povera” was used for the first time in September 1967 by Germano Celant to characterize an exhibition held in Genoa. “Povera” traditionally refers to the use of humble materials, though this definition has since been contested by scholars who argue that the term refers instead to simpler creative techniques, as contrasted with the intensely theoretical concepts behind the works. The *Italian Show* includes works by a number of artists who embraced this way of thinking. **Michelangelo Pistoletto** and his mirror pieces reflect the form and movement of the viewer and his environment. **Alighiero Boetti** whose embroidered works with their varied colours and forms, reference the evolving worldwide geopolitical situation. **Pier Paolo Calzolari** demonstrates his enduring fascination with the pure whiteness of frost as subject. More recently **Mario Ceroli** who employs burnt wood as a favourite medium, advocates a return to the origins of craftsmanship.

Not all Italian artists responded favorably to the prevailing attitudes of *Arte Povera*. **Domenico Gnoli** elected to create paintings that magnified details of clothing or furniture, emphasizing the growing importance of materiality. His aesthetic was a direct protest against those artists who prized simplicity. **Mimmo Rotella** pursued a different

direction yet again, and his work approaches that of the Nouveau Réalisme movement in France and the Affichistes. Finally, a new generation of Italian artists remain very much influenced by mid-20<sup>th</sup> century theories, as demonstrated by **Francesca Pasquali**, who seeks to challenge the way we see everyday objects by removing their original functions and focusing instead on their pure aesthetic forms.





**Domenico GNOLI (1933-1970)**

*Chemise sur la table*, 1964

acrylic and sand on canvas

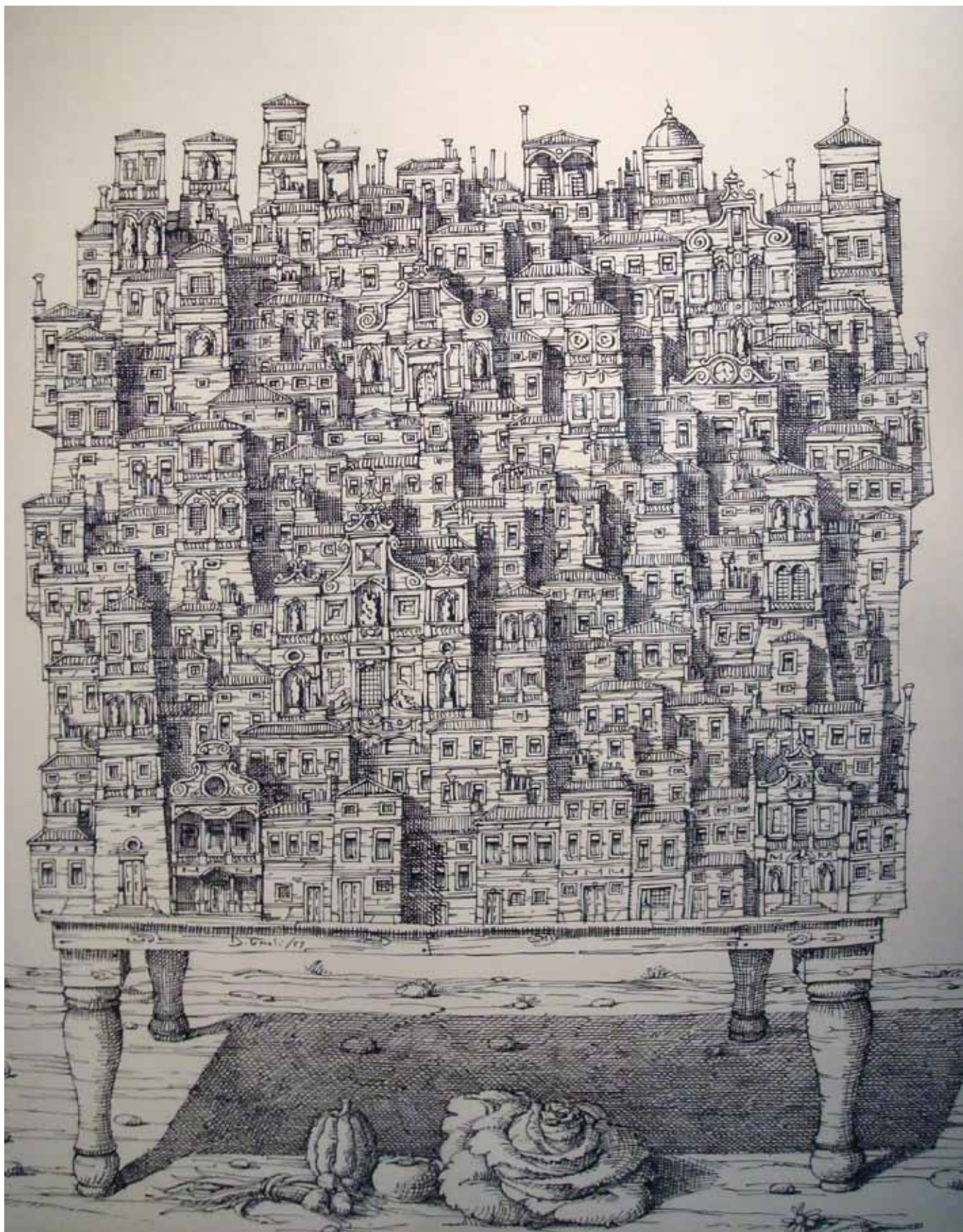
89 x 146 cm.











**Domenico GNOLI (1933-1970)**

*Untitled*, 1957

ink on paper

73 x 116 cm.









**Alberto BURRI (1915-1995)**

*Senza Titolo*, 1950

oil on canvas

40 x 45 cm.



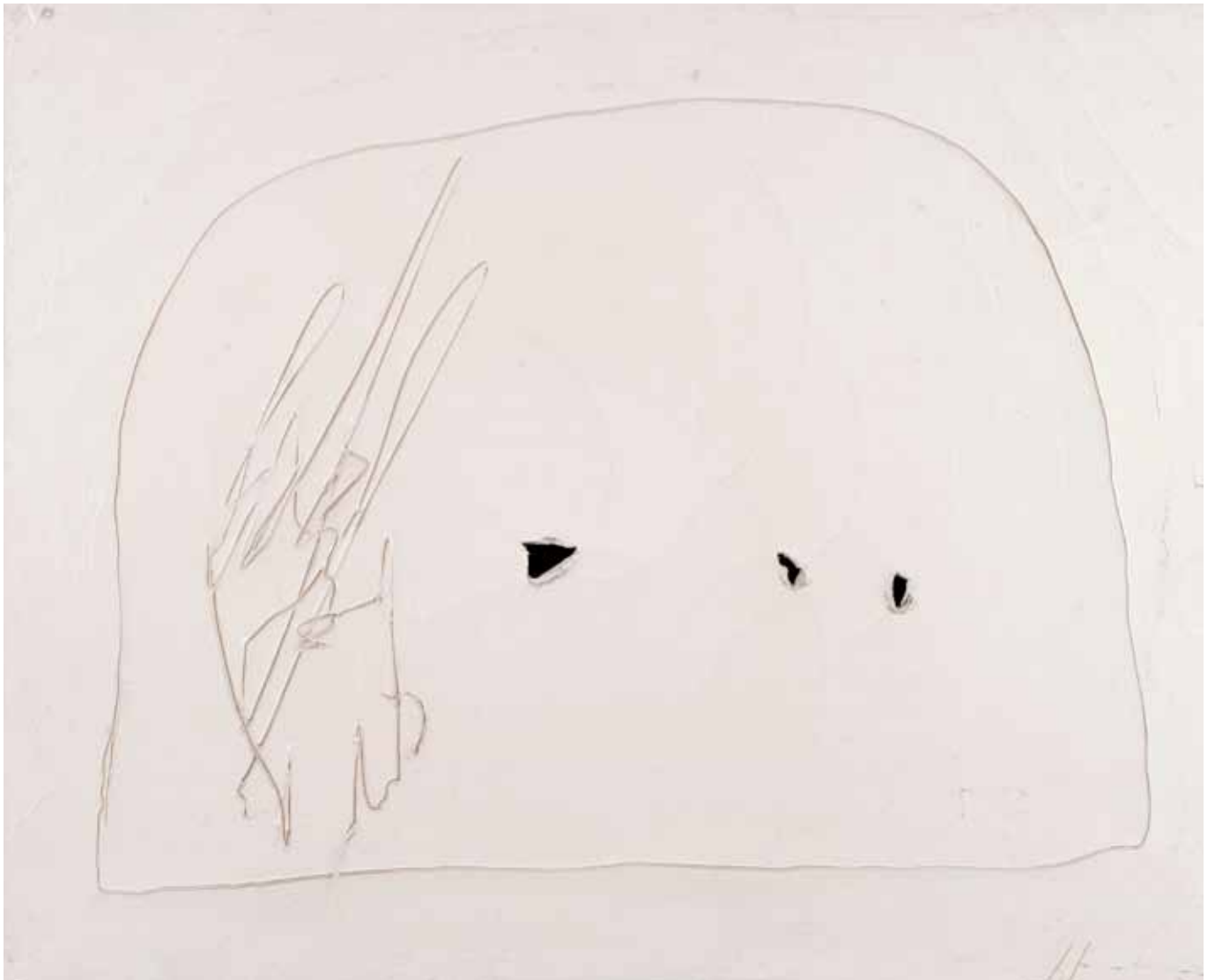


**Lucio FONTANA (1899-1968)**

*Concetto Spaziale, Attesa*, 1959

waterpaint and oil on canvas

89 x 116 cm.



**Lucio FONTANA (1899-1968)**

*Concetto Spaziale*, 1961

oil on canvas

80 x 100 cm.



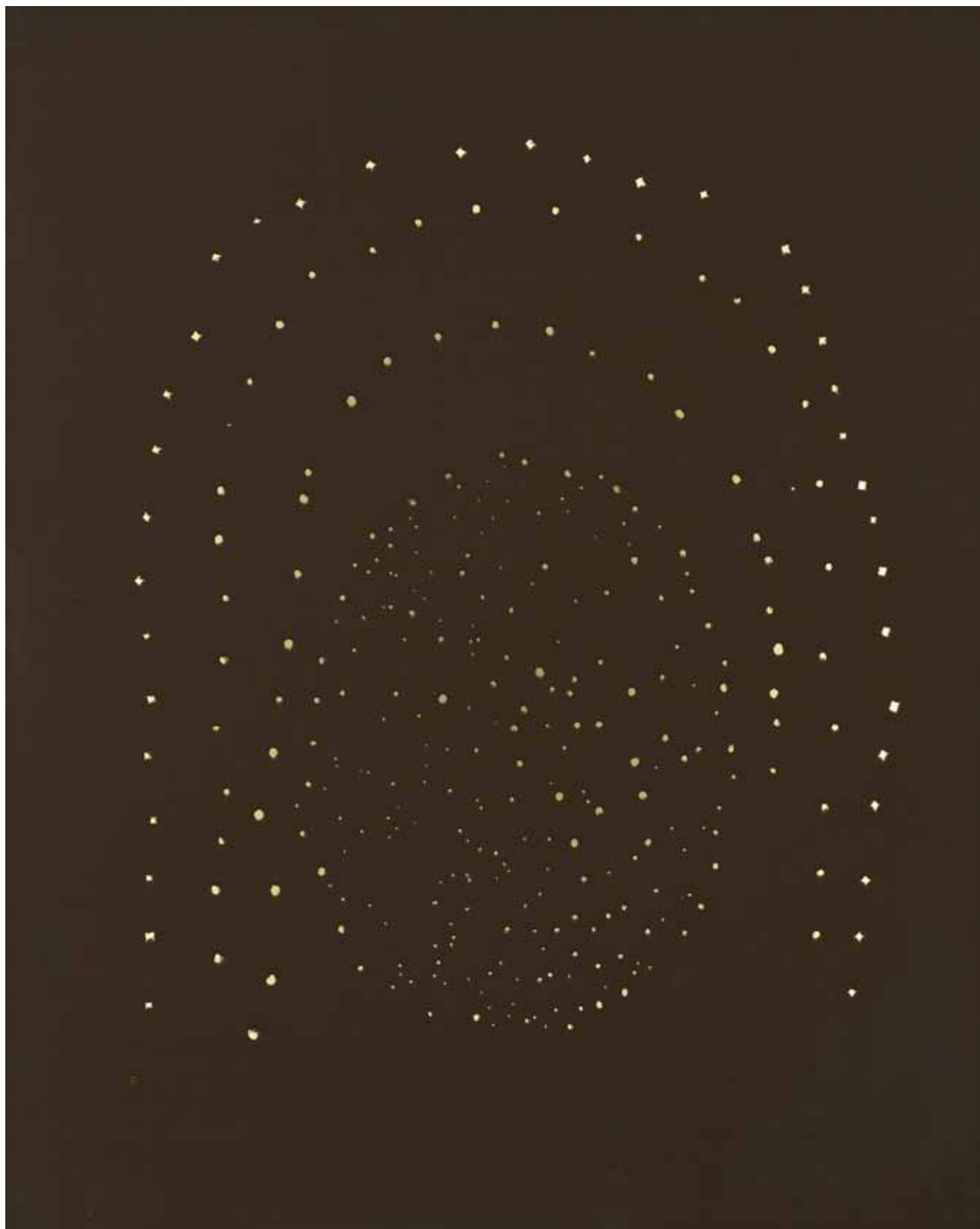


**DADAMAINO (1935-2004)**

*Volume*, 1958

tempera on canvas

70 x 50 cm.



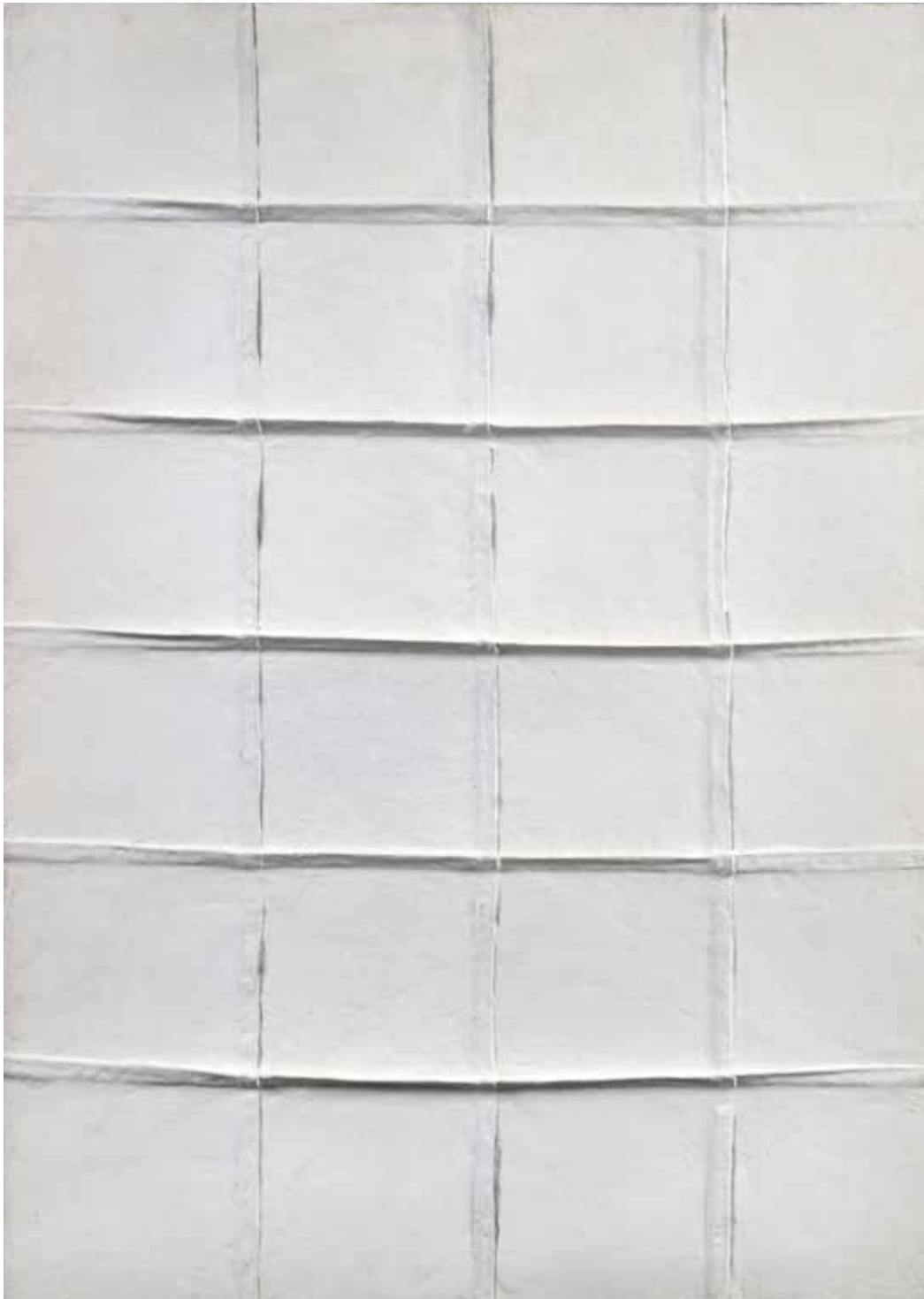
**Lucio FONTANA (1899-1968)**

*Concetto Spaziale*, 1960

waterpaint on canvas

116.2 x 93.2 cm.





**Piero MANZONI (1933-1963)**

*Achrome*, 1959

kaolin on canvas

70 x 50 cm.



**Alberto BURRI (1915-1995)**

*Combustione T N. 12*, 1956

paper and vinavil combustion on cardboard

35.7 x 26.5 cm.





**Mario CEROLI (b.1938)**

*Senza titolo*, 1997

burnt wood

175 x 80 x 20 cm.







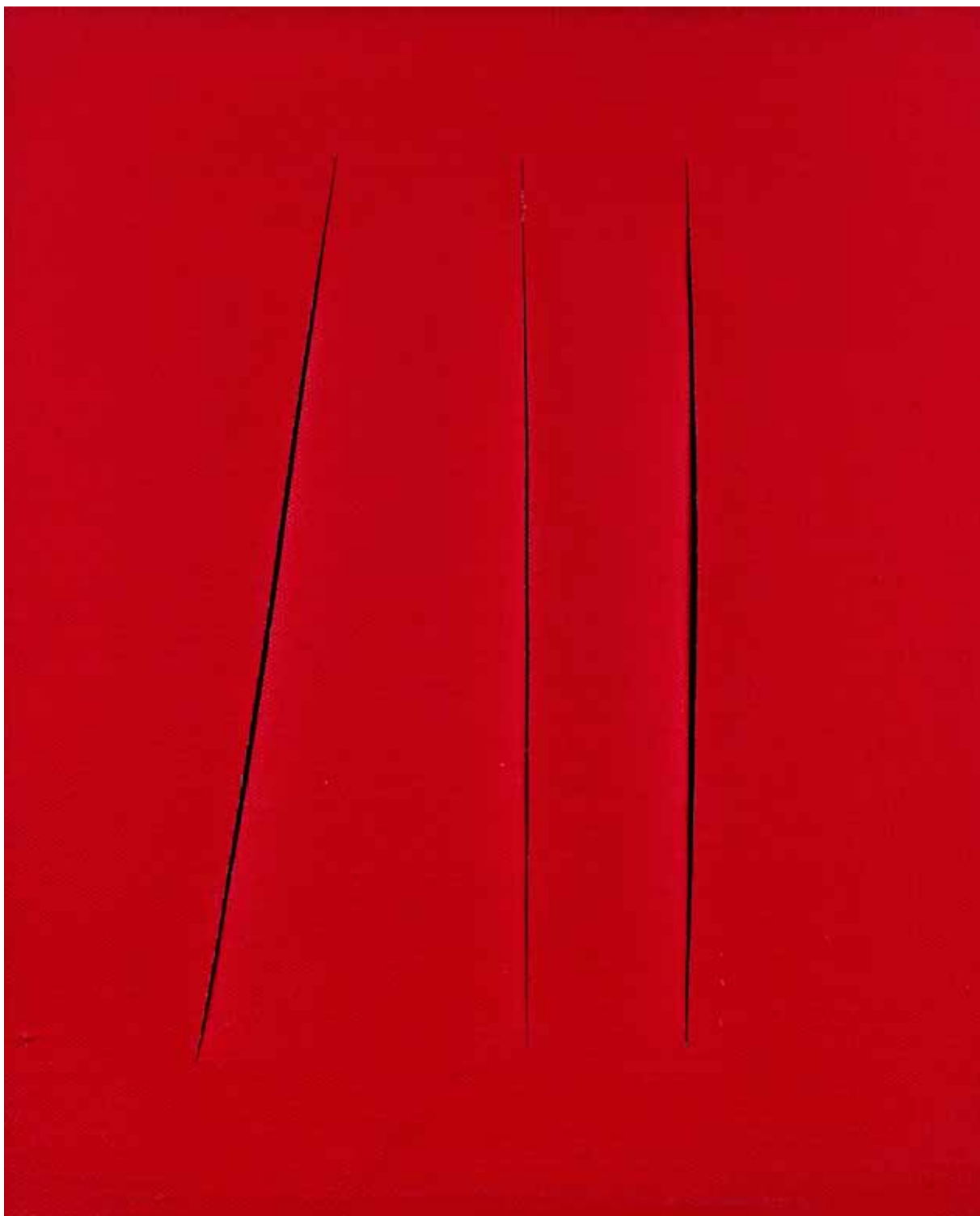


**Lucio FONTANA (1899-1968)**

*Concetto Spaziale*, 1962

glazed ceramic

25.4 x 29.21 x 21.59 cm.



**Lucio FONTANA (1899-1968)**

*Concetto Spaziale, Attese*, 1967

waterpaint on canvas, red

46 x 38 cm.









**Pier Paolo CALZOLARI (b.1943)**

*L'aria vibra del ronzio degli insetti*, 1970

lead, neon, and freezing structure

325 x 55 x 75 cm.



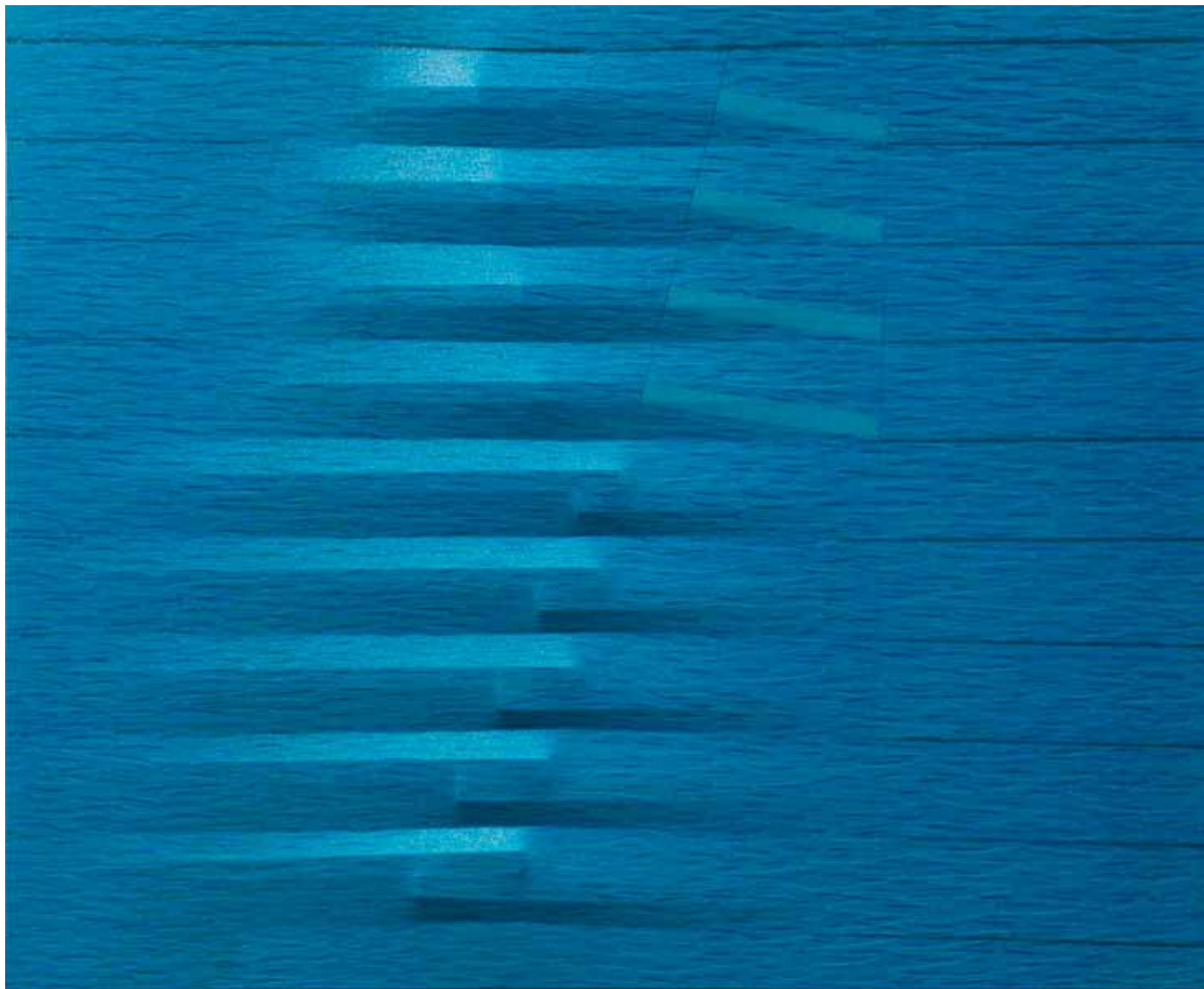


**Michelangelo PISTOLETTO (b.1933)**

*Divisione e Moltiplicazione dello Specchio*, 1978

mirror, wooden frame

186 x 159 cm.

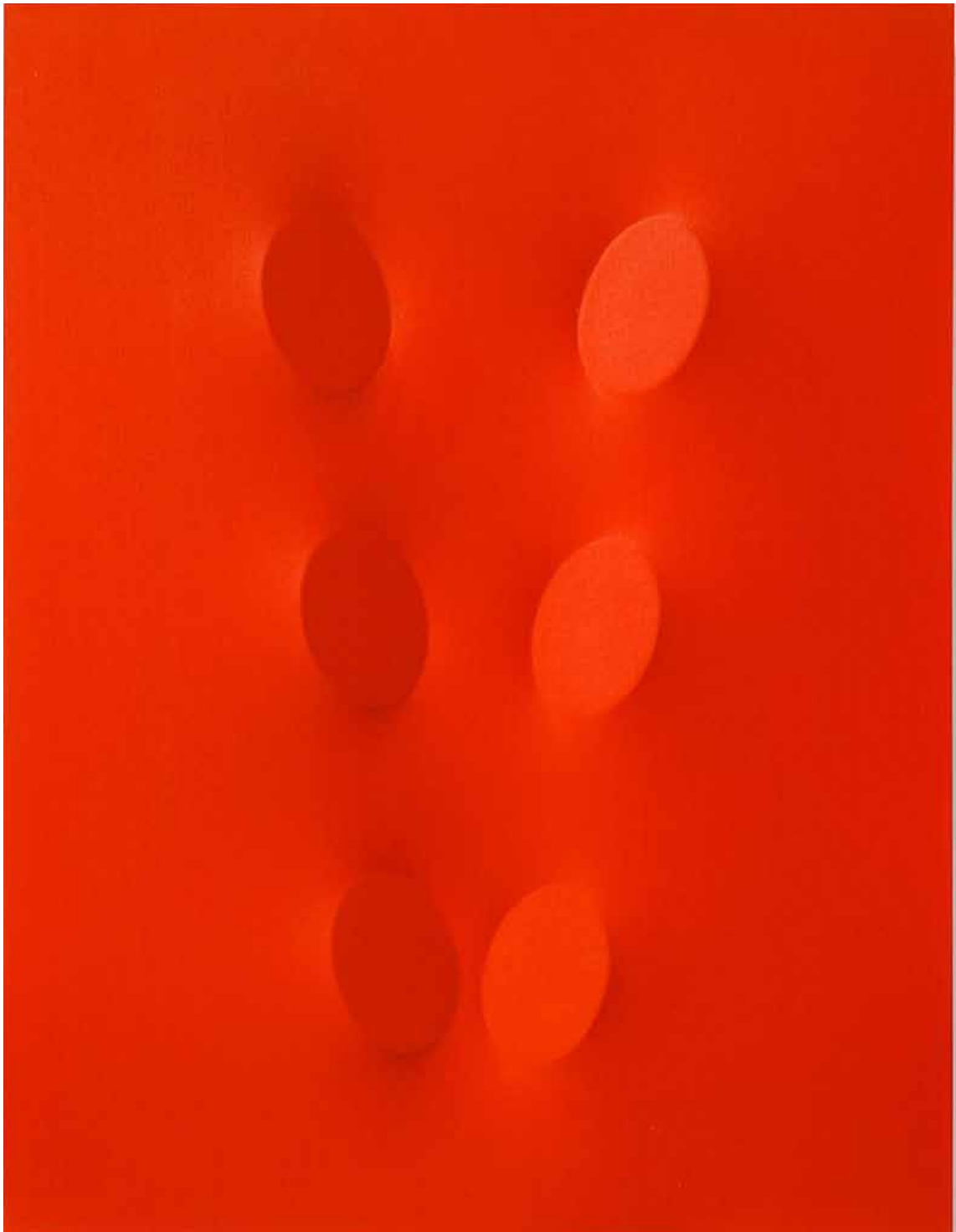


**Agostino BONALUMI (1935-2013)**

*Azzurro*, 1988

vinyl tempera on extroflexed canvas

81 x 100 cm.



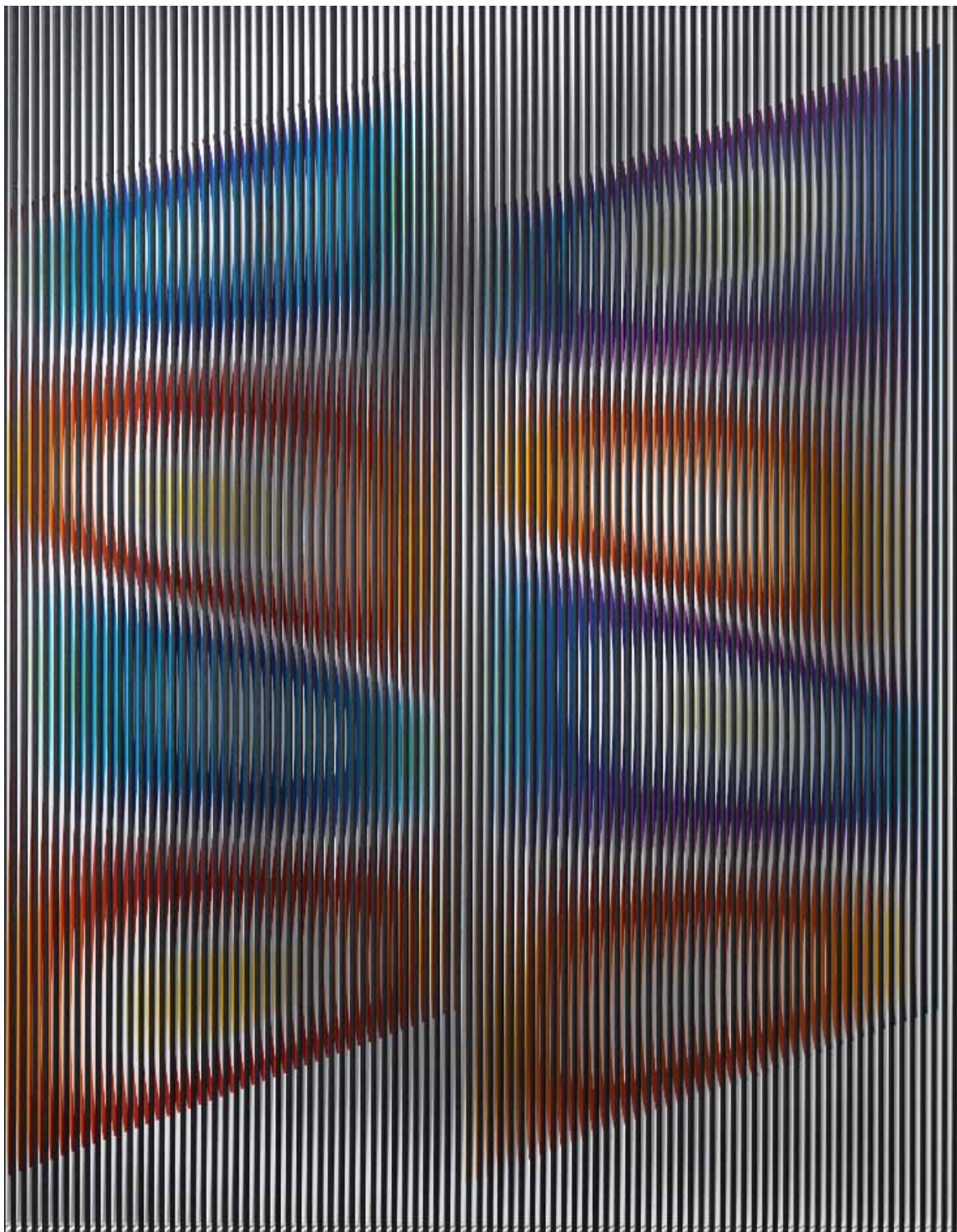
**Turi SIMETI (b.1929)**

*Sei Ovali Rossi*, 2012

acrylic on shaped canvas

80 x 60 cm.





**Alberto BIASI (b.1937)**

*Colori cullati dal vento*, 2000

collage on table and PVC strips

157 x 127 x 4 cm.



**Francesca PASQUALI (b.1980)**

*Yellow Straws*, 2013

mixed media

110 x 100 x 25 cm.











**Alighiero BOETTI (1940-1994)**

*Le infinite possibilità di esistere*, 1989

embroidery on canvas

34.5 x 34.5 cm.



**Alighiero BOETTI (1940-1994)**

*Le infinite possibilità di esistere*, 1989

embroidery on canvas

35 x 33.5 cm.



**Alighiero BOETTI (1940-1994)**

*Cinque x Cinque Venticinque*, 1989

embroidery on canvas

22.5 x 22.5 cm.



**Alighiero BOETTI (1940-1994)**

*Immaginando Tutto*, c. 1990

embroidery

27 x 28.5 cm.





**Alighiero BOETTI (1940-1994)**

*Arazzo*, 1988

embroidery on canvas

110 x 110 cm.



**Mimmo ROTELLA (1918-2006)**

*Legr*, 1958

collage on canvas

60 x 100 cm.

## LIST OF WORKS

### **Domenico GNOLI (1933-1970)**

*Chemise sur la table*, 1964

acrylic and sand on canvas

signed and dated on reverse *D Gnoli 64*

89 x 146 cm. (35 x 57<sup>5/12</sup> in.)

### **Domenico GNOLI (1933-1970)**

*Untitled*, 1957

ink on paper

signed and dated lower left *D. Gnoli 57*

73 x 56 cm. (28<sup>3/4</sup> x 22 in.)

### **Alberto BURRI (1915-1995)**

*Senza Titolo*, 1950

oil on canvas

signed and dated on reverse *BURRI 50*

40 x 45 cm. (15<sup>3/4</sup> x 17<sup>3/4</sup> in.)

### **Lucio FONTANA (1899-1968)**

*Concetto Spaziale, Attesa*, 1959

waterpaint and oil on canvas, gold shapes on a black background

dated and titled, signed on reverse *Fontana /*

*Concetto Spaziale / 1 + 1-30TA / 1959*

89 x 116 cm. (35 x 45<sup>7/12</sup> in.)

### **Lucio FONTANA (1899-1968)**

*Concetto Spaziale*, 1961

oil on canvas

signed lower right *I. Fontana*

80 x 100 cm. (31<sup>1/2</sup> x 39<sup>3/8</sup> in.)

### **DADAMAINO (1935-2004)**

*Volume*, 1958

tempera on canvas

signed and dated on reverse *Dadamaino*

*VOLUME 1958*

70 x 50 cm. (27<sup>1/2</sup> x 19<sup>3/4</sup> in.)

### **Lucio FONTANA (1899-1968)**

*Concetto Spaziale*, 1960

waterpaint on canvas

signed, titled and inscribed on reverse *I. Fontana /*

*Concetto Spaziale / 1 + 1 - 3321 T*

116.2 x 93.2 cm. (45<sup>3/4</sup> x 36<sup>3/4</sup> in.)

### **Piero MANZONI (1933-1963)**

*Achrome*, 1959

kaolin on canvas

70 x 50 cm. (27<sup>1/2</sup> x 19<sup>3/4</sup> in.)

### **Alberto BURRI (1915-1995)**

*Combustione T N.12*, 1956

paper and vinavil combustion on cardboard

signed and titled *n. 12 Combustione T Burri on the reverse*

35.7 x 26.5 cm. (14 1/8 x 10<sup>3/8</sup> in.)

### **Mario CEROLI (b. 1938)**

*Senza titolo*, 1997

burnt wood

175 x 80 x 20 cm. (68<sup>3/4</sup> x 31<sup>5/12</sup> x 7<sup>3/4</sup> in.)

### **Lucio FONTANA (1899-1968)**

*Concetto Spaziale*, 1962

glazed ceramic

incised with signature *I. Fontana*

25.4 x 29.21 x 21.59 cm. (10 x 11<sup>1/2</sup> x 8<sup>1/2</sup> in.)

### **Lucio FONTANA (1899-1968)**

*Concetto Spaziale, Attese*, 1967

waterpaint on canvas, red

signed, dated and inscribed on reverse *"I.Fontana" /*

*Concetto Spaziale/ATTESE / Pour mon / ami peintre*

*/ van Amen 5-4-67*

46 x 38 cm. (18<sup>1/8</sup> x 14<sup>15/16</sup>)



**Pier Paolo CALZOLARI (b.1943)**

*L' aria vibra del ronzio degli insetti*, 1970

lead, neon, and freezing structure

325 x 55 x 75 cm. (128 x 21<sup>5/8</sup> x 29<sup>1/2</sup> in.)

**Michelangelo PISTOLETTO (b.1933)**

*Divisione e Moltiplicazione dello Specchio*, 1978

mirror, wooden frame

signed, titled and dated on the reverse of the frame

186 x 159 cm. (73<sup>3/4</sup> x 62<sup>1/2</sup> in.)

**Agostino BONALUMI (1935-2013)**

*Azzurro*, 1988

vinyllic tempera on extroflexe canvas

signed on reverse *Bonalumi*

81 x 100 cm. (32 x 39<sup>1/3</sup> in.)

**Turi SIMETI (b.1929)**

*Sei Ovali Rossi*, 2012

acrylic on shaped canvas

signed and dated on reverse *Simeti 2012*

80 x 60 cm. (23<sup>5/8</sup> x 31<sup>1/2</sup> in.)

**Alberto BIASI (b.1937)**

*Colori cullati dal vento. Vento aquilone da nord*,

2000

collage on table and PVC strips

signed and dated, titled on reverse *Alberto Biasi*

*2000 / Colori cullati del vento. Aquilone da nord*

157 x 127 x 4 cm. (61<sup>2/3</sup> x 50 x 1<sup>1/2</sup> in.)

**Francesca PASQUALI (b.1980)**

*Yellow Straws*, 2013

mixed media

signed and dated on reverse *Yellow straws 2013 /*

*FP130039 / Francesca Pasquali*

110 x 100 x 25 cm. (43<sup>1/4</sup> x 39<sup>1/3</sup> x 9<sup>1/3</sup> in.)

**Alighiero BOETTI (1940-1994)**

*Le infinite possibilità di esistere*, 1989

embroidery on canvas

signed on reverse *Alighiero Boetti*

34.5 x 34.5 cm. (13<sup>1/2</sup> x 13<sup>1/2</sup> in.)

**Alighiero BOETTI (1940-1994)**

*Le infinite possibilità di esistere*, 1989

embroidery on canvas

signed on reverse *Alighiero Boetti*

35 x 33.5 cm. (13<sup>2/3</sup> x 13<sup>1/6</sup> in.)

**Alighiero BOETTI (1940-1994)**

*Cinque x Cinque Venticinque*, 1989

embroidery on canvas

signed *Alighiero Boetti*

22.5 x 22.5 cm. (8<sup>7/8</sup> x 8<sup>7/8</sup> in.)

**Alighiero BOETTI (1940-1994)**

*Immaginando Tutto*, c. 1990

embroidery on canvas

signed on reverse *Alighiero Boetti*

27 x 28.5 cm. (10<sup>5/8</sup> x 11<sup>1/4</sup> in.)

**Alighiero BOETTI (1940-1994)**

*Azazzo*, 1988

embroidery on canvas

signed on reverse *Alighiero Boetti*

111.8 x 114.2 cm. (43<sup>1/4</sup> x 43<sup>1/4</sup> in.)

**Mimmo ROTELLA (1918-2006)**

*Legr*, 1958

collage on canvas

signed on reverse *Rotella / 58 / Legr*

60 x 100 cm. (23<sup>5/8</sup> x 39<sup>3/8</sup> in.)

# D I C K I N S O N

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