

Carla Accardi

(Trapani, 1924 - Rome 2014)

1

Post-war pioneer of a sign-colour art that qualifies spaces by painting autonomous relationships and vital rhythms on canvases and transparent structures. The protagonist in Rome since 1947 of the Forma 1 group (together with Ugo Attardi, Pietro Consagra, Piero Dorazio, Giovanni Guerrini, Achille Perilli, Antonio Sanfilippo, Giulio Turcato). Historical exponent of the Italian feminist movement. The exhibited canvas *Gioco rosso* (2007) is exemplary of her mature period.

Afro

(Udine 1912 - Zurich 1976)

2

Afro (Afro Basaldella) came to international attention as one of the finest interpreters of abstract - concrete painting in postwar Rome. After beginnings in the Roman School with painting of neo-Cubist tendency, he was among the founders in 1952 of the Italian group of Otto (with artists such as Birolli, Turcato, Santomaso, Vedova) supported by critic Lionello Venturi. The painting *Arena 74* (1974) is a significant example of the search for new relationships of harmony between forms, colors and space.

Getulio Alviani

(Udine 1939 - Milan 2018)

3

Proposes among the first in Italy the optical, kinetic and "Programmata" art researches that since the 1960s renew painting on technological and scientific bases, acting alone or together with several European groups. He creates geometric textures on laminated surfaces obtaining luminous vibrations. Extends innovation to entire environments involving viewers' perception. Suggestions found in the 1965 aluminium *Superficie a testura vibratile* on display.

Matteo Basilé

(Rome 1974)

4

The Roman artist has been practicing computer art and digital photography since the 1990s to renew the effects, colors and forms of traditional painting. Experimenting with new media he creates portraits of people also from the Far East, and spectacular scenes that cite Baroque and Flemish painting. Evidence of the reconciliation of tradition and renewal can be seen in the character with heart in hand portrayed in digital print on aluminium (2000).

Vanessa Beecroft

(Genoa, 1969)

5

The artist has been proposing since the 1990s, a different vision of women's bodies in mass society and in the stereotyped world of fashion and media. With the stylized collective performances that have given her international fame, she produces large photographic scenes. In painting and drawing she isolates figures with free expressive tension. An example from the early years (1996) is the image in the exhibition *Senza Titolo* (1996) executed in oil and wax pastels.

Elena Bellantoni

(Rome 1975)

6

Contemporary practices of relating the body to the spaces of life, nature and memory are at the centre of the Roman artist's performances. Their translation into video and photographs gives rise to works of autonomous meaning. The realism of actions is thus transformed into surreal meditation on social relations. This is the case of the video *The Fox and the Wolf: Struggle for Power* (2014): a masked dance to the rhythm of the tango, filmed inside the Palazzo Farnesina, which is also a challenge.

Domenico Bianchi

(Anagni 1955)

7

Exponent of a new "Scuola Romana" (a group of young artists who have had their ateliers in a former pasta factory since the 1980s) he gives life to a painting of abstract and minimal signs composed in circular and musical rhythms. They are drawn, carved or graffitied on surfaces of different materials, wood, metal, glass, wax, with search for transparencies. This is the case with the work *Senza Titolo* (2022) in which wax discs are composed in dances on a fiberglass support.

Umberto Boccioni

(Reggio Calabria, 1882 - Verona, 1916)

8

Maximum exponent of Italian Futurism, the avant-garde movement founded in 1909 by Filippo Tommaso Marinetti that spread throughout the world a new conception of art as an expression of modern life and mechanized civilization. Ideas rendered in painting and sculpture with the interpenetration of bodies and the simultaneous staging of different times and spaces. On display is one of the rare bronze versions of his masterpiece *Forme uniche della continuità nello spazio* (the plaster original is from 1913).

Alighiero Boetti

(Turin 1940–Rome 1994)

9

Inventor of an original Italian line, beloved throughout the world, who since the 1970s has imaginatively and ironically mixed conceptual art with the everydayness of pop culture in Arte povera. Author of linguistic puzzles, seemingly childlike repertoires of figures, objects and names, maps of the world. He used simple means such as the ballpoint pen or craft practices such as tapestry and embroidery. The execution is often entrusted to others, such as Afghan weavers. On display is the composition in four scenes *I VEDENTI* (1988).

Agostino Bonalumi

(Vimercate 1935 - Desio 2013)

10

In the climate of renewal in Milan after Informal Art (from Fontana to Manzoni) he has been producing since the 1960s canvases painted with a single color, also in white, that protrude and create volumes thanks to wooden and metal supports behind the canvas. The reliefs give rise in the following years to games of shadows and cuts of light, with effects of plastic hallucination. A "concrete" painting as in the striking work in the exhibition *Estroflessione bianca* with lamellar carvings (1972).

Danilo Bucchi

(Rome 1978)

11

The Roman artist gives rise to visionary painting compositions, with filaments of black or blue enamel color that give impressions of liquidity. The result is mysterious scenes with anthropomorphic figures and "dolls," or grids that refer to impossible astral or molecular worlds. An experience of painting accomplished in solitude, with references to examples of historical European abstractionism. On display is an exemplary untitled work from 2009.

Alberto Burri

(Città di Castello, 1915-1995)

12

13

An Italian pioneer of informal art, the world-acclaimed Umbrian master gave life from the postwar period to a series of interventions on poor materials with works of monumental drama and solemnity: torn and patched jute sacks, burned wood and plastic sheeting, torn metal sheets, cracked clay surfaces ("cretti"). Two etchings printed on paper from 1971 correspond to this last material experience in the exhibition.

Loris Cecchini

(Milan 1969)

14

Establishes himself in the neo-surrealist trends of the 2000s with the construction of "non-sculptures" of urethane rubber objects and entire "soft" environments that evoke real situations but "breathe" with contractions and expansions. Finally, he makes installations with metal modules that simulate real living and working spaces but with visual deceptions and absurd appearances. This is exemplified by the large photographic panel in lambda print, silicone and plexiglass titled *Zooffice (Muflo)* from 2001, featuring the irruption of a mouflon inside a devastated office.

Mario Ceroli

(Castel Frentano, 1938)

15

He has been working since the late 1950s an ingenious conjugation of American Pop Art and the great tradition of Italian art and craftsmanship. He carves into rough wood scenes of social life and political history with human silhouettes, reconstructs entire environments that evoke situations from the Renaissance to Metaphysics. He extends this experience of synthetic sculpture to theatrical set design and monumental public art. A famous Roman sculpture is mentioned in the metaphysical burned wood panel *Bocca della verità* (1965).

Sandro Chia

(Florence 1946)

16

17

He is among the exponents of Transavanguardia, the movement theorized by Achille Bonito Oliva in 1978, with which the manual value of painting was recovered, the relationship with art history according to the principles of citation and contamination. The artist lived for 20 years in New York, making paintings and sculptures of fantastic scenes crowded with humble characters and mythological heroes, in a style that reworks cues from ancient and modern masters. As seen in the two mosaics on display, from the 1990s.

Sarah Ciraci

(Grottaglie, 1972)

18

The Apulian artist has made a name for herself in Milan since the early 2000s with works of science fiction and conceptual video art, simulating landings of extra-terrestrials on fields reminiscent of Marcel Duchamp's *Il Grande Vetro* (1915-1923) and conversely flights of terrestrial monuments in the cosmos. He then developed environmental installations in which high technology and laser lights dialogue with the nature, culture and monuments of his homeland. A masterpiece of the early period is the mysterious, eerie video *Trebbiatori Celesti* (2001).

Francesco Clemente

(Naples 1952)

19

Another protagonist of the Italian Transavanguardia. After training between Naples and Rome, he practiced figure painting in which a tension of European expressionist style is diluted by dialogue with the symbolist cultures of India where he lived often. He then moved to New York. From his direct relations with beat culture, he matured modes of figuration that were both primitive and sophisticated, between eroticism and sacredness. Motifs found in the exhibition in the 1986 aquatint on copper plate.

Pietro Consagra

(Mazara del Vallo, 1920 - Milan 2005)

20

Prestigious representative of the renewal of Italian sculpture. Participating in 1947 in the Roman Forma 1 group, he affirmed and practiced the transition to abstractionism. Proposes the abandonment of the third dimension in sculpture to celebrate a frontal, almost screen-like vision on which cuts and superimpositions create vertical relationships with atmospheric space. A particularly effective choice in large works erected in urban spaces or open nature. Signs of this can be seen in the precious bronze sculpture *Riflessa No. 3* (1966).

Enzo Cucchi

(Morro d'Alba, 1949)

21

The Marche-born artist brings to the Transavanguardia group a disruptive charge of popular expressionism-symbolism. He paints in violent and impure colors fragments of visionary images. They are connected not by an overt narrative but by a suggestion that evokes existential conditions of drama, conflict, often death. The pleasure of harsh color dominates, transferring from canvases to objects and sculptures as well. A significant sample is offered by the oil-on-canvas diptych *Gesù* (2000).

Sabrina D'Alessandro

(Milan 1975)

22

In contemporary art, there is a widespread tendency to recover, put in order, rethink images, objects, documents of the collective and personal past. This art defined as "archive" or memory art, has a singular version in the work of the Ligurian artist. It aims to "save" forgotten or out-of-use words and put them back to the attention of the public in more varied forms, installations, photographs, books. One example is the humor-soaked video commenting on the onomatopoeic word *Raplaplà* (2010-2016).

Gino De Dominicis

(Ancona 1947 - Rome 1998)

23

Escapes any trend classification the production of an artist who marked his time. In the 60s - 70s with famous performances, installations and videos investigating the mysteries of time and death in ways of provocation, irony and absurdity, involving living people or creating mocking skeletons. From the 1980s until his passing, painting with mysterious figures prevailed, citing myths of the Orient, esoteric rituals, astral stupors. Recalled in the exhibition with an image between photography and serigraphy: *Opera obliqua* (1997).

Nicola De Maria

(Foglianise, 1954)

24

He participated in the Transavanguardia group in different and personal ways, with evidence of abstract painting, marked by lyrical and poetic motifs. Founded on clear fields of bright and intense color (red, blue, yellow) on which fairy-tale signs are placed, evoking skies and seas, stars, flowers, domestic animals. His compositions range from minimal formats to entire walls or even rooms, for which he resurrects the ancient Italian fresco technique. A dream of modern harmony, which is presented in the exhibition with the canvas *Undici Fiori Cosmici* (2016).

Fortunato Depero

(Fondo, 1982 - Rovereto, 1960)

25

Brilliant protagonist of the second half of Italian Futurism, after the First World War. He contributed in 1915 to the drafting of the manifesto on the "Futurist Reconstruction of the Universe" and implemented it with inventions "beyond painting": advertising graphics,

interior design objects and furniture, fashion, theatrical sets and costumes, puppets. A multifaceted activity also nourished by an experience made in the U.S. since 1928, with modernist fairy tale style, playful and ironic. On display is a "bolted" book from 1927, *Dinamo-Azari*.

Gianni Dessi

(Rome 1968)

26

He stands out, in the Roman group of the former Pastificio Cerere, for a marked aptitude for experimenting with new and different materials as bases and structures for his drawings and paintings. A painting of free abstract rhythms or minimal figuration, traced against backdrops of uniform, muted hues. A devotee of mixed techniques, he also uses ropes in place of brushes and cementite in place of oil paints. He also authored sets for major theatrical events. A synthesis of his style is offered by the painting on paper canvas and board *Quadro celeste* (1994).

Irene Dionisio

(Turin 1986)

27

A graduate in Philosophy of History, active in neo-avant-garde groups in Turin, and director of experimental festivals, she proposes avenues of new language in video-art trials, which also extend into installations. She has established herself as a director of documentaries on current social issues or on events and personalities in contemporary art. Among them is the video that operates a historical and poetic reading on the Farnesina Palace in Rome with the video *A very Italian Palazzo* (2023), produced for this exhibition.

Tano Festa

(Rome, 1938 - 1998)

28

The artist is the first and most brilliant inventor of a Roman Pop Art that in the 1960s takes cues from the U.S. and combines them with memories of great Italian art. First, he spreads monochrome paint on window sashes, shutters, and cabinets. Then he takes inside painting planes photographic cut-outs from Renaissance masterpieces and lapidary inscriptions. Since the 1980s he has been painting scenes between the surreal and the abstract, with wide fields of sharp colors and black figures like shadows. To this phase belongs *L'Elefantino* painted in acrylic on canvas in the 1980s.

Giuseppe Gallo

(Rogliano - Cosenza, 1954)

29

Among the members of the former Pastificio Cerere group, the Calabrian artist stands out for his search for balances between essential surface figures and bright abstract backgrounds of still informal memory. A painting with expressionist tendency that also recovers traditional techniques. From the 1990s, this research becomes more symbolist and tries other contaminations between different times, including from Mediterranean culture. On display is the diptych *Senza Titolo* from 2009. Oil, acrylic and encaustic on panel.

Alberto Garutti

(Galbiate, 1948 - Milan, 2023)

30

The Lombard artist is a pioneer and master in Italy of a new genre of public art that has emerged worldwide since the 1990s. With minimal installations and refined conceptual operations he solicits people's emotional participation and reveals unsuspected, poetic relationships between the spaces of the city and its inhabitants. In the Brera Academy in Milan, he has directed many young students on new paths of art. Moving testimony to this is the inscription engraved on a concrete agglomeration in 2015: *Tutti i passi che ho fatto nella mia vita mi hanno portato qui*.

Mimmo Jodice

(Naples, 1934)

31

Among the greatest living Italian photographers, he has investigated since the 1960s the social reality of his city, Naples. Since the 1980s he has focused with refined use of black and white on the secret life of the southern landscape, its known and unknown places, with an anthropological gaze. Since the 1990s he has been photographing the cities of the world, where he is constantly celebrated. She has also given new life to figures of classical archaeology that seem to float in a space outside of time. A lucidity of vision and an inner intensity dominated by a sense of expectation finds synthesis in the four photographs in the exhibition, extracted from the famous series *Mediterraneo* (1990-1995).

Jannis Kounellis

(Piraeus, 1936 - Rome, 2017)

32

Born in Greece but naturalized Italian from a young age, he was among the leading exponents of Arte Povera, the movement theorized

by Germano Celant since 1967. He staged fire daisies, charcoal and cottonwoods, installations with coats and shoes, steel plates and candles, as well as real horses and plants. A reality recreated with a mythical spirit and dramatic solemnity, but one that originates from painting as the primary experience of sign. This is demonstrated by the homage paid to him with a large etching on paper from 2004.

Felice Levini

(Rome, 1956)

33

Emerged since 1980 in the Italian group defined as the "Nuovi-Nuovi" that proposed in painting conciliations between abstractionism and figuration. A trend that the Roman artist pursued first with decompositions of colors and linear geometries, then by animating surfaces with portraits, animal figures, arabesques. Always with a light imaginative hand and poetic irony. With one eye on art's past and one on visions of the present. Exemplary is the photographic panel *Autoritratto con occhio luminoso* (1991).

Sergio Lombardo

(Rome, 1939)

34

Two different times mark the artist's path. In the first, he participates in the Roman group that dialogues with Pop Art, painting a series of "typical gestures": silhouettes in black of famous people (also of international politics). In the second phase, since 1980, he practices a painting of geometric abstract decompositions, with which he experiments with the unpredictable intervention of algorithms that generate random forms. For this he speaks of "eventualism". An example of this is the pictorial kaleidoscope entitled *Lin-Sat* (1987).

Piero Manzoni

(Soncino, 1933 - Milan, 1963)

35

The media celebrity of this innovator of the language of art is entrusted to the tin box exhibited in 1962 with the label "Merda d'artista." His neo-conceptual provocations are always visual expressions of ideas, deepened also through the magazine *Azimuth* founded in Milan in '65 with Enrico Castellani. One's own body, the materials and objects of everyday life, are staged in ways that invite one to see reality with different eyes: almost transfigured by the fiction of art, then consigned to a "monument" beyond time. Like the *Magic Base* with an imprint of his feet from 1961.

Marino Marini

(Pistoia, 1901-Viareggio, 1980)

36

The Tuscan sculptor always wanted to weld the great tradition of Italian statuary (from the Etruscans to the Renaissance) with the formal essentiality of modern European plastic art that had its center in Paris. In the 1920s-1930s he participated in the "Novecento" movement; from the postwar period he forged relationships with such renewers of sculpture as Henry Moore. The classical quality of his sculpture became leaner and more severe. Prominent among his favorite subjects are Horses. On display is a version with a bronze from 1945.

Arturo Martini

(Treviso 1889 - Milan 1947)

37

He was the greatest interpreter of "plastic values" in twentieth-century Italy with an extraordinary quality of sculpted forms in positions of essential recollection, rest, sleep. In the sculpture *L'Amante Morta* (1922), exhibited here, a woman seated on her knees on a pillow holds a mirror, in her lap an open book. She turns her astonished face upward, in the pose of the nineteenth-century iconographic tradition of "trust in God." Between the pages of the book are two dried shamrocks, symbols of vanitas and death as the end of all things.

Fabio Mauri

(Rome, 1926-2009)

38

Protagonist of the Italian neo-avant-garde over the years with performances, large object installations, film media, books. He conceived conceptual art as a political and historical critique of repressive ideologies, in Europe's recent past (fascism and persecution of Jews) and in his own time. A world that can be summed up in the title of the complex monochrome canvas structure-which belongs to the seminal series of "schermi"- shown here: *Perché un pensiero intossica una stanza?* (1972).

Mario Merz

(Milan, 1925 - 2003)

39 40

He is considered the leader of the Turin group that participated in the birth of Arte Povera. His art unfolds with paths of magical vitalism. At the center, the invention of metal hemispheres covered with stones, wood, glass that he called "igloos"; the application of the number series of Fibonacci (a medieval mathematician) visually represented by a spiral, to multiple installations with neon figures, animals, machines. Also present in tables with symbolic fruits. Motifs recalled by two important graphic versions (1975, 1980) exhibited here.

Marisa Merz
(Turin, 1926-2019)

41

Sensitive artist who always wanted to be identified with the surname of her great husband Mario. But she won autonomous notoriety with minimal creations of refined fragility: copper or woolen threads with rare weaves, small objects in white wax, small heads in rough wood, slender drawings with portraits almost on the verge of disappearance, poetic fountains and basins. An intimate, meditative world not to be reduced to the trivial dimension of "feminine" art. Indeed, it conveys messages about the mystery of life, such as the 2002 figure on paper.

Mirko
(Udine, 1910- Cambridge USA, 1969)

42

Mirko is one of three Basaldella brothers, with Afro and Dino, all artists of Friulian origin who came to Rome. He practiced sculpture since the 1930s. But his personality exploded with nervous abstract weavings of informal inspiration from 1948. Then, after travels to the Middle and Far East and Latin America, he invented a world of mythical visionariness with barbaric characters, totems and masks, wild animals. Peggy Guggenheim and cultural circles in the US were seduced by it. A wooden Warrior from 1959 rises in the exhibition.

Maurizio Mochetti
(Rome, 1940)

43

The artist has been revealing himself since 1968 in Rome with resounding technological performances, followed soon after by the pioneering use of red laser beams that traverse spaces and alter their perception. It was precisely the fourth dimension of space-time that urged the artist to also invent mirrored or elastic apparatuses, or imaginative planes and rockets. He thus revived motifs from futurism but without utopias, playing rather on disturbing effects or playful disorientations. Symptomatic are the three airplanes entitled *Pinguino* (1987- 2005).

Liliana Moro
(Milan 1961)

44

Dreamy apparitions of single objects or fragments scattered on the ground, hermetic installations with sound messages or writings, designate the minimalist poetics of a delicate and rigorous artist at the same time, formed in the neo-conceptual climate of the 1970s. She proposes attentions to time lived and lost as to the signs of a present and doubtful time. With ironic transitions from playfulness to disturbance. Evidence of this is the graphic sequence entitled *Chi è dentro è dentro, chi è fuori è fuori* (2003).

Nunzio
(Cagnano Amiterno-L'Aquila, 1954)

45

Artist Nunzio (Di Stefano) descended from the Marche region to Rome and brought in his sculptures, which have appeared since the 1980s, memories of pastoral doors and walls of his land, filtered through the rigor of minimal American art. The personal synthesis is in iron wood and lead structures (later also in bronze) erected with a search for balances between matter and light and harmonious relationships with space. Archaic feeling that tends to define itself in quality of classical form. Dialogue is evident in the large lead panel on wood *Salina* (1993).

Luigi Ontani
(Vergato, Bologna, 1943)

46

An original interpreter of the new postmodern manner, he starts in the 1960s with *tableaux vivants* featuring his own naked or disguised body, translated into photographs. Then he invents fantastic contaminations with myths and icons of the Far East, India in particular, in sculptures, installations and paintings. Exemplary is the photographic self-portrait *CleoPatria* (1998): she interprets Cleopatra, the queen of Egypt who gives herself death with a snake, wearing the Italian tricolor.

Mimmo Paladino
(Paduli, Benevento, 1948)

47

Memories of ancient Italic civilization, emblems of poor objects significant to the present, icons on the mystery of death, converge in the meditative art of an artist from southern Italy who emerged as a painter from the Transavanguardia movement in the 1980s. Author since the 1990s of large metaphysical installations in public spaces and sculptures that revisit the Italian "grand vision" with modern sensitivity. This is eloquently confirmed by the equestrian bronze *Etrusco/Omaggio a Marino Marini* (2003).

Giulio Paolini
(Genoa, 1940)

48

Exponent of the Turin conceptual art group from the 1960s and later counted among the artists of arte Povera. Proposes interrogations on the relationship between reality and fiction in images and enigmatic reflections on the structures, signs and elements that define the work of art. Canvases and installations demonstrate metaphysical purity and dialogues with Italian and Mediterranean classicism. As in the framed composition and photographic fragments fotografici *Giove e Antiope* (2016-2021). In 2022 he received the "Imperial Premium" in Tokyo.

Pino Pascali

(Bari, 1935 - Rome, 1968)

49

The Apulian artist's brief adventure in Rome, cut short when he was only 35, condensed into a series of inventive cycles between play and myth that surpassed Pop Art and Arte Povera: fake weapons, "fake sculptures" of decapitated animals in ribbed canvas, seas in boxes of real water, giant caterpillars and spiders, bridges and traps, bedding and rural tools, all in mass consumer materials. This is counterpointed by an unbridled production of fantastic drawings and ironic sketches for commercials on Italian television. A symptomatic tribute is paid to him with the 1965 drawing *Totem*.

Luca Maria Patella

(Rome, 1934)

50

A "total" artist, imaginative and eclectic, he practiced and partly reinvented all languages from Duchamp onward with a personal surrealist vein. Pioneer in the 1960s of performance and environmental art, experimental photography, forerunner of video art. Author since the 1970s of installations and publications in which astronomy, chemistry, psychology, esotericism, language games, poetry and literature are mixed. A cocktail of art and life, the flavour of which can be tasted in the 1973 photographic canvas *Sal e Rond nei medaglioni cosmici*.

Achille Perilli

(Rome, 1927 - Ciconia-Orvieto 2021)

51

Protagonist in Rome, already with the Forma 1 group in 1947, of the innovative experience of abstract - concrete art. He transferred the culture of the geometric sign borrowed from European cubism into rehearsals of experimental theatre and music. From these experiences, too, his abstract geometries come alive in sharply profiled tesserae filled with diverse and brilliant colors, articulated in mobile compositions in space. A lucid and serene formalism, one might call it "Mediterranean." As is evident from viewing his *Viaggio in Italia* a 1955 canvas.

Benedetto Pietromarchi

(Rome, 1972)

52

A light, friendly imagination that coexists dreams of a small Eden (plants, flowers, birds) in the warmth of ceramics runs through the plastic works of an artist who lived for 15 years in London and travelled the world before stopping to live in Tuscany. The land of his origins, of the roots of an ancient artisan wisdom. "Naturalist" art that, however, takes into account surreal stimuli from European post-pop, even going so far as to use real logs and roots. One can see one, suspended against serene clouds, in the wood pulp print *Noon Clouds* (2016).

Alfredo Pirri

(Cosenza, 1957)

53

The fame of the Calabrian artist who lives in Rome has spread since he presented in 2005 a floor of mirrors that can be stepped on and broken. Since then, the installation "Specchi" has been occupying museums, castles, palaces, and open spaces. Parable of disorienting relationships between art, architecture and spaces always investigated by the artist in multiple trials. Author also of differently precarious, mobile and vital sculptures. Like the copper tubes that twist to evoke the myth of the *Ratto d'Europa* (1996).

Vettori Pisani

(Bari, 1934 - Rome, 2014)

54

Out of all schemes unfolds the path of an artist who made his debut in Rome in 1970 with performances that revisit Duchamp in a psychoanalytic key. From there works, installations and actions that accentuate intersections between utopias and phobias, symbolism and mythologies. He stages sphinxes and puppets, images of art, angels, sacred animals. All with theatrical irony pushed to the grotesque, hiding a feeling of death. Contrasting motifs found in the column with golden bodies *Hermes* (2007).

Michelangelo Pistoletto

(Biella, 1933)

55

Author of international prestige (also the 2013 Tokyo Imperial Prize). Famous already in the early 1960s with mirrors on which photographic silhouettes of people are fixed, but integrated by those who, passing by, are mirrored. Becomes a protagonist in the 1970s of the Arte Povera movement. Promoter since the 1990s of public and collective art initiatives with his Città dell'arte Foundation in Biella and of a project of artistic and social rebirth called "Terzo Paradiso." On display is a Mirror on which the bronze statue of an Etruscan is reflected (1976).

Piero Pizzi Cannella

(Rocca di Papa, 1955)

56

Shadows, stains, colour drains, frayed marks, veils and transparencies create an uneasy atmosphere in the figurative paintings of another artist who emerged from the New Roman School group in the 1980s. A melancholic figuration that is expressed by thematic cycles. Objects in solitude such as chairs, shells, chandeliers. Pale apparitions of landscapes of sea and land. Cathedrals of ghostly blackness. And characters who are also solitary, even when they are famous. Like Achille Bonito Oliva, evoked in the painting *Ad Achille* (1985 - 1986).

Fabrizio Plessi

(Reggio Emilia, 1940)

57

Pioneer of electronic art since the late 1960s, focused on the naturalistic theme of water. Inspiration dictated by his long relationship with Venice, the city where he lives. He has made impressive installations with series of televisions from which water transpires giving life to imaginary rivers, waterfalls, vertical seas. Then intervene installations with digital fires. He also makes physical complexes with amphorae, logs, stones as a return to the most archaic material as opposed to the digital. To this phase they bring back the emblematic terracotta televisions *Materia prima* (2016).

Arnaldo Pomodoro

(Morciano di Romagna, 1926)

58

He has come to international attention from Milan since the 1960s with abstract sculptures of polished, shiny primary forms in gilded bronze (columns, disks, spheres, triangles) marked on the inside by lacerations and apparent breaks and fragments of notched mechanical devices. A tension between classicism and modern drama enhanced by monumental disks erected all over the world. Even in front of the Farnesina in Rome and the UN Building in New York. He is honoured with a *Solar Disc* (1989 - 1990).

Daniele Puppi

(Pordenone, 1970)

59

One of the most interesting artists of the new generation, established with strong evidence of experiential art. Large projections invade spaces and affect viewers. They are simple gestures (usually made with one's own body), however taken to the extreme of tension, with deafening and sudden noises. Multi-sensory displacement operations, as well as more conceptual variants. As in *London Calling* (2013-14) exhibited here where, lifting the receiver of a telephone that rings at intervals, the unusual howling of wolves is heard.

Mimmo Rotella

(Catanzaro, 1918 - Milan, 2006)

60

He participated with creative fervour in the trials of a European response to Pop Art, joining Pierre Restany's Nouveau Realisme movement. But as early as 1953 he experimented in Rome with *décollage* (works made with tears from advertising and film posters), which gave him international fame. In the 1960s he invented *artypos* (overlays of print sheets), then other forms of mechanical or gestural distortion on paper materials. In the 1980s he painted paintings inspired by Cinema. On display is a 1959 *décollage* example, *R Rosso*.

Pietro Ruffo

(Rome, 1978)

61

He makes imaginative interventions on atlases, maps, geographical and historical archives. He uses different materials such as paper cuttings, pins, ceramics and porcelain to make landscapes, human figures, maps and geometries that are articulated in superimpositions and stratifications of human events, of symbols. Individual and collective stories that reflect on geopolitical emergencies of our time, along with the great theme of freedom represented by dragonflies and butterflies as in the exemplary mixed media work *De Hortus* (*Grey and Siena*) from 2018.

Alberto Savinio

(Athens 1891 - Rome 1952)

62

A leading exponent of Italian Surrealism, he adopted a stage name to distinguish himself from his older brother, the famous metaphy-

sical painter Giorgio De Chirico. He turned to painting only late, from 1927, after establishing himself in Paris as a writer and musician. He gave life to strange and ironic paintings that evoke metamorphoses between humans and animals and between trees and toys. Adventures that escape from domestic rooms or create enchanted landscapes. On display is the tempera on cardboard *Ciò che resta* (1933-1944).

Mario Schifano

(Homs, Libya 1934 - Rome 1998)

63

Brilliant protagonist of an "Italian Pop Art" different from US models. First with painting of "anemic landscapes," enlargements of trademarks and street signs, revisitations of Futurism. Then by transferring images from news and TV shows to canvas. He makes experimental films, transfigures film fragments and slides. From the 1980s he becomes the author of heated pictorial improvisations with fantastic landscapes, oriental vegetations, childhood games. A particular example is offered in the exhibition with the large painting *Santuario* (1986).

Marco Tirelli

(Rome, 1956)

64

Pure forms of solid geometry (spheres, parallelepipeds, truncated cones) or primary architectural structures (doors, windows, compartments) are the main source of inspiration for the painter, who also came out of the Nuova Scuola Romana. Compositions between abstraction and figuration, essentially monochrome. The forms are enveloped in magical light that seems to come out of the shadows. It makes the color impalpable and holds the scene in suspension. Effect visible in the sphere painted in tempera on canvas *Senza titolo* (2006).

Grazia Toderi

(Padua, 1963)

65

The images of the 'artist, among the most important in the middle Italian generation, provoke dizziness and feelings of expansion of space and time towards infinity. Indeed, he transforms prestigious theaters, monuments and churches into rotating spaceships in astral space. It also transfigures in total red, volcanic or infernal, city profiles or towers that become galaxies. From the video on the Teatro alla Scala in Milan descends the large print entitled *Semper eadem* (2004). Title taken from the Latin motto "Always the same" indicating constancy and consistency.

Grazia Varisco

(Milan, 1937)

66

Promoter in Italy of kinetic and programmed art since the early 1960s. First with the T group in Milan, then with the personal invention of Magnetic Tables with movable elements, Variable Luminous Screens, Fringible Reticles, Communicating Squares, and entire Environments traversed by lines of light. A poetics of play between Rule and Chance that urges people's involvement and willingness to accept change and the unexpected as a condition not only of art. A 2008 version of *Quadri Comunicanti* represents her in the exhibition.