



Piazza Mafalda di Savoia, 10098 Rivoli (Torino)
tel. 011. 9565222 / 9565220

Exhibition

Transavanguardia

Curator

Ida Gianelli

**Fondazione CRT
International Scientific
Committee**

Rudi Fuchs, David Ross, Nicholas Serota,
Pier Giovanni Castagnoli, Ida Gianelli

Catalogue

Skira Milan

Press Office

Massimo Melotti, Responsible
Alessandra Santerini, Consultant
Manuela Vasco, ph. 011.9565209
Silvano Bertalot, ph. 011.9565211
fax 011.9565231
e-mail: press@castellodirivoli.org

**Press preview
Opening
Dates**

Monday, November 11, 2002, 11.30 a.m.
Tuesday, November 12, 2002, 7.00 p.m.
November 13, 2002 – March 23, 2003

Hours

Tuesday – Friday 10.00 a.m. – 5.00 p.m.
Saturday and Sunday, 10.00 a.m. – 7.00 p.m.
1st and 3rd Saturday of the month, 10 a.m. – 10 p.m.

Entrance

€ 6.20 full price, € 4.13 reduced price

Location

Castello di Rivoli Museo d'Arte Contemporanea
Piazza Mafalda di Savoia – 10098 Rivoli (Turin)

**Education services
and public programs**

Education Department
ph. 011.9565213 – fax 011.9565232
e-mail: educa@castellodirivoli.org

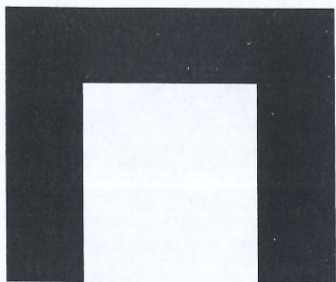
Bus service

Saturday, Sunday and holidays
departure from Turin, Piazza Castello
information ph. 011.9565280

Information

ph. 011.9565220
www.castellodirivoli.org
e-mail: info@castellodirivoli.org

**The exhibition is supported by Fondazione CRT
Progetto per l'Arte Moderna e Contemporanea**



CASTELLO DI RIVOLI

Museo d'Arte Contemporanea

Piazza Mafalda di Savoia 10098 Rivoli (Torino)
tel. 011.9565222/280 fax 011.9565231

PRESS RELEASE

Transavanguardia

Fondazione CRT Cassa di Risparmio di Torino

Progetto per l'Arte Moderna e Contemporanea

International Scientific Committee Fondazione CRT: Rudi Fuchs, David Ross, Nicholas Serota, Pier Giovanni Castagnoli, Ida Gianelli.

Curated by Ida Gianelli

November 13, 2002 – March 23, 2003

Press preview Monday, November 11, 2002, 11:00 a.m.

This exhibition presents major works by Italian artists of the Eighties whose painting and sculpture – under the rubric of “Transavanguardia” – became one of the most significant moments of neo-expressionism. The term *Transavanguardia*, coined by critic Achille Bonito Oliva, identifies the work of the Italian artists Sandro Chia, Francesco Clemente, Enzo Cucchi, Nicola De Maria e Mimmo Paladino, who first exhibited as a group in the late 1970s. The Transavanguardia, recognized immediately as one of the most significant movements of the Postmodern era, opposed the most radical artistic experimentalism of previous decades with a return to more traditional expressive practices, particularly painting. The term itself recognizes art that looks toward the past, with the intention of reviving, with a critical eye, certain languages already developed within the context of an Italian tradition and the historical avant-garde movements of the early 20th century. The movement achieved international recognition in 1980, with a traveling exhibition held at the Kunsthalle in Basel, the Folkwang Museum in Essen and the Stedelijk Museum in Amsterdam. In 1982 the artists in the group participated in Documenta 7, in Kassel. Within the span of only a few years, these five artists reached the heights of success, exhibiting both individually and as a group in the most important museums of contemporary art in Europe and the United States, from the Solomon R. Guggenheim Museum in New York, to the Louisiana Museum in Humlebæk and the Royal Academy in London. This exhibition at Castello di Rivoli examines the time span from 1979 to 1985. Eighty works, approximately fifteen for each artist, will be exhibited on the third floor of the Manica Lunga and in certain galleries of the Castello. The catalogue, edited by Ida Gianelli, will include essays by Achille Bonito Oliva, Carolyn Christov-Bakargiev and John Yau, as well as documentation related to the works in the exhibition and extensive appendices. This exhibition is organized as part of the Progetto per l'Arte Moderna e Contemporanea established by the Fondazione CRT Cassa di Risparmio di Torino, which has also made possible the acquisition of some works on exhibit for the permanent collection of the Museum.

For information:

Press Office, Castello di Rivoli Museum of Contemporary Art, ph. +39/011.9565209-211, fax +39/011.9565231, e-mail: press@castellodirivoli.org

Press Office Consultant: Alessandra Santerini, ph./fax +39/011.8123180, mobile +39/335.6853767, e-mail: santales@tin.it

Foreword

Ida Gianelli

The Transavanguardia movement marked a defining moment in Italian art and was soon to become a "period" in the history of contemporary art in general. The work of Sandro Chia, Francesco Clemente, Enzo Cucchi, Nicola De Maria and Mimmo Paladino has brought about profound changes in the course of the art of our time. As happens with all artistic groups, there was a moment between the end of the 1970s and the middle of the 1980s when the imaginative and stylistic contribution made by the Transavanguardia attracted great attention; their innovative approach made their work very different from both earlier and contemporary experiments. During these years the artists' work manifestly shared a common inspiration, based on the desire to re-examine and revive a debate interrupted by recent aesthetic and artistic experiments.

Following the period of art's "de-materialisation", (or of its definition by other words beginning with "de" – de-materialisation, de-definition, as it was so aptly described by Lucy Lippard and Harold Rosenberg), following the supremacy of pure intellect, of exclusively mental values, Conceptual Art and the linguistic experiments of many of the other artistic movements active during the 1970s, the artists of the Transavanguardia were the first to return to the traditional subjects of artistic activity. Figurative painting, or lyrical abstraction, drawing, frescoes and sculpture in bronze or stone, all the media which had been abandoned by the neo-avantgarde were reconsidered and their significant potential put to the test; they were re-examined through the lens of the meaning traditionally associated with them. Tradition itself, almost now to be considered as a category on its own, was revived, after decades in which art was judged largely by the degree to which it rejected the traditional. In fact tradition was the punch-ball for a whole decade of cultural debate, a decade that was described as post-modern because during those years the values most closely associated with modernism were abandoned. Postmodernism was an intellectual movement which negated tradition, making continual progress and innovation its *raison d'être* (to the extent of establishing a "tradition of the new", to quote Rosenberg again). The Transavanguardia could be described as the response to this cultural climate as expressed in the visual arts; postmodern aesthetics spread to architecture and design, having first made their most important contribution to philosophy.

Although the philosophy of Postmodernism originated in France, in essays by the philosopher François Lyotard and the sociologist Jean Baudrillard, and although the new architecture was embodied in the work of dozens of architects, from the American Philip Johnson to the German Hans Hollein to the Italian Aldo Rossi, in the visual arts the transformation came principally from Italy through the work of the Transavanguardia. For the first time in years, Italian artists gained international recognition; this was not only thanks to the galleries promoting them, (this would have denoted an exclusively commercial success), but also and above all through the interest shown by European museums such as the Stedelijk in Amsterdam and the Kunsthalle in Basel, which exhibited the work of the Italian artists as a group and individually. The overwhelming popularity of the Italian group soon encouraged the establishment of new schools and new protagonists, for example in the United States with the painting of David Salle and Julian Schnabel, in Spain with Miquel Barcelò and José María Sicilia, in France with the *Figuration Libre*; at the same time it produced a radical revaluation of the work of artists who had been painting for years but who had attracted little attention, like the German painters Penck, Georg Baselitz and Anselm Kiefer, or the Danish artist Per Kirkeby. This saw the beginning of so-called German Neo-Expressionism, which was to reign supreme thereafter for many years. Needless to say there were plenty who criticised the new tendency which was making such powerful inroads into the world of contemporary art. Transavanguardia and Neo-Expressionism were viewed,

particularly by American critics of sociological bent, for example Benjamin Buchloh, as the exponents of a return to order which was strongly to be opposed on the grounds that it expressed a reactionary culture.

It is difficult to agree with these ideas. Transavanguardia undoubtedly overturned some of the salient characteristics which typified modern culture in general. Nevertheless the term itself, *Trans-avanguardia*, a neat neologism coined by Achille Bonito Oliva, sums up the mood of these artists. Theirs was never a reaction against the avant-gardes and their search for the new, it was rather a refusal to idealise and worship the new in the way that the aesthetic trends of the 1970s had sometimes demanded. The revival of tradition was in fact associated with ideas which were anything but regressive; it could be defined by the term "local knowledge", borrowed from philosophy. "Local" as contrasted with "international" (as in the International Style, the reigning style in modern architecture), when internationality was identified with a homologous value system designed to conceal cultural differences on the pretext of forging a language and a value system which would be universally applicable. Another of postmodern philosophy's contributions to the visual arts was the re-examination of relationships (in all cultural areas) between concepts such as "major" and "minor", "high" and "low", "centre" and "periphery". It was at this period that the schools of historiography began to re-examine the aspects of history which had previously been considered marginal – daily life and private life as opposed to public and "official" history. This was typified by the French *Annales*.

Thus Enzo Cucchi could claim that the sources of his inspiration were the hills and churches of the Marche, his birthplace, and that his teachers were Scipione and Osvaldo Licini, painters from his homeland. With this claim, the artist was not trying to defend obsolete values. He was expressing the need to re-examine a relationship which was generally considered to have no influence, the emotional relationship between the artist and his own personal history (and also perhaps the underestimated importance of two extremely talented artists in the context of nineteenth-century Italian art). In the same spirit, Mimmo Paladino in his early works refers to aspects of the popular culture of his own home territory, the Campania, in the plasticine masks applied to his broad monochrome surfaces, brought to life with brilliant colours. Sandro Chia expresses culture and learning instead, painting figures from the history of art within a span of references ranging from Veronese to Boccioni to Léger – mixing the whole with some of life's "baser" elements. Francesco Clemente manages to combine a baroque taste for coats of arms and heraldic figures swathed in mystery with references to his frequent trips to India and to the culture connected with Indian civilisation. This union produces images of perverse eroticism rarely expressed in contemporary painting with such stylistic refinement.

Probably the outstanding contribution made by the Italians to the arts and culture during these formative years (after which each artist went his independent way, as close-knit groups often do) can be demonstrated by an examination of the very radical way in which they picked up the thread of the debate on subjectivity. An aesthetic system had developed which, under the influence of both Structuralism and of the more radical aspects of semiology (the "death of the author" as posited by Roland Barthes) or of psychology (the "supremacy of the signifier" of Jacques Lacan), discredited individuality to the extent of refusing it any importance whatsoever in critical exegesis. The Transavanguardia invented a language capable of mentioning the artist himself, his interior world, his unconscious fantasies, his passions. If however the "return to order" could be calculated according to the ease with which the works of art could fulfil their function as "drawing room decoration", as Licini called it, it has to be admitted that the works of the Transavanguardia made this depressing destiny rather difficult to achieve.

Nicola De Maria applies his lyrical abstractions, composed of colour, hand-written poetry and small figures, directly to the wall, invariably covering large areas. Even when he uses

canvas the painting often stretches way beyond the edge; the artist uses long coloured bars which appear to flow out of the painted surface into the space around. It is difficult to imagine a work like this sitting comfortably in a living room.

The earliest works of the Transavanguardia reveal the experimental climate into which they were born, and from which they gradually emerged. De Maria sets out to conquer space using methods which are completely alien to the usual norms of painting. Cucchi's works have the appearance of installations in which painting, the canvas painted with colours and figures, is only one part of a complex whole which also contains clay sculpture and drawing on paper. He specialises in materials that will interact with the painting, from rough wood to iron; he uses unusual formats and strange juxtapositions in his drawings, executed on extra long sheets of paper, or scattered densely over the walls to create what the artist terms a "cathedral". Paladino expresses himself in similar fashion, playing endless tricks with the location of his works in the environment: they are never hung on the wall but are propped in some way to give a new twist to the use of space.

Thus the work of the Transavanguardia offers little that is reassuring or domestic, and plenty that is troubling, excessive, anarchic. If the term "return to order" has an ideological meaning, then this is not it. This is a thoughtful but completely unconventional re-evaluation of the traditional instruments of art.

Today a considerable number of works of art dating from the original period of the Transavanguardia have entered the permanent collection of the Castello di Rivoli. These are part of a purchase which the Fondazione Cassa di Risparmio di Torino Progetto Arte Moderna e Contemporanea (Project for Modern and Contemporary Art), has made on behalf of the Castello di Rivoli. Following an equally impressive gesture of support made by the Foundation with regard to Arte Povera, which also benefited the Galleria Civica d'Arte Moderna e Contemporanea in Turin, our museum is once again benefiting from an extraordinarily generous gift. The cultural policy of the Foundation is to help all Italian museums of modern art to fulfil a requirement which is generally difficult to fulfil, namely the requirement to document the development of the principal artistic tendencies of the last century through the timely purchase of works of art. There is no need to go over the arguments that have been reiterated so frequently, but in order to emphasise the importance of our initiative it is worth reminding readers of how very difficult it is for an Italian museum to document Futurism, Metaphysics and the other major movements, from the historical avant-garde to today. Experience has taught us – and the activity of the Foundation today confirms this – that only partnerships between public institutions and private sponsors can meet the current needs of Italian museums and bring them up to the level of their international counterparts in the documentation of the art of today in all its manifestations.

New Subjectivity

Achille Bonito Oliva

The political elation of the Sixties drove art towards the impersonal. The creative force behind the image was invisible. Now, however, particularly in works by Chia, Clemente, Cucchi, De Maria and Paladino in Italy, the hand of the individual artist art is happily no longer divorced from the conceptual impulse. This hand shows itself in the capacity of the work of art to display a subjectivity that makes use of all the tools of expression and every kind of language.

The young Italian artists feel compelled however to use a means expression that is always subject to the rigorous rules of language. But language no longer follows the logic or the coherent, linear paths of recent years. Rather the new means of expression is rooted in an open, shifting nomadism that refuses to be trapped in predictable, logical development. The fundamental idea behind the new work is that of a *drift*, a movement with no predetermined directions, no points of departure and arrival, accompanied by a desire to find each time a provisional mooring in the gradual shifts of sensibility within the work.

Subjectivity asserts itself through its very fragmentation, through the accidental nature of an image which never claims to be a unitary or "cumulative" moment; it is always as a precarious vision, never grasping or attempting to grasp the meaning of the world and the accompanying idea of the infinite. Here, the image becomes the repository of a mere hint of potentiality, expressed through the means of art, i.e. grace and passion.

The works of the young Italian artists convey not so much private, autobiographical subjectivity, but rather the structural elements that characterise it: mutability, transience, contradiction and emphasis on detail. The new work is permeated by a sensibility that is energetic, not aggressive. This is associated with a notion of pleasure, and to the idea of a "guarantee" within art, that of successfully creating the minority reality of a personal image deriving from the artist's individual impulse. Mutability derives from the transient character of style, which can never be guaranteed continuity or stability. The young Italian artists in fact use languages that are both different and differentiated, references to cultures both remote in time and also close to our own. A fan-like sensibility promotes images that surpass each other and move away from poetics and a traditional faithfulness to it. Obviously, the image oscillates between figurative and abstract, between reference to an excessive figuration and the balanced reticence of the abstract, decorative motif.

The transience is in the creation of the work, which is never hampered by academic perfectionism, but is always in transit between the creative drive and the stability of the result. Moreover, the image always catches fleeting sensations, such as the witticisms in the work of Chia, the sense of matter in that of Cucchi, the suspension of time in Clemente, the music of colour in De Maria, and multipurpose motifs in Paladino. Time as a relentless flow becomes the defining moment of works that contain the embryo of their own supersedence.

Contradiction arises from the refusal to be confined within the geometry of a coherence tied to a fixed, ideologically blinkered idea of the world. The images are the symptoms of an inexhaustible reserve that is not held in check by a univocal language. Ironic, dramatic images, bright, neutral signs continuously cross the surface of the work, never characterising and defining things that are intended to be mobile and open.

Emphasis on is required to capture minute sensations and thoughts. These artists are opposed to the focus on the monumental and heroic that dominated the art of the Sixties. Detail is the anchor of the temporary, the support of an art that operates on the slope of sensibility and of the "state of grace". The humble skill of technique also dictates an anti-heroic and ironically domestic behaviour. It is no coincidence that these artists constantly resort to drawing, which allows a refined and fleeting, dynamic and flowing expression. Drawing makes it possible to capture the rapid transitions of sensibility, its spread beyond the restrictions of matter and paint. The sign does not encounter obstacles, on the contrary it permits understated images that are agile and open. Drawing allows allusion without peremptoriness, it allows the expression of a state of mind without any need for a definitive and categorical description.

The drawing in the works by Chia, Clemente, Cucchi, De Maria and Paladino is sign, stroke, image, effigy, line, outline, scribble, doodle, landscape, map, diagram, profile, silhouette, sketch, illustration, figure, foreshortened figure, print, split, model, tracing, caricature, chiaroscuro, graffiti, engraving, map, lithography, pastel, etching, woodcut. The tools may be: charcoal, pencil, pen, brush, compass, set square, pantograph, slide-rule, ruler, stumping, stencil. The procedure can be arabesque, tracing, composing, copying, erasing, correcting, shining, drawing. The result: field, contour, shade, decoration, perspective, sketching.

Often in these artists the drawing produces intimate and emblematic signs, it works through shadow and delicate shading, perceiving a "second soul" in things, discerning elusive and unpredictable visions beneath the apparent vision of mundane things that are apparently closed and unequivocal. Furthermore, it tends to manifest itself as a trace of a wider, more concrete image, choosing to stay in a deliberate state of transience. The transience derives not only from the shadow or shading, but also from the very little space and time its execution requires.

The drawing always seems to reveal the artist's assault on the immaculate space of the paper. Here, public and private coincide: the threshold of expression occurs even before any sign is implemented, it starts at the point of the mental processing of the image, in the movement and trembling of the hand on the paper.

Sandro Chia works through an array of styles, always underpinned by technical skill and by an idea of art that seeks its *raison d'être* within itself. These reasons consist of the pleasure of a painting freed at last from the tyranny of novelty, and relying instead on the artist's ability to use various "means" of achieving the image. There are numerous references, everything from Chagall to Picasso, to Cézanne, to de Chirico, to Futurist, metaphysical, twentieth-century Carrà. But the recourse to style is immediately reabsorbed by the quality of the result, at the intersection between technical skill and "state of grace". Painting becomes the field within which manual dexterity and concept finally find a balance. In Chia, images always go hand in hand with a title, a caption or a little poem painted directly onto the canvas to reveal its internal mechanism. The pleasure of painting goes with the pleasure of wit, the ability to integrate the passion of the creation of the picture and the protective distance of irony.

The work becomes a moving circuit of internal and external references, all at the service of an image offering a dual quality: as substance both pictorially and intellectually. In the first case the image is fulfilled by the materials of which it is

made up, and in the second, it presents itself as a stunning demonstration of an idea: an ideal of art only exists if embodied in the texture of language. Chia's image is always crystal clear.

Francesco Clemente works on the progressive displacement of the style, on the undifferentiated use of several techniques. The underlying idea is that of art that is in no way dramatic, and that can create an image where repetition and difference intersect thanks to the nomadism of lightness. Repetition stems from an intentional use of stereotypes, references and stylisations that allow the idea of conventionality to come into art too.

Such conventionality however is only apparent, as the reproduction of the image never happens in a mechanical or slavish way. On the contrary, it tends to create subtle and unpredictable variations, producing a shift in the reproduced image. This shift, and the idea of time suspended deriving from a state of relaxation, result in imperceptible differences. This is possible because Clemente works on the displacement of the signifier, on a chain of assonances, of visual analogies that free the image from all obligations and references.

All this creates a new contemplative state of the image, a sort of peace, removed from the clamour of its traditional references and given a different orientation, one that is explicit and deceptively conventional. The extreme explicitness tends to produce an image that does not display any effort or awkwardness vis-à-vis its surroundings. As if imbued with an oriental discipline, the new image does not betray any emotions, just a natural state of calm.

Enzo Cucchi radicalises painting practice, taking the picture as a means rather than an end. Painting becomes a process of accumulating various elements, figurative and abstract, explicit and allusive, and combining them seamlessly. Materials both within and outside the painting interact on the surface of the picture. Everything responds to a dynamic, unstoppable movement that drags painted shapes and colour lines beyond all laws of gravity. The painting is a provisional repository of energies that evoke images, densities of painting materials and ceramic extensions beyond the traditional canvas support. This type of work finds its roots in the fabric of a deliberately "minor" painting, tied to an anthropological and cultural territory that is exquisitely Italian. From the point of view of visual language, Cucchi's paintings seem to be inspired by Scipione and Licini. The young artist's use of colour as smudge is influenced by Scipione, while the dynamic sense of space and the freedom to place the figurative elements outside any naturalistic reference are reminiscent of Licini. The space of the painting or of the paper is not a background for the image, but an emanation and a source of energy in itself. The concept is that of an art that adheres to things while at the same time setting in motion a chain of mobile contacts and relationships to the extent of transfiguring them into signs of another position, that of a "dynamic landing", where high and low coincide.

Nicola De Maria transcends the boundary between the frame of the painting and the surrounding space; his visual field is the meeting place of many references. Painting is a tool to represent the progressive shifting of sensibility. Mental state and psychological state fuse in an image that operates by the fragmentation of visual data. The result is a sort of interior architecture containing all the resonances and emotions embodied within the work.

Each fragment lives a system of fluid relationships; there are no privileged or central points. De Maria replaces the notion of space with that of a field, a dynamic and network of relationships rich in potential whose visual constant is

abstraction. They share the same movement as music; there are no pauses, but an enveloping continuum of signs, an environmental painting incessantly referring to a single rhythm, a single beat, that of pure subjectivity.

The architecture of the work is flexible, each time supporting the space within which it sets itself. Concreteness and rarification alternate via the juxtaposition of painted wood elements marking out the environment, and compact areas of colour silently referring to indescribable states and metal conditions captured in the absolute.

Through the alternate use of geometric and organic signs, the language used is both the manifestation and internalisation of the artist's sensitive state, and as an instrument of song and lyrical representation. Mimmo Paladino's work is surface painting. He is a proponent of surface as the only possible profundity. Thus all the most manifest data of sensibility emerge visibly, making cultural allusions and deep-seated inner references to the psychological condition. Painting becomes the place where subtle, intangible motives are translated into image. Signs from the abstract traditions, influenced by the works of Kandinsky and Klee, and more pompous signs in the figurative vein intertwine into a single, organic motif.

The different moods of sensibility are thus condensed and offer the possibility of free association. The rarification of each different mood, mental and material, finds its rightful place on the surface. Paladino is never autobiographical, as everything becomes a pretext for painting. The geometry of the sign is immediately disrupted by the myriad figurative elements integrating gently into the rest of the composition, without leaps of chromatic tone.

The idea underpinning the image is that of the fragment, of detail dilating and aggregating into another detail. The mood sustaining the composition and the overall state of the painting is fortified by references to languages derived from the history of art. The surface of the picture becomes the explicit threshold of the image, even when the latter seems to extend beyond the confines of the frame and the wall. Signs are ciphers that colour and decorate the skin of the painting.

Translation © Emanuela Guastella and Ros Schwartz

List of the Exhibited Works

Sandro Chia

Cane italiano (Italian Dog), 1979

oil on canvas

63⁹/₁₆ x 63⁹/₁₆ in.

Stedelijk Museum, Amsterdam

Cassa ossa fossa (Coffin, Bones, Ditch), 1979

oil on canvas

68¹/₈ x 81⁷/₈ in.

Private Collection

Courtesy Galleria 1000 Eventi, Milan

Fumatore con guanto giallo (Smoker with Yellow Glove), 1980

oil on canvas

59¹/₁₆ x 51³/₁₆ in.

Bruno Bischofberger Collection, Zurich

In acqua strana e cupa, se brilla un punto bianco, se salta una pupa, al volo suo m'affianco (In Strange and Gloomy Waters if a White Dot Shines if a Little Girl Jumps I Will Approach Her Flight), 1979

oil on canvas

78³/₄ x 139¹⁵/₁₆ in.

Stedelijk Museum, Amsterdam

Coniglio per pranzo (Rabbit for Dinner), 1981

oil on canvas

80⁷/₈ x 133⁷/₁₆ in.

Stedelijk Museum, Amsterdam

Sinfonia incompiuta (Unfinished Symphony), 1980

oil on canvas

78³/₄ x 58¹/₄ in.

Fondazione CRT Progetto Arte Moderna e Contemporanea

Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Volto scandaloso (Scandalous Face), 1981

oil on canvas

63 x 50³/₁₆ in.

Kunsthalle, Bielefeld

Cocktail, 1981

oil on canvas

66 x 57 in.

Gian Enzo Sperone Collection, New York

Courtesy Sperone Westwater, New York

Successo al caffè Tintoretto (Outcome at the Café Tintoretto), 1981

oil on canvas

98⁷/₁₆ x 131⁷/₈ in.

Private Collection

Courtesy Galerie Bruno Bischofberger, Zurich

Pasto appassionato (Passionate Meal), 1982

oil on canvas

101¹/₂ x 131⁷/₈ in.

Gian Enzo Sperone Collection, New York

Courtesy Sperone Westwater, New York

Ragazzo coraggioso con bandiera (Courageous Boy with Flag), 1982

oil on canvas

92¹/₈ x 77¹⁵/₁₆ in.

Private Collection

Portatore d'acqua (Water Bearer), 1981

oil, pastel on canvas

81¹/₈ x 66¹⁵/₁₆ in.

Tate Gallery, London

Zattera temeraria (Three Boys on the Raft), 1982

oil on canvas

118¹/₈ x 146¹/₁₆ in.

Stiftung Sammlung Marx, Hamburger Bahnhof – Museum für Gegenwart, Berlin

Figure con bandiera e flauto (Figures with Flag and Flute), 1983

oil on canvas

115¹⁵/₁₆ x 128³/₈ in.

Fondazione CRT Progetto Arte Moderna e Contemporanea

Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Senza titolo (Untitled), 1984

enamel on bronze

68 x 44 x 46 in.

Fondazione CRT Progetto Arte Moderna e Contemporanea

Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Francesco Clemente

Il primo autoritratto (Self-portrait the First), 1979

ink, watercolor on paper mounted on canvas

44 x 57³/₄ in.

Bruno Bischofberger Collection, Zurich

Autoritratto con oro (Self-portrait with Gold), 1979

ink, mixed media on paper mounted on canvas

78 x 157 in.

Bruno Bischofberger Collection, Zurich

Con i sentimenti insegna alle emozioni (With Feelings He Teaches Emotions), 1980

fresco

118¹/₈ x 236¹/₄ in.

Bruno Bischofberger Collection, Zurich

Self-portrait with a Hole in the Head, 1981

oil on canvas

20¹/₁₆ x 29¹⁵/₁₆ in.

Stedelijk Museum, Amsterdam

Guardian, 1981

acrylic on canvas

62³/₁₆ x 32⁵/₁₆ in.

Gian Enzo Sperone Collection, New York

Courtesy Sperone Westwater, New York

I cinque sensi I II III IV V (The Five Senses I II III IV V), 1981

pastel on paper

five elements, 26 x 19¹/₂ in. each

Private Collection

Due porte (Two Doors), 1982

fresco

59 x 70³/₄ in.

Bruno Bischofberger Collection, Zurich

Suonno (Sleep), 1982

watercolor on paper

85 x 34³/₄ in.

Bruno Bischofberger Collection, Zurich

Distance, 1981

watercolor on paper

14¹/₄ x 20 in.

Bruno Bischofberger Collection, Zurich

Morning, 1981

watercolor on paper

14¹/₄ x 20 in.

Bruno Bischofberger Collection, Zurich

Smoke in the Room, 1981
watercolor on paper
14¹/₆ x 20 in.
Bruno Bischofberger Collection, Zurich

Fire, 1982
watercolor on paper
14¹/₄ x 20 in.
Bruno Bischofberger Collection, Zurich

Santo (Saint), 1982
watercolor on paper
14¹/₄ x 20 in.
Bruno Bischofberger Collection, Zurich

Ritz, 1983
watercolor on paper
14¹/₄ x 20 in.
Bruno Bischofberger Collection, Zurich

Il cerchio di Milarepa (Milarepa's Circle), 1982
oil on canvas
78³/₄ x 98⁷/₁₆ in.
Fondazione CRT Progetto Arte Moderna e Contemporanea
Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Two Lovers, 1982
oil on canvas
157¹/₂ x 118¹/₈ in.
Stiftung Sammlung Marx, Hamburger Bahnhof – Museum für Gegenwart, Berlin

One, 1985
gouache, twelve sheets of handmade Pondicherry paper, joined with handwoven cotton strips
95¹/₂ x 94 in.
Courtesy Sperone Westwater, New York

Three, 1985
gouache, twelve sheets of handmade Pondicherry paper, joined with handwoven cotton strips
95¹/₂ x 94 in.
Courtesy Sperone Westwater, New York

Eye and I, 1985
gouache, twelve sheets of handmade Pondicherry paper, joined with handwoven cotton strips
94 x 95¹/₈ in.
Collection Alba Clemente

Enzo Cucchi

Viaggio eroico (Heroic Voyage), 1980
oil on canvas with toothed iron element
canvas, 102³/₈ x 43¹/₄;
iron element, 2³/₈ x 43¹/₄ x 4⁵/₁₆ in.
Stedelijk Museum, Amsterdam

Le case vanno indietro (The Houses Go Backwards), 1979-80
oil on canvas, ceramic
78³/₄ x 59¹/₁₆ in.
Bruno Bischofberger Collection, Zurich

Quadro al buio sul mare (Maritime Scenery by Night), 1980
oil on canvas
81¹/₈ x 140⁹/₁₆ in.
Bruno Bischofberger Collection, Zurich

Montagne miracolate (Miraculously Healed Mountains), 1981
charcoal on paper mounted on canvas
109⁷/₁₆ x 163³/₄ in.
Groninger Museum, Groningen

La guerra delle regioni (The War of the Regions), 1981
charcoal on paper mounted on canvas
107¹/₁₆ x 170¹/₁₆ in.
Fondazione CRT Progetto Arte Moderna e Contemporanea
Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Eroe senza testa (Headless Hero), 1981
oil on canvas
98⁷/₆ x 80¹¹/₁₆ in.
Fondazione CRT Progetto Arte Moderna e Contemporanea
Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Il sospiro di un'onda (The Sigh of a Wave), 1983
oil on canvas
118¹/₈ x 157¹/₂ in.
Bruno Bischofberger Collection, Zurich

Fontana ebbra (Inebriated Fountain), 1982
oil on canvas
121 x 83⁷/₈ in.
Stedelijk Museum, Amsterdam

Succede ai pianoforti di fiamme nere (It Happens to Black Flamed Pianos), 1983
oil on canvas
81¹/₂ x 114⁹/₁₆ in.
Bruno Bischofberger Collection, Zurich

Sguardo di un quadro ferito (Glance of a Wounded Painting), 1983
oil on canvas
98⁷/₁₆ x 137 in.
Centre Georges Pompidou, Paris
Musée national d'art moderne / Centre de création industrielle

Nel 1984 un millenario trasporto comincia a muoversi verso la preistoria (In 1984 a Millennial Transport Begins to Move Toward Prehistory), 1984
oil on canvas
53¹/₈ x 314¹⁵/₁₆ in.
Private Collection
Courtesy Galerie Bruno Bischofberger, Zurich

La deriva del vaso (The Drift of the Vase), 1984-85
oil on canvas
110¹/₄ x 126 in.
Andrea Caratsch Collection, Zurich

Nicola De Maria

Musica occhi (Music Eyes), 1978-79
oil on canvas
35⁷/₁₆ x 157¹/₂ in.
Jacques Danneels Collection, Gent
Courtesy Galerie Buchmann, Agra - Lugano

Sono asiatico sono africano (I am Asian I am African), 1980-81
mixed media on paper mounted on canvas
84⁵/₈ x 107⁵/₁₆ in.
AEFFE S.p.A. Collection
Courtesy Rizziero Arte, Teramo

Molti anni per finire un disegno stellato a Torino (Many Years to Finish a Star-studded Drawing in Turin), 1981-82
mixed media on paper mounted on canvas
78³/₄ x 126 in.
Giorgiana and Giorgio Persano Collection, Turin

Molti anni per finire un disegno stellato (Many Years to Finish a Star-studded Drawing), 1983
mixed media on canvas
98¹³/₁₆ x 177⁹/₁₆ in.
Städtisches Museum Abteiberg Mönchengladbach

Mare, chiudere gli occhi, o mare (Sea, Close Your Eyes, Oh Sea), 1983
acrylic on canvas
47⁷/₁₆ x 23¹³/₁₆ in.
Fondazione CRT Progetto Arte Moderna e Contemporanea
Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Regno dei fiori (Kingdom of Flowers), 1984-85
oil on canvas
94¹/₂ x 126³/₈ in.
Private Collection, Como

I fiori salutano la luna (Flowers Greeting the Moon), 1984
watercolor, pastel, wax crayon, pencil on cardboard mounted on canvas
71¹/₁₆ x 253¹⁵/₁₆ in.
Galerie Karsten Greve, Cologne, Paris, Milan, St. Moritz

Regno dei fiori (Kingdom of Flowers), 1984-85
mixed media on canvas
70⁷/₈ x 94¹/₂ in.
Private Collection, Verbania

Testa dell'artista cosmico a Torino (Head of the Cosmic Artist in Turin), 1984-85
mixed media on canvas
94¹/₂ x 149⁵/₈ in.
Fondazione CRT Progetto Arte Moderna e Contemporanea
Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Universo senza bombe (Universe Without Bombs), 1985
mixed media on canvas
76³/₈ x 135¹³/₁₆ in.
Rira Collection

Testa dell'artista cosmico (Head of the Cosmic Artist), 1985
mixed media on canvas
139³/₄ x 220¹/₂ in.
Private Collection
Courtesy Galleria Cardi, Milan

Mimmo Paladino

Lampeggiante (Flashing), 1979
encaustic, clay, wood, cotton, canvas
78³/₄ x 51³/₁₆ in.
Fondazione CRT Progetto Arte Moderna e Contemporanea
Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

A Napoli dopo gennaio (In Naples after January), 1979
mixed media on canvas and iron
78³/₄ x 118¹/₈ in.
Fondazione CRT Progetto Arte Moderna e Contemporanea
Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Silenzioso, pieno di stelle (Silent, Full of Stars), 1979
acrylic, plaster bust, tempera on paper
98⁷/₁₆ x 181⁷/₈ in.
Stedelijk Museum, Amsterdam

Rosso silenzioso (Silent Red), 1980
pigment on canvas
118¹/₈ x 181⁷/₈ in.
Bruno Bischofberger Collection, Zurich

Sul muro da novembre (On the Wall Since November), 1980
pigment, plaster bust on canvas
94¹/₂ x 165³/₈ in.
Private Collection
Courtesy Galerie Bruno Bischofberger, Zurich

Giardino Chiuso/Hortus Conclusus (Closed Garden/Hortus Conclusus), 1982
polychrome bronze
118¹/₈ x 59¹/₁₆ x 78³/₄ in.
Collection of the artist

Notte di Pasqua (Easter Night), 1981
oil on canvas
78³/₄ x 120¹/₁₆ in.
Öffentliche Kunstsammlung, Basel, Kunstmuseum

Senza titolo (Untitled), 1982
oil on canvas
78³/₄ x 118¹/₈ in.
Staatliche Museen zu Berlin, Nationalgalerie
acquired through a contribution from Deutschen Klassenlotterie Berlin

Ara (Altar), 1982
oil on canvas
78³/₄ x 236¹/₄ in.
Jacques Danneels Collection, Gent
Courtesy Galerie Buchmann, Agra - Lugano

La virtù del fornaio in carrozza (The Virtue of the Baker in a Carriage), 1983
oil on canvas, on wood
88 x 72³/₁₆ in.
Fondazione CRT Progetto Arte Moderna e Contemporanea
Permanent loan Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin

Senza titolo (Tronchi d'albero) (Untitled - Tree Trunks), 1983
oil on canvas, on wood
127⁹/₁₆ x 66¹⁵/₁₆ x 57⁷/₈ in.
Würth Collection, Künzelsau, Germany

Non avrà titolo (It Won't Have a Title), 1985
oil and gold leaf on canvas on wood, bronze
geometrical relief, 78³/₄ x 213³/₄ x 33 in.
bronze sculpture, 46 x 33 x 13³/₈ in.
Gian Enzo Sperone Collection, New York
Courtesy Sperone Westwater, New York