

StudioMARCONI'65

Arnaldo Pomodoro

Graphic Works

18 October – 21 December 2019

Inauguration: 17 October 2019 from 18:00 to 21:00

Hours: Tuesday–Saturday 15:00 – 19:00

Free entry

Studio Marconi '65 is pleased to present a selection of graphic work and multiples by Arnaldo Pomodoro, executed between 1967 and 1970. During those years Pomodoro deepened his investigations into forms: simple, primitive shapes and symbols, such as the sphere, cube, column and wheel, became the themes of his work.

In 1964, one year after creating his first sphere, Pomodoro provided a perfect synthesis of his work in an interview with Mila Pisto: 'Here is what moves me to make the spheres: to break these perfect, magical forms in order to discover (to seek, to find) the internal fermentations, mysterious and alive, monstrous and pure. In this way I use the shiny smoothness to provoke a contrast, a discordant tension, a completeness made of incompleteness. In the same act, I eliminate an absolute form. I destroy it. But at the same time I multiply it.'

A variation of this multiplication process are the *Rotanti* or rolling spheres, which Pomodoro exhibited a few years later in 1968 at Studio Marconi, and later at the Marlborough Gallery in London. Approximately twenty various-sized spheres made of polished reflective metal were set out on a slightly inclined platform, in order to give the visitor a sense of hypothetical movement. Here the corrosions resembled geometric cracks, neatly defined perforations, more like ones produced by a machine than the result of natural erosion.

In a letter to Pomodoro from 1970, art historian Tom Freudenheim identified the difference between the *Sfere* and the *Rotanti*: the former rest on a base, they are corroded and therefore unable to roll; the latter, however, 'are able to' be seen from every angle and 'are able to' roll. In the *Sfere* the energy springs from the inside and within the inside; in the *Rotanti* there is the additional energy of their movement (or potential movement).

A common element in both is the presence of 'contrast and polarity', 'positive and negative', and 'full and empty'.

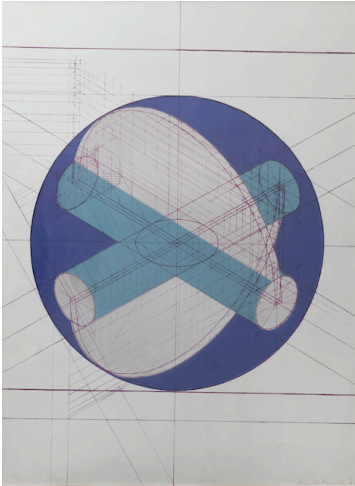
The *Rotanti* later led to the *Onde* and a series of works entitled *Forma X*.

It is to this precise phase in Arnaldo Pomodoro's long and prolific artistic career that the graphic works on show at Studio Marconi '65 belong.

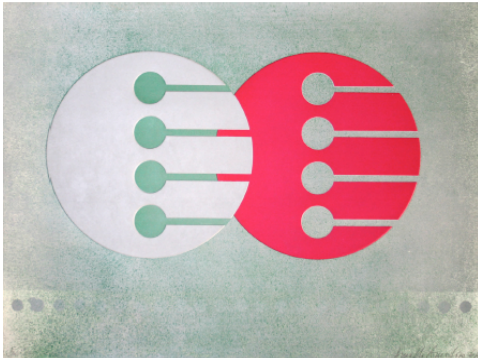
Pomodoro did not seem concerned about the challenge posed by the flat two-dimensional surface of a sheet of paper.

And if while making these graphic works he faced the problem of maintaining the sculptural aspect of his images, it is enough to look at them to discover that they reveal the genesis of the first *Rotante*, conceived during his time at Stanford University in America: pierced 'in a clean-cut, well-defined way, making an X-shaped sign with no rough edges'.

In addition to sculpture, Arnaldo Pomodoro has also developed his art in other fields: jewellery, architecture and stage design. He has also created graphic works in a different expressive vein, works which Sandro Parmiggiani described in his 2006 interview with Pomodoro as 'a workshop, a large, intense laboratory'.



Untitled, 1968
Lithograph on gilded paper
77 x 56.5 cm



Untitled, 1967
Lithograph on paper
50 x 70 cm

Biographical notes

Arnaldo Pomodoro was born in Montefeltro in 1926; his childhood was spent in Pesaro, where he also studied.

In 1954 he moved to Milan. His works from the 1950s are high-reliefs in which he developed a remarkable form of 'writing', totally original in sculpture. In the early 1960s he began to create freestanding sculpture, then moved to large-size works.

He has received numerous awards for sculpture: San Paolo, 1963; Venice, 1964; Pittsburgh, 1967; the Praemium Imperiale, Tokyo, 1990; and in 2008, the International Sculpture Center's Lifetime Achievement Award.

In 1992 he received an honorary degree in Humanities from the University of Dublin, and in 2001, an honorary degree in Building Engineering and Architecture from the University of Ancona.

Pomodoro has held numerous solo exhibitions that reflect his long career and the many critical reviews of his work. In 1970, a travelling exhibition to American university campuses, organised by Peter Selz and Tom Freudenheim, began at Berkeley and ended two years later at the Wadsworth Atheneum in Hartford. This was followed in 1983 by an exhibition curated by Mark Rosenthal at Columbus Museum of Art, which then travelled to several other museums in the United States. In 1994-1995, Giovanni Carandente curated an exhibition at the Hakone Open-Air Museum in Kanagawa, which also visited other Japanese museums. Many other venues have hosted his work, among them: the Rotonda della Besana in Milan (1974), in collaboration with Sam Hunter; Forte di Belvedere, Florence (1984), curated by Italo Mussa; Fortezza di San Leo (1997), an exhibition dedicated to Cagliostro with an essay by Achille Bonito Oliva and two unpublished texts by Paolo Volponi; the Palais-Royal Gardens, Paris (2002), with essays by Pierre Restany and Jacqueline Risset; a retrospective at the Sala delle Cariatidi, Palazzo Reale, Milan (2006) and at other locations in the city; and Tornabuoni Art, Paris (2019), with a monograph by Luca Massimo Barbero.

His works are installed in many public locations and squares in Italy and around the world (Milan, Copenhagen, Brisbane, Los Angeles, Darmstadt, Rome), the Pepsi Cola park in Purchase, NY; Trinity College, Dublin; Cortile della Pigna, the Vatican Museums; the United Nations Headquarters, New York; the UNESCO headquarters, Paris; Storm King Art Center, Mountainville, NY; and are held in major public collections. His environmental works include the 90-metre-long cement relief *Moto terreno solare* at the Minoa Symposium, Marsala, Sicily; the new 'Arms Room' at the Poldi Pezzoli Museum, Milan; and *Carapace*, the winery designed for the Tenuta Castelbuono di Bevagna, commissioned by the Lunelli family and inaugurated in June 2012.

He has taught in US university art departments at Stanford, Berkeley and Mills College.

He has also worked as a stage designer of 'spectacular machines' for numerous events, such as his collaboration with Luca Ronconi for *Das Kästchen von Heilbronn* by Kleist, performed on Lake Zürich in 1972; the memorable experiences in the earthquake ruins of Gibellina in the 1980s; and his stage and costume design for the opera *Teneke* by Fabio Vacchi (libretto by Franco Marcoaldi), based on the story of the same name by Yashar Kemal, staged during the 2007-2008 season at Teatro alla Scala, Milan, directed by Ermanno Olmi and conducted by Roberto Abbado.

In 2016 the Marconi Foundation paid tribute to the artist on his 90th birthday by re-proposing the exhibition *One Hundredth of a Second*, which was originally held at Studio Marconi in 1971.

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