

METAMORPHOSIS:
THE ALCHEMISTS OF MATTER
A POINT OF VIEW ON ARTE POVERA

Giovanni Anselmo

Alighiero Boetti

Pier Paolo Calzolari

Luciano Fabro

Jannis Kounellis

Mario Merz

Giulio Paolini

Pino Pascali

Giuseppe Penone

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Magonza

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METAMORPHOSIS: THE ALCHEMISTS OF MATTER

Paolo Repetto

Arte Povera was born in Italy more than fifty years ago; now that more than half a century has gone by, a clear and broad vision, an agile perspective, allows us to fully evaluate Arte Povera. It was a widespread movement, enthralling, but also varied and free and magical, created by an important group of artists who once again demonstrated how much Italy, despite its individualism and dramatic corruption, is nonetheless a country that has no equals in the realm of imagination and creativity.

Many artists, each unique, animated this movement, like the famous genies in *One Thousand and One Nights*, with a sort of metamorphic frenzy and the same “omnipotence”. They were able to transform a trunk into a sculpture, an iron slab into elegant tapestry, an anonymous piece of plastic into a metaphysical object, a surface made of salt into a sophisticated tribute to Hellenistic carved drapery, a copy of white gypsum casts into a Platonic reflection on the meaning of art, a sack of coal into a contour of light, a rivulet of earth into an archaic and thin magnet of energy. Many diverse minds were united in the use of simple and poor materials, often waste material, that were subjected to ingenious transfiguration, “magic and marvelling”. These artists also shared forms, ideas and gestures that were richly anti-rhetoric, with which they gave life to a very distinctive kind of art: on the one hand the techniques employed are very different but are all very distant from the pictorial tradition; on the other, Arte Povera is characterized by radical and complete transformation and metamorphosis: it is the gesture of the Arabian phoenix, the renovation of lifeless matter, of useless materials, which gives new life and light. Ashes are resurrected in a rhythmic flight of measure and transcendence, which creates unseen and marvellous shapes, shimmering constructions of the mind, colours that enter into dialogue with the greyness of stones, with the vibrations of the air, with a fast moving real or metaphysical *silhouette*. From the rags and mirrors of Pistoletto, to the coal and irons of Kounellis; from the lead and salt, the ice and flames of Calzolari, to the earth and light of Anselmo; from the wood, the leaves, the thorns and the trunks of Penone, to the spirals and

plastic fluorescences of Merz; from new organic or synthetic materials that imitate or reinvent reality and nature of Pascali, to the emblematic stars of Zorio, to the sophisticated historical and artisanal conceptualizations of Fabro, Paolini, Prini and Boetti. It is a luminous creative angel with two very large wings: one is an artisanal wing, richly poor, intent on recovering and using materials that are apparently not artistic, and not beautiful, such as rags, earth, iron, straw, plastic, coal, raw materials, waste materials, which take shape thanks to an idea that was in part borrowed from the most prominent artists of the twentieth century: from Duchamp and Schwitters, to Manzoni and Burri. The other wing is conceptual, mental, developed by Paolini, Anselmo, Prini, Boetti. Here materials are re-elaborated in a less formal and more historical and cultural sense. It is a dynamic creative genius, unique though diverse, homogeneous but different, in its ample swirls and various expressions. Visible in the flight of Kounellis, who “paints” with iron and coal, and shows that the colours of a real parrot, perched against the canvas, are more beautiful than any reproduced colour. In the light of Pistoletto, who combines the classical and archetypical beauty of Venus with a heap of coloured rags. It is a genius that is reflected and intensified in the work of many artists, in the variegated inventions such as the *Oggetti in meno* by Pistoletto, which leads to the idea of the fourth dimension, that of time, substituting the backdrop of traditional paintings with a mirror, a surface made of reflecting steel, on which various images and serigraphs are applied. In the flight of Calzolari, who uses neon lights and tobacco leaves, lead and salt, flames and ice, to recover and transfigure two sacred memory-icons by George de La Tour and Caspar David Friedrich. In the rarefied and intense trajectory of Anselmo, who investigates the enigmatic borders between the visible and the invisible, the microcosm and macrocosm, matter and light, the plant kingdom and the mineral one, leaves and marble, also investigating the energy that drives us: magnetic waves, gravity, or better, the curvature of space, and the vibrations of the cosmos. In the flight of Penone, who sees himself as a child,

rediscovering the ecstatic moments spent in the woods in the Appenine hills in Liguria, around Garessio, surrounded by chestnut and olive trees, by trunks and bark, by the hieroglyphics of the leaves and the arabesques of the thorns. In Merz's lament, with his troubled spirals, the chromatic vortex of the golden *ratio*, and the structures of his unique igloos. In the flight of Pascali, where the magic wand of metaphysics brings to life the harmonic shapes of Surrealism: toy cannons, monumental paws, segments of fish, winged fins, joyous and marvellously bizarre presences, a motionless and a stylized ocean. In the light of Paolini, where his beloved eighteenth century, his ideal Neoclassicism – so clean and ordered, already aware of its exponential nature – is reverberated in a prismatic diamond of works on the border separating possible and impossible, an idea and its hypothetical fulfilment, doing and not doing, the mastery of form and its absence. In the semantic reverberations of Boetti, where the play of the ready made alludes to an idea that may be carried out by others, or better, by the Other. In the flight of Fabro, where banal industrial segments are transfigured and turned into new shapes of enigmatic marvels. It is a homogeneous and composite Genius: an angel, a light, a flight: the flight of an art that is uniform yet diverse and that uses poor and unexplored materials, that has the power to transfigure, and the joyous awareness of play; an art that was able to reinvent the colours and shapes of Beauty.

KOINÈ POVERA

Bruno Corà

If we want to understand out of which sedimentation, and due to which circumstances and opportunities Arte Povera materialised, developed and was eventually defined, other essential factors have to be taken into consideration, together with a series of apparently secondary causes that were actually no less significant in terms of the movement's international success and dissemination. First of all, we need to take into account not only the historical framework in which the artworks and events appeared and the reactions they precipitated, but also the generational context from which Arte Povera's major exponents emerged.

In a Europe that was crucially afflicted by the tragedy of World War II and then by a lengthy "post-postwar" period, in countries like Italy and Germany, marked by humiliating misery yet also by the fervour of reconstruction, the phenomenon of the Cold War was something that affected the country's consciousness and sentiments of autonomy and freedom. This occurred just as it was beginning to experience an economic wellbeing promoted by the United States and dispensed together with the political, technological and cultural hegemony decided by that country. Despite this, grafted onto the extraordinary results of the spatial, visual and material renewal of artistic language achieved with radical determination by artists such as Lucio Fontana and Alberto Burri (not to mention other generous contributions, not only from Colla, Melotti, Capogrossi, the artists of the Forma 1 group and Pinot Gallizio, but also Rotella, Scarpitta and even Emilio Villa), between 1958 and 1960 there was also the no less resolute plan of resetting the language of art to zero by artists such as Piero Manzoni, Enrico Castellani, Dadamaino and Vincenzo Agnetti, coupled with Giuseppe Uncini, Francesco Lo Savio, Mario Schifano, Getulio Alviani, Gianni Colombo and the kinetic-programmatic groups.

Among the objectives shared by almost all these artists was to bid farewell to the sensibility of art informel in order to conceive and create an art that re-established the semantic quality of its own language.

Meanwhile, between 1959 and 1960 a number of artists working mostly in Turin and Rome had set out on another road, among them Michelangelo Pistoletto, Jannis Kounellis, Giulio Paolini and Pino Pascali. It was a journey that in later years saw them converge in a *povera* koinè, albeit with many differences.

The development of Arte Povera's many distinctive styles therefore appears to have sprung within a few years (and after the Azimuth Group), from the successive great moment of realising the value of the example set by Fontana and Burri, in objective continuity with the fundamental, unbroken tradition of European art (especially Italian), and, in addition, from a vast combination of social, cultural and existential phenomena that originated in the irreconcilable US and USSR blocks and hit France, Germany, Holland and Italy. [...]

This multifarious ferment, and especially the tangible varieties of formalisation that distinguished one artist from another, was taken up by the man who more than any other at the time, and with greater diligence, followed and critically coordinated its developments, encouraged exchanges and promoted the situation: Germano Celant. The young Genoese critic, already close to the historic figure of Eugenio Battisti, coined the appellation "Arte Povera", borrowing it from Grotowski's "Poor Theatre". Moreover, he also ventured to present the movement's critical-ideological motivation in a number of texts that have since gone down in the annals of history, despite certain notable objections vented against them by some scholars. A broad and complex debate not only marked the stages of the movement's various exhibitions (a great number in Italy and abroad, at times also considerable in their scope, and whose bibliography would take long to list) but also revealed the contradictions, inconsistencies and various differences within the "non-group". [...]

Note:

The texts in the catalogue were written and selected by Bruno Corà from his previous studies and writing. For a complete bibliography, see p. 72.

GIOVANNI ANSELMO | Since 1965 Giovanni Anselmo has been exploring the forces in and outside us, the energies at work or contained within things, the instability close by or more distant, the elementary or complex participation of our body and mind in the existing and present or in the perceptible but absent, in the visible as well as in the invisible, and in the finite as well as the infinite. Anselmo was in fact struck by a truly illuminating moment at dawn on 16 August 1965, during a trip to the top of the Stromboli volcano in the Aeolian Islands north of Sicily.

The awareness he attained during those days, the perception, the motivations and behaviour within a complexity of flows, energies and forces that surrounded each of his vital actions, beginning with the very energy of thought itself, led Anselmo to focus his attention on the permanent instability that envelops us all, and consequently prompted him to examine the entities with which we interact through the perception and sensitivity of our bodies and minds.

Over the years and through his many important works, it is notable that in Anselmo's art the ancient questions of pre-Socratic, Parmenidean and Eleatic thought intersect and combine with a relativistic consciousness of actuality, and an attentive observation of the phenomenology of reality. In the broadest sense, Anselmo's work marks a return to things as manifestations of conscious reality. By the suspension of any preconceived judgement of phenomena, he stimulates the emergence of the essential and authentic through insights and formulations. Anti-formalistic in character, Anselmo's approach also distances itself from any summary universalist visions, and is instead applied to reality and the knowledge of living and active entities; in other words, those capable of producing discernible effects, even if these are sometimes not manifest or "visible", yet whose existence can nonetheless be perceived. [...]

Untitled, 1966
Steel rod with wooden base
h 78.7 in (200 cm)

GIOVANNI ANSELMO



| *Particolare*, 1972–2016

| Projector, slide with the word “PARTICOLARE”



PARTICOLARE



Installation view at Konrad Fischer Galerie, Berlin, 2015

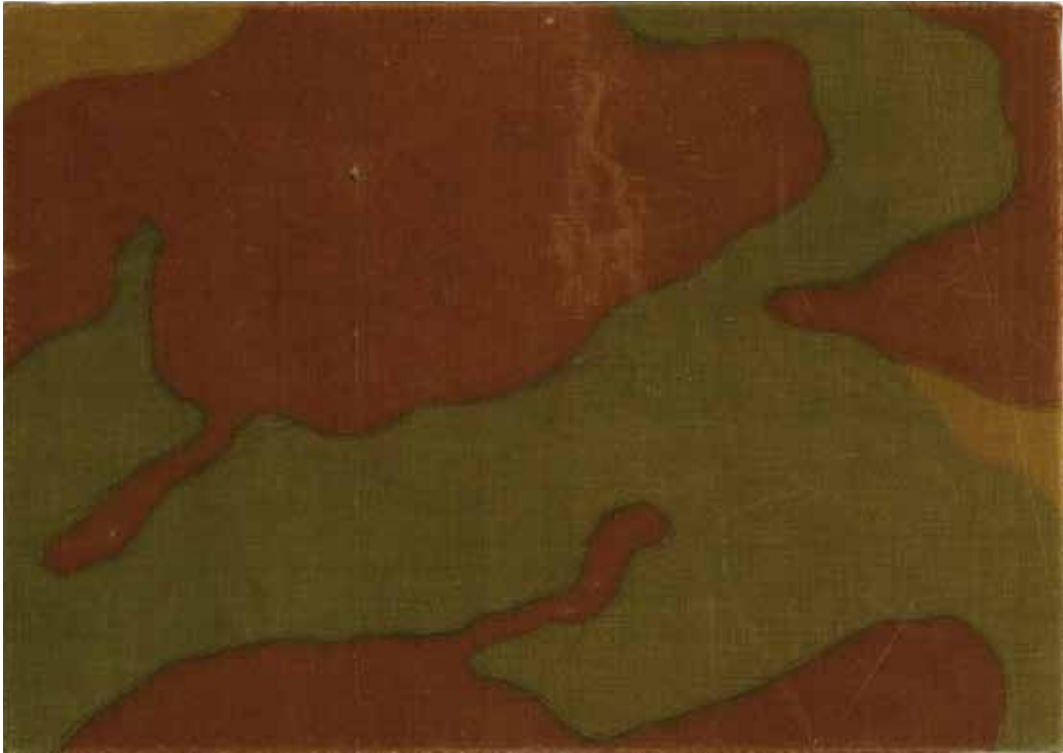
ALIGHIERO BOETTI | There is only one great common denominator underlying Boetti's multifaceted repertoire of images: they are all generated from a "holiday state" of intuition, in which lively as an eel and unpredictable as a bird lies the sixth sense: thought. Alongside the other five senses that the artist seems, however, to place in second place in the imaginative process, the sixth sense, in a perpetual state of readiness to discover, and in its unencumbered operation, continually "discovers". It follows its thread inside reality's labyrinth, encountering and reporting on the arcane visions that come its way and on its own manner of being. Often, in fact, Boetti's visual thinking narrates its state of grace, its "happy coincidences" with what it seeks and unfailingly discovers. It is a Sisyphean task to attempt to define in terms of a concept what the nature of this energy is, whereas, on the contrary, it is a truly playful exercise to abandon oneself to it and, through a language, reveal its different routes, its expansions, the very enigmas of the universal concatenation of events through which the real and the unreal are revealed.

Boetti's art is like a language adapted to express this force, this power in continuous movement towards the latitudes of surprise that emerge from its unrestricted roaming. Art as the motive force of the only sense – thought – which "sees" at a distance, which is ubiquitous, always different and always awake.

The surprise derived from the movement of thought towards an encounter with a "happy accident" (as Boetti defines the act of discovery and thus the conception of a work of art), the sudden illumination of this energy in a vision, are very well summarised in his earliest works, such as *Ping Pong* (1966) and *Lampada annuale* [Annual lamp] (1966), in which the viewer's awareness of the instant duration of the works themselves is kept alive by the idea of luminosity. [...] Yet if these are some of the qualities of his early work, which due to their obvious expressive innovations occupied a prominent position in the art debate during the second half of the 1960s, what followed from the 1970s onward was no less remarkable. [...]

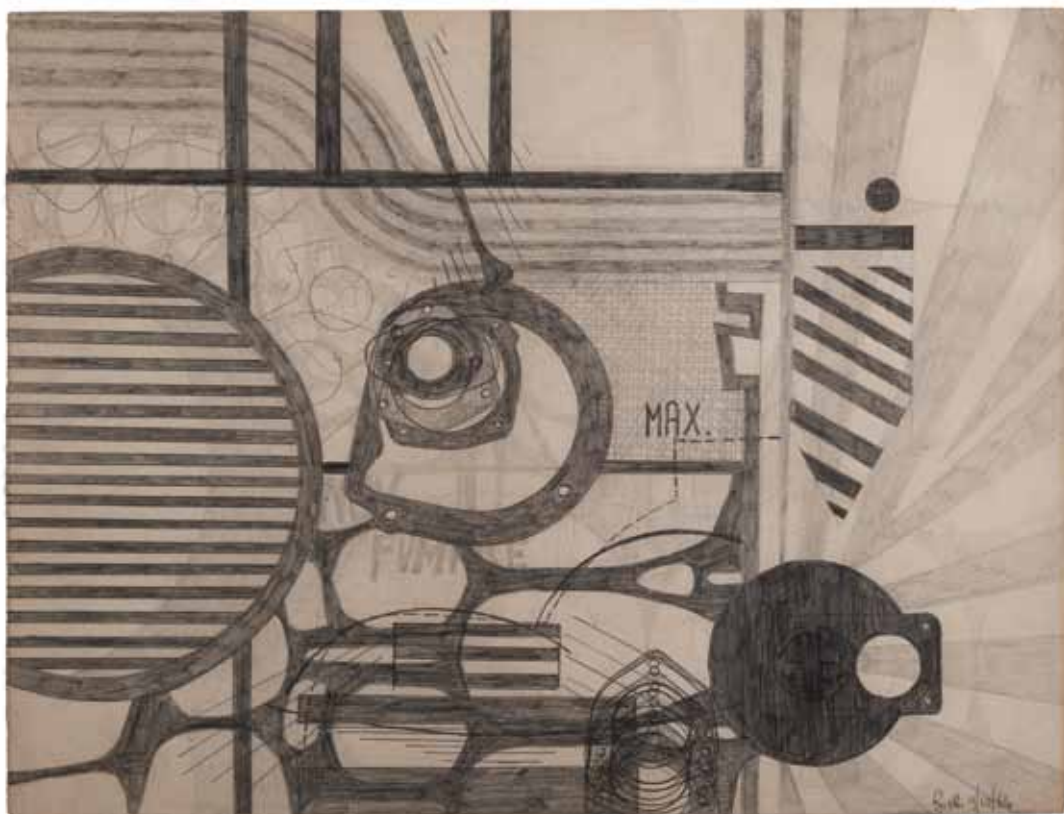
Mimetico, 1968
Camouflage canvas mounted on plywood
8.5 x 11.8 in (21.5 x 30 cm)

ALIGHIERO BOETTI



Untitled, 1964
Pencil on paper
19.1 x 24.8 in (48.5 x 63 cm)

ALIGHIERO BOETTI



Untitled (*Cartoline astratte in una giornata dell'amato vento...*), 1989
Mixed technique on paper
39.4 x 27.5 in (100 x 70 cm)

ALIGHIERO BOETTI



Nove quadrati, 1979

Watercolour on watermarked handmade paper

9 parts, each 7.7 x 7.7 in (19.5 x 19.5 cm) – 30 original editions

ALIGHIERO BOETTI



Calendario, 1982
Collage and pencil on paper
7,5 x 12,8 in (19 x 32,6 cm)

ALIGHIERO BOETTI



Tra l'incudine ed il martello, 1987
Embroidery on fabric
8.5 x 8.5 in (21.5 x 21.5 cm)

ALIGHIERO BOETTI

Piegare spiegare, 1989
Embroidery on fabric
6.3 x 6.5 in (16 x 16.5 cm)



PIER PAOLO CALZOLARI | The vision that possessed Calzolari in that brief moment during the sixties sprang from a desire which, because it was fleeting and insatiable, immediately became dramatic and penetrated his imagination, devouring it, exhausting it with burning tension, yet never exhausting it. Indeed, in whatever manner one yearns to make manifest the absolute, “it cannot be conceived if not beyond all opposites and polarities” (Eliade). So this is where his constant obsession lies concealed, where it feeds, where it encounters the attractive and diversely repeated variety of the real, the ultimate place, symmetrical to what is lacking, the elsewhere that Calzolari conceives and therefore intends to reach and express. And if one of the ‘non places’ in which that absolute, the *moksa*, the *mukti*, surfaces as the undefinable infinite, is the unstable *Peri hypsous* to which Calzolari turned his interest very early on – taking from the mosaic vulgate of Byzantine decoration, which he admired with wonder in Ravenna and Venice its eloquent shades, odors, and trembling lights, and later, in Lomazzo, the linear principles of a motion addressed to liberating form in the direction of thought – from that moment onward every other terrain was used or prepared by Calzolari to host the rite of that longed-for genesis, that desired union. Thus, by virtue of the inclination which requires the creation of a *logos* before conceiving and introducing any element or action, Calzolari dedicated his sharpest attention to space. Indeed the organization of space was the first thought in *Il filtro e benvenuto all’angelo* [The Filter and Welcome to the Angel], (1967). [...] By this time a lexicon of signs had been constituted in Calzolari’s faculty for evoking the sublime a lexicon based on various sorts of verbal codes as well as on animals such as doves, the albino dog, eels or catfish, or subsequently a snail and a peacock. He used various plants species: the potato to transfigure the face, onions on the eyes to produce tears, opened walnuts, the continually exhibited rose – calling to mind Strauss’s *Rosenkavalier* – as well as flower petals, buds, clover, and moss. [...]

Veloce galoppa verde cipolla, 1970

Virginia tobacco leaf, white cold fluorescent tube, transformer, dimmer box

Variable dimensions (about 11 x 33,5 in - 28 x 85 cm)

PIER PAOLO CALZOLARI

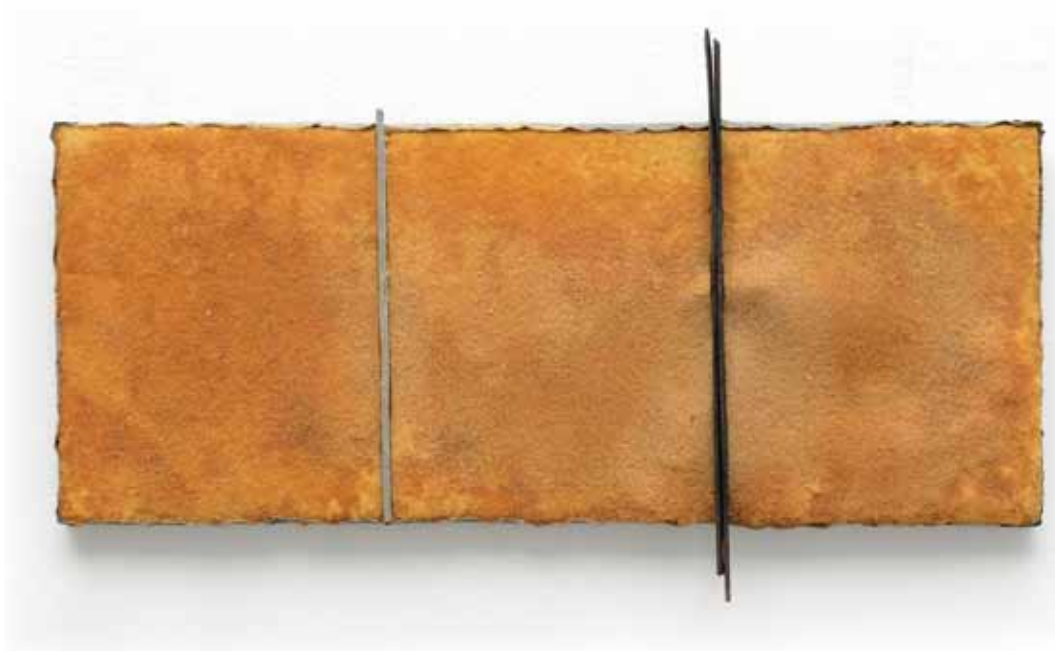


Untitled, 1986

Salt, lead, linseed stand oil, burned wood, tin

Triptych, 14.6 x 25.6 x 2.1 in (37 x 65 x 5.5 cm)

PIER PAOLO CALZOLARI



Untitled, 1975
Paper, salt, breadstick, lead, brass
29,5 x 27,2 in (75 x 69 cm)

PIER PAOLO CALZOLARI



Mothia A oh, 1986

Salt, lead

37.6 x 35.6 x 1.8 in (95.5 x 90.5 x 4.5 cm)

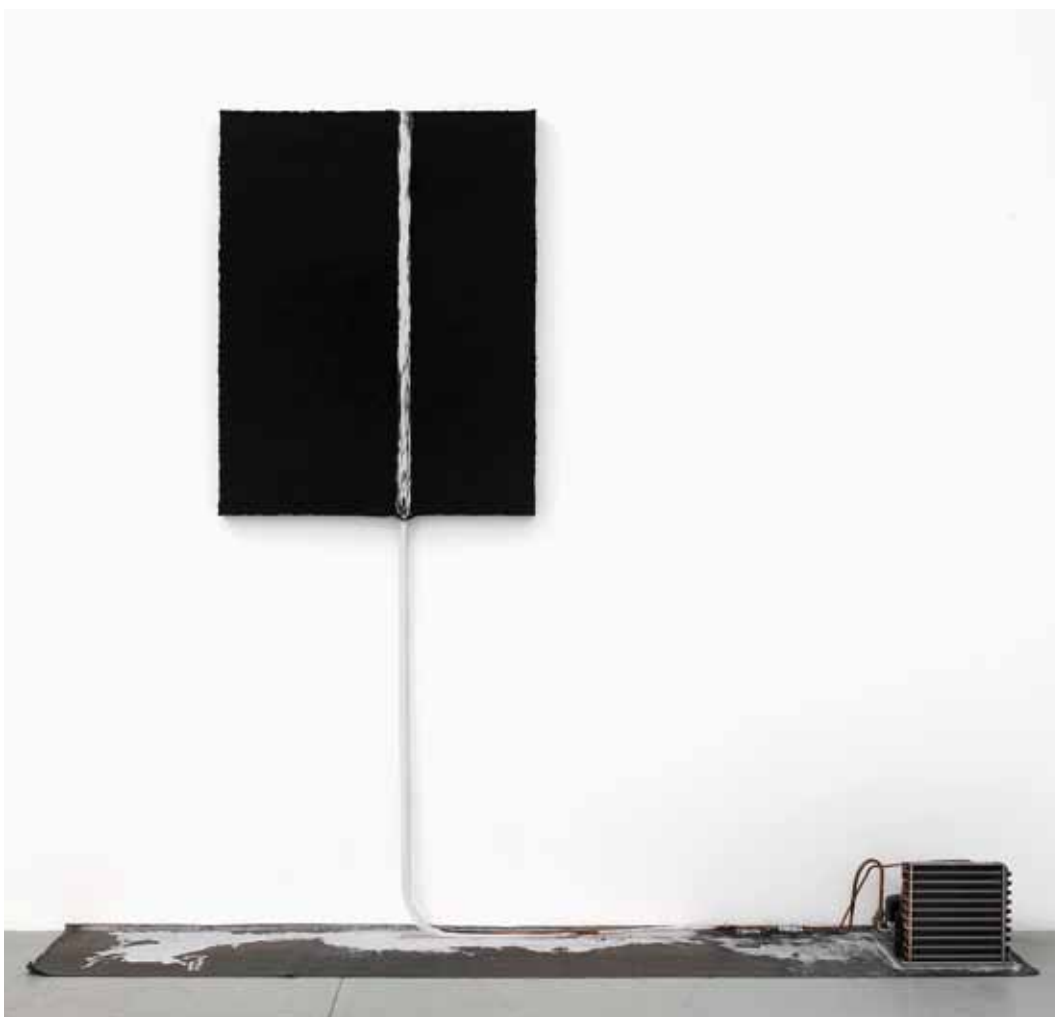
PIER PAOLO CALZOLARI



Untitled, 1986

Salt, black dye, lead, freezing structure, refrigerator motor
92.1 x 103.9 x 21.7 in (234 x 264 x 55 cm)

PIER PAOLO CALZOLARI



Untitled, 1977

Lead, iron, rail, burnt wood, speaker, recorder
81.5 x 31.5 x 5.5 in (207 x 80 x 14 cm)

PIER PAOLO CALZOLARI



LUCIANO FABRO | At the start of the 1960s, artists such as Luciano Fabro also appeared on the Milan art scene. Although active since 1963, having made his first public appearance with a solo exhibition at the Vismara gallery in 1965, Fabro very soon directed his research to the themes of space and the environment, with the intention of elaborating the latest concepts and experiences Fontana and Manzoni had presented in Milan, where he himself had moved to from Friuli as a young man. So it was that after his first formulations for tangibly ‘measuring’ and representing spatiality, his art took a decidedly phenomenological direction, whereby he sought ontological results and experiences in his work that would enable him, through them, to reclaim the ‘rules’ of art that would guide his future explorations. From *Raccordo anulare* [Ring Road] (1963), *In cubo* (1966), *Italia d’oro* [Italy of Gold] (1968) to *Piedi* [Feet] (1968–1971), *Attaccapanni* [Clothes Hangers] (1976), *Habitat* [Habitats] (1980), *Computers* (1990s) and his later sculptures, Fabro’s artistic research represented one of the most accomplished and significant horizons in three-dimensional art, even in the face of traumatic and destructive events in the physical world (Chernobyl, April 26, 1986), which radically threatened the idea of the integrity of form. After Chernobyl, Fabro produced works that reflected the crisis in form, among them, *Prometeo* [Prometheus] (1986), which Fabro described as “visually presenting” a fall. Subsequent works such as *C’est la vie* (1986), but also *Efeso* [Ephesus] (1986) and *Infinito* [Infinity] (1989) provoke feelings of loss and enigmatic questions about their indeterminate nature. In the last years before his sudden death in 2007, alongside his work he intensified a theoretic and Socratic process. Fabro’s role in the Arte Povera movement, whether in terms of his innovative conception of form and space, the idea of *habitat* according to Alberti’s criteria of *civitatis ratio*, his choice of materials, or his theoretical work on the practice of making art, was of considerable and particularly incisive significance. [...]

Piede, 1968–1971

White Carrara marble statuary and natural silk
126 x 27.5 x 43.3 in (320 x 70 x 110 cm)

LUCIANO FABRO



JANNIS KOUNELLIS | If, work by work, Kounellis' uninterrupted resorting to sensorial data and to the formal results characteristic of his work is constant, this expresses that logical (philological) thread always allowing him to keep and convey an illuminating baggage of previously-consolidated meanings relative to his formal experience for future use. The ball of thread in the labyrinth-like journey not only consists of instincts and intuitive forward strides, but also of prudent reflection, conscious choices, courageous experimentation and arduous achievements. The dimensional leap contained in that 'hundred-kilo-weight of coal' delimited within the white lines (1966) is the *resolvit* recounted by Virgil in *The Aeneid* a propos of Theseus' slaying of the Minotaur and safe return from the labyrinth. The series of 'fires', 'horses' and 'sails' were made possible by that victorious linguistic achievement. If one 'exits from paintings' one may ruinously precipitate into objects; to avoid such an eventuality, a linguistic solution of the permanent investigation of form is indispensable to Kounellis. So, one exits time after time from a form because one has discovered a more appropriate one which adheres more closely to the concept of freedom and dignity. This process of communication and poetic transmission is not only a personal destiny or a goal characteristic of his particular generation but, more properly, is the result of a sighting of the exit that Kounellis attains and that offers a solution to a need felt in a collective sense. [...]

Untitled, 2014

Drawing in black paint on Enrico Magnani paper, pincers, iron case

28.9 x 21.1 x 3.9 in (73.5 x 53.5 x 10 cm) case; 19.5 x 13.6 in (49.5 x 34.5 cm) drawing

25 original editions

JANNIS KOUNELLIS



Untitled, 1994

Steel plates and elements in various materials

Diptych, 78.7 x 73.2 x 6.9 in (200 x 186 x 175 cm)





MARIO MERZ | Interruption and continuation in viewing the spiral are characteristic elements in Merz's work. He expresses and elaborates the concepts of visibility and invisibility with those concepts, no less dynamic, of internal and external, within an aspiration for an integral movement and a complex space. In all Merz's work we find a quality of the organic as a state of flowing continuity, that can be traversed with the eyes and with thought. The image recalled is that of different ensembles which are asking the object to disappear (*objet cache toi*), to praise a transparent, spectral quality, explaining the indissoluble internal-external integration. This is an extraordinary attitude which I can certainly define as scientific, since it was also the impulse driving Leonardo's sensitivity [...]. This expresses a total vision to which the interior instance cannot be alien: confronted with materiality it shifts and unburdens the inertial destiny. [...] 'Everything flows' in Merz's drawing as well as in his plastic and pictorial action. It flows in the direction of curved complexity, as if it were an organism made fluid by the idea of motion, contracting and expanding in accordance with the conception of the living and the cosmic. [...] After Cubist analysis and Futurist synthesis, after the Dada consideration of the object, and the ambivalent Pop Art (with its alienating incidence in the consumer societies), Merz's undertaking is the most articulate and intricate action aiming to present the complexity of reality using a visual language. It is a language conscious both of the progress of scientific knowledge and of progress in more transcendent fields. In all his works we can perceive the expansiveness of this overview, often efficiently conveyed by their shapes. We understand, or sometimes feel, that this action involves many affinities and many apparently incompatible elements, both material and ideal, with no hierarchy. He underlines the *gesamtkunstwerke* nature which can be attributed to his own action, a sensitivity of affinities and accordances with the largest and the smallest living systems. [...]

Untitled, 1982

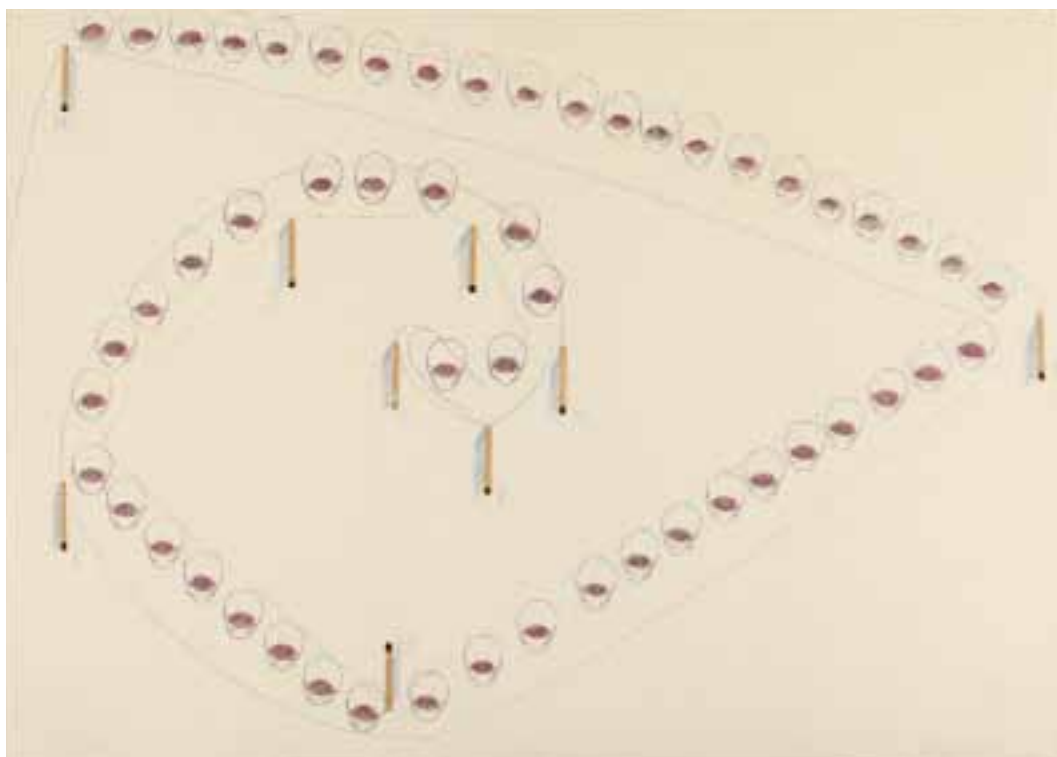
Spray enamel, acrylic, clay and sea shell on card on metal in artist's frame
28.9 x 40.5 in (73.5 x 103 cm)

MARIO MERZ



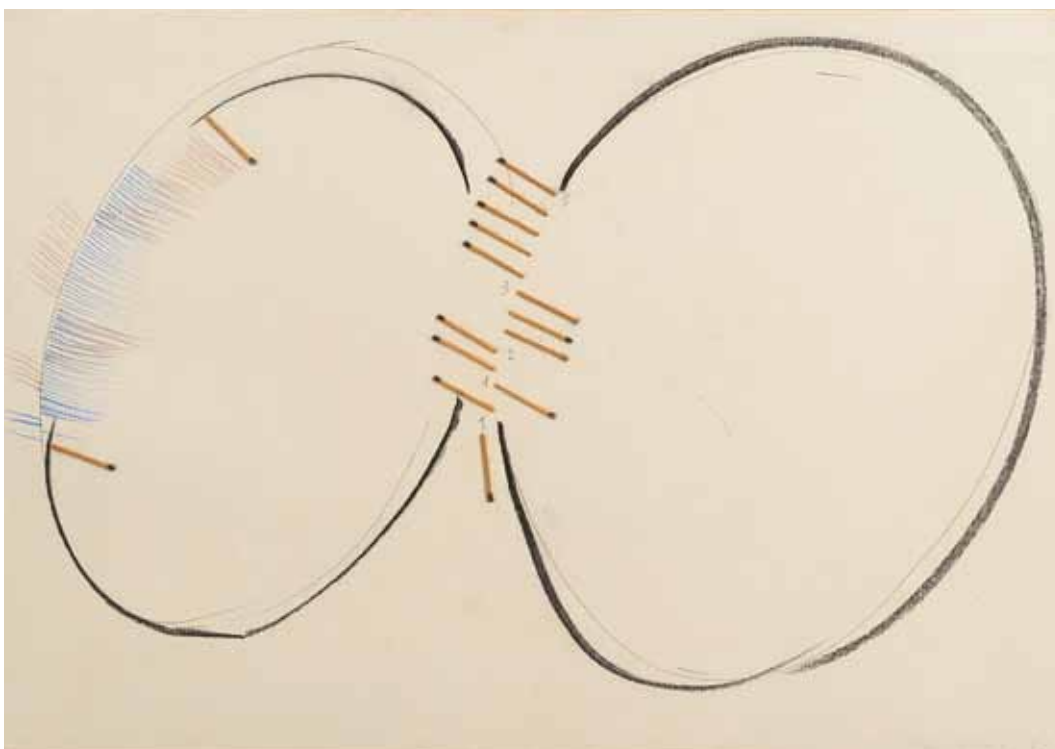
Untitled, 1976
Mixed technique on paper
19.7 x 27.5 in (50 x 70 cm)

MARIO MERZ



Untitled, 1976
Mixed technique on paper
19.7 x 27.5 in (50 x 70 cm)

MARIO MERZ



GIULIO PAOLINI | *Disegno geometrico* [Geometric Design] (1960) marked the beginning of Giulio Paolini's artistic career, at once providing the emblematic 'tabula' and shaping the destiny for all his subsequent work, even though his early analysis of the tools and elements used in developing the 'vision' of an image achieved its first recognition with a solo exhibition at the La Salita gallery in Rome in 1964. Since then, in fact, the question found in Paolini's Hamlet-like works maintains an enunciative vertigo, whose complexity and clarity the parts and elements developed in the work venture to visualise like the facets of a crystal prism. The work is both Heraclitean and enigmatic, and intimately supported by the circumstantial sentiment that Paolini's skill has disseminated in it. Each time, it announces something that the viewer seems to perceive as an inexhaustible entity. An incessant 'something' that the artist himself, before any other observer, lends his ears and eyes to without reaching any definite results. Manifest in all his works, this essence is nourished on a root of practically endless possibilities, and its quality resides precisely in the visual device that from time to time announces the enigmatic question present in a certain image, but also seamlessly in the next one. This chain-like structure of his conceptions allows a subtle vein of what cannot be known about existence, or about what has been and will be again (eternal return?), to wind its way through the work, albeit in different ways. This characteristic is often present in the processes of nature, history, memory and premonitions. Within this disquieting theatre of shadows that pass through the mind, the work reveals an interruption, as bright and as astonishing as it is arcane. The circularity of the expressive system Paolini conceives and implements alludes to a temporal quality no less concluded, which, as in the work of de Chirico, becomes an aesthetic air suspension, an autonomous sphere and a *hortus conclusus*. [...]

Copia dal vero, 1975

Pencil on prepared canvas and on reversed canvas

11.8 x 24.2 in - 30 x 61.5 cm (3 parts each 11.8 x 7.9 in - 30 x 20 cm)

GIULIO PAOLINI



Untitled (from *Disegni* series), 1964
Drawing paper with handwritten inscription, printed board
25.7 x 19.7 in (65.4 x 50 cm) open sheet

GIULIO PAOLINI



Mimesi, 1975

Plaster

2 parts, each 14.4 x 8.1 x 9.6 in (36.5 x 20.5 x 24.5 cm) – Edition 2 of 20

GIULIO PAOLINI



Diorama, 1979 – Photographic reproduction pinned with white drawing pins onto prepared canvas, collage on prepared canvas and reversed canvas, red pencil on prepared canvas, on reversed canvas and on wall
59 x 161.4 in - 150 x 410 cm
(one element 7.9 x 11.8 in - 20 x 30 cm, two elements each 15.7 x 23.6 in - 40 x 60 cm, one element 31.5 x 47.2 in - 80 x 120 cm)

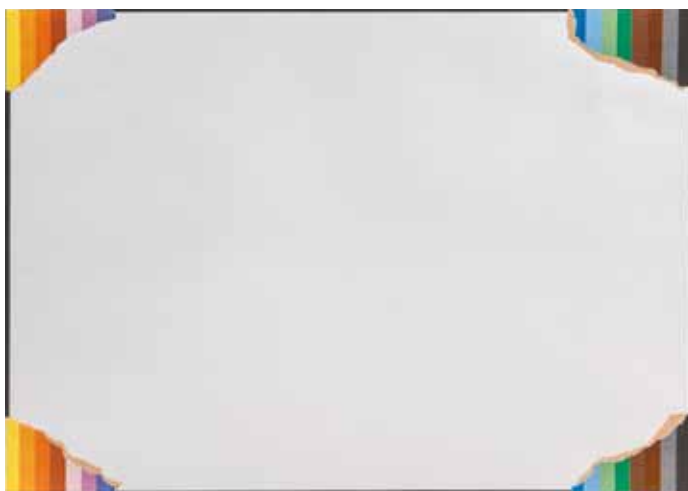
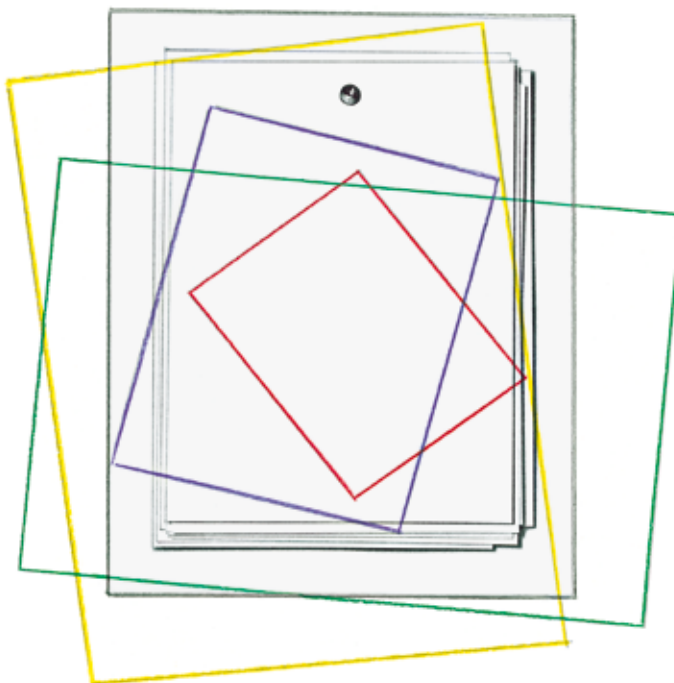




Limite/linea, 2010
Coloured pencil and collage on paper
13 x 9.4 in (33 x 24 cm)

GIULIO PAOLINI

Untitled, 1971
Collage on paper
13.3 x 18.9 in (34 x 48 cm)



Rosa dei venti, 1992

Tailor's dummy, collage on coloured paper, photographic reproduction, sheets of plexiglas
Six collages and six sheets of plexiglas, each 19.7 x 19.7 in (50 x 50 cm),
photographic reproduction 19.7 x 19.7 in (50 x 50 cm),
total size about 66.9 x 66.9 x 59 in (170 x 170 x 150 cm)

GIULIO PAOLINI



PINO PASCALI | An examination of the various phases of Pascali's work leads to various assessments and many reflections. [...] it would not be inappropriate to point out the way his work lends itself to all kinds of interpretations, be it the staging of a reinvented mythology, a playful attitude with an ironic hue, a concept close to "toy" (a childhood stage that Pascali has voluntarily prolonged), or, lastly, the restitution of agricultural liturgies inherent in Mediterranean culture. His work has also been frequently compared to the Futurist artistic tradition – especially in view of their common trait: the "reconstruction of nature" [...]. In my opinion, Pascali has "constructed" form within the orbit of a spatiality that [...] can be described as baroque, or more precisely "baroque-paleo-Povera". The suggestion of such a derivation, that is to say, the baroque essence of "fake sculptures", comes, in fact, from his construction of these, which most often show a body without it really being one on the plane of consistency. In fact, the "fake sculptures" rather recall the stage effects of Italian baroque theatre, particularly seventeenth-century theatre in Rome, known for their allegorical power and their ephemeral nature. Let us not forget Bernini's great lesson, nor that of Pietro da Cortona with its grand *trompe-l'œil* effects, which are, moreover, present in Pascali's art. In Bernini's case, how can we not mention – if only for the use of animals in sculpture – his famous elephant on the obelisk (Piazza della Minerva, Rome). [...]

Baco da setola, 1968

Acrylic bristle brushes on metal support

11 x 25,6 x 18,5 in (28 x 65 x 47 cm)

PINO PASCALI



GIUSEPPE PENONE | B.C. *Historically speaking, at a certain point talk began about nature and landscape in art, precisely because artists were the first to put in their images something that wasn't there before. Initially, when depicting the sacred or representing a natural element like the sky, artists painted the background of the picture with gold, synonymous with light and with God. Then Giotto and Masaccio, followed by all the others, brought actual landscape into the frescoes and altarpieces, something that hadn't previously been in the iconography but which they introduced. But to come to the conceptual approach that has marked your work, it seems to me that you have taken an additional step, namely a deduction of certain laws from the natural world, of certain apparently invisible aspects, or perhaps ones deemed minimal, which have proved instead to be very important and have become rules for constructing your art. There's been a development in your language that has introduced considerable innovations – for example, the visualisation of growth in a tree. How did this need arise?*

G.P. It arose from the need to show a different way of making sculpture.

I introduced the tree's growing time as a constituent element of the work. It's the idea of a work whose process of creation has a different timeframe from a human gesture, one that's constructed over the course of time and with the logic of the tree. As for the gold, the idea it conveys is space, and Giotto's representation of space removes the symbolism that there is in gold as a substance, yet the space of gold, which was a space of light, remains. Also in this case there's an awareness of the substance, of how a different substance, colour, which represents the same thing as gold, nonetheless communicates values, and a profoundly different vision of reality.

The simple change of a substance generates a new language with enormous consequences. [...]

Terra d'ombra, 1998

Helium painting on canvas and bronze

48.8 x 114.2 x 4.9 in (124 x 290 x 12.5 cm)

GIUSEPPE PENONE



Untitled, 1996
Watercolour on paper
19.7 x 13.8 in (50 x 35 cm)

GIUSEPPE PENONE

Progetto per sguardo vegetale, 1993
Watercolour on paper
15 x 11.2 in (38 x 28.5 cm)



Trappola di luce, 1993
Watercolour on paper
11.2 x 15 in (28.5 x 38 cm)

GIUSEPPE PENONE



MICHELANGELO PISTOLETTO | The mirror is the generative element of Pistoletto's creative thinking with regard to reality. In the mirror the past is before our eyes and the future is behind us. But both these temporal dimensions are present in the mirror – you cannot fail to see it – and consequently we have to take both of them into consideration at every moment of our life. An awareness of the cognitive processes that were set in motion by that optical somersault is what has led Pistoletto since the early Sixties to cross the threshold of specularity, and therefore to turn his back on the simple contemplation of what could be seen in it, to become actively involved in art grounded in reality and therefore in the future. Whereas the picture painted on canvas had represented for all painters a 'window' the *Quadro specchiante* [Mirror Painting] (1961–1962) conceived and created by Pistoletto transforms that window into a door, a new threshold that puts him in touch with a new way of thinking about and creating art, of seeing, participating and acting in reality without splitting consciousness or being. The consequences of this discovery unfold in stages like a gradual lightening, from the heaviness of 'representation' to the lightness of the direct rapport of 'presentation', of every image or form conceived and created outside the conditioning of recognizable styles. But the threshold of the mirror can only be crossed by means of the reflective action of thought, which signals to the will all the decisions to be taken regarding creative acts that have an influence on our view of reality. The *plexiglas* pieces, *Oggetti in meno* and *Lo Zoo* were the early salient products of that attitude which has gradually developed [...].

Venere con la pipa, 1973
Silkscreen on polished stainless steel mirror
49.2 x 59 in (125 x 150 cm)
Edition 15 of 60

MICHELANGELO PISTOLETTO



Dall'Anno Uno, 1991
Silkscreen on polished stainless steel mirror
39.4 x 39.4 in (100 x 100 cm)
Edition 8 of 30

MICHELANGELO PISTOLETTO



Rosa e Enzo, 1983
Silkscreen on polished steel
47.2 x 43.3 in (120 x 110 cm)

MICHELANGELO PISTOLETTO



Donna che cuce, 1981
Silkscreen on polished stainless steel mirror
47.2 x 39.4 in (120 x 100 cm)
Edition 1 of 8

MICHELANGELO PISTOLETTO



50 Azioni. *Occhiali e cellulare*, 1962–2004
Silkscreen on polished stainless steel mirror
19.7 x 19.7 in (50 x 50 cm)

MICHELANGELO PISTOLETTO

50 Azioni. *OK*, 1969–2004
Silkscreen on polished stainless steel mirror
19.7 x 19.7 in (50 x 50 cm)



EMILIO PRINI | When everything was 'identical alien exchangeable', his improvisations left everything motionless, and once again they introduced the embarrassment of a proposition that neither affirmed nor denied. Beyond the high-low linear horizon of the typographic landscape, no formulation had a recognisable appearance to the lazy imagination of the neophyte. [...] In Rome, while waiting for a 'Happening' arranged for the evening of 3 December at the Incontri, a few jazz musicians had come into the exhibition hall without anyone knowing. The curiosity of the guests slowly led to an unplanned image: 'Improvisation no. 17' unleashed a concert that he also joined in with his musical aspirations. In the fateful '24 hours' of Roman vitalism, he cooled down the athletic gym, closing himself in a room and constraining those who wished to be initiated in the fury of the paths of his intelligence, to form a patient queue all night behind a door that opened at irregular intervals of half to three-quarters of an hour to allow entry on a personal basis. This confidential communication was focused on a small notebook he never left in the hands of anyone else, in which he'd drawn and recorded reflections and drawings on the "standard". Some lines were black or blue, others red. I think the "standard", identified in a different way, was red. He spoke quickly and I understand almost nothing. I found particularly amusing a literal portrait made with a fortuitous controlled randomness from a superimposed typed O and £, which looked like a melancholy view of a head vaguely resembling Napoleon. In the underground car park of the Villa Borghese, he placed among the mass of concrete the (integral) camouflaged STANDARD - UNI, running the greatest risks of iconoclasm, especially in the setting-up phase. Years later he read a poem in my ear that sounded like a nursery rhyme: it was encrypted, it had concrete goals; pitiless as a judge, it satirised a critic and an artist, annihilating them. [...] As unmentionable as his past life and the character of the work, the following impression remains: Do nothing as long as possible, contradict yourself at every moment, evoke the speed of change. Etc., etc., etc... When you think, destabilising. [...]

Untitled, 1979
Autographed graphic print
27.2 x 18.9 in (69 x 48 cm)

EMILIO PRINI



GILBERTO ZORIO | Gilberto Zorio's career as an artist also began in the early 1960s. Immediately evident was the way his work was a constant investigation of the qualities of materials by means of his catalysing effect upon them that makes every molecule vibrate. This process involves the transference of energy from the artist to apparently inert matter. States of mind no less than physical energies are part of the process of transmutation that leads to the artwork. Zorio pays particular attention to the ways in which he prepares a given material to induce a reaction. He observes its deposits and accumulations, its inertia and gravity, together with its tensions, consumption, duration and disappearance, in order to discover at each stage the relevant knowledge that he can use with strength and grace to control its potential manifestations of life. From *Asse spezzato* [Broken Axis] (1966) and *Letto* [Bed] (1966) to *Tenda* [Tent] (1967), *Piombi* [Weights] (1968), *Odio* [Hatred] (1968) and *Macchia* [Stain] (1968), each work is imbued with immediacy and a surprising freedom. Zorio's entire technical ability is at the service of a poetic energy that removes all the weight borne by the material and his aerial constructions. In 1971, the sight of his *Pugno fosforescente* [Phosphorescent Fist] at the Paris Biennale, prompted a reaction in me of genuine excitement at the flash of lightning that links Zorio's work to Boccioni's almost naturally, without either effort or artifice. The use of electrical resistance and laser, and forms such as the canoe and star, and the javelin and alembic that traverse space, are able to shape it as few other forms have done in the past thirty years. His crucibles and skins no less than the sibilant hiss of his sirens, communicate great patience as an artist and a great impatience as a revolutionary of form. [...]

Stella Pozzuoli, 1987

Sand from Stromboli, copper sulphate, charcoal, paint on paper
129.9 x 129.9 in (330 x 330 cm)

GILBERTO ZORIO



Rossini, 2006
Brass on agglomerate, resin
39.8 x 59.4 in (101 x 151 cm)

GILBERTO ZORIO



BIOGRAPHIES

p. 10 | GIOVANNI ANSELMO

Anselmo was born in Borgofranco d'Ivrea (Turin) in 1934. Initially a painter, he later began to explore three-dimensional space, focusing on themes such as "expressing in physical terms the force of an action and the energy of a situation or an event" in relation to the infinite and the invisible (*La mia ombra verso l'infinito dalla cima dello Stromboli durante l'alba del 16 agosto 1965*), and the contrast between incompatible and opposing materials (*Scultura che mangia*, 1968). In 1967

he exhibited at the Galleria Sperone, and the following year presented a work in cotton and water as part of *Arte Povera + azioni povere* at the Arsenali in Amalfi. For the 1969 exhibition *When Attitudes Become Form* at the Kunsthalle, Berne, he presented *Torsione* in which emerging lengths of cowhides set fast in a concrete block were twisted as tightly as possible around a wooden pole fixed to a wall. In 1990 he received the Venice Biennale Golden Lion for painting. During

the 1970s, the title *Infinite* recurred in his work. This was not a metaphysical allusion, but one concentrated on *tending towards* and *action*, which described works caught forever in the balance between physical and cosmic space as a result of temporal and environmental transformations (*Respiro*). To the present day, Anselmo investigates tensions linked to energy, magnetic fields, and contrasts that allow the unleashing and portrayal of vitality and tension.

p. 14 | ALIGHIERO BOETTI

Born in 1940 in Turin, Boetti's enthusiasm from childhood for the life of an ancestor, a Dominican missionary in Mosul, led him to travel widely. He attended the studio of Johnny Friedländer and was interested in literature (André Malraux), Eastern philosophy and shamanism. Between 1960 and 1965 he made drawings and abstract paintings. In 1964 he married Annemarie Sauzeau. After the first of his solo shows at the Christian Stein Gal-

lery in 1967 (where he exhibited works made with materials he recycled and welded), he also he took part in *Arte Povera - Im spazio* at La Bertesca in Genoa. An experimental, *Arte Povera* and conceptual artist, Boetti combined art and daily life, the public and private, object, word and performance, questioning identity and its status (*Gemelli*, 1968; in 1972 he split his name into two parts, *Alighiero and Boetti*). The first *Mappa* dates from 1971-72 and com-

prised the flags of different nations embroidered by Afghan women. Later he began producing works in ballpoint pen, also entrusted to third parties: *Mettere al mondo il mondo* (1972-1973).

He exhibited at the Kunstmuseum in Lucerne in 1974, at the Kunsthalle in Basel in 1978, and in the following decades in the US and Europe. In 1990 he was invited to the Venice Biennale and was given his own room. He died in Rome in 1994.

p. 22 | PIER PAOLO CALZOLARI

Born in Bologna in 1943, Calzolari now lives and works in Lisbon. After a period in Venice (the artist recollects the city's Byzantine art and the quality of the light), he returned to Bologna where he held his first solo exhibition at Studio Bentivoglio in 1965. The following year he made works from found objects (*Fabula Due*). The artwork-performance *Il Filtro e Benvenuto all'Angelo* was presented in 1967, the year in which he began to share in events with *Arte Povera* artists; *La*

casa ideale (1968) was one of his notable works from this time. Up until 1972 he travelled between Paris, New York and Berlin. His *modus operandi* was characterised by the alchemical process of transforming elements and the investigation of materials such as tobacco, musk, lead, luminous materials and frozen bars (*Lago del cuore*, *Piombo rosa*). He experimented with unusual supports such as flannel for his painting and involved the audience in his work, letting daily life

and aesthetics interact (*Usura, amore e misericordia*, 1972-1974). He moved to Milan, Turin, and in 1982 to Vienna. In 1984 he returned to Montefeltro. His work on space-time expanded to include different disciplines: the visual arts, dance and performance. He has exhibited in group and solo exhibitions in Italy and abroad, among them Centre d'art contemporain, Saint-Priest (1996); Galleria d'Arte Moderna, Villa delle Rose, Bologna (1999); and MAMBO, Bologna (2011).

LUCIANO FABRO

p. 30

Born in Turin in 1936, Fabro was a self-taught artist who between 1954 and 1958 made a series of experiments with moving objects. In the early 1960s he created glass works and others in metal tubing. In 1965 he held his first solo show at the Galleria Vismara in Milan. During the 1970s he worked and collaborated with the Arte Povera group. In 1972 he took part in dOCUMENTA, Kassel, and the Venice Biennale, where he exhibited again

in a number later editions (1980, 1984, 1986, 1993, 1997). In 1980 he began to concentrate on installations, creating actual habitats. He took part in two further editions of dOCUMENTA (1982, 1992) and in 1996 held a retrospective at the Centre Georges Pompidou. The following year, Tate Modern also presented a solo show of his work. In 2007, the year of his death in Milan, the MADRE museum in Naples

held a large retrospective. Fabro was teacher at the Brera Academy from 1983 to 2002 and taught generations of artists. Among his writings are *Regole d'arte* (1980) and *Arte torna arte* (1999). Three of his major solo shows were held at Museo di Capodimonte, Naples (1989), Fundació Joan Miró, Barcelona (1990), and the San Francisco Museum of Modern Art (1992).

JANNIS KOUNELLIS

p. 32

Born in Piraeus (Athens) in 1936, Kounellis came to Italy in 1956 and settled in Rome, studying at the Accademia di Belle Arti. In 1960 he held his first solo exhibition at La Tartaruga gallery in Rome. The materiality of his works immediately made him an exponent of the Arte Povera movement. He used fire, earth, wool, coal, sackcloth, plants and animals in his art in a dialectic between inert and living forms. From then on, sheet iron replaced canvas as a sup-

port, and shelves began to appear holding everyday objects. In 1967 he participated in the group exhibition *Arte Povera* at La Bertesca gallery in Genoa. In 1969 he presented twelve live horses at L'Attico gallery in Rome. In 1972 he was invited for the first time to the Venice Biennale, which was followed by important exhibitions at major museums around the world, which included the Galleria Nazionale d'Arte Moderna, Rome; Galleria dell'Accademia, Florence;

Musée d'Art Moderne de la Ville de Paris; the Museum of Contemporary Art, Chicago; Castello di Rivoli; Museo di Capodimonte, Naples; the Stedelijk Museum, Amsterdam; the Fundació Antoni Tàpies, Barcelona; Museo Nacional Centro de Arte Reina Sofía, Madrid; Musée d'Orsay and Centre Georges Pompidou, Paris; and the Tate Gallery, London. He currently lives and works in Rome.

MARIO MERZ

p. 36

Born in 1925 in Milan, Merz later moved to Turin, joining the antifascist movement *Giustizia e Libertà* in 1943. He was arrested in 1945 and imprisoned in Turin's Carceri Nuove prison, where he met Luciano Pistoia of the Notizie gallery (in 1962 a retrospective of Merz's work was held there, introduced by Carla Lonzi). After this period he turned to drawing and art, and from 1950 began painting in oils, producing nature-based works in a Pollock-influenced style, yet never separating his creative

work from his political engagement. His first solo exhibition was in 1954 at La Bussola gallery, Turin. His art incorporates a materialisation of energy, gesture, growth, development, and the appropriation of space. In 1959 he married artist Marisa Merz. They spent some years in Switzerland before moving to Pisa. His work at this time increasingly involved the creation of volumetric structures and the use of neon as an element for traversing boundaries and objects (especially between

1966-67, the year he participated in the Turin group show *Con temp l'azione*), creating passageways and producing transformations "like a plane entering a cloud and then cutting through another and yet another." In 1968 Merz held a solo show at the Galleria Sperone, Turin, and worked on the form of the *igloo* as a structure for enclosing a space in expansion. His work has been the subject of important solo and group exhibitions from the 1960s to the present. He died in Milan in 2003.

p. 40 | GIULIO PAOLINI

Born in 1940 in Genoa, Paolini lives and works in Turin. After training in graphics with a special interest in writing and the book as object, which was to characterise the course of his career (from *Idem*, 1975, to *L'autore che credeva di esistere* 2012), Paolini focused his research on investigating the constituent elements of the image (*Disegno geometrico*, 1960; *Ipotesi per una mostra*, 1963). "I think I want to deliberately stay in the midst of

these frames [...] to comfort me [...] for having created a model, an idea, and not an actual object." In 1964 he exhibited at La Salita in Rome, presenting a display of white canvasses and frames arranged in a timeless scenic area. In 1967 he made *Giovane che guarda Lorenzo Lotto*, reinterpreting the famous painting not merely in an allusive manner but as a means for linking author and spectator. In the 1970s in particular, he investigated perspective as

an analysis of representation (*Nove quadri datati dal 1967 al 1971 visti in prospettiva*). Paolini has participated in numerous solo and group shows, including at the Stedelijk Museum, Amsterdam (1980); Staatsgalerie, Stuttgart (1986); GNAM, Rome (1988); Fondazione Prada, Milan (2003); Kunstmuseum, Winterthur (2005); Whitechapel Gallery, London (2014); and at various editions of dOCUMENTA in Kassel and the Venice Biennale.

p. 48 | PINO PASCALI

Pascali was born in Bari in 1935. His childhood experience of the weapons of World War II left a lasting impression. After the war he moved to Polignano a Mare, Naples and Rome. He studied at the Rome Accademia di Belle Arti from 1956, where he was a pupil of Toti Scialoja (Jannis Kounellis was a fellow student at the time) and began to take part in the Roman cultural scene. After his experience in graphics, advertising and the creation of

works influenced by New Dada, in 1965 Cesare Vivaldi introduced him to Galleria Ferrari in Verona, where he showed *Grande come un cucciolo*. In the same year he held his first solo show at La Tartaruga in Rome, showing *Colosseo*, *Muro di pietra* and *Ruderi sul prato*, works that reinterpreted objects, symbols, mythology and history in an anti-rhetoric and irreverent style. In 1966 at the Galleria Sperone he exhibited *Armi*, among them *Cannone "Bella*

Ciao", and later at L'Attico, Sargentini's gallery in Rome, *Finte Sculture*, which included the *Animali* and *Trofei* cycles.

He began to exhibit abroad in 1967, presenting the show titled *Fuoco Immagine Acqua Terra*, which included *Pozzanghere*, *1 mc di terra e 2 mc di terra*. In 1968 he was invited to the Venice Biennale. The year after his premature death in 1969, a major retrospective of his work was held at the GNAM gallery in Rome.

p. 50 | GIUSEPPE PENONE

Born in Garessio in 1947, Penone's first solo exhibition took place in 1968 at the Deposito d'Arte Presente in Turin. From the start, Penone's art has been based on the man-nature relationship. On the invitation of Germano Celant, he contributed to the *Arte Povera* volume in 1969, publishing *Alpi Marittime*, a collection of photographs chronicling his work in a forest, where he aimed to interact with the process of tree growth. Penone's work in

the Arte Povera group was characterised by his interest in the dialogue between the forms of the human body and plants. Unlike the American Land Art artists with their gigantic installations, Penone does not consider nature as a force to be dominated, but as an aggregation of minimal and elementary human-scale phenomena.

Penone has taken part in countless solo and group exhibitions, among them dOCUMENTA, Kassel (1972,

1987); the Venice Biennale (1978, 2007); the MoMA, New York (1981); Musée d'Art Moderne de la Ville de Paris (1984); Castello di Rivoli (1992); Centre Pompidou (2004); Palace of Versailles (2013); MART in Trento and Rovereto (2016). A number of his *Alberi* have been exhibited in the rooms of the most famous international museums. He lives and works in Turin and in Paris, where he teaches at the École des Beaux Arts.

MICHELANGELO PISTOLETTO

p. 54

Born in Biella in 1933, Pistoletto studied art in the studio of his father, a painter and restorer. In 1961 he created the series *Il Presente*, and in 1962, *Quadri specchianti*, works that made him famous for including both the viewer and the real dimension of time. In a number of his later works he used reclaimed waste materials, aligning himself conceptually with an Arte Povera approach: *La Venere degli stracci* (1967) is one such example. In 1967 he won first prize at the

Sao Paulo Biennale. In those years his studio was a focus for the formation of the Zoo group, with whom he collaborated in various projects. In the early 1980s he began to use polyurethane foam while also creating marble sculpture, two materials he often superimposed, covered with clothing or painted. 1989 was the year of the series of twelve enlarged photos for the *Volumi della Quarta Generazione*. In a former factory at Biella in 1998, he inaugurated the Cittadel-

arte-Fondazione Pistoletto, intended as a centre for young artists to meet and share their work. He exhibited many times at the Venice Biennale (1966, 1976, 1978, 1984, 1986, 1993, 1995, 2003, 2005) and at dOCUMENTA, Kassel (1968, 1982, 1992, 1997). His most recent solo shows include ones at the GNAM, Rome (1990); the Kunstbau Lenbachhaus, Munich (1996); the Civic Gallery of Modern Art, Modena (2005); the Serpentine Gallery, London (2011); and the Louvre, Paris (2013).

EMILIO PRINI

p. 60

Prini was born in Brisino (Verbania) in 1943. His work *Perimetro* (in which neon lights activated by sound were located in space) was shown at La Bertesca gallery in Genoa in 1967. In his work, Prini is more interested in the concept and result of the total image more than in the object itself – even when using photography, as in *Asta di comportamento (verde)*. In 1968 he took part in *Il Teatro delle Mostre* at La Tartaruga gallery in Rome, exhibiting an environmental,

behavioural work that interwove action, writing and randomness. In the same year he returned to La Bertesca gallery with his first solo exhibition, in which he used photography to reflect on the theme of weight and gravity.

In 1969 he took part in the Berne exhibition *When Attitudes Become Form*. In 1971 he went to Monaco for the exhibition *Arte Povera: 13 italiane Künstler*, where the size of the six objects he presented moved

away from Pop Art and design currents and were charged instead with dense meanings, with consumption, disconnected from aesthetic significance. His participation in exhibitions greatly diminished over the years. Among those he did attend were *Ancienne Douane* in Strasbourg (1995); dOCUMENTA X in Kassel (1997); and *Zero to Infinity: Arte Povera 1962–1972* at the Tate Modern in London (2001).

He died in Rome in 2016.

GILBERTO ZORIO

p. 62

Zorio was born in Andorno Micca in 1944. He graduated from the Accademia Albertina in Turin and first showed his work in 1963 at Turin's Piccola Galleria d'arte moderna. He held his first solo exhibition in 1967 at the Galleria Sperone in Turin, aligning himself with the first exponents of Arte Povera.

His works were dynamic, very similar to his performances. In 1969 he held a solo show at the Sonnabend Gallery in Paris and took part in

several group exhibitions. In 1972 he made his first *Giavellotto* work and was invited to dOCUMENTA 5 in Kassel. In the 1970s he began to produce compositions of geometric figures dialoguing with ancestral objects. This was the period of the *Stelle* series.

He participated in the Venice Biennale of 1978 and 1980. His *Crogioli* are from 1981. In both his forms and materials, Zorio reveals the strength and power of experiments and com-

binations that are able to generate vital energetic tensions. He has participated in group shows in both Italian and foreign museums, notably the Guggenheim and MoMA in New York (1984). He had his own room at the 1986 Venice Biennale and at dOCUMENTA 1992 in Kassel. Important monographic shows have been dedicated to him in both Italian and international museums, the latest at the MAMBO in Bologna in 2010. He lives and works in Turin.

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