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WARHOL,

VeDOVA

e CHRISTO

La Collezione Impermanente #2

in collaboration with

Ministero per i beni e le attività culturali

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Conceived as an homage to the freedom of creativity and the liberation from the constraints of tradition, the exhibition *LIBERA. TRA WARHOL, VEDOVA E CRISTO*, curated by Beatrice Bentivoglio-Ravasio, Lorenzo Giusti and A. Fabrizia Previtali constitutes the second chapter of the project “The Impermanent Collection” that sees GAMeC’s permanent collection changing overtime to presents new meanings and interpretations.

LIBERA creates a dialogue in between the collection of the museum, and a collection of confiscated artworks from Lombardy, managed by the National Agency for the Administration and Destination of Assets Seized or Confiscated and transferred to the municipality of Bergamo at the behest of Lombardy’s Regional Secretariat of the Ministry for Cultural Assets and Activities.

The exhibition’s rooms showcase a journey through some of the most significant international Post-War World II artistic movement, from Art Informel to Geometric Abstraction, from Nouveau Réalisme to Pop Art, from Minimalism to Arte Povera. There are four thematic sections conceived to illustrate this fascinating panorama, where the artists’ desire to surpass the canons of traditional art comes to the fore, while they free themselves from established rules, consolidated values and social conventions.

Free from Form (rooms 1 and 2)

Free form Figuration (rooms 3, 4 and 5)

Free form Style (room 6)

Free from Representation (rooms 7 and 8)

ROOMS 1—2

FRee FROM FORM

The first section of the exhibition is dedicated to the liberation from all formal values and reunites some of the most important artists of the Art Informel movement, together with other authors linked to the city of Bergamo and part of GAMEC's collection.

With the term "Informel" we define a series of art-related experiences, to date in between post-World War II and the 1960s, born in response to the dramas of WWII and the ideologies of the dictatorships. At the end of the war, many artists decided to make a clean sweep of all the consolidated values to start fresh from the essence of things. The creative process became then more important than the final artistic result.

Three are the artistic approaches to Art Informel that explore respectively the possibilities of gesture, signage and materials.

The first is the randomness of gestures, the action with which the hand of the artist attacks the canvas becoming one with the traces of a brush, a scalpel or a colour's cast as it is the case, for example, of Hans Hartung, who etches the surface of the canvas to show the colour underneath or of Tancredi Parmeggiani who experiments with the dripping technique with artistic outcomes comparable to Pollock's.

When the gesture is controlled, studied, almost calligraphic, it gives birth to the second artistic approach, namely the signage variance of the Informel, that of Georges Mathieu, Achille Perilli and Mark Tobey (inspired by Asian calligraphy) with artworks that oscillate between the violence of the movement at the attention towards the sign.

The significant artwork by Emilio Vedova, in which vibrant sword thrusts of colour are intertwined with collage, introduces the third approach: the materials. The matter, free from the form, is chosen for its consistency, its expressive and emotional possibilities. It is not always a pictorial matter and sometimes derives from contexts very far away from the art world, nevertheless wittily explored.

The oil colour's stratifications in Ennio Morlotti's work — that suggest so effectively the presence of greenery — dialogue ideally with Alberto Burri's pictorial use of tar and Dietelmo Pievani's stratifications of cement and sand.

Gesture, signage and materials testify the man's desire to react to the post-WWII aphasia with a renewed commitment: Art Informel is not the elegy of the shapeless but rather a non-formal choice that frees itself from the chains of traditional aesthetic and makes the men the deliberate protagonist of the artistic adventure.

ROOM 1

- ①
Ennio Morlotti
(Lecco, 1910 – Milan, 1992)
Landscape at Imbersago, 1957
oil on canvas
Gift of Emilio Lombardini, 1992
- ⑦
Emilio Vedova
(Venice, 1919–2006)
Cycle 61/62 N. 4, 1961–1962 *
oil and paper on canvas

- ②
Dietelmo Pievani
(Bergamo, 1935)
Cement, 1959
cement and sand on canvas
Gift of the artist, 2003

- ③
Alberto Burri
(Città di Castello, Perugia,
1915 – Nice, 1995)
Tar, 1950
oil and tar on canvas
Gift of Gianfranco e Marta
Stucchi, 2004

- ④
Rino Carrara
(Bergamo, 1921–2010)
Vision, 1958
oil on canvas
Gift of the artist, 1998

- ⑤
Georges Mathieu
(Boulogne-sur-Mer, 1921
– Boulogne-Billancourt, 2012)
*Untitled (Composition jaune
blanche et noire)*, 1954 *
oil on canvas paper

- ⑥
Achille Perilli
(Rome, 1927)
New signs for new concepts,
1958 *
mixed media on canvas

ROOM 2

- ①
Anton Zoran Music
Suite Byzantine IX, 1959
oil on canvas
Gift of Gianfranco and Marta
Stucchi, 2004

- ②
Hans Hartung
(Leipzig, 1904 – Antibes, 1989)
T 1964-R9, 1964
oil on canvas
Gift of Gianfranco Spajani, 1999

- ③
Tancredi Parmeggiani
(Feltre, Belluno, 1927
– Rome, 1964)
Untitled, 1952
tempera on paper glued
on canvas
Gift of Gianfranco e Marta
Stucchi, 2004

- ④
Jean Fautrier
(Paris, 1898 – Châtenay-Malabry,
Paris, 1964)
Petite construction en bleu, 1959
tempera, marker and pastel on
canvas paper
Gift of Gianfranco e Marta
Stucchi, 2004

- ⑤
Mark Tobey
(Centerville, 1890 – Basel, 1976)
Untitled, 1964 *
ink on watercolor paper

- ⑥
Wols
(Berlin, 1913 – Paris, 1951)
Untitled, 1945–1946 *
ink pen, watercolor, gouache,
covering white, grattage on paper

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ROOMS 3—5

FRee FROM FIGURATION

The second section of the exhibition focuses on Geometric Abstraction through its multiple manifestations, from Minimalism to Optical Art. Geometric Abstraction sees its genesis in the abstract experimentations of the beginning of the '900, and that is linked to the radical will of the artists to free themselves from the chains of figurative art.

ROOM 3

This room is dedicated to the square: a shape that is measurable, symmetrical and replicable. The exhibited artworks differentiate themselves from the non—formal research of the previous rooms as they analyse the phenomenon of perception systematically, convinced that a new shape could coincide with a new society based on knowledge, science and freedom.

From the illusion of three—dimensionality created by Victor Vasarely's *Tuz—Tuz*, a tribute to Vega (the star), to the work of Remo Bianco, constituted of absences and voids, up to Getulio Alviani's aluminium, with its vibrant texture, that accompanies the spectator's movement.

Quite interesting is also the work of Paolo Ghilardi, whose series of brightly coloured squares recall and rediscover the lyrical abstractionism of Wassilij Kandinskij by combining emotion and rigour.

ROOM 4

Free from the bounds of figurative art are also those abstract theoretical researches that, from post—WWII, determined a new articulation of the pictorial space, with polyphonic compositional and chromatic choices. From the bas—relief sculptures – with sharp shapes in between biomorph and geometric – by Jean Arp to the works of Alberto Magnelli, Mario Radice, Atanasio Soldati and Luigi Veronesi, whose research in the field of abstraction starts from the 1930s, when it meant to be alias from the official art.

Although belonging to the same artistic movement, these artists differ in their research's outcomes: from Radice's studies on the matter to the lightness of Magnelli, up to the more rationalistic side of Soldati and Veronesi. The works of Victor Vasarely, Ben Nicholson and Arturo Bonfanti testify to the deep assonance between the artistic researches carried out in Europe in the name of compositional freedom.

ROOM 5

What we define as “Minimalism” is nothing more than the effort to reduce reality to its fundamental principles, minimal, impersonal. Artists of the calibre of Enrico Castellani, Paolo Scheggi and Turi Simeti focused their attention on the dialogue between the manipulated surfaces of their artworks and the refractions of light, while Ettore Spalletti gave life to monochrome paintings and geometric sculptures in search for both essentiality and classicism.

Meanwhile, Piero Dorazio and Sol LeWitt, although starting from distant assumptions, showcased affinities in the superimposition of dominant tones and complementary shades to highlight the texture of the canvas and immerse the viewer into the boundaries of the paintings.

ROOM 3

- ①
Paolo Ghilardi
(Bergamo, 1930-2014)
Yellow square (+ purple, black, red and green), 1971
Red square (+ green, black, orange and blue), 1971
Orange square (+ blue, black, red and green), 1971
acrylic on canvas
Gift of the artist, 2005
- ②
Victor Vasarely
(Pécs, 1906 – Paris, 1997)
Riu-Kare, 1956 *
tempera on masonite
- ③
Victor Vasarely
(Pécs, 1906 – Paris, 1997)
Tuz-Tuz, 1973-1975 *
water based paint on plywood
- ④
Remo Bianco
(Milan, 1922-1988)
Untitled, 1956 *
shaped and lacquered wood
- ⑤
Getulio Alviani
(Udine, 1939 – Milan, 2018)
Vibratile Texture Surface, 1972
aluminium
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ROOM 4

- ①
Mario Radice
(Como, 1898-1987)
Boiler, 1945
oil on canvas
Gift of Davide Cugini, 1992
- ②
Alberto Magnelli
(Florence, 1888 – Meudon, Paris, 1971)
Composition, 1956
oil on canvas
Gift of Gianfranco e Marta Stucchi, 2004
- ③
Ben Nicholson
(Denham, 1894 – London, 1982)
October (Rust and Yellow), 1958
pencil and oil on cardboard
glued on prepared hardboard
Gift of Gianfranco e Marta Stucchi, 2004
- ④
Arturo Bonfanti
(Bergamo, 1905-1978)
Composizione ingenua (Composition naive), 1959
oil on wood
Gift of Gianfranco e Marta Stucchi, 2004
- ⑤
Victor Vasarely
(Pécs, 1906 – Paris, 1997)
Kiruna, 1957 *
oil on cardboard
- ⑥
Victor Vasarely
(Pécs, 1906 – Paris, 1997)
Lom-Lan, 1953 *
oil on masonite
- ⑦
Atanasio Soldati
(Parma, 1896-1953)
Composition, 1952
oil on canvas
Gift of Gianfranco e Marta Stucchi, 2004
- ⑧
Hans Jean Arp
(Strasbourg, 1887 – Basel, 1966)
Couronne Végétale, [1938] 1948 *
bronze relief on wood

- ⑨
Luigi Veronesi
(Milan, 1908-1998)
Movement n. 16, 1969
tempera on cardboard laid on canvas
Gift of Gianfranco e Marta Stucchi, 2004
- ROOM 5
- ①
Giuseppe Uncini
(Fabriano, 1929 – Trevi, 2008)
Iron Spaces n. 49 (relief), 1989 *
iron and resin mesh simulating cement mortar
- ②
Alberto Zilocchi
(Bergamo 1931-1991)
Relief, 1970
tempera on wood
Gift of Bice Zilocchi, 2003
- ③
Ettore Spalletti
(Cappelle sul Tavo, 1940)
Untitled, 1990 *
color mixture on table, frame tapered on three sides with gold and silver paste
- ④
Ettore Spalletti
(Cappelle sul Tavo, 1940)
Indivisible, Soft Pink, 1993 *
color mixture on black Belgian marble
- ⑤
Enrico Castellani
(Castelmassa, 1930 – Celleno, 2017)
Surface Opaline n° 3, 1972 *
oil and beeswax on everted canvas
- ⑥
Paolo Scheggi
(Florence, 1940 – Rome, 1971)
Reflected Zones, 1962-1963 ca. *
acrylic on overlapping canvases
- ⑦
Turi Simeti
(Alcamo, 1929)
Yellow Triptych, 1968 *
everted and shaped cirée canvas
- ⑧
Sol LeWitt
(Hartford, 1928 – New York, 2007)
Horizontal Brushstrokes, 2002 *
tempera on paper
- ⑨
Piero Dorazio
(Rome, 1927 – Perugia, 2005)
Towards Cooling, 1960
oil on canvas
Gift of Gianfranco Spajani, 1999

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ROOM 6

FRee FROM STYLE

The term Arte Povera was coined in 1968 by the art critic Germano Celant to define, rather than a proper art movement, the artistic research carried out by artists similar for their sensibility and characterised by the use of poor, unconventional, non-noble materials.

The artworks created in this context are devoid of any recognisable style and marked by a personal poetic. They are deprived of their aura of transcendence, and they become a matter deeply rooted in the present. These works, in most cases, require contemplative attention, as they are in between nature and artifice and present the viewer with a journey into the hidden dimension of things and gestures.

Giulio Paolini and Luciano Fabro represent the conceptual soul of this research with works on paper, as a space for writing that is both public and intimate, while Giuseppe Penone focuses more on the meanings of vision using a windscreen that metaphorically connects outside and inside.

Finally, Pier Paolo Calzolari with his two works faces a different aspect of Arte Povera: that of the processes that the different materials create when combined. Salt, iron, lead, wood, fire, left to act over time, unleash the forces of the matter with surprisingly creative effects.

An enormous energetic charge that also emanates from the spectacular Dolphin by Pino Pascali, recently acquired by GAMEC, an exemplary witness of the creative ability and original impetus of its creator.

ROOM 6

①

Pier Paolo Calzolari
(Bologna, 1943)
Untitled, 1972 *
salt, iron and wax

②

Pier Paolo Calzolari
(Bologna, 1943)
Untitled, 1983 *
iron plate, lead, wood, oil lamps

③

Giulio Paolini
(Genoa, 1940)
Untitled, 1978 *
collage on paper

④

Giulio Paolini
(Genoa, 1940)
Waiting Room (Bergamo, Winter 1944-45), 2012
collage, plexiglass case, chair,
catalogues, posters, press kit
Gift of the artist, 2012

⑤

Luciano Fabro
(Turin, 1936 – Milan, 2007)
No Title (One Might Suppose...),
2006
screen print on paper
Gift of Silvia Fabro, 2018

⑥

Pino Pascali
(Bari, 1935 – Rome, 1968)
Dolphin, 1966
black and white canvas
on wooden ribs
Legacy Tito G. Spini, 2018

⑦

Giuseppe Penone
(Garessio, 1947)
Untitled - Windscreen, 1987 *
double crystal, charcoal
on paper

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ROOMS 7—8

FRee FROM RePReSeNT- ATION

Art, freed from form and figuration, had no choice but to face its latest great emancipation battle: that from the constraints of representation — of an image, of a feeling, of an idea, of a concept. Therefore, between the 1960s and 1970s, some important international art movements were born: the object became an icon, a self—referential element, brought to the fore.

Christo's hidden object (one of his original packaging, that often suggests the presence of consumer objects) dialogues intensively with the accumulations typical of Nouveau Réalisme, a European art movement that used everyday objects as a societal critique. The works of Arman, César and Gerard Deschamps, unlike Christo's packaging, exhibit to the maximum degree the remains discarded by society.

Moving in between icons' exaltation and criticism are artists such as Valerio Adami who in this revival of Pop Art celebrates Asian religion, Bruno Ceccobelli who transforms the iconography of the last supper into a little theatre with a succession of steel containers. Also, Franco Angeli, who intervenes on the American eagle, a powerful symbol of an ideology, weakening it and making it more peaceful, and Elio Mariani, who creates a serigraph starting from a photomontage to give us an image of society. Finally, Andy Warhol who, in the artwork on display, immortalised Giorgio Armani, transforming the very image of the famous designer into an iconic object.

Another stream of research is that of Pol Bury and Ben Vautier: their works contain a movement, or at least solicit it. If Bury calls for slowness, Vautier — through the words that are the object of his work — stigmatises people's compulsive behaviours. The works of Turi Simeti, with their primitive forms and decontextualised and unexplained imaginative objects, are instead inspired by a Dada matrix.

ROOM 7

- ①
Bruno Ceccobelli
(Montecastello di Vibio, 1952)
The Last Supper, 1991 *
painted wood, leather gloves,
industrial cans
- ②
Bruno Ceccobelli
(Montecastello di Vibio, 1952)
Orologia, 1986 *
assemblage and mixed media
on board
- ③
Christo
(Gabrovo, 1935)
Empaquetage, 1963 *
objects, plastic, string on canvas
- ④
César
(Marseille, 1921 – Paris, 1998)
Bouillotte avec expansion, 1976 *
assembled sculpture in lost wax
bronze, aluminium and plexiglass
[multiple 84/100]
- ⑤
Pol Bury
(Haine Saint Pierre, 1922
– Paris, 2005)
102 Cones Creux, 1964 *
motorized wooden sculpture
- ⑥
Gérard Deschamps
(Lyon, 1937)
Chiffons belges, 1962 *
accumulation of foulards
on wood
- ⑦
César
(Marseille, 1921 – Paris, 1998)
*Accumulation de capsules de
bouteilles d'huiles marocaines
dans un bac blanc (Casa)*, 1968 *
accumulation of caps
- ⑧
Arman
(Nice, 1928 – New York, 2005)
Sic transit gloria mundi, 1960 *
brush accumulation
- ⑨
Arman
(Nice, 1928 – New York, 2005)
Feu de tout bois, 1963 *
capsule accumulation
- ⑩
Gérard Deschamps
– Raymon Hains
(Lyon, 1937 / Saint-Brieuc,
1926 – Paris, 2005)
*Le Mérite artistique par Gérard
Deschamps*, 1966 *
enamelled metal mesh

ROOM 8

- ①
Ben Vautier
(Naples, 1935)
*Pour le plaisir de tirer:
tirez*, 1966 *
wooden and cardboard box,
acrylic, string
- ②
Andy Warhol
(Pittsburgh, 1928
– New York, 1987)
Giorgio Armani, 1981 *
screen print on paper
- ③
Elio Mariani
(Milan, 1943)
Expectation, 1966
screen print on canvas
Gift of Aurelio Natali
- ④
Franco Angeli
(Rome, 1935-1988)
E pluribus unum, anni '60 *
oil on canvas and blue tulle
- ⑤
Valerio Adami
(Bologna, 1935)
Ueno (Tokyo), 1994
acrylic on canvas
Gift of Gianfranco Spajani, 1999
- ⑥
Turi Simeti
(Alcamo, 1929)
Untitled, 1960-1965 ca. *
mixed media on paper glued on
canvas

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