



ANNI
'30

THE THIRTIES THE ARTS IN ITALY BEYOND FASCISM

FLORENCE PALAZZO STROZZI
22 SEPTEMBER 2012-27 JANUARY 2013

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI - SOPRINTENDENZA
PSAE E PER IL POLO MUSEALE
DELLA CITTÀ DI FIRENZE
WITH
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The Thirties. The Arts in Italy Beyond Fascism

Palazzo Strozzi, 22 September 2012 to 27 January 2013

PRESS RELEASE

Palazzo Strozzi will showcase the art of the 1930s from masterpieces by Sironi, Martini, Fontana and Guttuso to design and the applied arts, exploring the most innovative and vibrant art of the era. This retrospective takes an unprecedented look through contemporary eyes at painting and sculpture to design and mass communication during a period of extraordinary change in the arts.

The Thirties. The Arts in Italy Beyond Fascism comprises 96 paintings, 17 sculptures and 20 objects of design and tells the story of a crucial era characterised by an extremely vigorous arts scene in the years of the Fascist regime, against a backdrop that included the embryonic development of mass communication in Italy – radio, cinema and illustrated magazines – which stole numerous ideas from the “fine” arts and transmitted them to a broader audience.

This retrospective illustrates an era that profoundly changed the history of Italy. The 1930s also witnessed the increasing mass production of household objects, which led to dramatic changes in people’s lifestyle, allowing ordinary families to live out a dream of modernity surrounded by designer objects, a practice that continues to this day.

Curated by Antonello Negri with Silvia Bignami, Paolo Rusconi and Giorgio Zanchetti, with Susanna Ragionieri curating the section on Florence, the exhibition takes its cue from the critical perspective of people writing in the 1930s to explore the idea of Italian art as a product of the specific identity of certain “schools” (Milan, Florence, Rome, Turin, Trieste) which not only interacted with one another but also with such international centres as Paris and Berlin. The installation will highlight the innovation of the younger generation, giving pride of place both to works of art that had a high profile in the exhibitions of the day and an impact on the overall cultural debate, and to a number of pieces that have rarely, if ever, been shown.

The exhibition presents the 1930s as a complex and lively workshop in which an artistic battle, fought against the backdrop of Fascism, involved every style and trend from classicism to Futurism, from Expressionism to Abstract Art and from monumental art to decorative painting for the bourgeois home. Examining moments of conflict and innovation, it will shed light on the differences between artists with a solid reputation and those of the younger generation, new innovative players who were already imparting a fresh boost to the prestige of Italian art. Ranging from the influence of travel on artists to “degenerate art” (as the avant-garde was branded in Germany and in Italy after the racial laws of 1938) and the artistic phenomenon of muralism, the 1930s are also explored in terms of the masses and their historical role, with the triumph of mass communication which was revolutionary at the time.

One of the most significant innovations in an Italy that was rapidly modernising was the start of mass production. From tubular seats to *Luminator* lamps, the objects produced in those years marked the birth of design in Italy, which was to be celebrated in the Milan Triennali of 1933 and 1936. Visitors to the exhibition, which is presented in seven sections, can admire not only the masterpieces of such artists as Sironi, Martini, Guttuso and Fontana but also rare photographs and footage of the era, with significant examples illustrating the impact of the design of homes and interiors on daily life and lifestyle.

The exhibits are loaned from major private collections, museums and foundations both in Italy and abroad, including the Kunstmuseum in Bern; the Musée des Années 30 in Boulogne-Billancourt; the Pinakothek der Moderne in Munich; the Staatliche Museen in Berlin; the Galleria Nazionale d’Arte Moderna in Rome; the Museo del Novecento in Milan; the MART in Trento and Rovereto; the Museo Revoltella in Trieste; the Museo d’arte moderna in Cortina d’Ampezzo; and the Gallerie d’arte moderna in Florence, Genoa, Palermo, Piacenza, Turin, Udine, and Venice (Ca’ Pesaro).

The Exhibition

Section 1. Centres and Schools

The first two rooms explore the art of centres and schools. In addition to works of art that enjoyed a high profile in the 1930s through being displayed at the Venice Biennali or the Rome Quadriennali, the art of the period is also presented by the cities that set a particular trend in style or taste: the Milan group, with the dominant figures of Sironi and Carrà alongside leading players in the multifaceted Novecentista movement such as Wildt, Tosi and Funi; Florence, with Soffici, Rosai, Lega and Viani; Rome, split between classicism and realism (Donghi, Carena and Ceracchini); and Turin, with Casorati and the city’s response to the influence of neighbouring France (Chessa, Menzio, Paulucci and Mori).

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Section 2. Youngsters and “Irrealists”

This section is devoted to the younger generation and sheds light on the new forces that emerged during the decade acquiring a remarkable supranational character. The younger generation expressed its restlessness in an anti-academic vein, with bright colours and echoes of European Primitivism and Expressionism. The Futurist and Abstract avant-garde, from Licini and Prampolino to Radice and Crali, were also open to international influences. The circulation of artists and works of art forged a link between the experiments of Scipione, Mafai, Pirandello, Cagli and Gentilini in Rome and the work of Birolli, Sassu, Fontana, Marini and Melotti in Milan, or of Guttuso from Sicily and the Basaldella brothers from Friuli.

Section 3. Travelling Artists

Paris and Berlin were still, at least until 1933, the two cities at the forefront of artistic development – cosmopolitan centres where a considerable number of Italian artists lived and worked, seeking an environment receptive to the innovation of modernity. Italian artists abroad responded to the appeal from the home country for a form of Italian classicism with an artistic vocabulary in which contamination with “European” taste can be detected in Levi’s search for colour as form, in De Pisis’ and Savinio’s interest in Impressionism and Surrealism, and in the basic independence of De Chirico’s work. The English and French artists who came to Italy, on the other hand, adopted an artistic vocabulary of proven commercial success based on the rediscovery of the 15th or 17th centuries, carrying on the tradition of the Grand Tour in their portrayal of the Italian landscape.

Section 4. Public Art

Devoted to public art and muralism, this section reveals how mass communication encroached on the territory of art. The artist who most encapsulated this trend was Mario Sironi, who subscribed to the idea that a painter had a political and ideological role as a communicator – at a particularly lofty level – of messages for the public. Such works (paintings and sculptures) cannot be moved because they are an integral part of public architecture in stations, post offices, law courts, so they are represented here by preparatory drawings and sketches. The sole – astounding – exception to that rule is Fontana’s sculpture of a *Harpooner*, in its first, coloured plaster version, designed for the fish market in Milan.

Section 5. Contrasts

This section, which illustrates the bitter tension between avant-garde and tradition – another characteristic feature of the decade – takes a parallel look at developments in Italy and Germany, where modern art was branded as “degenerate” after the Nazis took power and denigrated by comparison with what the party considered to be “pure” German art. The latter is represented by *Four Elements* by Hitler’s artistic adviser Adolf Ziegler. On display in Italy for the first time, this large picture is considered to be the masterpiece of Nazi painting. Enormously successful in Nazi Germany, it hung in the Führer’s sitting-room, its four bold female nudes representing the four elements, and was popularised through mass reproduction, even appearing on matchboxes. In Italy, this Germanic model became popular after the racial laws were introduced in 1938 and, in an article published in the magazine *Tevere*, De Chirico’s Metaphysical painting was lumped together with the Expressionist work of Birolli and with that of such Abstract painters as Ghiringhelli, Reggiani and Melotti and of Rationalist architects including Terragni, on the grounds that they were all “degenerate”. This situation is perfectly reflected at the turn of the decade in the contrast between the works shown in the “reactionary” Cremona Award and those in the Bergamo Award, which pointed the way to the new Italian art of the post-war era.

Section 6. Design and Applied Arts

The section focuses on the contrast between mass-produced art, reproduction and the individually crafted, and often luxury, item. This is evoked by juxtaposing objects of interior design with the portrayal of modern environments and manufactured items in clips from Italian films of the period – footage especially assembled by the Cineteca di Milano – and in vintage photographs of interiors from the Milan Triennale’s Historical Archive. The (now rational) interiors illustrate living standards where the emphasis was on mass-produced objects and more abstract solutions for space, light and colour revealing an intransigent focus on composition.

Section 7. Florence

In the final section, the opening selection of works – *Artists, poets, musicians: common ground* – forge a specific link with Florence, the city which produced the most important, ground-breaking magazines in the fields of poetry, painting, sculpture and music. In a contrasting yet complementary light, the section explores the theme of *The Strength of the Province and of Origins* through the work of Soffici, Rosai, Viani, Romanelli and Manzù. Between these two versions and depictions of life, a small core of works on *Mythology and the Mediterranean* in the depiction of the human figure addresses the multifaceted approach to a theme balancing the legacy of the Renaissance and such international players as Hildebrand, Berenson and De

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Chirico. *The Myth of Modernity* compares and contrasts the work of an atypical Futurist such as Thayaht, and his brother Ram, with the city's striving for renewal. And lastly, the creation of the Maggio Musicale Fiorentino is evoked through exhibits relating to a performance that was emblematic of the fragile condition of modern man: *Volo di notte (Night Flight)* by Luigi Dallapiccola was staged in 1940.

A touchscreen at the start of the exhibition allows visitors to peruse a set of period photographs selected from the Touring Club Italiano's archive to illustrate colonial architecture in Italy's overseas territories, and pictures showing Italian interiors of the 1930s from *Domus* magazine (Domus Archive, Milan).

The exhibition is promoted and organised by the Fondazione Palazzo Strozzi, Ministero per i Beni e le Attività Culturali and the Soprintendenza PSAE e per il Polo Museale della città di Firenze, with the Comune di Firenze, the Provincia di Firenze, the Camera di Commercio di Firenze, the Associazione Partners Palazzo Strozzi and the Regione Toscana. The main sponsor is the Banca CR Firenze.

The Thirties. The Arts in Italy Beyond Fascism is on view concurrently with the Centre for Contemporary Culture Strozzi's exhibition *Francis Bacon and the Existential Condition in Contemporary Art* (5 October 2012 to 27 January 2013), in which a selection of paintings by the great master dialogues with the work of five international contemporary artists – Nathalie Djurberg, Adrian Ghenie, Arcangelo Sassolino, Chiharu Shiota and Annegret Soltau – who share Bacon's interest in exploring the existential condition of man and the depiction of the human figure.

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The Thirties. The Arts in Italy Beyond Fascism

Palazzo Strozzi, 22 September 2012 to 27 January 2013

FACT SHEET

- Exhibition:** *The Thirties. The Arts in Italy Beyond Fascism*
- Dates:** 22 September 2012 to 27 January 2013
- Location:** Palazzo Strozzi, Piazza Strozzi, 50123 Florence, Italy
Tel. +39 055 264 5155, www.palazzostrozzi.org
- Organised by:** Fondazione Palazzo Strozzi
- Curators:** Curated by Antonello Negri with Silvia Bignami, Paolo Rusconi and Giorgio Zanchetti.
Florence section curated by Susanna Ragionieri
- Catalogue:** Published by Giunti Editore, Florence, www.giunti.it, price at Palazzo Strozzi, €30.00
- Opening hours:** Daily 09.00 to 20.00, Thursday 09.00 to 23.00
Last admission to the exhibition one hour before closing
- Admission:** Adult: €10.00; concessions: €8.50, €8.00, €7.50, €5.00; schools: €4.00
- Booking:** Sigma CSC, Tel. +39 055 246 9600, Fax. +39 055 244 145
prenotazioni@cscsigma.it or via www.palazzostrozzi.org
- Café:** The 30s Café, open daily from 09.00 to 20.00, Thursdays 09.00 to 23.00
- How to get there:** By plane: Florence Airport www.aeroporto.firenze.it Tel. +39 055 306 1700
By car: From north (Milan) A1 Bologna, Firenze, Firenze Nord exit, follow directions for city. From south (Rome) A1 Roma, Milano, Firenze Sud exit, follow directions for city
By train: Nearest stations are Stazione di Santa Maria Novella, Piazza del Duomo, Via Tornabuoni
- Access:** Lifts and wheelchair access to all areas

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EXHIBITION WALKTHROUGH

Italy in the 1930s, when Fascism held sway, was the scene of an extremely vigorous artistic battle in which every style or trend from classicism to Futurism, from Expressionism to Abstract Art, and from monumental art to decorative painting for the bourgeois home was involved. The situation was further enriched and complicated by the arrival on the scene of design and mass communication – posters, radio, cinema – which stole numerous ideas from the “fine” arts and transmitted them to a broader audience. It was this complex and lively melting pot, open to the international scene, that introduced the concept of modernity to Italy. The exhibition explores the decade with a selection of works of art of the highest quality which, at the same time, tell a story rooted in history and paint a comprehensive picture of the aesthetic, cultural and ideological mood of the day. The exhibits include painting, sculpture and graphic art alongside photographs, both experimental and documentary, and sketches.

Section 1. Centres and Schools

Taking a typically 1930s approach designed to evoke the “mood” of the era, the exhibition begins by exploring the trail-blazing cities that set a particular trend in style or taste: the Milan group, with the dominant figures of Sironi and Carrà alongside *Novecentisti* such as Garbari, Tosi, Funi and Wildt; Florence, with Soffici, Rosai, Lega and Viani, a group to which Morandi, from Bologna, can also be linked; Rome, split between classicism and realism including Donghi, Carena and Ceracchini; Turin, with Casorati’s rediscovery of the 15th century and the city’s response to the influence of neighbouring France with works by Chessa, Menzio, Paulucci and Mori; and Trieste, with its suspended Mittel-European atmosphere in the work of Nathan, Bolaffio and Sbisà.

Section 2. Youngsters and “Irrealists”

The supranational character of Italian art in the 1930s transpires even more directly in the Futurist and Abstract avant-garde and in the work of artists of the younger generations, who were receptive to the new ideas both in Europe and in the world at large. The section highlights these different, at times even conflicting, aspects with a selection of particularly significant works by artists whose careers were essentially played out between Rome and Milan: Licini, Prampolini, Radice, Peruzzi, Crali, Scipione, Mafai, Guttuso, Pirandello, Cagli, Capogrossi, Basaldella, Birolli, Sassu, Gentilini, Fontana, Marini and Melotti.

Section 3. Travelling Artists

In this section, artistic exchange between Italy and Europe is illustrated both with a selection of works produced by Italian artists abroad (in France by the *Italiens de Paris* – De Chirico, De Pisis, Paresce, Tozzi and Savinio – and in Germany by Mucchi and De Fiori), and through the presence of Italy and of travel in Italy in the work of such painters as Jenny Wiegmann from Germany, Cheyssiail from France, and Halliday from England.

Section 4. Public Art

The idea of art as communication and as a means of conveying a message is typical of the 1930s. This section focuses on public art – dominated by the figure of Mario Sironi – in the fields of sculpture and painting (muralism) at and after the 1933 Milan Triennale. It also attempts a comparison with the contemporary situation in France through sketches for murals and sculptures designed for public places, reliefs, coloured-glass windows and posters, with work by such artists as Martini, Sironi, Carrà, Fontana, Funi and Severini.

Section 5. Contrasts

Aesthetic and ideological reasons both shaped the debate, and the clashes, in the art world of the 1930s. The contrast between modernity and tradition gradually sharpened as the decade wore on, coming to a head with the dramatic issue of “degenerate art” in Germany. In Italy it was reflected in many ways in the clash that took place around 1940 between the “reactionary” Cremona Award and the Bergamo Award, some of the entries for which were outright modernist provocations. The section recreates this tension by pitting Metaphysical and “Abstract” paintings by Italian artists whose work was ultimately branded “horrific” (Birolli, Ghiringhelli, Reggiani, Melotti and Guttuso) both against Italian works designed to celebrate the regime (Ricchetti and Gaudenzi) and, in an even more strident comparison, against work by such German artists as Dix, Grosz and Ziegler.

Section 6. Design and Applied Arts

This section alludes to a specific historical development – the multiplication of art, reproduction – evoked by juxtaposing objects of interior design with the portrayal of modern environments and manufactured articles on film.

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Section 7. Florence

In the final section, the opening core works of the exhibition – *Artists, poets, musicians: common ground* – forge a specific link with Florence, the city which produced the most important, ground-breaking magazines covering the fields of poetry, painting, sculpture and music. In a contrasting yet complementary light, the section explores the theme of *The Strength of the Province and of Origins* through the work of Soffici, Rosai, Viani, Romanelli, Marini, Quinto Martini and Manzù. Between these two aspects and depictions of life, a small core of works on *Mythology and the Mediterranean* in the depiction of the human figure addresses the multifaceted approach to a theme balanced between the legacy of the Renaissance and such international players as Hildebrand, Berenson and De Chirico. *The Myth of Modernity* compares and contrasts the work of an atypical Futurist like Thayaht, and of his brother Ram, with the city's striving for renewal. And lastly, the creation of the Maggio Musicale Fiorentino is evoked through exhibits relating to two performances, each in its own way emblematic of the condition of modern man: *Volo di notte (Night Flight)* by Luigi Dallapiccola, staged in 1940, and Luigi Pirandello's *I giganti della montagna (The Mountain Giants)*, an unfinished work which was premièred posthumously in the Boboli Gardens on 5 June 1937.

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FIVE “BEYONDS” TO SEE *THE THIRTIES*

- 1. “Beyond Fascism”.** The Thirties were a time of enormous creative energy and the cultural production of the period cannot be simplistically fitted into the ideological framework of Fascism. Contrary to being a monochromatic expression of the prevailing politics, the Thirties in Italy saw an explosion of mass media, including radio, cinema, posters, comics, public art and industrial design, in addition to the fine arts. The art system in the Thirties organised by the Fascist state gave pride of place to the Venice Biennali, whilst so-called Mostre Sindacali, which were more local in character, allowed fresh voices to emerge. Many of these artists adopted a style of painting which then appeared radical – too experimental and intellectual – even inhuman. Many critics of the day lumped Futurists and Abstract artists together in a group they called the “Irrrealists”, including De Chirico and artists whose work did not slavishly imitate reality.
- 2. “Beyond Expectations”.** The exhibition features masterpieces by over forty of the most important Italian artists of the period, including Mario Sironi, Giorgio de Chirico, Alberto Savinio, Achille Funi, Carlo Carrà, Arturo Nathan, Achille Lega, Ottone Rosai, Ardengo Soffici, Giorgio Morandi, Antonio Donghi, Marino Marini, Renato Guttuso, Carlo Levi, Filippo de Pisis, Scipione, Antonio Maraini, Lucio Fontana.
- 3. “Beyond History”.** Unlike academic or ‘book’ knowledge, much historical knowledge only exists in people’s memories. In our contemporary world, memories are increasingly at risk of disappearing. Exceptionally, we can still speak to those who lived through the 1930s. This exhibition is an almost perfect expression of the Palazzo Strozzi’s philosophy of ‘visible listening’. The family and children’s labels are based on interviews with a wide variety of people, from Nobel Prize winners to actors, priests, businessmen and housewives. Some marched proudly in parades, others went into hiding, others went fishing. What binds them all is that they were young in the Thirties. The family suitcase allows visitors to ‘play’ the exhibition like a game of Monopoly (first launched in Italy in 1936) and to interview their family and friends about their childhood experiences. The exhibition also includes a real radio studio, and weekly programmes will be broadcast based on the interviews made during the exhibition.
- 4. “Beyond Art”.** Florence in the Thirties was dynamic and creative. In addition to a rich programme of exhibition-related film, music, dance and lectures, Florence will be hosting four smaller, free thematic exhibitions, including *Restoring Order. The Image of Florence for the Führer’s Visit* at the Archivio Storico del Comune di Firenze; an exhibition on comics and children’s books at the Biblioteca Marucelliana; an exhibition on women and the Thirties at the Lyceum; and an exhibition dedicated to magazines, newspapers and school books at the Biblioteca Nazionale Centrale. A free iPad App created especially for this exhibition lets visitors explore the city and compare images of it in the Thirties with the way it looks today.
- 5. “Beyond Palazzo Strozzi”.** Florence in the Thirties was a dynamic, cosmopolitan city. The Maggio Musicale Fiorentino was born in 1933, the main station at Santa Maria Novella and the Biblioteca Nazionale Centrale were completed in 1935. The Palazzo Strozzi was purchased in 1937 then lovingly restored. Despite the clouds of war gathering throughout the decade, Italy in general, and Florence in particular, were seedbeds, then as now, for innovation and creativity. To accompany the exhibition there is a *Passport to the Thirties in Tuscany* with which, by visiting at least five of the listed sites, a visitor can enjoy free access to the exhibition, and a free iPhone App with a special itinerary of sites and institutions related to the exhibition’s themes.

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ANNI '30 THE THIRTIES THE ARTS IN ITALY BEYOND FASCISM

FLORENCE PALAZZO STROZZI
22 SEPTEMBER 2012-27 JANUARY 2013

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI - SOPRINTENDENZA
PSAE E PER IL POLO MUSEALE
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The Thirties. The Arts in Italy Beyond Fascism Palazzo Strozzi, 22 September 2012 to 27 January 2013

THE BIRTH OF “MADE IN ITALY” Susanna Ragionieri

What we might call “the Italian path to modernity” began to take shape in architecture, design, painting and sculpture in the 1930s. It consisted of an original interpretation of the stimuli coming from the broader European context (from France and Germany, but by extension also from Scandinavia and Russia) together with the exploration and revisitation of an (Italian 14th and 15th century) tradition viewed through the filter of a tendency towards essential purity of form, often veined with a subtle feeling of restlessness, mediated by *Valori Plastici* and Magical Realism in the previous decade. Architecture such as the “new travellers’ building” or Santa Maria railway station designed by the Tuscan Group led by Giovanni Michelucci, objects such as Luciano Baldessari’s prototype standard lamp *Luminator*, sculptures such as Lucio Fontana’s *Harpooner* or Arturo Martini’s *Woman in the Sun* and paintings such as Antonio Dongi’s *Woman at the Café* all share a particular blend of innovation and tradition. This fine balance between form and fantasy not only produced work of the highest quality but may also be seen as one of the crucial seeds of what was later to become, and still is, celebrated worldwide as “Italian style”.

The 1930s was a crucial decade. Opening with a climate of “consensus” for the Fascist regime, it came to a head with the introduction of the racial laws in 1938 and proceeded to plunge headlong into the catastrophe of World War II. It became increasingly difficult to avoid taking sides even in the art world, as demonstrated by the confrontation between the Cremona Award, which towed the party line, and the freer and less supine Bergamo Award, which was happy to host controversial work – such as Renato Guttuso’s *Crucifixion* – by the future stars of post-war Italian art. Alongside these emblematic neo-Expressionist inroads, however, it is worthwhile also shining the spotlight on the silent, enigmatic gaze of Antonio Dongi’s *Woman at the Café*, painted in 1931 (and chosen as the exhibition’s logo). Here, the spell of the immobility of existence, and of a secret aspiration to oblivion, sits so perfectly in the landscape portrayed by two memorable novels (Moravia’s *Time of Indifference* and Tomasi di Lampedusa’s *The Leopard*), and points to a more complex “Italian path to modernity”, also ripe with the seeds for the future.

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The Thirties. The Arts in Italy Beyond Fascism
Palazzo Strozzi, 22 September 2012 to 27 January 2013

CATALOGUE INTRODUCTION

Antonello Negri

Woman in the Sun by Arturo Martini, *Departure of the Prodigal Son* by Alberto Savinio and *The Gypsies* by Massimo Campigli, *The Octopus* by Scipione and *Oxen, Marble and Carts* by Lorenzo Viani, *The Hammock* by Felice Carena and the *Portrait of the Poet Montale* by Guido Peyron, *Young Men by the Sea* by Gentilini and the *Shipwrecked Statue* by Arturo Nathan, *The Fencer* by Angelo Del Bon and *The Polo Players* by Renato Birolli, as well as abstract paintings and sculptures by Fontana, Ghiringhelli and Radice, are back in Palazzo Strozzi after having been here in the spring of 1967. At that time, it was Carlo Ludovico Ragghianti who presented them in the landmark exhibition, *Arte moderna in Italia 1915-1935*. It was a huge exhibition in all senses with its 2,108 works by 240 artists. We must mention it because – albeit with some chronological overlapping with *The Thirties* – the earlier exhibition sets an important precedent: following the long drawn-out post-war polemics, the 1967 exhibition was the first well-grounded attempt at reading a complicated and controversial passage of Italian twentieth-century art from a “true historical perspective”.

Regarding the state of knowledge at that time, Ragghianti complained about the “disproportionate differences between the abundant documents concerning official choices and the scarcity or total lack of contemporary documents regarding even the most prominent figures” Now, after nearly half a century, the perspective seems almost overturned and our knowledge not only of the leading, but also of the secondary and even lesser figures, has increased exponentially. This may partly be due to the interest on the part of dealers and collectors who, according to Ragghianti, disturbed a historic reading of artistic phenomena capable of outlining scales of values which were truly appropriate to the quality of the artists and their output. This is the principle that guided his selections, coherently with the idealism of the Italian philosopher Benedetto Croce Crocianism which, in the 1967 exhibition, was translated into an exemplary anthology of “pure” art where even the paintings by Sironi and sculptures by Martini – the “leading” Fascist artists – could be correctly viewed as models of some of the finest achievements of Italian art from the years straddling 1930. Ragghianti’s idea for the period in question, which we can agree with today, was that the quality of the works, beyond ideological pressures or the artists’ own ideological stands, would ultimately triumph and be considered the only possible divide, independently of “mythographies” dictated by predetermined poetics or programmes the reduction of concrete artistic production to theories and intentions would, in fact, lead to “a levelling that avoided the issue of scholarly research, of specific identification of the motives and reasons for making art set out in formal language, replacing it with arbitrary and abstract generalities”.

The ultimate goal of the historian’s work – and he “is neither possessor of truth, nor a judge nor a director of conscience” – is the “actual comprehension of the real” that is achieved through identification and knowledge as well as the critical analysis and description, of the specific subjects of interest. His method must follow the principle of “replacing the *idola* with schemas, conventions of all provenances and strata, and above all replacing ignorance with a problematic reconstruction that opens and triggers objective possibilities of understanding and distinguishing”.

Ragghianti’s approach is still an example, and in this case, its application led to different selection criteria starting from the number of works. Indeed, today it would be unthinkable to stage an exhibition with the number of works shown in *Arte moderna in Italia*, both for objective reasons and due to the fact that we now work to different museographic principles. But above all, the choice of works for this exhibition is coherent with a way of looking at the history of art which is a piece of history without adjectives, from which the distinctions between “poetry” and “prose” – although they were inevitably part of Ragghianti’s thoughts and writings – and therefore of all the forms of hierarchy, even among typologies deriving from them have long been absent. However, precisely from Ragghianti’s standpoint of comprehending the real, we have tried not to overlook the overall context in which the “visual arts” of the Thirties developed.

We have borne in mind the exchanges and intermingling of the established languages of painting, sculpture and graphics – and their seductive “traditionalism” – with the new forms linked to the reproducibility of images (photography, film, photomontage), as well as the emergence and establishment of mass communication, and the industrial multiplication of objects including items of high aesthetic quality, in a socio-cultural context marked by decisive ideological and political interference with the arts.

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THE THIRTIES THE ARTS IN ITALY BEYOND FASCISM

FLORENCE PALAZZO STROZZI
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We cannot forget how Ragghianti's 1967 exhibition presented one of the noblest efforts in terms of critical reading of a crucial period in Italian art history, of a culture that would shortly enter a crisis. Without the study method and its anti-hierarchical approach – that was spreading through Italy at the time via translations of philosophical and historical texts such as the writings of Walter Benjamin and Francis Klingender, just to mention two authors who are absolutely not comparable – the other, equally impressive exhibition, held fifteen years after *Arte moderna in Italia*, which was dedicated to our period of interest and expanded the scope of the arts to design, graphics, photography and fashion, would have been inconceivable (*Anni Trenta* 1982). Although it was criticized for having “looked high and low for the few worthy pieces in a huge sea dominated by ugliness or better, by horror”, it was a particularly important exhibition, where the best scholars – Renato Barilli, Luciano Caramel, Enrico Crispolti, Vittorio Fagone – put forward different critical methods and viewpoints to contribute to rewriting the history of an artistic period that was enjoying a revival of interest, that included new attention to the Fascist era which, aside from some pathetic nostalgia, was not necessarily ideological. That experience, and the openings that followed it, provided important stimuli for Italian studies about the system as a whole, as well as single cases, local situations, and phenomena specific to the 1930s regarding interrelationships among muralism, public art and propaganda art concomitantly with greater international interest in the Italian visual arts of the day which has materialized in more recent studies such as those by the American scholars Emily Braun, Carla Lazzaro and Roger Crum and Jeffrey Schnapp without counting the contributions of the exhibition's curators.

The approach – in the selection of artists and their works, as well as the sequence and how the pieces are grouped in the rooms – followed criteria we considered necessary in order to avoid both “mythographies” as well as preconceived interpretative conventions; we tried to work to the most objective as possible historical data and elements. To start, we assumed the critical perspective of those who wrote in the 1930s, making our main references to the then generally accepted concept of Italian art characterised by the specificities of some dominant “schools” in Milan, Florence, Rome and Turin that dialogued with each other and with international centres such as Paris, New York, and Berlin. We also put special emphasis on the innovations in language brought about by the younger generation whose role in reinvigorating Italian art was felt, followed and supported by influential critics of the day, and manifested by the participation of very young artists in highly prestigious official events starting with the Venice Biennale exhibitions. As to the way of looking at and presenting the artistic phenomena of the day, we have created an “Album” with photographs from the period's magazines and newspapers arranged by theme. Our objective here was to see exactly what kind of art was being offered to Italy's first mass audience and how it was “staged”.

Going back to the exhibition, as we looked for the works of art, we favoured the pieces that had enjoyed significant visibility in their day, had been displayed at international, national and *sindacali* shows, or in the leading privately owned galleries, and had an impact on the visual culture and artistic debate of the time. In the areas dedicated to public art and to the rejection of that portion of modern art which in Nazi Germany – and in Italy after the promulgation of the racial laws in 1938 – was branded as “degenerate”, we present exemplifying fragments that speak to the influence history and ideology had on the decade. We have tried to evoke another historical specificity – the “multiplication” of art, and mechanical reproductions of images and objects – by creating dialogues between exemplary types of furnishing items and accessories with modern homes, rooms and objects shown in the films of the period.

To conclude the itinerary, we present a close look at the Florentine milieu, which is not merely a tribute to the city hosting the exhibition. It highlights the central role Florence played in the 1930s as the link between a great, and also “modernist” artistic heritage, and the new approach which was brilliantly presented in the “extremely cerebral and inhuman” works of young and very young artists in Pavilion A of the *Primaverile* (the first Mostra Interregionale dei Sindacati) held at the Palazzo di Parterre di Sangallo in 1933.

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THE THIRTIES THE ARTS IN ITALY BEYOND FASCISM

FLORENCE PALAZZO STROZZI
22 SEPTEMBER 2012-27 JANUARY 2013

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The Thirties. The Arts in Italy Beyond Fascism
Palazzo Strozzi, 22 September 2012 to 27 January 2013

VISIBLE LISTENING: Activities in the exhibition

The Palazzo Strozzi's international reputation is based in large part not on *what* it shows – the choice of subject for its exhibitions – but on *how* it presents it. The name for the Palazzo Strozzi's innovative approach to cultural programming is 'visible listening', and it means bringing other voices into cultural spaces in a 'bottom-up' way, as opposed to depending on the traditional 'top-down' approach that relies solely on the voices of experts.

The exhibition *The Thirties. The Arts in Italy Beyond Fascism* is an ideal opportunity to demonstrate the Palazzo Strozzi's deep links with the city's and the country's history and a perfect expression of 'visible listening'. As with every exhibition, there is an extensive educational programme, including activities at the Palazzo, related events in the city and surrounding area, and a series of associated publications. These feature:

IN THE EXHIBITION

Reading Room (Sala Lettura)

This Room allows families and individuals to take a break from the exhibition and explore its content in greater depth, highlighting two remarkable Italians – the poet Gianni Rodari and the artist Bruno Munari – both active in the Thirties and after the Second World War. Here, in addition to a wide variety of reading material by these two authors, some reissues of comics of the time and artist writings, and a selection of materials from the Rodari family archive will be on display. A special telephone where visitors can record their own, two-minute 'Favola al Telefono' (Tale on the Telephone) will be hosted in the Reading Room (Sala Lettura).

Radio Studio (Sala Radio – Radio Palazzo Strozzi)

The Thirties were a period of extraordinary transformation in the arts from painting to sculpture, from design to communication. It is precisely in this period that the Radio starts to establish itself as a medium of mass communication, marking a decisive step on the path of mass society and inaugurating a new era in telecommunications. This aspect will be explored in the Palazzo Strozzi exhibition *The Thirties. Arts in Italy Beyond Fascism* through the transformation of a part of the exhibition set up in a real radio room, where visitors can select and listen to original audio tracks on historical events, sports, customs and songs of the time and record their impressions about the show through the instrumentation of a real radio studio.

Each week, thanks to the collaboration of Florentine radio ControRadio, *Palazzo Strozzi Radio* will produce a five-minute programme that will be broadcast both locally and nationally. This initiative is the perfect definition of the philosophy of the Palazzo Strozzi 'visible listening', allowing other voices in the areas of culture to be heard.

Design Room (Sala Design)

The 1930s saw the birth of Italian design, known internationally for its creativity and exuberance. The Sala Design will include an innovative 3D-printer giving visitors the opportunity to experiment with drawing and industrial design.

In the Sala Design will be shown clips of the following movies:

The Thirties Italian Cinema. Interior Views

La compagnia dei matti/Company and the crazy (Mario Almirante, 1928, scenography by Giulio Boetto)

La canzone dell'amore/The song of love (Gennaro Righelli, 1930, scenography by Gastone Medin)

Corte d'assise (Guido Brigone, 1930, scenography by Gastone Medin)

Rubacuori/Heartbreaker (Guido Brigone, 1931, scenography by Gastone Medin)

Due cuori felici/Two Happy Hearts (Baldassarre Negroni, 1932, scenography by Gastone Medin)

Gli uomini, che mascalzoni... / What Scoundrels Men Are! (Mario Camerini, 1932, scenography by Gastone Medin)

La signora di tutti/Everybody's Woman (Max Ophuls, 1934, scenography by Giuseppe Capponi)

Quei due (Gennaro Righelli, 1935, scenography by Guido Fiorini)

Lo squadrone bianco/The White Squadron (Augusto Genina, 1936, scenography by Guido Fiorini)

Il feroce saladino/Saladin (Mario Bonnard, 1937, scenography by Alfredo Montori, Emanuele Caracciolo)

Il signor Max (Mario Camerini, 1937, scenography by Gastone Medin)

La contessa di Parma (Alessandro Blasetti, 1937, scenography by Enrico Paulucci)

Rinascente (Corrado d'Errico, 1929)

Grandi magazzini (Mario Camerini, 1939, scenography by Guido Fiorini)

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THE THIRTIES THE ARTS IN ITALY BEYOND FASCISM

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Touchable

The Touchable is a new Palazzo Strozzi resource. In a single element there will be four different media solutions to interact with some of the works on display through two interactive games and to investigate themes of the exhibition through a rich selection of archival documents of the time in two media designed in collaboration with *Domus* and the Italian Touring Club.

Through interactive games, inspired by the MFA, Boston, it will be possible to create your own personal composition through interaction with the famous painting by Ottone Rosai *Interior with figures (Osteria)*, changing the characters and replacing them with others from other paintings displayed in the exhibition, such as *Woman at the Café* by Antonio Donghi; *The Diver (Portrait of Umberto Nordio)* by Carlo Sbisà, the *Portrait of Guglielmo Pasqualino, Surgeon* by Renato Guttuso; *The Nomad* by Pippo Rizzo, the *Portrait of de Pisis with a Parrot* by Carlo Levi, *Portrait of the Poet Montale* by Guido Peyron imagining a conversation between famous and not famous personalities of the Thirties.

Visitors can also explore the abstract composition by the artist Manlio Rho, and create their own. The pieces can be resized, flipped and recoloured

Make your own postcard

The past is constantly changing. Every year, every day, every second a fragment of contemporary experience is added to the past. Using coloured pencils provided by Palazzo Strozzi, every visitor can draw their own postcard to capture in images or words their strongest memories of the decade, the year, the week, even the moment. The best postcards will be left on display at Palazzo Strozzi to inspire other visitors to record their own memories.

FAMILY PROGRAMMES

Palazzo Strozzi is particularly focused on families and establishes a programme of activities for different age groups which include workshops for families, storytelling, drawing in the exhibition and stroller tours for parents with children under 3 years. The special Family Ticket allows family groups (up to 2 adults + children up to the age of 18) unlimited admission to the exhibitions *The Thirties. The Arts in Italy Beyond Fascism* and *Francis Bacon and the Existential Condition in Contemporary Art* until 27 January 2013. For further information, please visit www.palazzostrozzi.org.

Labels for families and children

Every Palazzo Strozzi exhibition since *Cézanne in Florence (2007)* includes dedicated labels for families and children, providing a second way to experience the exhibition. For this show, the labels consist of interviews by young people with Italians who grew up in the 1930s including Dario Fo, Franca Valeri, and other lesser-known figures, from gardeners to priests, thus stimulating a rich inter-generational dialogue.

Children's Audioguide

Every Palazzo Strozzi exhibition has a special audioguide that enables children to become the guides for their parents and friends, and this one is no exception.

The Family Suitcase – Art Monopoly

As opposed to the traditional guided visit, the Palazzo Strozzi's innovative family suitcase is exceptional for being self-guided, allowing the whole family to discover the exhibition in their own way. Art Monopoly, the family suitcase devised specifically for the exhibition *The Thirties. The Arts in Italy Beyond Fascism*, allows visitors to discover the exhibits and artists in a fun and innovative way. Open the suitcase and voila!, there's your gaming board, inspired by the famous game of Monopoly first introduced to Italy in 1936. A throw of the dice decides your path through the show, with an endless variety of possibilities! **You can book your Monopoly ahead of your visit by phoning +39 055 2645155; or ask for it directly at the Info Point in the Piano Nobile.**

Art Cards

Collect new edition Art Cards, Palazzo Strozzi's family activity guides. Each Art Card is dedicated to one of the works on display, and offers children and parents texts to read and different activities to do in the shows or at home. **The Art Cards are free with a ticket to the exhibition. Ask for them at the Info Point on the Piano Nobile**

The Storyteller's Tale... Phaëton and the Sun Chariot

A work of art can tell many stories, we just have to learn how to listen! That's exactly what the storyteller will be explaining as he shares the folk tales, myths and legends hidden in a painting, such as the Greek legend of Phaëton in a painting by Achille Funi.

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For children aged 3 to 6 with accompanying adults. First Tuesday of every month, from 17.30 to 18.30 (2 October, 6 November, 4 December) in Italian There is no charge for participation; ticket to the exhibition is required **Reservations are required:** Sigma CSC From Monday to Friday 9.00-13.00/14.00-18.00 tel. +39 055 2469600; fax +39 055 244145 prenotazioni@cscsigma.it

Memory Machines

Works of art preserve artists' memories of their time and, like individual bricks build an entire house, serve to record history. In *The Thirties* exhibition, we find fragments of memory reinvented by artists in their creations and, through observation games and activities, we discover that art can bring to light our own personal and family memories. In the laboratory, we design a machine without engine or wheels – a memory machine!

Workshop for children aged 7 to 12 with accompanying adults. Sunday mornings, in Italian, from 10.30 to 12.30 **This activity is available in English by request at + 39 055 39 17 141; minimum group participation applies. This activity is free with a ticket to the exhibition.**

Look, discover, create Workshops for discovering Palazzo Strozzi

Three interactive visits for discovering Palazzo Strozzi. Games and activities to discover together this extraordinary example of private Renaissance architecture.

Have you ever really looked closely at Palazzo Strozzi?

We'll use our senses to discover the sounds, colours and forms of this building and its relationship with the city. Games and activities will help us discover the details which hold the clues to understanding this "grand home" of the Strozzi Family.

Three meetings to explore the spaces of this extraordinary Renaissance palazzo. For kids aged 7 - 12 and accompanying adults. The first Sunday of each month, 15.30-16.30

It is possible to participate in individual appointments.

CALENDAR:

Sunday, October 7, 2012: 100 ways to say piazza

What is a piazza? And a courtyard? Together we'll explore the "Strozzi piazze" to discover what they are like....and how they could be!

Sunday, November 4, 2012: A grand family for a grand home

Who lived at Palazzo Strozzi? Why did they build such a big house? Together we'll explore the corners of the palazzo that hide clues about its past and discover how much our own houses today tell about who we are!

Sunday, December 2, 2012: The stone giant

We become space explorers - architectural space- to discover a very special building, Palazzo Strozzi, one of the finest examples of Renaissance architecture and full of interesting details.

Activity in Italian language only. This activity is free and does not require a ticket to the exhibition.

Reservations are required: Sigma CSC From Monday to Friday 9.00-13.00/14.00-18.00, tel. +39 055 2469600; fax +39 055 244145 prenotazioni@cscsigma.it

YOUTH AND ADULT PROGRAMMES

Palazzo Strozzi's goal is to be a dynamic cultural institution of international calibre, open all year round and hosting a broad range of activities including exhibitions, events, conferences and programmes devised to attract audiences of every generation, origin and cultural background. Palazzo Strozzi is not a museum, it is a workshop designed to make culture accessible to the broadest audience possible in as many different ways as possible.

There is a rich public programme for visitors of all ages including Slow Art, Sketching on Thursdays, The Storyteller, A più voci – With Many Voices – (for people with Alzheimer's and their carers), and Giovedì per i Giovani, when high school students become guides for the night. Palazzo Strozzi also hosts Thursdays² which include free lectures in the CCCS, creative activities in the courtyard and live music.

Drawing Kit

Drawing in front of works of art allows visitors to express themselves with immediacy and spontaneity and to discover more about the painting they are encountering. The important thing is the final product but – through the creative process – to gather information and examine details of the represented subject, that often, at first glance, remain unnoticed. With this

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PALAZZO
STROZZI



THE THIRTIES THE ARTS IN ITALY BEYOND FASCISM

FLORENCE PALAZZO STROZZI
22 SEPTEMBER 2012-27 JANUARY 2013

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
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PSAE E PER IL POLO MUSEALE
DELLA CITTÀ DI FIRENZE
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goal in mind, Palazzo Strozzi created a practical manual for those who wish to look at the pictures in an original way and express their own creativity. The manual consists of practical tips with guidance on painting techniques and exercises. It is designed both for those who have some or little design experience.

The *Drawing Kit* is free with a ticket to the exhibition. It can be borrowed at the Info Point on the first floor.

Thursdays²

Every second Thursday of the month, Palazzo Strozzi offers an evening full of events and activities to discover art in all its forms. Join a **Conversation in the exhibition**, listening to experts on topics of contemporary art at the CCCS, explore the exhibitions together with friends and be part of an exciting experience. Also get involved in **Creative in the Courtyard** and shape your ideas, creating an object to take home. Do not miss **Acoustic Carpet's** series of unplugged concerts in the courtyard, whilst sipping an aperitif at The 30s Café, Palazzo Strozzi. A new programme is offered each month.

Sketching on Thursdays

Discover hidden talents and deepen your understanding of art with Palazzo Strozzi's *Sketching on Thursdays*, a special drawing experience in front of the paintings in the exhibition *The Thirties. The Arts in Italy beyond Fascism* (22 September 2012-27 January 2013). Each evening an artist will show you the steps to get started on an artistic adventure through the colours and forms of the Italian painters of the Thirties. No previous drawing experience is necessary to participate, and drawing materials will be provided by Palazzo Strozzi.. Workshop for adults, the first Thursday of each month, from 20.00 to 22.00

PROGRAMME: Thursday 4 October 2012; Thursday 6 December 2012; Thursday 3 January 2013. **Limited places available. Reservations required. This activity is free with a ticket to the exhibition. Reservations:** Sigma CSC Monday-Friday 9.00-13.00, 14.00-18.00 T. +39 055 2469600 F. +39 055 244145 prenotazioni@cscsigma.it

A più voci – With Many Voices. A project for people with Alzheimer's

Organised by the Fondazione's Education Department, in collaboration with specialist geriatric educators, Palazzo Strozzi launches **With Many Voices**, an activity dedicated to people with Alzheimer's, their families and the professionals who care for them. The project draws on the imagination and not memory, using fantasy rather than logical-cognitive skills, thus enhancing those communication skills that still remain. The project also hopes to bring about a change in the social perception of this disease through contact with visitors to the exhibition, offering people with Alzheimer's new opportunities for social relationships.

PUBLICATIONS

For each exhibition the Fondazione Palazzo Strozzi publishes a number of related publications. For this show, there will be:

Exhibition catalogue

The Thirties. Arts in Italy Beyond Fascism curated by Antonello Negri with Silvia Bignami, Paolo Rusconi and Giorgio Zanchetti, published by Giunti Editore. Price at Palazzo Strozzi, €30.00 An e-Book version will also be available.

Exhibition short guide

The Thirties. Arts in Italy Beyond Fascism with texts by Ludovica Sebreondi, published by Giunti Editore. Price at Palazzo Strozzi €8.00

Family and Children's Book

The family and children's book *Visible Listening. Growing up in the Thirties* is edited by James M. Bradburne. It presents a glimpse of life in the Thirties through the stories of Giovanna Bosio de Peverelli Luschi, Brunetto del Lungo, Dario Fo, Don Giampietro Gamucci, Ambretta Leoni, Lapo Mazzei, Franco de Peverelli Luschi, Albertina Servants, Franca Valeri interviewed by James M. Bradburne, Elvira Curia, Ludovica Sebreondi, Piero and Filippo de Peverelli Luschi with portraits by the Canadian photographer James O'Mara. Published by Giunti Editore, price at Palazzo Strozzi €12.00.

Passport

The *Passport to the Thirties in Tuscany* will take visitors on a tour of 1930s Florence and includes, in addition to the well-known masterpieces such as the Santa Maria Novella Station and the Biblioteca Nazionale Centrale, and such lesser-known places as the House of the Mutilated, the Tobacco Factory, the School of Aerial Warfare, the Italo-African Royal Agronomic Institute and the fascinating Pistoia Historical Carriage Deposit. Available on www.palazzostrozzi.org/firenzeintasca

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THE THIRTIES THE ARTS IN ITALY BEYOND FASCISM

FLORENCE PALAZZO STROZZI
22 SEPTEMBER 2012-27 JANUARY 2013

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Conversation

In 1937, after four centuries, the Strozzi family decided to sell their Florentine palazzo, their “casa grande”. The ceremony following the restoration and inauguration of the palazzo as an exhibition space took place with the large exhibition *Mostra del Cinquecento Toscano in Palazzo Strozzi* in April 1940. The *Palestrina Pietà*, attributed to Michelangelo, was placed in the courtyard as evidence of the importance of the event and as a visible link with the past. The conversation book *Palazzo Strozzi – a sermon in stone* ed. by James M. Bradburne, Firenze, Palazzo Strozzi Editore, 2012 tells the story of the Palazzo Strozzi’s sale, restoration, and rebirth as a public space.

Jumbo

The 1930s saw the introduction to Italy of the American comic strip with such characters as *Mickey Mouse*, *Flash Gordon* and the *Masked Man* becoming household names, albeit Italianised to suit the national market. These strips appeared in the *giornalino* that gave rise to a new form of newspaper for young people, *Jumbo* and *Corriere dei Piccoli*, that renewed its more than twenty years’ tradition. For this exhibition, Italy’s leading graphic novelist Giuseppe Palumbo, inspired by a ‘lost edition’ of *Jumbo* and his archival research, brings back an issue suppressed by Mussolini in 1938.

Crafts Archive

As part of the Palazzo Strozzi’s philosophy of ‘visible listening’, the Fondazione is creating an archive of Florentine craftspeople and skills that are in danger of being lost forever, beginning with the older artisans. The interviews will be placed online.

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The Thirties. The Arts in Italy Beyond Fascism
Palazzo Strozzi, 22 September 2012 to 27 January 2013

PALAZZO STROZZI AND THE CITY: Activities beyond the exhibition

The Palazzo Strozzi's mission is to generate a new experience of the city and the surrounding regions, and every exhibition provides ways to see Florence from a new perspective. Some of the tools developed for this exhibition include:

Related Exhibitions

The Palazzo Strozzi exhibition will be complemented by four, free entry, special shows that will further explore topics covered in *The Thirties. The Arts in Italy Beyond Fascism*:

- *Restoring Order. The Image of Florence for the Führer's Visit* at the Archivio Storico del Comune di Firenze, curated by Luca Brogioni, Giuseppe Cuscito, Francesca Gaggini and Giulio Manetti, Maise Silveira, 22 September to 31 October 2012
- *The Thirties at Florence Lyceum* at Lyceum International Club, curated by Mirka Sandiford and Francesca Ambrosi, 8 November 2012 to 27 January 2013
- *La porti un bacione a Firenze. The Thirties in fashion, newspapers and literary cafés* at the Biblioteca Nazionale Centrale, curated by Silvia Alessandri, Lucia Milana, Michela Sambucco, Fulvio Stacchetti, Daniela Vanzi, 10 November 2012 to 27 January 2013
- *Comics and around. Publishers and illustrators in Florence during the Thirties* at the Biblioteca Marucelliana, curated by Leonardo Gori and Giovanna Lambroni, 30 November 2012 to 27 January 2013.

Series of Lectures on *The Thirties. The Arts in Italy Beyond Fascism* "Places and Themes"

This series of lectures will be held on Tuesdays at 17.00 hours in places which evoke the period:

- 9 October 2012: Ulisse Tramonti, *Architecture in Florence beyond fascism* at the royal house of Santa Maria Novella Station (Palazzina Reale della Stazione di Santa Maria Novella)
- 16 October 2012: Silvestra Bietoletti, *Oggetti and the modern culture* at Il Salviatino
- 23 October 2012: Ludovica Sebregondi, *Santa Croce and the twenty year period*, memorial chapel of Santa Croce (Famedio di Santa Croce)
- 30 October 2012: Fiamma Nicolodi, *Music and Theatre in Italy during the 1920s to '40s*, at the Pergola Theatre at 17.30
- 6 November 2012: Mirella Branca, *The architecture and the frescoes by Gemignani and Calastrini and the decoration of the G.I.L. building* at the Archivio di Stato di Firenze (Florence State Archive), at 16.00
- 13 November 2012: Giovanna Pistone, *The Florence Lyceum in the Thirties: ~~and~~ happy season between two World Wars*, at Palazzo Strozzi, Altana
- 19 November 2012: Nanà Cecchi, *Leonetta Cecchi Pieraccini. A memory from close*, Lyceum Club Internazionale di Firenze (Palazzo Giugni, Via Alfani, 48), with the collaboration of Alessandra Scarpato
- 20 November 2012: Fabio Gadducci, Leonardo Gori, *Except Mickey Mouse*, Pitti Immagine
- 27 November 2012: Neri Baldi and Giulio Manetti, *Littorine and popular trains*
- 4 December 2012: Stefania Ricci, *Fashion*, at the Biblioteca Nazionale Centrale
- 18 December 2012: Marco Beretta, *Science and culture. From the national exhibition to the Science Museum*, at Palazzo Strozzi, Altana
- 9 January 2013: *Prato in the Thirties: factories, economy, fashion*, Prato, Museo del Tessuto (Prato, Textile Museum ex Campoloni factory, Via Santa Chiara 24). Giampiero Nigro, *Industry Time*; Daniela degl'Innocenti, *Fashion in the Thirties* with the collaboration of Fondazione Istituto Internazionale di Storia Economica Datini e Fondazione Museo del Tessuto, at 18.00
- 22 January 2013: Presentation of the online publication of the journal *Florence: Commune Review 1932-1970*, at 16.30.

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ANNI '30 THE THIRTIES THE ARTS IN ITALY BEYOND FASCISM

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Presentation of the conversation book

24 October 2012: Sala Ferri, Palazzo Strozzi, presentation of the conversation book on Palazzo Strozzi restoration *Palazzo Strozzi: a sermon in stone*, ed. by James M. Bradburne, Firenze, Palazzo Strozzi Editore, 2012. at 17.00.

Guided tours of the School of Air Warfare

Guided tours of the School of Air Warfare, led by Donatella Cavallina, 10 October, 14 November, 16 January at 16.00, max 20 people. Reservation required tel. +39 055 2469600.

Touchscreen

The touchscreen in the courtyard will allow visitors to discover 1930s Florence through architectural designs, drawings and photos from the Archivio di Stato di Firenze and compare those places with how they are today.

1. Stadio G.Berta (Berta Stadium) (1930-1933)
2. Teatro Comunale Vittorio Emanuele II (City Theatre) (1932-1933)
3. Florence-Sea Highway (Florence-Montecatini e Montecatini-Lucca inaugurated 28 October 1932; Lucca-Migliarino inaugurated 6 August 1933)
4. Santa Croce Sacratio dei Caduti Fascisti (1934); Famedio (memorial chapel) (1935-1937); Sacratio dei Caduti per l'Impero e per la Spagna (1938)
5. Stazione di Santa Maria Novella (Santa Maria Novella Station) (1932-1935), Cabina e Centrale Termica (Cab and Power Station) (1932-1934); Royal house (1934-1935)
6. Manifattura Tabacchi e Cinema Puccini (Tobacco Factory and Puccini Cinema) (1933-1940)
7. Casa del Mutilato di Firenze (Florence House of Mutilated) (1934-1937)
8. Biblioteca Nazionale Centrale (National Central Library) (1911-inaugurated 1935)
9. Scuola di Guerra Aerea (Air War College) (1937-1939)
10. Casa della Gioventù Italiana del Littorio (House of the Italian Youth of Littorio) (inaugurated in 1938; today replaced by the State Archive)
11. Palazzo Strozzi (restoration 1937-1940)
12. Regio Istituto Agronomico per l'Africa Italiana (1938-1940) (Italo-African Royal Agronomic Institute) (1938-1940)

The material will also be available on an *iPad App*.

1. Stadio G. Berta (Berta Stadium)
2. Teatro Comunale Vittorio Emanuele II (City Theatre)
3. Santa Croce: Sacratio dei Caduti Fascisti
4. Stazione di Santa Maria Novella (Santa Maria Novella Station)
5. Regio Istituto Agronomico per l'Africa Italiana (Italo-African Royal Agronomic Institute)
6. Casa del Mutilato di Firenze (Florence House of Mutilated)
7. Biblioteca Nazionale Centrale (National Central Library)
8. Isolamento della basilica di San Lorenzo (St. Laurence Basilica)
9. Casa Balilla then della Gioventù Italiana del Littorio (House of the Italian Youth of Littorio)
10. Palazzo Strozzi

iPhone App

The exhibition's "Passport" will be added to the popular *Florence in your Pocket* iPhone App to allow visitors to discover 1930s Florence in Italian, English and Chinese.

Cinema

A film festival will be organised in collaboration with the Odeon Cinema.

TUESDAY AT THE MOVIES WITH PALAZZO STROZZI! at 20.30 on:

Una giornata particolare/ A special day, di/by Ettore Scola, 110', 1977 (25 september 2012); *L'angelo azzurro/ The Blue Angel*, di/by Josef von Sternberg, 99', 1930 (2 october 2012); *The Elephant Man*, di/by David Lynch, 123', 1980 (9 october 2012); *Blade Runner* di/by Ridley Scott, 116', 1982 (16 october 2012); *Crash*, di/by David Cronenberg, 100', 1996 (23

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october 2012); *Il sorriso del capo*, di/by Marco Bechis, 75', 2011 (8 January 2013); *Memento*, di/by Christopher Nolan, 113', 2000 (15 January); *Amarcord*, di/by Federico Fellini, 127', 1973 (22 January 2013)

The Thirties and Cuisine

20 November 2012: Teatro del Sale (via de' Macci 118): "Autarchic Dinner", reservations required: tel. +39 0552001492, 19.30

'Autarchic Dinner' at Trattoria Cibrè (Via de' Macci, 122r, Florence)

In 1935 Italy attacked Abyssinia, a member of the League of Nations, hence the economic sanctions of 7 October and 18 November. Fascism implemented the policy of autarky and introduced the ration card. Autarky (self-sufficiency) focuses on the consumption of domestic products, such as wheat and rice, and karkadé (a herb produced in Abyssinia to replace tea). Food such as sugar and coffee were banned from the Italian table and the so-called "war gardens" were introduced whereby gardens and flower beds were transformed into agricultural land for growing vegetables. Farms were made to plant "khaki" (diaper) trees, fruits rich in proteins, which is still evident today in the countryside of Tuscany and Romagna. The use of self-sufficient food (soups, vegetables and beans) was made with a limited quantity of oil and salt (very rare at the time) and the increased use of lard. Numerous cookbooks were published, such as *The housewife against the sanctions*, 1935, *Italian food in the time of sanctions*, 1936, or the famous *Petronilla's recipes*, which has undergone numerous editions.

Kamishibai

During the exhibition, a street theatre actress will tour Florence's parks, piazza and school playgrounds on a bicycle with a specially-created performance based on the exhibition for families and children. In the winter months, the show will tour the surrounding region, going to such places as schools, libraries and day care centres.

A thousand and one tales of ... The Thirties!

For this exhibition, Palazzo Strozzi offers *A thousand and one tales of...The Thirties.*, a family activity that utilises the narrative potential of the works of art, now in its third edition. The game, based on Gianni Rodari's mechanism of prop cards and drawing on our imagination, is developed around the question: how many stories can be invented starting from the works on display? The workshop, conceived by the Education Department of the Fondazione Palazzo Strozzi, will be held in various libraries, bookshops and recreation centres of the city, Biblioteca delle Oblate (13 October 2012 and 12 January 2013, at 10.30).

Performances

Saturday, 6 October 2012, 21.30, Palazzo Strozzi Courtyard

Headwinds, performed by the duo Morgenstern / Gambino. A new journey in music and words exploring the work of artists living in the Thirties in Italy, a time of historic social and political instability.

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The Thirties. The Arts in Italy Beyond Fascism
Palazzo Strozzi, 22 September 2012 to 27 January 2013

TIMELINE

- 28 October 1922:** March on Rome. Fascist Party militants, led by Mussolini, march on the capital demanding that the king hand over political leadership of the country to them. This year marks Year One in the “Fascist Era” calendar, written with Roman numerals.
- 10 June 1934:** The Italian national football team wins the first World Cup in Rome.
- 3 October 1935:** Italy attacks the Ethiopian Empire without declaring war.
- 18 November 1935:** The League of Nations imposes economic sanctions on Italy in response to the attack. The regime launches an economic policy based on self-sufficiency.
- 9 May 1936:** Proclamation of the Empire following the conquest of Ethiopia. Birth of Italian East Africa (A.O.I).
- July 1936:** Outbreak of the Spanish Civil War. Germany and Italy send troops in support of General Francisco Franco.
- 1-16 August 1936:** Berlin Olympics.
- 19 July 1937:** *Entartete Kunst* exhibition opens in Munich.
- 12 March 1938:** Nazi Germany annexes Austria with the so-called *Anschluss*.
- 9 May 1938:** Hitler and Mussolini visit Florence.
- 19 June 1938:** The Italian national football team wins the second World Cup in Paris.
- 14 July to 17 November 1938:** Racial laws introduced.
- 1 April 1939:** General Franco wins the Spanish Civil War and establishes a dictatorship.
- 1 September 1939:** Germany invades Poland, leading to the outbreak of World War II.
- 27 April 1940:** The *Exhibition of Tuscan 16th Century Art* opens in the newly restored Palazzo Strozzi.
- 10 June 1940:** Italy joins the war on Germany’s side against France and Britain.
- 28 October 1940:** Italy invades Greece. Hitler pays a second visit to Florence in the company of Mussolini.

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PALAZZO
STROZZI



THE THIRTIES THE ARTS IN ITALY BEYOND FASCISM

FLORENCE PALAZZO STROZZI
22 SEPTEMBER 2012-27 JANUARY 2013

PROMOTED AND ORGANISED BY
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MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI - SOPRINTENDENZA
PSAE E PER IL POLO MUSEALE
DELLA CITTÀ DI FIRENZE
WITH
COMUNE DI FIRENZE - PROVINCIA DI
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AND
REGIONE TOSCANA

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EXPRESSIONS USED IN THE THIRTIES

Avanguardista: Under Fascism, this was the name given to boys aged 14 to 18 (17 after 1943) who were enrolled in the youth organisation, called the *Opera Nazionale Balilla* (National Balilla Organisation) until 1937, when it was absorbed by the *Gioventù Italiana del Littorio* (Italian Fascist Youth).

Ambaradan: Amba Aradam is a massif in Ethiopia near which the Italians and Abyssinians fought a battle in 1936. Some of the local tribes kept changing sides (allied at times with the Italians, at others with the Abyssinians). When the Italians returned home, they began to call chaotic situations “a replay of Amba Aradam”, which soon became “what an Amba Aradam!” The two words later merged into one.

Balilla: Nickname of the boy who sparked off the rebellion that hounded the Austrians out of Genoa in 1746. The Fascist regime took the name of this exemplary patriot for its *Opera Nazionale Balilla* (National Balilla Organisation), a youth organisation for boys aged 8 to 14 founded in 1926. On turning 11, you graduated to the rank of Balilla *moschettiere* (Balilla musketeer).

He who hesitates is lost: Mussolini, Genoa, 14 May 1938.

Take up horse-riding instead: Remark made to people considered incapable of performing a given task. In 1931, Fascist hierarch Achille Starace showed up an hour late for a medical conference. His excuse to the furious medics was that he couldn't do without his daily horse ride; in fact he even urged his audience to adopt a less intellectual and more “Fascist” lifestyle.

The plough may make the furrow, but the sword defends it!: Mussolini, from his inaugural address to mark the founding of the Province of Littoria (now Latina) on 18 December 1934.

Eja, Eja, Alalà!: War cry coined by Gabriele D'Annunzio in 1918 as an alternative to the foreign-sounding “hip, hip, hurrah!”. It was subsequently adopted by Fascism.

Gioventù Italiana del Littorio (G.I.L.) [Italian Fascist Youth]: Young Fascist organisation formed on 29 October 1937 to boost young Italians' spiritual, military and sports training in accordance with the Fascist regime's ideological principles. It absorbed the *National Balilla Organisation*.

Figlio e Figlia della Lupa [Son and Daughter of the She-Wolf]: After 1933, anyone starting elementary school automatically became a member of this organisation for children aged 6 to 7. The boys' uniforms, designed by painter Mario Pompei, consisted of a black woollen fez, a black shirt with a white holster belt that held the trouser braces, and grey - green trousers.

Giovane Italiana [Young Italian Women]: Young Fascist girls aged 14 to 18, whose uniform consisted of a white blouse and black skirt.

Libro e moschetto / Fascista perfetto [Book and musket / perfect Fascist]: Coined by Mussolini.

Marcciare per non marciare [March, and you won't rot]: Possibly coined by Filippo Tommaso Marinetti during World War I, it was later revived by the *Fasci di Combattimento* [Italian Combatant Leagues].

Min.Cul.Pop: Ministry of Popular Culture, set up on 22 May 1937 to supervise and organise Fascist propaganda.

Me ne frego [I couldn't give a damn]: Attributed to Gabriele D'Annunzio and used during World War I, it comes from the words that a wounded soldier had written on his bandages as a mark of his sacrifice for the mother country. It was revived by Fascism.

Noi tireremo dritto [We shall forge ahead]: Mussolini, Roma, Palazzo Venezia, 8 September 1935.

Orbace: Dark woollen cloth (put through the fulling mill, a process that turned it into rainproof felt) used for the uniforms of the *Milizia Volontaria per la Sicurezza Nazionale* [Volunteer Militia for National Security] (the so-called **Black Shirts**) and

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of the youth organisations. Its use became so widespread during the Fascist self-sufficiency drive that, even taken out of context, the term itself now conjures up the flavour of an era and an ideology.

Piccola italiana [Little Italian]: Young Fascist girl aged 9 to 13.

Perfidious Albion: A nickname for England dating back to the 17th century and revived by Mussolini.

Popolo dai cinque pasti [Five-meal-a-day nation]: Refers to the British. Mussolini used the expression for the first time on 9 October 1919.

Fascist Saturday: Established by Mussolini in 1935, before which date Saturday had been a full working day. Under the new law, work stopped at 1 o'clock and the afternoon was given over to paramilitary activities and gymnastics.

Tissue paper: The *Min.Cul.Pop* [see above] had to check all published work, issuing "printing orders" which were typewritten on flimsy 'onionskin' tissue paper.

Vincere, e vinceremo [We must win! And we will win!]: Mussolini, declaring war on 10 June 1940.

Check our website www.palazzostrozzi.org/espressioni to find out how to send in your figure of speech, phrase or word, accompanied by an explanation. The most interesting entries will be added to this panel and to the website with the sender's name, of course!

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ART MOVEMENTS

Abstract Art is based on a simplification and stylisation of form, doing away with realistic portrayal and highlighting what the painting communicates in terms of sensations. Art sheds its task of depicting reality (a job taken over by photography, the cinema and the press), choosing instead to depict a psychological state, whereby all reference to common perception and to the material world is eliminated. Relieved of the duty to “depict” or “narrate”, art becomes a vehicle for pure expression.

Aeropainting. A movement that developed in the context of **Second Futurism** in the 1920s but its platform, drafted in 1929, was only published in 1931. Aeropainting sought to capture the soul of mechanics and modernity by communicating the dynamic sensation of flight.

Chiarismo. A term coined by critic Leonardo Borgese in 1935 to refer to a set of young Lombard artists famed for their light colours and soft brushstrokes imbued with light – an effect they achieved by painting on a white ground that was still damp.

Degenerate Art. Modern art movements reflecting values considered contrary to the precepts of the regime were branded *entartete Kunst*, or “degenerate art”, in Nazi Germany. *Entartete Kunst* was the title of an exhibition, held in Munich in 1937, of avant-garde works confiscated from German museums and banned by the regime.

Expressionism. Expressionist movements did not all stem from a single branch but from numerous hotbeds for the most part throughout northern Europe. They shared the need to use painting to express a state of mind rather than to depict visible objects, in opposition to the painting of the Impressionists, who were rarely emotionally involved with their subject matter.

Fauvism. From the French word *fauves* meaning wild beasts, and initially used with disparaging intent, the name applies to a group of artists who held a first collective showing of their work in Paris in 1905. The first person to use the term was critic Louis Vauxcelles, who called the room their work was displayed in a “*cage aux fauves*”, or “wild beasts’ cage”, on account of their “wildly” expressive use of pure colours.

Futurism began as a literary movement, the precepts of which were drafted by the poet Filippo Tommaso Marinetti in 1909. Futurists sought to imbue their work with the strength of dynamic movement and to portray speed and the clash of forces.

Second Futurism (from 1929 to 1938) forged ties with the Fascist regime.

Magical Realism. Coined by Franz Roh in 1925, it describes the European painting trends between World War I and the 1930s that opted for a realism capable, by means of choice of theme and accuracy of portrayal, of suggesting that things had a second life, transcending their immediately visible aspect. Objects are portrayed with photographic naturalism, but the addition of ironic elements causes them to convey a sense of unreality, filling the humdrum of daily life with a sense of mystery.

Metaphysical Art. Guillaume Apollinaire, in 1913, was the first person to call Giorgio de Chirico’s paintings “metaphysical”. The artist’s aim was not to paint what he saw but to reveal what cannot be seen. Metaphysical art does not show things as they seem, it unveils their meaning. This conceptual revolution opened the doors of painting to personal memory and to images welling up from deep inside the mind.

Novecentism. A group founded by seven artists including Sironi and Funi in Milan in 1922. The artists, who shared a longing for a “return to order” after the experiments of the avant-garde movements, held their first exhibition – inspired and organised by Margherita Sarfatti, who was very closely acquainted with Mussolini – at the Galleria Pesaro in 1923.

Surrealism. A term coined by the poet Guillaume Apollinaire in 1917 to describe the ballet *Parade* and subsequently used with a different meaning by the writer André Breton in 1924. Surrealism was seen as both a philosophy and a lifestyle, its central precept being the acceptance of every aspect of the irrational. Its first exhibition was held at the Galerie Pierre in Paris in 1925.

Valori Plastici. International culture saw this magazine, first published under Editor-in-Chief Mario Broglio, in two editions – Italian and French – in Rome in November 1918, as a debate on avant-garde movements.

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LIST OF THE WORKS

1. CENTRES AND SCHOOLS

Milan

- 1.01
Mario Sironi (Sassari 1885–Milan 1961), *The Family*, 1932 (?); oil on canvas; 167 x 210 x 6.5 cm FAI - Fondo Ambiente Italiano, GF035
- 1.02
Adolfo Wildt (Milan 1868–1931), *Arturo Ferrarin*, 1929; marble with gilding; 60 x 60 cm. Private collection
- 1.03
Arturo Martini (Treviso 1889–Milan 1947), *Woman in the Sun*, 1930; moulded terracotta; 44.5 x 148 x 68 cm. Private collection
- 1.04
Achille Funi (Virgilio Socrate Funi; Ferrara 1890–Appiano Gentile 1972), *Melancholy*, 1930; oil on canvas; 110 x 90 cm Milan, Museo del Novecento, inv. 4493
- 1.05
Carlo Carrà (Quargnento 1881–Milan 1966), *Fishermen*, 1935; oil on canvas; 135 x 109 cm. Milan, Museo del Novecento, inv. 5341
- 1.06
Gigiotti Zanini (Luigi Zanini; Vigo di Fassa 1893–Gargnano sul Garda 1962), *Still life*, 1932; oil on panel; 81.5 x 65 cm Milan, Museo del Novecento, inv. 4827
- 1.07
Tullio Garbari (Pergine Valsugana 1892–Paris 1931), *The Triumph of St Thomas*, 1931; oil on canvas; 147 x 89 cm Rovereto, MART - Museo di arte moderna e contemporanea di Trento e Rovereto, Provincia Autonoma di Trento, PAT 360586, MPA 327
- 1.08
Francesco De Rocchi (Saronno 1902–Milan 1978), *Concert Figure*, 1931; oil on panel; 99 x 72 cm. Milan, private collection
- 1.09
Angelo Del Bon (Milan 1898–Desio 1952), *The Fencer*, 1934; oil on canvas; 104 x 82 cm. Sesto San Giovanni, private collection
- 1.10
Arturo Tosi (Busto Arsizio 1871–Milan 1956), *Schilpario. The Old Kiln*, 1932; oil on canvas; 120 x 100 cm. Tosi Legacy

Florence

- 1.11
Achille Lega (Brisighella 1899–Florence 1934), *Old City Walls*, 1932; oil on canvas; 60 x 70 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 67 – Gen. 470 – Com. 584
- 1.12
Lorenzo Viani (Viareggio 1882–Ostia 1936), *Georgica*, 1929; oil on panel; 125 x 203 cm. Venice, Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro, inv. 895
- 1.13
Ottone Rosai (Florence 1895–Ivrea 1957), *The Builders (Workmen)*, 1933; oil on cardboard; 65 x 75 cm. Udine, Galleria d'arte moderna, no. 132 Collezione Astaldi

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1.14
Ardengo Soffici (Rignano sull'Arno 1879–Forte dei Marmi 1964), *Woman Carrying a Plate (Peasant Woman)*, 1932; fresco transferred onto canvas; 156 x 80 cm Milan, Museo del Novecento, inv. 4898

1.15
Giorgio Morandi (Bologna 1890–1964), *Still life*, c. 1929; oil on canvas; 30.8 x 61.8 cm. Private collection

Rome

1.16
Felice Carena (Cumiana 1879–Venice 1966), *Summer (The Hammock)*, 1933; oil on canvas; 156 x 200 cm Turin, GAM - Galleria d'Arte Moderna e Contemporanea, P/1078

1.17
Antonio Donghi (Rome 1897–1963), *Woman at the Café*, 1931; oil on canvas; 80 x 60 cm. Venice, Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro, inv. 899

1.18
Francesco Di Cocco (Rome 1900–89), *Fantasy*, 1929; oil on canvas; 57.5 x 53.5 cm. Rome, Archivio Di Cocco, P222

1.19
Gisberto Ceracchini (Foiano della Chiana 1899–Petriano del Lago 1982), *The Guardians*, 1932; oil on canvas; 103 x 125 cm. Venice, Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro, inv. 898

Turin

1.20
Enrico Paulucci (Genoa 1901–Turin 1999), *Villa Pace*, 1930; oil on canvas; 55 x 46 cm. Genoa, Galleria d'Arte Moderna, no. inv. Gam 585

1.21
Francesco Menzio (Tempio Pausania 1899–Turin 1979), *The Long-Distance Runner*, 1930; oil on canvas; 85 x 58 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 3028

1.22
Gigi Chessa (Turin 1898–1935), *Figure with Hat (Girl in White; Figure no. 1)*, 1930; oil on canvas; 75 x 62 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Gen. 444 – Acc. 836

1.23
Felice Casorati (Novara 1883–Turin 1963), *April (Washing; Spring)*, 1929–30; oil on canvas; 125 x 88 cm. Milan, Museo del Novecento, inv. 4492

1.24
Marisa Mori (Florence 1900–85), *Masks and Toys*, 1935; oil on cardboard; 73 x 63 cm. Zurich, private collection. Courtesy of MDP & Associati, Lugano

Trieste

1.25
Arturo Nathan (Trieste 1891–Biberach an der Riss 1944), *Shipwrecked Statue*, 1930; oil on canvas; 64 x 88.5 cm. Trieste, Museo Revoltella, Galleria d'arte moderna, inv. no. 3767

1.26
Vittorio Bolaffio (Gorizia 1883–Trieste 1931), *Port Triptych (On the Main Deck, The Hatch, The Docker)*; 1929–31; oil on canvas; *On the Main Deck*, 35 x 152 cm; *The Hatch*; 35 x 95.5 cm; *The Docker*; 35.2 x 94.5 cm. Trieste, Museo Revoltella, Galleria d'arte moderna, inv. no. 2184

1.27
Carlo Sbisà (Trieste 1899–1964), *The Diver (Portrait of Umberto Nordio)*, 1931; oil on canvas; 110 x 89 cm. Trieste, Museo Revoltella, Galleria d'arte moderna, Deposito Regione Friuli Venezia Giulia

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2. YOUNGSTERS AND “IRREALISTS”

- 2.01
Aligi Sassu (Milan 1912–Pollença 2000), *Castor and Pollux*, 1931; oil on canvas; 100 x 80 cm. Chieti, Museo Barbella, Collezione Alfredo e Teresita Paglione
- 2.02
Renato Birolli (Verona 1905–Milan 1959), *The Polo Players*, 1933; oil on canvas; 142 x 132 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 8877
- 2.03
Marino Marini (Pistoia 1901–Viareggio 1980), *The Swimmer*, 1932; sculpted and carved wood; 113.5 x 43.2 x 50 cm. Florence, Museo Marino Marini
- 2.04
Lucio Fontana (Rosario de Santa Fé 1899–Varese 1968), *Olympic Champion (Waiting Athlete)*, 1932; coloured plaster; 121 x 92 x 70 cm. Bologna, Collezioni d'arte e di storia della Fondazione Cassa di Risparmio in Bologna
- 2.05
Franco Gentilini (Faenza 1909–Rome 1981), *Young Men by the Sea*, 1934; tempera on canvas; 162 x 130 cm. Rome, Galleria d'Arte Moderna di Roma Capitale, inv. AM 1042
- 2.06
Corrado Cagli (Ancona 1910–Rome 1976), *The Neophytes*, 1934; encaustic tempera on panel; 61 x 61 cm. Rome, private collection
- 2.07
Scipione (Gino Bonichi; Macerata 1904–Arco 1933), *The Octopus (The Molluscs, Pierina Has Arrived in a Big City)*, 1929; oil on panel; 60 x 71 cm. Macerata, Fondazione Carima - Museo Palazzo Ricci
- 2.08
Renato Guttuso (Bagheria 1911–Rome 1987), *Portrait of Guglielmo Pasqualino, Surgeon*, 1935; oil on plywood; 98 x 66 cm. Palermo, private collection
- 2.09
Fausto Pirandello (Rome 1899–1975), *Objects*, 1937; oil on panel; 50 x 75 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 3571
- 2.10
Mario Mafai (Rome 1902–1965), *The Demolition of the Spina in the Borgo*, 1939; oil on canvas; 49 x 62 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 3867
- 2.11
Renato Guttuso (Bagheria 1911–Rome 1987), *Friends in the Studio (Portrait of Guttuso, Franchina, Barbera in the Studio in Corso Pisani, Palermo)*, 1935; oil on panel; 62 x 77 cm. Private collection
- 2.12
Pippo Rizzo (Corleone 1897–Palermo 1964), *The Nomad*, 1929; oil on canvas; 161 x 99 cm. Palermo, Galleria d'Arte Moderna “Empedocle Restivo”, inv. 1325
- 2.13
Lia Pasqualino Noto (Palermo 1909–1998), *The Nurse*, 1931; oil on panel; 100 x 65.5 cm. Palermo, Galleria d'Arte Moderna “Empedocle Restivo”, inv. 291
- 2.14
Giovanni Barbera (Palermo 1909–1935), *Woman Seated*, 1934–5; coloured terracotta; 110 x 96 cm. Palermo, Galleria d'Arte Moderna “Empedocle Restivo”, inv. 39

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- 2.15
Fausto Melotti (Rovereto 1901–Milan 1986), *The Supper at Emmaus*, 1933; plaster; 92 x 65 x 28 cm. Private collection
- 2.16
Ivanhoe Gambini (Busto Arsizio 1904–1992), *Josephine Baker*, 1929; tempera sprayed with an airbrush on paper; 62.5 x 48 cm. Gambini Legacy
- 2.17
Mario Radice (Como 1898–Milan 1987), *Composition G.R.U 35/B (Composition no. 85)*, 1937; oil on cardboard; 76 x 66 cm. Como, Pinacoteca Civica, P18
- 2.18
Osvaldo Licini (Monte Vidon Corrado 1894–1958), *Castle in the Air*, 1936; mixed techniques on canvas; 66.5 x 90 cm. Rovereto, MART - Museo di arte moderna e contemporanea di Trento e Rovereto, Augusto and Francesca Giovanardi Collection, MART 287
- 2.19
Tullio Crali (Igalo 1910–Milan 2000), *Horizontal Spin*, 1938; oil on plywood; 80 x 60 cm. Rome, Galleria d'Arte Moderna di Roma Capitale, AM 1247
- 2.20
Osvaldo Peruzzi (Milan 1907–Livorno 2004), *Aeropainting*, 1934; oil on cardboard; 64.5 x 80.5 cm. Rome, Galleria d'Arte Moderna di Roma Capitale, AM 1291
- 2.21
Enrico Prampolini (Modena 1894–Rome 1956), *Cosmic Analogies (Cosmic Apparition)*, 1930; oil on plywood; 80 x 65 cm. Venice, Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro, inv. 902

3. TRAVELLING ARTISTS

- 3.01
Mario Tozzi (Fossombrone 1895–Saint-Jean-du-Gard 1979), *Figures with Architecture*, 1929; oil on canvas, 116.3 x 72.9 cm. Bern, Kunstmuseum Bern, Staat Bern, inv. G 1128
- 3.02
Massimo Campigli (Max Ihlenfeldt; Berlin 1895–Saint Tropez 1971), *The Gypsies*, 1928; oil on canvas; 96.5 x 75.5 cm. Rovereto, MART - Museo di arte moderna e contemporanea di Trento e Rovereto, Augusto and Francesca Giovanardi Collection, MART 272
- 3.03
Renato Paresce (Carouge 1886–Paris 1937), *Statue*, 1929; oil on canvas; 62 x 46 cm. Milan, Museo del Novecento, inv. 6003
- 3.04
Vinicio Paladini (Moscow 1902–Rome 1971), *Dream Complex no. 1*, 1932; oil on canvas; 110 x 135 cm. Private collection
- 3.05
Alberto Savinio (Andrea de Chirico; Athens 1891–Florence 1952), *Departure of the Prodigal Son*, 1932; tempera on paper; 81 x 64 cm. Santomato di Pistoia, Collezione Gori - Fattoria di Celle
- 3.06
Giorgio de Chirico (Volos 1888–Rome 1978), *Southern Song*, c. 1930; oil on canvas; 75 x 60 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 15 – Gen. 463
- 3.07
Carlo Levi (Turin 1902–Rome 1975), *Portrait of de Pisis with a Parrot*, 1933; oil on canvas; 60.5 x 50 cm. Rome, Fondazione Carlo Levi, IF 11

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- 3.08
Filippo de Pisis (Luigi Tibertelli; Ferrara 1896–Milan 1956), *Little French Soldier (Soldier in the Studio)*, 1937; oil on canvas; 99 x 73.5 cm. Cortina d'Ampezzo, Museo d'Arte Moderna "Mario Rimoldi" delle Regole d'Ampezzo
- 3.09
Georges Cheyssial (Paris 1907–1997), *Bathing at the Milvian Bridge [Baignade au Ponte Milvio]*, 1936; oil on canvas; 223 x 223 cm. Boulogne-Billancourt, Collection du M-A30 Musée des Années 30, inv. 94.26.1
- 3.10
Edward Irvine Halliday (Liverpool 1902–1984), *Hypnos, God of Sleep*, 1928; oil on canvas; 74.7 x 134.7 cm. Liss Fine Art
- 3.11
Gabriele Mucchi (Turin 1899–Milan 2002), *Masks*, 1930; oil on canvas; 72 x 58 cm. Private collection
- 3.12
Jenny Wiegmann Mucchi (Berlin 1895–1969), *S. John the Baptist (?)*, 1930s; terracotta, cement and sand; 82 x 14 x 8.5 cm. Zeno Birolli
- 3.13
Ernesto De Fiori (Rome 1884–Sao Paulo 1945), *The Fugitive [Fliehender]*, 1934; bronze; 104 x 30 x 52 cm. Berlino, Staatliche Museen zu Berlin, Nationalgalerie, inv. B I 656

4. PUBLIC ART

- 4.01
Lucio Fontana (Rosario de Santa Fé 1899–Varese 1968), *The Harpooner (Harpoon Fisherman; Fisherman)*, 1934; gold, silver, white and black coloured plaster; 183 x 82 x 63 cm. Parma, CSAC, Centro Studi e Archivio della Comunicazione Università di Parma, sezione arte, inv. 6362
- 4.02
Carlo Carrà (Quargnento 1881–Milan 1966), *Female Figure Rising from the Grave*, 1938–9; charcoal on sugar paper glued onto canvas; 181.5 x 99.5 cm. Milan, Museo del Novecento, inv. 8018
- 4.03
Achille Funi (Virgilio Socrate Funi; Ferrara 1890–Appiano Gentile 1972), *The Legend of Phaëton*, 1936; coloured pastels and charcoal on canvas-backed paper; 170 x 151.5 cm. Milan, private collection. Courtesy Studio d'Arte Nicoletta Colombo
- 4.04
Mario Sironi (Sassari 1885–Milan 1961), *Justice and Law* (cartoon for mosaic entitled *Corporative Italy*), 1936–7; mixed techniques on sugar paper (transferred onto canvas); 340 x 230 cm. Private collection
- 4.05
Arturo Martini (Treviso 1889–Milan 1947), *Head of Victory*, 1938; bardiglio marble; 38 x 62 x 24.5 cm. Treviso, Musei Civici, inv. AMS 12
- 4.06
Gino Severini (Cortona 1883–Paris 1966), *Comprehensive Sketch for Monument on Viale del Monolite in the Foro Italico* (first version), 1937; tempera and white lead on card; 118 x 158 cm. Rome, Romana Severini Brunori
- 4.07
Gino Severini (Cortona 1883–Paris 1966), *Athletes and Still life for the Foro Italico* (left-hand side of the Viale del Monolite), 1937; tempera and pencil on card; 38 x 56 cm. Rome, Romana Severini Brunori
- 4.08
Gino Severini (Cortona 1883–Paris 1966), *Athletes and Chronometer for the Foro Italico* (right-hand side of the Viale del Monolite), 1937; tempera and pencil on card; 47.7 x 56 cm. Rome, Romana Severini Brunori

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5. CONTRASTS

- 5.01
George Grosz (Berlin 1893–1959), *After the Questioning* [*Nach der Befragung*], 1935; watercolour, bamboo nib and pen on paper; 47 x 61.2 cm. New York, Dr. and Mrs. Jerome and Elizabeth Levy
- 5.02
Otto Dix (Untermhaus 1891–Singen 1969), *Dedicated to Sadists* [*Sadisten gewidmet*], 1922; watercolour, pencil, pen and black ink on paper; 49.8 x 37.5 cm. New York, Dr. and Mrs. Jerome and Elizabeth Levy
- 5.03
Otto Dix (Untermhaus 1891–Singen 1969), *Pair of Lovers* [*Liebespaar*], 1925–6; watercolour, gouache and india ink over coloured pencil drawing; 74.7 x 57.4 cm. New York, Dr. and Mrs. Jerome and Elizabeth Levy
- 5.04
Adolf Ziegler (Bremen 1892–Varnhalt 1959), *The Four Elements* [*Die vier Elemente*], before 1937; canvas; *Earth and Water* (central panel) 171 x 190.8 cm, *Fire* (left-hand panel) 170.3 x 85.2 cm, *Air* (right-hand panel) 161.3 x 76.7 cm. Munich, Bayerische Staatsgemäldesammlungen - Pinakothek der Moderne
- 5.05
Corrado Cagli (Ancona 1910–Rome 1976), *View of Rome I (Triumph of Rome, Allegorical View of Rome)*, 1937; encaustic tempera on honeycomb panel; 240 x 200 cm. Rome, private collection
- 5.06
Corrado Cagli (Ancona 1910–Rome 1976), *View of Rome I (Triumph of Rome; Allegorical View of Rome)*, 1937; encaustic tempera on honeycomb panel; 240 x 200 cm. Rome, private collection
- 5.07
Renato Birolli (Verona 1905–Milan 1959), *Chaos*, 1936; oil on canvas; 110 x 90 cm. Milan, G. Iannaccone Collection
- 5.08
Lucio Fontana (Rosario de Santa Fé 1899–Varese 1968), *Abstract Sculpture*, 1934 (1950s); coloured iron on bronze base; 60 x 48 x 7 cm. Turin, GAM - Galleria d'Arte Moderna e Contemporanea, S/304
- 5.09
Fausto Melotti (Rovereto 1901–Milan 1986), *Sculpture no. 11*, 1934 (c. 1960); bronze; 76.5 x 70 x 15 cm. Milan, Marta Melotti, 1934.3
- 5.10
Manlio Rho (Como 1901–1957), *Composition 43*, 1936; tempera on cardboard; 53.5 x 42 cm. Luciano Caramel
- 5.11
Gino Ghiringhelli (Virginio Ghiringhelli; Milano 1898–San Vito di Cremona 1964), *Composition no. 7*, 1934; oil on canvas; 73.5 x 60 cm. Rovereto, MART - Museo di arte moderna e contemporanea di Trento e Rovereto, VAF-Stiftung, MART 3281, VAF 1435
- 5.12
Mauro Reggiani (Nonantola 1897–Milan 1980), *Composition*, 1934; oil on canvas; 70 x 50 cm. Rovereto, MART - Museo di arte moderna e contemporanea di Trento e Rovereto, VAF-Stiftung, MART 1765, VAF 852
- 5.13
Luciano Ricchetti (Piacenza 1897–1977), *Mother and Child* (fragment of *Listening*), 1939; oil on canvas; 182.5 x 102 cm. Piacenza, Galleria d'Arte Moderna Ricci Oddi, inv. 746
- 5.14
Pietro Gaudenzi (Genoa 1880–Anticoli Corrado 1955), *Wheat*, c. 1940; mural on plaster applied to Masonite; 250 x 435 cm. Cremona, Sistema Museale della Città di Cremona - Museo Civico "Ala Ponzzone", inv. 486

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- 5.15
Renato Guttuso (Bagheria 1911–Rome 1987), *Study for the "Crucifixion"*, 1940–41; tempera and oil on canvas-backed paper; 90 x 80 cm. Archivi Guttuso
- 5.16
Cristoforo De Amicis (Alessandria 1902–Milan 1987), *Figure*, 1942; oil on canvas; 93 x 73 cm. Archivio Cristoforo De Amicis
- 5.17
Afro Basaldella (Udine 1912–Zurich 1976), *The Armchair (The Chair)*, 1942; oil on canvas; 63 x 50 cm. Private collection. Courtesy Fondazione Archivio Afro
- 5.18
Mario Marcucci (Viareggio 1910–1992), *Portrait*, 1932; oil on canvas; 43 x 34 cm. Private collection
- 5.19
Giuseppe Migneco (Messina 1908–Milan 1997), *Shepherds of the Island*, 1940; oil on canvas; 70 x 91 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 3979
- 5.20
Ennio Morlotti (Lecco 1910–Milan 1992), *Still life*, 1941; oil on canvas; 48.5 x 68.5 cm. Turin, GAM - Galleria d'Arte Moderna e Contemporanea, P/1560

6. DESIGN AND APPLIED ARTS

- 6.01
Giuseppe Pagano (Porec 1896–Mauthausen 1945), *SIAM Chair*, 1930–1; tubular metal and wood; 84 x 48 x 58 cm. Turin, Galleria Cristiani
- 6.02
Agoldomenico Pica (Padua 1907–Milan 1990), *Chair*, 1933; steel and wood; 70 x 46 x 46 cm. Milan, Castello Sforzesco, Civiche Raccolte d'Arte Applicata, inv. Mobili 1969
- 6.03
Gabriele Mucchi (Turin 1899–Milan 2002), *Stacking Chair Model S5*, 1936; chromium-plated steel and plywood; 78 x 40 x 47 cm. Genua, Genova, Wolfsoniana – Fondazione regionale per la Cultura e lo Spettacolo, GG2003.5.1
- 6.04
Giuseppe Terragni (Meda 1904–Como 1943), *Three Chairs for the Sant'Elia Kindergarten (Chair 427; Chair 412; "Lariana" Chair)*, 1936–7; wood and tubular metal construction; 55 x 32.5 x 37.5; 48 x 34 x 36.5; 59.5 x 32.5 x 36 cm. Como, Pinacoteca Civica, o3, o4, o2
- 6.05
Tullio d'Albisola (Tullio Mazzotti, Albisola 1899–1971), *Loves-Flowers Vase*, 1929; glazed terracotta; 21.8 x 21.8 cm, diameter of foot x 14.5 cm. Milan, Castello Sforzesco, Civiche Raccolte d'Arte Applicata, inv. Maioliche no. 1779
- 6.06
Tullio d'Albisola (Tullio Mazzotti, Albisola 1899–1971), *Witches Vase*, 1929; glazed terracotta; h19x 18 cm, diameter of foot 13 cm. Milan, Castello Sforzesco, Civiche Raccolte d'Arte Applicata, inv. Maioliche no. 3294
- 6.07
Guido Andlovitz (Trieste 1900–Monfalcone 1971), *Vase with marine decorations*, 1930; earthenware; 37 x 32.5 cm, diameter of foot 21 cm. Milan, Castello Sforzesco, Civiche Raccolte d'arte Applicata, inv. Mobili no. 1543
- 6.08
Richard-Ginori to a design by Gio Ponti (Milan 1891–1979), *Vase decorated with a Prolific Siren*, 1929–30; majolica; 26.2 x 71.5 cm. Sesto Fiorentino, Museo Richard-Ginori della Manifattura di Doccia, inv. 7032/286
- 6.09
Lucio Fontana (Rosario de Santa Fé 1899–Varese 1968), *Crab*, 1936–7; stoneware; 23 x 40 x 37 cm. Private collection

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- 6.10
Salvatore Fancello (Dorgali 1916–Bregu Rapit 1941), *Octopus*, 1938–9; enamelled and highlighted ceramic; 18.5 x 38 x 19 cm. Private collection
- 6.11
Guido Andlovitz (Trieste 1900–Monfalcone 1971), *Flask with Hazelnut Leaf Motif*, 1930; earthenware; 25.2 x 18.6 cm, foot 9.5 x 6 cm. Milan, Castello Sforzesco, Civiche Raccolte d'Arte Applicata, inv. Maioliche no. 3293
- 6.12
Richard-Ginori to a design by Gio Ponti (Milan 1891–1979), *Vase decorated with the "Triumph of Death"* c. 1930; porcelain and gold engraved with an agate-tipped stylus; 19 x 47 cm. Sesto Fiorentino, Museo Richard-Ginori della Manifattura di Doccia, inv. 3418/176
- 6.13
Richard-Ginori to a design by Gio Ponti (Milan 1891–1979), *Urn with lid decorated with the "Triumph of Love"*, c. 1930; porcelain and gold engraved with an agate-tipped stylus; 50 x 52.5 cm. Sesto Fiorentino, Museo Richard-Ginori della Manifattura di Doccia, inv. 3450/187
- 6.14
Vetriere S.A.L.I.R., *Vase with Roman Salute*, 1936; glass with engraved figures; smoked blown glass; 29 x 14.5 cm. Milan, Castello Sforzesco, Civiche Raccolte d'Arte Applicata, inv. Vetri 305
- 6.15
Oscar Torlasco, *Cup for the "Littoriali dello Sport" sporting event*, before 1936; silver; 45x 17.5 cm. Milan, Castello Sforzesco, Civiche Raccolte d'Arte Applicata, inv. Oreficerie 758
- 6.16
Giovanni Gariboldi (Milan 1908–1971), *Vase*, 1938–42; earthenware; 27 x 12.4 cm. Private collection
- 6.17
Luciano Baldessari (Rovereto 1896–Milan 1982), *Luminator. Prototype for a standard lamp*, 1929; chromium-plated steely iron, wood; 184 x 100 x 53 cm. Milan, Comune di Milano, CASVA - Centro di Alti Studi sulle Arti Visive, Fondo Luciano Baldessari, BALD, I.C.7b
- 6.18
Pietro Chiesa (Milan 1892–Paris 1948), *Luminator*, 1933; varnished brass; 190 cm. Milan, Aria d'Italia
- 6.19
Pietro Chiesa (Milan 1892–Paris 1948), *Standard lamp with orientable pods*, 1936, glass and metal; 235 x 32 cm. Private collection
- 6.20
Franco Albini (Robbiate 1905–Milan 1977), *Machine-Gun Lamp*, 1940, brass and aluminium; 108 x 37 x 50 cm. Milano, Fondazione Franco Albini
- 6.21
V Triennale, Milan (Photograph by Crimella), *Head Farmer's House: administrative office*, 1933. Milan, La Triennale di Milano, TRN_V_23_1459
- 6.22
V Triennale, Milan (Photograph by Crimella), *Saturday House for Married Couple: marble swimming pool*, 1933. Milan, La Triennale di Milano, TRN_V_21_1343
- 6.23
V Triennale, Milan (Photograph by Crimella), *Airman's House: gym room*, 1933. Milan, La Triennale di Milano, Archivio. Fotografico, TRN_V_21_1320

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- 6.24
V Triennale, Milan (Photograph by Crimella), *Airman's House: sitting room*, 1933. Milan, La Triennale di Milano, Archivio Fotografico, TRN_V_21_1318
- 6.25
V Triennale, Milan (Photograph by Crimella), *Artist's Holiday Home by the Lake: studio*, 1933. Milan, La Triennale di Milano, Archivio Fotografico, TRN_V_23_1490
- 6.26
V Triennale, Milan (Photograph by Crimella), *Series of details for council housing: living room in a flat*, 1933. Milan, La Triennale di Milano, Archivio Fotografico, TRN_V_20_1250
- 6.27
V Triennale, Milan (Photograph by Crimella), *Summer Room: detail of the interior*, 1933. Milan, La Triennale di Milano, Archivio Fotografico, TRN_V_23_1422
- 6.28
V Triennale, Milan (Photograph by Crimella), *Country Villa: first-floor entrance and landing*, 1933. Milan, La Triennale di Milano, Archivio Fotografico, TRN_V_21_1330
- 6.29
V Triennale, Milan (Photograph by Crimella), *Villa-cum-Artist's Studio: gallery*, 1933. Milan, La Triennale di Milano, Archivio Fotografico, TRN_V_22_1383
- 6.30
V Triennale, Milan (Photograph by Crimella), *Villa-cum-Artist's Studio: looking from the gallery towards the courtyard with impluvium*, 1933. Milan, La Triennale di Milano, Archivio Fotografico, TRN_V_22_1377
- 6.31
VI Triennale, Milan (Photograph by Crimella), *Housing Exhibition: the office of a four-person flat for a professional person, with office attached*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_02_0117
- 6.32
VI Triennale, Milan (Photograph by Crimella), *Housing Exhibition: the living room of a four-person flat*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_02_0062
- 6.33
VI Triennale, Milan (Photograph by Crimella), *Housing Exhibition*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_02_0066
- 6.34
VI Triennale, Milan (Photograph by Crimella), *Housing Exhibition: the office of a four-person flat for a professional person, with office attached*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_02_0117
- 6.35
VI Triennale, Milan (Photograph by Crimella), *Interior Design Exhibition: suspended bed and cupboard for a man's bedroom*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_17_1173
- 6.36
VI Triennale, Milan (Photograph by Crimella), *Interior Design Exhibition: panel wall in a man's bedroom*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_17_1171
- 6.37
VI Triennale, Milan (Photograph by Crimella), *Interior Design Exhibition: living room and terrace*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_15_1026
- 6.38
VI Triennale, Milan (Photograph by Crimella), *Interior Design Exhibition: man's bedroom*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_17_1168

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6.39
VI Triennale, Milan (Photograph by Crimella), *Interior Design Exhibition: lounge area in a small flat*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_17_1126

6.40
VI Triennale, Milan (Photograph by Crimella), *Interior Design Exhibition: washing and exercise area for a man's bedroom*, 1936. Milan, La Triennale di Milano, Archivio Fotografico, TRN_VI_17_1172

7. FLORENCE

7.01
Libero Andreotti (Pescia 1875–Florence 1933), *Orpheus Singing*, 1931; bronze, 116 x 42 x 36 cm. Genoa, Galleria d'Arte Moderna, Inv. GAM 763

7.02
Guido Peyron (Florence 1898–1960), *Friends in the Studio*, c. 1928; oil on panel; 157 x 126 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 2831

7.03
Guido Peyron (Florence 1898–1960), *Portrait of the Poet Montale*, 1932, oil on canvas; 100.5 x 81.5 cm. Grassina, Pier Francesco Vallecchi

7.04
Giovanni Colacicchi (Anagni 1900–Florence 1992), *The Lighthouse at Monille Point (Southern Twilight)*, 1935; oil on canvas; 85 x 120 cm. Florence, private collection

7.05
Alberto Magnelli (Florence 1888–Meudon, Paris 1971), *The Great Sailing Ship (The Black Sailing Ship)*, 1928; oil on canvas; 57 x 75 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 2486

7.06
Ram (Ruggero Alfredo Michahelles; Florence 1898–1976), *The Island of Kythira I*, 1933; oil on plywood; 40 x 50 cm. Amelia Michahelles

7.07
Felice Carena (Cumiana 1879–Venice 1966), *The Terrace*, 1929, oil on plywood; 100 x 70 cm. Udine, Galleria d'arte moderna, inv. 299 GAMUD

7.08
Guido Peyron (Florence 1898–1960), *Conversations*, 1930; oil on panel; 81 x 65 cm. Cavallini Sgarbi Collection

7.09
Onofrio Martinelli (Mola di Bari 1900–Florence 1966), *Ulalume*, 1936; oil on canvas; 84 x 60 cm. Nicola Martinelli Collection

7.10
Giovanni Colacicchi (Anagni 1900–Florence 1992), *Still life of the Protea*, 1937; oil on canvas; 78.5 x 95 cm. Cavallini Sgarbi Collection

7.11
Antonio Maraini (Rome 1886–Florence 1963), *Memory of Athens (Ionic, Doric, Corinthian)*, 1932; Pentelic marble; 183 x 65 x 11 cm. Florence, Banca CR Firenze

7.12
Giovanni Colacicchi (Anagni 1900–Florence 1992), *Summer's End*, 1932; oil on canvas; 162 x 201 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 5562 5

7.13
Onofrio Martinelli (Mola di Bari 1900–Florence 1966), *Composition with Nudes*, 1938; oil on canvas; 140 x 190 cm. Puglia Promozione Agenzia Regionale del Turismo

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FLORENCE PALAZZO STROZZI
22 SEPTEMBER 2012-27 JANUARY 2013

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- 7.14
Ram (Ruggero Alfredo Michahelles; Florence 1898–1976), *Industry*, 1931; oil on panel; 50 x 37 cm. Private collection
- 7.15
Thayaht (Ernesto Michahelles; Florence 1893–Marina di Pietrasanta 1959), *The Dive*, 1932; antiqued plaster, metal base (reconstructed to the artist's original drawings), h 289 cm, foot 142 x 142 x 13 cm. Rovereto, MART - Museo di arte moderna e contemporanea di Trento e Rovereto, Deposito CLM Seeber Collection, MART 1842
- 7.16
Baccio Maria Bacci (Florence 1888–1974), *Sketches for "Volo di notte"* by Luigi Dallapiccola, 1940; tempera and pencil on card; *Scene I*, 49 x 68 cm, *Last Scene*, 45 x 60 cm. Firenze, Teatro del Maggio Musicale Fiorentino - Fondazione, Archivio Storico, invv. 60, 61
- 7.17
Ardengo Soffici (Rignano sull'Arno 1879–Forte dei Marmi 1964), *The Procession*, 1933; detached fresco on canvas glued onto plywood; 192 x 175 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 186
- 7.18
Romano Romanelli (Florence 1882-1968), *Portrait of Ardengo Soffici*, 1929; bronze; 46.5 x 60 x 26 cm. Milan, Museo del Novecento
- 7.19
Ottone Rosai (Florence 1895–Ivrea 1957), *Landscape*, 1933; oil on canvas; 95.7 x 71 cm. Private collection
- 7.20
Ottone Rosai (Florence 1895–Ivrea 1957), *Interior with Figures (Tavern)*, 1935; oil on plywood; 140.5 x 190 cm. Prato, Farsettiarte
- 7.21
Giacomo Manzù (Giacomo Manzoni; Bergamo 1908–Rome 1991), *David*, 1938; bronze; cm 58 x 53 x 48. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 5797
- 7.22
Lorenzo Viani (Viareggio 1882–Ostia 1936), *Oxen, Marble and Carts*, 1932; oil on plywood; 59.5 x 84.5 cm. Viareggio. Courtesy Società di Belle Arti
- 7.23
Lorenzo Viani (Viareggio 1882–Ostia 1936), *Corpus Domini Procession in Fregonaja*, 1934; mixed technique (oil, charcoal, carbon paper, tincture of iodine) on marine plywood; 74.5 x 91 cm. Private collection

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