

Via Serlas 35  
7500 St. Moritz  
Tel. +41 81 8333436

RV

## PRESS RELEASE FOR ST. MORITZ ART MASTERS

21.08.2015 – 30.08.2015

This year St. Moritz Art Masters is dedicated to Italian Art. The varied work which is being shown in exhibitions located throughout the Engadine Valley, allows the visitor an encounter with the key personalities in 20th century Italian visual culture. Plural journeys which map out the development of an art which reflects and interprets wider cultural developments in Italy at the time, placing itself between abstraction, figurative art and experimentation with unusual and hitherto unused materials. In this way, through the various exhibitions it is possible to reconstruct the richness and variety of these artistic movements and the themes which they investigated and confronted throughout a century of Italian creativity.

Our journey starts with an exhibition curated by Gian Enzo Sperone in Sent, *Paintings in Italy 1910s- 1950s*, in which art abandons any recognisable figurative traits, instead concentrating on the anxieties and human emotions during, between and in the immediate aftermath of the two world wars; Abstraction, a “lyrical” language par excellence, thus encompasses and interprets the internal turmoil of an entire generation.

In contrast we find the sculpture of Marino Marini whose investigations led him to an ancient and fundamental type of classicism, linked with that brought to Rome by the Etruscan world, whereby the image strives to encounter the essence of timeless beauty.

The 1950s in part are all about the centrality of the Milanese art scene, in which the central protagonists were Lucio Fontana and Piero Manzoni, whose work can be found exhibited in the Protestant church. Fontana launches himself against the canvas, making holes in it and cutting it in an effort to discover another dimension, and thereby initiating the spatialist movement. Manzoni on the other hand, tries to



LONDON

1ST FLOOR, 38 DOVER STREET  
LONDON W1S 4NL  
TEL. +44 207 409 1540, FAX +44 207 409 1565  
edmondo@dirobilant.com

entirely eliminate the pictorial element in his “Achrome” series and makes his works into an instrument of reflection both on himself and on art as a whole.

Another important art scene at this time was that of Rome, represented by Mimmo Rotella whose work is exhibited in the Kempinski. Linked to the media and pop culture and to the utilization of an image as a vehicle for an idea, the work of this Calabrian artist develops in an investigation which from his “*retro d’affiche*” to his “*Lamiere*” is characterised by a strong overriding experimentation with materials.

In Chesa Planta, under the title of *Neorenaissance*, the journey continues with an exhibition of the work of Agostino Bonalumi, Enrico Castellani and Paolo Scheggi. Stretched forms, nails and cuts become part of the tradition started by Fontana, and allow this new generation of spatialists to explore the possibilities of space in a diverse and original manner. However this new approach contains a clear reference to the ideals of classicism and balance so central to the Renaissance, qualities which are also equally to be found in these new and radical artistic propositions.

A case in point can be found in the work of Fausto Melotti, who had in common with other post-war artists a preoccupation with the investigation into materials and their possibilities. However, he interpreted it with a poetic sensibility which can be seen in his harmonious, geometric creations with their clear reference to classical ideals, giving life to his characteristic “antisculptures” made up of shapes and “signs” which delicately hang in space.

Lastly we come to the exhibitions of the work of Aldo Mondino and Salvo. These two artists, between them rediscovered the figurative, the first concentrates on the human figure in his work, in a world open to globalisation where colours celebrate and bring to mind exotic and far-away locations. The second, in contrast, seeks a traditional Arcadian vision derived from the landscapes of Sicily and representations of ancient myths.

This visual journey seeks to reconstruct 20th century Italian culture by means of the images through which it was interpreted by some of its protagonists: it develops through unusual and unexpected works, allowing an answer of exceptional richness and inventive vitality, which confirms the central role of Italian creativity in the history of 20th century contemporary art.



## LONDON

1ST FLOOR, 38 DOVER STREET  
LONDON W1S 4NL  
TEL. +44 207 409 1540, FAX +44 207 409 1565  
edmondo@dirobilant.com