6° SENSO
ART GALLERY
A different sense of Art

Grandi maestri della pittura: dagli anni '60 ad oggi

Opening
Thursday 19 of October, 2023
6:30 pm

Sesto Senso Art Gallery is pleased to invite you to the opening of the exhibition *Great Masters of Painting: From the 1960s to the Present*, on Thursday, October 19, 2023, at 6:30 p.m. The gallery presents a group exhibition featuring some of the most renowned painters of the second half of the 20th century—from the 1960s to the present—whose works span the major artistic movements: from New Realism to Pop Art, from Abstract Art to Existential Realism, and on to New Figuration. The works on display are by **Omar Galliani, Mimmo Rotella, Franco Angeli, Renzo Vespignani, Antonio Corpora, Alberto Sughi, and Antonio Tamburro**. The exhibition is curated by gallery owner Barbara Tamburro. Beginning with Renzo Vespignani's oldest work (1966) and ending with the large canvas (2023) by Antonio Tamburro, the exhibition takes the form of a chronological journey through the major artistic movements of the second half of the 20th century, culminating in the most recent figurative art. The work "Caffè" by Antonio Tamburro, at the center of the exhibition, offers a contemporary reinterpretation of the female figure. The female figure is a recurring theme with a sensual energy and a powerful expressive force. Women are the protagonists of many of Tamburro's paintings; he describes himself as a painter who continues to move viewers through his masterful technique and expressive style. Throughout his career, he has experimented with various painting themes: from beaches to suburbs, from bicycles to cafés, to urban metropolises and his series of umbrellas.

Renzo Vespignani's 1966 "Self-Portrait", on the other hand, seems to be characterized, like his other works from that period, by a painfully poetic tone, as evident in the expression of anguished restlessness. In fact, a few years earlier, in 1963, together with the painters Gianfranco Ferroni, Ennio Calabria, Giuseppe Guerreschi, Piero Guccione, Alberto Gianquinto, and the art critics Dario Micacchi, Antonio Del Guercio, and Duilio Morosini, the artist had founded the group "Il pro e il Contro", which immediately became a point of reference for the emerging neofigurative experiments. Chronologically following, both from the 1970s, are the works of Franco Angeli and Antonio Corpora, artists who use color almost as their sole expressive and emotional force. For Angeli, a key figure in that new generation of Roman painters who burst onto the scene at the dawn of the 1960s, the 1970s represent an important and mature phase of his work in which he expresses "a desire for transformation and struggle," which imbues his painting with an intense engagement with political and social events—from the coup d'état in Chile to the Vietnam War, from student protests to the military coup in Argentina, and on to the kidnapping of Aldo Moro and the "strategy of tension." Antonio Corpora, on the other hand, moved further and further away from Cubist expressions in the late 1940s to embrace a free language of forms that would lead him to Expressionism in the 1950s. In the 1960s, his works took on an informal style; however, the last geometric forms in his paintings did not disappear until the early 1970s, as seen in the 1970 work on display. It is interesting to compare Tamburro's work with Alberto Sughi's "Caffè" from 1980; here, too, the young woman's fair complexion and existential

melancholy characterize the artist's composition, though he focuses on the enigmatic expression of the female subject and the man's gaze upon her. The artist shuns all social conventions by depicting moments of everyday life without heroes. In 1956, Enrico Crispolti classified his painting within the framework of existential realism. Alberto Sughi chooses to pursue a more intimate and introspective exploration that dwells on the malaise of civil society and the human soul. He depicts this crisis by portraying solitary subjects contextualized on the outskirts of major cities, places where an atmosphere of solitude pervades. The exhibition concludes with works by Mimmo Rotella, one of the most active Italian artists within the Nouveau Réalisme movement that developed in the 1960s, with "Attenti al giardino" (2001), a splendid, vibrantly colored décollage; the artist created his first décollages in 1953 by tearing posters from walls and then further shredding them in his studio. This particular work was created the same year he reached the pinnacle of his acclaim, with the founding of the Mimmo Rotella Foundation. Finally, Omar Galliani, whose work is rooted in drawing and its expressive possibilities, with "Kumara Kom" from 2004, a woman rendered in beautiful black-and-white lines, framed by brilliant colors on either side. The artist, known for his impeccable technique and innovative artistic approach, uses a combination of traditional and modern tools, such as pencils, charcoal, and ink, creating works characterized by a balance between meticulous detail and evocative nuances. His mastery in handling light and shadow lends a magnetic realism that captures the viewer's attention.

Omar Galliani (Montecchio Emilia, 1954) graduated from the Academy of Fine Arts in Bologna and taught painting at the Brera Academy of Fine Arts. From the first half of the 1970s, he was active in the field of citationism, before joining the Magico Primario movement in 1982 and subsequently the Anacronisti group, in accordance with a theory advocating a return to figuration in contrast to the concept of the avant-garde. His stylistic hallmarks include the use of iconography derived from art history and a wide variety of techniques, including oil painting, pencil, and pastels on panel. From the 1980s onward, Galliani has been invited to various editions of the Venice Biennale, the São Paulo Biennial in Brazil, and the Beijing Biennale, where he won first prize in 2003. Following numerous exhibitions—first national and then international—his work gained recognition in contemporary art museums in Shanghai, Beijing, Hong Kong, Tokyo, Kyoto, Buenos Aires, São Paulo, Mexico City, Miami, and Los Angeles. The 2006 Chinese tour of the exhibition "Omar Galliani. Italian Drawing" cemented his worldwide fame and culminated in the exhibition "Between East and West" at the Querini Stampalia Foundation during the Venice Biennale. His latest achievement was the acquisition of the triptych "Notturno" and two drawings by the Uffizi's Department of Drawings and Prints.

Franco Angeli (Rome, May 14, 1935 – Rome, November 12, 1988) did not attend formal art school, but began painting in 1957. In Rome, at the Granatieri Barracks in the Prati neighborhood, he met the sculptor Edgardo Mannucci. In March 1959, alongside Tano Festa and Giuseppe Uncini, he made his debut in Rome at Gian Tomaso Liverani's Galleria La Salita. He held his first solo exhibition in January 1960 at the gallery, featuring a series of works characterized by veils of oil paint and stretched nylon stockings, covered with gauze. In 1962, he participated in the exhibition "New Perspectives on Italian Painting" at the Municipal Gallery of Modern Art in Bologna, where he presented a series of works in which symbols of power began to appear—initially swastikas, crosses, and crescent moons. The violence of real-world events took on central importance for him, a theme he continued to capture in his works. For his solo exhibition at the Galleria dell'Ariete in Milan in January 1964, Angeli instead used stereotypical ideological symbols drawn from urban scenery, synthesizing the rhetorical and celebratory character of the artifacts of an eternal Rome and its capital: "My early paintings are a testament to the contact "Along the Vidi le Ruderi street, I saw the ruins, the tombstones, ancient and modern symbols such as the eagle, the swastika, the hammer and sickle, obelisks, and statues of the Roman she-wolf, which radiated enough energy to embark on the artistic adventure." These are the Capitoline fragments he would present in the exhibition at the Galleria Arco d'Alibert in October 1964. In the late 1960s,

Angeli began to explore other art forms such as video, photography, and the visual arts. His strong social and popular interest continued in the works of the 1980s, when Angeli revisited the theme of war in a series of exotic landscapes featuring pyramids, obelisks, and airplanes. The theme of the "puppet," on the other hand, appears more and more frequently after 1984, as a sort of self-portrait that seems to foreshadow the final phase of his life.

Renzo Vespignani (Rome, 1924 – Rome, 2001), a self-taught artist, made his debut in 1945 with scenes of everyday life and urban landscapes in the Neorealist style. He frequented Franco Gentilini's studio and had the opportunity to come into contact with various exponents of the Roman School; his early work was also influenced by the graphic expressionism of George Grosz and Otto Dix. After exhibiting in his first shows in Rome, he began to make his mark on the Milanese art scene and, from there, on the international scene as well, in Paris and New York. That same year, he founded the magazine "Città Aperta" with a group of friends—filmmakers, architects, and writers—such as Elio Petri, Giuseppe Zigaina, and Elio Vittorini, through which he expressed the younger generations' departure from Neorealism. Meanwhile, he continued to hold exhibitions both in Italy and abroad: Chicago, Boston, San Francisco, Los Angeles, Vienna, São Paulo, Brazil; and in 1959, he was represented by Dario Micacchi at the Rome Quadriennale, where an entire room was dedicated to him. In 1976, he won the President of the Republic's Prize for Painting, awarded by the National Academy of San Luca. In the work of Vespignani, the painter-writer, the literary component continued to predominate, and he illustrated works by Kafka, Boccaccio, Eliot, Leopardi, and Porta. In 1991, he was elected President of the Academy of San Luca. He died in Rome in 2001.

Antonio Corpora (Tunis, August 15, 1909 – Rome, September 5, 2004) After attending the School of Fine Arts in Tunis, he moved to Florence (where he held his first solo exhibition) and subsequently (1930) to Paris, where he was initially influenced by Modigliani and Soutine and where Zborowsky introduced him to the art scene. Around 1934, he made a name for himself within the emerging abstract art movement, developing a passion for new artistic explorations, partly through articles and debates. His 1939 solo exhibition at the Galleria del Milione in Milan featured works leaning toward figurative art, to which he remained tied only for a brief experimental phase. He produced works that leaned toward figurative art, to which he remained tied only for a transitional phase of exploration. Always open to the constructive debates of the young Italian avant-garde painting scene, the artist joined the Neo-Cubist group in 1945 and the Fronte Nuovo delle Arti. His establishment as a non-figurative painter, however, became more explicit when he later joined the Gruppo degli Otto. After 1954, he turned, albeit freely, toward the Informel movement. Color serves a constructive and emotional function in his work, especially in his most recent pieces, where it becomes almost the sole means of expression. Among the most internationally renowned Italian non-figurative artists, Antonio Corpora's works are featured in many public and private collections in Europe and America. He received awards at the Venice Biennale (1948, 1952, 1956), the Rome Quadriennale (1956), and the Prix de Paris (1951). He died on September 5, 2004, at the age of 95.

Alberto Sughi (Cesena, October 5, 1928 – Bologna, March 31, 2012) A self-taught artist, he soon became one of the most sought-after Italian artists. He began painting in the early 1950s, adopting a realist style that stood in contrast to postwar trends. Scenes of everyday life, devoid of heroes, which Enrico Crispolti would describe in 1956 as "existential realism." His artistic expression almost always proceeded in thematic cycles: first and foremost were the paintings dedicated to the relationship between man and nature (1971–1973) and to the relationship between man and food (1975–1976). Then came the cycle on the family, which lasted until the early 1980s, before he moved on to more introspective studies and, later still, to the large canvases depicting night scenes from the 2000s. Sughi has participated in the most important group exhibitions, from the Venice Biennale to the Rome Quadriennale. He has also exhibited

abroad, including, among many others, at the Manezh Gallery in Moscow (1978) and the National Gallery of Modern Art in Prague (1986). Between 2005 and 2006, a major retrospective featured him at the Palazzo della Polotta in Parma, showcasing 642 works—including paintings, tempera works, and lithographs—created between 1959 and 2004.

Antonio Tamburro (Isernia, 1948) attended the Academy of Fine Arts in Naples. He moved to He was born in Rome in 1968 and completed his studies at the Academy of Fine Arts. Between 1970 and 1973, the artist frequented the cultural circles of Rome and Milan, forming friendships with Orfeo Tamburi, Domenico Purificato, Giorgio De Chirico, and Fausto Pirandello. His first solo exhibition took place in 1972, at the Palazzo Comunale in Perugia. These paintings reflect a return to his roots, featuring a strong and vibrant color palette in the Expressionist style. In 1974, he exhibited in Milan at the "La Porta" gallery. That was also the year he began to take an interest in social issues, particularly the abandonment and loneliness of the mentally ill, inspired by realistic reportage. In 1984, he participated in the group exhibition "Itineraries, Research, and Mysteries in Art" and at the "Gianicolo Art Center" alongside Burri, De Gregorio, Rambaldi, and others. In 1985, he created a large fresco in the church of S. Maria Assunta in Mantignana (PG) and a mural in Dozza, in the province of Bologna, where many of Italy's leading artists have painted frescoes on the facades of houses. In 1989, the magazine "Arte Mondadori" published a feature dedicated to the theme of the suburbs, and Mondadori itself published a catalog featuring a critical essay by Dario Micacchi and the artist Alberto Sughi. In 1991, he held a solo exhibition titled "Le Giuliette di Tamburo," staged in the evocative spaces of Juliet's House in Verona. 1991 was also the year he began to frequent the Roman art scene. He met masters such as Calabria, Sughi, Vespignani, Attardi, and photographer Pino Settanni, who featured him in his photography book *La memoria e le Immagini* (*Memory and Images*), dedicated to artists and figures from the worlds of cinema and culture. *La Gazzetta dello Sport* commissioned him to design the logo for the Maglia Rosa, the symbol of the 90th Giro d'Italia. This marked his first significant foray into the sports genre. His works of art are exhibited in prestigious international art galleries and in private collections. In recent years, he has held major exhibitions in Paris, Toulouse, London, Munich, Berlin, Vienna, St. Moritz, Milan, and Rome. In 2008, he was commissioned to paint a portrait of Pope Benedict XVI, which is now on display at the Pauline Bookstore in St. Peter's Basilica in Rome. In 2009, he held a retrospective exhibition at Palazzo Venezia in Rome: "Il senso del tempo" (The Sense of Time), featuring a selection of paintings spanning from 1980 to 2009. In 2012, he held the public exhibition "ColorAzione" together with the renowned international designer, sculptor, and architect Gaetano Pesce, at the Centro Altinate San Gaetano in Padua. In 2012, on the occasion of the XXXSummer Olympic Games in London, he exhibited at the "Tradition and Innovation – Italian Olympic Spirit" exhibition at Casa Italia CONI, at the Queen Elizabeth II Conference Center in Westminster, London. Several international exhibitions followed, the most recent of which took place in November 2002 at the Galerie Schloss Parz in Grieskirchen, Austria. advocating a return to figuration in contrast to the concept of the avant-garde. His stylistic hallmarks include the use of iconography derived from art history and a wide variety of techniques, including oil painting, pencil, and pastels on panel. From the 1980s onward, Galliani has been invited to various editions of the Venice Biennale, the São Paulo Biennial in Brazil, and the Beijing Biennale, where he won first prize in 2003. Following numerous exhibitions—first national and then international—his work gained recognition in contemporary art museums in Shanghai, Beijing, Hong Kong, Tokyo, Kyoto, Buenos Aires, São Paulo, Mexico City, Miami, and Los Angeles. The 2006 Chinese tour of the exhibition "Omar Galliani. Italian Drawing"cemented his worldwide fame and culminated in the exhibition "Between East and West" at the Querini Stampalia Foundation during the Venice Biennale. His latest achievement was the acquisition of the triptych "Notturno" and two drawings by the Uffizi's Department of Drawings and Prints.

Mimmo Rotella (Catanzaro, October 7, 1918 – Milan, January 8, 2006) was an Italian artist, considered one of the leading figures of the art scene in the second half of the 20th century. He is associated with

the Nouveau Réalisme movement and international Pop Art. After earning his degree from the Academy of Fine Arts in Naples in 1944, he moved to Rome the following year, where he remained until 1950; there he met the artists of the Italian Avant-garde. Thanks to various collaborations with Roman galleries such as La Tartaruga, owned by Plinio De Martiis, and La Salita, owned by Gian Tomaso Liverani, he achieved the recognition as early as the 1950s. In 1951, he organized his first solo exhibition at the Galleria Chiurazzi, also in Rome; that same year, he won a scholarship that allowed him to attend the University of Kansas City in the United States; there he created several important works, such as the large mural for the university's Department of Physics and Geology, in addition to exhibiting at the Nelson Gallery. In 1953, he experimented with his first décollages—posters torn from walls and then further shredded in his studio. At the same time, his fame grew; his affiliation with Nouveau Réalisme in 1961 also led the artist to exhibit on the French art scene amid a crescendo of international recognition that culminated in 2001 with the establishment of the Mimmo Rotella Foundation. Despite the many honors he received—including two honorary degrees and the Gold Medal for the Arts and the Gold Medal for the Arts and Architecture— the artist continued to experiment with new techniques until his death in 2006, which found him still in the midst of his artistic career at the age of 87. Franco Angeli (Rome, May 14, 1935 – Rome, November 12, 1988) did not attend formal art school, but began painting in 1957. In Rome, at the Granatieri Barracks in the Prati neighborhood, he met the sculptor Edgardo Mannucci. In March 1959, alongside Tano Festa and Giuseppe Uncini, he made his debut in Rome at Gian Tomaso Liverani's Galleria La Salita. He held his first solo exhibition in January 1960 at the gallery, featuring a series of works characterized by veils of oil paint and stretched nylon stockings, covered with gauze. In 1962, he participated in the exhibition "New Perspectives on Italian Painting" at the Municipal Gallery of Modern Art in Bologna, where he presented a series of works in which symbols of power began to appear—initially swastikas, crosses, and crescent moons. The violence of real -world events took on central importance for him, a theme he continued to capture in his works. For his solo exhibition at the Galleria dell'Ariete in Milan in January 1964, Angeli instead used stereotypical ideological symbols drawn from urban scenery, synthesizing the rhetorical and celebratory character of the artifacts of an eternal Rome and its capital: "My early paintings are a testament to the contact "Along the Vidi le Ruderi street, I saw the ruins,the tombstones, ancient and modern symbols such as the eagle, the swastika, the hammer and sickle, obelisks, and statues of the Roman she-wolf, which radiated enough energy to embark on the artistic adventure." These are the Capitoline fragments he would present in the exhibition at the Galleria Arco d'Alibert in October 1964. In the late 1960s, Angeli began to explore other art forms such as video, photography, and the visual arts. His strong social and popular interest continued in the works of the 1980s, when Angeli revisited the theme of war in a series of exotic landscapes featuring pyramids, obelisks, and airplanes. The theme of the "puppet," on the other hand, appears more and more frequently after 1984, as a sort of self-portrait that seems to foreshadow the final phase of his life.

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