

STUDIO  
LA CITTÀ

## Carlo Battaglia - *mare...* *iononrappresentonullaiodipingo* 1973 rodolfo aricò · carlo battaglia · giorgio griffa · claudio verna



*Imbre sedici*, 1999, oil and egg-tempera on canvas, 140 x 170 cm

curated by Marco Meneguzzo

**Exhibition period:**

14 December 2015 – 20 February 2016

**Opening hours:**

from Tuesday to Saturday, from 9 a.m. to 1 p.m., and from 3 p.m. to 7 p.m.  
Monday only by appointment

In 1973 Studio la Città held a group show called *Iononrappresentonullaiodipingo* - exhibiting works by Carlo Battaglia together with others by Rodolfo Aricò, Giorgio Griffa, and Claudio Verna - which was one of the first exhibitions of so-called Analytical Painting. It was curated by Maurizio Fagiolo dell'Arco who today, after forty-two years, looks back at that period, one that is now undergoing a genuine critical and financial rediscovery, by exhibiting a series of works by artists from the time. This is a confirmation of a choice made then that can now be proposed once more with the double aim of verifying the historical validity it had then, and the present value of an artistic trend that has still to be evaluated in all its critical and historical aspects.

But it is *Mare*, The Sea, that completes this moment for reinvestigation that Studio la Città is proposing to the public: in fact *Mare* is a series of works by Carlo Battaglia that actually deals with this theme of reinvestigation. It is an anthological selection of works representing the whole of his activity from the early 1960s - which are linked to *Iononrappresentonullaiodipingo*, of which Battaglia was a protagonist - to the early 2000s and the death of the artist in 2005. The theme of the sea is constantly to be found in Battaglia's work (he was born in La Maddalena, by the sea, where he was to return in his final years), even when his sophisticated canvases were indicated as the quintessence of Analytical Painting: today, all types of conceptualism and critical ideologies have been abandoned, but what we see here is a dogged and almost obsessive relationship between the artist's self and the painting which uses as a pretext - though one that is deeply felt - an element that is always the same and always iridescent: the sea. He analyses it in every possible mutation, in all conditions, and from every point of view. And from the whole itinerary there not only results the coherence of the painter, but also the coherence of painting itself, of which Battaglia was one of the most knowing and meticulous exponents.

Today the figure of Carlo Battaglia is the object of a careful examination by a group of galleries and a pool of attentive collectors, and this show is an important - and strategically thought out - step long the "journey of rediscovery" of one of the most significant Italian artists of the analytical period, as well as being a research into painting tout court, quite apart from trends and labels.

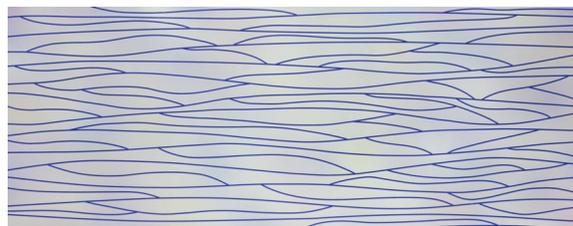
The exhibition has been organised in collaboration with the Fondazione Carlo Battaglia in Rome; it is curated by Marco Meneguzzo, the editor of the artist's catalogue raisonné, and is dedicated to Carla Panicali, wife of the artist and great friend of Hélène de Franchis.

**Rodolfo Aricò** was born in Milan in 1930. He studied at the Brera arts school under the guidance of Giudo Balla, then in 1950 he went to the Brera academy and later to the faculty of architecture at the Milan Polytechnic. In 1959 he held his first solo show at the Salone Annunciata, Milan. In 1964, at the Venice Biennale, he exhibited a work consisting of three large canvases in which the square forms were laid out diagonally. There followed many solo shows, both in Italy and abroad: Palazzo Grassi (1974, Venice), Studio la Città (Verona), Galleria Ferrari (Verona), Studio Marconi (Milan), Palais des Beaux-Arts (1969, Brussels). He died in Milan in 2002.



Rodolfo Aricò, *Prospettiva umana*, 1971, acrylic on canvas, 80 x 100 cm

**Carlo Battaglia** was born in 1933 on the island of La Maddalena, but he passed his childhood in Genoa. He studied stage design at the academy of fine arts but then, as a result of the lessons held by Toti Scialoja, he turned to painting. In 1970, invited to exhibit in a room devoted to him at the Venice Biennale, he exhibited his *Maree, Seas*, for the first time; this was a theme that was to concern him for the rest of his life; it was reinvented for a second solo room at Venice in 1980. He held anthological exhibitions in Palazzo Grassi (Venice, 1974), Palazzo dei Diamanti (Ferrara, 1976), and at the Kunsthalle, Düsseldorf (1978). He took part in numerous shows of contemporary Italian art: Selected Paintings and Sculptures, the opening show of the Hirshhorn Museum, Washington (1974); I.C.C., Antwerp (1975); Aalborg and Odense, Denmark, and the Boymans Museum, Rotterdam (1977); the Hayward Gallery, London; and the Peter Stuyvesant Collection in the Provincial Museum of Hasselt, Belgium (1982). He had shows in various Italian museums: Rome, Milan, Turin etc. He died in La Maddalena in 2005.



Carlo Battaglia, *Ancora Spargi*, 1977, oil and egg-tempera on canvas, 100 x 270 cm

**Giorgio Griffa** was born in 1936 in Turin, where he still lives and works. In 1958 he graduated in architecture, but then began his career as an artist by enrolling at the Albertina Fine Arts Academy in Turin where he was a pupil of Filippo Scroppo. He began to exhibit at the Galleria Martano, Turin, in 1968, and in 1980 he took part in the Venice Biennale. He has participated in many solo and group shows in public and private venues. Among his main solo exhibitions, mention should be made of *Giorgio Griffa. Une rétrospective 1968-2014*, Centre d'Art Contemporain Genève, Geneva (2015), and *Giorgio Griffa. Silenzio: parla la pittura*, Lorenzelli Arte, Milan (2015). Among the group shows are *Tante sfumature di grigio*, Galleria 2000 & Novecento, Reggio Emilia (2015), and *Un' Idea di Pittura. Astrazione analitica in Italia 1972-1976*, Casa Cavazzini, Museo d'Arte Moderna e Contemporanea, Udine (2015) and *Je ne regrette rien*, Studio la Città, Verona (2005).



Giorgio Griffa, *Orizzontale policromo*, 1975, acrylic on canvas, 129 x 114 cm

**Claudio Verna** was born in 1937 in Guardiagrele; today he lives and works in Rome. From 1942 to 1956 he studied in Umbria, and then at Florence University, where he graduated with a thesis on "The Figurative Arts in Industrial Society". His début was at the Galleria Numero Uno, Florence, in 1960; he participated in the Venice Biennale in 1980. Among his many recent shows, mention should be made of *I colori agili*, curated by D. Ferri, Galleria Monitor, Roma (solo show, 2013); *Il colore come forma plastica*, (Percorso attraverso una forma di astrazione), Opere delle Collezioni Intesa Sanpaolo, Gallerie d'Italia - Palazzo Leoni Montanari, Vicenza (group show, 2015); and *Pittura analitica in Italia. Gli anni settanta*, Labs Gallery, Bologna (group show, 2014).



Claudio Verna, *Senza titolo*, 1978, oil on canvas, 30 x 40 cm

The images are available on <http://www.studiolacitta.it/download/CarloBattaglia>

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